

ZHAO DALU

— A COLLECTION OF OIL PAINTINGS —



趙大陸油畫作品集

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序

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趙大陸

1953年10月生于北京

1969年赴黑龍江生產建設兵團

1978年考入北京電影學院美術系

1982年畢業分配在中國電視劇制作中心任美工師

1985年至今任北京師範學院美術系講師油畫教研室主任

北京市美術家協會會員

作品曾在全國性展覽中獲獎，多幅作品為國外博物館及收藏家收藏

1989年出版個人畫集《趙大陸人體油畫選》

1990年、1991年在意大利羅馬塔爾塔魯加美術館舉辦個人油畫展



作者

留影于羅馬

- Mr Zhao Dalu was born in Beijing in October, 1953.
- He joined the Production and Construction Corps under the army in 1969 in Heilongjiang Province.
- He was admitted into the Department of Fine Arts of the Beijing Film Institute in 1978.
- After graduation in 1982, he was assigned to the China TV Production Centre as art director.
- He is a lecturer and the head of the oil painting studio of Fine Arts Department in Beijing Normal College since 1985.
- He is a member of the Beijing Artists' Association.
- He has won national awards for his works at nation-wide exhibitions and many of his paintings have been acquired by foreign collectors and museums.
- In 1989, his book《Selection of Oil Paintings on Human Figure by Zhao Dalu》was published.
- He had his solo exhibition at the Tartaruga Gallery in Rome, Italy in 1990 and 1991.

一片新的大陸

陳
醉

去年初，我收到趙大陸從意大利寄來的信，告訴我，他的個展在羅馬塔爾塔魯加美術館舉辦，並且獲得成功。信中還告訴我他當時的住址、電話等，希望我能順道訪問羅馬，住宿不成問題雲雲。

可惜，我原定出訪的計劃因故一直拖遲到秋天，而且由於時間和一些技術性的問題，我未能去意大利分享他的幸福。但幸運的是，竟然在一個偶然的機會於異國他鄉聽到了他展出成功的裊裊余音。事情是這樣的：去年十月我去荷蘭，一次在一趟前往德國的國際列車上與鄰座的旅客閒聊，她是意大利的一位學藝術的大學生。她知道我是從中國來的藝術家後非常興奮。她說她想象中的中國是一個古老、遙遠而神秘的地方，其餘就一無所知了。但今年初在羅馬的一個畫展中，知道了中國居然也有油畫畫得很好的畫家……從她所描述的時間、地點、作品內容以及朦朧記憶的名字拼音判斷，這個中國畫家不是別人，正是趙大陸。

這位小姐是坦率的。她的確不了解中國，尤其當今的中國！也許，正是通過趙大陸，有如她的先輩哥倫布發現美洲新大陸一樣，在她自己那對東方混沌迷茫的藝術天地中，也發現了一片新的“大陸”！

當然，在中國，油畫畫得很好的青年畫家遠不止趙大陸一人。但是，象趙大陸那樣有鮮明個性的畫家不能算多，能有此幸運——在意大利第一流的畫廊展出，幾乎售完全部作品（因有小部分為非賣品），被正式邀請今後每年來羅馬展一次——至今恐怕未有第二人。這無疑是一個很大的成功！這種成功，並不僅僅限于它的經濟效應，更值得重視的，應該是藝術的自身——這次展出的是油畫，而且題材內容除了少數風俗畫以外，大部分是裸

體人物創作。也就是說，從技法到題材原本都是從西洋“進口”的，如今居然又“出口”回到它的老家——文藝復興的策源地、油畫藝術的祖宗的所在地意大利去了，並且還得到了承認，受到了青睞！

誠然，從我們國家的範圍來說，這次展覽，僅僅是眾多在國外成功的展出中的一個。就畫家個人來說，也僅僅是開始。但是，正是由於有了這無數個體的成功，才逐漸起了民族的新形象。而反過來，個體的每項成功，都無不以整個民族的發展為後盾的。更具體地說，只有整個民族藝術事業的進步與繁榮，才能有衆多個體的群星閃爍！從這個角度去回顧我國近年的油畫，尤其其中裸體藝術的前進步履與當今成就，的確是令人振奮的！

裸體藝術的淵源、發展等理論問題，已經在有關著作、論文中說及不少，這裏自然沒有重複的必要了。廣大讀者與觀眾經過這幾年的耳濡目染也逐漸熟悉。而1988/1989年《裸體藝術論》出版與“油畫人體藝術大展”的兩次裸體藝術熱潮，更使人們從理論上到實踐上都有了進一步的提高。應該肯定，對於我們民族來說，這並非一件容易的事情，也並非一件簡單的事情，它標志着人們的觀念正在產生變化。人類對自身的美沾沾自喜，應該說是一種天性。而這種愉悅的對象，最早就是裸體袒露的。只是隨着文明的產生而加上了遮掩，至使對藝術上的裸體欣賞也幾經曲折。人們都知道，西方人素有欣賞裸體藝術的傳統，但即使如此，他們這種觀念的形成，也是有賴於特定偉大時代的到來的。譬如，早在二千五百年前的古典希臘時代；五百年前的文藝復興時代等。曾幾何時，被懷疑能否接受裸體藝術的中華民族，在今天也以極大的熱情、井然有序地去經歷裸體藝術熱潮，並且還以

其優異的成果“殺”回老家去。這的確是一個滄桑之變。對此，也許西方人比我們更容易激動，在報道趙大陸的畫展時居然寫道：“對於我們西方人來說無疑是一件重要而愉快的事，令人耳目一新！”

應該指出，絕對地認為，能欣賞裸體藝術就是先進，反之則為落後的觀點未免過於簡單化了。不過，對於以往長期的、根深蒂固的封建意識的禁固，今天的自由表達熱情的情景不能不承認是一個進步！人類對自身的審美情感，是整個人類歷史長河沉積的結果；人們對裸體藝術的審美熱忱，正體現了人類對生之歌贊——生命、生殖、生活、生態、生趣……或者說，對本質力量的體悟與認同。哪怕從最實用的意義上去考察，這股熱忱，也反映出了我們民族對人自身價值重新認識的人文內涵，也應算是歷史前進的一個體現。

我與趙大陸相識是幾年前的一個夏天，他托人找到我，希望我為他的畫冊寫個序。盡管那段日子我實在忙得不可開交，但依然執拗不過對方的懇切與真誠，幾天之後，當他的朋友陪着他第一次出現在我家時，我發現他并不象他的名字那樣魁梧。然而，當他將作品逐一攤開在我面前的時候，却深深地吸引了我。有如那位意大利姑娘一樣，我也發現了一片新的“大陸”。

這些作品，幾乎給我留下了與作者那次見面時給我的同一印象。記得當時因為我還有其他的約會，我們談話的時間是很短促的。但當他們離開我家後，那簡短的交談，却隱隱地留下了一種坦誠、執着和堅韌的印記。這些畫作，有受過學院訓練的一般應有的特點，就是刻畫準確，表達充分。用一句行話，就是基本功很扎實。如果一定要用一個風格、流派的術語去形容它，自然應該算是寫實

主義的甚至是古典主義的了。在中國，這種畫風還占居主要位置。然而，在西方，這類作品已經為數極少了。我在歐洲所考察過的美術學院、畫廊等機構，絕大部分是現代派的作品，而且大多以抽象的手法創作。即便是有寫實形象出現，但其總體觀念仍是抽象的。道理很簡單，十九世紀末葉，西方藝術已經進入了現代的氛圍。我們所視為怪異的現代派，恰恰是他們“正常”的創作樣式。正是居于這種環境去考慮所以不少朋友還曾為趙大陸擔心：他的畫在西方能有市場嗎？終於，事實做出了回答。時代的激流，并不排斥藝術自身的價值。優秀的藝術創造，更是不存在門戶的界限的。西方觀眾對它的鐘愛，甚至超過了它的本土，以至還因此而鬧了個笑話。一位意大利批評家居然在當地報紙的一篇評論上寫道：“在他的作品中，他運用了某種從他留學歐洲時的導師那裏學到的西洋繪畫技巧，并與充滿獨特的東方生活氣息的内容相結合。”真有趣，洋人竟如此武斷，硬把我們這位在北大荒打過滾，後來畢業於北京電影院美術系的土生土長的青年，“追認”到了歐洲去“留學”！不過，這種武斷并不令人生氣，反倒叫人高興，因為它比一萬句中國人的自誇都更能說明問題：

不過，武斷歸武斷，那句話的後半截還是中肯的。趙大陸的畫作確實充滿了獨特的東方生活氣息，只是談得稍為籠統了一點。是的，他的作品非常細膩，甚至有點自然主義的趣味。但是，又有超越一般課堂模特兒寫生的內涵——在那裏有一陣淡淡的向自然回歸的清香。看他那些農家小孩，日常生活中的婦女形象，會明顯地得到這種感受。至于那大量的裸體創作，玩味之余，亦能領悟其中真諦。他似乎并不忌避一般描繪女性對象時的坦敞，

不過，他恰到好處。既把人類的靈性袒露，又把人類的欲求詩化……這裏首先就需要一種坦誠的氣質，一種執着的追求。自然，還有一個奧妙——應該說是衆所周知的奧妙，就是心手并用。他把一尊尊瑩潤的胴體，融進了自己對人生的思考之中。有的作品，與其說是在畫一個裸女，不如說是對人生的某種敘說，某種嘆息。這裏面有詩，而這詩句，是靠嫺熟的畫筆寫就的！其實，藝術家是詩人加工匠。而一個好的工匠是需要有堅韌不拔的精神的。只是在我們的生活中，常常有一些人只想當“詩人”不願當“工匠”罷了。我想這片新的大陸，至少會在這方面給人以啟迪。

應該說明，在此以前，趙大陸于其他題材人繪畫創作中早已顯露了頭角。他之所以最近又專注于裸體繪畫，並非趕時髦。用他自己的話說，他是當教師的，一道方面是為教學的需要，經常畫模特兒。另一方面是學校提供了這個良好的條件，使他能够在大量的寫生實踐中思考琢磨，從而產生了濃厚的興趣和豐富的靈感。這個自述同樣是坦誠、質樸的——水到渠成，他又在裸體藝術創作中顯露了自己的天賦。但是從這簡單的話語中，人們也不難發現其背後的勤奮與堅韌。只有具備這個執着追尋的前提，天賦才能成為現實。這個淺顯的道理自然無須在此多言了，只是為此而想起的另一個問題倒是可以提請人們借鑒的。作為藝術樣式的選擇，還是尊重客觀規律為好，適宜以裸體表現的，就用裸體形象；適宜其他樣式，不妨就用其他樣式。有人不問什麼題材，都趕熱鬧畫上裸體，也有人不論是否有條件和有必要，也去作人體寫生，這就未免有些勉為其難了。

最後，看來一個老問題還得提一下，那就是裸

體藝術與倫理的關係。隨着社會歷史的發展，倫理尺度的臨界綫也時有變化，所以常常會有關於美與色情的討論。我想首先我們應該正視這個事實：裸體藝術的欣賞，是以審美感為存在形態的性感、羞恥感和美感的統一。于是，難免與現實生活的倫理習慣產生矛盾。但是事物往往是相輔相成的。正因為有此特性，所以它才具備有別于其他藝術樣式的相對直接的宣泄作用，淨化，也許在這裏就顯得更具體了。以往我們或許過多地看重了它可能產生的副作用，所以難免對它有畏懼之感。今天，我們應該科學地認識裸體藝術的文化價值。應該相信，正作用多了，副作用自然就會減少。我想提高全民族的文化素質，培養觀衆健全的人格，恐怕是文化工作者的共同任務。從效果上看，也許這樣表達更為顯淺：帶有低級趣味者去看健康的作品，未必不色情；具有高尚審美情操者去觀低級趣味的作品，必定不感興趣！

這些理論探討，可能一時顯得太抽象了。那麼，我們不妨先欣賞一下這本集子。有機會，經常觀摩一些美術展覽和有關的畫冊。也許經過一段時間以後，我們會從中獲取某種力量；悟到某種哲理；或者領略到某種詩意……

也許，我們還會在自己的心田中，發現更廣的、更新的大陸。

A NEW CONTINENTAL EXPANSE*

by Chen Zui

Last year Zhao Dalu wrote me from Italy saying that his solo painting exhibition, held at the Tartaruga Gallery in Rome, was a success. He enclosed his address and telephone number, inviting me to call on him on my way to Europe.

Unfortunately, I was not able to make my tour abroad until the fall, when additional scheduling problems made it impossible for me to land in Italy and share his joy. I was fortuitously compensated for this loss, however, while travelling by train from Holland to Germany last October, when I encountered an art student from Italy. She was excited to learn that I was an artist from China, and said that although she knew virtually nothing about China, except that it was an old, faraway and mysterious land, she had attended a painting exhibition at the beginning of the year where she learned that there are also highly skilled oil painters in China. Based on her description of the time and place, the contents of the paintings, and her pronunciation of the artist's name, I surmised that the painter was none other than Zhao Dalu.

This lady was quite frank. She indeed knew very little about China, especially about present-day China. But in Mr. Zhao's paintings she had discovered a new "continent" with which to enrich her impressions of Oriental art, just as Christopher Columbus, perhaps one of her ancestors, had discovered the New World.

Of course there are many talented young oil painters in China. But Zhao is one of the few to have developed a unique

personal style. He has been singularly fortunate as well; his works have been exhibited in a first-class gallery in Italy, where all pieces for sale have been sold, and he has been invited to display his works in Rome on a yearly basis. These achievements constitute a great success, not only in terms of proceeds, but also in terms of the art itself. Apart from several picturesque landscapes, most of these works were paintings of nudes. The technique and subject matter of the art of the nude were originally "imported" to China from the West; now they are being successfully "exported" back to Italy, the birth place of the Renaissance and of the art of oil painting.

Admittedly, Zhao is only one of many Chinese artists who have been well-received abroad, and his success to date is surely only a beginning for him. But the image of our nation is being built up thanks to the contributions of these individuals, and each success scored by these artists is the result of the overall growth and development of the nation as a whole. Without the overall prosperity of art in a nation, individual accomplishments would be difficult. Thus the development of oil painting in China, especially the art of the nude, is really encouraging.

Because the origin of and theories concerning the art of the nude have been expounded in myriad books and theses recently, mentioning them again here is unnecessary. With the publication of "On the Art of the Nude" in 1988 and the Exhibition of Oil Paintings of the Nude in 1989, the general

public has gained a better understanding of this artistic form. It should be acknowledged that acceptance of these events, which signified changes in basic popular conceptions, was by no means an easy thing in China. To feel gratified by the beauty of the human body is inherent in our nature, and in early times this gratification often culminated in images of nude bodies. With the growth of civilization, however, the appreciation of the art of the nude underwent a series of ups and downs. It is common knowledge that Westerners have a tradition of appreciating the art of the nude. Even so, this form would not have been accepted in the West had it not been for the climates of great times (e.g., the ancient Greek period 2,500 years ago, the Renaissance period 500 years ago, etc.). Today, the Chinese people, who have been regarded as the last possible nationality to accept the art of the nude, have also embraced this form of art with great enthusiasm, and have had their best works displayed in the West. This is without question a tremendous change. Perhaps even more excited than we were, a viewer in the West commented on Zhao's exhibition with these words: "To Westerners, it is indeed an important and gratifying event, affecting us like a breath of fresh air."

It should be pointed out that it would be a bit naive to believe that understanding the art of the nude demonstrates a higher level of artistic appreciation. Yet, in light of the deep-rooted ideological shackles imposed by the feudal

ages, today's free expression in China is undoubtedly a big leap forward. Humanity's aesthetic appreciation of itself is the result of our cognition of the entire history of humanity; the aesthetic enthusiasm we feel for the art of the nude is a song in praise of life, birth, and nature. In other words, our appreciation of the art of the nude shows our awareness and comprehension of the basic forces in the universe. Even from the most practical point of view, this enjoyment has humanistic implications in that it reflects our national reevaluation of our own human worth, and should therefore be deemed a manifestation of historical progress.

Of course, an exotic artistic form cannot truly bloom in another land if it is pursued simply as a fad, for a fad does not equate with the prosperity of art. Nevertheless, the fad for the art of the nude in 1988-89 did blaze a trail for more normal creation and appreciation of the art of the nude in the future. The further improvement of aesthetic standards, however, depends in the joint efforts of more artists and the public in general. Needless to say, many artists of the older generation have made great contributions and even sacrifices to popularize the art of the nude, and quite a few middle-aged painters have devoted half of their lives to it. What makes us happy is that young artists are following suit, doing their best to perfect this form. Among them is the young artist Zhao Dalu.

I came to know Zhao one summer a few years ago. He was introduced to me by a mutual friend, who asked me to

write a preface for his catalogue. I was extremely busy at the time, but the friend's eagerness and sincerity convinced me to see him. When the friend brought him to my home several days later, I discovered that his physical appearance in no way resembled the "continental" breadth and weight implied by his name. Yet when his works were unfolded piece by piece before my eyes, I was deeply impressed. Like that Italian girl, I, too, suddenly discovered a new "continent."

I recall that we chatted for only a short while because I had another appointment. Yet the frank and sincere conversation, though brief, left an indelible impression on me. His works were accurate and rich in expression, with all the characteristics of solid academic training. In professional terms, they showed a thorough training in basic skills. If I were to crown them with a term denoting a genre or a style, I would say they fall into the category of realism, or even classicism, which is still prevalent in China. In the West, however, this style is rarely seen today. The European galleries and academies of fine art that I visited displayed works primarily created in modern styles, especially in the abstract mode, and even the few pieces that did present realistic images still portrayed abstract concepts. The reason for this is simple. At the turn of this century Western art entered its modern age, utilizing expressions we deemed to be absurd as its "normal practice." In view of this, many of Zhao's friends were afraid that his works would have no market in the West. But the reality proved

otherwise. Changing times do not change true artistic values, and for superior artistic creations there are no petty boundaries. An amusing incident that occurred during one Italian exhibition suggests that some Westerners love Zhao's work even more than the work created in their own land. Commenting in a local newspaper, an Italian critic said that Zhao nicely blended Western painting techniques that he learned from his tutors in Europe with the subject matter of rich and unique Oriental life.

How interesting it is that this Italian should have arbitrarily claimed that Mr. Zhao, who tilled the land in northeast China before studying in the Fine Arts Department of the Beijing Film Institute, and who had never been abroad prior to this exhibit, had been an overseas student in Europe. Nevertheless instead of being offended, we are delighted by this remark, because it is more convincing than a hundred words of Chinese praise.

Arbitrary though the statement is, there are some elements of truth in it. Indeed, Zhao's work evokes the rich flavor of Oriental life. Its intense exquisiteness verges on naturalism; nonetheless, his peasant children and women are different from the model sketches of the classroom, revealing a return to original purity and simplicity. His many nude works also have unique characteristics. Here the emphasis is on the revelation of souls, and the poetic treatment of desires with genuine frankness and sincerity. The ability involved is a

known one--using one's mind as well as hand. The graceful bodies are imbued with the artist's reflections on life. In some pieces,the actual nude female form is in fact secondary to the communication of human life,in skillfully evocative poetic language. In fact,an artist is a poet-cum-craftsman,and a craftsman of the first order needs persistent spirit. In my opinion,those who only want to be "poets"rather than "craftsmen"may also learn something from Zhao's work.

It should be made clear that Zhao's treatments of other subjects were recognized long ago. His shift of focus to the art of the nude was not made in order to follow passing trends,but rather,as he puts it,was the result of teaching. As a teacher,he spends a great deal of time working with models in the classroom,and is then able to ponder over a multitude of sketches which interest him and provide him with endless inspirations. Although his works are simple and unadorned,one can still discern behind them a persistent quality without which genius cannot be brought into full play. This reminds me of another problem:the choice of artistic forms,it seems to me,should be based on the real subject. The nude form should be used only if the real subject matter calls for it,and other forms should be used in a similar manner. To utilize the nude form regardless of expressive intent or condition,or simply in order to follow fashion,is not something to be encouraged. Finally, I would like to raise again an old issue:the relationship between the nude and ethics. With the development of

society,the concept of ethics is also undergoing changes,debates about beauty and pornography therefore often occur. We should first of all note the fact that the art of the nude is an artistic form based on aesthetic judgement,integrating sensuality,shame,and beauty,and thus often offending public mores. But because of this,the art of the nude more than any other form can reveal the inner-most feelings of the artist. Therefore,a purifying effect may perhaps be achieved through this form. In the past we in China were a bit frightened of the art of the nude because we thought it would produce too many negative effects. Now we should objectively reassess its value--the positive effects certainly outnumber the negative ones. In my judgement,it is the aim of all artists to raise the cultural level of the whole nation and cultivate the sound moral integrity of the people. I think it may be true to say that people with vulgar taste will look at healthy works with sex in their minds,while those with refined taste will never be drawn to works of immoral character.

My theoretical discussions may be too abstract,so let us proceed to appreciate this album. We may also,if opportunity allows,visit art exhibitions and read more albums,from which I am sure we can glean sparks of philosophical thought and poetic feeling. Perhaps we may even be able to discover in our own hearts a new continental expanse.

*Zhao's given name,Dalu,means"a continent" in the Chinese language.

目錄 • 作品年表

CONTENTS & ANNALS OF CREATION

1 雨來了	The Rain Comes	100×80cm 1988
2 冬天的日子	Winter Days	108×80cm 1989
3 校園	On Campus	116×92cm 1987
4 浴室	In the Bath Room	116×67cm 1986
5 沙發上的裸女	A Nude Girl on the Sofa	108×80cm 1986
6 藍色的夢	A Blue Dream	65×53cm 1986
7 窗口	At the Window	90×60cm 1987
8 畫室一號	Studio No. 1	92×65cm 1987
9 畫室二號	Studio No. 2	90×60cm 1987
10 夜	Night	80×65cm 1988
11 小囡	Little Girl	65×53cm 1988
12 貓蛋兒	"Mi Mi"	80×65cm 1988
13 小乘教徒	Young Buddhists Monks	120×89cm 1987
14 土族婦女	Woman of the Tu Nationality	60×50cm 1989
15 炊	Cooking	53×44cm 1989
16 悟	Insight	80×65cm 1988
17 農家	A Farmer's Family	116×92cm 1988
18 晚風	Twilight Breeze	67×58cm 1987
19 晨	Morning	55×31cm 1988
20 飾	Dressing	80×65cm 1988
21 憩	Respite	80×65cm 1988
22 漁港	Fishing Port	55×38cm 1988
23 北方的雪	Snow of the North	70×50cm 1981
24 媚	Charm	65×53cm 1989
25 影	Shadow	50×40cm 1989
26 撒尼姑娘	A Girl of the Sa Ni Nationality	62×55cm 1989
27 傣家少女	A Girl of the Dai Nationality	60×50cm 1989
28 山姐	Mountain Girl	62×53cm 1989
29 工後	After Work	54×36cm 1989
30 祈	Prayer	80×65cm 1989
31 窗外有一片海	A Piece of Sea Outside the Window	60×50cm 1989
32 青春	Youth	76×50cm 1989
33 秋林	Autumn Days	100×70cm 1992
34 拿茶壺的人體	A Nude Girl Holding a Teapot	60×50cm 1989
35 八卦	The Chinese Divinatory Symbol	60×50cm 1989
36 河邊	Riverbank	60×50cm 1989
37 海邊	Seaside	60×50cm 1989
38 遠方	In the Distance a Remote Place	60×50cm 1989
39 暈	Giddiness	50×50cm 1989

CONTENTS & ANNALS
OF CREATION

40 炕	Kang (A Chinese Colloquial Name for "Bed")	60×50cm 1989
41 木屋	A Wooden-House	60×40cm 1989
42 無題	No Title	41×50cm 1989
43 人體寫生(于意大利)	A Nude Painted from Life (In Italy)	60×50cm 1989
44 平靜的湖面	A Calm Lake	60×38cm 1989
45 拿扇的人體	A Nude Woman with a Fan	60×50cm 1990
46 羅馬寫生	Landscape from Rome	50×40cm 1990
47 羅馬寫生	Landscape from Rome	30×20cm 1990
48 威尼斯寫生	Landscape from Venice	45×35cm 1990
49 威尼斯寫生	Landscape from Venice	40×30cm 1990
50 屏風前的人體	The Nude in Front of a Screen	60×50cm 1989
51 盼	Waiting	80×65cm 1989
52 暮歸	Returning at Dusk	80×60cm 1991
53 舊屋系列之一	In the Old House. No. 1	55×46cm 1990
54 舊屋系列之二	In the Old House. No. 2	55×46cm 1990
55 舊屋系列之三	In the Old House. No. 3	55×46cm 1990
56 舊屋系列之四	In the Old House. No. 4	55×46cm 1990
57 舊屋系列之五	In the Old House. No. 5	55×46cm 1990
58 蒲公英	Dandelion	80×65cm 1992
59 穿牛仔服的人體系列之一	The Nude in Jeans No.1	60×50cm 1991
60 穿牛仔服的人體系列之二	The Nude in Jeans No.2	60×50cm 1991
61 正月里	In the First month of New Year	116×91cm 1992
62 人體與臺桌	A Nude Girl at a Table of Classical Style	60×50cm 1991
63 安靜的下午	A Quiet Afternoon	60×50cm 1991
64 漁家女	The Fisherman's Daughter	60×50cm 1991
65 舊屋裏的陽光	Sunlight in the Old House	60×50cm 1991
66 媽媽在喂雞	Mom is Keeping the Fowls	100×80cm 1992
67 檸檬熟了	The Lemons are Ripe	60×50cm 1991
68 遺迹	The Ruins	60×50cm 1991
69 覓	Seeking	80×60cm 1991
70 鍼	A Ring	60×50cm 1990
71 坐在門坎上	Sitting on the Threshold	60×50cm 1991
72 河邊沐浴	Bathing in the Sunshine	80×60cm 1991
73 遠山	The Distant Mountains	60×50cm 1991
74 小希	Portrait of Xiaoxi	65×53cm 1990
封面(The Front Cover)	A Window with Bamboo Curtains	60×50cm 1991
帶竹帘的窗口		
封底(The Back Cover)	The Romance on the Wall	80×65cm 1989
牆上的羅曼斯		

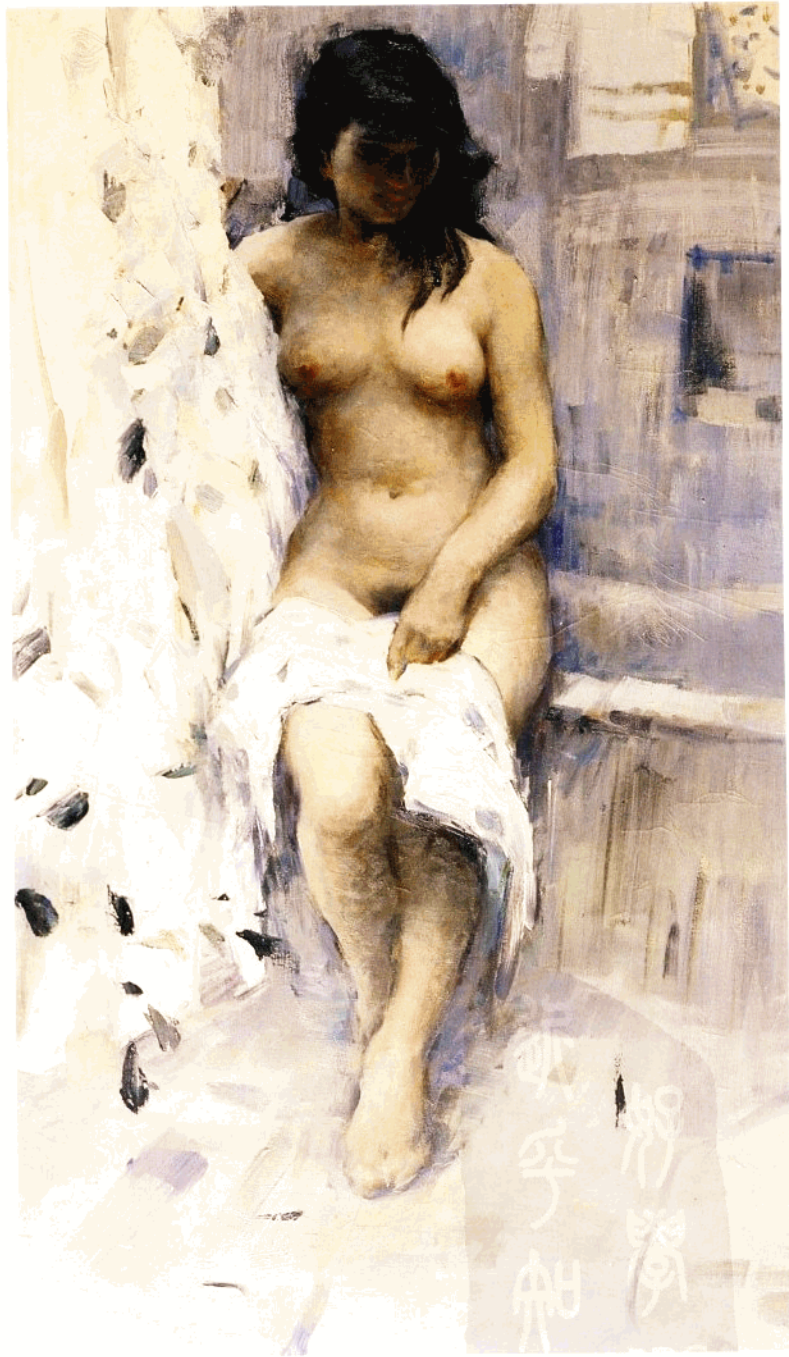




2 冬天的日子 Winter Days



3 校園 On Campus



4 浴室 In the Bath Room



