

FUTURE RETROSPECTIVE: MASTER SHEN-LONG

JUNE 1, 2019 THROUGH AUGUST 23, 2020

神龍回顧展序

回顧，回顧，人生回顧不停留！余一生回顧多矣！茲六十載匆匆，余不之顧也！一笑！

君不見人生本來無盡，電光石火築長城！生命無畏，妙不可言笑春風！

我行我素多自在，大而化之作麼生？古往今來夢一場，幾人活得笑呵呵！吾往也，吾往也！

太一神龍
歲在無盡

ARTIST'S PREFACE

Looking back, looking back, review of my life does not stop. I have reflected on my life many times. Six decades have passed by quickly, I do not take it into consideration, only dismiss it with a laugh.

Do you not see, life is endless, lightning and flint sparks are the continuation of an instant arising and ceasing in all phenomena which builds an endless chain like the Great Wall! Life does not have limitation, the wonderfulness within life is too wonderful for words and I beam with smiles.

With extensive breadth of mind to transform all my afflictions to wisdom, so I can continue in my own way of being the master of myself, how about it? Looking back since time immemorial, life is but a dream, only a few people have lived happily. Even with mighty forces blocking my path I will not bend my will, I will keep on going, and never back out.

Tai-Yi Shen-Long
Year of Infinity

FRONT

Master Shen-Long
**Shen Long Awakens The Spirit
Of All Beings (represents the
Buddha-nature within everyone)**
神龍醒靈
2008
Ink and mixed media on canvas
Viewable from both sides
H. 18 x W. 6 ft.



REVERSE



DETAILS
OF THE
DRAGON
HEADS





FUTURE RETROSPECTIVE: MASTER SHEN-LONG

By Jacqueline Chao, Ph.D.
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Crow Museum of Asian Art of The University of Texas at Dallas

Master Shen-Long is an artist, calligrapher, writer, poet, philosopher and Buddhist master. For over 50 years, he has pioneered new approaches to painting that has made him one of the most innovative ink artists of this generation. In the early 1990s, he developed a new abstract ink method for paper and canvas, resulting in richly detailed reversible works that blur the line between painting and sculpture, and expresses unlimited time, space, and endless movement. Influenced by his deep understanding of Buddhist, Daoist and Confucian philosophies, Master Shen-Long's bold and experimental work challenges and innovates upon tradition and raises important concepts regarding mankind's relationship with ourselves and with the universe.

Future Retrospective: Master Shen-Long at the Crow Museum of Asian Art of The University of Texas at Dallas not only serves as the artist's mid-career retrospective but is also the artist's first solo museum presentation in Texas. On display in this exhibition are a selection of Master Shen-Long's most recent oversized paper and canvas paintings, some measuring hundreds of feet long, as well as rarely seen delicate works on handmade *xuan* (rice) paper and raw silk, and original ceramic sculptures, the majority of which are being exhibited for the first time in a U.S. museum. On the occasion of this retrospective exhibition and in celebration of the great state of Texas, also on display for the first time will be a selection of Bowie knives with each of their stainless steel blades uniquely carved by the artist. The Bowie knife is a type of fixed-blade fighting knife famously used by American pioneer and folk hero James "Jim" Bowie who is said to have died at the Alamo. All of these graphic works showcase the range and depth of Master Shen-Long's work, and illustrates his lifelong integration of global cultural aesthetics in his artistic practice.

A retrospective exhibition generally presents work from an extended period of an artist's activity. However, works of art can transcend such temporal boundaries. In truth, great works of art continue to become new in any different time and era. Master Shen-Long's artistic, philosophical, and cultivation practice are one and the same—he works tirelessly to transcend linear notions of time and space to make visual the infinite—in fact, all his works of art resonate with his deep philosophical wisdom and playful spirit. Even more, his works display extraordinary appearances and forges links between seemingly disparate worlds—the past and the future, finite and infinite, male and female, earthly and heavenly, conceptual and physical—all of which renew and inspire our own process for knowing ourselves and for better understanding the human condition.

LEFT: **Master Shen-Long with *Shen-Long Tai-Ji* 神龍太極**, 2010

INNOVATION

Master Shen-Long (sobriquet is "Xiao-Yao 逍遙"; courtesy names are "Tai-Yi 太一", "Shen-Long 神龍", "Tai-Xuan 太玄", "Tai-Chu 太初", and so on) began painting at a young age, and to this day his painting methods and techniques are largely self-taught and self-created. His inherent artistic talent was undeniable even at an early age, thus as a youth he became an artist disciple of the Han Yu Tang 寒玉堂, the studio of the Royal Prince Pu Ru 溥儒 (Pu Xinyu 溥心畬; 1896-1963), cousin of the twelfth and last emperor of the Qing dynasty (1644-1911) Pu Yi 溥儀 (1906-1967). After spending many years in Taiwan and travelling extensively across Asia, he moved to the United States in 1986 and attended the Master of Fine Arts program in the Art Department at the University of Kansas for two years, which further introduced him to a variety of new media, technical formats and modes of expression. Since then, he continues to travel the world, always creating art and sharing his work.

Master Shen-Long has complete mastery of the classical Chinese literati "three perfections" of painting, poetry and calligraphy, and combines these skills to create new works that are modern and contemporary and bridge the past with the present, in an expression of his own unique style. For years, his ink techniques have incorporated traditional Chinese brushwork with other modern methods. As early as 1982, Master Shen-Long emulated the famed painting *Wind in the Valley Amid Ten Thousand Pines* by Northern Song period (960-1127) artist Li Tang 李唐 (c. 1050-1130) in his original painting *Lady Nightingale Summarizes Throughout The Ages*, which invoked Li's famous angular axe-cut brushwork as well as matched Li's mountains and vitality of line. Master Shen-Long offered his own innovation to the landscape painting tradition by adding a new compositional element—a nude female spiritual figure, lying with her hands behind her head, and her feet dangling casually in a nearby stream. The inclusion of a nude female spiritual figure was unseen in traditional Chinese ink painting at the time this was painted. Rarely have we seen nudity portrayed in Chinese ink landscape paintings, and it is only more recently that the incorporation of the nude female figure has become common practice amongst Chinese ink artists. Master Shen-Long was the first to incorporate this motif into a traditional-style Chinese ink landscape painting, creating a new signature painting style and combining opposite traditions. His inclusion of this nymph-like nude female into a traditional Chinese landscape painting represents the spirit of Mother Nature and is a celebration of the close relationship between humankind and the natural world. It also speaks of the impermanence of nature and life itself, and the eternal quest for mankind's unification with the universe—which corresponds with the harmony between humans and nature as advocated in Confucianism, Daoism and Buddhism—a central issue that is explored in his art.

Master Shen-Long is unrestricted in the styles and subject matter he paints and does not limit his paintings to landscapes or Buddhist figures, rather all types of subjects are open for exploration, ranging from still-life subjects, to animals, to even erotic imagery. His figural images are unlike images of ordinary humans; rather they are intended as transformations of supernatural entities (such as the Buddha). As a talented calligrapher and prolific writer of poetry, he will often compose several pieces of writing as an inscribed accompaniment to



Li Tang (c. 1050–1130)

Wind in the Valley Amid Ten Thousand Pines

萬壑松風圖

1124

Hanging scroll, ink and color on silk

H. 74.2 x W. 55 in.

National Palace Museum, Taipei, Taiwan

Master Shen-Long

Lady Nightingale Summarizes Throughout The Ages

夜鶯話古今

1982

Hanging scroll, ink and mixed media on paper

H. 46.5 x W. 35 in.



his paintings, demonstrating his deep knowledge and skill in composing classical Chinese poetry, as well as his stylistic range. In addition to mastery of all traditional Chinese calligraphic script styles, he has created many new styles of calligraphy, such as Shen-Long model calligraphy 神龍法書, Shen-Long Spiritual calligraphy 神龍靈文, and Shen-Long double-hook calligraphy 神龍雙鉤. He has also created new symbols for Tai-Ji 神龍太極 (the Supreme Ultimate) and the Ba Gua 神龍八卦 (the Eight Trigrams) of Daoist cosmology.

In the 1990s, he created a new abstract splashed ink method free from traditional brushstrokes, resulting in multiple series of abstract ink and mixed media works that showcase inexhaustible energy and movement. He purposefully discarded the brushwork essential to traditional Chinese ink painting and attempted to let ink and water purely flow and mingle on traditional handmade *xuan* or rice paper. These paintings and their rich details can be viewed and displayed on both sides, blurring the line between painting and sculpture. He was the first to do so intentionally and fundamentally break from Chinese ink painting tradition and history in this way. Now, the sizes of his paintings can range from very small delicate works, to multi-sheet compositions of full-size traditionally handmade *xuan* (rice) papers spanning 4 feet to 20 feet, to large oversized rolls of various fabrics. At times the paintings seem impossibly done by one man, given their size, with some ranging between hundreds to thousands of feet long.

Over the past few years, Master Shen-Long has charted a dramatic transformation in his work, utilizing all his talents within large-scale reversible and sculptural paintings that express his expertise in painting, calligraphy, poetic composition, and material exploration. He employs traditional Chinese materials such as brush and ink and combines them with modern materials such as spray paint, raw canvas, mixed media fabrics and found materials—a happy marriage and crystallization of many years of artistic exploration and practice. His innovations in art are a further reflection of his worldview, where “art is wisdom, and wisdom is life,” and thus infinitely variable and dynamic.

PHILOSOPHY

Master Shen-Long’s paintings are different from many Euro-American Abstract Modernist painters, whose goals were more in pursuit of the beauty of the abstract form. Instead, Master Shen-Long’s intentions and interests are not only to play with form, but to visually

Master Shen-Long

Eradication Of The Unenlightened Condition

破無明

1999

Ink on *xuan* paper

H. 4.5 x W. 7 ft.

explore and emphasize deeper philosophical concepts, an inner burning motivation that has driven all of his artistic creation. This has been acutely felt and observed by others who have seen his works in person. The late great Chinese Art Historian Chu-Tsing Li (1920–2014) has observed of Master Shen-Long's work:

Some of these can be seen as similar to some images in the West, such as those of Francis Bacon (1909–1992), Willem de Kooning (1904–1997) or Jean Dubuffet (1901–1985). The difference between their images and [Master Shen-Long]'s is that his seem to be imbued with a sense of new life in a world of emptiness.¹

Dr. Li likened Master Shen-Long's art to that of German artist Anselm Kiefer (1945–) who also creates work that is inspired by his own cultural background and is deeply influenced by philosophical concepts; like Master Shen-Long, he similarly employs innovative techniques to explore issues of human existence.² Unique to Master Shen-Long is his focus on creating artwork that directly portrays the esoteric, the cosmic and the universal, unbounded by the conceptual restraints of time and space, and harmoniously unified in one image.

A life-long interest for the wonders of nature and the natural world has continuously informed Master Shen-Long's artwork, whether hiking on mountain trails, riding his motorcycle on the open roads of the United States and across Asia, or studying the techniques of master Chinese ink landscape painters such as the Northern Song (960–1127 CE) monumental landscapists Fan Kuan 范寬 (c. 950–1032) and Li Tang 李唐 (c. 1050–1130)—all manner of activities in nature have been thoroughly enjoyed by him. His interest in nature can be understood in two ways; on the one hand, the idea of nature in terms of a more popular understanding of "Mother Nature," or the natural, untamed, physical, worldly landscape. On the other hand, the word "Nature" is capitalized to refer to the inherent creative structure and force that underlies all things, encompassing both the visible and invisible. As a Dhyana (Zen) Buddhist master and patriarch and founder of the Enlightenment Mind School of Buddhism, Master Shen-Long's deep understanding of "Nature" within the three great philosophies of Buddhism, Daoism and Confucianism has influenced his artistic production, resulting in artwork that attempts to express the eternal harmony between humans and nature. He has published and conducted public talks on several essential sutras of Buddhism including the *Platform Sutra of the Sixth Patriarch Huineng* 六祖壇經, the *Prajnaparamita Heart Sutra* 般若波羅密多心經, the *Surangama Sutra* 楞嚴經 and the *Vimalakirti Sutra* 維摩詰經; as well as the key sutras of the Pure Land School—the *Buddha Speaks of the Infinite Life Sutra* 佛說大乘無量壽莊嚴清淨平等覺經, the *Buddha Speaks of the Amitabha Sutra* 佛說阿彌陀經, *Essential Annotation on the Amitabha Sutra* 彌陀經要解, the *Chapter of the Surangama Sutra—the Great Strength Bodhisattva (Mahasthamaprapta) Chant/Mindfulness Amitabha in Perfection to Become Buddha* 大勢至菩薩念佛圓通章, and more. A prolific writer, his recent publications include *Wisdom of the Heart Sutra* (2011), *Amitabha* (2013), and *Prajna, Volumes I & II* (2013), *Platform Sutra of the Sixth Patriarch* (2014), and the *Prajna Paramita Heart Sutra* (2019). Philosophically and creatively, Master Shen-Long attempts to express the inexhaustible energy of the universe through his art and in his writings. His artistic practice is not separate from his work as a philosopher and teacher, as writer and poet, or his own personal cultivation practice—all are facets to a greater idea and



Master Shen-Long
The Enlightened One
覺者
1999
Ink on xuan paper
H. 7 x W. 4.5 ft.

FRONT

Master Shen-Long
**The Grand Enlightened One
Moved To Respond**

太上感應

2008

Ink and mixed media on polyester
and cotton fabric

Viewable from both sides

H. 6 x W. 4.9 ft.



DETAIL FROM FRONT

REVERSE





Master Shen-Long
**The Tenth Bodhisattva Stage
(Dharma-Cloud)**
法雲地
1986
Glazed stoneware
H. 13 x W. 6.5 in.

way of being that is unique to his life experiences and breadth of knowledge and wisdom. To be both a Buddhist master and talented artist is incredibly rare, thus his artwork is infinitely varied and reflective of his experience, views and observations. The topics and themes and meanings that can be found in his work are atypical. One sees it through the work: he displays an endless array of techniques while maintaining his own unique and innovative style, portraying the unending movement of energy. As a multidisciplinary artist, he works in all styles and media, such as ink painting, watercolor, sculpture, ceramics, photography, and so on. His worldview extends beyond the world itself—to infinite worlds and infinite realms in the Mahayana Buddhist perspective, thus his paintings are never simply two-dimensional, but meant to be infinitely dimensional in symbolism and meaning.

In 2000, Master Shen-Long composed his artistic statement “A Manifesto on the Use of Enlightenment Power and Ability in Art Creation” 覺能藝創宣言, a seminal crystallization of his own theoretical concepts as imbued in his artistic practice. In it, he established his theory and philosophy of “enlightenment power and ability,” coining the concept of “enlightenment power and ability in art creation” to describe the pure inherent nature of all beings, and the use of one’s pure inherent wisdom to create art and one’s life. Below, his intentions for his artistic practice are laid bare:

The creation of my artworks is taking enlightenment power’s universe life concept as my main principle, employing the wisdom to experience and to implement enlightenment power and ability’s theory and method; simultaneously to display universal phenomena of all and to bring it out in the artworks. I hope to utilize the process of art-making to present the truth of life in the universe, maybe it will unearth the viewer’s deeper consciousness and understanding; we can gradually detach ourselves from our locked afflictions, to emerge into a pure mind world, so our original condition of non-arising and non-ceasing of all phenomena and life’s inherent quality may be recovered.³

His concept of “enlightenment power” is based on realization of his own indestructible (Prajnaparamita) wisdom. He coins the term “enlightenment power and ability” to describe the original life power of all beings to create their universe, and the natural power of creativity itself. For Master Shen-Long, all human beings possess this incredible creative ability, as it is inherently within us. As stated in his manifesto:

The power and ability of enlightenment does not end, cannot be exhausted, and is everywhere. When a person’s body and soul is thoroughly purified of defiling illusion, then enlightenment power and ability will thoroughly manifest itself and function. Enlightenment power and ability is alive, and the source of all life and the universe is only a droplet within it. Enlightenment power and ability creates the universe, and the universe reintegrates with enlightenment power and ability. Enlightenment power and ability is where our purity and true selves lie, it is the origin of all beings, and is the source of all things.⁴

In 2006, in another essay discussing “Art Creativity by Enlightenment–The Revolution in Modern Chinese painting”, he elaborates on one’s enlightenment ability and the ways in which it manifests in artistic creation:

When this enlightenment power and ability is integrated with one’s inner attributes and personal understanding of traditional Chinese culture and art, and combines with traditional Chinese painting concepts, styles and techniques; the resulting artwork will have two impacts. On the one hand, new techniques and content in Chinese ink painting will be produced; on the other hand, the enlightenment power and ability will display new visual effects in the painting (The new techniques in the artwork transform and become free, completely penetrating through the world of spirituality and materiality). The work is symbolic of this new definition of fusion, interpenetrative ability, and eternal indestructibility. By combining these two impacts together, it has completely re-organized and redefined the meaning and content of art. Enlightenment power and ability upgrades all aspects of the art of man, the art of the spirits and the art of the universe; creating all and obliterating all to its ultimate perfect level, developing a new form of Chinese art.⁵

If we relate his manifesto to his innumerable artistic creations, such as his vast abstract ink paintings and large-scale canvases, photography, or to his delicate creations on *xuan* rice paper and silk fabrics, we see that all are expressions of flowing inexhaustible energy, constantly changing and full of vitality and momentum. Each of these works exhibit multiple, infinite layers of representation showcasing the central core of his philosophy–the imperishability and interchangeability of all things, materially and spiritually. This concept is like the teachings of the Zen Buddhist Sixth Patriarch Hui-Neng as recorded in the Platform Sutra. In the sutra, Hui-Neng recalls a time when he was visiting a temple:

At the time, the wind was blowing, and the pennants were flapping. One monk said, “the wind was moving.” Another said, “The pennants were moving.” They argued on and on, and so I came forward and said, “It is not the wind moving, it is not the pennants moving; it is your minds moving.”⁶

In his paintings, Master Shen-Long visually portrays these ideas of co-existence: the real and the unreal, happiness and sadness, life and death, are in fact one and undivided, as all are initiated from one’s own self-nature. His art promotes the deep philosophical idea

Master Shen-Long
The Original Buddha Quality In Everyone
本來面目
2000
Ink and mixed media on *xuan* paper
H. 4.5 x W. 7 ft.



that everything we see and feel are fundamentally inseparable from the space that surrounds it, and ultimately produced and controlled by us. Real and unreal are one, in non-duality, and ultimately equal, and any discrimination is created by movements within the mind. Therefore, it is we ourselves who are the ultimate creators. For the artist, truly great art is an expression drawn from powers found within his original and true inherent nature. This is like the Daoist concept of "becoming one with the Dao" (the true force that underlies all existence), and the Confucian concept of the natural perfectibility of man. Thus, his goal is not only to reflect the essence of Chinese philosophy and culture but also to convey this universal truth. His representations of nature, of the natural world, figures, animals, mythical creatures, new alien creatures—are all investigations into the nature of reality. His paintings are unique and innovative in that he can express all these layers at once and in one image—introspection of one's inner nature, microcosmic analysis of the material world, and extending out with a macrocosmic view of our nature in relation to that beyond ourselves, to those of the universe itself. His paintings attempt to show all these processes, effectively channeling all these varied views, inwards and outwards, in one go.

A literal translation of the phrase Shen Long 神龍 is a name that not only represents Master Shen-Long's sobriquet, but also speaks to the artist's belief that all beings possess the same Buddha-nature within. Master Shen-Long's Chinese dragons (*long* 龍), a major subject in his paintings, are shown roaming freely, relaxed and playful, and are symbolic of everyone's original life power and ability, as opposed to much of mankind's current condition that is plagued with worry and restraint. As he writes in his essay "The Spiritual Power of the Dragon" (2010):

In short, the "spiritual power of the dragon" is the Chinese cultural spirit, it is all Chinese ethnic groups – it is the living generation of the dragon's concept and distinguishing spiritual characteristic; it represents life's original enlightenment energy and ability (simply put, *enlightenment power*) applied by China's first sages, the first able and virtuous people to remove troubles from the mind and correct behaviour, to reach where we could view the real phenomena and truth of life in the universe to its sublime level, and proceed to develop the philosophies and the methods and principles of the three schools of Buddhism, Confucianism, Daoism, to achieve an incomparable culture and civilization.⁷

Master Shen-Long is the first to create this theory and philosophy of enlightenment power, a unique marriage of his life experience, philosophical training, and life-long artistic practice. He is the first artist to combine the concept of enlightenment energy and wisdom with the practice of art and life. His art is not only a reflection of his personal cultivation practice but is also intended to help awaken all and encourage the restoration of all beings' original pure enlightenment energy and ability within, a process which he refers to as "Enlightenmentism" 覺能主義. As such, his philosophy, combined with his artwork, promotes an open-mindedness and self-reflection that is intended for the benefit of all beings, where all beings inherently possess this enlightenment power, or pure inherent nature, within them to create their universe.

THE FUTURE

Wildly experimental and innovative in his artistic expressions, while free and unfettered in his artistic practice, Master Shen-Long continues to capture the powerful yet playful and carefree nature of the human spirit, and in doing so, relates this nature to our original, pure, free and unrestrained true selves. Through his artwork, he conveys the fluidity of the macrocosmic through analysis of the phenomena of the universe; the microcosmic through the analysis of the phenomenal illusion; and introspection through the analysis of resonance with one's nature. Through his art, he hopes to show and provoke others to consider these concepts of phenomena, illusion and creation within their own lives, to eliminate underlying discriminations, and to break open our existing self-imposed restrictions in order to reveal the true power of the mind to create our own world. With endless energy and determination, he continues to draw from his enlightenment power and ability and share his philosophy and artistic creations with the world, a living example that all beings possess an incredible life power within. He hopes that viewers who see his artwork are inspired to contemplate the past, present and future, and common ideas of existence, purpose, phenomena and illusions in their own lives. Ultimately, he hopes for everyone to find their own enlightenment power within to create their own world.

¹ Chu-tsing Li, "Chan Sheng-Yao—An Artist Very Different From The Others" in *Smashing and Recreating the Universe: Chan Sheng-Yao's Art Generated by Enlightenment*.

² Ibid.

³ Chan Sheng-Yao/Master Shen-Long, *A Manifesto on the Use of Enlightenment Power and Ability in Art Creation*, 2000.

⁴ Ibid.

⁵ Chan Sheng-Yao/Master Shen-Long, *Art Creativity by Enlightenment—The Revolution in Modern Chinese Painting*, 2006.

⁶ Thomas Cleary, *Classics of Buddhism and Zen: The Collected Translations of Thomas Cleary*. Boston: Shambhala, 2001, 16.

⁷ Chan Sheng-Yao/Master Shen-Long, "The Spiritual Power of the Dragon," in *The Spirit of the Dragon*, 2010.



Master Shen-Long with his logo

Master Shen-Long
Ocean-Assembly Of Omniscient Dragon Tathagata (detail)
神龍海會
2015
Ink and mixed media on canvas
Approx. H. 12 x W. 80 ft.

FULL VIEW ON FOLLOWING PAGE









Master Shen-Long

Adamantine Transcendent Wisdom (Vajracchedika Prajnaparamita) (detail)

金剛般若波羅蜜

2002

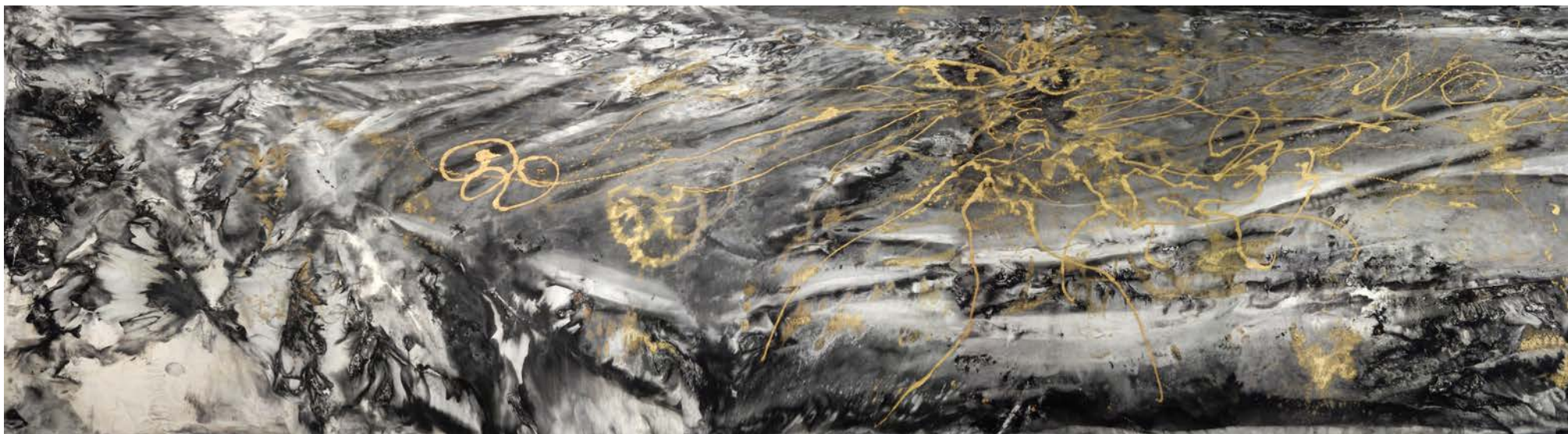
Ink and mixed media on paper

Approx. H. 4.9 x W. 12 ft.

DETAIL



FRONT



Master Shen-Long

Celebrating The Birthday Of All Beings In The Universe

壽吾壽

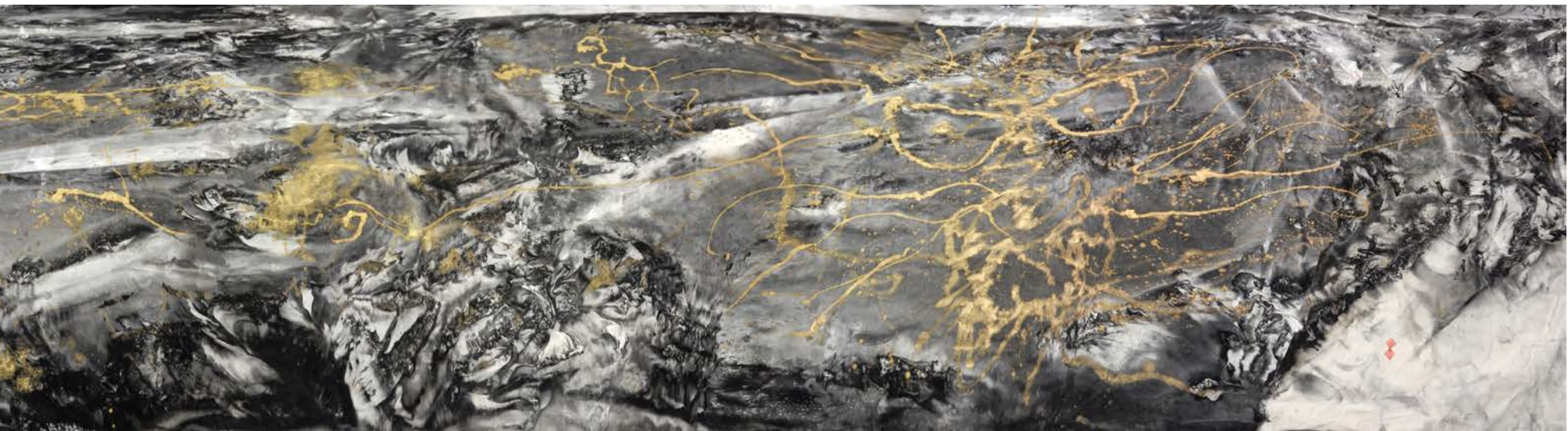
2017

Ink and mixed media on canvas

Viewable from both sides

H. 12 x W. 66 ft.

FULL VIEW OF THE REVERSE ON FOLLOWING PAGE



REVERSE







Master Shen-Long
Mind Of All Beings

眾生心
2017

Ink and mixed media on canvas
Dimensions variable





Master Shen-Long

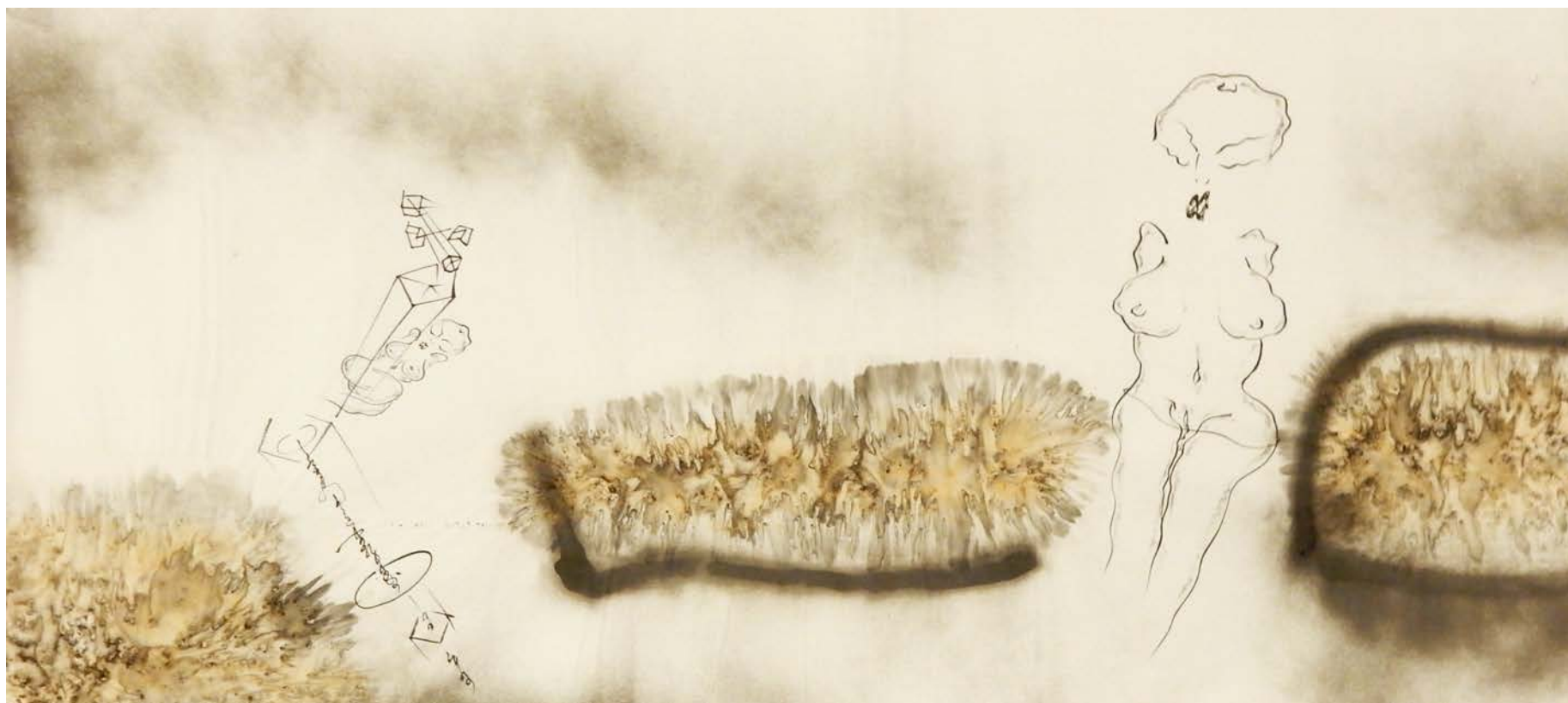
Process Of Enlightenment Series—Like A Dream

如夢

2001

Ink and color on xuan paper

H. 2.4 x W. 5 ft.



Master Shen-Long

Process Of Enlightenment Series—Three Subtle Marks

三細

2001

Ink and color on xuan paper

H. 2.4 x W. 5 ft.



Master Shen-Long
**New Creative Painting Series—
The True Nature Of All Things
(The Dao)**
道
2016
Ink on silk
H. 6 x W. 2.35 ft.



Master Shen-Long
**New Creative Painting
Series—Laughing Through
The Ages**
笑千古
2016
Ink on silk
H. 6 x W. 2.35 ft.



Master Shen-Long
**New Creative Painting Series—
Holding Supremacy**
獨尊
2016
Ink on silk
H. 6 x W. 2.35 ft.



Master Shen-Long
**New Creative Painting Series—
Enlightenment**
悟
2016
Ink on silk
H. 6 x W. 2.35 ft.



Master Shen-Long

Video Still from the making of *In Praise of Shen-Long*

神龍讚

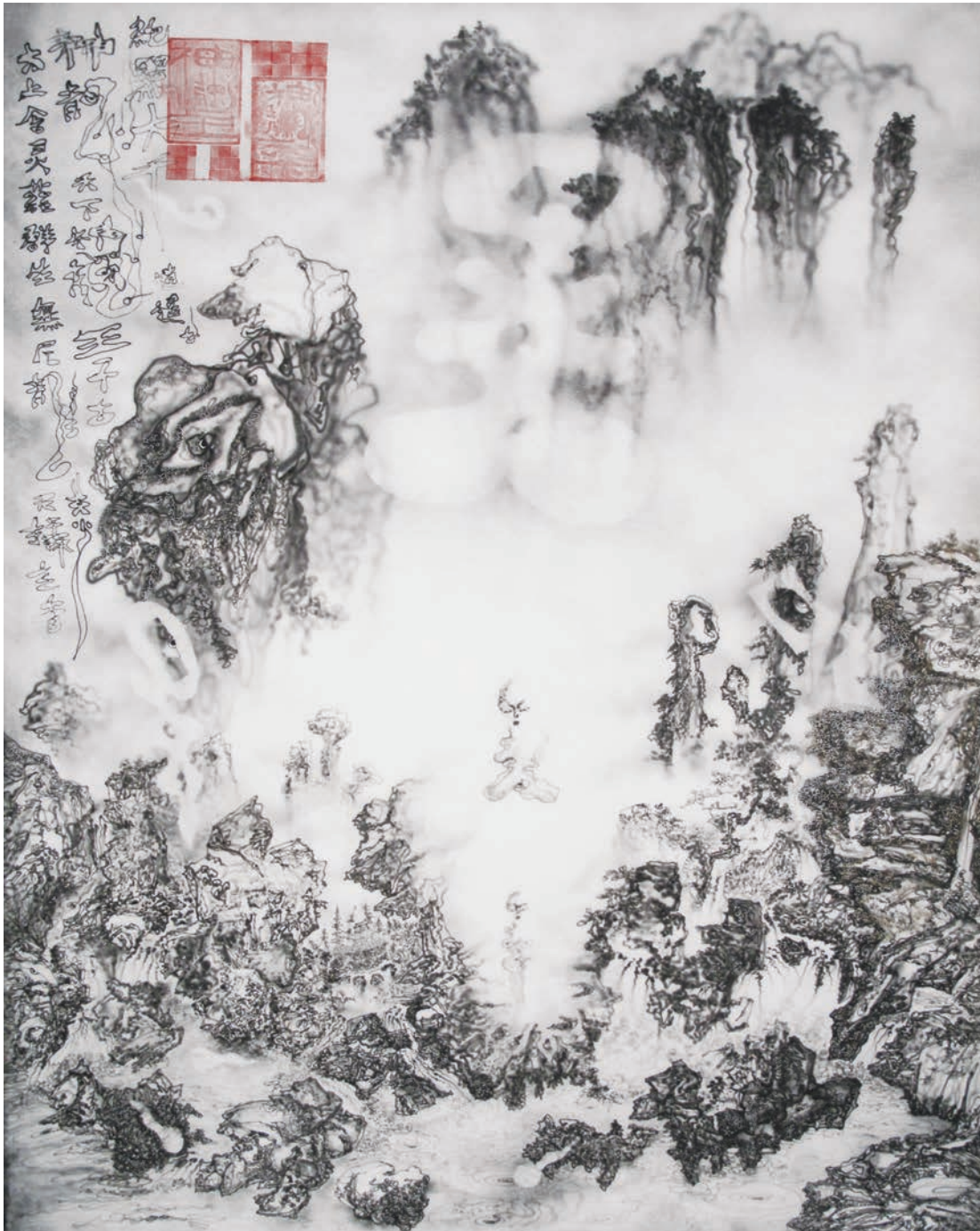
2018

Ink and mixed media on jade board xuan paper

H. 7.87 x W. 26.2 ft.



Master Shen-Long making *In Praise of Shen-Long* 神龍讚



Master Shen-Long
**The Fundamental Essence Of The
Universe Embraces All Beings**
太上含靈
2007
Ink and mixed media on polyester
fabric
H. 7 x W. 5 ft.



Master Shen-Long
Inextinguishable Dragon Essence
龍精不滅
2010
Ink and mixed media on canvas
Viewable from both sides
H. 15 x W. 12 ft.

FRONT



REVERSE



Master Shen-Long
Seed Words Of The Dragon Essence

龍精種子

2010

Ink and mixed media on canvas

Viewable from both sides

H. 15 x W. 12 ft.

REVERSE



FRONT



Master Shen-Long
Buddha-Nature Illuminates At Enlightenment

覺靈照

2009

Ink and mixed media on canvas

Viewable from both sides

H. 15 x W. 12 ft.



Master Shen-Long in one of his studios





Master Shen-Long

Joyous

悦

2018

Carving on the blade by Master Shen-Long

Bowie knife; stainless steel, stag horn handle, nickel silver guard

Overall 13.62 in., blade 7.91 in.

