



深层对话

I N T E R L O C U T I O N

前言

来自中 / 东欧顶尖版画流派的标志性作品将在中国版画博物馆的艺术殿堂精彩呈现，并透过作品本身向观者展现其强大的艺术魅力。

这些具有磁石般吸引力且富有创造光芒的共鸣复调，清晰地勾勒出了个体的审美世界观，并以有机和谐的方式呈现出来。一个人从造物到造物主的原始追求在这个统一的领域中得以以最纯粹的形式体现。

欧洲版画大师们踏进了中国人的精神世界，而这精神世界与传统仍保有紧密的联系。其所呈现的生命力一方面来自上千年的文化积累，另一方面也来自对其他地理区域的艺术成就的深刻解读能力。东方的文化底蕴及哲学思想与 20 世纪西方艺术家所带来的特殊艺术吸引力遥相呼应，并在整个展览作品形式中得到了共鸣。当前对版画交流的倡议是过去几十年间，基于中国积极文化战略而展开的密切交流上所写下的重要一笔。

此次展览展出了包括德国、波兰、捷克、斯洛伐克、塞尔维亚和保加利亚等国版画领域最杰出代表的作品，这些作品在 20 世纪下半叶和 21 世纪初的欧洲版画史上留下了鲜明的印记。通过与作品的互动交流，艺术观者从中感受到版画所存在的显著有形性，而同时其发展轨迹又打破了物质与非物质、个体与整体之间的界限。

从以图像 - 符号为主导的造型合成作品的精简主义到蕴含多层语义代码的错综复杂的结构化具象，其艺术探索的范围丰富且多元。艺术观点的间接表达与创作者通过丰富的造型技术所展现的有形的独特性相互呼应。

在当代版画中，黑白色的经典冲突以鲜明的色彩跳动来缓和，这种与对应色彩的共生为版画作品带来了鲜活生动的效果。从哲学角度看，这种三位一体的表达将我们带入了作品存在的二元性中。

在版画作品的互动上，因其作为一种艺术放射能，创作过程的特殊性这一先决条件决定了它的特殊影响力。我们所面对的一个问题是，每一件流通的版画作品所反映出来的在艺术表达上的“多重独特性”。版画的核心作用是致力于反对“精确自发性”，无论是以哲学的存在还是以具体形式的存在而言，它对时间范畴都有着不同于任何其他艺术的解读。视觉的冲击、思考的瞬间、创作的姿态和情感，均通过版画的多重印刷使得其表达的明确性和感官的冲击力倍增。

本次展览并未追求艺术覆盖的全面性，而是试图尽可能呈现过去五十年间这一艺术发展的主要趋势，并阐述其丰富多元的观点。来自科索沃和亚美尼亚的个体创作者的加入为整体概念添上了浓墨重彩的一笔，他们带来了积极的艺术交流，成为所考察地理区域艺术动态过程的其中一员。

艺术家赋予作品以生命，造型艺术的外观虽然具有当代性，但在绝对维度上的意义早已超越了时空限制。创作者们在造型排列的精准把握和艺术对话的提升上，表现十分突出。

背后隐藏着层层未知的有形事物与达到可理解程度的无形事物之间的对立冲突，是这一版画系列表达的重要因素。从绝对意义上说，艺术作品不再等同于创作者，而是超越了创作者的自主存在。其所带来的强烈共鸣触发了高出人类知识局限最高水平的感知。观者体会到了一种超越感官的新现实，而感官感知遮蔽了超越表面界限的真实性。当感官感知所设定的参考点消失时，现实可靠的感知导航将成为可能。

这些版画作品，在穿越内在洞见的层层迷雾后，成为一种具有普世精神价值的物质载体。本次展览展出的作品，其富有流光溢彩的艺术个性中的美妙复调，呼应了艺术的最高维度，而时间和空间、此地及彼地、抽象与具体的疆界早已不复存在。

策展人 / 艾丽莎·特泽娃博士

保加利亚国立美术馆 艺术评论家、史学家

Preface

The mighty artistic presence of signature representatives of the leading printmaking schools in Central and Eastern Europe is being unfolded in the emblematic spaces of the China Printmaking Museum.

The resounding polyphony of these magnetic creative auras, in which the individual aesthetic worldview is distinctly delineated, is in organic harmony. The primordial striving of the person to turn from a creation into creator is materialized in its purest form in this field of unity.

The masters of European printmaking embark upon the spiritual space of China implementing contiguity with a tradition which draws its vitality both from its millennial accumulation and its ability for a profound perusal of the aesthetic achievements realized in other geographical areas. The echo of the particular attractive force exercised upon Western artists in the 20th century by the cultural foundation and philosophic thought of the East resonates in the entire pattern of the collection. The current initiative is a significant stroke in the process of intense exchange based on the proactive cultural strategy of China in the last few decades.

The exposition includes works by some of the most prominent representatives of the German, Polish, Czech, Slovak, Serbian and Bulgarian schools which have left their bright imprint in European printmaking in the second half of the 20th and the beginning of the 21st century. Via resorting to intercourse with the works, the viewer senses the distinct tangibility of being and, at the same time, eclipses in a trajectory transcending the boundaries between the material and the immaterial, the individual and the global.

The artistic quest unfolds in a rich spectrum from the exquisite laconicism of the plastic synthesis dominated by the image – sign to the intricately structured metaphoric figurativeness saturated with multi-layered semantic codes. The suggestions presented indirectly resonate with tangible distinctiveness in the wealth of plastic techniques used by the authors.

In contemporary prints, the classic clash between black and white is modified by the distinct pulsation of colour which has gained vivid impact in co-existence with this counterpoint. When viewed in a philosophical context, this triad transports us to the duality of being.

When in intercourse with the graphic work as an emanation of an art with a particular force of impact preconditioned by the specificity of the creative process, we face the issue of the “multiplied uniqueness” of artistic expression reflected in each circulated print. In printmaking, central role is devoted to the opposition “precision-spontaneity” in which the category time, in its philosophical and concrete being, attains an interpretation different from any other art. The multiple sealing of the impulse, the moment, the gesture, the emotion on the printing leaf multiplies the explicitness and force of their impact.

The selection of authors in the current exhibition is not the result of a quest for thoroughness but rather an attempt to present the richest possible spectrum of points of view illustrating the main trends in the development of this art in the last five decades. A significant stroke in this entire concept is the inclusion of individual authors from Kosovo and Armenia who emphasize with their presence the active artistic exchange which makes them party to the dynamics of the artistic processes in the geographic area under review.

The authors have given life to works which are contemporary in their plastic appearance but exist beyond time in their absolute dimensions. The precision and perfectly mastered plastic syntax and uplifted artistic dialogue among the authors stand out clearly.

The antinomic commitment between the visible, behind which the layers of the unknown hide, and the invisible, which has attained the contours of the comprehensible, is essential for the collection. In its absolute being, the artistic work is no longer identified with its creator but it exists autonomously. Its mighty resonance provokes the finest levels of perception transporting us beyond the limits of human knowledge. The viewer perceives a new reality beyond the senses which shelters authenticity beyond the limits of the apparent. Reliable navigation has become possible where the reference points set by sensory perception disappear.

The graphic leaves turn into material bearers of universal spiritual values attained in the quest for a ford through the labyrinth of introspective insights. The beautiful polyphony of dazzling artistic individualities in this exhibition resonates in the most elevated dimensions of art where the boundaries between time and space, here and beyond, abstract and concrete have been erased.

Curator/PhD Elitsa Terzieva,

Art critic and historian, National Art Gallery, Bulgaria.

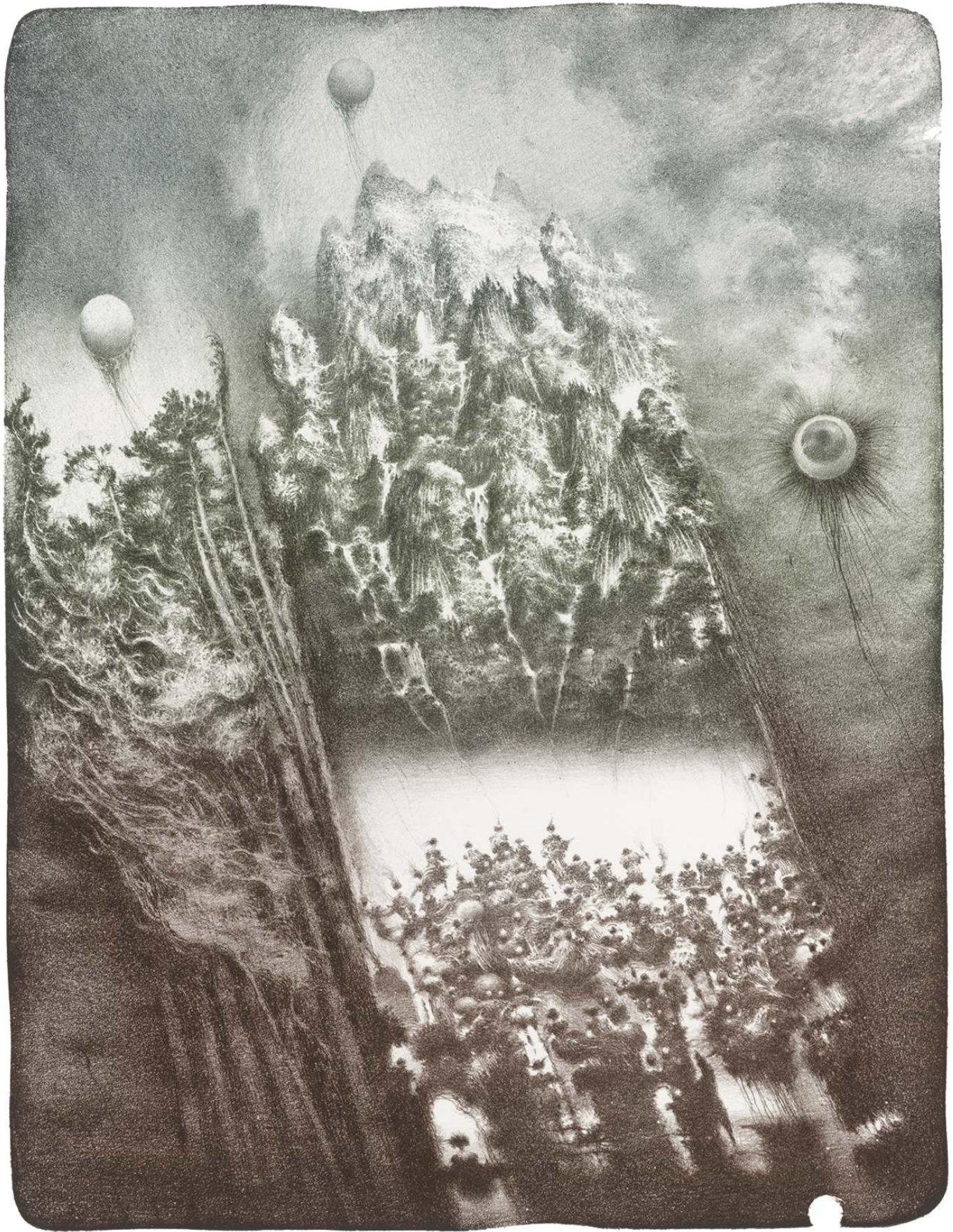
前言 Preface

中国版画博物馆自落成运营的六年来，已成为国际上一流的版画展览举办场所、它立足全世界，在版画艺术的展示、传播和收藏上是独一无二的高端平台，也是连接版画艺术过去和未来的纽带。这个平台上有观澜国际版画双年展和观澜版画原创产业基地相关活动，此次我们有幸在此举办中欧与东欧版画作品展，在中国版画博物馆展览团队的鼎力支持下，此次展览共挑选并展出了来自 20 位艺术家的 71 幅版画作品，希望中国观众能一睹中欧和东欧版画在艺术上的不同追求、并由此看到他们在艺术上的成就与贡献。

策展人 / 维力科·马瑞彻夫斯基

In the six-year history since its foundation, the China Printmaking Museum has established itself as a platform without analogue in its activity in the world - the promotion, support and collection of first-rate graphic art. And as a bond between the past and the future. The current exhibition is yet another opportunity - beyond the Guanlan International Printmaking Biennial, which has established itself as a number one venue, and the related activity with the Guanlan Printmaking Base - for yet another look, both familiar and different, at printmaking in Central and Eastern Europe - quests, achievements and contributions. With the help of the management of China Printmaking Museum, a selection of 20 authors and 71 works has been presented.

Curator/Veliko Marinchevski



夜晚的人们2 People of the night II
阿尔宾·布鲁诺夫斯基 Albin Brunovsky (斯洛伐克 Slovakia)

40 x 30cm / 石版 Color lithograph / 1996-1997



国内故事 4 Domestic stories IV
阿尔宾·布鲁诺夫斯基 Albin Brunovsky (斯洛伐克 Slovakia)

40 x 30cm / 石版 Color lithograph / 1994

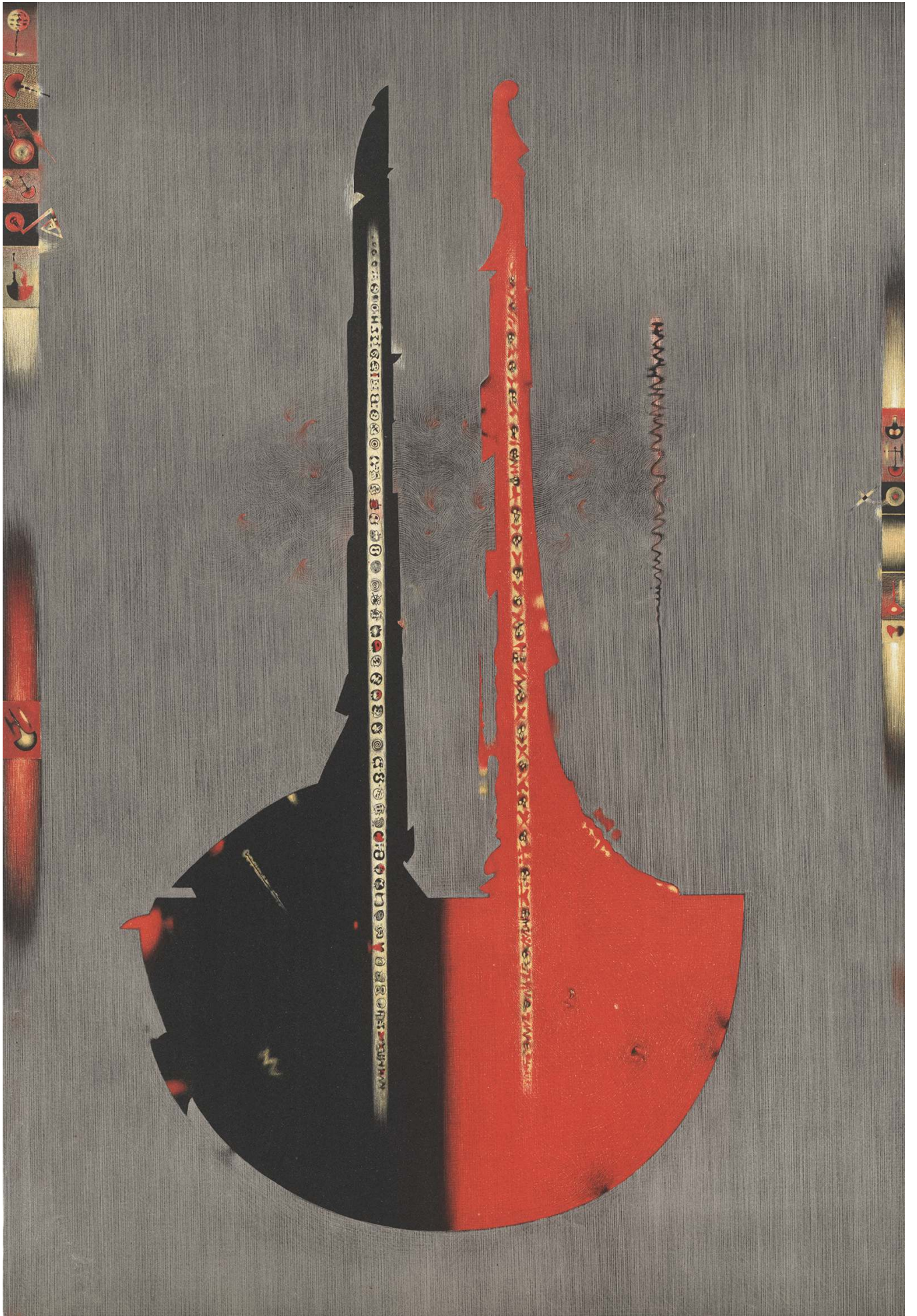


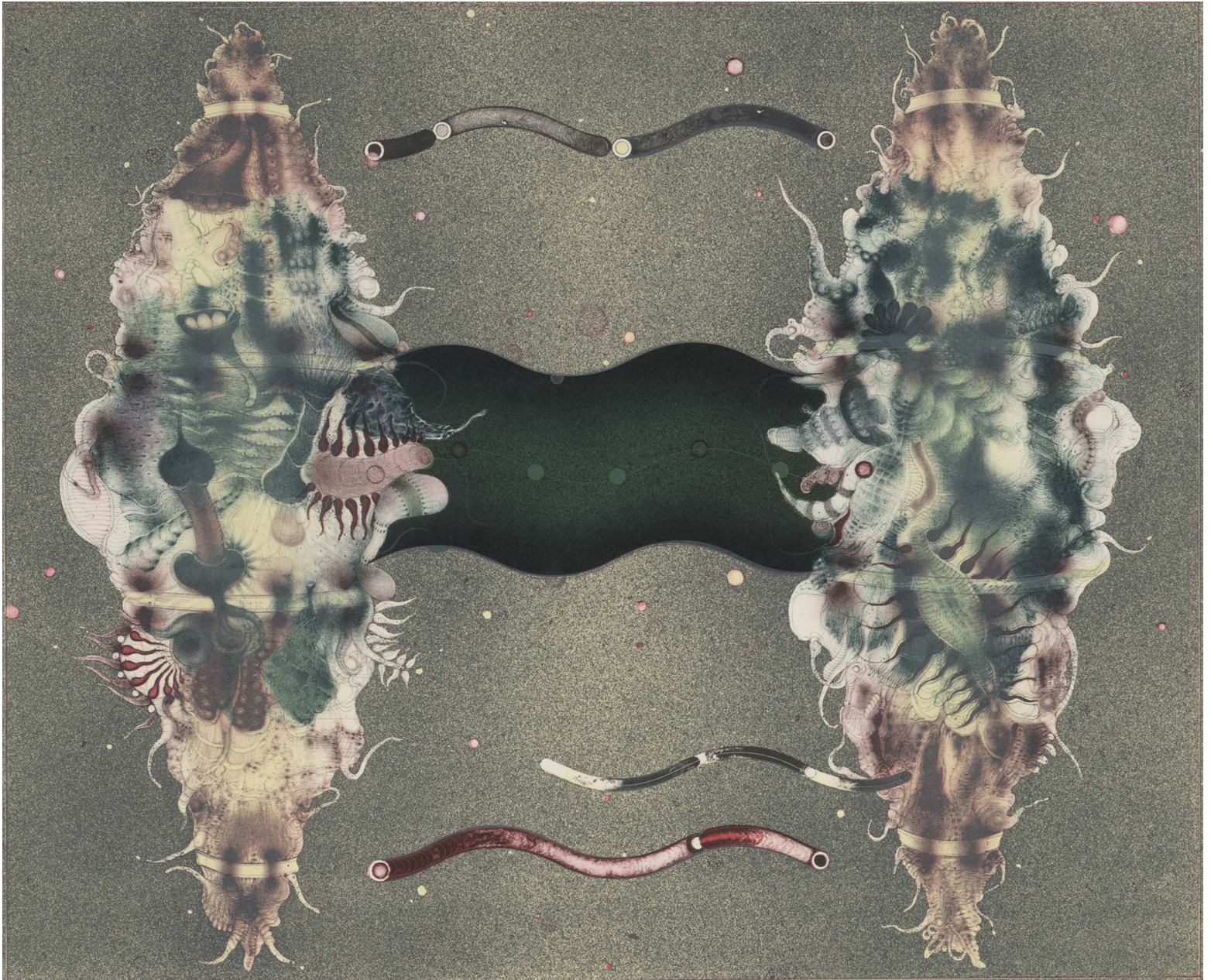
国内故事 3 Domestic stories III
阿尔宾·布鲁诺夫斯基 Albin Brunovsky (斯洛伐克 Slovakia)

40 x 30cm / 石版 Color lithograph / 1994

该选哪一条路 Which Road Should We Choose?
罗伯特·扬科维奇 Robert Jancovic(斯洛伐克 Slovakia)

90 x 62cm / 铜版 Etching / 1994





自然规律 The Laws of Nature
弗拉迪米尔·加佐维奇 Vladimir Gazovic (斯洛伐克 Slovakia)

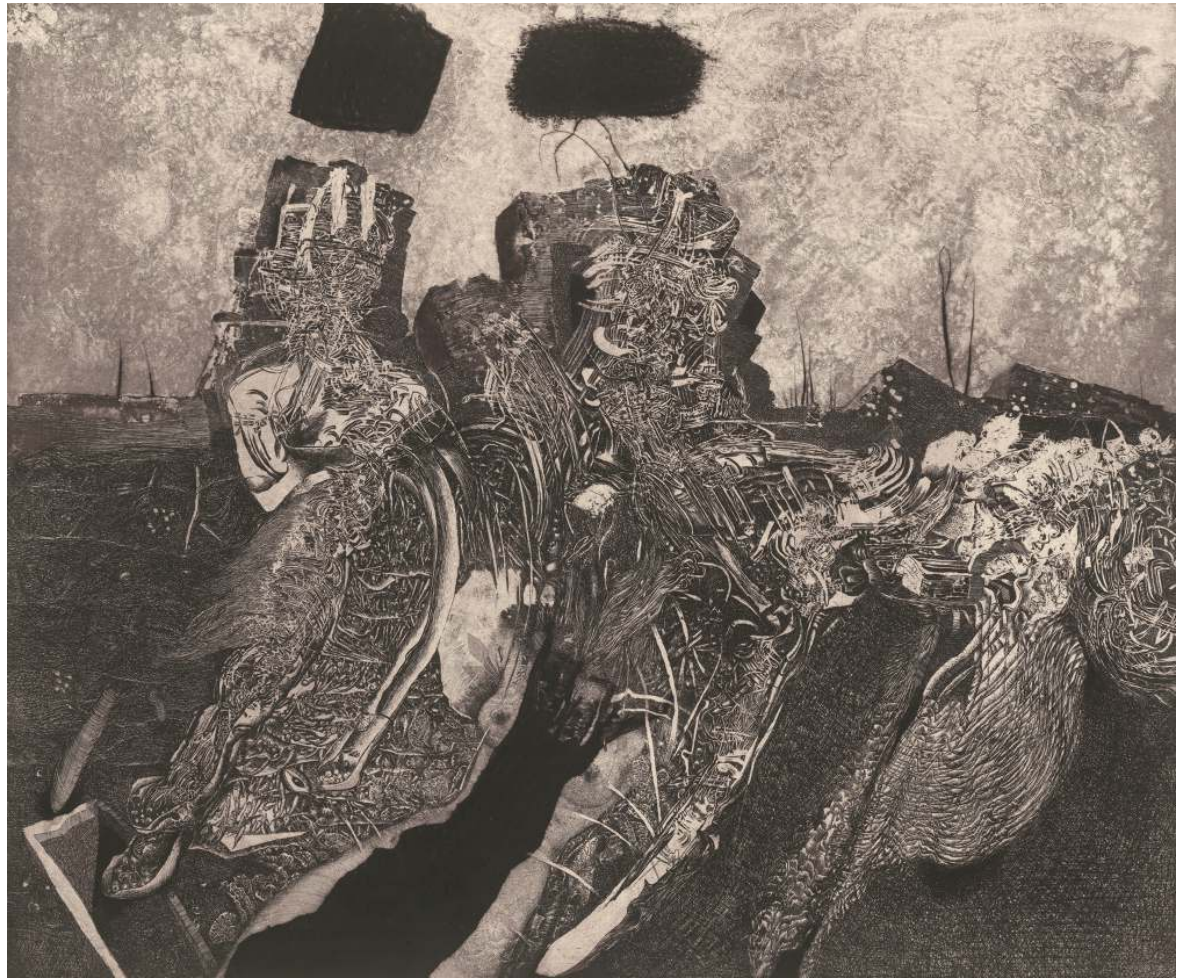
41 x 49.5cm / 石版 Color Lithograph / 1993



鲁道夫大师的专栏 Master Rudolph's Column
弗拉迪米尔·加佐维奇 Vladimir Gazovic (斯洛伐克 Slovakia)

51 x 40cm / 石版 Color Lithograph / 1993

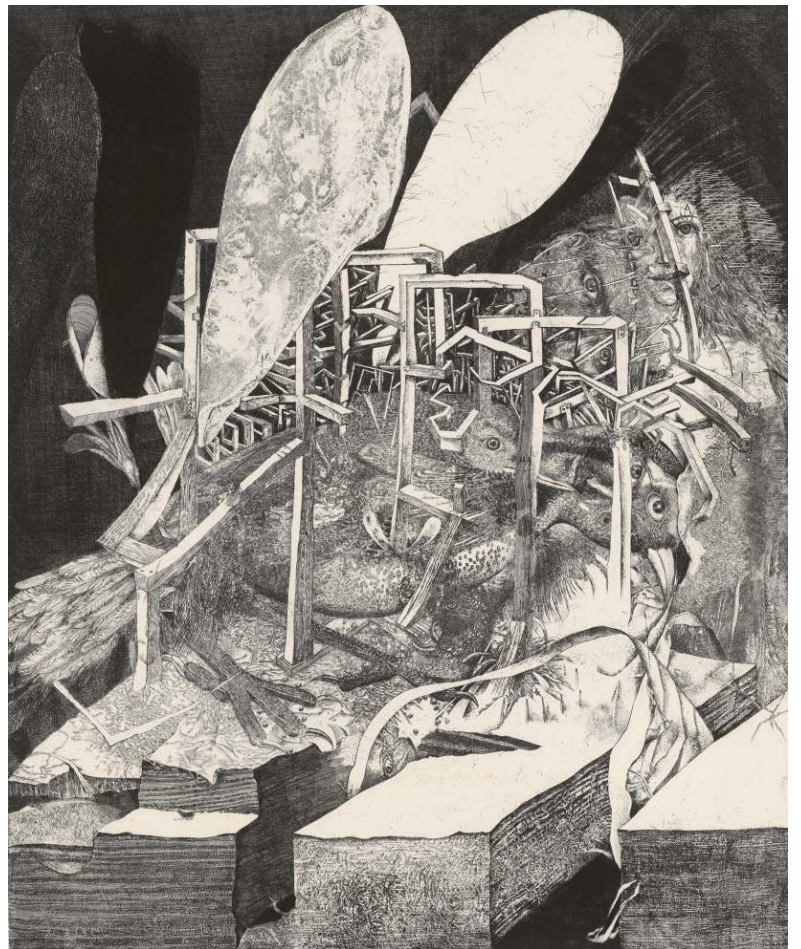


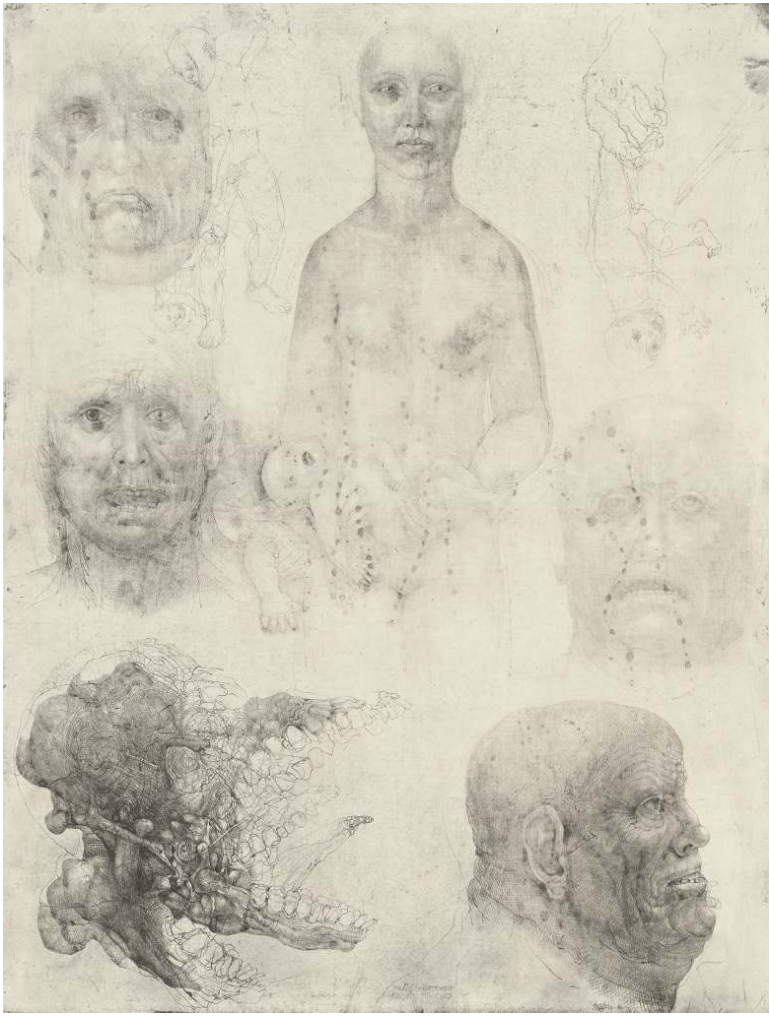


古巴人的早晨 Cubans Morning
杜尚·卡洛伊 Dusan Kallay (斯洛伐克 Slovakia)
59 x 49cm / 铜版 Etching / 1984

空瓶景观 landscape with empty vase
卡罗尔·昂德雷卡 Karol Ondreicka (斯洛伐克 Slovakia)
49.5 x 58.5cm / 铜版 Etching / 1990

翅膀的命运 Fate of wings
卡罗尔·昂德雷卡 Karol Ondreicka (斯洛伐克 Slovakia)
60 x 49cm / 铜版 Etching / 1991





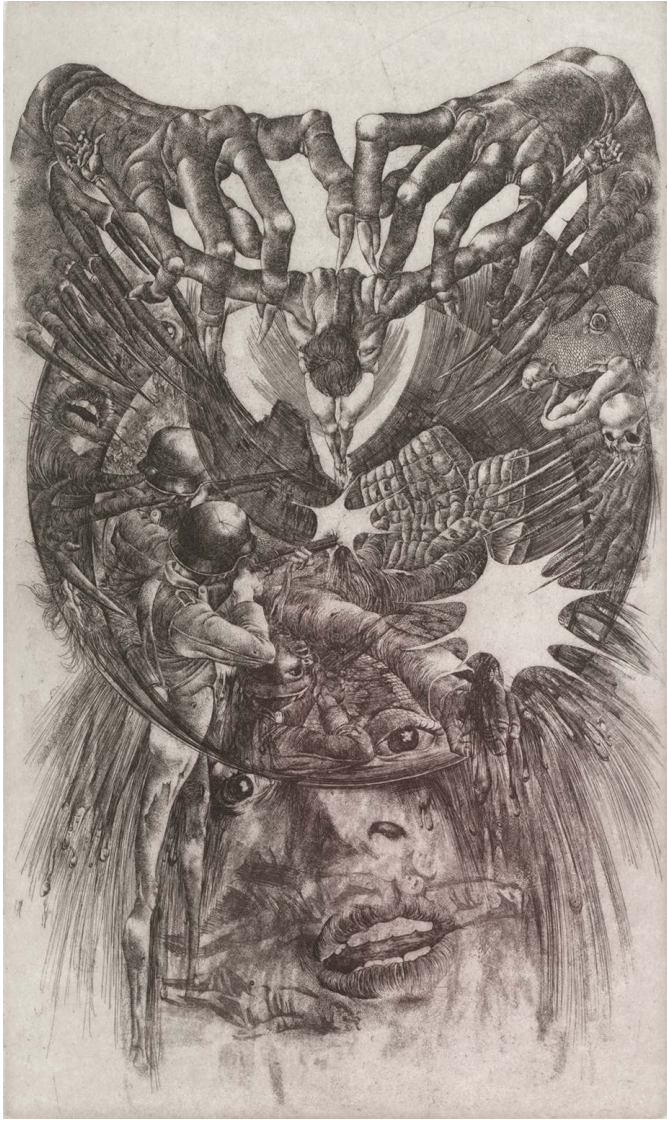
治愈我的伤疤 Heal my scars
吉里·安德利 Jiri Anderle (捷克 Czech)
68.5 x 5cm / 干刻, 美柔汀 Dry needle, Mezzotint / 1983



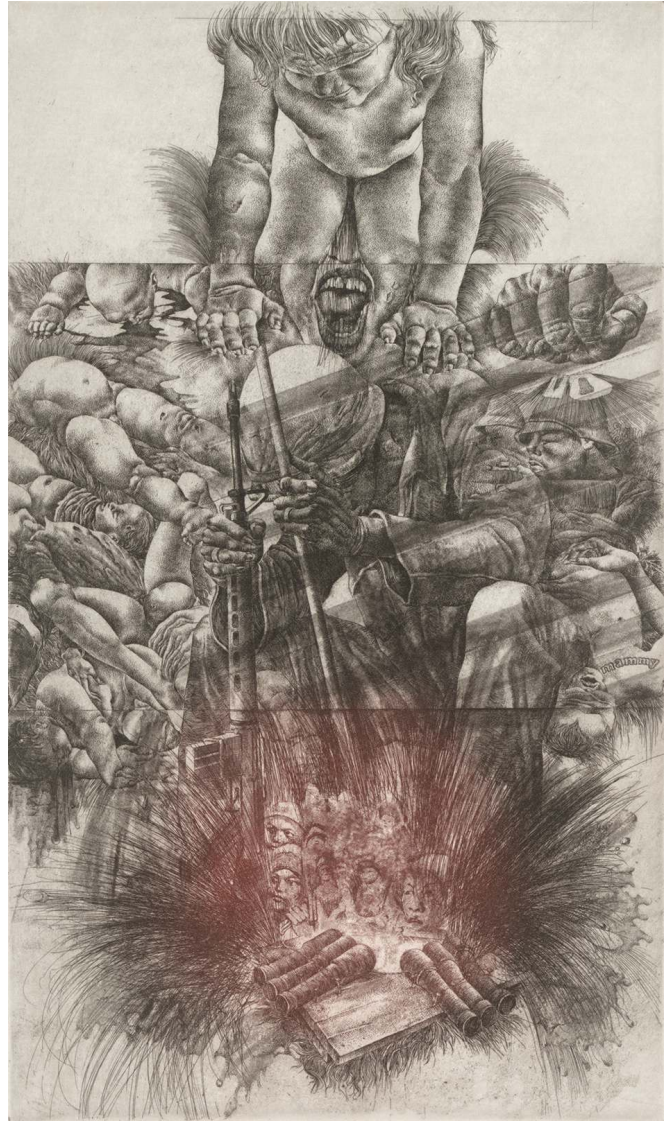
我的母亲 My Mother
吉里·安德利 Jiri Anderle (捷克 Czech)
73 x 51.5cm / 干刻, 美柔汀 Dry needle, Mezzotint / 1979

阿尔诺菲尼夫妇 Mr.and Mrs. Arnolfini
吉里·安德利 Jiri Anderle (捷克 Czech)
90.5 x 66cm / 干刻, 美柔汀 Dry needle, Mezzotint / 1978-1981

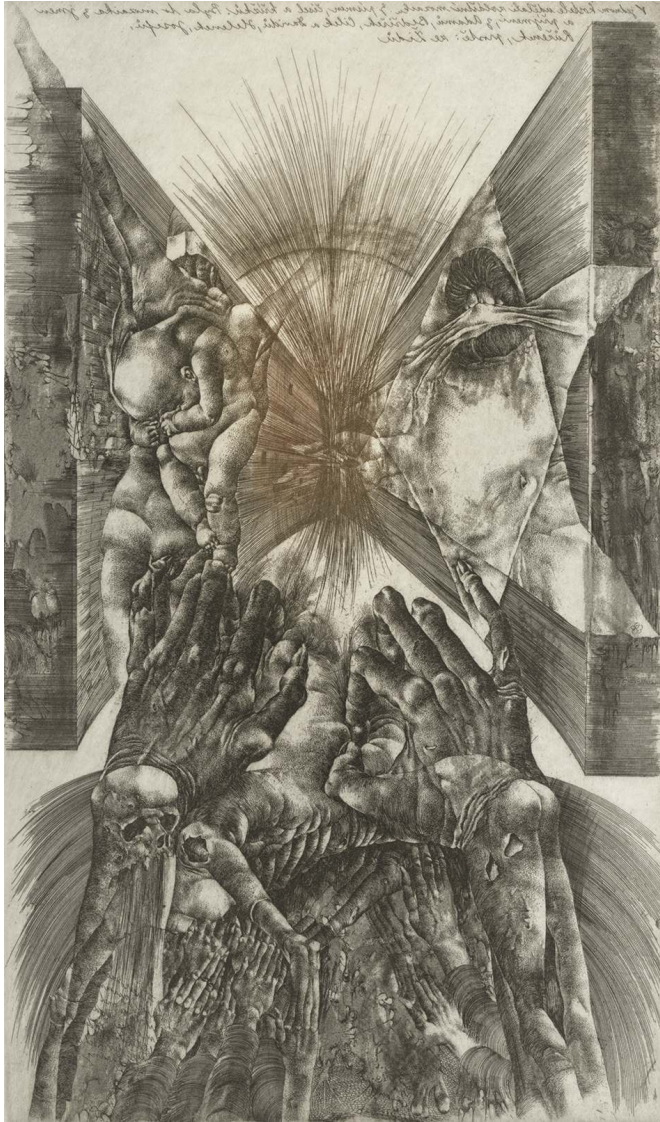




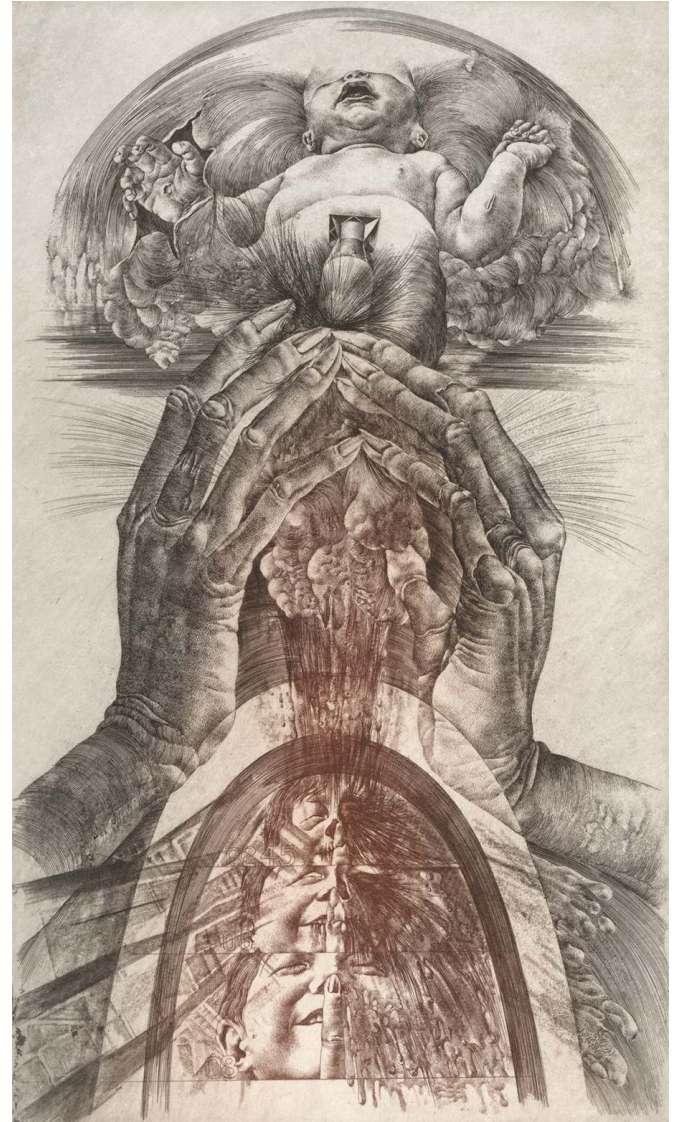
献给卢迪斯的安魂曲 Requiem for Ludice
奥尔德里奇·库尔哈奈克 Oldrich Kulhanek (捷克 Czech)
41.9 x 24.7cm / 铜版 Etching / 1972



献给越战的安魂曲 Requiem for Vietnam
奥尔德里奇·库尔哈奈克 Oldrich Kulhanek (捷克 Czech)
41.9 x 24.7cm / 铜版 Etching / 1972



献给奥斯维辛集中营的安魂曲 Requiem for Auschwitz
奥尔德里奇·库尔哈奈克 Oldrich Kulhanek (捷克 Czech)
41.9 x 24.7cm / 铜版 Etching / 1971



献给广岛的安魂曲 Requiem for Hiroshima
奥尔德里奇·库尔哈奈克 Oldrich Kulhanek (捷克 Czech)
41.9 x 24.7cm / 铜版 Etching / 1972



莱奥斯·贾纳切克《随想曲》 Leos Janacek, capriccio
卡罗尔·德梅尔 Karol Demel (捷克 Czech)
64 x 40cm / 铜版 Etching / 1990

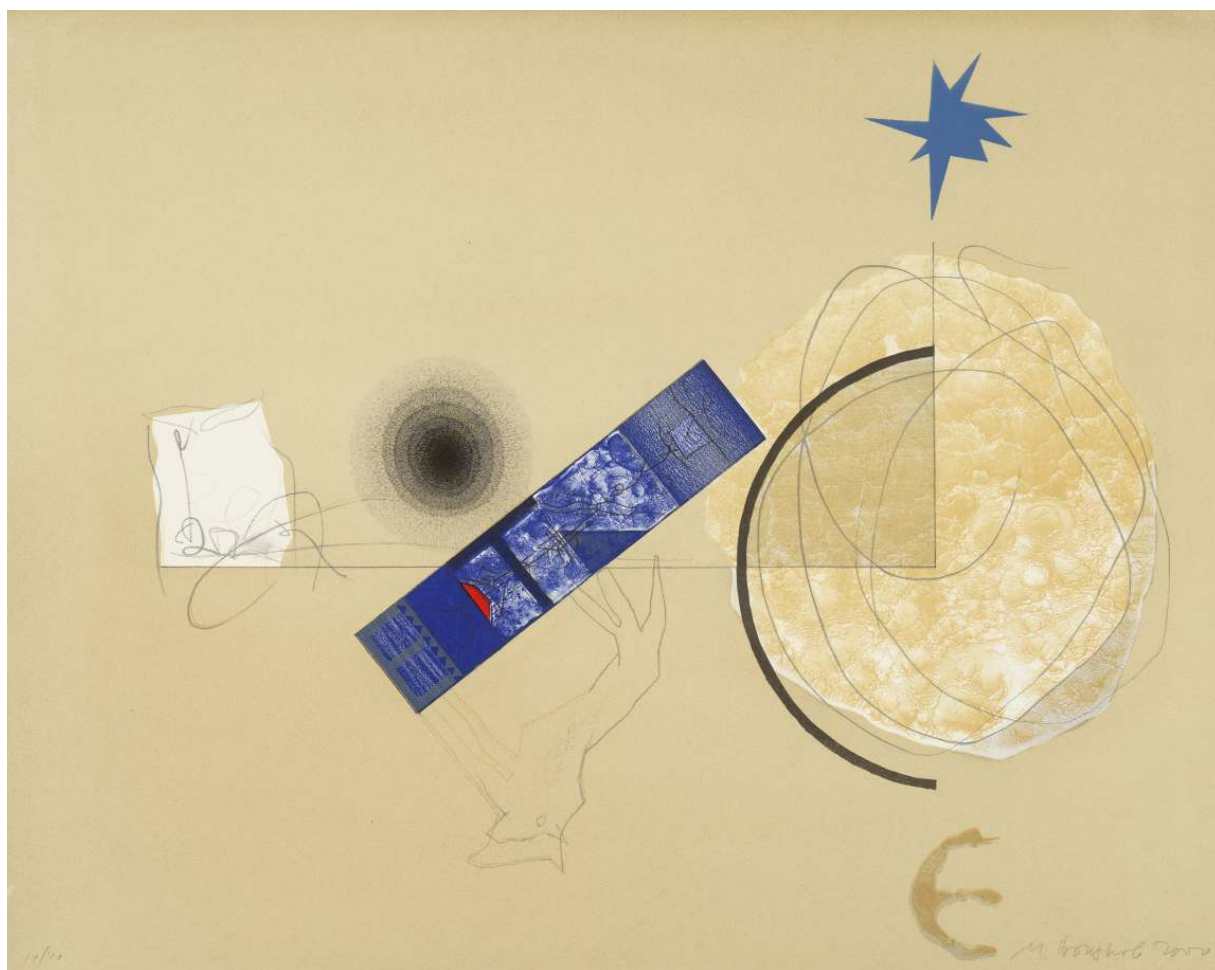


两群乌鸦 Two Clouds of Crows
米尔科·博日科夫 Milko Bozhkov (保加利亚 Bulgaria)

46 x 65cm / 石版 Lithography / 2000



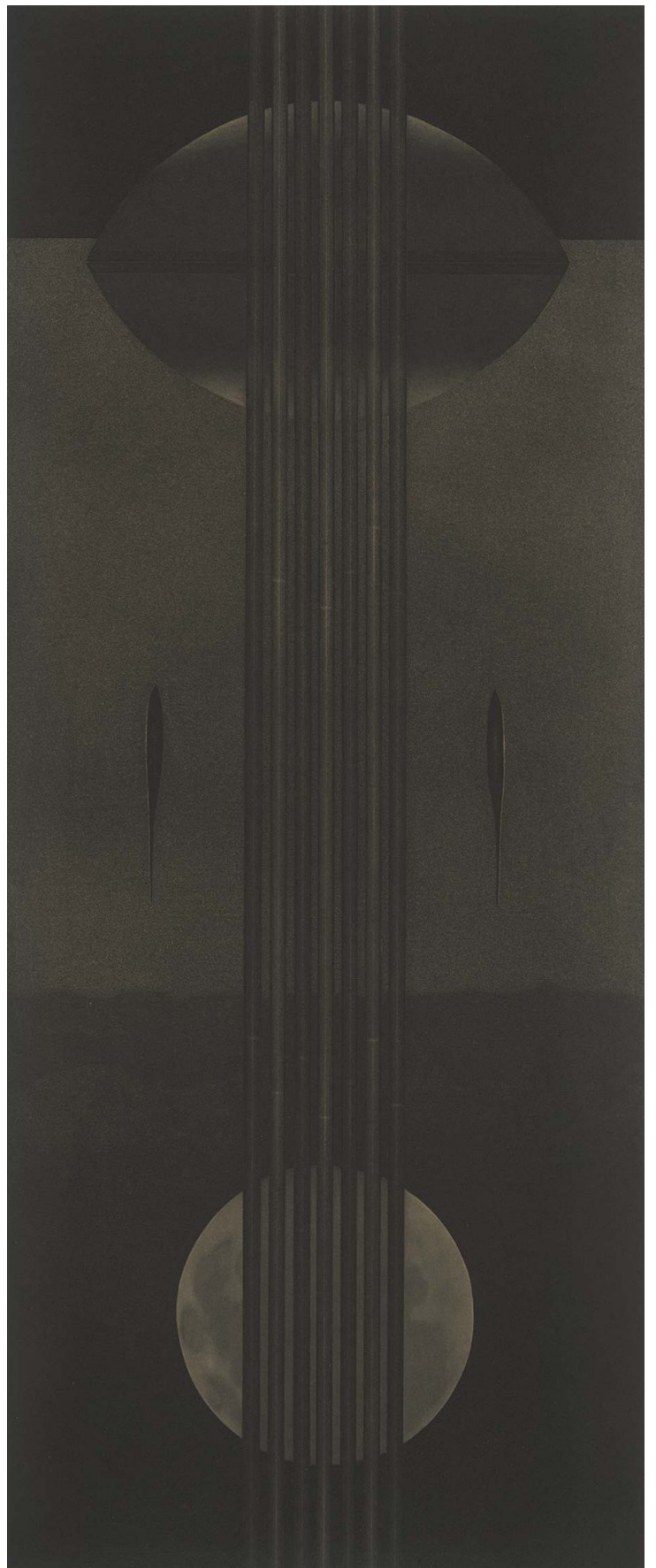
鸟飞走了 Birds Flying Away
米尔科·博日科夫 Milko Bozhkov
(保加利亚 Bulgaria)
35 x 44cm / 石版 Lithography / 2000



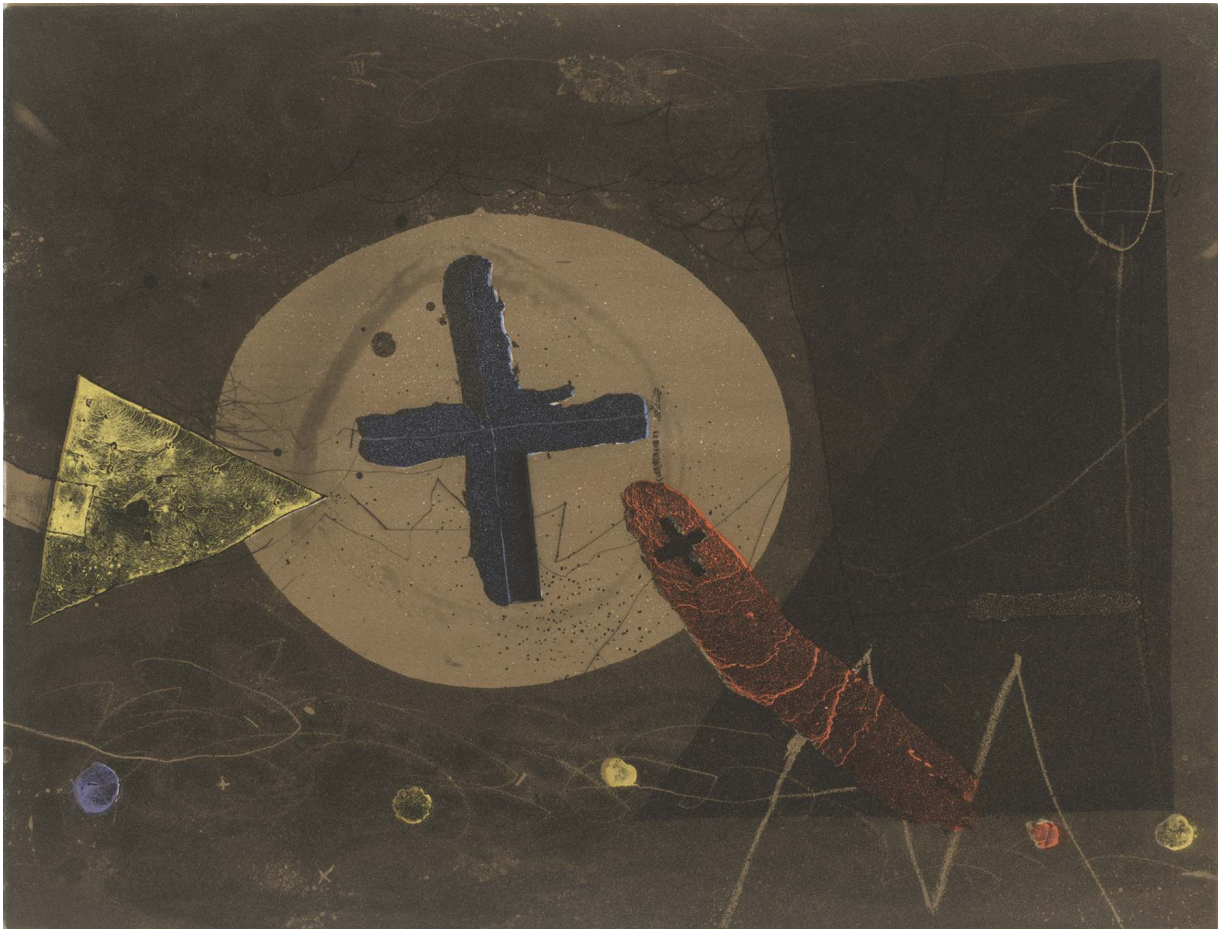
晨星 A Morning Star
米尔科·博日科夫 Milko Bozhkov
(保加利亚 Bulgaria)
40 x 50cm / 石版 Lithography / 2000



月影相照——观澜 Moonlight Reflections - Guanlan
维力科·马瑞彻夫斯基 Veliko Marinchevski (保加利亚 Bulgaria)
72 x 29.5cm / 铜版, 飞尘 Etching, Aquatint / 2016



古筝之夜——观澜 Guzheng Night - Guanlan
维力科·马瑞彻夫斯基 Veliko Marinchevski(保加利亚 Bulgaria)
72 x 29.5cm / 铜版, 飞尘 Etching, Aquatint / 2016



起初 The Beginning
斯托扬·特萨涅夫 Stoyan Tsanev
(保加利亚 Bulgaria)

30 x 39cm / 铜版, 飞尘 Etching, Aquatint / 1990



侵入 Penetration
斯托扬·特萨涅夫 Stoyan Tsanev
(保加利亚 Bulgaria)

39 x 49cm / 铜版, 飞尘 Etching, Aquatint / 1990

通往胡夫金字塔之路
The Road to the Great Pyramid
斯托扬·特萨涅夫 Stoyan Tsanev
(保加利亚 Bulgaria)

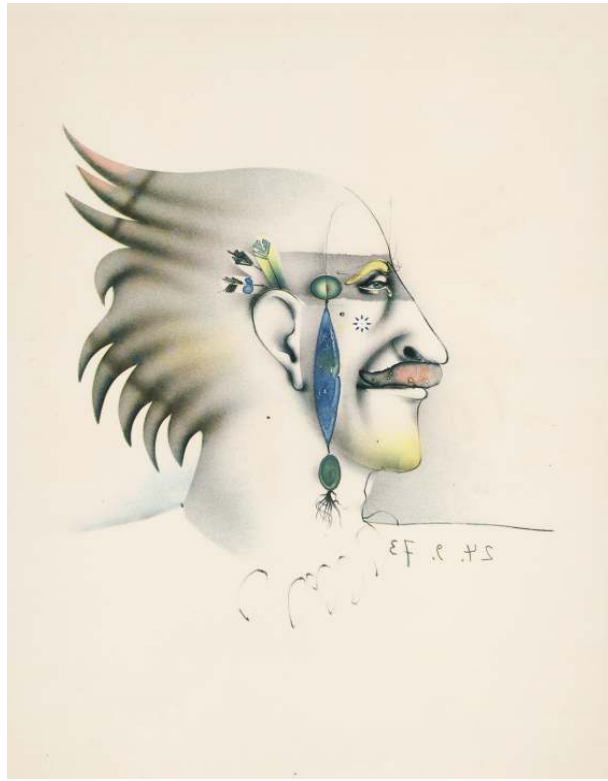
39 x 30cm / 铜版, 飞尘 Etching, Aquatint / 1990





女人与天鹅 The Woman and the Swan
保罗·伍德里奇 Paul Wunderlich
(德国 Germany)

51 x 42cm / 石版 Color Lithograph / 1981



作为印第安人的自己 As an indianen
保罗·伍德里奇 Paul Wunderlich
(德国 Germany)

39.6 x 37.5cm / 石版 Color Lithograph / 1973

女人与花 The Woman and the Flowers
保罗·伍德里奇 Paul Wunderlich (德国 Germany)

97 x 66cm / 石版 Color Lithograph / 1988



女人与狗 The Woman and the Dog
保罗·伍德里奇 Paul Wunderlich (德国 Germany)

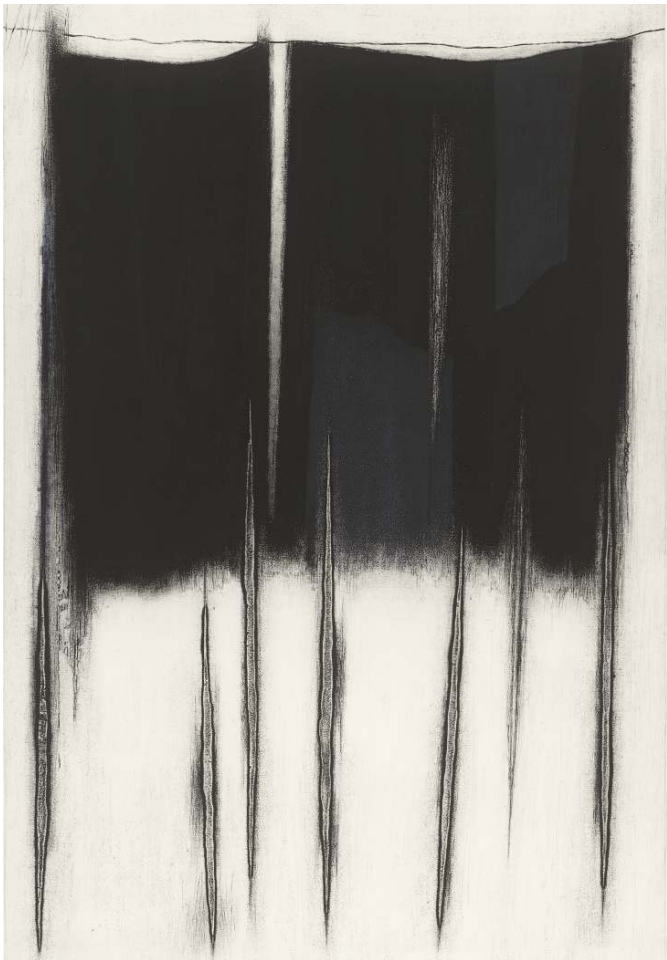
97 x 70cm / 石版 Color Lithograph / 1988





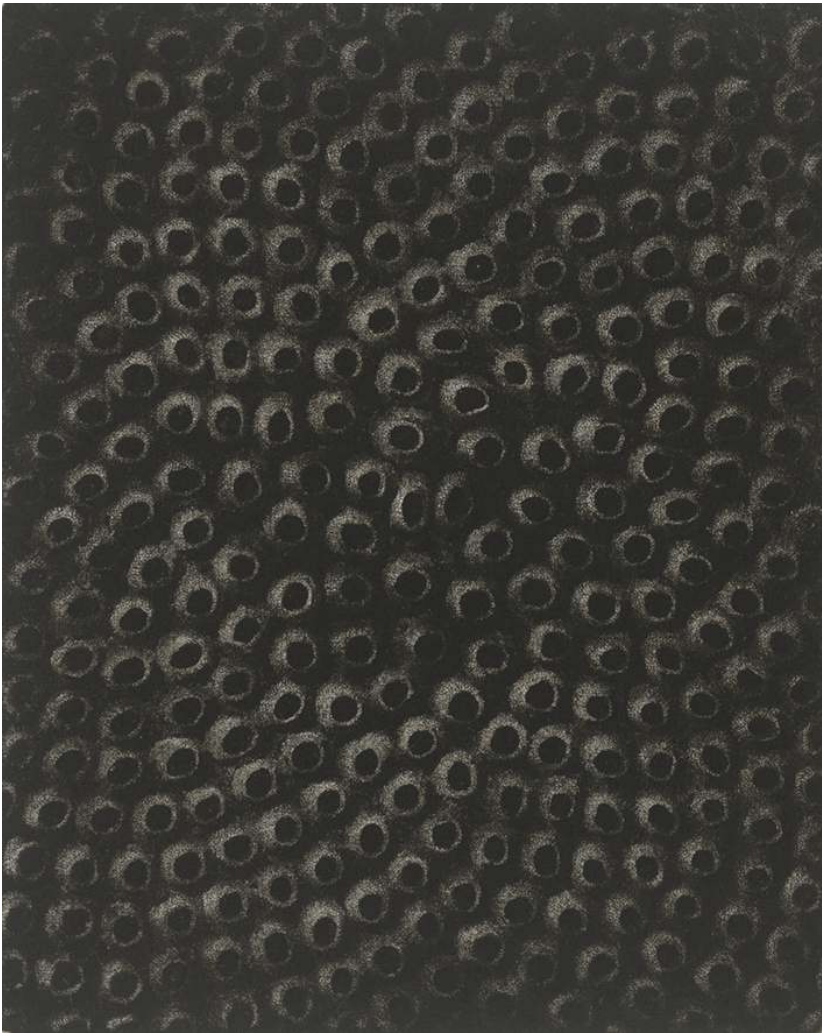
破晓 5 The Dawn V
阿吉姆·萨利胡 Agim Salihu (科索沃 Kosovo)
107 x 76cm / 飞尘, 干刻 Aquatint Dry Point / 2015

破晓 2 The Dawn II
阿吉姆·萨利胡 Agim Salihu (科索沃 Kosovo)
107 x 76cm / 飞尘, 干刻 Aquatint Dry Point / 2015



破晓 4 The Dawn IV
阿吉姆·萨利胡 Agim Salihu (科索沃 Kosovo)
107 x 76cm / 飞尘, 干刻 Aquatint Dry Point / 2015





论无限的阈值 2 On the threshold of infinity II
哈伊克·格里戈良 Hayk Grigoryan (亚美尼亚 Armenia)
17 x 25cm / 铜版, 美柔汀 Etching, Mezzotint / 2015



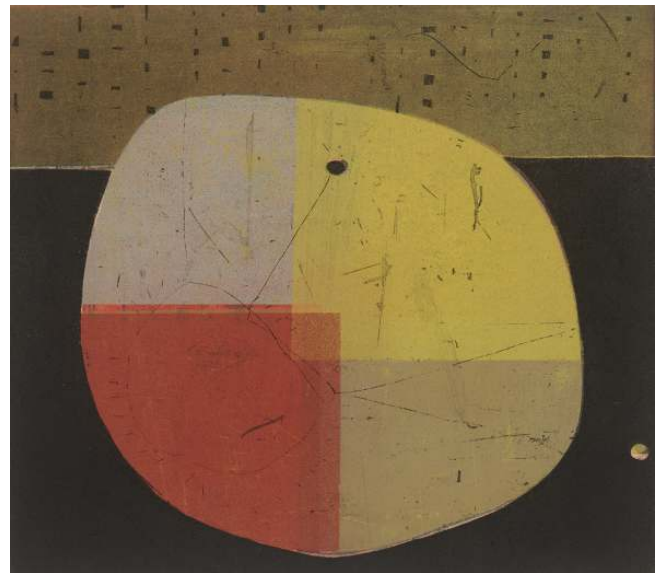
论无限的阈值 1 On the threshold of infinity I
哈伊克·格里戈良 Hayk Grigoryan (亚美尼亚 Armenia)
17 x 25cm / 铜版, 美柔汀 Etching, Mezzotint / 2015



论无限的阈值 4 On the threshold of infinity IV
哈伊克·格里戈良 Hayk Grigoryan (亚美尼亚 Armenia)
17 x 25cm / 铜版, 美柔汀 Etching, Mezzotint / 2015



南瓜 632 Pumpkin 632
斯坦尼斯劳·韦伊曼 Stanislaw Wejman (波兰 Poland)
37 x 30.5cm / 铜版, 飞尘 Etching, Aquatint / 2020



南瓜 629 Pumpkin 629
斯坦尼斯劳·韦伊曼 Stanislaw Wejman (波兰 Poland)
37 x 30.5cm / 铜版, 飞尘 Etching, Aquatint / 2020

南瓜 631 Pumpkin 631
斯坦尼斯劳·韦伊曼 Stanislaw Wejman (波兰 Poland)
37 x 30.5cm / 铜版, 飞尘 Etching, Aquatint / 2020

南瓜 633 Pumpkin 633
斯坦尼斯劳·韦伊曼 Stanislaw Wejman (波兰 Poland)
37 x 30.5cm / 铜版, 飞尘 Etching, Aquatint / 2020

南瓜 630 Pumpkin 630
斯坦尼斯劳·韦伊曼 Stanislaw Wejman (波兰 Poland)
37 x 30.5cm / 铜版, 飞尘 Etching, Aquatint / 2020



狭义相对论 Special Relativity
克里斯托夫·托马斯基 Krzysztof Tomalski (波兰 Poland)
65 x 95cm / 干刻, 美柔汀, 铝版 Dry Point, Mezzotint, Aluminum / 2020



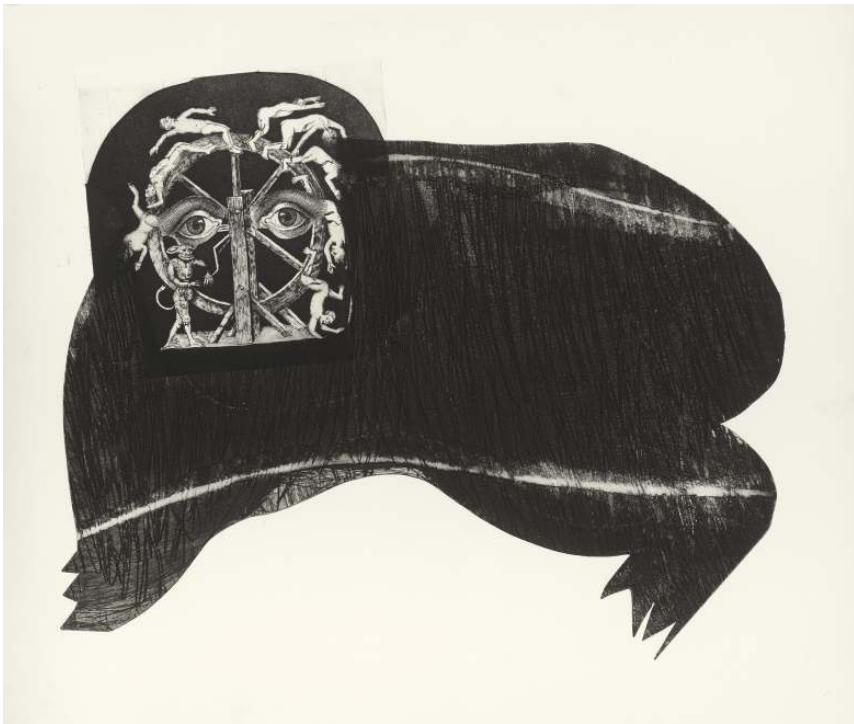
第九天 The Day Nine
克里斯托夫·托马斯基 Krzysztof Tomalski (波兰 Poland)
65 x 95cm / 干刻, 美柔汀, 铝版 Dry Point, Mezzotint, Aluminum / 2018

第八天 The Day Eight
克里斯托夫·托马斯基 Krzysztof Tomalski (波兰 Poland)
65 x 95cm / 干刻, 美柔汀, 铝版 Dry Point, Mezzotint, Aluminum / 2018





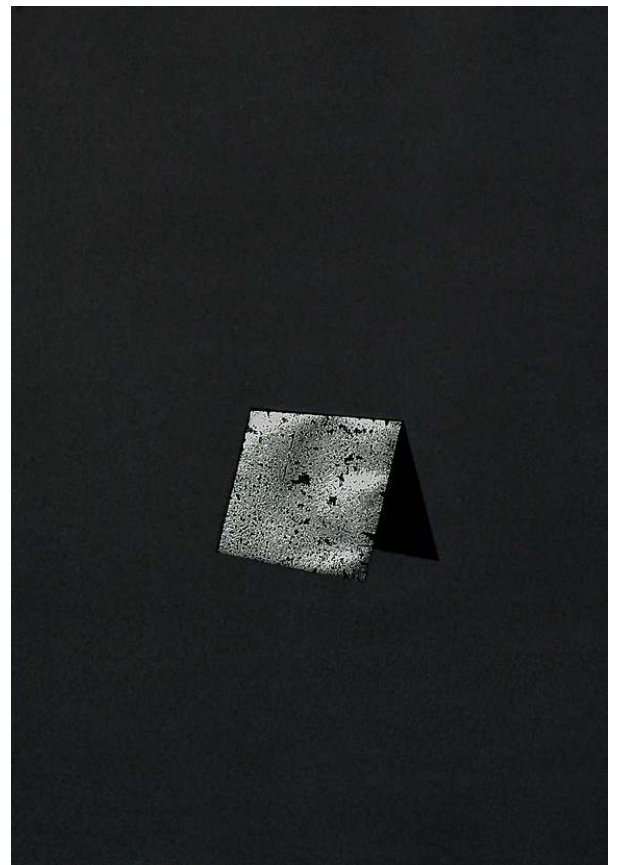
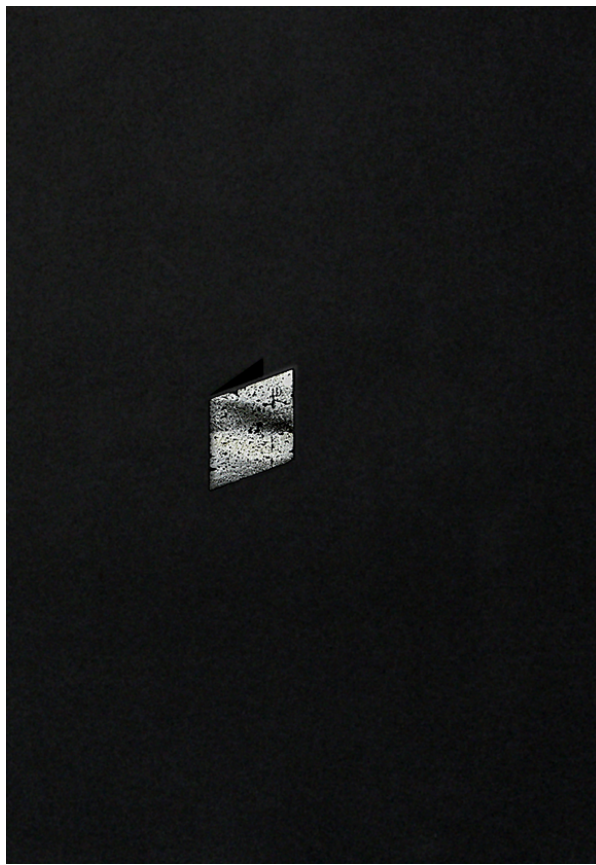
乐园 3 The garden of delight III
阿格涅斯卡·西斯林斯卡 Agnieszka Cieslinska (波兰 Poland)
70 x 100cm / 铜版, 飞尘, 凸版 Etching, Aquaint, Relief/ 2018



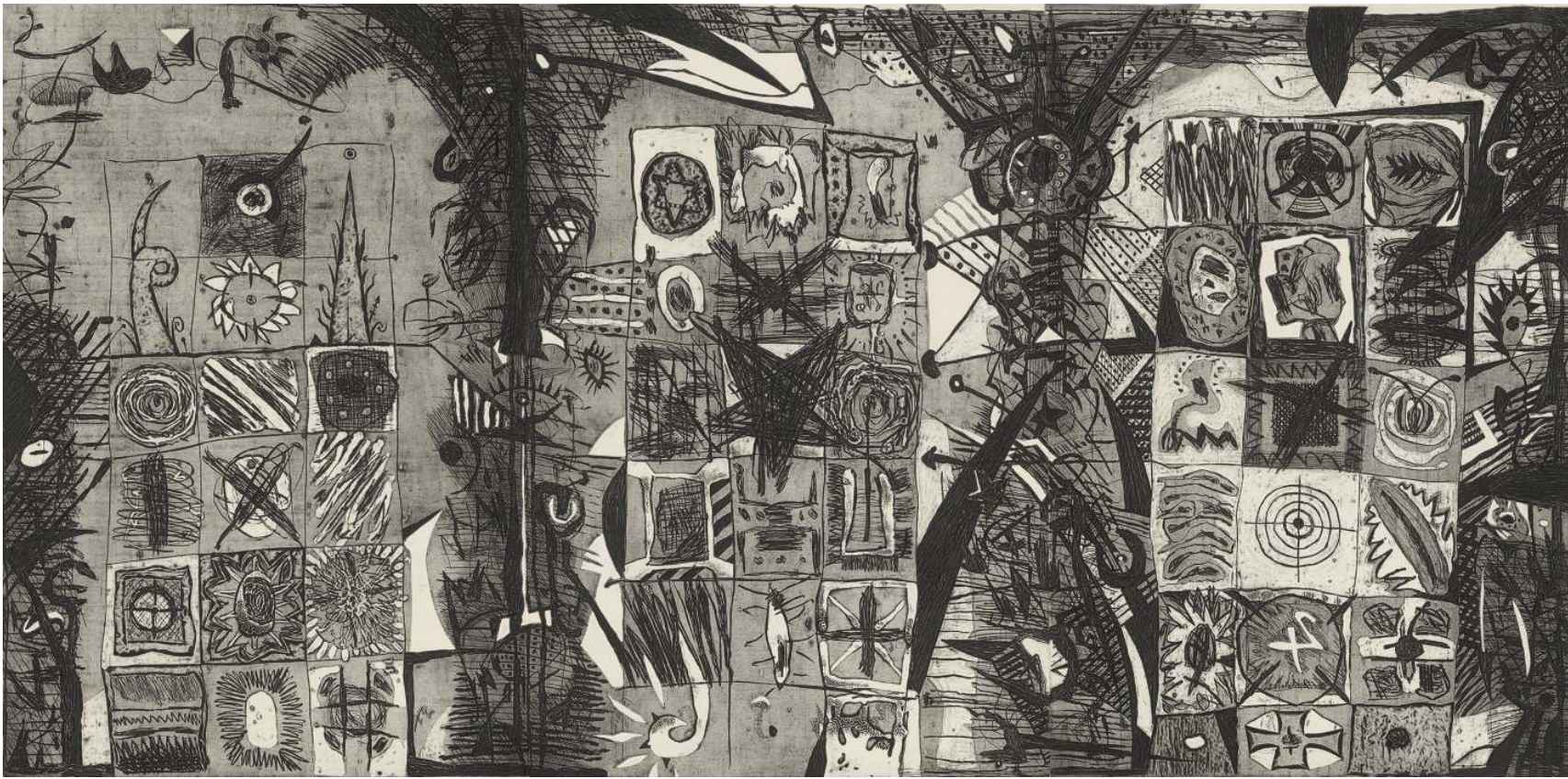
动物图鉴 - 怪物 3 The Bestiary series, Monster III
阿格涅斯卡·西斯林斯卡 Agnieszka Cieslinska (波兰 Poland)
70 x 76cm / 铜版 Etching / 2020



乐园 1 The garden of delight I
阿格涅斯卡·西斯林斯卡 Agnieszka Cieslinska (波兰 Poland)
70 x 100cm / 铜版, 飞尘, 凸版 Etching, Aquaint, Relief/ 2018



无题 No title
弗拉基米尔·维尔贾塞维奇 Vladimir Veljasevic (塞尔维亚 Serbia)
40 x 50cm x4 / 飞尘, 凸版, 丝网版 Aquatint,
Relief,silver sheets on screen print / 2003



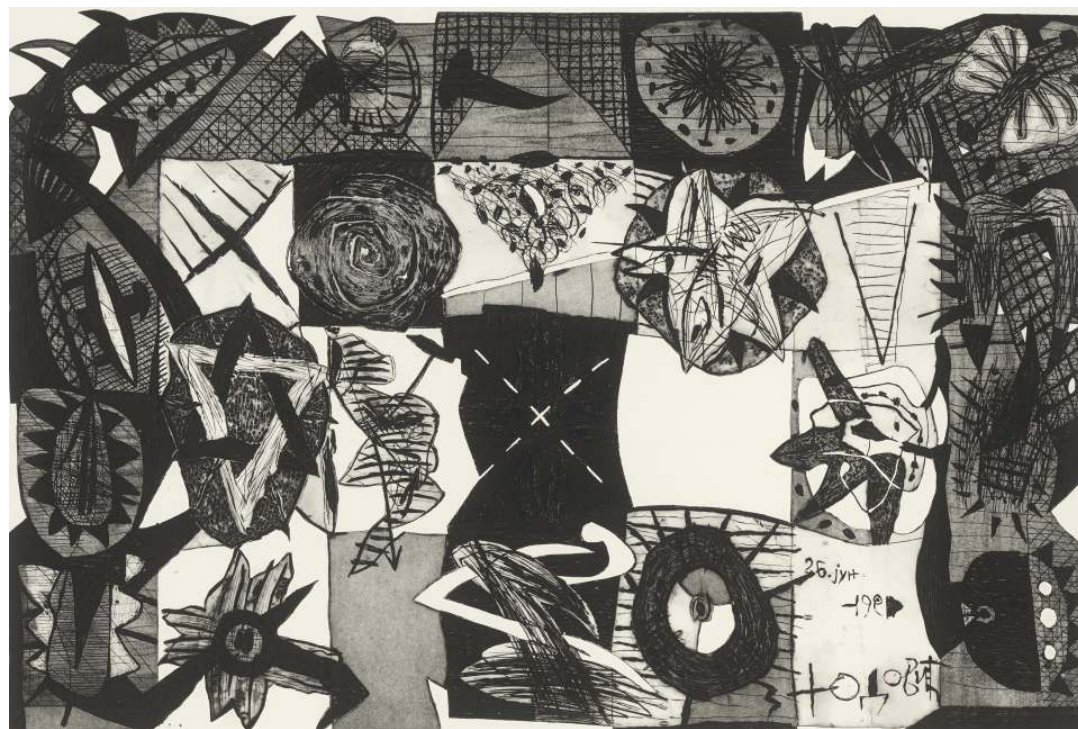
如若切中要害，你将失去一切 If you hit the point, you will miss the whole
佐兰·托多维奇 Zoran Todovic (塞尔维亚 Serbia)
80 x 310 cm / 铜版 Etching / 1989

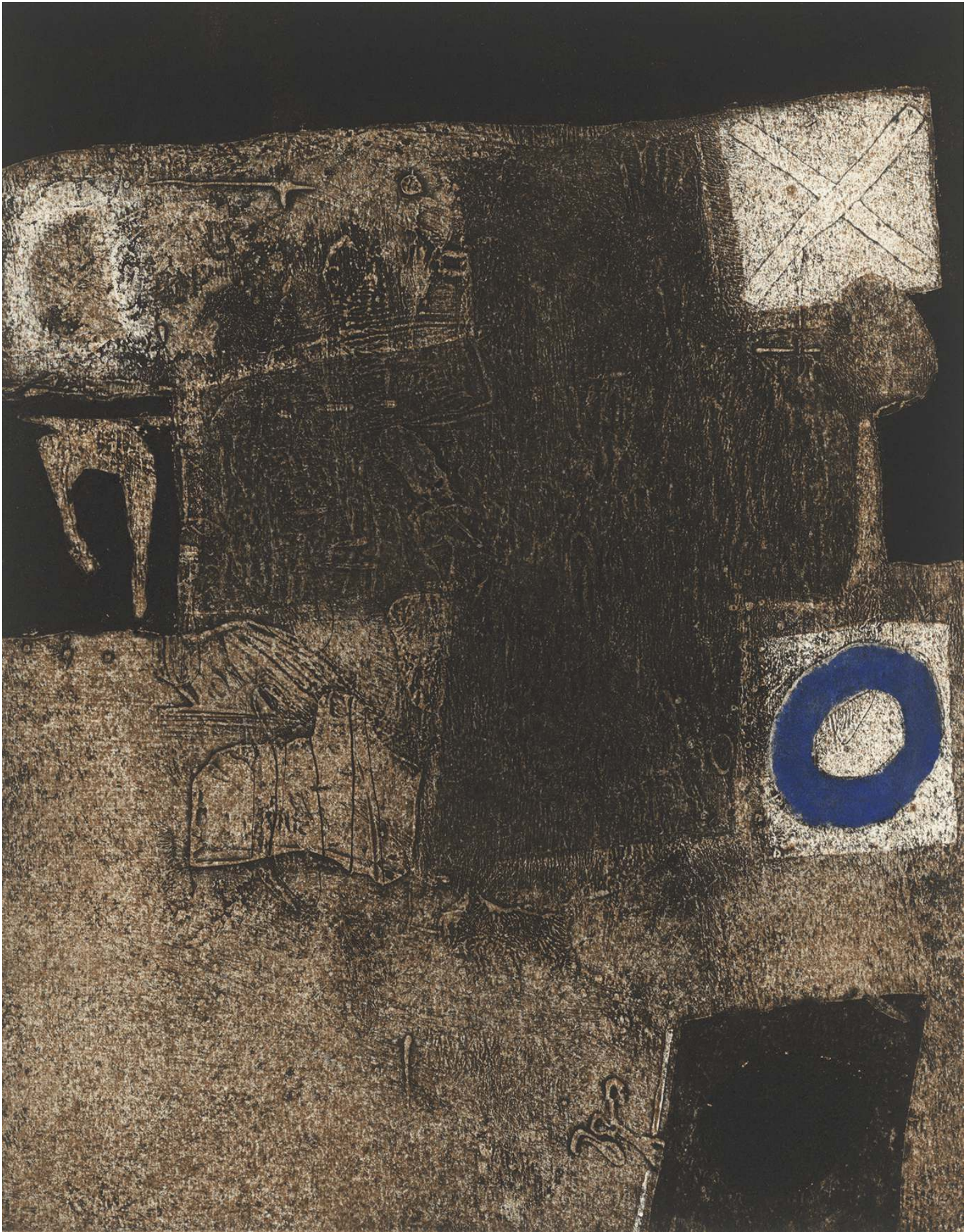
个性化的过程 The Process of Individuation
佐兰·托多维奇 Zoran Todovic (塞尔维亚 Serbia)
71 x 98.5cm / 铜版 Etching / 1988





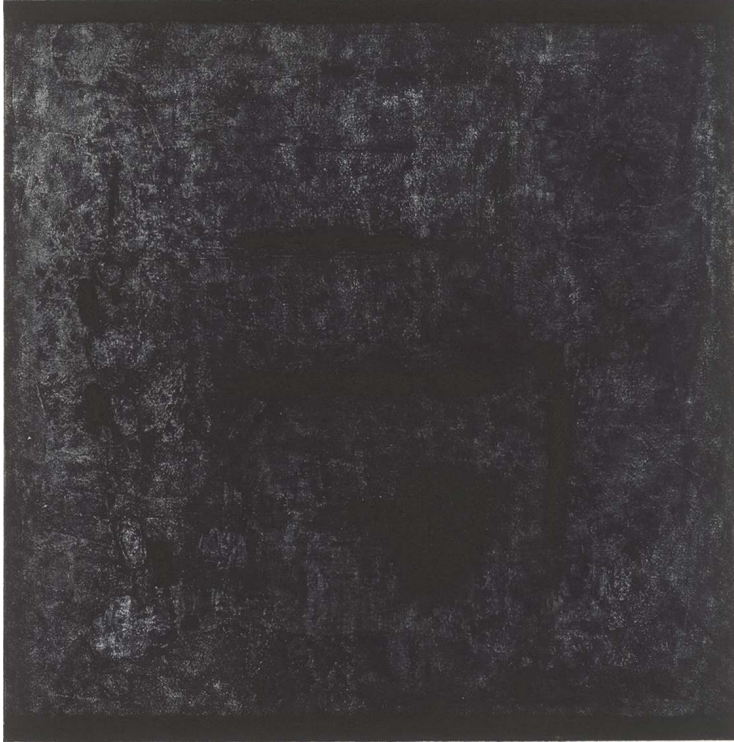
无题 No title
佐兰·托多维奇 Zoran Todovic (塞尔维亚 Serbia)
65 x 32 cm / 铜版 Etching / 1993



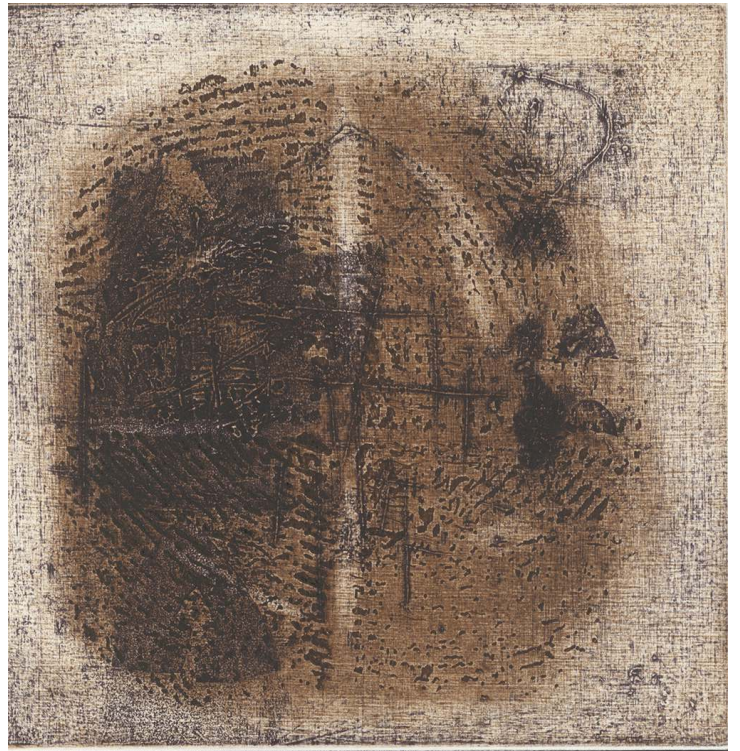




日夜 *Giorno e la Notte II*
佐兰·格玛斯 Zoran Grmas (塞尔维亚 Serbia)
68 x 34cm / 综合版 collagraphy / 2001



无题 *No title*
佐兰·格玛斯 Zoran Grmas (塞尔维亚 Serbia)
47 x 37cm / 综合版 collagraphy / 2006



镜子 *Mirror*
佐兰·格玛斯 Zoran Grmas (塞尔维亚 Serbia)
65 x 32cm / 综合版 collagraphy / 2010



