PAINTINGS AND WRITING BY
WAN QINGLI
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4.12.96 — 9.1.97

香港大學美術博物館
UNIVERSITY MUSEUM AND ART GALLERY
THE UNIVERSITY OF HONG KONG
序

晚近書畫，競鬪爭奇，合中西以開生面，齊幃綾亦一雅俗。但思含茹風雲，鼎新革故，唯求出奇制勝，耳目一新，卓犖之士，繼往開來，筆墨自敻天鱗，浸學香蹟，目迷形色，終生心為物役。是以義寧陳氏，重倡畫格大極；新安黃老，篤力傑古開今。二氏高見卓識，不唯沾溉畫苑，亦其人品思想，亦以啓迪學界。茲為，畫壇先進，如南陵北亭，發心源乎造化，筆墨丘壑，自樹風標。學界泰斗，如香島饒公，寄夢寐于丹青，文心禪境，獨呈異采。

吾友黃力，籍本新安，生於燕市。始研畫史于藝林明宿，繼攻山水于南陵北亭。牛棚之厄，玉汝英才；北美遊學，扶搖萬里。若迷窮古今之變，競事究天人之際。精治畫史，登壇城亭公之堂；亦習吟詠，入香江饒公之室。別來十載，鬢已如絲，而學問亦漸深沉，丹青愈益邃遠妙。熟詆治學之餘，染翰揮毫自樂。畫山水由季陸上溯宋元，寫胸中丘壑而不忘登臨之感，故山川雖多古意，而人物畫換時裝。圖花卉人物借湟金石派而出入八益、冬心，寓自由精神而每多詩雅之趣。作書法則規模漢魏，意境無法，字簡筆歷氣別有會心。近應友人之邀，擬展出公之同好，激序于余。余謂：萬子書畫，雖為文章詩翰之餘，而古意今情，生意盎然，與夫亦莊亦諧之雅趣，均由筆墨流湧而出。蓋書畫雖小道，亦人品、學問、才情、思想之所寓也。世有欲見今之學者畫者，公公亦外，曷于癸力展覽中求之乎。是為序。

薛永年
中央美術學院
美術史系系主任
FOREWORD

With the combination of Chinese and western styles, Chinese paintings and calligraphy of recent years appear in a great variety of forms, catering to both scholarly and popular tastes. Artists strive for originality through the incorporation of new elements and the reformation of old ones. Those who are outstanding manipulate brush and ink in ways which respond to the call of nature. They work within tradition and, at the same time, pave the way for further developments. Those who are superficial, bewildered by colors and forms, become slaves of material substances for their whole life. This is the reason why Chen Yinke re-emphasized the importance of literary study for painters and Huang Binhong strongly advocated the need to learn from past experience. Not only did brilliant and sophisticated opinions of these two gentlemen nourish those from the painting circle, their personality and ideas enlighten those from the academic circle as well. Hence great painters like Lu Yanshao and Li Keran take nature as the basis in the use of brush and ink, and they successfully establish their individual styles. Similarly, only true scholars like Jao Tsung-i in Hong Kong can lodge their lofty sentiments in paintings which reveal uniqueness and a special charm.

My friend Qingli, a native of Xin’an, was born in Beijing. He started the study of art history with famous scholars. During the Cultural Revolution, he learned the techniques of landscape painting under Lu Yanshao and Li Keran. Subsequently, he went to study in the United States where he dedicated himself to the study of art history under Li Chursing in Kansas and soon gained recognition. During the past ten years in which I have not seen him, his hair has turned white. But he has become even more abstruse and full in knowledge, and has strode in an even higher
level in painting. With his writings, he covers changes from ancient to modern times; with his paintings, he investigates exhaustively both human and natural realms. He now learns how to write poetry from Jao Tsung-i. Apart from teaching, he also paints and does calligraphy for pleasure. In painting landscapes, he incorporates the styles of Li and Lu with those of Song-Yuan masters. He stresses that his landscapes should express his feelings. For this reason, though his paintings often display an antique taste, yet figures in them are clothed in contemporary attire. In painting flowers and human figures, he employs the techniques of Zhu Da, Jin Nong, famous seal engravers and calligraphers. His calligraphy carries the style of the Han and Wei dynasties, but his ideas and creativity are not bounded by fa (method). His proficiency in hangqi (line force) can be particularly felt. Currently, at the request of friends, he is planning an exhibition of his paintings and calligraphic works. I was asked to write a prologue. I say, although Wan takes up painting and calligraphy only as an amateur, his works are not only poetic, but also display sentiments of the past and present. Even though painting and calligraphy are minor disciplines, they, nevertheless, reveal the personality, scholarship, emotions and thoughts of their authors. Besides Jao Tsung-i, Qingli’s exhibition obviously introduces another scholar-painter in the contemporary world.

Xue Yongnian
Head, Department of Art History
The Central Academy of Fine Arts
隨著氣味並不冷，但我有時會覺得香港大學的氛圍是冷的。這不是大學的空調調溫高的問題，而是人與人之間缺少了親近的熱情。

黃秀力來香港大學任教的時候，我才認識他。在校園內，我們並不常見面，即使我們交談的時候，也常常離不開課課或展覽的事情，但我總覺得秀力對我、我的博物館同事、以及其他大學部門的同事，表現出一份真摯的熱情。

秀力為人率直，對人坦誠，辨事認真。這些個人特點令他在教學上、在學術研究上，以至在藝術評論上，產生個人獨特的觀點，但卻注
注開罪了人。為了做好教學的工作，他自覺要充實自己的學問，追求教
學相長。這些詩人處事的態度是令我敬佩的。在我心目中，秀力是一位
根基紮實的美術史學者，也是一位心地善良的藝術工作者。

明代有一位書畫家兼古物鑑賞家，他的名字是李日華，他曾作過
學問家的人，才容易成為出色畫家：”繪事須多讀書，讀書多，見古
今事變多，不老狹劣見聞，自然胸次廓澈，山川靈奇，透入性地時一瀉
落，何患不臻妙境？”

清代鑑賞家范寬亦說過正直善良的人，才脫銜創作好畫：”畫可觀
人之性而可驗人性之善，善不立，工畫無益，縱加雕錦裝池未可入端人
正士之堂。”

秀力正符合了李日華和范寬的要求。

秀力致力於美術史研究，使他認識了各時代畫家的藝術歷程。在觀
摩學習下，令他開闊了一條創作大道。他的作品經常在構圖、題材、技
巧等方面，吸取古今大師的神髓。因此，自然地流露出一番”古意”。在
我所見秀力的作品，我便感覺到它們帶有楚國帛畫、秦漢竹簡、宋代文
同、元代王蒙、明代陳洪綬、清代朱耷、輝壽平，以至近代高奇峰等名人名作的影子。

元代的著名畫家趙孟頫指出“作畫貴有古意，若無古意，雖工無益。今人但知用筆細，傅色濃貼，便自謂能手，殊不知古意既盡，百病模生，豈可觀也？”

我們當然不能要求每張繪畫必有古意，但若做到筆墨運作自然，不呆板造作的古意，則顯然地不是輕易的功夫了。

萬兄的作品除包含古意外，其實還表現出一番“新意”。例如，色彩的配合、山巒的層次、樹木的編排、雲海的組織等，都多少添上現代版畫的味道。我就喜歡這種味道。

近年來，萬兄的健康雖然不大好，但力求繪寫大幅山水。他喜寫波浪式皴紋，畫上彎曲雲霧，開中圍月掛空，製造出祥和、幽雅，別有一種詩情畫意的境界。

藝術其實是一種傳播訊息的媒介。我認爲一幅好作品不祇表現出好的技巧，也須表達作者的情懷。萬兄的幽默、諷刺，均躍然紙上，這又是令我喜歡的。

山水、人物、花鳥在萬兄的筆下，充滿著古趣、新潮。我衷心希望透過這展覽，更多人會認識、讚賞他的作品。

楊春霖
香港大學美術博物館館長
INTRODUCTION

I first met Qingli when he came to teach at our University in 1989. Since then, the subjects of our discussions have usually been confined to teaching activities and art exhibitions. Although we do not meet each other frequently on the campus, I can still feel the warmth and affection he has for me, and for my colleagues.

Qingli is a straight-forward person as well as a serious worker. These are qualities that account for the unique opinions he often possesses, no matter whether he stands in the role of a teacher, an art critic or a research scholar. His teaching duties also make him to strengthen his own knowledge. For all these I admire him. Qingli is, indeed, a profound scholar and an earnest artist.

As early as in the Ming Dynasty, Li Rihua argued that good painters were necessarily knowledgeable persons. In the Qing Dynasty, Fan Ji believed that the personality of an artist could be revealed from his painting. According to Fan, one should cultivate the mind if he wishes to master the art of painting. In my opinion, Qingli fulfills these requirements of a distinguished painter.

Qingli devotes himself to the study of Chinese art history. Through the researches he acquires an understanding of the developments of many past masters. These serve to broaden the scope of his creations, and for this reason, an antique taste is often displayed in his works. Viewing them, I can get to know that Qingli's style is influenced by the silk paintings of the Warring States Period, calligraphy of the Qin and Han Dynasties, and great masters like Wen Tong of the Song, Wang Meng of the Yuan, Chen Hongshou of the Ming, Zhu Da and Yun Shouping of the Qing, as well as Gao Qifeng of the early 20th Century.
In the Yuan Dynasty, Zhao Mengfu stressed the point that without the spirit of antiquity, a painting would be worthless. We cannot, of course, be looking for the spirit of antiquity in each single painting, yet it is not easy to manipulate brush and ink to achieve such style.

On the other hand, Qingli's paintings also embody inventive ideas and new features. For example, the methods of modern print-making are incorporated in the use of colours, the layout of mountains, the placement of trees and the presentation of clouds.

Bothered in recent years by minor health problems, Qingli still insists on painting large landscapes which bear a kind of tranquillity. In these works, hills are often executed with wavy strokes, clouds are portrayed in curvilinear forms, and a full moon is occasionally outlined on the painting surface.

Art is, no doubt, a means of communication. A good piece of art not only displays good technical skills, but also the feelings of its author. Qingli's humour and sarcasm can be clearly sensed from his works. Through his brush, landscapes, figures, birds and flowers all appear with a sense of antiquity or originality. I sincerely hope that this exhibition would help more people to know and appreciate Qingli's art.

Yeung Chun-tong
Curator
University Museum and Art Gallery
The University of Hong Kong
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Wan Qingli's Seals

Changcheng (Ren Shuai cut)

Xiaohe (Wu Yongjun cut)

Buwei Xianshi (Zhou Peiwen cut)

Youwei Xianshi (Zhou Peiwen cut)

Buwei Xianshi (Zhou Peiwen cut)

Xiaoke Xianshi (Zhou Peiwen cut)

Xiangzhu Xianshi (Zhou Peiwen cut)

Youwei Xianshi (Zhou Peiwen cut)

Mishu Xianshi (Zhou Peiwen cut)

Yanliang (Zhou Peiwen cut)
藝術年表

一九四五年七月 出生於北京，原名盧義芳。
一九五五年至五九年 學習於北京少年宮美術組。
一九六三年至六年 中央美術學院美術史系三年制本科學生。
一九六七至六年 入“牛棚”*，因極右思想，有機會親近李苦禪、李可染、吳作人、黃永玉等先生。
一九六八至七三年 下放河北宣化勞動。
一九七三年至七年 作畫於北京畫院。
一九七三年開始 從事可染先生學畫。
一九七五年美國 留美學畫。
一九七九年 進入北京市美術家協會“中國畫新作一等獎”。
一九七九至八一年 中央美術學院中國畫系研究生(指導教師：李可染、梁樹年)，畢業創作及論文獲某次中國畫獎。
一九八零年開始 中國美術家協會會員。
一九八一至八三年 中國畫研究院副研究員，兼編《中國畫研究》編輯。
一九八二年 作品入選法國巴黎春季沙龍。
一九八三年 第六屆中華全國青年聯合會委員。
一九八二至八三年 為中南海作巨幅山水《月明圖》、《時值歸鶴圖》。
為人民大會堂作《金海圖》。
參與設計中國國家館館名及青綠山水壁畫設計。
一九八四年 學習現代藝術於紐約市立大學藝術系。
一九八五年 個人展於美國紐約弗蘭克畫廊。
一九八七年 個人展於美國密蘇里州科比大學美術館。
一九八八年 個人展於美國密西西比亞大學藝術博物館。
一九八五年至八九年 學習於美國堪薩斯州州立大學，獲藝術史碩士、哲學博士學位。
一九八九年十月至今 任教於香港大學藝術系。
一九九二年 當代香港藝術雙年展評委。
一九九三年 香港藝術家年會評委。
一九九二年至今 香港市政局、香港美術館榮譽顧問。
一九九四年至今 香港區市政局博物館榮譽顧問。
一九九六年 當代香港藝術雙年展評委。
個人展於香港大學美術博物館。

*文革中被關押“牛棚”名稱，連通“牛棚”。
Biographical Notes

1945 Born in July in Beijing, China.

1955-1959 Studied art at the Beijing Children Palace.

1963-1968 Studied at the Department of Art History, the Central Academy of Fine Arts, Beijing.

1967-1968 Detained in nüpeng,* but this misfortune turned out to be a blessing as it provided an opportunity to meet artists like Li Kuchan, Li Keran, Wu Zuoren and Huang Yongyu.

1968-1973 Labored in Xuanhua, Hebei province.

1973-1979 Worked at the Beijing Institute of Painting.

From 1973 Studied painting with Li Keran.

From 1975 Studied painting with Lu Yanshao.

1979 Awarded the First Prize for Creative Chinese Painting by the Beijing Artists Association.

1979-1981 Studied as a research student under the supervision of Li Keran and Liang Shunian at the Department of Chinese Painting, the Central Academy of Fine Arts, Beijing. Won the Ye Qianyu Award for Chinese Painting at the time of graduation.

From 1980 Joined the Chinese Artists Association.

1981-1983 Appointed assistant research fellow at the Academy of Chinese Painting, Beijing. Acted as editor of its journal Zhongguohua yanjiu.

1982 Painting exhibited at the spring salon of Paris, France.

1983 Appointed member of the sixth council of the Chinese Youth Federation.


Painted Climbing High for the People’s Great Hall.

Participated in the design of a blue-green landscape mural for the Diaoyutai National Guest House, Beijing.

1984 Studied modern art at the Department of Fine Arts, City College of New York, USA.
1985 Held solo exhibition at E & Frankel, New York, USA.

1987 Held solo exhibition at the museum of the University of Missouri, Columbia, USA.

1988 Held solo exhibition at Wichita Art Museum, Wichita, USA.

1985-1989 Studied art history at the University of Kansas, USA. Graduated with M.A. and Ph.D. degrees.

1989-present Teach Chinese art history at the Department of Fine Arts, the University of Hong Kong, starting from October 1989.

1992 Appointed member of the jury for the Contemporary Hong Kong Art Biennial, Hong Kong.

1992-present Appointed honorary advisor to the Hong Kong Museum of Art, Hong Kong Urban Council.

1994-present Appointed honorary advisor to the Museums Section, Hong Kong Regional Council.

1996 Appointed member of the jury for the Contemporary Hong Kong Art Biennial.

Held solo exhibition at the University Museum and Art Gallery, the University of Hong Kong.

* Niupeng (oxen shed): During the Cultural Revolution, the place where the prisoners were locked in was simply named niupeng (niu in Chinese means an ox, and peng means shed) because the Red Guards called the prisoners niuxiu sheshen (demon with the head of an ox and spirit with the body of a serpent).
太行吟

In Praise of the Taihang Mountain

1974

11.5 x 16 cm
太行連寫

Sketches of Taihang Mountain

1978

17 x 18.5 cm
1978.4.去郭亮山路上
寧夏行
A Trip to Ningxia
1980
8 x 11.5 cm
真山真水

Sketches of Nature

1980

11.5 x 16.5 cm
Tradition at the Present

1980

10 x 14.5 cm
人物册
Figures
1984
30 x 41 cm
西半球之旅
A Trip to the Western Hemisphere
1986
11.5 x 17 cm
寂寞之道
The Way of Loneliness
1989
61 x 182 cm
Figures

1990

20 x 31.5 cm
之例，題此畫多入吾圖曰拜
Flowers in the Style of Zhu Da

1992

6 x 8.5 cm
自書詩稿
Drafts of Verses
1990
18.5 x 28 cm
遥望京华影，腻情非宿意。
行近此乡，清溪下。数独客不还，几剩斜。
Mountains After Snow

1995

96.5 x 185 cm x 4
夏山図
Summer Mountains
1995
90.5 x 175 cm
秋山圖

Autumn Mountains

1995

90.5 x 165 cm
Blossoming Plums Glittering under Moonlight

1995

67 x 128 cm
修篁秀石

Slender Bamboo and Elegant Rock

1995

67 x 133 cm
上古遺民
Ancient People
1995
62 x 115.5 cm
夏山晴雨

Rain Clearing over Summer Mountains

1995

33 x 117 cm
記遊

Memories from Past Travels

1995

33 x 117 cm
相爭何事
Cause of Dispute
1995
15.5 x 46 cm
和睦
Harmony
1995
15.5 x 46 cm
塞山拾得
Han Shan and Shi De
1995
34 x 137 cm
秦隸木簡

Wooden Tablets with Calligraphy in Qin-dynasty Clerical Script

1995

30.5 X 42 cm
漢隸木簡

Wooden Tablets with Calligraphy in Han-dynasty Clerical Script

1995

30 x 50 cm
Calligraphy in Seal Script

1995

35 x 131 cm
回望过去，展翅飞翔。

面对未来，充满希望。

前路漫漫，仍需努力。

不忘初心，方得始终。
多言即少昧，無欲斯有為

Couplet in Running Script

1985

33 x 116 cm
無欲斯有為
言即小味
觀畫毫端辨品，論書紙上談兵
Couplet in Clerical Script
1985
28 x 110 cm
觀畫毫端辨品
筆墨不等於零
本書港某書法創作家評全語深以為然也
論書紙上談兵
為張云書
秋山晚照

Evening Glow

1996

143 x 361 cm
聽雨圖
Listening to the Rain
1996
122 x 246 cm
眺月图

Gazing at the Moon

1996

122 x 246 cm
Watching the Tide

1996

122 x 246 cm
早春圖
Early Spring
1996
122 x 246 cm
仙人球

Cactus

1995

21.5 cm
X大A 945.81 4450
Wan, Qingli. 1945-
Paintings and writing by Wan Qingli, 4.12.96-9.1.97.
Hong Kong: University Museum and Art Gallery, University of Hong Kong. 1996.