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“一带一路”国际版画交流项目文献汇编
Document Collection of "the Belt and Road" International Printmaking Exchange Program

主编 康剑飞

文化美术出版社
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Preface

Since its inception in 2007, the China Guanlan International Print Biennials has become one of the most important international print biennials in the world. The Guanlan Original Printmaking Base was founded and put into use in 2008, and it has always been called the "paradise" for international printmaking artists. The China Printmaking Museum has been built and used since 2014, providing artists with a platform for first-class international printmaking exchanges. The first five sessions of the Guanlan Forum were held in the China Printmaking Museum, which brought together experts and scholars from all over the world to gather in Guanlan. The gathering of various knowledge and the collision of ideas demonstrated the passion and vitality of art and achieved a rich result of academic exchange.

The 2019 Guanlan Forum was held on May 14th, 2019, with 14 keynote speakers from 9 countries making lectures on the theme of “Exchange, Interaction, Sharing and Win-Win Cooperation: "The Belt and Road" International Print Exhibition and Research on Its Creation”. The 2019 Guanlan Forum consists of three parts. Part one is about international printmaking organizations and exhibitions. We invite the directors of art galleries and curators of exhibitions to talk about the development of printmaking organizations and exhibitions. In part two we invite scholars and professors to explore the printmaking teaching and research. Part three is about the creation of printmaking. We invite the winners of 2019 Guanlan Print Prize to discuss on how to create print art. On this forum, printmaking elites from all around the world gather here in Guanlan to share and exchange the dynamics of printmaking, to probe into the crafts, techniques and concepts of printmaking and to establish a high-end international printmaking exchange platform.
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1949 年生于塞尔维亚。1976 年毕业于塞尔维亚贝尔格莱德艺术大学艺术史系。自 1981 年起任塞尔维亚版画收藏美术馆馆长、策展人。1977 年起开始为杂志、报纸、艺术文化电视节目撰写文学评论文章，1993 年起任塞尔维亚《政治报》特约艺术评论专家。塞尔维亚应用艺术与设计协会会员、国际艺术评论协会会员。

Born in 1949 in Serbia, Ljiljana Cinkul graduated from the Faculty of Philosophy (Art History Department), Belgrade, Serbia in 1976. She is Art Director and Curator of the Grafički kolektiv (The Graphic Collective Gallery, Graphic Artists' Association) since 1981; since 1977, engaged in art criticism – reviews and essays on visual arts for magazines and newspapers and for arts and culture programmes; art critic at the Politika Daily since 1993. Member of ULUPUDS (The Association of Applied Art Artists and Designer of Serbia) and AICA (International Association of Art Critics).
Today I will introduce to you Graficki Kolektiv (and its) Gallery, where I have been working as a curator and Gallery Director since nearly four decades ago. Grafički Kolektiv is located in Belgrade, a metropolis in which thousands of artists live and create, a city of a rich cultural tradition, with museums and galleries of national importance and wealth.
As a historian, I will try to give you a general outline of Grafički Kolektiv in fragments, documents – a kind of sketches from the history – which present some of major works, exhibitions, personalities and events that have marked the life and work of this institution.

**What is Grafički Kolektiv (Graphic Art Collective)?**

Since it was founded, in 1949, Grafički Kolektiv with its Gallery has been the leading art centre, first in the former Yugoslavia, and now in Serbia and, by its pioneering work, it has established high professional standards in the printmaking medium. Grafički kolektiv promotes graphic art but it is also an arbiter in critical evaluation of the most important phenomena in visual arts. The history of ex-Yugoslav printmaking of the second half of the 20th century and contemporary printmaking cannot be separated from the history of Grafički kolektiv. It is an authentic product of a time of great ideas and ideals, enthusiasm and work, a cult place of Belgrade graphic art and one of our oldest galleries. Grafički kolektiv, a significant segment of Serbian cultural heritage and a vital actor of the contemporary fine arts scene, marks its great jubilee this year – seven decades of activity.

**Art critics’ reviews historicized the pioneering role of Grafički Kolektiv at the time when it was necessary to prove that graphic art was an autonomous fine arts discipline. Today, after 70 years of participation in the process of developing criteria, through ambitious programmes, it provided us with a complex insight into graphic art, graphic design and other forms of visual art. For the generations of artists who appeared on the scene in the second half of the 20th century, Grafički Kolektiv became a cult place and a byword for the spirit of the innovative, modern and bold critical thinking.**

**Who are the founders of Grafički kolektiv?**

版画收藏美术馆的创始人是谁？
The founders of Grafički Kolektiv are the well-known artists of the first generation of printmakers from the Belgrade’s Academy of Fine Arts – Boško Karanović, Mirjana Mihać, Dragoslav Stojanović Sip and Mile Petrović.

版画收藏美术馆从成立之初一直都位于贝尔格莱德市中心欧比力克大街 27 号，直到去年才不得不搬迁。现在，我们一直在等待一个新的展览空间。

Grafički Kolektiv had been at the same address, in the very heart of Belgrade, at 27 Obilicëvenac, from its foundation until last year, when we had to move out. Since then we have been awaiting a new gallery space.

版画收藏美术馆的专业声誉源自其精心设计的展览项目，极高的标准、优良的传统和对艺术的热情。

The professional reputation of Grafički kolektiv is based on the well-designed programmes, high criteria, tradition and enthusiasm.

为了让您更好地了解版画收藏美术馆，我将按时间顺序，用一些文件材料和图片为您展示版画收藏美术馆的活动和历史概要。

To offer you a better insight into what Grafički kolektiv is, I will outline its activity chronologically, using documentary material, giving you a sort of illustrated history.

版画收藏美术馆的成就有哪些？
What does Grafički kolektiv do?

在一系列集中的展览活动（每年超过 20 个展览）中，版画收藏美术馆展出了大量国内外艺术家的作品 [ 迪利、夏加尔、瓦萨雷里、马瑟韦尔、埃罗、福克斯、安德烈、布鲁诺夫斯基、劳伦斯、吉住敬雄（音译）、卡拉伊等 ] 或者藏书票，以及来自当代英国、日本、荷兰、加拿大、瑞典和中国的版画—— 这只是这个独特机构真实历史的一小部分。20 世纪 60 年代初，贝尔格莱德的第一场偶发艺术就是在欧比力克大街 27 号的版画收藏美术馆进行的。这家美术馆拥有版画藏品超过 5000 件，并编制出版了画册、版画集、艺术家论文、年鉴等。

In the social milieu without a rich tradition in printmaking, Grafički kolektiv has been constantly active; in 1952 its workshop / graphic studio transformed into a gallery space with the purpose to promote art through exhibitions. The programme conception and rigorous criteria have contributed to the high professional reputation of Grafički kolektiv, and the Gallery has managed to present almost all major artists from this region (ex-Yugoslavia) and many foreign artists.

版画收藏美术馆在欧比力克大街的展厅里一共举办过 1600 多个展览，在塞尔维亚、前南斯拉夫及世界各地的其他展馆也举办过数个百个展览。版画收藏美术馆是塞尔维亚和前南斯拉夫的文艺艺术历史上不可或缺的一部分，其中很大一部分原因归功于国际合作取得的重要成果。通过各种项目，版画收藏美术馆已融入世界，也让世界走了进来。

With over 1,600 exhibitions realized at the space in ObilicëVenac and a few hundred in Serbia, Yugoslavia and the world, Grafički kolektiv is an integral part of the art history of the Serbian and Yugoslav cultural space, and a significant part of its history belongs to international cooperation. Through its programmes, it has integrated into the world but has also let the world in.
An intensive exhibiting activity (over 20 exhibitions a year), presentations of our artists abroad and of foreign artists at Grafički kolektiv (Dalí, Chagall, Vasarely, Motherwell, Erró, Fuchs, Anderle, Brunovský, Lawrence W, Toshio Yoshizumi, Kalaj...), ex-libris, contemporary English, Japanese, Polish, Canadian, Swedish, Chinese... printmaking – all this is just a small part of the authentic history of this unique institution. The first happening in Belgrade (in the early 1960s) took place at the Grafički kolektiv Gallery at 27 Obilićeva venac. It has a collection over 5,000 prints, the production of catalogues, albums of prints, small monographs of artists, the almanac Krug (The Circle)...

20世纪50年代以来的版画收藏美术馆海报
Posters of Grafički kolektiv from the 1950s

This precious art and documentary material is an authentic testimony to the cultural scene in the sixth decade of the 20th century and the artists’ pioneering efforts to design posters for their solo and group exhibitions, realizing how important they were for the promotion of cultural events. The spirit of the time of a renewed modernism and pioneering creativity in the field of graphic art, when the poster became an important segment of professional affirmation, formulated the Grafički kolektiv’s programme conception and defined its future. These posters function as autonomous works of art which emanate a powerful expression, the passion of a personal commitment, direct communicability, specific identity of an art event and the expected visual economizing. They also express the talent and personal sensibility of the artists who created them in their specific handwriting, exceptional visual culture, the appropriate size and a good balance between text and image.

The May Exhibition of Printmaking

五月版画大展

五月版画大展是我们传统的一个重要事件。今年刚刚开幕的五月版画大展最早在1952年举办，是我们美术馆历史最为悠久、成就最为重大的展览之一。从艺术、文化和历史的角度来看，五月版画大展是20世纪下半叶的艺术历史中不可或缺的一部分。一位历史学家曾对五月版画大展的起因、艺术基础和时间的连续性进行了分析，最终得出的结论是：在最初的几十年里，这个展览起到了引领作用，直接影响了版画的质量，并建立了评估版画艺术作品的专业标准。

One of our traditional exhibitions is the May Exhibition. It is very important as an indicator of the situation in the contemporary graphic art scene. The May Exhibition of Printmaking, just opened at our gallery, is one of the oldest and most significant achievements of this institution; the first was organized in 1952. Its artistic, cultural and historical aspects were integrated in the system of the art scene of the second half of the
20th century. Analysing the genesis of the May Exhibition, including its artistic foundation and continuity in time, a historian concludes that in its first decades it had the leadership role and directly influenced the quality of printmaking medium and the establishment of professional standards for evaluating a work of art – print.

The Great Seal Award

The Great Seal Award (awarded at the May Exhibition every year since 1963) is the oldest and the first important national recognition of contribution in the field of printmaking. In front of you are the works awarded by the Great Seal, from 1963 until now. The awarded artists with their opuses have become part of the national art history. In June we organize a large exhibition dedicated to Grafički kolektiv, that is, to our collection in which the works of the Great Seal laureates are an important segment.

Today, on its 70th anniversary, Grafički Kolektiv is open to new art phenomena, movements and experiments. This year the Gallery will present the works of the Great Seal award laureates from 1963 to 2019. These 56 artists, whose awarded works you can see now, with their different poetics, are the key personalities, without whom it would be impossible to write a history of contemporary printmaking in Serbia. You may recognize some of these works because they have been awarded at international exhibitions and their authors have achieved wide international recognition.

我从版面收藏美术馆收藏中选择了一些作品、开幕式和展览的图片及获奖艺术家的版画作品。我相信这对于美术馆的访客来说是新鲜有趣的，对我们也是一种很好的提高认识。这些作品来自艺术家如博扬·奥塔塞维奇、德拉甘·莫米洛夫、丹妮拉·福尔格斯、弗拉德米尔·维力科维奇、尼卜萨·拉多耶夫、阿兰·贝奇里、玛雅·索米奇、维力扎尔·克斯提克、迪米崔·佩奇，其中，迪米崔·佩琪在观澜很活跃并享有盛名。在过去的 60 年里，大勋章奖已成为一个著名的奖项，其获奖者亦是 20 世纪下半叶最杰出的版画艺术家。

I have chosen a few examples from the current gallery production, some material from openings, scenes from exhibitions, laureates' prints. I believe it will be new and interesting for the guests, and a useful reminder for us. These are works by Bojan Otačević, Dragan Momirov, Daniela Fulgoš, Vladimir Velčković, Neboja Radojić, Alan Bečiri, Maja Simić, Velizar Krstić and Dimitrije Pecić, an artist who is active and well-known here in Guanlan. During the past almost-six decades, the Great Seal Award has become a prestigious award, and its laureates are the most remarkable graphic artists of the second half of the 20th century.

版画收藏美术馆正值 70 周年之际，它将一如既往地对新的艺术现象、运动和实验保持开放态度。今年，版画收藏美术馆将展出从 1963 年至 2019 年的大勋章奖获奖艺术家的作品。这 56 位艺术家的作品风格各异、各有特点，没有他们就没有塞尔维亚当代版画史。你可能会在其中看到一些熟悉的作品，因为许多作品已在国际展览获得奖项，其创作者也得到了国际的认可。
Also presented here is a graphic installation by Lidija Antanasijević, who exhibits at the Biennial and has already participated in your workshop’s artist residency programme twice. You will see the atmosphere at the opening of the May Exhibition and the Grand Seal Award presentation ceremony.

Within its intense activity, Grafički Kolektiv presents international artists. Barbara Madsen and Veliko Marinčevski are here in Guanlan, and Lidija Antanasijević has been based in London since 1991.

Young talented Sohee Kim from Korea, who also participates in your Biennial and has worked in your graphic studio, and Kang Woo Hyon, a multimedia artist from Seoul, have exhibited at Grafički kolektiv.

We live in a time of spectacle and, last autumn, Grafički kolektiv presented illustrations by Kang, a renowned multimedia artist from Korea. The opening came with a surprise: a percussion orchestra concert in front of the Gallery. The exhibition of Kang’s works was part of the cultural exchange between Belgrade and Seoul, which I initiated (I have also realized three exhibitions of our artists in Seoul). The concept and layout of Kang’s exhibition brought a new spirit of the East to Belgrade. Kang is an intriguing and versatile artist, which can be illustrated by the fact that he learned how to pilot a plane in order to carry out his performance that included sky drawing.

Edward Lucie Smith, a well-known author of numerous art history books, who is also a photographer, has presented a series of very provocative photographs at Grafički Kolektiv.

Charles Steven from Edinburgh, professor at the Academy of Arts, an artist with an extraordinary sensibility, has exhibited at Grafički Kolektiv twice.

Veliko Marinčevski, a Bulgarian artist, you know him, and Kenji Nagai, a well-known artist from Japan, about whom Kayoko Yamasaki from Belgrade spoke, have...
presented themselves at Grafički kolektiv.

Hoda Hadidi from Teheran, whose work is the best example of the Iranian school of illustration, would like to exhibit at Grafički Kolektiv again, but we are waiting for a new gallery space.

特别值得一提的是诺贝尔文学奖得主维斯拉·辛波丝卡的展览。她曾经把自己设计制作的明信片写给她的朋友。那些小的绘画和拼贴画很多都是艺术杰作。在1996年版画收藏美术馆的展览期间，就在我们推广她的书的前一天，得知她获得了诺贝尔奖——她职业生涯中重要的事情。这是一个多么神奇的巧合！

Special attention was given to the exhibition of Vislava Shimborska, a winner of the Nobel Prize for Literature. Shimborska used to write to her friends on postcards that she created herself. Those are small drawings and collages, many of which real masterpieces. During her exhibition at Grafički Kolektiv in 1996, it was announced that she won the Nobel Prize, just a day before our promotion of her book. That was a wonderful coincidence — to announce the most important event in her carrier.

The Collection of Grafički Kolektiv

1953年发生的一件事情对于版画收藏美术馆的收藏至关重要。建立塞尔维亚第一个版画收藏空间的目的是保存历史文化遗产。如今，版画收藏美术馆的馆藏已有5000件作品。其中，大勋章奖获奖艺术家的作品是最具代表性的馆藏，因为他们的作品代表了这个领域的顶峰。在这里，我向大家介绍其中的一些获奖艺术家，有资深的也有年轻的艺术家。他们是波利斯拉夫·安塔拉斯吉维齐、雅克·斯摩科、莉迪亚·安塔拉斯叶维奇、米兰·布拉努斯卡、米里卡·布拉努斯卡、柏拉·伊尔约夫斯基、吉住敬雄（音译）和安妮卡·奥普雷斯尼克。
One of the fundamental events was the establishment of the Collection of Grafički Kolektiv in 1953. The idea of this first graphic art cabinet in Serbia was to create cultural heritage for the coming generations and for history. Today, the Collection has grown to include 5,000 works; the prints of the Great Seal laureates make the most representative part of the collection, as they are the very peak of creativity in this field. We are presenting here some of them, of the older and the younger generation: Borislav Anastasijević, Jacek Szewczyk, Lidija Antanasijević, Milan Blanuša, Milica Antonijević, Bora Iljovski, Toshio Yoshizumi, Ankica Oprašnik.

The Gryphon project was started by Grafički kolektiv and Quadra Graphic in 1996, with the idea to stimulate professional standards in different areas of graphic design. In two decades, this specialized biennial and competition has provided a real insight into the contemporary graphic design production in Serbia, Bosnia and Herzegovina and Montenegro. These slides show the opening ceremony of the first Gryphon; Professor Bogdan Kršić opened the exhibition, and the Gryphon Award went to Miloš Ilić. Nowadays, most of the laureates work at international design agencies. As one of our famous artists said, “Gryphon has a metaphorical meaning; this award should protect us from bad design.” The prize is awarded for the best creative achievement in several categories: books and other publications, visual identity, posters, art advertisements, packaging, typographical letters, value papers, film, video, TV and web design.

Gordana Popović Vasić’s curated exhibition Between Fear and Enthusiasm was very important; it explored the beginnings of graphic design in Serbia 1950 — 1970. Here we have only the cover of the publication and some photographs from the exhibition, held on the occasion of Grafički kolektiv’s 60th anniversary.

The Small Print Form and the Small Seal Award (since 1991)

Small print is a unique tradition in Serbia, one of the few countries with this tradition. The Small Print Form Exhibition shows the availability and communication potential of the art of printmaking, thus confirming its educational character. At the 1991 exhibition, the Small Seal Award was established, a counterpart to the Great Seal Award of Grafički kolektiv.
The Small Print Form Exhibition, held in December every year, attracts the audience by giving them the opportunity to buy prints at popular prices. In the mid-1980s, we achieved the record: nearly 5,000 prints were sold during one exhibition.

On the covers of the catalogues for both exhibitions — Small Print Form and May Exhibition — the work awarded at the previous exhibition is reproduced. These are some scenes from the opening ceremony.

1997 年在塞萨洛尼基
In Thessaloniki, 1997

In 1997, in Thessaloniki, which was the European Capital of Culture, we organised a monumental exhibition of Yugoslav visual arts, titled Visible-Invisible. This was taken at the Thessaloniki exhibition, definitely a very important project of Grafički kolektiv.

2009 年在西安
In Xian, 2009

十年前，版画收藏美术馆在西安庆祝其成立 60 周年。这是一个宏大的展览，展览分为四部分。受西安美术馆的邀请，我们挑选了塞尔维亚当代版画艺术的一些作品，包括 20 世纪 50 年代的海报、两位大奖章奖获奖艺术家莉迪亚·安塔娜斯耶维奇和比尔雅那·乌尔基奇的个展。这是当时展览和开幕式的情况。

2018 年 7 月
July 2018

2018 年 7 月，出于古建筑修复的原因，我们搬离了美术馆旧址。这对于版画收藏美术馆的艺术家和评论家们来说是一个感伤的时刻。我们把大家相聚在一起，组织了一场乐队表演，从旧址一直表演到新的地址。最后，给大家看看我们新办公室的照片，我们将在那里筹建一个新的美术馆。
Leaving the gallery space in July 2018, due to the restitution of the building, was a sad moment in the history of Grafički kolektiv for artists, critics and all friends. They came and we organized a performance – we walked together from the old to the new address, holding a band. At the end, there are photographs of the new office space, where we work, preparing for a new gallery.

“时间的印记——70 周年回顾展” 2019 年 6 月
Print of Time 70/∞, June 2019

6 月，版画收藏美术馆在塞尔维亚科学与艺术学院的画廊举办一个盛大的成立 70 周年纪念活动，“时间的印记——70 周年回顾展”。展览展出了一系列重要的艺术作品和历史资料。我是这个展览的负责人。对一名艺术史学家而言，这是一个很大的挑战。
In June Grafički Kolektiv opens a grand exhibition on the occasion of a great jubilee — its 70th anniversary, at the impressive gallery of the Serbian Academy of Science and Arts. I am the author of the project, which is a real challenge for me as an art historian. Print of Time 70/∞ — a retrospective/monographic exhibition, hosted by such an important gallery, presents an anthological selection of artworks and documentary historical material.

我们非常荣幸地邀请观展的朋友们亲临贝尔格莱德。

We would be honoured and delighted to welcome all of you from Guanlan in Belgrade.