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高仿真出版

中国写实画派五周年全集  
China Realism Five Years Complete Works

中国写实画派 · 艾轩  
China Realism · Ai Xuan

吉林美术出版社  
Jilin Fine Arts Press



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# 中国写实画派 · 艾 轩

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## Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realistic Painting School. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increases more and more realistic painters, who are a collection of Chinese masterful artists, it serves to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted to us painting skills and also virtues, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while took root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realistic is a means rather than purpose of painting, regarding to realistic, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realistic that develops and cultivate our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realistic that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention on the abstract beauty behind the reality, the real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing with colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realistic school.

Since the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field. We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to fine a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting album to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate basis for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painter, which will impel them to think and paint more creatively. I expect that this new method will play a positive role for the study and the improvement of China oil painting.

Yang Feiyun  
Aug. 2008

简历

国家一级美术师、中国美术家协会会员、中国油画学会常务理事。

1947年11月11日出生，浙江金华人。

1967年 毕业于中央美术学院附中。

1969年3月—1973年3月 在河北蔚县西合营劳动四年。

1973年 分配至成都军区文化部创作组任美术创作员。

1977年 油画《三军过后尽开颜》参加“建军50周年全国美术展览”。

1978年 油画《保卫》参加“建国30周年全国美术展览”。

1981年 油画《有志者》参加“第二届全国青年美展”，获银奖。

1983年 与何多苓合作油画《邓小平》。

1984年 进入北京画院油画创作室；

与何多苓合作油画《第三代人》并参加“第六届全国优秀作品展”。

1985年 油画《若尔盖冻土带》被中国美术馆收藏。

1986年 油画《她走了，没说什么》参加在法国举办的“第18届滨海—卡涅国际美术展览”并获荣誉奖；

油画《雪》参加“第二届亚洲美术展览”，被日本福冈美术馆收藏。

1987年 赴美国俄克拉荷马大学做访问学者一年；

油画《陌生人》等参加在美国纽哈克尼斯中心举办的“首届中国油画展”；

在纽约曼哈顿麦迪逊大道举办个人油画展；

美国主流媒体《纽约时报》、《华尔街日报》、《基督教科学箴言报》、《艺术新闻》、《美国艺术》相继发表报道和艺评，《艺术新闻》称之为“一颗上升的星”，合众国际社也做了报道。

1988年 英国苏富比公司在北京故宫举办“援助长城——威尼斯国际艺术品义卖”，油画《寂寞的沼泽》与毕加索、劳申伯格的作品共同参拍，《中国日报》头版报道，作者的名字被刻上慕田峪长城纪念碑；

受美国著名画家安德鲁·怀斯的邀请，在宾夕法尼亚州和怀斯先生会见；

著名评论家栗宪庭先生撰文《从当代美术大势看艾轩艺术》。

1989年 油画《孩子》入选“摩洛哥蒙特卡罗国际美术大展”。

1990年 四川出版社出版《艾轩和他的艺术》画册。

1991年 油画《歌声离我远去》参加英国克里斯蒂公司在香港举办的首次中国油画拍卖会；

《美术》杂志发表专题与封面（1991年第四期）。

1992年 作品入选《中国大陆中青年代美术家百人传》并刊登为封面，水中天先生撰文《中国油画的中坚和希望》；

著名美术评论家邵大箴先生为《炎黄艺术》撰写艾轩专评《一颗上升的星》。

1993年 随中国美术家代表团访问德国、荷兰、奥地利并举办画展。

1994年 油画《融雪三月》荣获当年“中国艺术博览会”优秀作品奖；

油画《荒原往事》入选“第二届中国油画展”；

油画《守候冬日的阳光》被英国克里斯蒂公司拍卖图录用作封面，并印制海报。

1995年 由范迪安先生主编的《当代中国10家油画风格与技法研究》（包括靳尚谊、何多苓、杨飞云、刘小东、艾轩等10人）出版发行；

由范迪安先生著文的首批中国油画有限印刷作品推出（包括吴冠中、靳尚谊、艾轩等6人），中国艺术研究院美术研究所参与推出；

《极远极远的歌声》被选为中国嘉德春季拍卖图录封面作品；

两幅作品入选香港出版的《中国油画：从现实主义到后现代主义》；

参加“第一届国际艺苑油画展”。

1996年 香港亚洲出版社出版画册《艾轩》；

《艺术界》杂志发表专题《艾轩，孤独美的追寻者》，作品被用作封面；

与罗中立、王怀庆、王沂东、曹力出访美国参加“中国油画大展”。

1997年 油画《就让风把歌声吹散》、《又清又冷的空气》入选“中国油画肖像百年展”；

入选《中国美术家全集》（由中宣部、文化部主办）。

1998年 四川美术出版社出版画册《名家精品——艾轩西藏风情》；

与王沂东接受澳门市政厅邀请，在澳门举办联展，并出版《乡土情怀——王沂东、艾轩油画展》。

1999年 油画《晨雾渐渐散去》入选《中国美术百年》；入选水天中著文《中国油画百年》；

油画《也许天还是那样蓝》入选画集《二十世纪中国传世名画》；

6幅作品入选由水天中、孙美兰编著的大型画册《现代传世名画鉴赏》；

由美国著名教授迈克·苏立文编著的《艺术中国》第四稿，成为美国耶鲁大学正式教材，文中艾轩被列入中国近代美术史自任伯年以来的十几位代表人物之一。



2004年 作品入编《中国油画十家》；

出版有《艾轩和他的艺术》、《艾轩写实主义油画技巧》、《中国当代写实派——艾轩油画艺术》等；

同年，与王沂东、杨飞云等发起成立了“北京写实画派”。

2005年 由陈逸飞提议，更名为“中国写实画派”，并于当年举办首届年展。

2005年—2008年 先后4次参加“中国写实画派年展”。

2008年 与王沂东、杨飞云发起创作大型油画《热血五月·2008》，参与汶川大地震救援使命。





## Resume

Ai Xuan is now a professional painter at Beijing Painting Institute and a member of China Artists' Association.

1947 Born on November 11th, Jinhua, Zhejiang Province.

1967 Graduated from the middle school affiliated to Central Academy of Fine Arts.

1969.3 – 1973.3 Worked in Wei county of Hebei for tow years.

1973 Assigned to Chengdu Military Region Ministry of Culture as a art creator.

1977 *The three armies march on, each face glowing* participated in Celebration of 50th Anniversary of the founding of PLA, National Fine Arts Exhibition.

1978 Work *Guard* participated in Celebration of 30th Anniversary of the founding of PRC, National Fine Arts Exhibition.

1981 *A Man of Great Will* won the second prize of the Second National Exhibition of Young Artists.

1983 Created *Deng Xiaoping*, with He Duoling.

1984 Worked in Creation Department of Beijing Oil Painting Academy; Work *The Third Generation* (with He Duoling) participated in the Sixth National Exhibition of Fine Arts.

1985 *Ruoergai Tundra* was reserved by National Arts Museum of China.

1986 *She Left Speechless* participated in Eighteenth Seaside—Cagne International Fine Arts Exhibition, and won the honor award, France;

Work *Snow* participated in Second Asia Fine Arts Exhibition, and is reserved by Fukuoka Arts Museum of Japan.

1987 Visited Oklahoma University of America, work *Stranger* participated in First China Oil Painting Exhibition, U.S.A;

Held his solo Exhibition on Madison Street, Manhattan, U.S.A.

1987 He was reported by *New York Times*, *Wall Street Journal*, *Christian Science Monitor*, *Art News*, *American Art*, *Art News* named him as a raising star and Mass International Association also reported him.

1988 His works have been auctioned by the Sotheby's for the Restoration of the Great Wall and Venice, *Lonely Marsh* was auctioned with Rauschenberg and Pablo Ruiz Picasso's work for the Great Wall and the Imperial Palace, and was reported by China Daily, carved name on Great Wall;

Invited by Andrew Wyeth to Pennsylvania;

Li Xianting wrote him an article: Look at Ai Xuan's Art from Contemporary Trend.

1989 Work *Children* was exhibited in Morocco Monte Carlo International Exhibition.

1990 *Ai Xuan and his Art* was published by Sichuan Press

1991 *Songs Fade away* participated in First China Oil Painting Auction, which held by Christy Company, and it was reported and published on *Art Magazine* 1991.

1992 He was selected in *China Hundred Middle Aged and Youth Artist*, and Shui Tianzhong wrote an article *Hope of China Oil Painting* for him;

Famous Art critic Shao Dazhen wrote an article *A Rasing Star* on *Yan Huang Art* for him.

1993 Visited Germany, Netherland, Austria, and held exhibition.

1994 Work *Melting Snow* won the excellent award in 94 China Fine Arts Exposition; Work *Past in the Wasteland* participated in Second China Oil Painting

Exhibition;

*Wait for Winter Sunshine* was made as poster and cover by Christy Auction Company.

1995 Fan Dian edited *Study of China Contemporary 10 Style and Skill* (including Jin Shangyi, He Duoling, Yang Feiyun, Liu Xiaodong, Ai Xuan, and other five artists);

Fan Dian published *First China Oil Painting Works* (including Wu Guanzhong, Jin Shangyi, Ai Xuan other three artists), which was planned by China Fine Arts Research Institution;

*The Songs far away* was photographed as cover of Jiade Spring Auction in China;

*China Oil Painting – from Realism to Post-modernism* was published in Hong Kong;

Participated in First International Art Gallery Exhibition.

1996 Album *Ai Xuan* was published by Hong Kong Asia Press;

Published on *Art Circles* magazine as special topic and cover (*Ai Xuan – a lonely man who seeks for beauty*);

Visited U.S.A. with Luo Zhongli, Wang Huaqing, Wang Yidong, and Caoli, and participated in China Oil Painting Exhibition.

1997 *Let the Wind Takes Songs away*, *Clear and Cold Air* were selected in China Hundred Years Portrait Oil Painting Exhibition; Selected in *China Artists Collection* (which was hosted by Ministry of Publicity and Ministry of Culture).

1998 *Famous Collection*, *Ai Xuan Tibet Customs* was published by Sichuan Fine Arts Press;

Invited to hold co-exhibition in Macao(with Wang Yidong), and published *Feelings for Native Land—Wang Yidong and Ai Xuan Oil Painting Exhibition*.

1999 Work *Fog Fades away* was selected in *China Art Hundred Years* and in *China Oil Painting Hundred Years* (wrote by Shui Tianzhong);

Work *The Sky is still that Blue* was selected in *20 century China Handed Down Collection*;

His six works were selected in *Modern Handed Down Collection Appreciation* (Wrote by Shui Tianzhong and Sun Meilan);

Selected as the China represent people of Art since Ren Bonian in *China Art(fourth edition)*, wrote by American famous professor Mike Sulwen.

2004 Works were selected in *Ten Famous China Oil Painting Artists*; Published *Ai Xuan and his Arts*, *Ai Xuan Realism Painting Skills*, *China Contemporary Realism Oil Painting—Ai Xuan Oil Painting Arts*;

Established Beijing Realism with Wang Yidong and Yang Feiyun.

2007 Invited as the Managing Director of China Oil Painting Association.

2004 – 2008 Participated in China Realism Oil Painting Annual Exhibition.

2005 Suggested by Chen Yifei, Beijing Realism renamed as China Realism, and held its first annual exhibition.

2008 Suggested by Wang Yidong and Yang Feiyun, created the large-scale work *May of Warm Blood-2008*.



宁静与孤寂，令人怦然心动  
——艾轩的油画艺术

邵大箴









## The Touching Tranquility and loneliness

### —On Mr. Ai Xuan's Oil Painting Art

Shao Dazhen

Among the contemporary oil painters in China, Mr. Ai Xuan has a particular place. In the last year of 1970s, his paintings at a national art exhibition brought him the first attention from the artists. Then, in the beginning of 1980s, his oil painting work, *A Man with High Aspirations for Life*, which described a disabled young man longing for knowledge, won the silver medal at the Second National Exhibition of Young Painters. Afterwards, he focused on the Tibetan subject and gradually created his own art style, and became one of the well-known artists. In the middle of 1980s, his *The Tundra of Zoige* (1985), *Snow* (1986), *She Went away in Silence* (1986), *The Stranger* (1987) and some others, expressed the human frailty, tininess and brief life before the works of God, the nature. On the canvas, what we can see are: the vast mountains, wild land and marshes, deep sky and baffling clouds, with a single human walking or standing in them, silently and lonely. He or she seems numb and absentminded, hopelessly at the disposal of the nature.

Some of his other paintings show us the expressionless girls and the lonely people in the rooms, who contrast clearly with the large white space outside. These people seem healthy, noble and beautiful. But facing the power of the nature, they seem more unassisted and hopeless, so touching upon our hearts. These paintings with human distresses and loneliness at the important exhibitions home and abroad, had the shocking strength and drew the concerns of the artist and collectors.

In 1987, he was a visiting scholar in the University of Oklahoma, USA and held his exhibition at a gallery at the Madison Avenue, New York. Some American main media, *New York Times*, *Wall Street Times*, *The Christian Monitor*, *American Arts*, *Art News*, published his works and made their comments. *Art News* called him a rising star. His visit and painting in USA and his meeting with Mr. Andrew Wyeth (American painter well-known for his nostalgic and realistic countryside painting), richened his learning, widened his world, and knew his inadequacy in art, and then increased his self-confidence. More than 20 years past since, he has been diligent in painting creation, persistently with his Tibetan subject, his men and women on the vast Tibetan highlands and his realistic style in painting. He produced many excellent works, for example, *The Morning Fog Dissipating away* and *The Sky May Be Blue as Usual* (1984), *The Child* (1989), *The Song Leaving Me* (1991), *The Pure and Cold Air* (1993), *Snow Melt in March* (1994), *The Past on the Wilderness* (1994), *The Winter Warm Sun* (1994), *The Extremely Remote Song* (1995), *Let the Wind Blow the Song away* (1995), and so on. Just as a farmer cultivates his own field, he never show weary in his art creation.

Mr. Ai Xuan came from a family of literature. His father, Mr. Ai Qing, was a famous poet. Ai Xuan spent his childhood in the wars, then his youth in the frequent political movements. During these turbulent years, his family got broken, his father suffered as a political “rightist”, and then, the Cultural Revolution storm came. . . All of these left the lasting influence on his mind and life, and, too early, made him to experience the society and the realities of life, its hardship, its indescribable changes. All of these cultivated his calm outlook for our human world, and made him somewhat sorrowful for our human life.

On the other side, his life experiences fostered his independent and strenuous spirit in art creation. During his childhood, he loved painting specially to copy from the picture-story books. After his days in the High school of the Central Academy of Fine Arts, where he got the good training at the plastic techniques, he spent 11 years as a “fine art creator” (painter) in the cultural section of Chengdu Military Area, PLA, and gained his life experiences and painting skill. During these years from 1973 to 1982, he got some chances to stay in Tibet. He recalled: “nearly for 8 or 9 years, I focused my attention on the appearance of Tibet, its strong contrast of the light rays, its beauties of colors, and its local folk-customs.” As many artists did, Mr. Ai Xuan had to understand the strange Tibet, from its outside to its inside, and from its phenomena to its essence. However, the more important was that he came to know: how an artist should catch and express the beauties he discovers in Tibet, by his own life and the experiences from the real life, and by his own eyes and soul.

The art, called the “real” reflection of the objective world, is as well to call the virtual creation of the artist's feelings from his experiences. The objective realities give inspiration and excitability to one artist, and touch his nerves deep inside his mind, the both strike each other like electric shock, and then, his enthusiasm bursts out for art creation. Mr. Ai Xuan has this kind of experience. His paintings changed greatly since 1982, and stressed on the human tininess before the power of nature, and the apathetic, blank and lonely surroundings, simply because he got these feelings from the natural and social things of Tibet. These feelings might be very subjective, but echoed his livings and thoughts before. He caught them in a sensitive way and intensified them by his painting language.

No matter Mr. Ai Xuan at first knew consciously or not, his paintings, actually, are not the representation of the life on surface. In nature, His paintings reflect his thinking about the life, the society and the nature, through his unveiling of the strength and essence of the nature, of the human mentality. This aesthetics of his own is confirmed in some foreign paintings and painters. He sympathizes with the famous American painter Andrew Wyeth and his nostalgic and realistic countryside painting. He has the inspiration from the art of Andrew Wyeth, too.





The colorful social life and the nature in Tibet were the good teachers for Mr. Ai Xuan. Those particularly gave him the inspiration for art creation have been the scenes showed in his paintings, or, exactly speaking, the thinking, ideas and feelings behind these scenes. All of these show that Mr. Ai Xuan is an artist with his own individuality and views in art. He is brave to discover, and good at the discovering, the aesthetic feeling in his eyes and heart. He describes, pushed by the great passion, the wild, vast, cold and lonely land of Tibet, and the people apathy and alone in such a space. Maybe someone asks one question: are the wildness and loneliness worthy to show in art? The answer should be affirmative. Because in the view of the aesthetics, the wildness and loneliness not only have existed objectively in the nature and the human life, but also have been one part of the soul of the mankind.

In the human beings and in the nature, there are happiness, jollification, affluence and peace; however, they come together with desolation, solitude, grief and distress. The both sides supplement each other, and are interchangeable. Maybe, it is the desolation, solitude, grief and distress that make people to cherish much more the happiness, jollification, affluence and peace. Mr. Ai Xuan takes no pessimism and negative way to depict the wildness and loneliness. In his paintings, he depicts the people, not only shows their helplessness in silence, but also exhibits their plainness, beauty and expectations for the future.

Mr. Ai Xuan has been a persistent realistic painter, no hesitance about the realism. He warmly spreads and explains the realism and its values and meanings for human life, and firmly defends the right of realistic paintings. On the head page of *The 10 Oil Painters in China: Ai Xuan* (2004), he writes: “My next life is sure to paint in the realistic way.” This sentence fully shows his loyalty and cling to the realistic painting. He chose the realistic painting according to his love and education in the Academy. During his long practice in painting, he has tasted both the pleasures and the worries in his realistic work. The pleasures are the trueness and the exquisite skill which can express the feelings from his inside, enjoyed both by others and him. The worries include: it is almost impossible for him and many other Chinese oil painters to achieve the European apex. But, like many contemporary Chinese oil painters, he also realizes that we need no discouragement, our Chinese artists, with our profound traditional culture, based on our wisdom and the realistic principles, are able to create our oil paintings different from the Western, and enjoyed by the people home and abroad, that means our duty and contribution for the world. Here exists the value of Chinese realistic oil painting in the 20th century. This may be the reason Mr. Ai Xuan has been in deep love with the realistic painting and has explored hard for years.

Mr. Ai Xuan is a painter insistent on his own style. Since the early years of 1980s when his style came into being, there has been almost no change. This is quite different from the contemporary fashions, “change follows change” and “change beyond me”. He knows well about modernist style and respects those artists who pursue the radical line and a lot of changes. But he also advocates classical realist principle, and according to his research on the European classical art, he realizes that in art history, those successful painters usually made their efforts to perfect the particular style of his own when it was shaped and made no big change or began all over again. For more than 20 years, he made no new style or new versions of design, instead, he has consistently searched for the new themes and subjects, worked hard to perfect his realistic skills, and to find the solutions for the problems in his painting work. He attaches great importance to the function of “workmanship”, the selection of painting materials, the procedures, the steps, the whole design plan and details in a painting work, all of these are in his careful considerations and arrangements. He also attaches great importance to the experiences in the real life. All of his painting works have the origins in his accumulation from these experiences in the real life. When he conceives one painting, he first gets the main idea and the tentative plan, then goes to roughdraw, then, back to the real life to find the particular scenery and the characters needed. He emphasizes the sketch skill, and the good use of photography for the collection of the materials for the production in painting. He pays much seriousness to the plastic skill in the realistic painting, including the graceful molding of the scenes and the characters in the scenery, and the structure and colors of forms, and the effects of brushwork and texture. Mr. Ai Xuan is very careful with the depicting the face of characters in the picture, particularly the expressions in their eyes, the character, he or she, looks at the audience or not even facing the audience, or avoids intentionally, or watching far away... These eyes reflect their quietude and blank in their mind. He uses both ways of “to write” and “to make” to depict earnestly those details: the pleats of his or her dresses, the wild grass and the vast snow on the field, and makes them serve relevantly the integrated effect in the painting, and the art spirit he pursues.

Mr. Ai Xuan’s paintings shows us again the most common reason: beauty exists everywhere in our world. Artists need to find the suitable art language of his own from his real life experiences. This kind of art language, the more special and exceptional it is, the more impressive and influential it becomes.





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Breeze Teases the Hair  
Smoke from Wolf Valley  
The Blizzard Sweeping across the Tundra  
Walk Through the Wolf Valley  
Wind Blows over Wastelands  
Things Taken away by the Clouds

- 54** 大雪山  
**58** 风声凄厉  
**60** 寒气降临荒野  
**64** 极远的歌声  
**68** 白光慢慢滑落  
**70** 荒谷  
**74** 五月有诗  
**76** 雪地男人  
**78** 荒原三月  
**82** 融雪的三月  
**86** 没有风的下午  
**87** 陌生人  
**90** 二月荒凉的脚步  
**92** 歌声不再返回  
**94** 圣山  
**99** 雪落在梦的边缘

素描

- Jokul  
Woeful and Shrill Sound of Wind  
Come Chill Wilderness  
Songs Faraway  
White Light Fades Slowly  
Desolate Valley  
Poems in May  
Man in Snowfield  
March in Wasteland  
Snow Melting March  
Afternoon without Wind  
Stranger  
February Desolate Footsteps  
Songs no longer Returns  
Holy Mountain  
Falling Snow at the Edge of Dream

Sketch





油 画  
Oil Painting







荒原的黎明 Dawn of Wastelands

布面油彩 Oil on Canvas

110cm × 110cm 2007











