

2015

潇湘国际 版画名家 邀请展作品集

*Collection of Works of Xiaoxiang
Exhibition of International Printmaking*

罗湘科 编著

CTS | 湖南美术出版社

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“云端”的“版图”

——从“2015 潇湘国际版画名家邀请展”说起

20 世纪初，法国人杜尚是用它的智慧与决绝，终结了艺术史的“过去”，同时，他以“否定一切”的“绝对自由”刷新了全人类的思维方式。在今天，当“后现代”意识已经逐渐深入到了大众生活的每个角落，以何种技术和手段做艺术早就不再是最核心的问题。然而，作为由印刷术派生的、随科技更迭而不断革新的“架上艺术”——版画，其在契合“后现代社会”的“精神诉求”方面显然具有先天的优势。

同时，版画的复数性和轻便性，也使它在国际交流中具有不可比拟的优势。同一件作品在不同的美术馆同时展出，同一款画面被多个收藏家同时收藏，同一件作品与多位艺术家的作品进行交换，这都是版画的强项。因此，在所有的国际艺术交流项目中，版画展览及相关学术活动是最频繁也是最广泛的。

“2015 潇湘国际版画名家邀请展”及一系列平行项目的举办，将是湖南有史以来所举办的最大规模的国际艺术活动。本次展览共邀请了包括美国、英国、加拿大、澳大利亚、智利、爱尔兰、日本、韩国、西班牙、泰国和中国等众多国家和地区的 89 位艺术家的 180 件作品参展；既包含了传统意义上的四大版种，数字图像技术的介入也极为广泛；既包括主流的平面版画作品，也出现了由综合媒材和技法构筑的三维装置作品，以及一定数量的影像作品。作者的年龄层次涵盖颇广，从耄耋之年的版画家，到正当盛年的精英，以及多位年轻的 80 后、90 后艺术家，可谓老中青三代同堂。从作品征集的广度和作品语言的丰富性来看，本次展览的整体代表性和说服力是不容置疑的。我们执意追求的，是对当代世界版画艺术生态的“横向”呈现，同时，对基于各国社会发展的“时间差”而呈现出的版画图像语言的“纵向”差异进行探究，从而大致勾勒出“云时代”背景下的“世界版图”。

广军先生的《有水得游》、《走马草原》延续了老先生一贯轻松、简练的大家风范，既有“游于艺”的东方文人精神，又兼具西方现代主义绘画的自由表现性；简洁的图式背后，有把玩不尽的趣味和深意。加拿大艺术家 Jule Walter 的作品是将数字图像技术与传统版画语言进行融合的完美范例：符号化的表达方式，融于几何式的构成关系，简洁的图式配以理性、优美的色彩，既概括、有力又丰

富、深沉。姜陆先生的《行旅记忆》与《冬去春来》，以中国艺术的“性情”润泽蒙德里安式的冷抽象精神，将纯粹的抽象艺术语言付诸强烈的色彩关系，既神秘、富丽，又典雅而静谧。澳大利亚艺术家 David Frazer 的木刻作品在技法上传统而纯正，黑白语言精细而充满变化，有超现实主义的梦幻与超脱，以及玛格丽特式的安静与深邃。文中言的《北海》、《辑芳、富览、万春、周赏、观妙》，单从题目看就不入俗流，颇耐人寻味；以极致的数字化的精密纹理与模糊的历史片段相叠加，不仅在技术的复杂性上令人惊叹，同时在图式的象征性与观念的复合性上高人一筹。美国艺术家 Luz Marina 将二维的版画图像延伸为立体的装置作品，将传统的手工版画纹理融入三维的空间呈现，图像本身的能量被一再放大，重量的可能性被充分凸显出来。英国艺术家 Wuon-Geon Ho 的影像作品彻底突破了传统版画的边界，使静止、有限的版画图像获得了新的、多维的生命力。这些艺术家的装置和影像类作品的加入，使得本次展览超出了传统意义上的“版画”展览的范畴，从而具有了一定的“前瞻性”和“实验性”。

数字时代的来临，是人类有史以来所未经历的、彻头彻尾的“变局”。数字对传统艺术的介入和改造，是大势所趋，是任何人都无法阻挡的历史潮流。版画，在所有造型艺术中最早和最自然地进入了“数字时代”，从中可见其过人的生命力和包容性。今天，随着数字图像技术的持续革新，“版画艺术”的内涵和外延在不断被丰富和扩大。各类影像、网络技术所派生的语言和方式，皆可纳入当代“版画”的范畴。换句话说，网络图像、电视画面、视频影像都可以称为“版画”。从这个意义上说，“版画”从未像今天这般风生水起，这般流行与显赫。

“2015 潇湘国际版画名家邀请展”所希望呈现的，正是这样一种状况。

罗湘科

2015 年 10 月于长沙

A "Territory up in the Clouds"

—On the 2015 Xiaoxiang Exhibition of International Printmaking

At the beginning of the 20th century, it was with wisdom and resolution that the French artist Duchamp terminated the “past” of the art history and with the “absolute freedom” by “denial of everything” he refreshed the mindset of humankind. Today, as the “postmodern” consciousness is pervasive in every corner of the public life, the technologies and means of art making are no longer the core issue. However, the “easel art” of printmaking that derived from the print technology and has evolved continuously along with the technological advances, apparently has an inherent advantage in coinciding with the “spiritual claims” of the “postmodern society”.

At the same time, the pluralism and compactness of print artprintmaking are unparalleled advantages in international communication. The same work can be exhibited at different museums at the same time; the same image can be collected by multiple collectors; and the same work may be exchanged with works of multiple artists. These are all fortes of print artprintmaking. Therefore, in all the international art exchange programs, printmaking exhibitions and related academic events are the most frequent and extensive.

The 2015 Xiaoxiang Exhibition of International Printmaking and the series of events that run parallel with the exhibition will be the largest-scale international art event ever held in Hunan. The exhibition has on the show 180 works by 89 artists from many countries and regions around the world, including the U.S., U.K., Canada, Australia, Chile, Ireland, Japan, Korea, Spain, Thailand and China, which cover the four major conventional categorizations of printsprintmaking as well as extensive interventions of digital imaging technologies. The works include some of the mainstream graphic print printmaking works, 3D installations constructed with general media and materials and techniques and certain number of film works. The artists are from varying age groups that range from the highly established senior artists, to the elite artists in their prime years and many of those born in the 1980s and 1990s, in a family of three generations. In terms of the breadth in collecting the exhibited works and the diversity of linguistics in these works, the overall strengths in representing the current state of the art discipline and convincing influence of the exhibition are unquestionable. What we strive for is a “lateral” presentation of the ecology of print artprintmaking in the contemporary world. Meanwhile, there is an exploration into the “vertical” differentiations of the print printmaking image linguistics resulting from the “time difference” of social development among different countries. Ultimately, a “world-map” of territory under the background of the “cloud time” is outlined with this exhibition.

Master Guang Jun’s works “Water for a Swim” and “Ride on the Grassland” have carried in them the relaxed and concise style of a maestro, presenting both the oriental scholarly pursuit of “joy in learning” and the liberated expressiveness of modern western paintings. Intrigues and profound meanings are hidden behind the simplistic patterns. Works of the Canadian artist Jule Walter present a perfect model of integration of digital imaging technology and the traditional printmaking linguistics in an expressive approach that is highly symbolic and

structural relationship of geometry. Simple and plain patterns are matched with rational and elegant coloring, making the images generalized, forceful, yet rich and transient. Master Jiang Lu's "Memories from a Journey" and "Spring Comes after Winter" have inherent in them the "temperament" of Chinese art that seems to soften the Mondrian style of cold abstract, concentrating the pure abstract art linguistics into the strong color schemes that are mystical, magnificent, refined and serene. Woodcutting works of the Australian artist David Frazer adopt the traditional or classical techniques with refined black and white linguistics that are at the same time variant, dreamlike and surreal, which are typical of the surrealism, and quiet and thought-provoking, reminding one of Margaret. Wen Zhongyan's "Beihai" and "Jifang, Fulan, Wanchun, Zhoushang, Guanmiao" make one ponder simply by their unusual titles. These works are astounding with the technical complexity in extremely digitalized precision textures over lapping with historical moments, and what's more they are superior in symbolism of patterns and compositeness of notions. The American artist Luz Marina expands the 2D printmaking images to multi-dimensional installations, converging traditional manual printmaking texture into 3D spatial presentation while the energy of the images themselves is repeatedly magnetized, protruding multiple diversities fully. The British artist Wuon Gean Ho's film works thoroughly break through boundaries of traditional print, granting the new and multi-dimensional energies to the still and limited print printmaking images. The participation of these artists with their installations and film works means that the exhibition has surpassed the traditional domain of "printmaking" exhibition, thereby becomes "prospective" and "experimental" in some senses.

Dawn of the digital time is a "change in the paradigm" that's unprecedented and most thorough in human history. The intervention and reform of digital technology on traditional art are the trends and movement in history that cannot be stopped by anyone. Printmaking first and most naturally entered the "digital era". In the change one can see the energy of life and tolerance of human. Today, with the continuous revolution in digital imaging technology, the connotations and extensions of "printmaking" are continuously being enriched and expanded. Linguistics and approaches derived from film and internet technologies can all be included in the scope of contemporary "printmaking". In other words, internet images, television images and video images can all be referred to as "printmaking". In that sense, "printmaking" has never before been on such a rise as today with so much popularity and prominence.

And this is exactly the state of the art that the 2015 Xiaoxiang Exhibition of International Printmaking intends to present.

Luo Xiangke

September 2015 in Changsha

版画群体

最初谈到在长沙举办“潇湘国际版画名家邀请展”的想法，是大约一年前在位于威尔士的亚伯大学城的一家海滨酒店的餐厅里。2014年10月，长沙师范学院罗湘科教授和刘京老师，以及另外两位来自湖南的艺术家来到英国参加了在亚伯大学艺术学院举办的“当代中国版画——湖南省版画艺术家作品展”的开幕。其中展出了来自长沙的40多位艺术家和学生的作品，展览大受欢迎，我们计划2016年至少在英国和爱尔兰的另外两个场馆继续展出。

这些展览能够举办是源于两所大学不断增强的友好往来以及所有参与者的意愿和决心，我们希望能够通过显著而有意义的活动来纪念这一不断发展的关系，同时进一步稳固阿伯里斯特威斯与长沙两个地方在世界版画界的地位。

在短短12个月的紧迫时间内，能够计划、组织、联系艺术家，挑选作品、整理策划版画展品、包装并把作品都运到长沙，然后装框准备好展出……完成这一切本身实际上就是非凡的成就。除了展览，还要编撰随展览出版的版画集，意味着要整理35幅版画作品的五十个版本，大约1750页纸的记录，运输并分装到特制的展示盒中。

所以要筹措资金来举办这样一项活动需要相当大的努力，这并不奇怪，因为这涉及各种谈判、填表、承诺，募集资金用于租赁画廊、制作框架和编撰目录的开销。感谢在长沙的每个人，特别感谢中国美术家协会版画艺术委员会、湖南美术出版社、湖南省美术家协会、湖南省教育厅（“海外名师项目”）的支持，当然还要感谢长沙师范学院。

在长沙的美仑美术馆举办的潇湘国际版画名家邀请展中，来自英国、爱尔兰、美国、加拿大、澳大利亚和智利的五十位艺术家以及至少三十位中国艺术家的作品受邀请参展。作为负责邀请这30名国际艺术家的策展人，我在选择作品的标准上保持开放态度，让选择范围尽可能地广泛，从而反映当代版画界当前的艺术实践。从地理上看，参展艺术家半数来自英国，具体到伦敦、英格兰、威尔士和苏格兰的艺术家人数大致相等。其余艺术家来自爱尔兰、北美、南美和澳大利亚。

在一定程度上，艺术家们是通过自荐的形式参加本次展览；每一位都是极受重视的艺术家，被认为是在其所选择领域的领先者。从技术角度来看，也许更多倾向于平版版画，这可能是由于我本人对这个媒介的兴趣，但也由于平版版画依然深受人们喜爱，特别是美国艺术家的喜爱。除此之外，版画作品展示出了各种版画介质的工艺和手法，从单版画、拼贴、裱贴、木刻、油毡浮雕、木版雕刻、铜版雕刻、蚀刻、网线铜版、丝网印刷到数字印刷等不一而足。

在甄选过程中，我们要求艺术家提交能够表现出创新方法、新技术和综合媒介的作品。结果是，相当多的展品呈现都偏向于单版画，各种不同的独特单版画图像超过了可复制的作品，很多使用双折画，还有综合多媒体技术。某些作品采用了比较新的工艺，比如感光性树脂版、无水平版和各种形式的数字印刷，这些技术都越来越受到青睐。展览还包括雕塑版画，原本还可能有电影和动画，但是由于物流原因，这一次无法将这类作品运到中国。

自然而然，版画反映的是艺术家的兴趣所在。版画不拘一格地表达着思想、题材和主题，就如同创作这些作品的艺术家一样独一无二。但是他们也有共同之处，这在于对先进智能化的工艺的采用，制作过程中的思考和利用材料固有的技术特质，利用其他媒介未必可能的工艺和流程来发展构思。通过这种方式，版画保持了真实性，并能够以多种形式创造出“原创”作品。

所有参加展览的艺术家都属于正在发展中的全球版画群体的一部分。这个群体越来越多地受益于万维网和互联网。显然，版画本质上是一种社会性、群体性的活动，通常需要共享工作室设施，并且这一艺术形式鼓励合作和协作。开放式工作室这一概念，如在深圳观澜、苏格兰格拉斯哥的版画工作室，还有澳大利亚墨尔本的版画工作室等所践行的，不仅为艺术家的工作提供了便利，而且让艺术家们有机会见面、讨论并交流意见，共同努力。

因此，版画中的协作是这一艺术实践重要而固有的组成部分之一，体现在很多不同方式上：艺术家、版画家之间的正式合作、共同工作团体，涵盖艺术家、作家和诗人的团体项目、版画作品集和展览等等。在虚拟世界中，这样的连接也越来越多地通过社交媒体网站以及专门的版画网站、作坊和工作室，乃至电子邮件等方式实现。结果是，参加展览的艺术家都有一种国际“存在”，他们的工作是相互联系的，作为国际版画群体的一部分相联系。

这一展览实际上是这一交流与合作理念的延伸，有意思的是，这也是非常典型的版画文化的一部分。我很荣幸能参与潇湘国际版画名家作品邀请展，并有机会见到其他艺术家、了解他们和他们的工作、让他们互相介绍认识。这对我们与中国同行建立良好关系是非常好的机会，我们期待未来一同开发更多项目。

保罗·克罗夫特
亚伯大学艺术学院版画系主任

The Community of Printmaking

The idea for staging this Xiaoxiang Exhibition of International Printmaking in Changsha was first mooted and discussed in a seafront hotel restaurant in the Welsh university-town of Aberystwyth, little more than a year ago. In October 2014 Professor Luo Xiangke and Liu Jing from Changsha Normal University, accompanied by two other artists from Hunan, travelled to the UK for the opening of Contemporary Chinese Printmaking: Prints by Artists from Hunan Province at the School of Art Aberystwyth. Showcasing the work of over 40 artists and students from Changsha this exhibition was extremely well received and is due to tour to at least two further venues in the UK and Ireland during 2016.

That these exhibitions have occurred at all, is the result of increasing association between the two universities and the willingness and determination of all those involved, to mark this developing relationship with something that is quite remarkable and significant and which hopefully will help place both Aberystwyth and Changsha firmly on the world printmaking map.

That it has also been possible to plan, organize, contact artists, select images, collate and curate prints, pack these up and ship them to Changsha and for these to be then framed ready for exhibition in a time schedule of just twelve months flat, is actually, quite an extraordinary achievement. Aside from the exhibition, the logistics of compiling the accompanying Xiaoxiang Portfolio has necessarily required the collating of fifty editions of 35 prints—some 1750 sheets of paper that have also had to be documented, shipped and divided up into purpose-made presentation boxes.

Financing this activity has not surprisingly, needed considerable effort, negotiation, form filling and commitment to raise funds for gallery hire, framing and catalogue costs. Thanks are due to everyone in Changsha and we would like to acknowledge the support of The Printmaking Committee of the China Artists Association, The Hunan Fine Art Publishing House, The Hunan Artists Association, The Hunan Provincial Department of Education (Famous Foreign Professors Fund) and not least Changsha Normal University.

The Xiaoxiang Exhibition at the Mei Lun Gallery in Changsha, features the work of 50 artists from the UK, Ireland, USA, Canada, Australia and Chile together with the work of at least 20 artists selected from China. As curator, responsible for inviting thirty international artists, criteria for selecting work was left deliberately open, to allow for as broad a selection of images as possible, reflecting current art practice in contemporary printmaking. Geographically, half the artists chosen are from the UK, more-or-less equally distributed between London, England, Wales and Scotland. The remaining artists come from Ireland, North and South America and Australia.

To a certain extent the artists represented here have selected themselves; each of them is highly regarded and each is considered to be a leading practitioner in their own chosen field. From a technical perspective there is perhaps a bias towards lithography, explained in part by my own interest in this medium, but also due to the fact that lithography remains popular, certainly with artists in the USA. Otherwise the prints included demonstrate process and varying approach across all print media, from monotype, collage and chine collé, woodcut, linocut, wood engraving, drypoint, etching, mezzotint, screenprinting and digital printing.

During the selection procedure, artists were asked to submit images that demonstrate innovative approaches, new techniques and mixed media. As a consequence, quite a few of the prints exhibited show preponderance towards monotype, preference for variable unique one-off images over editioned prints, use of diptychs, and the combination of techniques in multi-media. In some cases relatively new processes of photopolymer plates, waterless lithography and various forms of digital printing are being favoured. Inclusion of sculptural prints, film and animation could also have occurred, however the logistics of transporting such work to China was prohibitive on this occasion.

Naturally the prints reflect the interests of artists, they are the expression of an eclectic range of ideas, themes and subjects, as unique as the individuals who made them. In common however is the sophisticated and intelligent use of process, thinking through making and using the inherent technical qualities of material, process and procedure to develop ideas that would not necessarily be possible in other media. In this manner, printmaking maintains authenticity, capable of producing 'original' works of art in multiple form.

All of the artists included in the exhibition are part of a developing worldwide Printmaking Community, a community that increasingly is being serviced and facilitated by the World Wide Web and the Internet. Obviously printmaking is inherently a social, communal activity anyway, commonly requiring shared workshop facilities and encouraging cooperation and collaboration. The idea of having open-access-studios for example, such as at Guanlan in Shenzhen, Glasgow Print Studio in Scotland or The Australian Print Workshop in Melbourne—not only provide facilities for working but also opportunities for artists to meet, discuss and exchange ideas and to work together.

Collaboration in printmaking is thus an important and inherent part of practice and manifests itself in many different ways through formal artist-printer collaborations, communal working, group projects involving artists, writers and poets; portfolios and exhibitions. In the virtual world too these connections, increasingly are occurring through social media sites, on websites solely dedicated to printmaking, workshops and studios and through email. As a consequence the artists included here have international 'presence' and their work is linked, interconnected as part of that international community.

Exhibitions such as this are in effect an extension of this idea of exchange and collaboration and curiously, it is very much a part of the culture of printmaking. It has been an honour to be involved with the Xiaoxiang Exhibition and to have had the opportunity to meet with other artists, to get to know them and their work and to also introduce them to each other. It has also been an excellent opportunity to develop relations with our counterparts in China and we look forward to developing future projects together.

Paul Croft
Head of Printmaking School of Art, Aberystwyth University



广 军

1955-1959 年 中央美术学院附属中等美术学校；

1959-1964 年 中央美术学院版画系，得李桦、古元、王琦、黄永玉诸先生指导，1962 年入黄永玉木版工作室直至毕业。

现在中央美术学院造型艺术研究所工作，为教授、博士生导师。

社会工作：为中国美术家协会版画艺术委员会名誉主任，为中国国家画院版画院执行院长。

Guang Jun

1955-1959, Fine Arts School Affiliated to China Central Academy of Fine Arts;

1959-1964 Printmaking Department of China Central Academy of Fine Arts, mentored by Li Hua, Gu Yuan, Wang Qi and Huang Yongyu, entered Huang Yongyu Woodcut Studio in 1962 until graduation.

Currently professor and doctor degree supervisor at Formal Art Institute of China Central Academy of Fine Arts

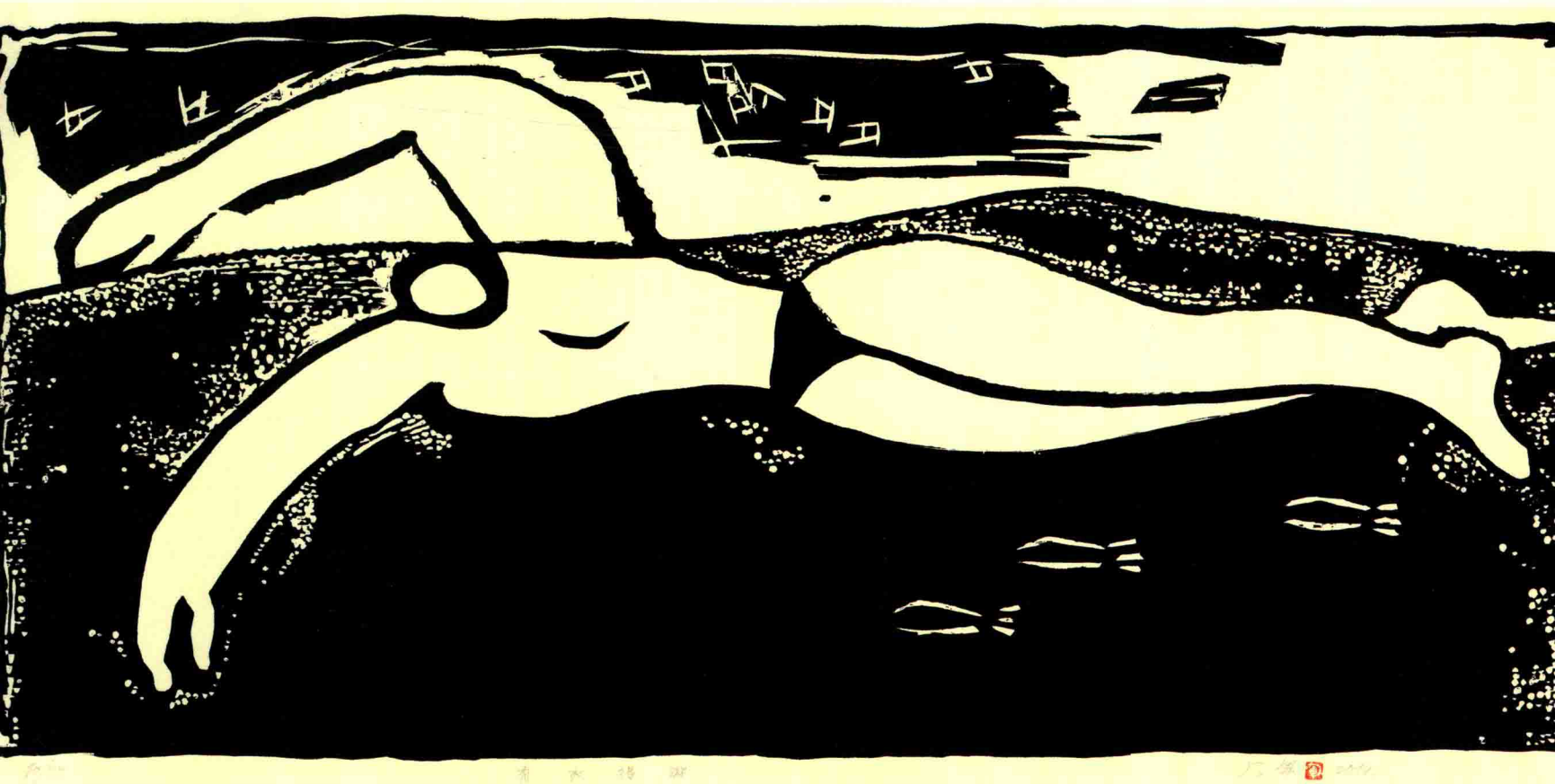
Social works: honorable director of Printmaking Committee of China Artists Association

Executive Director of Printmaking Society of China National Academy of Painting



走马草原 木刻

Ride on the Grassland Woodcut 770mm×545mm 2011



有水得游 木刻

Water for a Swim Woodcut 380mm×830mm 2011