

# 倒影

易柏霖作品选集











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易柏霖

Claudio D. Lucchi

作品选集

## 个人简历

- ◆ 1987年生于德国慕尼黑。
- ◆ 1987-1998年在意大利特伦蒂诺-上阿迪杰大区（Trentino-Alto Adige）卡瓦莱塞（Cavalese）。
- ◆ 1998年随父母移民到加拿大魁北克省并高中毕业。
- ◆ 2019年9月至今博士生在读于中国美术学院中国画与书法艺术学院美术学专业，师从张捷教授。
- ◆ 2016年9月至2019年6月研究生就读于广西艺术学院中国画学院中国山水画专业，师从王雪峰教授。
- ◆ 2012年9月至2016年6月本科就读于广西艺术学院中国画学院中国山水画专业，并获学士学位。



Selected Works

Part I

2012 — 2016

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作品选集

第一章

2012 — 2016



**Title / 名称:** Deux soeurs (法)

姐妹 (中)

Two Sisters (英)

**Year / 创作年代:** 2015

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 68 x 145 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

#### **Description :**

Inspired by Li Keran's (李可染) depiction of German cathedrals, *Deux soeurs* is one of the earliest attempts to find a personal way of expression, as well as one of the first serious experimentations with wet-in-wet and broken-ink techniques, and dark ink tones. The title is meant as a gentle wordplay and hints to the fact that in Italian and French, both the words 'church' and 'tower' are feminine. As the cathedral's twin towers rise high over the medieval city, they evoke the tranquil countenance of two sisters standing side by side.

#### **作品说明:**

《Deux soeurs / 姐妹》的灵感来自中国名画家李可染在德国写生大教堂的作品。本作品是最早寻找个人表达方式的尝试之一，也是第一次认真的试验碎墨法和浓与重墨的作用。标题的意思是作为一个温柔的双关语和暗示在意大利语和法语里，两个字 '教堂' 和 '塔' 是阴性的。当大教堂的双子塔高高耸立在中世纪的城市，它们唤起了两姐妹并排站立的宁静面容。



**Title / 名称:** Soeur aînée (法)  
大姐姐 (中)  
Elder Sister (英)

**Year / 创作年代:** 2015

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 68 x 145 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

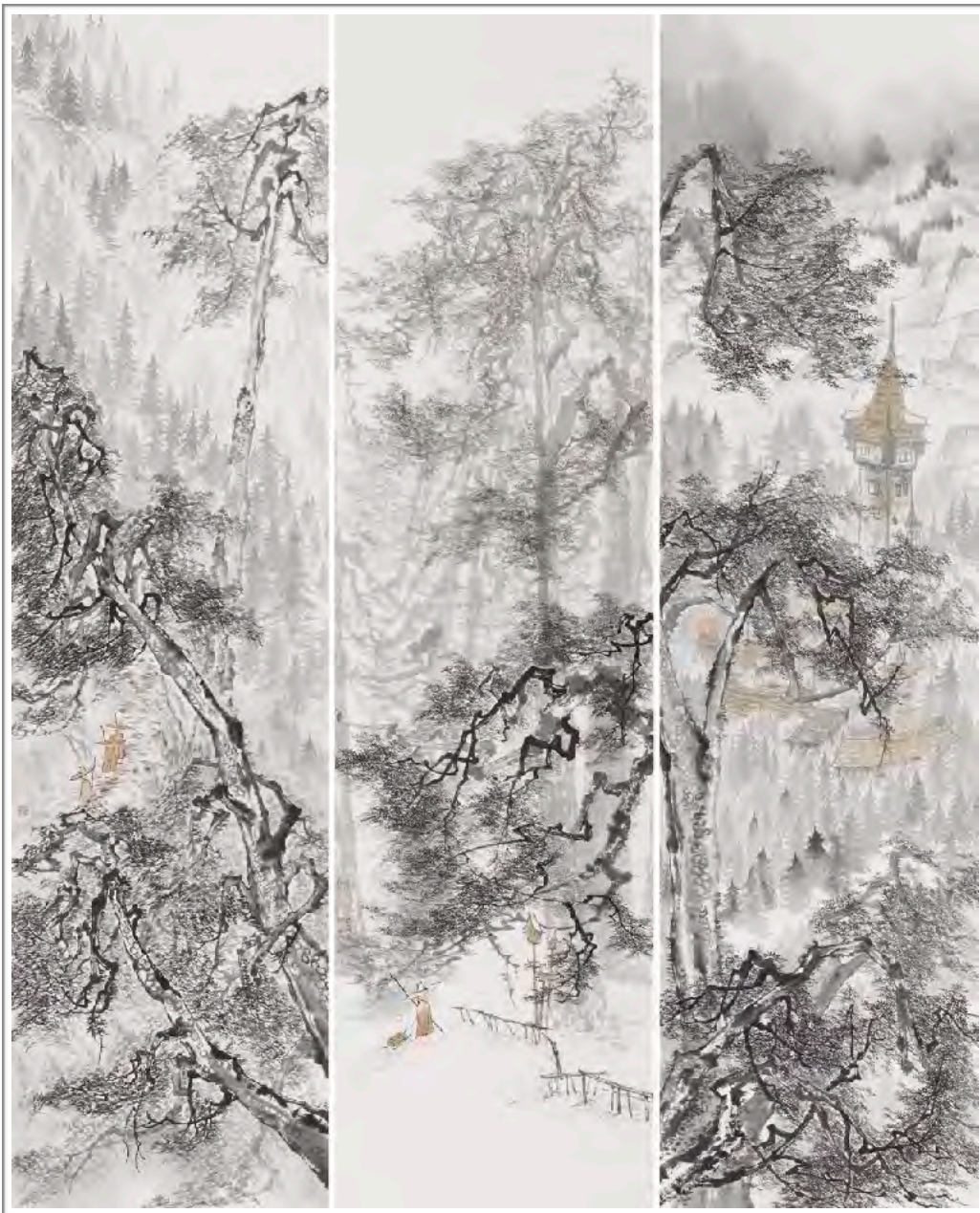
**Description :**

*Soeur aînée* was created right after completing *Deux soeurs* and constitutes a further exploration of the same techniques and subject matter. The title is, once again, meant as a wordplay. As the imposing gothic structure hovers high over all the other buildings, it gives the impression of an elder sister looking after her younger siblings.

**作品说明:**

《Soeur aînée / 大姐姐》是在完成《Deux soeurs / 姐妹》后创建的，而是对同样的技术和主题问题的进一步探索。标题是，再次，意味着作为一个双关语。当雄伟的哥特式建筑在所有其他建筑物上盘旋高时，它给人的印象是一个姐姐照看她的弟妹。





**Title / 名称:** Das Königreich (德)

王国 (中)

The Kingdom (英)

**Year / 创作年代:** 2015

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 176 x 143 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

#### **Description :**

Through the language of Chinese wash painting, *Das Königreich* tries to express the charm and beauty of the first winter days in the Alps. It praises its beautiful pine and fir trees and hints at its legends, filled with mysterious small folk who lead lives of their own, far away from man's abode, hidden in the thick evergreen forests. According to our tales, forests do not belong to mankind. They are a world (in other words, a kingdom) of their own, governed by different rules, and inhabited by shy and mysterious creatures.

#### **作品说明:**

《Das Königreich / 王国》通过中国水墨画的语言表达了阿尔卑斯山早冬的魅力，体现它美丽的冷杉和松树。《Das Königreich》暗示阿尔卑斯山传说里的小妖精、丑矮人等。这些神秘的种族不接近人类，他们藏在森林中有自己的王国。在我们的故事里，森林不属于人类。它是另一个世界（我们也可以说它是另一个王国）。这个世界有自己的秩序，也有自己害羞的、神秘的居民。



**Title / 名称:** Le conseil caché (法)  
秘密会议 (中)  
The Secret Meeting (英)

**Year / 创作年代:** 2016

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 176 x 143 cm

**Mounting method / 装裱方式:** Paper sheet / 托心

**Description :**

*Le conseil caché* follows in the footsteps of *Das Königreich* and imagines a small valley lost in the high mountains, forgotten by man, asleep under the heavy snow. In this fairy-like world, dwarves, sprites, and other small folk lead quiet and discreet lives, sheltered by the shadows of oblivion.

**作品说明:**

《Le conseil caché / 秘密会议》跟着《Das Königreich / 王国》的风格与笔墨来讲它的故事。它展示在高山中掩饰的、被人类忘记的一个小山谷。小矮人、小仙子以及其他神秘的小人们在这个意境过自己的安静的、低调的日子。







#### Description :

*Rendez-vous avec la lune* draws much of its thematic inspiration from Caspar David Friedrich's *Man and Woman contemplating the moon*, as it tries to establish a link between Chinese wash painting and German romanticism. At the same time, it expresses the fascination the author shares with countless other painters for that one element of the Universe which seems never have ceased to captivate man since the dawn of time: the Moon.

#### 作品说明:

《Rendez-vous avec la lune / 和月亮约会》收到了德国浪漫主义画家卡斯帕·大卫·弗里德里希的《山中观月的男人和女人》。通过这幅画，画家想做中国水墨画以及德国浪漫主义的一种结合。他同时也想表达自己对月亮的入迷。

**Title / 名称:** Rendez-vous avec la lune (法)  
和月亮约会 (中)

A Date with the Moon (英)

**Year / 创作年代:** 2015

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 134 x 172 cm

**Mounting method / 装裱方式:** Paper sheet / 托心



## Description :

*Winterreise* was completed around April 2016 and was the painter's first graduation work (one of two works, the second one being *Vaterland*) for his Bachelor of Arts program. It features an Alpine landscape interrupted in its centre by a calligraphic work in small regular script. The text is composed of 21 of Wilhelm Müller's 24 poems (translated into Mandarin) which constitute the Schubertian song cycle — *Winterreise*.

The work draws mainly on the painter's childhood memories and is an attempt to present the viewer with a dreamy, almost pure monochrome, 'inner world'. The 'interruption' created by the central panel causes a widening of the whole landscape, which reveals itself as partly incomplete, and thus leaves room for the viewer's imagination to move in it at will.



**Title / 名称:** Winterreise (德) / 冬之旅 (中) / Winter Journey (英)

**Year / 创作年代:** 2016

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 270 x 176 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

## 作品说明:

《Winterreise / 冬之旅》，大概于2016年4月份的时候完成，是本科毕业创作作品中的第一幅（毕业作品总共为两幅，第二幅作品是《Vaterland / 家园》）。本作品主要展现阿尔卑斯山的雪景。在作品中间用小楷字体写出来的落款由德国后期浪漫派诗人威廉·缪勒写的24首诗当中的21首组成。原来的24首诗由弗朗茨·舒伯特创造的声乐套曲《冬之旅》组成。

这副作品主要来自于我的童年记忆，通过这幅作品，想表达一个在梦中的心境。被落款建造的“阻断”使整个风景变得更宽，而会给它一种“无完成”的感觉。这种感觉会保护整个风景的神秘感，而观众也可以用自己的想象力进入这个意境。





**Title / 名称:** Vaterland — Il primo respiro (德/意) / 家园 --- 第一个气息 (中) / Fatherland — The First Breath (英)

**Year / 创作年代:** 2016

**Media / 材质:** Xuan paper / 宣纸

**Mounting method / 装裱方式:** Scroll / 卷轴

**Category / 类别:** Chinese painting / 国画

**Dimensions / 尺寸:** 97 x 240 cm

**Description :**

*Vaterland — Il primo respiro* explores the fascinating relationship existing between Void and Full, proper to traditional Chinese painting. It tries to express the simplest object — the Alpine fir — with the possibly richest ink and brushwork. This series praises the serene beauty of the Alps and of one of their shy inhabitants : the chamois.

**作品说明:**

《Vaterland — Il primo respiro / 家园 --- 第一个气息》探索国画中的一个构成要素：虚和实的关系。我想通过最丰富的笔墨来表达最简单的元素——阿尔卑斯山的冷杉。这个系列体现阿尔卑斯山宁静的风景和一种害羞的动物---岩羚羊。





**Title / 名称:** Vaterland — Il secondo respiro (德/意) / 家园 --- 第二个气息 (中) / Fatherland — The Second Breath (英)

**Year / 创作年代:** 2016

**Media / 材质:** Xuan paper / 宣纸

**Mounting method / 装裱方式:** Scroll / 卷轴

**Category / 类别:** Chinese painting / 国画

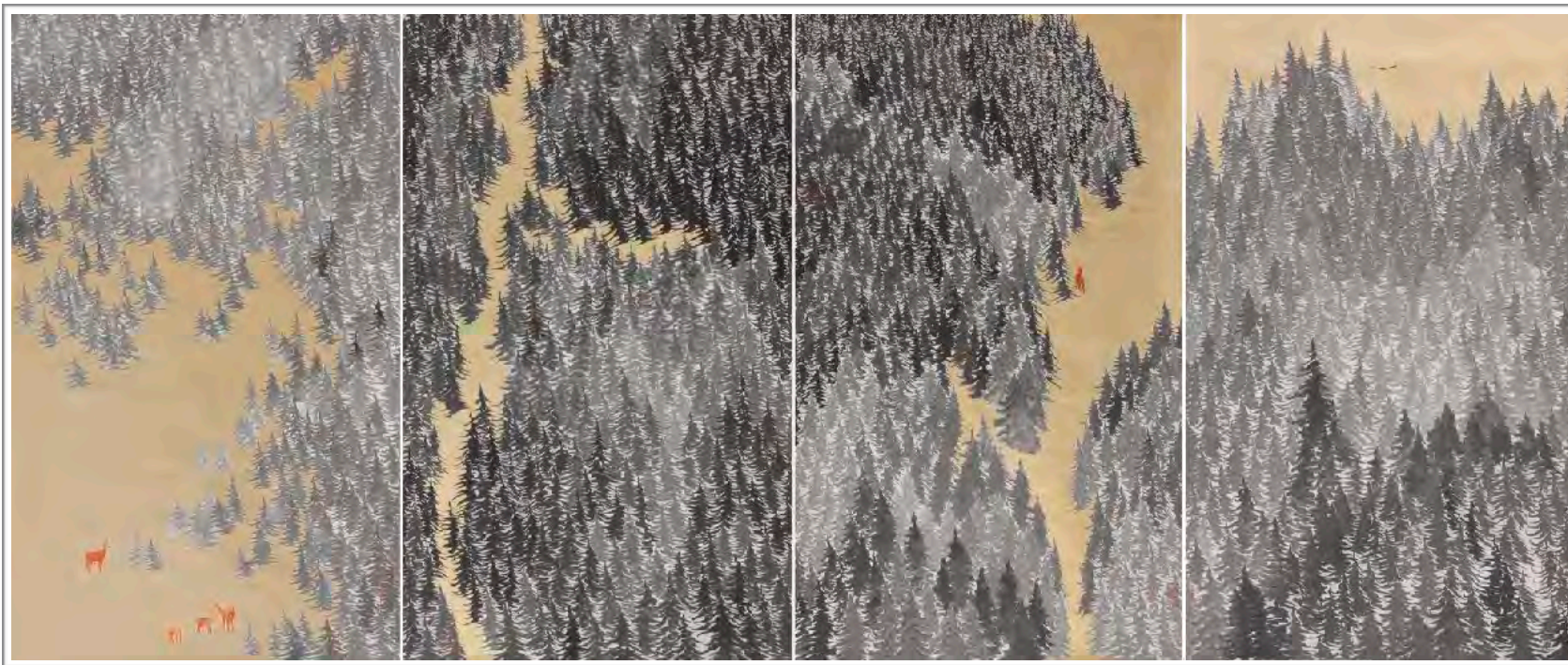
**Dimensions / 尺寸:** 97 x 240 cm

#### Description :

*Vaterland — Il secondo respiro* explores the fascinating relationship existing between Void and Full, proper to traditional Chinese painting. It tries to express the simplest object — the Alpine fir — with the possibly richest ink and brushwork. This series praises the serene beauty of the Alps and of one of their shy inhabitants : the chamois.

#### 作品说明:

《Vaterland — Il secondo respiro / 家园 --- 第二个气息》探索国画中的一个构成要素：虚和实的关系。我想通过最丰富的笔墨来表达最简单的元素——阿尔卑斯山的冷杉。这个系列体现阿尔卑斯山宁静的风景和一种害羞的动物——岩羚羊。



**Title / 名称:** Vaterland — Spirito (德/意) / 家园 --- 精神 (中) / Fatherland — Spirit (英)

**Year / 创作年代:** 2016

**Media / 材质:** Xuan paper / 宣纸

**Mounting method / 装裱方式:** Scroll / 卷轴

**Category / 类别:** Chinese painting / 国画

**Dimensions / 尺寸:** 97 x 240 cm

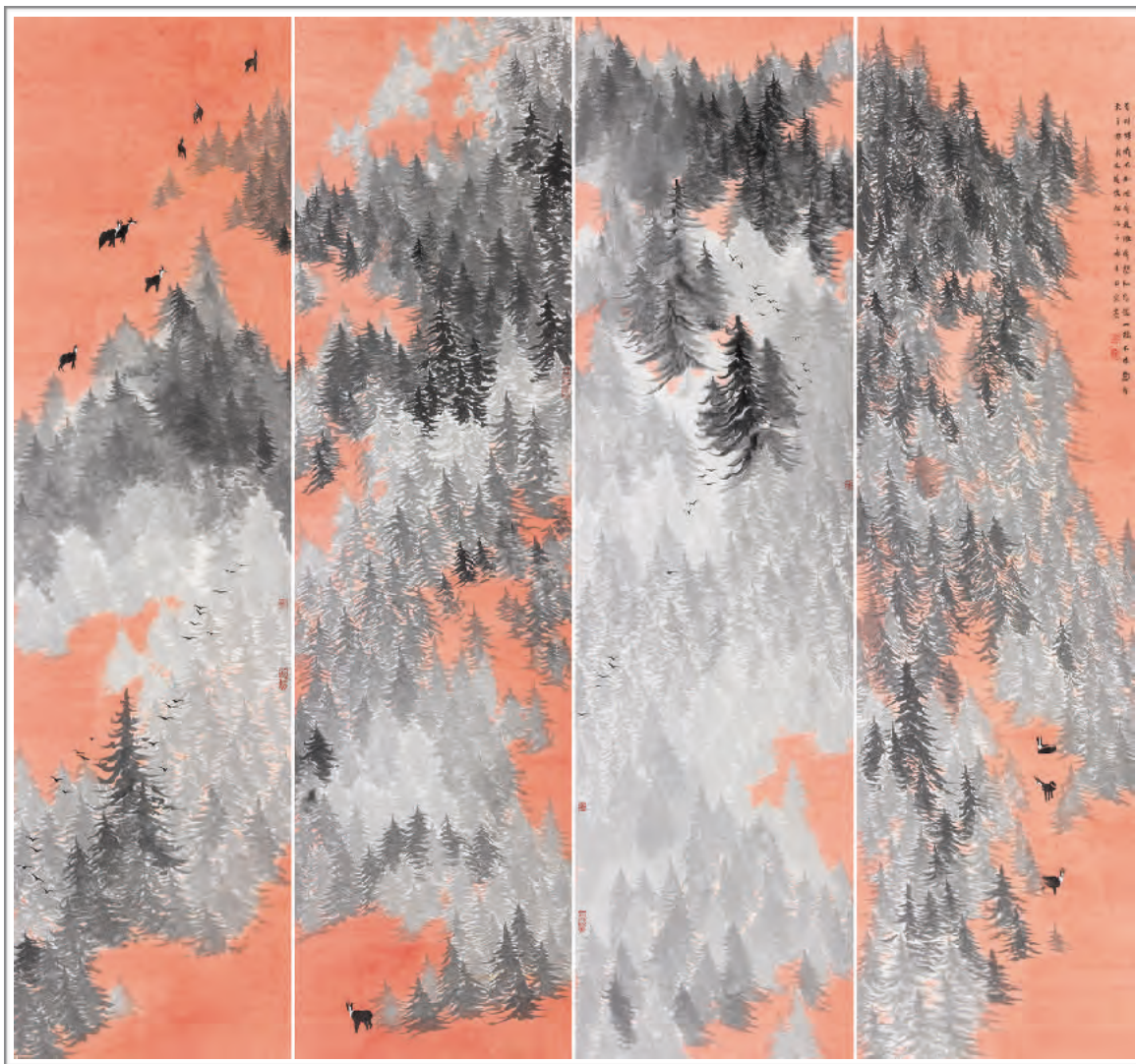
**Description :**

*Vaterland — Spirito* explores the fascinating relationship existing between Void and Full, proper to traditional Chinese painting. It tries to express the simplest object — the Alpine fir — with the possibly richest ink and brushwork. This series praises the serene beauty of the Alps and of one of their shy inhabitants : the chamois.

**作品说明:**

《Vaterland — Spirito / 家园 --- 精神》探索国画中的一个构成要素：虚和实的关系。我想通过最丰富的笔墨来表达最简单的元素-----阿尔卑斯山的冷杉。这个系列体现阿尔卑斯山宁静的风景和一种害羞的动物---岩羚羊。





### Description :

*Vaterland* was created as the painter's second graduation work (the first one being *Winterreise*) for his Bachelor of Arts program. It explores the fascinating relationship existing between Void and Full, proper to traditional Chinese painting. It tries to express the simplest object — the Alpine fir — with the possibly richest ink and brushwork. In terms of colours, *Vaterland* tries to break away from a more realistic and conventional use of colours, attempting instead to establish an environment in which the relationship uniting colours and man is much more spiritual and emotional. This series praises the serene beauty of the Alps and of one of their shy inhabitants : the chamois.

### 作品说明：

《Vaterland / 家园》是画者的第二幅大学本科毕业创作作品（第一幅作品是《Winterreise / 冬之旅》）。本作品探索国画中的一个构成要素：虚和实的关系。我想通过最丰富的笔墨来表达最简单的因素，就是阿尔卑斯山的冷杉。在《Vaterland》中，我想放弃常规的设色方法。想营造出更能体现人们情感和精神层面的作品。这个系列体现阿尔卑斯山宁静的风景和一种害羞的动物——岩羚羊。

**Title / 名称：** Vaterland (德) / 家园 (中) / Fatherland (英)

**Year / 创作年代：** 2016

**Category / 类别：** Chinese painting / 国画

**Media / 材质：** Xuan paper / 宣纸

**Dimensions / 尺寸：** 176 x 188 cm

**Mounting method / 装裱方式：** Scroll / 卷轴

Selected Works

Part II

2016 — 2019

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作品选集

第二章

2016 — 2019



### Description :

Created in July 2016, *Dawn* is a continuation of earlier works, such as *Vaterland* and *Le conseil caché*. While furthering my experimentation with ink, I also directed my attention towards new colours and elements. In this particular case, the alpine chalet and small church with its onion-shaped roof — as I vividly remembered them from my childhood days — were set to play an important role, symbolising a safe haven (blue, green, and gold were chosen to emphasise this effect) amidst the vast forest of conifers, fast asleep under the winter snow. The first rays of the morning sun light up the church's golden lines, while chamois roam nonchalantly through the white realm of silence.

### 作品说明：

创造于2016年7月份，《Dawn / 黎明》是早期作品（如《Vaterland / 家园》和《Le conseil caché / 秘密会议》）的延续。再次推进我对水墨的实践研究，我也渐渐开始注意到新的颜色和元素。在这个特殊的情况下，阿尔卑斯山的小屋和洋葱形屋顶的小教堂（我依然记得他们存在我整个童年期）被设置扮演一个重要的角色，象征一个安全的避风港（蓝色，绿色，黄金被选中，以强调这种效果）巨大的针叶林，在冬雪下熟睡。清晨太阳的第一缕光芒照亮在教堂上，呈现出一道金色线条；而羚羊带着满不在乎的步伐穿过这片白色的寂静空间。

**Title / 名称：**Aurora (意) / 黎明 (中) / Dawn (英)

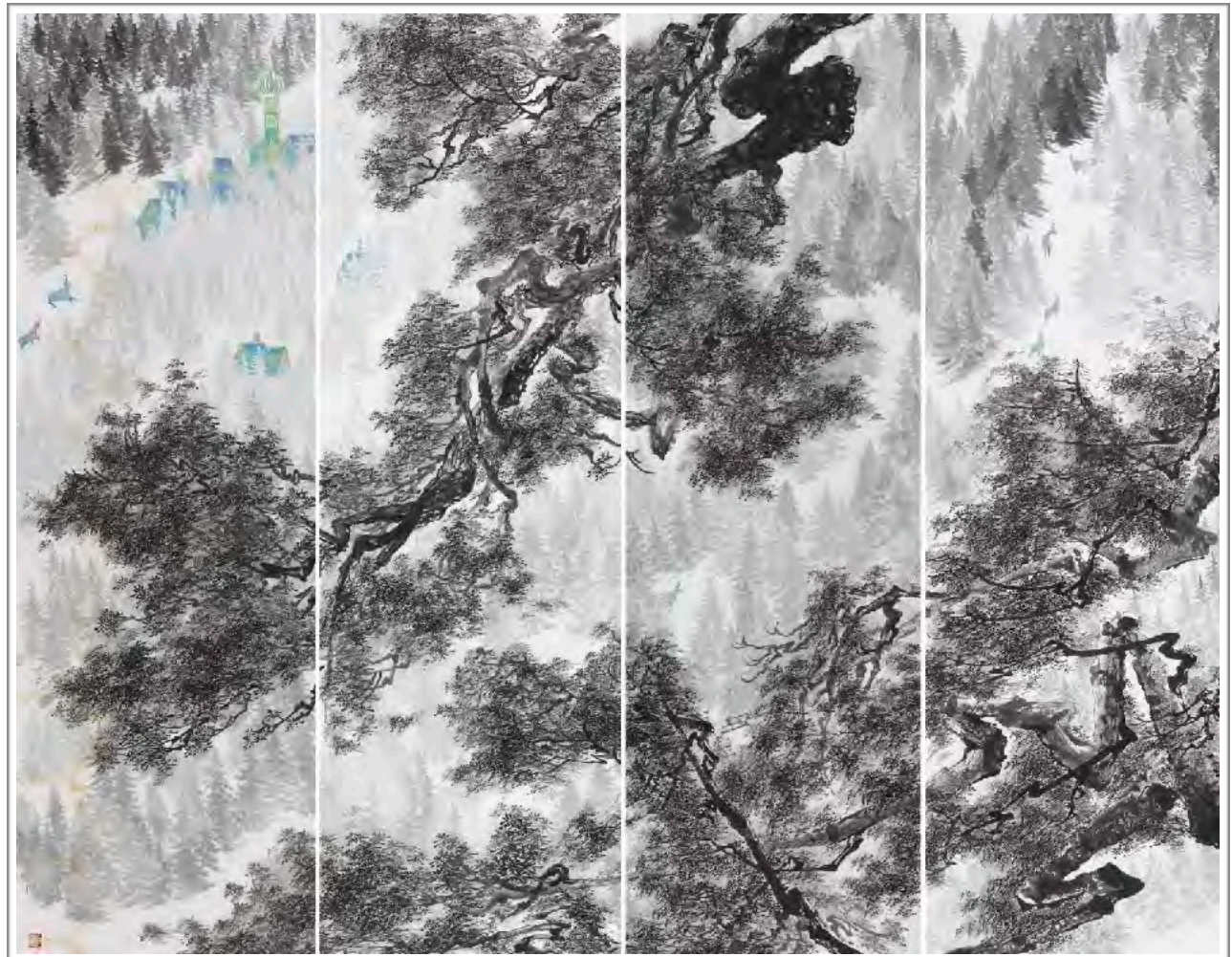
**Year / 创作年代：**2016

**Category / 类别：**Chinese painting / 国画

**Media / 材质：**Xuan paper / 宣纸

**Dimensions / 尺寸：**192 x 150 cm

**Mounting method / 装裱方式：**Scroll / 卷轴





**Title / 名称:** Nocturne (德、法、英) / 夜曲 (中)

**Year / 创作年代:** 2016

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 339.5 x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴



**Description :**

Created in September 2016, Nocturne is a new approach to two earlier themes : the Alps and the Alpine village — set in this case on a limpid mountain-lake's shore. Apart from further experimentation in terms of painting techniques, Nocturne is a first attempt at introducing a major plain surface (i.e., the lake) in the composition's centre, as well as a timid try at working on a somewhat wider surface.

**作品说明:**

于2016年9月份的时候创作的,《Nocturne / 夜曲》采用新的表达方式来描述较早期的两个主题:阿尔卑斯和高山村庄 - - 在此情况下,村庄坐落在山脚下清澈的湖畔。除了在绘画技术方面的进一步实践研究,《Nocturne / 夜曲》是第一次在构图上尝试将画面中间引入一个主要的平原元素(即湖泊),同时也尝试扩大绘画面积。



**Title / 名称:** Now You See Us, Now You Don't (英)  
捉迷藏 (中)

**Year / 创作年代:** 2017

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 97 x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

**Description :**

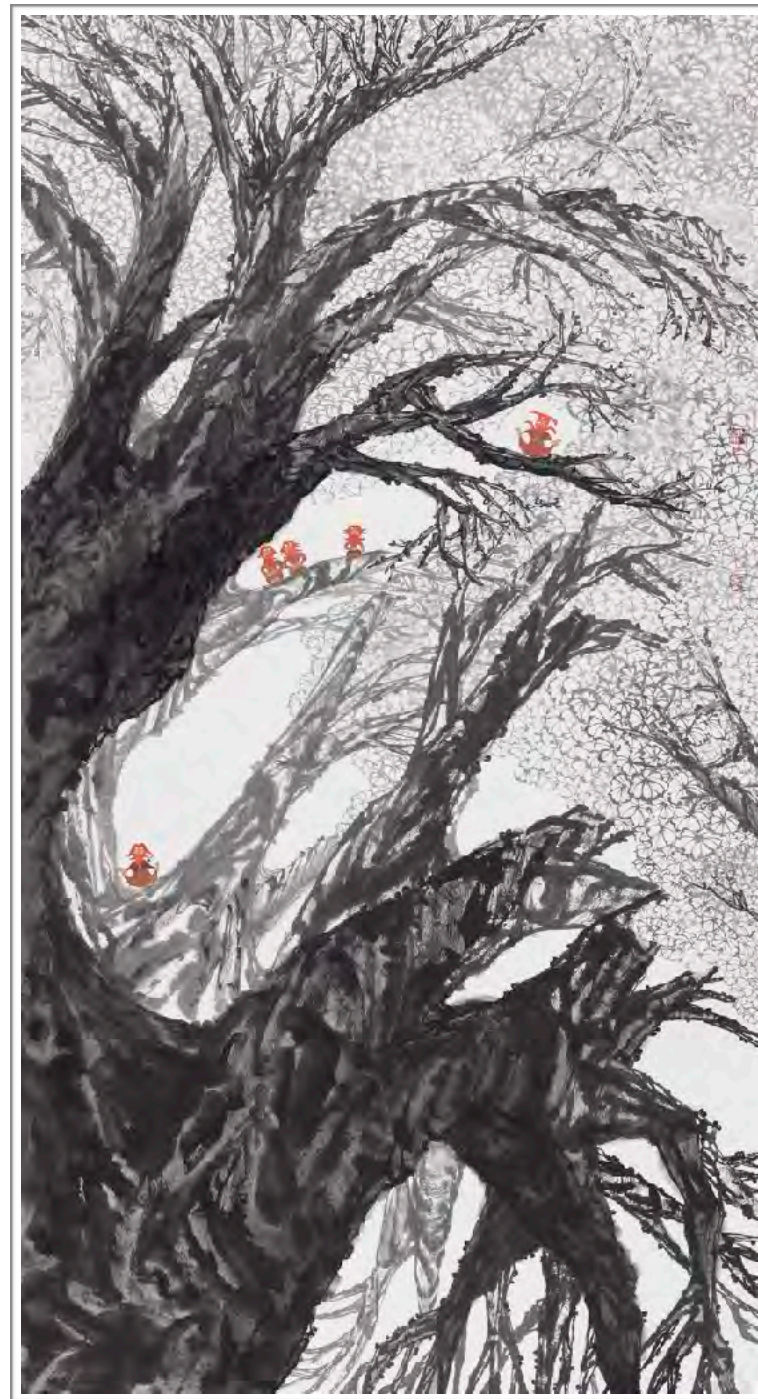
The present work constitutes a first attempt to break away from more conventional ways of depicting human figures in Chinese landscape paintings. As a part of my research proposal deals with the integration of characters from North European legends and folk tales, I directly inspire myself from pre-viking and viking human masks and anthropomorphic figures (mainly Oseberg style). The viewer may imagine to be lost in a forest and, looking for a way out, suddenly realise that he is being watched by a group of most curious-looking trolls. Too often, men regard Nature as their undisputed possession. Is this really so?

**作品说明:**

本作品是第一次尝试打破了人物在中国山水画中较传统的绘画表现形式。将北欧民间传说故事当中的角色融入中国山水画也作为了我的绘画创作研究的一部分，我从前维京时代和维京时代的传统面具中用拟人化的人影（主要是维京的 Oseberg 风格）作为人物表达的参考形式。观众可以想象在森林中迷路，寻找出路，突然意识到他正在被一群稀奇古怪的侏儒所监视。人们常常认为自然是他们无可争议的财产。真的是这样吗？



Detail  
局部





**Title / 名称:** Flying Through (英) / 飞着过去 (中)

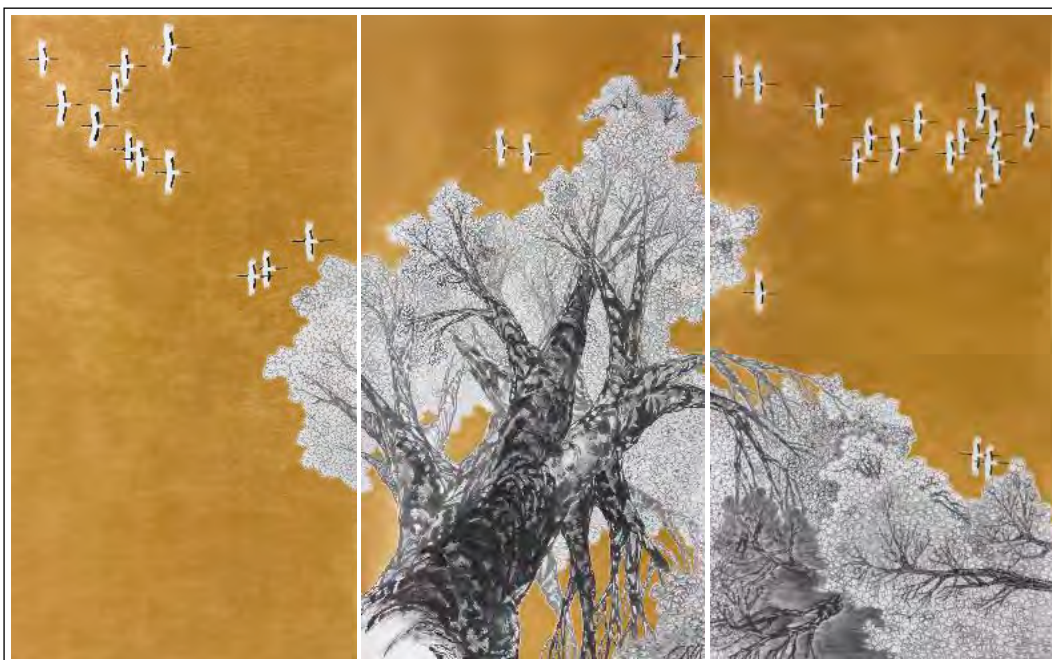
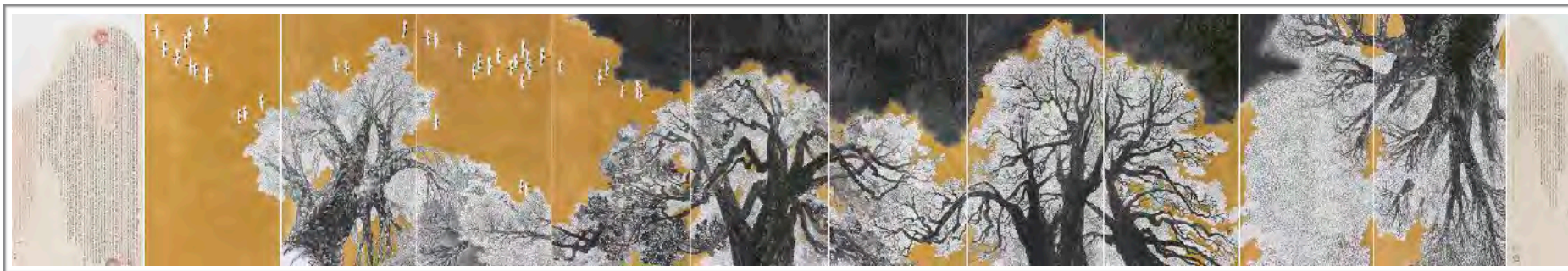
**Year / 创作年代:** 2017

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 11.15 m x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴



Detail : nine, tenth and eleventh panels

局部：第九到第十一幅



Detail : second and third panels

局部：第二和第三幅



## Description :

Completed in 2017, *Flying Through* marks the first concrete step of my postgraduate research project. In terms of composition and subject matter, it clearly distantiates itself from all former works and follows a new direction, as it experiments with new ways of artistic expression, and even with a new approach vis-à-vis the painting surface (all works created during my undergraduate years never reached 4 metres in width and presented vertical compositions).

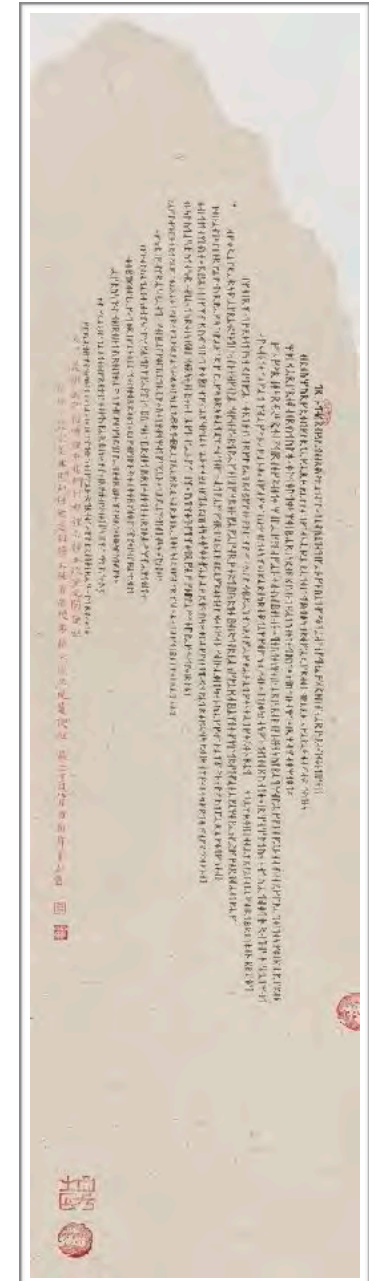
The sky... Throughout the whole world, whether in happiness or in grief, all men look up at it, regardless of their ethnic or cultural origins. Despite mankind's hectic (and often chaotic) history, the sky remains unscathed by political boundaries. Countries and boundaries may come and go, but there has always been and there will always be one sky. Man appears to be mesmerised by its unity and apparent infinity. Throughout cultures and civilisations, the sky may often be found to symbolise the unattainable and sublime.

This particular work has been inspired by three main aspects, namely : (1) my daily strolls through the woods surrounding the family house, in Canada, during which I would often look up at the sky through the trees' luxuriant foliage; (2) the Pine Trees screen (松林図屏風) by Hasegawa Tōhaku (長谷川等伯), a work of considerable size which depicts only trees; (3) Japanese folding screens and Nihonga (日本画).

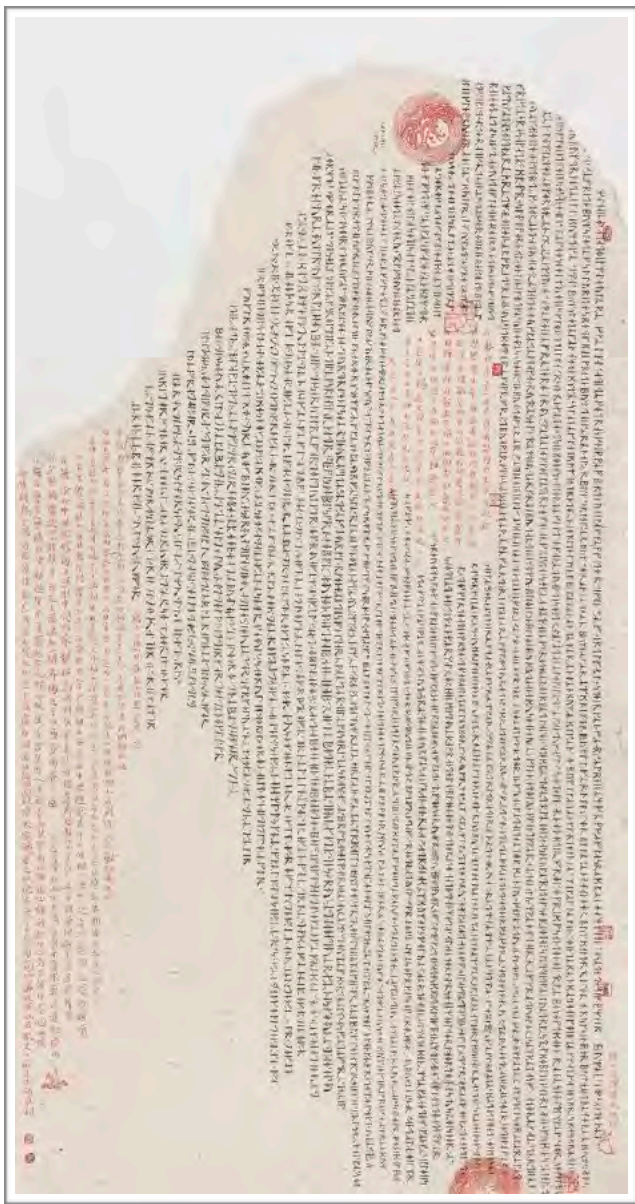
Trees are a powerful symbol of Life. As the viewer stands in front of this painting, he may imagine himself walking on a narrow path through the forest, admiring the golden sky wherever there is an opening in the huge trees' foliage. Above his head, a group of red-crowned cranes gracefully glide through the air. The role of the red-crowned cranes is meant to be an iconic one, as this particular bird plays an important role in Chinese, Japanese, and Korean cultures.

On the painting's right and left sides can be seen two text scrolls whose shapes evoke two huge rune-stones covered with runic inscriptions. This represents my first serious experimentation with a form of writing other than Chinese traditional characters. The text in black, written in Norwegian runes, is a transcription of four poems by the early Brythonic bard Taliesin: Buarch Beird (The Fold of the Bards), Kat Godeu (The Battle of the Trees), Trindawt tragwyd, (The Eternal Trinity), and Kanu Ygwynt (Song to the Wind). Mingled with them, and written in Chinese traditional characters, are two short pieces in prose which I personally composed. These two text scrolls, which make up in some way the introduction and conclusion to *Flying Through*, reach back to some very traditional and — according to me — rather forgotten aspects of European culture in antiquity and the Middle Ages: Celtic bardic tradition and Scandinavian runic inscriptions.

*Flying Through* highlights and explores one main aspect of my postgraduate research project, i.e., cultural and spiritual identity, and the fusion of traditional elements of oriental and occidental cultures. At the same time, it also aims at a pictorial expression of the principles of Life and man's outlook on the Universe.



Detail : first panel  
局部：第一幅



Detail : twelfth panel  
局部：第十二幅

## 作品说明：

完成于2017年，《Flying Through / 飞着过去》作为我的研究项目的第一个具体步骤。在构图和题材方面，它与前期创作作品有着明显的不一样，并开始了一个新的创作方向。作为新的艺术表达方式，甚至用新的方法相对于绘画表面（所有创作在我的本科生年从来没有达到4米宽，并提出了垂直组合）。

天空…… 在整个世界上，无论是在幸福还是在悲痛中，人都会仰望着它，不管他们的种族或文化渊源。尽管人类的发展十分繁忙（的确也是混乱的），但在政治边界上，天空依然是天空。自古每个国家的国土面积都会有所变化，但天空永远只有一个。诸多文化和文明中，天空往往代表不可到达和崇高的典范、理念与原则。

这幅作品的灵感主要来自三个方面，即：【1】我曾每天在家周围的树林散步，在那里我抬头穿过茂密的树叶经常仰望着天空；感受着苍穹的无穷力量。【2】长谷川等伯画的《松林图》屏风（只描绘树木的一幅作品）；【3】日本的屏风和日本画。

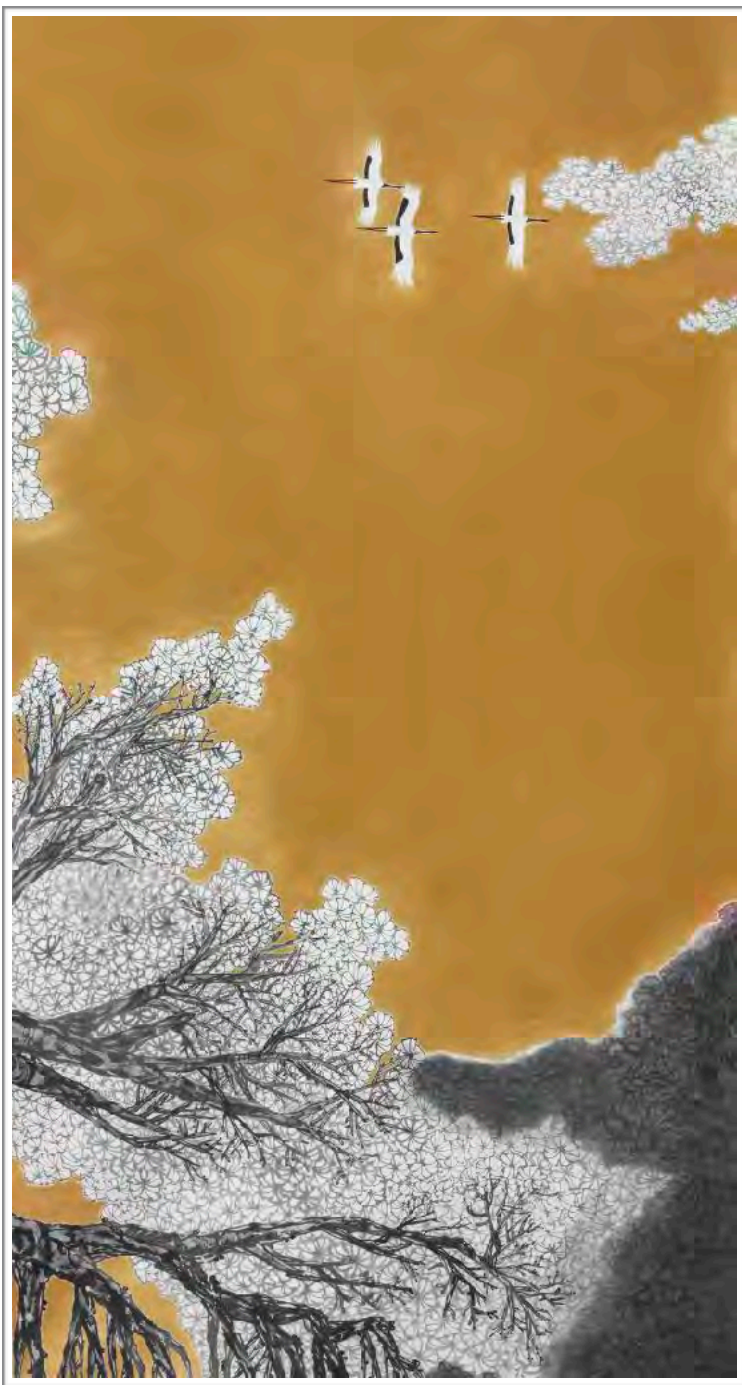
树木是一种强大的生命象征。当观众站在这幅画的前面时，他会想象自己走在一条狭窄的小路上穿过森林，欣赏金色的天空，无论那里是否被茂密的树叶遮盖住天空。头顶上，一群丹顶鹤优雅地从空中滑翔而过。丹顶鹤的作用也是标志性的，因为这只鸟在中国、日本和韩国的文化中扮至至关重要的作用。

在这副作品的左右两边可以看到两个文本卷轴的形状唤起两个巨大古代北欧的符文石，石头上面刻着如尼字母铭文。这是我第一次真正在中国画当中勇敢的尝试使用汉字之外的另一种文字。用挪威如尼字母写出来的黑色文本是早期布立吞吟游诗人 Taliesin（塔利埃辛）的四首诗（古代威尔士语）的转录：

《Buarch Beird》（《吟游诗人的山洼》）、《Kat Godeu》（《树木之战》）、《Trindawt tragwyd》（《永恒的三位一体》）和《Kanu Ygwynt》（《风之歌》）。其中红色汉字部分是我创作的两篇短文，夹杂在如尼字母之中。以上的两个文本卷轴，构成整幅作品的开头介绍和结论。《Flying Through / 飞着过去》，是对上古和中世纪里一些非常传统及那些渐渐被遗忘的欧洲文化的怀念：即凯尔特吟游诗人的传统和斯堪的纳维亚的如尼字母。

《Flying Through / 飞着过去》强调以及探索我的研究生研究项目的一个主要方面，即文化和精神身份，以及中西文化传统元素的融合。同时，它还旨在以图示的方式表达生命的原则和人类对宇宙的看法。





**Title / 名称:** 顺风往东 (中)  
Eastbound (英)

**Year / 创作年代:** 2017

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 97 x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

**Description :**

Created while *Flying Through* was still in progress, *Eastbound* explores the same theme may be seen as an impromptu, i.e., a sort of improvisation on the main work.

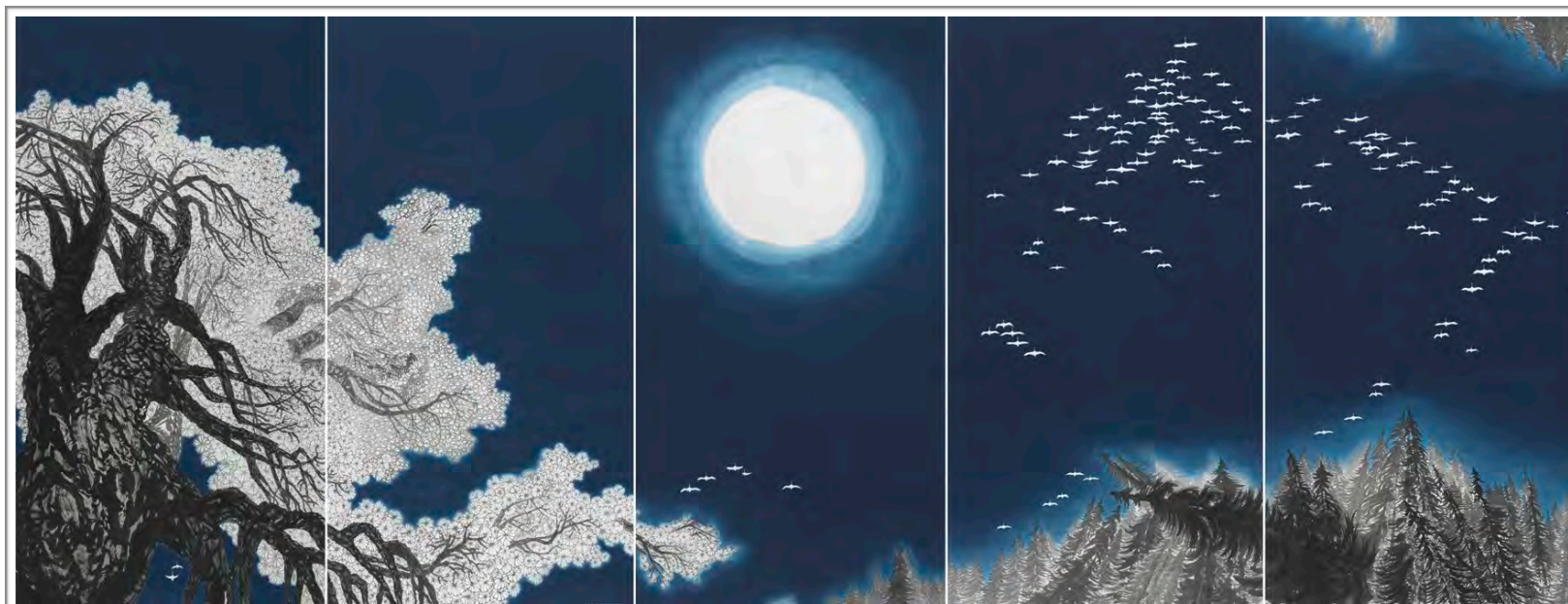
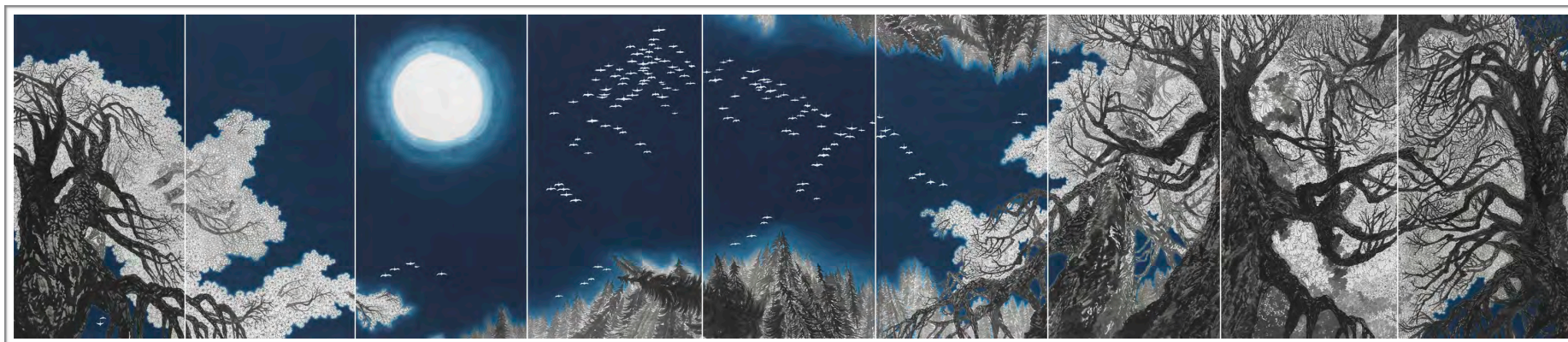
**作品说明:**

这幅作品是《飞着过去》还在进行创作的时候而被完成。《顺风往东》和《飞着过去》是探索同样一个主题，而可以说在《飞着过去》的创作当中，《顺风往东》是一种即兴创作出的作品。

**Title / 名称:** Mondscheinsonate (德)  
月光奏鸣曲 (中)  
Moonlight Sonata (英)

**Year / 创作年代:** 2017  
**Category / 类别:** Chinese painting / 国画  
**Media / 材质:** Xuan paper / 宣纸

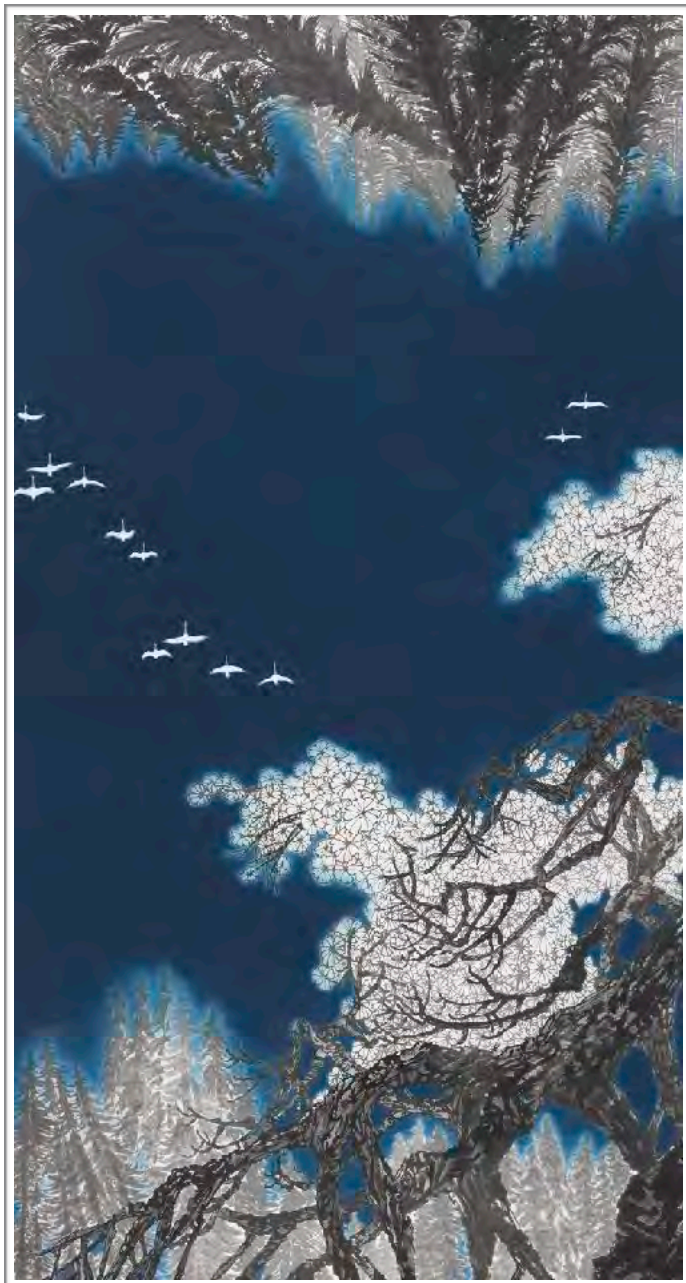
**Dimensions / 尺寸:** 873 x 180 cm  
**Mounting method / 装裱方式:** Scroll / 卷轴



Detail :  
fifth to  
ninth  
panels

局部:  
第五到  
第九幅





### Description :

Completed towards the end of the first year of my postgraduate study program, *Mondscheinsonate* marks the second major step of my research project. It deals once again with an upward view, only that instead of a flock of cranes flying from left to right, the viewer finds himself standing in a glade, overflown by a great flock of southbound wild geese. The Moon, shining in all its brightness, surrounded by a wide glowing halo as one may only see it in the northern hemisphere, is a theme which has never ceased to fascinate me since my childhood days.

There is a powerful sense of mystery as I find myself standing in the middle of a small country road, at the edge of some dark slumbering wood, face to face with the Lady of the Night, endlessly gazing into her peaceful eyes, feeling the sweet caress of her pale radiance on my cheeks. The surrounding stillness becomes almost palpable and delivers a resonance of its own. Suddenly, the faint call of the wild geese glides through the air. As they slowly sail through the cloudless infinite blue skies, I confusedly realise that the meaning of Life cannot be found in textbooks. It is here, in the quiet breath of the wind rustling through the trees, in the hushed fluster of the young brook gurgling through the open fields.

The wild geese sail on and their calls gradually fade away into the soothing darkness of the night. Stillness settles itself again while the night breeze whispers forgotten secrets into my ear. The shy radiance kisses my cheeks once again. Now it is only the Moon and I, endlessly staring at each other.

The wind riseth when it listeth.

Detail : fourth panel

局部：第四幅

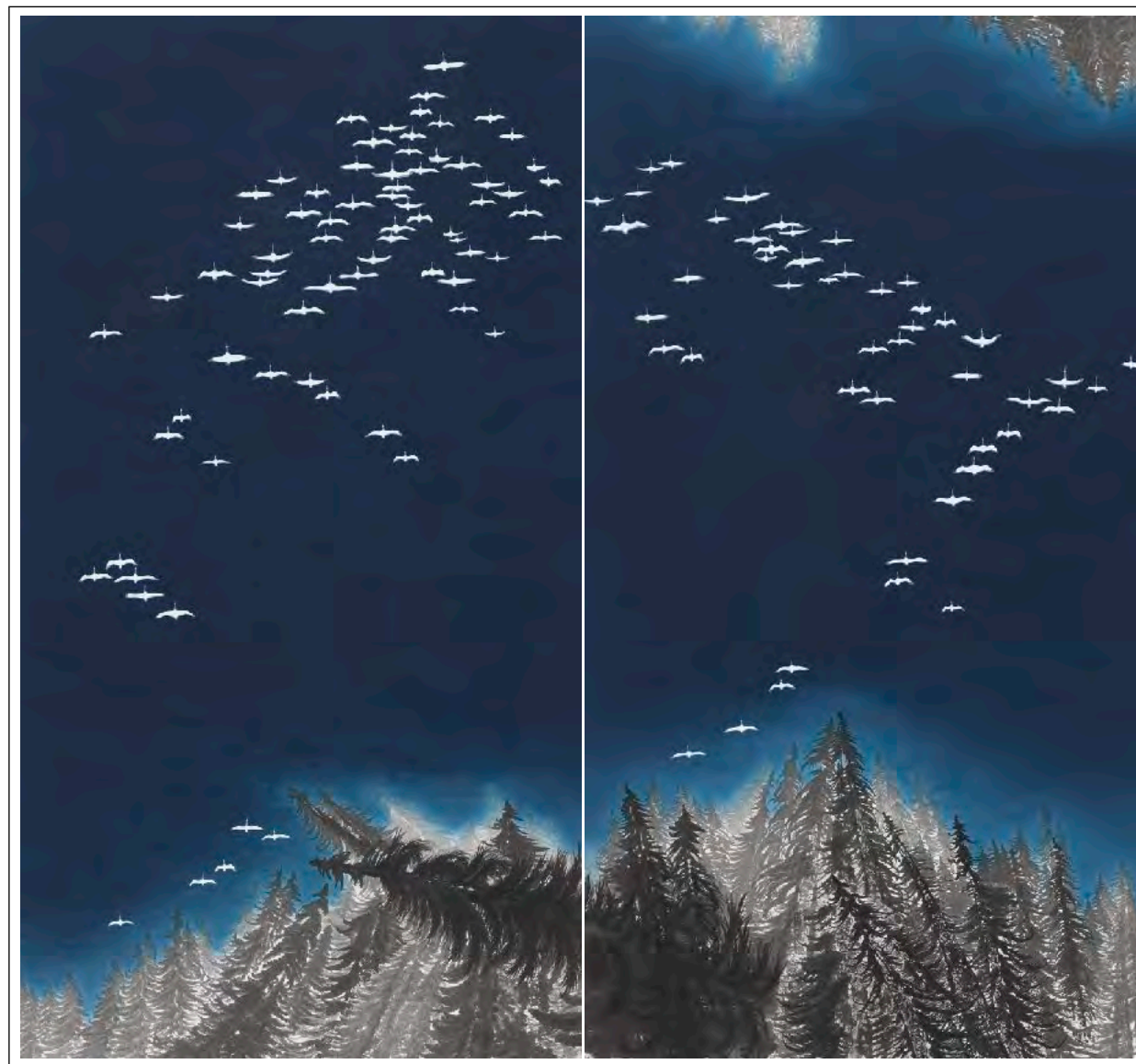
### 作品说明：

这件作品是我的研究生学习计划的第一个学年结束时完成，《Mondscheinsonate / 月光奏鸣曲》标志着我的研究项目的第二个主要步骤。它再次提出了仰视构图，不过此次没有一大群鹤从左向右飞行。观众站在一片林中空地里，而同时天空里飞越着南行的雁阵。月亮，闪耀着它所有的亮度，周围有一个只有在北半球能够看到的广阔的发光光环，是一个从我童年的时候一直吸引着我的主题。

当时我站在一条乡间小路的中央，在一片黑暗沉睡的树林的边缘，我会感受到一种强烈的神秘感袭来，与夜晚的月亮面对面，凝视着她平静的眼睛，享受她苍白的光芒甜美的轻抚我的脸颊。周围的寂静变得好似可以触及，此刻自己与这夜色的美景融为一体。突然，雁轻微的呼唤在空中滑行而过。当他们缓缓驶过万里无云的蓝天时，我迷茫地意识到教科书中无法找到生命的意义。它正是在这里，在微风中沙沙作响的树林里，在寂静的慌乱，小溪潺潺地穿过空旷的田野。

雁慢慢地飞过去。它们的召唤在舒缓的黑夜中逐渐消失。寂静平息了，而夜晚的微风在我耳边低语着遗忘的秘密。害羞的光芒再次亲吻我的脸颊。现在只有我和月亮，无休止地凝视着彼此。

风随便起。



Detail : fifth and sixth panels  
局部：第五和第六幅





**Title / 名称:** 追忆八大 (中) / Nostalgia (英)

**Year / 创作年代:** 2018

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 100 x 156 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

### Description :

*Nostalgia* is basically a study of fifteen small landscapes by Bada Shanren, an artist which I personally appreciate and regard as a milestone in the history of Chinese freehand landscape painting. This particular exercise represents a pause in my research project which allowed me to delve into a style and way of expression extraordinarily different from those commonly known in Western painting.

### 作品说明:

《追忆八大》是八大山人十五幅山水小品的临摹练习。八大山人是我个人欣赏并认为是中国写意山水画史上的一个里程碑。此次临摹练习也是我的研究计划中的一部分，偶尔停下来学习前人，才能使我的研究继续深入下去。而在西方绘画中这是不常见的一种风格及表达方式。





**Title / 名称:** 梦见元宝山  
**Year / 创作年代:** 2018

**Media / 材质:** Xuan paper / 宣纸  
**Dimensions / 尺寸:** 291 x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴



## ECHOES FROM ANOTHER WORLD (series / 系列)



The Keeper of the  
Gates of Time



The Lower Halls of the  
Mountain King



Dawn Rhapsody

### Description :

This series draws its thematic inspiration from Germanic folklore. It explores the realm of metaphysics through one of the Universe's primary elements : the rock.

At the same time, this series is also a study in the handling of dark ink and red tones.

### 作品说明：

这个系列的主题灵感来自日耳曼民间传说。它通过宇宙的主要元素之一:岩石来探索形而上学的领域。

与此同时，本系列也是对重墨、浓墨和红色调处理的一项研究。

Year / 创作年代: 2018

Media / 材质: Xuan paper / 宣纸

Dimensions / 尺寸: 97 x 180 cm (x3)

Mounting method / 装裱方式: Scroll / 卷轴





**Title / 名称:** 我的秘密花园 (中) / Secret Garden (英)

**Year / 创作年代:** 2018

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 97 x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

**Description :**

*Secret Garden* takes southern China's luxuriant vegetation as its source of inspiration. It tries to offer a meditation on Life through a macro-microscopic perspective, illustrated by the tiny details in the foreground as opposed to the bridge and pagoda in the background.

**作品说明：**

这幅画以中国南方繁茂的植物为灵感来源。通过前景中的微小细节和背景中的桥和塔进行对比，试图从宏观和微观的角度对生命的思考。



**作品（研究生毕业创作）名称：**

（英）“Tales of the Windrider, or How I was Led to the Hidden Door at the Edge of the World, and What I Saw Beneath It.”

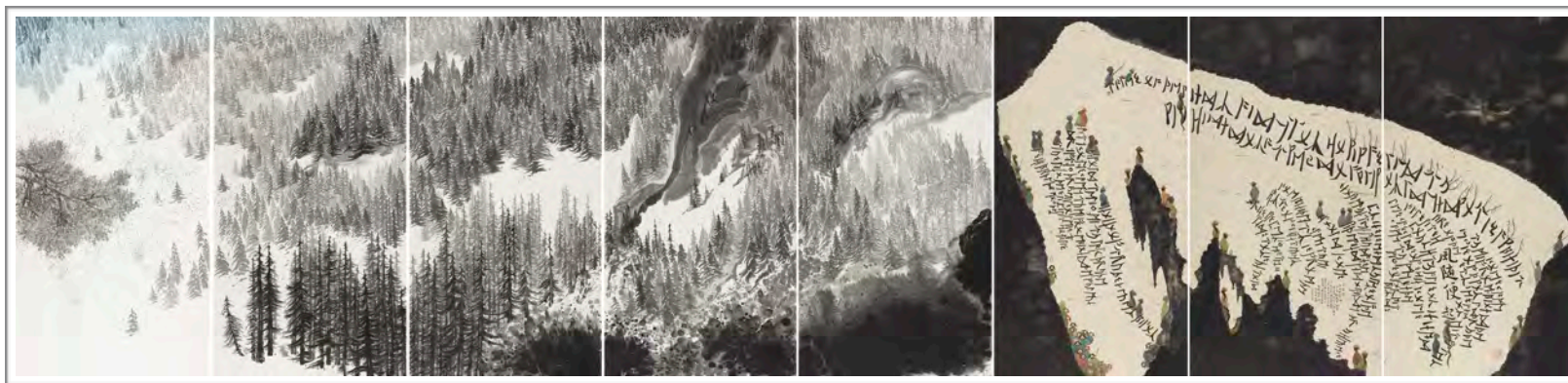
（中）《风骑士之故事》

**创作时间：**2017年10月 到 2019年3月（约17个月）

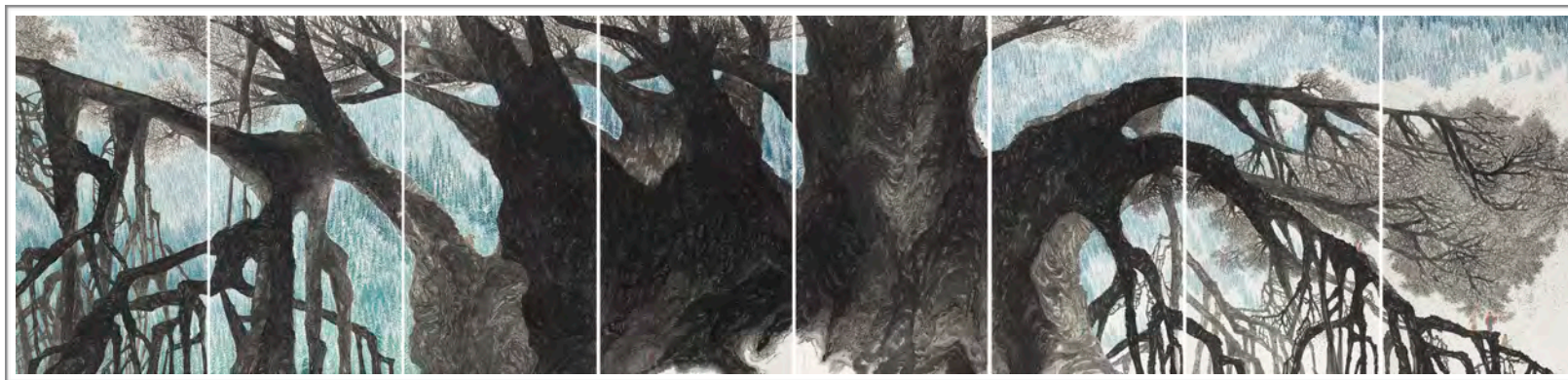
**材质：**墨、水性颜料、宣纸

**格式：**在56张六尺整张（98 x 180 厘米）上画出来的一幅长卷

**尺寸：**1.80（高）x 54.88（宽）米

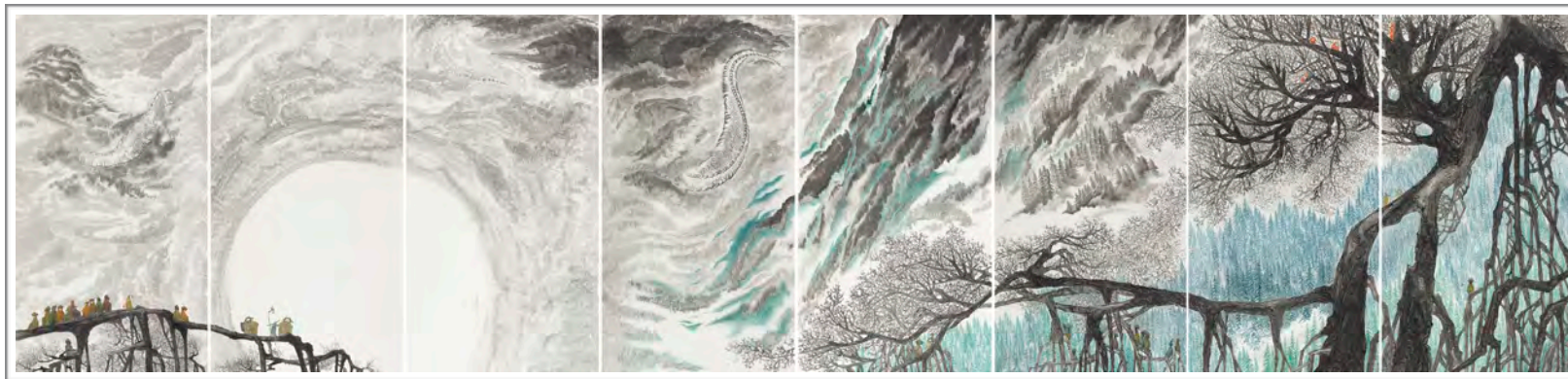


Panels 1 to 8 《风骑士之故事》（局部：第一到第八张）

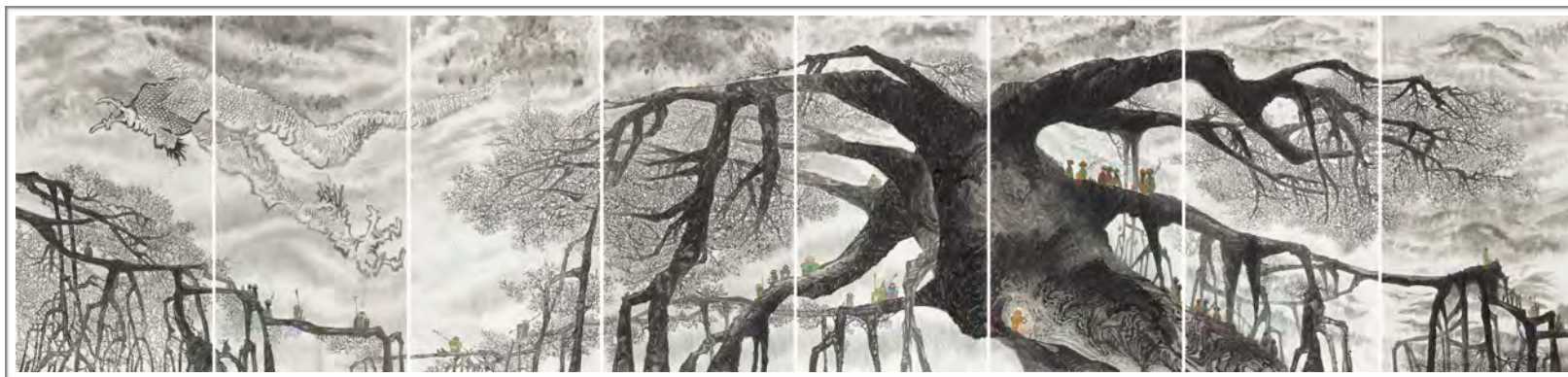


Panels 9 to 16 《风骑士之故事》（局部：第九到第十六张）





Panels 17 to 24 《风骑士之故事》（局部：第十七到第二十四张）



Panels 25 to 32 《风骑士之故事》（局部：第二十五到第三十二张）

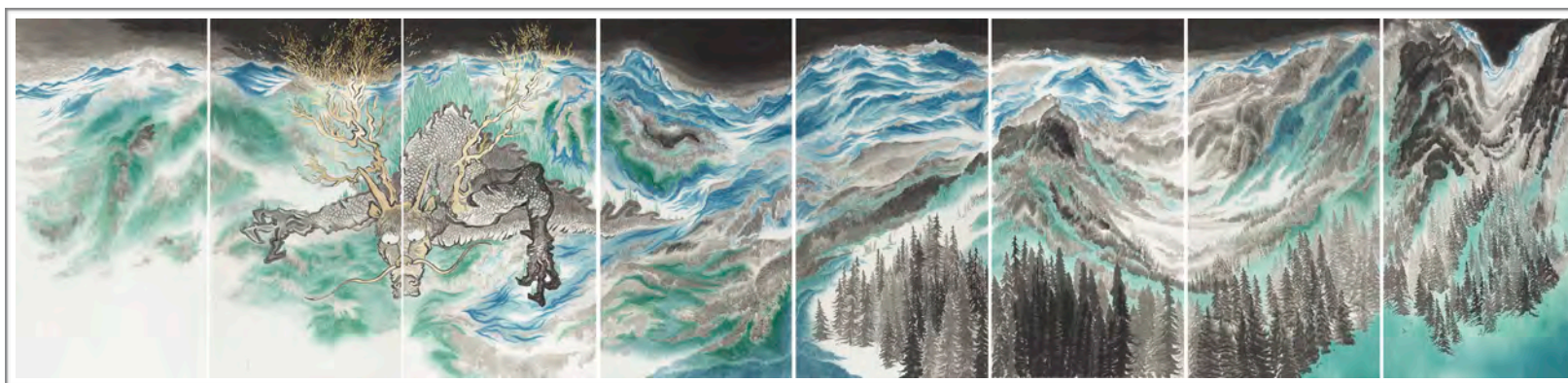


Panels 33 to 40 《风骑士之故事》（局部：第三十三到第四十张）

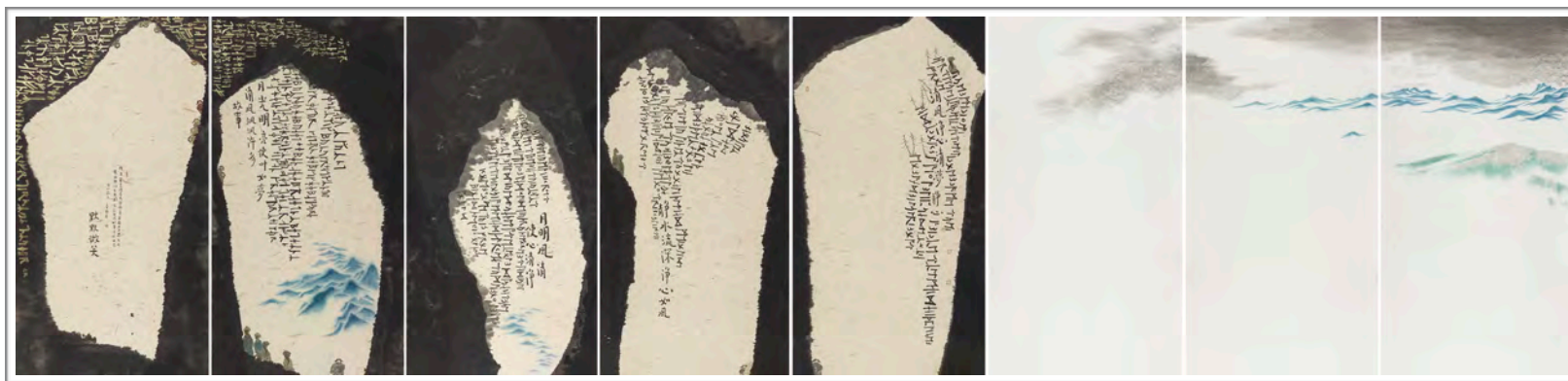


### 作品简介：

《风骑士之故事》是我在中国南宁广西艺术学院完成的一项为期三年（2016-2019年）的中国山水画研究生课程的成果。它试图总结这个时期进行的各种艺术实验，并将它们编织成一幅画。通过将各种西方（中欧和北欧）和东方（主要是中国）的元素和概念结合起来，《风骑士之故事》试图将艺术（各种形式）作为一种通用（而不是当地）遗产呈现，我认为来自其他任何国家的艺术家都可以添加自己的思想和创造，使本身文化得到满足和充实。它体现了我个人对当今中国绘画领域中西跨文化对话的看法和贡献。



Panels 41 to 48 《风骑士之故事》（局部：第四十一到第四十八张）



Panels 49 to 56 《风骑士之故事》（局部：第四十九到第五十六张）

## Description :

*Tales of the Windrider* is the result of a three-year long (2016 — 2019) postgraduate curriculum in Chinese landscape painting (中国山水画) completed at the Guangxi Arts University (广西艺术学院), Nanning, China. It attempts to summarise various artistic experimentations carried out during that period and braid them together into one single painting. Through its combination of various Western (central and north European) and Oriental (mainly Chinese) elements and concepts, *Tales of the Windrider* tries to present art (in all its forms) as a universal (and not local) heritage to which artists from all nations may add their own ideas and creations, and through which all nations may meet and enrich one another. It embodies my personal outlook and contribution to the present-day intercultural Sino-Western dialogue in the field of Chinese painting.

One essential guiding principle of my postgraduate research is the fusion of Oriental and Occidental cultures, i.e., the combination of different concepts and elements proper to both of these cultures — not only pictorial, but pertaining to all facets of these two civilisations — with the aim of creating one harmonious whole. The physical means of expression remain basically Chinese in nature (Chinese painting concepts, techniques, tools, and materials), but the ‘spiritual canvas’ on which each painting is constructed is a blend of Eastern and Western concepts. In view of this, my mentor strongly encouraged me since the very beginning to try out new elements, whether it be in terms of composition, painting tools, materials, or subject matter. It was his belief that as a postgraduate student, I should take full advantage of my present freedom to dive as deep into artistic experimentation as possible.

It had been among my initial intentions to focus on the pictorial expression of evergreen coniferous trees, notably the pine and fir, because these belong to the Alps’ flora. Then, my attention suddenly stumbled upon the banyan tree. I could not explain why I did not notice this beautiful giant of nature any sooner, but once discovered, I immediately fell under its spell. From evergreens I thus turned myself towards deciduous trees, a move which implied developing a quite different pictorial approach.

Having completed two earlier paintings, measuring 11.15 m and 8.73 m respectively in length, and 1.80 m high (*Flying Through* and *Mondscheinsonate*), I felt that the theme of long horizontal paintings (长卷) needed to be further explored. In order to be able to express something new, the third of this series of long horizontal paintings had to be considerably longer and could not simply depict a new upward view of the sky, as it had been the case in the previous two works. The sky would however still be present and play an important role, as it was my wish to depict, once again, a full moon. The techniques used to depict the sky would however have had to be changed, as I hoped to be able to switch from a tranquil and even firmament (*Flying Through* and *Mondscheinsonate*) to a lively one. Also, this new painting would have had to offer a story-like mood, since I wished to draw a link between the traditional concept of the long horizontal scroll’s ‘musical rhythm’, the Norse sagas (which could also be presented in song), and Schubert’s *Wanderer Fantasie* (a remarkable four-movement work incorporating theme-and-variations in sonata form, and constructed on one single basic motive from which all themes are developed). Thus, a main thread connecting the different parts



of the story (i.e., painting) would have had to be maintained throughout the painting, upholding its musical rhythm, accelerating or slowing it down when necessary.

Work on this project began around 15 October 2017 and ended roughly seventeen months later, in March 2019.

Compared to the immensity of the Universe, we are but a minute particle of the whole — a speck of dust, as some might say —, and yet we do stand at its epicentre, in simultaneous contact with heaven and earth. *Tales of the Windrider* tries to express this by offering a double macro-microscopic perspective. The macroscopic vision is expressed through the painting's considerable size and the huge banyans standing in the foreground. Its microscopic view may be found in its tiniest details, such as the countless flying leaves and various details in the banyans' trunks.

The painting invites the spectator to meditate — if but for a moment —, on the true meaning of Life, the meaning of his existence and of humanity as a whole. Various hints may be found everywhere throughout the painting, especially in the inhabitants of the forest who, alone or in small groups, contemplate the Universe that unfolds before them. The spectator, who stands behind them, is thus able to appreciate man's position facing the Universe, and as his gaze goes past them, finds himself in the exact same position of contemplation. Those characters who fix him steadily further increase the spectator's sense of self-awareness. They also strengthen the bond between him and the whole painting, thus creating a third front↔back dynamic that connects the work to the outside world.

## 作品说明：

我研究生研究的一个基本主题是东西方文化的融合，即以创造一个和谐的整体为目标，把这两种文化所特有的不同概念和元素结合起来——不仅是绘画，也涉及这两种文化的各个方面。物质的表达方式在本质上仍然是中国画（中国画的概念、技巧、工具和材料），但每幅画的“精神画布”是东西方概念的融合。因此，我的导师从一开始就不断鼓励我尝试新的元素，无论是构图，绘画工具，材料，还是题材。他认为，作为一名研究生，我应该充分利用我目前的自由，尽可能深入地进行艺术实验。

我最初的想法之一是把注意力集中在常绿针树叶的图形表达上，尤其是松树和冷杉，因为它们属于阿尔卑斯山的植物群。然后，我的注意力突然被榕树打断。我无法解释为什么我没有更早注意到这个美丽的大自然巨人，一旦发现，我立刻就被它的魅力所吸引。因此，我从常青树转向落叶树，这意味着我要采用一种完全不同的表达方式。

长卷创作从2017年10月15日开始，大约17个月后，即2019年3月结束。下面是对整幅画的详细描述和分析。

几个月来，我慢慢地编织了所有的旅程，现在组成了《风骑士之故事》。我是根据我对生活、审美和艺术视野的理解，即我的内心世界来创作的这幅作品。即使我努力了，我也不相信我能够向站在我的作品前面并根据他的内心世界使之成为自己向观众解释我的内心世界。这就是为什么我不相信在这里写下比一些以后的想法更有意义。

与浩瀚的宇宙相比，我们只是整个宇宙的一个微小的粒子。然而，我们确实站在它的中心，同时与天地接触。《风骑士之故事》试图通过提供一个双重宏观微观的视角来表达这一点。宏观的视觉是通过绘画的巨大的尺寸和站在前景中的巨大的榕树来表达的。它的微观视野可以在它最微小的细节中找到，比如无数的飞叶和榕树树干上的各种细节。

这幅画邀请观众沉思关于生命的真正意义，关于他的存在和整个人类的意义。在整幅画中，各种暗示随处可见，尤其是森林里的居民，他们独自一人或成群结队地凝视着展现在他们面前的宇宙。站在它们后面的观察者，因此能够欣赏人类面对宇宙的位置，当他的目光经过它们时，发现自己处于完全相同的沉思位置。那些盯着观众的角色进一步增加了观众的自我意识。它们还加强他和整个画作之间的互动，从而创建一个第三阵线 ↔ 动态将画作与外部世界联系起来。



Selected Works  
Part II : Doctor of Fine Arts  
(2019 — present)

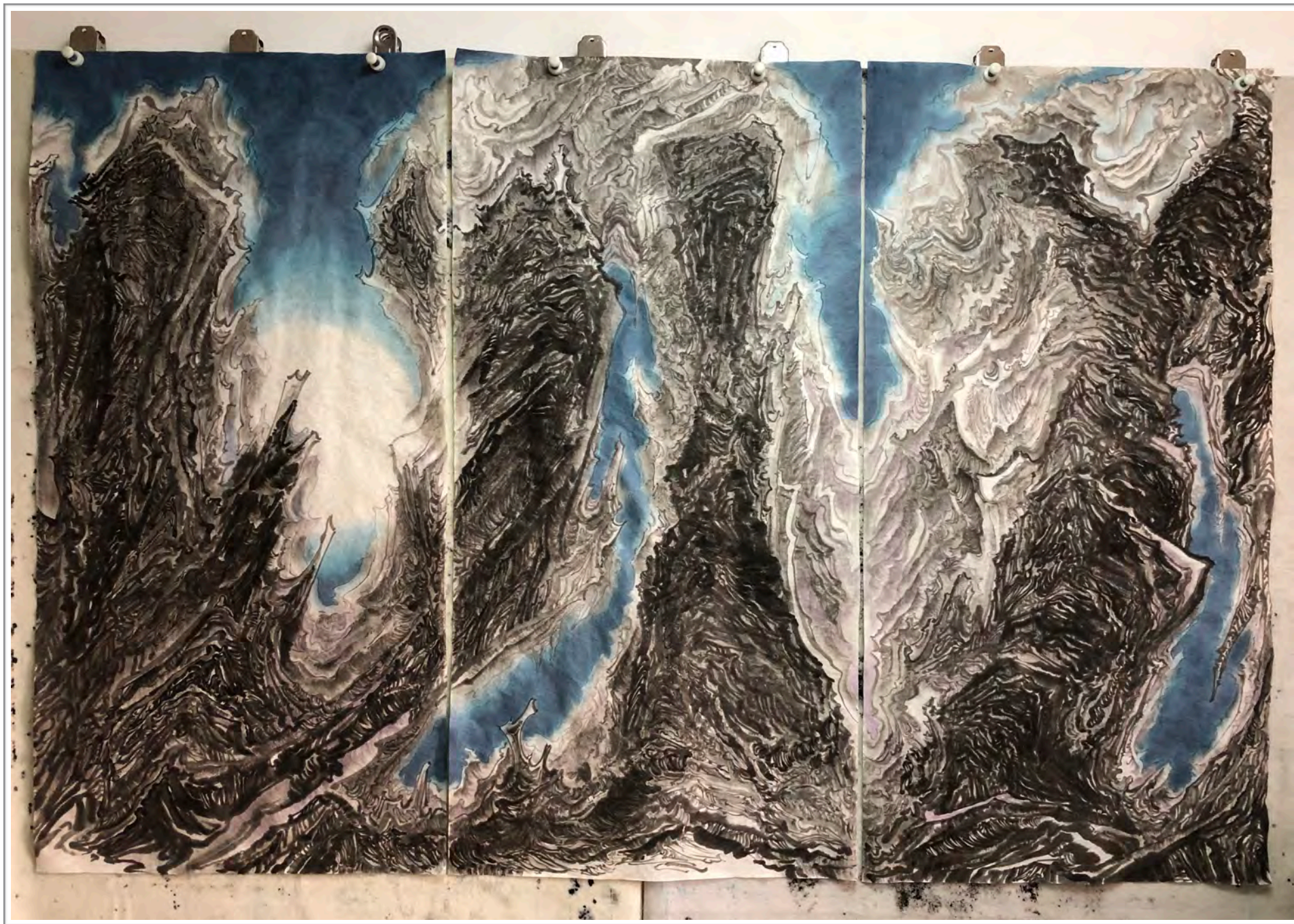
China Academy of Fine Arts  
Hangzhou

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作品选集  
第二章：博士·研究生学业  
(2019 — 至今)

中国美术学院  
杭州









**Title / 名称:** 神游 (中) / De Profundis (英)

**Year / 创作年代:** 2019

**Category / 类别:** Chinese painting / 国画

**Media / 材质:** Xuan paper / 宣纸

**Dimensions / 尺寸:** 97 x 180 cm

**Mounting method / 装裱方式:** Scroll / 卷轴

### Description :

The present work mainly draws its inspiration from the natural environments in which I grew up, namely, the Alpine and North American coniferous forests, lakes, and legends.

Traditional Western and Chinese currents of thought have always dealt with and tried to define man's place and role within the universe. As one takes the time to slowly and relentlessly sieve through the writings of Aristotle, Laozi and Augustine of Hippo — just to name three among so many others, we are bound to recognise that when it comes to timeless subjects such as Life, man and universe, thinkers around the world and though the ages often “say almost the same”.

Through «*De Profundis*», I hope to able to converse freely and without any language barrier with the art lover standing in front of it on mankind's vision of the universe, and more precisely, on one point in particular : is the world as it reveals itself to our physical eyes everything there is to this life? How well acquainted are we with those places we regard as familiar?

I hope that the present work may invite its spectator to dive deep down into realm of his dreams, where he may find something to cherish and meditate upon.

### 作品说明:

该作品的灵感源于我童年时期的生活环境，阿尔卑斯山及北美的针叶树林、湖泊等传说。

中西方传统思想一致重视并探讨，人在宇宙中的地位与职责。通过亚里士多德、老子及希坡的奥古斯丁等伟大思想家的著作，我们就会发现生命、人类和宇宙这是一个永恒的话题，全世界各地各代的思想家经常会说出“几乎一样的话”。

通过作品《神游》，我想与艺术爱好者自由地，在语言这一阻碍之外，讨论人对宇宙的感受及看法，尤其是一点：我们眼下的世界究竟是否是人生中的一切？我们对熟悉的地方到底有多么的熟识？

我希望本作品能够使观赏者深入梦境，并引起他对生命的一些思考。