

版苑擷英

中國美術學院版畫系教師作品展

Gems of Contemporary Chinese Prints
An Exhibition by the Faculty of the Department of Print
China National Academy of Fine Arts

一九九七年十一月二十一日至一九九八年一月三十一日
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策劃：周敏民



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Curator: Min-min Chang

前言

版畫起源于中國。最初作為一種以複制為目的的印刷技術，為文學作品插圖、年畫、風俗畫、宗教畫等普及性美術品的傳播，可謂貢獻良多。在這同時，它自身的技藝水準亦發展到了足令今人傾倒的境地。很久以後，版畫由複制技術被提升為藝術表現的媒體，但這本質性的轉變，卻不是發生在它的故鄉。直至本世紀二十年代，創作版畫始由海外傳入中國並發生影響，逐漸為一些青年藝術家所喜愛和接受，才有了今天所說的“版畫回娘家”。其中，魯迅先生為提倡“直面人生”的藝術對中國新興版畫作出的不遺餘力的倡導和培植，更是起了極為關鍵的巨大作用。因此，時至今日，眾多的中國版畫人依然尊其為“中國新興版畫之父”。

由彼至今，中國近代版畫伴隨著中國社會、政治、經濟、文化的跌宕變遷走過了半個多世紀的路程。它時時刻刻以自己獨特的方式折射出時代和生活的熱流和光彩，反映出社會思潮和文化熱點的曲折走線。與此同時，它也通過對民族文化的優秀傳統和外來文化精粹的借鑒吸收，經過前後幾代人的接力式的持續努力，不斷充實著自身語言的強度，豐富著風格樣式的品類，拓展著表現力的疆域。在品種上，不僅由單一的木版發展為木、銅、石、絲網各版種並存，更扎根於民族版畫傳統的深厚土壤，開掘如水印、粉印、拓印等傳統印拓手段相適於現代表現的可能性並使之日益成熟完美，成為世界版畫之園中一道獨具東方魅力的景觀。

版畫與生俱來地與社會科技、與人類對自然或人工材質的認識和利用的水準保持著最密切的聯繫。從某種意義上說，後者是前者賴以存在和發展進步的最重要的基本動力之一。這一特徵賦予版畫以特有的開放性和包容能力，也為未來版畫在表現語言、製作手段乃至外在形式等方面的變革發展揭示出今人尚無法預測的前景。這意味著今天的版畫家必得以迅敏的反應、不落陳規的發想和不辭辛勞的執著與之對應，這是令人興奮的挑戰。

我院的前身國立藝術院是中國新興版畫的發祥地之一。版畫系作為國內最早建立的版畫教育基地之一，建系四十餘年來在人才培養、學術建設以及版畫作品創作中都有著與其身份相稱的表現。值香港回歸祖國之年，得到香港科技大學圖書館的熱情邀請和周密安排，展示自己的作品，全系教師均因其意義特殊而深感欣喜。謹借此機會向科大圖書館及周敏民館長致以衷心的感謝。

張遠帆
中國美術學院版畫系主任

Foreword

Print (Banhua) as an art form originated in China. At first, the purpose of print making was to reproduce illustrations in literary works, and to make copies of Spring Festival paintings, folk paintings, and religious paintings. In this way, prints served in spreading the popular arts. Throughout the years, the technique and art of engraving matured and transformed itself from a mere reproduction technology into a medium of artistic expression. However, this fundamental shift occurred abroad, not in its native land. It was in the 1920's that print as a creative art form was re-introduced to China and gradually became accepted and appreciated by some young Chinese artists. Thus, today we say the phrase "banhua hui niangjia – print returns home". Lu Xun, the renowned writer, while advocating arts that "confront reality" played a critical role in promoting and cultivating the Chinese New Print. Today, Lu Xun is still widely regarded by Chinese engravers as "the Father of the Chinese New Print".

In the past half century, the art of modern Chinese print has developed along with social, political, economic, and cultural changes of China. It has always reflected, with its unique form, the kaleidoscopic aspects of China's life and times, and the fluctuating trends in social thinking and cultural focus. By the efforts of generations of artists, and by absorbing fine domestic cultural traditions and learning from the best of foreign cultures, the art of engraving has continuously strengthened its language of expression, enriched its styles, and broadened its horizon. In terms of variety, print has expanded from woodblock to copper, stone, and silkscreen, and has adopted from Chinese traditional folk engravings such techniques as water-print, powder-print, and rubbing. These techniques, suitable to contemporary expression have evolved and matured, and display an Asian charm unique in the world of print.

The art of engraving has an intrinsic association with human knowledge and use of natural and artificial materials. In a sense, it is this knowledge and use which sustains and promotes the development of prints. This quality allows print to be an open and comprehensive art form, and reveals the unpredictable future of the evolution of its language of expression, techniques of production, and external format. This means that engravers today must respond with quick reflexes, ingenious imagination and laborious persistence. This presents exciting artistic challenge.

The China National Academy of Fine Arts, formerly, the National Institute of Fine Arts, is one of the birthplaces of the Chinese New Print. The Department of Print was one of the first to offer print education in China. During the past forty years, the Department has made corresponding achievements in cultivating talent, establishing scholarship, as well as in print creation. In the year when Hong Kong returns to its motherland, we are very honored and pleased to be invited by the Library of Hong Kong University of Science and Technology to exhibit our recent works. Our sincere thanks to the University Librarian, Ms Min-min Chang, and to everyone who has assisted in organizing this exhibition.

ZHANG Yuanfan

Chairperson, Department of Print
China National Academy of Fine Arts



王公懿 (Wang Gongyi) 1946-

行雲流水 1992

36 x 24 公分 石版

Running Clouds & Flowing Water 1992

36 x 24 cm Stoneplate



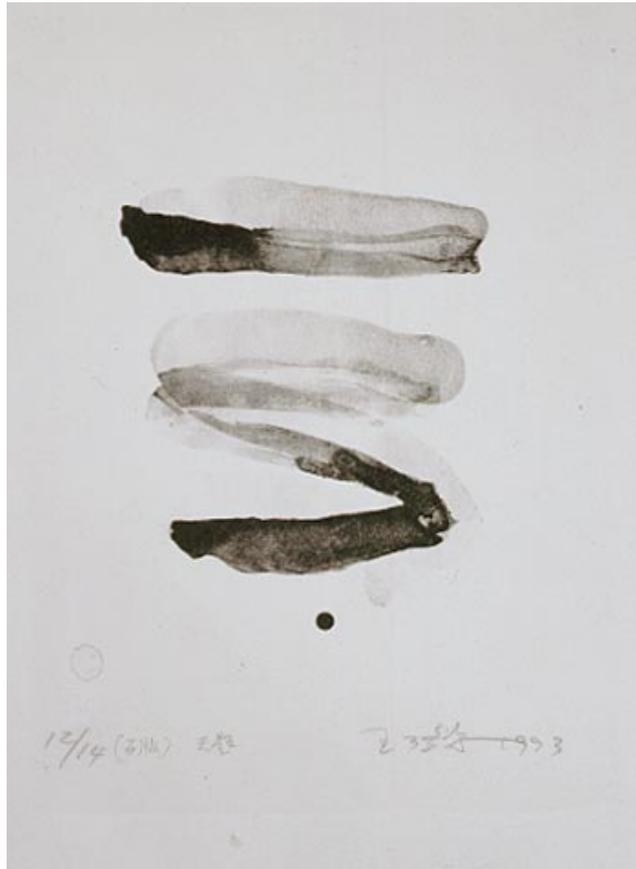
王公懿 (Wang Gongyi) 1946-

無題 (一) 1993

23 x 28 公分 石版

Untitled (1) 1993

23 x 28 cm Stoneplate



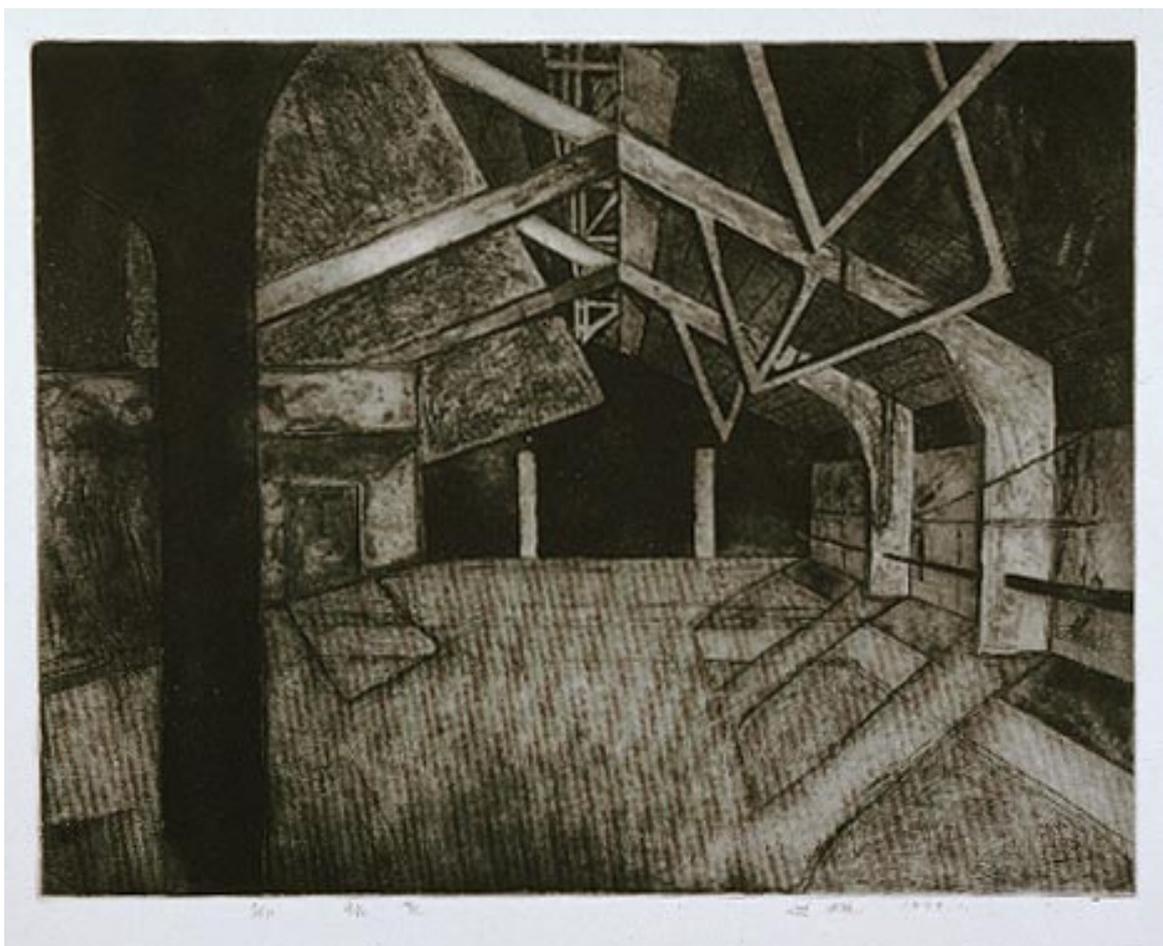
王公懿 (Wang Gongyi) 1946-

無題 (二) 1993

26 x 30 公分 石版

Untitled (2) 1993

26 x 30 cm Stoneplate



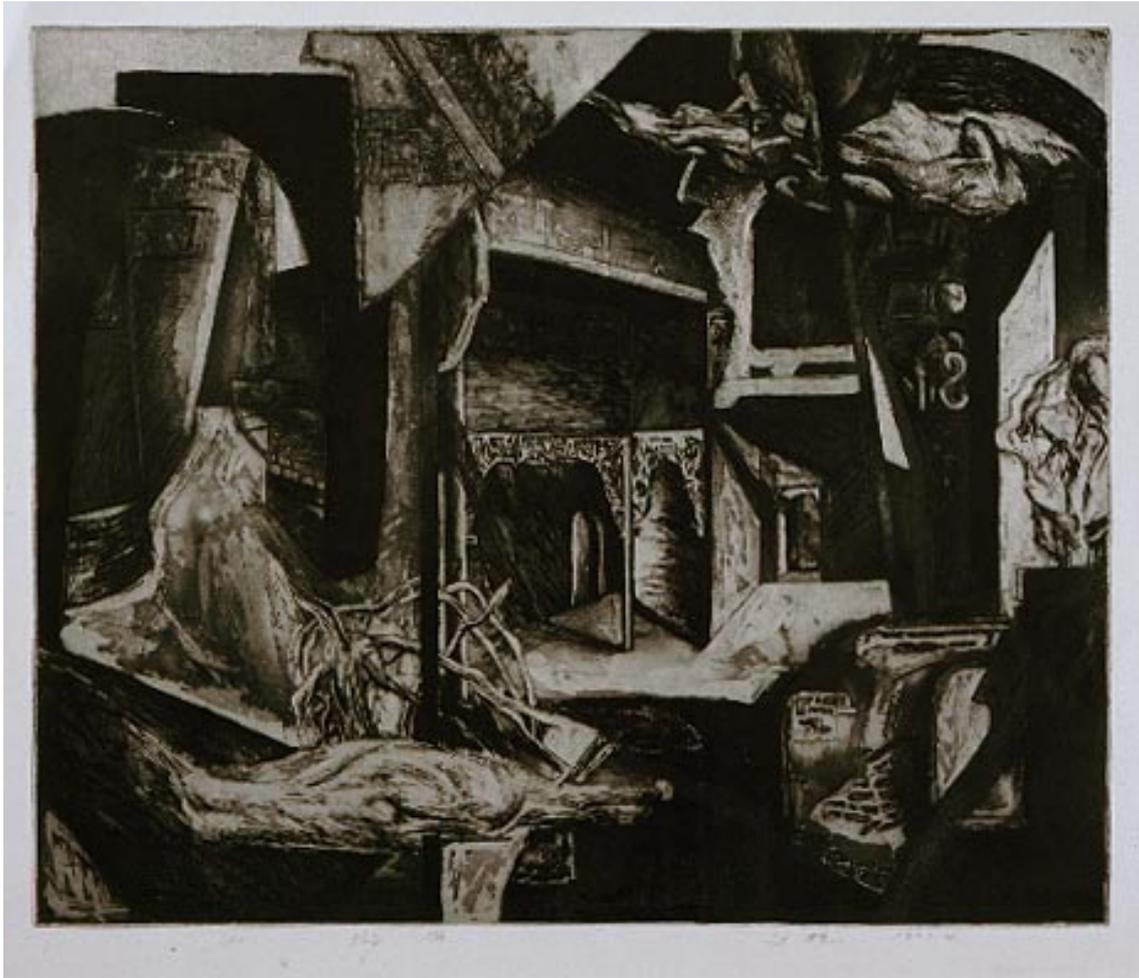
孔國橋 (Kong Guoqiao) 1968-

愁室 1993

50 x 39 公分 銅版

Sorrowful Room 1993

50 x 39 cm Copperplate



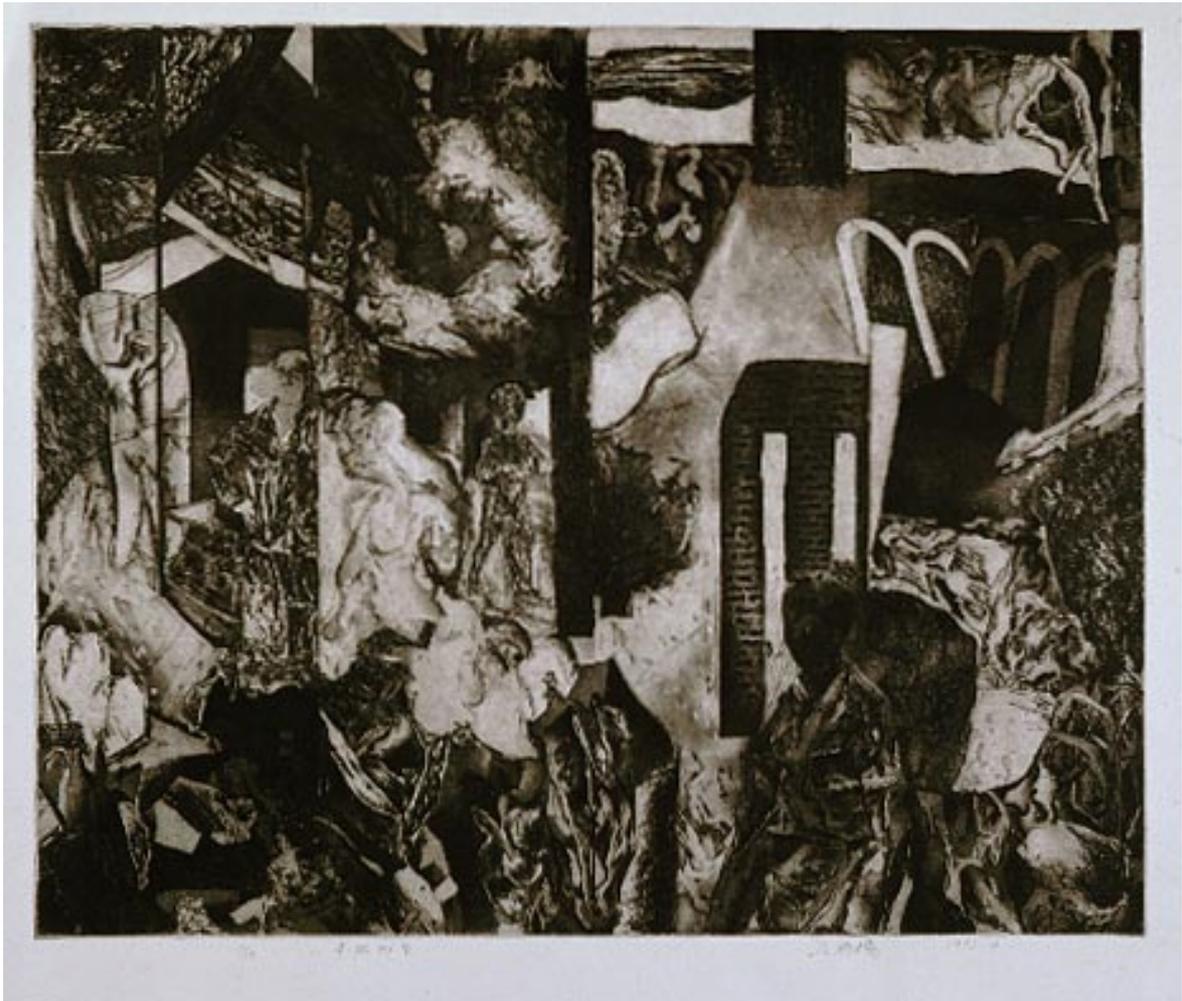
孔國橋 (Kong Guoqiao) 1968-

游園 1993

61 x 51 公分 銅版

Roaming in the Garden 1993

61 x 51 cm Copperplate



孔國橋 (Kong Guoqiao) 1968-

豐收時節 1993

61 x 50 公分 銅版

Harvest Season 1993

61 x 50 cm Copperplate