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岐陽畫室

丙子夏月
畫師寫生
之所在
七十八日
畫室



丘峻，廣東省台山縣人，鬚眉俊爽，器量雅閑，佳士也。朋儕因其字丙良稱呼之，君亦多以丙良署所作書畫，名遂聞海內外。然復精鑒賞，富收藏，工篆隸，製印章，和醯醬，烹小鮮，則若湖州之糟粕，益變。余之余耳，未足爲不知者道也。

丙良體物察微，渾然與之化。暇輒寫：游鱗樂水，飛羽汨天，芳菲冶春，琅玕鳴雨，莫不表白盡致，筆簡神全！時而微醺興會，憑墨沈之腴枯，辨景光之榮謝。宿地咫尺，齊魯連青。匯流百川，西東貫一。或滃回以悅性，或岌嶮以凌雲，鄞鄂蟠胸，運揮如意！迨乎聿撼風雷，氣吞形相，淋漓沆瀣，邈邈透明！心手雙忘，功能俱泯！于是觀者服膺——歛衽無間言也矣。

丙寅金陵 張十之拜手序

丘丙良的畫

石壽題畫語：“以書作畫，無論老手後學，皆以氣勝。得之者，則精神燦爛，出之紙上。”據此可知畫上精神得之于氣，而氣出之于人。中國評論書法，有“字如其人”之說，那麼論及繪畫，也可以說：“人如其畫”。為什麼會有“字如其人”、“人如其畫”的現象呢？那是因為書畫家自己的風範和他們作品的風格，都是由他們自己選擇而塑造出來的。

丘丙良先生，名峻，1938年生于廣東省台山縣。1952年移居廣州。越三年，復移居香港。甫弱冠即從師習畫，名師有羅叔重、王商一等，后又與陳荆鴻、丁衍庸諸名宿游，廣結風雅之士，多受熏陶，因而在書畫方面識見廣闊，創作以外更精鑒別。又復遍游中西名山大川，在人品方面，胸襟更得開展。又精飲饌，善烹調，時花木，紫禽魚，雅人深致，格調高尚。

丘先生于1973年來美國，1974年在紐約與梅逸先生組織美東書畫會，選為會長，為同仁欽敬。方予有幸相遇，見其風姿不凡，有豪氣，不多言，而談吐有度。後相交漸深，過從漸密，于其畫作亦瀏覽漸多。乃察知其人品與畫風之相關，人與畫之間精神及氣質之近似。

1986年丙良在紐約東方畫廊舉行個展，畫作多彩多姿，開幕日常場全部售罄，為紐約華人畫家展售稀有之現象。所見精品畫作以山水畫最為突出，應是1983年錢塘觀潮，1984年游中國臺灣，1985年登黃山、游美國大峽谷之結果。

又善寫鱗魚，皆活潑生動，游樂水中。近見其揮毫作畫，寫金魚十二頁，姿態構圖，紅鱗綠草，各有佳妙。寫畫時，眉宇間豪放如畫，一氣呵成。

年來又多作水仙靈石，筆法益進。又復安排奇妙，色彩淡雅，風格轉趨嫺靜，而藝術品格更上層樓。

丘君正當年富，根基既厚，藝無止境，前途無限。頃聞即將又有新作個展問世，書此敬祝大成。

王方宇于食雞跖廬 辛未歲杪

我所認識的丘丙良

每年總有成千上萬的畫家從世界各地專程來紐約，求見現代最權威的藝術經紀人 Leo Castelli 的，絕大部分的畫家隔着窗子瞧瞧就被他揮手打發走了。曾有記者問：“難道您不怕看走了眼，錯過了曠世奇才？”“人如其畫，這個人若是不起眼，也沒有味道，他的畫一定也沒有看頭！”Castelli 斬釘截鐵地說。

丘丙良的人有看頭，簡直讓人目不暇接：忽兒西裝筆挺，金表名靴，口銜雪茄，所到之處法國香水襲人，身旁三五人前呼後擁，儼然巨賈政要；忽兒唐裝布鞋，長袍折扇，溫文儒雅，活脫脫秀才書生模樣；忽兒T恤球鞋牛仔褲，從紐約的黑巷子裏猛地一現身還真把人嚇一跳。丙良的行為舉止更奇，他是我認識的畫家中最率性，最自由，真正把藝術跟生活混成一氣過日子的人。認識他十多年來，不曾見過他唉聲嘆氣，抱怨過什麼，也從沒聽他談起房子、保險、稅金之類的“俗”事，他活着似乎就是忙着吃喝玩樂，遊戲人間。

此君喜歡魚蟲花鳥，古玩字畫，家裏樓上樓下，前院後院自然滿滿地盡是些花花草草，會叫會爬會游的東西，屋子裏滿牆，滿地上，林林總總，堆着字畫，奇石、古董及枯枝之類的玩意兒。轉悠在這些收藏品和寵物之間，他能痴迷到渾然忘我，寢食俱廢。“玩物喪志”？丙良畫中蘭花、游魚、飛禽、水仙、奇石的細緻神韻，全是他眼觀，手觸，神魂相與換來的結果。爲了釣魚，他會興奮得徹夜不眠，摸黑到漁人碼頭搭船，夜色尚未褪盡，人人仍在睡夢之中，丙良早已一杆在手，倚欄獨釣大西洋霧了。風雨霜雪，滔天巨浪之下，忍饑受凍，飽受暈船之苦，難道是爲了區區幾條小魚？非也，他畫裏黑魘、紅鉗、黃尾的鱗光閃耀，乃至江河大氣之間的風雲變幻，恐怕也來自于這種自虐式的玩法。去年，丙良自三峽游畢歸來，面放异彩，手舞足蹈，宛如發了橫財，尋到了寶藏。說穿了，他的狂喜不值外人一笑——因爲他發現長江三峽沒有一顆松！被前人的三峽作品騙了幾十年，終于真相大白，所以樂不可支。自此，丙良所畫的三峽，絕對找不到松樹，由此可見此人玩樂境界之高，不能等閒視之。

自古偉人巨匠都愛吃，畢卡索，張大千如此，丘丙良自不例外。從心理學來講，好吃的人熱愛生命，樂觀進取，不肯自殺。丘大師把吃的藝術也推到極限，好像天下任何能吃不能吃的東西他都要放進嘴裏嘗一嘗才甘心。無論任何時候，談到吃，他就兀然坐直身子，兩眼放光，張目四望。對丘丙良來說，睡覺是在浪費生命，每每總是掙扎到支撐不住才頹然倒下：鼾聲如雷。對這種不肯睡覺的人，咖啡、濃茶、香烟、酒，都是用來燃燒生命的薪柴。他一天要燒掉三四包最烈的水手牌香烟，畫畫的時候用英格蘭威士忌當水喝，往往一晚灌下兩三瓶，題款經常以“酒中”、“微醉”來結尾。難怪有人說丙良的畫上有酒味。

據我多年的冷眼旁觀，酒對他只是一種媒介、一種催化劑，無論獨自作畫或是有人圍觀，喝到微醺時他就跨越了臨界點，進入了另外一個時空：一個背負五千年文化的現代中國人，尤其是現代的中國畫家，肩上的包袱是如此沉重。身爲異國人，在美國社會裏的狹窄活動空間也讓人窒息，經年累月處在斗室裏苦讀的四書五經，對魚蟲花草臨摹、寫生的條條框框、古代大儒的影響……這些束縛在超越這個“臨界點”的一瞬間完全消逝無踪。這時的丘大師海闊天空，又得到另一種新的自由。只見他那支將蘸飽了墨、不堪負荷的巨大羊毫從硯臺一路滴滴嗒嗒地提到紙上，眼看著墨就要滴到紙面，就是這一剎那，強大的創造力在紙上炸開，只見墨和筆跟顏色在紙面上翻騰，也不知孰先孰後，却都各有歸處，往往旁觀的人瞠目結舌，還沒回過神來，一張巨幅已經完成。五千年的傳統，數十年的修爲，一肚子的學識和激情，加上丘丙良的全部靈魂，都被酒精和向下直滴的墨汁逼得像長江黃河一樣地傾瀉在紙上。

已故現代畫大師 Jackson Pollock 把油潑在畫布上游走、奔跑，創出了“抽象表現主義” Abstract Expressionism 畫派。這樣畫出來的畫與丘大師的表現法有異曲同工之妙，抽象趣味濃重，沒有兩張畫可能相同。這兩位大師最大的差異在於：杰史森痛苦潦倒一生，不到四十歲就撒手人寰；我們的丘丙良正值壯年，却在嬉笑遊戲之間就已經竟大功告成。大千世界，滾滾紅塵，還要再風流游蕩一百年。

丘丙良藝術年表

- 1938年 生于廣東省台山縣，號脩峻、三台生、岐陽堂主。
- 1952年 移居廣州。
- 1955年 移居香港。
- 1957年 隨高朝宗先生習畫。
- 1958年 隨陳仲文、陳琳兩先生習花卉，同年駱曉山先生引見南海羅叔重先生授書法篆刻。
- 1959年 羅叔重先生引見中山王商一先生授山水及鑒賞竅門，同年隨人倚樓主趙是旦先生習宋元花卉。
- 1960年 作品聯展于臺灣省歷史博物館，同年參加自由書畫會主辦的東南亞巡回展。加入香港美術會為會員。
- 1961年 與陳池秀、陳琳、陳仲文、葉因泉、雷浪六、余謙、馬千里、鄭于一、鄭譔等成立台山書畫會。
- 1962年 與趙是旦、王商一、羅叔重、鄧芬、陳荆鴻、張紹石、胡劍奄、駱曉山、陳丙光、陳仲文、陳琳、劉秉衡、劉少旅等成立人倚樓雅集。
- 1964年 與陳琳、駱曉山、陳丙光四人聯展于香港大會堂底座。
- 1966年 與羅叔重、陳荆鴻、丁衍庸、羅智光、司徒奇、駱曉山、劉詩言、劉秉衡、陳琳、陳仲文、鄭嵩、陳秋言、陳丙光、何百里、余匡父等成立師子山雅集。
- 1968年 羅叔重先生歸道山，痛失良師。
- 1969年 鄉村畫會成立于上水馬會，成員有劉秉衡、陳琳、鄭嵩、余匡文、陳秋言、何百里、陳丙光、丘丙良等。
- 1969年 鄉村畫會聯展于香港大會堂高座。
- 1971年 鄉村畫會聯展于香港大會堂高座。
- 1972年 鄉村畫會聯展于香港大會堂高座。
- 1973年 移民美國，定居紐約。
- 1974年 與梅逸等成立美東書畫會。
- 1975年 參加己未雅集，成員有楊思勝、何平南、王己千、張隆延、王方宇、陳瑞康、胡念祖、黃君實、張洪、蔡楚夫、汪大文、金光瑜、徐雲叔、鄭道明等。
- 1979年 與陳瑞康、馬白水、胡念祖聯展于林肯中心。
- 1980年 于美亞美水彩畫會主辦水墨個展。
- 1981年 鄉村畫友聯展于聖約翰大學中正紀念堂，參展有鄭嵩、何百里、陳秋言、陳丙光、丘丙良等。
- 1982年 第一次回鄉寫作臺山八景。
- 1983年 游江南，寫《東湖懷古》、《錢塘觀潮》、《西湖賞荷》。
- 1984年 與鄭道明、小夏夫婦、丘淑嫻作江南游、臺灣游。
- 1985年 與鄭嵩、金光瑜、趙勝津昆仲，登黃山，寫《黃山小景》六冊，游太湖、西湖，同年與蔡楚夫入大峽谷寫生。
- 1986年 于紐約東方畫廊舉辦個展。
- 1987年 與攝影家陳虹游上海、南京、紹興、西湖。
- 1988年 與鄭強、梁麗梅、鄭嵩作長安行，同年游華山，入四川、福州、湖南。于紐約漢雅軒舉辦聯展，同年與陳瑞康、何百里游大峽谷。
- 1989年 與鄭嵩、何百里、何秀珩夫婦，張育榮作天津、上海、西安、北京游。
- 1990年 游樂山大佛，登峨嵋，入三峽、桂林、台山，參加大觀書畫觀光團游臺灣及東南亞，成員有王己千、楊思勝夫婦、何百里夫婦、黃君實夫婦、胡念祖夫婦。
- 1991年 春游羅浮、清遠、從化、肇慶和珠江三角洲。
- 1992年 于紐約孔子大廈交誼廳舉辦個展。
- 1995年 與鄭嵩聯展于廣州美術館。
- 1997年 于佛山圖書館舉辦個展。
- 2001年 與陳丙光聯展于廣東畫院。
- 2002年 參與黃河會聯展于濟南歷史博物館。
- 2003年 黃山緣聯展于紐約聖約翰大學中山紀念堂、南京博物館、合肥亞明紀念館、上海圖書館、臺灣省中山紀念堂。
- 2004年 海外四家王開善、陳丙光、范炳南、丘丙良聯展于西安歷史博物館。

THE PAINTINGS OF CH'IU P'ING-LIANG (PAUL HUGH)

Ch'iu Ping-liang (b. 1938), a painter based in New York for many years, works within and frequently at the edges of the mainstream of Chinese painting, often extending its traditions in new directions. His expansion of the expressive means of painting is most obvious in his departures from the realistic tradition on which Chinese painting was founded. Particularly, he leads the tradition away from realism towards abstraction without, however, severing ties to representation. He thus honors and plays against one of the fundamental characteristics of traditional painting while expanding its scope with his personal vision.

Small Subjects

Ch'iu Ping-liang's paintings, in spite of diverse subject matter, can be divided into two major categories: small subjects and landscapes. His small subjects, which typically fall into categories such as rock, plum blossom, and bird and flower painting, are what one might roughly call still lifes, provided one stretches the term to include nudes, fish, birds, banana lemons, tree branches, and rocks, mostly depicted outdoors, as well as indoor arrangements of flowers, vegetables, and vases.

Some of his typical subjects are more frequently excellent than others. His fish, usually goldfish or catfish, are often especially fine, as are narcissi, in which he has devoted considerable attention. Evanescent birds in flight are often imaginatively rendered with fleeting brushstrokes that capture the blur of fast movement. Banana leaves, not common in his work, fare uncommonly well because of his skill in handling washes.

The artist's work in small subjects covers much of the range between abstraction and representation. Everything he paints is vivified by intense brushwork, which tends to acquire an identity distinct from its subject. Whether his ink slashes the paper like sword blades or injects into it like mist, it transcends pictoriality, filling his work with strokes whose forms and energy tend to assume an existence beyond the subject they depict.

Painting Techniques for Small Subjects

This makes the interplay of line, wash, and color the real subject of Ch'iu Ping-liang's art. In one narcissus painting, for example, it is not the flowers that capture attention, but the bulbs. The angular strokes that paradoxically shape their rounded forms are the boldest in the painting. Subject matter recedes before brushwork, and what an observer finally follows with his eye, exults over in his thoughts, is not merely the artist's subject but the power and movement of his brush.

His paintings of small subjects range from traditional adherence to realism to higher degrees of abstraction tenuously attached to identifiable objects. His abstraction from reality derives partly from following trends in brushwork and composition first established by the Shanghai School, especially in the work of Chao Chih-chien (1829-1884) and Wu Chang-shih (1844-1927). Bright color, rough, fast brushwork, and bold, often complicated composition are typical of the artist's small subjects, especially when they move from the realm of realistic depiction: energized brushwork substitutes for literal portrayal.

The artist's leanings toward abstraction can leave an impression of object without literal delineation. In particular, there comes to mind a flying bird in which red lines can be identified as legs and feet by color rather than shape. Further, there prevails, in the bird's body, a general impression of wing-like forms, but it is not clear what view of the bird is intended.

The color washes of the Shanghai School are typically brighter than the pale washes of older eras of the scholarly tradition. Ch'iu Ping-liang occasionally applies them with brush wetness, and moisture bleeding into the surrounding paper creates wonderful auras of faint color around the original application. Sometimes, he will do almost an entire work in this style, suggesting new avenues for painting. In other cases, opaque body color is applied over washes to achieve splashes of deep color, especially on blossoms, fish, and vases.

Colored Landscapes

Ch'iu Ping-liang's landscapes are of two broad types: colored, and not. Works in strong color add a new dimension to his art. Dense ink is richly and widely applied to the surface, leaving little of the white space, lightness of color, or sketchy brushwork characteristic of much traditional landscape painting. The effect is reminiscent of western techniques. These works appear as if built rather than brushed, have a more solid, massive quality than usual in Chinese painting.

Monochrome Landscapes

It is arguable that Ch'iu Ping-liang's greatest talent lies in landscapes closer to the Chinese tradition. These are done in monochrome ink, usually on album leaves or handscrolls, and they tend to be small and intimate, private in feeling, format, accessibility. These characteristics of his monochrome landscapes encourage privacy. Small size and subdued ink, for example, contribute to their intimacy. Their formats require personal involvement in serial viewing (turning pages, unrolling scrolls) and thus discourage static public displays in locked cases. Their plays of ink, of an endless variety of tone and brushwork, are narrow as to color and drama. Finally, the subjects and their renderings are intended to induce inward responses—meditative reflection or deep personal feeling—not dramatic, extroverted emotion. Because of these considerations, handscrolls and albums spend most of their life on shelves, waiting review by their owner or his intimate friends. They are chamber works, not operas, and harbor the most private expressions of the artist.

Historical Influences

Ch'iu Ping-liang's monochrome-ink landscapes are built on a various foundation of three major elements: the firm, even brushstrokes of Wu Chen (1280-1354) and his stylistic successor Shen Chou (1428-1509); a variety of brush techniques drawn from the work of Tao-chi (1642-1707) and others; and structural washes, which are the essence of the artist's most personal style of landscape.

Among Ch'iu Ping-liang's influences, Wu Chen's work is characterized by blunt, masculine strokes of even width. He used the formal simplicity of his brushwork in combination with a rich variety of ink tones to build pictures with sturdy architectures. By the careful manipulation of ink values and unending minute variations of shape in his otherwise simple strokes, Wu Chen achieved subtle effects responsible for much of the profound beauty of his paintings.

Tao-chi's work is considerably more various in style and stroke type than Wu Chen's and therefore harder to typify in detail, but its general appearance contrasts strongly with Wu's calm, solid paintings. Tao-chi's works are more active, his nimble brushwork shifting rapidly to suit descriptive needs. He uses a variety of brush effects ranging from dry linear strokes to dense pools of ink. His diversity and experimentation in both brushwork and style is extraordinary, and he conveys a freer, shaggier, more lively atmosphere than does Wu Chen. Tao-chi's technique unleashes new graphic effects with endless fluidity and imagination in contrast to the careful manipulation of limited means by Wu Chen.

Washes

The third major category of brushwork in Ch'iu Ping-liang's landscapes is structural washes. They are the most unusual and personal element of the artist's landscapes and represent his most successful and dramatic technical skill. Seldom does the application of wash by this painter fail to impress. Washes make two major contributions to his output.

The first is that structural washes provide a frame on which hang other kinds of brushwork. Wash is by no means used this way in the majority of Ch'iu Ping-liang's works, especially small subjects. Not infrequently he uses it typically, to fill in linear brushwork. When used structurally, however, the result is distinctive. Washes of this type are largely non-pictorial, and their abstraction contributes a strong aleatoric atmosphere to a work. They are brushed with great freedom and spontaneity and apparently without detailed thought as to their final shape. The artist builds the remainder of the painting around the washes, which in the end play much the same role as the chance graphics Wang Ch'ü-ch'ien (b. 1907) employs in his modern style.

The second contribution of the structural wash is visual ambiguity. In this role, it suggests a medley of opposite qualities: solidity versus vacuum, mountain versus mist, depth versus opacity, horizontal recession versus vertical rise. A band of wash can be one or more of these opposites at once. Added details, such as boats, houses, and trees, clarify the meaning of a particular stretch of wash, but the ambiguity inhering in its abstract forms also hints at unspecified possibilities. For example, a band of wash that first seems like mist can be transformed into mountain, chain by a sprinkle of houses and trees. Yet, it emanates unease in this depictive role. Its evanescence threatens to turn mountain back to mist, rocky cliff to vaporous distance.

Stylistic Unity

One can distinguish, to a degree, the roles of the three major classes of brushstroke that are the artist's primary stylistic resources in monochrome landscape. He uses the Wu Chen stroke to delineate boats, people, houses, and sometimes rocks, mountains, and other hard-edged objects. Occasionally, he employs a loose form of it for tree branches and trunks. Second, his washes most usually depict broad landforms or trusty skies. Perhaps the square or rounded dabs sometimes used to enrich the density of vegetation can be included under this category. The rest of the landscape (additional land forms, vegetation, water, and rocks) is done with a loose class of strokes which, if one had to assign an historical precedent, includes those after Tao-chi. When piled up with great density, they can suggest the textural influence of Huang Pin-hung (1864-1955).

This analysis of antecedents should not give the impression that a Ch'iu Ping-liang landscape is an unintegrated collection of historical influences. The analytic process highlights distinctions among his stylistic roots while omitting their synthesis in the hands of this accomplished artist. Ch'iu Ping-liang homogenizes his landscapes in two ways. For one, his range of his stylistic influences creates a complex matrix capable of absorbing widely different kinds of brushstroke. But the chief factor unifying his landscapes is the almost indefinable internalization and transformation of his influences. This has allowed him to modify and blend influences while adding elements of his own invention to create a consistent personal look unified by his handling of the brush and the qualities of ink.

The diverse stylistic roots of Ch'iu Ping-liang's landscapes lend them graphic and historical complexity. By working with stroke types and qualities inherited from the past, the artist adds to his work cultural depth from the history of painting. In turn, he adds to history's leading edge new material, extending a modified tradition of both landscape and small subjects into the future. The large inventory of techniques on which he draws contributes to the graphic complexity of his work. The washes which structure or deepen his works; the strokes after Wu Chen and Shen Chou, perhaps the most direct borrowing by the artist from the past; and the panoply of other strokes (round daubs, rough rubbing with the side brush, broad wet lines, dry scratchy scrubbing, angular lines of varying width, fast-strokes leaving patches of white) taken from Tao-chi, Huang Pin-hung, and the general repertory of painting strokes—all three groups, blended together and varied with tones of ink ranging from pale, liquid grays to dry, charred blacks, contribute sophistication and depth to the artist's work and help make it an enduring source of aesthetic refreshment.

The Varieties of Monochrome Landscapes

The varieties of Ch'iu Ping-liang's landscapes are made possible partly by limiting the range of resources used in a specific work and partly by the occasional use of effects not typical of the artist's repertoire. Some of his most stylistically conservative landscapes are done largely in the style of either Wu Chen or Tao-chi. Sensitive reflecting the spirit of these two artists, this reproduction, and hence preservation, of ancient styles is a typical genre of painting and calligraphy among Chinese artists. Other landscapes retain identifiable traits from both of these masters but combine them in ways that more directly reflect Ch'iu Ping-liang's own personality.

A body of work beyond his more traditionally styled pieces employs brushwork too complex for there to be point in relating each stroke type to antecedents or to distinguish traditional influences from the artist's individual touches. These pieces belong to the class of more innovative landscapes by Ch'iu Ping-liang in which he melds increasing numbers of his own ideas with those from the past. The style and technique of these works vary with their subject matter, with the artist's mood, and with choices among technical resources. In them, there is an increased tendency to play on the tension between fidelity to nature and the abstraction inherent in the building block of Chinese calligraphy and painting, the individual brushstroke. In Ch'iu Ping-liang's most personal landscapes, the move toward abstraction substitutes, in his more traditional works, for emphasis on past stylistic models.

Several types are distinguishable among his individualistic works. One is a diverse group of unusual, often unique, works that rise from happy accidents or atypical technical resources or constraints. Sudden, unexpected movements of the brush or variations in the paper such as folds, bits of foreign material, and irregularities in the sizing can create exciting results. One work of this type is a ghostly album leaf in pale, scratchy strokes that were born of the thin ink left drying on an ink stone from a previous painting. Another group employs washes and brushstrokes with a density characteristic of Huang Pin-hung, the greatest Chinese landscapist of this century, but in a style quite unlike Huang, especially compared to the works of Huang's many followers. One piece (of Montauk Point, 1990) in this mode increases the wetness of ink and the variety of brushstrokes far beyond that characteristic of Huang Pin-hung, resulting in a dark, sweeping work of great originality.

A third group of Ch'iu Ping-liang's works are his finest and most creative: those constructed around an aleatory, structural wash, as previously described. Many of these wash drawings are handscrolls, a format suited to the artist's tendency to commence paintings of this type with washes stretched in horizontal bands. Another characteristic common to his wash handscrolls is their inscriptions. Frequently, these are written in long, irregular patches fitted to areas of blank paper; sometimes they are written over areas of wash. Either way, an inscription whose brushstrokes are harmonious with the those in its painting and that is nested into its painting's forms produces a unity of inscription with picture, of calligraphy with painting, that is one of the great goals of Chinese visual art. In the end, these ink landscapes and their blend of calligraphy, wash, and brushstroke represent the peak of Ch'iu Ping-liang's art and are his most distinctive and original works.

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New Brunswick NJ

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新風流
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 與金月
 辛巳春
 白雲山
 時在
 退之



我就是
 想嗎

張建國為作者寫照



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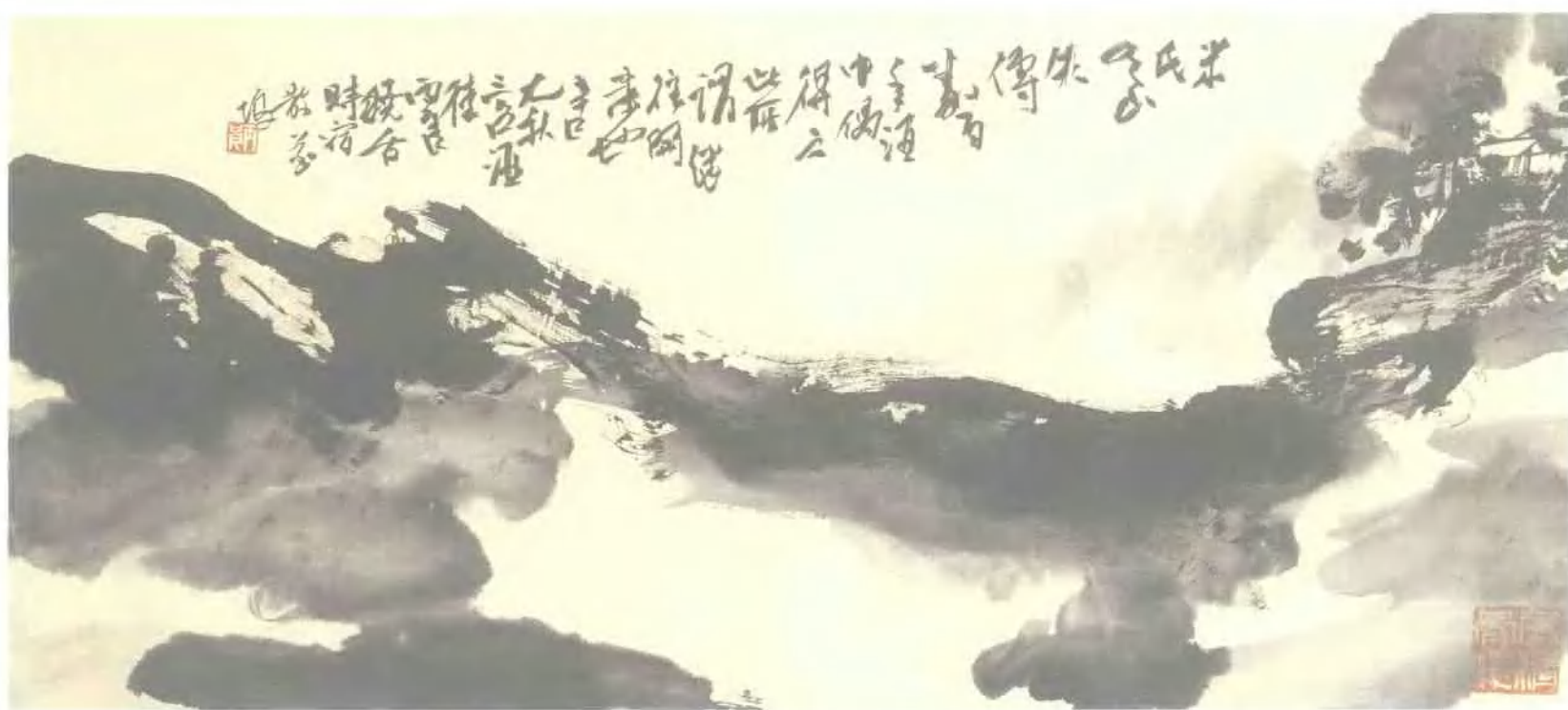
一路經
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山水



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