

ASIAN MUSEUM OF WATERCOLOR ART

A COLLECTION OF MUSEUM

WATERCOLOR PAINTINGS (II)

亚洲水彩艺术博物馆

馆藏作品集

(II)

中国美术学院出版社

—— 中国书画函授大学肇庆分校建校二十周年纪念 ——

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书画作品集

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谨以此书献给我最想念的父亲。

薛 坤

To the Father that I Most Miss



前言

亚洲水彩艺术博物馆是由新加坡华裔企业家薛扬先生创办的。它旨在推动世界水彩艺术的交流与发展，同时促进社会公益慈善艺术事业。

亚洲水彩艺术博物馆是集学术研究、收藏、交流、展览、创作于一体的中国首家专业水彩博物馆。目前的馆藏作品几乎涵盖了我国现当代各个流派代表画家的精品力作及历届全国大展的获奖作品。

其藏品的学术价值、艺术价值与历史价值奠定了它在中国乃至亚洲的水彩艺术中的历史地位。与此同时，该馆大力开展学术交流和水彩艺术史的研究工作，编辑出版极具收藏与研究价值的大型系列馆藏作品集和论文集，受到了国内外水彩艺术界的广泛关注，极大地提高了人们对水彩艺术的认识和了解，从而普及与提升了人们对美学的感悟和对美好事物的热爱。

亚洲水彩艺术博物馆本着“百家争鸣”的学术方针与“百花齐放”的收藏方向，坚持面向人民群众，雅俗共赏，以包容、和谐、公益、慈善为发展方向，努力将博物馆办成最具艺术性、学术性、人民性、公益性的具有国际水准的专业艺术殿堂。

“问渠哪得清如许，为有源头活水来”，亚洲水彩艺术博物馆得到了中国美术家协会水彩艺术委员会，海南省委、省政府和国内外广大水彩艺术家及水彩爱好者的支持、鼓励、关爱，在此表示崇高的敬意和由衷的感谢！

相信亚洲水彩艺术博物馆有社会各界的大力支持和全馆同仁的不懈努力，必将为推动和促进中国及世界水彩艺术发展，以及公益、慈善事业的进步作出杰出的贡献！

Foreword

Asian Museum of Watercolor Art is initiated by Addyson Xue, a Chinese-Singaporean entrepreneur. It is dedicated to promote exchange and development of world's watercolor arts, while facilitating social public welfare and philanthropic arts cause.

Asian Museum of Watercolor Art is the first watercolor museum specializing in academic research, collection, exchange, exhibition and innovation in China. At present the works collected by the museum almost cover the outstanding works of representative artists of all schools of modern and contemporary China, and awarded works of the past major national exhibitions of arts.

The academic, artistic and historical values of those collected works have laid its historical position among watercolor arts circles of China and Asia as well. Meanwhile, the museum has spent great efforts to carry out academic exchange and research of watercolor arts history, and edited and published large and series of collected works and articles of great collection and research values, which have witnessed wide concern of watercolor arts circles both at home and abroad, greatly increasing people's awareness and understanding of watercolor arts, and popularizing and promoting people's sense of aesthetics and love for beauty.

Asian Museum of Watercolor Art carries out the academic policy of "contention of various schools of thought" and the collection guideline of "various flowers being in full bloom", insists on the practice of opening to the general public and suiting both refined and popular tastes, and adopts the development direction of inclusiveness, harmony, public welfare and philanthropy, with an aim to building the museum into a professional arts palace of the highest artistic and academic level, of the most popular and public, and of international standard.

With respect to the flowing water in the source for such a clear river, Asian Museum of Watercolor Art has been endowed with support, encouragement and care from the Watercolor Arts Commission of China Artists Association, CPC Hainan Provincial Committee, Hainan Provincial Government and wide range of watercolor artists and lovers both at home and abroad, for which we hereby express our lofty respect and sincere thanks!

It's believed that depending upon the great support of all social circles and the unremitting efforts of all the associates of the museum, Asian Museum of Watercolor Art will make outstanding contributions in promoting and advancing watercolor arts of China and the world, and progress of public welfare and philanthropic cause!

序(I)

博物馆可以满足人们观赏伟大艺术作品的强烈愿望，而对中国人来说，我们国家自己的艺术家创作的美术作品更具吸引力。因为这些作品会告诉我们有关这个国家和我们本身发生的许多事情，艺术是自然、历史、哲学和想象的窗口。

随着中国经济水平的持续高速发展，人们在精神方面的追求也日益提高，开始关注艺术品的收藏，社会资本的进入造就了艺术市场的繁荣。民间艺术收藏方兴未艾，水彩艺术收藏家、新加坡籍华裔企业家薛扬先生就是其中一位。早年，他曾经是一位美术工作者，并担任过黑龙江省美术家协会常务理事。他热爱艺术，现醉心于水彩艺术收藏，并在中国创建了第一家真正意义上的水彩专业艺术博物馆——亚洲水彩艺术博物馆。它是一个为社会及其发展服务的、非营利的永久性机构，并向大众开放。它将以研究、教育、鉴赏为目的，以收藏、保护、传播、展出为主要工作。

目前，亚洲水彩艺术博物馆的馆藏作品几乎涵盖了中国现当代代表性画家的精品力作及历届全国大展的大多数获奖作品，已经初具规模。画册馆藏作品第一集就是例证。亚洲水彩艺术博物馆还将加强馆舍建设，逐步扩大国内外各个历史时期的水彩艺术藏品。

希望亚洲水彩艺术博物馆注重学术品格，坚持精品意识，真正成为水彩艺术的文化传承者和推动者。水彩艺术的收藏与发展及博物馆的建设，任重而道远。我相信在薛扬先生的不懈努力下，有社会各界的大力支持，亚洲水彩艺术博物馆必将积极推动和促进中国乃至世界水彩艺术发展，并为公益慈善事业的进步作出杰出的贡献。

利娜

Preface (I)

Museums can satisfy people's strong desires of appreciating great arts works. For Chinese people, the fine arts works innovated by our own artists must be more fascinating, as these works may inform us of lots of things concerned with this nation and ourselves on the one hand, and as arts is window of nature, history, philosophy and imagination on the other hand.

With the continuous and rapid development of economics, people's pursuit for spiritual civilization has also been increasingly improved when people begin to concern collections of artworks and inflow of social capital makes possible prosperity of arts markets. Collection of folk arts being in the ascendant, Addyson Xue, a Chinese-Singaporean entrepreneur, has become a collector of watercolor arts. In his earlier years, he was once engaged in the work of fine arts and served as a standing director of Heilongjiang Artists Association. He is a lover of arts and a dedicated collector of watercolor arts now. He has founded Asian Museum of Watercolor Art – the first professional watercolor arts museum of China in its real sense. It is a non-profit, permanent institution open to the public and serving social development. It is designed for the aims of research, education and appreciation, and mainly defined for the purposes of collection, protection, spreading and exhibition.

At present the works collected by Asian Museum of Watercolor Art almost cover the outstanding works of representative artists of modern and contemporary China, and most awarded works of the past major national exhibitions of fine arts, with an initial scale. The first album of collected works is a case in point. In addition, Asian Museum of Watercolor Art will strengthen construction of the museum buildings and step by step increase the quantity of collected works of watercolor arts made at various historical periods both at home and abroad.

Asian Museum of Watercolor Art is expected to pay attention to academic quality, insist on an awareness of building excellent works and become a true cultural successor and promoter of watercolor arts. Ahead are heavy responsibilities for collection and development of watercolor arts, and construction of the museum. I believe that with the unremitting efforts of Addyson Xue and great support for various social circles, Asian Museum of Watercolor Art will actively promote and advance the development of watercolor arts of China and the world as well, and make outstanding contributions for the progress of public welfare and philanthropic cause.

序(Ⅱ)

水彩画是一个历史悠久的国际性画种，按照“以水溶性颜色用毛笔绘于纸本”的界定，中国理应是世界水彩画最早的发源地，比西方早了1000多年，所以，英国水彩画在中国展览的序言中才说：“英国在这种绘画技法上不像中国能以悠久的历史自诩”。西洋水彩画在英国完善并形成独立画种，只不过300余年的历史，作为舶来画种传入中国，则只是近200年的事，当它一进入中华民族文化这个融合力最强的体系，就“如鱼得水”，与传统中国画的彩墨相结合，逐步形成了中国水彩画独特而丰富多彩的面貌。

中国现代水彩画经历了一百余年的发展历程，近20年才突飞猛进，日新月异，进入了一个繁荣发展的新阶段，中国名副其实地成为了当今世界的水彩画大国。其标志有四：一是形成了庞大的水彩画家群，全国性水彩画展每次上送作品的画家达3000余人，各省市都有水彩画家自己的学术组织，专业画家越来越多，一批优秀的水彩画家已脱颖而出；二是水彩画创作日益繁荣，全国五年一届的大展和每两年一届的水彩、粉画展都展出大量的优秀新作，其他各种形式的水彩画展和水彩画家的个人展览则更多，水彩画的创作水平已经有了很大的提高，一个具有中国气派、民族精神、当代意识和个人风格的水彩画体系正在形成；三是水彩艺术教育的迅速发展，社会普及教育日益广泛，高等教育也空前发展，全国已有20多所高等院校开办了水彩专业系科，并招收了硕士研究生，全国已有3家专业水彩刊物；四是中国水彩画的历史梳理也在进行，“中国百年水彩画展”已经成功举办，树立了中国水彩画新的里程碑，《中国水彩画史》《中国水彩画图史》也已经问世，《中国水彩年鉴》正待出版，只是收藏中国水彩画经典作品的“水彩艺术博物馆”尚让人翘首以

待。值得庆幸的是，这个空缺随着新加坡华裔企业家薛扬先生在海南岛筹建的“亚洲水彩艺术博物馆”的成立，即将迎刃而解了，这是薛扬先生的历史功绩！

亚洲水彩艺术博物馆一面世就不同凡响，它确立了“集学术研究、收藏、交流、展览、创作于一体”的建馆理念，肯定会对中国水彩画的发展和与世界水彩界的交流起很好的促进作用。薛扬先生是一位有实力、有思想、有眼力、有热情的收藏家和美术活动家，他的办馆和收藏没有任何个人的功利诉求，而纯粹是一种公益性的奉献，是一种长期以来形成的钟爱美术特别是水彩画的情结所致，而且也不是满足一般的爱好，而是自觉地肩负着历史的使命，要“推动世界水彩艺术的交流与发展”。他以行家的眼光准确地选择了中国水彩画新时期不同阶段的优秀代表作，使水彩艺术博物馆的藏品真正具有了永恒的历史价值，同时，他的收藏也是多元的，尽量包容了水彩画的各种形式、风格，使水彩博物馆的藏品丰富多彩，具有了广泛的代表性，因此，这本《亚洲水彩艺术博物馆馆藏作品集》实际上是中国水彩画在改革开放30年的黄金时代繁荣发展的历史总结和实证。

亚洲水彩艺术博物馆的藏品首展和作品集的出版，展现了很好的开端，确实令人欣喜，对薛扬先生自然也由衷地敬佩！当然，也会有更大的期望，作为中国这个泱泱大国的首家水彩艺术博物馆，而且还要兼及亚洲，其漫长的水彩画发展历程还需要上索和下续，确实任重道远，只有持之以恒，长期努力，才会达到光辉的顶点。我相信薛扬先生会取得成功！

黄铁山

Preface (II)

Watercolor painting is an international painting type of long histories. According to the definition of “painting with brushes on papers in water-soluble colors”, China shall be the earliest source of the world’s watercolor paintings, over 1,000 years earlier than that of the west. Therefore, it’s stated in the preface for the exhibition of British watercolor paintings in China that Britain can not boast of its long histories as compared with China in terms of techniques in such painting type. It has been over 300 years since western watercolor paintings were perfected and formed into an independent painting type while over the past 200 years, it has been introduced into China as an imported article, and integrated with the color ink of traditional Chinese painting like a duck to water when it entered into Chinese national culture, a system of strongest integration, and later gradually formed a unique and diversified profile of Chinese watercolor paintings.

Following development over the past century, Chinese modern watercolor painting has made rapid progress in recent two decades and changes have taken place with each passing day. Now it has been in a new stage of prosperous development, and become a major nation engaged in watercolor paintings in its real sense in today’s world, as marked by the following four indicators. Firstly, a large scale of watercolor artists has come into being. There are more than 3,000 artists who present works in each national exhibition of watercolor paintings. There are independent academic institutions of watercolor artists in each province and municipality. There are more and more professional artists while a group of excellent watercolor artists has appeared. Secondly, the innovation of watercolor paintings has been increasingly prosperous. A large amount of excellent and new works are exhibited in each national major exhibition that is held once for every five years and each biennial exhibition of watercolor and gouache paintings. There are more exhibitions of watercolor paintings of various other forms and individual exhibitions of watercolor artists. The innovation level of watercolor paintings has been largely upgraded so that a watercolor painting system of Chinese style, national spirit, contemporary awareness and individuality has been under formation. Thirdly, the education of watercolor arts has witnessed rapid progress while universalizing education in the society is increasingly wide. Higher education in this regard has also made unprecedented development. There are more than 20 higher institutions nationwide that has founded departments or majors of watercolor painting, and enrolled postgraduates. In addition, there are 3 professional journals of watercolor paintings nationwide. Fourthly, the arrangement of

history of Chinese watercolor paintings is being done. “China Centennial Watercolor Painting Exhibition” has been successfully held, setting up a new milestone for Chinese watercolor paintings. *History of Chinese Watercolor* and *Illustrated History of Chinese Watercolor* have appeared. *Yearbook of Chinese Watercolor* is ready for publication. Only a watercolor arts museum designed to collect Chinese classical works of watercolor paintings is on the tiptoe of expectation. Fortunately, such vacancy will be filled in along with the establishment of Asian Museum of Watercolor Art prepared by Addyson Xue, a Chinese-Singaporean entrepreneur, in Hainan Island. This is exactly an historical achievement of Mr. Xue!

Upon its first shot, Asian Museum of Watercolor Art has received uncommon response as it establishes an operation philosophy of “integrating academic research, collection, exchange, exhibition and innovation”, which must well promote development of Chinese watercolor paintings and exchange with world’s watercolor painting circles. Mr. Xue is a collector and arts activist of strength, idea, far sight and passion. His building the museum and collections are not driven by any personal pursuit for fame or wealth. Rather, it’s a public welfare contribution and an action caused by his favor for fine arts and especially watercolor paintings over a long period. Furthermore, it’s not to satisfy a common hobby. Instead, Mr. Xue is willing to assume an historical mission and to promote exchange and development of world’s watercolor arts. With an expert’s sight, he picks up excellent representative works at various stages of new era of Chinese watercolor paintings, which grants the collected works of such watercolor arts museum with a true and everlasting historical value. In the meantime, his diversified collections almost include watercolor paintings of various types and styles, making the collected works of the museum so colorful and widely representative. Hence, this *Collected Works of Asian Museum of Watercolor Art* in fact is an historical conclusion and verification of prosperous development of Chinese watercolor paintings in the golden age of 30-year reform and opening-up.

The first exhibition and publication of collected works of Asian Museum of Watercolor Art have been a perfect and delightful beginning, for which we’re naturally and sincerely esteem Addyson Xue! Sure, we have more expectations. As the first watercolor arts museum in such a vast nation as China and Asia as well, it shall seek advices from history and continue good practices later in its long development of watercolor paintings with heavy responsibilities. Only with persistent and unremitting effort over a long period can it achieve a magnificent peak. I believe success is in store for Mr. Xue!

Huang Tieshan

序(Ⅲ)

亚洲水彩艺术博物馆的成立是国际水彩绘画史上的一个里程碑。

水彩画材料的发现可以追溯到17300年以前——法国一个住着野人的“拉思考”洞穴，这个洞穴是在1940年9月12日被马塞尔、雅克、乔治、西门四个人发现的。1948年这个洞穴开始对外开放，这也许是世界最早的水彩艺术博物馆了。

时至今日，据我所知，水彩艺术博物馆在西方也是很少见的，更别说在亚洲了，正因为如此，该馆的成立正是亚洲乃至世界水彩画发展的转折点。

用于画水彩画的材料被全世界的艺术家广泛使用后，促成了世界上最早的水彩协会的成立，包括英国皇家水彩画会（成立于1804年）和美国水彩画会（成立于1866年），通过博物馆来展示纯粹的水彩作品，对于水彩画的探索和发展具有重要的意义。

亚洲水彩艺术博物馆陈列了包括来自美国和英国顶级的水彩作品，代表画家有安德鲁·怀斯、约翰·亚德里、保罗·桑德比、托马斯·吉尔丁和彼得·大卫等；也有来自中国本土最好的水彩艺术作品，几乎所有中国的知名水彩画家都是该馆的代表画家，他们的很多作品在历届全国美展中获得过金奖和银奖。

这本优秀的水彩画集由该馆的馆长薛扬先生亲自编制，薛先生不辞辛苦地去拜访国际知名艺术家并与他们进行深入的探讨，并经常出席在中国举办的水彩展，为博物馆收集作品，为博物馆的发展成长付出了巨大的努力。亚洲水彩艺术博物馆对于水彩画家来说不仅是一个重要的平台，而且也是海南一道亮丽的风景线，吸引人们去欣赏这个独一无二的博物馆。我很高兴成为这个博物馆的一部分。



Preface (III)

ON THE ASIAN MUSEUM OF WATERCOLOR ART

The founding and establishment of the Asian Museum of Watercolor Art in Haikou, Hainan Province in China marks a milestone in the history of watercolor painting internationally. The watercolor medium for painting was practised more than 17,300 years ago by the cavemen in Lascaux, France and discovered by four teenagers, Marcel Ravidat, Jacques Marsal, Georges Agnel, and Simon Coencas, as well as Marcel's dog, Robot on September 12, 1940. The cave was later opened to the public in 1948. This cave was perhaps the oldest watercolor museum !

To this day watercolor museums are very few in the Western world not to mention of any that I know of in Asia and for that reason this watercolor museum is a turning point in the development of the watercolor medium in Asia and the world.

The watercolor medium is a medium widely practiced by artists all over the world it is not only the oldest medium but also the medium that lead to the establishment of some of the oldest watercolor societies in the world, the Royal Watercolor Society (established 1804) and the American Watercolor Society (established 1866). To have a museum displaying entirely watercolor works is very important in the field of research and development.

This Museum displayed some of the world's finest watercolor paintings as well as the best watercolors from China and the region. Some of the watercolorists included on display are the great watercolor masters of the United Kingdom and the United States of America. The painters represented in this museum to name a few include Andrew Wyeth, John Yardley, Paul Sandby, Thomas Girtin, and Peter De Wint. Almost all the important Watercolorists in China were represented in this Museum there were too many of them to be refer by name.

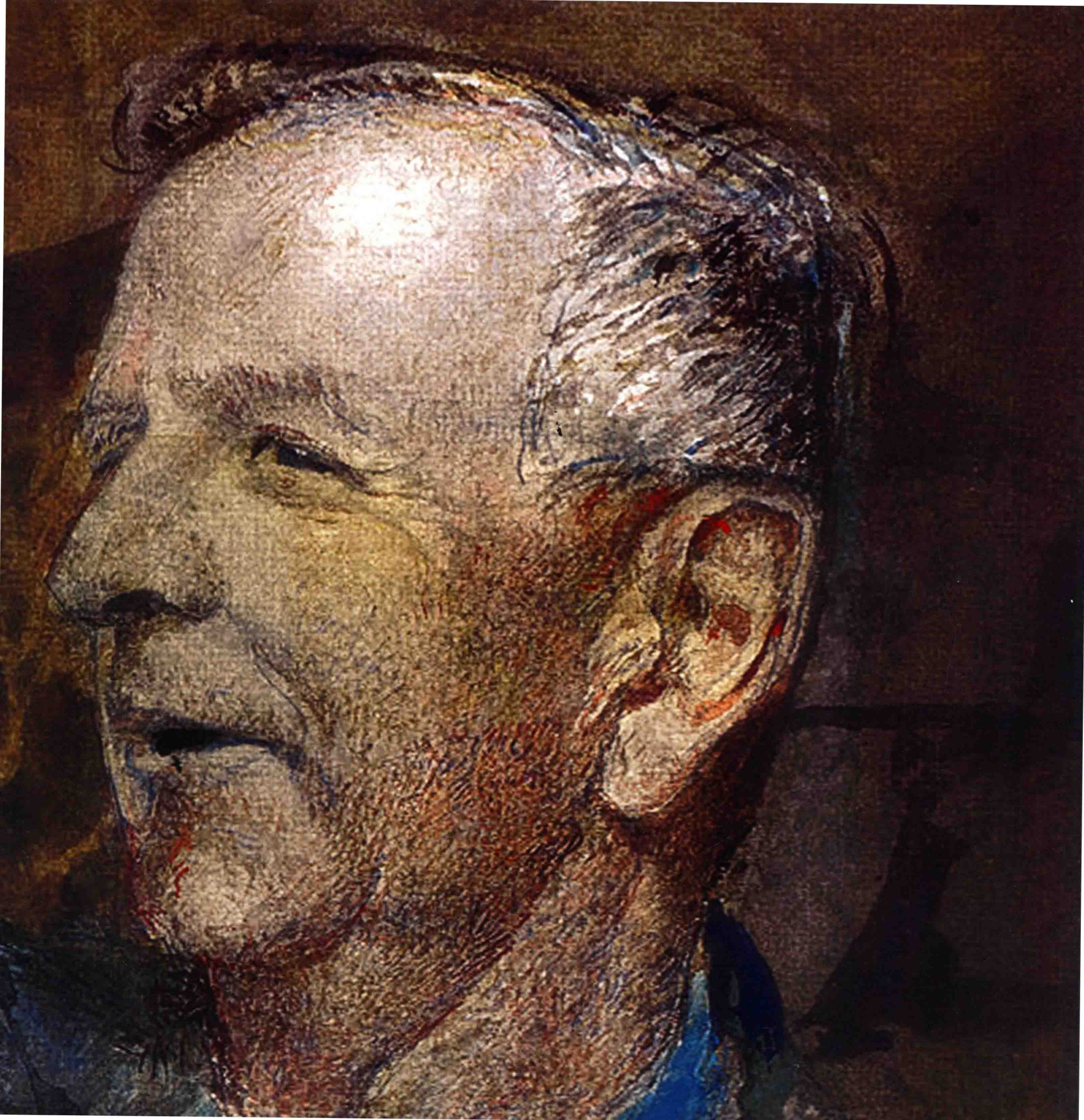
Many of the watercolor paintings won Gold or silver medal awards in National Art Exhibitions in China.

This fine watercolor collection was hand picked by the Director of the museum Mr Addyson Xue and it is still growing. Mr Xue took pain to visit the well known artists in international and personally witnessed them working in their studios as well as present in important watercolor exhibitions throughout China to select works for the Museum.

The Asian Museum of Watercolor Art is now an important attraction in Hainan Province which is a must visit place of study all watercolor lovers and watercolorists of the world!

I am most delighted to be part of this important Museum.





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