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東方魂

THE VITAL SPIRIT OF THE EAST



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江碧波作品集

THE VITAL SPIRIT
OF THE EAST

The Art of Jiang Bibo

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版畫藝術語言的拓展

中國美術家協會副主席、教授 王 琦

近年來，江碧波畫展相繼在中國美術館、四川省展覽館、四川美術學院展覽館展出，十分引人注目。尤其是她近年來的版畫創作，令人耳目一新，使人深切地感到，她是一個具有鮮明個性的藝術家，是一個極有創造性的版畫家，她對版畫藝術語言進行了嶄新的拓展。

早些時候，江碧波對版畫藝術特點的理解與掌握就引起了我的注意。她從不依賴畫稿進行創作，不把“繪畫性”或“素描效果”當成版畫藝術追求的目標。在黑白木刻中，她把功夫用在刀尖上，力求發揮刻刀表現力的優勢，尋求豐富多彩的刀法變化。她在黑白對比效果和中間調子的處理上，達到如此純熟的境地，在中國版畫家中是不多見的。

近兩三年，她在國外從事講學考察，更加開闊了眼界，熟悉和掌握了新的藝術表現方法。她的版畫語言，主旋律已從黑白轉向色彩。在新的膠版印刷、油彩調色和印壓方法中，她發揮了斑斕交替的色彩效果和版畫特殊的表現力。她迷醉於五光十色的色彩世界中，探求色彩美的節奏和旋律。她的色彩構成，融合了印象派的朦朧，書法的抽象等等，給人以面目一新的感覺。原有的豐富的木刻創作經驗，同機械操作和富有天然肌理的版材相結合，立刻呈現出

天然渾成的畫趣和施展技法的廣闊天地。江碧波的版畫創作表明：過去的簡單工具，已不能滿足版畫家活躍的思維與創造力的發揮。她運用各種與各樣的新工具新材料，別具匠心地從中探索、選擇、創造自己獨特的藝術表現方法。她十分重視作畫過程，作畫之初只是作為意向性的決策，並不刻板地規定最後效果。往往在作畫的具體過程中，充分發揮偶然獲得的靈感和隨機應變的創造，使作品充滿了生機和靈氣。表現出藝術家從必然到偶然，又從偶然到必然的主動把握。江碧波是一個嚴肅的有社會責任感的藝術家。她從中國的傳統藝術，西方現代藝術，姊妹藝術，以及民間藝術中獲得借鑒，擴充自己多方面的藝術修養，建立起開放性的現代的藝術思想。同時，她最自由最充分地發揮了自己的藝術想像力和藝術創造力。她的“綜合版畫”是她鮮明的藝術個性和大膽的藝術創造的標誌，這一獨特的藝術形式在她手裏充滿了盎然的生機。

江碧波近年來的創作，是她的版畫藝術的一個新的里程碑，也是中國版畫藝術發展中可喜的探索和成就。廣大同人和讀者對她的藝術給予了很高的讚譽和充分的肯定。我相信，江碧波在不斷的藝術創造中將會產生更多更新的作品。

BLAZING NEW TRAILS IN GRAPHIC ARTS

Professor and Vice-Chairman of the Association of Chinese Artists Wang Qi

The exhibitions of Jiang Bibo's works held in recent years at the Chinese Art Gallery, the Sichuan Exhibition Centre and the Sichuan Academy of Fine Arts have attracted my attention. Her more recent works, in particular, have shown unusual freshness. She has impressed people as an artist of distinct individuality and refreshing originality, who has blazed new trails in graphic arts.

Some time earlier, Jiang attracted my attention with the way she understands the special characteristics of graphic arts and her skilful mastery of them. She does not rely on draft drawings in her work and does not pursue the effect of "brush paintings" and "sketches" as the goal of graphic arts. Instead, in her black-and-white woodcuts, she concentrates all her effort on the cutting edge of the knife, doing everything to give full play to the expressiveness of the cutting knife and the diverse ways the cuts are made. Her handling of the contrasting effect of the intermediate tones has attained such a degree of perfection that it is rarely seen among Chinese graphic artists.

In the past two or three years, she has gone abroad several times to lecture and to study. As a result, she has broadened her view and familiarized herself with and mastered new methods of artistic expression. Switching from mainly black and white to color as her principal medium, she makes use of offset printing, oil colours and a new method of impression-making and brings into full play the effect achieved by the juxtaposition of colours and the special expressiveness of graphic arts. Immersing herself in a world of dazzling colours, she seeks after the rhyme and rhythm that can be achieved by the beauty of colours. In her colour composition she has merged the hazy effect of the Impressionists with the abstraction of Chinese calligraphy, thus achieving a refreshingly new result. Her rich experience in

woodcuts combined with machine-processing and the natural texture of the plates has produced wonderful effects and has given full scope to her skills. From her prints we can see that the simple tools she used in the past can no longer cope with her lively imagination and creative urge. She has made use of all kinds of new tools and new materials and, through ingenious exploration and a process of selection, created her own unique method of artistic expression. She pays close attention to the entire process of print-making. At the initial stage, she outlines in her mind only what she intends to do in general, instead of mechanically going after an end result. In the actual process, she is often able to avail herself of a chance inspiration and create something out of it. This gives her works both vitality and spirit. It also shows that the artist has complete mastery over the creative process, a process that has developed from what is inevitable to something accidental and from something accidental back to what is inevitable. Jiang Bibo is a serious artist conscious of her social responsibilities. She has enriched her many-sided knowledge of art and formulated her open-minded modern ideas of art by learning from traditional Chinese art, modern Western art, sister arts and folk arts. At the same time, she gives full reign to her own imagination and creativity. Her distinctive artistic individuality and bold innovation are fully demonstrated in her "composite prints", a unique art form which is full of life.

Jiang's recent works constitute a new milestone in her artistic career; they are praiseworthy explorations and achievements in the development of Chinese graphic arts as a whole. Her fellow artists and the public in general have commended highly on her art and expressed full approval. I believe the artist will present us with more and still newer works in the course of her incessant artistic endeavor.

圖 版
Plates

我的話

My Words

江碧波

Jiang Bibo

正電與負電撞擊，產生強烈的閃光與轟鳴，物質的零電阻狀態，可以超導極度巨大的能源，人對自然的科學認識更証實自然無限的潛在之力與莫測、神秘

人類的崇高只有與大自然的永恆溶合才會出現無所不為的智能以及超然的胸襟和胆識

人的天生直覺、想像總是把理智遠拋在後面

讓我們珍惜大自然的啟示和對人的本體領略，其實人的生命不過是自然的賜與

走向自然吧！這樣你可以看到自己的美，也可以看到周圍的美，也許，這就是我這裏主要想說的。

85至87，我曾旅居美國，加拿大，在西半球的人生體驗，使我分明看到人類共同所享有的美和追索美以及對美的觀念、價值和理解。我的藝術受到國際朋友和國內朋友的鼓勵，在內心流露的過程中暢快地完成了一批作品，並開始了新的藝術歷程。然而我十分清楚我的藝術歸宿和藝術靈感的源泉，在中國西南的峽谷、山川。

When positive electricity collides with negative electricity, it will spark off a bright flash and a loud boom. When matter is at the zero state of electric resistance, it becomes a superconductor capable of transmitting tremendous energy. Man's scientific knowledge of Nature further proves that nature has unlimited potentials and is mysterious and difficult to comprehend.

Only when mankind's loftiness is permanently merged with Nature will it be transformed into unlimited wisdom, detached broadmindedness, courage and insight.

Reason always lags far behind man's innate intuitive feelings and imaginations.

Let us value what Nature has revealed to us and value our understanding of mankind as a whole. In fact, life itself is a gift of Nature.

Go to Nature, where you will see beauty in yourself and beauty around you. This is perhaps all I want to say here.

During my stay in the United State and Canada from 1985 to 1987, my experience of life in the Western Hemisphere enabled me to see that mankind enjoy the same kind of beauty and are engaged in the same pursuit of beauty and that their conception, value and understanding of beauty are also the same. My art received encouragement from both foreign and Chinese friends. Revealing my inner feelings, I finished a batch of works and embarked on a new artistic path. But I can see clearly that the home of my art and the source of my artistic inspirations are in the valley and gorges, mountains and rivers of southwest China.

浴
Bathing

獨幅版畫 Monoprint
97 × 72cm 1988

洗滌出玉膚冰肌
裸露爲一滲溫情
水的手指
風的眼睛
撫慰純潔的生命
——靳曉靜

The clear, jade-like skin
Exudes tender feelings.
The fingers of the water
And the eyes of the wind
Caress an innocent life.

—— Jin Xiaojing