

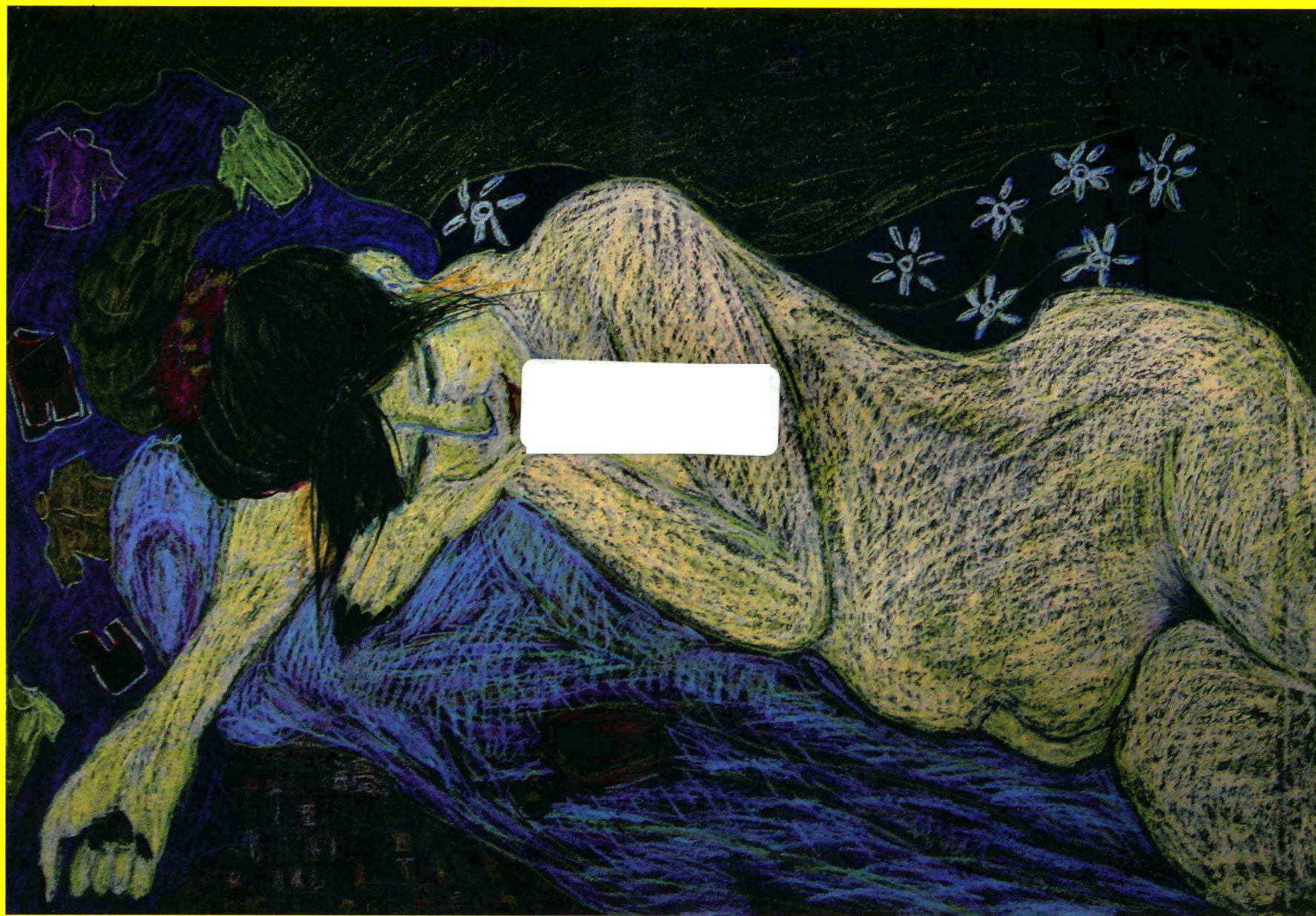
The Colors from Heart The works of huanxun

# 心田之华

幻循

## 幻循作品集

主编：谢琳



北京工艺美术出版社



心灵的自由歌唱  
色彩的交相鸣奏

常州大学 贺继 循画展  
藏书章 吴长江

THE SONG FROM HEART THE SONATA OF COLORS

中国美术家协会 党组书记 常务副主席 吴长江题词

BY Mr. WU CHANGJIANG, DEPUTY CHAIRMAN OF CHINESE ARTISTS' ASSOCIATION

图书在版编目 (C I P) 数据

心田之华 : 幻循作品集 / 谢琳主编. --北京 : 北京工艺美术出版社, 2010.5  
ISBN 978-7-80526-938-2

I. ①心… II. ①谢… III. ①油画-作品集-中国-现代 IV. ①J223

中国版本图书馆CIP数据核字 (2010) 第078392号

责任编辑: 邵 华  
装帧设计: 幻 循  
责任印刷: 宋朝晖  
英文翻译: 王春辰

心田之华  
—— 幻循作品集

出 版	北京工艺美术出版社
发 行	北京工艺美术出版社
地 址	北京市东城区和平里七区16号
邮 编	100013
电 话	(010) 84255105 (总编室) (010) 64283627 (发行部)
传 真	(010) 64280045/84255105
经 销	全国新华书店
印 刷	北京翔利印刷有限公司
开 本	889×1194 1/12
印 张	21
版 次	2010年5月第1版
印 次	2010年5月第1次印刷
印 数	1-2000
书 号	ISBN 978-7-80526-938-2/J • 838
定 价	128.00元

# Colors from the Heart

It may be easy to be an artist in today's cultural conditions, for the availability of art information and the richness of art images can offer the sufficient conditions and references for study, but it is not easy to be a true artist in today's atmosphere of more activities and free orientations of art-making, which entails artist to sustain clear insight in front of such diverse and confused artistic phenomena, particularly to keep a calm mind upon various temptations of societal conditions to be absorbed in their own artistic developmental logic and methods, thus can a distinctive road of art-making and works be built.

Huan Xun's studio is full of her works made in recent years. The huge quantity means that her energetic attitude and life state are all centered on the pleasure of art-making. It is really a treasure for a young female artist and her works are also the results made spontaneously from her heart. They have nothing to do with the complexity and chaos of the outside world and life reality, but like the flowers of life, they blow into blossoms and colorful simplicity.

Huan Xun's works can be divided into two groups generally: one is that narrative works with somewhat expressive tonality, which record what she looks at and feels in her daily life, like pieces of visual diary describing her encounters in life. This kind of works are vested with strong expressionism on the part of image-making and painting skills, and also they are constitutionally narrative by pictorial space and figure relation; other group is that abstract paintings made of oil, pastel, and water color, which should be taken as another world created by Huan Xun artistically, a world of more freedom, relaxation, and openness. For many years, she has been completely involved in the artistic state of the uncontrolled daubing and spontaneous rendering, in a mode of extremely sensitive feeling and bold experimentation to narrate her own emotions abstractly, just like in a fairy tale wonderland full of pleasure, unrestricted imagination and unlimited creativity. Her pictures reveal specially the rich colors, splattering and dripping oil paints to form the random textures, and demonstrate the touching images joyfully. In many of her paper works, she is good at controlling the dispersion, expansion, and flowing of colors naturally, and they are in particular fresh compositionally and of high quality, and at once of her own poetic imagery.

Morphologically, painting can be divided into two kinds of figurative and abstract forms. Abstract painting originated from the earlier 20th century in Europe, and a new horizon was created as for painting. It displayed intense contrasts to traditional figurative painting, and became itself a language of expressing and reflecting alternative world, a world of soul, even a world of absolute and pure mind. Like music, abstract painting relies on forms and colors to narrate artist's feelings after it casts away the corresponding images of the reality. So it is more close to the world of soul, and its ways of expression are more direct. But it is not improvisational daubing and free application on canvas. To some extent it is more based on many qualities of artist such as culture, disposition, and ability, therefore, although it provides artist the freedom of expression, it is also necessarily critical to judge them. The reason why Huan Xun shows her own style in abstract painting and makes quality works is because there are two important features in her art life: open absorption and close meditation. In recent years although she acts as a professional artist, most of her time is spent on learning at the academy of art. She studied at different studios from those prestigious professors at CAFA, she chose a correct road of learning methods and in such a process of learning art from many teachers, she has absorbed the advantages of those teachers into her own practice like a bee collecting honey. For example, when she studied in Department of Oil Painting, she was guided by Prof. Dai Shihe and Prof. Ding Yilin on the plastic rules and forms, aiming at improving the intelligibility of classic art as well as at having the total impression and imagery; when she learnt at the Studio of Material of School of Chinese Ink Painting, she was tutored by Prof. Hu Wei in person, so she has understood the relation between painting media quality and emotional essences, and learnt how to paint abstractly from the texture and ground of painting materials. Through such transdisciplinary study and research, she masters the features of oil paints and water colors and can transform them into artistic expressions at leisure. More importantly, through living at CAFA, she becomes used to commit herself to artistic purity spiritually, such commitment makes her improve her enlightenment and sensibility in these years, and form her cultural learning and her improvement.

Contemporary art community undergoes a great vitality unprecedentedly, at the same time there appear chaotic turbulence and utilitarian temptations from real world. Huan Xun has another precious character that she could keep herself from the worldly by her psychological determination, or this is her disposition. She is involved in reading, visiting exhibitions, listening to music and painting without disturbance from the outside reality. She takes creation as pleasure and meditation as starting point for her painting. It is, of course, not easy to designate the exact motives for each of her works, which are from different themes, but each of them narrates her own story, even every dot or line implies a kind of real sensation. From such quantity of works by her, we can feel that this is the result made completely from the happy state. In her world, ego is the source of art-making or to put it precisely, the ego of self-satisfaction spiritually is the soil for her works to be reared naturally and also the garden of her artistic flower.

By Fan Di'an

DIRECTOR OF THE NATIONAL ART  
MUSEUM OF CHINA

Autumn, 2008



## 幻循之画，心田之华

在今天的文化条件下，做一个画家是容易的，因为艺术信息的便捷和艺术图像的丰富可以提供充分的研究学习条件与创作参考，但是，在今天艺术活动十分热闹、艺术取向也十分自由的情况下，做一个真正的画家也是不容易的，需要在纷繁的艺术现象面前保持清醒的认识，特别需要在各种外部条件的诱惑下保持沉浸的心态，专注于自己的艺术发展逻辑与方式，才能形成与众不同的艺术道路与创造成果。

在幻循的工作室里，布满了她这些年来极为努力画出的作品，其数量之可观，让人看到她的精神状态和生活状态都完全沉浸在艺术创作的快乐之中。这对于一个年轻的女画家来说十分难能可贵，而她的作品也完全是一幅幅发自自我心田的产物。它们与外部世界和生活现实中的复杂与嘈杂完全无关，犹如生命的花朵，在画家心灵源泉的滋养下，绽放出丰富的光彩和单纯的气息。

幻循的全部作品大致可以分为两大类：一类是带有表现性色彩的叙述性作品，这类作品记下了她日常生活的所看与所感，犹如视觉的日记片段，叙述着她自己遭遇的故事和她周遭的事物。这类作品在形象的塑造和绘画的手段上，带有很强的表现性，同时具有由画面空间和人物关系构成的故事性；另一类是完全抽象的作品，分别用油彩、油画棒和水质颜料画成，这部分作品可以说是幻循在艺术创造上的另一个世界，也是一个极为自由、放松、开阔的世界。许多年来，她完全沉醉于任意涂抹和随性表达的艺术状态之中，以极为敏锐的感性和大胆的实验，用抽象的形式叙述自己的情感，就像处在一个童话世界里，充满着表达的快乐、无拘无束的想象和充沛的创造力。她的画面特别强烈地展现了色彩的丰富性，在油画上主要运用泼洒和甩滴构成色彩的任意交织，透过画面色彩的强烈度，展现出心花怒放的感人景象。在大量的纸本彩墨上，她很好地把握住色彩晕化、弥漫和流淌的自然效果，在结构上别出新意，在质地上具有很高的品格，同时具有蕴含她的性情的意境。

就形态而言，绘画可以分为具像与抽象两大形态。抽象绘画源发于20世纪早期的欧洲画坛，其象一出，绘画的景观洞开了一方新的天地，不仅与有着悠久历史的具像绘画形成强烈反差，而且自身成为表达与反映另一种世界的语言，这种世界就是心灵的世界，甚至是绝对的、纯粹的心灵世界。在摒弃了与现实对应的具体形象之后，抽象绘画就如音乐一样，依靠形与色的交织叙述画家的情感，也因此与心灵的世界最贴近，表现的方式也最直接。但是，抽象绘画绝对不是仅凭即兴的涂抹和尽兴的挥洒就可以成立的，在某种程度上，它更多地依赖画家在修养、秉性、才情等方面的素质，因此，尽管抽象绘画为画家提供了表达的自由，但也极为挑剔地评判画家的综合素质。幻循在抽象绘画这个领域里之所以能够画出自己的风格，画出有质量的作品，就在于她的艺术生活有两个重要的特征：开放地吸收和封闭的冥想。她这些年虽然作为一个职业画家，但她的许多时间都浸染在艺术学府浓郁的学术氛围之中。她在中央美术学院不同的教授工作室里拜师学艺和研习，在学习方法上走的是一条正道，在转益多师的过程中，善于把教学的优长作采集后的酿化。比如，她在油画系研修时，得戴士和、丁一林教授在造型规律与形式自律方面的指导，提高了理解经典的眼力，也养成了对作品整体气息与意境内涵的追求；在中国画学院的材料工作室研修的日子里，她得胡伟教授亲传，对绘画媒介的物质属性与情感属性的关系深有体会，学会了从绘画材料的质地、机理入手进入抽象抒写的方法。通过跨专业的学习和研究，她对油彩和水质颜料的性能都有了会心的领悟，在驾驭它们时能比较从容地转化为艺术表现的语言。更重要的是，通过在艺术学府的浸染，她在精神上形成了对艺术纯粹性的追求，这种追求，使得她这些年能够不断地提高学养和感受力，形成不断地自我的修养和自我的完善。

当代艺术界正前所未有地呈现出表现的生机活力，与之伴生的则是纷繁喧闹的混声和各种来自现实世界的功利诱惑。在幻循身上可贵的素质还有她远离世俗的心理定力，或者这本是她的性情。她能够不受外部现实的干扰，沉浸在读书、看展览、听音乐、写作和作画的单纯生活之中，以创造为快乐、以独处的冥想为动笔作画的起点。很难指明她创作每一幅画的动机，她的许多作品甚至来不及取出题目，但是，每件作品都叙述着她自己的故事，甚至每个局部的点画都蕴含有一种真切的感受。但从她如此大量的作品中，可以让人感到，这是一种完全沉缅于表达的快乐状态下才有的产物。在她的世界里，自我是创作的源泉，或者确切地说，在精神上自足的自我是她作品萌发与生长的土壤，也是她艺术之华的家园。



范迪安(中国美术馆馆长)  
2008年秋

从右至左 戴士和先生、范迪安先生、幻循、  
孙小娟女士、袁泉



## 幻循画集序言

以《幻循心田之华》命名的幻循画集所收的是最新完成的一批作品，也是她到中央美院材料表现胡伟工作室做访问学者后画出的一批作品。幻循过去主要是画油画，很少用别的材料作画。到胡伟工作室以后，她在导师的指导下开始尝试不同材料的性能和表现技巧，这些新的尝试使她茅塞顿开，很快进入一个艺术的新天地。她像一个发现新大陆的淘金者，兴奋不已，激动万分，于是不分昼夜忘我工作。这一批色彩斑斓、自由挥洒的作品就这样接二连三地制作出来。

幻循是一位画起画来不要命的画家，一旦进入状态，便激情喷涌，无法自控。每幅作品既有她预想达成的目标，也有许多超越预想的偶然成分。但这些令人惊喜的偶然效果，又是在反复试验、对材料性能熟悉后的一种必然。但以抽象手法表现出某种意象或意境，是这些作品的基本特征。

画册中还有一部分是用油画棒或彩色铅笔画的人物写生，但幻循的写生并不完全忠实于对象，也不顾及比例和结构，她的自由天性使她在描绘中充满想象。她虽然多次到美院进修学习，但她从没有将学院写实作为规范来约束自己，老师也从不这样要求她，相反，还尽力保护她那难得的、自由自在的艺术天性，因为对于经过严格训练的艺术家的，常常因丧失自由天性而不能成全自己的艺术。所以，幻循未经严格的专业训练，有所短也有所长。就对艺术的热情和执着，她一点也不亚于一个专业画家。她像一只吐丝的蚕，源源不断地画出一批又一批作品。

她所学的专业是管理，然而，她却放弃自己的专业努力而去画画，其原因恐怕仅仅用“热爱艺术”来解释是不够的，对于多愁善感的幻循而言，画画如同她的写作（她同时也在写诗和散文），是她在精神上自我调适与自我拯救的一种方式，在作画过程中，她内心的种种积淤得以疏泄，心灵得以平静。

幻循画画近于随心所欲，有时画得比较写实、自然，有时则过度地夸张变形，充满表现色彩，有时又富于平面装饰的意趣。但无论怎样画，她都没有预先的设计，都是随心绪而定。

她把自己的情感经历、生存体验都一一融注于其中。

她的极度敏感，使她随时都有画题滋生，脑海中不断幻化出美丽的图画，但画完之后，她总是懊悔，觉得画面远远没有她想象的那样美好。

但这种缺少表现技法的无奈，这种形象不合比例结构的近于原生态的表现手法，也正好使她的画充满一种稚拙的美感，充满一种自由、随意的童稚般的天趣。

幻循也确实是一个童心未眠的女孩，她的画常常像是在讲述童话故事，将她心中的许多小秘密隐藏在她所创造的形象之中，几乎每一个细节都是具体的、可描述的、有缘由的。

这里不仅有故事，也有欣喜、有悲情、有苦涩、有隐痛。

但无论生活给予她多少不公与艰辛，她依然以一种善良之心待人，依然相信这个世界的美好，依然对身边发生的事充满热情。

也正是出于这种对人性的信念，对命运的期许，成为她的精神支柱，支持她不断地作画，不断地在寻求人生价值的生命旅途中看到迎面而来的鲜花和阳光。

贾方舟(美术批评家)

## Preface to Huan Xun's Painting

By Jia Fangzhou

Huan Xun's Paintings: Color from the Heart is her recent new works, which are also the result of her study as a visiting scholar at Professor Hu Wei's Studio of Material Expression in Central Academy of Fine Arts of Beijing. Huan Xun used to work with oil, seldom use other materials. After studying in Hu Wei's Studio, she was directed by her tutor to experiment different materials for their features and techniques such that she was enlightened with these new efforts, which brought her to a new horizon. She is like a gold digger to have found a new land, excited and inspired, so she is immersed with painting day and night tirelessly. This group of colorful and free paintings is thus made one by one.

Huan Xun is a young artist who will forget time upon working on painting, whenever she is in the state of painting, she feels aspired and happy unrestrainedly. Each of her paintings is composed both of preconceived aims and of some contingent elements beyond expectations. These surprisingly contingent effects, however, are natural results from her repeated experiments and gradual familiarity with material features. The general characteristics of these paintings are abstract and imaginary. Some of her works are figure sketches by oil pastels or crayon pencil, but her sketches are not exactly the duplicates of natural objects, regardless of proportion and structure, rather her free character makes her imagine anything in her renditions. Though she studies several times at CAFA, she never restricts herself to the academic realism, and even teachers never ask her to do that. On the contrary, they try to sustain her innocent artistic nature, since those who have been strictly trained often lose their free sensitivity and nature and fail to accomplish their own art. Therefore, her absence of strict training has both good advantages and short comings. As for her insistence and passion to art, she is never second to a professional artist. Like a silkworm, she creates a group of paintings after another group constantly.

Her former specialty is Business Administration, but she gives up it to take painting, of which it is not because she loves art, but for a sentimental and emotional girl, Huan Xun regards painting as a way of self-adjustment and self-salvation spiritually just like her writings (she at once writes poems and prose). During painting, her inner heart is released and becomes pacified.

Huan Xun paints her works very randomly, sometimes more realistic, sometimes more exaggerated and deformed with strong colorful expressionism; sometimes more decorative. But whatever she does, she has never had any preconceived design but does painting according to her feelings.

She combines her own feelings, experience and existence into her paintings.

Her extreme sensitivity often makes her have some inspiring themes to come into being in her mind as beautiful pictures, but after painting, she often regrets for she feels that they are not so good as expected.

Such regret for the absence of skills and such disproportionate structures of approximate primitivist expression make her paintings full of unadorned sense of beauty and of freedom and unsophistication.

Huan Xun is indeed an innocent girl, her works always seem to tell fairy tales, which hide many secrets in the forms she creates, and almost every detail is of concreteness, description and cause.

Here not only are there stories, but also enjoyment, sadness, bitterness, and unfathomableness.

But no matter how much unfairness and hardship she undergoes, she is still friendly to people, believes this wonderful world, and keep passions to everything around her.

It is this trust to life and expectation to fate that become her mental support to keep her continually work on painting, and look for life value. Such she will meet those incoming flowers and sunlight.





幻循学过美术，与一位职业画家。  
她在美院与众多位学习过。  
她在美术的圈子里在走一条属于她自己的路，不是专业的，但是属于她自己的。  
有执著，有努力，还有自己的思想。  
祝福她在自己的实验田里更多地耕作，因为艺术创作最忌的就是戒律和平凡。

清华美院教授 邓伟

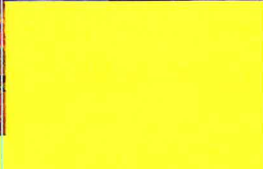
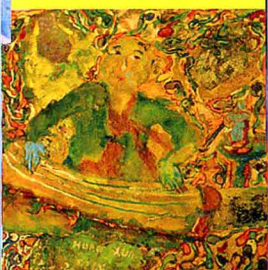
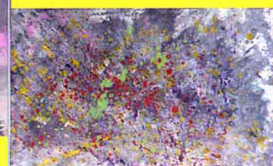


# 油画篇





# 综合材料表现篇





# 油画棒篇





# 蝶舞

## Butterfly Dance

桃花开的妖娆，幼蝶出茧挂在树梢。  
风轻轻地吹呀，翅膀怯生生地张开了。天高地阔，该怎么飞呢？她有些迟惑。  
蜻蜓路过，看着幼蝶笑的很温和：“你长的这般好看，为什么不飞起来呢？”  
幼蝶好奇地看着蜻蜓回答说：“我正不知道往哪儿飞才好”。  
蜻蜓笑笑地说：“那么，你愿意跟在我的身后飞起来吗？”  
幼蝶点点头。  
The peach blossom is fascinating. The young butterfly creeping out from the cocoon is hanging in the treetop.  
The breeze blows softly. The butterfly spreads her wings cravenly. The sky is high and the land is broad: how to fly. She is puzzling.  
A dragonfly passes by, looking at the young butterfly gently: “You are as beautiful as you can be. Why don’ t you take wings and fly?”  
The young butterfly looks at the dragonfly and answers curiously: “I am wondering where to fly.  
The dragonfly smiles: “Then do you like flying after me?”  
The young butterfly nods her head.  
沿途的花香中潜藏着一种粉韵，这是花期中最美妙的气息。  
掌握住飞翔技术的幼蝶伏在蜻蜓的背上淘气一会之后又试着站在他的鼻梁上呵呵呵地俏笑着。  
光线在转化中流露出点点滴滴美妙地情歌。  
A lingering charm is hidden in the flower fragrance along the road. This is the most admirable flavor during florescence.  
The young butterfly who masters the technique of flying plays naughtily on the back of the dragonfly. A little while later, she tries to stand at the nose bridge of the dragonfly and smiles smugly.  
The sunshine comes and goes, outpouring dribble and melodious love songs.  
在一片洋溢着幽香的花园里，更多的蝴蝶在翩翩飞。  
幼蝶怯怯地和她们交流中很意外地获知蜻蜓眷顾的不只她一位，从这天起，幼蝶在淘气的外表下就长出了一颗很小的心。也从这天起，她的眼睛里一切都滋生苦涩的出距离，天不再宽广，地也不再辽阔。  
In a garden full of flowery flavor flies more butterflies.  
The young butterfly talks with them shyly and happens to know that she is not the only of the dragonfly. From that moment, the young butterfly becomes narrow minded under its naughty appearance, and from that moment, everything becomes bitter in her eyes. The sky is no longer high and the land is no longer broad.  
幼蝶想象着，想象着，附带的影象在脑海中幻化着……一点一点，心儿逐渐被自设的牢笼囚禁着。  
美丽仍存，自信却不翼而飞，开始深深地伤悲，认为自己不够美，也只有自己不够美。  
The young butterfly is imaging and imagining. The images turn into illusions in her mind…the heart is trapped by the cage made by her step by step.  
She is still as beautiful as she could be, yet the self-confidence is gone. She falls into deep sadness: I am not beautiful; I am the only one who is not beautiful.  
意识盲从地消逝，双眼无神的幼蝶在远处的花丛中恍惚地落泪，大群的蜜蜂和鸟儿尾随。他们七嘴八舌地议论着：“瞧，前面那只小蝴蝶多好看啊！我从没见过在这里有谁笑或者哭的会比她更楚楚动人呢……”  
The conscious fades away blindly. The young butterfly sheds tear in remote blossom with inanimate eyes. A flock of bees and birds follow the young butterfly and discuss heatedly: “Look, what a beautiful butterfly! I have never seen a smiling or crying butterfly that is more attractive than her…”  
幼蝶抬起头，用特有的轻柔眼神望着他们，话没有说。  
蜜蜂飞，鸟儿飞，各色花朵在幼蝶的眼前快速地形成了一个堡垒。  
幼蝶盈盈细语：“谢谢，谢谢你们，我很喜欢这个礼物，我会常来看你们的”。说完，幼蝶飞回了来时的路上。  
风突然大作，蜻蜓用身体驮住幼蝶责备说：“她们都知道避躲，你怎么就不去学？”  
幼蝶呵呵一笑说：“因为我有你呀！”嘴上这么说，心里却更泛多了一层隐忧的微波。  
The young butterfly lifts her head, looking at them gently without saying anything.  
The bees are flying and the birds are flying, making the colorful flowers a castle before the young butterfly’ s eyes rapidly.  
She replies softly: “Thanks, thank you all. I like this present very much. I will come back to see you.” After that, the young butterfly immediately flies back to the road.  
Suddenly, the wind blows strongly. The dragonfly carries the butterfly on the back and blames: “They all know to shelter from the wind. Why don’ t you learn from them?”  
The young butterfly forces a smile: “Because you are beside me!” Though she says so, it is hard to erase the hidden worries from her heart.  
桃花开着，看上去轻易不会落。  
幼蝶病了，脑袋沉沉地散发着惶惑，她想着：我是花丛中的幼蝶一个，有我不少，无我也不多，蜻蜓只是顺手携带了我，我为什么要活呢？不如做人类装饰盒里的标本好了…  
越思越偏，越偏越深。  
不想想的时候，思想中迸出的路却一直延伸。  
The peach blossom is flowering. It seems that they would not drop readily.  
The young butterfly falls ill. Her head is drooped. Confusion and puzzlement are spreading: I am only a young butterfly in the flower clumps. The world runs normally without me. The dragonfly just carries me in passing. Why should I live? I’ d rather be a specimen in people’ s decoration box…  
Her mind goes to the extremes which becomes deeper and deeper.  
She intends not to think about this, while the thought extend far away.  
幼蝶不再喜欢习惯中的安睡，只因心底徒增的负累。  
蝙蝠婶婶告诉幼蝶说这种感觉叫爱情。  
幼蝶久久地思索：爱情、爱情，爱情就是这个样子吗？为什么我的心儿象是着了魔？  
蝙蝠婶婶又说：“是啊！这就是爱情。如果你可以放宽心，不留心，爱情也就稳妥的会很幸福呢。”  
“幸福？幸福是和自己一起绽放、还是看着自己的爱情拥着其她来绽放？”  
蝙蝠婶婶亲吻着幼蝶的翅膀说：“有些时候，当我们心情不好时，理性的情绪会缓缓地对我们的心说，熟睡比清醒要好受的多。”  
The young butterfly does not like to sleep quietly any more, which will only add more burdens to the heart.  
The aunt bat tells the young butterfly that this feeling is called love.  
The young butterfly thinks over and over again: love, love? Is this love? Why does my heart seem to be of bedevilment?  
The aunt bat says again: “Yes, this is love. Love will be assured and love is enjoyable if you are relaxed and mindless.”  
“Enjoyment? Is it enjoyment to be with the lover or is it enjoyment to share the lover with others?”  
The aunt bat kisses the wings of the young butterfly: “Sometimes, the rational emotion will say gently to our hearts that fast asleep is better than soberness when we are blue.”  
阳光怜爱地温暖着地，唤醒着花，也亲吻着云朵。拥着的力量在有限的光景里还有多少蹉跎？  
幼蝶认真地飞着，安静里的从容中又回归了几分豁达的自我。  
蝴蝶们熙熙攘攘地忙碌着，悄悄的话，悄悄地说。  
The sunshine warms the land, wakens up the flower and kisses the cloud tenderly. How much strength is left in limited time?  
The young butterfly flies earnestly. In the quiet leisureliness returns some broad-minded selfhood.  
The butterflies are bustling around. The secret words would be whispered secretly.





大年三十快到了，大雪飘着，有几天了，脚印很干净。

院子里的果树与花草们都已沉睡，只有高高的院墙耸立依然。

透过窗望着，望着雪花的婀娜。那么的曼妙，这般的快活。

突然间滋了想塑造的念想……

拿开放在膝盖上的笔记本电脑，穿上外衣，登上雪地靴，向高墙根走去……

捏雪球的十指快速地丢着，仿佛是烫手的山芋。



## The Colors from Heart

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幻循作品《孔雀王》

尺寸：64cm × 54cm

材料：亚麻布，乳胶，油彩。年代：2008







## The Colors from Heart

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幻循作品《谁在呼吸》

尺寸：50cm × 50cm

材料：亚麻布，乳胶，油彩。 年代：2008



