

新艺术的后援

生于七十年代的青年艺术家



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VANGUARD OF THE
MODERN
ART

ARTISTS
BORN IN THE 1970s

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新艺术的后援

——生于七十年代的青年艺术家

VANGUARD OF THE

MODERN ART

IN THE NEW ERA OF CHINA

ARTISTS BORN IN THE 1970s

中国画报出版社

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目录

CONTENT

中国艺坛的新生力军 A Vital New Force in the Art Circle of China	4
方向 Orientation	8
油画 Oil Painting	10
国画 Traditional Chinese Painting	76
版画 Blockprint	114
雕塑 Sculpture	134
观念、装置及其他 Conception Art, Setting Art, etc.	168
后新生代及其文化条件 "Post-New Generation" Artists and Their Cultural Conditions	190

中国艺坛的新生力军

邵大箴

这

本画集叫做《新艺术的后援》，介绍70年代出生的青年美术家的作品。这些艺术家不到三十岁，刚刚步入画坛。他们在想什么，他们在做什么，大家都很感兴趣。这里收集的作品，形象地展示了他们的思考与实践。众所周知，活跃在近三十年的艺术家群，有几个不同的称谓。70年代末到80年代中期，占主流地位的是一些追求思想崇高和深刻的精英艺术家群，其中一部分人对前卫艺术情有独钟，掀起“新潮艺术”，被称为“新潮美术家”；从80年代末到90年代中期，“新生代”崛起，他们开始悄悄地消解崇高与深刻，而把关注的目光转向周围的日常生活，并用不加美化、不加理想化的笔触，写人的生活的实际状态，他们掀起的艺术潮流被称为“新写实”。到了90年代末，新生代之后的青年艺术家走进了画坛，他们是60年代末、70年代出生的，有人把他们称之为“后新生代”。《新艺术的后援》这本画集收录的就是这群“后新生代”艺术家们的作品。因为他们是我国新艺术的后援力量，故用此名。

这“后新生代”即70年代出生的青年美术家们的艺术有哪些新的特点呢？我以为，下面几点是值得注意的。

开放性。比起他们的父兄辈来，70年代出生的艺术家从儿童时代开始，就生活在改革开放的社会体制中，他们从新的传播媒介中，对世界上发生的变化有较多的接触和了解，并以开放的姿态从外国现代文化中吸收营养。由于他们没有先入为主的观念，在接受外来文化艺术的影响时，存在着纯客观的倾向，也许这是他们的不足，但由此也使他们的艺术获得一种可贵的包容性。凡是自己认为有利于自己创作的各种风格元素，都拿来为我所用。有开放的姿态，有包容的精神，艺术创造就有可能获得更大的空间。我们看到，收在这本画集里的青年艺术家们的作品，观念多元，风格、手法多样，生动地反映出他们自由创造的心态。

近距离与直接感受。活跃在80年代末90年代初的被称为“新生代”的艺术家们的作品最大的特点就是描写近距离的生活景象，抒发自己内心的直接感受，最杰出的代表人物是刘小东、喻红等人。他们之后的新一茬的艺术家们在这方面走得更远。如果说，他们的兄长辈还注重画面形象的完整性与清晰性的话，70年代出生的艺术家们作品中的形象往往是片断的，分裂的，模糊、朦胧的（这里主要指人物形象）。他们近距离地观察，但不对准焦距，有意使对象不清晰，他们似乎觉得，清晰地描绘对象不能表达他们内心丰富的感觉。他们看现实中的人物和现象往往是多角度的，对其解释也是多义的。模糊性可能使我们在观赏他们作品时感到某种不满足，但同时这些作品的耐人寻味，却会引起我们的注意。

对传统没有成见。对传统有成见，是我国“五四”运动以来文艺观念中存在的一个突出问题，对艺术实践影响很大。否定传统的阴影一直笼罩着我国的文艺界，尤其当西方文艺蜂涌而来之时。80年代中期的新潮美术就曾树起“反传统”的大旗。其实，民族传统也好，外来文化艺

术潮流也好，我们都应该以平常心对待。因为它们都是沃土，含有丰富的营养，尤其是民族文化艺术传统，它是我们当代文化艺术的根，没有根柢，怎能长出枝芽干枝，怎能开花结果？发扬传统与摒弃传统之争，对70年代出生的艺术家似乎影响不大。就像他们自由地从西方文艺中汲取养料一样，他们也以一种自由的心情对待民族传统的艺术。尤其是从事“中国画”创造的青年美术家，对传统的兴趣相当浓，这是90年代之前没有出现过的景象。许多人在绘画的构思、立意、章法、笔墨上，都向传统靠拢。他们懂得，传统的中国画在艺术上没有走到尽头，还有发展的可能。发展传统的中国画，不能抛弃它的优长：用传统的笔墨直接地、细致地表达自己的思想感情，用写意的手段表现客观对象的美和神韵。他们在钻研传统、用传统语言表现自己感受的同时，不排斥在创作中吸收与传统语言相背的西画的造型手法，继续父兄辈艺术家在中西融合上所做的努力。

对质材的关注。70年代出生的艺术家对艺术表现的质材更加关注。他们知道，艺术语言的表现力与感染力是与质材的运用分不开的。他们除了采用传统的质材之外，还注意新材料和综合材料的运用。尤其在版画和雕塑中，这一趋势更为明显。在中国美术界，近10年来出现了介于平面与立体之间的创造，出现了观念性的装置艺术。传统的艺术品种和带有前卫性的艺术品种，彼此相互辉映，使中国当代艺术面貌更为绚丽多彩。

对形式语言的关注。年轻一代的艺术家们大多受过良好的训练与教育，对形式语言诸要素都做过一番研究，在创作中重视形式语言本身的艺术感染力，他们很少在作品中做空洞的说教，很少模仿前人；他们希冀在形式语言上有所创新。当然，他们的尝试还是初步的，不够成熟，但是这无疑是有意义的开端。

最后，我想指出，70年代出生的艺术家们的作品是具有现实品格的。他们密切地关心人类普遍忧虑的生态环境保护的问题，关心在高科技时代人文精神、人性受到不应有的压抑这类问题。画集中的不少作品是表现这些主题的。他们希望用自己的作品呼唤人们的良知。

长江后浪推前浪。一代代新人的崛起，表明我们的事业后继有人。70年代出生的艺术家正在健步走进画坛。他们将是21世纪上半期我国画坛的主力军。我们抱着欣喜的心情祝福他们健康成长，为艺术事业做出更多、更大的贡献。

2000年7月

于北京，中央美术学院

邵大箴

美术评论家、中央美术学院教授

《美术研究》、《世界美术》杂志主编

A Vital New Force in the Art Circle of China

Dazhen Shao

Central Academy of Fine Arts, Beijing

July, 2000

This painting album is entitled "Vanguard of the Modern Art" and it's intended for introducing a group of young artists born in the 1970's. These artists are all below the age of thirty and they are new to the art world. We are interested to know what they are thinking and doing. And the works collected in this album have, to a great extent, visualized their thoughts and activities. Various appellations have been applied to those artists who have been active in the art circle for the last three decades. From the late 70's to mid 80's, the main stream artists were those elite who pursued a profound and sublime way of thinking in their art. Some of them showed exceptional favor toward the avant-garde art and set up an upsurge of what was later called the "New Wave Art", thus becoming the "New Trend Artists". The period from the late 80's to the mid 90's saw the rise of the "New Generation". While deviating from the previously recommended profundity and sublimity, these young artists shifted their focus to the daily life around them. They tried to reveal the real state of people's life, without glorification or idealization. This artistic trend they started is called the "Neo-Realism". The following generation of young artists entered the painting circle in the late 90's. These artists, who were born in the late 60's or during the 70's, are sometimes referred to as the "Post-New Generation". "Vanguard of the Modern Art" is exactly such an album that presents the works of these "Post-New Generation" artists. We entitled the album as "Vanguard of the Modern Art" simply because we believe they are the new backups of modern art in China. Then what are special about these "Post-New Generation" artists? As far as I see, several points are worth mentioning.

1. Receptiveness

Compared with their elder generations, these artists have been living in the social system of reform and opening up started in the late 70's since their childhood. Thanks to the new media channels developed with the outside world, these young people had the opportunity to learn more about the changes taking place in other parts of the world. And they began to absorb the best of the modern foreign culture with a receptive attitude. As these young people are not prejudiced by first impressions, they tend to be fairly impersonal while accepting the artistic influence from outside. Of course, this may become a disadvantage for them, yet at the same time it endows their art an admirable quality of tolerance for differences. They are biased against no stylistic elements and as long as they believe the element will contribute to their artistic production they'll take it and use it. With this receptiveness and tolerance, these artists are very much likely to obtain a wider space for their artistic creation. As we will see later, the works included in this painting album represent a variety of concepts and styles and are accomplished through different means of artistic expression, vividly reflecting their free mind in creation.

2. Closeness and Direct Experience

One of the most distinct characteristics of the works of these "Post-New Generation" artists is that they always depict the life around them and try to express their inner feelings through the art. Among the most distinguished representatives are Xiaodong Liu, Hong Yu, etc. Artists that followed advanced even further in this direction. If we still consider their previous generation to be attentive to the clearness and integrity of the painting image, then the images in the works of these "Post-New Generation" artists are often fragmented, fuzzy and ambiguous (here I'm referring to portrait). They observe their objects in a near distance but they do not focus on them and even deliberately obscure them. They seem to believe that clear representation of the objects can not convey their rich and complex inner feelings. They often observe a character or a phenomenon in real life from different perspectives and try to interpret them in different ways. This ambiguity in their art may make us feel a lack of satisfaction when appreciating their works, yet the thought-provoking quality it carries will surely catch our attention.

3. Non-bias toward Tradition

Prejudice against tradition used to be a prominent problem existing in the artistic ideology of China since the "May Fourth Youth Movement" in 1919. This prejudice had greatly influenced the practice of arts in China. The shadow of denying tradition had been hanging over the art

circle of China for a long time and the conflict between tradition and new ideas became even sharper when Western literature and art poured in. The "New Trend Artists" started an "anti-tradition" campaign in the mid 80's. As a matter of fact, we should treat art as the art is, no matter what form it takes. In other words, both the Chinese traditional art and the foreign modern art deserve our objective evaluation because they are both "active soil" containing rich nutrition. This is especially true with the traditional Chinese art. It is like the root of our modern art. And how can we expect the tree of art to sprout, bloom and bear fruit if there were no root at all? This argument about tradition, however, seemed to have exerted little significant influence on these artists born in the 70's: they treat the traditional Chinese art with a free mind, in much the same way as they absorb nourishment from Western art. This spirit is especially embodied in those young artists devoted to the traditional "Chinese ink painting". They distinguished themselves from the previous generations by paying enormous attention to tradition, and this zeal for tradition was rarely seen among artists before the 90's. Many of them try to approach the tradition in terms of various aspects of painting, including design, conception and composition or even the use of brush and ink. They are fully aware that the traditional ink painting has not yet come to its end and there is still great possibility of further development. In my opinion, in our effort to develop the traditional ink painting, we should always keep in mind not to discard its advantages. That is, we may employ the traditional way to delicately and directly express our thoughts and feelings and use the freehand brushwork in traditional ink painting to reproduce the beauty and verve of real objects. While devoting themselves to the study of tradition and endeavoring to express their feelings with traditional language, the young artists do not mind including into their creation the profiling techniques of Western painting that appears to be incompatible with the traditional syntax. What they have done is virtually a continuation of their predecessor's effort to syncretize the merits of Chinese and Western art.

4. Selectivity on Materials

Compared with their predecessors, the "Post-New Generation" artists are more concerned about the selection of materials for the expression of art, as they know that the expressive and communicative force of artistic language is inseparable from the utilization of material. This trend is particularly evident in printmaking and sculpture. The past decade has witnessed the appearance of new art forms in the art circle of China, including the conceptual setting art and the creation between the level of plane and solid. The traditional art and the avant-garde art add beauty and radiance to each other in such a way that the modern Chinese art has taken on a bright and colorful appearance.

5. Concern about Artistic Form

Most of these young artists have received good education and professional training. They have studied various elements of the form of art and they attach great importance to the artistic appeal of their works. The effect is that they rarely imitate others or attempt to preach through their art. What they want to pursue is some innovation in the form of representation of the art. Apparently their attempt has not matured and in fact is still in its preliminary stage, but undoubtedly this is a significative start.

Finally I would like to point out that the works of these young artists also bear some realistic characters. They pay close attention to the environmental problems that face the entire human race and they are also concerned about the undeserved suppression of human nature and humanistic spirit in this high-tech era. Quite a few works in this album are designed to reflect these themes, and by means of which they hope to wake up the conscience of the public.

Time makes it inevitable that in every profession the rising generation is worthier than the former one, as in the Changjiang River the Trends behind always drive on those ahead. These "Post-New Generation" artists are striding toward higher rank of the painting world, and they will become the main force on Chinese art forum. With a delighted heart, we sincerely wish them the best and more accomplishments in the future.

方向

史耐德（德国）

参

加这本画册的艺术家都是上个世纪70年代后出生的。把年龄作为选人的一个标准，使这本画册从一个角度也反映了20世纪中国社会发展变化的一个阶段。几乎整个20世纪意识形态都对艺术创造有具体的影响和要求。

五四的新文化运动先主张西方的油画方式，说它因为是“科学”的，所以高于国画。那时最有名的理论家是蔡元培。他对绘画所表达的内容并没有要求。之后由鲁迅所倡导的革命木版画运动想要通过绘画来提高“革命”的意识。从1942年毛泽东在延安的文艺工作座谈会讲话以来一直到70年代末主要的艺术创造方式是社会主义现实主义，要求艺术为工农兵服务。

80年代的改革开放之后艺术创造也得到了空前的自由。艺术界并不会马上摆脱老习惯。80年代的“新潮美术”照抄西方当代艺术语言“大方”地表达了中国的题目。虽然如此，那时的艺术家们仍然想要改造社会，创造“新”的人。假设有人说什么国画到了穷途末路，全国上下激烈地争论这个问题。这在目前是无法想象的事情。

70年代出生的艺术家们好象没有受到类似的艺术外在的影响。所以这本画册很值得关注，尤其是因为本画册选任的是国家最优秀的评论家 and 艺术专家。他们客观地和科学性地选择这些比较成熟的艺术家。通过他们的作品反映出他们已经具有独立的艺术思想。

然而，美术的发展并不是那么简单。70年代出生的艺术家们仍然是在一个具体的环境里面长大的，受到了外在的影响。

据我所分析，这本画册有两个不同的艺术家种类，或者他们对艺术的理解方式有两种不同的倾向。一种是比较传统的，另一种是比较自由的。所谓传统是指他们也许在某一个学院跟一位具体的老师学画画儿，年轻的艺术家虽然已经达到了相当的独立性，老师的风格影响还是能看出来。第二种艺术家不一定追求一个传统的艺术媒介，而是比较自由、实验性地用各种各样的艺术语言和材料来创造作品。在一个极端，有传统的水墨画家；另一个极端，有艺术家把西方古典绘画和自己的人体摄影连在一起。两者都达到很出色的效果。

艺术家们虽然走得很远，但距离大师的标准，还差得很远。两种艺术家由于他们的艺术方式不同需要解决的困难也是有区别的。传统者用临摹的方式来学画画儿。有一天，他必须把所有跟老师学过的东西从自己的脑袋中象处理垃圾一样处理掉。这样，他才得到自由状态来发现和发展自己的风格。做不到的话，他就是一个画匠。自由艺术家遇到的困难不一样。他也许头一次创造了一个很好的作品。这并不够。他的艺术语言必须在连续性的情况之下出现。他必须面对不同的问题而用他的艺术语言来回答。他的思想水平不能在一个单独的作品上体现。要不然他只是一只蜉蝣目昆虫。

总而言之，在这本画册里，我想所有的艺术家会找到对他们合适的方向。

史耐德（德国）

美术评论家，艺术策划人

Orientation

Naide Shi

The artists in this album were all born after the 1970's. In some sense, this age standard used for the selection of candidates endows the album a unique perspective to review a certain stage of China's development in the 20th century. For almost the entire 20th century, ideology had influenced and set up concrete requirements for the creation of art.

The New Culture Movement (around the time of the May 4th Movement in 1919) was the first to advocate the Western style of oil painting, which was believed to be more "scientific" than traditional ink painting and should thus exceed the latter. One of the most renowned theorists at that time was Mr. Yuanpei Cai even though he demanded little of the content of painting. The following Revolutionary Print Art Movement initiated by Mr. Xun Lu attempted to enhance the "revolutionary" consciousness of the public with the help of print art. During the period between the time Chairman Mao gave his well-known speech on the forum of literary and cultural work held in Yan'an in 1942 and the late 70's, the main form of artistic production had been socialistic realism that calls on art to serve people like workers, peasants, and soldiers.

The production of art enjoyed unprecedented freedom since the implementation of reform and opening up policy in the early 80's. The "New Trend Art" of the 80's copied word for word the artistic language of modern Western art and undisguisedly use it to expatiate on Chinese topics. The artists of that era were still desirous to reform the society and to create "new men". If someone came up with the claim that traditional ink painting has come to its dead end, the whole country would seethe with heated argument. However, this is almost unconceivable for people nowadays. And it seemed that the artists born in the 70's have not been affected by any force beyond art.

The admission committee of the album consists of the most outstanding critics and artistic experts of the nation. They are wise enough to have objectively chosen these relatively mature artists whose independent artistic thoughts are already reflected through their works. All the factors mentioned above have determined that this album deserve our special attention.

Nevertheless, the development of fine arts is not that simple. As a matter of fact, these artists born in the 70's grown up in a material world and they are bound to be influenced by the outside world.

In my understanding, there are two types of artists in this album or there are two trends toward the understanding of art. One group of artists can be categorized into the traditional type and the other group belongs to the free type. By "traditional" I mean the young artist is perhaps an apprentice of a certain teacher. The young artist may have gained considerable independence in his or her creation, yet his/her works still show the influence of the teacher's style. The second group of artists are not necessarily pursuing a traditional medium of art. Instead, they freely and experimentally utilize various forms of artistic language and material to produce their works. At one extreme there are traditional ink and wash painters, and at the other there are artists who have combined the classic Western painting with their own body photographing. Though they are heading toward strikingly different directions, both types of artists have achieved remarkable results.

Though these artists have marched quite far in this field of art, there is still a long way to go before they can qualify as a master. The difficulties that the two types of artists are facing vary according to their artistic styles. The traditional type learns to paint from a copy. Some day they will have to clear out of their minds what they have learnt from their teachers. Only in this way, will they be able to discover and develop their own styles without any restraint. If he failed to do so, he would become a mere artisan. Free artists are confronted with different problems. He might have produced an excellent piece of work for the first time, but that is not enough. His artistic language must be articulated in successive works. And he must be able to use his artistic language to respond to different questions. His thoughts can not be expressed simply in one single piece of work. Otherwise his artistic life will be as short as that of an ephemeron. Nevertheless, I believe all the artists in this album will eventually find an orientation for their own.

油画

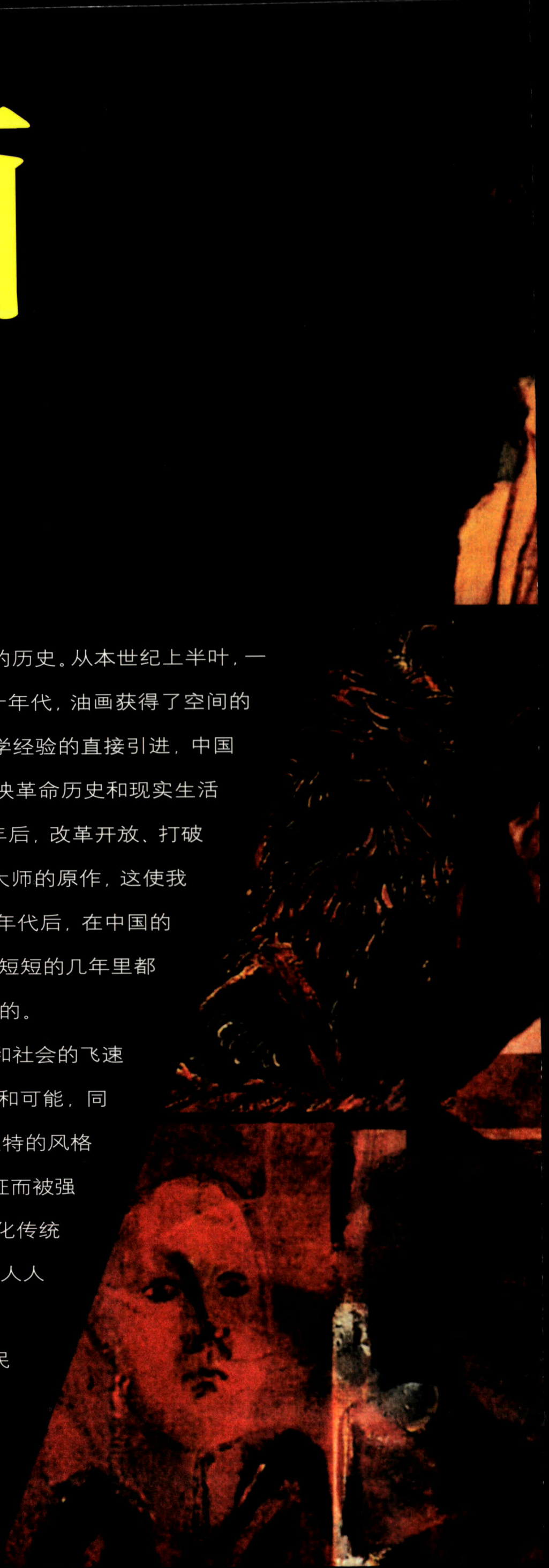
Oil Painting

油

画作为欧洲的传统绘画，在中国已有百年的历史。从本世纪上半叶，一批先贤到国外学习油画，并将其引入中国。到了五六十年代，油画获得了空间的发展，系统地学习欧洲的油画传统，加上苏联油画教学经验的直接引进，中国的写实油画达到了前所未有的高度，出现了一大批反映革命历史和现实生活的优秀作品。文革十年，油画处于停顿或倒退。七六年后，改革开放、打破禁锢，在国内或到国外，有更多的机会看到欧洲油画大师的原作，这使我们更真切地领略油画的魅力和感悟油画的真蒂。八十年代后，在中国的画坛上几乎将欧洲几百年渐进发展的多个流派样式在短短的几年里都有所演变，油画在中国当代的文化发展中是引人注目的。

生于七十年代的艺术家们经历着全新的社会变革和社会的飞速发展，新的时代给予了他们丰富的信息及一切的机会和可能，同时，也给予了他们永不满足的创新意识，于是，追求独特的风格便成了艺术家们不可或缺的有别于他人的专有精神特征而被强调和夸大。创作，如何把握时代精神，如何从欧洲文化传统和中国文化传统中汲取营养，如何表达个性，永远是人人都面对的课题。

——孙为民





Oil painting as the traditional painting of Europe, has already spread to China for over 100 years. In the first half of last century, a flock of pioneers in the field of painting led it into China. And this kind of painting developed at unexampled speed in the 1950's and 1960's. At that time, tradition of oil painting in Europe being studied systematically, teaching experience at oil painting of the Soviet Union being drawn in directly, realistic oil painting reached its unprecedented level, and there came forth a good many excellent works describing the history of revolution and realistic life. But, in the following ten years of the Great Cultural Revolution, the development stagnated and regressed so much the worse. After 1976, along with the reforming and opening, restraints in many fields began to be broken, and people had more and more chances to go interiorly and abroad, to see the original works of European masters, as made it possible for us to appreciate the glamor of oil painting and perceive the truth of it. Since 1980's, so many painting schools and styles of Europe, which had developed gradually during several hundreds years, have been varied more or less by Chinese artists in the space of a few short years. We can say, the growth of oil painting is noticeable in the development of China contemporary culture.

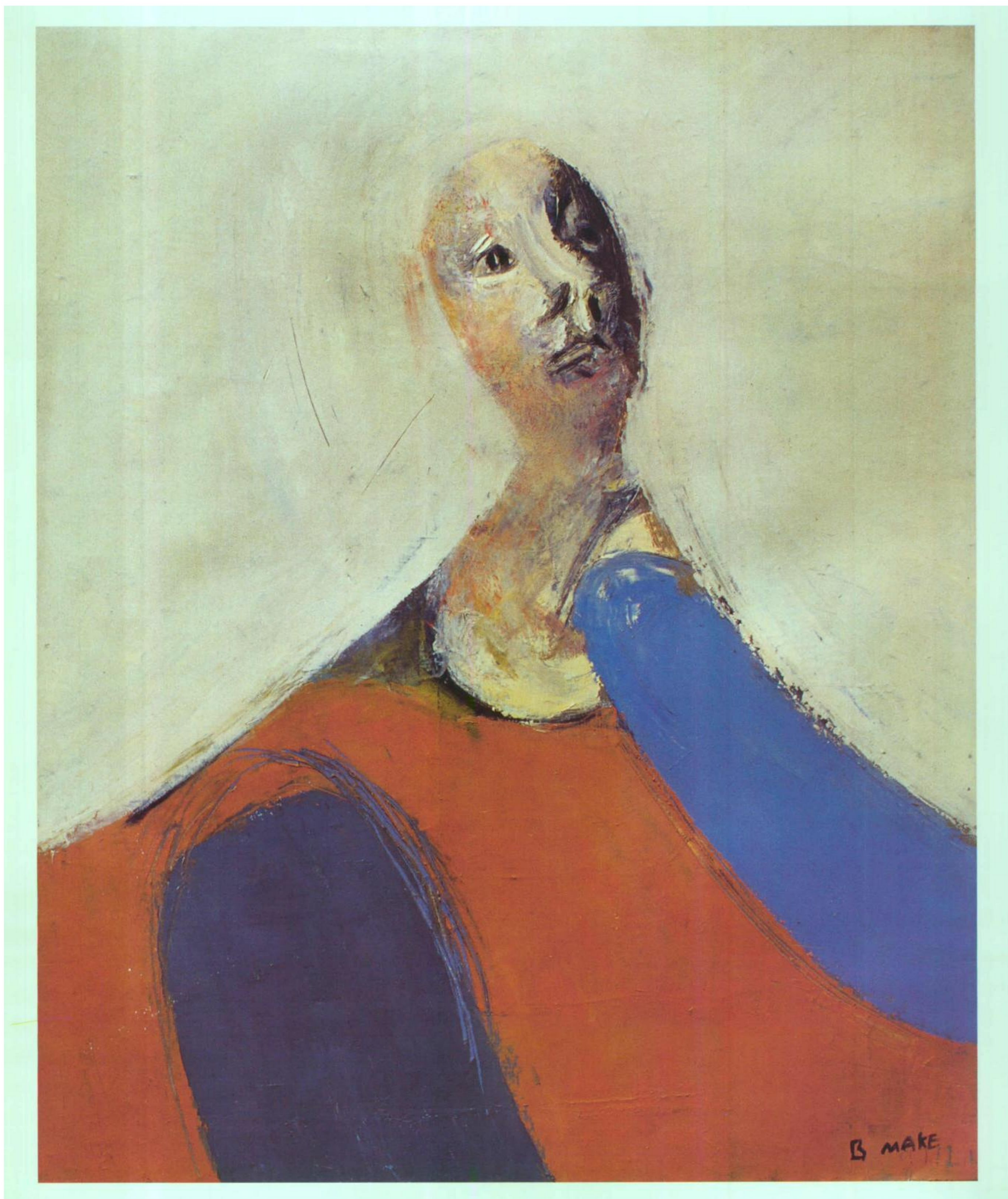
Artists who were born in 1970's are undergoing a completely new society revolution and the development of society at full speed. The new epoch grants them rich information and all the opportunities and probabilities. In the meanwhile, it bestows them the innovatory ideas that never be contented. So pursuing unique styles becomes the artists' special spirit character that is indispensable and deferent from others and that it is emphasized and magnified. Therefore, how to hold the Zeitgeist, how to draw the nutrition from the culture tradition in Europe and China and how to express personality in creations are always the subjects that everybody faces.

_____ Weiming Sun



作品名称 无题
作者 马轲
尺寸 150 × 180cm
材料 布面油画
创作时间 1997

Title: No Title
Author: Ke Ma
Size: 150 X 180cm
Material: Oil on canvas
Year of Production: 1997



作品名称: 无题
作者: 马柯
尺寸: 65 × 80cm
材料: 布面油画
创作日期: 1997

Title: No Title
Author: Ke Ma
Size: 65 X 80cm
Material: Oil on canvas
Year of Production: 1997



作品名称 大鸟

作者 尹朝阳

尺寸 90 × 70cm

材料 布面油画

创作日期 1997

Title: Big Bird

Author: Chaoyang Yin

Size: 90 X 70cm

Material: Oil on canvas

Year of Production:1997



作品名称: 夏
作者: 尹朝阳
尺寸: 180 × 150cm
材料: 布面油画
创作日期: 1999

Title: Summer
Author: Chaoyang Yin
Size: 180 X 150cm
Material: Oil on canvas
Year of Production: 1999