

1 我在美国的经历

我在美国的明尼苏达生活了三年，这段时间我主要在学习和发展自己的创作方向。在毕业以后我搬到了我导师的家中，他们都是我们学校的老师。在那段时间我花了很多的时间与自己相处，也好像才有了一个自己确信的创作方向。

I lived in Minnesota for three years, during which time I was mainly learning and developing my own creative direction. After graduating I moved into the house of my mentors, all of whom were teachers in our school. During that time, I spent a lot of time with myself, and it seemed that I had a creative direction that I was sure of.

2 这段经历如何帮到我

我觉得我接触到了很多的自然，我觉得那段时间我离自然非常近，春天会被很多的绿色包围，很多的植物。冬天我经历了从我见过的大雪，结冰的湖。我吃早饭的时候有鹿经过窗前，青蛙会到我的工作室，甚至蝙蝠也飞进来过，我觉得我重新认识了人与自然的关系，我觉得这段经历让我安静了下来，让我认识了自己，接受了自己，然后最终这样的认知变成了我的作品。

I feel that I have come into contact with a lot of nature, and I feel that I was very close to nature during that time, and I would be surrounded by a lot of green, a lot of plants in spring. In winter I experienced snow from what I've ever seen, frozen lakes. When I had breakfast, deer passed by the window, frogs came to my studio, and even bats flew in. I felt that I had a new understanding of the relationship between man and nature. I felt that this experience calmed me down and let me I got to know myself, I accepted myself, and finally that recognition became my work.

3 中国美学和佛教

我觉得在国外的時候，我能感觉到东方的意境和禅在我的作品中切实存在，然后我会去主动寻找这方面的内容。但是现在通常我不会主动去聊中国美学和禅对我作品的影响，因为我发现这就是隐形的存在，是一种类似气质一般无形的东西。

I think that when I was abroad, I could feel that the oriental mood and Zen really existed in my works, and then I would actively look for content in this area. But now I usually don't take the initiative to talk about the influence of Chinese aesthetics and Zen on my works, because I found that this is an invisible existence, an intangible thing similar to temperament.

4 方块

我对如何创作当代艺术语境下的抽象绘画很感兴趣，因此我需要了解抽象艺术的历史，在西方的抽象艺术发展过程中，现代主义的纯粹性是一个重要的节点。但是对于我来说，矩形代表了屏幕的形状，手机拍摄图片的边框。

I am very interested in how to create abstract paintings in the context of contemporary art, so I need to understand the history of abstract art. In the development of abstract art in the West, the purity of modernism is an important node. But for me, the rectangle represents the shape of the screen, the border around which the phone takes the picture.

5 电子

我相信对于我们这一代绘画者而言，屏幕视觉是一个无法回避的话题。对于我而言，我希望我的绘画结果能够反映我们平时观看的媒介。在创作过程中，软件已经成为了很多艺术家离不开的工具。

I believe that for our generation of painters, screen vision is an unavoidable topic. For me, I want my painting results to reflect the medium we usually look at. In the creative process, software has become an indispensable tool for many artists.

6隐士

我当时开始创作隐士这个系列的时候我自己真的像一个隐士，但是回到上海以后我还在延伸这个主题，是因为哪怕在有密集人口的地方生活，有没有一种可能人在心理状态上仍然能成为一个隐士？

When I started to create the hermit series, I was really like a hermit, but after returning to Shanghai, I continued to expand on this theme, because even if I live in a place with a dense population, is there a possibility that people are in a psychological state? Can still be a hermit?

7过程

我在收集素材的时候往往是用手机拍摄图片，然后作为素材保存在电脑里，大部分的草图都是在电脑中完成的，在确定了一个图像以后我才会画在画布上开始绘画。创作的草图的过程对我而言，是一个把日常图片抽象化的过程。在画布上绘画对我而言是一个经验的转化，从现实中看到的光，到电子屏幕中的光，再到画布上画出光的效果。因此在这里创作后我的作品颜色出现了很多的黄色和灰色。

When I collect materials, I usually take pictures with my mobile phone, and then save them in the computer as materials. Most of the sketches are done in the computer. After I have determined an image, I will start painting on the canvas. The process of creating sketches, for me, is a process of abstracting everyday pictures. Painting on canvas is a transformation of experience for me, from the light seen in reality, to the light in the electronic screen, to the effect of drawing light on the canvas. So after creating here, the colors of my work appear a lot of yellow and gray.