

姚慶章

OVERSEAS CHINESE ARTISTS SERIES

C. J. YAO

海外畫叢





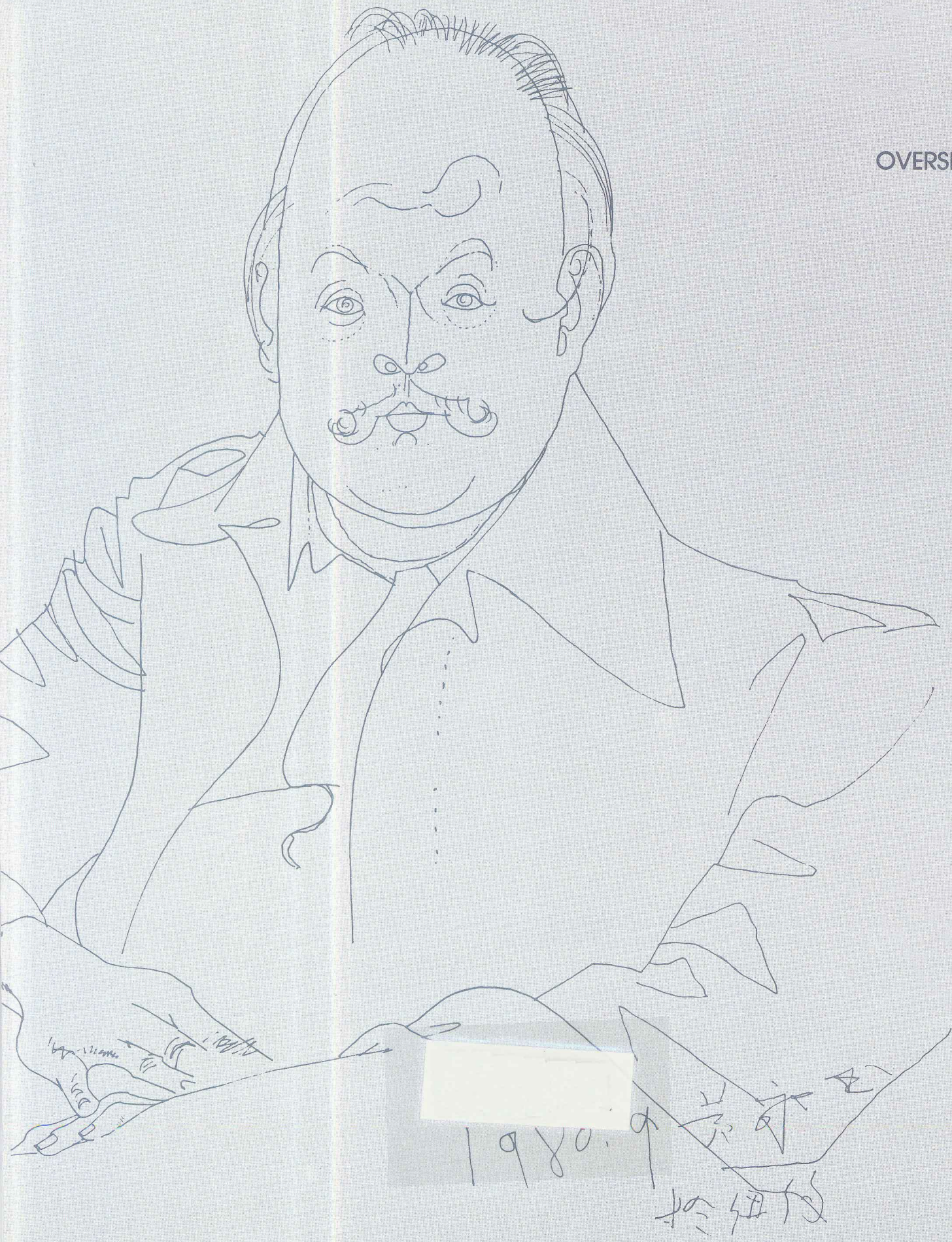
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## C. J. Yao



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## 海外畫叢

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## 姚慶章

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## 姚慶章

姚慶章於一九四一年生於台灣，一九六五年畢業於台灣師大美術系。

早年，他以寫抽象畫活躍於台灣及亞洲畫壇。一九七〇年，姚氏移居美國，在紐約受到超寫實主義畫派的影響，轉而放棄抽象畫，以其綿密精確的線條和絢麗的色彩來描寫大都市的萬花筒世界，走上了超寫實主義畫派一途。

姚氏善於描寫玻璃纖維、鋼架、櫥窗所反射出來的映象，更描繪映象中的映象，使人有幻真幻假，又虛又實的感覺。他這種獨特的手法，將紛繁的紐約，表現得淋漓盡致，瘋魔了美國畫壇，很快便成為國際知名的超寫實主義派畫家。

他先後開過十多次個展，參加過六十多次聯展，其作品為中外美術博物館所收藏。

本畫集收錄姚氏由一九七四年至一九八四年的作品共五十七幀，並附有畫評及有關畫家創作歷程的文章，資料豐富，有助於美術愛好者的研究。

## C.J. Yao

C.J. Yao, born in Taiwan in 1941, graduated from the Department of Fine Arts at the National Taiwan Normal University in 1965.

Early in his career, he was active in Taiwanese and Asian art circles as an abstractionist. In 1970, Yao emigrated to the United States. It was in New York that he gave up abstractionism as a result of the influence of hyper-realism. By means of exacting lineal techniques and brilliant colour rendition, he depicts the kaleidoscopic world of the metropolis, thus launching himself into the hyperrealistic current.

Yao is skillful at representing the reflected images seen on glass fibre, steel frames, shop windows and the like. The fact that there are reflections within reflections generates in the viewer a sense of multi-illusion, a manifold confusion between the real and the intangible. Such an approach allows him to present New York's diverse outlooks as exhaustively as can be, and create amongst American art circles a craze for the new perspective. Yao's international reputation as a hyperrealist was soon established. To date, he has launched a dozen or so solo exhibitions, and participated in over sixty ensembles. His works have been collected by many art galleries and museums in China and abroad.

This portfolio represents fifty-seven works created between 1970 and 1984, accompanied by critical review, biographical documentation and other information of interest. These valuable sources will prove helpful for the appreciation and study of Yao's art and hyperrealism.



# 編纂說明

## A Note on the Series

中西美術交流，始自明末，由當時一些來華的傳教士將西洋畫介紹到中國來。及至清代的康熙、雍正、乾隆三帝，更用洋人來當宮廷畫師。但儘管如此，西洋畫仍只局限於禁宮府第之內，僅為帝王后妃寫照，未能在民間廣為流布，故影響不大。清末，西學東漸，學習西方科學、文化之風吹捲起來。然而，西洋畫技，依然未為世人所重視。

一九一九年，五四運動爆發，年青人解除了思想束縛，鼓吹新文化，敢於創新，並掀起了出洋留學的熱潮。一批年青畫家亦遠渡歐洲，研習西洋畫。他們學成後歸國，將西畫的技法和畫論傳播開來，有的還將西畫的技法注入到傳統的中國畫中，開創出不少新意。其中著名的有：徐悲鴻、劉海粟、林風眠等人。

二次大戰勃發，歐洲亦淪為戰場，文化交流幾全告中斷。戰後，各國經濟、文化復甦，歐美畫壇再現生機，新思潮、新流派湧現。從五十年代後期開始，我國的年青畫家踏着前人的足跡，紛赴歐美，進

The rendezvous of Chinese and Western fine arts can be traced back to the last years of the Ming Dynasty (1368-1644) when missionaries visiting China brought with them various forms of art. Later on, in the reign of Qing Emperors Kangxi, Yongzheng and Qianlong, certain Westerners were even appointed as official "Court Painters". Despite this, Western painting was still confined to the grounds of the imperial palace in that its application was largely the portrayal of aristocratic personages, such as the monarch's spouse and concubines. A far cry from being in vogue amongst other social circles, its influence was yet minimal. Towards the end of the Qing Dynasty (1644-1911), as Western civilization had had a more prominent presence in China, an enthusiasm in learning from Western science and culture began to develop. Nevertheless, Western techniques of painting were not yet regarded seriously.

In 1919, with the eruption of the May-Fourth Movement, the younger generation began to liberate their minds from the bonds of traditional ideology. "New Culture" was advocated. People were set on innovation. A consequence of all this was the rush for studying abroad. A number of young artists went, therefore, to learn about Western painting in Europe. Having mastered the art, they played an important role in spreading the techniques and theories of Western painting upon their return to China. Some of them even succeeded in assimilating Western techniques into traditional Chinese painting, thus pioneering new directions. Typical examples are internationally acclaimed artists like Xu Beihong (徐悲鴻), Liu Haisu (劉海粟) and Lin Fengmian (林風眠).

At the outbreak of World War II, Europe itself was lamentably degraded into a battlefield, resulting in the suspension of cultural exchanges. After the war, the economic and cultural activities of the nations revived. Signs of rejuvenation began to emerge in the European and American arena of art,

行探索研究。他們之中，有來自中國大陸，更多的來自台灣和香港。這些留學生都曾在中國接受教育，有些甚至在繪畫方面已打下了扎實的根基。他們學成後，大部留居外國，繼續其創作生涯。經過一番奮鬥，有的更一躍成為國際知名的畫家。

為幫助讀者了解這些海外華人畫家的動態，與及通過他們的作品，使能認識到現時西方畫壇的趨勢；更可以他們的奮鬥歷程來啟發香港、大陸和台灣的青年藝術愛好者，讓他們有所借鑑，這些都是我們要出版這套《海外畫叢》的目的。

本畫叢為中英文對照本，將陸續介紹這批華人畫家中的表表者，以作品為主，並附有關於畫家的創作生涯、評論和年表等文章，並由畫家本人或由著名美術評論家執筆，力求材料豐富，圖文並茂，使這套叢書成為欣賞和研究海外華人畫家不可缺的有用資料。

and new ideologies or schools of art began to surge. As a new start in the late 1950's, young artists of China followed the footsteps of predecessors and left for Europe and America in quest of the forms of art suited to their potentials and interests. Whether from China mainland, Taiwan or Hong Kong, these students of art had once received a Chinese education, and some of them even had undergone a solid training in painting. After their formal studies abroad, most of them chose to stay there to continue with their creative career. A number of them eventually acquired international recognition through strife and struggle.

The publication of the *Overseas Chinese Artists Series* serves a number of purposes in relation to what has been described above. First, it is meant to be informative by describing the activities of overseas Chinese painters, and by delineating, through their works, the trend of contemporary Western painting. In addition, the experiences of strife, involving so much toil, frustration, and adjustment in the artists' career, might be valuable examples for many a young artist and art-lover in China mainland, Taiwan and Hong Kong.

The series, Chinese-English bilingual, will continue to introduce many more distinguished Chinese-origin painters. The portfolios will consist of works of art and, additionally, articles related to the artists' creative career, reviews of their work, and biographical information. These articles will be contributed by the painters themselves, respectable critics, scholars and writers. An effort is made to provide sources as substantial as possible. With the pictures supported by the text, this series of portfolios will prove indispensable for studies of overseas Chinese painters, and equally enjoyable for general reading.



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# 序

## Introduction

二十世紀的西方畫壇，無論在巴黎或紐約，都帶有不少的國際色彩。巴黎早期許多著名畫家，如畢加索、米羅、莫迪里安尼、蒙德里安、康丁斯基等，都不是法國人，但都成了巴黎畫派的一份子。這種情況，在二次大戰後更為顯著。巴黎及紐約，許多知名畫家都是從外國來的，這種國際性，現在更為廣泛；他們不止來自歐美各國，還有從日本、南朝鮮、以至於台灣、香港亦不少。他們逐漸建立起自己的藝術地位，並定居下來，成為巴黎或紐約畫派的一份子。姚慶章就是其中的一位。

姚慶章是台灣人，從小就有志於藝術。他在台灣師範大學畢業，一直從事油畫的創作。一九七〇年，他來到美國，至今已有十四年了。在這期間，他很快吸收了紐約畫派的精華，走上“超寫實主義”之路，成為這個畫派第二代的主要人物，並樹立起個人的風格，代表着七、八十年代一部份中國畫家的成就。因為過去二、三十年代的畫家，主要的對象是中國畫壇，他們把西方的藝術思潮從海外帶回

Whether based in Paris or New York, Twentieth century Western painting, is largely an international phenomenon. In Paris, for instance, years ago renowned masters such as Picasso, Miro, Modigliani, Mondrian and Kandinsky, themselves hardly French at all, were vital members of French schools of painting. The phenomenon was more pronounced after World War II when, in Paris and New York, there arrived many foreign artists who eventually acquired some reputation. The internationalism in this respect has now reached greater proportions as artists from not only Europe and America but Japan, South Korea, Taiwan and Hong Kong have flocked into these two metropolises. There, they gradually make a name in art, and begin to settle down as members of the art-making society. C.J. Yao is one such member.

Himself a Taiwanese, Yao was set on art even in his childhood. As a graduate of the National Taiwan Normal University, he has been doing oil painting all the time. Fourteen years ago, in 1970, he left for the United States, where he quickly absorbed the quintessence of the New York school of painting, and become a focal figure of the second generation of hyper-realists. With a style of his own, his is representative of the achievements of some Chinese painters of the 1970's and 1980's. Chiefly concerned about their national heritage, Chinese painters of the 1920's and 1930's brought home with them Western thoughts of art from abroad, thus enriching China's traditional culture and invigorating its art of painting. With the Chinese painters of the 1970's and 1980's, however, their major concern is painting as an art of global dimensions. What they have done is introducing the

國內，豐富了中國的傳統文化，使畫壇增添新的活力。但七、八十年代的中國畫家，主要的對象是世界畫壇。他們把中國人的感覺與經驗帶到歐美，並躋身到美術界，形成一個新的趨勢。

也有些人說，既然這些畫家定居海外，並活躍於紐約、巴黎畫壇，與當地的畫家們在工具、題材及作風上，都打成一片，他們的畫，就不能算是現代中國畫了。這是一個很有意思的問題。什麼是現代中國畫呢？從我個人的觀點來看，以毛筆、宣紙及國畫的墨色為主的畫，以山水、花鳥及人物為題材的畫，還可以看作傳統國畫；但以現代中國畫這一詞來說，凡是在中國長大的畫家所作的畫，無論是國畫、油畫、版畫、水彩或素描等，都應該可以認為是現代中國畫，因為現代中國人的生活、思想、文化，已不是過去的那麼單純，而是滲入了許多外來的因素，尤以西方的為多。因此，中國現代畫也應該是多方面的，包括不同的工具、題材及風格的作品。從這來說，姚慶章的畫，一方面是紐約畫壇的一部份；另一方面也是中國現代

Chinese sensibility and experience into Europe and America, thus making an appearance in the art world and initiating a new trend.

One may argue that if such painters have already settled down abroad, and become active participants of the art circles in New York and Paris, then in terms of tools, subject matter and style they are no different from their local counterparts — which is to say their painting is hardly modern Chinese painting at all. Well, it is a debatable issue. What, indeed, is modern Chinese painting? In my opinion, paintings done with brushes on *xuan* paper, with ink rendition as the main interest and thematically concerned about landscape, plants, birds and personages can, of course, be regarded as traditional Chinese painting. However, as far as modern Chinese painting is concerned, I believe all works done by artists brought up in China, whether it is the traditional scroll, oil painting, print, water colour or sketch, should be regarded as Chinese. The reason is that modern Chinese life, thinking and culture are not quite so homogeneous as before. Rather, they are permeated with many foreign elements, most of which are Western. Therefore, modern Chinese painting should be more diversified and cover a wide range of tools, themes and styles. From this perspective, Yao's painting is, on the one hand, part of the New York school and, on the other, also part of modern Chinese painting.

Yao is one of those Chinese painters now active overseas. They are chiefly painters who, born and educated in China mainland, Taiwan or Hong Kong, went abroad in their prime or middle age. Abroad, they began their artistic pursuit after assimilating the heritage of Western art. As everyone



畫的一部份了。

姚慶章是今日活躍在國外的中國畫家羣之一員。這一羣畫家分別在大陸、台灣、或香港出生及受教育，多在壯年或中年後才出國。在海外吸收了西方藝術的傳統，然後開展他們的創作生涯。他們每個人都有自己的經驗與思想，當他們躋身進入西方的畫壇時，也就豐富了西方的文化，成為國際性的藝術傳統了。因此，這一羣畫家在國外的成就，有着雙重的意義：溝通中西文化，對國內外都有一定的貢獻。

姚慶章的畫，用西方的工具，寫了紐約及其它城市的景色，建立起他個人的“超寫實主義”的作風，對國內的畫壇來說，打開一條新路，並以一個中國畫家的背景來使我們認識紐約的生活情調，了解新的表現方法。而對西方的畫壇來說，他代表了中國畫家的敏感與看法，給他們的傳統以一種新的血液。

紐約一向是美國最大的城市，也一直是文化藝術的中心。在最近

of them has already had his own background and philosophy, when they get into the Western art circle they are indeed carrying with them dowries to enrich Western culture itself, making it a more and more international tradition of art. Thus, these overseas Chinese painters are playing a role with two-fold significance — they are making possible a channel through which cultures of the East and the West may interact, and meanwhile contributing to either of the two cultures.

Yao uses Western tools to depict New York and the cityscape of other cities, thus establishing a “hyperrealist” style of his own. As far as Chinese painting is concerned, his efforts have opened up a new vista. He makes us understand, through him as a painter with a Chinese background, both the mood of life of New York and a new approach of painting. Conversely, in connection with Western painting, he demonstrates a Chinese painter's, sensitivity and perspective and transfuses new blood into their tradition.

New York has always been the largest city of the United States. It is also a centre of cultural and artistic activities. Over the past hundred years, quite a few American painters have made large numbers of pictures related to the people, life, cityscape and other things of New York. Early in the century, a group of painters called “The Eight” and “The Ashcan” school, such as Robert Herri and John Sloan, deviated from the idealistic imagination of Romanticism and Symbolism, and turned to more realistic approaches in their depiction of the odds and ends in the streets of New York. Some of them even draw their inspiration from the darker side of the city. All this

百多年來，不少美國畫家寫了大量有關紐約的人物、生活、風景等的畫圖。本世紀初，一羣稱為“八人團”或“垃圾筒”派的畫家，如亨利、史隆等，開始脫離了浪漫派以及象徵派那些理想想像的眼光，轉以現實的手法來描寫紐約街道上的形形色色，更寫出街頭的陰暗面，使人有一種新的感覺。到了三十年代，另一批現實主義畫家如韋伯（Max Weber）、馬殊（Reginald Marsh）、貝洛斯（George Bellows），以至於夏恩（Ben Shahn）等，却以紐約人的生活為中心，寫出了街頭活動、集會、比賽、戲院，以及其它種種的人物來，使我們對紐約以及它的居民，都有十分親切熱情的感覺。但同一時期，另一批畫家如史勒（Charles Sheeler）、史特拉（Joseph Stella）及戴維斯（Stuart Davis），則對於紐約的新建築物用一種嶄新的手法來描寫。在機械的文明中，以半抽象或抽象的方法，寫出一種新的美感。到了六十年代，畫家又以其敏銳的眼光，把一向以為最庸俗的東西，如：廣告、街招、漫畫、報刊等，描繪入畫，成

gives us a new vision. The thirties found another group of realist painters like Max Weber, Reginald Marsh, George Bellows and Ben Shahn focusing on the kind of life led by New Yorkers. They depicted street activities, rallies, competitions, cinemas, and all sorts of people. That induces us to adopt an intimate and enthusiastic attitude towards new York and its inhabitants. However, at the same time, there appeared another group of painters like Charles Sheeler, Joseph Stella and Stuart Davis who started a new approach to depict the new buildings in New York through abstract or semi-abstract methods, achieving a new kind of aesthetics in a mechanical civilisation. At the advent of the 1960s, painters directed their sensitivity to things conventionally regarded as uninspiringly business-like, such as advertisements, posters, cartoons, newspapers and the like, which they amassed as subject matter, “Pop Art” was born as a result of this anti-climatic development of taste. The 1970s saw the rise of a new realism which accomplishes the feat of painting by recording the new face of New York in an almost photographic manner. It was at this juncture that Yao arrived in New York from Taiwan, and soon afterwards became a central figure of the school.

Though himself a Chinese, Yao does not represent the metropolis with recourse to Chinese painting. While he feels that the Chinese have a great tradition of art, theirs is some more conducive to immortalising pure landscape than mundane day-to-day reality. The presence of all sorts of modern facilities in the tremendous city would make the medium out of place. Fully aware of the differences between the Chinese and Western



爲“普普藝術”。到了七十年代，“新寫實主義”興起，用一種差不多攝影的方法來把紐約的新面目記錄下來。姚慶章就在這一個時期從台灣來到紐約，並很快就成爲這一派的中堅份子。

作爲一個中國人，姚慶章並沒有用中國畫的方法來描寫紐約。他雖然覺得中國有偉大的藝術傳統，但國畫較適宜於描寫塵俗以外的山水意境，却不合於紐約市面各種現代設備的需求。他完全了解中西傳統之不同，而認爲要寫紐約，他必須採用西洋畫的工具。他以其在台灣打下的鞏固的藝術基礎，自信地以“超寫實主義”的方法，描寫出他所熟悉的紐約。他的作風，寫盡了紐約街道上現代工商業所產生的奇景，在錯綜紛紜的景色裏，他找到了紐約的新情調。

#### 李鑄晉

(美國堪薩斯大學教授、美術評論家)

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traditions of art, Yao believes that tools associated with Western painting are indispensable for him to represent New York. Supported by the solid foundation he laid in Taiwan, he applies, self-assuredly, hyperrealism to the metropolis with which he is familiar. His art exhibits to the fullest the wonders of sight generated in the industrial and commercial reality in the streets of New York. He has, in the many-splendoured cityscape, established a new mood for the American metropolis of which he is a member.

#### Li Chu-tsing

Professor (University of Kansas) & Critic of art.



鄉土不是中國獨有的傳統，現代更不是西方的專利。做爲當代海外中國畫家，惟有站在這個時代的尖端，認識自己的位置，建立創作的軌道，才能不斷向前滾動，發展自己的面貌和風格。

——姚慶章

"The native is not restricted to the Chinese tradition alone, nor is the modern the monopoly of the Western world. To be a contemporary overseas Chinese painter, one has to keep abreast of the times, know one's standpoint, and lay a track for one's creativity. Only then can he roll on, without ever stopping, to unravel his outlook and his style."

— C.J. Yao





馬波羅書店 (絹印版畫)  
Marboro Books (Screenprint)  
72.7x52cm 1974





時報廣場銀行(油畫)

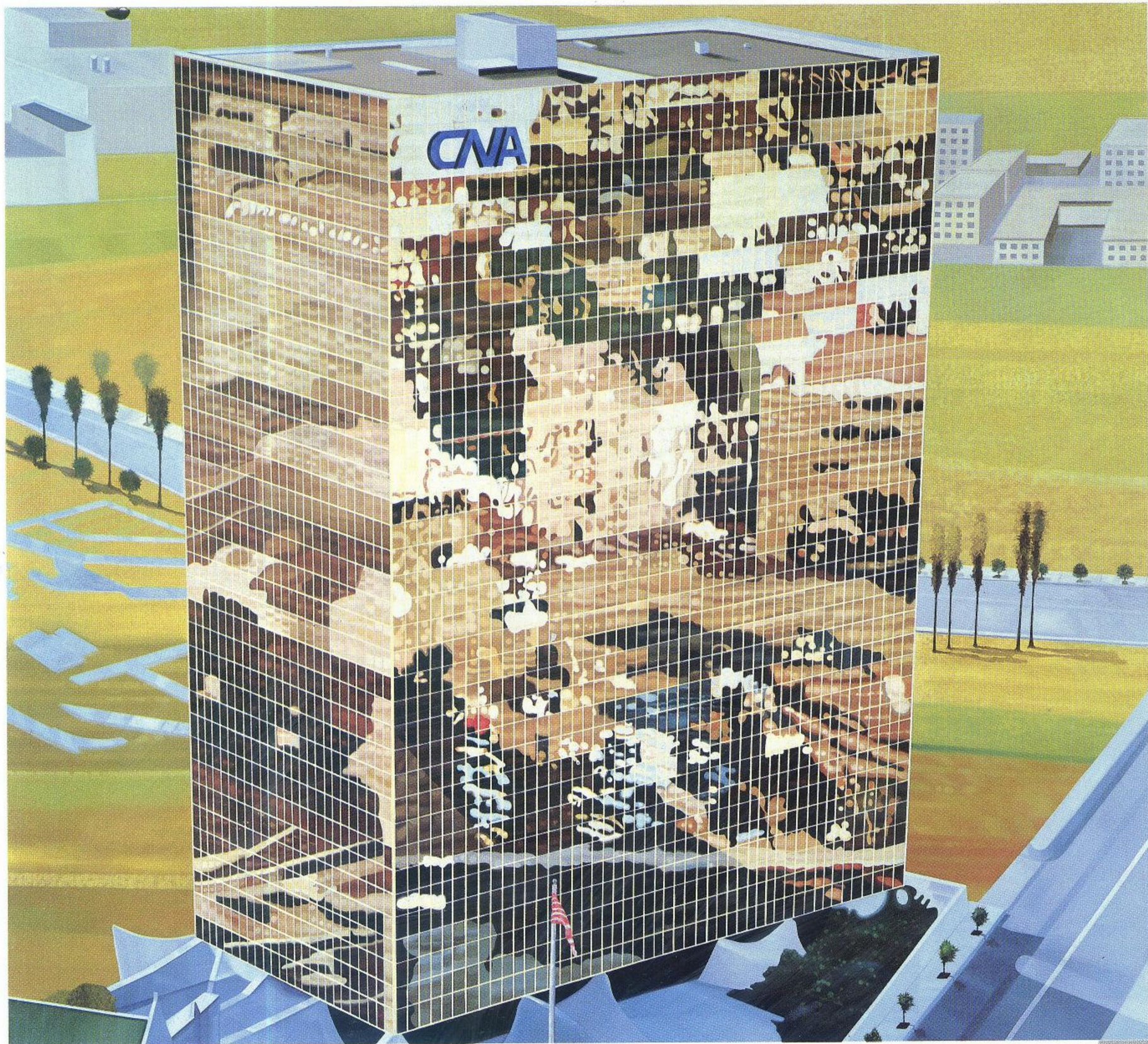
Banker Trust (Oil) 182.9x243.8cm 1975





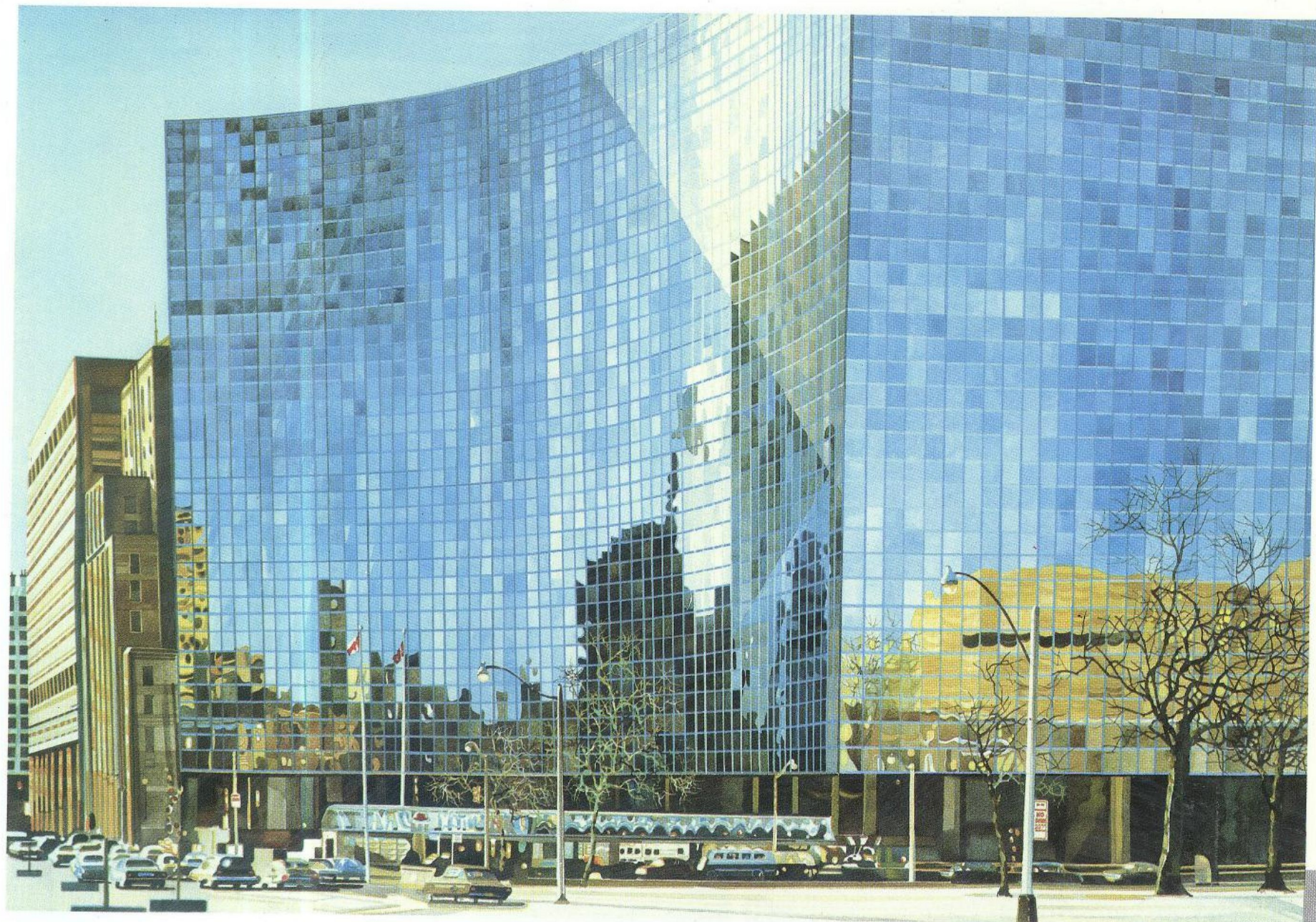
第一威斯康辛銀行(油畫)  
First Wisconsin Plaza (Oil) 127×177.8cm 1976





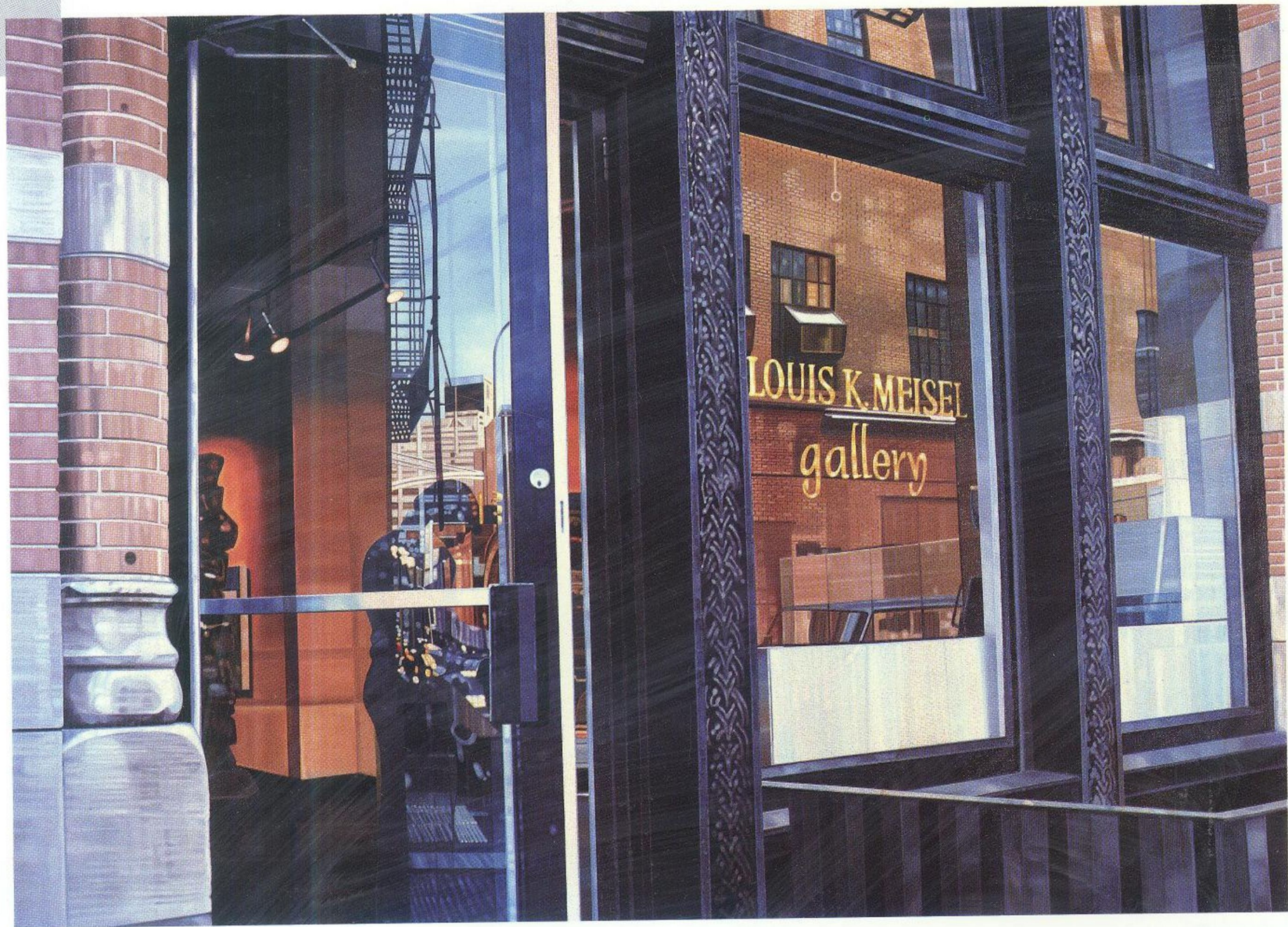
CNA 大厦(油畫)  
CNA (Oil) 127×139.7cm 1976





無題 (水彩畫)  
Untitled (Watercolor) 46.4×67cm 1976





路易斯·馬歇爾畫廊(油畫)  
Louis K. Meisel Gallery (Oil) 81.3×111.8cm 1977