

# 青山依旧

GREEN MOUNTAINS REMAIN

## 武汉工业版画作品集

WUHAN INDUSTRIAL PRINTS COLLECTION

武汉美协  
WUHAN ART ASSOCIATION  
主编：樊 枫

武汉出版社  
WUHAN PUBLISHING HOUSE

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## 武汉工业版画作品集

WUHAN INDUSTRIAL PRINTS COLLECTION

武汉美术馆  
WUHAN MUSEUM OF ART  
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## 序：青山依旧

上世纪50年代，武汉钢铁公司选址青山，红钢城霎时间在青山这片承载着历史血脉的土地上拔地而起，和同样落户青山的中国第一冶金建设公司、青山热电站、武汉重型机床厂、武汉船机公司等近十家工业企业一道，形成了青山工业文明的理想图景，至今仍留存在老一辈武汉人的记忆中。大半个世纪的光景，青山红钢城叙述着中国工业文明的进程，书写着那火热年代的沧桑故事，社会主义的企业文化在钢城的熔炉中欣然诞生。文艺作为社会主义企业文化的载体，伴随着企业文化的兴盛与发展。

武汉工业版画具有两项重要特性：一是创作题材直接来自工业建设，二是创作者身份全部来自建设一线的工人劳动者。因此，企业文化成为工业版画的创作源泉，也为工业版画的集群化发展提供了先天土壤。1959年，武钢在全国范围内率先孕育了工人版画的创作群体，在半个多世纪的艺术探索中，“武钢”、“一冶”工人版画群体逐渐由业余走向专业，亦成为了武汉工业版画的中坚力量，构建了武汉工业版画的整体创作面貌。他们始终活跃在中国工业版画的舞台上，从工业版画历史图景的勾画到创作语言手法的变异与革新，都产生了广泛的影响。和同样开端于上世纪50年代重要的版画流派——北大荒“知青”版画一样，武汉工业版画在特殊历史时期的艺术语境，相对单纯的价值取向和集群化发展的特殊现象，为中国工业版画研究提供了新的图景，是中国版画史群体研究的一个重要方向。

工业版画是指专门表现工业题材的版画艺术创作，是中国现当代版画创作的重要支柱，从上世纪50-60年代，专业版画家奔赴建设工地，用画笔和刻刀见证工业建设开始，工业题材创作便肩负起紧随时代步伐，描绘时代景象的历史任务。上世纪50年代至60年代初期，以全国各地建设企业为阵地的业余工人版画群体兴起为标志，以工矿企业为依托推动工业版画发展的主力军，掀起了工业题材版画创作的第一次高峰。契合版画艺术的宣传要求，又符合大众审美品位的作品推动了中国工业版画的普及。上世纪70年代末至80年代中期，拨乱反正的思想解放运动突破了人们的思想禁区，大量涌入的西方现代主义艺术思潮唤醒了画家们的主体意识，极大地激发了他们的创作热情。全国各地企业中的工人画家作为主力军推进着工业题材版画的推陈出新，甚至将展览办到了国外，工业版画声势得以壮大并引起了主流版画界的空前关注。1989年，由中国版协组织的首届“中国工业版画展”，将工业版画作为单独的题材划分出来，并为其命名，同期成立了“中国工业版画研究院”推进学术研究。共举办了七届的“中国工业版画展”由最初的七个群体扩展到二十多个群体，迎来了工业版画创作的第二次高峰。上世纪80年代中期至90年代初期，由于环境宽松，创作自由，青年艺术群体涌现，前卫美展不断，油画、国画领域表现得尤为突出。面对新思潮对传统观念的消解与否定，创作主体观念的裂变与艺术取向的分流，版画界略显沉稳与守常。工业版画坚持了艺术创作的社会功能性，一方面延续了与生活相联系的传统，另一方面现代意识明显增强，在表现手法和图示语言上

极力突破，在一定程度上推动了版画由传统形态向现代的转型。上世纪90年代中期至新世纪初，版画队伍缩小，群众性的工业版画活动减少，一部分工业版画家离开企业停止了创作，少部分群体则步入专职版画家的行列。20世纪第一个十年，工业题材版画的创作主体有所扩展，一些青年版画家的创作，多是历史文化符号与抽象理性结构的重组，体现了中国版画的学术品格与学院气质。然而创作的主力军依然集中在全国已经建立的十多个地域性工业版画研究院。

武汉的工业版画创作媒介以木刻版画为主，也有综合版和纸版画作品，现实主义的创作风格一直延续至今。“武汉青山工业版画研究院”是武汉工业版画创作的主要阵地之一，集结的11位版画家组成了一个整体艺术现象中的子群体，其不同时期作品在一定程度上映射了中国工业版画艺术语言的蜕变。在题材上表现为从宏观工业场景的叙事，对工人群像式的提炼转向对艺术本体精纯和精神深处的描摹。在视觉语言上则由写实性的形象走向文化符号与抽象理性结构的重组。“艺术来源于生活”，探索自我表现和符合大众审美特点的工业主题美术创作独有的时事性与大众性，版画艺术复制出的不仅仅是工业图像，也复制了时代的集体记忆。青山多了人工的琢磨，城市增添了红尘的纷扰，弹指一挥间，网络信息化解放了生产力，城市重新定义了价值。

武汉美术馆致力于建立中国近现代美术研究的良好生态，平衡生态系统中的研究内容，丰富当代艺术的多元发展图景。2013年，武汉美术馆和黑龙江省美术馆共同主办的“画说龙江——黑龙江省美术馆五十年馆藏经典版画作品全国巡回展”，北大荒版画作品得以在我馆展出。本次展览我们以抢救式的意图来研究和收藏这一批武汉工业版画的作品，是为了鼓励和推动有一定的学术价值但还没有被纳入关注视野的艺术现象。当前沿的当代艺术创作为人们津津乐道的同时，对地域性的工业版画创作经典的回顾与研究，是对工业题材绘画的体恤，是工业版画群体多元创作面貌的横向比较，是对工业版画语言拓展进行深度挖掘的前提，并以此为契机，追问版画对话当代的种种可能。新时期工业版画创作主体的变化与扩展，都指向了工业题材版画研究的迫在眉睫。希望借此展览引发视觉的革命，更能引发思想观念的碰撞与更新。

工业辟篇章，青山依旧在，一段跨时代的热血印记，一种永恒的精神力量。

## Preface: Green Mountains Remain

In the 1950s, as Wuhan Iron and Steel Company chose Qingshan, a historic place as its site, Red Steel City raised off the ground instantly along with nearly ten industrial businesses such as China First Metallurgical Construction Corporation, Qingshan Thermal Power Plant, Wuhan Heavy Duty Machine Tool Factory, and Wuhan Marine Machinery Company. These companies formed an ideal image of Qingshan industrial civilization which remains in the memory of the older generation of Wuhan citizens. Over half a century, Qingshan Red Steel City narrates the development of China's industrial civilization, and describes the vicissitudes of that flaming age. A socialistic enterprise culture has been readily fostered in the melting pot of Steel City. Art as a vehicle of socialistic enterprise culture has accompanied its prosperity and development.

Wuhan industrial prints have two important features: one is that the theme for creation originates from industrial construction; the other is that creators are all frontline labor workers. Therefore, the enterprise culture becomes the spring of industrial prints creation and provides nourishing soil for cluster development. In 1959, Wuhan Iron and Steel Company delivered the first industrial prints creation group in China. In the long run of artistic exploration for more than fifty years, industrial prints creation groups in Wuhan Iron and Steel Company and China First Metallurgical Construction Corporation have gradually grown from amateurs to professionals and become the backbones, constructing a panoramic view of Wuhan industrial prints. These artists are always active on the stage of Chinese industrial prints and they exert wide influence on both the history of industrial prints and the reform of creative language and method. Started in the 1950s, just as the same period Great Northern Wilderness "rusticated youth" prints, Wuhan industrial prints in its special historical art context with its comparatively pure orientation and cluster development specialty has provided a new vision for Chinese industrial prints research and formed an

important branch about group research in Chinese prints history.

Industrial prints are artistic creations exclusively expressing industrial themes; they are the important pillar of Chinese modern and contemporary prints. Since 1950s and 1960s, when professional print artists went to the construction sites to testify industrial construction with their paintbrush and engraving knives, industrial creation had shouldered a historical responsibility to depict the image of the era with the pace of times. At that time, marked by the rise of amateur workers' print groups based on construction enterprises nationwide, those worker artists from factories and mines became the main force and raised the first peak of industrial prints creation. Works consistent with print promotion and public aesthetic taste added to Chinese industrial prints' popularity. From the end of 1970s to mid 1980s, to set things right, the emancipation of the mind movement broke limits, and floods of western modern art woke up the artist's subjective consciousness, which greatly inspired their creative enthusiasm. As the main force, worker artists nationwide promoted the innovation of industrial prints. They even held exhibitions abroad, which resulted in more strength for industrial prints and attracting unprecedented attention from the mainstream prints circle. In 1989, organized by Chinese Print Artists Association, the first "Chinese Industrial Prints Exhibition" put industrial prints into a particular category and named it; in the same period, "China Industrial Prints Institute" was established to promote academic research. The "Chinese Industrial Prints Exhibition" has held seven sessions and expanded from seven groups in the beginning to over twenty groups, forming the second peak of industrial prints creation. From mid 1980s to early 1990s, a free environment bred freedom in creation; young artist groups sprang up. There were continuous exhibitions of Avant-garde art and this was prominent especially in the field of oil painting and traditional Chinese painting. Despite the vanishing and negation of tradition in the new trend, fission



of the subject's concepts and division of artistic orientation, print circle seemed slightly calm and conventional. Industrial prints creation stuck to its social function; on one hand, this sustained the tradition relevant to life; on the other hand, modernism significantly increased the break-through of the expressive method and language and pushed the transformation of prints from the traditional to the modernized. The numbers of print artists decreased from the mid 1990s to the new century; industrial print amateurs' activities shrank and a part of industrial print artists left enterprises and quitted; still a small group of them stepped into professionals. In the first decade of the 21st century, the subject of industrial prints expanded. Some young print artists' creations are mostly reorganization of historical culture symbols and abstract rational structures, reflecting the academic integrity and temperament of Chinese prints, while the main forces are still in over ten established regional industrial print research institutes.

Wuhan industrial prints media are mostly wood-block prints and partly comprehensive prints and paper prints. The realistic flavor has remained till now. "Qingshan Industrial Prints Research Institute" is one of the main places of Wuhan industrial prints creation, with eleven artists forming a subgroup in the whole artistic phenomenon. Their works in different periods reflect to a certain extent the metamorphosis of Chinese industrial print language. The theme starts from narrating industrial scenes at a macro level and extraction of group portrait of workers to depicting purity of art itself and the depth of spirit; the visual language turns from realistic images to reconstruction of cultural symbols and abstract rational structures. "Art imitates life." To explore the way of expressing oneself and catering to the public aesthetic taste determine that topicality and popularity are peculiar to industrial arts. Prints do not merely copy industrial pictures but also represent a collective memory of that era. Qingshan has gone through polishing and become a tumultuous place with life.

Everything is gone with the snap of a finger. Network informationization frees productivity; the city redefines its value.

Wuhan Art Museum has always dedicated to building favorable ecology for China's contemporary and modern fine arts research, to balancing the researching content and to diversifying the development of contemporary art. In 2013, cosponsored by Wuhan Art Museum and Heilongjiang Provincial Art Museum, the Great Northern Wilderness prints from "Narrating of Heilongjiang with Engraving Collections: Heilongjiang Provincial Art Museum Fiftieth Anniversary Collection of Classic Prints" have been exhibited in our museum. This year we try to research and collect Wuhan industrial prints with an effort of resuce and our aim is to encourage and promote art with certain academic value but without public attention. When people take delight in talking about modern art, reflecting and researching the regional and classic industrial prints is to understand and sympathize with industrial paintings and to compare the diversifying groups, to prepare for deeper exploration of industrial print language expansion and to question closely about the possibilities of dialogue between prints and the contemporaries with this opportunity. The changes and extension of creators of the new era both point to the urgent need of researches on industrial prints. We hope that the exhibition can trigger a visual revolution and more importantly, trigger the collision and renewal of thoughts and concepts.

The industry opens up a new chapter; the green mountains remain; this is an epochal mark of the ardent past, and an eternal spiritual strength.

Fan Feng, Wuhan Art Museum

## 策展人寄语:用激情奏响时代乐章

“武汉青山工业版画研究院”成立于2013年，是武汉青山地区工业版画创作和学术研究的专业机构，拥有一批优秀的工业版画家。成立至今，即参加了由国家文化部主办的“群珍荟萃——全国十大美术馆馆藏精品展湖北美术馆工业版画藏品展”，其展品占该展全部展品三分之一之多，足以显示出青山地区工业版画的创作实力。

如果说武汉堪称中国近代工业的发祥地之一，那么，青山区则无疑是新中国新兴工业的重镇。上世纪50年代中期，为兴建中国第二钢铁联合企业——武汉钢铁公司，青山地区集结了来自全国各地的10万建设大军。

在这支产业工人大军中，活跃着一批版画艺术的追求者。他们得到党组织的关心支持和专业画家的热心辅导，逐渐成熟起来，用自己手中的画笔和刻刀，表现火红年代的沸腾生活，抒发钢城建设者的豪迈情怀。1959年10月9日，首开先河正式成立的“工人版画组”，是全国最早开展工业版画创作的群体，经《人民日报》《版画》杂志等各大媒体宣传报道后，迅速在全国产生广泛影响。

半个多世纪来，武汉青山地区工业版画活动产生了一大批在全国享有威望和知名度的工业版画创作人才，其中，有11位被聘为中国工业版画研究院研究员。现在，经过创作力量的重新整合，由武汉市青山区政府创建的“武汉青山工业版画研究院”，必将承前启后，为青山地区树立起一块闪亮的文化招牌。我相信，伴随着我国改革开放的深入发展和建设现代化工业强国的进程，中国工业版画将广纳百川，聚合更多创作人才，产生更多工业版画艺术精品。正是在这重意义上，“武汉青山工业版画研究院”的创建，具有推进当代中国工业版画创作与发展的前瞻性、创造性。

当代中国正处于世界现代工业快速崛起的发展过程中，工业发展和科技进步正在把一个个“不可能”转变为现实的“可能”，这就为工业版画拓展了广阔的创造空间。“武汉青山工业版画研究院”的成立，一定能聚合更大“正能量”，彰显了现代工业文明的艺术魅力，从而产生高品位地区“文化名片”的社会效应。

现在，由武汉美术馆、武汉青山工业版画研究院联合主办的“青山依旧——武汉工业版画展”与广大观众见面了。我们温故知新，让以往的成绩成为今后创作的动力，不负时代赋予的神圣使命；我们与时俱进、努力创作，贴近时代、贴近生活、贴近群众，用自己永远燃烧的激情，奏响新的时代乐章！

中国工业版画研究院院长 宋恩厚