

他山之石

S T O N E S
F R O M O T H E R
M O U N T A I N S

2020 国际版画 名家作品集

2020 INTERNATIONAL
OUTSTANDING PRINTMAKING
ARTISTS' WORKS COLLECTION

主编 李康

图书在版编目 (C I P) 数据

他山之石 : 2020国际版画名家作品集 / 李康主编
-- 哈尔滨 : 黑龙江美术出版社, 2020.9
ISBN 978-7-5593-6445-6

I. ①他... II. ①李... III. ①版画—作品集—世界—
现代 IV. ①J237

中国版本图书馆CIP数据核字(2020)第160794号

编辑委员会

主 编 : 李 康
副 主 编 : 郭庆文
编 辑 : 赵家春 肖璐璐 宋 浩 卢 婷
校 对 : 胡晓庆 王 辉 林诗媚
摄 影 : 陈嘉明

他山之石——2020 国际版画名家作品集

TA SHAN ZHI SHI—2020 GUO JI BAN HUA MING JIA ZUO PIN JI

出品人 : 周 巍
责任编辑: 咸泽寿
出版发行: 黑龙江美术出版社
地 址 : 哈尔滨市道里区安定街 225 号
邮政编码: 150016
发行电话: (0451) 84270514
网 址 : www.hljmscbs.com
经 销 : 全国新华书店
印 刷 : 深圳市粤之彩印刷有限公司
开 本 : 965mm×635mm 1/8
印 张 : 24.5
版 次 : 2020 年 9 月第 1 版
印 次 : 2020 年 9 月第 1 次印刷
书 号 : ISBN 978-7-5593-6445-6
定 价 : 200.00 元

版权所有 翻印必究
本书如发现印装质量问题, 请直接与印刷厂联系调换。

前言

世界文化的多元生态和多样性，为当代中国版画发展提供了丰富的文本参照。经过一年多的酝酿，中国版画博物馆特邀 30 个国家 65 位版画名家的 130 件作品，在中国版画博物馆重新开馆之际举办“他山之石——2020 国际版画名家作品展”，旨在引入国际版画的“他山之石”以资借鉴、研习，促进技艺、观念上的碰撞、交融。同时，也给在疫情影响下的国际社会发出来自中国的消息和各国艺术家的祝福。

“他山之石——2020 国际版画名家作品展”以其包容性和高品位让国际版画界持续聚焦观澜。根据展览主题的学术导向，主要向三类艺术家发出邀请：一、外国当代著名的版画家、版画流派领军人物和版画机构的代表艺术家；二、历届观澜国际版画双年展的国际评委；三、曾获得过国际重要版画展览大奖的外国艺术家。作为中国版画博物馆国际交流重要的学术展览，“他山之石”展览不仅邀请了众多外国版画界德高望重的前辈，也邀请了在国际专业版画展览中屡次入选和屡获大奖的青年艺术家。受邀的各国版画名家直接提交参展作品，让国际上当代版画大家的风采和技艺传承得以在此呈现，同时也让实验性、前卫性的表达能够得到充分的展示，确保了此次展览的包容性和学术品位。另外，在不同的规则和学术导向下，与观澜国际版画双年展在国际艺术家分流上形成互补，使新生力量和新的艺术形式在票选决定入选的双年展中有更多的机会登上舞台。

文明因交流而多彩，文明因互鉴而丰富，“他山之石——2020 国际版画名家作品展”在中国版画博物馆的举办，是我们以版画为媒去促进国际文化交流和相互借鉴的具体举措。在疫情仍在世界蔓延的今天，各国版画佳作在中国版画博物馆集中展示尤显难能可贵，世界各地的艺术家们因中国版画博物馆的开放和中国的稳定而备受鼓舞。在这个人类命运和共享价值遭受考验之时，当代外国版画名家作品的展示不仅是中国版画可资借鉴的“他山之石”，而且在当代版画艺术之美集中呈现的背后，汇聚着各国版画艺术家对未来的期盼和对世界的祝愿。

PREFACE

The multiple ecology and diversity of world cultures provide rich textual references for the development of contemporary Chinese printmaking. After more than a year of preparation, China Printmaking Museum specially invites 130 works of 65 artists from 30 countries and holds "Stones from Other Mountains —2020 International Outstanding Printmaking Artists' Works Exhibition" at the time when the Museum reopened. The exhibition intends to introduce the "stones from other mountains, i.e., "success examples" of international printmaking community for our references, research and studying, and promote the collision and fusion of techniques and concepts, and at the same time helps extend our blessings to artists from various countries under the influence of the epidemic.

"Stones from Other Mountains —2020 International Outstanding Printmaking Artists' Works Exhibition", with its inclusiveness and high taste, has kept the international printmaking community continue to focus on Guanlan. According to the academic orientation of the exhibition theme, invitations are mainly sent to three types of artists: 1. Famous contemporary foreign printmakers, leading figures of certain printmaking schools and representative artists of printmaking institutions. 2. International jury members of previous Guanlan International Print Biennials. 3. International artists who have won major international printmaking awards. As an important academic exhibition of the China Printmaking Museum, the "Stones of Other Mountains" exhibition not only invites many prestigious leaders in the international printmaking circles, but also invites young artists who have been selected and won awards for many times in the international professional printmaking exhibitions. Invited artists directly submitted their works to us, so that the contemporary prints of all countries can be presented here, and the experimentalism and avant-garde expressions can be fully displayed, ensuring the inclusiveness and academic taste of this exhibition. In addition, under different rules and academic orientations, the exhibition complements the Guanlan International Print Biennial by providing an exhibition opportunity for part of the international artists, so that new forces and new art forms have more possibilities to be seen during the biennial selections.

Civilizations are colorful due to communications and exchanges are rich due to mutual learning. The opening of "Stones from Other Mountains—2020 International Outstanding Printmaking Artists' Works Exhibition" at China Printmaking Museum is a concrete measure for us to promote the international cultural exchanges and mutual learning via printmaking. Today, the epidemic in the world is still spreading. It is especially commendable that the masterpieces of prints from various countries are displayed in the China Printmaking Museum. The best wishes of artists for the whole world are gathered along with the presentation and communication of the beauty of works, and meanwhile the artists also feel greatly encouraged by the beliefs and blessings sent from China.

跨入横向联结时代

从美洲脊梁——安第斯山脉、马德雷山脉、落基山脉，到亚平宁山脉与巴尔干山脉，再到日本富士山、泰国因他暖山、澳大利亚科修斯科山，来自世界各地很多山脉的版画艺术家们齐聚深圳观澜的中国版画博物馆，切磋技艺、共话艺术。这是一场兼具人文和启迪意义的展览，其非凡意义早已超越一场国际艺术展。

新冠疫情让人类社会进入了第二个全球化阶段。在这一阶段，各社会体之间的相互依赖进一步加深。预期和不可预期的跨国互联让彼此更加息息相关。无论我们身处哪个国家，不管本地经济状况、人种、宗教信仰如何，都不可避免地受此影响。我们已进入了前所未有的“全球化”时代！

新冠病毒爆发之前，已有对文化领域内的国际艺术活动同步传播的尝试，这些尝试促进了艺术家的流动和艺术作品的全球传播。期间形成了两股相互对立的势力：一股是力求通过世界性文化模式所提倡的艺术与文化的趋同，减少艺术作品的民族性，将部分地域艺术特征模糊化；而另一股则提倡增加非殖民地化所形成的多元文化差异。在这两种对立的姿态中，出现了一种提倡“切向”全球化的中间立场，即将地区性/专业/艺术群体联合起来，让他们的声音能够被外界所听到。这种现象不仅仅是一种艺术趋势，更是一种由多元价值观、认同价值观和批判价值观所决定的世界文化变迁而形成的艺术主张。其在保有本地化和全球化之间不可避免的争论的同时，将来自世界各地不同社区的艺术家的实践相互联结，赋予了虚拟交流网络的重要性，同时又将这些群体放入全球化场景中。

在版画领域，这种趋势通过不断壮大的版画旅行艺术家社区的兴起而形成，这些艺术家通过与全球范围内艺术机构合作、参与入驻或从事技法研究而联系在了一起。与此同时，国际版画展览和展会的整合重塑了当代版画领域，形成了跨国领域的多元文化和多技术视角。人们开始对版画的形式、内容、技法，尤其是其研究范围展开了新的思索。当代版画在借鉴不同文化和传播文化基础上，将不同的技法进行了交叠和混搭，艺术家不再囿于某一地域，而是“在路上”。在这一潮流下，有一种非常有趣的趋势，即游牧和移民群体的艺术叙述，这已经成为一种对艺术探索的比喻。如今，“当代版画”的意义远远超过了当今时代下的艺术创作。

TRANSVERSE BONDS

From the backbone of The Americas—the Andes, Sierra Madre and the Rocky Mountains - to the Apennines and the Balkans, journeying through Mounts Fuji in Japan, Doi Inthanon in Thailand and Kosciusko in Australia, artists that belong to many mountains gather today at China Printmaking Museum in Guanlan, Shenzhen in an anthological and inspiring exhibition, whose significance goes beyond an international show.

1

As pandemic has proved, today humankind launched into a second globalizing stage that accentuates interdependency among societies. Both, unpredictable and expected supranational interconnections have brought news concerns related with them. This affects us all, regardless of where is our country located, how is the local economy, what race we belong or which are our religious believes. Globalization has never been "so global"!

Before the COVID-19, the cultural realm has experimented the simultaneous circulation of international art events which have generated a movement of itinerant artists and art works traveling worldwide. Two opposing forces have faced each other.. One has provoked art and culture to homologate in cosmopolitan cultural patterns, reducing the national character of the artistic productions and blurring partially the regional artistic identities. The other, at the same time, has manifested itself with an increasing multicultural differentiation due to the multiplicity caused by decolonization. Among these two antagonistic postures, an intermediary position has taken place provoking "tangential" globalizations that unite regional/professional/ artistic groups that, in this way, make their voices hear. This phenomenon, more than an artistic trend, is a world cultural change that arises artistic proposals determined by values of diversity, identity and criticism. While maintaining an inevitable debate between local and global, it interrelates the practice of artists belonging to different communities around the world, giving significance to virtual communication networks while project these groups in a global scene.

In the printmaking field this trend has taking shape by the rising of a strong community of print media traveling artists linked around the globe with collaborative projects, residencies or technical researches linked to art institutions. Parallely, the consolidation of an international circuit of print exhibitions and conferences has reshaped the realm of contemporary printmaking projecting multicultural and multi-technical perspectives to a transnational scale. In this way it has questioned its forms, contents, techniques and, specially, the scope of its searches. Contemporary prints overlap and mix diverse techniques with references to different and spread cultures, in which the artists are not fixed but are "in-transit". Inside of this current a very interesting trend is the artistic narration of nomadism, of the migration groups, which has become a metaphor of the artistic exploration. Now, "contemporary printmaking" means much more than to be working in the present time.

二

在全球视野下展现不同版画视角的趋势上，中国版画博物馆（2014）自其成立6年来，做出了很好的表率。该博物馆与观澜国际版画双年展（2007）观澜版画原创产业基地及其艺术家入驻项目（2008）共同构成了一个坚实的版画艺术铁三角。这一铁三角雄立于中国版画界，接待了一大批中国艺术家的入驻并展出了他们的作品，由此逐步形成了强大的国际影响力。目前，观澜版画原创产业基地已经接待了一大批国际艺术家。双年展也吸引了越来越多来自世界各地的艺术家前来参展。而中国版画博物馆也被巧妙地安置在了版画基地的附近，用于展出这些艺术家的画作，形成了一个完善的艺术创作循环。

另外必须提到的一点是，中国版画博物馆具有展览机构所具备的一流展出空间，先进的建筑设施使其成为全球收藏和展览名家版画的最佳场馆之一。除了专门从事纸制艺术品的保存、处理和储藏外，该博物馆还面向本地和国际社区推出艺术教育服务、版画艺术节和国际研讨会等活动。来自观澜国际版画双年展办公室及中国版画博物馆国际交流部的优秀团队，以其对工作的投入和专业的热忱吸引了大批全球艺术家纷纷前来。

中国作为纸张及在纸上发展版画技术的发源地和具有2000年纸张和版画历史的国家，对版画领域有如此的专注可以说是理所当然。但是，其影响力远非如此。

三

“他山之石”展览不仅是一个关联观澜国际版画双年展、汇聚国际知名艺术家并将世界各地独具特色的作品集中展出的一个展览，它同时还是一个有既定内在联结的全体国际版画艺术家的盛会。所展出的作品囊括当代艺术的各大主题：时间的变化性、错位情境下的场所与身份构建、无延迟的艺术赏鉴、沟通网络、少数群体的权利、自然界的生存及未来警示等等。

本次展览汇聚了来自多个国家的65位艺术家的版画作品，展示了当代版画不断增加的地方性、区域性和横向传播特性，避开全球化所提出的纵向和同质化整合，形成一个良性的循环。参展艺术家有的来自发达国家的大都市，也有的来自经济欠稳定国家的小镇。选取各个年代和不同职业水平的艺术家参展，也极大丰富了这次展览的展出内容。参展艺术家不仅包括像野田哲也、玛丽亚·博诺米、沃尔特·朱尔及彼得·福特等版画大师，

2

Six years after its opening, China Printmaking Museum (2014) is a good example of an institution aligned with these trends that seek to project different perspectives of printmaking in a global panorama. The museum is the third leg of a tripod formed by the Guanlan International Print Biennial (2007) and the Guanlan Original Printmaking Base with its Artist-in-Residence Program (2008). This tripod firmly established in the field of China's national printmaking, receiving in residence and exhibiting a large number of Chinese artists. Gradually, it began having a strong international presence. At the moment, the base has received a large number of international artists. The biennial is growing attracting artists from all over the world, while the possibility of exhibiting their works in the museum, which is strategically located near the base, completes the circle.

Furthermore, it must be said, the museum as institution is contained into a state-of-the-art architectural building that places it as one of the best in the world for collect and exhibit fine prints. Besides to be specialized on work on paper, its preservation, handling and storage, the museum embraces the local and international communities with educational services, print festivals and international symposia. Last but not least, the team of the Office of Guanlan International Print Biennial and of the Office of International Exchange Department at China Printmaking Museum- whose passion and devotion to work attract artists from all over the world.

Maybe we can take for granted all this focus on printmaking for a culture that invented the paper in the beginning of our era, developed the printmaking techniques that were printed on this material and has 2000 years of expertise on both paper and printmaking. However, there is more.

3

"Stone from Other Mountains" exhibition is not only about prestigious international artists, the best of their specialty from all over the world, gathered together in an exhibition associated with the Guanlan Biennial. It is the meeting of an international community of print artists, that has pre-existing inner bonds. It also displays a collection of works that contain the great themes posed by contemporary art: the changeable nature of time, the construction of place and identity facing dislocation, the apprehension of the immediate, the communication networks, the rights of minorities, the survival of nature and a warning on our near future, among others.

The event brings together 65 artists from the four cardinal points, demonstrating that contemporary printmaking has an ever-increasing local, regional and transversal dissemination becoming a circuit that eludes the vertical and homogenizing integration proposed by globalization. There are artists located in big cities in developed nations next to others who come from small towns in economically unstable countries. Selecting artists from

还包括盖伊·朗格文（加拿大）、园山晴巳与作田富幸（日本）、奥维迪乌·佩特卡（罗马尼亚）、阿尔特·维尔格（美国）、米歇尔·巴尔津与彼得·博斯蒂尔斯（比利时）、莫迪尔·艾哈迈德（瑞典人，生于伊拉克）、扬·帕姆拉（波兰）、克里奥·威尔金森（澳大利亚）、桑德罗·布拉基塔与阿尔贝托·巴勒提（意大利）、奥力特·霍夫史（以色列）和苔妲·贾撒列维克（波黑）等知名版画家以及皮奥特·斯考隆（波兰）、普赖恩·庞楚普（泰国）等版画新秀，呈现了一场横跨年龄、地域、理念及技法等多元、全方位的艺术展，很好地突出了我们之前提到的版画艺术的“切向”联结。

因此，就有了我们所看到的日本艺术家野田哲也的经典作品。野田哲也是当代领先的生活版画艺术家，他创作的以“日记”命名的系列版画，对于一对日本—以色列双种族文化的夫妇、他们的孩子、家人、朋友、旅行及日常生活等事物展开了长达 50 年的描绘，引起了大众的强烈共鸣。如果野田哲也的大部分版画生涯以突出个人、华丽独特的手法（结合套色木刻和照相丝网印刷技艺）为主，那么另一位版画传奇人物——巴西艺术家玛丽亚·博诺米则在技法和形式上不拘一格。她的版画爆发着一种活力，让人不由联想到枝叶繁茂的巴西木，她创作的巨幅木刻原版被用作了圣保罗地铁站的装饰。除了在版画创作方法上展现出多元才华，她还是 1999 年在里约热内卢举办的著名国际前沿版画展和研讨会——“里约版画展”的背后推动者。加拿大国际知名版画家沃尔特·朱尔对冥想有着浓厚的兴趣，这一兴趣也指引他对人类的经验展开了探索。他推动了加拿大阿尔伯塔大学版画系及该大学藏品中心的成立。他对禅宗哲学的兴趣使他多次前往日本，并为在加拿大埃德蒙顿（另一个横向互动地）工作的日本艺术家们打开了大门。除了作为知名艺术家和策展人外，朱尔先生还是包括我在内的历代国际版画人的良师益友，不论在我认识他之前还是以后，他一直都是我非常敬仰的导师。最后要介绍的版画大师是英国艺术家、教授和策展人彼得·福特。他几十年的版画专业影响力和艺术经验令其版画作品极具多元化又富有实验性。福特先生自 1987 年开始担任英国布里斯托尔 Off-Centre 画廊的艺术总监，专注于国际纸上艺术。这些艺术家如今都已经是 80 多岁的高龄，创造力却更胜从前，仍然是所有版画人所尊崇的楷模。

来自北美的五位颇具影响力的女性版画家也参加了此次展览，如同她们本人，这些作品都很有分量。来自美国波士顿的林恩·艾伦专注于版画和实物创作。她的作品对统治与

all generations and at different levels of their careers also adds richness to this exhibition. From the masters Tetsuya Noda, Maria Bonomi, Walter Jule and Peter Ford through a plethora of very well established printmakers such as Guy Langevin (Canada), Harumi Sonoyama and Tomiyuki Sakuta (Japan), Ovidiu Petca (Romania), Art Werger (USA), Michel Barzin and Peter Bostel (Belgium), Modhir Ahmed (Swedish born in Iraq), Jan Pamula (Poland), Cleo Wilkinson (Australia), Sandro Brachitta and Alberto Balletti (Italy), Orit Hofshi (Israel) and Taida Jasarevic (Bosnia & Herzegovina) and sending with the talented emerging artists Piotr Skowron (Poland) and Praween Piangchoompu (Thailand), among others. Consequently, this exhibition presents a cross-sectional diversity in all its aspects: age, geography, concepts and techniques that very well exemplifies these tangential connections that we have been spoken previously.

Thus, the detailed description of self-portraits, group portraits and everyday objects - which reveals a 50 years evocative story on a Japanese-Israeli biracial-bicultural couple, their children, belongings, family, friends, travels and daily experiences- shines in the Diary Series of Tetsuya Noda, one of the world's leading living print artists. If Tetsuya keeps developing his personal, gorgeous and unusual technique (which combines color woodblock with photo silkscreen) during most of his career, Brazilian Maria Bonomi - another printmaking legend - uses a wide variety of techniques and formats. Her prints are an explosion of dynamic shapes that recall the exuberating Brazilian foliage and her woodcut matrixes can be as large as to become installations in Sao Paulo subway stations. Among her multiples approaches to print media, she was the driving force behind Mostra RioGravura, a remarkable international cutting-edge printmaking exhibition and symposia in Rio de Janeiro in 1999. Walter Jule (Canada) is another internationally recognized printmaker, whose interest in the act of meditation has led him to explore the human experience. He helped to develop the internationally renowned Printmaking Department at the University of Alberta (Canada) and the University of Alberta Collections. His interest in Zen philosophy triggered his many trips to Japan and opened the doors for Japanese artists working in Edmonton (another transversal interaction). Besides to be an accomplished artist and curator, Jules has been a beloved mentor to several generations of international printmakers including myself, before and after I met him personally. Finally, Peter Ford is a British artist, professor and curator. The variety and experimental nature of his printmaking is informed by decades of influences and experiences. Since 1987 he is the artistic director at Off-Centre Gallery, Bristol, UK with a focus on international art on paper. All these artists are in their 80s and they stand more creative than ever, continuing to be a role model for all of us.

From North America, the exhibition includes five powerful women whose work is as strong as they are. Lynne Allen (Boston, USA) makes prints and objects. In her work she explores the spaces between domination and struggle, wrongs committed and rights uncorrected. She belongs to a Native American lineage, inherited through the women of her family, that came from Standing Rock Indian Reservation in South Dakota and can be tracked up to

斗争、过错与权利的失衡展开了探索。她是美洲原住民的后代，继承了来自南达科他州的立岩印第安人保护区的母系一族的印第安人血统，该族系的历史可追溯到 1830 年。这一身份背景也影响着她的艺术创作，并使她的创作理念延伸到其他贫困群体和少数族裔。林恩·艾伦同时还身兼美国两大颇具影响力的版画机构——罗格斯创新印刷和纸上艺术中心及罗望子石版画研究所主任一职。来自美国匹兹堡的版画家莱斯利·戈洛姆为 2011 年中国·观澜国际版画双年展的获奖艺术家。该奖项为她提供了两次前往中国的机会，其中包括为期六周的观澜版画原创产业基地入驻艺术家之旅。她精通照相制版，这是一种照相术应用于凹版的工艺技术，凹版印刷的平纹黑色图像就如同其技艺本身，极为精致。来自加拿大温哥华的黛维达·基德以其新颖而发人深省的独特多媒体艺术作品赢得了国际赞誉。她擅长各种印刷媒介，并熟练将各类创作资源（摄影、文字、绘画）进行数字化的融合。来自加拿大埃德蒙顿的丽兹·英格姆广泛涉猎铜版、石版、数码印刷和装置等各类媒介创作，使用的材料包括纸张、墨水、玻璃、灯光、闪光像素及丝绸织物等。她的作品试图让观众感受到人类与自然的和谐统一和密不可分。最近，她又将水这一所有生命所必需的基础元素融入了创作。丽兹的童年是在印度度过的，这也让她有机会接触到了一种对比鲜明的文化。一方面是极度的贫穷，另一方面则是由印度教宗教哲学生活下筛分出来的色彩、味道和声音的丰富感官体验。这种体验以“穿越”的方式被呈现出来，脆弱和力量兼并，给人以平静的意识下暗潮汹涌之感。如果说有什么能够更好地表达当今这个时代，那一定非美国版画家芭芭拉·梅德森的预言作品莫属。《翼龙手》和《钢丝绒》是芭芭拉·梅德森于 2019 年在观澜版画原创产业基地入驻期间创作的 8 幅系列作品中的两幅。在这个系列中，梅德森将纸作分成了两部分。一部分描绘了动物形象自由自在游走大自然的景象，大自然则以平和的颜色呈现。而另一部分则对荒凉的工业文明碎片做了描绘……您能否发现其画作与现实之间的相似之处？

大西洋彼岸，来自比利时的英格里德·勒登特、英国的玛格丽特·爱希曼和爱沙尼亚的罗伊特·乔卡尔达三位画技精湛的欧洲艺术家，他们的作品带给人诗意和抽象的感官享受。英格里德是一位颇有造诣的石版画家，其作品在世界各地和中国均颇有建树。她于 2017 年任上海美术学院的特聘教授，并在那里建立了石版画工作室。她将石版印刷与数码印刷、视频和装置相结合，创作出了探索时间观念的非凡而独特的作品。此次展览还汇聚了来自东欧的一大批艺术家，弘扬了该地区版画的悠久传统。其中包括迪米崔·佩契奇

1830. This background influences her work and make her conceptual statements extensive to other deprived groups and minorities. Lynne was director of two influential printmaking places in the USA: Rutgers Center for Innovative Print and Paper, and Tamarind Institute for Lithography. In 2011 Leslie Golomb (Pittsburgh, USA) was a prize-winner of the China Guanlan International Print Biennial. This award afforded her two trips to China including a six-week artist in residency at the Guanlan Original Printmaking Base. She masters photogravure, a technique that is simultaneously a print and a photograph producing plates printed in intaglio whose velvety blacks' images are so delicate as the technique itself. Canadian Davida Kidd (Vancouver, Canada) has received international acclaim for her original and thought-provoking multi-media art works which develop in a unique style. She specializes in print media and manipulated photography using several sources (photography, letters, drawings) digitally merged together. Liz Ingram (Edmonton, Canada) works in various media including etching, lithography, digital print, and installation using a variety of materials as paper, ink, glass, light, shimmering pixels and silk fabrics, among them. Her work attempts to connect the viewer to a sense of awareness of our inextricable and fundamental oneness with nature, and, recently, to the elemental aspect of water to all life forms. Having lived her childhood in India, Liz was exposed to a culture of contrasts. On the one hand the extreme poverty, on the other the exuberance and sensuality of its colors, flavors and sounds sieving through Hinduism philosophy of life. This experience manifests in "Passing Through", expressing a simultaneously sense of vulnerability and strength, a calm-awareness-of-presence that comes together with a whirlwind of hidden sensations. Finally, what would better express the current times than the premonitory works presented by Barbara Madsen (USA). Pterodactyl and Steel Wool belong to a series of 8 works created during her residency at Guanlan Original Printmaking Base in 2019. In this series Madsen divides the paper in two. In one-part zoomorphic forms show us animals floating in freedom on flats colors which resembles nature. In the other, she depicts a glimpse of the debris belonging to a desolate industrial civilization...may you find any resemblance to reality?

Crossing the Atlantic, Ingrid Ledent (Belgium), Margaret Ashman (UK) and Loit Joekalda (Estonia) - three exquisite European artists - express poetic and intangible feelings. Ledent is an accomplished lithographer with an important career over the world as well as in China. Since 2017 she is a Distinguished Professor at the Shanghai Academy of Fine Arts where she set up the lithography workshop. Her works combines lithography with digital print, video works and installations resulting in extraordinary and unique pieces which explore the sense of time. The exhibition includes as well a large group of artists from the East of Europe, enhancing the long tradition of printmaking in this region. Among there are Dimitrije Pecić's (Serbia) isolated urban landscapes (that we look with other eyes today!), Krzysztof Tomalski's unique "alintaglios" and Jolanta Rudzka Habisiak's prints (both from Poland). Jolanta is a very well-known textile artist and Dean at the Academy of Art and Design in Lodz, Poland. Coming from other media, she is a very interesting addition to this selection.

(塞尔维亚)的孤立城市景观(现在我们以不同的眼光来审视其创作!),克里斯托夫·托马斯基独创的“铝版+凹版”综合技法以及乔安塔·哈比斯亚克的版画作品(两位均来自波兰)。乔安塔是一位非常著名的纺织艺术家,也是波兰罗兹斯特热敏斯基美术学院的院长。作为采用其他创作媒介的艺术家,她的创作为此次展览增添了生动有趣的一笔。

拉美艺术家伊莎贝尔·考亚斯(智利)、维克多·戈姆兹(美国迈阿密,生于古巴)和我的作品则跳出了固定领域的创作常规。拉丁美洲远非一个同质化地区,它更像是一个各类身份、故事和过客的大杂烩。我们的意象所呈现出的显著不同交织着变幻的背景和身份元素,揭示了拉丁美洲相互关联而又充满差异的地域特征。

四

版画艺术的集体性和协作性已被多次强调。我非常有幸能够与参加本次展览的大多数同行一起工作、展出和分享我的艺术生涯和个人生活中的精彩瞬间。我们前面说过,版画这一艺术群体,显然都只为践行这一学科的共同诉求而来,但能够相聚在同一场展览并非偶然。在“观澜铁三角”的促动下,我们正置身于这些横向联结之中,这种联结对整个当代艺术实践和当代版画创作都非常重要。这也是此次展览的独到之处。

爱丽西亚·坎迪亚尼
阿根廷阿塞国际版画艺术中心负责人

Latin American artists Isabel Cauas (Chile), Victor Gómez (Miami, USA born in Cuba) and myself present works that deny the clichés of common identity associated with a fixed territory. Latin American region is far away from being a homogeneous. It is more like a puzzle of identities, stories and passages. The remarkable difference among our images interweaves altered contexts and identity fragments revealing Latin America as a territory of inter-related differences.

4

The collective and collaborative nature of printmaking has been highlighted many times. I have had the privilege of working, exhibiting and sharing wonderful moments of my professional and personal life with most of the colleagues who are in this exhibition. As we said before, this group, which apparently only have in common to practice the same discipline, is not by chance gathered in the same exhibition. We are in the presence of one of these transversal bonds, here facilitated by the "Guanlan tripod", that are so important for contemporary printmaking in particular and for contemporary artistic practices in general. This is what makes this exhibition wonderfully unique.

Alicia Candiani
Director of Proyecto Ace, Argentina

对绘画语言与言语语言 的一点思考

观赏本届“他山之石”版画展所展出的精美画作时，我一直在想，参展艺术家是否意识到他们的画作所展现出来的艺术张力？所有的作品都展示了高水准，在绘图方法和内容的多样性上采用了不同的表现角度，这也是明确的语言解读所不能做到的。如果要用语言来形容这些画作，必须承认“言语”语言实在不足以充分说明其全部的真义。每一幅图像以及对图像的解读，在内容外已包含了多重层次。“一图胜千言”用在这里再合适不过。

版画通常被描绘为一种“绘画”语言，艺术家们通过它来创作自己的艺术天地。具体来说，我认为不能单纯地用“视觉”一词来描绘版画艺术，因为版画创作融入了多种感官元素。版画绝非把图像转到母版上那么简单。创作过程会预设材料的触感，而对版画的“驾驭”指的是艺术家对所用材料的了解，知道它的可能性和局限性，并经由这些材料实现创造性的表达。版画创作不仅要预设视觉效果，还会融入各类感官元素，比如“触觉”。这些综合的感官元素构成了一个完整的创作。艺术驾驭力同时还指艺术家利用其知识和经验生发新的创作思考，从而发现和建立新的元素组合和个人艺术之路。这一过程包含了直觉、理性思考和行动实施。我们可以将所获得的视觉输出描述为创作者灵感和视觉研究的转换，通过对物质的操纵并利用图像技术，实现与观众的交流。将这整个过程简化为以图像的形式发送和接收信息，称为“绘画”语言。

这里所使用的“语言”与另一种语言形式相关，即口头和书面的变体或叫“言语”语言。这种形式的语言使用代码来传递信息，即被人们理解并由其使用的约定俗成的语言。“言语”语言的接收（阅读）方式是线性和理性的。换句话说，通过接收书面或口头语言，我们对一个内容形成了概念。“读”的越多，接收的信息就越多，所捕捉到的信息也就越明了具体。人们认为，经过编码的语言在传输的过程中会发生两次转译，即发送者对概念进行编码和接收者对信息进行解码。而对于外国接收者，如果使用的不是同一种语言，那么至少还需要再多一次转译。至少我们可以说，这是一种间接的信息传播。

与“言语”语言相比，“绘画”语言（包括版画）具有更直接和更普遍的交流能力。对绘画语言的“阅读”无须编码，因为其原本就是直观和非线性的。

一幅图（如版画）会通过所使用的一些视觉元素（如创作时设定的关注点）来被观者所接收。这些元素在对图画的解读上会构建出一个层级，而且可能并不总是很直白，但它

"PICTORIAL" LANGUAGE VERSUS "VERBAL " LANGUAGE: A REFLECTION

As I browse through the exquisite images of this exhibition "Stone from Other Mountains", I keep wondering whether the participating artists are aware of the power they possess within the images they display? The prints are all of high quality and have so many angles of approach in terms of both graphic solutions and variety in content, which makes an unambiguous reading impossible. When I try to describe the images, I have to conclude over and over again that "verbal" language is not adequate to encompass the totality. For each separate image, the reading of the image, apart from its pure content, already contains several layers. The expression "One image says more than a thousand words" certainly applies here.

Printmaking is often described as one of the "pictorial" languages available to the artist to shape his artistic world. I explicitly don't want to use the word "visual" here, since creating prints uses a much more extensive set of senses. This is by no means about the pure transfer of an image to a printable cliché. The creation process presupposes a tactile relationship with the material and "mastery" in printmaking means that the artist understands the material used, knows its possibilities and limits and can express himself creatively within that playground. This presupposes not only a visual approach but also a mixture of sensory experiences including, for example, "tactility", which leads to a holistic concept. Artistic mastery also means that the artist can bring together all this knowledge and experience and use it in a kind of accumulating thinking process in which new combinations and a personal path can be discovered and developed. This process of reasoning contains a mixture of intuitive and rational thinking and execution. The obtained visual output can be described as a transposition of an inspiration and visual research of the creator, by means of manipulation of matter and using graphic techniques, that communicates with a spectator. Reducing this whole process to the sending and receiving of a message in the form of an image, can be called "pictorial" language.

The word "language" is used here in relation to another language form, that of the spoken and written variation or "verbal" language. This form of language makes use of codes, which means that there are common conventions that enable a person to understand and use language. "Verbal" language is captured (read) linearly and rationally. In other words, by receiving written or spoken language, an idea of the content gradually emerges. The further you "read" the description, the more information you receive and the more concrete the capture will become. An encoded language assumes at least a double translation, namely the encoding of the idea by the sender and the decoding of the message by the receiver. In the case of alien receivers who do not speak the same language, at least one more translation is required. A rather indirect way of transmission, to say the least.

In contrast to "verbal" language, "pictorial" languages (including printmaking) have the ability to communicate much more directly and universally. Their "reading" is non-coded, initially intuitive and non-linear.

们会让观众以相对自由的顺序来识记图像。换句话说，艺术家提出了一种可能的“阅读”方式，但观众可以偏离这种方式，在不遵循这种方式的情况下仍然可以识记图像。图像的“渲染”也不一定是横向的，而是可以根据观众的兴趣从一层理解跳到另一层。所以，版画是一种有机的图像渲染形式，通常从一个感兴趣的点开始，然后从一个点跳到另一点，从一层跳到另一层，如此反复，直到经由视觉以及与内容相关的元素创造出清晰的图像。这种方式比编码语言更为古老，同时也提供了更多的可能性，使我们能够以各种变化形式来显示直观的内容，而不会产生转译的问题。

版画在视觉艺术及其语言形式上占有得天独厚的优势。它一直处在自由和应用视觉语言的边界，介于绘画语言和言语语言之间。艺术家们在版画中发现了一种触感联系，即视觉语言的整体理解性，并能够利用绘画的转译特点来呈现作品，其中也包括对一种艺术形式进行复制和传播的可能性。手工创作过程在方法上的通用性和对手工创作的普遍了解确保了从业者之间的相互理解和联系。其依附于应用艺术（版画的起源）的特性允许版画使用多种创作输出形式，并了解这些输出在实际中运用。从功能性应用分离出来以后，版画就一直在做这方面的尝试。从各艺术系列的兴起和流行、版画被列入定期展览之列、对装置艺术的接受度或数码印刷、Riso 印刷、激光切割甚至是 3D 打印等新技术的应用和整合上都可以看到这一尝试。

是时候让学术界、科学界和文学界认识到绘画语言与言语语言的等同性了，而且在很多方面，绘画语言可以让我们以更好的方式进行交流。接受将直觉和触感方法整合到“绘画”语言中，作为对以“言语”语言的知识传递的观念的补充，这有助于我们对事物做全盘了解。当下或未来的创作情形中，我们都需要用到它。

彼得·博斯蒂尔斯教授
比利时安特卫普皇家美术学院版画系主任

An image (such as a print) is captured by using a number of visual elements, like points of attention in composition, that structures a hierarchy in the reading of the picture, that is not always straightforward, but allows the viewer to record the image in a relative freedom of sequence. In other words, the artist suggests a possible way of "reading" but the viewer can deviate from this and still record the image without following the same path. The "rendering" of the image is also not necessarily horizontal but can jump from one layer of comprehension to another according to the interest of the viewer. So, this is an organic form of image rendering that usually starts from a point of interest but jumps from point to point and layer to layer, again and again until a sharp image is created of both visual and content-related elements. This way is more ancient than coded kinds of language and also provides more possibility to display intuitive content in all its variations, without creating a translation problem.

Printmaking occupies a unique position within the visual arts and their language form. It has always lived on the boundary between free and applied visual languages and also between pictorial and verbal languages. Artists find, in printmaking, a connection with tactility, the holistic understanding of visual language and the ability to use graphic translation features including the possibility of an artistic form of reproduction and dissemination. The common approach and universal understanding of manual creation processes ensures mutual understanding and connection between practitioners. Its attachment to applied arts (from which it originated) allows printmaking to use multiple kinds of productive output and to understand them in their practical implementation. Since its separation from the functional application, printmaking has always flirted with this aspect. This can be seen, among other things, in the emergence and gaining in popularity of artist editions and now have also been given a place in regular exhibitions, in the embracing of installation art or in its quick adaptation and integration of new techniques such as digital printing, Riso print, laser cut and even 3D-print.

It is time for intellectual, scientific and literary circles to come to realize that "pictorial" language is equal to "verbal" language and in many ways can communicate in a superior way. Accepting intuitive and tactile approach integrated in the "pictorial" language as complementary additions to the knowledge-transmitting attitude of "verbal" language will lead to a holistic understanding. Something we will certainly need in the present and future situations.

Prof. Peter Bosteels
Dean of the Printmaking Department of the Royal Academy of Fine Arts, Antwerp

来自他山之石的反思

能够有一个致力于研究、展出和收藏中国当代和历代版画以及世界各地艺术作品的博物馆，是特别值得肯定的一件事。纵观历史，在世界许多地方，版画一直被视为绘画、雕塑及其他既有艺术媒介的外围，但实际上，版画深深扎根于我们以批量创作以及复数、图像和信息方式实现的大众传播的历史。

此次展览和2019观澜国际版画双年展一样，都采用了实地展览的形式，在当前形势下，实属一大壮举。当世界大部分地区封城封国、许多博物馆丧失运营资金甚至面临永久关闭的情况下，这些活动也向主办方和支持方证明了即使在艰难时局下艺术仍具有毋庸置疑的价值。

从公元7世纪唐朝的第一本纸质书到用于打印人造皮肤的生物墨水，可以说，版画很自然地记录了人类的演进历史。新技术层出不穷，各类新技术在限量生产工具上的应用正迅速将当前视为科幻的事物变为现实。

凭借其无限排列、层次和联结特性，版画这一艺术媒介一直被用来表达人类的异同、政治、社会结构、创新及未来想象。版画也借由平价易得的材料以一种既负担得起又合适的姿态将图像艺术带入公众领域，从而展现了其亲民性。

纵观历史长河，我们可以发现，有很多借由版画宣扬政治观点、社会激进主义行为、开展讽刺评论、宣传、创新故事叙述甚至表达对无政府主义的愤怒等的例子。

此次展览展出了众多国际知名版画艺术家的作品，不同的语言、文化、技法、观点和视角在这里得到交流和分享。展览一直保持着多年以来的交流性和影响力。在中国版画博物馆，我们得以站在世界各地优秀创作的“巨石”上，以这一绝佳视野拥抱不同，并在不同观点、解决方案和诗意化品评中寻找相互之间的联系。

登临峰顶，我们可以俯瞰山下的村落。身处太空，我们可以瞭望整个地球。透过望远镜，我们能够看到宇宙中的山脉。站在巨人的肩膀上，我们得以继往开来，开拓创新。在既有的艺术疆界，名家智慧与新范式融合碰撞。而能够登上山顶就是一种成就。留在山上的每一颗“石头”，都有其自身的原子结构，诉说着永恒、回忆、凝聚力和记忆。我们看到有人来到山上，也看到我们的来处，并点燃探寻未来的可能性。

REFLECTIONS ON "STONES FROM OTHER MOUNTAINS"

How validating it is to see a museum dedicated to the study, exhibition and collection of contemporary and ancient Chinese print media and international work from around the globe. Historically seen in many parts of the world as a medium peripheral to painting, sculpture, and other established media, print is deeply rooted in the history of how we have democratically disseminated through mass production and the multiple, images and information.

It is a considerable feat that this exhibition, and the one that preceded it, were both mounted in a real physical space. When most of the world was shutting its doors, and many museums lost their funding to find themselves even permanently closed, these events stand as a testament to the organizers and supporters not questioning the value of the arts in these difficult times.

From the first printed book on paper during the Tang Dynasty in the 7th century to living human cells made into bio-ink used to print artificial human skin, one could say that printmaking is naturally tracking the evolution of our species. The folding in of new technologies into the production vehicles of the multiple is making what was recently perceived as science fiction, a reality.

In its endless permutations, layers, and connectivity, the medium continues to speak about our differences, commonalities, politics, social structures, innovations, and imaginings for the future. Print has also, through the use of cheap and readily available material held the democratic potential to put imagery into the public domain in a way that is affordable while being conceptually situated.

One can find scattered through our history, examples of the dissemination of political viewpoints, acts of social activism, satirical commentary, propaganda, innovative structures for storytelling, and even the rages of anarchy.

This international exhibition involves artists whose works have become well-known voices within the international print community. It is a global family, where language, culture, techniques, views, and perspectives are shared. Exchanges and influences over the years can be tracked. In the museum, sit stones from our highest unique vantage points where we can celebrate our differences as well as draw lines of connection between our distinctive ideas, solutions, and poetic commentary.

From the top of a mountain, one can see the countryside. From the space station, we can see the earth, from the telescope, the metaphorical mountains of the universe. Our best minds wrestle with new paradigms within the peaks of theoretical mathematical vistas. To climb to the top of a mountain is an achievement. To leave a stone, each carrying its own atomic structure speaks of permanence, remembrance, solidarity, and memory. We can see who is coming, where we have come from, and ignite the possibilities for where we can go.

将这些精挑细选的艺术之“石”汇聚到一处，怀着共享信息的共同目标，我们细品揣摩、沉浸于这些充满美感和诗意的画作，体验相互的交织与不同。可以说，我们到达了“那里”，一起敞开怀抱，聆听不同的声音。

版画提供了许多回到过去和前往未来的出发点。其在保留传统图像艺术和恢复失去的视觉语言上的价值是毫无疑问的，因为版画将它们带向未来并敞开大门。

将古老的技法与新技法相结合或与新技法比肩展示，在视觉交流和图像文化不断扩展的模式中，加深那些在哲学上和智慧上与之共存的语言。

从最早的木版印刷到影印机、喷墨打印机和 3D 打印机，版画涵盖了从粗糙的游击涂鸦到广告牌、可食用油墨打印的食品、乙烯基印刷地板、墙纸、贴纸、纽扣和织物再到全息空间网络背景等各类艺术形态，所有这些都其创作的背景并与我们生活的各个层面息息相关。

感谢中国版画博物馆能够让这一媒介的边缘不断扩展，让思想、对话和创新得以分享，并让优良的传统得以弘扬。

黛维达·基德

加拿大菲沙河谷大学视觉艺术系教授

Placing our carefully collected stones together in one location, with the common goal of sharing information, we speculate, revel in beauty and poetry, experience intervention, and difference. We say that we have "been here," collectively listening with open ears and eyes.

Printmaking provides many points for departure into the future and the past. The value in preserving and reviving traditional imagery and lost visual language is without question as they are carried forward to open doors.

Ancient techniques combine or are presented next to new ones, deepening the language that philosophically and intellectually lives within the ever-expanding modes of our visual communication and image culture.

From the earliest woodblock print to the photocopier, the ink-jet printer, and 3D printer, printmaking encompasses everything from quick and dirty guerrilla graffiti, to billboards, food printed with edible inks, to printed vinyl floors, wallpapers, stickers, buttons and fabric, all the way to the cyber-forged backdrops of holographic space. All have currency speaking to the context in which they were created and to the rich layers of our existence.

Thank you to the China Printmaking Museum for being a place where the edges of this medium will continue to expand, where ideas, conversation, and innovation will be shared, and the celebration of tradition cherished.

Prof. Davida Kidd
University of The Fraser Valley, Canada

他山之石： 国际版画理念和意象的流转

版画最初是用来传播思想。中国最早发明了纸张，因此版画最早起源于中国，随后传向世界各地。

可以说，理念和意象一直都存在。

文字和意象很快实现了在纸上的结合。现如今的艺术们既懂艺术也懂印刷。这是否意味着版画成了一门艺术？也许吧！但它同时也迅速成了一种宣传工具，与大字和短句相结合来传达信息和构建创意。海报以及传单上的插图会更易于传播。因此，在一开始，版画并没有直接成为一门艺术，而是作为以意象和理念来达到交流目的一种方式，从而让生活变得更加智慧。当然，人们对信息的感受并不总是相同，也并不一定总是能理解所传递的信息。不同的文化、政治立场、宗教和哲学信仰会在创作者和版画观者之间筑起一道墙。

意象会在每个人的脑海中流动。大家都熟悉的比利时伟大艺术家法朗士·麦绥莱勒一生致力于人类和政治题材的木刻创作。1948年后，他来到中国，与中国的版画家有过很多接触。中国艺术家（如“十竹斋笺谱”的创作者）和日本艺术家数百年来致力于制作精美的木刻版画，但过去的两个世纪也是理念和意象发展变革的时期。日本的版画艺术在19世纪得到了广泛的认同。毫无疑问，葛饰北斋的“富士山”系列让版画成为了艺术，而去年中国版画博物馆也展出了这个伟大的系列。

法国著名立体派艺术家费尔南德·莱热写道，在石版出现之前，外面的城市生活是灰色的。石版借由图鲁斯·劳特累克的海报为街道增添了色彩。艺术家们纷纷抓住时机参与了这场新运动。即使在最小的城镇，也会看到带有图片的报纸、附有插图的书籍和充满色彩的艺术书籍，现代世界已呈现出新的艺术动态。

那么，版画最终能否被视为一门艺术？实际上，这一问题本身是否值得一问？而另一个可能要考虑的问题是：什么是艺术？一提到艺术，大家就会想到绘画和雕塑，其次会想到建筑，然后会想到版画和摄影。事实上，版画还是一门相当新的艺术。

艺术家可以自由使用任何工具来完成他们的创作。所以，计算机和数字印刷理所当然成为了新的工具，而且被越来越多的艺术家加以利用。这就是艺术的力量，它可以重设技法路线。

STONES FROM OTHER MOUNTAINS: TRAVELLING OF INTERNATIONAL PRINTMAKING IDEAS AND IMAGES

Printmaking was first used to make ideas travel. First in China as Chinese had invented the paper, the support. Then, throughout the world.

Ideas and images have always existed, we can say.

And the links between images and words printed on paper were not too far: they met. Nowadays, printers are artists... Does this mean that printmaking became art? Probably, but it also immediately became a propaganda weapon linked with block letters who are capable to speak and to formulate ideas in short sentences. Posters, illustrations on flyers could have been spread around easily. So it wasn't art immediately. It was a way to communicate with images and ideas to make life smarter. Of course one doesn't always feel the same way or cannot always understand the message spread. Different cultures, political statements, religious and philosophical beliefs can build a wall between the authors and the one who sees the print.

Images are travelling in everyone's minds. Everybody remembers the great Belgian artist Frans Masereel whose life was entirely dedicated to making human and political woodcuts. He spent some time in China after 1948 where he had a lot of contacts with Chinese engravers. Chinese artists (Studio of the Ten Bamboos for example), or Japanese artists had been producing beautiful woodcut prints for hundreds of years but the times in the two last centuries were a revolution in perception and in the role of their images. Japanese graphic art was largely appreciated in the 19th century. There is no doubt about that being art as the fantastic exhibition the China Printmaking Museum organized last year showing Hokusai's Fuji Yama series.

Fernand Léger wrote that before lithography existed, the city life outside looked gray... Lithography gave color in the streets through the posters (Toulouse Lautrec and C°). Artists took the chance to be part of that new movement. Newspapers with pictures, illustrated books, artist books full of colors were published in the smallest towns. There was a new dynamic in the modern world.

So, could printmaking finally be considered as art ? But, is this the good question, in fact? Another could be: what is art? When any reference is made to art, everybody thinks of painting and sculpture. A few moments later, comes architecture and a bit later prints and photography. The fact that prints exists as in the art world is quite new.

Artists feel free to use any tool if it can help them create what they want. So, of course, computer and digital prints became new tools, used more and more. That's the strength of art when it reroutes a technique.

Maybe the problem is that there is no problem: if you have an artist, you can have art. He can use any print technique or concept to express his feelings.

It took a long time for printed art to be admitted in the elitist art world. Even nowadays,

也许这个问题本身就不是一个问题，只要有艺术家存在，它就是一门艺术。艺术家可以使用任何印刷技术或概念来表达自己的情感。

版画艺术经过了很长一段时间才被精英艺术界所接受。即使在今天，由于版画的造价低廉，仍旧有人忽视版画艺术的价值。而这样做的结果导致我们错过了多样化的非凡艺术作品。世界各地都有优秀的版画作品。也许在那些资本主义、个人主义和商品化的社会里，我们经常注意到版画价格上涨，这已经背离了版画亲民性的大众传播的初衷。

需要考虑到的重要一点是版画作品确实易于传播。只需要一个硬纸板或塑料管就可以进行寄送。这也表明了这样一个事实，即从事版画创作的艺术家会经常与他人互动。他人在以其他方法实践同样的技法，而创作的背后则是不同的文化、视野、传承或现实背景。这种能量的动态流动让世界范围内的交流变得更加丰富，而艺术家们也会被邀请参加或组织国际性版画展览。

这一特点是否是创作质量的保证？当然不是。这是否能确保作品的同时代性？目前来说，并非如此。但可以肯定的是，这些交流可以帮助人们越来越多地了解彼此，这不正是艺术的使命之一吗？

我曾在观澜版画原创产业基地入驻过一段时间，因此我坚信版画基地所承载的使命。在那里，我时时能够感受到对艺术的尊重。这里我指的是对应该给予支持的艺术领域所给予的一种尊重，因为它对于我们创造更好的生活而言至关重要。没有文化，生活就不能圆满。没有艺术，野蛮之门就会打开。如果无需保持传统，人类的整个历史就是我们的主题，理念会在各种体验中流动传播。

新一代的艺术家正在或将会从外部接受新的思想观念，抛却恐惧和自我约束，这些充满自信的艺术师将会为我们带来更多的艺术愉悦。他们将给我们带来震撼，让我们的生活变得更美好、更简单、更光明。

祈愿这个危险的世界少一点私人利益，多一些爱和包容。

米歇尔·巴尔津
比利时韦尔维耶学院教授

as prints are cheap, some people in this small world continue to ignore printmaking. They shouldn't as they are missing various extraordinary art works. Amazing works are to be found all over the world. Maybe in those capitalist, individual and merchandising societies, we often see prices get higher instead of disseminating images democratically into everyone's house.

An important point to consider is surely that prints are travelling easily. You only need to have a cardboard or a plastic tube and it's done. This brings the fact that artists who practice printmaking, often have contacts with others. Strangers who are practicing similar techniques in other ways, with their own culture, vision, heredity or reality. This dynamic energy makes rich exchanges worldwide. Artists are asked to participate in or to organize international print exhibitions.

Is this a guarantee of quality? Of course not. Is this a guarantee of contemporaneity? Now it isn't. But what is sure is that those exchanges can help to understand people more and more. Isn't that one of art's role?

I believe in the task of Guanlan Original Printmaking Base: I spent a bit of time there working in their buildings.

Always I could feel the respect for art. I mean, that kind of respect we have for a domain that should be supported because it is essential for our better life. Without culture there cannot be fulfilled life. Without art, it will be open doors to barbarian style of life.

If we don't need to be traditional, the whole history human being, is our subject matter to make ideas travel through all kind of experiences.

Because young artists are and will be linked with new ideas coming from outside, without fear or self-censorship, with all confidence artists need, they will give us a lot of pleasure. They will astonish us and make our lives better, easier, and brighter.

Let's hope this dangerous world will be a bit less selfish.

Prof. Michel Barzin
Academy of Verviers, Belgium

目录 CATALOG

线 The Thread	1	终结时代—钢丝绒 End Times —Steel Wool	15
阿根廷 Argentina 爱丽西亚·坎迪亚尼 Alicia Candiani		美国 USA 芭芭拉·梅德森 Barbara Madsen	
东方在我的西边: 1 East in My West: I	2	终结时代—翼手龙 End Times — Pterodactyl	16
阿根廷 Argentina 爱丽西亚·坎迪亚尼 Alicia Candiani		美国 USA 芭芭拉·梅德森 Barbara Madsen	
嘈杂与寂静 Noise and Silence	3	羽翼 Winged	17
德国 Germany 安德烈亚斯·阿姆海因 Andreas Amrhein		比利时 Belgium 巴尔津 Barzin	
大西部之一之二 Great Western I&II	4	飞屋 Flying Roof	18
德国 Germany 安德烈亚斯·阿姆海因 Andreas Amrhein		比利时 Belgium 巴尔津 Barzin	
神话之地 Land of Fairy Tales	5	然后之三 Then III	19
匈牙利 Hungary 安德莉亚·德兹索 Andrea Dezsö		澳大利亚 Australia 克里奥·威尔金森 Cleo Wilkinson	
珠宝卡蒙 Jewel Camon	6	残留 Vestiges	20
匈牙利 Hungary 安德莉亚·德兹索 Andrea Dezsö		澳大利亚 Australia 克里奥·威尔金森 Cleo Wilkinson	
水之趣 Water Tickle	7	盘根交错的树林 (作品 1)	
意大利 Italy 阿尔贝托·巴勒提 Alberto Balletti		The Tangled Wood (composition 1)	21
过度思考 Over Think	8	澳大利亚 Australia 大卫·弗雷泽 David Frazer	
意大利 Italy 阿尔贝托·巴勒提 Alberto Balletti		高处的乔木 All the Trees Above	22
救赎空间 5 Redeeming Space 5	9	澳大利亚 Australia 大卫·弗雷泽 David Frazer	
孟加拉国 Bangladesh 安尼苏扎曼 Anisuzzaman		高大的爸爸 Big Dad	23
救赎空间 11 Redeeming Space 11	10	加拿大 Canada 黛维达·基德 Davida Kidd	
孟加拉国 Bangladesh 安尼苏扎曼 Anisuzzaman		红侏儒 Red Dwarf	24
监督:左组 Oversight: Left Panel	11	加拿大 Canada 黛维达·基德 Davida Kidd	
美国 USA 阿尔特·维尔格 Art Werger		窗外的风景 A View from the Window	25
监督:右组 Oversight: Right Panel	12	塞尔维亚 Serbia 迪米崔·佩契奇 Dimitrije Pecić	
美国 USA 阿尔特·维尔格 Art Werger		街道 1 The Street 1	26
长城 The Great Wall	13	塞尔维亚 Serbia 迪米崔·佩契奇 Dimitrije Pecić	
伊拉克 Iraq 奥尼·萨米 Awni Sami		“康斯坦丁的日记”系列—行走	
人体 The Body	14	Cycle"the Diary of Konstantin"—the Walk	27
伊拉克 Iraq 奥尼·萨米 Awni Sami		保加利亚 Bulgaria 迪姆·科力巴罗夫 Dimo Kolibarov	

“康斯坦丁的日记”系列—我们的大海		思维空间 A Mindscape A	41
Cycle "the Diary of Konstantin"—Our Sea	28	比利时 Belgium 英格里德·勒登特 Ingrid Ledent	
保加利亚 Bulgaria 迪姆·科力巴罗夫 Dimo Kolibarov		思维空间 B Mindscape B	42
洪水 Flood	29	比利时 Belgium 英格里德·勒登特 Ingrid Ledent	
美国 USA 伊凡·萨默尔 Evan Summer		风中的植物和蝴蝶 Plants in the Wind & Butterfly	43
被淹没的室内 Flooded Interior	30	希腊 Greece 艾瑞斯·锡拉斯·沙纳拉托斯 Iris Xilas Xanalatos	
美国 USA 伊凡·萨默尔 Evan Summer		青绿色的花和蝴蝶 Turquoise Flower & Butterfly	44
老树干 1-2 Old Trunk 1-2	31	希腊 Greece 艾瑞斯·锡拉斯·沙纳拉托斯 Iris Xilas Xanalatos	
阿尔巴尼亚 Albania 法特米尔·克里帕 Fatmir Krypa		尽管有风 "A pesar del viento" (Despite the wind)	45
老树干 1-2 Old Trunk 1-2	32	智利 Chile 伊莎贝尔·考亚斯 Isabel Cauas	
阿尔巴尼亚 Albania 法特米尔·克里帕 Fatmir Krypa		地平线 Horizonte	46
共存 Coexist	33	智利 Chile 伊莎贝尔·考亚斯 Isabel Cauas	
美国 USA 格蕾丝·西皮 Grace Sippy		结构 Composition	47
分裂 Schism	34	保加利亚 Bulgaria 伊凡·尼诺夫 Ivan Ninov	
美国 USA 格蕾丝·西皮 Grace Sippy		自然 X Nature X	48
夜曲 1 Nocturne 1	35	保加利亚 Bulgaria 伊凡·尼诺夫 Ivan Ninov	
加拿大 Canada 盖伊·朗格文 Guy Langevin		女人和鱼 Woman with Fish	49
夜曲 3 Nocturne 3	36	澳大利亚 Australia 简·帕莱索普 Jan Palethorpe	
加拿大 Canada 盖伊·朗格文 Guy Langevin		机遇与危机的时代	
符号—G Signe—G	37	A Time of Opportunity, A Time of Danger	50
日本 Japan 园山晴巳 Harumi Sonoyama		澳大利亚 Australia 简·帕莱索普 Jan Palethorpe	
符号—Z Signe—Z	38	色彩的离散变化 (2h)	
日本 Japan 园山晴巳 Harumi Sonoyama		Pole dyskretnych zmiã barwnych (2h)	51
永不完结的故事 Never Ending Story	39	波兰 Poland 扬·帕姆拉 Jan Pamula	
韩国 South Korea 权惠贞 Hyejeong Kwon		色彩的离散变化 (4c)	
永不完结的故事 Never Ending Story	40	Pole dyskretnych zmiã barwnych (4c)	52
韩国 South Korea 权惠贞 Hyejeong Kwon		波兰 Poland 扬·帕姆拉 Jan Pamula	
		致敬威廉·克拉兹 Hommage a Willem Claesz	53
		波兰 Poland 乔安娜·皮耶希 Joanna Piech	

致敬弗朗西斯科·德·苏巴朗 Hommage a Francisco de Zurbarán	54	穿越 1 Passing Through I	69
波兰 Poland 乔安娜·皮耶希 Joanna Piech		加拿大 Canada 丽兹·英格姆 Liz Ingram	
微风 Breeze	55	穿越 2 Passing Through II	70
波兰 Poland 乔安娜·鲁兹卡·哈比西亚克 Jolanta Rudzka Habisiak		加拿大 Canada 丽兹·英格姆 Liz Ingram	
通路 Pass	56	东方西方 EAST-WEST	71
波兰 Poland 乔安娜·鲁兹卡·哈比西亚克 Jolanta Rudzka Habisiak		爱沙尼亚 Estonia 罗伊特·乔卡尔达 Loit Joekalda	
痕迹，一种恬静的愉悦 Traces, A Tranquil Pleasure	57	东方西方 EAST-WEST	72
韩国 South Korea 洪祯佑 Jungwoo Hong		爱沙尼亚 Estonia 罗伊特·乔卡尔达 Loit Joekalda	
自由记忆的颜色—蓝色 The Color of Free Memory—Blue	58	保留 2 Keep II	73
韩国 South Korea 洪祯佑 Jungwoo Hong		美国 USA 林恩·艾伦 Lynne Allen	
伊卡洛斯 Icarus	59	茶杯 Tea Cups	74
保加利亚 Bulgaria 朱利安·乔丹诺夫 Julian Jordanov		美国 USA 林恩·艾伦 Lynne Allen	
三个童话故事系列—王冠 Cycle "Fairy tales for the three—Crown"	60	停下来 Mautoki	75
保加利亚 Bulgaria 朱利安·乔丹诺夫 Julian Jordanov		英国 United Kingdom 玛格丽特·爱希曼 Margaret Ashman	
平衡 Equilibrium	61	沉浸 Immersion	76
斯洛伐克 Slovakia 卡罗·菲力克斯 Karol Felix		英国 United Kingdom 玛格丽特·爱希曼 Margaret Ashman	
观澜印象 1 Guanlan Impression I	62	莉娜 Lena	77
斯洛伐克 Slovakia 卡罗·菲力克斯 Karol Felix		巴西 Brazil 玛丽亚·博诺米 Maria Bonomi	
夜之风景—200132 Night Landscape—200132	63	轮胎环 1 Pneus Circum 1	78
韩国 South Korea 金承渊 Kim Seungyeon		巴西 Brazil 玛丽亚·博诺米 Maria Bonomi	
夜之风景—20044 Night Landscape—20044	64	麦迪森 50 号 Madison of 50th	79
韩国 South Korea 金承渊 Kim Seungyeon		美国 USA 马丁·莱文 Martin Levine	
天体物理学家的创世记第 5 章 Genesis V for Astrophysicists	65	论坛报大厦 Tribune Tower	80
波兰 Poland 克里斯托夫·托马斯基 Krzysztof Tomalski		美国 USA 马丁·莱文 Martin Levine	
天体物理学家的创世记第 6 章 Genesis VI for Astrophysicists	66	无题 Without Title	81
波兰 Poland 克里斯托夫·托马斯基 Krzysztof Tomalski		瑞典 Sweden 莫迪尔 Modhir	
银器女士 Our Lady of the Silverware	67	无题 Without Title	82
美国 USA 莱斯利·戈洛姆 Leslie Golomb		瑞典 Sweden 莫迪尔 Modhir	
宋萨巴斯 Git Shabas	68	耶路撒冷狂欢节 Carnival in Jerusalem	83
美国 USA 莱斯利·戈洛姆 Leslie Golomb		法国 France 莫迪凯·莫雷 Mordecai Moreh	
		宴请 The Feast	84
		法国 France 莫迪凯·莫雷 Mordecai Moreh	

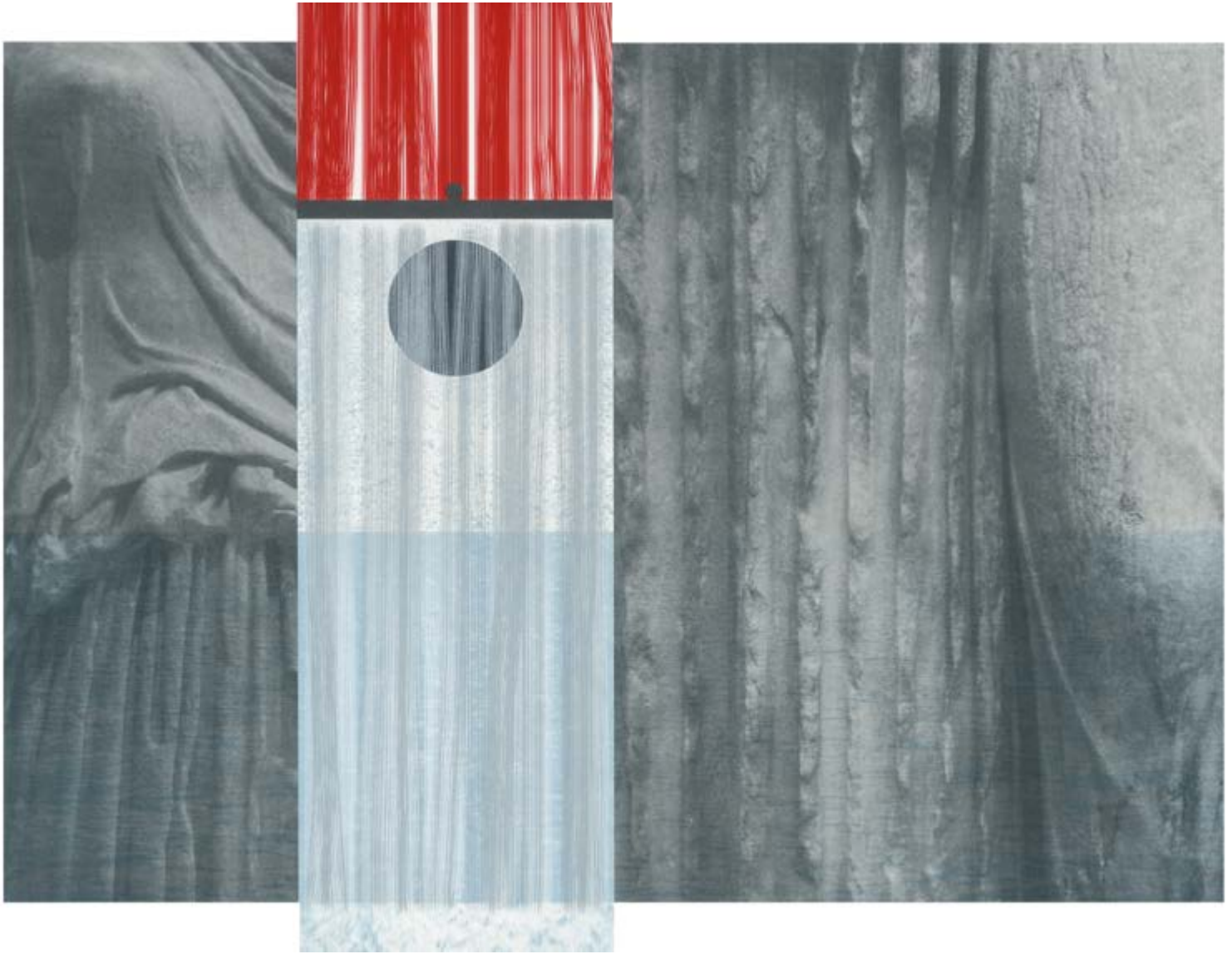
直言不讳 Don't Hesitate to Ask	85	种子 I Seed I	101
波兰 Poland 娜塔莉亚·帕拉斯 Natalia Pawlus		意大利 Italy 桑德罗·布拉基塔 Sandro Bracchitta	
零 Zero	86	种子 Semi	102
波兰 Poland 娜塔莉亚·帕拉斯 Natalia Pawlus		意大利 Italy 桑德罗·布拉基塔 Sandro Bracchitta	
疼痛 Pain	87	三张脸 3 Faces	103
波兰 Poland 奥尔加·斯拉斯卡 Olga Slaska		波兰 Poland 斯拉沃米尔·齐维克 Slawomir Cwiek	
B-214	88	不可避免 Alavda	104
波兰 Poland 奥尔加·斯拉斯卡 Olga Slaska		波兰 Poland 斯拉沃米尔·齐维克 Slawomir Cwiek	
蜷缩 Huddle	89	融合之一, 之二 Coalescence I II	105
以色列 Israel 奥力特·霍夫史 Orit Hofshi		波黑 Bosnia and Herzegovina 苔妲·贾撒列维奇 Taida Jasarevic	
顶楼 Garret	90	融合之三, 之四 Coalescence III IV	106
以色列 Israel 奥力特·霍夫史 Orit Hofshi		波黑 Bosnia and Herzegovina 苔妲·贾撒列维奇 Taida Jasarevic	
关联 1 Connections I	91	日记: 4月9日15时在中国观澜 Diary: April 9th '15, in Guanlan, China	107
罗马尼亚 Romania 奥维迪乌·佩特卡 Ovidiu Petca		日本 Japan 野田哲也 Tetsuya Noda	
关联 2 Connections II	92	日记: 8月15日17时在纽约 Diary: Aug.15th '17, in New York	108
罗马尼亚 Romania 奥维迪乌·佩特卡 Ovidiu Petca		日本 Japan 野田哲也 Tetsuya Noda	
够了, 李尔王 BASTA, KING LEAR	93	幽灵之城 8 City of Ghosts 8	109
比利时 Belgium 彼得·博斯蒂尔斯 Peter Bosteels		美国 USA 托马斯·吴 Tomas Vu	
篮筐 Basketcase	94	幽灵之城 13 City of Ghosts 13	110
比利时 Belgium 彼得·博斯蒂尔斯 Peter Bosteels		美国 USA 托马斯·吴 Tomas Vu	
城市考古之五 Urban Archaeology V	95	这事 (A) THE THING (A)	111
英国 United Kingdom 彼得·福特 Peter Ford		波兰 Poland 托马斯·丹尼克 Tomasz Daniec	
形成 In Formation	96	飞碟 UFO	112
英国 United Kingdom 彼得·福特 Peter Ford		波兰 Poland 托马斯·丹尼克 Tomasz Daniec	
15923	97	漂浮的面孔 A Floating Faces	113
波兰 Poland 皮奥特·斯考隆 Piotr Skowron		日本 Japan 作田富幸 Tomiyuki Sakuta	
15991	98	朋友—观澜 Friends —Guanlan	114
波兰 Poland 皮奥特·斯考隆 Piotr Skowron		日本 Japan 作田富幸 Tomiyuki Sakuta	
灵魂深处之间 Middle of Inside the Soul	99	角落 Corner	115
泰国 Thailand 普赖恩·庞楚普 Praween Piangchoompu		德国 Germany 尤里克·J·沃尔夫 Ulrich J. Wolff	
灵魂深处 1 Inside the Soul No. 1	100		
泰国 Thailand 普赖恩·庞楚普 Praween Piangchoompu			

森林 Wald	116
德国 Germany 尤里克·J·沃尔夫 Ulrich J. Wolff	
十三世纪蒙古王后 Queen of Mongolia of the 13th Century	117
蒙古 Mongolia 乌云嘎 Uyanga	
尚佛的现代母亲们 Mothers Today who Rejoice the Gods	118
蒙古 Mongolia 乌云嘎 Uyanga	
侵入—我的家—今天我很高兴 Penetration—My houses —Oggi sono felice	119
保加利亚 Bulgaria 瓦西尔·科列夫 Vasil Kolev	
侵入—我的家—我什么都不懂 Penetration—My houses—Non ho capito niente	120
保加利亚 Bulgaria 瓦西尔·科列夫 Vasil Kolev	
生活的累积 Compilation of Life	121
古巴 Cuba 维克多·戈姆兹 Victor J. Gomez	
线状发酵 The Linear Sour	122
古巴 Cuba 维克多·戈姆兹 Victor J. Gomez	
海上明月—忆天津 Sea Moonlight —Tianjin Memory	123
保加利亚 Bulgaria 维力科·马瑞彻夫斯基 Veliko Marinchevski	
荷塘月色 Lotus Pond by Moonlight	124
保加利亚 Bulgaria 维力科·马瑞彻夫斯基 Veliko Marinchevski	
靠近栅栏 1 Close to the fence I	125
爱沙尼亚 Estonia 弗吉·乔卡尔达 Virge Joekalda	
靠近栅栏 2 Close to the fence II	126
爱沙尼亚 Estonia 弗吉·乔卡尔达 Virge Joekalda	
关于绝对的否定 #1 The Negation of the Absolute #1	127
加拿大 Canada 沃尔特·威廉·朱尔 Walter William Jule	
关于绝对的否定 #2 The Negation of the Absolute #2	128
加拿大 Canada 沃尔特·威廉·朱尔 Walter William Jule	
平行宇宙 Parallel Universes	129
保加利亚 Bulgaria 约翰·约托夫 Yohan Yotov	
冬 The Winter	130
保加利亚 Bulgaria 约翰·约托夫 Yohan Yotov	



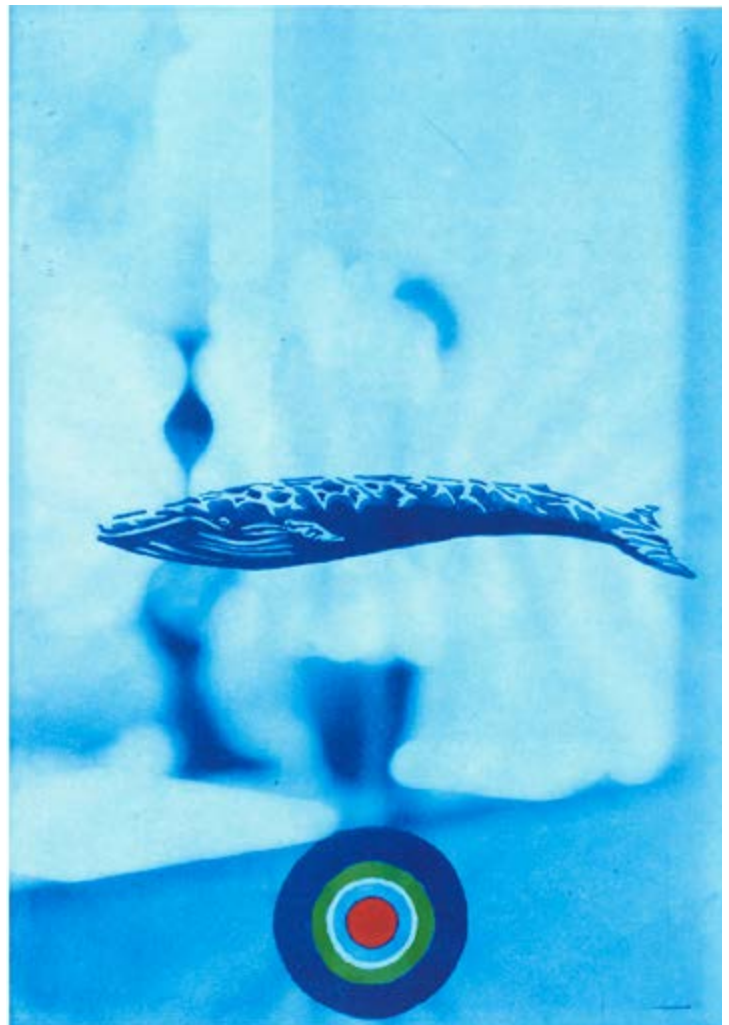
爱丽西亚·坎迪亚尼 Alicia Candiani
阿根廷 Argentina

线
The Thread
平版 Lithography
56cm × 152cm



爱丽西亚·坎迪亚尼 Alicia Candiani
阿根廷 Argentina

东方在我的西边：1
East in My West: I
综合技法 Mixed Media
78cm×100cm



安德烈亚斯·阿姆海因 Andreas Amrhein
德国 Germany

嘈杂与寂静
Noise and Silence
凹版 Intaglio
57cm×79cm



安德烈亚斯·阿姆海因 Andreas Amrhein
德国 Germany

大西部之一之二
Great Western I&II
凹版 Intaglio
57cm×79cm



安德莉亚·德兹索 Andrea Dezsö
匈牙利 Hungary

神话之地
Land of Fairy Tales
平版 Lithography
48cm×64cm



安德莉亚·德兹索 Andrea Dezsö
匈牙利 Hungary

珠宝卡蒙
Jewel Camon
综合技法 Mixed Media
72cm×58cm



阿尔贝托·巴勒提 Alberto Balletti
意大利 Italy

水之趣
Water Tickle
综合技法 Mixed Media
70cm×100cm



阿尔贝托·巴勒提 Alberto Balletti
意大利 Italy

过度思考
Over Think
综合技法 Mixed Media
100cm×70cm



安尼苏扎曼 Anisuzzaman
孟加拉国 Bangladesh

救赎空间 5
Redeeming Space 5
凸版 Relief
90cm×90cm



安尼苏扎曼 Anisuzzaman
孟加拉国 Bangladesh

救赎空间 11
Redeeming Space 11
凸版 Relief
90cm×90cm



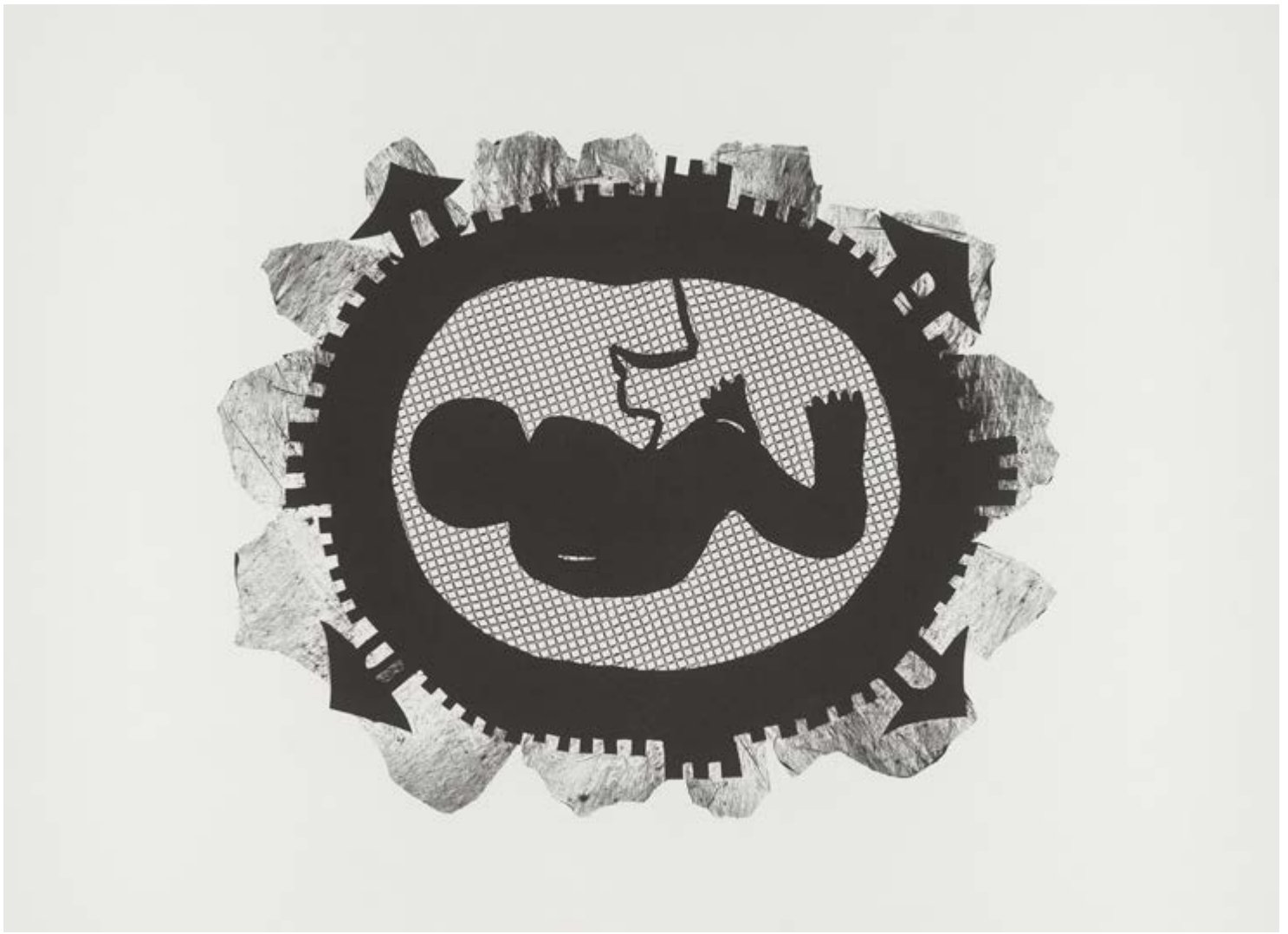
阿尔特·维尔格 Art Werger
美国 USA

监督：左组
Oversight: Left Panel
凹版 Intaglio
92cm×61cm



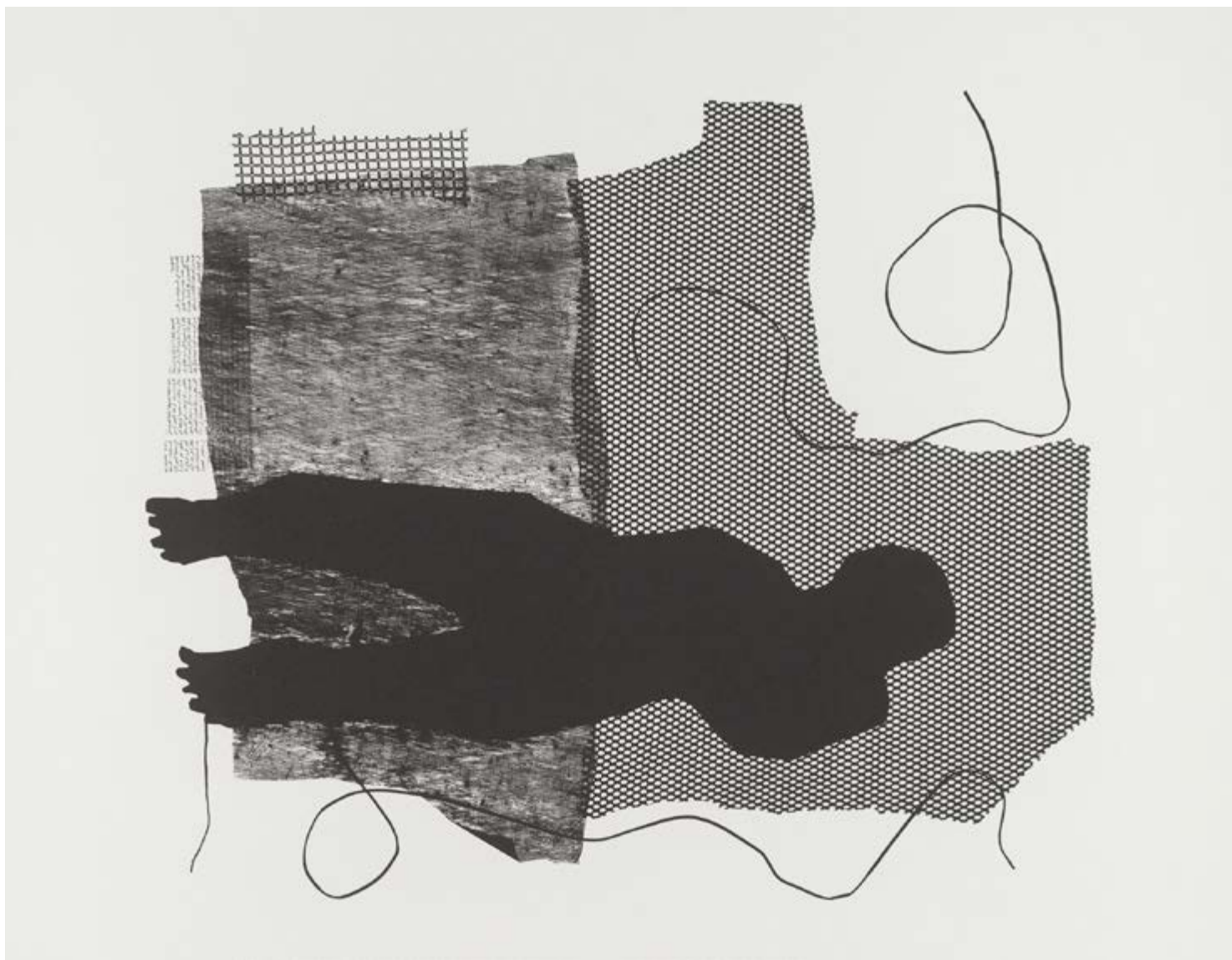
阿尔特·维尔格 Art Werger
美国 USA

监督：右组
Oversight: Right Panel
凹版 Intaglio
92cm×61cm



奥尼·萨米 Awni Sami
伊拉克 Iraq

长城
The Great Wall
平版 Lithography
55cm×68cm



奥尼·萨米 Awni Sami
伊拉克 Iraq

人体
The Body
平版 Lithography
59cm×69cm



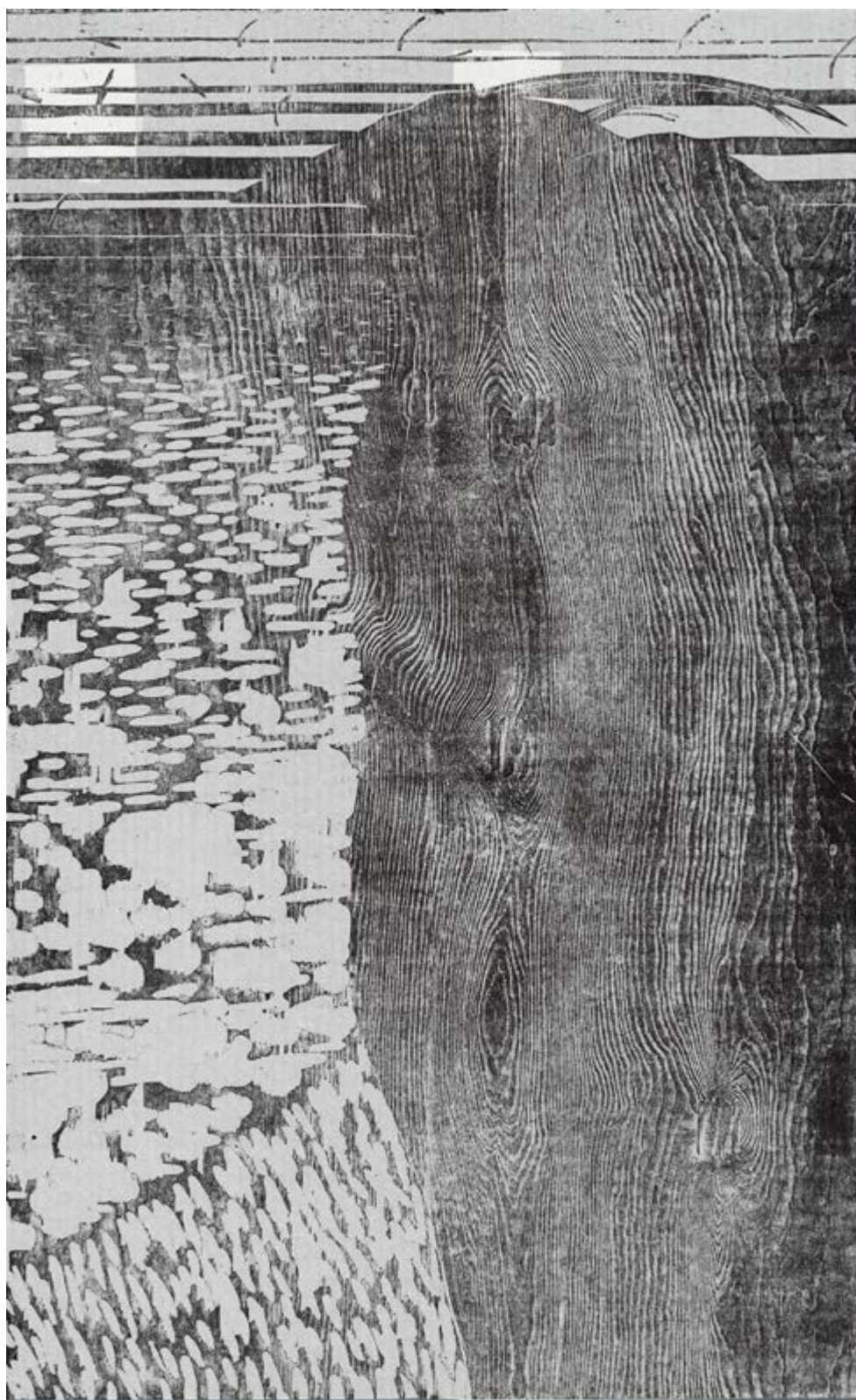
芭芭拉·梅德森 Barbara Madsen
美国 USA

终结时代—钢丝绒
End Times—Steel Wool
综合技法 Mixed Media
120cm×80cm



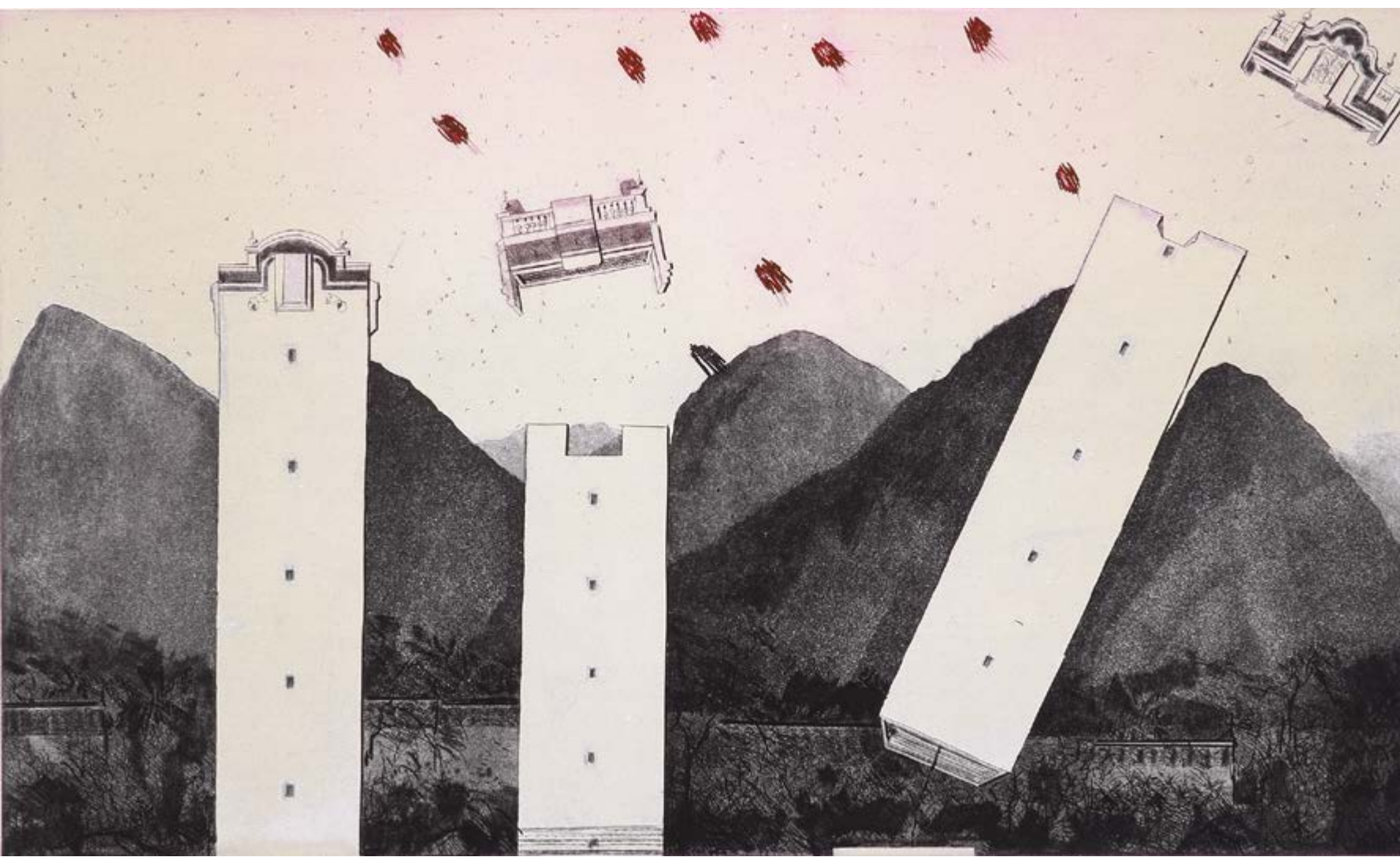
芭芭拉·梅德森 Barbara Madsen
美国 USA

终结时代—翼手龙
End Times—Pterodactyl
综合技法 Mixed Media
120cm×80cm



巴尔津 Barzin
比利时 Belgium

羽翼
Winged
凸版 Relief
130cm×80cm



巴尔津 Barzin
比利时 Belgium

飞屋
Flying Roof
凹版 Intaglio
39cm×65cm



克里奥·威尔金森 Cleo Wilkinson
澳大利亚 Australia

然后之三
Then III
凹版 Intaglio
40cm×50cm



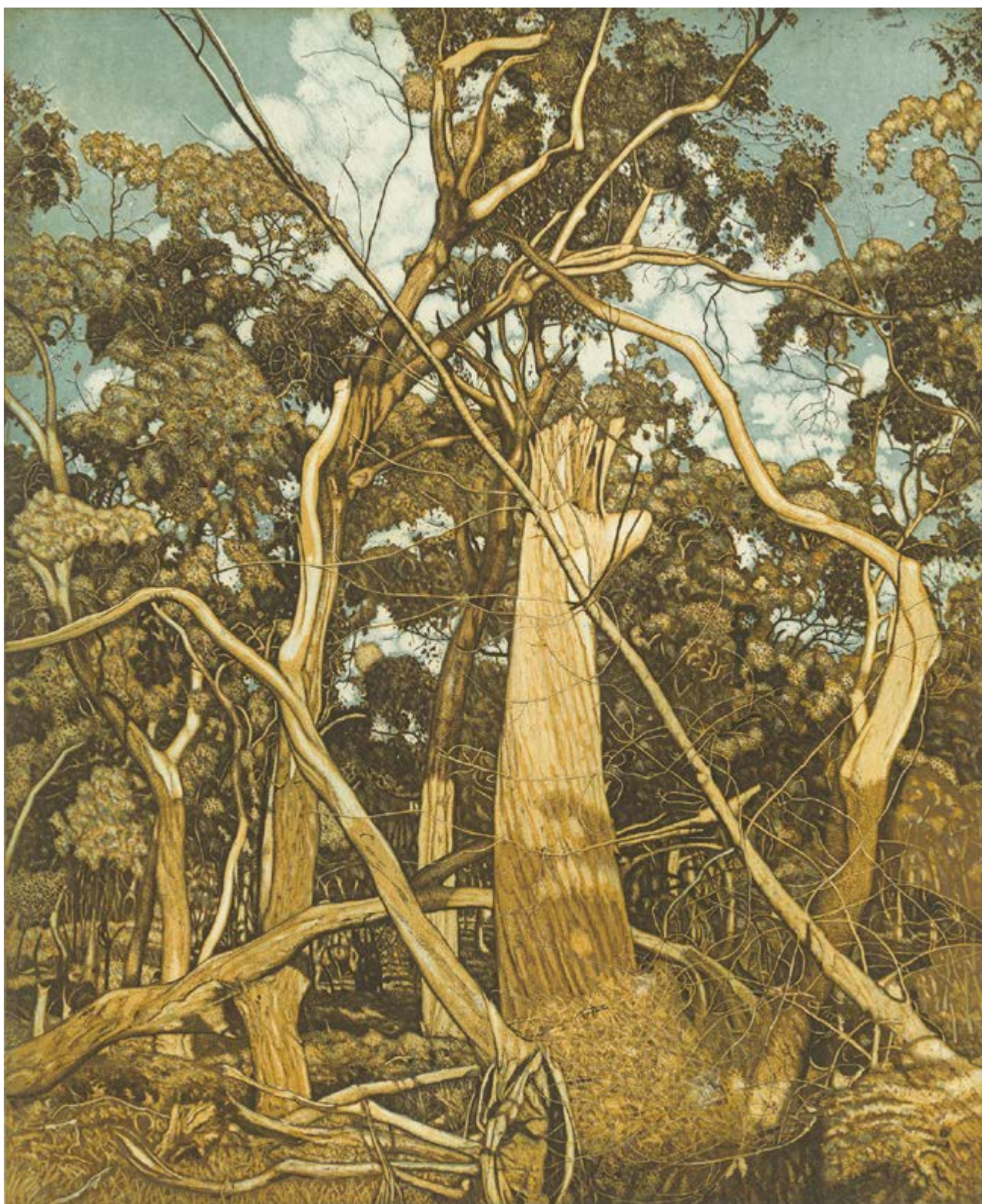
克里奥·威尔金森 Cleo Wilkinson
澳大利亚 Australia

残留
Vestiges
凹版 Intaglio
40cm×50cm



大卫·弗雷泽 David Frazer
澳大利亚 Australia

盘根交错的树林 (作品 1)
The Tangled Wood (composition 1)
凹版 Intaglio
80cm×120cm



大卫·弗雷泽 David Frazer
澳大利亚 Australia

高处的乔木
All the Trees Above
凹版 Intaglio
72cm×59cm



黛维达·基德 Davida Kidd
加拿大 Canada

高大的爸爸
Big Dad
数码版 Digital plate
81cm×134cm



黛维达·基德 Davida Kidd
加拿大 Canada

红侏儒
Red Dwarf
数码版 Digital plate
81cm×89cm



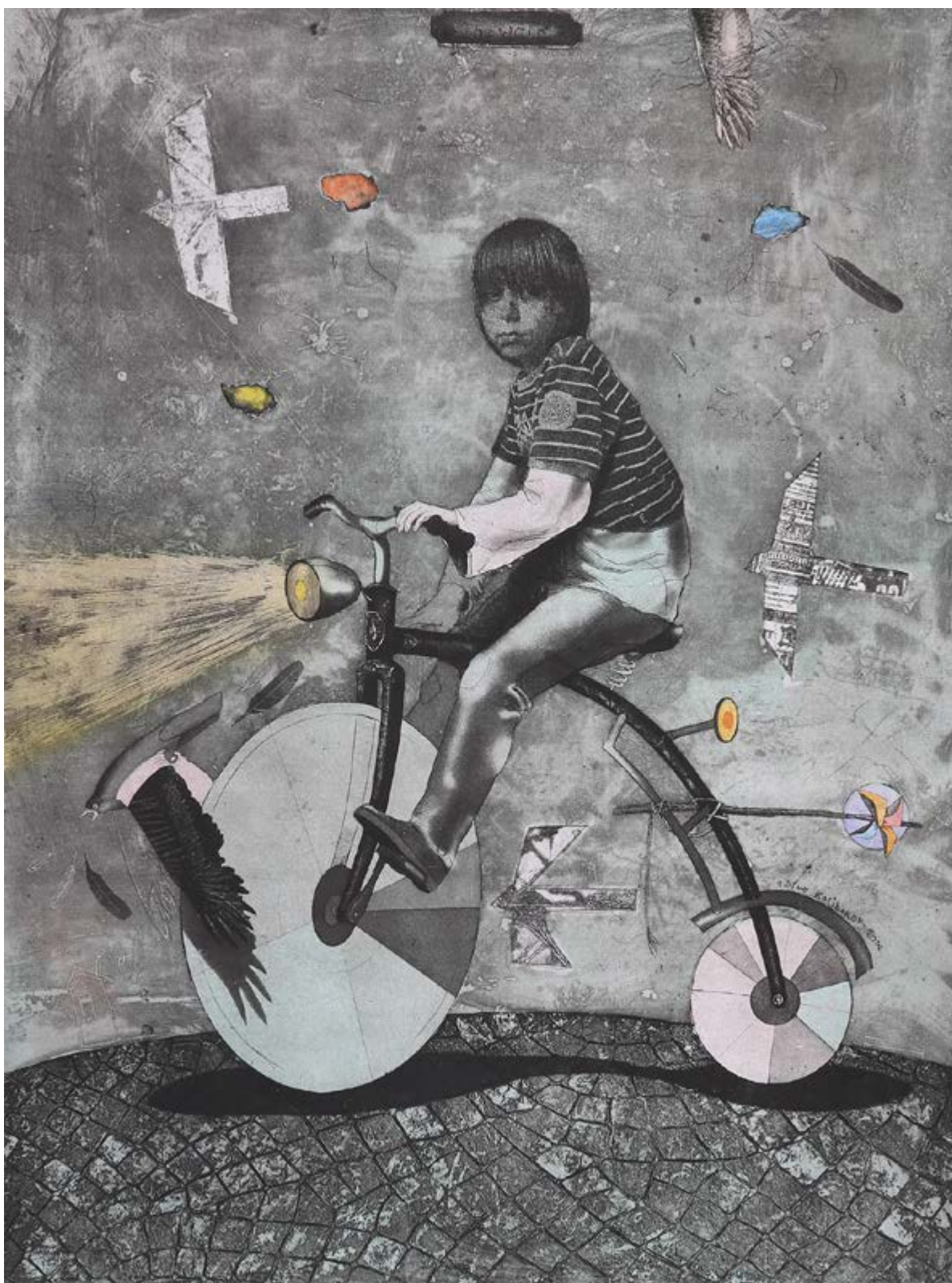
迪米崔·佩契奇 Dimitrije Pecić
塞尔维亚 Serbia

窗外的风景
A View from the Window
凸版 Relief
122cm×85cm



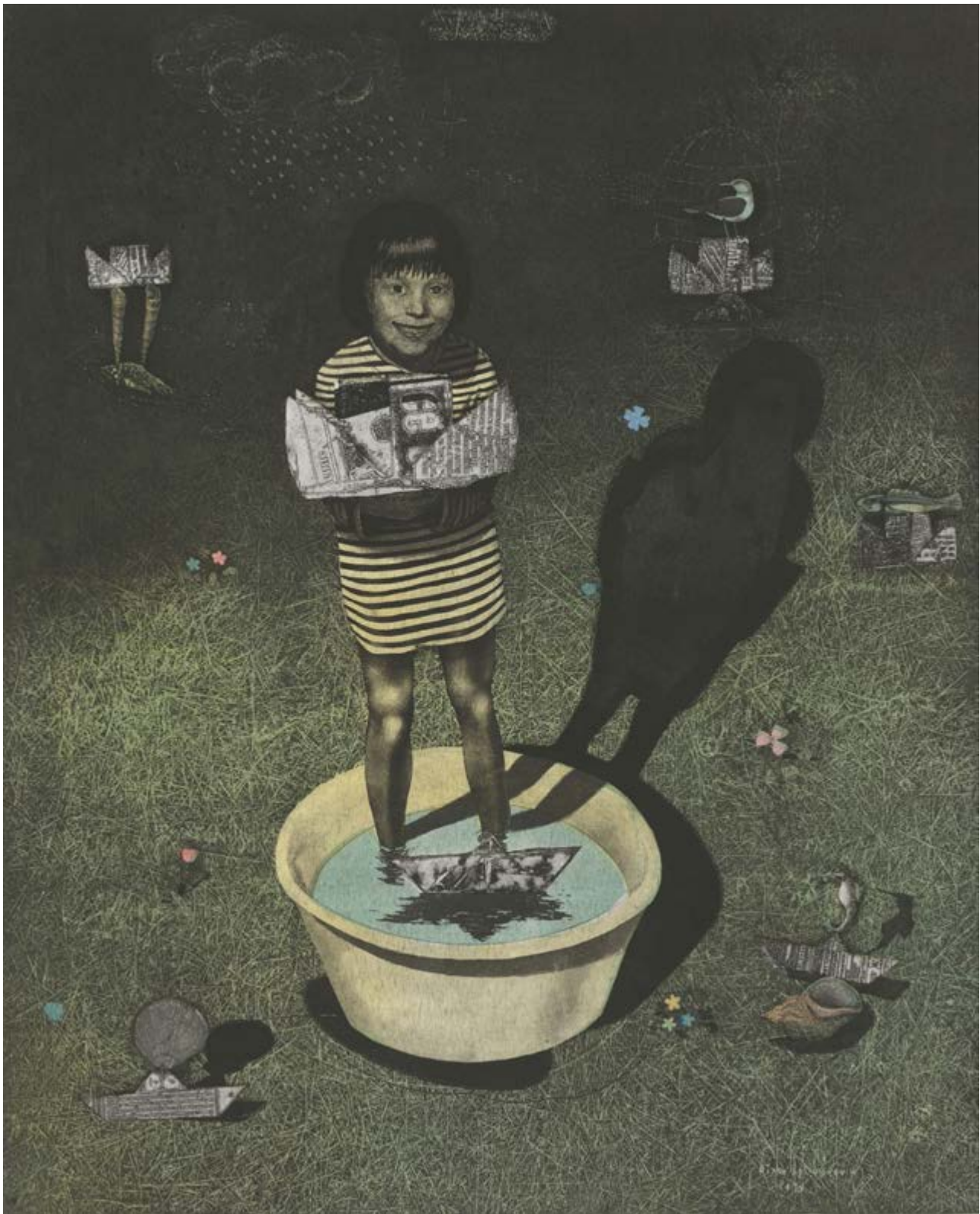
迪米崔·佩契奇 Dimitrije Pecić
塞尔维亚 Serbia

街道 1
The Street 1
凸版 Relief
121cm×84cm



迪姆·科力巴罗夫
Dimo Kolibarov
保加利亚 Bulgaria

“康斯坦丁的日记”系列—行走
Cycle"the Diary of Konstantin"—the Walk
凹版 Intaglio
80cm×60cm



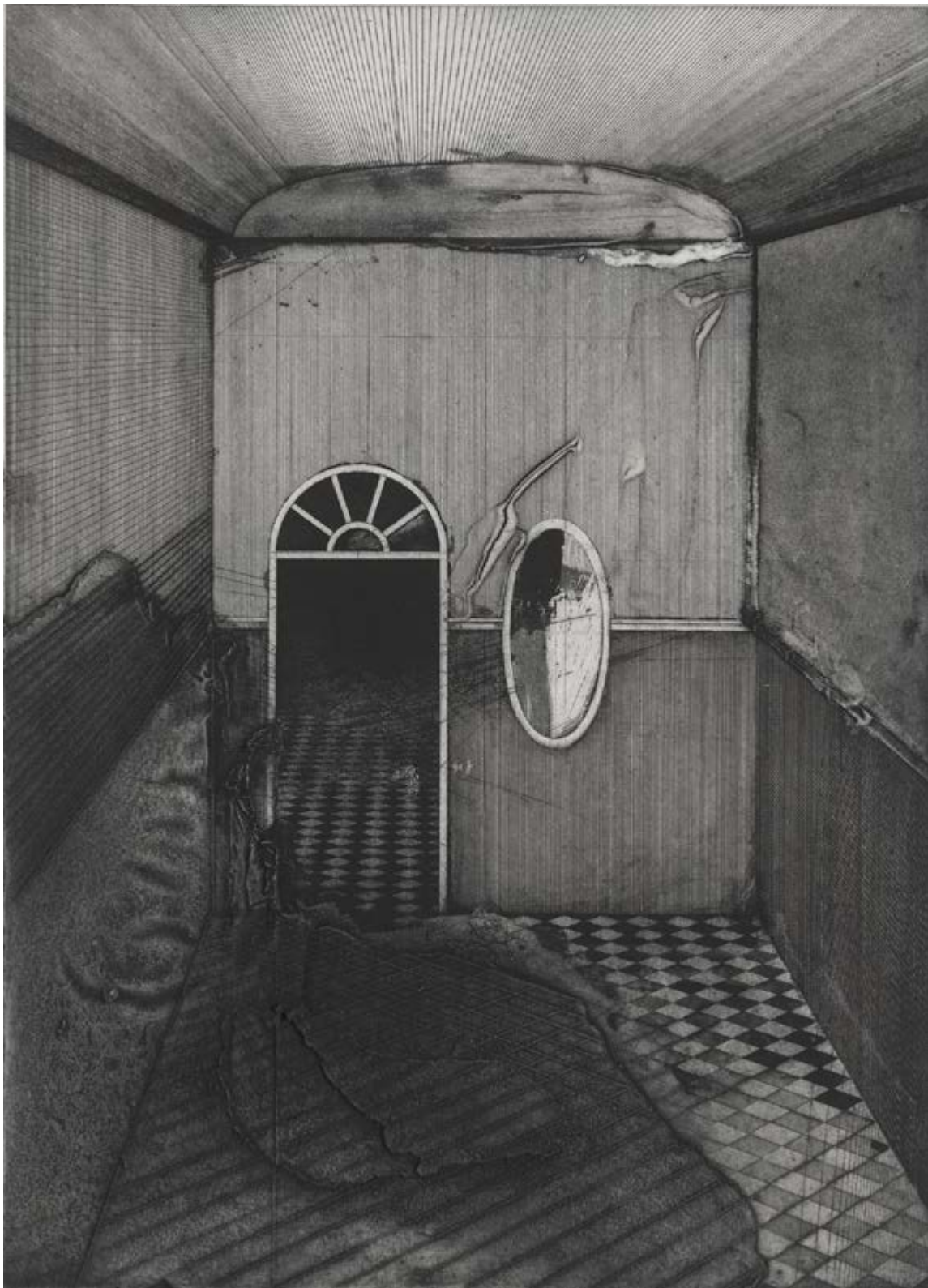
迪姆·科力巴罗夫
Dimo Kolibarov
保加利亚 Bulgaria

“康斯坦丁的日记”系列—我们的大海
Cycle "the Diary of Konstantin"—Our Sea
凹版 Intaglio
74cm×59cm



伊凡·萨默尔 Evan Summer
美国 USA

洪水
Flood
凹版 Intaglio
75cm×60cm



伊凡·萨默尔 Evan Summer
美国 USA

被淹没的室内
Flooded Interior
凹版 Intaglio
81cm×60cm



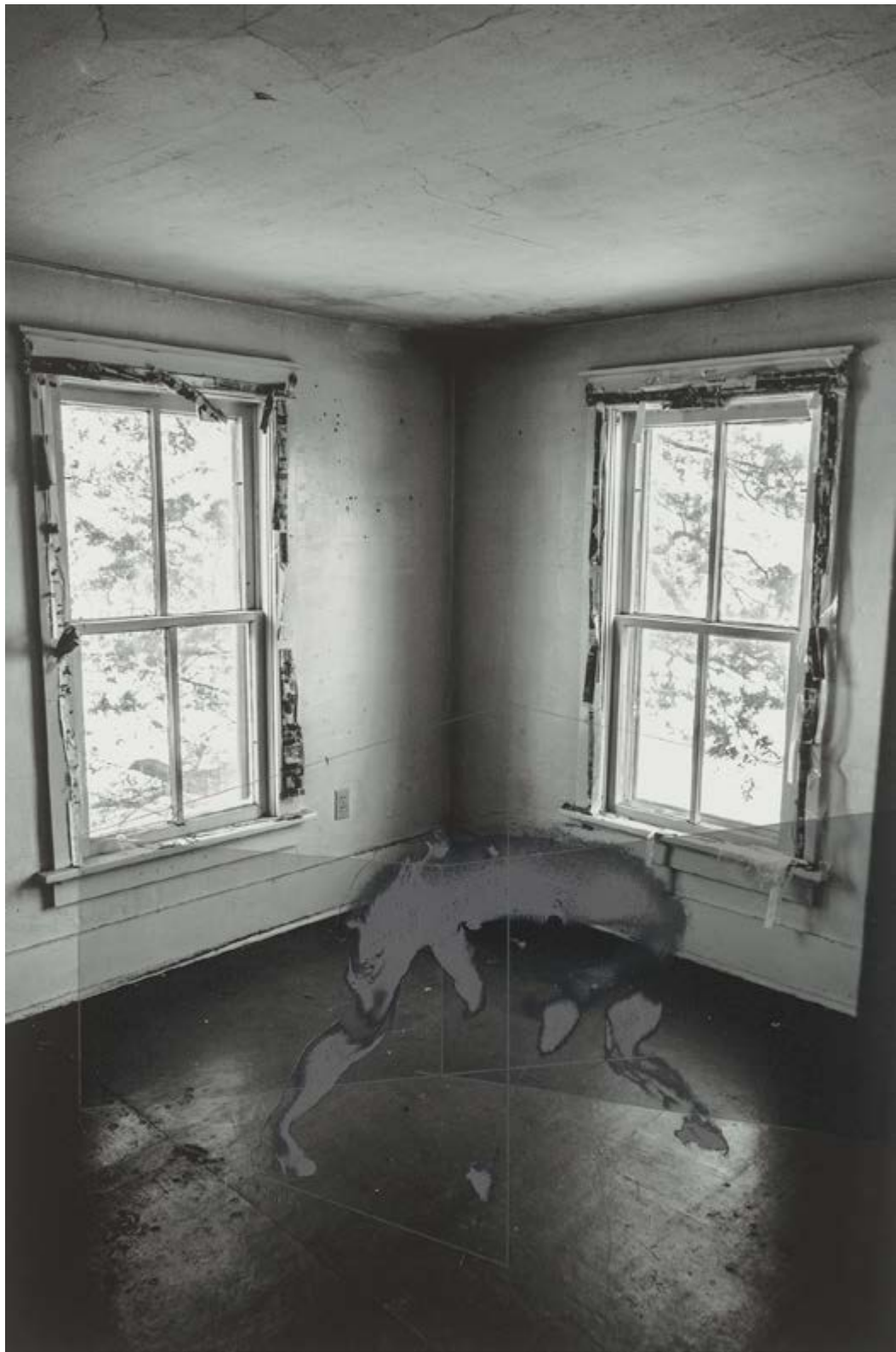
法特米尔·克里帕 Fatmir Krypa
阿尔巴尼亚 Albania

老树干 1-2
Old Trunk 1-2
凹版 Intaglio
77cm×63cm



法特米尔·克里帕 Fatmir Krypa
阿尔巴尼亚 Albania

老树干 1-2
Old Trunk 1-2
凹版 Intaglio
77cm×63cm



格蕾丝·西皮 Grace Sippy
美国 USA

共存
Coexist
综合技法 Mixed Media
71cm×53cm



格蕾丝·西皮 Grace Sippy
美国 USA

分裂
Schism
综合技法 Mixed Media
48cm × 76cm



盖伊·朗格文 Guy Langevin
加拿大 Canada

夜曲 1
Nocturne 1
凹版 Intaglio
78cm×58cm



盖伊·朗格文 Guy Langevin
加拿大 Canada

夜曲 3
Nocturne 3
凹版 Intaglio
100cm×70cm



园山晴巳 Harumi Sonoyama
日本 Japan

符号—G
Signe—G
平版 Lithography
66cm×80cm



园山晴巳 Harumi Sonoyama
日本 Japan

符号—Z
Signe—Z
平版 Lithography
55cm×80cm



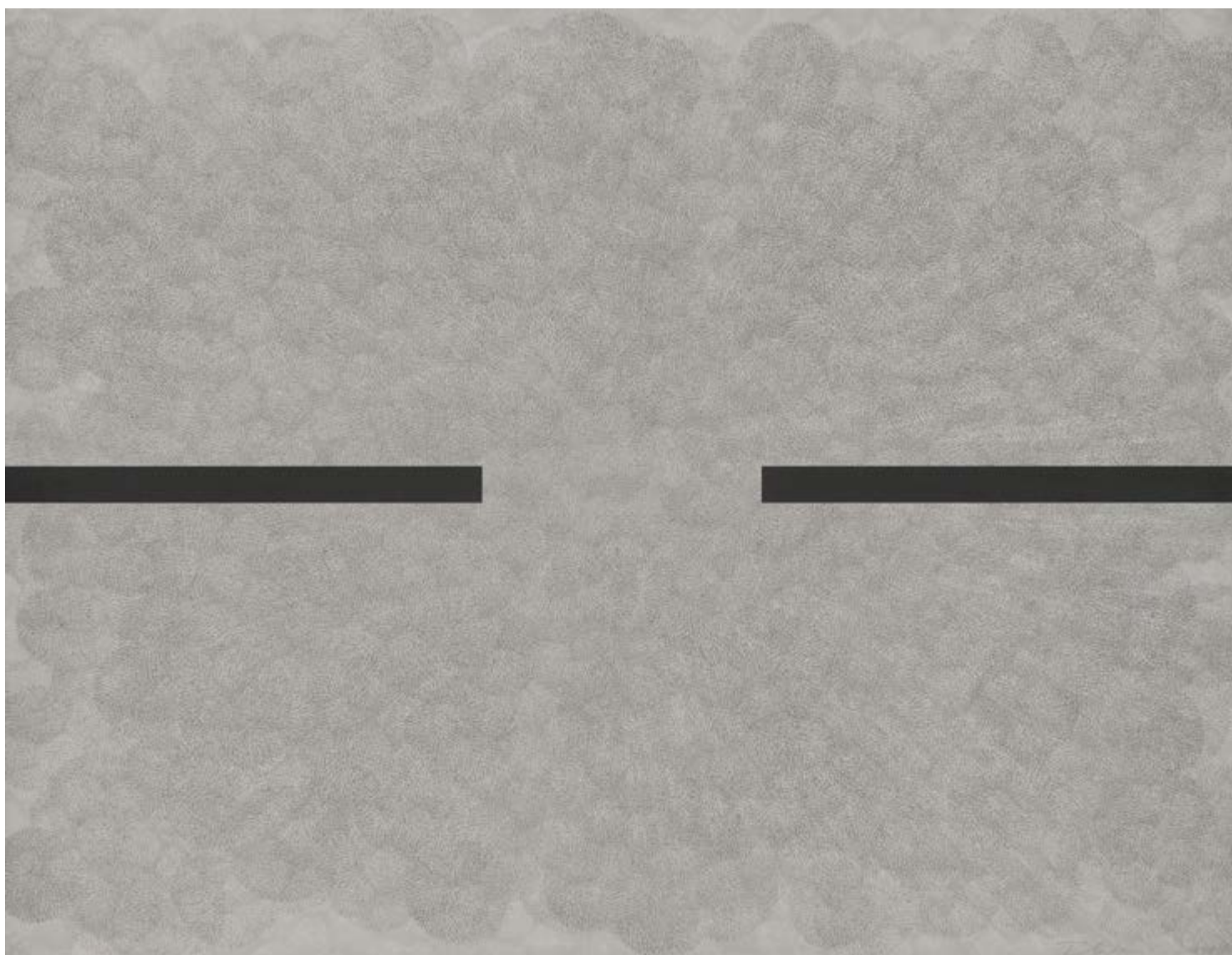
权惠贞 Hyejeong Kwon
韩国 South Korea

永不完结的故事
Never Ending Story
综合技法 Mixed Media
113cm×88cm



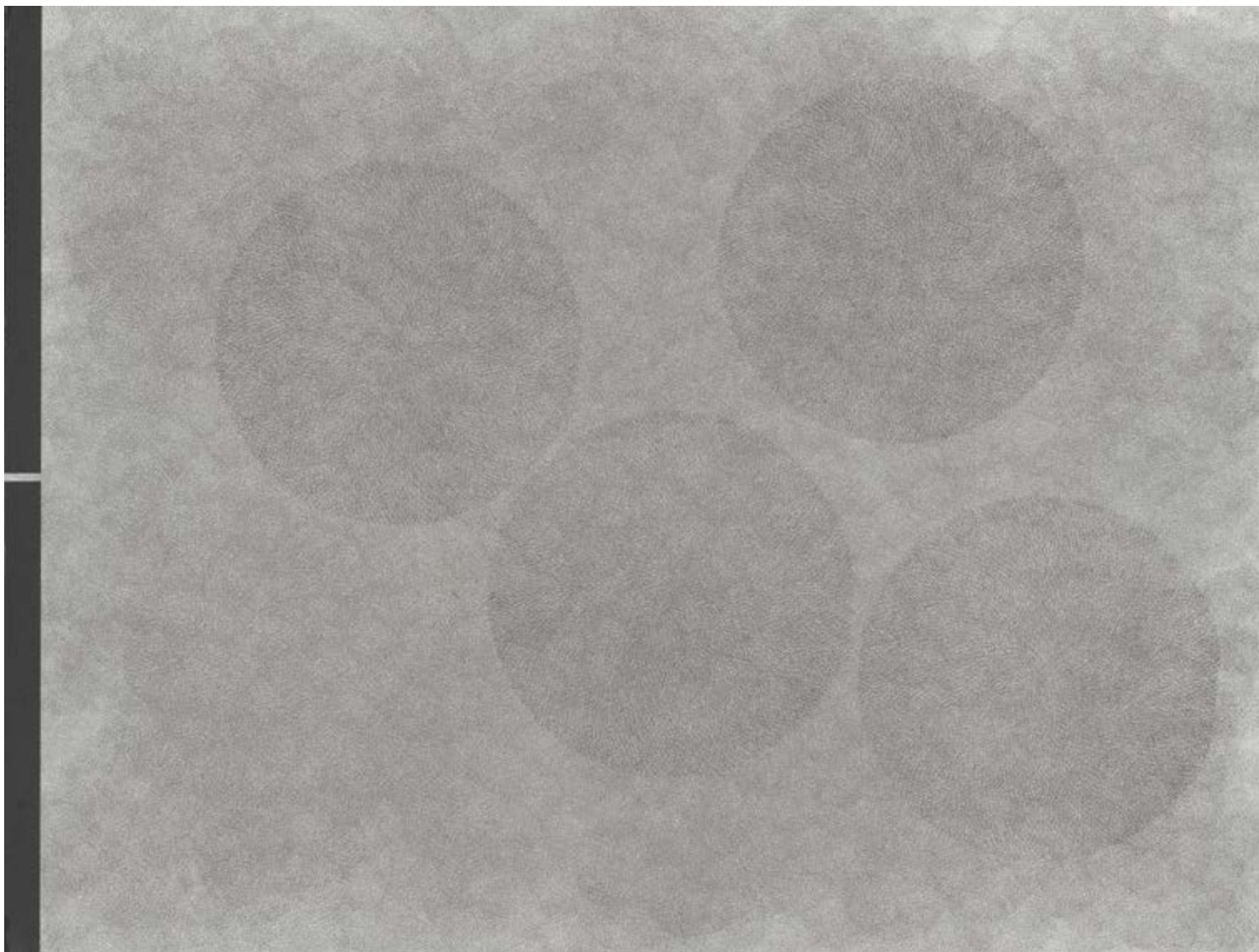
权惠贞 Hyejeong Kwon
韩国 South Korea

永不完结的故事
Never Ending Story
凹版 Intaglio
78cm × 109cm



英格里德·勒登特 Ingrid Ledent
比利时 Belgium

思维空间 A
Mindscape A
平版 Lithography
59cm × 77cm



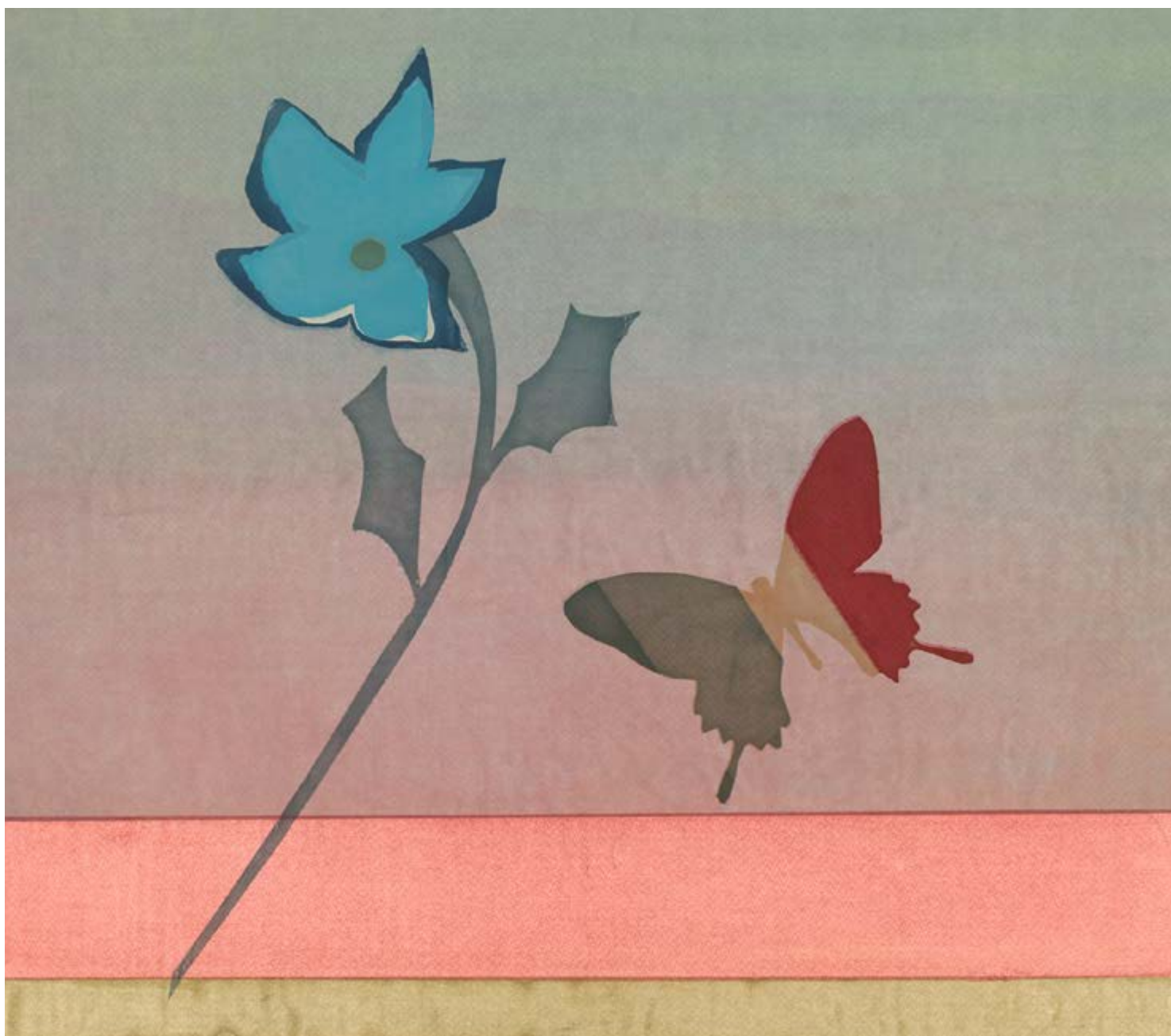
英格里德·勒登特 Ingrid Ledent
比利时 Belgium

思维空间 B
Mindscape B
平版 Lithography
59cm × 79cm



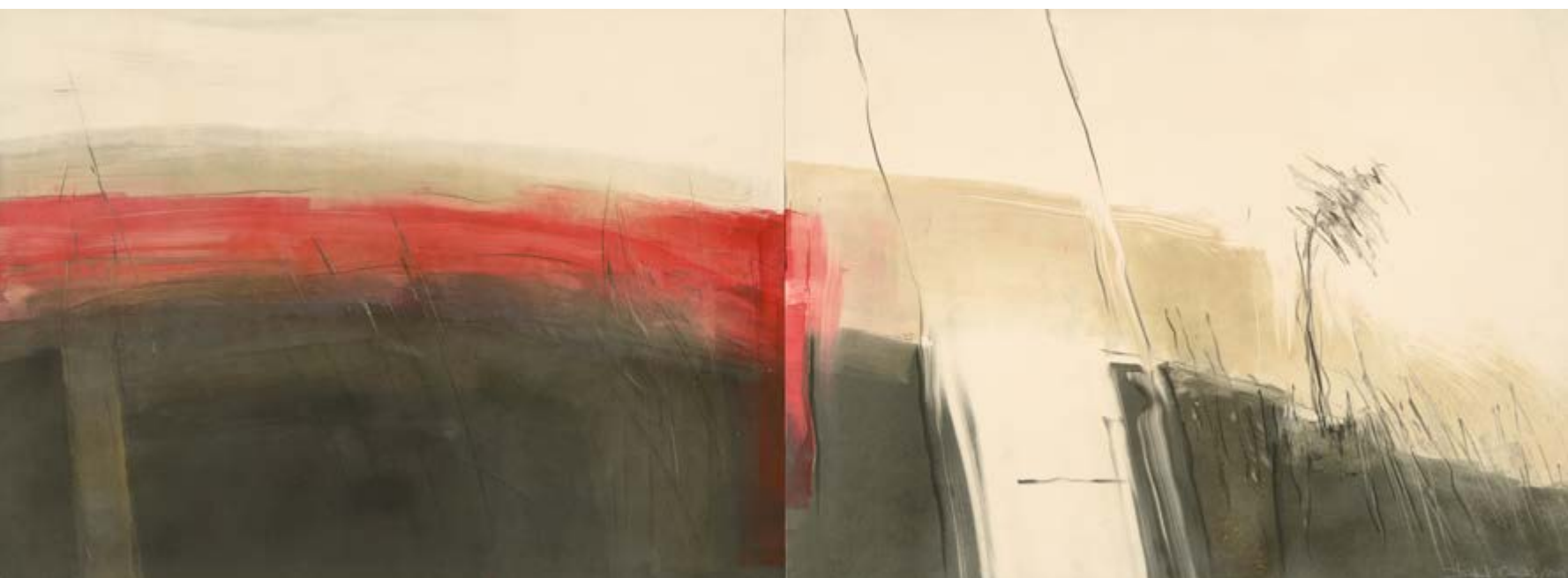
艾瑞斯·锡拉斯·沙纳拉托斯
Iris Xilas Xanalatos
希腊 Greece

风中的植物和蝴蝶
Plants in the Wind & Butterfly
网版 Screen Print
86cm×60cm



艾瑞斯·锡拉斯·沙纳拉托斯
Iris Xilas Xanalatos
希腊 Greece

青绿色的花和蝴蝶
Turquoise Flower & Butterfly
网版 Screen Print
46cm×52cm



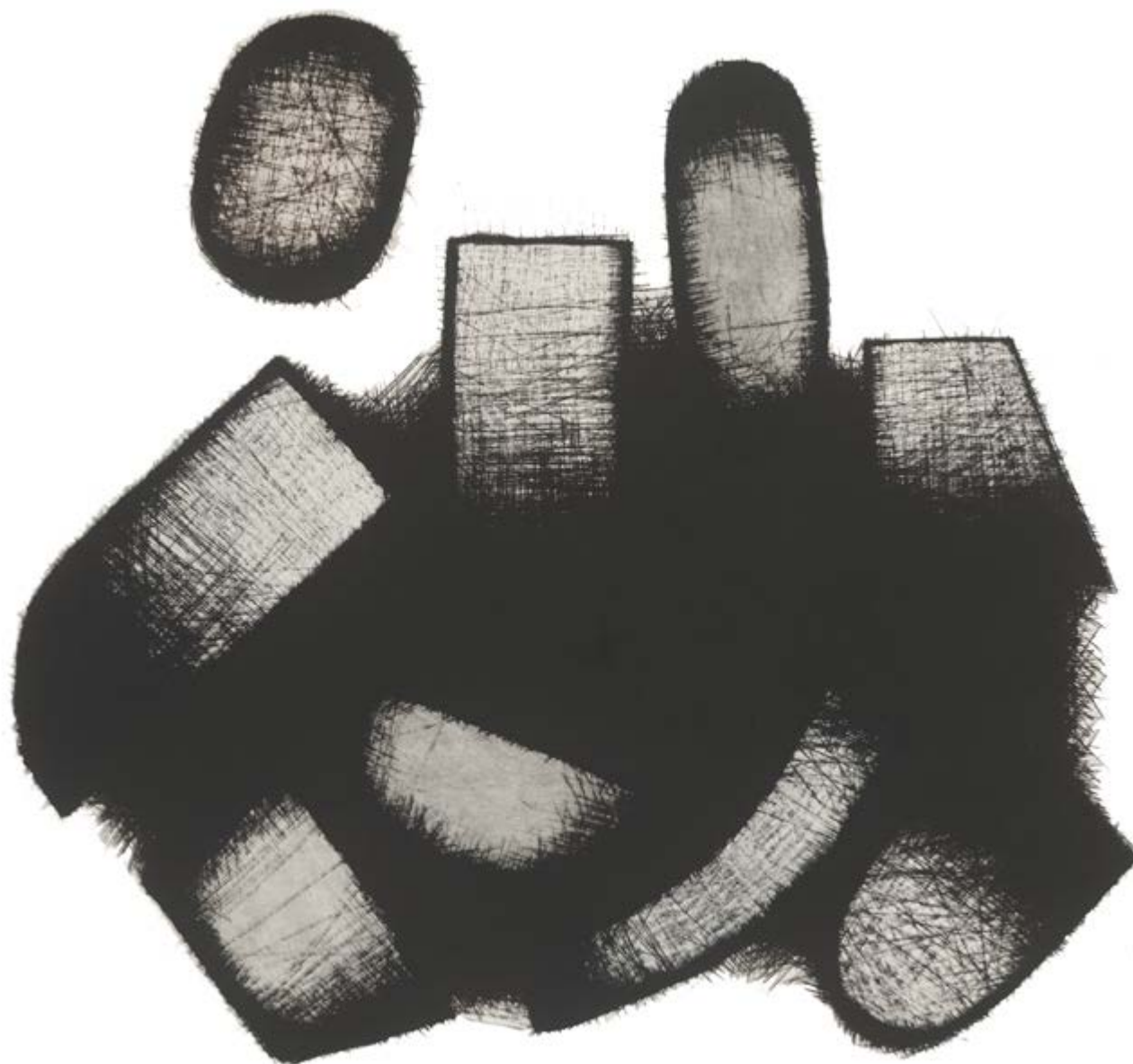
伊莎贝尔·考亚斯 Isabel Cauas
智利 Chile

尽管有风
"A pesar del viento" (Despite the wind)
综合技法 Mixed Media
42cm × 115cm



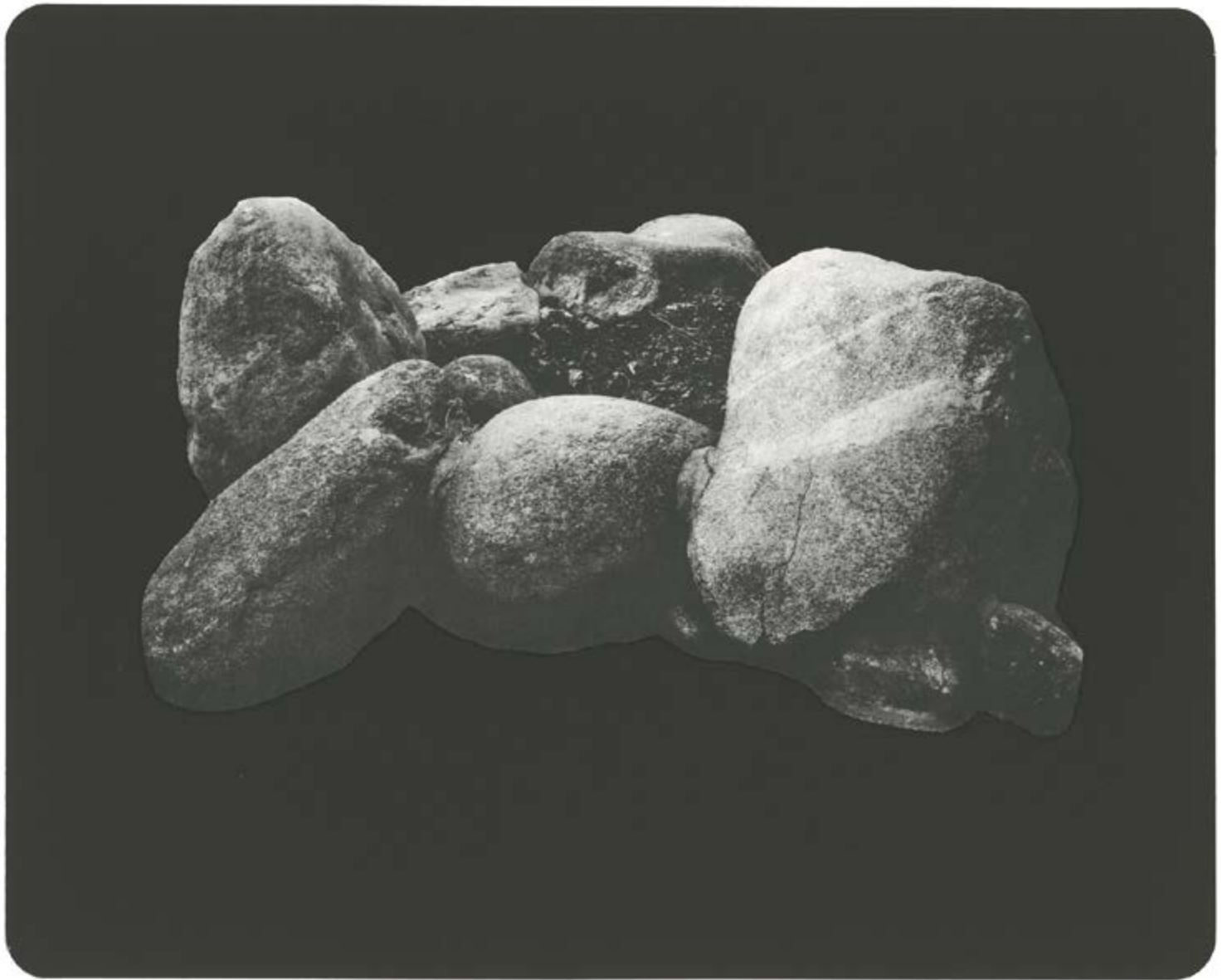
伊莎贝尔·考亚斯 Isabel Cauas
智利 Chile

地平线
Horizonte
综合技法 Mixed Media
50cm×60cm



伊凡·尼诺夫 Ivan Ninov
保加利亚 Bulgaria

结构
Composition
凹版 Intaglio
55cm×57cm



伊凡·尼诺夫 Ivan Ninov
保加利亚 Bulgaria

自然 X
Nature X
平版 Lithography
40cm×50cm



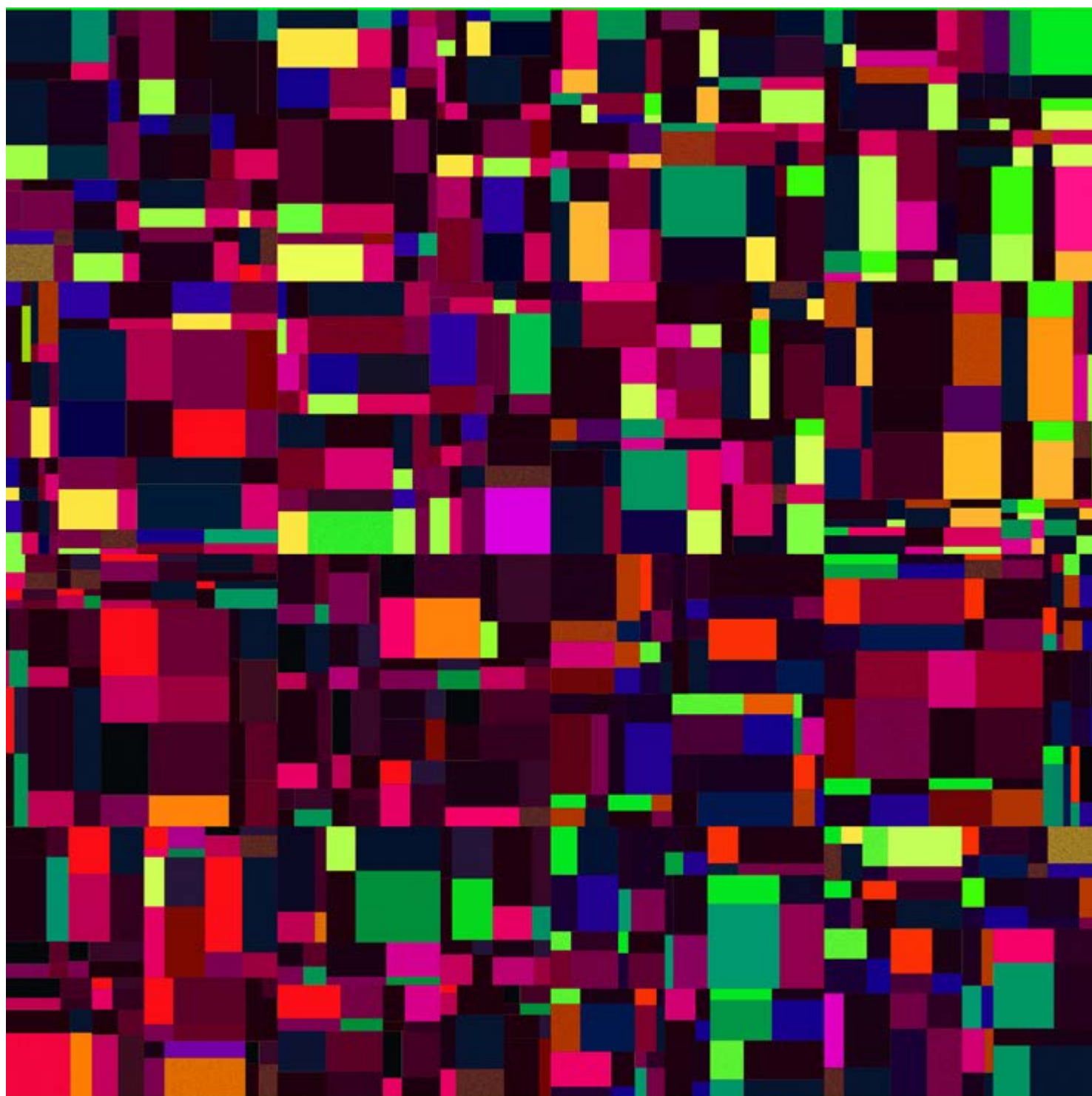
简·帕莱索普 Jan Palethorpe
澳大利亚 Australia

女人和鱼
Woman with Fish
综合技法（丝绸）Mixed Media (Silk)
180cm×100cm



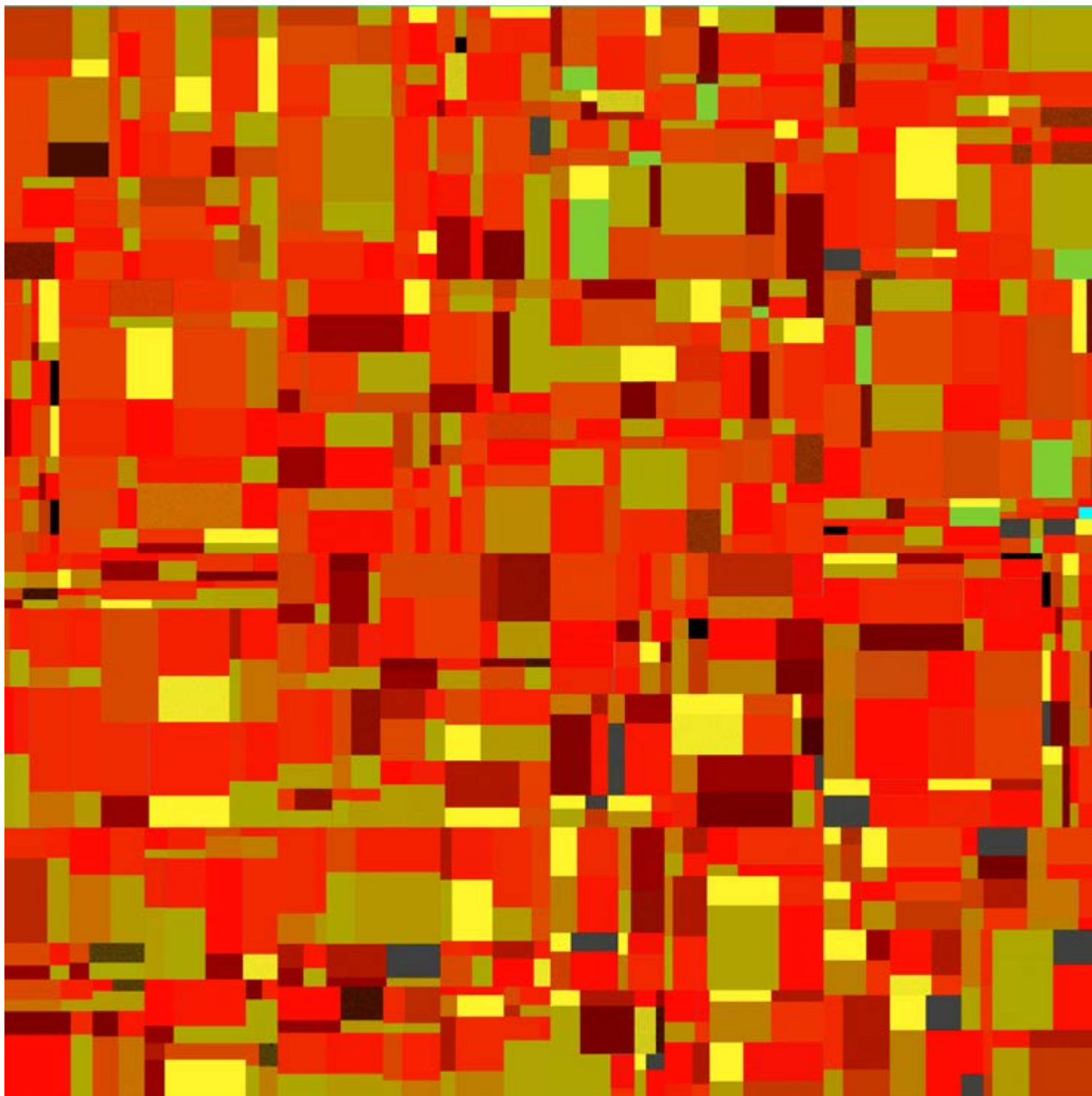
简·帕莱索普
Jan Palethorpe
澳大利亚 Australia

机遇与危机的时代
A Time of Opportunity, A Time of Danger
综合技法 Mixed Media
44cm×78cm



扬·帕姆拉 Jan Pamula
波兰 Poland

色彩的离散变化 (2h)
Pole dyskretnych zmian barwnych (2h)
网版 Screen Print
70cm×70cm



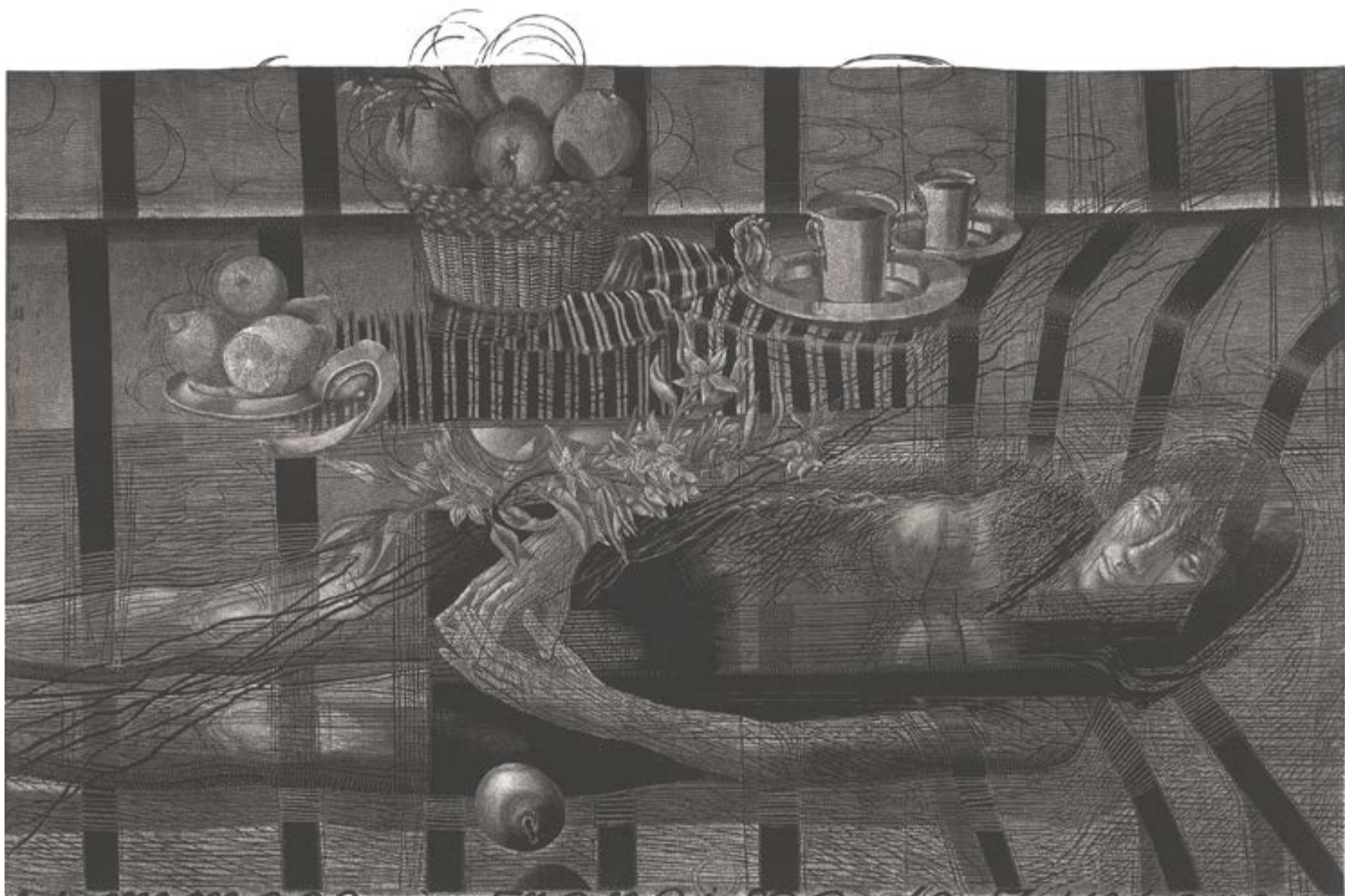
扬·帕姆拉 Jan Pamula
波兰 Poland

色彩的离散变化 (4c)
Pole dyskretnych zmian barwnych (4c)
网版 Screen Print
70cm×70cm



乔安娜·皮耶希 Joanna Piech
波兰 Poland

致敬威廉·克拉兹
Hommage a Willem Claesz
凸版 Relief
100cm×140cm



Hommage a Francisco de Zurbaran

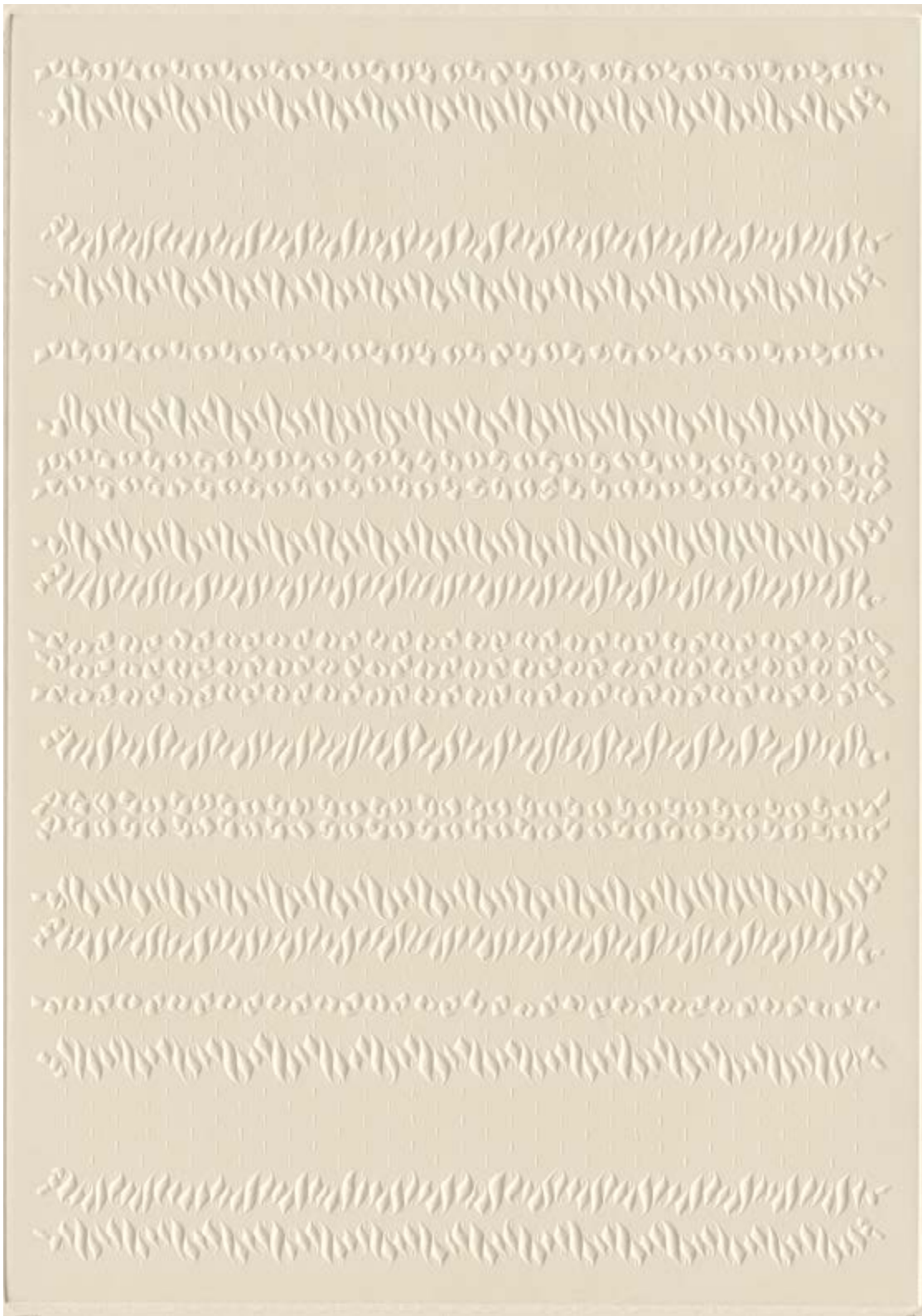
乔安娜·皮耶希 Joanna Piech
波兰 Poland

致敬弗朗西斯科·德·苏巴朗
Hommage a Francisco de Zurbaran
凸版 Relief
100cm×140cm



乔安娜·哈比斯基克 Jolanta Rudzka Habisiak
波兰 Poland

微风
Breeze
凹版 Intaglio
69cm×48cm



乔安塔·哈比斯亚克 Jolanta Rudzka Habisiak
波兰 Poland

通路
Pass
凹版 Intaglio
45cm×32cm



洪祯佑 Jungwoo Hong
韩国 South Korea

痕迹，一种恬静的愉悦
Traces, A Tranquil Pleasure
凹版 Intaglio
15cm×90cm



洪祯佑 Jungwoo Hong
韩国 South Korea

自由记忆的颜色—蓝色
The Color of Free Memory — Blue
凹版 Intaglio
90cm×60cm



朱利安·乔丹诺夫 Julian Jordanov
保加利亚 Bulgaria

伊卡洛斯
Icarus
平版 Lithography
40cm×28cm



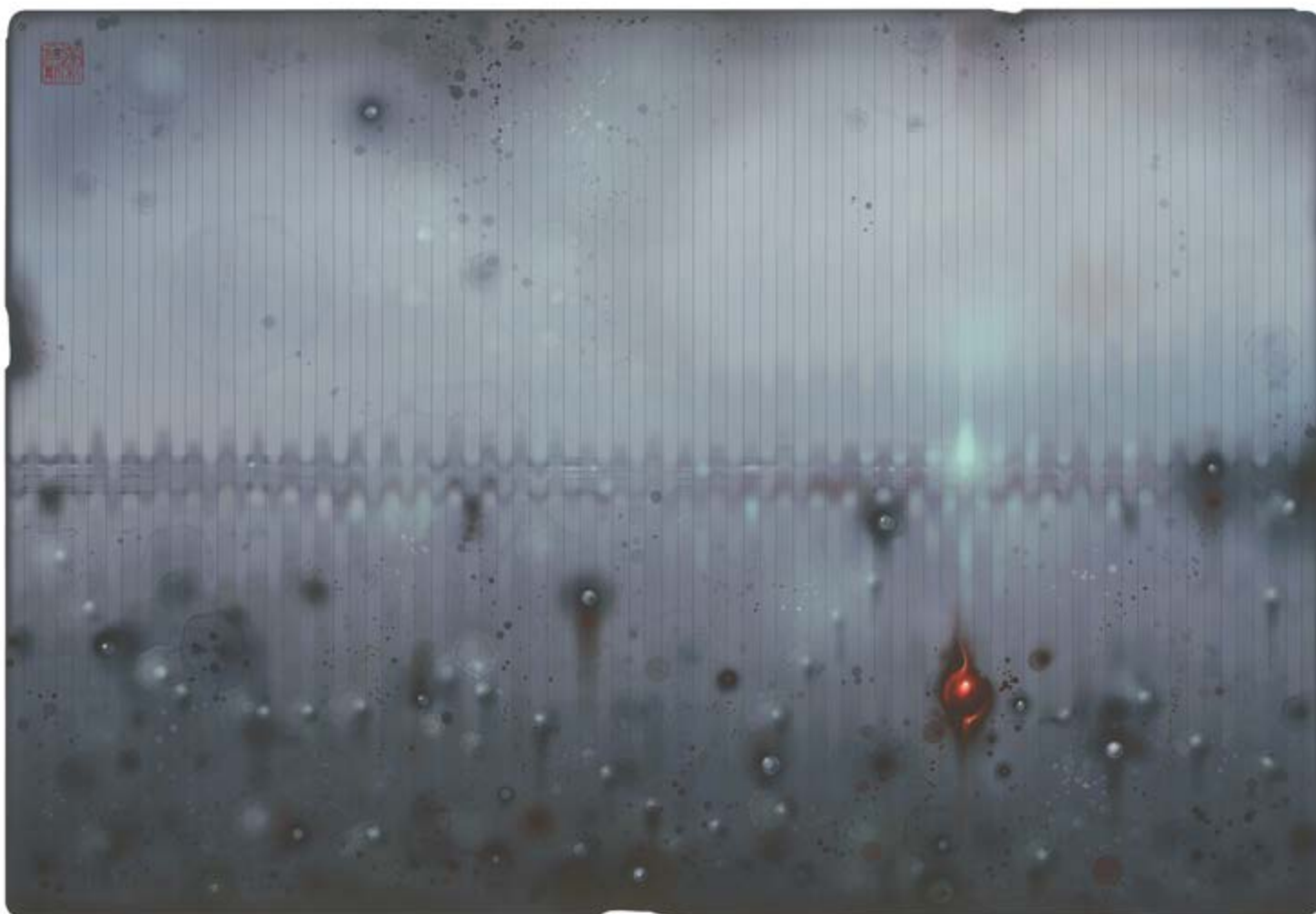
朱利安·乔丹诺夫 Julian Jordanov
保加利亚 Bulgaria

三个童话故事系列—王冠
Cycle "Fairy tales for the three—Crown"
平版 Lithography
44cm×30cm



卡洛·菲力克斯 Karol Felix
斯洛伐克 Slovakia

平衡
Equilibrium
凹版 Intaglio
93cm×62cm



卡洛·菲力克斯 Karol Felix
斯洛伐克 Slovakia

观澜印象 1
Guanlan Impression I.
数码版 Digital plate
59cm×85cm



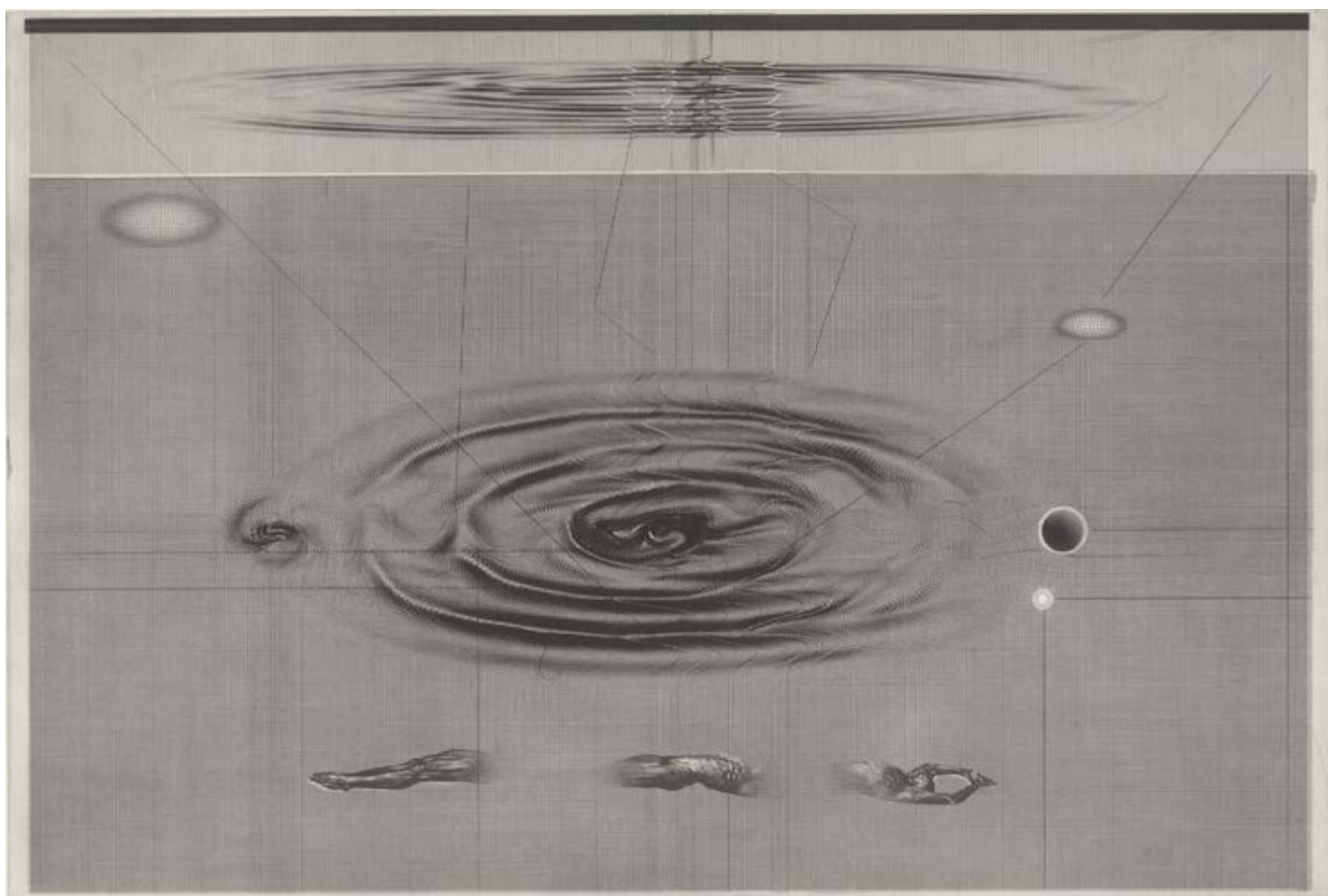
金承渊 Kim Seungyeon
韩国 South Korea

夜之风景—200132
Night Landscape—200132
凹版 Intaglio
40cm×60cm



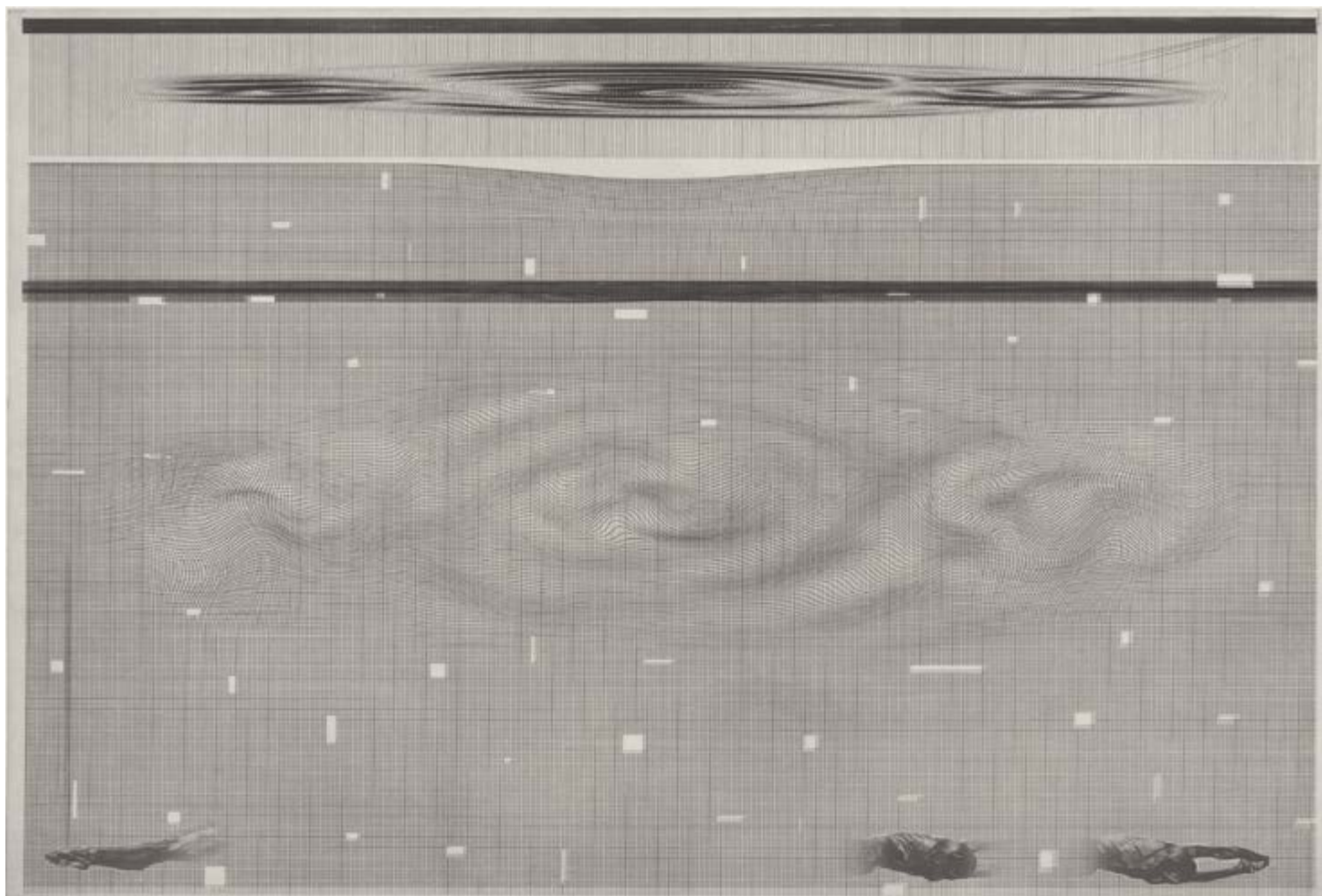
金承渊 Kim Seungyeon
韩国 South Korea

夜之风景—20044
Night Landscade—20044
凹版 Intaglio
40cm×60cm



克里斯托夫·托马斯基
Krzysztof Tomalski
波兰 Poland

天体物理学家的创世纪第 5 章
Genesis V for Astrophysicists
凹版 Intaglio
65cm×95cm



克里斯托夫·托马斯基
Krzysztof Tomalski
波兰 Poland

天体物理学家的创世纪第 6 章
Genesis VI for Astrophysicists
凹版 Intaglio
65cm × 95cm



莱斯利·戈洛姆 Leslie Golomb
美国 USA

银器女士
Our Lady of the Silverware
凹版 Intaglio
72cm×112cm



莱斯利·戈洛姆 Leslie Golomb
美国 USA

宋萨巴斯
Git Shabas
凹版 Intaglio
84m×59cm



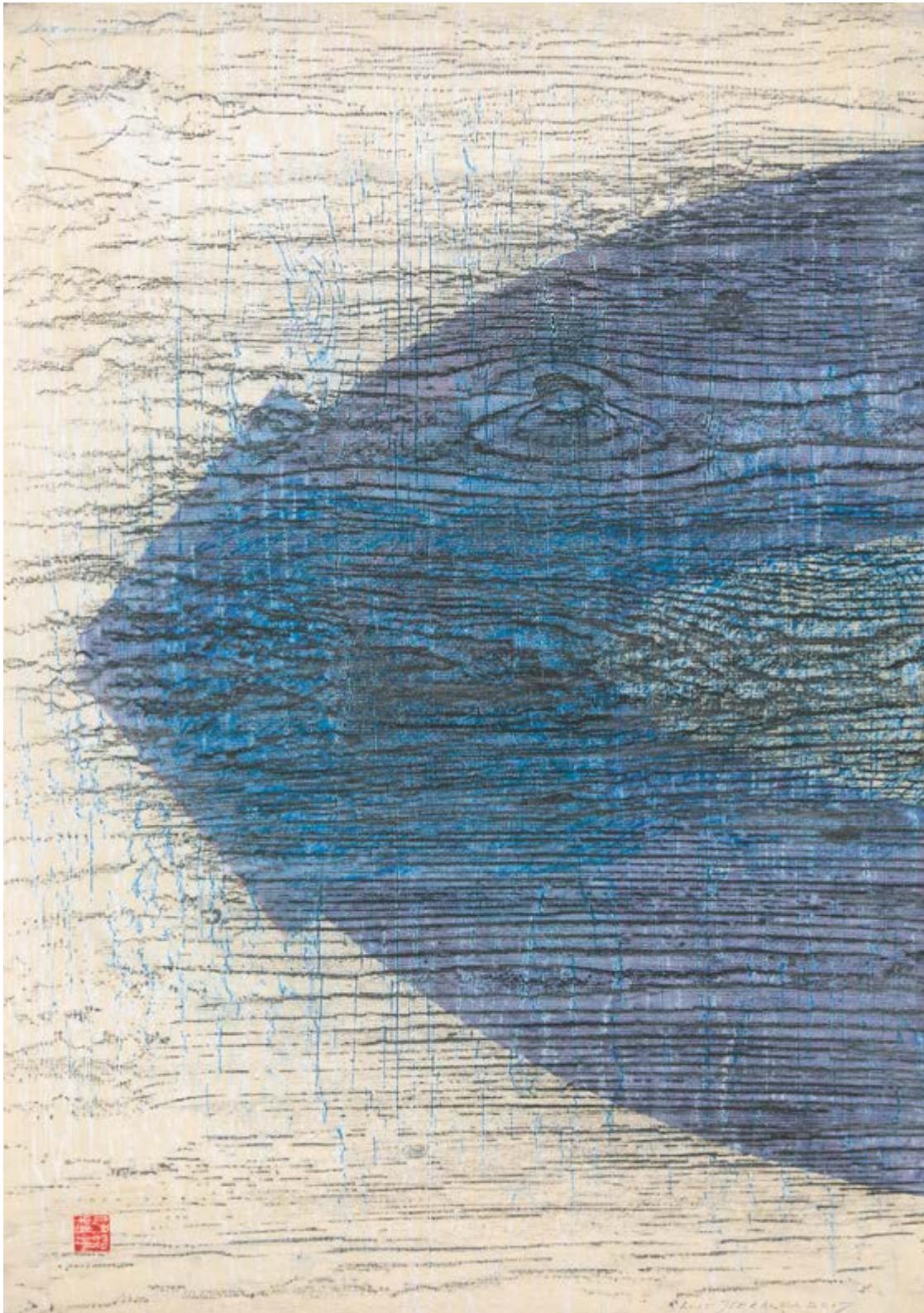
丽兹·英格姆 Liz Ingram
加拿大 Canada

穿越 1
Passing Through I
综合技法 Mixed Media
139cm×80cm



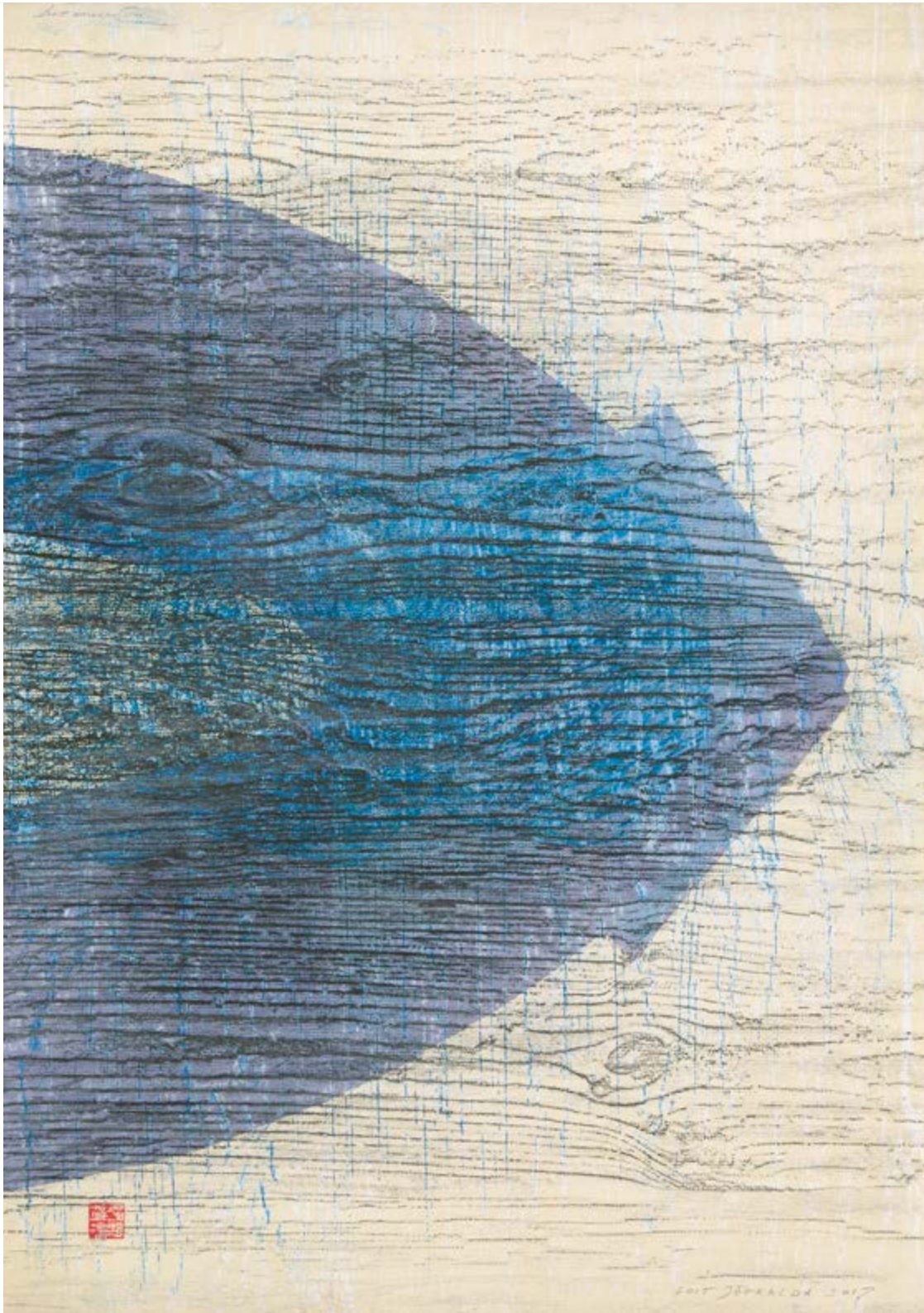
丽兹·英格姆 Liz Ingram
加拿大 Canada

穿越 2
Passing Through II
综合技法 Mixed Media
139cm×80cm



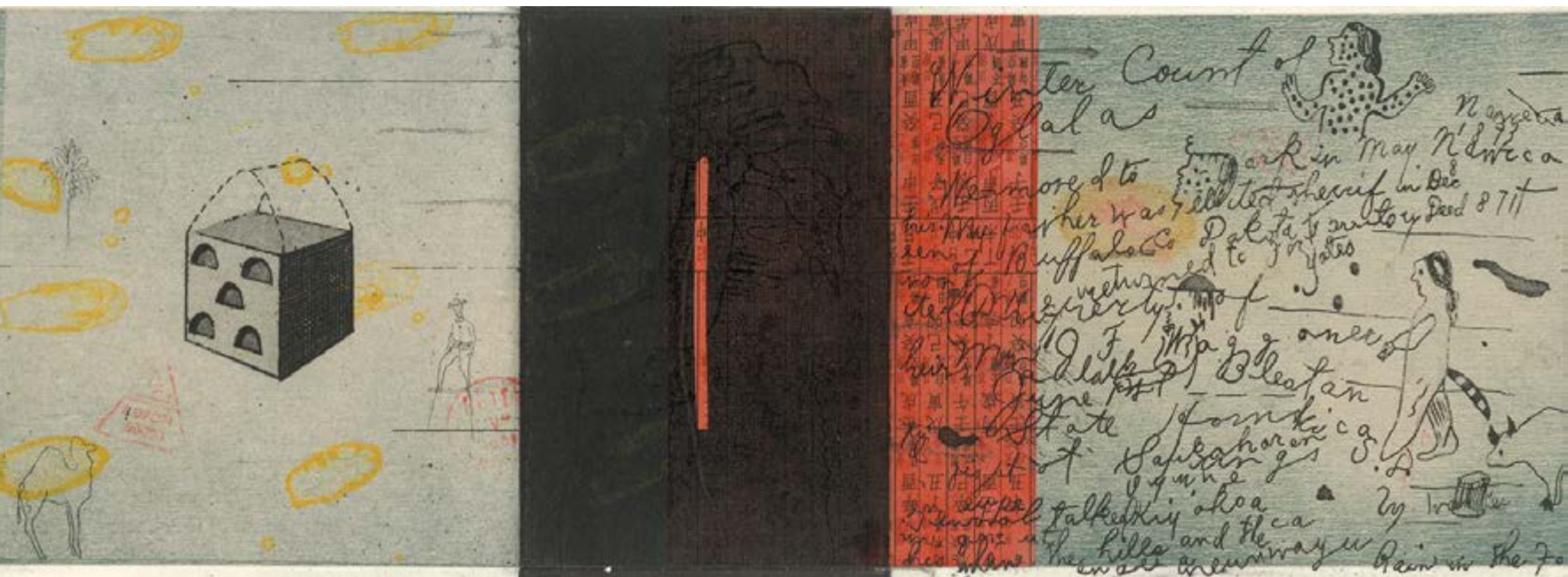
罗伊特·乔卡尔达 Loit Joekalda
爱沙尼亚 Estonia

东方西方
EAST-WEST
数码版 Digital plate
162cm×115cm



罗伊特·乔卡尔达 Loit Joekalda
爱沙尼亚 Estonia

东方西方
EAST-WEST
数码版 Digital plate
162cm×115cm



林恩·艾伦 Lynne Allen
美国 USA

保留 2
Keep II
凹版 Intaglio
51cm × 74cm



林恩·艾伦 Lynne Allen
美国 USA

茶杯
Tea Cups
凹版 Intaglio
25cm×50cm



玛格丽特·爱希曼 Margaret Ashman
英国 United Kingdom

停下来
Mautoki
凹版 Intaglio
76cm×58cm



玛格丽特·爱希曼 Margaret Ashman
英国 United Kingdom

沉浸
Immersion
凹版 Intaglio
35cm×36cm



玛丽亚·博诺米 Maria Bonomi
巴西 Brazil

莉娜
Lena
凸版 Relief
300cm×120cm



玛丽亚·博诺米 Maria Bonomi
巴西 Brazil

轮胎环 1
Pneus Circum 1
凸版 Relief
70cm×70cm



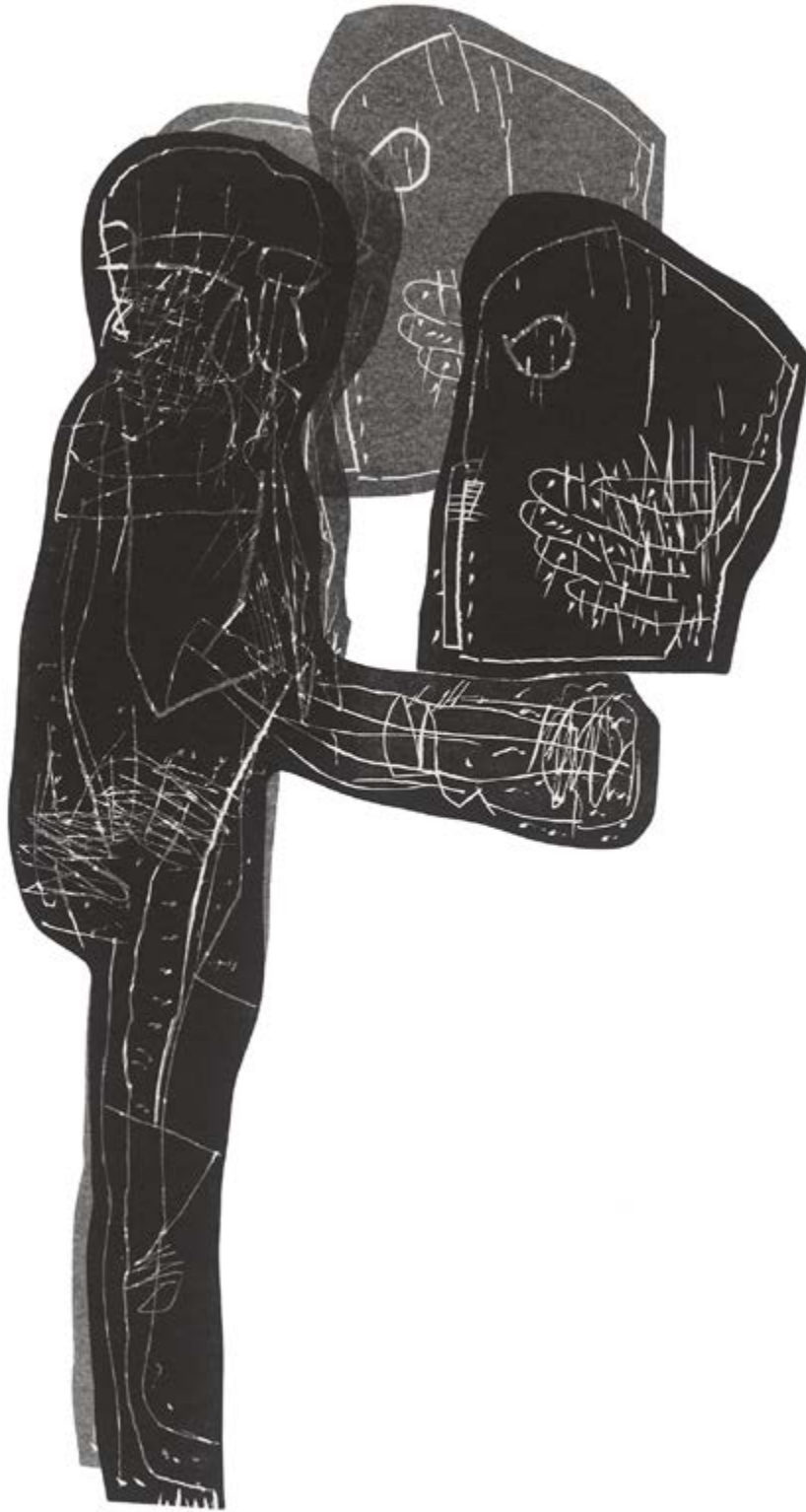
马丁·莱文 Martin Levine
美国 USA

麦迪森 50 号
Madison of 50th
凹版 Intaglio
27cm×31cm



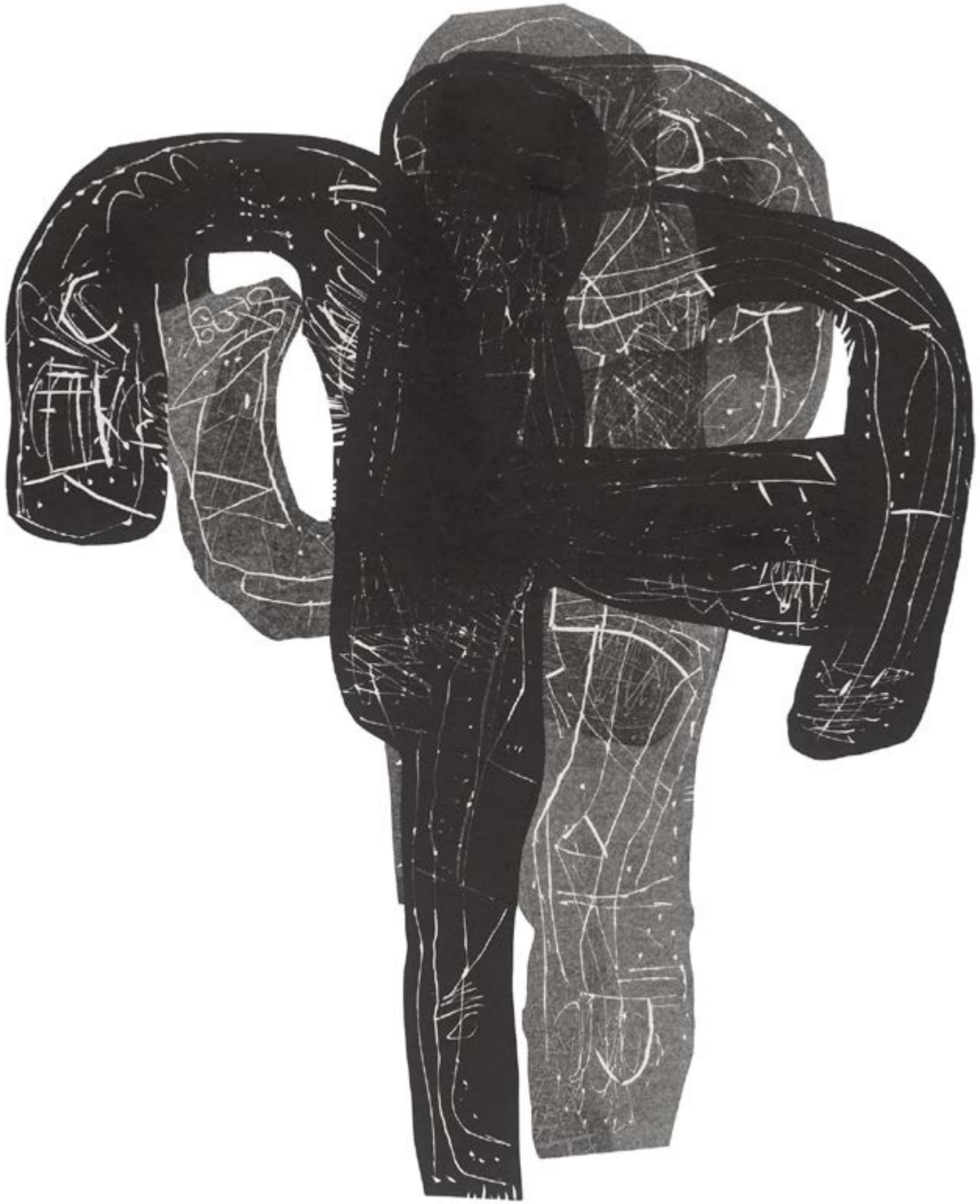
马丁·莱文 Martin Levine
美国 USA

论坛报大厦
Tribune Tower
凹版 Intaglio
40cm×30cm



莫迪尔 Modhir
瑞典 Sweden

无题
Without Title
凸版 Relief
122cm×86cm



莫迪尔 Modhir
瑞典 Sweden

无题
Without Title
凸版 Relief
122cm×86cm



莫迪凯·莫雷 Mordecai Moreh
法国 France

耶路撒冷狂欢节
Carnival in Jerusalem
凹版 Intaglio
56cm×76cm



莫迪凯·莫雷 Mordecai Moreh
法国 France

宴请
The Feast
凹版 Intaglio
75cm×105cm



娜塔莉亚·帕拉斯 Natalia Pawlus
波兰 Poland

直言不讳
Don't Hesitate to Ask
凸版 Relief
70cm×100cm



娜塔莉亚·帕拉斯 Natalia Pawlus
波兰 Poland

零
Zero
凸版 Relief
70cm×100cm



奥尔加·斯拉斯卡 Olga Slaska
波兰 Poland

疼痛
Pain
凹版 Intaglio
70cm×100cm



奥尔加·斯拉斯卡 Olga Slaska
波兰 Poland

B-214
凹版 Intaglio
70cm×100cm



奥力特·霍夫史 Orit Hofshi
以色列 Israel

蜷缩
Huddle
凸版 Relief
78cm×112cm



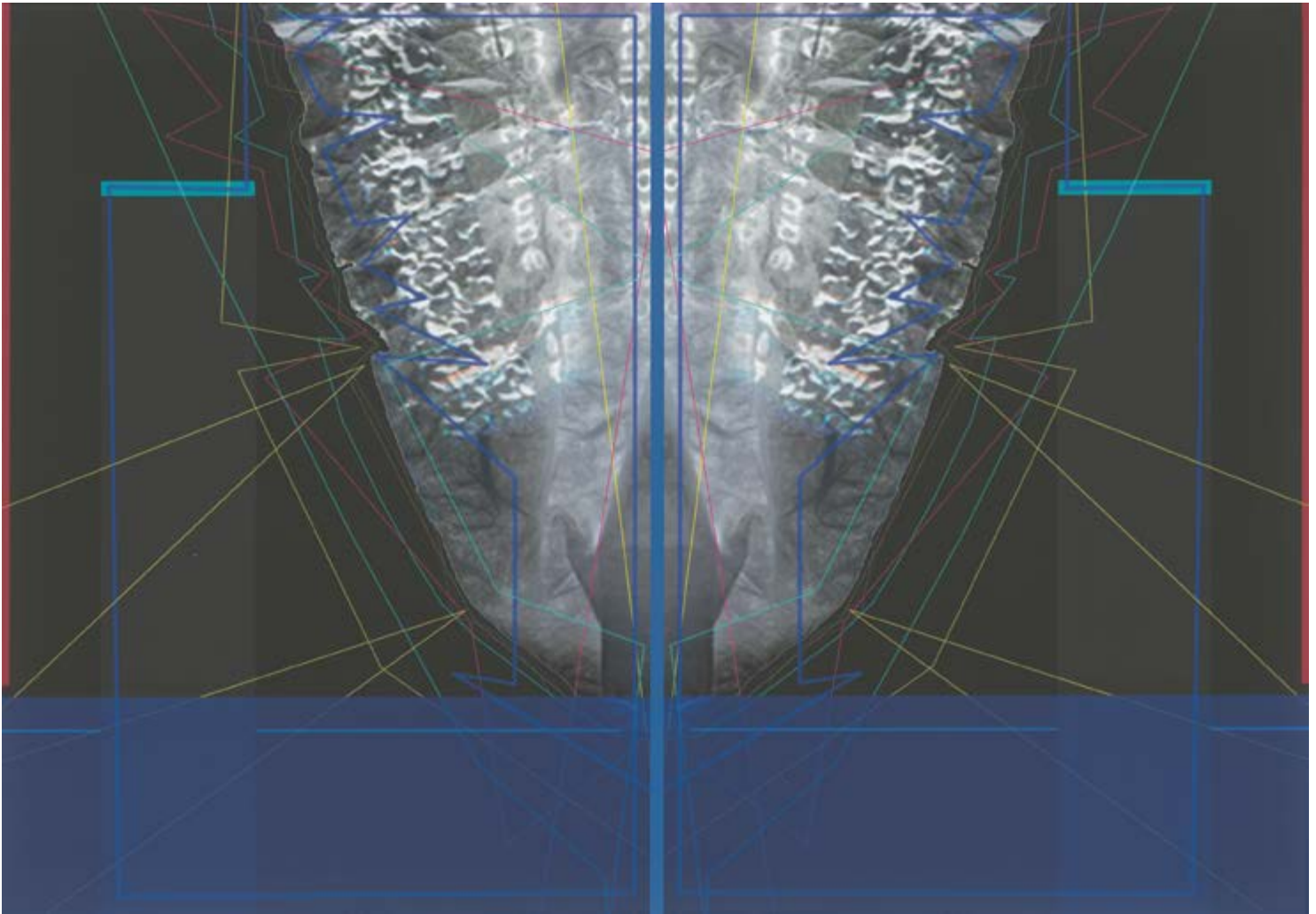
奥力特·霍夫史 Orit Hofshi
以色列 Israel

顶楼
Garret
凸版 Relief
156cm×50cm



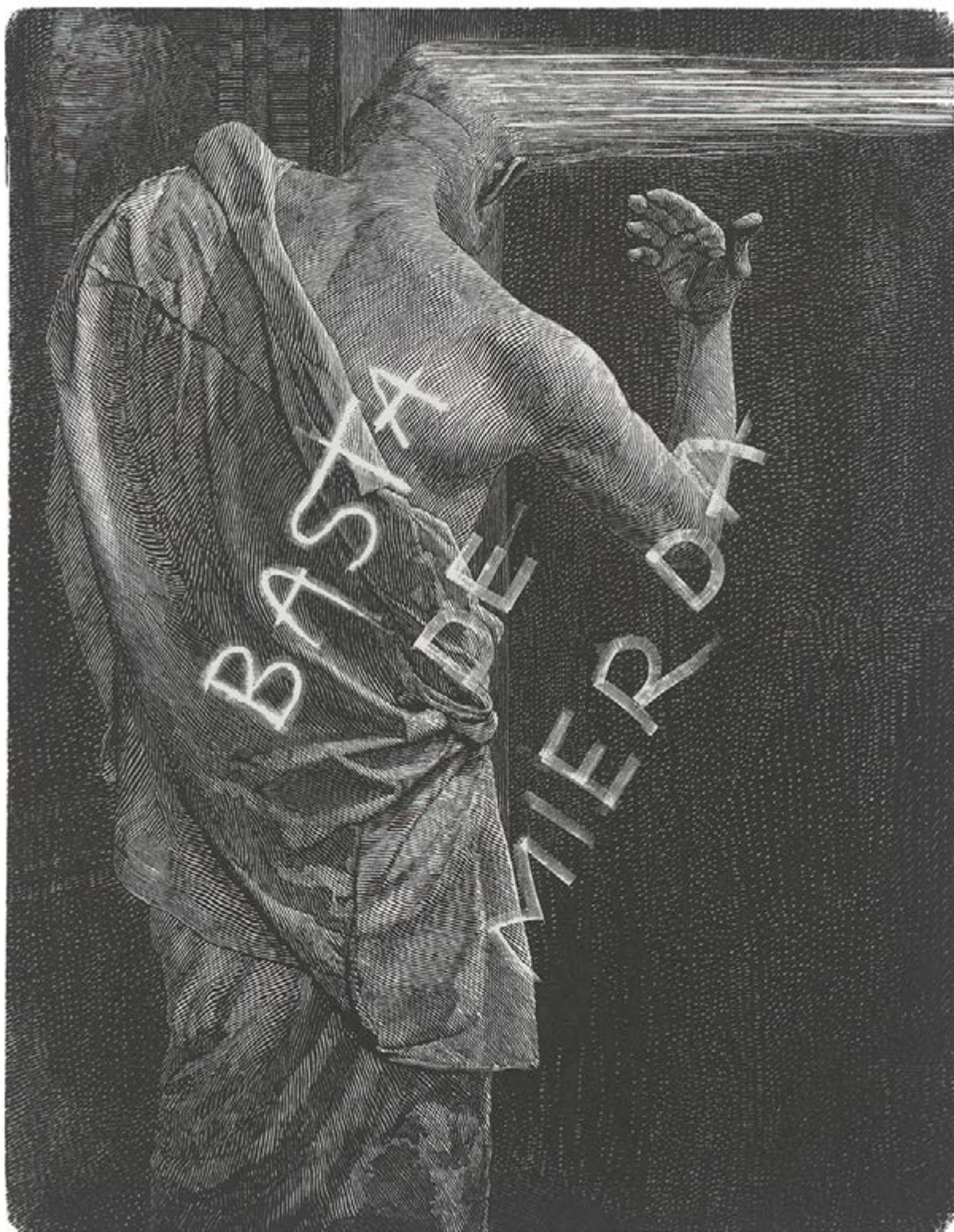
奥维迪乌·佩特卡 Ovidiu Petca
罗马尼亚 Romania

关联 1
Connections I
数码版 Digital plate
66cm×95cm



奥维迪乌·佩特卡 Ovidiu Petca
罗马尼亚 Romania

关联 2
Connections II
数码版 Digital plate
66cm×95cm



彼得·博斯特尔斯 Peter Bosteels
比利时 Belgium

够了，李尔王
BASTA, KING LEAR
凸版 Relief
19cm × 15cm



彼得·博斯蒂尔斯 Peter Bosteels
比利时 Belgium

篮筐
Basketcase
凸版 Relief
12cm×25cm



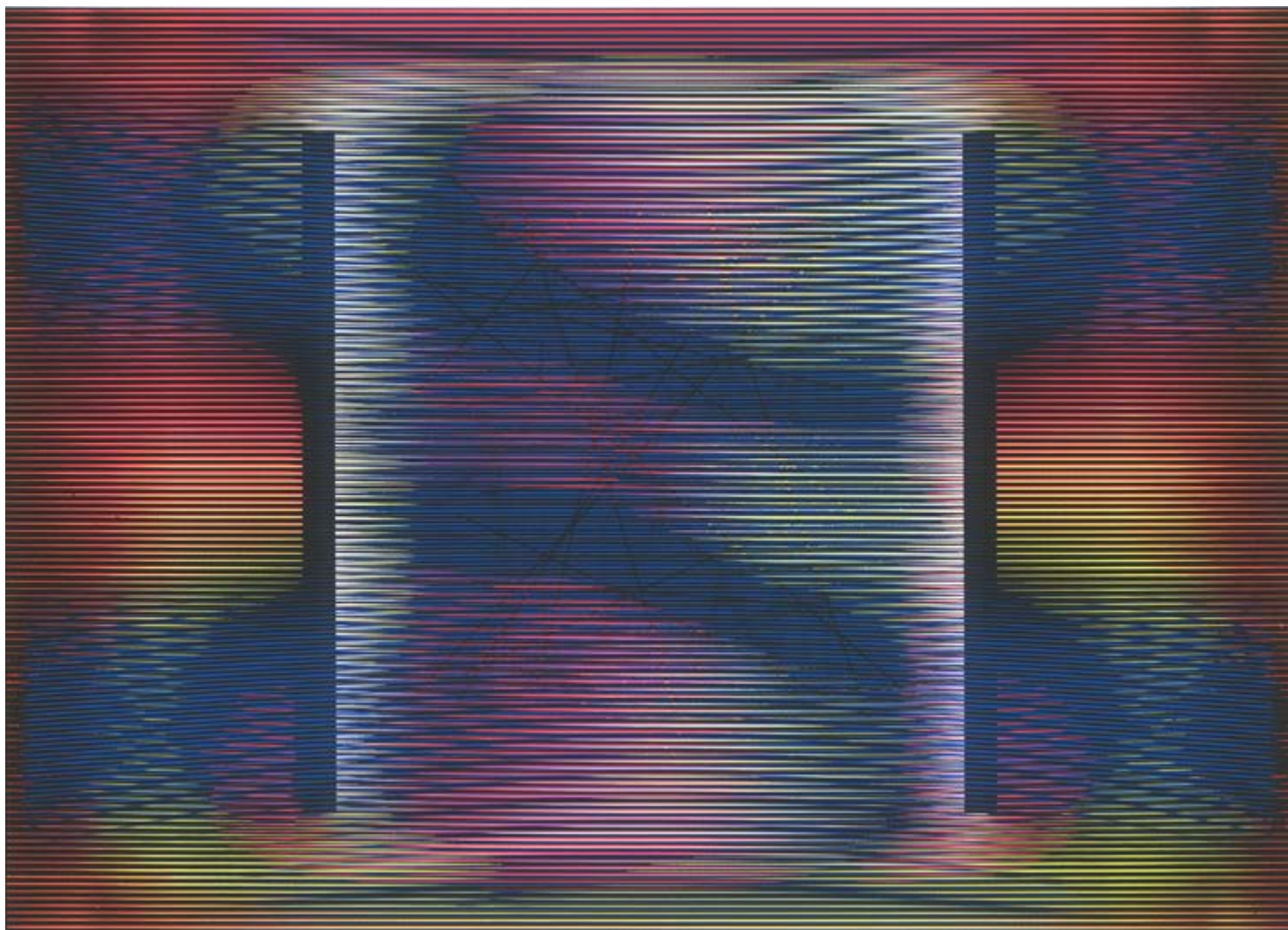
彼得·福特 Peter Ford
英国 United Kingdom

城市考古之五
Urban Archaeology V
凸版 Relief
83cm×83cm



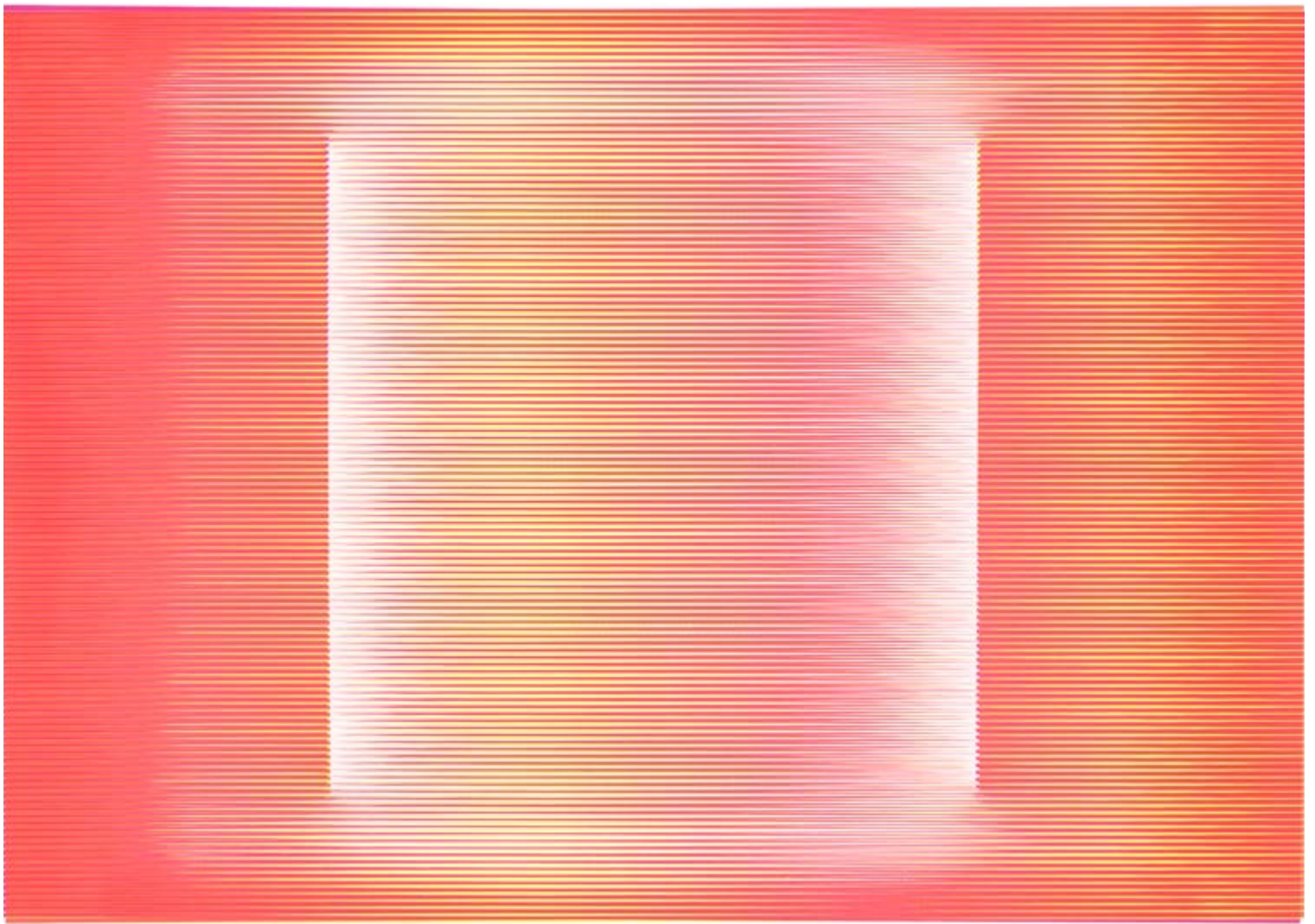
彼得·福特 Peter Ford
英国 United Kingdom

形成
In Formation
凸版 Relief
97cm×83cm



皮奥特·斯考隆 Piotr Skowron
波兰 Poland

15923
网版 Screen Print
70cm×100cm



皮奥特·斯考隆 Piotr Skowron
波兰 Poland

15991
网版 Screen Print
70cm × 100cm



普赖恩·庞楚普 Praween Piangchoompu
泰国 Thailand

灵魂深处之间
Middle of Inside the Soul
凸版 Relief
61cm×86cm



普赖恩·庞楚普 Praween Piangchoompu
泰国 Thailand

灵魂深处 1
Inside the Soul No. 1
凸版 Relief
70cm×100cm



桑德罗·布拉基塔 Sandro Bracchitta
意大利 Italy

种子 I
Seed I
凹版 Intaglio
120cm×98cm



桑德罗·布拉基塔 Sandro Bracchitta
意大利 Italy

种子
Semi
凹版 Intaglio
78cm×54cm



斯拉沃米尔·齐维克 Slawomir Cwiek
波兰 Poland

三张脸
3 Faces
凸版 Relief
110cm×80cm



斯拉沃米尔·齐维克 Slawomir Cwiek
波兰 Poland

不可避免
Alavda
凸版 Relief
110cm×80cm



苔妲·贾撒列维奇 Taida Jasarevic
波黑 Bosnia and Herzegovina

融合之一，之二
Coalescence I II
凹版 Intaglio
120cm×82cm



苔姬·贾撒列维奇 Taida Jasarevic
波黑 Bosnia and Herzegovina

融合之三，之四
Coalescence III IV
凹版 Intaglio
120cm×82cm



野田哲也 Tetsuya Noda
日本 Japan

日记：4月9日15时在中国观澜
Diary: April 9th '15, in Guanlan, China
综合技法 Mixed Media
41cm×41cm



野田哲也 Tetsuya Noda
日本 Japan

日记：8月15日17时在纽约
Diary: Aug.15th '17, in New York
综合技法 Mixed Media
54cm×83cm



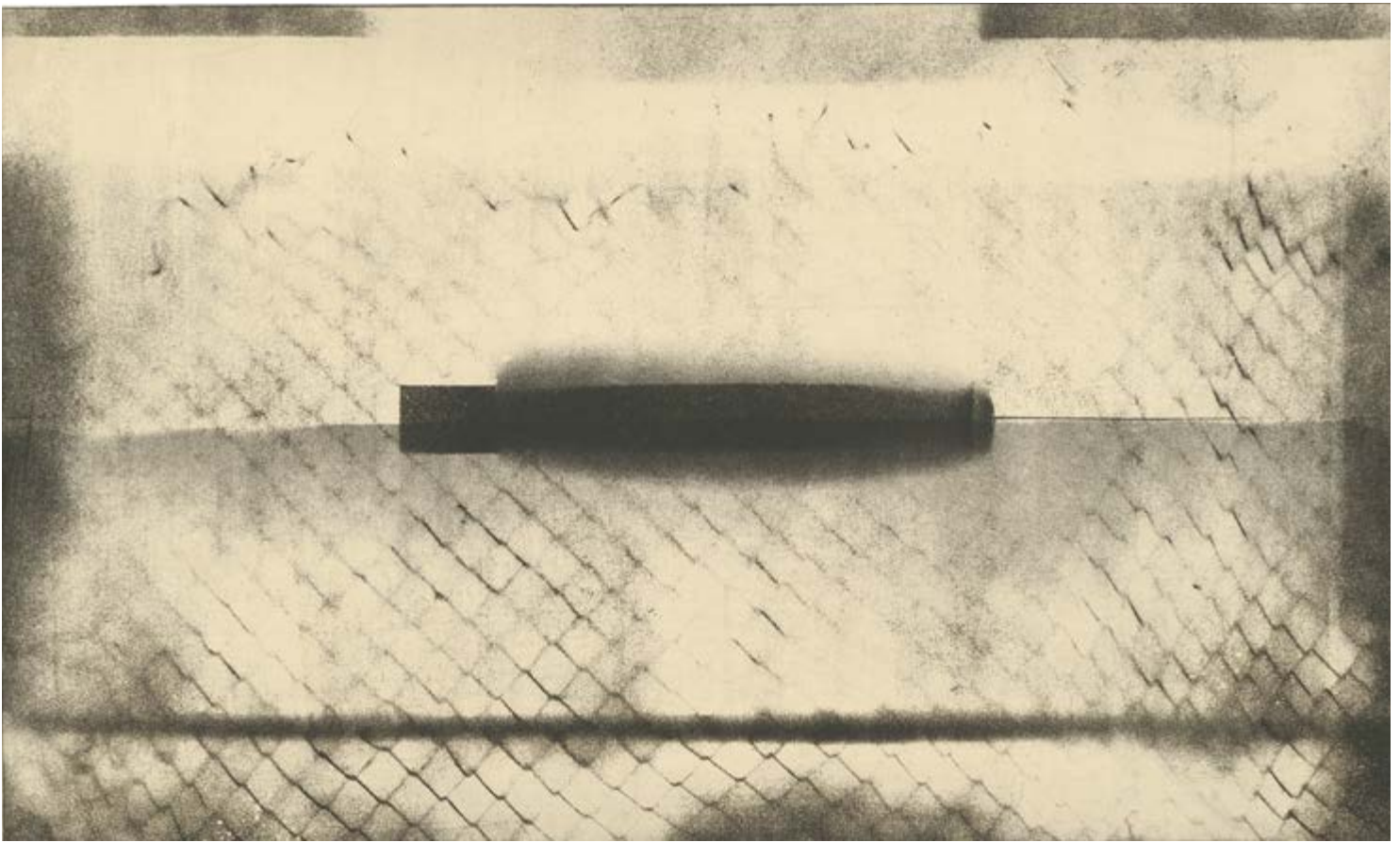
托马斯·吴 Tomas Vu
美国 USA

幽灵之城 8
City of Ghosts 8
网版 Screen Print
76cm×102cm



托马斯·吴 Tomas Vu
美国 USA

幽灵之城 13
City of Ghosts 13
网版 Screen Print
76cm×102cm



托马斯·丹尼克 Tomasz Daniec
波兰 Poland

这事 (A)
THE THING (A)
凹版 Intaglio
61cm×99cm



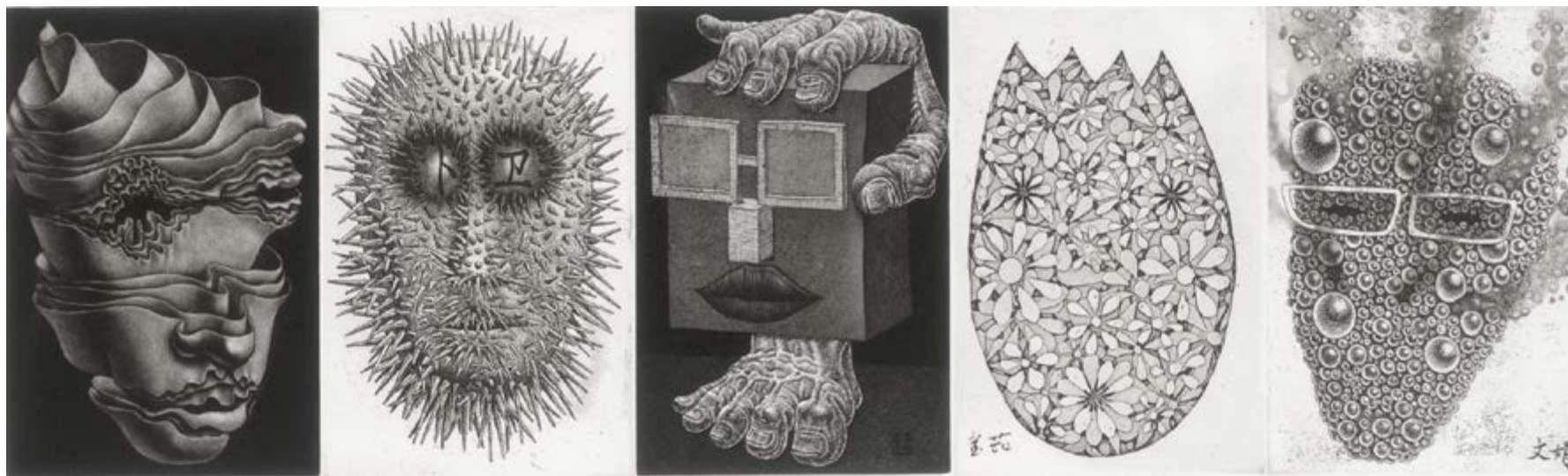
托马斯·丹尼克 Tomasz Daniec
波兰 Poland

飞碟
UFO
凹版 Intaglio
60cm×100cm



作田富幸 Tomiyuki Sakuta
日本 Japan

漂浮的面孔
A Floating Faces
凹版 Intaglio
61cm×91cm



作田富幸 Tomiyuki Sakuta
日本 Japan

朋友—观澜
Friends—Guanlan
凹版 Intaglio
15cm×50cm



尤里克·J·沃尔夫 Ulrich J. Wolff
德国 Germany

角落
Corner
凹版 Intaglio
115cm×160cm

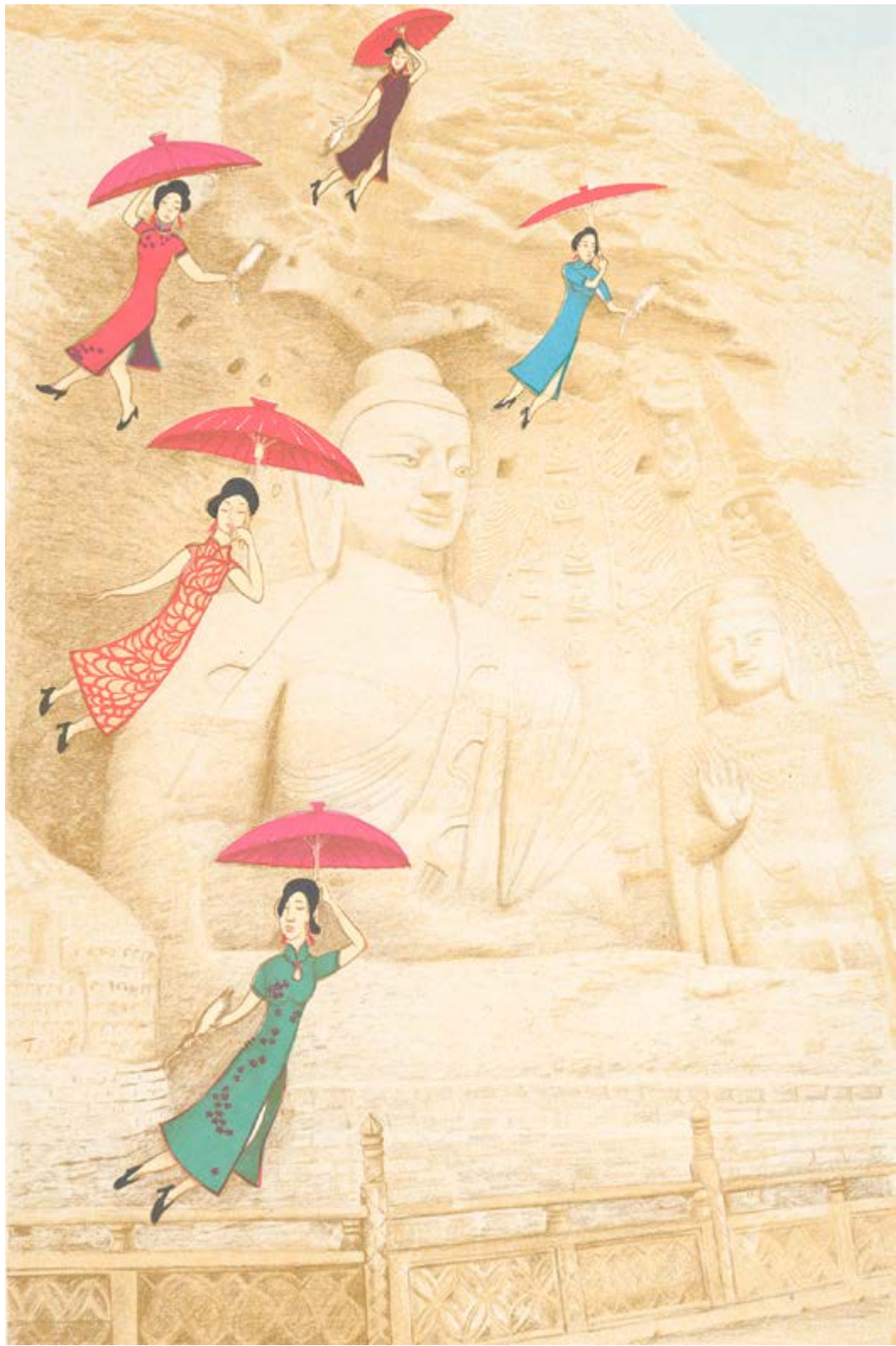


尤里克·J·沃尔夫 Ulrich J. Wolff
德国 Germany

森林
Wald
凹版 Intaglio
45cm×70cm

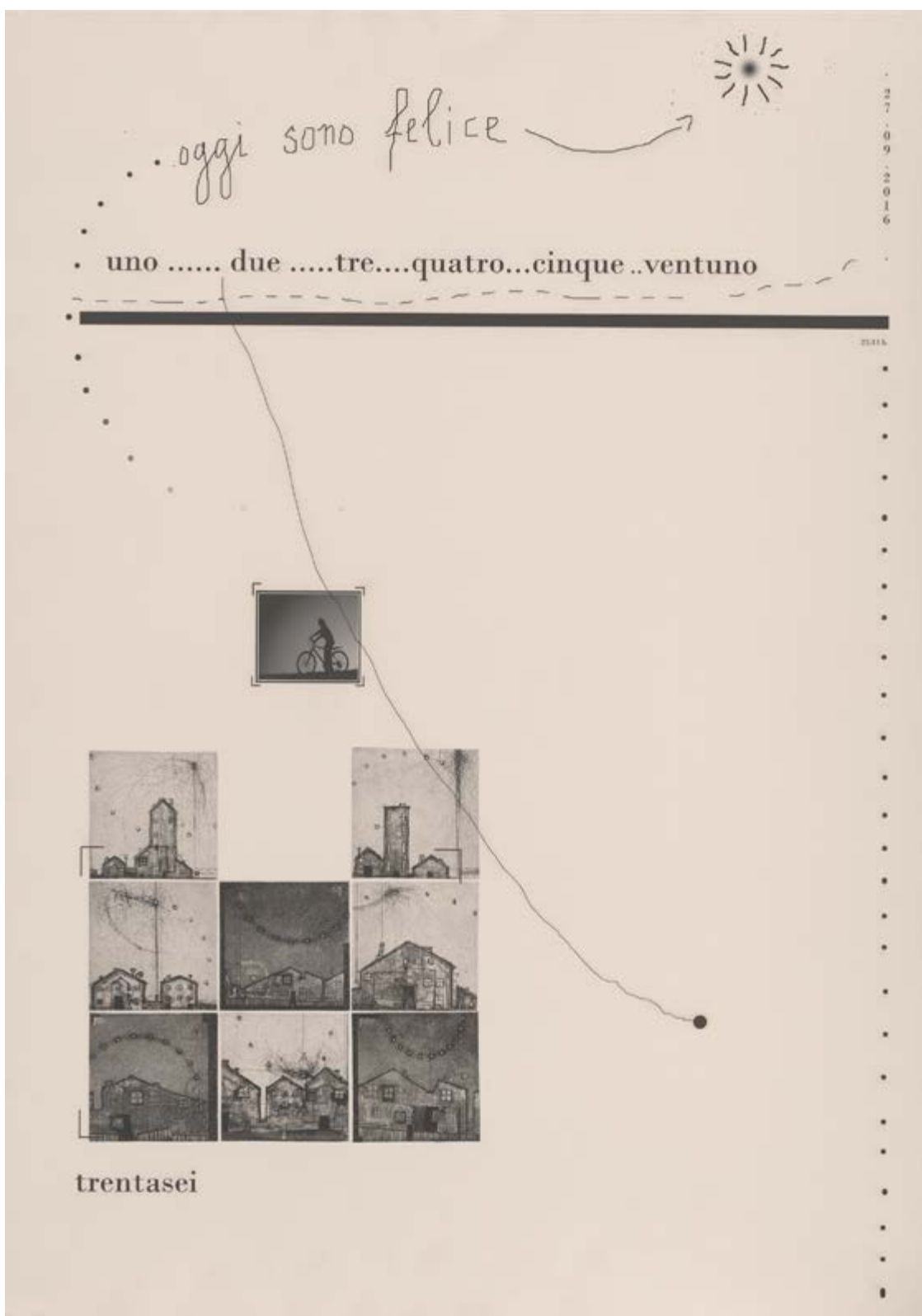


乌云嘎 Uyanga | 十三世纪蒙古王后
蒙古 Mongolia | Queen of Mongolia of the 13th Century
网版 Screen Print
65cm×43cm



乌云嘎 Uyanga
蒙古 Mongolia

尚佛的现代母亲们
Mothers Today who Rejoice the Gods
网版 Screen Print
65cm×43cm

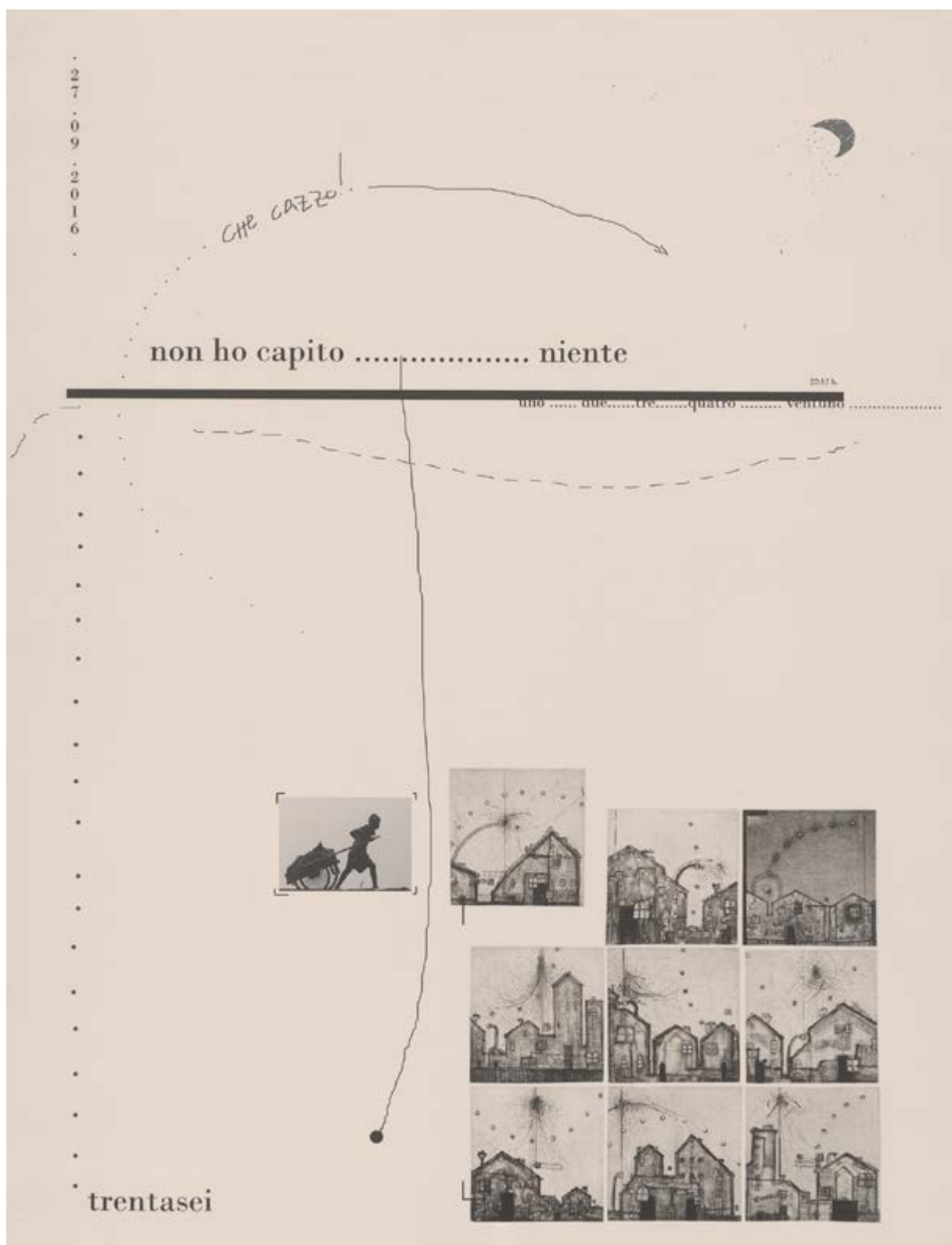


27
09
2016

ITALIA

瓦西尔·科列夫 Vasil Kolev
保加利亚 Bulgaria

侵入—我的家—今天我很高兴
Penetration — My houses— Oggi sono felice
综合技法 Mixed Media
100cm×70cm



瓦西尔·科列夫 Vasil Kolev
保加利亚 Bulgaria

侵入—我的家—我什么都不懂
Penetration—My houses—Non ho capito niente
综合技法 Mixed Media
100cm×70cm



维克多·戈姆兹 Victor J. Gomez
古巴 Cuba

生活的累积
Compilation of Life
综合技法 Mixed Media
86cm×57cm



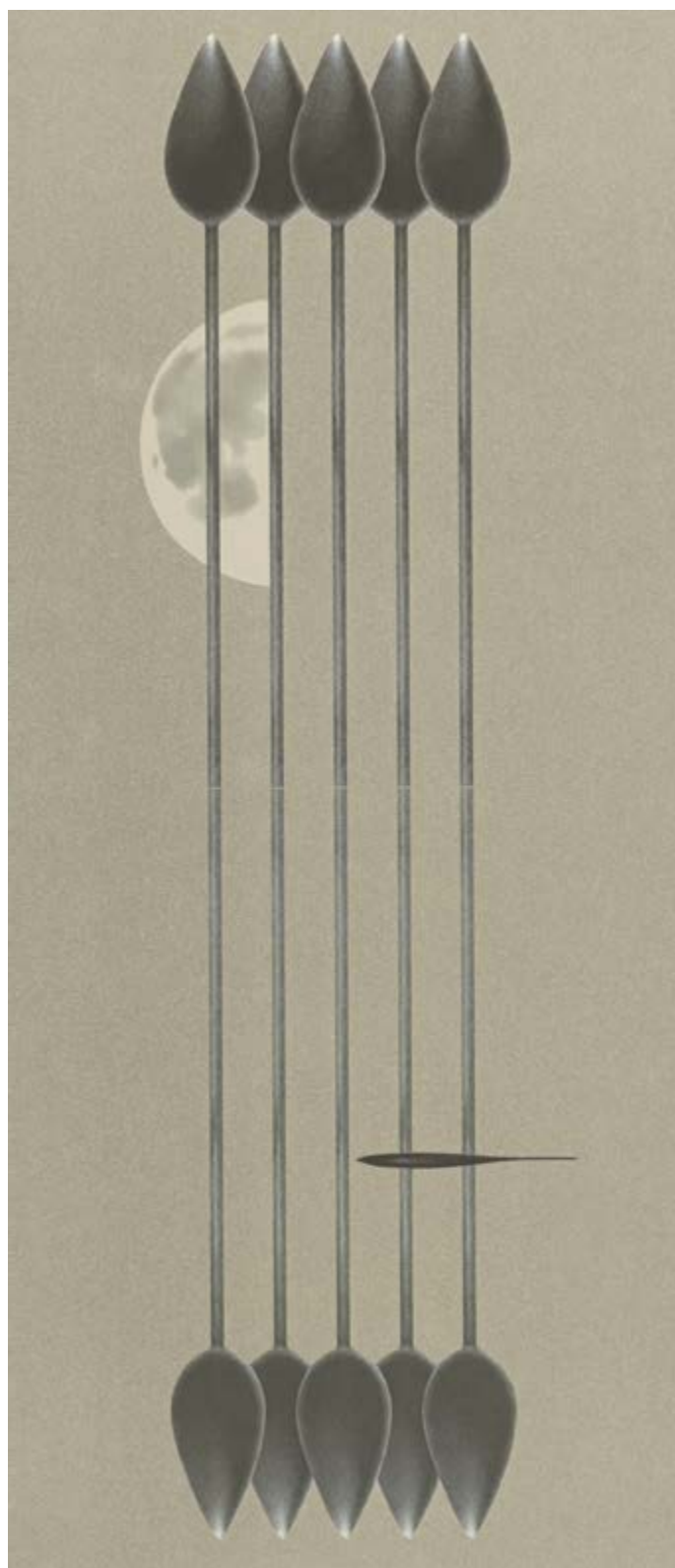
维克多·戈姆兹 Victor J. Gomez
古巴 Cuba

线状发酵
The Linear Sour
综合技法 Mixed Media
83cm×55cm



维力科·马瑞彻夫斯基
Veliko Marinchevski
保加利亚 Bulgaria

海上明月—忆天津
Sea Moonlight—Tianjin Memory
凹版 Intaglio
71cm×29cm



维力科·马瑞彻夫斯基
Veliko Marinchevski
保加利亚 Bulgaria

荷塘月色
Lotus Pond by Moonlight
网版 Screen Print
75cm×33cm



弗吉·乔卡尔达 Virge Joekalda
爱沙尼亚 Estonia

靠近栅栏 1
Close to the fence I
凹版 Intaglio
99cm×66cm



弗吉·乔卡尔达 Virge Joekalda
爱沙尼亚 Estonia

靠近栅栏 2
Close to the fence II
凹版 Intaglio
99cm×66cm

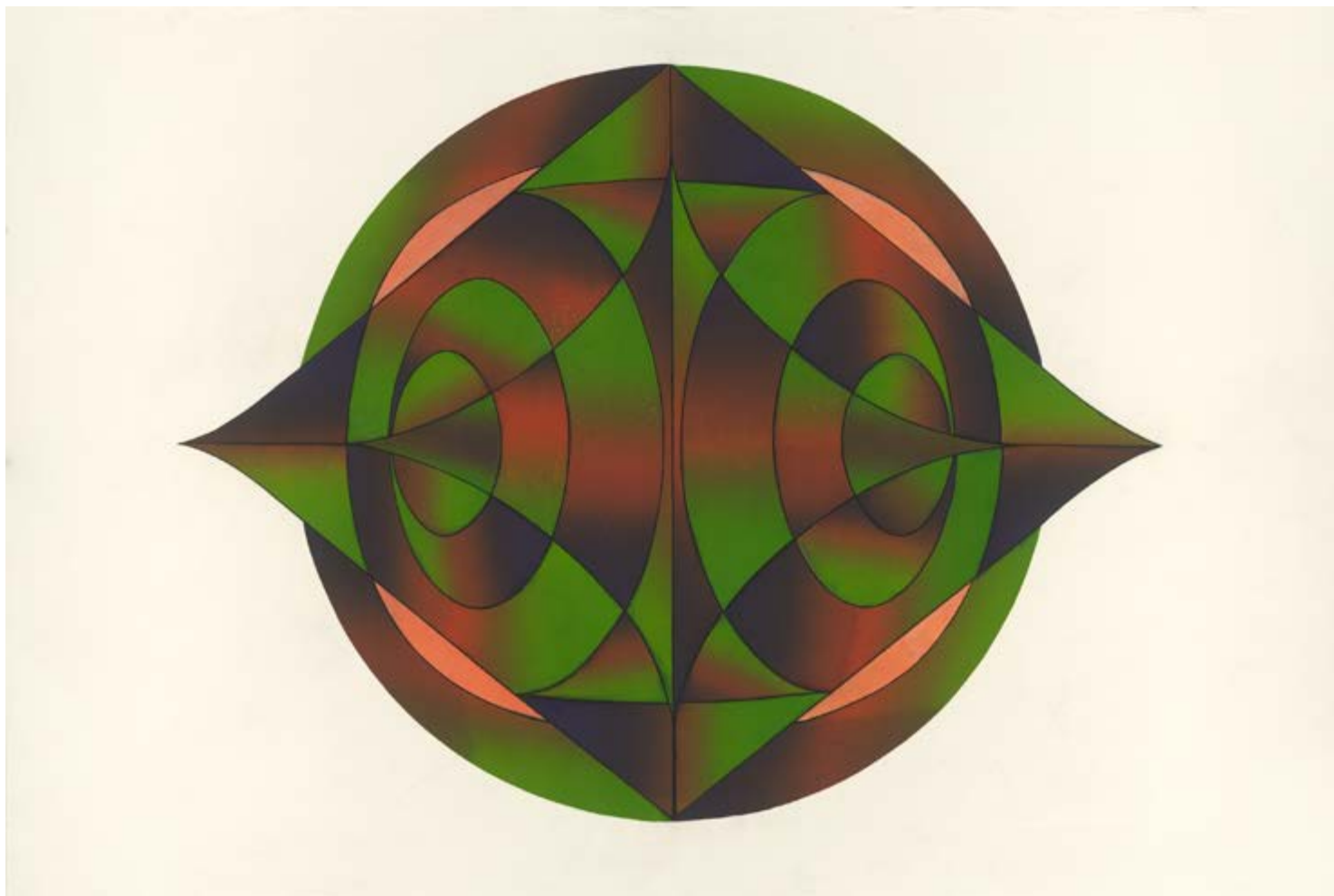


沃尔特·威廉·朱尔
Walter William Jule
加拿大 Canada

关于绝对的否定 #1
The Negation of the Absolute #1
平版 Lithography
100cm×70cm



沃尔特·威廉·朱尔 | 关于绝对的否定 #2
Walter William Jule | The Negation of the Absolute #2
加拿大 Canada | 平版 Lithography
100cm × 70cm



约翰·约托夫 Yohan Yotov
保加利亚 Bulgaria

平行宇宙
Parallel Universes
凸版 Relief
90cm×70cm



约翰·约托夫 Yohan Yotov
保加利亚 Bulgaria

冬
The Winter
平版 Lithography
60cm×80cm

艺术家简历 ARTIST'S RESUME

爱丽西亚·坎迪亚尼 1953 年生于阿根廷布宜诺斯艾利斯，擅长版画和数字媒体。她常年活跃在国际版画圈。她创立了阿根廷阿塞 ace 国际版画艺术中心，现任该组织负责人。

ALICIA CANDIANI Born in 1953, Alicia Candiani is an Argentine artist specializing in printmaking and digital media. She is an active participant in the international printmaking community. She is the founder and current director of ace International Artist in Residence Program.

安德烈亚斯·阿姆海因 1963 年生于德国马尔堡。1988 年至 1992 年就读于德国柏林艺术大学，师从芭芭拉·海因尼奇和沃尔特·斯托尔教授。1992 起继续在德国柏林艺术大学攻读硕士学位。自 2005 年起任教于德国柏林绘画学院。

ANDREAS AMRHEIN Born in 1963 in Marburg, Germany, Andreas Amrhein studied at Berlin University of the Arts under Barbara Heinisch and Walter Stöhrer from 1988 to 1992. In 1992, he continued his MFA at Berlin University of the Arts. Since 2005, he has been teaching at the Academy of Painting Berlin.

安德莉亚·德兹索 1968 年出生于匈牙利。现为美国麻省艾姆赫斯特学院 - 汉普郡学院艺术副教授。她是一名视觉艺术家，作品涵盖绘画、油画、版画、手工书、刺绣、雕塑、特定情境装置和公共艺术等领域。

ANDREA DEZSÖ Born in 1968 in Hungary, Andrea is Associate Professor of Art at Hampshire College in Amherst, MA. She is a visual artist who works across a broad range of media including drawing, painting, printmaking, artist's books, embroidery, sculpture, site-specific installation and public art.

阿尔贝托·巴勒提 1968 年生于意大利特雷维索，1990 年毕业于米兰布雷拉美术学院油画系，获硕士学位，2003 年毕业于威尼斯建筑学院视觉艺术系，获硕士学位。2016 年起，任教于米兰布雷拉美术学院。

ALBERTO BALLETTI Alberto Balletti was born in Treviso (Italy) in 1968. He has two masters, one in Painting from the Brera Fine Arts Academy (Milano) in 1990 and one in Visual Arts Project and Production (CLASAV) from The Architecture Academic Institute in Venezia (IUAV) in 2003. From 2016 on, he teaches in Brera Fine Arts Academy (Milano).

安尼苏扎曼 1972 年生于孟加拉国，2008 年获日本多摩大学艺术硕士学位，现任孟加拉国达卡大学艺术学院版画系教授。

ANISUZZAMAN Born in 1972 in Bangladesh, Anisuzzaman got M.F.A from Tama Art University in 2008. Now he is Professor in Department of Printmaking, Faculty of Fine Art, University of Dhaka, Bangladesh.

阿尔特·维尔格 1955 年生于美国新泽西州的里奇伍德市，1978 年获美国罗德岛设计学院的版画系学士学位，1982 年获美国威斯康星大学艺术硕士学位。目前任俄亥俄州大学版画基金会主任、版画系教授。

ART WERGER Art Werger was born in Ridgewood, New Jersey, in 1955. He received his BFA from the Rhode Island School of Design in printmaking in 1978 and his MFA from the University of Wisconsin in 1982. He is currently Director of Foundations, Professor of Printmaking, at Ohio University, Athens, Ohio.

奥尼·萨米 1956 年生于伊拉克库尔德斯坦。1974-1979 年就读于伊拉克巴格达美术学院版画系。自 2013 年起，创办库尔德杜胡克版画中心，被库尔德地方政府文化部任命为该中心主任。曾以独立艺术家和项目组长的身份旅居荷兰。

AWNI SAMI Born in 1956 in Kurdistan, Iraq, Awni Sami graduated from Institute of Fine Arts, Bagdad in 1979. He is the Founder & Director of the Graphic Arts Centre Duhok, Kurdistan - Iraq, which is officially designated by the Ministry of Culture of the Kurdish Regional Government since 2013. He used to be an independent artist and project leader in the Netherlands.

芭芭拉·梅德森 1958 年生于美国，1985 年毕业于美国杨百翰大学版画 / 绘画系，获学士学位；1988 年毕业于美国德雷克大学版画系 / 油画系，获硕士学位。现为美国新泽西州立罗格斯大学梅森·格罗斯艺术学院教授，版画系主任。

BARBARA MADSEN Born in USA in 1958, Barbara Madsen received her B.F.A. Printmaking/Drawing from Brigham Young University, Provo, UT in 1985 and her M. F. A. Printmaking/Painting from Drake University, Des Moines, IA in 1988. Currently, she is professor at Mason Gross School of the Arts, Rutgers the State University of New Jersey and Director of the Rutgers Printmaking Studio.

米歇尔·巴尔津 1949 年生于比利时，现任比利时韦尔维耶学院教授，多次担任比利时列日双年展、塞尔维亚贝尔格莱德双年展以及法国阿尔比展览的国际评委和策展人。

MICHEL BARZIN Born in Belgium in 1949, Michel Barzin is now professor of graphic, lithography and drawing in Academy of Verviers, curator and jury member of international Biennials such as Liège Biennial, Belgrade Biennial held in Serbia, France etc.

克里奥·威尔金森 1959 年出生于澳大利亚墨尔本。她的美柔汀作品曾参加 300 多次群展和个展，她曾以入驻艺术家和访问艺术家的身份到 30 多个机构参与交流和创作。曾荣获包括观澜版画奖在内的多个国际大奖。

CLEO WILKINSON Born in Melbourne, Australia in 1959, Cleo Wilkinson's mezzotints have been exhibited in over 300 international juried group and solo exhibitions and has been artist in residence and visiting artist in over 30 international locations. Cleo has been awarded numerous major international print awards, including the Guanlan Print Award.

大卫·弗雷泽 1966 年生于澳大利亚维多利亚省，毕业于澳大利亚蒙纳士国立大学视觉艺术专业，获艺术硕士。作品曾荣获观澜国际版画双年展荣誉作品奖、布罗肯希尔内陆艺术奖，伯恩版画奖。

DAVID FRAZER Born in Victoria, Australia in 1966, David Frazer obtained master degree from Monash University. He is the winner of Guanlan International Print Prize, Broken Hill Outback Art Prize, and Burnie Print Prize.

黛维达·基德 1956 年生于加拿大，毕业于加拿大阿尔伯塔大学，获美术学士及硕士学位。现居住于加拿大兰里市，任加拿大菲沙河谷大学视觉艺术系副教授，主要研究传统与当代版画艺术。

DAVIDA KIDD Born in Canada in 1956, Davida Kidd received her BFA and MFA from the University of Alberta in Edmonton. Currently residing in Langley B.C., she is an Associate Professor of Visual Arts at the University of The Fraser Valley, specializing in traditional and contemporary forms of Print Media.

迪米崔·佩契奇 1961 年生于塞尔维亚，2017 年获贝尔格莱德艺术大学博士学位。现任塞尔维亚美术家协会会员，贝尔格莱德艺术大学绘画与油画系教授。2014 年起任该校美术系主任。

DIMITRIJE PECIC Dimitrije Pecic was born in Serbia in 1961. He obtained PhD degree in Arts from the Faculty of Fine Arts in Belgrade in 2017. He is a member of the Association of Fine Artists of Serbia (ULUS). He is a full professor at the Faculty of Fine Arts in Belgrade, where he teaches drawing and painting. In 2014 he was elected Dean of the Faculty of Fine Arts, Belgrade.

迪姆·科力巴罗夫 1965 年出生于保加利亚帕莫瑞。1996 年毕业于保加利亚国立美术学院，获美术硕士学位。自 2006 年以来，一直担任版画系副教授。同时也是保加利亚艺术家联盟成员。

DIMO KOLIBAROV Dimo Kolibarov was born in 1965 in Pomorie. He graduated with MFA in 1996 at the National Academy of Fine Arts. Since 2006 he has been an Associate Professor at the Graphics Department. He is a member of the Union of Bulgarian Artists.

伊凡·萨默尔 1948 年出生于纽约的布法罗。1975 年毕业于美国耶鲁大学，获版画专业艺术硕士学位。自 1984 年以来一直担任宾夕法尼亚州库兹敦大学教授。他的作品在 100 多个国内外展览上展出，多次被公共收藏机构收藏。

EVAN SUMMER Born in Buffalo, New York in 1948, Evan Summer is Professor of Art at Kutztown University in Pennsylvania where he has taught since 1984. He received his MFA in printmaking from Yale University in 1975 and was elected to the National Academy of Design in 1993. He has exhibited prints in over 100 national and international exhibitions and have been collected by many art institutions.

法特米尔·克里帕 1942 年生于科索沃贾科维察，1968 年毕业于贝尔格莱德艺术大学，获学士学位；1977 年毕业于萨格勒布美术学院，获硕士学位。1973 年起，成为科索沃艺术协会的一员，并在科索沃普里什蒂纳大学担任版画系教授。

FATMIR KRYPA Born in Gjakova in 1942, Fatmir Krypa graduated from the Academy of Applied Arts in Belgrade in 1968, while he received master degree from the Academy of Figurative Arts in Zagreb in 1977. He is a member of Kosovo Academy of Figurative Arts since 1973 and worked as a professor of graphic art at the University of Prishtina.

格蕾丝·西皮 1987 年生于美国，本科毕业于美国爱荷华大学版画系，获荣誉学士学位，研究生毕业于阿尔伯塔大学版画系，获硕士学位。现任教于阿尔伯塔大学、威斯康星大学史蒂芬斯角分校及各类版画工作室。

GRACE SIPPY Born in Iowa, USA in 1987, Grace Sippy earned her BFA in Printmaking with Honors, at the University of Iowa, and earned her MFA in Printmaking at the University of Alberta. She has taught at the University of Alberta and the University of Wisconsin-Stevens Point, as well as various workshops and demonstrations.

盖伊·朗格文 1954 年生于加拿大希库蒂米，1977 年毕业于魁北克大学三河分校。曾在加拿大、美国、中国等国举办逾 60 场个展。在世界各地参加群展超 400 次，包括 200 余场国际双年展及评选展览。

GUY LANGEVIN Guy Langevin was born in Chicoutimi, Canada in 1954. Graduated from Université du Québec à Trois-Rivières in 1977, Guy Langevin have made more than 60 solo exhibitions. He has participated to more than 400 group exhibitions, throughout the world, including approximately 200 international biennials or juried exhibitions.

园山晴巳 1950 生于日本福冈，1972 年毕业于东京造型大学油画系。现为日本美术家协会理事、日本版画协会理事会成员、日本 ARUMI 石版画印制工坊董事长。在过去的 40 年里，他曾受邀参加过许多国际专业的版画展览，并多次获得国际版画展大奖。

HARUMI SONOYAMA Harumi Sonoyama was born in Fukuoka, Japan in 1950. He graduated from Department of Painting of Tokyo Zokei University in 1972. Now, he is Council Member of Japan Printmaking Association and Japan Arts Association and the President of Print Workshop ARUMI (lithograph printing studio). For over 40 years, he joined numerous major international print exhibitions. He has won a lot of weighing prizes in professional print exhibitions.

权惠贞 1973 年生于韩国，2003 年获韩国首尔诚信女子大学版画系美术硕士学位，曾获 2016 年第一届东京国际迷你版画展览金奖；2016 年获中国台湾第 17 届版画双年展优胜奖；以及 2017 观澜国际版画双年展观澜版画奖。

HYEJEONG KWON Born in 1973 in Korea, Hyejeong Kwon received her M.F.A. from Printmaking Dept, Sungshin Women's University, Seoul, Korea in 2003. She was awarded Gold Prize in the 1st TKO International Miniprint Exhibition 2016, Merit Prize in 2016 The 17th International Biennale Print Exhibit held by National Taiwan Museum of Fine Arts, China and Guanlan Print Prize in 2017 Guanlan International Print Biennial.

英格里德·勒登特 1955 年生于比利时布拉斯哈特。1981 年获安特卫普皇家美术学院硕士学位。自 1984 年至 2016 年，担任比利时安特卫普皇家艺术学院版画系教授。当代著名版画家，现任上海美术学院特聘教授。

INGRID LEDENT Born in 1955 in Brasschaat (Belgium), Ingrid Ledent studied graphic art at the Royal Academy of Fine Arts in Antwerp and obtained her Master Degree at Antwerp in 1981. She was professor of lithography at the Royal Academy of Fine Arts in Antwerp from 1984 to 2016. Currently, she is professor at Shanghai Academy of Fine Arts, China.

艾瑞斯·锡拉斯·沙纳拉托斯 1951 年生于希腊雅典，后移居英国，就读于福祿贝尔教育学校，随后在伦敦大学学习艺术，专研丝网版画。现为希腊艺术家协会会员、希腊版画家协会会员。

IRIS XILAS XANALATOS Born in Athens in 1951, Iris Xilas Xanalatos moved to England, went to school and after studied at the Froebel Educational Institute, London University where she specialized in Art, silkscreen printing. She is member of international organization, the Greek Chamber of Arts, and the Greek Printers Association.

伊莎贝尔·考亚斯 1966 年生于智利圣地亚哥，专注于版画、油画和金属锻造艺术创作。毕业于智利大学艺术系版画专业，获荣誉学士学位。曾在智利国内外多次举办个展、参加群展。现为智利 Taller 99 版画中心副主席，并教授石版画。

ISABEL CAUAS Isabel Cauas was born in Santiago, Chile, in 1966. She earned a Bachelor's degree in printmaking with distinction at the Facultad de Artes, Universidad de Chile, Santiago. She has had several solo shows in Chile and many group exhibitions in Chile and abroad. At this moment she is Vice President of Corporación Cultural Taller 99 and teaches Lithography at Taller 99.

伊凡·尼诺夫 1946 年生于保加利亚瓦尔纳，1969 年毕业于保加利亚索非亚高等艺术学校。1970 年起几乎参加了保加利亚所有的展览，并代表保加利亚在全世界，如美国、法国、挪威、德国、阿根廷等国参加重要版画展览。

IVAN NINOV Born in 1946 in the village of Tsonevo, near Varna, Bulgaria, Ivan Ninov graduated from the Sofia Art High School in 1969. Since 1970 he has taken part in almost all art exhibitions in the country, as well as in representative exhibitions of Bulgarian graphic art abroad: USA, France, Norway, Germany, Argentina.

简·帕莱索普 1956 年生于澳大利亚。2008 年获墨尔本大学英语教育硕士，1989 年获墨尔本大学教育学学士学位，1984 年获维多利亚艺术学院美术文凭。曾在保加利亚、墨尔本和美国等地多次举办个展。

JAN PALETHORPE Born in 1956 in Australia. She received Master of TESOL from University of Melbourne, Bachelor of Education from University of Melbourne in 1989 and Post-Graduate Diploma Fine Art from Victorian College of the Arts in 1984. She has held solo exhibitions in Bulgaria, Melbourne, USA, etc.

扬·帕姆拉 1944 年生于波兰史比高维兹，1961-1968 年就读于波兰克拉科夫美术学院，1967 年赴法国巴黎国立高等美术学院求学。曾任波兰克拉科夫国际版画三年展主席，现为波兰克拉科夫美术学院院长、教授。擅长油画、版画和电子媒介艺术。

JAN PAMULA Born in 1944 in Spytkowice near Oswiecim. In 1961, he graduated from Stanisław Wyspiański Secondary School in Kety. He studied painting and graphic art at the Academy of Fine Arts in Krakow, 1961-1968, and in Ecole Nationale Supérieure des Beaux Arts in Paris, 1967. At present, he works as a professor and rector of the Academy of Fine Arts in Krakow. He is active in the field of painting, graphic art and electronic media.

乔安娜·皮耶希 1951 年生于波兰，1978 年毕业于波兰卡托维兹美术学院版画系，现为卡托维兹西里西亚大学切申美术学院版画系教授、博士生导师，波兰麻胶版艺术杰出代表人物和学科带头人。曾任 2013 观澜国际版画双年展国际评委。

JOANNA PIECH Born in 1951 in Poland, Joanna Piech studied in the Academy of Fine Arts in the Faculty of Graphic Arts in Katowice and graduated in 1978. She is Professor, PHD supervisor of the Cieszyn Faculty of Fine Arts at the University of Silesia in Katowice. She creates prints (linocuts), paintings and illustrations. She is the jury member of 2013 Guanlan International Print Biennial.

乔安娜·哈比斯基亚克 1958 年生于波兰，1985 年毕业于波兰斯特泽敏斯基国立高等美术学院（现波兰罗兹美术学院），在艺术挂毯工作室获得学位。曾在波兰国内外参加过 180 多次群展，举办 30 余次个展。自 2012 年起，担任波兰罗兹美术学院院长。

JOLANTA RUDZKA HABISIAK Born in 1958 in Poland, Jolanta Rudzka Habisiak studied at Wladyslaw Strzeminski State Higher School of Fine Arts in Lodz (at present Strzeminski Academy of Art, Lodz) where in 1985 she obtained a diploma in the Studio of Tapestry. She has taken part in over 180 collective exhibitions—Polish and international; she had 30 individual exhibitions. Currently she performs a function of the Rector of the Academy in a years 2012-2020.

洪祯佑 1981 年生于韩国，毕业于韩国弘益大学版画系，获硕士学位。作品曾获得“观澜国际版画奖”等许多国际性专业版画展大奖。

JUNGWOO HONG Born in 1981 in South Korea, Jung-woo Hong obtained MFA from printmaking department of College of Fine Arts of Hong-Ik University. He is winner of a lot of international prizes such as Guanlan International Print Prize.

朱利安·乔丹诺夫 1965 年出生于保加利亚洛维奇。1995 年获保加利亚索非亚国家国立美术学院美术硕士学位。曾在保加利亚、德国、白俄罗斯、土耳其、比利时和中国举办逾 30 场个展。担任瓦尔纳国际藏书票比赛艺术总监。

JULIAN JORDANOV Born in 1965 in Lovech, Bulgaria, he graduated with MA in fine arts from the National Academy of Fine Arts, Sofia, Bulgaria in 1995. Julian Jordanov had more than 30 solo exhibitions in Bulgaria, Germany, Belarus, Turkey, Belgium and China. Julian Jordanov is the art director of the International Ex-libris Competition Varna.

卡洛·菲力克斯 1961 年生于斯洛伐克科希策市。1987 年毕业于布拉迪斯拉发美术学院自由版画与插画专业，师从阿尔宾·布鲁诺夫斯基教授，获学士学位。自 1996 年起任 G-Point 版画家联盟联合创始人。

KAROL FELIX Born in 1961 in Kosice, Slovakia, Karol Felix studied at Academy of Fine Arts, Bratislava - Department of Free Graphic Art and Book Illustrations under Prof. Albin Brunovsky and graduated in 1987. In 1996, he co-founded the Union of Graphic Artists G-Point Group.

金承渊 1955 年生于韩国，现为韩国弘益大学教授，韩国版画家协会主席。著名版画展览策展人。

KIM SEUNGYEON Born in 1955 in South Korea, Kim Seungyeon is now professor of Hong-Ik University, and president of Korean Printmaking Artists Association. He is a famous curator for printmaking exhibitions.

克里斯托夫·托马斯基 1963 年生于波兰戈尔利采，著名艺术家、版画家、教授。毕业于波兰克拉科夫马泰依科美术学院版画系，1997 年获博士学位。2013 年被聘为波兰克拉科夫美术学院美术系教授。

KRZYSZTOF TOMALSKI Born in 1963 in Gorlice, Poland, Krzysztof Tomalski is an artist, painter, graphic artist, and professor of fine arts. He graduated from the Faculty of Graphic Arts of the Academy of Fine Arts Jan Matejko in Krakow. He obtained his doctorate in 1997. In 2013 he received the title of professor of fine arts.

莱斯利·戈洛姆 1953 年生于美国，在美国卡内基梅隆大学获艺术学士学位，在芝加哥大学艺术学院获得艺术硕士学位。曾任匹兹堡犹太社区中心的美国犹太人博物馆主任。

LESLIE GOLOMB Born in 1953, U.S.A., Leslie A. Golomb holds a Bachelor in Fine Arts from Carnegie-Mellon University and a Master of Fine Arts from the School of the Art Institute of Chicago. She served as founder and director of the American Jewish Museum of the Jewish Community Center of Greater Pittsburgh.

丽兹·英格姆 生于阿根廷，成长于新德里、孟买、多伦多。在加拿大阿尔伯塔大学任教 40 多年，现为该校版画系、绘画系、跨媒介专业荣誉教授。

LIZ INGRAM Liz Ingram was born in Argentina and grew up in New Delhi, Mumbai and Toronto. For over forty years she taught at the University of Alberta in Edmonton, Canada, and is currently Distinguished University Professor Emerita of printmaking and drawing/intermedia.

罗伊特·乔卡尔达 1951 年生于爱沙尼亚首都塔林。1986 年获爱沙尼亚美术学院版画系硕士。现任爱沙尼亚版画家协会董事会成员、塔林艺术厅董事会主席、爱沙尼亚美术家协会理事。

LOIT JOEKALDA Loit Joekalda was born in 1951 in Tallinn, Estonia. He received his master's degree in graphic fine arts from Estonian Academy of Arts in 1986. He is now member of the board of Association of Estonian Printmakers, chairman of the Board of Tallinn Art Hall, and councilor of Estonian Artists Association.

林恩·艾伦 1948 年生于美国新泽西州，毕业于华盛顿大学艺术教育专业，获硕士学位；后毕业于新墨西哥大学，获美术硕士学位。作品在国内外大展中广泛展出。现为波士顿大学视觉艺术学院艺术系教授。

LYNNE ALLEN Born in New Jersey, USA in 1948, Lynne Allen holds a Master of Art for Teachers from the University of Washington and a Master in Fine Arts from the University of New Mexico. Her work has been exhibited widely both nationally and internationally. Currently she is Professor of Art in the College of Fine Arts at Boston University.

玛格丽特·爱希曼 1959 年出生于英国北安普顿，擅长照相制版和丝网版。毕业于牛津大学，在布赖顿大学版画专业获硕士学位。英国皇家版画家协会会员、英国版画协会管理委员会成员。

MARGARET ASHMAN Born in 1959 in Northampton, England, Margaret Ashman is an experienced printmaker specializing in photo etching and screen printing. She trained at the Universities of Hertfordshire and Brighton and is also an Oxford graduate. She is currently a member of the RE, the Printmakers Council and the Greenwich Printmakers.

玛丽亚·博诺米 巴西当代艺术家，巴西博诺米版画工坊负责人，圣保罗大学博士、教授，擅长版画，1935 年生于意大利，1951 年开始参与圣保罗国际艺术双年展工作。2014 年 5 月驻留观澜版画基地生活和创作。她被誉为“巴西圣保罗版画之母”。

MARIA BONOMI Born in Italy in 1935, Maria Bonomi is a famous Brazilian contemporary artist, director of Atelier Maria Bonomi, PhD and professor at University of Sao Paulo, Brazil. Since 1951, she began to coordinate in the Sao Paulo Art Biennial. In May of 2014, she visited Guanlan Original Printmaking Base as a residential artist. She is known as the "mother of printmaking in Sao Paulo".

马丁·莱文 1945 年生于美国纽约，擅长铜版和石版画，主题多刻画城市景观。自 1986 年起任美国纽约州立大学石溪分校版画系教授。

MARTIN LEVINE Born in 1945 in New York City, Martin Levine works mainly in etching and lithography, depicting realistically rendered cityscapes. He has taught at the State University of New York at Stony Brook since 1986.

莫迪尔·艾哈迈德 1956 年生于伊拉克巴格达，现居住和工作于瑞典的斯德哥尔摩。1979 年毕业于伊拉克的巴格达艺术学院，获得艺术学士学位，1986 年毕业于波兰华沙艺术学院，获得艺术硕士学位。1992 年起，任瑞典法伦版画工作室负责人。

MODHIR AHMED Born in Baghdad, Iraq in 1956, Modhir Ahmed lives and works in Stockholm, Sweden. He received BFA from Institute of Fine Arts-Baghdad, Iraq in 1979 and received MFA from Academy of Fine Arts-Warsaw, Poland in 1986. In 1992 he was director and teacher in the Print Workshop in Falun, Sweden.

莫迪凯·莫雷 1937 年生于伊拉克首都巴格达，1959 年毕业于以色列比撒列艺术设计学院，1960 就读于佛罗伦萨美术学院，曾参与许多国际上的重要版画展览，并多次在维也纳、阿姆斯特丹、纽约、以色列等地举办个展。

MORDECAI MOREH Born in Baghdad, Iraq in 1937, Mordecai Moreh graduated from the Department of Fine Arts of Bezalel Academy of Arts and Design, Israel in 1959, and Accademia de Belle Arti in Florence in 1960, and held many solo shows in Vienna, Amsterdam, New York, Israel, etc.

娜塔莉亚·帕拉斯 1982 年生于波兰的别尔斯克·比亚瓦市，2007 年毕业于波兰托维兹西里西亚大学切申艺术学院版画系，现于该校版画系任教，负责麻胶版工作室。2014 年，师从乔安娜·皮耶希教授，获视觉艺术博士学位。

NATALIA PAWLUS Natalia Pawlus was born in 1982 in Bielsko-Biala, Poland. She received an honor's degree from the Art Department of the Cieszyn branch of the University of Silesia in Katowice. Now she works in her home university and where she heads the studio of linocut. In 2014, she defended her PhD in the field of visual arts at the University of Silesia. Her academic supervisor was Professor Joanna Piech-Kalarus.

奥尔加·斯拉斯卡 1980 年生于波兰卡托维兹，2004 年毕业于卡托维兹美术学院版画系，获学士学位。2006 年起，担任波兰卡托维兹美术学院版画系教师，2012 年获该校博士学位。

OLGA SLASKA Born in Katowice 1980, Olga Slaska studied at the Printmaking Department at the Academy of Fine Arts in Katowice (1999-2004). She has been employed as an academic teacher at the Department of Graphic Arts at the Faculty of Arts of the home university, where in 2012 she obtained the degree of doctor of art.

奥力特·霍夫史 1959 年生于以色列。1985 年毕业于以色列内里·布洛姆菲尔德设计与教育学院，1990 年毕业于美国宾夕法尼亚美术学院。她是以色列最负盛名的艺术家之一，现为以色列申卡尔工程与设计学院视觉传达系高级讲师。

ORIT HOFSHI Born in 1959 in Matzuva, Israel, Orit Hofshi received a Graduate certificate from the the Neri Bloomfield Academy of Design and Education, Haifa in 1985 and another Graduate certificate from Pennsylvania Academy of the Fine Arts, Philadelphia, PA, USA in 1990. As one of the most prestigious artists in Israel, she is now the Senior Lecturer at Visual Communication Dept., Shenkar College of Engineering, Design and Art.

奥维迪乌·佩特卡 1958 年生于罗马尼亚德瓦镇，1983-1988 年就读于罗马尼亚克卢日—纳波卡安德烈斯库美术学院。现为克卢日—纳波卡国际版画艺术节 / 国际小版画双年展（1997-2005）负责人、“版画论坛”国际版画艺术活动及其相关展览的负责人。

OVIDIU PETCA Born in 1958, Deva (Romania), Ovidiu Petca studied at the Fine Arts Institute "Ion Andreescu" Cluj-Napoca, Romania from 1983 to 1988. He is organizer of the International Festival of Graphic Arts Cluj-Napoca, including the International Mini-Print Biennial 1997-2005 (5 editions), organizer of "Tribuna Graphic" Annual International Graphic Art, Exhibition at Art Museum Cluj-Napoca since 2010.

彼得·博斯蒂尔斯 1963 年生于比利时，现任比利时安特卫普皇家美术学院版画系主任。他从事凸版画创作、数码媒介与手工书制作，已逾二十年，尤其擅长木刻。近几年，他成为安特卫普皇家美术学院的董事会成员。

PETER BOSTEELS Born in 1963 in Belgium, Peter Bosteels is Dean of the Printmaking Department of the Royal Academy of Fine Arts, Antwerp. For more than twenty years he's been giving courses on relief printing, digital media and artist book production. His field of expertise is wood engraving. The last few years he has been elected as board member of the Royal Academy of Fine Arts and of the AP University College.

彼得·福特 1937 年生于英国赫里福德，现为英国皇家版画家协会研究员，西英格兰皇家学院副院长，IAPMA 国际手工纸艺术家联盟成员。从 1987 年起担任英国布里斯托尔“非中心”画廊艺术总监，关注全球的纸上艺术。

PETER FORD Born in Hereford 1937, Peter Ford is fellow of the Royal Society of Painter-Printmakers (RE); Vice President of the Royal West of England Academy (RWA); Member of the International Association of Papermaking Artists (IAPMA). Since 1987 artistic director of Off-Centre Gallery, Bristol, with a focus on international art on paper.

皮奥特·斯考隆 1984 年生于波兰罗兹，毕业于罗兹美术学院版画系。现为该校版画系丝网工作室助教，其创作集中于版画领域，擅长铜版和丝网版。

PIOTR SKOWRON Piotr Skowron was born in 1984 in Lodz (Poland). He graduated at Graphic Art from Academy of Fine Arts in Lodz. Currently he is working as a teacher at home university in Agata Stepień's Silkscreen Studio.

普赖恩·庞楚普 1989 年生于泰国，2008 年毕业于泰国皇家理工大学清迈兰纳技术学院艺术系，获学士学位，2013 年毕业于泰国艺术大学（曼谷）油画、雕塑和版画系，获硕士学位，现为青年职业艺术家。

PRAWEE PIANGCHOOMPU Born in Thailand in 1989, Praween Piangchoompu received his B.A. from the Faculty of Fine Arts, Rajamangala University of Technology Lanna (Chiangmai) in 2008 and his M.A. from the Faculty of Painting, Sculpture, and Graphic Arts, Silpakorn University (Bangkok) in 2013. Now he is a professional artist.

桑德罗·布拉基塔 1966 年生于意大利。曾就读于科米索艺术学院和佛罗伦萨美术学院。2019 年获第七届观澜国际版画双年展“观澜版画奖”。现于意大利巴勒莫大学艺术学院就职，负责版画教学。

SANDRO BRACCHITTA Born in 1966 in Italy, Sandro Bracchitta studied in the Art Institute of Comiso and the Academy of Fine Arts in Florence. He is the winner of the Guanlan Print Prize in the 7th Guanlan International Print Biennial in 2019. Now he is professor of engraving at the Academy of Fine Arts in Palermo, Italy.

斯拉沃米尔·齐维克 1954 年生于波兰罗兹，毕业于罗兹国立高等美术学院（现罗兹美术学院）。1992 年起为罗兹美术学院版画系专家学者，2012 年起任版画系主任，2017 年起任教授。

SLAWOMIR CWIEK Slawomir Cwiek was born in 1954 Lodz, Poland. He graduated from the Faculty in Graphic Arts of National Higher School of Fine Arts in Lodz, Poland. Since 1992 he has been teaching at the Faculty of Graphics and Painting of Academy of Fine Arts in Lodz. From 2012, he is the Head of the Department of Printmaking. In 2017 he obtained the title of professor.

苔妲·贾撒列维克 1979 年生于波黑萨拉热窝。2002 年毕业于波黑萨拉热窝美术学院版画系，获学士学位。2010 年毕业于日本女子美术大学，获美术学博士学位。现任波黑东萨拉热窝大学版画系副教授。

TAIDA JASAREVIC Born in Sarajevo in 1979, Taida gained her BA in printmaking at the Academy of Fine Arts Sarajevo in 2002 and her PhD in Fine Arts at Joshibi University of Art and Design, Japan in 2010. Now she works as Associate Professor in Printmaking at University of East Sarajevo, Academy of Fine Arts.

野田哲也 1940 年生于日本，著名当代艺术家、版画家、教育家，被广泛认为是日本在世艺术家中最重要的一位。现为东京艺术大学荣誉教授。

TETSUYA NODA Born in Japan in 1940, Tetsuya Noda is a contemporary artist, printmaker and educator. He is widely considered to be Japan's most important living print-artist. He is a professor emeritus of the Tokyo University of the Arts.

托马斯·吴 1963 年生于越南，现居美国。本科毕业于美国德克萨斯大学，获美术学士学位。后毕业于美国耶鲁大学，获美术硕士学位。自 2006 年至今，任美国哥伦比亚大学视觉艺术系教授。

TOMAS VU Born in Saigon, Vietnam in 1963, Tomas Vu now lives in USA. He received his Bachelor of Fine Arts from University of Texas at El Paso and then he graduated from Yale University, New Haven, CT and was awarded Master of Fine Arts. Since 2006, he is the LeRoy Neiman Professor of Visual Arts at Columbia University, New York, NY.

托马斯·丹尼克 1973 年生于波兰克拉科夫，毕业于克拉科夫艺术学院。1998 年获得艺术硕士学位，2009 年获得该校版画系博士学位。现为克拉科夫美术学院版画学院院长。

TOMASZ DANIEC Born in 1973 in Krakow, Poland, Tomasz Daniec graduated from the Academy of Fine Arts in Krakow. In 1998 he got a honor's degree in engraving at the Graphic Faculty and in 2009 doctoral at the Academy of Fine Arts, printmaking Department, Krakow, Poland. He is dean at the Graphic Arts Dept. of the Academy of Fine Arts in Krakow.

作田富幸 1960 年生于日本山形县，现居住在东京。1984 年毕业于东京造型大学版画系。曾任日本版画协会秘书，现为日本艺术协会会员，日本版画协会会员。

TOMIYUKI SAKUTA Born in Yamagata prefecture, Japan in 1960, Tomiyuki Sakuta now lives in Tokyo. He graduated from the Printmaking Department of the University of Tokyo in 1984. He is member of the Japan Print Association, and member of the Japan Artists Association.

尤里克·沃尔夫 1955 年生于德国，毕业于德国卡尔斯鲁厄国立造型艺术学院的版画和平面艺术专业并留校任教。现为卡尔斯鲁厄国立造型艺术学院教授，德国巴登-符腾堡州艺术联盟会会员。

ULRICH J. WOLFF Born in Germany 1955, Ulrich Wolff studied painting and Graphic arts at the Academy of Fine Arts at Karlsruhe, and after his graduation he became a teacher in his Academy. Now he is a professor at the academy in Karlsruhe, and the member of the federation of artists in Baden-Wurttemberg.

乌云嘎 1963 年出生于蒙古。先后毕业于乌兰巴托美术学院和圣彼得堡列宾学院。后任教于蒙古文化艺术大学。被誉为蒙古国最出色的女艺术家，荣获 2013 蒙古文化发展贡献金奖。

UYANGA Born in 1963 in Mongolia, Uyanga studied at the College of Fine Arts in Ulaanbaatar and Repin Academy of Fine Arts in St. Petersburg, Russia. She teaches at the Mongolian University of Arts and Culture in Ulaanbaatar. Uyanga received several awards as the best female artist of Mongolia as well as a Medal for contribution to the development of Mongolia's Culture in 2013.

瓦西尔·科列夫 1979 年生于保加利亚索非亚。2004 年毕业于索非亚国立美术学院版画系，获硕士学位。2008 年，毕业于威尼斯美术学院油画系。2009 年起，担任索非亚国立美术学院版画系助理教授。作品曾获 2017 观澜国际版画双年展荣誉作品奖。

VASIL KOLEV Vasil Kolev was born in 1979 in Sofia, Bulgaria. In 2004, he concluded his M.F.A in Graphic Art in the National Academy of Arts in Sofia. In 2008, he graduated in Painting in the Academy of Fine Arts - Venice. Since 2009 he has been working as assistant professor in the Graphic department of the National Academy of Arts in Sofia. His work was presented with Honorary Work Guanlan International Print Biennial in 2017.

维克多·戈姆兹 1941 年生于古巴哈瓦那，1963—1967 年就读于古巴圣亚历山大美术学院，1977—1980 年担任古巴国家作家和艺术家协会美术部成员，现为美国迈阿密版画工作室创始人和负责人。

VICTOR J. GOMEZ Born in Havana, Cuba in 1941, Victor J. Gomez studied at "San Alejandro" Fine Art Academy, Havana, Cuba from 1963 to 1967. He is former member of the UNEAC Fine Art Section, Havana, Cuba from 1977 to 1980. He is currently director and founder of the Miami Press Printmaking Workshop, USA.

维利科·马瑞彻夫斯基 1979 年生于保加利亚索非亚，职业版画艺术家。2005 年毕业于保加利亚索非亚国立美术学院版画系，获硕士学位。曾受邀在中国、法国、澳大利亚、奥地利、日本以及越南的版画工坊入驻创作。其作品已经二十多次获得国际版画展览的各种奖项。

VELIKO MARINCHEVSKI Born in 1979 in Sofia, Bulgaria, Veliko Marinchevski studied at National Academy of Fine Arts –Graphic Department, Sofia and obtained his master's degree from 1999 to 2005. He has been invited to various Artist-in-Residence Programs in such countries as China, France, Australia, Austria, Japan and Vietnam. He has received more than 20 awards during international print exhibitions.

弗吉·乔卡尔达 1963 年生于爱沙尼亚吕加努塞，1988 年毕业于爱沙尼亚美术学院版画系。自 1992 年起，成为爱沙尼亚美术家协会会员、爱沙尼亚自由版画艺术家协会会员。职业艺术家，擅长凹版，尤其是干刻技法。

VIRGE JOEKALDA Born 1963 in Lügenuse, Virge Joekalda graduated from the Estonian SSR State Art Institute with a degree in graphics in 1988. She has been a member of the Estonian Artists' Union and the Estonian Free Graphic Artists' Association since 1992. She is a freelance artist. She mainly cultivates gravure printing techniques (drypoint).

沃尔特·威廉·朱尔 1940 年生于美国西雅图，1966—1970 年，担任美国蒙大拿州立大学室内设计系主任。1970 年移民加拿大。1971—2006 年，担任加拿大阿尔伯塔大学版画系主任，后退休，成为荣誉教授。现在他仍然在各地上课、教授版画，并在加拿大、美国、中国、日本、波兰等地策展。

WALTER WILLIAM JULE Born in Seattle, USA in 1940, Walter Jule led interior design program at Montana State University from 1966 to 1970. He emigrated to Canada in 1970. He led University of Alberta printmaking program from 1971-2006 when retired as Professor Emeritus. He continues to teach and lecture widely, curating exhibitions in Canada, US, China, Japan, Poland, etc.

约翰·约托夫 1960 年生于保加利亚普利文，1976—1980 年就读于保加利亚索非亚高等美术学校，1982—1988 年就读于保加利亚国立美术学院版画系，师从彼得·楚克列夫，获硕士学位。2011 年起担任该校版画系主任。

YOHAN YOTOV Born in Pleven, Bulgaria in 1960, Yohan Yotov studied at High school of Fine Art, Sofia from 1976 to 1980. He received his MFA degree from NHA, Sofia, Fine Arts Department, Graphic Art Specialty, in master class of Professor Petar Chuklev from 1982 to 1988. Since 2011, he became the Head of Graphic art Department, NHA Sofia.

参展艺术家感言

此次版画展共展出了来自世界各地三十多个国家的艺术家的作品。尽管每幅作品只是艺术家们诸多作品的一个缩影，仅代表了各自所代表的民族和文化的一种声音，但这些经过精挑细选的优秀作品向我们呈现了来自世界各大洲的多元艺术观点。自然主义、现实主义抑或抽象主义等各类风格的作品精彩纷呈，每一幅作品都展现出了对人类文明的深度思考和热爱。不同的艺术表达促进了人们对彼此之间艺术和文化异同的深入了解，实乃一场跨越国界和文化的精彩艺术对话。预祝本届展览观者如潮、展览圆满成功，并向主办单位中国版画博物馆表示感谢！

安德烈亚斯·阿姆海因
德国柏林绘画学院教授

“他山之石”是我期待已久的一个艺术展。在当前形势下，对于它能否顺利开展，我曾有过疑虑。展览能够如期召开，并且能够为展览写上只言片语，我由衷地感到高兴。本次展览的场馆设在了中国版画博物馆。中国版画博物馆是一家领先的版画展览和推广机构，与其他博物馆相比，该博物馆专注于当代版画领域，尤其以举办观澜国际版画双年展闻名遐迩。不少参展艺术家是往届双年展获奖者或观澜版画基地的重要艺术家。

基于此类成就，本届参展艺术家们与其说是由评委组选取产生，不如说是受邀而来。因此“他山之石”是一次非常特别的展览，代表了2020年当代国际版画的极高水准。人们对某一具体作品的喜好可能各有不同，但展览本身及展览画册均反映出了当今版画的潮流趋势，参展艺术家们均为业界领先的版画家。

此次版画展，无论是计划之中还是意料之外，碰巧赶上了新冠疫情期间经济严重衰退和美欧种族紧张局势加剧的严峻形势。面对所有这些情况，艺术家和策展人相聚一起，在中国版画博物馆的慷慨协助下举办此次展览，一起盛享艺术、共话友谊。这些来自不同国家和地区版画作品汇聚一堂，凝聚着艺术家们对版画制作的热爱和共同兴趣，跨越了一切政治分歧，形成了一股团结之力，重申了人文艺术之美。

伊凡·萨默尔
美国库兹敦大学艺术系教授

WORDS OF PARTICIPATING ARTISTS

This printmaking exhibition shows works by artists of more than thirty countries from all over the world. Although every piece of work casts only a brief spotlight on every artist's work and although each artist is only one voice among his people and within his or her culture, this wonderful and carefully assembled exhibition shows a remarkable variety of artistic standpoints from all continents!

Some artists work in a naturalistic manner, some in realistic style, some may work abstractly -- but all are showing a deep reflection on humanity and love for mankind. Looking at this variety of artistic expressions gives us a better understanding on how different and how similar we all are. It is an artistic dialogue over boundaries and different cultures. I wish this exhibition a big audience and a good success and I like to express my gratitude for its organizers!

Prof. Andreas Amrhein
Academy of Painting Berlin, Germany

Stones From Other Mountains is an exhibition I've looked forward to for a long time. I had doubts about it ever happening. So I'm especially pleased to be writing for the catalog. It is being held at the China Printmaking Museum, a leading institution in exhibiting prints and promoting printmaking. There is no other museum of its stature with a primary focus on contemporary printmaking. It is especially known for hosting the Guanlan International Print Biennial. Many of the artists included are connected to the Biennial by participation or winning prizes in previous Biennials, or residencies at the nearby Guanlan Original Printmaking Base.

Based on these successes the artists were invited rather than being selected by a jury. So Stones From Other Mountains is a very special exhibition. It is a superb representation of contemporary international printmaking in 2020. One may like or dislike individual pieces, but the exhibition and catalog serve as significant historical documentation of current printmaking trends. The artists represented in this exhibition have established themselves as leading printmakers.

The timing of the exhibition, whether by plan or chance, comes at the unprecedented confluence of the Covid-19 pandemic, a major economic downturn and heightened racial tension in the USA and Europe. It is important that with all these problems, artists and curators are celebrating the arts and their friendships with the generous help of the China Printmaking Museum. These works are brought together through their love of printmaking and shared interests transcending political differences. This is a uniting force that reaffirms art and humanity.

Prof. Evan Summer
Kutztown University, USA

小时候，自记事以来，每次到大自然中我都有收集石子的习惯，我总是把收集来的石子视若珍宝。这次的展览以“他山之石”命名，一下子勾起了我童年的美好回忆。想象着来自世界各地版画作品汇集一处，在此次展览上展出，我的内心充满了喜悦和期待，这一幅幅独一无二的作品共同演化成了版画艺术的珍宝。在目前大部分展览都采取虚拟展览的大环境下，中国版画博物馆举办的这场实地展览为艺术活动带来了希望。疫情无情，艺术有爱，感恩也期盼本次相聚，能以这种卓越的方式与各位同行共享艺术盛宴。

伊莎贝尔·考亚斯

智利 Taller 99 版画中心副主任

中国版画博物馆一直举办着各种各样的展览和论坛，通过这些活动来增强版画在当代艺术和当今社会中的重要性。“他山之石”版画展也不例外。该展览以展现超凡技法和专业水准为主旨，促进了世界各地创作理念的多样性发展，汇聚了世界各地艺术家的思想和艺术热忱。对于观众而言，这是一场以疗愈、平静、社会暴力或我们尚未理解但努力去理解的一些问题等为题材的艺术盛宴。通过艺术触动心灵，这也是艺术的使命所在。我由衷赞叹中国版画博物馆为全世界带来了如此多元而卓越的一场艺术展。

林恩·艾伦

美国波士顿大学视觉艺术学院教授

Since I have memories of my childhood I see myself collecting stones on every walk to nature. I have always recognized them as my treasures. When I learned about this exhibition and its name "Stones from Other Mountains" , these memories came to my mind, filling my spirit with joy and hope, imagining each printmaking, from all over the world in this exhibition as unique, contributing to the total of a great treasure. This real work exhibition at the China Printmaking Museum, when most of the current ones available are virtual, is hope. Hope and gratitude to be able to be reunited, in a wonderful way with your peers, thus ensuring that this pandemic will not prevent us from celebrating.

Isabel Cauas
Vice President of Corporación Cultural Taller 99, Chile

The China Printmaking Museum has always offered a diverse range of exhibitions and forums that highlight the importance of printmaking in today's discourse on contemporary art and society. "Stones from Other Mountains" is no exception. Always portraying excellence in technical prowess and professionalism, this exhibition promotes the diversity of conceptual ideas from around the world, bringing the thoughts and passions of artists into one venue. For a viewer, one is presented with ideas that touch us in our time, whether violence in society, healing, serenity, or presenting things we don't understand yet strive to. That is what art does and I commend the China Printmaking Museum for offering the world such diversity and excellence.

Prof. Lynne Allen
Boston University, USA

中华文明与版画之间自古以来的深厚渊源赋予了此次展览更深层的意义，让本次展览不仅仅局限于对艺术之美的讨论，因为美学结果并不能评断艺术本身。

纵观“他山之石”展览所挑选的艺术主体，我们可以看到其对多元化声音的尊重——由观澜版画原创产业基地发起的呈现国际视野的不同声音。本着尊重多元化声音的原则，观澜版画原创产业基地通过贯穿意象的创新性成功扩展了体现新创作的方法。该展览是在新冠疫情发生时期展示挑战性创新艺术的一个勇敢行动。本次展览将成为中国版画研究和教育史上的光辉一笔，永久载入史册。

本次展览民主地呈现了来自世界不同角落的各种当代艺术趋势，即便是风格鲜明的各类艺术作品，都能在同一场地同时展出。也正因如此，展览取得圆满成功！作品丰富多元，但都是艺术家们的当代艺术作品，通过个人的语言和无限创意向大众呈现了诗般的艺术内容。

这是一种呈现当代版画变革、巩固当代版画艺术的途径，保障每位艺术家在广阔天地间的自由创作，这也体现了观澜版画原创产业基地所呈现的艺术作品的主要品质。

“他山之石”版画展的重要意义在于，它欢迎借由“神秘感与技法”相结合的版画工艺而呈现的各类感受、观念和故事。

这无疑也是国际版画史上的一大胜利。

玛丽亚·博诺米

巴西博诺米版画工坊负责人

圣保罗大学博士、教授

The profound binding between China and the Printmaking from ancient times empowers an exhibition that it is not just restricted to the debate about beauty in art since aesthetics results are not what legitimates Art itself.

When observing the body of art selected for the exhibition "Stone from other Mountains" we can see and listen how valued a polyphonic voice is; voices that convey an international view, and whose origins goes back to the Guanlan Original Printmaking Base. By doing so, the Base successfully amplifies the methodology of experiencing the new productions, by presenting innovative messages throughout its imageries. This exhibition is a brave initiative of presenting challenging creativity during pandemic times. This will be forever reminded as a historic mark of how the Printmaking has been studied and cultivated in China.

The fact that the exhibition democratically presents a variety of contemporary tendencies, coming from many and diverse corners of the world, and also due to the fact that artworks are displayed very next to each other, side by side, even if being contradictory, is such an achievement! The works are diverse but they are all contemporary works from artists seeking, without limits, to express their own Poetics' messages.

This is a way to present the evolution and to solidification of the contemporary Printmaking. A way that enforces and guarantees preservation of the freedom of each artist on building the "Story" of his/her own creation in the Universe; a preservation that it is, in fact, the major quality of the artwork presented by the Base.

The main importance of "Stones from other Mountains" is that it welcomes a variety of feelings, ideas or happenings that are united by the most important holder: the "mystery and the technique" of the Printmaking process.

For sure this will be victory for the international history of Printmaking.

PhD. Maria Bonomi
Director of Atelier Maria Bonomi
Professor of University of Sao Paulo, Brazil

后记

“创造需要勇气”——亨利·马蒂斯

“他山之石——2020 国际版画名家作品展”是一项持续推动国际艺术合作交流与表达的重要艺术活动。展览的名字来源于中国的一个成语，意在倡导开放的视野和拥抱不同的文化，谓之“他山之石，可以攻玉”。

石材早已超越了其本身的用途。自古以来，历代帝王、宗教统领等都赋予石材多种用途。除了其稀有性和美丽的外观，石材和矿石还被用作仪式和理疗用途，并象征着超自然的力量。比如，罗马人认为月长石实际上具有吸收月光的能力，能够帮助人们与神进行对话。钻石源于拉丁语，意为“永不腐朽”和“不可征服”；古往今来，钻石一直是精神力量和超自然力量的象征。在中世纪，钻石被称为上帝的眼泪，能够保佑战争的胜利。而现如今，人们信奉钻石能够带给人灵性的启迪。

纵观历史，石制品一直是艺术和创造性表达的代名词。

其中最激发人们想象的要数神秘的史前石圈。这些石圈多见于北欧和英国，通常可以追溯到新石器时代晚期和青铜器时代早期，大部分集中出现在公元前 3000 年。有些石圈由紧挨在一起的石组构成，有的石圈则由稳固于地面上的大圆石筑成，有的则直立于基槽之上。很多这样的石圈都位于非常偏远的地区，没有人类居住的痕迹，亦没有明确的功用或仪式关联。

从早期移居到不列颠群岛的斯堪的纳维亚人，到苏格兰启蒙运动的古文物学家和历史学家，这些遗址一直引发着后人的想象和猜测。

英国历史学、艺术史专家西蒙·沙玛尤其认为，即使在最早期，人们也会把时间和精力从保持必要的生存投入到艺术创作上——制作没有实际功用但又非常有意义的物品，从而产生了人类创造的基本概念：人们可以表达他们周围的世界，并使它超越人类的存在。此外，这些石圈也印证了人类的创造性，艺术将人们聚在一起，相互合作，实现卓越成果。

“这些结构既没有实际用途，也不用于防御目的，其真正的性能不为人知，但它们却展现了人类创造力的成功，即使地处偏僻，亦是如此。”——西蒙·沙玛

奥力特·霍夫史

以色列申卡尔工程设计与艺术学院教授

POSTSCRIPT

"Creativity takes courage"—Henri Matisse

"Stones from Other Mountains—2020 International Outstanding Printmaking Artists' Works Exhibition", is a significant event continuing the drive for collaborative international artistic communication and expression. The name of the exhibition is inspired by a Chinese idiom, promoting openness to varied views and the embracing of broad cultural stimulus: A stone from another mountain can help polish one's jade stone...

Stones have transcended their indispensable functional role, having been widely used since time immemorial by monarchs, religious leaders and others for multiple purposes. Ritual and healing practices and metaphysical powers were all attributed to stones and minerals, not dismissing those coveted for their sheer rarity and beauty. The ancient Romans, for example, believed that moonstones actually captured the rays of the moon, facilitating communication with the gods. Diamonds from the Latin meaning "incorruptible" and "unconquerable", have symbolized psychic and super natural powers throughout history. In the Middle Ages diamonds were considered the tears of the gods assuring successful war campaigns, and to this day are believed to enhance spiritual enlightenment.

Artistic and creative expression have been synonymous with stone artifacts throughout history.

Perhaps most intriguing are the enigmatic stone circles, commonly found across Northern Europe and Great Britain, typically dating from the Late Neolithic and Early Bronze Age eras, with most concentrations appearing from 3000 BCE. Some were structured as closely set stones, others were made from boulders placed stably on the ground or as standing stones held erect by a foundation trench. Many such circles are located in distinctively remote locations, with no evidence of neighboring human dwelling and with no clear functional or ceremonial association.

The sites have been the subject of fascination and speculation of later cultures – from the early Scandinavians who migrated to the British Isles, to the antiquarians and historians of the Scottish Enlightenment.

Simon Schama (English historian, specialist in art history) is particularly fascinated by the realization that even the earliest world cultures invested time and energy away from the necessary tasks of survival to that of artistic creation. Laboring to produce objects that served no practical purpose, yet held significant meaning; this gave birth to the essential notion of human creativity – the idea that people can represent their world and give it a presence that would endure beyond them. Furthermore, these circles are also testimony to creativity and art bringing people together, collaborating and achieving remarkable results.

"Serving no practical or defensive purpose, the true nature of these structures is not known – yet they proclaim a triumph of human creativity, even in the most isolated of places".—Simon Schama

Prof. Orit Hofshi
Shenkar College of Engineering, Design and Art, Israel

后记：石同而山异

三十年前，作为学生的我在罗马尼亚的克卢日－纳波卡美术学院接受了严格的学术教育。我当时深受 20 世纪 80 年代伟大版画艺术表现形式的影响，但真正接受价值标准的学习却得益于波兰克拉科夫的双年展和三年展。那时候，克拉科夫是世界版画艺术的中心。值得一提的是，卢布尔雅那（斯洛文尼亚）、瓦尔纳（保加利亚）、里耶卡（克罗地亚）、比托拉（马其顿）、罗兹或弗罗茨瓦夫（波兰）等地也颇受关注，同样引人注目的还有华沙的海报双年展，波兰也再次成为领先的艺术胜地。

1990 年后，东欧的双年展已不复存在，而克拉科夫仍继续致力于推广具有伟大艺术和表达价值的创新版画艺术。当时的西欧仍沉迷于旧式技法和标准尺寸的创作。受艺术收藏家的推动，克拉科夫三年展一直保持着其创新性，对丝网印刷、数码艺术和综合技法的作品敞开大门。这一创新精神也受到了远东地区的欢迎，并不知不觉地在中国落地生根。

中国的艺术表现形式，尤其是围绕观澜国际版画双年展的版画艺术活动，无疑成为版画艺术的又一新天地，成为举办类似活动的一大典范。观澜国际版画双年展能够引起全世界的关注要归功于观澜版画基地和中国版画博物馆的主创人员和国际交流团队，在他们的努力下，观澜已成为国际版画艺术领域的艺术家、收藏家、组织者以及大众鉴赏者心目中的象征场所。

我因组织克卢日－纳波卡小版画双年展而与观澜有过组织方面的合作，随后我又作为发起人和策展人举办了特里布纳版画年展，三十多位世界精英艺术家受邀参与了该展览。我欣赏艺术家们之间的友谊，同时对他们无条件参展深表感激。展览由我担任艺术编辑的文化报刊《论坛报》和收藏有众多艺术家所捐赠的杰出版画作品的克卢日－纳波卡美术馆提供支持。

我很高兴能够在中国版画博物馆举办的“他山之石”版画展上，以参展艺术家的身

THE STONES ARE THE SAME, ONLY THE MOUNTAINS ARE DIFFERENT

Three decades ago, as student at the Institute of Fine Arts in Cluj Napoca where I received a rigorous academic education, I was deeply influenced by the great graphic manifestations at that time, the 1980s, but the real school, a standard of value, was the Biennial and Triennial in Krakow. In those days, the center of the world graphics was in Krakow. I may as well mention that of considerable interest were also Ljubljana, Varna, Rijeka, Bitola, Lodz or Wroclaw and the poster biennials in Warsaw, Poland being again in the lead.

After 1990, when the biennials in Eastern Europe ceased to exist, Krakow continued to promote innovative graphics of great artistic and expressive value. While Western Europe was still seduced by old techniques and standard sizes, imposed rather by the art collector, the Krakow Triennial, always inventive, opened to screen printing, digital art, works in mixed techniques. This innovative spirit was also embraced by the Far East, and slowly, almost imperceptibly, gained ground in China.

The artistic manifestations in China, especially the graphic-arts activities focused around the Biennial in Guanlan, undoubtedly the new world capital of graphics, became a model for similar events. The Guanlan International Print Biennial began to develop worldwide interest thanks to the team and the international exchange office of Guanlan Original Printmaking Base and China Printmaking Museum which have become the emblem for all those who practice and appreciate the graphic arts: artists, collectors, organizers and last but not least the public.

My collaboration with Guanlan manifested mainly in the organizational field due to the fact that I have been the organizer of the Biennial of Small Graphics in Cluj-Napoca, then the initiator and curator of the annual exhibitions Tribuna Graphic in which thirty world's elite artists have been invited every year. I enjoy the friendship of the artists and appreciate their unconditional acceptance to participate in the event. The manifestation is supported by the cultural magazine Tribuna, where I work as artistic editor, and by the Art Museum in Cluj-Napoca that holds an impressive collection of graphic works donated by artists.

I'm glad to meet again, this time as artist present in the exhibition Stones from Other Mountains at the China Printmaking Museum, artists who have already participated in the Tribuna Graphic in Cluj-Napoca: Alicia Candiani, Alberto Balletti, Art Werger, David Frazer, Davida Kidd, Dimo Kolibarov, Evan Summer, Guy Langevin, Karol Felix, Kim Seungyeon, Krzysztof Tomalski, Maria Bonomi, Peter Ford, Sandro Bracchitta, Tetsuya Noda, Tomiyuki Sakuta, Vasil Kolev, Victor J. Gomez, Veliko Marinchevski.

份与那些参加过克卢日 - 纳波卡美术馆举办的特里布纳版画艺术展的艺术家们再次重逢。他们分别是爱丽西亚·坎迪亚尼、阿尔贝托·巴勒提、阿尔特·维尔格、大卫·弗雷泽、黛维达·基德、迪姆·科力巴罗夫、伊凡·萨默尔、盖伊·朗格文、卡洛·菲力克斯、金承渊、克里斯托夫·托马斯基、玛丽亚·博诺米、彼得·福特、桑德罗·布拉基塔、野田哲也、作田富幸、瓦西尔·科列夫、维克多·戈姆兹以及维力科·马瑞彻夫斯基。希望在中国参加这一盛大展览的艺术家们也能抽身前去参加特里布纳版画展。特里布纳版画展在过去的十年间已经迎来了 300 多名参展艺术家。

借此机会，我也再次向观澜发出邀请，期待中国版画博物馆能够安排特邀中国艺术家们参加特里布纳版画展。波兰和日本也曾受邀成功举办过这样的展览活动，我相信这一颇具价值的展览必将成为克卢日人热切关注的一大艺术盛事。

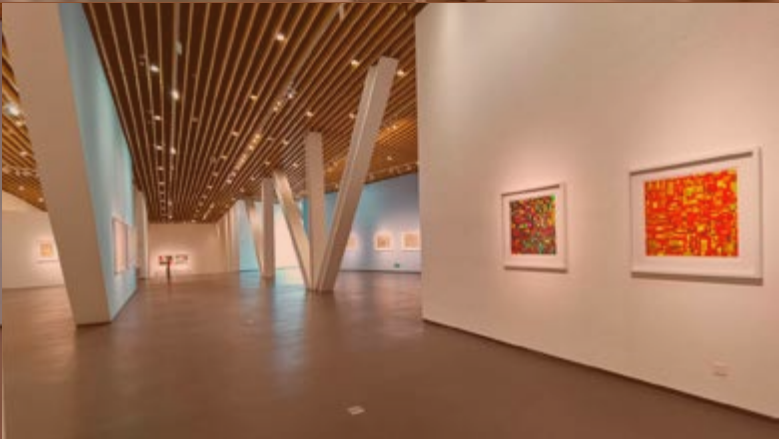
奥维迪乌·佩特卡

罗马尼亚克卢日 - 纳波卡国际版画艺术节负责人

I hope that the artists present in this prestigious exhibition in China will be willing to participate also in the Tribuna Graphic. During a decade of its existence, 300 participants honoured the event with their presence.

On this occasion, I would like to renew the invitation addressed to Guanlan to organize a Tribuna Graphic exhibition with some guest artists from China. There have been similar editions dedicated to Poland and Japan. I think this valuable exhibition will be of great interest to the people of Cluj.

Ovidiu Petca
Organizer of the International Festival of Graphic Arts Cluj-Napoca, Romania
Translated into English by Diana Cozma





他山之石

S T O N E S

F R O M O T H E R

M O U N T A I N S

2020 国际版画 名家作品展

2020 INTERNATIONAL
OUTSTANDING PRINTMAKING
ARTISTS' WORKS EXHIBITION

2020.5.25-6.30

 中国版画博物馆
China Printmaking Museum

展览日期
EXHIBITION DATES

2020.05.25—2020.06.30

展览地点
EXHIBITION PLACE

中国版画博物馆 3 号展厅
Exhibition Hall 3,
China Printmaking Museum

主办单位
ORGANIZER

中国版画博物馆
China Printmaking Museum

协办单位
CONDUCTOR

中国·观澜版画原创产业基地
China Guanlan Original
Printmaking Base

