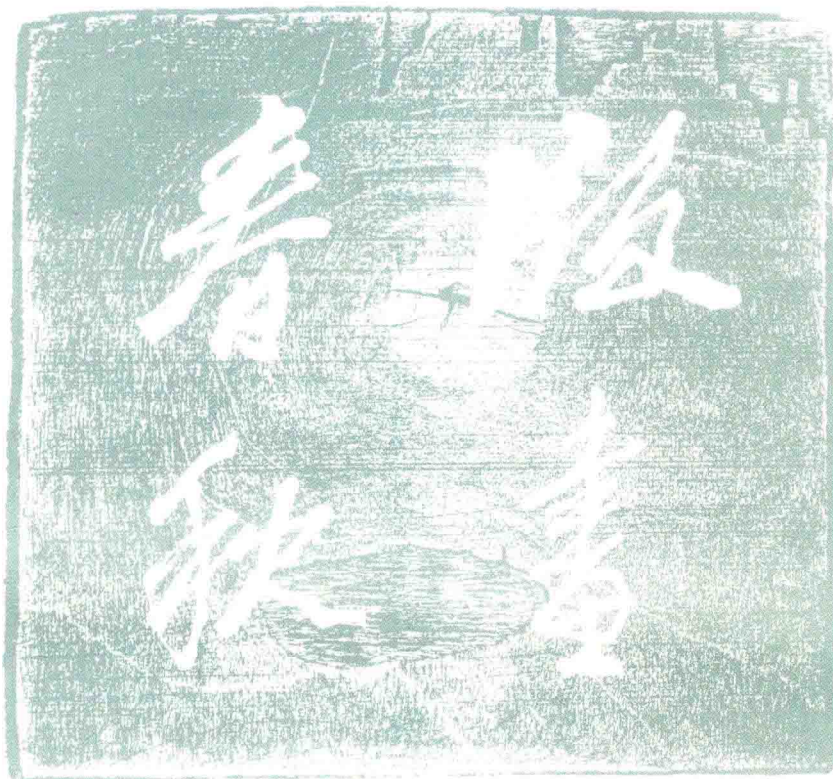




贺思恩 主编

The Story of Chinese Print Art

人民美術出版社



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志异乎？微言大义

1. 闲话收藏

中国民间历来有收藏的传统，“从历史上来看，中国的古董文物绝大部分时间都是被民间收藏的”。千年以降，大量珍贵文物、艺术精品散失民间，虽经岁月跌宕、战事缤纷，被称为“中国优秀传统文化载体之一”的民间收藏仍然顽强地抢救、保护了巨量的艺术珍品。当然，与之对应的官方收藏长期是被关注和被传播的主流，由于种种原因，民间收藏曾一度受到忽视甚至有意识的贬低，但车辙终将回到正轨，近三十年来，伴随着经济的繁荣、大众文化修养和艺术鉴赏水平的提升，中国的民间收藏再次蓬勃兴盛。

中国现有各类收藏协会、收藏品市场逾万家，各类专题和系列收藏近千项，民间收藏的客观价值，无论从数量、质量，还是从文化传承与保护的视角，都将是官方收藏的补充和丰富，二者优势互补。在中国民间收藏者的数量早已超过一亿的今天，正视民间收藏的力量，重视民间收藏的研究，对促进文物和艺术品收藏领域的研究和发展具有积极作用。

2. 版画这点事

版画，中西方皆有，英文单词是：Print [n. (由底片印出的) 照片；印刷字体；印痕；印成的图画；vt. (在松软的表面) 压印；把…付印]。关于起源，有汉朝说、东晋说、六朝以至隋朝说，一般认为它的诞生可以追溯到汉朝。从其发展来看，它的雏形应该是汉画像石、画像砖。据史料记载，我国汉代已开始产生织物印刷和刻印，唐代已普及木刻佛画，宋代已有木版年画，元明两代的书籍插图达到鼎盛，经明清至今，木制版画在中国已有两千余年的发展历史。对中国版画颇有研究的鲁迅曾言：“镂像于木，印之于纸，以行远而及众，盖实始于中国。”

作为一种艺术形式和传播手段，版画吸引了历代众多艺术家竞相投入，中国的印刷术被称为“雕版印刷术”，其功用性、复制性是源自印刷术的意义所在。以复制、传播为目的的版画在中国承传千余年，我们称之为创作版画的历史不足百年，20 世纪 30 年代经新兴版画运动才开始为人所熟知。

习惯上，近现代版画可以分为凸、凹、平、孔（漏）四个基础版种，此外还有独幅版、综合版、照相版和数码版等新兴制版手段，方法多样，效果各异。但大部分创作者仍坚守版画创作的间接性、复数性、原创性、亲为性、版权等特性，以区别于其他画种。

版画具有复数性的特征，但它与普通的复制印刷品有着本质的不同。所谓原创，表明艺术家在版画的整个创作过程中的独有视角和时刻在场。

作为一个历史悠久的泱泱大邦，中国尚文尚艺的传统源远流长。除了艺术价值和收藏价值，不同年

代版画所呈现的历史价值和文化价值也日益凸显，版画集绘、刻、印于一体，是一门综合艺术，古典版画早已成为市场的热点，为收藏者所追捧。明清以来的画谱、笺谱及民间木刻年画，由于遗存甚丰，保存完好，具有较好的文献价值。新兴木刻运动以来的中国创作版画，以其强烈的时代感和意识形态倾向而备受世人瞩目。

3. “断烂朝报”也是经典

这本版画辑的作品均来自私人收藏原作真迹，题材广泛，涉及了新兴木刻运动至 20 世纪 80 年代中国老一辈优秀版画家的不同时期的作品，体现了这些版画前辈风格各异的审美追求和创作特点。鉴于选辑的初衷是不挪搬其他画册的现成印品，非藏家手中原作真迹不用，是故难免挂一漏万，无法尽收这些版画大家的代表性作品，但从数千件近现代版画藏品中根据作者、年代、地区、版种、题材、媒介、技法、品相等各种因素综合考量，首批选辑 300 件结集成册也颇为不易，相信即便不能概全貌，管窥一斑也弥足欣慰。

当下，版画不是热门的艺术形式，生存环境不容乐观；版画收藏更谈不上是回报丰盈的投资领域，市场资本长期以来一直对版画的藝術价值、史料价值、文化价值持有令人遗憾的冷漠。因而民间自发的收藏就愈显可贵，既能逐渐成体系地保存重要艺术家的作品，又能通过交易、交换、展示，甚而编辑出版，避免了大量珍贵作品的消失，为更多的版画爱好者创造了解、接触版画的机会，同时也作为公共收藏的补充和查漏补缺，着眼未来，为后人的研究尽一份绵薄之力。

春种秋收，为一年中最重要的交替。本画辑虽借“春秋”之名，却无意亦无力编年修史，实乃仰敬故纸，辑之以追忆中国近现代版画流变过程中最值得缅怀的光阴片段。

要感谢庆伟先生早年的慧眼识珠，以及堂伟、堂慧二位资深收藏家的鼎力支持，尤其需要特别致谢的是著名版画家和美术理论家王琦先生，以鲐背之年，仍亲自为本书题字，深切表达对版画事业的殷殷关怀，令我等后辈惶然不敢懈怠。

“采菊东篱下，悠然见南山”不仅是境界，亦是收藏的指南、鉴赏的胸怀，正所谓，修藏须路正，聚沙成塔。

贺思恩

2014 年 6 月 21 日于国图

Small Words To Imply Great Aspiration

1.A chat On Art Work Collection

As a tradition, art work collection lies among the people for a long time in China. Being one of the carriers of the excellent Chinese culture it survives the wars and chaos of the society. On the other hand, the governmental collection has long been regarded as the main stream in the art work collection. For some reasons, collection among the people was neglected and belittled for some time. However, over the past 30 years, with the economic rapid growth and the rise for appreciation for art and culture of the Chinese people, the art work collection becomes brisk again.

At present China has around 10,000 associations of art work collection and markets of the same nature and about 1000 theme or series collection. It is clear that the collection among the people and the collection by government organizations can have the complementary advantages with each other in terms of quantity, quality, or protection of culture heritage. Today, the amount of Chinese collectors has come to more than 100,000,000. To pay more attention to the study of it will play a positive role in promoting the development of the art work collection.

2.A Little Knowledge About The Print Art

Prints are commonly seen as a kind of art in both China and the western countries. Regarding its origin, there are several sayings. Some say it originated in the Han Dynasty. Some say the East Jin Dynasty and some say the Six-Dynasties or the Sui. More people believe that it originated in the Han Dynasty. Actually, it took form from the stone relief and Chinese Portrait brick. According to the historical record, printing on fabric and engraving began to appear in the Han Dynasty. The woodcut Buddha figure appeared in the Tang Dynasty and the woodcut New Year Painting in the Song Dynasty, while the illustration in books witnessed its peak in Yuan and Ming Dynasty. Up to now the woodcut printing has had a history of 1200 years. The famous Chinese writer who had a deep study on engraving Lu Xun once said “ the technique of cutting on wood printing on paper ensures its far spread and to approach the people.”

As a type of an art and means of transmission, it has drawn the devotion of many artists in Chinese history. The Chinese printing, known as the “block printing” plays a key role in sharing and duplicating. The printing with the aim of duplicating and transmitting has had a history of more than 1,000 years, yet in terms of creation of print works it has had a history of less than 100 years. In fact, people got to know it only in 1930s through the new print movement.

Basically, the contemporary print works may fall in four types, namely bulge, concave, flat and hole. In addition, new printing techniques have been introduced such as the web version, comprehensive edition, process plate, digital version and so on.. Each produces different effects. But most of print artists prefer the original way in the hope to keep their works of printmaking indirect, printmaking plural, printmaking originality, printmaking dear to and the copyright reserved. In so doing, they want their works to be different from other types of paintings.

The prints are characterized by the printmaking plural. But it is entirely different from the ordinary duplicated printings. The original work means the unique way in creation by the artist and his presence in the whole process from beginning to the end.

China, as a nation of a long history, has a tradition for appreciation for arts and culture. Apart from the artistic value and the collection value, the historic and cultural value of the prints of different times are to be seen day by day. Print is a comprehensive work of art, merging printing, engraving,

and printing into one. The classical prints are the hot items for the collectors today. Because of the good conditions of the print copybooks, the letter paper album preserved since the Ming and the Qing Dynasty they are treated as significant documents nowadays. The newly created Chinese prints have attracted much attention for their distinctive features and their tendency in ideology.

3. My Understanding On Classics

The print works in this album are all originals from the private collection with a wide range of subjects including the works of the print artists of the old generations in 1980s last century which demonstrate their different artistic styles and their pursuit for the appreciation of beauty. The guideline in editing this album is not to select those from other picture books and those that are kept in the hands of the collectors. So it is inevitable that some of the famous print works by the famous artists are not put into this album. Eventually 300 works are chosen from among about 1,000 prints. What we considered include the accomplishments of the artists, the time and the region of the works, the type and the theme of the prints as well as the techniques and the preserved conditions. Though it can not give you a bird's eye view, we still feel pleased. At least, it can provide you with some vivid clues.

At present, print is not a hot art and its living condition is not ideal, let alone make investment with it. The capital market seems not to realize its artistic value, historic value and the cultural value of the print art. Under these circumstances it becomes more precious for the collection among the people. It can not only protect and preserve the rare works by famous artists but also provide an opportunity for print lovers to know, to understand the print through trade, exchange, display or even publishing books. It has done its bit to avoid a large number of famous print works to disappear from the society and its bit for the further study of the print art in the future.

Sowing in Spring and Harvesting in Autumn is the basic law of the year. As known to all, "Spring & Autumn" is an important period in Chinese history. There is no way for us to try to make history. in the print art world under the name "Spring & Autumn". What we want is to recall the days and the time gone by with the memories of the print art in Chinese contemporary history through this album.

I would like to express my appreciation to Mr. Xie Qingwei who paid much attention to the young and promising print artists in the early days and my heartfelt thanks to the two famous collectors Mr. Tang Wei and Tang Hui for their firm support, and my very special thanks to Mr. Wang Qi, the famous print artist and the fine art theorist in china. He wrote the inscription for this album in spite of his old age, for which we are very grateful.

"While picking asters neath the Eastern fence, my gaze upon the Southern Mountain rests" The poem tells how at ease the heart feels before the beautiful nature. On this, it can also serve as a guideline for art work collection.

He Si'en
June 21, 2014
At National Library

刀耕笔触画春秋

版画，尤其是木刻作品，是以刀代笔，集绘、刻、印于一体的综合性艺术。它是绘画中的一个重要门类，具有独立的艺术价值与历史地位。从历史的角度观察，包括古代中国的雕版印刷的经书、明清的木刻插图、民间的木版年画，还有始自文艺复兴时期在西方世界广为流传的宗教题材版画，直至后来兴盛于日本的浮世绘。千百年来，中外版画家们的努力和创新从没有停止过，版画活动的交流也没有间断过。版画在中国就像是饱经风霜的老者，经历了太多历史的变迁，却也岿然不动，自说自话地顽强地行走着。今天的中国，国力日益强大，发展速度惊人，文化的传播与普及像春风送暖随之而来，富裕起来的百姓迫切需要精神文化渲染，需要版画艺术熏陶。

可是今天，中国的版画创作与发展的现状远落后时代发展的脚步，版画远没走进大众的视野，没有融入百姓的生活，依旧处在边缘地带。至于版画的收藏，更是小众爱好，单打独斗，缺少国力的支持，政府的引导，机构的青睐。在国外，不仅博物馆、艺术机构高度重视版画作品的收藏，普通家庭收藏版画也已成为普遍的现象。

春秋版画博物馆是专注于版画原作和版画文献收藏的专门机构，其创办的目的就是竭力保存散失于民间的历代版画珍品、文献善册，弘扬艺术品收藏的交流初衷，搭建一个藏家、艺术家、普通版画爱好者共享的交流平台，让更多的人接触版画，欣赏版画，熟悉版画，收藏版画，热爱版画。从一开始，版画就是为大众服务的艺术，是一朵承接地气的艺术奇葩。

走过了近 20 年收藏路程，春秋版画博物馆已初步具有较丰富的馆藏内容，涵盖了历代版画（各个版种）、藏书票、民间木版年画、各类印版、珍本善本、版画文献等。藏品跨越了数百年的历史，累计数量三万余件。

曾经有人说过：人生是童话，是故事。版画艺术家们耐得住寂寞，辛勤耕耘，孜孜不倦，燃烧着自己，照亮着后人。点线连出人生事，刀耕笔触画春秋。他们用那些接地气、歌时代、扬精神、泣鬼神的作品叙述着人间的故事。

一个人总在崇尚和羡慕他人的幸福，可当他回头的时候却发现正被他人崇尚和羡慕。让我们多做些为百姓送清风，送温暖的事情，承前启后，让版画这一年长的艺术门类发扬光大，让收藏融入千家万户。

赵堂伟
春秋版画博物馆 馆长

The Story Of The Print Art

The print, the woodcut print in particular, is a comprehensive work of art and an important type of painting of mankind, which assembles the techniques of painting, engraving, and printing by using knives instead of brush pens. It creates unique artistic value and takes a special position in the history of art. Looking back at the past decades, one can find it covers a large array of categories. For example, the Buddhist text books through block printing in ancient china, the woodcut plate of the Ming and the Qing Dynasties, the Chinese folk New Year painting and those religion themed prints during the Renaissance period of the western world as well as the Ukiyoe in Japan. For years, the efforts made by the print artists both Chinese and foreign have never come to a stop and so have the exchanges. Print in China looks like an old man who has been walking and moving forward steadily and firmly regardless of the ups and downs and countless hardships brought about by the society. Today, along with the economic development China is getting stronger and stronger. As a result, it gives rise to the spread and popularization of culture of different kinds to the people and the print art is among them.

However, the fact of both the creation and the development of the print art falls far behind our times. Today it is still quite a distance from the daily life of the average people, not to get deep into their life but stay at the edge, so to speak. As for the collection, only a few have made it a hobby due to the lack of the support and guidance from the government and the lack of favor of the related institutions. Things seem much better in the developed countries. There, not only the museums, art organizations pay lots of attention to the collection of the print works but also the common families do the same.

The 3Z Museum, a special organization, aims to try hard to preserve the rare and valuable print works, books and documents kept in the society in order to establish a normal order on the art work exchanges and build a platform for the collectors, artists and fans so as to bring about an opportunity to more people to understand, to enjoy, to love and to collect the print works better.

At the very beginning, the print is an art to serve the people. It is one of the beautiful flowers in the garden of art.

After 20 years of collection the 3Z Museum has housed a considerable size of print works ranging from works of different times, including EX Libris, woodcut new-year Prints art, rare books and prints documents. The collected works cover several hundreds of years with an amount of over 30,000 pieces in all.

People say life is a fairy tale or a story. The print artists are living a lonely life, yet working hard.

Like a candle, they burn themselves to shine upon others. They tell stories by singing of the beauty of the times to touch more people of the society. People always intend to admire others' happiness, yet not to realize they themselves are being admired. Let us do more good things for people. Let the print art grow more healthily and the hobby of collection go into thousands upon thousands of ordinary households.

Zhao Tangwei
Spring & Autumn Printmaking Museum

一点记忆：大院里的版画缘

新中国成立后，各军兵种建立了各种营地、家属院。部队大院的子弟在这样一种较特别的、带着丝丝文艺味的环境里长大。

一年四季，一到周末的傍晚，礼堂里、操场上放映的电影，潜移默化地影响着我们；寂静的夜晚下大屏幕的画面感，一次次地打动着我们。当我们有朝一日接触到美术品的时候，选择版画，成为了必然；版画太有夜的感觉了，太有画面感了。

大院子弟里好读书的不是多数，但喜欢读《三国》、《水浒》、《第二次握手》等书的人不在少数。读到某处须放下时，折角做记号的人是多数；插一枚书签做记号的人，是少数。恰恰是这少数人中的少数人，却热爱上了版画；版画太有插页的感觉了。

记得当年流行包书皮，大家相约结伙跑到国展，在外国参展商的展台前排上好几个小时长队，领人家发放的商品说明书，回到家挑好看的页面撕下包书皮。那些产品的印刷色调多好看呀，它一定对今天热爱版画收藏的我们多少有过些影响。

洋纸，这名词有点专业，其实就是我们小时候课本、作业本的用纸。我们天天手拿把攥、有爱有恨的纸页，太熟悉它们了。它多数也是版画印刷用纸，上手版画时，对纸张的熟识感，马上多了一分亲近。

大院的孩子里有一些是很调皮的，逮什么玩什么，爬墙上树钻地道是每每必须的。男孩子崩弓子扔石子更是常态。那时的我们拥有最大的秘密恐怕是一把小刀了，绝对不能让大人知道。玩刀，嘿嘿，你懂的。现在看到版画家玩刀，艺术！乖点，毕恭毕敬的用钞票把版画请家去，供上！

赵庆伟

于2014年5月14日一支雪茄后

A Little Memory: My Luck With The Print Art

After the founding of new China, many compounds for the military families were built by the arms of different services. Children living in these compounds grew up daily under the special circumstances with a kind of taste of art.

All the year round there was usually a movie show either in the auditorium or in playground at each weekends. We were moved again and again by the stories on the screen. Once we got a chance to approach the artistic works, it was natural that we chose the print art for it so resembled the color of night and so gave the feeling of a picture.

Many children were not good at study but fond of reading novels like "Three Dynasties", "Water Margin", "Shake Hands For A Second Time" etc. When they had to come to a stop while reading, many would fold the very page as a reminder for later on reading. A few would leave a bookmark between pages. It was them who came to love the print art later as in their eyes a print looked exactly like a bookmark.

I also remembered very well that in those days it was popular to make a new cover for the textbooks when I was a school boy. The chance came when there was a foreign exhibition. We all went there to queue up in order to get the leaflets. How beautiful they were! I am sure today that those leaflets certainly had some influence on making our hobby of collection of the print works.

We could play games with the paper from the textbooks. The paper was dear to some who won in the games but cold to those who lost. No matter who they were, paper got closer to everyone when we were having our hand print lessons.

Some children were naughty enough. They could play with what they could catch. Sometimes they climbed up trees or sometimes they played the slingshots or played inside of the air raid shelter. The most secret object for them was to have a knife. Up to now whenever I see one that can be used for engraving, I will buy it even at high price. I am sure you know the reason.

Zhao Qing Wei

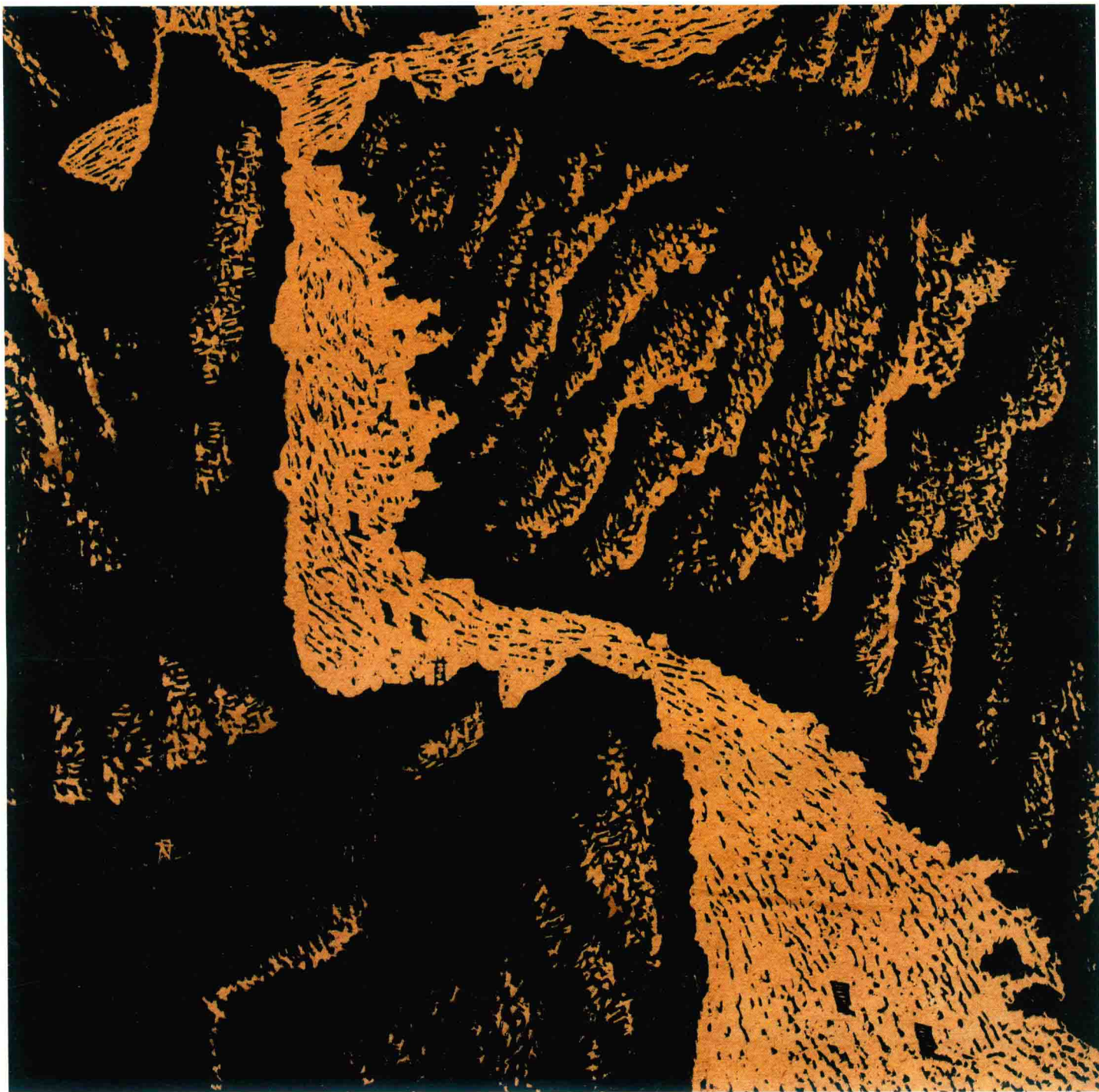
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After a cigar break

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葡萄人家_白竹_1985_套色木刻_60cm × 45.5cm

A grape family_by Bai Ding_Coloured woodcut