

SELECTED PAINTING BY MULI TANG

汤 味 黎 油画

秋 林 编



重庆出版社

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自序

我六岁起无师自涂，作品铺墙盖地，九岁到少年宫受训，嫌水彩不过瘾，迷上油画，周末必到乡下写生，捕鱼追鸟，流连忘返。考入重点中学后，跻身数理化尖子群中，环境的影响使我搁下画笔，投入科学兴国的洪流。

文革大乱将我家抛入万丈深渊，粉碎了我上理工大学的梦。上山下乡时，我为解闷重操旧笔速写周围辛劳的人们。那时正是竖露天宝像的全盛期，我很快被各单位轮流借用，四年风吹日晒练就一门本事，能在群众围观下，高立活动台，远持丈长笔，一鼓作气画完几人高的油画宝像。可决心一辈子做画家，却非顺势而已。我耗时三月考虑各条人生道路，结论是：在文革的条件下，要想进能立业，退能托情，仅此一途。从此我全心全意投入绘画事业。

我订了两项五年计划：第一项是业余创造，在上海和全国美展上推出了《针刺麻醉》、《春雨》、《转战南北》等作品；第二项是自学高等美院教材，逐科操演，无一疏漏。两项计划的完成恰逢高考恢复，使我有幸进入中央美院油画系研究生首期班深造。毕业创作《霸王别姬》显露了我对中华历史的爱好和自豪，成为自己在国内奋斗多年的总结。

八一年我考入英国皇家美术学院绘画系。当时中英社会差距极大，新人新事天天出现。在学院的器重，友人的款待，收藏家的喝彩和媒体的注目下，我精神振奋、孜孜不倦地吸收和创造。油画、壁画、装饰、插图样样涉足，画风粗犷，冲动感强。在和画界泰斗佛洛伊德、诗界泰斗斯潘德合作之后，世界旅行成为继续提高的手段。我系统地走访了欧美亚非三十国，揣摩艺术精品，研赏胜地民俗。三年多留学生涯结束时，我获得第二个硕士学位，但更认识到艺术没有疆界，我愿为世界而画。

八五年刚到美国康乃尔大学，罗德斯校长就召见我说：“康乃尔是一所非常美丽的大学，希望

你能画出来，让更多的人看到。”巴克副校长亲自导游，在宽广的校园和近郊指点绝景。漫步溪谷，独坐青石，渔夫垂钓，蜂舞蝶绕。我满怀激情地画起来：瀑布、幽涧、钟楼、湖光……四年校园画展的成功，使我不但爱上了这里的一草一木，还爱上了这里热情智慧的人们，画下了许多他们的形象。后来大学董事会请我画了一幅大型校园风光图，在罗德斯校长的退休仪式上赠送给他。这幅画，成了对他十年前那番期望的最好回答。

成功推动我的步伐走遍美国的高山大川，从尼亚加拉大瀑布画到大峡谷，从康州老舰画到加州岸松，从辛辛那提的河道画到黄石公园的喷岩……野炊露营，流连忘返，仿佛又回到了童时的周末写生。对自然的研究反过来研究了我自己：为什么爱广角全景？许是心胸宽广；为什么是爱细节描绘？许是对科技的余情；为什么爱浩瀚云天？许是从小就想“随云放电雷”吧！

子曰：“三十而立，四十而不惑”，哪个画家不愿有一处能作画的世外桃源？来到加拿大后，地广人稀，生活安裕，各族文化共存，女儿们在英法中三种语言的熏陶下健康成长，我的创作也呈明显的多元化：一方面描画蒙特利尔的市容人物，另一方面偏重中国的自然风光。文革初我曾浪迹全国，寄苦恼于锦绣河山。当时纯风景画正遭批判，佳境登高，心潮起伏之余，只能赋诗，而推画念于脑后。不想这一推竟达三十年之久，恍若隔世，睁眼只见窗外白雪，墙内炉火，中国繁荣兴起的场面在电视上闪烁，久存脑后的佳境突然倍加亲切。我打开音响放起《黄河》与《梁祝》，着手创作中华绝景：漓江雾，天山雷，长城巍，江南秀，窟凿龙门，佛立乐山，飞瀑黄果树，烽火嘉峪关……三十年积情尽入笔色，酣畅淋漓，何其痛快！

史书常评英雄爱江山，庸君恋美人。我江山美人都画，大概算得半个英雄。尤其在画裸体时，我爱将孪生裸女的前姿后影同现画面，配以优雅的大自然或纯静的古雕塑，追求永恒的美，而不是昙花一现的艳。音乐在创作过程中颇起作用。如果说贝多芬的交响乐能在画山水时开拓我的胸襟，莫扎特的钢琴曲则能在画裸女时柔化我的情怀。恰当的音乐能使我“进入角色”，将名曲精华不知不觉地灌注到画笔中去。

交游广泛，肖象画自然经年不断，对象常为友人。除以个人观感刻划神态外，真衣实具都尽量纳入构图，有时甚至包罗许多事物，以求瞻仰人之一面时，还略见人之一生。人生沧桑，多年后翻阅这些肖象画留影，回忆便展翅飞起……肖像画之本意，不正是留念存情么？

文学历史著作常突然提供灵感的源泉。读英国诗人布莱克名句，我画下八幅《天真的歌》；熟

悉历史使我插画《中国文化大全》时驰骋自如；博览泛读，引发一批幻想画；甚至在画动物时，我也爱借用寓言手法，刻划它们的人性。历史与浪漫之结合，集中体现在《孙中山在伦敦》一画中。当时我常去大英帝国博物馆，在阅览室里看到他写三民主义时用了六个月的桌椅，感慨万分。一八九七年他客居异乡，几近孤家寡人，却力转乾坤，召唤亿万民众用血肉筑成新的长城。中华民族百年革命史不正始于他笔下么！他伏案疾书的身影突然闪现在眼前，几乎伸手可及。我奔回画室，直扑那幅大画布，日以继夜地工作。这幅画的诞生，为我被彼得·莫尔斯基基金会选为八三年全英十四名最佳艺术家之一作出了重要贡献。

九八年春夏，“中华五千年文明展”先后在著名的美国古根海姆博物馆纽约总馆和西班牙毕尔堡隆重举行。被中国美术馆收藏的《针刺麻醉》也参加了展出。开幕式上人山人海，盛况空前。看到多年前的画光彩如新，我不禁心情激荡。忆旧之余，更沉思为何自己在文革中的业余创作最终会走进世界艺术的圣殿。是画凝聚了我个人的奋斗精神？是画体现了中华国粹？是画代表了一个绝无仅有的时代？

也许都是。但最主要的是只有中国本身的繁荣昌盛才能使她的艺术大规模地走向世界，取得与国力相等的声誉。我和我的同辈画家，不论自觉与否，已经成为这一历史潮流的先驱。

“四十不惑，五十而知天命”。跨过天命之年后，庄严之中，心中难免升起几分超脱之感。人问此书要否请人作序，我说自己关心的是光阴飞逝，尚有无数构思没有画出。也许得象陶渊明般隐居，象司马迁般专致，象齐白石般长寿，才得倾豪酬世，届时再撰春秋不迟。至于从写《鹧鸪天》算起的三十六年浮沉，就了结在《五十抒怀》这首七律的弹指一吟间吧：

天命难伏不老翁，当年煮酒论英雄。
风驰魏剑声惊虎，血染吴旗色骇龙。
蜀道崎岖藏旧泪，夷疆广阔展新容。
丹青一笔定天下，笑点故国霞彩中。

汤沐黎
一九九九年

Preface

Unguided, I began to draw at six. Picture after picture piled up on the walls and overflowed onto the floor. At nine I received my first formal training at the Children's Cultural Palace; watercolors soon turned unsatisfactory, and oils became my favorite. Every weekend I went outdoors to sketch, followed by activities like fishing in the ponds or chasing birds through the hills. I wandered in happy abandon, often forgetting to return home.

My peers at the elite middle school to which I gained entrance, though, were composed of the best science students of the time. Under their influence, I put aside my brushes and attached myself to the ideal of the modernization of China through science. It was then that I wrote my little poem.

The outbreak of the Cultural Revolution hurled my family into abysmal misery. It also shattered my dream of studying science in university. I was sent down to work in the countryside. In order to relieve the bitterness of those difficult years, I once again took up my brush, this time to record in hasty sketches the lives of the laborers around me. This was during the height of the demand for the huge, openair "treasured portraits of the Great Leader", and I was soon being borrowed to paint by one work unit after another. After four years of practice in the wind and sun, perched on a tall mobile platform with a long pole-brush in hand and surrounded by a watchful crowd below, I could finish in one session a giant portrait several times a man's height.

My decision to truly take up an artistic career, however, was long and hard in the making; for three months, I did nothing but think of my future. In the end, I realized that in the conditions of the Cultural Revolution, no other profession available could both advance my career and satisfy my spiritual needs. I flung myself into painting therefore with a whole heart.

I executed two plans in the next five years. First, I kept creating major theme paintings during after-work hours: "Acupuncture Anesthesia", "Spring Rain", "Mao and Zhou on the March" and others were progressively entered in Shanghai and National Art Exhibitions. Secondly, I studied systematically and autodidactically all aspects of art theory and training from copies of Academy textbooks. When the Central Academy of Fine Art reopened at the end of the Cultural Revolution with the other universities, I passed the entrance examination for post-graduate studies, then funneled all my positive energies full-time into my art. My graduate work, "King Chu Bidding Farewell to his Concubine," reflects my interest in Chinese history and is also the fitting culmination to my many years of struggle within China.

In 1981, I began further study at the Royal College of Art in Great Britain. It was an exciting period; societal differences between China and Great Britain at the time was immense, and every minute brought me into contact with novel situations. As the first visiting artist from China, I was showered with high regard from my professors, hospitality from new friends, interest from collectors, attention from the media...Without cease I absorbed and created. My production of this period explored many fields and mediums; my style became freer, filled with eye-catching dynamism. After the joint exhibitions with British artists such as Lucian Freud, and my collaboration with the great poet Stephen Spender, world travel was launched as a crucial part of my education. In all I visited thirty countries, dispersed over four continents. I studied the originals of the Great Masters, and at the same time observed exquisite scenery and the lifestyles of many peoples. Several years later, when my life as a foreign exchange student ended, not only had I obtained my second master's degree, I had come to realize that art knows no country. I was willing to paint for the world.

I went to the United States in 1985. At our first meeting upon my arrival at Cornell University, President Frank Rhodes said, "Cornell is a beautiful university. I hope that you paint her well, so that more people in the world might see her." Later, I was given a personal tour by Provost Robert Barker, who pointed out to me wonderful views of the vast campus and the nearby hills and creeks. The memories of my childhood stirred in my heart as I painted the graceful curving ravines, the soaring waterfalls, the ivy-covered clock tower and the anglers in the dappled lakes. But after four years of continued success at campus exhibitions, not only had I learnt to love the rocks and trees of this land, I had learnt to love the warm-hearted and intelligent people as well. Many portraits were the result. Upon President Rhodes' retirement ceremony, the Board of Trustees of Cornell University commissioned a large campus panorama from me and presented it to him, in token of the wish he had voiced to me ten years before.

My experiences encouraged me to a further exploration of the rest of the continent. Through trekking and camping, I painted everything from Niagara Falls to Grand Canyon, from the old schooners along the Connecticut shore to the hoary pines of the California oceanfront, from the waterways of Cincinnati to the hot springs of Yellowstone...The study of nature, in reaction, allowed me to understand myself in a novel way. I realized that my open mind disposes me toward panoramic views, that my early scientific training makes me meticulous with details-and that I love the broad sky because of my childhood ambition to "cast thunder riding among the clouds"!

Confucius said, "At thirty one establishes one's stand; at forty one is not easily swayed." Every artist needs a stand, a quiet Eden to work in peace. This I found in Canada, a vast, stable land where the standard of living is high. It is a land of diversity where my two daughters, molded by the influence of the English, French and Chinese cultures, are growing up as part of new, progressive generation. Diversity also entered my painting. I began emphasizing both Montreal's urban life and the natural beauties of China. The misfortunes with which my family had met during the Cultural Revolution had forced me to roam far and

wide in the hinterlands of China, and to dissipate my mental burdens in the picturesque rivers and tapestry-like mountain vistas. At the time, however, landscape art, regarded as a bourgeois taste, was coming under a heavy barrage of criticism. Being limited to composing little poems in heart, my desire to paint what I saw had to be put, temporarily as I thought, on the back burner, "Temporarily" lasted thirty years.

Now, however, in the comforts of my studio in another world, as "The Yellow River Concerto" booms on the stereo and images of booming China fill the satellite news, I can proceed to render the most famous landscapes of China-mist wreathed Li River, snow-capped Heavenly Mountain; the majestic Great Wall, gracious Eastern watertowns, Longmen Grottos, the Grand Buddha of Leshan, waterfalls at Huangguoshu and watchfires on Jiayu Pass...thirty years of accumulated passion sublimate within my brushes and colours in delicious release.

Chinese historians often comment that "the hero loves the beauty of his country, whilst the weakling loves the beauty of his women." I paint both, so perhaps I am no more than half a hero. Particularly in the composition of nudes, I love to place twin females in front and back views within lyrical surroundings, or set off by immaculate Classical sculptures. What I strive for is not an ephemeral bloom like that of a flower but a pristine and timeless beauty.

Music forms an important part of my creative process. An appropriate music piece bears an appropriate ambiance so that, as I listen and work, I quietly distill its emanations into my brushwork. If my landscapes are inspired by Beethoven's symphonies, the mood for my nudes is set by Mozart's gentle piano adagios.

My wide-ranging contact with people in different countries enables my unbroken production of portraiture. The sitter is usually a friend, so that intimacy and personal observation prevail. Besides the delineation of mood and character, I always try to make use of the sitter's typical costume, props and even real events in the composition, so that the viewer not only sees the person but catches a glimpse of his life. When I turn the pages of my album and see the photographs of my old friends' portraits, I relive our times together in my mind, though we have been dispersed to the four winds. Is that not the original purpose of portraiture?

Works of literature and history have often formed a sudden source of inspiration for me. I have illustrated eight poems from William Blake's "Songs of Innocence," and also a "Cultural Atlas of China," the fruit of my familiarity with Chinese history. Other readings inspired an introspective, narrative of fantasy paintings...Even when I paint animals, I like to inspire myself from allegory to capture their personalities.

History and romance both served as model for the painting of Dr. Sun Yat-Sen in London. At the time I was often in the British Museum, and once was greatly moved to discover the desk and chair where Dr. Sun had sat during the six months in 1897 when he was setting down the Three People's Principles: had not China's past century of revolution begun under his pen? At the time a lonely exile, he was nonetheless able to inspire millions of his countrymen to sacrifice their lives for a new, better China. As I thought this, his studiously bent, writing form appeared before my mind's canvas I had been saving, exactly for something

this important, and began working day and night to set down my vision. This painting was a great contributor to my 1983 nomination by the Peter Moores Foundation as one of the fourteen most outstanding artists working in Britain.

During the spring and summer of 1998, a large-scale exhibition, "China 5000 Years," was held consecutively at the Guggenheim Museum in New York and in Bilbao, Spain. "Acupuncture Anesthesia," as part of the collection of the National Gallery of China, was one of the exhibits. The grand opening was a sensation. Through ever-streaming crowds, I could not help but be moved by the sight of the painting, which looked brand new despite the intervening years. Nostalgia aside, it made me ponder how an amateur production of my Cultural Revolution years could have ascended in the temple of world art that is the Guggenheim. Did this painting really contain an essence of my personal endeavor of a Chinese national subject? Or did it epitomize the unique historical era of its birth? Most likely. But the primary reason must be China's own prosperity and flourishing culture, which allows her art to receive acclaim on the world stage. I and other artists of my generation, voluntarily or not, have become the harbingers of history's tide.

"At forty one is not easily swayed; at fifty one knows the mandate of heaven." Having crossed fifty, I cannot help a slight sense of detachment, not to mention solemnity. What matters now is the boiling cauldron of ideas in my mind, waiting to be set down on canvas. I think I must possess the seclusiveness of Tao Yuanming, the intensity of Sima Qian and the longevity of Qi Baishi before this could be fully accomplished. When I have given back all I can to the world, though, there will be enough time for posterity to write and dissent.

As for my thirty-six years of ups and downs, counting from the moment I wrote my "Self-Reflection" at fifteen, let them come to a fitting close in the brief space of these few lines;

At Fifty

The Fates do not cow the man who fears not old age!

Long years have passed since we shared wine and debate

Over those who would be heroes for times yet to come;

The wind-like sword of Wei dismayed the tiger,

And at Wu's banner, battle-stained crimson, the dragon was sore amazed.

The tortuous paths of Shu veil many an ancient, tear,

But in the expanse of this virgin land I have been renewed.

My brushstrokes conquer the universe. I smile to see

My native land, wrapped in all the colours of dawn.

Muli Tang, 1999

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2	春雨	Spring Rain	布面油画	36" × 72"	1973
3	欢乐的牧场	Merry Dairy Farm	布面油画	28" × 64"	1974
4	良种	Superior Seeds	布面油画	48" × 80"	1974
5	转战南北	Mao Xedong and Zhou Enlai on the March	布面油画	45" × 90"	1978
6	霸王别姬	King Chu Bidding Farewell to his Concubine	布面油画	51"1/8 × 114"1/8	1980
7	约·马克斯威尔夫人	Mrs. J. Maxwell	布面油画	30"1/2 × 25"1/2	1982
8	约·马克斯威尔先生	Mr. J. Maxwell	布面油画	30"1/2 × 25"1/2	1982
9	花园中的葛利高利姐妹	The Gregory Sisters In Their Garden	布面油画	28" × 28"	1982
10	伦敦舞会	London Party	布面油画	106" × 77"	1983
11	孙中山(逸仙)先生在大英帝国博物馆阅览室	Dr. Sun Yat-sen in the British Museum Reading Room	布面油画	79" × 106"	1983
12	狗链—彭克俱乐部	Dog Collar-Punk Club	布面油画	79" × 53"	1983
13	格拉日娜和莎拉	Grazyna and Sara	布面油画	35" × 51"	1983
14	三个彭克	Three Punks	布面油画	58" × 55"	1984
15	普拉多教授和他的世界	Professor Prado and His World	布面油画	65" × 71"	1984
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18	表特侯爵	The Marquis of Bute	布面油画	30" × 24"	1985
19	表特侯爵夫人	The Marchioness of Bute	布面油画	30" × 24"	1985
20	牛津大学教授皮·司特劳森爵士	Sir P. Strawson, Professor of Oxford University	布面油画	35" × 51"	1985
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23	卡玉加湖畔的康乃尔钟塔	Cayuga Lake Beyond the Cornell Clodk Tower, NY	布面油画	42" × 66"	1995
24	伊色佳瀑之夏	Ithaca Falls in Summer, NY	布面油画	38" × 50"	1986
25	图干诺克瀑之冬	Taughannock Falls in Winter, NY	布面油画	41" × 55"	1986

编号	中文标题	英文标题	材质	尺寸	年代
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27	翠门公园之夏	Treman Park in Summer, NY	布面油画	40" × 50"	1986
28	卡斯卡迪拉涧的渔夫	The Fishermen of Cascadilla Creek	布面油画	41" × 55"	1987
29	从伊色佳瀑远眺卡玉加湖, 冬	From Ithaca Falls to Cayuga Lake, Winter, NY	布面油画	41" × 55"	1987
30	上图涧之秋	Upper Taughannock Creek in Autumn, NY	布面油画	36" × 42"	1987
31	乐得楼维尔瀑之秋	Ludlowville Falls in Autumn, NY	布面油画	32" × 44"	1987
32	瓦特金斯幽谷之夏	Watkins Glen in Summer, NY	布面油画	50" × 40"	1986
33	上图瀑之秋	Upper Taughannock Falls in Autumn, NY	布面油画	42" × 32"	1987
34	瓦特金斯幽谷的歌	Song of Watkins Glen, NY	布面油画	50" × 30"	1989
35	翠门公园的桥	The Bridge of Treman Park, NY	布面油画	36" × 24"	1993
36	康乃尔大学的比比湖	Beebe Lake, Cornell University, NY	布面油画	36" × 44"	1993
37	简妮弗与爱犬	Jennifer with her Dog	布面油画	72" × 48"	1989
38	园中的帕特	Pat in her Garden	布面油画	60" × 40"	1990
39	唐·哈里森夫人	Mrs. D. Harrison	布面油画	46" × 30"	1991
40	辛辛那提大学医学院院长 唐·哈里森医生	Dr. D. Harrison	布面油画	46" × 30"	1991
41	尼克曼先生和他的世界	Mr. Neckermann and His World	布面油画	40" × 74"	1992
42	琼斯之家	The Jones Family	布面油画	5feet × 12feet	1992
43	威廉和大卫	William and David	布面油画	24" × 20"	1993
44	客厅中的皮特里斯夫妇	The Petreses in their Sitting Room	布面油画	36" × 50"	1988
45	尼亚加拉大瀑布	Niagara Falls, NY	布面油画	36" × 48"	1987
46	三姐妹岛—尼亚加拉河	Three Sister Island -Niagara River, NY	布面油画	30" × 36"	1987
47	黄石公园—怀俄明州	Yellowstone, Wyoming	布面油画	40"5/8 × 50"1/4	1988
48	布莱斯峡谷—犹它州	Bryce Canyon, Utah	布面油画	38" × 72"	1988
49	艾赛克斯港的航海博物馆	The Marine Museum of Essex Harbor, CT	布面油画	30" × 50"	1988
50	密斯提克港的老船	Old Vessels of Mystic Seaport, CT	布面油画	22" × 30"	1988
51	密斯提克港的老码头	Old Quay of Mystic Seaport, CT	布面油画	22" × 30"	1988
52	孤独的丝柏—加州	Lonely Cypress, CA	布面油画	44" × 60"	1989
53	加州狼点的丝柏“老兵”	The "Old Veteran" (cypress) at Point Lobos, CA	布面油画	42" × 60"	1989
54	辛辛那提市	The Great Cincinnati	布面油画	40" × 80"	1990
55	维纳斯与鹅, 辛辛那提	Venus and Geese, Cincinnati	布面油画	23" × 47"	1993
56	从西莱斯条山看辛辛那提市	Cincinnati from Celestial Mountain, OH	布面油画	34" × 86"	1995
57	戴维森喷泉, 辛辛那提	Davidson Fountain, Cincinnati, OH	布面油画	48" × 36"	1998
58	克里斯托弗和他的玩具	Christopher and his Toys	布面油画	44" × 60"	1990

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编号	中文标题	英文标题	材质	尺寸	年代
59	麦基尔大学让·德格朗普列校监	Chancellor J. de Grandpre of McGill University	布面油画	58" × 36"	1992
60	斗牛士	Bull Fighter	布面油画	48" × 24"	1992
61	麦基尔大学阿·彼得森董事长	Chairman A. Peterson of McGill University	布面油画	38" × 32"	1994
62	夏日的蒙特利尔老港	Montreal from the Old Port-Summer	布面油画	34" × 86"	1992
63	秋季从修女岛看蒙特利尔市	Montreal from Nun's Island-Autumn	布面油画	34" × 86"	1991
64	麦基尔大学医学院楼	The Medical College Building of McGill University	布面油画	40" × 30"	1995
65	秋水船楼—蒙特利尔中国园	Boat Pavilion in Autumn Waters-Montreal	布面油画	24" × 30"	1994
66	瑞雪红楼终有诗—蒙特利尔中国园	A Poem of White Snow and Red Chambers-Montreal	布面油画	23" × 47"	1994
67	红塔秋潭—蒙特利尔中国园	Red Pagoda by Autumn Pond-Montreal	布面油画	23" × 47"	1996
68	佛罗伦沙之夏	A Summer in Florence	布面油画	40" × 30"	1998
69	长青宫	The Palace of Eternal Youth	布面油画	40" × 60"	1990
70	海宁芙	Sea Nymphs	布面油画	42" × 64"	1991
71	维纳斯们和奴隶	Venuses and Slave	布面油画	48" × 50"	1993
72	魔笛	Magic Flute	布面油画	50" × 48"	1997
73	宁芙乐园	Nymphs' Paradise	布面油画	42" × 62"	1998
74	长青池	The Fount of Eternal Youth	布面油画	42" × 60"	1998
75	渔夫和孙女	Fisherman and his Granddaughter	布面油画	50" × 38"	1989
76	长城之秋	The Great Wall of China-autumn	布面油画	42" × 64"	1990
77	居庸关远眺	Distant View from Fort Juyong	布面油画	41"7/8 × 63"3/4	1990
78	敦煌莫高窟	Dunhuang-Silk Route Series	布面油画	42" × 64"	1991
79	嘉峪关烽火台	Jiayuguan-Silk Route Series	布面油画	38" × 70"	1992
80	新疆贝孜克里克千佛洞	Bezeklik Grottos-Silk Route Series	布面油画	42" × 64"	1992
81	龙门石窟奉仙寺远眺	Fengxian Temple-Longmen Grottos in the Distance	布面油画	44" × 60"	1993
82	雾漓江	Misty Li River	布面油画	23" × 47"	1993
83	银河飞落黄果树	Waterfalls at Huangguoshu	布面油画	69" × 35"	1994
84	乐山大佛	The Grand Buddha of Leshan	布面油画	48" × 36"	1996
85	天山天鹅湖	The Swan Lake of the Heavenly Mountain	布面油画	42" × 62"	1997
86	高昌遗址	the Ruins of Gaochang-Silk Route Series	布面油画	42" × 62"	1998
87	狮之家	A Lion Family	布面油画	23" × 47"	1996
88	双马游春图	Spring Frolic	布面油画	40"5/8 × 50"1/4	1996
89	三马踏波图	Trotting Along the Shore	布面油画	35" × 69"	1996
90	三骏巡山图	Galloping in Mountain Pastures	布面油画	40" × 60"	1997
91	熊猫之家	A Panda Family	布面油画	23" × 47"	1996
92	狗之家	A Dog family	布面油画	18" × 26"	1984

1	针刺麻醉	Acupuncture Anesthesia	布面油画	65" x 90"	1972
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2	春雨	Spring Rain	布面油画	36" x 72"	1973



3	欢乐的牧场	Merry Dairy Farm	布面油画	28" x 64"	1974



4	良种	Superior Seeds	布面油画	48" x 80"	1974

