



大兴安岭版画

THE ENGRAVINGS FROM
THE GREATER XINGAN MOUNTAINS

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大兴安岭版画

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序

巍巍雪山，莽莽林海，大兴安岭默默地承受着数不清的寒暑更迭，酷冷冻不凝，野火烧不尽。这里每一个生灵，每一株草木都验证着生命的顽强与神圣。大兴安岭，魂之脊梁，每个细胞每个质子都辐射着自然的魅力，蕴含着艺术的神奇。

1964年，数以万计的建设大军从四面八方涌向了这个浩瀚的绿色海洋，把道路和居民点引进了人迹罕见的密林深处。几乎在此同时，省城一批版画家不惧风寒，深入林区体验生活，收集创作素材，并受托举办版画班，辅导美术作者，开展创作活动。由此，在茫茫林海神奇的土地上撒下了版画创作的种子。

二十多年来，大兴安岭已经建成为我国一个重要的林业基地，铁路、公路、林场、村镇，蜿蜒交织，星罗棋布。在大兴安岭对祖国经济建设显示着愈来愈大作用的同时，具有自己独特风貌的文化格局形成并逐步发展着。与此历史进程相契合，当年撒下的版画种子开始生根、发芽，倔强

晁 楣

地成长。

十年浩劫，在那动乱的年代十分艰难的日子里，分散在林区基层的业余版画作者依然在艰辛地进行着创作实践，不断用新的作品来表达对大森林的深情并以此填补些许当时已被窒息的精神生活空间。

十一届三中全会拯救了我们的共和国，也给文艺领域带来了明媚的春天，大兴安岭版画创作沐浴在春天的阳光雨露中。1982年，林区版画作者自动组织起来，积极创造条件，筹划创作活动。他们根植在这片神奇土地的底层，遨游于绿色海洋的深处，他们的版画作品在质和量上都在逐步进展，他们的创作实践开始为人们所瞩目。一个朝气蓬勃的版画创作群体初具规模。

1987年5月特大森林火灾使国家蒙受重大损失，也给大兴安岭人民带来难以弥补的伤害，部分身在基层灾区的版画作者，亲属遭难，全部家产化为灰烬。野火烧不尽，春风吹又生。林区创作队伍及其创作活动同英雄的大兴安

岭人民顽强地承受了这次火与血的洗礼，在艰巨的救灾工作之中，在恢复生产、重建家园的同时，版画作者又拿起了画笔和刻刀，投身到版画创作的热潮中。这种振奋人心的景况，并非虚无漂渺的遐想，1988年元月陈列在中国美术馆大厅的近百件火灾后的版画新作是铁的实证，这是大兴安岭处在艰难时期在精神文明建设中的一次壮举。《大兴安岭林区版画展》理所当然地使首都美术界以及广大观众交口称赞并深为感动。

这里我要特别提一下作者徐成春，他家在西林吉重灾区，火灾前他因维护社会治安与歹徒搏斗身负重伤，火灾发生时他正住在医院中，他作为单身汉的家产包括已经备齐的结婚财物全部葬于火海，他的部分作品是在排除生理和心理巨大创伤中完成的。还有另外一名版画作者徐军，他在大火中置全部家产于不顾，在极端忙乱之中他奋身抢救出来的唯一的一件东西是块木刻板，人们可以想见版画事业在他心灵深处占有的地位和分量！我还要提及这个创

作群体的主要组织者之一洪石，他是在家产烧光，女儿重伤，妻子病倒的情况下，挺身而出，与另一个主要组织者常桂林（也是这支版画创作队伍的带头人）一起，在地区领导的大力支持下，汇集队伍，毅然举起组织版画创作这杆大旗的。

《大兴安岭林区版画展》的成功，人们对林区版画的赞赏，显然使版画作者及版画创作的组织者深受鼓舞并增强了信心，由此为林区版画创作的发展注入了新的生机与活力。如今，在大兴安岭林区，已拥有一批有开拓精神、有创作实力的业余版画创作骨干，其中有工人、技术员、教师，也有从事文化工作的干部。作为大森林的主人，他们在意气风发地为国家创造着物质财富，也在不遗余力地为新时代建设着精神文明。作为一个业余版画创作群体，他们在自身的发展实践中，日益取得了鲜明的自身品格和存在价值。这本画册选入的33位作者的102幅作品，集中地体现了大兴安岭版画创作群体十余年来丰硕的创作成果。

大兴安岭多彩的生活（也许还有多种的命运），在给林区作者们提供了不尽素材之源的同时，更给他们的审美意识和艺术心理带来了深层的影响。他们的艺术表现语言，有现实主义的写实手法，也有夸张变形的现代手段，有具象的刻划或意象的表达，也有具象和抽象的交合运用。他们在版画品种方面逐步走向多样化，制作工艺也日益精达熟练。他们的作品表现了宏伟瑰丽的自然风光，紧张繁忙的林业生产，丰富多姿的职工生活，独具特色的风俗人情，少数作品也展示了火灾后的重建和理性的思考。这是没有附加在作品上的标语口号式的政治宣传，它们首先是作为艺术品，是通过艺术作品本身的魅力来揭示大兴安岭人民高尚的情操和美好心灵的。

中国美术发展的历史将继续证明，专业和业余美术创作是两支并行的浩大队伍，它们互相学习，互为补充，却不能互为代替。作为业余创作主要组织形式的群体创作，它的进一步发展和提高，必须一如既往坚定不移地深植于

自己的生活基地，必须通过创作实践不断提高自己的艺术表现技巧，必须采取一切有效措施加强自身的文化艺术素养，必须在群体风貌的共性中获得超脱，使群体成员的创作个性得以萌发和强化。业余群体创作需要专业组织和专业画家的指导，但却不是削弱自己所拥有的优势或自身走向专业化。群体创作需要自觉而准确地找到自己的方位和导向，从而探求开创一条符合自己客观规律的兴旺发达的独特道路。

大兴安岭业余版画创作群体是黑龙江省众多业余美术创作群体中实力较强的一个，他们已经走过了一段远非平坦的道路，奋斗经历和创作成就验证了这支队伍的强大的生命力，我们有理由寄厚望于这支驰骋于大森林中的版画创作劲旅，通向胜利的广阔大道正在他们面前延伸……。

PREFACE

The Greater Xingan Mountains—lofty snow mountains and vast ocean-like forest—has silently gone through countless changes of the weather but has never been frozen or burnt to ash. Every soul here, even each plant proves that life is tenacious and sacret. The Greater Xingan Mountains is source of art and each of its cell or proton radiates the charm of nature and contains the mystery of art.

A work force of tens of thousands coming from all corners of the country rushed to the vast green world in 1964, Roads and residential centers situated into uninhabited forest and meanwhile a number of artists of engraving came to the Greater Xingan Mountains from the capital of the province. They went to the forest to experience life there and to collect materials for their creative work without being scared by the cold wind there. They

were also asked to hold training class to coach the amateur artists there and to push the creation activities. Therefore, on the mysterious land in the boundless forest like ocean they sowed the seeds of engraving

In the past twenty years since then, The Greater Xingan Mountains has been built into an important base of forestry industry, and railways and highways are winding and net-like, and lumber camps and towns are scattered all over like stars in the sky or men on a chessboard. As the Greater Xingan Mountains plays more and more important role, the unique local cultural pattern is being formed and is developing step by step. Along with this historical development the seeds in the art of engraving sown years ago have rooted, sprouted and grown unbendingly.

During the ten years' catastrophe—days of upheaval and hardship—those amateur artists scat-

tered in the forestry area in the grass-root units never gave up their artistic practice and kept on producing new engravings to express their deep feelings for the vase forest and to fill the blank in their suppressed spiritual life.

The Third Plenary Session of the Eleventh Central Committee saved our Republic, and brought a bright spring for literature and art too, so the creative work of engraving in the Greater Xingan Mountains began to be nourished by the spring sunshine and rain. In 1982, the artists in making this kind of picture in the forest regions organized themselves to create favourable conditions and plan their creative activities. They were deeply rooted at the basic level of life on this mysterious land and roamed deeply inside the green ocean so that their works were making progress both in quality and in quantity and drew people's attention. A creative colony of artists for engraving which is

full of vigour and vitality, has been now established.

In May 1987, the extraordinarily serious forest fire caused great loss to the state and never-healed wound to the people of the Greater Xingan Mountains region. Some artists suffered from the death of their relatives and all property turning to ash. But the grass can never be burnt to their roots, and they will grow out when spring wind blows again. Artists in these forest regions, together with the heroic people of the Greater Xingan Mountains region, have gone through the test of fire and blood. They took up their pens and knives to plunge into the high tide of producing engravings while providing disaster relief, resuming production and rehabilitating their homeland. This was not a fantasy but a wonderful situation which could be proved by almost one hundred pictures created after the fire and hung in the exhi-

bition hall of the Chinese Art Gallery in January, 1988. This is a terrific achievement in establishing spiritual civilization in a period of difficulties in the Greater Xingan Mountains. The Art Exhibition of Forest Zones in the Greater Xingan Mountains certainly touched the artists and people in Beijing and won great praise from them.

I am going to particularly mention here Xu Chengchun whose home was at Nilinji where the fire was most serious. He had been seriously wounded while fighting against a evildoer in order to protect the security of the society. He was just being hospitalized when the fire took place. His house with all of his, a single man's, property and all well prepared things for wedding was burned to ash. He finished those pictures suffering from the pain caused by the phisycal and psychological wounds. Another artist, Xu Jun, rushed into the fire to save nothing but a piece of plate for

engraving or etching at the risk of his life. We can see what position art occupies and what importance art signifies in his mind. I would still mention Hong Shi, the name of an artist, who is one of the most important organizers of this colony. While his family property was burned into ash, daughter was wounded and wife fell ill, he stood up holding high the banner for creating engraving together with another main organizer Chang Guilin (also a leading member of this colony of artists) fully supported by the local region government leaders.

The Exhibition of the engraving from the Greater Xingan Mountains was a great success and won praise. It made the artists and organizers more confident and this art form more energetic and dynamic. Now in the forest regions in the Greater Xingan Mountains there are quite a number of amateur artists of this art form who

are the core members with spirits of opening up a path for the development of this art form and strength in creating works, among them are workers, technicians, teachers and cadres in cultural work. As the masters of the forest, they are not only making material property for the state in a high-spirited and vigorous way but also going all out to establish spiritual civilization for the new age. As a colony of amateur artists for engraving they have won their distinguishing character and morals, and the value of their existence. This selection has chosen one hundred pictures from thirty-three artists displaying the abundant achievements of this colony of artists in the Greater Xingan Mountains in recent ten years.

The colorful life (may be various fates) has provided the artists in the forest regions with inexhaustible source material and has further influenced the artists' aesthetic consciousness and arti-

tic psychology deeply. In their artistic expressions you can find realistic techniques and modern techniques, and that some of the images are realistic but some are very imaginative, and there are also the combinations of concrete and abstract images. The variety of their engraving increased and their manufacture technology is getting more and more perfect. Their works have displayed the grand and magnificent scene of nature, the alert and prosperous production of forestry industry, the rich and interesting life of workers and staff and the unique type of custom and emotion. A small number of the pictures have portrayed the reconstruction and people's rational thinking after the fire disaster. There is no political propaganda with slogans attached to the works. They are arts and they display the noble mind and lofty value of the people in the Greater Xingan Mountains with their own artistic attraction.

The development of history of Chinese fine arts will continue proving that professionals and amateurs in fine arts creation, two parallel enormous troops, can learn from each other and support each other but can not replace each other. In order to develop and raise the level, amateurs must deeply and firmly root into their own life base as usual and promote their own artistic techniques through practice and must surpass the general style of the colony to strengthen the individual character. The creative works of the amateur colony need professionals' instructions, but should not weaken their own superiority and become professionalized. The colony creative work needs to find out its own position and orientation consciously and accurately so that the colony could initiate a specific new path for itself which fits its own objective law and brings growth and flourish to its cause.

The colony of artists for engraving in the Greater Xingan Mountains is a stronger one among so many colonies of amateur artists in Heilongjiang Province. These artists have gone over a distance on the road which is by no means smooth. The experience of striving and the achievement of artistic creation have given eloquent proof of the great vitality of this colony. We have enough reason to believe that this colony of artists, like a powerful army marching through the vast forest, will play an outstanding role in creating engraving and the broad road leading to success in front of them is stretching out.....

Cao Mei

January 1990

Harbin

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99. 树木·人(油套) 1987·50×70·····谷文明
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