

THE CHINESE
CONTEMPORARY
PRINTS

中國當代版畫

安徽美術出版社

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版畫藝術的豐碩成果

王 琦

收集在這本集子裡的版畫作品，體現了近十年來我國新興版畫在改革開放的新形勢下所獲得的豐碩成果。大多數版畫家在黨的文藝方針指引下，沿着社會主義的道路，始終與人民生活保持緊密的聯系。他們恪守魯迅先生的遺教，一面向傳統藝術的精華學習，一面向外國藝術的良好經驗借鑒，既不固步自封，也不學步效顰，堅持在藝術上走自己的路。我認為這是我國新興版畫最可貴的品格，也是它能在創作上保持健康、正常的發展狀態，而未出現有大的偏離或滑坡現象的主要原因。

從集子裡的作品來看，有幾個地區的作品顯得特別突出，雲南、黑龍江、四川、江蘇、安徽、天津、浙江、江西等省、市近十年來在版畫創作上都展示了各自不同的特色，也培養了一批才華橫溢的新人，他們大多是歷屆全國版展和其它全國性美展各類獎牌的得主，又是多次參加出國版畫展和國際性美展的選手。這些地區的版畫，又是在題材內容和藝術表現形式上，以濃郁的地方色彩和不同的風格而引人矚目。

四川的版畫從50年代起，就是以單純的黑白木刻運用古典風的寫實手法著稱，畫面注重情節性構圖和人物形象的刻劃，題材範圍包括過去的革命歷史和當前的社會生活以及大自然風光。在這方面已有不少佳作載入不同類型的畫冊。近幾年來，四川版畫的更新，不僅表現在從單純的黑白轉向多彩套印的制作，表現手法也突破寫實的界限而採取誇張變形以至抽象的處理。作者主體意識的加強和藝術觀念的轉移，預示着四川版畫創作在不遠的將來出現一種新的格局。

黑龍江大量的創作人才都出自北大荒，老一輩版畫家的創作在今天仍然有舉足輕重的作用。近幾年來，年輕一代版畫家的崛起，不僅壯大了這一地區的創作隊伍，在藝術上也有明顯的改觀，過去描繪熱火朝天的生產場面和富麗堂皇的多彩油印畫面，現在已逐漸讓位于偏重抒發個人對北國大自然風光的縝密感受與恬靜平和的抒情調子的畫面，這些畫面又是以幽雅和韵味十足的水印木刻技法來完成的。值得令人注意的是黑龍江省從北大荒一個版畫群體已擴展到阿城、大慶、大興安嶺幾個新的版畫群體，各自擁有自己的代表作家，在藝術上各顯千秋，互相映輝。這些新的版畫群體在創作題材的選擇和藝術風格上不是劃一的。大興安嶺的作者立足于林區，表現林業建設和林區工人生活，在藝術手法上還較多地保留了北大荒版畫的影響。大慶的版畫比較集中于工業題材的表現，作品從現代化工業技術領域中拓展了審美的視野，畫面構圖的單純化和造型手段的抽象化處理，色彩運用偏重于原色的強烈對比效果，它和工業題材本身的力度與強度相結合，就給人們帶來一種新的視覺效果，大慶版畫把工業題材的藝術表現提到一個新的高度。

工業題材的表現，在天津的塘沽、漢沽和大港油田的版畫創作上，也取得可喜的成績。這三個群體的版畫，是近幾年來為天津地區的版畫爭得榮譽的主力軍。此外，像河北省任邱的華北油田，湖北武漢的一冶，江西的新余鋼廠等都是工業題材版畫的重要基地。而且那些作者大多是業余性質。業余版畫隊伍的迅速成長和壯大，可說是近十年來版畫發展的顯著特征之一。

六十年代初便以水印木刻表現江南自然風景著稱的江蘇版畫，經過了二十多年的實踐，在傳統水印技法的基礎上，又融合了外來水印技巧的因素，藝術上又有了新的探索和創造。江蘇的水印木刻，以南京和蘇州兩大基地得以長足發展，它具有不同于其它地區的特有風格，正如一位老版畫家所說的，它“好比春蘭一樣，不艷而有淡雅之風；不洋而有民族特色；糅水墨、金石與木味為一體，溶國畫寫意與版畫刀筆于一爐，具有清新的風格和韻味”。

在中國古代版畫史上，明萬歷年間的徽派版畫寫下了最光輝的一頁。現代安徽的版畫家立志要繼承、發揚先輩的優良傳統，創立新的徽派版畫。它的特點在于吸收了傳統水墨山水畫在構圖、造型、筆法上的固有方法，樂于運用白描的綫、點作為畫面的骨干，而輔之以西洋畫法的明暗調子和柔美和諧的色調，在套印技法上是多方面的，油彩與水印并用。安徽版畫很少有大塊黑白特別是陰刻法的運用，在形式風格上也更少受到西歐現代藝術的影響。有的作品喜愛取材于當地古老城鎮鄉村的舊式建築，不僅傾注了作者對於鄉土的眷戀之情，也從那里發掘了脫離世俗的分外寧靜安謐的意境。安徽版畫家力圖在繼承、發揚民族傳統的基礎上去探尋創新之路。

江西版畫的兩大格局，一個在宜春，一個在上饒。那里有一支相當強大的創作隊伍，他們能博採各地區衆家之長，化為己有，并在新的工具材料和制作技術上，有所發現和創造，特別在吹塑版畫制作技法上已取得顯著的成果，至于黑白木刻，在個別畫家的作品上也有與衆不同的出色表現。

在本集子選刊的作品中，雲南版畫占有相當重要的篇幅。這是由于自六屆全國版展以來，雲南版畫在入選率與獲獎率都是名列前茅。雲南版畫曾以“美麗、豐富、神奇”命名舉辦過專門的畫展。雲南版畫家生活在西南邊陲的這塊神奇的土地上，一面從當地人民生活中去發掘靈感，一面又從傳統的民族、民間藝術中去吸取營養，如遠古的岩畫、青銅器、寺廟的壁畫和雕刻，民間剪紙以及絢麗多彩的民族服飾，都給版畫家以很多啓發。這些

傳統的營養和現代西方藝術的有益因素互相融會貫通，便形成云南版畫的獨特面貌，它既是民族的，又是現代的，既有地方色彩，又有個人風格，雲南版畫的藝術表現手法也是不拘一格，寫實風與裝飾風共存，具象性與抽象性并舉；造型誇張而不流于怪誕，色彩華麗而不近于庸俗，構圖充實而不陷于繁冗，想象豐富而不類乎玄虛。在不久前的第七屆全國美展版畫單項展中，云南版畫能夠居金、銀、銅牌獲獎數目的首位，決不是偶然的。

和云南比鄰的貴州，雖然沒有強大的創作隊伍，却出現了一些個性突出的人材，表現了各自不同的藝術風格。但他們的作品有一個共同的趨向，就是濃郁的鄉土氣息，藝術上的稚拙味，構圖簡潔而帶裝飾風，造型誇大而有厚重感，色彩強烈醒目，刀法粗獷豪放，充分發揮了木板畫的力度和強度的特點。貴州版畫特別強調藝術家主體意識和感情奔放的表現，使畫面具有一種直迫人心的力量。當然，這種趨向如果在藝術修養不夠成熟的作者那里，就不免會帶來粗糙和簡陋的弊病，這是值得引起注意的。

少數民族地區的版畫在近幾年也有很大的進展，其中尤以內蒙的版畫成績更為出色，許多優美動人的畫面，表現了草原牧民們為建設社會主義祖國而奮發圖強的勞動精神和當地的風土人情。碧藍色的天空，金色的帳篷，綠色的平原，成羣結隊的馬羣以及人物的五色繽紛的服飾，構成豐富多彩的畫卷。在欣賞者的面前，仿佛從那樣柔和恬美的抒情曲中時而又出現一些高昂的音調，這是生活的節奏和藝術家的審美視野互相契合的結果。內蒙版畫的中心在哲里木盟，那里集中了一批專業和業余的版畫家，他們的作品從60年代便已蜚聲版壇，近幾年又涌現了不少出色的新手，在歷次全國版展上均有不少佳作展出。

其它地區如浙江、北京、廣東，集中了老、中、青三代的版畫人材，但大多在藝術上是各走各的路，不像版畫羣體那樣有互相協作，共同鑽研的精神，因而在創作上沒有出現過高潮或頂峯狀態。這三個地區是專業作者處于主導地位，包括像廣東湛江地區的羣體，也是以專業版畫家為骨干。由于他們較多接受過藝術學校的正規訓練，基礎功力深厚，制作技術嫻熟，所以，他們的作品在藝術技巧上是難以挑剔的。但是，比起長期生活在基層的業余作者的作品，生活氣息就顯的比較淡薄，表現手法也顯得過於拘謹，有時并帶有程式化的傾向，祇有在少數作者的作品上，才表現出大胆開拓的精神。

從整體上看，近十年的版畫創作，可說是繁榮昌盛的十年，是認真貫徹“二為”和“二個”方針的十年，是在社會主義思想的主旋律和形式、風格多樣化的藝術實踐中取的豐碩成果的十年，儘管這樣的成績和廣大人民對藝術的要求還有很大的距離，和這個偉大時代賦予藝術家應盡的使命還很不相稱，我們的版畫還缺少深刻地表現時代精神的振奮人心之作，版畫的藝術技巧和制作技術還有待進一步完善與提高。這本畫集的出版，可以幫助我們回顧過去，評估現在，展望未來。讓我們在已有成績的基礎上，總結經驗，克服缺點，更好地在黨的文藝方針路線的指引下，為發展具有中國特色的社會主義的版畫藝術而努力奮鬥。

The Rich Fruits Of The Art Of Engraving

——Wang Qi

All the prints collected in this portfolio embody the tremendous achievements of the newly-rising print in our country in the recent decade of reform and open policy. Under the guidance of the Party's literary and artistic policies, most engravers have closely associated themselves with the people in their lives and triumphantly advance along the socialist road. Scrupulously abiding the instruction of Lu Xun, they learn from the fine domestic tradition and the foreign experience in the field of art. They neither are complacent and conservative nor do they learn blindly, they go their own way. I hold that this is the most difficult attainment, hence worthy of esteem, and this is why the art of engraving can keep on developing healthily without noticeable diversion or decline.

In this portfolio, works from Yunnan, Heilongjiang, Sichuan, Jiangsu, Anhui, Zhejiang, Jiangxi provinces and Tianjin City are especially outstanding because of their different characteristics. A host of brilliant-talented new engravers have been trained and brought up in those areas and most of them are medal-winners or participants of various print or painting exhibitions at home and abroad. Prints from these areas are conspicuous for their different subjects and contents, various styles, rich local colours and artistic forms of expression.

Since 1950s, Sichuan black-white woodcut prints have been famous for their realistic and classic means of expression. Their subjects range over a wide field, from the past revolutionary history to the present social life and the natural scenery. Much attention has been given to the plots and portrayal of characters in the general appearance of a picture. A fair number of prints of this kind have already been selected into different albums. With the engravers' subjective efforts and some changes in artistic conception, there has been a breakthrough in Sichuan print in recent years. There has not only been a shift from black-white to coloured printing, but the means of expression, from the realistic portrayal to exaggeration and deformation, even the abstract treatment. All these illustrate that things will take on a new aspect in Sichuan print in the near future.

Most engravers of Heilongjiang province are from the Great Northern Wilderness in northeast China. The creation of the veteran engravers still plays an important role today. In the recent years the rise of the young engravers has not only expanded the creative force in this region, but brought apparent changes in this field. The picture of vigorous mass production and brilliant colour printing have gradually made way for the passion for the northern scenery and the sweet expression of their feelings and affections. All these prints are completed with the technique of woodcut or watercolour block printing, so they are quite exquisite, tasteful and charming. What is praiseworthy is that the engravers have already developed from the only school of the Great Northern Wilderness into several new schools such as those of Acheng, Daqing and Daxinganling, each has its own representative engravers, originality and strong points, and each shines more brilliantly in the other's company. Their artistic styles differ. The prints by the engravers of Daxinganling school depict the forestry construction and the life of the forestry workers. They still retain many features of the school of the Great Northern Wilderness. The prints by the engravers of Daqing mainly center on the industrial subjects. The engravers have broadened their aesthetic fields of vision out of the modern industrial technique, applied simplicity and abstract plastic means to the compositions of their pictures, presented striking contrasts in primary colours. Together with the dynamics and intensity of the industrial subject itself, the prints of Daqing have brought people a brand-new visual effect and endless pleasure and have enhanced the art of prints on industrial subjects to a new height.

Engravers of Tanggu, Hangu and the Dagang Oil Field have also made encouraging progress in print on industrial subjects in recent years. They are the main force winning honours for the Tianjing area. Engravers of the North China Oil Field in Hebei province, the First Metallurgical Construction Company in Hubei province and Xinyu Steel Works in Jiangxi province have all produced many prints on industrial subjects and these places have already become the bases of industrial prints. Most of the engravers in these places are amateurs. The ranks of these engravers are growing and ripening steadily. This is another remarkable characteristic in development of prints in recent years.

Prints of Jiangsu province were very famous for their vivid expression of the beautiful scenery south of Changjiang River in watercolour block printing. With more than twenty years' practice and efforts, absorbing and digesting the foreign skills in water colour block printing on the basis of its own tradition, the engravers here have conducted new research and obtained new achievements. The watercolour printing woodcut of Jiangsu province with Nanjing and Suzhou as its two bases have made substantial progress and have formed an original style of their own. A veteran engraver praised them highly: "These prints are just like spring orchids, although they are not so brightly-coloured, yet quite elegant, not so exotic, yet quite national in style. They have all the strong points of ink and wash, epigraph and woodcut, the characteristics of the freehand brush work in the traditional Chinese painting and the engraving art. They are of fresh and lively style and sweet charm."

In the history of Chinese print, the most glorious chapter was written by the engravers in Huizhou style in the reign of Wanli of Ming Dynasty. The engravers of Anhui today are exerting themselves to carry forward the fine traditions of their forefathers and create a brand-new print school in Huizhou style. Anhui prints have absorbed the characteristics of the traditional Chinese ink and wash, landscape painting in composition, plastic and brushwork. The prints consist mainly of lines and dots, making the chiaroscuro of the western painting and the soft harmonious tones subsidiary. And many chromatographic skills have been used, oilcolour and watercolour being used at the same time. There are few blocks of black-white and intaglios in Anhui prints. They have least been influenced by the modern western art in form and style. The buildings in various ancient styles are their favourite subjects. The quietness, peace and the burning passion for their hometown are vividly and beautifully expressed. They are trying to break a new path.

The major bases of Jiangsi prints are Yichun and Shangao cities. There are ranks of strong creative force in these areas. They have taken in various strong points of different schools and formed the style of their own. They have achieved a lot, especially in the blow-extrusion. As for the black-white woodcut, some engravers have also achieved remarkable success.

There are many prints from Yunnan province in this album, most of them are prize-winning works. The engravers of Yunnan province have always been among the best of the successful candidates since the Sixth National Print Exhibition. A special exhibition entitled "Beauty, Riches And Miracle" was once held by them. Engravers, who are living on this wonderful land of the frontier in the southwest part of our beloved motherland, have their inspirations from the life of the local people at one hand, and absorb nourishment from the traditional and national folk art at the other. They have gained a good deal of enlightenment from the rocky carvings of the remote ages, the ancient bronze wares, the mural paintings in temples, the folk papercuts and the brightly-coloured national costumes and ornaments. The unique features of Yunnan prints are formed out of the wonderful combination of the fine traditions and the beneficial factors of the western art. It is both national and modern, full of local colours and with individual style. Its means of expression are also varied. Some are descriptive, some decorative, some concrete and some abstract. It is exaggerated but not absurd in figure-shaping, rich but not vulgar in colours, substantial but not miscellaneous in composition and imaginative but not mysterious. So it is not accidental for the Yunnan engravers to come out first in number in winning the gold, silver and copper medals for prints at the Seventh National Art Exhibition.

Guizhou province is bounded by Yunnan. She has produced a number of engravers with original qualities and artistic styles of their own although the ranks there are not so strong. Their prints have some characteristics in common, i. e. with rich local flavour, somewhat naive artistically, succinct but decorative in composition, exaggerated in plasticity but solemn and dignified, with striking contrast in colours, bold and unconstrained in carving, all these bringing the dynamics and intensity into full play. Guizhou prints usually have a powerful impact on people's hearts because of the stress laid on the expression of engravers' subjective consciousness and unchecked emotions. Of course, this tendency will easily lead to simplism and crudeness if the engraver is not mature. This merits attention.

Substantial progress has been made in print in the minority areas, especially the Inner Mongolia Autonomous Region. Many of their prints sing the praises of the herdsmen's enthusiasm in the socialist construction of our motherland and the local conditions and customs. The blue sky, the golden yurts, the green plain, and flocks of sheep and cattle form many magnificent picturesque scrolls, giving appreciators much lingering charm and great inspiration. This is a wonderful combination of the lively life rhythm and the artists' aesthetic field of vision. The center of the Inner Mongolian prints is Zhelimu League. There are a number of professional and amateur engravers. Their prints have enjoyed a high reputation since the 60s. A fair number of new engravers and prints have already emerged in recent years.

There are many old, mid-aged and young engravers in Zhejiang, Guangdong provinces and Beijing, but most of them work independently. Their creation has not reached high tide or climax because the majority of them in these areas are regularly-trained professional engravers. They have shown great skills and solid techniques in their works, but compared with the works of amateur engravers who live at the grass levels for a long time, theirs show signs here and there of lack of life flavour and restraint and stylization, only a few of them are bold enough to have created some original works.

Generally speaking, the recent decade is prosperous, successful and fruitful years of creation in Chinese prints. The rich harvests come out of the artistic practice. Its keynote and form are socialist, the styles are various. We owe all these to the implementation of the policies, i. e. the literary and artistic works must serve the people and socialist construction, and let a hundred flowers blossom and a hundred schools of thought contend (These are policies set forth by Chairman Mao for promoting the progress of the arts and the development of a flourishing socialist culture.) although what we have achieved falls far short of what the broad masses expect of us, what the great age entrusts to us. There are few inspiring prints which can express the spirit of our age. There is much room to be desired in the artistic skill and engraving technique. The publication of this album will help us review the past, evaluate the present and look forward to the future. Under the guidance of the Party's literary and artistic policy and on the basis of what we have achieved, let us sum up our experience, overcome our shortcomings and exert every effort to develop China's prints with socialist characteristics.

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1 雛 水印木刻 57.5 × 45 cm
Chicks watermark woodcut

丁立松:

1938年生，江蘇南通縣人，現任啓東版畫院副院長。中國美術家協會會員，中國版畫家協會會員，江蘇省版畫家協會常務理事。

Ding Lisong

He was born in Nantong, Jiangsu Province in 1938. He is the vice president of the Qidong Print Academy, member of the Chinese Artists' Association, the Chinese Printers' Association, the Standing Council of the Jiangsu Printers' Association.



2 帶陶器的靜物
絲網版 44.5×44.5cm
An Ancient Cooking
Tripod with Hollow Legs
silkscreen plate

丁暉明

1962年生，安徽銅陵市人，1981年就讀于安徽滁州師專，1988年赴中央美術學院版畫系進修。現在中國有色金屬工業總公司銅陵公司職工總醫院工會工作。中國版畫家協會會員，美協安徽分會會員。

Ding Huiming

He was born in Tongling City, Anhui Province in 1962. He studied in the Chuzhou Secondary Normal School in 1981. He studied for a further improvement in the Print Department of the Central Art Institute in 1988. He works in the Trade Union of the Head hospital of the Tongling Company of the General Company of the Chinese Nonferrous Metal Industry. He is a member of the Chinese Printers' Association, and Anhui Branch of the Chinese Artists' Association.



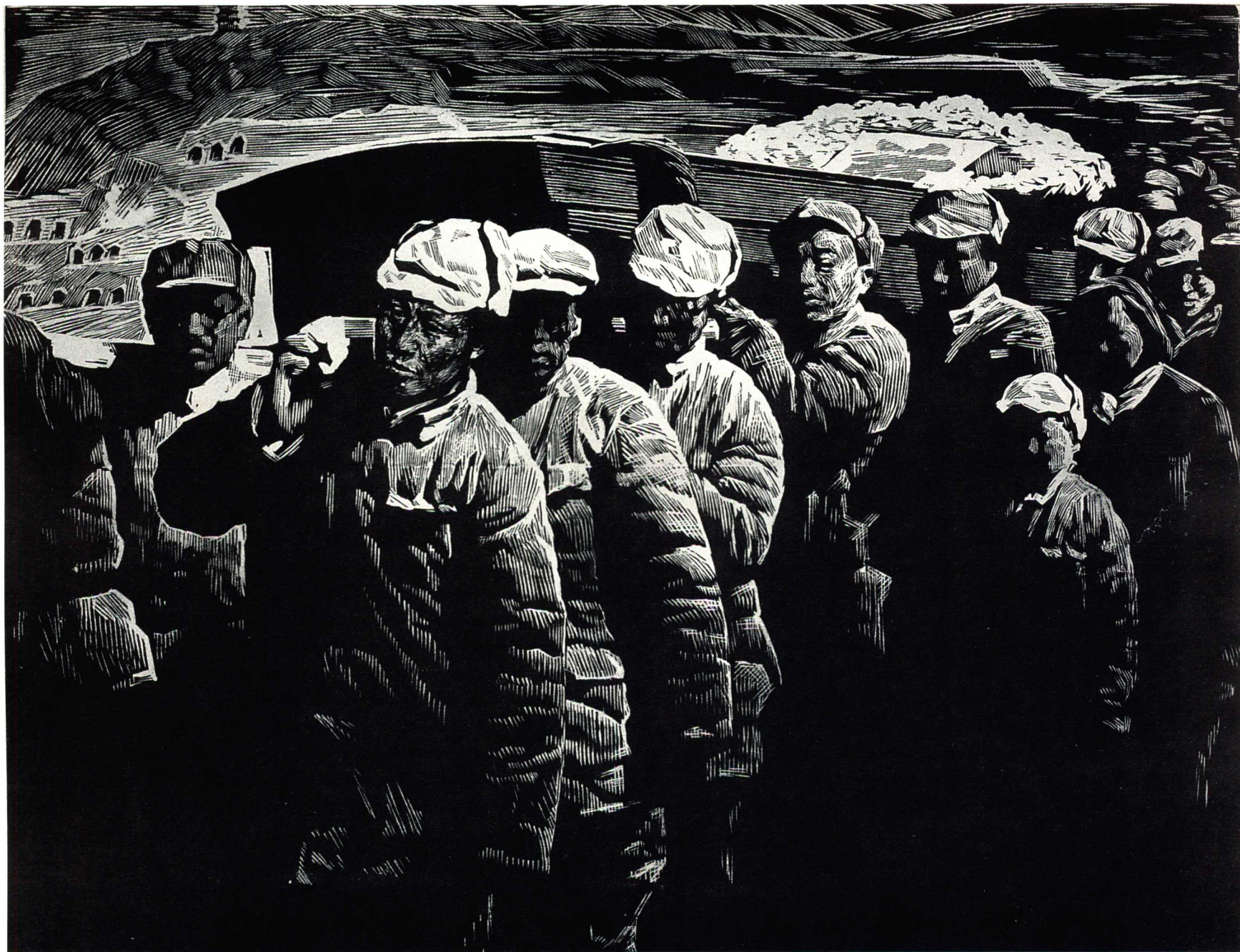
3 古牆老藤 黑白木刻
The Old Vines And The Ancient Wall black-white woodcut

王琦:

1918年生，四川重慶人。1937年畢業于上海美專，1938年在延安魯迅藝術學院美術系學習。中央美術學院教授，中國美術家協會黨組書記、副主席，中國版畫家協會副主席兼秘書長，《美術》雜誌，《版畫》雜誌主編。

Wang Qi

He was born in Chongqing, Sichuan Province in 1918. He graduated from the Shanghai Art Secondary School in 1937. He studied in the Art Dept. of Luxun Art Institute in yan'an in 1938. He is a professor of the Central Art Institute, the Party secretary of the leading Party group and vice chairman of the Chinese Artists' Association, the secretary-general and vice chairman of the Chinese Printers' Association, editor-in-chief of the magazines of 《The Fine Arts》 and 《Print》.



4 同志的葬禮 黑白木刻 72 × 55 cm
A Comrade's Funeral black—white woodcut

王正均:

1943年生,1963年畢業于浙江美術學院附中,後考入浙江美術學院版畫系。現任教於浙江鎮海中學,兼任鎮海書畫院副院長,中國版畫家協會會員。

Wang Zhengjun

He was born in 1943. After his graduation from the Middle School Attached To the Zhejiang Art Institute in 1963, he entered the Print Dept. of the institute. He now teaches in the Zhenhai Middle School, and he is the vice president of the Zhenhai Calligraphy And Painting Academy

as well, member of the Chinese Printers' Association.



5 邊陲抒情之二 黑白木刻 110 × 88 cm
The Second of the Series of the Fervour From the Frontier black - white woodcut

王金旭:

1939年生，河南浚縣人，1963年畢業于西安美術學院版畫系。現任空軍政治部創作室創作員。中國美術家協會、中國藏書票協會會員，中國版畫家協會理事。

Wang Jinxu

He was born in Xunxian County, Henan Province in 1939, graduated from the Print Department of the Xi'an Art Institute in 1963. He is now a member of the Creation Office of the Political Department of the Air Force of the Chinese People's Liberation Army, the

Chinese Artists' Association, the Chinese Book-label Collection Association and a member of the Council of the Chinese Printers' Association.