

中華書局  
FOR THE LOVE  
OF CHINA

中国现代版画藏品集之三  
A COLLECTION OF CONTEMPORARY  
CHINESE PRINTS III







# 中国现代版画藏品集之三 FOR THE LOVE OF CHINA

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A COLLECTION OF CONTEMPORARY  
CHINESE PRINTS III

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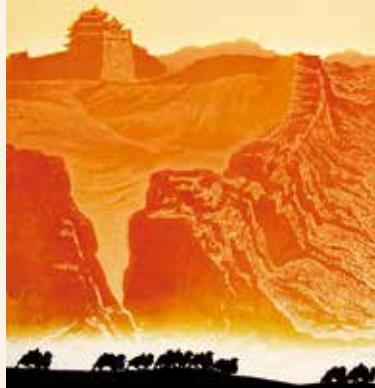
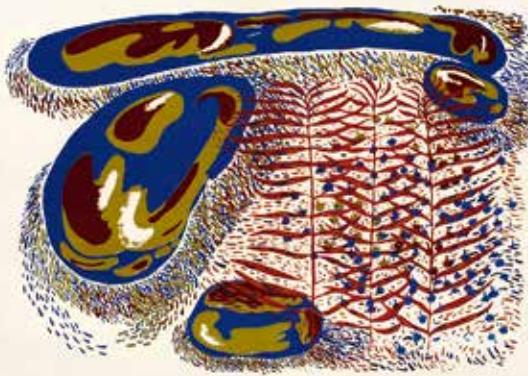
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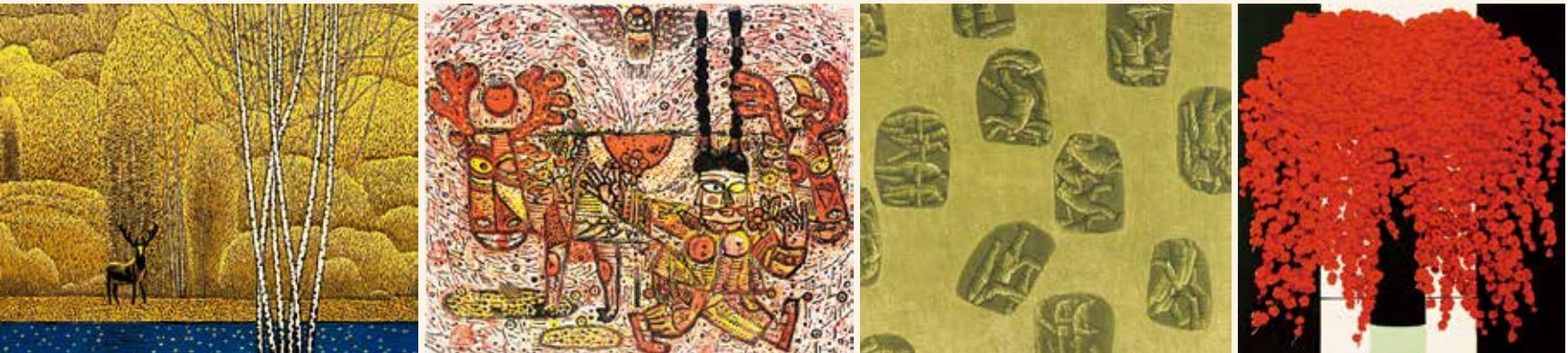
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## 卷首感言

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·中国现代版画藏品集（二）》的出版，能够使国内外更多的人们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.

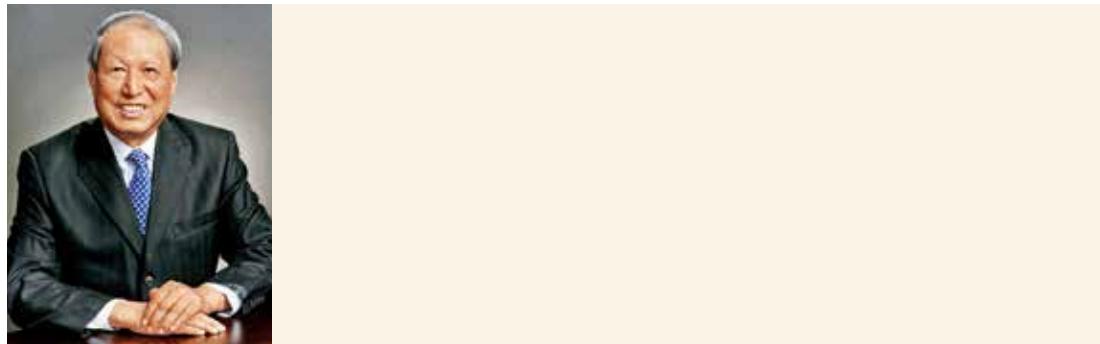
However compared with other branches of China's fine arts, the influence of Chinese printmaking, both at home and abroad is neither sufficiently widespread nor marked.

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院（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的研究会理事长、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.

## 主办 Organizer

### 王柏年

柏年基金会主席

永新能源总裁

1952年出生于上海，5岁随全家迁居香港，18岁赴美留学，20岁移民加拿大。美加地区专业注册工程师，后于加拿大政府阿尔伯塔省政府的经济发展部担任局长。自1986年担任北美永新能源有限公司总裁至今，专注于中石油、中石化、中海油等机构集团的资金技术合作。

基于个人对文化艺术及慈善事业的热爱，特个人出资注册成立“北京柏年公益基金会”。迄今已为中国内地660所特困中小学捐助了图书及教学设备，在多所知名高校（中国石油大学、中国农业大学、北京师范大学、中央民族大学等）设立奖学金。

作为热爱中国艺术的版画收藏家，王先生迄今已向超过百所国际顶尖大学、艺术机构捐赠优秀的中国版画作品（如哈佛大学、牛津大学、古根海姆美术馆等）。2012年至今，又新近完成了在葡萄牙里斯本大学，东京大学及挪威、意大利驻华大使馆的作品捐赠，并将继续致力于向世界宣传中国文化古老与现代的精髓！

### Paning Wong

Chairman of Paning Centennial Foundation,

President of Novel Energy

Born in Shanghai in 1952, moved to HK at the age of 5, went to USA for studies when 18yrs old, and migrated to Canada 2 years later. Certified Engineer, Director of Economic Development Dept, Government of Alberta, Canada. Wong has dealt business with SINOPEC, CNPC, and CNOOC for almost 3 decades.

According to the enthusiasm on Art & Charity, Paning Wong personally financed to have established Paning Centennial Foundation, which is deeply involved in cultural communication and donations in China. The foundation has yet donated books and studying necessities to 660 schools in China's impoverished area, and financed scholarships in college like China University of Petroleum, China Agricultural University, Beijing Normal University, Minzu University of China, etc.

As an art lover and senior collector on print, Wong has so far donated to more than a hundred world-class institutions and universities, eg. Harvard, Oxford, Guggenheim. Recently since 2012, he has completed donations in Lisbon University, Tokyo University, Embassy of Norway and Embassy of Italy in Beijing. In a long run, Wong is determined to introduce the essence of Chinese civilization to the whole world!



王柏年  
Paning Wong

## 主办 Organizer



### 柏年基金会

柏年基金会（法人代码：07411588-X，中国北京）是由王柏年先生个人创立，致力于在中国资助贫困落后的教育、并向世界宣传推广中国的艺术与文化的社会公益机构。

我们的项目包含以下五大类：

- 大学生助学金
- 助残计划
- 为中国而读
- 美术室
- 爱我中华—版画传播

### 慈善

作为“百万个梦想，百万个冠军”的项目部分，基金会迄今已向中国内地超过 660 所贫困中小学校捐助了图书及教学设备，已让近 30 万学生受益。在多所知名高校（中国农业大学、中国石油大学、中央民族大学、北京师范大学等）设立助学金。并致力于再捐助 2000 所学校图书馆，让百万学生读课外书的梦想！

### 艺术传播

基于王柏年先生个人在中国版画艺术方面的海量收藏，柏年基金会迄今已出版《爱我中华——中国版画藏品集》I & II 两册。作为基金会艺术传播的重要部分，目前为止我们已向全球超过 200 所知名文化艺术机构、大学捐赠了大量的相关艺术品及画册为后者收藏。这其中包括：哈佛大学、牛津大学、科英布拉大学（葡萄牙）、东京大学及古根海姆美术馆等。



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## Paning Centennial Foundation

Paning Centennial Foundation (Institution Code: 07411588-X, registered in Beijing, P.R.C.) is founded by Noble Development Limited to promote Chinese printmaking, art and culture globally. Additionally, Mr. Wong donates financial and educational assistance to under-resourced students from grade school to college.

We are focusing on 5 categories as below,

- University Student Grants
- Handicapped Projects
- Read for China
- Classroom of Fine Art
- For the Love of China

### Charity

As part of Mr. Wong's "One Million Dreams, One Million Champions" Foundation, he has donated books, art supplies and musical instruments to more than 660 primary, secondary & special need schools across China. The foundation is now providing 375 assistantships annually to the following Universities: China University of Petroleum, Minzu University of China, Beijing Normal University, and China Agricultural University. We are determined to complete the mission of donating to 2000 more schools to fulfill a million students' dream of reading!

### Art Donation

Mr. Wong is also one of the world's largest collectors of Chinese woodblock prints and has published two books "For the Love of China, Volume I & II". As part of the promotion of Chinese art and culture, the Foundation has donated woodblock prints to over 200 institutions and universities, including Harvard University, Oxford University, the Lisbon University, Tokyo University and the Guggenheim Museum.

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## 序

文化凝结着历史，文化连接着未来。中华民族历来以悠久而丰富的文化著称于世。版画源自中国，有 2000 多年的历史。从 2005 年起，我个人专注于中国现代版画的收藏与推广，回顾这些来的收藏推广之路，我对艺术和祖国丰富文化的理解与日俱增，带给我和同事们更是无穷多的快乐。

国家主席习近平曾指出，“中华传统文化是我们最深厚的软实力”。虽然中国的经济崛起令人刮目相看，但过去百年中国在文化软实力方面的困惑却并未消除。对当今的中国而言，大国文化战略与国家文化软实力提升问题，已经不是一个可被忽略的问题。

正因此，我们从 2006 年起先后出版的《爱我中华——中国版画藏品集》共两本画册，同时已完成了向国际顶尖大学、艺术机构的艺术作品捐赠（如哈佛大学、牛津大学、东京大学、古根海姆美术馆等），并陆续向中外名家名人赠送画册，与众多优秀艺术家们的交流也是收获丰富。我们坚定的相信，保持开放心态，尊重并拥抱多样性的世界，是不同文明历史更和谐共处的前提，而介绍民族优秀的文化艺术，是让世界了解我们对祖国的爱及对中华民族文化自信和骄傲的最佳方式之一。

今天，这个画册系列终于迎来了它的终结篇：《爱我中华——中国版画藏品集》辑三，希望这个画册系列的完整发行，能让朋友们从中华民族独特的文化底蕴中汲取力量，更好的传播和讲述“中国梦”的新含义！

本人和柏年基金会集体同仁都因能参与教育及艺术领域的公益事业而深感荣幸。让我们携手，共燃慈善与艺术之光。中国和世界，定会因我们的共同努力而变得更加美好！

王柏年  
柏年基金会主席

## Preface

Culture is condensed into history and culture bridges the future. The Chinese people are famous worldwide for their rich and historic civilization. The art of printed images originated in China as far back as 2000 years ago. I have participated in collecting; and promoting Chinese contemporary prints since 2005. Looking back along the road, day by day my understanding of art and the richness of Chinese culture improved, art meanwhile has brought my family and colleagues enormous happiness.

President Xi Jinping has determined that Chinese traditional culture is our most potential soft power. Despite the shock to the world of the rise of the Chinese economy, but in terms of cultural and soft power communication we are still in a dilemma. For China today, the repositioning of the country's cultural strategies and the promotion of our soft power is inevitable.

We have already published two volumes of For the Love of China - A Collection of Contemporary Chinese Prints and have donated catalogues and prints to more than a hundred world-class colleges and cultural institutions, including Harvard University, Oxford University, Tokyo University, and the Guggenheim Museum, as well as to some famous individuals. Throughout the period of communicating with the artists, we have also learnt a great deal. We are strong in our belief that open-mindedness and a respect for the variety of our world is the basis for a harmonious relationship with different civilizations. Introducing the excellence of Chinese arts is one of the best approaches to making the world understand our love of China and our confidence and pride in our amazing culture.

We now embrace the completed 3rd. volume of For the Love of China, we sincerely hope the entire publication will empower all our friends and make us better broadcasters in representing a new definition of Chinese's dream!

The Paning Foundation and I are very privileged to have been part of this work for education and culture over the past decade. Let us join hands and together light the lamps of charity and art. The consequence of which will be that China and the whole world will be improved and more beautiful because of all of us!

**Paning Wong**

Chairman

Paning Centennial Foundation



## 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 年出版的周芫的《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.



## 赞助 Patron

### 曹其镛

永新企业有限公司副董事长

曹先生 1939 生于中国上海，1962 年毕业于日本东京大学，并在 1964 年取得美国伊利诺伊州立大学机械工程硕士文凭。随后在 1965 年加入永新企业有限公司为董事，1987 年任职该公司董事总经理，并由 1996 年 7 月至今担任副董事长一职。曹先生于 2013 年退任中国政治协商会议浙江省常委，并于 2013 年成立百贤教育基金会，捐资设立百贤亚洲研究院及百贤亚洲未来领袖奖学金，以促进亚洲各国青年之间的交流和了解为目标。

### Ronald K. Y. Chao

Vice-president of Novel Enterprises Limited

Mr. Chao was born in Shanghai, China in 1939. Trained as a mechanical engineer, he received his Bachelor's degree from the University of Tokyo in 1962, and his Master's degree from the University of Illinois in 1964. Mr. Chao joined Novel Enterprises Limited as a Director in 1965. He became the company's Managing Director in 1987, and has served as Vice Chairman since July 1996. Until 2013, Mr. Chao was a Standing Member of Zhejiang Provincial Committee of the Chinese People's Political Consultative Conference (CPPCC). In 2013, he established his family foundation, the Bai Xian Education Foundation, which funds and supports the Bai Xian Asia Institute as well as the Bai Xian Asian Future Leaders Scholarship Program aimed at fostering cross cultural exchange and understanding among the youth of Asia.



## 赞助 Patron

### 刘宇环

美国中经合集团 董事长

刘宇环先生是位杰出的爱国华人华侨。他被投资界认为是“华裔创投元老”，《洛杉矶时报》称他是“中国的 John Doer”，斯坦福大学则将他跨洲际的风险投资称为是“美国硅谷与亚洲的桥梁”。

刘先生出生于北京，成长于台北，毕业于加州伯克利大学，于 1993 年创立美国中经合集团并任董事长，将风险投资的理念带进中国。刘先生投资职业生涯中亲身投资的企业已超过 300 家，包括数十家上市公司，为股东创造了丰厚的利益。

刘先生是美国百人会会员并曾担任常务副会长，他是旧金山与上海姊妹市委员会董事及美国大西洋理事会会员，他同时还是玉山科技协会的创办人，以及华源科学技术协会荣誉会员。他是世界经济论坛的会员，中国海外交流协会第五届理事会理事。于 2005 年获得旧金山大学太平洋研究中心所颁发的 2005 年亚太裔领导成就奖。2006 年被授予沈阳市人民政府对外经济贸易特别顾问。2006 年获得中国风险投资研究院颁发的“推动中国风险投资事业发展特别贡献奖”。2009 年 10 月获得美国金融创投杂志《红鲱鱼》颁发的风险投资终生成就奖。2010 年加入 Flying Angels Foundation，作为荣誉董事会成员，致力于贫困家庭的特殊病患儿童的医疗援助。

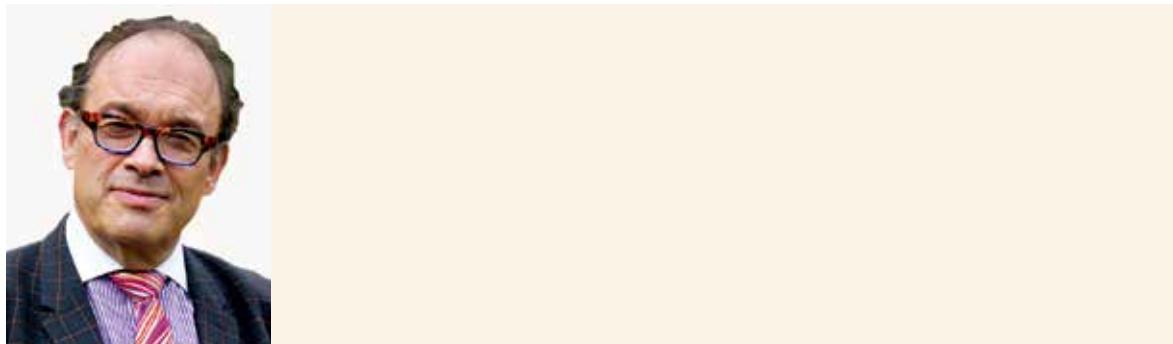
### Peter Liu

Chairman of WI Harper Group

Chairman Peter Liu is a legendary visionary on maximizing shareholders' wealth in the ever challenging world of venture capital investments. Over the course of his illustrious career of thirty years as a savvy venture capitalist, Chairman Liu earned record-breaking returns for his investors through his unerring focus in selecting next-generation investment fields with the greatest development potential. He has invested in hundreds of rising tech companies based in the United States and Asia, many of which became publicly listed in major exchanges worldwide.

Born in Beijing, raised in Taiwan and educated in the U.S., Chairman Liu's personal background and family relationships provide him with unparalleled access to senior Chinese officials and business leaders. Chairman Liu regularly acts as a bridge between East-West by hosting trade delegations from Europe and North America to meet senior executives from major Chinese enterprises.

Chairman Liu serves as a Director on the “Fifth Council of the China Overseas Exchange Association”. As a Foundation Member of the World Economic Forum, Chairman Liu actively shares ideas with the greatest business and political minds to influence and foresee upcoming world agendas and policies. Chairman Liu's U.S. ties are equally impressive, serving as a long-time member of the Atlantic Council of U.S., formerly led by Senator Chuck Hagel as its chairman prior to serving as the U.S. Secretary of Defense. Chairman Liu has been invited by the Flying Angels Foundation to serve as an honorary board member under Ambassador Francesco Greco's leadership. Chairman Liu co-founded the Taipei Venture Capital Association in Taiwan to give young talented entrepreneurs an environment in which to dream and grow into their full potentials. Chairman Liu also holds several directorships including the Committee of 100, The 1990 Institute, San Francisco and Shanghai Sister City Committee. He is a founder of Monte Jade Association, an Honorary Board Member of Hua Yuan Science and Technology Association. In recognition of his business and charitable achievements, he is also the recipient of Asia Pacific Leadership Award presented by the University of San Francisco Center for the Pacific Rim.



## 赞助 Patron

### 奥利弗·罗斯柴尔德

奥利弗·罗斯柴尔德先生，是总部位于伦敦的奥利弗·罗斯柴尔德咨询公司首席战略师，活跃于多个商业领域。他对于各个商业领域都有浓厚的兴趣，并热衷于助推建设良好的商业氛围、慈善社区及环保生态。

作为多家商业、社会及慈善机构的参与者，罗斯柴尔德先生曾任联合国儿童基金会(UNICEF)主席、现任领袖志愿组织(ACEVO)主席及埃塞克斯大学高级商业院士。在慈善领域，他是以下组织的赞助人：和平足球，飞翔天使基金会、食物链、多样英国、学习基金会等。他同时担任中央社区项目的托管人、TCV宣传大使，并与联合国欧洲经济局、联合国工业发展组织往来频繁。

商业上，罗斯柴尔德先生积极参与 Sphoia 天使投资 / 风险投资学院及欧洲商业天使投资圈。同时，他为 BBC 及 Channel4 制作节目，并担任摩纳哥国际电影节的推广大使。此外，他常为公共事务智囊团体建言献策，在英国贸易投资署及英国政府经济增速项目担任大使职务。

### Oliver Rothschild

Oliver Rothschild, Chairman of Oliver Rothschild Corporate Advisors is a London-based corporate strategist, active within a range of industries and commercial enterprises; he holds a diverse portfolio of business interests, as well as advising the commercial environment, charitable community and, recently, eco-friendly systems.

He is active in diverse sectors in business, social entrepreneurship, charitable Foundations. Having previously been the Chairman of UNICEF. He is President of ACEVO (trading arm) and the Senior Entrepreneur Fellow of the University of Essex and Durham University. Amongst his many charitable and philanthropic interests, he is The Patron of Football for Peace, Flying Angels Foundation, FoodCycle, DiversityUK, 2StudyFoundation, Where Ever the Need, Tiny Tickers and the Anna Fiorentini Theatre and Arts School. He is a Trustee of Centric Community Projects, Ambassador for TCV and Jeans for Genes and St-Petersburg Philharmonic. He is also connected to UNECE and UNIDO.

He is Chairman of: ORCA, Adventura Capital, Innovation Warehouse, nCube, Student Tutors, Financial Interns, TVE Global Awards, Comminus. Director of EcoChem and FastFlow Group. Amongst the many commercial organization with which he is involved, he is associated with the Sophia Business Angels Venture Academy and the European Business Angels Network. He has presented programmes for BBC and Channel 4. He is Ambassador for the Monaco International Film Festival. He has advised ResPublica think-tank, is a Business Ambassador for the UKTI and the UK Government's growth Accelerator programme.





世博會  
FOR THE LOVE  
OF CHINA

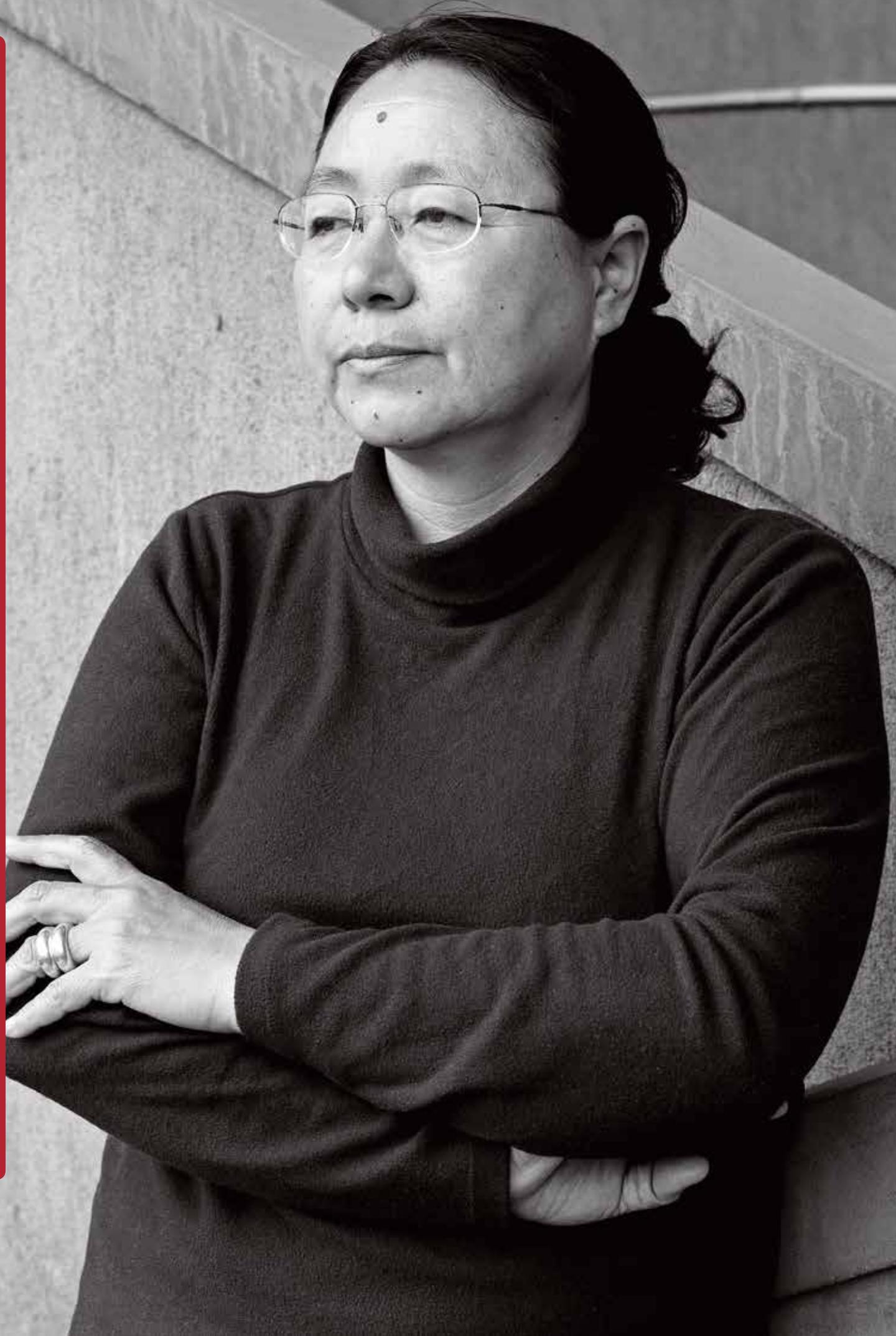
畫家與作品  
THE ARTISTS AND  
THEIR WORKS

陈海燕

Chen Haiyan

热爱中国

FOR THE LOVE  
OF CHINA



## 简介

陈海燕 (1955—) 1955年出生于辽宁抚顺市。1984年毕业于杭州浙江美术学院版画系。现为杭州中国美术学院版画系教授。

## Abstract

Chen Haiyan was born in Fushun, Liaoning in 1955. In 1984 she graduated from the Printmaking Department of the Zhejiang Academy of Fine Arts in Hangzhou. Chen is currently a professor in the Printmaking Department of China Academy of Art in Hangzhou.



1



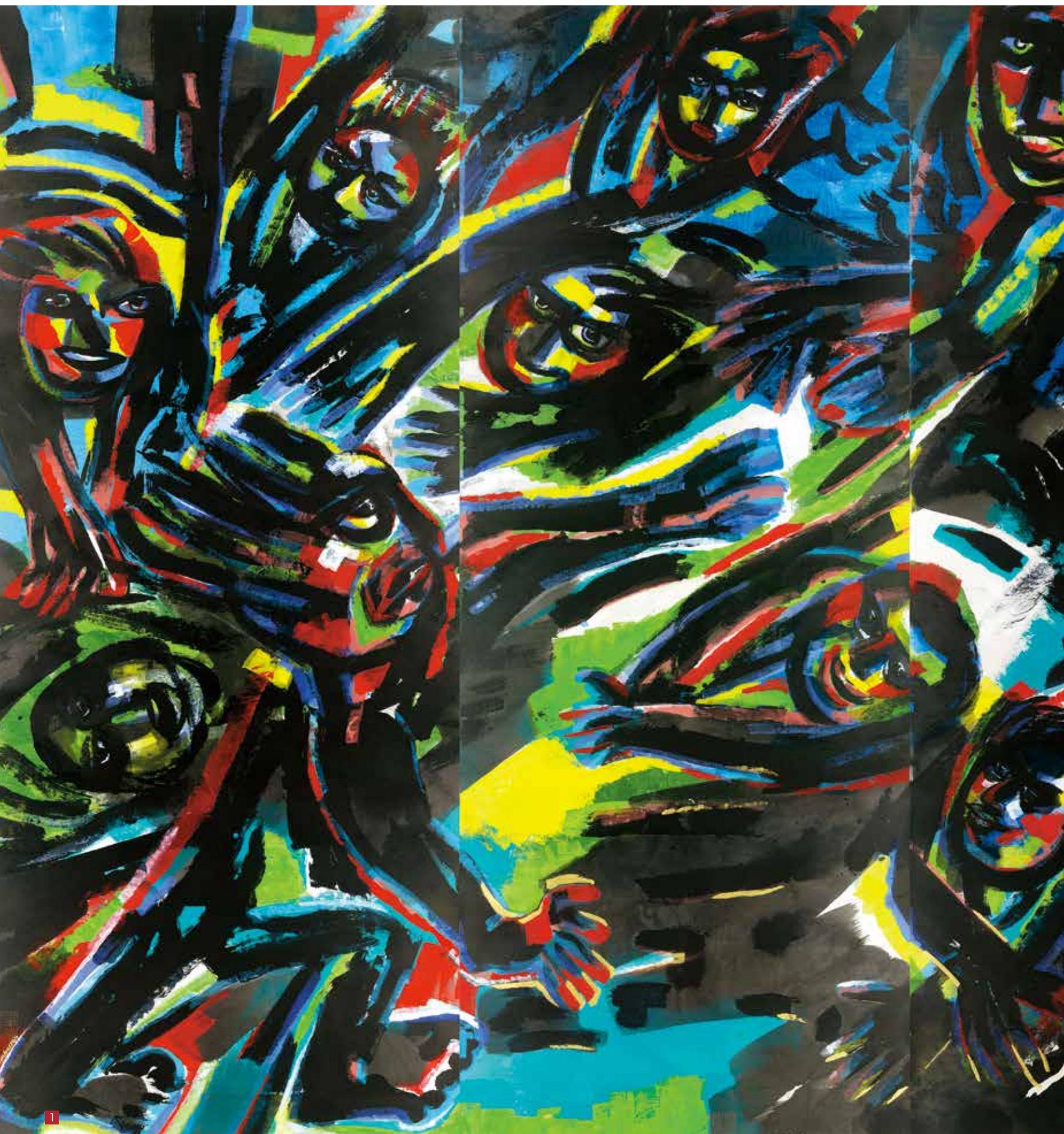
2

1 果树 (梦, 2000.4.10) /黑白木刻/162 × 102cm/2009

Fruit trees (Dream – 10 April 2000)/Woodblock print in black and white  
162 × 102cm/2009

2 窗口的孔雀/黑白木刻/90 × 60cm/1999

A peacock at the window/Woodblock print in black and white  
90 × 60cm/1999





## 获奖记录

1985年 中国北京“前进中的中国青年美术作品展”铜版画《地平线》三等奖  
 1991年 中国南京“全国三版作品展”铜版画《爱情是红色》优秀奖  
 1994年 中国广州“第十二届版画作品展”铜版画《梦·蝴蝶》铜奖  
 1999年 中国青岛版画家协会颁发“鲁迅版画奖”

## 出版记录

2004年 韩国大田亚洲美术馆出版《陈海燕画集》

## 收藏记录

美国洛杉矶亚太博物馆  
 澳大利亚悉尼博物馆  
 英国大英博物馆  
 中国深圳美术馆  
 美国波特兰博物馆  
 中国神州版画博物馆  
 中国青岛市美术馆  
 中国上海美术馆  
 中国广东美术馆  
 北京中国美术馆  
 澳大利亚白兔美术馆  
 深圳岭南美术馆  
 天津美术馆

## Awards

1985 Awarded the Third Prize for her intaglio print 'Horizon Line' at The Striding Ahead Young Persons of China Fine Art Exhibition held in Beijing.  
 1991 Awarded the Prize for Outstanding Work for her intaglio print 'Love is red' at The National Exhibition of the Three Printmaking Techniques held in Nanjing.  
 1994 Awarded the Bronze Medal for her intaglio print 'Dream – butterfly' at The Twelfth Exhibition of Printmaking held in Guangzhou.  
 1999 Awarded the Lu Xun Prize for Printmaking by the Qingdao Printmakers Association.

## Publications

2004 'The Artworks of Chen Haiyan', Published by the Daejeon Asia Museum, Korea

## Collections

The Los Angeles Asia – Pacific Museum, USA  
 The Sydney Museum, Australia  
 The British Museum, UK  
 The Shenzhen Gallery of Fine Art, China  
 The Portland Museum, USA  
 The Shenzhou Museum of Printmaking, China  
 The Qingdao City Gallery of Fine Art, China  
 The Shanghai Gallery of Fine Art, China  
 The Guangdong Gallery of Fine Art, China  
 The China Gallery of Fine Art, Beijing  
 The White Rabbit Gallery of Fine Art, Australia  
 The Lingnan Gallery of Fine Art, Shenzhen, China  
 The Tianjin Gallery of Fine Art, China

1 《学生把天封住了》(梦2008年5月6日) /彩墨/360×438cm/2008  
 The students shielded the sky ( Dream - 6 May 2008)/Coloured inks/  
 360×438cm/2008



1 考大学 (梦, 2007.3.16) /黑白木刻/90×60cm/2007  
College entrance examination (Dream – 16 March 2007) /Woodblock print in black and white/90 × 60cm/2007



2 朦胧 (梦, 2005.4.26) /黑白木刻/162 × 102cm/2009

Hazy (Dream – 26 April 2005)/Woodblock print in black and white/162 × 102cm/2009

3 画画女孩 (梦, 2005.5.27) /黑白木刻/162 × 102cm/2009

The girl who paints (Dream – 27 May 2005)/Woodblock print in black and white/162 × 102cm/2009

## 艺术评介

陈海燕是一位风格独特、艺术具有阳刚品格的女性艺术家。近些年她在国外连连举办个展及联展，使其在国际上的影响日增。早年曾以铜版画《地平线》等在国家级展览获奖，其色彩版画《音乐之声》、《无题》系列以色块叠压及现代构成手法，透溢出一种冷抽象的意韵。而最具特色及影响力的当属其大型系列黑白木刻版画《梦》，作品以种种奇幻朴素的梦境，表达她对大千世界的感悟及人生故事，画面中大量的文字与儿童画般稚拙的人物造型相辅相成，既有童趣的美感，又有如作者本人般的单纯质朴，其粗放的刀痕与大黑大白的对比，使画面在强烈的视觉张力中，呈现出多姿多彩的梦境人生。<齐凤阁>

## A critical appraisal by Qi Fengge

Chen Haiyan has her unique style, as a female artist her creative work shows strong manly characteristic. In recent years she has held individual and group exhibitions that have strengthened her international influence. In early years her etching 'Horizon' among other works was awarded prizes in national exhibitions; her colour print series 'The Sound of Music' and 'Untitled' using the techniques of overlaid colour and contemporary composition to tease out cold abstract feelings. Her most characteristic and influential works are the huge series of black and white woodcut prints, 'Dreams'. Using various kinds of fantastic and simple dreams, Chen expresses her feelings towards the boundless universe and stories of life. Within a harmonious composition of many Chinese characters and naively drawn human figures, her prints not only display a childlike aesthetic, but also the artist's purity and simplicity. The freedom of her cut marks and the contrast between blacks and whites, give her prints a strong visual tension and show colorful dreams of human life. <Qi Fengge>



1



2

1 老树藤（梦，2004.3.18）/黑白木刻/162×102cm/2009

Old tree rattan (Dream – 18 March 2004)/Woodblock print in black and white/162 × 102cm/2009

2 农民乐队（梦，2004.1.11）/黑白木刻/162×102cm/2009

Farmer's band (Dream – 11 January 2004)/Woodblock print in black and white/162 × 102cm/2009

3 蜻蜓（梦，2007.2.28）/黑白木刻/90×60cm/2007 ▶

Dragonflies (Dream – 28 February 2007)/Woodblock print in black and white/90 × 60cm/2007





1 山, 花, 人, 车拥挤 (梦, 2005.2.15) /黑白木刻/162 × 102cm/2009  
Hill, flower, people, traffic jam(Dream – 15 February 2005)/Woodblock print in black and white/162 × 102cm/2009



2 | 这鸟这鸡 (梦, 2004.3.18) /黑白木刻/162 × 102cm/2009  
Bird and chicken (Dream - 18 March 2004)/Woodblock print in black and white/162 × 102cm/2009





1 太壮观(梦, 2005.2.20)/黑白木刻/162×102cm/2009

So spectacular (Dream – 20 February 2005)/Woodblock print in black and white/  
162 x 102cm/2009

2 我赢了(梦, 2001.11.29)/黑白木刻/162×102cm/2009

I won (Dream – 29 November 2001)/Woodblock print in black and white  
162 × 102cm/2009

# 艺术历程

Creative  
Experience



我在这里追求艺术与梦想，本科毕业留校当老师后又继续实现自己把梦变成作品的愿望，探索创造自己的梦作品，并且把每天记录梦的笔记有选择地画到木板上并刻印出来，这一梦就是三十年。

1

2011年与版画系老师们共同创作大型版画

Large format print made collectively by Printmaking Department teachers, 2011

小时候与外婆在农村一起生活到六岁，没进过幼儿园，那里有广阔的蓝天和落日的晚霞。大自然的美深深地印在我脑海里。七岁回城读小学，记得一个星期天，家人都在粉刷房间，我在刚刷过的墙上画了一个巨大的彩色茄子，那时的蜡笔比手指都粗都长。碧绿色的茄子让我感到涂画的满足！虽然挨了父亲的骂，茄子也被我刮掉了，但那个在墙壁上的茄子却在我心底越涂越强烈了。

1977年，全国艺术院校终于向社会招生了，我连考三次最后幸运地考进浙江美术学院版画系（现中国美术学院）。我在这里追求艺术与梦想，本科毕业留校当老师后又继续实现自己把梦变成作品的愿望，探索创造自己的梦作品，并且把每天记录梦的笔记有选择地画到木板上并刻印出来，这一梦就是三十年。

在这三十多年中我常常梦见外婆家的绿色小院，鸡、鱼、果树和黄瓜都成为今天的图画了。我的儿子及小猫还有身边的熟人都成了我梦中常客，有悲有喜的日子使我的生活变得如此丰富，昼夜都有它的故事。生活让我更深刻地去体验什么是艺术，去发现艺术中的美并去创造美的作品。我用黑与白来表现画面，一块黑色一块白色叠加在一起让我如此着迷……

梦 2004年1月11日 农民乐队

一个农民乐队  
正在街头演奏  
身后有人说  
这是模仿国外当代音乐大师作品  
我静听  
如见那山谷中的瀑布声  
我极力听  
猜它的程序是什么  
只见农民仍然在做好每一个鼓风机箱的细小环节  
心里想  
农民音乐真厉害

梦 2004年12月22日 丁香花

路上有积雪  
一块块  
树干上  
有紫红色花苞  
像是玫瑰与丁香花  
我从那儿走过  
伸长脖子向上看

梦 2005年2月15日 春日大山

向前望去是韩国一片春日大山  
我兴奋指给爸爸看  
那儿都是花  
爸爸说  
梨花  
我说  
这种花是很少见  
远处也是花丛坡  
满山树叶都是葱心绿

它把大山重新染了一遍

山下的路很难走  
时时有汽车与人共挤一条小小山路  
我试着走在最前面  
我没有穿鞋子

梦 2007年2月28日 蜻蜓

我在外婆家的土道上  
见天空中有那么多  
刚刚织好的蜘蛛网  
在风中飘动着  
树干上面有蜻蜓飞舞  
我想用铁丝做个圈  
去粘蜻蜓  
这种快乐已失去好久了

梦 2008年5月6日 学生把天封住了

我在屋子里向天望去  
学生把天封住了  
他们都在空中飞  
有高也有低  
一会儿还站立我眼前  
我想以后的天空  
也将被人群拥挤

选择以上五幅梦作品的内容来讲述我熟悉的他们和它们的故事……

*Being a teacher I could also continue to realize my aspirations through the art works, exploring and creating my own artwork based on dreams. I recorded my dreams everyday, drawing from them on to woodblocks before cutting and printing the blocks, I have been dreaming for three decades.*

I lived with my maternal grandmother in rural China until the age of six, I did not have a chance to go to kindergarten, but I did very much enjoy the vast blue sky and the glow of the sunset. The beauty of nature deeply imprinted itself into my consciousness. When I was seven years old, I returned to the city to attend primary school. I remember one Sunday, when all the family members were painting a room; I drew a huge, colourful aubergine on the newly painted wall. I remember the crayons were as long as my little fingers. Drawing the aquamarine coloured eggplant gave me great satisfaction, although my father scolded me later and I had to scrape the drawing off. However, the drawing of the aubergine on the wall was painted in my heart.

In 1977, national arts institutions finally opened to the people, I sat two unsuccessful tests before on the third occasion I was finally admitted to the Printmaking Department of the Zhejiang Academy of Fine Arts (now the China Academy of Fine Arts). I pursued art and dreams. After graduating from my undergraduate course I stayed on to teach. Being a teacher I could also continue to realize my aspirations through the art works, exploring and creating my own artwork based on dreams. I recorded my dreams everyday, drawing from them on to woodblocks before cutting and printing the blocks, I have been dreaming for three decades.

During these thirty years I have often dreamed of my grandma's small green courtyard, the chickens, fish, fruit trees and cucumbers, they all have appeared in my current art work. My son, my kitten and those people close to me have became regulars in my dreams, the daily ups and downs make my life so rich, every day and night has its

own story. Life gives me the essentials to discover what is art allowing me to discover the beauty in art and to create works of beauty. I use black and white to express the pictorial. An area of black superimposed on an area of white allows me in this way to be captivated.....

**Dream, January 11th, 2004, 'The Farmers Band'**

*A farmer's band*

*Being on the streets playing*

*Someone behind me saying*

*This is an imitation of a foreign contemporary music masterpiece*

*I am listening*

*Like the sound of the waterfall in the valley*

*I tried to listen*

*To guess what the piece is*

*I saw farmers still checking every small part of each air chamber*

*I thought in my heart*

*Peasant music is really powerful*

**Dream, December 22th, 2004, 'Lilac'**

*Road with snow*

*Pile upon pile*

*On the tree trunks*

*Have purple-red buds*

*Like roses and lilacs*

*I walked from there*

*Craned my neck to look up*

**Dream, February 15th, 2005, 'Spring Hill'**

*Looking ahead is a tiny area of Korea – the Spring sun, the high mountain*

*I was excited and pointed it out to my Dad*

*There are flowers everywhere*

*Dad said*

*Pear blossom*

*I said*

*This flower is rarely seen*

*Far away there are also banks of flowers*

*The whole mountain is covered with leaves, onion heart green*

*It re-dyed the mountain again*

*It was difficult to walk down the mountain road*

*Time after time cars and people sharing the small mountain road*

*I tried to stay at the front*

*I was walking without shoes*

**Dream, February 28th, 2007, 'Dragonflies'**

*I was on the dirt road in front of my Grandma's house*

*In the sky, there are so many*

*Newly made cobwebs*

*Waving in the wind*

*Dragonflies dancing above the branches*

*I wanted to make a noose with wire*

*To catch dragonflies*

*This happiness has been lost for a long time*

**Dream, May 6th, 2008, 'The students sealed up the sky'**

*I was looking at the sky from inside the house*

*The students had sealed up the sky*

*They were all flying in the air*

*Some high and some low*

*Some also standing in front of me*

*I think the sky in the future*

*Will also be crowded*

I choose the content of five of my dream inspired works to tell the stories I am familiar with ...



2 2011 年与杜虹在人可画廊

With Duhong at the Renke Gallery in 2011

3 2011 年同版画系老师们共同创作大型版画

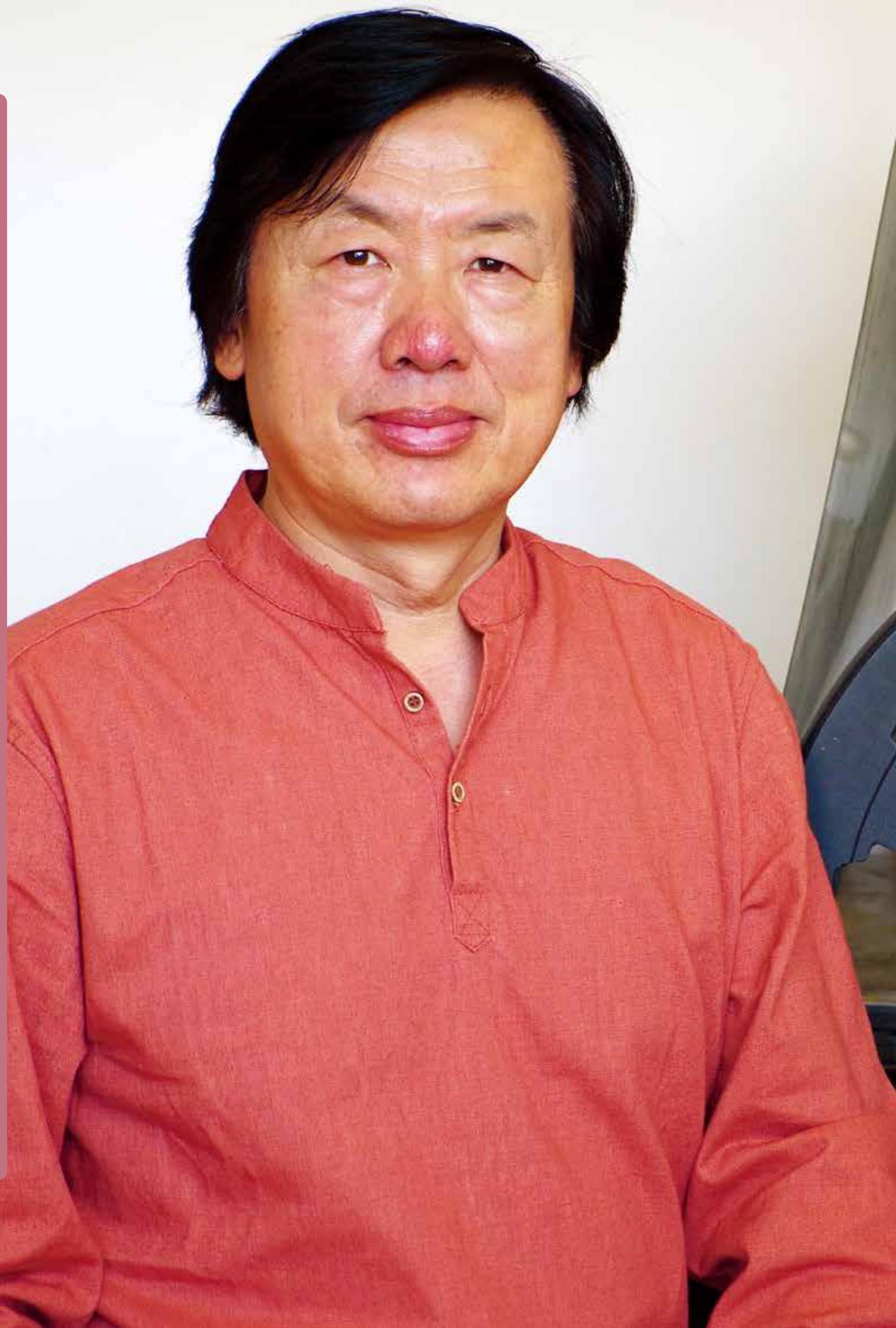
Large format print made collectively by Printmaking Department teachers, 2011



陈浩

Chen Hao

热爱中国  
FOR THE LOVE  
OF CHINA



## 简介

陈浩 (1955—) 1955年10月生于新疆。毕业于中央美术学院版画系，中国美术家协会会员，中国版画家协会会员。

中国美协藏书票研究会会员。新疆画院专业画家，国家一级美术师。新疆美协版画艺委会副主任。

1991年自建石版工作室开始从事石版画的创作和探索

作品入选全国第九届、第十一届全国美术作品展。

作品入选第十二届、第十三届、第十四届、第十五届、第十六届全国版画作品展，获得第十六届全国版画展优秀奖。

作品入选‘第四届、第七届、第八届全国铜版·石版·丝网版画作品展’，分别获得优秀奖、铜奖、银奖。

作品入选第32届(北京)、第33届(土耳其)、第34届(芬兰)国际版画藏书票艺术展。

## Abstract

Chen Hao was born in Xinjiang in October 1955. He graduated from the Printmaking Department of the Central Academy of Fine Arts.

Chen is a member of both the Chinese Artist's Association and the Chinese Printmaker's Association. Chen is also a member of the Chinese Ex-Libris Artist's Research Association, a specialist artist within the Xinjiang Academy of Fine Art, a First-Grade National Artist and Deputy-Director of the Printmaking Committee of the Xinjiang Artist's Association.

In 1991, Chen built his own workshop for lithography and began to explore and create lithographic prints.

9th and 11th National Art Exhibition.

12th, 13th, 14th, 15th, 16th National Print Exhibition, and won Excellence Award at the 16th. 4th, 7th, 8th National copperplate, lithograph, screen print Exhibition. And won excellence, bronze & silver award respectively.

32th (Beijing), 33th (Turkey) and 34th (Finland) international print, book and stamp art exhibition.



1 飞越黄昏/石版画/56 × 44cm/2000

Flying over the sunset/Lithograph/56 × 44cm/2000

## 获奖记录

《夕照》参加“全国第四届铜版·石版·丝网版作品展”获优秀奖  
 《祥云之一》参加“新疆第三届文化艺术节美展”获一等奖  
 《祥云之二》参加“新疆群艺美术展”获一等奖  
 “全国第八届版画藏书票艺术展”获优秀奖  
 《涌动的节奏·飘》参加“全国第七届铜版·石版·丝网版画作品展”获铜奖  
 《故乡的河》参加“全国第十六届版画作品展”获优秀奖  
 “第十届全国版画藏书票艺术展”获银奖  
 《涌动的节奏·域》参加“全国第八届铜版·石版·丝网版画作品展”获银奖  
 《踏歌》参加“第十四届全国小版画藏书票展”获最佳小版画奖

## Awards

His work 'Evening glow' was awarded the Prize for Outstanding Work at the Fourth National Exhibition of Intaglio, Lithographic and Screen Prints.  
 His work 'Auspicious clouds I' was awarded First Prize at the Third Xinjiang Festival of Culture and Art Exhibition.  
 His work 'Auspicious clouds II' was awarded First Prize at the Community Arts Exhibition.  
 His work was awarded excellence award of the 8th National print, book and stamp exhibition.  
 His work 'the surge of the rhythm- blowing' was awarded bronze prize at the 7th National print, book and stamp exhibition.  
 His work 'River in the former homeland' was awarded the Prize for Outstanding Work at the Sixteenth National Exhibition of Printmaking.  
 Awarded silver prize 10th National print, book and stamp exhibition.  
 His work 'The surge of the rhythm - city' was awarded the Silver Medal at the Eighth National Exhibition of Intaglio, Lithographic and Screen Prints.  
 His work 'Song, dance and stamping feet' was awarded the Prize for the Best Mini-print' at the Fourteenth National Exhibition of Mini-Prints and Ex-Libris.



1 艾尼兄弟/石版画/44.5×36cm/2002  
 The brothers Ani/Lithograph/44.5×36cm/2002



2 涌动的节奏·翔/石版画/88×55cm/2000

The surge of the rhythm, flying/Lithograph/88×55cm/2000

3 涌动的节奏·凝/石版画/80×55cm/2001

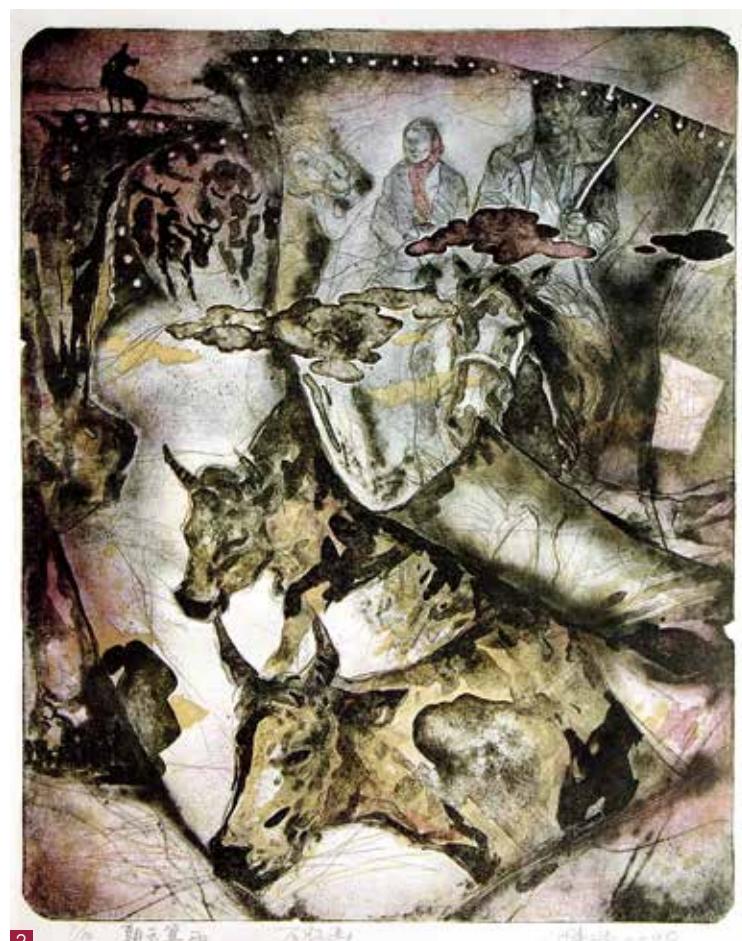
The surge of the rhythm, with fixed attention/Lithograph/80×55cm/2001



1 帕米尔一/石版画/43×55.5cm/2012  
Pamir No.1/Lithograph/43×55.5cm/2012

2 帕米尔二/石版画/43×55.5cm/2012 ►  
Pamir No.2/Lithograph/43×55.5cm/2012





1 下山牛/石版画/45 × 54cm/2008

Bulls going downhill/Lithograph/45 × 54cm/2008

2 朝云暮雨/石版画/45 × 54cm/2008

Morning clouds, sunset rain/Lithograph/45 × 54cm/2008



3

3 秋色飘香/石版画/43.5 × 55.5cm/2006

Autumn flavours/Lithograph/43.5 × 55.5cm/2006

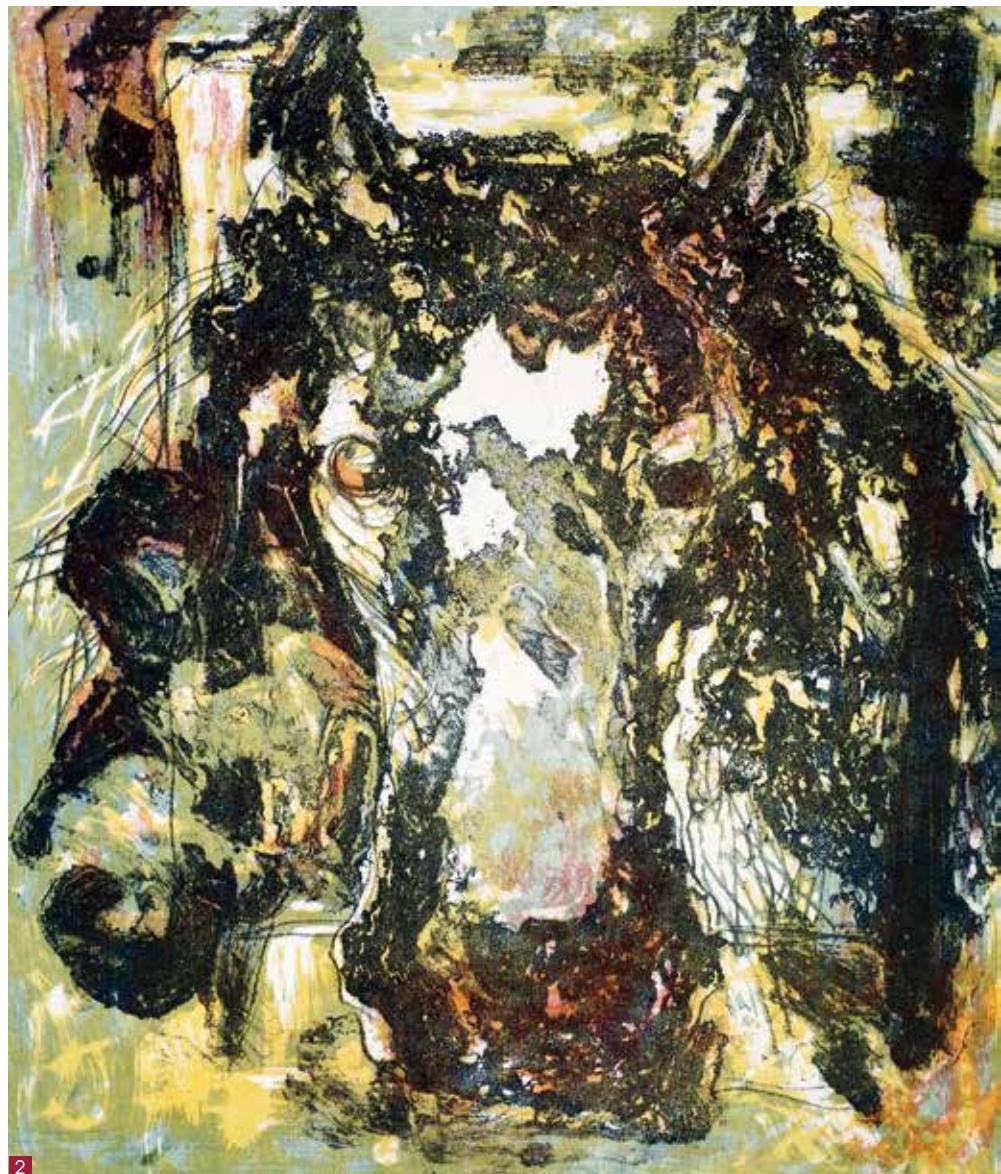


## 收藏记录

广州美术馆  
深圳美术馆  
江苏美术馆  
四川神州版画博物馆  
台北版画会  
湖北美院美术馆  
四川美术学院美术馆  
哈尔滨艺术宫版画博物馆  
中国国家画院  
以及团体个人收藏

## Collections

The Guangzhou Gallery of Art  
The Shenzhen Gallery of Art  
The Jiangsu Gallery of Art  
The Shenzhou Museum of Printmaking, Sichuan  
The Taipei Printmaking Society  
The Hubei Academy of Fine Art, Gallery of Art  
The Sichuan Academy of Fine Art, Gallery of Art  
The Harbin Palace of the Arts, Museum of Printmaking  
The China National Academy of Painting  
Group and Private Collections



1 漠风/石版画/43.5 × 56cm/2009  
Desert wind/Lithograph/43.5 × 56cm/2009

2 青驹·琪琪/石版画/28 × 32.5cm/2001  
Pony – Qiqi/Lithograph/28 × 32.5cm/2001

## 出版记录

作品编入中国美术家协会编辑的《中国美术60年——版画集》,《2002中国版画年鉴》以及多本大型画册。  
在《美术》、《版画艺术》、《版画世界》、《江苏画刊》、《美术报》、《中国版画》、《艺术探索》、《美术大观》、《美术观察》、《新疆画报》等多种专业杂志发表作品和文章。

## 艺术评介

陈浩是我国为数不多的套色石版画的代表画家之一。他在中央美术学院版画系读书时便主修石版画。1991年自建石版画工作室以来的二十余年间,更是执迷于石版画技艺的探索实验之中,创作了许多石版画作品,尤以套色石版画居多。他的套色石版画多取材于其家乡新疆,但非客观实写与生活场景转述,而是以意向的造型及情节的淡化,表达某种现代语境与理念。如《乾坤沉浮》、《白马与草人》、《飙》、《涌动的节奏》系列等,将现实中的人与物解构重组,并与中国的传统文化符号并置融合,加之超时空的处理,使得画面透溢着一种现代感。由于他早年曾画水墨画,所以他将水墨技法运用于石版画创作,充分发挥毛笔的灵动以追求偶发的随意性与手绘感,所以其套色石版画《青驹·琪琪》、《秋色飘香》、《天幕》、《季风气候》等融水墨画的韵味儿、色彩的丰富厚重与石板的颗粒美感于一体,形成了别具一格的视觉风貌。<齐凤阁>

## Publications

Sixty years of Fine Art in China : Printmaking volume, Edited by the Chinese Artist's Association  
China Printmaking Yearbook 2002  
and many other catalogues, journals and articles including those in:  
Fine Art, Printmaking Arts, Printmaking World, Jiangsu Printmaking,  
Arts Review, China Printmaking, Arts Exploration, Arts View,  
Arts Observation, Xinjiang Arts Review, ect.

## A critical appraisal

Chen Hao is one of very few artists representative of those employing colour lithography. His main study during his student days in the printmaking department of the China Central Academy of Fine Art was lithography. Over the last twenty years since he established his own lithography studio in 1991, he has stuck with the exploration and testing of the techniques and skills of lithography and has created many lithographs, especially lithographs in colour. The subject matter of his colour prints is mainly drawn from his home province of Xinjiang. However, he does not work within an objective reality nor does he report on the circumstance of life, rather he expresses modern contexts for words and ideas through modeling intentions and weakening scenarios. For example, in the series of prints 'Ups and downs of Heaven and Earth', 'White horse and scarecrow', 'Storm' and 'The surge of the rhythm', he deconstructed and recombined people with objects in a reality as well as juxtaposing them within Chinese traditional cultural symbols. In addition, he processes imagery in hyperspace, which bestows a modern look to the work. As a result of painting in ink in his early years, he was able to apply these skills to lithography and could employ the speed of the brush in order to chase fortuitous, unbending and hand-painted touches. Therefore, his colour lithographs like 'The blue foal Qiqi', 'Autumn colours- drifting fragrance', 'The canopy of the heavens', 'Monsoon climate' and others, combined the lasting appeal of ink painting, richness of colour and the reticulation of the lithograph into an integral whole to form a uniqueness of visual features. <Qi Fengge>

1 沙雨/石版画/43.5 × 56cm/2009 ►  
Sand rain/Lithograph/43.5 × 56cm/2009





我1955年生于新疆石河子,祖籍湖北。我从小喜爱画画,这种影响多半来自我的姥姥,我姥姥剪的一手好窗花,小时候姥姥经常给我剪些花呀草呀和小动物什么的,我也照着剪呀画呀。记得小时候家里经济困难,无钱买纸和笔,我最初的‘创作’多是拿着木炭在地面上墙上画的,虽然画得东倒西歪,但童年的乐趣多在其中,我的绘画水平从小学到中学在同学里总是保持领先。高中毕业后回农场开荒种地、扛枪当民兵,无论什么时候只要一有空我就在小本上不停的画,当时团农场宣传科经常抽调我去画宣传画、板报,后来干脆把我调宣传科画幻灯片当放映员,这下可好了,晚上放电影,白天画画,时间很充足,后来调报社任多年的美术编辑至到在新疆画院做专业画家,生活中的我虽然起伏不大,但也经历了不少风风雨雨。令我感到安慰的是,不论在什么情况下,我从来没有停下手中的画笔。

1988年我考入了中央美院版画系,在学习中才知道版画除了木刻还有石版、铜版、丝网版画。假期回家,一日与印刷厂退休工人闲聊,得知早期的报纸和商标都是用石印机手工印制。“石印机”三个字吸引了我,接下来几天的追寻终于有了结果。在一个破旧的庭院内,在长满芦苇、杂草的一大堆砖块里,冒出

两根铁棒,“这就是石印机?”我用了半天时间终于扒出一个锈迹斑斑、残缺不全的铁家伙,擦去泥土锈迹,在一块大的黑铁架上,清楚地看到几行铸字,“民国中东石印局造”。

在我进美院石版工作室之前,对石版画是一无所知,是这架残缺不全的石版机引我进入了石版画这片天地,正是有了这架石印机,我才要求学习了石版画,系里安排我进入石版工作室跟李宏仁、苏新平先生学习石版画。在美院的学习和创作中,我渐渐地迷上了石版画。我喜欢石版画绘制和印刷的过程,从手工磨石版到绘画,再到腐蚀制版最后印刷完成,繁复的手工过程,其中有灵动的绘画阶段,又有完全是体力劳动的印刷工作,是画家,又是印刷工,可谓有苦有乐,滋味无穷。

生命的过程是一个不断做出选择的过程,每个人都时刻要面临选择。应该说是这架古老破旧的石印机选择了我,而我从此也选择了石版画。

毕业后,我立即动手修复石印机,而且又找到几块可用的石版,很快就在家中支起了墨台,又画起了石版画。有了自己的石印机,有了自己的石版,自己的工作空间,一时间,

天地变得更宽阔更自由了。我庆幸自己离开学校还能继续创作石版画。在美院的时候工作室中十几个同学就几台可用的石印机,每个人占用石印机的时间都不能太长,所以在美院当时画的画大多都是黑白的,画的时间长而印的时间非常短,画好后很快印完把机器让给别人。而有了自己的工作室后可就不同了,我可以把石版放在机器上慢慢琢磨,长时间的多版套印也没人催你,我有了深入研究套色石版画的条件。毕业后的1991年,第一幅试印的套色石版画正赶上第四届全国石版、铜版、丝网版作品展,展览在南京艺术学院美术馆展出。在展示的223幅选自全国各大院校和版画作者的石版、铜版、丝网版画作品中,14幅作品获奖,其中有我的石版画《夕照》,这幅画本是黑白画,在印刷的同时我试着用彩色油墨套印了几张。作品的获奖给了我极大鼓舞。

石版画由于材料的性质所决定,在各种版画中,它更接近绘画,它是绘画与印刷的一个结合体。多年不断地在石版上的绘制过程中,我渐渐地发现了自己的“独特”。首先我选择了自己熟悉的工具毛笔和自制的油性材料。毛笔是典型的东方绘画的工具,而石版则是西方传入的媒介,两者的结合是很有意思的。使用毛笔是实现水墨语言最有力、最直接、最具内

涵的手段，它直接体现了水墨的语言本质。水墨具有视觉性，可以超越叙述性和再现性，它所产生的肌理完全可以由视觉的构成关系来表达精神内容。毛笔和石版的结合所产生的绘画肌理是变化无穷的。现代绘画不同的形式，往往诉诸画面的肌理，我使用不同的工具材料就会出现不同的肌理，从而产生新的视觉张力。另外我在作画时自觉地“听从内心的召唤”，作为一个艺术家，他的个体生命的价值，就是在于找到并使用最契合自己的语言方式，说出自己最想说的话，传达自己不吐不为快的心绪。每个人的性格以及生活遭遇都有着旁人无法替代的“独特”之处，而它所产生的对人类、对社会的认知也是千差万别。艺术的灵魂

在于不同，在于变化，每个艺术家首要的是要寻找自己的“独特”，谁找到了它，谁就找到了通向艺术自由之门的钥匙。多少年来我们已经习惯了听从“安排”和跟随“主流”，这严重妨碍了艺术家的个性发展和“独特”的发现。只有在自觉地不断的实践变化中，敢于置身“边缘”，“独特”才能逐渐显现出来，它可能不完整，不确定，但它往往带着鲜明的个人烙印，传达出一种自己的视觉信息。

灵动的线加肆意而为、千姿百态的墨，是我多年来在石版上劳作的兴趣所在，也是我始终不断的追寻。

艺术自由之门的钥匙。

艺术的的灵魂在于不同，在于变化，每个艺术家首要的是要寻找自己的『独特』，谁找到了它，谁就找到了通向



2 2008年在巴里坤岩画群  
At the Balikun rock carvings, 2008

3 在高昌古城采风  
Sight seeing at the ancient city of Gaochang



1

I was born in 1955 at Shihezi in Xinjiang, my ancestral home being Hubei. I liked to make paintings from my childhood days, probably influenced by my grandmother. My grandmother was skillful in cutting paper-cuts as window decorations. When I was young, my grandmother often cut patterns of flowers, herbs and small animals for me and I would cut and draw likewise. I remember that the family was poor during my childhood and I had no money to buy paper or pens. My first 'creations' were drawn on the floor and walls with charcoal. Although I drew unsteadily, the drawings reflected my childhood delight. My drawing level was always ahead of my classmates during the years of primary and middle school. After graduating from high school, I returned to the farm to reclaim wasteland and plough new soil as well as taking up the gun in the militia. Whenever I had any free time I would endlessly draw on booklets. At that time, I was often transferred by the propaganda section of the regiment farm to paint posters and write the blackboard newspapers. Subsequently, I was allocated to the propaganda section to draw film slides and work as a film projectionist. It was so lucky, I projected films at night and drew in the daytime when there was plenty of time. Later, I was appointed to the role of art editor in a newspaper office for years until becoming a professional artist in the Xinjiang Academy of Fine Art. I didn't rise or fall dramatically in life, but I still experienced quite a few stumbles and twists. However, I was consoled by the fact that my paint brushes had never left my hand, no matter what.

In 1988, I passed the exam to enter the printmaking

department of the China Central Academy of Fine Art. As a student, I got to know that besides woodblock printmaking, there was also lithography, intaglio and screen printing. When I returned home in the holiday, I was chatting one day with a retired worker from a printing plant and was told that in earlier times newspapers and trademarks were all hand printed on a lithographic press. I was attracted by the three words 'shi yin ji' (lithographic press); over the next few days my searches produced a result. In a ruined yard, among a pile of bricks overgrown with reeds and weeds, two sticks of iron appeared. Could this be the lithographic press? I spent half a day, finally digging out parts of this iron press covered in rust. I wiped away the dirt and rust and could clearly see cast on the big black iron frame the words: 'min guo zhong dong shi yin ju zao' - made by the middle-eastern lithograph bureau of the Republic of China.

Before I started to work in the lithography workshop of the China Central Academy of Fine Art, I knew nothing about lithography. The fragments of the lithographic press introduced me to the world of the lithograph. Only thanks to this lithographic press, did I ask to learn lithography. I was allocated to the lithography workshop by the department to learn from the teachers Li Hongren and Su Xinpeng. During the course of study and creativity in the academy, I became gradually attracted to lithography.

I like the process of drawing and printing lithographs. From the handwork of grinding the stones, to drawing on them, to etching the stones and then finally to printing them, with the heavy work and the complicated procedures, there is stage

of rapid drawing as well as the completely physical labour of the printing work. I am an artist but also a pressman; it may be said to be a bittersweet task with infinite tastes.

The course of life is a course in which we make decisions continually and everyone has to face choices constantly. It might be said that the old and worn-out lithographic press chose me and that I, from then on, chose the lithograph.

After graduation, I straight away started to repair the old lithographic press; moreover I found several usable stones. I quickly set up tables at home and began to draw lithographs. Having my own lithographic press, having my own stones and my own work space, suddenly the world became broader and freer. I rejoiced that having left the academy I could continue to create lithographs. During my time in the academy, there were over ten classmates working in the studio but only a few lithographic presses were available, therefore one could only work at the lithographic press for a short time. Consequently whilst at the academy, I drew mostly black and white images, drawing for long time but printing only briefly. I had to finish printing quickly after completing the drawing to allow others to use the press. But it was different now I had my own studio; I could put the stones on the press and refine them slowly. No one could hurry me even when I overprinted the images over a long period; I had the conditions to research multi-colour lithograph thoroughly. In 1991, after graduation, my first experiments with colour lithography were just in time to be entered for the Fourth National Exhibition of Intaglio, Lithographic and Screen Prints.



*The soul of art depends on the differences and the variations. Every artist should first look for his own 'uniqueness'; those who find it find the key leading to the gate of freedom in art.*

- 1 天山深处 ◀  
Deep In the Tianshan mountains
- 2 九十年代的工作室照片  
Pictures taken in the workshop during the 1990s.
- 3 2001 年在塔什库尔干采风 ▼  
Sight seeing at Tashkurgan in 2001

The exhibition was held at the gallery of the Nanjing Academy of Art. Among the two hundred and twenty-two lithographs, intaglio and screen prints selected from the major academies and artists, fourteen works were awarded prizes, including my lithograph 'Evening glow'. This print was drawn in black and white originally; but during the printing stage I overprinted some areas in colour. Winning the prize inspired me greatly.

The nature of the lithograph can be closer to painting when compared to other techniques of printmaking. Lithography can be a coalition of painting and printing. In the course of drawing on stones continuously over many years, I gradually discovered my own 'uniqueness'. Firstly, I chose to draw with my own familiar materials: the brush and a greasy ink I had made myself. The brush is common in oriental painting while lithography is a medium imported from the west, the combination of the two is quite interesting. Employing the brush in drawing is the strongest, most direct and most easily read means to reveal the language of drawing with ink; it directly expresses the essential language of ink painting. Ink has a visual nature which exceeds narration and reproduction. The textures it produces can fully convey spiritual content through its connection with visual structure. The drawn textures produced by the combination of the brush and the stone change constantly. The different formats of modern painting often appeal to the textures of appearance. When I use different means or materials they provide different textures thereby bringing fresh visual tension. Besides, when I am drawing I consciously obey an inner calling. As an artist, the value of one's individual

life lies in discovering and applying a visual language that corresponds closest to what it is that one most wants to say and closest to the expressive mind that wants to speak out. Everyone's character and life experiences have an irreplaceable 'uniqueness' and the understanding it brings to humanity and society are different. The soul of art depends on the differences and the variations. Every artist should first look for his own 'uniqueness'; those who find it find the key leading to the gate of freedom in art. For how many years did we have to listen to 'arrangements' and to following the 'mainstream' which seriously impaired

the individual development of artists and their discovery of that 'uniqueness'. Only in the course of consciously and continually changing practice, daring to stay on the 'edge' can this 'uniqueness' appear gradually. It might be incomplete or indeterminable, but it carries a distinct, individual stamp and conveys its own visual information.

Dynamic lines made in ink in thousands of ways is what I have been interested in for all the years, I have been working on the stones as well as chasing about all the time.



戴政生

Dai Zhengsheng

戴政生

FOR THE LOVE  
OF CHINA



## 简介

戴政生 (1954—) 1954 年生于四川渠县。

1972 年知识青年上山下乡务农，曾任电灌机手、临时水利测绘员。1980 年达县师范学院美术专业毕业。1980 年四川省平昌中学教书。1984 年在四川美术学院版画系研修。1987 年西南师范大学美术系油画本科毕业留校后任教。1989 年在四川美术学院版画系研修。1994 年在中央美术学院版画系研修。1997—2007 年曾任西南师范大学美术学院、西南大学美术学院副院长。现任西南大学美术学院教授、硕士研究生导师、中国美术家协会版画艺术委员会委员、重庆市美术家协会副主席、第二、三届重庆市政协委员、第二、三届重庆市文联委员。获重庆市优秀教师、全国鲁迅版画奖，享受国务院政府特殊津贴。

## Abstract

Dai Zhengsheng was born in Qu county, Sichuan in 1954.

In 1972 as a young intellectual he was sent to the countryside to support agricultural production becoming the operator in charge of a pumping station and a temporary water-conservancy surveyor.

In 1980, Dai graduated from the Da County Normal Academy having specialised in Art and in the same year took up a post as a teacher at the Pingchang Middle School in Sichuan.

In 1984, Dai involved himself in research in the Printmaking Department of The Sichuan Academy of Fine Arts.

In 1987 he graduated from the undergraduate course in oil painting from The South-West Normal University, School of Art and remained within the department to teach.

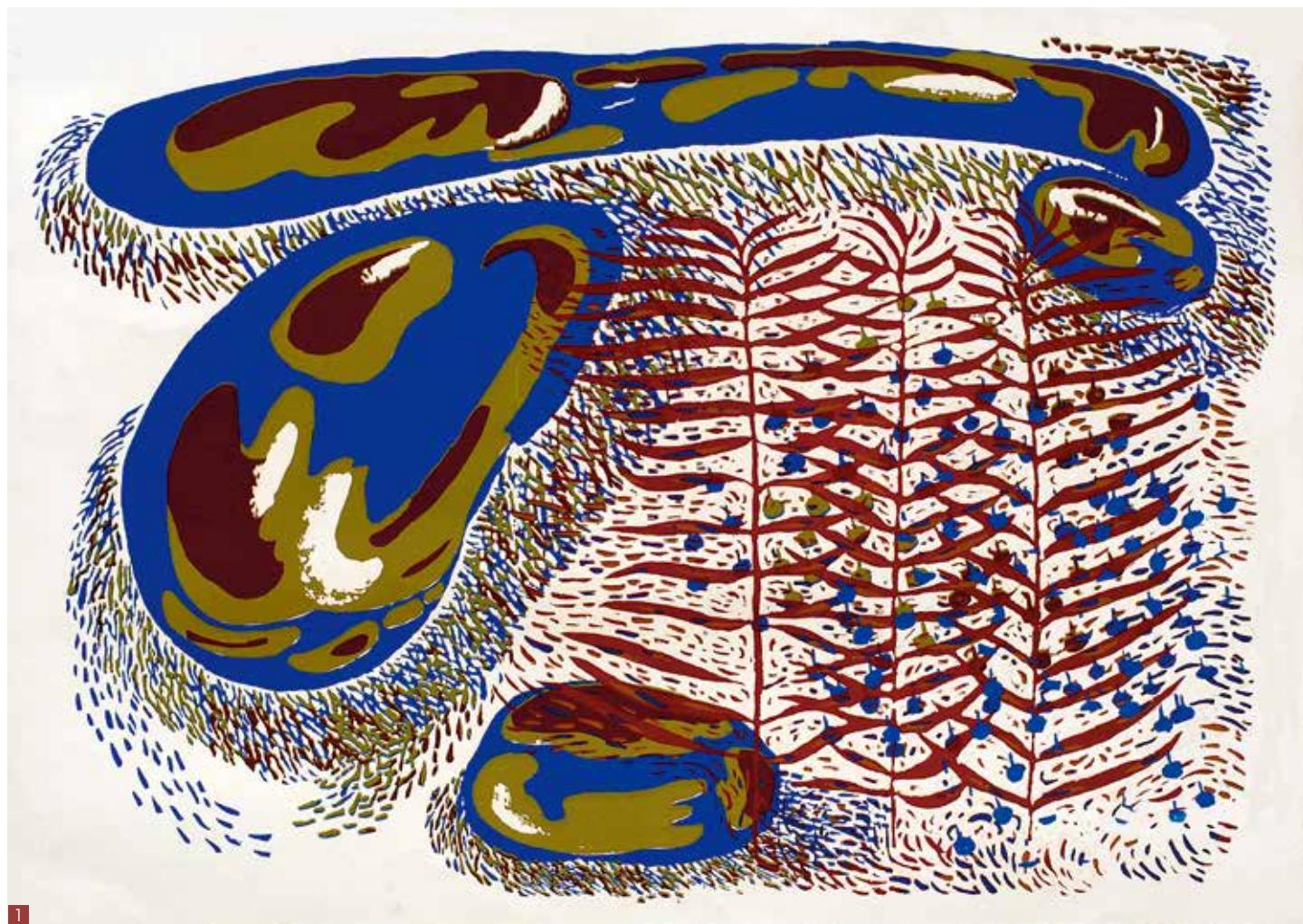
In 1989, Dai engaged in research in the Printmaking Department of The Sichuan Academy of Fine Arts and in 1994 carried out further research in the printmaking department of the Central Academy of Fine Arts in Beijing.

Between 1997 and 2007 held the posts of Dean of the School of Art within the South-West Normal University and sub-Dean of the School of Art within the South-West University.

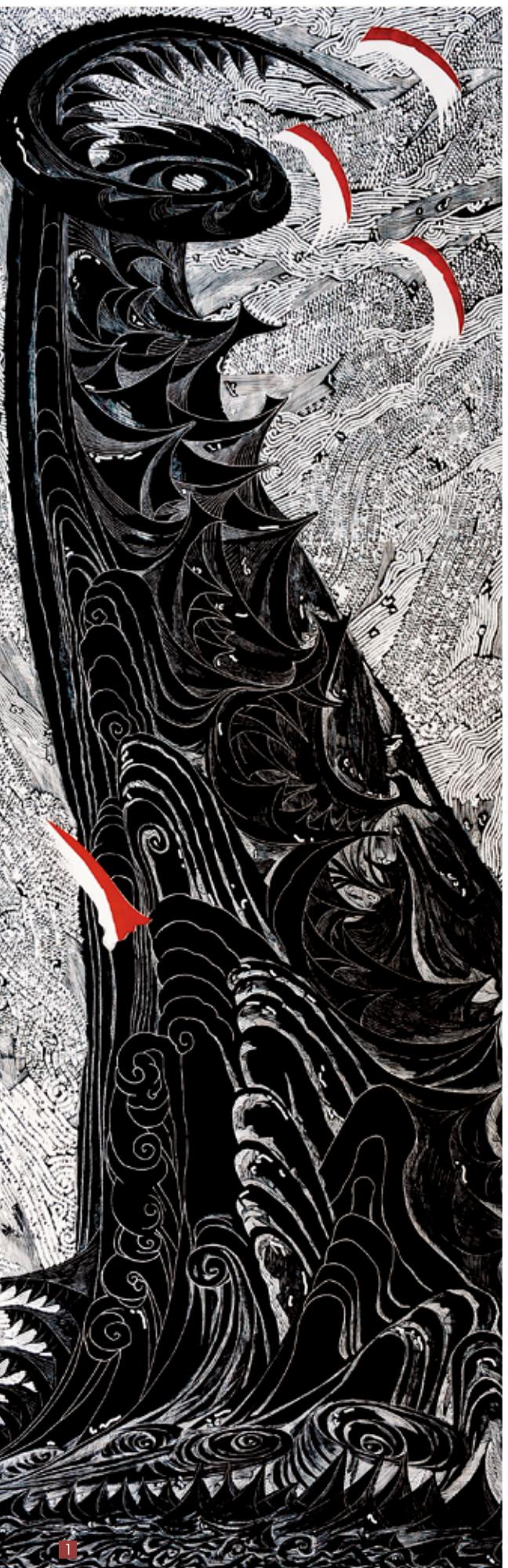
Dai is currently a professor in the School of Art within the South-West University and Tutor to MA research students.

Dai is also a Member of the Printmaker's Committee of the Chinese Artist's Association, Deputy-Chairman of the Chongqing Artist's Association, a Delegate to the Second and Third Chongqing Political Consultative Conference, a Member of the Second and Third Chongqing Meeting of the China Federation of Literary and Art Circles.

Dai is a recipient of the Award for Outstanding Teacher in Chongqing, the National Lu Xun Prize for Printmaking and enjoys the State Councils Special Government Subsidy.



1 移动的蓝云/丝网/63×78cm/1989  
Moving blue clouds/Screen print/63×78cm/1989

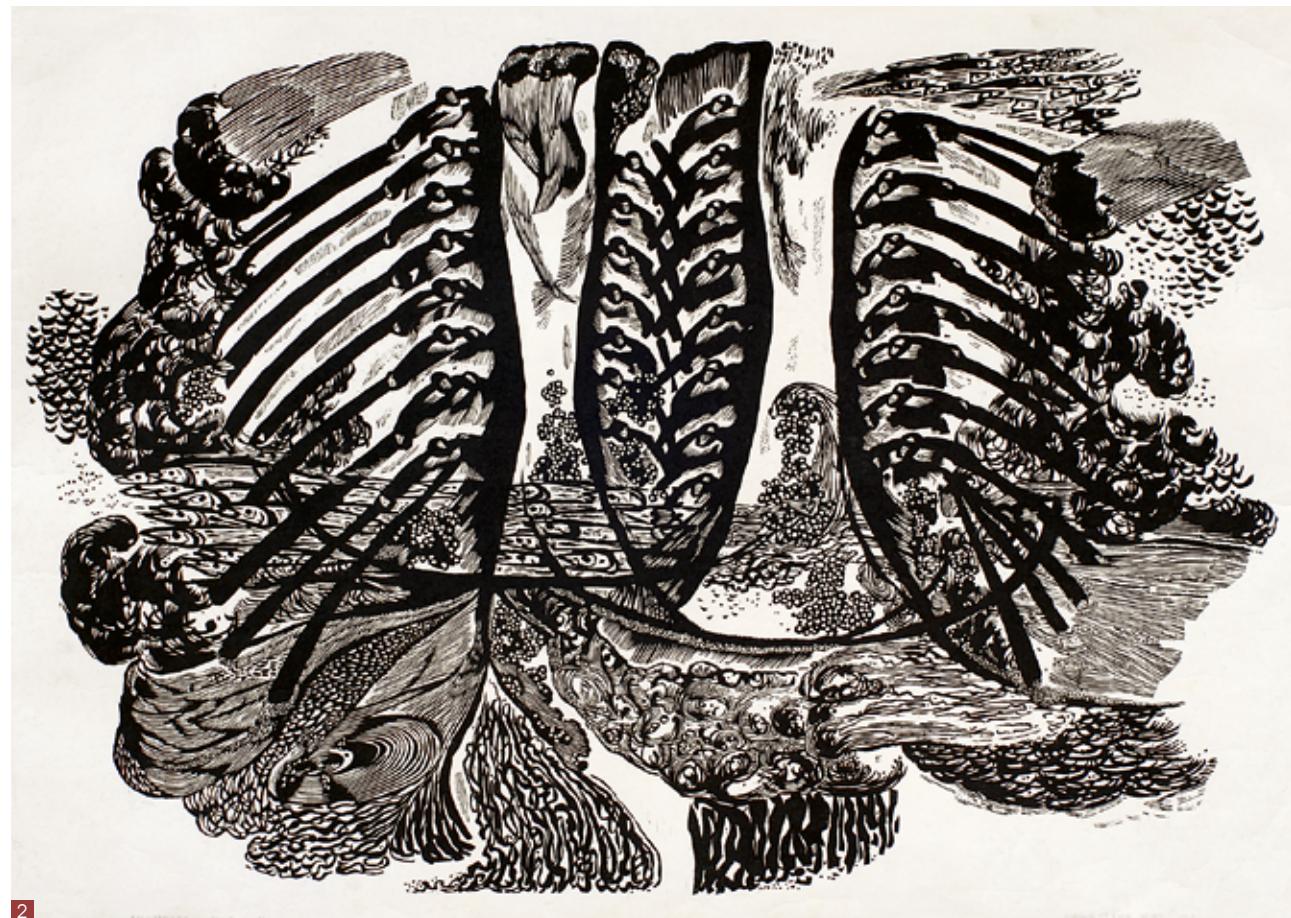


## 获奖记录

1990 年 首届全国青年版画大展优秀奖  
 1994 年 第十二届全国版画作品展览铜奖  
 1998 年 第十四届全国版画作品展览铜奖  
 1999 年 第九届全国美术作品展览银奖  
 2001 年 第一届重庆市文学艺术奖  
 2003 年 第二届中国金彩奖美术作品展览优秀奖  
 2004 年 第十届全国美术作品展览铜奖  
 2005 年 第十七届全国版画作品展览优秀奖  
 2005 年 第三届重庆市文学艺术奖  
 2007 年 第十八届全国版画作品展览优秀奖  
 2007 年 首届中国出版政府奖装帧设计提名奖  
 2008 年 第七届中国大学出版十佳最美图书奖  
 2008 年 北京奥林匹克美术大会银奖  
 2010 年 第九届中国艺术节全国优秀美术作品展览

## Awards

1990 Awarded the Prize for Outstanding Work at the Inaugural National Grand Exhibition of Young Peoples Printmaking.  
 1994 Awarded a Bronze Medal at the Twelfth National Exhibition of Printmaking.  
 1998 Awarded a Bronze Medal at the Fourteenth National Exhibition of Printmaking.  
 1999 Awarded a Silver Medal at the Ninth National Exhibition of Fine Art.  
 2001 Awarded the First Chongqing City Arts and Literature Prize.  
 2003 Awarded the Prize for Outstanding Work at the Second China Exhibition of 'Gold Medal' Works of Art.  
 2004 Awarded the Bronze Medal at the Tenth National Exhibition of Fine Art.  
 2005 Awarded the Prize for Outstanding Work at the Seventeenth National Exhibition of Printmaking.  
 2005 Awarded the Third Chongqing City Arts and Literature Prize.  
 2007 Awarded the Prize for Outstanding Work at the Eighteenth National Exhibition of Printmaking.  
 2007 Awarded the Nomination Prize for Binding and Layout Design at the Inaugural China Government Press Awards.  
 2008 Awarded a prize at the seventh awards for the ten most beautifully illustrated books published by the China Universities Press.  
 2008 Awarded the Silver Medal at the Grand Display of Olympic Art.  
 2010 Selected for the Ninth China Arts Festival, National Exhibition of Outstanding Works of Art.

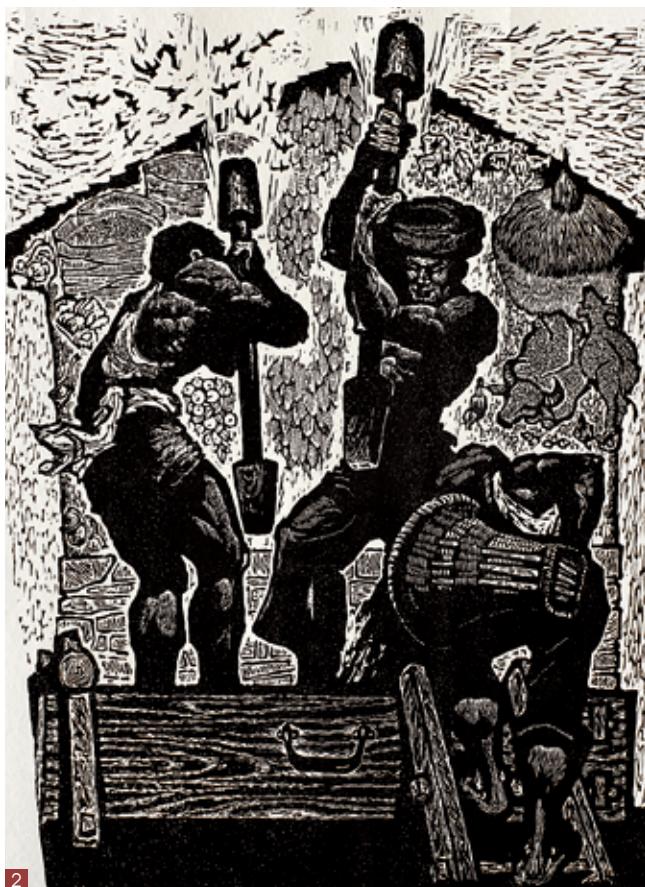


1 恐惧的不可以/套色木刻三联画/300×300cm/2008  
 Unbearable fear/Multi-colour woodblock print/300×300cm/2008  
 2 五月的龙舟 / 黑白木刻 / 75×90cm/1988  
 Dragon boat in May/Black and white woodblock/75×90cm/1988



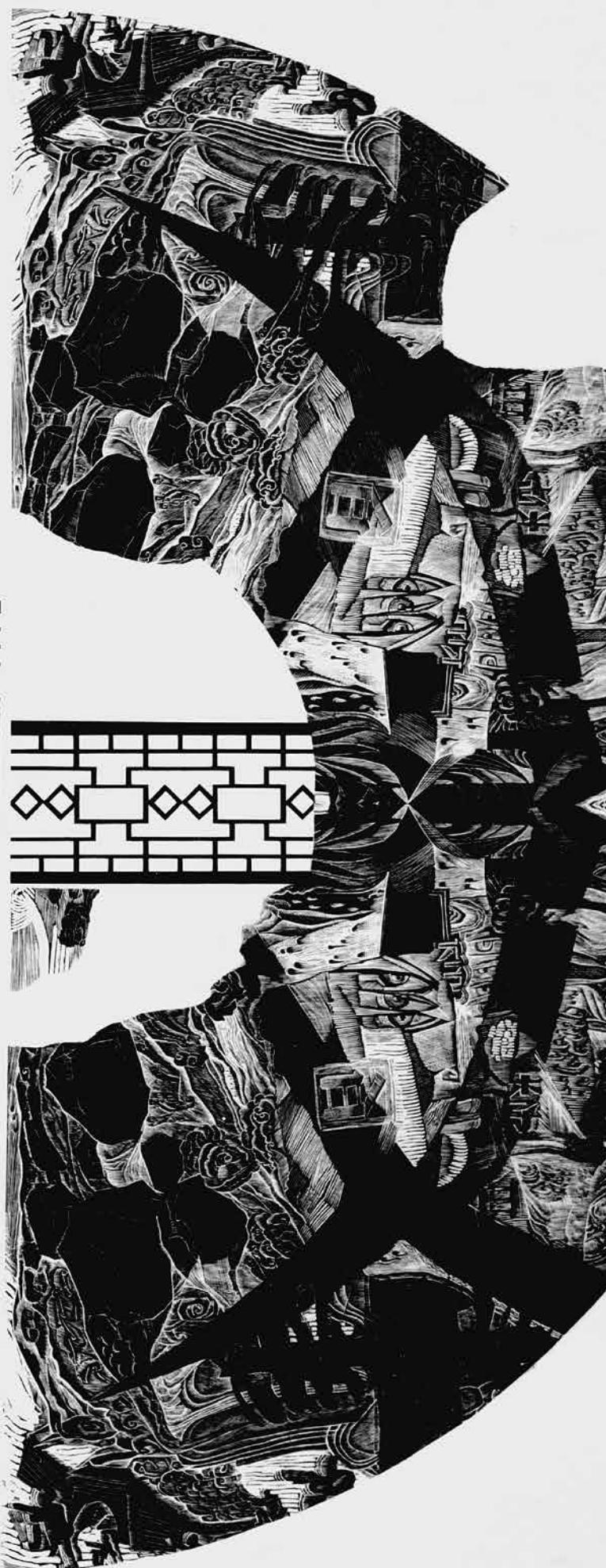
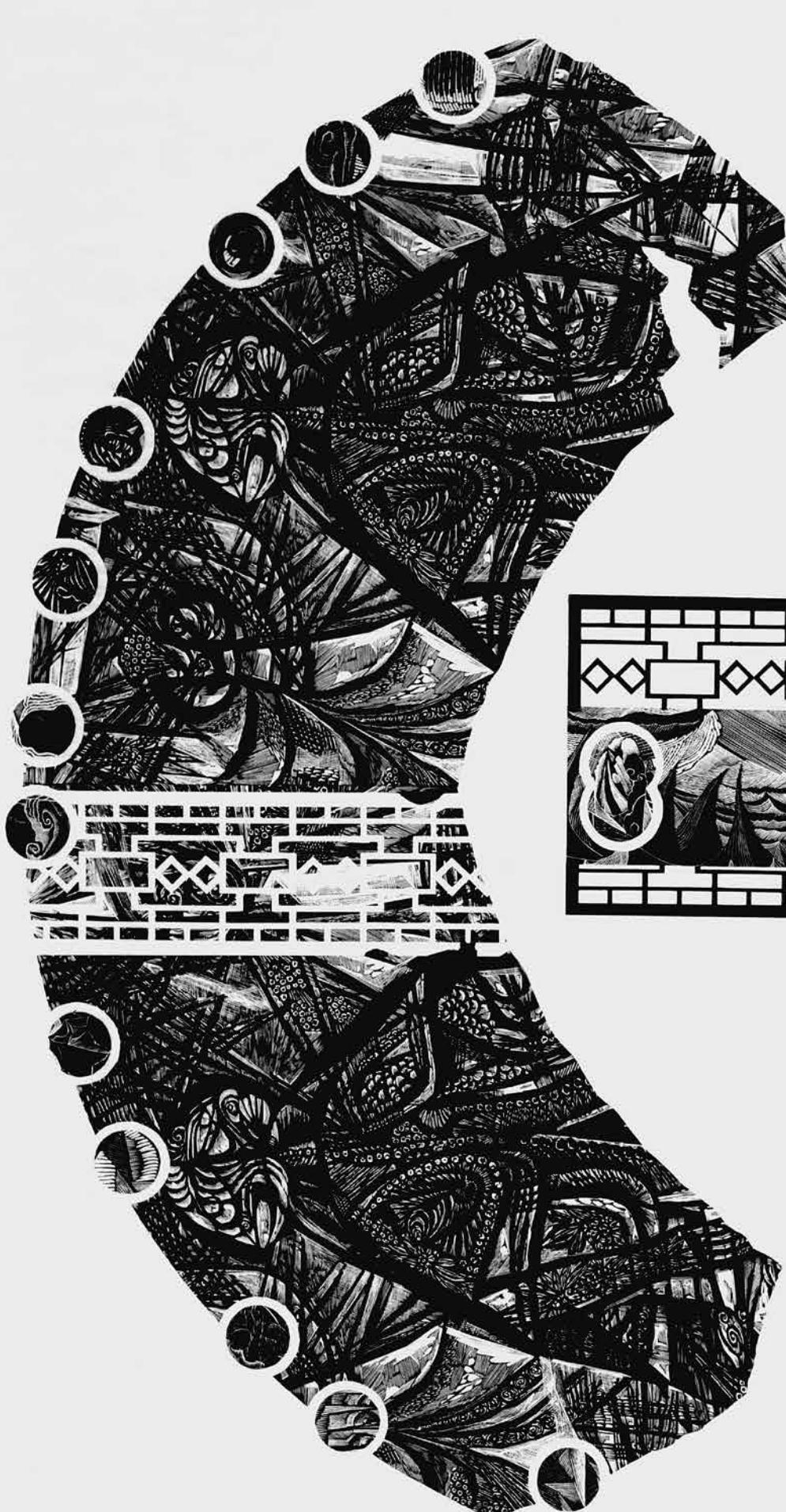
1 高山祥云之一/黑白木刻/95×95cm/1992

Mountains and auspicious clouds, no.1/Black and white /95×95cm/1992



2 秋后/黑白木刻/65×48cm/1983  
Autumn/Black and white woodblock/65×48cm/1983

3 春集/黑白木刻/60×48cm/1985  
Market in spring/Black and white woodblock/60×48cm/1985





## 出版记录

《当代美术教学范画集 素描 2》  
1997 年西南师范大学出版社  
《前浪后浪》2000 年西南师范大学出版社  
《21 世纪首届中国黑白木刻展览作品集》2006 年西南师范大学出版社

## 收藏记录

中国美术馆  
中国国家画院  
上海美术馆  
鲁迅纪念馆  
浙江美术馆  
广东美术馆  
神州版画博物馆  
安徽美术馆  
贵阳美术馆  
青岛美术馆  
哈尔滨艺术宫版画博物馆  
西南大学  
国际奥林匹克委员会  
英国牛津大学博物馆  
韩国全北道立等美术馆

## Publications

1997 'A Collection of Model Works by Contemporary Teachers and Students of Fine Art, (vol.2) Drawings', Published by The South West Normal University Press.  
2000 'Leading Wave – Following Wave', Published by The South West Normal University Press.  
2006 'A Collection of Works from the Twenty-first Century Inaugural Exhibition of Chinese Black and White Woodcuts', Published by The South West Normal University Press.

## Collections

The China Gallery of Fine Art  
The China National Academy of Art  
The Shanghai Gallery of Art  
The Lu Xun Memorial Gallery  
The Zhejiang Gallery of Art  
The Guangdong Gallery of Art  
The Shenzhou Museum of Printmaking  
The Anhui Gallery of Art  
The Guiyang Gallery of Art  
The Qingdao Gallery of Art  
The Harbin Palace of Art Museum of Printmaking  
South West University  
The International Olympic Committee  
The Ashmolean Museum, Oxford  
The North Cholla Provincial Gallery of Art, Korea



2

1 窗系列之一/黑白木刻/200×200cm/2000

Window, no.1/Black and white woodblock/200×200cm/2000

2 高山祥云之八/黑白木刻/95×95cm/1994

Mountains and auspicious clouds, no.8/Black and white woodblock/95×95cm/1994





1 红尘之恸一/黑白木刻/300×100cm/2009 ◀

Grief of the mortal world, no.1/Black and white woodblock/300×100cm/2009

2 红尘之恸二/黑白木刻/300×100cm/2009 ◀

Grief of the mortal world, no.2/Black and white woodblock/300×100cm/2009

3 鄂、噩、厄的哭泣之一/套色木刻/200×200cm/2010

Cry of panic, no.1/Multi-colour woodblock print/200×200cm/2010

## 艺术评介

戴政生以创作巨幅黑白木刻著称，他近年的大版画幅度均在2—3米之间，而且构图精谨，雕刻细密，表现出他驾驭大画面的才情。《西南作品系列》、《窗系列》、《世纪神龙系列》等，多采用民族传统的文化符号进行现代组合、构成，以提升其文化品质，强化东方艺术精神。以对称、纵深对峙及空间对换等手法，以移位、填充、重复等技术手段，淡化时空界线，模糊具体物象，实现对黑白木刻这门古老艺术形式的超越。戴政生的版画大而不空，细而不腻，均衡而不呆板，旷达而不粗率，相对传统，但又颇具现代品质，大气、简括、精纯，具有丰厚的文化涵量和强烈的视觉冲击效果。<齐凤阁>

## A critical appraisal

Dai is famous for creating very large black-white prints, despite his recent works all being two to three meters long they show rigorous composition and delicate cutting of the blocks and demonstrate a talent for controlling large images. The 'Southwest Works Series', the 'Window Series' and the 'Century Dragon Series' are modern in their combination and constitution through the use of traditional and ethnic cultural symbols which enhance the quality of their culture origins and strengthen the spirit of oriental art. Dai's skills of symmetry, spacial confrontation, swaps and shifts, coupled with infilling and repetitive techniques dilute the limits of time and space and cloud specific images, achievements outside the ancient forms of the black-and-white woodcut. Dai's prints are large but not empty; detailed but not meticulous; balanced but not rigid; broad-minded but not rough. They are relatively traditional but with modern qualities; grandiose, compendious and simply exquisite with considerable cultural considerations and strong visual impact. <Qi Fengge>



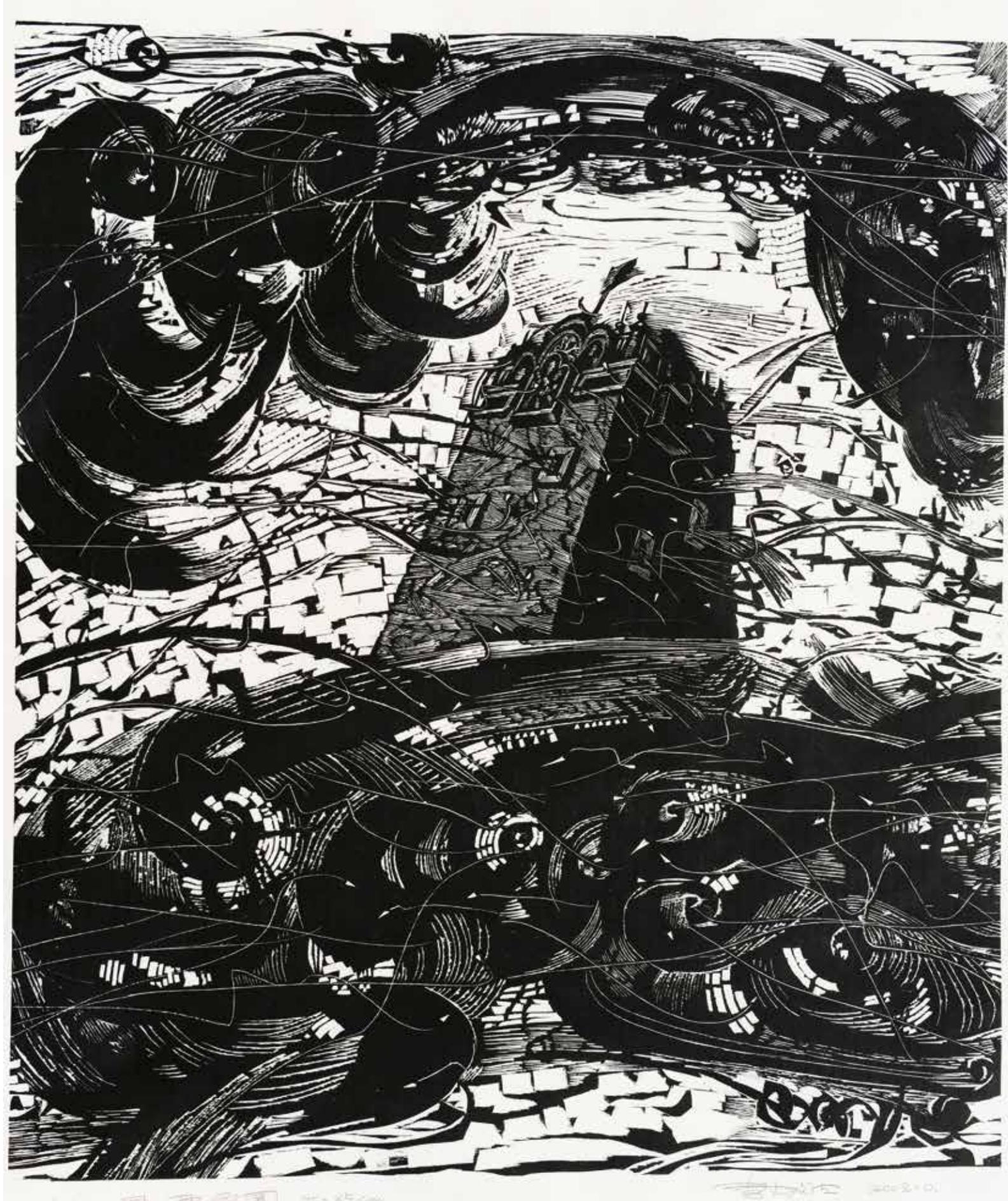
1 东方智者/黑白木刻/97×97cm/1999

Sage of east/Black and white woodblock/97×97cm/1999



2 东方长音/黑白木刻/95 × 95cm/1996

Sound of east/Black and white woodblock/95 × 95cm/1996



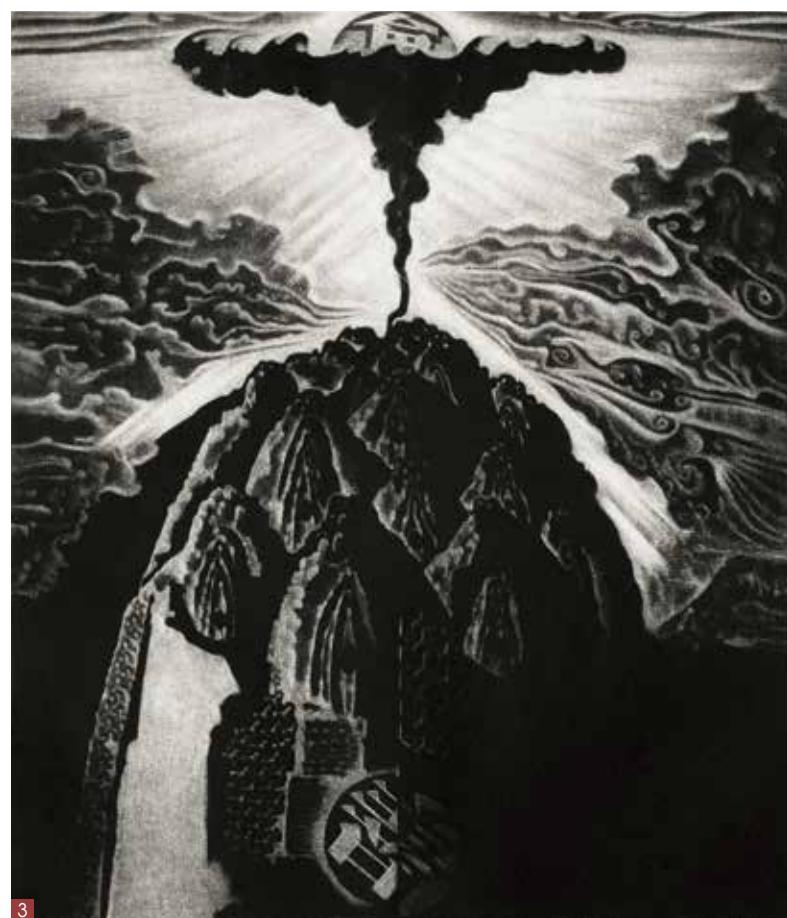
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1 风云家园/黑白木刻/100 × 90cm/2008

Homeland/Black and white woodblock/100 × 90cm/2008



2



3

2 希冀如此美丽/铜版美柔汀/30 × 25cm/2003

Beautiful hope/Mezzotint/30 × 25cm/2003

3 开天之乐/铜版美柔汀/30 × 25cm/2003

Happiness of creation/Mezzotint/30 × 25cm/2003



2011年戴政生在工作室创作《创造三峡》

Dai Zhengsheng creating 'Creating the three gorges' in studio, 2011

## 一

一个偶然的机会，在整理自己的艺术历程中，才发现要梳理出个头绪是一件很不容易的事，因为艺术是反映人的思想和行为的，人的成长经历和形成世界观与社会的变革息息相关。可以说艺术就是一面镜子，它折射出时代的真实面貌。

1954年，我是在中国新生红色政权成立五周年后出生的，名叫政生。为此我的生命和成长就与这个年轻国家的幸福、危难、运动、挫折、崛起、强大，几十年曲折的命运捆绑在一起。

我出生在一个几代知识分子的家庭里，曾祖父是清末秀才，以教书为生。爷爷1926年就读于四川大学前身四川工学院，1929年加入共产党，毕业后回家乡办学、教书。父亲也曾是小学教员。四川渠县城有着三千多年的历史，我幼年和少年在一个保留完整的清代建筑文庙遗存的环境之中生活、学习和玩耍。为此，中国传统文化自然融入我的血液，成为人生成长阶段重要的营养。

儿时记忆中，各类“政治运动”一个接一个，时常过头也非常残酷。幼小的心灵留下了抹不去的阴影。由于从小喜爱画画，有“小画家”之称。1966年无产阶级文化大革命开始，

“毛主席挥手我前进”，全国上下一片红，大鸣大放大字报大辩论，文攻武卫，武斗从冷兵器开始到汉阳造、三八大盖、自动步枪、轻重机枪、自造坦克等等，两派打的你死我活不可开交。我家为躲避武斗逃难颠沛流离，到农村又途经重庆到成都，住在四川音乐学院演奏厅过道上，正巧四川美术学院师生也逃难在那儿，我天天去看他们画大幅毛主席像和大革命大批判的壁画，这个经历对我日后的学习美术产生了影响。1969年复课闹革命，在中学搞宣传画板报是我最喜爱做的事。1972年上山下乡插队落户当知青，成人初始我成为二十世纪七十年代中国的农民。在农村六年做过人民公社社员，农村扫盲教员、电灌机手、电影放映助手、水利技术员、大地测绘员等。这是我人生中是最为漫长的日子，当然我遇到地一切困难比起当时农民的痛苦来真是算不了什么。二十世纪中国社会最底层人民的生活、生产、文化、社会地位等状况，我亲身实实在在地体验到了。

回头一望，过来的路虽然坡坡坎坎，但也算是经风雨见世面，读了一本史无前例的书。它磨炼了我的意志，让我珍惜后来的时光，并给予我奋进的勇气。

1976年是时代的进步，中国改变了。1977年参加全国高考，1978年我考入了四川达县师范学院美术专业，毕业后我分配到四川大巴山区的平昌县中学。在教书之余再次上山下乡回到农村，从地域文化、人类社会的角度重新体验，我发现了“朴素、真实和本质”。我开始不知疲倦地走访中国大地的东南西北，探寻追究维系一个大国几千年古老文明的深奥学问。中国老百姓认为生活本是艰辛的，汗水换的粮食能供一家人生存和繁衍后代，这辈子没有遇上战争、灾荒、瘟疫，就是最大的满足和最幸福的事了。这种朴素的民本思想深深触动了我，传递感染了我。它成为我几十年来艺术创作的基本资源，成为研究本土文化的持续动力和坚持黑白木刻探索的力量。其中农耕文明时代的艺术：石刻、碑文、剪纸、皮影、木刻、印花和文学、小说、戏剧，民风、民俗潜移默化的影响、滋养了我。1980年我学着做木刻，认为这种中国人发明的古老艺术在今天也非常适合表现他们的生活和社会。就这样，多少年风里来雨里去，我画了多少速写，做了多少记录，开始形成了自己的认识和理解，对中国最底层人群人生信仰的赞美、质朴形象的敬仰。为此，这一阶段主要创作反映大巴山农民的木刻作品。

面貌更为多样。  
西方现当代艺术思潮的撞击使我在观念上有了巨大变化，艺术思考有了新的深度，艺术手法有了更多的尝试，作品内容更为宽泛，艺术面貌更为多样。

## 二

1984年我来到中国乡土、伤痕艺术发源地之一的四川美术学院进修一年，1985年考入西南师范大学美术系，毕业后留校任教。这是中国二十世纪思想解放最为活跃的时期，西方现当代艺术思潮的撞击使我在观念上有了巨大变化，艺术思考有了新的深度，艺术手法有了更多的尝试，作品内容更为宽泛，艺术面貌更为多样。对传统文化的传承与变革有了新的认识和理解，对现实生活表面描摹的创作方法渐渐退去，从微观到宏观，从横向到纵向，思考的因素增加，艺术创作心态更为宽松。作品是什么不重要，为什么和应该怎样，敏感的话题成了研究的重点，自身知识的更新换代成为迫切的需要。在撕裂坠落重振的又一次国家民族动荡中，再一次亲身经历了震动与转折，这种变化也深深地烙在了作品里。

1989年我再一次到四川美术学院进修一年，1994年我到中央美术学院进修一年。随着改革开放的步伐，九十年代我的木刻创作从乡土、伤痕到反思，从《盆地系列》到《还我利剑》几个系列，体现对西南特殊地理环境所形成的传统文化，乃至西方文明对华夏文明强烈撞击的思考，手法以民族文化的符号与现代写实方法相结合，构图饱满，刀法凝练、苦涩，具有强烈的黑白对比和戏剧化安排的效果。并开始借鉴大型石刻、壁画的构成方式来进行巨幅黑白木刻创作的尝试。这个时期以《高山祥云系列》，《窗内外的风景系列》，《世纪秦岭系列》为代表作品。

## 三

2000年，当激情的波澜渐渐消失，以东西

方文明互为参照的前提下，我再一次回归，对本土文化永恒的思念促使我没有拘束地放大尺寸去进行木刻与创作：那些农耕的场景、那些收获的植物、那些转动的水车，那些山民的婚丧嫁娶，那些永恒的信仰，那些自然与人文浑然一体的载体，这些永恒的主题在传统文化里都有深刻的反映和写照，如渠县汉阙、大足石刻、梁平年画、万州皮影、巫山刺绣、潼南草龙等。这个时段我非常关注人的命运、民族精神的消逝与永存。我吸纳、积累的信息迫使我尝试大幅新的构成和样式，以寻找西南乃至中华文明图式和内涵的新解读。这种异样、巨大的图式一旦产生，我顿悟、豁然开朗。只有采用这种形式才能释放身心积聚的能量，它犹如高山瀑布势不可挡，似那种崇山峻岭一样厚重的造型，那种碑刻石窟一般庄严的剪影轮廓，那种行云流水、变幻莫测、虚无缥缈的景象。为此，通过借鉴、发掘、整理、创新，也让我看到了传统木刻在当代中国产生新艺术面貌的可能性。

进入新世纪后，挥之不去的中国情结、东方文明的情怀在文明的大碰撞中，颠覆和创新木刻创作的欲望越来越强烈。此阶段作品多采用当代观念进行构思，题材触及对深层次文化的反思，画面更为理性、象征而具有时代感。代表作品有《望东方系列》、《长河》、《大地钟声》等。

《永恒与逝去》始终纠结于我。

## 四

人类在认识自然的同时也在认识自己，但

由于各种原因，同时产生那些极端的丑陋并没有被遏制，反而愈演愈烈，没有尽头、不可阻挡。人类的劣根性让我认识到：宇宙太阳系中地球上高等动物人类的局限，这是本性，根本不可改变的。我想最后只有艺术可能去诠释，去破解这种大自然的密码，因为只有艺术是干净的、纯粹的和崇高的。

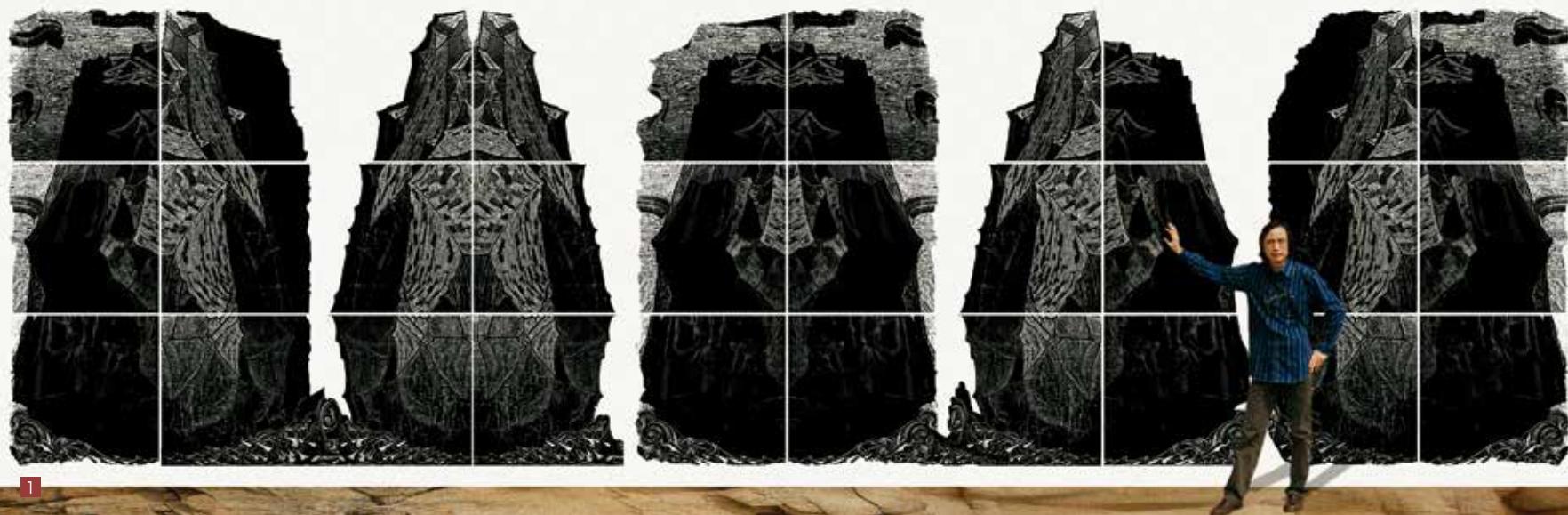
2007年以来，我用写意的木刻手法进入自由想象的创作状态。从《红尘之恸》到《恐惧的不可以》，题材扩大为对人类那种相互对抗，无休止的战争，那种对自然疯狂掠夺行为的检讨。作品内容从嘉陵江到长江三峡，从大足石刻到梁平木板年画，从美国纽约911到阿富汗战争，从印尼海啸到日本核辐射，画面出现具象逼真的宏大场面。我力图以真实和身临其境的展示空间，让大家有机会去触摸自然、时间、生命，去思考人类的过去、现在和未来。为此作品以象征写实的手法，以平实，伟岸，宏篇，巨制为表达新图式，在传统手工制作技术和高强度手工劳作的基础上，最大限度挖掘发挥木刻版画概括、夸张、强调的造型特征和复数性的特质。代表作品有套色木刻300×600cm《恐惧的不可以》，300×800cm《回忆长江》，300×800cm《人类后风景》。2011年在山城重庆六十年不遇罕见的连续高温热浪中，我创作了黑白木刻300×1000cm《创造三峡》和300×800cm《神、门、人》两件作品。

我的理想是让古老木刻艺术以前所未有的视觉新图式新感受，去展现当代人类的理念和木刻艺术创作的广阔前景。木刻的脚步没有停歇，木刻的脚步继续向前！



2 2006 戴政生与版画家在重庆

Dai Zhengsheng in Chongqing, with artists, 2006



1 创造三峡/黑白木刻/300×1000cm/2011

Creating the three gorges/Black and white woodblock/300 × 1000cm/2011

## 1

By chance, I find it very difficult to sort through my artistic journey. Art reflects the minds and actions of humans beings; people's lives and their views of the world are closely associated with social change. Which means art is a mirror, reflecting the times as they are.

I was born in 1954, five years after the new red regime was established, and I was named Zhengsheng, meaning the birth of a new state, to remember this historical event. Since then, my life has been tied for decades to the events of this new country, its rise, movements, joy and crises.

Intellectual blood has run in my family for generations. My great-grandfather was a scholar in the late Qing dynasty. He was a teacher. My grandfather studied at the Sichuan Institute of Engineering, the former Sichuan University, in 1926, joining the Communist Party of China in 1929 and returned to his hometown to run a school and teach there. My father was also a teacher in an elementary school. My hometown, Qu county enjoys a history of over 3,000 years. I spent my childhood and adolescence learning and playing in an environment where the Qing architecture was well-preserved and the Temple of Confucius was left undamaged. Therefore, Chinese traditional culture is blended in my blood and provides nutrition for my growth.

My childhood memories were full of 'political movements' and some of them were very cruel, leaving a shadow over my young, tender heart. Since I liked painting people nicknamed me 'the little painter'. In 1966, I witnessed the beginnings of the Cultural Revolution. People acted on the signals from Chairman Mao, bringing an overwhelming redness to China. Mao said "be offensive by the pen and defensive by the sword", consequently people wrote big-character posters and held debates, airing their views freely. As for the defensive aspect, the two sides fought life-and-death battles with 'hanyang made' cold steel as well as weapons such as Japanese Type 38 rifles, automatic rifles, machine guns, and self-made tanks. In order to avoid this defense by the sword, my family lived a rural life, drifting from the countryside to Chengdu via Chongqing and settled

in the passage way of the concert hall of the Sichuan Conservatory of Music. It happened to be the 'asylum' of the teachers and students from the Sichuan Fine Art Institute, so I went to see them draw those big portraits of Chairman Mao and produce their murals picturing the Cultural Revolution and the Denunciation Meetings. This experience exerted an influence on my future studies in the fine arts. In 1966 when I was in secondary school, classes were resumed in cooperation with the cultural revolution, during which time drawing the blackboard newspaper was my favorite thing to do. The 'Send Youngsters to the Countryside' policy identified me as an educated youth within rural areas.

In the 1970s after I had just come of age I took on the role of a farmer. I spent six years in countryside, working as a member of a people's commune, acting as a tutor in the movement to eliminate illiteracy, then as a machine operator in an electric pumping station, as a film projectionist, a water-conservancy surveyor and a cartographer. Those six years was the most endlessly wearisome days of my life. Although the difficulties I experienced were nothing compared with those of the local farmers, I experienced for myself the reality of the lives, work, culture and social status of those at the bottom of society in 20th. century China. Looking back, as bumpy as the road has been I have overcome it, as if I had read a truly original book. It steeled my will and taught me to cherish what came next and imbued me with the courage to move on.

In 1976 China moved on.

The next year I took part in the National Higher Education Institutes Entrance Examination and came to Da County Normal College in Sichuan as a fine art student. After graduation, I was allocated to Pingchang County Middle School in the Daba mountains area of Sichuan. In my spare time I threw myself back into the countryside again and experienced it from the perspective of local culture and society. This time I found it simple, honest and natural. Since then, I have been tirelessly traveling to every part of China, exploring the myths holding together the thousand-year-old civilization of this ancient nation. The Chinese

people think life itself is hard; therefore all they ask for is ample food for their survival and for that of future generations, to live free from the harassment of war, famines and plagues. These simple needs touched my heart and influenced me, becoming the source of my creative work over the last decades and the mainstay of my continued study of local cultures and wood block printmaking in black-and-white. The arts of the agrarian society—the inscribing of stone tablets, paper-cutting, the shadow puppet theatre, the cutting and printing of wood blocks, literature, local customs and so forth—have nurtured me.

I started to study wood block printmaking in 1980 and so far I still think this ancient art form to be very suitable to present the lives and the society of the Chinese people. I traveled the length and breadth of the country through wind and rain making numerous sketches and notes, finally beginning to form my own understanding.

I appraised the peasants' beliefs in life and admired their simplicity. That is why the subject of my work at that time was mainly the peasants of Daba mountain.

## 2

In 1984 I entered the Sichuan Institute of Fine Arts, the birthplace of folk art and 'scar arts', to pursue advanced studies for a year. The next year I sat the examinations and was admitted into the Fine Art Department of Southwestern Normal University joining the teaching staff there after graduation. That time was the most dynamic in the liberation of one's mind. Modern and contemporary western art trends clashed with my own thoughts. They appeared to have a deeper level of artistic reflection, to be experimenting with fresh techniques and to advocate a broader content and a more diverse artistic landscape. The rising trends developed a new understanding of the transmission of traditional culture and a revolution in art with the old creative concerns of depicting the appearances of life being gradually set aside. Creativity shifted from micro to macro, from landscape to portrait, with an increase in the reflective and an easing in the creative mentality. What became important was not the question of 'what' but those of 'why' and 'how'; therefore sensitive issues became the focus of my

*Modern and contemporary western art trends clashed with my own thoughts. They appeared to have a deeper level of artistic reflection, to be experimenting with fresh techniques and to advocate a broader content and a more diverse artistic landscape.*

studies to satisfy the urgent need to update my knowledge. I felt again the historical shock in a national unrest after freshly recovering from previous fall. And the changes brought by the shock were engrained in my work.

In 1989, I joined the Sichuan Institute of Fine Arts for another year of advanced study and in 1994 I entered the Central Academy of Fine Arts for the same purpose. With the reforms and open door policy in full swing in the 1990s, my works shifted from those of a folk and scar orientation to reflection driven images such as 'The Basin Series' and 'Give My Sword Back'. These works concentrated on showing not only the traditional culture of the south-west influenced by its special geographical environment, but also my thoughts on the impact of western civilization on Chinese culture. I employed cultural icons and combined them in a modern realistic manner. The composition of my work was rich, and the cutting of the blocks was concentrated and simple, creating a theatrical effect of dramatic contrasts. In the 1990s I also started borrowing compositional methods from giant stone inscriptions and murals to experiment with huge black-and-white woodblock prints. The representative works of this period include the 'High Mountain and Auspicious Clouds Series', the 'Scenery Inside and Outside the Window Series', and the 'Centennial Qinling Mountain Series'.

### 3

In 2000, when the waves of passion had abated, on the premise of comparing eastern and western civilization, I returned again to country themes. Driven by my everlasting yearning for local culture, I developed my wood block prints onto a larger, unrestrained scale. The farming scenes, the harvesting of grain, the turning of the waterwheel, the joy and the sorrow of the local folk, their eternal beliefs, the carriers of nature and the humanistic spirit...these are evergreen themes that have been profoundly presented in traditional cultural artefacts, the Han tombs in Qu

county, the stone carvings in Dazu, the new year prints from Liangping, the shadow puppets from Wanzhou, to name but a few. I paid great attention to the fate of human beings, the disappearance and the eternity of ethos during this phase of my work. The abundance of information I had absorbed compelled me to try new compositions and forms of expression, to find new interpretations of the civilization of southwestern China, even Chinese civilization as a whole. The forming of these large yet strange compositions, led me to enlightenment because only by using this compositional form could I pour out all my energy, like an unstoppable waterfall, creating an illusory image. This new format had a mountain like quality, an appearance of weight and solidity with the solemn outline of grottos. I borrowed, discovered, organized and innovated and finally saw the possibility of traditional woodblock prints staging a comeback in a new form. Entering this new century, with my love of Chinese culture and oriental civilization clashing with world cultures, my desire to revolutionize wood block printmaking became increasingly strong. At this stage I mainly utilized contemporary concepts to form my compositions. The themes of my work touched a reflection of high culture, and the images I used in my works were also more rational, symbolic and contemporary. They included 'Watching the East Series', 'The Long River' and 'Sound of the Bell of Mother Earth'.

Yet 'Eternity and Lapses' have always haunted me without providing an answer.

### 4

Human beings get to know themselves while they are exploring nature, but for various reasons they fail to suppress the ugliness that comes with it. Instead, they exacerbate it. This deep-rooted nastiness has made me realize that it is impossible to change what is in our nature and that as much as we are superior creatures, we are constrained. I think only art can serve as the last straw in

breaking this curse from nature because only art, among all things, is pure and sacred.

From 2007, I have been in a state of free imagination in my use of impressionistic wood block printing techniques. From 'Grief for the Human Race' to 'Fear of the Impossible', my subjects have expanded to a self-criticism of endless wars and conflicts and the relentless plunder of natural resources. The content of my responses ranges from the Jialing river to the three gorges on the Yangtze river, from the stone sculptures of Dazu to the new year woodblock prints from Liangping and from the 9/11 terrorist attacks to the war in Afghanistan, the Indonesian tsunami to the escape of nuclear radiation in Japan...every one of them depicts a specific, vivid and dramatic scene. I am trying to create an immersive atmosphere for the viewers of my work, for them to feel mother nature, time, and life and to think about our past, present and future. To that end, I blend symbolism into a realistic approach.

Due to the new drawing style and the intensity of the hand working of wood block printmaking, I dug into the potentiality of the woodblock print as the carrier to express universality, exaggeration, strength and plurality, thus rendering new compositions of honesty and grandeur. Works that represent this creative stage include the colour woodblock prints 'Fear of the Impossible', 'Reminiscences of the Yangtze River' and 'Scenery from a Post-human Era'.

In 2011, in the mountain city of Chongqing, during a relentless summer heat felt only once in sixty years, I created two black-and-white wood block prints 'The Creation of the Three Gorges' and 'God, Gate and Man'.

It is my ideal to give the ancient art of wood block printmaking new compositional forms and new perceptions, to develop the values and the broad vista of the art of creative wood block printmaking.

The forward progress of wood block printmaking has never stopped and it never will.



2



3

2 2006 年戴政生在中国美术馆《21 世纪首届中国黑白木刻展》开幕式上  
Dai Zhengsheng in Opening Ceremony of 'The First Chinese Black and White Woodblock Exhibition in the 21st Century', 2006

3 2011 戴政生与国内外艺术家在工作室  
Dai Zhengsheng with domestic and foreign artists, in working studio, 2011

董克俊

Dong Kejun

中国户外  
FOR THE LOVE

OF CHINA



## 简介

董克俊（1937—）1937年生，四川重庆人，国家一级美术师，国务院特殊津贴专家。曾任中国美术家协会理事，中国版画家协会常务理事，贵州省文联副主席，贵州省美协副主席，贵阳市美协主席，贵阳书画院院长。贵州省政协第七、第八届常委，曾任第七、第八、第十届全国美展评委，第九届全国版画展评委。现任贵州省政协画院名誉院长，贵州民族大学客座教授。

## Abstract

Dong Kejun was born in Chongqing, Sichuan in 1937.

He is a First Grade National Artist.

Dong receives the State Councils Special Government Subsidy.

Dong currently holds the posts of; Director of the Chinese Artists Association, Director of Party Affairs for the Chinese Printmakers Association, Deputy Chairman of the Guizhou Provincial Federation of Literary and Art Circles, Deputy Chairman of the Guizhou Provincial Artists Association, Chairman of the Guiyang Artists Association, Dean of the Guiyang Academy of Painting and Calligraphy.

He was also a Committee Member of the Seventh and Eighth Guizhou Provincial Political Consultative Committee, a Member of the Selection Committee for both the Seventh, Eighth and Tenth National Exhibition of Art and the Ninth National Exhibition of Printmaking.

Dong is also the Honorary Dean of the Guizhou Provincial Art Academy for the Political Consultative Committee and a visiting—professor in the Guizhou Minzu University.



1

1 选豆豆/木版/55 x 52cm/1984

Picking beans/Woodblock print/55 x 52cm/1984





## 获奖记录

第九届中国版画优秀奖  
鲁迅版画奖  
首届风俗画大展二等奖  
贵州文艺一等奖

## Awards

Awarded the Prize for Outstanding Work at the Ninth China Exhibition of Printmaking.  
Awarded the Lu Xun Prize for Printmaking  
Awarded Second Prize at the Inaugural Grand Exhibition of Genre Painting.  
Awarded First Prize at the Guizhou Cultural and Arts Awards.

## 出版记录

《董克俊版画集》  
《董克俊绘画作品集》  
《最后的风景——董克俊九十年代》  
《图像与社会中的艺术家——董克俊》  
《董克俊 2001——2010 绘画作品集》

## Publications

A Collection of Prints by Dong Kejun  
A Collection of Works by Dong Kejun  
The Latest Landscapes – Dong Kejun in the 1990s.  
An Artist in Images and Society – Dong Kejun  
A Collection of Works 2001-2010 by Dong Kejun

## 收藏记录

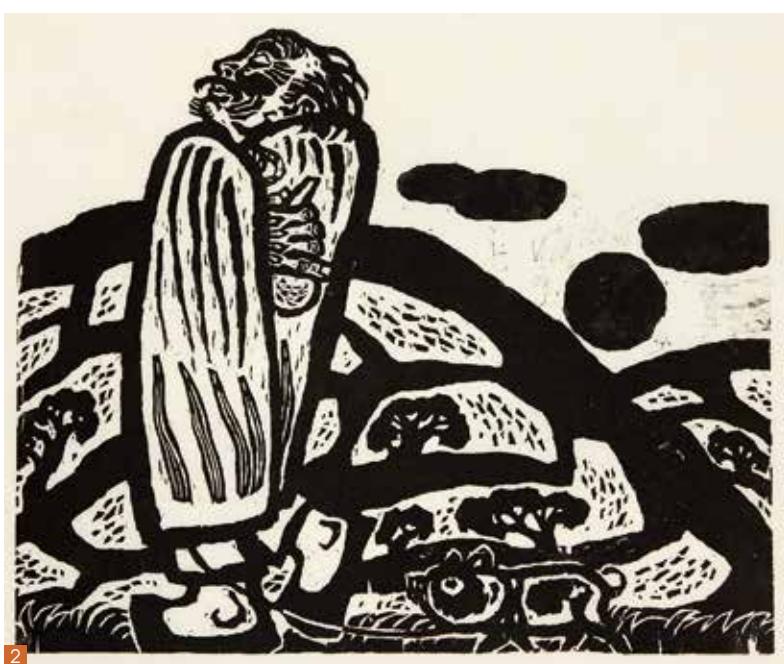
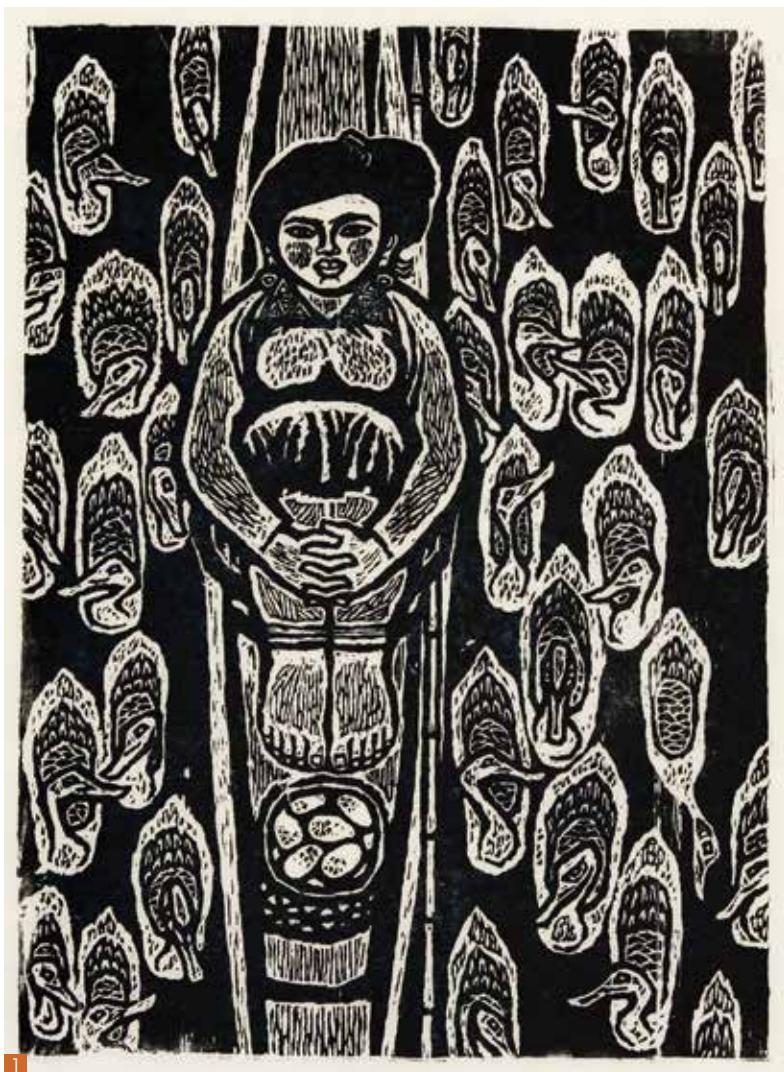
中国美术馆  
上海美术馆  
贵阳美术馆  
中国文化部  
澳大利亚国家美术馆  
新南威尔士州美术馆  
神州版画博物馆  
陕西美术馆  
中央美术学院  
芬兰民俗博物馆  
新加坡斯民艺苑

## Collections

The China Gallery of Art  
The Shanghai Gallery of Art  
The Guiyang Gallery of Art  
The Chinese Ministry of Culture  
The Australian National Gallery of Art  
The New South Wales Gallery of Art  
The Shenzhou Museum of Printmaking  
Shanxi Gallery of Art  
Central Academy of Fine Art, China  
Museum of Finnish Folk Art  
Soobin Art Int'l Gallery Singapore

1 乌蒙新市/木版 /81 × 60cm/1979

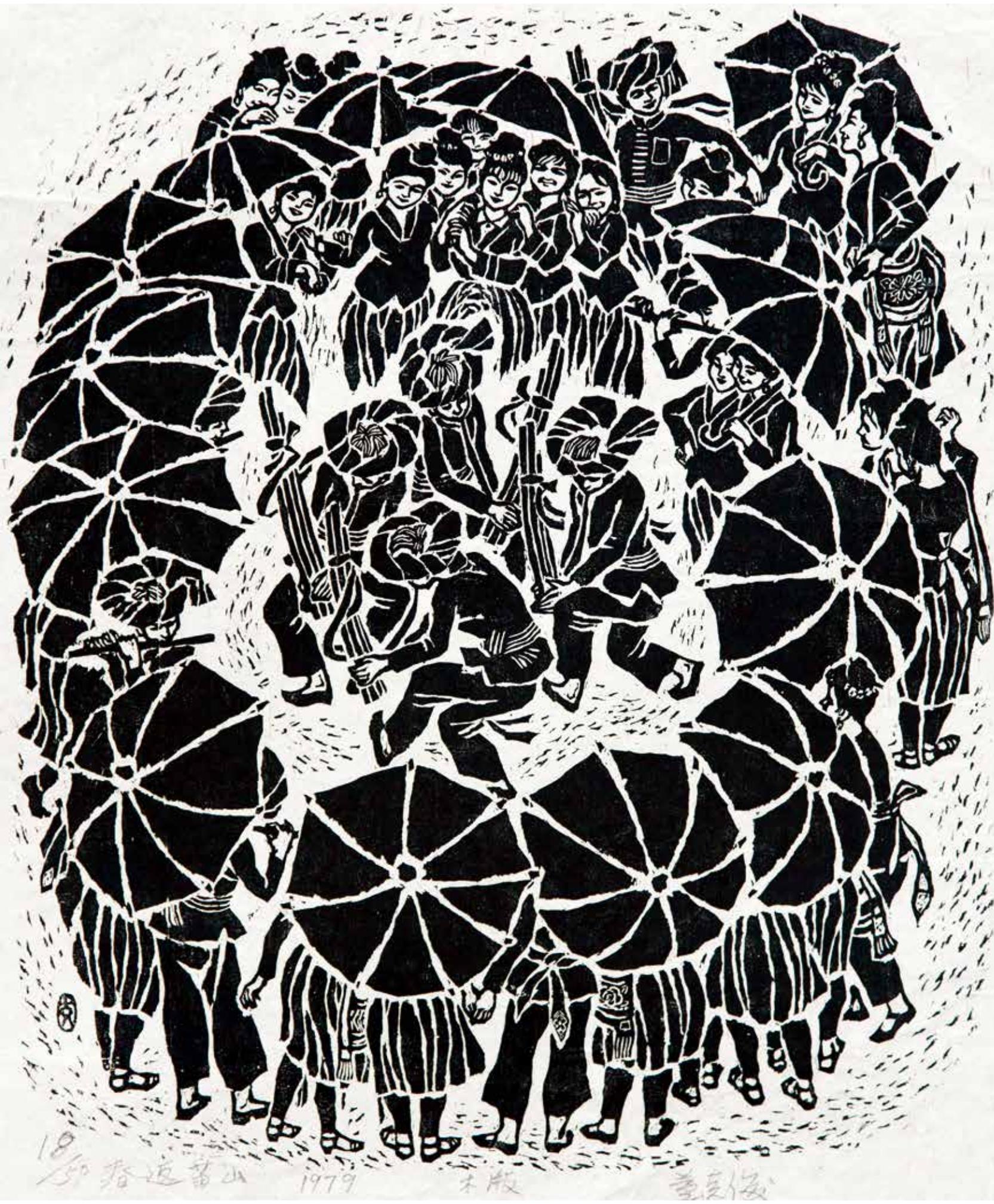
The new city of Wumeng/Woodblock print/81 × 60cm/1979



1 春水/木版/39×55cm/1981  
Spring water/Woodblock print/39×55cm/1981

2 醉归/木版/58×49cm/1982  
Returning drunk/Woodblock print/58×49cm/1982

3 春返苗山/木版/56×64cm/1979 ▶  
Spring returns to the Miao mountains/Woodblock print/56×64cm/1979





1



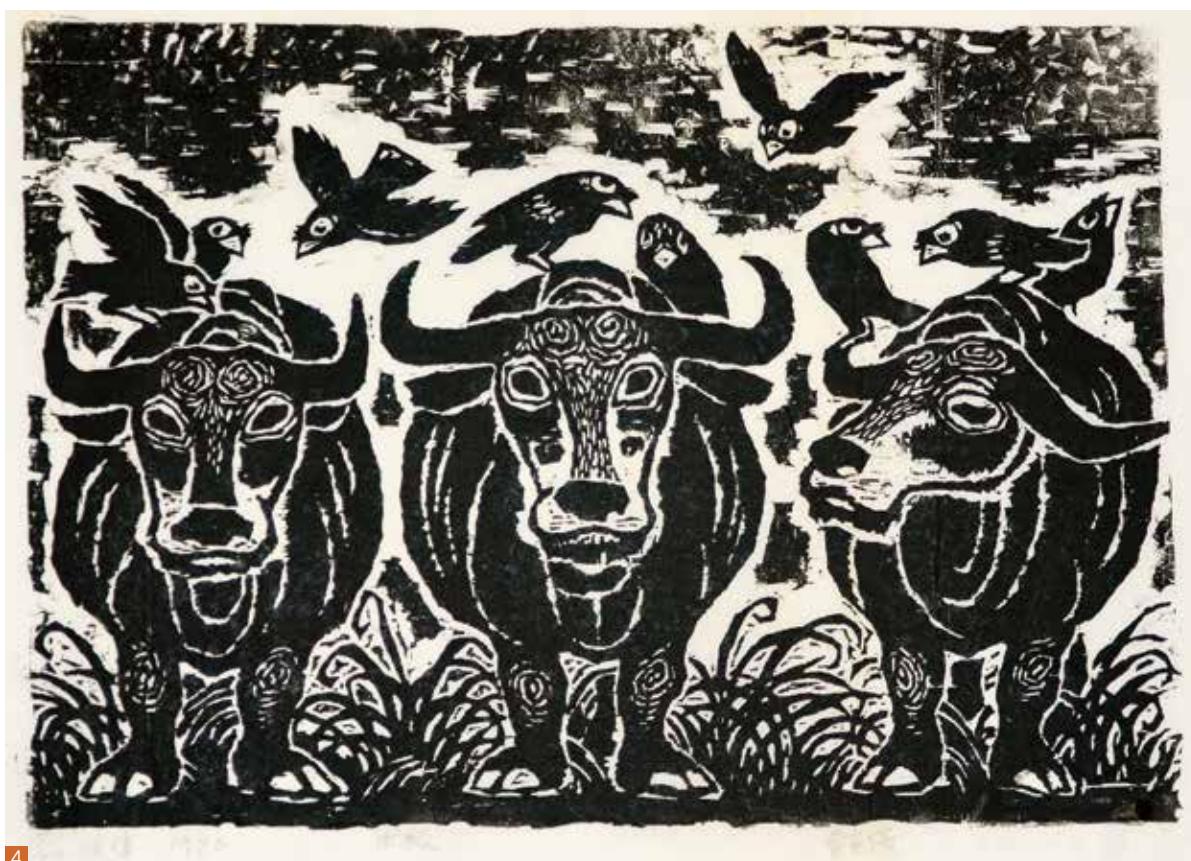
2

1 笛声/59×49cm/1980  
Whistle/ Woodblock print/ 59 × 49cm/ 1980

2 春天的风/59×41cm/1981  
Spring winds/ Woodblock print/ 59 × 41cm/ 1981



3



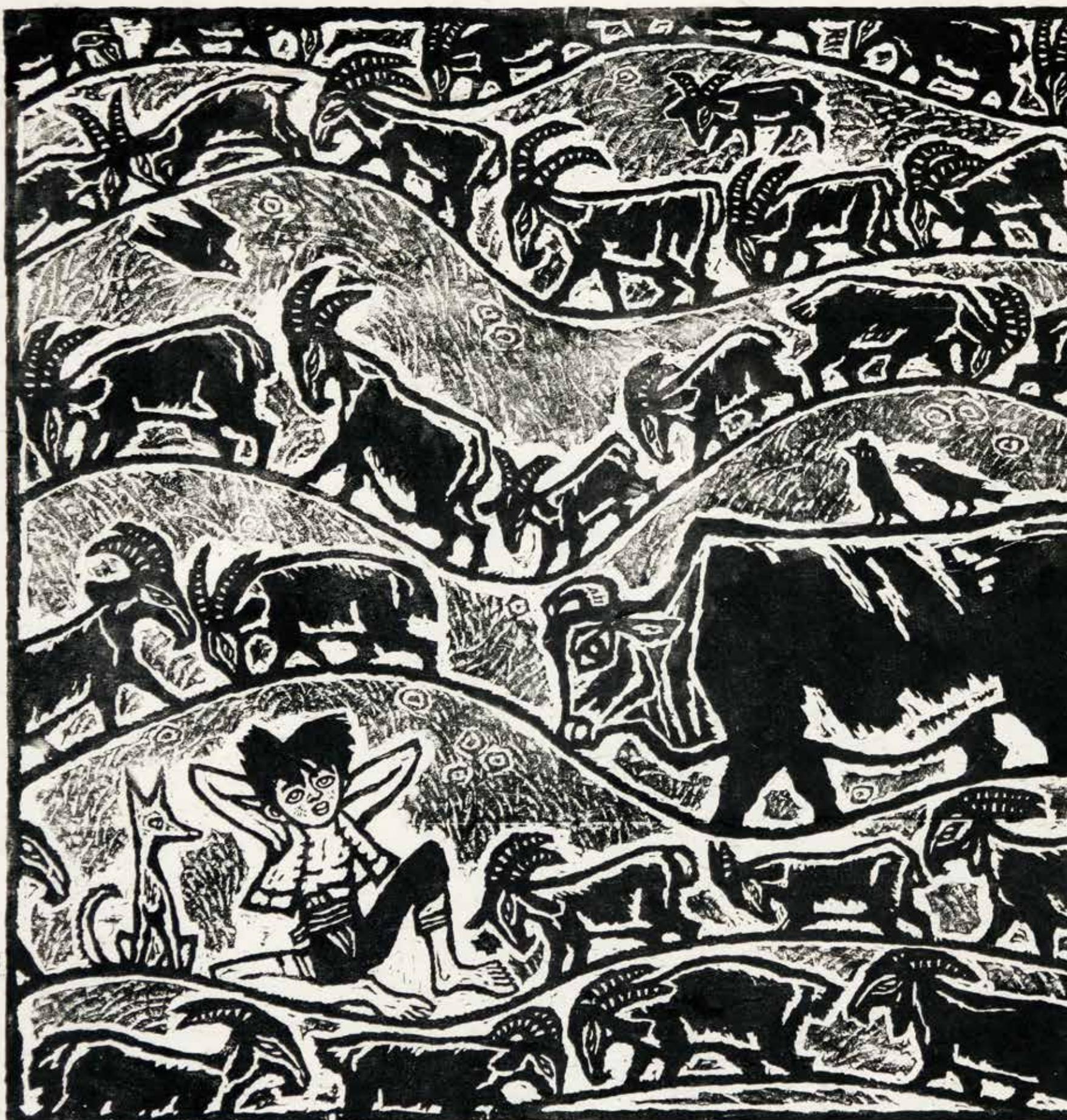
4

3 辣椒红/木版/70 × 57cm/1985

Pepper red/Woodblock print/70 × 57cm/1985

4 伙伴/木版/55 × 39cm/1980

Companions/Woodblock print/55 × 39cm/1980

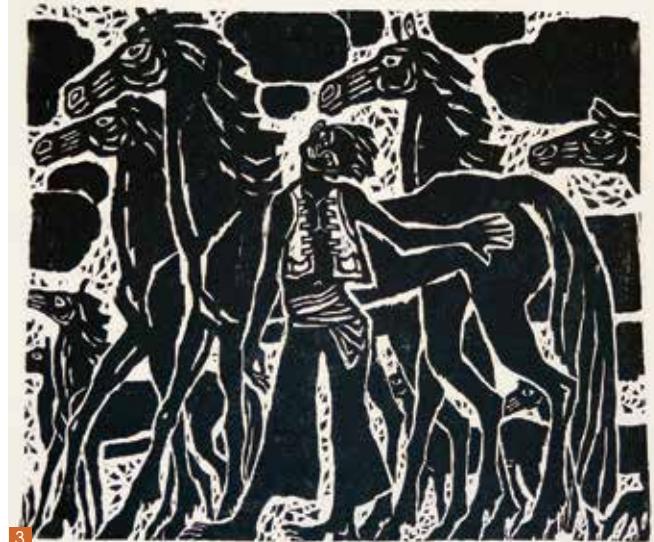


1 山歌/木版/51×48cm/1981

Folk songs/Woodblock print/51×48cm/1981



2 母与子/木版/50×46cm/1982  
Mother and son/Woodblock print/50×46cm/1982



3 养马哥/木版/60×50cm/1981  
The horse man/Woodblock print/60×50cm/1981

## 艺术评介

董克俊是中国版画界天资聪颖的怪杰，是贵州版画最优秀的代表。他主张把原始的区域性的民族民间艺术向现代转化，从而建立具有强烈本土精神和世界意义的当代版画。20世纪80年代是他版画创作的高峰期，前半段集中研究黑白规律与现代形式法则，在《雪峰寓言编外集》百幅木刻插图，以及《笛声》、《醉归》、《盛装的苗山》等黑白版画中，把黑与白运用得潇洒自如，他力图突破客观物象的局限，通过狂放的刀法、分解与组合，造成一种出人意料的视觉效果。后半段推出了一批大型套色纸木综合版画，《山气》、《村寨》、《热土地》、《太阳雨》等，幅面宏大，单纯、粗犷、势可夺人。这批版画很少精雕细刻，与细腻柔软无缘，色彩纯粹甚至直接使用原色，形象处理不拘泥于形态结构，而是作为一种生命意识或某种精神的符号媒介，表达他对贵州人与自然的精神气质的独特理解与感受，表达云贵高原“那种野性的、令人无法抗拒而又难以捉摸的魅力”。

< 齐凤阁 >

## A critical appraisal

Dong is a gifted, true enthusiast among Chinese printmakers and the most outstanding of representatives for the Guizhou printmaking community. He has advocated that original and regional folk art should transform itself into a modern form and thus build a contemporary printmaking practice with a strong local spirit and sense of the world.

During the 1980s, the peak period of his printmaking work, he focused in the first half of this period on research into the disciplines of working in black-and-white and rules of modern forms. In the one hundred woodcut illustrations for the work the Xue Feng Fables Additional Collection, the prints 'Sound of the flute', 'Returning drunk' and 'Splendid costumes of Miao mountain', Dong uses the techniques of black-and-white woodblock printmaking with a casual ease trying to break through the limitations of objective images with wild cutting skills, reordered compositions and combinations which result in surprising visual effects. In the latter half of the period he launched a number of large prints printed in colour from blocks made up of both paper and wood, prints like 'Mountain air', 'A village', 'Hot lands' and 'Sun rain' having large formats, simple, bold and with the power to grip the individual. The blocks are rarely cut with a fine hand, not at all fine and delicate but use pure or directly applied primary colours, the image processing not rigidly adhering to the morphological structure. The symbolism of the media acts as Dong's sense of life or some kind of mental state within which he is able to express his unique understanding of the ethos of man and nature in the Guizhou area, an expression of the Yunnan-Guizhou plateau 'a kind of wild, irresistible and elusive charm'. <Qi Fengge>



1 金色山寨/木版/33×39cm/1996

Golden fortified village/Woodblock print /33×39cm/1996

从 小体弱多病，未考入美院学习。上世纪五十年代后期开始自修绘画。六十年代初受古元、王琦、严函一些版画家作品影响而创作了第一幅木刻作品。65年木刻《谈心》、《有趣的书》参加了第五届全国美展版展，是被推荐的青年画家优秀作品。

1979年开始关注优势本体问题对形式观念的研究，创作了《春返苗山》、《集市》、《亲密的一团》、《山歌》、《醉归》、《春天的风》等。1980年受人民文学出版社之邀为《冯雪峰寓言》创作了一百多幅木刻插图，“美术”杂志作了专版介绍，各种刊物大量发表推荐，在美术界产生了很重要的影响。这批作品是八十年代初最早张扬形式的作品，可以说是董克俊成名的里程碑。1979年参加了文革后全国第一次版展，1981年参加了“北京五月版画会”举办的现代版画展。1985年后开始淡化和消解作品中的风俗生活的表面现象，突显黑白语言本体符号化的视觉张力，排出叙事性，进入了精神性层面的文化表达。1986年创作了《武士》、《热土地》、《四并列》、《太阳下》、《土地》、《村寨》(彩版)、《对话》等一批作品。这批六平米、四平米幅面巨大的版画，改变了版画传统的视觉观念，改变了版画的小幅面近距离视觉的性质，进入了公共的社会化空间，产生

了巨大的精神冲击力和心理的震撼。这批作品立定在中国古代传统文化和贵州民族文化强悍的生命力量的背景上，以此为资源，走向了形式的深度以及精神内在化的表达道路。《四并列》、《热土地》等作品所产生的精神图像以此有关。这些作品表达了多种文化观念、语言形式的对峙与碰撞、分解与重组、图像符号满画面并置交叉重叠、无中心的平面展开。非情节、非逻辑结构的整体运动节奏，正是强化视觉刺激力，强化精神性表达的结果。这些当代性做法，融入版画的痕迹肌理之中，使之具备内在性质，这将是架上绘画当代复兴的重要前提。这批作品构成了董克俊八十年代版画的面貌。(管郁达)1988年在中国美术馆由管郁达、中国美术家协会、中国版画家协会共同举办的“董克俊版画展”集中展示了这些作品，当时在美术界产生了很大的影响。《美术》1988年第六期作了专版报道，中国美术馆收藏了9幅作品。1989年6月作品《毛毛狗》、《苞谷熟了》、《母与子》等参加了上海美术馆主办的“中国现代版画展”。1990年赴美国西雅图举办个展，1992年参加中国画家国、油、版、雕四人团访德国并举办了展览。

1988年以后，开始了当代水墨创作其指向针对传统绘画的种种套路，对物象进行自由的



2



3

2 1988年老艺术家华君武、古元、王琦在中国美术馆董克俊版画艺术展开幕式上  
With Hua Junwu, Gu Yuan and Wang Qi at the opening ceremony of the exhibition of 'Prints by Dong Kejun' at the China Gallery of Art in 1988

3 1993年在广州美院美术馆举办董克俊画展  
At the exhibition of 'Prints by Dong Kejun' held at the Guangzhou Museum of Art in 1993

我在水墨中一扫传统文人画的沉厚重的水墨刻画今天的人、人  
的困境和困境中的人、人与自然  
具体而复杂的关系。  
虚幻与飘逸、轻松与玩味，以深

抽象重组，取消深度平面展开符号化语言构造画面结构形体。作品有《三个苗姑娘》、《山鹰》、《农夫和雄马》、《花衣裳》等。1993年这批作品90幅应邀在广东美院美术馆展出。《广东美术家》杂志有专版评介。1994年后创作了“碎片”系列作品《飘浮》、《挤压》、《移位》、《穿插》、《并置》等。1997年开始水墨《最后的风景》的系列创作。我在水墨中一扫传统文人画的虚幻与飘逸、轻松与玩味，以深沉厚重的水墨刻画今天的人、人的困境和困境中的人、人与自然具体而复杂的关系。和抽象水墨不同，这些水墨作品的逼近感、局部性和心理化的趋势，使观者有更多的个人生理的感受和心理的感受。（摘自王林文章）。其中主要作品有《随身听》、《糖葫芦》、《老人和鸟》、《无声的对白》等，并已出版了《最后的风景——董克俊九十年代》画集。这些作品参加了王林策划的“文化方位的文化互动”展。

1997年我还创作了《空壳系列》。2002年创作了《钢丝上的舞蹈》。这是一批关注社会问题的作品。通过隐喻性的场景提示人们思考当前人类社会必须面对的一系列重大问题：生态危机、民族危机、战争危机等等。《空壳系列》和《钢丝上的舞蹈》参加了2002年北京今日美术馆举办的“水墨江山”画展，参展的画

家有吴冠中、刘国松、袁运生、丁立人、钟孺乾等十二位画家。1998年至2004年，创作的都市系列之一《人》、之二《精神的舞蹈》参加了第一、二、三、四届深圳国际水墨双年展。1999年二月，我在法国巴黎国际艺术城美术馆举办个展，展出了水墨作品《最后的风景》及“碎片系列”。同年，又参加了法国国际艺术沙龙展。

2003年作品《小孩和狗》参加了北京由刘晓纯策划的“新写意水墨画邀请展”。2007年水墨作品《三级跳》参加了广州美术馆85以来现象与状态系列展中的《从西南出发——西南当代艺术展》。2008年作品《大鸟》参加“上上国际艺术年展。向后，向前从此始。

2007年后水墨创作侧重于老年人生命的最后状态以及对生命的顿悟。此时段观念、形式、抽象、具象已无需刻意，一切随心而动，随心所欲。表现手段采用了浓焦墨混搅的方式以及布面丙烯、信笔涂鸦的方式，总之以独到的视觉方式来传达艺术形式的深度感。这批作品《孤独》、《昔日将军》、《三个老者一盘棋》、《无语》、《童心》、《守望》、《空巢》等。2010年6月，在贵阳美术馆举办了个人展，展出作品九十幅，并出版了画集，2011年三月，在新加坡举办了版画、水墨画展。



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4 1999年董克俊在巴黎国际艺术中心举办画展  
Dong Kejun at the exhibition of his prints held at the Paris International Arts Centre in 1999

5 展览中的大版画  
A large woodblock print on show



1



2

1 中国美术馆董克俊个展与画家朋友合影

With friends at Dong Kejun solo exhibition held at the China Art Gallery

2 第七届全国美展版画评委合影

The printmaking jury of the Seventh National Arts Exhibition

**H**aving suffered from ill health since he was very young, Dong Kejun never attended an art academy. In the latter part of the 1950s, he started to make paintings by himself and in the early 1960s, influenced by the printmaking of Gu Yuan, Wang Qi and Yan Han, Dong created his first woodcut print.

His works 'A heart-to-heart talk' and 'An interesting book', produced in 1965, were shown in The Fifth National Exhibition of Printmaking as examples of outstanding works by young artists.

From 1979, Dong started to apply his attention to the study of the dominant position of the concept of free standing forms and produced 'Returning to mount miao', 'In Spring', 'A market,' 'A close group', 'Folk song', 'Returning drunk', 'The Spring wind' and other works.

In 1980, at the invitation of The People's Literature Publishing House, he created over one hundred woodblock printed illustrations for The Feng Xuefeng Fables, which were introduced with a page devoted to the works by the magazine Art, the illustrations were recommended in all sorts of publications and they enjoyed a huge influence in the art field. This group of prints was the first to exaggerate style and could be regarded as a landmark in Dong Kejun's success. In 1979, Dong took part in the first national exhibition of prints held after the Cultural Revolution and an exhibition of modern prints held by The Beijing May Print Society in 1981.

After 1985, he started to reduce the importance of and clarify the superficiality of vernacular lives in his works and to highlight the visual qualities of the free standing symbolism of the black and white pictorial 'language', entering into a

spiritual level of cultural expression, instead of narration. In 1986, he created a group of works including 'The warrior', 'The warm land, Four Side-by-side, Under the Sun, The Earth, the colour print Village and Stockade, Dialogue, and others. This group of prints were of a large scale, of six square metres and four square metres, changed both the traditional view of prints and the requirement of close observation normally required by the normal small size of prints. These works entered into the social environment and caused a great sense of spiritual attack and psychological shock. The works established themselves upon the strong vitality of both the Chinese ancient cultural traditions and Guizhou regional culture, which were also used as resource for Dong's advancement into the depth of styles and spiritual internalisation. The spiritual images produced in Four Side-by-side and The Warm Land were relevant in this context. These artworks expressed various cultural perceptions, the confrontation and collision in the language styles, decomposition and re-organisation, the concentration, intersection and overlapping and flat spread without centres of pictorial signs all over the images. The complete moving rhythm without plots and logical structure is the result of strengthened visual stimulation and strengthened spiritual expression. This practice of contemporary qualities, melting into the traces and structures of prints, arming them with internal qualities, would be the crucial premise of the renaissance of contemporary studio painting. These artworks constituted the 'visage' of prints by Dong Kejun during the 1980s.

(Guan Yuda)

A group of prints from 1986 were exhibited together in the exhibition 'An Exhibition of Prints by Dong Kejun' jointly

sponsored by The Chinese Artists Association and the China Printmakers Association and held in the China Gallery of Art. The exhibition exerted a huge impact on the contemporary art field. The sixth issue 1988 of the magazine 'Fine Art' contained a report dedicated to the exhibition. Nine works from the exhibition were retained by The China Gallery of Art.

In June 1989, Hairy Dog, The Corn is Ripe and Mother and Son and others were included in An Exhibition of Contemporary Chinese Printmaking organized by The Shanghai Museum of Fine Arts.

In 1990, Dong also held a one person exhibition in Seattle and in 1992 was included in the exhibition 'The World of the Chinese Artist' where a group of four artists – an oil painter, a printmaker and a wood carver visited Germany to be present at the exhibition.

After 1988, Dong began to work in the field of contemporary ink painting, in which he indicated the various tricks used in traditional painting, freely re-organizing the subject matter into an abstraction, whilst extending the usage of semiotics in constructing images, structures and bodies on a flat surface. The works included Three Miao Girls, Mountain Hawk, Farmer and Male Horse and Flowery Clothes among others.

Ninety examples from this group of works produced in 1993 were exhibited by invitation in The Art Gallery of The Guangzhou Academy of Fine Arts. The Guangdong Artists magazine carried a page of comments dedicated to the exhibition. After 1994, the artist created the Fragments series of works which included Floating, Squeeze, Relocation, Interweaving and Juxtaposition among others.

In 1997 the Dong began the series of ink paintings The Last

*The Last Landscape*, where he completely replaced the illusion and transcendence, lightness and pleasure in the traditional scholar's paintings with a deep and heavy depiction in ink of people in the contemporary world, the difficulties of people, people in difficulties and the specific and complex relationship between humans and nature.



3 1996年四川美术馆董克俊画展开幕式

At the opening ceremony of the exhibition 'Works by Dong Kejun' held at the Sichuan Arts Museum in 1996

Landscape, where he completely replaced the illusion and transcendence, lightness and pleasure in the traditional scholar's paintings with a deep and heavy depiction in ink of people in the contemporary world, the difficulties of people, people in difficulties and the specific and complex relationship between humans and nature. Different from abstract ink paintings, these ink paintings provided a feeling of proximity, fragmentalisation and psychological tendencies, which give the audience more a personal, physical and mental sensation; (cited from an article written by Wang Lin). The key works in this series were Walkman, Sugar-coated Calabash, Old Man and Bird, A Soundless Dialogue and others. An album of ink paintings The Last Landscape: Dong Kejun in the 1990s' was published. These works were included in the exhibition Cultural Interaction in the Direction of Culture, curated by Wang Lin.

In 1997 Dong Kejun also produced The Empty Shell Series. In 2002 Dong Kejun created Dancing on Steel Wire. This was a group of works focusing on social problems. Through metaphorical scenes, humans were warned to contemplate a series of crucial problems presently facing humanity: the crisis of the environment, the crisis of race, the crisis of war crisis and so on. The series Empty Shell and Dancing on the Steel Wire were included in the exhibition Rivers and Mountains in Ink painting, hosted by The Today Art Gallery in Beijing.

The twelve exhibiting artists included Wu Guanzhong, Liu Guosong, Yuan Yunsheng, Ding Liren, Zhong Ruqian and others.

Between 1998 and 2004, Dong created Humans the first in his big city series, the second in the series being Spiritual Dancing, both were exhibited in The First, Second, Third

and Fourth Shenzhen International Biennale of Ink Painting. Dong held a one-person exhibition in February 1999 in the Art Gallery of La Cité Internationale des Arts in Paris, where he displayed the ink painting The Last Landscape and the Fragment series; in the same year Dong contributed to The International Salon in France.

The 2003 work 'Children and Dog', was exhibited at The New Literati Ink Painting Invitation Exhibition curated by Liu Xiaochun in Beijing.

Dong's ink painting 'Triple Jump' made in 2007 was exhibited in Setting off from the Southwest: Southwest Contemporary Art Exhibition, hosted by The Guangzhou Gallery of Art, as part of a series of exhibitions addressing phenomena and current situations since 1985.

Dong's work 'Big Bird' produced in 2008 was exhibited at The Sunshine International Annual Art Exhibition - Backward, Forward, Starting from Here held in 2008.

His ink paintings made during 2007 focused on the last stage of people's lives and insights into people's lives. At this period of time, concepts, styles, abstraction or concrete images require no deliberation. Everything is moved by the heart to the heart. The expressive techniques included a mixture of thick and burnt ink, acrylic on canvas and free drawing. After all, they transmitted a depth of artistic style with a unique visual method. This group of works included 'Loneliness', 'A General of the past', 'Three old chess players', 'Wordless', 'Children's heart', 'Watching' and 'Empty nest'.

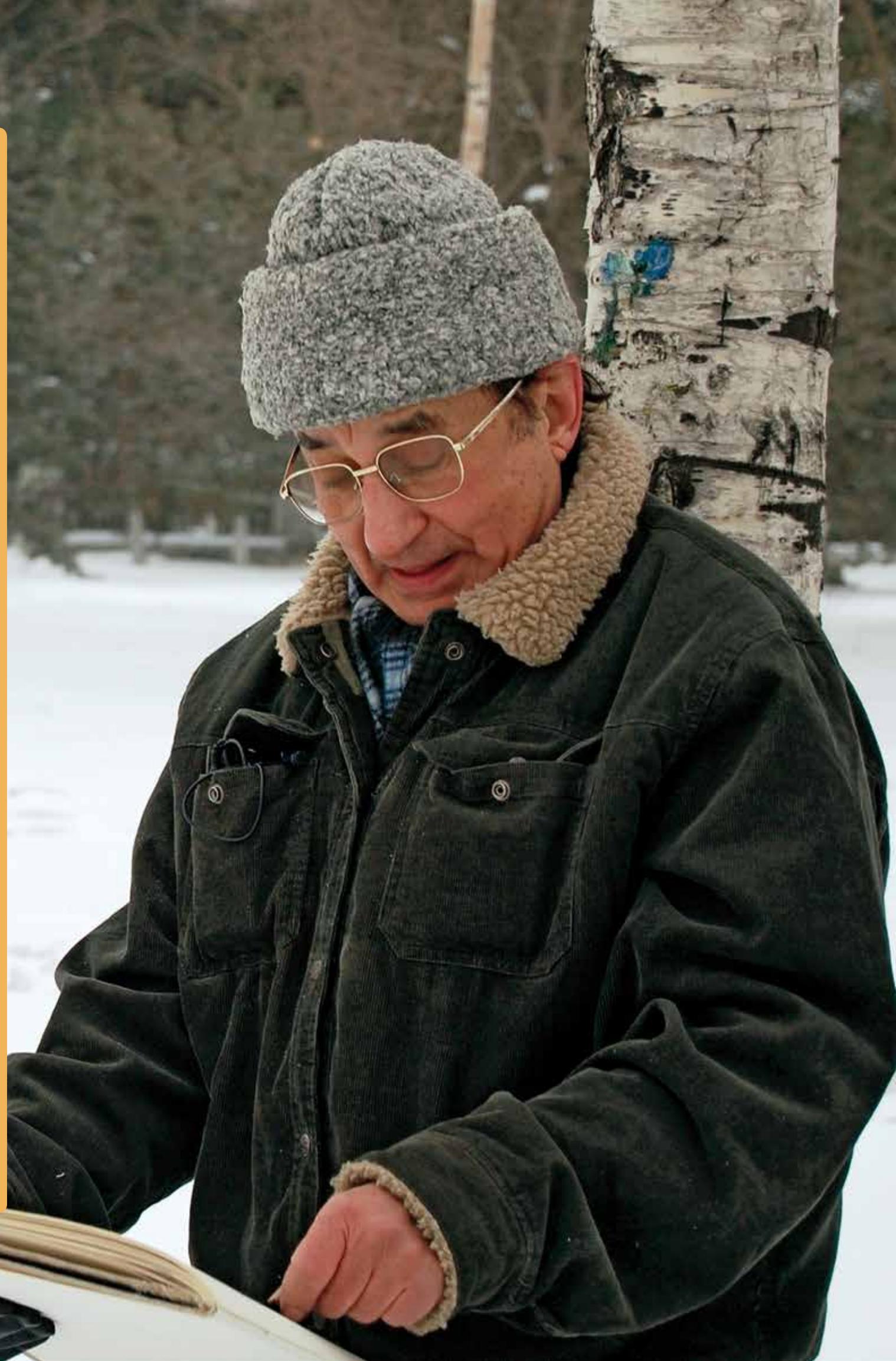
In June 2010, The Guiyang Gallery of Art held a one-person exhibition of ninety works by Dong Kejun, publishing an album of his work, Dong also held an exhibition of prints and ink paintings in Singapore in March 2011.

戈沙

Ge Sha

戈沙

FOR THE LOVE  
OF CHINA



## 简介

戈沙, (1931—) 1931年5月生于黑龙江省黑河市, 俄罗斯族。  
1951年中央美术学院毕业后分配到西北画报社。  
1953年调入吉林日报社工作至今。  
曾任长春市美协主席、吉林省美协副主席。  
现任《吉林日报》高级美术编辑, 中国美术家协会会员, 中国版画家协会常委理事, 吉林省、长春市美协顾问、名誉主席。

## Abstract

Ge Sha was born in Heihe, Heilongjiang in May 1931 of Russia nationality. Distributed to work in West-north Pictorial Press after graduation from Central Academy of Fine Art in 1951. Transferred to work in Jilin Daily Press in 1953, and has been work there till now. Former president of Changchun Fine Art Association, and former VP of Jilin Provincial Fine Art Association. Ge is now senior art editor for Jilin Daily, member of China Artist Association, executive member of China Print Artist Association, consultant and honorary president for Jilin Provincial Fine Art Association, and Changchun Fine Art Association.



1 无声的对话/木版/29×33cm/1995  
Silent dialogue/Woodblock print/29×33cm/1995

## 获奖记录

1956 年	素描《找自己的丈夫》获吉林省美展一等奖
1957 年	油画《被遗弃的人》获全国青年美展优秀奖
1982 年	版画《山村女教师》获全国第一届少数民族美展佳作奖
1986 年	漫画《抗洪自救见闻》获全国好新闻一等奖
1987 年	《戈沙版画选集》获吉林省长白山文艺二等奖
1988 年	版画《古老的歌》获日中艺术交流金奖
1990 年	版画《布达拉宫》获全国十届版画展铜牌奖
1994 年	荣获全国少数民族美术家百花荣誉金奖
1995 年	《布达拉宫》获中国少数民族美展银牌奖
1996 年	获中国版画家协会“鲁迅版画奖”
1996 年	被聘中国第十三届全国版画展评委
2000 年	获长春市委、政府授予“长春市知名艺术家”
2001 年	版画《风暴》收录中国百年版画名鉴中
2001 年	获中国美协中国少数民族美术促进会“民族杰出美术家”
2003 年	油画《石壁行》获中国少数民族美展银牌奖
2005 年	版画《胡杨魂》获中国少数民族美展金牌奖
2008 年	获得长白山文艺终身成就奖

## Awards

1956	His drawing 'Looking for one's husband' was awarded First Prize at the Jilin Exhibition of Fine Art.
1957	His oil painting 'An abandoned person' was awarded the Prize for Outstanding Work at the National Exhibition of Young Artists.
1982	His print 'Woman teacher in a mountain village' was awarded a prize for excellent work at the First National Exhibition of Art by Minority Peoples.
1986	Ge's picture book Combating the flood, saving what one knows was awarded the National Good News First Prize.
1987	'A collection of prints by Ge Sha' was awarded the Second Prize at the Jilin Provincial Chang Baishan Exhibition of Arts and Culture.
1988	His print 'Ancient song' was awarded the Gold Medal at the China - Japan Exchange Exhibition.
1990	His print 'The Potala Palace' was awarded the Bronze Medal at the Tenth National Exhibition of Printmaking.
1994	Ge was awarded the Honorary Gold Medal at the Hundred Flowers National Exhibition of Artists from the Minority Peoples.
1995	His print 'The Potala Palace' was awarded the Silver Medal at the China Minority Peoples Art Exhibition.
1996	Awarded the Lu Xun Prize for Printmaking by the China Printmaker's Association.
1996	Appointed to the Selection Committee for the Thirteenth China National Exhibition of Printmaking.
2000	Awarded the title 'Celebrated Artist of Changchun', conferred by the Changchun Committee of the city government.
2001	His print 'Scenery' was recorded in the publication Reflections of One Hundred Years of Printmaking in China.
2001	Awarded the title 'Outstanding Artist of the Minority Peoples' by the Chinese Artist's Association and the Chinese Minority Peoples Arts Promotion Society.
2003	His oil painting 'Cliff store' was awarded the Silver medal at the Chinese Minority Peoples Art Exhibition.
2005	His black and white print 'Soul of the poplar' was awarded the Hundred Flowers Gold Medal at the National Minority Peoples Art Exhibition.
2008	Awarded the Life Time Artistic Achievement Medal by the Jilin Provincial Government.



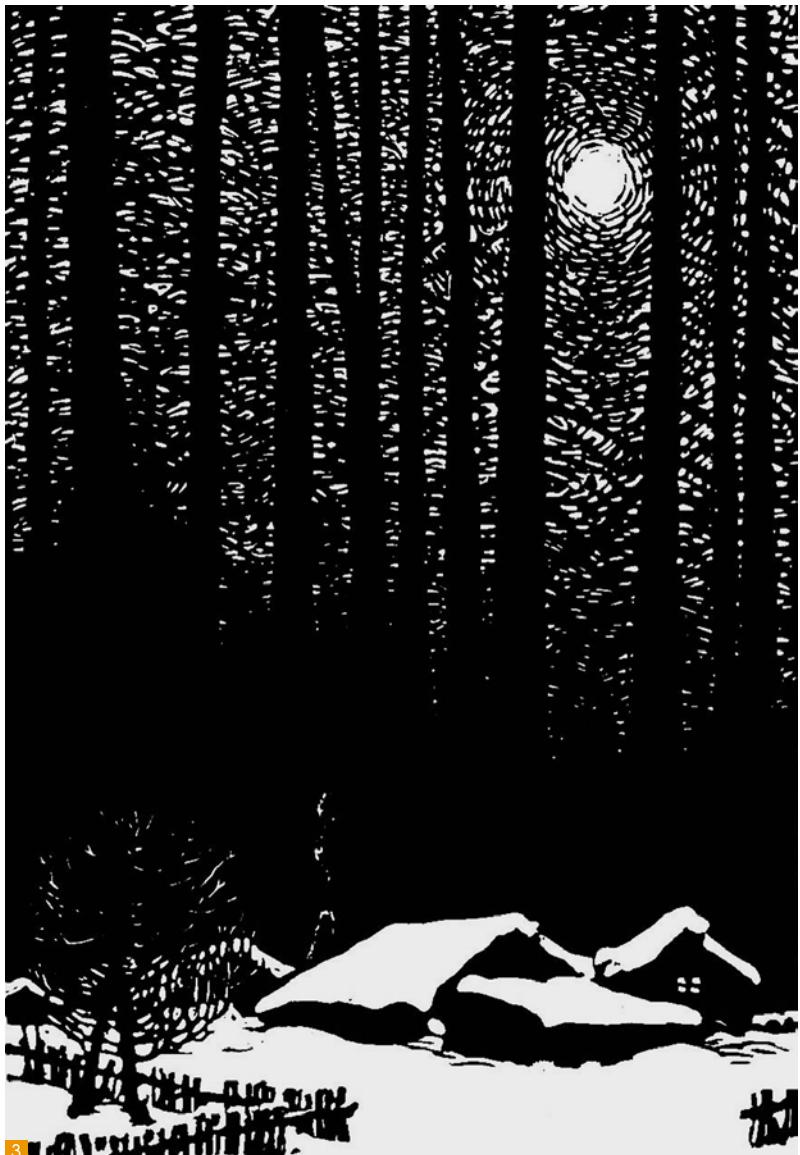
1 路/木版/45 × 46cm/1988

Road/Woodblock print/45 × 46cm/1988

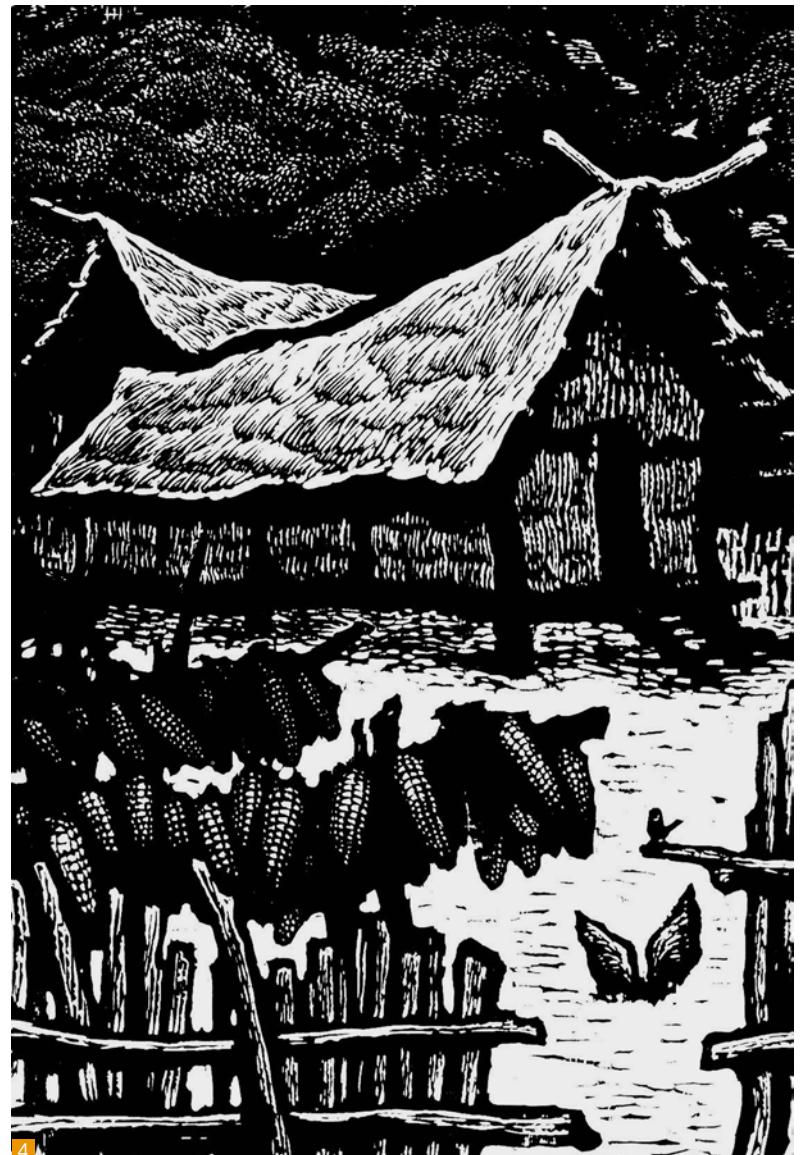


2 胡杨林/木版/28 × 53cm/1994

Forest of poplars/Woodblock print/28 × 53cm/1994



3



4

3 森林之夜/木版/18×28cm/1966  
The night of the forest/Woodblock print/18×28cm/1966

4 玉米仓/木版/17×28cm/1975  
Corn barn/Woodblock print/17×28cm/1975

## 出版记录

《戈沙油画选》  
 《戈沙丝绸之路版画集》  
 《戈沙画集》  
 《戈沙黑白版画集》  
 《苏联藏书票集》  
 《戈沙油画作品精品集》

## Publications

A selection of oil paintings by Ge Sha  
 A collection of prints of the Silk Road by Ge Sha  
 A collection of works by Ge Sha  
 A collection of black and white prints by Ge Sha  
 A collection of Soviet Ex-Libris  
 A collection of major oil paintings by Ge Sha

## 收藏记录

神州版画博物馆  
 中国艺术研究会  
 泰国华夏国际交流中心  
 青岛美术馆  
 四川美术家协会  
 江苏美术馆  
 浙江美术馆  
 山西电视台  
 山西省图书馆

## Collections

The Shenzhou Museum of Printmaking  
 The Chinese Arts Research Association  
 The Chinese International Exchange Centre, Thailand  
 The Qingdao Museum of Fine Art  
 The Sichuan Artist's Association  
 The Jiangsu Museum of Art  
 The Zhejiang Museum of Art  
 Shanxi Television  
 The Shanxi Provincial Library



1

1 命运交响曲/木版/27×16cm/1975 ▲  
 Symphony of one's destiny /Woodblock print/27×16cm/1975

2 小矿工/木版/32×45cm/1959 ▶  
 Young miner/Woodblock print/32×45cm/1959

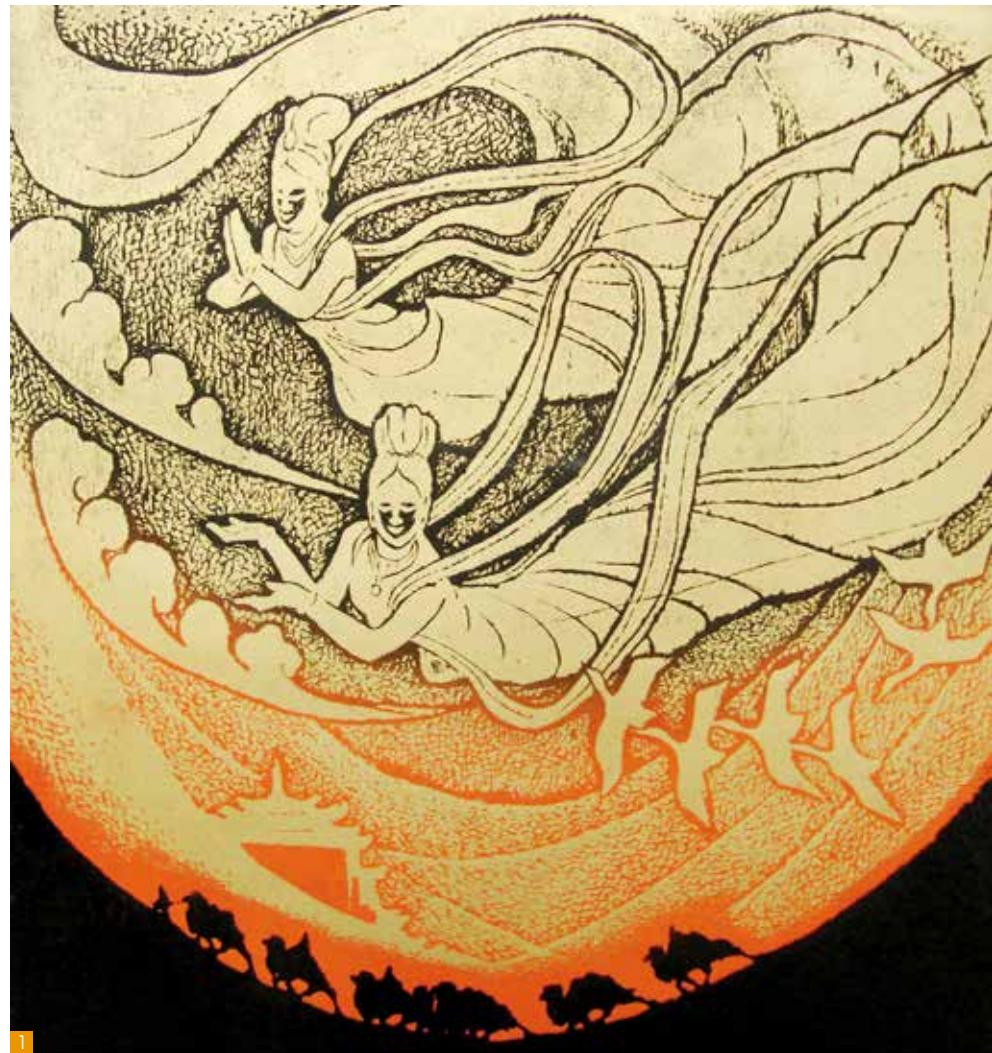


## 艺术评介

戈沙是位多才多艺的艺术家，他参演过几十部影视片，发表过散文与长篇小说，创作了许多油画、国画，但仍以版画著称。他的版画多取材于大西北和东北边陲，尤以丝绸之路题材的作品最具特色。就像他的名字与戈壁沙漠紧密相连一样，这类题材的作品以宏阔的气势与雄强的意境，表达着画家对丝绸古道浓浓的情结及对人与自然、历史和文化深沉的思考。其中被称为“沙漠之舟”的驼队和被誉为“沙漠中的勇士”的胡杨林是此类作品的主题曲。那钢浇铁铸般的造型，体现出一种顽强的生命力和与大自然抗争的品格，令人感受到一股精神力量。戈沙的版画优美抒情，色彩简括洗练，刀法细致多变，在悠扬的节奏与强烈的动感之中，体现出独特的审美情趣。<齐凤阁>

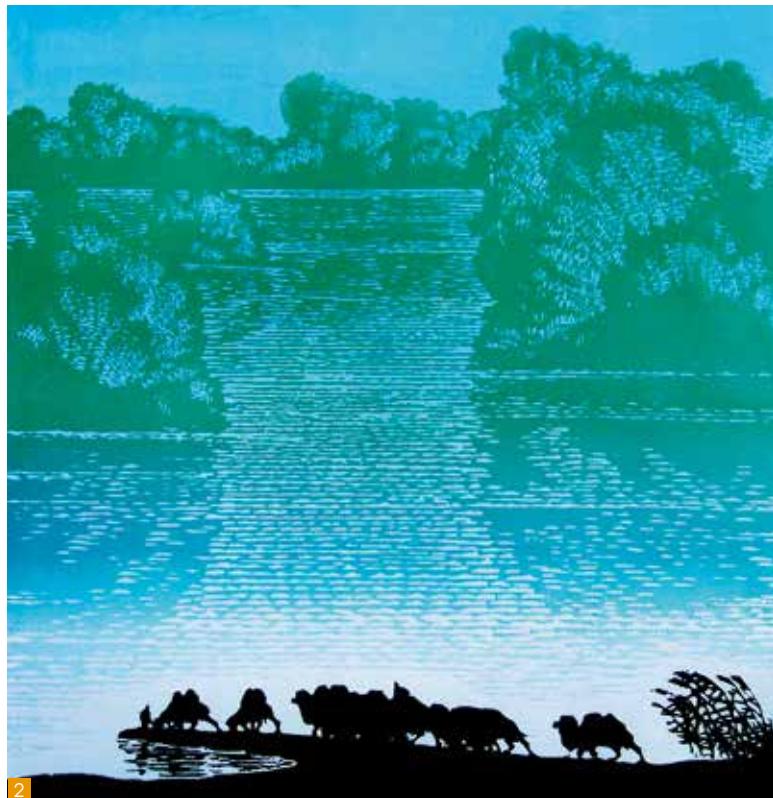
## A critical appraisal

Ge Sha is a versatile artist; he once acted in dozens of films and television plays as well as publishing prose and novels. He has created many oil paintings and Chinese ink paintings, but remains famous for his woodblock prints. The subject matter of his prints is mostly drawn from the borderlands of the north-west and north-east of China, those works drawn from the Silk Road most particularly possess these characteristics. Just as his name binds him tightly to the desert: those works that follow this theme with their grand momentum and magnificent artistic conception present the artist's strong commitment to the old Silk Road as well as his deep thinking on the state of man, nature, history and culture. Among them, the camel 'the ship of the desert' and the poplar praised as 'the warrior of the desert' are the thematic songs within this group of works. The moulding of these works, like steel casting, embodies an indomitable, vital force and the characteristics of resisting nature, causing people to feel a burst of spiritual energy. The prints of Ge Sha are graceful and lyrical, the colours are restrained and terse, his block cutting methods are meticulous and various, within melodic rhythms and forceful movement they present a unique aesthetic appeal. <Qi Fengge>



1 敦煌之梦之一/木版/45×46cm/1988

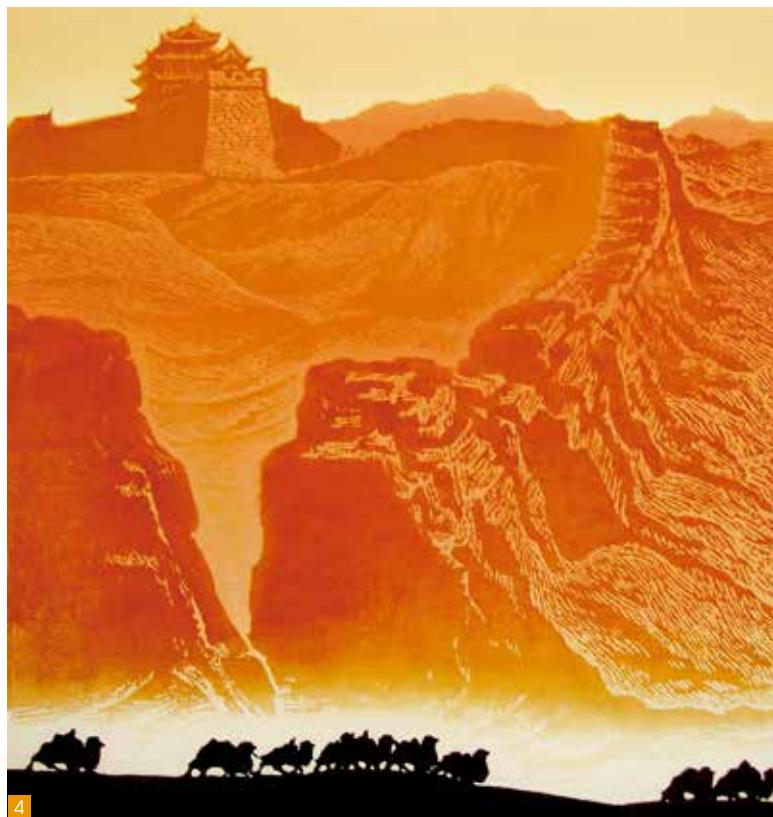
A dream of Dunhuang no.1/ Woodblock print/45×46cm/1988



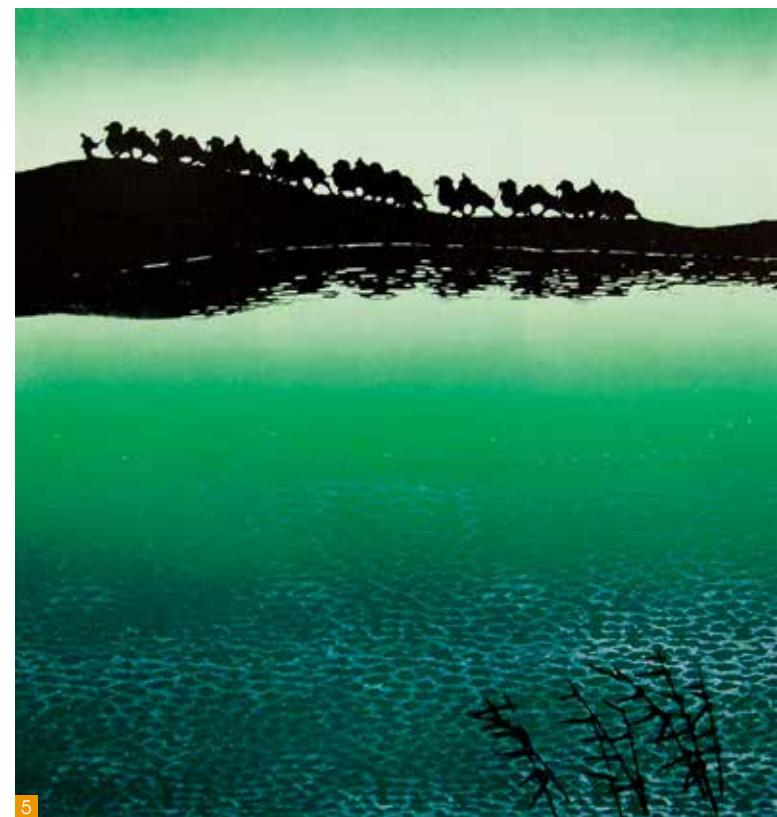
2



3



4



5

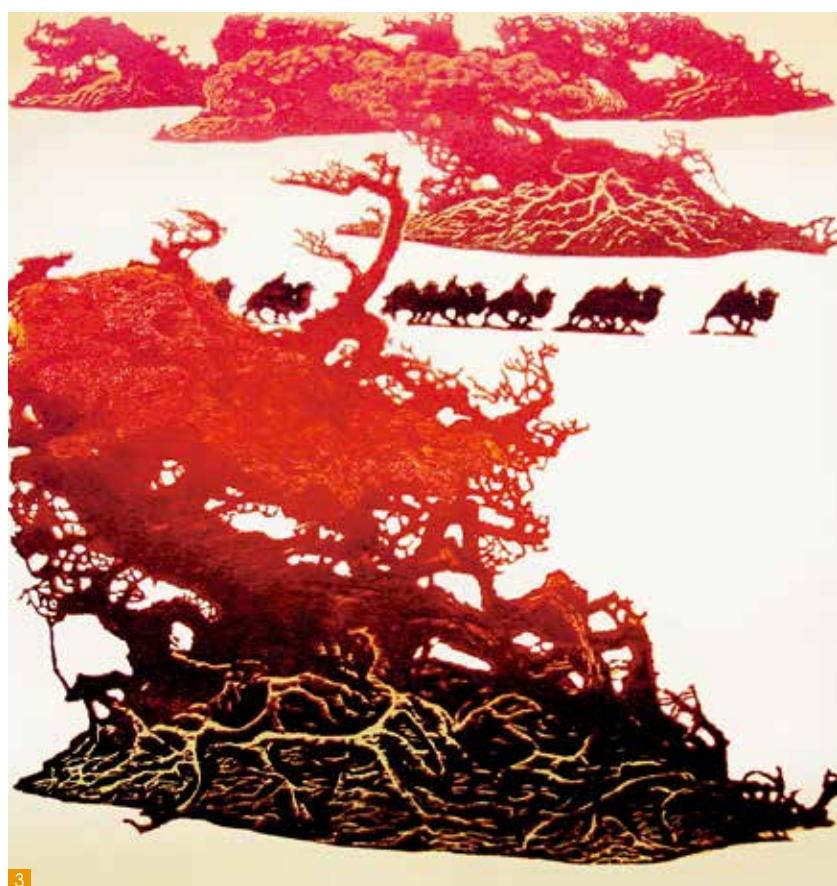
2 孔雀河畔/木版/45 × 44cm/1995  
Peacock river bank/ Woodblock print/45 × 44cm/1995

3 月光/木版/45 × 46cm/1988  
Moonlight/Woodblock print/45 × 46cm/1988

4 沧桑古城/木版/45 × 46cm/1989  
Experience of an ancient city/Woodblock print/45 × 46cm/1989

5 塔里木河/木版/45 × 46cm/1987  
The Tarim river/Woodblock print/45 × 46cm/1987





1 蒙娃/木版/14 × 38cm/1985  
Mongolian boy/Woodblock print/14 × 38cm/1985

2 大漠枯林/木版/45 × 46cm/1984  
Withered wood in a desert/Woodblock print/45 × 46cm/1984

3 大漠孤岛/木版/45 × 46cm/1989  
Isolated island in a desert/Woodblock print /45 × 46cm/1989



1  
戈沙  
Ge Sha

我常常在寂静的夜里，翻看那已经褪了色的速写本，这时往往随着弯弯曲曲的线条走进遥远生活的梦境中……

每一个人来到这个世界都有一段难忘的经历。

父亲，中国人，祖籍河北省。迫于生计，早在20年代就到俄罗斯的远东铁路线上做工、做小买卖。或许父亲天资聪颖，虽然斗大字不识几个，却能用流利的俄语同当地人交谈。

母亲，俄国人，生在哈巴罗斯克一个贫穷的农家里。12岁父母双亡，独自流浪在黑龙江和乌苏里江沿岸的城市里。

她15岁在俄国——认识了父亲，虽然年龄相差十几岁，还是在几片面包的诱惑下跟了父亲，既没有婚礼，也没有宴席。

第二年的春天，寒冷还属于北方，他们踏着黑龙江上的冰雪来到中国。在黑河镇母亲怀上了我。当我快要降生的时候，父亲又跨江到俄国去了。一去就是三年。

母亲不会说汉语，在邻里的帮助下使我来到人世。为了活命，母亲外出什么活都干。我成了屋里的“麻雀”，母亲用麻绳把我的一只脚捆绑在窗台上，让我在土炕上爬来爬去，一直爬到我会走路时，父亲才从俄国回来。母亲再也无法忍受这种生活，把家搬到黑龙江岸边的山村里。我放马，母亲种地，父亲除了赌博之外什么也没有学会。

1938年我的家搬到长春，我捡破烂、煤核和一切能卖钱的东西。10岁我开始上小学，学习很差。因为我说不好汉语，后来父亲用皮带改变了我说俄语的习惯，但捡破烂的习惯他没有让我改。14岁上我开始独立谋生，做过洋铁匠、杂工、小贩，还当过招待员，饱受过人间的凄苦。

说到与美术结缘，是更小的时候。我常常独自到大自然中去，把那些美丽的花草、树木和昆虫画在捡来的纸片上或钉在木板上。大自然不仅成了我的朋友，也是我童年最好的老师。

16岁认识了从日本回来的王盛烈老师。他教我素描，并告诉我北京有位大画家徐悲鸿，那里有他开办的美术学校。从那一天起我就日夜梦想着北京。

可是，1947年末正是战乱的年代。铁路、桥梁都已经破坏。大年初一的早晨，分不清是鞭炮声还是枪声，我告别了父母，独自顶着大雪，沿途乞讨向北京走去。过了公主岭，为了躲避土匪的追逐，深夜累倒在路旁，雪落在我这个冻僵的躯体上。当太阳出来的时候，不知道我是雪人还是冰人。是一位好心的老大娘，用两碗滚烫的小米粥才使我活了下来。这时，我才懂得了信心对于人是何等重要啊，有了它，我才能不停的搬动那早已冻僵的脚，躲过三次土匪和一次兵痞的劫难，千里跋涉到北京。

感谢吴作人、艾中信两位恩师，是他们引导我进入国立北平艺专做了一名旁听生。

1948年，是我人生的转折。从华北大学到中央美术学院，是我思想与艺术走向成熟的一刻。罗工柳是我参加革命后艺术生命的领路人，我从他身上学到了“落花无言，人淡如菊”的哲学人生道理。既要有追求，又不要贪婪，保持一种淡泊坦荡的胸怀。1951年毕业后我主动到了大西北。在西安，石鲁把我留在他的身边。我这个不甘寂寞的人，借着在《西北画报》当记者的机会，走遍了少数民族的帐篷、土屋、戈壁沙滩、丝路古城。并取名戈沙，以示自己的追求。可是命运之神，后来偏把我安排在另一方——东北边陲，在《吉林日报》当了一名美术编辑。

1953年父亲去世，母亲和妹妹回苏联，这一去就是三十三年未见面。两个国家同两个家庭一样，开始是朋友后来成了敌人。在那些年代里，一味追求艺术是不可能的，而又有俄罗斯海外关系的我，领略并感受了一个又一个政治风暴。那种残酷性有时甚至超过自然的灾难。下放农村“接受再教育”，对我来说没有个性化的东西可言。不管怎么我还是从一个个的风暴中走了出来。在那样的年代里，想要再回到日夜向往的大西北已是不可能的，我只能面对事实，到我能到的地方和我能接触的人们

造美。  
才懂得怎样创  
热爱生活的人  
访懒汉，只有  
灵感绝不拜

之间，画我能画的画。在北方，我画雪，它洁白无瑕，净化着大地，也净化着我的灵魂。在银装素裹的世界里，我常常独自走在皑皑雪地上沉思，回味着童年的梦。

我画森林，它们参天耸立，博大胸怀，这使我感到自己是那样渺小。我画长白山下能歌善舞的朝鲜姑娘，在清水泉边听他们清脆的笑声；我也常住进挂满红辣椒串的茅草屋里，同老人们一起喝着浓郁甘甜的糯米酒，聆听他们讲述过去的故事。

一次偶然的机会，也许由于我的一副假洋鬼子形象，使我走进了影视生涯的业余生活圈里。先后拍了38部影视片。我为了能有多看、多走进山川大河的机会，好人坏人都我演，只要是我没有去过的外景地我都去。它使我熟悉了许多不同类型的人物，看到了许多丰富多彩的世界，为我的创作充实了生活，开阔了视野。

1980年夏秋之际，我有幸奔赴河西走廊，当时，在拍影片《向导》之暇，我欣喜万分地享受到了许多梦寐以求的乐趣。在风啸沙鸣中，我伴着驼铃声遨游了丝绸古道旁的古城废墟；在大漠里，我看到了海市蜃楼的美景；在火焰山下，我体验到火州的热浪；在博斯腾湖畔，我感受到了风暴的可怕；在塔克拉玛干的篝火旁，我听到了古老的歌，我看到了中华文明的文化胜迹。这一切，给我精神世界带来巨大的震颤，使我领悟到什么是人生，什么是哲理，什么是艺术。从那时起《敦煌的梦》、《古瓮的遐想》、《沙漠驼铃》、《夜歌》、《风暴》、《胡杨魂》等在我无数次切身体验中磨砺着我的刻刀，并用无法抗拒的诱惑力把这一切刻出来。

当我看到焦渴的胡杨在苍穹下挺拔在沙丘上，在沙暴中的坚定不移，我想到人们赞美它在风暴中一千年不死，死了一千年不倒，倒了一千年不烂是有道理的。我画胡杨时，想到的是人的品格。有的人不等风吹，自己就倒下了。可有的人死了几千年，人们还在纪念他、想着他，这就是品格的力量。我从这里寻找到了自己心中的图画，它使我懂得对生活永远不要做一个旁观者，只有去身临其境的体验，才能体现美的艺术。灵感绝不拜访懒汉，只有热爱生活的人才懂得怎样创造美。我这个人并不聪明，但我不懒。我不相信一夜之间就成“大家”的天才。成功之作都是来自生活深处的苦心浇铸的成果。我不是一个佛教徒，作为一个艺术家，对人、对事业必须有一颗虔诚的心，我相信虔诚无论是对佛，还是对自己都是美、

是德的化身。我习惯用真情实感去做自己能做的事。

我画油画、国画，也刻木刻。我更喜欢黑白木刻，是因为它有简练、古朴、单纯的美。一切都在两个基本色彩中形成。黑与白之间构成的音符，谱成的却是既强烈又响亮的乐章。对形象的塑造，既要写实，又要写意；既要有物体本身的鲜明性，又要具有艺术家个性的独创性。世界上所有的艺术手段都是为了表现情，没有情也不成为艺术。

我虽然没有念过几年书，有时也写一些散文，写的是对生活的感受。我常常流泪，是对这土地、这故乡、这人民爱的太深沉。常常被那些好人、好故事所感动。2005年我白天画画，晚上学着写小说，整整用了两年的时间写完了20万字小说《幸福有梦》。它记录着我人生的经历和我身边发生过的故事。里面有我童年美好的记忆；青年时代追求的足迹；也有步入老年的忧郁。我那些来自生活的黑白版画也成了书中的插图。

我感谢生活给予我的一切，使我在沉静中思考、追寻属于自己的位置。也许因为骆驼和我的名字有着不解之缘，所以我喜欢像它一样，多年来在艺术的大漠里走着自己古板而笨拙的路，我那生活的履痕，不仅留在了戈壁沙漠上，也撒落在这些画面之中。我的艺术是我的生活，我不是要人们热爱我的艺术，而是希望人们通过我的艺术更加热爱生活。因为这个世界太美了，我们应该珍惜所得到的一切。历史不会欺骗你，得到的已经是过去，新的还未开始……



2 戈沙和导师古元、彦涵在俄罗斯办展

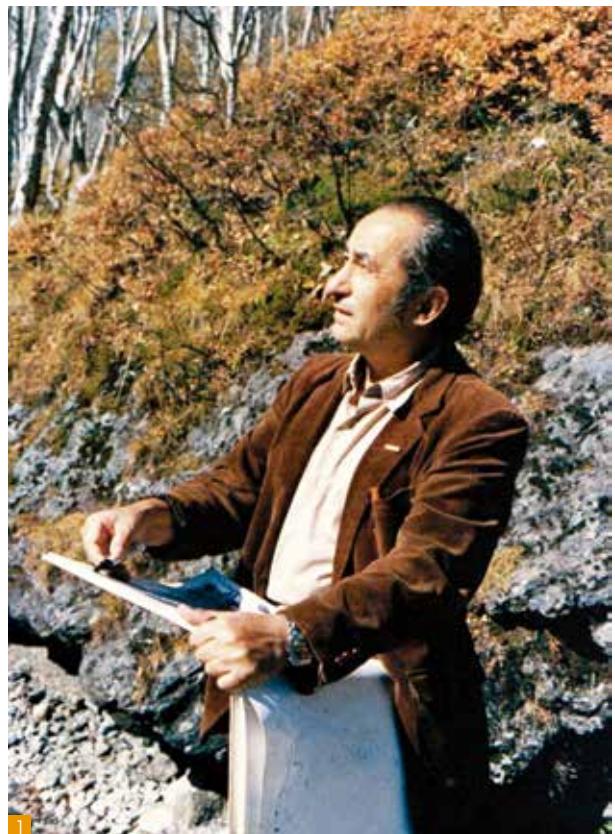
Ge Sha with his mentors Gu Yuan and Yan Han at an exhibition in Russia

3 木刻

Wood craving



3



1



2



3

1 长白山下  
At the Changbai Hill

2 肖像  
Artist Portrait

3 在俄罗斯办展  
Solo exhibition in Russia

In the quiet of the night I frequently glance over those faded sketchbooks and in these moments I will often follow the snaky drawn lines and enter into the dreams of a remote life.

Every one comes to the world and we all have our unforgettable experiences.

My father was Chinese, his family was originally from Heibei. In order to survive he left China in the early 1920s to do manual work and some retail business on Russia's far-east railway. Perhaps my father was born clever, although he knew few complicated words, he could talk easily in Russian with the local people. My mother, a Russian, was born in a poor peasant family of Khabarovsk. When she was twelve, both of her parents died, following which she led the lonely life of a vagrant in the cities along the banks of the Heilongjiang and the Wusuli rivers.

When she was fifteen she came to know my father in Russia. Although there was a ten difference in their ages, she nevertheless married him with the temptation of a few scraps of bread. There was neither wedding nor wedding banquet.

In the spring of their second year of marriage, when the north was still in the grip of freezing temperatures, they stepped onto the ice and snow covering the Heilongjiang river and crossed into China. In Heihe town, my mother was pregnant with me. At the time of my birth, my father crossed over the river into Russia again. He was gone for three years.

My mother spoke no Chinese; but, with the aid of her neighbours, she brought me into the world. In order to

earn a living, mother went out to do any kind of work and I became a 'sparrow' around the house. My mother used a hemp rope to tie one of my feet to the windowsill and I crawled around over the earthen kang. I crawled around until I was able to walk which was just the time my father returned from Russia. Mother could no longer bear the hardships of her life and moved house to a mountain village on the bank of the Heilongjiang river. I herded horses, mother tilled the land, and father did nothing except gamble.

In 1938, my family moved to Changchun, I collected waste, coal balls and anything else for money. When I reached ten years old I went to primary school, but I learnt slowly as I did not speak Chinese well. Finally, my father changed my habit of speaking Russian through the use of his belt but he did not change my habit of collecting waste. By the time I was fourteen years old, I had started to make an independent living working as a blacksmith, porter, peddler and as a waiter with the full sufferings of the world.

In regard to my becoming attached to art, when I was younger I often went into the countryside alone and drew the beautiful flowers, plants and insects on pieces of paper I had collected and nailed them on to the boards. Nature not only became my friend, but was also my best teacher during my childhood.

At sixteen, I got to know the teacher Wang Shenglie who had returned from Japan. He taught me to draw and told me about the great artist Xu Beihong and the fine art school he had established in Beijing. From then on, I began to dream of Beijing day and night.

However, the end of 1947 was a time of chaos caused by war. Both railways and bridges were destroyed. On the morning of the Lunar New Year's Day, perhaps among the sounds of artillery or the reports of guns, I left my parents, alone against the heavy snow and begged from others on the road to Beijing. I passed the Gongzhu Ling in order to evade being chased by bandits, I was tired out by the roadside late at night as the snow fell on my frozen, stiff body. A warm-hearted granny, with two bowls of hot millet congee, brought me to life. At that moment, I understood the importance of confidence for mankind. With it, I was able to move my frozen, stiff feet, to three times escape from the misfortunes of bandits, once from army ruffians and reach Beijing after a long distance tramp.

I thank my two respected teachers Wu Zuoren and Ai Zhongxin, for guiding me in my entry into the National Beijing Art College as an external student.

1948 was a turning point of my life. The passage from North China University to China Central Academy of Fine Art was the moment my thoughts and my work moved toward maturity. Luo Gongliu was my guide through my creative life after I joined the revolution and I learnt from him the philosophic theory of life of being modest and keeping distant from the seeking of fame and fortune. To have both a pursuit in life and yet not be greedy, a man should keep faith with not seeking fame and wealth and to keep an open mind.

I graduated in 1951, I went to northwest China on my own initiative. In Xi'an, Shi Lu asked me to stay and work alongside him. Me, a person unwilling to live in obscurity,

*Inspiration definitely does not visit slugs; only the person who ardently loves life can know how to create beauty.*

depending on the opportunities as a journalist on the North-west Pictorial I traveled all over, to the tents of minority peoples, the earthen houses, the deserts and sands and the ancient cities of the Silk Road. It also allowed me, Gesha, to show my own direction. However, some time later, fate unluckily arranged another direction for me—the borderlands of the north-east to work as a design editor for the Jilin Daily.

In 1953, my father died and my mother and sisters returned to the Soviet Union. They were gone and we did not meet for thirty-three years. The two nations are like two families; in the beginning they were friends and yet later became enemies. In that age, it was impossible to follow art blindly, besides I had relations in Russia; I realized and experienced political storms one after the other. Their ruthlessness sometimes exceeded that of natural disasters. I was demoted to a lower level to 'accept re-education' in the country side, for me there was nothing said of individualism. No matter how, I nevertheless emerged from one storm or another. In those years, it was impossible to return to the daily yearning for the north-west, I could only face the reality of going to the places where I could go, touching the people I could touch and painting those paintings I could. In the north, I painted snow that was pure white and flawless. It purified the earth as well as my soul. In this snow-wrapped world, I often walked alone on the snowfield, meditating and recalling the dreams of my childhood. I painted the forests. They reached the sky and towered aloft with a vast breadth that made me feel myself so insignificant. I painted girls living at the foot of Changbai Mountain with their skilful singing and dancing and listened to their clear and melodious laugh by the side of clear springs. Sometimes I also stayed in thatched houses that hung with bunches of chillies, drank the strong and sweet glutinous rice wine with the elders and respectfully listened as they told stories of the past.

By chance, perhaps due to my appearance as a fake foreign devil, I became involved in a life as an amateur actor. I successively appeared in thirty-eight films and television plays. In order to have the chance to see and visit more mountains and rivers, I performed the role of both good persons and bad persons and went to the exterior locations

so long as I had not been there before. It made me familiar with different kinds of people and to see many rich and colourful worlds. The experiences enriched my life and widened the visual field of my creativity.

Between the summer and autumn of 1980, I was lucky to go to the Hexi corridor. During my free time during the shooting of the film 'Guide', I indulged my longing for pleasurable things. In the howling wind and singing sand accompanied by the tinkling sound of camel bells I traveled to the sites of the ancient cities along the Silk Road; in the desert, I saw beautiful mirages; at the foot of the Flaming Mountains I felt the heat waves of this fiery land; beside the Boston lake, I experienced the fearsomeness of storms; beside the bonfire of the Taklamakan Desert, I heard ancient songs and saw the cultural sites of Chinese civilization. All of these experiences brought about huge shocks to my spiritual world and made me understand what life is, what philosophy is and what art is. From then on, 'Dreams of Dunhuang', 'Reveries of an old urn', 'The tinkle of camel bells in desert', 'Night songs', 'Windstorm', 'The soul of the poplar (populus diversifolia) and others of my countless personal experiences strengthened my cutting tool and drove me to cut all this out in its irresistible allure.

When I saw the terribly thirsty poplar standing upright in the sand dunes, unbending in the sand storms, I fashioned in my mind that it was reasonable when people praised it as a thousand year old immortal in the storm, standing a thousand years after death and not becoming rotten after falling down. When I was painting the poplar, I thought of the character and morals of man. There are some persons who don't wait to be blown over by the wind, they just fall over by themselves. However, another person might have been dead for thousands of years yet people still commemorated him and remember him with longing, this was for his strength of character and morals. Hence, I found my paintings in my heart and this made me understand never to be an onlooker towards life, but only by a personal experience of the scene could one reflect the aesthetic. Inspiration definitely does not visit slugs; only the person who ardently loves life can know how to create beauty. I am not a clever person, but I am not lazy either. I do not believe in the talents of 'a great master' that appear overnight. Masterpieces are all elaborately irrigated fruits from the depth of life. I am not a Buddhist, but in as much as an

artist must have a heart devoted to both man and career, I believe that devotion, whether to Buddha or to myself is the embodiment of both goodness and virtue. I try to do the things I can from my true feelings.

I make oil paintings, Chinese ink paintings and make woodcuts as well. I prefer black and white woodcuts, because they have a terse, simple and pure beauty. Everything is formed by the two basic colours. Like notes, made up between black and white, they can be composed into both forceful and sonorous movement. In shaping the figure, it should be both realistic and freely drawn; having both the distinctiveness of the object itself and the originality of artist's individuality. All the creative means in the world are there for the sake of representing feeling, without feeling there is no art.

Although I did not attend school for years, I sometimes wrote a few prose passages on the feeling of life. I often burst into tears because I love the land, my birthplace and the people too deeply. I am moved frequently by these good people and their good deeds. From 2005, I painted in the daytime and learnt to write novels at night. With two years of full time writing, I finished a two hundred thousand word novel 'A dream of happiness'. The novel records my experience of life and the stories that occurred at my side. There are nice memories of my childhood; the footmarks of a running youth as well as the melancholy of the slower steps of old age. The black and white prints from my life became the illustrations in the book.

I am grateful for everything that life has given me, that which has made me meditate about and seek the position belonging to me. Perhaps because camels seem to bond tightly to my name, I want to be like a camel and walk for years on my own, inflexible and awkward road in the desert of art. The footsteps of my life not only remain in the desert but are also reflected in my pictures. My art is my life, I am not asking people to love my art ardently, but I do hope people will love life more ardently through my art. This world is so beautiful, and because of that we should cherish everything we may have gained. History will not cheat you; what has been gained is already passed, the new has not started.....

寇疆晖

Kou Jianghui

寇疆晖

FOR THE LOVE  
OF CHINA



## 简介

寇疆晖（1974—）1974年出生。1998年毕业于天津美术学院版画系，同年留校任教。2006年毕业于比利时康布雷国立高等视觉艺术大学研究生部。2006年至今任职于天津美术学院科研处处长、造型艺术学院版画系副教授。中国美术家协会会员。

## Abstract

Kou Jianghui was born in 1974.

In 1998 he graduated from the Printmaking Department of the Tianjin Academy of Fine Art, returning to the academy in the same year to teach.

In 2006 Kou graduated from the School of Post-Graduate Research in the National Advanced Visual Arts University, Cambrai, Belgium.

Since 2006, Kou has held the posts of Head of the Scientific Research Unit in the Tianjin Academy of Fine Arts, Deputy-Professor in the Printmaking Department in the Academy of Plastic Arts.

Kou Jianghui is a Member of the Chinese Artists Association.

## 获奖记录

- 2001年 第七届全国三版展铜奖
- 2005年 比利时康布雷大学视觉艺术展金奖
- 2006年 比利时第三届艺术大学视觉艺术展金奖
- 2009年 天津市十一界美术作品展金奖
- 2009年 第十一界全国美术作品展优秀奖
- 2010年 天津市首届版画精品展金奖

## Awards

- 2001 Awarded the Bronze Medal at the Seventh National Exhibition of the Three Printmaking Techniques.
- 2005 Awarded the Gold Medal at the exhibition held by the National Advanced Visual Arts University, Cambrai, Belgium.
- 2006 Awarded the Gold Medal at the third exhibition held by the National Advanced Visual Arts University, Cambrai, Belgium.
- 2009 Awarded the Gold Medal at the Eleventh Tianjin Exhibition of Fine Art.
- 2009 The Award for Outstanding Work at the Eleventh National Exhibition of Fine Art.
- 2010 Awarded the Gold Medal at the Tianjin Inaugural Exhibition of Fine Art Prints.



1

1 无题之五/石版/48 × 32cm/2004  
Untitled no.5/Lithograph/48 × 32cm/2004





## 出版记录

2007年 《石版画教程》(合著) 河北美术出版社  
 2008年 《欧洲当代版画作品选》天津美术出版社  
 2009年 《版画》(合著) 上海美术出版社

## 收藏记录

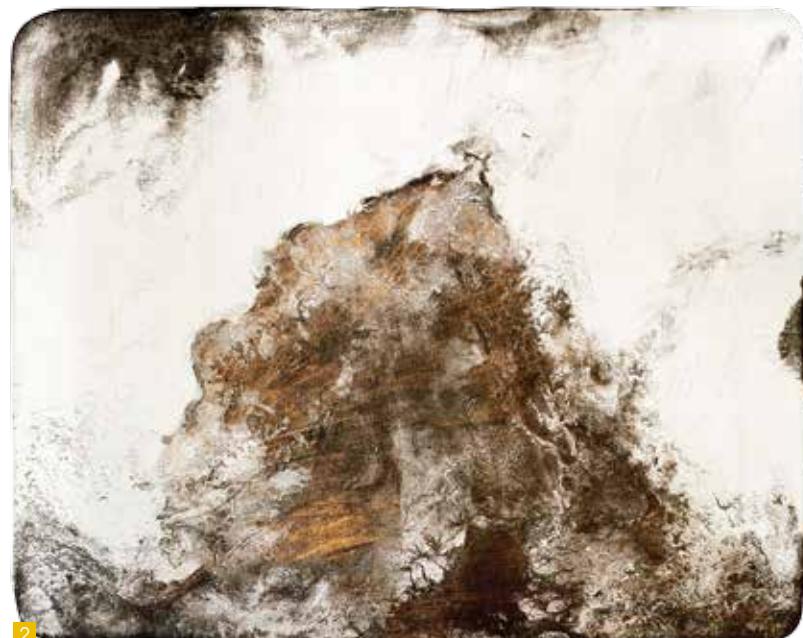
比利时康布雷大学美术馆及图书馆  
 比利时版画协会  
 德国艾音斯特尔市政厅  
 德国巴伐利亚教会  
 神州版画博物馆  
 鲁迅美术馆  
 浙江美术馆  
 上海美术馆  
 关山月美术馆  
 中国美术馆

## Publications

2007 A Teaching Course in Lithography (Joint editorship) Published by The Hebei Fine Art Press.  
 2008 A Selection of Contemporary European Prints Published by The Tianjin Fine Art Press.  
 2009 Printmaking (Joint editorship) Published by The Shanghai Fine Art Press.

## Collections

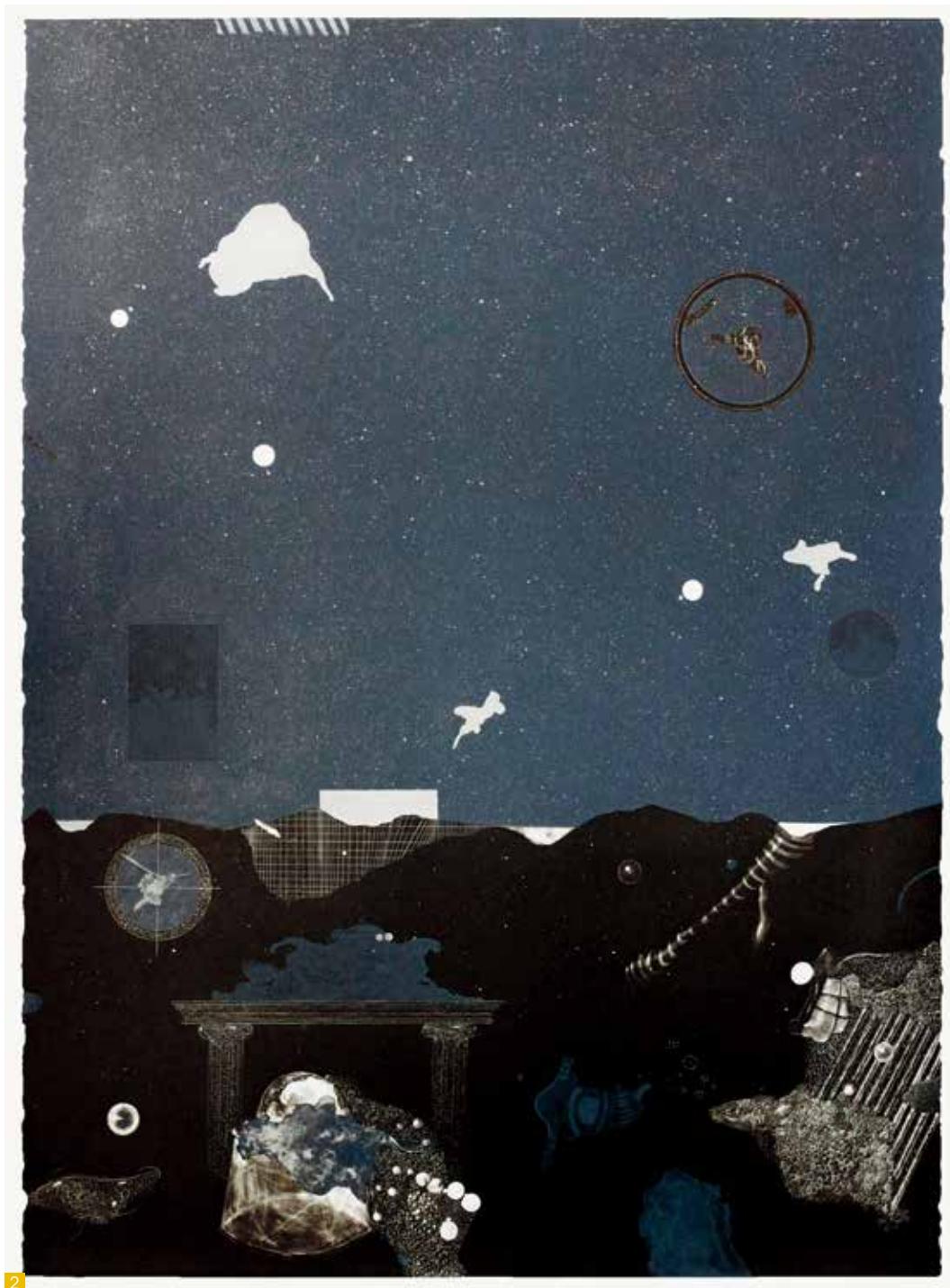
The Art Gallery and Library of the National Advanced Visual Arts University, Cambrai, Belgium.  
 The Belgian Printmakers Association  
 The Einstadt City Chambers, Germany  
 The Bavarian Teachers Association, Germany  
 The Shenzhou Museum of Printmaking  
 The Lu Xun Museum of Printmaking  
 The Zhejiang Gallery of Art  
 The Shanghai Gallery of Art  
 The Guan Shanyue Gallery of Art  
 The China Gallery of Art



2

1 无题-1/石版/61×52cm/2006  
 Untitled no.1/Lithograph/61×52cm/2006  
 2 无题系列-1/石版/52×42cm/2006  
 Untitled series no.1/Lithograph/52×42cm/2006





1 万物生-4/石版/64 × 50cm/2010

The birth of the universe no.4/Lithograph/64 × 50cm/2010

2 万物生-3/石版/90 × 60cm/2011

The birth of the universe no.3/Lithograph/90 × 60cm/2011

## 艺术评介

寇疆晖是我国青年石版画家中优秀的代表之一。天津美术学院版画系的大学生活使他接受了系统的专业训练，比利时的三年留学经历不仅开阔了他的眼界、掌握了精湛的石版画技法，而且调整了他的艺术取向，使他的石版画创作提升到一个新的层面。一改在国内时通过复杂精密的过程制作单纯画面的创作习惯，而开始注重创作过程中的创造，在轻松随意中呈现偶然性的视觉效果。其《实验》系列、《无题》系列以纯净、精致的画面表现他对自然、人生的深入思考。《万物生》系列以平面罗列的图示结构，抽象、具体的转借、混搭，呈现万物初生的异样世界，及历史的沧桑与时空的无限。他的创作在一定程度上标新了中国石版画的水平。

<齐凤阁>

## A critical appraisal

Kou Jianghui is one of China's best young lithographers. He graduated from the printmaking department of the Tianjin Academy of Arts where he acquired a systematic professional training which was followed by three more years of study in Belgium. This experience not only broadened his vision and helped him master superb lithographic skills, but also fixed his artistic orientation, all of which pushed his works up to a higher level. Following his time abroad, Kou changed his habit of concentrating on complicated and sophisticated production processes, starting to pay more attention to the creative work itself as the process progressed. He allowed the relaxed pleasing visual effect to occur randomly. The series of works 'Experiment' and 'Untitled' show pure and exquisite images which expressed his deep concerns for nature and human life. With their flat presentation and abstract mixture of specific objectives, the 'Living Things' series illustrate the strange world at the beginning of all the living things, the vicissitudes of history and the early stages of peculiar worlds. His creative work has certainly raised and renewed the standards of Chinese lithography. <Qi Fengge>



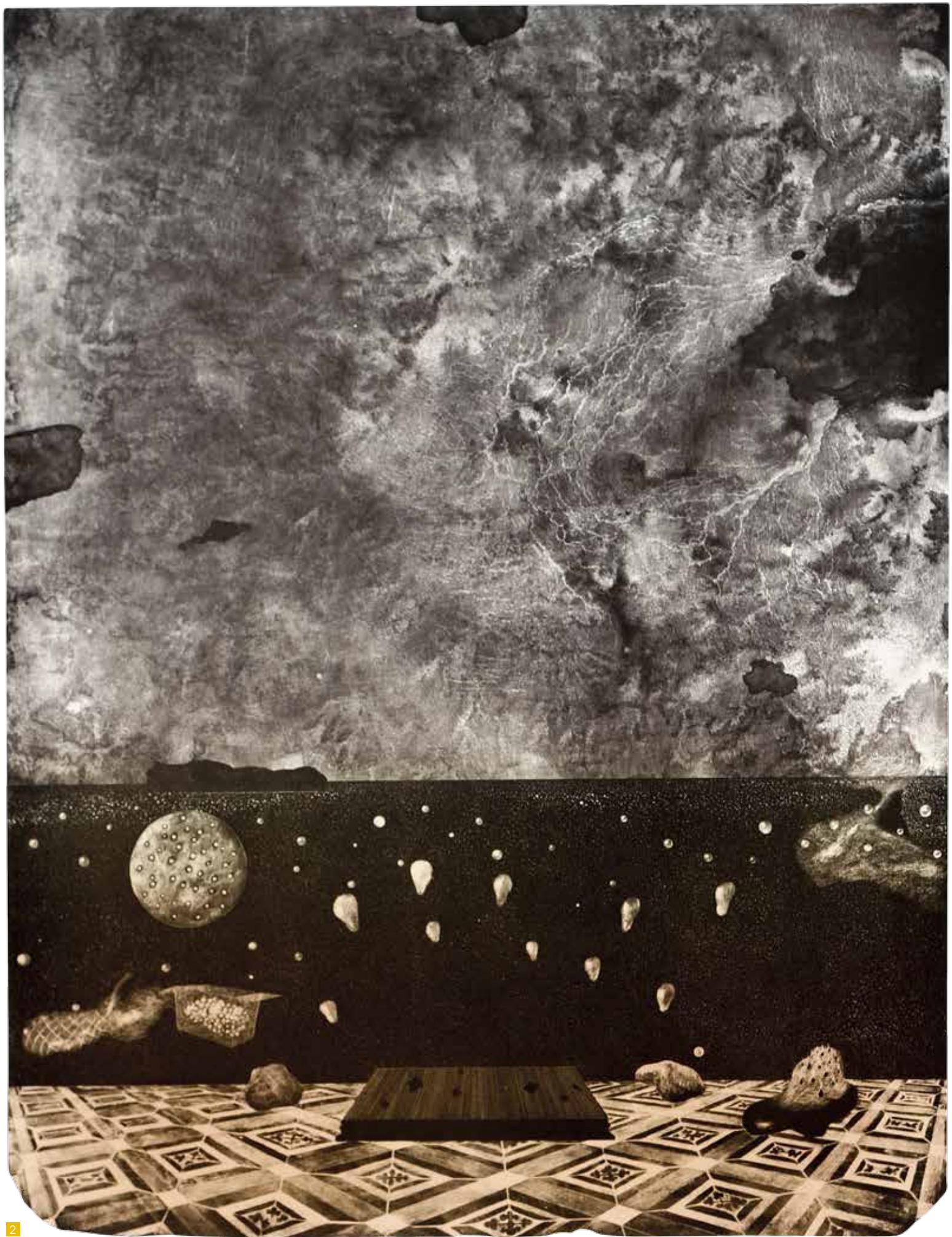
1

1 风景-5/石版/34×28cm/2009

View no.5 /Lithograph/34 × 28cm/2009

2 万物生-5/石版/68×53cm/2012

The birth of the universe no.5/Lithograph/68 × 53cm/2012





1

1 无题系列-4/石版/34 x 49cm/2005

Untitled series no.4/Lithograph/34 x 49cm/2005



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2 无题之七/石版/33 × 26cm/2004  
Untitled no.7/Lithograph/33 × 26cm/2004

3 无题之六/石版/33 × 26cm/2004  
Untitled no.6/Lithograph/33 × 26cm/2004



1

2006年回国后在天津美术学院版画系任教

Teaching at Tianjin Academy of Fine Art after returning to China in 2006

一直以来，我追求在幽默和荒谬中去接近自然。正是因为现代文明对自然的疏离，让我对自然充满憧憬和迷离。不管是寻得还是迷失，我们都是生活在人与自然冲突的关系中。在异国生活的时光伴随着清透的空气和轻松的节奏，使得我对自然的理解渐渐深入并有了更多的思考。这直接表现在创作的方式上。区别于在国内的版画创作方式，我开始在创作中有所改变。首先是注重创作过程中的创造，我开始陶醉于弹性的创作过程。动手之初，并没有什么大的想法去施展，只是想看到我的画作自我生长，观察她的神奇之处。创作过程当中，不断地试验，不断地往前或往后重复思考。此时乐趣产生了，偶然性的效果有时会成为一种视觉上的引导和灵感的提示，之后出现的效果成为一种美妙的期待。迷离之中引导着我走向自我的艺术之门。伴随着创作过程中美妙的乐趣，感觉似乎纯净了，我似无忌惮的在粗糙和细腻上挥洒。水的柔美，石

的坚毅，金属的刚强，一切的一切都让我沉浸其中。画面和生活的界限似乎无限模糊，随时在相互渗透，于是我们在相互滋养中感悟。回过头来再思量自己，其实就是在追求创作过程的自然状态。同时渐渐的发现，所谓的风格和表达的内涵，开始显现出生命的迹象。一种倒置的寻找，似乎成为得到自我理念和认知的途径。我并不善于哲理的思考和逻辑的总结，这种缺点导致我走向另一种方式成为必然。随着创作尝试的深入，对于自我画面的视觉接受和观念感受变的越来越清晰。我不愿在画面中叙述什么，只是想传达出一些很微妙的感觉，这可能仅仅是晃动或碰撞，也许是所有物质自然的流动。就画面而言，我越来越喜欢随意和轻松的视觉效果，从刻意的制造和描绘的痕迹中解脱出来。我迷恋于抽象或感觉的表达，从中抽离造作的因素，使画面保留自然的视觉效果。这种初衷也是我石版作品中保留石材边痕和颜色的原因之一。

我迷恋于抽象或感觉的表达，从中抽离造作的因素，使画面保留自然的视觉效果。这种初衷也是我石版作品中保留石材边痕和颜色的原因之一。

I am obsessed by abstract and emotional expression, by filtering out artificial elements wherein, I retain the natural visual effects of the image, which is one of the reasons why I keep the traces of the stones' edges and colours in my lithograph prints.



2 2005年在比利时布鲁塞尔浩克版画工作室进修  
Advanced studies at the Haoke print workshop in Brussels, 2005

I have always aspired to approach the natural world through humor and with a sense of the absurd. The alienation between modern civilization and the natural world, causes me to be filled with yearning and confusion. Whether we gain or lose, we all live in a conflictive relationship with nature.

My years spent abroad, with a brisk air and at a relaxed pace, deepened my understanding of nature and triggered more thinking, which immediately showed in my creative pattern. I started to make some changes in my original creative pattern, differentiating it from the kind of printmaking that I had followed at home.

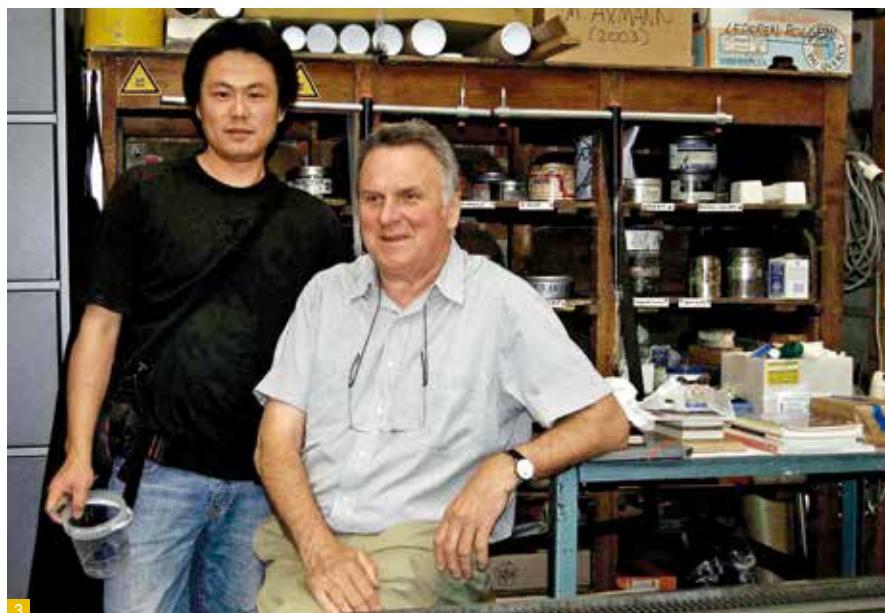
Firstly, the greatest importance is the construction of the idea during the creative process. I begin to be enchanted by the flexibility of the creative process: I have no big ideas at the early stages, I just watch my images grow by themselves and I observe them to look out for some surprises; I keep trying things out and thinking, backwards and forwards, over and over again.

And here the pleasure starts to form: sometimes, some casual effects would become the visual guide to hints of inspiration, making what might emerge afterward a beautiful expectation. I was led to the door of my art world in dreaminess, together with the wonderful delights of the creative process, I felt as if I have been purified. I could

switch between the crude and the refined as I like without scruples.

I am immersed in the beauty of soft water, hard rocks and tough metals. The boundaries between my prints and my life seem infinitely vague, for the two are constantly penetrating and nourishing each other. In retrospect, I was just seeking a natural approach within the creative process. And I grew to find the embryo of so-called style and the content behind the expression. An inverted search became a way to acquire personal ideals and self-cognition. I am not adept in philosophical thinking and logical conclusion, such a deficiency makes it inevitable for me to resort to an alternative route.

Through deepening attempts, I am clearer about the visual acceptance and conceptual feelings of the image. I do not intend to recount anything, but just convey some subtle feelings, which might be merely the shakings and collisions of my heart, or the natural flow of all substances. As for the image, I am increasingly fond of casual and relaxing visual effects, eschewing the traces of intentional making and portraying. I am obsessed by abstract and emotional expression, by filtering out artificial elements wherein, I retain the natural visual effects of the image, which is one of the reasons why I keep the traces of the stones' edges and colours in my lithograph prints.



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6

3 2004年与版画技法老师鲁道夫先生  
Kou Jianghui with Technician Rudolf in 2004

4 2010年和评论家穆勒先生在德国  
Kou Jianghui with the critic Muller, Germany 2010

5 2011年和李旺先生在斯特尔联展开幕式  
Kou Jianghui with Li Wang at their joint exhibition opening in Einstadt, Germany 2011

6 2011年陪同驻慕尼黑总领事马晋生先生一行参观石版工作室  
Kou Jianghui visiting a lithography workshop with the Munich Consul General Ma Jinsheng in 2011

李全民

*Li Quanmin*

热爱中国

FOR THE LOVE  
OF CHINA



## 简介

李全民 (1960—) 1960 年出生于湖北省荊州沙市。1982 年毕业于广州美术学院版画系。1994 年进修于法国巴黎国际艺术城。1999 年毕业于中央美术学院版画系同等学历研究生班。

现为广州美术学院教授，学术委员会委员，版画系主任，中国美术家协会会员，广东美协版画艺委会副主任。

## Abstract

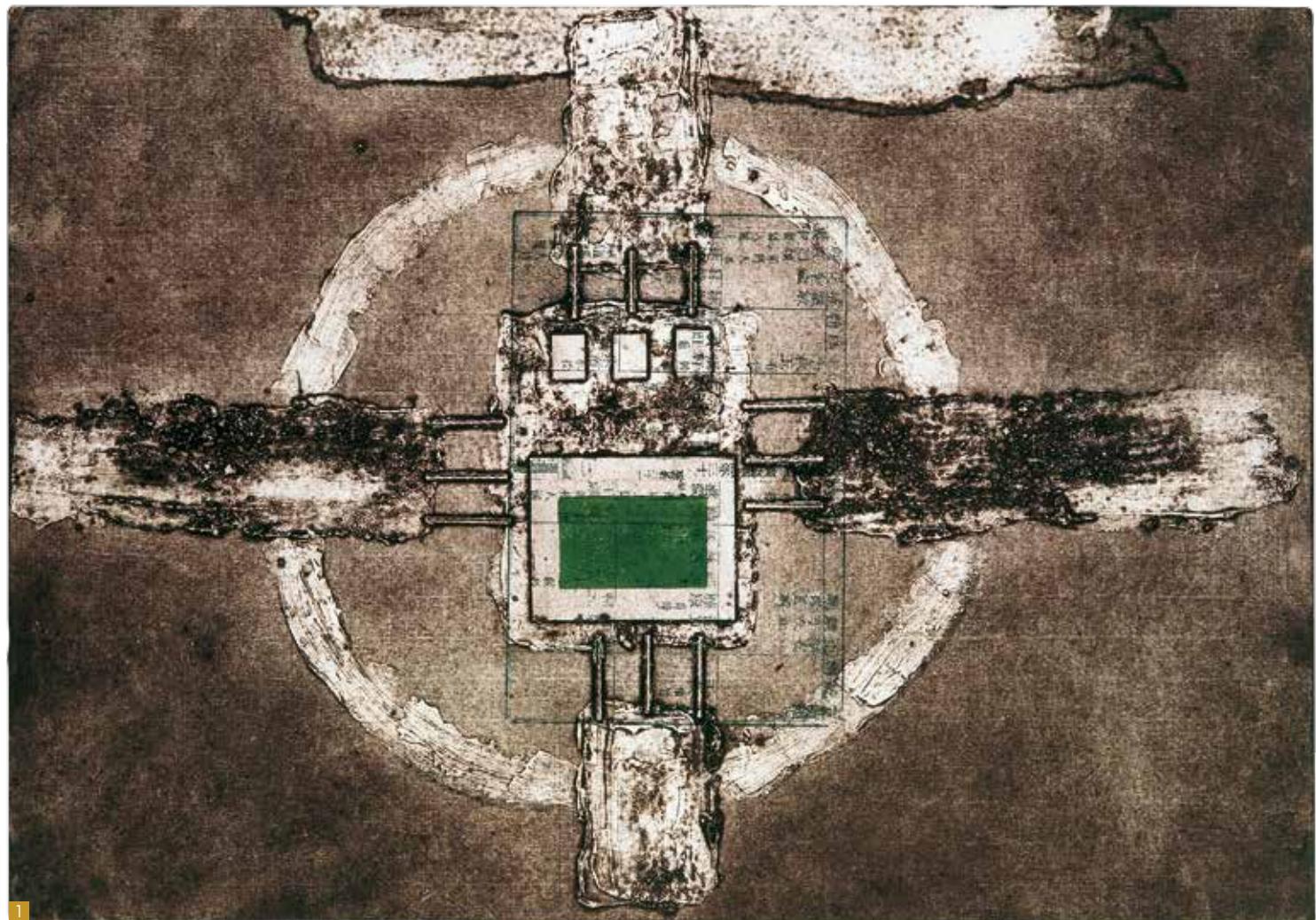
Li Quanmin was born in Jingzhousha in Hubei in 1960.

In 1982, Li graduated from the Printmaking Department of The Guangzhou Academy of Fine Art.

In 1994 he was sent for further study at The International City of the Arts in Paris and in 1999 graduated from The Central Academy of Fine Art at the same level as the Research Class.

Li is currently a professor in The Guangzhou Academy of Fine Arts, a member of the Education Committee and Head of the Printmaking Department.

Li is also a member of the Chinese Artist's Association and Deputy- Head of the Printmaking Committee of the Guangdong Artist's Association.



1 书·蚀之一/综合版画/76×56cm/2000

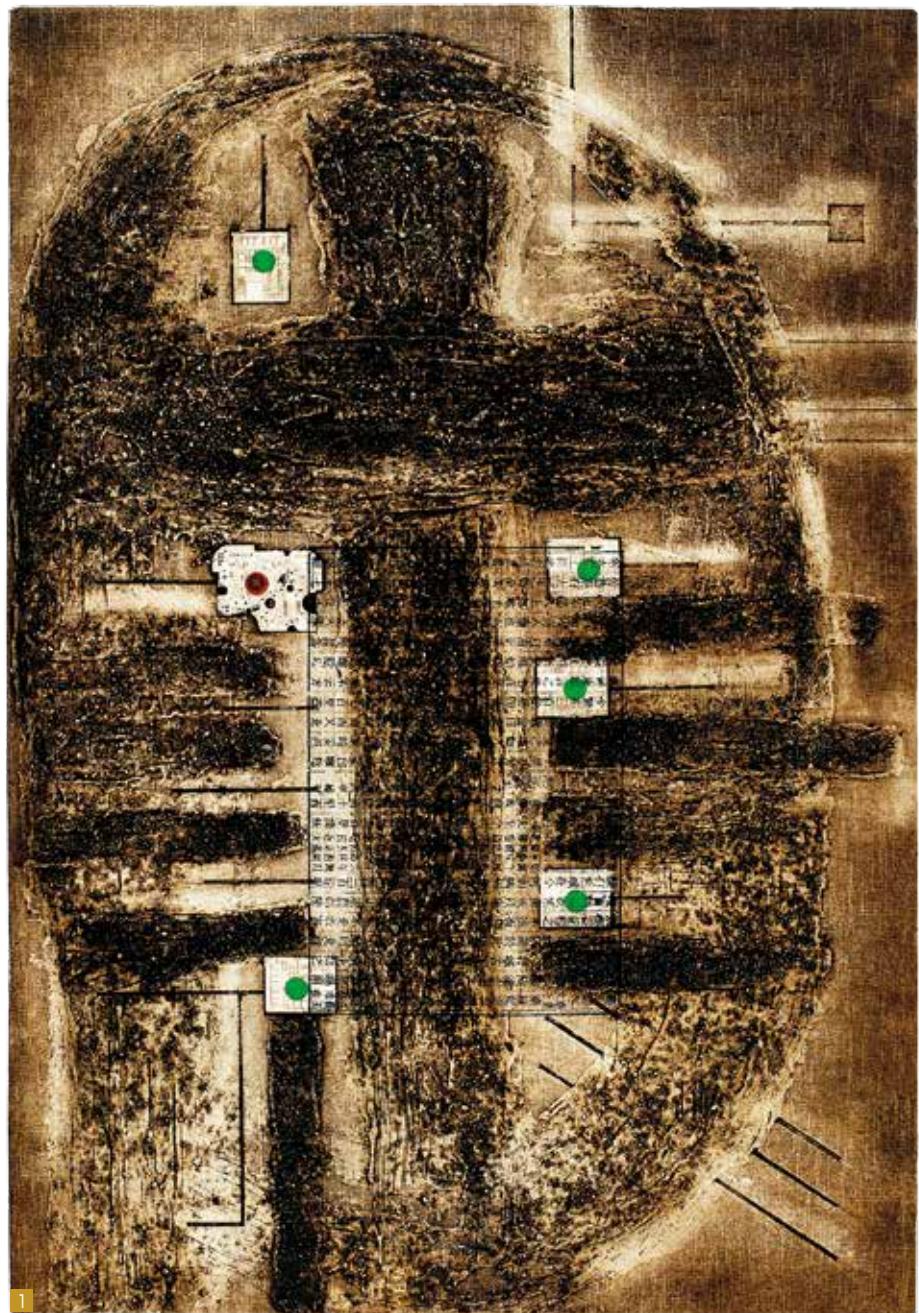
Book-erosion no.1/Mixed-media print/76×56cm/2000

## 获奖记录

1984 年 获“第六届全国美展”银奖  
 1985 年 获广东省鲁迅文艺奖二等奖  
 1999 年 获中国优秀版画家“鲁迅版画奖”  
 2000 年 获“第十五届全国版画展”铜奖  
 2004 年 获“第十届全国美术作品展”优秀奖  
 2005 年 获“全国第八届三版画展”优秀奖  
 2006 年 获“广东省美术家协会 50 周年展”银奖

## Awards

1984 Awarded a Silver Medal at the Sixth National Exhibition of Fine Art.  
 1985 Awarded the Second Prize in the Lu Xun Arts and Culture Awards offered by Guangdong Province.  
 1999 Awarded the Lu Xun Prize for Printmaking from the China Outstanding Printmakers Awards.  
 2000 Awarded the Bronze Medal at the Fifteenth National Exhibition of Printmaking.  
 2004 Awarded the Prize for Outstanding Work at the Tenth National Exhibition of Fine Art.  
 2005 Awarded the Prize for Outstanding Work by the Eighth National Exhibition of the Three Printmaking Techniques.  
 2006 Awarded the Silver Medal at the Guangdong Provincial Artists Association Fiftieth Anniversary Exhibition.



1 析面图之五/综合版画/76 × 56cm/2002  
 Contour map no.5 /Mixed-media print/76 × 56cm/2002  
 2 析面图之五(局部)/76 × 56cm /综合版画 /2002 ►  
 Contour map no.5(part)/Mixed-media print/75 × 56cm/2002

部之  
角  
在王  
與其  
之謂

之于其上而其下之  
之于其上而其下之

如人之有口無舌者

卷之三

19. *Leucania* *luteola* (Hufnagel)

四

卷之三

卷之三

10

漢有焦城在今

100

## 收藏记录

中国美术馆  
青岛美术馆  
四川神州版画博物馆  
广东美术馆  
哈尔滨艺术宫版画博物馆  
深圳观澜美术馆  
深圳何香凝美术馆  
深圳画院  
广州美术学院美术馆  
英国木版画基金会  
美国、英国、日本、台湾、香港等机构和私人收藏

## Collections

The China Gallery of Art  
The Qingdao Gallery of Art  
The Shenzhou Museum of Printmaking  
The Guangdong Gallery of Art  
The Harbin Palace of Art Museum of Printmaking  
The Shenzhen Guanlan Gallery of Art  
The Shenzhen He Xiangning Gallery of Art  
The Shenzhen Academy of Art  
The Guangzhou Academy of Fine Arts Gallery of Art  
The Muban Foundation, UK  
Organisations and private collections in the United States of America, the United Kingdom, Japan, Taiwan and Hong Kong.

## 出版记录

1998年 《风景写生钢笔技法》黑龙江科技出版社  
1998年 《欧洲雕塑拾贝——城市环境雕塑》黑龙江科技出版社  
1998年 《欧洲雕塑拾贝——博物馆藏画廊雕塑》黑龙江科技出版社  
2003年 《李全民版画作品集》北京华文出版社  
2009年 《中·锐——广州美术学院版画系教师作品集 李全民卷》

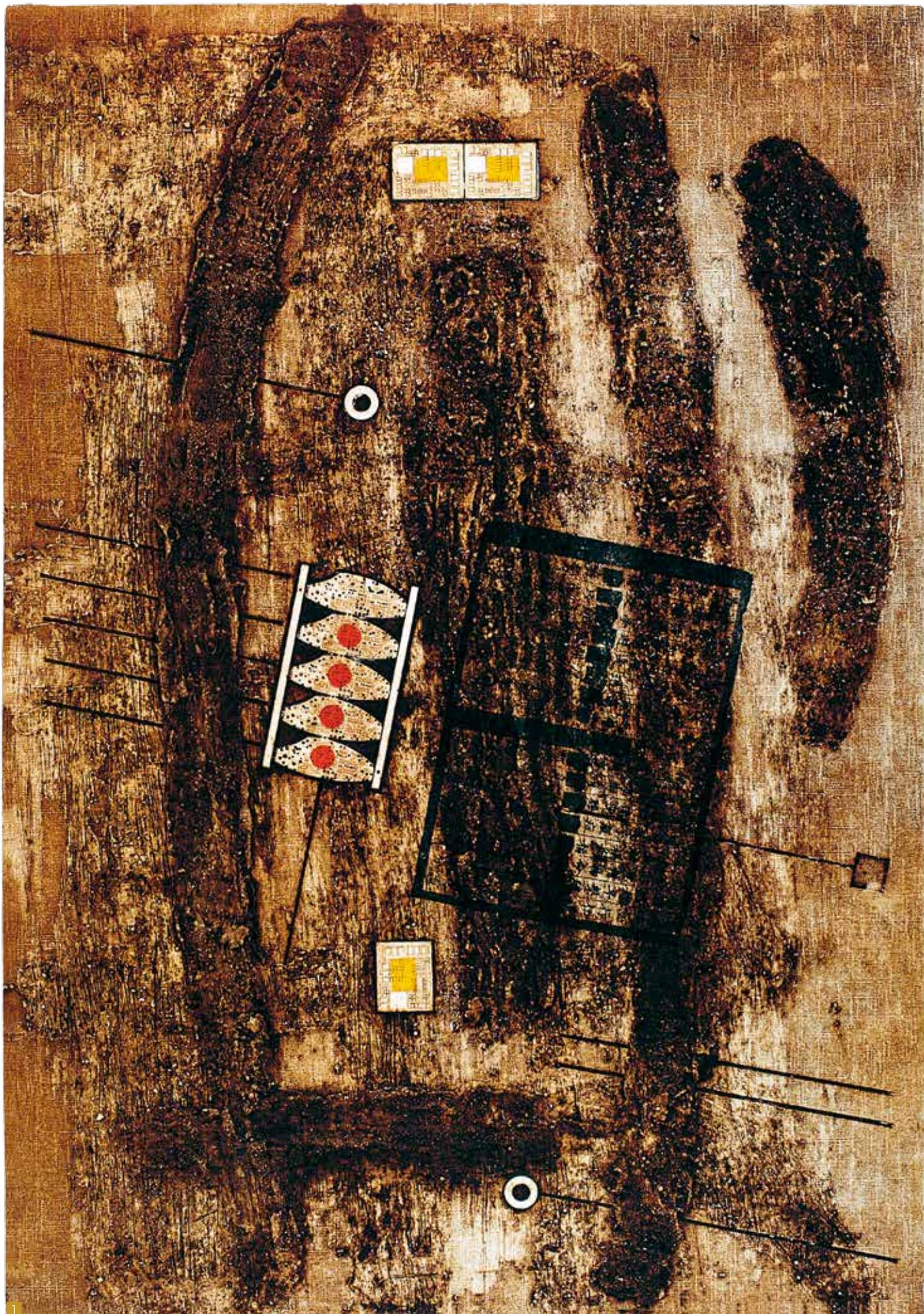
## Publications

Landscapes and techniques of pen drawing from life.  
Heilongjiang Science and Technology Press, 1998  
A survey of European sculpture – cityscape sculpture  
Heilongjiang Science and Technology Press, 1998  
A survey of European Sculpture – sculpture in museums and galleries  
Heilongjiang Science and Technology Press, 1998  
A collection of works by Li Quanmin  
The Beijing China Literary Press, 2003  
Vigour - A collection of works by staff and students from the Printmaking Department of The Guangzhou Academy of Fine Arts – vol. Li Quanmin, 2009

1 析面图之二 /综合版画/76 × 56cm/2002

Contour map no.2/Mixed-media print /76 × 56cm/2002



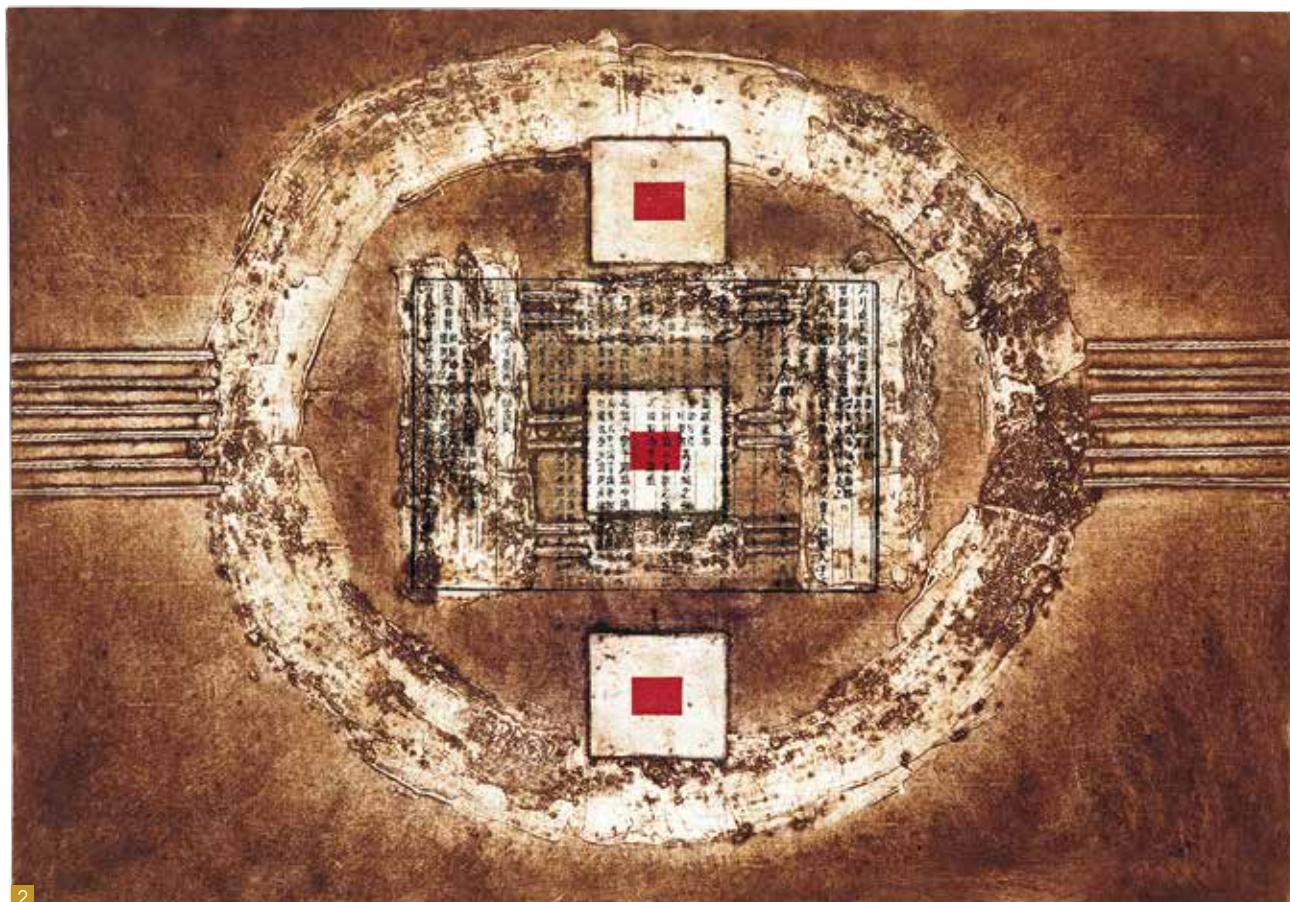


## 艺术评介

李全民是我国综合版画的代表性画家。东方的文化性、民族的精神性与西方现代性的融汇成为其综合版画的观念特征及精神起点。以西方现代艺术观念整合、重构东方的传统文化资源，使作品具有了丰富的民族文化涵量与广阔的精神空间。在技法的综合上，李全民的创作呈现出更为开放性的维度，含括凹凸平各版种因素，甚至将胶与沙子、泥土与粉调和，创造出一种斑驳的肌理效果与岁月侵蚀的沧桑感，体现出他对多种技法的消化能力和驾驭能力。他对版画材料技法的多向探讨不仅提高了版画的表现力，而且更重要的在于其对版画的技法、语言、情感三者关系的清醒认识与把控上。这使他的综合版画在广泛的材质技术的选取、多样的表现手段的尝试与不确定的制作方式的实验中，始终保持着其文化品质和丰富语境，实现了技术、语言、人文内涵的表里协调统一，和主题观念表达的深刻性。<齐凤阁>

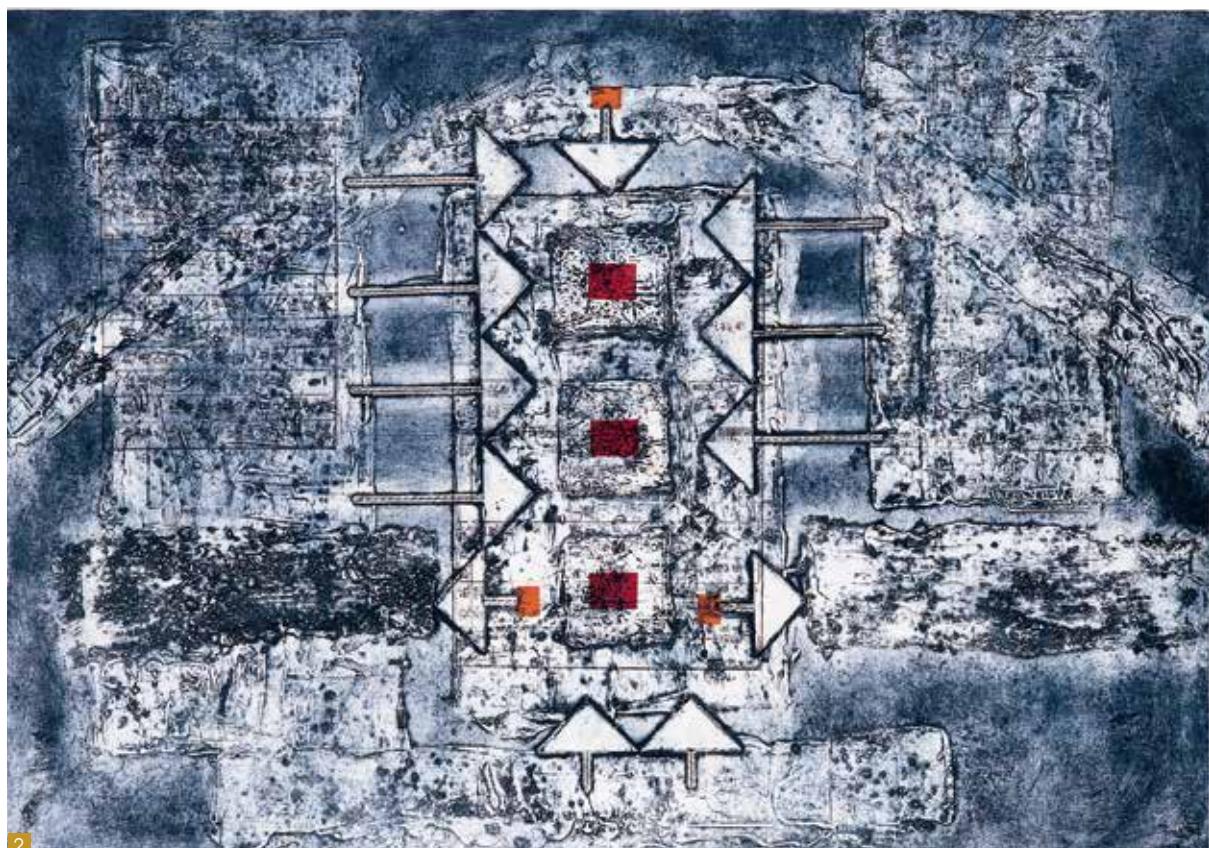
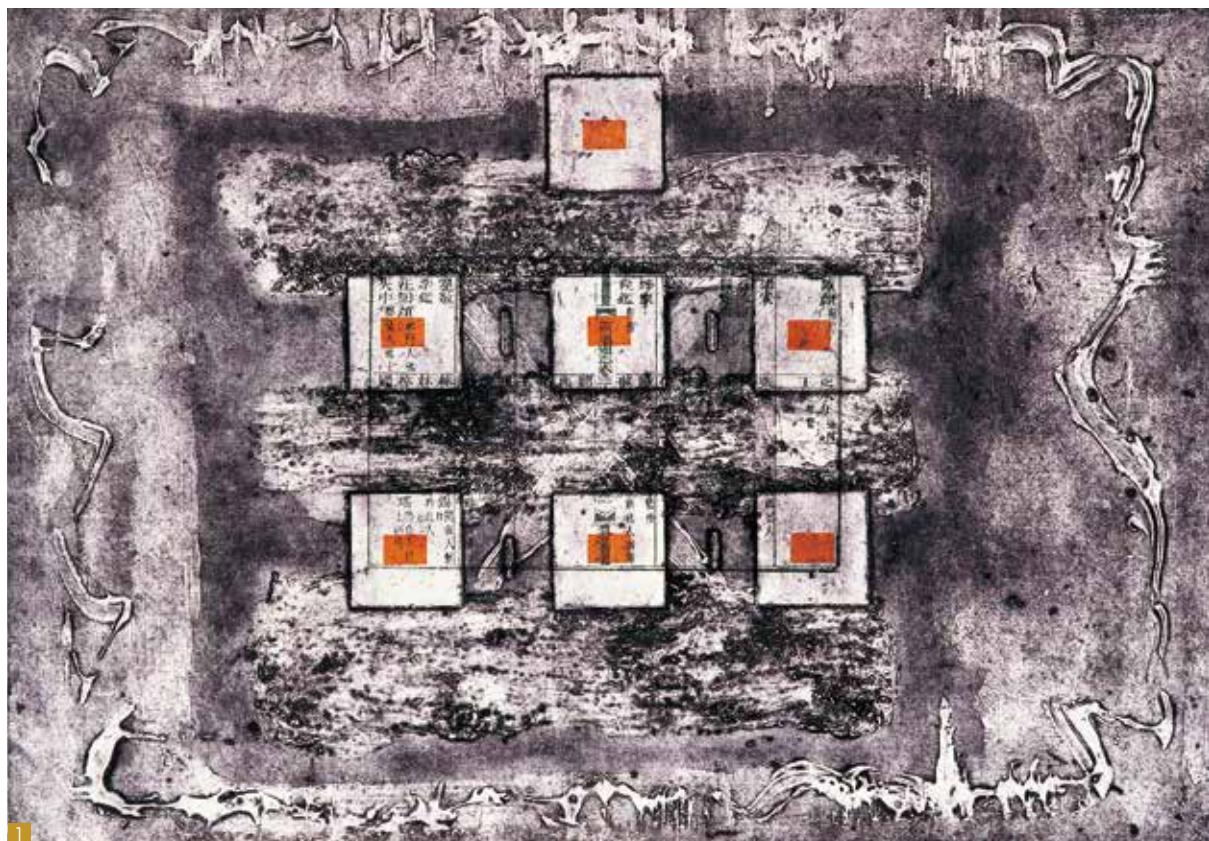
## A critical appraisal

Li is an artist representative of Chinese printmaking using a combination of techniques tinged with a fusion of eastern culture、ethnic spirit and western modernity. These elements are characteristic of his concept and define the spirit of his starting point. Li integrates the concepts of modern Western art and reconfigured traditional Oriental cultural resources, which gives his work a rich ethnic cultural connotation within a vast amount of spiritual space. Li's combination of techniques shows a more open dimension, including all the elements of intaglio, relief and planographic prints, even mixing glue with sand and clay with powder to create a variety of mottled textural effects and a sense of the vicissitudes of years of erosion, which reflect his ability to digest a variety of techniques and his ability to control them. He improves the expressiveness of printmaking by a multi-directional exploration of printmaking materials and techniques and more importantly demonstrates a clear understanding and control of the relationship between printmaking techniques, language and emotion. This enables his combination or multi-media prints to always maintain their cultural quality and rich context by his selection of a wide range of materials and printmaking technology, attempting a diverse means of expression and with uncertain, experimental methods of production. Li achieves an inner and outer harmonization of technology, language and human connotations together with a profound expression of his thematic concepts. <Qi Fengge>



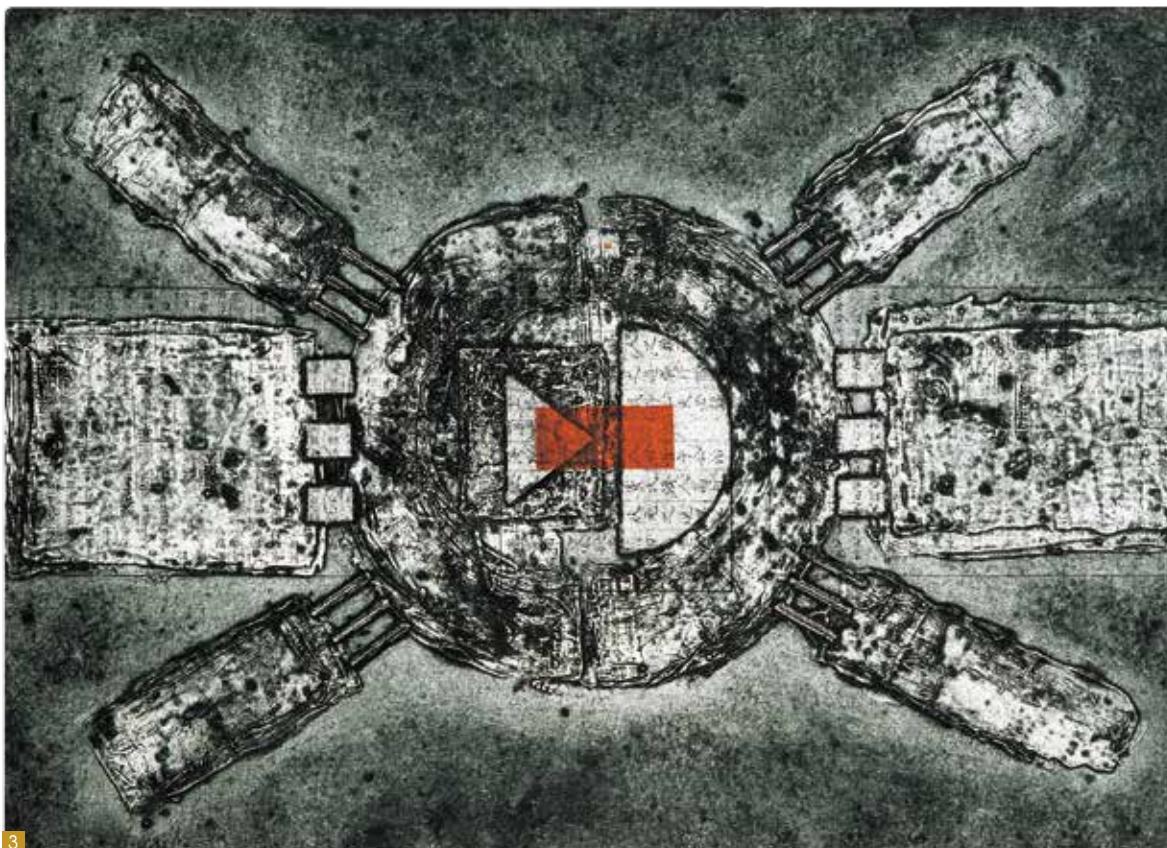
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1 析面图之八 /综合版画 /76×56cm/2002 ◀  
 Contour map no.8/Mixed-media print /76×56cm/2002  
 2 书·蚀之三/综合版画 /76×56cm/2000 ▲  
 Book-erosion no.3/Mixed-media print/76×56cm/x2000

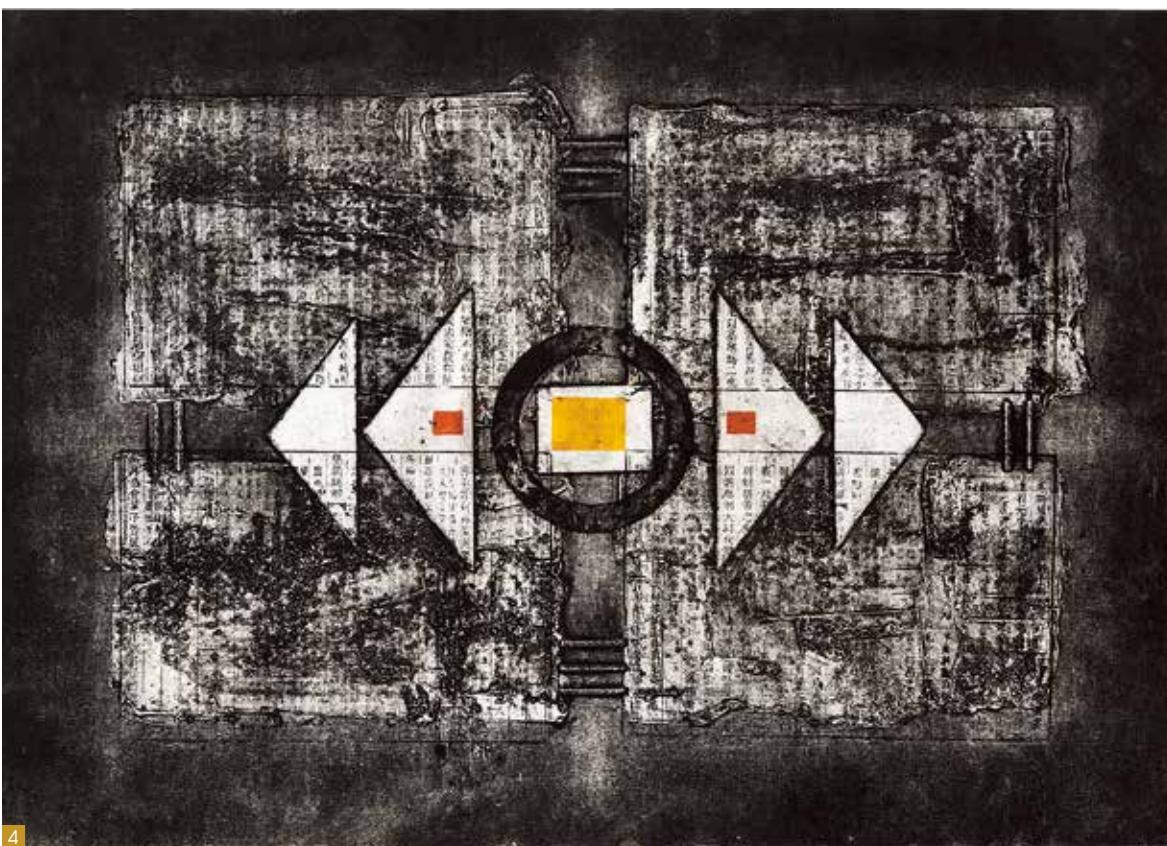


1 书·蚀之四/综合版画/76×56cm/2000  
Book-erosion no.4/Mixed-media print/76×56cm/2000

2 书·蚀之六/综合版画/76×56cm/2000  
Book-erosion no.6/Mixed-media print/76×56cm/2000



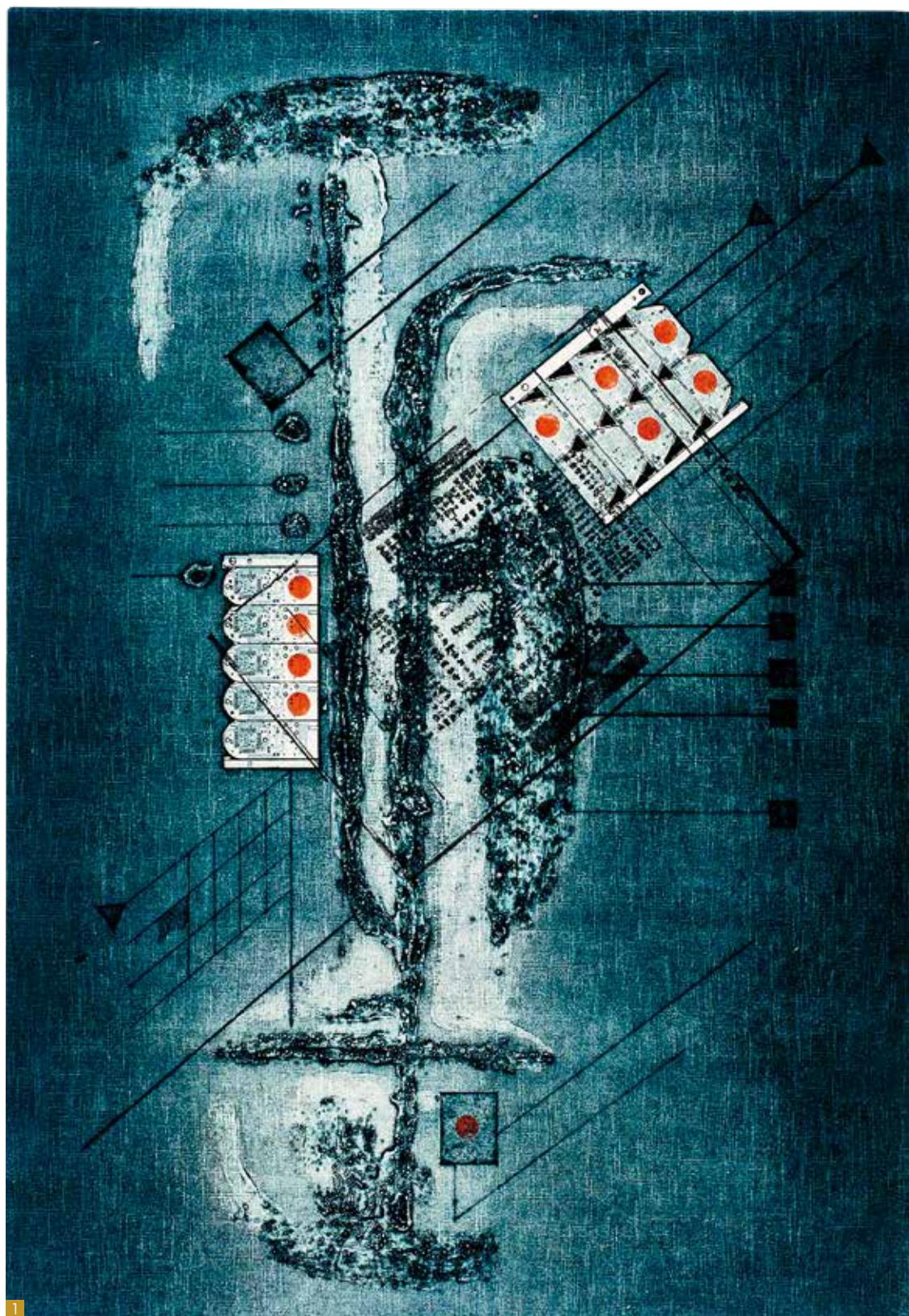
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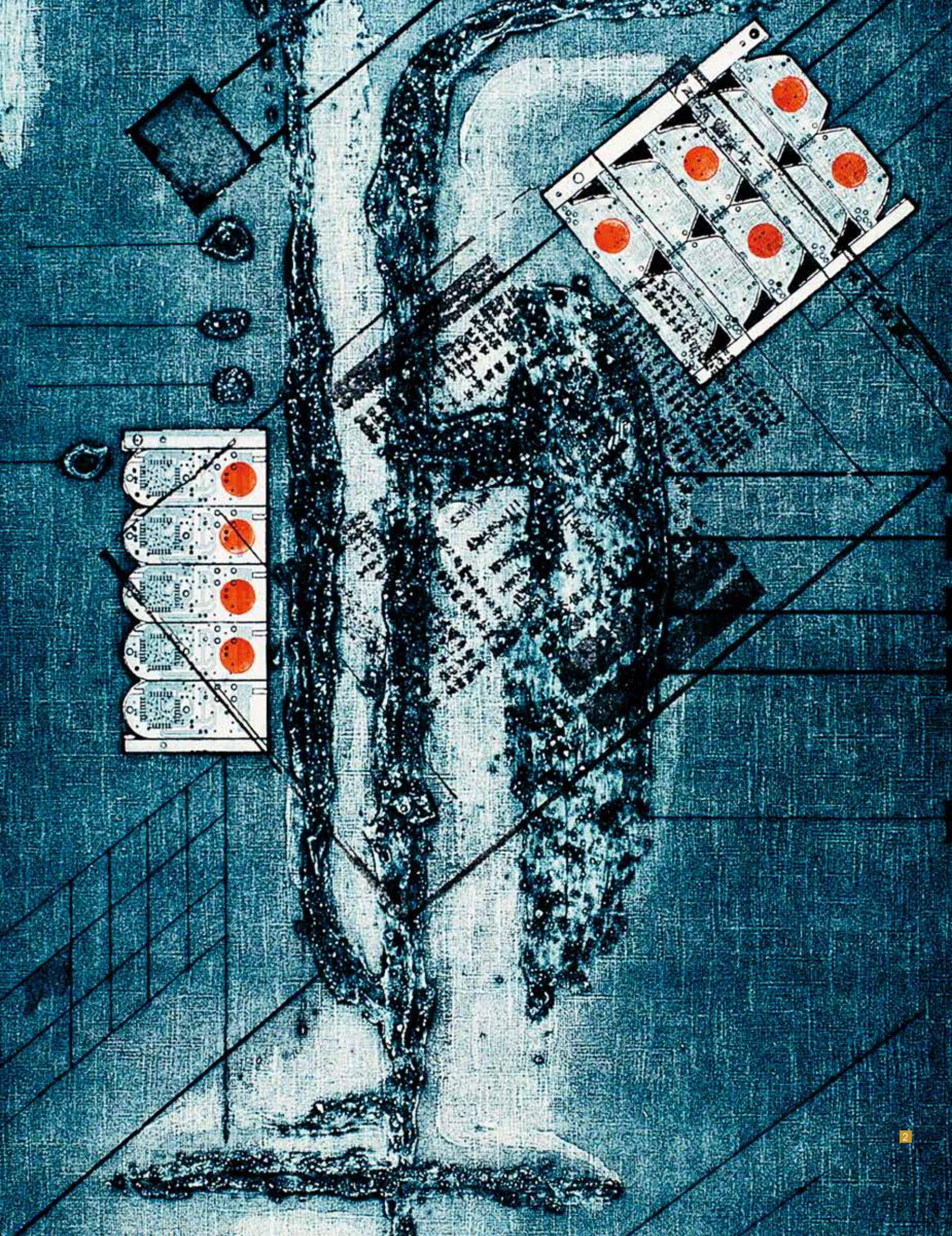
3 书·蚀之二/综合版画/76×56cm/2000  
Book-erosion no.2/Mixed-media print/76×56cm/2000

4 书·蚀之五/综合版画/76×56cm/2000  
Book-Eclipse No.5/Mixed-media print/76×56cm/2000



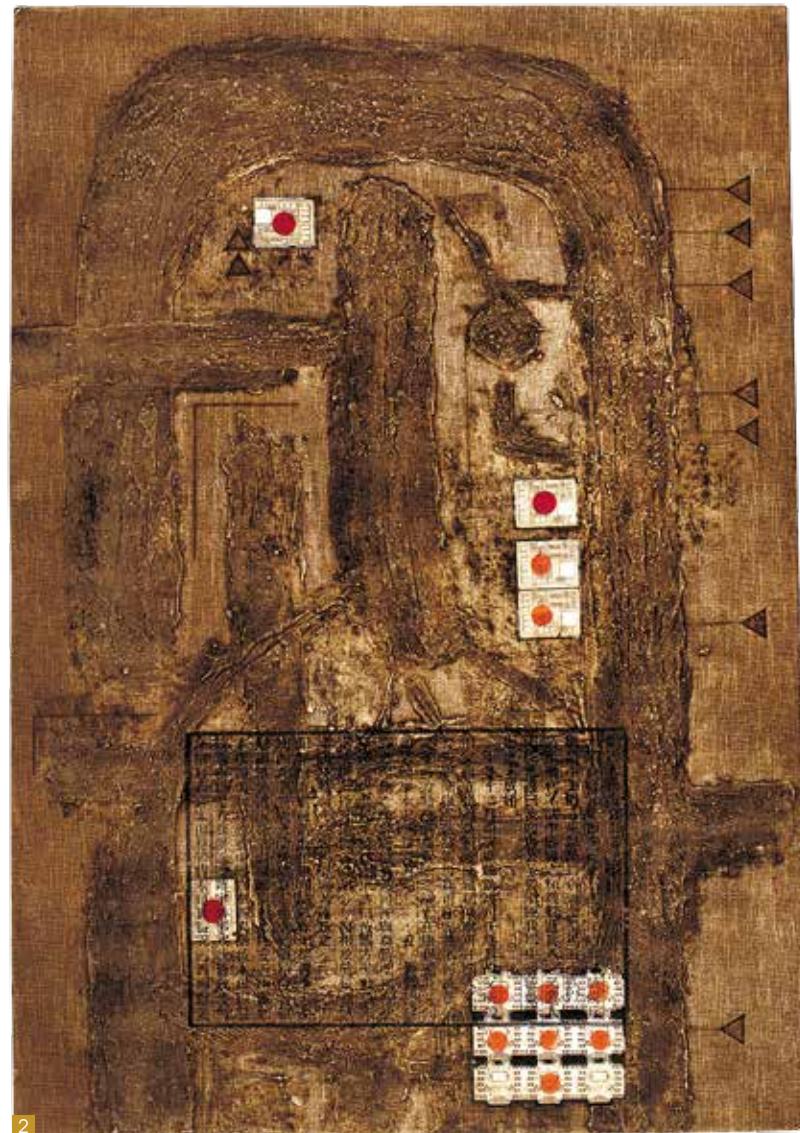
1 | 析面图之六/综合版画 /76 x 56cm/2002  
Contour map no.6 /Mixed-media print /76 x 56cm/2002

2 | 析面图之六 (局部) /综合版画/76 x 56cm/2002 ►  
Contour map (section) no.6 /Mixed-media print /76 x 56cm/2002





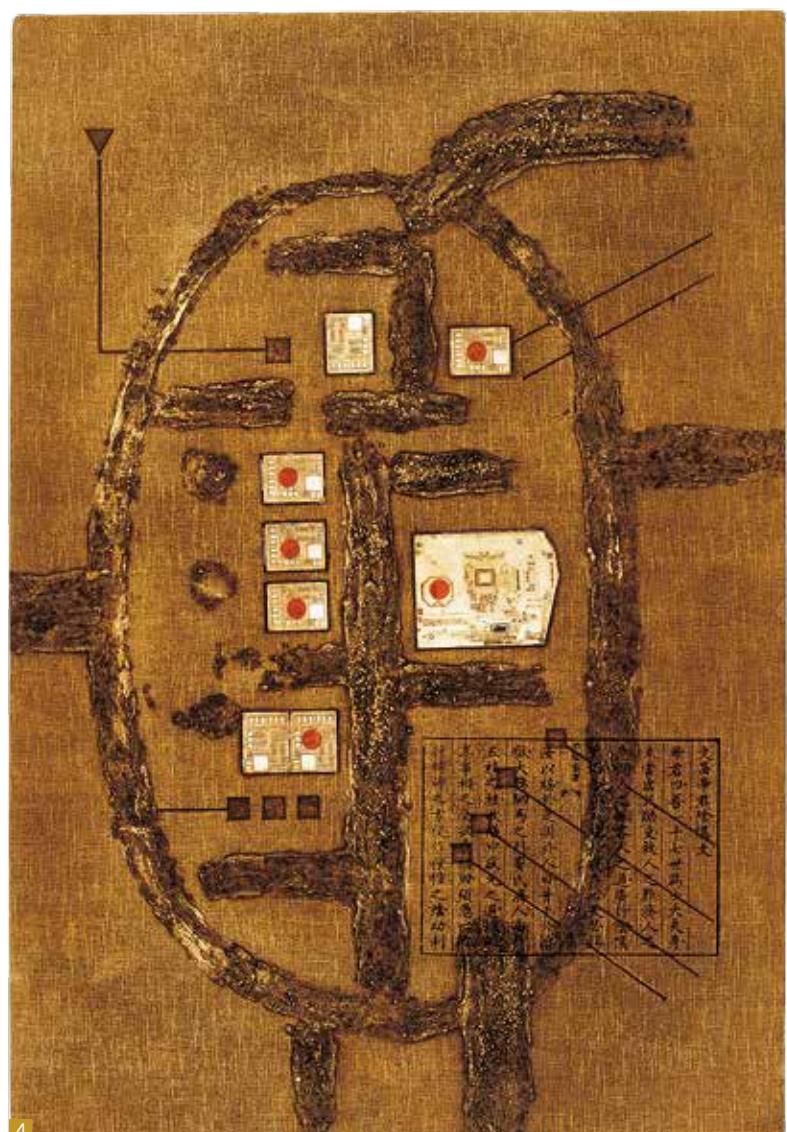
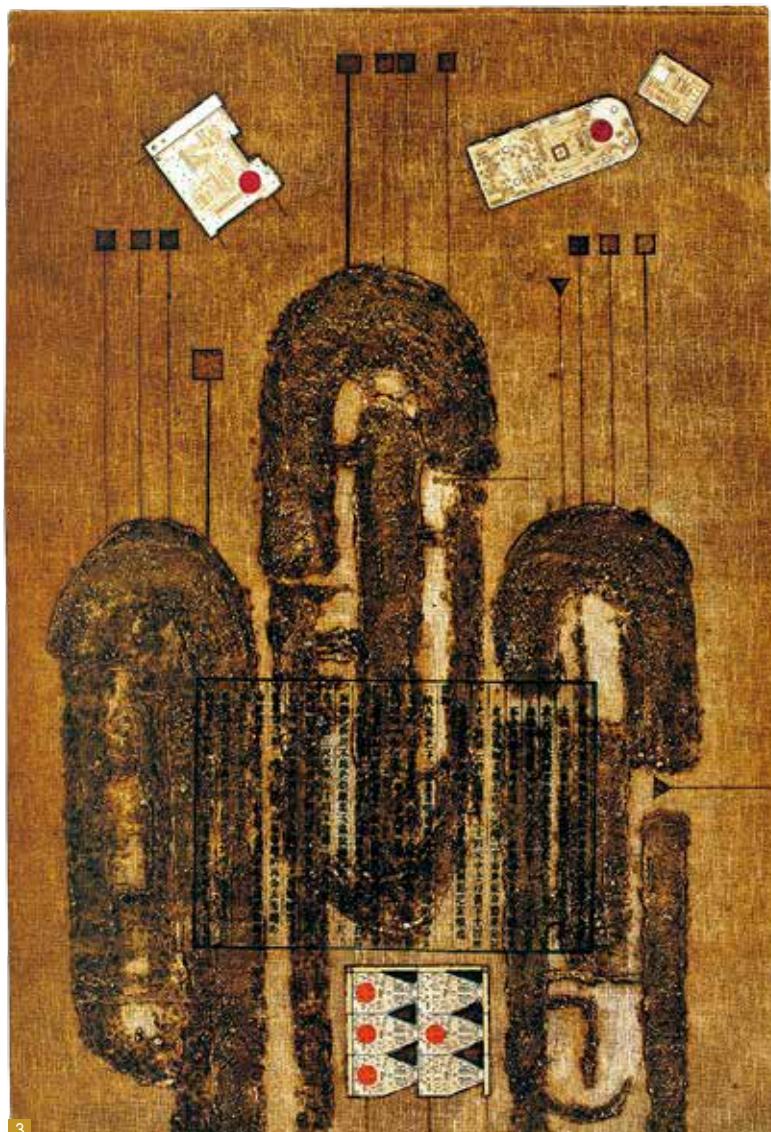
1



2

1 拆面图之一/综合版画/76 x 56cm/2002  
Contour map no.1/Mixed-media print /76 x 56cm/2002

2 拆面图之三/综合版画/76 x 56cm/2002  
Contour map no.3 /Mixed-media print /76 x 56cm/2002



3 析面图之四/综合版画/76×56cm/2002  
Contour map no.4/Mixed-media print /76×56cm/2002

4 析面图之七/综合版画/76×56cm/2002  
Contour map no.7/Mixed-media print /76×56cm/2002



1

1 烧板过程  
Burnt block project

## 走向综合

### ——关于李全民版画的对话

李全民：从大学一年级起，我便以黑白木刻为主，基本上本科四年所搞的作品都发表过。1985年之前我的创作思想主要是顺着主流路线，1985年之后开始探索个人的图式，我的水印版画从这时开始受西方现代艺术的影响。我这个人很奇怪，搞水印版画的时候画面显得非常呆板，因此只能追求水印版画的印染效果。1985年前后，我画了一批水墨头像的作品，有些作品给一位美国人收藏了，有的作品后来参加了广州美术学院“十五人画展”，《画廊》杂志专题介绍过。接着我又创作了一批独幅版画。我的独幅版画主要是追求绘画性和版画媒材的有机联结，在观念上是想从传统文化的角度切入，乃至在宏观上体现一种民族性的东西。我也曾在国外呆过一阵，所以我试图把书版和书法的图式等具有东方意味的东西糅合在我的画面里。我觉得版画的拓展应从两个方面入手：一是版画的技巧；一是版画的观念。所以我试图从综合版画这

一领域去拓展。

齐凤阁：你的综合版画创作是什么时候开始的？

李全民：综合版画作为课题项目申报比较早，1989年就立项了。但当时我一直在做独幅版画，开始创作综合版画应该是从1993年开始，我的综合版画主要追求有两点：一是画面比较随意，带有绘画性的东西，二是图式上有着东方意味，带有民族性的东西。我开始从事综合版画创作时，刚好带研究生，结合每个研究生的特点，试图把综合版的范围进一步扩展。

齐凤阁：大体上来看，你本科的作品都属于传统类型的版画。你的艺术面貌应是从水墨头像开始慢慢转变的。

李全民：本科毕业以后我当了郑爽老师的助教，开始向她学水印木刻；后来有一批作品受米罗的影响比较大，95年我的作品在中国美术馆展出的时候，普遍的反应还挺好，但也有些人说这些作品太像什么？其实，1982年我从湘西回来画了一批头像，那是由于我始终不能忘怀湘西给我的感觉，所以凭着记忆画了一些水彩头像作品。有朋友建议我可以试试用水墨来作画，我于是就画了一批四尺对开的水墨头

像，主要是想在画面上寻找一些绘画的感觉。我总觉得版画死板的东西太多，缺乏一些随意性的表达，但水墨的方式不同，所以尝试了一段时间，同时也试图去寻找一些绘画的乐趣，至于综合版画，现在版画界普遍认为综合版画总是材料的拼贴，但我认为综合版好不好主要是造型的问题。如果造型能力过关的话，那么任何材料都可以用来表达，所以我想做一些非常写实的综合版画作品，试图来证明综合版的写实性表达的可能性，而不光是在玩材料。综合版有一个好处就是能将所有的痕迹都体现出来。那我就利用它的特点，把我的想法和观念都融进创作中去。

齐凤阁：你在综合版画创作中使用具有现代工业化符号的电路板应该和你喜欢组装机器的兴趣有关吧。

靳保平：全民是我的老朋友了，我长期关注他的艺术成就。我觉的他是中国当代版画界最早也是最成熟的抽象主义者。以他那样把传统意义上的形象消解地很彻底的版画家真是凤毛麟角。综合版画现在已有很多版画家尝试、运用，可像全民那样自觉地探究又很

我的综合版画主要追求有两点：一是画面比较随意，二是图式上有着东方意味，带有民族性的东西。

功的也很少见。在这方面他是版画界的拓荒者、他对版画本体语言的纯化与深化也达到了很高的境界，我很欣赏他版画中的那种“质感”。我了解他版画中的那些元素与他的生活、爱好紧密相连，可他运用得和谐自然。很现代的意味，又很纯粹的版画语言，他把这两种几乎是不同时代的东西溶为一体，真是不可思议。因为，我观察过很多版画家，是很容易顾此失彼的。

我的综合版画主要追求有两点：一是画面比较随意，带有绘画性的东西，二是图式上有着东方意味，带有民族性的东西。

李全民：我的作品还不能说是自然的肌理，因为作品的所有痕迹，都是经过自己反复调制材料的结果，如乳胶与塑形胶加沙土，加蛋壳等，其中混合的比例、时间，都要根据自己的构思意念制作而成，然后用刀或刷子绘上版面。只是电路版，为了产生一种新旧的对比效果，我保持了它的原始状态。下一步我已想到了对电路版等材料加工以达到我认为的深厚感。现在我也找了很多能代表当代性符号的材料。我试图在画面里制造一种腐蚀的感觉，包括对书版的运用，体现一种历史的沉淀感。

罗必武：其实，腐蚀的过程已是带有作者观念性的东西了。

李全民：比如我采用CD唱片的印痕等富有当代符号的东西来强化自己的绘画语言，并尽量将它强化开来，也把绘画的感觉引申化。

齐凤阁：综合版应该让它更成熟。

李全民：应该说，我的艺术创作历程刚开始的时候是和那个时代主流美术合拍的，到85思潮才开始借鉴西方现代艺术，

并试图探索自己的艺术语言，但也有些潜伏的东西，包括水墨头像。我常常有两种思维模式，两种感觉并存：严谨的和意象的。因为我们作为老师同时还在教学，对造型的深刻性一直还保留着学院派的特点，始终离不开扎实的造型功底。因此，写实的，严谨的素描也能画，抽象的、表达观念的也可以创作。

齐凤阁：系统地看一个画家的作品，对一个画家所追求的轨迹才会一目了然。实际上，你从黑白木刻到水印版画，再到独幅版画，最后到综合版画，这些都是不断地探索而最后形成个性较鲜明、有着自己的艺术风格。其实，最有你个人艺术风格的就是综合版画，并且它对当代版画范围的拓展有很大的贡献，所以现在你主张搞“全国综合版画作品展”是很有意义的。它不仅是对版画界有重要意义，而且对你个人来说也有一定的意义。从世界的走势看当今版画在走向综合。尽管国内版画界中有些版画家苛守版画的边界，但当今版画发展的总体趋势毕竟是走向综合。因为用一种手法表达不够的话就可以尝试多种手法。这必然会导致版画走向综合；较早地探讨综合版画而且有一定的影响力，你算是其中的代表性人物了。另外，综合版也应该注重形成版种自身的东西，如果搞综合版只是仅仅注重各种版材综合在一起的肌理效果的话，我觉得还不够。你在综合版画语言技法的熟悉程度上，以及能够体现个人的独特面貌，特别是有着东方精神的表达非常值得称道。

钟曦：你的综合版画喜欢表达自然肌理的效果，有些作品我觉得如果加强手绘感可能更加精彩。

罗必武：你画面的特点基本上偏向是平面的。

李全民：因为我对设计比较感兴趣，也做过很多设计项目，受平面设计思维的影响，尤其对形的大小、空间的位置比较敏感，这得益于稿设计。我还写过一篇论文叫《版画的设计意识》。我认为版画界对设计有所研究。此外，我的材料技法不仅仅是从材料本身出发，而更多的是从其原理出发的，利用凹凸的特点来造成一种别样的效果，而不像有些人只侧重于表面材料。

齐凤阁：你的设计意识，比如方与圆、点与线组合搭配，同时追求斑驳、腐蚀感的肌理效果等等，这些都是你的综合版的特点。

李全民：我觉得造型语言应该有三种类型：一是最传统的以线为主，表现形体和情感的方式；二是以明暗为主的表现方式；三是以大面积肌理效果为主的表现形式。这三种语言是并列的，它们可以产生造型的区别和情感的变化。在综合版画中，肌理已经不是设计领域中质感的东西，它实际上需要作者去营造和发现。比如极简主义就是完全以肌理为主，但这种肌理是带有情感的，所以我在创作过程中有意地去脱离传统的以线和以明暗为主的语言方式，试图以肌理的语言来阐述个人的艺术图式。

因为我对设计比较感兴趣，也做过很多设计项目，受平面设计思维的影响，尤其对形的大小、空间的位置比较敏感，这得益于搞设计。





1

### 1 布展现场

Site for setting up an exhibition

I began to focus on black and white woodblock printmaking during my first year in college and all of the work of the four years that followed was reproduced in publications. Most of my work prior to 1985 followed the mainstream but from 1985 onwards a more individual style can be seen, from this time my woodblock prints printed with water-soluble colour began to show the influence of contemporary western art. There is something eccentric in my individual style, when I make woodblock prints with water soluble colour they seem rather wooden, only redeemed by the effects of the printing colour. Around 1985, I drew a number of portraits in ink, some of them were acquired by an American collector; the others were later displayed in 'An Exhibition by Fifteen Individuals' hosted by the Guangzhou Academy of Art. The magazine Gallery published an introduction to the exhibition. Later on I created a group of monoprints. These works were characterized by the organic combination of the nature of painting and the nature of printmaking. In terms of viewpoint, I choose traditional culture as the breakthrough point and the pursuit of Chinese-ness at the macroscopic level. I was also motivated by my overseas experience, my style attempting to combine eastern style elements such as bookwork and calligraphy in my prints. In my opinion, the evolution of printmaking can be realized through two aspects: one is technique and the other is conception. Therefore I have decided to develop my work in the field of printmaking that employs a combination of different techniques..

**Qi Fengge:** When did you start making prints that combine different techniques?

**Li Quanmin:** I had made an early declaration of interest in

printmaking projects involving a combination of techniques, by 1989 that had been decided. But at that time, I was busy making monoprints, so my printmaking projects combining different techniques did not start until 1993, it is important that in making prints that combining different techniques I seek two aspects: firstly that the picture is more relaxed with painterly qualities; secondly, the schema has to have an oriental feel style and national characteristics. I was working with some postgraduate students at the time I began to involve myself in the project to combine different techniques in my printmaking. By considering the characteristics of each student, I was trying to expand the scope of the multiple techniques being combined in the project.

**Qi Fengge:** In general terms, your undergraduate works belong to the area of traditional printmaking. Your artistic image has been gradually changing since the time of your ink portraits.

**Li Quanmin:** After graduation I worked with Prof. Zheng Shuang as her teaching assistant and started to learn woodblock printing with water soluble colour from her. My later works were strongly influenced by Joan Miró. When my work was exhibited in The National Art Museum of China in 1995, despite a few lukewarm comments there were others who said these works portrayed what exactly? On my return from Xiangxi in 1989 I drew a number of portraits. They were motivated by the strong impression the place had left in my head; so I made a few watercolour portraits based on my memories. Some of my friends suggested that I should try using ink in drawing my portraits, so I made a group of folio sized ink portraits, the most important thing was to feel a sense of drawing in them. I can always feel there

are too many dead things about printmaking, and a lack of freedom in expression. Drawing with ink is quite different, and so I spent quite a while working with it, at the same time trying to find some of the pleasures of painting with it. As for printmaking that combines different techniques, there is general feeling in the contemporary printmaking world that printmaking which combines different techniques is no more than the piecing and pasting together of different material, but I consider printmaking that combines a number of techniques, for good or bad, is mainly a question of how it is constructed. If the construction conveys the message strongly, then any materials can be used to express it. Therefore I am trying to make very realistic prints that employ different techniques, more than just a trick of materials in pursuing realism through printmaking with a variety of techniques. A very good feature of printmaking that employs different techniques is that the prints show all the traces of its making. Making good use of these features, I can imbue them with all my ideas and conceptions.

**Qi Fengge:** Your use of modern industrial circuit boards in your multi-technique printmaking must be related to your interest in the assembly of machines.

**Jin Baoping:** Quanmin is one of my old friends, I have long been interested in his artistic achievements. I think he is one of the earliest and the most mature abstract artists in the field of Chinese contemporary printmaking. Moreover in his use of imagery as a printmaker within traditional ideas he is as rare as a feather from a phoenix or a horn from a qilin. Many printmakers try to use multi-technique printmaking in their work, but someone like Quanmin, who can explore it consciously and successfully, is very rare. He is a pioneer

*It is important that in making prints that combining different techniques I seek two aspects: firstly that the picture is more relaxed with painterly qualities; secondly, the schema has to have an oriental feel style and national characteristics.*



2

展览现场

At the exhibition

in the development of printmaking in this regard, his purification and deepening of the printmaking language is also achieved at a very high level, I really appreciate the 'sense of reality' in his printmaking. I understand these elements in his prints are closely related to his life and hobbies, and he uses them freely. The combination of a very modern and a very pure printmaking language in his art is really incredible. Because I have observed many printmakers, it is very easy to set one of them aside.

**Li Quanmin:** It is important that in making prints that combining different techniques I seek two aspects: firstly that the picture is more relaxed with painterly qualities; secondly, the schema has to have an oriental feel style and national characteristics.

I cannot say that the texture of my works are all 'natural' because all of the surface texture on my works is the result of much experimental work with materials.. For example, I tried many times to find the right proportion of sand or eggshell in the mixture of latex and plastic glue by just following my own intuition, before I cut into it on the surface of the block with knives and brushes. The only exception is in my use of the circuit boards, I use them as they are to produce a contrasting effect of the old and the new. I have already thought about working on the circuit boards, in the next stage, to produce what I consider a deep feeling. At the moment, I am also looking for a variety of materials that can symbolize the contemporary. I am also trying to add a sense of corrosion into my work, the book working is also applied to give it a taste of age and history.

**Luo Biwu:** Exactly, corrosion should indeed be considered as something of the artist's personal ideology.

**Li Quanmin:** For example, I use something symbolic of the contemporary age such as the imprint of a CD, to accent the language of my art. I try very hard to draw out these accents and give extended feeling to the work.

**Qi Fengge:** The different techniques of the block should allow it more maturity.

**Li Quanmin:** I ought to say that the early stages of my artistic creative process fitted well into the mainstream art work of the time. During the ideological trends in 1985, I began to explore modern western art, trying to find my own artistic language, yet there are also some things which are latent in us, including portraits in ink. I often have two thinking modes, the coexistence of two feelings: rigorous and imaginary. Because as a teacher, I am teaching at the

same time, I inevitably retain the academic characteristics of art, which are always inseparable from the construction of a solid foundation. Therefore, on one hand, I can make realistic, rigorous sketches; on the other hand, I can create abstract concepts and express them well.

**Qi Fengge:** If you follow the works of an artist systematically, one can easily understand the whole trajectory of the pursuits of an artist. A trajectory in fact, from your black and white woodblock prints to your woodblock prints made with water soluble colour, then the independent pieces of printmaking and finally to the prints where you have employed a combination of different techniques. These works are the evidence of your constant exploration, leading finally to the formation of a more vibrant personality and your own artistic style. In fact, the greater part of that individual style is your work in combining different printmaking techniques; it has made a great contribution to the expansion of the scope of contemporary printmaking, so your recent advocacy of a 'national exhibition of multi-technique printmaking' is very interesting. It not only important to the world of printmaking, but also has a certain significance for yourself. From what we can see the worldwide trend in printmaking is moving towards the combining of techniques. Although some domestic printmakers want to keep distinct borders between printmaking techniques, the overall trend is, after all, towards the combining of techniques. As a single technique cannot express a sufficient language, one should try out a variety of methods. This will inevitably lead printmaking towards the combining of different techniques; by exploring printmaking that uses this combining of techniques, you already have a certain amount of influence, and can be regarded as one of the representative figures of this approach. In addition, this approach of combining printmaking techniques should also focus on the creative formation of each constituent part, if the language is only the textural effect of working with the importance of material of each block combined together, I don't feel that is enough. Your skills in the language of printmaking with a combination of techniques are well known, as is your ability to reflect individuality in your work, your expression of the spirit of the East in particular, is very commendable.

**Zhong Xi:** In your work combining printmaking techniques, you like the expression of the effects of natural surface qualities, there are some works where I feel that if you tried

to strengthen the drawn sense in your work it may be more exciting.

**Luo Biwu:** The basic characteristics in your work are plain. **Li Quanmin:** Because I am interested in design, I have also been involved in many design projects. I have been influenced by two dimensional design, in particular, I am very sensitive to the sense of scale, space, position. I also wrote a paper called 'The Sense of Design in Printmaking'. I think that the printmaking community should carry out some research in the area of design. In addition, my techniques with materials are not only developed from the materials themselves, but also from their fundamental qualities, by taking advantage of the relief and intaglio characteristics of the material I can create different kinds of effect, unlike some people who only focus on the surface of the material.

**Qi Fengge:** Your sense of design, such as the combination of square and round, point and line, and simultaneously the pursuit of mottled, corrosive textural effects, these are the features of your printmaking combining different techniques.

**Li Quanmin:** I believe that the language of constructing prints should contain three aspects: the first is the most traditional, that is the importance of the line in the expression of the physical and the emotional; the second is the expression through the contrast of light and dark; and the third is the expression through the effects of large areas of texture. These three aspects of languages work in parallel to each other and together they can produce varieties in construction and emotion. In the realm of printmaking that employs a variety of techniques, the notion of surface texture is not something has changed into something that requires the creativity and discovery of the artist who creates them. For example minimalism is completely dominated by surface quality, yet this kind of surfaces quality conveys the emotion, for this reason, in the ideas in my creative projects I veered towards the traditional use of the linear and the light-dark tonal expression in pursuit of an artistic style founded on the language of texture.

Because I am interested in design and have participated in many projects, I have been influenced by two dimensional design, which has enhanced my sensitivity towards the scale of shapes and the arrangement of space. Designing has helped me a lot.

李以泰

*Li Yitai*

热爱中国

FOR THE LOVE  
OF CHINA



## 简介

李以泰（1944—）1944年生于上海，祖籍浙江南浔。1956年起，就读于中央美术学院华东分院附中初中、浙江美术学院附中高中。浙江美术学院版画系本科。分配至杭州扇厂任设计员十年。1978年考入浙江美术学院研究生，毕业后留校执教。1984年—1992年任版画系副主任，分管教学、创作工作9年。1980年加入中国美术家协会。1987年考察法国高等美术院校专业教学。作品以鲜明的中国特色和强烈的个人风格著称。现为中国美术学院教授，浙江版画家协会副主席，中国著名画家、美术教育家、美术理论家。

## Abstract

Li Yitai was born in Shanghai in 1944, his original family home being Nanxun in Zhejiang. From 1956 onwards, Li studied at the elementary and middle level at the middle school attached to the East China Campus of the Central Academy of Fine Arts and at the advanced level at the middle school attached to the Zhejiang Academy of Fine Arts. Li then followed the undergraduate course in the Printmaking Department of the Zhejiang Academy of Fine Arts. He was then allocated to a Hangzhou Fan Factory in charge of the designers for ten years. In 1978, Li passed the entrance examination to enter the Zhejiang Academy of Fine Arts as a research student, following graduation he returned to the Academy to teach. Between 1984 and 1992, he acted as deputy-head of the Printmaking Department taking responsibility for the teaching and creative work over a nine year period. In 1980 Li joined the Chinese Artists Association. In 1987 he made a study of leading French academies of art and their specialist teaching methods. Li's work is celebrated for its bright Chinese characteristics and strong individual style. Li Yitai is currently a Professor in the China National Academy of Fine Arts, Deputy – Chairman of the Zhejiang Printmakers Association, 'A Famous Artist in China', and a fine art educationalist and theoretician.



1

1 宝贝/新疆短歌之一/黑白木刻/20 x 25cm/1979  
My baby/a Xinjiang short song no.1/Woodblock print in black and white/20 x 25cm/1979

## 获奖记录

1955 年 《参观动物园》获印度“香卡国际儿童绘画比赛”银盘奖

1980 年 《鲁迅》由中华人民共和国文化部选送联合国“中国绘画艺术展览”

1982 年 《马克思主义是最明快的哲学》选送第二次国家级大型出国展览——“法国春季沙龙”

1986 年 《湖畔》中国美术家协会选送联合国“国际和平年展览”

1987 年 《彭德怀在朝鲜战场》获“庆祝建军 60 周年全国美展”最高奖、优秀作品奖

1988 年 《相逢》入选“中国新兴版画六十年回顾展”并被印作画册封面  
(以上四项记录均应相当于全国美展获奖)

1989 年 《今日水乡》获“‘89 杭州中国水彩画大展”三等奖

1995 年 《啊，火焰山》获日本“村上美术馆限定征集作品展”铜奖

1997 年 《希望》获“波特兰国际版画展览”唯一奖项“帕彻斯”奖

1997 年 荣获神州版画博物馆颁发“中国新兴版画贡献奖”

1999 年 荣获中国版画家协会颁发“鲁迅版画奖”

2001 年 专著《构图中心技巧释秘》获“浙江省第九届哲学社会科学优秀成果奖”

2010 年 《创造幸福》获“第十五届大路画展”铜奖

## Awards

1955 Awarded a Silver Medal by the Indian Xiangka International Children's Art Competition for his work 'Visiting the Zoo.'

1980 His work 'Lu Xun' was included in The Chinese Exhibition of Fine Art selected by the Ministry of Culture of the Peoples Republic of China on behalf of the United Nations.

1982 His work 'Marxism is the most forthright philosophy' was selected for inclusion in the Second National Level Grand Travelling Exhibition.

1986 His work 'Lakeside' was selected on behalf of the United Nations for inclusion in the International Year of Peace Exhibition by the Chinese Artists Association.

1987 His work 'Peng Dehuai on the battlefield at Huxian' was awarded the highest prize, the Prize for Outstanding Work, at the National Exhibition of Fine Art held in celebration of the sixtieth anniversary of the founding of the Peoples Liberation Army.

1988 His work 'Meeting' was selected for entry in the Chinese New Printmaking – Sixty Years in Retrospect Exhibition and was chosen as the cover image for the catalogue.  
(the above mentioned four entries are without exception considered to correspond to prize winning works in national exhibitions).

1989 His work 'A riverine village today' was awarded Third Prize at the Hangzhou Grand Exhibition of Chinese Watercolours.

1995 His work 'Ah – Flame mountain' was awarded the Bronze Medal at the Murasho Gallery of Art Reserve Collection Exhibition, Japan

1997 His work 'Hope' was awarded the only 'Purchase Prize' by the Portland International Exhibition of Printmaking.

1997 Awarded the Chinese New Printmaking Prize for Dedication given by The Shenzhou Museum of Printmaking.

1999 Awarded the Lu Xun Prize for Printmaking given by the Chinese Printmakers Association.

2001 Awarded the Ninth Prize for Outstanding Scientific Achievement by the Zhejiang Philosophical Society for his monograph An Explanation of the Core Techniques of Composition.

2010 Awarded the Bronze Medal at The Fifteenth Main Road Exhibition for his work 'Creating Happiness'.



1 家常/集市抒情之三/黑白木刻/20 × 25.5cm/1992

Daily life/an emotional expression for a country fair no.3/Woodblock print in black and white/20 × 25.5cm/1992

2 相逢/新疆短歌之二/黑白木刻/22 × 18cm/1979 ►

A chance meeting/Xinjiang short song no.2/Woodblock print in black and white/22 × 18cm/1979



## 出版记录

《不屈的伍大爷》(合作)1965年浙江人民美术出版社  
 《蔡永祥》1968年浙江人民美术出版社  
 《雷锋》1968年浙江人民美术出版社  
 《马克思主义是最明快的哲学》1976年上海人民美术出版社  
 《李以泰木版画技法》1992年台北世界文物出版社  
 《构图中心技巧释秘》1998年浙江人民美术出版社  
 《黑白艺术学》2001年中国美术学院出版社  
 《艺舟行——李以泰作品集》2011年中国美术学院出版社

## Publications

The Unyielding Uncle Wu, The Zhejiang Peoples Fine Art Press, 1965  
 Cai Yongxiang, The Zhejiang Peoples Fine Art Press, 1968  
 Lei Feng, The Zhejiang Peoples Fine Art Press, 1968  
 Marxism is the most forthright philosophy, The Shanghai Peoples Fine Art Press, 1976  
 The Techniques of Li Yitai's Woodblock Prints, The TaiBei World Archaeology Press, 1992  
 An Explanation of the Core Techniques of Composition, The Zhejiang Peoples Fine Art Press, 1998  
 Art Studies in Black and White, The China National Academy of Art Press, 2001  
 The Norm of Passage, A Collection of Work by Li Yitai, The China National Academy of Art Press, 2011



1 维吾尔女孩/黑白木刻/16×15cm/1979

Uyghur girl/Woodblock print in black and white/16×15cm/1979





1 归帆/黑白木刻/27×35cm/1980

Homeward sails/Woodblock print in black and white/27×35cm/1980

## 收藏记录

## Collections

中国美术馆  
The China Gallery of Art  
大英博物馆  
The British Museum, UK  
欧洲木刻基金会  
The Muban Foundation, UK  
美国波特兰博物馆  
The Portland Museum, USA  
日本村上美术馆  
The Murasho Gallery of Art  
北京鲁迅博物馆  
The Beijing Lu Xun Museum  
上海鲁迅纪念馆  
The Shanghai Lu Xun Memorial Gallery  
潘天寿纪念馆  
The Pan Tianshou Memorial Gallery  
神州版画博物馆  
The Shenzhou Museum of Printmaking  
上海美术馆  
The Shanghai Gallery of Art  
广东美术馆  
The Guangdong Gallery of Art  
浙江美术馆  
The Zhejiang Gallery of Art  
浙江西湖美术馆  
The Zhejiang West Lake Gallery of Art  
青岛美术馆  
The Qingdao Gallery of Art  
刘海粟美术馆  
The Liu Haisu Gallery of Art



1 丁大伯/黑白木刻/16 × 12cm/1983

Uncle Ding/Woodblock print in black and white /16 × 12cm/1983

2 渔家女/黑白木刻/18.5 × 17.5cm/1980

A fisherman's daughter/Woodblock print in black and white/18.5 × 17.5cm/1980



2



3

3 茶炊/新疆短歌之三/黑白木刻/20×18cm/1979

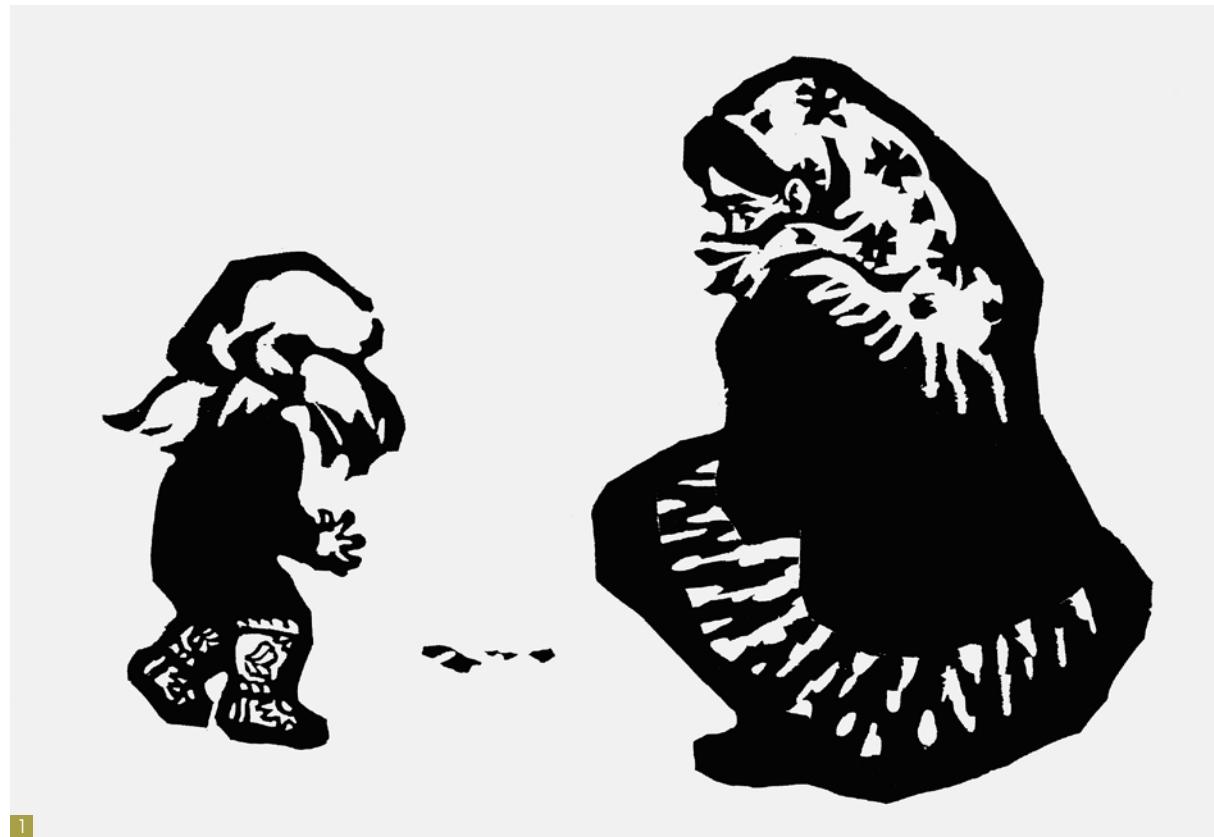
Brewing tea/Xinjiang short song no.3/Woodblock print in black and white/20×18cm/1979

## 艺术评介

李以泰是一位在版画创作、版画教育、艺术（尤其是黑白艺术）规律研究方面均有独特贡献的艺术家。他的勤学善思不仅使他知识广博，思想缜密，出版有《黑白艺术学》、《构图中心技巧释秘》等专著，而且使其版画创作基础扎实，底蕴深厚。在近50年的创作生涯中，创作了大量黑白、套色及水印版画，有的如《马克思主义是最明快的哲学》等已成为版画史中的经典。他的作品题材广泛，尤以历史人物、鲁迅形象的刻画及新疆现实生活的表现著称，风格质朴清淳，喜用大圆刀，刀法浑厚圆熟，善用大黑大白，构图简洁明快，注重内涵的开掘，有些作品如《李大钊烈士》、《黄遵宪》等，虽画面人物不多但有历史厚度；注重意境的表达，如《希望》、《相逢》、《宝贝》、《信息》等含蕴着一种抒情诗意、生活气息与静穆温馨的美感。<齐凤阁>

## A critical appraisal

Li Yitai is a distinctive artist in various aspects of creative and research based printmaking, in printmaking education and in the arts (especially in the art of black and white). Dedication to his studies and quality of thinking have given him extensive knowledge and considered thinking, moreover he is the author of *The Art of Black and White* and *An Explanation of the Core Techniques of Composition* and other specialist publications. Therefore, his creative printmaking has a secure foundation and a profundity of detail. In his creative career spanning almost fifty years, Li has produced a great many prints in black and white, in colour and those where he has employed water soluble colour. For example, 'Marxism is the most forthright philosophy' which has become a classic in printmaking history. His prints have wide range of topics and are mostly known for their characterization of historical figures and images of Lu Xun. Li is famous for his realistic expression of life in the Xinjiang region, in a simple and pure style. Li's use of a large u shaped gouge coupled with his refined and mature skills give him a mastery of strong blacks and whites, with simple and precise composition with a focus on exploring connotations. In some works there are fewer figures but a fullness of historical strength, like 'The Martyr Li Dazhao' and 'Huang Zunxian' among others. The prints entitled 'Hope', 'Meeting by chance', 'Treasure' and 'Message' all contain an aesthetic feeling with a lyrical, poetic and lively atmosphere combined with a quiet and warm beauty. <Qi Fengge>



1 学步/集市抒情之五/黑白木刻 /19 x 27cm/1992

Learning to walk/an emotional expression for a country fair no.5/Woodblock print in black and white/19 x 27cm/1992



2

2 归来/集市抒情之六/黑白木刻/20×30cm/1992

Coming back/an emotional expression for a country fair no.6/Woodblock print in black and white/20×30cm/1992



1 1973年在扇厂集体宿舍内创作

Art creation in the dormitory of fan factory, 1973

我从小就喜欢画画。小学五年级，来了一位美术老师，是上海著名的水彩画家商守箴。学校组织春游后，商老师出了命题，我画了水彩画《参观动物园》。商老师要我放大再画一幅，和其他几位同学的画一起寄往北京。后来这幅画入选了印度“香卡国际儿童绘画比赛”，还获了银盘奖。轰动了小学。小学毕业，商老师家访，说服母亲同意我报考美院附中初中部，自此，开始了我的艺术生涯。那年我12岁。

后来我又经过了美院附中高中部和本科的学习。我不善于讲话，很早就养成了独立思考的习惯。我自学构图和黑白处理在附中就开始了。1963年开始版画创作。文革中，创作了套色木刻《雷锋》、《阿尔巴尼亚留学生》、《非洲游击战士》和石版画《毛主席在九大》等。当时，版画系师生曾每人手持一幅《毛主席在九大》上街庆祝游行。

本科毕业分配至扇厂工作。在扇厂十年间，我接触了基层的工人，也接触了大量的民族民间美术和中国书画，觉得版画一定要有鲜明的中国特色和个人风格。1974年，我创

作了《马克思主义是最明快的哲学》。这幅作品1977年两次入选全国美展后，1980年由中国文化部选送联合国教科文“中国绘画艺术展览”。该展入选1942年以来作品60件。以10套展品（版画为原作，国画为照相复制）同时在世界各国巡回展览，影响巨大。1982年又由中国美术家协会选送“法国春季沙龙”。

1977年因扇厂设计工作贡献突出，破格晋升一级工资。1978年当选浙江省文艺创作大会代表。1978年下半年恢复研究生招生，我又考上了浙江美院研究生，师从赵延年、赵宗藻先生。1980年研究生毕业后留校任教。同年参加中国美协。

1984年始，连任版画系副主任2届，分管教学、创作9年。为履行职责，全面提高学生的造型能力和创作能力，加强版画的民族性，在版画系主持了从基础课到创作课的一系列教学改革。素描课增加短期作业比例及临摹、默写内容，色彩课增加主动变调和限制色种训练，创作课增加连环画笔绘，并开设“版画黑白形式构成”、“民族民间美术”和“丝网版画”新课。改革成果一直沿用至今。

“版画黑白形式构成”课，是我根据自己创作实践中总结的构图和黑白处理的形式规律，条理化、系统化的一门课程。不仅填补了美术专业教学的空白，也开拓了新中国美术教学中艺术形式教学的先河。“版画黑白形式构成”教学汇报在全院引起轰动，还被邀去两个兄弟系上课。论文《版画黑白构成教学初探》发表于《新美术》和《艺术教育》。

1987年受文化部委派，赴巴黎等地考察法国高等美术院校专业教学情况。

1977年后，有18件作品先后入选全国美展和全国版画展。1990年应邀在故乡浙江湖州举办“李以泰版画展”，展出版画63幅。中国美协版画艺委会及李桦、古元、王琦、力群、沈柔坚、赵延年等美术界前辈名家均来信来电勉励。省美协副主席、省版画家协会主席赵宗藻出席了开幕式。

1997年应四川省美术家协会、神州版画博物馆邀请，在成都四川美术馆举办“李以泰画展”，展出版画100幅，素描、速写、水彩等60余件。中国美术家协会、中国版画家协会等

尽了自己的微薄之力。  
学和理论研究三个方面，都  
我过得很充实，在创作、教  
唯一值得欣慰的是：这辈子  
我已年近古稀。回顾以往，

单位及个人赠送花篮祝贺，中国美协版画艺委会发来贺电。展览期间举行了《李以泰版画艺术学术座谈会》。“李少言、李焕民、其加达瓦等在蓉艺术家、美术理论家30余人出席了座谈会，对李以泰先生在黑白版画领域的建树给予了高度评价。”（《神州版画》报导）

1992年专著《李以泰木版画技法》在台北世界文物出版社出版。1998年专著《构图中心技巧释秘》在浙江人民美术出版社出版，获2001年“浙江省第九届哲学社会科学优秀成果奖”。2001年专著《黑白艺术学》在中国美术学院出版社出版。2003年美术学系著名博导任道斌教授在《美术》第3期著文《解读黑白之美，自成一家之言》，高度评价《黑白艺术学》：“此书创新开拓，自成一家，填补了美术本体学中黑白艺术学的空白。”“体系完整，结构严谨，构成周密、科学，从而奠定了此书在黑白艺术学研究上的学术权威性。”美术界前辈，原中国美协领导李焕民先生也在信中评价道：“《黑白艺术学》是一部中国美术教学中开拓新教学领域的著作。有现实和深远的意义。”

2010年，我在《新美术》发表了《关于建立和完善中国美术专业教学体系的思考》，主张大力加强中国民族民间美术的学习和不依赖

写生的造型能力。再次提出绘画本体学科应为构图艺术学、黑白艺术学和色彩艺术学的新概念，认为这三门课程是学习艺术形式规律的基础，应列为高等美术院校的必修课。

2011年4月在浙江美术馆举办“‘艺舟行’李以泰作品展”，展出作品二百余件。其中版画111幅，素描、速写、水彩等91幅。中国美术家协会的贺信作了高度评价：“李以泰教授在版画艺术领域探索40余年，辛勤耕耘、笔耕不缀”“将木版画自身的造型规律、艺术语言与中国传统的审美意境相结合，创造出独特的严整、简明、大气的个人风格”“创作了《马克思主义是最明快的哲学》《嘉陵江畔》《相逢》《湖畔》《希望》《未来》等一大批深为广大人民群众熟知和喜爱的优秀作品，屡获大奖、广受赞誉，为中国版画事业的发展做出了杰出的贡献。”在“李以泰创作、教学、理论研究学术研讨会”上，著名美术理论家杨成寅先生说：“整个美术界对李以泰先生研究得还不够”，“李以泰先生在创作、教育和理论研究方面都取得很高成就”。“我觉得他是一个很大的画家、教育家、理论家。”

我已年近古稀。回顾以往，唯一值得欣慰的是：这辈子我过得很充实，在创作、教学和理论研究三个方面，都尽了自己的微薄之力。



2 1980年在研究生毕业展上  
Li Yitai at the research students graduation exhibition in 1980  
3 1991年李以泰与妻韩慧贞在杭州玉皇山上  
Li Yitai with his wife Han Huizhen on Jade Emperor Hill, Hangzhou 1991



1 1996年在广州全国版画年会上做版画教学的发言

Li Yitai speaking on teaching printmaking at the National Printmaking Conference for a country fair Annual Conference, Guangzhou 1996

2 1997年应四川省美协邀请在成都举办个展的学术座谈会

Li Yitai attending his solo exhibition and education seminar at the invitation of the Sichuan Provincial Artists Association, Chengdu 1997



2

I have been interested in painting since I was very young. When I was in the fifth year at school, an art teacher arrived. He was the famous Shanghai water-colourist Shang Shouzhen. After a school spring-outing, Shang suggested a topic to which I responded by painting a watercolour entitled 'A Visit to the Zoo'. Shang asked me to paint the picture again but on a larger scale and he posted it to Beijing along with the works of some of my other classmates. My painting was entered into the Indian Xiangka International Children's Painting Competition and it was awarded the Silver Medal, which created a sensation in the school. Shang paid a visit to my parents after I graduated from the elementary school and convinced my mother that I should apply to enter the Junior Middle School attached to the China Central Academy of Fine Arts. That started my life with art. I was twelve years old.

After that, I continued my studies in the attached senior high school and the China Central Academy of Fine Arts. I was not much good at talking, quite early on I had developed the custom of independent thinking. My self-study of pictorial composition and ways to handle working in black and white started around the time I was in middle school. My creative work in printmaking started in 1963. During the Cultural Revolution, I created the colour woodblock prints 'Lei Feng', 'Albanian Student Abroad' and 'African Guerrilla Forces', and a lithograph entitled 'Chairman Mao at the 9th. National Congress of the Communist Party' among others. Teachers and students of the Department of Printmaking once took part in a parade, each of them holding a copy of my print 'Chairman Mao at the 9th. National Congress of the Communist Party'.

After graduating from my undergraduate course, I was assigned to work in a factory producing fans. The ten-

year working experience in the factory gave me both contact with the workers at the basic level and with a huge amount of vernacular arts, Chinese calligraphy and painting. I realized that prints should have distinctively Chinese features and individual characteristics. After my print 'Marxism is the most forthright philosophy' was twice selected for the National Arts Exhibition in 1977, in 1980 it was selected by China's Ministry of Culture for exhibition in China's Pictorial Art Exhibition held under the auspices of UNESCO. Sixty works made since 1942 were selected for this exhibition. At the same time, ten sets of the original prints and reproductions of Chinese paintings went on a touring exhibition to each country around the world. The exhibition exerted a huge influence. In 1982, my work was again selected to be shown in the French Spring Salon Exhibition by the Chinese Artists Association.

In 1977, thanks to my outstanding contribution to the designing works in the fan-making factory, I was promoted to a first-class salary. In 1978, I was elected to represent the Zhejiang Provincial Creative Literature and Arts Committee. After the re-opening of research student admissions in late 1978, I was accepted as a research student in the China Academy of Art, studying under Zhao Yannian and Zhao Zongzao. After graduation in 1980 I stayed in the Academy and started teaching there. In the same year, I joined The Chinese Artists Association.

From the start of 1984, I worked as the deputy-head of the Department of Printmaking for two terms, separately in charge of both academic teaching and creative design for nine years. In order to fulfill my responsibilities, I increased the all-around inventive and creative strength of the students and strengthened the national qualities of their prints. I directed a series of academic improvements from

the classes in foundation studies to those classes dealing with creativity. For the drawing class, the percentage of short-term projects was increased, drawing and painting from memory was added; for the classes in the study of colour, tonal variation and limitations in colour were added; for the creativity class the brush drawing of comic designs was added and classes in black and white composition in printmaking, the vernacular arts and screen printing were begun. All these reforms are still in use today.

The composition of prints in black and white is a orderly and systematic subject based on the composition and formalities of the handling of black and white drawn from my own personal creative practice. It not only makes up for the empty areas of specialist art education, but is also the basis of the art styles in art education in new China. The reports of my teaching caused a sensation in the whole academy and I was invited to teach in two of our sister departments. My thesis, A First Exploration into the Composition of Black and White Prints, was published in New Arts and in Art Education.

In 1987, I was assigned to Paris and other places by the Chinese Ministry of Culture to investigate the education offered in higher institutes of art in France

Since 1977, I have had eighteen pieces of work accepted in both national exhibitions of art and in national exhibitions of prints.

In 1990 I was invited to hold 'Li Yitai- An Exhibition of Prints' in my hometown of Huzhou, in Zhejiang, in which I showed sixty-three prints. The Printmaking Committee of The Chinese Artists Association and senior artists in the field, Li Hua, Gu Yuan, Wang Qi, Li Qun, Shen Roujian, Zhao Yannian and others, all gave encouragement either by

I am approaching seventy years of age. Looking back over my life, the one thing that I feel grateful for is that I have had a very rich and varied life and that I contributed my limited ability across the three aspects of creativity, education and theoretical study.

post or by telephone. Zhao Zongzao, Vice-Chairman of the Zhejiang Provincial Artists Association and Chairman of the Zhejiang Provincial Print Artists Association, attended the opening ceremony.

1997 I was invited by the Sichuan Provincial Artists Association and The Shenzhou Museum of Printmaking to hold the exhibition 'An Exhibition of Prints by Li Yitai' in the Museum of Art in Chengdu, in which I presented one hundred prints and more than sixty other works including sketches and water-colours. The Chinese Artists Association and The Chinese Printmakers Association as well as other Units and individuals all sent baskets of flower by way of congratulations. During the period of the exhibition 'An Academic Conference on the Art of Li Yitai's Prints' was held. Around thirty people attended the conference including artists and art critics based in Chengdu, Li Shaoyan, Li Huanmin, Qijiadawa and all showed their high appreciation of Li's contribution to printmaking in black and white – as reported in Shenzhou Banhua

In 1992 the book The Techniques of Li Yitai's Printmaking, especially written by Li was published by the Taipei Mercury Publishing House. In 1998 my book The Key Techniques of Composition was published by the Zhejiang People's Fine Arts Publishing House and in 2001 was awarded the Zhejiang Ninth Provincial Prize for an Outstanding Achievement in Philosophy and Science. In 2001 my book The Art of Black and White, was published

by the China Academy of Art Publishing House. In 2003, Professor Ren Daobin, a well known doctoral supervisor in the Department of Fine Art Studies published the article 'Explaining the Art of Black and White, A Unique Language' in the third issue of Arts magazine in which Ren wrote of his warm appreciation of my book The Art of Black and White; 'this book has created innovations and developments, having a style of its own, filling a gap in the study of the art of working in black and white', 'the set up is comprehensive, the structure sound, the composition well-knit and scientific, and establishes the academic authority of this book in the study of the art of black and white.' A senior contributor to the field, the first leader of The Chinese Artists Association, Li Huanmin also commented in a letter that: 'The Art of Black and White is a book that extends into a new academic field in China's arts education. It has a realistic and deep meaning.' In 2010, I published an article 'Thoughts concerning the constructing and perfecting of China's Specialist Art Education System', in the New Arts magazine, calling for the strengthening of the study of Chinese folk arts and creativity without reliance on an ability in constructional sketching. I raised again the new concept that the study of art should include a study of the arts of composition, the study of the art of black and white and the study of the art of colour, which are fundamental in the study of the formalities and laws of art and should be classified as compulsory courses in higher art education. In April 2001 the exhibition 'The Journey of an Artistic

Boat, An Exhibition of Works by Li Yitai', was held in Zhejiang Museum of Art. The exhibition included more than two hundred works, including one hundred and eleven prints and ninety one examples of my drawings, quick sketches and water-colours. He Xin of The Chinese Artists Association spoke highly of this exhibition; 'Professor Li Yitai has spent more than forty years exploring printmaking, fully engaged and never giving up his writing', 'he combines distinctive principles in his making of woodblock prints, combining his artistic language with traditional Chinese aesthetics, creating his unique personal style which is strict, simplified and elegant'. 'Li has created a large number of excellent works that are well-known and loved by the people; 'Marxism is the most forthright philosophy', 'The Riverbank of the Jialing River', 'Meeting', 'Lakeside', 'Hope' and 'Future', he has been awarded major prizes and received broad praise. Li has contributing greatly to the development of printmaking in China.' During the Conference 'Li Yitai's Creative Work, Teaching and Theories', the famous art critic Yang Chengyin said 'across the field of art there is still insufficient study of Li Yitai'. 'Li Yitai has made major achievements in creative work, teaching and in theoretical studies', 'I regard him as a major artist, teacher and theorist.' I am approaching seventy years of age. Looking back over my life, the one thing that I feel grateful for is that I have had a very rich and varied life and that I contributed my limited ability across the three aspects of creativity, education and theoretical study.



3

3 1987年考察法国美术学院专业教学时与翻译在一起  
Li Yitai visiting a specialist education class in a French Academy of Fine Arts, with interpreter 1987



4

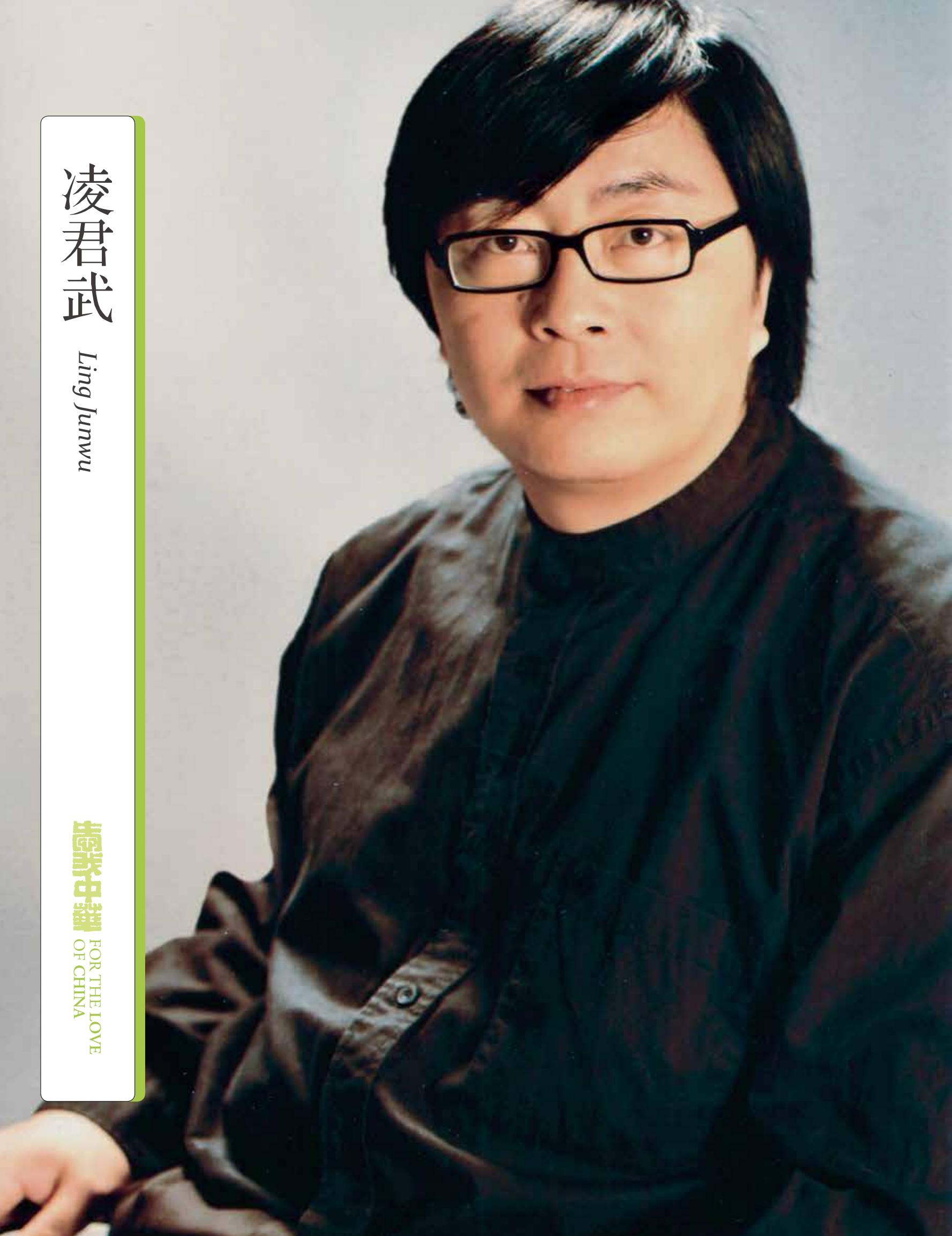
4 2011年浙江美术馆个展致答谢词  
Li Yitai making his speech of thanks for his solo exhibition at the Zhejiang Museum of Fine Arts in 2011

凌君武

Ling Junwu

中国日报

FOR THE LOVE  
OF CHINA



## 简介

凌君武（1962—2014）字寅是，号九壶。祖籍绍兴。1962年生于江苏苏州市，1986年毕业于江苏省南京师范大学美术系。1998年，于中央美术学院版画系攻读研究生硕士学位，并留校任教。

现任苏州版画院院长兼苏州桃花坞年画博物馆馆长。中国美术家协会会员，中国版画家协会会员。江苏省版画院兼职画师。

## Abstract

Ling Junwu, style name Huangshi, literary name Jiuuhu, his original family home being Shaoxing. Ling was born in 1962 in Suzhou, Jiangsu. In 1986 he graduated from the Department of Art, Nanjing Normal University.

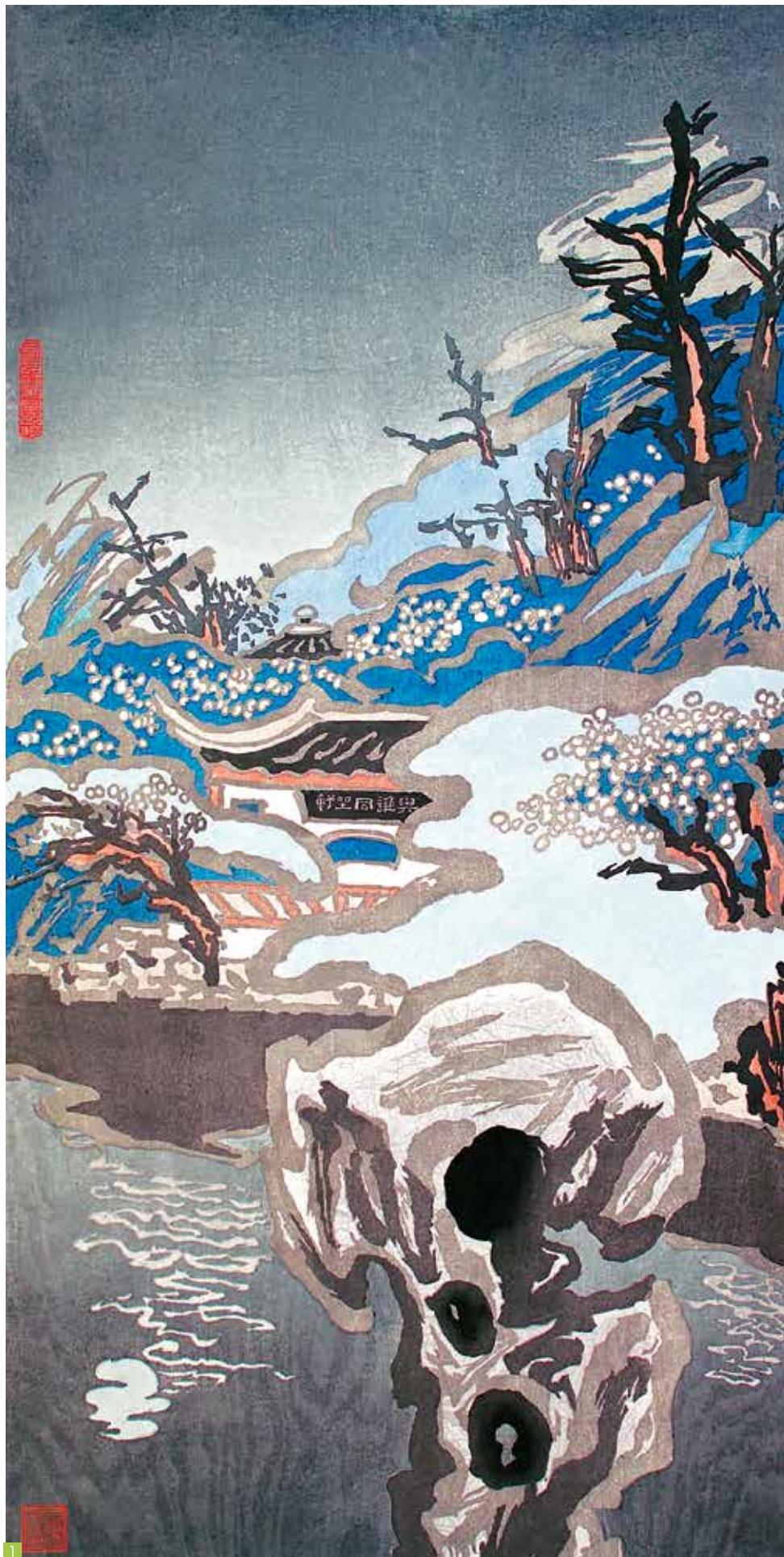
In 1998, he graduated with a Masters Degree from the Printmaking Department of The Central Academy of Art having specialised as a research student, he remained in the Academy to teach.

He had been president of Suzhou Print Academy and director of Taohuawu Picture Museum. Member of China Artists Association, part-time artist for Jiangsu Printmaking Association.



1 园林印象之二/水印版画/88×80cm/2003

Impression of a garden no.2/Woodblock printed with water-soluble colour/88×80cm/2003



1 清风·明月·我/水印版画/140 × 70cm  
Fresh wind-bright moon-me/Woodblock printed with water-soluble colour/140 × 70cm

## 获奖记录

2002年 《园林印象之一》参加《美术界》创刊30周年书画展获优秀奖

2002年 《园林印象之一》参加“全国第十六届版画展”获铜奖

2003年 《园林印象之四》参加全国第二届金彩奖获优秀作品奖

2004年 《园林印象·系列》参加江苏省版画院作品展获银奖

2004年 《清风·明月·我》入选“第十届全国美展”获铜奖

2005年 《园林印象之三》参加“全国第十七届版画展”获铜奖

2006年 《太湖石系列》赴美国参加“当代中国绘画艺术提名展”

2007年 《遗落的黄昏》参加第十八届全国版画展获中国美术提名奖

2007年 《故园的记忆》参加第十二届全国藏书票展获最佳作品奖

## Awards

2002 His work 'Impression of a Garden I' was awarded the Prize for Outstanding Work at the exhibition of calligraphy and art celebrating thirty years of publication of the journal Art World.

2002 His work 'Impression of a Garden I' was awarded a Bronze Medal at the Sixteenth National Exhibition of Printmaking.

2003 His work 'Impression of a Garden IV' was awarded the Prize for Outstanding Work at the Second National Gold Medal Awards.

2004 His works 'Impression of a Garden - Series' were awarded a Silver Medal at the Exhibition of Works from Jiangsu Provincial Printmaking Academy.

2004 His work 'Cool Breeze- Bright Moon - Me' was awarded a Bronze Medal at the Tenth National Exhibition of Art.

2005 His work 'Impression of a Garden III' was awarded a Bronze Medal at the Seventeenth National Exhibition of Printmaking.

2006 His work 'Lake Taihu Stone - Series' was included in The Contemporary Chinese Art Nomination Exhibition held in the United States of America.

2007 His work 'The Lost Twilight' was awarded the Chinese Art Nomination Prize at the Eighteenth National Exhibition of Printmaking Awards.

2007 His work 'Memory of a Former Garden' was awarded the Prize for the Most Beautiful Work at the Twelfth National Exhibition of Ex-Libris Awards.



2

2 园林印象之四/水印版画/46×42cm/2003

Impression of a garden no.4/Woodblock printed with water-soluble colour/46×42cm/2003

## 出版记录

《水印版画技法》江苏古吴轩出版社出版

## 收藏记录

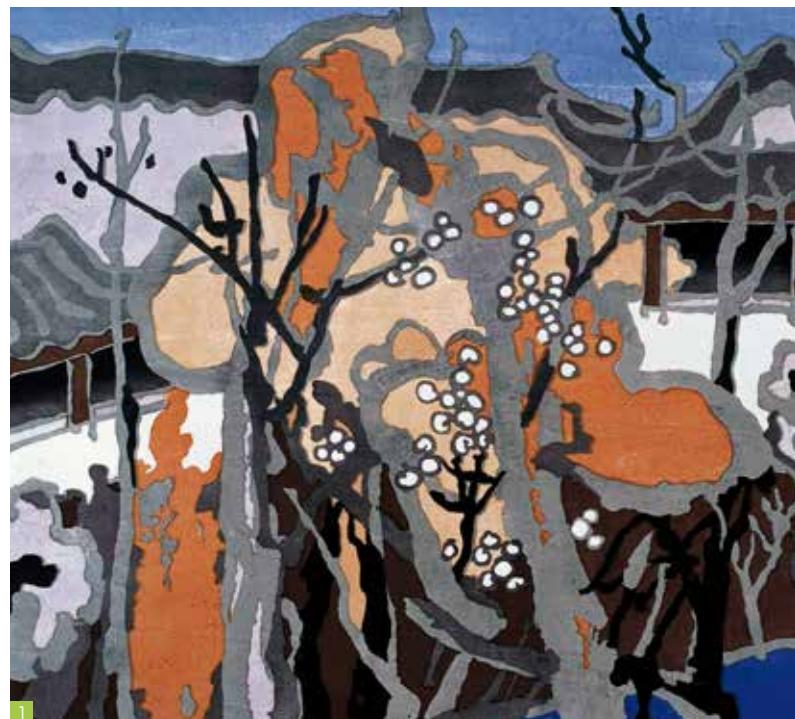
中国美术馆  
上海美术馆  
江苏美术馆  
浙江美术馆  
国家画院  
中国展览交流中心  
西班牙奥伦萨艺术馆  
中国神州版画博物馆  
哈尔滨艺术宫版画博物馆  
深圳美术馆  
贵州美术馆  
青岛美术馆  
中央美术学院

## Publications

Techniques of Printmaking with Water-Soluble Colour,  
The Jiangsu Gu Wu Studio Press.

## Collections

The China Gallery of Art  
The Shanghai Gallery of Art  
The Jiangsu Gallery of Art  
The Zhejiang Gallery of Art  
The National Art Academy  
The China Exhibition Exchange Centre  
Valencia Gallery of Arts, Spain  
The Shenzhou Museum of Printmaking  
The Harbin Palace of Art Museum of Printmaking  
The Shenzhen Gallery of Art  
The Guizhou Gallery of Art  
The Qingdao Gallery of Art  
The Central Academy of Fine Art



1 园林印象之七/水印版画/46 × 42cm/2003

Impression of a garden no.7/Woodblock printed with water-soluble colour/46 × 42cm/2003

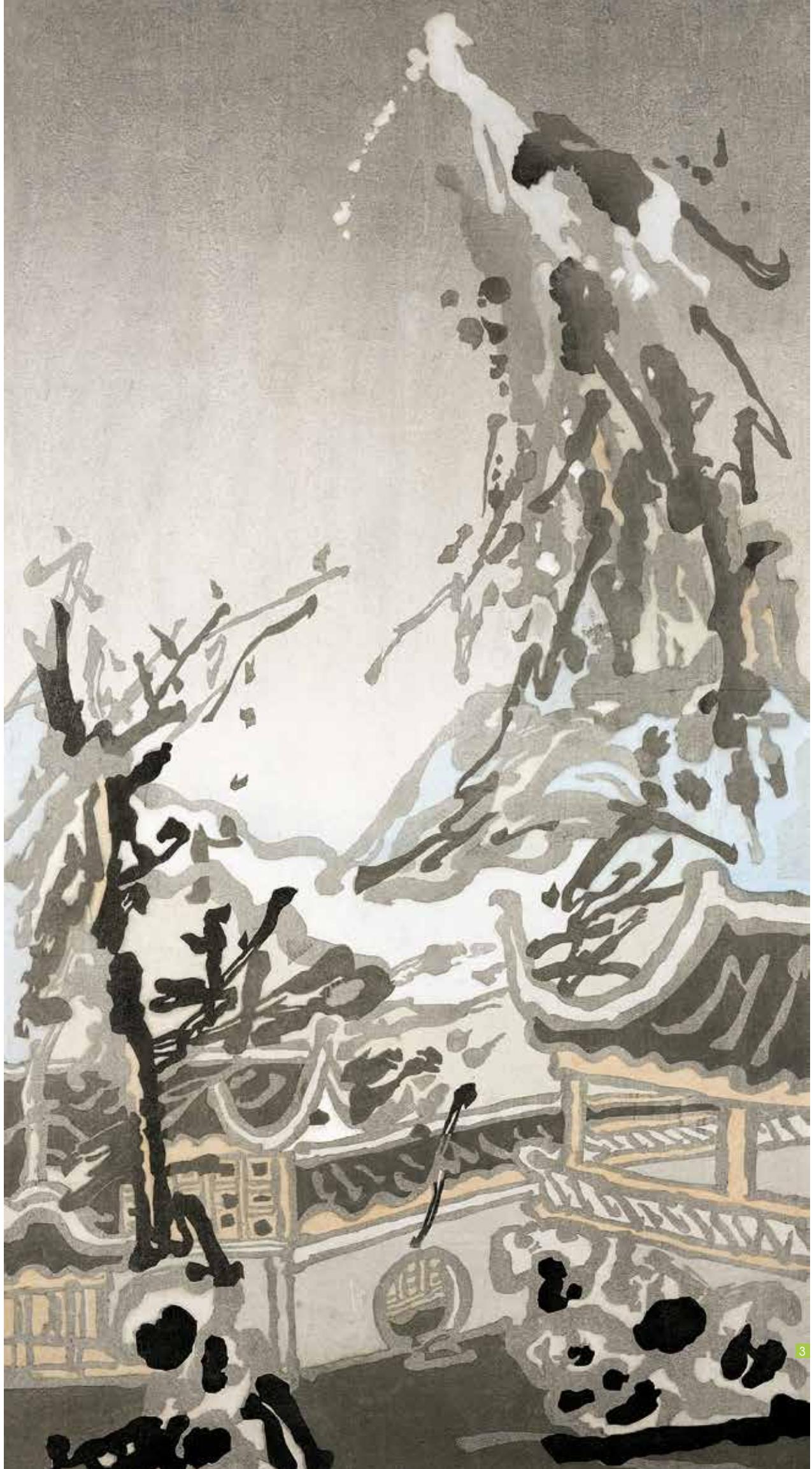
2 园林印象之八/水印版画/46 × 42cm/2003

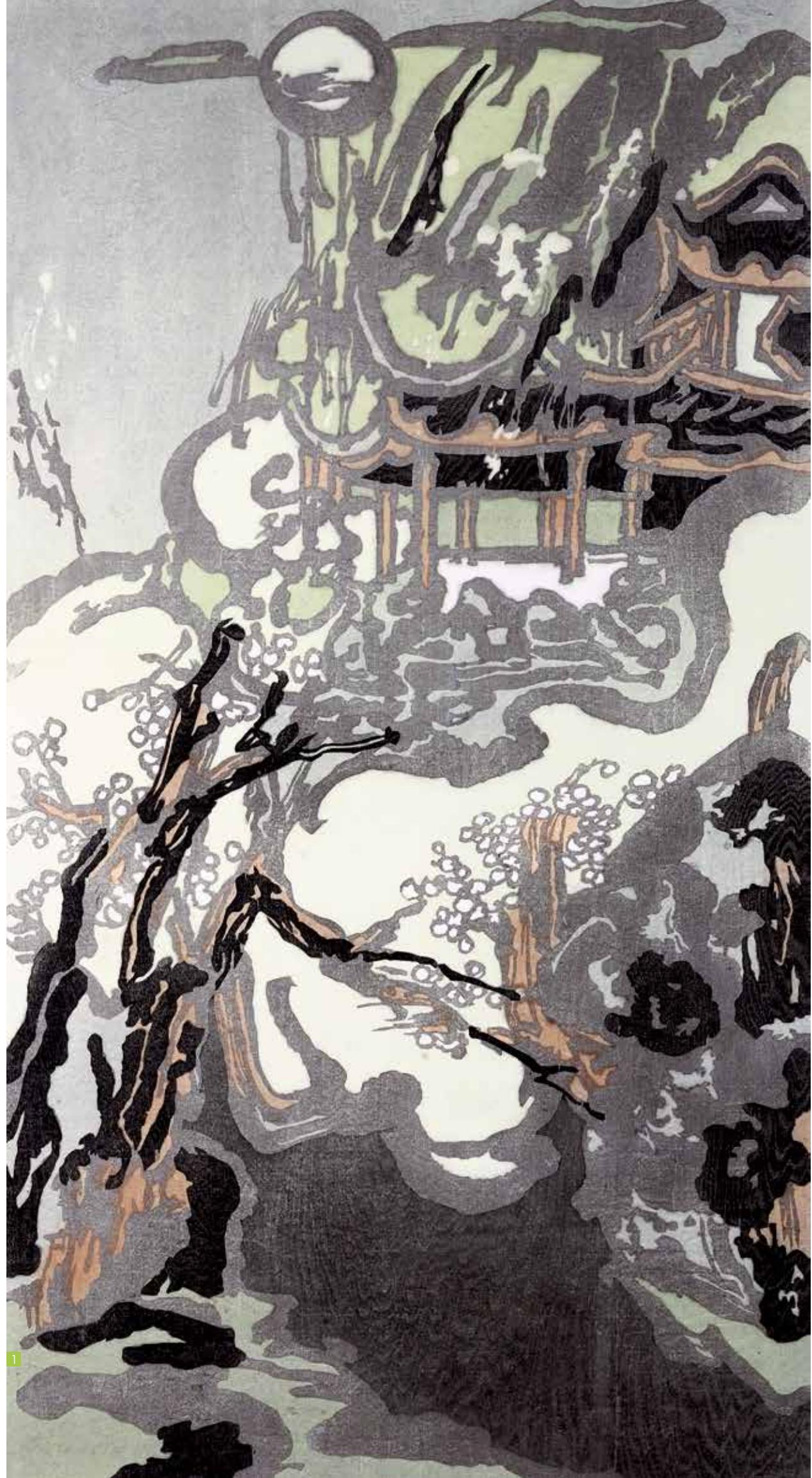
Impression of a garden no.8/Woodblock printed with water-soluble colour/46 × 42cm/2003

3 待月/水印版画/150 × 80cm/2007 ▶

Waiting for the moon/Woodblock printed with water-soluble colour/150 × 80cm/2007







## 艺术评介

凌君武是我国主攻水印版画创作的后起之秀。他在江苏水印版画流派中属第二代画家，以独具特色的作品而出类拔萃。他以对中国传统的深入研究与对家乡苏州文化的深深眷恋为人称道，甚至不惜辞去中央美术学院的教职，而重返故里，沉浸在小桥流水的优雅环境与吴侬软语的文化氛围中。他早年的作品《笺谱系列》、《棋谱系列》、《太湖石系列》以现代观念对传统文化符号的整合，透溢出浓郁的传统文人气息与现代情趣。而他在新世纪推出的《园林印象》系列等作品，以古雅的品质与个性化的视觉形态标高了他的艺术。作品以粗放的曲线与色块分割，以似与不似的园林元素重组，传达对苏州园林的整体印象与其神韵。他独出新裁的创作既与古代的复制版画迥异其趣，又与江苏乃至其他地区的水印版画拉开了距离。

<齐凤阁>

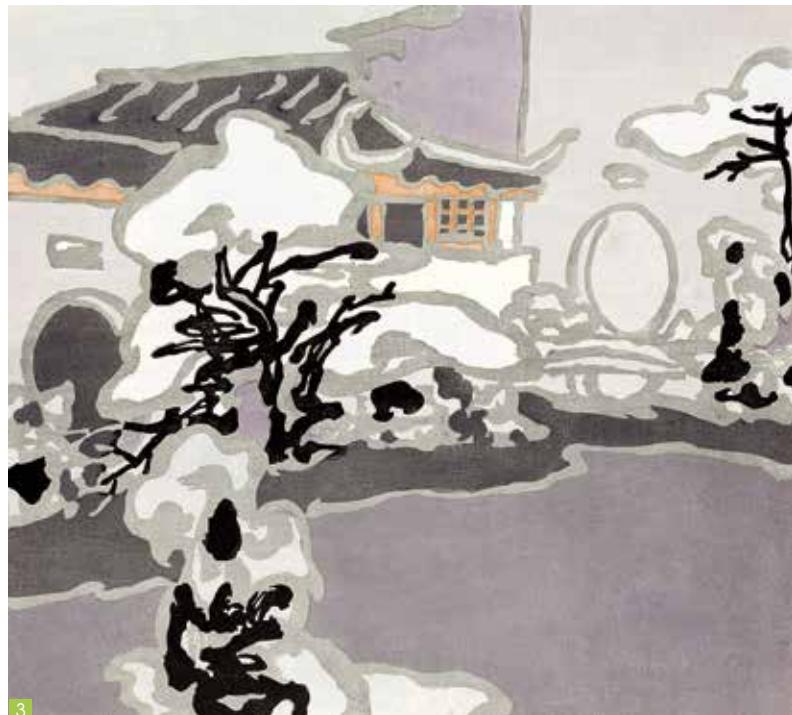
## A critical appraisal

Ling Junwu is a rising star of creating wood block prints mainly printed with water-soluble colour. Ling belongs to the second-generation of the school of printmakers employing water soluble colours in the Jiangsu region, with the personal use of colour in his works that causes him to stand out from his fellow artists. He is praised for the depth of his research into Chinese tradition and for his emotional attachment to the culture of Suzhou, his hometown. He even retired from his teaching post at the Central Academy of Fine Art, returning to his hometown to immerse himself in the elegant cultural atmosphere of little bridges, flowing water and the soft spoken Wu dialect.

His early works, 'The Letter Paper Series', 'The Chess Manual Series' and 'The Taihu Lake Stone Series' integrate modern ideals and traditional cultural symbols, revealing a rich traditional cultural atmosphere and modern appeal. In the new century Ling produced the series of works 'Impressions of a Garden', which raised the quality of his creative work with an ancient and elegant quality and individual visual form. These works are divided by free and easy curved lines and blocks of colour and by the restructuring of similar or dissimilar elements of a garden which express his overall impressions and the charms of gardens in Suzhou. His ingenious creations are quite different from the reproductions of antique prints and also move away from the prints employing water soluble colour in Jiangsu and other areas. <Qi Fengge>



2



3

1 遗落的黄昏/水印版画/150×80cm/2007 ◀

Forgotten dusk/Woodblock printed with water-soluble colour/150×80cm/2007

2 园林印象之夏/水印版画/46×42cm/2003

Impression of a garden, Summer /Woodblock printed with water-soluble colour/46 × 42cm/2003

3 园林印象之冬/水印版画/46×42cm/2003

Impression of a garden, Winter/Woodblock printed with water-soluble colour/46 × 42cm/2003



上 世纪末与本世纪初，是我艺术历程的一个转折期。

1998年我就读于中央美术学院研究生班，记得当时我选定的研究课题是“传统植物颜料与水印版画”。这篇论文被收集在全国高校年会的《艺术探索》2000.6期。当时在谭权书和广军两位教授的指导下，我与同事开始了筹建中央美术学院传统版画研究工作室的工作。期间我专门写了一篇“传统版画调查实录”，发表于“中央美术学院学报”99年第11期上。我的毕业创作作品“水印灯方”，也借鉴了民间花灯的传统样式、将其转换成现代装置的样式。获得校方一致认可并以优异的成绩留校任教。可以说我的版画风格一直受到传统文化的影响。

但是北京的气候干燥，久久不能创造出好的水印作品的焦虑，再加上不能忍受北京的喧嚣和超大城市在生活上的种种不便，我终于放弃了教师职业，倦鸟归林似的回归到苏州。

从中央美院回来后，江南的温润让我紧绷的状态放松了。一个很偶然的机会我做了园林

为题材的版画，之后又创作了《园林印象》这幅作品并参加了十三届全国版展。当时这种形式还没有人做过，就是用中国的书写方式和元素做成有变化的单线还保留木版水印的肌理和印痕。从而将用日本浮世绘明快的色彩和十竹斋典雅的主线糅合到自己的作品中，成为一种再创作的符号并将这种特质加以强化。当时的评委也是想鼓励我的探索精神并给了个奖。应该说中国版画的发展历史是以线性为主的，最早的书籍插图，十竹斋套色图谱、桃花坞木刻年画，都不讲究明暗。我试图选用流传于民间的苏州桃花坞木刻年画与水印版画进行“水木联姻”，把苏州地方文化通过写意的方式表现出来。这样一口气做了以下一批作品。2003年的“园林印象”，2004年的“清风·明月·我”，2006年的“遗落的黄昏”，2007年的“待月”，2009年的“暗香浮动·桃花坞”以及2011年的“桃色江南·吟之秋”等水印版画作品。或许把这些名称串联在一起，就能读解出我从北京回来后的一段心路历程。从中也可窥见，人从来都不是一个抽象的概念，人是从何而来？又是谁？还将何处去？这些追问，总存在于文化和地域的归属，就像宗族的血脉维护了系谱的传承性。

我1962年出生在苏州，祖籍为浙江绍兴，在我的身上既有浙江人的基因，又有吴地深厚文化的烙印，幼年家住悬桥巷内的顾家花园，也就是民国时期著名的史学家顾颉刚先生的家。在我们这条巷子里居住过中国的外交家、史学家洪钧状元及他的夫人赛金花，还有藏书家黄丕烈；文学家叶圣陶等等。中学我就读于十五中学的惠荫花园，后又在桃花坞里的唐寅祠中工作。再后来，我读了很多有关苏州名人故事。科学家何泽慧，也就是钱三强的夫人，当时的家就在网师园，著名的建筑设计大师贝聿铭的家也在狮子林，还有吴中香山人蒯祥秉承家传，在京城的故宫、天安门等建筑都是由他设计和营造，至今北京还有“蒯侍郎胡同”之名。我们可以从小到苏州的园林，大到北京紫禁城的故宫。这些建筑所有营造的思想和理念都是有一个庞大的文化系统机制，也就是说这种技术性标志的背后，还隐藏着一个精神层面上的哲学思想在支撑。其核心部位就可以支撑起我们自己内心丰富的质地而不被漂浮。因此，知道自己是谁，将何处去。如果自己的内心真的丰富了，广阔了，世界性也就出来了。世界性就是一种从心里长出来的宽广的视野和坚定的信念。离京后这十年以来，曾以

视野和坚定的信念。  
种从心里长出来的宽广的  
就出来了。世界性就是一  
富了，广阔了，世界性也  
如果自己的内心真的丰

《归去来兮》为标题，在上海刘海粟美术馆举办了一次个人水印版画展，这次展览是我回归十年的一个总结，也是归属感的一次回应。

生活中的我有些内向，情绪波动较大，同时敏感，有时也很冲动。我之所以喜欢吴地的文化，是感受到那里有一种平静而简单的生活状态。苏州的园林已经成为我心灵上的寄托，一生的情怀。

### 归去来兮

梅辙

长安南下几征途，到得邗沟吊芜  
渚畔鲈鱼舟上钩，羨君归老向

——唐崔颢

### 小桥流水人家

君到姑苏见，人家尽枕河。  
古宫闲地少，水巷小桥多。

——唐杜荀鹤

版画家凌君武是一个不想可惜了自己今生的人。凌君武是地道的苏州人，1995年到北京中央美院进修，后来顺利成章地考上了中央美院的研究生班，毕业后留校任教。两年之后，这个地道的苏州人已经不能忍受北京的喧嚣浮躁和超大城市生活上的种种不便，凌君武这一时期创作的两幅作品《恍兮惚兮》和《归去来兮》，充分表明了他彷徨、痛苦、犹豫直到决断的心路历程。

在苏州生活惯了的凌君武，到了北京对于诸如气候、饮食方面的差异感觉倒还不是十分

强烈，但交通、文化上的差异却让他感到“焦躁”。中央美院在北京东部的花家地，凌君武租的房子在京城西部的军事博物馆附近——每天贯穿京城，花在路上的时间要两三个小时。生活的压力也很大：要买房，汽车也成了生活必需品。更要命的是，在北京，他感到创作力正在逐渐消失。

凌君武自言是典型的苏州人，他认为苏州人的本质是狷，一名视创作如生命的狷介画家，是绝对不能容忍创作力的枯竭的，他终于“归去来兮”。

回到家乡的凌君武彻底放松了。有一次，他去沧浪亭看太湖石，看到痴迷，静园的广播也没有听到。天渐渐黑下来，才发现自己被锁在了园林里。一头的路被大门紧锁，另一头的路隔着一条不能涉水的河。轻车熟路的他不慌不忙，找到系舟的老树，轻荡双桨，就到了河对岸。

精神松弛以后，凌君武创作了水印版画《园林印象》系列。色彩明快而不浓艳，灿烂而不奢华，既是中国式的，又有创新。2002年，凌君武的作品在两个全国性美展上获奖。

“苏州是个隐逸的城市，有较为丰厚的文化积淀，可以让人汲取。而且苏州离上海很近，既可以享受到大城市的便利，又可以躲开大城市的喧闹。”凌君武惬意地点燃一根香烟，这样分析着他热爱的苏州。



2 创作中  
Art creating



1

### 1 在海边 At the seaside

The end of the last century and the beginning of this century have been turning points in my artistic journey.

In 1998, I studied in the post- graduate class of the China Central Academy of Fine Arts (CAFA). My research topic was Traditional Natural Pigments and Printmaking with Water-Soluble Colour..

This paper was included in the sixth issue of Artistic Exploration, published by the Annual Meeting for National Higher Education in 2000. With the guidance of Professor Tan Quanshu and Guang Jun, my colleagues and I began to build the CAFA traditional printmaking studio. During this period of time, I wrote an essay Records of Traditional Printmaking Investigation, which was published in the eleventh issue of The Journal of the China Central Academy of Fine Arts in 1999. My graduation work, 'Lantern', printed with water-soluble colour also borrowed from the traditional styles of folk lanterns and converted them into a modern form. The print received unanimous recognition from the Academy and, with an excellent mark, I stayed on in the Academy to teach. It can be said that the style of my prints has always been influenced by traditional culture.

The dry climate of Beijing, the anxiety of a long and fruitless period, together with my difficulty in dealing with the hustle and bustle of Beijing and the many inconveniences of a metropolis finally led me to give up my work in the teaching profession. I returned to Suzhou like a tired bird.

After returning from CAFA, the humid climate of the

Jiangnan area relaxed me. I did some prints with the theme of gardens and later created 'The Impression of a Garden' which was included in the Thirteenth National Exhibition of Printmaking. This form of printmaking, which had not been used before, retained the texture and printed mark of woodblock printing with water soluble colour but also used Chinese calligraphic styles and elements to create a varied single line, so as to mingle into my own work the bright colours of Japanese Ukiyo-e prints with the elegance of the Ten Bamboo Studio to form a recreated symbol and to strengthen this trait. The judges gave me a prize in order to encourage my spirit of exploration. The history of Chinese woodblocks prints can be said to have been of a linear-based development, the early book illustrations, the multi-colour printed Ten Bamboo Studio painting manual, the new year prints from Taohuawu all employed few tonal changes. I tried to connect the vernacular new year prints produced in the Taohuawu workshop in Suzhou with printmaking with water-soluble colour in order to make a marriage between water and wood and to depict the regional culture of Suzhou through the Xieyi – impressionist style. A number of new works were produced in exploring this idea, such as 'The Impression of Garden' in 2003; 'Cool Breeze, the Moon and Me' in 2004; 'The Lost Twilight' in 2006; 'Waiting for the Moon' in 2007; 'Floating Hidden Fragrance, Taohuawu' in 2009 and the 'Peach Coloured Jiangnan Area, Song of the Autumn' in 2011 among other woodblock prints printed with water-soluble colour.

Probably, by putting all the titles of the prints together

reveals my mental journey after I returned from Beijing. We get a glimpse of the fact that human kind is never an abstract concept, where does human kind come from? Who are humans? Where will humans go? All these questions, deeply rooted in cultural and geographical associations are like bloodlines, maintaining genealogical heritage.

I was born in 1962 in Suzhou, my native home being Shaoxing in Zhejiang. There are both the genes of Zhejiang and imprints from the culture of the Wu School in my body. When I was very young I lived in the garden of the Gu family on Xuanqiao Lane, which was home to the famous historian of the Republic of China, Gu Jiegang.

The diplomat and historian Hong Jun (who took first place in China's Civil Service Examination) and his wife Sai Jinhua also lived in this alley; as did the bibliophile Huang Pilie and the writer Ye Shengtao.

I studied in the shady garden of The Fifteenth Secondary School and worked at the Tangyin Temple in the Taohuawu area. After that, I read many stories of Suzhou celebrities. The home of the scientist, He Zehui, the wife of Qian Sanqiang, was in the Wangshiyuan. The home of the famous architect, Bei Yuming was also in the Shizilin, and also Kuai Xiang, a native of Wu area, in Xiangshan adhering to his family traditions. The Forbidden City and Tiananmen Square in the capital was all designed by him and built under his guidance. Even now there is an alley in Beijing named "Kuai the assistant minister alley". We have small gardens like

If we are rich and broad in our inner self, our internationality will be brought out naturally and be enlarged as well, this is a broad vision and a firm belief grown from the heart.

those in Suzhou and large palaces like the Forbidden City in Beijing. The ideas and theories created by these buildings are all based on the mechanism of a grand cultural system, which means that hidden behind all these technical signs are philosophical theories on a spiritual level. Its core can prop up the rich texture of our own hearts, which can escape the instability, thus knowing whom we are and where we will be. If we are rich and broad in our inner self, our internationality will be brought out naturally and be enlarged as well, this is a broad vision and a firm belief grown from the heart.

In the decade after leaving Beijing, I held a one-person exhibition 'Homeward Bound' showing my woodblock prints printed with water-soluble colour in the Liu Haisi Gallery in Shanghai, the exhibition was a summary of the ten years since my return and also a response to my sense of belonging.

I am a little introverted in my personal life, with big fluctuations of mood, sometimes sensitive while sometimes very impulsive. The reason I like the culture of the Wu School of Painting is for the quietness and simplicity of the life it embodies. The Suzhou gardens have already become my spiritual sustenance, my longings in life.

#### Homeward Bound

The eternal prunus

Several journeys from Chang'an to the south

Fishing in the Han river

Fish came to the hook alongside the riverbank

*Envyed by the old directions*

—Cui Hao, Tang dynasty

#### Small bridges, flowing water and people's family

*I came to Suzhou to wander around,  
People's families are all backed to the river,  
The ancient palace has little free land,  
While the water village has many bridges.*

—Du Xunhe — Tang dynasty

The print artist Ling Junwu has no regrets for his own life. He is a native of Suzhou, received further education in 1995 in the China Central Academy of Fine Arts in Beijing. He was later admitted to the CAFA post - graduate class and stayed on in the Academy to teach after graduation. Two years later this authentic Suzhou man could not put up with the inconveniences of the hustle and bustle of life in an impetuous mega-city. Two works created during this period 'Entranced', and 'Homeward Bound' fully show his anxious, painful and hesitating decisive journey home.

Ling Junwu was accustomed to living in Suzhou, Ling was unable to adapt to the climatic and dietary differences of Beijing, he also felt anxious when faced with transportation and cultural divergences. He was spending around two or three hours everyday travelling from his home in the War Museum situated in the west of Beijing to the Academy situated in the east of Beijing. The pressure of life was also quite great, buying a house and a car which also became the necessities of life. Even worse, in Beijing, he felt the gradual

disappearance of his creative force.

Ling Junwu also says of himself that he is a typical Suzhou native, thinking the nature of Suzhou is retaining one's impetuosity. An artist who regards creativity as part of life could never put up with the loss of his creative drive, views that ultimately contributed to his work 'Homeward Bound'. Ling Junwu relaxed completely after returning home. On one occasion, he went to see the Taihu pond in Canglang Pavilion and was so attracted to it that he did not hear the announcement that the Jing Garden would soon be closing. It was only as it gradually got dark that he realized he had been locked in the garden. In one direction was the locked door, in the other was a river that could not be crossed on foot. The well-experienced Ling found the old trees to which boats were moored without any concern and lightly swinging the oars to the other side of the river.

After this mental relaxation, Ling Junwu created a series of prints employing water-soluble colour he called 'Impressions of a Garden'. The colours are bright but not gaudy, glowing but not luxurious, not only Chinese but also innovative. His works received awards in two national art exhibitions in 2002.

"Suzhou is a secluded city with a rich cultural heritage that people can learn from. Suzhou, close to Shanghai, enjoys the conveniences of large cities, but escapes their hustle and bustle."

Ling Junwu lit up a cigarette with pleasure, explaining this is the city he loves.



2



3

2 与艺术家朋友们在一起-1

With artist friends-1

3 与艺术家朋友们在一起-2

With artist friends-2

刘春杰

Liu Chunjie

瑞幸咖啡

FOR THE LOVE  
OF CHINA



## 简介

刘春杰 (1965— ) 1965 年出生, 原籍山东。1985—1987 年黑龙江农垦师范学校。1994—1999 年哈尔滨师范大学。中国美术家协会会员 国家一级美术师。南京书画院副院长、金陵美术馆执行馆长、南京版画院院长、中国艺术研究院中国版画院研究员、国家一级美术师。1991 年 自建石版工作室, 开始从事石版画的创作和探索。

## Abstract

**Liu Chunjie** was born in 1965, his family home being in Shandong. Between 1985 and 1987 he attended Heilongjiang Land Restoration and Cultivation Normal School and between 1994 and 1999 Harbin Normal University. Liu is currently both Deputy-Director of the Nanjing Art Research Institute and Dean of the Nanjing Academy of Printmaking. Liu is a Member of The Chinese Artist's Association and a First Grade National Artist. Liu started his own print studio in 1991.



1 乐土游/木版套色/71 × 59cm/1999

A tour of Wonderland/Woodblock print in colour/71 × 59cm/1999

## 获奖记录

《私想鲁迅》版画原作获中国美术家协会主办“第二十届全国版画作品展览”优秀作品奖。

图书《私想鲁迅》入选由中国美协与中国出版工作者协会主办，在关山月美术馆举办的四年一届的“第八届全国书籍设计艺术大展”并获优秀奖。

作品曾获鲁迅版画奖、第20届全国版画展优秀奖、首届全国丝网版画精品展优秀奖、第五届高知县国际版画三年展佳作奖、日本国际版画会金奖等。

## Awards

<Private Thinking Lu Xun>original printmaking awarded Outstanding prize "the 20th national printmaking exhibition by China Artists Association.

<Private Thinking Lu Xun>book was selected and awarded Outstanding prize for "the 8th national book design arts exhibition" at Guan Shan Yue art museum co-sponsored by China Arts Association and China Printing Association.

Awarded The Lu Xun Prize for Printmaking; The China-Korea Printmaking Exchange Prize. Awarded a Gold Medal by The Japanese International Printmaking Research Institute. Awarded a Prize for Outstanding Work at the First China Exhibition of Screen Prints. Awarded the Prize for the Most Beautiful Work at the Fifth Japanese International Triennial of Advanced Printmaking. Awarded the Gold Medal at Franco-Chinese Year of Culture Chinese Arts and Literature Exhibition.

## 收藏记录

美国芝加哥艺术馆  
大英博物馆  
大英图书馆  
欧洲木版画基金会  
牛津大学阿什莫林博物馆  
美国特尔沁博物馆  
斯里兰卡国家美术馆  
韩国现代版画家协会  
日本国际版画研究会  
中国美术馆  
上海美术馆  
广东美术馆  
江苏美术馆  
深圳美术馆  
青岛美术馆等机构

## Collections

The Chicago Art Institute  
The British Museum  
The British Library  
The Muban Foundation, UK  
The Ashmolean Museum, Oxford, UK  
University Museum of Appalachia, US  
The Sri Lankan National Gallery of Art  
The Korean Contemporary Printmaking Association  
The Japanese International Printmaking Research Association  
The China Gallery of Art  
The Shanghai Gallery of Art  
The Guangdong Gallery of Art  
The Jiangsu Gallery of Art  
The Shenzhen Gallery of Art  
The Qingdao Gallery of Art

1 大雪无痕/木版套色/85 x 60cm/2001

No tracks in the deep snow/Woodblock print in colour/85 x 60cm/2001



## 出版记录

2013年8月版画图书《私想鲁迅》由广西师范大学出版社出版。  
曾出版画集《刘春杰版画集》、《刘春杰版画近作选》、《刘春杰的版画世界》等，图文书《私想者》、《私想者中英文版》、《私想着》、《新私想》、《酷隆司堡·一个中国画家的写生日记》、《私想者·刘言飞语》、长篇小说《猴票》、传记文学《丹青记》、《私想鲁迅》等。

## Publications

'Private Thinking Lu Xun', 2013.08 edition was printed by Guangxi Normal University.

A Collection of Prints by Liu Chunjie. The Printmaking World of Liu Chunjie. The Woodcut Print Illustrated Book 'Private Thinker'. The Woodcut Print Illustrated Book 'Private Thinker' – 'Chinese-English edition'. The Woodcut Print Illustrated Book 'Private Thinking' The Woodcut Print Illustrated Book 'New Private Thoughts' A Chinese Artists Diary of Drawing from Life- Kuehlungsborn'Germany' The Woodcut Print Illustrated Book 'Private Thinker – Words by Liu'. Monkey Ticket'Long Novel, 'Dan Qing Notes'biogvaphy,'Private Thinking Lu Xun'



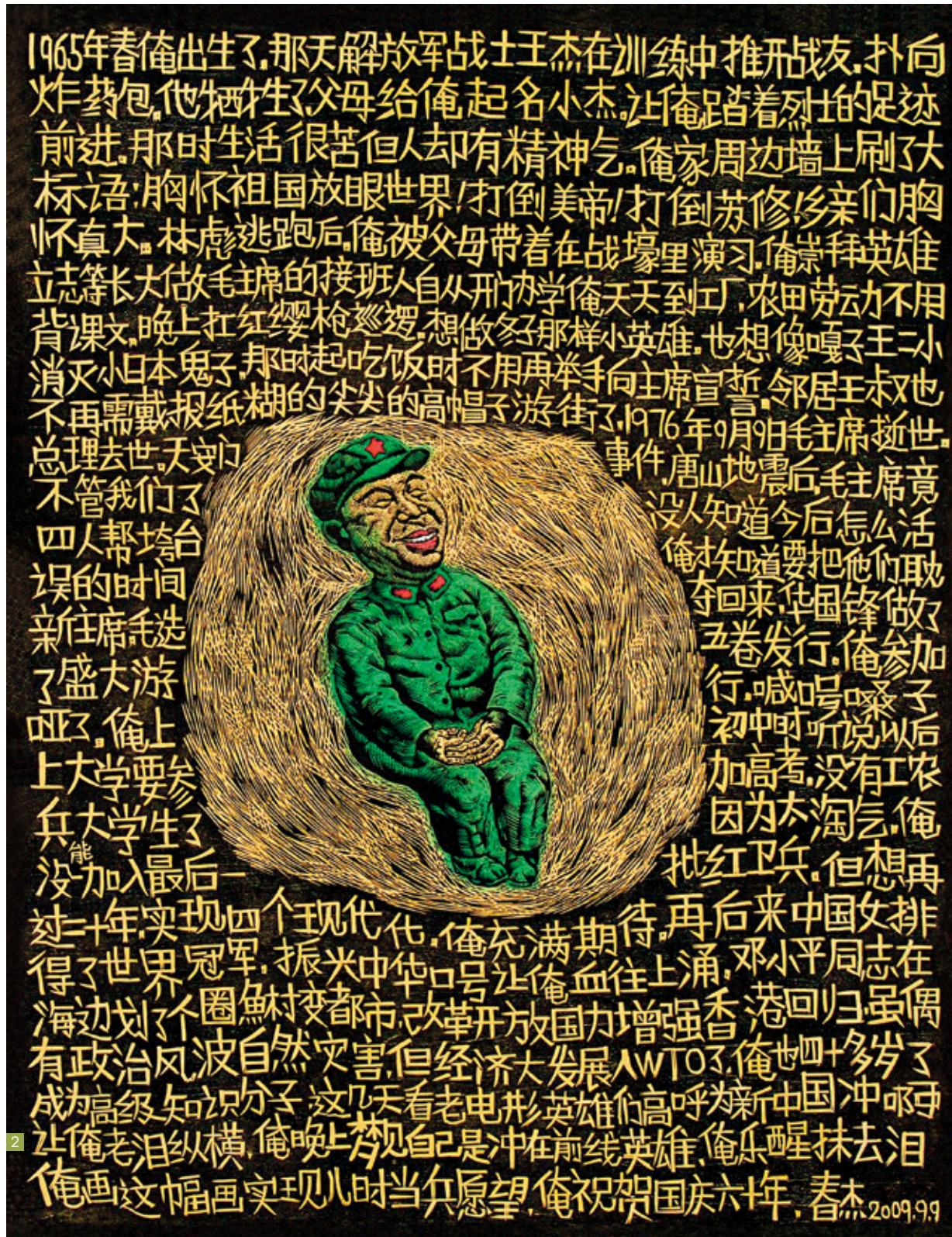


1 风儿轻舞/木版套色/80.5 × 59cm/1995

The gently dancing wind/Woodblock print in colour/80.5 × 59cm/1995



## 我的木刻经



1 我的木刻经/木版套色/80×69cm/2012

My woodblock sutra/Woodblock print in colour/80×69cm/2012

2 哟和俺的祖国/木版套色/67.5×52cm/2009

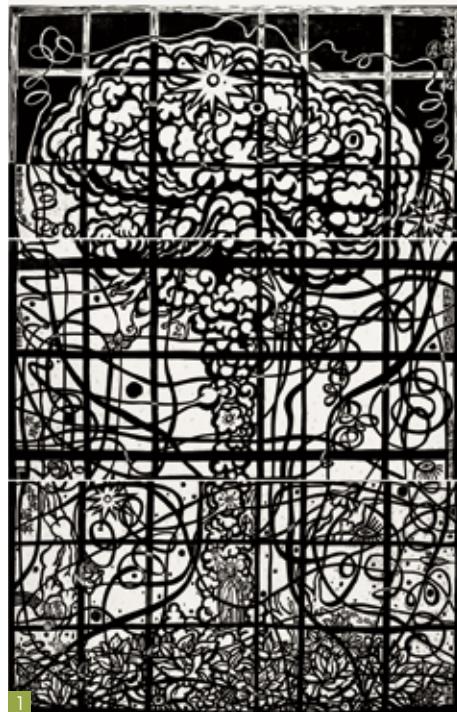
Me and my country /Woodblock print in colour/67.5×52cm/2009

## 艺术评介

刘春杰是北大荒第三代版画家中的佼佼者。他的艺术历程，可大致分为两个阶段：第一阶段的版画创作以北国题材为主，一幅幅抒发浪漫情怀、具有浓郁的童真情趣的作品，把人带入了无忧无虑的梦幻般的童年。在他所表现的童真世界里，人与动物和谐相处，动物之间相安无扰，并常把动物拟人化，通过相互慰藉或戏耍，烘托大千世界的祥和与生活的甜美。这种情感既有别于其父辈开荒创业的壮志豪情，也不同于北大荒第二代版画家远离父母、只身天涯的经历。他自幼生活在家乡，目睹改革开放后垦区的变化，富裕起来的家园使他的童年充满欢欣，这就决定了其作品田园诗般的情调。然而在艺术表现上他远离其他北大荒第三代作者那种色彩块面及黑白粗线组合的装饰意味，而以细密的线刻和儿童画般的造型形成独特话语。第二阶段的创作始于举家南迁、落户六朝古都南京之后。两年间创刻的百余幅图文同构的《私想者》，以精神漫游与粗放简括的图式，刷新了其版画的面貌。虽童真情结仍蕴含其中，但多的是文化智慧和精神涵量，其粗放简约的图式给人以小画幅大手笔之感。这批作品直接表现作者所见、所感、所想，自然、社会、人生……无所不包，品评时事，告诫劝善，有的以诙谐、幽默的笔调，表达某种寓意或哲理。<齐凤阁>

## A critical appraisal

Liu Chunjie is the best among the third generation of prints artists born in the Great Northern Wilderness and his artistic career can be divided into two stages. In the first stage he created prints mainly based on themes from the northern lands with works full of romantic feeling and rich childlike delight which convey one into a carefree, fantastic childhood. In the innocent world he displays, humans and animals live in harmony and peace and quiet and often he personifies animals comforting or teasing one another which heightens the boundless harmony and sweet life. These feelings are at odds with the older generation, who carried out the entrepreneurship of the Northern Wilderness full of aspiration and pride. It is also a different experience than that of the second-generation of artists of the Great Northern Wilderness, who left home alone and went far away. Liu has lived in his hometown from childhood and has witnessed the changes in the reclamation areas after the reforms and the opening up of China. An affluent home gave him a childhood full of joy and this has determined the idyllic mood of his prints. His artistic expression is not based on the combination of blocks of colour and thick black lines employed for decorative means like others of the third generation of artists from the Great Northern Wilderness, his creativity is a unique discourse of fine engraved lines and the modelling seen in children's drawings. The second stage in his creative life began after his family went south and settled in Nanjing, the ancient capital of the Six Dynasties. In two years he created hundreds of prints with writings entitled 'The private thinker', with the schema of a roaming spirit and an extensive use of the world seen in a nutshell which refreshed the face of his prints. Although the work still contains a complex innocence, there is more in the way of cultural wisdom and spiritual content, yet still with the schema of the nutshell showing a large sensibility in a small format. These works express directly what the artist sees, feels and thinks whilst also expressing nature, society and life ..... the prints are all-encompassing with a newsletter that warns of and leads to goodness, in a tone of the witty and the humorous to express moral meaning or philosophical theories.<Qi Fengge>

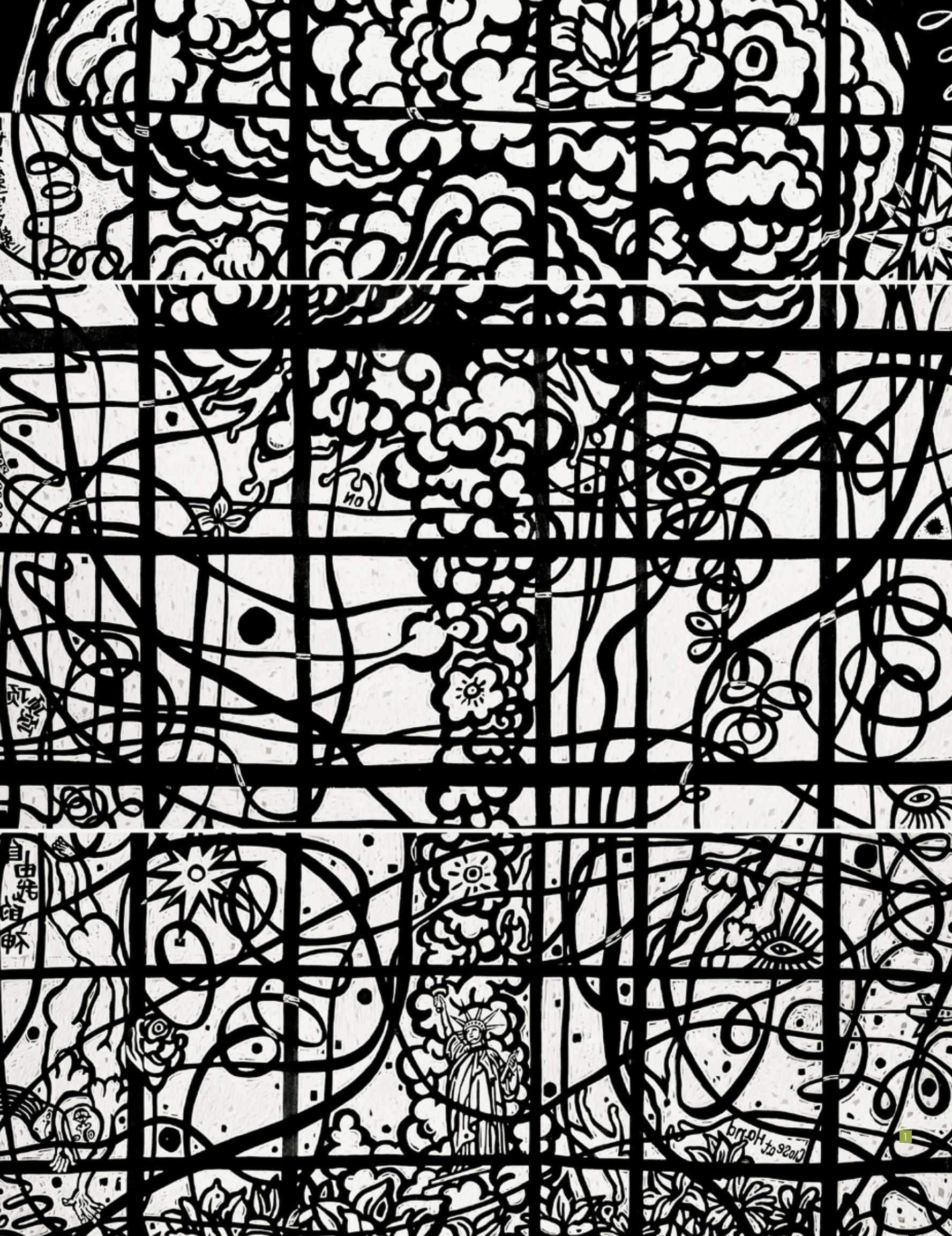


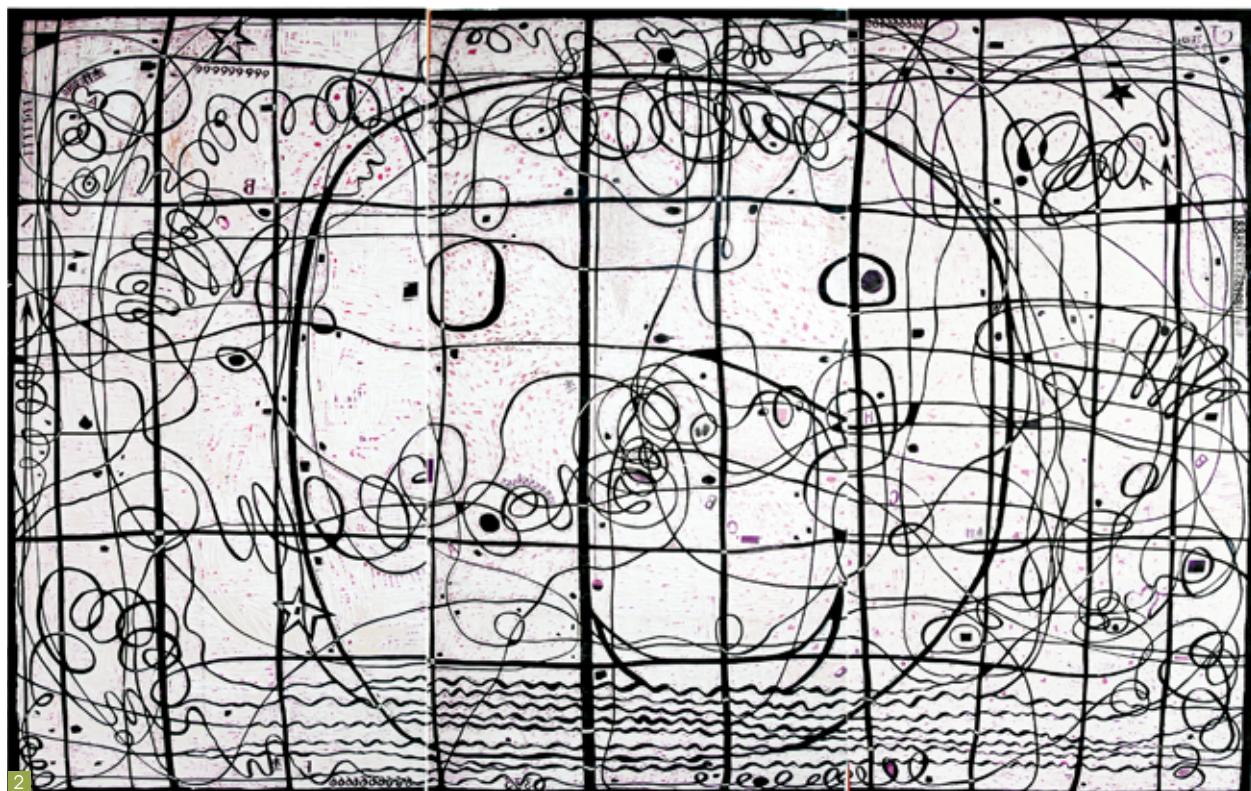
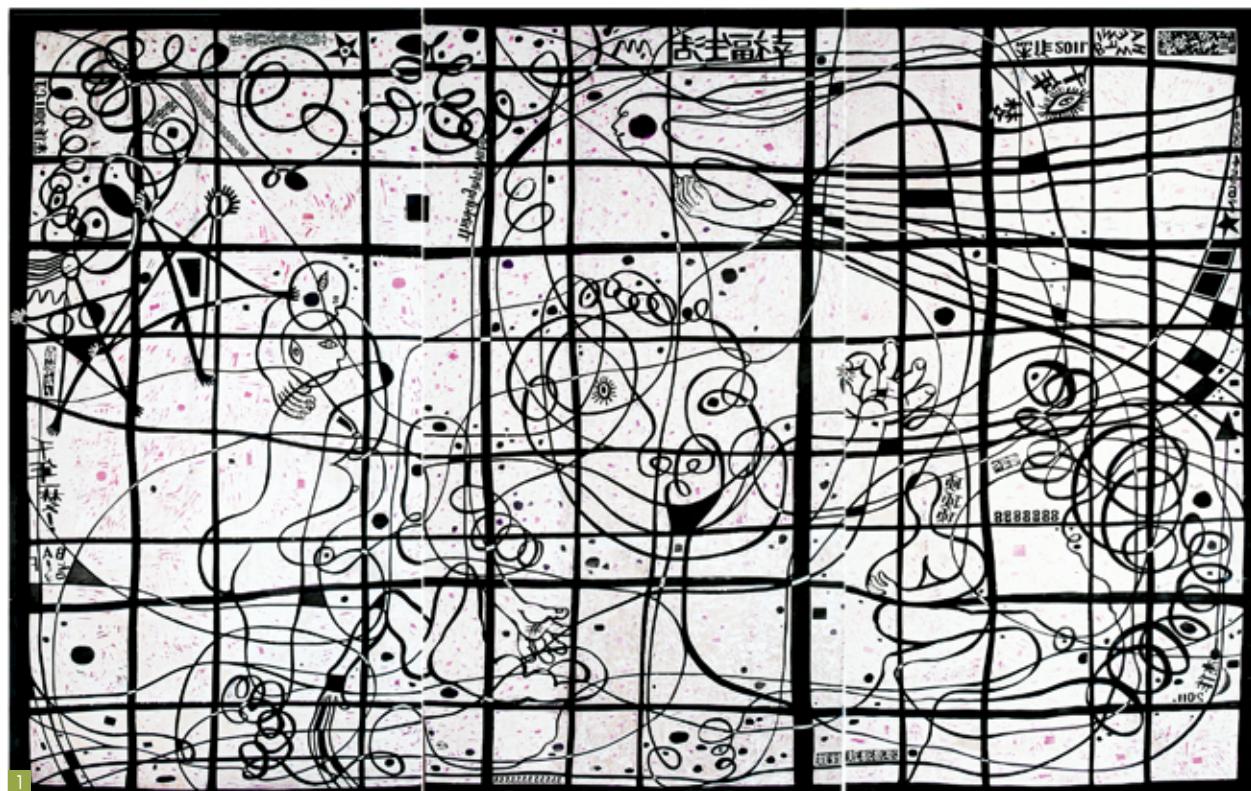
1 千年一梦·我的自由神/木刻/193×123cm/2011

A thousand year dream, the liberation of my spirit/Woodblock print/193×123cm/2011

2 千年一梦·我的自由神（局部）/木刻/193×123cm/2011 ►

A thousand year dream, the liberation of my spirit(part)/Woodblock print/193×123cm/2011



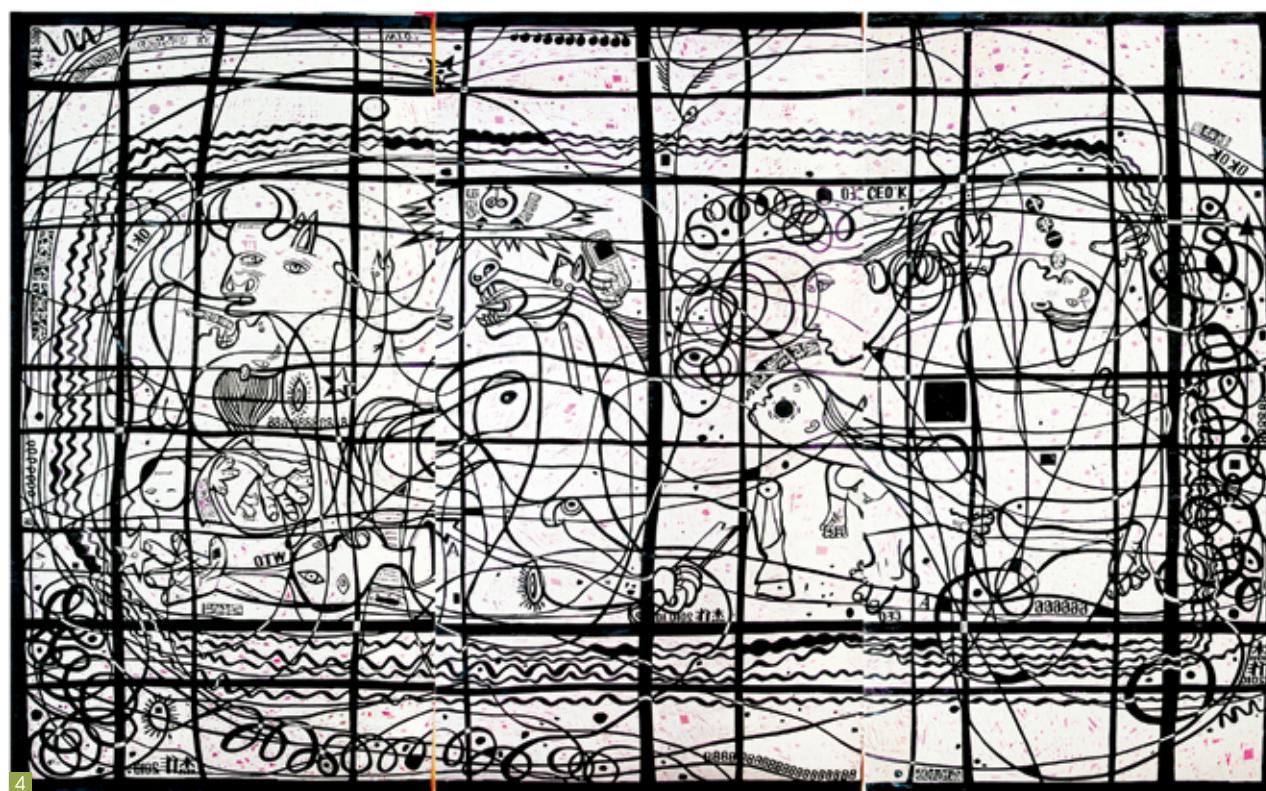
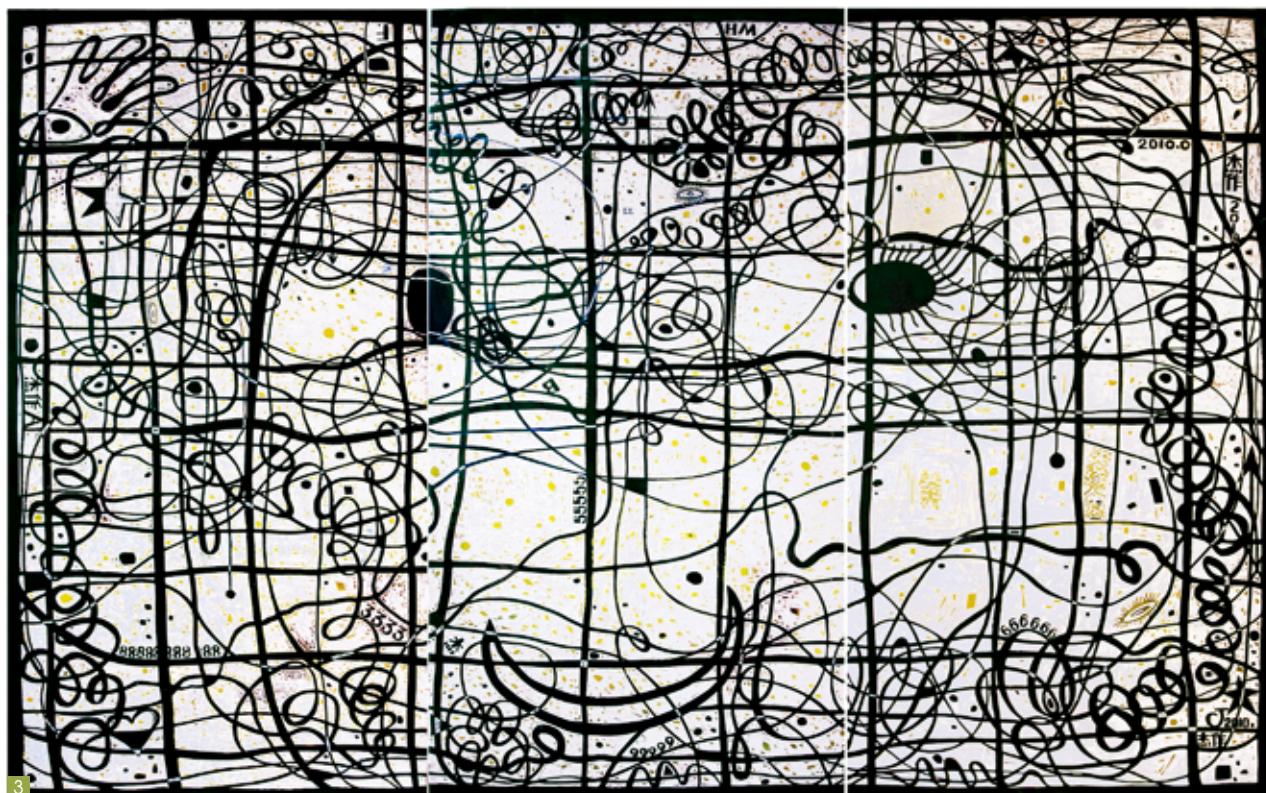


1 千年一梦 · 幸福生活/木刻/193×123cm/2011

A thousand year dream, a happy life/Woodblock print/193×123cm/2011

2 千年一梦 · 万岁万万岁/木刻/193×123cm/2011

A thousand year dream, a long long life/Woodblock print/193×123cm/2011



1 千年一梦·天随人愿/木刻 /193×125cm/2011  
A thousand year dream, a blessing from god/Woodblock print /193×125cm/2011

2 千年一梦·金融不危机/木刻/193×125cm/2011  
A thousand year dream, no financial crisis/Woodblock print/193×125cm/2011



2008年，刘春杰赴美国阿巴拉契亚大学讲学

Liu Chunjie teaching at the Appalachians University, USA in 2008

从古至今的修行人，最初皆为修苦行，木刻创作亦然，它是一条孤独寂寞之路。屈指一算从在北大荒学习木刻那时算起，我从事木刻创作已有二十六年。世界已经天翻地覆，多姿多彩，我也不再年轻。但是，我于木刻，却日久生情，生活中已然不能缺少它。打坐，佛法叫坐禅，它可以让人心平气和地与自己的身体沟通，使体内循环处于最佳状态，五脏六腑得到休息。宗教讲，通过冥想可以开启智慧，内心清净，明心见性，摆脱苦恼。每日，我只要立于画案前，无须敲木鱼、捻佛珠，也不需有菩萨像，更不需要正襟危坐。每当我拿起木刻刀，挥刀向木，手起刀落，游刃自如。虔诚发自内心，不被物所系，不为名所累，画板上呈现出万千气象，宛如经书之于信徒。倘有烦恼与不快，定会随着木屑的纷飞而去。

木刻之于我，是一种仪式，是精神的寄托，是生活的方式。木刻是我的信仰，我刻木刻就如同信徒参禅、打坐、诵经，我虔诚地刻。这些日积月累的图像就是我的经文，这些装订成册的木刻就是我的经书。如今，我已经离不开它了。

我很荣幸，学习版画伊始就先后认识了邵明江、郝伯义、晁楣等老师。关于我的艺术经历，我很想引用如今已经八十一岁的晁楣先生写的文

章的片段，因为这段文字基本呈现了我的艺术历程。“在美术界我有许多青年朋友，刘春杰便是其中一位。我们相识于上个世纪80年代，二十多年的交往，使相差35岁的我们渐渐成为知心朋友，可谓忘年之交。

春杰是北大荒版画第三代作者中的优秀代表，他的作品一开始就充盈了那种童真和梦幻般的绚丽构思和与此相匹配的艺术表现手段，是这一代作者中颇具典型意义，且能独树一帜的画家。2004年，在他即将调到南方工作时，原单位的领导诚意挽留并拟委以重任。其间，我也曾向有关领导建议，把他安排到黑龙江省美术家协会工作，但春杰最终选择了南京。他是一位勤于思考、善于应对困境的智者，应该说，关于去与留的利与弊，他都做了比较客观全面的分析和估量。这一行动，是他人生道路，特别是艺术里程中一次至关重要的抉择。心中没有底数，是不敢轻举妄动的。离开故土，来到一个崭新的生活和工作环境，有许多工作要做，而且有些事是不能短时奏效的。谁想一年以后（2005年12月）竟然收到他寄我的一本厚墩墩书，由他自己装帧设计的图文并茂的木刻图书《私想者》，著名美术批评家鲁虹为此套作品撰写的《追求版画的“当代性”——观刘春杰版画创作有感》的文章，对春杰的新作给予了肯定的评价，我认为

都是实事求是的，也是言之有据的。在这里我不想再引证，只想就他的创作得以拓展的现象谈点个人想法。

艺术创作是一个不断认识社会现实生活和拓展艺术表现性能、规律的过程，因之，艺术生命的延续和发展也是一个不断开拓和进取的过程。一个画家的艺术成就取决于艺术家综合素养和才能潜质等状况，春杰是一位勤于思考，具有复合才能的画家，他的文字表述能力、思辩应变能力都有过人之处。他的新作，特别是木刻图书《私想者》、《私想着》、《新私想》、《私想者——刘言飞语》，仅从书籍的命名足以看出他的才智非一般人能为之，四本书图文并存相得益彰，他的文章和木刻揭示、表述、批判了当今社会诸多问题时又不乏幽默、诙谐，由而增强了可读性、亲切感，令人叫绝。试想一下，春杰调到南方后，若仍然抱着以往那段北方生活经历和感受不放，在他那些已有的创作题材和表现手法范畴内转悠，或者由此改弦更辙，学习江苏版画家们表现江南水乡而发迹的老路，照葫芦画瓢，很难说，他的创作生命还能有多少发展空间！

春杰对艺术人生的追求从未稍有懈怠，勤奋是他取得事业发展的另一个重要因素。没有勤奋，就不会在繁忙工作之余，在六年多的时间里创作出三百余幅版画作品，至今为止，还

独寂寞之路。  
创作亦然，它是一条孤  
从古至今的修行人，  
最初皆为修苦行，木刻

没有一个版画家创作出这么多本版画图书；没有勤奋，他的聪明才智就不能得到充分发挥，满足现状贪图安逸的惰性会把机遇变成困境，乃至把原有的那点“本钱”输掉！‘春杰现象’是当前艺术家在艺术实践中值得思考的样本之一，我的意思绝不是我们的画家都要另起炉灶，从头开始。而是要面对现实，紧跟时代步伐，不要满足于已有成就，认真审视自己的艺术实践，发现问题，找到一个新的突破口，把自己的创作提高到一个新台阶。春杰的艺术表现风格与走向变化的先例，也不能照搬照用。而他永不满足、勇于求变的精神才是真正值得学习的。因为，艺术创作实践本身就是不

断发现、不断创新、永远向前的过程。”

晁楣先生写以上的这些文字，显然是在鼓励我。我会把他对我的表扬当作工作目标，通过努力尽可能达到他所说的那个境界。我曾对采访的记者说：“我目前做两件事情，一、创作版画；二、推广版画。”很自豪的是，由我策划组织的

“中国当代版画文献展”已经举办四届，出版了四本文献画册。这些画册已经传播到世界各地，包括MOMA美术馆。2012年，第五届文献展即将举办，值得庆幸的是，一家国有美术馆将把这个展览持久地办下去。这个展览就是我献给版画的最好礼物，是对它最好的回报。



2 2012年刘春杰在重庆参加“当代手绘艺术活动”  
Liu Chunjie taking part in 'contemporary hand-drawn art activity'

3 朋友们在画室聊天  
Chatting with friends in studio

4 上海美术馆举办“刘春杰的版画世界”个展  
Liu Chunjie's Print World- solo exhibition held in Shanghai Art Museum.





1 台湾敦煌艺术中心举办“私想的力量·刘春杰个展”

'The Power of Thinking- Liu Chunjie's Solo Exhibition, held in Taiwan Dunhuang Art Center.

From ancient times until today, all meditation by Buddhist or Daoist monks started from monotonous practice and so does the production of wood block prints, a road of loneliness. It has been twenty-six years since I started to make wood block prints, learning from the wood block prints made during the time of the Great Northern Wilderness. The world has been turned upside down, multi-colorful, while I am no longer young. However, I am still very deeply in love with wood block printmaking and cannot do without it. Meditation is called zuo chan or seated contemplation in Buddhist dharma that allows people calmly to communicate with their bodies, improve the circulation and give the internal organs a time to rest. Religious teachings say that meditation can help people reveal their wisdom, purify their inner heart, clarify their mind and escape from the difficulties of life. I stand before the work table everyday without beating a wooden clapper, with no twisting of prayer beads, no need for Bodhisattva sculpture for worship and obviously no need to sit up straight. Every time I pick up the woodblock cutting knife, I feel my depth of experience and relax in cutting the woodblock with the knife. Devotion comes from the inner heart and should not be distracted by materials and fame. The diversified landscape of our lives on the drawing board is to me like the classics are to believers. If trouble and unhappiness ever happens, it will fly away with the wood chips. Cutting a woodblock is to me a ceremony, my spiritual sustenance and a way of life. It is as much an expression of my faith as is meditation and chanting to the monks. The accumulated images that I cut with devotion are the scripture of my classics, while the bound volumes of my creative work act as my book. Today, I cannot do without the wood block print.

I feel honoured to have known Shao Mingjiang, Hao Boyi, Chao Mei and other teachers since the beginning of my study of printmaking. As far as my artistic experience is concerned, I would like to quote part of an article written by Chao Mei, now eighty-one years old, which provides an overall view of my artistic journey.

" I have many young friends in the field of fine art, one of which is Liu Chunjie. We met in the 1980s. Our interaction over more than twenty years has enabled us to become close friends, even though there is a 35-year-old difference between us, we can be described as friends with an age gap. Chunjie is an excellent representative of the third generation of Great Northern Wilderness printmakers. His prints are filled with innocence, with dreamlike and excellent ideas and have been created with creative expression. The prints are typical examples of works made by artists of his generation and yet have an established independence. In 2004, on the point of his going to work in southern China, his old teachers extended a sincere invitation to him to remain in his original workplace and offered him more important tasks. I also suggested to other administrators that he be relocated to the Heilongjiang Provincial Artists Association, but Chunjie ultimately decided to remain in Nanjing. He is a man of wisdom, diligent in his thinking and good at dealing with difficulties. It should be said that he had conducted an objective and comprehensive analysis of the pros and cons of staying or not. This move was a very crucial choice in the pathway of his life, especially in his creative journey. It is possible to make rash changes if there has been insufficient mental preparation. There should have been many things waiting for him to tackle, especially those that could not reveal their effects on a short-term basis, if

he left his home area and went to a wholly new living and working environment. However, a year later in December 2005, I received a substantial book of woodcuts entitled 'Private Thinker', 'designed and edited by Liu himself.

The famous art critic Lu Hong wrote an article The pursuit of 'the contemporary' in printmaking – notes after seeing Liu Chunjie's prints, which considered this set of prints and gave a positive evaluation. I think his comments revealed the facts. I will pass over the re-citation here and simply provide some personal thoughts on the expansion of Liu's artistic creation.

Artistic creation is a constant process of getting to know the realities of life and expanding one's artistic expression. Therefore, the continuation and development of artistic creation is also a relentless process of pioneering effort and improvement. One's artistic achievement depends on a personal integrated literacy, one's potential talents and other factors. Chunjie is a multi-talented painter, diligent in his thinking and highly gifted in literary and critical thought. His new woodcuts, especially his books 'Private Thinker', 'Private Thinker', 'New Private Thinker', 'Private Thinker' – Rumours, reveal his talents from just the titles of these four books. The articles and illustrations in the books both contrast and complement, revealing, presenting and criticizing contemporary society with humour and wit, enhancing readability and include a friendliness, they are stunning. It might be imagined that Liu would have had very limited space in which to develop himself if he had remained part of the experiences and feelings of living in north-eastern China, lingering over old topics and forms of expression, yet he chose to follow the direction of Jiangsu



2

浙江温州某文化企业非法盗制刘春杰版画作品，生产文化用品，两年官司，非法者被法院判付赔偿十五万元人民币，并公开道歉。

A cultural company in Wenzhou, Zhejiang illegally had used Liu Chunjie's print to make products, and after a 2-year lawsuit, the company was sentenced to compensate 150,000RMB and make a public apologize.

printmakers, achieving success by capturing the beauty of Jiangnan water-side villages.

Chunjie has never been lazy in his pursuit of a creative life, his diligence, another crucial element, has contributed greatly to his career development. If it were not for his diligence, he would not have been able to produce more than three hundreds prints in his spare time over a period of six years, something that has not been achieved by any other printmaker so far; he would not have been able to fully express his intelligence and could easily have changed the opportunities into difficulties for the sake of an easy life to the point where he would have lost his original 'capital'. The 'Chunjie phenomenon' could be seen as an exemplar for contemporary artists to emulate, which does not mean that all artists have to start again from scratch, but does suggest they face reality, maintain their pace of work and not be satisfied with existing achievements. It is better to evaluate carefully one's personal artistic practice, identify problems and find a new breakthrough so as to bring one's creativity to a new level. Moreover Chunjie's situation can not be exactly copied either, while his spirit of persistence and readiness to embrace change is what is actually worth learning. After all, the practice of artistic creation itself is a constant process of discovery, innovation and development".

Chao Mei's words, quoted above, were apparently spoken to encourage me, I have taken them as a goal in my work and try my best to achieve those qualities he describes. I once told journalists that there are two things I do now, the first is to make prints and the second is to promote printmaking. I feel proud that the Chinese Contemporary Printmaking



3 刘春杰自画像

Self portrait of Liu Chunjie's

*From ancient times until today, all meditation by Buddhist or Daoist monks started from monotonous practice and so does the production of wood block prints, a road of loneliness.*

Documentary Exhibition I organised has taken place on four occasions and has published four documentary catalogues. These catalogues have travelled around the world, including to the MOMA Museum of Fine Arts. The Fifth Contemporary Printmaking Documentary Exhibition will take place in 2012. It is fortunate that a state-owned museum will be the permanent home for this exhibition. This exhibition is the best gift and the best reward for my devotion to printmaking.

卢治平

Lu Zhiping

热爱中国  
FOR THE LOVE  
OF CHINA



## 简介

卢治平（1947— ）年6月生于上海。毕业于上海大学美术学院艺术设计系。上海半岛版画工作室艺术主持。中国美术家协会版画艺术委员会副主任。中国艺术研究院中国版画院研究员。上海市美术家协会版画艺术委员会主任。上海油画雕塑院教授。同济大学城市规划与建筑设计学院顾问教授。上海理工大学印刷与艺术设计学院兼职教授。

## Abstract

**Lu Zhiping** Born in Shanghai on June 1947.  
Graduated from Department of art design of college of fine art of Shanghai University.  
Chief Art Director in the Shanghai Peninsula Print Art Studio.  
Associate Director of the Printmaking Art Council of the China Artists' Association.  
Executive Director of the Printmaking Art Council of the Shanghai Artists' Association.  
Research fellow in Chinese Academy of Arts.  
Professor in Shanghai Oil-painting & Sculpture Institute.  
Advisory Professor in College of Architecture and Urban Planning, Tongji University.  
Adjunct Professor in College of Communication and Art Design of the University of Shanghai for Science & Technology.



1 戈壁与天山/丝网/69 x 92cm/2009

The Gobi desert and the Tianshan mountains/Screen print /69 x 92cm/2009



## 获奖记录

1989 年 壁画《文明》获第七届全国美展铜奖  
 1999 年 版画《筑成我们新的长城》获上海美术作品展一等奖  
 2008 年 版画《瓷器 - 中国 - 时尚》获 2008 北京奥林匹克美术大会铜奖  
 2001 年 雕塑《我们是铁，我们是钢》获上海美术作品银奖  
 版画《忆江南》获首届上海文学艺术奖铜奖  
 获中国版画家协会 - 鲁迅版画奖。  
 2010 年 获第四届上海德艺双馨文艺工作者称号。  
 版画《瓶非瓶——雨》获中国美协会员油画版画精品展优秀奖

## Awards

1989 Fresco 'Civilization' was awarded bronze prize at the 7th National Fine Art Exhibition  
 1999 Print 'Building our new Great-wall' won 1st Prize at the Shanghai Fine Art Exhibition  
 2008 Print 'Ceramics- China- Fashion' won Bronze Prize at 2008 Beijing Olympics Art Conference  
 2001 Sculpture 'We are iron, we are copper' won silver award in Shanghai  
 Print 'Memory in Jiangnan' won bronze award in 1st Shanghai Literature and Art Prize, and Luxun Print Award of China Print Artist Association.  
 2010 Won Shanghai Outstanding Artist Title  
 Print 'No bottles- Rain' won Excellence Award at the Exhibition of China Artists Association



2

1 瓶非瓶之六/丝网/91×68cm/2008  
 No bottles /one bottle no.6/Screen print /91 × 68cm/2008  
 2 瓶非瓶之九/丝网/66×90cm/2010  
 No bottles/one bottle no.9/Screen print/66 × 90cm/2010

## 出版记录

2004 年 《中国当代版画名家实录——卢治平》上海书店出版社

2011 年 《视觉乐器——卢治平版画作品选》上海书画出版社

2011 年 《中国美术大事记——卢治平艺术创作状态》中国文史出版社

2011 年 《灰色的五言与七律——卢治平版画作品选》

2013 年 《润物无声——卢治平版画作品选》

## Publications

2004 'China Contemporary Print Artists- Lu Zhiping', Shanghai Bookstore Press

2011 'Visual Instruments- Selections of Lu Zhiping's Prints', Shanghai Shuhua Press

2011 'Chronicle for Chinese Fine Art- Selections of Lu Zhiping's Prints', China literature and history press

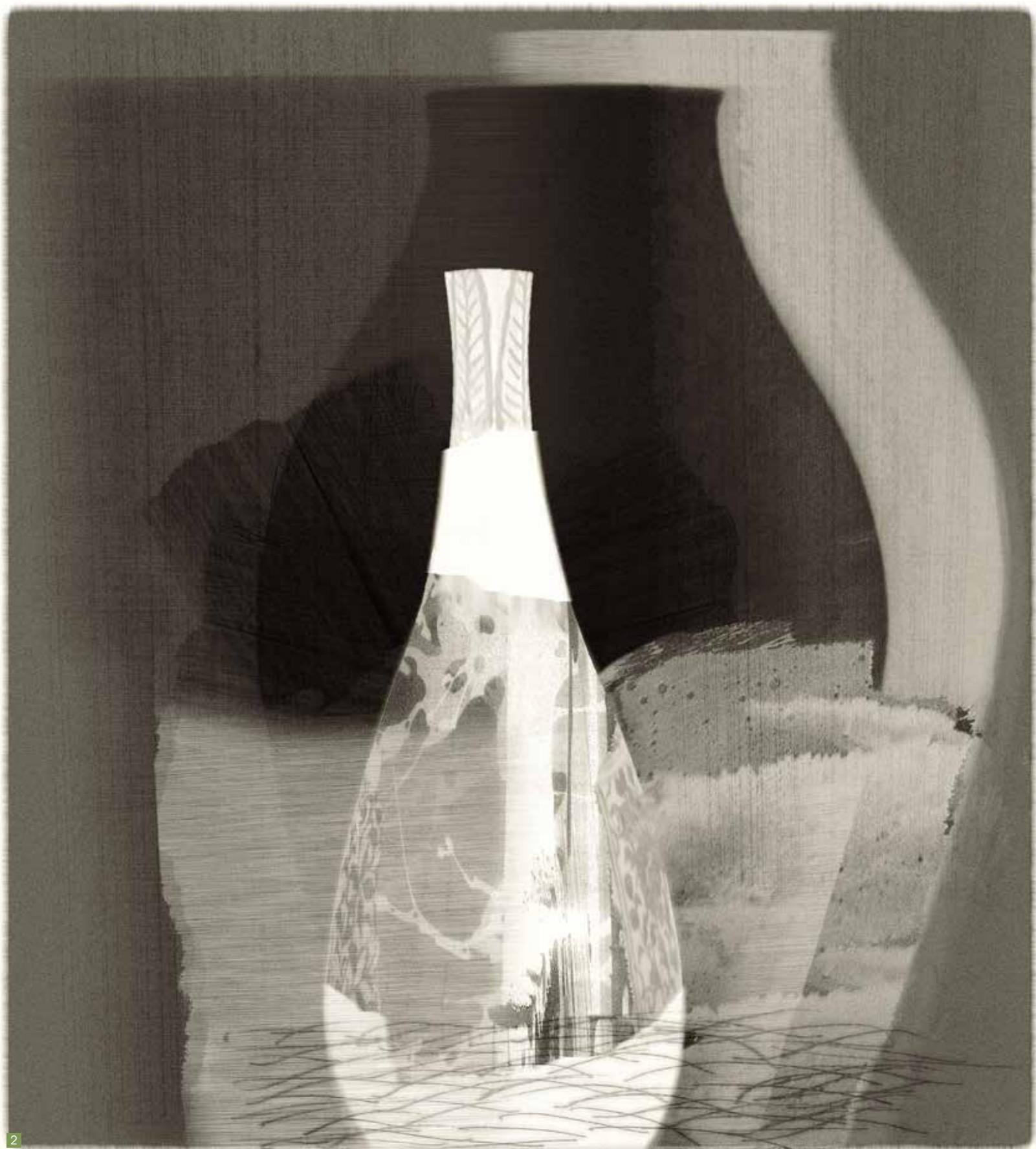
2011 'Five or Seven Character in Grey- Selections of Lu Zhiping's Prints'

2013 'Nourish in silence- Selections of Lu Zhiping's Prints'



1 明式书法—左右结构—楷书/丝网/67 x 97cm/2009

Ming calligraphy, left right structure, regular script/Screen print/67 x 97cm/2009



2

2 润物之三—雨/丝网/60 × 67cm/2012  
Watery object no.3, rain/Screen print/60 × 67cm/2012

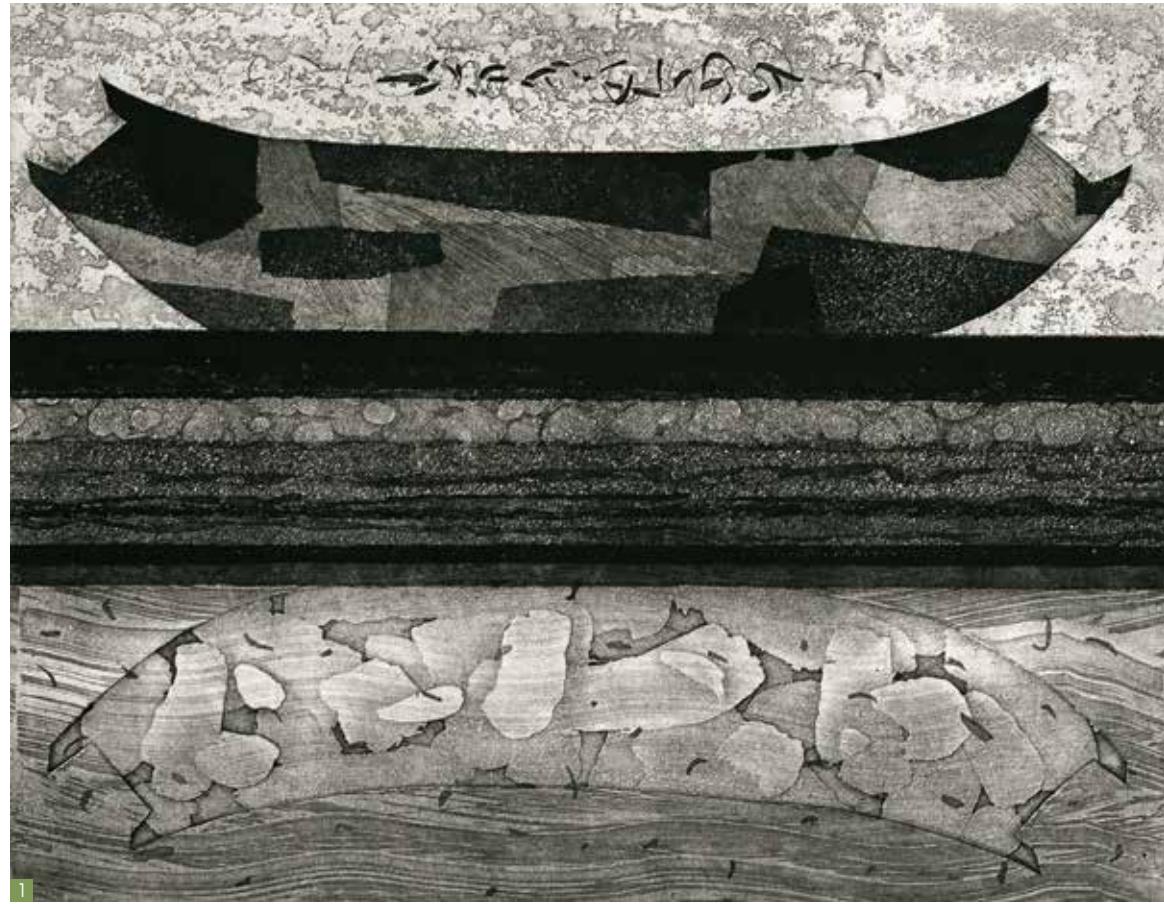
## 收藏记录

上海美术家协会  
上海美术馆  
深圳美术馆  
江苏省美术馆  
四川神州版画博物馆  
广东省美术馆  
安徽省美术家协会  
上海鲁迅纪念馆  
贵阳美术馆  
日本佐喜真美术馆  
中国国家画院

## Collections

国立台湾美术馆  
国立台湾师范大学  
上海油画雕塑院  
深圳美术馆  
上海图书馆  
浙江省美术馆  
鲁迅美术学院美术馆  
广州美林美术馆  
杭州都市版画公社  
江苏省美术馆  
中国美术馆

Taipei National Art Museum  
The National Taiwan Normal University Gallery of Art  
Shanghai Oil Painting & Sculpture Institute  
Shenzhen Art Museum  
Shanghai Library  
Zhejiang Art Museum  
The Lu Xun Memorial Gallery, Shaoxing  
Guangzhou Meilin Art Museum  
City Commune of Printmaking, Hangzhou  
Jiangsu Art Museum  
National Art Gallery of China



1 水乡图画/锌版蚀刻/25 × 33cm/2004

Image of a watery land/Zincograph/25 × 33cm/2004



2

2 天外来客/锌版蚀刻/36.5 × 51cm/2001  
A visitor from space/Zincograph/36.5 × 51cm/2001

## 艺术评介

卢治平是位凸凹平孔各版种广泛涉猎而以丝网版画见著的版画家。他的版画创作既重语言的探索，又重心境的表达；既有对文明古意的阐释，又体现出一种现代艺术理念与当下的视觉感受。他早期的凹版画《考古笔记》、《水乡图画》系列等已从具象写实与生活转述的套路中脱出，而以点线面的自由组合表达他对古代文明与江南水乡的情结。而近年的丝网版画《瓶非瓶》、《灰色的五言与七律》、《明式书法》、《视觉乐器》等系列，更是通过对物象的切割、错位、变形、叠压等手法，使古典文化符号在颇富创意的视觉重构中，呈现出现代的文化意象，具有了古今交融的精神内涵。这批作品以淡雅的格调、清幽的意蕴及别具一格的视觉图式与肌理效果，体现出一种艺术品位，不仅将画家的创作推向新高，而且为中国的丝网版画开拓出新的境地。<齐凤阁>

## A critical appraisal

Lu Zhiping is a print artist who dabbles widely in various printmaking media, relief, intaglio, lithography and stencil printing, being famous as a screen printer. His creative prints emphasize both the exploration of language and the expression of mood; they expound ancient civilization as well as reflecting a kind of modern artistic ethos and an instant visual experience. His early intaglio prints 'Archaeological notes', 'A picture of waterside villages' and other series jumped out of the tricks of the realistic painting of materials and reporting of livelihoods; but through the unconstrained composition of dots, lines and planes he expressed the complexity of ancient civilizations and the waterside villages of the Jiangnan area. His recent series of screen prints: 'A bottle is not bottle', 'The five-character and seven-character poems of grey', 'Calligraphy in the Ming style' and 'Visual instruments', show skills of excising, dislocating, deforming and overlaying objects which have enabled him, through the visual reconstruction of the symbols of classical culture, to present modern cultural images possessed of spiritual connotations, blending both past and present. This series of works, in a simple and elegant style, quiet and beautiful in their implications as well as in unique visual schema and texture effects, materialize a level of creativity which not only brings the artist to new creative heights, but has also developed a new level of screen prints in China. <Qi Fengge>

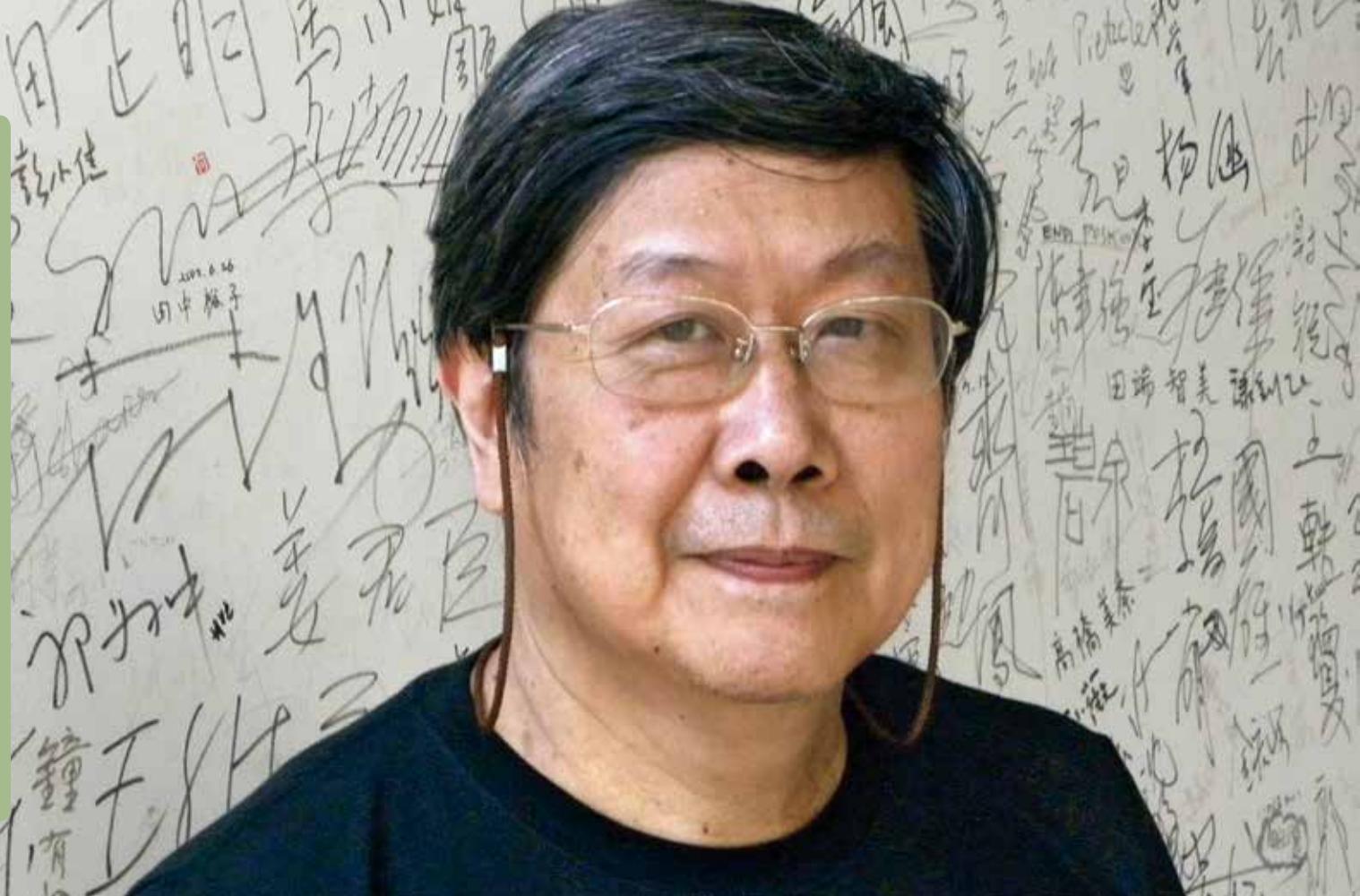


1 秋风/丝网/52 × 70cm/2010  
 Autumn wind/Screen print/52 × 70cm/2010

2 幻楼/丝网/61 × 41cm/1998  
 Mirage/Screen print/61 × 41cm/1998



1 卢志平在工作室  
Lu Zhiping in studio



## 安安静静地做好功课

艺术是一个大得不着边际的世界。艺术家只能在某一特定的时间内，倾全力面对和解决范围非常有限的命题，这个命题是他自己选择和设定的。

在创新成为主流的今天，新命题日日涌现，令人眼花缭乱，考验着艺术家的眼光决心和定力。艺术家生也有涯，精力有限选择也就有限。样样拿得起玩得开的天才毕竟是少数，如我等平庸之辈，若朝三暮四、心猿意马，只怕一事无成。还不如选一个适合也感兴趣的命题，老老实实做上三五年甚至更长的时间，恐怕不失为一个笨而可靠的办法。

很长一段时间里，我感兴趣的就是如何在黑白版画中用好灰色。世上少有绝对的黑白。黑白之间，灰色无尽无穷。灰色中庸、平静、温和，不大喜亦不大悲，算得上是宠辱不惊的颜色，有哲思和形而上的味道。如中国水墨中“墨分五色”，用不同的灰色对应和替代五色，不仅丰富，还有一种特殊的抽象性和形式感。我喜欢。

探索灰色调需要依托特定的形式和对象，

我为自己设定了一个特别简单的对象——瓶子。但如实简单地画一个光光的大瓶子也太对不起自己了。于是采用了变形、切割、错位、增删等手法，至少还像一幅有点看头的作品。

在此过程中我发现，如果把瓶子只看成是瓶子，心理上会受到造型、结构、体积、光线等诸多因素的约束。如果不当它是瓶子，只看成是画面的诸多造型因素之一，处理时就会自由得多。类似中国画里“看山是山，看山不是山，看山还是山”的意思。

于是就有了《灰色的五言与七律》和《瓶非瓶》两个系列的作品。

我关注的领域基本局限在艺术形式层面。在旁人眼里，我的选题也许陈旧过时，但我并不在乎自己是否远离艺术时尚或落后社会潮流太远。我只想安安静静地做好功课——仅仅因为先前没有解决好——现在还有兴趣。好比大家去游园，别人已经走向下一个景点，我还愿意在原地多看一会儿，希望有更细更深的感悟，这也没什么不可以的。

艺术形式、艺术语言，曾是个热门话题，吴冠中先生在文革结束后为形式主义翻案的时候，这个话题曾被关注过很长一段时间，如今

已少有人谈及。但艺坛热门话题改变了，理论家转移阵地了，并不意味画家创作所面临的问题解决了。画家没必要见异思迁，应该有自己的目标、计划和时间表。画画要靠长时间实践。

对于画家来说，有些问题，不是讨论过了，你就明白了。是否真明白，画了才知道。

“明白一个问题”离“画出一张好画”其实还相距千里，或许根本就不是一回事。

如果说理论家是依靠文字和逻辑阐发某种观念的，那么画家是凭借一件一件作品，一步步接近自己脑子里那个说不清道不明的观念的。他是用图形色彩和线条进行思维、用造型语言进行探索的。

画家不应该用观念、诗意图理之类掩盖造型手段之粗陋与平庸。画毕竟是画，色彩、线条、肌理都有自己的性格和表情，因组合方式不同而千变万化，有许多意味在文字之外，不可言传。能用文字说清楚的画不是好画。应该明白，在画面中简单说教并不高明，会失之浅薄与矫情。我喜欢一些画家，他们的画面很沉着，不动声色地叙述，结结实实地刻画，随意潇洒地涂绘，把自己的情感无声地摆放在图

根本就不是一回事。  
其实还相距千里，或许  
『离『画出一张好画』  
知道。『明白一个问题  
是否真明白，画了才

像背后。反倒有一种打动人心的力量。

有人不解：你画的瓶子也太多了吧？反反复复地画那么多瓶子有何必要？

那是因为，意犹未尽。我愿意选定自己熟悉的、相对固定的题材，尝试用不同的手法，成系列、递进式地表现同一个主题。每次画瓶子，方法是不一样的，心得也是不一样的。就像作曲家在交响乐中对同一音乐主题，用不同乐器、不同声部反复演奏、变奏、合成，是一种层层递进的阐述与解读。反复地画，每画一次，理解也会更深一层。

有观众对我作品中的丰富的技法印象深刻。不知是褒还是贬？如今讲究技法有“雕虫小技”之嫌，常被视为末流。许多前卫画家都以为，相比主题和观念，技法并不重要。

他们的想法自有道理。不过，有中国古谚云：“技之及至者，近乎道”。意思就是，把技术做到极限，照样可以领悟人生的真谛和艺术的真谛。我的作品技术含量并不高，没有新

发现和新发明。但我对那些心无旁骛，长时间地把技术真正做透做绝的人心怀敬意。长时间地做，没有精神力量支撑不行。这有如面壁坐禅，也是很“前卫”的。版画界若真有几位死钻技术一条道走到黑的高人，本人不敢效仿，只有佩服。

当然，我不会糊涂到认为画面上的技法越多越好，毕竟我追求的是简洁如短诗的境界，我会把观众的印象当成批评，引以为戒。

画家面对的问题很多，首先面对的是自己。无论是观念、题材、主题、形式、技巧，都是艺术家本人平日的思考和当下的选择，与艺术家的秉性、修养、人格有关。有时画家本人没在意，明眼的观众是能感觉得到的。朴实、花哨、大方、小气、真诚、虚伪、幽默、古板、高雅、媚俗、洒脱、拘谨，都清清楚楚地写在作品上。这就不是技法层面，也不是观念层面的问题，而是心灵层面的东西了。画画更需要向内心发掘。想到这一点，马上就觉得自己的作品浅了。



2 2001年在名古屋工作室  
Lu Zhiping at a studio in Nagoya, 2001



1 2010《观城——2010上海画展》  
Guancheng-2010, Shanghai Arts Show

Art is a big boundless world. An artist, within a certain period and with all his strength, can only face and solve propositions within a very limited range. And these propositions are chosen and set by the artist himself.

As innovation becomes main stream, new propositions emerge to dazzle us daily, which tests the foresight, determination and stability of an artist. The artist's career is not endless; limited energy determines limited choices. Talents competent enough to handle everything are few and far between after all. Moreover, a mediocrity like me, who cannot settle down to his job but keep changing his mind, would be afraid of accomplishing nothing. It would be better to select a suitable and interesting proposition and then spend three to five years or more working on it conscientiously. This can yet be regarded as a stupid but reliable method.

What I was interested in over a long period was how to successfully apply grey to a black and white print. There is no absolute black or white on earth. Between black and white, grey has no limit. Grey is median, quiet and gentle; it is does not suggest great rejoicing nor great sadness but can be considered the type of colour that is undisturbed either by favour or disgrace with a philosophical and metaphysical taste. As 'ink is divided into five colours' in Chinese painting, using different greys to correspond to and replace five colours is not only varied, but also has a special feeling of abstraction and formation. I like it.

Exploring tones of grey depends on specific forms and objects, I set myself a particularly simple object—a bottle.

However, to simply and truthfully paint a big, undecorated bottle is too unworthy of me. Consequently, I adopt skills of deformation, cutting, dislocation, amendment to produce a piece of work worth looking at.

In the course of this, I discovered that if I considered a bottle just a bottle I would be restrained mentally by the factors of moulding, framing, volume, light and so on. If I did not consider it as a bottle but as one of the fundamental elements of a picture, I could be freer when dealing with it. This approach is similar to the meaning of the phrase known in Chinese ink painting: 'see the mountain is mountain; see the mountain is not mountain; see the mountain is still mountain'.

Accordingly, there are the two series works of mine 'the five-character and seven-character poems of grey' and 'a bottle is not bottle'.

The field on which I focus is basically restricted to the surface of artistic formats. In the opinion of others, my proposition might seem outmoded and outdated, but I care not whether I appear left behind in the fashions of art or fall behind the trends of society. I just want to quietly do the assignments well—only because I did not do them well before—and because I still have the interest now. Just as when we all go to the park, others have moved on to the next scenic spot; but I still want to stay and look around more for a while in the hope of having a more detailed and more profound inspiration. There is nothing unacceptable in that.

The format and language of art was a popular topic at one

time. When Wu Guanzhong reversed the case for formalism after the Cultural Revolution, great attention was paid to this topic over a long period but nowadays few people talk about it. However, the popular topics of art circles changed and the theorists shifted their position, not meaning the creative problems facing artists have been solved. An artist is, of necessity, like a rolling stone but nevertheless should have his own goal, plan and schedule. Art depends on long time practice.

As an artist, you cannot understand some problems however much you might have discussed them. Whether you understand them or not can only be known when you start to work. 'Understanding a problem' is a long way from 'creating a good painting', they are absolutely not one and the same thing.

If a theorist depends on words and logic to explain concepts; then an artist relies on one or another piece of work to step by step approach that obscure concept in his mind. He applies image, colour and line to think; and then applies the language of modeling to explore.

An artist should not use concepts, poetry, philosophy and so on to conceal the clumsiness and mediocrity of his modeling. Painting is painting after all. Colour, line and texture all have their own character and elements of expression. They are ever changing according to different methods of composition. There are many meanings beyond the words which can only be sensed. A painting that can be explained in words is not a good painting. We should know that in painting, a simple lecture lacks brilliance and will soon be lost in superficiality and affectation. I like some

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*Whether you understand them or not can only be known when you start to work. 'Understanding a problem' is a long way from 'creating a good painting', they are absolutely not one and the same thing.*  
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artists. Their work maintains composure, calm narration and firm depiction. They paint naturally and unrestrainedly silently putting their own emotions behind the images. On the contrary, they have a kind of power to touch one's heart. Some people do not understand: don't you paint too many bottles? is it necessary to paint so many bottles repeatedly? It is necessary, because I have yet to give full expression to my views. I am willing to select a familiar and comparatively fixed subject matter, trying, by different methods, to explore the same theme in a progressive series. Every time I paint a bottle, I approach it in a different way and undergo a different experience, just as a composer might use different instruments and voice parts to play, vary and repeat the same musical theme in a symphony. Repetition of the theme allows a kind of progressive expounding and unscrambling layer from layer.

By painting the theme again and again allows my understanding to progress.

Some spectators are impressed by the variety of skills in my works. I don't know if this aspect was praised or criticized. Nowadays, paying attention to technique is regarded as an 'insignificant skill' and it is often considered as being from a latter and decadent stage. Many avant-garde artists believe, that in comparison with theme and concept, skill is of unequal importance.

Their opinions have their own rationale. However, an old Chinese saying suggests: 'the perfection of skill is close to Dao' It means that by exercising ones skills to the utmost

one can comprehend equally the truth of life and art. The technical content of my work is not high, neither is new discovery nor new invention. But I genuinely respect those people who consistently concentrate their minds on the long-term practice of skills, fully and absolutely. Long-term working cannot continue without the support of spiritual drive. It is like sitting facing a wall in meditation, that is also very 'avant-garde'. In the circle of woodblock printmakers, there were indeed some masters who could single mindedly embrace skills, I don't dare to follow but only admire them.

I am definitely not stupid enough to consider the more skills used in pictures the better; because after all what I am chasing is as concise a vehicle as can be. I will regard the reaction of the spectators to my work as criticism and learn a lesson.

An artist faces many questions; firstly he faces himself. No matter what, concept, subject, theme, format and skill are all considered on a daily basis and chosen instantly by artist himself. The choice is connected to the artist's mental disposition, self-cultivation and personality. Sometimes, the artist himself is unconscious of the choices he has made but the discerning eye of the spectator can sense them. Plain, garish, decent, pimping, sincere, deceptive, humorous, inflexible, elegant, kitschy, stylish and restrained, are all clearly written in the works. This is neither due to levels of skill nor levels of concept, but to the level of the spirit. Painting is more demanding of inner exploration. Thinking of this point, I immediately feel my works are superficial.



2

2 卢志平在工作室  
 Lu Zhiping in studio

史 | Shi Yi

热爱中国  
FOR THE LOVE  
OF CHINA



## 简介

史一(1939—)浙江鄞县(现宁波鄞州)人,出生于上海。

1956年考入中央美术学院华东分院附属中等美术学校,1960年升入浙江美术学院版画系,1965年毕业。

曾为云南艺术学院教授(已退休),中国美术家协会会员,中国版画家协会理事,云南省文史研究馆馆员,享受国务院政府特殊津贴专家。

曾任云南艺术学院美术系副主任,版画教研室主任,云南美协版画艺术委员会副主任。

## Abstract

Shi Yi (1939- ) is from Yin county in Zhejiang, present day Yinzhou, a district of Ningbo, although he was born in Shanghai.

In 1956 he passed the entrance examination for the art school of the East China Branch of the Central Academy of Fine Arts, in 1960 Shi progressed into the Printmaking Department of the Zhejiang Academy of Fine Arts, graduating in 1965.

Shi was currently an Emeritus-professor in the Yunnan Academy of Arts, a member of the Chinese Artist's Association, a member of the executive council of the Chinese Printmaker's Association, a member of the Yunnan Provincial Cultural History Research Institute and is a recipient of the State Council's Special Government Subsidy in the category of specialist artist. Shi also acts as the Deputy-Director of the Department of Fine Art in Yunnan Academy of Fine Arts, Director of the Printmaking Teaching and Research Unit and Deputy-Director of the Printmaking Arts Committee of the Yunnan Artist's Association.



1

1 大地织锦/套色木刻/51×46cm/2005

Vast area of woven brocade/Woodblock print in colour/51×46cm/2005



## 获奖记录

1991 年 建党七十周年全国美术作品展览  
铜奖

1994 年 第十二届全国版画作品展览铜奖  
第八届全国美术作品展览优秀作品奖

1996 年 第十三届全国版画作品展览金奖  
鲁迅版画奖

1998 年 第十四届全国版画作品展览铜奖

2002 年 第十六届全国版画作品展览银奖

2004 年 第十届全国美术作品展览优秀作品奖

2006 年 云南文学艺术成就奖

2009 年 云南教育功勋奖

## Awards

1991 He was awarded the Bronze Medal at the National Exhibition of Fine Art celebrating the Seventieth Anniversary of the Founding of the Chinese Communist Party.

1994 He was awarded the Bronze Medal at the Twelfth National Exhibition of Printmaking.

He was awarded the Prize for Outstanding Work at the Eighth National Exhibition of Fine Art.

1996 He was awarded the Gold Medal at the Thirteenth National Exhibition of Printmaking.

He was awarded the Lu Xun Prize for Printmaking

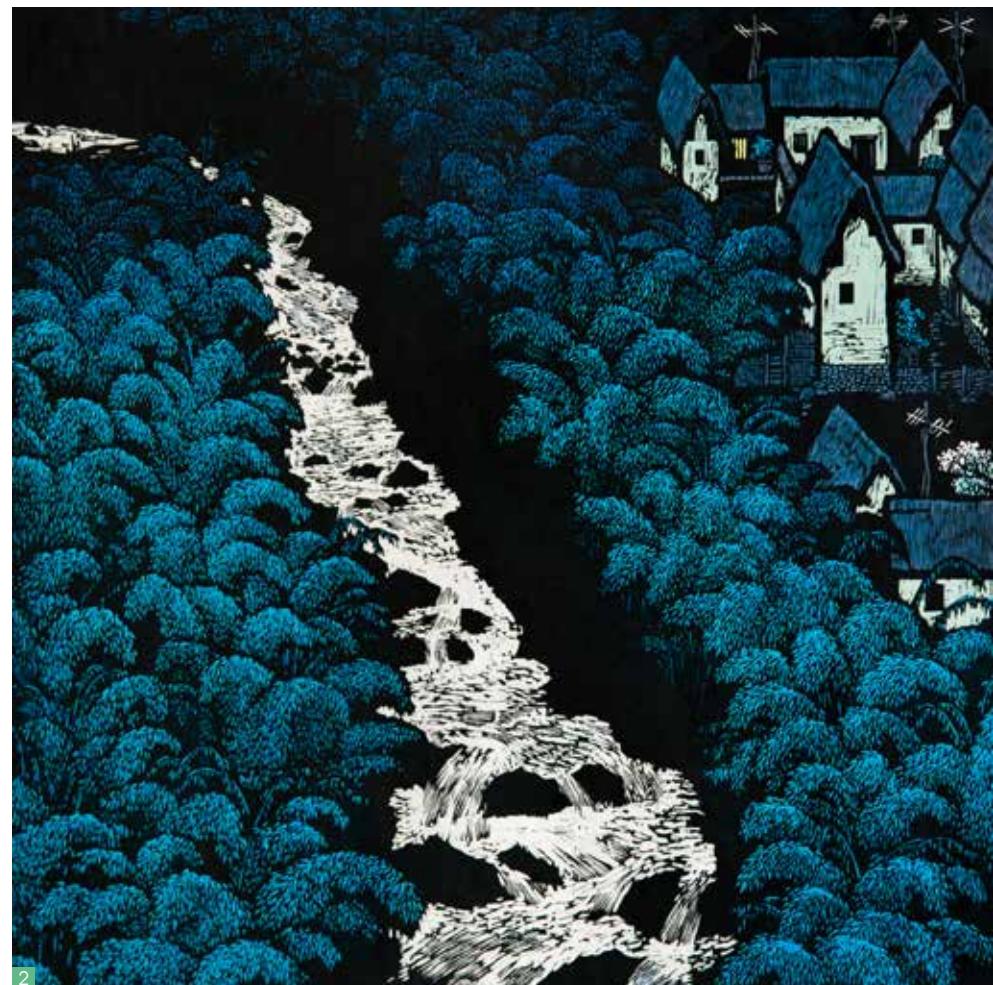
1998 He was awarded the Bronze Medal at the Fourteenth National Exhibition of Printmaking.

2002 He was awarded the Silver Medal at the Sixteenth National Exhibition of Printmaking.

2004 He was awarded the Prize for Outstanding Work at the Tenth National Exhibition of Fine Art.

2006 He was awarded the Prize for Achievement, Yunnan Literary Arts.

2009 He was awarded the Yunnan Prize for Meritorious Service in Education.



1 冬月/套色木刻/56×60cm/1999  
Winter moon /Woodblock print in colour /56×60cm/1999

2 竹溪月色/套色木刻/61×60cm/1994  
Bamboo creek, colour of the moon/Woodblock print in colour/61×60cm/1994

## 出版记录

《史一版画集》  
《在云之南》  
《版画巨匠系列·史一专集》

## Publications

'A collection of prints by Shi Yi'  
'South of the clouds'  
'Masters of Printmaking Series - Shi Yi, a special selection'

## 收藏记录

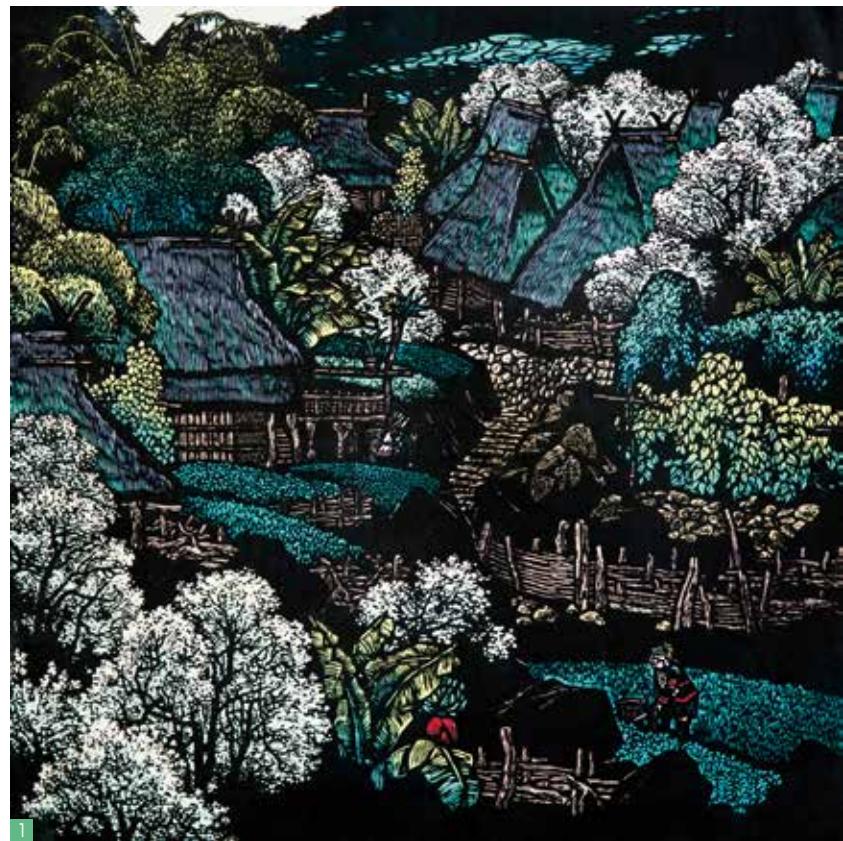
中国美术馆  
北京鲁迅博物馆  
神州版画博物馆  
哈尔滨艺术宫版画博物馆  
深圳观澜版画博物馆  
中国外交部  
江苏美术馆  
广东美术馆  
浙江美术馆  
宁波美术馆  
深圳美术馆  
云南美术馆  
云南文史研究馆  
湖南美仑美术馆  
安徽省文联

云南省政府  
台湾美术馆  
台湾师范大学美术研究所  
台北艺术大学关渡美术馆  
香港中文大学崇基学院  
欧洲木板基金会  
美洲亚洲艺术学会  
北爱尔兰奥斯特大学  
德国温勃莱那学院  
日本相生森林美术馆  
韩国木版文化研究所

## Collections

The China Gallery of Fine Art  
The Lu Xun Museum, Beijing  
The Shenzhou Museum of Printmaking  
The Museum of Printmaking, The Harbin Palace of the Arts  
The Shenzhen Guanlan Museum of Printmaking  
The Chinese Ministry for Exchanges with Foreign Countries  
The Jiangsu Museum of Art  
The Guangzhou Museum of Art  
The Zhejiang Museum of Art  
The Ningbo Museum of Art  
The Shenzhou Museum of Art  
The Yunnan Museum of Art  
The Yunnan Cultural History Research Institute  
The Hunan Mellon Museum of Art  
The Anhui Provincial Literary Federation

The Yunnan Provincial Government  
The Taiwan Museum of Art  
The Taiwan Normal University, Fine Art Research Institute  
The Taipei University of the Arts, The Guandu Museum of Art  
The Chinese Cultural University, The Chongji Academy, Hong Kong  
The Muban Foundation, UK  
The American – Asia Arts Association  
The University of Ulster, UK  
The Friedrich- Weinbrenner Academy, Germany  
The Aioi Shinrin Museum of Art, Japan  
The Woodcut Cultural Research Centre, Korea



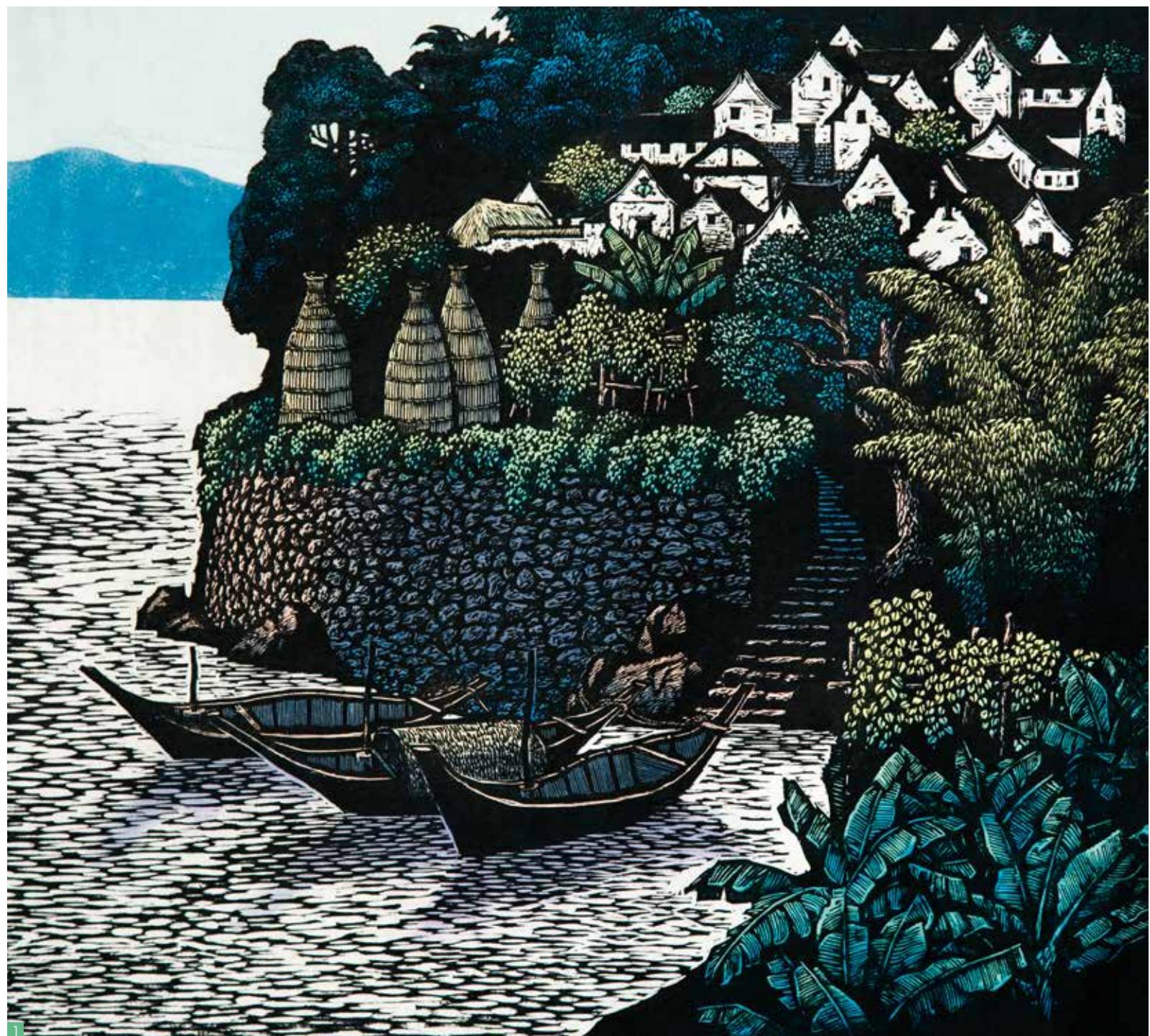
1 翠镶玉缀倭山 / 套色木刻 /60×60cm/1991

Ani mountain like inlaid jade/Woodblock print in colour /60×60cm/1991

2 翠镶玉缀倭山(局部) / 套色木刻 /60×60cm/1991 ▶

Ani mountain like inlaid jade(part)/Woodblock print in colour /60×60cm/1991





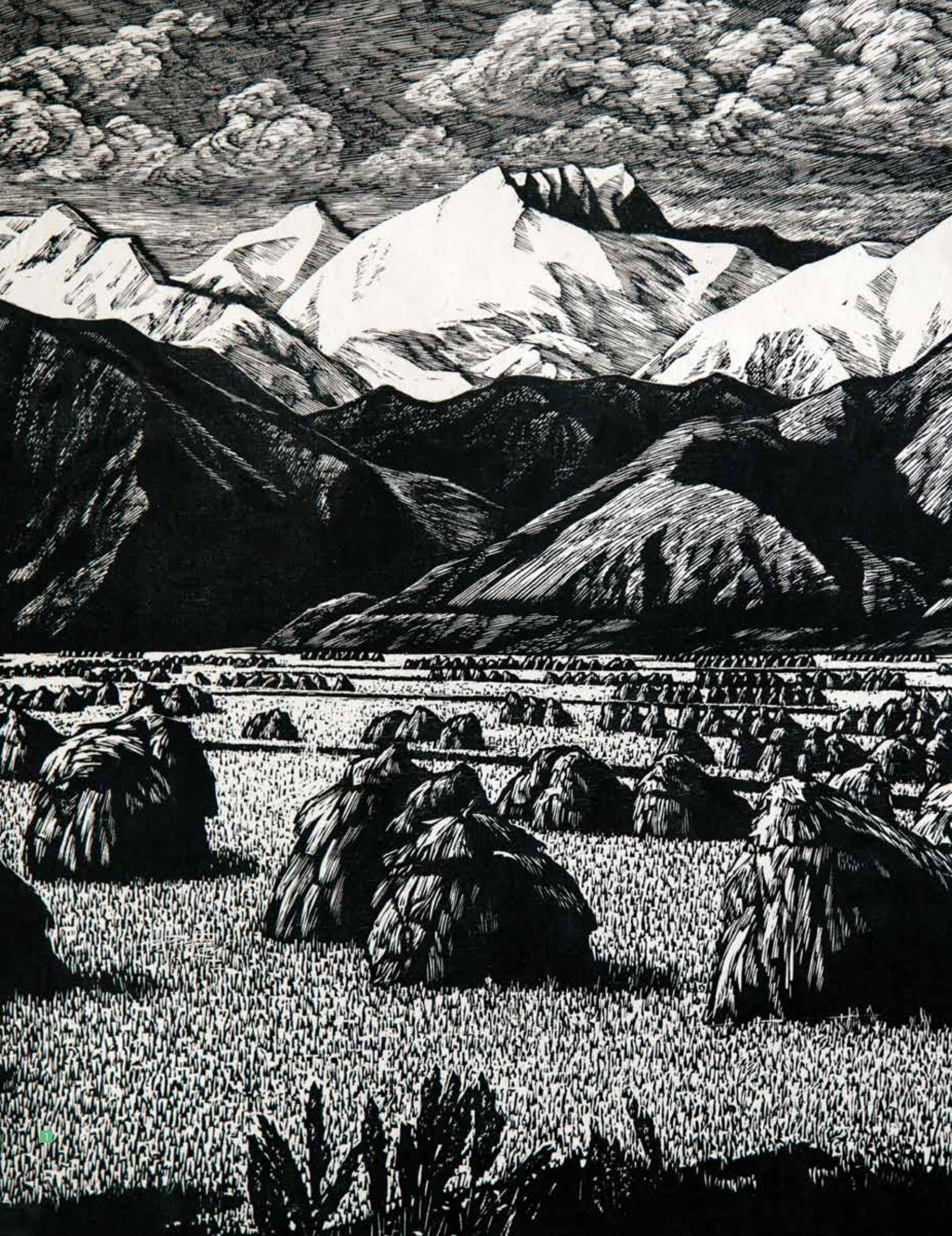
1 澄江漁村/套色木刻/60×55cm/1998

Cheng river fishing village/Woodblock print in colour/60×55cm/1998

2 翠谷幽居/套色木刻/50×55cm/1998

Jade green valley, place of seclusion/Woodblock print in colour/50×55cm/1998







## 艺术评介

史一是云南版画家中主攻黑白木刻、成就斐然的版画家。由于他在浙江美术学院附中及本科接受过长期的严格训练，打下了扎实的功底，并对黑白木刻有着深入的理解。当云南的版画家们以浓厚的兴趣，运用绝版套色的形式，展现那片丰富神奇的土地的丰采时，他却转向了黑白木刻，而且起步便高，连连获奖。《大江春秋》以恢宏的气势表现自然的伟力、时间的永恒与历史的无限，作品中的主人公不是在望洋兴叹，而是一位征服者的姿态。画家通过绵密有致的刀法，明快隽永的黑白，表达出一种幽远的意境和明朗的格调。而《雪域之梦》、《雪域之魂》、《灵之祭Ⅲ·躯壳》等则在特有的文化符号中，蕴含着耐人寻味的哲理内涵和雪域高原的神秘色彩。应该说，由于承担了繁重的教学任务，史一不是一位高产的画家，但却是一位以质取胜、成功率较高的画家，而且创作正置高峰期，佳作还会涌现。

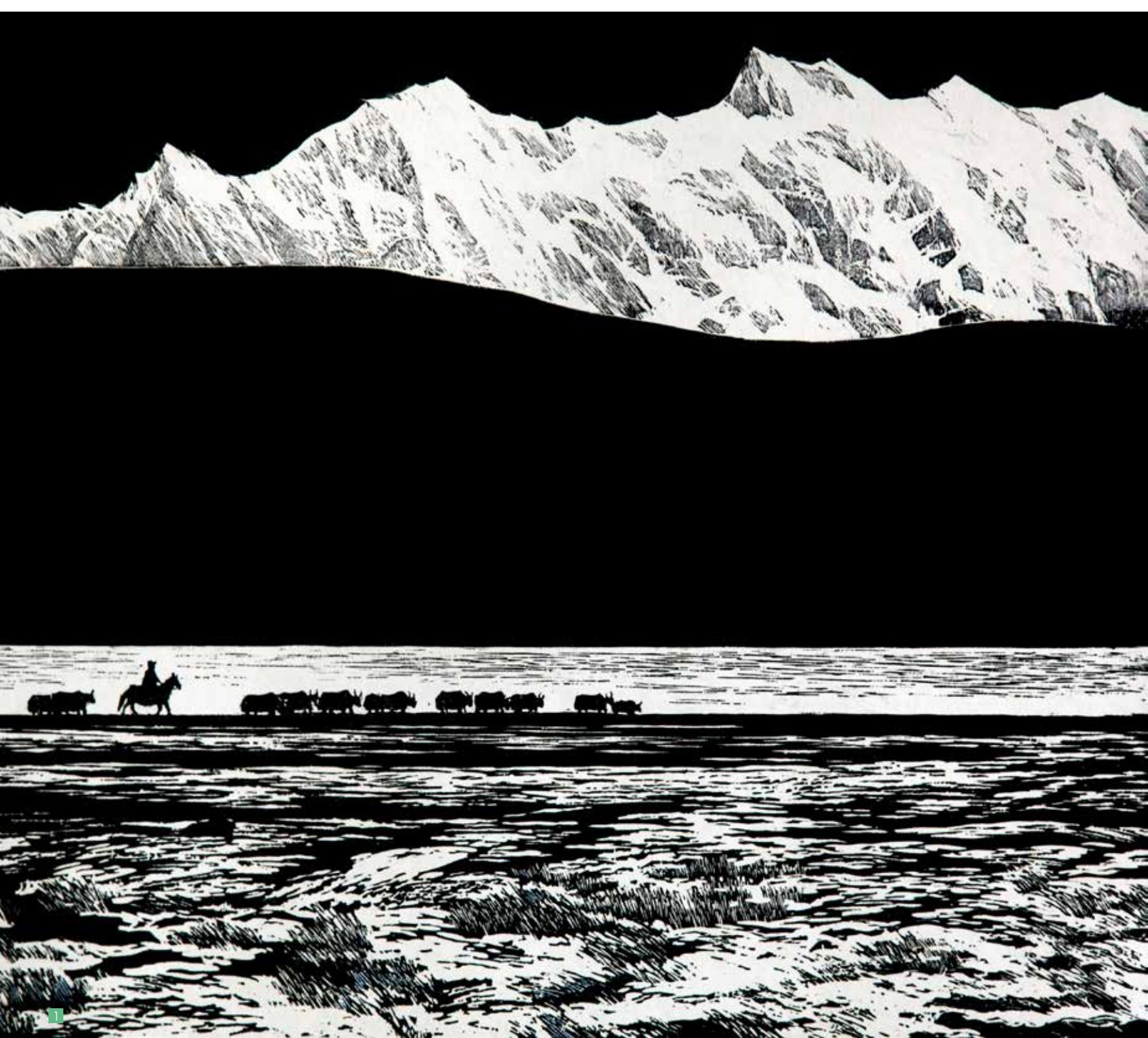
<齐凤阁>

## A critical appraisal

Shi Yi is a printmaker from Yunnan who mainly specializes in the black and white woodblock print and has made striking achievements. Because he underwent strict training over a long period in both the attached middle school and during his undergraduate course in the Zhejiang Academy of Fine Art, he was able to lay a solid foundation and has a comprehensive understanding of the black and white print. Whereas the majority of printmakers in Yunnan, utilized the colour woodblock print to capture the refined appearance of that colourful and magical land, Shi simply turned to the black and white woodblock print; he not only started from a high level, but his work has also been repeatedly rewarded. His print 'The Spring and Autumn of the great river' with its wild momentum represents the mighty forces of nature, the eternity of time and the infinity of history. The protagonist of this work is not bemoaning his insignificance in the face of this great force, but has adopted the posture of conqueror. The artist, with his detailed and ordered block cutting methods coupled with lively and meaningful blacks and whites, conveys a deep and remote artistic conception as well as a bright and clear style. Moreover, 'The dream of snowfield', 'The soul of snowfield', 'Memorial ceremony for the soul III · the body' and similar works, in their particular cultural symbols, imply thought provoking philosophic connotations and the mysterious colours of the snowfield. It should be said that because Shi undertakes a heavy teaching load, he is not a highly productive artist but, nevertheless, a high quality and successful artist. Furthermore, his creativity is at its peak and more masterpieces will emerge. <Qi Fengge>

■ 雪域金秋/黑白木刻/59×60cm/1995

Autumn on the snow field/Woodblock print in black and white/59×60cm/1995

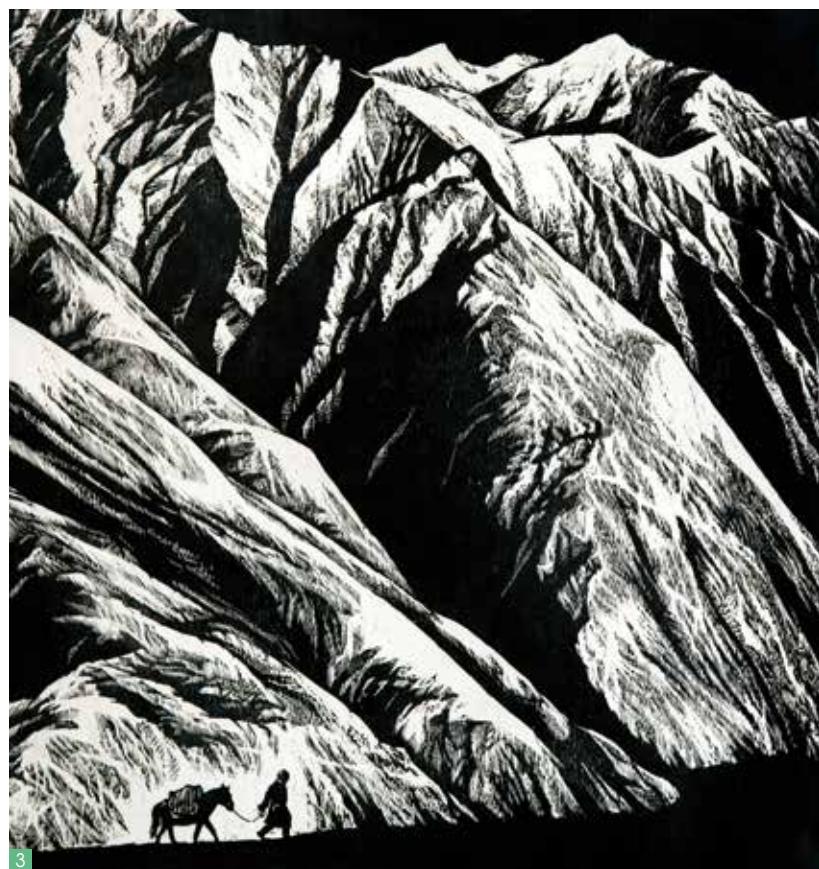


1 美塘之冬-晨牧/黑白木刻/61×53cm/1996

Qiangtang winter, morning grazing/Woodblock print in black and white/61×53cm/1996



2



3

2 羌塘之冬-山风/黑白木刻/61 × 53cm/1996  
Qiangtang winter, mountain wind/Woodblock print in black and white/61 × 53cm/1996

3 雪山行旅/黑白木刻/62 × 65cm/1994  
Snowy mountains walking tour/Woodblock print in black and white/62×65cm/1994



1

埋头工作

Immersed in working condition

我什么时候开始喜欢画画？为什么会爱上版画？又为什么独独钟情于黑白木刻？一切的一切，现在想来仿佛是命中注定，是一种缘分。

## 一

我出生在上海，由于父亲早逝，在上海无以为生，母亲带着我们兄妹三人（我是老二）回到宁波乡下老家，靠织土布维持生计。我的童年生活是在母亲的机杼声中度过的。

老家是一个聚族而居的小村，三面临河，河上有数座形式各异的小石桥。村中房屋高低参差，白墙黛瓦。青石铺就的小路曲折幽深……。虽然离城市仅有十华里，但它的宁静安详，和谐质朴，在我幼小的心灵中，孕育了朦胧的美感意识。

不知从什么时候开始，我就喜欢到处胡涂乱抹，先是在家门外的泥地上、墙壁上，后来上了学，常常将做作业的练习本撕得七零八落，用来描摹家中搪瓷盆、瓷茶壶以及织物上那些好看的花样。虽然经常受到老师的训斥，却总不肯罢手……1956年，我终于如愿考取了在杭州的中央美术学院华东分院附属中等美术

学校，从此走上了终生从艺的坎坷之路。

## 二

现在看来，美院附中那套苏联式的教学模式不免有点机械僵化，刻板教条，使学艺者在客观对象面前失去激情和表现欲望，沉湎于纯技术之中。但在当时，对于我这个初学者来说无疑是一声棒喝，它使我明白从艺之路是艰苦而枯燥的漫长跋涉，要有坚强的意志和刻苦磨砺的精神，不是要小聪明和投机取巧所能达到的。

一年后，整风“反右”狂飙突起，所有教学活动一律停止，学校也搬迁。不少教室被划成“右派”而遭到批斗，我自己也因所谓“白专道路”、“名利思想”而成为“重点批判对象”。所幸的是，附中毕业后，我被分配到属于版画系管辖的连环画宣传画工作室。浙美版画系自1954开系，到六十年代初一具规模。我选择了学木刻，因为我认为铜版、石版均离不开极其、设备和特殊板材，而木刻则单纯得多，全可手工操作。即使条件艰难，仍可进行艺术创作。张怀江先生是我学习木刻的启蒙老师；而赵延年先生并没有直接教过我的专业课

（他当时是版画系的领导），但经常会来教室走动，进行交流——有一次赵先生到教室来了，我正在低头做木刻作业，他看见我工作台上放着一个白瓷小猫，就拿起来看，我见他喜欢，就说“送给您了”。不料第二天先生又来教室，并悄悄塞给我一个纸卷，打开一看，原来是一副他新完成的《阿Q像》……“文革”时期，赵先生遭到残酷批斗，不少作品及木刻原板被毁（先生赠与我的那副《阿Q像》原版），所以才有后来重新刻制的《阿Q像》，而我手上的那幅可能是世界上的孤品了。浙美求学期间，舒传曦先生担任我们班的素描教学，他的重分析理解，重艺术表现，强调形体结构，强调线的功能的素描理念，不但使我们在造型观念上有了脱胎换骨的变化，也使我们在表现能力上获得了巨大的飞跃，能得其亲授，应该说是我幸运。

## 三

毕业后的我羽翼已经生成，将要独自飞行了。1965年，我放弃了去北京工作的机会，怀着对未来生活的憧憬，远赴云南省红河州的首府个旧——这是个名气很大，却是只有“一条

本就不一回事。  
实还相距千里，或许根  
离『画出一张好画』其  
是否真明白，画了才  
知道。『明白一个问题』

马路，两个烟囱，三个警察”的矿山小城。由于当时政策规定：分配来的大学生要求立即去参加四清工作队。所以，必须给我安排一个发工资的单位（当时我也确已身无分文），于是我就被“临时”分配到新华书店，而这个“临时”竟长达十四年！

要说这十四年（包括“文革”十年）我是怎么度过的，用两句话即可概括：哪儿需要就到哪儿去，哪里艰苦哪儿安家；要我干嘛就干嘛，叫我画啥就画啥。如果从我的版画艺术历程来说，我只能惭愧地回答：十四年间，仅有两件“作品”，权能填补空白！

#### 四

1979年改革开放之后，我以“落实知识分子政策”之名“归队”到云南艺术学院任教，这或许就是十四年前我毅然来云南时本该获得的工作岗位之一。多年的“学非所用”境况和“游击式”生活，使我对那份来之不易既能“安身立命、又有‘用武之地’的工作十分珍惜，我全心全意，兢兢业业的投身于版画教学和行政事务

中。刚刚恢复南艺术学院，版画教学的各种条件尚很欠缺。通过我和其他教师的共同努力，几年以后，版画专业建设成了木刻、铜版、石版、丝网版种健全，设施完备，成为云南省“七·五”期间的重点学科之一；同时也培养出一批优秀的版画人才，使之成为云南版画创作队伍中的一支生力军；云南的版画创作也由此而从原来的落后状态到二十世纪八十年代末，一跃而成为令全国版画界瞩目的优秀群体。

为了追回曾经失去的黄金岁月，也为了恢复荒废多年的业务能力，在繁忙的行政事务和教学工作之余，我还是挤出时间，积极进行版画创作实践。一方面用于版画教学需要，另一方面怎是进行技法研究。虽然这期间也获了不少奖，但显然这些作品大都是很“一般化”的，既无深刻的思想内涵，在版画形式的探索中，也仅停留在浅层和表面上，“个人风格”更是谈不上了。正是在那种不断地创作实践和探索中，我开始意识到自己必须要有所改变了，我要去寻找一条新的，属于我自己的版画之路。

1992年，我与几位版画界的朋友们，从云南经甘肃、青海、新疆，直至西藏腹地历时两个多月，行程15000公里。面对天地之间只有一条地平线的大漠戈壁、顶天立地高入苍穹的雪山群峰、凌空飞舞的风鸟旗……常常在我心中掀起波澜，受到震撼，并引发我对宇宙、对自然、历史、人生……的深深思考和感悟。而对艺术、版画、木刻——“愿将一生心血化为黑白”这一学艺期间立下的试验也猛然在我的脑海中苏醒：黑白乃世间之大美！后来我在一篇《学艺杂谈》中写道：“我对黑白木刻情有独钟，认为黑与白是色彩世界中最神秘、最单纯的美，有永恒的魅力；黑白木刻则具有朴实无华、高贵纯洁的艺术品格。精彩的黑白木刻如夜空中的明月星辰，礁石间飞溅的浪花，虽无朝晖夕阳之辉煌，春兰秋菊之艳丽，却熠熠生辉，气象万千，魂魄为之震

慑，心胸为之陶醉，所谓不施粉黛，尽得风流，绚烂至极，归于平淡，黑白木刻当之无愧。”正是那次西藏之行所获得的感悟，其时我已经过了“知天命”之年了。

#### 五

“我未来的版画之路走向何方？”答案依然明确！“方向既明，道路必广。”从藏区回来之后，我即开始行动。《羌塘之冬》、《雪山行旅》、《灵之祭》（组画）等是最初产生的一批黑白木刻作品，其中《灵之祭·躯壳》参加1994年的第十二届全国版画作品展览获铜奖，在第八届全国美术作品展览上获优秀作品奖。1996年，我创作了黑白木刻《大江春秋》，在第十三届全国版画作品展览上获得金奖。张远帆（我的黑白木刻启蒙老师张怀江先生之子在他的《第十三届版展评奖后记》一文（刊于《中国版画》十一期）中写道：“史一的《大江春秋》，借古老的羊皮筏与奔涌江流的并置衬托，更凭借充斥于画面的昂扬气势，展现人与自然抗争并与之共存的历史和现状，展现人在蛮荒的自然环境中顽强抗争的永恒的精神。”此后，《大江春秋》一画被收入各类画集中，如《中国美术全集·版画卷》、《中国百年版画》、《春华秋实（新中国版画集）》等，并被送往世界各地展出，它成了我版画创作中的一件代表作。由此，我的版画之路终于越走越广阔，我的心血却也已化为“黑白”。

而今我已年过七十，走上版画之路也有半个世纪了，但对制作黑白木刻依然热情未减。每当用刀子在做成黑底的木板上刻出一条条白线时，听着刀子在木板上游动发出轻轻的悦耳声音时，心中会充溢着无边的喜悦和冲动，一种感恩之情也会油然而生：是黑白木刻成就了我，黑白木刻万岁！



2 走向生活(1965年云南)  
Walking into real life, 1966 in Yunnan  
3 边疆写生(1965年云南)  
Painting in the boundaries, 1966 in Yunnan  
4 与哈尼族姑娘们在一起(1971年云南西双版纳)  
With girls of Ha Ni People, 1971 in Yunnan





1 与云南版画家一起在西藏(1992年西藏)  
With Yunnan print artists in Tibet, 1992

When did I first like to draw? How did I come to fall in love with printmaking and why is that I am only fond of the black and white woodcut? As for all of the above, perhaps it is fate or my destiny.

### 1

I was born in Shanghai, with my father's early death we could not make a living in Shanghai, so my mother brought her three children, I am the second son, back to our hometown in the Ningbo countryside and made a living by making hand woven cloth. The sound of my mother's loom dominated my childhood.

Home ground was a small village where one's clan lived together. Three sides of the village were confronted with rivers and there were several differently shaped stone bridges. Inside the village, the houses were of uneven height, decorated with whitewashed walls and black-tiled roofs. The bluestone-paved lanes were winding and long... although it was only ten Chinese li away from the city, the peace and serenity as well as the harmony and rusticity of the village cultivated some hazy awareness of aesthetic feeling inside my little heart.

From a time I do not remember, I liked to scribble on anything around me. At first I drew on the ground and on the wall outside the door of my house; later when I went to school I often tore up exercise books to draw enamel basins, porcelain teapots and those floral fabric designs. Although I was often rebuked by the teachers, I never gave up. In 1956, I finally achieved my wish and passed the entrance examination into the attached middle school of fine art of the East China Branch of the China Central Academy of Fine Art in Hangzhou. From then on, I began to walk the rough road of engagement in art that has continued all my life.

### 2

Today, it is bound to seem that the model modes of teaching imported from the Soviet Union and practiced in the attached middle school were a little mechanical and passive as well as inflexible and dogmatic. They caused the art students to lose their passion and expression in front of objects only to indulge themselves in simple techniques. However, at that time it was undoubtedly a clarion call waking me from the errors of a beginner. It made me realize that the road of art was a difficult, boring and endless trudge. It required firm volition and an assiduous spirit to steel oneself and could not be achieved by playing petty tricks or taking advantage of the moment.

One year later, the storm of the rectification movement of 'the Anti-Rightists' broke; all teaching activities were stopped and the school was also relocated. Many teachers were identified as 'Rightist' and suffered criticism and political struggle. I also became an 'important target for attack' because of my 'anti-socialist professionalism' and my 'desire for personal fame and fortune'. Fortunately, after I graduated from the attached middle school, I was assigned to the picture-story book and poster studio allied to the printmaking department. The printmaking department of the Zhejiang Academy of Fine Art was established in 1954; it began to take shape in the early 1960s. I choose to study the woodcut because I thought both intaglio printmaking and lithography cannot be practiced without presses, equipment and special plates; the woodcut however is much simpler and relies on little more than ones hands. Even with basic facilities, creative work could still continue. Zhang Huaijiang was my enlightened teacher in studying the woodcut and although Zhao Yannian, who was the leader of the print department at the time, did not teach my specialist course

he often came into the classroom and talked to us. On one occasion, Zhao came when I was crouching down working on a woodcut project, he saw there was a white porcelain kitten on my work table and picked it up to look at it. He seemed to like it, so I then said "I'll give it to you as a present". Unexpectedly, the next day Zhao came into the classroom again and stealthily passed me a roll of paper. I opened it to look; it was a copy of his newly finished print 'A portrait of Ah Q'.

During the Cultural Revolution, Zhao suffered cruel criticism and political struggle, many of his prints and original woodblocks were destroyed, including that made for the print 'A portrait of a Ah Q' he had given to me. Although he would later cut that block again the portrait of a Ah Q that is in my hands is probably unique on earth. During my studies in the Zhejiang Academy of Fine Art, Shu Chuanxi undertook the teaching of drawing for our class, he encouraged us to pay attention to analysis, comprehension, and artistic representation; he emphasized format structure and the ideology of the function of the drawn line. He not only made us thoroughly rethink our conception of modelling, but also caused us to take great leaps in our expressive abilities. To have Shu as a teacher was my good fortune.

### 3

After graduation, I felt already full-fledged and able to fly independently. In 1965, I gave up the chance to go to work in Beijing, and filled with a longing for the future went far away to Gejiu, the capital of Honghe in Yunnan, which, although famous, was just a small mining city with just 'one street, two chimneys and three policemen'. Due to the policies in force then, the allocated graduates were required to join a 'Four Clean-ups' working team immediately. It

was arranged for me to join a paid off unit as at that time I was really strapped for cash. I was therefore 'temporarily' assigned to the Xinhua bookshop and this 'temporary' assignment actually lasted fourteen years.

If I was to say how I got through the fourteen years, including the ten years of the Cultural Revolution, I could summarize it in two sentences: I went to wherever I was needed and I settled down where it was hard; I did and painted whatever I was asked to do. In relation to my printmaking experience, I can only answer to my shame that in fourteen years I made only two pieces of 'work' that hardly fills that empty space.

#### 4

After the reforms and the opening up of China in 1979, under the policy of 'fulfillment towards intellectuals', I 'rejoined' the Yunnan Academy of Art to teach. This is the job that I should perhaps have had when I had resolutely come to Yunnan fourteen years before. Many years of plight of 'not doing what one has learned' and the life style of 'guerrilla warfare' made me greatly cherish this hard-won job which both 'nestled me into a place for living' and 'where I could apply my abilities'. I devoted myself wholeheartedly and somewhat gingerly into the teaching of printmaking and administrative affairs. The Yunnan Academy of Art was newly rebuilt, yet the various conditions for teaching printmaking were still wanting. Through both my and other teachers' efforts, a few years later, the department of printmaking was properly re-constructed and well established with facilities for woodblock, intaglio, lithography and screen printing. Printmaking became one of the important subjects during the 'Seven-Five' period of planning in Yunnan province; meanwhile a number of very talented printmakers were cultivated becoming a new force in the creative groupings in Yunnan. Moreover, printmaking in Yunnan, from the laggardly situation at the end of 1980s, suddenly flowered turning into an outstanding group of artists, which caught the eye of the national print circle.

In order to retrieve the lost golden age and in order to recover the professional abilities that for years had been wasted I still squeezed in some time for the creation and practice of printmaking as well as attending to the administrative affairs and teaching work. On one hand I applied my time to the needs of teaching printmaking; on the other I researched techniques. In the course of events, although I gained a few prizes, the works produced were mostly 'general' in nature. They did not contain any relationship to deep ideals; in the exploration of printmaking formats, they remained on a superficial level, far from any true 'personal style'. Just as during one's constant exploration and practice of printmaking, I started to realize that I had to change. I wanted to look for a new direction of my own along the road of printmaking.

In 1992, several friends from the print circle and I, journeyed from Yunnan through Gansu, Qinghai and Xinjiang as far as the Tibetan hinterland, the trip lasted for over two months and we traveled 15000 kilometres. Facing the desert with only the horizon between heaven and earth, the upstanding and dauntless snowy mountains and peaks as high as the sky and the black flags that soared and danced high in the air... billows often surged in my inner senses that shocked me and initiated me into the universe, nature, history, life... thoughtful and deep realizations. In respect to art, printmaking and the woodblock print — the 'wish to dedicate the painstaking efforts of my life into the black and white print', those words I had pledged when I was a student were suddenly revived in my mind: black and white is indeed of universal beauty. Later I wrote in an article

*Whether you understand them or not can only be known when you start to work. 'Understanding a problem' is a long way from 'creating a good painting', they are absolutely not one and the same thing.*

Chit-chat on studying art: "I love only the black and white woodcut, because I think the use of black and white is the most mysterious and purest beauty in the world of colour with an eternal charm; the black and white woodblock print has a simple, honourable and chaste artistic character. A splendid black and white woodblock print is like the moon and stars in a dark sky, like the breaking spray among reefs. Although it may lack the resplendence of the morning sunlight and the setting sun, or the gorgeousness of the orchid in spring and the chrysanthemum in autumn, it glistens brightly and transforms itself in countless ways. The soul is awed and the mind is enchanted, what is called, without dressing or toilette, distinguished and admirable. Extremes of floweriness tends to be plain, yet the black and white woodblock print fully deserves these accolades."

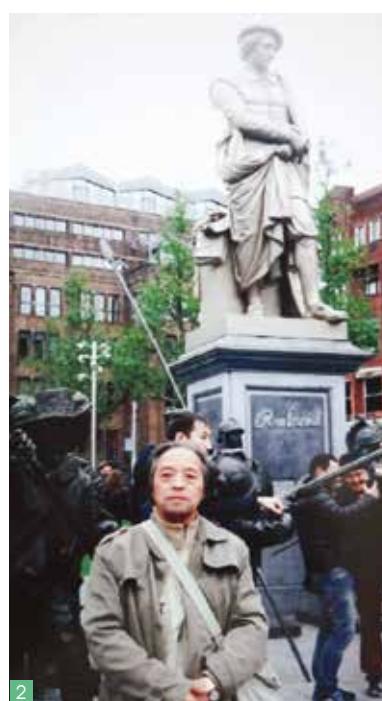
This is what I came to understand during the journey to Tibet, at that time I was already over the age of 'knowing my destiny', fifty years of age.

#### 5

'Which direction will this pathway of printmaking leading me in the future?'. The answer is still certain. 'As the direction is clear, the road must be wide'. Returning from Tibet, I moved immediately. 'Winter on the Qiang pond', 'The journey in snowy mountains', the series 'Memorial ceremony for the soul' and others were the first black and white woodblock prints I created. Among them, 'Memorial ceremony for the soul · the body' was included in the Twelfth National Exhibition of Printmaking in 1994 and was awarded the Bronze Medal: in the Eighth National Exhibition of Fine Art the same print won the Award for Outstanding Work. In 1996, I created the black and white woodblock print 'The Spring and Autumn of the great river' which was awarded the Gold Medal at the Thirteenth

National Exhibition of Printmaking. Zhang Yuanfan, the son of my enlightened teacher of woodblock printmaking Zhang Huaijiang wrote in the article A postscript to the decision on the giving of awards through discussion at the Thirteenth National Exhibition of Printmaking, published in 'Chinese Printmaking vol. 11): "the print by Shi Yi, 'The Spring and Autumn of the great river', depends on the apposing forces of both ancient sheepskin rafts and the swift flowing river, the print moreover relies on full, high-spirited vigour to demonstrate the history and status of human resistance to, but coexistence with nature, as well as demonstrating the people's eternal spirit of tenacious resistance in an uncivilized natural environment." Thereafter, the print was featured in various catalogues, for example Collected Works of Chinese Fine Art · Printmaking; One Hundred Years of Printmaking in China; Flowers in Spring and fruit yielded in Autumn (A Collection of Printmaking of New China) and others. Moreover, the print was sent to be exhibited worldwide and became one of my signature works. From then on, my pathway in printmaking was finally established as being to carrying on with my painstaking efforts already given over to the 'black and white' woodblock print.

I am already now over seventy years old and I have been walking along the road of printmaking for over half a century, but the passion to produce black and white woodblock prints has not dimmed. Every time I use the cutting knife to cut white lines one by one into the woodblock and listen to the gentle euphony when the knife moves about on the block, my heart is filled with an immense gladness and sense of impulse. Meanwhile, a kind of grateful feeling might also arise spontaneously: the black and white woodblock print has helped me to achieve something, long live the black and white woodblock print.



2



3

2 向大师致敬(2013年荷兰阿姆斯特丹伦勃朗纪念碑)

A Tribute to Masters (Rembrandt Memorial, Amsterdam, Netherland, 2013)

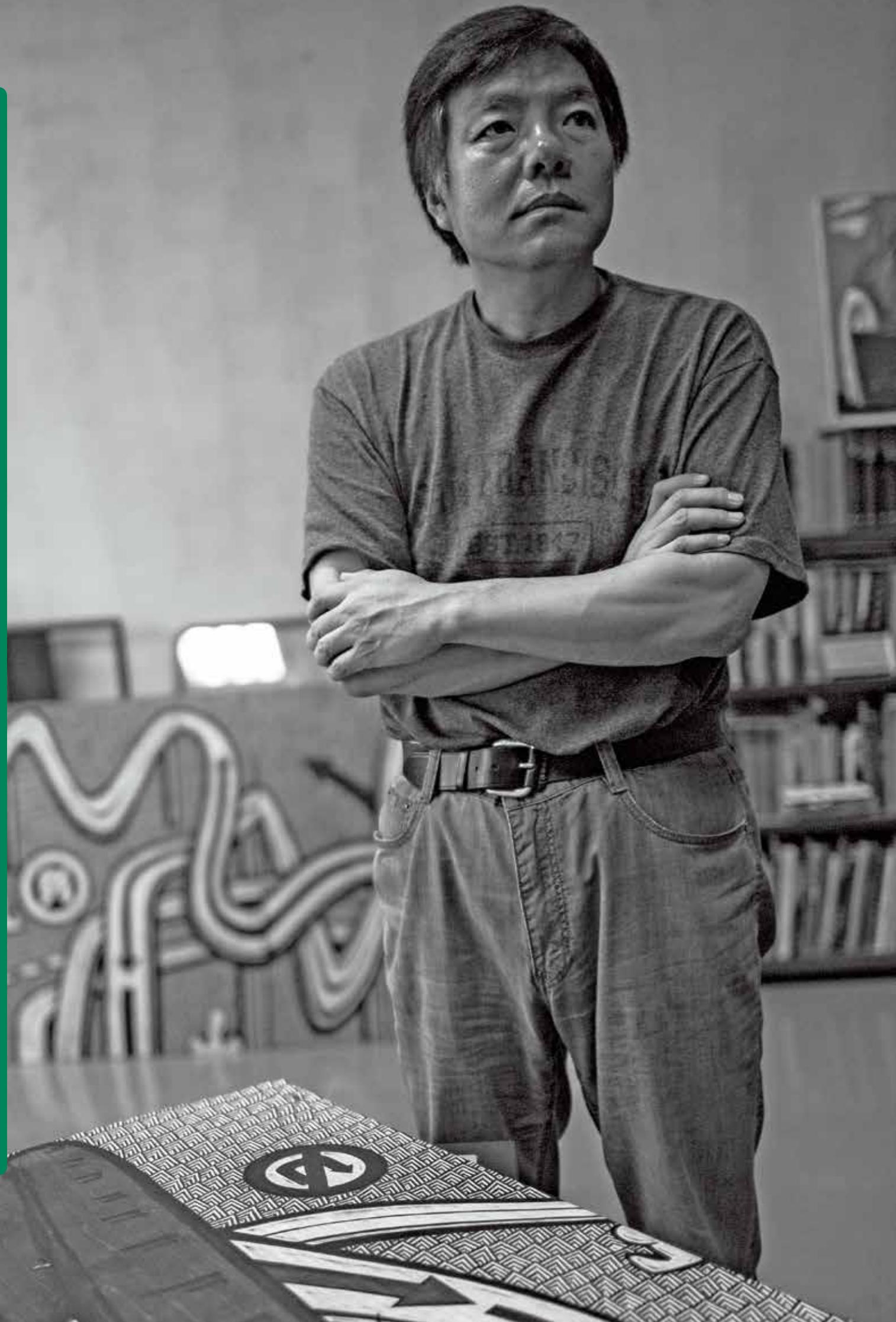
3 荣获五六十年代优秀版画家鲁迅版画奖(1996年北京)

Lu Xun Print Award for Excellent Print Artists of 1950s and 1960s, Beijing, 1996

隋丞

Sui Cheng

隋丞  
FOR THE LOVE  
OF CHINA



## 简介

隋丞 (1965—) 生于沈阳。1986 年毕业于鲁迅美术学院版画系。深圳大学教授，硕士研究生导师。现任中国美术家协会会员，《中国版画》执行副主编，《中国版画年鉴》编委。

## Abstract

Sui Cheng was born in Shenyang in March 1965. In 1986 he graduated from the Printmaking Department of the Lu Xun Academy of Art. Sui is a professor in Shenzhen University and the Tutor responsible for Masters Degree research students. He is a member of the Chinese Artists Association for' China Printmaking', and an Editorial Committee Member for' The China Printmaking Yearbook'.



1

1 都市浮水者之十二/木版/60 × 45cm/2002  
City swimmer no.12/Woodblock print/60 × 45cm/2002

## 获奖记录

## Awards

中国版画“鲁迅版画奖”

Awarded The Lu Xun Prize for Printmaking by China Printmaking.

全国高等师范院校美术教师作品展银奖

Awarded a Silver Medal at The National Exhibition of Works by Teachers of Art at Leading Normal Institutions.

东北三省版画联展大奖

Awarded the Grand Prize at The Combined Exhibition of Printmaking from the Three North-Eastern Provinces.

辽宁省美术作品展金奖

Awarded a Golden Medal by The Liaoning Provincial Exhibition of Art.

广东版画展版画奖

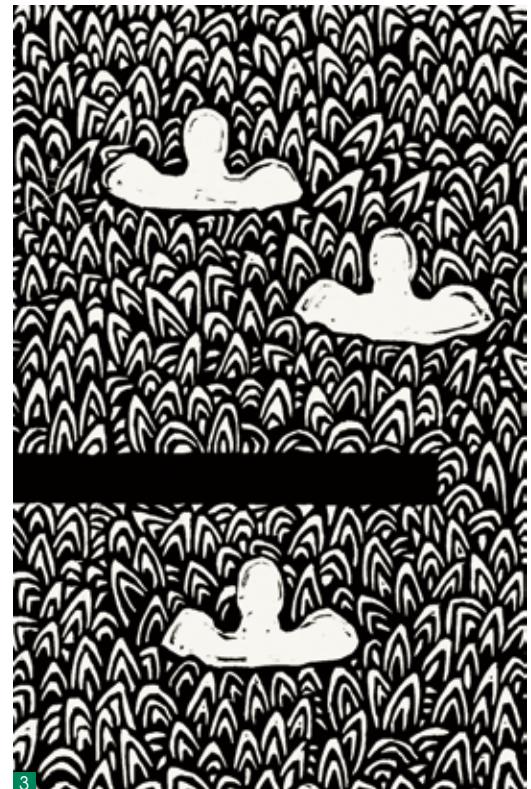
Awarded the Medal for Printmaking at The Guangdong Exhibition of Printmaking.



1



2



3

1 都市浮水者之四/木版/35×45cm/2002

City swimmer no.4/Woodblock print/35×45cm/2002

2 都市浮水者之二/木版/35×45cm/2002

City swimmer no.2/Woodblock print/35×45cm/2002

3 都市浮水者之三/木版/35×45cm/2002

City swimmer no.3/Woodblock print/35×45cm/2002

4 都市浮水者之五/木版/35×45cm/2002 ▶

City swimmer no.5/Woodblock print /35×45cm/2002





1 都市浮水者之九/木版/35 × 45cm/2002  
City swimmer no.9/Woodblock print/35 × 45cm/2002

## 出版记录

1990年 《隋丞版画选》辽宁美术出版社  
 1997年 《素描·独立语言》辽宁美术出版社  
 1997年 《版画·材料与技法》辽宁美术出版社  
 1998年 《走近经典》辽宁美术出版社  
 1999年 《隋丞木版画精品集》辽宁美术出版社  
 2000年 《画家话语》辽宁美术出版社  
 2002年 《重新发现》岭南美术出版社  
 2003年 《图像记录》江西美术出版社  
 2005年 《装置偶像》中国传统文化出版社  
 2007年 《阅读视觉经典》天津大学出版社  
 2009年 《宁静与冲突》深圳报业集团出版社  
 2013年 《隋丞的当代艺术》中国时代出版社

## 收藏记录

何香凝美术馆	西南大学
广东美术馆	香港教育学院
深圳美术馆	英国牛津大学阿什莫林博物馆
安徽省文联	欧洲木版基金会
青岛美术馆	韩国美术文化交流协会
四川神州版画博物馆	日本神奈川文化交流协会
贵阳美术馆	台湾版画学会
汕头博物馆	

## Publications

1990 'Selection of Suicheng's Printmaking Works' Liaoning Fine Arts Publishing House  
 1997 'Sketch-Independent Language' Liaoning Fine Arts Publishing House  
 1997 'Lithography-Material and Technique' Liaoning Fine Arts Publishing House  
 1998 'Into the Classics' Liaoning Fine Arts Publishing House  
 1999 'Suicheng's Fine Works of Woodcut' Liaoning Fine Arts Publishing House  
 2000 'Artist's Talk' Liaoning Fine Arts Publishing House  
 2002 'Rediscovery' Lingnan Fine Arts Publishing House  
 2003 'Recording of Image' Jiangxi Fine Arts Publishing House  
 2005 'Installation-Image' Chinese Traditional Culture Publishing House  
 2007 'Reading Visual Classics' Tianjin University Publishing House  
 2009 'Calmness and Conflict' Shenzhen News Industry Group  
 2013 'Contemporary art of Suicheng' Chinese Time Publishing House

## Collections

The He Xiangning Gallery of Art	South West University
The Guangdong Gallery of Art	Hong Kong Institute of Education
The Shenzhen Gallery of Art	The Ashmolean Museum, Oxford
Anhui Provincial Literary Federation	The Muban Foundation
The Qingdao Gallery of Art	The Korean Art and Culture Exchange
The Shenzhou Museum of Printmaking	Association
The Guiyang Gallery of Art	The Kanagawa Cultural Exchange
Shantou Museum	Association, Japan
	The Taiwan Printmaking Society



2 浮水者之十/木版/35 × 45cm/2002  
 Swimmer no.10/Woodblock print/35 × 45cm/2002



3 浮水者之八/木版/35 × 45cm/2002  
 Swimmer no.8/Woodblock print/35 × 45cm/2002

## 艺术评介

隋丞是黑白版画领域中执着的追求者，其创作经历了两个阶段，前者在激跃中寻求宁静，后者于秩序中呈显冲突，其矛盾结构正是他艺术特质的感性显现。激跃中觅宁静主要体现于他上世纪 80 年代后期至 90 年代末期一批版画作品中，《舞会》、《咖啡馆》、《海》、《过街的人们》等，以随意的刀触、无序的黑白、写意的造型，甚至一种异乎寻常的氛围，表现一种躁动不安的情绪，一种忙乱、繁杂的功利社会对人精神世界的侵扰。秩序中的冲突主要体现在《浮水者》及《都市与浮水者》系列作品中。从本世纪初开始，隋丞的黑白版画创作一改以往的激跃、纷杂、粗放，而为图案化、规则化，但宁静有序中蕴含着某种矛盾与冲突。画家将中国传统绘画中的水纹图案化，进行复制、排列、重组，以单纯而繁密的波浪背景作为浮水者活动的空间。同时以立交桥式的工业交通符号切割画面，以理性的交通标识点缀其间。而活跃其中的浮水者则完全是一个象征性的标记，他左突右冲，表现出一种生命的活力，但在规则的限制中又表现出一种孤独和无奈。这是作者对当代都市生活的某种感受，所表达的是人的欲望、冲动与规则、秩序、工业化管理方式的冲突，是活跃的生命形态与冷静、严峻的现实社会间的矛盾，具有发人深省的启迪作用。<齐凤阁>

## A critical appraisal

Sui Cheng is in persistent pursuit within the field of black-and-white printmaking, his period of creativity has passed through two stages, the early stage was spent seeking quietness within excitement whilst in the latter stage he presents order in latent conflict, this contradictory structure appears to be the precise sensibility of his artistic nature. In a number of prints created in the late 1980s through to the end of the 1990s Sui mainly reflected the early stage of seeking quietness within excitement, the prints 'Dance party', 'Café', 'The sea' and 'People crossing the street' which used random cuts of the knife, unordered black and white freehand shapes, even an unusual atmosphere to express a restless mood and the intrusion of the human spiritual world by a hectic and complicated utilitarian society. The series of works entitled 'Swimmers' and 'City swimmers' presented his stage of latent conflict. Sui changed the nature of his black and white printmaking at the beginning of the new decade from the usual sense of excitement and wide ranging chaos to something patterned and regularized, but still with certain contradictions, conflicts within a quiet and ordered framework. The artist takes the patterns of water ripples seen in traditional Chinese painting, copies them, arranges them and reorganizes them, thereby creating an active space for the swimmers with a simple, dense wave background. At the same time, the artist uses industrial traffic signs in the style of those seen on flyovers to slice through the picture surface, the rational traffic signs are embellished and the active swimmer becomes entirely a symbolic marker, overshooting from left to right and demonstrating the vitality of life, but yet displaying a loneliness and helplessness within the limits of the rules. These are the artist's feelings about contemporary urban life, an expression of human desires, impulse and rules, order and conflict in an industrialized style. The prints also show an active approach to life, with calm and conflict seen between grim social realities, the works possess enlightening inspiration and are thought provoking. <Qi Fengge>



1 人在山水中之三/木版/60 × 45cm/2007

Figure in a landscape-no.3/Woodblock print/60 × 45cm/2007

2 浮水者之七/木版/35 × 45cm/2002

Swimmer no.7/Woodblock print/35 × 45cm/2002

3 浮水者之七（局部）/木版/35 × 45cm/2002 ▶

Swimmer no.7(part)/Woodblock print/35 × 45cm/2002







1

2005在平遥进行装置作品创作  
Sui Cheng installing work in Pingyao in 2005

1 1982年我考入了鲁迅美术学院版画系，四年的学院教育，掌握了绘画的技术和艺术方法，并开始了艺术创作。那时，表现主义艺术对我影响很大，迷恋于它的单纯，它的力量，它的趣味，还有一种颠覆性的因素。而选择表现主义的艺术语言来创作，是因为艺术个性的因素，还有就是距离写实主义语言又不是很远，当时可能表现主义最能释放内心，有叛逆性，是一种适当的释放点。在80年代后期，我创作了《海》系列，对语言的实验也是这个时期的重要工作。作品的表现形式上采用黑、白、灰的语言与线条结合使用，极具主观性，将造型进行夸张改变，画面中二维与三维空间的穿插运用，使画面具有强烈的对比效果；雕塑般的造型与剪纸般粗放线条使画面的张力极强。画中动作重复的少女与白云的呼应，不完整的脚、船、云的切割，企图冲破边框的限制，表达了一种内心的冲动和对理想的憧憬。海意寓着超越生命表象的深沉永恒；古船意寓着时间的移动与积淀；少女则意寓着生命的鲜活与激情。这些意象的组合是对现实的疑惑和对生命追问。我对“文革”后的现实以及改革开放的开始，有太多的疑惑和不解，疑惑、反思、追问、憧憬交织在一起，是这个时期思考

的视觉表述。绘画使我思考，而思考也成就了我的绘画。总体说来在80年代，我的绘画更多的是一种语言的试验，叛逆性的思考更多的是灌注到语言的实践方式，而主题和思考的观念性隐含在语言和形式之下。

90年代，随着绘画实践的进展，我觉得风格、流派、主义不是我要追求的东西，木版的形式和材料特质其实也变成一个不重要的东西，而只是一种表达方式。因为对木版比较熟练，掌握比较好，就仍然用木版画来创作；形象、语言、符号和你所有的思考都开始灌注在里面了。对于木刻，从材料走向形式的时候，是要经历一个从共性走向个性，从艺术的规律性走向特殊性的过程，而在语言上的发展滞后于在内容上和观念上的发展。我从木版画中找到了一种脱离现实的方式。当符号出现之后，就想让它有意思，那么后来延续再延续，就成了一个系列。这不是在现实中完成的而是在头脑中完成的。是在按照一种木版的逻辑，按照一种艺术形式的逻辑、语言的逻辑在往前进行的。这个时期的《高山流水》、《超市》，在当时还是考虑艺术本身的一些问题，就是利用有限

的语言来表现无限的东西，借用木版局限的特点，语言极简，压缩到两级，一黑一白。当然对艺术本身也是一样，开始都要讲简化，然后进入到艺术。对于木板这种材质，当我们进入的时候是有局限的，反过来讲它是更加接近艺术本体的东西，它是很概括的。做木版就能把问题放大得特别好，要强调的是这种放大不仅仅是语言和形式的，同时也是观念和思想的。

与80年代相比，这种思考的转变是一种经历的变化，是一种时间的积累，表现主义固然有力量，有魅力，但你不能总是针对一种东西总是做积极性的表现，这种宣泄对我来讲也是不够的。慢慢就想把它演化成另一种方式，那这种方式到后来就变成一种提问的方式，因为大家看的东西多了，对自身的思考也多了，而不是说一看到一个东西就会有答案。我觉得，前一个阶段和后一个阶段在艺术本身的变化是很大的。随之而来的你的画面可能就会改变了，有时候就是把符号强化、把符号扩大化，或者是走到平面当中来，消减绘画的语言，有意识地去消减一些东西，虽然材料没有变，但实际上已经完全改变了。90年代这10年，我的

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 和生活的态度时，则是更为重要的。  
 固然重要，但是艺术成为了一种对待社会  
 形式和语言与要表达的东西，表达方式  
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作品不多，但是变化却很大，对于语言、风格和要表达的东西与思考交替进行。由符号的使用生发出形式语言，表达方式也由情感表达转变为一种提问和思考的方式。

2000年后，我从沈阳调来深圳工作。深圳的城市化更加快速，和东北的对比更为强烈。尤其是2005年之后，社会与城市的发展的弊病和结果突现出来，欲望和冲动与城市的矛盾更为激烈。对社会问题的关注和艺术应有的表达不可避免地摆在你面前。你的创作、你的符号、你的语言、你的思想、你的观念、你所经历的一切会演变成你创作的理由；也就是你自己生发的东西你自己在来把它延续，是艺术家本身从视觉的方式、从他自己思维的方式来看待，最终变成了创作的理由。

这个时期的《浮水者》、《都市浮水者》与《都市与浮水者》系列作品运用传统的中国

符号进行重新排列，吸收了中国传统木刻的精华，同时也是对西方表现主义木刻手法的借鉴，还有运用现成品（如交通标识）的手法，在作品中融合成统一的视觉效果，传达具有时代特征的生活观念。这些作品都以简单的“生物形”为人的标记，以密集的、活跃的“冒泡”图案为人的生存背景，理性而冷静的工业或交通符号成为画面中的异质成分，表达出对当代都市生活的某种感受。也表达了人的本质、欲望和冲动与城市秩序和工业化管理方式的某种冲突；表达活跃的生命形态与冷静、严峻的现实社会之间的某种矛盾。这几组系列作品，是近十年的思考与创作的体现。形式和语言与要表达的东西，表达方式固然重要，但是艺术成为了一种对待社会和生活的态度时，则是更为重要的。在过程中慢慢地变化，从无到有的生发，写就自己的艺术经历，演变成艺术创作的理由。我对某种东西的纯粹化、连续化的坚持，来印证自己工作的意义与价值。



3

2 2010加拿大东方风展览  
 Sui Cheng at the East Wind exhibition in Canada in 2010  
 3 2011泰特美术馆杜尚作品前  
 Sui Cheng in front of a work by Duchamp at Tate in 2011



1

## 2011北京爱慕美术馆个展

Sui Cheng at his solo exhibition at the Ai Mu Gallery in Beijing in 2011

In 1982 I entered the printmaking department at Luxun Academy of Fine Arts. During the four years of my college education I worked to master the techniques and methodologies of art and then began my creative work. At that time, I was greatly influenced by Expressionism. I was infatuated by its simplicity, its strength, its delight and also its destabilizing factors. The reason I choose to follow the artistic language of Expressionism to begin my creative work was not only for the attractions of its artistic personality but also for its proximity to realism. Expressionism seemed also to be the most accessible language with which to liberate my inner self with its rebelliousness providing an appropriate release point. I created the series 'Sea' during the late 1980s, a period during which my experimentation with language was also a key factor. The formality of the works employed a combination of lines with the language of black, white and grey which was highly subjective, radically changing and exaggerating the forms. The interspersed application of two-dimensional and three-dimensional space created strong contrasts within the image; the sculptural shaping and the extensive lines in imitation of the effects in paper cuts also brought dramatic tensions into the composition. The echoes of white clouds with girls making repetitive gestures, the compositional truncation of feet, boats and clouds attempted to break through the restriction of the pictorial border and expressed an inner impulse and vision of the ideal. The sea implied the deep eternal beyond the representation of life; the ancient boat suggested the movement and accumulation of time; the girls suggesting the freshness and passion of life. The combination of these

metaphors represented a questioning of reality and the pursuits of life. I suffered many doubts, misunderstandings, likewise self-reflection and self-questioning, the visions woven together in the real conditions following the Cultural Revolution and the beginnings of the Reforms and Open Door policies; these were the visual expression of my thinking during this period. My work made me think, while thinking made my work successful.

Taken overall, during the 1980s, my work was an experiment with language. Rebellious thoughts poured into the language of practice, while the conception of themes and creative thinking were buried under language and formality.

During the 1990s, as the practice of my work progressed, I began to think style, genres and cognitive systems were not what I wanted to pursue. The forms of the woodblock print and its material characteristics had also become less important, merely a means of expression. I was still using the media of the woodblock print as my means of expression because of my successful usage and familiarity with them and into which images, language, symbols and all my thoughts were poured. As for the woodblock print, the change from a materials based expression to a form of expression based on formality was a process that needed to experience the change from the common to the individual and from artistic regularity to specificity. However, the development of language lags behind the development of content and concept. I found a way to escape the reality of the woodblock print. When the symbol appeared, I wanted to make it interesting and then later to continue to expand

on it, thus leading to a series of works. This was not done in reality but completed in the mind, in accordance with the logic of a woodblock print, the logic of art and the logic of language. The works 'High Mountain and Flowing Water' and 'Supermarket', made during this period, reflect my questioning of art. The works were made to express infinity with a limited visual language, which thanks to the inherent limitations of woodblock printmaking were produced with highly simplified words, compressed into the opposing blacks and whites. It was the same for art itself, simplicity in the beginning that later moved into art. As for the woodblock print, it may appear limited when the medium is first used, but I take the contrary view that it is closer to art itself and very general. Woodblock printmaking can positively enlarge the issue, not only when applied to language and formality, but when also applied to concepts and ideas.

Compared to the 1980s, this was a shift in thinking for me, a change of experience accumulated over time. Expressionism was indeed powerful and compelling, but not always capable of positive expression. Yet, this catharsis was not enough for me. I wanted slowly to transform my creative work into another form, which later became a way of questioning. Since people have a broader vision, there needed to be more introspection, which could not be acted upon instantly. I felt there had been a vast change in the work itself between these earlier and later stages. Thereafter, the image might change, symbols strengthened, expanded or moved onto the two-dimensional surface. This was to purposefully

*The format, language, the issues expressed and the means by which they are expressed are important, but art of an attitude towards life and society is more important.*



2 2008台湾廖先生工作室  
Sui Cheng at Liao's studio in Taiwan in 2008

3 2008北京宋庄工作室  
Sui Cheng at the Songzhuang studio in Beijing in 2008

simplify the pictorial language, even though the materials employed had hardly changed, the core of the work had been completely transformed. Within the span of the 1990s, I produced few works, but experienced great changes in the intersection between language, style, topic and concept. The language of formality was one of symbols, whilst the means of expression changed from an emotional presentation to one of questioning and thinking.

In 2000, my teaching post moved from Shenyang to Shenzhen University. The rapid urbanization of Shenzhen, particularly after 2005, contrasted strongly with that of Shenyang in the northeast. Social and urban illnesses revealed themselves and the conflicts within the city between desires and impulses intensified. Concerns over social problems and the justifications of art expression inevitably presented themselves. Ones creativity, symbols, words, thoughts, ideas and experience all develop into incentives for your creative work; a self continuation of that born of oneself. It is the visual sense of artists and their individual ways of thinking that eventually provide them with the motivation to create.

The series 'Swimmers', 'City Swimmers' and 'City and Swimmers' are works typical of this period during which I rearranged traditional Chinese symbols and absorbed the essence of traditional Chinese woodblock printmaking. These works were a reference to western expressionist woodblock printing practices, including the use of ready made objects such as traffic signs to create a unified visual

effect in the prints and to convey the concepts of life that were characteristic of the times. All these works were based on the simple 'biological' symbols of people, the dense and active 'bubble' pattern serves as a background for surviving human beings and the rational and calm industrial symbols or traffic signs act as the heterogeneous composition of the image, expressing a sense of contemporary urban life. The works show the desires, and impulses of human nature and their conflict with the urban order and its industrialized management; also showing the contradictions between living forms and the grim external realities. The 'Swimmers' series are the embodiment of my thoughts and creativity over the recent decade. The format, language, the issues expressed and the means by which they are expressed are important, but art of an attitude towards life and society is more important. I changed slowly during this reprocessing; I scratched away at everything from nothing, wrote my own artistic journals and evolved a rationale for my creativity. It is this clear and continuous insistence that tests the meanings and values of my work.

唐承华

Tang Chenghua

非遗书画  
FOR THE LOVE  
OF CHINA



## 简介

唐承华（1964—）1964年生于福建，祖籍内蒙古。1988年毕业于福建师范大学美术系油画专业。1992年日本名古屋艺术大学研究生毕业，获日本佐藤国际文化育英财团奖学金、获财团法人日本国际教育协会奖学金。1995年毕业于日本爱知县立艺术大学研究生院油画专业、获艺术硕士学位。1994—2002年被聘为日本NHK文化中心讲师。1999—2000年美国纽约市立大学亨特学院艺术研修。2002—2005年被聘为西安美术学院客座教授。2006年应英国剑桥圣·巴纳巴斯国际版画中心邀请进行艺术讲学访问。2007年应德国洪布罗伊希岛基金会邀请在诺依斯工作室创作访问。2010年，应瑞典阿特利艺术中心邀请进行艺术交流创作。2012年，应台北艺术大学美术学院邀请进行交流访问。

现为中央美术学院版画系副教授。

## Abstract

Tang Chenghua was born in Fujian in 1964, his family home being in Inner Mongolia. In 1988 he graduated from the School of Art of Fujian Normal University having specialised in oil painting. In 1992, Tang graduated from Nagoya University of the Arts having been a research student there, he was awarded the Japanese Yuto International Culture and Education Financial Group Scholarship and the Financial Group's Japan International Education Association's Scholarship. In 1995 Tang graduated with a Masters Degree in Art from the School of Research in Japan's Enchi Prefectural University of the Arts having specialized in oil painting. Between 1994 and 2002, he taught as an honorary teacher at Japan's NHK Cultural Centre. Between 1999 and 2000, Tang was a Fine Art Researcher at New York City University Hunter Academy and was appointed a Visiting Professor at the Xian Academy of Fine Art between 2002 and 2005. In 2006, Tang was invited to St. Barnabas Print Workshop in Cambridge to visit in the capacity of teaching art. In 2007. he was invited by the Insel Hombroich Foundation in Germany to visit the Neuss Workshop to engage in creative work. The Astrid Arts Centre, Sweden. in 2010 visiting and exchange. Taipei National University of the Art.in 2010 visiting and exchange.

Now the Associate Professor of the Central Academy of fine arts, printmaking Department.



1 天地悠悠 no.12/纸本/综合媒材/100 × 160cm/1995

The remote sky and earth no.12/Paper, mixed media/100 × 160cm/1995



## 获奖记录

1990 年 日本 NHK 第 1 届全国美术留学生秀作展佳作奖  
 1994 年 第 4 届 ART BOX 大赏展艺术空间奖  
 1994 年 冰心作品书法绘画艺术展收藏奖  
 1995 年 日本 ART BOX 大赏展记念双人展  
 1995 年 中国“福建文学”美术插图优秀奖  
 1997 年 全国版画“三版”展优秀奖  
 2000 年 纽约国际艺术家作创作奖  
 2002 年 第 16 届中国全国版画展优秀奖  
 2004 年 全国版画年会展学院奖

## Awards

1990 Awarded the prize for Excellent Work at the First NHK National Exhibition of Outstanding Works of Art by Overseas Students, Japan  
 1994 Awarded the Arts Space Prize at the Fourth Art Box Grand Award Exhibition.  
 1994 Awarded the Collectors Prize at the Exhibition of Bing Xin Works of Calligraphy and Painting.  
 1995 Two Person Exhibition within the Art Box Grand Award Memorial Exhibition.  
 1995 Awarded the Prize for Outstanding Illustrative Work at the Fujian Literature Event.  
 1997 Awarded the Prize for Outstanding Work at the National Exhibition of Three Printmaking Techniques.  
 2000 Awarded the International Artists Prize for Creativity at the New York International Exhibition of Art Works.  
 2002 Awarded the Prize for Outstanding Work at the Sixteenth National Exhibition of Printmaking.  
 2004 Awarded the Academies Prize at the National Printmaking Annual Exhibition.

## 出版记录

《TANG SILK- 漫延》湖南美术出版社

## Publications

'Tang Silk - Unbroken' The Hunan Fine Art Press



2

1 南方韵味 no. 36/纸本/综合媒材/2009 ◀  
 Southern charm no.36/Paper, mixed media/2009

2 天地悠悠 no.1/纸本/综合媒材/182 × 360cm/1995  
 The remote sky and earth no.1/Paper, mixed media/182 × 360cm/1995



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2

1 天边的云彩 no.2/布面/油画棒/综合媒材/114 × 195cm/2007  
Sky high colourful clouds no.2 /Fabric, oil stick, mixed media /114 × 195cm/2007

2 南方韵情 no.141/纸本/综合媒材/2011  
Southern charm -no.141/Paper, mixed media/2011

## 收藏记录

中国美术馆  
福建师范大学  
冰心纪念馆  
中央美术学院美术馆  
西安美术学院  
四川神州版画博物馆  
日本名古屋艺术大学  
日本东京佐藤美术馆  
日本 GASASA 美术馆  
日本爱知国际学院  
日本名盐株式会社  
日本森松株式会社  
纽约第一银行 ( USA )  
秘鲁国立美术馆  
国立台湾师范大学美术馆  
关山月美术馆  
湖北美术学院美术馆  
上海联恒市场资询有限公司  
英国剑桥圣·巴纳巴斯国际版画中心  
德国洪布罗伊希岛基金会  
绍兴鲁迅纪念馆  
福建省博物馆  
瑞典阿斯特利艺术中心  
德国杜塞尔多夫马尔卡斯美术协会  
中国社会科学院研究生院  
台北艺术大学美术学院

## Collections

The China Gallery of Art  
Fujian Normal University  
The Bing Xin Memorial Gallery  
The Central Academy of Art, Gallery of Art  
The Xian Academy of Art  
The Shen Zhou Museum of Printmaking  
The Nagoya University of the Arts, Japan  
The Yuto Gallery of Art, Tokyo  
The GASASA Gallery of Art, Japan  
The Aichi International Academy, Japan  
The Nashio Joint Stock Corporation, Japan  
The Shinmatsu Joint Stock Corporation, Japan  
First Bank of New York  
The Peruvian National Gallery of Art  
The National Taiwan Normal University Gallery of Art  
Guan Shanyue Gallery of Art  
The Hubei Academy of Art, Gallery of Art  
Lianheng Marketplace Consultants Ltd, Shanghai  
St. Barnabas Print Workshop, Cambridge, UK  
The Insel Hombroich Foundation, Germany  
The Lu Xun Memorial Gallery, Shaoxing  
The Fujian Provincial Museum  
The Astrid Arts Centre, Sweden  
The Malkasten Art Association, Düsseldorf, Germany  
The Research Students School, The Chinese Academy of Social Sciences  
Taipei National University of the Art



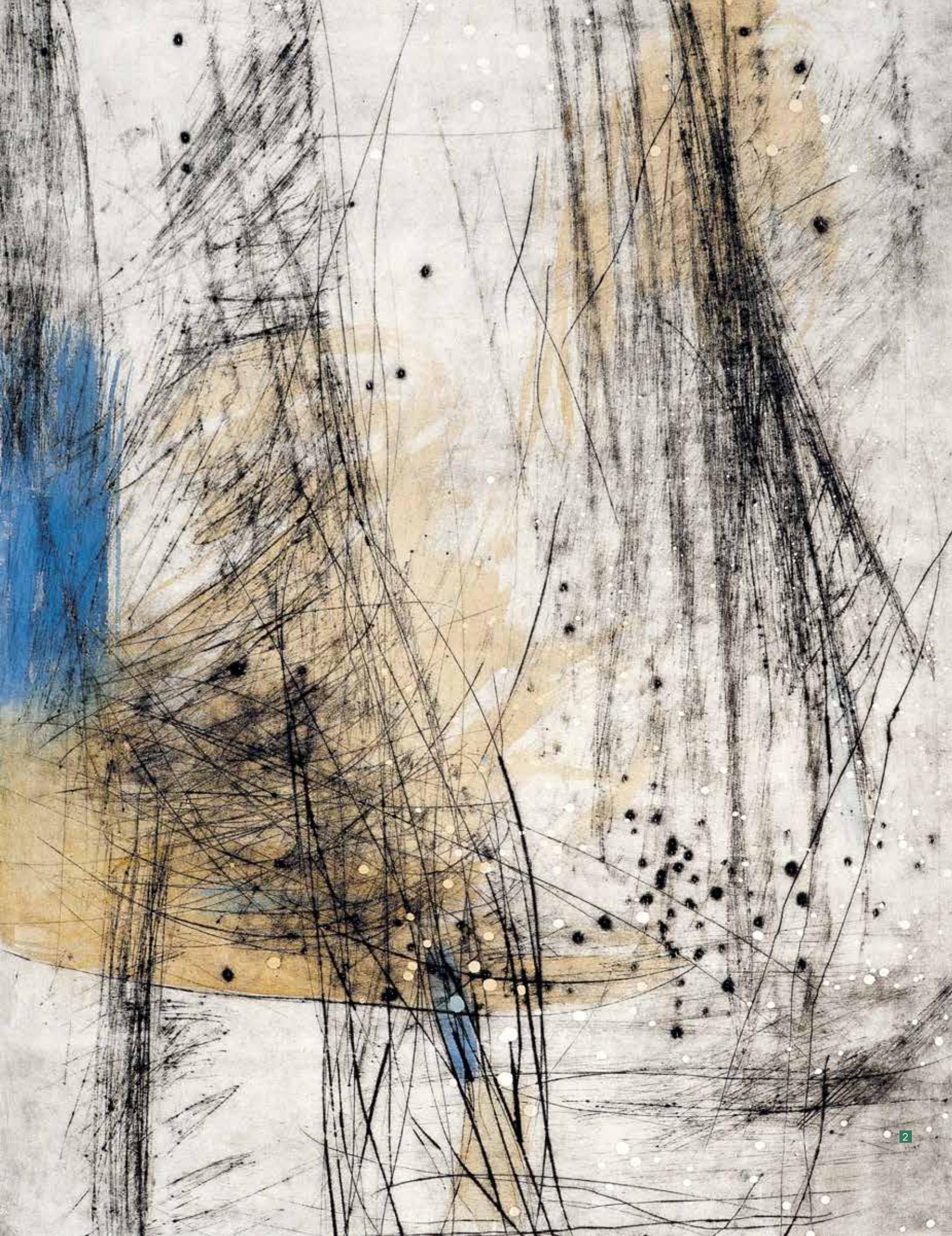
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3 | 时间的痕迹 no.1-2/布面/油彩/油画棒/140 × 267cm/2011  
Traces of time-no.1,2/Fabric, oil co lour, oil stick/140 × 267cm/2011



1 冬至 no.10/独幅版画/90 × 67cm/2007  
Winter arrival no.10/Monoprint/90 × 67cm/2007

2 冬至 no.18/独幅版画/90 × 67cm/2007 ▶  
Winter arrival no.18/Monoprint/90 × 67cm/2007



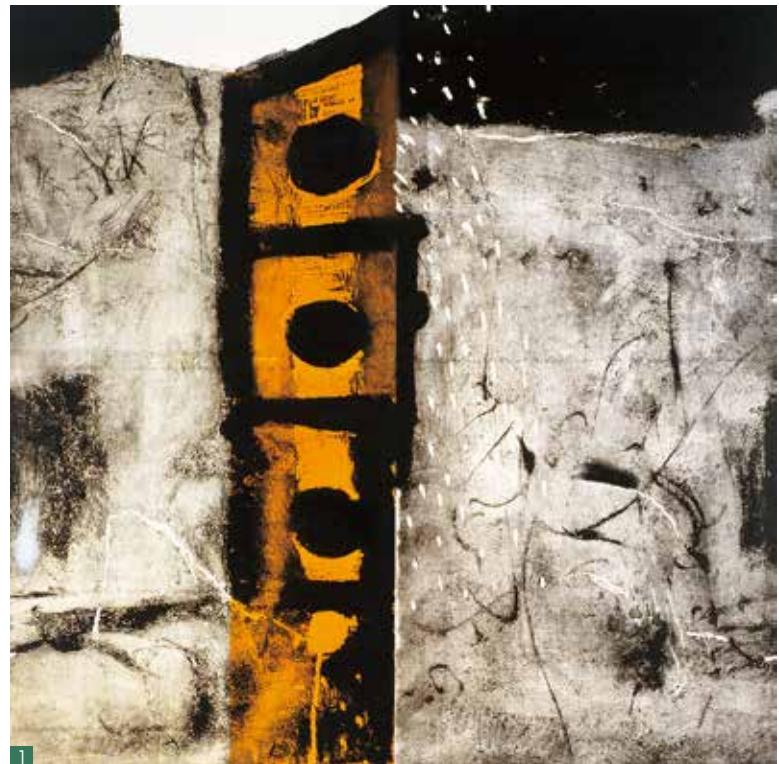
## 艺术评介

唐承华是一位充满创作激情、勤奋高产的跨界艺术家，他毕业于油画专业，喜做水墨画与摄影，这就决定了他长期从事的版画创作突破边界走向综合，以多媒体：油彩、丙烯、水墨；多手法：刻印、绘画、书法杂糅的制作技艺，营造多维的艺术空间，探索艺术表现的无限可能性。他在国内接受的中国文化传统教育及系统扎实的专业训练，与在日本、西方十几年的求学研修经历，使其东方文化精神与西方现代艺术取向相融汇，其观念具有一种开放性与包容性。从而以开阔的胸怀吞吐吸纳，以纵横捭阖的张力结构，恣意挥写、放刀直干的混合技法，创作出一种大格局、大气象、大境界的版画艺术。<齐凤阁>

## A critical appraisal

Tang Chenghua is an enthusiastic creative artist, highly productive and one who breaks through existing boundaries. Tang graduated with a specialist training in oil painting, but he also loves to make ink paintings and take photographs as well, which has, over a long period, allowed his creative printmaking to cross boundaries and move towards combining media, employing combinations of oil based colour, acrylics, ink; and the combining of the multiple techniques of cutting and printing, painting and calligraphy. He creates a multi-dimensional artistic space, searching the endless possibilities of artistic expression.

Tang received an education and systematic professional training bound in Chinese traditional culture, together with more than ten years of education and research experience in Japan and the West, allowing him to combine the spirit of eastern culture and the trends of contemporary western art within open and inclusive concepts. Absorbing freely with an open mind, Tang employs nimble tensile structures with unrestrained and impulsive hybrid techniques to create prints that are grand in layout, atmosphere and scope. <Qi Fengge>



1 天地悠悠 no.20/纸本/综合媒材/182 × 182cm/1995

The remote sky and earth no.20/Paper, mixed media/182 × 182cm/1995

2 天地悠悠 no.17/纸本/综合媒材/182 × 182cm/1995

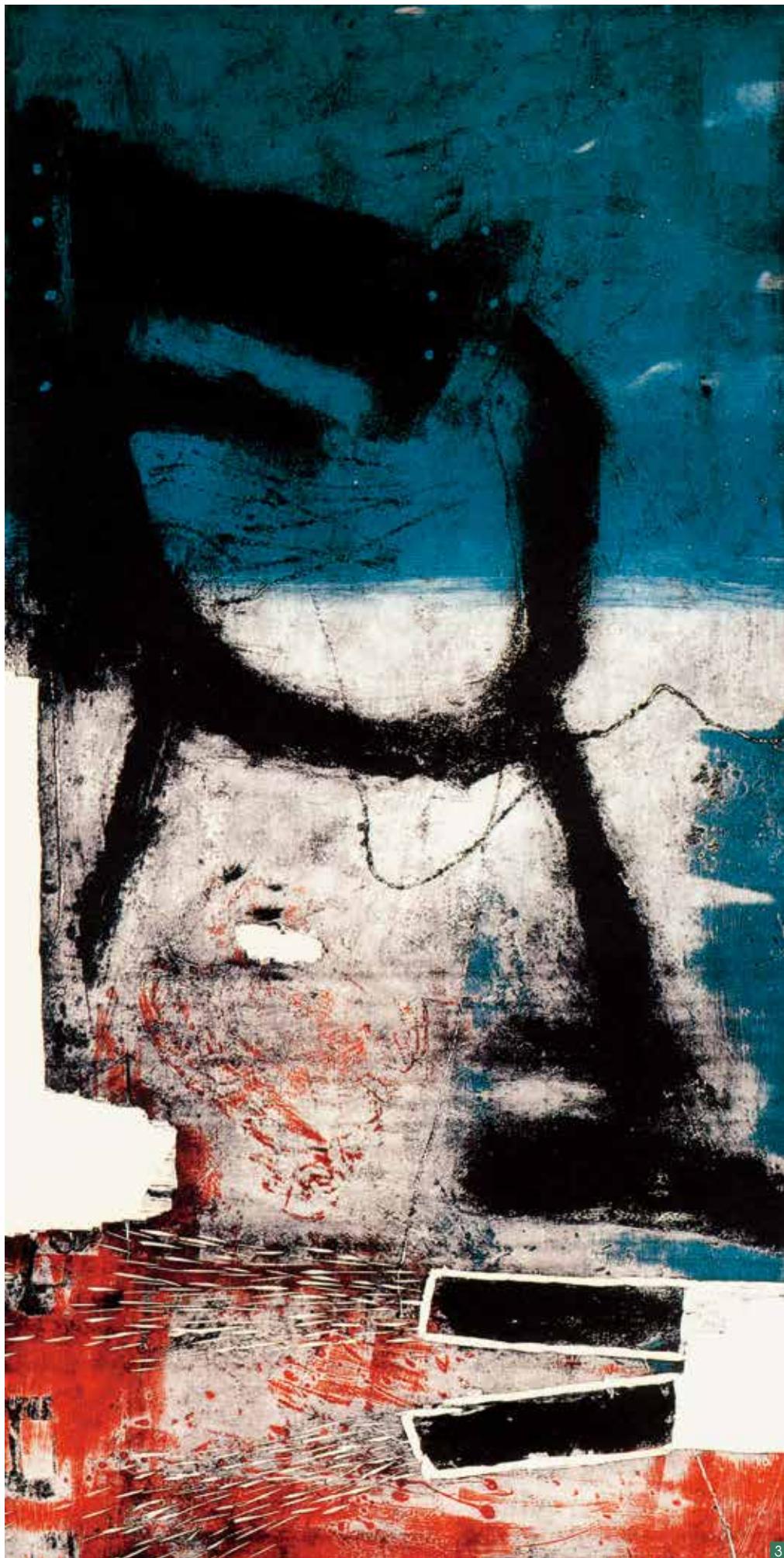
The remote sky and earth no.17/paper, mixed media/182 × 182cm/1995

3 天地悠悠 no.15/纸本/综合媒材/182 × 92cm/1995 ▶

The remote sky and earth no.15/Paper, mixed media/182 × 92cm/1995



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在北京工作室

Tang Chenghua in his Beijing workshop

我 从小就喜欢画画，没有很多的被动性，我和我家庭也没有很大关系，记得我读小学3年级的时候，我的语文老师特别喜欢艺术，她经常表扬我，鼓励我，也很欣赏我画的图画，我应该是那个时候受到启蒙。

1984年我考上福建师范大学美术系，从此就开始系统地专业基础训练，那时，正是改革开放时期学油画还是一种很时髦的艺术形式，在当时的时代背景下，画油画应该是一种时代的选择，在学两年基础课后分专业。当时，油画专业还是以苏联绘画的教学方法，画人体素描，写生，到最后一年的下学期才开始搞创作。我对创作的实践和体会经验不够，也缺少创造性思维的表现力和理论修养。

1989年我去日本留学，来到东京语言学校学习，1991年就读于名古屋艺术大学美术学部油画专业研究生，开始接受新文化教育，日本教育是非常开放的，和欧洲、美国属于同样的教育体系，根据学生自身经验去表现主题选择，在推敲形式与表现语言能力，开拓独创性思维的教学理念，这种开放性的教学方法对中国留学生来讲是一种心理障碍。教授布置的

课题项目，让你自己去研究，思考，去创作。在中国没有接受过这种教育过程此时感到非常艰苦被动。经过半年多的努力，探索并大量阅读才渐渐适应学习环境。1993年我考上日本爱知县立艺术大学研究生院油画专业，在日本艺术大学版画课程是必修课，可能就是因为这种的缘故让学生体验做版画的乐趣。以前在国内大学没有做版画的体验，所以就有一种新鲜感，而且被版画的印迹与神奇的魅力所吸引。日本社会环境对版画艺术的发展氛围非常好，会让自己慢慢地喜欢版画是多因素的。这种情形对我来讲，因为我从版画因素里面能找到很多拓展的艺术表现语言方式和形式手段。再加上上作油画的创作理念，使自己的作品内容要素更加丰富多彩。

偏离自己的轨道是件有趣的事，去做另一件事蛮有意思，你远远看自己的时候，觉得很多东西就很清晰了。1996年在中国美术馆由范迪安先生主持的《天地悠悠》版画展，是我上个世纪80年代末到日本面对现代的日本的一种新鲜感受和回应：明快的色彩和线条以极具现代的视觉感完成巨幅的构成，画面以清新而放松状态表现形式，在挑战大尺幅版画的

可能性同时，进行版画媒介材料的综合应用，那个展览后，我渐渐认识国内版画界的同行，并开始在中央美术学院版画系进行教学交流活动。为了吸收西方艺术的更多养分，1999年我再次踏上留学的旅程，前往美国纽约市立大学艺术研修。通过全面考察和研究中西艺术发展的历程，研究艺术创作原理和艺术本质的发展，这个时期我的艺术创作风格和思路开始了转变，并结合了西方表现主义的结构抽象和中国传统水墨精神在对撞冲突中找到艺术表现的支点。《幻境与现实》系列是世纪之交留学美国置身西方绘画主流情境中的激动与思考：深沉的色彩和线条，从而为中国传统艺术的现代化希求谋求合乎时代逻辑的出路。2000年回国并任教中央美术学院版画系，《时间的痕迹》系列，我对材料和媒介的钟爱，发挥版画、油画双重语言媒介手段的优长，以油画开放性的激情来打破版画含蓄性的程式，以偶发式的抽象色彩来弥补版画间接性特质所带来的局限，由此得到兼备了激情和理性双重美学特质的版画印痕。《南方韵情》系列是在新世纪之初回国后思乡心境的表达与写照。在绘画中空间作品如《天边的云彩》大型装置，由架上部分的布上综合材料作品和架下部分的实物《天边的

多东西就很清晰了。  
看自己的时候，觉得很  
有趣的事，去做另一件  
事蛮有意思，你远远  
偏离自己的轨道是件

《云彩》共同组成，在整个创作过程中，版画独有的制作痕迹、高纯度色彩以及对物质媒介应用作为最基本的语言元素将架上架下两部分紧密地联结在一起，来拓宽了版画艺术表现的空间。我更认同自己是一个创作者，我需要用版画的技术，用版画的痕迹来表现我的艺术主张。从这个层面来说，我从平面走到空间是一个很自然的过程。因为平面对我来讲，已经不能够满足我的需求了，我需要从空间和平面上找到更好的媒介来表现我的艺术理念。

近年来我对自己提出一个新的艺术课题，至少是一个阶段性想要解决的课题，由此调动自己的思维和作为，来围绕课题寻求答案，如何使自己的艺术能够在今天的视觉文化语境中找到更多的对立点，把版画的语言特征和当代的绘画性表达结合在一起。所以，我采用综合的手段，特别是采用大幅面的印制与绘制相结合，把印与绘相结合的绘画方法，既保留版画家的身份，同时又从中继续扩展起来，朝向更大的绘画表达与绘画表现目标和境界迈进。2010年我就去走访、探访了四川山区民间造纸工艺，使用蚕丝的材料和造纸的工艺相结合，在这方面得到了一种新的支持。精神上要回归或者寻找本土传统中的文化因素，通过亲身经历去体验，通过劳作获得对媒介的体悟，在这个过程中寻找本土的、传统的、非常工艺的、自己亲自参加的媒介寻找过程，造出使用蚕丝的“唐丝纸TANG SILK”。

对于版画家，纸的质地与性能直接关系到图像印制的品质问题，其出现的概念则是“吸收”与“反应”。以版画制作的步骤，夹以对丝绸重新进行理性思索的空间提炼，在绘画，刮丝、划线，对造纸原始环境的审美处理以及

艺术家情感理解的方式夹以视觉语言的空间角度和历史时间的文化印迹有效的衔接，我用桑蚕纸揉捏造型，并综合应用叠加、拼合、印制、刻画、拉丝等手法，不断地在尝试纸张的性能，叩问物体自身那种种表达的可能性。

在海外的十七年实际上是通过不同文化经历来寻求自我，找到自身文化切入点的过程。看到自身文化的特点和优越性。会越来越坚信民族文化对自己生命和艺术的积极影响。几十年的传统文化影响不会因为海外生活使你脱胎换骨，你的思维方式、生活方式都是东方的都是中国的，如同你不能切断自己的血脉一样，你无法割裂自己同民族文化千丝万缕的联系。有了明确的文化体系和文化定位后，你就会进行自我的文化界定，做出自己的选择。

从海外艺术留学到中央美术学院教师实际上并不是身份上的转变，只是在艺术家的基础上增加了另一种身份——教师，对于我来说这是非常有益的。艺术家不是生活在真空里，是具有社会性的，教学是我参与社会的一种方式。我把自己创作经验转化为理论进行教学，又通过教学的反馈来检验我在艺术实践中获得的理论是不是符合规律性，进而指导我的创作，这是双向的互动的过程。教学可以体现艺术家的思想，不管是哲学的、美学的还是人生态度都可以渗透到教学之中。但是教学又有自己的规范性，作为教师你要经常考虑两者之间的关系和差异性。我教的学生很年轻，思想很活跃，有很敏捷的艺术感觉，也是未来的艺术家，在这个角度上我们又处在一个对等的关系，他们对于艺术世界的表述方式又会让我获得有益的帮助。



2 2011年在名古屋工作室  
Tang Chenghua in a Nagoya workshop in 2011



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1 2005年在英国  
Tang Chenghua in the UK in 2005

2 在剑桥版画中心  
Tang Chenghua in the St.Barnabas Workshop, Cambridge, UK

I have always liked to draw, not in a passive way and not because of my family. I remember when I was in the third year of my primary school that my teacher of Chinese liked art very much. She often praised me, encouraged me and appreciated the drawings I made. It must have been then that I was given some rudimentary sense of making art. In 1984 I was admitted to the Department of Fine Arts, Fujian Normal University and started my systematic basic training. It was the era of the Reform and Open Door Policy and oil painting was still a very fashionable art form. It was against this background that to make oil paintings seemed an up to date choice for specialist study after the two years of basic training.

At that time, oil painting was still taught in the Soviet manner, life drawing first and then drawing from nature with the real creative work beginning around the end of the second semester. I lacked real practice in and experience of creative work and also in creative thinking, expressionistic approaches and a self-cultivation in theoretical matters.

In 1989 I studied in Japan and started to learn Japanese in the Tokyo Language School. In 1991, I studied as a research student with a special interest in oil painting in the School of Art in Nagoya University and began to absorb education in new cultures. Japanese education is very open and follows the same education system as that in Europe and the United States in the sense that subjects are selected according to the individual experience of the students themselves and then refines the formality and ability of their expressive language as well as developing the pedagogical concept of ingenuity, which presented a psychological obstacle to Chinese students. The projects assigned by the teaching staff were formulated to encourage the students to carry out individual study and to think and be creative by themselves.

I felt very hesitant and passive since I had not experienced this approach to education before. After more than six months of hard work, exploration and extensive reading, I gradually began to adapt to this learning environment. I was admitted to the Graduate School of Japan's Aichi Prefectural University of Fine Arts and Music in 1993 to study oil painting. In Japan, printmaking courses were compulsory in the art schools which may have been the start of my interest of printmaking. As I had no experience of woodblock printmaking from my time at art school in China, I felt a sense of freshness from it. I was even attracted by the printed marks and the magic charm of prints.

Japan has a very positive social environment for the development of printmaking and there were many factors that contributed to the gradual increase in my enthusiasm for woodblock prints. The variety of extended artistic manners and languages I found in printmaking together with the creative concepts I had learnt from oil painting allowed my work to become more diversified and richer in content.

It was interesting that I deviated from my original interests to follow another equally joyful thing. If you look at yourself from a distance, many things become clear.

In 1996, I saw the exhibition 'The Endless Sky and Earth', hosted by the National Art Museum of China and curated by Fan Dian, as a reflection of and response to my feelings of modern Japan in the last years of the 1980s: the bright colours and lines formed grand compositions through a highly modern visual sense, images were presented in a fresh and confident manner and the synthesized application of printmaking media was simultaneously employed to create large dimensional prints. After that exhibition, I gradually got to know my peers in the domestic printmaking

field and began my academic exchange activities in the Printmaking Department of the Central Academy of Fine Arts. In order to absorb more nutrient material from western art, I studied abroad for the second time at the City University of New York in 1999. Following a comprehensive survey and study of the development of Chinese and Western art and further study of the nature of artistic creation and the development of the essentials of art, my creative style and ideas began to change. During my studies in the United States, I found the fulcrum of my artistic expression in the conflicting combination of the structural abstraction in western Expressionism and the traditional Chinese spirit in the use of water and ink. 'Fantasy and Reality' showed my enthusiasm for and contemplation of the mainstream of western painting made at the turning point between the 19th and 20th centuries. Strong colours and lines seemed a logical way out of the artistic practice of the time and suggested a formula for the modernization of Chinese traditional arts.

In 2000 I returned home to China and started to teach in the Printmaking Department of the Central Academy of Fine Arts. My series of works 'Marks of Time', demonstrated my fondness for materials and media and took advantage of using the double language of printmaking and oil painting. My open passion for oil painting broke the forms embodied in printmaking, while the occasionally abstract colours compensated for the restrictions brought about by the indirect manner of printmaking so as to create works that could have the twin aesthetic characteristics of passion and reason. 'The Charm of South China', was a presentation and depiction of my nostalgic mood following my return to China. In fine art, special installations such as 'Clouds at the edge of the Sky', was formed of two aspects, the aspect

*It was interesting that I deviated from my original interests to follow another equally joyful thing. If you look at yourself from a distance, many things become clear.*

placed on the shelf was an artwork in synthesized materials on cloth and the part placed away from the shelf was a real installation of clouds at the edge of the sky. In the overall process of creation, the unique marks produced in printmaking, the highly purified colours and the application of material media as a basic element of language closely link the two parts and extend the limits of the artistic expression of printmaking.

In seeing myself as a creative person, I agree more and more that I need to use printmaking techniques and the marks they provide to display my artistic stance. From this perspective, my transition from two-dimensional surfaces to three-dimensional space is a natural process because a flat surface can not cater to my needs. I need to find more appropriate media of both surface and space to better exhibit my artistic vision.

In recent years, I have raised new art topics for myself, which at least provide issues to resolve at this stage enabling me to mobilize my thinking and actions, to seek answers from within topics where I find my work in opposition to the context of today's visual cultural and to connect the language traits of printmaking with contemporary expressions of painting. As a result, I use synthesized means, especially in connecting large dimensional prints with drawing. This combining of printmaking and drawing maintains my identity as a printmaker as well as extending my work into a wider goal and status of art.

In 2010 I went to visit mountainous areas in Sichuan to look into the folk craft of papermaking. I found new support in the combination of silk material with papermaking craft technology. On a spiritual level I wanted to return to or to seek cultural elements from the local traditions. I hoped to experience these in person, to sample media through genuine hard work. In such a manner I created 'Tang Silk Paper'. The project of searching from locality, tradition and high levels of craft was one of self searching and self participation, a project out of which came the use of natural silk in 'Tang Silk Paper'.

For printmakers, the texture and quality of paper relates directly to the quality of the image printed on it. The concepts appearing here were of both 'absorption' and 'reaction', based on the procedures of printmaking and together with a refinement of a rational rethinking of silk. I was effective in blending the visual language of three-dimensional space with cultural impressions of historical time that grew out of the aesthetic process of painting, the dressing of silk, the scratching in of the line, the original context of papermaking and from the aspect of an artist's emotional understanding. I used the silk paper to model and integrated the techniques of superimposition, assemblage, printing, incised marks and thread drawing and I continuously experimented with the elasticity of the paper and challenged the many creative possibilities of the paper itself.

The seventeen years I spent abroad were actually a journey of finding myself through different cultural experiences, to find the cutting point for my own art work. I saw the characteristics and advantages of my own creative



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3 在四川夹江造纸

Tang Chenghua making paper at Jiajiang in Sichuan

work, which gave me more and more faith in the positive influences on my life and my work from the national cultures. Living abroad did not radically change me, I had been receiving influences from conventional cultures for decades. My thought patterns and living style are both Chinese. The fact is that people do not cut off their own blood supply. We can never cut off our many connections with our own national culture. Once there is a distinct cultural system and position, we can define our own cultures and make our own choices.

There was no transition of social identity for me from being a student abroad to being a teacher in the Central Academy of Fine Arts, but a beneficial addition to my identity as an artist, I am also a teacher. Artists can not live in a vacuum and have social features. Teaching for me is a way for me to participate in society. I transform my own creative experience into theories for teaching and then use the responses to my teaching to test whether or not the theories gained from creative practice are in accordance with nature, it is a double interaction. Teaching can reflect the ideas of the artist/teacher, no matter whether they are in the fields of philosophy, aesthetics or attitudes to life, they can all feed into teaching. However, they have their own norms as well, so, as a teacher, one needs to consider the connections and differences between the two. My students, all young with active minds and an agile sense of art, are the artists of the future. From this perspective, we are equal in that I benefit from their expression of the world of art.

王超

Wang Chao

瑞幸咖啡  
FOR THE LOVE  
OF CHINA

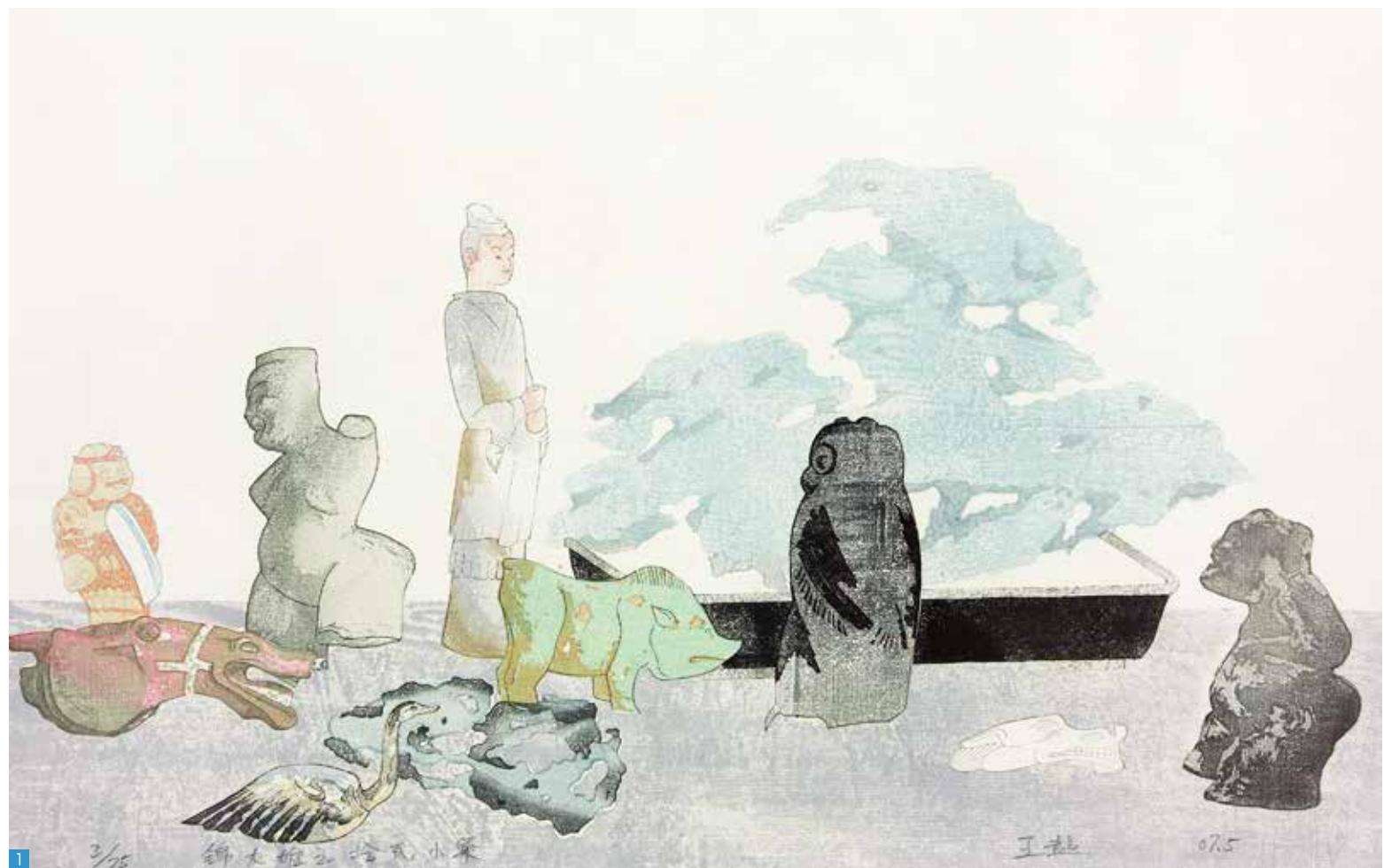


## 简介

王超 (1974—) 1974年8月生于山东。  
1998年毕业于中国美术学院版画系,留校任教。  
2007年中国美术学院版画系研究生毕业获文学硕士学位。  
现为中国美术学院版画系副教授,传统水印工作室负责人。

## Abstract

Wang Chao was born in Shandong in August 1974.  
In 1998, he graduated from the Printmaking Department of the China National Academy of Fine Arts, remaining in the Academy to teach.  
In 2007, he was awarded a Master of Arts Degree from the Printmaking Department of the China National Academy of Fine Arts.  
Wang Chao is currently a deputy – professor in the Printmaking Department of the China National Academy of Fine Arts and responsible for the workshop maintaining traditional printmaking techniques using water-soluble colour.



1 锦灰堆之拾瓦小集/木版水印/45 x 71cm/2007

A small selection of ceramics from the treasure heap/Woodblock printed with water-soluble colour/45 x 71cm/2007





1 出城/木版水印/105 × 69cm/2009 ◀

Leaving the city/Woodblock printed with water-soluble colour/105 × 69cm/2009

2 走近某日/木版水印/140 × 70cm/1999

Still not quite the day/Woodblock printed with water-soluble colour/140 × 70cm/1999





## 获奖记录

1998年 《天候图纂》日本“富张美术馆奖”  
 1999年 “走近某日”浙江省第10届美术展览银奖  
 1999年 “走近某日”全国第九届美展优秀奖  
 2000年 “褪色的印迹”2000年浙江省版画展银奖  
 2000年 “褪色的印迹”第十五届全国版画展铜奖  
 2002年 “草堂春梦觅前身”第十六届全国版画展优秀奖  
 2009年 “出城”浙江省第12届美术展览铜奖

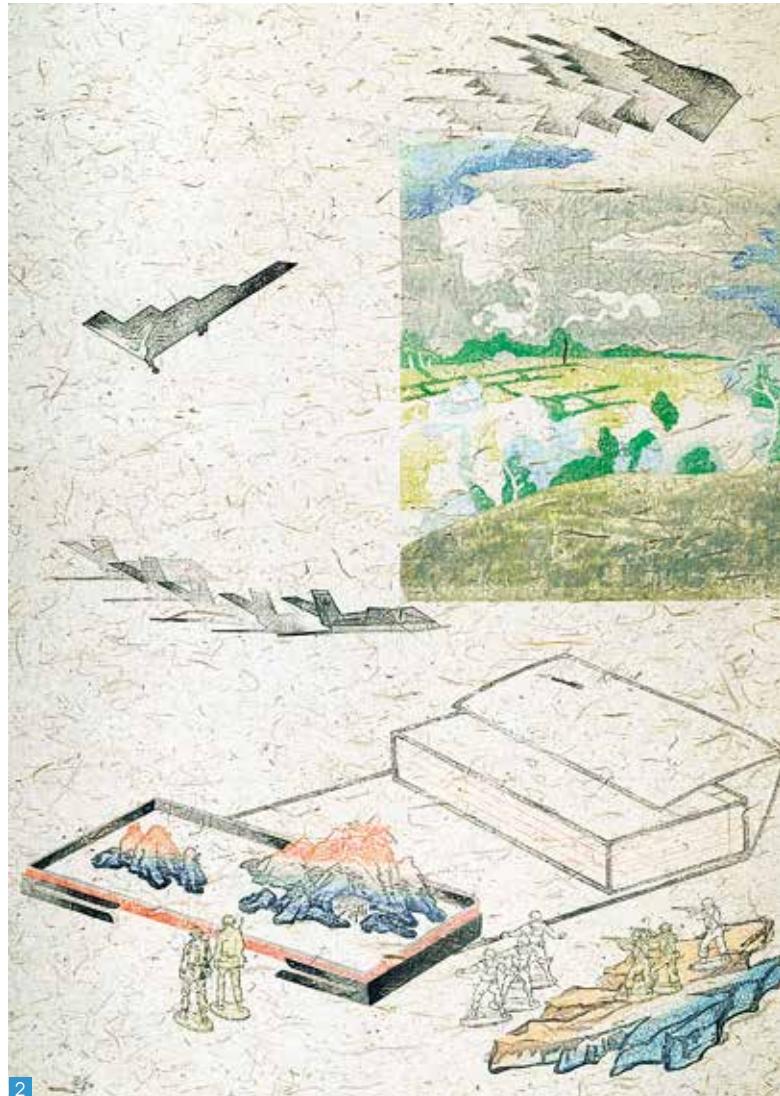
## Awards

1998 His work 'A compilation of images of heavenly phenomena' was awarded the Fukuoka Gallery of Art Prize.  
 1999 His work 'Still not quite the day' was awarded the Silver Medal at the Tenth Zhejiang Provincial Exhibition of Art.  
 1999 His work 'Still not quite the day' was awarded the Prize for Outstanding Work at the Ninth National Exhibition of Art.  
 2000 His work 'Printed traces of faded colour' was awarded the Silver Medal at The Zhejiang Provincial Exhibition of Printmaking.  
 2000 His work 'Printed traces of faded colour' was awarded the Bronze Medal at The Fifteenth National Exhibition of Printmaking.  
 2002 His work 'Dreaming of earlier generations in the thatched cottage in Spring' was awarded the Prize for Outstanding Work at The Sixteenth National Exhibition of Printmaking.  
 2009 His work 'Leaving the city' was awarded the Bronze Medal at The Twelfth Zhejiang Provincial Exhibition of Art.

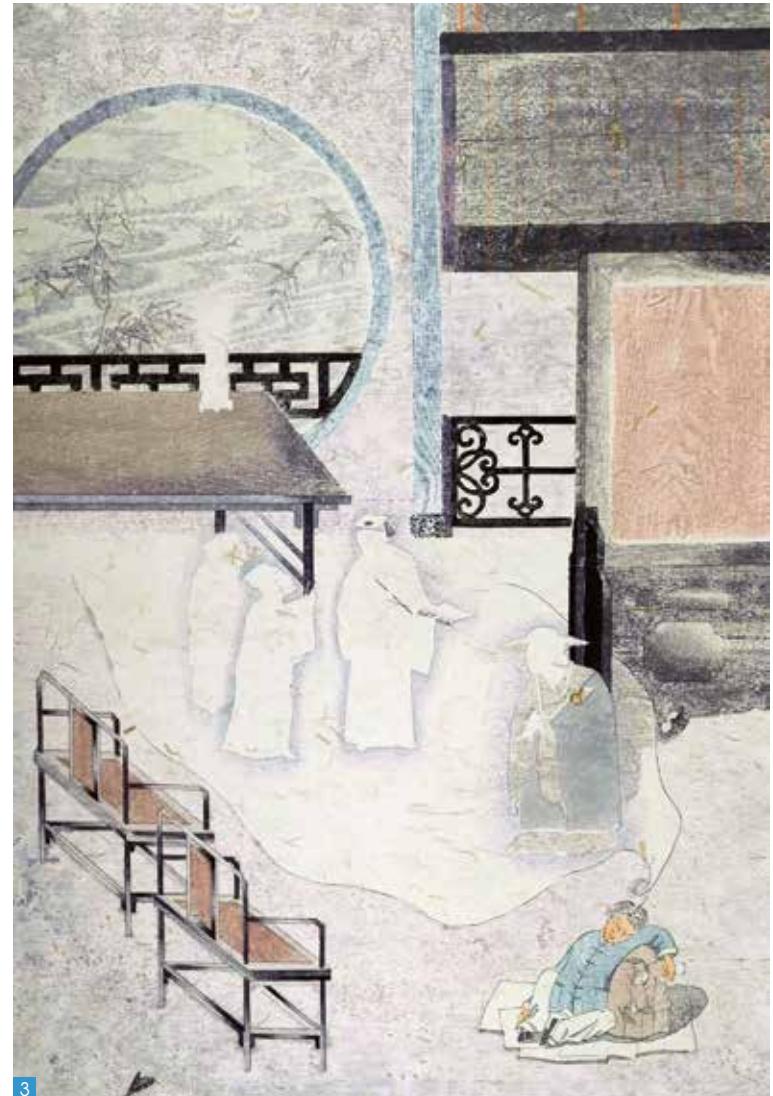
1 九鬲房案头清供/木版水印/38×50cm/2003

The desk in the Jiuli studio/Woodblock printed with water-soluble colour/38×50cm/2003





2



3

1 退色的印迹/木版水印/80×54cm/2000

Printed traces of faded colour/Woodblock printed with water-soluble colour/80×54cm/2000

2 九鬲房案头释威no.2/木版水印/80×57cm/2004

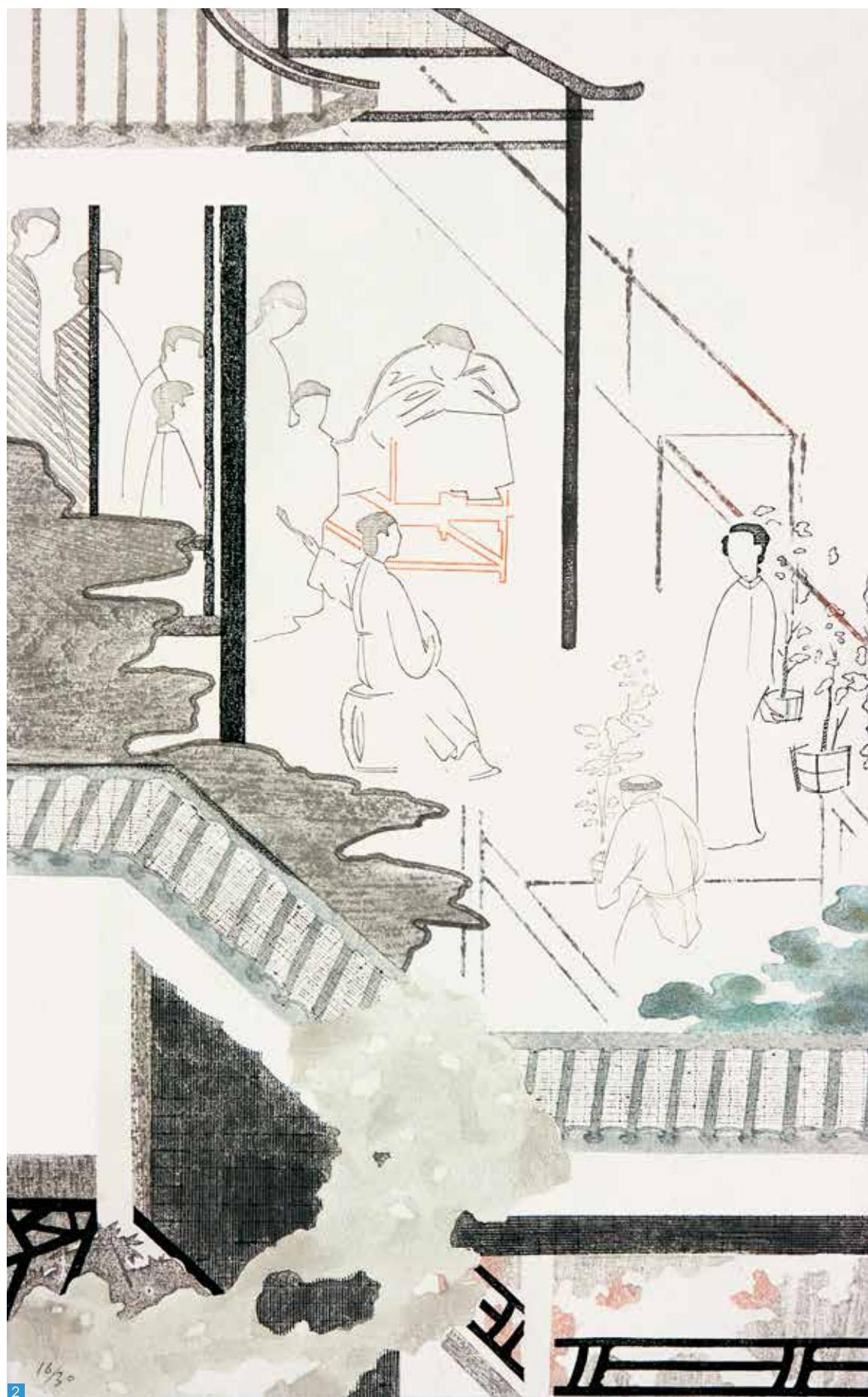
A show of power on the desk in the studio of the nine ancient vessels/Woodblock printed with water-soluble colour/80×57cm/2004

3 草堂春梦觅前身/木版水印/80×54cm/2002

Dreaming of prelife in the thatched cottage in Spring/Woodblock printed with water-soluble colour/80×54cm/2002



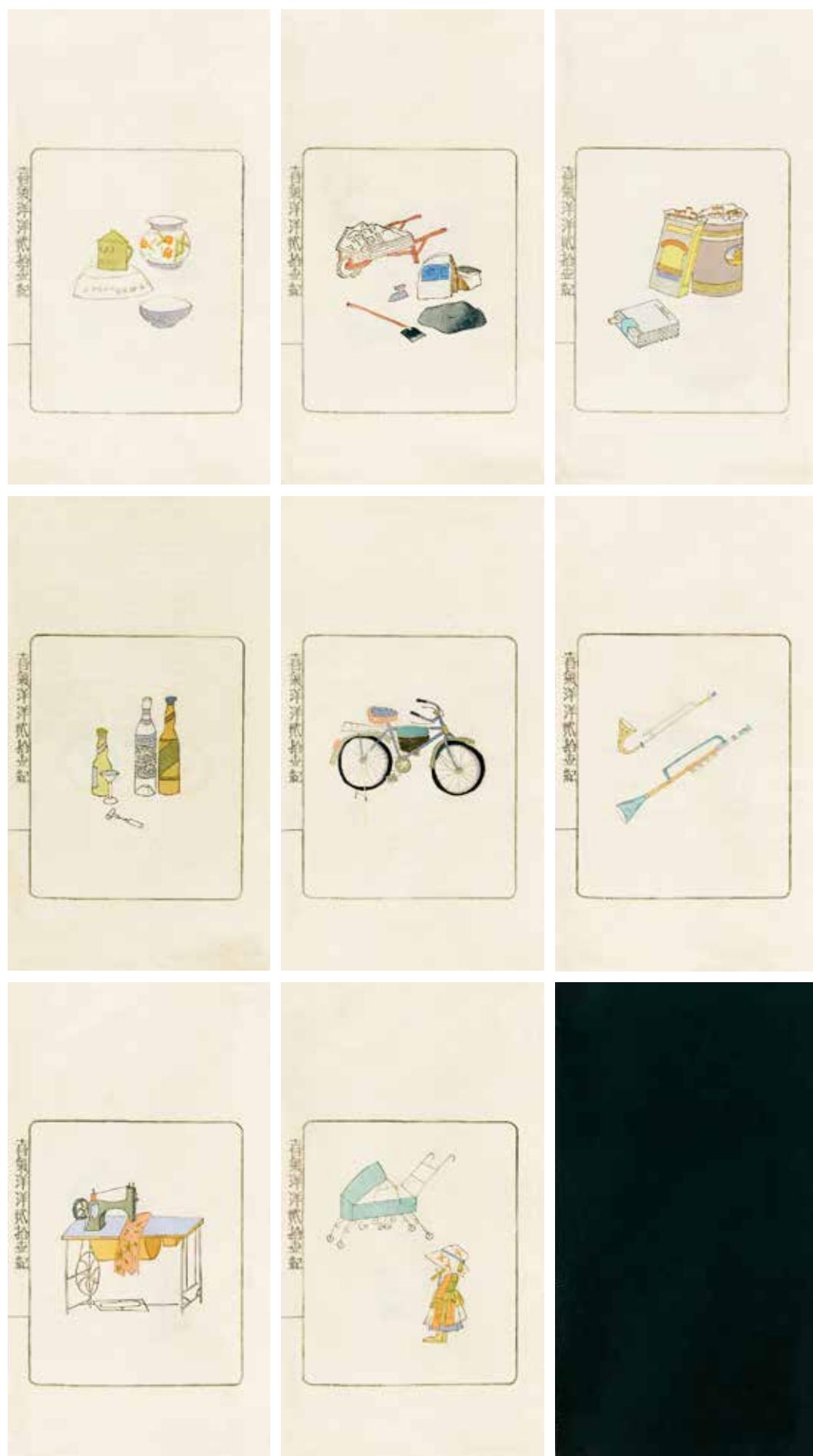
1 锦灰堆之八破图/木版水印/68 x 46cm/2006  
Eight pictorial fragments from the treasure heap no.8/Woodblock printed with water-soluble colour/68 x 46cm/2006



2 清园幻景/木版水印/57 x 30cm/2005

Dreamscape of a Qing garden/Woodblock printed with water-soluble colour/57 x 30cm/2005





1 洋相图/木版水印/32.5 × 20cm/1998

Foreign images/Woodblock printed with water-soluble colour/32.5 × 20cm/1998

## 收藏记录

日本富张美术馆  
美国波特兰美术馆  
法国巴黎国家图书馆  
欧洲木版基金会  
上海美术馆  
牛津大学图书馆  
维多利亚与爱尔伯特博物馆  
大英图书馆  
以色列国家博物馆  
英国伯明翰博物馆

## Collections

The Fukuoka Gallery of Art, Japan  
Portland Gallery of Art, USA  
The National Library, Paris  
The Muban Foundation, London  
The Shanghai Gallery of Art  
The University Library, Oxford  
The Victoria and Albert Museum, London  
The British Library  
The National Museum of Israel  
Birmingham Museum and Art Gallery, UK

## 艺术评介

王超是我国当代极少专事传统木版水印技法研究，并已取得丰硕成果的年轻版画家，他作为中国美术学院版画系传统水印工作室负责人，在深入研习的同时，创作了大量深得传统水印精髓的作品，且在国内外举办个展，多次参加全国及国际版画展，并以《走进某日》、《褪色的印迹》、《草堂春梦觅前身》等在全国大展中获奖。他的版画以精致著称，格调清新、雅致、饱含古韵，充溢着一股传统人文气息。也有的作品如《锦灰堆之八破图》通过古印刷物的叠压，《锦灰堆之拾瓦小集》借助古迹文物的并置，以及《出城》、《九鬲房案头释威》等，以现代观念及超时空的图示构合，在传统古韵中透出现代气息。<齐凤阁>

## A critical appraisal

Wang Chao is a young woodblock printmaker, who has already achieved deserved success with his studies of traditional water-soluble woodblock printing techniques, an unusual state of affairs. As the leader of the workshop dedicated to these techniques within the department of printmaking in the China Academy of Fine Arts in Hangzhou, Wang has produced a considerable number of large works full of the essence of water-soluble ink printing traditions. He has contributed to many individual and group exhibitions within China and overseas, with works 'Still not quite the day', 'Printed traces of faded colour' and 'Dreaming of prelife in the thatched cottage in Spring', all of which have been awarded prizes. His prints are famous for their exquisite and fresh style, delicate but full of ancient charm which overflows with a traditional sense of humanity. His print 'Eight pictorial fragments from the treasure heap' used part images of archaic prints seemingly folded and pressed; the print 'A small selection of ten ceramics from the treasure heap' relies on the placing of antiques together; 'Leaving the city' and 'A show of power on the desk in the studio of the nine ancient vessels', which combine both modern concepts and timeless icons creating a modern flavor within traditional ancient charm. <Qi Fengge>



1 文心雕虫1/木板水印/30 x 22cm/2005

The literary mind cuts insects no.1/Woodblock printed with water-soluble colour/30 x 22cm/2005

2 文心雕虫3/木板水印/30 x 22cm/2005

The literary mind cuts insects no.3/Woodblock printed with water-soluble colour/30 x 22cm/2005

3 文心雕虫7/木板水印/30 x 22cm/2008

The literary mind cuts insects no.7/Woodblock printed with water-soluble colour/30 x 22cm/2008

4 文心雕虫9/木板水印/30 x 22cm/2008

The literary mind cuts insects no.9/Woodblock printed with water-soluble colour/30 x 22cm/2008



1 2010年6月，王超应邀为英国王子传统艺术学校讲学

Wang Chao teaching students from the Prince's Foundation, London- June 2010

我自小学起习传统绘画，尤喜篆刻。高中二年级在家乡参观“晁楣版画艺术陈列馆”后，改变了我报考国画人物专业的初衷，而立志要学习版画专业。因为对传统绘画材料比较熟悉，在中国美术学院版画系读书期间，水印版画一直为我最喜爱的课程。能与传统版画结识，也源于我在中国美术学院版画系读大学三年级的一件水印作品。当时在传统木版水印工作室“紫竹斋”工作的两位老师年岁已高，选择传统木版水印接班人在版画系已经被提上日程。就在我的水印作品《天候图纂》完成时，时任版画系主任韩黎坤先生找我谈话，问我是否愿意毕业后在“紫竹斋”工作。作为在校的大学三年级学生，为自己能留在学校工作而庆幸之余，同时也感到自己应该担当的一份责任。大学四年纪开始，版画系安排我进入“紫竹斋”接受传统木版水印学习，利用所学完成了我的本科毕业创作《洋相图》。在师傅带徒弟式教育的六年学习中，我的两位老师先后退休，然后又被版画系重新聘任，目的就是为了让我能够全面地学习和掌握传统木版水印的雕版及印刷技法，同时还有传统水印工具的制作。

“紫竹斋”的发展与一个学院的历史息息相关，也与版画系的教学整合为一，它不仅

的正是后者。

中国现代版画在其诞生时就面临着两个任务，并且呈现出两种趋势：视觉语言的国际化以及现代语言的本土化，我的工作所要努力的正是后者。

个研究部门，而且是一个直接的教学部门和创作部门；它不仅要继承并原汁原味地保持中国传统木刻的本色，而且力求实现传统的创作性转化，使水印木刻成为一种具有创造潜力的艺术手。如何把在水墨的表现类型上，极尽精微的同时，对于传统木版水印的本体及意义进行了深层次的探索。中国现代版画在其诞生时就面临着两个任务，并且呈现出两种趋势：视觉语言的国际化以及现代语言的本土化，我的工作所要努力的正是后者。它将有助于为中国当代版画的创作提供一些可资借鉴的视觉资源和表现手段，为当代版画创作与传统接轨做出自己的努力。



2 2005年2月，王超应邀为奥斯特版画工作室讲学  
Wang Chao teaching at the Belfast Print Workshop, February 2005

3 2005年2月，王超应邀赴伦敦大学亚非学院讲学  
Wang Chao teaching at the School of Oriental and African Studies, London - February 2005

*The birth of Chinese contemporary printmaking has brought with it two purposes and presented two trends: to internationalize visual language and to localize modern language. I have committed myself to the latter.*

I began to learn traditional arts as a child, seal cutting was my favourite among them. During my second year at secondary school, I visited the Chao Mei Printmaking Exhibition Hall in my hometown and that led to my decision to specialize in printmaking rather than in Chinese figure painting. On account of my greater familiarity with traditional art materials, making prints with water soluble colour was my favorite course during my third year of study in the printmaking department of The China Academy of Fine Art and my acquaintance with traditional printmaking originated from working with water soluble colours when I was an undergraduate student. At that time, the two teachers in the traditional printmaking studio, called the 'Purple Bamboo Studio', were quite elderly, which brought into question the selection of a successor to carry forward traditional woodblock printmaking with water soluble colour. After the completion of a print which I called 'Images of Heavenly Phenomena' (1997), Han Likun, who was then Dean of the Printmaking Department and I had a conversation during which he asked whether I was willing to work in Purple Bamboo Studio after graduation. As a third year student, I felt very fortunate to work there, and also I became aware of the responsibility I was going to take on. During my fourth year it was arranged that I could be transferred to the Purple Bamboo Studio to learn traditional woodblock printing with water soluble colour. Taking advantage of what I had learned, I completed the woodblock printed book 'Foreign Images' for my final examination.

After six years' of guided education, my two teachers, who had earlier retired, were re-appointed by the Printmaking Department to continue to guide me, so that I could study and master the full range of the cutting and printing skills of woodcut and the techniques of woodblock printmaking with water-soluble colour, at the same time to make the traditional tools used in this form of printmaking. The development of the Purple Bamboo Studio is closely interrelated to the history of the Academy and also integrated into the teaching of the printmaking department. The Purple Bamboo Studio is not only a research institute, but also a direct-teaching and creative department. It has inherited and preserves the original characteristics of Chinese traditional woodblock printmaking, whilst striving for traditional woodblock printmaking to be a craft skill with potential for creativity. How, in the expression of ink painting, to simultaneously do our profound up most to explore the essence and significance of traditional printmaking at a deep seated level. The birth of Chinese contemporary printmaking has brought with it two purposes and presented two trends: to internationalize visual language and to localize modern language. I have committed myself to the latter, which will be of benefit in providing modern printmaking with some worthy visual resources and expressive means, for creative work in contemporary printmaking and traditional printmaking to join in establishing its own energy.



4



5

4 2010年6月，王超伦敦个展  
Wang Chao at his one-person exhibition, London- June 2010

5 2005年11月，王超应邀在伯明翰博物馆讲座和传统版画印刷演示  
Wang Chao teaching at a specialist woodblock class, Birmingham Museum and Art Gallery, November 2005

肖映川

Xiao Yingchuan

中国日报  
FOR THE LOVE  
OF CHINA



## 简介

肖映川(1946—)1946年生于汕头市,广东潮阳人。1968年为海军南海舰队汕头水警区美术员。1972年为总政治部解放军文艺社美术编辑。1980年转业后,为汕头画院专业画家、副院长。历任广东省美术家协会副主席、广东省美协版画艺委会副主任、中国版画家协会理事、广东美术馆学术委员、中国美协会员、国家一级美术师。

## Abstract

Xiao Yingchuan was born in Shantou in 1946, his family being from Huyang in Guangdong. In 1968 he joined the Southern Fleet of the Navy as an artist attached to the Shantou Coastguard Area. In 1972 Xiao became the Art Editor for the General Political Department of the Peoples Liberation Army Literature and Arts Society. After being decommissioned from the Navy in 1980, Xiao became both a specialist artist and Deputy-Director at the Shantou Art Academy. Xiao successively held the posts of Deputy-Chair of the Guangdong Provincial Artists Association, Deputy-Head of the Guangdong Provincial Artists Association Printmakers Committee, a Director of the Chinese Printmakers Association, a Member of the Guangdong Gallery of Art Education Committee, a Committee Member of the Chinese Artists Association and a First Grade National Artist.



1

1 潮汕农家/丝网版画/56 × 64cm/1989

Chaozhou farmer's home/Screen print/56 × 64cm/1989





## 出版记录

由岭南美术出版社、华艺出版社、汕头大学出版社等出版了个人画册25本

## 收藏记录

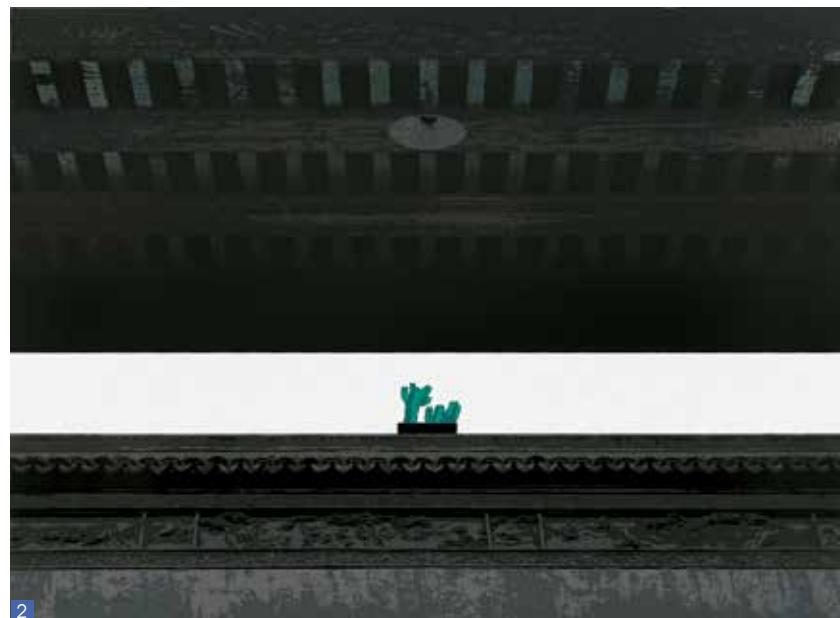
中国美术馆  
广东美术馆  
广东画院  
深圳美术馆  
关山月美术馆  
江苏美术馆  
哈尔滨艺术宫版画博物馆  
四川美术馆  
青岛美术馆  
浙江美术馆  
上海美术馆  
广州美术馆  
深圳观澜美术馆  
日本福冈美术馆

## Publications

The You Ling Nan Fine Art Press, The China Arts Press and The Shantou University Press are some of those who have published twenty-five individual exhibition catalogues.

## Collections

The China Gallery of Art  
The Guangdong Gallery of Art  
The Guangdong Academy of Art  
The Shenzhen Gallery of Art  
Guan Shanyue Gallery of Art  
The Jiangsu Gallery of Art  
The Harbin Palace of Art Museum of Printmaking  
The Sichuan Gallery of Art  
The Qingdao Gallery of Art  
The Zhejiang Gallery of Art  
The Shanghai Gallery of Art  
The Guangzhou Gallery of Art  
The Guanlan Gallery of Art, Shenzhen  
The Fukuoka Gallery of Art, Japan



1 鱼水情深/套色木刻/66 × 73cm/1971

A deep love of fish and water/Woodblock print in colour /66 × 73cm/1971

2 几度春秋/丝网版画/59 × 80cm/2011

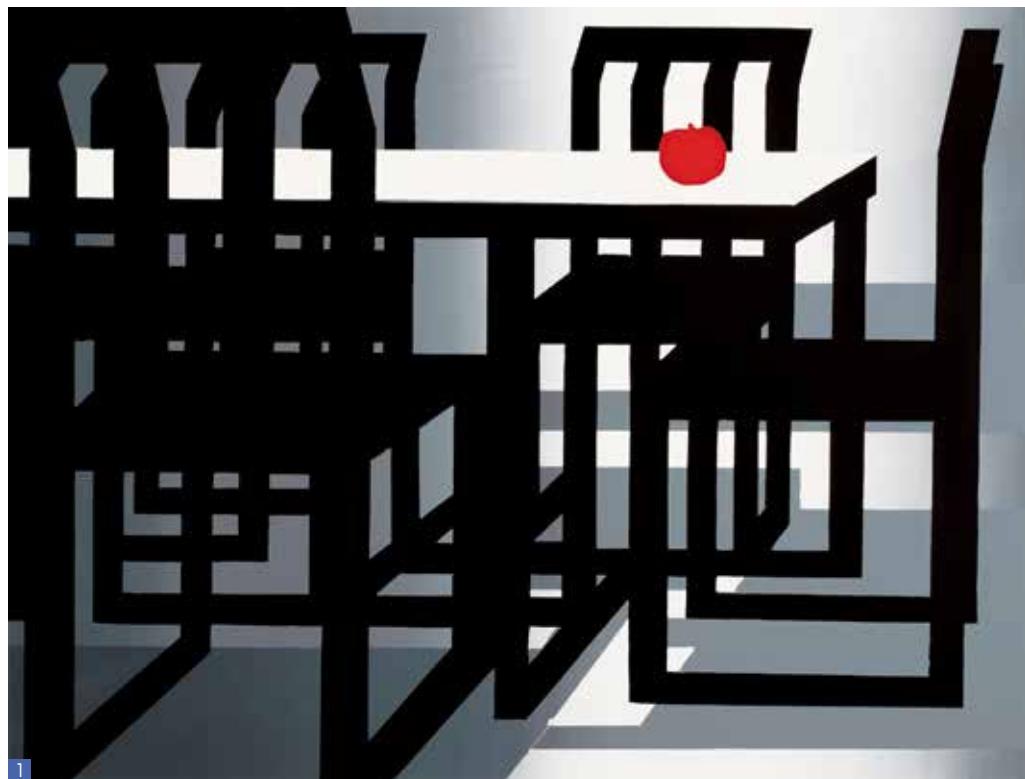
Several Springs and Autumns /Screen print/59 × 80cm/2011

## 获奖记录

1989 年 第 7 届全国美展 银奖  
 1992 年 广东省鲁迅 文艺奖  
 1994 年 第 8 届全国美展 优秀作品奖  
 1994 年 第 12 届全国版画展 银奖  
 1994 年 广东省庆祝建国 45 周年美展 金奖  
 2000 年 80—90 年代中国优秀版画家鲁  
 迅版画奖  
 2006 年 广东省美协 50 年 50 经典作品奖

## Awards

1989 Awarded a Silver Medal at the Seventh National Art Exhibition  
 1992 Awarded the Guangdong Provincial Lu Xun Prize for Art and Literature.  
 1994 Awarded the Prize for Outstanding Work at the Eighth National Art Exhibition.  
 1994 Awarded a Silver medal at the Twelfth National Exhibition of Printmaking.  
 1994 Awarded the Gold Medal at the Guangdong Provincial Exhibition of Art Celebrating the Forty-fifth Anniversary of the Creation of the State.  
 2000 Awarded the Lu Xun Prize for Printmaking by the Outstanding Printmakers of the Decade 1980-1990.  
 2006 Awarded one of the Fifty Prizes for Classic Work by Fifty Years of the Guangdong Provincial Artists Association.



1 留给女儿的红苹果/丝网版画/49 × 65cm/1994

A red apple left for the daughter/Screen print/49 × 65cm/1994

2 志愿者/丝网版画/80 × 81cm/2009

Volunteer/Screen print/80 × 81cm/2009



改革 提高 求实 创新

文：学会生存  
——在废墟中崛起

一. 在〇里填 > < 或 =

10+5〇	7〇10
14-4〇	3〇15
0+13〇	1〇19

二. 在〇里填 > < 或 =

4〇	15
14〇	9



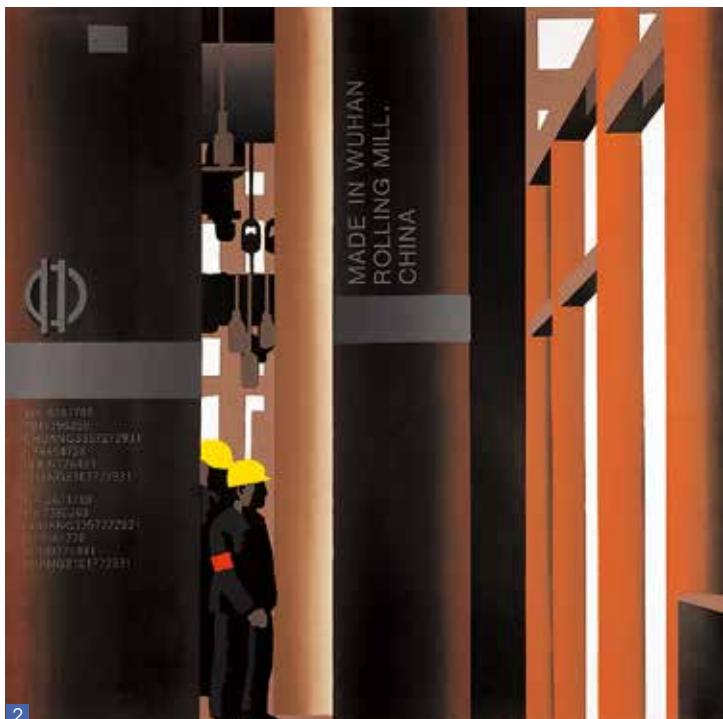
1 阳光工程/丝网版画/77×74cm/1999  
Sunshine project/Screen print/77×74cm/1999

## 艺术评介

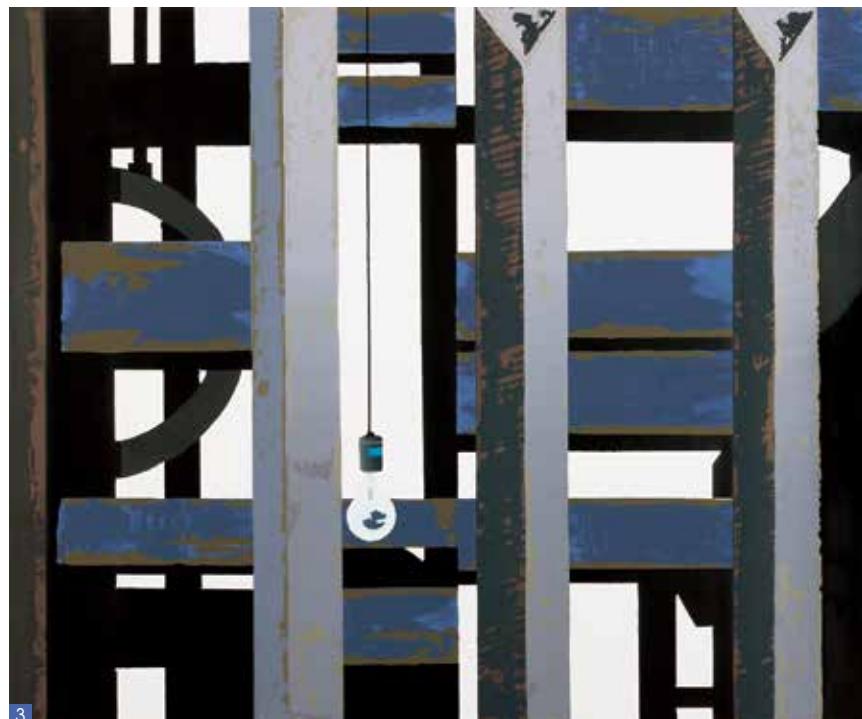
肖映川是我国有代表性的丝网版画家之一，早年从事木版画创作，上世纪 80 年代末期至 90 年代初期，5 年间创作的 40 幅《潮汕农家系列》丝网版画频频出现于国内外美术展览，并获第 7 届全国美展银奖，使其成为令人瞩目的版画家。之后又陆续推出一幅幅都市建设题材的丝网版画，使其影响日益扩大。肖映川的丝网版画风格独特，充分发挥丝网版画色彩语言的优势，以或鲜明或纯净或浑厚的色块并置、叠压，以简洁单纯的画面，表现他所钟情的乡土题材与在改革开放后日新月异的城市面貌。其中《潮汕农家》之一以简化的农家木雕厅门，渐变的叠压色调与画面中央象征祥瑞喜庆的莲缸，表现潮汕农家淳朴的民风与恬静温馨的生活，而体现全套主题的最后一幅《天圆·地圆·人圆》以苍穹、皓月、村寨、天人合一，体现出作者对人生宇宙的体悟和潮汕儿女对安定祥和的祈愿。<齐凤阁>

## A critical appraisal

Xiao Yingchuan is one of the most representative of the artists using screen printing in China, an artist whose early efforts focused on woodblock prints. In five years from the late 1980s to the early 1990s, Xiao created forty screen prints called 'Chaoshan Farmer's Family Series', which appear frequently in both domestic and international art exhibitions and which were awarded the Silver Prize at the Seventh National Arts Exhibition making him a printmaker worthy of attention. Moreover, he has produced many screen prints on the topic of urban construction, which has broadened his influence. In their unique style, Xiao Yingchuan's screen prints take advantage of the language of screen printing colour, juxtaposing and overlaying areas of rich, vivid or pure colour in concise and simple images to express his most beloved rural themes and the almost daily changes of appearance of cities after the beginning of the reforms in China. Among them, the first print in the 'Chaoshan Farming Family' series that shows a carved wooden door to the hall of a simple village family, with shading and overlaying tones of colour, with a lotus bowl in the middle of the print meaning happiness and good fortune; the print expresses the simple folk style and peaceful lives of the families of Chaoshan farmers. The final piece 'The Vault of Heaven, The Globe of the Earth and the Circle of Man' embodies the theme of the whole series, the firmament, the bright moon and the villages, the harmony of man and the heavens, reflecting the artist's deep consideration of life and the universe; more importantly, the longing of the young people of Chaoshan for a peaceful life and good luck. <Qi Fengge>



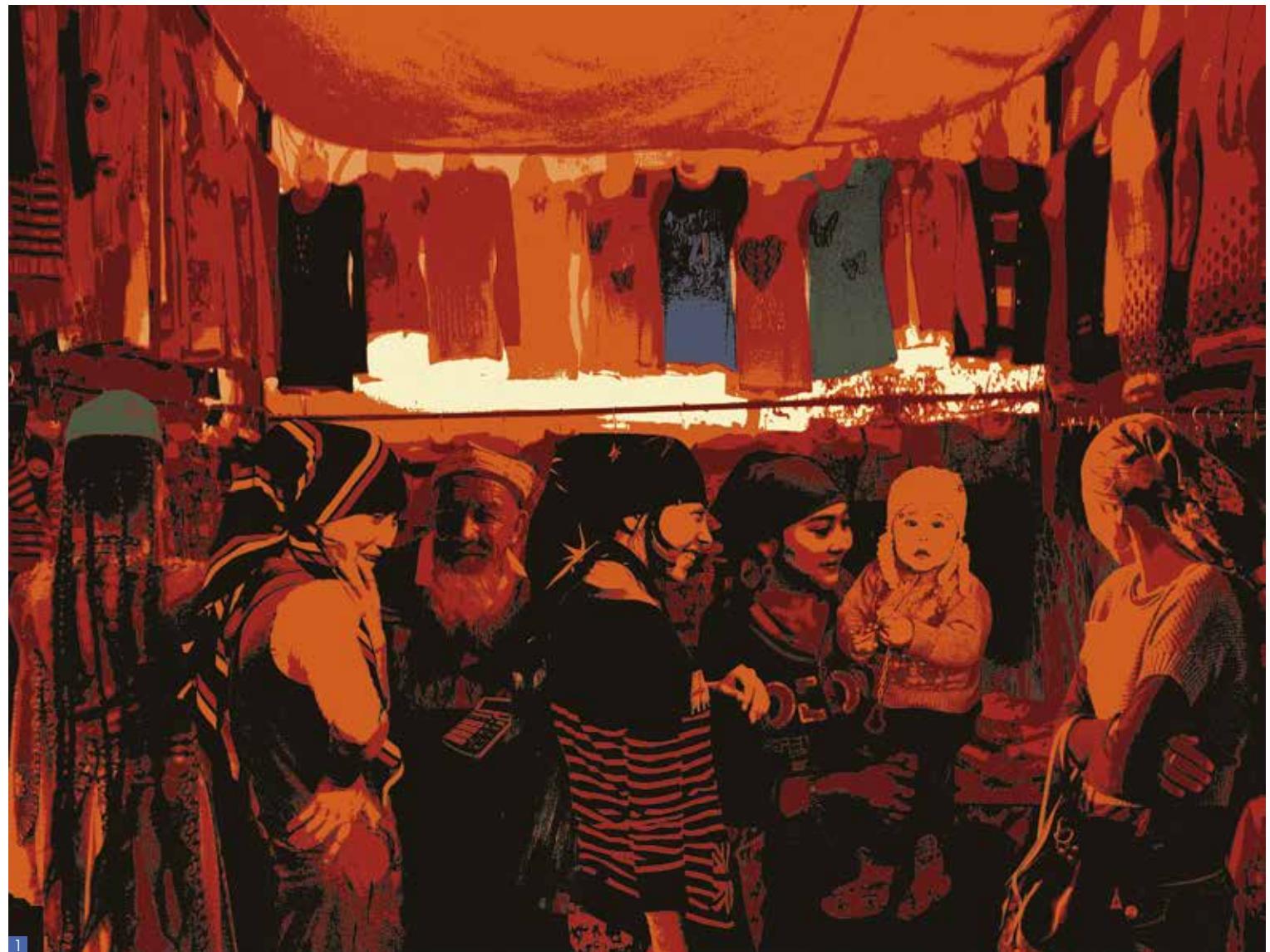
2



3

2 血脉/丝网版画/72×72cm/1997  
Blood relationship/Screen print /72 × 72cm/1997

3 日日夜夜/丝网版画/58×70cm/1997  
Days and nights/Screen print /58 × 70cm/1997



1 大巴扎/丝网版画/63 × 84cm/2014  
The Grand Bazaar/Screen print/63 × 84cm/2014



2 扎西德勒/丝网版画/78×76cm/2013  
Zahid Le/Screen print/78×76cm/2013

1 在新疆采风写生  
Sketching in Xinjiang



我相信脚下这片泥土

一

笔直横贯地球东西的北回归线，与中国东南曲折蜿蜒的黄金海岸相交。就在北回归线向大陆切进的地方，同蔚蓝大海相望，展开了一片芬香四溢的绿洲。这，就是我的故乡，可爱的潮汕。

从飞机上往下看，潮汕丘陵挺秀，平原坦荡，美极啦！顷顷田畴，给小路分割成块块，整整齐齐的方块，呈现不同深度的绿色和黄色，座座村落和一个个闪亮的圆圆的池塘，错落有致、富有节奏感地点缀着这些块面，简直就是一幅美妙绝伦的平面构成杰作！

我出过国门，更几乎跑遍神州，祖国的壮丽河山，悠远文化，无时无处不撩拨我的心弦，触发我的思绪。然而，这一切却不能替代我对家乡特殊的感情。相反，走得越远，看得越多，参照系越广，回头来，我更了解潮汕，更热爱潮汕。

乡土对于每个人来说，都绝不仅仅意味一处地域、家乡，它还是我们的摇篮曲，我们少年时飞翔的梦，我们互相恶作剧的伙伴，敬畏

的第一位老师，青春、友谊、初恋，慈母的笑容和温馨的家！人生，多少弥足珍贵的东西跟家乡连在一起！应该在潮汕平原开设“农家乐”旅游。在这素有“海滨邹鲁”美称的地方，有特殊的方言，有在东南亚一带家喻户晓的潮州戏，有获得世界青年联欢节金质奖牌的潮州大锣鼓，有活龙活现梁山泊一百零八条好汉的英歌舞，有独具鲜明艺术特色的木雕、瓷器、抽纱，有堪与日本茶道媲美的潮州工夫茶。更令人惊奇的是潮汕农民耕作技术的精巧，这里，把种田比喻为绣花毫不为过。就在这片人均只有三分田、人口密度居广东3倍、全国8倍、世界27倍的地方，早在五十年代就诞生了全国第一个水稻亩产千斤县，六十年代全区水稻亩产跨千斤，八十年代末澄海、潮阳首创吨谷县，这种大面积的高产在世界也足名列前茅的。这些，难道仅仅是枯燥之味的数目字而不是人的精神面貌的生动写照吗！

近年来，我寻找各种机会，甚至连清明扫墓也争取下乡探亲访友，多方了解农民的生活、心理和民间风情习俗。每每下乡，往往叫我激动不已。眼前那一座座新盖的屋檐墙角涂金抹红、画满各式古装戏而门口又贴着现代对联的“四点金”“下山虎”的农家下榻，那雕梁画栋、挂着祖宗、老祖宗遗像又摆满各种高级家用电器的农

家客厅，那身着西装而头戴竹笠的农家大汉，那哼着新潮歌曲在槌糯米做年糕的农家少妇，又古老又现化，又对比又和谐。新生活的浪潮不断地推拥着我前进。白天，常有鲜活的感受冲击右心灵，夜晚，时有新奇的构思频来入梦。

对生活的情感，一旦被某一契机触发，并找到一种表达语言，那么，这种感情就有如火山喷发，一刻也不能自持了，想象力便如同插上翅膀，尽情地飞翔。那些最普通的门，那些最普通的窗，那些最普通的竹笠、菜篮，一切都变得那么迷人，都可以入画。

我不再犹豫了，不再疲于应付各种各样的主题性美展，那种按图索骥的创作模式，能有多少打动人心的作品？一个人的时间和精力是有限的，我们不可能在生活与创作中四面出击。面面俱到，我们应该懂得取舍。在高科技、高信息的今天，新鲜事物层出不穷，我们也不可能在一个早晨了解整个社会，我们应该懂得选择。因此我想：如果条件允许，在一定的时期内，譬如两年、三年甚至更长一段时间，选择一个主攻方面，扎根一个地区，熟悉一方面的生活，围绕一方而的题材进行构思和创作，对于深化主题、追求艺术风格是很有作用的，应该说这也是我们这些中年专业画家的明智之举。

便如同插上翅膀，尽情地飞翔。  
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机触发，并找到一种表达语言，  
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就这样，一个以三年时间为期，以四十幅为一系列的《潮汕农家》版画创作计划在我脑子里酝酿成熟了。中国有句老话：“涉浅水者得鱼虾，下深海者得蛟龙”，我决心下海去了。我至今仍然认为，在某种意上，最具地方性的艺术，也就是最具世界性的。在《潮汕农家》系列里，我力图揭示潮汕之美，潮汕农民之美，潮汕农民品质之美，通过这些典型的、个性之美，体现普遍的共性之美，即祖国大自然之美，劳动人民精神之美。这也就是说，我爱中国、爱人类，而潮汕农民正是我心目中最具体的中国人，我如果能把他们画好，这对于中国人，对于人，对于人的生活是最好的讴歌。

## 二

潮汕得天独厚，物产丰饶。也许正是大自然的恩惠，造就了潮汕农民少粗犷彪悍、忧郁躁动而多平和温柔、机巧聪慧1自足乐天的性格，他们善良、坦诚而又含蓄，以微笑面对生活。这种人情气质，与我的个性和艺术趣味正好吻合，我喜欢表现光明、美好和恬静的人生，这是我这个《潮汕农家》系列追求的主调。说来这也是极顺乎自然的事，因为我原本便是潮汕大地所生所养的潮汕人，而且在人生阅历上，命运女神似乎对我格外钟情，我至今的生活，大体都是在顺境中过来的。当然，我决不是不懂人世的艰辛。

在这个系列作品的策划中，我抛弃了许多不具表现力的细节，把自然素材重新整理和组合，力图使画面单纯、更接近意识及潜意识中要表达的理想境界。系列之16《红壳桃》中的蒸棵，是潮人祭祀诸神和祖先的供品，又是农家节日庆祝仪式上的贺品。我只是用几件道具使人了解蒸制传统果品的过程。系列之12《除夕夜》表现的是大年三十晚新婚的喜庆场面，我避就

虚，着意刻画主人的家门，张灯结彩，鞭炮响过之后满地落红，至此，我们不难听到婚礼中的笑声和歌声。系列之40《天圆·天圆·人圆》则是我特意安排的整套作品总体主题所在。茫茫苍穹，皓皓明月，照着以古代血缘关系为纽带的圆形村寨。我希望以此表达对人生宇宙的一种终极体验，希望以“天人合一、物我两忘”的境界，寄托潮汕儿女希望安定团结的真诚祈愿。

如果说，绘画是客体与主体的互相关照，那么，表现潮汕，或者更贴切地说，通过描绘、表现潮汕来宣泄、表现我的主体意识，不正是恰当不过的吗？

对于在作品中追求一种明朗、欣悦、宁静、纯真、音韵自足的美，是否是对生活的一种表层粉饰？我以为不是的。我觉得生活是立体、多面的，而艺术的功能也是多频道的。在艺术的多种功能中，显然存在一种“互补”功能。我之所以着力表现生活的欢乐和阳光，正因为我深知人世间还存在忧伤和阴影。我之所以如此向往恬静与祥和，正因为我深知人需要在躁动不安中寻求解脱，哪怕只是短暂的。这里还有必要区分恬静的不同内涵，如果这种恬静心态不是出世的，而是发自对生活和人生的陶醉，那么，这种恬静显然充溢着催人奋发的涌涌之情。

## 三

选择最能激发自己创作冲动的生活题材是一回事，如何在特定的艺术样式中把这一题材表现出来？如何表现好？又是另一回事。以前我也画潮汕农家，那大都是停留在再现表面生活的牵强之作。今天我再搞同一题材的创作，就顺手得多，感觉不一样，效果也不一样。

首先要归功于对生活感受的深度。比如说，以前我就知道了潮汕农家喜爱莲花，家家户户的庭院大都栽着缸莲。起初以为不外是盆景装饰，如今才知道不是那么简单。在主人的眼里，花繁叶茂则象征家运亨通，花寡叶孤则意味不祥之兆。所以莲缸里绽开莲花，一家子喜气洋洋，若巧，莲开并蒂，更是引为祥瑞，喜上加喜。潮汕农家栽莲格外讲究，蓓蕾刚拱，别说动它，连用手远远一指也被认作放肆之举，有的老爷爷老太太干脆搬张凳子，终日守护在莲缸旁，就像照料着摇篮里的小孙女。这样，缸莲在我的脑海里就高大起来了，为此我创作了《潮汕农家》系列的第一幅作品。画面处理上，我把本来很复杂的剔透玲珑的潮州木雕厅门简化淡化，而运用丝网版中的渐变手法，仔细刻画本来很简单的，现下被着意安排在画面正中的缸莲的每一张莲叶，使这间司空见惯的老式农舍充满着宁静而又生机勃发的意味。想不到这幅作品后来还在第七届全国美展上获得了银奖。

增加生活面的宽度，对激发创作冲动也会很有帮助的。潮汕有许多特异的民间民俗很耐人寻味，以前我没有注意到这一些，如今对此也感兴趣了。比如说，潮汕农村至今还流行一种叫“出花园”的习俗。潮人认为未成年的孩子，一直是生活在花园里的，待到孩子十五岁，就得选择吉日举行“出花园”仪式。这一天，要采集十二种不同的鲜花，浸在水里后孩子抹花水浴，让芬芳洗净身上的孩子气。还得扎上母亲亲手缝的新腰兜，穿上外婆送的新衣服和一双红皮木屐，好让孩子跨出花园，一帆风顺，从这一天起，孩子就算告别了花香鸟语、天真烂漫又懵懂无知的童年，真正踏上人生之途。在为此创作的《出花园》一幅中，对女孩周围环境的墙壁、地面、睡床，我动用各种不同方向的渐变手法，力求表现孩子出花园前所处的那个童真而朦胧的世界。

近年来，在现代美术潮流的冲击下，我的艺术视野得到开拓，艺术观念有所更新。比如对于形式，我现在就不像过去所理解的那样简单化。我以为形式固然是服从内容的，但还是有相对的独立性，具有独立的形式美价值，成为“有意味的形式”。即使形式毫无相对独立性可言而完全只为内容服务，那么，我以为这种服务至少包涵着两个方面：其一，是为体现物象属性；其二，则是体现画家对客体的审美观。过去，我忽略了后一种“服务”，这就形同独足站立，难以举步。在《潮汕农家》系列中，我在努力表现潮汕风情的同时，更注重在形式美上挖掘潜力，甚至有些作品是先有形式再有内容的。比如说，在一次为一本书设计封面时，无意中发觉深蓝、绿灰、柠檬黄三色块摆在一起非常漂亮。我很想用这三色块组成一个具象的画面，但却不知套一个什么内容好。后来我去山区画画，时值正午，阳光灿烂，我往下一望，心里猛然一跳，有啦！那深蓝不正是深远的太空，那绿灰不正是浩瀚的大海，那柠檬黄不正是山下那片在阳光下金灿灿的村落吗？于是，作为系列之一的《正午》就是这样创作出来的。

## 四

对于一个画家来说，他的绘画本来就是代表他本人的话，除此之外，再说什么似乎多余。我之所以还在这里饶舌，出自两个考虑，一是自觉我的作品远非成熟，它们还不足以充分地传达我全部的所感所思，因此便情不自禁地言三语四；另外，面对诸位同行读者、版画界的老师和学兄，我乐意将自己创作前前后后心理活动汇报、求教。我想到有这样一句话：

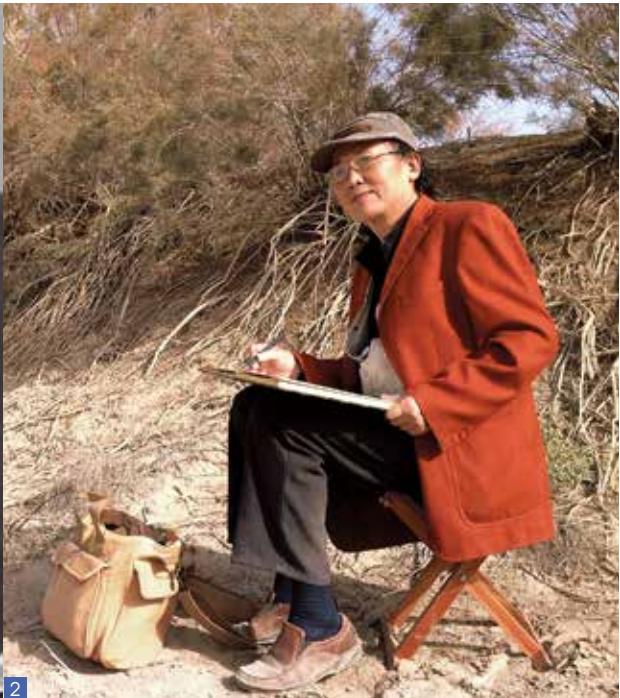
“果子未成熟时，也会掉到地下的。”我知道我只是一颗并未成熟的果子，我相信脚下这片泥土，有这么一块肥沃的土地，我可不愿意掉下……



1

忆西疆

A memoir of the western territories



2

在新疆采风写生

Sketching in Xinjiang

### I believe in the soil under our feet.

The Tropic of Cancer traverses from the east to the west of the globe and intersects with the zigzag golden coast of southeast China. Looking towards the blue sea is an idyllic oasis, where the Tropic of Cancer crosses the continent, this is my hometown, the lovely Chaoshan

If seen from an aeroplane, the hills of Chaoshan are tall and graceful, plain, broad and level, extremely beautiful. The farming land is divided into even squares by lanes, presenting different shades of green and yellow. Villages and shining circular ponds are scattered in an orderly fashion, rhythmically ornamenting the surface of the land. It is virtually a splendid two-dimensional artwork.

I have passed through the gates and have stepped on nearly every square inch of this magical region. The magnificent mountains and rivers, the distant civilization, timeless and without location do not tease my heart, but provokes my thoughts. All this, however, cannot replace my special feelings towards my hometown. More travelling, more sightseeing and more points of reference make me understand and love Chaoshan more.

To everyone, their homeland is not just a geographical area, it is our cradle, the when we were young we flew away in our dreams, we played pranks with another, the first teacher we respected, youth, friendship, one's first love, the smile of one's

mother and a cozy home. In life, how many of our precious moments are connected with our hometown. Trips should be started like 'the happiness of farmers' up on the plains of Chaoshan. The area has been long been regarded as the Zou Lu 1 on the coast, a land of a prosperous culture and economy. It has a unique dialect, Chaozhou opera widely known in south-east Asia, the Chaozhou great gong-drum which won the gold medal at the Festival of World Youth Federations with the lively and heroic singing and dancing adapted from the story of The Water Margin, the distinctively artistic wood sculpture, ceramics, drawn thread work, and Kungfu tea which can be compared with that of the Japanese tea

ceremony. Even more surprising are the delicate ploughing techniques of Chaoshan farmers, their fields can, without over-exaggeration, be compared with embroidery.

Chaozhou has an average land usage of three tenths of a field per person which is three times that Guangdong, eight times that of the whole nation and twenty-seven times that of the rest of the world. Yet, in the 1950s Chaozhou included the first district to produce more than one thousand jin of paddy field rice to each 0.16 of an acre. In the 1960s the whole area was producing over one thousand jin of paddy rice to each 0.16 of an acre. In the late 1980s the districts of Chenghai and Chaoyang first broke the record of millet production of over one ton per acre, which was among the best worldwide. All these are not merely monotonous figures, but more importantly a vivid portrait of the people's mental attitude.

In recent years, I take advantage of all kinds of opportunities to go back, even during the Qingming Festival 2. I try my best to visit relatives and friends in rural areas, to understand the living, mentality and customs of farmers. I feel excited every time I go to the countryside, the newly built eaves and corners painted with diversified local opera patterns in red and gold, together with couplets in a contemporary style on the typical Chaoshan peasant family dwellings, in either the 'four-point gold' 3 style or the 'tiger coming down from the mountain' style 4.

The delicately carved beams and painted rafters, the hanging ancestral portrait, the living room filled with contemporary electrical appliances, farming men in western suits and bamboo hats, the housewives pounding sticky rice to make rice cakes and singing trendy songs, all these show the contrast between the old and the new, contrast as well as harmony. The wave of new life keeps pushing me forward. In the daytime, fresh feelings attack the right part of my heart, while in the evening, new ideas repeatedly come into my dreams.

The emotions towards life, once stirred up by a turning point also find the language to express themselves, these emotions can never be held back and will act like volcanic

eruptions with ones imagination on wings, freely flying around.

Those commonly seen doors, windows, bamboo hats, baskets and so on become very attractive and picturesque. I did not want to hesitate and deal with all kinds of thematic art exhibitions. The creative style used to follow up an idea hardly arouses other's feelings. One man's time and ability is so limited that we could not reach all aspects of life and creation. We need to understand both acceptance and rejection. In this contemporary world high of technology and information, new things emerge in an endless stream where it is impossible for us to understand everything in one

morning. We should know where to make choices. As a result, if conditions permitted, I wanted to find a main source, rooted deeply in one area, to be familiar with one aspect of life and to design and create around one topic within a certain period of time, perhaps two years, three years or even longer. Very useful in deepening the theme and pursuing artistic styles and should be regarded as an intelligent choice for middle-aged professional painters like us.

Thus, a project for a series of prints entitled 'Chaoshan Farming Families', to contain forty works over a three-year time scale has ripened in my mind. There is an old Chinese saying that people playing in shallow streams catch small fish and shrimps, while people swimming in the deep sea collect dragons. I am determined to go to sea, to plunge into the commercial world. Until now, I believed that, to a certain extent, I had tried my best to reveal the beauty of Chaoshan, the beauty of the farmers of Chaoshan, the beauty of the qualities of the farmers of Chaoshan. These different representative and characteristic attractions are the common, shared beauty, that is the beauty of the nature of the country and the beauty of the spirit of the working people. The appreciation of these qualities is meant to say that I love China and humankind, within which, to my mind, the farmers of Chaoshan represent the most concretely typical Chinese.

If I can paint them well, this will be the best praise for the

*The emotions towards life, once stirred up by a turning point also find the language to express themselves, these emotions can never be held back and will act like volcanic eruptions with ones imagination on wings, freely flying around.*

Chinese, for humankind and for the lives of humankind. The particularly favourable natural conditions of Chaoshan, which must be the gift of nature, contribute to the character of the farmers; they tend to be serene and gentle, clever and intelligent, easily-satisfied and carefree rather than muscular and vulgar, moody and unstable. They are kindhearted, honest and reserved but happy in their view of life. This character and these qualities match perfectly with my character and my artistic interests. I like to present a sunny, sweet and idyllic life, which is the leading theme of the series 'Chaoshan Farming Families'. Actually a natural result in that I am a native of Chaoshan myself. Furthermore, in my personal experience, I feel that the Goddess of Fate guides me to the extent that so much of my life has been in positive conditions. I also understand the difficulties of life of course.

In the design of this series of works, I got rid of many inexpressive details and reorganized all the natural elements in order to simplify the image and get closer to the ideal in both a conscious and sub conscious sense. The steamed sticky rice cake in the print no.16 'Red Walnut Seed', is not only ritual food used when the people of the Chaoshan region worship their deities and ancestors but is also celebratory food eaten during the ceremonies celebrating farming festivals. I used just a few cutting tools to give people an understanding of the procedures of making this traditional snack. Print no.12 'The Eve of the Spring Festival', presents the celebration of a wedding held on the eve of the festival. I dwell on the abstract and avoid the concrete, deliberately depicting the doors of the host, the fragments of waste red paper left from the hanging up of lanterns, the putting up

of decorations and the setting off of fireworks.

Even now, one can share the laughter and singing of the wedding.

Print no.40 'Round Sky. Round Sky. Circle of People', is the theme of the whole series under my deliberate plan. I wish to express my terminal experience towards life and the universe through the vast sky and bright moon over the circular village, held together by an ancient blood bond. I wish to express the wish of the sons and daughters of Chaoshan for peace and unity through a state which combines nature and humankind, objects and subjects.

If painting is the correlation between object and subject, then a depiction and representation of Chaoshan that expresses my personal consciousness should be the most suitable.

Is the pursuit of the beauties of brightness, pleasure, serenity, innocence and self-satisfaction the varnish of life? I suppose not. I think life is vertical, multi-dimensional, while the function of art is also multi-channelled. Among the many functions of art is the function of being complementary to life. My persistence in expressing the joy and sunshine of life results from my deep understanding of the existence of sorrow and shadow. My pursuit of tranquility and serenity results from an understanding of the people's need to be freed from having a restricted voice, if only a temporary restriction. The different aspects of tranquility need to be separated here. If this tranquility is not beyond

transcendence, but an expression of the enjoyment of life, it is obviously full with encouraging emotions.

To choose the materials that would arouse my creative impulses to the greatest extent is one matter, whilst utilizing these materials within a specific art style is another matter. I have painted Chaoshan farming families before, but they were generally forced presentations of the superficial aspects of life. Today since I am being creative within the same theme, it feels easier and different and the outcomes tend to be different as well.

Firstly, the credit should be given to a depth of understanding of life. For example, I knew that Chaoshan farming families had a particular affection for the lotus. Many families grow lotus in big jars in their yards. In the beginning, I thought of those as merely potted landscape decorations, but it is actually not that simple as I now understand. In the eyes of the owner, the vigorously growing flowers and stems represent the rising fortune of the family, while dead twigs and withered leaves represent inauspiciousness. As a result, the lotus blossoming in the big jars can bring fortune into the family and if one is more fortunate in having two lotuses on one single stem, that can bring even more auspicious meaning, adding brilliance. The planting of the lotus by Chaoshan farming families requires particular care. The first sprout of the bud cannot be pointed at with one finger from a distance, this is regarded as vulgar behavior, touching is even more so. Some senior people often seat themselves all day next to the lotus jar as if taking care of their grand children in the cradle. In this way, the image of a lotus in a jar

became dominant in my mind and that was how I started my first piece of artwork in the series 'Chaoshan Farming Families'. In the making of the image I simplified the originally complicated wood carvings on Chaozhou doors and used colour gradations available in screen printing to carefully depict every single leaf of the lotus which was deliberately placed in the center of the jar in this instance, endowing the yard of this common farming family with serenity and liveliness. This print won the silver medal at the Seventh National Art Exhibition.

To enlarge the breadth of life is also very helpful in stimulating the creative impulse. There are many unique vernacular customs in Chaoshan that are very intriguing and which had never gained my attention before but had now aroused my interest. For example, there is still a popular custom called 'going out of the garden', children need to pick an auspicious date to participate in this ceremony before they are fifteen years old. Twelve different kinds of flowers are collected and rinsed on that day so that the children could have a bath and wash away their childishness with the fragrance. They also need to wear new cummerbunds handmade by their mothers, new clothes sent by their grandmothers and a pair of red-leather wooden soled slippers so that the children can step outside the garden and go smoothly into the future. On this day, children leave the innocence of childhood and join the real journey of life. To describe this, I created the print 'Going out of the Garden', in which I used different kinds of colour

gradations in the depiction of the girl's surroundings, the wall, the ground and the bed in order to express the innocent and dreamlike world the children will leave as they step outside the garden.

In recent years, under the attack of the tide of contemporary arts, my vision of the arts has been expanded and my perceptions of art renewed. For example, as for formalities, my understanding is not as simple as before. I suppose formality admittedly serves the content, but still enjoys relative independence with an independent value to formal beauty, becoming 'meaningful formality'. Even if it completely serves the content without any relative independence, this kind of service I suppose, comprises two aspects; the first expresses the qualities of objects and the second shows the aesthetics of the artist towards the objects. In the past, I overlooked the second service, which made me look as if I was standing on one foot, barely able to move forward. In the series of prints 'Chaoshan Farming Families', as well as wanting to express the scenic beauty of Chaoshan, I was mainly focused on exploring the expressiveness of formality, with some works producing first the formality and then the content.

For example, I was once designing a book cover and unconsciously discovered a colour block comprising dark blue, greenish grey and lemon yellow, which if placed together are very pretty. I intended to use this combination of three colours to create a concrete image, but one without content. Sometime later I went to the mountain area to draw from nature. It was noon with the sun shining brightly. I looked down and my heart suddenly increased its beating. That was it. The deep

blue was the endless sky, the greenish grey was the vast ocean and the lemon yellow was the golden villages under the sun! As a result, the print 'Noon' was created.

As a painter, paintings are my words. Apart from painting, saying anything else seems to be unnecessary. The reasons that I am being talkative here are; - firstly that I feel my artworks are far from being mature, insufficient to express all my feelings and thoughts, which gives rise to all these irresistible self-confessions, and secondly, in front of many colleagues, readers, teachers and brothers in the printmaking field, I like to report my emotional activity before and after creating a work. I think of the saying that even if the fruit is not ripe, it can also drop to the ground. I know that I am still an unripe fruit. I believe in the land underfoot. With such a fertile land as this, I would never want to drop from the tree.

1. Zou was the hometown of Mencius, whilst Lu was the hometown of Confucius.

2. The traditional Tomb Sweeping Festival.

3. Four-point gold style means a house with four rooms on each corner

4. Tiger coming down from the mountain style means the structure of the house resembles a crouching tiger.

于承佑

Yu Chengyou

热爱中国  
FOR THE LOVE  
OF CHINA



## 简介

于承佑 (1953—) 1953 年生于山东省即墨市。1969 年上山下乡在黑龙江省垦区九三分局。1986 年毕业于鸡西师范学院美术专业。

现任黑龙江省美术馆副馆长, 黑龙江省美术家协会副主席, 黑龙江省版画院院长, 中国美术家协会会员, 国家一级美术师。

## Abstract

**Yu Chengyou** was born in Jimo, Shandong in 1953.

In 1969 he was sent to Heilongjiang to work in the countryside, Reclamation Area 9, No.3 Branch Office.

In 1986 he graduated from Jixi Normal Academy having specialised in art.

Yu is currently Deputy-Director of The Heilongjiang Gallery of Art, Deputy-Chair of the Heilongjiang Provincial Artists Association, Director of the Heilongjiang Printmaking Academy, a member of The Chinese Artists Association and a First Grade National Artist.



1

1 晨沐/水印木刻/45 × 53cm/2003

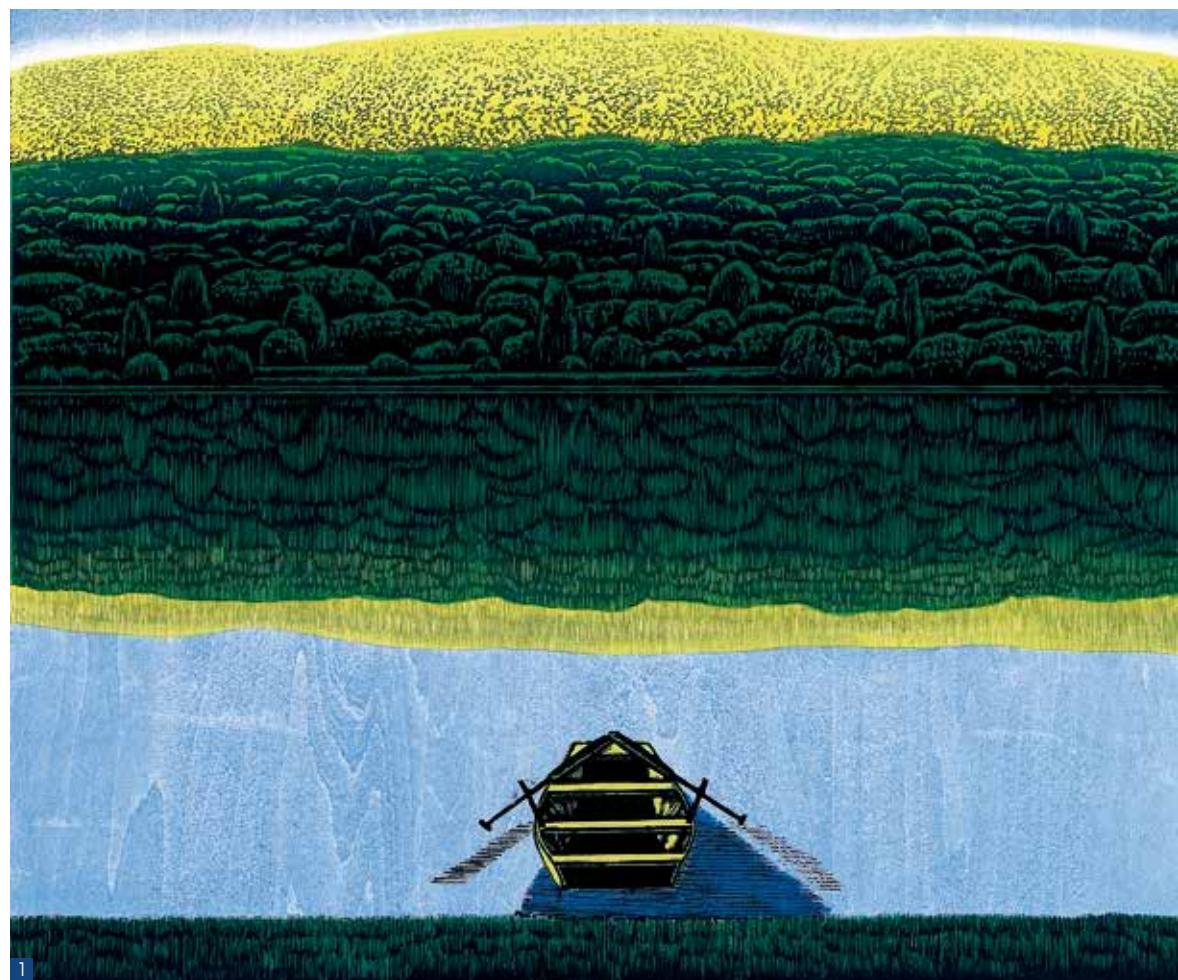
Morning shower/Woodblock printed with water-soluble colour/45 × 53cm/2003

## 获奖记录

1984 年	《小屯之夜》获第六届全国美展 银奖
1992 年	《茗》获日本·中国版画奖励会 金奖
1994 年	《思归》获第八届全国美展 优秀奖
1994 年	《萦》获第十二届全国版画展 银奖
1996 年	《大雪·穿过靠山屯的国道》获 第十三届全国版画展 银奖
1999 年	获“鲁迅版画奖”
2003 年	《清平乐之二》获北京国际版画 双年展“泰和经典奖”
2003 年	《清平乐之三·瑞雪》获中国文 联第二届美术 金彩奖 优秀作品奖
2004 年	《基地暖阳》获第十届全国美展 优秀作品奖

## Awards

1984	His work 'Little village at night' was awarded the Silver medal at The Sixth National Exhibition of Art.
1992	His work 'Tender tea leaves' was awarded the Gold Medal by The Japan - China Awards for the Encouragement of Printmaking.
1994	His work 'Missing old acquaintances' was awarded the Prize for Outstanding Work at The Eighth National Exhibition of Art.
1994	His work 'Entanglement' was awarded the Silver medal at The Twelfth National Exhibition of Printmaking.
1996	His work 'Heavy snow - the highway passing through Kaoshan village' was awarded the Silver medal at The Thirteenth National Exhibition of Printmaking.
1999	Awarded the Lu Xun Prize for Printmaking.
2003	His work 'Tranquility no.2' was awarded the Prize for Peace and Classicism at the Beijing International Biennale.
2003	His work 'Tranquility no.3 - auspicious snow' was awarded the Prize for Second Gold Medal Awards.
2004	His work 'The elemental warmth of the sun' was awarded the Prize for Outstanding Work at The Tenth National Exhibition of Art.



1 朝晖/水印木刻/45 x 53cm/2003

Morning Sunlight/Woodcut/45 x 53cm/2003



2 果儿/油印套色/54 × 56cm/1998

Fruits/Printed with oil-bound colour/54 × 56cm/1998



1 踏秋/水印木刻/40 x 40cm/1994

Autumnal hiking/Woodblock printed with water-soluble colour/40 x 40cm/1994



2

2 游春/水印木刻/40 × 40cm/1996

Spring tour/Woodblock printed with water-soluble colour/40 × 40cm/1996



1 家园/水印木刻/60 × 66cm/2006

Family garden/Woodblock printed with water-soluble colour/60 × 66cm/2006

2 瑟声/套色木刻/60 × 66cm/2006

Sound of the harp/Woodblock print in colour/60 × 66cm/2006

## 出版记录

《于承佑版画集》  
《于承佑赴英国展作品集》

## 收藏记录

中国美术馆  
上海美术馆  
广州美术馆  
深圳美术馆  
关山月美术馆  
江苏美术馆  
四川美术馆  
青岛美术馆  
河南美术馆  
黑龙江省美术馆  
黑龙江省博物馆  
日本国际版画美术馆  
英国木板基金会  
英国牛津大学阿什莫林博物馆  
悉尼大学  
英国大英图书馆

## Publications

The Collected Works of Yu Chengyou  
The Collected Works of Yu Chengyou shown in the United Kingdom

## Collections

The China Gallery of Art  
The Shanghai Gallery of Art  
The Guangzhou Gallery of Art  
The Shenzhen Gallery of Art  
The Guan Shanyue Gallery of Art  
The Jiangsu Gallery of Art  
The Sichuan Gallery of Art  
The Qingdao Gallery of Art  
The Henan Gallery of Art  
The Heilongjiang Provincial Gallery of Art  
The Heilongjiang Provincial Museum  
The International Gallery of Printmaking – Japan  
The Muban Foundation, London  
The Ashmolean Museum, Oxford  
University of Sydney  
The British Library



3 金秋/油印套色/46 × 60cm/2008  
Golden Autumn/Woodblock printed with oil-bound colour/46 × 60cm/2008

## 艺术评介

于承佑是北大荒第二代版画家中的佼佼者，他以 18 年的北大荒垦区经历和之后每年几次深入北大荒体验生活的雄厚积累，以对家乡的一片深情，创作出众多本土题材的版画，并多次在国家级展览获奖。1984 年的《小屯之夜》以优雅的色调及浓郁的乡土气息引人瞩目并获第六届全国美展银奖，之后连续获全国版画展银奖的《萦》、《大雪·穿过靠山屯的国道》实现了自我风格的确定与创作旅程中的飞跃。他的版画淡然素朴，以精细的线刻提纯北大荒特有的物象，并常以悠然自得活动期间的禽、兽、家畜等表现对故乡的眷恋及静谧的氛围。在亲近自然、远离尘世喧嚣的情境中能使人心灵得到净化，情感受到陶冶。<齐凤阁>

## A critical appraisal

Yu Chengyou is the best of the second generation of printmakers in the Great Northern Wilderness. Yu underwent eighteen years of land reclamation experience but has returned each year since to strengthen his accumulation of life experience. He has created many works drawing on local themes with a deep feeling for his hometown and has been awarded many prizes at national exhibitions. 'Night in Xiaotun village' - 1984 won him the Silver Medal at the Sixth National Art Exhibition for its elegant tone and strong local flavour. More prize winning prints have followed, 'Lingering' and 'Heavy snow across the state road at Kaoshan village', which were both awarded Silver Medals and established his own style and a leap forward along his creative path. Yu's prints are light and simple with fine line cut to purify unique images of the Great Northern Wilderness. Using images of poultry and livestock at rest he expresses a deeply felt emotional link to his hometown and its quiet atmosphere. Being close to nature and far away from the bustle of city life can enable one to reach a spiritual purity and to cultivate one's emotions. <Qi Fengge>



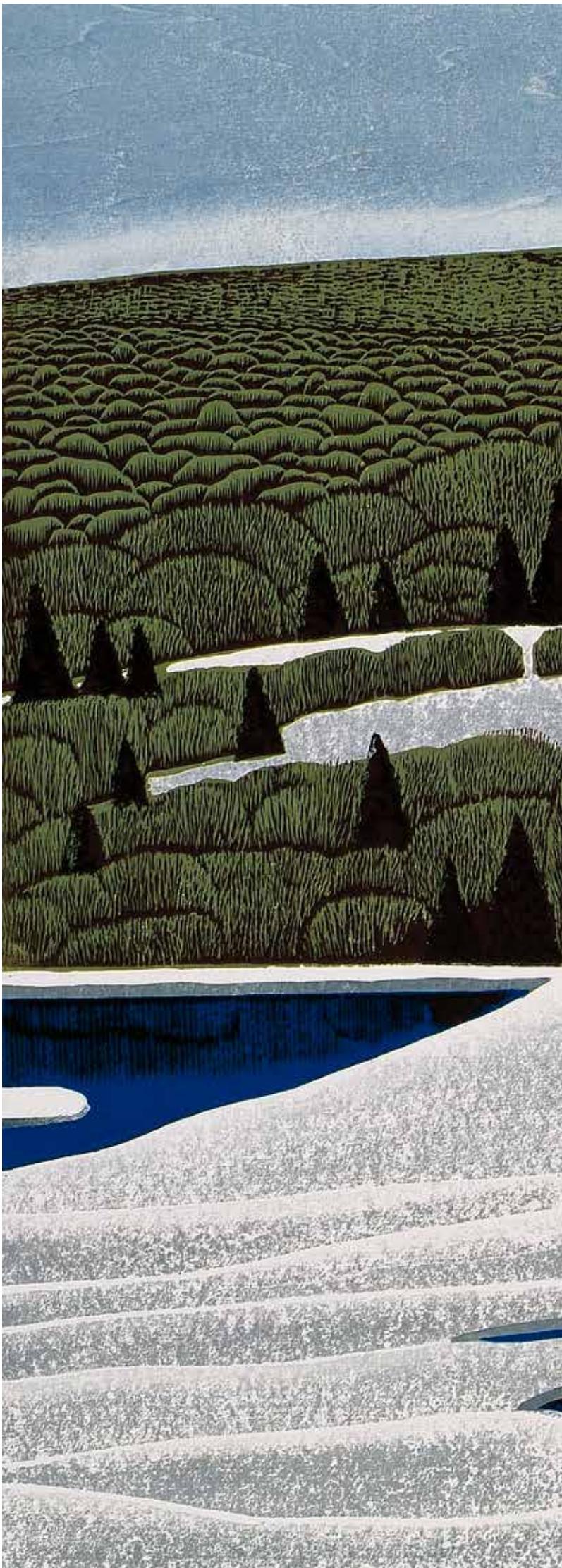
1

1 桦林/水印木刻/53×60cm/2005

Birch wood/Woodblock printed with water-soluble colour/53×60cm/2005

2 兴安春早/水印木刻/53×60cm/2005 ▶

Early spring in the Xing'an mountains/Woodblock printed with water-soluble colour/53×60cm/2005







1 在大兴安岭地区辅导版画创作

Creating prints in the Greater Xing'an mountain area

我出生在山东的农村，父亲曾参加过抗日战争时的地方部队，后来才知道这样的部队叫“武装工作队”。父亲一直是村里的干部，1958年大跃进时期，村里已有饿死的了，他怕承担责任，背井离乡，来到黑龙江煤矿。因为这个原因，文革时被定为“脱党分子”。母亲四十生了我，我七岁时随母亲来到矿山与父亲团聚。

父亲虽然没念过几年书，却能把自己认识的字写得很好。母亲除能自己画自己绣各种绣品外，对山东传统的面食造型极有研究。我后来才知道，这种手艺叫“面塑”。如果我稍有绘画才能的话，也许就是父母的遗传。

1969年初中毕业赶上了上山下乡，我去了离家千里以外的北大荒垦区，也算是童音未改离开家。由于从小喜欢画画的缘故，下乡后和一些大城市比我的知青一起画画。那时都很刻苦，下工后在一起画速写、人物头像。1973年由于喜欢画的原因，在连队学校当了美术教师。这样就不用起早贪晚下地干活了，有了充裕的时间画画。1977年从团里调到师部，有机会与师部的一些知青画家侯国良、吕敬人等在一起画画，向他们学习，什么都画，素描、油画、连环画。这段

时间觉得自己进步很大。后来侯国良、吕敬人离开垦区，我调到师部俱乐部工作，这样就几乎成了专职的美术工作者。

再后来我参加了佳木斯农垦总局，郝伯义先生主持的版画创作班，算是自己版画创作的开始。

在北大荒待了十八年，那时候很天真，什么也不想，只是闷头画画，现在回想起来，多亏那个时候，踏踏实实地学习、画画，才有了些积累。

三十多年过去了，我对版画始终不离不弃，这其中的体会只有自己知道。

我始终坚信，作品离不开生活，这些年我几乎走遍了黑龙江。每年都要下去二、三次体验生活，收集素材。每次都有很大收获，除了积累了大量创作素材，也使自己身心融入了自然中，使自己尽量保持平淡、朴素的状态。

我对自己的创作和作品要求不高，尽量认真、真诚些。我不喜欢虚张声势，在作品中也是这样。

我始终坚信，作品离不开生活，这些年我几乎走遍了黑龙江。每年都要下去二、三次体验生活，收集素材。每次都有很大收获，除了积累了大量创作素材，也使自己身心融入了自然中，使自己尽量保持平淡、朴素的状态。

近些年看到一些作品，使我很敬畏，有时也很困惑，总觉得自己落伍了，好在自己想得很开。除了刻版画也不会干别的，只能沿着这条路走下去，自己总是劝自己，坚持、坚持，一步一步踏实地就行……

*I have always believed that art work can not be separated from life. In all these years I have been to almost every place in Heilongjiang. Every year, I go to the rural areas two or three times to observe and learn from real life and to collect visual material. Each time, I make great gains. Apart from accumulating a great deal of visual material, I also seem to blend into nature physically and mentally, which makes it easy to maintain a simple and happy state.*

I was born in a rural area of Shandong. My father participated in the local militia during the Sino-Japanese War. Later, we learned that these militia forces were called the 'Armed Task Force'. My father was also a village cadre. During the Great Leap Forward in 1958, some of the people in the village had starved to death. He was afraid to take responsibility for them and so left his hometown and moved to a coal mine in Heilongjiang province. For this reason, during the Cultural Revolution he had been regarded as a defector. My mother gave birth to me when she was forty years old. When I was seven years old, my mother and I went to the mine to be reunited with my father.

Although my father was not well educated, he was able to write well with the limited words that he knew. Apart from the fact that my mother could paint and could also embroider many kinds of beautiful things, she also had a good understanding of the traditional Shandong handicraft of sculpting in pasta dough. I learned later that my mother's handicraft was called 'dough figurines'. If I have some talent for painting, perhaps it comes from both of my parents.

In early 1969, after graduating from middle school, I became one of the many intellectual youths to be sent to the countryside. I was sent to work in the reclamation of the Great Northern Wilderness, which was a thousand miles away from home. It could be said that I left my hometown

at a really young age. Ever since my childhood I had loved drawing pictures, after I was sent to the countryside I drew with an older group of educated youth who had come from the big cities. We were very hard working, making rapidly drawn portraits together after work. In 1973, as a result of my love of drawing and painting, I became an art teacher at the company school. Here I did not have to get up early and go back late from working in the fields and had plenty of time to paint. In 1977, I was transferred from the regiment to the divisional headquarters and there had the opportunity to paint with some educated youth artists, such as Hou Guoliang, Lu Jingren and others. I learned a lot from them, we worked in all kinds of media, drawing, oil painting and in comic strip cartoons. This was the time in which I felt I had made the greatest progress. Later, Hou Guoliang and Lu Jingren left the reclamation area and I was transferred to a divisional headquarters club to work, this way I had almost become a full-time artist.

Later on, I joined up with the Jiamusi Reclamation Bureau, and a printmaking class taught by Hao Boyi, this was the start of my own creative printmaking.

I stayed in the Great Northern Wilderness for about 18 years. At that time, I was very naive, simple minded even, just focused upon painting. Looking back, I miss that time, I was able to study steadily and surely and to paint, I had accumulated something from this.

Thirty years later, all along I have been pretty good at printmaking and have never given up on it, in my knowledge of it I only have what I know myself.

I have always believed that art work can not be separated from life. In all these years I have been to almost every place in Heilongjiang. Every year, I go to the rural areas two or three times to observe and learn from real life and to collect visual material. Each time, I make great gains. Apart from accumulating a great deal of visual material, I also seem to blend into nature physically and mentally, which makes it easy to maintain a simple and happy state.

I don't want to be too precious about my own creativity and my creative work, I just try to be as earnest and sincere as possible. I do not like bluff and bluster, it also like that in my work.

When looking at some of the work of recent years, I sometimes feel humbled as well as sometimes confused, I always feel I have been left behind. Fortunately though, I have a really optimistic nature. Apart from cutting printing blocks there is nothing else I can do, consequently I have to go down this route.

I am always telling myself, persevere, persevere, a step at a time, practice makes perfect.....



2 在剑桥大学国王学院写生  
Yu Chengyou drawing at King's College, Cambridge

3 在英国牛津个展与阿什莫林博物馆中国部工作人员合影  
Yu Chengyou with Chinese members of a workshop at his one-person exhibition at the Ashmolean Museum, Oxford

4 在英国剑桥讲学期间与部分学员合影  
Yu Chengyou with students after lecturing in Cambridge

张洪驯

Zhang Hongxun

爱我中华  
FOR THE LOVE  
OF CHINA

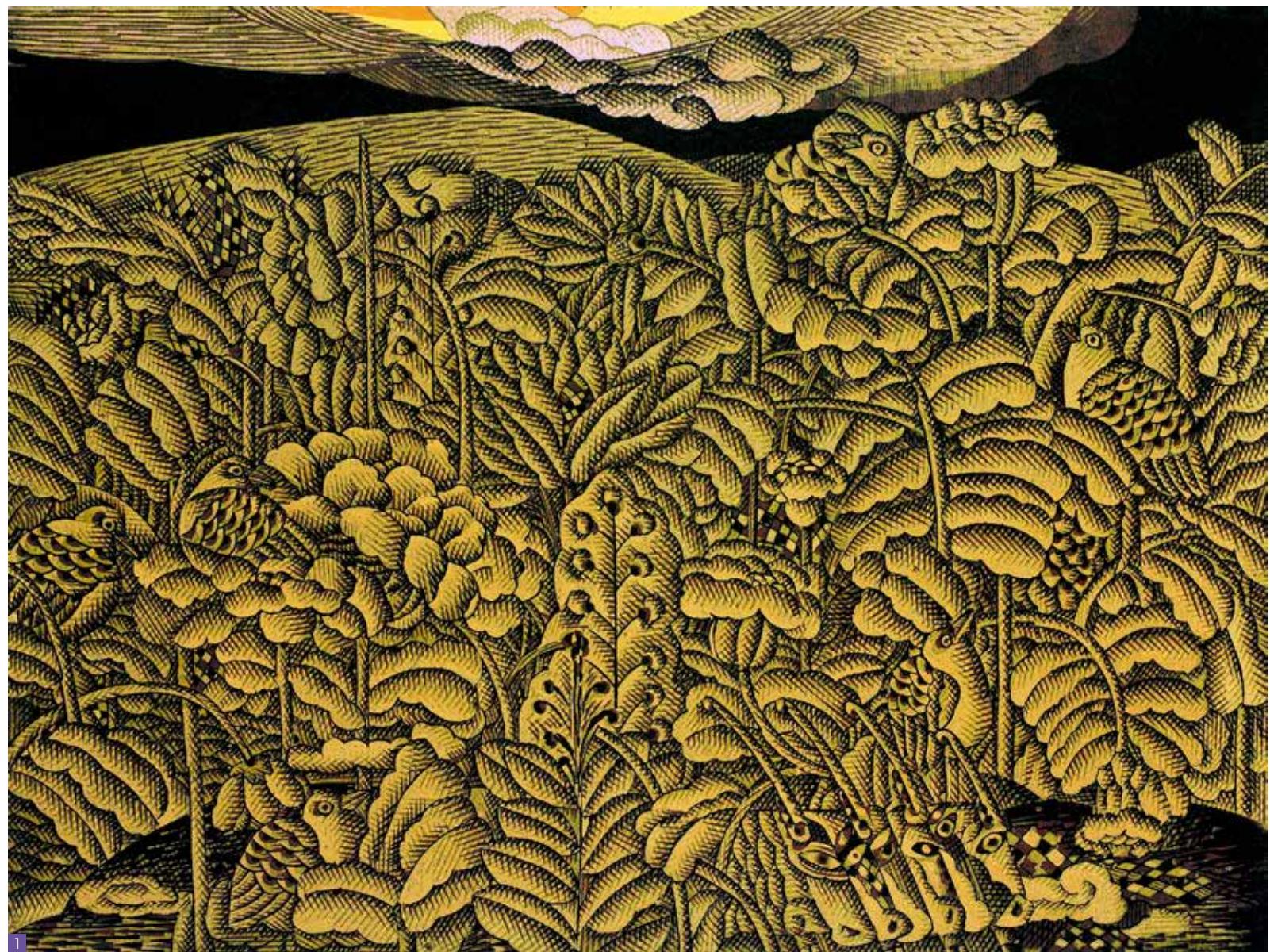


## 简介

张洪驯（1957—）1957年生，黑龙江人。毕业于北京民族大学美术系装饰专业。1979年起从事美术创作，涉及报纸美术、书籍装帧、广告设计、壁画、水墨及版画等。2000年应邀于美国大峡谷大学考德艺术中心举办张洪驯水墨及版画展。现任黑龙江省美术家协会副主席，北大荒美术家协会主席，北大荒版画院院长，中国美术家协会会员，国家一级美术师。

## Abstract

Zhang Hongxun was born in Heilongjiang in 1957. He graduated from the Art Department of The Nationalities University in Beijing having specialised in the decorative arts. From 1979 onwards, he began his creative work, involving artistic work in newspapers, the design and layout of fine books, advertising design, mural painting, ink painting and printmaking among others. In 2000, at the invitation of the Calder Arts Centre in Grand Canyon University, Zhang held an exhibition of his ink paintings and prints. He is currently Deputy-Chair of the Heilongjiang Provincial Artist's Association, Chair of the Beidahuang (Great Northern Wilderness) Artist's Association, Dean of the Beidahuang Academy of Printmaking, a Member of the Chinese Artist's Association and a First Grade National Artist.



1 彩霞/绝版木刻/36.2 × 48cm/2004

Rosy clouds/Woodblock print, waste block technique/36.2 × 48cm/2004

## 获奖记录

鲁迅版画大奖  
全国第十四届版画展金奖  
全国第十六届版画展银奖  
全国第十七届版画展铜奖  
全国第三届藏书票大展银奖  
全国第二届中国美术金彩奖  
优秀作品奖  
第十一届台湾国际素描双年展入选奖  
黑龙江省文艺精品工程大奖  
二等奖、三等奖  
黑龙江省建党 80 周年美术回顾展特别奖、成就奖  
黑龙江第十届群星奖金奖  
有突出贡献中青年专家享受政府特殊津贴

## Awards

The Lu Xun Grand Prize for Printmaking  
Awarded a Gold Medal at the Fourteenth National Exhibition of Printmaking.  
Awarded a Silver Medal at the Sixteenth National Exhibition of Printmaking.  
Awarded a Bronze Medal at the Seventeenth National Exhibition of Printmaking.  
Awarded a Silver Medal at the Third National Grand Exhibition of Ex-Libris.  
Awarded the Prize for Outstanding Work at the Second National Exhibition of Chinese Gold Medal Works of Art.  
Awarded the Entry Prize at the Eleventh Taiwan International Drawing Biennale.  
Awarded the Second and Third Prize at the Heilongjiang Provincial Exhibition of Art Treasures Project Grand Awards.  
Awarded the Special Prize and the Prize for Achievement at the Heilongjiang Provincial Fine Art Review Exhibition held in celebration of the Eightieth Anniversary of the founding of the Communist Party.  
Awarded a Gold Medal at the Tenth Heilongjiang Galaxy of Stars Awards.  
Recipient of the Special Government Subsidy Awarded to Young Artists Highlighting Dedication in their Work.



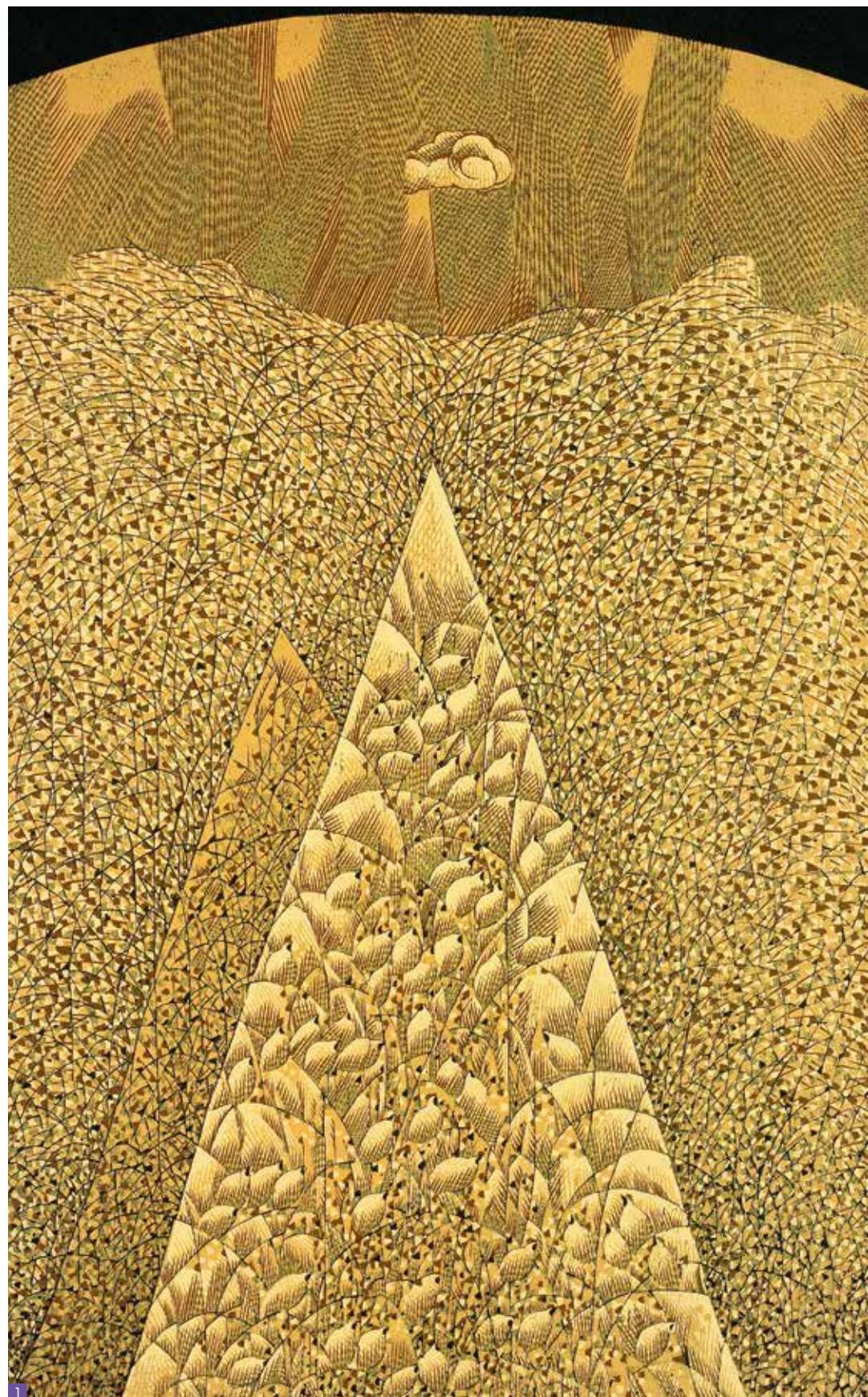
1 夏日匆匆/套色木刻/38 × 40.5cm/1990

Hurried summer days/Woodblock print in colour/38 × 40.5cm/1990



2 快乐的日子/套色木刻/61.5 × 77.5cm/1997  
Happy time/Woodblock print in colour/61.5 × 77.5cm/1997

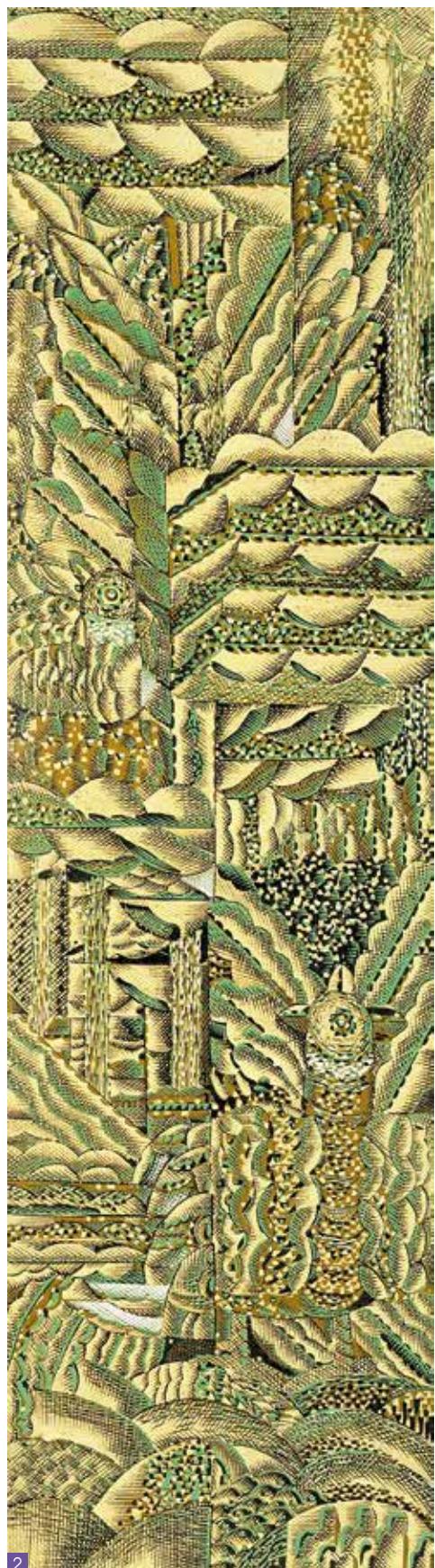
3 乡音/套色木刻/43.5 × 52cm/1997  
Sounds of the hometown/Woodblock print in colour/43.5 × 52cm/1997



1

1 黄色风景/绝版木刻/61.5 × 38.5cm/2001

Yellow scene/Woodblock print, waste block technique /61.5 × 38.5cm/2001



2

2 羽·叶子/绝版木刻/87.5 × 24cm/2001

Feather - leaf/Woodblock print, waste block technique/87.5 × 24cm/2001



3 | 金风拂地/绝版木刻/67.2 × 82cm/1998

A golden wind strokes the earth/Woodblock print, waste block technique/67.2 × 82cm/1998



1 山中有雨/绝版木刻/82.5×61cm/2002

Rain in the mountains/Woodblock print, waste block technique/82.5×61cm/2002



## 出版记录

《张洪驯画集版画》《水墨二卷》  
黑龙江美术出版社

## 收藏记录

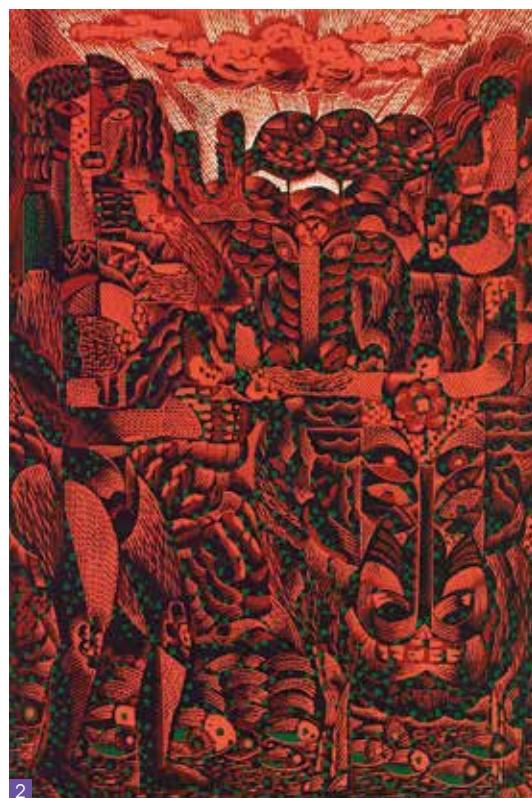
黑龙江美术馆  
安徽美术馆  
广东美术馆  
贵阳美术馆  
江苏美术馆  
深圳美术馆  
青岛美术馆  
宁夏美术馆  
黑龙江省博物馆  
神州版画博物馆  
北大荒博物馆  
哈尔滨艺术宫版画博物馆  
欧洲木板基金会  
美国大峡谷大学  
美国西岸版画会  
台湾师范大学美术馆  
日本、美国、英国、法国、韩国、加拿大等收藏家

## Publications

'The Collected Works of Zhang Hongxun Printmaking Volume', 'Ink Painting Volume'. Heilongjiang Fine Art Press

## Collections

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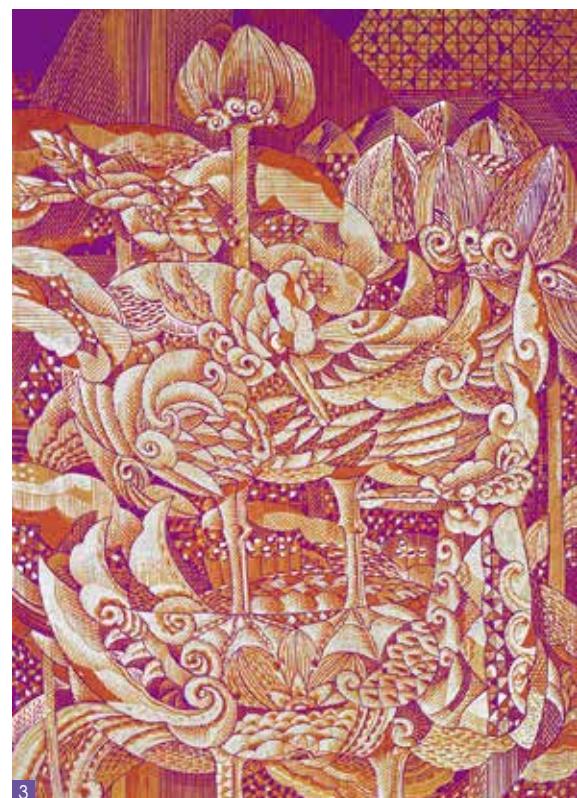


2 闪烁的土地/绝版木刻/38 × 26.8cm/2001

The sparkling earth/Woodblock print, waste block technique/38 × 26.8cm/2001

3 凤鸟/绝版木刻/52 × 36cm/2004

Phoenix/Woodblock print, waste block technique/52 × 36cm/2004

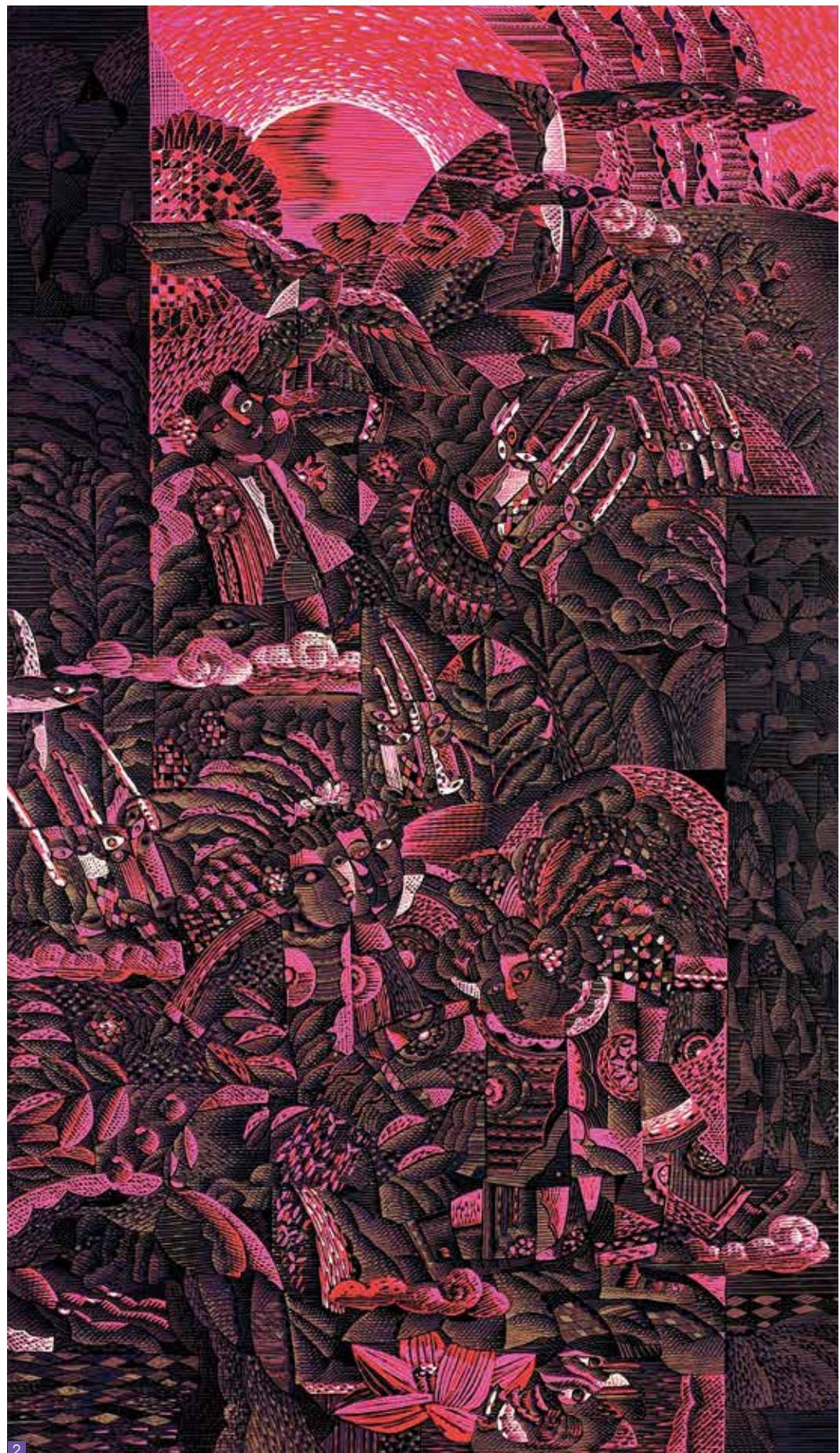




1 紫气东来/绝版木刻/82 x 60.5cm/2003  
The purple air coming from the east/Woodblock print, waste block technique/82 x 60.5cm/2003







1 太阳初升 (局部)/绝版木刻/91.5 × 52cm/2004 ▶

Early sunrise, section/Woodblock print, waste block technique/91.5 × 52cm/2004

2 太阳初升/绝版木刻/91.5 × 52cm/2004

Early sunrise, section/Woodblock print, waste block technique/91.5 × 52cm/2004

## 艺术评介

张洪驯是北大荒版画流派中介于第二代与第三代之间的版画家，他的年龄略长于第三代作者，但创作与其同时起步。在北京民族大学美术系装饰专业的学习经历使他具备了专业素质，也影响了他版画创作的基本风格。近年的《金风拂地》、《梦回青川》、《馨绿·北大荒》、《山中有雨》等同样是北大荒的物象资源，但采取他熟悉的装饰绘画、装饰雕塑的表现手法，吸取西方现代绘画的构成因素及民族、民间艺术的有益营养，通过精心设计，周密安排，在繁复、严谨的画面中展现出极强的装饰效果，与他前辈及同代画家的风景、风情版画拉开了距离。他创作一丝不苟，从不草率，虽不以量取胜，但成功率较高，近年不断获奖，渐成版坛新秀。<齐凤阁>

## A critical appraisal

Zhang is a print artist born between the second and third generation of the Great Northern Wilderness school, he started creating work at the same time as the third generation although he is a little older. He studied decorative arts at the Art Department of The Beijing Minorities University, the learning experience possessing him with professional qualities and also affecting the underlying style of his printmaking. For example 'Golden wind blowing into the ground', 'Dream return to Qingchuan', 'Fragrant green · Great Northern Wilderness' and 'Rain in the mountains' which are all images resourced and created in recent years. His familiar decorative prints and the expressive techniques of his decorative sculpture absorb the constituent elements of modern Western painting with beneficial nutrition from ethnic and folk art. Zhang exhibits strong decorative effects through well-designed and well-arranged work, which has widened the distance between him and his predecessors and contemporary makers of landscape style prints. He works in a meticulous and unhurried manner and has a high success rate though not winning by quantity of production. In recent years Zhang has constantly won awards and become a new star among the printmaking profession. <Qi Fengge>



1 飘移/绝版木刻/61 × 82cm/ 2001  
 Wandering/Woodblock print,waste block technique/61 × 82cm/2001

2 绿色风景/绝版套色木刻/60 × 49cm/1998 ▶  
 Green Scenery/Woodblock print,waste block technique/60 × 49cm/1998







1 山水之间二/绝版木刻/64 × 142cm/2005

Among mountains and rivers no.2/ Woodblock print, waste block technique/64 × 142cm/2005

# 艺术历程

Creative  
Experience

1



2

1 在工作室 1  
Working the workshop-1

2 在工作室 2  
Working the workshop-2

我的版画创作始于1979年，可分为两个阶段。第一阶段为二十年的业余学习创作期。前十年主要是向前辈们学习北大荒版画的创作，学习各种刻印技法、表现形式。后十年探索的主要方向就是突破北大荒版画传统的表现形式，将平面构成色彩构成等现代设计的平面语言、表现手法用到版画的创作中去。采用三原色的相互叠加等色彩空间混合的方法制造出中间色彩，提高色彩的明度和纯度，使作品艳丽、明快、新奇、强烈，从而独树一帜。晁楣先生曾在《江苏画刊》上撰文评论我的创作时写到：“他把自己所熟悉的装饰绘画和装饰雕塑的表现手法，驾轻就熟地融入版画创作，同时有效地汲取了西方现代绘画和中国民族民间艺术的有益营养，融会贯通，丰富了自己的艺术语言。他的版画装饰风，通过画面中的物象组合，形体变异，色彩配置和线面构成的精心设计，周密安排，最终呈现出强烈的视觉效果。这种将现代美术，现代设计构成的手法运用在北大荒版画的创作中还没有先例”。这期间，我创作的版画《花翔》《升腾》在中国美术馆参加北京双年版画展，黑白版画《挂灯笼的风景》在中央美院陈列馆展出，藏书票《十二生肖》在全国第三届藏书票展览中获得银奖，套色版画《嵒》入选第八届全国美展并获丁绍光奖全国美展优秀奖，《采秋》入选第十三届全国版画展、97中国艺术大展、获黑龙江省第六届版画展银奖。这一时期创

作的成绩虽然不算大，但他却坚定了我对创作方向的选择。

为了突破北大荒套色版画传统的制作方式，从1997年我开始尝试绝版木刻的创作方法，经过一番艰苦的努力我创作的绝版画《金风拂地》入选第十四届全国版画展并荣获金奖，这是北大荒版画在全国大展上获得的少数几块金牌之一。李焕民先生在《美术》杂志上评论说：“北大荒的版画发展到今天，出现了多种形态，《金风拂地》是其中的一种，评为金奖不意味着导向某种风格，而是这幅作品本身比较成功。这幅作品整个画面有鸟类、昆虫、植物造型富有情趣，组织结构协调，是一幅装饰性强且耐人寻味的精美版画。”

1999年初我结束了业余班画家的身份，从农垦日报调到农垦总局美创室任主任，开始了我组织第三代北大荒版画家创作的新时期。就此形成了我版画创作的第二个阶段。在新的历史时期北大荒版画如何能继承、创新、发展是我首先需要考虑的问题。随着改革开放的逐步深入，黑龙江垦区经济结构发生了巨大的变化，家庭农场的出现，集中举办版画班，培训学员的传统、群体创作模式彻底消亡。老一代版画家相继退休，红火了多年的北大荒版画创作一下子冷清下来。真对这种形势，我们开始组织松散型的沙龙式创作。热情鼓励有特色的个性创作，引导青年画家将触角伸向当代文化

潮流之中、追求多元、追求个性、关爱生命、生态平衡等更深层次，使他们的作品带有鲜明的时代特征。当年我组织策划的《北大荒青年版画家8人作品展》在黑龙江省美术馆展出，同时举行了座谈会，到会的专家学者对垦区青年画家们的创作方向给予了充分肯定与支持。在展出的70幅作品中，无论是风格、样式、表现手法和艺术内含都展现了丰富多彩的一面，作者之间在创作风格、表现语言上拉开了距离，展现出了自己独特的风貌，并以此展为标志，开始了垦区版画个性化创作的开端。在此次展览的前言中，晁楣先生写道：“这批青年画家没有嫌弃暂时处于相对冷寂的版画创作，依然身居基层，紧贴生活，执着地进行着版画艺术本体语言的开拓与精化。勇辟蹊径，研创自家画风，成效显著。”至此北大荒的青年画家们在国内外的美术活动中拿金夺银成绩显著，1999年北大荒有四名青年画家荣获了中国版画家协会授予的80—90年代中国优秀版画家称号，获得了鲁迅版画奖章。有三位青年画家入选中国百年版画大展，我应邀前往美国大峡谷大学考德艺术中心举办了水墨及版画展，并在该校和美国西岸版画会进行了为期半个月的讲学和美术交流活动。

2001年我又组织了《北大荒青年版画家作品展》在昆明云南美术馆展出，参展版画新作80幅，《中国美术报》、《云南电视台》、



3 辅导作者

Zhang Hongxun teaching

4 给学员评画

Zhang Hongxun reviewing student's work

5 在景德镇画陶瓷

Zhang Hongxun and Jingdezhen coloured ceramics

一个美术流派要持续不断地发展，要不断地有新生力量的加盟，根据不同的历史时期，制定不同的目标。



6 和晁楣先生在北大荒

Zhang Hongxun with Chao Mei at Beidahuang

《昆明电视台》、《江苏画刊》等媒体进行了全方位的采访报导，通过《北大荒青年版画家8人作品展》和《北大荒青年版画家作品展》，推出了郑子江、张泽新、陈龙、刘春杰、吴静秋、郭庆文、杨渝光等一批北大荒新时期青年版画家，使他们的艺术风貌得以充分的展示，有效地奠定了他们在当今中国版画创作中的地位，扩大了影响，锻炼了队伍。

2001年我获得了有突出贡献的中青年专家称号，得了政府特殊津贴；同年又获得了省委宣传部颁发的精品工程大奖；绝版木刻《山中有雨》在全国第十六届版画展中获银牌奖；绝版版画《山有灵音》在《中国美术金彩奖》第二届全国大展中获得优秀奖；并在黑龙江省建党80周年美术作品回顾展中获成就奖、特别奖；出任黑龙江省美协副主席。在搞好版画创作的同时注重美术理论研究有多篇论文发表在《我心中的版画》、《面向21世纪中国版画》、《世纪回眸》百年中国版画纪念文集以及《江苏画刊》、《东方版画》、《文艺评论》等专著和杂志上，对北大荒版画的发展创作等系列学术问题进行了深入的研究与探讨。

经过几十年的不懈努力与追求，自己在发展北大荒版画事业上尽了一份微薄的力量并取得了一些成绩，其中主要集中于北大荒版画新时期的创作和对北大荒第三代作者的引导与培养上。一个美术流派要持续不断地发展，要

不断地有新生力量的加盟，根据不同的历史时期，制定不同的目标。正因如此，北大荒版画才从初期的现实主义风格，中期的风景风情样式，到新时期的个性化创作风格的实现。在这个过程中，我用自己的创作为范例，带领青年一代版画家在当今多元的文化大潮中，注意汲取有益的营养，按照艺术创作的自身规律，在版画本体语言的研究与探索上下功夫。从90年代中期到现在，垦区青年版画家们的作品有十四幅入选了全国第八、九、十、十一届美术大展；其中获铜奖、优秀奖各一枚；三十二幅入选全国第十二至十八届版画大展；获金牌一枚、银牌三枚、铜牌四枚，优秀奖三枚；十一幅入选国际版画大展，获奖牌三枚；全国群星美展银奖一枚，省部级金银铜奖多枚。这些成绩的取得是北大荒版画历史上成绩最好的时期之一，同时也证明了北大荒青年一代版画家们个性化创作探索方向的正确与成功。

我在工作上虽然取得了一些成绩，但同时也显现出了困惑与不足。如何能够克服缺点，发扬优势，使北大荒版画继续发展再创辉煌，将仍然是一段艰辛的里程。我将以积极的态度，十分的热情发扬北大荒精神，努力学习、努力工作、带好队伍、多出精品。

I began my creative printmaking in 1979, in two phases. During the first phase I spent around twenty years of my spare time in studying creative work. During the first decade, I concentrated on learning from the creative work of earlier artists working in the Great Northern Wilderness, I studied a variety of cutting and printing techniques and forms of expression.

In the second decade, I focused on exploring and breaking through the forms of expression in the traditional printmaking of the Great Northern Wilderness, with the two dimensional language of contemporary design embracing flat composition and colour composition expressing the use of hand skills in the making of prints.

I applied the mutual superposition of the three primary colours to produce secondary colours, increasing the clarity and purity of colours, so that the prints looked bright, crisp, new, strong, and unique.

Chao Mei commented in a critical and theoretical article in The Jiangsu Arts Journal that my work "easily integrates the expressive technical qualities of decorative painting and decorative sculpture, meanwhile, he enriches his own creative language by the beneficial nutrition of the fusion of modern Western art and Chinese folk arts. His decorative style of printmaking, constitutes a meticulous design, an arrangement of combinations of images, variations of form, colour schemes and lines which eventually creates a strong visual tension.

The use of the techniques of this kind of contemporary art and modern design based composition in contemporary printmaking in the Great Northern Wilderness still has no martyr"

During this period, my prints entitled 'Flower circles in the

air' and 'Leaping' were included in The Beijing Print Biennale held in the China Art Gallery and my black and white print 'A Scene of Hanging Lanterns' is on display in the gallery of The Central Academy of Fine Arts; the bookplates 'The Twelve Symbolic Animals' were awarded the Silver Medal at the Third National Grand Exhibition of Ex-Libris; my colour print 'Mound' was selected for inclusion in The 8th National Art Exhibition and won the Ding Shaoguang Award for Outstanding Work.

Moreover my print 'Autumn Harvest' was selected for inclusion in The Thirteenth National Exhibition of Printmaking, The Grand Exhibition of Art in 1997 and was awarded the Silver Medal at The Sixth Heilongjiang Provincial Exhibition of Printmaking. Although the achievements of this period of creativity are not great, I was able to confirm the direction of my creative work.

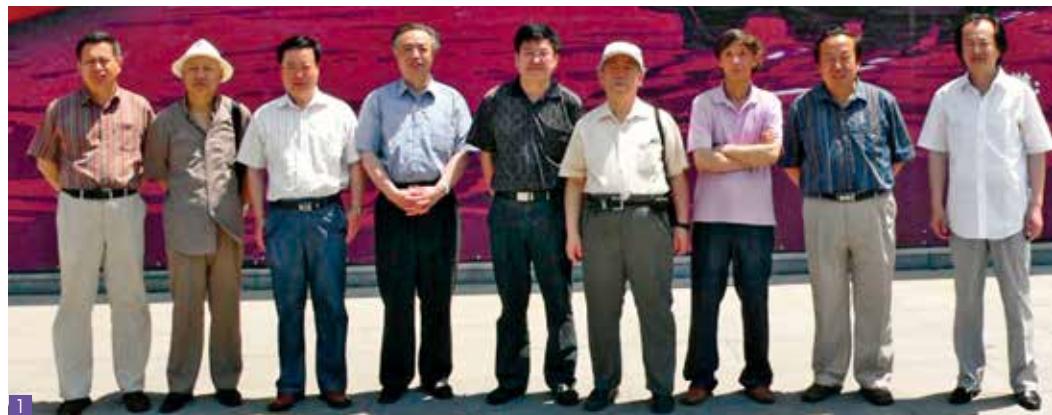
Since 1997, I have tried to apply the waste block technique to woodcut printmaking with the aim of breaking out of the traditional production methods of Great Northern Wilderness colour prints. After all the effort, my waste block woodblock print 'The Golden Wind Strokes the Earth' was selected for inclusion in The 14th National Exhibition of Printmaking and collected the award of the Gold Medal, the first of very few awards given to Great Northern Wilderness printmaking in national exhibitions. Li Huanmin commented in the magazine Fine Art: "until today, the development of Great Northern Wilderness printmaking has been demonstrated in a variety of forms, the print 'Autumn Wind Strokes the Earth' is one of these, awarded the Gold Medal, it is not a guide to the stylistic trend of Great Northern Wilderness printmaking, but is in itself an outstanding work. The entire work of art consists of birds, insects and

plants. The modeling and coordination of the organizational structure between the three elements is harmony. This is a decorative and intriguingly beautiful print."

In early 1999, I terminated my career as an amateur painter, transferring from the Land Reclamation and Cultivation Daily to being responsible for the Creative Arts Studio of The Head Office of Land Reclamation and Cultivation.

Here I started to organize a new era for third generation Great Northern Wilderness creative printmakers. This then, was the second stage of my creative work in printmaking. During this second historical period, the inheritance, innovation and development of Great Northern Wilderness printmaking became the primary question. With the developing of China, the economic structure of Heilongjiang's areas of land reclamation and cultivation had undergone tremendous changes and the emergence of the family farm ended the well organized printmaking courses and a model of traditional group learning and creative production. Numerous printmakers from the previous generation had retired, the prosperous age of Great Northern Wilderness printmaking suddenly began to disappear. Faced with this situation, we started to lead artists towards organizing a salon and to encourage strongly the young artists guided by their distinctive personality to discover deeper perspectives; for example contemporary cultural trends, the diversity and pursuit of individuality, a love of life and a sense of ecological balance, enabling the work of these young artists' to enjoy the distinctive characteristics of the past.

Zhang organized and curated An Exhibition of Eight Great Northern Wilderness Young Printmakers held in The Heilongjiang Provincial Art Museum, during the seminar



1

1 与吴国良、徐焕昌、冯力等一起参加北大荒版画50年展  
Zhang Hongxun with Wu Guoliang, Xu Huanyang and Feng Li taking part in the exhibition celebrating 50 years of printmaking in Beidahuang



2

2 与俄罗斯朋友在黑河  
Zhang Hongxun with Russian friends at Heihe



3

3 与郝伯义、沈嘉蔚、李斌等在佳木斯  
Zhang Hongxun with Hao Boyi, Shen Jiawei and Li Bin at Jiamusi



4



5

#### 4 和何为民等外国朋友在画院交流

Zhang Hongxun with He Weimin and foreign friends exchanging ideas in the Academy

#### 5 参加雁窝岛版画院揭牌仪式

Zhang Hongxun taking part in the opening ceremony of the Yanwodao Academy of Printmaking

## *The sustainable development of an art form must rely on the continuous refreshing of its blood with new generations and different ambitions as time passes by.*

that followed, experts and scholars warmly praised and supported the works of the young artists from the areas of land reclamation and cultivation. There were 70 works on display, regardless of style, type, method of expression or subject matter; they all made a deep impression on viewers. From among the creative styles and methods of presentation of the works, in their creative language the artists demonstrated their distinctive identities one from the other. Moreover, this exhibition was a milestone, beginning an historical period of creative individuality for printmaking from the areas of land reclamation and cultivation.

In the preface to the exhibition, Chao Mei wrote: "These young artists suffer and accept the cold loneliness and demands of creative printmaking, continuing to produce works of art with meticulous eyes to reflect the true life of the Great Northern Wilderness, dedicated to instilling the pioneering spirit and being even more creative in their work as well as retaining their identities".

In a number of their artistic activities both nationally and internationally, these young artists of the Great Northern have achieved gold and silver prizes.

In 1999, four young artists from the Great Northern Wilderness were honoured with the designation of 'Outstanding Artists of the Decade of the 1980s-1990s' by the Chinese Printmakers Association, they were also awarded the Lu Xun Printmaking Prize.

Three young artists were selected for The Grand Exhibition of a Century of Chinese Printmaking, I was invited by Grand Canyon University in the United States to exhibit ink paintings and prints in the exhibition organized by the Cody Centre for the Arts, furthermore, I conducted lectures and fine art exchanges with the University and with printmaking associations on the west coast of the United States over a two week period.

In 2001, I curated An Exhibition of Young Printmakers from the Great Northern Wilderness which displayed eighty new

works in the Kunming Gallery of Art, The China Art Report, Yunnan TV, Kunming TV, and The Jiangsu Art Periodical and other media all interviewed and reported on the exhibition. Through the Exhibition of Eight Great Northern Wilderness Young Printmakers and The Great Northern Wilderness Young Printmakers Exhibition, Zheng Zijiang, Zhang Zexin, Chen Long, Liu Chunjie, Wu Jingqiu, Guo Qingwen, Yang Yuguang and others young printmakers of this new period became well known. The exhibition displayed their artistic styles and confirmed the dominate position they occupy in printmaking today.

In 2001, I was honored by the government by being designated 'a middle aged specialist artist', and I became a recipient of The Special Government Subsidy Awarded to Young Artists Highlighting Dedication in their Work; again, in the same year, I won the Fine Art Project Prize awarded by the Provincial Department of Propaganda.

My waste-block wood block print 'Rain in the Mountains' won the Silver Medal at the Sixteenth National Exhibition of Printmaking. My waste-block woodblock print 'The Mountains have Soulful Sounds' was awarded The Prize for Outstanding Work at The Second National Exhibition of Chinese Gold Medal Works of Art, I was also awarded the Special Prize and the Prize for Achievement at the Heilongjiang Provincial Fine Art Review Exhibition held in celebration of the Eightieth Anniversary of the founding of the Communist Party: I also took over responsibility for the post of Deputy Chair of the Chinese Artists Association in Heilongjiang province. Moreover, I was not only producing prints, but also gave my attention to research into the theories of art, with a number of research papers published in The Prints in my Heart, Towards Twenty-first century Chinese Printmaking, The World Glances Back, A Literary Collection Remembering One Hundred Years of Printmaking in China published in The Jiangsu Art Journal, Eastern Printmaking and Theories of Culture among other magazines. These research papers discussed in depth a series of academic issues facing the development and creativity of printmaking in the Great Northern Wilderness..

After decades of unremitting effort and pursuit in the graphic arts, I had some achievement in my career developing printmaking from the Great Northern Wilderness, which mainly focuses on the new era of print development and the rising leadership of the third generation of Great Northern Wilderness printmakers.

The sustainable development of an art form must rely on

the continuous refreshing of its blood with new generations and different ambitions as time passes by. Therefore, Great Northern Wilderness printmaking has undergone a change from the realistic style of its early period, shifting to a landscape style in the midterm, and finally to a new era of every single artist having their distinctive identity.

I have experienced the changes within Great Northern Wilderness printmaking from the earliest stage, taking my own prints as examples, leading the younger generation of printmakers to learn to be creative, to excavate the unique characteristics deep inside themselves; whereby they can adapt today's diverse culture in accordance with the rules of artistic creation.

From the mid-1990s to the present, there have been fourteen pieces of work by young printmakers from the areas of land reclamation and cultivation selected for inclusion in the Eighth, Ninth, Tenth and Eleventh National Grand Exhibitions of Art; one of which won a Bronze Medal, another won the Award for Outstanding Work. Thirty-two pieces of work have been selected for inclusion in the Twelfth to Eighteenth National Grand Exhibition of Printmaking, winning one Gold Medal, three Silver Medals, four Bronze Medals and three Awards for Outstanding Work; eleven pieces of work have been selected for major international exhibitions of printmaking and have been awarded three prizes in total; besides a Silver Medal in The National Galaxy of Stars Art Exhibition and a number of silver and bronze awards at provincial and ministerial level. All of the achievements above are the best in the history of printmaking in the Great Northern Wilderness, corroborating that the younger generation of printmakers from the Great Northern Wilderness are growing and developing towards a brighter direction.

Nowadays, a flourishing cultural industry is indispensable to the development of a country and even of a nation. I feel proud and happy to have been able to become a member of the cultural industry. Current achievements along with the growth of the Great Northern Wilderness are overcoming numerous impediments and confusions. Printmakers still need to explore their way to future glories based on conquering their shortcomings and exploiting their advantages.

I would like to use my passion to affect more people and enthusiastically carry forward the spirit of the Great Northern Wilderness, leading its artists to present more fine work to the people.

张敏杰

Zhang Minjie

中国日报  
FOR THE LOVE  
OF CHINA



## 简介

张敏杰 (1959—) 1959 年生于河北省唐山市丰南区。  
1990 年中央美术学院版画系毕业，曾任河北省版画家协会副会长。  
现为中国美术学院公共艺术学院壁画系主任、教授、研究生导师。  
中国美术学院学术委员会委员，中国美术家协会壁画艺术委员会委员。  
中国版画家协会理事。

## Abstract

**Zhang Minjie** was born in Feinan District, Tangshan in Hebei in 1959. In 1990 he graduated from the Printmaking Department of the Central Academy of Fine Arts in Beijing, subsequently becoming Director of the Hebei Provincial Printmaker's Association. Zhang currently holds the post of Head of the Department of Mural Painting in the School of Public Art in the China National Academy of Fine Arts. He is a professor and tutor to post-graduate students. Zhang is a Member of the Academic Committee of the China National Academy of Fine Arts, a Member of the Chinese Artist's Association (Mural Painting Arts Committee) and Director of the Chinese Printmaker's Association.



1 运动体/木板/70 x 70cm/1994  
Athletic body/Woodblock print/70 x 70cm/1994

## 获奖记录

1986 年	全国第一届小版画作品展优秀奖
1990 年	第十届全国版画作品展览银奖
1991 年	第一届札幌国际版画双年展特别奖
1992 年	第十一届全国版画作品展览金奖
1993 年	第二届札幌国际版画双年展评委特别奖
1994 年	第五届大阪国际版画三年展大奖
1994 年	第八届全国美术作品展览优秀作品奖
1994 年	第十二届全国版画作品展览银奖
1995 年	第三届札幌国际版画双年展特别奖
1996 年	第六届大阪国际绘画三年展特别奖
1997 年	中国艺术大展优秀作品奖
1999 年	全国第九届美术作品展览铜奖
1999 年	中国艺术大展铜奖
2001 年	第四届神奈川国际版画三年展特别奖
2003 年	第一届北京国际版画双年展特别奖
2004 年	全国第十届美术作品展览铜奖
2004 年	首届美术文献提名展提名奖
2005 年	兵库国际绘画艺术展佳作奖
2007 年	第十八届全国版画作品展览优秀奖
2009 年	韩国首尔第五届国际版画双年展银奖
2009 年	浙江重大历史题材创作工程银奖
2009 年	第三届中国壁画大展大展奖
2009 年	获中国版画家协会 80—90 年代“鲁迅版画奖”
2009 年	获中国文联 90 年代“优秀中国青年文艺家”称号

## Awards

1986	Excellentce Award, 1st National Small Prints Exhibition.
1990	Awarded a Silver Medal at The Tenth National Exhibition of Printmaking.
1991	Awarded a Special Prize at The First Sapporo International Biennale of Printmaking.
1992	Awarded a Gold Medal at The Eleventh National Exhibition of Printmaking.
1993	Awarded a Special Prize by the selection committee of The Second Sapporo Biennale of Printmaking.
1994	Awarded the Grand Prize at The Fifth Osaka International Triennial of Printmaking.
1994	Awarded a Prize for Outstanding Work at The Eighth National Art Exhibition.
1994	Awarded a Silver Medal at The Twelfth National Exhibition of Printmaking.
1995	Awarded a Special Prize at The Third Sapporo International Biennale of Printmaking
1996	Awarded a Special Prize at The Sixth Osaka International Triennial of Art.
1997	Awarded a Prize for Outstanding Work at The China Grand Exhibition of Art.
1999	Awarded a Bronze Medal at The Ninth National Exhibition of Art.
1999	Awarded a Bronze Medal at The China Art Exhibition.
2001	Awarded a Special Prize at The Fourth Kanagawa International Triennial of Printmaking.
2003	Awarded a Special Prize at The Beijing International Biennale of Printmaking
2004	Awarded a Bronze Medal at The Tenth National Exhibition of Art
2004	Awarded a Nomination Prize at The First Nominated Exhibition of Valued Works of Art and Literature
2005	Awarded a Prize for Fine Work at The Hyogo International Exhibition of the Visual Arts.
2007	Awarded the Prize for Outstanding Work at The Eighteenth National Exhibition of Printmaking.
2009	Awarded a Silver Medal at The Fifth Korean International Biennale of Printmaking
2009	Awarded a Silver Medal for Creative Projects with Major Historical Themes in Zhejiang
2009	Awarded the Grand Exhibition Prize at The Third China Grand Exhibition of Mural Painting
2009	Awarded the Lu Xun Prize for Printmaking for the decade 1980-1990 by the Chinese Printmaker's Association
2009	Awarded the title 'Outstanding Young Chinese Artist' in the ninetieth year of the Chinese Federation of Literary and Art Circles.



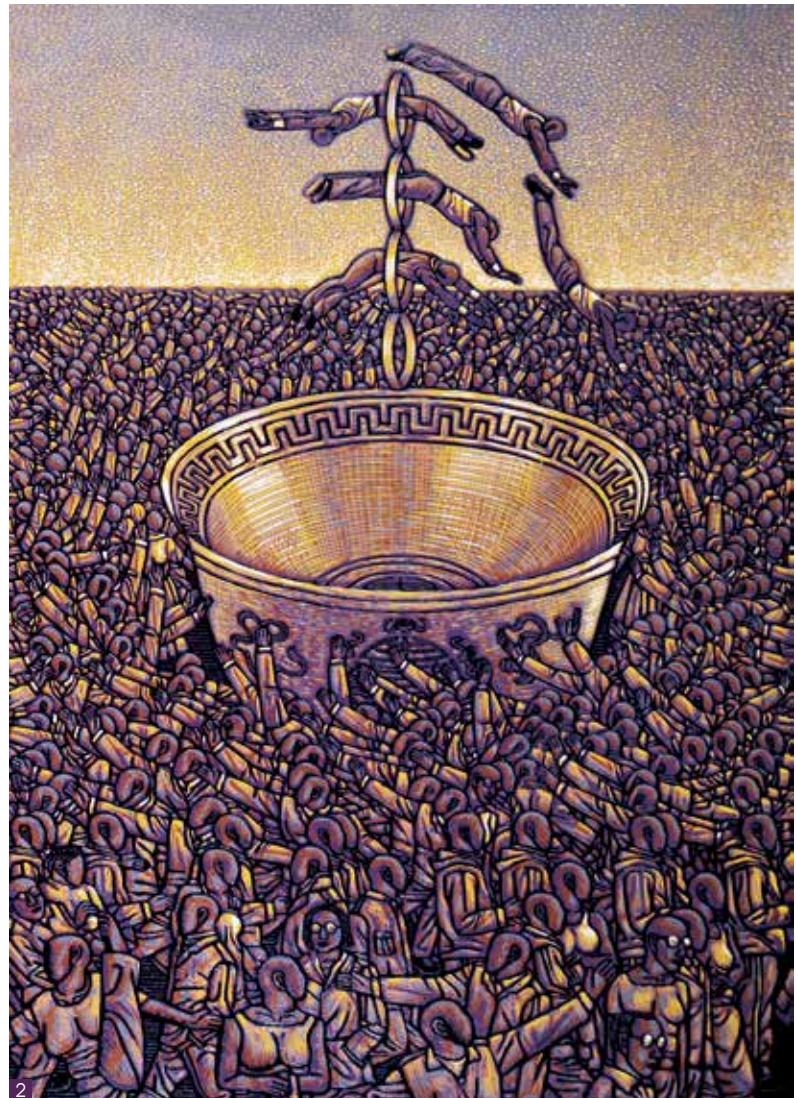
1 记忆组画系列 no.5/木版/60 x 71cm/2001

Memory series, no.5/Woodblock print/60 x 71cm/2001



2

2 平原上的舞蹈 no.2/木版/80 × 85cm/1994  
Dancing on the plains no.2/Woodblock print /80 × 85cm/1994



1 China-杂技组画系列no.1/木版/65 × 45cm/2003  
China- Acrobatics series no.1/ Woodblock print/65 × 45cm/2003

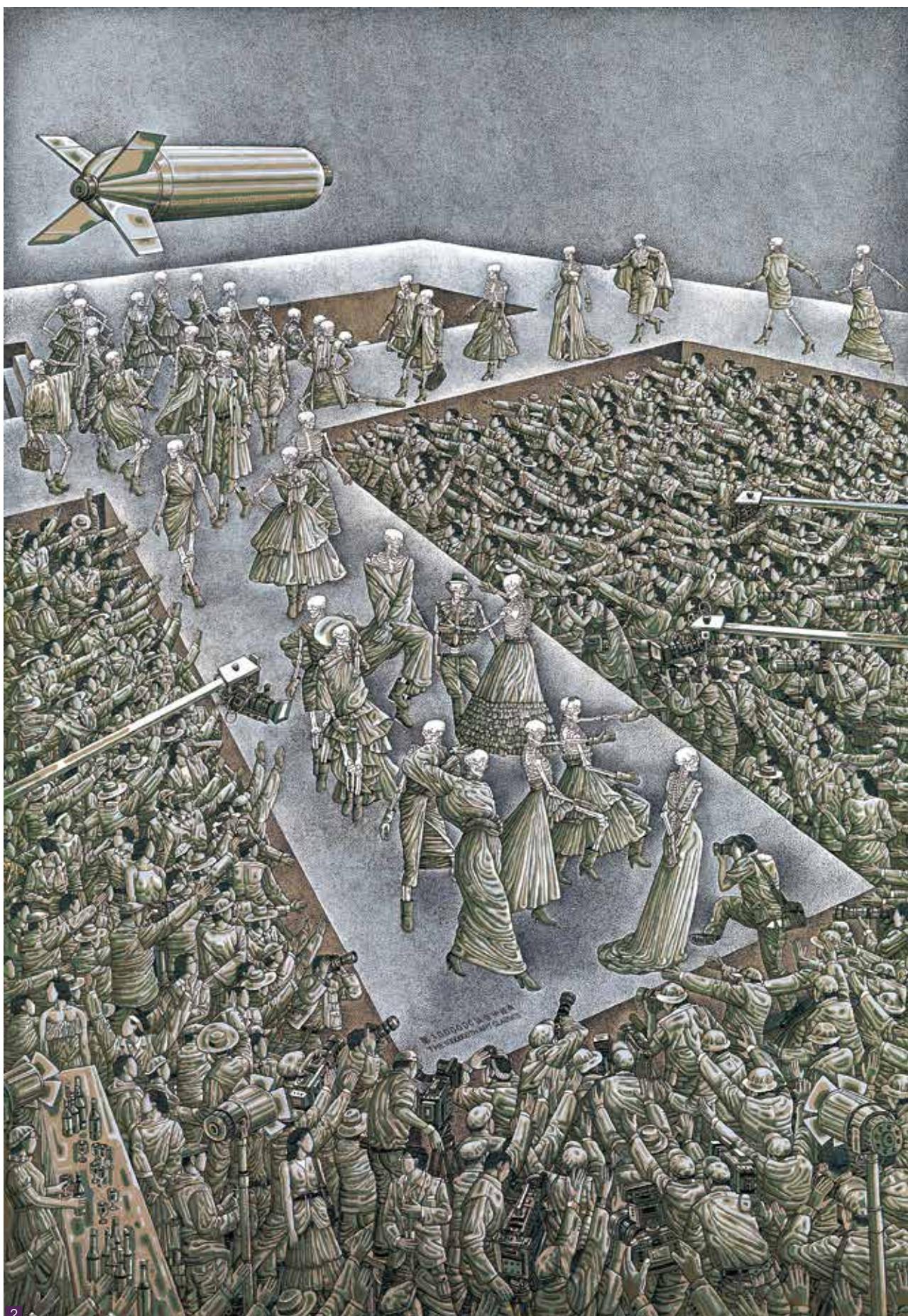
2 China-杂技组画系列no.8/木版/65 × 45cm/2003  
China-Acrobatics, no.8/Woodblock print/65 × 45cm/2003

3 China-杂技组画系列no.5/木版/65 × 45cm/2003 ▶  
China-acrobatics,no.5/Woodblock print/65 × 45cm/2003





1 无题 no.10/丝网版画/110×75cm/2009  
Untitled no.10/Screen print/110×75cm/2009



2 无题 no.11/丝网版画/110×75cm/2009  
Untitled no.11/Screen print/110×75cm/2009

## 收藏记录

中国美术馆  
中国澳门博物馆  
中国香港博物馆  
中国台北美术馆  
日本国立国际美术馆  
日本兵库县立美术馆  
英国波特兰博物馆  
美国波士顿图书馆  
英国大英图书馆  
英国牛津大学博物馆  
韩国国立当代美术馆  
韩国现代美术馆

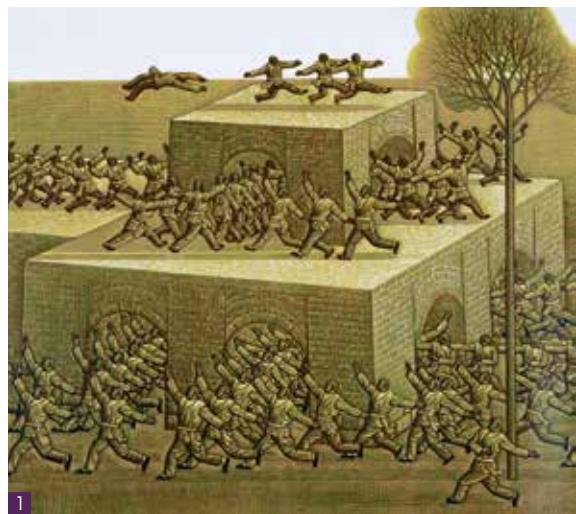
## 出版记录

《张敏杰作品集》1995 年人民美术出版社  
《创作与教学》2004 年中国美术学院出版社  
《足迹——张敏杰作品集》2011 年浙江人民美术出版社  
《画家张敏杰》1996 年中央电视台《美术星空》栏目播放专题片

## 艺术评介

张敏杰多才多艺，勤奋高产，其版画在国际国内荣获大奖，使他成为备受瞩目的画家。他的木板、石版画与油画，均采取类似的图式与造型，以具象手法、雕塑般的人物，重叠而笨拙的动势，营造和虚拟成宏大而幻化的空间，有的作品打破时空界线，而具有一种起现实主义的氛围。《城墙上的舞蹈》、《平原上的舞蹈》、《墙》系列等，看似乡土题材，实际是一种虚构的民俗场景，是以现代意识对古老民族原始生命活力的呼唤与展现，外溢着一种雄强的精神与博大的气概，在给人以视觉冲击的同时，造成一种心灵的震撼。

<齐凤阁>



1 城墙上的舞蹈 no.3/木版/80 × 85cm/1992

Dancing up down the city walls no.3/Woodblock print/80 × 85cm/1992

## Collections

The China Gallery of Art  
The Aomen Museum, China  
The Hong Kong Museum  
The Taipei Gallery of Prize Works of Art  
The National / International Gallery of Art  
The Hyogo Prefectural Gallery of Art, Japan  
The Portland Museum, USA  
The Boston Library, USA  
The British Library  
The Ashmolean Museum, Oxford  
The National Gallery of Contemporary Art, Korea  
The Gallery of Contemporary Art, Korea

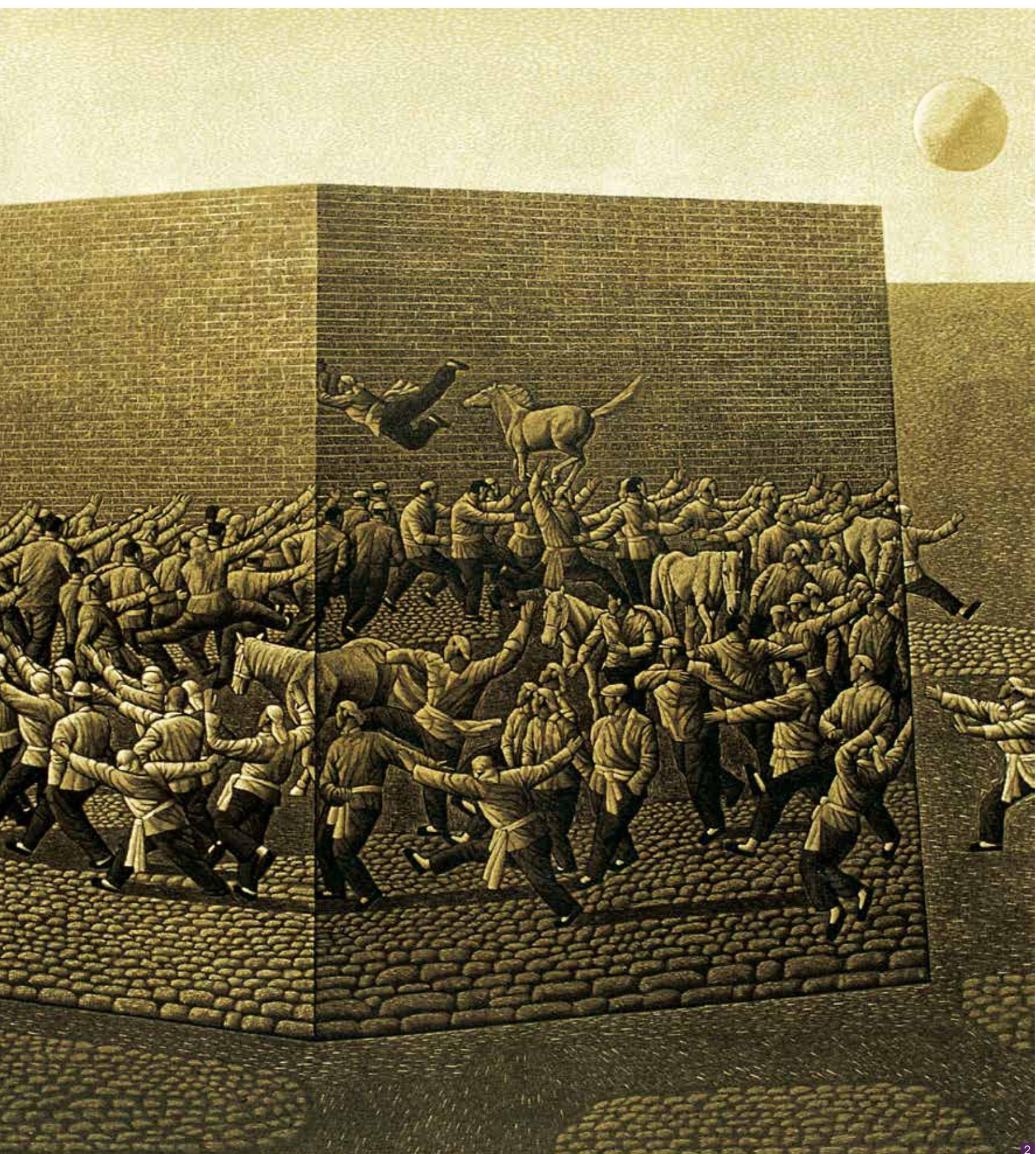
## Publications

A Collection of Works by Zhang Minjie, The Peoples Fine Art Press, 1995  
The Artist Zhang Minjie, Chinese Central Television, 'The Starry Sky of Art' - a special topic headline broadcast, 1996  
Creativity and Teaching, The China National Academy of Fine Arts, 2004  
Footsteps, a collection of works by Zhang Minjie, The Zhejiang Peoples Fine Art Press, 2011

## A critical appraisal

Zhang is artistic and hard working, his prints are award-winning works both domestically and internationally which makes him a high-profile artist. He uses similar schema and modelling in his woodblock prints, lithographs and oil paintings, creating a grand illusory virtual space with specific techniques, sculpture-like characters with an overlapping and stilted momentum. Some work breaks the boundaries of time and space with their realistic atmosphere.  
'Dancing on and under the city wall', 'Dancing on the plains' and 'The wall' series and others look as if taken from country themes, but they are actually fictional folk scenes. Zhang calls upon and shows an ancient people's original vitality within a modern consciousness, overflowing with powerful and broad spirits. At the same time the works provide a visual impact and result in a kind of spiritual shock. <Qi Fengge>





2 墙 no.3 /木版/75 × 80cm/1994  
Walls no.3/Woodblock print/75 × 80cm/1994



1

2008年张敏杰杭州个展在作品前  
Zhang Minjie in front of work at his one-person exhibition in Hangzhou, 2008

语：纠缠不清的选题经过筛选最终确立了语言形式，再经过反复的过滤后确立图式，这似乎是我们这代人的常规创作模式，而此模式的通病有着一种缺憾就是“陌生感”的匮乏，为了寻找各自的这种感觉都用出了浑身解数来唤醒这种感觉来消除“惯性”。我们这代人，应该说不知不觉中有着历史性题材创作的情结，新中国建立后的10年，使得这代人的创作总是免不掉使用命题来灌注着某些选题历史的内容，这亦是区别于80后的标志所在。我们这代人的故事多，我们的学生是卡通一代、动漫一代之其定义雷同的是没苦可吃，非理想主义和没有历史责任感的个人中心主义者。他们或她们却因为听烦了父辈长期炮轰式的理想主义教育，对于我们的谆谆教诲难于通过美好前景的建构去成为新生代的代表，当我们这代人惯有的“美式”歌唱，忠字舞蹈的伸手投足和滔滔不绝的央视主播式的演讲神采，使得他和她与我们的沟壑慢慢填平。首先，我们这代人有“文革”10年的考验，有“插队”务农的艰辛，有集体和国家利益的使命。当然，我本人有着唐山大地震死亡线上复活的经历，就有了更多的说教资本，如果一旦把这些烙印的沉重感让这一代人无条件接受就漏洞百出了。在美院做学生的时候，一次美院的声乐比赛，我的美声可谓技压群芳，面对台下的欢愉声自信心陡增，最终竟获得了一等奖。当

评委徐冰、尹吉男把一块电子石英钟奖励与我时，自豪与幸福使我周身的快感难于言表，从那时起这种快感趋使我不停的去争取，难与预料的果真在国内、国外有了20余次的不断获奖经历。看起来，这还是追求在作怪，当快感成为你追寻的目的时，你会不断地实现所谓崭新艺术的突破“惯性”直至欢欣鼓舞。自此，他人给我戴了很高的帽子并开始认同了我的判断，这很容易解释，在众多不同国界的展事中你的作品必然以学术的力量和创新的感染力去征服评委，这种原创精神其实是充满实验性的行为，心象中沉淀许久的形、色、线在经历漩涡里交叉运行之时，乐趣重生。现实社会通过信息网络收集各方面情报，视觉、听觉、触觉让我感知了这一切。在我看来，所谓心灵历程的物化结晶作品是不会对感知无动于衷的，这种精神和文化意义上的关注是为首，技术层面和社会学意义上是为附，有多少作品能表达出自我和现实的存在意义，能叩动我们的心扉呢，的确，那种难以言表被称之为精神东西的作品，毫无例外的是出自有思考者的这代人之手，这似乎印证了优秀作品需经历那种来自生命深处的检验后方获优秀之判断。我想说，那只不过是一种虚假的主题判断，诚然，我们这代人正处于特殊历史阶段的现场，巧合的是他们自觉不自觉地与历史发生了关系，而形成了非自我建构的外在规定，他们的基本思路，他

们的形态话语，他们的消费逻辑，他们的意识形态便成为一种永恒。这是我作品中再现那种机械地重复和呐喊人群的原型，他们将世界做舞台共同演绎着不同的风格样式和不同版本的剧目，不同角色的扮演者锻造并确证著人的主体性，当这出剧情告终臻于完成，这个时代的形象便逐渐浮现。在这里，艺术既是时代的反映，又是时代的建构者，非自我地用时代规定艺术这种不合常理的艺术创造，它是张开了飞翔的翅膀滑向莫测的远途。

22年前我初到云南丽江古城，那儿还没有引起人们的关注成为旅游的既定路线。我被这古驿站的原始村落吸引并在此兜圈的时候，当地人异样的眼神以慵懒的哈欠声警著我这个不速之客，我的周身肌肉仿佛已有戒备，握紧了向那些家狗不时狂吠的棍棒，当我的另一根神经在静静地发酵，缠绕并蔓延着的藤萝系着我的腰身荡漾在茫茫山峦之中时，似乎在漫长的昏昏沉沉的午后，突然萦绕在心底的梦境逐渐叩醒我之疏离的心智，北京寻我已久。提起旧事，常将我带入谵妄状态，在那失魂的年代，意志和勇气充斥着肉体的空壳，坚执于英雄梦的一代人都会有一场好戏看的，你掰开手指数数尽知。翌日，我坐在了评委席上，目测那些用艺术语言实施某个庞大计划和某个章节，又不时等待下一个演员的出场，偶时曾在舞台上高唱的模样凭什么抓住了评委的神经获得了头

~~~~~  
 在这里，艺术既是时代的反映，又是时代的建构者，非自我地用时代规定艺术这种不合理的艺术创造，它是张开了飞翔的翅膀滑向莫测的远途。  
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2

奖，是我那“精湛”的美声技法吗？美术家评委，那些根本不晓得声乐最基本的评判标准和声乐的概念为何物，是在我们这代有着诗意图的人生经历和伊甸园般如梦意境的痛苦表达后，这种被称之为精神的东西触动了评委，感动了观者。我时常在想：我们这代人在噩梦与诗意图的梦中走过了青春涌动的理想岁月，在涉世之优越的卡通一代面前如何把艺术最本质的东西传授与他们，这还需令他们松弛下来，伴随着能被催眠的音乐，慢慢地注入一针，总不能让他们只剩下一些用飞尘技法和软口技法做成的形与色交织的效果吧，身为教育者，不免常为此而惆怅。做画面与版画的区别，或者说版画与油画的区别否？我重申，那只是材料有别而矣。油画《游戏》系列持续了好长一段时间，人生不就是一场游戏吗？说来难以置信，二十几年前，梅墨生给我算了一卦言之，你之姓氏最后一字杰中有水，水载船之，你不能离开水。不知何故，我的路线图还真是依水而

行，生于津唐运河旁，长于渤海边，任职于西子湖畔，50余载果真乃如此。某日，一场噩梦中一恶神将水全部吸干，动物在干涸的世界中挣扎，最后只剩下骨骼在行走，我疯狂追赶那不断消失的圣水，欲在无垠的空间中超度。噩梦醒来，我伤感、我惆怅、我怀念、我憧憬，这是一种暗合，突然间我嗅到了某种窒闷又刺激的气息，人类在物欲横流、战争叠发、种族分离的背景中艺术家不得不以文化的思考来抒

发心迹中沉甸甸的文化情结中，这便是我油画《游戏》系列的表现所在。2004年《无题NO.1》使我每日平均10小时的劳作和360日的制版、印刷、套版最终完成了32块线板套印的300×860cm的画作。翻开音乐辞典，“具有横向进行意义的音的线条”乃“声部”也，我的美声处于哪一个声部呢？在无伴奏的合声中，每一声部都要在指挥者的棒下流动，我还是在无垠的旷野中以我之声乐去独自狂呼吧。



3

2 2009年5月应美国芝加哥全国版画大会邀请做学术演讲  
 Zhang Minjie as an invited speaker on education at the Chicago National Printmaking Convention, May 2009

3 应美国波士顿美术学院邀请进行讲学并进行示范  
 Zhang Minjie teaching and giving demonstrations at the invitation of the Boston Academy of Arts



1

2008年美国波士顿版画家协会长坎迪的工作室中

Zhang Minjie in the studio of the Chairman of Boston's Printmaker's Society, 2008

The complicated choice of themes the going through of selections and then finally deciding the formalities of language, then, after another round of complex filtration, one sets up the pictorial image which seems to be the common creative format of our generation. This procedure has a common defect in that there has been a shortage of any feeling of strangeness. In order to find personal inspiration, everyone used all their efforts to arouse this feeling in order to rid themselves of inertia. People of our generation, it should be said, unconsciously adhered to historical themes in their artistic creation. Ten years after the establishment of the new People's Republic of China our generation is unable to avoid connecting our fate with the choice of theme in respect of historical content, which is also the evidence of the differences of our post 1980s generation. We have more stories. Our students are the generation of cartoons and manga. Their mutuality is void of the difficulties of life, they are not idealists but individualists with no historical responsibilities. Tired of the teaching of idealism from their fathers' generation, they cannot become representative of the new generation by constructing a picturesque foreground. The typical bel canto style of singing of our generation, the gestures and dance of the character for 'loyalty' and the endless vocal high spirits by the host and hostess of China's Central Television Channel makes the gap between their generation and ours to even out slowly.

Firstly, our generation went through the ten-years of the testing of the Cultural Revolution, experiencing the difficulties of being allocated to a farming production team and shouldering the mission of the group and the national interest. Of course, my personal experience of surviving the

proximity of death during the Tangshan earthquake gave me more reasons to teach. Once all of these heavy loads of history were given over to this new generation without pre-conditions, they would encounter many problems and defects. When I was a student in the Central Academy of Fine Arts, once during a competition my bel canto singing beat all the other competitors. Seeing the joy and pleasure of the audience, my confidence grew greatly and I was finally awarded the first prize. When the judges Xu Bing and Yin Jian presented me with an electric quartz watch, the sensation of pride and happiness was barely possible to express in words. Since then, that sensation has encouraged me to pursue my work. Unexpectedly I have accumulated twenty prizes at both national and international level. As it seems, it is the pursuit that makes the difference. When this winning sensation becomes your pursuit, you will continually realize the so-called breakthrough from inertia to great triumph in the arts. Since that first experience of the sensation of success, others have awarded me much praise and have started to agree with my judgment, which was very easy to understand.

Among exhibitions from many different nations, one's creative work must conquer the judges by the academic strength and the affection for creativity. This originality is full of experimentation. The shapes, colours and lines that have been sifted in the mind over long periods experience intersections, which must regenerate pleasure.

The realistic society accumulated information and my vision, hearing and tactile sensations make me feel all of this. For me, the crystallization of the so-called spiritual journey cannot be indifferent to feelings. The focus on a spiritual and cultural level shall be the primary one, while

the technical and sociological meaning is attached to that. How many artworks can express the meaning and reality of one's existence? How many artworks can stir our hearts? Indeed these unexplainable and so-called spiritual works were unexceptionally produced by the real thinkers of our generation, which seems to prove that excellent works can receive good judgements if they are the experience of an examination from the depths of life. I just want to say that this is merely a superficial judgement of themes. Indeed, our generation went through a special historical period, which coincidentally allowed them connect with history either consciously or unconsciously, forming external principles of selfless construction. Their ways of thinking, patterns of speaking, consuming logic and ideology became eternal. My generation is the prototype of those mechanically repetitive and declaiming figures seen in my prints. Using the world as their stage, they perform different versions of plays in different styles. Actors and actresses in their different characters are trained and testify to the subjectivity of human beings. When the play comes to an end, the images of this time appear before our eyes. Here, art is a reflection of its period of time and of the builder of its period in time, the guiding rules of art of the period of time I use is a kind of artistic creativity that does not conform to the general rules, it has opened a circling wing slipping towards an unfathomable distance. Before I was twenty-two years old I first went to the old city of Lijiang in Yunnan, it was still not a tourist centre nor yet a specified travel destination. I was fascinated by the ancient villages on this historical courier route. When I was wondering around, the natives welcomed me with strange eye contacts and a lazy yawning. All my muscles were on full alert and

Here, art is a reflection of its period of time and of the builder of its period in time, the guiding rules of art of the period of time I use is a kind of artistic creativity that does not conform to the general rules, it has opened a circling wing slipping towards an unfathomable distance.



2



3

my fist tightly clenched around sticks to protect myself from their family dogs. The other strings of my nervous system were under quiet fermentation, my waist and my body were intertwined by the trumpet vines, swaying back and forth in a boundless valley. It seemed as if after a long sleepy midday, the dreamland dwelling at the bottom of my heart was gradually stimulating my empty mind. Beijing has been looking for me for a long time.

Reminders of the past always bring me into a state of over-excitement. In the time of lost souls, bodies were filled with determination and courage. The generations that stuck to the heroic dream always had a good ending. You can count those on your hands. Another day, I was seated on a panel of judges, looking at a grand project or certain chapters of artistic words, or waiting for the appearance of the next actor or actress. How could my occasional performance of bel canto on the stage catch the eye of the judges and win the gold prize? Was it due to my outstanding singing technique?

Judges coming from an artistic background barely knew about the most basic standards in judging vocal music or even what constituted vocal music. It was the so-called spiritual qualities summarised from the poetic experience of living and the difficult expression of the idyllic dreamland that touched the judges and moved the audience. I was always thinking that our generation went through their youth and idealism as if from a nightmare to idyllic dreams. In front of the advantageous generation of cartoons, how could we teach them that the precise nature of art requires that they should relax, accompanied by some hypnotic music to be slowly infused. We cannot allow them to simply use some effects of the combinations of shape and colour

produced by aquatint and wax-resist techniques. As a teacher, I feel worried about this all the time.

As to the differences between prints and oil paintings, I restate that these are not just the differences between materials. The series of oil paintings 'Game', continued for a long period of time. Life is like a game, isn't it? It is hard to believe that twenty years ago, Mei Mosheng once helped me do a divination, he said there were water drops in the last Chinese character of my name. Water can support boats and you cannot stay away from water. It is hard to explain the reasons but the passage of my life has been alongside rivers. My fifty years of life was as true as he described, I was born alongside the Jin-Tang canal, I grew up around the Bo sea and work alongside the riverbank of the West Lake. One day, in a nightmare an evil spirit soaked up all the water, animals were struggling to death in this dry world, leaving only walking skeletons, while I was crazily running after that disappearing holy water, transcending into a boundless space. Waking up from this nightmare, I felt sad, melancholy, with a yearning and longing. This was an agreement without prior consultation. Suddenly I smelt a sense of suffocation and excitement from among the material desires, the constant wars and the racial isolation that artists have contemplated to express the heavy loads of cultural complexity in their hearts, which was the theme of my series of oil paintings entitled 'The Game'.

In 2004, 'Untitled No.1', was finished after three hundred and sixty days of cutting and printing the multiple colour woodblocks with an average working time of ten hours per day. This print was three hundred centimetres by eight hundred and sixty centimetres and was made up of thirty two waste blocks. Opening up the music dictionary, 'the

line of sound that has a horizontal progression' is 'a sound part', so where does my bel canto belong to? In a cappella, each sound part needs to follow the instructions of the conductor. It is better for me, however, to cry out loudly by myself in the boundless wilderness.



4

2 在工作室

Zhang Minjie in his studio

3 2009年在美国COGE大学博物馆个展上与馆长法兰克及策展人瑞尼在张敏杰作品前

Zhang Minjie in front of his work at his one-person exhibition held in COGE University Museum with the museum director Frank and exhibition organizer Ruini, 2009

4 2005年韩国釜山国际美术双年展上我的作品

My work shown in the Pusan International Art Biennale, Korea, 2005

张泽民

Zhang Zemin

热爱中国  
FOR THE LOVE  
OF CHINA



## 简介

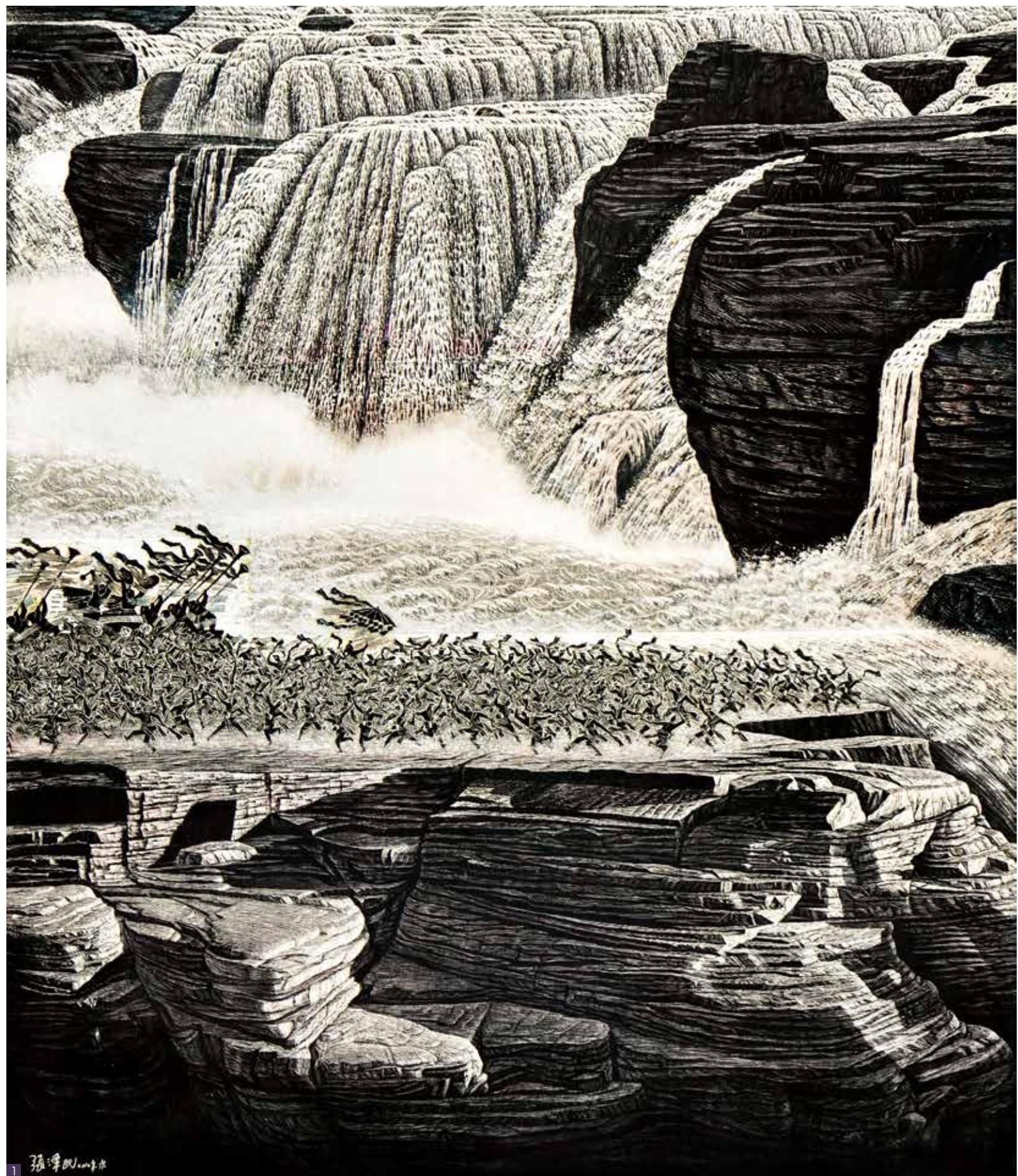
张泽民(1943年—)1943年生于山西阳曲,就职于山西戏剧职业学院,曾任山西版画学会副会长,中国美术家协会会员,中国版画家协会会员,国家一级美术师,享受国务院政府特殊津贴。

## Abstract

Zhang Zemin was born in Yang Qu, Shanxi in 1943. Zhang's first job was with the Vocational Academy of the Shanxi Theatre. He is the deputy-director of the Shanxi Printmaking Study Institute, a member of the Chinese Artist's Association, a member of the Chinese Printmaker's Association, a First Class National Artist and a recipient of the State Council's Special Government Subsidy.



1 旷野无声/木版/62×79cm/2011  
The silence of the wilderness/Woodblock print/62×79cm/2011



1 撼天动地/木版/138.5 × 119.5cm/2011

Shaking sky and moving earth/Woodblock print/138.5 × 119.5cm/2011

## 获奖记录

1984年 《牛市》“第六届全国美术作品展览”优秀作品

1988年 《钉马掌》“中国藏书票及小版画大奖赛”获三等奖

1994年 《出山》“斯洛文尼亚卢布尔雅那国际微型版画展”获“Drixid’Achat”奖

1999年 《草儿青青》“山西省摄影书法美术作品系列展”获一等奖

1999年 中国版画家协会“鲁迅版画奖”

2000年 《荷》“曼谷第二届世界华人艺术大奖赛”获金奖

2000年 《青青露水草》“山西省第五届版画展”获一等奖

2001年 《风和日丽》“山西省艺术院校美术作品精品展”获一等奖

2003年 《远山芳草外》“山西省艺术院校美术作品展”获一等奖

2004年 《山风瑟瑟》“山西省第十四届美展”获一等奖

2004年 《庭院深深》“山西省第六届版画展”获金奖

2005年 《山杏花》“山西省第七届版画展”获银奖

2005年 《我家南山坡》“中国电影百年书画大展”获特别荣誉奖

2008年 《山曲曲》“山西省第八届版画”获展银奖

2011年 《吉祥山庄》“第九届山西省版画展”获金奖

## Awards

1984 His work 'Cattle Market' was nominated A Work of Outstanding Quality at the Sixth National Exhibition of Fine Art

1988 His work 'Ding Mazhang' was awarded the Third Prize at the China Ex-Libris and Mini-Print Grand Prize Competition.

1994 His work 'Leaving the Mountain' was awarded the Drixid Achat Prize at the Llubljana International Mini-Print Exhibition in Slovenia.

1999 His work 'Green, Green Grass' was awarded a First Class Prize at the Shanxi Provincial Works of Photography and Calligraphy Exhibition Series.

1999 Zhang was awarded the Lu Xun Prize for Printmaking by the Chinese Printmaker's Association.

2000 His work 'Lotus' was awarded the Gold Medal at the Bangkok Second World Chinese Art Grand Prize Competition.

2000 His work 'The Green Dewy Grass' was awarded the First Class Prize at the Fifth Shanxi Provincial Exhibition of Printmaking.

2001 His work 'Wind and the Sun's Beauty' was awarded the First Class Prize at the Shanxi Provincial College of Arts Exhibition of Art Treasures.

2003 His work 'Distant Mountain beyond the Sweet Grass' was awarded the First Class Prize at the Shanxi Provincial College of Arts Exhibition of Art

2004 His work 'The mountain breeze rustles like the Se' was awarded the First Class Prize at the Fourteenth Shanxi Provincial Art Exhibition

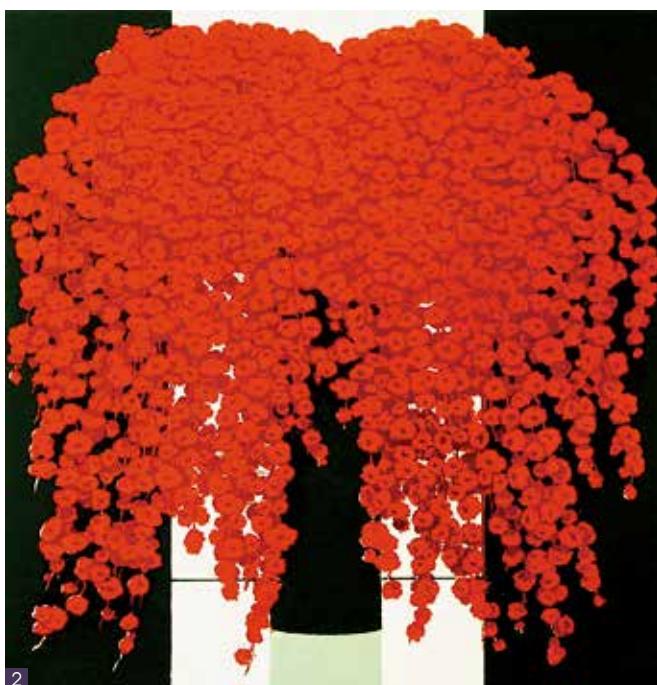
2004 His work 'The Deep Yard' was awarded a Gold Medal at the Sixth Shanxi Provincial Exhibition of Printmaking.

2005 His work 'Apricot flower' was awarded the Silver Medal at the Seventh Shanxi Provincial Exhibition of Printmaking.

2005 His work 'My home - the southern slopes of the mountain' was awarded the Special Credit Prize at the Chinese Cinema Centennial Grand Exhibition of Painting and Calligraphy.

2008 His work 'Mountain melody' was awarded the Silver Medal at the Eighth Shanxi Provincial Exhibition of Printmaking.

2011 His work 'The auspicious mountain village' was awarded the Gold Medal at the Ninth Shanxi Provincial Exhibition of Printmaking.



2 几日不见秋花异/套色木刻/64×61cm/2005

The Autumn flowers disappear within days/Woodblock printed in colour/64×61cm/2005



3 冬暖/水印木刻/40×38cm/1987

Winter warmth/Woodblock printed with water-soluble colour/40×38cm/1987

## 收藏记录

神州版画博物馆  
中国艺术研究会  
泰国华夏国际交流中心  
青岛美术馆  
四川美术家协会  
江苏美术馆  
浙江美术馆  
香港中乐团  
山西电视台  
山西省图书馆

## Collections

The Shenzhou Museum of Printmaking  
The Chinese Arts Research Association  
The Chinese International Exchange Centre, Thailand  
The Qingdao Museum of Fine Art  
The Sichuan Artist's Association  
The Jiangsu Museum of Art  
The Zhejiang Museum of Art  
The Hong Kong Chinese Orchestra  
Shanxi Television  
The Shanxi Provincial Library

## 出版记录

《张泽民版画集》  
《张泽民漆画集》  
《张泽民版画》  
《张泽民版画选》  
《张泽民画集》

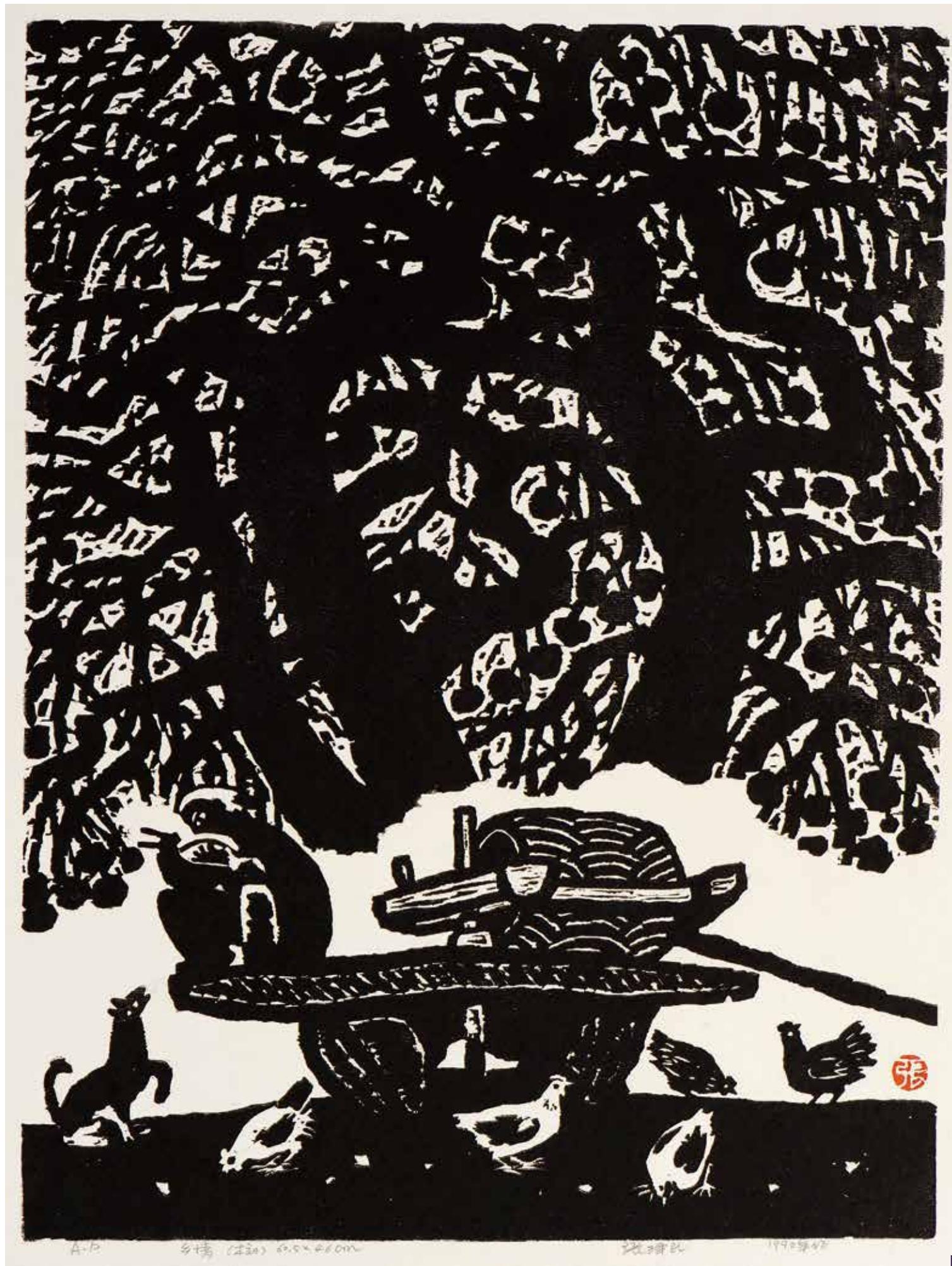
## Collections

'A Collection of Prints by Zhang Zemin'  
'A Collection of Lacquer Pictures by Zhang Zemin'  
'Prints by Zhang Zemin'  
'A Selection of Prints by Zhang Zemin'  
'The art works of Zhang Zemin'



1 山菊花/套色木刻/67 × 67cm/1982  
Wild chrysanthemum/Woodblock printed in colour/67 × 67cm/1982

2 乡情/木刻/60.5 × 46cm/1990 ►  
Hometown impression/Woodblock print/60.5 × 46cm/1990



AP

乡情 (230) 65.5×46.0cm

1992.5.4

1992.5.4

2

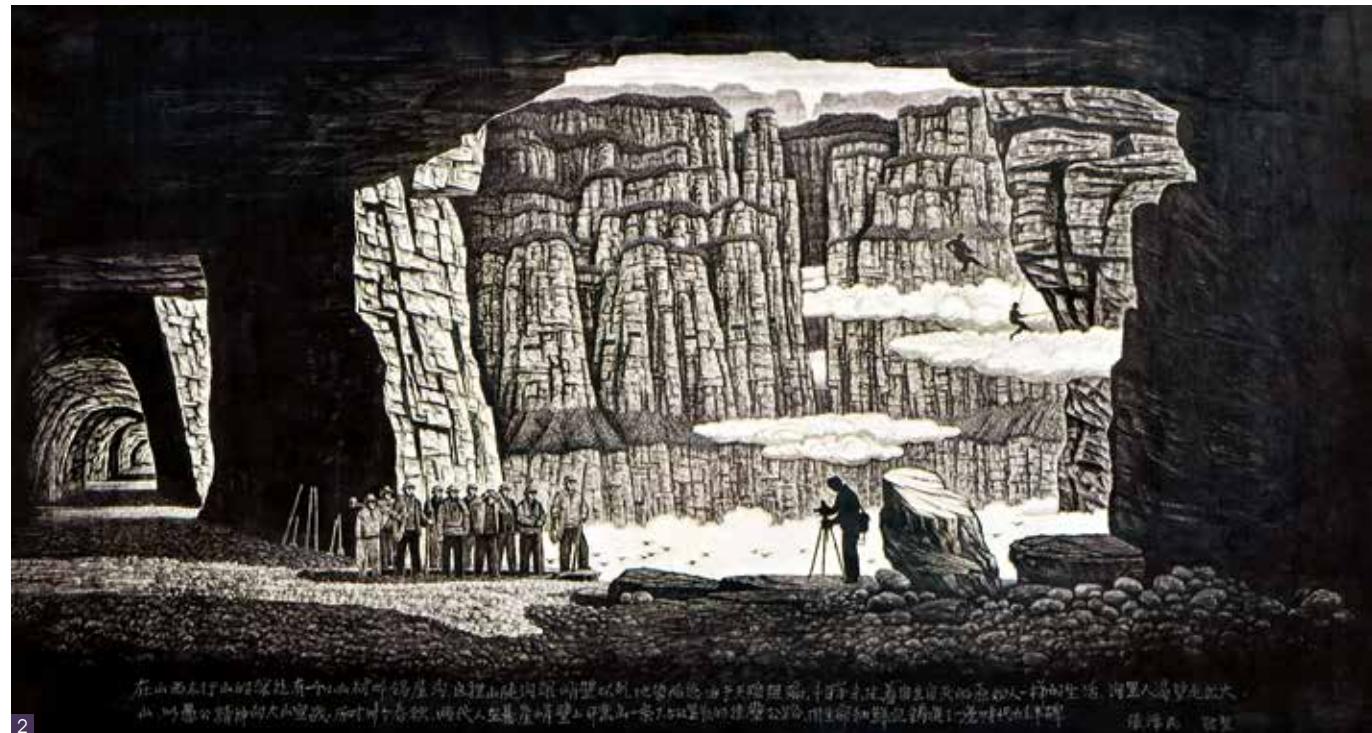


艺术评论

张泽民是位修养全面、广征博采的跨界艺术家。他不仅是风格鲜明的著名版画家，而且在舞台美术、漆画、年画、连环画诸领域亦有斐然的业绩。也正是这姊妹艺术的滋养与自幼家乡民俗艺术的熏陶，使他的版画具有丰富的文化资源及加速度般的创作后劲。其版画稚拙浑厚朴茂，具有浓郁的乡土气息，这不仅由于题材多取自山西乡村，而且在于对民间艺术语素的提炼与汲取。如《花》中具有窗花的剪刀味儿，《红红火火家乡戏》又具有皮影的幽默感，而《山菊花》、《我家南山坡》、《牛市》等则既具石刻的金石味儿，又富有拓片的装饰感等，还有的如《山葡萄》、《事事如意》、《荷》等以黑色的背景与浓重的色彩追求一种漆画的效果。尤其是近些年创作的系列大型版画《唢呐声声》、《峡谷喧春》、《愚公后辈》等，构图宏阔，气氛浓烈，意境幽远，技法成熟，把他的版画艺术推向了高点。（齐凤阁）

## A critical appraisal by Qi Fengge

Zhang Zemin is an artist of many aspects with overall self-cultivation and extensive knowledge. He is not only famous as a woodblock printmaker with a distinctive style, but is also highly accomplished in the areas of stage design, lacquer painting, new year painting and the picture-story book. It is the nourishment from these sister arts and the uplifting influence of his hometown folk culture since childhood that make his woodblock prints possess abundant cultural resources and speed in their creative effects. His prints are pristine, vigorous, sincere and genuine, they contain a strong regional flavour. These qualities are not only due to the subject matter he has adopted from the countryside of Shanxi, but are also dependent on his refining and drawing of a folk-based family of creative languages. For example, in the 'Flowers', there is a sense of the scissors used in the paper-cuts for window decoration; the print 'Flourishing hometown drama' has the humorous feelings of a shadow play; while 'Mountain chrysanthemums', 'My home, the southern slopes of the mountain', and 'Cattle market' both have the inscription-like qualities of stone carvings and the decorative sense of rubbings. Furthermore, prints like 'Mountain grapes', 'Everything is satisfied' and 'Lotus', with their black backgrounds and dense colours seek the effects of lacquer painting. In particular, the recently created series of large-scale woodblock prints ' Sounds of the Chinese clarinet', 'Noisy Spring in the gorge', 'The posterity of the Foolish Old Man" and others, are grandly structured in a dense atmosphere with profound artistic conception and mature skills. These works have pushed the level of Zhang's woodblock prints towards a higher point. (Qi FengGe)



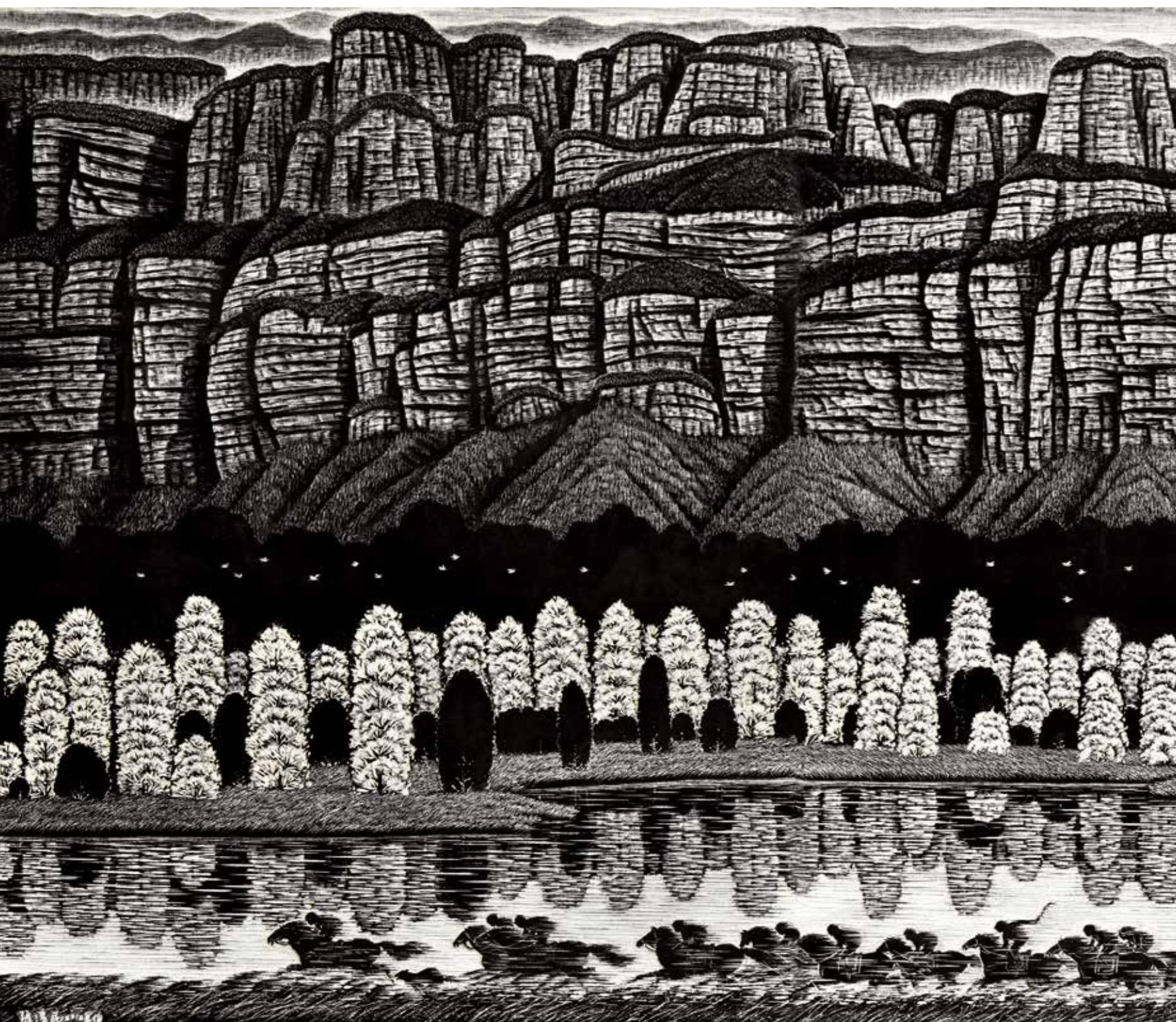
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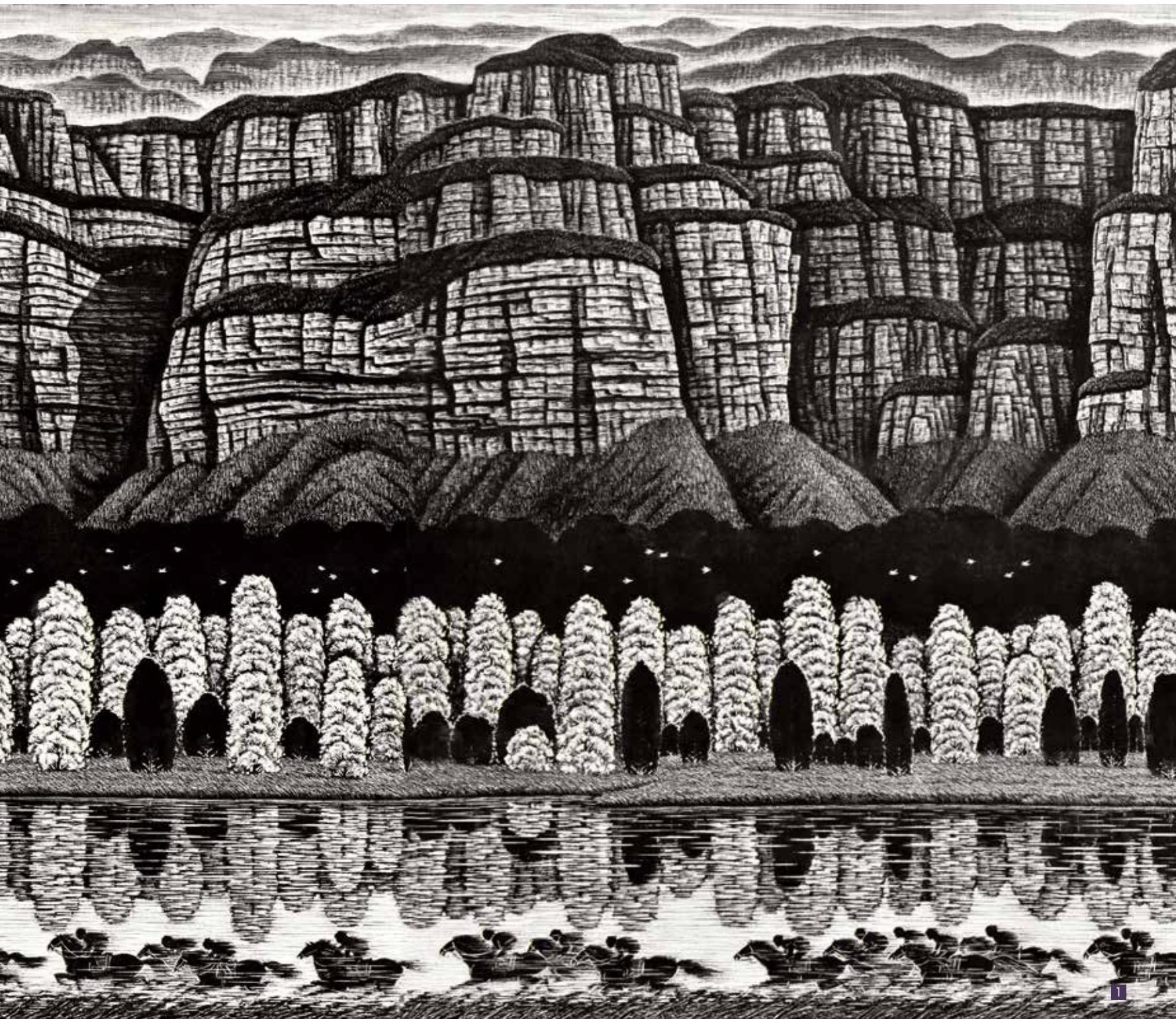
1 家山外外美如画/木刻/40×119cm/2012

The local mountains, everywhere as beautiful as a picture/Woodblock print/40 x 119cm/2012

2 愚公后辈/木刻/90×163.5cm/2012

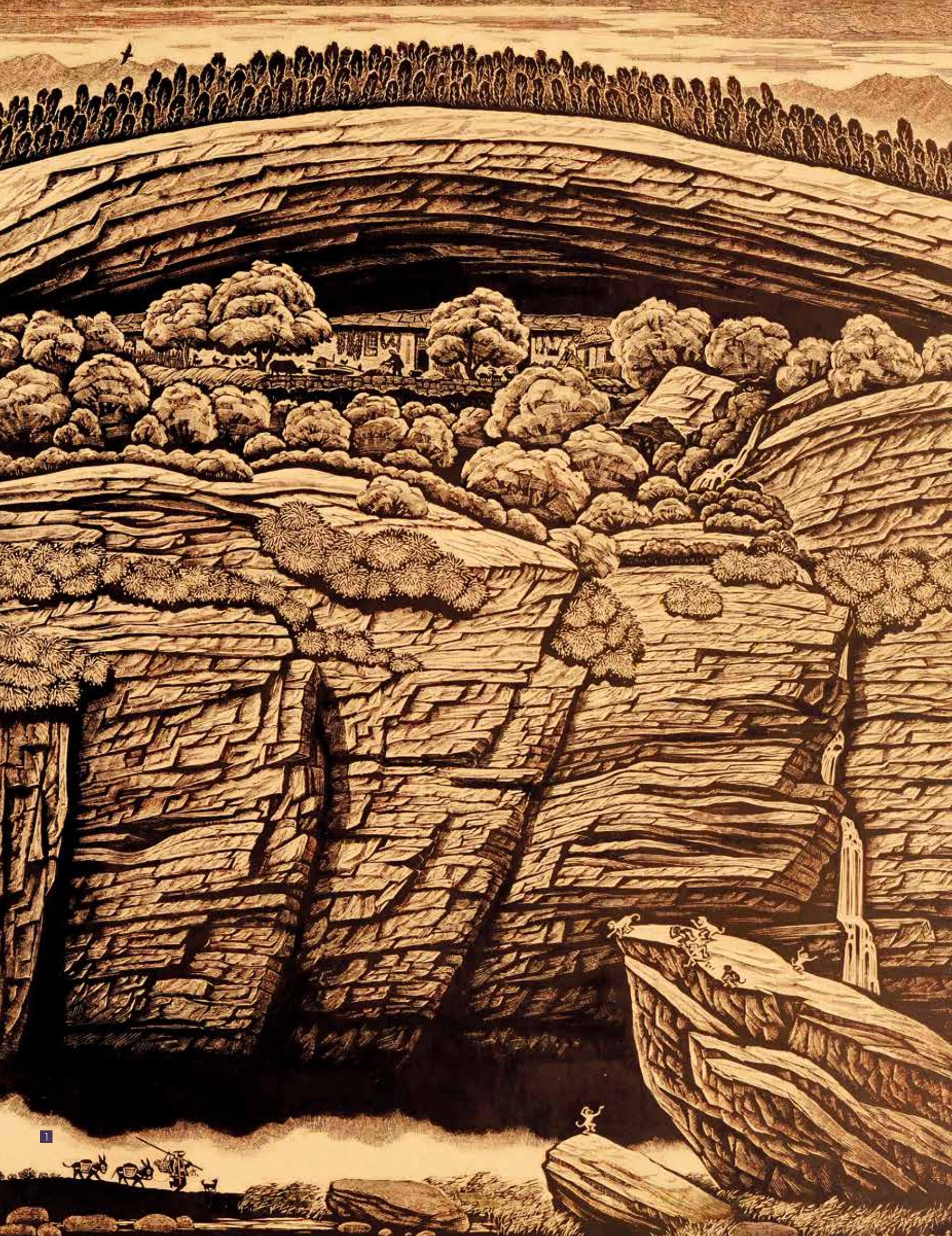
Yugong's children/Woodblock print/90 × 163.5cm/2012

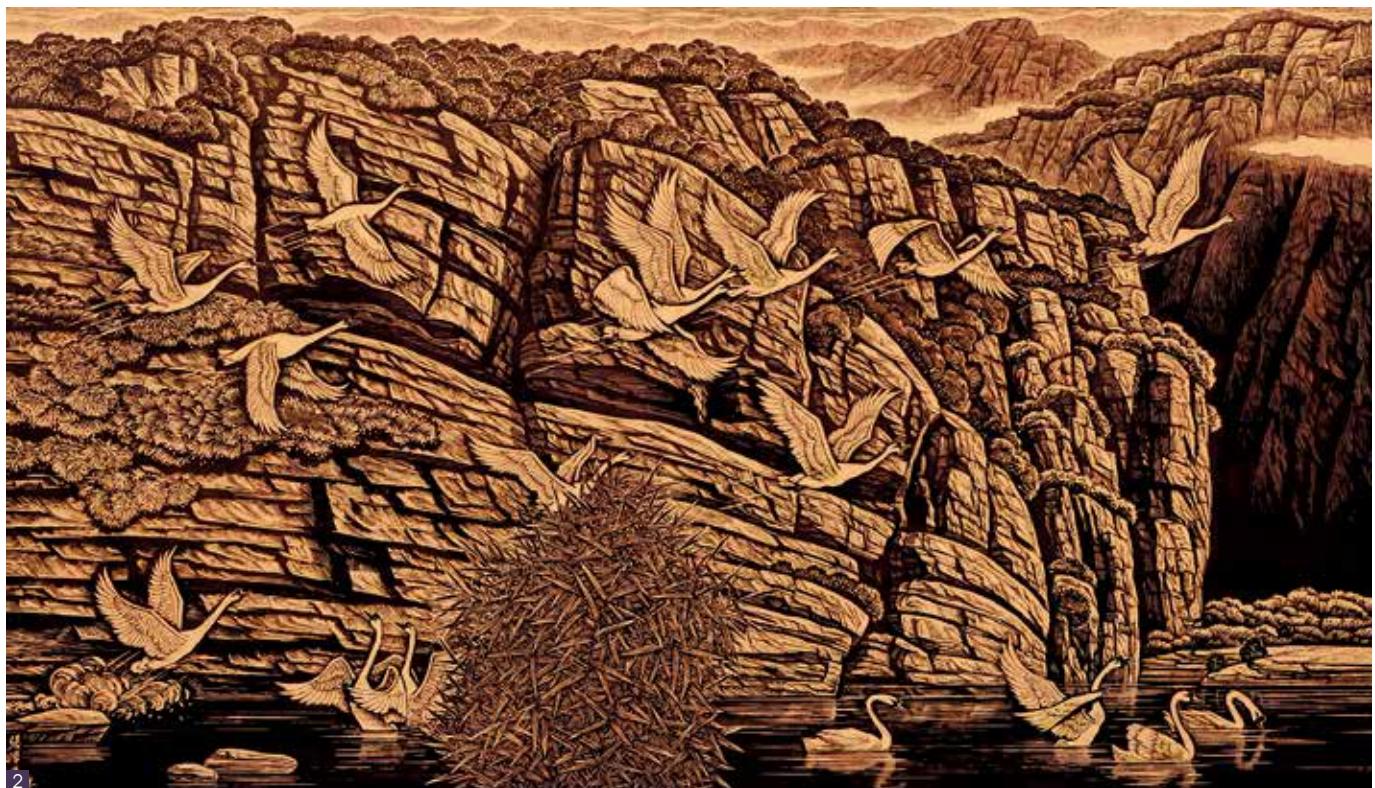




■ 浩歌长啸/木版/105 × 242.5cm/2012

A great song, long in the singing - Woodblock print/105 × 242.5cm/2012





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1 梦回故园/木刻/122 × 95cm/2011  
 Back to my homeland in a dream/Woodblock print/122 × 95cm/2011

2 峡谷喧春/木刻/70 × 122cm/2011  
 A noisy Spring in the gorge/Woodblock print/70 × 122cm/2011

3 喷呐声声响/木刻/82.5 × 138cm/2011  
 Sounds of the Suona/Woodblock print/82.5 × 138cm/2011



1 2009年在黄河采风

Zhang Zemin beside the Yellow River, 2009

## 一、民俗艺术——催生追求之梦

我童年生长在晋阳农村。这里民俗文化浓厚、山清水秀、环境优美、果树满园、牛羊满坡、丰收的田野欢歌笑语……如诗如画，尤其是逢年过节，贴对联、剪窗花、蒸花馍、踩高跷、舞旱船、闹花灯一派红红火火景象。在爷爷、父辈的鼓励下，本来就对画画着迷的我，很快就成了村上这支民俗艺术活动队伍中的一员，当自己刻画的一幅幅窗花、年画贴到农家的窗前、屋壁上，增加了我对民间艺术的迷恋，心中有说不出的高兴。在乡亲们的夸奖声中，我不知不觉地与绘画结下终身之缘。“学画画，当画家”成了自己执着的梦想。

## 二、艺术殿堂——铺就专业之路

兴趣是最好的老师，执着是永恒的动力。我带着儿时的憧憬，凭着小学、中学阶段的绘画基本功，60年代我梦圆山西艺术学院美术系，开启了专业学习绘画的历程，肖慧祥、蒋彩萍、董其中等老师给了我很大的启迪和影响，支农、抗旱，到工厂、下矿井、进军营等特殊的实践课程，大大拓宽了自己的艺术视野和实践的天地。三年自然灾害时期，我转入山西戏剧学院学习舞台美术设计。其间，我幸遇了成就我艺术终身的三位恩师邹兰平、林凡、林咸祉先生，他们无私奉献的人格魅力、广博的学识和高超绘画技艺为

我艺术事业的发展奠定了必要的基础。

1964年，作为省农村文化工作队一员、我深入农村，用编绘幻灯、画壁画等形式宣传“社教”、“农业学大寨”。这期间我创作了年画《大寨铁姑娘》、《忆苦思甜》、《大搞农田基本建设》等作品。在与农民“三同”的过程中增进了同劳动人民的真挚感情，也是我艺校毕业前最好的艺术实践。

## 三、火热实践——走入版画世界

1965年，我毕业留校任教。当时正处于文革前夕，极左思潮充斥着文化艺术界。使文艺创作受到严重的干扰，面对如此现状我深感困惑，迷茫；但在力群、董其中、姚天沫先生的指导下，我开始结缘版画，其间我创作发表了自己第一幅版画《听毛主席的话》。在深入生活的基础上我又创作发表了《打好春耕生产这一仗》、《学雷锋树新风》等。在特定的政治环境中寻找自己的创作空间。

## 四、蹉跎岁月——练就持之以恒

受“文革”十年浩劫的冲击，使很多艺术家视艺术为畏途，但我坚信冬天总会过去，春天将会到来，我丝毫没有松懈自己手中的画笔，其间除了完成上级安排的工作任务，还下乡接受贫下中农再教育。

改革开放给文艺创作带来了百花齐放的春天。此间，我创作发表了《开心曲》、《渠水清清》、《牛市》、《山菊花》、《一代新人》、《山村小学》、《春江水暖》等许多反映现实生活的作品，以表达改革开放给祖国大地带来的无限生机和欣欣向荣的景象。

## 五、美院深造——提升创作境界

1982年，我进入中央美术学院版画系进修学习。这里名师荟萃、创作思想活跃、藏书丰富，大大地开启了我的创作思路，提升了审美能力。从此，我进入了绘画创作的高产期。版画《乡间小路》、《信天游》、《阳春三月》、《庭院深深》、《柳依依》、《仙客来》、《郁金香》、《山葡萄》等百余件版画作品，之外还创作发表了宣传画《祖国万岁》及年画《春风》等多件作品，同时还为多部大型上演剧目完成了舞台美术设计任务，仅在1984年，第六届全国美术作品展览中就入选版画、宣传画、漫画、文学艺术插图多幅作品，其中版画《牛市》还被评为优秀作品在京展出。

艺术贵在创新，潜心研究纸版画技法，创作完成了《钉马掌》、《赶灯会》、《赛龙舟》及用纸版画技法制作了多套连环画，如《金扁担》、《苏三前传》等。1994年，山西省文化厅和省美协为我隆重举办了个人版画展，并引起了

我认为，我的收获来自于博采众长，得益于同仁的热情鼓励、专家的指导，来自于对艺术价值和人生价值的不懈追求。

广泛的好评。

## 六、善思博采——实现人生价值

2003年，我已花甲之年，由于学院建设的需要，我被延退返聘，并在以我的名字命名的“张泽民版画工作室”工作。回首从艺五十年风雨历程，我认为，我的收获来自于博采众长，得益于同仁的热情鼓励、专家的指导，来自于对艺术价值和人生价值的不懈追求。十年间，我又迎来了创作的再一个丰收期。2003—2004年，我用两年的时间研学漆画技艺，完成了《山风瑟瑟》、《草儿青青》、《秋水无风》、《夕阳如金》、《远山芳草外》等62件关爱家园、保护环境为主

题的漆画作品，并成功举办了个人漆画展，其中有二十余件入选了省、地、市美展，《草儿青青》、《山风瑟瑟》还入选全国美术作品展。近年来我多次深入太行、吕梁山及塞北高原感受自然的原生态之美，体验民众鲜活的生活，创作完成了《吉祥山庄》、《唢呐声声》、《峡谷喧春》、《梦回故园》、《撼天动地》、《浩歌长啸》、《家山处处美如画》、《南飞的大雁》、《愚公后辈》等系列大型版画。

而今我已年届古稀，但我对版画的创作，依然一往情深，执着如昔。希望能在有生之年努力创作更多好的版画作品，奉献社会，回报人民。



2



2 1982年在中央美院版画系进修时与师生合影

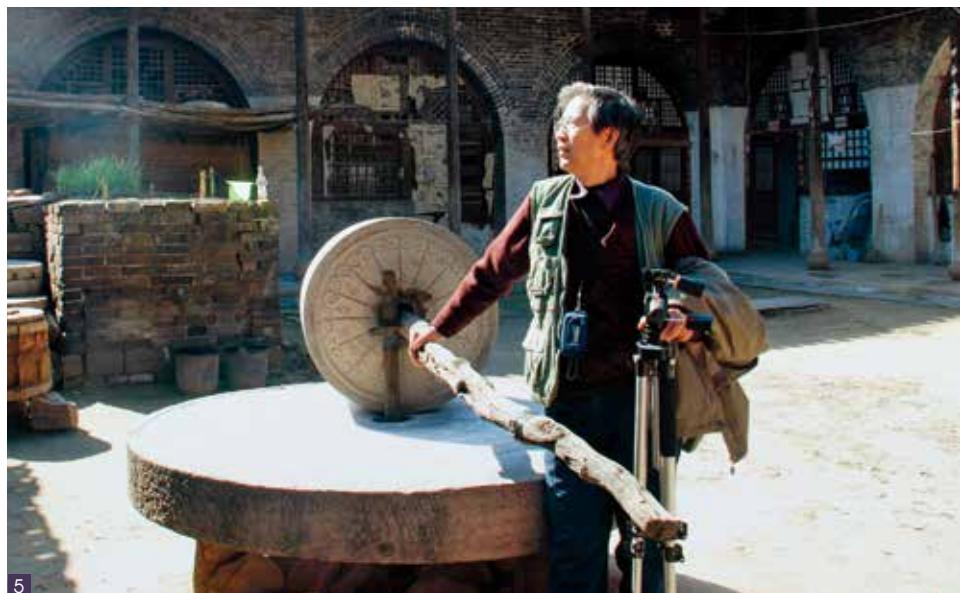
Zhang Zemin with teachers and students whilst teaching in the Printmaking Department of the Central Academy of Fine Art, 1982

3 1999年鲁迅版画奖颁奖会

Zhang Zemin at the Luxun Printmaking Awards, 1999



1



4 94年张泽民版画展开幕式

Zhang Zemin at the opening of an exhibition of printmaking, 1994

5 农家古建如此美

## The beauty of a farming family's old building



1 2012年与版画家们在香港

Zhang Zemin with other printmakers in Hong Kong, 2012

#### 1. Folk art – it brought dreams of seeking things out

In my childhood I grew up in the countryside of Jinyang (Shanxi). It is a place rich in folk culture. The scenery is beautiful with clear water and green hills. The fruit trees flourish in the gardens; the flocks and herds are all over the mountain slopes and joyful songs and cheers are sounded in the harvest fields...they are poems and paintings. Especially at New Year and at every festival, people will paste up poetic couplets; make paper-cuts to decorate their windows; steam various kinds of buns; walk on stilts; dance in land boats and display festival lanterns. These activities composed a prosperous picture. As well as taking encouragement from my grandfather and the elder generation, I was naturally interested in painting, I soon became a member of the folk custom activity team in the village. When the paper-cuts for window decoration and the New Year paintings I had made were pasted on the windows and the walls of farmhouses, I increased the interest in folk art and was truly glad in my heart. With the praise of the villagers, I became unconsciously attached to painting for life. 'Studying painting and becoming a painter' became my inflexible dream.

#### 2. The hall of art – paving the way of the specialist

Interest is the best teacher and inflexibility is the lasting motivation. With my longing since childhood and the basic painting skills gained during primary and secondary school, my dream came true in the fine art department of the Shanxi Academy of Art in the 1960s, I started studying painting as a specialized subject. Xiao Huixiang, Jiang

Caiping, Dong Qizhong and the other teachers enlightened and influenced me very much. The specific courses of supporting agriculture, fighting against drought, working in a factory, going down a mine, staying in a military camp and others greatly widened my art vision and practical experience. I transferred to the Shanxi Academy of Drama and studied stage design. During that period, I was lucky to meet three respected teachers: Zou Lanping, Lin Fan and Lin Xianzhi, who instilled in me the idea of art for life. Their personalities, the charm of their unselfish dedication, extensive knowledge and superb painting skills all helped to establish the foundations of the development of my career in art.

In 1964, as a member of a provincial rural cultural work team, I was embedded in villages to disseminate 'the socialist education movement' and 'emulating Dazhai in agriculture' through a combination of lantern slides and wall paintings. During this period, I created the new year paintings 'Iron girls from Dazhai', 'Bittersweet memory' and 'Vigorously building the basic construction of farmland' and other works. During the policy of 'Three together' with the peasants, I enhanced my sincere attachment to working people which was the best art practice to have before graduating from the art academy.

#### 3. Intensive practice – entering into the world of the woodblock print

In 1965, I returned to work in the academy after graduation. It was the eve of the Culture Revolution and the flooding of ultra-leftists into literary and art circles. The Cultural

Revolution disturbed literary and artistic creation and I was puzzled and confused facing this situation. However, under the direction of teachers Li Qun, Dong Qizhong and Yao Tianmo, I became attached to woodblock printing. In this period, I created and published my first print 'Listening to Chairman Mao'. Based on going deep into peoples lives, I created and published the prints 'Making a success of this Spring's ploughing' and 'Learn from Lei Feng and foster new trends' and others. Between the special political cracks, I was searching for my own creative space.

#### 4. The years drifted by – trained to be persevering

With the impact of the catastrophe of the ten years of the Culture Revolution, many artists regarded art as a dangerous road. However, I firmly believed that the Winter would pass away and that the Spring would finally come. I never once relaxed my hand on the paint brushes. The reform and open-door policies that followed brought a Spring blooming of every flower to literary and artistic creation. At this time, I created and published many works reflecting reality such as 'Happy songs', 'Clear channel water', 'Cattle Market', 'Mountain chrysanthemums', 'A new generation', 'A mountain village Primary School' and 'A Spring river with warm water'. These works expressed the view that the reform and open-door policies had brought the motherland infinite vitality and made for a prosperous scene.

#### 5. Advanced studies at the China Central Academy of Fine Art – enhancing the creation realm

*I considered the profit gained from learning widely from the strong points of others, the warm encouragement of my colleagues and from the direction of experts as well as my untiring search for the values of both art and life.*

In 1982, I entered the Printmaking Department of the China Central Academy of Fine Art to carry out post-graduate study. Here the great teachers had assembled, the creative ideas were dynamic and their collection of books extensive. All this unlocked my inventive thinking and upgraded my aesthetic sensibility. From that time onwards, I moved into a high yielding period of painting. Besides over a hundred prints like 'The country road', 'Xin Tian You'1 'March in Spring', 'The deep yard', 'The rustle of the willows', 'Cyclamen', 'Tulip', 'Mountain grapes', I also produced and published many other works examples being the poster 'Long live the Motherland' and the new year painting 'Spring breeze' and others. Meanwhile, I also completed assignments in stage design for several large-scale dramas. Not until 1984, were many of my works, including prints, posters, cartoons and illustrations of literature and art selected for the Sixth National Exhibition of Fine Art. Among them, my woodblock print 'Cattle market' was nominated as a work of outstanding quality and displayed in Beijing. The value of art is in innovation and so I concerned myself with research into the techniques of printing from paper blocks. I created the works 'Nailing horseshoes', 'Rushing for the lantern show' and 'The game of Dragon Boats'. I also produced several sets of picture-story books using the techniques of printing from paper blocks, for example 'The golden carrying pole', 'The former stories of Su San' and others. In 1994, my one-person exhibition of prints was held jointly by the Shanxi Provincial Department of Culture and the Provincial Artist's Association. The exhibition attracted extensive favourable comment.

#### 6. Thinking properly and learning widely – realizing the value of life

By 2003, I was already sixty years old, but due to the needs of building up the Academy I delayed my retirement and was re-appointed. I worked in the studio named The Zhang Zemin Print Studio. Recalling the fifty-years of the wind and rain of my art career, I considered the profit gained from

learning widely from the strong points of others, the warm encouragement of my colleagues and from the direction of experts as well as my untiring search for the values of both art and life. In this decade, I enjoyed another bumper harvest of creativity. Between 2003 and 2004, I spent two years studying the techniques and skills of lacquer painting. I completed 'The mountain breeze rustles like the Se', 'The green grass', 'Autumn water without wind', 'Evening sun like gold' 'Distant mountain beyond the sweet grass' among sixty-two lacquer paintings on the topics of loving the homeland and protecting the environment. In addition, I successfully conducted a one-person exhibition of lacquer painting and over twenty works were selected for provincial, district and city based exhibitions of fine. The paintings "Green Grass" and "The mountain breeze rustles like the Se" were even selected for national exhibitions of fine art. In recent years, I have traveled deep into the Taihang mountains, the Luliang mountains and the northern frontier plateau many times to experience the natural beauty of original ecology and the active lives of the common people. I created and finished a series of large-scale prints 'The auspicious mountain village', 'Sounds of the Chinese clarinet', 'Noisy spring in the gorge', 'Dreaming a return to one's birthplace', 'Shaking both Heaven and Earth', 'Great songs roaring continuously', 'Everywhere the home mountains are as beautiful as a picture', 'The wild geese flying south' and 'The posterity of the Foolish Old Man'. I am now nearly seventy years old, but I am still as passionately devoted to the creation of woodblock prints as I was in the past. I hope that for the rest of my life I will be able to exert myself and produce more and better prints to contribute to society and repay the people.



2



3

2 作者近照  
A recent photograph of Zhang Zemin

3 自信与坚守——2012中国当代画院版画展暨学术研讨会  
Self confidence – Stand fast – the seminar for China's Contemporary Academies of Art Printmaking and Education Exhibition, 2012



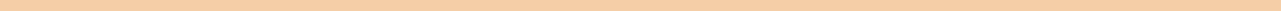
FOR THE LOVE  
OF CHINA

国际交流  
INTERNATIONAL  
EXCHANGE



国际交流  
International Exchange

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## 综述

自 2004 年起，永新能源及柏年基金会前后共出版了两辑《爱我中华—中国现代版画藏品集》，与画册集结出版配套的推广活动得到了国内外热爱中国版画艺术朋友们的大力支持。

我们希望能有更多喜爱中国文化的人对中国版画产生兴趣，让世界更了解中国。为此，我们将出版的画册及作品，陆续捐赠于全世界百余家著名大学及艺术博物馆，如哈佛大学、牛津大学、古根海姆美术馆等。包括美参议员 Thomas R. Carper 在内的政商名士，东京大学、挪威奥斯陆大学等海内外知名院校纷纷发来深度交流与决定收藏的信件，对于我们的介绍和艺术热爱表示了十分认同。对此我们深表感谢！

## Overview

Since 2004, Novel Energy and Paning Foundation have published two catalogues of <For the Love of China- A Collection of contemporary Chinese Prints>, accordingly we have received strong support from art lovers domestic and abroad during the marketing events.

We are expecting to arouse more people's interest in Chinese culture and print arts, and to make the world better understand China. Therefore we've continuously donated both the print pieces and catalogs to more than a hundred of world-class universities and art institutions, like Harvard, Oxford, Guggenheim Museum, etc. Additionally, influential individuals as US Senator Thomas R. Carper, prestigious colleges like Tokyo University, and Oslo University have responded with official letters to agree with our value and decided to collect as they highly commented on the art pieces. In this regard, we are so grateful!



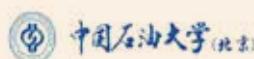
American University of Beirut  
美国贝鲁特大学



University of  
Science&Technology  
Beijing  
北京科技大学



China Agricultural  
University  
中国农业大学



China University of  
Petroleum  
中国石油大学



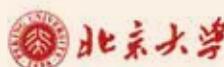
Hong Kong Art School  
香港艺术学校



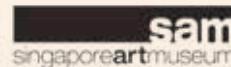
National Art Center, Tokyo  
日本东京国立艺术中心



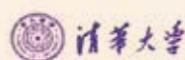
National University of  
Singapore  
新加坡国立大学



Peking University  
北京大学



Singapore Art Museum  
新加坡美术馆



Tsinghua University  
清华大学



The University of Tokyo  
日本东京大学



YK Pao School  
包玉刚实验学校



Yonsei University  
韩国延世大学



## ALBERTINA

Albertina Museum  
维也纳阿尔贝蒂娜博物馆



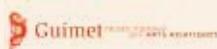
Ecole Olivier de Serres  
法国奥利维德塞尔学校



Khabarovsk Art Museum  
俄罗斯哈巴罗夫斯克区艺术博物馆



Manchester Metropolitan University  
曼彻斯特城市大学



Musée Guimet  
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Musée du Quai Branly  
法国开布朗利博物馆



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意大利博洛尼亚大学



Universidade de Coimbra  
葡萄牙科英布拉大学



Universidad Complutense de Madrid  
西班牙马德里康普顿斯大学



Université de Lausanne  
瑞士洛桑大学



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荷兰莱顿大学图书馆



University of Oxford  
英国牛津大学



University of Vienna  
奥地利维也纳大学



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俄罗斯雅库特国家艺术博物馆



American University  
Museum  
美国大学博物馆



Amherst College  
美国阿默斯特学院



Art Institute of Chicago  
美国芝加哥艺术学院



Auburn University  
美国奥本大学



Boston College  
美国波士顿学院



Cornell University  
美国康奈尔大学



Brown University  
美国布朗大学



Columbia University  
美国哥伦比亚大学



Brooklyn Museum of Art  
美国布鲁克林美术馆



Dartmouth College  
美国达特茅斯学院



Duke University  
美国杜克大学



Freer Sackler Gallery of Art  
美国弗瑞尔美术馆和塞克勒博物馆



Georgetown University  
美国乔治城大学



Harvard University  
美国哈佛大学



Hawaii State Art Museum  
美国夏威夷州立美术馆



High Museum of Art  
美国高等美术馆



John Hopkins University  
美国约翰·霍普金斯大学



Marquette University  
美国马奎特大学



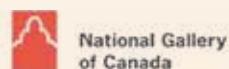
Montreal Museum of Fine Arts  
加拿大蒙特利尔美术馆



Museum of Fine Art, Boston  
美国波士顿美术馆



Museum of Fine Art,  
houston  
美国休斯顿美术馆



National Gallery of Canada  
加拿大国家美术馆



New York University  
美国纽约大学



Northwestern University  
美国西北大学



Philadelphia Museum of Art  
美国费城美术馆



Phoenix Art Museum  
美国凤凰美术馆



Princeton University  
美国普林斯顿大学



Rhode Island School of  
Design  
美国罗得岛设计学校



Rice University  
美国赖斯大学



San Francisco Museum of  
Modern Art  
美国旧金山现代艺术博物馆



Seattle Art Museum  
美国西雅图美术馆



Stanford University  
美国斯坦福大学



Texas A&M University  
美国德克萨斯A&M大学



Tulane University  
美国杜兰大学



University of British Columbia  
加拿大英属哥伦比亚大学



University of Calgary  
加拿大卡尔加里大学



University of California  
Berkeley  
美国加州大学伯克利分校



University of California  
Los Angeles  
美国加州大学洛杉矶分校



University of Chicago  
美国芝加哥大学



University of Delaware  
美国特拉华大学



University of Florida  
美国佛罗里达大学



University of Michigan  
美国密歇根大学美术馆



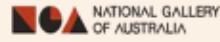
University of Southern  
California  
美国南加利福尼亚大学



University of Toronto  
加拿大多伦多大学



Art Gallery of New South  
Wales  
澳大利亚新南威尔士美术馆



National Gallery of  
Australia  
澳大利亚国立美术馆



National Gallery of Victoria  
维多利亚国家美术馆



Queensland Art Gallery  
澳大利亚昆士兰美术馆



Queensland University Art  
Gallery  
澳大利亚昆士兰大学美术馆



University of Auckland  
新西兰奥克兰大学



University of Sydney  
澳大利亚悉尼大学

## 来信摘选 Selected Letters



Seattle Art Museum  
美国西雅图美术馆



NORTHWESTERN  
UNIVERSITY

Northwestern University  
美国西北大学

March 5, 2013

Mr. Yu Ning Wang  
President, Newland Group Ltd.  
Suite 604, Building 9, Huaihai Apt  
No. 9 Huaihai West Road  
Chaoyang District  
Beijing, China 100020

Dear Mr. Wang,

Please accept my profound appreciation to Newland Holdings for its kindly and thoughtful catalog, *For the Love of China*, which arrived in excellent condition last week. It will make an outstanding addition to Northwestern University Library's Art Collection. Generations of visiting scholars, faculty, and visiting scholars will benefit from *North China's* generosity. We are grateful for your support of the Chinese Art Collection at Northwestern University Library. Our thanks are particularly to Ms. Linda Chang, Art Division, Newland Holdings, for commenting on the publication's content.

We are very impressed with the research content of *For the Love of China*, with its critical approach, scholarship, and continuous future action. The discussions and design art imagination of Chinese art will be taught rapidly here, and we are grateful that this book will be introduced to Chinese people.

The Art Collection is housed in Elkins Dining Library. For your pleasure and information, enclosed is a summary of recent publications about the library.

With the best wishes in your commercial and artistic enterprises,

Sincerely,

*Russell T. Clement*  
Russell T. Clement  
Northwestern University Library  
270 Campus Drive  
Evanston, IL 60201



National University of  
Singapore  
新加坡国立大学



Philadelphia Museum of Art  
美国费城美术馆

6 August 2011

an Honorary Writing  
Professor of the NUS  
Hong Kong Uo.  
Hong Kong Uo,  
4300, 10/F, 2-4, 33 Pingko Street,  
Kwun Tong, Kowloon, Hong Kong, China  
Hong Kong, China, 900023

Dear Prof. Fook Wing Yip:

I am writing on behalf of the National University of Singapore Libraries to express our sincere gratitude to you for contributing the print 'The Great Wall Manuscripts' (herein after referred to as 'The Great Wall Manuscripts') to our Library.

This year denotes an important historical period in China and it will be a wonderful addition to our library. We look forward to having the opportunity to use this gift to promote the Chinese heritage to our faculty and students.

We appreciate your support and value your generosity. If you are not Singapore, it would be our pleasure to meet with you and show you our Library.

Yours sincerely,

  
Tan Chin Tuan  
University Librarian  
NUS Libraries

cc: Mr. Chua Peng, Mr. E.  
Head, Chinese Library

## 来信摘选 Selected Letters



Princeton University  
美国普林斯顿大学



Seattle Art Museum  
美国西雅图美术馆



New York University  
美国纽约大学



来信摘选  
Selected Letters



University of South California  
美国南加利福尼亚大学



University of Calgary  
加拿大卡尔加里大学



The University of Tokyo  
日本东京大学



University of Auckland  
新西兰奥克兰大学



## 来信摘选 Selected Letters



Georgetown University  
美国乔治城大学



Ashmolean Museum, Oxford University  
英国牛津大学阿什莫林博物馆



Washington University in St. Louis  
美国圣路易斯华盛顿大学



Harvard University  
美国哈佛大学



来信摘选  
Selected Letters



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美国德克萨斯州大学奥斯汀分校



Texas A&M University  
美国德克萨斯A&M大学



Art Gallery of New South Wales  
澳大利亚新南威尔士艺术馆



Williams College  
美国威廉斯学院



## 来信摘选

### Selected Letters



Hawaii State Art Museum  
美国夏威夷州立美术馆



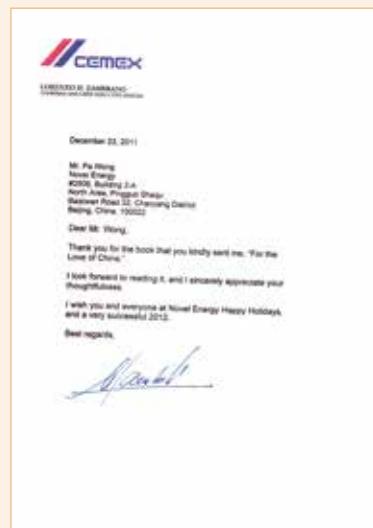
Solomon R. Guggenheim Museum  
美国古根海姆美术馆



United States Senate  
美国参议院



Cemex, Mexico  
墨西哥西麦斯建筑材料公司



来信摘选  
Selected Letters



Ljubljana Arts Center, Slovenia  
斯洛文尼亚卢布尔雅那艺术中心



Cornell University  
美国康奈尔大学



Johns Hopkins University  
美国约翰·霍普金斯大学



Royal Norwegian Embassy  
挪威驻华大使馆

JOHNS HOPKINS

The Sheridan Libraries  
The Sheridan Libraries  
The Sheridan Libraries  
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The Sheridan Libraries

April 26, 2011

Mr. Pei Ying Wong  
President and CEO  
Sino-Energy Ltd.  
1st Floor, Room A, China Trade Apt., No. 8  
8th Beihai Road  
Chao Yang District  
Beijing, China 100000

Dear Mr. Wong:  
Thank you for your kind gift of 'Li Yunting' to the Sheridan Libraries of Johns Hopkins University. This donation will particularly enhance the Library's Chinese heritage collection.

We are grateful for your generous contribution. Thank you again for your support.

Sincerely,  
  
Matthew J. Conroy  
Director



Royal Norwegian Embassy  
挪威驻华大使馆

JOHNS HOPKINS LIBRARIES

Mr. Pei Ying Wong  
President and CEO  
Sino-Energy Ltd.

Beijing, 27 May 2011

Dear Mr. Wong:  
I would like to express my gratitude for your very nice gift handed over during the Constitution Day Reception of Norway.

Thank you for your endeavor and efforts on promoting Chinese arts and friendship between Norway and China. Your goal of spreading Chinese heritage abroad is admirable.

Thank you again for your generosity.

Yours sincerely,

  
Birthe O. Sørby  
Ambassador Extraordinary and Plenipotentiary  
of Norway

特别鸣谢

Special Thanks To:



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图书在版编目 (CIP) 数据

爱我中华：中国现代版画藏品集. 3 / 柏年基金会  
编. -- 北京 : 中国华侨出版社, 2014.9  
ISBN 978-7-5113-4894-4  
I. ①爱… II. ①柏… III. ①版画—作品集—中国—  
现代 IV. ①J227  
中国版本图书馆CIP数据核字(2014)第208759号

爱我中华·中国现代版画藏品集之三

**For the Love of China - A Collection of Contemporary Chinese Prints III**

出版 社 / 中国华侨出版社

Publishing House / The Chinese Overseas Publishing House

责任编辑 / 棠 静

Duty Editor / Tang Jing

责任校对 / 孙 丽

Duty Proofreader / Sun Li

书籍设计 / 雅昌设计中心·北京 谢 楠

Layout Designer / Artron Design Center Beijing Xie Nan

英文翻译 / 大卫巴克

Translator / David Barker

印 制 / 北京雅昌艺术印刷有限公司

Printing / Beijing Artron Art Printing Co.,Ltd.

开 本 / 235mm × 305mm

Page Size / 235mm × 305mm

印 张 / 21

Printing Sheet / 21

印 数 / 1,500

Printing Copies / 1,500

书 号 / ISBN 978-7-5113-4894-4

ISBN / ISBN 978-7-5113-4894-4

定 价 / 688.00元

Price / RMB 688.00

中国华侨出版社 北京市安定路20号院3号楼 邮编: 100029

法律顾问: 陈鹰律师事务所

发行部: (010)64443051 传真: (010)64439708

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