絵畫和尚木刻版畫中

contemporary chinese woodcut prints exhibition
Hong Kong Arts Centre and The Hong Kong Institute for Promotion of Chinese Culture jointly present

CONTEMPORARY CHINESE WOODCUT PRINTS EXHIBITION

Pao Sui Loong Galleries, 4/F., Hong Kong Arts Centre
28 December 1985 — 15 January 1986

Gallery, The Hong Kong Institute for Promotion of Chinese Culture
28 December 1985 — 26 January 1986

Sponsored by R.J. Reynolds Tobacco International
Maker of Salem
FORWARD

Recently Hong Kong audiences have had plenty of opportunity to view a number of exhibitions of Chinese woodcut prints. Despite the fact that most of these exhibitions were from different provinces in China and each presented some new aspects of the art, none of them were able to provide us with a comprehensive overview of the latest development in Chinese woodcut prints. It is, therefore, with great pleasure that the Hong Kong Arts Centre and the Hong Kong Institute for Promotion of Chinese Culture join together to present this exhibition of “Contemporary Chinese Woodcut Prints”.

Woodcut printing was actually invented in China. The first woodcut prints circulated in China around the seventh century, but it was not until the Sung Dynasty (960-1279) that woodcut or woodblock printing reached its golden age. Later this technique spread to neighbouring Japan and Korea and westward to Persia, Egypt and Europe.

During this century interest in the age old technique was revived among Contemporary Chinese artists and it was developed into a significant art form. In 1930’s and 1940’s, it became popularized to become known as people’s art. The current exhibition is divided into two parts to enable us to look back on earlier prints by living artists as well as at the new trends. For this purpose, we have conveniently used 1980 as a water-shed. Prints created in this decade, that is, from 1980 onwards, will be displayed at the Hong Kong Arts Centre, while those before 1980 will be displayed at the Hong Kong Institute for Promotion of Chinese Culture. This division suits not only the function and preferences of the two organizations, as each has different physical resources, but also provides a different context for appreciation of each category of the prints. The Institute aims to look back in history to find a starting point whereby young artists may be able to build on their relevance to the tradition, while the Arts Centre aims to thrust forward and to provide new vistas for young artists.

All in all, a total of 71 prints made in and after 1980 will be exhibited at the Arts Centre and 30 prints at the Institute.

Much gratitude is due to Hong Kong printmaker Mui Chong-ki for coordinating the efforts for this joint exhibition. Without his enthusiasm and dedication this exhibition would not have materialized. The organizers would also like to thank Mr. Li Hua and Mr. Wang Qi, both from the Chinese Printmakers Association, for being present at this exhibition to give talks on recent development in woodcut printing in China. We would also like to thank R.J. Reynolds Tobacco International for their enlightened financial assistance which has helped in the realisation of the largest contemporary Chinese print exhibition ever held in Hong Kong. Their generosity is greatly appreciated. We hope this exhibition will generate interest in our young people in furthering this age old tradition of the Chinese art.

Last but not the least, we would like to express our gratitude for all the Chinese woodcut printmakers who have contributed their works to enable this significant exhibition to take place.

Michael Chen
Galleries Director
Hong Kong Arts Centre

Cheung King Hung
Exhibition Organizer
The Hong Kong Institute
for Promotion of Chinese Culture
前無古人 后有來者
中國現代木刻版畫藝術

現代藝術之神聖，就是藝術家的作品，在觀念上必須有別於
他。

版畫在古代，僅屬於印刷出版中一部份，直至十八十九
世紀末，才開始演變。從藝術家借助版畫，將新的藝術
觀，作另一種媒介來表達；發展成一種專門而獨立品種
，和擁有現代專業版畫家，中國現代木刻版畫運動，本
身就具備這種精神。

世界上最早的雕版書和版畫，屬中國唐代或宋、元年
代，達到了頂峰。到了明清，就在這個發展階段時代
代，發展了墨色木刻的版畫印刷術。清代盛行的年畫、
年畫、門神等，將木刻普及到每個角落，成為文化生活
中一環節。

但是，在古代社會，這種藝術的發展，因為現代先行版
畫師傳入頂端以及現代，現代流行的木刻版畫，其美之複雜
與精湛，為現代技術所無法取代。前者是高級複雜、後
者是低級複雜，而今天的創作性版畫藝術，由觀念到製作，根本是兩
碼事。

現代木刻，被譽為中國現代版畫之父，文藝學家魯迅提倡
與推廣開始，已有三十五年歷史。

三十五年中，由書刊介紹到實際創作，不論是工業的現實
主義理論、或作品中流露出北歐表現主義的意識，都
停留在表面的種種層面。當年的作品，雖然有些粗獷或稚
嫩，仍然看到探索者在感情方面的投入，發揚黑白所具
有的魅力，更顯示出強烈的生命力。

中日戰爭，使民族危機時刻，木刻木刻很快投入了救
亡鬥爭，時局變動，有許多可歌可泣的事，因此木
刻產生令人感到熱血沸騰的作品，成爲這個大時代，具
有代表性的工作之一；至今仍在老一輩知識份子心目中
，留有難以磨滅的印記。

延安邊區，作為內地理論家們，所強調的革命文藝之
搖籃；還是另外一個話題。就木刻作品而言，確實帶來
了很大的突破———自己創造形體，他們的酒壺或小鍋，對
於現實生活題材照相深刻，形式上亦接近中國人的民族
欣賞習慣，影響頗為深遠。

抗戰勝利以後，作家們所在各地，創作當地生活環境
為主的作品。在解放區，開始傾向於表現現實主義路線

，以當前政治為生活為主的題材，作風細緻而又輕描，
一直延續到五十年代後期。

筆者對於作家信仰，作品觀念并不存有偏見，有精確
政治意識，亦可以產生成功的作品，美術史上有例可證
；但是，如果只限於某政治活動的寫實表現，就是極
於例外。所以，從五十年代初期開始，成功或受到歡迎，
而是生活氣息濃厚，情節飽滿和健康，傾向於民族民
間表現形式，終結在這一類作品。

五十年代末，因中國獨立自主的外交路線，具有發展獨
特的精神。導致蘇俄式影響逐漸地消失，在文藝最活
躍的年代之中，木刻版畫極受外來藝術影響，在自
己民族民間藝術中，吸取了形式或技巧方面的養料，形
成新的民族風格；同中國畫一樣，在國際藝術上
別具一格。

最不好的是，經歷了十年「文革」動亂，令這種既有現
代精神，又有民族風格的木刻，同其他姐妹藝術一樣，
停滯甚至倒退。自「文革」結束以來，政策上的轉變，文
藝更趨開放，特別是在八十年代末，黃山舉行了中國
版畫家協會成立大會，步入了一個新里程。

前一輩木刻家，繼續有新作問世，而新一代的隊伍，則
更加壯大和充滿朝氣。

他們承繼上一代的優種生命力，有著難以置信於
文壇及電影藝術方面的「訓練」，戲劇和舞台化擴張
的「文藝體」；從觀眾效果去感受，和自表演與感受
出來。在吸收中國民族民間藝術的層面，前一輩已經培
育出有 الزارات的形成形式和技巧；可以考慮，朝著有意義不
可思議之精神內容進展。

版畫具國際性的語言，立足於自己的國家和民族，更應
該放眼世界。在開朗及現代化初期，難免會有些誤解，
將鄰近日本可見的三、四流版畫，當成世界性潮流。單
薄的木紋雕刻所造成裝飾性小情趣，過分的取悅觀眾；流於
無性格動激一概商品化傾向，就可見一斑。

從發展的觀點來講：中國現代木刻版畫藝術，已經歷過
前無古人的道路，現在處在壯句詩和人材倍出，前景
應該是十分樂觀的。

柳創意
WOODCUT PRINTING — A TRADITIONAL ART FORM FLOURISHING IN A NEW MODERN ERA

The essence of modern art lies in the conceptual difference reflected in the modern artist’s work, as distinct from that of his predecessors.

In the past, printmaking was only part of the process of printing. It was not until the late 19th Century that a change took place — printmaking began to emerge as a medium of expression for a new concept of art, and soon evolved into a specialised, individual genre that produced professional artists of its own. This is the inherent quality found in the modern woodcut printmaking movement in China.

The earliest carved plate book and woodblock print in the world were the ‘Diamond Sutra’ and the ‘Preaching Scene’ on its preface page, printed in the 9th year of the Xiantong region in the Tang Dynasty (circa AD869). Printmaking reached its prime in the Ming Dynasty, with the invention of small-type printing and woodcut colour-settings. Then the growing popularity of topographical records, New Year decorative pictures, and pictures of door gods etc., during the Qing Dynasty brought woodcut art to almost every corner of the country, and became an integral part of the people’s cultural life.

With the advent of modern printing methods, the art of woodcutting has declined from its peak of popularity whilst woodblock water-colour printing remains popular because it involves a lot of complex and masterly skills which cannot be replaced by modern technology. These two techniques are of printmaking for reproduction which are totally different from the creative art of printmaking as it is today, both in concept and in production.

Modern woodcut is the father of modern printmaking in China. First introduced and promoted by the famous Chinese writer Lu Xun, it now has a history of more than fifty years.

In the early 1930s, woodcut prints, whether appearing in books and magazines or as actual artworks, or whether done in the style of Realism of eastern Europe and delineating Expressionist trends of northern Europe, remained at the level of cross-section transference. Though these vintage works may be rather crude, and techniques rather green, one can still feel the emotional impact exuded by these pioneers of the art, the charm of monochrome and the robust vitality coming from the plane.

During the Sino-Japanese War, when the whole country was plunged into a time of hardship and ordeal, the new art form of woodcut was soon thrown in as part of the campaign for national salvation. Such times of unrest produced many moving stories that need to be told, so woodcut prints captured them on paper, boosting morale and stirring the blood. It became one of the representative forms of art marking those historic times. They left an indelible impression particularly in the minds of the previous generation’s intellectuals.

This use of art to promote rationalism was undertaken by theorists in the Yanan Frontier in mainland China. This was also true for the art of woodcut printing as there was a breakthrough at that time in which figures were no longer composed in simple lines, expressions no longer confined to one of enraged sorrow, and a consciousness of reality in life began to emerge. It was also closer to the Chinese mentality of appraising art, and the influence was therefore marked and profound.

After the War, the artists all returned to their own regions and began creating works that reflected local colour. In the ‘Liberated Areas’, a creative direction pointing to Russian Realism soon emerged. The themes were predominantly political, the styles refined and accurate; and this trend lasted until the late 1950s.

I am not biased towards any artistic belief or themes. Strongly political themes in art can still make a successful piece — examples of this can be found in the history of art. But if art is only used as a tool for political preaching and propaganda, the art itself would be unlikely to be successful. That is why since the beginning of the 1950s, those works which were successful or popular were works eulogizing one’s native land, with a strong emphasis on every day life, a robust and healthy attitude to the delineation of emotions, and a form that is strong with native local colour.

Towards the end of the 1950s, China turned to a more self-sufficient foreign policy, with a more invigorating attitude and patriotic advocacy at home, and it began to show less Soviet influence. In those days when literature and the arts played an active role in people’s lives, woodcut prints received very little outside influence. It assimilated formal and technical stimulus from traditional and ethnic art and began to take new shapes. Like Chinese painting, it claims its own foothold in the international art scene.

The most unfortunate thing is that the ten years of Cultural Revolution stunted its growth as well as that of other related forms of art, forcing this modernistic and culturally
significant art of woodcut to remain stagnant or even to regress. After the Cultural Revolution, changes in party policy allowed a more open attitude towards the arts. In April, 1980, the Chinese Printmakers Association was inaugurated in its general meeting in Huangshan, and it marked a new stage in the history of Chinese art.

Printmakers of the older generation continue to produce new works, while younger artists are forming a new team, with more strength and with youthful vigour.

They have inherited the robust vitality of their former generations, and there is a general tendency to transcend the previously predominant literary and narrative modes which aimed at 'getting a message across', or to break away from the slitted and highbrow 'literariness' which has the shortcomings of being dramatic and stagey. Instead the new trend aims at creating rapport through visual effects and a more naturalistic way of expression. In the level of assimilating native and ethnic Chinese arts, the older generation has already paved the way, both in form and in technique. The younger artists can consider developing their art in the direction of a tacit and implicit way of communicating with the perceiver.

Printing is a language for all nations. It has its roots in its own culture and race, and it should also look to other countries for enlightenment. In the early stages of opening up and modernisation, it is understandable that some may mistake the relatively insignificant prints of neighbouring Japan for leaders of the world trend. In fact, the decorative bric-a-brac type of artworks with their shallow wood grain, the phenomenon of trying too hard to please, the cute saccharin style with no character of its own, all contribute is a general tendency of recommercialisation, and it should best be avoided.

As far as future developments are concerned, modern Chinese woodcut print has come a long way, through a road never taken by anyone before. It is now at a point when it assimilates new ideas and techniques and where new forces are joining the team, adding strength upon strength. A bright future is, therefore, ahead for this form of art.

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八二年的巴黎春春季中國展，並於八四年的第六屆全國版畫展獲二等獎。現任中國美術家
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張新予（一九三三年生）
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本、巴黎、挪威等。現任中國美術家協會江蘇分會常務
理事、江蘇版畫家協會副會長。

張建鋒（一九三三年生）
廣東人，一九八五年中央美術學院畢業。一九八六年
在第五屆全國美術展獲一等獎，作品展出於中國江蘇
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璇國（一九三九年生）
湖南人。五年來獲得中央美術學院附中，獲四川省優秀作品獎、第五屆全國美展一等獎、第六屆美展銀牌獎，獲第三屆「中國」國際畫廊及裝飾獎等。現為中國美術家協會會員和中國版畫家協會常務理事，並任中國美術家協會從事版畫創作。

丁立柱（一九三八年生）
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林抗生（一九三九年生）
廣東人。六年於廣州美術學院畢業。參加七年廣東省美術高協、八零年中國名家版畫展、八一年廣州花地版畫展、八二年中國現代版畫家作品展。現任廣東省美術出版社社長兼編輯、中國美術家協會廣東分会副主席。

陳志輝（一九三九年生）
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江豐（一九四九年生）
浙江人。六年於浙江美術學院畢業。參加歷屆全國美展、八年之國際版畫展、八五年之十人展。現任四川美術學院版畫系主任兼教授、中國版畫家協會理事、中國美術家協會會員。

董克俊（一九三九年生）
四川人，東南美術學院畢業。曾參加第五、六、七年全國美展展、八屆全國美展展、八零年中國美術創作一等獎。現任貴陽市美術家協會主席、貴陽畫院副院長、中國美術家協會理事、中國版畫家協會會員。

潘行健（一九四九年生）
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魯門明（一九四九年生）
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李忠玉（一九四九年生）
四川人，六年於四川美術學院畢業。作品參加第六屆全國美展優秀作品展覽、中國現代版畫家作品展、中國現代版畫家作品展。現任雲南畫院副院長、中國美術家協會和中國版畫家協會會員。

韓香民（一九四九年生）
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王偉（一九四九年生）
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陳國瑞（一九四九年生）
江蘇人，八零年中央美術學院畢業。參加歷屆全國美展、六、七年全國美展展、八屆全國美展展、八零年中國美術家協會理事、中國美術館長博物館館長。

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林之輝（一九四九年生）
蘇省人，六年於北京師範大學藝術系畢業。作品參加第三屆中國美術館展、第八屆全國美展展、中國現代版畫家作品展。現任中國美術家協會理事、中國美術館長博物館館長。
李三（一九四五年生）
江苏人。二零三年至二零五年于江苏美術學院求學。曾獲得過八次全國美展、第五屆全國美術展優秀作者獎。二零零三年於中國美術家協會會員會。現任中國美術家協會會員。
王春駿（一九五七年生）
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雲南人，八二年雲南藝術學院畢業。曾參加第六屆全國
美展、第八屆全國版畫展。現任文化館美術幹部員。

李金英（一九六零年生）
湖北人，八二年廣州美術學院畢業。曾參加第八屆全國
版畫展、挪威國際版畫展、第六屆全國美展，並獲銀牌
獎。現任廣州美術學院助教。

黃啓明（一九六一年生）
廣西人，八二年廣州美術學院畢業。曾參加美國伊利諾
州舉行的中國版畫邀請展、八四年之廣東省美術作品展
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分會會員。

楊照
廣東人，六三年中央美術學院畢業。七九至八四年間
曾多次參加全國版畫展，八五年參加女版畫家十人聯展
。現任中國美術家協會理事、廣西藝術學院美術系副系
主任。
Biography of artists

Li Hua (b. 1907)
A native of Guangdong, Li Hua graduated from the Municipal Academy of Art in Guangzhou and has participated in the National Exhibition of Prints and the National Exhibition of Art over a number of years. He is now a professor in the Central Academy of Art, the Chairman of the Chinese Printmakers Association as well as Consultant of the Chinese Artists Association.

Li Qun (b. 1912)
A native of Shanxi, Li Qun studied in the National Hangzhou School of Art between 1931 and 1933. In 1940, he was on the teaching staff of the Department of Art in the Lu Xun College of Fine Arts. He participated in the "Exhibition of Plastic Arts of the Socialist Countries" held in Moscow, U.S.S.R. in 1958, the World Prints Exhibition in East Germany in 1959, and the Salon du printemps in Paris, France, in 1982. He is now the Vice Chairman of the Cultural League of Shanxi Province and Vice Chairman of the Chinese Printmakers Association.

Wong Shu-yi (b. 1914)
A native of Guizhou, Wong graduated from the State Social Education College. He is at present a Director of the Chinese Artists Association, a member of the Chinese Printmakers Association, the Deputy head of the Cultural League in Guizhou.

Yan Han (b. 1916)
Yan Han was born in Jiangsu, and had studied in the National School of Art and Lu Xun College of Fine Arts. He has held 12 one-man shows in China and the United States. His works had also been shown in Hong Kong, Singapore, Japan, the Philippines, France, and the U.K. He is now a professor in the Central College of Art, the Vice Chairman of the Chinese Printmakers Association as well as on the committee of the Chinese Cultural League.

Feng Zhong-tie (b. 1917)
Feng is a native of Sichuan. He did not receive any formal training in printmaking and only learned it by himself. He participated in the "Chinese Arts Exhibition" at Moscow, U.S.S.R. in 1940, and the Salon Show in France in 1982. In 1984, he was the recipient of the Bronze Award in the National Salon. He is at present an Executive Director of the Chinese Printmakers Association, as well as the Consultant at the Chengdu College of Painting.

Li Shao-yan (b. 1918)
A native of Shandong, Li has participated in each of the annual sessions of the Prints Exhibition in China and in the World Prints Exhibition in East Germany in 1965, the Second Asian Salon at Fukuoka, Japan in 1980. At present he is the Vice Chairman of the Chinese Artists Association and the Chinese Printmakers Association, and the Chairman of the Chinese Fine Arts Association (Sichuan Division).

Wang Qi (b. 1918)
Wang Qi was born in Sichuan and had studied in the Shanghai College of Art and the Lu Xun College of Fine Arts. He has presented 11 one-man shows, and participated in the Salon Show in France in 1981, and the various sessions of the National Prints Exhibition as well as other overseas exhibitions. At present he is a professor in the Central Academy of Art, and the Vice Chairman of the Chinese Printmakers Association.

Gu Yuan (b. 1919)
Gu is a native of Guangdong and a graduate of the Lu Xun College of Fine Arts in Yanan. He held his one-man show in Harga and Bulgar in 1961 and in Beijing in 1980. He is at present the professor and Dean of the Central Academy of Art, the Vice Chairman of the Chinese Artists Association and the Chinese Printmakers Association.

Shen Rou-jian (b. 1919)
Shen is a native of Fujian. His works were exhibited in the Salon du printemps in Paris, France in 1982. He also held a one-man tour show in Shanghai, Nanjing, Hangzhou and Fuzhou between 1982 and 1983. He was also an active participant in many international prints exhibitions. At present he is the Vice Chairman of the Chinese Printmakers Association and the Chinese Artists Association (Shanghai Division).

Liu Kuang (b. 1920)
Liu is a native of Sichuan. He graduated from the United College in North China and the Lu Xun College of Fine Arts. His works were part of the exhibits in the World Youth Carnival Salon, the Salon of Socialist Countries at Moscow, U.S.S.R., and in the 4th International Art Exhibition held in New Delhi, India. He is now Executive Director of the Chinese Printmakers Association and a consultant to the Chinese Arts Association (Shaanxi Division).
Huang Yan (b. 1920)
A native of Guangdong, he acquired his knowledge of the arts through self-study. He had participated in the National Woodcut Exhibition in China between 1940 and 1946 the 1st Salon and the 1st to the 8th Prints Exhibitions, as well as many overseas exhibitions. He is at present a member of the Chinese Artists Association and a Director in the Chinese Printmakers Association.

Zhang Jian-wen (b. 1921)
Born in Henan, Zhang graduated from the Central Academy of Art in 1951. His works were put on show many times in nationwide exhibitions. He obtained the Third Class Honours Cultural Award in 1956. At present he is a member of the Chinese Artists Association and a Director in the Shaanxi Division.

Lin Jun (b. 1921)
Lin is a native of Shanxi and graduated from the Lu Xun College of Fine Arts. His works were shown in the 5th International Prints Exhibition held in Norway, the 14th International Prints Exhibition in Yugoslavia. He was awarded the 1st Class Honours in Prints in the 1st Chinese Youth Salon, and an Outstanding Prize in the 1st Selection of Literary Works organized in Sichuan. He is at present the Vice Chairman of the Chinese Artists Association (Sichuan Division), and a member of the Chinese Printmakers Association.

Niu Wen (b. 1922)
Born in Shanxi, Niu graduated from the Lu Xun College of Fine Arts in Yanan in 1943. He was awarded a Commendation Prize in the National Art Exhibition of Minority Ethnic Tribes, and a Bronze Award in the 3rd National Salon. He is now the Vice Chairman of the Chinese Artists Association (Sichuan Division) and Chairman of the Chengdu Art Association.

Wu Fan (b. 1923)
Born in Sichuan, Wu graduated from the National Hangzhou School of Art in 1946. He had won the 3rd Class Honours in a Nationwide youth Competition in Art, the gold shield Award in the Leipzig World Prints Competition, and an Outstanding Award in a provincial competition in Sichuan. At present he is the Vice Chairman of the Chinese Artists Association (Sichuan Division) and a Director in the Chinese Artists Association.

Zhang Xin-rang (b. 1925)
Born in Shandong and educated in the Department of Fine Arts in Furen University of Beijing and the Beijing National College of Art, he graduated from the Central Academy of Art in 1949. His works were on show in the 16th International Prints Exhibition held in Yugoslavia and an Exhibition to mark "The Fifty Years of New Printmaking in China". He is now head and Associate Professor of the Department of Printmaking in the Guangzhou College of Art, and the Chairman of the Fadi Printmakers Association.

Xiu Jun (b. 1925)
A native of Shandong, Xiu graduated from the Beijing College of Fine Arts. His works had many times been on show, at home and abroad. He was awarded a 3rd Class Honours in the 7th World Youth Carnival in 1959, and 1st Class Honours in Salon in Shaanxi. At present he is a Director of the Chinese Artists Association and the Chinese Printmakers Association, the Secretary of the Shaanxi Cultural League Secretariat, as well as the Vice Chairman of the Chinese Artists Association (Shaanxi Division).

Huang Pi-mo (b. 1925)
He was born in Shanghai and had studied in the Shanghai School of Advertising. He acquired his knowledge of printmaking through self-study, with a special interest in the theories of art. He had worked as a reporter and an editor of a newspaper. He held his one-man show in Beijing, Nanjing and Kobe, Japan, in 1982, 83 and 84. His works were also on show in the National Salon, National Prints Exhibition, Salon in France, the 14th World Prints Exhibition, the 6th International Prints Exhibition, and the Asian Salon, as well as in other exhibitions numbering to over 30. He is at present a Director in the Chinese Printmakers Association, the Vice Chairman and Secretary of the Printmakers Association in Jiangsu, and the Vice Chairman of the Nanjing Artists Association.

Chen Tian-ran (b. 1926)
A native of Henan, Chen learnt woodcut through a correspondence course organized by the Zhonghua National Woodcut Association between 1946 and 1947. He had participated in the salon celebrating the 30th Anniversary since the founding of the People’s Republic in 1980, the Salon in France in 1982, and the 6th National Exhibition Outstanding Works in Art. At present, he is the Executive Director of the Chinese Artists Association, Vice Chairman of its Henan Division, and Executive Director of the Chinese Printmakers Association.
Song Yan-sheng (b. 1926)
Song is a native of Jiangsu, and graduated from the Printmaking Department of the Central Academy of Art. He presented his one-man show in Fuzhou and Amoy in 1981, in Jinan in 1983. His works had been on show in Japan, the United States and the U.S.S.R. ever since the 1950's. He is now a Director of the Chinese Printmakers Association and the Deputy Dean of Yuan Kong Zheng Cultural Workshop.

Wu Bi-chuan (b. 1926)
A native of Jiangsu, Wu graduated from the Department of Fine Arts in the United College of Northern China in 1948. Between 1956 and 1959, he furthered his studies in the U.S.S.R. His works were on show many times in National Salons and prints exhibitions. He presented his one-man show in the Central Academy of Art in 1959. He is at present Head of the Printmaking Department and a Professor in the Academy, and a director of the Chinese Artists Association as well as the Chinese Printmakers Association.

Liang Dong (b. 1926)
Liang came from Liaoning in the north of China, and graduated from the Central Academy of Art in 1954. He was awarded a 2nd Class Honours in the 1st National Youth Salon in 1957, and the Bronze Shield in the 6th National Salon in 1984. He presented his one-man show in the Central Academy of Art in 1959. He is at present Head of the Printmaking Department and a Professor in the Academy, and a director of the Chinese Artists Association as well as the Chinese Printmakers Association.

Wu Jun-fa (b. 1927)
A native of Jiangsu, Wu graduated from the Orthodox College of Fine Arts. His works were on the exhibits of the 6th International Prints Exhibition in 1982. He presented his one-man show in Nanjing and Beijing in 1983 and 1984. At present he is Vice Chairman of the Chinese Printmakers Association (Jiangsu Division), and Chairman of the Jiangsu Printmakers Association.

Du Hong-nian (b. 1928)
He was born in Anhui and completed a course in the Shanghai Youth Arts Study Class. He participated in many of the exhibitions at home and abroad, including the National Salon and Prints Exhibition, Salon du printemps in France, the World Prints Exhibition in Norway, exhibitions in Algerier, etc. He was awarded a 2nd Class Honours in the National Salon celebrating the 30th Anniversary of the founding of the People's Republic. He is at present Vice Chairman of the Heilongjiang Printmakers Society, and a Director of the Chinese Printmakers Association.

Mo Ce (b. 1928)
Mo was born in Jiangsu and acquired his knowledge of art through self-study. He was a prize-winner in the National Youth Art Works, and presented his one-man show in Massachusetts, U.S.A., and in Japan. He is now the Vice Chairman of the Chinese Association for the Study of Hydroelectro Literature and Art, the Chief Art Editor of a newspaper, and a Director of the Chinese Artists Association and the Chinese Printmakers Association.

Chao Mei (b. 1931)
Chao was born in Shandong. The prizes he had won included the 2nd Class Honours of the National Salon in 1980, an Honorary Award in the National Farmland's Salon in 1983, and the Gold Medal in the National Salon in 1984. At present he is the Vice Chairman of the Heilongjiang Artists Association, and Curator of an art museum there.

Zhao Zong-zao (b. 1931)
A native of Jiangsu, Zhao graduated from the Department of Fine Arts in the Nanjing University. The overseas exhibitions he had taken part in were: the World Prints Competition in Leipzig in 1958, the Exhibition on “Fifty Years of Chinese Prints” held in France in 1960, and the Biennial Show of International Prints held in Norway in 1984. He is at present a Director of the Chinese Artists Association, the Vice Chairman of the Sichuan Artists Association, and the Deputy Dean of Sichuan College of Art.

Ge Sha (b. 1931)
Born in Heilongjiang, Ge Sha was educated in National Beiping Institute of Art in 1948, the Department of Fine Art is the University of Northern China in 1949, and graduated from the Central Academy of Art in Beijing in 1951. He was awarded Outstanding Work in the Salon Chinese Minority Ethnic Tribes in 1982. His works have appeared in exhibitions all over the world, including France, Germany, Great Britain, Japan, Romania, Canada, Denmark, the U.S.A. and Tanzania. He is a member of the Chinese Artists Association, Chinese Printmakers Association, the Executive Director of the Jilin Art Association, and the Head of the Art Section of Jilin Daily News.

Li Huan-min (b. 1930)
Born in Beijing, Li had studied in the Beiping National College of Art and graduated from the Central Academy of Art in Beijing. In 1959, he was a participant in the International Prints Competition held in Leipzig. In 1979 and 1984, he won a 2nd Class Honours and a Silver Medal in the 5th and 6th National Salons respectively. At present he is the Executive Director of the Chinese Artists Association and Vice Chairman of the Sichuan Division, and the Executive Director of the Chinese Printmakers Association.
Zheng Shuang (b. 1930)
A native of Beijing, she graduated from the Central Academy of Art in 1962. Her works were part of the exhibits in the Modern Paintings of Asia Exhibition held in Japan in 1980, the ‘Salon du printemps’ in France in 1982, and won her two Silver Awards in the 6th National Salon in 1984. She is now working as a lecturer in the Department of Printmaking of the Guangzhou College of Art, an Executive Director of the Chinese Artists Association, and the Vice Chairman of the Chinese Artists Association (Guangdong Division).

Zhang Xin-yu (b. 1932)
A native of Jiangsu, Zhang graduated from the Jiejiang College of Art in 1958. He was awarded a 2nd Class Honours in the 14th World Prints Exhibition in 1981. His works appeared in shows in Jiangsu and Jiejiang in China and in Japan, Paris, and Norway. He is the Executive Director of the Chinese Artists Association (Jiangsu Division), and Vice Chairman of the Jiangsu Printmakers Association.

Zhang Yun-hiu (b. 1932)
A native of Guangdong, Zhang graduated from the Central Academy of Art, Eastern China Campus, after having studied in the South China People’s Institute of Humanities and Art, and Zhongnan School of Art. His works were part of the exhibits in the 6th National Prints Exhibition in 1979, the Exhibition of Outstanding Printmakers’ Works in China in 1980, the Joint Exhibition of Beijing, Guangdong, and Shanxi in 1980, as well as the 2nd National Prints Exhibition in 1984. Zhang is now a lecturer in the Guangzhou College of Fine Arts.

Shi Song-ling (b. 1933)
Shi was born in Shanxi and had studied in the Central Academy of Art in 1962. The shows he had participated in include the Exhibition of 50 years of New Woodcut Prints held in Hong Kong and Paris, the 15th World Prints Exhibition held in Yugoslavia, and the 6th Outstanding Works Exhibition in Beijing. At present he is the Executive Director and Deputy Secretary of the Chinese Artists Association (Anhui Division) and a Director of the Chinese Printmakers Association.

Song Yuan-wen (b. 1933)
Song was born in Liaoning and graduated from the Central Academy of Art in 1961. He is at present a lecturer and the Deputy Head of the Department of Printmaking in the Academy.

Li Guo (b. 1933)
A native of Henan, Li Guo graduated from the Northwest College of Art in 1954. He had participated in the National Salons in 1962 and 1979. His works also appeared in shows in Japan and France. He is a member of the Chinese Artists Association, a Director of the Chinese Printmakers Association, and Head of the Art Unit of Qinghai Daily News.

Zhu Qin-bao (b. 1934)
Born in Jiangsu, Zhu Qin-bao graduated from the jiejiang College of Art in 1958. Her works appeared in the 14th World Prints Exhibition, the 8th International Prints Exhibition in Norway, the Exhibition of Prints by Four Artists in Jiangsu, and a husband-and-wife show. She is the Deputy Secretary of the Printmakers Association in Jiangsu.

Zhang Zhen-qi (b. 1934)
A native of Guangdong, Zhang put out his works in the 2nd Exhibition on Modern Art of Asia in 1980 and the Salon du printemps at Paris in 1982. He was awarded a Third Class Honour in the Salon Celebrating the 30th Anniversary of the Founding of the People’s Republic. He is at present a member of the Chinese Artists Association, a Director of the Chinese Printmakers Association, and on the staff of the Creative Workshop under the Heilongjiang Artists Association.

Xiao Gang (b. 1934)
A native of Xi’an, Xiao Gang graduated from the Northwest College of Fine Arts in 1954. He had participated in the 3rd, 4th, 5th and 6th National Salons, and the 3rd, 6th, 7th, and 8th National Prints Exhibition, as well as the Chinese Modern Prints Exhibition. He is a Director of the Chinese Artists Association, the Chairman of the Gansu Printmakers Association, and the Deputy Head of the Cultural League, Art Unit, in Gansu.

Wang Li-sha (b. 1934)
Born in Jiejiang, Wang graduated from the Central Academy of Art in 1961. In 1979, she participated in the National 30th Anniversary Exhibition and won an Outstanding Award. Her works had appeared in many shows all over China. At present, Wang is a lecturer in the Department of Printmaking in Guangzhou College of Art, the Chief Secretary of the Fadi Printmakers Association in Guangzhou, a member of the Chinese Artists Association, and the Chinese Printmakers Association.
Zhao Rui-chun (b. 1935)
Born in Jiejiang, Zhao graduated from the Central Academy of Art in 1959. His works had been on show in Australia, Sri Lanka, Great Britain, U.S.A., Canada, Sweden, Japan, Denmark, Singapore, and Hong Kong. He is the Head of the Exhibitions Committee of the Guangzhou Art School, the Arts Services Centre, and the Editor-in-chief of the "Modern Prints" magazine.

Dong Qi-zhong (b. 1935)
A native of Jiangxi, Dong graduated from the Normal College of the Beijing Institute of Art in 1958. He had participated in many sessions of the National Prints Exhibition and the National Salon. His works were also shown in many countries. In 1984, he won the Silver Plate in the 1st Literary and Artistic Award in Shanxi. He is an Executive Director of the Chinese Artists Association and the Vice Chairman of the Shanxi Division.

Zhou Jian-fu (b. 1937)
Born in Shanxi, Zhou graduated from the Central Academy of Art in 1962. His works were part of the exhibits in the 7th & 8th National Prints Exhibition and the 6th National Salon. He is a member of the Chinese Artists Association Chinese Printmakers Association, and a lecturer in the Central Academy of Art.

Pu Guo-chang (b. 1937)
Pu is a native of Sichuan and graduated from the Central Academy of Art in 1958. He presented his one-man show in the Normal College of Beijing in 1985. His works had been on display in the "Exhibition of 50 Years of Prints in China" held in Hong Kong, and the "Exhibition of 10 Artists" in Beijing. He is a research officer in the Department of Printmaking of the Guizhou School of Fine Arts.

Hao Bo-yi (b. 1938)
Born in Shandong, Hao graduated from the Lu Xun College of Art. He had won a Bronze Award in the 8th Salon. His works were sent to Japan, Africa, and U.S.A. on exhibition. He is now working as an art critic, and is a member of the Chinese Artists Association Chinese Printmakers Association. He is also the Chairman of the Beidehuang Artists Association.

Xu Kuang (b. 1938)
A native of Hunan, Xu graduated from the Secondary School Section of Central Academy of Art. He was awarded Outstanding Prize in Sichuan, 1st prize of the 3th.

Ding Li-song (b. 1938)
Ding was born in Jiangsu and learned the art in a Woodcut and Waterprint Class in Jiangsu during 1964. He had participated in all National Salon Exhibitions, and won the Bronze Award in the 6th. His works had been sent to Japan, Great Britain, France, and Hong Kong for exhibition. He is a member of the Chinese Artists Association and Chinese Printmakers Association a Director of the Jiangsu Printmakers Association and the Deputy Dean of the Qidong Institute of Printmaking.

Lin Kang-sheng (b. 1938)
Born in Guangdong, Lin graduated from the Guangzhou College of Art in 1964. He had participated in the Art Exhibition of the Guangdong Province in 1972. the "Exhibition of Prints by Outstanding Artists in China" in 1980, the Fadi Prints Exhibition held in Guangzhou in 1981. and the Exhibition of Works by Modern Chinese Printmakers in 1982. He is the President and Editor-in-Chief of the Lingnan Art Publication House in Guangdong, and the Vice Chairman of the Chinese Artists Association (Guangdong Division).

Lu Yun-hui (b. 1939)
A native of Jiangsu, Lu is now working as a teacher in a secondary school.

Jiang Bi-bo (b. 1939)
A native of Jiejiang, he graduated from the Sichuan College of Art in 1962. She had participated in all the National Salons in the past, as well as in the International Prints Exhibition in 1984, and an exhibition of the works of 30 artists in 1985. She is now Deputy Head and an Associate Professor in the Department of Painting of the Sichuan College of Art, a Director of the Chinese Artists Association, and a member of the Chinese Printmakers Association.

Dong Ke-jun (b. 1933)
A native of Sichuan, he graduated from the Dongjin College of Art. He had participated in the 5th, 6th, 7th and 8th National Prints Exhibition and 5th & 6th National Salon. He won a 1st Class Honours in the Artistic Creation Section of the Guizhou Competition. He is the Chairman of the Guiyang Artists Association, Deputy Dean of the Guiyang College of Calligraphy and Painting, a Director of the Chinese Artists Association, and a member of the Chinese Printmakers Association.
Pan Xing-pan (b. 1940)
Born in Guangdong, Pan graduated from the Guangzhou College of Art in 1962. He participated in the 7th National Salon. He was awarded a 3rd Class Honours in the 1981 Guangdong Salon. He is a lecturer in the Guangzhou College of Art, and a Director of the Artists Association in Guangdong.

Liao Kai-ming (b. 1940)
A native of Sichuan, Liao learned printmaking through self-study. His works were part of the exhibits in the 7th and 8th National Salon the “Exhibition on 50 Years of Chinese Printmaking”, and other shows overseas. He is now working in the Chinese Art Museum in charge of the galleries, and the Co-ordinator of the Chinese Museum of Folk Art.

Li Zhong-xiang (b. 1940)
A native of Sichuan, Li graduated from the Yunnan College of Art in 1965. His works were part of the exhibits in the “Exhibition of Outstanding Works from the 6th National Salon”, the “Exhibition of 50 Years of Chinese Woodcut”, and the 10-men show of Yunnan. He is at present the Deputy Dean of the Yunnan College of Painting, and a member of the Chinese Artists Association and the Chinese Printmakers Association.

Han Wei-min (b. 1941)
Born in Hebei, he had studied in the Northwest Normal College in 1957 and graduated from the Lanzhou College of Fine Arts in 1964. His works were part of the exhibits in the 5th, 6th, 7th, and 8th National Prints Exhibition. He also participated in the Chinese Prints Exhibition, the “Exhibition on 50 Years of New Prints”, and the “Exhibition of Chinese Modern Prints” and Hong Kong. He is a Director of the Chinese Artists Association (Ningxia Division), and a member of the Chinese Printmakers Association.

Wong Wei (b. 1942)
A native of Sichuan, Wang graduated from the Central Academy of Art. His works were part of the exhibits in the 7th and 8th National Prints Exhibition, the 6th National Salon, and the Exhibition of 50 Years of Chinese Prints. He is at present the Art Editor of the “Red Flag” magazine, and a researcher in the Chinese Centre of International Cultural Exchange.

Chen Zu-huang (b. 1942)
A native of Jiejiang, Chen studied in the Central Academy of Art in 1980, and has been an active participant in the National Salons, the 6th, 7th, and 8th National Prints Exhibition, and the Exhibition of 50 Years of Chinese Prints. In 1979, he was awarded a 3rd Class Honours in the National Salon, and in 1980, he won the 1st Class Honours in Jiangxi as well as the “Outstanding Works of the Country” award. He is a Director of the Chinese Printmakers Association, and the Vice Chairman of Chinese Artists Association (Jiangxi Division).

Hu Kang (b. 1942)
Born in Guangdong, Hu graduated from the Central Academy of Art in 1964. He had participated in the Exhibition of 50 Years of Chinese Prints held in France and in Japan, the Exhibition of Chinese Modern Prints, and the Invitation Show of Modern Chinese Prints held in the U.S.A. He won an Outstanding Prize in the 8th National Prints Exhibition. At present, he is a Director of the Chinese Printmakers Association and the Executive Director of the Chinese Artists Association (Hunan Division).

Lin Zhi-yao (b. 1942)
A native of Fujian, he graduated from the Chinese Fujian Normal University in Fine Arts in 1984. His works were on display in the 1984 International Prints Exhibition, the 6th National Salon, and the Invitation Show of Modern Chinese Prints held in the U.S.A. He is a member of the Chinese Artists Association and the Chinese Printmakers Association.

Van Bing (b. 1942)
Born in Jiangsu, he graduated from the Central Academy of Art in 1967. His works had been sent to U.S.A., Japan, and Australia on exhibition. He had won an Outstanding Award in Chengdu City, and a 3rd Class Honours in the Autumn Arts Festival held in Chengdu. He is a member of the Chinese Artists Association and the Chinese Printmakers Association.

Wu Ji-de (b. 1942)
A native of Jiejiang, he graduated from the Jiejiang College of Art in 1968. He had participated in the 6th and 8th National Prints Exhibition, and his works had been sent to U.S.A., Japan, and Australia on exhibition. He is a member of the Chinese Artists Association and the Chinese Printmakers Association.
He Zheng-yuan (b. 1943)
A native of Sichuan, He Zheng-yuan graduated from Sichuan College of Art. A member of the Chinese Artists Association (Quzhou Division), he works at the Wening Culture Association of Guizhou.

Nie Chang-shuo (b. 1943)
Born in Shanghai, he finished his secondary education in the Secondary School Section in the Central Academy of Art. He had won the Outstanding Piece Award in the 8th National Prints Exhibition, a 3rd Class Honours in the Salon Celebrating the 30th Anniversary of the Gounding of the People’s Republic and an Outstanding Award in the 6th National Salon. He is a member of the Chinese Artists Association and the Chinese Printmakers Association and the Chief Art Editor of Legal Publications Press.

Yang Ming-ye (b. 1943)
He was born in Jiangsu, and graduated from the Suzhou School of Arts and Crafts. He later furthered his studies in the Department of Printmaking in the Central Academy of Art. In 1982, he went to France to participate in the Salon du printemps. He had won an Outstanding Award in the 8th National Prints Exhibition, and the Bronze Plate in the 5th National Salon. He is the Deputy Chairman of the Jiangsu Printmakers Association, and the Vice Chairman of the Suzhou Division of the Chinese Artists Association, as well as the Chairman of the Society for the Research of the Art of Printmaking.

Li Xiu (b. 1943)
A native of Yunnan, she graduated from the Guangxi College of Fine Arts in 1968. Her works were part of the exhibits of the 6th National Salon, the “Double Celebration Show”, and was awarded a 1st Class Honours in the Nationwide Salon of Minority Ethnic Tribes.

Chen Yong-le (b. 1944)
Born in Jiayang, Chen learned the art through self-study. His works were on display in many of the National Salons, and was awarded a Bronze Shield in the 6th. He is a member of the Chinese Artists Association, the Chinese Printmakers Association, and the Chinese Society in the Research of Book Plate Prints.

Chen Jin-rong (b. 1944)
A native of Beijing, Chen graduated from the Central Academy of Art. His work has been exhibited in the 6th Nation Salon. As a lecturer in the Central Academy of Art, he is the member of the Chinese Artists Association.

Wang Zhan (b. 1944)
Born in Sichuan, he finished his secondary education in the Secondary School Section of the Central Academy of Art. He had participated in the 1st, 2nd, and 3rd Exhibition of Works by May Printmakers Society, the Exhibition of 50 Years of Chinese Prints held in France, and the Exhibition of the Works of Young Chinese Printmakers.

Zhao Hai-peng (b. 1945)
A native of Hebei, he graduated from the Tianjin Normal College of Art in 1970. He had participated in many sessions of the National Salon, and was awarded a 3rd Class Honours in the Nationwide Youth Salon in 1980 as well as a Bronze Shield in the 6th National Salon. He is at present the Secretary of the Chinese Printmakers Association, a member of the Tanggu Artists Association, and the Chief Secretary of the Tanggu Society of Printmakers.

Zhang Bing-de (b. 1947)
A native of Shandong, Zhang graduated from the Secondary School Section of the Guizhou college of Art. He is at present the Creative Director of the Guizhou Culture Association.

Li Pu (b. 1949)
Born in Hebei, Li graduated from the Lu Xun College of Art in 1982. He had participated in the “Exhibition of Outstanding Creation Award in the 8th National Printmakers 1974.” In 1975, the International Prints Exhibition held in India in 1984, and the 6th National Salon. He is a member of the Chinese Artists Association as well as the President Artist to the Heilongjiang Division, and a member of the Chinese Printmakers Association.
Chen Ke-ping (b. 1952)
A native of Jiangxi, Chen graduated from the Jiejiang College of Art in 1982. His works had won him an Outstanding Creation Award in the 8th National Printmakers Joint Exhibition in 1983, and a Bronze Shield in the 6th National Salon in 1984. He is now doing research in the Department of Printmaking in the Jiejiang College of Art.

Yu Cheng-you (b. 1953)
Yu is a native of Shandong. He had participated in the 6th Salon and won a Silver Shield. He also won an Outstanding Award in the Provincial Youth Salon. He is at present studying in the Department of Fine Arts in the Jixi Normal School and the Artistic Director of Heilongjiang Province.

Xu Bing (b. 1955)
He is a native of Jiejiang, and graduated from the Central Academy of Art in 1981. He was awarded a 2nd Class Honours in the 2nd Nationwide Youth Salon in 1980, an Outstanding Award in the 8th International Prints Exhibition in 1983, and a Second Class Honours in the International Youth Year Chinese Youth Salon in 1985. He is at present furthering his studies in the Printmaking Department of the Central Academy of Art. He is also a Director of the Chinese Artists Association and a member of the Chinese Printmakers Association.

Wang Chun-li (b. 1957)
She is a native of Shandong and a graduate of the Central Academy of Art. She had participated in the 6th and 8th National Prints Exhibition, the Exhibition of Chinese Modern Prints, and the Nationwide Youth Salon. She is now doing research in the Academy.

Zheng Xu (b. 1959)
A native of Yunnan, he graduated from the Yunnan College of Fine Arts in 1982. He had participated in the 8th National Salon, and the 8th International Prints Exhibition. He is now working as an Artistic Connsellor in a cultural centre.

Li Quan-min (b. 1960)
A native of Hubei, Li graduated from the Guangzhou College of Art in 1982 and had participated in the 8th National Prints Exhibition, the International Prints Exhibition held in Norway, and in the 6th National Salon in which he also won a Silver Shield. He is now a tutor in the College.

Huang Qi-ming (b. 1961)
Huang is a native of Guangxi and graduated from the Guangzhou College of Art in 1982. He was one of the artists invited to participate in the Chinese Prints Exhibition by Invitation held in Illinois, U.S.A. He had also participated in the Exhibition of Art works of the Guangdong Province in 1984. He is now a tutor in the Printmaking Department of the Guangzhou College of Art, and a member of the Chinese Artists Association (Guangdong Division).

Yang Zhao
A native of Guangdong, she graduated from the Central Academy of Art in 1963. Between 1979 and 1984, she had participated in many of the National Prints Exhibitions, and in 1985, she was one of the exhibitors in the Joint Exhibition of 10 Women Printmakers. She is at present a Director of the Chinese Artists Association, and the Deputy Head of the Department of Fine Arts in the Guangxi College of Art.
"Extending my Hand to the Ocean" by Yan Hau

"Waterfall" by Li Shao-yan
'Small Village Night' by Yu Chengyou

'A Corner of the Imperial Palace' by Wang Qi
Dyeing" by Zheng Xu

"Harvest" by Ju Yuan
「陽光下」 林之耀作
'In the Sun' by Lin Zhi-yao

「十字街頭」 王琦作
'Crossroad' by Wang Qi
「春」黃丕謨作
'Spring' by Huang Pi-mo
"Home from the Pastures" by Shen Rou-jiān

"A Green Dream" by Wu Fan
'Pastoral Song of Northern Shaanxi'
by Zhang Xin-rang

'The Artist Shi Lu' by Xiu Jun
'The Cattle' by Chen Tian-ran

'Forest in Thick Mist' by Mo Ce
"The Pastureland" by Li Huan-min

"Morning in a Mountain Village" by Dong Qi-zhong
"Impression of Chongqing
by Pan Xing-jiang

"The Billowing Waves; the Billowing Heart"
by Liao Kai-ming
"Clip-clop the Horse Resound in the Spring Breeze"
by Zhang Bing-de

"The Quiet Daybreak" by Zhao Hai-peng
「船兒輕輕搖」 李忠翔作
"Gently Rock the Boat"
by Li Zhong-xiang

「織」 陳永欽作
"Weaving"
by Chen Yong-le
<table>
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<th>序号</th>
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<th>年份</th>
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张manufacturer文

11. 英國秋花
   1979
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林軍

12. 懶睡的西瓜
   1979
   100×52.2公分

修軍

13. 旋風
   1980
   26.2×24.2公分

14. 蟹菜石會
   1980
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15. 詩人
   1981
   17.9×11公分

陳天然

16. 坦然
   1957
   35×21.2公分

17. 牛群
   1957
   21.5×36公分

18. 黎明山色
   1979
   29×40公分

李效民

19. 牧場
   1962
   48.5×85公分

20. 排了人間
    1979
    62.5×61.5公分

張蓮輝

21. 廢棄人間
    1979
    23×66.3公分
邱松鴻
22．牧歸
1962
31×25.4公分
23．豆花香
1982
36.8×44.7公分

張舫麒
24．皎皎江月
1979
46.7×57公分

董其中
25．山村晨曲
1978
58×49.5公分

周建夫
26．蝶舞
1979
30.4×17公分

徐冕、阿鴻
27．主人
1978
58×23公分

廖顯明
28．avigation
1982
23×30公分

徐冰
29．石村
1979
37×60.6公分

鄭爽
30．百合花的夜
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35×34公分
<table>
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<tr>
<th>香港藝術中心之展品目錄</th>
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<tr>
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李秀
56. 湖光「四」馬辮
1982
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陳書容
57. 風雲大戰
1980
53.5×38.5公分

陳永樂
58. 霧
1984
55.5×45.5公分

王仲
59. 時間——馬路
飛燕舞曲
1980
39×54.5公分

趙海鰲
60. 靜靜的黎明
1984
46×95公分

張炳德
61. 春風得意馬蹄疾
未記事
54×53公分

阿維
62. 筏子
1984
83×51公分

田宏國
63. 草原，你早！
未記事
41.5×90公分

李璞
64. 暮陽春
1984
74×79公分

陳克平
65. 娘風輕輕吹
1983
38.5×85公分

于承佑
66. 小徑之夜
1984
47×50公分

王春梨
67. 歌
1981
28×35公分

郭旭
68. 染
1984
57.5×70公分

李金民
69. 送客
1983
48×39公分

黃哲明
70. 古槐人家
1982
53.5×55.5公分

楊照
71. 湘江秋未盡
1983
19.5×51.5公分
Catalogue at the Hong Kong Institute for Promotion of the Chinese Culture

Li Hua
1. Conquering the Yellow River 1959
   40 x 55 cm

Li Qun
2. Chrysanthemum 1955
   33.5 x 27 cm

Wang Shu-ying
3. The Mountains Give Way 1959
   37.5 x 53.7 cm

Li Shao-yan
4. Reconstruction 1942
   34 x 24.2 cm

Wang Qi
5. Sell Our Food to the State 1953
   25.2 x 36.8 cm

A Corner of the Imperial Palace 1983
6. 40.5 x 28 cm

Gu Yuan
7. Harvest 1961
   21.5 x 20 cm

8. Sweetness for Everybody 1979
   29.3 x 22.2 cm

Shen Rou-juan
9. Home from the Pastures 1963
   46.5 x 32.5 cm

Huang Yan
10. Narcissus 1979
    26.2 x 12.1 cm

Zhang Jian-wen
11. Pear Flowers in a Date Garden 1979
    38 x 35.8 cm

Lin Jun
12. The Sleeping Ravine 1979
    100 x 52.2 cm

Xiu Jun
13. Auspicious Snow 1980
    26.2 x 24.2 cm

14. The Artist Shi Lu 1980
    31.5 x 20.5 cm

15. Portrait of a Poet 1981
    17.9 x 11 cm

Chen Tian-ran
16. Catching the Boat 1957
    35 x 21.2 cm

17. The Cattle 1957
    21.5 x 36 cm

18. Mountain at Daybreak 1979
    29 x 40 cm

Li Huan-min
19. The Pastureland 1962
    48.5 x 85 cm

20. Heaven on Earth 1979
    62.5 x 61.5 cm

Zhang Yun-hui
21. Landscape of Halnan 1979
    29 x 66.3 cm

Shi Song-ling
22. Home from the Pastures 1962
    31 x 25.4 cm

23. Fragrant Pea Flowers 1982
    36.8 x 44.7 cm

Zhang Zhen-qi
24. Bright Moon Shining on the River 1979
    46.7 x 57.1 cm

Dong Qi-zhong
25. Morning in a Mountain Village 1978
    58 x 49.5 cm
Zhou Jian-fu
26. Jug Dance
   1979
   30.4 x 17 cm

Xu Kuang & A Ge
27. The Master
   1978
   58 x 23 cm

Liao Kai-ming
28. Autumn in the Fruit Gardens
   1982
   23 x 30 cm

Xu Bing
29. Stone Village
   1979
   37 x 60.6 cm

Zheng Shuang
30. Night of the Lilies
   1979
   35 x 34 cm
Catalogue at the Hong Kong Arts Centre

Li Hua
1. Summer by the Seaside
   1982
   30 x 40.5 cm

2. Fish Frolic
   1983
   33 x 34.5 cm

3. Extending my Hand to the Ocean
   1982
   37 x 40.5 cm

4. Pigeons
   1982
   37 x 40.5 cm

Feng Zhong-te
5. Portrait of Qi Ba-shi
   1983
   35 x 30.5 cm

6. Waterfall
   1979
   57 x 77 cm

Wang Qi
7. Crossroad
   1982
   39 x 28 cm

Shen Rou-jen
8. Village Landscape
   1981
   26 x 39.5 cm

Liu Kuang
9. Shade of the Benyan Tree
   N.D.
   47 x 80 cm

Niu Wen
10. Fragrant Meadow
    1981
    67 x 85 cm

Wu Fan
11. A Green Dream
    1982
    32.5 x 35 cm

Zhang Xin-rang
12. Pastoral Song of Northern Shaanxi
    1983
    29.5 x 49 cm

Huang Pi-mo
13. Spring
    1983
    60 x 44.5 cm

Seng Yan-sheng
14. The Spinner Girl
    1983
    56 x 45.5 cm

Wu Bi-duan
15. Mending Nets
    1982
    24 x 35 cm

Liang Dong
16. The Autumn Season
    1981
    36 x 49 cm

Wu Ju-ja
17. Stone City in Misty Rain
    1980
    35 x 46 cm

Du Hong-nian
18. After the Rain
    1982
    36 x 55 cm

Mo Ce
19. Forest in Thick Mist
    1984
    21 x 39 cm

Zheng Shuang
20. Summer comes to the South
    1982
    37 x 37.5 cm

Chao Mei
21. A Pine Valley
    1984
    60 x 82.5 cm

Zhao Zong-zao
22. Fairyland
    1982
    47.5 x 40 cm

Ge Sha
23. Lover of the Water-locked Land
    1984
    50 x 40 cm

Zhang Xin-yu
24. Morning Mist in Huangguo
    1981
    54 x 44 cm
Song Yuan-wen
25. The Quiet Riverbank
1982
39 x 38 cm
Li Guo
26. Morning at Heyuan
1983
46 x 74 cm
Zhu Qin-bao
27. A Brook in the Mountain
1980
56.5 x 45 cm
Zhang Zhen-qi
28. Smoke Rising from Fishing Junks
1983
39 x 57 cm
Xiao Gang
29. Birds Flying above the Desert
1984
52 x 76 cm
Wang Li-sha
30. Spring Rain in a Small Town
1982
36.5 x 50 cm
Zhao Rui-chun
31. Late Autumn
1982
20.5 x 28 cm
32. Old Papa Huan
1983
21 x 34 cm
Pu Guo-chang
33. The Festival
1983
60.5 x 67 cm
Hao Bo-ye
34. Delicacies from the Mountain
1982
61.5 x 43 cm
35. My Native Land
1983
46.5 x 90 cm
36. Snow Starting to Melt
1982
58 x 41 cm
Ding Li-song & Lu Yun-hui
37. A Musical Movement of the Hot Summer
1984
47 x 56 cm
Lin Hang-sheng
38. Taking a Bath
1983
32.5 x 42.5 cm
Jiang Bi-bo
39. Drunk
1980
45 x 39 cm
Deng Ke-jun
40. The Joys of Family Life
1978
85 x 69 cm
Pan Xing-jiang
41. Impression of Chongqing
1982
39 x 27 cm
42. Home for Many Generations on the Water
1984
48.5 x 46 cm
Liao Kai-ming
43. The Billowing Waves; the Billowing Heart
1985
27 x 32 cm
Li Zhong-Xiang
44. Gently Rock the Boat
1983
40 x 40 cm
Han Wei-min
45. Hibiscus on Tianshan
1981
39 x 44.5 cm
Wang Wei
46. Paradise for Birds
1983
40 x 55 cm
Chen Zu-huang
47. Mining Rocks
1981
60 x 58.5 cm
Hu Kang
48. Wild Chrysanthemum
1983
44 x 46 cm
Lin Zhi-yao
49. Morning in the Suburbs
1983
46 x 56 cm
50. In the Sun  
    1985  
    46 x 56 cm  
    Yan Bing  

51. Blowing Leaves  
    1980  
    27 x 24 cm  
    Wu Ji-de  

52. Masons  
    1980  
    51.5 x 71 cm  
    Nie Chang-shuo  

53. Thinking  
    1982  
    43 x 54 cm  
    Yang Ming-yi  

54. The Sailing Boats from Home  
    1984  
    43.5 x 46.5 cm  
    He Zheng-yuan  

55. A Miao Village Today  
    N.D.  
    52.5 x 76 cm  
    Li Xiu  

56. Light on the Lake; "Oh! Ma Bang!"  
    1982  
    45 x 45 cm  
    Chen Jin-rong  

57. The Prevailing Wind and Clouds  
    1980  
    53.5 x 38.5 cm  
    Chen Yong-le  

58. Weaving  
    1984  
    55.5 x 45.5 cm  
    Wang Zhong  

59. Time — Variation on the Theme of "The Horse Stepping on a Swallow"  
    1980  
    39 x 54.5 cm  
    Zhao Hai-peng  

60. The Quiet Daybreak  
    1984  
    48 x 95 cm  
    Zhang Bing-de  

61. Chip-clop the Horse Resound in the Spring Breeze  
    N.D.  
    54 x 53 cm  
    A Ge  

62. Pigeons  
    1984  
    83 x 51 cm  
    Tian Hong-tu  

63. Good Morning, Green Fields!  
    N.D.  
    41.5 x 90 cm  
    Li Pu  

64. Spring comes to the Snowy Land  
    1984  
    74 x 79 cm  
    Chen Ke-ping  

65. Lightly the Evening Breeze Blows  
    1983  
    38.5 x 85 cm  
    Yu Cheng-you  

66. Night at Xiaotuan  
    1984  
    47 x 60 cm  
    Wang Chun-qi  

67. Resting  
    1981  
    28 x 39 cm  
    Zheng Xu  

68. Dyeing  
    1984  
    57.5 x 70 cm  
    Li Quan-min  

69. A Miao Family  
    1983  
    48 x 39 cm  
    Huang Qi-ming  

70. A Family in a Stockaded Village  
    1982  
    53.5 x 55.5 cm  
    Yan Zhao  

71. Deep Autumn on the Li River  
    1983  
    19.5 x 51.5 cm
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