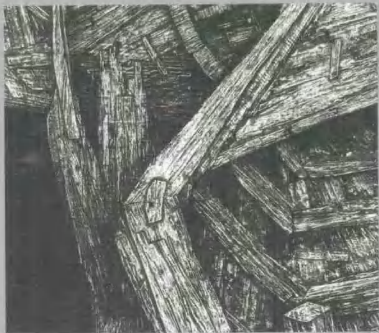


YAN MIN PRINTMAKING

阎敏版画集



阎敏 著



中国美术学院出版社

YAN MIN PRINTMAKING

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- 1989年《小憩依桥》台北、大陆青年版画展大展三等奖  
 《农家》 中国首届凤台大展三等奖  
 1990年《冬日》 第10届全国版画展优秀奖  
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## 个人展览

1989年 日本横滨 画廊版画展 2005年 江西宜春 画廊版画展

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《绿荫诗集》海天出版社 《图像记录—印象》江西美术出版社

**阎敏** 江西宜春市人，毕业于江西省宜春市艺术系、华南师范大学美术系，结业于中央美术学院版画系。现居深圳，任职于深圳市宝安区文化艺术馆美术部主任。国家一级美术师，中国美术家协会会员、深圳市美术家协会理事。

Yan Min, is from Yichun, Jiangxi. He graduated from the Department of Art in Jiangxi Yichun Normal School and the Department of Fine Arts of South China Normal University and completed courses in the Department of Print of Central Academy of Fine Arts. Now he lives in Shenzhen and assumes the position of director of the Fine Arts Department of Culture and Art Museum of Bao'an District, Shenzhen. He is a first-class state artist, a member of China Artists Association, and a member of the executive council of Shenzhen Artists Association.

## Major Participation in Exhibitions

- 1984 "Go to School!" Selected in Sixth National Fine Arts Works Exhibition  
1985 "Go to School!" Selected in Academic China Fine Arts Exhibition, Hong Kong  
1987 "Ward" Selected in the Fifth Japanese Print Exhibition  
1988 "Awake to a Mountain Village" Selected in China Modern Print Exhibition, Japan  
1989 "The Setting Sun" Selected in China Contemporary Print Exhibition, Austria  
"A Vague Small Town" Selected in Mainland Young Print Artists Exhibition, Taipei  
"A Farm Home" Selected in the Seventh National Fine Arts Works Exhibition  
1990 "The Morning Light" Selected in National Youth Print Exhibition  
"A Winter Day" Selected in the Tenth National Print Exhibition  
1991 "In the Depth of a Small Lane" Selected in Contemporary China New Print Works Exhibition  
"Affection for My Hometown" Selected in Contemporary China Fine Print Works Invitational Exhibition  
"The Spring Equinox" Selected in the Eleventh National Print Exhibition  
1994 "The Morning Light" Selected in the Twelfth National Print Exhibition  
"A Green Brook" Selected in China, Japan and Korea Fine Arts Exchange Invitational Exhibition  
1996 "Thinking Time" Selected in the Thirteenth National Print Exhibition  
1998 "The Memory of Autumn" Selected in the Fourteenth National Print Exhibition  
1999 "A Green Brook" Selected in the Eighty National "Group Stars Award" Excellent Works Exhibition  
"A Winter Day" etc. Selected in the Sino-Japanese Print Exchange Exhibition  
2000 "The Spring Equinox" Selected in the Review Exhibition of Chen's Print in the Last Century  
2002 "Rites and Fairs" Selected in the Sixteenth National Print Exhibition  
"The Association of Budd" Selected in China Print Artists Works Invitational Exhibition  
2003 "Sea Breeze Series" Selected in Shenzhen Print Artists' Works Joint Exhibition  
"The White Clouds Flow by Gently" Selected in the Twelfth National "Group Stars Award" Excellent Works Exhibition  
2004 "Sea Breeze Series" Selected in Shenzhen Print Artists Works Exhibition held in Malaisia  
"Southern Wind" Selected in the Tenth National Fine Arts Works Exhibition  
2005 "Sea Breeze III" Selected in the Seventeenth National Print Exhibition

## Major Awards

- 1989 "A Vague Small Town" Won the third prize in Mainland Young Print Artists Exhibition, Taipei  
"A Farm Home" Won the third prize in the First China Sino Painting Exhibition  
1990 "A Winter Day" Won the copper medal in the Tenth National Print Exhibition  
1995 "Affection for My Hometown" Won the Excellent Work Prize in National Group Stars Fine Arts Exhibition  
1996 "A Green Brook" Won "Dawning Literature and Art Award" of Shenzhen  
1998 Won the golden medal in the Seventh National Bookplate Exhibition  
"A Garden House" Won the first prize in Guangdong Fine Arts Works Exhibition  
"The Memory of Autumn" Won the silver medal in Guangdong Print Exhibition  
1999 "A Green Brook" Won Excellent Fine Arts Work Award in the Eighth National "Group Stars Award"  
1999 Won National "Luxun Print Award"  
2002 "Rites and Fairs" Won the copper medal in the Second Guangdong Print Exhibition  
2003 "The White Clouds Flow by Gently" Won Excellent Fine Arts Work Award in the Twelfth National Group Stars Award  
2004 "Sea Breeze III" Won the Excellent Work Award in the Fifteenth National Comprehensive Print Exhibition

## Major Collections

National Art Museum of China, Jiangsu Provincial Art Gallery, Sichuan Diverse Land Art Gallery, Shenzhen Art Museum, He Xiangning Art Museum, Guangdong Museum, Central Academy of Fine Arts, China Academy of Art

## Individual Exhibitions

- 1994 Yokohama, Japan: Yori Aki Print Exhibition  
2003 Victoria, Canada: Yori Aki Print Exhibition

## Publications

Yori Aki Art Collection, Hailan Publishing House  
Image Record—Yori Aki, Jiangxi Fine Arts Publishing House



# 突破边界与延伸本土

## ——纵观阎敏的综合版画

齐凤阁

边界即外延,任何事物都有其内涵与外延,而外延、边界的无限延伸或模糊,必然影响到内涵、本质将发生质变。也许是基于对此的认识,中国版画在多年的发展中习惯于固守边界,木版、铜版、石版等界线分明,为了保持画种的纯洁性,其他绘画技法包括一些现代科技手段均不通用,以致铜版版画、电脑版画等一直不被国家级版画展览所接纳。这种自我封闭无疑是版画拓展滞缓的原因之一。

其实,版画立是一个最易接受新观念、新技术、新材料包括新科技手段的画种,是一个最具国际性的开放性的画种,也是一个最有突破边界走向综合的画种。不知阎敏在二十世纪80年代末期对此问题有先期认识,但是他在1989年开始的综合版画创作,对淡化当时固守边界的传统版画观念肯定具有积极作用。当然我在这里肯定阎敏在我国版画领域较早使用综合技法,并不是指他的创作具有先锋品质,相反,与后来在美术学院兴起的综合版画相比,它的特点乃是本土的延伸与传统的承继。

阎敏的版画创作得益于他的家乡——宜春的文化氛围。这个“版画之乡”在二十世纪60年代便出现过高峰,80年代当铜版版画创作起步时,正是宜春版画群体的黄金时期,队伍庞大,族种齐全,尤以拓彩版画著称于世。当时他们提出了“向民间学习、向乡土味靠拢,创造出有宜春特色的版画艺术新流派”的口号,这种共同追求与整体环境制约了阎敏的艺术取向。他由开始搞黑白木刻到冰印木版直至拓彩版画都与宜春版画传统一致,其中的生活情趣与民族风味也未与肖肖们拉开距离,也在《秋歌》《农家》《燕子飞起来了》等作品中,都可感受到宜春版画的风味。1968年至1969年到中央美术学院版画系进修,成为铜版艺术道路的转折点。美院浓厚的学术氛围与活跃的思想碰撞,使他获取的不仅仅是版画技法,更重要的是观念的更新与视野的开拓。他开始反思自己的创作,力图与朋友拉开距离,由于受到铜版印制原理与工艺束缚。侯冰等老师作品的启发,他产生了突破版种边界,走向技法综合的愿望,并很快付诸实践,于1969年下半年完成了他的第一幅综合版画——《山村牧事》,于是一发而不可收,一路走来,至今已有17个春秋,创作综合版画60余幅,成为我国综合版画的代表画家之一。

在踏入深圳以前,阎敏沉醉于他的家乡本土题材,那民风纯朴的小镇、街巷,独具特色的民居、祠堂,静谧诗画的小河流水、田园树木等,使他充满了眷恋之情。他在谈及自己的创作时写道:

“我经常到镇上写生，在长期对物象细致入微地观察、描摹之中，领悟大自然的平衡与和谐，以及人性的善良、宽容、率真、朴实。渐渐在所表现的物象中，我找到了情感的依附与归属，找到了心灵的默契与平衡，也找到了属于我自己的那一片宁静，那是一片远离都市、远离喧嚣的宁静。”这种精神空间的寻求，是陶歌创作的动力，也是其作品的灵魂。在把《乡情》、《冬日》、《小巷深处》等作品中感悟到的不单是综合技法表现出的趣味，更是这种可贵的情动于衷的精神品质。

1993年，陶歌定居深圳以后，这座现代化的新兴移民城市给予他的完全是另一番感受。八面来风的观念冲击，多元文化的交融碰撞，打破了他心灵的那片宁静，在艺术上也开始了多方尝试。组画《自在》与《乡亲父老》等以人物刻画为主，但仍是其本土题材的延续，《南风》系列以近景特写手法不厌其烦的对船只的描绘，实际也是在延申本土。而《古风》系列与《汉风》、《汉韵》系列则完全摆脱了故乡情结，从江西小镇中走出，回归到远古的秦汉传统。那有着丰厚历史底蕴的半头石马，记载着沧桑巨变的古文字符号，都成为他新的精神载体。在艺术手法上则向现代靠拢，打破传统的透视法则，以超时空的处理与随意的拼贴、组合，为斑驳的历史留存荒凉现代的视觉新意。近年陶家又推出了女人体系列与《时尚》系列，前者以轻松自如的形体语言，表现“向往”、“守望”等不同的情感心理，后者以衣服实物压印走出绘画，向传统的创作惯性挑战。从这些作品中可看出画家对新求变的愿望与要求，但在自我超越的同时，会不会丢弃本真的自我？也值得画家深思。

每位画家都是各有所长，亦有所短，只要能做到扬长避短，把自己的优势充分地发挥出来，即是最佳选择。在我看来，画家可以座不必像学院派那样追求理性深度，也不必像年轻学生那样一味现代。只要能把自己擅长的综合技法推向极致，自己最熟悉的乡村风情还有任其延展的广阔空间。正如他自已说的那样：“你怎么样画和画什么都不是什么问题，关键是你能画到什么程度，达到什么高度，能否提升作品的精神含量，画出你对自然、对事物深切而独到的感悟。”相信，陶歌清醒的认识必然会给他正确的抉择，我们期待他获取更大的成功！

2006年8月16日

（齐凤楼：中国美术家协会壁画艺委会副主任，《中国版画》杂志主编）

# To Break the Boundary and to Extend the Native Territory

—An Overall View of Yan Min's Comprehensive Prints

Qi Fengjie

Boundary is extension. Everything has its intension and extension, while the limitless stretch or blurring of the extension and boundary inevitably influences the intension and will even cause qualitative change. Perhaps it is out of this understanding that Chinese prints get into the habit of defending tenaciously the boundary. The boundaries between woodcut, etching and lithography etc. are distinct. In order to keep the purity of the kind of painting form, other printing techniques including some modern scientific methods are not used in mixture so that monotype and computer print etc. are never adopted by studio level print exhibitions. This kind of self-isolation is undoubtedly one of the reasons for the slow development of prints.

As a matter of fact prints are a painting form that is the most ready to accept new concepts, new techniques and new materials including new scientific methods. They are also an open painting form that is the most international and also a painting form that is the most ready to break the boundary towards comprehensiveness. I do not know whether Yan Min had clear understanding of this problem at the end of the 1980s. But his comprehensive print creation started from 1989 has definitely played an active role in weakening the traditional print concept of sticking to boundary of that time. Of course, when I affirm that Yan Min used comprehensive techniques early in the field of prints in our country, I do not mean that his creations have avant garde qualities. By contrast, in comparison with the comprehensive prints emerging from the art institutions, the characteristics of Yan Min's creations are the extension of the native territory and continuation of the tradition.

Yan Min's print creation inherits from the cultural atmosphere of his hometown—Yichun. On this "Land of Prints", a stamp emerged in the 1940s. In the 1960s, when Yan Min's print creation started, it was the golden period of Yichun print group. The team was large and the print forms were complete. They were famous in the world for rubbing prints. At the time, they put forward the following watchword: "Learn from the folk, draw close to native soil, favor old, create the new school of print art with Yichun characteristics." This kind of joint pursuit and overall environment defined Yan Min's artistic orientation. From black and white woodcut prints to water print to rubbing prints, he was in concert with the pace of Yichun prints. The life interests and decoration style were not distant from those of his fellows. In his work such as "The Song of Autumn" , "A Farm Horse" and "The Swallows Fly up", we can feel the flavor of Yichun prints. The advanced studies in the Department of Print in Central Academy of Fine Arts from 1986 to 1989 became the turning point in Yan Min's artistic career. The strong academic atmosphere and active thought collision in the Academy gave him not only the techniques of prints but also the renewal of concepts and expansion of horizon. He started to reflect on his creation and strived to keep a distance from his artist friends, inspired by the print theories of copper prints and the works of such teachers as Wu Bidian and Xu Bing, he produced the idea of breaking the boundaries of print form, towards technique integration, which he put into practice soon. In the second half of 1989, he completed his first comprehensive print— "Anecdotes of

a Mountain Village". From then on, he worked towards this direction. Up to now, it has been 17 years. During this period, he has created over 40 comprehensive prints and became one of the representative artists in comprehensive prints in China.

Before being transferred to Shenzhen, Yan Min was immersed in his hometown native soil subject matter. The small town and streets with rustic folk customs, the folk houses and huts with unique features and the river, fields, gardens and trees full of poetic quality filled him with sentimental attachment. When talking of his creation, he wrote, "I often parted from life in the town. In the detailed and subtle observation and delineation of things for a long time, I comprehended the equilibrium and harmony of nature: the kindness, tolerance, frankness and simplicity of human nature. In the things represented, I seemed to find the attachment and belonging of my feelings, the tacit understanding and equilibrium of the heart, and also the kind of peace that belonged to me. That was a piece of quiet land far away from the city and reality." The kind of search for a spiritual space is the creative force for Yan Min's creation and is also the soul of his works. In his works such as "Affection for My Hometown", "A Winter Day", and "In the Depth of a Small Lane", we can comprehend not only the delights expressed by the comprehensive technique, but also this kind of valuable spiritual quality of sincere feelings.

After he settled down in Shenzhen in 1993, the new modern immigrant city gave him a completely different experience. The conceptual impact from all sides and the integration and collision of diversified cultures disturbed the peace in his heart. He started pluralistic explorations in art. Group prints such as "At Ease" and "Soleil and Fata", mainly depict people, but are still the continuation of his native soil subject matter. "Sea Breeze" series delineate boats unceasingly, which is actually the extension of the native folk style. While "Ancient Customs" series and "Hong Customs" and "Hong Chiam" series are completely free from the hometown complex, they walk out of the small town of Jiangxi and return to the remote Chu and Han traditions, the stone goat head and stone horse containing rich national traits and the ancient characters and symbols recording great changes belittle his new spiritual vehicles. In artistic techniques, he draws close to modernity, breaks the traditional perspective rules, and adds modern new visual meaning to the modified historical remains with treatment that exceeds time and space, casual assembling and combination. In recent years, he has also introduced women's bodies series and "Fashion" series. The former expresses the different feelings and psychology of "blending" and "witching", with easy and free body language. The latter works outside painting with the press and print of real clothes and challenges the traditional creation inertia. From these works, we can see the artist's wish and demand for connecting the new and seeking changes. However, while transcending the self, will the artist lose the true self? This also merits the deep thinking of the artist.

Every artist has his own merits and shortcomings. The best choice is to foster strength and circumvent weaknesses and give the fullest play to one's advantages. As far as I am concerned, Yan Min does not have to pursue national profoundly like influential print artists, nor does he have to follow modernity like young students. So long as he can reach the perfection of the comprehensive techniques that he is good at, the village and small town he is most familiar with still has wide room for his choice. Just as he has observed, "How you paint, what you paint and whether your paintings are realistic or abstract are not problems. The only is the degree and the height your paintings reach and whether you can elevate the spiritual contents of your works and spread your profound and unique understanding of nature and things." I believe that Yan Min's clear understanding will inevitably bring him correct choices. We expect that he will score bigger successes!

August 13, 2008

(Qi Fengge: Deputy Director, Commission for Print Art, China Artists Association; Chief Editor, of Chinese Printmaking)

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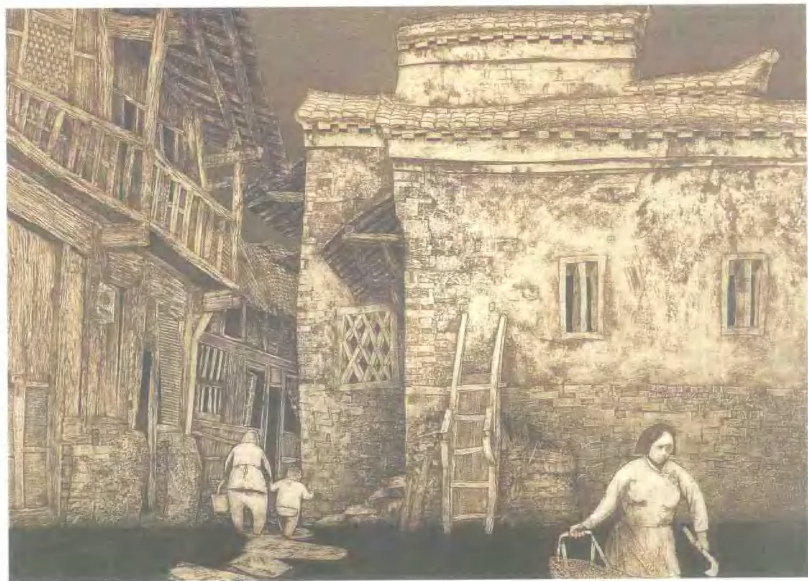
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