



CHEN CHUAN

陳川畫集

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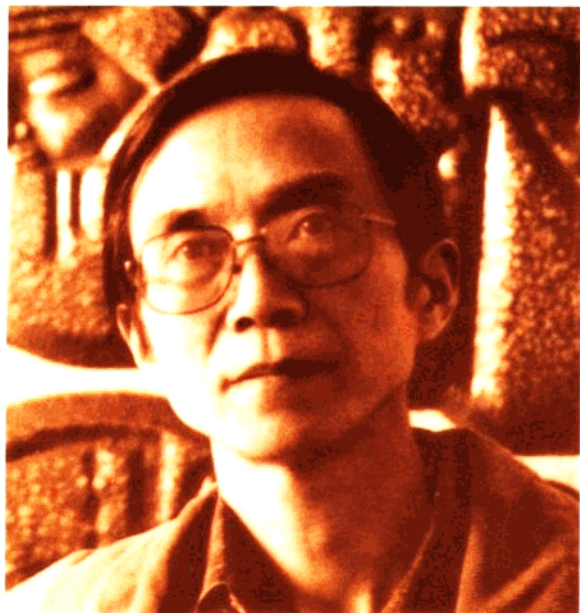
陳川畫集

CHEN CHUA

ALBUM OF

PAINTING

## 陳川簡歷



陳川·攝于1998年  
Took by Chen Chuan, 1998

陳川，山東省美術館專業畫家，國家一級美術師，中國美術家協會會員，中國版畫家協會會員，中國藏書票研究會理事。

1943年 生于中國重慶，祖籍寧波。

1965年 畢業于湖北藝術學院。

1984—1991年在山東省美術館副館長。

1987年《孔府》參加加拿大多倫多“中國造型藝術展覽”。

1988年《正月裏》獲“山東省版畫大獎賽作品展覽”一等獎。

1991年《曬陽陽》（初稿）、《雨蒙蒙》（初稿）參加日本“中國當代版畫新作展”。

1992年《窗》系列獲“第4屆全國藏書票展”優秀獎（首獎）；《正午》（初稿）參加“第11屆全國版畫作品展覽”。

1993年《曬陽陽》、《正午》、《春戀》在荷蘭馬斯特裏赫特“第一屆國際版畫雙年展”被提名評獎，列入被提名藝術家；《春戀》參加“中國版畫版種大展”。

1994年《曬陽陽》參加“第8屆全國美術作品展覽”；《山娃子之1》參加“第12屆全國版畫作品展覽”，被深圳美術館收藏。

1995年 在山東省美術館舉辦個人畫展：《晨曲》、《曬陽陽》參加長春“正義、和平國際美術作品展覽”；撰稿和主講的8集電視系列片《版畫藝術與創作》在山東電視臺、湖北電視臺播出，獲“第6屆全國優秀電視教育節目評比”三等獎。

1996年《春暖沂河》獲“第13屆全國版畫作品展覽”銅牌獎，被江蘇省美術館、山東省美術館收藏；《姐·弟》獲美國費城“第11屆中美藝術家聯誼會畫展”法官阿裏克斯和薩波·那波藝術獎；在日本千葉藝術畫廊舉辦個人畫展。

1997年《雨蒙蒙》參加“中國藝術大展·當代版畫藝術展”；《秋韵》等6幅參加瑞士格蘭欣“第14屆國際版畫原作三年展”，《雨蒙蒙》被瑞士格蘭欣博物館收藏；《春暖沂河》獲“山東省美術書法作品展覽”一等獎；《雨蒙蒙》獲“第5屆山東省版畫作品展覽”一等獎。

1998年《流金歲月》參加“第14屆全國版畫作品展覽”，被神州版畫博物館收藏；獲“1994—1998年山東美術創作榮譽獎”。

作品發表：《人民日報》、《人民日報》（海外版）、《美術》、《中國版畫》、《版畫世界》、《裝飾》、英文《中國婦女》、《中國文學》（法文版）、《中國現代美術全集·版畫2》、《中國現代美術全集·壁畫》、《中國藝術大展作品全集·版畫卷》、《世界當代版畫作品精選》、《中國水印版畫》畫集、《中國藏書票作品選集》、荷蘭馬斯特裏赫特《第1屆國際版畫雙年展》畫集、瑞士格蘭欣《第14屆國際版畫原作三年展》畫集。

Chen Chuan, a professional painter in Shandong Art Gallery, is a national first-class painting master, member of Chinese Artists Association, member of Chinese Print Artists Association, council member of Chinese Exlibris Research Association.

- 1943 Born in Chongqing and his native home is Ningbo, Zhejiang Prov, China.
- 1965 Graduated from Hubei Arts College.
- 1984-1991 Acted as deputy director of Shandong Art Gallery.
- 1987 "Confucian Mansion" took part in "China plastic Art Exhibition" in Toronto, Canada.
- 1988 "The First Moon" awarded first prize in "Shandong Graphic Competition".
- 1991 "Sunbathing" (draft) and "Drizzle" (draft) took part in "China Contemporary Print Works Exhibition" in Japan.
- 1992 "Windows" (series) awarded excellent prize (first prize) in "The 4th National Exlibris Exhibition"; "Noon" (draft) took part in "The 11th National Print Works Exhibition".
- 1993 "Sunbathing", "Noon" and "Spring Feelings" were nominated for prizes in "The First International Graphic Biennale Maastricht, Holland and I was listed as one of the nominated artists; "Spring Feeling" took part in "China Print Works Competition".
- 1994 "Sunbathing" participated in "The 8th National Fine Arts Exhibition"; "Mountain Child" I took part in "The 12th National Print Works Exhibition" and it was collected by Shenzhen Art Gallery.
- 1995 Held an individual exhibition in Shandong Art Gallery; "Melody in the Morning" and "Sunbathing" took part in "International Just & Piece Art Exhibition" in Changchun; Wrote and gave a 8-series lecture about "Print Works Appreciating and Making", which was broadcasted by Shandong and Hubei TV Stations. And it was won a third prize in the competition of "The 6th National Excellent TV Educational Programs".
- 1996 "Spring Warm's Yi River" was awarded a bronze prize in "The 13th National Print Works Exhibition" and it was stored up by Jiangsu provincial Art Gallery and Shandong Art Gallery; "Sister, Brother" was awarded a prize at "The 11th Joint Exhibition of Chinese and American Artists" in Philadelphia, America; Held an individual exhibition at Chiba Art Gallery, Japan.
- 1997 "Drizzle" participated in "National Contemporary Print Works Exhibition Of China Art Competition"; "Rhyme of Autumn" and other 5 pieces took part in "the 14th International Triennale Of Original Graphic Prints" in Grenchen, Switzerland; "Drizzle" was collected by Grenchen Museum of Switzerland; "Spring Warm's Yi River" was awarded first prize in "Shandong Arts and Handwriting Works Exhibition"; "Drizzle" was awarded first prize in "The 5th Shandong Print Works Exhibition".
- 1998 "Glorious Days" took part in "The 14th National Print Works Exhibition" and was collected by Shenzhou Print Museum; And it was awarded "A Prize of Honour for Shandong Fine Arts Creation during 1994 - 1998 period".

Works Published: "People's Daily", "People's Daily" (Overseas edition), "Art Monthly", "Chinese Printmaking", "World of Printmaking", "Arts & Design", "Women of China" (English edition), "Chinese Literature" (French edition), "China Contemporary Fine Arts Collections, Print Works 2", "China Contemporary Fine Arts Collections, Mural Paintings", "China Artistic Exhibition Works, Print Works", "Contemporary Selected Prints of The World", "The Art of Chinese Watercolor Printing Album", "Selected Works of China Exlibris", "Album of the 1st International Graphic Biennale", Maastricht, Holland, "Album of the 14th International Triennale of Original Graphic Prints", Grenchen, Switzerland.

在海東山區體驗生活，1990年  
Observing And Learning From Real Life In  
Yinmeng Mountainous Areas In 1990



這些年，作木刻的漸漸地少了，特別是套色木刻。

版畫家陳川却是從套色木刻流行的六十年代徑自穿行至今，一直刀耕不輟的少數人中的一位。

卅多年前，我和陳川是大學同學，他學版畫，我學油畫，因為我們都追求質樸真率的藝術和人生，所以特別要好。那時，教授他們學業的是著名版畫家陳天然先生，從尊敬的天然老師那裏，陳川不僅學習了版畫的技巧和藝術創作的道理，還直接受到老師淳真樸實為人的極大影響。陳川屬於那種對藝術十分痴迷的人，他外表文弱，但內心充滿激情，對於自己認定的準則和精神鍥而不捨，這也就是三十多年來陳川毫不搖移地在套色木刻藝術中從未中斷他的探索的一個主要原因。

這些年來，作為一位版畫藝術家，他的影響愈見廣泛，我也常見到許多他出版和發表的作品，那裏面所貫串的，都是我所了解的陳川的人生畫意。從這些作品中，人們不難看出藝術家厚厚的積蓄：那是始自早年的對古今中外一切藝術精華的傾心相愛，在藝術和心靈的審美追求上的嚴格和挑剔，歷經生活磨礪也不變易的真率的藝術個性，以及把藝術的表達和性情的表達緊緊連接在一起的不斷實踐。這種長久的思慮和追求久而久之形成為一種品質，從他的作品中緩緩地透散出來，又緩緩地沁入觀者的心中。在我經過多年的藝術實踐以及藝術觀照和比較之後，我感到較之于西方藝術的直觀或逼人的強勁，東方藝術則顯得衝和悠緩而意蘊綿長。這種氣質在陳川的諸多版畫作品中得到了較好的體現。他的作品並不張揚，而是平實地傳達出對畢生追求得以和諧表達的喜悅，正因為如此，從這些作品裏，我們看到藝術家的幼稚之心和成熟的經營意匠不露痕跡地結合在了一起。

陳川的故鄉是浙江。大學畢業分配，他遂順去了山東。童年的記憶是江南水，成年則有感于沂蒙山。從收入這本集子的畫作可以看出，這兩段生活幾乎占據了他作品的全部。

一南一北，一山一水，差異原本是大的，但在陳川的作品中，它們却是十分地和諧和統一。陳川的畫是記憶，是訴說在我們時下的畫作中已經久違了的“鄉情”，是錄下記憶的詩。詩不重說理，而重述情，情動于中，而發于聲。每件作品都貫徹真情和詩意，這正是陳川作品的難能可貴之處。它已經成為陳川版畫藝術的一個基本品質。正是由于這種品質，人們在他兩種風格和題材并不相近的作品中感到了一種美的和諧。勿論是以表達對土地、對生活、對生命的熱愛為主題的沂蒙山金秋，抑或是在反復吟唱石橋水巷斜陽雨後中寄寓鄉情的夢裏江南，我們都能聽到藝術家的心跳，聽到情緒深深叩擊的音節。讀着陳川的作品，三十多年前的生活又浮現眼前，使我如看到這位對人生、對藝術都至為真誠的老朋友從那時踏踏實實走過來的足跡。

陳川筆下的江南水鄉像童謠，陳川的沂蒙山是兒歌，他在一個淡化了鄉情和童心的人世間，在一個正在全面物質化的洪流裏唱着這些純樸古老的歌，使得我們必需用真誠的心去感受和應和。

我喜歡讀陳川的畫，也因為那些畫面所呈現的中國特有的韵致。我感到，這也是陳川作品的另一基本品質。應該說，陳川在這方面的自覺追求是很早的事情，可以上溯至他讀大學的時候。由於對優秀的文化傳統愛之彌深，所以三十多年來，他步不暇移，終于自成一家。他在這片大海裏自由攝取，宋元以降的山水畫，話本的木刻插圖，稚拙的民間剪紙、皮影和色彩對比十分強烈的民間木版年畫，我們民族的這些藝術精華的形式品格和精神，都被他攝取過來，恰到好處揉合在一起，形成為自己的有着明確中國氣質的現代版畫風格。

陳川的藝術所展現的這些基本品質以及嫺熟的版畫技巧，使他得到了應有的承認。他的作品多次在國際國內的一些大展中展出或獲獎。1993年，在荷蘭馬斯特裏赫特第一屆國際版畫藝術雙年展上，他有3幅作品被提名評獎。1996年和1997年他又有多幅作品在全國版展和國際藝術展中展出和獲獎。版畫藝術家陳川的真誠工作受到愈來愈多的關注和肯定。

1999年1月于北京

花 1998年  
藏書票 8×8厘米  
Flower 1998  
ExLibris 8×8cm





## TRUE FEELINGS IS INVALUABLE

Shang Yang

People working on woodcuts, especially coloured woodcuts become less in these recent years.

Chen Chuan, the woodcutter, is one of the few who has been working on them since 1960's.

Chen and I were collegemates 30 years ago. He learned woodcuts and I learned oil paintings then. We were close friends for seeking simple and honest both in arts and life. Mr Chen Tian-ran was his teacher, who taught them woodcuts. From his beloved teacher, Chen Chuan not only learned woodcuts skills and principles of art creation, but was also influenced greatly by his teacher's honest character. Chen Chuan belongs to the kind of people who is crazy for art, gentle and frail-looking in appearance, but full of passions in his inner heart. He's been keeping on what he thought was right for 30 years and this is a main reason for him never ceased working on colored woodcuts, even not waver in the least.

As a professional artist, Chen Chuan's influence is becoming more and more popular and I often see his works published in magazines during these years. From his works, it is not difficult for us to see his deep essential techniques: deep love of the arts essence from ancient and modern, Chinese and foreign; strictness and pursuit of the aesthetic judgment both of art and spirit; unchangeable frank artistic individuality through hardening experience of life and constant practices of the combination of artistic expression with his characters. This long time consideration and pursuit have formed an intrinsic quality slowly revealing from his works and seeping into the hearts of viewers. After my artistic practice and comparativeness for many years, I feel that Oriental art seems leisurely but of profound significance comparing with Western art (which have directly senses and pressing powers). This quality is well reflected from Chen Chuan's works. His works really convey the happiness and harmony of what he has been pursuing all his life without making widely known. And so we can see entire combination of the artist's childlike heart with his mature artistic conception from these works.

Chen Chuan's native place is Zhejiang and he was assigned to Shandong to his liking after graduation from Hubei Arts College. His childhood memories is water regions of Jiangnan and has his thoughts on Yimeng Mountains after his grown-up. These two periods of life occupy almost all his works from this selected album.

South and North, mountain and water, it should have great difference originally, yet it seems entirely harmony and coordination in Chen's works. His works expresses memories, recounts the "rural feelings" of remote past, and records the poems of memory. And these poems don't attach importance to reasons, but to narrations, with emotions in them and giving out sounds. Every piece of his works is full of real sentiments and poetic flavours and this is the estimable qualities of Chen's works. This has become basic quality of his woodcuts skills and we can feel beautiful harmony from his works of two different styles and themes. Whether he expresses deep love for life and earthy golden autumn harvest of Yimeng Mountains theme) or lodges at rural feelings of water regions in dreamlike Jiangnan(stone bridges,

water lanes and setting sun theme), we all can hear the artist's heart-beating and emotions knocking. Reading Chen Chuan's works, I feel the life of thirty years ago coming back to my mind and seeing the steady footmarks walking by my old friend who is all sincere both in life and arts.

Descriptions of the water regions in Jiangnan is like children's folk rhymes and Yimeng Mountains is like children's songs in Chen Chuan's works. In the weak rural feelings and childlike innocence world, in the overall materialized current, Chen still sings these honest and ancient songs, and let us feel and respond to them with sincerity.

I like Chen Chuan's works also because they reveal special Chinese charm and I think this is another basic quality of his works. Chen Chuan pursued it on his own initiative 30 years ago when he was in college. He loves outstanding cultural tradition deeply for 30 years so much so that he forms a style of his own. He's been taking in landscapes from Song and Yuan Dynasties, illustrations of books, naive folk paper-cuts, leather-silhouette shows and sharp contrast wood engraving Spring Festival pictures. He has absorbed the artistic quintessence and styles of Chinese people, blending them in a right way, thus forming his own woodcuts style.

Chen Chuan's artistic developments and skilled woodcuts techniques have received proper recognitions. His works are always exhibited or won prizes both at home and abroad. In 1993, 3 pieces of his works were nominated for prizes at "Le International Grafiek Biennale Maastricht Holland". In 1996 and 1997, he had several pieces of works exhibited or won prizes at national woodcuts and international arts exhibitions. Chen Chuan, the woodcuts artist's genuine work will be concerned and affirmed by many and many people with each passing day.

Written in Beijing Jan, 1999.

1. 正午 (1993 年)  
木版、55 × 56 厘米  
Noon Time (1993)  
Woodcut 55 × 56cm



- 2 春阳暖河 1994 年  
木版, 长  $63 \times 38$  厘米  
Spring Warms Yi River 1994  
Woodcut  $63 \times 38\text{cm}$





3. 曬陽陽 1993 年  
木版畫 49 × 50 厘米  
Sunbthing 1993  
Woodcut 49 × 50cm





4. 泥娃與羔羊 1990 年  
木版畫 32 × 35 厘米  
Muddy Baby and Lambs 1990  
Woodcut 32 × 35cm





5. 姐 弟 1990 年  
木版畫 32 × 35 厘米  
Sister and Brother 1990  
Woodcut 32 × 35cm







6.7. 山娃子之1.2 1993年  
木板画 55 × 56 厘米  
Mountain Child Series 1.2 1993  
Woodcut 55 × 56cm



