



DACHAN

WORLD TOUR EXHIBITION



藝術家簡歷

釋大禪，號紫鬆軒主，中國當代詩書畫僧。

幼學書畫，少有靈異，無師自通。稚子吟詩，弱冠忘禪。

師從古法，獨辟蹊徑，境格高古新奇，有清淨風，

喜詩文，文采平實，古色古香。

詩于書，書于畫，畫于自然，俱足禪味。

Artist CV

Dachan is a renowned Chinese contemporary artist who is also a poet, calligrapher and painter. He is also known as Zisong Xuanzhu (Master of the Lilac Pine Pavilion). He is an autodidact and a child prodigy who fell in love with poetry, calligraphy and painting at a very early age. He achieved Zen enlightenment on the basis of a gradual understanding of aesthetic subtleties. His calligraphy and painting are grounded on but not restricted by classical forms, as he has his own distinctive style. His thought encompasses the new and unfamiliar, as well as the profound and remote. A tranquil and natural mood pervades all his work. His poetry has a primitive simplicity and naturalness, drawing upon the principles of calligraphy; and his calligraphy draws upon the principles of painting, while his painting draws upon the principles of nature; and together they all are imbued with the spirit of Zen.



大禪法師作品藝術風格介紹

大禪法師作品藝術風格明朗、極具個性化特質，可瞬間從眾多藝術作品中脫穎而出且富有時代感。其作品內涵豐富、技法純熟、藝術語言獨特，以強烈的時代語境觀復歷史賦予當代藝術的時尚期盼，平靜中演繹萬千華彩，使觀者在不知不覺中感悟生活，覺悟生活的積極與美好。禪師以其獨特的蓮花的畫法，給人以廣闊的聯想空間，從古至今無人如此畫蓮。其筆下的蓮花已超越了藝術規範，自然的表達了生命的終極追求，歸復清淨光明。這是禪師獨有的繪畫模式，他以中華文化根性的水墨法式體現出生命的靜極狀態，開歷史先河，不可復制。禪師筆下的人物似從天而降，造型靈動、具足神韻，紋飾的線條精簡而恰到好處，作品中的人物彰顯着生命的力量和人性的謙和。書畫同源自然呈現于禪師的作品之中，其作品書中有畫，畫中有書。他巧妙地將書法運用于繪畫，筆墨之端若隱若現其書法給予的力道。他以一個禪者的多情境界幻化出心中聖境，無量清淨與光明于其作品中和諧展開、自然而行。禪師的書法自然而流暢，可謂意念書法。觀其傳統書法作品如水般了無痕迹，安寧純淨確蘊含着罡氣；其草書揮灑自如一瀉千裏，線條飛動如禪縷絲，章法營造了無痕迹，內具時代張力，平靜中給予無限篤動空間且極具韻律；其現書法作品又似抽象而禪味十足的水墨畫，超凡脫俗，給人以無限的想象空間。禪師作品中的題畫詩、偈詩、對聯皆是信手拈來躍然紙上，皆為其心中自然流淌出的福言妙語。他以禪者博大的情懷和胸襟、以其獨特的藝術語言感召着每位有緣。用印精準獨到是禪師作品的另一特點，他獨創的以印入畫的手法不僅在構圖上起到了平衡、點畫作用，更深刻闡釋了作品的主旨。這種用印方式無疑將打破千百年來印具邊緣而不居主體的藝史格局。他自然用印，使詩、書、畫、印同息在通篇作品中，進而生發出和諧氣象和中砥力量。這種用印法則必將重新詮釋印心的不二作用，禪師更將生活之法悟融入作品，自然蘊含于詩、書、畫、印之中。技法超然嫺熟，立意幽深高遠。多年來禪師在徒步禮敬平常家山後，在真誠而自然地尋覓着自家風貌的同時，慧觀本地風光，合掌示現出大美圖畫。大禪法師以禪者超群的創造性將中國傳統水墨的精髓以現代的模式展現，觀者可自然融入後以自身狀態去理解作品。這種禪者的藝術精神對推動當代文化藝術的發展和創作意義深遠。

Introduction to the Works and Style of Work of Master Dachan

There is a silent lucidity in the works of Zen master Dachan. Brimming with individuality, they stand apart from those of his contemporaries, exhibiting a strong sense of our immediate world. Though technically—challenging, his works remain rich in meaning and not only serve today's expectations for modern art with a peaceful array of colors, but also serve to inspire a positive outlook of life and its wonders. Dachan's unique depictions of lotuses provide viewers with a vast space for unbridled imagining. His floral imagery exceeds the conventional constraints of art in order to convey life's ultimate pursuit — a return of the soul to peace and light. Dachan achieves this through the subtlety of traditional Chinese watercolor, giving voice to the primitive peace in us all. His human subjects are also perfectly vivid in their simplicity they exhibit lines that are suggestive, yet all exude a vibrancy and individuality. This also embodies a greater philosophy in Dachan's works calligraphy and painting come from the same origin. This common root is apparent in his calligraphy, which borrows from artistic techniques, while in his paintings one can observe the faint traces of calligraphy brushstrokes. His calligraphy flows with natural grace in a variety of scripts his traditional scripts are waterlike; his powerful cursive style is bold and flowing, with lines like threads of silk caught in the wind. His composition buzzes with a tension that is immediate, granted with an unlimited creativity and rhythm. His modern scripts are both abstract and Zen in their composition creating a world apart from our everyday surroundings so large and lifelike they invite our own imagination. In his poetry, the immediate and spontaneous inspiration of Dachan's verse jumps from the page; while full of natural wit and creative language, his works contain the wide breadth of Zen thought and compassion that connects us all. The precision of Dachan's seal carving also stands out among his talents, not only in their balanced composition but in how their placement punctuates his calligraphy. His innovative approach breaks thousands of years of convention bringing seal stamps from their traditional place at the edge of calligraphy to the forefront, to great effect. Dachan also integrates the enlightenment one gains throughout life in all of his works. His technique is almost supernatural in its fluidity, and his art itself is deep and enlightened. After years of traveling in his earnest search for his true artistic voice, Dachan finally was able to see the beauty of life and creation — within himself. With exceptional creativity, Dachan brings forth the essence of traditional Chinese inkwork to the modern art world, pushing forward its development with the unique artistic spirit of a Zen practitioner.

“大墨開元·同息文明”大禪藝術世界巡回賞展

“大墨開元·同息文明”大禪藝術世界巡回賞展是中國當代畫僧大禪藝術作品展，這是一次在全球範圍展開的以同息理論為指導、以大藝術形式呈現的心文化之旅。自 2016 年開展以來，已在阿聯酋的阿布扎比和迪拜、馬來西亞、新加坡、日本、韓國、泰國和俄羅斯等國成功展出，反響強烈。

此次展覽將在德國呈現禪師十餘年來精心創作的重彩、水墨蓮花、意相山水、人物、書法等系列精品，并以影像藝術形式展覽為補，觀眾將欣賞到利用 VR 技術呈現的禪師筆下的蓮花世界，這種藝術與高科技結合的方法會為觀者帶來置身于畫境的藝術體驗。

大禪藝術富有時代感。本次展覽的作品曾先後在中國美術館、北京故宮博物院、澳門教科文中心、香港文化中心以及阿聯酋、馬來西亞、新加坡、日本、韓國、泰國、俄羅斯等國家展出。禪師的作品內涵豐富、技法純熟、極具個性化特質，詩、書、畫、印同息于其中，其以超群的創造性將中國傳統水墨的精髓以現代的模式展現，他將中國當代水墨的內在精神與禪境自然融合，以中華文化根性的水墨法式表現出生命的靜極狀態，還原出對自然與生命的無上理解。其作品以強烈的時代語境觀復了歷史賦予當代藝術的時尚期盼，他以獨特的藝術語言和力量展示出來的作品，使觀者在不知不覺中感悟生活，覺悟生活的積極與美好。

“大墨開元·同息文明”大禪藝術世界巡回賞展乃是大禪生命與藝術的精彩對話。其踐行“筆墨之修行·書畫之德觀”，倡導以藝入道，強調內在修養。在東西方文化大碰撞的當下，舉辦大禪藝術作品全球巡展意在此大藝術心文化之旅中尋找有共同價值觀的有識之士，相互學習、共同進步，協力將東西方文化精華之大美呈現與新世界，為推動人類文明進步做出貢獻。

The Art Of A Spiritual Era Brightens All Living Things The Art Of Dachan World Tour Exhibition

The Art of a Spiritual Era Brightens All Living Things: The Art of Dachan World Tour Exhibition is a series of exhibitions showcasing the ink wash paintings and other works of renowned Chinese contemporary artist Dachan. This is a global journey of spiritual culture on a grand scale guided by the theory of unity through art. Exhibitions of these works have already been held in the United Arab Emirates, Malaysia, Singapore, Japan, South Korea, Thailand, and Russia beginning in 2016. These exhibitions received positive responses.

The Art of Dachan World Tour Exhibition in Germany exhibits a variety of Dachan's works, including color paintings, lotus ink wash paintings, figure paintings, and calligraphy painted over the last ten plus years. These works will be complemented by a video presentation in which visitors can experience the world of Buddhism through virtual reality technology. The combination of the two will immerse visitors in the world of Dachan's creations.

Dachan's art is full of the spirit of the times. The art works in this exhibition have already been exhibited at the National Art Museum of China, Palace Museum, Macao Science and Culture Center, and Hong Kong Cultural Centre, and in the United Arab Emirates, Malaysia, Singapore, Japan, South Korean Thailand and Russia. His works are rich in content, superbly executed and highly individualistic, and their poetic, calligraphic and pictorial aspects are intimately integrated. With preeminent creativity, Dachan presents the quintessence of Chinese traditional ink wash painting in a contemporary manner, organically integrates the inner spirit of Chinese modern art with a Zen sensibility, uses ink wash methods rooted in Chinese culture to portray the changelessness of life, and rekindles our understanding of nature and life. His works restore a historical aspect to contemporary artistic trends through a keen sense of the times. The unique artistic language and vitality of his works imperceptibly lead viewers to have a positive and joyous outlook on life.

The Art of a Spiritual Era Brightens All Living Things: The Art of Dachan World Tour Exhibition is a brilliant dialogue between the artist's art and life. Dachan believes in moral self-cultivation through calligraphy and painting. He advocates entering the world of Zen through art, emphasizes inner cultivation, guides his painting with his mind, and has a deep understanding of life. At a time of intense Eastern and Western cross-cultural contact, Dachan is taking this exhibition around the world with the aim of connecting with people who share the same values in hopes that everyone can learn from each and achieve common progress so that together we may spread the essence and beauty of both Eastern and Western culture throughout the world and make a significant contribution to the development of human civilization.

藝術的人生使命

藝術是文化的最好表徵，是人生不可缺失的重要部份，而且是最重要的一個形式。中國的文化藝術在漫漫的歷史長河中給我們很多真誠、現實的啓示，整個過程絕對不是我們現有的簡單認識。

現在我們通過對藝術的認知，漸漸地升華的時候，就會知道藝術其實離我們非常近，是和人生融為一體的。藝術人生的前提是人生藝術的過程。生活是很多實實在在的現實表達，它們變得非常樸素，我們祇是遺失了。事實上，人類有很多經典的立意，都是經過生命狀態然後直接到達最高點的。天表道，地表法，人表和。人是連接天地的重要載體，如果這個重要的載體沒有深刻地含量，就完成不了載天載地的責任，即古人講的“使命”二字，所以這個時代我們的藝術需要深層次思考，然後才能自然地表達。

古人的表現很有意思，比如民宅盡量做到藝術的條件表達，抬頭看，屋頂全部有雕花；低頭看，座椅、牆壁也都是精美的，而且所有雕欄的圖案、文字的意思是積極向上、教育人的，包含有倫理綱常、仁義禮智信、溫良恭儉讓。古人把生活家居做得這麼美好，是爲了培養孩子一個藝術的狀態，讓他潛移默化地在藝術的環境裏生活，不知不覺就融入到藝術狀態中。他長大之後，不知不覺就有藝術自然的表達。這也是古人用心良苦、用意良多的地方。

而且古人拿出來和留下的藝術都是經過千錘百鍊，千裏之外聞到馨香。比如宋代的藝術，美得那樣自然和不知不覺，我們這個時代最需要宋朝這樣的內涵，所以我們需要自然和潛在的力量，去領受我們的生活。古人這種將藝術形式融入到文化中的現象非常值得當代藝術家思考。這不是簡單的一個傳統文化和古文化的問題，而是我們如何面對這個時代的問題。

人把藝術落在生活中，是爲了表達對生活的尊重。我們知道，中國現在的建築多趨于西方文化裏潮流時尚的東西，這種藝術語言是我們現下的文化狀態表達出來的，它到底有沒有力度、是否能夠成爲歷史、被寫進藝術史，是當代人需要思考的。即我們現在處于東西方藝術碰撞點上，能不能有自己的藝術狀態？不要再去講藝術主流狀態了，真正的主流狀態時生命的覺性和生命自然表達應該是沒有形式感的。所以想進入哪種藝術形式，就用那種藝術的狀態和語言方式、語境方式把它表達出來。在這種認識、認知、覺知的過程中，逐漸完成藝術的創作過程，也用真誠、平常和感恩的心對待自己的藝術人生。

The Life Mission Of Art

Art is the best expression of culture, an important and indispensable form of life. Chinese culture and art has sincerely and truthfully inspired us throughout China's ancient history; the whole process is by no means a modern and simple understanding of existence.

Now, as we gradually understand art and sublimate our lives, we will know that art is actually very close to us, and is an integral and inseparable part of life. The premise of living an artistic life is the process of said life. In essence, life is no more than countless truthful expressions of the state of existence, no more than countless simple expressions; but these expressions we have lost. In truth, most of the classic understandings of humanity were achieved by living life until its highest point. The heavens express morality, the lands express laws and justice, and humans themselves express peace and co-existence. Mankind is the key connection between heaven and earth; and if this bridge itself does not have substance, then it cannot carry out the responsibilities that they have bestowed upon him; thus the ancient concept of “duty” must be pondered and returned to in this day and age for the true expression of art.

The ancient expression [of art] is very interesting; for example, even the simplest of their homes reflected their understanding of art. If one looks up, they would find the roof full of carved flowers; and if one looks down, they would find beautifully crafted chairs, walls, and other furniture; most importantly, all of their art (be it writing or drawing) carries positivity, for the intention of enriching and educating the inhabitants. This form of art expresses the ethics of gentleness, modesty, relationships, courtesy, wisdom, honesty, and so on. The ancients designed their homes so beautifully as to directly cultivate the arts within their children by letting them live in an artistic environment. When these children grow up, they will have a way to express their natural arts without much effort; this is why the architecture of the ancients was so thoughtfully and meticulously designed.

Moreover, the art the ancients made and left us with have all been through the test of time, with an artistic fragrance one could sense from thousands of miles away. For example, the art of the Song Dynasty was naturally and subtly beautiful. We need art like that created during the Song Dynasty in our current day and age, art that has a certain depth to it, art that has a natural strength within it; we need this kind of art to lead our lives. The way the ancients integrated their art within their culture deserves modern understanding and interpretation. This isn't simply about traditional culture; it's how we use that culture to address modern problems.

People put art in their lives in order to express their respect for life. We know that modern Chinese Architecture tends to imitate what is fashionable in the west; this kind of art is a product of our current times, and whether or not it has a strength to become written into history and art as a whole must be considered by our contemporaries. Even if the artistic styles of the east and west must collide, can we not have our own distinctive style? We don't need to pursue what is fashionable in art, for within true fashion the state of life and the expression of life do not have form. One must express whatever kind of art they pursue with their own language and context. Guided by this process of understanding, learning, and realization, one must gradually begin to perfect their own art, and view their own lives through the simple lenses of normalcy, honesty and gratitude.

“大墨同禪 水鏡如華” 大禪法師的藝術聖境 策展人／賈方舟

判斷一個畫家的作品，不能離開作為“主體”的畫家本人。因為藝術作為一種精神產品必然要與產生它的“母體”保持一種密不可分的“血緣關係”。所以，藝術的高下優劣，在很大的意義上取決于“母體”的文化狀態。

大禪藝術體現的正是作為禪師的生存方式和普心覺性的文化狀態。他和一般意義上的畫家不同，畫畫既不是他的職業，也不是他的專業。他的文化行為來自于他特有的一種文化狀態，以及在這種狀態下必然會出現的精神分泌。在“常生清涼志，覺在無量行”的狀態下，必然會是下筆縱橫，來去無礙。整天着意于筆墨修煉的人卻終不能抵達這樣的境界，就因為缺少禪師這樣的明鏡之心。“息清如鏡明，千古坐佛人。”我們也祇有在這“坐佛人”的筆下，方能感受到“同禪”之“大墨”，“如華”之“水鏡”。

我帶着虔敬之心閱讀大禪的藝術，深感其修身養性之睿智大德。他游走于世俗和山野之間，以澄明之心滋潤文化，以智慧之心引領眾生，開啓未來。



The Zen Of Ink And The Elegance Of Water: The Sacred Art Of Master Dachan

By Jia Fangzhou, Curator

The works of a painter must not be judged without linking them to their creator. As a sort of spiritual product, artwork is intimately connected with its producer and the relationship between the artwork and its author is as thick as blood. To a certain degree, the value of an artwork, therefore, depends on the cultural understanding of its creator.

The art of Master Dachan is a reflection of his life and his spiritual enlightenment. Unlike regular painters, painting is neither Dachan's job nor his profession. His unique art is a result of his specific cultural engagement, as well as his natural spirit. When his mind is always absorbed in spiritual matters, his painting and calligraphy appear free and without obstruction. Ordinary painters could not reach such a state of complete freedom because they don't have a mindset as pure as the Master's. "The mind is as pure as a shining mirror for a Buddhist meditator of a thousand years." We can only understand the zen in ink and the elegance in water through the pen of such a Buddhist meditator.

With a pious mind I appreciate Dachan's art and contemplate his virtue and wisdom. He walks in-between the secular and the spiritual, enriches culture with his enlightened mind, to lead all living-beings to a bright future with his sagacious spirit.

觀《大禪藝術展》有感 學術主持／劉驍純

他踐行“筆墨之修行”，詩文書畫皆可入品；他暢言“大墨同禪”，尤以書畫遙出凡格。其畫以寫意蓮花見長，風神與八大山人的冷逸孤寂愈世嫉俗大異其趣，光明燦爛自在從容一派生機。蓮非蓮而又是蓮，葉非葉而又是葉。得意趣而忘形迹，尚意境而遺言相。其佳者，筆墨不忘古意，色彩化為新機；橙黃藍綠不離淡雅，光明燦爛內藏禪意。其書法，榜書豪放而小字雋逸，推大草進入現代；放處求理逸處求才，隱文意而彰書意。

他倡導以藝入道，強調內在修養，講策意念筆墨，體悟現實生活。以時代語境彰示藝術內涵，以水墨的無量精神還原對自然生命的無上理解。有益于傳統與現代精神的完美體驗，積極追求當代大美術精神的內在要求和時尚概念。



Notes On Dachan's Art Exhibition

By Liu Xiaochun, Academic Moderator

Master Dachan practices “the way of brush and ink.” His poetry, calligraphy, and painting all reach a high level of understanding. Dachan expresses his artistic philosophy as “Zen alongside ink” and the quality of his calligraphy and painting goes way—beyond ordinary artists. In particular, Dachan's free—style lotus differs from the renowned master Bada Shanren's cold, and haughty lotus and exhibits a bright and colorful vitality unique to his art. His lotus flower and leaf appear in—between the abstract and realistic. He captures the feeling without paying too much attention form. He creates a spiritual environment without focusing on his words. The best of his works carries the impression of ancient masterpieces and creates different emotions with color. His painting seems simple and elegant though colorful. The feeling of Zen—Buddhism is hidden in the bright and colorful appearance of his art. In regard to Dachan's calligraphy, his large characters are free and unburdened, and his smaller characters, elegant. He modernizes cursive styles, justifies free expression, demonstrates wisdom in elegant form, and emphasizes the meaning of calligraphy itself while concealing his genius within it.

Dachan advocates the way of practicing spirituality through art and stresses the importance of the inner self. He captures the idea of brushwork and ink through meditating in real life. He expresses the ideal of art in a contemporary context and interprets the meaning of natural life through the spiritual power of both brush and ink. Dachan's art offers a perfect experience balanced in both tradition and modernity. He actively seeks both the spirit and the style used to create works of contemporary art.

大禪法師的蓮花圖 學術主持／陶咏白

大禪法師的蓮花圖，構圖上沒有邊界感，不論是豎的構圖形式，還是橫的構圖形式，畫中邊界上的荷難有完整的形象，似乎它們脹出了畫框的邊界，向畫外的空間擴張着。也不管是平視、仰視、俯視的視角，似乎用全方位的天地——以宇宙為背景，蓮在水中曼舞，或在雲中飛舞，在無限擴展的空間中任你的心隨之在宇宙起舞。

他的蓮花圖，屬文人寫意畫，他那勁秀兼華滋的筆綫，在揮灑自如中剛柔相濟，虛實相生，潛隱着禪機。這與文人畫在筆章墨韻的意趣中“抒胸中逸氣”不同，禪師抒寫的是其心中的意象，以水墨的無量精神抒生命的無極境界。

大禪法師以他的真情，以他特有的既具宗教性又極具現代品質的圖象符號，與現代人進行了心靈的溝通，人們從他的蓮圖中悟到禪意，悟到人生的真諦。



The Lotus Paintings Of Master Dachan

By Tao Yongbai, Academic Moderator

The Lotus Paintings of Master Dachan are borderless in composition. The lotus flowers near the edges appear incomplete in either vertical or horizontal formats. They seem swollen, almost to the point of breaking the frame of the painting and expanding into the space outside of the canvas. Straight, high and low angles are freely used to depict the lotus flowers as if they are omnipresent within the universe. The lotus flowers dance on water or float in clouds, just as they are moving in accordance with a mind existing within in the vast universe.

Dachan's lotus drawings belong to the free-style tradition of literati painting. His forceful and elegant lines appear to combine both strength and moderation, the abstract and the solid, and contain the wisdom of Zen-Buddhism. Unlike the literati painting that emphasizes to express the emotions in the artist's mind, what Dachan displays in his painting is entire portrait within his mind. He fully depicts the unlimited state of life with the powers of water and ink.

Master Dachan communicates his contemporaries by the pictures and symbols derived from his true modern spirituality. We can fully realize the meaning of Zen-Buddhism and better understand the true meaning of life through Dachan's lotus paintings.

DACHAN

WORLD TOUR EXHIBITION

大墨開元・同息文明 大禪藝術世界巡回賞展
L'ARTE DELL'ERA SPIRITUALE ILLUMINA GLI ESSERI VIVENTI

ROMA / ACCADEMIA DI BELLE ARTI
Via di Ripetta, 222, Roma

opening

mercoledì **8** novembre

ore 18:30

conference
ore 16:30

fino all'11 novembre
rsvp: galleriaotto@gmail.com



DACHAN

WORLD TOUR EXHIBITION

大墨開元・同息文明 大禪藝術世界巡回賞展
L'ARTE DELL'ERA SPIRITUALE ILLUMINA GLI ESSERI VIVENTI

VENEZIA / SCOLETTA BATTIORO TIRAORO
Salizada San Stae, 1980

opening

sabato **11** novembre

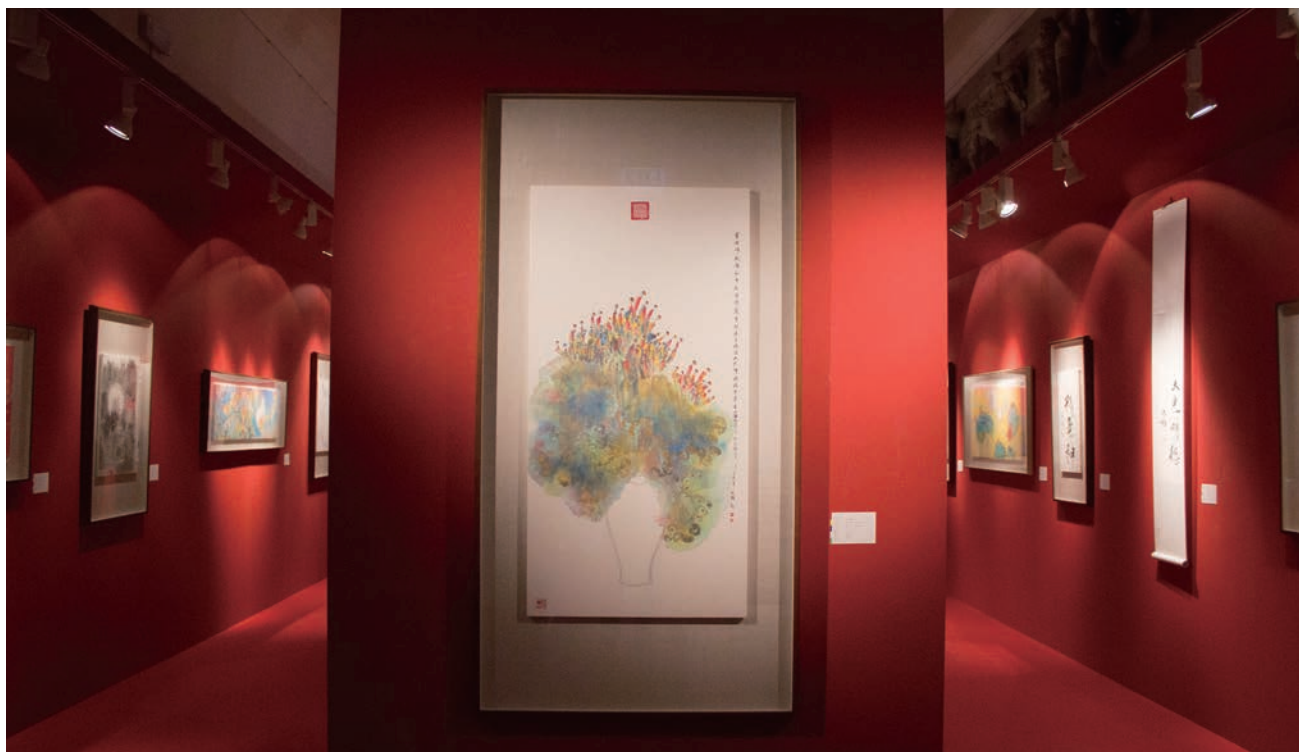
ore 18:30

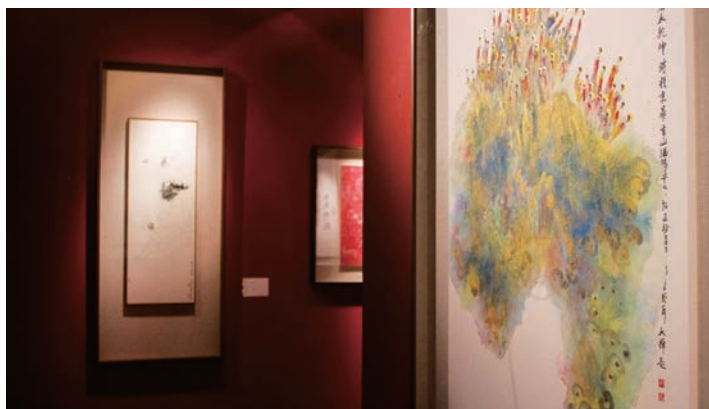
fino al 22 novembre
rsvp: carlotta@artecomunications.com



EXHIBITION IN ROME



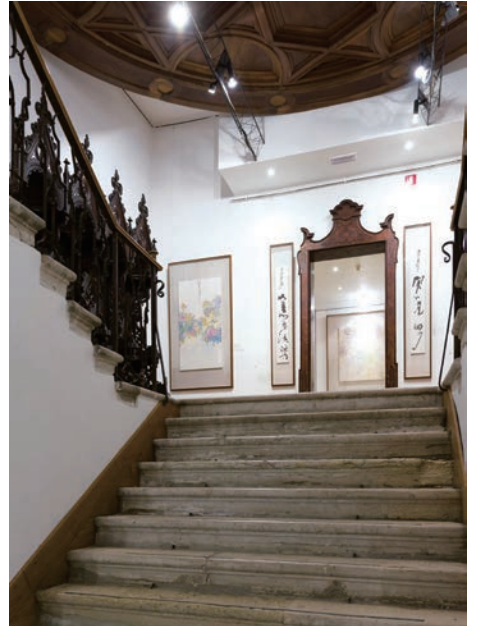






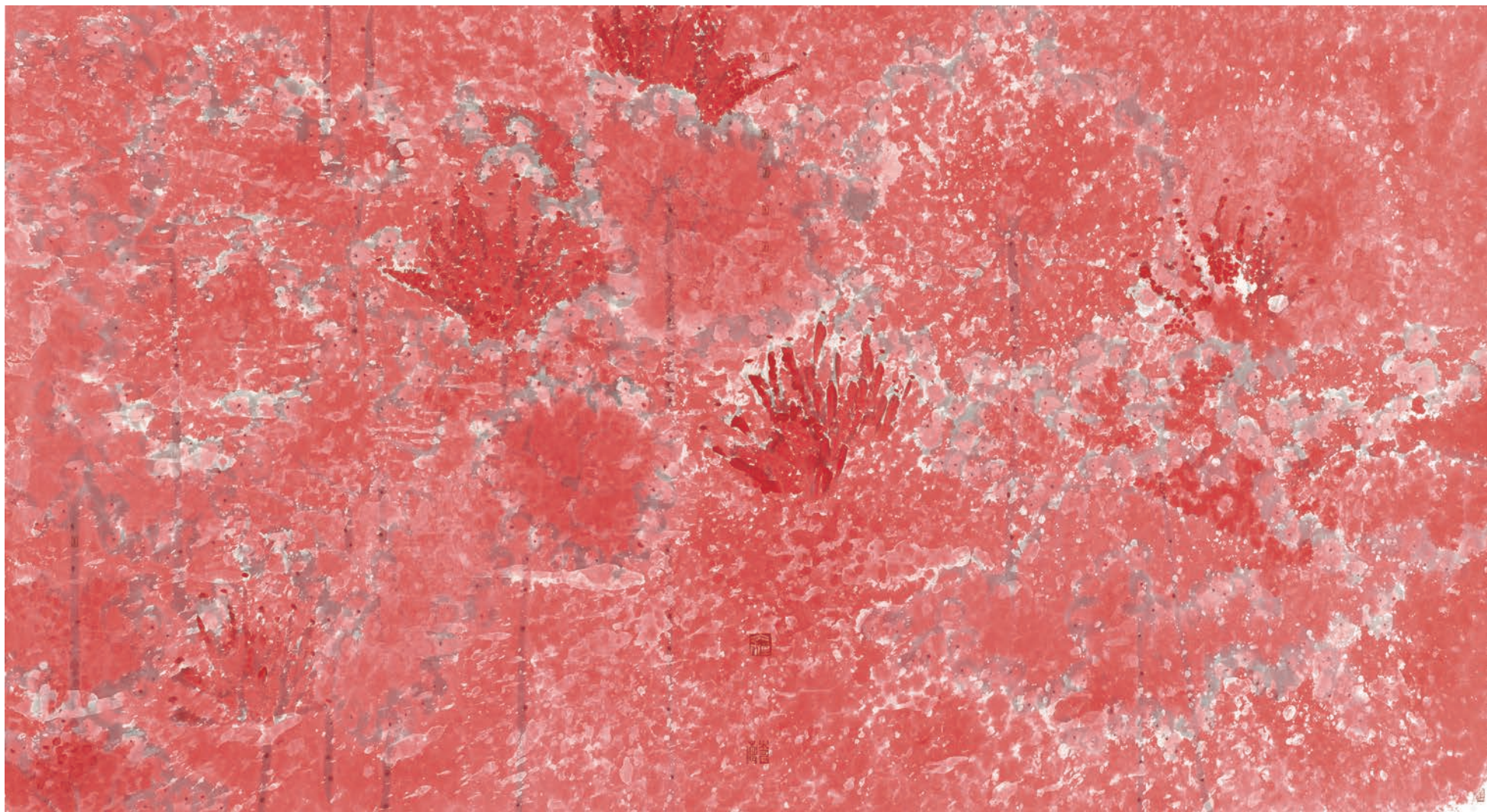
EXHIBITION IN VENICE











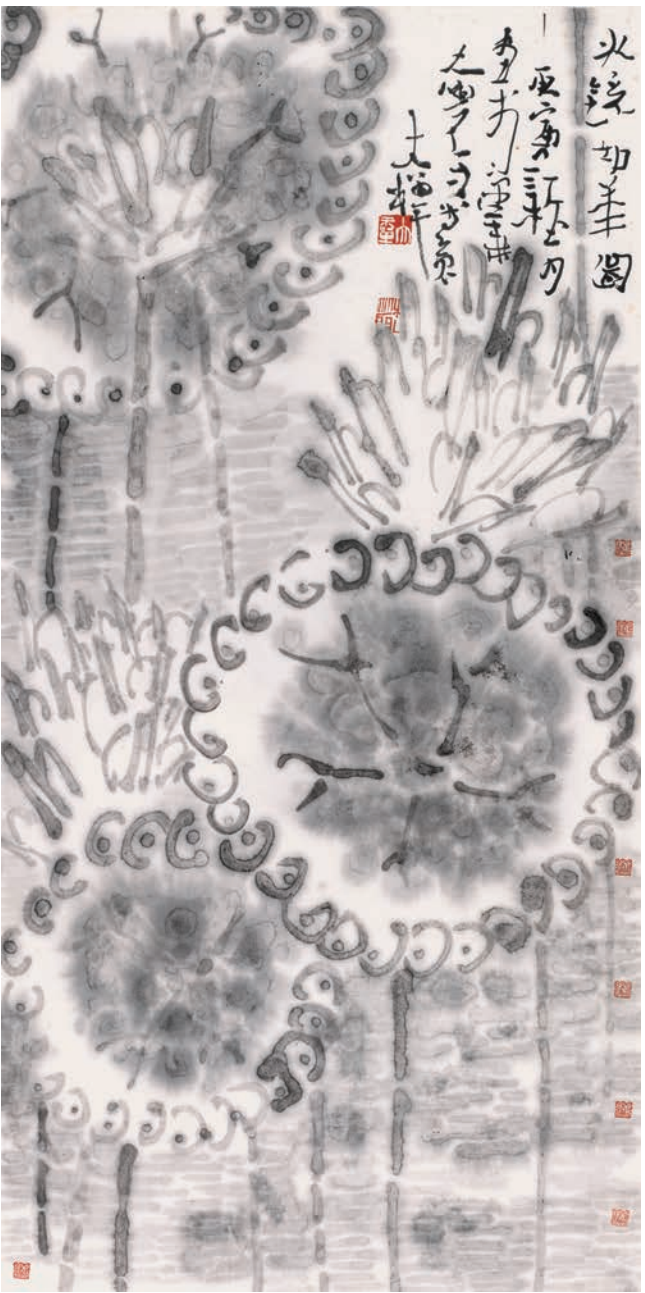
恆緣如是圖 Heng Yuan Ru Shi. Lotus / 96 × 168 cm



大羅寶鏡圖 Da Luo Bao Jing. Lotus / 122.5 × 246 cm

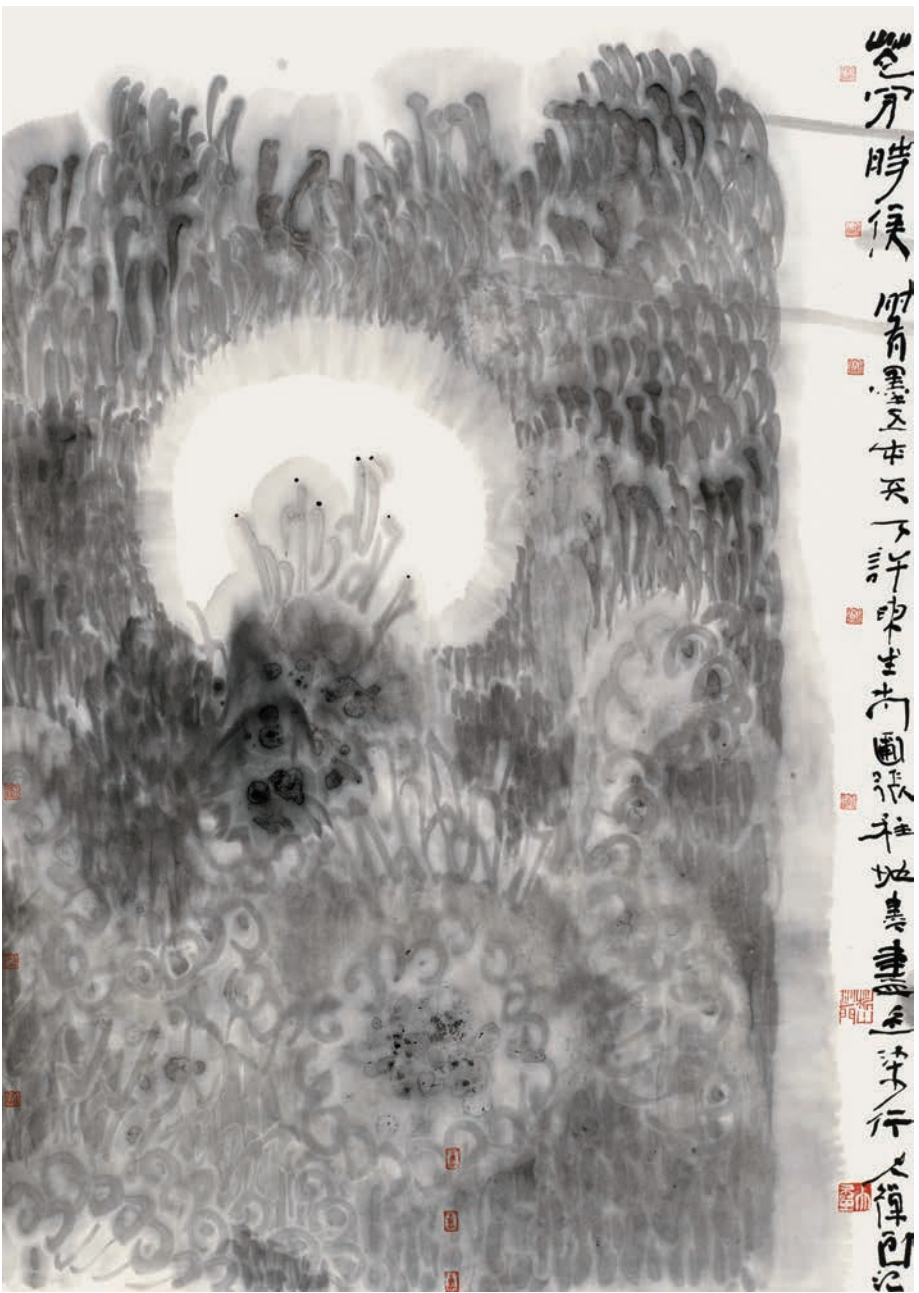


德光圖 De Guang. Lotus / 70.5 × 136 cm



水鏡如華圖 Shui Jing Ru Hua. Lotus / 69.5 × 33.5cm

花開時候 When the Flowers Bloom / 69.5 × 50cm



意相山水四條屏 Four Imagined Landscape / 69.5 × 16.5 × 4 cm





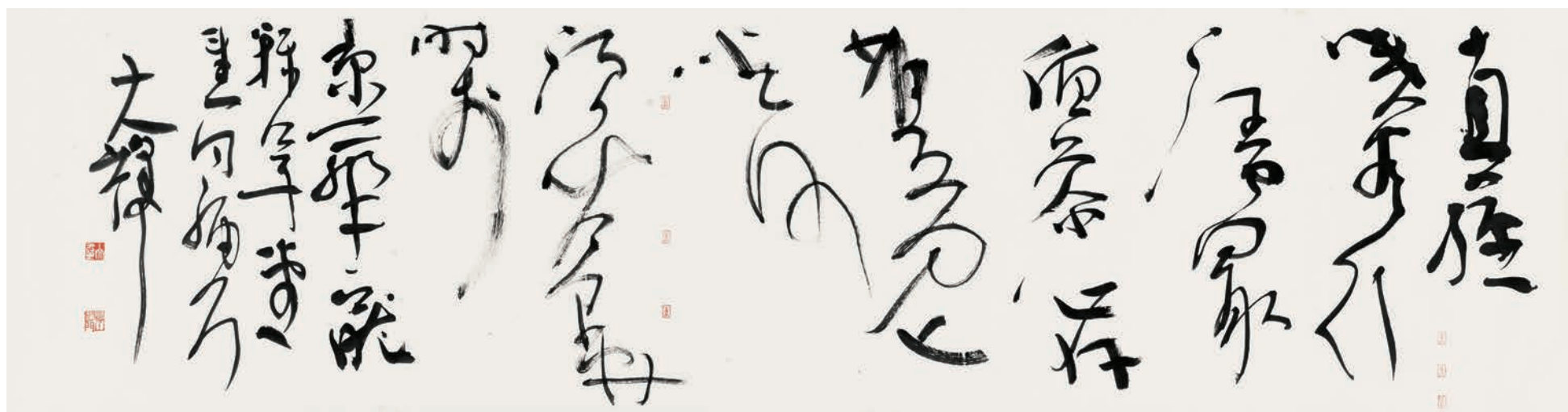
有福 You Fu / 88 × 61 cm



鐘馗造像 Portrait of Zhong Kui / 69 × 36 cm

聖歲祈春
天公開物化昭
追海延無極瑞
地崑崙頂泰生
恩普心勝金橋
樂度龍梅香宇
白陽大光明綏
萬疆禮潤澤御
田春風涵德象
夢在并卿觀濤
涌厚澄元紫松
王孫歸來日家
慶昇平
京都大禪書

聖歲祈春 Sheng Sui Qi Chun / 70 × 136.5 cm



大禪偈詩 Ji, Buddhist hymn by Dachan / 35 × 138 cm



天下同恩

Sharing love under heaven

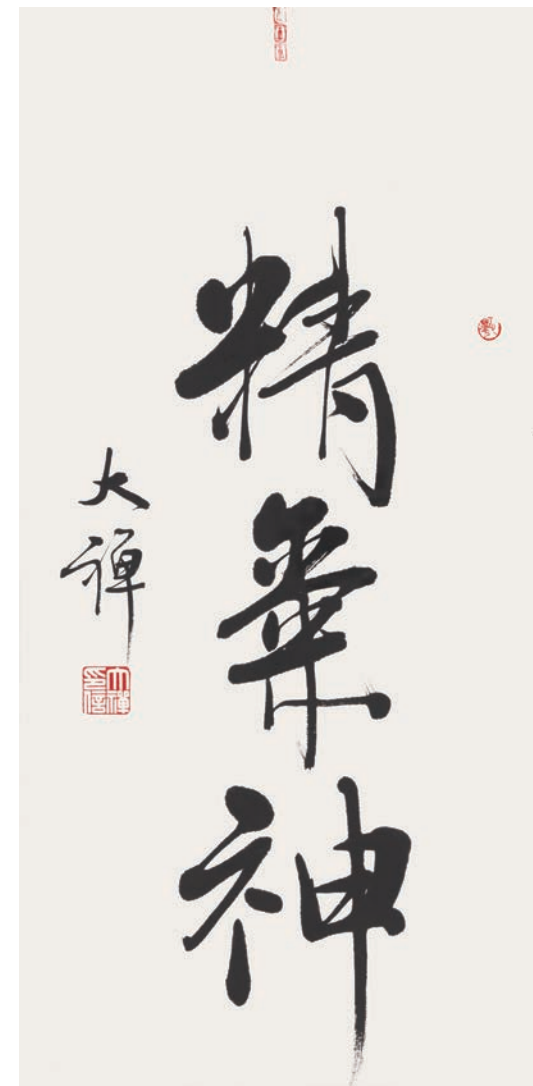
69 × 36 cm



龍

Dragon

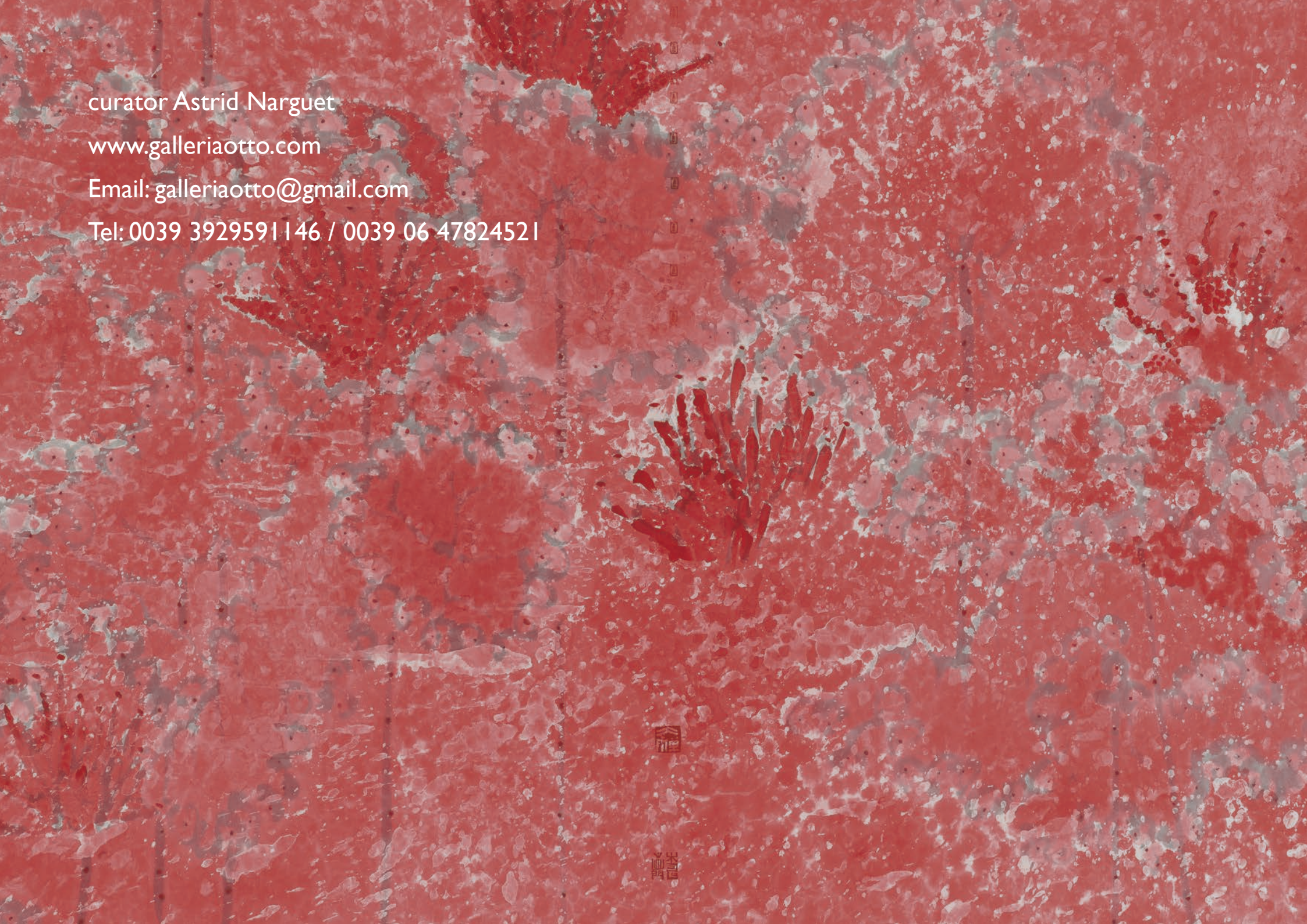
69 × 36 cm



精氣神

Energetic

69 × 36 cm



curator Astrid Narguet

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