

主编：傅中望
河北美术出版社



**INDUSTRIAL
PRESENCE**

2015中国工业版画三年展

2015 Triennial of Chinese Industrial Art Prints

策 划：田 忠

责任编辑：徐秋红

装帧设计：黄 利 魏梦宇

图书在版编目（CIP）数据

工业在场：2015 中国工业版画三年展 / 傅中望主编.

— 石家庄：河北美术出版社，2015.9

ISBN 978-7-5310-6736-8

I. ①工… II. ①傅… III. ①版画—作品集—中国—
现代 IV. ①J227

中国版本图书馆 CIP 数据核字 (2015) 第 208811 号

工业在场——2015 中国工业版画三年展

傅中望 主编

出版：河北美术出版社

发行：河北美术出版社

地址：石家庄市和平西路新文里 8 号

邮编：050071

电话：0311-87060677

网址：www.hebms.com

制版：武汉金港彩印有限公司

印刷：武汉金港彩印有限公司

开本：889mm×1194mm 1/16

印张：19.75

版次：2015 年 9 月第 1 版

印次：2015 年 9 月第 1 次印刷

定价：340.00 元



河北美术出版社



淘宝商城



官方微博

质量服务承诺：如发现缺页、倒装等印制质量问题，可直接向本社调换。

服务电话：0311-87060677



“工业叙事——首届中国工业版画三年展”展览现场









前言

中国工业版画是随新中国发展历程应运而生的特殊画种，曾几何时，它真实而生动地记录了中国社会主义建设的历史进程，并赋予一个时代激情似火的版画图景。

“中国工业版画三年展”是湖北美术馆在“湖北国际漆艺三年展”“美术文献三年展”之外倾力打造的又一品牌项目。2012年，湖北美术馆与中国工业版画研究院成功举办了“工业叙事——首届中国工业版画三年展”，共展出全国20个版画创作群体，140余位作者的200件优秀作品，展览在大大激发全国工业版画艺术家创作热情的同时，也引发了工业化、现代化社会变迁轨迹中更多深层次文化思考的碰撞与交流。

本届的三年展将展览主题定为“工业在场”，在更大范围征集全国各大版画创作群体的作品的同时，还特别征集了许多院校及专职艺术家的“工业题材”版画作品，展览试图在首届三年展的脉络下，遵循当下艺术从“艺术再现”到“艺术表现”再到“艺术参与”的发展趋势，将我们关注的问题由“叙事”转向“在场”，进一步探讨在传统“工业版画”概念的惯性影响下，当代工业版画该如何适应当下社会及艺术的语境，从而获得更长远的发展。

此次展览还特别增加了部分装置及影像作品，这些作品或对版画的架上表现形式做了实验性的突破，或体现了艺术家对“工业题材”的当代语义转换。这对美术馆而言，是为拓展“工业”与“版画”概念边界所做的一点努力和尝试。因为我们毕竟告别了一个时代，“中国工业版画三年展”该如何继续前行，我们忐忑但也期待。

真诚希望，“工业在场——2015中国工业版画三年展”的举办能够收获更多诚恳的建议和有力的启发。

湖北美术馆馆长 傅中望

2015年7月

Preface

Chinese industrial printmaking is a special art form that emerges in response to the new China's development and progress. It has not only genuinely and vividly recorded the historical process of Chinese socialism construction, but also endowed the era with a passionate and igneous picture for printmaking.

"China Industrial Printmaking Triennial" is another brand program built with great effort by Hubei Art Museum besides "Hubei International Lacquer Art Triennial" and "Fine Arts Literature Triennial". In 2012, Hubei Art Museum and China Industrial Printmaking Research Institute successfully hosted "Industrial Narration——The First Triennial of Chinese Industrial Printmaking", in which 200 excellent works from 20 printmaking creation groups and more than 140 artists were exhibited. That exhibition considerably inspired the creation enthusiasm of printmaking artists nationwide. Meanwhile, it triggered more collisions and exchanges of cultural thoughts from a deeper level in the evolutionary route of this industrialized and modernized society.

"Industrial Presence" is determined as the theme of this triennial. Apart from a more extensive collection from all the printmaking creation groups of the nation, there is also a collection of printmaking artworks with "industrial subject" from many universities and colleges and full-time artists in particular. Along with the vein of the first triennial, this exhibition tries to follow the current developing trend from "art reproduction", "art expression" to "art participation", transfer our attention from the matter of "narration" to "presence", and further discuss how contemporary industrial printmaking can adapt itself to nowadays society, thus achieving its long-term development under the inertia influence of traditional "industrial printmaking".

Furthermore, this exhibition, in particular, takes in some devices and image works, which either make experimental breakthroughs to the pattern of expression of easel printmaking or display the artists' contemporary semantic translation of "industrial subject". For art museums, it can be regarded as efforts and trials to extend conceptional boundaries of "industry" and "printmaking". After all, we've bid farewell to an era and we are both in disturbance and expectation about how China Industrial Printmaking Triennial will keep on moving.

With utmost cordiality, I hope that more sincere suggestions and powerful inspirations can be obtained to host "Industrial Presence——2015 China Industrial Printmaking Triennial".

Fu Zhongwang, Director of Hubei Art Museum
July 2015

目录 / Contents

001	温故与创新：“2015中国工业版画三年展” 展前感言// 宋恩厚
005	Reviewing the Past and Making Innovations: Prior to the Opening of “2015 China Industrial Printmaking Triennial” // Song Enhou
009	从“工业叙事”到“工业在场”——写在“2015工业版画三年展”前// 张新英
015	From “Industrial Narration” to “Industrial Presence”—Before “2015 China Industrial Printmaking Triennial” // Zhang Xinying
021	艺术家作品/ Artists' Works
023	工业·现场/ Industry • Scene
153	工业·戾场/ Industry • Screaming Fair
209	工业与版画/ Industry & Printmaking
245	艺术家简历/ Artists' Resumes

温故与创新：『2015中国工业版画三年展』展前感言

宋恩厚 中国工业版画研究院院长

中国工业版画兴起于新中国成立初期。20世纪50年代，包括版画家在内的大批专业美术工作者，满腔热情地奔赴建筑工地，与工人同吃、同住、同劳动，用画笔和刻刀见证着共和国工业发展的滚滚洪流。在他们的影响下，产业工人中的美术爱好者开始从事版画创作，以本企业为依托的工人版画创作群体蓬勃兴起，掀起中国工业版画创作的第一次高峰。20世纪80年代开始，中国版画家协会，在李桦主席的推动和主持下，先后举办了七届“中国工业版画展”，全国各地工业版画群体迅速扩展，从而掀起中国工业版画创作的第二次高峰。1991年，在中国版画家协会和李桦、王琦、宋源文等著名版画家的关心、指导下，“中国工业版画研究院”正式成立。中国美术家协会党组书记、常务副主席王琦先生担任该院名誉院长，中国版画家协会主席李桦先生不仅担任艺术总顾问，还亲自为中国工业版画研究院设计“院徽”和题写院名。此后二十多年间，中国工业版画研究院不间断地在全国范围内开展工业版画的普及推广、培训辅导、创作研究、展览交流等活动，在原有的基础上，进一步形成黑龙江大庆油田、鸡西煤矿、大兴安岭林区、辽宁大连石化、山西阳泉煤矿、山东齐鲁石化、胜利油田、青岛职工版画会、河北华北油田、天津塘沽区和汉沽区、大港油田、河南中原油田、南阳油田、湖北武钢、一冶、荆门石化、东风汽车公司、江汉油田、葛洲坝集团公司、大冶钢铁公司、湖南长岭炼化公司、株洲电力机车公司、江西新余钢厂、洪都航空集团公司、安徽马钢、安庆石化、四川维尼纶厂、上海宝山冶金建设公司等近三十个工业版画群体。这其中绝大部分的工矿企业和工业地区，我都亲自考察并举办过一系列活动。通过不懈的努力，中国工业版画创作队伍进一步壮大，艺术水准进一步提升。其中有一部分作者，作品多次入选全国美展或全国版画展，被吸收为中国美术家协会会员。

2012年，中国工业版画研究院与湖北美术馆联合主办《工业叙事——2012中国工业版画三年展》。中国工业版画的这次盛会，汇聚了二十个工业版画群体，参展作者达140余人，入选作品200件。“中国工业版画三年展”作为一个独具魅力的艺术品牌，引起各方关注，产生广泛的社会影响。自此，迎来中国工业版画创作的第三次高峰。

对于“2012中国工业版画三年展”，作为国家画报的《人民画报》不仅刊发作品，而且发表评论说：“中国工业版画是伴随着新中国的社会、政治、经济、文化的发展历程而成长起来的特殊画种”。

如何解读中国工业版画这个“特殊画种”？中国工业版画是有精神传承的，这个传承就是源自鲁迅先

生在20世纪30年代初,为了救亡与革命而倡导的“新兴木刻运动”。从1934年李桦先生在广州发起组织“现代版画会”,到1938年的“中华全国木刻界抗敌协会”,到1942年的“中国木刻研究会”(后复名为中华全国木刻协会),再到新中国成立后的中国美协创作委员会版画组,1980年在黄山成立的中国版画家协会,中国的新兴版画始终汇聚在民主革命和社会主义建设的洪流中,根植在人民大众的生活土壤,高扬着时代的主旋律。

中国工业版画的每一步前进与发展,都得到中国美协、中国版协老一辈领导人,特别是李桦、王琦先生的亲切关怀和大力支持。李桦先生是我国新兴版画运动的先驱者,是鲁迅先生十分信赖和器重的好学生,为推动我国新兴版画的健康发展奉献出毕生的精力,受到国内外版画界的尊敬。温故知新,我们不应忘记历史,不应忘记我们肩负的使命。

正是李桦先生所领导的中国版画家协会,专门为中国工业版画事业开辟了新的发展空间。从1989年开始的“中国工业版画展”,极大地推动了各地工矿企业群体版画创作的开展。李桦先生亲自参加“中国工业版画展”的作品评选,亲自为展览撰写前言,亲自为获奖者颁奖……当然,广大工业版画作者也没有辜负李桦先生的期望,两年一届连续举办的七届“中国工业版画展”在美术界和全社会引起了强烈的反响,工业版画作品在全国美展、全国版画展等大展中频频获奖,一些有代表性的工业版画作品参与国际艺术交流和展览活动,在世界各地产生广泛的影响。

记得1989年“首届中国工业版画展”在京展出时,林默涵、靳尚谊、王琦、古元、李琦……文化界的领导和专家出席开幕式和参加“座谈会”,并为报刊媒体撰写评论文章。“首届中国工业版画展”开展当日的观众多达千人,这在历次美术展会都是少见的。所有这些,并不是工业版画家有什么“超人”的技艺,但实实在在地映证了李桦先生的断言:工业版画因为“不脱离生活,故有前途”。

1994年4月24日,“第五届全国藏书票展”,暨中国藏书票协会成立十周年纪念活动期间,我和湖北省电视台《藏书票艺术》摄制组一行,专访了李桦先生。临别时,李桦先生紧紧拉着我的手说:“恩厚同志啊,我有一事想和你说,工业版画你一定要坚持抓下去,我支持你!”没想到三天后,老人家因脑血栓突发住进了北京协和医院,5月5日11时30分与世长辞。“坚持下去”,这就是李桦先生对中

国工业版画的最后嘱托！正是在李桦先生“嘱托”的鼓舞下，我不敢有丝毫懈怠地与各位工业版画同仁共同努力，克服各种困难，一步一个脚印走到今天。

李桦先生所嘱托的“坚持”，不仅仅是中国工业版画这块牌子，更为重要的是其核心价值，是工业版画所展示的热浪扑面的生活气息和昂扬向上的精神风貌，是它所体现出来的“正能量”。相反，如果我们放弃工业版画所应坚守的“贴近时代、贴近生活、贴近人民”的宗旨，以及反映和表现工业生活的特色，那就不仅违背了艺术创作的规律，同时也丢掉了工业版画的创作优势，最终会失去自身存在的价值。

自“2012中国工业版画三年展”之后的三年间，中国工业版画研究院对各地工业版画创作力量进行重新整合，各工业地区和全国性大型企业集团先后成立了20多个“工业版画研究院”，各研究院的研究员，不仅包涵有企业工业版画创作骨干，而且扩展了艺术院校、专业画院以及社会各界从事工业版画创作的精英，基本完成了以较为松散的“群体”向更为专业的“研究院”的转型，从而形成辐射全国的生机蓬勃的工业版画创作研究格局。

2013年、2014年，我们与大连中山美术馆、大连工业版画研究院合作，先后主办了《与时代同行 共舞——全国工业版画研究院第一回年展》、《时代的印记 多彩的梦想——全国工业版画研究院第二回年展》。对各地工业版画的创作研究产生了很大的推动作用。2014年，中国工业版画研究院与山西阳泉市政府、山西阳泉工业版画研究院联合主办了《奋进中的勇士——首届中国工业版画新秀展》，来自18个省、市和大型企业集团“工业版画研究院”的80余位青年作者的360余件优秀工业版画作品入选展览。这项两年一届的“新秀展”，不仅为中国工业版画新秀搭建了展示艺术才华的舞台，也为中国工业版画呈梯队式可持续发展的战略任务奠定基础。

这里特别要提到的是，由中国工业版画研究院和德国马尔卡斯滕美术家协会联合主办的《创新——中德版画联展》在德国杜赛尔多夫市“第18届国际艺术节”上的盛况。被德方誉为“创新”之作的中国工业版画展品，引起德国版画家和广大观众十分强烈的反响，德中艺术设计交流协会盛情邀请中国工业版画研究院参加2015年在德举办的“德中艺术双年展”，并特别邀请我为该展会的“专家委员会”

成员。这些信息也从一个侧面证明，我们所坚守的艺术创作道路，当代中国工业版画所展现的艺术魅力，在国际上同样得到广泛的认同。

现在，“2015中国工业版画三年展”即将开幕，我相信，“全国创新”的新风必将鼓动中国工业版画创新的风帆。艺术创作中的“创”其要义就是要求艺术家们不断地推陈出新。既然工业版画的创作主体——“工业”本身就具有多样性、先进性、革命性、前沿性等诸多特点，那么，作为其艺术载体的工业版画也理应具有全方位的艺术视野，多元化的艺术表现形式。中国工业版画一定会在坚持“二为”方向和“双百”方针，坚持弘扬“主旋律”和提倡“多样化”相结合的基础上，在创作上不断理念求新、题材扩新、手法创新，与高速发展的时代同行共舞。

Reviewing the Past and Making Innovations: Prior to the Opening of “2015 China Industrial Printmaking Triennial”

Song Enhou, President of China Industrial Engraving Art Research Institute

China's industrial printmaking emerged in the early years of New China. In 1950s, a large number of professional art workers including printmaking artists enthusiastically head to the construction site for eating, living and working with construction workers, and witnessed the industrial development momentum of New China with their paintbrushes and printmaking knives. Under their influence, those art enthusiasts among industrial workers began to be engaged in printmaking creation. The creation groups of industrial printmaking based on enterprises flourished across the country and initiated the first peak of the industrial printmaking creation in China. Since 1980, China Association for Printmaking Artists has held 7 sessions of China Industrial Printmaking Exhibition under the leadership of Chairman Li Hua, resulting in the rapid expansion of creation groups of industrial printmaking across the country and thus giving rise to the second peak of China's industrial printmaking creation. In 1991, China Industrial Printmaking Research Institute was officially founded under the support and guidance of China Association for Printmaking Artists and such famous printmaking artists as Li Hua, Wang Qi and Song Yuanwen. Mr. Wang Qi, Party Secretary and Vice Chairman of the Chinese Artists Association, served as the Honorary President of this Institute. Mr. Li Hua, Chairman of China Association for Printmaking Artists, not only served as General Counsel of Art, but also personally designed the emblem and inscribed the name of China Industrial Printmaking Research Institute. In the following two decades, China Industrial Printmaking Research Institute had been continuously conducting popularization, training, research and exhibition activities for industrial printmaking across the country. Another 30 creation groups of industrial printmaking have taken shape based on the original creation groups, including the printmaking creation groups of Daqing Oilfield in Heilongjiang, Jixi Coal Mine, Daxing Anling Forest Region, Dalian Petrochemical in Liaoning, Yangquan Coal Mine in Shanxi, Qilu Petrochemical in Shandong, Shengli Oilfield, Printmaking Association of Qingdao Workers, North China Oilfield in Hebei, Tanggu District and Hangu District in Tianjin, Dagang Oilfield, Zhongyuan Oilfield in Henan, Nanyang Oilfield, Wuhan Iron and Steel Group in Hubei, China First Metallurgical Group, Jingmen Petrochemical, Dongfeng Motor Corporation, Jiangnan Oilfield, Gezhouba Group Company, Daye Iron and Steel Company, Hunan Changling Petrochemical Company, Zhuzhou Electric Locomotive Company, Jiangxi Xinyu Steel Plant, Hongdu Aviation Industry Group, Maanshan Iron and Steel in Anhui, Anqing Petrochemical, Sichuan Vinyon Works Group and Shanghai Baoshan Metallurgical Construction Corporation, etc. I have personally visited most of these industrial enterprises and areas and held a series of activities there. Through unremitting efforts, the creation group of industrial printmaking in China has further expanded and the overall artistic level has been further enhanced. Some of these creators have their works selected for the National Art Exhibition or National Printmaking Exhibition and thus become the members of Chinese Artists Association.

In 2012, China Industrial Printmaking Research Institute and Hubei Museum of Art co-hosted the Industrial Narratives: 1st Triennial of Chinese Industrial Printmaking 2012. This grand event of China's industrial printmaking brought together twenty creation groups of industrial printmaking, more than 140 participating artists and 200 exhibition works. As a unique art brand, the Triennial of Chinese Industrial Printmaking has drawn wide attention and produced a widespread social influence, which marks the third peak of China's industrial printmaking creation.

For the Triennial of Chinese Industrial Printmaking 2012, China Pictorial as the national pictorial has not only published the works of this exhibition, but also commented that, “China’s industrial printmaking is a special painting that grew up with the social, political, economic and cultural development of New China”.

How can we interpret this “special painting”, i.e. China’s industrial printmaking? China’s industrial printmaking art is inherited from the “new woodcut movement” initiated by Lu Xun for national salvation and revolution in the early 1930s. From the Modern printmaking Art Society launched by Mr. Li Hua in Guangzhou in 1934, to All-China Woodcut Association Against Enemies in 1938, to China Woodcut Research Society in 1942 (later re-named All-China Woodcut Association), then to Printmaking Group of Creation Committee of China Artists Association after the founding of New China, to China Association for printmaking Artists founded in Mount Huangshan in 1980, China’s printmaking art has been always converged into the general trend of democratic revolution and socialist construction, rooted in the life of general public and advocated with the theme of the times.

Every step forward and progress made by China’s industrial printmaking would not be possible without the close concern and great support of the older generation of leaders of China Artists Association and China Association for printmaking Artists, especially Mr. Li Hua and Wang Qi. As the pioneer of the new printmaking art movement in China and one of Mr. Lu Xun’s students who Lu Xun once trusted and counted on, Mr. Li Hua devoted all his lifetime to the sound development of China’s emerging printmaking, and gained the respect of the printmaking circle at home and abroad. Review the past helps us know better the present. We should never forget the history or our mission at present.

It is the China Association for printmaking Artists led by Mr. Li Hua that opens up a new space for the development of China’s industrial printmaking art. The China Industrial printmaking Exhibition initiated in 1989 has greatly promoted the printmaking creation by industrial and mining enterprises. Mr. Li Hua personally participated in the works selection for China Industrial printmaking Exhibition, personally wrote the preface for the Exhibition and personally presented the awards to the winners. Meanwhile, numerous industrial printmaking artists also lived up to the expectations of Mr. Li Hua. The 7 sessions of China Industrial printmaking Exhibition consecutively held every two years have aroused strong repercussions in the art circle and whole society. Industrial printmaking works have frequently won awards at the National Fine Arts Exhibition and National printmaking Exhibition. Some typical industrial printmaking works have participated in the international artistic exchanges and exhibitions and produced widespread influence across the world.

When the First Session of China’s Industrial printmaking Exhibition was held in Beijing in 1989, a lot of leaders and experts in the cultural circle, including Lin Mohan, Jin Shangyi, Wang Qi, Gu Yuan and Li Qi, attended the opening ceremony, participated in the symposium and wrote reviews for newspapers and media. As many as one thousand spectators visited the First Session of China’s Industrial printmaking Exhibition on the opening day, which has been rarely seen in the previous art exhibitions. This did not reveal any “super” skills of industrial printmaking artists, but really proved the assertion of Mr. Li Hua that “industrial printmaking works hold great

prospects due to its close relation with people's life”.

On April 24, 1994, on the 5th National Exhibition of Book Labels and 10th Anniversary of Chinese Association of Book Labels, the camera crew of the *Art of Book Labels* of Hubei TV and I interviewed Mr. Li Hua. Before we left, Mr. Li Hua took hold of my hand and said, “Enhou, I have one thing to tell you that you must stick with industrial printmaking and I will always support you!” I did not expect that this old man was hospitalized in Peking Union Medical College Hospital due to sudden cerebral thrombosis three days later and passed away at 11:30 on May 5. “Stick with it” is the final exhortations of Mr. Li Hua for China's industrial printmaking. Inspired by the exhortations of Mr. Li Hua, I keep on working with all the colleagues engaged in industrial printmaking, overcoming various difficulties and making today's achievements step by step.

Mr. Li Hua told us not just to stick with the brand of China's industrial printmaking, but more importantly adhere to its core values, i.e. the vivid life, uplifting spirit and positive energy demonstrated by industrial printmaking works. On the contrary, if we give up on the purpose of industrial printmaking, i.e. “closer to the era, closer to life and closer to people”, as well as its characteristics of reflecting and demonstrating industrial life, then we would not only violate the law of art creation, but also loss our advantages in the creation of industrial printmaking works, and would eventually lose the purpose of our existence.

During the three years following the Triennial of Chinese Industrial printmaking 2012, China Industrial printmaking Research Institute re-integrated all creation groups of industrial printmaking works in various regions. Various industrial regions and national large enterprise groups have successively set up more than 20 research institutes for industrial printmaking. The researchers of these institutes not only include backbone creators of industrial printmaking in enterprises, but also incorporate elites from art colleges, professional art academies and all sectors of society engaged in industrial printmaking creation. The creation of industrial printmaking works have generally completed the transformation from scattered “creation groups” to professional “research institutes”, and thus formed a vibrant creation pattern for industrial printmaking works across the country.

In 2013 and 2014, we cooperated with Dalian Zhongshan Art Museum and Dalian Industrial Printmaking Research Institute and jointly hosted the Keep up with the Times and Dance Together: the First Annual Exhibition of Industrial Printmaking Research Institutes Across the Country and Hallmarks of the Era and Colorful Dreams: the Second Annual Exhibition of Industrial Printmaking Research Institutes Across the Country. These exhibitions have given a big boost to the creation and research of industrial printmaking works across the country. In 2004, China Industrial Printmaking Research Institute, Yangquan Municipal Government in Shanxi Province and Shanxi Yangquan Industrial Printmaking Research Institute jointly organized the Warriors Forging Ahead: the First Session of China's Industrial Printmaking Rising Star Exhibition, which selected more than 360 outstanding industrial printmaking works created by over 80 young artists from the industrial printmaking research institutes of 18 provinces, municipalities and large enterprise groups. This biennial rising star exhibition has not only built up a new stage for China's young industrial printmaking artists to showcase artistic talent, but also laid a