

杨劲松 主编

中国·日本

# 国际版画名家作品集

THE COLLECTION OF THE INTERNATIONAL  
PRINTING WORKS BY  
CHINESE

&

JAPANESE  
FAMOUS ARTISTS

陕西人民美术出版社



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## 序

——西安美术学院院长

教授

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中国革命史与中国版画发展史有着密不可分的联系。在这个过程中，中国版画与一衣带水的邻邦日本国的交流也从未间断过。20世纪30年代，鲁迅先生在民间率先开办了上海木刻讲习所，在介绍和研究西方批判现实主义版画艺术之时，借助于日本诸多的相关译著，得到了同情中国革命事业的日本友人捐赠版画原作的支持，使发源于古老中国的版画技艺走出了“复制”手艺的巢臼，形成了具有中国特色的、以关注现实生活为特征的“创作”版画。版画艺术成为推翻黑暗统治阶级的有力的“投枪”和“利器”，为中国新文化的繁荣和进步起到了有意义的作用。

1972年，中国与日本建立了正常的邦交关系，两国间的文化交流不仅由国家间进入到校际间的学术层面，更由于频繁的学术交往，在拓展版画艺术的知识技能等更为广泛的基础上互为影响，共同繁荣。

恰逢中日邦交30周年庆典年，中日两国的版画艺术家和教

育家们齐聚古都西安，在西安美术学院展示他们近年来的精湛艺术成果，研究和讨论版画艺术的国际发展趋势，探讨未来的版画艺术教育发展的可能性，为两国间的学术交流营造了一个更为立体的、向版画艺术学术纵深层次发展的格局。

陕西是中国古老版画发祥地之一。明清时期，即有了与天津杨柳青、苏州桃花坞齐名的凤翔民间木版年画；在解放战争期间，有与上海木刻讲习所双峰并肩的“解放区木刻”。西安作为华夏古老文明的象征，今天正随改革开放大趋势，在中央开发西部的号召中扮演着越来越重要的文化角色。

我们相信，西安将以它丰厚的历史积淀和开拓进取的当代文化精神，在汲纳国内外先进文化思想的基础上，为中国版画艺术事业再创辉煌。《中国·日本国际版画名家作品集》付梓出版是一项功在明天的好事。我谨代表承办单位——西安美术学院，期望着中日版画艺术的美好未来和两国间文化交流丰硕的成果。

2002年9月12日

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## Preface

The history of Chinese woodcut's movement is combined with the history of Chinese social revolution, and its progress is also infused with exchanges of Japan, our close neighbour separated by only a strip of water. In 1930s, Luxun initiated the first institute of woodcut in Shanghai, introducing and studying Western woodcut of critical realism, with the help of relevant works translated and original pieces of woodcut provided by Japanese friends sympathetic to Chinese people and their revolution. From then on, the technique of woodcut originated from ancient China ascended from the conventional pattern of "duplication" to a new stage of "creation", characterized by Chinese national trait and concerns over real life. As the "lance" and "dagger" to fight against the oppression of tyrannical ruling class, the art of woodcut contributed a great deal to the promotion and prosperity of the advanced ideas in China.

The establishment of diplomatic relations between China and Japan in 1972 enabled the cultural exchanges to be no

longer confined in the state—to—state level, but exalt to an academical level between institutes. This kind of frequent academical exchange, in turn contributes to our mutual prosperity by mutual influence on the basis of a border of developing techniques and ideas of the Printing art.

This year we are going to celebrate the 30th anniversary of the establishment of Sino—Japanese diplomatic relations. Artists and scholars of the printing art come together in Xi'an, the ancient capital of China, displaying their recent accomplishments, studying and discussing the international trend of the development and the prospect of the education of the Printing. This constructs a more concrete structure for more intensive exchanges between our two states.

Shaanxi is one of the birthplaces of ancient Chinese woodcut. Woodcut New Year pictures as renowned as that of Yang Liuqing in Tian Jing and of Tao Hua Wu in Su Zhou emerged in Fengxiang country as early as in Ming and Qing Dynasty. While during the time of China's War of Liberation,

the "woodcut in liberated area" etched with that of "Woodcut Institute" in Shanghai as an equal standing for the long history of civilization, Xi'an, with the reform and opening to the outside, exerts more and more spiritual influence on the implementation of the national policy of developing the west. We believe, that with her rich inheritance from history and her pioneering spirit bequeathed by modern civilization, on the basis of adopting advanced ideas, Xi'an shall bring the art of Printing of China to a new climax.

The publication of "The collection of modern Printing of China and Japan" is a great event of seminal significance. I, on behalf of the host of this exhibition, look forward to the bright future of the art of woodcut of our countries and the great success of the cultural exchanges between us.

Present, Prof. Xiao—Yang, YANG

## 前言

“社团法人——日本版画协会”的展览会，是集日本各地的版画家及其作品于一堂，同时也对新人进行选拔的日本惟一的全国性现代版画展。每年春天在京都美术馆召开的展览会，今年2002年恰逢70周年纪念展。日本版画协会的发展足迹即是日本现代版画发展的足迹，她的历史可以说是我国版画发展的历史。

在中国现代版画家们的协助下，去年秋天在京都和松山两市举办的“日中国际版画展”暨第2回“版画京都展”，是日本版画协会所属的以京都为中心包括其以西地区的作家发起和运营的展览会。非常遗憾的是，作为现代版画活动中心的东京，位于日本的东部，长期以来西部日本看不到大型的版画展览。因此，京都及京都以西的与版画协会有关的作家们聚集起来，认为应该举办一个综合性的版画展来打破这样的局面，于是版画京都展实行委员会在2000年的春天成立了。之后这个委员会以全国的版画协会及西日本在住的与版画协会有关的画家为中心，举办了第一届“版画京都2000”展览，之后在第二届的“版画京都2001展”，邀请了现代中国的新锐及中坚画家90位的90幅版画作品与日本的版画作

品同堂，举办了“中日国际版画展”。

这个国际版画展得到中国版画家协会，以及中国国家文化部中外文化交流中心、中国大使馆文化处、西安美术学院、江苏版画院等有关单位的大力支持，在观众中引起很大反响和赞誉。这次展览的成功是贵国及各有关单位大力协助的结果，在这里我们委员会向各位表示深深的谢意。

今年秋天，这个展览又将在中国的两座都市进行，同时又逢今年日中建交30周年，这个从日中两国选拔出来的现代优秀版画作品展，不但为两国增添了新的交流，还通过文化艺术加深了两国间的相互了解，增进了两国的友好关系。最后，我代表日本方面的画家，向为本次展览提供这样一个难得机会的贵国有关人士致以真诚的感谢。

黑崎彰

2002年9月12日





## Greetings

The Japan Print Association print exhibition, which collects under one roof the works of print makers from the whole country and sponsors a competition for young printmakers, is the only group exhibition of contemporary prints that boasts a national organization. Held every year at the Kyoto Metropolitan Art Museum, this exhibition celebrated its 70th opening this spring, in 2002. That is to say, the history of the Japan print Association exhibitions corresponds to the history of modern Japanese printmaking, and one can easily presume that it will continue to lay the path for the development of Japanese prints.

Various members of the print Association who work in Kyoto and west Japan, feeling that it was unfortunate that most print exhibitions were held in East Japan with Tokyo at the center and that for a long time no major print exhibition had been held in west Japan, formed an executive committee to remedy this situation. In the spring of 2000 they held the first west-Japan print exhibition entitled "Print Exhibition in Kyoto 2000" which was centered around works by members of the Ja-

pan print Association living in west Japan and invited contributions from other parts of the country. The second "print Exhibition Kyoto 2000", planned and sponsored by core print Association members based in Kyoto and areas to the west, featured a collaboration with modern print artists from China, opening in Kyoto and Matsuyama last fall under the title "Japan-China International print Exhibition". Here in addition to the Japanese works, 90 prints made by renowned Chinese printmakers and promising new artists were shown. This exhibition received the full collaboration of the China Print Association, and was wholeheartedly supported from many sides, such as the Division of International Cultural Exchange of the Chinese Cultural Ministry, the cultural Division of the Chinese Embassy in Japan, Xian Academy of Fine Arts, and the Print Association of Jiangsu etc. Many visitors to the exhibition were very impressed and praised it highly. The success of the exhibition was naturally due to the generous support of the Chinese artists and other contributors, and the committee members of the print Exhibition in Kyoto wish to take this opportunity to say how deeply

indebted we feel.

The exhibition this fall travels even farther—to two cities in China: Xi'an and Nanjing. Coincidentally this year of 2002 marks the 30th anniversary of China-Japan relations. Exhibiting fine works selected from praiseworthy modern prints by Chinese and Japanese artists, it will surely contribute anew to the interchange between China and Japan, using culture and art to deepen mutual understanding between the two countries, and greatly strengthening the friendship between them. Not only have the Chinese collaborated with us to mount our Japanese exhibition, but this time they have opened the exhibition on their own shores. As a representative of the Japanese artists, I would like to express our heartfelt thanks to the Chinese participants for the wonderful opportunity they have provided.

In hopes that the interchange and friendship between the artists of the two countries extends into the distant future.

Executive Committee of the Print Exhibition in Kyoto  
Prof. Director, Akira Kurosaki  
September 12, 2002

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## 中·日国际当代版画名家

## 作品集





朝日美绪 ASAHI Mio

《风鬼》 铜版腐蚀 2001年 57.5cm × 82.5cm

《KAZAONI》 Etching · Aquatint 2001 57.5cm × 82.5cm

日本立命馆大学毕业。1992年画廊宫崎初次个展。

Asahi graduated from Ritsumeikan University and She had her 1st solo exhibition at Galley Miyazaki in 1992.





新井知生 ARAI Tomoo

《PRINTED FIELD IX》综合版 2000年 54cm × 75cm

《PRINTED FIELD IX》Collagraph 2000 54cm × 75cm

1954年埼玉县出生。1979年筑波大学研究生毕业。1997、1998年文化厅艺术赴纽约在外研修员。

Arai was born in Saitama in 1954, and MA from Tsukuba University in 1979. He received the Cultural Ministry Award to study in New York in 1997.



有年博行 ARITOSHI Hiroyuki

《视线的轨迹（道化）》

木版、铜版、综合版 1998年 58cm × 84.5cm

《Traces of Vision (Clown)》

Woodcut · Intaglio · Collagraph 1998 58cm × 84.5cm

1972年金泽市立美术工艺大学油画专业毕业。1981年起日本版画协会展出品，准会员。

Aritoshi graduated from the Kanazawa City College of Art and Design in 1972, majoring in oil painting. Since 1981 he has exhibited annually with the Japan Print Association.



斋藤修 SAITO Osamu

《失土 VIII》

木口木版 2001年 53cm × 45cm

《Neverland Mellifluous VIII》

Wood Engraving 2001 53cm × 45cm

1946年岛根现出生。1981年开始日本版画协会展出作品。

Born in Shimane in 1946, Saito has exhibited widely in Japan since 1981.



大下百华 OSHITA Yuka

《TRIP OF STARS》

木版 2002年 98cm × 67cm

《TRIP OF STARS》

Woodcut 2002 98cm × 67cm

1971年生。1998年创形美术学校研究科版画课程毕业。日本版画协会展（1998年山口源新人赏·1999年协会赏）。

Born in 1971, BA from Sokei Art School in 1998. She exhibited in the Japan Print Association Show in 1998 winning the Newcomers Prize and in 1999 the Print Association Prize.







大下百华 OSHITA Yuka

《Peaceful Morning》

木版 2002年 98cm × 67cm

《Peaceful Morning》

Woodcut 2002 98cm × 67cm



加藤惠 KATO Megumi

《Position-102-24》

铜版腐蚀 2002年 51.5cm × 64cm

《Position-102-24》

Etching · Aquatint 2002 51.5cm × 64cm

1975年福岡出生。2000年九州产业大学艺术  
研究科美术专业毕业。

Born in Fukuoka in 1975, MFA from  
Kyushu Sangyo University in 2000.



川西三郎 KAWANISHI Yuzaburo

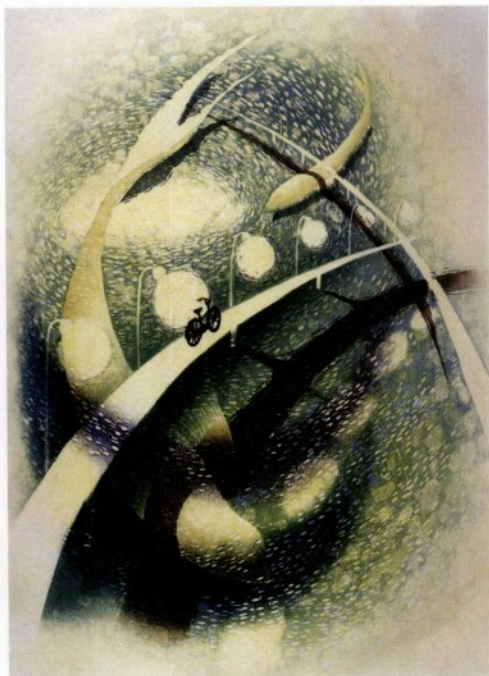
《凯旋门》 木版 2001年 67cm × 50cm

《Triomphe de L'Etoile》

Woodcut 2001 67cm × 50cm

1923年神户出生，日本版画协会会员，1966—1998  
国立奈良教育大学非常勤教师。

Born in 1923, the son of Kawanishi Hide,  
Kawanishi has been a member of the Japan  
Print Association since '43 and a member of the  
Kokuga Kai Association.



川端千绘 KAWABATA Chie

《度过深夜》 木版 2001年 98cm × 68cm

《Through a Night》

Woodcut 2001 98cm × 68cm

2000年京都精华大学版画专业研究生毕业，1997  
年第49届京展（紫赏）等。

Kawabata received her MFA in Printmaking  
from Kyoto Seika University in 2000. She  
received the Murasaki Prize at the 49th Kyoten  
Exhibition at the Kyoto City Art Museum in  
1997.





川端千绘  
KAWABATA Chie  
《明天的约会》  
木版 2001年 98cm × 68cm  
《A Promise of Tomorrow》  
Woodcut 2001 98cm × 68cm



古贺章 KOGA Akira  
《作品2.25.02》木版、综合版  
2002年 71cm × 70cm  
《Work 2.25.02》Woodcut·  
collagraph 2002 71cm × 70cm  
1951年出生，1974—1981年现代艺术协会展（1977年新人赏，1979年部门赏，1980年奖励赏），现为日本版画协会会员。  
Born in Fukuoka 1951, Koga entered works in the Exhibition of the Modern Art Association between 1974 and 1981, winning prizes in 1977, 1979, and 1980. A member of the Japan Print Association.