



中国当代名家  
Contemporary Chinese art Collection  
朱逸清 & 薛永军  
Zhu Yi Qing & Xue Yong Jun

- 1973 生于江苏南通
- 2002 毕业于中央美术学院
- 2004 前行的足迹 油画作品展
- 2006 联展 北京杰艺术空间画廊
- 2008 Go China——当代艺术家作品联展 山艺术 - 北京林正艺术空间
- 2008 复制的脆弱——朱逸清 & 薛永军作品展 山艺术 - 北京林正艺术空间
- 2009 ART & HOM 联展 山艺术 - 北京林正艺术空间
- 2010 中国制造——朱逸清 & 薛永军作品展 山艺术 - 北京林正艺术空间
- 2010 798 双年展 青年艺术家推荐展
- 2011 2011 中艺博国际画廊博览会 亚洲年轻艺术家个展
- 2011 当代新风貌——中国制造：朱逸清、薛永军、吴争艳、程勇联展  
台北国立国父纪念馆
- 2011 2011 上海艺术博览会 国际当代艺术展
- 2011 当代新风貌——中国制造：朱逸清、薛永军、吴争艳、程勇联展  
山艺术 - 北京林正艺术空间
- 2011 花语——艺术家联展 山艺术 - 北京林正艺术空间
- 2012 2012 艺术北京博览会 北京全国农业展览馆
- 2012 全球化的印迹——朱逸清 & 薛永军作品展 山艺术 - 北京林正艺术空间

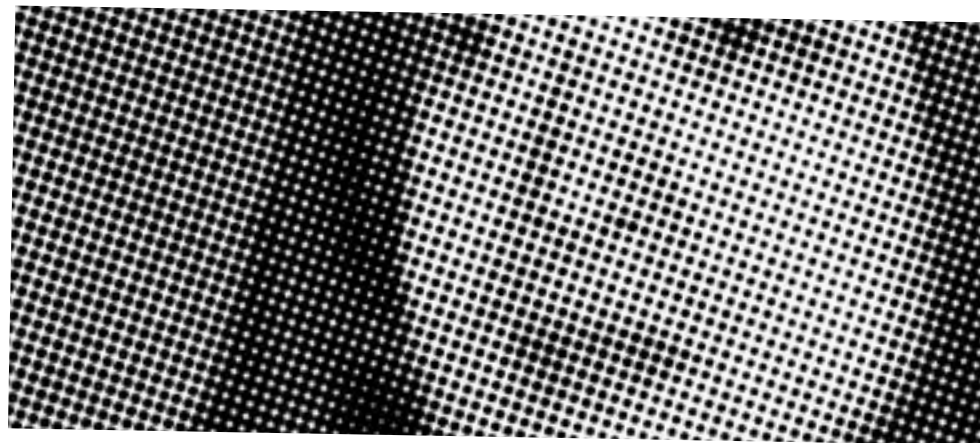


薛永军  
Xue Yong Jun

简历

- 1973 Born in Jiangsu Nantong
- 2002 Graduated from China Central Academy of Fine Art
- 2004 "Walking Path" Solo Exhibition
- 2006 Group Exhibition at Beijing JieYi Space Gallery
- 2008 "Go China!--Chinese Contemporary Artists"  
Mountain Art Beijing & Frank Lin Art Center
- 2008 "Fragility of Duplication", exhibition of Zhu Yiqing & Xue Yongjun  
Mountain Art Beijing & Frank Lin Art Center
- 2009 Art & Home, Group Show, Mountain Art Beijing & Frank Lin Art Center
- 2010 "Made in China"-Exhibition of Zhu Yiqing & Xue Yongjun  
Mountain Art Beijing & Frank Lin Art Center
- 2010 "Young Artists Promotion Exhibition" 798 Art Biennial, Beijing.
- 2011 China International Gallery Exposition 2011-Young Asian Artists Solo Shows
- 2011 "Made in China-New Chinese Contemporary Art Scene"  
National Dr. Sun Yat-sen Memorial Hall, Tapei
- 2011 Shanghai Contemporary 2011
- 2011 "Made in China-New Chinese Contemporary Art Scene"  
Mountain Art Beijing & Frank Lin Art Center,798 Beijing
- 2011 Language of Flowers-Group Exhibition of Artist  
Mountain Art Beijing & Frank Lin Art Center,798 Beijing
- 2012 Art Beijing 2012 National Agricultural Exhibition Center
- 2012 Globalization / Localization ——Exhibition of Zhu Yiqing & Xue Yongjun  
Mountain Art Beijing & Frank Lin Art Center,798 Beijing

- 1974 生于江苏南通
- 1997 当代作品展 刘海粟美术馆
- 1999 个人作品展 上海艺阁画廊
- 2002 定居北京 职业画家
- 2004 联展 北京国际艺术营
- 2005 个人作品展 北京新艺术空间画廊
- 2008 Go China——当代艺术家作品联展 山艺术 - 北京林正艺术空间
- 2008 复制的脆弱——朱逸清 & 薛永军作品展 山艺术 - 北京林正艺术空间
- 2009 ART & HOME 联展 山艺术 - 北京林正艺术空间
- 2010 中国制造——朱逸清 & 薛永军作品展 山艺术 - 北京林正艺术空间
- 2010 798 双年展 青年艺术家推荐展
- 2011 2011 中艺博国际画廊博览会 亚洲年轻艺术家个展
- 2011 当代新风貌——中国制造：朱逸清、薛永军、吴争艳、程勇联展  
台北国立国父纪念馆
- 2011 2011 上海艺术博览会 国际当代艺术展
- 2011 当代新风貌 - 中国制造：朱逸清、薛永军、吴争艳、程勇联展  
山艺术 - 北京林正艺术空间
- 2011 花语——艺术家联展 山艺术 - 北京林正艺术空间
- 2012 2012 艺术北京博览会 北京全国农业展览馆
- 2012 全球化的印迹——朱逸清 & 薛永军作品展 山艺术 - 北京林正艺术空间



朱逸清  
Zhu Yi Qing

简历

- 1974 Born in Jiangsu Nantong
- 1997 Contemporary Art Exhibition in Lihuisu Museum
- 1999 Solo Exhibition at Shanghai Yige Gallery
- 2002 Move to Beijing
- 2004 Group Exhibition at Beijing National Art Camp
- 2005 Solo Exhibition at New Art Space Gallery
- 2008 "Go China!--Chinese Contemporary Artists"  
Mountain Art Beijing & Frank Lin Art Center
- 2008 "Fragility of Duplication", exhibition of Zhu Yiqing & Xue Yongjun  
Mountain Art Beijing & Frank Lin Art Center
- 2009 Art & Home, Group Show, at Mountain Art Beijing & Frank Lin Art Center
- 2010 "Made in China"-Exhibition of Zhu Yiqing & Xue Yongjun at Mountain  
Art Beijing & Frank Lin Art Center
- 2010 "Young Artists Promotion Exhibition" 798 Art Biennial, Beijing.
- 2011 China International Gallery Exposition 2011-Young Asian Artists Solo Shows
- 2011 "Made in China-New Chinese Contemporary Art Scene"  
National Dr. Sun Yat-sen Memorial Hall, Taipei
- 2011 Shanghai Contemporary 2011
- 2011 "Made in China-New Chinese Contemporary Art Scene"  
Mountain Art Beijing & Frank Lin Art Center, 798 Beijing
- 2011 Language of Flowers-Group Exhibition of Artist  
Mountain Art Beijing & Frank Lin Art Center, 798 Beijing
- 2012 Art Beijing 2012 National Agricultural Exhibition Center
- 2012 Globalization / Localization——Exhibition of Zhu Yiqing & Xue Yongjun  
Mountain Art Beijing & Frank Lin Art Center, 798 Beijing

# 護衛文化的印跡與刻痕

—— 論朱逸清和薛永軍的「繪畫」作品

著名策展人

李政勇

中國當代藝術的發展中，1970年是藝術創作世代轉變上的重要分野。此前出生的藝術家，經歷過文革的衝擊，其創作經常離不開對政治環境的回應或相關圖像的演繹，最知名的當屬市場上風靡一時的政治波普與玩世現實主義；而此後出生的藝術家多數被冠上 7080 的稱號，其創作朝向個人化的方面發展，在青春氛圍中勾勒出動漫圖像的虛擬特色，對政治或環境的關注相對較低。然而，夾雜在這兩段時代中還有一些出生於 1970 年前後的藝術家，他們繼續前輩們關注的政治和文化問題，但表達手法和詮釋上已有創新，對於西方的藝術概念和技巧的吸收與轉化也較為成熟；朱逸清和薛永軍的創作，即應該放在這樣的脈絡上來檢視。

出生於 70 年代的朱逸清和薛永軍，成長於中國實施經濟改革和開放的年代，也親身經歷西方文化及資本主義價值觀進入、日本卡通文化流行、電腦和網路對於中國發生重大影響的時候。

這些深具時代意義的變化，啟發他們對於藝術的不同思考，也促成他們從藝術家身分來探討當代文化碰撞的問題，並選擇中國傳統的印章作為他們的創作媒介。

### **文化碰撞的創作主題**

朱薛兩人創作的圖像題材，主要涵蓋國旗和政治人物為主的政治性圖像，東西方經典名畫的傳統文化圖像，以及明星偶像和商品符號為主的大眾流行和消費文化圖像等三類。國旗和政治人物是一種政治符號的象徵，經典名畫屬傳統、菁英文化的代表，而明星和商品圖騰則為大眾文化的符碼。這三種不同文化屬性的圖像，在他們一次又一次地圖像疊印中，構成眼前充滿數位化時代特徵的繪畫。

印章是一種中國傳統文化的符號，它既是身分的代表，亦為權力的一種象徵，其中顯現出絕對中式的價值觀。而這應該也是

朱逸清和薛永軍兩人決定以印章作畫的原因，藉著印章在他們畫作中從構成語言到身分象徵的多重性格，來回應當代文化的複雜碰撞議題。如同藝術家解釋其作品圖像選取時說：「我們會選取一些具有代表性的圖像，然後把它解構，讓它呈現出電腦時代的晶格化效果。這種解構本身就使圖像具有內在的聯繫性，使圖像成為藝術家所需表現的載體。圖像是被變異了的圖像，就圖像原本的內涵是被削減的，是一種碰撞、破碎、變異、消融的狀態。」<sup>1</sup> 換言之，印章構成的特色，是藝術家從形式上詮釋這種文化碰撞、破碎、變異與消融過程的最佳寫照，極貼切地表達他們對於不同文化接觸時的獨特看法。

在文化碰撞的觀點下，朱逸清和薛永軍將充滿政治象徵的國旗、政治名人，富含文化意義的經典名畫，和大眾流行文化中的明星形象，逐一轉化成文字與商品符號的印章圖案，再把這類「中式化」的語彙「植入」畫面，進而傳達其中對於外來文化的抵抗。2009年的最新創作「中國活字」系列，從真實和虛幻當中建

構出中美兩個世界霸權的國家圖騰。在《中國活字—中國國旗》中，由毛澤東肖像和五星旗合組的中國旗幟，輝映著另一幅以資本主義品牌符號構成的圖騰，兩種極端的圖像內容在藝術家的安排下不僅嘲諷了當前的消費文化問題，還反映出眼下中國不斷向資本主義靠攏的現實。

至於《中國活字—美國國旗》，則由充滿暴力色彩和死亡氛圍的納粹標誌、刀劍和骷髏頭、飢荒中的流淚男童、美國前總統布希頭像、金錢符號、和象徵獨立自由精神的星星共同組成美國圖騰，在粗暴與悲傷的圖像氛圍中彷彿控訴著美國披著自由民主形式外衣下的暴力本質。

## 二元性的形式意涵

印章的發明原是為了大量與便利的複製形象，但是朱逸清和薛永軍的創作卻轉變這種便利與簡化本質，改以一種繁瑣的過程將印章原先的印刷性格轉化為繪畫特質。朱薛兩人作畫用的印

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<sup>1</sup> 節錄自對藝術家所做的電子郵件訪談。



章皆為親手雕刻，他們用極緩慢地速度雕刻，然後再將圖像逐一地疊印到畫布上，在看似快速複製的圖像組成中揭示出完全不同於普普藝術的圖像生產模式；它們從平面建構出空間，從文字架築出畫面，最後又在圖像拼組中呈現出幻景，不僅為印刷和繪畫、平面與透視、機械複製與手工之間取得一種新的發展與平衡，也在看似一場理性建構的背後隱藏著兩人創作時的感性鋪陳。這是朱薛兩人的作品在視覺經驗上既衝突又融合的二元本質，也是它們給觀者視覺上的獨特印象。

對於印章的使用，朱薛在不同階段亦有不同的發展。早期他們使用很多文字，比較注重印章形式的美感，尤其是他們親手雕刻的自創篆體章如《中國印跡—遺失的金色》；之後隨著時間演變，他們開始在畫面融入文字以外的各式符號，也逐步降低個別印章的差異性，企圖讓手工雕刻的印章呈現機械製造般的冰冷效果，把印章在他們創作中的角色從一種個別形式的發展轉為一種單純的元素，藉以強化其作品對外來文化入侵的批判

如《中國製造—再造偶像—夢露》。這種將印章符號中性化的概念，呼應藝術家自行造字時純粹把字體變化當作畫面形式而不賦予特別意義的邏輯，也將他們對於中國文字的迷戀清楚表露在這些充滿中國風的裝飾形象裡。

### 數位時代下的影像繪畫

綜合來看，朱逸清和薛永軍的創作，不論是題材的選擇、媒材與技法的使用、形式的整體都展露出濃厚的二元觀，一種企圖消弭東方與西方、本土與外來、傳統與現代、手工與機械、繪畫與印刷、空間與平面的界線，進而在這些對立或矛盾的縫隙之間開創一種新的可能，形廓一種數位時代下的影像繪畫。

朱薛以印章創作的方式隨著時間的發展越來越單純化，但他們作品中的繪畫性和細緻度則隨著兩人技巧的純熟不斷提升，這從新近和早期作品的對照中可以見出。兩人對於作品的構圖安

排，顯現出它們對主題圖像的選擇傾向理性，但是其圖像疊印到畫布的過程又比較隨興，這種理性與感性兼容的雙重特質從藝術家的組成，到作品的主題和形式中都清楚呈現。

嘗試透過藝術創作維護中國傳統價值的朱逸清和薛永軍，其創作本身就源於外來文化入侵下的啟發。如同朱逸清提及：「...中國藝術家關於藝術與文化的思考都同時面臨著“本土”和“西方”這兩種語境，兩種歷史。」<sup>2</sup>

他們在外來文化的撞擊下，選擇印章作為反映他們對這些衝擊的思考，這種創作動機和繪畫形式的選擇，既不同於巴基斯坦藝術家拉納 (Rashid Rana) 的影像作品中的圖像拼組關係<sup>3</sup>，也

相異於韓國藝術家金東園 (Kim Dong Yoo) 的繪畫對於圖像的重複運用<sup>4</sup>。朱薛作品中的觀念和技巧，清晰地掌握了中國特有的文化身份，也為他們在亞洲當代藝術的領域中標記出一個明確而特殊的創作位置。

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2 見《複製的脆弱—朱逸清 & 薛永軍》，北京：林正藝術諮詢有限公司，2008，頁 11。

3 拉納的代表作品以一些下載自網路的情色圖片拼組成伊斯蘭文化中的女性面紗與波斯地毯為代表。

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4 金東園的畫作則以許多重複的瑪麗蓮夢露圖像拼成毛澤東的臉孔，圖像組成也運用真實與虛幻交織的手法，題材上著重於社會名人或偶像崇拜的關注。



# **Guard on the Cultural Print and Notch - On Paintings of Zhu Yiqing and Xue Yongjun**

*Curator*

*Andre Lee*

In the development of Chinese modern art in China, the year 1970 is an important watershed of artists of the generations. The artists born before 1970 have experienced the shock from Cultural Revolution, thus their artworks are usually responses to the political circumstances or descriptions of the related issues, represented by the great vogue of the Political Pop and Cynical Realism for one period in the art market. But for those born after 1970, who are often called post-'70 generation/post-'80 generation, they are developing their creations more individualized, drawing out the virtual features of animation with youthful atmosphere and relatively paying little attention to politics or political background. However, between the two generations exists artists born around 1970, who focus their art subjects on political and cultural issues like their elder generation, yet who are not only innovative in ways of expression and description, but also more mature in learning from the western art concepts and techniques. Zhu Yiqing and Xue Yongjun, together with their artworks, should be among this type.

Born in 1970s when China was in economic reform and opening-up, Zhu Yiqing and Xue Yongjun have seen the invasion of western cultures and capitalism values, the

prevailing of Japanese cartoon culture as well as the significant influence of computers and Internet on China. All those historical changes have inspired them with deep thinking towards art, inspiring them to study on modern cultural collision from the view of artists and finally choosing the traditional Chinese seal as the medium of creation.

### Creation Theme of Cultural Collision

The subjects of Zhu and Xue's creations mainly cover three aspects including the political images of national flag and politicians, traditional cultural images of classical paintings both eastern and western as well as the popular and consumption cultural images of the idol stars and products logos. Flags and politicians are political symbols, classical paintings represent for the traditional and elite culture, while stars and products stand for the mass culture. The images of the three different cultures consist of the paintings featured by digital era in the superimposition of images.

As China's traditional cultural symbol, seal stands for not only social status but also power, showing exactly the Chinese values. This is also why Zhu Yiqing and Xue Yongjun are determined to paint with seals: to respond to the complex

collision of modern culture with the multi-meanings of seals from elementary language to token of status. As the artists explain how they choose images for painting, “We choose those representative ones and deconstruct them to present the pixelized features of computer age. The deconstruction endows the images with internal connections, making them carriers of the subjects that the artists require for the artworks. As the images have been reduced of its original meanings with the variation, they exist in status of collision, shatter, variation and melting.”<sup>1</sup> In other words, the composition of seals is in its simplest form what the artists try to express the process of cultural collision, shatter, variation and melting, appropriately expressing their unique perspectives towards cultural interaction.

Given the concept of cultural collision, transforming the political flag and celebrities, classical paintings of great cultural meanings and celebrities in popular culture into seals designs of cultural and commodity symbols, Zhu Yiqing and Xue Yongjun are implanting those Chinese-style vocabularies into the paintings, expressing with which the resistance to foreign cultures. For example, the Made in China series, their latest creation in 2009 has built the totems of the two world powers of China and America from both the real and illusionary

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*1 Extracted from the interview with the artists via email.*

perspectives. The Chinese banner with both Chairman Mao Zedong’s portrait and the five-star red flag in Made in China – Chinese Flag together with the symbol consisting of capitalism brand signs in another painting, though of totally different subjects, does not only satirize the current cultural problems of consumption, but also reflect the fact that China is drawing closer to capitalism.

As to Made in China – American Flag, it depicts an American banner of violent and dead-like Nazi signs, swords and skulls, a weeping boy in famine, the head portrait of the former President George W. Bush, signs of money as well as the stars standing for independence and freedom, the rough and depressed atmosphere of which is seemingly accusing the violent nature of capitalism in the noble apparel of freedom and democracy.

### Implications of Duality

Seals were invented to reproduce images in great amount conveniently. However, Zhu Yiqing and Xue Yongjun cast off the convenient and simple nature of seals when painting with them, changing the features of seals from printing-like into painting with a complicated process. All of the seals they use are carved by themselves at a very slow speed, and are

then overprinted on canvas one by one, revealing a brand new painting way completely different from Pop Art's speed duplication. From plane surface to space, from characters to paintings, and from the images composition to illusions, the creation does not only show a new connection and balance between printing and painting, the plane and the perspective, as well as the machinery duplication and handmade production, but also implicate the two artists' perceptual explanation during the seemingly rational constructing. Conflicting yet merging on the visual experience, it is the dual nature of the two artists' artworks, which is also the impression they show to the audience.

With regard to the use of seals, Zhu and Xue have different ideas in different time. At the early time, they paid much attention to the formal beauty of the seals by using a lot of characters, represented by Made in China – The Lost Golden Color created with their self-made seal scripts. Afterwards, they start to integrate various signs into their paintings in addition to characters and reduce the difference among seals, trying to show machine-made features with handmade seals, thus transforming seals into simple elements of the artworks rather than developing individual forms so as to emphasize

the criticism towards foreign cultures' invasion. Made in China – Remake the Idol Monroe is an example. The concept of neutralizing the seal symbols reflects the artists' ideas of simply treating the font changes when making the characters as a writing form rather than endowing the characters with particular meanings, at the same time completely revealing their infatuation to Chinese characters in the decorative images full of Chinese style.

### Image Painting in Digital Era

Generally speaking, Zhu and Xue with their artworks show a strong sense of duality on the selection of subjects, the usage of medium and skills and the formal expression, trying to eliminate the boundaries between the east and the west, the native and the foreign, the traditional and the modern, the handmade and the machinery as well as the perspective and the plane, thus creating any possible balance among those conflicts or contradictions and outlining the new image painting of digital era.

The two artists' way of creating with seals is getting more and more simplified, while the artistry and fineness of their artworks are getting improved with their more skillful

techniques, which are obvious from the contrast of the artworks between their latest works and the early ones. The composition of the artworks shows they are getting rational in choosing the subject images, while the process of printing the images onto the canvas shows their sense of random; the duality of reason and perception is clearly presented in both the artists and the subjects and forms of their artworks.

Inspired by the foreign cultural invasion, Zhu Yiqing and Xue Yongjun have been trying to keep China's traditional values through art creation. As Zhu Yiqing once mentioned, "...Chinese artists are confronted with two contexts and histories both native and western when thinking of art and

culture.”<sup>2</sup> In front of the cultural collision, the two artists choose seals to present their thoughts towards the clash, the creation motive and painting form of which are different from both the images assembly of the Pakistan artist Rashid Rana<sup>3</sup> and multi-utility of images of Korean artist Kim Dong Yoo<sup>4</sup>. The concept and techniques in Zhu and Xue's artworks, showing their mastership towards the particular cultural identity of China, marks them a distinct and special creation position in modern art circles in Asia.

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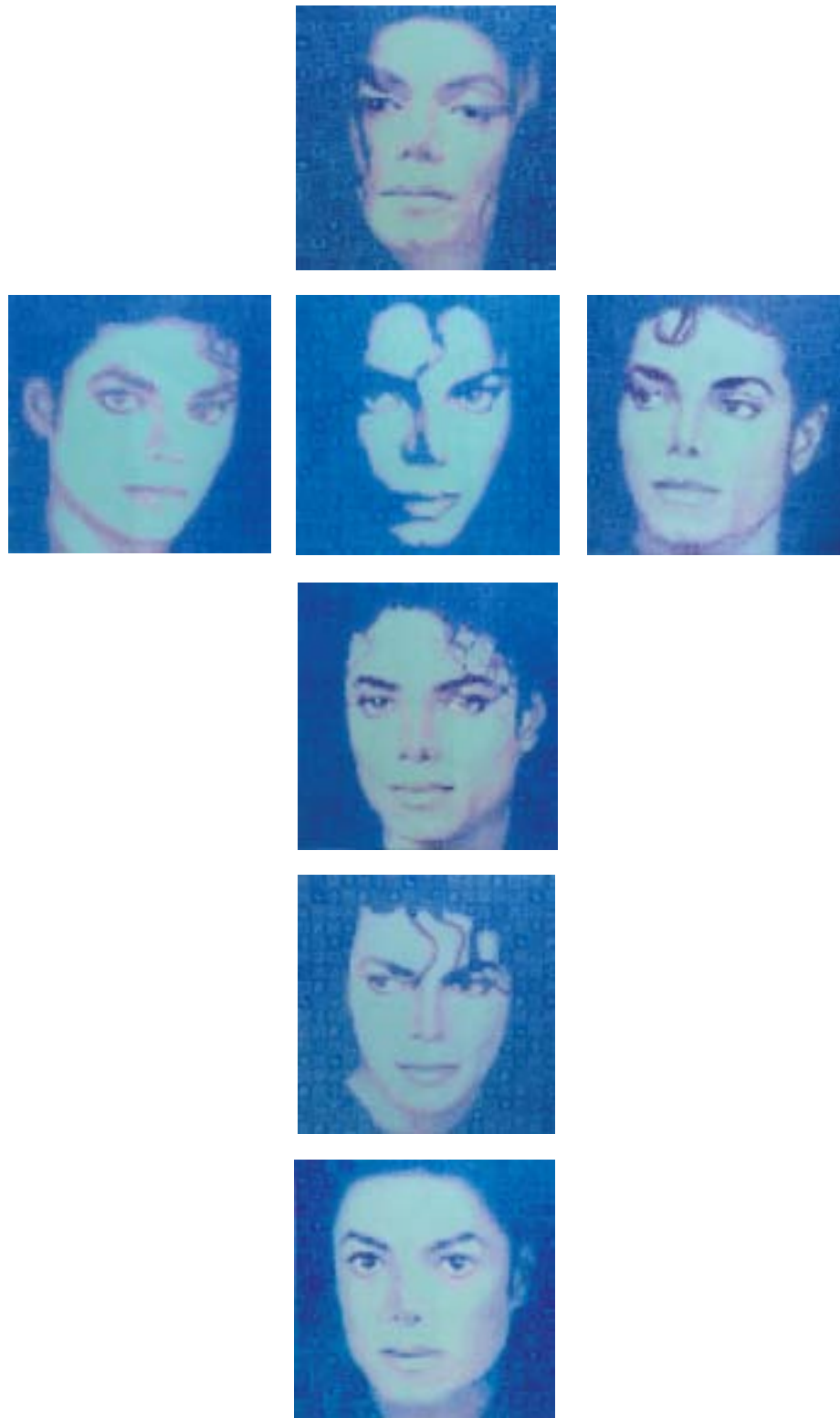
<sup>2</sup> *Fragility of Duplication – Zhu Yiqing & Xue Yongjun* (Beijing: Frank Lin Art Consulting Co., Ltd. 2008), 11.

<sup>3</sup> *Rashid Rana is famous for paintings of female veils in Islamic culture and Persia silk rugs assembled with erotic pictures downloaded from the Internet.*

<sup>4</sup> *Kim Dong Yoo is famous for Chairman Mao Zedong's portrait assembled with numerous duplicated images of Marilyn Monroe. He also takes the real and illusionary expression in painting, and the subjects are mainly social celebrities and idols.*

作品 Works





中国制造—架上 2  
布面油画

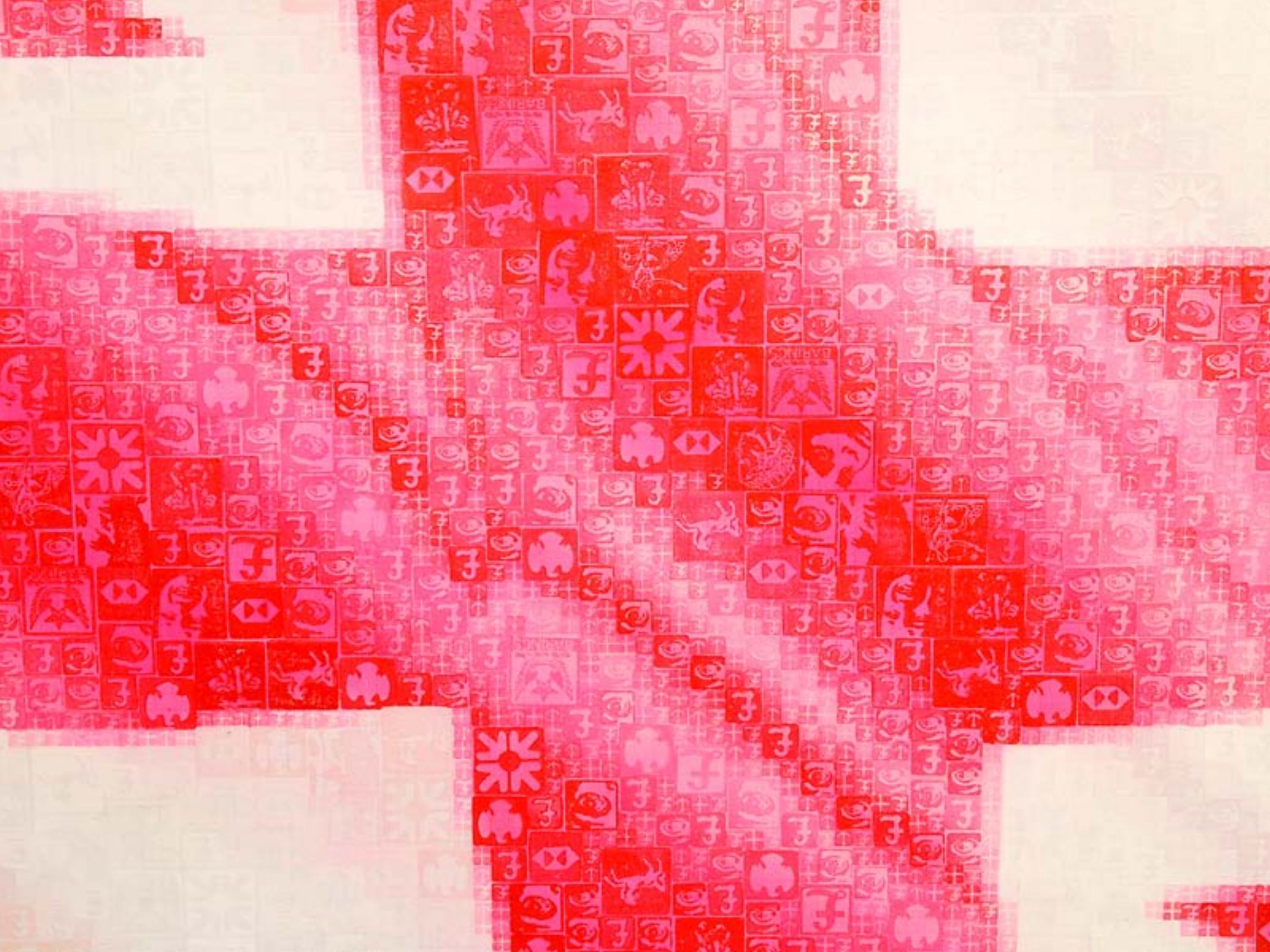
Made in China-Vanity 2  
Oil on Canvas  
73cm x 73cm x 7  
2010



中国活字  
- 英国国旗 1  
布面油画

Made in China  
-British Flag No. 1  
Oil on Canvas  
134cm x 186cm  
2010





中国活字  
- 欧盟国旗  
布面油画

Made in China  
- Flag of  
the European  
Union  
134cm x 186cm  
2011







膨胀  
布面油画

Inflation  
Oil on Canvas  
134cm × 186cm  
2011





和平三联画  
- 巴勒斯坦国旗  
布面油画

Peace Series:  
Palestinian Flag  
Oil on Canvas  
134cm x 186cm  
2011





和平三联画  
- 以色列国旗  
布面油画

Peace Series:  
Israeli Flag  
Oil on Canvas  
134cm x 186cm  
2011





MI

NO

IN

NO

NO

NO



疯景 1  
布面油画

Crazy Scene 1  
Oil on Canvas  
160cm x 160cm  
2011





疯景 4  
布面油画

Crazy Scene 4  
Oil on Canvas  
160cm x 160cm  
2011





和平三联画  
- 阿拉法特  
布面油画

Peace Series:  
Palestinian Flag  
Oil on Canvas  
158cm x 117cm  
2011

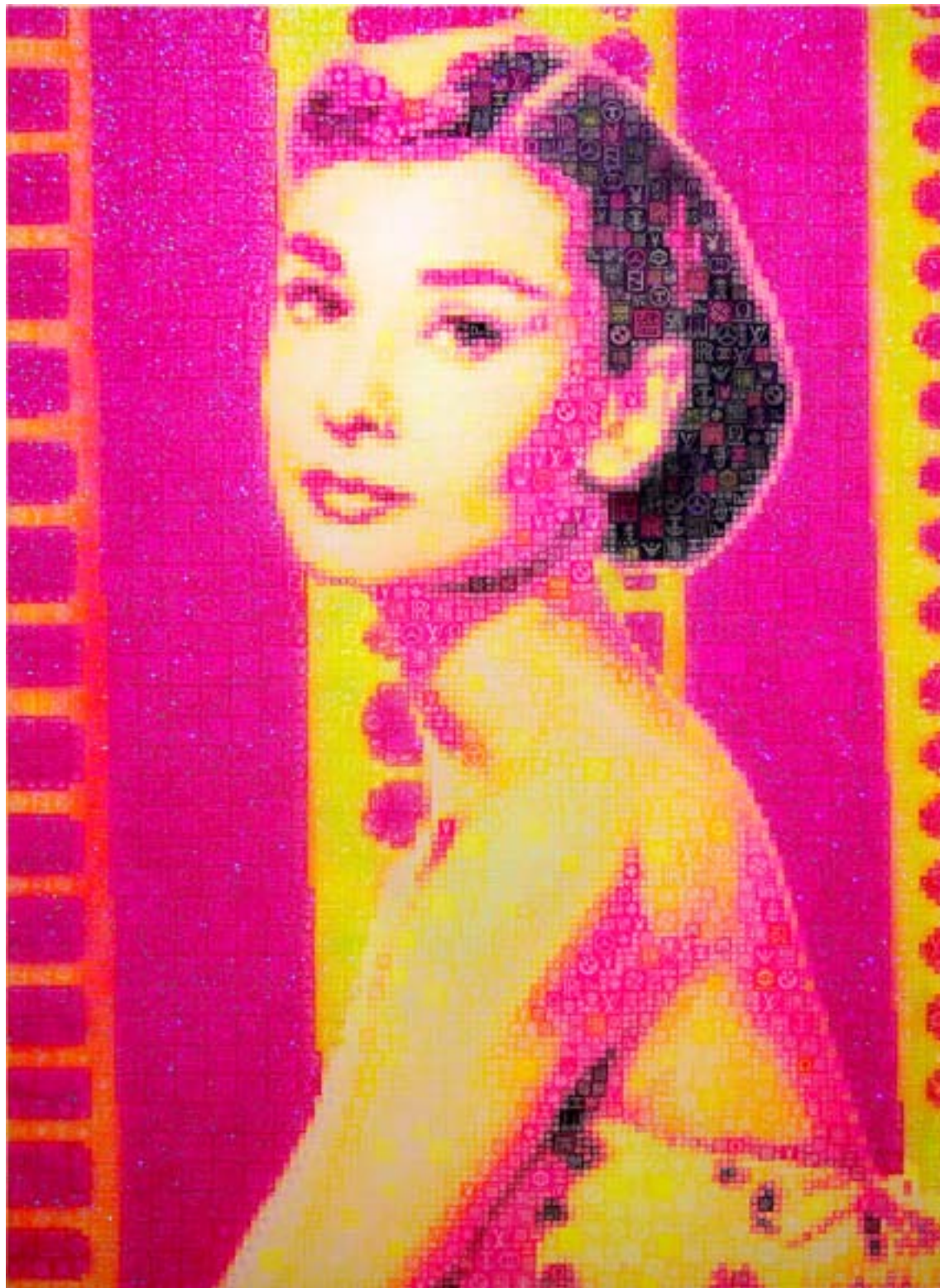






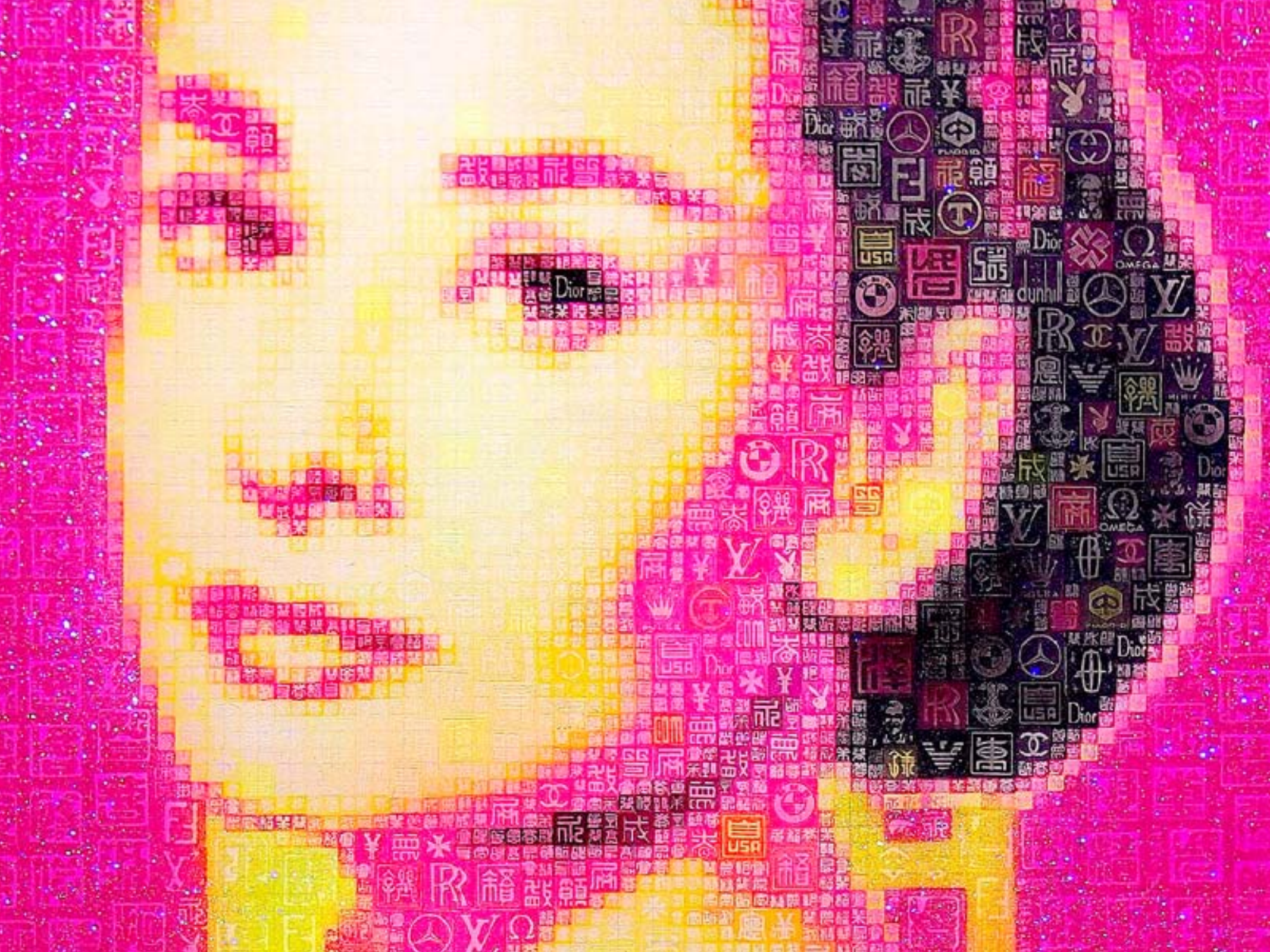
中国活字—再造偶像  
—邓丽君  
布面油画

Made in China  
-Clone Idol  
-Teresa Teng  
100cm×100cm  
2011



中国活字—再造偶像  
—赫本 2-1

Made in China  
-Clone Idol 2-1  
138cm x 100cm  
2011





中国活字—再造偶像  
—赫本 2-4  
布面油画

Made in China  
-Clone Idol 2-4  
Oil on Canvas  
138cm × 100cm  
2011

中国活字——再造偶像  
- 梦露 1  
布面油画

-Made in China-Clone Idol  
-Monroe No.1  
Oil on Canvas  
138cm x 100cm  
2011

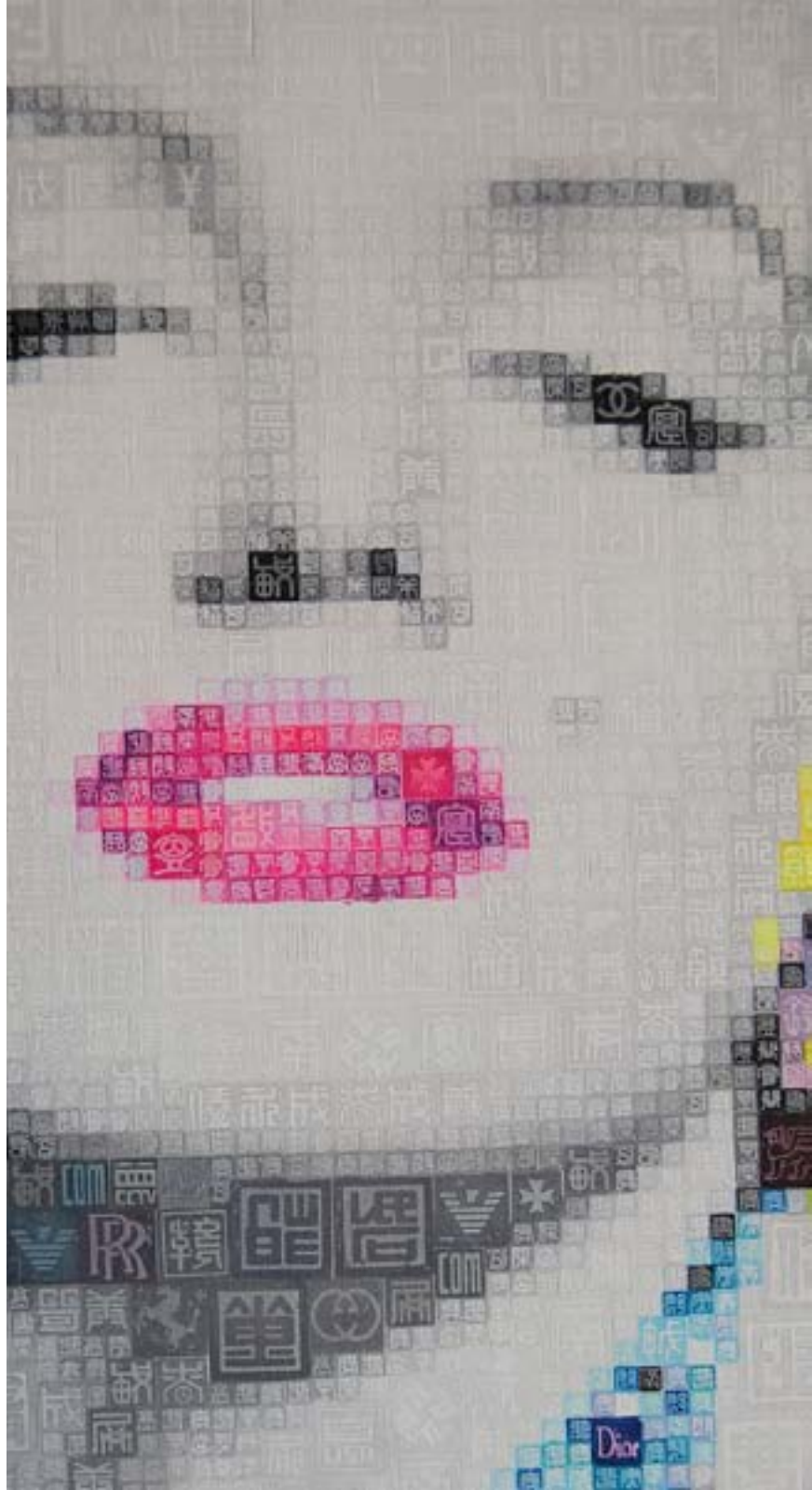


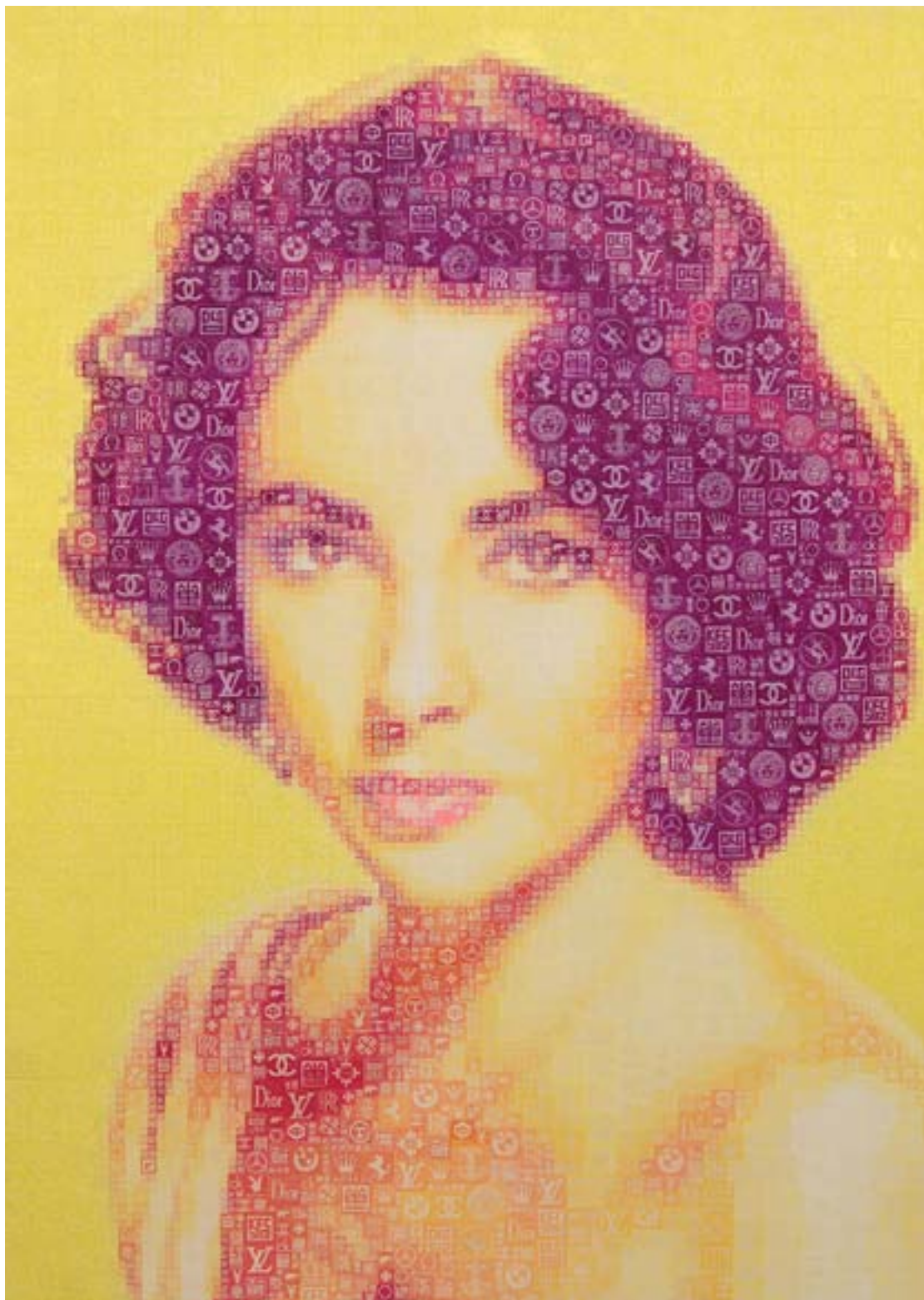
中国活字——再造偶像  
- 梦露 2  
布面油画

-Made in China-Clone Idol  
-Monroe No. 2  
Oil on Canvas  
138cm × 100cm  
2011









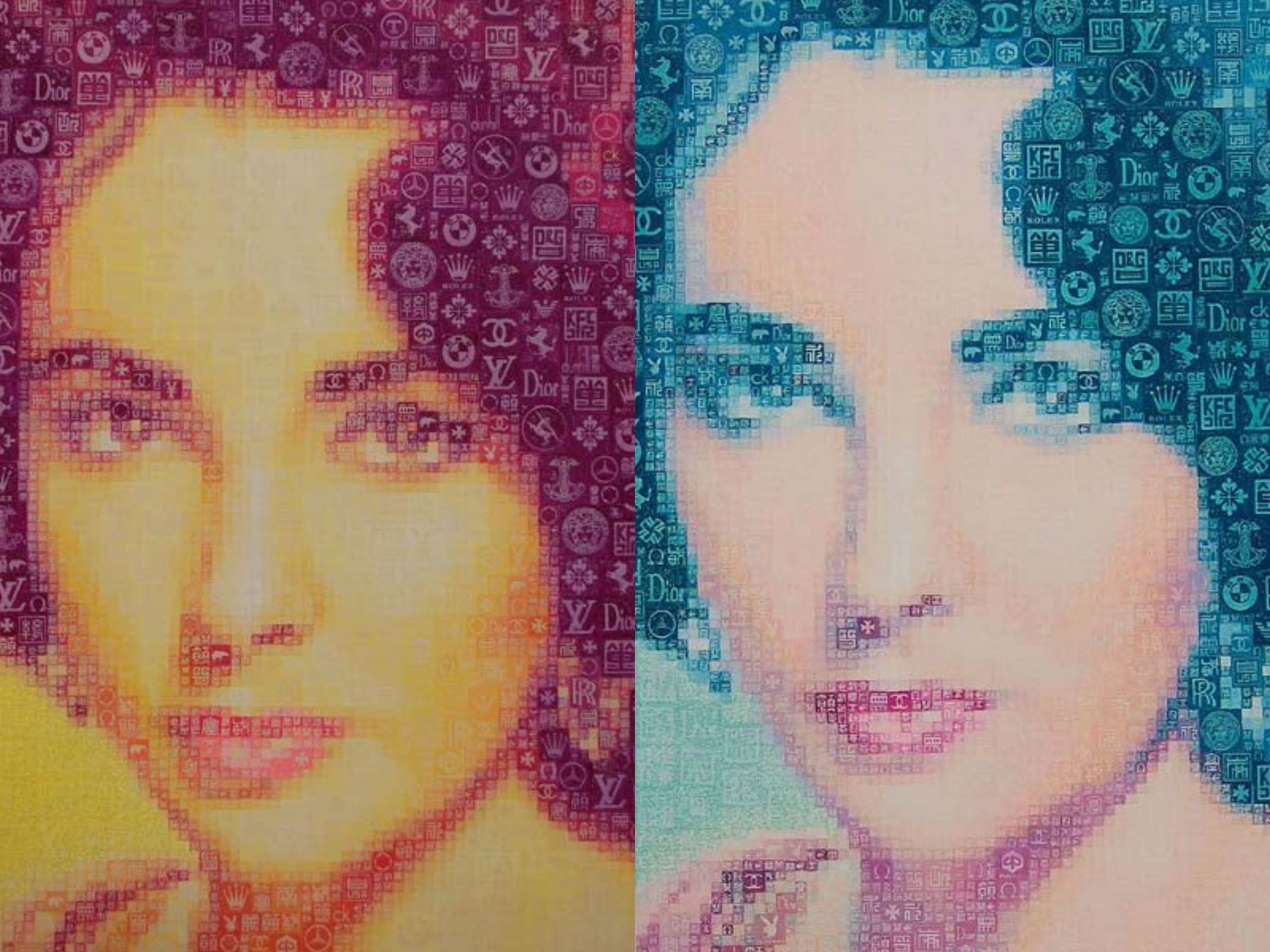
中国活字——再造偶像  
- 伊丽莎白 泰勒 1  
布面油画

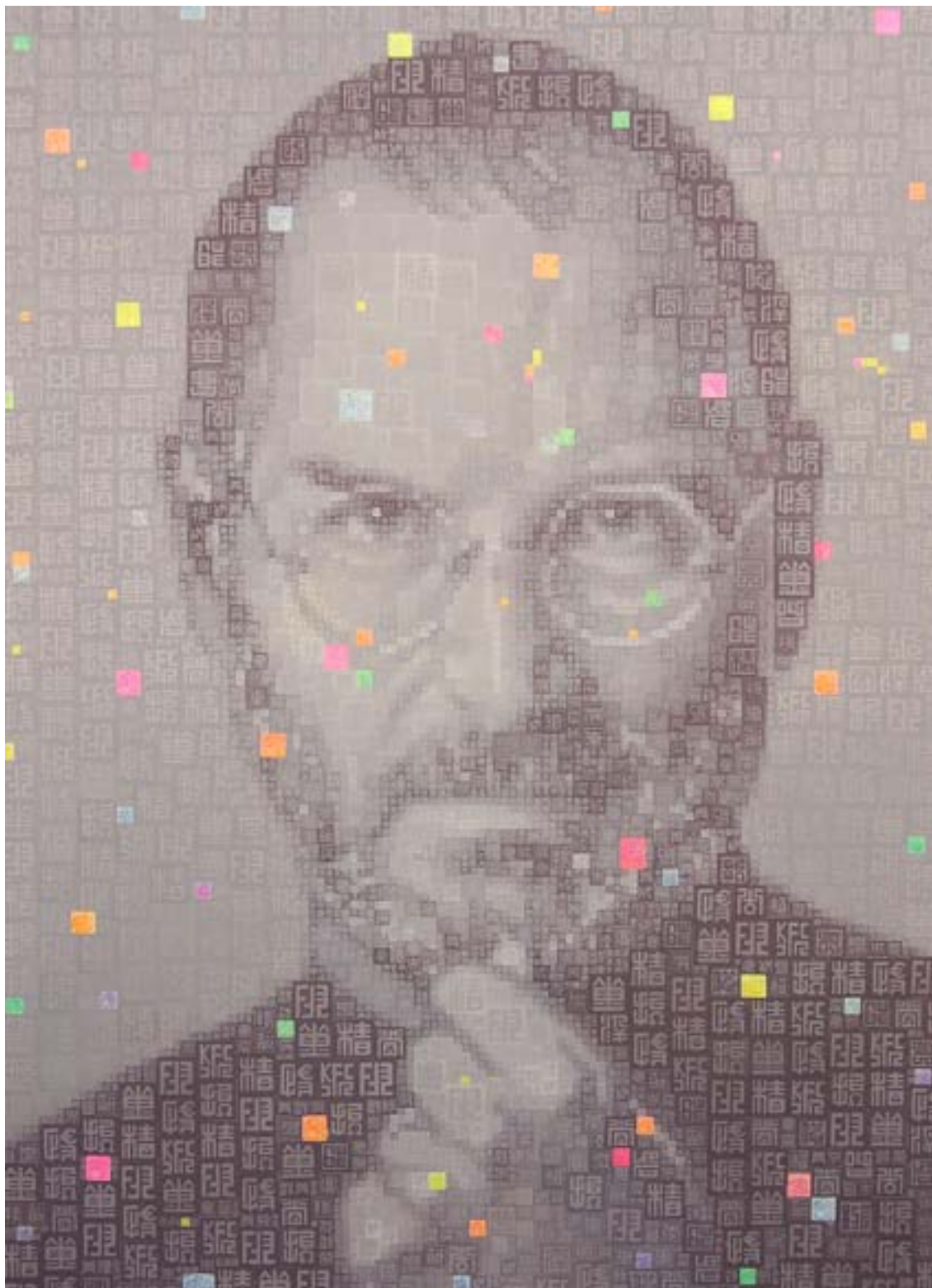
Made in China-Clone Idol  
-Elizabeth Taylor No.1  
Oil on Canvas  
138cm x 100cm  
2011



中国活字——再造偶像  
- 伊丽莎白 泰勒 2  
布面油画

Made in China-Clone Idol  
-Elizabeth Taylor No.2  
Oil on Canvas  
138cm x 100cm  
2011





中国活字——再造偶像  
- 乔布斯  
布面油画

Made in China  
-Clone Idol-Steve Jobs  
Oil on Canvas  
138cm x 100cm  
2011



中国制造  
- 联合国国旗  
布面油画

Made in China  
-Flag of UN  
Oil on Canvas  
134cm x 186cm  
2011

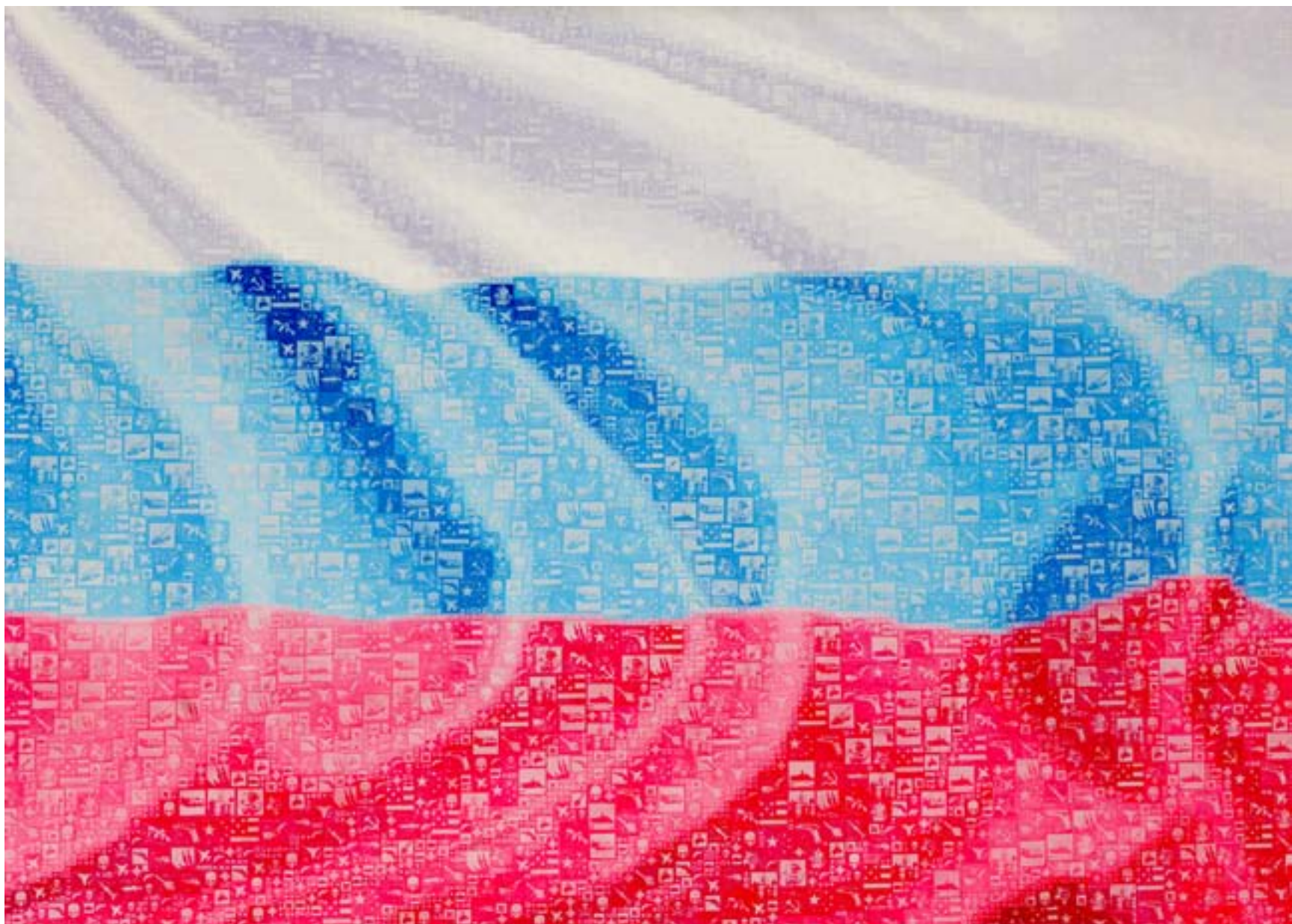






中国制造  
- 俄罗斯国旗  
布面油画

Made in China  
- Russian Flag  
Oil on Canvas  
134cm x 186cm  
2011

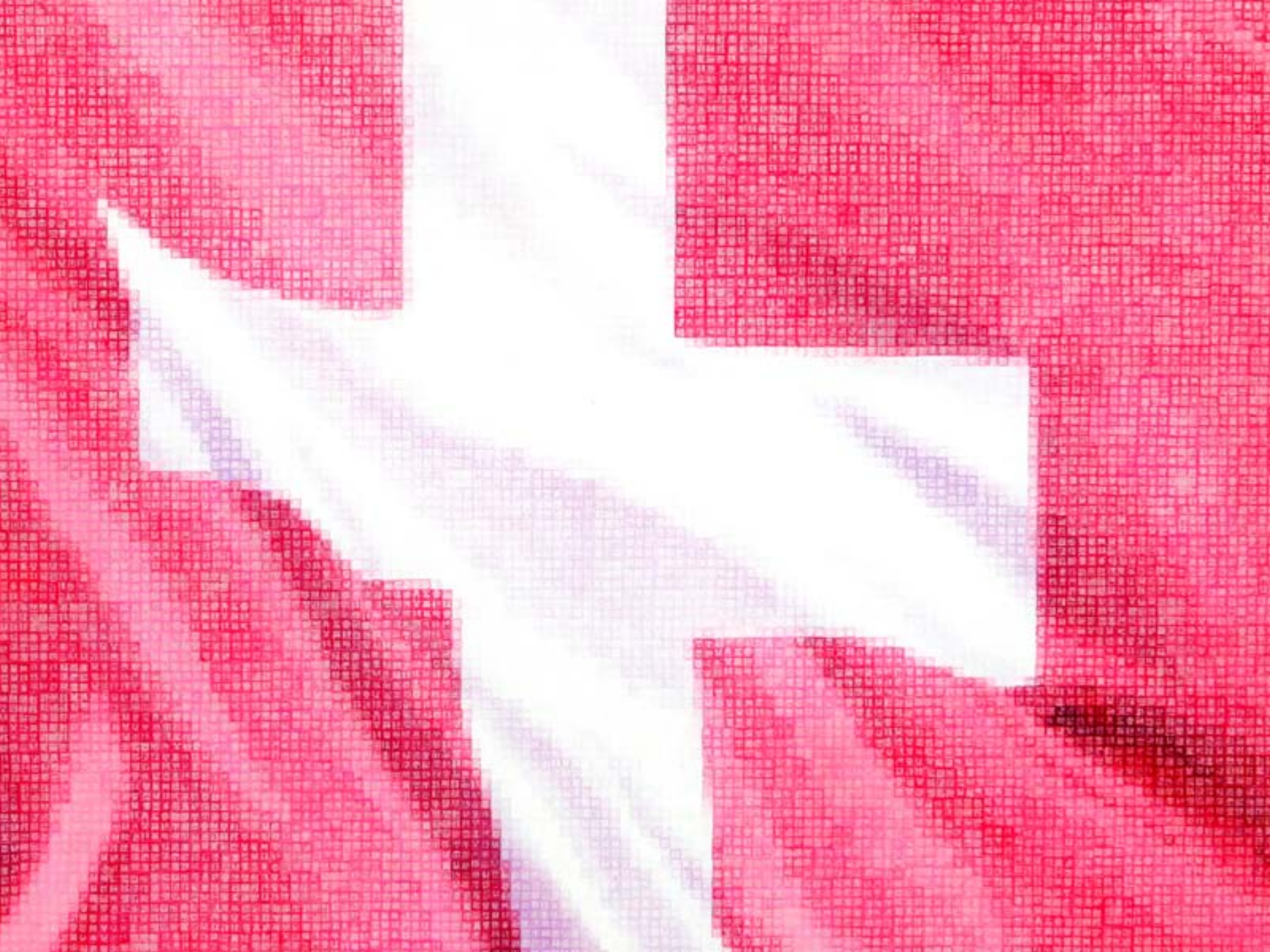




中国制造  
- 瑞士国旗  
布面油画

Made in China  
-Swiss Flag  
Oil on Canvas  
134cm x 186cm  
2011

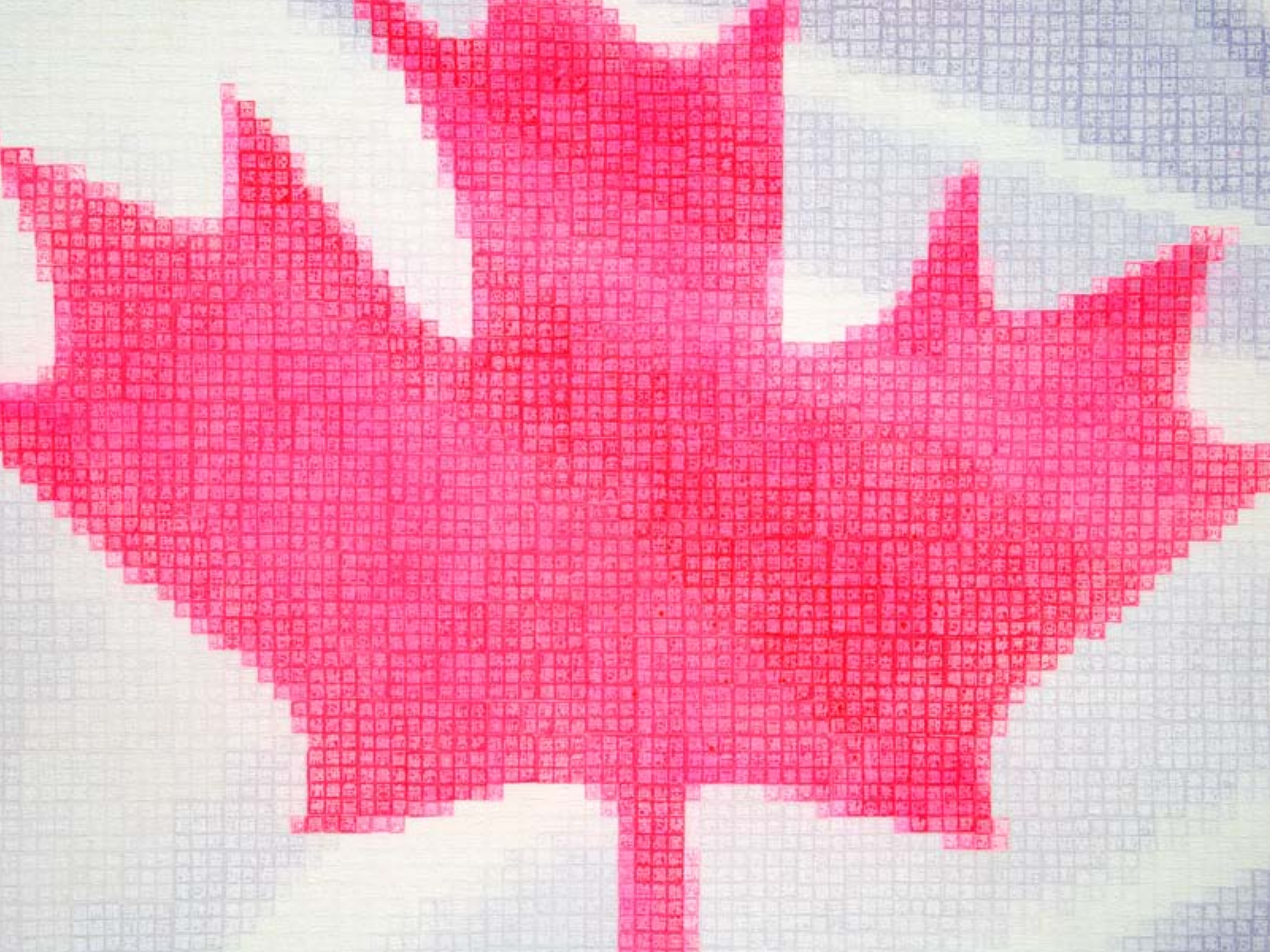




中国活字  
- 加拿大国旗  
布面油画

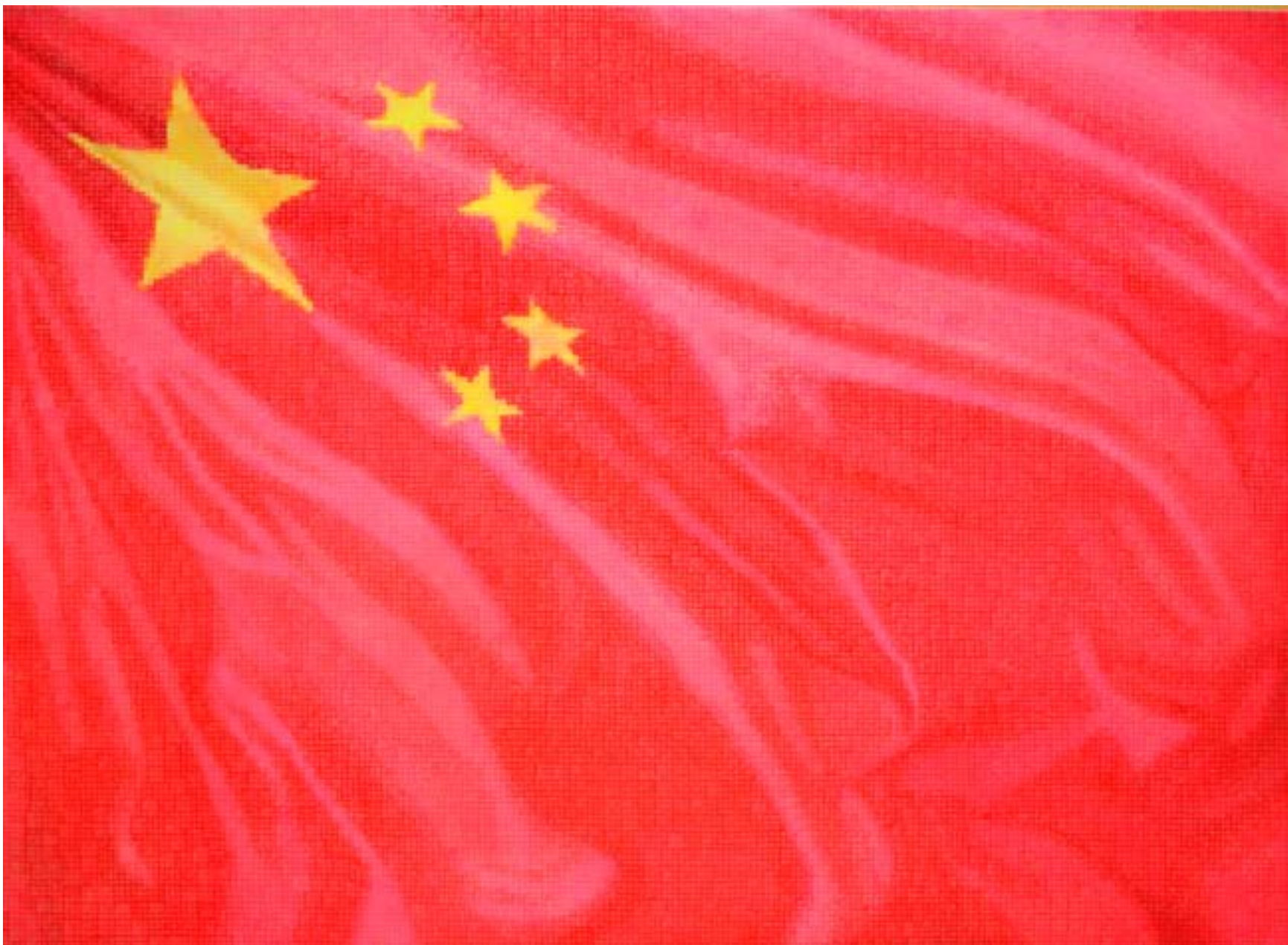
Made in China  
-Canadian Flag  
Oil on Canvas  
100cm x 150cm  
2011





中国活字  
——中国国旗  
布面油画

Made in China  
-Chinese Flag  
Oil on Canvas  
134cm x 186cm  
2011



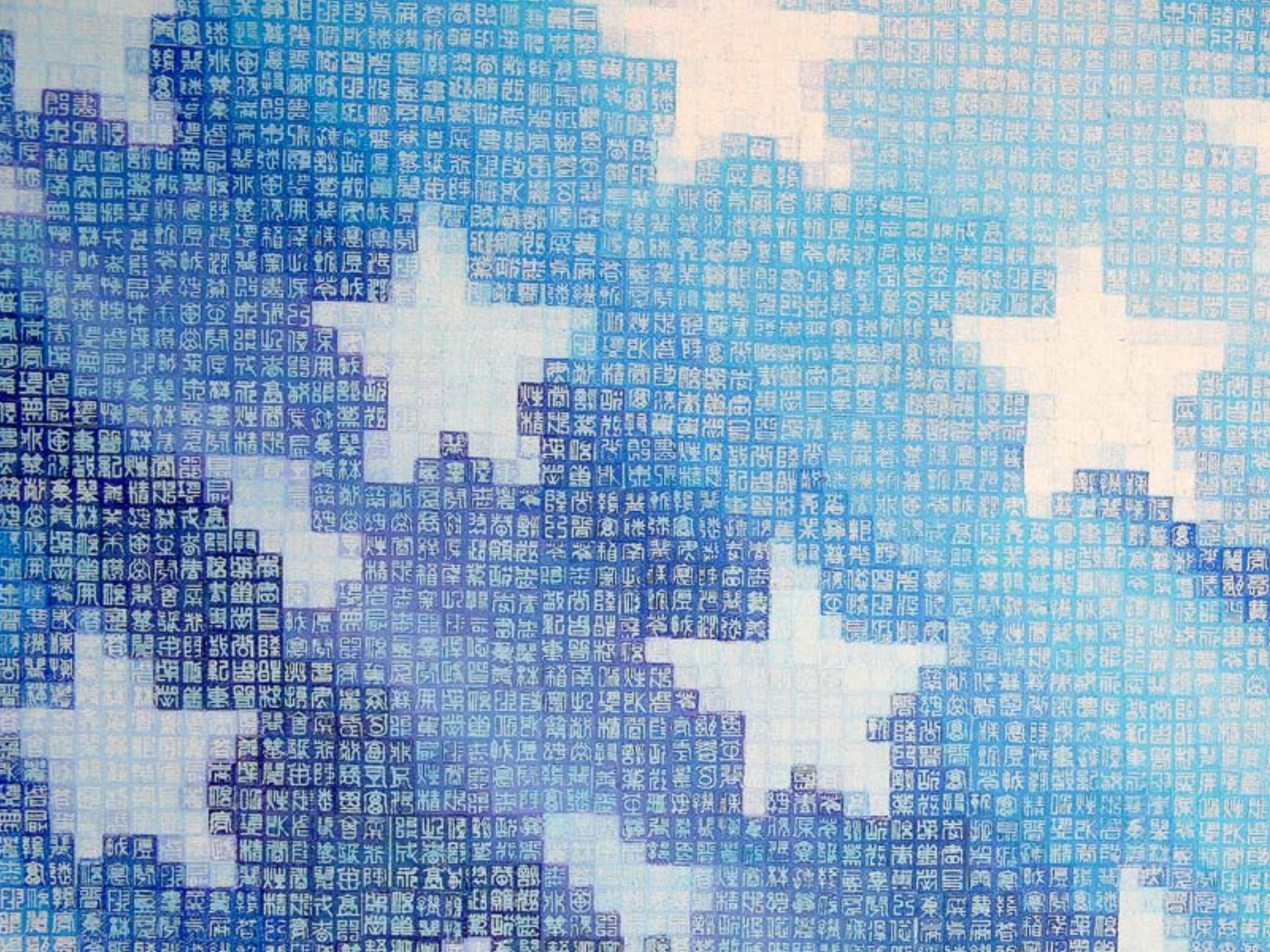




中国活字  
—美国国旗  
布面油画

Made in China  
-American Flag  
Oil on Canvas  
134cm x 186cm  
2011

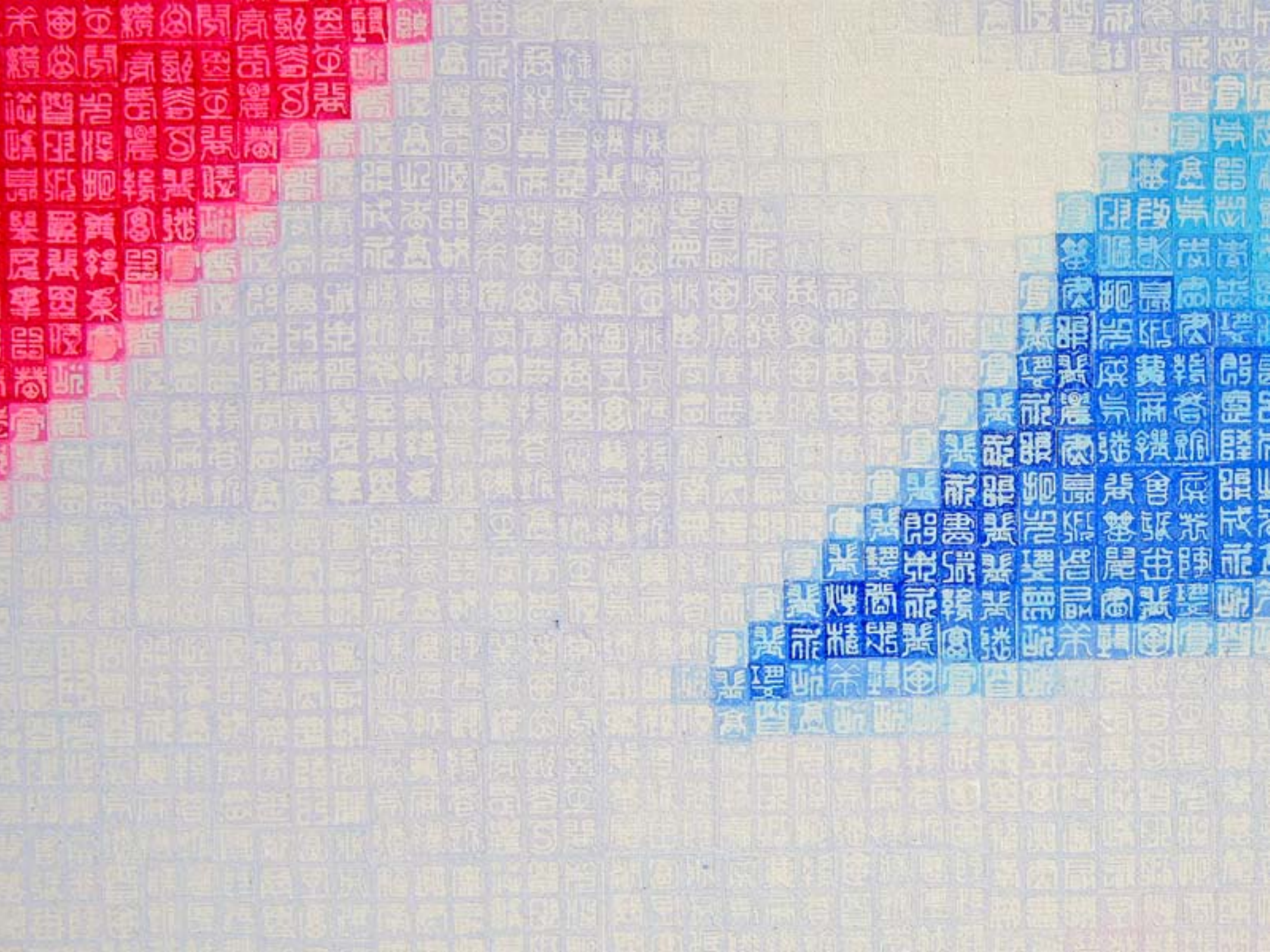




中国活字  
—英国国旗 2  
布面油画

Made in China  
-British Flag No. 2  
Oil on Canvas  
134cm × 186cm  
2011

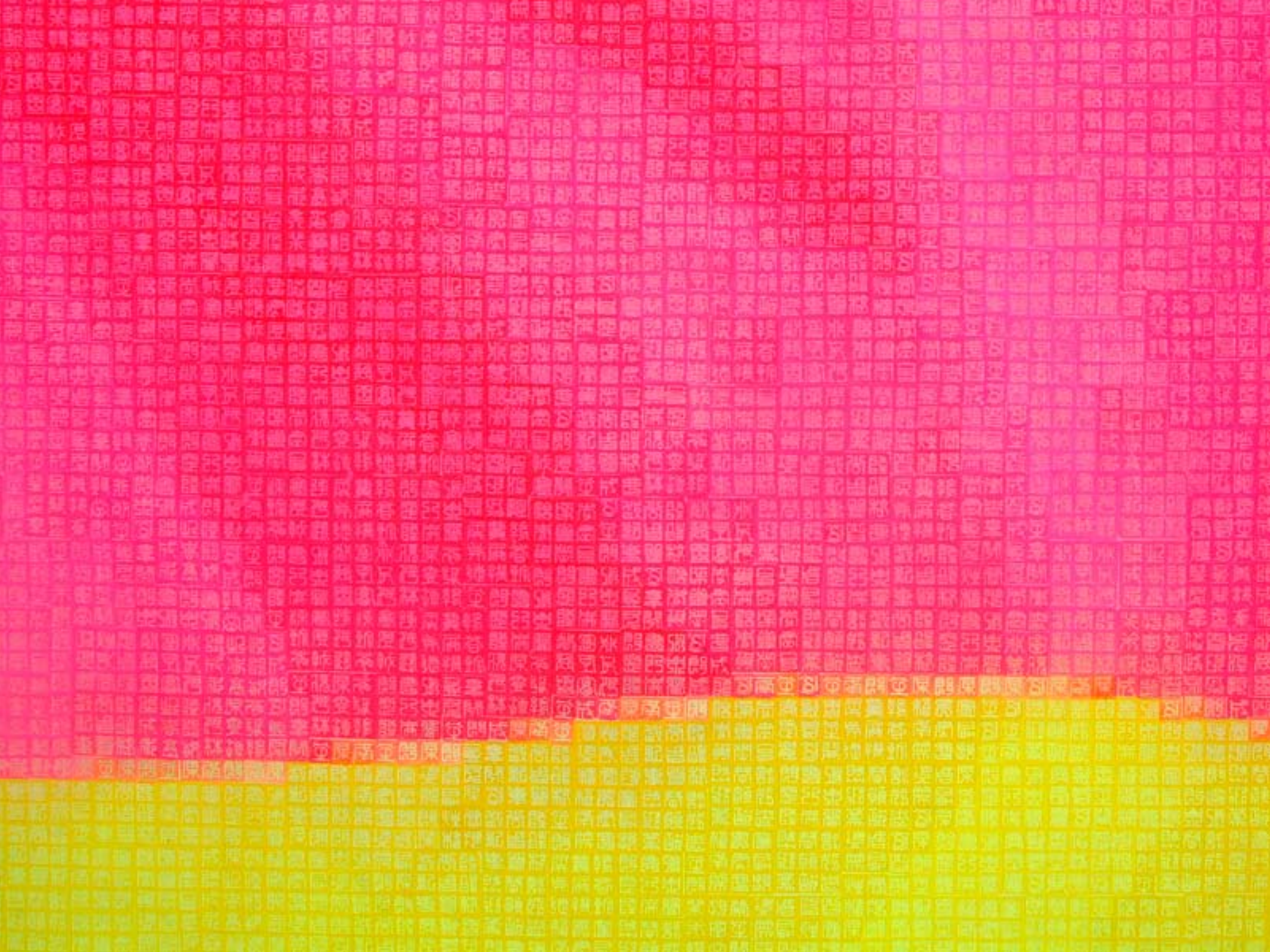




中国活字  
— 德国国旗  
布面油画

Made in China  
-German Flag  
Oil on Canvas  
134cm x 186cm  
2011

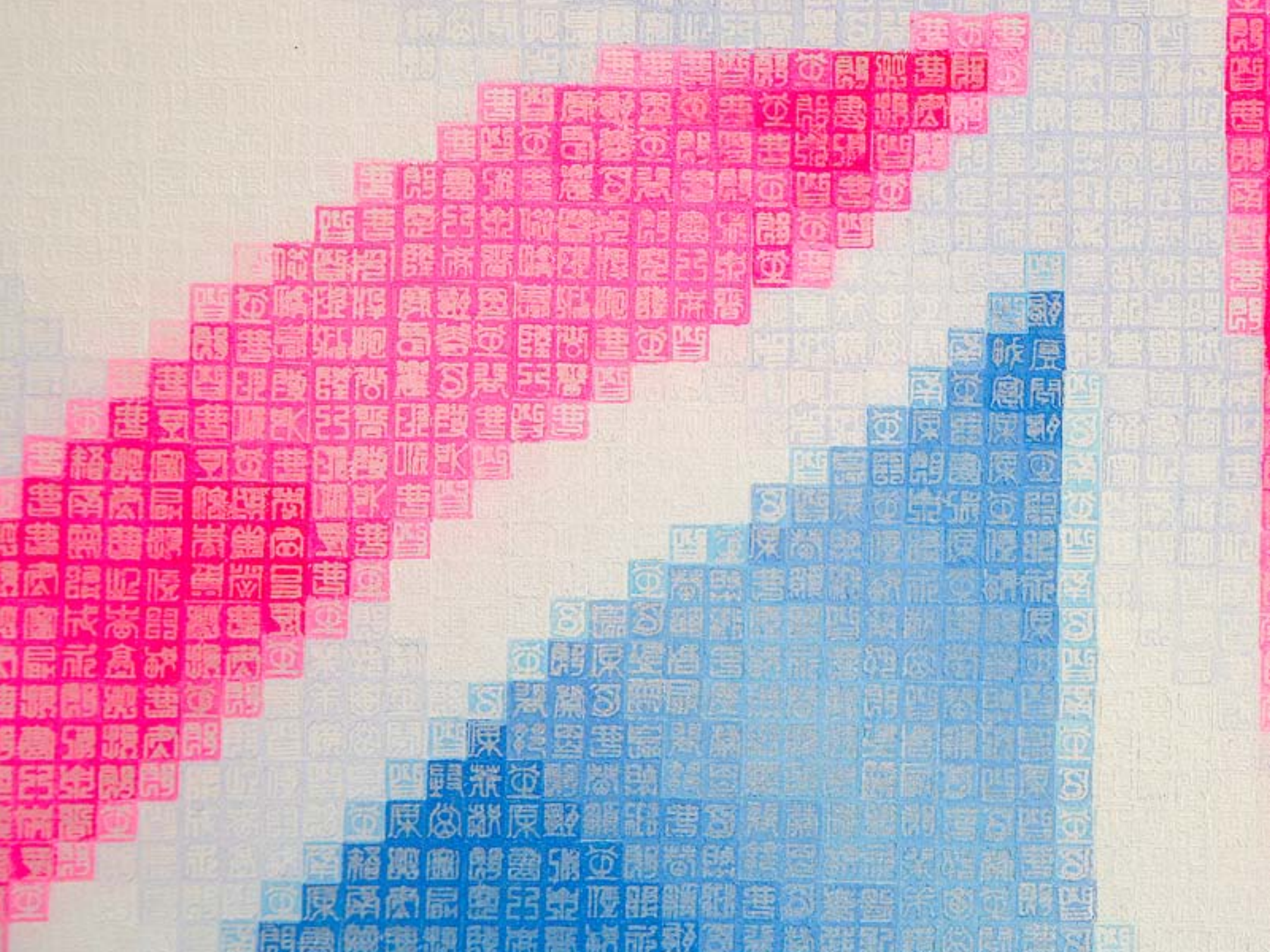






中国活字  
—澳大利亚国旗  
布面油画

Made in China  
-Australian FlagFlag  
134cm × 186cm  
Oil on Canvas  
2011

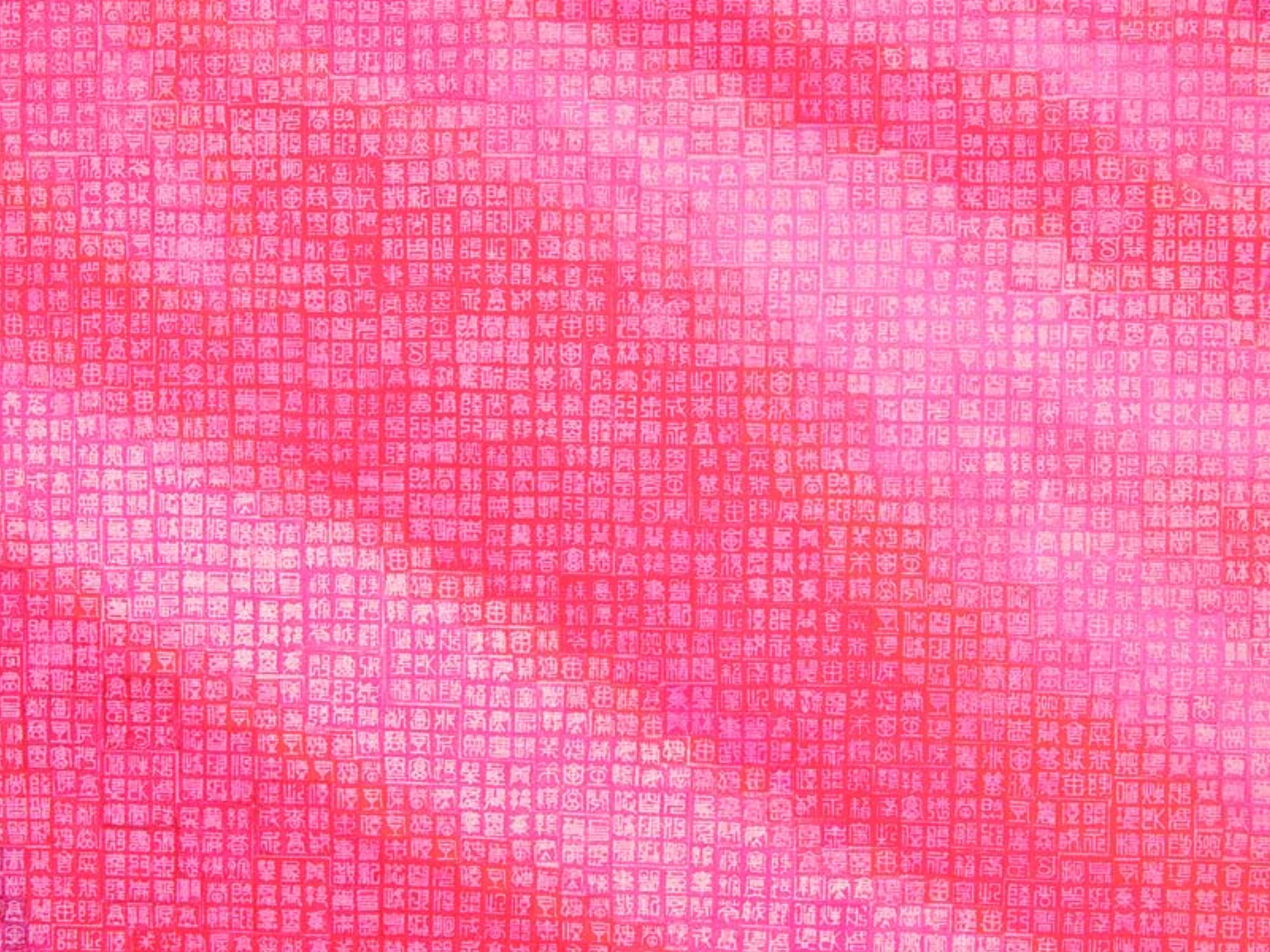




中国活字  
—法国国旗  
布面油画

Made in China  
-French Flag  
Oil on Canvas  
134cm × 186cm  
2011

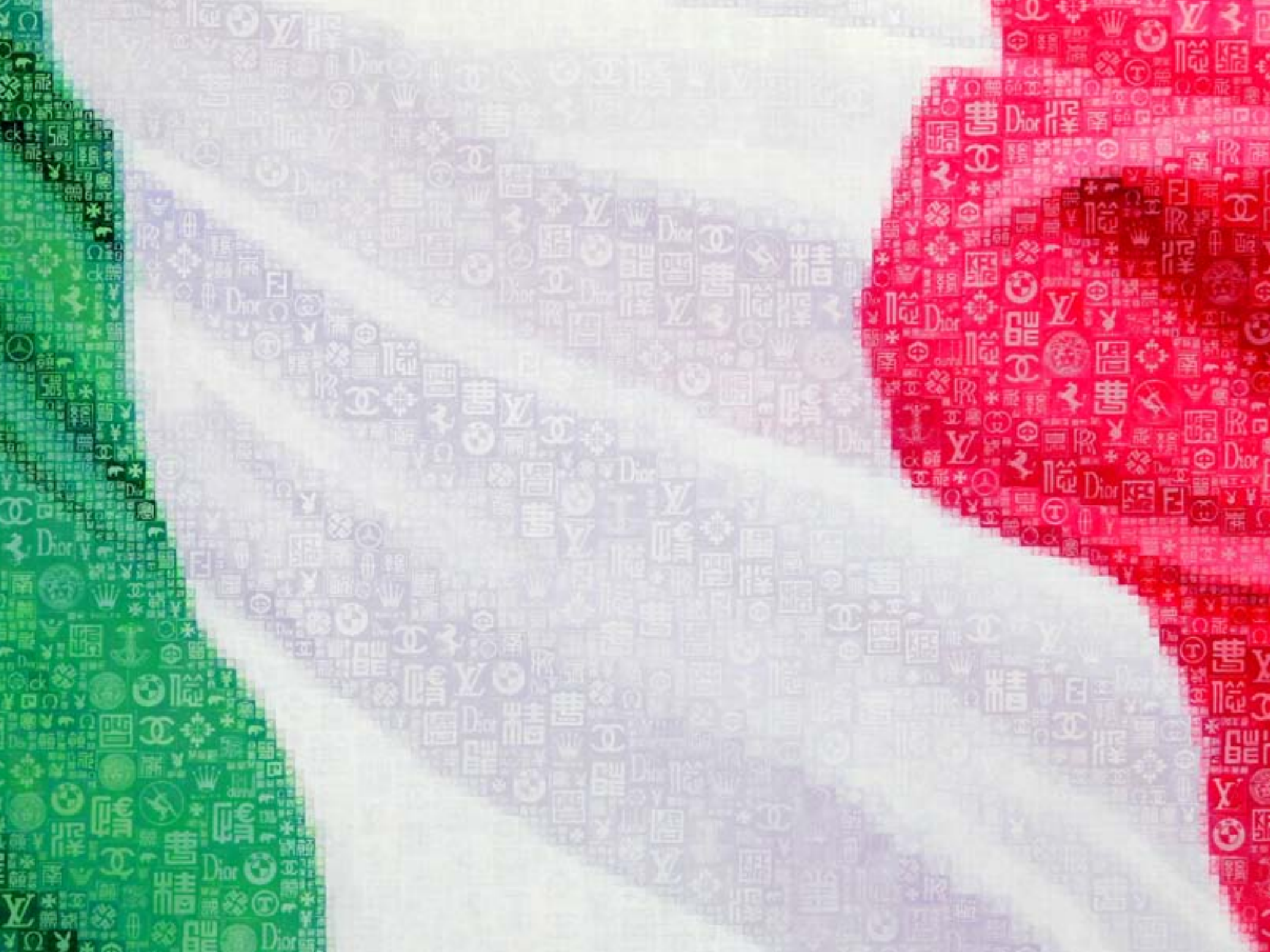




中国制造  
- 意大利国旗  
布面油画

Made in China  
-Italian Flag  
Oil on Canvas  
134cm x 186cm  
2011





中国制造  
- 古巴国旗  
布面油画

Made in China  
-Cuban Flag  
Oil on Canvas  
134cm x 186cm  
2011

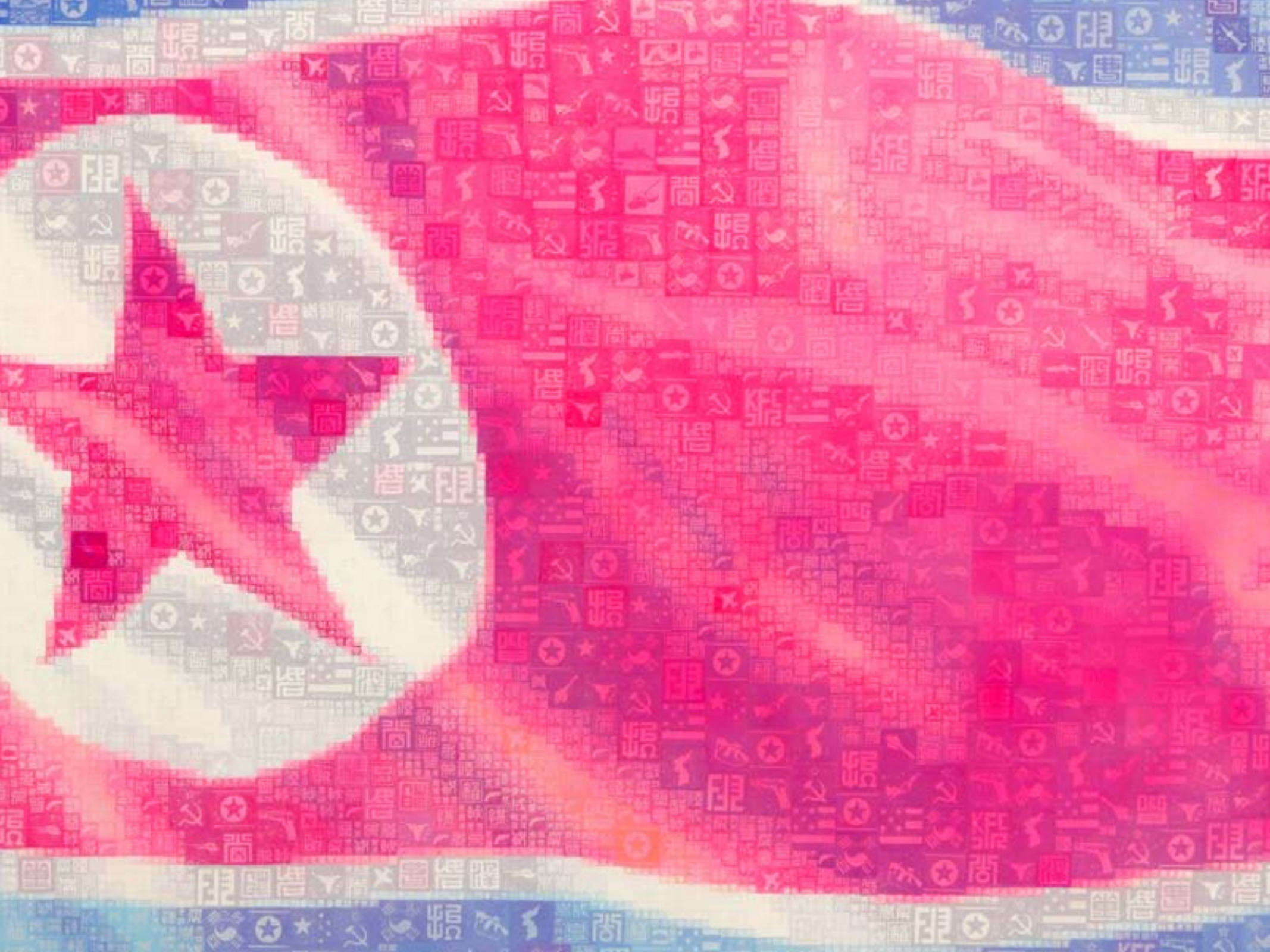




中国制造  
- 朝鲜国旗  
布面油画

Made in China  
- Flag of  
North Korea  
Oil on Canvas  
134cm x 186cm  
2011







中国制造  
- 韩国国旗  
布面油画

Made in China  
-Korean Flag  
Oil on Canvas  
100cm × 150cm  
2011

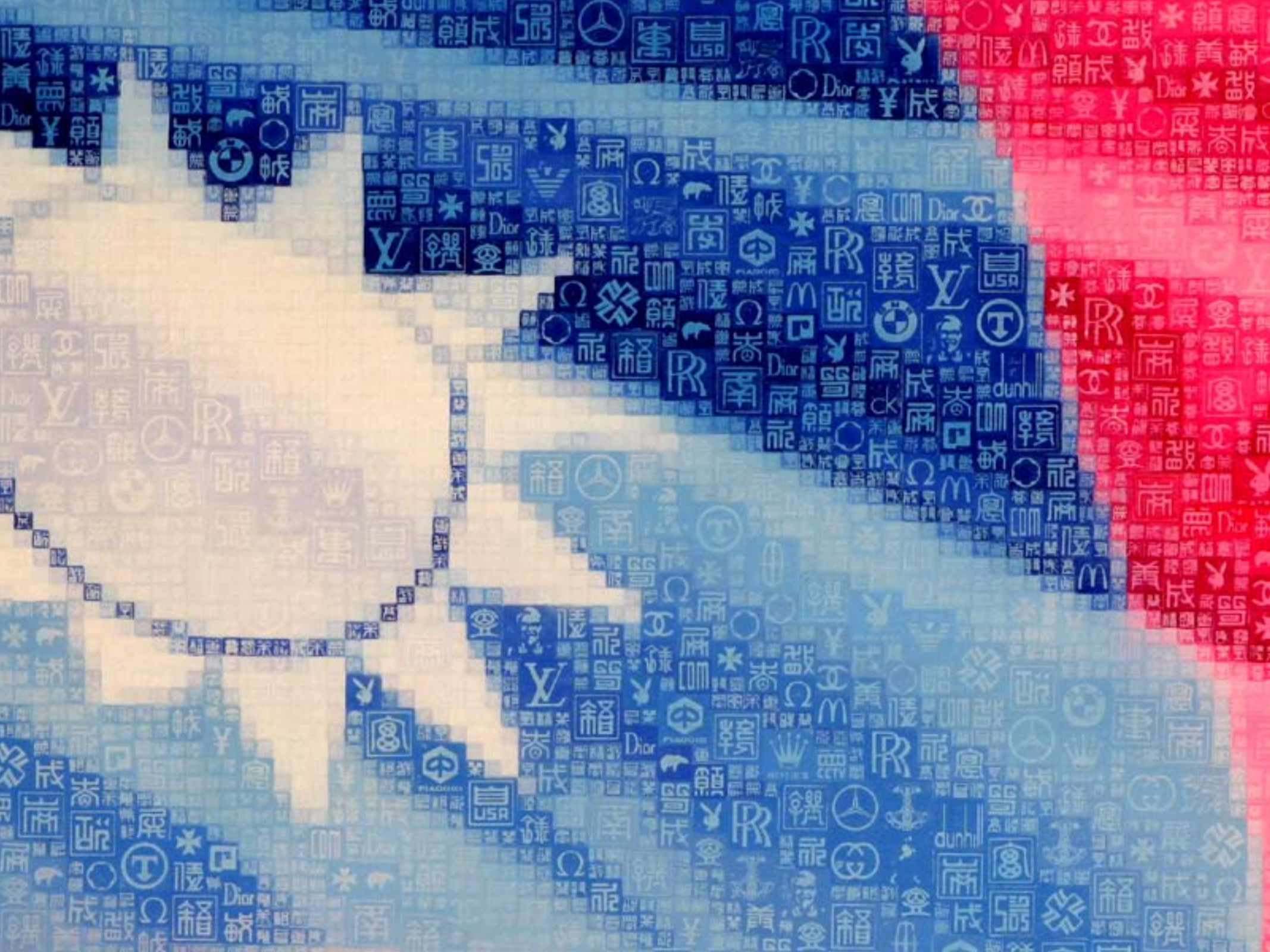




中国制造  
- 台湾国旗  
布面油画

Made in China  
- Taiwanese Flag  
100cm x 150cm  
Oil on Canvas  
2011

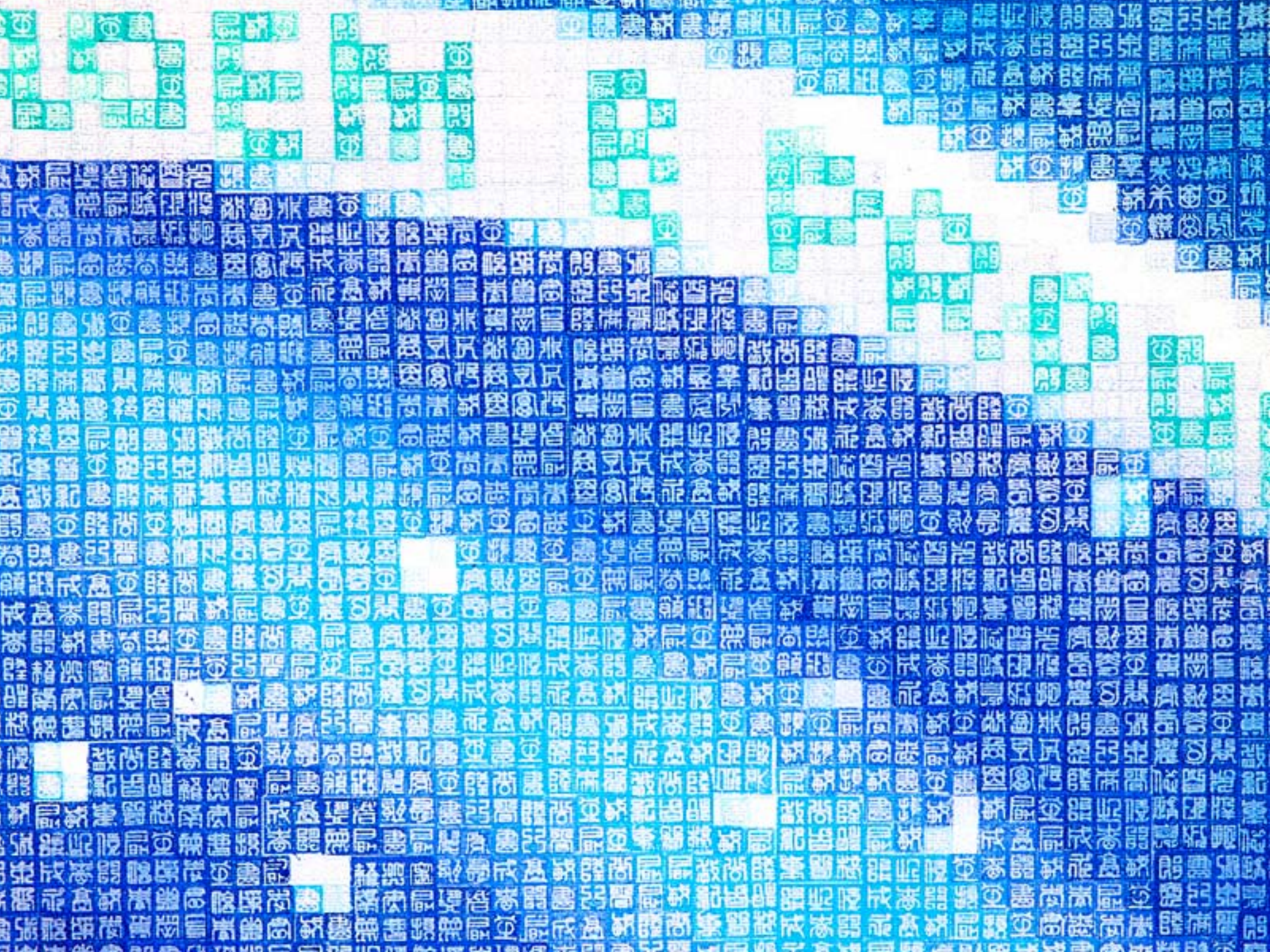




中国活字  
- 巴西国旗  
布面油画

Made in China  
-Brazilian Flag  
Oil on Canvas  
134cm x 186cm  
2012





中国活字  
- 南非国旗  
布面油画

Made in China  
-Flag of  
South Africa  
Oil on Canvas  
134cm x 186cm  
2012



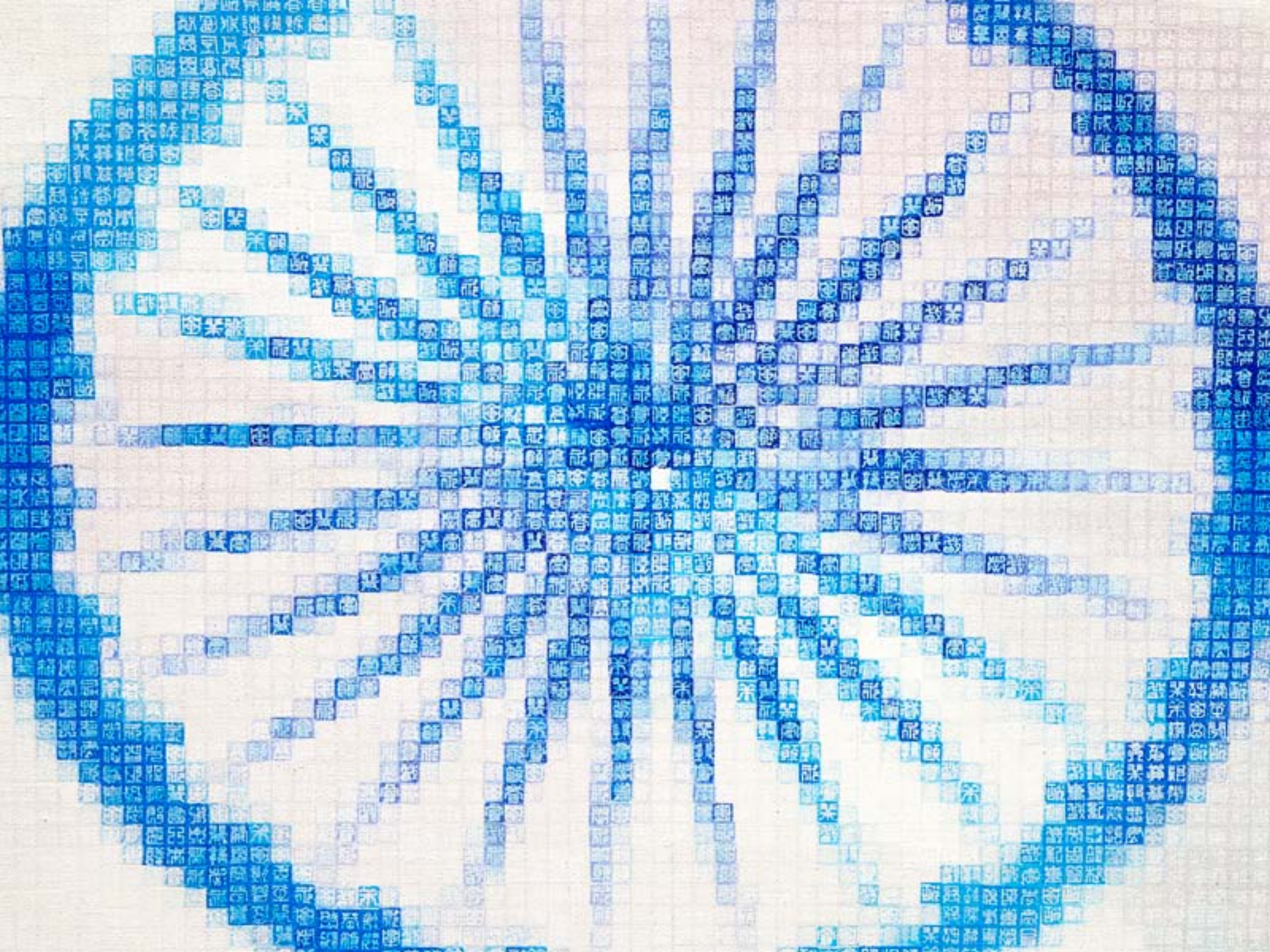




中国活字  
- 印度国旗  
布面油画

Made in China  
-Flag of India  
Oil on Canvas  
134cm x 186cm  
2012

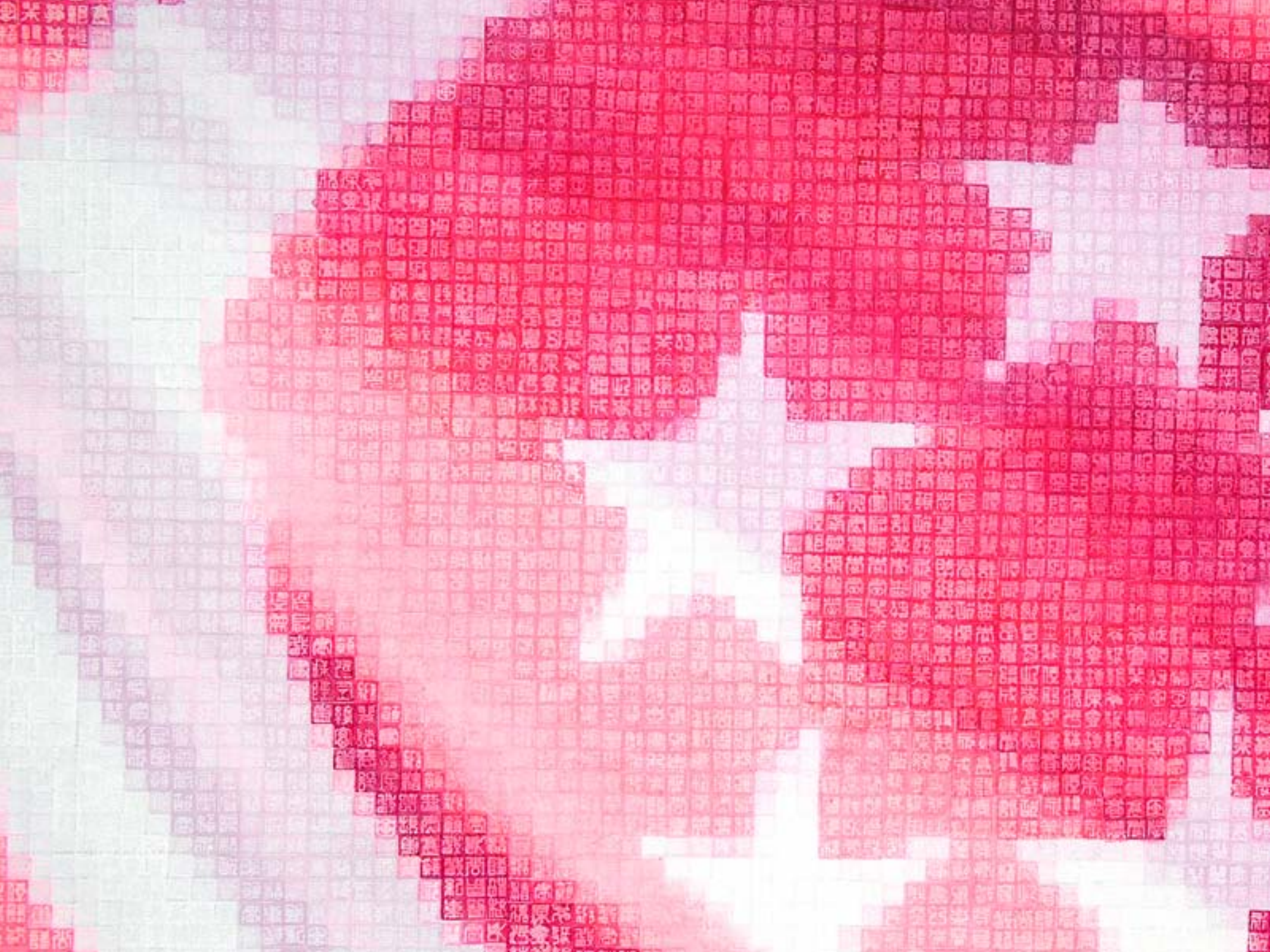




中国活字  
- 新加坡国旗  
布面油画

Made in China  
-Flag of  
Singapore  
134cm x 186cm  
Oil on Canvas  
2012





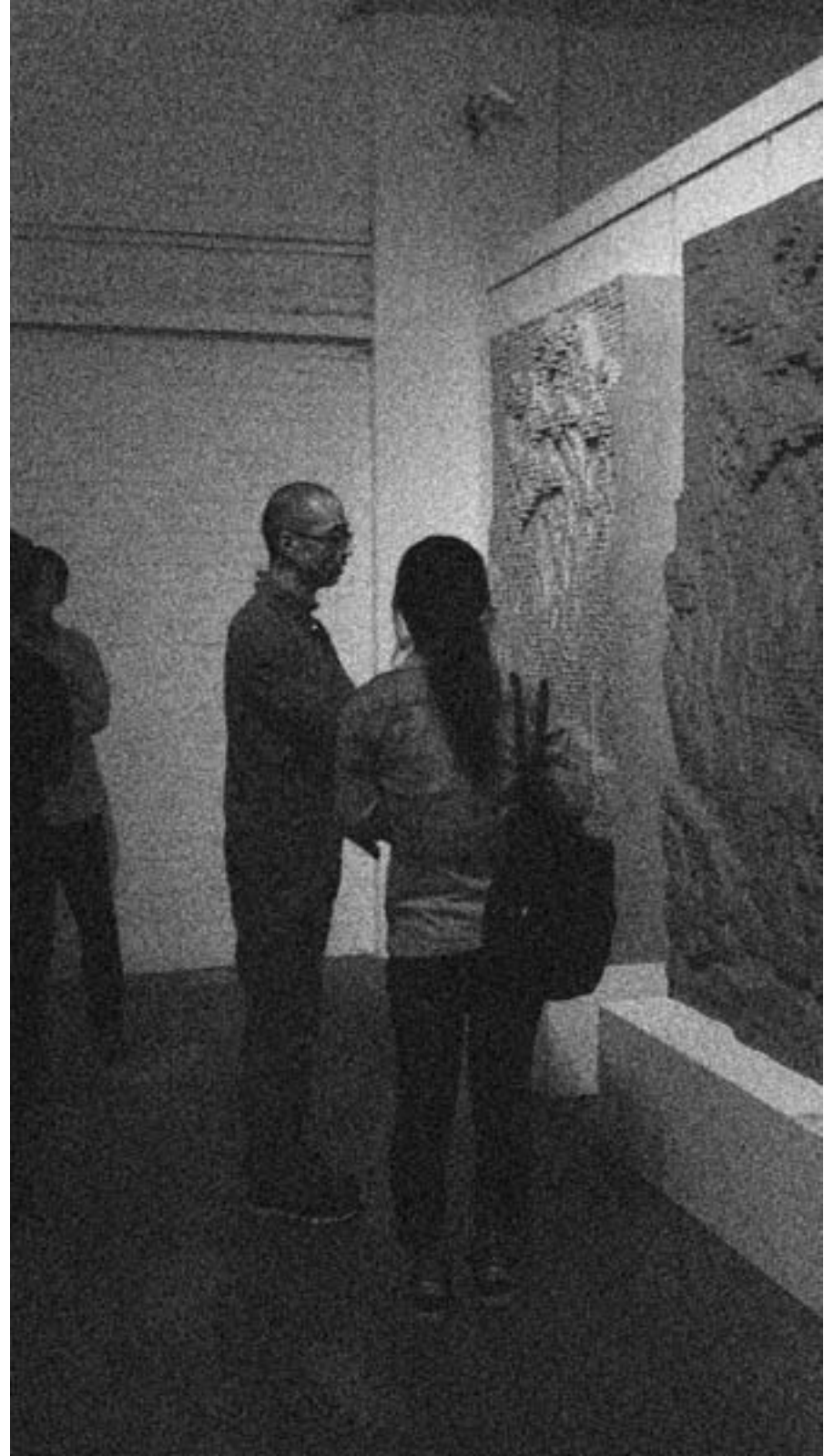
中国活字  
- 香港国旗  
布面油画

-Made in China  
Flag of  
Hong Kong  
134cm x 186cm  
Oil on Canvas  
2012





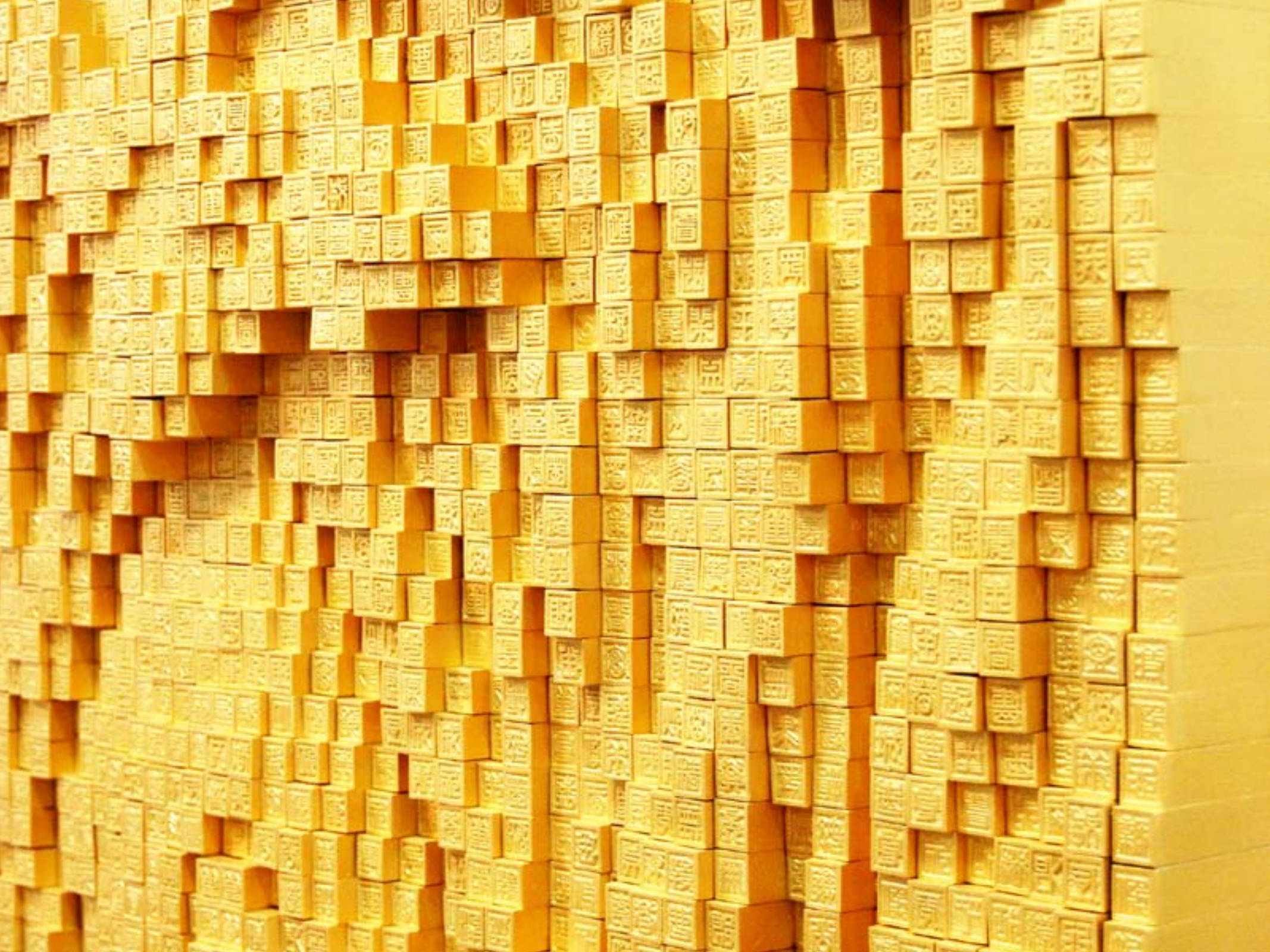






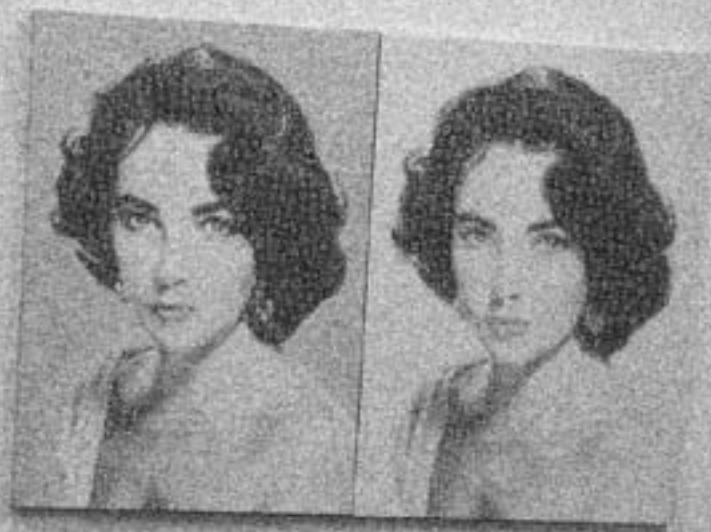
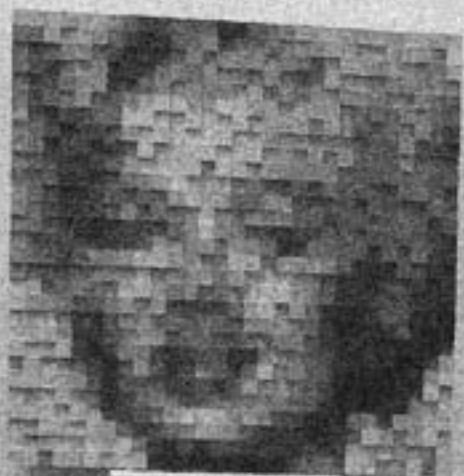


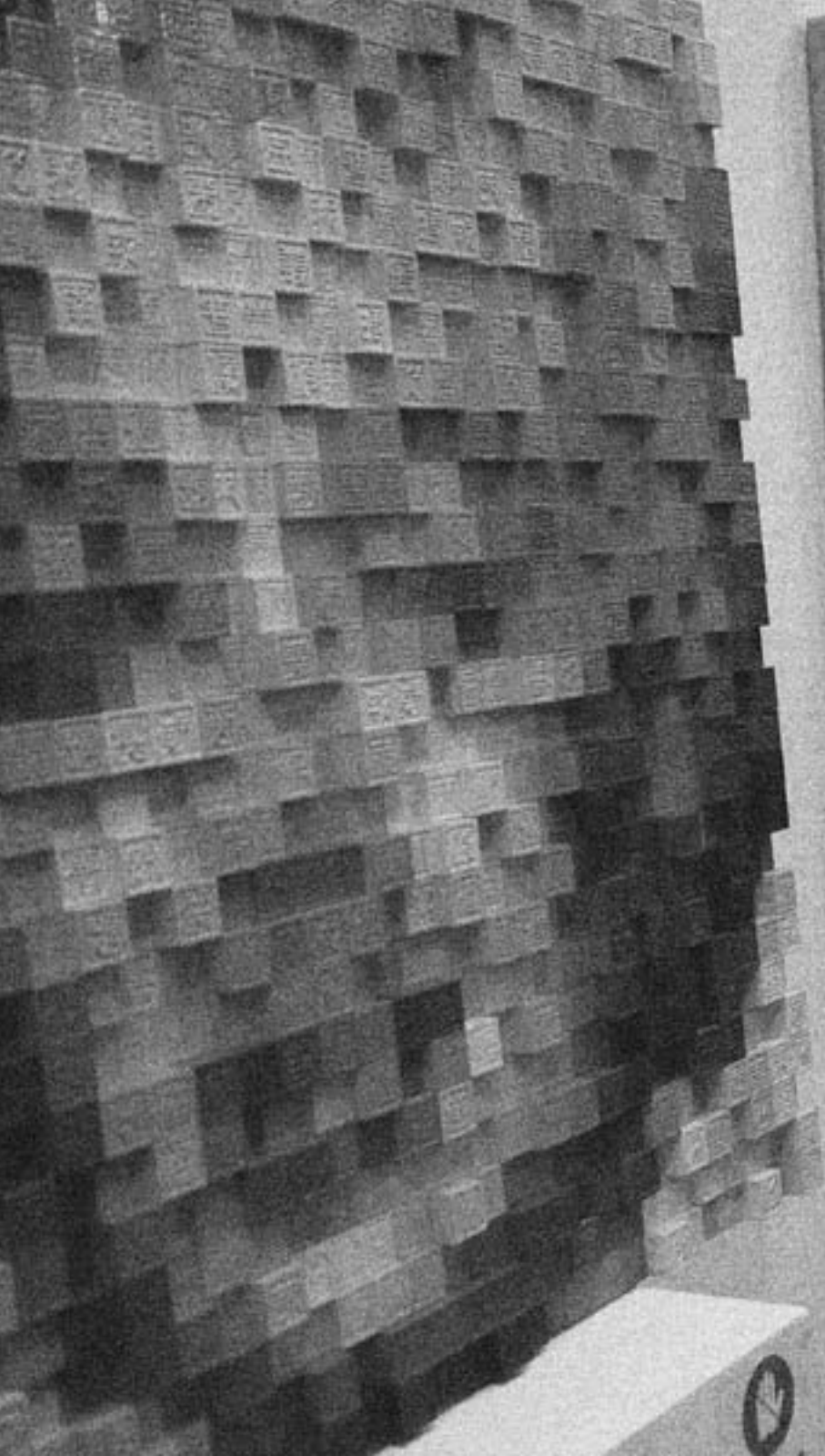
溪山行旅图

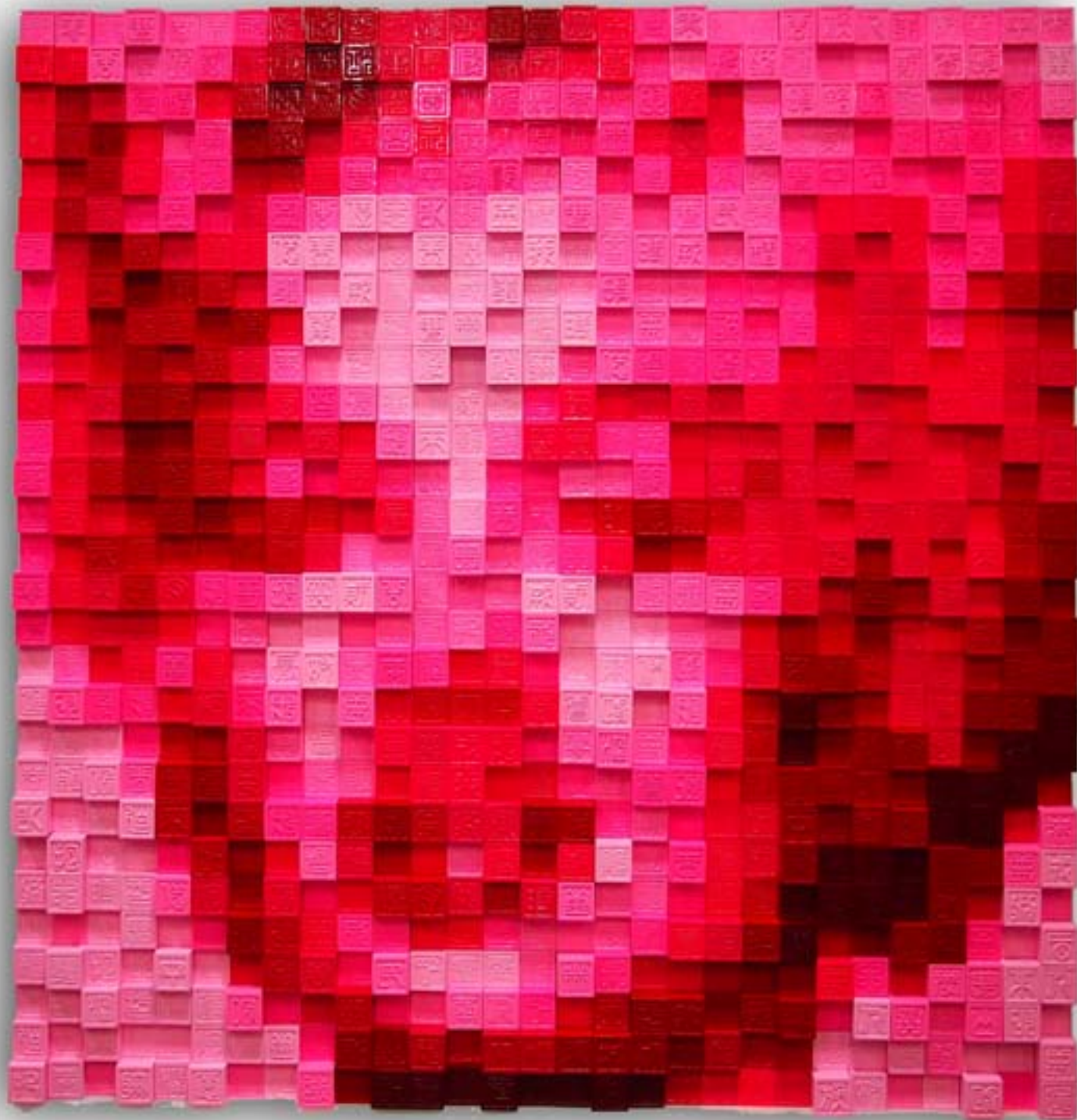


朱逸清  
Zhu Yiqing

薛永军  
Xue Yongjun

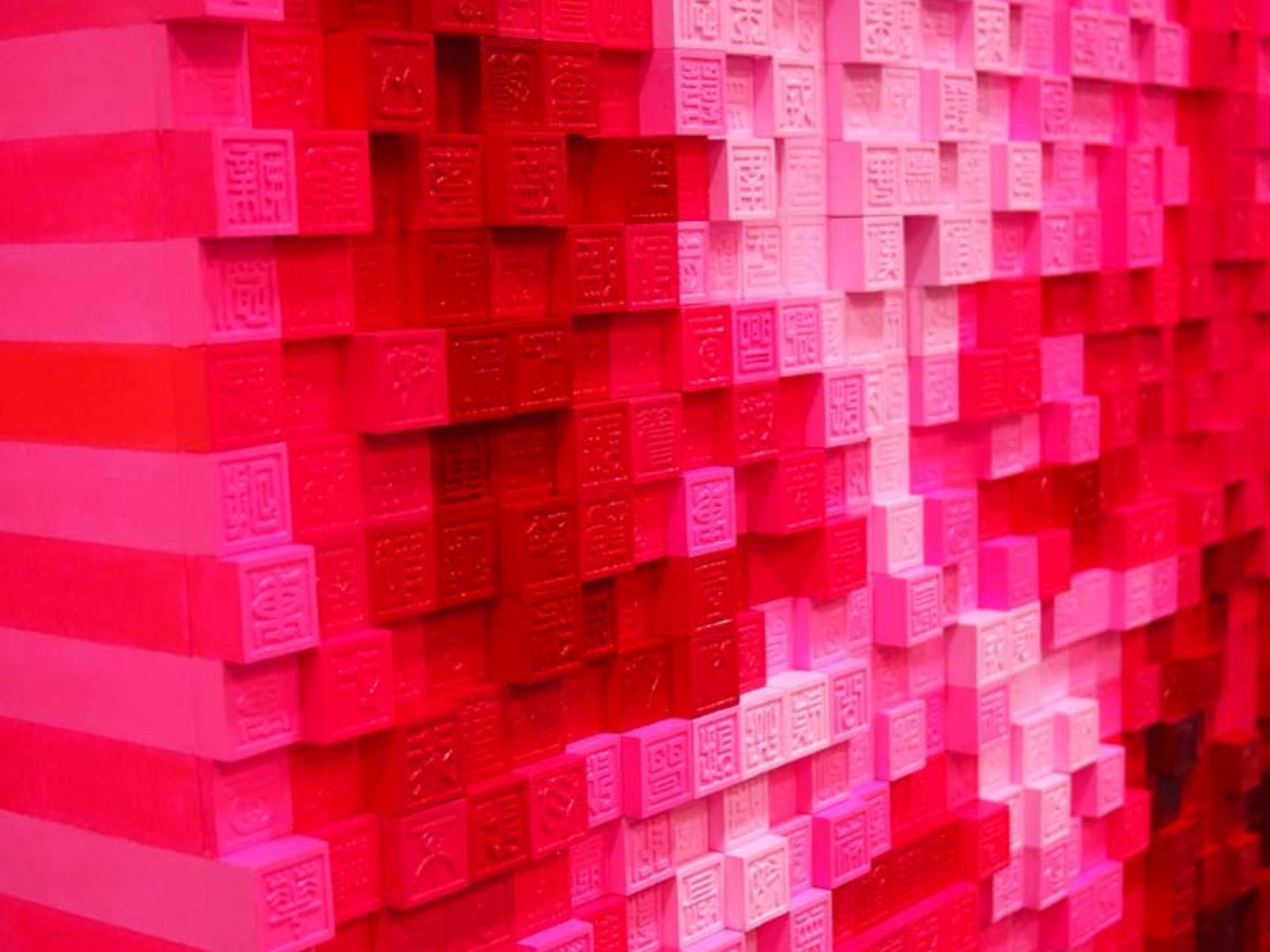






中国印  
—梦露  
木雕

116cm x 116cm x 18cm  
Wood  
2011





中国印  
—梦露  
木雕

Chinese Seal  
-Monroe  
82cm x 82cm x 13cm  
Wood  
2012





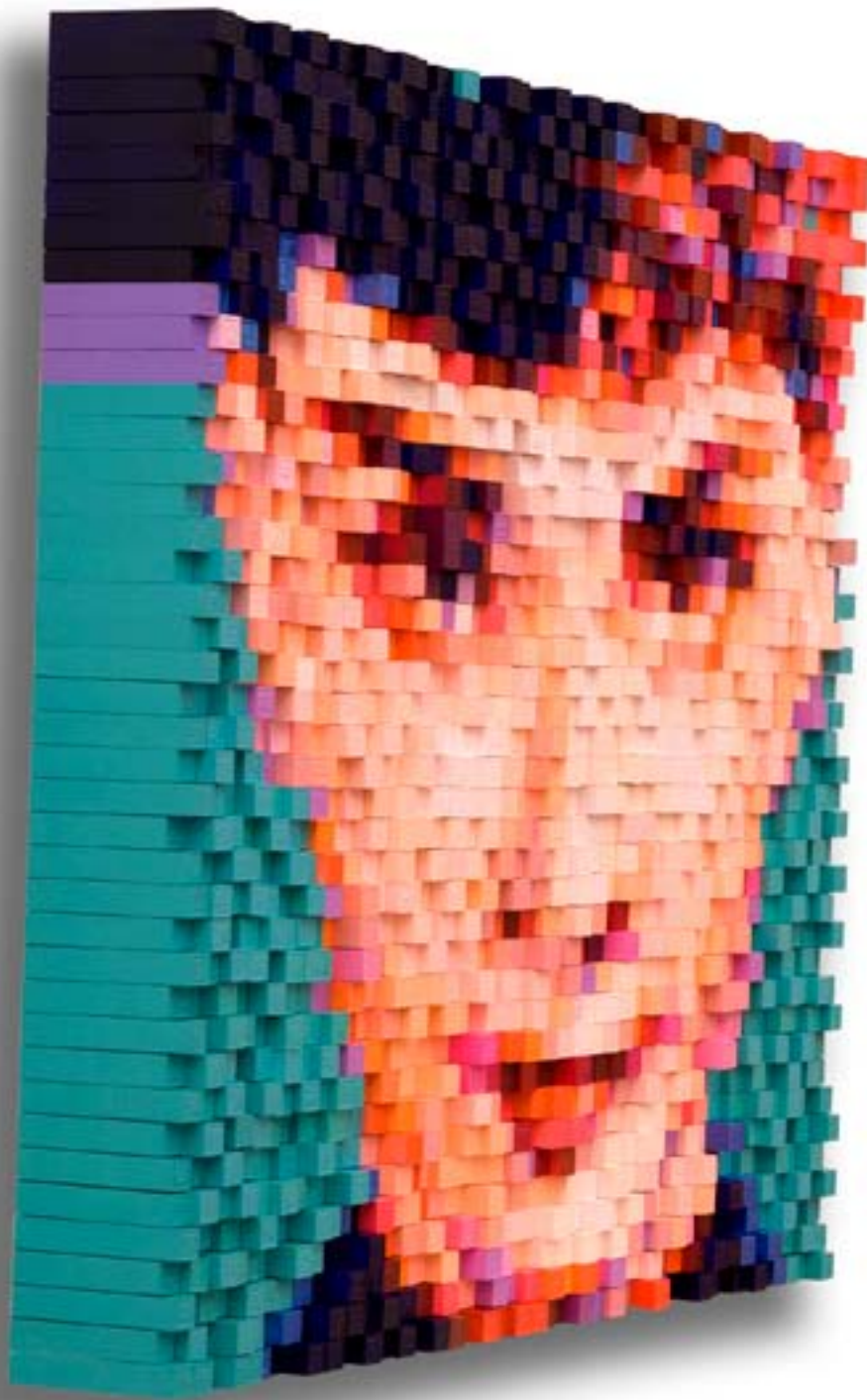






中国印  
- 赫本  
木雕

Chinese Seal  
-Audrey Hepburn  
82cm x 82cm x 12cm  
Wood  
2012

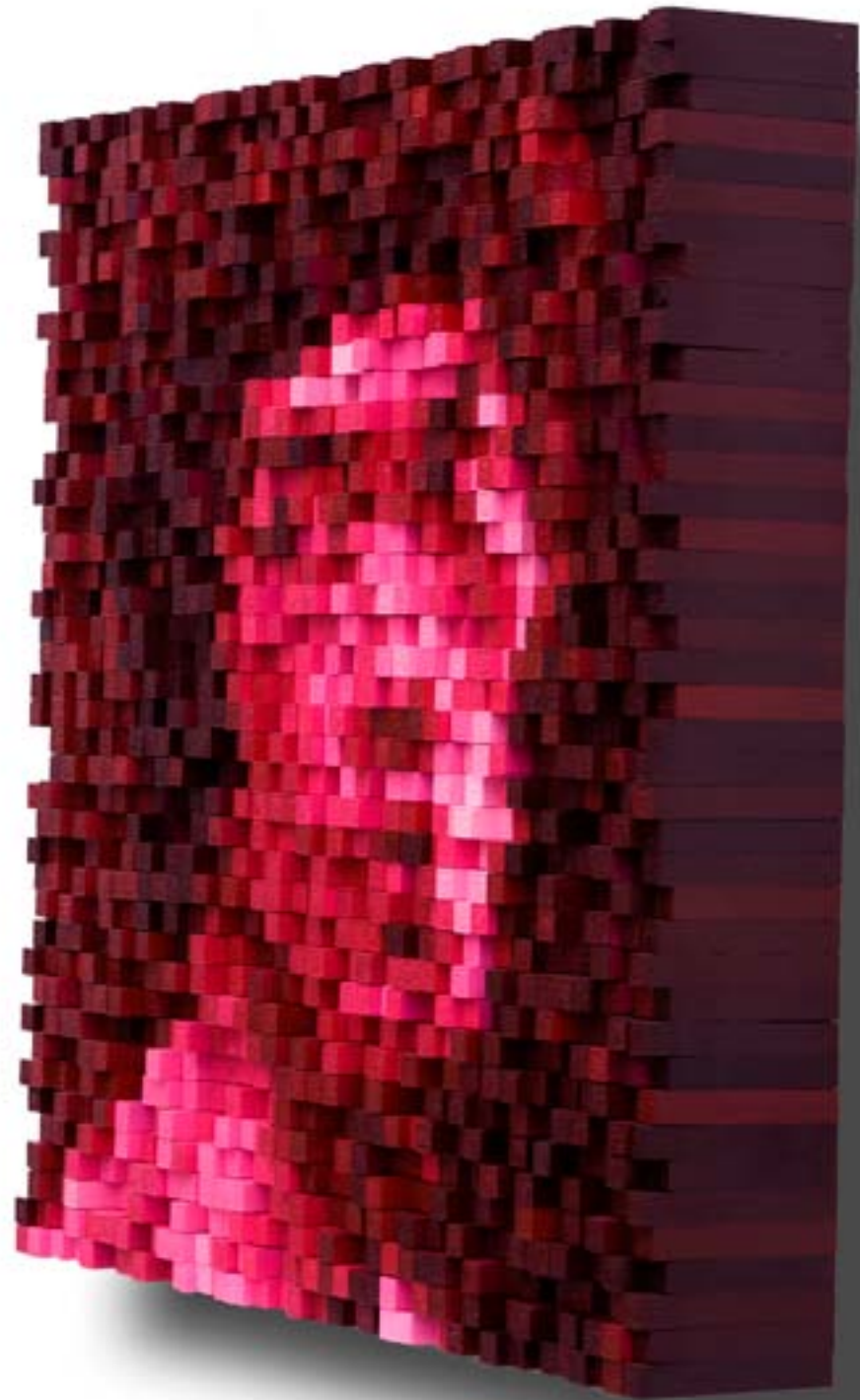


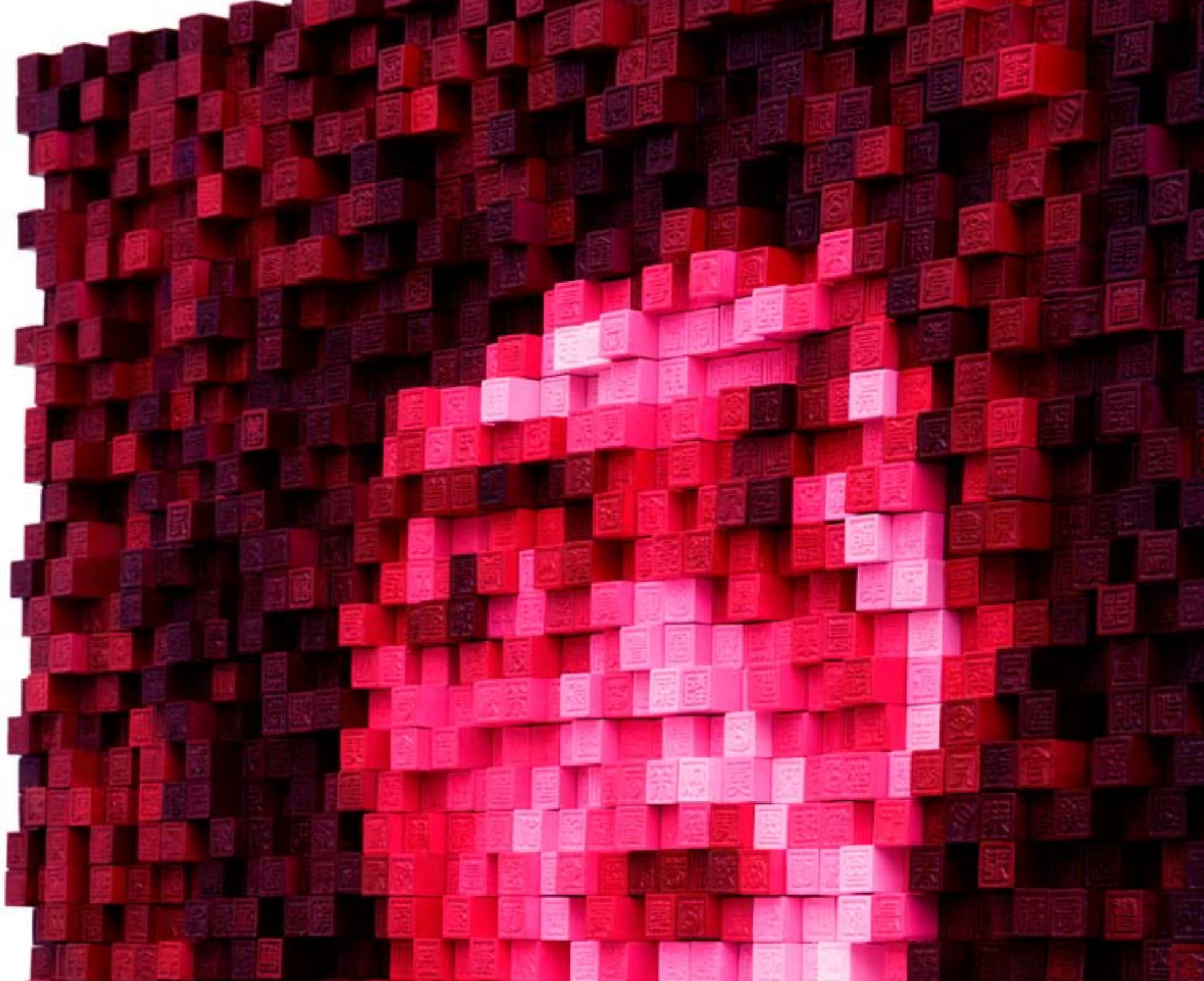




中国印  
- 李小龙  
木雕

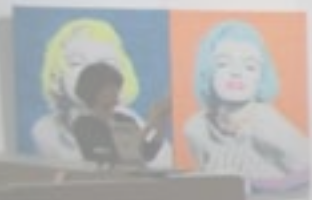
Chinese Seal-Bruce Lee  
82cm x 82cm x 12cm  
Wood  
2012



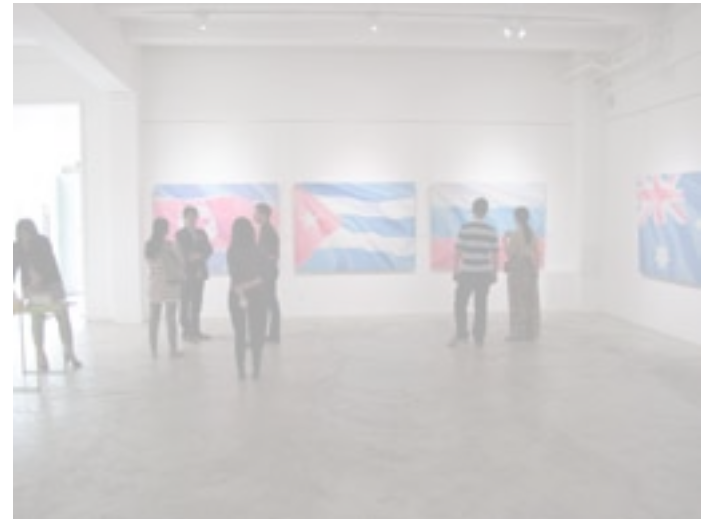
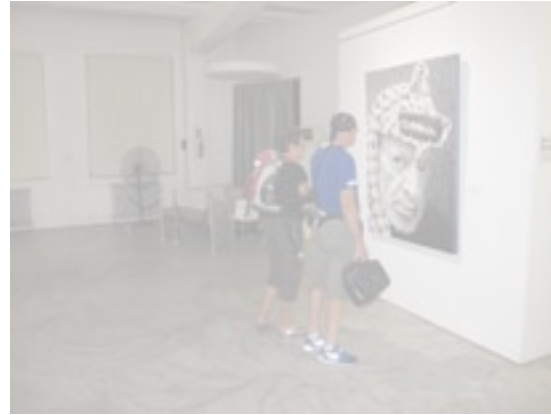
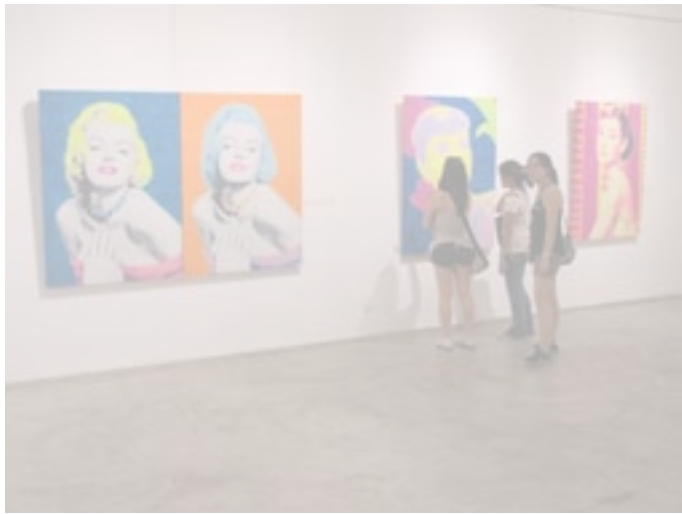












中国当代名家

Contemporary Chinese art Collection

朱逸清 & 薛永军

Zhu Yi Qing & Xue Yong Jun

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