

爱我中华

FOR THE LOVE

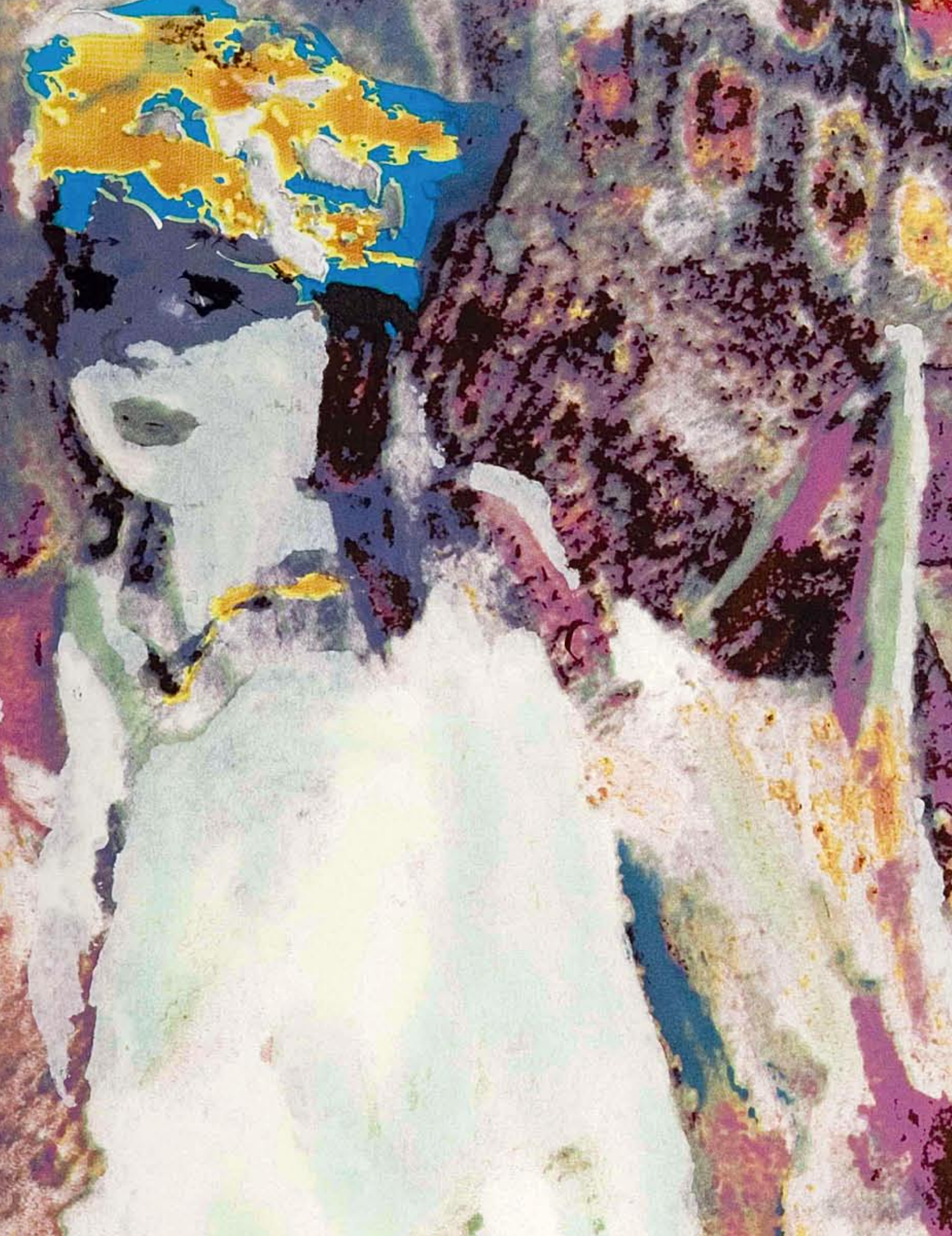
OF CHINA

中国现代版画藏品集之二
A COLLECTION OF CONTEMPORARY
CHINESE PRINTS II



Novel Energy Art Collection

永新能源 艺术收藏





爱我中华
FOR THE LOVE
OF CHINA
中国现代版画藏品集之二
A COLLECTION OF CONTEMPORARY
CHINESE PRINTS II

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卷首感言

中国现代版画起源于“五四运动”之后，是中国美术的一个重要分支。中国现代版画在发展过程中得益于鲁迅先生的大力倡导，也受到过周恩来的重视，涌现出一大批优秀的版画艺术家和许多精美的作品。但是和中国美术中其他分支相比，中国版画在国内外的影响还不够广泛和显著。王柏年先生作为一个石油工程师，出于对中华文化的热爱，投入大量资金和精力，收集中国现代版画作品并结集出版，其拳拳爱国之心令人感动。我希望《爱我中华·中国版画藏品集（二）》的出版，能够使国内外更多的人了解并热爱中国现代版画这一艺术瑰宝。

成思危

第九、第十届全国人大常委会副委员长

2009年8月21日

Foreword

Contemporary printmaking in China has its origins in the period following the May 4th Movement, it is a crucially important branch of the arts in China.

In the course of its development, contemporary printmaking in China benefited from the energetic proposals of Lu Xun, together with the enthusiasm for printmaking of Premier Zhou Enlai, from which has emerged substantial numbers of talented printmakers and many fine works of art.

However compared with other branches of China's fine arts, the influence of Chinese printmaking, both at home and abroad is neither sufficiently widespread nor marked.

Mr. Pa (Ning) Wong has risen to the position of a petroleum engineer; with his deep affection for Chinese culture he has invested substantial energy and financial resources into collecting contemporary Chinese prints and recording his collection in publications; his determination and patriotic heart has touched all those around him.

I hope that the publication of 'For the love of China, A collection of Chinese prints' (Volume II), will encourage even more people in China and abroad to appreciate and admire these treasures of contemporary Chinese printmaking.

Cheng Siwei

Vice-chairman of the 9th and 10th Standing Committee
of the National People's Congress
21 August 2009

成思危

汉族，1935年6月生，湖南湘乡人。

成思危先生1956年毕业于华东化工学院的无机物工学专业，1981年赴美国加州大学洛杉矶分校（UCLA）深造，1984年获工商管理硕士学位。1956年至1997年期间，成先生主要在化工部工作，历任专题组长、工程师、高级工程师、总工程师、化工部副部长等职。

成先生1996年至1998年担任民建中央主席；为第七届及第八届全国政协委员，第九届及第十届全国人大常委会副委员长。

此外，成先生目前还担任中国软科学研究会理事长、国家自然科学基金委员会管理科学部主任、中华职业教育社理事长，并是北京大学、上海交通大学、南开大学、香港理工大学等知名高校的客座教授。

Cheng Siwei

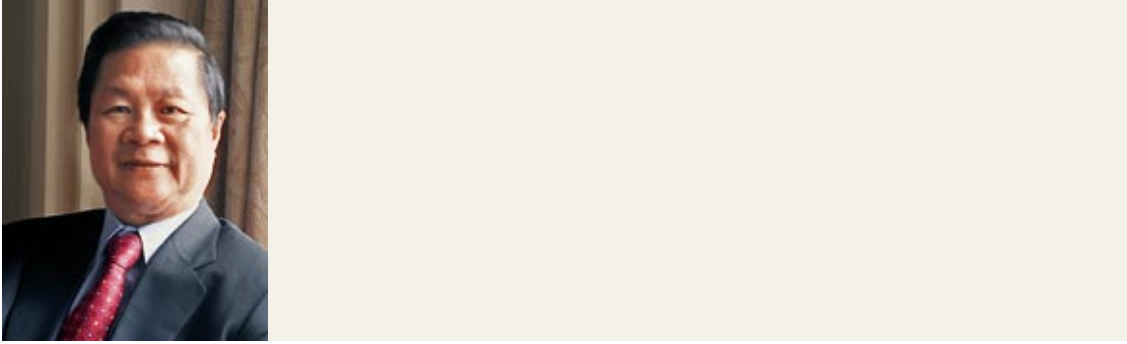
Mr. Cheng Siwei, a native of Xiangxiang, Hunan Province, was born in June 1935. Mr. Cheng graduated from East China Institute of Chemical Engineering in 1956. In 1981, Professor Cheng furthered his study on administrative science at University of California, Los Angeles (UCLA). In 1984, he achieved his master degree in Business Administration. From 1956 to 1997, Cheng worked in the Ministry of Chemical Industry, and served successfully as project leader, engineer, senior engineer, chief engineer, and Vice Minister of the Ministry of Chemical Industry.

Mr. Cheng was chairman of China Democratic and National Construction Association Central Committees in 1996-1998, member of the 7th and 8th National Committees of the Chinese People's Political Consultative Conference, and vice-chairman of the 9th and 10th NPC Standing Committee in 1998-2003.

Besides, Mr. Cheng is also the director of China Soft Science Institute and the Department of Administrative Science of National Natural Science Foundation of China (NSFC), chairman of the National Association of Vocational Education of China (NAVEC), guest professor of many famous universities, like Peking University, Shanghai Jiaotong University, Nankai University, and Hong Kong Polytechnic University.



成思危
Cheng Siwei



赞助方 Patron

刘钱崧

哈斯基能源有限公司总裁兼首席执行官

刘钱崧作为总裁和首席执行官，在哈斯基能源的董事会中负责公司的运筹及决策。

在加入哈斯基石油公司之前，刘先生曾在长江实业集团（控股）有限公司以及和记黄埔集团有限公司多次担任资深行政要职。

刘先生是阿尔伯达省经济发展部董事和加拿大油气生产联合会（CAPP）董事。刘先生拥有四个荣誉博士学位，最近的一个是由加拿大曼尼托巴大学授予的法学博士学位。

此外，刘先生还热心社区与慈善活动，他是加拿大癌症协会、班夫中心、阿尔伯达省儿童医院的荣誉赞助人以及渥太华大学全国大学基金委员会 (National Campaign Cabinet) 成员。

作为对其在加拿大社会所作贡献的认可，刘先生被授予“伊丽莎白女王五十周年纪念奖章”。他还被授予了阿尔伯达省百年纪念奖章和萨斯喀彻温省百年纪念奖章。刘先生因其领导力和个人行动为萨斯喀彻温省的经济、社会和文化发展以及当地人民作出了卓越的贡献，而被授予萨斯喀彻温杰出服务奖。

John C.S. Lau

President & Chief Executive Officer and member of the Board of Directors of Husky Energy Inc.

Mr. John C.S. Lau is responsible for Husky's corporate direction, vision, strategic planning and corporate policies. Prior to joining Husky, Mr Lau served in a number of senior executive roles within the Cheung Kong (Holdings) Limited and Hutchison Whampoa Limited group of companies. Mr. Lau has been a Board member of the Alberta Economic Development Authority and a member of the Board of Governors of the Canadian Association of Petroleum Producers. Mr. Lau holds four honorary doctorates, with the most recent being a Doctor of Laws bestowed by the University of Manitoba. Mr. Lau is active in the community and with several charitable campaigns including, Honourary Patron of the Canadian Cancer Society, Honourary Patron of the Banff Centre, and Honourary Patron of the Alberta Children's Hospital and a member of the University of Ottawa's National Campaign Cabinet. Mr. Lau is a recipient of the Queen's Golden Jubilee medal recognizing his contributions to the Canadian community. He has received the Alberta Centennial Medal from the Province of Alberta and Centennial Award Medal from the Province of Saskatchewan. Mr. Lau has been honoured with the Saskatchewan Distinguished Service Award for his significant contribution to the economic, social and cultural development of the Province of Saskatchewan and its people through leadership and personal activity.



赞助方 Patron

曹其镛

永新企业有限公司副董事长

曹先生于 1939 年生于中国上海。1962 年毕业于日本东京大学，并在 1964 年美国伊利诺州立大学取得硕士文凭。随后在 1965 年加入永新集团为董事。1987 年任职永新企业有限公司总经理，并由 1996 年 7 月至今为董事及副董事长。曹先生现正亦为中国人民政治协商会议浙江省常委。

Ronald K. Y. Chao

Vice-president of Novel Enterprises Limited

Mr. Chao was born in Shanghai, China in 1939. He was graduated in BS Mechanical Engineering from University of Tokyo in 1962 and received his MSc in Mechanical Engineering from University of Illinois in 1964. Mr. Chao joined Novel as a Director in 1965. He was Managing Director of Novel Enterprises Limited from 1987 and has served as a Director and Vice Chairman since July 1996. He is also a Standing Member of Zhejiang Provincial Committee of the Chinese People's Political Consultative Conference (CPPCC).

赞助方 Patron



海洋石油工程股份有限公司

海洋石油工程股份有限公司是集海洋油气开发工程设计、陆地制造和海上安装、调试、维修以及液化天然气、炼化工程于一体的大型工程总承包公司，亚太地区最大的海洋油气工程总承包商之一，于 2002 年 2 月在上海证券交易所上市（股票简称：海油工程；股票代码：600583）。目前已在海外建有 5 个分支机构。

海油工程拥有制造场地总面积 589 万平方米，包括“世界第一吊”——单吊起重能力达 7500 吨的“蓝鲸”号在内的工程船舶 22 艘，海上作业能力在亚洲处于领先地位。深水、中下游、新能源等领域的各项工作也在稳步推进。

海油工程的市场领域覆盖中国各海域，并辐射中东、东南亚等地区，为康菲石油、壳牌、现代重工业株式会社等多家国际知名公司提供过优质产品和服务，曾连续三年被评为“CCTV 中国最具价值上市公司”，并被标准普尔评为“全球挑战者”。

公司董事长周守为、总裁姜锡肇愿与各界携手合作，共谋发展。

www.cnoocengineering.com

Offshore Oil Engineering Co., Ltd.

As one of the largest offshore engineering EPCI contractors in the Asia Pacific area, COOEC owns comprehensive capabilities of engineering, onshore fabrication, offshore installation and commissioning for offshore engineering projects as well as LNG and Petro-chemical projects. The company was listed in the Shanghai Stock Exchange in February 2002, (Stock No. 600583), COOEC now owns five branches worldwide.

COOEC has total fabrication yard space at 5,890,000 square meters and the offshore fleet comprising 22 vessels, including the largest single-lift 7,500 tons crane barge LAN JING in the world, COOEC has leading capacity in offshore construction with program on developing of deepwater, downstream and clean energy engineering capabilities.

COOEC had its market covering all sea areas of China and successfully radiated its influence on sea areas in Middle East, Southeast Asia. The Company provided high-quality services successively for many well-known companies both at domestic and abroad, including Conocophillips, Shell, and Hyundai Heavy Industries, etc. The Company has been awarded as the “Most Valuable Listed Companies in China by CCTV” for three consecutive years and was graded by S&P as the “Global Challenger”.

COOEC board chairman Mr. Zhou Shouwei and the president Mr. Jiang Xizhao would like to cooperate with all partners and seeking for the mutual-development in the future.

www.cnoocengineering.com

主办方 Organizer

王柏年

永新能源总裁。

王柏年出生于上海，后迁往加拿大定居。他毕业于美国内布拉斯加大学 (University of Nebraska)，获得机械工程学位，先后在多家北美跨国公司担任技术和管理职位，例如：福特汽车公司，柏特利公司，巴杰尔公司和开利空调制冷公司。在 1984-1986 年期间，担任了加拿大阿尔伯塔省政府的经济发展局的局长。

王先生和他的团队除了从事石油领域的工作外，还积极参与了中国的教育事业，每年为七所大学的 300 多名贫困大学生提供助学金，为全国二十多个省市的 400 多所贫困中小学提供图书等教学用品。同时，他热爱中国艺术，收集了中国几十位优秀版画家的作品，出版了《爱我中华·中国现代版画藏品集》。

Pa (Ning) Wong

Pa (Ning) Wong is the President of Novel Energy.

He was born in Shanghai and then immigrated to Canada. He is a Graduate of The University of Nebraska, with a Degree in Mechanical Engineering. He has held many technical and managerial positions with multinational corporations such as Ford Motor Canada, Bethel Canada, Badger USA and the Carrier Air Conditioning Corporation. Between 1984 and 1986, Mr. Wong served as the Director of The Department of Economic Development, Government of Alberta, Canada.

Apart from the work within oil field, Mr. Wong and his team also actively take part in China's education. Every year he provides assistant funds to over 300 students from 7 universities, and he donates equipment and stationary to over 400 schools of poor areas in more than 20 provinces and cities of China. Meanwhile, Mr. Wong loves Chinese art. He collects wood cut works from the famous Chinese printmaking artists, and published the collection of contemporary Chinese prints, named 'For the Love of China'.



王柏年
Pa (Ning) Wong

序

《爱我中华》中国现代版画的收藏及画册的出版是我的初次尝试。我从事石油行业多年，版画的收藏和出版过程给我带来了许多意想不到的快乐。

在收藏与编辑的过程中，我结识了许多优秀的艺术家，优秀的艺术作品让我进入了全新的艺术领域。我发现，工程师的工作和艺术家也有异曲同工之处，都是用自己的头脑和双手通过观察、思考和用心的创作，为社会的进步做出了精神和物质的贡献。

特别高兴的是，《爱我中华·中国现代版画藏品集》第一册的出版得到了国内外热爱艺术的朋友们的鼓励与支持，从前年开始，我和我的同事们又开始了《爱我中华·中国现代版画藏品集之二》的编辑工作。

《爱我中华·中国现代版画藏品集之二》在内容上更加丰富，增加了国际交流。就像我做第一本画册的初衷一样，我非常愿意为促进中外文化交流做点有意义的事。我将出版的画册及作品捐赠了哈佛大学、牛津大学、清华大学等国内外著名大学，还有两家俄罗斯艺术博物馆。我相信，这本画册的出版发行，同样会受到广大版画艺术爱好者的欢迎和社会的关注。

在此，我要特别感谢十届全国人大常委会副委员长成思危先生对该画册的高度重视，为我们画册撰写感言；感谢支持我、鼓励我的家人和朋友。

王柏年

主办人

Preface

The publication of the catalogue *For the Love of China, A Collection of Contemporary Chinese Prints* represented my first attempt at collecting and cataloguing prints. I have been involved in the oil industry for many years, the collecting of the prints and their publication as a catalogue gave me many unexpected pleasures.

In the course of collecting and editing, I became acquainted with many talented artists, their extraordinary works of art allowed me to enter a completely new artistic sphere. I discovered that whilst the work of engineers and artists share different approaches to the same ends, they both use their brains and their hands in the making of their insightful, reflective and motivated creative work, bringing a spirited and substantial contribution to the onward progress of society.

What was especially pleasing was the encouragement and support received from art loving friends following the publication of the first volume of *'For the Love of China, A Collection of Contemporary Chinese Prints'*. From the year before last year, my colleagues and I began the editorial work for *'For the Love of China, A Collection of Contemporary Chinese Prints II'*. The content of *'For the Love of China, A Collection of Contemporary Chinese Prints II'* is even more substantial, increasing international exchange, seeming more like my initial feelings for the first catalogue. I am extremely willing to undertake a meaningful contribution to the advancement of cultural exchanges between China and countries overseas. Harvard University, Oxford University, Tsinghua University together with other famous universities both inside and outside China, and two Russian museums of art have all contributed to my publication of this catalogue. I am confident that the publication of this catalogue will, in equal measure, receive a welcome from a wide range of lovers of printmaking and our society's close attention.

In this, I want to express particular gratitude to Cheng Siwei, Vice-Chairman of the Standing Committee of the 10th National People's Congress for the high level of interest he has shown in this catalogue and for agreeing to inscribe it for me; and to my family and friends for their support and encouragement.

Pa (Ning) Wong
Organizer



中国是版画的故乡

中国是版画的故乡。在大约至少 6 世纪或 7 世纪早期，印刷的文字与图像就已经在中国产生了，而版画的雏形更可以追溯到汉朝时期（公元前 206 - 221 年）。贯穿这段时期的主导版画形式是木版画。尽管 21 世纪初中国艺术家在木版画方面使用的最基本的形式、技法、工具和材料都与数个世纪以前雕版技师所使用的相类似，但今天中国的木刻版画已经成为一种更复杂化、多样化与更精致化的存在。

今天的中国版画家与 20 世纪以前的前辈版画家之间的存在的主要差异之一是，现代中国版画家已经以版画艺术家的身份走到前台。今天的版画家不再是过去时代的无名雕版技师或手工艺劳动者。这种变化肇始于中华民国时期（1912-1949 年）的文化界人士诸如鲁迅（1881-1936 年）与郑振铎（1898-1958 年）。他们试图重振大众文化与民族文化并确定其合法地位。木刻版画具有独特的民族化与非精英化特点，诸如木版年画的制作传统有着政治上的可接受性。由于中国从衰落的王朝时代遗留下来的旧文化精英主义积重难除，在诸如郑振铎等学者的不懈努力下，中国版画研究获得了一个可接受的学术地位，并且在中华人民共和国 40 年代到 50 年代的新政治气候下开始结出果实，版画创作开始被视为政治上可以接受的表现新中国，以及为新中国生产图像的方式。

随着邓小平（1904-1997 年）指导下的改革开放的进行，此前决定艺术家表现题材的政治禁锢慢慢地松动了。创造性的努力变得越来越少地为政治因素所左右，艺术家们开始日益寻求和关注美学的、文化的、主观的、批评性的、社会性的以及个体化的事物。

这本图集通过所展示的艺术家作品中极为宽泛的主题与题材提供了一个例证。譬如晁楣的作品，通过对土地与大自然，以及人在自然世界的位置的描绘，所体现的是人的感悟；而苏新平则试图昭示他对在社会中个体的关注，甚至在他描绘的成群人物的图像中，通过刻画人物的运动或凝视，以及极少运用的静止显现出一种近乎神经质般的疏离。这些版画家艺术家作品中，乡土化存在也是主导题材之一，例如，在李彦鹏具有浓郁田园牧歌情调的作品中，艺术家运用山民放牧场面展现了一幅幅富有人情味儿的纯朴乡土生活画面。这里数位版画家的作品显示了他们对于尤其是中国西部少数民族的迷恋。上个世纪 80 到 90 年代期间，新疆与西藏等少数民族题材图像在汉族艺术家中变得非常盛行，部分原因可能是以往很难进入的这些地区在这个时期变得畅通，在郝平与谭权书的作品

中反映了这种少数民族题材情结。在同一时期中国对于外部世界的开放，也间接地在杨春华的作品中得到映证，她的欧洲题材的图像表明中国艺术家获得了介入更广阔世界的自由。与此相似，表现主义的因素可以从诸如张桂林和杨峰的作品看到，他们的作品也可以被视为是 20 世纪八九十年代国际艺坛上的新表现主义趋势的一种回声。

自从 1980 年以来，中国版画技术领域逐渐发展变化，诸如丝网版、石版、蚀刻、凹雕版、凸版及其他多种形式的版画与传统的木版画一道，使中国版画的表现领域进入到一个广阔空间。这种变化，可以在杨越微妙而令人目眩作品中看到，也包含在徐宝中以及代大权等作品中，这几位版画家运用的都是腐蚀版等凹版技法。石版画同时也成为靳保平最喜爱的媒材。传统的木刻版画技法而今与其他版种并行，或者与新的多媒材技巧结合，产生了无穷无尽的持续创造的多样化综合形式，而这种革新的重要程度不亚于传统之于中国版画，是中国当代版画发展中至关重要的因素。

中国当代版画作为中国艺术世界的一个组成部分，正处于最有生命力、最活跃、最令人兴奋、和最重要的发展的时期，这不仅仅发生在中国本土，也体现在国际艺术舞台上。中国版画家们如今在全世界范围内展出他们的作品，收藏家们、博物馆与美术馆等都渴望寻求他们的作品；各种图册与评论文章的介绍已经使中国版画不仅仅成为被更好地被理解与欣赏的艺术形式，同时也越来越赢得满怀信心的国际声誉。

这种发展着的主题与技巧的多样化，艺术家包含在作品中的题材和感悟，使得为中国版画的中国特色下定义越来越不容易。是根据内容、媒材、技法、国籍、艺术传统、思想状态、态度、地理位置、语言或共同的历史来下结论？或者是所有这些的总和？抑或部分或根本不依赖任何这些条件？看起来，关于中国 21 世纪初的版画家的创造性定义，如今完全掌握在他们自己手上，而对这个问题的回答可能唯独通过持续的重新评估和与这样那样的问题相联系，包括与中国国内与国外的其他版画家、艺术家、与其他传统和图像生成模式的比较，方可能得到满意的答案。

凯文·麦克劳夫林 博士
英国杜伦大学东方博物馆
(何为民 博士 译)

Printmaking in China

China is the home of printmaking. Printed texts and images have been produced in China since at least the sixth or early seventh century, and antecedents can be traced back as far as the Han dynasty (206 BCE- 221 CE). The form of printmaking dominant in China throughout much of this period was woodblock printing. Although in their most basic form, the techniques, tools and materials of woodblock printing as practiced by Chinese artists today, in the early 21st century would still be recognisable to Chinese printmakers and block-carvers of several centuries ago, the woodblock print in China has now taken on a more complex, varied and nuanced existence.

One of the key differences that exists between Chinese printmakers today and their pre-20th century forebears, is that their identity is now very much to the fore. They are no longer the anonymous craftsmen and artisan-labourers of preceding centuries. Much of the genesis for this change emerged during the Republican Period (1912-1949) with intellectuals such as Lu Xun (鲁迅, 1881-1936) and Zheng Zhenduo (郑振铎, 1898-1958) who sought to recover and validate popular and vernacular culture. Woodblock printing had particular associations with vernacular, non-elite, traditions such as the production of New Year prints (年画, Nianhua) which made it politically acceptable. As the difficulties in overcoming the old cultural elitism inherited of China's imperial era receded and the efforts of scholars like Zheng to give the study of prints an acceptable scholarly status within the People's Republic of China began to bear fruit in the new political climate of the 1940s and '50s, printmaking came to be viewed as a politically acceptable means of producing images for, and about, the new China.

With the introduction of the Reform and Opening Policy (改革开放) under Deng Xiaoping (邓小平, 1904-1997) the political strictures which had determined artistic subject matter slowly began to ease. Creative effort became less and less dominated by political concerns and increasingly sought to explore and reflect aesthetic, cultural, subjective, critical, social, and individual concerns.

This is borne out by the great range of themes and subject-matter evident in the work of the artists here. The work of Chao Mei, for instance, displays an empathy with landscape and the natural world, and man's place within that world, while Su Xinping demonstrates a concern with the individual in society where even his images depicting groups of figures exhibit a psychological distance verging on alienation which is defined through either movement or gaze, and only rarely expressed through stillness. Rural existence is one of the dominant themes among the printmakers here, with for instance, the very pastoral concerns of Li Yanpeng's work demonstrating an empathy with the simplicities of rural life with scenes of herders and shepherds. A fascination with China's ethnicities, particularly those of western China, is evident in the work of several printmakers. Images of Uyghur and Tibetan minorities became popular with Han Chinese artists during the '80s and '90s as these previously

inaccessible parts of China became easier to travel to. The works of Hao Ping and Tan Quanshu for instance follow in this vein. Indications of a wider opening of society during the same period are evident in the work of Yang Chunhua whose images of Europe speak of the greater access Chinese artists were gaining to the wider world. In a similar way, the Expressionist tendencies found in the work of Zhang Guilin and Yang Feng echo the New Expressionism trends of the international art world during the '80s and '90s.

Alongside the traditional technique of woodblock printing, Chinese printmaking has, since 1980, grown to encompass the gamut of printmaking techniques: screen-printing, lithography, etching and intaglio, relief, and other forms of printing to bring about a much expanded field of printmaking in China. We can see this in, for instance, in the subtle and intriguing prints of Yang Yue, as well as in the work of Xu Baozhong and Dai Daquan, all of whom use etching and intaglio methods in their work. Meanwhile, lithography is the favoured method of printmaking for Jin Baoping. The traditional techniques of the woodblock print now sit alongside, or are combined with, newer printmaking and multi-media techniques to produce an endlessly diverse fusion of creative continuity and change where transformation is now just as much a determining factor as tradition in contemporary Chinese printmaking.

Contemporary printmaking is now an area of the Chinese art world which is vibrant, dynamic, stimulating and relevant, not only within China but also internationally. Chinese printmakers now exhibit around the world and their work is eagerly sought by collectors, museums and galleries. Catalogues and critical writings have made Chinese printmaking not only a much better understood and appreciated art form, but also one which is increasingly achieving a more confident international voice.

This growing diversity of themes and techniques, of subject-matter and sensibilities encompassed in the work of these artists makes it less and less easy to define exactly what it is that makes a Chinese print uniquely Chinese. Is it content, medium, technique, nationality, artistic tradition, a state of mind, an attitude, a geographic location, language, or shared history? Or is it all of these things, some of them, or none of them? It seems that the creative identity of individual Chinese printmakers in the early 21st century now lies entirely in their own hands, and that the answer to such issues can only be satisfied by constant reassessment and engagement with these and other questions, with other printmakers and artists, and with other traditions and modes of image-making, both inside and outside China.

Dr Kevin McLoughlin
Oriental Museum
Durham University



主 编 CHIEF EDITOR

齐凤阁

齐凤阁,1974年毕业于东北师范大学美术系,1982年毕业于该校中文系,1988至1990年公派日本留学。1992年晋升为教授,1993年获国务院政府特殊津贴。曾任东北师范大学美术系主任、美术学硕士研究生导师、吉林省美术家协会副主席。现任深圳大学艺术与设计学院院长、教授,中国美术家协会版画艺委会副主任,《中国版画》杂志主编。被聘为第8、9、10届全国美术展览评委,第14、15、16、17届全国版画展及北京国际版画展、“今日中国美术”等学术大展评委。承担教育部社科规划项目两项、广东省社科项目一项。出版专著及编著9种,在《文艺研究》、《美术》、《美术研究》、《美术观察》等国家级刊物上发表文章120余篇,其中“20世纪中国版画的语境转换”获首届美术学奖(论文)一等奖,《中国新兴版画发展史》获省社科优秀成果(著作)一等奖,日本日中文化艺术交流会金奖,及中国版画家协会颁发的“鲁迅版画奖”。

Qi Fengge

Qi Fengge ,Qi graduated from The Faculty of Fine Art in The North-Eastern Normal University in 1974. In 1982 he graduated from The Chinese Language Department of the same university and between 1988-1990 was assigned to Japan for further study. In 1992 Qi was promoted to the status of Professor.

In 1993 The Chinese State Council awarded Qi the State Council promulgated Government Special Subsistence. He was appointed to the post of Dean of The Faculty of Fine Arts in The North-Eastern Normal University, a Supervisor for research in Fine Art at MA level and Deputy-Chair of The Jilin Provincial Artist's Association.

Qi Fengge is currently the Dean of Shenzhen University, Academy of Art and Design, Professor, Deputy-Director of The Chinese Artist's Association Printmaking Committee and Editor-in-Chief of the journal 'China Printmaking'.

Qi was appointed to the Selection Committee of the 8th, 9th and 10th National Printmaking Exhibition, the 14th, 15th and 16th National Printmaking Exhibition and The Beijing International Printmaking Exhibition, 'China Fine Arts Today' and other major academic exhibitions.

Qi also assumed the role of responsibility for the Education Bureau's Social Science Programme in two of its elements and for one element of the Guangdong Social Science Programme.

Qi has published in nine areas of monographs and writing, in 'Research in Literature and Art', 'Fine Art', 'A Survey of Fine Art' and in other national level publications with a total of more than 120 articles, among which are 'Context and Change in 20th century Chinese Printmaking' which was awarded First Prize (Dissertation) in The First Prize for the Study of Fine Art. His paper 'The History and Development of New Printmaking in China' was awarded First Prize in the Provincial Social Science Outstanding Achievements (Writer), the Gold Medal from the Japanese Japan-China Culture in the Arts Exchange Association and 'The Lu Xun Printmaking Prize' promulgated by The Chinese Printmaker's Association.



英文主编 CHIEF EDITOR • ENGLISH

大卫·巴克

大卫·巴克 1945 年生于英国多尔切斯特。他是目前世界上最大的中国版画私人收藏保护组织——木版教育基金会的秘书。

巴克于 1965 年取得伦敦大学艺术系学士学位, 1966 年取得伦敦大学艺术系教师资格, 自 1968 年起在阿尔斯特大学从教。20 世纪 80 年代, 他分别在中国人民大学和利兹大学研修了中文。

1995 年, 巴克当选皇家学会版画家协会名誉会员, 2002 年他在杭州被授予中国美术学院名誉教授称号。2005 年, 他作为高级讲师从阿尔斯特大学退休, 回到英国定居。

巴克的研究方向为中国版画的历史和技术。其为 2003 年出版的英国伦敦图书馆的《中国今日版画》和伦敦木版基金会的《当代中国木版画艺术》都做出了贡献。他是《版画英文—中文词汇》及 A&C Black 出版的《当代版画中的传统技术》的作者。他还翻译和编辑了众多的出版物, 例如 2006 年永新能源公司的《爱我中华·中国现代版画藏品集》和 1983 年出版的周芜的《徽派版画史论集》的翻译以及大量的有关版画术语词汇的编辑出版物。

巴克曾 16 次来到中国研修, 最近一次是 2010 年 1 月在黑龙江冰雪节上作为国际儿童版画展的评委来到哈尔滨。

David Barker

David Barker was born in Dorchester, England in 1945.

Barker is currently the Secretary of the Muban Educational Trust, the guardian of the largest private collection of Chinese prints in the world, he returned to live in London in 2005.

Barker graduated from the University of London with a BA(Hons) Degree in Fine Art in 1965 and with a BEd Degree in 1966. During the 1980s, he studied Chinese at Renmin University of China (Beijing) and at Leeds University. He was elected an Honorary Fellow of the Royal Society of Painter-Printmakers in 1995. In 2002, he was awarded an Honorary Professorship at the China Academy of Fine Arts in Hangzhou. In 2005, Barker retired from the University of Ulster as Reader Emeritus, having taught there since 1968.

Barker's research interest is in the history and technology of Chinese printmaking, contributing to both 'Chinese Printmaking Today', The British Library and 'The Art of Contemporary Chinese Woodcuts', The Muban Foundation, both published in 2003. He is also the author of 'An English-Chinese Glossary of Printmaking Terms', 1995 and 'Traditional Techniques in Contemporary Chinese Printmaking', published by A&C Black, London in 2005. Barker has also translated and edited a number of publications including 'For the Love of China, A Collection of Contemporary Chinese Prints' (Vol. 1) for Novel Energy Ltd. in 2006. A number of other works await completion or publication including a translation of Zhou Wu's 'A Collected History of Anhui Prints', published in 1983 together with a greatly expanded edition of the glossary of printmaking terms.

Barker has made sixteen visits to China for travel, study or research, most recently in January 2010 when he acted as a judge for an international exhibition of children's prints, part of the Heilongjiang Festival of Ice and Snow in Harbin.

爱我中华 FOR THE LOVE OF CHINA

爱我中华



畫家與作品 THE ARTISTS AND THEIR WORKS



安 滨 An Bin

安滨 (1962–) 1962 年 10 月出生于中国大连市。

1980–1984 年在浙江美术学院版画系学习。

1992–1995 年在中国美术学院版画系学习，获硕士学位。

1997–1998 年，2000–2001 年作为中英交换学者，在英国奥斯特大学 (University of Ulster) 艺术设计与人文学学院研修。2000–2005 年在英国奥斯特大学 (University of Ulster) 艺术设计与人文学学院攻读博士学位，导师 David Barker, Alastair Herron 教授。

现执教于中国美术学院，任中国美术学院专业基础教学部主任、教授，中国美术家协会会员，中国网印及制像协会理事，中国建筑与文化研究会理事，浙江省国际文化交流协会理事，浙江省流行色协会副主任委员。主要从事版画、油画，及中国画创作。

An Bin was born in Dalian, Liaoning in October 1962.

Between 1980-1984 he studied in the Printmaking Department of Zhejiang Academy of Fine Arts and between 1992 -1995 for the award of a Master's Degree from the Printmaking Department of China National Academy of Fine Arts.

An carried out research at the University of Ulster, School of Art and Design as an exchange scholar in the years 1997-98 and 2000-2001 and since 2000 has been reading for the degree of Doctor of Philosophy at the University of Ulster supervised by David Barker and Alastair Herron. An is currently Head of the department of professional fundamental teaching in China National Academy, a professor, a member of Chinese Artists' Association, a Director of China Screen Printing and Portraiture Association, a Director of China Architectural and Cultural Research Association, a Director of Zhejiang Provincial International Fine Art Exchange Association and member of the Committee of the Deputy-Head of Zhejiang Provincial Fashion Association.

An Bin specialises in printmaking, oil painting and Chinese traditional painting.

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E-mail: anbin01@hotmail.com



安滨
An Bin





获奖记录

1989 年水彩《缠头巾的湘西女》获七届全国美展银奖。
1997 年版画《跨越壁垒》获第三届浙江省体育美展银奖。
1999 年木刻版画插图《在细雨中呼喊》组画四幅获第九届全国美展铜奖。
2001 年丝网版画《生命诗篇》获首届中国丝网版画展铜奖。
2001 年丝网版画《袄蓑毡》获第七届全国铜版画、石版画、丝网版画展铜奖。
1990 年获杭州市政府文艺奖，1992 年获浙江省青年艺术新星奖，1999 年获中国版画家协会颁发的“鲁迅版画奖”。

收藏记录

中国文化部
上海美术馆
上海鲁迅纪念馆
深圳美术馆
四川神州美术馆
山东青岛美术馆
安徽美术馆
湖北美术馆
贵州美术馆
广东美术馆
关山月美术馆
中央数字艺术频道
欧洲木版画基金会
英国奥斯特大学
中国丝网印刷及制像协会
香港理工大学
香港科技大学图书馆
英国牛津大学
集团公司及私人收藏

Awards

The watercolour Western Hunan Woman With A Knotted Neck Scarf’ was awarded a silver medal at the 7th National Exhibition of Fine Art, 1989.
The print/Bestriding The Ramparts was awarded a silver medal at the 3rd Provincial Physical Education Art Exhibition, 1997.
The four woodblock printed illustrations Shouting Out In The Drizzle were awarded a bronze medal at the 9th National Exhibition of Fine Art, 1999.
The screen-print Poems Of life was awarded a bronze medal at the Inaugural China Screen print/Exhibition, 2001.
The screen-print The Coat Of Copper Thread was awarded a bronze medal at the 7th National Exhibition of Intaglio, Lithographic and Screen Prints Exhibition, 2001.
Awarded the Hangzhou City Government Art and Literature Prize, 1990.
Awarded the Zhejiang Provincial Young New Art Stars Prize, 1992.
Awarded the Lu Xun Printmaking Prize, given by Chinese Printmakers’ Association, 1999.

Collections

Ministry of Culture, PRC
Shanghai Museum of Fine Art
Lu Xun Memorial Gallery, Shanghai
Shenzhen Museum of Fine Art
Shenzhou Museum of Fine Art, Sichuan
Qingdao Museum of Fine Art, Shandong
Anhui Museum of Fine Art
Hubei Museum of Fine Art
Guizhou Museum of Fine Art
Guangdong Museum of Fine Art
Guan Shanyue Museum of Fine Art
Chinese Central Digital Arts Channel
Muban Foundation, London
University of Ulster
China Screen print/and Portraiture Association
Hong Kong Science and Engineering University
Library of the Hong Kong Science and Technology University
Ashomolean Museum, Oxford University
Group companies and privates

倩影/数码媒介制版的丝网版画/56 × 50cm/2005
Picture of a beautiful woman/Screen print with digital media/56 × 50cm/2005



差异的世界/木刻/61 × 56cm/2001
Diversified Worlds/Woodblock print/61 × 56cm/2001

出版记录

《安滨黑白木刻作品集》
《安滨油画风景写生》
《色彩人物写生技法》
《安滨水墨人物画》
《素描指导手册》
《名家色彩静物表现实例》（个人专集）
《高等艺术院校教材参考大系——色彩人物写生》

Publications

‘A collection of black and white woodcut prints by An Bin’
‘Original scenes drawn from life in oil paint by An Bin’
‘Techniques of figure painting in colour from life’
‘Figure painting in ink by An Bin’
‘A handbook of drawing directions’
‘Demonstrative examples of still lives by famous artists’ (Individual album)
‘A special collection of single figures - for departmental reference’

艺术评价

安滨的创作涵盖了版画、油画、雕塑、水墨、水彩等诸多门类，显示出其驾驭各种艺术样式的能力和才华。他早期的木刻大胆地吸取前人的经验，对欧洲及拉丁美洲等国的黑白木刻都进行过深入研究，也重视对中国民间版画传统的学习。因而他的版画具有开阔的视野和丰富的表现语言，并在实践中逐步形成了个人的独特趣味和风貌。安滨的丝网版画将娴熟的线条所体现的很强的造型能力与墨色泼洒出的肌理相融汇，在平面空间中创造出多元艺术因素的有机结合，无论在造型和色彩的表现上都有很强的写意感，凸显其丝网版画的语言个性与创意。从他各类作品中，充分显示出他创作中自由穿越架上绘画各种界限的能力，看得出他扎实的造型基础功力与专业技法的丰富创造性。（齐凤阁）

Commentary

An Bin's work comprises wood-block prints, paintings in oil colour, ink, watercolour and sculpture, amongst many other forms of art that demonstrate his talent and ability in utilising different forms of art.

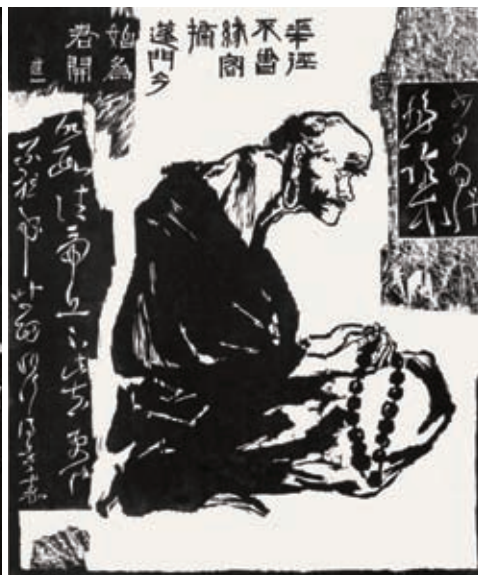
Following intensive study of the black and white woodcut prints of Europe and Latin America, his early woodcut prints boldly display a sense of the mastery of his predecessors as well as respect for the study of tradition in the wood-block prints of Chinese folk art. Hence, his wood-block prints illustrate a wide sense of perspective and a rich expression of language. They have gradually succeeded in developing an individual sense of character and style.

Moreover, An Bin's screen prints amalgamate the strong creativeness of subtle lines with the spirit of ink splashes, sensitively combining different elements on a flat surface through a display of a strong sense of expressiveness, emphasising creativity and expressive language. In his other works of all kinds, he provides sufficient proof that he has transcended any barriers to a freedom of creative making and that he has the fundamental skills and specialist techniques for rich creativity.

(Qi Fengge)



湘西三月/套色木刻/40 × 52cm/1987
Western Hunan in March/Multi-colour woodblock print/40 × 52cm/1987



精神家园/木刻/37 × 26cm/2001
Home of spirits, Sunday home/Woodblock print/37 × 26cm/2001

大卫与我的Ulster 校园/木刻/29 × 38cm/2001
David and the University of Ulster campus/Woodblock print/29 × 38cm/2001

虔心/木刻/45 × 54cm/2001
A devout heart/Woodblock print/45 × 54cm/2001



爱尔兰民乐队/木刻/26 × 37cm/2001
Irish folk music Group/Woodblock print/26 × 37cm/2001



金色山寨/套色木刻/33 × 39cm/1996

Golden mountain village/Multi-colour woodblock print/33 × 39cm/1996

神奇的苗土/套色木刻/46 × 44cm/1987

Seed beds sent by the spirits/Multi-colour woodblock print/46 × 44cm/1987



东方精神/丝网版画/42 × 62cm/1998
Spirit of the East/Screen print/42 × 62cm/1998



老桥·阳光/套色木刻/35 × 35cm/1997
 Old Bridge-Sunlight/Multi-colour woodblock print/35 × 35cm/1997
 幽思/套色木刻/46 × 52cm/1987 ▶
 Secret thoughts/Multi-colour woodblock print/46×52cm/1987





艺术历程

CREATIVE EXPERIENCE



“在课余里便日复一日借临十八描人物技法。无疑，这对我形成中国传统绘画的审美观及人物画表现技能奠定了很好的基础。”



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3	

1. 2005年6月在日本新潟县会馆举办安滨油画风景展
An exhibition of landscape painting in oils by An Bin held at the Nigata District Meeting Hall, Japan, June 2005.

2. 在英国奥斯特大学艺术学院为油画系学生作人物肖像写生示范教学
A demonstration of portrait drawing from life in the oil-painting studio at the University of Ulster, School of Art and Design.

3. 与赵延年先生参加1996年12月杭州中国美院陈列馆版画推荐展
With Zhao Yannian attending the exhibition of 'recommended prints' in the Exhibition Hall of the China National Academy of Fine Arts.



我1962年生于中国大连，这是北方的一个港口城市。少年时代曾师从李光达先生学习国画人物、书法。在小学读书时就经常在父亲的生物挂图中看到各种动、植物造型的画片，并按照父亲的要求，在学业空余时间帮助父亲摹画这些挂图为他生物教学中使用。这些挂图都是以中国画单线白描加彩描绘的，所以对中国传统的绘画形式与技能有了一定程度的了解，特别是进入大连市沙河口区中心小学从李光达先生后，我从李先生那里看到了他珍藏的中国画人物线描十八式，即俗称十八描，感到十分新奇，眼界大开。在课余里便日复一日借临十八描人物技法。无疑，这对我形成中国传统绘画的审美观及人物画表现技能奠定了很好的基础。

1980年，我考入杭州中国美术学院版画系，在这个中国南方有着悠久文化历史和艺术底蕴的城市，受到了丰富的人文艺术的滋养，很多著名版画家在这所学校任教，如赵延年、赵宗藻先生对我的版画专业学习和研究产生了深刻影响。1984年我毕业留校任教后不久，即经历了中国现代艺术的‘85新潮美术运动’，经历了80年代至90年代的现代艺术浪潮的冲击。我曾非常投入地研究西方各时期的绘画观念与创作手法，特别是印象派以来的西方现代主义绘画，并在自己的创作中运用，涉足了绘画的多个领域，包括油画、雕刻、版画、水墨画等。

1987年秋天，我带领中国美术学院毕业班学生赴中国中部和西部地区考察古文化遗址，尽管在1983年我在自己的毕业前曾考察过一些古文化遗址，包

括洛阳石窟、山西永乐宫、甘肃敦煌壁画的千佛洞及西安的碑林，但1987年的又一次文化古迹的考察，在我的心里产生了强烈的震撼。也许是第二次面对这些传统的瑰宝和精华，我对它们有了更深一层的理解，也许是正值中国全面接受西方艺术浪潮的冲击的情况下重新面对传统，使我有更深刻的比较和对传统的进一步认识，我在西北考察回到学校以后，创作了一批用中国宣纸、水墨及丙烯颜料相结合的作品，如《原色世界》、《湘西苗民》及以道家思想为依托的题材创作，这些作品明显开始注重中国绘画传统审美特征及东方趣味，人物的造型和画面视角更强调东方认识与理解。1989年我分别在中国美术学院陈列馆和上海美术馆举办了个人画展，获得很大成功。同年我的水彩作品《缠头巾的湘西女》（1988年）获第七届全国展览银牌奖。

20世纪90年代以后，我在版画作品中也呈现出更多民族审美趣味，注重笔意和气韵，如丝网版画《金丝雀》（1996年），表现的是一个手捧果实的少女，背景是展开翅膀的鸟，整幅画面线条流畅并呈放射状的构图，十分注重笔意和浓淡的线条所体现出的气韵与空灵的美感。正如版画家陈聿强先生在文章中的评论：“安滨的丝网《金丝雀》就是单色版的直接法作品，作者用娴熟的造型勾勒技巧，生动地将少数民族姑娘婀娜多姿、靓丽动人的形象勾划出来了。他所选用的油脂性涂料还呈现出水墨效果，这种丰富的墨质色阶的韵味，是其它画种难得企及的。”

不可否认，我的作品深受西方当代艺术家的影响，但更多的是努力从中国现实情境中寻找艺术灵感。新的时代带来了新的艺术课题，新的艺术课题需要新的形式语言。我采用微观创作模式表达我的价值理想，精神追求与人文关怀。

1997年至1998年，我获得了作为交换访问学者赴英国奥斯特大学艺术与与设计学院学习的机会，并于2000年开始在英国奥斯特大学艺术与与设计学院攻读博士学位。当切实地站在西方的土地上，使我对西方艺术的现象与发展脉络有了切实的感受和理解，对西方文化与东方艺术的联系与差异有了更为细致的认识。我创作了一系列作品《差异的世界》、《际遇 / 对话》、《NET—文化的链结》等。体现了我对大洋两岸文明相遇与互动的形象理解和呈现。这样的认识与创作还在继续。

“These hanging charts were all based on the single strokes of the outline drawing and expressive drawing techniques in traditional Chinese painting, thus giving me a **certain level of understanding** into the techniques of **traditional Chinese painting**.”

I was born in the northern seaport city of Dalian in 1962. During my teenage years I was under the tutorage of Li Guangda in studying Chinese figure painting and calligraphy.

In primary school, I observed all kinds of animals and plants on my father's biological hanging charts. At my father's request, I helped him to describe these hanging charts for use in his biology lessons. These hanging charts were all based on the single strokes of the outline drawing and expressive drawing techniques in traditional Chinese painting, thus giving me a certain level of understanding into the techniques of traditional Chinese painting.

At the Dalian Sha River-mouth District Central School I was fascinated with Li Guangda's collection of Chinese figure painting in the style of the eighteen standard styles of brush strokes, the so-called shiba miao. Then during my spare time, I studied the shiba miao techniques of figure painting and it certainly helped me to form my understanding of the aesthetics of traditional Chinese painting and laid the foundation of knowing how to express character in figure paintings.

In 1980, I was accepted by the China Academy of Fine Arts to study woodblock printing. Wood-block printing has been part of the history of this south-eastern city for many centuries and the academy has absorbed the rich cultural history of the city with many renowned woodblock printmakers teaching there, such as Zhao Yannian and Zhao Zongzao, who both deeply influenced my study of woodblock prints. I stayed on in the academy to teach after my graduation in 1984. I also experienced the movement in Chinese contemporary art called 'the 85 New Wave Art Movement' which was critical of the art work being produced in the 80s and 90s. I was very enthusiastic in my study of Western painting concepts and means of expression, especially the concepts of painting practiced by the Impressionists and used these in my own work in media such as oil painting, sculpture, woodblock printmaking and ink painting.

In the autumn of 1987, I took a number of post-graduate students from the China Academy of Fine Arts to Central and Western China to investigate culturally significant archaeological sites. Despite the fact that I had visited archaeological sites such as the cave-temples in Luoyang, the Palace of Eternal Happiness in Shanxi, the mural paintings in the Caves of the Thousand Buddha's in Gansu and the Forest of Stele in Shaanxi before I graduated in 1983, the visits with the students and seeing some of these treasures again renewed my interest in the field. Perhaps because this was also a time when many Chinese traditions were opening to Western art influences, it enhanced my interest in Chinese traditions and encouraged me to compare further the two traditions. After returning to the academy from my expeditions, I created some works using Chinese xuan paper, ink and acrylic paints, for example 'The World Of Primary Colours' and 'Western Hunan Miao People' and other works based on Confucian thinking. These works clearly emphasised the importance and the understanding of oriental aesthetics and elements in the composition of figures and the visual effects of the paintings. In 1989, I held an exhibition of my paintings in the Exhibition Hall of the China Academy of Fine Arts and in the Shanghai Gallery of Fine Art with great success. In the same year one of my watercolour works Western Hunan Woman With A Knotted Neck Scarf was awarded the Silver Medal at the 7th National Exhibition of Fine Art.

Since the 1990s, my woodblock prints have attempted to convey a strong sense of tribal aesthetics, emphasising

both the 'expressive calligraphic style' and the 'life like style' in works such as the silk screen print/'Gold Silken Sparrow' of 1996 which shows a girl holding a fruit in one hand, with a bird spreading its wings in the background. The whole composition consists of fluid lines in the form of rays and pays special attention to both the calligraphic approach and the contrast of light and dark lines that bring out the aesthetics of liveliness in the figure and a sense of space. In an article by the screen print/artist Chen Yuqiang, Chen suggests, 'An-Bin's Gold Silken Sparrow is the most direct way of working in monochrome prints, the maker using the familiar technique of drawing in outline to capture the femininity and beauty of the tribal girls with real liveliness. He chooses to use oily drawing materials yet achieves the effect of Chinese ink, this rich texture of the ink is the most difficult to achieve in his works.'

However, my work was heavily subject to influence from contemporary artists in the West and I diligently endeavoured to find inspiration from the reality of modern China. The new era has brought new artistic subject matter with it and new subject matter needs a way of expression. I used a micro creation process to express my values and thoughts in order to show my concern for the people.

In 1997, I won a six month exchange scholarship at the School of Art and Design in the University of Ulster in the United Kingdom and, in 2000, I started my doctorate degree in the same university. Being in the West helped me to comprehend in a practical sense of the current and future developments in Western art, as well as understanding the similarities and the differences between Western and Chinese culture. At this time, I created a group of works among which were 'Diversified world' and 'Spells of Good' and 'bad fortune – dialogue', 'NET – a cultural chain' and others which attempt to illustrate my understanding and expression of the dialogue of styles between the two sides of the ocean. Such kind of exchange and creation is continuing.



2009年获英国University of Ulster哲学博士学位
AN BIN was awarded the Doctor Degree of Philosophy by University of Ulster in July 2009

班 苓 Ban Ling

班 苓 (1952—) 女，1952 年 11 月生，安徽巢湖市人。

现为安徽省美协副主席、省美协副秘书长、中国美协版画艺委会委员，国家一级美术师。享受政府特殊津贴。

1968 年初中毕业下放农村，1972 年考入安徽省艺术学校美术系，1975 年毕业分配到巢湖地区文化局创研室工作，后调到巢湖国画院，1984、1986 两年在中央美术学院版画系学习，在北京期间兼任中国青年出版社《小说》和中国音协《歌曲》杂志的美术编辑，1989 年调入安徽省旅游导报社任美编，1997 年调入安徽省美术家协会工作至今。

Ban Ling was born in Chaohu, Anhui in November 1952.

She is currently Deputy-Chair of the Anhui Provincial Artists' Association, Deputy-Secretary General of the Provincial Artists' Association, a member of the Chinese Artists' Association Printmaking Committee and a First Grade National Artist. She enjoys a government special allowance.

In 1968, at the start of China's industrialisation, Ban was sent to the countryside as an agricultural worker. In 1972 she passed the entrance examination for the Fine Art Department of the Anhui Provincial Arts and Crafts Institute.

Following graduation in 1975, Ban was allotted to work in the Chaohu Area Cultural Bureau Creative and Research Workshop, later moving to the Chaohu Academy of Traditional Chinese Painting.

Between 1984 -1986 she studied in the Printmaking Department of the China Central Academy of Fine Arts. Whilst in Beijing she also acted as the Fine Art Editor for the two magazines 'Novels' published by the China Youth Press and 'Songs' for the China Musicians' Association. In 1989 Ban Ling moved as the arts editor to the General Office of the Anhui Provincial Tourist Advisory Newspaper. Since 1997 she has been taking part of the Anhui Provincial Artists' Association Workshop.

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班 苓
Ban Ling



十二生肖·鸡/水印木刻/41 × 51cm/1997

The twelve earthly branches – Chicken/Woodblock print, printed with water-soluble colour/41 × 51cm/1997



野香流韵/水印木刻/46 × 55cm/1986
The rhythmic flow of untamed Spring/Woodblock print, printed with water-soluble colour/46 × 55cm/1986



清荷/水印木刻/45 × 46cm/1997
Bright lotus/Woodblock print, printed with water-soluble colour/45 × 46cm/1997

获奖记录

《小溪之春》第九届全国版画展优秀创作奖（本届仅设此奖项）
《十二生肖虎·龙》两幅获第十四届全国版画展银奖
《十二生肖鼠·龙·羊·猴》四幅获第九届全国美展铜奖、新中国成立 50 周年安徽省美展一等奖
《十二生肖鼠·猪·猴》获 2000 青岛国际版画双年展优秀创作奖
《晾》全国第十届美展铜奖、安徽省新世纪美术大展金奖
《插花节》第二届全国优秀少儿读物一等奖、建国 50 周年安徽省美展二等奖
《马丁奇遇记》（合作）新世纪·首届安徽美术大展银奖

Awards

The work Springtime of the little stream was awarded the Prize for Outstanding Work at the 9th National Exhibition of Printmaking (the only award the exhibition made for this time)
The two works The twelve earthly branches – Tiger and The twelve earthly branches – Dragon were awarded the Silver Medal at the 14th National Exhibition of Printmaking, 1998
The four works The twelve earthly branches – Rat, The twelve earthly branches – Dragon, The twelve earthly branches – Ram, The twelve earthly branches – Monkey were awarded the Bronze Medal at the 9th National Exhibition of Fine Art, 1999; awarded First Prize at the Anhui Provincial Exhibition of Fine Art, held to commemorate the 50th year of New China, 1999
The three works The twelve earthly branches – Rat, The twelve earthly branches – Pig, The twelve earthly branches – Monkey were awarded the Prize for Outstanding Work at the Qingdao International Print Biennale, 2000
The work Drying in the air was awarded the Bronze Medal at the 10th National Exhibition of Fine Art and the Gold Medal at the Anhui Provincial New Century Grand Exhibition of Fine Art, 2004
The work Flower arranging festival was awarded First Prize at the 2nd National Exhibition of Outstanding Young Peoples' Reading Material and Second Prize at the Anhui Provincial Exhibition of Fine Art, held to commemorate the 50th year of New China, 1999
The work Martin's happy adventure, a cooperative work, was awarded the Silver Medal at the Inaugural Anhui Provincial New Century Grand Exhibition of Fine Art

收藏记录

中国美术馆
中国文化部对外交流中心
青岛市美术馆
哈尔滨艺术宫版画博物馆
贵阳美术馆
合肥·久留米友好美术馆
四川美协
安徽省文史馆
安徽省文联
安徽省美协
深圳画院
安徽省图书馆
深圳美术馆
日本村上美术馆
韩国一民美术馆
英国木版基金会

艺术评介

班苓对我国民间艺术情有独钟，并有较深的感悟。这在获第14届全国版画展银奖的《十二生肖》系列中有较充分的体现。生肖也称属相，在民间大众中广泛应用与流传，是代表十二地支、用来记人的出生年的十二种动物。这一题材过去曾反复出现在各种艺术形式中，已司空见惯。而这组作品的可贵之处在于突破以往的套路，把动物拟人化，将其置于人与植物的关系之中，表达出各种生命和谐共处的主题意识。首先不拘泥于动物的原貌，通过夸张、变形，使其形象善良、可爱，从而龙不再是至高无上，而与人欢快地戏耍，老鼠不再可憎，而是吹吹打打欢快地送女出嫁。作者根据各种动物的特性及情节需要，采用不同的色彩与线条，并充分发挥水印的韵味与纸、版的肌理效果，使其既有极强的民间情趣，又具有专业品位与当代意识。（齐凤阁）

Collections

The China Gallery of Art
The China Cultural Bureau, Overseas Exchange Centre
The Qing Dao City Art Gallery
The Harbin Palace of Art, Museum of Printmaking
The Guiyang Art Gallery
Jiu Liu Mi Friendship Art Gallery, Hefei
The Sichuan Artists' Association
The Anhui Provincial Museum of Literature and History
The Anhui Provincial Cultural Association
The Anhui Provincial Artists' Association
The Shenzhen Fine Art Institute
The Anhui Provincial Library
The Shenzhen Art Gallery
The Muragami Art Gallery, Japan
The Yi Min Art Gallery, Korea
The Muban Foundation, London

Commentary

Ban Ling has always had a passion and a special comprehension of folk art which is reflected in her work 'The twelve earthly branches' which was awarded the Silver Medal at the 14th National Exhibition of Printmaking.

Animal zodiacs have been widely used and passed from generations to generation. The zodiac represents the twelve earthly branches and the twelve animals used to record the birth year of the individual. The subject of the zodiac has been repeatedly seen in many kinds of art works.

However, in this group of work, Ban Ling has characterised the animals by showing them within a relationship between humans and animals, reflecting a sense of harmony among all living things. By not over exaggerating the appearance of the animals or changing their forms, Ban shows them as kind and amiable.

Dragons no longer live high up in the sky instead, they play happily; whilst among the human beings rats are no longer hated, instead persons loudly and gleefully take their daughter's hand for her to be married to a rat.

The artist has followed the character and needs of the story line, using different colours and wide outlines, fully expressing the effects of printing with water-soluble colours as well as the physical properties of the paper and the woodblock, allowing the prints to incorporate a greater folk art style, as well as having professional qualities and a sense of contemporary ideas. (Qi Fengge)





小溪之春/水印木刻/42 × 60cm/1986

The Spring of the little stream/Woodblock print, printed with watersoluble colour/42 × 60cm/1986



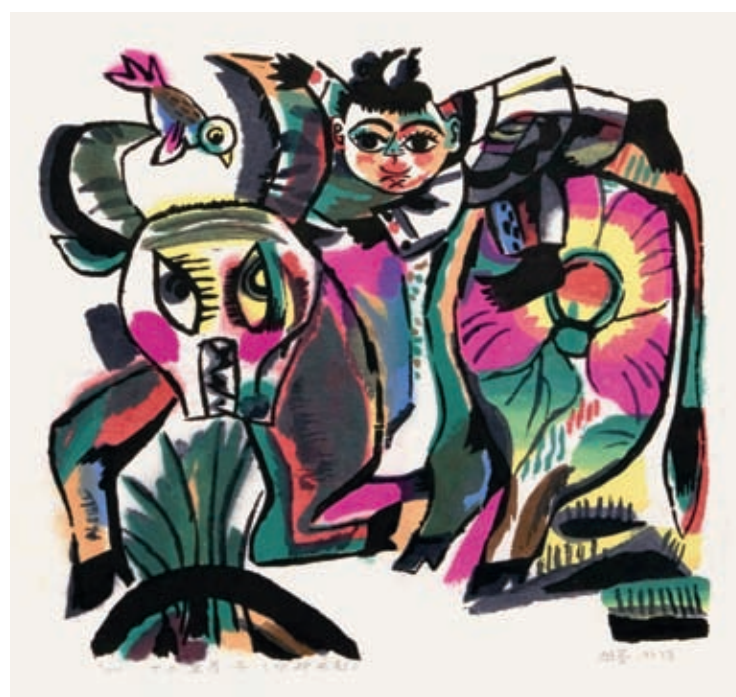
十二生肖·猴/水印木刻/42 × 50 cm/1997

The twelve earthly branches – Monkey/Woodblock print, printed with water-soluble colour/42 × 50cm/1997



十二生肖·马/水印木刻/42 × 45cm/1997

The twelve earthly branches – Horse/Woodblock print, printed with water-soluble colour/42 × 45cm/1997



十二生肖·蛇/水印木刻/42 × 48cm/1997
The twelve earthly branches – Snake/Woodblock print,
printed with water-soluble colour/42 × 48cm/1997

十二生肖·牛/水印木刻/44 × 48.5cm/1997
The twelve earthly branches – Ox/Woodblock print,
printed with water-soluble colour/44 × 48.5cm/1997

十二生肖·兔/水印木刻/42 × 50cm/1997
The twelve earthly branches – Rabbit/Woodblock print,
printed with water-soluble colour/42 × 50cm/1997



2005年在香港举办“安徽香港版画交流展”时，班苓现场介绍水印版画的印制技法
Ms. Ban Ling showed how to make watermark print on the spot, while attending 'Anhui Hong Kong Prints Exchange Exhibition' in 2005

“我六上黄山写生，以自己的思维方式来认识黄山、观察黄山，以饱满的激情与黄山对话。”



与安徽省女画家们在一起
With Anhui female artists

艺术历程 CREATIVE EXPERIENCE

怀着对艺术追求的渴望，20世纪80年代我先后两次到中央美院版画系学习，涉及了铜、木、丝网版的技法和严格的素描训练；聆听了国内外顶尖级艺术家精彩的艺术讲座；浏览了图书馆、资料室、故宫、美术馆和古今中外画册、画展的精品，大量信息的吸收，开阔了我的眼界，活跃了我的思维，这期间又是西方艺术思潮涌入，大量的艺术著作被翻译介绍，影响着中国的艺术创作形势，让更多的青年画家重新审视和思考艺术的意义和内涵，并尝试着用新的手法来进行表达，当时的艺术状态异常活跃。这个时期我创作了《小溪之春》、《清荷》、《野香流韵》和《丑小鸭》组画等，希望将自然中感悟的东西，通过物我交融的感情升华，而产生的一种鲜活醒目的画面，不同我以往模式的画面表现出来。

我钟情中国传统的民间艺术，如汉代画像石、画像砖、瓦当、木版年画、木版插图和民间剪纸、刺绣、泥面塑、彩陶、腊染等。虽说这十几年来经历了国内文艺思潮非常活跃时期，受到了新思想、新观念、新形式的冲击，曾经迷茫、困惑和不知所措，也曾经兴奋地尝试着用各种新潮形式的手法进行创作，但经过数年后的碰撞，还是回到我初始原创的起点。

十二生肖是民间熟悉的吉祥物，古往今来多少人在表现它。创作中如果没有新的突破，势必流于平庸、

乏味，予人以陈旧感。我意识到十二生肖不只是个体动物形象的客观再现，还是传统艺术对各种动物美好善良形象的引申，是人和自然、动物间亲密和谐关系的再现。创作中基于对形的理解、认识，再对形的打碎、展开、夸张、变形，在吸取民间艺术营养时，也借鉴了西方现代艺术的表现手法。在十二生肖作品中，无论人、动物、花草、植物，随着内在情感的涌动，随着画面形式美感的需要，进入了随意而自然，真挚而质朴，自由而欢快的境界。平面化的构成，消解了空间、立体、质感，从而消解了人与动物间的差异，富有表现力的线是画面中的精髓所在，单纯艳丽的对比色使画面充满活力，人、动物、植物在线、色和黑白灰中穿插、交叠、互动、互存，终于融为一个和谐的全新视觉图视。这一个图视具有强烈的张力与冲击力，它带给人惊喜、愉悦、趣味。创作这套作品历经了两年多时间，于1997年全部完成。先后获得1998年第十四届全国版画展览银奖，1999年第九届全国美展铜奖，2001年中国首届国际版画双联展优秀奖，并全套发表于《美术》杂志上，著名版画家伍必端先生撰文《喜看班苓新作十二生肖水印木刻》，对于我在艺术上的追求给予鼓励和肯定。2001年中国美术馆收藏全套《十二生肖》，收藏研究部为这套作品专项立档，同时组织几位美术理论家撰文评论与作品一块存档。



In the 1980s, my wish to follow my passion for art led me twice to the China Central Academy of Fine Arts to study the techniques involved in media such as etching, woodblock printing and screen printing, as well as a professional training in drawing. Having heard lectures by renowned artists from within China and beyond, reading material from the Library, the Resource Room, the Gu Gong Museum, the Gallery of Fine Arts, seeing picture albums from the present and the past and exhibitions of paintings, I felt that my horizons had been broadened and my thinking challenged after absorbing this mass of information.

In 1980s, it was also a time when ideas from western art began to arrive in China and many books on art from western publishers being translated into Chinese. All of this had an immense influence on the progress of Chinese art, enabling more young artists to reconsider the inner meanings of art and to try new ways to convey these messages, the art scene then was very robust.

This was the time I created 'The Spring of the little stream'; 'Bright lotus'; 'The rhythmic flow of untamed Spring' and 'Ugly duckling' and other groups of work in the hope of transforming the amalgamation of natural impressionistic lines and colours to produce a new painting form through my increased feeling for nature.

I especially like traditional Chinese folk art, such as Han dynasty stone reliefs, pictorial bricks, roof tile finials, woodblock printed new year pictures, woodblock printed illustrations and folk paper cuts, embroidery, clay figurines, painted ceramics, batik and other forms.

Despite the fact that Chinese art thinking has been very

robust in the past two decades, faced with new ideas and new forms of challenges, some artists were confused, puzzled and unsure of what to do, others were so excited and eager to try many innovative ways of creating art. However, in the end, I chose to go back my original ideas.

The twelve zodiacal animals are both very familiar and auspicious beings in China's civil society, many artists have failed to reach new heights in representing them in art.

Even if there are no new breakthroughs, it will certainly give people a sense that the zodiac is an old subject matter. I realised that depicting the twelve zodiacal animals is not about representing their shape or form or depicting the kindly characteristics associated with these animals as in traditional art, but it is about their relationship with human beings and nature. I came to a deeper understanding of their forms by making these works. I then broke these forms up, expanded them, exaggerated them and finally changed them.

In learning about folk art, I borrowed the way that western contemporary art expresses zodiacal meaning. In the works concerning the twelve animals of the zodiac, regardless of whether it is the human beings, the animal or the plants their emotions are dynamic, revealing a sense of freedom to express naturally such a state of contentedness as the aesthetics of a two-dimensional medium demands, without concerning myself with concepts of space, dimension and texture as well as the differences between human beings and animals.

The liveliness of the lines is the essence of the image,

the comparisons of the colours of the human beings, animals and plants include the intersection of black and white. The colours enhance the beauty of each other in creating a harmonious feeling across the image. These are images that have a sense of force, bringing with them surprises, content and humour.

'The twelve prints' that illustrate the animals of the zodiac took over two years to make and were not finished until 1997. The prints were awarded the Silver Medal at the 14th National Exhibition of Printmaking, 1998, the Bronze Medal in the 9th National Exhibition of Fine Art, 1999 and the Prize for Outstanding Work at the China Inaugural International Printmaking Biennale, 2001.

Following the biennale, the complete set of twelve prints was published in the magazine 'Meishu'.

The renowned woodblock printmaker Wu Biduan's article 'Joyously looking at Ban Ling's newly created Twelve Earthly Branches woodblock print, printed with water-soluble colour' encouraged me and gave recognition to my work.

The China Gallery of Fine Art purchased a set of the twelve prints in 2001, the Research Department of the Collection recognising the work as significant and several art critics deemed the work as being very collectable

Vargo once said 'Art comes from art.' Regardless if it is recognised, before one can determine one's language in painting, we always learn from our predecessors, their charm has deeply attracted me. In borrowing and trying to understand the works of those who have gone before us, we must understand their choices, expand them and

"I utilized my own thinking to understand and observe the mountain, as if I was communicating with the mountain on a certain emotional level."



中国美协组织的《中国新派版画展》赴法参加中法文化年时，和著名画家朱德群先生在班苓作品前交谈。
With Mr. Zhu DeQun, famous artist, while attending 'Chinese New Anhui Style Print Exhibition' during Sino-French Cultural Year in France

瓦尔格有句名言：艺术是从艺术中产生。不管承认与否，在形成自己的绘画语言之前，我们更多地是从前人作品的精华中吸取营养。面对着祖国瑰丽的文化宝藏，无论是登大雅之堂的中国画、文人画，还是在野的民间艺术，它们的魅力深深地吸引着我。在借鉴和体验前人的艺术作品中要有所选择、有所扬弃、有所创新，这样的作品才会有生命力。大自然的万物万灵或祖先们的精品，对于我们来说都是发展创作的媒介。因此，在创作中，我一方面从传统、从民间艺术中吸取精华，激发创作的灵感，另一方面我也从大自然的灵性中发现创作的激情。黄山很美，美在瞬息千变万化之间，变得伟奇幻险，虚无缥缈；美在神形兼备和似与不似之间；美在青春不老，万古常新。这便是激发我创作《黄山魂》系列的冲动。

1994年、1995年我创作了版画《黄山魂》之二和《黄山魂》之三，我六上黄山写生，以自己的思维方式来认识黄山、观察黄山，以饱满的激情与黄山对话。我认为作为视觉艺术的绘画，它的造型基础是点、线、面、色，要使作品立意新，就必须打破常规，巧妙地安排点线面色的穿插、排列、重叠，在造型、形式变化上下功夫，以求刻画既具象又抽象，朦胧静穆、神秘莫测的黄山魂魄。这两件作品分别参加了1994年全国第十二届版展、第八届全国美展，1995年全国第十次新人新作展，2001年又被英国木刻基金会收藏。

与传统艺术不解的情结，我于2004年创作了《晾》，从另一角度来对视民间艺术。精美、柔软、色彩艳丽的绣花鞋，沉重、斑剥、岁月痕迹的徽州石，虽说它们间的差异很大，但沉重的文化积淀是这两个物体的内在连结线。在我们欣赏它们独具的艺术

魅力同时，我们也为它们的命运担忧。这幅画采用粗细不一，变化丰富，游韧有力的线作为造型手段，以求其意向表达。饱满丰厚的构图和柔中有刚的刀味、木趣，以及牡丹红、石绿、花青、藤黄等中国画颜料的运用，充分发挥水印套色沉着明快、湿软圆润的效果，使作品有着东方艺术特有的气息和神韵。《晾》获第十届全国美展铜奖，被中国美术馆收藏，2005年参加由中国美协组织的《中国美术之今日》到韩国的展出。

1994年以来我独自完成了三本黑白连环画460幅创作（1995年出版）和为多本书籍插图；完成以我为主与别人合作的彩色连环画近千幅（1997年、1999年、2000年出版）。2001年出版我的第一本画册《梦想世界——班苓插图集》，并谈了我创作时的心态。画册中选集了我的部分插图作品，这批插图还有不足，但它反映了我的创作心路，记录了我当时创作时的心迹。

结合《十二生肖》、《黄山魂》、《晾》等系列作品的创作，我体会到，学习传统是借古人之法，为今人所用，学习传统应从中得其法，收其效。在溶入大自然与生活时，感情的交融和升华，将会产生一种特殊的感觉，这一切并非凭空臆想出来，而是由自然中撷取；另外我坚持在艺术探索中继承传统与努力发挥个性并重的方向，掘取纯正的本色和最地道的品格，修炼自己的艺术语言，形成个人风格。我陆续撰写了《悟其道、求其魂、索其变》、《感悟生活——艺事随谈》，说到对版画艺术而言，概括和抽象是必然的主要特征，在《木刻艺术随笔》和《自言自语——结缘版画》文章中我谈了版画艺术的形式特点和创新。



中国美协工作会议上与原中国美协副主席常沙娜女士在一起
With Ms. Chang ShaNa, original vice chairman of China Art Association in a meeting

日本札幌留影
A shoot in Sapporo, Japan



1986年在中央美院进修时，与同学们在郊外留影

Taking picture with students in suburb, while attending in advanced studies in Central Academy of Fine Art in 1986.



be creative with them. The work will only come to life if these criteria are fulfilled. Both the power of nature and the masterpieces of our predecessors are elements with which we can be creative.

Hence, I always look from a traditional perspective first, learning from the essence of folk art to be inspired in the making of my works. I also take inspiration from the spirits of nature. Yellow mountain is beautiful and its beauty rests on the many changes and developments of nature, through which it becomes strangely adventurous and limitless. Beauty lies in the contrast between the like and the unlike, beauty exists in being timeless and always seeming to be new, this was my inspiration for the work 'The ghosts of Yellow mountain'.

Between 1994 and 1995, I created the woodblock prints 'The ghost of Yellow mountain, no.2' and 'The ghost of Yellow mountain, no.3'. I utilized my own thinking to understand and observe the mountain, as if I was communicating with the mountain on a certain emotional level. I believe the foundation of painting as a visual art should be based on marks, lines, planes and colour. In order to be innovative, one must always be different from the norm and sensibly let the marks, lines, planes and colour interact with each other, either in an orderly fashion or even in a repetitive manner. One must also endeavour to put effort into changing the style in order to produce a realistic and impressionistic image of the silent and mysterious spirit of Yellow mountain.

These two prints were both included in the 12th National Exhibition of Printmaking and the 8th National Exhibition of Fine Art both in 1994; the 10th Exhibition

of Awards for New Artists and New Work in 1995 and were purchased by the Muban Foundation in London in 2001.

I have always been involved in folk art, my work *Drying in the air*, 2004 presents a different perspective on folk art. Despite the substantial differences between the intricate and beautiful colours of the embroidered shoes and the stiff marks from years of their history on the rocks of Huizhou, their strong cultural background is what connects them. Whilst we admire their unique artistic charm, we also worry for their future. This piece of work is rich in variations with broad and narrow lines and relaxed yet forceful cuts in order to convey the intended message. The rich composition projects the softness as well as the subtleness of the power of the knife, the woodblock, the peony red, the mineral green, the flower blue and rattan yellow as embraced in using Chinese paints. I attempted to fully utilize the wet yet thick texture of the woodblock print printed with water-soluble colour combined with oriental artistic merit and spirit.

'Drying in the air' was awarded the Bronze Medal at the 10th National Exhibition of Fine Art and was purchased by the China Gallery of Fine Art. The work was then included in the exhibition 'Chinese Art until Today' held in Korea in 2005, organised by the Chinese Art Organisation.

Since 1994, I have managed to complete three sets of black and white paintings for picture story books, consisting of 460 images which were published in 1995 and many book illustrations as well as completing almost

one thousand colour paintings for picture story books based on my own work in collaboration with other artists which were published in 1997, 1999 and 2000.

In 2001, I published my first picture album 'A World of Dreams – A Collection of Ban Ling's Illustrations' which also conveys my thought processes during the making of these works. This picture album only includes part of my illustrative work, maybe this selection is not enough but they do reflect and record my psyche during the making of the works.

With the combination of 'The twelve earthly branches', 'The ghost of Yellow mountain' and 'Drying' in the air and other series of works, I consider the best way to learn is from the works of our predecessors. In combining nature with life, an exchange of emotions can be developed. I use my special aesthetics to paint the scene I see, producing a special effect. What I draw is not fictitious but taken directly from nature. In addition, I endeavour and insist on combining aspects of traditional art with my own designs to produce the most original and authentic style, this approach determines my language of expression through art.

I have written 'Realising the way, entreating the spirit, asking for changes' and 'An informal discussion of the deep effects of life's artistic affairs'. I believe woodblock printmaking must include some elements of impressionism. In 'Informal notes on the art of woodblock printmaking' and 'Talking to oneself - ties of affection with woodcut printmaking', I discussed my specialty and my innovations in woodblock printing.

晁 楣 Chao Mei

晁楣 (1931—) 原籍山东省菏泽市。
北大荒版画学派创始人、组织者和代表人。
现任中国美术家协会理事，黑龙江省美术家协会名誉主席、黑龙江省版画院院长、黑龙江省版画会会长。
曾任黑龙江省美术馆馆长，黑龙江省美术家协会主席，黑龙江省文学艺术界联合会副主席。
曾被聘为全国第六、七、八、九届美术大展总评审委员会委员及版画评委会主任、副主任，还曾被聘为第八、九、十三、十五届全国版画作品展版画评委会主任、副主任。
曾当选为第三届全国人民代表大会代表，中国共产党第十二次和第十四次全国代表大会代表。还曾担任黑龙江省第五、六、七届人民代表大会常务委员会委员。

Chao Mei was born in 1931, his home town being Heze in Shandong.
He is the founder, organiser and representative of the Great Northern Wilderness school of printmaking.
Chao is currently a Director of the Chinese Artists' Association, Honorary Chair of the Heilongjiang Provincial Artists' Association, Dean of the Heilongjiang Provincial Printmaking Academy and Head of the Heilongjiang Provincial Printmaker's Association.
Chao also holds the posts of Director of the Heilongjiang Gallery of Fine Art, Chair of the Heilongjiang Artists' Association and Vice-Chair of the Heilongjiang Provincial Literary Arts Federation.
Chao was also appointed as a member of the Appraisal Committee and Head and Deputy-Head of the Printmaking Selection Committee for the 6th, 7th, 8th and 9th Grand Exhibition of Fine Art, also being appointed as Head or Deputy-Head of the Printmaking Selection Committee for the 8th, 9th, 13th and 15th National Exhibition of Printmaking.
Chao was also elected as a representative at the 3rd National Peoples' Representative Council, a representative at the Chinese Communist Party's 12th and 14th National Representative Council.
Chao Mei has also held the post of a member of the 5th, 6th and 7th Heilongjiang Provincial Peoples' Representative Council Serving Committee.

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晁 楣
Chao Mei



获奖记录

1979 年《春醒》获第五届全国美展二等奖
 1983 年《新居》获中国首届农垦美术展览荣誉奖
 1984 年《松谷》获第六届全国美术展览金质奖
 1986 年《路漫漫》获第九届全国版画展览优秀创作奖
 1988 年成为国务院特殊津贴第一批获得者。曾先后获得过优秀中青年专家特殊贡献奖
 1993 年日本日中艺术交流中心贡献金奖黑龙江中华文化发展终身成就奖
 1995 年美国密执安州艺术交流突出成果奖
 1996 年鲁迅版画奖
 2006 年黑龙江省首届文艺终身成就奖
 2006 年中国 2006 年度造型艺术成就奖

收藏记录

中国美术馆
 人民大会堂
 北京炎黄艺术馆
 北京鲁迅纪念馆
 宋庆龄基金会
 山东、江苏、辽宁、四川、广东、云南、上海、黑龙江等省市级美术馆、博物馆
 法国国家博物馆
 美国摩斯基根博物馆
 欧洲木板基金会
 日本神奈川现代美术馆
 联合国教科文组织等
 山东省菏泽市和黑龙江省哈尔滨市分别建有晁楣版画艺术陈列馆和晁楣艺术馆

Awards

The work 'Spring awakening' was awarded the Second Prize at the 5th National Exhibition of Fine Art, 1979
 The work 'A new home' was awarded The Prize of Honour by the China Farming and Land Reclamation Inaugural Exhibition of Fine Art, 1983
 The work 'Pine valley' was awarded the Gold Medal at the 6th National Exhibition of Fine Art, 1984.
 The work 'Slow, slow journey' was awarded the Prize for Outstanding Work at the 9th National Exhibition of Printmaking, 1986
 The first recipient of the State Council's Special Allowance Award
 Chao Mei was successively awarded prizes for outstanding contributions by young and middle-aged artists, 1988
 Awarded the Gold Medal for Dedication by the Japan – China Art Exchange Centre, Japan, 1990
 Awarded the Heilongjiang China Cultural Development Lifelong Achievement Award, 1993
 Awarded the Outstanding Achievement Award by the Michigan Art Exchange, 1995
 Awarded the Lu Xun Printmaking Prize, 1996
 Awarded the Heilongjiang Inaugural Provincial Lifelong Achievement in the Arts Award, 2006
 Chao Mei was awarded the China Model Artistic Achievement Award, 2006

Collections

The China Gallery of Art
 The Great Hall of the People
 The Yan Huang Gallery of Art, Beijing
 The Lu Xun Memorial Gallery, Beijing
 The Song Qingling Foundation
 Shandong, Jiangsu, Liaoning, Sichuan, Guangdong, Yunnan, Shanghai, Heilongjiang and other provincial and city level galleries and museums of fine art
 The National Museum of France
 The Michigan Museum, United States of America
 The Muban Foundation, London
 The Kanagawa Museum of Contemporary Arts
 UNESCO
 Heze City, Shandong and Harbin City, Heilongjiang have respectively established The Chao Mei Printmaking Exhibition Hall and the Chao Mei Gallery of Art

云崖新线/套色木刻/61×55cm/1974
 New border line on the cloudy precipice/Multi-colour
 woodblock print/61×55cm/1974





出版记录

《晁楣作品选集》
《第一口油井版画集》
《晁楣版画集》
《晁楣版画》
《晁楣版画新作》
《画境中的审美轨迹》
《画内画外》
《艺林艺事》

艺术评介

晁楣是北大荒版画的一面旗帜，是黑龙江乃至全国同辈版画家出类拔萃的一位。他勤奋高产，作品成功率也高，对中国版画的主要贡献是在套色版画方面的突破。20 世纪 60 年代的《第一道脚印》、《黑土草原》、《北方九月》等以浓郁强烈的色彩，宏阔的构图，豪放的刀法，抒发荒原征服者的壮志豪情，体现出一种豪壮之美、阳刚之美。

20 世纪 70 年代以来的创作由早期的注重写实，转为注重意境的开掘、情感的抒发，或追求装饰效果，技法也臻纯熟的境地。《北疆屏障》、《套马》、《长河行》、《松谷》等或气势博大，或意境幽深，既引人入胜，又耐人寻味。这得力于他的学识与修养。此后，他倾心于艺术规律及理论的探讨，出版有《画境中的审美轨迹》、《画内画外》等著作，这在某种程度上深化了其艺术创作，也提高了他艺术的层次。（齐凤阁）

黑土草原/套色木刻/26 × 36cm/1959
Grasslands of the black earth/Multi-colour
woodblock print/26 × 36cm/1959

Publications

'A selection of works by Chao Mei'
'The first oil-well prints collection'
'Chao Mei collection'
'Prints of Chao Mei'
'New works of Chao Mei'
'Beautiful paths within the borders of art'
'The interior and exterior of pictures'
'Art matters in the forest of art'

Commentary

Chao Mei is one of the most important artists in the field of woodblock printmaking working in the north-east of China. He is also among the best artists in Heilongjiang as well as national areas of his generation. He is diligent and always successfully produces works within a consistently high output. His most notable contribution to Chinese prints is his breakthroughs in multi-colour woodblock printing.

His works starting from the 1960s such as 'The first footprint', 'Grasslands of the black earth' and 'September in the north' and others, all have strong colours, spacious composition and striking cutting of the block in expressing the freedom of the explorer and the beauty that is both breathtaking and uplifting.

His works from the 1970s changed from the realism in his earlier works in which Chao focussed on expressing his feelings to those being decorative with techniques that have been thoroughly practised. Works such as 'The protective screen of the northern border', 'The dappled horse', 'The long river flows', 'Pine valley' and others all possess a strong sense of power and mystery which is both attractive and puzzling to the viewer.

Since then, Chao has concentrated on discussing the patterns in art and art theory in such published works as 'Beautiful paths within the borders of art' and 'The interior and exterior of pictures'. In some ways it has deepened the making of art and raised his level of art.(Qi Fengge)



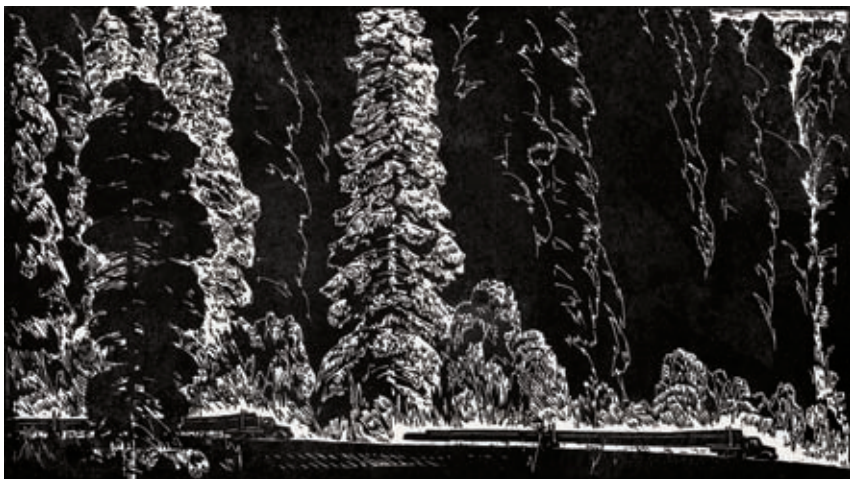
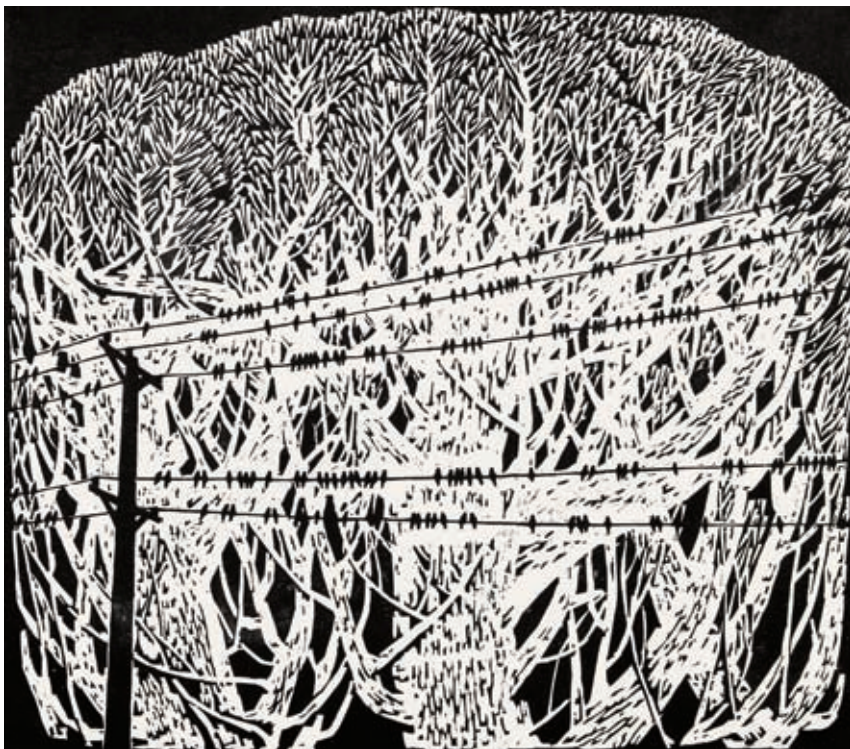
夏日/套色木刻/43 × 37cm/1961
Summer's day/Multi-colour woodblock
print/43×37cm/1961

黑沼泽/套色木刻/60 × 44cm/1989
Black swamp/Multi-colour woodblock
print/60×44cm/1989



歇晌/套色木刻/30 × 40cm/1960
Afternoon rest/Multi-colour woodblock
print/30×40cm/1960

山菊/套色木刻/37 × 37cm/1978
Mountain chrysanthemum/Multi-colour
woodblock print/37 × 37cm/1978



冰岛/木刻/42 × 49cm/1981

Frozen island/Woodblock print/42 × 49cm/1981

鸣春/木刻/45 × 52cm/1981

Bird song of Spring/Woodblock print/45×52cm/1981

栋材/套色木刻/41 × 72cm/1980

Ridgepole village/Multi-colour woodblock print/41×72cm/1980

祖话/木刻/50 × 53cm/1990 ▶

Dialogue/Woodblock print/50×53cm/1990



艺术历程

CREATIVE EXPERIENCE



哈尔滨寓所
Residence in Harbin



晁楣艺术馆展厅一角
A corner of ChaoMei Art Museum

“鲁迅美术学院同意我免试入该校版画系本科学习，考虑再三，我还是选择了北大荒。”

1945年，我从山东菏泽家乡去南京读中学，第2年以优异成绩考取国立社会教育学院附中插班和江宁师范美术专业，我选择了前者入学。由于中学美术老师吴先生和在南京上大学的哥哥影响，开始接触到当年在国统区相当活跃的木刻作品，稍后还得到了一本由郭沫若主编的《北方木刻》画册，其中大部分是解放区的木刻作品，使我对版画艺术发生了浓厚的兴趣，其间曾购置一套木刻刀在一块戳料梨木板上刻了一幅黑白木刻《刺菜图》，这是1947年的事，那年我16岁。

1949年南京解放，我考取二野军大参军，结业后在军大文工团美术队工作，有了更多的机会看到木刻作品，特别是经常发表在报刊上的表现革命现实生活的木刻作品。1950年1月进军西南路过武汉，军大文工团美术队同四野美术工作者座谈联欢，并在前进画报社见到了在国统区颇有影响的木刻家汪刃锋先生，看到了他的作品原稿和刻版，知道了比较完整的木刻作品制作工序，3月到达重庆后，军大文工团进驻市郊林园山洞原陆军大学旧址，安顿下来进行整编，我任美术队长，在此期间，我对木刻创作痴迷，创作了一幅宣传画式的黑白木刻《提高警惕保卫祖国》，发表在大区政治宣传刊物《西南画报》上。这是我第一次在报刊上发表作品。

1952年，中央军委决定，原军大部分干部由四川重庆调集到黑龙江哈尔滨创建军事工程学院，我被安

排在学院的政治部宣传部当助理员，主要还是搞美术宣传工作。新的环境使我搞版画创作的兴头有增无减，我把自己微薄的部队津贴几乎全部用作购置版画器材，把全部业余时间有时加班加点投入版画创作。1953年和1954年创作的套色木刻《守卫在祖国边疆》和《森林之夜》先后参加了第一届全国版画展和全国美展，并分别发表在《新观察》和《解放军文艺》杂志的封面，当时被美术舆论界作为版坛的新生力量而备受关注。

1957年是我创作生涯的第一个丰收年。我创作的8幅套色木刻其中包括《追踪》、《猎》、《长白山下》、《太阳落山》、《林中》等分别参加了全军美展、全国版展，并先后在人民日报、解放军画报、《美术》等全国性报刊发表。更主要的是，通过这段生活和创作实践，我开始找到了自己对生活感受的艺术语言表达方式，初步形成了以风景为主并溶入人物（或动物）活动情节的油印套色木刻的个人艺术风格。

1958年初，我自愿报名参加了10万转业官兵开发北大荒的军垦行列，离开舒适稳定的省城高校生活，到边远荒僻的北大荒去安家落户。同年10月，我被调到农垦局政治部宣传部，当时局里正在筹办两个文艺刊物《北大荒文艺》和《北大荒画报》，由于印刷条件局限，《北大荒文艺》刊物的封面决定一律刊用套色木刻，我的任务是负责封面木刻和四封其他美术作品的编选。这期间，我有了一个比较

安定的创作环境，创作了《抢播》、《金色的海洋》、《完达山的早晨》等近十幅作品。

1959年8月，“画报”随“文艺”编辑部由密山搬到了虎林，画报和文艺分开办公，张作良任“画报”编辑部组长，我任副组长。在此期间，我创作了近20幅版画作品，其中《黑土草原》、《第一道脚印》、《歌响》等，在表现形式和精神内涵方面都较前有了明显的提高。1960年11月《北大荒美术作品展览》在北京中国美协美术陈列馆展出，反响强烈，特别是其中版画作品部分，得到了充分肯定。

1960年，鲁迅美术学院同意我免试入该校版画系本科学习，考虑再三，我还是选择了北大荒。这年9月，“画报”与哈尔滨新建的高级宾馆北方大厦联系受邀前去承担装潢设计工作。从1960年9月到1961年8月，整整一年时间，在北方大厦的几位作者，每天工作都在十个小时以上，几乎没有节假日，新年和春节都是在紧张的创作中度过的。这一年中，我创作了《北方的早晨》、《解冻》、《夏日》、《夕阳无限好》等20幅版画作品。

1962年2月至8月，由我带队，有张祯麒，杜鸿年、张路参加一行4人路过西安、兰州到乌鲁木齐，进行作品观摩座谈活动。我们先后去北疆和南疆旅行写生半年时间，饱览了天山南北奇特的地域风光和浓郁的民族风情，比较广泛的接触了解了少数民族牧民、果农及生产建设兵团干部、战士的生活。在

“Lu Xun Academy of Fine Arts opened and exempted me from its’ entrance examination, accepting me as a student in the woodblock printing workshop. However, after much though, I still chose the deserte north-east.”

In 1945, I moved from my hometown of Heze in Shandong province to study in secondary school in Nanjing. In the following year, with outstanding grades I received offers from both the National Socialist Educational Institute Attached Middle School and The Jianning Normal School, I chose the former.

Under the influence of my art teacher Wu and my brother while in the University in Nanjing, I began to come across woodblock prints which were popular in those days. Later I was given a picture album edited by Guo Moruo, called ‘Northern Woodcut Prints’, most of these works were from the liberated areas and fuelled my interest in woodblock prints. During this time I purchased a set of cutting tools for cutting woodblocks and made a black and white woodcut called ‘Cutting out vegetables’ on a block of pear wood used to make wooden stamps, that was in 1947 and I was only 16 years old.

In 1949, Nanjing was liberated and I successfully joined recruits to the Second Field Army. After this army disintegrated, I worked in the art department of The

Civil Organisation for Labour under the Army and had more opportunities to see woodblock prints, especially those that were frequently published for having a realistic revolutionary theme.

In 1950, the Second Field Army was directed to the south-west and, passing through Wuhan, there was an exchange between the The Civil Organisation for Labour under the Army and the artistic workers for the Fourth Field Army. This experience more fully enlightened me about the making of woodblock prints. We reached Chongqing after three months and The Civil Organisation for Labour under the Army entered the countryside where it was located on the campus of the old Linguo Shandong Mainland Army University. I was the leader of the art team and I was fascinated by woodblock printing at the same time. Hence I created an advertisement as a black and white woodblock print entitled ‘Raise Your Awareness and Protect our Country’ and it was published in the political publication South-west Pictorial. It was also the first time that my work had been published.

In 1952, the Central Army decided most of leaders was to be transferred from Chongqing in Sichuan to Harbin in Heilongjiang to build an engineering school for the army. I was subsequently assigned to become an assistant for the advertising section of the Politics Department and I mainly focused on advertising in art. The new environment provided me with even more interest in woodblock printing and I spent most of my meagre wage on woodblock printing equipment as well as working overtime to allow me to be more focused on making woodblock prints. I made the multi-colour woodblock prints ‘Guard our Country’s Border’ and ‘Night of the Forest’ in 1953 and 1954 respectively. Both these works were submitted for the National Exhibition of Printmaking and the National Exhibition of Fine Art, both works were then published in the magazine ‘New

Observations’ and ‘Liberation Army Art’. They attracted a lot of attention and were considered a new force for innovation in woodblock printmaking.

In 1957, it was the first truly rewarding year in my ‘Hunting’ creative life. My eight sets of multi-colour woodblock prints which I entitled ‘Follow’, ‘Hunting’, ‘Under Changbai mountain’, ‘Sunset on the Mountain’, ‘In the Forest’ and others all entered both the National Exhibition of Printmaking and the National Exhibition of Fine Art and were published in the ‘People’s Daily’, ‘The Liberation Army Pictorial’ and ‘the journal Fine Art’ and other national magazines. More importantly, I began to determine my feelings for life and my way of expressing it through this period of my life as a creator of art. I began to fuse scenery with figures or animals and activities, creating woodblock prints printed with oil-based inks cut with an individual style.

In early 1958, I volunteered to join the 100, 000 strong army of officials to develop the north-east. I left behind the comfortable life at my school in town and migrated to the ‘Great Northern Wilderness’. In October of the same year, I was transferred to the advertisement section of the Politics Department in the Agricultural Provisions Bureau. The Department was planning to publish two art magazines at the time, entitled The Art of the Great Northern Wilderness and The Great Northern Wilderness Pictorial.

Due to our limited printing resources, it was decided that a woodblock print would be used for the cover of ‘The Art of the Great Northern Wilderness’. I was in charge of the print for the front cover and for the editing of the other pieces of work. With this more stable environment to work in I produced ten pieces of work including ‘Broadcast of anguish’, The Golden Ocean and Early dawn on Wanda mountain.

In August 1959, the magazine moved with the art editorial department from Mishan to Hulin with the



与中国文联副秘书长书记中国画家冯远(原北大荒知青)
With Chinese Artists Fengyuan, Secretariat & Vice Chairman of China Federation of Literary and Art Circles (CFLAC)

在英国伦敦
In London, UK



接受凤凰卫视专题访问

Interviewed by Phoenix TV, Special Column

旅行采访过程中，我们除积累了大批速写和文字资料外，每人都画了二三十幅创作构图色稿，我们试图让新疆之行的这批作品突显有别于北大荒的地域特色以及相应的表现形式的新探求。

这一年黑龙江省委决定在省文联领导下，省美协成立以版画为主体的美术创作室，垦区的创作骨干都属被调动之列。成为专业画家，这是梦寐以求，有动力也有压力。在继续认真完成新疆旅行那批版画作品的同时，于1963年春、秋，两次去当时的人民公社深入生活，之后创作了《北方九月》、《春回大地》和《八月风云》等版画作品。正是这一年，我又一次谢辞了鲁迅美院要我去教书的盛情，我难以离开这块土地，我确实太爱专业版画创作这项事业了。

1972年，我来到大庆油田，在铁人王进喜领导的1205钻井队蹲点，创作了以铁人为模特儿，以人物活动为主体的《第一口油井》套色木刻组画6幅。接着又同大庆的业余美术作者合作了一套木刻组画4幅《创业》。1973年我转入小兴安岭林区深入生活，以五营、带几个林业局为生活基地。继1956年穿行林海之后，进一步饱览了大森林的容姿，熟悉了伐木工人的劳动生活。此间我创作了一批以林区生活为题材的套色版画。在这批作品中，我恢复了以风景为主体的固有风格，找到了本属于自己的艺术感觉。在此后的几年里，我每年都有半年以上的时

间游动于林区和油田之间，那里有我多处的生活基地和众多的知心朋友，艺术和亲情可以使我摆脱现实的纠缠和忧烦，拥有一个属于自己的纯真的心境。这期间我创作了《红装素裹》、《战油海》等作品。创作数量相对减少，我却尽可能的丰富扩展了生活积累。

1977年至1978年，我先后两次应聘中央美术学院，带领版画系毕业班和高年级学生在林区和农场深入生活，辅导创作，教学相长，使我受益匪浅。新时期的文艺政策，使我的创作思想和艺术观念获得了最大限度的解脱，有我几十年在相知相亲的生活海洋里磕碰滚打的丰厚积累作后盾，20世纪80年代开始，我的创作实践进入了一个新里程的丰收期。我在生活和创作实践的同时，致力于艺术规律的思考和探求，形成文字，并验证于自己的创作实践。在此后的作品里，我试图寻求一种更简练、更概括、更强烈、更具个性的现代版画语言，来表达自己对生活、对社会、对人生的认识、理解、感悟、情意和态度。

20世纪80年代开始，我主持省美协工作，在其位，就要谋其政。我对个人创作的心力投入相对减少了。近二十年来我对以下工作做出了自己的一份努力：组织和推送各群体版展分别到省城和晋京展出；承办全国版展和省际联展；主办地域和全国性学术研讨活动，并配合活动编印出版有关画册、画库和学

术理论文献图书；申请成立省属专业版画创作机构，推荐业余作者去高校进修等……尽可能给业余作者创造学习、交流、发展、提高的条件和机会。由于社会变革逐步深化，目前业余群体创作生存的大环境虽已不复存在，但版画骨干作者稳健进步，版画创作依然兴旺。对自己多年创作以外的心血付出，无怨无悔无愧。

我与版画艺术结缘，如果从20世纪40年代末算起，已有半个多世纪的历史，版画创作是我终身为之奋斗的事业。在我自学版画创作的征途中，困境和机遇共存，坚定的意志和信念总是使我化困境为机遇。我深信，“山重水复疑无路”时，奋力跋涉，艰辛探求，就会“柳暗花明又一村”。

“烈士暮年，壮心不已。”如今年逾古稀的我，对版画依然一往情深，但是毕竟未来属于后来人，在新的世纪，理应在耗尽热能的同时，当欣望艺海千帆竞渡，更喜看版坛万木争春。

magazine and the cultural and arts elements being divided into separate responsibilities. Zhang Zuoliang was the head of the editorial team and I was the deputy-head. During this time, I produced almost twenty pieces of work, including 'Grasslands of the black earth'; 'The first footprints' and 'afternoon Resting' which showed significant improvement in spirit and in my way of expressing them.

In 1960, the Exhibition of Art Works from the Great Northern Wilderness received many compliments when it was exhibited in the Exhibition Hall of the Chinese Artists' Association. In 1960, the Lu Xun Academy of Fine Arts opened and exempted me from its' entrance examination, accepting me as a student in the woodblock printing workshop. However, after much thought, I still chose the deserte north-east.

In the September of the same year, the art magazine contacted the newly built hotel The Northern Tower in Harbin and I was invited to be the interior designer and in charge of the refurbishment between September 1960 and August 1961. The artists worked more than ten hours a day with almost no holidays. New Year and the Chinese Lunar New Year were spent amid immense pressure to finish the project. In that year, we made almost twenty woodblock prints including 'Early dawn in the North', 'Defrost', 'Summers' day' and 'Gay attire' – plain wrappings.

Between February and August 1962, I led Zhang Zhenqi, Du Hongnian and Zhang Lu to Xi'an, Lanzhou and then to Urumqi to present a series of lecture on how best to enjoy art works. We then went to north and south Xinjiang to paint the landscape for a six month period, to see the unique local scenery and come into wide contact with the minority tribes, fruit farmers as well as army-officials engaged in building and engineering and the army. Apart from recording much information in note form, we each made about 20-30 coloured drawings. We endeavoured to allow this set of works to reflect strong local styles and new ways of expressing them.

In that year, the provincial government decided, with the guidance of the Provincial Art Association, to open an studio based around woodblock printmaking.

Becoming a professional artist motivated me as well as causing me pressure. Meanwhile, whilst diligently trying to finish the set of woodblock prints from Xinjiang, I went twice to the the People's Commune, in the spring and autumn of 1963 where I produced works such as 'September in the North'; 'The Return of Spring' and 'Wind and Clouds in August'.

In the same year, I declined an offer to teach at the Lu Xun Academy of Fine Art because I was in love with this land and I loved being a professional woodblock printmaker.

In 1972, I left for the oilfields in Daqing under the guidance of the athlete Wang Jinxi at station 1205. I began to base my figures on athletes in the set of six multi-colour woodblock prints called 'The first oil well', the set being based on the movement of human beings. Collaboration with some amateur artists resulted in a set of four woodblock prints I called 'Entrepreneurship'.

In 1973, I moved to the Xiaoxing anling forest area based in the Forestry Bureau.

Having travelled through forests since 1956, I furthered my understanding of the beauty of the forests and the lines of timber work. During this time, I produced some multi-colour woodblock print based on the forests. In these works, I used the style of relying on scenery and discovering my feelings for art. Since then, I have spent at least half a year travelling between the forests and the oilfields every year. I have found numerous friends there and it has become the basis of my life. Art and love for my family can make me free from the real trouble and create a state of mind in myself. During this time, I created 'Gay attire – plain wrappings' and 'Battling the sea of oil'. Although I had only made few pieces of work, I managed to broaden my horizons.

Between 1977 and 1978, I was twice employed by the China Central Academy of Fine Arts to teach post-graduate and senior under-graduates from the Woodblock Printmaking Workshop in the Xiaoxing anlin forest area and in local farms to guide them in seeing life from a different perspective and to give them inspiration. We both respected each other and I benefited a lot from such experience. The new policies on art in the new age have broadened the scope of my creative work. I have been in my familiar field for decades looking for

inspiration all that time. Since the beginning of the eighties, my innovations in art have moved onto another level. I have followed a pattern in finding inspiration in art, turning these inspirations into words and proving my ability to do so to myself. In the works that have followed, I have endeavoured to find a more concise, powerful and unique modern language within woodblock printmaking to express my views on life and society.

Since the beginning of the 1980s, I have been in charge of the Provincial Art Organisation and have been determined to find suitable public policies for it. Simultaneously, I have been putting less effort into creating my own work. In the last two decades, I have curated exhibitions of woodblock prints in various provinces and in Beijing, been involved in lectures and academics activities all over the country as well as organising publications and material on woodblock printing. I have also successfully set up a special organisation for creating woodblock prints at the provincial level and encouraged amateur artists to go back into the education system. Although it is more difficult for amateur artists to survive nowadays, the innovative drive in the creation of woodblock prints is still strong.

I have been tied to the woodblock print for over half a century; it is the calling to which I have devoted my life. In my endeavours to learn how to make woodblock print, I have kept my determination and belief that I can always turn difficult situations into opportunities.

Despite my old age, I am still infatuated with woodblock prints. However, the future belongs to my successors and I hope the woodblock print will gain greater popularity in this new century.

与黑龙江的版画家们
With Prints Artists of
HeilongJiang



陈 超 Chen Chao

陈超（1958— ）生于安徽省。

现为国家一级美术师、中国美术家协会会员、中国版画家协会会员、江苏省版画家协会理事、江苏版画院高级画师。

曾任宁夏美术家协会副主席、宁夏版画家协会秘书长。

Chen Chao was born in Anhui in 1958.

Chen is currently a First-Grade National Artist, a member of the Chinese Artists' Association, a member of the Chinese Printmaker's Association, Director of the Jiangsu Provincial Printmaker's Association and a senior-artist in the Jiangsu Printmaking Academy.

Chen also acts as the Deputy-Chair of the Ningxia Artists' Association and as Secretary-General of the Ningxia Printmaker's Association.

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陈 超
Chen Chao



获奖记录

1989 年全国第十届版画作品展览铜奖
1991 年全国第十一届版画作品展览铜奖
1999 年获中国版画家协会 20 世纪 80—90 年代中国优秀版画家“鲁迅版画奖”
2000 年江苏省版画作品展优秀奖
2000 年万事达国际组织 2000 年度最佳设计奖
2002 年全国第十六届版画作品展览金奖
2002 年江苏省版画作品展金奖
2003 年第二届中国美术金彩奖优秀奖
2004 年第十届全国美术作品展览铜奖
2004 年南京市人民政府文学艺术奖金奖、铜奖
2005 年日本第 41 回亚细亚地区现代美术展国际奖
2006 年当选 2006 年度南京市十位优秀画家之一

收藏记录

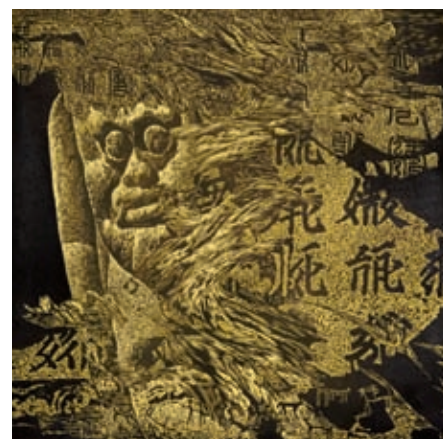
中国美术馆
广东美术馆
江苏美术馆
深圳美术馆
四川神州版画博物馆
青岛美术馆
比利时政府
安徽美术家协会
西南师范大学等

Awards

Awarded the Bronze Medal at the 10th National Exhibition of Printmaking, 1989
Awarded the Bronze Medal at the 11th National Exhibition of Printmaking, 1991
Awarded the Lu Xun Printmaking Prize, given by the Chinese Printmaker's Association for the most outstanding Chinese printmaker in the decade 1980-1990, 1999
The Award for Outstanding Work at the Jiangsu Provincial Exhibition of Printmaking, 2000
Wan Shi Da International Organisation 2000 Optimum Design Award, 2000
Awarded the Gold Medal at the National Exhibition of Printmaking, 2002
Awarded the Gold Medal at the Jiangsu Provincial Exhibition of Printmaking, 2002
Awarded the Prize for Outstanding Work at the 2nd China Gold Medal Winners Exhibition, 2003
Awarded the Bronze Medal at the 10th National Exhibition of Fine Art, 2004
Awarded the Bronze Medal at the Nanjing Peoples' Government Gold Medal Awards for Literature and Art, 2004
Awarded the International Prize at the 41st Asian Contemporary Art Exhibition, 2005
Elected the Premier Artist at the Nanjing Ten Outstanding Artists Exhibition, 2006

Collections

The China Gallery of Fine Art
The Guangdong Gallery of Fine Art
The Jiangsu Gallery of Fine Art
The Shenzhen Gallery of Fine Art
The Shenzhou Museum of Printmaking, Sichuan
The Qingdao Gallery of Fine Art
The Belgian Government
The Anhui Artists' Association
Xinan Normal University



梦断西夏之一/油套木刻/80×80cm/2003
Broken Dream - Xixia I/Multi-colour woodblock print,
printed with oil-based inks/80×80cm/2003

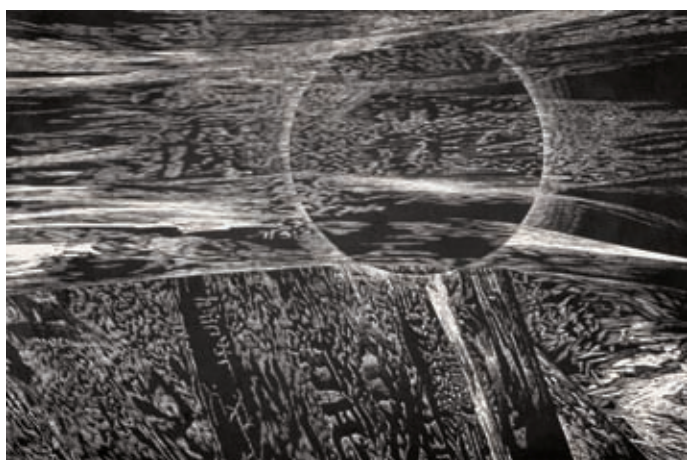
艺术评介

陈超是我国当代优秀的中青年版画家之一，在他的作品中涵括了对生存环境、人文情操、精神境界的深刻思考和认识。其艺术灵感来自于他曾长期生活工作过的黄土高原。那挥之不去的“故土情结”，以至在他离开那里回到南方生活工作十几年后所创作的作品中，仍然可以看到充满着对故土文化生存体验的那份真情，可贵的是他通过更深刻的理性思考并运用独特的版画艺术语言，使后来作品达到了一个更新的境地。陈超以油套木刻和黑白木刻见长，获全国第十六届版画展金奖的《天地同气》、全国第十届美展铜奖的《山丹丹》以及获得不同奖项的《岁月》、《皓月》、《NO.312》等是他的代表作，从这些作品中可以感受到画家在传统表现与现代视觉体验的结合中，所形成的独特创作思路和个人风格。（齐凤阁）

Commentary

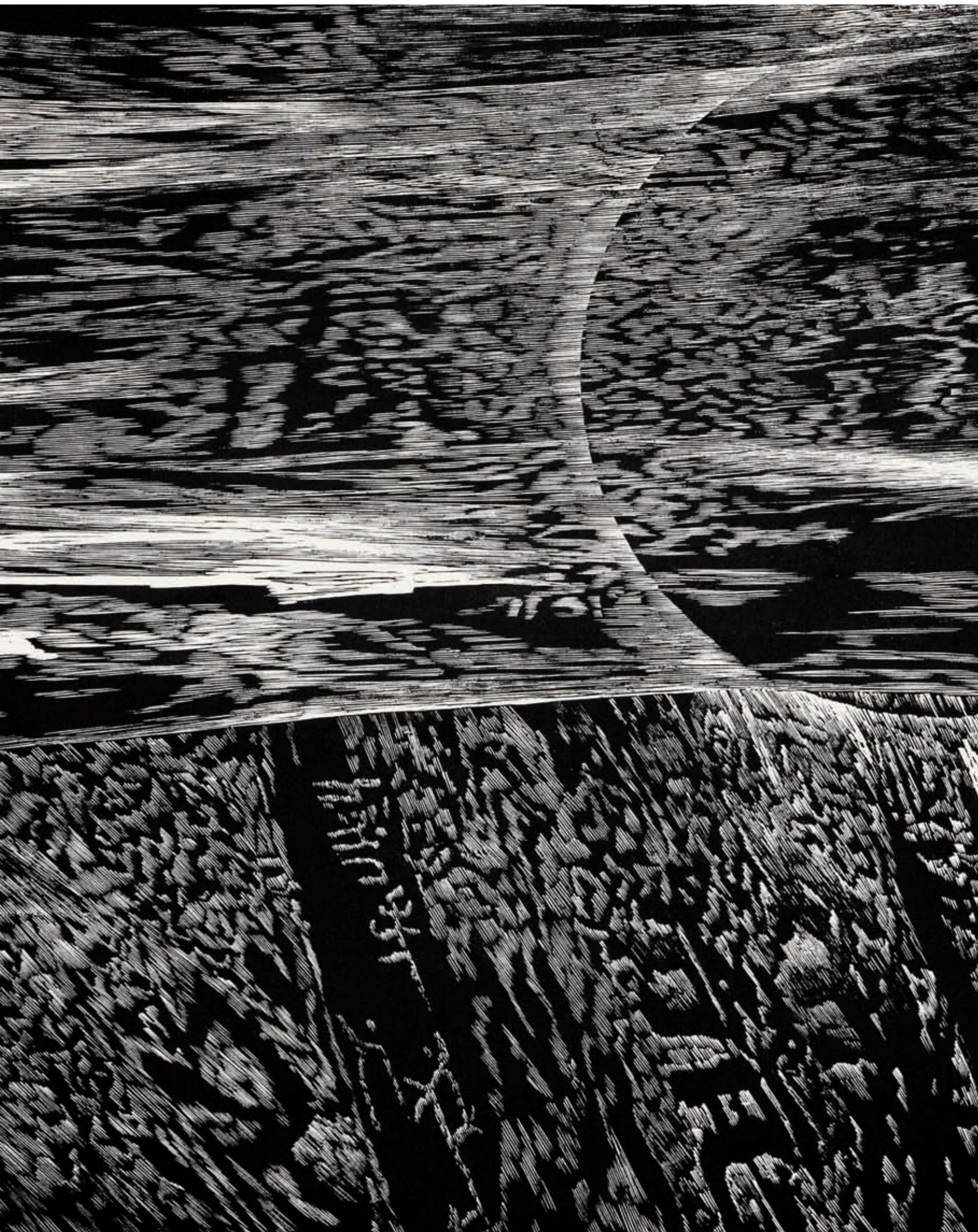
Chen Chao is one of the best young black print artists of his generation, his works are influenced by his deep psyche and understanding of survival, the environment and people's emotions. His inspiration comes from the long periods of time he spent working on the high grasslands of the yellow earth and this, tied to the homeland, has never disappeared, seen in his works made more than a decade later. The most precious point is that he is able to utilize his language through woodblock printmaking in an adequate way after logical contemplation, enabling his work to reach a new height.

Chen Chao specialises in multi-colour woodblock prints printed with oil-based inks and black and white woodblock prints, He was awarded the Gold Medal at the 16th National Exhibition of Printmaking for his work 'Heaven and earth share the same spirit' and the Bronze Medal at the 10th National Exhibition of Fine Art for his work 'Saturated red mountain'. Chen has also received various awards for 'Years', 'Bright moon', 'No. 3.12' and others. From these works, one feels that the artist has combined the traditional way of expression with modern visual effects, creating a unique style.(Qi Fengge)



梦断西夏之二：长河落日/油套木刻/80×120cm/2006
Broken Dream – Xixia II : long river, setting sun/Multi-colour woodblock print, printed with oil-based inks/80x120cm/2006





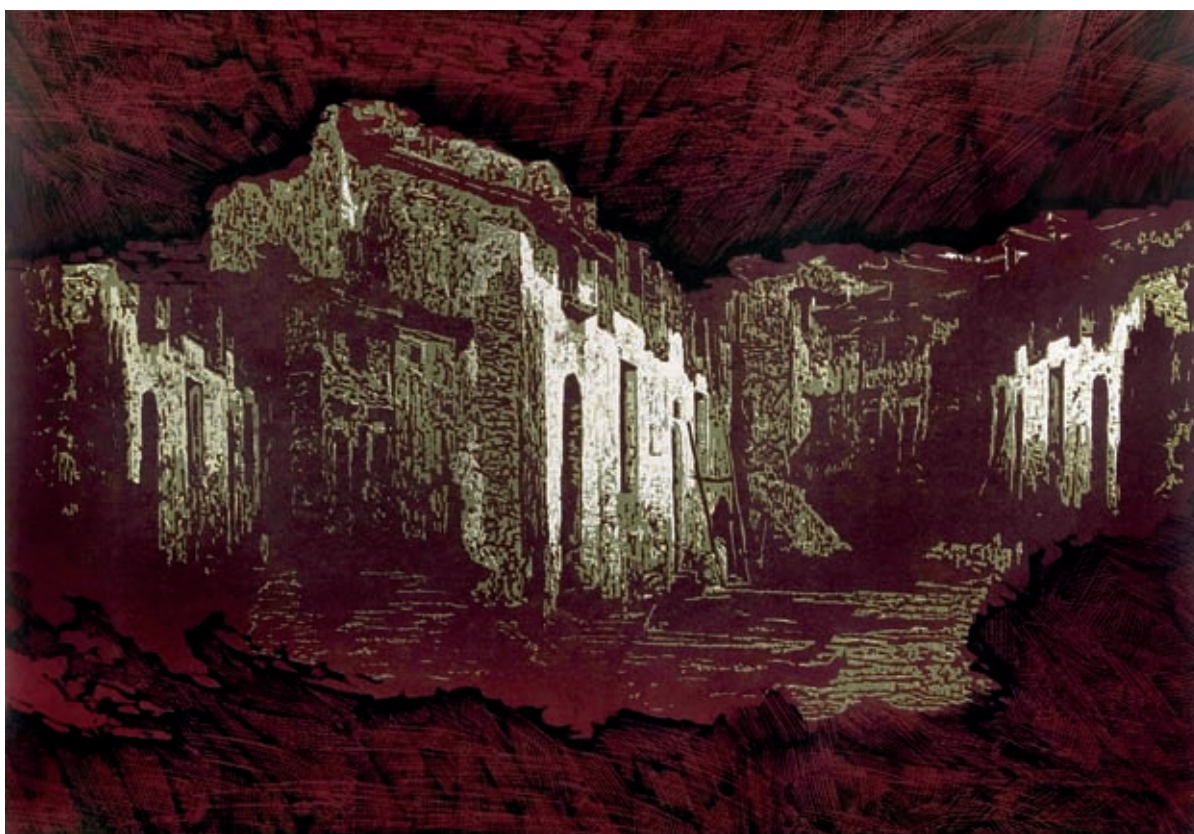


通向牧场的路/油套木刻/30 × 44.5cm/2005

The road towards the pasture/Multi-colour woodblock print, printed with oil-based inks/30×44.5cm/2005

在九曲黄河的上游/油套木刻/53 × 61cm/2003

On the upper reaches of the zig-zag Yellow river/Multi-colour woodblock print, printed with oil-based inks/53×61cm/2003



渐去的风景/绝版油套木刻/45×65cm/2006
Passing scenery/Waste-block woodblock print,
printed with oil-based inks/45×65cm/2006

No.3.12/油套木刻/53×80cm/2003
No. 3. 12/Multi-colour woodblock print, printed
with oil-based inks/53×80cm/2003



秋风秋雨/木刻/49.8×65cm/2000

Autumn wind, autumn rain/Woodblock print/49.8×65cm/2000



岁月之二/木刻/85 × 75cm/2003
Years no.2/Woodblock print/85×75cm/2003

岁月之一/油套木刻/80 × 80cm/2003
Years no.1/Multi-colour woodblock print, printed with
oil-based ink/80× 80cm/2003

逝去的城/木刻/60 × 90cm/2003
A passing town/Woodblock print/60×90cm/2003

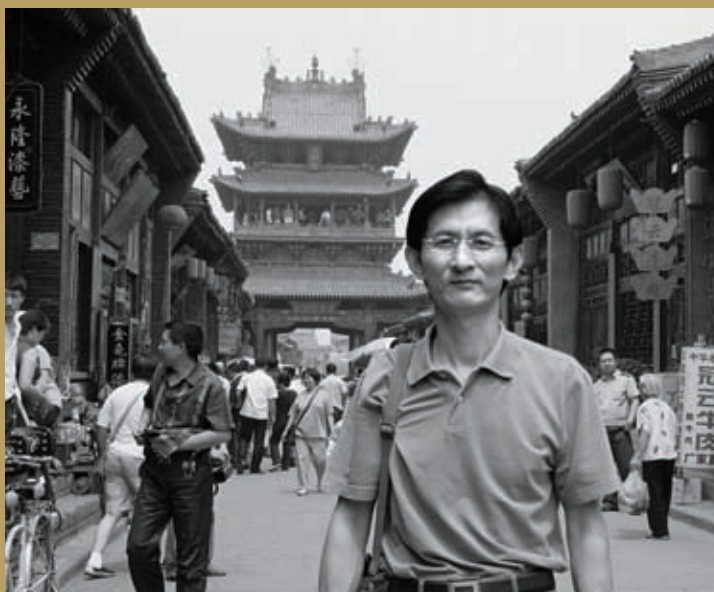


在太行山

On the TaiHang Mountain

在山西平遥古城采风

Collect material in the Ancient City of Ping Yao, Shanxi



“我这幅画画成为今天这个样子，于父亲，肯定有着某种犹如血型复制的精神延续，于故土，肯定有着某种犹如DNA遗传的心灵传承。”

艺术历程 CREATIVE EXPERIENCE

我的艺术基因，其实全部源于一种大别山的故土情结。大别山是我人生的家乡故园，在生命的美学意义上，我是大别山的儿子。大别山是我艺术成长的摇篮，在美的生命意义上，我还是大别山的儿子。

而我今天之所以做出这样的人生感慨，是因为，当我今天回顾自己艺术的生涯，面对自己越来越走向心灵深处的作品，就越来越情不自禁地想到了我的父亲，也就越来越深切地想到，作为儿子、作为父亲的一幅作品，我这幅画画成为今天这个样子，于父亲，肯定有着某种犹如血型复制的精神延续，于故土，肯定有着某种犹如DNA遗传的心灵传承。

父亲解放前读完师范后，便来到大别山麓从事教育工作，后来被调入县文化局负责美术的创作和组织工作。父亲学的是师范教育专业却对绘画有着执着的追求，西洋绘画和中国传统绘画都有一定的功底，尤其对中国山水画情有独钟。天命之年而逝虽留下的作品不多，却已有独特的个人风格和追求。几年前我将其作品拿出来请专家点评，肯定之时便更多的是遗憾，若父亲有幸今天在世，或许也功成名就了。

在我的青少年时代，学画不像现在的孩子们参加各种美术班，范本资料彼彼皆是，名师小灶随时可开，更何况那时我在一个闭塞的小县城，连画素描用的石膏像都很难找到。记得当时有一天，父亲从县图书馆的库房里找到一本苏联的素描教学大纲，真是如获至宝，后来父亲又陆陆续续托人弄来一些资料，在这些书中我才知道达芬奇、门采尔、米开朗基罗、列宾、苏里柯夫……这些艺术巨匠大师的名字，从那时起，我陷入了如痴如醉的艺术之梦。

父亲早在二十多年前便被病魔夺去了生命，那年他才57岁。作为一个中国画山水画家，父亲无疑是带着许多遗憾，尤其是未圆的艺术之梦而去的。现在回想起来，我的那些被父亲造就的素描童年和写生少年，无论是幼稚的临摹，还是草率的涂鸦，一定深深寄托着父亲一个色彩斑斓的梦；而在父亲仙去天国的那一刻起，我知道，我此生最重之任，除了画画，别无选择。或许，这就叫做继承？

20世纪70年代末我高中毕业插队到了农村，支撑我坦然度过蹉跎岁月的精神支柱和生活信念，全部来自对于艺术的痴迷。在乡下的三年里，我画了大量的素描、速写和色彩写生，这期间还创作了处女作国画《招工之前》参加了县、地举办的画展。1978年我应征入伍到了地处大西北的宁夏回族自治区。结束新兵训练后，被调入宁夏军区政治部电影队从事美工、放映工作，后来便在军区美术创作组开始了真正意义上的美术创作。1980年全军要举办版画展，任务下到各军区后，部队首长让我也创作一幅版画送选，说实在的这之前我从没有学过版画，更别说创作了。军令如山，非搞不可！三个月后当得知我创作的第一幅版画《雄关漫道》入选全军版画展，并在兰州军区获了优秀创作奖，兴奋之时一种新的希望油然而生。正是这次部队首长的赶鸭上架，使我同版画艺术结下不解之缘。接下来创作的《叱咤风云》《塞上晨曲》等版画作品又为我赢得了许多荣誉，从此在版画艺术创作道路上我一直走到今天。

从部队转入地方后，我在宁夏生活工作了十多年，这是我进行版画艺术创作的重要时期，从这时开始，我坚持用现实主义的创作思想和表现手法，去反映

大西北的火热生活，浓郁的民族风情和独特的山川地貌。《沙蒿》、《每逢集》、《和煦的风》、《日当午》、《皓月》、《山洼里飘来一片云》、《红云》、《厚土》、《沃野》等一系列作品便是在这个时期完成的。其中《沙蒿》、《每逢集》、《和煦的风》、《日当午》、《皓月》分别入选全国第七届美展、全国第十、十一届版展，《每逢集》、《皓月》获全国第十、十一届版展铜奖。与此同时，我还积极参与到宁夏版画的组织工作之中，先后策划了“中国当代版画精品邀请展”和“全国第十一届版画作品展览”等一系列版画学术活动在宁夏举行，极大地推动了当时宁夏版画创作的发展进程，宁夏版画家在全国美展、版展摘金夺银，并在全国产生影响便是从那时开始的。

20世纪90年代初，为了寻找一种新的发展空间，我先去了海南，后又在深圳创建了一家平面设计艺术公司，在那里的几年间，我虽没有时间去做版画，但却在平面设计的领域里寻找到新的创作语境，同时特区现代化的人文环境也让我增强更多的现代意识，这为我后来继续的版画艺术创作无疑是有益的。20世纪90年代末定居南京后，我又有幸融入到江苏这个版画大省的创作群体之中，从此我又进入了一个新的创作时期。

这期间我的创作借以展示的载体依然是对大西北挥之不去的深深情结，但却由以往客观表现趋向理性思考，作品倾向表象化进入到从历史文化的角度去加以展现的新语境之中，其作品的思想深刻性和表现力也达到了一个新的境地。这期间所创作的《薄雾》、《秋深水潺潺》、《雾欲幽山听泉声》、《岁月》、《梦断西夏》、《逝去的城》、《长河落日》、《NO3.12》、《天地同气》、《山丹丹》等多幅版画作品分别入选

My artistic genes all belong to Dabie mountain. I have become so attached to it. Dabie is my hometown in the aesthetics of life, I am its son. Dabie is my cradle for the aesthetics of the meaning of life.

When I look back at my artistic life, I realise that I have moved deeper and deeper towards my heart and this inevitably reminded me of my father. It triggered me to believe that a piece of work from me as a son and a father had an effect on how my work turned out. As a father, I'm sure some kind of reproduction of a father's spirit in his blood type can be passed on and as a son to the land, it is as is I have inherited some kind of DNA genes in my heart.

My father came to work in the field of education after graduating from teacher's training college and was eventually transferred to the cultural department in charge of the creation and organisation of art. Despite going to teacher's training college, my father had always had a passion for painting. He had a foundation in both Western and Traditional Chinese Painting, and had a liking to Chinese monumental paintings. He did not leave many of his works when he passed away however, yet all of them possessed his unique style. A few years ago, I showed some experts my father's work, if he were still alive today I am sure he would have been a renowned artist in his own right.

Learning how to paint in the time of my youth was difficult, worsened by the fact that I came from a secluded small town where even plaster for drawing was scarce. I remember one day, my father found a Russian book on learning to draw from the cellar of the library and regarded it as a real treasure. Then my father asked some people to obtain some teaching materials on the study of paintings and it is from these books where I learnt the names of masters in art such as 'Da Vinci', 'Adolph von Menzel', 'Michelangelo', 'Ilya Lepin and Vasili Surikov'. From then on, I was fascinated by art.

Illness took my father's life away about twenty years ago when he was only 57. He had many regrets as a Chinese

monumental landscape painter since he had many art ambitions yet to be fulfilled. I realised my father's hard work in educating me about art was meant to let me fulfil his own dreams. Perhaps my responsibility in life is to paint and nothing else.

I graduated from high school in the late 70s and was sent to the countryside, my survival during those times was thanks to my spirit and my belief in life and my fascination with art. During the three years I spent in the countryside, I made many quick drawings on the spot together with coloured outdoor sketches. It was also during this time that I created my debut work Before recruiting workers and this was exhibited in provinces and cities. In 1978, I was conscripted to go to the Ningxia Hui Minority Autonomous Region in the north-west of China. After training, I was transferred to the Film Department there to work in art and in showing films. Later, I began to understand what the essence of creating art is.

In 1980, all members of the army in the countryside had to curate a woodblock print exhibition and I was instructed to create a piece to be nominated for the exhibition. Before that, I had no knowledge of woodblock prints at all, let alone how to create one. However, the order came from my superior and I

could not refuse. Three months later, I produced my first woodblock print 'Imposing pass, prolonged road'. The work was included in the exhibition as well as being awarded a prize for Outstanding Innovation. My superior then pushed me to produce 'further words including Wind and cloud over a small mound'; 'Morning melody on the Great Wall' and others which again, won me many awards; I have never stopped working since then.

Since my regiment changed located, I lived and worked in Ningxia for more than ten years, this was an important time of my life in making woodblock prints. From then on, I insisted using realistic ideas to plan and express my work, to reflect the passion for life in the north-west which included a lot of landscape and strong local warmth of the people. 'Sand punt' 'Crest peaks' 'A gentle breeze' 'The day to day ox' 'Bright moon' 'The mountain lifts a fluttering cloud' 'Red cloud' 'The deep earth' 'Demon wilderness' and other series of works were all completed during this period of time.

The works Sand punt; 'Crest peaks' 'A gentle breeze' 'The day to day ox' 'Bright moon' were all entered in the 7th National Exhibition of Fine Art and the 10th and 11th National Exhibition of Printmaking. Simultaneously, I was involved in the Ningxia Woodblock Print

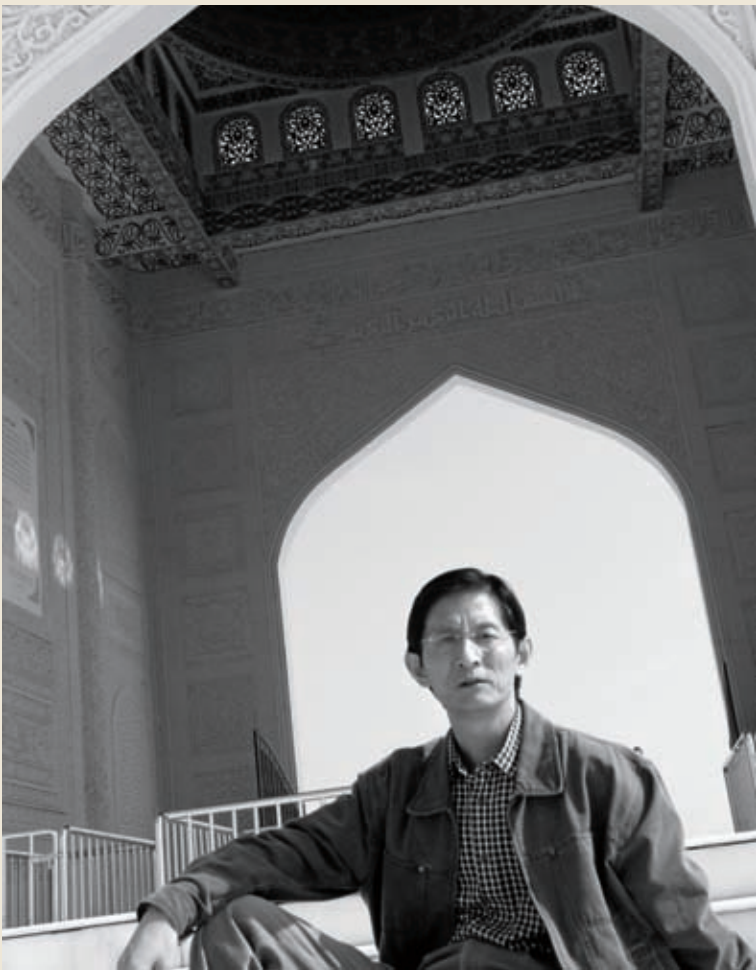
画家在工作室
Artist in working Studio



在甘南拉布伦寺
In Lalumpo Temple of South GanSu



“A piece of work from me as a son and a father had an effect on how my work turned out. As a father, I'm sure some kind of reproduction of a father's spirit in his **blood type can be passed on** and as a son to the land, it is as is I have inherited some kind of **DNA genes in my heart.**”



2007年在宁夏
In NingXia, 2007

第九届、第十届全国美展；第十四届、第十五届、第十六届全国版展；第二届中国美术金彩奖作品展、首届北京国际美术双年展、中国百年版画回顾展等重要展览。还荣获第十六届全国版画作品展览金奖、第十届全国美展铜奖、第二届中国美术金彩奖作品展优秀奖、日本第 41 回亚细亚现代美术展国际奖等多种奖项。

《美术》杂志 2004 年 8 月第 440 期在刊登我的作品专版时，著名版画家程勉先生为我撰写的文章《真诚与感悟所至——谈陈超的版画艺术》中曾这样写到：“版画家陈超对大西北古土和荒原情有独钟，他在创作中借以展示的载体，则是他多年以来生活和成长的古土文化及其在生存体验中所产生的真情”。“特定的地域风情面貌给陈超的内心和视觉以强大的冲击力，空旷的原野，弥漫的风沙是他对西北大自然的最初感受；而古西夏文明的沉雄浩渺，奇异变幻的感召萌发了他最初的创作欲念，以至于在十几年之后的今天，留在他心灵深处的仍然是对历史和古文化的思考和回顾，形成一种牢固的挥之不去的“故土情结”，这实际上成为他创作上的源泉和获取艺术灵感的载体，这种对自然对象的‘用心感悟’，形成他独特的创作思路。”

前不久《中国版画》发表我的作品，著名版画家李树勤先生在《心的真诚——也说版画家陈超》一文中谈到：“艺术创作是非常个性化的玩艺，它本质上应是自由的，但艺术家一般来说，总是会把他一

生中感受最深而铭刻在心的生活经历，作为他常常的创作题材；艺术家的生活经历，也往往决定了他艺术创作的文化起点及艺术创作的思想出发点，甚至决定了他的艺术表现方式的性格展现。在那个以往非常年代，曾生活和工作在大西北浩渺荒漠中的陈超，那里沉雄厚重的历史文化、苍凉神秘的西夏文明和伟严的自然景观，真正成了他心灵和艺术思维的永远记忆。正是这种记忆成了他许多作品中时时显现的内心咏叹。人有小气与大气度之分，艺术作品有小趣味和大气概之别，艺术家的作品一旦走出小趣味之境而进入大时代意识，那他的作品将被赋予更深的文化思想和意境深度，陈超的一些优秀之作，便具有这样的艺术深刻性。”

在版画艺术道路上我已走过了二十多个春秋，作为生命的一部分版画艺术创作将永远与我相伴，版画家的这份清苦当下着实也没有得到社会本应该的那份关注，然而作为一个版画人能守得住这份清苦其乐也是无穷的。版画艺术的生命是无限的，为版画艺术而奋斗的人是崇高的，我的梦因此而起，想必也会因此而圆。

Organisation and I contributed to the organisation of the China Contemporary Fine Prints Invitation Exhibition and the 11th National Exhibition of Printmaking as well as a whole host of academic activities in Ningxia which helped push the development of woodblock printmaking in Ningxia forward. Subsequent works from Ningxia have won many awards and are very influential nationally.

In the beginning of the 90s, I went to the south coast, and started a design company in Shenzhen in order to look for inspiration. Despite that fact that I did not have time to make woodblock print in those years, I had managed to find a new medium to employ as well as having my horizons broadened by new information available in the special economic zone of Shenzhen, which benefited my later creative work in woodblock printmaking. After moving to Nanjing in the late 90s, I had the good fortune of working on woodblock prints in Jiangsu and once again entered a new era in creating woodblock prints.

My work still had a deep attachment to the north-west; however, instead of being simple, I have penetrated more into the perspectives of cultural history to express new ideas. During this time I created 'Fine mist', 'The sound of Autumn's deep flowing water', 'Misty longings to hear the sound of springs in secluded mountains', 'Years', 'Interrupted dream of Xixia', 'A passing town', 'Long river – setting sun', 'no.3.12', 'Heaven and earth share the same spirit', 'The saturated red mountain' and others.

All these prints were shown in the 9th and 10th National Exhibition of Fine Art and the 14th, 15th and 16th National Exhibition of Printmaking. The works were awarded the Gold Medal at the 2nd Chinese Artwork exhibition, the first Beijing International Biennale Art Exhibition, The Chinese Centennial Review Exhibition of Printmaking and other important exhibitions. I was awarded the Gold Medal at the 16th National Exhibition of Printmaking, the Bronze Medal at the 10th National Exhibition of Fine Art and the Prize for Outstanding Innovation at the 2nd Chinese Exhibition of Gold Medal Winning Works and The International Award at the 41st Asian Exhibition of Contemporary Art held in Japan.

The magazine 'Meishu' published my work in its 440th issue in August 2004 and the renowned woodblock printmaker Cheng Mian wrote an article for me entitled 'A sincere and emotional awakening in moving towards discussing the art of Chen Chao's prints. In the article, Cheng noted that 'the woodblock printmaker Chen Chao has a passion for the deserted land of the north-west and his work shows his love for the cultural relics from living and growing up there for many years. The visually unique geographical merits provide Chen Chao with inspirations. Despite that fact that 'the old Xixia culture has died out, it has still inspired Chen Chao. It has imprinted itself in him for more than the last decade, he is always relishing and contemplating the history and its cultural relics and this has given him a unique innovative psyche'.

Not long ago my work was published in 'China Printmaking', and the respected woodblock printmaker Li Shuqin remarked in his article 'True feelings of the heart and talking about the printmaker Chen Chao' that 'the maker of art is in a very individualised hobby, he should generically be free to create. However for the average artist, he will always include his experiences of life and this is usually where his inspiration comes from. The mysteriousness of the Xixia culture and the magnificent natural landscape is imprinted in Chen Chao's heart and creative psyche forever. People differ in their temperament and artworks which have different characters. If artists leave these characteristics behind and awaken themselves to the changes in current thinking, then their work can have a more profound cultural meaning. Chen has successfully achieved this through many of his works'.

I have spent more than twenty years making woodblock prints and it will always be part of my life. Despite the fact that woodblock printmakers have not achieved the kind of attention that they deserve from society, I have nothing to complain about despite many years of hard work and struggle to gain woodblock printmaking recognition in society. The life of woodblock printmaking is infinite, and the people who struggle for the woodblock print are admirable, this is where my dream began and this will also be where my dream ends.



在宁夏同心回族区
In Tongxin Hui Minority Region in Ningxia

程 勉 Cheng Mian

程勉 (1933—) 1933 年生于中国山东省潍坊市；1961 年 中央美术学院版画系毕业；1963 年 江苏新华日报美术编辑；1978 年 江苏省美术馆专业创作；1992 – 1996 年 江苏省版画院副院长，国家一级美术师，中国美术家协会会员，中国版画家协会理事，江苏省版画家协会副主席。

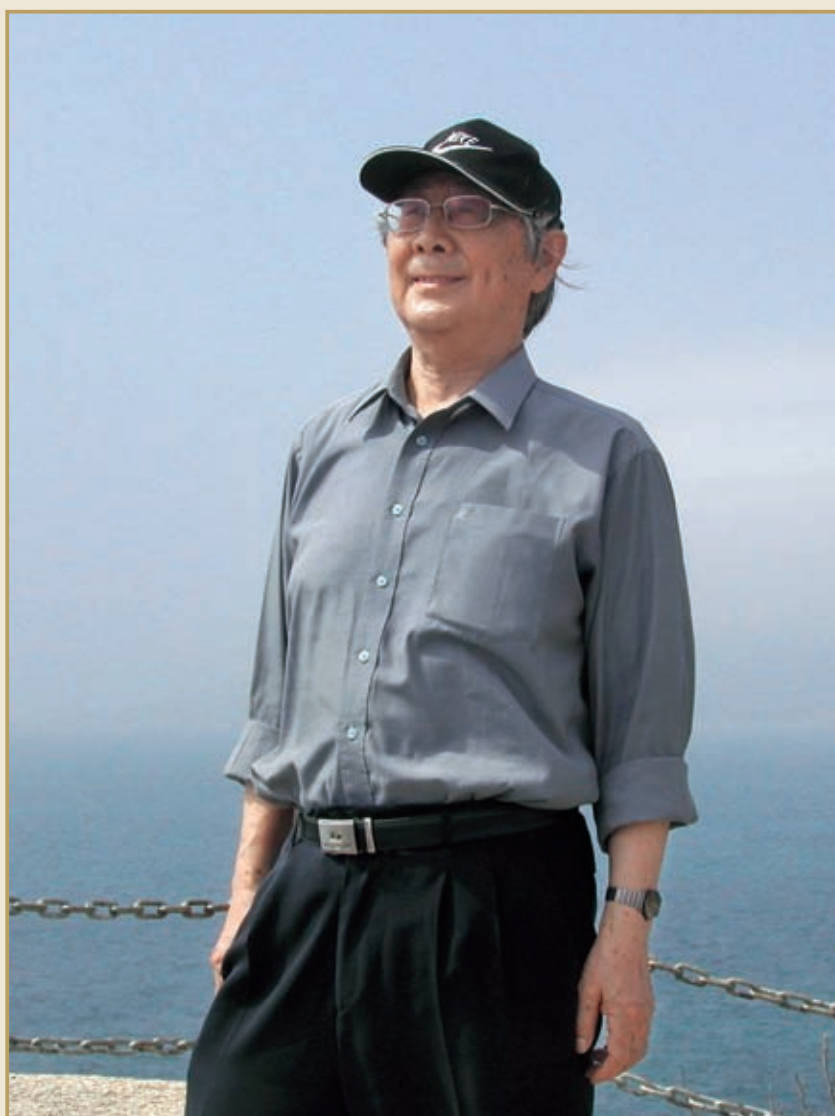
Cheng Mian was born in 1933 in Weifang, Shandong. He graduated from the Printmaking Department of the China Central Academy of Fine Arts in 1961. In 1978 Cheng carried out specialised work in the Jiangsu Provincial Gallery of Fine Art.

Between 1992-1996, Cheng acted as Deputy-Dean of the Jiangsu Provincial Academy of Printmaking.

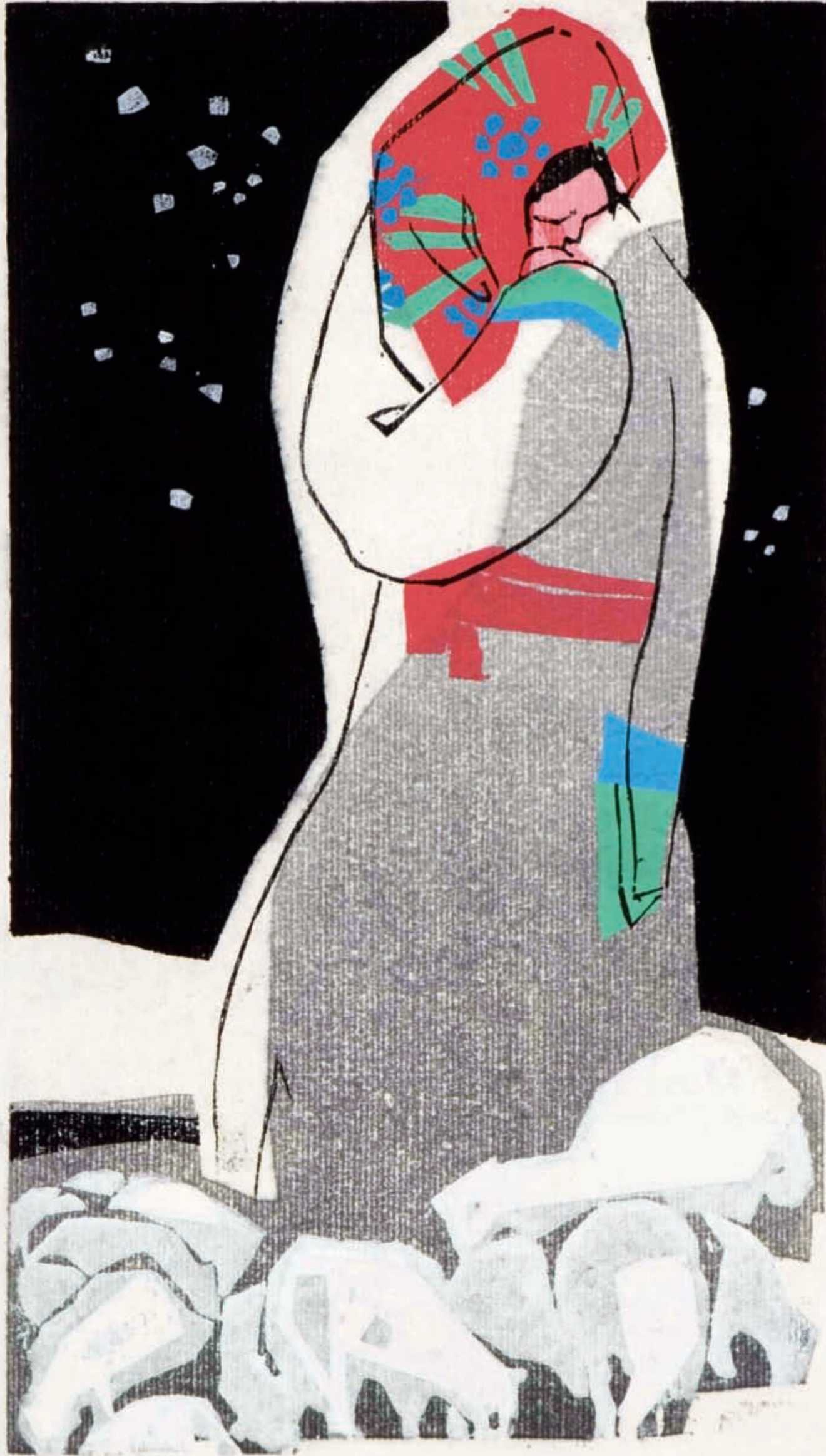
Cheng is a First-Grade National Artist, a member of the Chinese Artists' Association, a Director of the Chinese Printmaker's Association. He is also Deputy-Chair of the Jiangsu Provincial Printmaker's Association.

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程 勉
Cheng Mian



获奖记录

1984 年第六届全国美展优秀作品奖
1996 年第十届全国美展铜奖
1996 年由中国版画家协会授予“鲁迅版画奖”
1999 年第九届全国美展优秀作品奖

Awards

Awarded the Prize for Outstanding Work at the 6th National Exhibition of Fine Art, 1984
Awarded the Bronze Medal at the 8th National Exhibition of Fine Art, 1996
Awarded the Lu Xun Printmaking Prize, given by the Chinese Printmaker's Association, 1996
Awarded the Prize for Outstanding Work at the 9th National Exhibition of Fine Art, 1999

收藏记录

中国美术馆
中央美术学院陈列馆
南京大屠杀纪念馆
澳大利亚新维尔士美术馆
法国巴黎艺术中心版画部等国内外机构收藏

Collections

The China Gallery of Fine Art
The Exhibition Hall of The Central Academy of Fine Art
The Nanjing Massacre Memorial Gallery
The New South Wales Gallery of Fine Art, Australia
The Paris Centre for Fine Art, Printmaking Section

出版记录

2000 年出版《程勉画集》油画版画部分

Publications

A Collection of Work by Cheng Mian, (Section of the works printed with oil-based inks), 2000





面对着死/黑白木刻
/59 × 77cm/1984-1986
Confronting death/Woodblock
print/59× 77cm/1984 – 1986



夜诊/黑白木刻/52 × 50cm/1965
Night visit/Woodblock print/52×50cm/1965

艺术评介

程勉是江苏版画流派中善于人物刻划的画家，他的人物版画在江苏乃至全国都有自己的特色。1984至1986年推出的黑白木刻《血寰》南京大屠杀组画，一改早年《夜诊》等作品中平铺直叙的写实手法，吸收表现主义等现代艺术的语素，具有极强的视觉冲击力与精神震撼力。而他的水印套色木刻《阳光下》、《秋夜檐声》、《盼》等作品则造型整体、概括，刀法粗放、简练，通过大色块的组合与水墨浓淡的对比，以“板块结构”表现出一种形式感极强的装饰效果。而在1990年的《晨市》等水印套色版画中，又以流畅的线刻追求一种速写的效果，其刚韧的线条与简洁的色彩，别有一番新意。（齐凤阁）

Commentary

Cheng Mian is a woodblock printmaker who specialises in figures cut in the style of the Jiangsu woodblock print school. His woodblock prints are renowned in Jiangsu and all over China and are distinctive in their style. Between 1984 and 1986, Cheng published a set of monochrome woodblock prints called 'The Rape of Nanjing', which signalled major changes from his earlier, typically straightforward style seen in his print 'Night' visit which conveyed the language of contemporary art with strong visual effects which may be considered rather shocking.

The form, the technique of the cutting knife in the multi-colour woodblock print 'In the sunlight' printed with water-soluble colour, the prints 'The sound of sculling on an Autumnal night' and 'Longing' all employ a strong contrast of dark and light ink which is achieved by printing a combination of woodblocks. In 1990, his work 'Morning town' used fluid lines to create a sense of speed and along with its simple colour was successfully innovative. (Qi Fengge)



姑苏河畔/套色木刻/51 × 54cm/1980
Suzhou river bank/Multi-colour woodblock
print/51x54cm/1980



晨妆/黑白木刻/37 × 35cm/1982
Morning make-up/Woodblock print/37 × 35cm/1982

上苍保佑/黑白木刻/54 × 42cm/1984-1986
To heaven to bless and Protect/Woodblock print/54 × 42cm/1984-1986



护钟/黑白木刻 /41 × 29cm/1963

Guarding/Woodblock print/41×29cm/1963

火/黑白木刻 /50 × 80cm/1984-1986

Fire/Woodblock print/50× 80cm/1884-1986

墙报委员/黑白木刻/43 × 38cm/1976

Wall newspaper committee members/Woodblock print/43×38cm/1976



盼归/黑白木刻/59×59cm/1984
Longing to go home/Woodblock print/59x59cm/1984

艺术历程

CREATIVE EXPERIENCE



1 | 2
— | —
3

1. 画家在工作室

Artist in Working Studio

2. 画家在讲学

Artist's giving speech

3. 1994年7月在巴黎布代尔雕塑馆

In Buduer Sculpture Gallery,
Paris (July,1994)

“在这套大型悲剧史诗中，我以沉痛的心情表现了人类历史上这一惨绝人寰的浩劫。”

20世纪中期，我在中央美术学院版画系完成了严格而系统的素描和色彩的基本训练，奠定了较为坚实的造型基础。我是画人的，我的老师李桦、古元先生都是当代人物版画大师，他们精湛的刀法技艺在教学中给我以具体深刻的影响，而更重要的是大师的伟大人格和他们的现实主义创作思想、美学观念、艺术追求、精神境界等在我的一生中起着根本性的指导作用，以至促使我在以后的创作实践中与人民结下了不解之缘。20世纪60年代初我创作了《红旗谱插图》、《夜诊》等作品，在社会上产生了一定的影响，古元先生在1972年全国美展评选委员会上讲：《夜诊》真切而细腻地反映了农村贫下中农的感情。

生活是艺术创作的源泉，我的工作性质使我有机会经常接触到基层的人民群众（20世纪六七十年代我是报社记者），有机会以版画或其他绘画形式反映那些在生活中触动我心灵和感情的东西。这期间，我画了《向母校汇报》（版画、油画），这是我涉足大型主题性人物画创作的尝试，（《人民日报》1973年发表）。在这幅画中，我对那些响应党的号召，上山下乡的纯真热情的知识青年以衷心的赞颂，事实上，他们走的是一条艰难崎岖的生存斗争之路，但是他们的勇敢和无畏使我感受到在这些孩子身上所永远饱含着的赤心向上和追求真理之心。这些都使我深刻的体会到，作为一个艺术家，只要你是贴

近人民的，只要你是用良心和真情去感受生活中的人和事，那么你的艺术就一定会是客观历史的真实，就一定会是真诚的有价值的创作。

改革开放后，艺术的发展更加繁荣，创作气氛更加宽松，我也有机会去国外考查，并在巴黎国际艺术城举办个人画展。特别是在法国和意大利等欧洲国家的参观学习，使我进一步对人类优秀艺术遗产有了一些直接的了解和感性的认识。在创作中逐步拓宽自己的思路，在坚持艺术为人民和反映人民生活的时候，也关注艺术形式多种表现因素的研究。20世纪80年代初我举办了第一次个人画展，明确了我在版画创作中的一些思考，这就是关于“力”的追求，前言中说“人最美的莫过于他们在生存斗争中所迸发出的力活力、生命力、创造力，这是人的精神本质，也是艺术作品的重要内涵”。同时我在木刻表现中突出“力之美”，强调版画语言的本质特性。在这一阶段我创作了《我的母亲》、《秋夜槽声》、《献给新娘的歌》等作品（这些作品均参加全国美展或版展，并在《美术》杂志发表）。

1984年至1986年，我用三年的时间创作了《血寰——南京大屠杀木刻系列组画》（14幅）。在这套大型悲剧史诗中，我以沉痛的心情表现了人类历史上这一惨绝人寰的浩劫，揭示了中华民族在抗击日寇屠杀中所表现出的血性和不屈，我运用雕塑抽象空间的造型形式，把人物情感上的生死激荡和在特

定境遇中的变形和扭曲，组合凝炼为一种单纯的形体，升华为人类面对惨杀而表现出的力量和意志。这种具有“表现主义”激情因素的艺术处理，强化了这套组画形象的冲击力和震撼力，使我在现实主义创作实践中又获得了一些新的进步。

这套组画一经面世，便受到一些好评，《美术》杂志刊登《美术》副主编李松先生发表评论文章。中国版画家协会主席、中央美院教授李桦先生在病榻上看到后激动的给我来信讲：“《血寰》之所以感动我，虽说与它所表现的内容是一个重大题材不无关系，但关键并不在于此。我认为，我们生活的这个时代是我国有史以来的五千年中最伟大的时代，即空前没有的大变革时代，我们今天的艺术家有责任把这个伟大时代的变革纪录下来，通过艺术家身临其境的丰富感受，用他们的画笔，像屈原、荷马写出他们真实的思想和感情的史诗，我爱《血寰》就是如此，祝你成功”。先生的来信和教诲是对我最大的鼓励。

以后的这些年，我一直在延着这条现实主义的创作道路向前走，我想，作为一个艺术创作者，我应当继续努力，竭尽全力，以不辜负人民和时代对自己的嘱托。



在巴黎国际艺术城展览厅与著名旅法艺术评论家熊秉明先生交谈
Conversation with Mr. Xiong BingMing, famous artistic critics who
sojourns in France, in exhibition hall of Paris International Art City



1994年7月在巴黎国际艺术城与布鲁诺主席秘书在展览大厅
With Secretary of Chairman Bruno in Paris International Art City

“In this series, I have recorded the **tragedy** of human history with sorrow.”

In the 1950s, I finished a difficult course in drawing and colour work at the China Central Academy of Fine Arts in Beijing and started to build a foundation for my style in art. My teachers Li Hua and Gu Yuan were both renowned figurative woodblock printmakers and their technique in using the cutting knife has influenced me tremendously, more importantly, their realism and the aesthetics of their work, as well as their perseverance in art has been an example to me. In the early of 1960s, I made the work ‘Red flag manual’, ‘Night visit’ and others, which have affected society in some way or another. In 1972, Gu Yuan spoke of this print at the National Exhibition of Fine Art, saying that ‘Night visit’ really conveyed the spirit of the poor farmers.

Life is an artist’s source of inspiration, my work enables me to have the opportunity to speak to people from different levels of society no more so than during my time as a newspaper journalist in the 1960s and 1970s. I have had the opportunity to express my feelings in life through woodblock prints and other forms of art. In those days, I made the ‘woodblock print and oil painting’, ‘Report to my old school’, this was an experiment in painting large figures which was subsequently reported in the ‘People’s Daily’ in 1973. In this work I praised those innocent and enthusiastic youths who responded to the calls from the Party and went to the countryside.

In fact, they were on a difficult path of survival, but their bravery made me realise that they were working very hard to realise the truth. In those memorable moments and as an artist if you observe these people’s stories with conscience and passion, then your art will be worthwhile because it will be an objective record of truth.

Since Reform and Opening-up, the development of art has prospered and the environment become more liberated. I had the opportunity to go outside China to carry out some research and had my own exhibition in Paris, that internationally renowned city of art. My research in France, Italy and in other European countries deepened my understating of the fine legacy in art our predecessors have left us. While making of my works, I insist that I reflect the lives of the people, as it is for them I have been concentrating on the effects of different media of expression. I held my first exhibition in the beginning of the 1980s, which consolidated my psyche behind the making of my work which is a pursuit of a reflection of the passions and struggles that people experience in order to survive. In order to emphasise the strong message that can be heard through the voice of the woodblock print, I made ‘Report to my old school’, ‘The sound of sculling on an Autumnal night’, ‘A song for the new bride’ and various other works which have been shown in both the National Exhibition of Fine Art, and the National Exhibition of Printmaking and have been published in the art publication Fine Art.

Between 1984 and 1986, I worked for three years to make the series of fourteen prints entitled ‘Blood everywhere, the Rape of Nanjing’. In this series, I have recorded the tragedy of human history with sorrow, revealing the

courage of the Chinese people in their unwillingness to succumb to the massacre by the Japanese. I used impressionistic sculptural forms to twist the emotions of people in life and in death in both static and particular situations, forming original shapes to reveal their strong power of determination. This kind of emotional art has strengthened the response to the series of prints and furthered my creativity with realism.

When this set of prints was published it received many compliments, the deputy-editor of the journal ‘Fine Art’ Li Song was one of them. The Head of the Chinese Printmakers Association and professor of the China Central Academy of Fine Arts, Li Hua wrote to me passionately even though he was terminally ill and said.

“The reason that ‘Blood everywhere, the Rape of Nanjing’ has moved me is not because its subject matter was a tragic and an important one but because what we have now is the best we have ever had in the 5000 years of history of our country. Even without those chaotic times, artists nowadays such as us have the obligation to record the dramatic changes in these times. Through experience and using their writing brushes, those such as Qu Yuan and Hemer have brought their thinking and feeling into their poems. This is the same reason why I love ‘Blood everywhere, the Rape of Nanjing’. I wish you every success!”

Li Hua’s letter and advice was my biggest encouragement. In subsequent years, I have always followed the path of realism and I think as a maker of art I will continue to do so, in order not to avoid the duty given to me by the people and by the times I live in.



陈聿强 Chen Yuqiang

陈聿强（1938— ），浙江宁波人。

1960年毕业于中国美术学院版画系，留校任教，曾任该系丝网版画工作室负责人、教授，中国美术家协会会员，现已退休。

Chen Yuqiang was born in Ningbo, Zhejiang in 1938.

In 1960 he graduated from the Printmaking Department of the China Academy of Fine Arts, remaining in the Academy to teach. Chen eventually took charge of the Screen Printing Workshop, becoming a professor and a member of the Chinese Artists' Association.

Chen Yuqiang is now retired.

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陈聿强
Chen Yuqiang



麗人行

三月三日天氣新

且真肌理細膩骨肉

雀銀麒麟頭上何所有

所見珠璣腰初穩稱身

就中雲霧掛金鐙

國號與秦紫駝之峰出翠

津後來鞍馬何逡巡當軒下馬入

青鳥飛去銜紅巾炙手可熱

後多自言丞相大將軍

文集後序五篇見

前日一書中

家蔡其

麗人行

二日天氣新

肌理細膩骨

麒麟頭上何

腰初穩

雲霧掛金鐙

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熱後多自言

丞相大將軍

麗人行

三月三日天氣新

且真肌理細膩骨肉

雀銀麒麟頭上何所有

所見珠璣腰初穩稱身

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肌理細膩骨

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腰初穩

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津後來鞍馬

何逡巡當軒

下馬入

青鳥飛去銜

紅巾炙手可

熱後多自言

丞相大將軍

获奖记录

1996 年获中国版画家协会鲁迅版画奖
1996 年第十三届全国版展铜奖
1998 年第十四届全国版展铜奖

收藏记录

宁波美术馆
中国美术学院美术馆
广东美术馆
中国美术馆
英国大英博物馆
浙江西湖美术馆
湖南吉首大学美术馆
矛盾纪念馆
中国美协版艺会
中国丝网印协
浙江宁波外镇海美术馆
江苏美术馆等收藏

出版记录

1984 年上海人民美术出版社出版《艺用人体结构运动学》
1992 浙江美术学院出版社出版《丝网版画》(译作)
1994 北京国际文化出版公司出版《陈聿强水印丝网版画》
2006 中国民族美术出版社出版《版画家陈聿强》

Awards

Awarded the Lu Xun Printmaking Prize by the Chinese Printmaker's Association, 1996
Awarded the Bronze Medal at the 13th National Exhibition of Printmaking, 1996
Awarded the Bronze Medal at the 14th National Exhibition of Printmaking, 1998

Collections

Ningbo Gallery of Fine Art
The China Academy of Fine Art, Gallery of Fine Art
The Guangdong Gallery of Fine Art
The China Gallery of Fine Art
The British Museum
The Xihu Gallery of Fine Art, Zhejiang
The Jishou University Gallery of Fine Art, Hunan
The Mao Dun Memorial Gallery
The Chinese Artists' Association, Printmaking Committee
The Chinese Screen Printers Association
The Waizhenhai Gallery of Fine Art, Ningbo, Zhejiang
The Jiangsu Gallery of Fine Art

Publications

'Creative use of figure compositions - movement studies'
Published by the Shanghai Peoples' Fine Art Press, 1984
Screen printing
Published by The Zhejiang Academy of Fine Arts Press, 1992
Chen Yuqiang's screen prints printed with water-soluble colour
Published by the International Culture Publishing Company, Beijing, 1994
The Printmaker Chen Yuqiang
Published by the China Folk Fine Art Press, 2006

丽人行/丝网水印/69 × 52cm/2003
Beauties in the open air/Screen print, printed with
water-soluble colour/69cm × 52cm/2003

艺术评介

陈丰强是我国丝网版画的开拓者和代表画家之一，他不仅在精神层面直取东方文化传统，而且在印制方面也抛开了西方的油印形制，把中国传统的木版水印技法融入丝网版画创作。他以中国墨汁和水性颜料在聚酯涤纶薄膜上挥写，或滴洒、或涂扫、或点垛、或泼溅、意存笔先，任性率兴，随机偶发，淋漓异趣，辅以松节油等油脂，制膜版漏透于宣纸上，造成凝而不滞的多层次的拙朴纯美墨彩趣味。他将这种艺术形式的探索和完善，成功的统一于技艺背后的哲学、美学、文化意蕴的象征和暗示中，形成了诗化抒情的个人格调。他的自然小景简素纯洁，以虚实均衡的构图和自然天成的表现，营造寂静悠远、超然含蓄的天人合一的意境，同时也仿佛带有某种缘象悟意、静观反照的禅味。（齐凤阁）

Commentary

Chen Yuqiang is one of the most innovative screen printers in China. He has not only developed the traditions of the East by using the traditional woodcut technique of printing with water-soluble colour in his screen prints, but he has also forgone the option of using oil-based ink printing methods. He has expanded the use of Chinese ink and water based paints printed through thin membrane polyester fibre and has retained a free use of the brush in various ways. He has created many heavy layers of polychrome inks by using turpentine and other solvents on Chinese xuan paper. He has effectively explored this kind of art and has poetically expressed his own style as well as combining the significance of philosophy, aesthetics and culture. His images are simple and clear yet pleasing, expressing the calamity between man and sky through fictitiously creating a balance within the composition of scenes of nature, as if bringing some kind of hidden meaning to them.

(Qi Fengge)





山色空蒙雨亦奇/丝网水印/51 × 69cm/2004

Also beautiful when raining/Screen print, printed with water-soluble colour/51 × 69cm/2004



梳/丝网水印/63 × 50cm/1999

Preening/Screen print, printed with water-soluble colour/63×50cm/1999

酷/丝网水印/63 × 50cm/2000

Cool/Screen print, printed with water-soluble colour/63×50cm/2000



归/丝网水印/63 × 50cm/1999

Returning/Screen print, printed with water-soluble colour/63×50cm/1999

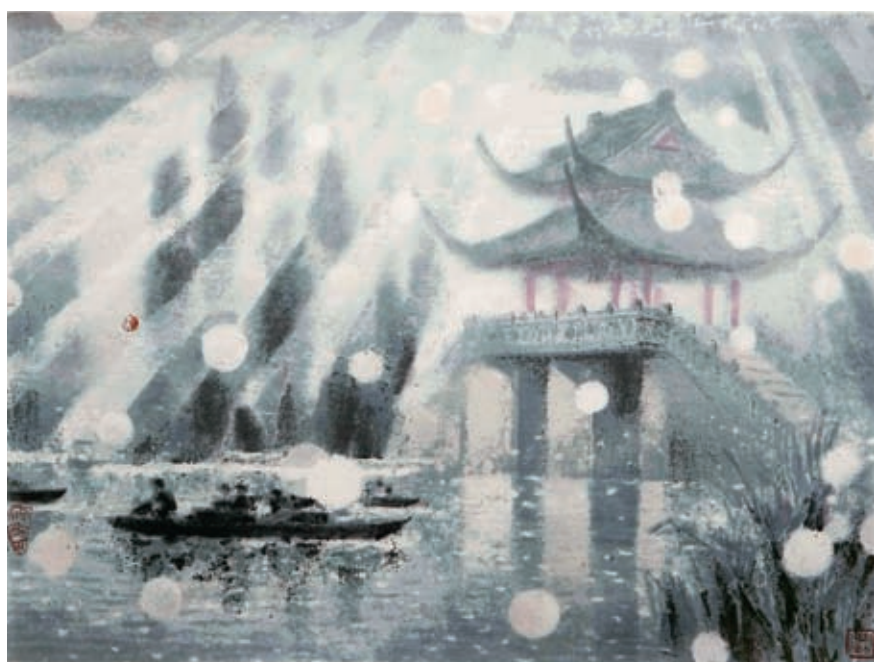
濯/丝网水印/63 × 50cm/2000

Washing/Screen print, printed with water-soluble colour/63×50cm/2000



好一个茉莉花/丝网水印/69×52cm/2003

Jasmine flower/Screen print, printed with water-soluble colour/69×52cm/2003



雨洒湖厅/丝网水印/51 × 69cm/1990
Rain over west lake pavilion/Screen print, print with
water-soluble colour/51×69cm/1990
双峰插云/丝网水印/52 × 69cm/2002
Twin cloud piercing peaks/Screen print, printed with
water-soluble colour/52×69cm/2002
曲院风荷/丝网水印/52 × 69cm/2001
Breeze caressed lotus in Yeast Courtyard/Screen print,
printed with water-soluble colour/52×69cm/2001

艺术历程

CREATIVE EXPERIENCE

“改革开放以来，西方版画的理论、技法和材料开始涌入中国，使我国版画教学和创作内容充实了不少。”



中国驻奥地利大使杨成绪先生为1987年在维也纳主持陈聿强版画个展
Mr. Yang ChengXu, H.E. Chinese Ambassador to Austria hosts 'Cheng YuQiang Personal
Exhibition' in Vienna, 1987

影 响着我一生的艺术取向的是版画系首任主任张漾兮先生，他的艺术主张，深深地铭刻在我心底，其中最主要的一条是：我国版画家及其作品必须植根于自己民族、民间的文化土壤中，并善于在自己民族、民间的艺术中吸取养分来壮大自己，作品应为人们所喜闻乐见，并有“中国特色”。

西子湖畔的美术学院，精髓的传统绘画的艺术底蕴丰厚；江浙水乡民间艺术，桃花坞木版年画，民舍建筑上柱梁门楣窗花木雕、庭院里石刻砖雕、灰缂和夹缂印花、活字木刻印谱都各自展现着民间艺人高超智慧和审美情趣；融贯中西的学院艺术先辈以“笔墨当随时代”的凛然浩气和雄才胆略敢于在艺坛独辟蹊径……我等这些青年学子们正是沉浸在这种艺术氛围里起步的。

给我印象最深的几个“镜头”是：观摩张漾兮先生创作《送饭到田间》的木刻刻制和拓印过程，这一幅黑白木刻最终在他手中刻印出汉砖味的艺术效果，使画面表现出的农民敦厚、祥和形象，更为贴切动人；苏州桃花坞艺人袁阿毛师傅来我系操印木刻年画，并用他的依依吴音阐释画面故事情节和设色原理，拉近了学府沙龙骄子和市井陋巷小民的距离；有创意的潘天寿院长亲自点拨并挥毫，直观地告诉年轻人，要艺术赋予时代特征并具有生命力，必须跳出因循守旧的白穴……

我的版画艺术创作是从学生时代尝试用民间木刻

“一团和气”的形式，创作《和平》开始的，当时还受到一些社会和师生们的好评。自担任丝网版画教学以来，则一直在摸索着用中国传统绘画理论和中国传统技法乃至纸墨材料来尝试水印丝网版画，如像印水木刻那样，先喷洒湿宣纸，再用中国画墨去印制，从而产生墨色滋润的传统绘画艺术效果。其中的《挥洒》、《濯》和《好一个茉莉花》等作品自认为有些中国特色。

改革开放以来，西方版画的理论、技法和材料开始涌入中国，使我国版画教学和创作内容充实了不少。但作为一个早在二千多年前就发明了版画主要载体纸张，并拥有一幅千年前就有的世界上最完美版画《金刚经扉页》图的国度的版画家们，在学习吸收他人经验的同时，也应回头对自己祖先的传统遗产作一番整理、发展和弘扬。我将在有生之年，继续为探索创建有“中国特色”的版画而努力，以不辜负前辈的期盼。

1959 年考察洛阳龙门石窟

1987 年在奥地利维也纳办个展

1998 年在新疆牧场写生

1999 年在浙江富阳学习手工造纸

2001 年在丝网工作室里作画

The head of the woodblock printmaking department Zhang Yangxi exercised a tremendous influence over my directions in art. I will always remember how he stood by his beliefs in art and that the most important criteria for a Chinese woodblock printmaker is that their work must be closely associated with the culture of their own people and adequately utilise elements of the art of their own people and those in civil society to enable the printmaker's work to encompass a distinctive Chinese style.

The art school on the banks of the West Lake has inherited the essence of traditional painting with the folk art of the 'river people' of Zhejiang, the woodcut new year prints of the Tao Hua Wu workshop in Suzhou. The wood carving on the doors of people's homes, the brick carvings in their courtyards, the fabrics dyed with ash stencils and those fabrics made using perforated wooden boards as stencils, moveable type, woodblock printed manuals of all kinds all represent their intelligence and the aesthetics of the creators of folk art. When my predecessors were still using brush and ink whilst learning eastern and western art, students like me were just starting to be involved in the new forms of this new wave of art.

My most memorable experiences was looking at how Zhang Yangxi created his dab printed woodcut print

'Sending food to the fields', this black and white woodblock print conveyed the style of the decorated bricks of the Han dynasty enabling the print to convey the moving kindness and generosity of the farmers. The Tao Hua Wu workshop master Yuan A Mao came to teach us about woodblock printed new year prints and used his strong Wu accent to explain to us the stories of the print and the theories behind the colour combinations, bringing together the proud people of the salons and the ordinary people of the alleyways. The innovative Principal of the Academy Pan Tianshou told us that as young students we must remember what each period in art represents and that we should avoid staying within our traditions.

My creative work with woodblock printmaking started when I first tried to use the easy-going attitude of the woodblock cutting and printing methods in folk art and made 'Peace' when I was a student which was well received by the teachers and my fellow students. Since teaching silkscreen printing, I have always tried to use the art theories behind traditional Chinese painting and traditional techniques and materials to make silkscreen prints using water-soluble colour. With woodblock prints printed with water-soluble colour, I first spray the Chinese xuan paper with water, then I use Chinese ink to prints to produce results akin to the rich ink textures of

traditional woodblock prints, among my work 'Wiping away the spray', 'Washing' and 'A beautiful jasmine flower' all possess a distinctly Chinese style.

Since Reform and Opening-up, western woodblock printmaking theories, techniques and materials began to spread into China and have enriched my understanding of woodblock printing enormously. As a woodblock printmaker from China who possess the world most perfect woodblock prints that has existed for more than two thousand years, 'the Diamond Sutra', one must develop and enhance what our ancestors have left us as well as learning from others.

Following the years left of my life, I will continue to develop and explore a distinctive style in woodblock printmaking and will endeavour to disappoint no one in doing so.

1959 Explored the Longmen caves in Luoyang

1987 Personal Exhibition in Vienna, Austria

1998 Painted outdoors in Xinjiang whilst working as an arable farmer

1999 Learnt how to make handmade paper in Fuyang, Zhejiang

2001 Made prints in the screen printing workshop

“Since Reform and Opening-up, western woodblock printmaking theories, techniques and materials began to spread into China and have enriched my understanding of woodblock printing enormously.”

1995年作品参加大英博物馆“西湖的印象”

Artwork was exhibited in the "Images of the Western Lake" exhibition in British Museum, 1995



代大权 Dai Daquan

代大权，(1954—)1954 年出生于北京，汉族。
1982 年西安美术学院版画本科毕业；
1988 年清华大学美术学院硕士研究生毕业；现任绘画系副主任，清华大学美术学院教授，研究生导师，中国美术家协会会员，版画艺委会委员。

Dai was born in Beijing in 1954.

He graduated with a BA Degree in Fine Art from the Xi'an Academy of Fine Art in 1982, going onto the Printmaking Department of the China Central Academy of Fine Art for post-graduate study.

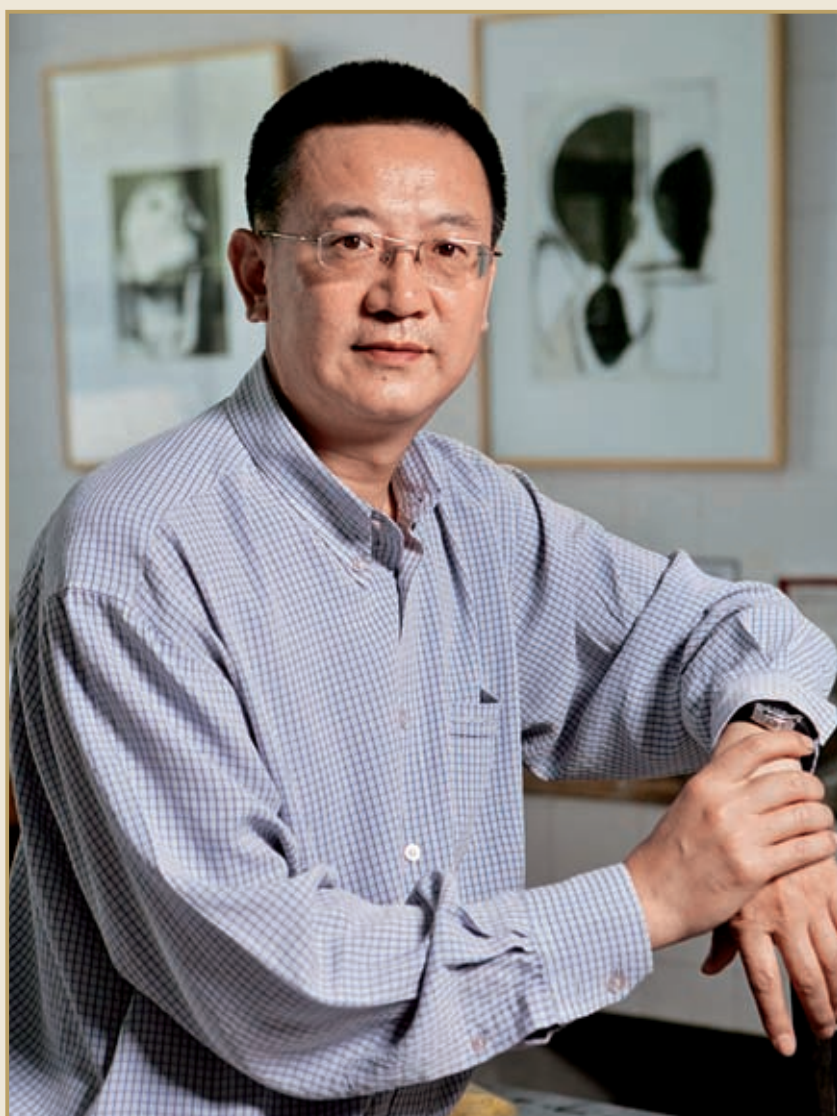
Dai is currently a professor in the School of Fine Art in Qing Hua University and a tutor to Master's Degree research students.

Dai is a member of the Chinese Artists' Association, A member of the Printmaking Committee of the Chinese Artists' Association.

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代大权
Dai Daquan



获奖记录

曾获中国美术金彩奖金奖
中国版画“鲁迅奖”
中国艺术大展银奖
全国 11 届版画展金奖
建军 80 周年全国美展一等奖
第九届全国美展铜奖
全国版画展优秀创作奖
全国三版展、中国版画版种大展铜奖
作品多次获得省级一、二、三等奖、优秀奖

Awards

Awarded a Gold Medal at the China Golden Awards
Awarded the Lu Xun Printmaking Prize
Awarded a Silver Medal at the Grand Exhibition of Chinese Fine Art
Awarded a Gold Medal at the 11th National Exhibition of Printmaking
Awarded the First Prize in the National Exhibition of Fine Art held to celebrate the 80th Anniversary of the raising of the Chinese People's Liberation Army
Awarded a Bronze Medal at the 9th National Exhibition of Fine Art
Awarded the Prize for Outstanding Creative Work at the National Exhibition of Printmaking
Awarded the Bronze Medal at the National Exhibition of Three Printmaking Techniques, the Chinese Grand Exhibition of Printmaking
Dai Daquan's work has frequently been awarded prizes at 1st, 2nd and 3rd class Provincial levels and for outstanding work.

收藏记录

北京炎黄艺术馆
美国国立艺术馆
美国 GTLKEY CENTER 中心等

Collections

The Yan Huang Gallery of Fine Art, Beijing
The National Gallery of Fine Art, USA
The Gordon Gilkey Centre, Portland, USA

出版记录

《建设者》2007 年，旧美术杂志封面
《爱鸟的人》1995 年连环画杂志封面
《老区新貌》1996 年解放军画报

Publications

‘Erector’2007 old ‘Art’ Magazine Cover
‘Bird Fancier’1995 Comic Blackcover
‘New Song in former revolutionary area’1996 ‘Liberation Army Pictorial’

背影/丝网/180 × 90cm/2009
A figure viewed from behind/Screen print/180×90cm/2009



家庭琐事/木刻/40 × 60cm/2007
Domesticity/Woodblock print/40×60cm/2007

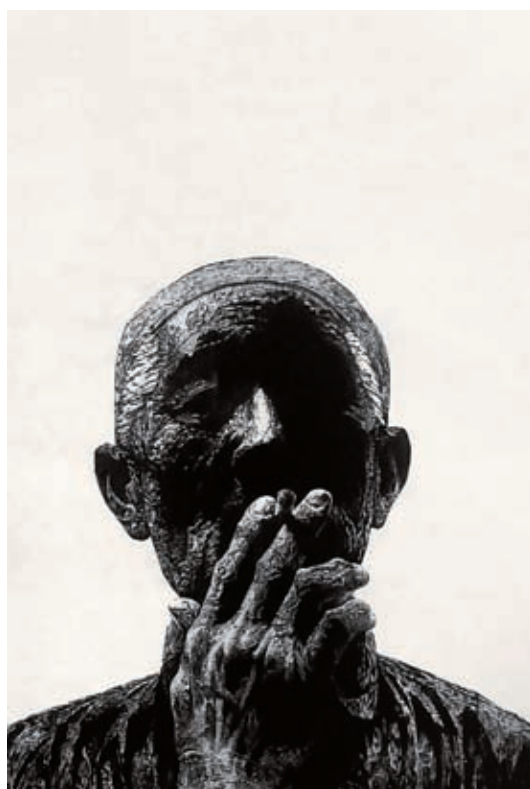
艺术评介

代大权是位接受过本科生，研究生阶段严格训练，功底扎实，修养全面的版画家。他在创作中表现出少见的灵活性，非固定性，作品几乎一幅一变，或具象写实，或抽象变形，或象征，虚拟，有的及其现代，有的则绝对传统，反差，跳跃性极大。而在对历史和社会问题的关注上，则表现出他执着的一贯性。《秦俑两千年祭》，《强国之痛戊戌志士百年祭》，《香港回归祭》，《村官候选》等，往往以巨幅画面，众多的人物表现出一种沉甸甸的历史感和分量感。包括他刻画的一系列历史名人肖像，均以各不相同的表现方法，成功的展现出人物的性格特征。还有像《命若悬丝》，《孕育》，表现电脑病毒的《蠕虫》之类的作品，往往在抽象的形式之中蕴含着某种人文精神和生命意识。表现出画家的敏锐观察力与较强的社会责任感。（齐凤阁）

Commentary

Dai Daquan is a well rounded printmaker with a good foundation in techniques after his experience as a researcher. He is flexible in his work since most of them are very different one from the another. Individual works might be realistic, impressionistic and imaginative and have very contemporary feelings. Others might be very traditional and contrast greatly with his other works. His interests in history and society is revealed in his work. He often makes large works with powerful sombre figures such as

‘A commemoration of two thousand years of the Qin tomb figures’; ‘A centennial commemoration of the sorrow of a strong country’ and ‘the wu xu scholars’; ‘The commemoration of the return of Hong Kong to the motherland’; ‘The candidates for village office holder’ and others. In a group of prints on historical figures, he has successfully revealed their individual characteristics by using different means of expressing them. In works such as ‘A life like suspended silk’; ‘Pregnancy’ and ‘Worm’ suggested by a computer virus, Dai often uses impressionistic ways of conveying the spirit of a certain kind of people, presenting the comprehensive observations of an artist and his responsibility to society.



窑泽昂的一把手/木刻/120×80cm/2006
The hand of Yao Zema/Woodblock print/120×80cm/2006



马银花的毛眼眼/木刻/40×30cm/2009
The brushy eyes of Ma Yin/Woodblock print/40×30cm/2009



跳房子/木刻/60×40cm/2000
Hopscotch/Woodblock print/60×40cm/2000



女同志/丝网/60 × 80cm/2009

Lady/Screen print/60×80cm/2009

护花使者/木刻/50 × 40cm/2009

Escort/Woodblock print/50×40cm/2009

百年之约/木版/80 × 90cm/2009 ►

Betrothal/Woodblock print/80×90cm/2009







末路英雄/木版/200 × 60cm/2008
Hero with impasse/Woodblock print/200×60cm/2008

高粱地/木刻/63 × 45cm/2002
Sorghum field/Woodblock print/63×45cm/2002



艺术历程 CREATIVE EXPERIENCE

代大权工作室
Studio of Dai Daquan
在作品《建设者》前
Before the work Erector

“以后对大师们也如法炮制，绝不一味拜倒，肯定之后的否定体现了认识在提高。”



我之于版画，最初是迫不得已，被分到版画专业时，真不知道什么是版画，后来有机会问当时的系主任李习勤教授，他说：“我看你速写还行”，这就决定了我和版画的不解之缘，再后画接触的多了，有了感情，可谓先结婚后恋爱。可一开始的不喜欢，也是真不喜欢，看传统的复制版画，20世纪三四十年代的白区木刻，20世纪五六十年代的理想化的版画，就觉得单薄肤浅表现直白，没有阅读浓度，审美意境更谈不上深邃隽永，以我自己的单薄肤浅去关照版画的一切，兴趣便如同石缝中的草棵，生长的漫长艰辛。

在西安美院的四年本科学习中，幸好油画、国画没有什么让我目瞪口呆的杰作，与版画相比，尚形不成毅然改变的理由，许多油画、国画的同窗现在想来就是认识更深入，基础更坚实，比当了八年工人后再画素描的我强着许多，我还是离他们远点好，加上我艺术生命中的导师，那时还是新科研究生的陈延先生的出现，我算是坚定了学好版画的信念，陈延先生是在什么画种都涉足都热爱并且都让人耳目一新的时候，让我们知道了版画也可以这样做，

这种盘活各种资源来成就版画的办法，就像把一排子弹压进枪膛，砰然轰响时，你不由得吃一惊，他把对美的追求看得高于一切，而所谓画种不过是信手拈来表述自我的工具和手段，只有明确了目的，手段才不是决定一切的手段，工具也才只为目的而存在，这就如同一旦体味与感受便是人生的目的，人在各种形态事故面前才能坦然大度，尽管明白这些已经很晚，知耻近乎勇，后来的努力才变得更有意义，画什么和怎样画这等问题，也就拎的更清，没有黄金题材，更没有黄金画种，重要的是黄金时段，一旦画了，幸福就如同潮水般涌动鼓噪，也有山的峥嵘崔嵬，也有水的激荡迢迢，因为是旅游而不是奔命，紧张放松都已享受，那种忘乎所以形骸松弛的体味真是很难与别人道说，如果水与墨的泼散洒晕，油与色的光怪陆离是一种难言之痒，版画繁冗的程序步骤则让这痒变痛，痛后再痒，因而真得版画三味的画家是真幸福的画家，而以版画为手段去营造别的什么目的，是消受不起这幸福的，只觉出了辛苦腻烦，人生就是体味，辛苦也罢，轻松也罢，只是让这体味更厚或更薄。

我的老师辈的先生们对事业与生活的态度一直是我行为的楷模，宋源文先生的大度舒展，李习勤先生的圆润机变，陈延先生的激情四溢，都让我仰慕的同时又炉火中烧，我身上怎么就没有这些长处而让自己能脱颖而出呢？记得上学时陈延先生左手酒杯，右手画笔，能在案前一坐一通宵而不知东方即白，画画怎么能如老僧坐禅般的自得其乐仍精神矍铄不知疲倦呢？这在我们这帮画得兴味索然，加上青春期的饥渴煎熬的学生们是很难理解的，我们班，以至我们西安美院的太多同学因找不到画下去的乐趣而改弦更张另谋他途，辜负了榜样的力量，也辜负了人生的机缘。

画得好与不好，并不能决定一个真画家的画与不画，画画本身的乐趣就是人生的乐趣，这是成就一个画家最起码的条件，想当官就得去跑，想挣钱就得要尖，想画画就得心里美，成就由别人去说吧，只把乐趣截留给自己。

美术学院的毕业创作是人生最关键的创作，这辈子能干什么，毕业创作很有些预见性，得到肯定，便

“I carefully extracted important comments from all my teachers without succumbing to all of them to improve my work.”

At first I was not sure about prints, actually I did not even know what printmaking was when I was assigned to study it. Years later, when I spoke to Professor Li Xiqin, he said ‘I think you draw rather quickly’ and so linked me together with printmaking. I later grew fond of prints as I had more contact with them. If one gets married first and then tries to fall in love, if the couple do not like each other, then love will never come. After looking at traditional reproductive woodblock printing, the ‘white line’ woodcuts of the 1930s and 1940s, the ideal woodblock prints of the 1950s and the 1960s, I feel that the straightforward means of expression lack depth in meaning and aesthetics. To put effort into researching woodblock printmaking with my meagre knowledge would be like grass between rocks, always struggling to survive.

In the Xi'an Academy of Fine Arts where I studied as an undergraduate for four years, luckily I did not see many oil paintings or traditional Chinese paintings that I found sufficiently incredible to make me want to study them

instead of printmaking. My classmates who studied oil painting and traditional Chinese painting had a better background than I did since I was a worker for eight years before I started drawing again. Hence I chose to stay away from these media. My art teacher, Chen Yan, who was still a new researcher then helped me to confirm my ideas to study printmaking properly. Chen Yan had a remarkable passion for every kind of art medium which was very refreshing. His standard for aesthetics is of the utmost priority to him and he astonishes many others. The type or the medium used in creating the image is only a tool for expression, only if you have an objective does it not only have to be a tool. It is the same if having feelings is the objective of life, then one can treat life with a brave honesty. Even if one realises this too late, it would make one's later efforts more meaningful and what or where you draw becomes insignificant. The most important element is time, once something is drawn then having good fortune is similar to going on holiday and seeing the powerful force of a tidal wave, the enormous mountains, because one will enjoy them regardless of whether they are relaxed or not. The complicated steps of making prints are as painful as if one tries to mix water and ink or there is a difficult combination between a colour and its shine. Those who cannot tolerate the complicated processes of printmaking will only find them agonizing. This is what life should be about; experiencing hardship and happiness, only in different quantities.

Many of my teachers' attitudes to life seemed exemplary to me, Song Yuanwen's generosity, Li Xiqin's clever

flexibility, Chen Yan's passion, all allowed me to look up to them as well as feeling an element of shame that I do not possess those qualities to excel. I remember that when I was in the academy Chen Yan would have a wine glass in his left hand and his paint brush in his right hand and sit in front of the work table without knowing that the sun would soon rise. How can painting be like meditation is to old monks who finds it enjoyable yet never seem tired? It was difficult for us young and diligent students to understand, many of my fellow students gave up painting because they found no fun in it anymore. They have disappointed their predecessors as well as missing an opportunity in life.

The basic criterion to be a painter is to enjoy the fun in life. If you want to be an official then you have to be quick, if you want to make money then you have to be tough, if you want to draw then you have to have a good heart. You must leave it to others to judge your work and leave the fun to yourself.

The graduation project at art school is your life's most important work, it may indicate what you might do in the future and will definitely increase your confidence. My graduation project received such compliments from my Principal Liu Mengtian that they humbled me.

When I entered the academy after school my self-confidence was badly trodden on, since there were many outstanding people around me and the teacher's enthusiasm for them was overwhelming. It made those of us who were only average students nervous, this



清华大学美术学院工艺美术系同学合影
Take a picture with Students from Art
Department of Academy of Arts &
Design, Tsinghua University



北大讲座
Speech in Peking University

信心倍增。反映平平则另想辄，我的毕业创作忽然让当时的院长刘蒙天先生大加赞赏，这让一直不自信的我有扛不住，因为有幸或不幸成为恢复高考后的第一批大学生，我的自尊心一进校就饱受蹂躏，人才太多，教师们对人才发自内心的热情也太高，让我们这一小撮画得不好的同学惶惶不可终日，我的驼背即是在那种强大的精神压力下形成的，私下里去讨教画得太好的同学时得到两个字让我受益终身，这就是“多画”，废话琢磨到极致时就是真理了，现在我又把这二字真经不断地灌输给渴望从我这听到真理的学生们，刘院长延安时期就卓有建树，不事张扬却心境坦荡，表扬我的时候一点不顾及上下左右，好似一夜春风来，我的自信就是从那时开始，千树万树的开出花来，表扬对一个学子之重要，也成了我当教师后的杀手锏。

记得上学时用在评判老师上的心思，一点不比画画用得少，我就是在对老师说的做的否定、肯定、再否定的折腾中，剥离出有用的营养，喂大了自己的胆子，以后对大师们也如法炮制，绝不了一味拜倒，肯定之后的否定体现了认识在提高。否定之后的再肯定则体味到进步的快乐，如果有人说我是个反复无常的家伙，那他真说对了。只有版画不管怎样总算没有反复，真正的喜欢版画应该是在版画越来越不热闹的时候，这时候的同道也都是些相知多年的老朋友了，每次在不同的展览上看到这些人的作品，感觉是地下党的聚会，老先生的执著，小先生的生

猛，我仿佛又回到上学时人人都比你强的氛围中，还要努力的压力使自己莫名的兴奋起来，如此便有了许多作品在积累着人生的意义，移情别恋或弃暗投明的念头在这么多熟稔的同道面前就显得很健康也很不严肃。

既不卖钱，也很难出名的版画，面对的是物欲横流的凶险，内里也有着不进则退，不变则亡的规律，但其表现的品质仍顽强的提高着，比以往任何历史时期都有着明显的进步，谁能说这里面没有我的努力呢，并且冥冥中还有那么多好的版画作品，诱惑着你去签上自己的名字，不知道的人只看见你不停的在做，实在看不出你的乐趣是什么，就像你看别人孜孜以求而不理解一样，表演和表现，前者演别人不能演的像了自己，后者演自己不能演的像了别人，一个是以个性去体味出共性，另一个则要用共性去养活个性，这两者只有一点是相同的，即都要做出来再说，对我而言，只管认真的去做，而说不说都不重要了，不理解也是人生的一种常态，这样反而省去了解释的麻烦，而更沉溺自己的世界里，现在还在做版画的我们这代人，大概都是这么想的吧，也只有如此，体味才是自己的，人生才是自己的。



成都讲座国际设计风格
Speech in ChengDu – International Style of Design



带学生社会实践
Led students for social internship

金彩奖颁奖晚会
Prizing Evening of JinCai Award



was also when my hunched back appeared, developed when the pressure was mounting. The most important lesson I learnt from those who seemed more talented than me was to 'draw more'; I have remembered this lesson for life and I now pass it on to my students. The overwhelming compliments expressed by the Principal Liu Mengtian was unexpected and suddenly increased my self-confidence tremendously, this also is an approach I use on my own students.

My effort to concentrate on the comments made by my teachers was no less than the effort I put into drawing. I carefully extracted important comments from all my teachers without succumbing to all of them to improve my work. I felt very satisfied if I was able to improve without being submissive to their criticisms. I have always been told that I am not at all repetitive, as with prints. You will know someone is a true print lover if they like it even when it is not popular. Every time I meet people in my field at exhibitions I feel as if it is a meeting of an underground organisation. The old are always pedantic and the young are always enthusiastic. It is as if I am back at the academy and everybody is better than I am, only the pressure to work hard and do well can motivate you. This is how many of my works came to be meaningful, as they represent my experience of life at difference stages.

Those printmakers that do not sell and find it difficult to become famous fall victim to our materialistic world and demonstrate the theory that if one does not improve one will not be able to exist. Those who continue to improve in their work and make greater achievements than those before them cannot be criticised for not working hard. Sometimes the fates conspire to say that many good prints await your making and the affixing of your name to them. Others who do not know you will not understand your joy and vice versa. None of you can be one or the other. Some of you will use your own characteristics to find mutual areas of interest, the others will use this mutual area of respect to develop their own characteristics. It is only human that we do not understand everything and it saves a lot of trouble. Most of us who make prints are now deeply entrenched in our own world. This is why only those of you involved in the field can know what it feels like and only you can know what life is about.

郝平 Hao Ping

郝平(1952—)1952 年生于昆明。
1980 年毕业于云南艺术学院美术系。
1986 年结业于中央美术学院版画系。
历任云南省美协副秘书长、秘书长，现为中国美术家协会理事，中国美术家协会版画艺术委员会委员，云南省美术家协会主席兼秘书长。
国家一级美术师。

Hao Ping was born in Kunming in 1952.
In 1980 he graduated from the Fine Art Department of the Yunnan Academy of Fine Arts.
In 1986, Hao completed his course in the Printmaking Department of the China Central Academy of Fine Art.
Hao has successively held the posts of Deputy-Secretary General of the Yunnan Provincial Artists' Association, then Secretary General. He is currently a Director of the Chinese Artists' Association, a member of the Printmaking Committee of the Chinese Artists' Association and Chair and Secretary General of the Yunnan Provincial Artists' Association.
Hao Ping is a First-Grade National Artist.

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郝平
Hao Ping



获奖记录

1983 年获第八届全国版画展览优秀作品奖
1989 年获第七届全国美术作品展览铜质奖
1994 年获第十二届全国版画展览铜奖
1996 年获第十三届全国版画展览金奖
1999 年获第九届全国美术作品展览铜质奖
1999 年获中国版协八、九十年代优秀版画家“鲁迅版画奖”
2000 年获 2000 青岛国际版画双年展优秀奖
2002 年获第十六届全国版画展览银奖
2003 年获第二届中国美术金彩奖全国美术作品展优秀奖
2004 年获第十届全国美术作品展览铜质奖

收藏记录

作品被中国美术馆
云南美术馆
江苏美术馆
广东美术馆
深圳美术馆
青岛美术馆
浙江美术馆
贵阳美术馆
鲁迅博物馆
神州版画博物馆
全国政协办公厅
最高人民法院
美国亚太博物馆
日本相生森林美术馆
韩国木版文化研究所
欧洲木版基金会收藏

Awards

Awarded the Prize for Outstanding Work at the 8th National Exhibition of Printmaking, 1983
Awarded the Bronze Medal at the 7th National Exhibition of Fine Art, 1989
Awarded the Bronze Medal at the 12th National Exhibition of Printmaking, 1994
Awarded the Gold Medal at the 12th National Exhibition of Printmaking, 1996
Awarded the Bronze Medal at the 9th National Exhibition of Fine Art, 1999
Awarded the Lu Xun Printmaking Prize given by the Chinese Printmaker's Association for outstanding artists of the 1980s and 1990s, 1999
Awarded the Qingdao International Printmaking Biennale Prize for Outstanding Work, 2000
Awarded the Silver Medal at the 16th National Exhibition of Printmaking, 2002
Awarded the Prize for Outstanding Work at the 2nd China Fine Art Gold Medallists National Exhibition of Fine Art, 2003
Awarded the Bronze Medal the 10th National Exhibition of Fine Art, 2004

Collections

The China Gallery of Fine Art
The Yunnan Gallery of Fine Art
The Jiangsu Gallery of Fine Art
The Guangdong Gallery of Fine Art
The Shenzhen Gallery of Fine Art
The Qingdao Gallery of Fine Art
The Zhejiang Gallery of Fine Art
The Guiyang Gallery of Fine Art
The Lu Xun Museum
The Shenzhou Museum of Printmaking
The National Chinese People's Political Consultative Committee Conference, General Office
The People's Supreme Court
The Yatai Museum, USA
The Aioi Shinrin Gallery of Fine Art, Japan
The Woodcut Cultural Research Institute, Korea
The Muban Foundation, UK

青莲图/套色木刻/20×23cm/1996
Old vase no.10, blue lotus/Multi-colour
woodblock print/20×23cm/1996

出版记录

中国美术出版总社、人民美术出版社、辽宁美术出版社联合出版发行《郝平木版画作品精选》，2000年2月出版。

艺术评介

郝平是云南版画的创作骨干与组织者之一，他是云南版画家突破本土局限、注重文化思考、个性颇为鲜明的重要人物。其作品多次获奖，既扩大了他自己的影响，也提升了云南版画的地位。20世纪80年代他便有《碓声咚咚》、《魔镜南方》等作品在全国打响，90年代推出的《西部日志》、《古瓶系列》及《神原组曲》几套组画，标志着他的版画创作步入了新的阶段。在题材上走出云南风情，专注于传统文化，寻求传统与现代的契合点，手法上采取绝版木刻技法，运用布纹纸精刻细印，色彩古朴沉着，与云南版画的粗放、艳丽形成对比，也与其画友拉开了距离。（齐凤阁）

Publications

The China Fine Art Combined Press, The People's Fine Art Press, and The Liaoning Fine Art Press cooperated in this publication of A Choice Selection of Hao Ping's Woodcut Prints, February 2000

Commentary

Hao Ping is among the backbone of woodblock printmakers from Yunnan. He has exceeded the boundaries of tradition, emphasised culture and is an inspirational character. His works have been awarded prizes on numerous occasions, which has increased his influence and strengthened his status within the field of woodblock printing. His notable works of the 1980s include 'Dong, dong, the sound' of the tilt hammer'; 'Demonic mirror of the south'. His series of works from the 1990s include 'Journal of the west'; 'Ancient vase series' and 'Spirit country suite', which signalled the next stage in his development of woodblock printing. He no longer just brings the spirit of Yunnan into his work, but he rather focuses on traditional ideas and finding ways to amalgamate them with modern ideas. Hao uses a rare block cutting technique 'the effect of cloth texture on the paper'. The dull colours of his prints contrast with the Yunnan style of woodblock printmaking. (Qi Fengge)

宴饮图/套色木刻/23 × 20cm/1996
The old vase no.10, feasting and drinking/Multi-colour woodblock print/23×20cm/1996







曾龙图/套色木刻/20 × 23cm/1996

Old vase no.3, drawing of Zeng Long/Multi-colour woodblock print/20 × 23cm/1996

空谷图/套色木刻/23 × 20cm/1996

Old vase no.8, empty valley/Multi-colour woodblock print/23 × 20cm/1996



途中/套色木刻/38 × 38cm/1993
Along the way/Multi-colour woodblock print/38×38cm/1993



湘瓶图/套色木刻/23 × 20cm/1996
Old vase no.4, Hunan vase/Multi-colour woodblock print/23×20cm/1996



出猎图/套色木刻/23 × 20cm/1996

Old vase no.7, going hunting/Multi-colour woodblock print/23×20cm/1996

书道图/套色木刻/23 × 20cm/1996

Old vase no.5, the way of calligraphy/Multi-colour woodblock print/23×20cm/1996



舞乐图/套色木刻/23 × 20cm/1997

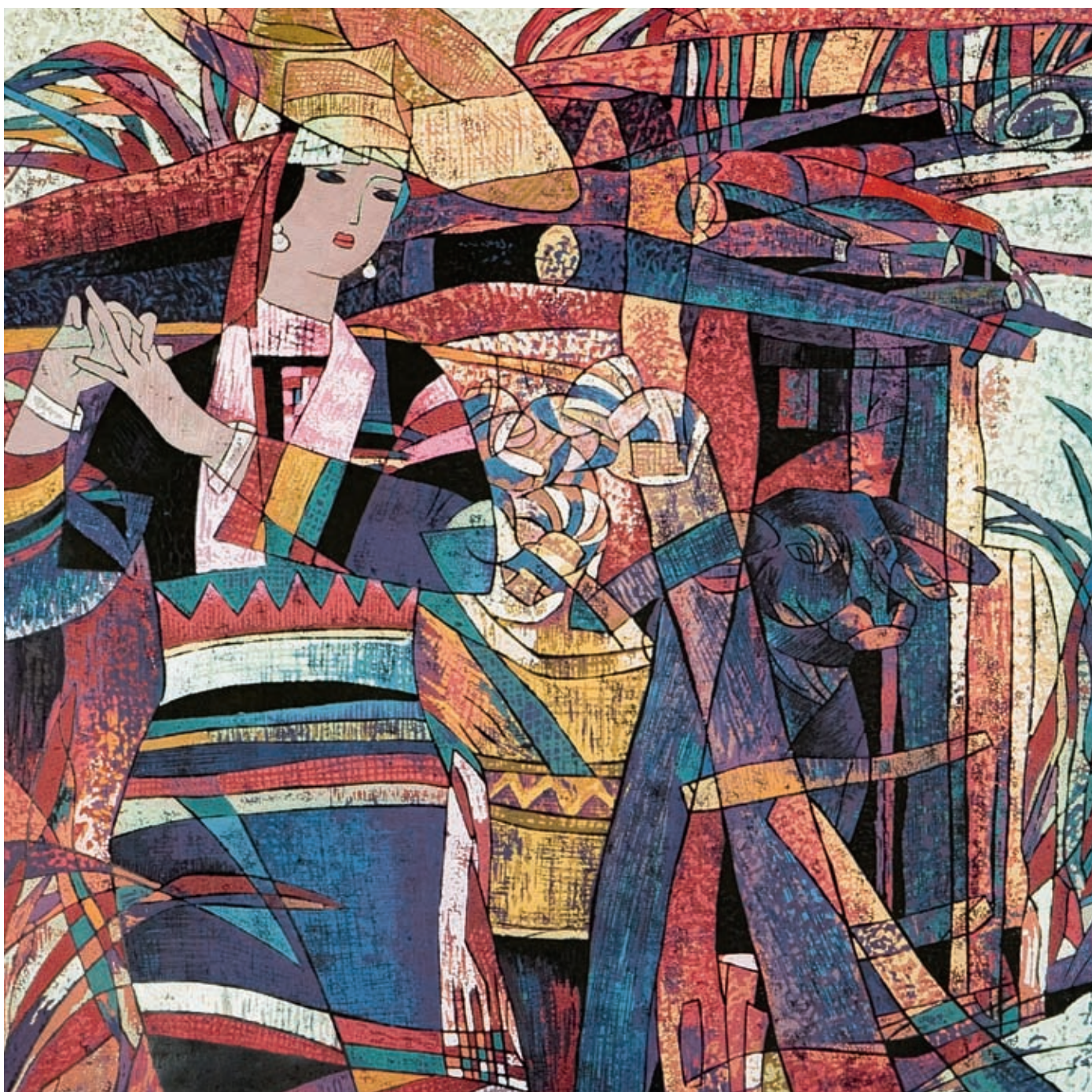
Old vase no.11, dance music/Multi-colour woodblock
print/23 × 20cm/1997

知秋图/套色木刻/23 × 20cm/1997

Old vase no.9, awareness of fall/Multi-colour woodblock
print/23 × 20cm/1997



飞升图/套色木刻/23 × 20cm/1996
Old vase no.1, flying upwards/Multi-colour woodblock
print/23×20cm/1996



热风/套色木刻/38 × 38cm/2004
Warm wind/Multi-colour woodblock print/38×38cm/2004



“我仍然在沿着继续并深化这种具有个性化、符号化的道路，完善并发展着属于自己的语言和技法。”

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艺术历程 CREATIVE EXPERIENCE

1. 2006年在俄罗斯新西伯利亚美术馆接受采访
Interviewed in Russian New Siberian Museum, 2006
2. 2000年下乡采风为农民写春联
Writing Spring Festival Scrolls for peasants while collecting folks culture in country areas, 2000
3. 2007年在深圳观澜国际版画双年展终评会评选中
Working in public appraisal in Shenzhen Guanlan International Prints Exhibition, 2007



或许是小时的美术作业经常得到鼓励，由此，美术成为我一生的爱好甚至职业。尽管在进入美术院校之前从未接受过系统的专业训练，但在中学时代，专栏和黑板报等成了我学习和实践的最好课堂。当时美术技法及基础理论书籍几近绝迹，记得我曾把借到手的色彩学等两本书全部抄录下来，甚至包括了图例和插图。回想起来，也算今生和版画有缘：小学四年级时，父亲出差归来，给我带的礼物竟是一盒木刻刀；还有在一片废墟中，找到的唯一一本书是四十年代野夫编撰的《木刻手册》。这两件东西我一直保存至今。从小我就是个兴趣广泛的人，文学、哲学、音乐、美术都吸引我有所涉猎，然而把美术作为自己一生的追求和职业，却是无法预知并始料不及的。1977年，我进入昆明师范学院艺术系（云南艺术学院）学习，从而才真正开启了自己今生的艺术之旅。

大学毕业，我成为云南省美协恢复建制后的第一人，来到云南美协工作。大量繁杂的事务性工作之外才是自己专业创作的时间。1983年，我的作品《碓声咚咚》在第八届全国版画展览中获得了优秀作品奖，这对我是一个极大的鼓励，更加坚定了协会工作的同时绝不放弃专业创作的决心。1985年至1986年，正值中国美术获得思想大解放的时期，我得到了前往中央美术学院进修学习的机会，这使我有条件接受了大量信息并对艺术本质及其意义进行系统、深入地思考，得以从艺术的角度和立场重新认识和审视自己，逐渐清晰和明确了自己的创作道路和方向。其时，云南版画刚刚在全国崭露头角，不少作者在西方艺术思潮的冲击下，虽有创新求变之心，却不免有找不到自己甚至邯郸学步之感；大批风情题材

作品仍然只是追求在形式上的变化和美感而缺少自我意识，因而尽管面貌各异却仍难免有趋同倾向。我身在北京，但时时和云南保持联系，针对云南版画面临的问题交换意见，展开讨论，而自己也在这样的思考和讨论中受益良多。这段时间的作品，进行了大量的探索和尝试：如《竹楼上宽宽的长廊》、《佤山印象》、《屋檐》等用写实的造型语言和综合版技法相结合，并作了一些符号化的运用；《佤山变奏曲》和后来的《傣家水井图》则作了极简化的处理，画面构成仅是几条平行线、直线和斜线的交叉组合；还有另一些作品运用了丰富的肌理变化和平面化的形式构成来处理画面，力求寻找观念表达与形式语言契合协调的方式。这为下一步个性语言的建构打下了基础。

20世纪90年代初，由于协会工作和创作条件等原因，我开始把创作注意力集中到绝版套色木刻上来。在分析了绝版套色木刻层层套印效果的特点之后，我认为油墨的厚堆法有碍于画面的精美而试着薄印，从而敏感地发现和运用了纸本身的肌理。《今日苗女图》是我的作品后来风格形成的重要起点。此后的一批作品直接从云南题材的现代重彩画作品中植入，在线的语言的运用、纸的肌理和多色版色彩透叠的相互关系和变化方面进行了实验。1996年，在接连几次出国，大量西方古典、现代、当代的、熟知并深蕴于胸的西方大师和其他艺术家的作品得以亲睹，我却前所未有地强烈意识到自己的文化所属、文化背景和文化之根，对五千年中华文化的归属感和眷恋之情形成一次次的创作冲动，由此产生了《古瓶系列》。这套作品可以说是我多年来文化修养、丰富经历、广泛兴趣的积累以及对艺术的感

悟和对自己独创技法的自信的一次重要聚合。两年时间里，在这些作品完成的过程中，我个人的思想、情感得到了净化和升华，对自己从事多年的版画创作也获得了更多的体悟。在其后创作的《神原组曲》、《推门系列》、《替代》等作品中，我仍然固执地希望作品能够承载更多自己的所思所想、体会和情感；我仍然在沿着继续并深化这种具有个性化、符号化的道路，完善并发展着属于自己的语言和技法。但我相信，从来没有一成不变的东西，发展是变，终止也是变。时代变化的要求、我自己求变的个性、创作的多种诉求和表达的多种方式都是动因。我将从容地接受它。

Maybe it was because of the frequent encouragement I received when I was young that art became my hobby and then my profession. Even though I had never received any professional training before entering art school, the large white boards was my best practice classroom. During the time, books on making art or art theory had almost disappeared, I remember copying two books on colour when I got hold of them, including the illustrations.

Thinking back, I think I have a special connection with the woodblock print, when I was in my fourth year at primary school, my father brought me a set of tools for woodblock cutting, some illustrations from his travels, and a book called Woodcut handbook I managed to find, edited by Ye Fu in the 1940s, these are the things that I have kept to this day. Even from a young age, my interests have been very broad, from literature, to philosophy, to music and art, but I could never have predicted that I would make art as my profession. In 1977, I enrolled in the Art Faculty of the Kunming Normal University (the Yunnan College of Arts) which was where I really started my life as an artist.

After graduation, I became the first person to work in the newly re-established Yunnan Provincial Art Association. Outside of the various complicated kinds of work, I used my time to make art. In 1983, my work 'Dong, dong, the sound of the tilt hammer' received an award at the 8th National Exhibition of Printmaking. This was my biggest encouragement and strengthened my determination to make art outside of work hours. The period of 1985 to 1986, was a time when Chinese art was opening mind. I then received an opportunity to go to the China Central Academy of Fine Arts to further study art.

The time at the Academy enabled me to use the new information we had and contemplate deeply and

methodically and allowed me to know myself better through art. Many young artists were under the influence of ideas from western art but were having difficulty of trying to find inspirations for change just as Yunnan woodblock prints were beginning to become well-known within China. However, even though there were changes in form and aesthetics there was little individuality. Even though I was in Beijing at that time, I always kept a close eye on the development of Yunnan woodblock prints and I benefited a great deal from the many symposia I convened on Yunnan woodblock prints.

During this time, my work was rather experimental, this can be seen in works such as 'Wide corridor in the

“I still retained my individuality and hope the works convey my psyche, experience and emotions, clarifying the way I express myself in my own language through art.”

bamboo house', 'Impressions of Wa mountain', 'Eaves' and others.

These works used a combination of a realistic style and technique combined with the use of symbols. The works 'Wa mountain changes to a Qin melody', 'Dai family well' were simply using a few horizontal, vertical and diagonal lines and some other works used strongly two-dimensional compositions to find a balance between my thoughts and their expression.

At the beginning of the 1990s, due to the work at the Art Association and available resources I began to concentrate on making multi-colour woodblock prints. After observing the effect of the different layers, I think applying thin layers of oil and ink has a delicate effect. The print 'A Miao girl of today' was an important starting point for my subsequent works. From then on, I always incorporated subject matter from Yunnan in my multi-colour woodblock prints. I experimented with line, paper and colours. In 1996, I went abroad on several occasions and was exposed to much classical and contemporary art.

I have never been strongly exposed to my own culture and it inspired me to begin 'the Ancient vase series'. This set of work came from many years of observations of cultural artifacts, my experience, my interest and my understanding of art as well as a confidence in my own techniques of expression. During the two years spent making these works, my own psyche and emotions were purified and taken to another level. In my subsequent works 'Spirit land suite', 'Open door series' and 'Substitute' and others, I still retained my individuality and hope the works convey my psyche, experience and emotions, clarifying the way I express myself in my own language through art.

However, I believe that nothing will stay the same, development is change and an end a change in itself. Time demands change and my nature is to constantly seek inspiration to find ways to express myself, this is my motive force and I will always be glad to accept it.

Being interviewed in Novosibirsk Gallery of Fine Art, Russia. 2006

During the final selection meeting, Guanlan International Print Biennale, Shenzhen. 2007



1985年在工作室进行木版画创作
Creating woodcut prints in working studio, 1985



1997年在昆明郊区写生
Sketch in Suburb of Kunming, 1997



靳保平 Jin Baoping

靳保平（1956 — ），陕西宝鸡人。

现任深圳大学艺术设计学院教授、基础部主任、硕士研究生导师。

曾任西安美术学院教授、硕士研究生导师，美协陕西版画艺委会副主任、中国版画家协会理事。

Jin was born in Baoji, Shaanxi in 1956.

He is currently a professor in The School of Art and Design, Shenzhen University.

Jin is both Head of the Department of Foundation Studies and a tutor for MA Research Students.

He was previously a professor in the Xi'an Academy of Fine Art, a tutor to MA students, the deputy head of the Chinese Artists' Association, Shanxi Printmaking Committee and a director of Chinese Printmaker's Association.

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靳保平
Jin Baoping



获奖记录

1982 年陕西省青年画展优秀奖
1983 年陕西省美展二等奖
1987 年陕西省青年美展一等奖
1990 年陕西省版画展优秀奖
1992 年陕西省版画展一等奖
1994 年陕西省美展一等奖
1995 年第八届全国美展优秀奖
1996 年陕西省版画展金奖
1999 年鲁迅版画奖
2001 年第七届全国铜版、石版、丝网版画展优秀奖
2002 年全国版画年会探索奖
2004 年全国版画年会学院奖
2005 年第十七届全国版画展铜奖

收藏记录

中国江苏美术馆
中国四川神州版画博物馆
中国青岛美术馆
中国四川美术家协会
中国贵州省美术馆
中国汕头美术馆
中国哈尔滨艺术宫版画博物馆
荷兰阿姆斯特丹美术学院
英国奥斯特艺术家俱乐部画廊
英国奥斯特大学
美国华盛顿州府
加拿大温尼伯版画协会
中国驻英国大使馆
中国驻荷兰大使馆
英国欧洲木版基金会
大英博物馆
美国 AMAAKO 石油公司
北美永新能源有限公司

Awards

The Award for Outstanding Work at the Shaanxi Provincial Young Artists Exhibition, 1982
Awarded the Second Prize at the Shaanxi Provincial Exhibition of Fine Art, 1983
Awarded the First Prize at the Shaanxi Provincial Young Artists Exhibition, 1987
The Award for Outstanding Work at the Shaanxi Provincial Exhibition of Printmaking, 1990
Awarded the First Prize at the Shaanxi Provincial Exhibition of Printmaking, 1992
Awarded the First Prize at the Shaanxi Provincial Exhibition of Fine Art, 1994
The Award for Outstanding Work at the 8th National Exhibition of Fine Art, 1995
Awarded the Gold Medal at the Shaanxi Provincial Exhibition of Printmaking, 1996
Awarded the Lu Xun Printmaking Prize, 1999
The Award for Outstanding Work at the 7th National Exhibition of Intaglio, Lithographic and Screen Prints, 2001
The Award for Explorative Work at the National Printmaking Convention Exhibition, 2002
The Academy's Award at the National Printmaking Convention Exhibition, 2004
Awarded the Bronze Medal at the 17th National Exhibition of Printmaking, 2005

Collections

The Jiangsu Gallery of Art
The Shenzhou Museum of Printmaking, Sichuan
The Qingdao Gallery of Fine Art
The Sichuan Artists' Association
The Guizhou Provincial Gallery of Fine Art
The Shantou Gallery of Fine Art
The Harbin Arts Palace, Museum of Printmaking
The Amsterdam Academy of Fine Art, Holland
The Ulster Arts Club, UK
The University of Ulster, UK
The Washington Area Administration, USA
The Winnipeg Printmaker's Association, Canada
The Chinese Embassy, UK
The Chinese Embassy, Holland
The Muban Foundation, UK
The British Museum, UK
The Amoco Oil Company, USA
Novel Energy (North America) Ltd.

艺术评介

靳保平的版画在观念或语言上不断探索，时有新意。他把自我的情感、意识转换为独特的艺术语言，以此表达对生命的体验与思索。他对民族的艺术传统有着深爱，可他所采用的石版画技法却是完全的舶来品。是一种对技法及材料、条件都要求很高的版种。他把自己对民族艺术传统的理解与学习，自觉、自然地结合于石版画创作之中，以中国的水墨方式，书法的用笔，象征寓意式的图式，流动的画面肌理建构他独特的艺术风貌。他以马为题材的作品，具象而又符号化，将自由挥洒的笔意与多意性、象征性的内涵相统一，语言简洁，意蕴清纯。是作者对当下的生活、生存的困境以及人与自然的依存与冲突的隐喻，由于他将冷峻的思索隐含于简洁而热烈的表达之中，从而避免了形式化带来的肤浅与滥情。（齐凤阁）

Commentary

Jin Baoping is always exploring new inspirations to create new prints. He transforms his own emotions and feelings into a special kind of language in art. He is very fond of folk art and he innovatively uses lithography to make his prints. Successful lithography demands good technique and materials. He naturally employs the Chinese writing brush and draws symbolically using fluid lines and displaying traditional style. He also bases his images on horses and conveys a sense of innocence in his prints. The artist is inspired by those who struggle to survive in life and he expresses an understanding of their struggles symbolically in his works.(Qi Fengge)

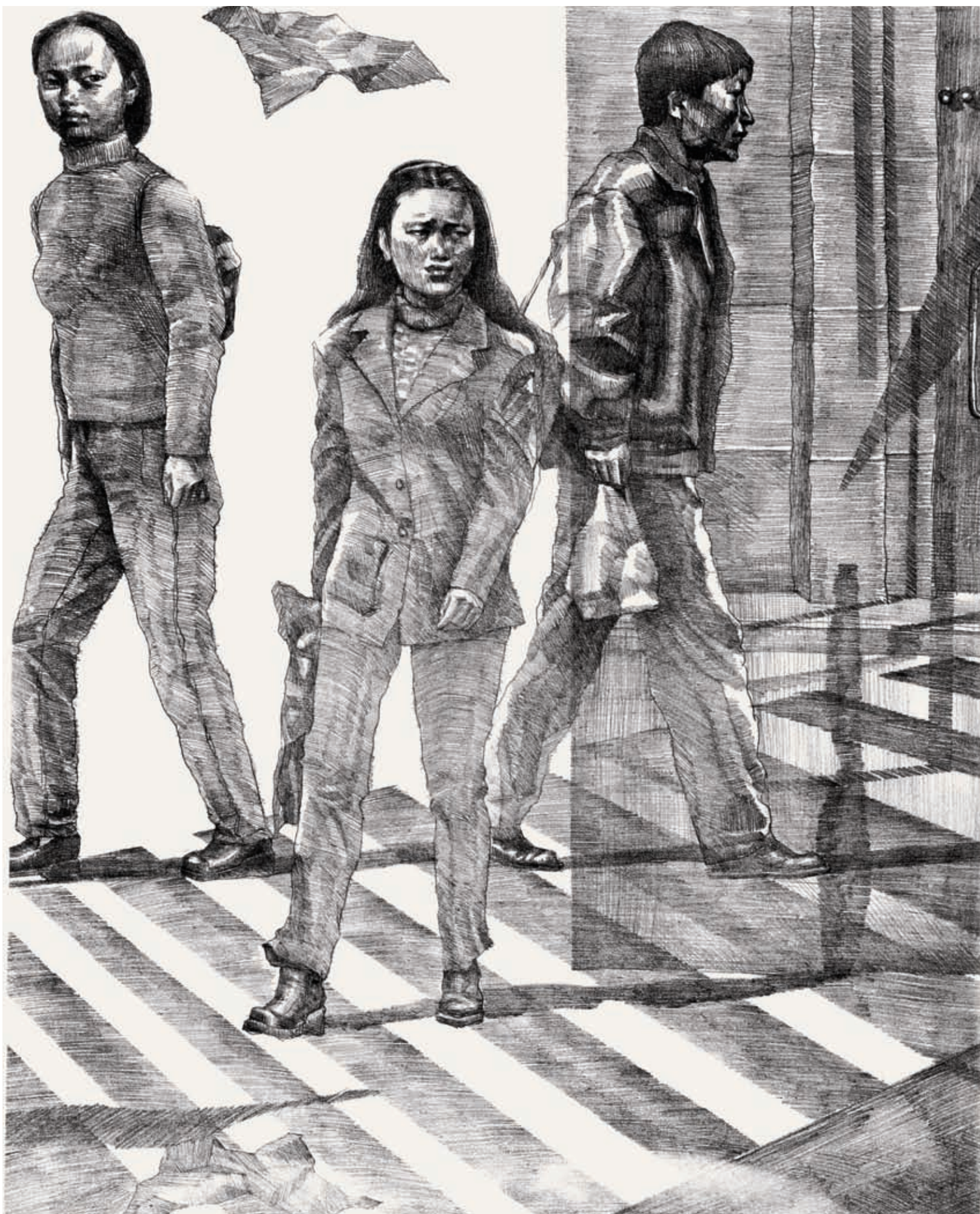


马之四·饮/石版画/50×63cm/1990

Horse no.4, drinking/Lithographic print/50×63cm/1990

十字街头/石版画/63×50cm/2003 ▶

On the crossing/Lithographic print/63×50cm/2003





罐与马之一/石版画/63 × 50cm/2005
Horse and pitcher no.1/Lithographic print/63 × 50cm/2005
罐与马之二/石版画/50 × 63cm/2005
Horse and pitcher no.2/Lithographic print/50 × 63cm/2005
罐与马之三/石版画/50 × 63cm/2005
Horse and pitcher no.3/Lithographic print/50 × 63cm/2005



罐与马之四/石版画/43 × 27cm/2005
Horse and pitcher no.4/Lithographic print/43×27cm/2005



3/10

远行的祝福/石版画/51×39cm/2003

Distant good wishes for happiness/Lithographic print/51×39cm/2003



微风/石版画/41 × 57cm/1990
Gentle breeze/Lithographic print/41 × 57cm/1990

光痕/石版画/40 × 58cm/2002
Light mark/Lithographic print/40 × 58cm/2002

我是伴随着改革开放的曙光开始自己的艺术创作生涯的。

我所受的艺术启蒙主要是之前的、情节性绘画、现实主义的美术，因为最初接触到的老师是那一代的艺术家，前辈们把我带进了艺术的乐园。而后在新的背景下要重新思索艺术创作问题。最初的创作仍是延续现实主义方法，但当时思想解放的运动，使我有一种要寻求新的主题及方法的自觉。20 世纪 80 年代，一段时间主要是吸收民间、民族美术的养料，从木板年画、剪纸、皮影等形式中吸取造型因素。这显然要突破一贯所运用的学院的、西方的写实的方法。这时期吸收、融合、探索创作的代表作有木刻《新春》、《除夕》、《碾米》等。

随着西方思潮涌入，大量的哲学、美学、艺术的著作被翻译介绍进来。重新思考艺术的意义与观念，对被压抑的个性，对以往的历史进行深度的反思与批判，几乎对过去所坚信的一切都重新审视了一番。这时候感到表面地表达生活远远不够了，曾经习用的方法也远不能表达当时复杂的社会与思维内涵。“85 新潮”时的思想基本就是这样一种状态。

这时候我接触到了石版画，这与我以往熟悉的木刻的方法、语言完全不同。我曾花费很长时间在石版画的腐蚀、制版、肌理效果方面研究摸索，希望找到一种与自己的观念相协调的石版语言，来表达自己的对社会、人生、文化等等的思索。这时期有代表

性的作品就是石版画《回声》，《奔腾》等。在造型上采取象征主义的、符号化的人物造型，媒材肌理以平面化而强调线条方向，这些线条并不以客观地表现人物光影为目的，更多的是主观内心化的笔迹为主。画面构成上不以时空三一律为原则，而是以心理的时空为构成的方法。这样，我感到在当时很惬意地表达了自己的艺术观和感受，比如寂静，幽深的诗意等等。然而，当时的契机是我数次去陕北，那里广袤的高原，缓慢的生活节奏，艰苦的生存状态也都成了这一观念在视觉上的支撑。

20 世纪 90 年代我有幸赴英国学习。发现那里的艺术界的情况与国内有所不同，并没有统治一切的某一种潮流，各种观念、各种层次、各种方法的艺术追求纷呈多样，相安无扰。并且各有他们的艺术家群、画廊群、观众群。我在国内所感受到的标准化、一致化、最正确的艺术观念、方法，在这种环境中受到极大冲击与震动。文化艺术的多元化，我有所认识，在一种更广阔背景下再思考自我的艺术理念与价值判断，我也有了更大的自信去努力追求自己认识的艺术真理，自己热爱的观念及方法。

回国后仍以石版为主要媒材，但深感在国内铅笔画一样的石版画太过统一了。我有意反其道而行之，反复实践用水墨石版画的方法，这种方法制版腐蚀起来较复杂，难以把握。我当时接触到的版画家很少人用此方法。这段时间在题材上，有一个重大的

变化，我从原来的以人为题材变为以马为题材。画人要更具客观性，容易陷入追摹对象中。而画马表达可更自动地、下意识地运用造型笔触。这或许能更多地蕴含画家的个性与潜在品质。我试图以马为符号，来表达我所感受到的人类的困境与当代人的生活状况，人与人的隔膜，人的孤独，相互冲撞；也有人与人的相互支持、同情等。其时的代表作品有《行云流水》，《光痕》，《冲撞》等。水墨流痕与透明色的重叠等等，是石版画一种很特殊的语言，其效果浑厚、蕴藉，斑斓、含蓄，控制中有挥洒，磅礴中有精微。我感到在中国石版画的格局中，能独具一格也很欣慰。

进入 21 世纪以来，电脑、数码照相在生活中普及，我利用这些媒材与版画结合，尝试以手工与机器结合的方法制作。不断变化的生活，各种新的视觉资讯，远离农耕的现代化场景与工业文明，这些都使我的艺术有新的思索，都影响了我作品的观念和角度。方法、媒材、情感、观念交互作用。诞生了《多极》，《看起来如此美妙》，《金字塔》等作品。我相信，艺术的创造性劳动，是不断地突破自我、纯化自我，不断地突破现成规范的过程。作为艺术的内在表达，形成个性语言，也是一个不断磨合、消化、发酵、创造的过程。在此过程中产生了作品也完善了自己。



艺术历程

CREATIVE EXPERIENCE

1. 与著名版画家古元、李习勤的合影
With famous printmakers, GU Yuan and Li XiQin
2. 在台湾廖修平先生画室
In the working Studio of Mr. Liao XiuPing, Taiwan
3. 在台湾亚太版画展
In Taiwan Asia Pacific Prints Exhibition

“我试图以马为符号，来表达我所感受到的人类的困境与当代人的生活状况。”



“I have also tried to use horses as punctuations to express my feeling for the different, difficult situations of mankind.”

在英国学习
Studying in UK
在英国个展
Personal Exhibition in UK



I started my career in art after the Reform and Opening-up of China.

I was influenced by the realism and narrative styles of art that existed before the Reform and Opening-up, because my first contacts were with artists from those times who worked in those styles. After liberation there were problems in trying to find new inspiration and subject matter. At first I continued in the vein of pre-‘reform and opening-up’ realism, but after I thought about the struggles that people had endured for it I felt impelled to find new subject matter. During a period in the 1980s, I spent some time learning from folk art, especially from woodblock printed new year pictures, paper-cuts and shadow puppets. This study certainly helped to encourage a breakthrough in the realism of the west. After this period of learning and exploring folk art, I produced the woodblock prints ‘New Spring’, ‘New year’s eve’, ‘Milling rice’ and others.

As Western culture began to penetrate China, many books on philosophy, art theory and art were translated into Chinese. After reconsidering the concept and the meaning of art, I began to contemplate and re-assess my own country’s history and the oppression that my people had experienced. It overwhelmingly compelled me to rethink all my earlier beliefs. I then felt it was not enough to portray life in a clear-cut manner, as it will never explain the complex society we live in. The new times we live in are basically very complicated too.

This was a time when I first came to know about lithography, its techniques and ways of expressions seemed completely different. I spent a long time observing and researching how lithographic stones are formed, hoping to find a way to express my opinions

on society, life and culture through the lithographic stone. I then made the lithographic prints ‘Echo’ and ‘Galloping’, where I represented the figures symbolically and emphasised the direction of the lines. These lines are not meant to represent the shadows of the figures but to reveal their inner thoughts subjectively. The composition is not limited to time or space, rather it came from the heart, only in this way do I feel that I have conveyed my feelings for art such as a sombre and lonesome poem. I had a chance to go to Xiabei, to the high mountains and seeing the hard and slow life there has been a visual support to me and my art.

In the 1990s, I had the opportunity to study in Great Britain. I realised that the art environment there was very different from that in China. There was not one overriding trend, all kinds of different concepts, media and techniques existed harmoniously. They all belonged to their own groups of artists and had their own admirers and galleries. It challenged my own work and shocked me, since art was standardised in China and I was always told what the most proper concepts and techniques were to be. The heterogeneity of art comes from a concept that was nurtured in a broad background, and I had even more confidence to work hard to find the concepts and techniques that I liked the best.

After returning to China, I still used lithography as the main medium with which to create my prints. However I felt that there were too many lithographs that were imitating pencil drawings. I have tried to be different and use ink in my lithographs, this is a complicated process and few people were using the technique at the time. Simultaneously, there was a major change in my chosen subject matter. I changed from using figures to horses.

One always needs to be subjective when drawing humans but it is easy to be infatuated with one character, whereas one can express horses freely. I have also tried to use horses as punctuations to express my feeling for the different, difficult situations of mankind and the lives of people in modern times. The distance between people and the loneliness of people both contradict the kindness and helpfulness between people, with these concepts in mind I produced the works ‘Moving clouds – flowing water’, ‘Polished mark’ and ‘Bump’. The layers of printed ink creates some transparency, thus lithography is a very special means of expression. The ink thicknesses and marks convey hidden meaning and are very delicate. I feel very privileged that I can make lithography an extraordinary medium in China.

Since the arrival of the twenty-first century, computers and digital photos have become very popular and I have endeavoured to amalgamate these technologies into my lithographs in attempting to create art with a sense of the machine and the artist’s hand. Our ever-changing lives, the many new kinds of visual information as well as being apart from a rural life has inspired my art and influenced my perspectives and concepts. I believe technique, medium, feeling and concept mutually affect each other, thus I created the works ‘Multi-polar’, ‘Starting to look for beauty’, ‘Pyramid’. I believe the inspiration for art comes from self-exploration and continually trying to improve on the status quo. Expressing your inner feelings through art is a process of combining different elements, digesting them, letting them ferment and the final stage is creation. I feel completely satisfied with works which are created by passing through these stages.

康 宁 Kang Ning

康宁 (1950—) 1950 年生于四川江安县。
1982 年毕业于四川美术学院。
曾任四川美术学院版画系副主任、四川美术学院创作科研处处长。
现任四川美术学院教授，中国美术家协会会员，中国版画家协会理事，重庆市学术技术带头人，重庆市政协委员。

Kang Ning was born in Jiang'an county, Sichuan in 1950.
Kang graduated from the Sichuan Academy of Fine Art in 1982.
He has been Deputy-Head of the Printmaking Department and Head of the Sichuan Academy's Creative and Scientific Research Unit.
Kang Ning is currently a professor in the Sichuan Academy of Fine Arts, a member of the Chinese Artists' Association, a Director of the Chinese Printmaker's Association and the Co-ordinator for the inaugural Chongqing Academic Techniques Committee and a member of the Chongqing Government Support Committee.

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康宁
Kang Ning



7/30 飞翔



7/30 飞翔



获奖记录

1981 年“庆祝建党 60 周年四川省美术作品展览”评为获奖作品，“纪念鲁迅诞辰一百周年四川省美术作品展览”评为获奖作品，“第一届四川省优秀文艺作品评选”获优秀作品奖

1984 年“第六届全国美术作品展览”优秀作品

1985 年“四川省青年美术作品展览”优秀作品奖

1986 年“四川省版画节版画展览”获首届“金牛奖”

1989 年“第七届全国美术作品展览”获银奖，“庆祝中华人民共和国成立 40 周年四川省美术作品展览”优秀作品奖

1990 年“第十届全国版画作品展览”获铜奖，“四川省版画作品展览”优秀作品奖

1991 年“庆祝建党 70 周年四川省美术作品展览”优秀作品奖，“重庆市美术作品评奖”金奖

1992 年“四川省美术作品展览”优秀作品奖，“四川省美术作品展览”优秀作品奖，“四川省首届巴蜀文艺奖”三等奖

1993 年“中国版画版种大展·第五届全国三版作品展览”获银奖

1994 年“庆祝新中国成立 45 周年四川省美术作品展览”优秀作品

1995 年“重庆市第一届巴渝文化艺术奖”特别提名奖

1996 年“全国第三届高等院校版画年会”年会奖

1999 年“第九届全国美术作品展览”获优秀作品奖，获中国美术家协会“鲁迅版画奖”

2000 年“第十五届全国版画作品展览”获铜奖

2004 年“第三届重庆市美术作品展览”二等奖

2005 年“第十七届全国版画展”获铜奖

2007 年“第十八届全国版画展”获优秀作品奖（无等级奖）

2008 年“首届云南国际版画展”获铜奖，“第四届重庆市艺术奖”

2009 年“2009 观澜国际版画双年展”大奖，“观澜国际版画奖”

Awards

Awarded the Judge's Prize at the Sichuan Provincial Exhibition of Fine Art held to celebrate the 60th Anniversary of the creation of the Chinese Communist Party, the Judge's Prize at the Sichuan Provincial Exhibition of Fine Art held to celebrate the 100th Anniversary of the birth of Lu Xun, the Award for Outstanding Work at the Inaugural Sichuan Provincial Exhibition of Selected Outstanding Work, 1981

The Award for Outstanding Work at the 6th National Exhibition of Fine Art, 1984

The Award for Outstanding Work at the Sichuan Provincial Exhibition of Works by Young Artists, 1985

Awarded the inaugural Golden Ox Prize at the Sichuan Provincial Festival of Printmaking, Exhibition of Printmaking, 1986

Awarded the Silver Medal at the 7th National Exhibition of Fine Art, the Award for Outstanding Work at the Sichuan Provincial Exhibition of Fine Art held to celebrate the 40th Anniversary of the founding of the People's Republic of China, 1989

Awarded the Bronze Medal at the 10th National Exhibition of Printmaking, the Award for Outstanding Work at the Sichuan Provincial Exhibition of Printmaking, 1990

The Award for Outstanding Work at the Sichuan Provincial Exhibition of Fine Art held to celebrate the 70th Anniversary of the creation of the Chinese Communist Party, the Gold Medal from the Judge's Prizes at the Chongqing Exhibition of Fine Art, 1991

The Award for Outstanding Work at the Sichuan Provincial Exhibition of Fine Art, Third Prize at the Sichuan Provincial Inaugural Ba and Shu States Arts Awards, 1992

Awarded the Silver Medal at the 5th National Exhibition of Three Printmaking Techniques, China Printmaking Methods Grand Exhibition, 1993

The Award for Outstanding Work at the Sichuan Provincial Exhibition of Fine Art held to celebrate the 45th Anniversary of the founding of the People's Republic of China, 1994

Awarded the Special Nomination Prize at the Chongqing 1st Ba Yu States Cultural Arts Awards, 1995

The Convention Award at the 3rd National Annual Printmaking Convention of Leading Academies of Fine Arts, 1996

The Award for Outstanding Work at the 9th National Exhibition of Fine Art, Lu Xun Printmaking Prize given by the Chinese Printmaker's Association, 1999

Awarded the Bronze Medal at the 15th National Exhibition of Printmaking, 2000

Awarded the Second Prize at the 3rd Chongqing Exhibition of Fine Art, 2004

Awarded the Bronze Medal at the 17th National Exhibition of Printmaking, 2005

Awarded the Excellent Works (no-class prize) at the 18th National Exhibition of Printmaking, 2007

Awarded the Bronze Medal at the International Prints Exhibition at Yunnan, awarded the 4th Chongqing Fine Arts Prize, 2008

Awarded Top Prize at The 2nd Guanlan International Print Biennial; awarded Guanlan International Print Prize, 2009



飞翔/木刻/67×62cm/2000
Flying in circles/Woodblock print/67×62cm/2000

收藏记录

中国美术馆
英国大英博物馆
英国欧洲木版画基金会
美国夏威夷大学
上海美术馆
广东美术馆
深圳美术馆
神州版画博物馆
江苏美术馆
安徽美术馆
贵阳美术馆
鲁迅纪念馆
青岛美术馆
哈尔滨版画艺术宫等收藏

出版记录

《康宁速写·概念与技法生活与艺术》
《康宁黑白木刻》

艺术评介

康宁的版画创作是在对我国黑白木刻的突破与超越中呈现出个性特征的。他 20 世纪 80 年代前期的作品秉承四川版画强烈对比的黑白理念，写实手法中融入装饰情趣。而 80 年代末期至 90 年代推出的《少女和羊》、《琴》、《镜子》、《奔马》等，则首先从传统的造型语系中脱出，以现代主义观念整合形体、组构时空、向传统审美模式挑战。同时从强烈黑白对比的惯性中走出，以层次丰富的灰色调构成视觉缓冲，以精致的线的穿插，复杂的结构分割，构成画面律动，在充满生机的自然物与蕴含生命活力的变形人体的组合中营造出一种神奇、怪异的气氛。近几年，他又改变了惯用的方形画幅，以超长的条幅式巨作和更为纯粹、精谨的语言步入了一个新的境地，体现出他崇尚的“极端”、“偏执”的创作理念。（齐凤阁）

Collections

The China Gallery of Art
The British Museum, UK
The Muban Foundation, UK
The University of Hawaii, USA
The Shanghai Gallery of Art
The Guangdong Gallery of Art
The Shenzhen Gallery of Art
The Shenzhou Museum of Printmaking
The Jiangsu Gallery of Fine Art
The Anhui Gallery of Fine Art
The Guiyang Gallery of Fine Art
The Lu Xun Memorial Gallery
The Qingdao Gallery of Fine Art
The Harbin Gallery of Printmaking Arts

Publications

‘Kang Ning sketches, concepts and techniques – life and art’
‘Black and white woodcut prints by Kang Ning’

Commentary

Kang Ning’s woodblock prints have brought a breakthrough in the monochrome woodblock print with a significant individual style. His works before the 1980s inherited the strong contrast of black and white from the style of Sichuan woodblock prints which are both realistic and decorative. His works from the late 1980s to the early 1990s such as ‘Young girl and sheep’, ‘Violin’, ‘Mirror’ and ‘Gallop horse’ stepped out of the tradition, and used the ideas of modernism to reorganise the form and composition of traditional woodblock prints. Kang used layers of grey to harmonise the image instead of retaining the stark contrasts of monochrome prints. Lines in his work intertwine with each other, the composition is complex which brings a sense of momentum to the print. They portray nature as full of life and create an uncanny atmosphere with the liveliness of the people. Kang has changed his usual square shaped blocks for his prints in recent years, instead, he now makes prints in a long rectangular shape and uses a concise language in his woodblock prints to express the extremities of his artistic concepts. (Qi Fengge)

倾听/木刻/70 × 31cm/2002

Listening attentively/Woodblock print/70×31cm/2002

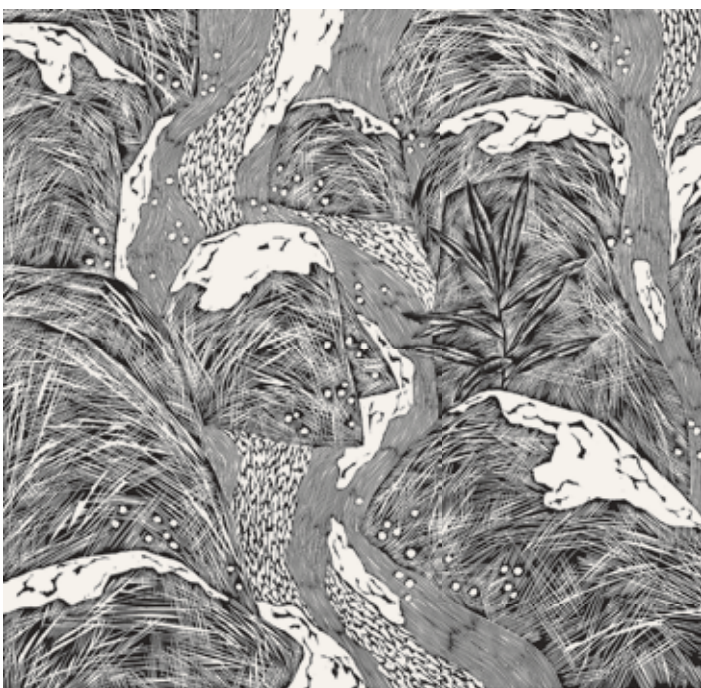
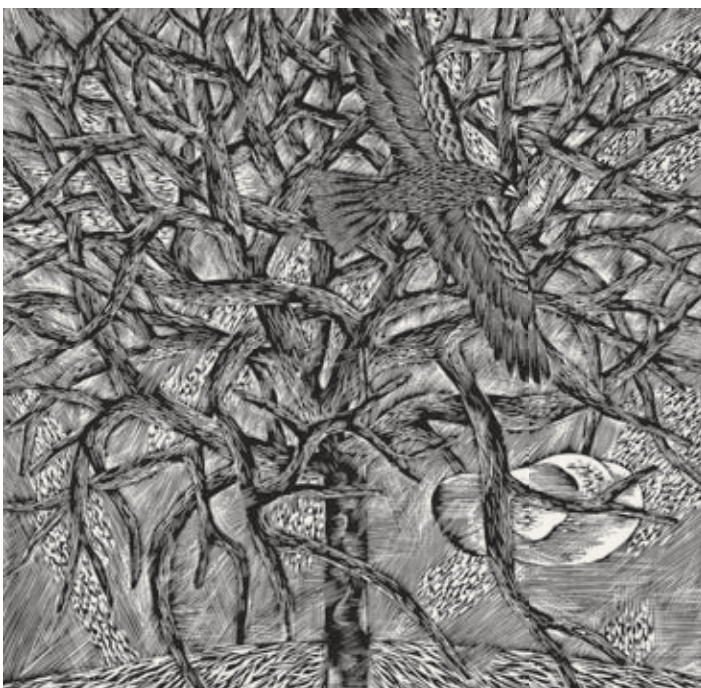




自由奔跑之二/木刻/70×31cm/2002
Running for freedom no.2/Woodblock
print/70×31cm/2002



自由奔跑之一/木刻/70×31cm/2002
Running for freedom no.1/Woodblock
print/70×31cm/2002



伫立/木刻/60 × 58cm/1991

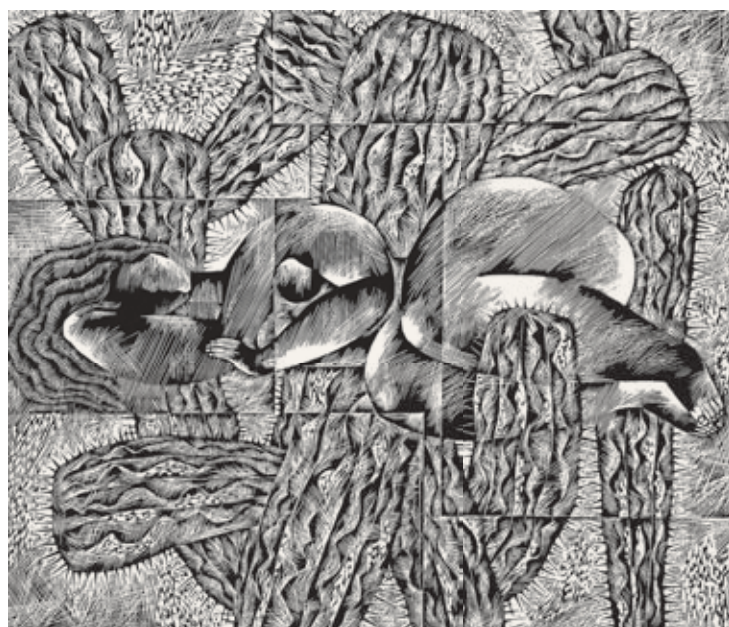
Standing still for a long time/Woodblock
print/60×58cm/1991

眺望/木刻/60 × 67cm/1998

Looking into the distance from a great height/Woodblock
print/60×67cm/1998

春水/木刻/64 × 60cm/1992

Spring waters/Woodblock print/64×60cm/1992



新松/木刻/50 × 51.5cm/1984
New pine/Woodblock print/50×51.5cm/1984

琴/木刻/60 × 66cm/1992
Violin/Woodblock print/60×66cm/1992

仙人掌/木刻/69 × 60cm/1992
Cactus/Woodblock print/69×60cm/1992



艺术历程 CREATIVE EXPERIENCE

2003年在深圳美术馆举办个人作品展

Personal Works Exhibition in Shenzhen Museum, 2003

2008年在澳大利亚悉尼歌剧院前

In front of Sydney Theater in Australia, 2008



“较之传统版画的‘印痕’特点,我认为‘刻痕’呈现艺术家的创造过程和情感更为直接和强烈。”

在少年时代,我最初绘画的兴趣在中国画上。临摹过《芥子园画谱》,手抄过好几本关于花鸟、山水画的技法书籍。后来又有过六年多知青,三年多工人的生活经历,品尝和咀嚼了最底层的人生百味。在绘画中我找到了生活的意义,绘画成为我最重要的精神寄托。在真正接触版画创作之前,我几乎尝试过版画以外的各种绘画形式:中国画、连环画、宣传画、油画,还有雕塑。虽然没有正规系统的学习,但都大着胆子摸过一下,而仅有的一次半途而废的版画实验是用普通小刀在一块废乒乓球拍的背面乱刻画了一通,却不知道如何印出来。真正的版画的实践则是在1978年进入美院学习之后。

在美院学习的四年,经历了从艺术为政治服务到还原艺术本质的一个躁动、迷茫、困惑而最终重新认识艺术与自我的过程。少年时代自学中国画的一点底子加上后来画线描、黑白连环画的经历,帮助我在黑白的领域里发现了更多的创造的可能性。这一时期,我的以线为主的木刻作品《在养育我们的土地上》首次获四川省优秀文艺作品奖。1984年我的黑白木刻作品《新松》,放弃了大块黑白对比和我曾经一度偏爱的平口刀处理,而以点、线、构成的灰色为主调,作品在第六届全国美术作品展览中评为优秀作品,并在圈内获得好评,产生了良好的影

响。在这一时期,我的主要思考是:版画应该从传统的书籍插图样式,即对文学的附庸中真正解放出来,塑造自身的独立价值,因而必须强化和丰富版画艺术语言的表现力。而木刻,作为版画形式中最早出现的最古老的手段,却具有任何形式的绘画手段都无法替代的独特表现价值,那就是刀法的组织和运用。在当代艺术发展中,木刻依然拥有无限拓展的创造空间。因此,对黑白木刻艺术语言的探索,成为我的自觉选择。

1989年,我的黑白木刻作品《少女和羊》在第七届全国美术作品展览中获银奖,此后,一系列作品如《泉》、《琴》及《苞米扬花》系列等也陆续参加全国性展览和获奖。在这一阶段作品中,我在语言探索上重点关注两个方面:黑白关系的自由转换和刀法表现力的强化。打破固有色和光影处理的约束、黑与白的转换更为自由,特别是物象边缘线的处理,黑与白随着创作者的主观想象力不断交替转换,不再拘于客观的真实,超现实的、抽象的元素进入画面,物象与背景,在黑白自由转换中自然地融为一体而又相互对比,形成新的节律。这就超越了传统黑白版画中剪贴式的简单对比。视觉空间也随之不断变换,使单纯的黑白构成也具有了交响乐般的“光”感和“色彩”的魅力。这一时期,刀法以三角刀为主,强调刀锋的锐利爽快以及刻制过程

中的偶发因素和控制下的随意和即兴表达。

在世纪之交,我完成作品《眺望》、《飞翔》、《奔马》等作品之后,2001年完成《延续的片段》,这是一组由高近3米的原木版刻制的大型作品。我尽量保持原生树木被砍伐、锯开后的自然状态。“木”的材质美成为木刻艺术语言的重要元素,我以人们日常的、平淡的甚至无为无聊的生活状态作为主题,这种状态又不断地被叠加、重复、延续。我试图以不断重复、延续的陈列方式呈现宏大的规模和气势,同时在形式上给人以汉代简牍造型的联想与暗示。

近期我正在创作的一系列“人与马”为主题的原木木刻作品和一组以中国传统绘画中的“花鸟”为题材的大型作品,以现代观念解构和重组了客观物象,既有与传统符号的联系而又绝然不同于传统文人画所关注的笔墨情趣。同时,我将这组作品以原版的方式展示,我把它称之为“原草木刻作品”。对材料材质的运用,是现代艺术关注的重要内容,较之传统版画的“印痕”特点,我认为“刻痕”呈现艺术家的创造过程和情感更为直接和强烈。

版画家首先是艺术家,版画的发展必须融汇于当代文化发展的大语境之中。我也更愿意做一个擅长用木刻版画形式进行创作的艺术家。

During my youth, my first interest was in traditional Chinese painting. Having seen 'The Mustard Seed Garden Manual' I copied many books on the techniques of drawing birds, flowers and monumental landscape painting. I was sent to the countryside for six years and worked in hard labour for three years, experiencing the variety of life. I found the true meanings of life in painting, it was also my mental support. Before I came into contact with woodblock prints, I tried almost all kinds of creative means including Chinese painting, story book illustration, advertisements, oil painting and sculpture, exceptional of woodblock printmaking. Despite never having had any formal teaching, I still tried to do some woodblock prints and once I even carved the back of an old table-tennis bat with a small knife as an experiment. My formal education in woodblock printmaking really started in 1978 when I entered the art school.

During the four years at art school. I experienced a time when art was purely for political use and I felt lost. However, I eventually decided to renew my understanding of art and my relationship to it. The foundation I had had in Chinese painting in my youth, line drawing as well as the monochrome story book illustrations helped me to find more areas for creation in black and white. During the time at art school, I based my woodcut works on lines as 'in Reared on our homelands earth', this work was awarded the Sichuan Provincial Prize for an Outstanding Work of Art.

In 1984, my monochrome woodcut work 'The new pine' was considered very different from the usual monochrome woodblock prints cut with strong contrast and the straight edged gouge that I had used before. Instead, I used dots and lines with grey being the main

colour and the print was awarded an Outstanding Work Award in the 6th National Exhibition of Fine Art and my reputation began to build in the art world. During this period, my real concern was that I might think woodblock prints should somehow be similar to the illustrations in traditional Chinese books, which meant they should have that uniqueness and be closely related to literature, because the language of art must be emphasized and enriched.

Woodblock printing, being the oldest way of producing a print has an irreplaceable value that any other printmaking medium or painting cannot compare with, it is the way that the cutting knife is used. Woodblock prints have an infinite amount of creative opportunity, hence exploring the language of the monochrome woodblock print became my priority.

In 1989, my monochrome woodcut 'Young girl with sheep' was the Silver Medal winner at the 7th National Exhibition of Fine Art and since then my works 'Spring water', 'Violin' and 'Budding rice field flower' have all been shown in various national exhibitions and been awarded many national prizes. During an earlier stage in my creative life, I concentrated on the interrelationship between black and white as well as emphasising how the cutting knife can be used. I have exceeded the boundaries set by the way we usually deal with colour and shadow, the interrelationship between black and white provides more freedom to create, especially for the outer lines of objects and scenery, it can follow the imagination of the artist and is not bounded by objective realism, surrealism or impressionism. There is always a point where black and white balance each other out, creating a momentum in the print, this has excelled the simple 'paper-cut' style in black and white woodblock prints. The use of black

and white is always renewing itself visually, making the simple monochrome composition more colourful. There was always a time when the cut was 'triangular', emphasising the sharpness of the knife and the swiftness with which it was used.

At the start of this new century, I created the works 'Looking into the distance from a great height'; 'Flying in circles' and 'Galloping horse'. In 2001, I made the print 'A continuous passage', this is a set of large woodcut prints measuring nearly three metres height. I have endeavoured to try and keep the natural shape of the wood ever since it has been cut. The quality of the wood is a very important element in the language of art, we always use the mundane lives of people as subject matter and continually repeat them. I have tried to repeat and continue to display large pieces and to mimic the simple style of the Han period.

Recently, I have created a set of woodblock prints taking my inspiration from 'humans and horses', as well as a large sized set based on traditional Chinese 'bird and flower' painting using modern concepts to objectively reorganise objects and scenes. It is symbolically connected with the past yet it does not focus on the writing brush or ink. I have displayed these works, originally calling them 'open wood' woodblock work and I think how you treat your material is very important in modern art. I think the cut marks connect with the artist's emotions directly and poignantly.

Woodblock printmakers are artists first and then they must immerse themselves in the development of modern culture. I am willing to become an artist who specialises in creating woodblock prints.

"I think the **cut marks** connect with the artist's emotions directly and poignantly."



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1. 2002年在法国巴黎现代艺术博物馆杜尚的作品前
In front of Duchamp's works in Paris Modern Art Museum, 2002
2. 2002年在法国尼斯美术学院版画工作室考察交流
Communication and investigation in Prints Working Studio of France Nice Art College, 2002
3. 2005年在山西河曲赵家沟
In Zhaojiagou, Hequ, Shanxi Province, 2005



李焕民 Li Huanmin

李焕民 (1930—) 北京市人，1930 年 11 月出生。
1947 年入北平国立艺专学习美术，1951 年毕业于中央美术学院，就职于四川美协。曾任中国美协副主席，现任中国美协顾问。

Li Huanmin was born in Beijing in November 1930.
In 1947 he entered the Beiping National Art Specialist School to study Fine Art, graduating from the China Central Academy of Fine Arts in 1951.
Li was assigned to the Sichuan Artists' Association.
Li has served as the Deputy-Chair of the Chinese Artists' Association, he is currently an advisor to that same group.

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李焕民
Li Huanmin



牧场/木刻/48×85.5cm/1961
Pastureland/Woodblock print/48×85.5cm/1961



获奖记录

1956 年《高原峡谷》获全国青年美展一等奖
1958 年《藏族女孩》在日本获中日友协金奖
1979 年《换了人间》获第五届全国美展二等奖
1984 年《驯马手》获第六届全国美展银奖
1996 年《高原之母》获第十三届全国版画展银奖
1996 年中国版画家协会授予“鲁迅版画奖”
2004 年《祝愿和平》入选第十届全国美展，编入《第十届全国美展获奖作品集》

收藏记录

中国美术馆
大英博物馆
日本山梨县美术馆
广州美术馆
神州版画博物馆收藏

Awards

The work 'Gorge on the high plateaux' was awarded the First Prize at the National Exhibition of Young Artists, 1956
The work 'Tibetan baby girl' was awarded the Gold Medal by the China-Japan Friendship Association, Japan, 1958
The work 'Exchanging news' was awarded the Second Prize at the 5th National Exhibition of Fine Art, 1979
The work 'Horse tamer' was awarded the Silver medal at the 6th National Exhibition of Fine Art, 1984
The work 'Mother of the high plateaux' was awarded the Silver Medal at the 13th National Exhibition of Printmaking, 1996
Awarded the Lu Xun Printmaking Prize, given by the Chinese Printmaker's Association, 1996
The work 'Praying for one's hopes and tranquillity' was selected for inclusion in the 10th National Exhibition of Fine Art. The work was also included in the publication Award winning works from the 10th National Exhibition of Fine Art, 2004

Collections

The China Gallery of Fine Art
The British Museum, UK
The Yamanashi County Gallery of Fine Art, Japan
The Guangzhou Gallery of Fine Art
The Shenzhou Museum of Printmaking

出版记录

《雪山红日》诗画集（合作）1958 年重庆出版社出版
《李焕民版画作品集》1984 年四川美术出版社出版
《李焕民》画集 2005 年中央编译出版社出版

艺术评介

李焕民是中国版画家杰出的代表，他主攻人物版画，以塑造藏族人民形象著称，几个时期的代表性作品，在中国现代版画史上都是闪光的亮点，享有很高的声誉。《藏族女孩》、《攻读》、《初踏黄金路》，在 20 世纪五六十年代把中国的人物版画推向了新高度，《换了人间》、《驯马手》、《高原之母》成为新时期以来版画中的精品。他的版画特色首先在于注重形象刻画，注重人物内在情感、精神力量的表达，欣赏他的作品，会被藏民那浑朴、剽悍、粗犷、豪放的性格气质所感染；其次他极重形式构成，黑白的对比、块面的组合、点线的穿插，以及这些因素所构成的节奏感、旋律感等，在其作品中都具有独立的审美价值；追求刀法的力度，讲究用刀统一中的灵活多变是他版画的又一特色，他几种刀并用，注重刀法的塑造性和写意效果，每一点、每一线都精心建构，在惨淡经营中追求尽善尽美的境地。（齐凤阁）

Publications

‘Snowy mountains, red sun’, a collection of poems and pictures (a collaborative work) , published by The Chongqing Press, 1958
‘A collection of prints by Li Huanmin’, published by The Sichuan Fine Art Press, 1984
‘Li Huanmin’, a collection of works, published by the China Central Translation and Editing Press, 2005

Commentary

Li Huanmin is one of the outstanding representatives of printmaking in China.
Li specialises in the use of figures in his prints based on the lifestyle of the Tibetan people which symbolizes work which spans many eras. His works are considered the epitome of their kind and are highly regarded in the field. Works such as ‘Tibetan Girl’, ‘Battle frontline’ and ‘First steps along the Golden Road’ brought Chinese printmaking to new heights in the 1950s and 1960s. Changing People, ‘Horse Tamer’ and ‘Mother of the high pastures’ have also become treasures of the new era. His unique individual style lies with the preliminary cutting which follows the outline of his subject, paying particular attention to the emotions and energy of the figures. One who appreciates his work will be infected by the simple, grand but rough and arid character of the Tibetan culture. The remaining parts of his works are executed using heavily-shaped forms, contrasting black and white elements, group formations as well as the criss-crossing of lines. These elements produce a rhythmic tune, which is synchronised with the strength of his traditional knife cuts as well as Li’s using of different types of cutting knives in order to produce varying results. Hence, every one of his works is independently priceless. Every dot and every line is executed carefully in a search for perfection. (Qi Fengge)





李焕民 1982



驯马手/木刻/63×84cm/1984

Horse trainer/Woodblock print/63×84cm/1984

山城小景/木刻/30.5×21.2cm/1959

Distant view of a mountain settlement/Woodblock print/30.5×21.2cm/1959



织花毯/木刻/28×19cm/1953
Weaving a floral carpet/Woodblock print/28×19cm/1953

送别/木刻/60×80cm/1973
Seeing somebody off/Woodblock print/60×80cm/1973



泉/木刻/37 x 32cm/1980

A spring/Woodblock print/37x32cm/1980



小学生/木刻/28×24cm/1959
Little student/Woodblock print/28×24cm/1959

彝族少女/木刻/45×60cm/1994
Young Yi girl/Woodblock print/45×60cm/1994

藏族姑娘教我骑马/木刻/35×40cm/1972
Tibetan girl teaching me to ride/Woodblock print/35×40cm/1972



李焕民在画石版画 2008
Working on Stone Prints, 2008

李焕民在观澜版画基地国际艺术家村门前 2008
At the gate of International Artists Village, Guanlan Prints Base, 2008



我从 1953 年开始到藏族地区深入生活，至今已有五十多年了，过去三十多次。从拉萨到日喀则，从藏北到亚东，从甘孜到阿坝。每次去都选一个牧场或山寨，一住就是半年。20 世纪五六十年代到牧区要自己带行李，我的行李特别重，有马褡子、铺盖、油画箱、颜料、纸张、小礼品、丝线、食品调料等。雇一匹马或一头牦牛跟着牧民翻山越岭，穿过沼泽去高原牧场和牧民一起放牧，割草，拾牛粪，晒奶渣。

解放前我在国立艺专学习时，舞蹈家戴爱莲在艺专开办舞蹈班，我被选中。在舞蹈班我学会跳藏舞，以后在华大文工团时还登台演出过，这时派上用场。每天晚上远近牧民都过来，围着火塘一起跳锅庄玄子，直到午夜。几个月过去了我完全融入了他们，成为“部落”中的一员，亲如兄弟。我要走了，他们再三留我。在我走的那天，竟然来了很多牧民，唱起了《送别歌》：

小鸟飞过森林，小鹿跑过草原，

虽然没有留下，虽然没有住入，

我们也很高兴了。我们也很幸福了。

藏族人民接纳了我，我也把藏族地区当作我的精神家园。

在我的藏族朋友中，男人身上有格萨尔王的气质，女人身上有度母的纯洁。我研究他们的形象、动态、表情、内心活动，寻找他们外在美、内在美与历史文化、生存环境、时代变迁的关系，直到他们在他们头脑中鲜活起来。心中有真实的藏族人民，无须猎奇，我把表现人物真实的魂魄视为艺术价值所在。

我的艺术思维没有定式，在生活中支离破碎的感受很多，哪一个感受能成为创作母体，只有走着瞧。《藏

族女孩》最初引起我注意的是藏族小孩对我们的好奇心，她们腼腆的表情令人爱，想去抱她，她就跑了，过一会又回来，矛盾的魅力。后来我发现所有孩子都一样，见到生人就躲在妈妈的身后看，这个普遍现象能否成为创作？拿不准。为了找一个理由，我画孩子们看勘探队，看卫生院，都很蹩脚，想一想，我最感兴趣的不是孩子的味道吗？干脆把她靠在画框上，集中力量刻画孩子的表情，那可爱的脸庞，眉毛，眼睛，嘴角，头胫肩的关系，从中挖出既好奇又腼腆的感觉。创造一个活生生的，总在看着你的孩子。至于这幅画是什么“主题”，它能不能“成活”就管不了那么许多了。

藏族扬青稞在屋顶上，我画速写的目的是捕捉劳动的美，没想创作。后来发现藏族人民常常举着沉重的簸箕站在那里一动不动，口里在吹口哨，我问吹口哨做什么？回答：“在唤风”，我心一动，在藏族人民心目中是可以唤风的。我立即跑到房子下面往上看藏族人民高大的身影处在天空之中，与飘落的麦草、浮动的白云融为一体，大自然在运行，人们在劳动，创作激情油然而生，刻了《扬青稞》。

西藏民主改革以后，废除了农奴制度，藏族人民当家作主有了自己的土地、牛羊，谁种谁收，不缴农业税。藏民体验到解放的含意，兴奋得晚上不回家睡，围着劳动果实跳舞，像是过节。我被激情所动，画了一屋子秋收场面，但总摆脱不了生产过程的描写，最后想到了运粮的路，从青稞地至打麦场不过一里之遥，藏族人民却走了一千多年，这是一条历史的路。初次踏上这条金色道路的人，其心情是开朗的，她们走出了自信、自豪、自尊。我希望读者能从画面上金黄的色调、斑斓的刀法、潇洒的步伐中感受到藏民族进入了一个新的时代，他们《初踏黄金路》。

艺术历程 CREATIVE EXPERIENCE

“大自然在运行，人们在劳动，创作激情油然而生，刻了《扬青稞》。”

我的每一幅作品都有一个很长的孕育过程，有的几年、有的十几年。构思是作品的命脉，形象、意境是作品的灵魂，技巧体现着艺术表现力和作者的审美修养。我每刻一幅木刻都要为“这一幅”作品量身定做一种刀法，《攻读》的头，刻了六遍，草刻了三遍，才达到目前这个样子，既写实又写意。《驯马手》的头和手也刻了多遍，几刀下去，刀痕要美，同时要把骨头、肉、筋、血管都表现出来，为此必须反复实验，把所有错误都犯完，剩下的才是正确。

有朋友说：“你画了这么多年，总应该找一种代表自己风格特征的符号，一看就知道是你的作品”。我迈不出这一步。实际上我每次面对一个新的主题时，好像不会画画的人，要重新寻找新的语言，我无法建立起自己的“成套唱腔”。

忘我之我，也算是我的一种风格吧。

Since 1953, I have made over 30 journeys to and lived for around 50 years deep within the Tibetan community, which extends from Lhasa to Rikeze; Northern Tibet to East Asia and Ganmu to Abei. I have always chosen to live on an animal ranch or in a mountain recluse for up to half a year at a time. Living for fifty to sixty years in these conditions has required me to manage my own luggage, which in this case is especially cumbersome, as it includes horse bags, duvet, oil-based ink printing equipment, colouring materials, paper, small gifts, thin threads, instant powdered drinks and much more. Travelling on either a horse or an ox, I follow the local shepherds up into the mountains and down into the valleys and through swamps before finally reaching the highland ranches where I spend my time with the shepherds looking after their cattle, weeding, picking up cow faeces and drying out milk impurities under the sun.

Before Liberation, when I was still concentrating on learning art, the dancer Dai Ailian organised a dancing class and I was chosen to participate. It was in the dancing class that I learned to perform the Tibetan dance, which came in very handy during stage performances held within the Chinese University of Arts and Culture organisation. Every night, shepherds from near and far came to participate by performing the ‘Guo village dance to the three stringed instrument’ around the fire until the early hours. After a few months, I had completely adapted to the way of life of the Tibetan community, becoming a part of them; part of their brotherhood. When it was time for me to leave, they requested for me to stay. During the day of my leaveing, I was shocked to find that the shepherds had gathered to sing the ‘Farewell Song’:

‘A little bird flies over the forest; a little deer runs across the grassland,

Although never stayed behind; although never settled down,

We are very happy. We are very prosperous .

The Tibetans had accepted me, hence I have in turn regarded the Tibetan community as my spiritual homeland.’

Among my Tibetan friends, the men had king-like dignity, and the women had purity. I have studied their impressions, actions, expressions and emotions, searching for their inner and outer beauty as well as their historical culture, living environments, the changing generation – to the extent where they come alive in my thoughts. The hearts and souls of the Tibetan people have in turn become the source of my most precious artistic foundation.

However my artistic thoughts have yet to stabilise, for in my lifetime I have encountered many heartbreaking feelings - whichever of those feelings will become my main source of creativity, only time can tell. ‘Tibetan girl’ first came into my imagination when I realised the Tibetan girls were curious about us – their shyness is

very lovable, but when we approached them for a hug they simply run away, ironically only to return shortly thereafter. Later I realised all the children were the same, they scurry off to their mothers when they meet strangers. However, I believed this common sight was too ordinary to form a topic for my creative work. To find a reason, I drew scenes of children observing the team, observing the hygiene centre, but then I felt awkward and thought about it – is my interest not found amongst the children? I might as well visualise the image in the frame of the picture by concentrating my strong drawing and cutting of the expressions of the children: those cute faces, eyebrows, eyes, tip of the lips as well as the connections between the head, neck and shoulders, finding the feelings inquisitive and introvert. To create something lively, one must always look at one’s children. In terms of the main theme of a print, one cannot dictate whether or not it will come alive.

“expressing the motion of the nature; the motion of people working together, all of which help create a stimulating and natural composition I called Shaking Green Grains.”

The Tibetan community process their malt grains by shaking them out on their roof tops, whereby my intentions were to capture the beauty of this without even considering being creative. Later I found out that the Tibetan people often lift their heavy crop loads, standing motionless but whistling. I asked the reason for this whistling, the answer was, ‘when the wind blows, my heart is touched, for in the Tibetan culture one can listen to the wind’. I quickly ran downstairs and to outside the house and looked up, seeing the large shadows of the Tibetan people cast down from the skies, accompanied by the swaying movement of the malt grass synchronised with the white clouds, expressing the motion of the nature; the motion of people working together, all of which help create a stimulating and natural composition I called Shaking Green Grains.

Since the Tibetan socialist reforms, the policy of agricultural slavery has been abolished and individual Tibetan communities have received their own land, cattle, the means of commercialised farming and the lack of need to pay taxes. The Tibetan communities felt the true meaning of freedom, so much so that they do not return home to sleep at night, crowding and performing the harvest dance like it was a seasonal celebration. I was touched by this scene and therefore drew a scene picturing a house during the autumn harvest, not forgetting the essential trading route where this stretch of road might seem like a simple short pathway, but

has, in fact, been used by Tibetan communities for more than one thousand years, containing rich historical connotations. Those who are the first to walk this golden road, bear a relaxed and happy feeling, revealing self-confidence, pride and majesty. I hope my fellow readers can sense my use of golden cutting methods, criss-crossed knife techniques and cool pace which carries the Tibetan community into a new age, they are taking ‘The first steps along the Golden Road.’

Every single piece of my work undergoes a long process of nurturing, some for a few years; some for tens of years. Drawing a plan is the life-line of a work of art; appearance and sense embodies the soul of a work of art, where the artist’s skill displays his or her personality. Every single woodblock should represent a different cutting technique for every single work of art. The top of the work entitled ‘Battle Frontline’ achieved its current state after being cut six times; the grass having been cut three times, showing both realism and impressionism. The top and sides of the work entitled ‘Horse trainer’ were also extensively cut, although every knife mark was made beautifully, showing off the skeletal structure, flesh, nerves and veins. This was achieved after countless experiments, correcting every single mistake, leaving behind only the correct, finished work.

Some friends have said, ‘You have drawn for so many years, surely you must have found a personal mark or individualised style and speciality where others can identify your works of art immediately’.

I could not simply take this step. Truthfully, each time I am faced with a new theme in my work I need to search for a new language, as if I am liking an inartistic person without no way of constructing my own sense of tune and sound.



李焕民在教授中小學生作畫2008

Teaching middle and elementary school students how to paint, 2008

李彦鹏 Li Yanpeng

李彦鹏(1958 —)1958年5月生,河北人。1981年毕业于中央美术学院版画系。第四届中国美术家协会理事,第二届中国美术家协会版画艺术委员会委员,第三届河北省美术家协会副主席。现为河北省美术家协会版画艺委会主任,河北画院副院长,一级美术师,享受国务院政府特殊津贴。

Li Yanpeng was born in Hebei in 1958.

He graduated from the China Central Academy of Fine Art in 1981.

Li has acted as the fourth Director of the Chinese Artists' Association; a member of the Second Printmaking Committee of the Chinese Artists' Association; Deputy-Chair of the Hebei Provincial Artists' Association as well as Head of the Teaching and Research Workshop in Qingdao University's School of Fine Arts.

Li also acted as a tutor to MA students and was a professor.

Li Yanpeng is currently a professional artist within the Hebei Academy of Art. Deputy Dean of Hebei Academy of Art, Prof Artist, with the special government allowance granted by the state council.

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李彦鹏
Li Yanpeng



获奖记录

1980 年《雨后》获“第二届全国青年美术展览”三等奖
 1986 年《月夜》获“第九届全国版画展览”优秀创作奖
 1987 年《北疆情》获“庆祝中国人民解放军建军 60 周年全国美术展览”佳作奖
 1987 年《牛》获“第二届河北省文艺振兴奖”
 1991 年《石子系列之五》获“第四届全国三版展”优秀奖
 1991 年《石子系列之八》获“北京台北当代版画展”杰出奖
 1993 年《日蚀》获“93 全国群星美术大展”银牌奖,“第三届全国群星奖”铜牌奖,“第五届全国三版展”铜牌奖
 1994 年《暖冬(五)》被评为“第八届全国美展优秀作品展览”获奖作品
 1996 年《暖冬(十一)》获“第十三届全国版画展览”银牌奖
 1998 年《塬上(五)》获“第十四届全国版画展览”铜牌奖
 1999 年《塬上》获“第八届全国群星奖”金牌奖
 2000 年《大山羊》获“首届青岛国际版画展览”铜牌奖
 2000 年《打谷声声》获“第十五届全国版画展览”铜牌奖
 2002 年《割谷》获“第十六届全国版画展览”银牌奖

Awards

The work After the rain was awarded the Third Prize at the 2nd National Exhibition of Young Artists, 1980
 The work Moonlit night was awarded the Prize for Outstanding Creative Work at the 9th National Exhibition of Printmaking, 1986
 The work A love of the northern border was awarded the Prize for the Best Work at the National Exhibition of Fine Art held to celebrate the 60th Anniversary of the Raising of the People's Liberation Army, 1987
 The work Ox was awarded the 2nd Hebei Provincial Artistic Development Prize, 1987
 The work Cobblestone series no.5 was awarded the Prize for Outstanding Work at the 4th National Exhibition of Three Printmaking Techniques, 1991
 The work Cobblestone series no.8 was awarded the Prize for Outstanding Work at the Beijing - Taipei Exhibition of Contemporary Prints, 1991
 The work Solar eclipse was awarded the Silver Medal at the 1993 National Cluster of Stars Grand Exhibition of Fine Art, Bronze Medal at the 3rd National Cluster of Stars Awards, Bronze Medal at the 5th National Exhibition of Three Printmaking Techniques, 1993
 The work Warm winter 5 was awarded the Judge's Prize at the 8th National Exhibition of Outstanding Works of Fine Art, 1994
 The work Warm winter 11 was awarded the Silver Medal at the 13th National Exhibition of Printmaking, 1996
 The work On the plateau 5 was awarded the Bronze Medal at the 14th National Exhibition of Printmaking, 1998
 The work On the plateau was awarded the Gold Medal at the 8th National Cluster of Stars Awards, 1999
 The work The big goat was awarded the Bronze Medal at the Inaugural Qingdao International Exhibition of Printmaking, 2000
 The work Sounds of threshing was awarded the Bronze Medal at the 15th National Exhibition of Printmaking, 2000
 The work Cutting the millet was awarded the Silver Medal at the 16th National Exhibition of Printmaking, 2002

◀ 又绿后山/套色木刻/60×45cm/2005
 There is also green behind the mountain/Multi-colour
 woodblock print/60×45cm/2005

牧羊/绝版木刻/55×82cm/2007
 Shepherding/Reduction
 woodblock print/55×82cm/2007



收藏记录

广东美术馆
广州美术馆
深圳美术馆
江苏省美术馆
神州版画博物馆
安徽省美术馆
青岛美术馆
哈尔滨艺术宫版画博物馆
北京美术家协会
欧洲木版基金会
美国波特兰国家博物院
日本春日美术馆
韩国木版研究会

Collections

The Guangdong Gallery of Fine Art
The Guangzhou Gallery of Fine Art
The Shenzhen Gallery of Fine Art
The Jiangsu Gallery of Fine Art
The Shenzhou Museum of Printmaking
The Anhui Provincial Gallery of Fine Art
The Qingdao Gallery of Fine Art
The Harbin Arts Palace, Museum of Printmaking
The Beijing Artists' Association
The Muban Foundation,UK
The Portland Museum, USA
The Shunjitsu Gallery of Fine Art, Japan
The Korean Woodcut Research Association, Korea

出版记录

《李彦鹏版画作品集》

Publications

'Prints by Li Yanpeng'

艺术评介

李彦鹏在大学时代便崭露头角，20 世纪 90 年代初期创作的综合版画《石子系列》给他带来荣誉并产生影响，他以纸板、木板、塑料板等，精心刻制各种石质的形态与肌理，精致而逼真，再通过不同的文化符号的联接与并置，使作品有一种肃穆的现代感。但谁也没有想到，之后他便转入乡土题材，在乡土写实主义的版画创作中找到了自己的语言，并形成了独特的面貌。《打谷声声》、《割谷》、《塬上雪》、《赶集》等作品色彩单纯、简洁而浑厚，以三角刀精细地排刻出对象的明暗结构，那北方特有的地貌、房屋、牲畜、树木，那纯朴的乡情民风，被原汁原味地展现出来。而且他的乡土版画颇具格调，因此在近几届全国版画展览上屡屡获奖。（齐凤阁）

Commentary

Li Yanpeng was still at university when he began to achieve fame. The 1990s saw the creation of the early multi-media prints entitled 'Stone series' which brought him credentials and also caused a sensation. He used cardboard, wooden boards, plastic sheet and other materials to produce different fine and realistic stone qualities in works of different shapes and strong forms, further enhanced by the addition of symbolism from different inter-connecting cultures, giving a sense of strict determination. However, many did not expect to see him to venture into using rustic materials, creating his own independent, rustic realism orientated individual style. 'Sound of the Threshing Ground', 'Harvesting Rice Grains', 'Snow on the Plains' and 'Rushed Collection' are a few of his works which employ simple colours, clarity and boldness, with delicate cutting of the forms of light and darkness using the V shaped cutting tool, which in turn expresses the unique northern style landscape, housing, animals, vegetation as well as the traditional rural culture in exact detail. His rustic themed woodblock print collections have won various awards during recent holdings of the National Exhibition of Printmaking.(Qi Fengge)



山乡（一）/套色木刻/54×79cm/2005
Mountain home area, no.1/Multi-colour woodblock
print/54×79cm/2005



高秋/套色木刻/90×65cm/2009
The brick autumn air/Multi-colour woodblock print/90×65cm/2009
晴雪/绝版木刻/60×95cm/2008
Snow under the sun/Reduction woodblock print/60×95cm/2008
憩/套色木刻/58×80cm/2005
Resting/58×80cm/Multi-colour woodblock print/2005



收秋/套色木刻/60×95cm/2009
Autumn harvest/Multi-colour woodblock
print/60×95cm/2009

腊月/绝版木刻/60×95cm/2008
The twelfth lunar month/ Reduction
woodblock print/60×95cm/2008

日当午/套色木刻/46×67cm/2003
Noon/Multi-colour woodblock
print/46×67cm/2003



艺术历程 CREATIVE EXPERIENCE

在日本参观著名版画家斋藤清美术馆（2007年）

Visiting Zhaitemqing Museum, a famous Japanese Prints Artist, 2007

同河北几位版画家在陕北合影（2008年）

With several prints artists from Hebei in North Shaanxi, 2008

“进修回来后继续研究纸版画，并把铜版画的一些技法运用到纸版画创作上，大大丰富了画面效果。”



我1977年考入中央美术学院，有幸成为李桦、王琦、伍必端、杨先让、梁栋、宋源文、谭权书、张佩义诸先生的学生。我的第一幅木刻习作《花儿》被杨先让先生推荐给《人民文学》发表；套色木刻小品《晌午》获学生会组织的“学生创作竞赛”二等奖；毕业创作水印木刻《雨后》获第二届全国青年美展三等奖。四年的大学生活短暂、紧张、艰苦、充实并快乐。

1981年毕业分配到河北省群众艺术馆工作。20世纪80年代初期受日本版画家斋藤清影响较大，多创作一些带有装饰趣味的水印木刻，有《柿乡》、《牛》、《小鹿》等。

受“85美术思潮”的影响，重新审视自己的作品，思考创作的未来，求变求新是这时期我的追求目标。而此时纸版画技法传入我国，它给人以耳目一新之感。我便开始尝试运用纸版技法创作，《月夜》、《牛》、《风雪黄昏》便是这时期有代表性作品。八九年去中央美术学院进修铜版画。进修回来后继续研究纸版画，并把铜版画的一些技法运用到纸版画创作上，大大丰富了画面效果，有代表性作品为《石子系列》。

《石子系列》注重形式、技法的探索，石子是写实的，但画面的构成则完全是主观臆造的，打破了时空观念，具有超现实意味。

20世纪90年代中期，我感觉《石子系列》创作由于受到题材内容的局限，很难再进一步深化，没有必要再作数量上的重复，于是放弃了《石子系列》作品的创作。

我走出画室，上山下乡，感受大自然，体验鲜活的生活。我生长在北方农村，熟悉热爱农村生活，荒蛮的黄土坡、孤寂的石屋、散落的草垛……这些司空见惯的场景在我看来是那样的美，激励我去表现去创作。《暖冬》、《塬上》系列作品采用绝版套色木刻形式，以现实主义手法表现这些平平淡淡的农村生活。作品色彩单纯，语言质朴，充满了浓郁的生活气息和泥土芳香，没有矫饰，没有虚假和做作，是我对生活的感悟，是我真情实感的自然流露。

进入21世纪，我创作了《割谷》、《备冬柴》、《塬上雪》等作品，风格无大变，是《暖冬》、《塬上》系列作品的延续。

“After that I continued researching into paper-collage block printing, but I also incorporated intaglio printing methods which greatly enhanced the effect.”



同青岛大学美术学院学生游崂山合影。(2005年)
With Students from Art College of Tsingtao University while tour sighting in Laoshan Mountain, 2005

In 1977, I successfully enrolled in the China Central Academy of Fine Arts and was lucky to study under masters such as Li Hua, Wang Qi, Wu Biduan, Yang Xianran, Liang Dong, Song Yuanwen, Tan Quanshu and Zhang Peiyi. My first woodblock print entitled ‘Little flower’ was recommended to the journal ‘The People’s Humanities’ by Yang Xianrang; whereby one of my minor works entitled ‘Looking forward to the afternoon’ won second place in the student creative competition organised by the students’ society.

The woodblock print created for graduation entitled ‘After the rain’ also won Third Prize in the 2nd National Young People’s Exhibition of Fine Art.

My four years in university were short-lived, tense and difficult, but fulfilling and happy.

The graduates of the class of 1981 were delegated to the People’s Art Gallery in Hebei. The 1980’s style of woodblock printing was heavily defined by the Japanese artist Saito Kiyoshi, whereby many woodblock prints for mainly decorative purposes were created, such as ‘Persimmon’, ‘Cow’, ‘Little Deer’ and many more.

Influenced by the artistic movements of 1985, I looked at my artwork collection and thought about my future and realised that change was needed to achieve my aim. At the same time, interest in the paper-collage block printing technique was growing in China, giving us fresh new insights. Hence, I began using the paper-collage block printing method, creating works like ‘Moon in the night’, ‘Cow’ and ‘Windy snowy evening’ in response to this period in time. I went back to the China Central Academy of Fine Arts in 1989 to learn about etching. After that I continued researching into paper-collage block printing, but I also incorporated intaglio printing methods which greatly enhanced the effect, creating the works entitled ‘Stone series’.

‘Stone series’ emphasises shape, a search within the technique, the stone might be realistic, but the printed form provides for individual interpretation and has broken the time frame portraying a futuristic flavour.

During the mid-1990’s I felt that the ‘Stone series’ of prints were restricted by their material and content and I found it difficult to take a major step forward whilst continuing with the repetition within the series, hence I gave up this work.

I left my drawing board, walked up into the mountains and down to the countryside to experience the freshness of life. I grew up in a farming village in the north and I am familiar with this lifestyle. ‘Empty hills of yellow earth’, ‘lonely housing’, ‘thinly-spread grass’, these common sights seemed appealing to me, encouraging me to represent them in my creative work. ‘Warm winter’ and ‘On the plains’ are two of my works where I used a multi-coloured woodcut style, which embodies the independent representation of realism within the



参加韩国“韩中日现代木版画展”。(2001年)
In ‘Sino-Korean Modern Woodcut Exhibition’ in Korea, 2001

monotonous life of the farming community. The use of colour is pure; the language simple and fully contains intense liveliness and the smell of the earth, without being found lacking or fake. These are my understandings of and feelings for life itself; these are my real emotions in flow.

At the start of the 21st century, I created Harvesting Rice Grains, Wood in preparation for winter, Snow on the plains and many other works without much change in style.

I consider these works to be a continuation on from works such as Warm winter, On the Plains and others of the same period.



在韩国参加“韩中日现代木版画展”，同韩日版画家合影(2001年)
With Korean and Japanese Artists, while attending ‘Sino-Korean Modern Woodcut Prints Exhibition’ in Korea, 2001

苏新平 Su Xinping

苏新平（1960— ）1960 年生于内蒙古集宁市。

1977 年在部队服兵役，1983 年毕业于天津美术学院绘画系，在内蒙古师范大学美术系任教。

1989 年毕业于中央美术学院版画系，获得硕士学位。

现为中央美术学院版画系系主任、教授。

Su was born Jining, Inner Mongolia in 1960, serving in the army during 1977.

In 1983, Su graduated from the Painting Department of the Tianjin Academy of Fine Art, going on to teach in the Department of Fine Art in the Inner Mongolia Normal University.

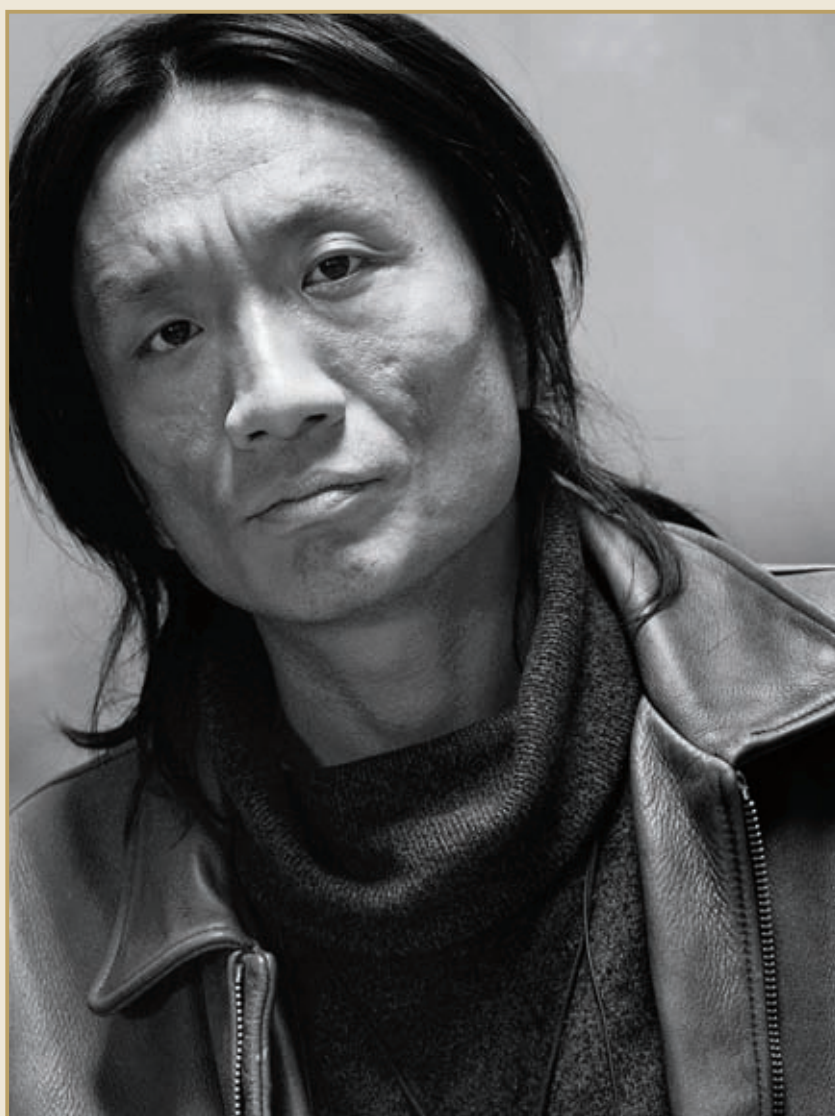
Su graduated from the Printmaking Department of the China Central Academy of Fine Art with an MA degree in 1989.

Su Xinping is currently the Head of the Printmaking Department of the China Central Academy of Fine Arts and a professor.

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苏新平
Su Xinping



受惊之马/石版/64 × 50cm/1989

The frightened horse/Lithographic print/64x50cm/1989

获奖记录

1989 年中国大陆青年版画家大展（台北）一等奖
1989 年第七届全国美展铜奖
1990 年全国青年版画大展优秀作品奖
1991 年北京台北版画展杰出奖
1992 年第十一届全国版画展铜奖
1992 年 20 世纪中国大展（意大利）优秀作品奖、联合国科教文组织“艺术促进奖”提名
1994 年第十二届全国版画展银奖

收藏记录

中国美术馆
上海美术馆
广东美术馆
江苏省美术馆
深圳美术馆
青岛美术馆
大英博物馆
美国波特兰博物馆
日本横滨市美术馆
日本福岡亚洲美术馆
洛杉矶“亚洲·太平洋”美术馆
澳大利亚国家现代艺术博物馆
澳大利亚新南威尔士州博物馆
德国路德维希博物馆
新加坡国立美术馆
欧洲木板基金会

Awards

Awarded the First Prize at the Mainland China Young Printmaker's Grand Exhibition held in Taipei, 1989
Awarded the Bronze Medal at the 7th National Exhibition of Fine Art, 1989
The Award for Outstanding Work at the National Exhibition of Young Printmakers, 1990
The Award for Artistic Development at the Beijing – Taipei Exhibition of Printmaking, 1991
Awarded the Bronze Medal at the 11th National Exhibition of Printmaking, 1992
The Award for Outstanding Work at the 20th Century China Grand Exhibition, Italy, 1992
Awarded a Nomination for the Advancement of the Arts by the United Nations Science, Education and Cultural Organisation (UNESCO), 1992
Awarded the Silver Medal at the 12th National Exhibition of Printmaking, 1994

Collections

The China Gallery of Fine Art
The Shanghai Gallery of Fine Art
The Guangdong Gallery of Fine Art
The Jiangsu Provincial Gallery of Fine Art
The Shenzhen Gallery of Fine Art
The Qingdao Gallery of Fine Art
The British Museum, UK
The Portland Museum, USA
The Yokohama City Gallery of Fine Art, Japan
The Fukuoka Asian Gallery of Fine Art
The Los Angeles Asian Pacific Gallery of Fine Art, USA
The Australian National Museum of Contemporary Art
The New South Wales Museum
The Ludwigsburg Museum, Germany
The Singapore National Gallery of Fine Art
The Muban Foundation, UK



顶光之四/石版/60 × 45cm/1992
Shiny head, no.4/Lithographic print/60×45cm/1992



欲望之海之二/石版/34 × 43cm/1995
A desire for the sea, no.2/Lithographic print/34×43cm/1995

出版记录

《苏新平石版作品集》
《苏新平石版画集》
《苏新平油画集》

艺术评介

苏新平是位勤奋、高产、在石版画创作中卓有成就的画家。20 世纪 80 年代末至 90 年代初期，他以一批草原题材的石版画产生影响，但实际是经过他主观异化的幻想的世界——“精神性的草原”。《躺着男人和远去的马》、《空旷的草地》、《对话》等所表现的情境虚幻、孤寂、宁静，具象的形象与虚拟的空间中，透溢着一股超现实的精神力量。90 年代中后期的创作，表现手法仍是前期的延续，但在《飘浮的人》、《欲望之海》等作品中，切近现实，表现出对社会问题的忧虑与批判。近几年，他将水墨用于石版画创作中，推出的一批作品走出草原，进入都市空间，由原来丰富细腻的颗粒、色调转换为淋漓的水墨层次，诙谐调侃之中体现着他对人生、社会的独特感悟与体验。（齐凤阁）

Publications

A Selection of Lithographic Works by Su Xinping
A Selection of Lithographs by Su Xinping
A Selection of Oil Paintings by Su Xinping

Commentary

Su Xinping is a hardworking, high-profile and prestigious artist in the world of lithographic printmaking. From the end of the 1980's towards the early 1990's, Su used the theme of the grasslands to stamp an influential mark in the world of lithographic prints. Yet, in fact, he applies his independent creation to an imaginary world — bringing out the spirit of the grasslands.

'Man lying down, Far away horse', 'Bare grassland' and 'Conversation' express a state of dreamlike loneliness, peace, space, portraying the spirit and strength of realism. His works after the 1990's are similar to his earlier works, yet the works entitled 'Floating Man', 'Gazing towards the Ocean' and others employ greater realism, symbolizing concerns and criticisms over the problems of society. In recent years, he has used lithographic printmaking to create revolutionary works which are defined by their detailed dotted marks, colour control as well as colour layering, which in turn suggest his insights on life, society together with his unique individual feelings and experiences. (Qi Fengge)



行走的男人/石版/50×64cm/1989
Walking man/Lithographic print/50×64cm/1989



搏击者/石版/47×63cm/1998
The Wrestler/Lithographic print/47×63cm/1998



草原之春/石版/50 × 64cm/1990
Spring on the grasslands/Lithographic print/50×64cm/1990



迎接太阳/石版/64 × 50cm/1993
Greeting the sun/Lithographic print/64×50cm/1993

路人/石版/64 × 50cm/ 1990
Man on the street/Lithographic print/64×50cm/1990

牧羊女/石版/64 × 48cm/1996
The shepherdess/Lithographic print/64×48cm/1996

欲望之海之三/石版/43 × 34cm/1995 ▶
A desire for the sea no.3/Lithographic print/43×34cm/1995



艺术历程

CREATIVE EXPERIENCE

“这个坎过去了，绘画就如散步、吃饭、聊天一样，成为个人日常生活的某种需要。”

上课

Giving a class



我从小生活环境的单纯、空旷加之性格的内向和少言寡语，让我习惯于想象和追问，并且这些特点和特质始终贯穿于我的作品之中，无论是草原题材的版画作品还是表现都市题材的油画作品。

如果谈艺术历程，我想不得不从早期经历说起。我在上小学时因为字写得好被教师指定负责黑板报设计和编写。进入中学后又因为有小小学的经历又被教师指定承担黑板报的设计并且推荐到学校美术组学习绘画，从此我对画画开始有了认识，知道要想画得好必须先画几何型石膏，还需天天画速写。中学读到高三时，也就是1977年，部队去我住的城市招文艺兵，于是我报名并顺利参了军。第一年艰苦的连队生活让我经受了磨练和考验，一年以后的电影队的工作经历又让我体验到许多不同的东西，在为各边防连放电影期间奔走在草原深处的体验和闲暇时开车在草原上打黄羊的体验，让我受益匪浅。今天看来，部队生活除体力、意志力经受了考验外，对空旷、神秘和野性的草原有了深刻的感受，除此之外对体制和规则也有了认知和体会，这些经验对我以后的艺术思想和生活态度的形成都产生了很大的影响。

1979年考入天津美术学院绘画系，至此我才真正

迈入艺术门坎，也就是有机会系统的学习绘画技能和艺术知识，为后来可能成为艺术家奠定了基础。四年的大学生生活事实上除掌握了从事艺术的技能和艺术史知识外，更重要的是确立了自己的理想和人生目标。1986年考入中央美术学院研究生后，由于环境的独特，让我有条件接触和思考艺术本质问题。如果说我在20世纪80—90年代创作的草原题材作品还有些特点和价值的话，那么我认为这些作品的成就主要是体现在艺术语言个性表达的准确和力度，至于题材和内容的选择仅仅是我个人艺术语言当中不可分割的一些原素，如此说来，内容和题材是不重要的，它可以是草原题材，也可以换做其它题材和内容，而个人的语言方式和方法以及表达的准确性才是最重要的。继草原系列作品之后，20世纪90年代中后期创作了《欲望之海》和《干杯》系列作品，同时也开始了用油画材料制作作品，这个时期的作品因生存状态和精神状态方面都发生了变化，艺术思想及观念也产生了不少的波动和反复，应该说是转型过程中的必然反映，今天看来，这一时期的作品一度偏离了对艺术本质问题的探讨，而更多的介入了社会学意义上的讨论，直至2000年后才突然有所警醒，不得不进行大幅度的梳理和调整，并且经历了从生活态度到艺术理念及

“if one crosses this boundary, then painting becomes similar to our daily needs like strolling, eating and chatting.”

As I grew up in a pure and sparse environment where being an introvert and talking little was considered a cool personality, I developed a habit of being creative and inquisitive. This unique experience has penetrated my work, perhaps in regard to material from the grasslands or in representing urban material in oil paintings.

If speaking from the art historical point of view, I simply must start from my earliest experiences. When I was in elementary school I was appointed to be in charge of class records and writing on the blackboard by the teacher due to my neat handwriting. The same situation occurred when I attended secondary school and I was recommended to take part in the art club where I gradually developed my interest in art. I learnt that if one was to create a good work of art, one must prepare the initial drawings and practice often. In 1977, when I was in the third form of the secondary school, talent-seekers from the army were sent to the city where I was living

looking for those with a talent to join the army, thus I was successfully enrolled in the army. The first year was very difficult, toughening up through solid training and experiencing new things. Working as one of a film crew for more than a year led me to experience different things, even the smallest experience, such as helping the crew to film a scene in the grasslands or driving on the grasslands during my free time, has been most beneficial. Other than that, the discipline, understanding and exposure greatly influenced my future artistic thoughts and living style.

I enrolled in the Tianjin Academy of Fine Arts as late as 1979, a decision that really led me into the world of art, developed my artistic technique and knowledge and laid the right foundation for a future as an artist. Besides the basics, the four years of university life also helped me to assemble my own ideals and identify my lifetime ambitions.

In 1986 I successfully joined the China Central Academy of Fine Arts as a research student and within the special environment there, I was encouraged to approach and investigate questions regarding the fundamentals of art itself. If one was to regard my grassland-material works of art as worthy and special in the 1980's and 1990's, then I presume the accomplishment of these artworks mainly lies in the character of the language of art and how one expresses this language accurately and intensely. This is because the choice of the theme and content is, in my opinion, a type of language which has inseparable roots; whereas in this case, the content and theme is unimportant and varying: whether it be visual material from the grasslands or some other theme or content, it is the individual manner and style of

expressing it accurately that is most important. After the 'grassland' series of works, the mid and late 1990's also saw the creation of 'Gazing towards the ocean' and the 'cheers' series together with the beginning of the use of oil painting materials. The artworks during this period underwent a change in their state of liveliness and energy, the shifting notions of art also created a fluctuating turbulence. Although this is considered as an essential path to take during the winds of change, looking back from today, the works of this period have segregated themselves from the actual path of answering questions regarding the foundation of art, and many have deviated to discussing the meanings of society.

In the year 2000, people began to realise that a major reorganisation was needed, hence learning from experience has led our attitudes towards living and the understanding of art towards a process of re-realisation to find more solid ground.

Reviewing the difference in historical background over these few years, one must identify concepts before one starts to paint, giving oneself a great deal of pressure; hence I felt art was very tiring. One can summarise the fact that paintings are painted simply to realise one's pre-concepts, projecting a hint of painting for others but not for oneself. However, painting has been adjusted back to the norm, becoming a kind of blissful interest, a sort of entertainment, which I believe is a matter of different personalities. Of course, what I mentioned comes from books and is also a trend, not to forget one's individual experiences, feelings and comprehensions of the world – as a victim of these experiences, I should also have similar set in mind. When I speak of the joy of painting I speak of the individual, without the addition



今日美术馆开展览开幕式
Opening Ceremony of Today Art Museum



苏新平近照
Su XinPing

方式方法都有了个重新认识和定位的过程。

回顾这些年的艺术经历，过去与现在不同点在于：在过去相当长的时期里，画画前总是要事先设定一些前提概念，给自己附加很重的负担，所以我感觉做艺术很累。也可以说是为实现某些概念而画，甚至有点为别人而画的嫌疑。而今天画画已调整为为自己工作，绘画变成为一种乐趣、一种娱乐，我想这是一个根本性的不同点。当然我所说的反对概念先行，主要指的是概念是来自书本、是潮流，还是来自亲身体验和对世界的内心感悟、感觉，如果是后者，那我需要的是这样的前提概念。我所说的绘画乐趣指的是绘画本身，它不应附加那么多的外在的东西，这个坎过去了，绘画就如散步、吃饭、聊天一样，成为个人日常生活的某种需要。当然，这里有一个前提，就是你一定是将绘画作为表达个人情感、思想最重要和不可取代的语言方式和方法。因此你的工作首先内心有话想说，至于怎么说，说的是否准确，我想这就是个人语言表达准确与否的问题。准确与否来自不断尝试，甚至需要一生的锤

炼，别人是无法给予的，只有靠自身努力来实现。当然，能否实现这个目的，每个人有每个人的方式、方法，我希望用我的方式方法来达到目的。因此，今天我在做艺术时更多的兴趣在于实验性。就是当我面对一张画布时只注重内心的感觉，最多用铅笔勾勒出简单的草稿，然后就直接进入表现。每一笔下去甚至是一种冒险，怎么用笔和用色，结构和关系的把握等事先都不设定，只在脑子里给出一个模糊的想象，一切都要在下笔时和下笔后寻找其潜在的逻辑关系，当然已有的经验和知识会自然被调动出来，这样不确定的绘画方式和过程常常能让我感受到绘画的乐趣，并且是兴奋不已的感觉，同时也能带给我无穷的想象和引发出无限的可能性因素，当然前提是敢于错，而正确与错误与否的判断标准必顺是掌握在自己手里才行，只有如此才可能最大限度的调动自身潜能，发挥想象力，挖掘出更多的潜力和可能性因素。风景系列作品就是在这样的理念和方法主导下实现的。它不求结果而总是处在过程中，这就是我想要的今天的状态。



作画
Making a print

of any external things: if one crosses this boundary, then painting becomes similar to our daily needs like strolling, eating and chatting. Of course, there is a pre-concept here as well, where one must use art as a representation to extend one's emotions, important thoughts and the irreplaceable way of language and style. Hence when one has something to say success depends entirely on how and how accurately an individual presents their words. This comes from a lifetime of constant practice which others cannot provide but can only come true through hard work. How one achieves one's target depends on individual styles and methods: hence I wish to achieve this by setting my own target this way. Most of the interest in my work these days is strongly concerned with experimental processes.

When I am faced with a clean sheet of canvas, I care only for my internal feelings, perhaps only placing simple markings as drawing using a pencil, but I proceed immediately to the representation of the piece.

Even single pencil marks are a dangerous adventure in themselves, how I use my pen, colour, figures and relationships are all uncertain, where I can only create a blurred imagination. All the final results are fashioned by the moment the pen comes into contact with the paper or stone until that contact is stopped.

Where one's experience and knowledge naturally emerges is in one's work, the processes involved in the making of this work often intrigue and bring ecstasy to me, giving me endless imagined possibilities. However, one must be prepared to face mistakes and to be able to grasp decisions in judging what is right and wrong, only then can one fulfil one's capabilities, explore one's imagination and reveal more of one's ideas and skills. The landscape series of works come to mind in demonstrating the ideals of such ways. They do not search for an end but are constantly in motion: this is the state I wish to be in today.

谭权书 Tan Quanshu

谭权书(1936—) 1936 年生，北京市人。1957 年毕业于中央美术学院附中，1962 年毕业于中央美术学院版画系，留校任教至今。

现任教授、博士生导师，中国收藏家协会副主席，秘书长。

Tan Quanshu was born in Beijing in 1936.

He graduated from the middle school attached to the China Central Academy of Fine Art in 1957 and from the Printmaking Department of China Central Academy of Fine Art in 1962.Tan has remained in the Academy to teach until today.

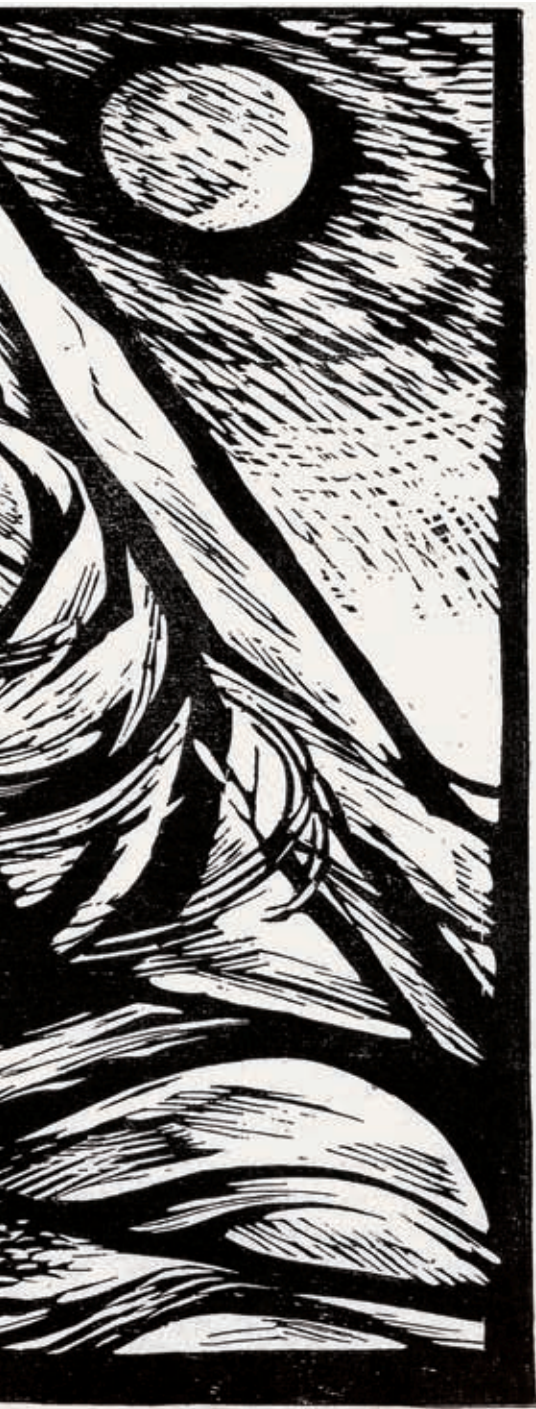
Tan Quanshu is currently a professor and a tutor to doctoral degree students. Secretary General and Vice President of China Association of Collectors.

Telephone: +86 10 64771074



谭权书
Tan Quanshu





获奖记录

1987 年“红鬃马”、“哺育”获北京版画优秀奖
1988 年获全国小型版画藏书画大奖展览荣誉奖
1989 年“萨罕妇女”获中国丝绸之路美术大展金奖
1990 年获中国藏书票展览金奖
1994 年获国务院颁发的文艺事业特殊贡献证书
1996 年获中国美术家协会颁发的《鲁迅版画奖》

收藏记录

中国美术馆
英国大英博物馆
维多利亚博物馆
英国木版基金会
德国路德维西博物馆
中国文化部
北京市美协
广州美术馆
炎黄艺术馆
辽宁美术馆
四川神州版画博物馆
鲁迅博物馆
深圳观澜美术馆
哈尔滨版画博物馆

Awards

The two works ‘The horse with red temples’ and ‘Fostering’ were awarded the Beijing Printmaking Prize for Outstanding Work, 1987
Awarded the Prize of Honour at the National Mini-Print and Ex-Libris Grand Prize Exhibition, 1988
The work ‘Sahan woman’ was awarded the Gold Medal at the China Silk Road Grand Exhibition of Fine Art, 1989
Awarded the Gold Medal at the China Ex-Libris Exhibition, 1990
Awarded a Special Subsidy Certificate for Cultural Undertakings conferred by The China State Council, 1994
Awarded the ‘Lu Xun Printmaking Prize’ given by the Chinese Printmaker’s Association, 1996

Collections

The China Gallery of Fine Art
The British Museum, UK
The Victoria and Albert Museum, UK
The Muban Foundation, UK
The Ludwigsburg Museum, Germany
The Chinese Ministry of Culture
The Beijing Artists’ Association
The Guangzhou Gallery of Fine Art
The Yan Huang Gallery of Fine Art
The Liaoning Gallery of Fine Art
The Shenzhou Museum of Printmaking, Sichuan
Lu Xun Museum
Shenzhen Guan Lan Art Museum
Harbin Printmaking Museum

永恒的依恋/木刻/42 × 66cm/1990
Perpetual reluctance to leave/Woodblock print/42×66cm/1990

出版记录

《木刻教程新编》湖南美术出版社
《木刻艺术》人民美术出版社
《版画欣赏》山西教育出版社
《黑白木刻入门》广西美术出版社
《木刻教程新编（增订本）》中国青年出版社
《谭权书版画作品集》中国社会科学出版社

艺术评介

谭权书在版画创作上，在版画教学研究、版画人才培养方面均有较大贡献。他学生时代的作品《长城小学》便显示出扎实的功底与对生活的感悟能力。此后的《摔跤手》、《骏马驰骋》等一批草原题材的版画构图奇险，动感强烈，充分显示出牧马人勇敢、强悍的性格特征。近些年他把目光转向丝绸之路，作品注重精神的熔铸，对艺术语言进行新的探索。《丝路苍茫》以穿插重叠、纵横开阖的山体结构，意喻险恶与艰难，以此强化与人的精神力量的对比。《永恒的依恋》中塔吉克妇女与自然融合，人即山、山即人，线的律动起伏像历史的波痕，承载着女性的温情与生命的价值与意义。还有《隔世箴言》、《心灵之岸》等，或以宗教关怀，或以自我审度的方式，在物欲横流的现代社会，实现对圣洁、真诚、崇高及美和善的呼唤。（齐凤阁）

Publications

A newly edited course of study in the woodcut published by The Hunan People's Fine Art Press, 1984
The art of the woodcut published by The People's Fine Art Press
An appreciation of printmaking published by The Shanxi Educational Press
Guide for black-and-white woodcut published by Guangxi Fine Arts Publishing House
A newly edited course of study in the woodblock print, enlarged and revised edition published by The China Youth Press, 2002
A collection of prints by Tan Quanshu, published by China Social Science Press

Commentary

Tan Quanshu is responsible for influencing and contributing to the world of printmaking, printing research and the cultivation of talent. A work made during his student life entitled 'Great Wall Primary School' discloses his underlying techniques as well as an appreciation of life. Later works such as 'Wrestler' and 'Handsome horse galloping' expresses strong movement, conveying a sense of bravery and valour as well as an unique character. In recent years, Tan has narrowed his broad artistic ideology into a fine route, allowing a concentrated development of his work, as well as researching the language of art. The 'empty silk road' rearranges and breaks the mould, putting emphasis on the structure of the mountains, expressing danger and difficulties in order to stress the energy manifested within human beings. In the work 'An everlasting initiative', Lady Tajike is portrayed united with nature, in the mountains, where the lines seemingly represent the ups and downs of historical accounts, carrying with them feminine warmth and the value of life. Moreover, the works entitled 'The colloquy of different generations', 'River bank and human inspiration' and many others are manifested in the care and influence of religion, or in self-moderation – where in this materialistic modern society, the works call out a sense of purity, sincerity, pride and beauty.(Qi Fengge)





深情/木刻/52 × 46cm/1982
Deep emotions/Woodblock print/52×46cm/1982

萨罕妇女/木刻/50 × 40cm/1989
Sahan woman/Woodblock print/50×40cm/1989

火焰之舞/木刻/61 × 43cm/2001
Flame dance/Woodblock print/61×43cm/2001



隔世箴言/木刻/43 × 62cm/1998

An exhortation from a past generation/Woodblock print/43×62cm/1998

草原风云/木刻/33 × 45cm/1981

Wind and clouds on the grasslands/Woodblock print/33×45cm/1981

呼唤/木刻/45 × 53cm/1986

Calling/Woodblock print/45×53cm/1986



歲月留痕/套色木刻/61 × 50cm/2002

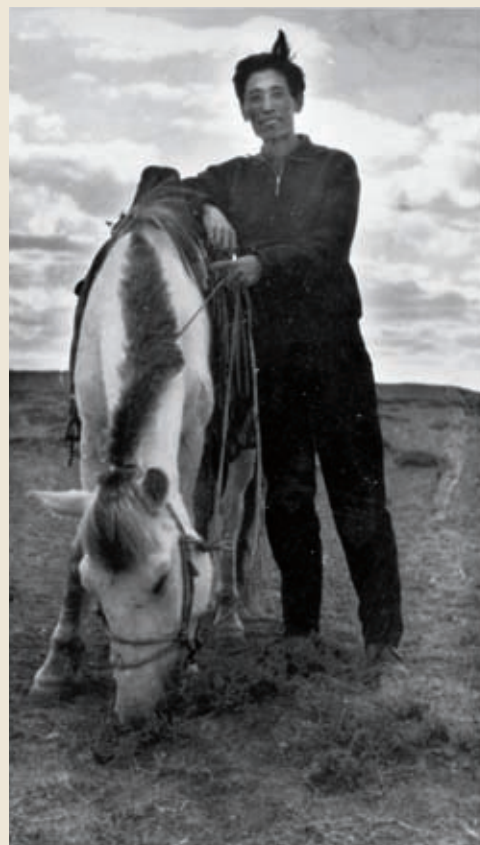
The years leave their scars/Multi-colour woodblock print/61x50cm/2002



无序的空间/木刻/65×27cm/2003
Disordered space/Woodblock print/65×27cm/2003



艺术历程 CREATIVE EXPERIENCE



“通过链接式层层分解的思辨，将木刻
艺术形式美的奥秘揭示出来。”

1988年在新疆写生

Sketching in XinJiang, 1988

20世纪70年代在内蒙古西苏草原

In Xisu grassland of Inner Mongolia

during 1970's

名师点拨 创作初成

1957年我从中央美术学院附中毕业，考入版画系。大学期间我有幸受了李桦、王琦、古元、黄永玉等先生无私而严格的教育。通过耳濡目染，让我零距离地感受到大师们内心更深层的东西。是他们带我走上版画的艺术之途。1959年跟随李桦先生到三门峡水库工地，我创作了《锁黄龙》，1960年我随古元先生到河北康庄地区南水泉村生活，创作了《长城小学》，确立了我现实主义的创作道路。

1961年为准备毕业创作，带着导师的委托，我独自面对社会现实，开始艺术实践。背着一条破棉被和写生的画夹，行走在内蒙四子王旗和白云鄂博之间的牧民生产小队中。步行两千多里路，经历了六个多月艰苦生活，把一双新的“回力”牌球鞋硬是磨破两个大洞。在温暖的蒙古包里我感受到心灵的触动，寻找到梦想的天地。毕业创作组画《黑白草原》引起了版画界的关注。由此初步形成了个人创作风格。

艺术中断，奔波不定十五年

1962年大学毕业分配到中央美院附中任教。从1964年开始，农村社教运动开始我被派往北京东坝地区农村参加“粗线”四清，后又是邢台河会村的“细线”四清，经历了邢台地震的护村、抢救等工作。接着是美术学院开始的社教运动，直到1970年秋工宣队带全校师生下放河北磁县劳动，由解放军接

管在农场劳动四年。美院回京复学改为“五七”艺大。1974年招收工农兵学员，大搞开门办学。我又常年奔波于南口机车厂，河北青县解放军部队，河南林县等地，唐山地震后还到唐山收集材料准备抗震展……，惶惶然又过五年。直到1979年李桦先生在版画系开办研究生班，我被聘为教学组成员后，生活节奏才逐步定下来。回首往事，人生中最宝贵的十五年就这样过去，迄今也是同代人最痛心的记忆。

形式研究、生活体验双管齐下

20世纪80年代后，在新的文化背景下，美术界各种思潮涌起，版画语言陈旧性蔽端日显，改造势在必行。版画基础认识决定表现的多样性。在总结前辈的教学成果的基础上，我对木刻艺术表现的规律进行深入的思考。提出以表达意识带动技法探索的教学主张。通过链接式层层分解的思辨，将木刻艺术形式美的奥秘揭示出来，把技法练习与艺术表现有机结合起来。果然效果不凡。1982年我应天津人美《劲草木刻》杂志之邀，连续十期以专栏形式发表了这一教学成果。1984年湖南人美出版了《木刻教学新编》。此书十年再版四次，全国高校普遍选为教材，被誉为百年来中国木刻技法类最优秀的书籍。（2002年中国青年出版社，以名师教学笔记形式，出版了《木刻教程新编》的增订本。）

与此同时，我在1977年、1979年、1980年连续深入草原生活，在不同季节，每次下去不少于三个月，可谓之双管齐下。在生活中我的体验更注重对平凡劳动者内心情感的积累。感受人性最质朴最宽厚的爱。体察人与自然相通的伟力。借助于形式的研究和生活体验的收获，我的创作形态逐步升华，确立了开阔大方，举要治繁，黑白转化丰富，刀法清朗的风格。《草原风云》、《骏马驰骋》、《力持》、《深情》、《哺育》……等作品确定了个人艺术完整的和独特的创造能力。

超越时空的艺术格调

1988年5月在大连我主持了全国第二届藏书票开幕和研讨会，8月份跟随中国美术家协会丝绸之路考察团奔赴新疆考察。新疆牧民生活的基调与内蒙草原相近，使我感到格外亲切。历时三个多月走过了天山南北，穿越了昆仑山和穆士塔格山。大山大河的自然神韵，辽阔天地的壮美振撼人心。恢宏的华夏文化与外来艺术精华在这片土地上交汇，历史的沧桑与现代生活相联，给我许多启示，引发了无尽的联想。这种感觉应说是一种延伸。1978年和李桦、洪波等先生赴敦煌、麦积山、永乐宫、大同考察时，就已萌生。当下艺术个性化已成时尚，其实艺术的变异不止是形式手法的改变，重要的看艺术家在格调上的突破。在生活实践中，我力求寻找符合个人气质的审美特点的感触点，试图以更伟大的目光，

“After series and layers of consideration, one can reveal the secrets of the art of woodcut.”

Taught by masters, the beginning of my creative work.

I graduated from Hige School of the Central Academy of Fine Arts in 1957, and entered its prints Department. During my college, I had the pleasure of studying with masters such as Li Hua, Wang Qi, Gu Yuan, Huang Yongyu and many more. I was heavily influenced by these artists and could feel the deep level of feeling experienced by them. It is these artists who led me along the route to printmaking. In 1959, I accompanied Li Hua to the Three Gorges Dam and I created 'Locking up the yellow dragon'. In 1960, I went with Gu Yuan to Nanshuiquan village in Hebei to live and created the print 'Great Wall Primary School', which set the ideas for my current path.

In 1961, I prepared for my works for graduation and reviewed the advice my teachers had given, prepared to face society and walk my own creative pathway.

Carrying a torn cotton blanket and a student's art frame, I walked within Inner Mongolia between Sizi Wangqi and Baiyun Ebo, living among a small group of herders. I had walked over two thousand kilometres; experienced over five months of hardship, and had punctured two holes in my new pair of branded sport shoes. Under the warm cradle of Mongolia I suddenly received inspiration in

finding the land of dreams. My set of graduation works entitled 'Black and white grasslands' caught the attention of the printmaking world and was to form the basis of my creative style.

Fifteen years of artistic stagnation and turbulence.

In 1962 I was assigned to teach in the China Central Academy of Fine Arts.

From 1964 onwards, the Rural Teaching Movement began and I was sent by the Academy to the Beijing Dongba rural area to take part in the 'basic lines' of the Socialist Education Reform. Later I also took part in the 'fine line' of these same 'four purifications' in HeHui village in XingTai, which had suffered a recent earthquake and required emergency aid. Following on, the Academy also started the activist movement, which led to the year 1970, where the 'Autumn Team' took all the teachers and students to work at a farm in Ci county in Hebei under the control of the army for four years. The teaching in the Academy was restored in 1974 and the Academy started to recruit students. I had been rushing everywhere for five years: working in a Nankou machinery and car factory; taking part in the Hebei army work; travelling to Henan and then to Tangshan to collect materials to aid the earthquake victims. Until 1979 Li Hua was able to organise a class for printmaking research and only after I had been chosen to be one of the teaching staff that the rhythm of life started to settle down. Looking back, the most precious fifteen years of my life has been wasted and I feel heartbroken just like all those who had lived through this period of time.

The merging of research and life experiences.

After the 1980's the new cultural background saw the rise of the art market, but printmaking was still considered ancient and a change was needed. One must recognise that the foundations of printmaking show a multi-purpose representation. Under the initial guidance on

the foundations of printmaking from my teachers, I gave a great deal of thought to the rules of printmaking. Raising this question has encouraged the movement of investigation in this field. After series and layers of consideration, one can reveal the secrets of the art of woodcut, revealing the method of practice and the way of artistic representation. True enough the results were astonishing.

In 1982, I was invited by the Tianjin People's Fine Art Press to contribute to ten issues of the magazine 'Sturdy grass woodcuts' on the fruits of my research. In 1984, the Hunan People's Fine Art Press also published 'A newly edited course of study' in the woodcut which was to be re-printed four times over the next ten years. The teaching material came from the leading academies in the country and was considered by many to be the most outstanding publication on woodblock printing technique book of the last one hundred years. In 2002 The China Youth Press revised the book into teaching notes form re-publishing it as 'A newly edited course of study' in the woodblock print

At the same period of time between 1977 and 1980, I continued to live within the deep grasslands for three months at a time. In my life experiences I pay more attention to the bottled-up inner feelings of the people in their normal daily life. I felt the most simple but most substantial love of mankind by observing the connection made between human beings and the power of nature. With the help of the results from my research and a lifetime of experiences, my creative style has greatly improved, expanding in an open and unrestricted manner, emphasising the important rather than the insignificant, turning black and white into rich works of art, portraying a easy going culture when cutting blocks. 'Wind and cloud on the grasslands', 'Handsome horse galloping', 'Endurance', 'Deep Emotions', 'Nurturing' and other works have determined my individual artistic complexion and unique power of creation.



1990年第十届全国版展在杭州与评委们合影

With Appraisers in the 10th National Prints Exhibition in Hangzhou, 1990



1996年在广州全国高等美术院校版画年会上发言
Giving speech in Annual Meeting of National Advanced Art Colleges
in Canton, 1996

发现超越时空的新境。如何将新的艺术格调融合于个人风格之中，成为我这次艺术转变的中心课题。我的作品《永恒的依恋》、《帕米尔之秋》、《丝路苍茫》、《历史的诉说》、《隔世箴言》、《萨罕妇女》……已经做出了最好的回答。

弘扬传统 借古开今

千年来的传统版画到了明清，走向了融西于中的途径，新兴版画是舶来之物，发展过程之中走向了融中于西的道路。当下版画发展的缺失则是对中国传统的学习与反思不足。这不只是从民族精神伸张的角度看问题，而是旨在被经济和现实表面所忽视的思想领域中寻找对我们艺术可能利用的有价值资源。也包括艺术外在形态的思考与传承的课题。1986年我开始对河南朱仙镇，山东潍坊，河北武强……等地民间年画进行考察。经过一阶段思考，1996年在广州美术学院举办的高校版画年会上，发表了“推动中国版画第三次民族化大潮”的论文。会上做了“我的研究生教学”发言，展示了学生作业，阐述了如何将传统版画向现代性创作转化的教学方法。意在力矫时弊，借古开今，推动中国版画的民族复兴。1997年我提出“关于在中央美术学院成立传统版画研究工作室的草案”的报告，得到了院方的支持批准。建立一个集学术研究、传统技艺，现代创新为一体的民族版画教学基地，实现了几代版画家的梦想。2000年工作室成功的举办了“传统版画及创作高研班”，结业展在中国美术馆展出，引起社会关注。我本应在1999年退休，至今九年未离教学一线，教育弟子皆为完成这一研究愿望，引领版画教学的前沿性探索，建立新教学规范。

随着学术研究定位的转移，我创作的画风有了重大改变。1999年从创作水印木刻《演员马金凤》开始，融传统于现代精神的语言表达已形成。之后作品坚持借助传统版画的平面构架布局，强化线的表现，

结合现代艺术构成与造型变化等因素，在色彩上吸收民间版画的对比关系……协调于整体的表现更为完善。从刻版工具和印刷过程，纸张的使用等方面，全部采用传统版画的工艺方法。2005年中国美术馆收藏作品《久远的阳光》时，竟认不出是我的画。近期创作有《岁月留痕》、《久远的阳光》、《红灯闪闪》、《春消息》、《离魂》、《错位》等，展示了在传统基础上的创新方向。

回顾我学艺、从艺的半个多世纪，经历蹉跎犹如淌过一条湍急的大河。艺术需经千锤百炼，我始终把个人艺术面貌的转变视为是“自我完善”的过程，为此几十年来自觉的刻苦投入，竭尽全力。现在到了“从心所欲”的年纪，常有“物是人非”的感慨。理想的实现要靠几代人的努力，人有了远大的目光，就不会退缩。

1998年在成都和全国第十四届版画展评委们讨论
Discussing with Appraisers of the 14th National Prints Exhibition in
Chengdu, 1998



Timeless artistic character

In May 1988, I hosted the 2nd National Exhibition of Ex-Libris with the opening ceremony and convention in Dalian; in August, I participated in the Chinese Artists' Association Silk Road Research Team trip and undertook visual research. The lifestyle of the herders of Xinjiang and the grasslands of Inner Mongolia gave me a feeling of warmth. For three months, I ventured both to the north and south of the Tianshan mountains and went through Kunlunshan and Mushi Tageshan. The nature of the mountains and rivers as well as the grandness of the natural world really touched my heart. The emerging Chinese culture borders with foreign cultural elements, combining the old and new and gave me many hints and causing me to make unlimited connections. This feeling is to be considered as a type of continuation.

In 1978, I travelled with Li Hua and Hong Bo to Dunhuang, Maichishan and the Yongle Palace and, following the changing period, the style and methods of the artists began to break the stereotypical mould. Realistically, I searched for a comparable and dignified special mark which was heartfelt and applicable to a larger scale – and I discovered a new timeless plane. It is important to incorporate these elements into one's individual character and allow them to be one's centre of change. My works entitled 'An everlasting initiative'; 'Autumn in the Pamirs', 'The empty silk road', 'History speaks', 'The colloquy of different generations', 'Sahan woman' are all good examples.

Spreading the tradition, revealing the new by using the old.

The printing methods that had been developed for more than one thousand years arriving in the late-Ming

and early Qing dynasties were heavily influenced by developments in western culture which brought in new and interesting foreign material. The failure of Chinese printmaking is due to the lack of study and thought in this field. This conclusion is now drawn plainly from the point of view of the people, but also from the point of view of the economy and the realistic façade of searching for art that can be financially sustainable and have beneficial purposes, taking into consideration other external factors.

In 1986, I started to investigate the progress of 'new year pictures' in Zhu Xian Zhen in Henan, Wei Fang in Shandong and Wu Qiang in Hebei. After some time, I presented my thesis which acted as the stimulus for the Leading Institutions Printmaking Annual Conference organised by the Guangzhou Academy of Fine Arts, and published as a paper by the 3rd Tide of Promoting Chinese Printmaking Folk Culture.

As a researcher, I delivered a lecture on methods of teaching to expand traditional printmaking techniques by giving examples of teaching materials, all were put into motion in a very short period of time.

In 1997, I presented my proposal to the China Central Academy of Fine Arts requesting to set up a traditional printmaking research department, which was duly supported and approved by the authorities. Setting up this research department created a holy ground for educational purposes as well as realising the dreams of many other artists.

In the year of 2000, I saw the successful formation of the advanced class for traditional printmaking, works from which were exhibited in the China Gallery of Fine Art and drew much attention from the public. I

was due to retire in 1999, but I have still to leave the academic road after more than nine years. To educate my students was part of my dream to lead my students in the forefront of investigation, and to construct a new manner of teaching.

The trail of artistic research is constantly shifting; hence my work also experienced a great change. From 1999 onwards, my creation of the print printed with water-soluble colour entitled Performing horse and golden phoenix saw the beginning of using my own language of art to express myself in my work. After that, my work retained its style by borrowing traditional ideas and classical methods, emphasising appearance as well as combining modern art and other factors by absorbing colours and considering the harmonious connection between the printmaking of the commoners to create perfection. In 2005, the work Eternal sunshine purchased by the China Gallery of Fine Art was not recognised as my work. More recent works including 'The years leave their scars', 'Eternal sunshine', 'Flashing red light', 'Spring news', 'Leaving soul', 'Wrong place' and others, demonstrate the departure and evolution of my work from a traditional approach towards a new direction.

Reviewing my works over more than half a century, the energy that I have wasted is like a gushing river. Art requires thousands of years of training, but I still regard my individual changes in the face of art as the most complete process, deriving from years of realisation wrought from hard work. Now, in old age, I feel nostalgic. The accomplishment of a dream requires hard work over several generations. The distant ideals, the dream will never subside.

王 兵 Wang Bing

王兵 (1961—) 1961 年出生于甘肃甘南。
1980 年毕业于甘肃河西学院美术系，1984 年中央美术学院深造。
1988 年任甘肃画院专业画师。
1988 年入学德国杜塞尔多夫国家艺术学院，师从 Klapheck 教授，2000 年获得 Master 学位，同年转入 A.R.Penck 教授工作室。
2003 年获得杜塞尔多夫国家艺术学院 Akademie Brief 学位。
2004 年回国，现任中央美术学院建筑学院造型部主任、副教授、中国美术家协会会员、中国版画家协会会员。

Wang Bing was born in 1961 in Gannan, Gansu.

In 1980, he graduated from the Fine Art Department of the Hexi Academy in Gansu and in 1984 entered the China Central Academy of Fine Art in Beijing to follow an advanced course of study.

He was appointed to a post at the Gansu Art Academy as a professional artist in 1988.

In the same year he registered at the Dusseldorf Academy of Arts as a student of Professor Klapheck receiving his Master's Degree in May 2000 then transferring to the studio of Professor Penck.

In 2003 Wang Bing was awarded the Diploma of the Dusseldorf Academy.

Wang Bing returned to China in 2004, he is currently the Head of the Modelling Department in the School of Architecture, the China Central Academy of Fine Art and a deputy-professor.

Wang Bing is a member of the Chinese Artists' Association, a member of the Chinese Printmaker's Association.

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王 兵
Wang Bing



藏地记忆/木刻/29.5 × 35cm/2003
Tibet Memory/Woodblock print/29.5×35cm/2003

获奖记录

1994 年获全国版画铜质奖，全国九届美展优秀奖
1996 年获全国版画银质奖
2000 年获鲁迅版画奖
2000 年获英国木版画基金会 1999–2000 年奖学金
2003 年获德国 Heinrich Boll 基金会 2000–2003 年奖学金
2004 年获中国北京国际版画双年展经典奖

Awards

Awarded the Bronze Medal at the National Exhibition of Printmaking, 1994
Awarded the Prize for Outstanding Work at the 9th National Exhibition of Printmaking, 1994
Awarded the Silver Medal at the 13th National Exhibition of Printmaking, 1996
Awarded The Muban Foundation's 1999-2000 Study Award, Luxun Printmaking Award, 2000
Awarded The Heinrich Boll Foundation's 2000-2003 Study Award, 2003
Awarded the Classic Prize at the Beijing International Print Biennale, 2004

收藏记录

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The Dusseldorf Academy of Arts, Germany
The Muban Foundation, UK

出版记录

《遥远的香巴拉》
《王兵木刻集》

Publications

'Remote Shangri-la'
'A selection of woodcuts by Wang Bing'

艺术评介

王兵是我国黑白版画领域个性独存的画家。他的版画以藏地高原为母题，钟情于黑白的世界，他以传统的手工木刻技法，以颇富现代的图式、语言，以奇异的文化意象，把人带入一种朦胧而神秘、熟悉又陌生的超验空间，令人去感悟与追寻那流失中的西藏风物及其精神。王兵多年来一直以藏地高原的风土人情、自然生态、宗教信仰为创作之源，以宗教徒般的虔诚，寻觅自己精神世界中那理想的圣地。但他不是自然主义的再现藏族人民与藏区的苦旧、粗犷与雄浑，而是以一种意象语言与虚拟的空间表现画家情境中的藏地与藏族人民生命的张力。尤其是赴德国留学之后，异质文化语素的吸纳与极地跨越的文化整合，使他的藏区情结增添了少许莫明的焦虑与孤寂，而其创作则逐渐进入了一种纵横捭阖、出神入化的境界。(齐凤阁)

Commentary

Wang Bing is considered the only monochrome printmaker left in China. His prints are based on themes from the Tibetan highlands and he is as faithful to the world of monochrome as he is to traditional hand-made woodblock cutting techniques. His work reflects modernistic style, language and peculiar culture, taking his viewers through a journey of the blurred and the mysterious. There is familiarity but also an unknown and dangerous space, giving the works a sense of realisation and searching for the lost scenery and energy of Tibet. Over the years, Wang Bing has constantly taken the customs, natural habitat and sincere religious beliefs of the people of the Tibetan highlands as his main source of inspiration, to find paradise, his ideal paradise. However, it was not an usual occurrence for him to picture the rough, difficult and brave lives of the Tibetan people, but it is his language in a confined space where he can express the will to live between the Tibetan people and their land. Especially after receiving his education in Germany, his capacity to absorb cultural values increased dramatically. This can be seen by the odd additions of feelings such as worry and feeling forlorn in his works, but his creation has entered a new parallel path, reaching new height. (Qi Fengge)



藏地记忆/木刻/24.8 × 35.4/cm/2001
Tibet Memory/Woodblock print/24.8×35.4cm/2001



藏地记忆/木刻/36.5 × 27cm/2001
Tibet Memory/Woodblock print/36.5×27cm/2001







藏地记忆/木刻/35 × 27.7cm/2003

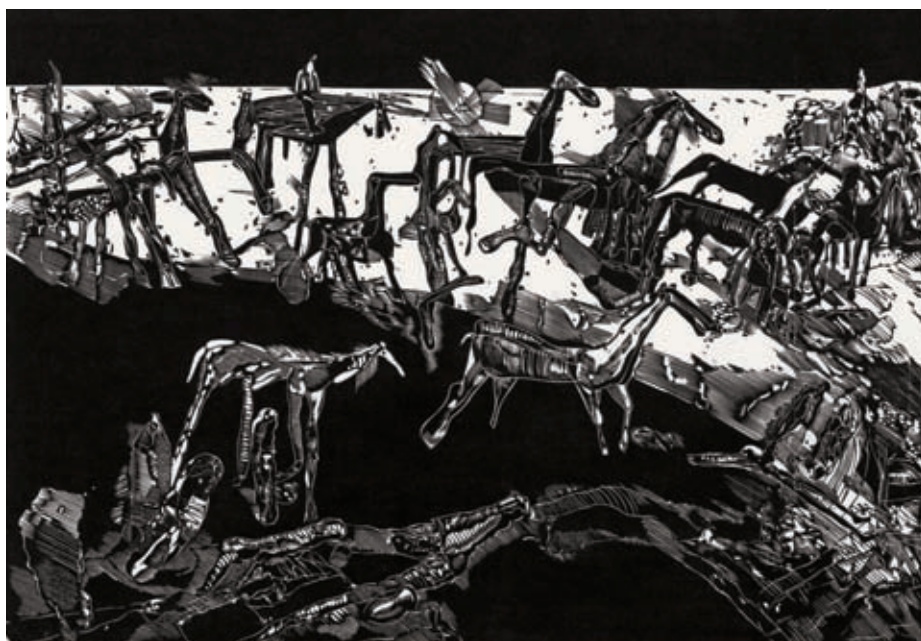
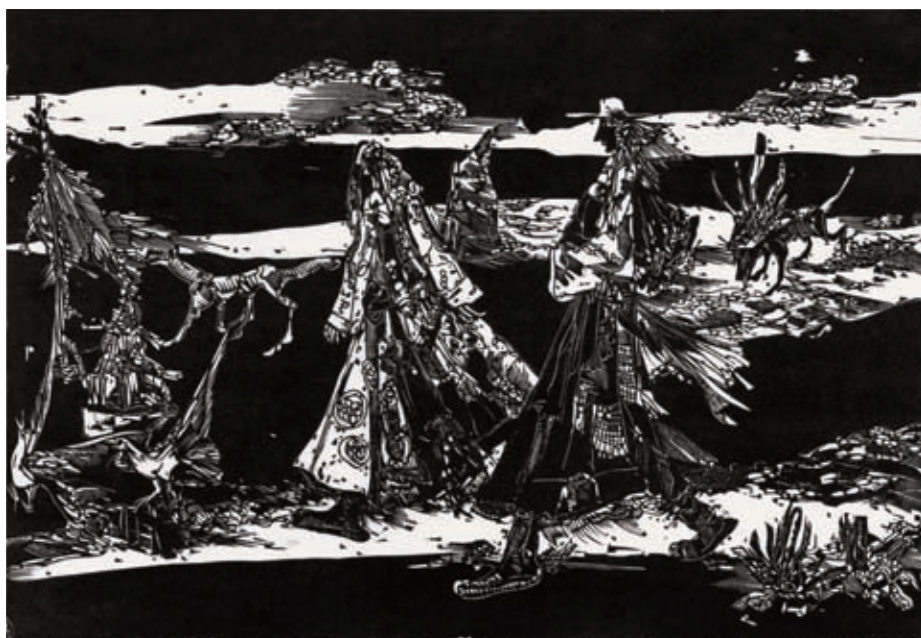
Tibet Memory/Woodblock print/35×27.7/2003

藏地记忆/木刻/37 × 28.3cm/1996

Tibet Memory/Woodblock print/37×28.3cm/1996

藏地记忆/木刻/37 × 26.5cm/2000

Tibet Memory/Woodblock print/37×26.5cm/2000



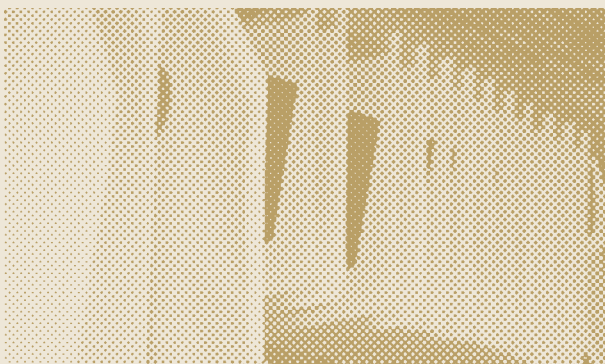
藏地记忆/木刻/37.3 × 28.5cm/1996
Tibet Memory/Woodblock print/37.3×28.5cm/1996

藏地记忆/木刻/35.3 × 24.3cm/2002
Tibet Memory/Woodblock print/35.3×24.3cm/2002

藏地记忆/木刻/35 × 25cm/2002
Tibet Memory/Woodblock print/35×25cm/2002

艺术历程

CREATIVE EXPERIENCE



“这是一个思变、求变的时代，我所钟爱的木刻版画是中世纪延续而来的“手艺”，在材料和技能方面几乎就没有发生过什么变化，我相信，没有人会改变它，但是，我希望木刻版能够改变我。”

在创作室
In his workshop



长辈们说我嘴笨，能画画时还不会说话。那些年母亲得了重病，父亲在外不能回家，我在颠沛与孤寂中度过童年。在我七岁的那年母亲死了，我回到了老家农村，艰辛的生活中惟一可得到安慰的事就是画画了。那些时候我画了不少画，我住在村东头生产队马棚的前院，每天背着写字的石版和拾粪的背篓去村西头的乡村小学读书，我的早期绘画大部分都留在了上学经过的路上，乡宅的院墙、街巷，或是能画画的什么地方。还有一部分我是画在家人烧炕积攒的草灰换得的粗纸上。几十年过去了，那些曾经留有我童真迹象的街巷和老房子早就化成了我记忆中四处漂散的粉尘。大学毕业后的一天，我在父亲办公桌上的玻璃板下看到了一张巴掌大的画，那是一匹奔跑的小马，象个精灵，父亲告诉我，那是我七岁的时候画的。后来，父亲去世，这匹小马也跟着他没有了踪影。

我前后在甘南草原生活了十几年，从出生到我七岁，再加上我在大学毕业后的八年。正是这样一个原因，我画中的情节就一直追溯着草原生活留在我记忆的幻觉与冥想中，一个像光一样流逝的过去。初到甘南时是20世纪80年代初，那里当时还滞留了几个真正是我们文化艺术的精英，因为他们的正派和真诚都经历了长期的生活磨难。然而，和他们在一起的日子，我受到了由他们给予我的最高尚教育和最深刻的启蒙。

1982年，我的木刻版画《高高的天》第一次参加展览，我画的是一座爬满了人的青稞架子，人们唱着歌，期盼着丰收的到来。同年，我的另外一幅木刻版画也在甘肃省美术作品展览中展出，那幅画是根据我

在欧拉草原画的一张速写改造的，画画好后一直没有名字，后来在收音机里我听到一首叫《羊毛剪刀咔嚓嚓》的澳洲民歌，我就把它当作了我的画名，结果这件作品得了奖，还被选送到国家展览上展出。

1984年，我考入了中央美术学院版画系进修班，在班里我年龄最小，画画也最不着调，每天变一个样，满脑子都是古怪的想法。这段时间是中国文化艺术最为开明、最为敏感的时期，无数个带有梦想的青年人拥向了宽敞的艺术广场，他们年轻兴奋的心汇集着巨大的精神的能量。在这样一个背景下，我在美术学院的学习将我带入了一个追逐个人理想和个人表现的道路上，一年多的学业经历使我在我的画里发现了自己，我也开始感觉到思想的重量对于艺术创作意味着什么。学习结束后的几年里我没有离开过藏地，这段时间的生活我体验到了爱情和从来都没有过的自由和快乐，我感觉到我曾画过的那匹有着灵性的小马又跑回到了我的心里。1988年，我作为专业画师被调入甘肃画院，由此我获得了更大的工作空间，我的作品开始出现在国家美术展览上。我相继画出了《心灵之旅》、《永远的牧歌》、《雅赫桑吉》、《走过山岗》、《月光》、《阳坡》、《风中牧羊女》、《文部人》、《遥远的香巴拉》以及喻示着生死意境的作品《欢乐的颂歌》。我的画看起来都是凭空生造的，事实上它们表述着我内心的真实。曾经有过很长的一段时间，我徘徊在我自己造成的真实与虚幻世界里，有时我会在自己的画室里呆上一整天而无所事事，我意识到我走到了人生和事业的十字路口。

1997年，我花了更长的时间游历了整个的西藏，

也就是那一年我偶然认识了去敦煌途经兰州的Klapheck教授，临别时我送给他一本我刚刚出版的木版画集《遥远的香巴拉》，他看过我的作品后建议我去他的工作室学习，他希望我能够成为他退休前招收的最后一个研究生，那年Klapheck教授63岁，我36岁。出国留学对我实在是个意外，1998年我到了德国，这是一个陌生的地方，由于没有语言和思想准备，我处在了一种几乎完全被隔绝的孤立状态中，然而，Klapheck教授为我安排好了一切：奖学金、语言学院和艺术学院的常规课程，以及安排安逸舒适的花园公寓。学业的开始阶段我的大部分时间是在间隔数月一次的语言学习和欧洲各地的计划性旅行中度过的。开始我很少说话，反正说了别人也听不懂，无论走到哪儿我都带着我的德译课本和字典，任何地方都成了我学习语言的场所，公园、商店、列车上，遇到搞不懂的地方不认识就厚着脸皮去问人家，还算好，我从来没有遭到过拒绝。大约过了很久，我才能够慢腾腾地说话了，后来我通过了几次语言学校的级别考试，胆子也就变得越来越大了，语言连贯了，逢人就找茬搭话。有一天我回到工作室时看到Klapheck教授正在和几个学生谈论一幅作业，我听了一会觉得有趣，于是插话也谈了一下自己的看法，教授瞪大眼睛半天开玩笑地讲“上帝，你原来会讲德语了啊？为什么沉默了这么久？”又过了很久，我的睡梦里出现了德语对话的情景，我的语言老师说，“这下好了，德语进到了你的脑子里，你可以用它来思考问题了。”有了语言方面的保障，我于2000年全面开始了我在艺术学院的艺术思维课程：艺术史分析、哲学、现代艺术思想讨论、艺术心理学及博物馆原

“This is the era where changes happen, when things needed to be changed. My woodblock printing methods remain as antiques from the mid-century and there are no significant changes in the materials and techniques used. I believe that no one will change that, but I had hoped that woodblock printing could change me.”

接受《Insider社交，商圈》记者采访

Was interviewed by journalist from 'Insider' Magazine.



Those seniors say I am stubborn, as I can paint but I cannot speak well. During those years when my mother was severely ill and my father was outside who could not therefore come home – I lived through a very lonely childhood indeed. My mother died when I was seven years old, so I went back to make a difficult living on my ancestor's farmland, where the only hobby that comforted me was painting. I made quite a number of paintings then, when I lived in the northern side of the village where twin horse carriages were manufactured. Everyday, I carried the slate for writing and the basket for collecting animal feces on my journey to the elementary school on the west side, where most of my memories were left behind as I drew on any surface that I could lay my hands on; from the walls of the estate to the walls of alleyways. Another way for me to draw was on rough paper produced from the grey ashes of the villager's burning rubbish. After decades, those images of paintings that reflected my childhood memories began to disintegrate in my mind, dispersing like powdered dust. One day, after my college graduation, I was in my father's office when I saw a picture the size of my palm underneath the glass surface of his tabletop, picturing a dexterous young horse galloping. My father told me, that it was a painting I made when I was seven years old. When my father died, this was lost, as if the painting disappeared along with him.

On and off, I lived on the Gannan plains for more than ten years, for seven years after I was born and then for the eight or so years after I graduated from college. Because of this, the subject of my work has always been to pursue and depict life on the plains, or whatever is left of my memories of it. In the 1980's when I first arrived in Gannan, there were still remains of those who are considered as the essence of our arts and culture, as they were forged out of integrity and sincerity and have experienced long terms of hardship. Even so, my life with them has provided me with the highest level of education and deepest remembrance.

In 1982, my woodblock print entitled 'High in the Sky' was first shown in an exhibition. The work consists of a scene of people crowding on a platform, singing songs and yearning for the harvest season. In the same year, another of my woodblock prints was shown in the Gansu Arts and Craft Exhibition, the image is based on a drawing I made on the Oula plains, the print remained without a title until I heard an Australian folk song from the radio entitled 'The Snipping Sound of the Scissors Cutting Sheep's Fleece'. Later, I gave that piece of work the same title and was surprised when I won a prize and also had the work selected for showing in the National Exhibition.

In 1984, I enrolled in the China Central Academy of

Fine Arts to further my studies. I was the youngest student there and my work was not unique, hence I often thought of many weird ideas. The period of the 1980s was considered the pinnacle of Chinese arts, where the arts were at their most open and receptive and when many young people with dreams rushed to be a part of the artistic movement, creating a reservoir of youthful energy as well as fighting spirit.

Under these conditions, I was escorted to a path where I am pursuing my own ideals and way of representation. One year of learning led to my self discovery, an understanding of the weight of my thoughts as well as giving me a quick taste of the creative arts. After my education I had yet to leave Tibet, where this period of time guided my experiencing of romance, freedom and happiness, as if the feelings of the horse painting I once made came flooding back. In 1988, I became an art specialist in the Gansu Academy of Fine Arts thereby having more working space and my works began to appear in National Art Exhibitions.

These works include 'Road of inspiration', 'The Everlasting folksong', 'The elegant and grand mulberry', 'Walking past the mountainous caves', 'Moonlight', 'Sun on the Hills', 'Female Herder in the Wind', 'People of Wenbu', 'Distant Shambhala', as well as work which represent the fine crossover between life and death

与《爱我中华·中国现代版画藏品集之二》主办人王柏年先生和北京画家在一起

With Mr. Pa (Ning) Wong Sponsor of 'For the Love of China, A Collection of Contemporary Chinese Prints and other Beijing artists.





在创作室
In his workshop

作现场分析。面对这些科目，我遇到了难以想象的麻烦和困苦。而且，语言依然是我最大的障碍，因为，日常语言和学究语言完全两回事，解决了语句方面的问题，又有着很大的理解方面的问题。有一次，下课后我问我的德国同学上课时没搞明白的问题时，他严肃地告诉我“没有人能搞得懂，上帝知道是怎么回事”。没办法，不懂就是不懂，硬抠是没有用处的，我想：有些深奥的东西还是让上帝一个人知道的好。相反，比起这些枯燥无味的文字课程来，画画简直就是一种享受，我常常会陷入到学业的困境中，可是，当我面对自己的画时就会无比地兴奋，一切的重压都会顿时散尽。我说过：功课是狗屁，只有画画才是生活。

2000 年的秋季学期，经过考试我获得了学院颁发的“meister schuler”的学位，同年在 Klapheck 教授退休前他将我推荐到 A.R.Penck 教授的工作室继续我的学业。同样作为欧洲绘画大师 Klapheck 教授教会了我怎么先做人，再去以自己做人的方式成就自己的艺术；而 Penck 教授则鼓励我清晰地以艺术的方式更多地了解我自己，为自己的生命倾注激情和深思的力量。临近毕业展览和毕业答辩前夕，Penck 教授检查我的作业时发现我所有的三十件黑白木刻版画作品竟然全都是藏地主题的，他惊讶地问我：“你都干了些什么？你为什么不去画你身边的新鲜事物？难道你在梦游？告诉我，你什么时候能够醒过来？”他要求在我的毕业展上必须看到我的色彩，用他的话讲，就是与木刻版画相同数量的“现在时绘画”，而这时离我“最后的审判”的日期只有短短三个月的时间了。我断定：教授是要在他们的工作室里逼出个神经病或是疯子来。接下来的日子我把自己的工作室变成了一座牢狱，我已经不在乎我画了什么了，只要脑子里有一点点反应，

我就立即将它们变成画布上的什么情节，这样的疯狂只持续了不长的时间，有一天我突然变得很安静，那是一种无所谓的状态，每天我还是坚持数小时的架前工作，隔三差五还会在歌剧院、音乐厅、博物馆或是电影院里耽搁一阵子。我想：那时候我一定是快成精了。三个月的时间很快就过去了，我按时完成了三十幅油画作业，当我把这些画排列在我们画室静静欣赏时，我似乎觉得我已经把我的牢狱变成了天堂。毕业展览获得了成功，我顺利地通过作品审查，由学院院长和 Penck 教授组成的评审委员会通过了我的毕业答辩，Penck 教授很得意，应付走了院长和评委，教授把我拉到一边小声问我：“为什么这些油画都这么小啊？”我说：“当时您只告诉我该画多少幅画，并没有告诉我画多大啊！”老先生笑了，“这是东方人的诡计，不过干得漂亮。”这是一个思变、求变的时代，我所钟爱的木刻版画是中世纪延续而来的“手艺”，在材料和技能方面几乎就没有发生过什么变化，我相信，没有人会改变它，但是，我希望木刻版能够改变我。

前不久收到 Klapheck 教授的一封信，他说：他觉得自己真的是老了，他正在起草自己的遗嘱，他还说：像我这样的人一辈子只能画画、干不了其他的事，许多事看起来很重要，但是不见得就值得去做。然而我们绝对不可以不画画，没有画，我们就没有尊严。我由衷地感谢我的老师，在我现在教育培养自己的学生的时候提醒我要负担的责任。我真切地体会到作为这样一个可敬前辈的学生才会得到的崇高和幸福。

entitled 'Happy Tune'.

Although most of my work seemed amateur and fabricated, they do correspond to the truth within me. Sometimes I am left wandering in my own world of reality and fiction for a long time, sometimes even spending the whole day in my art workshop achieving nothing – that I believe, identifies me as having reaching a crossroads in my life and career.

In 1997, I spend an even longer time roaming the whole Tibet, where I met Professor Klapheck during a journey to Dunhuang and Lanzhou. As a parting gift, I presented him with a recently published copy of the print Distant Shambhala and, after examining my work, he suggested that I became his final research student before he retired. At that time, Professor Klapheck was 63 years old; I was 36 years old. Going overseas to study came as a shock to me. I reached Germany in 1998, it was all very unfamiliar to me and I was restricted by the language barrier and was suffering from culture shock, feeling stagnant as if I was shut away from the world. However, Professor Klapheck had arranged everything: the scholarship, language and arts classes as well as a comfortable flat with a garden.

Most of my time was divided between occasional lessons in the language and travelling around Europe. At first I spoke little since no one could understand me and wherever I went I carried with me my German language book and a dictionary. Everywhere I went became a perfect medium for me to learn the language; in the park, at the shop, on the train, hence whenever I failed to understand I would stand still and ask for help. Thankfully, it was never refused. It was a long time before I could begin to speak freely and make connections, gaining much needed confidence especially after taking many specially formulated language examinations. On one occasion, I entered the office only to interrupt an assignment discussion between Professor Klapheck and a few of his students. I overheard their conversation which immediately caught my interest, and contributed to my ideas accordingly. Professor Klapheck was taken aback and joked that I could finally speak fluent German and that I had been hiding away for so long. In another account, I dreamt of a situation where I was having a German conversation with the language teacher: he said that now I could understand German, I could finally begin to draw my own conclusions.

After securing an understanding of the language, I began positive and detailed studies in the academy: evaluating the history of art, equipping myself with modern art theory, discussions, psychology of art and evaluating museum layout methods. Studying these subjects led me to face the toughest of hardships. I still consider the language barrier as my greatest weakness, as daily and academic usage of the language are two



王兵近照

Photograph of Mr. Wang Bing

completely different matters, which indirectly affected my understanding of the subjects. One time, I consulted my German classmates for help after class, but they told me in a strict manner that they did not understand the topic either and that only God would comprehend it. What could I do? I could not understand and forcefully learning it is simply useless. I thought to myself, some things are best left in God's jurisdiction.

In contrast however, I still considered painting to be an enjoyment in comparison to the dry and tasteless words in the art programs. I would often sink into academic depression, but when I come into contact with my own painting I would get excited once again, as if the tons of pressure on me had dispersed. I have said this before: homework is like a dog fart; only painting is life.

During the autumn semester of 2000, I took the examination and was granted my Master's Degree from the Academy and was introduced to Professor A. R. Penck by Professor Klapheck to continue my education. Before he retired Professor Klapheck not only taught me how to be outstanding person, but also taught me how to apply what I had learned to my art. Ironically, Professor Penck encouraged me to release myself in order to understand more of my own works, to let my heart reveal the intense emotions and deep thoughts inside me. Nearing my graduation exhibition and conference, Professor Penck examined my collection only to find that thirty of my monochrome woodblock prints were Tibetan themed. He was shocked and asked me what had I been doing; had I been day-dreaming; why would I not choose a fresher and more contemporary theme, when would I finally

detach myself from my past? He instructed that before my graduation, I must present him with coloured works, even though I was only three months away from my final grading. I concluded that he must have gone insane. During the remainder of the time I locked myself away in my prison-like workshop: I did not care what I was painting and my mind was blank and unmotivated, I simply related to what I was seeing in my work. This insanity was only short-lived and one day I became a silent person, perhaps to show my state of frustration. I still managed to squeeze in a few hours of work each day but I spend the rest of my time in the music theatres, bars, museums or cinema to calm down, feeling like a wandering soul. The three months passed by quickly and I managed to complete a collection of thirty new oil paintings. When they were silently hanging on the walls of the exhibition waiting to be admired, I felt as if I had finally escaped from my prison cell and was on my way to heaven.

The graduation exhibition was successful and I made the grades, both the Academy

Director, the Board and Professor Penck regard my artwork as the work of a genius. Once the reception was over, Professor Penck pulled me into a corner and asked me why my oil paintings were so small? I replied that he had only told me to paint a certain number of paintings; he had never told me what size they should be! Professor Penck smiled, finally understanding that he has fallen victim to the cunningness of the eastern people, though the paintings were rather beautiful. This is the era where changes happen, when things needed to be changed. My woodblock printing methods remain as antiques from the mid-century and there are no significant changes in the materials and techniques used. I believe that no one will change that, but I had hoped that woodblock printing could change me.

Not long ago, I received a letter from Professor Klapheck. He said that he is getting old and is looking back at his footsteps. He also said that people like him can paint for an entire lifetime but could not do anything else; even though many things seem important he does not believe they are worth doing. However, we cannot stop painting, if we do we will lose our principles. I am deeply grateful to my teacher for reminding me that even though I have many students now I must still take responsibility for myself.

I can finally comprehend that only by my becoming a respected senior artist can my students receive the highest prestige and prosperity.

徐宝中 Xu Baozhong

徐宝中 (1963—) 辽宁省绥中县人，生于 1963 年 10 月。

1985 年考入鲁迅美术学院版画系，1990 年毕业获学士学位，并留校任教。

中国美术家协会会员。辽宁省美术家协会版画水彩艺委会副主任。现任鲁迅美术学院版画系主任、教授、硕士研究生导师。

Xu Baozhong was born in Suizhong, Liaoning in October 1963.

In 1985 Xu passed the examination to enter the Printmaking Department of the Lu Xun Academy of Fine Art, and graduated with a BA degree in 1990 and staying on in the Academy to teach.

Xu is currently the Associate Director of Liao Ning Artists' Association Prints and Watercolor Committee, the head, professor, and tutor for master degree gainer of the Printmaking Department of Luxun Academy of Fine Art.

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徐宝中
Xu Baozhong



获奖记录

1997 年《山神》获第六届全国三版展优秀作品奖
 1998 年《浪漫的花季》获第十四届全国版画展银奖
 2000 年《异域空间》获第十五届全国版画展铜奖
 2001 年《暮年》获第七届全国三版展银奖
 2002 年《欢乐之秋》获第十六届全国版画展优秀作品奖
 2003 年《嬉戏》获北京首届国际版画双年展佳作奖《问候》2003 年获第八届全国三版展优秀作品奖
 2004 年《倾听思绪》全国高等美术院校版画教学年会展获学院奖
 2007 年《残片——社会问题之一》获中国观澜国际版画双年展国际版画奖
 2009 年《迷金》获第九届全国三版展铜奖

收藏记录

江苏美术馆
 四川美术馆
 神州版画博物馆
 青岛美术馆
 关山月美术馆
 广东美术馆
 湖北美术学院美术馆
 安徽省美术家协会
 北京泰和经典文化交流有限公司
 四川美术馆
 中国美术馆
 北美永新能源有限公司
 中国观澜版画博物馆
 哈尔滨艺术宫版画博物馆
 南京博物馆
 杭州鲁迅纪念馆
 韩国鸿益大学美术馆

Awards

The work 'Mountain spirit' was awarded the Prize for Outstanding Work at the 6th National Exhibition of Three Printmaking Techniques Exhibition, 1997
 The work 'A romantic flower season' was awarded the Silver Medal at the 14th National Exhibition of Printmaking, 1998
 The work 'Foreign land's space' was awarded the Bronze Medal at the 15th National Exhibition of Printmaking, 2000
 The work 'Old age' was awarded the Silver Medal at the 7th National Exhibition of Three Printmaking Techniques Exhibition, 2001
 The work 'The happiness of Autumn' was awarded the Prize for Outstanding Work at the 16th National Exhibition of Printmaking, 2002
 The work 'Playing sports' was awarded the Prize for Fine Work at the Inaugural Beijing International Print Biennale, 2003
 The work 'Sending greetings' was awarded the Prize for Outstanding Work at the 8th National Exhibition of Three Printmaking Techniques Exhibition, 2003
 The work 'Listen attentively, follow the train of thought' was awarded The Academies Award at the National Leading Academies Annual Convention on the Teaching of Printmaking Exhibition, 2004
 The work 'Segment——Social Issues I' was awarded the International Print Prize at Guanlan International Print Biennial, 2007
 The work 'Intoxicated with Luxury' was awarded the Bronze Medal at the 9th National Lithography Etching & Silk-screen Exhibition, 2009

Collections

The Jiangsu Gallery of Fine Art
 The Sichuan Gallery of Fine Art
 The Shenzhou Museum of Printmaking, Sichuan
 The Qingdao Gallery of Fine Art
 The Guan Shanyue Gallery of Fine Art
 The Guangdong Gallery of Fine Art
 The Gallery of Fine Art, Hubei Academy of Fine Art
 The Anhui Provincial Artists' Association
 The Beijing Tranquil and Classical Cultural Exchange Company
 The Sichuan Gallery of Fine Art
 The China Gallery of Fine Art
 Novel Energy (North America) Ltd.
 Guanlan Print Museum
 Harbin Art Palace Print Museum
 Nanjing Museum
 Hangzhou Luxun Memorial
 Korea Hongyi University Art Gallery

出版记录

2001 年《徐中宝铜版画作品集》文化艺术出版社出版

2006 年《方式与显现素描报告》辽宁美术出版社出版

艺术评介

徐宝中是近年我国有影响的青年铜版画家之一。他的铜版画可大致分成两种类型，一类如《1840 年的震撼》、《佚名先生》等表现重大历史事件或文人古意，手法相对写实，具有一种悲壮的力量或深沉幽远的情境。另一类如《异域空间》、《浪漫的花季》、《陌生的朋友》、《暮年》等，以奇异怪诞的手法，营造一种离奇、甚至荒谬的空间，对现代社会现象或年轻人的心理错乱进行讽喻和批判。这类作品往往把古今中外互不相关的文化符号或道具并置、挪用，把不同时空的场景进行解构重组，以调侃的方式阐发他对爱情、友谊、生老病死等社会问题的反思与忧虑。体现出画家怀古忧时的社会责任感，与异想天开的丰富想象力。（齐凤阁）

Publications

‘A selection of etchings by Xu Baozhong’, The Culture and Arts Press, 2001

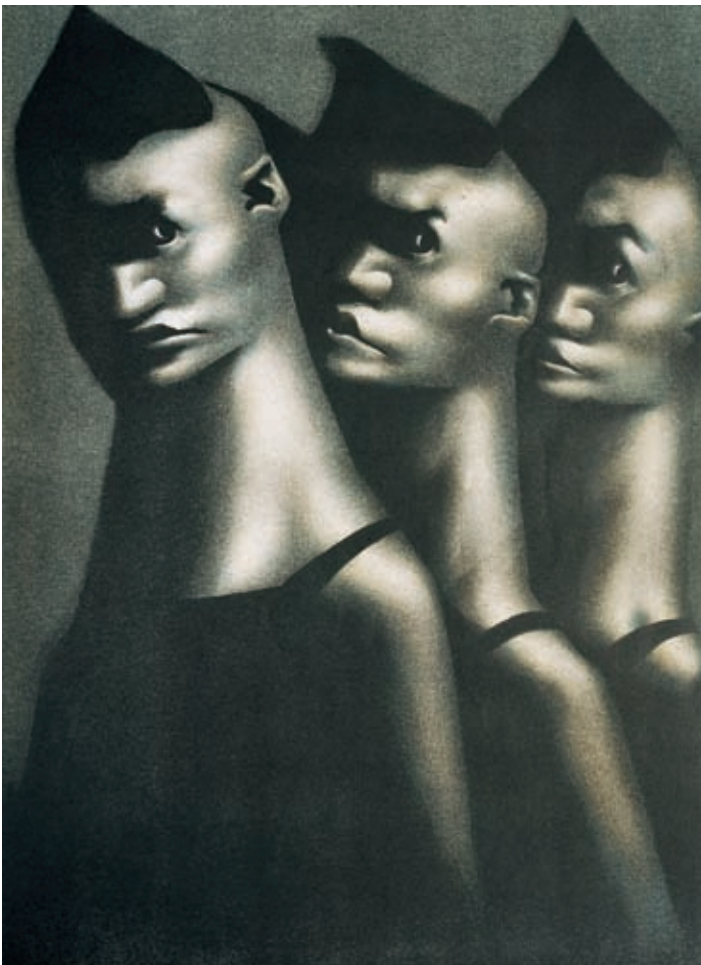
‘The mode and appearances of drawing report’, Liaoning Fine Art Press, 2006

Commentary

Xu Baozhong is considered one of the most influential young intaglio printmakers in China. His work can be divided into two types; one of them can be seen in his work entitled ‘Deep sentiment of 1840’, ‘Anonymous man’ and others which portray important historical events or persons. His technique is genuine, containing a sense of sadness or depression. The other type can be identified from the works ‘Space of the unexplained’, ‘Romantic flower season’, ‘Uninvited guest’, ‘Middle-age’ and others which depict weird but intriguing methods, creating a sense of escapism and emptiness of space which might stand as a metaphor representing the modern occurrences of confusion within young people in society. Xu’s work successfully combines the two unrelated cultures of the old and new, rearranging them in a systematic coordination: this is his way of expressing his views on romance, friendship, life and death as well as other problems of contemplation and worry over modern society. His work clearly portrays the artist’s nostalgic emotions and the responsibility he feels towards society, as well as the world of impossibilities and rich imagination.(Qi Fengge)



《残片—社会问题》之一 / 铜版 / 48 × 63.5cm / 2007
Segment-----Social Issues I/Bronze print/48×63.5cm/2007



飘逝/凹版/50 × 64cm/2002

Flutter and die/Intaglio print/50×64cm/2002

异域空间/凹版/49 × 74cm/2000

A foreign land's space/Intaglio print/49×74cm/2000

《无语者》之二/石版/40 × 55cm/2009

People with no speaking II/Lithographic print/40×55cm/2009



迷途/铜版/50 × 65cm/2008

Lose one's way/Bronze print/50×65cm/2008

嬉戏/凹版/50 × 40cm/2003

Playing sports/Intaglio print/50×40cm/2003



仲夏之夜/銅版/29.5 × 39.5cm/2009年
Midsummer Night/Bronze print/29.5×39.5m/2009



问候/凹版/50 × 42cm/2003

Sending greetings/Intaglio print/50×42cm/2003

浪漫的花季/凹版/50 × 60cm/1998

Romantic flower season/Intaglio print/50×60cm/1998

艺术历程

CREATIVE EXPERIENCE

“矛盾之中，思考、读书、研究三种学习方式给我带来思想的转变，浮躁的内心得以平息。”

2002年在荷兰考察期间与同事合影

Take a photo with colleagues while in Netherlands, 2002



我是一个地地道道的农村人，辽西特有的风土人情哺育了我18年。农村人的特殊血液和品质至今仍然摆脱不掉。18岁的时候，高中辍学，接父亲的班，到城里当上了一名工人，体验和享受了“铁饭碗”的时代社会给予工人阶级的共同恩惠。5年的工人生活，儿时喜欢画画梦想，让正处在成长期的我，逐渐改变着初踏社会的人生初衷，走上相对漫长艰难的艺术求学之路。1985年，对我个人来讲，是具有转变意义的一年，当我接到鲁迅美术学院版画系录取通知书的时候，迷蒙之中，我似乎感到儿时的理想离我愈来愈近了。虽然版画的概念在当时对我来讲一片空白，但我还是毅然地告别工人时代，开始了学海无涯的漫溯之旅。

五年的大学生活（三年专科、二年本科）经历了85新潮美术。政治和艺术的双重影响，置身其中并未意识到社会与艺术的关系问题，因而，大学期间，我是在平淡之中渡过的，把用心学习当做自己的本分之事。由于缺少一种思想的梳理和价值判断，对艺术的真正探索还处在涉世不深的地步。诗人海子说“远方除遥远一无所有”，年轻的我面对版画遥远的空白空间，除了激情和向往，没有一点恐惧和后怕，更不想它会给自己带来什么。除了体验“在路上”的惊奇和美丽景色之外，惟一能让我享受至

今的，就是老师的敬业精神和对艺术的虔诚态度。在他们朴素的人生里，使我获得了一种前行的力量。

真正进入艺术创作，应该说是1990年毕业之后，如果说在校学习期间，遵循的是学院化的规范性训练，但毕业之后的创作应该说是有一种解放和自由的感觉。然而在自由的状态下，在没有条条框框约束，真正应用自由本身含义的时候，已明显地感觉到方向的不定和根基的不稳，几年光景下来，所做的一些铜版画作品，现在看都是一些尝试之作，缺少一种自我的主体引导和版画语言的深入挖掘，虽说一些作品也能参展，但并不具备我内心的潜质和态度。矛盾之中，思考、读书、研究三种学习方式给我带来思想的转变，浮躁的内心得以平息。体会到在窥视他人的时候，更要反观自己的主体存在，面对纷繁突变的社会现实和个人的婚姻变故，内心的焦虑与失衡的情感表达，悄然地在画面中突显出来。一种冷漠的情感方式和略带暴力性的肢体变化，在画面中得以自由地填充。现在回想起来，它确实是无意识地触及自己的心灵。是自己身陷其中，并无察觉的一种感受。同时在铜版语言的运用上，也不由自主地选择了锋利的直线和破碎的空间变化。与扭曲的人物形象形成鲜明的力量对比。有人说“每一种技法都是属于个人的，都是个人性格和个人智

“Ironically, it was **thoughtfulness, study and research** which **changed my views** and provided my inner self with satisfaction.”

2009年意大利2RC版画中心创始人瓦尔特·罗西参观版画系工作室
Valter Rossi, the founder of Italian 2RC Print Centre, visiting the workshop of Print Department



I was a local farmer in western Liaoning, where its unique local culture had nurtured me for eighteen years. This special bloodline and bond remains unforgotten even today. When I was eighteen years old, I had to leave high school to carry on my father's work, working in a factory where I first experienced the sensation of the manufacture of metal rice bowls and how important its' production processes were. Given the experience of five years of work and the dream of wanting to paint, I passed through the age of growing to maturity and stepped into society searching for a route in the difficult world of art.

I consider 1985 to be a most important year for me, as I received the offer to join the Lu Xun Academy of Fine Arts.

This approval woke me up, I realised that my ideal was coming true. Although my knowledge of printmaking was scarce I willingly gave up the world of work and proceeded along the endless journey in the pursuit of art.

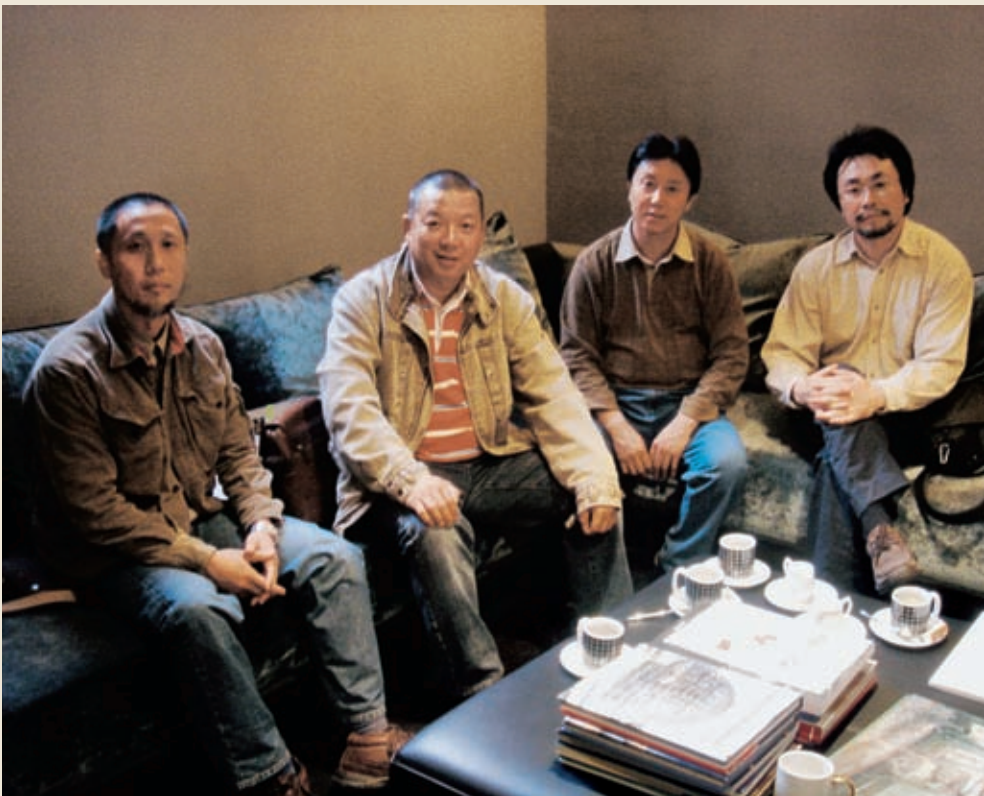
During five years of life in the academy: three years of general studies and two years of specialisation, I experienced the modernist art of 1985. Politics and

art are inter-related, although I did not identify this relationship during my years in the academy. I lived a plain and simple student life, concentrating too much on my own achievements. I lacked the mental awareness of decision making hence I could not attain the level of mastering art. The poet 'Haizi' said that this is the reason one ends up with nothing. When I was younger I could not find my direction with printmaking even with my passion for it and my ideals, instead my lack of fear and hollow courage made me unaware of what I was hoping to achieve in life. Other than experiencing the mystical and beautiful environment on my journeys, my only other means of personal enjoyment was respect for my teachers and my sincerity towards art. Within this simple minded lifestyle, I have attained the strength to progress in life.

It was only after my graduation in 1990 that I finally entered the world of creative art. This was because when in the academy, the discipline of following rules in training was dominant; and only graduation brought a sense of release and freedom. Even so, under these circumstances where one need not follow a fixed model and one chances to express ones individual

interpretations, my realisation was that the direction I was taking was unstable. Over the years, all my intaglio prints resembled experimental work, thus appearing to lack a personal, individual language as well as lacking the right mind set and attitude, even though some of them managed to appear in exhibitions.

Ironically, it was thoughtfulness, study and research which changed my views and provided my inner self with satisfaction. When I intend to criticise others, I always reflect on myself, it is not easy to portray the ever-changing realism in society and its individuals in my artwork, I need to dig deep within my inner feelings of worry and imbalance. A notion of cold, melancholy and explosiveness in the structure has filled the gaps in my work. Now that I think back, my inspiration was an accidental discovery; a type of feeling which, at the time, I was not able to comprehend. In terms of changes in intaglio printmaking, the influences naturally penetrated my style through the use of sharp linear marks and broken spaces, where the shape signifies the comparison between clarity and strength. Some say that one's technique belongs to oneself, showing off one's identity and intellect, but this requires long hours of practice.



2009年同著名版画家张广慧、刘春杰在南京第三届“中国当代版画文献展”上

With famous print makers Zhang Guanghui and Liu Chunjie, at the 3rd China Contemporary Print Document Exhibition, 2009

慧的体现，这需要很长时间去练习，练习不是训练，练习是一种寻找，这不能规定为某一种模式”。此时此刻，现实中的我，逐渐体会到如何认识自己，慢慢地知道自己需要怎么表达和表达什么，铜版语言、技法的运用也一步一步地靠近来自于内心的深刻含义。因为事物就是这样，外观的自由往往也意味着限制，太多的自由其实就不自由了，这时期的作品《浪漫的花季》、《追逐》、《恋人》、《病危》、《陌生朋友》等，记录了我现阶段的艺术经历。

美国一位著名心理学家杰克认为：“现代人之所以活得很累，心里很容易产生挫折感和各种焦虑，甚至不快，是因为迷失和被淹没在各种目标中的结果。”进入千禧年之后，我的人个生活得以调整，心情渐渐平静下来，这时的我关注的视角由内心的波动转而对宁静生活的向往。面对荣辱成败，能做到泰然处之、坐壁上观，坚信荣与辱虽然浮华万千，却是过眼云烟，成或败即使相差千里，都应风采犹然。作为一个普通人，享受深潭之中的微澜生活是再幸福不过的了，因为它是自我感觉的温暖与鲜活。画者，画心底之意。这一时期我的作品则更多的追求一种宁静的心境。因为它是我一种平静中的内心的欢乐，喧嚣中的心理安慰。《异域的角落》、《暮年》、《欢乐之秋》、《飘逝》、《嬉鸟》作为这一时期的代表作品，承载了我这一时期思绪的转

变过程。

2004年之后，行政工作与事务的繁杂虽然充斥着和干扰着创作思路的延续，但反而又促使我更加冷静、豁达地面对现实。责任也好，使命也罢，我深知，宦宦之途并不是我真心所好，更不能成为我护身金甲，在一些言不由衷的阿谀和掌声中，“忘记”和“轻视”是我断然的选择，在“山外青山楼外楼”，“遍地英雄下夕烟”的年代，鲁莽和陶醉注定是一触即溃的结局。进一步强化、探寻版画艺术的多元发展，成为我自身的立世之本。把教学的变革与个人实践结合起来，有意识地运用综合的版画技巧和印刷手段，来减弱版画技术性的繁杂与沉重所带来的负面效应。更多地个人思维的运用和作画方式上，追求现阶段版画本身并未约定俗成的不同途径，它或许与版画原有的视觉习惯和接受心理会有冲突，它或许潜藏着一叶障目的经验缺失，但我想，我们没有理由排斥其中会有别开生面的生机。因为寻找和树立都需要实践，做一个版画的实践者，是我以后乐此不疲的情趣所在。

2001年参加《当代青年版画家提名巡回展》与参展画家及著名理论家齐凤阁先生、郭晓川先生合影

Take a picture with artists attend 'Contemporary Youth Prints Artists Nomination circuit Exhibition' and Mr. Qi Fengge and Mr. Guo Xiaochuan, who are famous theorists.



Practice is not as the same as training; practice is the act of searching and cannot be classified as a fixed model. The realistic side of me at the time gradually began to be discovered, I slowly realised what I needed and desired to express in my intaglio prints, and the techniques used were one step closer to expressing my intentions. That is how things are: the façade of an object merely restricts its true qualities; too much freedom is but a kind of restriction in itself. The following works 'Romantic flower season', 'Chasing', 'Lovers', 'Danger of illness' and 'Uninvited guest' reflect my progress during this period.

A famous psychologist in America believes that people these days are often tired and can therefore easily formulate a sense of wrongdoing and worry. The reason is that they feel they are being lost or drowned in many different aspirations.

After the millennium celebrations, my life was beginning to fall into order and my feelings gradually settled down peacefully, I slowly took on the search for a harmonious life. Facing the ups and downs of this realisation will last for a long while but will soon disperse like smoky clouds. Even though I am still far off from reaping the fruits of my work, I am content. As a normal person, enjoying an easy and prosperous lifestyle is not an option for me,

it can only lead to a self-gratification of warmth and liveliness.

Artists must dig deep within themselves to find true meaning. My work during this period of time, were desperately seeking for the peace within me, because only from an inner peace can I find true happiness and comfort. 'Corner of a different city', 'Middle age', 'Autumnal happiness', 'Floating Away', 'Celebratory Bird' are a few of my works which contain the changes and thoughts I experienced during this period in time.

After 2004, administrative work and other duties kept me from any new artistic developments, but in fact led me to a deeper sense of calmness, urging me to face reality. Whether it was my responsibility or fate, I knew living a lavish lifestyle or earning a fortune was not what I wanted. Underestimating my choices in this competitive society will only lead to failure in the end. I needed to take steps to strengthen and explore the possibilities of printmaking, making my work represent myself. The generalisation in changes in teaching methods and of the individual as well as the intentional use of multi-media woodblock printing and printmaking techniques has weakened and undermined the difficulties faced in recognising the requirements of artistic and technical

expertise. More people are applying their individuality to their work, seeking a path which is ambiguous and in contrast with original printmaking sensibilities and practices, revealing the barrier they face due to a lack of experience. However, I think that we should not rush to judge other opportunities as searching for a structure is the pathway to accomplishment and as an accomplished printmaker I simply cannot discourage such enthusiasm.

杨春华 Yang Chunhua

杨春华(1953—)女，1953 年生于南京，祖籍浙江温州。

1976 年毕业于南京艺术学院美术系版画专业，1980 年毕业于中央美术学院版画系研究生班。

1981 年 1988 年无锡书画院副院长，1989 年调入南京艺术学院美术系任教，曾任系主任。

现为南京艺术学院美术学院教授、硕士生导师、中国美术家协会会员、中国版画家协会理事。

Yang Chunhua was born in Nanjing in 1953, her ancestral home being Wenzhou in Zhejiang. Yang graduated as a printmaking specialist from the School of Fine Art of the Nanjing Academy of Arts in 1976.

In 1980 she graduated from the Research Student Class of the China Central Academy of Fine Arts and between 1981 and 1988 Yang acted as the Deputy-Dean of the Wuxi Academy of Calligraphy and Painting.

In 1989 Yang was appointed to teach in the Fine Art Department of the Nanjing Academy of Fine Arts, later to become the head of that department.

Yang Chunhua is currently a professor in the Nanjing Academy of Fine Arts, a tutor to MA students, a member of both the Chinese Artists' Association and the Chinese Printmaker's Association.

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杨春华
Yang Chunhua



获奖记录

1983 年水印木刻《农家》获全国第八届版画展优秀奖
1989 年水印木刻《春华》第七届全国美术作品展获银奖
1990 年水印木刻藏书票一辑获全国第三届藏书票展荣誉奖
1993 年水印木刻藏书票一辑获中国藏书票全国邀请展金奖
1994 年藏书票一辑获全国第五届藏书票展一等奖
1995 年中国画获中国画学术精诚奖
1998 年水印木刻藏书票一辑获第七届全国藏书票展金奖
1999 获中国版协鲁迅版画奖
2004 年北京鲁迅博物馆河南大学庆祝校庆 55 周年中国藏书票展获金奖
2004 中国画获黄宾虹奖

收藏记录

中国美术馆
上海美术馆
广东美术馆
江苏美术馆
青岛美术馆
深圳美术馆
法国巴黎图书馆
英国木版基金会
大英博物馆

Awards

The work 'Peasant family', a woodcut printed in water-soluble colour, was awarded the Prize for Outstanding Work at the 8th National Exhibition of Printmaking, 1983
The work 'China's Spring', a woodcut printed in water-soluble colour, was awarded the Silver Medal at the 7th National Exhibition of Fine Art, 1989
Awarded the Prize of Honour at the 3rd National Exhibition of Ex-libris slips, for her collection of ex-libris woodcuts printed in water-soluble colour, 1990
Awarded the Gold Medal at the National Invitation Exhibition of Ex-libris slips, for her collection of ex-libris woodcuts printed in water-soluble colour, 1993
Awarded First Prize at the 5th National Exhibition of Ex-libris slips, for her collection of Ex-libris, 1994
Awarded the Prize for Absolute Sincerity by Traditional Chinese Painters for her study of Traditional Chinese Painting, 1995
Awarded the Gold Medal at the 7th National Exhibition of Ex-libris slips, for her collection of ex-libris woodcuts printed in water-soluble colour, 1998
Awarded the Lu Xun Prize given by the Chinese Printmaker's Association, 1999
Awarded the Gold Medal at the celebration of the 55th Year of the China Ex-libris Exhibition, held in the Lu Xun Museum, Henan University Memorial Garden, Beijing, 2004
Awarded the Huang Binhong Prize for Traditional Chinese Painting, 2004

Collections

The China Gallery of Fine Art
The Shanghai Gallery of Fine Art
The Guangdong Gallery of Fine Art
The Jiangsu Gallery of Fine Art
The Qingdao Gallery of Fine Art
The Shenzhen Museum of Printmaking
The Paris Library, France
The Muban Foundation, UK
The British Museum, UK

出版记录

《现代三版版画的发展和技法》与周一清合著
《画家画语砚边点滴》与周一清合著
《“掌上珍”中外藏书票》
《中国当代版画名家实录杨春华专集》
《中国名家画家精品集 杨春华专集》
《“怀珠雅集”杨春华藏书票集》
《“大器丛书”杨春华陶瓷作品集》
《名家精品 杨春华专集》
《中国水墨 杨春华卷》
《中国画家 杨春华卷》
《杨春华画瓷》
《杨春华中国画、油画作品集》

艺术评介

杨春华是一位颇富灵性与情趣的版画家、国画家。她以女性特有的温情与细致，不厌其烦地描绘花卉、仕女，以致柔致美的传统水印与水墨的韵味，表现出一种超凡脱俗的格调和儒雅高古的文人情怀。她的版画较富民族传统，花盘上的戏文、盛开的牡丹，在不温不火的水印表现的特性中，以流畅明快的线条，塑造雍容大方的体态，给人以典雅和华贵的美感。（齐凤阁）

Publications

‘Development and methods in contemporary prints using three printmaking techniques’, written jointly with Zhou Yiqing.
‘Artist’s pictorial language, something beside the inkstone’, written jointly with Zhou Yiqing.
‘Treasures in the palm of the hand - ex-libris slips in China and abroad’.
‘The reality of famous contemporary Chinese printmakers, specially selected by Yang Chunhua’.
‘Exquisite works by famous Chinese artists, specially selected by Yang Chunhua’.
‘Yearning for pearls – a collection of ex-libris slips by Yang Chunhua’.
‘A series of large wares, a collection of ceramics by Yang Chunhua’.
‘Exquisite works by famous artists, specially selected by Yang Chunhua’.
‘Chinese ink paintings – Yang Chunhua’
‘Chinese artists – Yang Chunhua’
‘Yang Chunhua - decorated porcelain’
‘A collection of traditional Chinese paintings and oil paintings by Yang Chunhua’

Commentary

Yang Chunhua is rich in fresh insights and an easy going national level woodblock printmaker. Her uniquely feminine, delicate and soft touch has created elegant and traditional water-soluble colour printed and ink painting works which represent a flowery, feminine power. Her work offers a breath of fresh air compared to others. Yang concentrates on traditional relationships between people, the fine lines of blooming vegetation by using quick and simple representational lines to portray a gracious development of space, leaving behind a positive feeling of quality and stylishness.
(Qi Fengge)

巴黎火车站壁画（2）/木刻/26×39cm/1998
Paris Railway station mural (2)/Woodblock print/26×39cm/1998





巴黎火车站壁画

楊春華 1998



牡丹之一/套色木刻/38 × 54cm/1999
Peony no.1/Multi-colour woodblock print/38×54cm/1999
牡丹之二/套色木刻/40 × 55cm/1999
Peony no.2/Multi-colour woodblock print/40×55cm/1999



牡丹之三/套色木刻/40 × 55cm/1999
 Peony no.3/Multi-colour woodblock print/40×55cm/1999
 牡丹之四/套色木刻/40 × 55cm/1999
 Peony no.4/Multi-colour woodblock print/40×55cm/1999



清晖图/套色木刻/62 × 55cm/1999

Bright sunlight/Multi-colour woodblock print/62×55cm/1999



德国小镇/套色木刻/26 × 39cm/1998
Small town, Germany/Multi-colour woodblock print/26x39cm/1998

德国海德堡广场/套色木刻/26 × 37cm/1998
Hei del beig square/Multi-colour woodblock print/26x37cm/1998

春风致和/套色木刻/54 × 71cm/2002
The Spring wind brings harmony/Multi-colour woodblock
print/54x71cm/2002

1953年春天，我出生在南京。父亲杨涵是浙江温州人，我的祖籍就是温州。父亲1940年开始木刻版画创作，先后在新四军苏中军区，华中军区，第三野战军，华东军区及南京军区做美术工作，是个新四军老战士。1958年转业到上海人民美术出版社工作。我的母亲也是军人，曾在部队文工团。听她说，当年解放军离开胶东时，她只有十五岁，跟着队伍走了很远终于参军。解放后在南京军区认识父亲结婚。母亲也喜欢画画，曾作为部队调干生在中央美术学院、浙江美术学院、南京师范大学等短期学习过。后因生了我，又生了妹妹弟弟，只好休学了。现在家中还挂着一幅她当年在中央美院画的老农民肖像素描，是由吴作人先生指导的。

1958年我们全家从南京搬到上海，先是住在延安西路一所公寓里，后来住在小木桥路360弄10号35室，这是上海人民美术出版社的宿舍。

小时候看父亲刻木刻，充满了好奇。满桌子木刻刀，木板，油墨，滚筒，我总是问这问那。父亲告诉我，木刻刀全是他自己打铁做的，因为温州老家祖上曾有个铁铺，他会打铁，所以给我取小名铁英。我玩刀很有兴趣，常拿刀在父亲的木刻版上角落偷偷刻几下，父亲从不责备，还找来小块三合板，手把手教我如何握刀向前，有圆口刀，三棱刀，平口刀等不同的刀痕用法。他告诉我，做版画有两种方法。一是先画稿，反过来刻贝在版上，刻完后，印出来

是正的。二可以不画稿，以刀代笔，放胆直刻。印出来有崭新的视觉效果。那时候家里藏有许多画册，耳濡目染的，我就认识了木刻版画。知道了1931年鲁迅先生在上海举办现代木刻讲习班，开创了中国新兴木刻运动。父亲1939年参加革命，1940年入党，同年参加浙江省战时美术工作者协会战时木刻研究社第一届木刻函授班。1943年参加新四军。因经过沦陷区，多幅木刻作品不能随身携带，委托木刻好友陈沙兵代为保管。到全国解放，“物还原主”。闻陈沙兵1946年参加浙南游击纵队，一次夜行军跌入水沟，他不顾生命危险，双手高举着画夹，被同志们救起后，画无损坏。父亲说，我的十多幅早期作品是战友用生命保存下来的，其意义不在作品本身，而在珍贵友谊。他经常给我讲起那些艰苦的年代所创作的黑白木刻的故事，深深地都刻印在我的心里。1970年，我初中毕业，作为上海知青来到江苏生产建设兵团三师十七团接受再教育。我珍藏着父亲在1956年为我木刻的“铁英拿花”，1963年木刻的“雷锋”，和1966年木刻的“像学习雷锋那样学习王杰”等作品。在广阔天地练红心，我干过很多种农活，还在团部宣传队唱唱跳跳画画布景，一有空还拿出小本子画速写。晚上在油灯下练毛笔字。临摹人民画报里的工农兵形象。我从小喜欢画画，小学三年级始曾参加上海市少年宫的美术班，画过铅笔速写和毛笔国画，我的理想就是盼望着学习的机会。

1973年机会终于来了，我万分幸运地考入南京艺术学院美术系版画专业。当时被称之谓“工农兵学员”。谢海燕老师对我说，你父亲是版画家，子承父业，你就到版画专业吧。于是，我的生命状态里从此充满了版画情结。

那时的南艺校园被称作“黄瓜园”，一派田园山林风景，到处花草树木，腊梅桃花海棠荷花樱花玉兰花牡丹芍药菊花交替盛开。在一间阳光能洒满三张画桌的教室里，版画专业三位同学包括我，一脸清纯地望着黑板，聆听专业老师张树云先生讲授中国版画和中国水印木刻。张老师也是浙江温州人，著名的版画家。同时又是一位治学严谨、为人亲切、有着丰富教学经验的老师。我们三个学生就像他的孩子，时时跟着他。他给我们细细讲授了水印木刻的艺术特色，直到今日仍记忆犹新。

中国是雕版印刷术的发明国，也是世界上最早制作版画的古国。由于我国古代版画是用水墨和水性颜料制作，因而，我国古代版画史也可称为水印版画史。水印木刻是版画艺术中最具中国特色的一种。而江苏的水印木刻，讲究意境，讲究韵味，实而不枯，湿而不化，浓淡相宜，渐变有序，集刀味，木味，韵味，黑白虚实为一身。南京的历史上曾有“十竹斋”木版水印的经典。所以张老师反复教我们，现代的水印木刻，与传统水印版画最大区别是画稿，刻制，水印，都由画家独自完成。刻的过程是愉快的，



“在今天看来虽然有些幼稚可笑，却是质朴可爱的，因为那个年代人太单纯了。”

作画 英国访问
Making painting Take a visit to UK.

“now that I look back I can see myself as **immature and laughable**, but this also represented my **innocent and cute side**. I was too naive at that time.”

南美访问
Take a visit to South America



I was born in Nanjing in the Spring of 1953. My father came from Zhejiang and my ancestors are from Wenzhou. My father started making woodblock prints in 1940 and is considered a veteran amongst those who worked in the art field in the different military regions such as the New Fourth Army Administration, Central China Army Administration, the Third Field Army, the East China Military District and the Nanjing Military District. In 1958, he transferred to Shanghai People's Art Publishing House. My mother was also military personnel and also worked in the art team. According to her, when the liberation army left Jiao Dong, she was only 15 years old and, after following them for some time, she finally joined the People's Liberation Army. After Liberation, she met and married my father in Nanjing. Both my parents adored painting and had the opportunity to study at the China Central Academy of Fine Arts, the Zhejiang Academy of Fine Arts and the Nanjing University for Teachers for a short period of time when they were in the army.

It was after my birth and the birth of my younger brother and sister that they had to stop studying. I can still look at one of my mother's paintings from her days in the China Central Academy of Fine Arts, it was of an old farmer cultivating crops, which was guided by Wu Zuoren. In 1958, our whole family moved from Nanjing to Shanghai, living in a flat on Tinganxi Road at first; later living in accommodation provided by the Shanghai People's Arts Publishing House, located in Room 35, No.10, Alleyway 360 on Xiaomujiao Road.

When I was young, I watched my father when he was cutting woodblocks and was filled with curiosity. I often questioned what was on his table, a table that was often covered with wood shavings, wooden planks, oil-based ink and containers. My father told me the knife he used for cutting he had forged himself, a technique which

had been passed down from his Wenchou ancestors. He even named one of his works Tieying after me. I loved playing with the cutting knives and often secretly made cheeky marks on the edges of my father's wood blocks. My father never told me off, instead he guided me step by step on how to hold and use the knife; the difference of marks created when using U shaped gouges, V shaped gouges and the straight edged knives respectively. He told me there were two ways of working with woodblock prints. One of them requires pre-planning and then cutting the woodblock in mirror image of the required finished product. The second method needs without planning but allows one to simply cut free-handed using the knife as if one was drawing. The later method created a whole new range of effects. I was also heavily influenced by the size of the collection at home, where I gradually became familiar with woodblock printing. 1931 was also the year that Lu Xun organised a woodblock cutting class in Shanghai which started the woodblock printing movement in China. In 1939, my father joined the revolution and in 1940 became a party member; juggling taking part in the battle of Zhejiang province as well as being part of the first annual woodblock printing research workshop and corresponding lecture. In 1943 my father joined the New Fourth Army. Because of having to pass through Lun Xian District, he could not take along most of his art collection; hence it was left with his friend Chen Shabing for safekeeping, and was duly returned after China's Liberation. Chen Shabing joined the Zhenan Offensive Party in 1946: one time during a night mission, he fell into a drain, but he raised both his arms to support my father's prints which were undamaged. My father said my earliest dozen of pictures were probably the result of risking lives - a materialistic symbol of the price of friendship. He often told me stories of the hardships of producing monochrome prints during his time, which I still remember until this

day. In 1970, I graduated from lower secondary school and continued my education with the Jiangsu Production and Building Corps Third Division Seventeenth Platoon in Shanghai. I have always kept my father's dedicatory print Tieying close to me, including his work from 1963 entitled 'Lei Feng', as well as learning from Wang Jie's work of 1966 'Learn from Lei Feng'. Living in a spacious environment, I experienced many rural lifestyles, taking part in many activities such as dancing and singing, but when I had time I would draw on my pad and practise calligraphy under the dim oil lamp in the middle of the night. I have loved painting since I was a child and was once enrolled into the Shanghai Junior Art Class when I was in my third year in elementary school, hence I was always looking for challenges and chances to learn.

In 1973, my opportunity finally came and I was accepted into School of Fine Art of the Nanjing College of Fine Arts to study for a degree in arts and woodblock printing. My teacher Xie Haiyan once told me that my father is a woodblock printmaker and because a son should carry on their father's legacy, I should pursue the same dream. As a result, from that moment on the content of my life was filled only with woodblock printing.

At that time, the Nanjing College of Fine Arts had the nickname 'Cucumber garden' as it was surrounded by plantations and mountain scenery as well as many different species of beautiful blooming flowers. Three of the printmaking specialist students including myself would pay close attention to our teacher Zhang Shuyun and the blackboard in a large and brightly lit room discussing Chinese printmaking and Chinese woodblock printing with water-soluble colour. Zhang is also a famous woodblock printmaker from Zhejiang, a dedicated scholar and kind teacher with many years of teaching experience. We three students resembled his children following him everywhere. He gave us a

而印画的过程是难受的。要关好门窗不能透风，保持室内的湿度。当年喷水工具简陋，是找一个小瓶子，盖顶钻个洞插进铜制的小喷管。要用嘴喷湿一大张二层玉版宣，肺呼量奇大，眼珠子都要突出来了。在印的过程中还要不断地喷水，这是个头昏眼花，上气不接下气的过程，是为了保持住纸张的水分来创造意境的。现在我用的是浇花雾水喷壶，毫不费力。想想当年是怎么过来的。真是有一种精神力量啊。当时南艺的版画教学还缺少三版设备（铜版，石版，丝网版），于是，张老师就带着我们三人到浙江美术学院版画系专门向洪世清老师学习铜版石版，又到上海朵云轩，苏州桃花坞参观传统的水印作坊。我们还多次参加江苏的版画学习班，大家在一起创作反映火热的工农兵生活。很多有名的版画家都成为我的老师。1976 年我毕业了，当时的创作都是水印木刻，从画什么到怎么画的问题，在今天看来虽然有些幼稚可笑，却是质朴可爱的，因为那个年代人太单纯了。

1978 年，我考入中央美术学院版画系研究生班。这是我继续学习版画的一个重要时期。我和整个中国一样，打开了心窗，开阔了眼界。我的导师是李桦先生和古元先生。他们是中国新兴版画的推动者，是中国著名的老一辈版画教育家。童年时代，我在家翻画册就熟悉他们很多的作品。如李桦先生的《怒吼吧 中国》，古元先生的《减租会》等，有幸当了他们的学生。二位前辈对学生亲切慈爱，言传身教，更是终身难忘。导师不仅安排我们名山游历，古迹探访，看博物馆，了解历史，知道今天；而且更要求我们去感受自然，观察生活，收集素材，潜心创作。我的研究方向是水印木刻，我追求刀法单纯概括的语言。平时用惯方口，平口，圆口及三棱刀。刀刻的深，底铲的平（三合板铲一层便于水印）。我喜欢传统版画，常以线条造景造物，阳线为多。李桦先生就因材施教，要我深入学习传统版画、民间版画。到荣宝斋学习用拳刀，刻刻梨木板。一根阳线要用四刀刻成。拳刀用腕力，自由在刀尖上，同样的线，不同的刀，使出不同的走势刀度，就有了不同的造型表现。就这样，我着意体会了十几年。1994 年，李桦先生去世前，还把他用过的拳刀和 20 世纪 50 年代日本友人送给他的木刻刀送给了我，

成为永远的纪念。

学习版画是无比幸福的。想当年，研究生班的同学们年纪都比我大，学识比我强，都是我的良师益友。在一种浓浓的艺术氛围中，愉快的创作。赵晓沐是个学者型的淑女，慢性子，踩着点不急不忙，情感世界极为细腻丰富，作品大气而唯美。邹达清油印套色不厌其烦，一幅《送红军》套色木刻，工作台上一溜排大小滚筒十几个，最小的只有二公分。汪国风总是披着外衣执着地跟人谈艺术，像他的代表作《瑞雪》。许彦博满脑子科学，创作题材多为太空宇宙，对史前文明深信不疑。王维新做画做人人都恰到好处，他来自上海，只要和我一说上海话，其它同学就叫道“请说国语”。陈晋容喜欢水库大坝的题材，他的黑白木刻刻出了天上云彩的动感。李培戈钢笔写生结实有力，每次写生人体模特，他总画得满头是汗。白敬周的石版画层次感特强，他一直在学英语，终于在毕业时去了美国。文国璋做的套色石版画常以草原奔马构图，他最喜欢看电影，什么片子都看得津津有味。广军颇有学长风度，我曾问他“画画怎么才有形式感”，他说，只要画出来，就有形式感。他幽默诙谐，说笑话时你笑他不笑。他是性情中人，淡泊潇洒，天生的艺术家，随手画画刻刻都有格调。我最喜欢他的版画，也最喜欢听他谈天说地聊艺术，真是长了见识。

要说情系版画，周一清与我系得更紧了。1973 年南艺版画专业的同班同学，他是无锡人，同学三年，我看到他种种好处，兴趣广泛与我气息相投。那时候想到将来如能在一间小屋子里共同刻木刻，就会感到心跳加快。现在我们结婚已 20 多年了，这种愿望早已成为生活中的习惯，虽然后来我画中国画很有自信，无心插柳柳成荫。他亦回南艺取得油画硕士学位，经常外出油画写生。但是我们的案头画桌上仍放着木刻刀，因为我们还要经常做版画。大幅创作送展览，小小木刻藏书票自己留着。喷水印画不亦乐乎，版画创作仍然是同学道理，且两人又同在南艺美术学院教授版画专业课程。我们的生命状态就是工作状态，每当完成一幅创作或送走一届毕业生，我们都会感到心跳加快。为此，我这个版画情结至今仍然是实实在在地系着版画的。情系版画。



在家中
At home



与父亲在海边
In the seashore with my father

very detailed explanation of the special qualities of woodblock printing with water-soluble colour. I can still remember his teaching until today. Printing from incised wooden blocks originated in China and China was also the first country to produce woodblock prints. As most of the early prints were produced using water-soluble black ink and water-soluble colours, hence the history of traditional Woodblock printing is also known as the history of printing with water-soluble colour, and is considered the printing medium which represents China best.

The water-soluble ink prints from Jiangsu show a state of mind and an individual taste; they speak of truth without being too dry; they are wet in appearance but do not smudge, demonstrating a good mixture of thickness, gradation and feeling all combined in one.

Within the history of Nanjing there is the Ten Bamboo Studio, a classic of woodblock printing with water-soluble colour. Hence Zhang always taught us that the difference between modern prints made with water-soluble colour and traditional prints made with water-soluble colour lies within the individuality of the preparatory drawings used, the cutting of the blocks and water-soluble printing colour used.

The process of cutting is joyful but the process of printing is a daunting one. One must always close all the doors and windows to keep an airtight environment to stabilise the moisture level in the workshop. The facilities at the art school then were very basic and our water spraying implement was fashioned from a bottle with a hole drilled through the cap and a copper tube inserted to direct the flow of the spray. In order to spray water over a large area, one must use their mouth which tests one's lung power and capacity – sometimes my eyeballs felt like they were going to pop out. During the printing process, one cannot spray water as this signifies the laziness and unprofessional nature of the artist in not maintaining the damp conditions for the print. Nowadays, I simply use a watering can which sprays an even layer of misty water. Looking back at those days provides me the strength to carry on.

The Nanjing college in those days lacked any facilities for etching; lithographic printing and screen printing hence Zhang brought we three students to the Zhejiang Academy of Fine Arts to learn etching and lithography from Hong Shiqing; we also went to the Duo Yun

Workshop in Shanghai and to Tao Hua Wu in Suzhou to visit traditional water-soluble ink printmaking workshops.

We often took part in Jiangsu woodblock printing classes, together creating works which reflected the fiery lifestyle of the workers, peasants and soldiers. I was taught by many great masters of my time. I graduated in 1976, and at that time I was only making water-soluble ink printed woodblock prints and worrying about fundamental questions as to what I should draw and how to draw it – now that I look back I can see myself as immature and laughable, but this also represented my innocent and cute side. I was too naive at that time.

In 1978, I enrolled in the China Central Academy of Fine Arts Printmaking Department post-graduate research class. I consider it an important time frame for my development in printmaking. Like China itself at that period, I opened up my horizons to the world. My mentors were Li Hua and Gu Yuan both famous senior artists and fathers of the re-launched woodblock printing movement.

During my youth, I often came across their names in my education, with works such as China and Tax reduction meeting. Both my tutors were kind to the students, dedicated into their profession and my time as their student was unforgettable. The two teachers often organised trips to historical landmarks and museums to enable us to understand more of our own culture, especially in appreciating nature, observing lifestyles, collecting materials and encouraging creativity. My area of research was woodblock printmaking with water-soluble colour; hence I pursued the simplicity of the language of the knife, normally using angled, straight, U shaped and V shaped gouges using just the first layer of three-ply wood in which to make the cuts. I am passionate about traditional art and often used lines to create landscapes and horizons.

Li Hua advised me to pay more attention to my technique; to concentrate more on the strength and the exerting of pressure as well as viewing works from different perspectives. For ten years I lived under his guidance and in 1994, before Li Hua passed away, he handed me his knife collection which was a present to him from his Japanese peers, it is a lifelong gift and memory for me.

There is no other feeling that can replace the pleasure of learning printmaking. Thinking back, the students in the

research class were all older and had greater knowledge than I did, but they proved to be very beneficial friends. During my time at the Academy I was surrounded by a strongly studious atmosphere and was content in being the female student amongst the boys, taking things slowly but getting things right. Zou Daqing's unusual multi-colour woodblock print printed with oil-based ink entitled 'Sending the Red Army' uses techniques of small incised holes not wider than two centimeters. Wang Guofeng was always wearing his overcoat and discussing art with others, just like in his work 'Auspicious snow'. Xu Yanbo was the scientific genius, whose work was mostly on space, not having much faith in history and culture. Wang Weixin was very particular about proportions and since he came from Shanghai, the other student would have to suffer when we have a conversation in the regional dialect. Chen Purong liked monumental subjects like dams and his monochrome prints touched his viewers deeply. Chen Peixi's writing was solid and impressive and he would sweat furiously during work. Bai Jingzhou's lithographic prints showed an intense sense of depth and he was constantly improving his English, he is now currently studying in America. Wen Guozhang's set of colour lithographic print subjects often derived from the grasslands with motifs of galloping horses, Wen was also a fan of watching any sort of movie. Guang Jun was dignified: I once asked him how one creates a sense of shape, he answered 'as long as one draws it out, one obtains a sense of shape'. He is often serious and even while hearing a joke, he does not laugh. He is a natural born artist who cherishes emotional feelings and creates wonders out of nothing. I love his prints as well as his conversation regarding art and craft.

Speaking of emotionally themed prints, there is a definite connection between Zhou Yiqing and me. We studied together for three years in the School of Fine Art of the Nanjing College of Fine Arts from 1973 and I know the positive side of him, his sharing those same passions and interests as I do. My heart raced when we dreamt of living in a small house cutting blocks together. Now, we have been married for over twenty years, and these ambitions have become a daily habit, although I am now much more confident in my making of Chinese prints. My husband returned to the School of Fine Art of the Nanjing College of Fine Arts and obtained his Masters degree and is often away from home and is always oil painting. Even so, the woodblock cutting knives are always on our worktop, as we need to practice often, presenting large pieces to art exhibitions; but collecting smaller pieces for ourselves. As both my husband and I majored in printmaking in our college days, we still discuss and work in woodblock printmaking with water-soluble inks as if we were still students. Our lives revolve around a working relationship, hence every time we finish a work of art or graduate a new year of students, our hearts race. Until today, my passion remains with printmaking.

杨 锋 Yang Feng

杨锋 (1960—), 1960 年 9 月 16 日出生于浙江嵊县。

1984 年毕业于西安美术学院版画系。

现任西安美术学院版画系主任、教授、博士生导师、中国美术家协会会员、中国美协版画艺委会委员。

Yang Feng was born on September 16, 1960 in Sheng county, Zhejiang.

In 1984, Yang graduated from the Printmaking Department of the Xi'an Academy of Fine Arts.

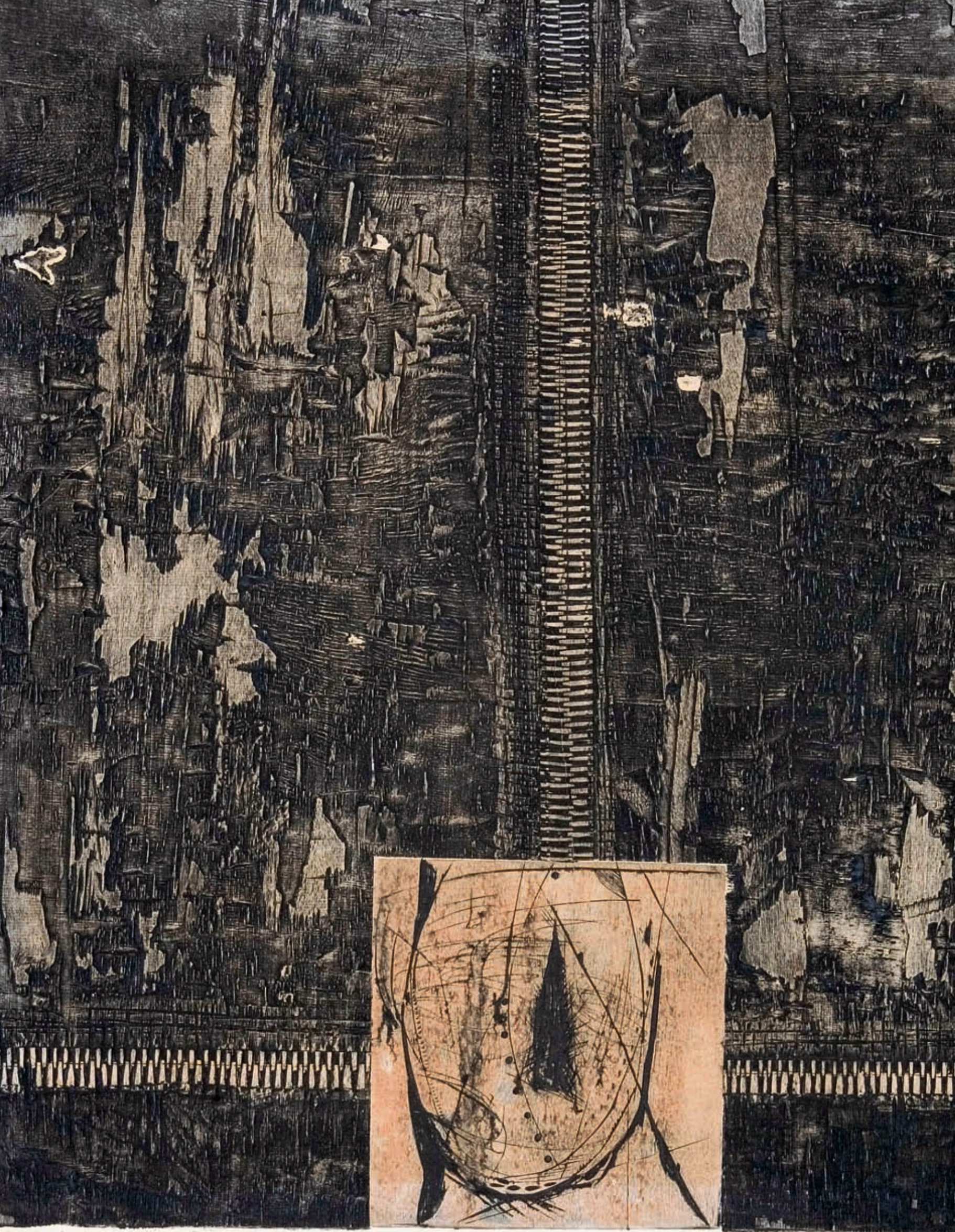
Yang Feng is currently the Head of the Printmaking Department at Xi'an Academy of Fine Arts, a professor, Doctoral Supervisor, a member of the Chinese Artists' Association and a member of the Printmaking Committee of the Chinese Artists' Association.

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杨 锋
Yang Feng





获奖记录

1989 年全国首届青年版画展一等奖
1990 年全国第十届版画展铜奖
1994 年全国第八届美展优秀作品奖
1999 年全国第九届美展铜奖（合作）
2000 年获“八九十年代优秀版画家鲁迅版画奖”
2002 年全国第六届三版展银奖
2004 年全国第十届美展优秀奖
2005 年全国体育美展铜奖（合作）

收藏记录

中国美术馆
上海美术馆
江苏美术馆
广东美术馆
深圳美术馆
青岛美术馆
关山月美术馆
浙江美术馆
英国欧洲木版基金会

出版记录

2002 年陕西人民美术出版社出版《综合材料版画技法》
2003 年华文出版社出版《杨锋作品集》
2005 年清华大学美术学院出版社出版《版画》

Awards

Awarded the First Prize at the Inaugural National Exhibition of Young Printmakers, 1989
Awarded the Bronze Medal at the 10th National Exhibition of Printmaking, 1990
Awarded the Prize for Outstanding Work at the 8th National Exhibition of Fine Art, 1994
Awarded the Bronze Medal at the 9th National Exhibition of Fine Art, 1999 (A cooperative work)
Awarded the Lu Xun Prize given to the most outstanding artists of the 1980s and 1990s, 2000
Awarded the Silver Medal at the 6th National Exhibition of Three Printmaking Techniques, 2002
Awarded the Prize for Outstanding Work at 10th National Exhibition of Fine Art, 2004
Awarded the Bronze Medal at the National Sports Education Exhibition of Fine Art, 2005(A cooperative work)

Collections

The China Gallery of Fine Art
The Shanghai Gallery of Fine Art
The Jiangsu Gallery of Fine Art
The Guangdong Gallery of Fine Art
The Shenzhen Gallery of Fine Art
The Qingdao Gallery of Fine Art
The Guan Shanyue Gallery of Fine Art
The Zhejiang Gallery of Fine Art
The Muban Foundation, UK

Publications

‘The techniques of multi-media relief printmaking’ published by the Shaanxi People’s Fine Art Press, 2002
‘A collection of works by Yang Feng’ published by the Chinese Cultural Press, 2003 ‘Printmaking’ published by the Qinghua University, Academy of Fine Arts Press, 2005

木版上的脸/套色混合技法木板，凹版/69 × 64cm/2000
A face on a wood block/Multi-colour, mixed media woodblock, intaglio printed/69×64cm/2000

艺术评介

杨锋是我国综合版画的代表画家之一，他对版画材料十分敏感，在他的作品中透出理性的面对材料和感性的运用表达方式的灵性。他用《木夹》、《洗衣板》、《拉链》、《旧毛巾》来诠释自己的生活观，通过看似无足轻重的“实物”属性裸露出自我精神的皈依，同时“物性”的生活痕迹依附在单纯材质的技术解读中，由版画“技术本体”的深入，走向广义的“本体”释放。杨锋作品正是试图通过这样一个理性的角度，寻求恢复原始的感受力，从而使他的作品呈现出特有的气质。杨锋版画精神所承接的是学院艺术中的实验性，众多材料表现都可能是第一次，借此产生新鲜感，在创作过程中又体现着综合性，在《墟》、《废坑》、《病愈思病》、等近期作品中凸现出社会批判色彩与学科前沿姿态，杨锋作品不仅给观者带来视觉上的愉悦，而且是观念上的思考。(齐凤阁)

Commentary

Yang Feng is the foremost representative among China's printmakers working in multi-media collaged block printmaking: he is very sensitive with the his basic materials and his work reveals his logical decisions in his choice of them and his emotional form of expression. His works titled 'Washing peg', 'Washing board', 'Zip', 'Old towel' completely represents his view on life in changing seemingly unimportant daily objects into his personal symbol of liveliness, as if the life force of the object has scarred the innocent material, waiting to be dissected by the viewer. The view which Yang Feng's works of art take provides a new dimension to logic, as if searching for the primitive feeling, sending out vibrations of dignity. Yang Feng's work extends the knowledge acquired during his studies in the art academy. Many of the raw materials he uses could be his first, in order to create a fresh new feeling, without neglecting the representation of his works like 'Derelict', 'Waste drainage', 'Feeling more ill' and other recent works. His works draw a substantial amount of attention from critics for their colours and scientific outlook, but they deliver an easy going feeling, leaving room for thought.(Qi Fengge)



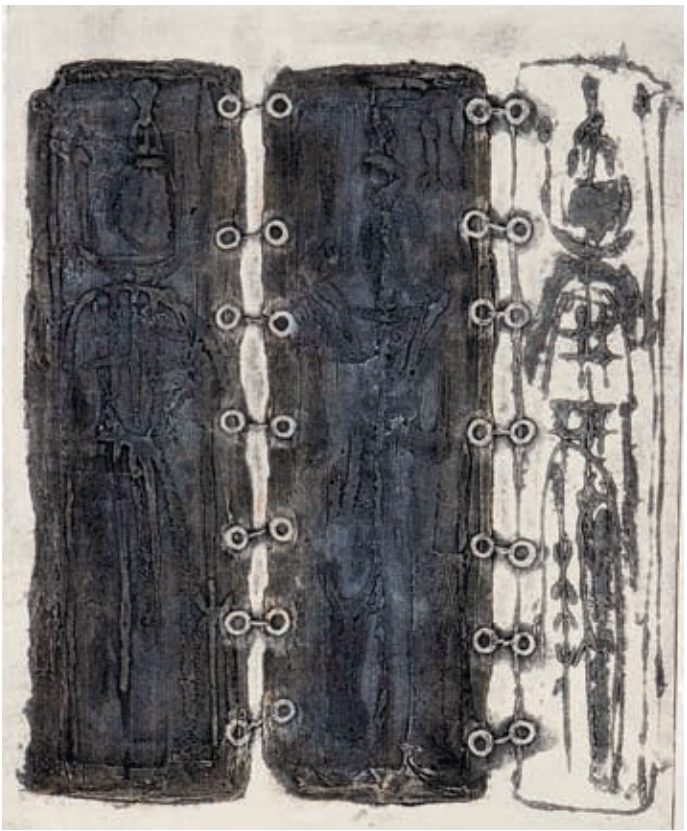
有链的木版/凹版/45 × 45cm/2003
Wood block with a chain/Intaglio print/45×45cm/2003

灰坑/综合版/45 × 45cm/2003
Pit/Mixed media print/45×45cm/2003

称砣/凹版/80 × 66cm/2005 ▶
Hanging scale weight/Intaglio print/80×66cm/2005







一个人的号码/凹版/72 × 60cm/2003

A person's number/Intaglio print/72×60cm/2003

武士/凹版/47 × 38cm/2006

Warrior/Intaglio print/47×38cm/2006

搓手的人/凹版/74 × 61cm/2003 ▶

A man rubbing his hands/Intaglio print/74×61cm/2003





游行的纪念/凹版/65 × 47cm/2006

The memory of marching /Intaglio print/65×47cm/2006



《禅机》插图之二/凹版/44 × 28cm/2009
 Zen wits (illustration no.2)/Intaglio print/44×28cm/2009
 触摸/凹版/74 × 61cm/2003
 Touch/Intaglio print/74×61cm/2003
 狗/凹版/51 × 50cm/2009
 Dog/Intaglio print/51×50cm/2009



艺术历程 CREATIVE EXPERIENCE

在贵州苗寨

In Guizhou

在美国费城街头

On the street of Philadelphia, USA



“我一直坚信一门技术发展、一种艺术趣味的变化，都建立在人的成长与发展的基础上。”

我有关版画的记忆是在艰难的求学和不断的工作变换中建立的。1976 年我高中毕业在一个离城不远的村子里插队，开始了一边劳动一边画画考学的生活。由于那个特殊的年月，我和我的同龄人一样实实在在地荒废了学业，加上生存环境的尴尬，考大学变得异常艰难，一考就是四年。也许是冥冥之中命运的安排，那年西安美术学院绘画专业只招版画，我便别无选择地落在了版画上。

20 世纪 80 年代，中国艺术界正处在复苏与怀疑主义盛行的年代，美术上更是激情跃进，但对版画而言却是一个认知的开始，解脱了控制学院十年之久的思想魔障，面对版画史也只能是遥远距离的臆测，及对“新兴木刻”琐碎往事的仰慕，而学院版画正在无意识地追随着“西化”的步伐。但对于学生的我，版画是什么？成了我四年大学中疑惑不解的问题。说实话，我从来没有学好过任何一个版种，可幸运的却是我携带着追问版画本原的偏执走向社会。

那时版画太寂寞了，尤其在一个边缘的地区。1984 年我被分配在地处秦岭深处的陕西省安康地区群众艺术馆，从事群众文化工作。记得偶然在一个小学看到儿童木刻就兴奋不已，是工作性质的必然还是太久的寂寞产生的冲动，似乎自己也道不明白，总

之我全身心地投入进去。儿童由于其心智成长的阶段性，造型由简约往繁复的方向发展，又由于身体在成长过程中把控工具能力的特殊性，儿童在从事木刻时表现出概括的造型、童真稚趣以及刀法的随意着实对当时的版画是一种提醒。同时，对工具的把控与心智成长的观察研究，那正是艺术教育的空白。为此，我花了很大的精力学习儿童心理学、教育学，并和几位志同道合的同事进行辅导实践，这期间我写出了《论儿童思维与艺术教育》、《儿童画认识论》等文章。这段经历对我日后从事学院版画教育，具有非常重要的意义。我一直坚信一门技术发展、一种艺术趣味的变化，都建立在人的成长与发展的基础上，而版画面对材料的态度决定了它是观念繁殖的技巧。

我虽看了不少国家的版画工作室，但对中国雕版术及“新兴木刻”一直情有独钟。1994 年我调入浙江省绍兴市群艺馆，命运再一次让我近距离地面对版画史。由于独喜老莲的《水浒传叶子》插图，我曾在绍兴城外找到了陈章侯之墓。我想，很少有版画家有机会来这里祭奠这位大师。老莲及刻工创造了让“刀痕”独立于线刻的作品，成就了他“高古”的处世态度。画家与刻工的分离是否能产生借着主体

My memories of woodblock printing were formed from years of hardship and working non-stop. In 1976, I graduated from higher secondary school and started working in a village near the city, living a life of only working and painting. Due to the circumstances at that time, my friends and I neglected our academic life as we could not afford to attend a four year college course, considering our living conditions were already difficult enough. Perhaps it was fate that I was eventually accepted by Xian Academy of Fine Arts to study woodblock printmaking.

In the 1980's, the Chinese art world was still in an ambiguous stage, leaving great room for growth. But in terms of woodblock printmaking I was only at the introductory stage and even when we were finally released from the academy after ten years of suffering we still found the ideas of woodblock printmaking some distance away.

More interest was being paid to the new styles of woodblock cutting; many other academies were busy pursuing the western pathway. However, as a student, I asked myself what is woodblock printing? This was a question that baffled me throughout my four years in college. To tell the truth, I was a jack of all trades, but I was lucky that I chose the path of developing my woodblock printing techniques.

Woodblock printing was boring in those days, particularly so in suburban areas.

In 1984 I was delegated to a museum of the people's arts deep in the area of the Qin mountains in Shaanxi near the Ankang area. I still remember that I got mildly excited when I saw the woodblock cutting of children from an elementary school - a sign of boredom perhaps, but I never understood this and was always committed. Children at the elementary school age are still growing and are a medium for a rich development of their sense of shapes, as well as expressing their interpretations of these shapes - this is difficult to explainable in arts education. Hence, I spent quite a lot of time researching child psychology, education and with the help of a few colleagues in the same field, I published 'A discussion on child thoughts and arts education', 'A discussion on children's art' and other papers. These experiences provided me with crucial knowledge for my future education. I only concentrated on one technique; one artistic flair and change, which is built upon human growth, woodblock printing is the perfect breeding medium for the individual development of techniques.

Although I have seen quite a few national level woodblock printing workshops, I have a separate interest in woodblock prints. In 1994 I was transferred to the Museum of the Masses Art at Shaoxing city in Zhejiang

as fate brought me closer to woodblock printing once again. As I admired old Lian's Leaves from the Water Margin, I once went to find the grave of Chen Zhanghou outside Shaoxing city. I thought, not many artists were able to visit the grace of such a great master. Lian created his own independent linear knife cuts, forming his high calibre in the field. I wondered if the difference between the speciality between an artist and a woodblock artisan cutter lies in whether one can produce a whole new understanding based upon past examples. With this question in mind, I went to Lake Baima to observe the spectacle of the sun setting on the mountain horizon where masters like Li Shutong, Feng Zikai and Xia Mianzun themselves cut, edited and printed their compilation entitled the 'Joyful stone collection'. This became the founding stone for the modern woodblock cutting movement. Even so, these works of art were easily forgotten in time. The Sanwei Shuwu is very close to my house and every time I journey past I think of how Lu Xun carved his early works on tables. One might argue that Lu Xun was sensible and mastered his ability by self-teaching, but I cannot stop thinking that the style and feelings within the knife cuts he left behind were already successfully developed by Lu Xun in his childhood? I greatly admire his passion for woodblock cutting.

During this period, I created the works 'A celebration

“ I only concentrated on one technique; one **artistic flair and change**, which is built upon **human growth**. ”

给同事画肖像
Making iconology for colleague





2004年在深圳美术馆个展
Personal works exhibition in Shenzhen Art Museum, 2004

意识的暂时缺位而开拓新领域？带着这些问题，我又在白马湖边感受了“夕阳山外山”的惆怅，在这里，李叔同、丰子恺、夏丏尊自刻编印木刻集《乐石集》，成为中国最早的“创作木刻”的实践成果。然而搁置于世俗纷扰的木刻，同样被艺术史所遗忘。“三味书屋”离我单位很近，每每路过总能想起鲁迅刻在书桌上的“早”字，关于“早”字鲁迅已有合理的自解，但我总在想，鲁迅与“刀”与“刻”的情感是不是在童年就酿就了？他对木刻的热情，让我深感人生是需要呐喊的。那一时期我创作了《作为武器的艺术新兴木刻祭》、《甘州寺院古典木刻的起源》、《为人生的艺术》、《咸亨酒店绍兴一家酒店的寓言》、《钱江观潮》等。我很难分清是因为创作题材驱使我去看很多版画史，还是原本就生活在对版画的解读中。但中国版画发展中鲜活的人生目标，版画创作过程中的果断决定无疑影响着我。

1997年，我调入了西安美术学院版画系，这个时期一批国外留学和社会上有成就的版画家先后进入学院，客观上形成了一个以学院为主体的版画群体。这时学院却正经历着由当代艺术语言转换所引起的对原有版画概念的撕裂，还有艺术市场对版画的冷漠迫使版画家思考，版画如何再次走出学院，如何在当代社会转型期的过程中，注入社会意义，构成了学院版画家研究的新课题。

2000年后，我选择综合材料版画的教学与创作，在

这个过程中使我逐渐认识到，以技术为支撑的画种背后，存在着无限的可能性。选择材料的过程渗透了自由表达的意义，人的因素由于“技术”的限定而激发，也看到版画的综合由于选择空间与手段的灵活性极易转换为当代表现语言。通过教学研究使我对于版画的未来充满期待。

近年来我出版了《综合材料版画技法》，写出了《再政治化、再技术化》、《版画学》、《以版画的名义自省》等著作与文章，这些书及文章基本能涵盖我对版画的思考。从儿童版画的热衷到“群众性”版画活动的参与，再到学院版画学科建设，我是当代美术教育的见证人与实践者，同我的同行版画家一样，正从艺术现象到本质注视着版画。



在西安美术学院“学院大讲堂”讲座开始之前
In Xi'an Art College before a presentation started

of the so called weapon arts new style of woodblock printmaking', 'A temple in Ganzhou', 'The origins of woodblock printmaking', 'Art for life', 'The premonition of Xianheng Hotel', 'Observing the rich tides of the river' and others. I could not tell whether it was due to the creative material or because I was already living in the world of woodblock printmaking, that I paid close attention to the works of others. However, it is certain that the rise of a fresh, new Chinese woodblock printmaking, ambitions together with some obstructions along the way have affected me.

In 1997 I was transferred to the Xi'an Academy of Fine Arts, where there was a mixture of foreign boarding students as well as artists, some of whom had already made a name for themselves in society, this identified the Academy as the perfect medium for an art community. The Academy at this time was experiencing changes in an era of divergent views on block printing and the cold response received from the art market which affected the thoughts of the then current artists. The main research at this time was focused on how to extend one's art outwards from the academy during this turbulent age and to incorporate it into society.

After 2000, I chose to create multi-media woodblock prints, which led me to realise that with an ample

technical experience, the possibilities were endless. The process of choosing materials to work with expresses one's freedom to show one's meanings and also to show one's limitations, the growth of spatial choices and the variable methods in representing the language of art. With the research and education I received I was filled with anticipation.

In more recent years I have published 'The techniques of multi-media relief printmaking', 'writing Politics - Technique', 'Studying woodblock printmaking', 'Self-prestigious woodblock printing' as well as editing work and other articles which clearly express my feelings for woodblock printmaking. From the passion of childhood woodblock prints to public woodblock printing activities and participation, or even the foundation of the academic-side of woodblock printing – I am considered the moderator of the teaching of the subject during this period. However, I am just like any other woodblock printmaker: expressing my views in my own creative way.

杨 越 Yang Yue

杨越 (1960—) 山东乳山市人。

1982 年毕业于山东师范大学美术学院，1985–1987 年在中央美术学院版画系进修，1998–1999 年在美国西北美术学院做访问学者。

中国美术家协会版画艺术委员会委员，青岛市美术家协会主席，青岛大学美术学院副院长、教授、硕士生导师。

Yang Yue was born in Rushan, Shandong in 1960.

Yang graduated from Shandong Normal University, School of Fine Art in 1982, between 1985 – 1987 he continued his studies in the Printmaking Department of the China Central Academy of Fine Art and during 1998-1999 at the North West Academy of Fine Art in the United States as a visiting student.

Yang is a member of the Printmaking Committee of the Chinese Artists' Association, Chairman of the Qingdao Artists' Association, Deputy-Dean of Qingdao University's School of Fine Art, a professor and a tutor to MA students.

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杨 越
Yang Yue

获奖记录

第十届全国版画展铜奖
第九届全国美术作品展铜奖
第七届全国“三版”展银奖
全国美术“金彩奖”美术作品展优秀奖
全国 80—90 年代版画作品展“鲁迅版画奖”
“北京 — 台北”当代版画展杰出奖
第二届西班牙国际版画展委员会奖

收藏记录

美国波特兰艺术博物馆
美国戈登版画艺术中心
美国西北美术学院
美国美洲银行
四川神州版画博物馆
安徽省文联
北美永新能源有限公司
上海美术馆
广州美术馆
浙江美术馆
山东省美术馆
深圳关山月美术馆
青岛市美术馆
黑龙江版画博物馆

出版记录

《野岭清流朱维明涉艺文录》由 IMPRESS 出版机构出版
《蹊山行旅朱维明素描速写选辑》由 IMPRESS 出版机构出版

Awards

Awarded the Bronze Medal at the 10th National Exhibition of Printmaking, 1989
Awarded the Bronze Medal at the 9th National Exhibition of Fine Art, 1999
Awarded the Silver Medal at the 7th National Exhibition of Three Printmaking Techniques, 2001
Awarded the Prize for Outstanding Work at the National Fine Art Golden Awards Exhibition of Fine Art
Awarded the Lu Xun Printmaking Prize at the National Exhibition of Printmaking from the decade 1980 to 1990
Awarded the Prize for Outstanding Work at the Beijing – Taipei Exhibition of Contemporary Printmaking
Awarded the Committee Prize at the 2nd Spanish International Exhibition of Printmaking

Collections

The Portland Museum of Art, USA
The Gordon Gilkey Centre for Printmaking Arts, USA
Northwest College of Art
Bank of America
Shenzhou Museum of Printmaking, Sichuan
Anhui Federation of Literature and Art Circles
Novel Energy (North America) Ltd.
Shanghai Gallery of Fine Art
Guangzhou Gallery of Fine Art
Zhejiang Art Museum
Shandong Provincial Gallery of Fine Art
The Guan Shanyue Gallery of Fine Art, Shenzhen
The Qingdao Gallery of Fine Art
The Heilongjiang Museum of Printmaking

Publications

‘Wild mountains, clear streams – an artistic record of Zhu Weiming’s experiences.’
Published by the Impress Organisation.
‘A selection of drawings and sketches of Zhu Weiming’s travels along mountain pathways’
Published by the Impress Organisation.



流逝的记忆/凹版/48 × 48cm/1990
Elapsed record/Intaglio print/48×48cm/1990
记忆的方式/凹版/45 × 35.5cm/1997 ►
Remembered ways/Intaglio print/45×35.5cm/1997





月光/凹版/40×53cm/1996

Moonlight/Intaglio print/40×53cm/1996

艺术评介

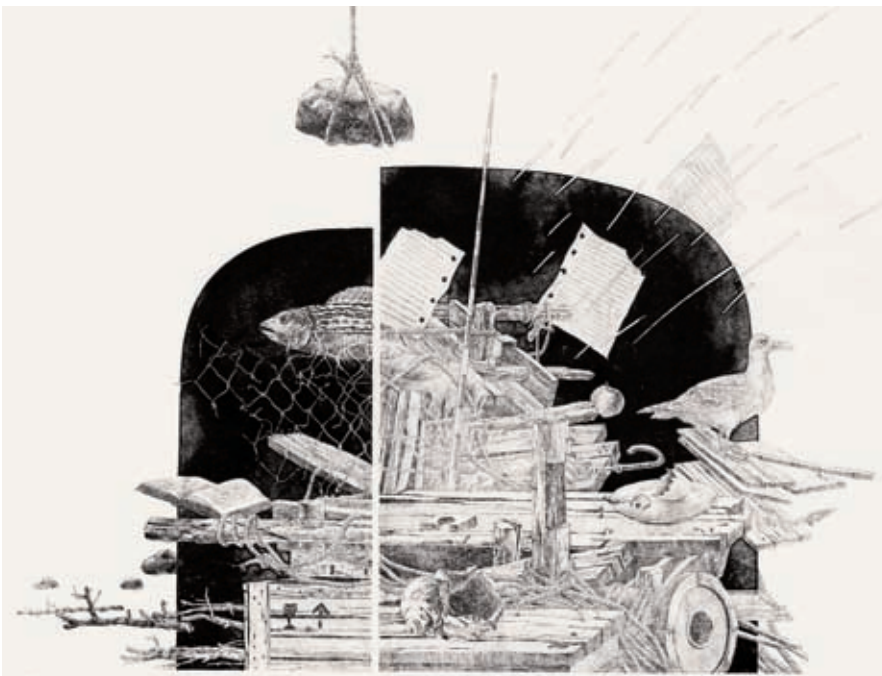
杨越版画表现的是观念中的现实，是一种超越现实的心理空间。《方式》、《记忆方式》、《静物》等铜版画，往往以具象手法出之，但所刻划物象或飘浮或空悬或杂陈、倒置，同时运用黑白色块的空间对比，或通过断裂与虚线连接以及一些标识、符号，造成一种异常的氛围，以此体现传统与现代的对峙与延续，西方与东方的碰撞与融合。他运用传统的铜版画技法，表现自己独特的记忆方式，其作品的视觉形态与众不同，颇具个性品质。近年他又以综合技法创作了《无题》系列版画，追求绘画性的手绘感，有的如水彩画般的淡雅，有的像油画一样凝重，但其艺术取向一以贯之，在语言图式中充溢着浓浓的现代气息。（齐凤阁）

Commentary

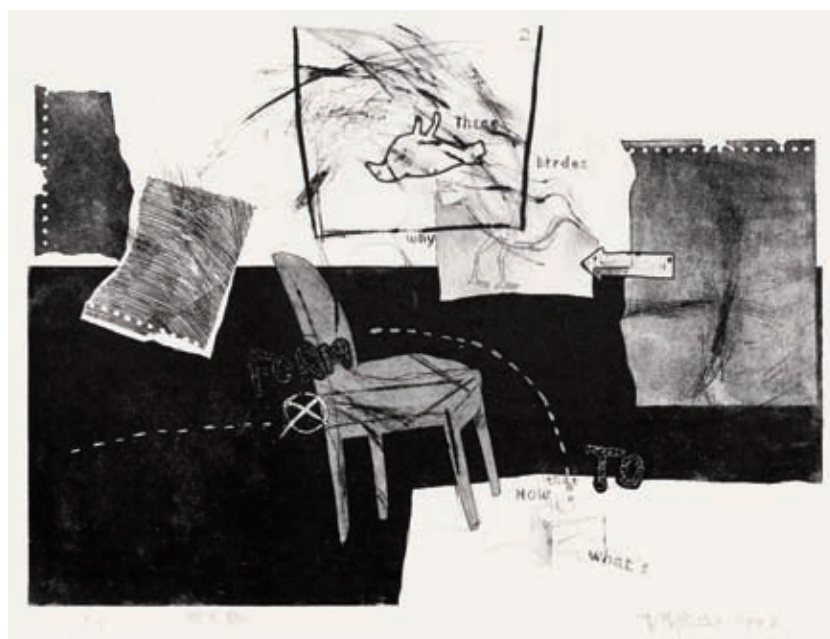
The prints that make up Yang Yue's work is the realisation of thoughts that extend beyond reality into an internal space. 'Style' and 'Ways of Remembrance', 'Silent Object' and other intaglio prints are approached from the point of view of the object – no matter if the subject is an object or a floating room, Yang expresses them by contrasting tones or by using fine broken lines to connect the marks, creating a unique atmosphere. Yang illustrates a traditional yet modern study of the clash between western and eastern cultures. He uses traditional techniques of intaglio printing to express his individualistic ways of remembering, creating special differences in every single work. In recent years, he also compiled and exhibited the 'Untitled' series, pursuing the movements of drawing; some resembling the elegance of the water colour, some resembling the thickness of oil paint, but overall they are all filled with a modernistic touch. (Qi Fengge)



大白马/凹版/39 × 54.5cm/1996
Great white horse/Intaglio print/39×54.5cm/1996



初春/凹版/38 × 54cm/1987
Early Spring/Intaglio print/38x54cm/1987
航海日志/凹版/40 × 53.5cm/1998
Logbook/Intaglio print/40x53.5cm/1998
回忆/凹版/40 × 54cm/1996
Recollection/Intaglio print/40x54cm/1996



三只鸟/凹版/40 × 53cm/1997
Three birds/Intaglio print/40×53cm/1997
静物/凹版/40 × 49.5cm/1996
Exquisite object/Intaglio print/40×49.5cm/1996
无题/凹版/40 × 55cm/1998
Untitled/Intaglio print/40×55cm/1998



艺术历程 CREATIVE EXPERIENCE

“除了教，更多的是学，向先生们学，更向同学们学。”

在巴黎蓬皮杜中心
In Pompidou Art Central
在北京画室工作
Working in Beijing Studio



自幼在父亲的指导下开始习画，是从临摹连环画和书籍插画开始的。

上中学后，拜山东著名画家秦胜洲、单应桂为师，接受正规的绘画基础训练。1978 年考入山东师范大学美术系，现在看来，那时就算进入专业的绘画行列了，学的多了、接触的和听到的广了，也充满了对知识的渴望。那时刚刚改革开放，各方面信息尚不畅达，图书馆是好去处，什么书都借着看。记得二本书对我影响甚大，一本是傅雷译的丹纳的《艺术哲学》，另一本叫《从文艺复兴到十九世纪资产阶级文学家艺术家有关人道主义人性纪言编选辑》，好像是供批判用的。有一次偶尔借到一本谈印象派绘画的小册子，如获至宝，才知道这世界竟有了得的画。

四年的学生生活转眼间结束了，毕业后到山东省美术馆工作，进创作部成了专业画家。接触版画也是个偶然的机会，1983 年，美术部办了个丝网版画学习班，请中央美术学院的广军和张桂林先生来指导。我当时画油画，不是学习班的学员，只是跟着做了二张，记得画面很简单，像是速写的复制，广先生好像表扬了几句，也萌生了对版画的兴趣。之后的1985 年有幸考入李桦先生倡导举办的中央美术学院版画进修班。班里十几位同学，像官厚生、郝平、刘建都是当时全国知名版画家了，那时谭权书先生

主持进修班。谭先生学风严谨、学生学起来也自然马虎不得。也正是那时，我从版画的门外一步闯到屋里来，学得如饥似渴。当时改革开放如火如荼，中央美术学院的学术气氛浓厚、艺术精英云集。各种信息涌进每个人的脑子的。现在想起还是那么激动人心。自己的主要艺术观念及风格都是这个时期形成的，跟先生们学的东西，至今还受益。进修结束，自己又多画了一年，主要做丝网和铜版创作，在先生们的指导下，除对版画的各种技法研习外，更希望找到与自己的创作相协调的版画语言，表达自我对生活、艺术的理解和思考。这时期的代表作品有《深秋》、《正午》等，作品多以表现渔村景物为主，画面形式以意象风格和符号化的物像为主。表现对海的主观化思考。总之，在美院两年多的时间里是我艺术历程中最重要的时刻。

后来和中央美术学院结缘，使自己的艺术创作进入一个新的时期，1995 年应邀到版画系代铜版课，一直延续到 2001 年，除了教，更多的是学，向先生们学，更向同学们学，自己的创作也成熟了许多，这时期的代表作品有《静物》、《记忆的方式》、《三只鸟》等。在此期间的 1998 年，应邀去美国做访问学者，一年下来，从兴奋到静思，画了些画，转了许多的博物馆和画廊，办了个展，开阔了眼界，有审视，有思考，也有自我价值的判断。感觉这世界很近，又时常觉得遥远。若即若离，一年转逝。

回国后挺充实，也常常的迷茫。什么是画，为什么画，怎么画也反复思考过，自然影响了自己的创作观念，自我认知和审视更多了。这时期的主要作品有《飘浮系列》、《无题系列》。画面更关注视觉形态及画面痕迹的处理，画面结构也趋于自觉和下意识，也更符合化。

近些年，除教学和铜版画的创作外，喜欢做些综合材料的研究与创作，希望找些新的艺术的落脚点。多种方法的运用的确影响着自己的艺术观点和观察生活的角度。也是一个痛苦和惊喜的反复。艺术是不断创作、变化的过程，也是自我完善、净化的过程，我有信心一步步往前走。

“Other than teaching, I learnt from other teachers or fellow student most of the time.”

From an early age I was taught to draw under the guidance of my father, starting from studying collections of books and paintings.

After I entered secondary school, I became the apprentice of the famous Shandong artists Qin Shengzhou and Dan Yinggui, receiving the foundations of art practice. In 1978 I successfully enrolled in the Department of Fine Art of Shandong Normal University, majoring in art, which now when I look back I believe marked the beginning of my specialising in art. My learning and being in close proximity to art expanded, satisfying my thirst for knowledge. At that time it was in the beginning of the Reform and Opening-up: information did not come easy; libraries were my focus point and I would borrow anything at all to read. Two books heavily influenced me, one was ‘Pursuing Art’ by Bo Leiyi, and the other was the ‘Selected Editions and Memoirs of Individuals from the Arts and Humanities, Individuals from the Growth of Arts until the 19th Century’. Sometimes I would be lucky to borrow books regarding printmaking and would treasure them, learning much from them.

Four years of student life passed very quickly. After graduation I worked for the Shandong Provincial Arts Museum, becoming a specialist in this field. Coming in contact with printmaking was by accident, in 1983 when

the Art Department organised screen printing classes and invited Guang Jun and Zhang Guilin from the China Central Academy of Fine Arts in Beijing to tutor us. At that time my interest was in oil painting and I was not a member of the class; consequently I only followed their directions and created two simple pieces of work. After being praised by Guang Jun for being talented, my interest sparked. In 1985, I was lucky to enrol in Li Hua’s woodblock printing class organised by the China Central Academy of Fine Arts. The class consisted of around a dozen students, which included Guan Housheng, Zheng Ping, Liu Jiandu, who were all already famous artists, where Tan Quanshu was also taking classes. He was a serious scholar and many of us were very cautious. Under these conditions, I felt as if I had walked through the door into the house of woodblock printing and my thirst for knowledge was quenched. During the Reform and Opening-up, freedom of expression was at an all time high, and the artistic atmosphere in the China Central Academy of Fine Arts was heavy, the Academy graduating artistic geniuses. Everyone was occupied by the free-flow of information – a sight which is still touching when I think back. It was during this period that one developed one’s individual styles and thoughts, I still feel the benefits of those years today. After my time at the Academy, I made prints for another year by myself, mostly screen prints and etchings. Other than researching printmaking under the guidance of my masters, I was hoping to find my own sense of rhythm in the language of art, expressing my feelings on life and art, my thoughts and understandings. Representative works from this period would be ‘Deep autumn’, ‘High noon’ and others, where most of the works depict scenes of fishing communities, concentrating on the shapes, approaches and thoughts to the ocean. It is important to note that

my two years in the Academy was a crucial period of time for me.

After officially being a part of the China Central Academy of Fine Arts, I entered a new era of creativity. I concentrated on intaglio printmaking from 1995 until 2001. Other than teaching, I learnt from other teachers or fellow student most of the time. Gradually I could see my creative work mature, represented by works such as ‘Silent object’, ‘Ways of remembrance’, ‘Three birds’ and others.

In 1998, I even went to America as a visiting scholar and in one year I went from being excited to being peaceful. I spent much time making work, wandering around many art galleries and exhibitions, organising shows, which in the end expanded my horizons and opened my eyes and I learnt to appreciate the value of art. I often felt the world to be so close yet so far away. Even so, one year passes quickly and after returning to China I felt fully equipped but constantly lost. What is art? Why art? These questions indirectly affected my style of representation, which I immediately reflected on myself. The crucial works from this period include ‘Floating Series’ and ‘Untitled Series’. The main attention was directed at sight and shape as well as managing the surface scars, not forgetting composition and matters of compatibility.

In recent years, other than teaching and working on intaglio prints, I like to research the combining of materials in a hope to find new breakthroughs. I believe that by approaching art in multi perspective fashion one can affect one’s artistic views and observances. This is both a tiresome but exciting change. Art is not only a continuous process; a changing process, but also a self-satisfying, straightforward process, where I can move forward step by step with confidence.

在美国波特兰拜访美国版画家
Visiting American Prints Artists in
Portland of USA

在美国西北太平洋美术学院工作
Working in American Northwestern
Pacific Art College

在美国西北太平洋美术学院举办个人
版画展
Helding personal Exhibition in
America Northwestern Pacific Art
College



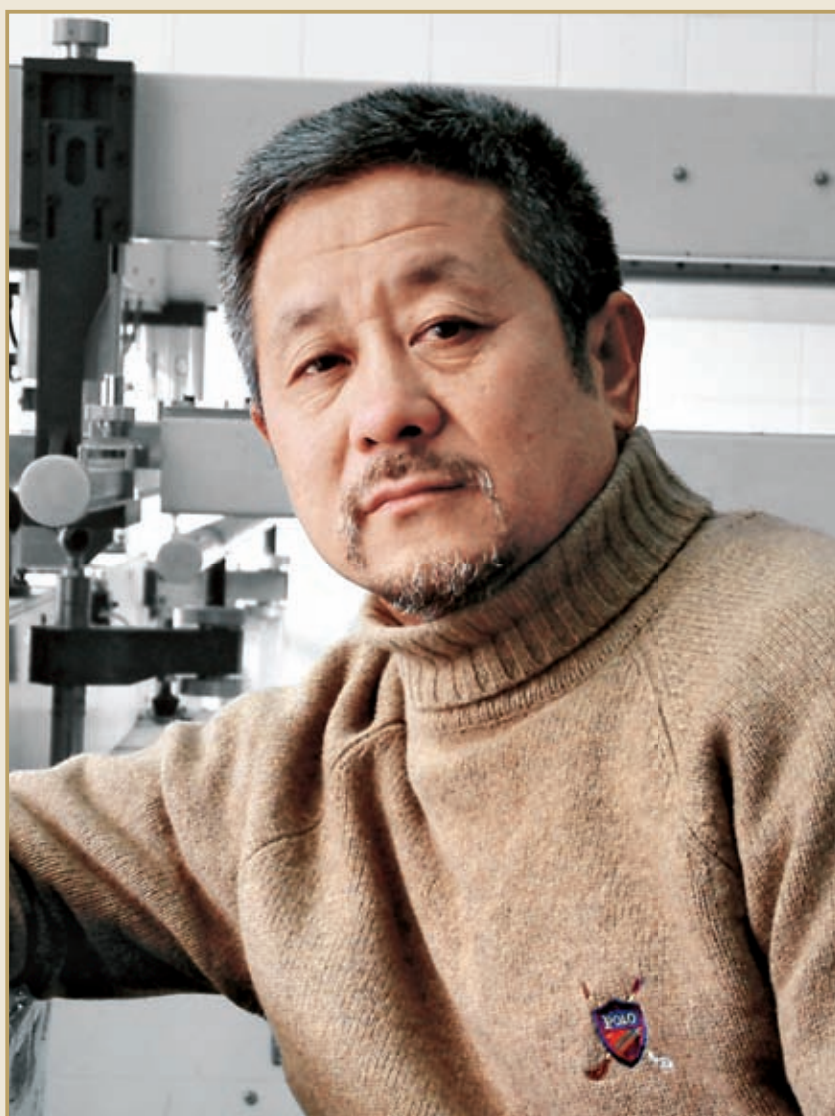
张桂林 Zhang Guilin

张桂林(1951—)1951 年生于北京。
1978 年毕业于中央美术学院,同年留校任教。
1980 年在中央美术学院建立第一个丝网版画工作室。
1990 年至 1991 年应西班牙马德里美术学院的邀请,作为访问学者在马德里美术学院学习并在欧洲考察。
现任中央美术学院版画系教授,第一工作室主任。中国美术家协会会员,中国版画家协会会员。

Zhang Guilin was born in Beijing in 1951.
In 1978 he graduated from the China Central Academy of Fine Arts, returning in the same year to the Academy to teach.
In 1980 Zhang established the first screen printing workshop in the China Central Academy of Fine Arts.
At the invitation of the Madrid Academy of Fine Arts, Zhang then studied as a visiting scholar, carrying out studies and research in Europe.
Zhang Guilin is currently a professor in the Printmaking Department of the China Central Academy of Fine Arts, Head of the No.1 Workshop, a member of both the Chinese Artists' Association and the Chinese Printmaker's Association.

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张桂林
Zhang Guilin



【本報訊】「全國人民代表大會」將於三月五日（星期三）下午二時，在人民大會堂舉行開幕典禮。屆時將有來自世界各地的代表參加，包括香港、澳門、台灣及海外僑胞。典禮由國家主席江澤民主持，並邀請多位重要領導人出席。開幕式將以莊嚴的氣氛展開，標誌著新一屆全國人民代表大會的正式開始。

全國人民代表大會開幕

【本報訊】全國人民代表大會於三月五日（星期三）下午二時，在人民大會堂舉行開幕典禮。江澤民主席在會後表示，新一屆全國人民代表大會的召開，是中國政治生活中的一件大事。他強調，全國人民代表大會是中國的最高權力機關，也是中國人民行使國家權力的重要形式。江澤民表示，新一屆全國人民代表大會將繼續秉承黨的領導，為國家的繁榮穩定和人民的幸福安康而努力奮鬥。

文化短波

【本報訊】香港電影界最近傳出不少消息。據悉，多位知名導演和演員將參與即將上映的新片。此外，一些文化活動也將在近期舉行，包括音樂會、展覽等。這些活動將為市民提供更多的文化選擇，豐富市民的文化生活。

時尚潮流

【本報訊】最近時尚界出現了一些新的潮流趨勢，包括一些新的服裝款式和配飾。這些潮流趨勢將對當前的時尚界產生一定的影響。



【本報訊】最近，一些關於香港回歸的報導引起了廣泛關注。報導指出，香港在回歸後將繼續保持其原有的社會制度和生活方式。這對於香港市民來說是一個好消息，因為這意味著他們可以繼續享受香港的自由和繁榮。此外，一些關於香港經濟發展的報導也顯示，香港在回歸後將繼續保持其作為國際金融中心的地位。

香港回歸

【本報訊】香港回歸祖國後，將繼續保持其原有的社會制度和生活方式。這對於香港市民來說是一個好消息，因為這意味著他們可以繼續享受香港的自由和繁榮。此外，一些關於香港經濟發展的報導也顯示，香港在回歸後將繼續保持其作為國際金融中心的地位。



获奖记录

1984 年建国 35 周年美展二等奖
1987 年首都版画双年展优秀奖
1989 年中央美术学院青年教师创作奖
1994 年第十四届全国版画展铜奖
1999 年鲁迅奖版画
1999 年第二十届全国优秀邮票奖

收藏记录

英国伦敦大英博物馆
德国路德维希博物馆
西班牙马德里自治大学
日本福岡博物馆
韩国创作版画家协会
中国美术馆
上海美术馆
炎黄博物馆
深圳美术馆
江苏美术馆
青岛美术馆
广东美术馆
湖北美术学院美术馆
四川神州版画博物馆
中国美协北京分会等
日本中川美术馆
美国波特兰博物馆
山西大学

出版记录

《丝网版画入门》
《丝网版画工作室》
《张桂林作品集》

Awards

Awarded the Second Prize at the exhibition of fine art held to celebrate the 35th anniversary of the founding of the People's Republic of China, 1984
Awarded the Prize for Outstanding Work at the Capital Biennale of Printmaking, 1987
Awarded the Prize for Creative Work at the China Central Academy of Fine Arts Exhibition of Work by Young Teachers and Students, 1989
Awarded the Bronze Medal at the 14th National Exhibition of Printmaking, 1994
Awarded the Lu Xun Printmaking Prize, 1999
Awarded the Prize for an Outstanding Stamp at the 20th National Exhibition, 1999

Collections

The British Museum, UK
The Ludwigsburg Museum, Germany
The Madrid Autonomous University, Spain
The Fukuoka Museum, Japan
The Creative Printmaker's Association, Korea
The China Gallery of Fine Art
The Shanghai Gallery of Fine Art
The Yan Huang Museum
The Shenzhen Gallery of Fine Art
The Jiangsu Gallery of Fine Art
The Qingdao Gallery of Fine Art
The Guangdong Gallery of Fine Art
The Hubei Academy of Fine Arts, Gallery of Fine Art
The Shenzhou Museum of Printmaking, Sichuan
The Chinese Artists' Association, Beijing Branch
The Nagawa Gallery of Fine Art, Japan
The Portland Museum, USA
The Shanxi University

Publications

'An Elementary Course in Screen Printing'
'The Screen Printing Workshop'
'A Collection of Works by Zhang Guilin'

艺术评介

张桂林是我国丝网版画的先行者之一，1979 年底，他便在中央美术学院参与了我国第一个丝网版画工作室的筹建工作。20 世纪 80 年代推出的一批丝网版画以中国古代建筑为主要题材，在历史的长河里寻找沉重而永恒的精神。在《钟王》、《神道》、《长城》、《角楼》等作品中，画家克服当时我国丝网版画工具材料落后的局限，以丝网版画独特的语言，表现他对北京这一凝聚着华夏灿烂文化的古老城市的独特感受。作品往往通过对古建筑的具体写实，与开启的窗子、飘浮的白云及对现代社会交通标识的超时空整合，表现一种超现实的现代主义意味。自 1989 年的《居庸关》、《紫禁城墙外小景》等作品开始，追求一种笔绘感与随意性，构图较原来活泼自由。而近几年创作的《生命》系列、《角色》系列与《鱼趣》系列等，则走出具象的历史空间，趋向写意与抽象表现，以更自由的手法与视觉形态揭示人类的生存本质、暗喻现代社会的某种意识与观念。（齐凤阁）

Commentary

Zhang Guilin is China's foremost screen printmaker, at the end of 1979 he participated in the establishment of the country's first screen printing workshop in the China Central Academy of Fine Arts. The 1980's saw the rise of a number of screen prints taking their theme from Chinese ancient structures in search of the deep and lasting energy within history's path. In his works entitled 'Master of Clocks', 'Holy Path', 'Great Wall', 'Corner Building' and others, he manages to conquer the drawbacks and limitations of the lack of materials; but able to express the unique language of screen printing as well as his unique feelings for the glamorous culture of ancient Chinese cities. By using the ancient structures as representative motifs, such as the combination of opened windows, floating white clouds and modern traffic, he depicts a modernistic view and flavour. Since his works 'Ju YongGuan Great Wall' and 'Limited view outside the walls of The Forbidden City' of 1989, Zhang has begun to pursue a sense of the fluid movements of the pen, creating lively and free works. His recent works including the 'Life series', the 'Role series' and the 'Fish Interest series' and others, ironically walk beyond historical space, depicting a fictional representation. Yang uses a liberated method to announce to his viewers the life force of humans but also hints at certain points of view and thoughts of the modern society. (Qi Fengge)





红海 - 1967年/丝网版画/39 × 69cm/2006
Red sea(1967)/Screen print/39 × 69cm/2006





◀ 门神之三/丝网版画/70 × 47.5cm/2000
Door guardian, no.3/Screen print/70 × 47.5cm/2000

红尊/丝网版画/44 × 67cm/2006
Red veteran/Screen print/44 × 67cm/2006

空间/丝网版画/46 × 67cm/2006
Space/Screen print/46 × 67cm/2006

红海 - 1966年8月18日/丝网版画/45.5 × 69cm/2006
Red sea (18 August 1966)/Screen print/45.5 × 69cm/2006



楚河/丝网版画/45 × 67cm/2006

Chu river/Screen print/45 × 67cm/2006

黑桃/丝网版画/45 × 67cm/2006

Black peach/Screen print/45 × 67cm/2006



逐/丝网版画/46 × 68cm/2005

Pursuit/Screen print/46 × 68cm/2005

广阔天地/丝网版画/45 × 67cm/2005

The vast universe/Screen print/45 × 67cm/2005



1990年在法国
In France, 1990

艺术历程 CREATIVE EXPERIENCE



2008年在澳大利亚西南维尔士参加中央美术学院版画系展览开幕式

Attending Opening Ceremony of 'Exhibition of Prints college of Central Academy of Fine Art' in Southwestern Wales in Australia, 2008

“这种实验性的‘出击’既得益于当时中国现代艺术的崛起，也助力于自由空间的扩张。”

我是1978年中央美术学院版画系毕业留校任教的，当时中国有凹、凸、平版，但没有孔版。我就开始研究丝网版画，那时资料、信息极有限，全靠自己摸索。当时的丝网制版材料都是有毒性的，没有点为艺术献身的精神还真干不了这事，但不管怎么说，中央美院第一个丝网版画工作室终于建立起来了，也可以说这是中国最早的丝网版画工作室。后来办研修班，全国各地艺术院校来美院进修研习丝网版画，渐渐的丝网版画在全国慢慢普及开来。后来我又找到了英国水性颜料印制，今天的丝网版画制版、印制的材料都是无害而环保的，且不论在技术上还是艺术上都已相当成熟，成为与木版、铜版、石版齐驱的第四大版种，填补了国内版画在版种方面的空白。

在丝网版画的创作道路上，我是一路摸索过来的。就像一个“问路者”，因为那是刚刚知道应该走的新路，我早期的丝网版画《河夜》、《江晨》还有木版套印的痕迹。但在画意境上追求一种悠远、祥和、宁静的美。这是一组探索性丝网版画创作，其中《江晨》被大英博物馆收藏了，《河夜》在新中国成立35周年美展中还获了奖。这种实验性的“出击”既得益于当时中国现代艺术的崛起，也助力于自由空间的扩张。

随着改革开放的不断深化，我开始了对中国传统历史、文化的反思，创作了一系列的以中国皇家建筑

为主体的丝网版画《古老的中国系列组画》。我所以选择皇家建筑物为题材，是因为我觉得建筑就是无字的纪念碑，它是任何人所回避不了的，历史、文化、经济在其中均有所反映。我是借建筑来叙述表达我对中国传统历史文化的理解感悟与反思。《神道》、《钟王》画面空旷，神秘如梦。《城门》、《宫墙》、《祭坛》、《午门》均采用对称的构图，以流动的云分割画面，那时的作品有超现实的特点，似写生又不是客观现实。《天井》、《天窗》中的蓝天，白云给人以无限的遐想。《居庸关》、《紫禁城墙外小景》都给人梦中的好似去过的地方，有一种说不出是什么滋味的感觉。《渡口》画面对称，阳光充足，但又有一辆自行车打破了画面的对称。《老屋》从门洞里飘出的低矮的云，夹带着云影，以及《江子门》夜里流动的云及地上跟随的云影，这一时期作品画面基本没有人，运动的只有静静漂过的云。我不厌其烦的置换着这些耳熟能详的建筑符号，文明的碎片，昔日帝国权力的象征物。从历史的深处走出的老建筑，不仅昭示着一种沉重历史感，更象征着一种精神的失落，如此沉重的话题在此时此刻被超越时空超越现实的空间分割轻易地空间化，甚至是空幻化了。经典建筑的图像不仅仅作为材料和意象，它更是一个引语，被用于一个非历史叙事性的目的，建筑本身的坚固特性仿佛已被抽取，营构的是一种

古老的文明与当代的社会现实的冲突场景，把我们引进了尘封而遥远的中心。这些作品是静谧的风景，非写实的构造风景一类，前者，极力营造抒情的气氛，色彩讲究，画面优美，但是手法上尚留有木板画的痕迹；后者，选用非关联性的古代建筑和应用摄影手段作“蒙太奇”似的理想的拼合，使丝网版画的独特得以展现。“门”与“窗”是为观看者打开的一条回窥历史的时间通道，而静静飘浮的“云”则是从洪荒岁月到现实之间的“引领者”与“见证者”。不断地对历史进行的追问，表现我在现实中对人生诸多问题的思索，其实，这也是当时“摸着石头过河”的社会人普遍存在的心理期盼。

20世纪90年代初，我应西班牙马德里美术学院邀请作为访问学者在马德里美术学院学习，并在欧洲考察，看了外面的艺术，并对东西方文化的差异有了更深的思考，回国后我创作了《墙》系列，可以说是《古老中国》的延续。古长城的残缺、支离与破碎，眩目的红色斗拱，站在对文明的反思和文化批判的立场来反观我们今天所处的现实。只是在形象上多了对比，一边是墙，一边是榫木结构的建筑；一边是光影造型，一边是线造型；一边是冷色调，一边是暖色调。画面上又加进些进行视觉阐释的精神符号，类似捆绑的铁丝似的线条，且不说它有一种骚动感，显明的功效可以打破画面僵滞，它也像

I am a graduate of and now a lecturer in the China Central Academy of Fine Arts. I graduated in 1978. At that time, China was familiar with intaglio, relief and planographic forms of printmaking, but not stencil prints. Consequently, I started to investigate stencil or screen printmaking. At that time, the resources and information on stencil printing were limited and I could only slowly discover them by myself. The basic materials for screen printing at that time were poisonous – one who does not dedicate one's heart and soul to art would not pursue such a dangerous hobby. Even so, the first screen printing workshop was established in the China Central Academy of Fine Arts and is considered to be the earliest in China. After that, the research classes brought many professionals from other art academies to investigate this subject, slowly bringing this subject to light. Later I discovered the use of water-soluble colours and related techniques from the United Kingdom; hence the production of silkscreen prints today does not harm or pollute the environment. These safer methods are considered to be mature, in terms of artistic or technical points of view and more importantly have become a crucial part of woodblock, intaglio and lithographic printmaking, as well as silkscreen printing, filling earlier gaps in the lack of variety in China.

My pathway in screen printing was a process of self-discovery. Like a stranger asking for directions, I realised new forward directions, thus my works such as 'Night stream' and 'Morning River' had scars and marks

used in woodblock cutting techniques. However, art requires the search for a far-sightedness, the making of comparisons and the beauty of calmness. Those works above are representative of my research at this particular period, where 'Morning River' was bought by the British Museum; 'Night Stream' won an award at the exhibition of fine art held in 1984 to celebrate the 35th anniversary of the founding of the People's Republic of China. These experimental efforts were beneficial to the growth of the Chinese art market, which also expanded and filled an empty gap.

As the Reform and Opening-up began to intensify, I gave much thought to Chinese traditional culture and history, producing a series of national structure-themed works entitled 'Groupings and series of ancient China'. The reason for the subject was because I believed these structures are a physical remnant or a memorial which does not deny or run away from history, culture economic-social backgrounds as well as self-reflection. I am but using the subject to express my understanding, feelings and thoughts towards Chinese traditional history and culture. Spirit path and The master of clocks are both wide in representation but mysterious like a dream. 'City Gate', 'Palace Walls', 'Ceremony platform' and 'Meridian gate' depict matching compositions, using flowing clouds to separate the work, projecting a sense of reality and the extraordinary. The blue skies and white clouds in 'Sky well' and 'Sky window' provide the viewers with unlimited imagination. As for 'Ju Yong

Guan Great Wall' and 'Limited view outside the walls of The Forbidden City', they emit a sense of familiarity, leaving viewers with an unknown aftertaste and feeling. 'Ferry Harbour' is represented with matching sides and ample amounts of sunlight; but this state of equilibrium is broken by the appearance of a bicycle. 'Old House' accentuates the flat-shaped clouds and their shadows as they appear from the caves; whereby 'River door' depicts the movement of the clouds and their shadows in the night.

The works of this period rarely show any human beings, where the only moving objects are quiet floating clouds. I felt no stress or problems in changing these familiar structural symbols; pieces of cultural history, in representation of the authority of the country. These structures which bear many years of deep historical background, project a deep emotional tone, signifying the feeling of depression – this feeling however is broken by the breakthrough of time and space, transforming it into something fictional. In fact, the actual strength of the structural build is metaphorically misused to imitate something unhistorical, showing conflict between ancient and modern society, allowing the viewers to participate in this issue. Earlier artists depicted works of tranquil scenery, concentrating on the atmosphere, beauty and an investigation of colour but still leave certain marks behind; artists now choose to combine the use of a non-relationship of ancient structures in the style of photography, presented in the unique handprint of

“These experimental efforts were beneficial to the growth of the Chinese art market, which also expanded and filled an empty gap.”

2008中央美术学院张桂林个展签售画册
Adding signature on sold art catalogues in Zhang GuiLin
Personal Works Exhibition in Central Academy of Fine Art,
2008





2008中央美术学院张桂林画展开幕式
Personal Works Exhibition in Central Academy of Fine Art, 2008

什么东西在空中留下了飞动的轨迹，有精灵在引逗、戏谑的味道，这种“无”中之“有”倒增添了超现实成分，使得到答案的企望不易实现，这也正是使图画变得有趣的原因。我从建筑图形抽取出一部分犹如“营造法式”般线结构的建筑画与之吻合，使观看的人体验、认知在合理与不合理之间摇荡，也即是在现实与理想之间摇荡，由此廓出一个历史时空。

20 世纪 90 年代中后期，我创作了《流着红色的烟囱》、《台阶上滚动着的纸球》、《灰色》、《胡同里飞着的纸鹤》、《白鹭鹭》、《胡同里的蓝色自行车》等一系列作品，这些作品都是我对老北京的胡同、四合院的留恋与回忆，因为当时老北京面临改建，老房子、四合院、老胡同都面临拆除的命运，那些自我出生就已见惯了的事物如今将要逝去，这在我的情感世界里引起了极大的震动。内心深处的烙印使我想用我的作品留住、记住它们。一个“拆”字所引起的忧虑、愤怒，作为这残酷的现实的印衬，幼稚的记忆借纸鹤、纸球在背景上涂抹了十分重要的一笔。用光影素描的方法，强调质感的丰富和结构的复杂，让人感受到犹如时光一样的失而不可再得。一袭行走着的古装，一片跳在即颓的老房遮沿上的“白鹭鹭”，都好似隐蔽中的幽灵对旧城作着最后的一次巡礼。

2000 年左右我创作了《潮》系列，有的时候，我们是无法拒绝潮流的。因为那时全民经商，网络兴起，人们的心态浮躁，我选择《潮》为题，是因为潮即有现代大潮的意思，同时又有浮躁、忙乱的感觉。画面有打太极拳的人、急奔的狗、网、星星、纷乱的网线等。

最近几年我创作的《生命》系列，《角色》系列《鱼趣》系列，如《红海》、《黑桃》、《广阔天地》、《红尊》、《琥

珀》、《觅》、《空间》、《绿石》、《青花》等一系列作品多以鱼为主角，这是我借明代洪应明的一句话“游鱼不知海，飞鸟不知空”而来的。鱼就是一个社会，一个世界，画面中大鱼吃小鱼，鱼再自投罗网，鱼在笑，鱼在奔跑……其实我是借鱼来表达对人的关注，揭示人类生存的本质；是借鱼的形象来表达对社会的关注，提出问题，认识生活，此系列是我对过去的回忆与对当下的记录并夹带有个人的经历。

我的早期作品画面以静为主，近期作品画面以动为主。早期作品是对大的历史，传统，文化的思考，近期作品更多的是对个体生命的关注。但不论怎样，这些作品都是我生命的一部分，是我生命的痕迹，是我记录的世界。在艺术上我是求变而极不安分的，在国内无任何前人经验的情况下，我选择了丝网，在版画以黑白为主的世界里，我选择了套色版画，并执著摸索一路走来。今天丝网版画在全国基本普及，丝网版画无主版套色的色彩对其他版种版画及其他画种的色彩也有所贡献。我的创作是我生命中的一个重要组成部分。我的作品不是幻想、空想，它是我对历史和生活的理解与诠释。虽然艺术作品不能解决问题，但我试图通过我的作品提出问题，通过艺术创作更好地认识生活，用我的作品来叙述表达极其普通平凡而简单的问题，甚至是最基本的生活现象，用它来揭示人类生存的本质思想。

我无法改变世界，但我能影响、记录世界。



2008年在澳大利亚和画家沈加尉在一起
With Artist Shen JiaWei in Australia, 2008



2007在北京798艺术区举办个展
Personal Exhibition in 798 Art District, 2007

screen printing. The door and windows are like a path to time travel and the gentle, floating clouds are like the judge that witnesses the time lapse. Our constant questioning of history has shown that we humans have a lot to ponder, but at that time even I was also slowly finding my way around.

In the early 1990s, I was invited to be a visiting student in the Madrid Academy of Fine Arts in Spain and had the opportunity to travel around Europe to see different artistic achievements, attaining a deeper understanding of eastern cultures. After I returned to China I made the 'Wall' series, which can be regarded as work continuing on from 'Ancient China'. This work entitles the viewer to see the dereliction of the Great Wall, standing between modern thoughts and criticisms of our culture in order to reflect upon the reality today. This work sees the addition of a comparative dimension: one side is a wall, the other is a wooden structure; one side is made of light and shadows, another is formed of lines; one side is made of cold colour tones, another is formed of warmer colour tones. The fine lines which seem to entrap and tease the viewers attention show that a simple artistic technique is much more meaningful than the actual surface of the print. Also, the technique resembles the trails being left behind in flight which is playful in nature, where such trivial details can add another interesting dimension and point of interest for the viewer. I successfully detach and combine together lines of a technical nature taken from the structures, giving the viewers an experience of the imbalance between fact and fiction, creating a vacuum in the historical time frame.

Towards the end of the 1990's, I made 'A chimney with overflowing red', 'Paper ball rolling on the edge', 'Grey',

'Paper plane flying in the alley', 'White Bird', 'Blue bicycle in the alleyway' and other series, where the visual ideas are taken from the streets and memories of Beijing before the reconstruction efforts by the government. The old houses and alleyways are all being demolished and I am deeply moved, hence I can only remember them by making their marks in my works. The simple instruction of tearing down these structures has conjured up angry and worried feelings and has prepared me with the important emotions for this piece. The use of light and dark to accentuate the richness of the complex composition, leaves the viewers with a nostalgic feeling as well. All the main protagonist of each piece is seemingly portrayed in a state of reminiscing or bidding their final farewell.

Around 2000 I created the Trend series, as I believe we cannot ignore the trends these days, as it affects business, relationships, communication and cause unsettled hearts. I chose 'Trend' as the title to show the current era of being busy, always in a rush, and a feeling of disorganisation. The print depicts people practicing tai chi, dogs scuttling in a hurry, nets, stars and cluttered wires and other images.

In more recent years I have created the Life series, the Role series, the Fish interest series, and other individual works like 'Red Sea', 'Black Peach', 'Broad Sky' and 'Land', 'Red Honour', 'Pouncing Tiger', 'Search', 'Space', 'Green Stone', 'Green Flower', all containing a central fish motif, an inspiration I took from a saying by Hong Yingming, 'A swimming fish knows not the ocean, a flying bird knows not the sky. Fish are like society; like the world.

The works depicts a bigger fish eating a smaller one, a fish falling into a net trap, a fish smiling, and a fish

swimming fast – actually, I am using the fish as a metaphor to represent the relationships between human beings, showing our basic instincts. These series carry my thoughts on memories and past records.

My earlier works are based on the notion of calmness; my recent works are based upon the idea of movement. The earlier works reflect history, tradition and cultural thoughts; the more recent works are more about my own experiences. Even so, these works are a part of my life, a scar in my life and it is the way I record my life. In the artistic world I get excited over changes; consequently I chose screen printing – a creative situation in which nobody had had any experience. In a world where only monochrome prints were recognised, I chose to make print in colour. It was by wandering that I found a way forward. Screen printing today is widely known and its techniques also contribute to the overall expansion of the other printmaking methods. My creativity has made up an important part of me. My work is not composed of imagination or empty thoughts, but my understanding of life and history. Although art works cannot solve problems, they can raise questions, questions of the simplest nature which remind us to be conscious of our lives and to reach for our inner thoughts.

I cannot change the world, but I can influence and record the world.

郑子江 Zheng Zijiang

郑子江 (1965–) 1965 年生于黑龙江省，籍贯河北省。

现为中国美术家协会会员，黑龙江省美术家协会理事，国家一级美术师，黑龙江省画院专业画家。从事版画创作 20 年，完成作品百余幅。作品多次参加国内外版画大展并获奖。

1999 年被中国版画家协会评为 80 年代优秀版画家，并授予“鲁迅版画奖”。

Zheng Zijiang was born in Heilongjiang in 1965, although his ancestral home is in Hebei. Zheng is currently a member of the Chinese Artists' Association, a Director of the Heilongjiang Provincial Artists' Association and a National First Grade Artist.

He is also a specialist – artist in the Hei Long Jiang Art Academy

Zheng has been active in the printmaking field for twenty years, having completed more than one hundred works.

His work has been represented frequently in major exhibitions within China and in foreign countries and Zheng has been recognised with several awards.

In 1999, Zheng was awarded the Lu Xun Printmaking Prize by the Chinese Printmaker's Association.

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郑子江
Zheng Zijiang



获奖记录

1990 年《清风》荣获全国首届青年版画大展创作奖
 1994 年《余韵》荣获第 12 届全国版画展览铜奖
 1996 年《花幻》荣获第 13 届全国版画展览铜奖
 1998 年《双丰》荣获日本札幌第 4 届国际现代版画双年展 SPONSORS, PRIZ 奖
 2000 年《天遂人意》荣获第 15 届全国版画展览铜奖
 2002 年《北大荒新标志》荣获第 12 届全国“群星奖”美术作品展优秀奖
 2004 年《沉吟深秋》荣获第 10 届全国美展铜奖
 2005 年《天地高远》荣获第 17 届全国版画展铜奖。

收藏记录

作品被英国木版基金会
 日本安日信托银行
 中国美术馆
 上海美术馆
 广东美术馆
 江苏省美术馆
 四川神州版画博物馆
 安徽省美术馆
 黑龙江省美术馆
 青岛美术馆
 贵阳美术馆
 哈尔滨艺术宫版画博物馆
 北大荒博物馆等多家艺术机构及私人收藏

出版记录

黑龙江版画家画库郑子江版画集

Awards

The work 'Light wind' was honoured with the award of the Prize for Creative Work at the Inaugural National Grand Exhibition of Young Printmakers, 1990
 The work 'Lingering charm' was awarded the Bronze Medal at the 12th National Exhibition of Printmaking, 1994
 The work 'Floral miasma' was awarded the Bronze Medal at the 13th National Exhibition of Printmaking, 1996
 The work 'Doubly plentiful' was awarded the Sponsor's Prize at the 4th International Biennale of Contemporary Printmaking, Satsuko, Japan. 1998
 The work 'Heaven fulfils man's desires' was awarded the Bronze Medal at the 15th National Exhibition of Printmaking, 2000
 The work 'Symbol of the new Great Northern Wilderness' was awarded the Prize for Outstanding Work at the 12th National 'Galaxy of Stars' Exhibition of Fine Art, 2002
 The work 'Deep cry in late Autumn' was awarded the Bronze Medal at the 10th National Exhibition of Fine Art, 2004
 The work 'Heaven is high and distant' was awarded the Bronze Medal at the 17th National Exhibition of Printmaking, 2005

Collections

The Muban Foundation, UK
 The Yasunichi Xintaku Bank, Japan
 The China Gallery of Fine Art
 The Shanghai Gallery of Fine Art
 The Guangdong Gallery of Fine Art
 The Jiangsu Provincial Gallery of Fine Art
 The Shenzhou Museum of Printmaking, Sichuan
 The Anhui Provincial Gallery of Fine Art
 The Heilongjiang Provincial Gallery of Fine Art
 The Qingdao Gallery of Fine Art
 The Guiyang Gallery of Fine Art
 The Harbin Arts Palace, Museum of Printmaking
 The Great Northern Wilderness Museum

Publications

A treasury of Heilongjiang printmakers – a collection of works by Zheng Zijiang

艺术评介

郑子江是第三代北大荒版画家中的佼佼者。他版画创作伊始，就十分关注表现手段的创新和艺术语言个性的探求，他的创作在继承北大荒版画传统的基础上，又不完全停留在地域本土范畴，创作题材转向传统文化，用现代的语言阐释对传统文化的理解，赋予传统文化以新的图式与新的视角。

郑子江的版画创作注重保持原创鲜活的感性认识，在不同的时期以不同的系列形式出现，在每个系列作品中又注意拉开彼此的距离，在自主意识的强化中，塑造独特的艺术风貌。(齐凤阁)

Commentary

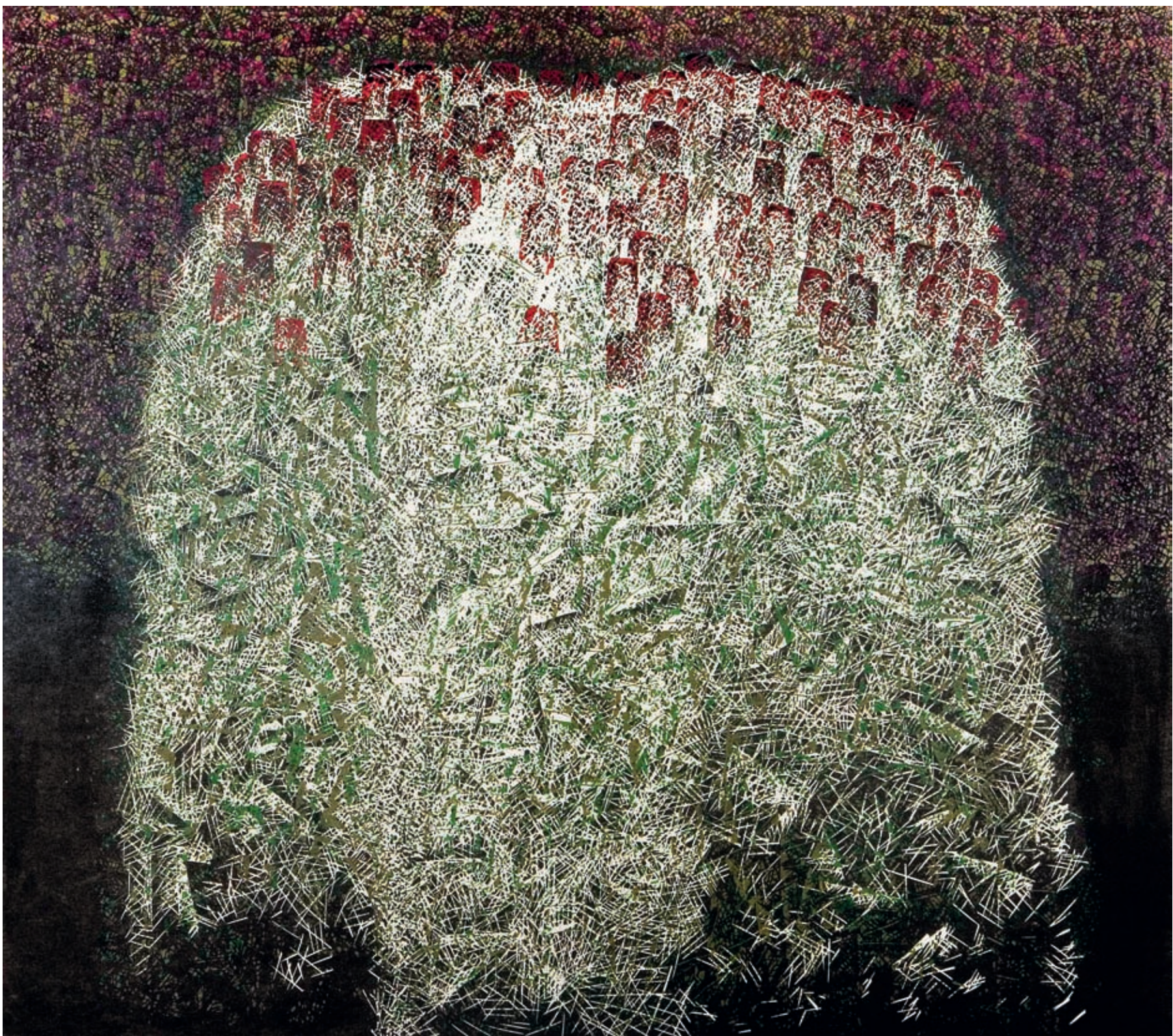
Zheng Zijiang is one of the outstanding artists from the third generation of printmakers from the Great Northern Wilderness. Since the start of his creative work, he has been extremely concerned about a renewal of representation as well as investigating the character and language of prints from the Great Northern Wilderness, building upon the traditional foundations of art. His works are not stagnant but only use themes from traditional culture, using a modern language to express his understanding of traditional culture, projecting a new view and looking at issues from a different angle.

Zheng Zijiang is anxious to retain a freshness of emotions in his work, displaying a different series of works in different eras: where each individual work is separated by distance. This is further strengthened by his strong mindset, creating a unique artistic impression. (Qi Fengge)



天随人意/套色木刻/65×80cm/1997

Heaven fulfils man's desires/Multi-colour woodblock print/65×80cm/1997



双丰/套色木刻/59 × 66cm/1996
Double harvest/Multi-colour woodblock print/59 × 66cm/1996





◀ 清风/套色木刻/66 × 59cm/1988
Light wind/Multi-colour woodblock print/66 × 59cm/1988

秋日抒怀/套色木刻/48 × 67cm/2003
Autumn days bring reminiscences/Multi-colour woodblock print/48 × 67cm/2003

秋的壮烈/套色木刻/60 × 80cm/2002
Autumnal heroism/Multi-colour woodblock print/60 × 80cm/2002

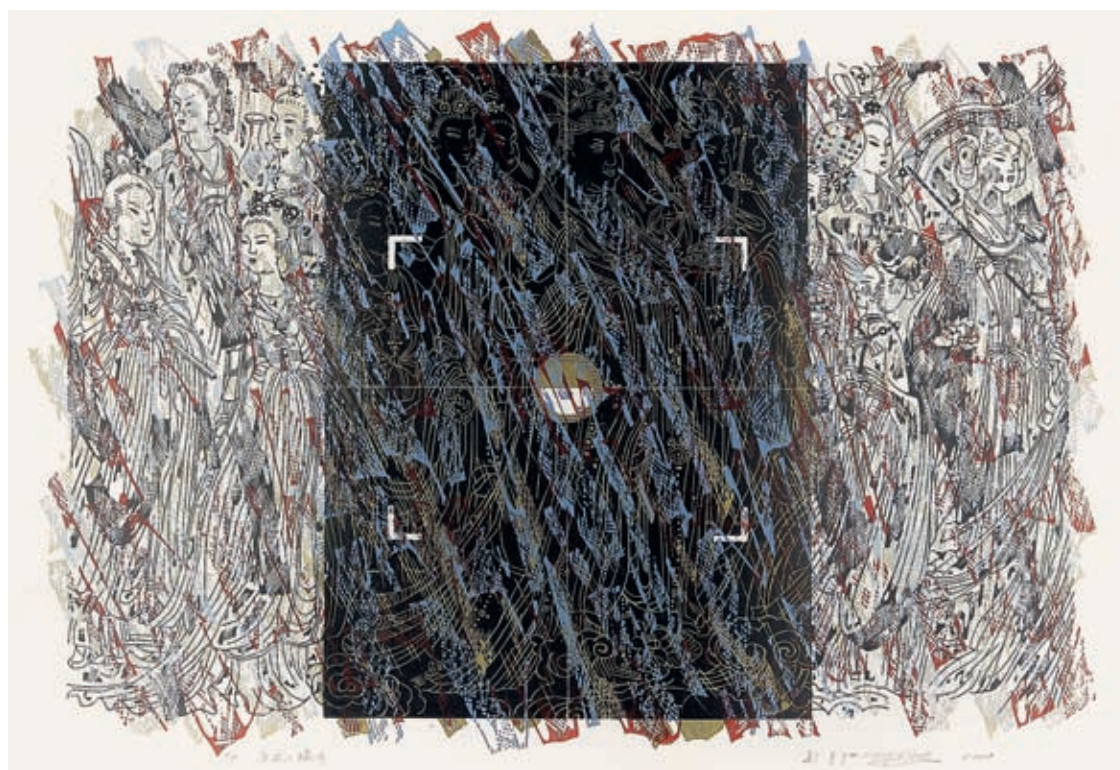


花幻/套色木刻/65 × 63cm/1990

Floral miasma/Multi-colour woodblock print/65 × 63cm/1990

余韵/套色木刻/54 × 65cm/1994

Lingering charm/Multi-colour woodblock print/54 × 65cm/1994



光阴/套色木刻/59 × 79cm/2000
Bright moon/Multi-colour woodblock print/59 × 79cm/2000

历史瞬间/套色木刻/52 × 76cm/2000
In a twinkling of history/Multi-colour woodblock prin/52 × 76cm/2000

艺术历程

CREATIVE EXPERIENCE



在版画工作室
In prints working studio

2006年在辽河美术馆
In LiaoHe Art Museum, 2006



“在此之后的春节中，我不仅带着年货回农场看望老人，也带着胶合板回家刻画。”

1986年，21岁的我在农场的生产队接到了黑龙江省农垦总局美术创作室的公函，参加由郝伯义先生举办的垦区版画创作学习班，垦区版画就是蜚声海内外的北大荒版画。诞生于20世纪50年代的北大荒版画，随着创作上的成熟，群体的壮大，逐渐形成北大荒版画创作流派，在中国现代美术史上占有重要的地位。

随着20世纪80年代的改革开放，西方现代艺术思潮涌入中国，形成东西方文化的碰撞、渗透与融合。当时的北大荒版画群体风格鲜明，但作者之间缺少个性。因此，挖掘自己，张扬自我，成为我们初涉版画学子的创作起点。

1988年我脱产到创作班学习版画创作，同时参与筹备北大荒版画诞生30周年的系列活动，在此期间，我精心创作了作品《清风》（荣获全国首届青年版画大展创作奖）。1989年经郝伯义等老画家们的推荐，《农垦工人》杂志社聘我为美术编辑，由于工作出色，1990年正式调入杂志社，从此改变了我一生的命运，其标志性的变化是使我的农业户口转为非农业户口。在杂志社工作期间，我一方面认真的完成编辑部的工作，另一方面将所有的时间投入版画创作，因为我有方便条件长时间的在创作室从事创作，并及时得到老师的指导，使我的作品无论从数量到质量都有了新的飞跃。

晁楣先生曾经在一文中写到：人生的成功必然具备三个条件：天资、机遇、勤奋。天资是上苍赋予的，不能由个人选择。机遇是可遇而不可求的，只有勤奋是靠自己掌握的。北大荒的版画作者们来源于基层，具有吃苦耐劳的勤奋精神。那时的版画创作班十几年来人流不断，即使是春节期间，也有很多作者为了争取更多的创作时间，放弃回家过节。我曾有幸在创作班度过两个春节，看到郝伯义先生春节不休息，到创作室拓印版画，辅导作者，这种精神深深的感染了我。在此之后的春节中，我不仅带着年货回农场看望老人，也带着胶合板回家刻画。整个春节在创作的乐趣中度过。我这个人生活比较呆板、单调，没有什么嗜好，即不想从政，又不愿经商。自认为天资不是很高，但命运给予了我机遇，没有学历资本的我将创作视为生命，我愿将一生的精力与时光奉献给版画。

1992年至1998年之间，我创作了以向日葵为主题的一系列作品，采用中国传统的写意手法，并吸取西方现代构成意识，逐渐有了自己的形式语言，10幅作品组成了《向日葵》系列，作品《余韵》、《花幻》在全国版画展览中受到评委好评并获奖。1998年之后，我调入农垦总局美术创作室（现为北大荒版画院）从事专业版画创作。我的版画创作转向以北方高秆植物为主体的高粱、玉米组成的禾垛为表现对象，作品采用意象化的处理，突破传统的三维



拓印版画
Rubbing prints

“I often returned home to visit family and friends during the festive seasons, but I also took my art materials for practice.”

In 1986, I was a twenty-one year old working in a production brigade on a farm when I received a notice from Heilongjiang headquarters regarding my application to the Art Workshop. I successfully enrolled in the reclamation area woodblock printing class hosted by Hao Boyi and known far and wide. Great Northern Wilderness printmaking started during the 1950s and went through a process of maturing and gathering popularity, becoming a predominant trend and occupying an important place in the history of contemporary Chinese art.

Following the reforms of the 1980s, western culture has gradually penetrated into China and has caused friction with Chinese lifestyles. Although the students of Hao Boyi's class were all outstanding, none of them exerted unique characteristics. Hence finding my true self and expanding my horizons were a starting point for my creative work.

In 1988, I detached myself from the work to pursue my studies and create woodblock prints in the class, I also took part in a series of activities in respect of the 30th anniversary celebrations of the birth of Great Northern Wilderness printmaking. In this period I created the work entitled 'Light wind' which was honoured with the award of the Prize for Creative Work at the Inaugural National Grand Exhibition of Young Printmakers, 1990.

With the encouragement of Hao Boyi and other senior artists, the magazine 'Farm Worker' hired me as their art editor in 1989. Due to my excellent performance, I was then transferred to work for the magazine's publisher in 1990 which changed my pattern of life from being a farm worker to a more creative profession. During my time as a magazine publisher, I completed my duties to my best efforts in the office, but spent the rest of my free time creating woodblock prints. This was possible that my employers allowed me long hours in the Art Workshop and with the guidance of my art advisors, my work accumulated and began to take flight.

Chao Mei once wrote in an article: success requires three steps: gift, chance and hard work. Fate is judged by a higher power and is uncontrollable by mankind. Chance is an opportunity and one can only hope for it. The only remaining factor which we are able to seize is hard work. The individual artists of the Great Northern Wilderness come from different backgrounds and are willing to work hard towards their dreams. The flow of students joining the woodblock printing class did not cease for over ten years, even during the festive seasons: many took this opportunity to spend more time with their creative work rather than return home for celebrations. I was lucky to have spent two festive seasons in the class and witnessed the undying spirit and commitment of Hao Boyi, guiding his students in the Workshop: dedication for which I respect him very much as well for the effect it had on me. In later years, I often returned home to visit family and friends during the festive seasons, but I also took my art materials for practice. My entire festive season was filled with creativity and happiness. I have a rather simple and straightforward personality; hence I do not have many hobbies and am not very clever in either politics or business. I regard myself as lacking fate, however chance has given me the opportunity to pursue the path of art even though I lacked basic knowledge, consequently I believe I should pledge my heart and soul to art.

Between 1992 and 1998, I created a series of work using the sunflower as my main theme, applying the Chinese traditional expressive style of drawing, taking ideas from western thinking in creating my own stylistic language. The series entitled 'Sunflower' is made up of ten works, two of them entitled 'Lingering charm' and 'Floral miasma' won awards and received good comments in the 12th and 13th National Exhibitions of Printmaking in 1994 and 1996.

After 1998, I was transferred by headquarters to the Art Workshop, now known as the 'Great Northern Wilderness Academy of Printmaking, as a specialist printmaker. The themes of my work began to shift towards using tall, northern plants such as malt and maize. This change of content broke the mould of Chinese traditions as well as notions of time and space. I managed to separate and rearrange the subjects to pursue a strong monochromatic contrast in the hope of achieving a deep, rich, heavy



1986年在北大荒版画创作班

In the Woodprint Class in Northern Wilder, 1986

空间，打破时空局限，甚至将物象分割重组，追求高反差的黑白对比及强烈的色彩对比，作品追求深沉、丰富、厚重、大气、具有较强的视觉冲击力，画面不再是传统的风景，也不是真实的还原植物的外貌特征，而是以丰收的禾垛为媒介，去感受秋天，表现人们对丰收的祈祷，对生态的关注以及对秋日的怀念与崇敬……代表作品有《双丰》、《沉吟深秋》、《天遂人意》、《天地高远》等。

北大荒老中青三代画家，多年来的创作主题基本上是围绕着北大荒的人文地貌、工作与生活进行创作，强调艺术来源于生活，作品是以浓郁的北疆地域性特色为主体的创作模式。我的“传统文化结合于现代意识”的一组作品，从表现主题与形式语言上脱离了原北大荒以地域为特点的创作框架，作品取材于古文字、碑帖、器皿、仕女、山水等一系列具有东方传统文化为特征的图像以其为媒介进行创作，通过对传统文化的再挖掘，采用新的表现形式，以独特的视角，将传统文化与 20 世纪现代艺术相结合，赋予传统文化以新的形式和内涵。使创作由黑土文化向更广阔的地域及空间转变并延伸。代表作品有《历史瞬间》、《从象形到文字》、《感受经典》等。

迈入 21 世纪，北大荒第三代画家的创作逐步走向成熟，他们的创作风格逐渐从群体的共性中挣脱出

来，形成自己的艺术个性，其作品的主观性、意象性、装饰性、哲理性及当代性，在图式与观念上与早期的北大荒版画呈现对比，“新时期”的北大荒版画是北大荒版画半个世纪的传承、演变及发展。有学者认为，北大荒版画不是学院课堂上传授的版画，它是自然的、生活的、社会的，它朴实中的厚重；舒展中的大气；鲜活中的情感，成为当代版画中的“原生态”，它特有的精神气质将成为艺术作品中魅力之永恒。



制作版画
Creating Prints

and bold breakthrough. The image does not project traditional scenery nor does it picture realistic organic material, but it carries the concept of harvest and hidden feelings for the autumn. It also signifies the people's prayers for the harvest season as well as a respect for and in remembrance of the autumn season. These pieces include 'Double harvest', 'Deep greetings of Autumn', 'Heaven fulfils men's desires', 'Heaven is high and earth distant'.

The most popular subject in Great Northern Wilderness printmaking for over three generations has been the people and the surrounding environment. Emphasis is placed on the work and daily lifestyle of the people as well as on the foundations of art and creativity, whereby the works are representative of the character and models of the northern landscapes. My collection of works with a bias towards traditional culture bear modern thoughts and clearly depict an escapism from the initial subject theme, taking ideas from ancient calligraphy, stone-cut writings, ancient utensils, women and landscapes. These elements signify the uniqueness and creativity of traditional eastern culture. Through the study of traditional culture and research into new discoveries and perspectives, the combination of traditional culture

and twentieth century art has brought in a new era with artists expanding courageously into dark and unknown areas of art. Works representative of this period are 'In a twinkling of history', 'From pictographs to words' and 'Classic feelings'.

As we enter the twenty-first century, the third generation of artists from the Great Northern Wilderness are showing great improvement and maturity in their work, displaying a combined effort but also showing individual artistic practice, separated into categories such as generalisation, abstract, decorative, philosophical and contemporary styles. In comparison to earlier works, printmaking in the Great Northern Wilderness is the current leader of modern change and development in art from the Great Northern Wilderness.

Some scholars regard the printmaking of the Great Northern Wilderness is not the printmaking traditionally found in academies, but something natural, lively which is in parallel motion with society. It represents the sincerity of being honest; an unfolding of the spirit; a feeling of liveliness, becoming the living attitude of printmaking. It contains the energy to become an everlasting artistic creation.

朱维明 Zhu Weiming

朱维明(1940 –) 1940 年生于浙江温州，原籍宁波。

1959 年至 1964 年浙江美术学院版画系学习，1978 年至 1980 年浙江美术学院版画研究生班学习。

1964 年至 1978 年曾在云南省美协及云南省文化厅任美术创作员。

1980 年起在中国美术学院任教，中国美协、中国版协会员，中国美术学院教授。

Zhu Weiming was born in Wenzhou, Zhejiang in 1940, his family originally coming from Ning Bo.

Between 1959 and 1964 he studied in the Printmaking Department of the Zhejiang Academy of Fine Art and from 1978 to 1980 in the Printmaking Research Student Class of the same Academy.

Between 1964 and 1978, Zhu acted as the creative worker in both the Yunnan Provincial Artists' Association and the Yunnan Provincial Cultural Bureau.

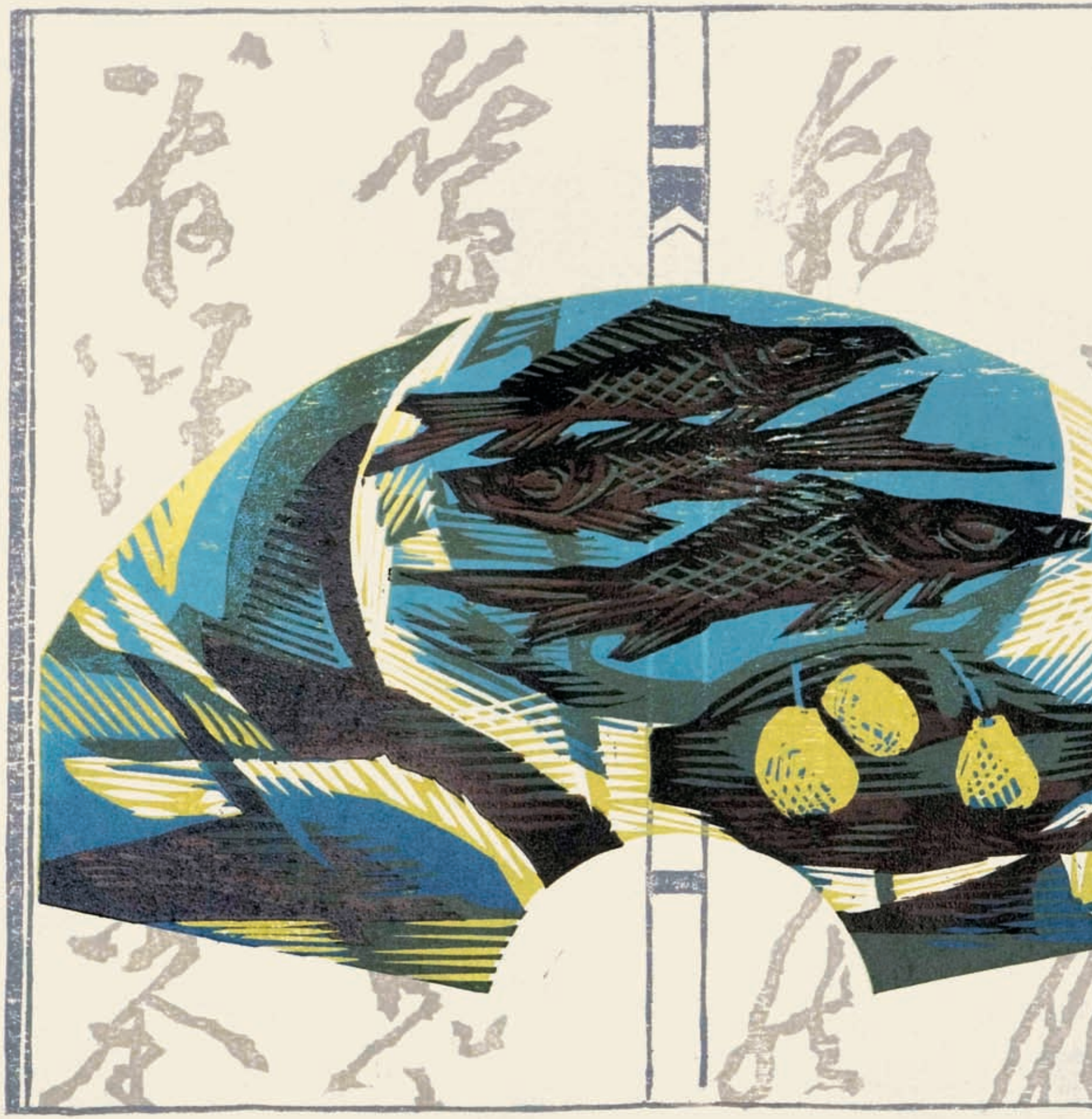
In 1980 he began to teach at the China National Academy of Fine Arts where he now a retired professor. Zhu is a member of the Chinese Artists' Association and of the Chinese Printmaker's Association.

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朱维明
Zhu Weiming





获奖记录

1986 年《导师与纪程》获第九届全国版画展优秀创作奖
1996 年《茅盾与故里》获第十三届全国版画展铜奖
1996 年获鲁迅版画奖
1999 年《黄河大合唱》获第九届全国美展银奖
2002 年《先行者苦行者林风眠先生》获第十六届全国版画展铜奖

收藏记录

作品被大英博物馆
巴黎国立图书馆
美国波特兰博物馆
法国艺术对话协会
欧亚文化协会
日本千代田俱乐部及国内的美术馆
博物馆和私人机构等收藏

出版记录

《野岭清流朱维明涉艺文录》由 IMPRESS 出版机构出版
《蹊山行旅朱维明素描速写选辑》由 IMPRESS 出版机构出版

Awards

The work 'Tutor and rules' was awarded the Prize for Creativity at the 9th National Exhibition of Printmaking, 1986
The work 'Mao Dun and home town' was awarded the Bronze Medal at the 13th National Exhibition of Printmaking, 1996
Awarded the Lu Xun Printmaking Prize, 1996
The work 'The Yellow River cantata' was awarded the Silver Medal at the 9th National Exhibition of Fine Art, 1999
The work 'The visionary and ascetic practioner Lin Fengmian' was awarded the Bronze Medal at the 16th National Exhibition of Printmaking, 2002

Collections

The British Museum
The National Library, France
The Portland Art Museum, USA
The French Artistic Antithesis Association
Europe – Asia Cultural Association
Sendai Taku Club, Japan
Other museums and private organizations

Publications

'Wild mountains, clear streams – an artistic record of Zhu Weiming's experiences.' Published by the Impress Organisation.
'A selection of drawings and sketches of Zhu Weiming's travels along mountain pathways' Published by the Impress Organisation.

连年有鱼/套色木刻/35 × 29cm/2002
There have been fish in successive years/Multi-colour
woodblock print/35x29cm/2002

艺术评介

朱维明是我国现代版画史上承前启后的画家之一。他长期浸润在边疆少数民族和江南地域的人文环境中，在民族、传统、民间艺术语素的汲取，融入自己的艺术语汇。在人物画和历史画的系列创作中，塑造了鲁迅、茅盾、林风眠等一代文化巨子的形象，体现出这些大家的风范和精神风貌，特别是在传神写照方面独开一面。在《黄河大合唱》里，展现出特定时期、特定环境下的母亲河的风采。作品中，既体现出黑白处理、刀法组织的功力，又显示出作者驾驭题材的本领。

在风景版画的创作中，他追求以小胜大，以近写对远望，面对繁杂的西双版纳沟谷雨林和江南小桥流水，有意淡化情节描写，力避造作和虚张声势，于恬淡简洁中挖掘单纯静态的审美魅力。无论在黑白木刻、粉印版画、套色石版等方面，都能驾轻就熟，将版种、技法、图形符号等多种艺术样式冶于一炉，既有幅幅作品之间的不同取向和追求，又有整体上异于他人的个人风貌，透露出一种清新、多彩、谐趣、平实而幽远的意蕴。（齐凤阁）

Commentary

Zhu Weiming is one of the most respected artists in the history of Chinese printmaking. He has spent much of his time living among the cultural environment of the minority peoples of the border areas and the Jiangnan area, absorbing the people, the traditions and the folk arts.

Zhu has then drawn these into his own figurative and historical series of works, creating images of the generation of Lu Xun, Mao Dun and Lin Fengmian, bringing to life these great artist's bearing and spiritual features. In the 'Yellow River sonata', Zhu depicts a fixed time frame and a special motherly and beautiful environment. In this work, he manages the monochromatic contrast, the strength of his cutting technique as well as showing his brilliance in choosing his subject.

In the creation of topographical printmaking, he pursues small victories and is very far-sighted. Whilst facing the complicated rain forested valleys of Xishuangbanna and Jiangnan's small bridges and flowing water, he purposely tones down the content and the unrealistic nature to produce a simple but innocent beauty. Without doubt, Zhu is skilled in the black and white woodcut, woodblock printing with poster colour and aspects of multi-colour lithographic printing, which in type of printing, technique and imagery he delivers combined in many kinds of artforms.

Everyone of his artwork display different intentions and pursuits, yet overall they outline his differences yet his individual style, revealing a sort of fresh, colourful, interesting, safe but distant meaning.

(Qi Fengge)

春歌/套色木刻/30 × 34cm/1999

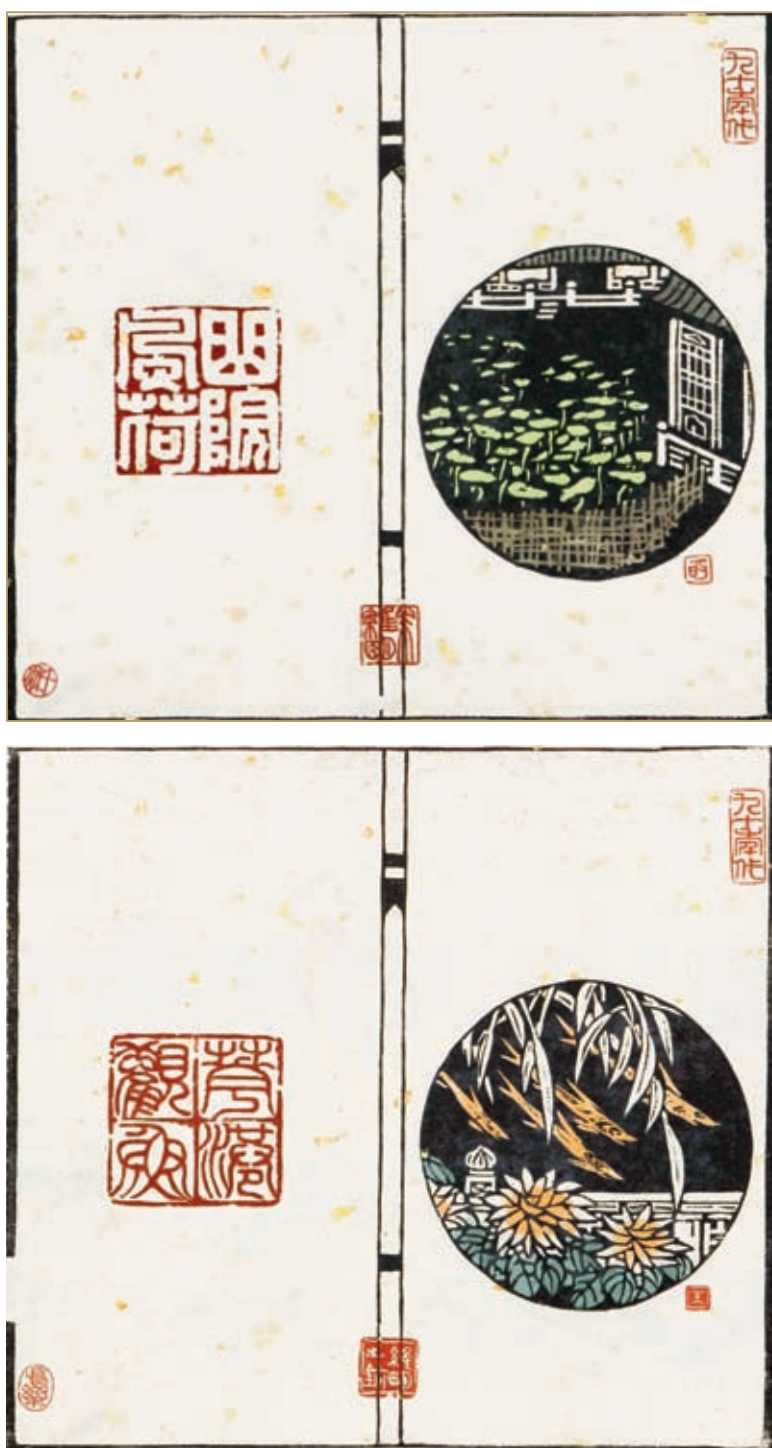
A song of Spring/Multi-colour woodblock print/30× 34cm/1999





春歌

Zhu Weiming 朱维明 1989



西湖拾遺——風/套色木刻/30 × 33.5cm/1999

West Lake, lost and found – wind/Multi-colour woodblock print/30×33.5cm/1999

西湖拾遺——花/套色木刻/30 × 33cm/1999

West Lake, lost and found – flower/Multi-colour woodblock print/30×33cm/1999



西湖拾遗——雪/套色木刻/30 × 33cm/1999
West Lake, lost and found – snow/Multi-colour woodblock print/30×33cm/1999

西湖拾遗——月/套色木刻/30 × 33cm/1999
West Lake, lost and found – moon/Multi-colour woodblock print/30×33cm/1999



船歌/套色木刻/30 × 34cm/1999
Boat song/Multi-colour woodblock print/30x34cm/1999



罐中岁月/套色木刻/29 × 35cm/2002
Years in the jar/Multi-colour woodblock print/29cm x 35cm/2000

架上春秋/套色木刻/29 × 34.5cm/2002
Spring and Autumn on the shelf/Multi-colour woodblock print/29×34.5cm/2002

四时常绿/套色木刻/29 × 35cm/2002
The evergreen four seasons/Multi-colour woodblock print/29×35cm/2002



艺术历程 CREATIVE EXPERIENCE



“像夸父追日那样执著，像精卫填海那样
义无反顾，这都是画家劳作的日常状态。”

起居枕河水乡 沐浴江南春雨

起 我生长在水乡，从小喜欢水，水中的粼粼波光，河里的曲曲斜影，是撒在我心中的网，从此永远系住我。成年后，远走高飞，我的履痕遍及东南西北，北方沃土，南国蕉荫，火焰山下，版纳雨中，跨金沙江，尝玉龙雪，泛舟洱海，击水滇池，穿红河谷，走虎跳峡，可忘不了家乡的水，忘不了故里的乡情。在 20 世纪 80 年代的一个仲夏之夜，我坐在威尼斯的码头，游船穿梭，水面上声声传来“我的太阳”，一样的水，一样的船，异国他乡，泛起的却是故乡梦，难抵“小楼一夜听春雨，深巷明朝卖杏花”的相思。

淌雪水踏青山 背画囊走边陲

曾写过《雾锁南糯山》、《闯荡铜壁关》、《秘境泸沽湖》、《走马红河谷》、《风雨阿佤山》、《二进橄榄坝》、《独对洱海月》、《走近丰沙里》、《横渡打洛江》、《茅盾故里》、《东海前沿》、《浙西山村》和《酒乡东浦》等文字来记录下我的画踪。我醉心于名不见经传的野渡荒原、僻径陋巷，在茅草荆棘、藤蔓蔓萝、雪山草甸之间流连忘返。

我也喜欢江南的山刚水柔，以清旷、潇洒和优美取胜，呈柔和、恬静而独秀。在风景版画里勾画出江南素雅、静穆、和谐的美感。画中的一角民宅、一湾流水、或一叶孤舟，似乎只是信手拈来真实环境的写照，却是一一记录下我的思乡之情。

寄情云岭乡风 畅兴穷山恶水

我在云南驻足十七年，踏遍彩云之南的重重青山，那些年，在滇西北的泸沽湖，一住近四个月，这里是一个至今仍保留母系社会残余的摩梭人村落。在石林峭壁间，日作奇峰竞秀，夜画纵情歌舞的撒尼

人。又像一个云游僧人，在越南、老挝、缅甸边境上游走，一晃数月……

前人评诗说：“状难写之景如在目前，含不尽之意见于言外”，生活的积累，只是些素材，还得经过画家的锤炼，画家在向观众展示作品的背后，尝够了艺术生涯的甘味、苦味、和涩味。像夸父追日那样执著，像精卫填海那样义无反顾，这都是画家劳作的日常状态。

古田山上遇雨 乌镇水岸画船

在美术学院任教，不同于画院画师那样可以独来独往，而常常是带着一大帮学生，以教学为主，只能在偷闲中自己也动手画一些。我的几次在江南的下乡，几乎都是在这样的情况下画就的。

古田山在浙江和江西交界的山区里，作为国家的自然保护区，封山育林，树木十分幽深。我和同学们拟作一次探山，兴冲冲地向着山林进发，可惜天公不作美，没有开笔，却下起了大滴大滴的山雨来，深山之中，根本无法可以找到避雨之处，于是，只好用脖子夹着伞柄，躲在伞下作画，撑着伞，边爬山边画速写，一天下来倒也画了几十幅速写，只是画面上溅了不少雨水，我本来只是勾些钢笔的线条，被雨点一冲，成了水墨画，别有一番情趣。

乌镇紧靠京杭大运河，还保持着水巷驳岸的基本格局，有运输的拖船、有作交通的火轮，也有常年生活在船里的渔民，所以，虽然小桥流水，黛瓦粉墙颇诱人，但船的组合、形的变化，线的交错，照样蕴藏画意。坐在渔船上，看千帆过，望鸿雁归，甘做渔父，也很惬意。

“Being **persistent** and **sacrificing** whatever it takes is but natural **day to day** behaviour for a contemporary artist.”

创作中
Creating work



Living in a riverside village and enjoying the spring rain of the Jiangnan region.

I was brought up in a riverside village; consequently I loved to play with water, looking at the water ripples, the reflection from the river surface, they were all entangled within the net of my heart, encapsulating me. As I grew older and began to travel around, my footprints went in every direction of the compass: from the fertile lands of the north; to the leafy shade of the south; beneath the fiery mountains; in the rains of Xishuang banna, to crossing golden river sands, tasting the snow of the Yulong Mountain; crossing oceans, faraway lands, the Red River valley, pouncing up mountains like a tiger, yet I could not forget my hometown and could never forget the feelings I retained for my hometown.

On a Summer evening in the 1980s, I sat on the harbour in Venice, looking at the gondolas; the sounds beside the water reminding me of ‘my Taiyang’, the same water, the same boats, one’s home town in a different country, like a dream reminding one of one’s former home area, when I used to sit in the gazebo in the night, ‘listening to the sound of the Spring rain, in a deep yearning to sell apricot blossom in the Ming dynasty’.

As the snow melts and the mountains are green, I travelled around with my art satchel on my back.

I once wrote the articles ‘Mist covered Nannuo mountain’, ‘Exploring Tongbi Pass’, ‘Discovering Lake Lugu’, ‘Quick sight of the Red River Valley’, ‘Wind and rain on Awa mountain’, ‘Two entrances of the Ganlan dam’, ‘Facing the moon alone in Erhai’, ‘Walking in the desert’, ‘Transverse waves on the Daluo river’, ‘The hometown of Mao Dun’, ‘The coast of Dong Hai’, ‘West Zhejiang village’ and ‘Dongbu wine area’ to record my artistic footprints.

I also feel deeply affectionate towards each unseen classical wilderness, out of the way paths, the rustling sounds of wild grasses, the canes, the vine and the

creeping wisteria, the spaces between the clumps of grass lingering on the snowy hills.

I also like the low hills and soft waters of the Jiangnan area, as they display a sense of elegance, delicacy and a unique character. Consequently in my landscape block prints, I have decided to recreate Jiangnan’s grace and beauty. The corner of a private residence, a bend in the flowing water, a leaf of a solitary peony, as if it is just a spontaneously portrayed realistic environment, but in fact these details are etched clearly in my memory.

I express the clouds and winds of the areas of mountain ranges – to find happiness in the mountains and water.

I walked within Yunnan for 17 years, journeying up the high green mountains among the clouds of the south. In those years, I lived on the Lugu lake in north-western Yunnan for more than four months. The people there still live in their traditional ways and keep their customs. Between the steep walls of the stone forest, during the day I would observe the mystifying peaks; during the night I would draw the singing and dancing of the Sani peoples. Like a wandering monk, I proceeded past Vietnam along the borders of Myanmar. Countless months passed...

The older and wiser generations often say: ‘Something that is difficult to understand is very easy to be seen; after seeing and understanding it, it no longer difficult to explain or express’. The tiredness in life are but raw materials – only after tough training and exhibiting one’s artwork as an individual artist, then only can he or she taste the flavours of life. Being persistent and sacrificing whatever it takes is but natural day to day behaviour for a contemporary artist.

Rain begins to fall on Gutian mountain as I paint boats on the docks of Wuzhen.

My time as a lecturer in the art academy was different to when I was a freelance artist, as a group of students

would always follow me everywhere. Teaching had become my priority and I could only work during my free time. On the occasions I visited the Jiangnan area, a few of my works were created under these circumstances.

Gutian mountain lies in the mountainous area between the borders of Zhejiang and Jiangxi and is reserve protected by the nation, a closed forest where the trees grow densely. A few of my fellow students and I went there once to explore the mountains, excited about being among the mountains and trees but the gods were unkind to us with regard to the weather. We had not even started to draw when it started to rain in huge drops from among the mountains, we could not find a single spot to shelter from the rain, so we could only join umbrellas to form a tent. We hid underneath those umbrellas trying to draw, taking our umbrellas we clambered up the mountain and managed to make a few quick drawings.

A whole day had come and gone and we had been able to make around ten quick sketches, only a great many rain drops had fallen on our drawings, the few pen lines I had been able to draw were soaked by the rain, becoming like Chinese ink drawings, having an interesting quality.

Wuzhen is located close to the Grand Canal between Beijing and Hangzhou; preserving the outlook of a riverside town, complete with scenes of tug boats, trafficking steamboats as well as fishing families who work from their boats year long. Hence, although the subject of the flowing water and the small bridges, the blackred tiles and pink powdery walls is tempting, the compositions of the ships, their ever changing shapes, the crisscrossing of lines are, as always, contain creative ideas.

Sitting on the fishing dock and looking at the thousands of sails coming and going, gazing at the seagulls returning, the old fisherwomen, is also absolute bliss.

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COLUMBIA UNIVERSITY
C.V. STARR EAST ASIAN LIBRARY

July 10, 2009

Novel Energy
Attn. Ms. Lucy Ma

Dear Ms. Ma,

I received your email of July 9, in which you kindly offer the C.V. Starr East Asian Library a donation of two prints, by Qijiadawa and Weiqian respectively. On behalf of our Library and Columbia University, I am delighted to accept your offer. We are also happy to hear about your first catalogue, and we will certainly distribute the copies you send to us.

Regarding the issue of framing, we will be able to handle that locally and will seek the advice of our conservation staff to ensure that it is done well.

You ask us to send you a translation of the descriptions written by the artists. Of course, we will be happy to do so, but we will need some time. I am about to go abroad for two weeks, but trust that upon my return the translation will be ready.

Again, please accept our heartfelt gratitude for your generous offer. Your donation will be a major enrichment of our collection. I hope you will be able to visit our library someday, so we will have the opportunity to thank you in person.

Sincerely yours,

Ria Koopmans-de Bruijn
Acting Director and East Asian Studies Librarian

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www.artmuseums.harvard.edu

October 8, 2004

Mr. Pa Wong
3947 Edenstone Road, N. W.
Calgary, Alberta
T3A 3Z7
Canada

Dear Mr. Wong,

I am writing to extend both our genuine gratitude and formal thanks for your generous gift of *Morning at the Drill Ground* by Lin Ju to the Harvard University Art Museums. Marjorie B. Cohn, our curator of prints, presented this woodcut at our October 1st acquisitions meeting, and we are delighted to accept it. This print was created in 1961, at a moment in the artist's career when he had passed from the compact figural compositions of troops and civilians to more expansive compositions, where figures are usually integrated into landscapes. This print is one of the most effective of these, with the ranks of troops embodied in the flights of steps, and the cacaphony of martial music implied by the turbulent foliage of the tree in which the loud speaker is hung.

Accepting this work into our permanent collection will contribute significantly to our growing collection of 20th-century Chinese prints, which in turn enhances our teaching, research and exhibition capabilities. Ultimately, your gift advances the mission of this institution, and future generations of students, faculty and the public will enjoy the benefits of your generosity.

I enclose our deed of gift form for you to fill out and return. This will be recorded as a 2004 gift. Once again thank you for your generosity to the Art Museums.

With best wishes,


Thomas W. Ladd
Elizabeth and John Moors Cabot Director

TWL:dd

Cc: Marjorie B. Cohn

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Fax: (403) 282-7688

May 5, 2008

Mr. Pa Ning Wong
President, Novel Energy
#1, Novel Building
3700 – 19th Street NE
Calgary, AB T2E 6V2

Dear Mr. Wong,

I am very pleased to tell you that today we received the 10 prints that you so generously donated to the University of Calgary. They were very well packaged and arrived at our office safely, and in perfect condition. My sincere compliments to the framers for the beautiful work they did. Please be assured they will be displayed in prominent places of honour throughout the Executive Suite, in executive offices and in the main office area. For your reference, I attach our inventory list of your donated pieces.

Please note, as outlined in my letter of January 25th to Ms. Yu, that in order to achieve a fair appraisal of these works, we will require detailed information about the artists. This would include a full curriculum vitae of each artist along with a list of prizes, prior exhibits and any other honours that each artist has earned. This will greatly assist the appraisers in determining a fair and accurate evaluation. If you would kindly have this information forwarded to me at your earliest convenience, we will then prepare for a re-appraisal of these works.

Upon completion of this process, the University of Calgary will issue you a Canadian tax receipt for the appraised value of the art.

Mr. Wong, I want to thank you, not only for your great generosity, but for your patience, understanding and cooperation, as we work through these details. We hope that you will get a chance to visit us in the near future, and view these pieces in their new home.

With thanks and appreciation,

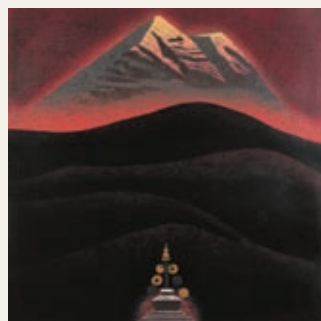
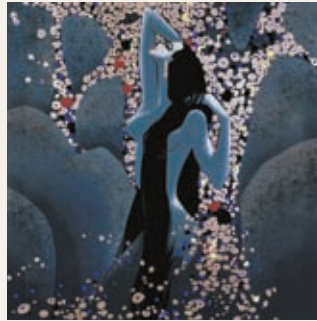
Yours truly,

Lynn Van Hyfte
Executive Director, Central and Leadership Giving

Enclosure (1)

2500 University Drive N.W., Calgary, Alberta, Canada T2N 1N4

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ASHMOLEAN

Ashmolean Museum
of Art and Archaeology
University of Oxford

Beaumont Street
Oxford OX1 2PH
www.ashmolean.org

Mr. Pa Ning Wong,
President, Novel Energy
Suite 604, Bldg. S., Hui Xin Apt.,
Chao Yang District,
Beijing 100101
P.R. China

3 February 2010

Dear Mr. Pa Ning Wong,

Thank you for your very kind and unexpected donation of two contemporary prints, by the acclaimed print artists Wei Qian and Qijia Dawa, which we received in spring 2008. Though the gift was acknowledged by email to Lucy Ma, I had not realised until now that we have not sent you a letter, so please accept my sincere apologies for not having written to you earlier.

You may know that the Ashmolean Museum, one of the oldest public museums in the world, underwent a major redevelopment during the past three years - the dust has just started to settle. The new Ashmolean has provided a better space for displaying of our collections, and I am pleased to say that one of the opening exhibitions is a series of sketches and woodblock prints by He Weimin, documenting the building project.

The woodblock prints you have donated have been put into our permanent collection and the works make a valuable addition to our already strong collections of contemporary Chinese art, already one of the foremost in Europe. On behalf of the Ashmolean Museum, I wish to thank you and Novel Energy for your generosity.

Yours sincerely

A handwritten signature in dark ink, appearing to read "Hugh Viner".





Shaped by the past, creating the future

Mr. Pa Wong
President,
Novel Energy,
Suite 604, Bldg. S., Hui Xin Apt.,
Chao Yang District,
Beijing,
Postcode 100101,
CHINA.
北京市朝阳区北辰西路8号·欣公寓604房·

18 August 2009

Dear Mr Wong

Gift of Woodblock Prints by Li Xiu, Qijia Dawa, Wei Qian and Fan Min

I am writing on behalf of Durham University Oriental Museum to express our sincere gratitude to you for your exceptional kindness in gifting a series of fine woodblock prints by Li Xiu, Qijia Dawa, Wei Qian and Fan Min to our collection.

As you may be aware, we hold a small but representative group of works of this type and your most generous gift represents a very significant and important addition to our collection.

We greatly value your generosity and support and look forward to having the opportunity to use your wonderful gift actively to promote interest in Chinese culture here in the Britain. I very much hope that you will have an opportunity to visit us at the Oriental Museum next time you are in the United Kingdom.

Yours sincerely

Craig Barclay
Curator of Durham University Museums

☐ The Old Fulving Mill Museum of Archaeology The Banks Durham DH1 5EB
Telephone +44 (0)191 334 1825 Fax +44 (0)191 334 1824
E-mail: Fulving.Mill@durham.ac.uk

☒ The Oriental Museum Elvet Hill Durham DH1 5TH
Tel/Fax +44 (0)191 334 5694
E-mail: Oriental.Museum@durham.ac.uk

www.durham.ac.uk





曼彻斯特城市大学

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Manchester Metropolitan University Business School



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University

Attn. Mr Pa Wong
President of Novel Energy
Suite 604, Bldg. S, Hui Xin Apt.
Chao Yang District,
Beijing,
Postcode 100101,
CHINA

15th September 2009

Dear Mr Wong,

On behalf of Manchester Metropolitan University Business School, I would like to take this opportunity to show my gratitude for your donation of the print *'The Spring and Autumn Characters'* by Wei Qian.

Spring and Autumn are transitional seasons and, therefore, preparatory for the more testing extremes of Winter and Summer. Captured in this painting is a sense of momentum, embodied in the elements of earth and water, but also of harmonic balance with the girl playing music between them.

This print is particularly poignant, as higher education is a time of transition for many young people, which can be a daunting and trying experience. The purpose of University is to provide a supportive environment to enable students to cope with change and future challenges.

This print was obviously well selected and thoughtful as it captures the mandate of our service, to mediate in the transition of young persons into adults.

Thank you once again for your generous donation. If you ever visit Manchester, it would be an honour to meet with you and show you our University.

Yours Sincerely,

Huw Morris
Dean and Pro-Vice Chancellor
Manchester Metropolitan Business School

Aytoun Building
Aytoun Street
Manchester
M1 3GH
United Kingdom

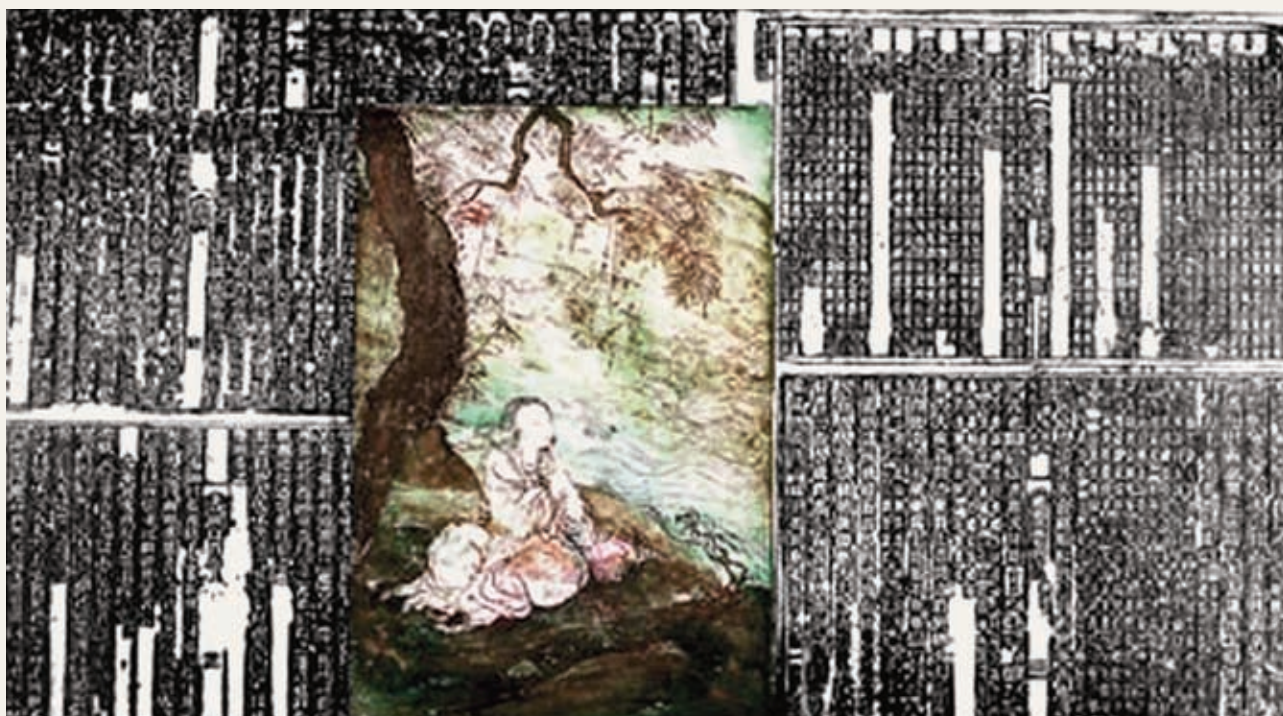
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Dean and
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Ha N OT

23 October 2008
Mr. Pa Wong
3947 Edenstone Road, N.W.
Calgary, Alberta
CANADA T3A 3Z7

Уважаемый господин Вонг!

Позвольте выразить Вам своё уважение и поблагодарить за внимание к нашему музею. Мы с большим интересом познакомились с произведениями современной китайской печатной графики, представленными в альбоме-каталоге «For the Love of China». Многие из этих произведений с успехом могут украсить любую музейную коллекцию современного искусства.

Наш музей является самым крупным художественным музеем на Востоке России. Он обладает 14 тысячами экспонатов, представляющих русское и зарубежное искусство. В течение последних 25 лет формируется новая коллекция – современного искусства XX – начала XXI веков. Поэтому приобретение произведений современных авторов также входит в сферу интересов нашего музея. Ваше доброе намерение – передавать в дар музеям разных стран произведения из Вашей коллекции – является замечательным средством популяризации современного китайского искусства и неоценимым вкладом в развитие международных культурных связей.

В связи с этим, мы хотели бы обратиться к Вам с просьбой о передаче в дар музею нескольких произведений из числа тех авторов, которые представлены в альбоме-каталоге «For the Love of China».

- **He Weimin** (born, 1964)
Day in day out (Black and white woodcut, 59,5x50 (cm), 1993), page 110
Moonlight (Black and white woodcut, 19,6x14 (cm), 2002), page 116
Old cat (Black and white woodcut, 49,7x59,7 (cm), 1993), page 104
- **Qi Jia Dawu** (born, 1946)
Gallop (Black and white woodcut, 80x65 (cm), 2001), page 185
Auspicious snow (Black and white woodcut, 48x45 (cm), 1980), page 177
Mother and child (Black and white woodcut, 78x55 (cm), 2003), page 185
Herdling flate (Black and white woodcut, 40x47 (cm), 1982), page 179
- **Wei Qian** (born, 1946)
Variations on the Milky Way (Etching, 44x50 (cm), 1993), page 247
Fresh flowers for Princess Wen Cheng (Etching, 34x51 (cm), 2002), page 249
Poetic charm (Etching, 37,5x51 (cm), 2004), page 251
History's transcendence, striding across the Taklamakan (Etching, 60,5x85,5 (cm), 2004), page 251

Будем Вам благодарны, если Вы будете рассматривать наше письмо не только как просьбу о передаче в дар произведений современных китайских художников, но и как выражение нашего уважения к Вам и к Вашей деятельности.

В ответ на Ваше любезное предложение направляем Вам альбом и серию буклетов по отдельным выставкам и разделам нашего музейного собрания. Будем рады предоставить Вам любую дополнительную информацию по коллекциям и деятельности музея, которая может Вам потребоваться.

Желаем Вам больших успехов в исполнении Вашей благородной миссии по коллекционированию и широкой популяризации произведений современного китайского изобразительного искусства.

С наилучшими пожеланиями,
Директор музея,
Заслуженный работник культуры
Российской Федерации



В.А. Запорожская





俄罗斯亚库特国家
艺术博物馆

Уважаемая Надежда!

ГУ ГМХК "Национальный художественный музей РС (Я)" предлагает рассмотреть вопрос о передаче в дар следующих работ художников:

He Weimin (born, 1964)

Three nations Senior General - Xu Chu (Black and white woodcut, 29,3x22 (cm) 2000), page 113

Stillness of the awakening (Black and white woodcut, 29,4x22 (cm) 2000), page 113

Qi Jia Dawa (born, 1946)

Auspicious snow (Black and white woodcut, 48x45 (cm) 1980), page 177

Mother and child (Black and white woodcut, 78x55 (cm) 2003), page 185

Wei Qian (born, 1946)

Watching birds catching cicadas (etching, 26x23,5 (cm) 1997), page 247

Fresh flowers for Princess Wen Cheng (etching, 34x51 (cm) 2002), page 249

The smiling Bodhisattva Guan Yin (etching, 64,5x50,6 (cm) 2002), page 250

The holy son (etching, 39x51 (cm) 2003), page 251

Imperial clan (etching, 40,5x51 (cm) 2004), page 251

Poetic charm (etching, 37,5x51 (cm) 2004), page 251

Niu Wen (born, 1922)

Horse racing (Woodcut, 96,8x66,3 (cm) 1985), page 165

Нас интересуют работы художников, посвящённые фольклорной тематике, мифам и легендам Китая. С 17-21 ноября 2008 года наш музей празднует свой 80-летний юбилей. Выставку "Фольклор, легенды, мифы в искусстве Китая" если получится необходимо привезти в кратчайшие сроки до 19 ноября. Если нет - выставку запланируем на декабрь этого года. Авиабилет Харбин-Якутск-Харбин, гостиницу в Якутске мы оплатим в случае привоза выставки. Как можно скорее просим дать ответ о сроках проведения выставки.

С уважением,

Ася Габышева, директор Музея
Галина Неустроева, зам.директора по науке





清华大学

www.tsinghua.edu.cn



清华大学教育基金会

Tsinghua University Education Foundation

尊敬的 王柏年 先生：

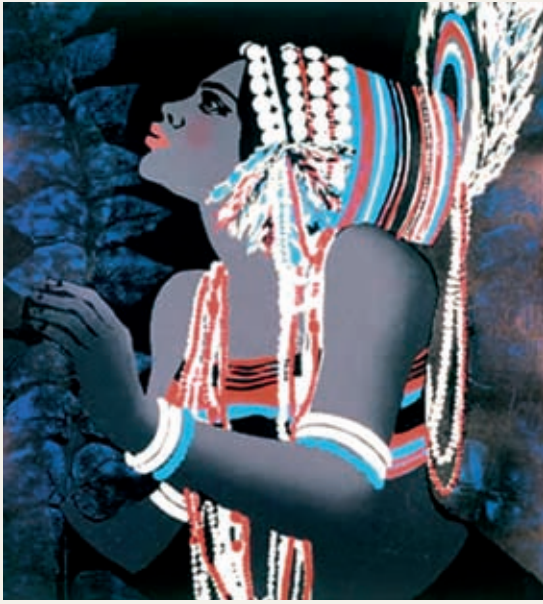
承蒙 先生对清华大学的关注与支持，将珍藏多年的版画作品《觅》（李秀）和《牧笛》（其加达瓦）捐赠学校，丰富清华大学艺术品的收藏，并借以营造人文氛围、加强学生艺术教育。

学校深表感谢，谨致诚挚谢忱！

清华大学教育基金会

2009年8月20日

地址：中国·北京·清华大学
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电子邮件：jjh@mail.tsinghua.edu.cn





致 北美永新能源有限公司

尊敬的王柏年总裁：

您好！深秋时节，谨致问候！

得悉贵公司有意向我校捐赠藏族版画家其加达瓦的作品，深感欣悦。在此，我谨代表北京大学全体师生向您和贵公司给予我们的信任和支持表示衷心的感谢！

作为华人能源咨询业界的翘楚，北美永新能源公司自成立以来，始终发挥自身雄厚的资金和技术实力，为中国能源事业的发展和环境问题的解决作出了宝贵贡献。特别令人感念的是，多年来，在您的积极倡导和引领下，公司以长远眼光，热心投身于捐资兴学，弘扬文化的大业中，为扩大中华艺术的影响，推动中国民族文化走向世界进行了积极的探索和实践。借此机会，我谨向先生的这一善举致以崇高的敬意！

北京大学作为中国高等教育界的排头兵，经过百余年的发展，已经成为一所涵盖文理医工各学科的综合性大学，在海内外享有优良声誉。特别是近年来，随着全社会对高等教育的重视和华人经济地位的提升，北京大学的发展得到了越来越多社会有识之士的襄助和支持。我们非常珍视同社会各界的友谊，并愿意立足大学在学术科研和人才培养方面的优势，与企业开展深入的合作与交流。在此，我们谨热诚欢迎您方便之时莅临北京大学访问考察，为学校的发展提出宝贵建议！

谨致谢忱，顺颂商祺！

北京大学党委书记
北京大学教育基金会理事长

闵维方

2009年10月20日

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电话：010-62751201 传真：010-62751207 电子信箱：admin@pku.edu.cn





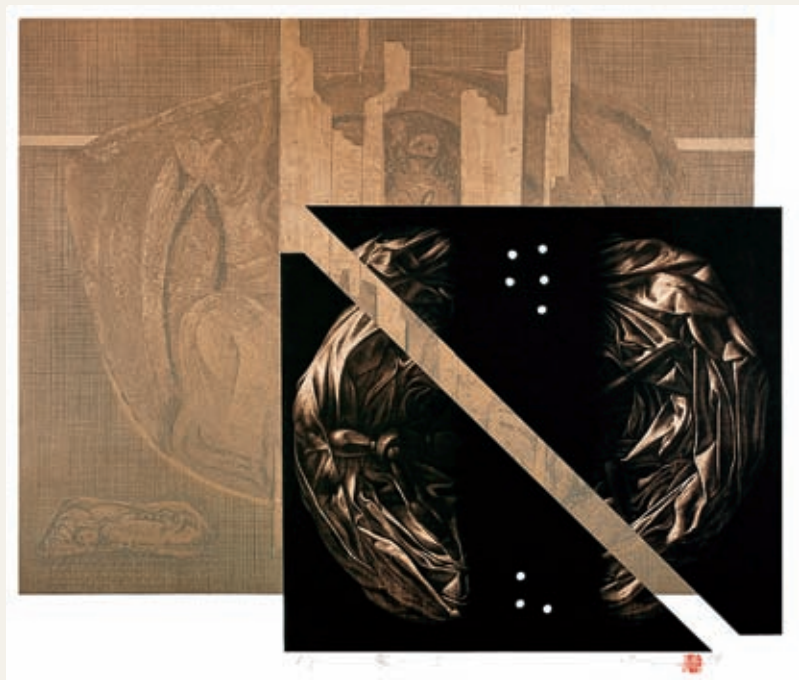
中国石油大学

尊敬的 王柏年 先生：

先生关心教育，慷慨捐赠，造福莘莘学子，此次赠送给我校其加达瓦老师的版画《师生情》一幅及范敏老师的《裂11》一幅，墨香永存，惠泽深远，有利于学校美育教育的开展，对提升学生的审美情趣与文化素养也将起到积极作用。

全校师生对先生的关怀与支持深表谢意，高谊厚爱，铭感不已，谨致谢忱，顺颂商祺！







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尊敬的王柏年先生：

非常感谢您将珍藏多年的其加达瓦版画作品《硕果》捐赠我校，丰富了中国农业大学的艺术品收藏，于中国农业大学全体师生的人文艺术教育也有襄助之功。是送给我校百年校庆的深具情谊的贵重礼物。

新春将至，我谨代表全体农大师生给您拜个早年；借此机会，也再次对您长期以来对我校的支持致以深切谢意！并希望您能继续关注和支持中国农业大学的发展！

顺颂

冬祺！

中国农业大学党委书记

中国农业大学教育基金会理事长

瞿振元

2010年1月21日





<http://2009.ustb.edu.cn>



北京科技大学
University of Science & Technology Beijing

尊敬的 王柏年 先生：

承蒙先生对北京科技大学的关注与支持，将珍藏多年的版画作品《进入的角度》（代大权）和《行走的鱼》（代大权）捐赠学校，丰富北京科技大学艺术品的收藏，并借以营造人文氛围、加强学生艺术教育。

学校深表感谢，谨致诚挚谢忱！



北京科技大学教育基金会

2010年2月9日





Mr. Pa Wong
President, Novel Energy
Suite 604, Bldg. J, Hui Xin Flats
Chao Yang District
Beijing, China, 100101

25th November 2008

Dear Mr. Wong,

We have just received the two wonderful prints by He Weimin that you kindly donated to YK Pao School, 校园欢歌 and 公交车. I would like to express our gratitude for your generosity in support of YK Pao School. Our school's mission emphasizes a broad education, encouraging students to participate in the arts and develop their creativity. We also emphasize our roots in Chinese culture. The two prints you have donated will be installed in our campus to help inspire in our students an appreciation for Chinese culture and a love for the arts.

校园欢歌 is perfect for our campus as we believe greatly in the importance of joy in learning. The texture and composition of this work are also quite distinctive. We hope that 公交车 will also remind students of a connection to society and community.

Your dedication to supporting Chinese culture by collecting and donating contemporary prints is a great inspiration, and we hope that the two works will become part of a larger collection of art at the school over time. We are especially proud to be the first primary school to receive your donation. We would be delighted to invite He Weimin to visit the school, talk with and work with our students.

Thank you again for generous gift. We look forward to welcoming you to visit our school. Together I hope we can further explore the opportunities in art and education for our future generations.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Philip Sohmen', is written over a light blue horizontal line.

Philip Sohmen
Co-Founder, Deputy Chairman of Governors



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