

AN BIN BLACK AND WHITE WOODCUT SELECTION

安滨 著

江西美术出版社

安滨黑白木刻作品集



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目录

前言 PREFACE / 2	A cry in light rain woodcut illustration I to VI
游刃黑白中 / 4	29 / 鱼归 On the way back of fishing
——走出安滨的木刻天地	30 / 基石 The cornerstone
Dexterous Engraving in Black and White	31 / 光在闪耀 Sparkling light
—Step out of An Bin's Woodcut World	32 / 秋季 Autumn
PLATE 图版 / 7	32 / 夏季 Summer
小说《林家铺子》插图（一、二、三、四、五） / 8	33 / 和平的丰碑 Milestone of peace
“Lin family” shop woodcut illustration I to V	34 / 悲怆的黎明（三、五、十）
炉前 In the front of stove / 11	A daybreak filled with grief III, V, X
闪光 Flash / 11	35 / 塔尔寺 Taer temple
合力 Joint forces / 12	35 / 高原风光 Plateau scenery
起吊 Hoisting up / 12	36 / 包青天 Bao Qingtian
铁臂 Steel arm / 13	36 / 许仙惊梦 Xuxian's surprise
锻工 The worker / 13	37 / 虔心 Honest
小说《冰窟窿》插图（三）“Ice hell” No.3 woodcut illustration / 14	38 / 小说《浮尸》插图（一、二、三、四、五、六）
寂 Silence / 15	Floating body woodcut illustration I to VI
海的耕耘者 Ploughing the sea / 16	41 / 精神家园 Spiritual home
海岛家园 Island home / 17	42 / 我的贝尔法斯特生活 My life in Belfast
山岗小路 Narrow road on the mountain / 18	43 / net的世界·文化的连接 Internet world·Cultural connections
玫瑰 Rose / 19	43 / 大卫与我的Ulster校园 David with I and the Belfast campus
倩影 Female nude / 19	44 / 北爱尔兰的记忆 My memory in Northern Ireland
藏书票 Exlibris / 19	45 / pub爱尔兰乐队 Irish musicians in a pub
阿丹和她的宠物们 Adan and her pets / 19	46 / 圣诞夜的东方宴 A Eastern feast on Christmas night
咖啡屋 Cafe pub / 19	47 / 东方·西方世界 East·west world
小说《家》插图（一、二、三、四、五、六） / 20	48 / 差异的世界（二） A different world II
“The Family” a novel by Bajin woodcut illustration I to VI	49 / 际遇·对话 The meeting·dialogue
古镇斗门 Dou Men old town / 24	50 / 艺术活动年表 Art Activity Chronological Table
小说《在细雨中呼喊》插图（一、二、三、四、五、六） / 25	53 / 后记 POSTSCRIPT



安滨，1962年10月出生于中国大连市，中国美术学院造型基础教学部主任、教授，英国奥斯特大学艺术学院博士，中国美术家协会会员，中国网印与制像协会理事。

ANBIN

1962 born in Dalian city, P.R. China
Professor and the heard of The Art Department of China national Academy of Art
Dphil, University of Ulster, Faculty of Art and Design and Humenities
The menmber of China artists association
The member of council of China Screen graphic and Image Association

前言

用刀放手刻木，就会产生富有刀味、木味的点、线、块，根据主题的需要，通过这些点、线、块的组合，塑造出神韵生动的形体，再加以变化多端、意趣横生的黑白处理，这样综合组成的画面拓印出来以后，就是一幅黑白木刻作品。黑白木刻作品就以这种独特的艺术情趣，卓然立于艺术之林。

安滨同志25年来，在黑白木刻艺术上，不断有所追求，不断获得新的成果，他的作品多次入选国内外展览并多次获奖，为国内外17所美术馆、博物馆收藏，获得了十分可喜的丰硕成果。

这本作品集，收集了他自1980年以来的黑白木刻作品60余幅。我们可以从这些作品中，看到他在创作中做了多样的探索，也更可以看出无论是从构思、构图到专业表现，他在艺术上都有着自己执著追求的主线。

看他的原作，使我感到最为突出的是黑白的强烈、用刀的奔放、画面处理的新颖和构思、构图的独创性。

在此，我举以下几个例子来说说我的感受。

一、1984年创作的《家》插图之二

这幅作品的处理十分新颖，在整版的黑色中，由头像和水纹组成一条垂直线，处理在画幅中央的上半端。背景摇曳不定的水纹，使美丽的双眼平添了人物内心活动的深深情意。

二、1984年创作的前苏联小说《冰窟窿》插图之三

作品的画面异常精炼，刀触十分生动，似乎是信手一挥而成，通过画面斜、横、直线条的组合和黑与白的相互辉映，构成完整的黑白节奏。

三、1996年创作的杨沫小说《浮尸》插图之三

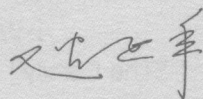
画面的总体设计，把这一瞬间的气氛表现得十分贴切，人物的动态真实感人，黑白灰的处理异常完美，刀触精炼，每一刀都十分贴切，使画面所要表现的情与景，都充分地表现出来，的确是一幅十分完美的好作品。

四、2001年创作的《差异的世界》

这幅作品巧妙地用两种完全不同的用刀手法，组成梦幻般的画面，块面与单线两种截然不同的手法，却取得了十分和谐的统一。

以上仅仅是几个例子，但可以从这些作品中，看出他的造型基础功力扎实，专业技法富有创造性，对生活有着无比的热爱，表现对生活真切感受的真诚。这种富有创造性的治学精神，正是他20多年来的动力。

凭他这种顽强的意志，我完全相信在今后的岁月里，他必将紧紧抓住自己艺术创作的主线，在现有的丰硕成果基础上，更上一层楼。



2005年11月11日

时年82岁

Delicate Engraving in Black and White

中白黑木版

PREFACE

of An Bin's Woodcut World

版入版木前第世出第

Cutting wood with knives, then dots, lines and blocks that are filled with sense of knife and wood will come into being. Pursuant to the requirements of the subject matter, these dots, lines and blocks are united to create lively patterns with great verve. Then after diversified and tasteful processing with black and white colours, the composite picture is printed to form a black and white woodcut. The black and white woodcut print, with its unique art sentiment, stands remarkably in the family of various art forms.

Over the past twenty-five years, Mr. An Bin never ceased his pursuit in the art of black and white woodcut and continually attained new accomplishments. He has made remarkable achievements. His works have been exhibited home and abroad and received awards many times. Some of them have been collected by seventeen domestic and foreign galleries and museums. This selection of works collects sixty black and white woodcut prints he has produced since 1980. From these prints, we can note his various explorations in art production. Moreover, no matter through his conception, design or professional representation, we see the theme he has been pursuing in art.

While reading his originals, what impress me most are the sharp contrast of black and white, bold carving modes, novel patterns and innovative conception and design. Here I would like to cite a few examples to illustrate my understanding of his printmaking works.

1. Woodcut Illustration Two of The Family, 1984

The techniques adopted in this print are full of novelty. In the background of entire black, a vertical line made up of head portraits and water waves is designed at the top half of the centre of the work. The backdrop of ever moving water waves fills the beautiful eyes with profound passions of inner psycho activities.

2. Illustration Three of the Soviet Union novel, Ice Cave, 1984

This print is extremely concise in pattern and vivid in carving, which seems to be completed in a simple wave at random. The combination of oblique, horizontal and vertical lines and interaction of black and white compose an integrated black and white rhythm.

3. Illustration Three of Chinese literate Yang Mo's novel, Illusion, 1986

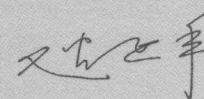
The general design of the print appropriately reflects the ambience of the moment. The dynamic state of the figures is living and moving. It's perfect in dealing with black, white and grey components. The carving techniques are concise, every carving being appropriate which fully demonstrates the desired plot and setting. It's indeed a perfect work.

4. Diversified World, 2001

In this work, two totally different carving techniques are skillfully adopted to form fantastic patterns. Totally different techniques as block and lines are, they make a perfect harmony.

Above I just give a few examples. However, it's enough for us to see his sound basic skills in design, innovative professional techniques, love for life and sincerity in expressing his true feelings of life. The innovative studying spirit is right the impetus for his work in the past twenty years and more.

Considering his staunch willpower, I take great confidence that he is bound to adhere to his theme of art production and make greater successes based on current fruitful accomplishments.



November 11, 2005

At 82 years of age

游刃黑白中

——走出安滨的木刻天地

1989年春，安滨在杭州举办个展，对他说来是一次初出茅庐、崭露头角的作品展现，展览让美术界初识安滨。当时，应他之约，我写了《虚·静·明——走进安滨的绘画世界》，现今10多年过去，他不仅在中国美术学院被聘为教授，在造型基础部独挡一面，且在英国奥斯特大学攻读博士学位。我们知道，他本科主修木刻，硕士生的研究方向是丝网版画，现在做的博士论文又是论述中国现代版画。其木刻、丝网、插图及水彩等作品也多次在不同层次的展览中入选、获奖及被国内外博物馆、美术馆收藏。在这些角色的变换中，安滨像一位极好的表演艺术家，对自己所承担的角色要求，总能如鱼得水，出入于角色的内外，不仅有本色的一面，又能胜任不同性格出演，显示其驾驭各艺术样式的能力。

从他的艺术履历中可看出，安滨在水彩、水粉、油画及丝网版画等方面，均有不斐成绩。本册则集中他的数十幅黑白木刻作品，纵观这些作品，大致上可梳理归类为三个阶段：

一、20世纪80年代中后期，以大学实习深入生活的素材为依据，创作的渔区、工矿等题材的作品，像《渔归》、《合力》、《起吊》等，这类作品把习作和创作相结合，可算是初试牛刀；

二、跨度较大，从80年代一直延续到20世纪末，以黑白木刻插图贯穿整个创作历程，也是他创作中较为重要和显示成绩的阶段。如茅盾的《林家铺子》、巴金的《家》、杨沫的《浮尸》、余华的《在细雨中呼喊》及部分国内外小说的插图，这些插图受到广泛的好评，在题材的选择、黑白的把握、刀法的走向及人物性格、场景的刻画上都下过一番功夫；

三、进入21世纪，他屡赴英伦，以一位外来者的眼光投向异域的种种感觉为基础而进行创作，其中的人物，有他自我的写照，也有和他一起的朋友。还有一些作品的取材，则是对西方文化和中国传统文化综合的思考。

每个人在其学习过程中，在某一时期，也许都会有过自己所追慕的画家和作品的风格，有时显露一些，有时隐秘一些，这或多或少都难免，最重要的是有个自我消化的过程。安滨的早期木刻，作为学习，能大胆地汲取前人经验，来丰富自己的技巧。他对前苏俄、法国、英国、德国表现主义、日本的栋方志功以及拉丁美洲等国的黑白木刻，都花时间研究过，也重视对中华民族民间版画传统的学习，若说部分习作留有一点痕迹，但很快随着技巧的成熟，显示了他自己的处理黑白及运刀方法的经验。

在书法中，有西汉元帝时黄门令史游，善作急就章，其笔下所书纵任奔逸。我们在观安滨木刻的运刀上，似也有这种一气呵成的痛快之感。木刻虽然对于形体、形象的刻画上，有严谨的一面，但绝对不能放刀直下，呆板地去描摹对象，如同中国画里，有“画气不画形”、“意足不求形似”之说，其个中道理，木刻亦然。在翻看安滨木刻时，能感觉到这一点，圆刀的急下，三棱刀排线的齐齐刀声，碎刀的点划之处，在看似不经意中，表现出他的木刻特色。传统民间木刻版画的奏刀师傅，能做到“刀头俱眼”，以此来称誉他们的执刀准确熟练，又能信手拈来，游刃有余。坊间又一说，庖丁解牛，以结构下刀，恰到好处，多年下来，解牛无数，其刀仍锋利无比。剖析安滨木刻之用刀，也颇能做到，感悟自然，凭随意气、感觉和经验，使刀如意，一番挥洒之后的版子上，能透露出黑白弹奏，刀法铿锵的美妙乐章。

黑白木刻的艺术魅力和情趣，就像美国版画家肯特所说：“简单而纯朴的话语，却最能打动人的心扉。”安滨在用绚烂彩笔浸染浮生的同时，同样能回复到色之两极——黑与白，以黑白观察生活，以黑白表现万象，发掘生活中最为朴素的黑白美感。他把外来的文化作纬线，本土的传统作经线，编织成连接东西南北的网，置身其间，方能左右逢源。安滨生在有海的大连，飘忽的山岛，温润的土地，瞬息的彩虹，连天的骤雨，吮吸和采集这浩渺自然中的气息，使安滨有一份宁静、一份思绪。他的求学留任在杭州，又是另一番江南风韵，西子的杨柳清风，水乡的一隅，又有一种凝想、一种乞求，也许这是一处心灵的栖息地。同青山碧水，演化为粉墙黛瓦，也构成安滨自己和黑白主体风格的基调。

唐代诗人寒山以“寂然无尘界，静若秋江水”，道出一个清净无音的心境。而日本会津八一的“足踏地上月，心中情依依”，日本诗人芭蕉又以“静观之，万物皆自得其所”，创造出何等和谐境界。我揣摩，安滨在频频往返于北欧和远东的行程中，瞰视大地、河山、积雪、光影，定会得到感人的妙不可言的黑白象征。在幽幽的夜静思中，浪花的拍击，水波的跳动，夏日的虫鸣，秋声的唱和……

生活、山河像大海，每个作者仅是在三千弱水之中，只取一瓢饮之而已，画家以“精卫填海”的耐心，执著地祈求，在期望中，得到精神和心灵上的补偿。

对于某幅具体的作品，因为已有清晰的图示，读者同仁细细读后，自能咀嚼出其中的品位。

朱维明

2005年初冬于钱塘南岸

Dexterous Engraving in Black and White

——Step out of An Bin's Woodcut World

In the spring of 1989, An Bin held a solo exhibition of his works in Hangzhou, an opportunity for him to make an initial brilliant show of his talent, which made him heard in the art circle. At that time, I wrote an article entitled Empty, Tranquil and Distinct-Step into An Bin's Paintings world at his request. Over ten years passed and he has grown from a newly emerging force to a mature power, not only appointed as Professor by China Academy of Art taking in charge of the whole Modeling Fundamentals Department, but studying for his PhD degree in the University of Ulster in the UK. As is known to us, he majored in woodcut in undergraduate course, studied screen prints in postgraduate course whilst focuses on contemporary Chinese prints in his doctorate essay. His works of woodcut, screen printing, illustration and watercolour, etc. have been displayed in exhibitions at different levels and awarded various prizes many times, and collected by museums and galleries home and abroad. In the shifting of all these roles, An Bin is virtually an amazing playing artist who is always in his element in different roles and freely assumes any of them any time. Not only does he possess the inherent individuality, but also is fully capable of taking up diversified characteristics catering to different roles, which manifests his competence in commanding different art forms. It's noted from An Bin's curriculum vitae on art that he has made remarkable achievements in various fields such as watercolour, gouache, oil painting, screen prints, etc., whereas this gallery collects scores of his black and white woodcut works. Generally, these works can be summarized as three stages:

1. In the mid and late 1980s, he produced works on fisheries, factories and mines based on his work placement during university time, such as Returned Fisherman, Collaborative Effort, Hoist, etc. These works of both assigned exercises and art production in nature are his first try in artefacts invention.
2. This stage has comparatively long span, from 1980s to late 20th century. It features in black and white woodcut illustration and is an important and fruitful stage in his originality course. His works during this period include The Lin Family Shop by prominent Chinese literate Mao Dun, The Family by prominent Chinese literate Ba Jin, Illusion by Chinese female literate Yang Mo and Roar in the Drizzle by Chinese literate Yu Hua, and illustrations for some Chinese and foreign novels. These illustrations have won wide commendation. It's evident that he has taken great efforts in subject matter selection, black and white composition, engraving route as well as construction of characters and settings.
3. His works in the 21st century are sourced from his life experience in the UK from the perspective of a foreigner based on his various feelings on foreign land. Some characters in these works are the embodiment of him and some are that of his friends. The materials of certain works are drawn from his all-inclusive thinking of western culture and Chinese conventions. Everyone during his or her learning course or in a certain period may have some painter and work style that he or she admires and wants to follow. Evident sometimes in his or her work and obscure other times, this imitation is somehow inevitable. However, what counts is the process of self digesting. An Bin learned and boldly introduced in experiences of predecessors in his early woodcuts to enrich his techniques. He has taken time to study the expressionism of the former Soviet Union, France, the UK and Germany, Japanese Munakata Shiko as well as the black and white woodcut in countries in Latin America. Meanwhile, he attaches great importance to learning traditional Chinese folk prints of different ethnic groups. Some of his exercises may have some track of imitation, but soon as his skills mature his works display his own experiences in black and white composition and engraving techniques.

In the history of Chinese calligraphy, there is Shi You, a eunuch imperial official of Yuan Emperor in West Han Dynasty (207 B.C. to 25 A.D.) and the forerunner of Chinese character simplifying reform, who wrote Hastening Regular Script. His handwritings are of vigorous and racy style. Studying the way of engraving in An Bin's woodcut, we are somewhat impressed by the same feeling of gratified by the vigour without any letup. Although woodcut requires preciseness in the construction of forms and characters, it is not acceptable to trace the objects as they are like. In Chinese brush painting, there are the sayings of "It's the vital vigour instead of outward appearances that are to be painted" and "The outward appearance does not matter only if the spirit of the object is caught." The same is true with woodcut. It can be felt when turning over An Bin's woodcut prints. Quick engraving of arc knife, neat and uniformed lines by triangular knife and dots and strokes of dense engravings, all the seemingly casual techniques manifest his woodcut features.

The engraving artisans of traditional folk woodcut prints are said to be able to endow "eyes" at the point of knife, which is commendation for their precise and adept engraving skills and their ability of more than equal to the task. Here is another folklore on a skilled butcher cutting up an ox carcass. He inserts his knife at the joints apropos, so after many years of cutting

countless numbers of oxen the blade of his knife is as sharp as fresh. When analyzing An Bin's techniques in woodcut, we see he is quite capable of apprehending the nature and freely integrating knives with his sentiments, feelings and experiences. After his degage engraving, the print board is endowed with a wonderful movement of clanging engravings played by blank and white.

The artistic glamour and sentiment of black and white woodcut is likened to what the American engraver Kent said, "It's simple words that are most touching." Whilst depicting the fleeting life with bright and colourful pigments, An Bin can as well return to the two contrast extremities of colour, black and white, using which he observes life, manifests various phenomena and explores the simplest beauty of black and white in life. Making exotic culture as woofs and local traditions as longitudes, he has weaved a web networked with every part of the world, in which he is able to work in a slick way. An Bin was born in the costal city of Dalian in northeastern China. Breathing in and gathering the gist of the vast nature, islands adrift, moist earth, instantaneous rainbow and boundless downpour, An Bin grows into one with tranquil element and profound thinking. He stayed in Hangzhou upon university graduation, a city typical of the charm of places at the lower reaches of Yangtze River, which is different from his hometown. The willows and breezes at the bank of scenic West Lake and the tranquil corner of water cities stimulate another kind of pondering and pursuit. Perhaps it's the right harbour of one's soul. Green mountains and clear waters, together with white pasted walls and black tiled roof, make up of the tone of An Bin and his black and white art.

The poet Han Shan in Tang Dynasty depicted a clear and soundless frame of mind with his line "The fleeting world out of mind, my heart as still as clear river water". A harmonious world reveals in Mr. Yachi Aizu and Japanese poet Basho's lines "Stepping on the moonlight, the reluctance to depart lingering in my heart" and "Observing calmly, you can find everything is content with its lot." I guess during his frequent travel back and forth between North Europe and Far East, overlooking the vast land, mountains and rivers, snow and shade of light An Bin feels the touching while indescribable black and white embodiments. In the meditation in the still night, the patting of spoondrifts, glittering of water waves, the insects sound in the summer, the sound of nature in autumn

If life and mountains and rivers are liken the sea, each artist just picks his spoonful in the immense seas. Harbours the patience of Jingwei (a mythical bird said to be the reincarnation of the drowned daughter of Yan Emperor in Chinese fairy tale) filling up the seas with pebbles, and the unceasing pursuit, the painters got paid in spirit and soul.

As regards each woodcut print, as there have been clear illustrations, I believe after reading up on them the readers will taste the inner meanings.

朱维明

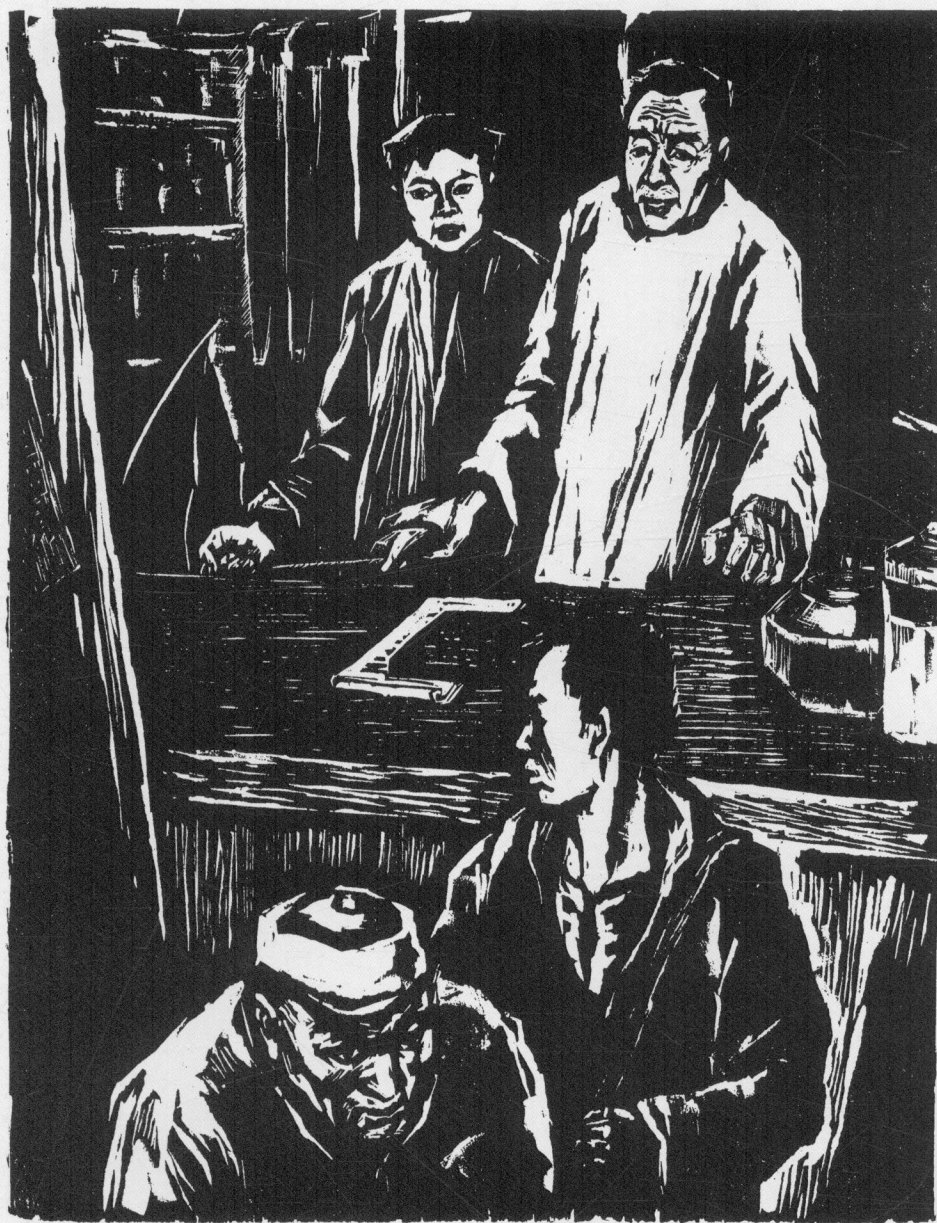
Written at the south bank of Qiantang River in early winter of 2005

图版

P L A T E



小说《林家铺子》插图（一） “Lin family” shop woodcut illustration I 1983



小说《林家铺子》插图（二） “Lin family” shop woodcut illustration II 1983



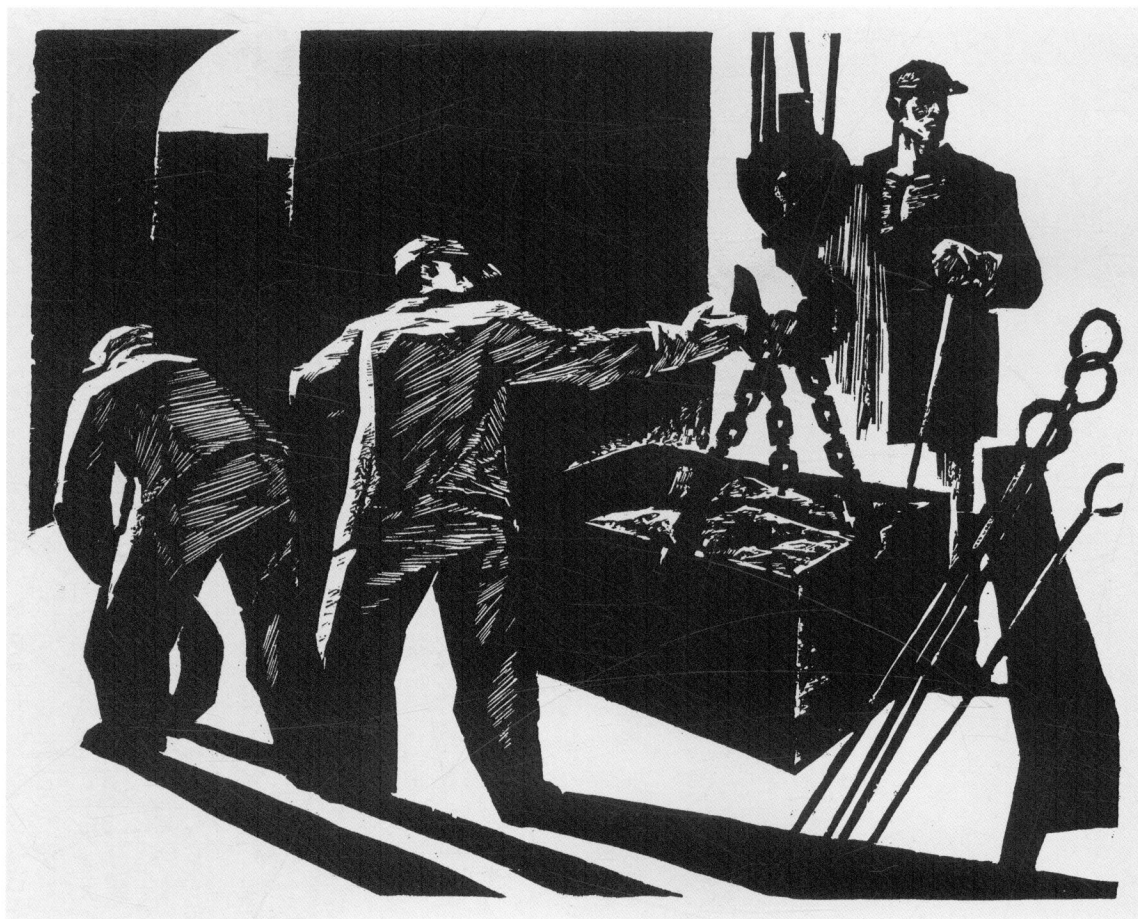
小说《林家铺子》插图（三） “Lin family” shop woodcut illustration III 1983



小说《林家铺子》插图（四）“Lin family” shop woodcut illustration IV 1983



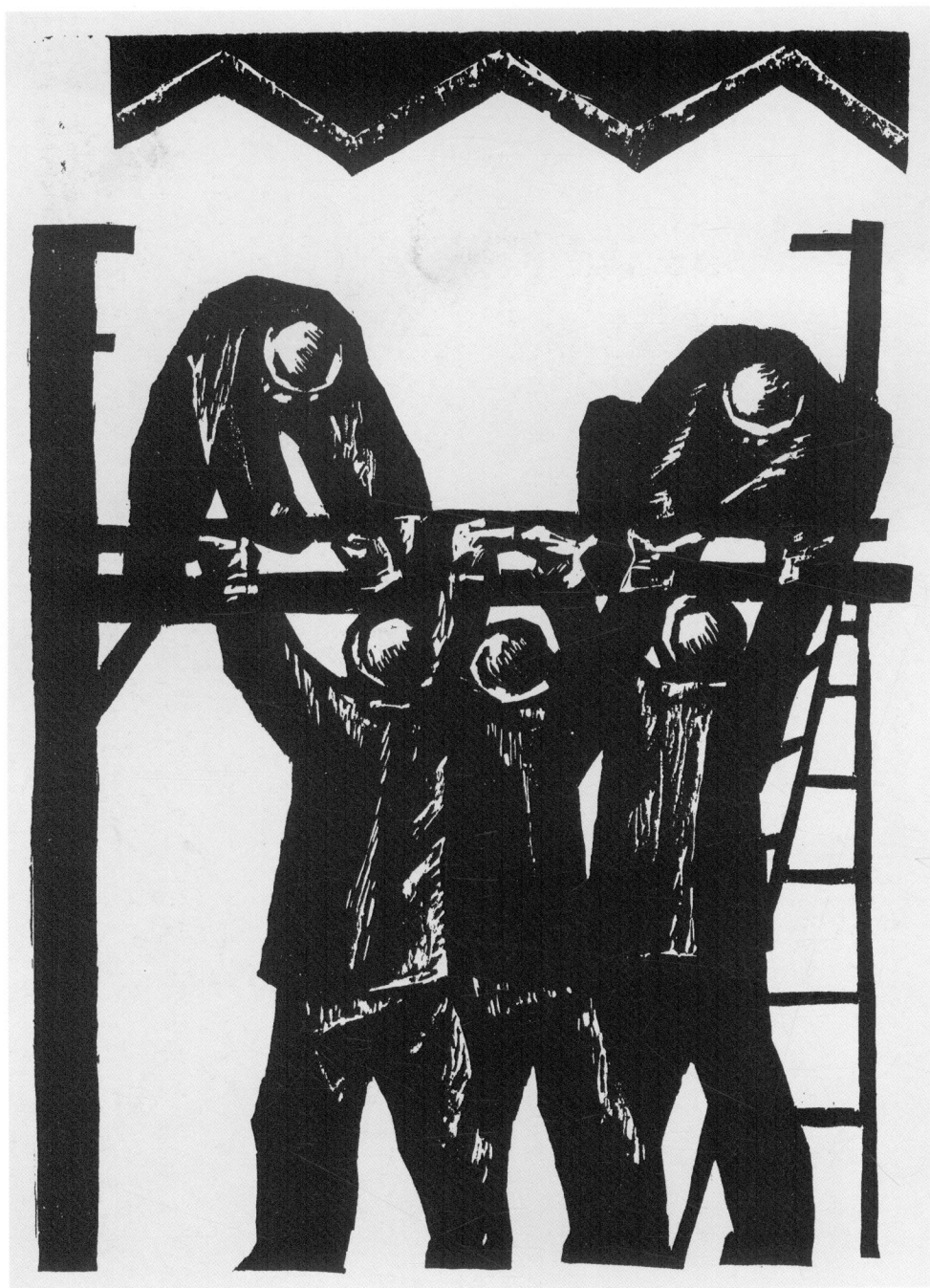
小说《林家铺子》插图（五）“Lin family” shop woodcut illustration V 1983



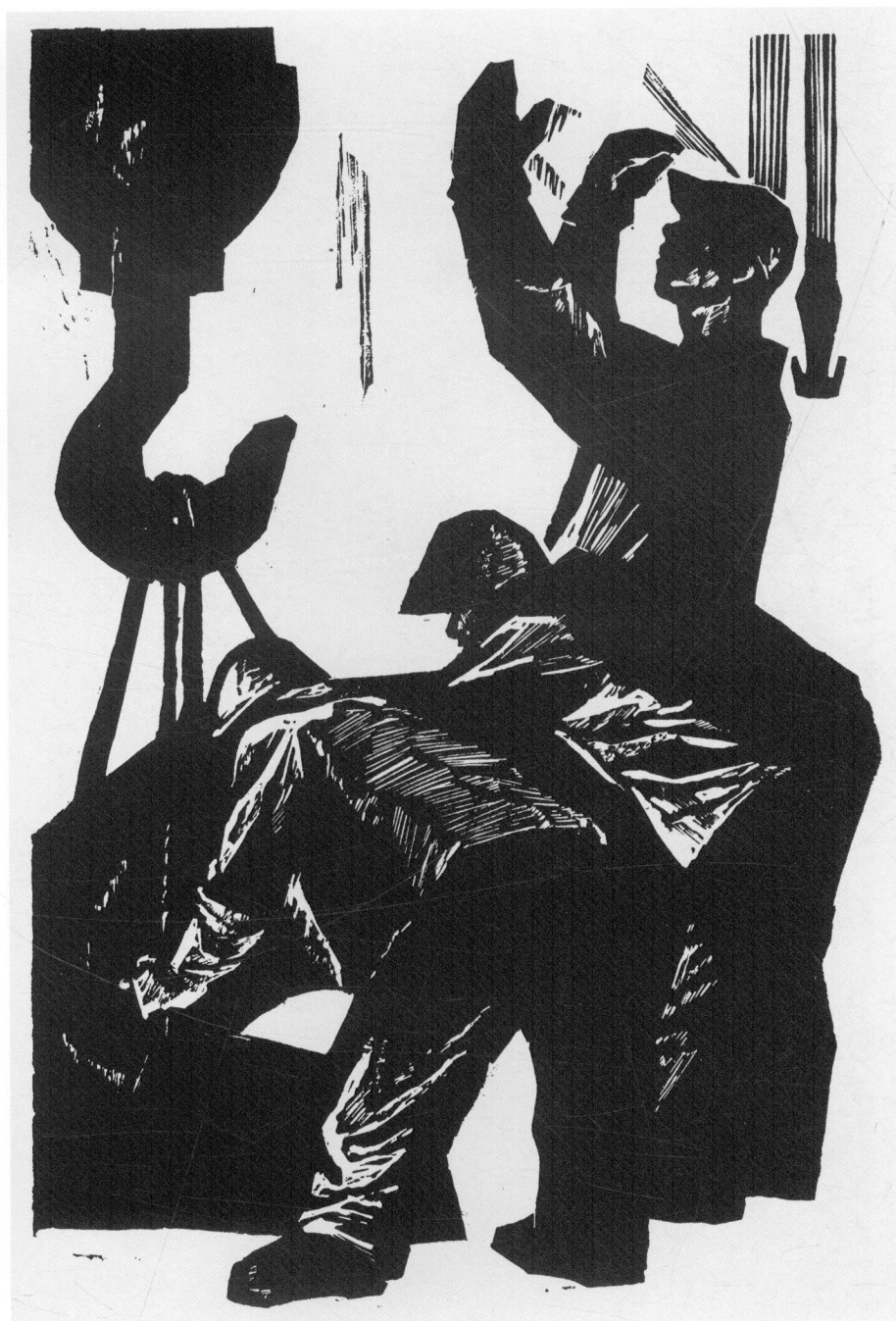
炉前 In the front of stove 1983



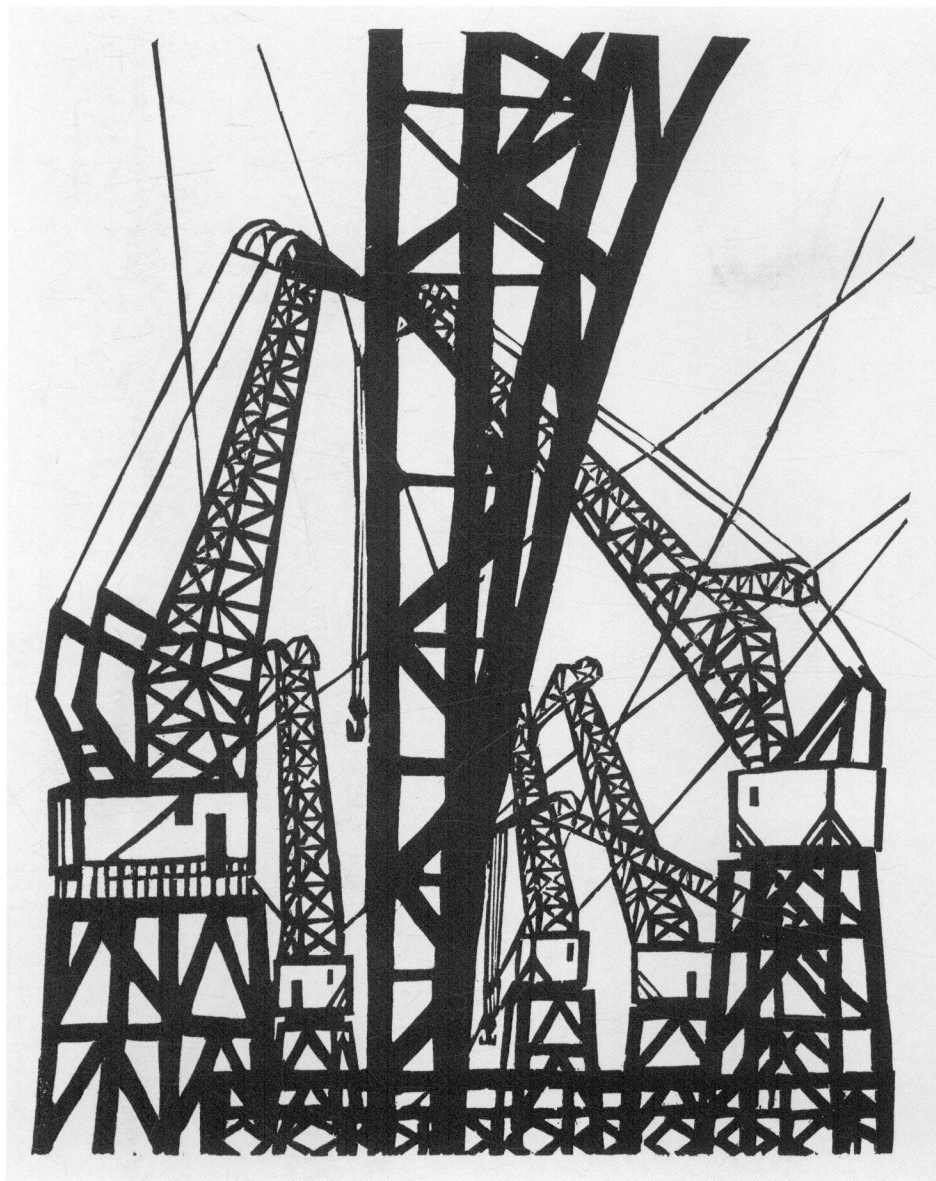
闪光 Flash 1983



合力 Joint forces 1983



起吊 Hoisting up 1983



铁臂 Steel arm 1983



锻工 The worker 1983