

远方的城市

# 安静波版画作品集

THE COLLECTION OF  
ANJINGBO'S PRINTMAKING

安静波 著



黄河出版传媒集团  
宁夏人民教育出版社

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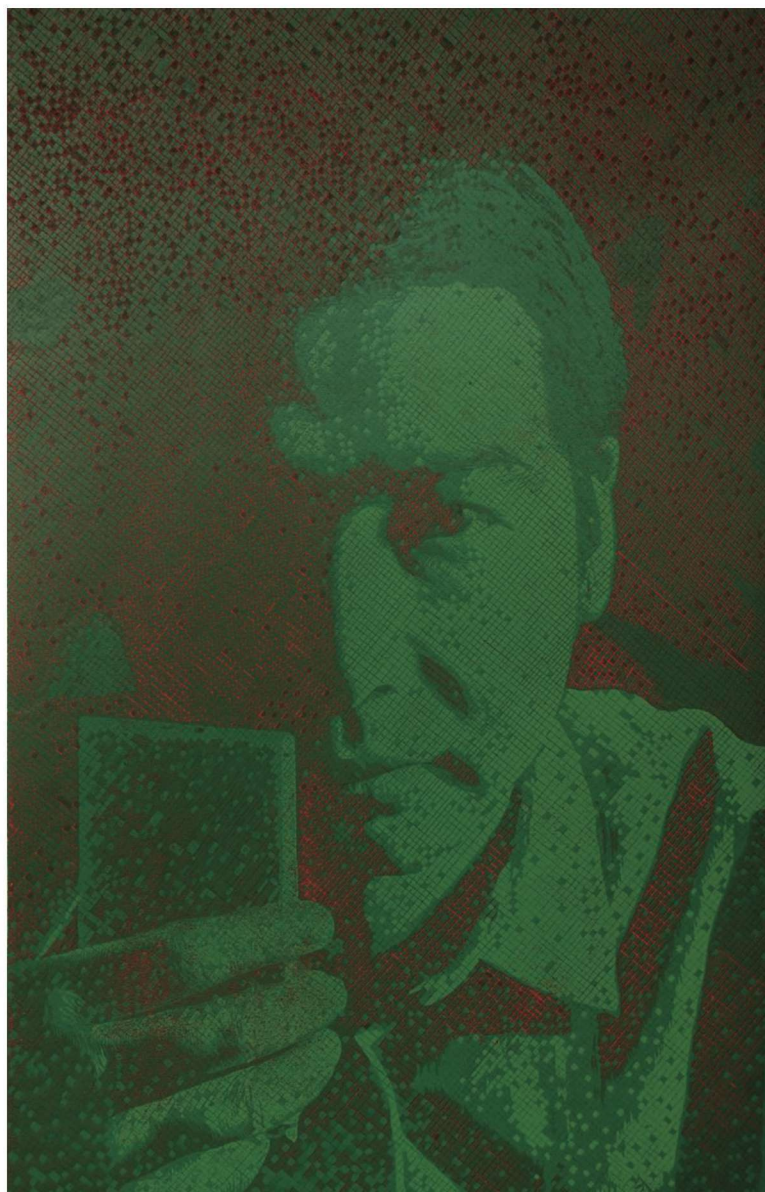
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我之所以喜欢版画  
是因为它的连续性  
以及无限可能  
它可以使我沉静

安静波 



网

47 cm×71cm

减版木刻

2014年



安静波，笔名安静，1978年生，中国美术家协会会员。  
宁夏版画院研究员、宁夏美术家协会设计艺术委员会副主任、  
银川美术家协会副秘书长、银川书画院院聘画家。

作品展览

- 2010年 宁夏第四届水彩画展·铜奖
- 2013年 《远方的城市之一》入选第四届观澜国际版画双年展
- 2013年 《远方的城市之二》入选第二十届全国版画展
- 2013年 《纸飞机》入选首届朝圣敦煌全国美术作品展
- 2014年 《远方的城市之三》入选第十二届全国美展
- 2015年 《远方的城市》获第二届朝圣敦煌全国美术作品展·优秀奖
- 2015年 《正午阳光》获宁夏青年美术作品展·金奖
- 2015年 《正午阳光》入选第二十一届全国版画展
- 2015年 获首届贺兰山文艺奖·新星奖
- 2016年 《寂静生长》获国家艺术基金资助项目
- 2017年 《艾依河系列之三》获宁夏第三届书法美术摄影展·一等奖

出版收藏

《远方的城市之三》入编《2014中国版画年鉴》。  
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《新消息报》《银川晚报》等。  
作品被广东美术馆、黑龙江美术馆、重庆美术馆、甘肃美术馆、深圳画院、银川美术馆  
等机构收藏。

An Jingbo, pen name: An Jing, who was born in 1978, is a member of China Artists Association, a researcher of Ningxia Printmaking Institute, the vice director of Art Design Committee of Ningxia Artists Association, the deputy secretary-general of Yinchuan Artists Association and a professional painter of Yinchuan Academy of Painting and Calligraphy.

### **List of Works**

The Bronze Award on the 4th Watercolor Exhibition in Ningxia in 2010

The Distant City I at the 4th Guanlan International Printmaking Biennial in 2013

The Distant City II at the 20th National Printmaking Exhibition in 2013

Paper Airplane at the 1st Pilgrimage to Dunhuang: National Artistic Works Exhibition in 2013

The Distant City III at the 12th National Art Exhibition in 2014

The Distant City, The Excellent Award on the 2nd Pilgrimage to Dunhuang: National Artistic Works Exhibition in 2015

The Midday Sunshine, The Gold Prize on the Ningxia Fine Arts Exhibition for Young Artists in 2015

The Midday Sunshine at the 21st National Printmaking Exhibition in 2015

The Rising Star Award on the 1st Helan Mountains Art Exhibition in 2015

Grow in Silence , The Grants from the National Endowment for the Arts in 2016.

Aiyi River Series, The first Award on the 3rd Spring Exhibition for Painting and Calligraphy in 2017.

### **Work Publication and Collection**

The Distant City III was included into *2014 National Almanac of Printmaking of China*.

A few of works were published in *Art, The Collector, Literature of Yellow River* and *Pictorial of Ningxia*.

Many of his works are collected into Guangdong Art Museum, Heilongjiang Art Museum, Chongqing Art Museum, Gansu Art Museum and Yinchuan Art Museum.



# 我热爱减版木刻的“不可回头”

文 / 安静波

版画是刀与木的共舞、刀与木的启示。

一刀一刀，手上的茧厚了。一刀一刀，刻下对世界的表达。

刻刀，如同手的延伸。因它，版画有了充满质感的独特绘画语言。

其实我大学时代学的是油画专业，也热爱书法，画国画。虽然那时初浅接触过版画，但真正系统学习版画，领略到版画的独特魅力，是 2009 年以后，遇到我的老师罗贵荣先生。

罗老师专注地做着减版木刻，将他对生活的思考、对社会的关注、对艺术的探索酣畅淋漓地表达。我拜他为师，进入罗汉版画工作室，绘画的征程有了全新的开始。

减版木刻是从多版套印木刻中逐渐演变的一种版画创作形式，但是制作过程却大不相同。

减版木刻在制作程序上最有意思的是，在刻印过程中，每刻印一次，都是一次毁版的过程，不能回头。即同一幅画，第一版刻印制之后，在进行第二版创作时，必须毁第一版形的部分。以此类推，每一版皆不同，直至一块画版再也不能使用。

在整个刻印过程中，必须边刻印边不断调整图形或颜色，与套版相比，刀法可以更随心所欲自由奔放，可以跳跃性地印制，也可以一块版上几种颜色同时进行印刷，充满了无限可能性。

当一个版画完成，连自己都无法复制一模一样的画。

绝版木刻，因为上一版与下一版的连续性，画家必须沉心静气，全神贯注，不然就可能失误。一幅版画的创作周期长，必须每天坚持刻，否则情绪的连贯性会被打断。

这是一种挑战，又是一种绝佳的训练。幸好，它与我好静的性格很是匹配。

回头看我进入减版木刻领域的路途，其实并非一帆风顺。记得第一次创作减版木刻，画刻印的繁琐、劳累以及频频失误，让我甚至生出放弃的念头。但我又是幸运的，这些年，不断得到良师益友的点拨、鼓励，技法逐渐娴熟，方向逐渐清晰，创作渐入佳境。虽还有很长的路要走，前方仿佛有光。

《远方的城市》系列是我 2012 年—2016 年间创作的，比较能代表我这一阶段的探索。基于自己对城市生活的刻骨体验，我注重寻找和选择与人们生活、生存空间密切关系的造型元素，对生存状态进行深入挖掘，它更偏向于



理性的表达，画面之下潜伏着我对城市与时代的思考。

无论是矛盾还是统一，是理性还是感性，只希望将这些错综复杂的触感，静下心来反复思考、斟酌，并遴选出一种最有视觉张力的画面，最后用版画的艺术语言将作品的内涵与外延展现出来，通过观者的鉴赏和想象，让作品获得更广、更深远的审美空间。

每个画家的创作主题，都离不开他最熟悉的环境、最关切的生活。我的艾依河系列就是如此。此外，“西海固”里的人和物具有其他区域的人和物所不可替代的形式与意味。无论是外在的视觉因素，还是那些质朴的、神秘的、原始的想象力，在那片土地上，我仿佛找到了生命与自然最贴近的力量。多次行走在大山，在他们的乡村日常，以及盛大仪式里，从一切痕迹中寻找答案，收获颇丰。质朴谦厚，坚韧绵长，这与版画是多么契合。

减版木刻技法，除寻觅契合的主题，最难的是找到带有自己印记的绘画风格与语言。“思想”比技法更重要。我也曾迷茫过，至今仍在苦苦探索。希望在未来，我能在最简单的语言里，传递最有力量的美。

当下,对于我来说,在版画工作室作画,是用减版木刻的方式完成思想与技术的一次次整合,这是我对世界的倾诉,也是与自我独处,享受精神孤独和自由的最好时光。

这大概是我会一直坚持减版木刻方法创作的缘由吧。

# Love for the Interlocking Reduction Woodcut

By An Jingbo

The dance between graver and wood gives rise to printmaking. The printmaking is the revelation from graver and wood.

His hands bear the marks of toil. His works show the understanding of world.

Graver is the extension of artists' hands. It is precisely because graver that the printmaking becomes a kind of vivid and unique painting language.

In fact, I majored in oil painting during my university and also showed great interest in calligraphy and Chinese painting. To be honest, I had little understanding of printmaking at that time. My systematic study of printmaking should date back to the year of 2009 when I met my mentor Luo Guirong. It was the first time that I really got in touch with printmaking and had begun to enjoy the endless artistic charm of this unique type of painting.

Mr. Luo always devotes himself to making reduction woodcut. He fully expresses his thinking of life, concern about society and exploration of art through his printmaking. Fortunately, I formally acknowledged him as my teacher and entered Rohan Print Studio to further my study. Thanks to him, I have made a fresh start in painting since then.

Reduction woodcut originates from the multi-edition overprint woodcut, but they are totally different from each other in the working process.

The most interesting thing of reduction woodcut is the production process. During the whole process, the artist needs to ruin the former edition of the printmaking in order to make the latter one. Namely, as for a piece of printmaking, an artist has to destroy the first edition of manuscript so as to make the second edition. The rest can be done in the same manner until the artist finishes the whole creation.

During the whole process, the artist has to adjust the images or colors according to different circumstances. Compared with overprint, the artist has more freedom in using colors and printing the painting. What's more, they are also able to print different colors in the same woodcut. Therefore, reduction woodcut is full of infinite possibility.

As for reduction woodcut, you can never print the exactly same painting.

The core of reduction woodcut is the continuity between the former edition and the latter one, which requires the artist to give his mind wholly to the creation of work. Otherwise, he or she will waste all the previous efforts. The artist has to carve everyday, if not, the continuity of the emotion would be interrupted.

The creation of printmaking is a challenge and also a good opportunity for training. Luckily, it is in line with the temper of myself for I prefer quiet and silent environment which is favorable for artistic creation.

Looking back at my reduction woodcut career, actually, it was full of twists and turns. I still cannot forget the intricacy, travail

and failure I met during the creation of printmaking. Sometimes, I even want to give it up. However, due to the guidance and encouragement from my respectable teachers and bosom friends, I gradually become skillful in the techniques of printmaking and have made progress in the creation of works. Although there is still a long way to go, the future looks bright.

The Distant City series was created between 2012 and 2016, particularly representing my understanding and exploration of printmaking at that time. I pursue for the images which are closely tied with human life and living space in order to portray these things calmly and rationally. The content of painting reveals my thinking and understanding of modern city and the times.

Whether it is unified or contradictory and rational or emotional, I truly hope I can calm down and think over those complex feelings in order to choose the most vivid images and fully express the concept and connotation of my works by using artistic language of printmaking. Then, the audiences would allow much larger spaces to the aesthetic appreciation of my works through their appreciation and imagination.

The theme of artists' works must be closely related to the lives he most concerned about and the surroundings he most familiar with. The series of Aiyi River are in keeping with my lives. What's more, Xiji, Haiyuan, Guyuan (the southern mountain area in Ningxia ) are really important for me. The people and living things here play an irreplaceable role in my creation. It seems that I find a force most closely tied with life and nature in this vast and bleak land whether through those visual images or simple but mysterious and primitive imagination. It never fails to bring me the most bountiful harvest when I look for answers from the natives' daily lives, the grand ceremony or any little things. The native people here are simple, honest and persistent which keeps in line with the spirit of printmaking perfectly.

At the technical level, it is not difficult to make reduction woodcut. The most hardest part for an artist, in my opinion, is to seek for an appropriate theme and use his own painting language and style to fully express himself. I was confused about it in the past and still try to explore them with my all efforts now. Hope I can interpret the most powerful beauty through the most simplest language in my painting in the near future.

At present, it is a good opportunity for me to integrate my thinking about life and society with printmaking techniques by making paintings in the Rohan Print Studio. Besides, the Rohan Print Studio offers me a silent place to make self-reflection and enjoy the inner peace. I have a wonderful time in the Rohan Print Studio. It must be really a fabulous experience during my whole life.

What are mentioned above are the reasons why I am persistent in making printmaking by adopting reduction method.

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## 有关，远方的城市。

我之所以喜欢版画，是因为版画的创造性符合我好静独处的性格。

并且，版画在表现力上有着丰富的连续性与形式感。

我早期版画（约2012年—2014年）主题多以城市与人的关系为切入，表现对立与融合、内在与外在、矛盾与统一。

我希望通过版画，关照我们所处的空间，以及都市人的内心。

身在城市里，却又游离城市之外。物质纵然丰富，却掩藏不住焦虑、孤独，仿佛生于危机重重的丛林。

荒原上的那只狗，是我，也许也是任何一人。

在这组画中，我试图用版画语言将这种刻骨的人生体悟展现，也是纪录这个时代的进程。

这个迅猛往前的时代，城市愈大，乡野愈被吞噬，层出不穷的新课题，都值得纪录，更值得思考。

每一幅画，我都当是一个时间切片。

## *The Distant City*

Urbanization is not merely a modern phenomenon, but a rapid and historic transformation of human social roots on a global scale, whereby predominantly rural culture is being rapidly replaced by predominantly urban culture.

The theme of my early printmaking (2012-2014) is about the relation between city and people. I want to show the ambivalence of people who has a desire for material goods but also as a spirit to stick to their spiritual homeland. Hope the audiences could have a reflection on the development of urbanization through this series of printmaking.











远方的城市之一  
The Distant City I  
减版本刻  
Reduction Woodcut  
100cm×69cm  
2013年