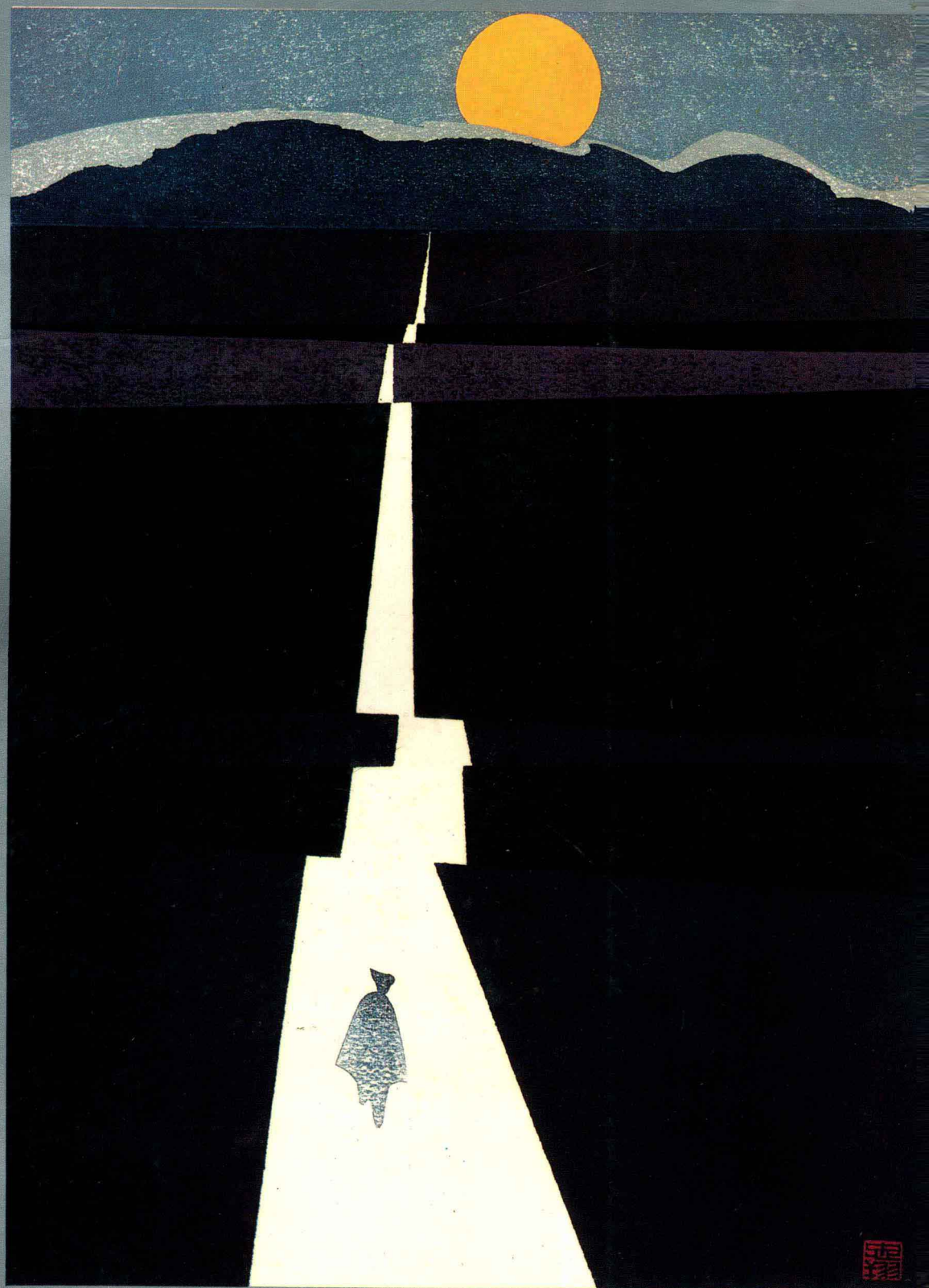


李忠翔版画集

李桦题



A
COLLECTION
OF
Zhong-Xiang's
WOODCUTS



SICHUAN FINE ARTS PUBLISHING HOUSE 四川美術出版社

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李樸題



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簡 歷:

- 李忠翔 雲南畫院副院長 一級美術師 中國美術家協會會員
中國版畫家協會常務理事 雲南美術家協會副主席
- 1940年 11月25日出生 四川重慶人
- 1964年 版畫《女民兵們》為中國美術館收藏
- 1965年 畢業於雲南藝術學院美術系版畫專業
- 1980年 版畫《滇池霽月》為人民大會堂收藏
- 1982年 版畫《銀蒼玉洱》《坎坷》為中國美術館收藏
- 1984年 版畫《銀色的夢》為六屆全國美展優秀作品、中國美術館收藏
- 1986年 為中國美術家協會、中國版畫協會聘任第九屆全國版畫展覽評選委員會評委
- 1986年 版畫《雪山夢》獲第九屆全國版畫展覽優秀創作獎
- 1987年 版畫《雪山夢》《佤山魂》為中國美術館收藏
- 1987年 赴澳大利亞訪問、版畫《雪山夢》為澳大利亞拉羅伯大學收藏、版畫《銀色的夢》為悉尼大學收藏
- 1987年 版畫《雪山夢》參加柏林“第八屆國際版畫展覽”展出
- 1987年 版畫《蘆笛》、《綠色的口琴》《勝似紅杏出牆頭》
《銀色的夢》參加日內瓦聯合國萬國宮“中國十人版畫展”展出
- 1989年 為中華人民共和國文化部、中國美術家協會聘任第七屆全國美展版畫評選委員會副主任
- 1989年 版畫《遠方》《佤山魂》參加第三屆中國西湖版畫節“國際版畫雙年展”展出
- 1979—1989 有版畫六十餘件（次）先後參加在美國、法國、日本、丹麥、加拿大、澳大利亞、瑞典、瑞士、奧地利、捷克、保加利亞、民主德國、秘魯、特立尼達多巴哥、香港、澳門等國家和地區舉辦的展覽中展出。

Biographical Notes Li Zhong—Xiang

Born in 1940, Chongqing, Sichuan Province. Professor of fine arts, Vice — president of yunnan Painting Academy, member of Chinese Artists Association, member of the Standing Council of Chinese Woodcut Artists Association, vice — Chairman of Yunnan Branch of Chinese Artists Association.

- 1964 His work "Militiawomen" was collected by China National Art Gallery.
- 1965 Graduated from Woodcut section, Yunnan Art Academy.
- 1980 Woodcut "the Moonlight shines the Dianchi Lake" was collected by the Great Hall of the People.
- 1982 Woodcut "the Snowy Cangshan Mountains and blue Er — hai Lake" and "Labour along" were collected by China Art Gallery.
- 1984 Woodcut "Silver Dream" was collected by China National Art Galley.
- 1986 Invited by the Chinese Artists Association and the chinese Woodcut Artists Association as an appraiser of the 9th National Woodcut Exhibition.
- 1986 Woodcut "Dream of Snowy Mountains" won the outstanding creation medal in the 9th National Woodcut Exhibition.
- 1987 Woodcut "Dream of Snowy Mountains" and "the Soul of the Wa Mountain" were collected by China National Art Gallery.
- 1987 Visited Australia. Woodcut "Dream of Snowy Mountains" was collected by LA TROBE University and "Silver Dream" collected by Sydney University.
- 1987 Woodcut "Dream of Snowy Mountains" was selected by the 8th Berlin International Woodcut Exhibition.
- 1987 Woodcut "Bamboo Flute", "Green Harmonica", "Flourishing Age" and "Silver Dream" were collected by the Chinese Ten — person Woodcut Exhibition in Geneva.
- 1989 Appointed to be vice — director of the appraisal Council of the 7th National Art Exhibition.
- 1989 Woodcut "Distant Place" and "the Soul of Wa Mountains" selected by the third China West Lake Woodcut Festival and International Double — year Exhibition.
- 1979 — 1989 More than sixty Works of his Exhibited in many countries and regions, such as the United States, France, Japan, Denmark, Canada, Australia, Sweden, Austria, Switzerland, Czechoslovak, Bulgaria, East Germany, Peru, Trinidad and Tobago, HongKong and Macao.

梦境之境

题李忠翔版画集 李梯



題李忠翔版畫

山河异彩 刀筆新輝

古元

沒有探索就沒 有創新

為李忠翔版畫選
書力群於峭山



濃郁的生活氣息
出色的藝術樣

一九八九年初冬
古元

刻在木板上的抒情詩

李忠翔版畫集“卷首

王 璜

我對李忠翔的作品是比較熟悉和喜愛的，特別是近幾年來，在許多重要畫展和出國版畫展以及一些大型畫冊上，都少不了入選他的作品。因而更加深了我對他的藝術風貌的強烈印象。現在他的個人版畫專集要出版了，這自然是十分令人高興的喜訊，我毫不猶豫地答應為這本集子撰寫序文，這使得我能够較系統地欣賞他的繪畫精品，從而也可以進一步理解他的藝術思想和創作道路。

李忠翔從藝歷史不過三十年左右，在版畫藝術上取得的成就是相當可觀的，我認為他是近十年來在版畫界涌現的最優秀的中年版畫家之一。他現在任雲南畫院副院長，中國版畫家協會常務理事，雲南美術協副主席。

李忠翔在中學時代便開始作漫畫，十五歲即開始發表漫畫作品，在二十歲以前便發表了四十餘幅漫畫作品。漫畫創作培養了他的豐富想象力和不拘一格的表現方式以及處理多種多樣形象的能力，這對他後來在版畫創作上也不無影響。

後來當他考入雲南藝術學院時，先學的是國畫，後改學版畫。畢業以後，他從事的工作又和自己的專業不相幹，為商品搞包裝設計，畫廣告圖案，可是，生活却使他掌握了各種繪畫技能，這在有些人看來，對藝術家未免是一種浪費，如果按照法國大雕刻家羅丹的話來說，這些謀生的技能對自己忠於的專業都不能說是毫無用處，我想忠翔在後來的藝術實踐經驗也將會證明這點。

李忠翔深深理解深入生活對於創作的重要意義，但有些人對“生活”的理解却局限於“社會生活”的範圍，而忽視了“自然生活”的一面。李忠翔面向社會，更面向廣闊的自然，雲南的美麗、神奇、豐富的自然風光，吸引了這位版畫家的注意，激發了他的創作靈感，他從蒼山洱海、玉龍雪峰、瀘沽湖畔，瑞麗江岸、苦聰山寨、西雙版納等名勝景色中畫了數以千計的速寫，積累了大量寶貴的素材，這些素材有的是當場寫生，有的是經過作者加工整理，形成較完整的素描稿，正是在這樣豐厚的生活基礎上，才促成他在近十年間的版畫創作上獲得如此豐碩的成果。

他在早期的作品是以黑白木刻為主，代表作品如“撒尼健兒”、“藏族牧民”、“景頗醫生”……等這些畫面在人物造型、結構、黑白關係的處理上，都充分表現了作者的穩固、扎實的素描基本功，人物佔了整個畫面的大部空間，作者以嚴謹不苟的寫實手法刻劃了人物的細部，突出地表現人物的高大軀體和懾懾性格，這是西南少數民族地區人民的特有氣質。在木刻技法上是沿用了五十年代流行的寫實傳統對黑白線條的交叉運用，陰刻與陽刻的互相配合，整個畫面予人以強勁有力的效果，和他後來的抒情風格形成鮮明對照。

從敘事性轉向抒情性的表現，是作者在創作上的重要轉折，這樣的轉折和他在審美意識上的變化分不開的。李忠翔熱衷於對中國古典美學、詩詞、詩論的學習吸收，在創作上已不滿足於單純地表述客觀現象，而更重視畫面意境的創造和作者主觀精神的表達，體現了他在藝術徵途上的新的探索與躍進。他特別喜愛以雲南少數民族的風土人情和奇偉、美麗的自然風景為題材，通過藝術家的主觀感受和理解，力求在畫面上創造出一種令人陶醉的充滿詩情畫意的境界，追求一種與之相適應的綺麗、明朗、柔和的藝術風格。這類作品多半是採用經過發展了的我國傳統的具有濃厚民族特點的水印木刻技法，祇要我們仔細欣賞那些充滿韻味的高雅脫俗的畫面，如“銀色的夢”、“銀蒼玉洱”、“滇池霽月”、“夕暉”、“鳥語”、“雙鷺”、“坎坷”、“船兒輕輕搖”、“澗韻”、“芽”等一系列刻在木板上的抒情詩，便會深深地感到，那是作者對這塊神奇、美麗的大地熱烈歌頌，又是作者自己心靈的寫照。在這裏，作

者把藝術上的“單純”、“樸實”、“節奏”、“和諧”、“對比”、“統一”、“雄偉”、“細膩”等因素恰如其分地運用在不同題材、主題、情節、構圖和表現手法上，呈現出豐姿多彩的面貌，滿足了不同層次的欣賞者的審美需求，使他的作品獲得雅俗共賞的效果。

我十分喜愛他在80年代初創作的那幅“蘆笛”，面對着那樣優美動人的畫面，仿佛從一輪勾月和湖光水影構成的靜寂夜色中，吹響了一首催人心弦的曲調，人物和牛群之間的關係處理十分得體，背景是利用木板木紋的肌理效果構成的。“蘆笛”和“雙鷺”可稱是一對異曲同工的姊妹作，兩者都是以優美恬靜的意境引人入勝。

我同樣欣賞作者在1985年創作的“月光曲”，這是在少年時代便已熟悉的西南山區農田的特有風光，遠近高低不平的梯田，構成一首富有流暢旋律的奏鳴曲，予人以格外清澈、明淨的感覺。它和“秋之戀”是屬於同一格調的作品。

還有那幅別開生面的“坎坷”與“生命之樹”，出現在畫面上大場景中的小人物，在主題思想上却佔有重要的位置。“坎坷”在構圖上不同於其它畫面，局部特寫的牛車着筆不多，作者的主要功力仍然放在兩個人物身上，在人物的面型和衣紋的細致刻畫上，他高度發揮了木刻陰刻和陽刻的綫描技巧，這顯然是得助於中國畫的根底。“生命之樹”同樣是以綫刻為主，黑白是陪襯，參天的大樹象徵着永不枯竭的生命力，它和人的“老當益壯”的精神互相呼應。這幅作品上蜿蜒曲折的大樹結構是用強有力的粗大綫條構成的，這本身也意味着堅強，所以說，作者的意圖與其說是在描繪自然，毋寧說更重要的是在表現人——人對生活的信念與頑強精神。

近幾年來，由於西方現代藝術思想的衝擊，作者又從西方現代哲學、美學、文藝思潮的影響中，力求在橫向借鑒與縱向繼承的聯系中去尋求新的契合點，他勇於探索新的表現形式和手法，不斷拓展新的審美視野。1983年他作了遠足的西藏之行，西藏高原上巍峨險峻的雪山，一望無際的草原，神秘深邃的峽谷以及古老的宗教文化傳統，仿佛給作者展示了一個新的美學境界，用作者自己的話來說：“……那雄渾超然、大氣磅礴、富於力度與深沉內涵的剛陽之美，震撼了我的心靈，審美視野的新疆土激勵我作新的進伐，尋求已具格局的突破”。他在兩年後創作的“雪山夢”、“遠方”、“古老的歌”、“佤山魂”等新作，便體現了作者在藝術上的新趨向，較之已往的作品更具有幻想色彩與哲理性，更帶有浪漫主義氣質。“雪山夢”是富於詩意的幻境，但又是雪山的真實寫照，是否可以說，“雪山夢”是現實主義地面與浪漫主義天空連成一片的產物，是作者主觀精神與客觀自然相結合的一幅新的風景畫。“佤山魂”是蘊含着人生哲理而又帶有象徵意味的新作，一位評論家指出作者是在“試圖用伸向蒼冥的黑色木樁，用象徵古老民族文化的崖畫圖案和牛頭骨，幻化出一個有些神秘有些迷茫的境界，這又是一種帶哲理的幻象。”我認為是對這幅作品的恰當注釋。

李忠翔的藝術來自堅實的生活基礎和豐厚的藝術修養，從傳統藝術中吸取營養，從外來藝術中尋找借鑒，最後落實在自己的創造上，他在長期艱苦的藝術實踐中已逐漸形成自己個人的藝術風格，這種風格既是中國的，又是現代的。

許多重要的報、刊、出版物都以專欄介紹他在版畫藝術上的成就，這是社會公眾對他的藝術的承認，但他從不陶醉在這種榮譽和贊詞堆裏，而把它作為鞭策自己不斷前進的動力，以再接再勵、精益求精的精神，努力向新的高度攀登。

這本畫集祇不過是他在漫長的藝術行程上的一個路標，更大更新的成就定將屬於他的未來。

1989年11月20日於北京

LYRICS WHICH WERE ENGRAVED ON THE WOODCUT BLOCKS—Preface for “THE WOODCUT ANTHOLOGY FROM LI ZHONGXIANG ”

I know Li ZhongXiang's works well and like them very much . Especially in recent years ,his works have been indispensable in many important art exhibitions held at abroad ,and some large-scale albums of paintings. Thus I've got a deeper strong impression of his works. Now ,his individual woodcut anthology is to be published ,and it is a good news ,indeed. Therefore ,I'm very willing to write the preface for this anthology. This will let me appreciate his woodcut works systematically and further my understanding of his artistic thoughts and creative path.

Li ZhongXiang has been engaged in art for only about thirty years ,but his achievements in art are very considerable. I think he is one of the most excellent middleaged woodcut artists who emerged in recent years. Now ,he is the vice-president of Yunnan Painting Academy ,a member of the standing council of Chinese woodcut Artists Association and the vice-chairman of Yunnan Artists Association.

Li ZhongXiang began to create caricature when he was in middle school ,and had his caricature works published at the age of fifteen. Before twenty years old ,he had had more than forty cartoon works published. In caricature creation ,he has developed wild imaginings ,the ability to handle various images ,as well as the expressions which are not stick to one pattern. And these have an impotant effect on his woodcut creation.

Later ,he was admitted to Yunnan Art Academy. He started as a traditional Chinese painting student ,then switched to woodcut. After gradution ,he took a job which had nothing to do with his speciality ,such as packing design and poster. But life made him master various kinds of painting skills. In some people's opinions ,it's a waste for an artist ,yet in great French sculptor Rodan's opinion ,these skills of life could not be said useless to one's speciality. I think ZhongXiang will prove this in the future.

Li ZhongXiang understands that plunging into the thick of life is important to creation. But some people's understanding of life is within the limits of “social life” ,so that they ignored “natural life” . Li ZhongXiang faces the society and nature. The beautiful ,mysterious and

richsceneries of Yunnan attract the attention of this woodcut artist and arouse his creative inspiration, He made thousands of sketches from many famous scenic spots, such as Cangshan Mountains and Er hai Lake, Jade Dragon Snow Mountains, Lugu Lake, Rui-li River, Ku-cong mountain villages and Xishuanbanna. He also accumulated a lot of valuable materials, some of which were completed on the spot, and some of which were done through artistic treatment later. It was on this rich life basis that he has attained great successes in the past ten years.

Black-white woodcut took a main part in his early works. Such as "Tibetan herdsman", and "jinpo nationality doctor". In either of these works, the treatment of figure modelling, structure and colour showed the stable and solid basic sketch skills of the artist. Figure occupied the most room in the picture. By strict means of artistic expression, the artist realistically portrayed the details of the figure, and expressed its husky body, as well as its bold and straightforward character which is characteristic of the minority nationalities in the Southwestern part of China. As for woodcut skills, he adopted the traditional realistic means which was popular in the fifties, the intersection of black and white lines, the coordination of intaglio and rilievo the whole picture produced a strong effect, which formed a sharp contrast with his later lyric style.

The transition of expression, from narrative to lyric, is an important turn in his creation, and such a turn owes a great deal to his change in aesthetic standards. Li ZhongXiang is very fond of the study of Chinese classical aesthetics, poem and the theory of poem. And in creation, he does not rest content with mere expression of the objective world, but attach great importance to the expressions both of the artistic conception of the picture and the artist's subjective spirit, such embodies his new researches and improvements in art. He likes very much to use the marvellous natural sights, local conditions and customs of Yunnan minority nationalities as his creation subjects, through his subjective feeling and interpretation, he manages to create a realm which is intoxicating and very poetic, and pursues a kind of corresponding artistic style which is romantic, charming, gentle and bright. This kind of works are usually made by using the improved skills of block painting and woodcut, which has a strong national feature of our country. So long as we take a carerul look at those poetic, elegant and unconventional woodcut works, such as "Silver Dream", "Setting Sun", "Birds Singing", "Egrets", "Labour Along" and "Bud", a series of lyric poetry of

woodcut, we'll understand with deep feeling that that's a true portrayal of the artist's spirit as well as this ode to this wonderful land. the artist appropriately applies artistic factors, such as "purity", "simplicity", "rhythm", "harmony", "contrary", "unity", "magnificence" and "exquisiteness", to different subjects, plots, and techniques of expression, creating various unconventional pictures which meet the aesthetic needs of people at all levels.

I love his work "Bamboo Flute" which was made in early 1980's. Facing so wonderful a picture, which shows a still night scene composed of a crescent moon and the natural beauty of the lake, I seem to hear a soul-stirring song. The background scene of the picture is made by taking advantage of the skin texture of the block, and the relation between the person and the cattle is properly handled. "Bamboo Flute", and "Egrets" are companion works which have different subjects, but rendered with equal skill, both of them are absorbing by their quiet and wonderful artistic conception.

I also appreciate his work "Fields in Moonlight", which was created in 1985. It shows the peculiar scene of fields in the southwestern area, the uneven terraced fields constitute a smooth sonata, clear and bright. "Fields in Moonlight" and "Attachment to Autumn" are woodcut works of the same style.

In addition, the two entirely new works, "Labour Along" and "Tree of Life", have a distinctive flavor, the small image in the big scene takes an important part in the motif. The composition of "Labour Along" is different from other tableaux. With little description of the ox cart, the artist focuses on the description of the two figures and on the description of their faces and dress. Here the artist brings into full play the skills of intaglio and rilievo, which owes itself to his knowledge of Chinese painting. With the same emphasis on intaglio and rilievo, "Tree of Life" uses white and black as a contrast, and the towering tree signifies the immortal life and work in concert with the spirit of "old but vigorous". The winding texture of the tree in this work consists of bold lines, suggesting indomitability. Therefore, the artist aims at more manifestation of man — his belief in life and unyieldingness — than description of nature.

In recent years, owing to the impact of western artistic trend of thought, the artist has been seeking new developments in the course of inheriting and drawing on the modern western

philosophy, aesthetics, literature and art. He is bold enough to explore new techniques and forms of expression, and constantly opens up new aesthetic vistas. In 1983, he made a trip to Tibet. The towering snow-capped mountains, the endless prairies, the deep and mystic valleys, the age-old religion and culture there all presented him a new aesthetic realm. As ZhongXiang himself says, "The beauty there, which is powerful and detached, majestic and deep, stirred me to the depth of my soul. The new aesthetic realm has spurred me on to further progress and breakthroughs." In the past two years works of his—Dream of Sonwy Mountains, Far Away, Age-old Song, Soul of the wa Nationality,—the artist makes clear his new trends in art. Compared with his former works, these works are more imaginary and romantic. Dream of Snowy Mountains is both a poetic dreamland and a true portrayal of the snowy mountains. Dream of Snowy Mountains can be probably said to be a product of realism combined romanticism, and a landscape painting of the artist's subjectivity coupled with the objective nature. "Soul of the wa Nationality" is a novel work containing both philosophy of life and symbolism. A critic points out that the artist is "making an attempt to picture a somehow mystic and confused realm through the dark column reaching to the firmament and the fresco patterns and ox heads symbolizing ancient national culture. This is another philosophical mirage." I believe that this is an appropriate annotation of this work.

Li ZhongXiang's artistic accomplishments in woodcut have been recommended in the columns of many important newspapers and publications. He has won the recognition of the public, but he is never intoxicated with these honors and praises; instead, he regards them as the driving force to make further progress and strives for perfection with persistent effort.

This anthology is nothing but a road sign in his long artistic career; greater and newer accomplishments will be without doubt in store for him.

wangQi

(The End)

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2. 撒尼健兒 Vigorous young man of Sani nationality(41×23cm)

1962





4. 藏族牧民 Tibetan herdsman(24×35cm)

