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上海版画十五家

A Selection of Fifteen Shanghai Artists' Engraving Works

作品集

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董连宝

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上海书画出版社

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画家的话(代序)

我的从艺信念是：做生活的有心人，生活就给你相应的回报。来自生活，有感而作。

我的职责和使命是：发现美、创造美、奉献美、美化生活、净化心灵。

----- 杨可扬

在创作中，真情实感的投入是作品成功的决定因素。画家以激情作画，力求作品感动自己，也能感动观众。为此就要坚持深入生活，发掘新意，塑造形象，深化意境。整个创作过程倾注着作者辛勤的劳动和真挚的情感。

迈步在现实主义的广阔大道，从博大精深的传统文化中、从健康有益的外国艺术中汲取营养，积累知识，博采众长，与浪漫主义结伴而行，发挥艺术创造力，使作品能够动人以情、启人以思，这应是画家执著的审美追求。

----- 邵克萍

在抗日救亡浪潮中，拿起铁笔作为战斗武器，是我创作木刻的动机。在战争环境中我体会到，艺术除激励斗志外，还能在战斗与工作中起调剂精神生活的作用，这决定了我一生的艺术观。

生活是艺术创作的源泉。我六十年来的创作，都得益于生活。生活源泉一旦枯竭，艺术生命亦将停止。不同的社会生活环境，是产生不同艺术的土壤。如两晋南北朝时期长期战争不断，人民生活困苦，于是将精神寄托于佛教净土，这是产生敦煌佛教艺术的土壤。又如延安木刻是抗战时期的历史产物。艺术观是世界观的反映，我相信历史唯物论、辩证唯物论，这决定了我的艺术观。

----- 杨 涵

忠实于自己的感受，抒发内心的真诚，以自己所感、所想、所识，来刻画人世间的的生活风情。致力于自我个性的艺术表现，求内涵的完美表达。不断探索木刻版画的独特“刀木刻味”，以刀代笔，以木代纸，放刀直干。

----- 戊 戈

民族的传统的艺术是我热爱和追求的。

鲁迅先生对中国现代版画早就明确指出过保持民族风格的重要性，延安的木刻家在这方面也为我们作出了榜样，因而我的版画创作较注重版画的民族形式，使作品具有浓郁的民族民间风格。当今文化交流日益频繁，在学习国外版画艺术的同时应珍惜民族传统，同时还须不断创新。继承与创新这两者不是对立的，创新应在继承民族传统风格的基础上进行，只有在不断的继承中有所创新，才能使中国现代版画具有生命力，具有时代的特征。

----- 鲍培忠

在上海美术馆工作期间，我曾访问过巴黎、柏林、东京等世界名城，在那里的博物馆我参观了大量世界著名的绘画、雕塑原作。此外，我也有幸踏遍了祖国的名山大川，考察过四大石窟艺术，并深入民间频繁接触民间乡土艺术和明清古居。正是它们为我的艺术观念确立了新的坐标。

十余年来，我苦苦地寻觅着古今之间的联结点以及东西方之间的融会处，尝试着解读和诠释传统民间文化中的精髓，期望着以自己的创作来激发国人对灿烂的中华文化的自豪感。这是永无止境的长途跋涉，旅途中欢乐极少光顾，苦恼、孤寂却形影不离、挥之不去。这其中的甘苦也包含着跋涉者对自身生命的体验。

----- 董连宝

我爱木刻，喜欢木刻明确而实在的表达方式。

我爱有感而发，喜欢刻自己喜欢的人物风情。

我相信这样才能挽留住现在和过去了的瞬间。

----- 张嵩祖

版画创作是一件很辛苦的事。因为版画在画出正稿之后还要刻和印，而刻和印都是很累人的。但当一幅幅带着新鲜油墨味道和离版时特有声响的版画展现在眼前时，我感到了快乐。

翻看自己的画，竟引发了我对以往生活的段段回忆。列举一例：《苍岩飞虹》刻于1982年，那年我要从部队转入地方，有机会全家去游览太行山脉的著名景点苍岩山。山河的壮美加上将要转行的兴奋，使

游览留给我很深的印象，我带着激动的心情完成了这幅画。这几乎是家庭日记般的图画，本不值一提，但当我展现这画，感受到画面所传递的我当时的情绪，同时也使别人受到感染时，我体会到了画的另外一种意义。这又是一种快乐。

此外，能把人物画得生动，尤其是把握准他们的情绪及瞬间所具有的表情，这是高深的标准。此中成绩更是一种快乐，而且是更为难得的快乐。

再累还要刻版画。

----- 邵黎阳

版画艺术具有独特的装饰艺术之魅力，其形式本身就体现着美的韵味。艺术家用笔、刀各种材料和媒介抒发自己心中酣畅的艺术感受，对五彩斑斓的自然界进行色彩的探索，同时以单纯的黑与白、光与色来表现这灿烂的感受，既有法，又无法，既尊重规律，又大胆创造。所追求的美，既有刚劲的美、粗犷的美，也有温婉细腻的美。

一幅具有浓郁诗情画意的好作品，不仅洋溢着诱人的艺术魅力，还会把人带入梦境般的艺术境界。丰富绚丽的生活和版画艺术创作会带给我们无穷的乐趣。

----- 蔡 兵

追求个性，寻找自己的艺术语言

----- 王成城

我习惯凭想象作画，比较自由。但往往是：头脑中明明在想猛犸大象，可怜笔端出现的却仅是小小的跳蚤。

我也凭记忆作画，但因记忆力有限而挂一漏万，以至于画面上留下的东西少得连自己都不好意思，遂美其名曰“简练”，聊以自慰。

曾有友人告诫我说：“你的画有文学性，而文学性是绘画的大敌。”这话我是相信的。也曾花大力气试图一改恶习，殊不知，是恶习，就难改，就像希望摆脱自己的影子那样难。终于万般无奈而认输，自言“猫儿学不像狗叫”以自嘲。

----- 卢治平

我的木刻之路犹如走在下雪的山路上。雪花不停地飘呀飘，身后的脚印却渐渐地被雪埋没，但我仍然义无反顾地向前走，走向那白雪茫茫的远方……

崇尚黑白木刻，热爱生命，并坚信木刻艺术的永恒。

----- 徐龙宝

我相信“生活是艺术的源泉”这句最平常的话，可每当拿起画笔，就会感到要找到这种“源泉”并非易事。

----- 王西林

因为画画，有幸认识了很多会画画的朋友。这使我回忆起小时候，很多小孩子一起玩，并没有什么目的，只是很开心。

在传统与现代、具象与抽象、怀旧与渴望、真实与梦幻之间游戏。每当握起油画笔的时候，面对生活我有太多的感悟；而当有了创作版画的冲动时，我背对生活，让思维充满幻觉。

写实多真切，变形多趣味，抽象多张力，自然博大，宇宙无限，其间的相互作用大概是我一直感觉“好玩”的缘由。大凡玩出点东西的都自称为“艺术”，“五十步笑百步”成了不厌游戏的精神支柱。小时候也曾玩出过不少东西，只是不知道是艺术罢了。

----- 吴晓明

画在生活中，生活中有画。

----- 金祥龙

Painter's Remark on Art (As Preface)

Art comes from life, and it is produced in the light of thoughts and feelings, then just to set your heart on life, and to pick up favors returned by life. This is my belief in taking up art. Correspondingly, all of my duty and mission are to find beauties, to create beauties, to offer beauties, and to beautify our life, to purify our souls.

---- Yang Keyang

A decisive factor in successful artistic works is the true feelings which painters put in it at the time they created them. One draws with passion to make his work affect himself and audiences, therefor he must plunge into the thick of life, explore new ideas, portray vivid images, deepen thoughts and feelings. He must devote his assiduous labour and cordial feelings in the whole process of drawing.

And this must become a painter's persistent artistic pursuit. He derives nutrition from profound traditional culture and wholesome foreign arts to accumulate knowledge and learn widely from everybody's strong points. On the other hand, he goes with romanticism to give the rein to his artistic creative power and to make his creation move others with feelings, enlighten others with thought.

----Shao Keping

My only incentive to take up woodcut is to take cutting tools as weapons in the tidal waves against Japan. Learning from circumstances of the war, I realized that art not only inspired our fighting will, but also enlivened our mental life in fight and work, which decided my outlook on art all my life.

Life is the fountain of art creation. All my creation in the last 60 years benefited from my life. Once the life fountain dried up, the artistic life would stop. Furthermore, different social circumstances give rise to different kinds of art. For example, Dunhuang Buddhism Art emerged in societies of the Dong and Xi Jin Dynasties and the Northern and Southern Dynasties. Similarly, Yanan Woodcut emerged in the period of Anti-Japanese War. On the other hand, one's outlook is the reflection of his world outlook. I believe in historical and dialectical materialism, which decided my concept on art.

----Yang Han

We should portray the style of this world with our own perception, thoughts and realization. And we should do our best to express artistically our own personality and to show perfectly the connotation. Briefly, we must stay loyal to our own feelings and give expression to our own sincerity, while we explore constantly the unique style of woodcut, which asks us to engrave freely and frankly.

----Rong Ge

It's traditional art of the Chinese nation what I pursue and have ardent love for.

Mr Lu Xun pointed definitely out the importance of the national style of engraving even in its early days, and Yanan engravers set examples for us in this respect. Therefor, I paid more attention to national style in my engraving creation, which made strong national and folk color attached to my works. Now cultural intercourse is becoming more and more frequently, but we should treasure this tradition and make innovations while we learn from foreign engraving. In fact, inheritance is not opposite to innovation. Innovation should be based on inheritance of the tradition of national style. If our innovation and inheritance develop simultaneously, modern Chinese engraving would be provided with great vitality and epoch characteristic.

----Bao Peizhong

When I worked in Shanghai Gallery, I had visited such well-known cities as Paris, Berlin, and Tokyo, and had the chance to read many original works of paintings and sculptures of world prestige in the galleries there. Moreover, I also had the chance to visit all the famous mountains and great rivers of our motherland, to observe and study the art of the four great grottos, and to get in touch with popular native art as well as the buildings of Ming and Qing Dynasties. All these established the new coordinate for my artistic outlook.

In the last 10 years, I have been doing my best to seek the ties that join ancient and modern times, and that contact the culture of West and East. Meanwhile, I tried to understand and annotate the quintessence of ancient folk culture, expecting that my creation could arouse my compatriots' pride for splendid Chinese culture and their closeness to it. This is a long, arduous and endless journey, on which there is little joy but much trouble and loneliness. Though, I could find the unique enjoyment as a traveller.

----Dong Lianbao

I like woodcut, because of its clear and honest style of expression.

I am apt to engrave what I have seen and felt with feelings, and I like to portray the custom and scenery I love. I believe that the moments present and past could be preserved only in this way.

----Zhang Songzu

Engraving creation is an arduous work, because it need not only drawing but also cutting and printing which make us tired. But I feel pleased when the engravings are unfolded one by one before my eyes with peculiar sound and fresh flavor of ink.

It often leads me to the memory of old days leafing through my own pictures. when I review this picture and know it not only delivers my emotion but also infects others, I realize another significance of engraving, which gives me another kind of pleasure.

Moreover, it is a higher demand to make the figures lively and especially to catch exactly their emotions and expressions at the right moment. Every improvement in this respect is a greater and rarer pleasure. No matter how tired, I'll never give up engraving.

----Shao Liyang

Engraving has its own unique charm of decorative art, whose form embodies graceful rhyme of beauty with various materials and mediums such as brush and knife. Artists express the melodies in their heart with ease and verve explore the gorgeous nature with colors, and express these splendid experiences with pure black and white, luster and colors. They do these not only following artistic rules, but also innovating boldly, not only emphasizing contents, but also attaching importance to forms. And the beauties they pursue include the strong, the rough, and the graceful.

A painting suggestive of poetry, not only brims with attractive artistic appeals, but also leads audiences into the intoxicating artistic realm as if in a dream.

The multicolored life and engraving could bring us endless joys.

----Cai Bing

To pursue your own personality, and to seek your own art language.

----Wang Chengcheng

I'm used to paint on the basis of my imagination, which make me free and unrestrained. But it often happens to me that I only paint out a small flea while I'm thinking a large mammoth or elephant.

I'm also used to paint according to my memory. But because of my poor memory, I may have left out ten thousand, when one thing is cited. So I often feel ashamed for the small quantity of what I painted, and have to describe it with the fine-sounding word "Concise" just to console myself.

One of my friends warned me, "Your paintings possess literary character which is a worthy opponent of painting." I believe in these words, and have ever tried hard to give up this bad habit. But it is as difficult as to shake off my shadow. So I couldn't help but admit defeat, and ridicule myself as a cat can't learn barking from a dog.

----Lu Zhiping

I being engaged in woodcut is just like walking on a snowy mountain road, with snowflakes flying and flying, and covering up my footprints gradually. But being duty-bound not to turn back, I remain going forward as before into boundless snow.

Upholding black-and-white woodcut, loving life ardently, I am fully confident of the eternity of woodcut.

----Xu Longbao

I believe in the most popular principle, "Life is the fountain of art". But whenever I picking up my brush, I feel it isn't easy to find out this fountain.

----Wang Xilin

Being engaged in painting has made me know many friends good at painting, which made me recall my early days when I played with other children, happily but with no purpose.

I'm playing among tradition and modernity, object and abstract, memory and expectation, reality and illusion. Whenever picking up my brush, I face this world, feeling and realizing so many. Whenever impulses of engraving occurred to me, I turn my back toward this world and make my mind full of illusions.

Reality is vivid, illusion is interesting, the nature is broad, and the universe is boundless. Perhaps what attracts me is only the interaction among them. When I create something, I call it "Art". In fact, I had produced many things when I was a little boy, but I didn't know they were art.

----Wu Xiaoming

Engraving lives in daily life, and life is pregnant with engraving.

----Jin Xianglong

杨 可 扬





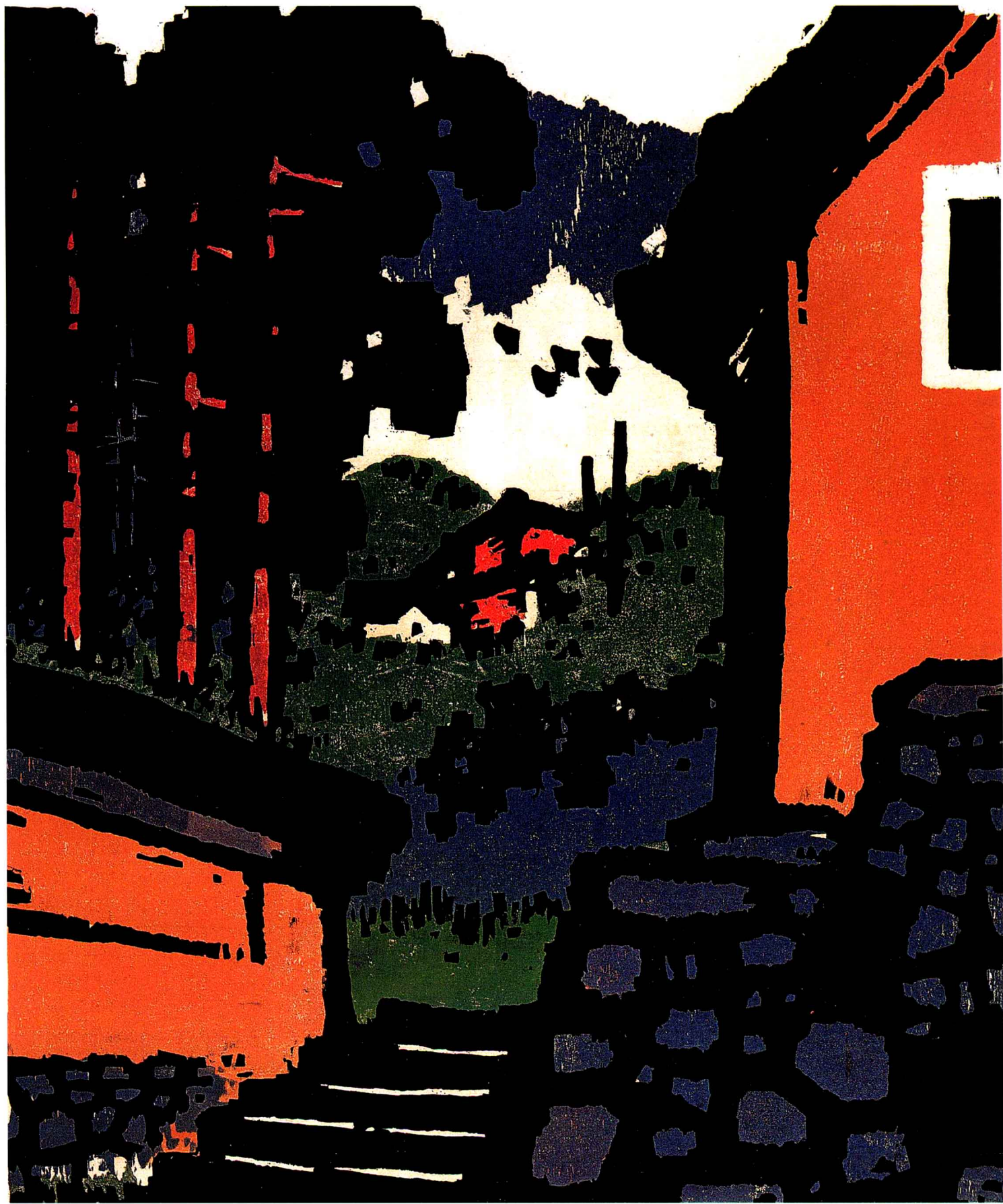
一 山村小店 A Tiny Shop in the Mountain Village 154×61.5cm 1986 年



二 老教师 An Old Teacher 原寸(original size) 1948 年



三 南国书城——天一阁 Tian Yi Ge, an Ancient Library 45.5×35.5cm 1984年



四 山里人家 A Household in Mountains 44×36.5cm 1993 年



五 村道 A Country Path 50×46.5cm 1982年



六 浦东之春 The Spring of Pudong 71×55.5cm 1999年

YANG KEYANG



七 江南古镇 An Ancient Town in Jiang Nan 55.5×50cm 1987年

YANG KEYANG