

# 文化修剪

2011中澳当代版画邀请展

**CULTURAL PRUNING**

**2011 SINO—AUSTRALIA INVITED**

**CONTEMPORARY PRINT EXHIBITION**

2011年6月29日——2011年7月10日

上海市莫干山路50号米奥艺术空间（4号楼213室）

Exhibition Runs: June 29 – July 10, 2011

Place: Suite 213, Building No.4, Meou Art, No.50 Moganshan Rd., Shanghai China.

**策展人 / Curator:**

朱清华 / ZHU QINGHUA

**艺术家 / Artists:**

克莱夫·巴斯托 / CLIVE BARSTOW

保罗·乌尔曼 / PAUL UHLMANN

阿曼达·阿勒丁 / AMANDA ALLERDING

王洁音 / WANG JIEYIN

卢治平 / LU ZHIPING

周国斌 / ZHOU GUOBING

姜君臣 / JIANG JUNCHEN

桑茂林 / SANG MAOLIN

罗威 / LUO WEI

林清 / LIN QING

**主办单位 / Organizer:**

上海理工大学出版印刷与艺术设计学院 College of Communication and Art, University of Shanghai for Science and Technology  
澳大利亚米奥艺术投资有限公司 Australia Meou Art Investments PTY LTD

**特别支持 / Co-organizer:**

澳大利亚驻沪领事馆 Australia Consulate in Shanghai

上海美术家协会版画艺委会 Printmaking Committee of Shanghai Artists Association



## 文化修剪

2011中澳当代版画邀请展

**CULTURAL PRUNING**

2011 SINO—AUSTRALIA

INVITED CONTEMPORARY

PRINT EXHIBITION

目录  
CONTENTS

06

文化修剪 / CULTURAL PRUNING  
克莱夫·巴斯托教授 / By Professor Clive Barstow

10

文化修剪 / CULTURAL PRUNING  
朱清华 / By Zhu Qinghua

16

克莱夫·巴斯托 / CLIVE BARSTOW

24

保罗·乌尔曼 / PAUL UHLMANN

32

阿曼达·阿勒丁 / AMANDA ALLERDING

40

王劼音 / WANG JIEYIN

48

卢治平 / LU ZHIPING

56

周国斌 / ZHOU GUOBING

64

姜君臣 / JIANG JUNCHEN

70

桑茂林 / SANG MAOLIN

78

罗威 / LUO WEI

86

林清 / LIN QING



## CULTURAL PRUNING

By Professor Clive Barstow

The works in this exhibition represent a broad cross section of individual and national identities, through which particular ideologies and differences can be exposed. As we now work in an increasingly transnational context where barriers are being removed, it is questionable whether long standing traditions, particularly within Chinese visual art, can, or should be maintained. Questions surrounding the validity of history in the context of forming new multi-cultural societies that aspire to harmony at the cost of tradition are a common thread in both western and eastern cultures. At this point in time we work within what Homi Bhabba calls the third space, a notional space where cultures collide and are incommensurable within political and social contexts. For

artists however, this is fertile ground in which difference and incompatibility can be celebrated to form new languages, languages that reflect the tension that exists in the space between cultures.

This temporary space of mis-understanding and mis-communication could well be our most productive period for the arts. History suggests that our future will be less respectful of our national identities as we start to privilege our newly formed homogenised and diasporic cultures. Already our shopping centres, airports and public spaces give little indication of where we are, but they represent clearly where we are going. This is cultural pruning, a way of shaping our cultures to look the same by removing our past.

The counter theories surrounding identity include the idea that our own personal identity is shaped entirely by where we are rather than where we are from. In this respect our sense of belonging and our inherited values about who we are and what we believe in have little chance of survival in a truly hybridised and sanitised society often driven by economic rather than cultural ideals.

The exhibition therefore represents a period of change in which artists can come together and share ideas from their respective positions. As we start to collaborate we will need to be respectful of our traditions and be active in maintaining the important traces of our histories in the formation of new languages that serve the needs of our past as well as our futures.

15th may 2011

# 文化修剪

克莱夫·巴斯托教授

本次参展作品表现了一种带有普遍性的个人和民族身份问题，该问题揭示出特定的意识形态和差异性。在我们当下所处的一个隔阂被消除的、不断转型的语境中，那些历史悠久的传统尤其是中国视觉艺术的传统能否或者是否该被延续下去成为一个问题。

在构建全新的、追求和谐的——以传统为代价——多元文化社会的语境中，历史的有效性问题是东西方文化共同的主线。在这点上，我们处在霍米·巴巴所谓的“第三空间”中。这是一个观念的空间，在这里，社会与政治语境里的文化碰撞是不可通约的。然而，对于艺术家来说，这正好是艺术创作的沃土。在这儿，差异性与不

兼容性受到赞美，它们构筑了全新的语言，用以反映存在于不同文化空间之间的张力。

这种在暂时性空间中发生的误解和误读可以很好地被用于我们的艺术最有生发性的时期。历史表明，由于我们开始更重视新近形成的注重均质性和离散性的文化，将来我们对民族身份的认同将会减弱。现在我们的购物中心、机场和其他公共空间很少提示我们在哪里，反而更清楚地指示我们将往哪里去。这正是“文化修剪”——一种消解过去从而塑造同一性文化的方式。

与身份理论相关，有些观点反而强调我们的个体身份完全由我们在哪里（所处的空间）而不是我们从哪里来

决定的。从这个角度看，在一个由经济驱动而非文化理想驱动的社会里，文化呈现出完全混杂而又有高度规范性的特点，如此，关于我们是谁和我们信仰什么这样的归属感问题和继承下来的传统价值观则很难维系。

因而，此次展览集中展示了在一个变迁时期内艺术家们从各自立场出发的思考，并且给大家提供了交流的平台。从合作伊始，我们需要尊重各自的传统。在构建一种能为过去和未来服务的新语言的过程中，我们同时也将积极地延续历史的重要轨迹。

2011.5.15

# 文化修剪

朱清华

有一阵子关于文化的理论术语铺天盖地。时下艺术展中，不乏敏感的艺术人们对文化问题和文化观念的各种图解。此种趋向，以自诩弄潮前沿的各种双年展为甚。于是，在对异文化与文化观念的猎奇中我们渐渐对猎奇也“审美疲劳”。

直到有一天，在一次关于澳大利亚当代艺术与土著文化的交流活动中，我看到一棵被修剪得很齐整的树，同时“文化修剪”这样一个很感性又直观的词语跃入耳中。刚从英国移民到澳大利亚的艺术家克莱夫·巴斯托，在当地稀松平常的日常景观中感受到了差异的力量。自由伸展的树木被修剪成当地人们感觉稳妥适意的统一形象——移民者与被移民者在异文化的碰撞中出现了主动调适与被动变迁；而“文化修剪”，恰好也是对上海当下都市文化形态的一种直观描述。

正是在对异质“修剪”的相似态度中，我们——来自澳大利亚这个移民国家和上海这个移民城市的艺术家

们——很矛盾地审视自身：对全球化带来的同一性世界充满质疑，却又习以为常地接纳各种文化复制的便利。在艺术领域，体现为制度拷贝乃至观念挪移，以至于原创性成为空中楼阁；当我们转换空间，试图借用他者的文化和艺术省视自身，却往往容易陷入具有高度选择性的自觉“修剪”迷障。

在此语境中，本次展览特邀请了来自澳大利亚和中国的十位艺术家参展。他们多从事综合媒材的艺术创作，版画也在他们的艺术生涯中占据重要一端。我们希冀通过中澳作品的对话来探讨当下语境中版画艺术在思想与文化层面拓展的可能性。相对而言，在中国当代艺术版图里，版画并不张扬，它们常自动疏离各种“潮”展。艺术家们创作状态与心态更加纯粹，更享受在私密的创作过程中体味真正的艺术自由。并且，无论是缘起西方的铜版画还是源自中国的木版画，都是作为文化传播的媒介而得到拓展，这更加凸显了版画展览的文化意义。有的艺术家

也使用当今的数码技术和综合材料创作版画，又一次延伸了版画作为文化媒介的特性。某种程度上，这些艺术家们不拘一格的自由创造突破了固有的版画概念与界限，使得当代版画具有更开放的视域。

具体而言，艺术家Clive Barstow的作品强调对多元文化观念的挖掘。他创作了一系列由食物形象构成的拼图，时常拼合成英国国旗的形状。它们是新的文化杂交体的隐喻符号，既寓意着逝去的殖民文化，也寓意着西方传统在后文化时代的陨落。Paul Uhlmann用半抽象的线条组合成带有漂浮感的画面。在他所关注的“空间的想象力”中，存在的瞬间感和虚空感不言而喻。Amanda Allering笔下的莲花、池塘和花园这样的字眼与视觉形象表达的正是女性艺术家的诗性审美。透过表层的图像，我们还可以品出带有东方哲思的韵味，这或许得益于她对中国文化的学习。王音先生早期的木刻版画作品保留着刀法的原味，而抽象线条与高度概括的鱼或鸟的形象则连

接着艺术史的两端，即从人类早期岩画到陶器纹样再到重视形式语言的现代艺术。方尺之间，文化的厚度可见一斑。卢治平先生致力于当代版画建设多年。《考古》和《瓶非瓶》系列中，那些绝美的青瓷被解构成碎片，又在黑白灰的重构中让观者不自觉陷入艺术家虚构的世界：历史或者未来，都在幽淡清远又略带文人感伤的画面里亦虚亦实亦真亦幻。周国斌教授用块面结构描绘了他眼中的“上海”：厚重、有形式美感又稍有沧桑。这正是当代知识分子所感知的世界，多变的抽象形式折射出在有序和无序中变化着的复杂现实。姜君臣教授则延续了他早期系列作品中的三角形式，简朴直白的三角传递着艺术家的多重思考：它既是纯粹的几何形体亦是从中国山水中提炼出的形式；既是塞尚笔下稳固的视觉结构也是东方绘画里空灵而不可言喻的禅意世界。桑茂林的木刻点阵中，点的集合构成纯粹的视觉语言，同时又让人联想到无数个微小的细胞或分子构筑的这个大千世界；而圆

形，或者是中国古典文化对世界的理想解读。罗威的近作比较多变，此次展出的独幅版画作品呈现出他思考的一个维度，即减少版画的制作意味，而力图在即兴创作中既保留版画本身的印痕趣味和偶然特性，又通过线条的抽象构成营造出东方山水传统的美感。林清的作品刚好显示出新一代对当下时代的敏感关照，写实式的具体物件——仪表有一种冷酷的气息，表征着我们当代物质生活的一个横断面。

由此，整个展览呈现出低调、多元而又具有文化厚度的整体风格。也许我们应该乐观，面貌各异的艺术作品组成当代文化的一个局部，它们处在不断地修剪和被修剪中。从这点来说，澳大利亚与中国的当下文化状态有着惊人的相似。我们置身于当代迷障，只缘身在此山。或许，过程即说明一切。

2011.6.20

## CULTURAL PRUNING

By Zhu Qinghua

Once, the terms of cultural theory are overwhelming. Nowadays, it is easy to find many sensitive artists who illustrate the cultural concepts and problems superficially with their works. This tendency is quite popular in various so-called Biennales. Gradually, we become aesthetically tired of the adventures in cultural concepts and foreign culture. Until one day, I saw a special picture of a pruned tree in a communication activity on Australian indigenous culture and contemporary art. At the same time, "Cultural Pruning", a phrase which is emotional and intuitive, leaped into my ears. It was from artist Clive Barstow who immigrated from England to Australia. He experienced the power of difference just from pruned trees in ordinary visual landscape of local daily life. The free stretching trees were pruned into a form that makes local people feel safe and comfortable. The

new image of the trees, however, symbolizes the positive adjustment and negative transition that followed with culture shock between immigrants and local people including aboriginals. And to me, "Cultural Pruning" is also a very appropriate description of urban cultural form of Shanghai. As we, artists from immigrant city Shanghai and immigrant country Australia, have much in common with the "pruning" attitude toward alien cultures, we begin to examine ourselves carefully. We doubt the homogenized culture under globalization context while at the same time we take advantages of the convenience caused by cultural duplication. In the art field, it is always embodied by copying art systems and art conceptions which result in lacks of originality. But when we turn to use the "other" 's culture to reflect on ourselves, we often get lost in highly selective "pruning" with consciousness. So, in this context, the exhibition has the honor of inviting ten artists. Most of them have been engaging in multi-media of arts including printmaking. We hope that through art dialogues between artists from Australia and China we could



explore and develop more possibilities of prints' function from perspectives of thought and culture. Relatively, printmaking is not so aggressive and fashionable as other art types in the territory of contemporary Chinese art. Thus the artists who make prints often have a pure attitude with little utilitarianism and enjoy the real freedom of private art creation. And, whether it is etching or engraving from West or woodcut from China originally, they were promoted in history as mediums for cultural communication. From this point of view, this print exhibition has a kind of simultaneous cultural significance. Some artists even use digital methods and mixed media in their prints to extend prints' characters as cultural medium. To some degree, contemporary prints created by those outstanding artists, who break through the boundaries and challenge fixed ideas about printmaking, have achieved a broad field of vision. Specifically, Professor Clive Barstow focuses on the values and concepts of diverse culture. He creates a series of puzzles by the image of food, often in the shape of British flag. They are metaphors of new cultural hybrids,

symbolizing the passing colonial culture as well as the decline of traditional Western culture in an era of post-modernization. The semi-abstract lines of Paul Uhlmann composes images with a sense of floating, He concerns the "aerial Imagination "which provides us an evident sense of emptiness as well as transient feeling of existence. Amanda Allering's favorite subject matters such as lotus, pond and garden etc. express the special poetical aesthetics of female artist. Through my perspective of an audience from China, we can even feel the charm of oriental philosophy of nature in her works which may benefit from her study of Chinese language and culture. Sir Wang Jieyin exhibits his early woodcut works which contain original taste of cutting. His abstract lines with highly summarized figures of fish or birds together connected two ends of art history, from human beings' early rock paintings and Chinese early pottery patterns to modern art. The weight of culture is described through such small scale prints. Mr. Lu Zhiping has devoted himself to contemporary printmaking of China for years. In his series of Archaeology and A Vase

is Not Just a Vase, those beautiful ceramic pieces are deconstructed and reconstructed again in black, grey and white, forming a fictional art world with a sentimental literati style in which history and future are fusing together. Professor Zhou Guobin depicts his city Shanghai with structures of block and plane. Shanghai is now graceful with vicissitude in abstract images. It is just the world that perceived by intellectual. Flexible abstract forms reflect our complicated reality in order or in chaos. Professor Jiang Junchen maintains triangle forms that had appeared in his early works. Simple triangle, however, expresses his complex ideas. It is just geometric but refined from Chinese landscape painting. It is not only from Cezanne's solid visual structure but also from unspeakable Zen in eastern painting. In Sang Maolin's woodcut works, the set of points constitute a purified visual language. The set also arouses our association that the universe is also constructed by such small countless cells while the whole circle is connected with the ideal shape of spiritual world in classical Chinese culture. Luo Wei changes his styles often while this time his

monoprints show one dimension of his experiments. He tries to reduce the planned part of printmaking but keep interesting traces and accidental effects by direct drawing on plates. The semi-abstract lines in his works also relate to aesthetics of Chinese classical landscape paintings. Lin Qing shows his concern to contemporary life as a representative of new generation. The realistic objects of meters are portrayed in a cold-blooded way which represents a surface of our material life. Therefore, the exhibition owns a modest, diverse but dignified style. Probably we should be optimistic as various art woks make up an important part of contemporary culture which keeps pruning and being pruned. From this point, the cultural statuses of Australia and China are so similar today. It is hard for us to find out the truth because we are just like in a changing puzzle of contemporary culture. Perhaps the uncertain process itself rather than the result explains everything.

20th June 2011



## CLIVE BARSTOW

克莱夫·巴斯托

Clive Barstow is Professor of Creative Arts and Head of School of Communications and Arts at Edith Cowan University in Western Australia, and global faculty member of Fairleigh Dickinson University New Jersey USA.

In 2010 Clive was appointed Honorary Professor of Art at the University of Shanghai for Science & Technology China. Prior to moving to Australia, Clive taught at Middlesex University in London and at a number of institutions in Europe and America. He holds executive membership to a number of arts organizations such as the Printmakers Council of Australia, the Australian Council of University Art & Design Schools and the World Printmakers Association Spain.

His exhibition profile includes thirty years of international exhibitions, artist residencies and publications in Europe, America, Asia and Australia. This includes eleven international one-person exhibitions and over sixty selected group exhibitions. His recent exhibitions include the Erbil Gallery Istanbul, Span Galleries Melbourne and the Shanghai International Arts Festival. His work is held in a number of collections, including the Musée National d'Art Moderne Pompidou Centre Paris and the British Council USA.

As an artist Clive has delivered invited lectures at over eighty international institutions including the National Art School Ireland, the Amsterdam Academy of the Arts, the Slade School of Fine Arts London and the Royal College of Art London. As a writer Clive has published over forty articles and reviews and contributes regularly to a number of international arts journals.

In 1998 he established the Open Bite Australia print workshop to encourage the development of Printmaking within a number of local indigenous communities. In 2001 Clive was awarded the ECU Vice Chancellor's Excellence in Teaching Award for his contribution to the field of Visual Arts, and represented Edith Cowan University at the 2002 National Awards for Excellence in University Teaching. In 2005 Clive was awarded the distinguished teaching medal by the Australian Council of University Art & Design Schools, Australia's peak body in art and design education.

克莱夫·巴斯托教授(Clive Barstow), 现为西澳大利亚的埃迪斯科文大学(Australia Edith Cowan University) 传播与艺术学院院长和美国新泽西州的菲尔莱狄更斯大学(Fairleigh Dickinson University)的全球教员。2010年, 克莱夫年被聘为上海理工大学艺术学荣誉教授。在移居澳大利亚之前, 克莱夫在伦敦的密德萨斯大学(Middlesex University) 以及欧美地区的大学机构任教。他是很多艺术机构的组委会成员, 如澳大利亚版画协会、澳大利亚艺术院校艺术与设计理事会以及西班牙的世界版画协会。

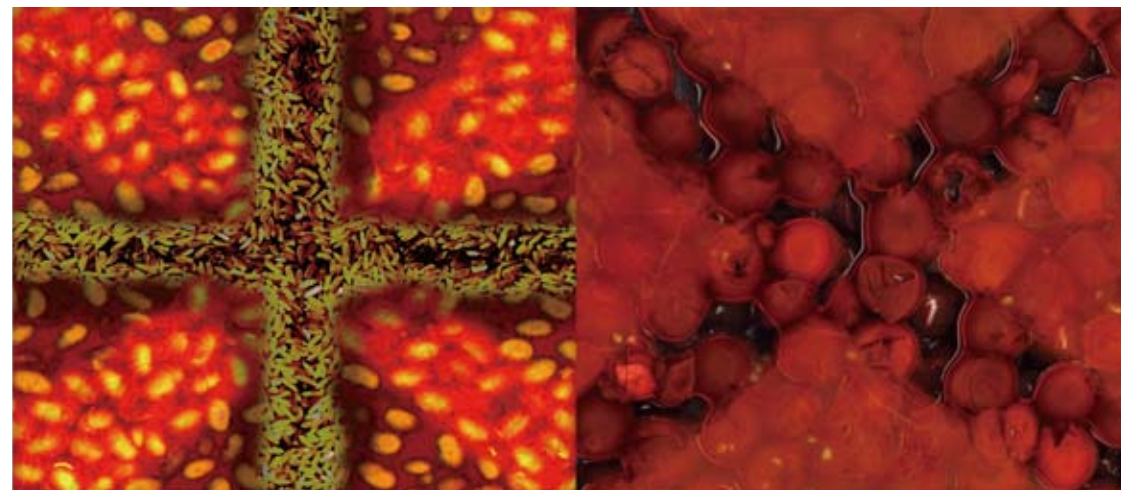
三十年来他参与过各种国际性展览, 并参与欧洲, 美洲, 亚洲和澳洲等地驻留艺术家项目并发表作品。这包括十一次国际性的个展和六十多个重要群展。他最近参与过在伊斯坦布尔的埃尔比勒画廊与墨尔本跨度画廊举办的展览, 以及上海国际艺术节。他的作品被很多地方收藏, 包括巴黎的蓬皮杜国家文化艺术中心以及英美文化协会。

作为一个艺术家, 克莱夫受邀在八十多家国际机构做过讲座, 如爱尔兰国家艺术学院、阿姆斯特丹艺术学院, 英国伦敦斯莱德美术学院和英国皇家艺术学院。作为一个作家, 克莱夫发表了四十多篇文章和评论, 并定期为一些国际艺术期刊写稿。

1998年, 他创办了澳大利亚Open Bite版画工作室, 以促进当地相当数量的土著社区的版画发展。由于在视觉艺术领域作出了杰出贡献, 克莱夫在2001年被埃迪斯科文大学副校长授予杰出教学奖, 并代表埃迪斯科文大学获得2002年度国家高校优秀教学奖。2005年, 克莱夫被授予由澳大利亚艺术院校艺术与设计理事会颁发的杰出教学勋章。

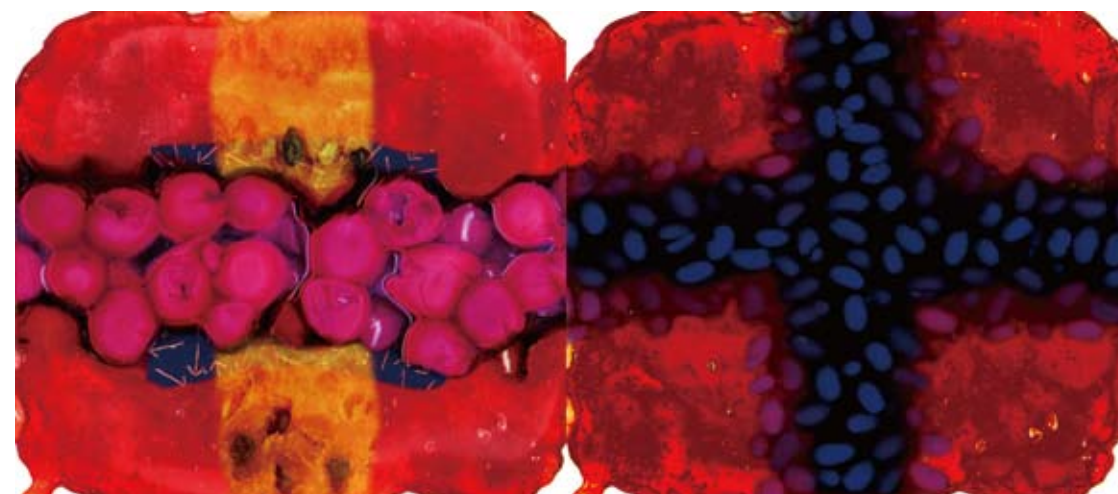
*God Save the Queen*  
Digital  
48.5X21cm  
2011

上帝保佑女王  
数码版画  
48.5X21cm  
2011



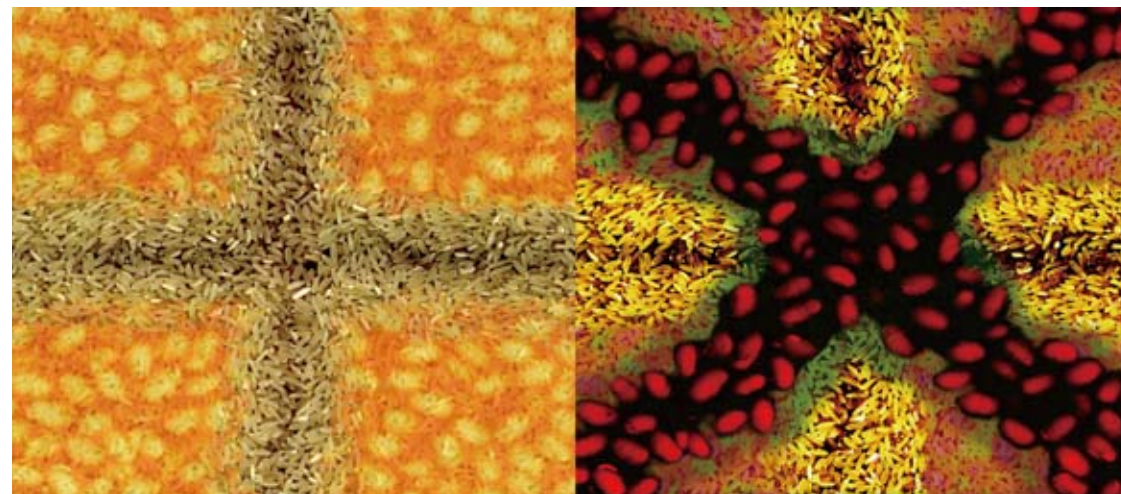
*Liquid Lunch*  
Digital  
48.5X21cm  
2011

液体午餐  
数码版画  
48.5X21cm  
2011



*Food is our God*  
Digital  
48.5X21cm  
2011

食物乃上帝  
数码版画  
48.5X21cm  
2011





PAUL UHLMANN

保罗·乌尔曼

Date of Birth: 31 March 1962 Sydney New South Wales

#### EDUCATION

- 2006 Candidate PHD RMIT School of Art.
- 1995 Diploma of Art, Rotterdam Academy of Fine Art, Holland.
- 1993 Master of Arts, (Visual Arts) Canberra School of Art, ANU, Canberra, ACT
- 1987 Post-Graduate Study, Hochschule fur Bildende Kunste, Braunschweig, West Germany
- 1983 Bachelor of Fine Arts, Canberra School of Art, Canberra, ACT

#### SOLO EXHIBITIONS

- 2010 Becoming Imperceptible, Goethe Institute, Sydney
- 2009 to hear the language of birds, Fremantle Arts Centre, Fremantle.
- 2008 this breathing world, Moores Building, Contemporary Art Gallery, Fremantle
- 2007 Without Words, Gallery East, North Fremantle, WA
- 2005 Voices from the land, sea and sky, Gallery East, North Fremantle, WA
- 2004 Amnesia: Images of the Invisible, Helen Maxwell Gallery, Canberra, ACT
- 2003 Islands of Sleep, Gallery East, North Fremantle, WA
- 2002 Hallucinations, Perth Institute of Contemporary Art (PICA), Perth, WA
- 2001 Infinite Turbulence, Helen Maxwell Gallery, Canberra
- 2000 Absence, Drill Hall Gallery, Canberra, ACT

#### SELECTED GROUP EXHIBITIONS

Group exhibitions in Australia and International since 1983

#### AWARDS

- 2005 Winner of the City of Perth Art prize
- 1994-95 Samstag Scholarship, Rotterdam Academy of Fine Art, Holland
- 1994 Besozzo Studio, Italy, Arts Council of Australia
- 1986-87 DAAD Scholarship, Hochschule fur Bildende, Kunste, West Germany

1962年3月31日生于悉尼, 新南威尔士州, 澳大利亚

#### 教育背景

- 2006 墨尔本理工大学艺术学院博士在读
- 1995 艺术文凭, 鹿特丹艺术学院, 荷兰.
- 1993 硕士, (视觉艺术) 堪培拉艺术学院, 澳大利亚国立大学, 堪培拉
- 1987 研究生学习, 视觉艺术学院, 不伦瑞克, 西德
- 1983 学士, 堪培拉艺术学院, 堪培拉

#### 个 展

- 2010 无法察觉, 歌德学院, 悉尼
- 2009 聆听鸟鸣, 弗里曼特尔艺术中心, 弗里曼特尔
- 2008 呼吸中的世界, 穆尔斯大楼, 当代艺术画廊, 弗里曼特尔
- 2007 无语, 东廊, 北弗里曼特尔, 西澳
- 2005 来自天空、大海和岛的声音, 东廊, 北弗里曼特尔, 西澳
- 2004 健忘症: 看不见的图像, 海伦·麦克斯维尔画廊, 堪培拉
- 2003 沉睡之岛, 东廊, 北弗里曼特尔, 西澳
- 2002 幻觉, 珀斯当代艺术学院, 珀斯, 西澳
- 2001 无限躁动, 海伦·麦克斯维尔画廊, 堪培拉
- 2000 不在场, Drill Hall 画廊, 堪培拉

#### 主要群展

自从1983年开始参加在澳大利亚和世界各地举办的群展

#### 获奖情况

- 2005 珀斯艺术奖
- 1994-95 扎姆斯塔格奖金, 鹿特丹艺术学院, 荷兰
- 1994 Besozzo 工作室驻留艺术家, 意大利, 澳大利亚艺术协会
- 1986-87 DAAD奖金, 视觉艺术学院, 不伦瑞克, 西德

*membrane I*  
woodcut with watercolour  
25cm x 21.6 cm  
2011

膜I  
木版与水彩  
25cm x 21.6 cm  
2011



*membrane II*  
woodcut with watercolour  
25cm x 21.6 cm  
2011

膜II  
木版与水彩  
25cm x 21.6 cm  
2011





*membrane III*  
woodcut with watercolour  
25cm x 21.6 cm  
2011

膜III  
木版与水彩  
25cm x 21.6 cm  
2011





AMANDA ALLERDING

阿曼达·阿勒丁

DATE OF BIRTH 1961 Melbourne, Australia

**EDUCATION**

- 2009 Master of Arts (Creative Arts), Edith Cowan University, Perth, WA
- 2009 Diploma in Front-line Management, TAFE, WA
- 1998 Bachelor of Arts (Visual Arts Major), Minor study Chinese language Putunghua, Edith Cowan University, Perth, WA.

**EMPLOYMENT**

- 1998 - 2011 Edith Cowan University, Faculty Education and Arts, School of Communications and Arts.

**SOLO EXHIBITION**

- 2005 Signing Off on The State, Fremantle Arts Centre, WA.

**SELECTED GROUP EXHIBITIONS**

- 2011 Thinking print, Moores Building Fremantle, WA
- 2011 Global Echo international print exchange
- 2011 Collaborative exhibition "Identities / Hybridities", (Allerding, A., Barstow, C., Blank, J., Crouch, C. & Kaye, N.)
- 2007 Identities / Hybridities, Between Cultures: The International Art Exhibition, Sun Yat-Sen University, Guangzhou, China.
- 2007 Identities / Hybridities, Biennale of Electronic Arts (Perth), Spectrum Project Space, W.A.
- 2002 Identities / Hybridities, Connection Visual II, The College of Fine Art Gallery, Shanghai International Arts Festival
- 2002 Shell Fremantle Print Award, Fremantle Arts Centre, W.A.
- 2002 Initial Spectrum, Spectrum Gallery Perth
- 2001 Shell Fremantle Print Award, Fremantle Arts Centre, W.A.
- 1999 Shell Fremantle Print Award, Fremantle Arts Centre, W.A.
- 1995 Summer Prize Exhibition, S.E.A. WASOVA, ECU.
- 1994 South West Survey, Bunbury Regional Galleries, W.A.

1961年生于澳大利亚墨尔本

**教育背景**

- 2009 硕士(创意艺术), 埃迪斯科文大学, 珀斯, 西澳
- 2009 高等教育管理文凭, 西澳
- 1998 学士(视觉艺术), 辅修汉语, 埃迪斯科文大学, 珀斯, 西澳

**工作情况**

- 1998—2001 传播与艺术学院, 埃迪斯科文大学, 澳大利亚

**主要个展**

- 2005 “停止——国家”, 弗里曼特尔艺术中心, 西澳

**主要群展**

- 2011 思考版画, 弗里曼特尔艺术中心, 西澳
- 2011 全球回声, 国际版画交流展
- 2011 身份 /混合, 联展
- 2007 身份 /混合, 文化之间: 国际艺术展, 中山大学, 广州., 中国
- 2007 身份 /混合, 电子艺术双年展(珀斯), 光谱空间, 西澳
- 2002 视觉连接 II, 艺术学院画廊, 上海国际艺术节
- 2002 弗里曼特尔版画奖, 弗里曼特尔艺术中心, 西澳大利亚
- 2002 最初的光谱, 光谱画廊, 珀斯
- 2001 贝壳, 弗里曼特尔版画奖, 弗里曼特尔艺术中心, 西澳
- 1999 贝壳, 弗里曼特尔版画奖, 弗里曼特尔艺术中心, 西澳
- 1995 夏季奖展览, 埃迪斯科文大学
- 1994 西南纵览, 邦伯里美术馆, 西澳

*Lotus blossoms in the pond 2*  
Etching and woodblock  
69 x 120 cm  
2011

池中莲 2  
木版与铜版  
69 x 120 cm  
2011



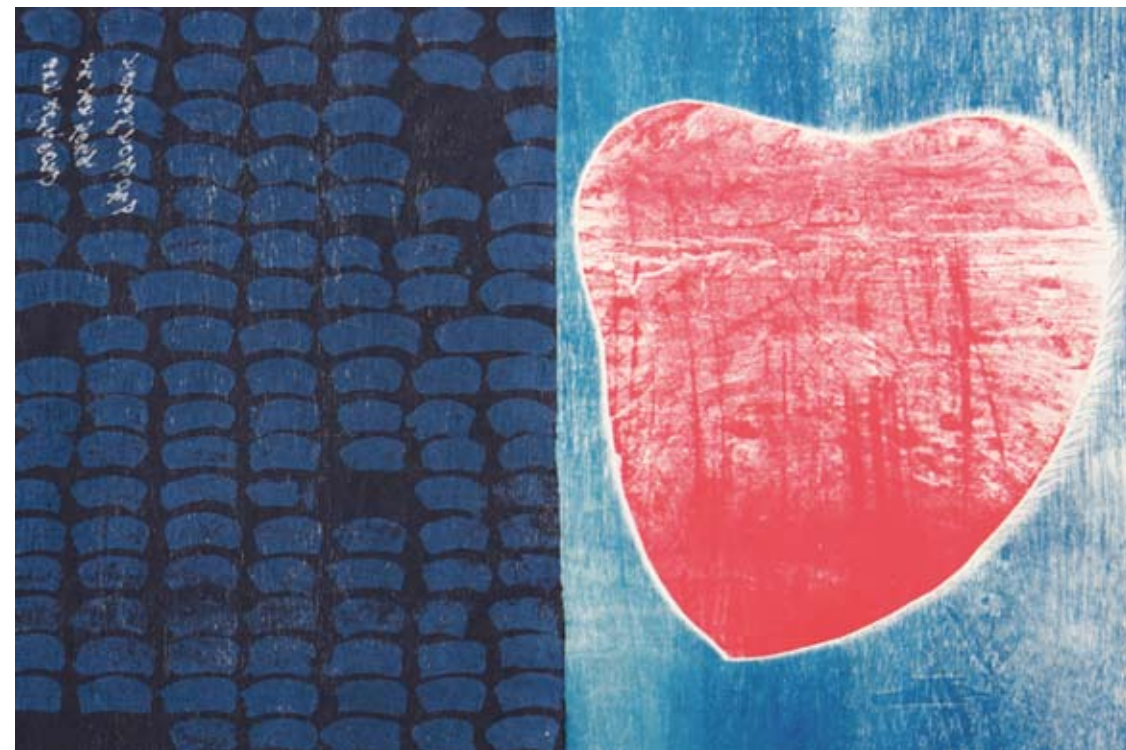
*Lotus blossoms in the pond 3*  
Etching and woodblock  
60 x 90 cm  
2011

池中莲 3  
木版与铜版  
60 x 90 cm  
2011



*Strawberry Field*  
Etching and woodblock  
69 x 94 cm  
2011

草莓园  
木版与铜版  
69 x 94 cm  
2011





王劫音  
WANG JIEYIN

1941 生于上海  
1966 毕业于上海美术专科学校  
1983 任教于上海大学美术学院  
1986 进修于维也纳国立应用艺术大学及维也纳造型艺术学院  
1994 第十二届全国版画展金奖(深圳美术馆)  
2004 第十届全国美展优秀奖(中国美术馆)  
2007 《精神的风景》个展(上海张江当代艺术馆)  
2009 《无何有乡》个展(上海M艺术空间)  
2010 第七届深圳国际水墨双年展(深圳美术馆)

1941 Born in Shanghai  
1966 Graduated from Shanghai Fine Arts School  
1983 Taught at Fine Art College of Shanghai University  
1986 Studied at University of Applied Art Vienna and Academy of Fine Arts Vienna  
1994 Gold Award, the 12th National Printmaking Exhibition, Shenzhen Art Museum  
2004 Award of Excellence, the 10th National Art Exhibition, National Art Museum  
2007 "Spiritual Landscape" Solo Exhibition, Shanghai Z- Art Center  
2009 "Where Falls thy Homeland" Solo Exhibition, Shanghai M Art Center  
2010 the 7th Shenzhen International Ink Painting Biennial, Shenzhen Art Museum

伊甸5  
木刻原版  
30×40cm  
1994

*The Eden 5*  
Woodcut  
30×40cm  
1994



伊甸6  
木刻原版  
30×40cm  
1994

*The Eden 6*  
Woodcut  
30×40cm  
1994





伊甸7  
木刻原版  
30×40cm  
1994

*The Eden 7*  
Woodcut  
30×40cm  
1994





卢治平  
LU ZHIPING

一九四七年六月生于上海  
毕业于上海大学美术学院艺术设计系  
上海油画雕塑院一级美术师  
上海半岛版画工作室艺术主持

中国美术家协会版画艺术委员会委员  
上海市美术家协会版画艺术委员会主任  
上海市美术家协会常务理事  
第17届全国版画作品展评委  
第18届全国版画作品展筹备委员会委员, 评委  
2010上海国际版画展策展人、艺术总监

1947 Born in Shanghai  
Graduated from Design Department of Shanghai University  
Artist, Shanghai Oil Painting and Sculpture Institute  
Artistic Director, Shanghai Peninsula Printmaking Studio

Member, Printmaking Committee, Chinese Artists Association  
Director, Printmaking Committee, Shanghai Artists Association  
Executive Director, Shanghai Artists Association  
Juror, the 17th National Printmaking Exhibition  
Juror, the 18th National Printmaking Exhibition Organizing Committee  
Artistic Director, Shanghai International Printmaking Exhibition 2010

考古之瓶与罐  
丝网  
67×59cm  
2007

*Anthropology—Vase and Pot*  
Silkscreen  
67×59cm  
2007



瓶非瓶之二  
丝网  
51×65cm  
2007

*A Vase is Not Just a Vase No. 2*  
Silkscreen  
51×65cm  
2007



月光  
丝网  
61×54cm  
2007

*Moonlight*  
Silkscreen  
61×54cm  
2007





周国斌  
ZHOU GUOBING

1951年生于上海

1982年毕业于哈尔滨师范大学

现为上海大学美术学院版画工作室主任，教授，硕士生导师，上海版画艺委会副主任，中国美术家协会会员。

作品参加全国美展，上海市美展及国际版展。获上海美术白玉兰奖三等奖，第18届全国版画展览中国美术提名奖。作品被上海美术馆，深圳美术馆等机构收藏。

1951 Born in Shanghai

1982 Graduated from Harbin Normal University

Now Professor, Director, supervisor for master candidates, College of Fine Arts, University of Shanghai Director, Printmaking Committee, Shanghai Artists Association Member, China Artists Association

**SELECTED EXHIBITIONS**

National Fine Arts Exhibitions, China

Fine Arts Exhibitions of Shanghai, China

International Printmaking Exhibitions

The Third Prize, Magnolia Awards, Shanghai, China

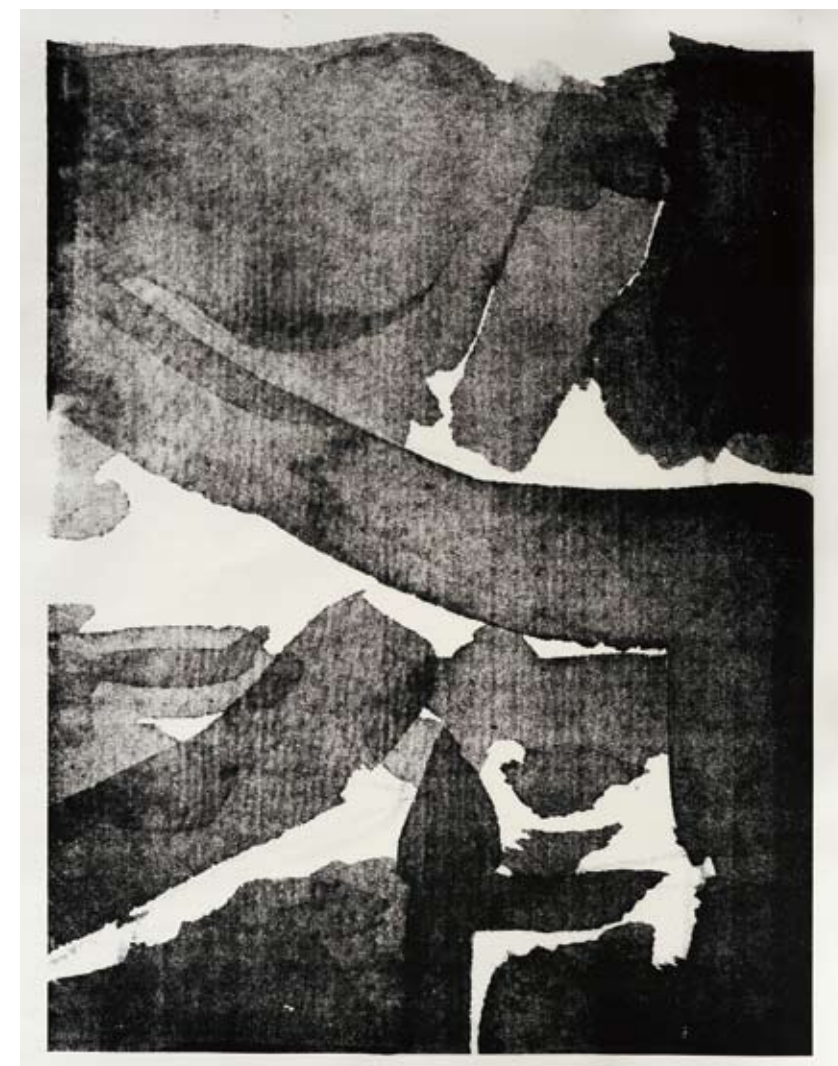
Special Award, the 18th National Printmaking Exhibition, China

**SELECTED COLLECTIONS**

Shanghai Art Museum, Shenzhen Art Museum, etc., China

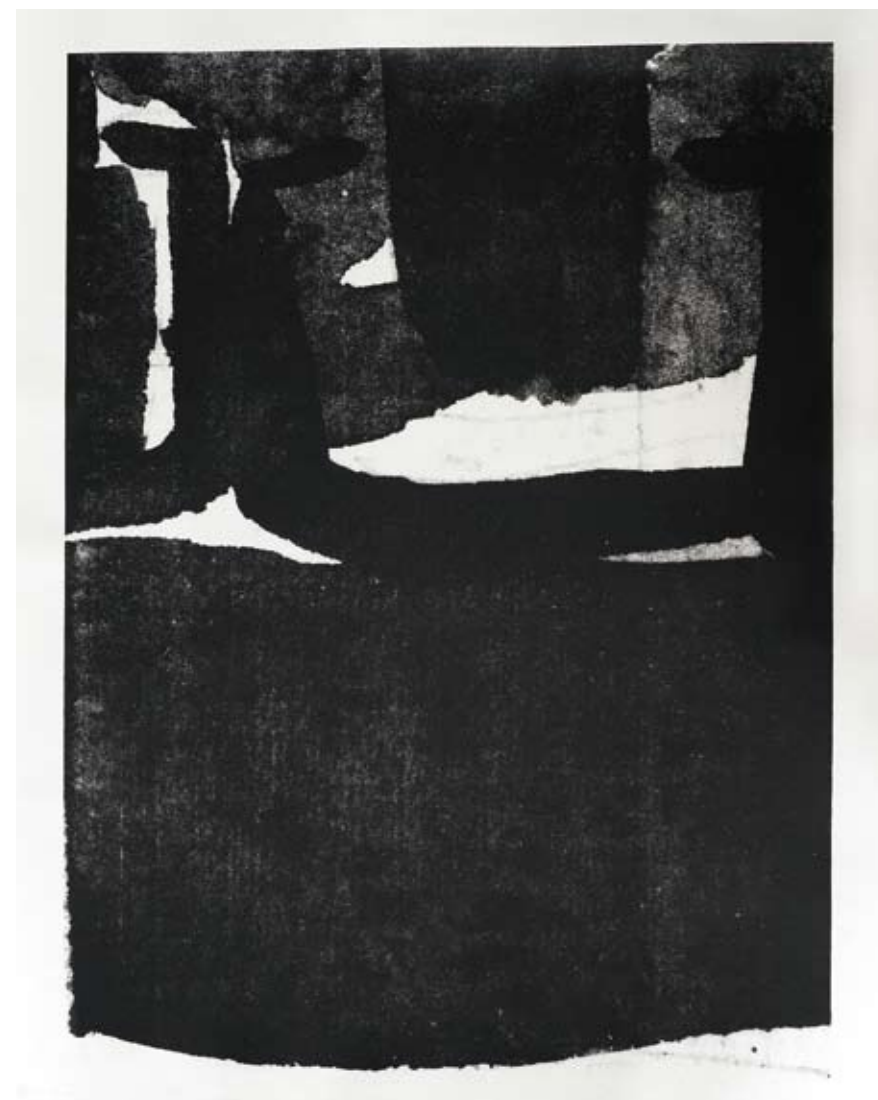
上海 No.18-3  
丝网  
95X67cm  
2009

*Shanghai No.18-3*  
Silkscreen  
95X67cm  
2009



上海 No.18-6  
丝网  
95X67cm  
2009

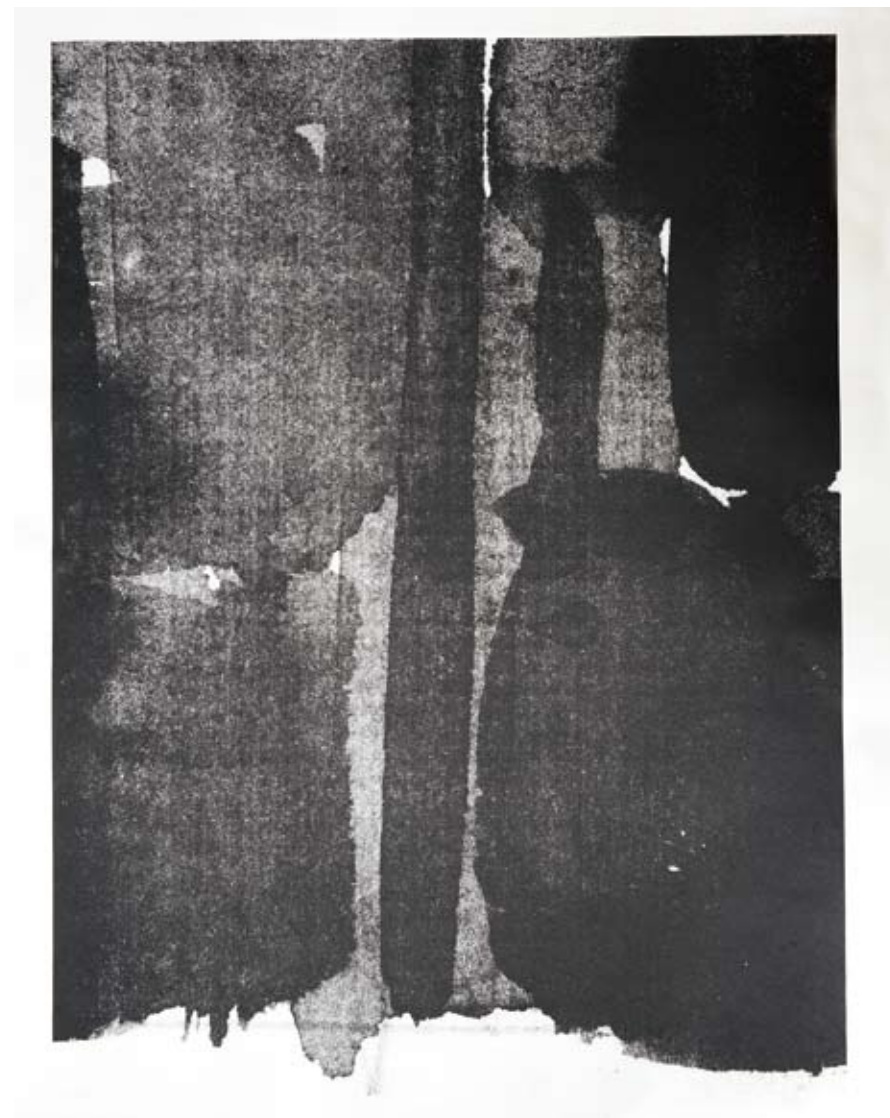
*Shanghai No.18-6*  
Silkscreen  
95X67cm  
2009





上海 No.18-7  
丝网  
95X67cm  
2009

*Shanghai No.18-7*  
Silkscreen  
95X67cm  
2009





姜君臣  
JIANG JUNCHEN

1965年生于吉林省吉林市。  
1989年毕业于东北师范大学美术学院。  
1994年毕业于中央美术学院版画系助教班  
现为上海理工大学出版与艺术学院副院长，中国美术家协会会员。  
作品参加第十二届全国版画展，铜奖  
全国第五届藏书票展，银奖

1965 Born in Jilin, Jilin Province of China.  
1989 Graduated from Fine Art College of Northeast Normal University.  
1994 Graduated from Assistant Courses in Printmaking Department of China Central Academy Of Fine Arts.  
Now Vice Dean, College of Communication and Art, University of Shanghai for Science and Technology.  
Member, China Artists' Association

**SELECTED EXHIBITIONS**

Bronze Prize, the 12th Chinese National Printmaking Exhibition, China  
Sliver Prize, the 5th Chinese National Exlibris Exhibition, China

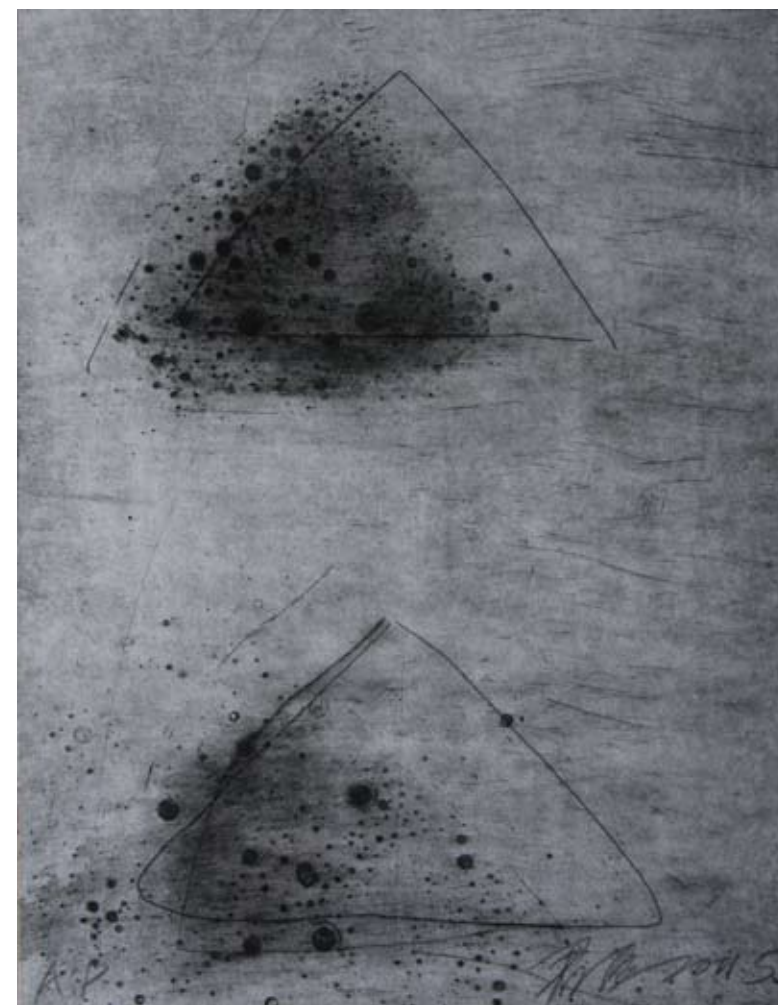
三角系列之一  
铜版  
36 X27 cm  
2011

*Triangle No. 1*  
Etching  
36 X27 cm  
2011



三角系列之二  
铜版  
36 X27 cm  
2011

*Triangle No. 2*  
Etching  
36 X27 cm  
2011





桑茂林  
SANG MAOLIN

1974年出生于中国山西  
2004年中央美术学院版画系,硕士学位  
现执教于上海大学美术学院  
第八届全国美术作品展  
首届中国当代水彩艺术展 学术奖  
韩国釜山国际版画展  
2008海平线绘画雕塑联展

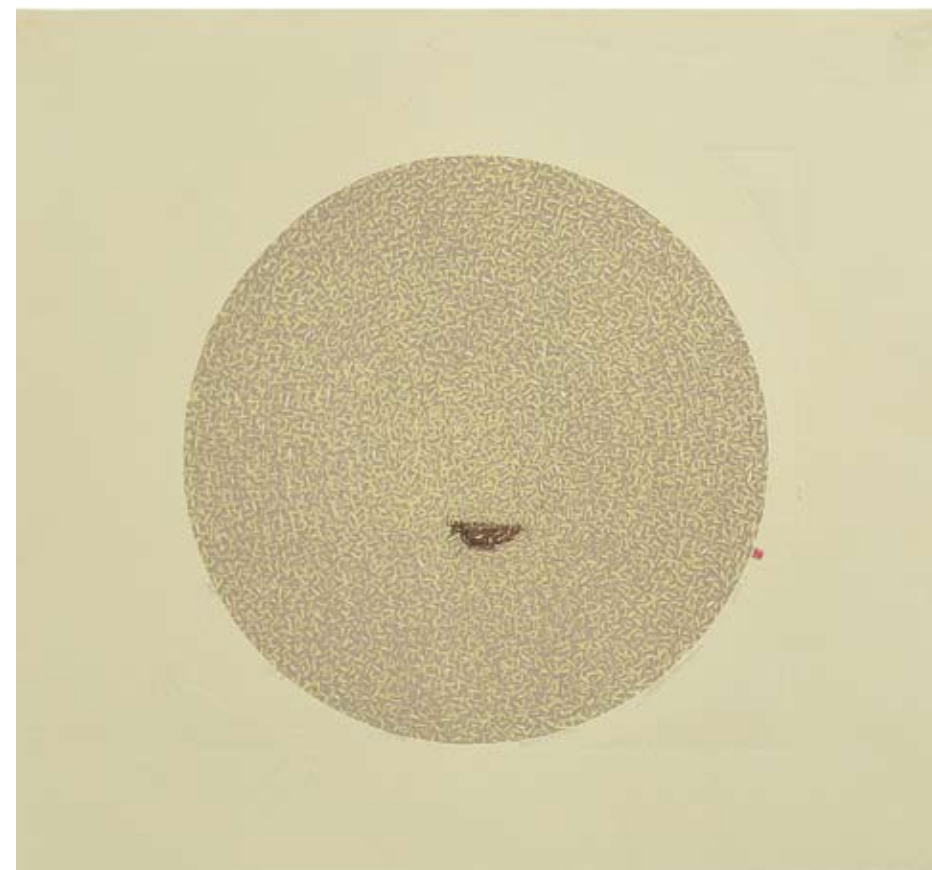
1974 Born in Shanxi Province, China  
2004 MA, Printmaking Department, China Central Academy Of Fine Arts  
Now Lecturer, College of Fine Arts, Shanghai University

**SELECTED EXHIBITIONS**

The 8th National Fine Arts Exhibition, China  
Academic Prize, the 1st Contemporary Watercolor Exhibition of China  
International Print Exhibition, Pusan, Korea  
2008 Sea Level, Printmaking and Sculpture Exhibition, Shanghai, China

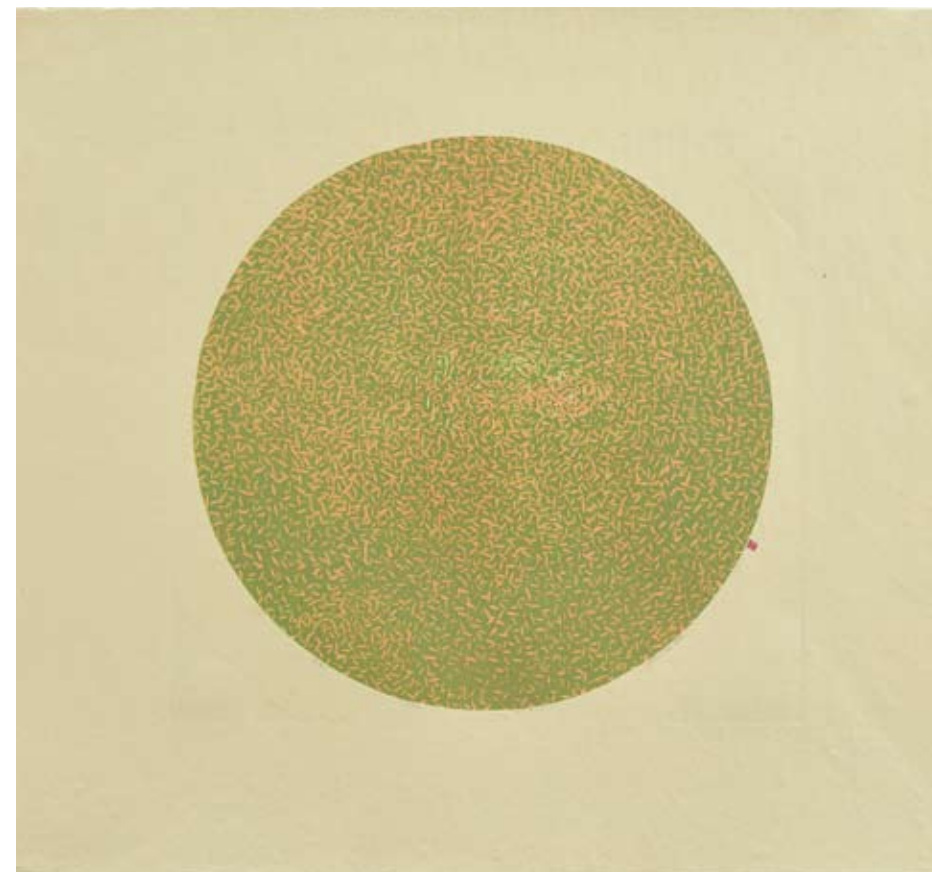
迷失1  
木版  
55×60cm  
2009

*Lost 1*  
Woodcut  
55×60cm  
2009



迷失2  
木版  
55×60cm  
2009

*Lost 2*  
Woodcut  
55×60cm  
2009



迷失3  
木版  
55×60cm  
2009

*Lost 3*  
Woodcut  
55×60cm  
2009







罗 威  
LUO WEI

1977年出生于湖北武汉  
2002年毕业于华中师范大学美术学院  
现执教于上海理工大学出版与艺术学院  
作品参加全国美展, 全国版画展览及国际版画展览  
作品被上海美术馆, 广东美术馆等机构收藏

1977 Born in Wuhan, Hubei Province, China  
2002 MA, Fine Arts College, Central China Normal University  
Now Lecturer, College of Communication and Art, University of Shanghai for  
Science and Technology

**SELECTED EXHIBITIONS**

National Fine Arts Exhibitions, China  
National Printmaking Exhibitions, China  
International Printmaking Exhibitions, Poland, Croatia, Romania, Italy

**SELECTED COLLECTIONS**

Shanghai Art Museum, China  
Guangdong Museum of Art, China

从前有座山 系列之9  
独幅版画  
50X100cm  
2008

*Once Upon A Time, There Was A Hill No.9*  
Monoprint  
50X100cm  
2008



从前有座山 系列之22  
独幅版画  
50X100cm  
2008

*Once Upon A Time, There Was A Hill No.22*  
Monoprint  
50X100cm  
2008



从前有座山 系列之28  
独幅版画  
50X100cm  
2008

*Once Upon A Time, There Was A Hill No.28*  
Monoprint  
50X100cm  
2008





林 清  
LIN QING

1982年生于上海。  
2005年毕业于上海大学美术学院版画系。  
现生活工作于上海

1982 Born in Shanghai.  
2005 Graduated from College of Fine Arts, Shanghai University.  
Now Lives and Works in Shanghai, China

仪表129  
综合材料  
21x30cm  
2011

*Meter 129*  
Mixed media  
21x30cm  
2011



仪表130  
综合材料  
21x30cm  
2011

*Meter 130*  
Mixed media  
21x30cm  
2011



仪表132  
综合材料  
21x30cm  
2011

*Meter 132*  
Mixed media  
21x30cm  
2011





# 文化修剪

2011中澳当代版画邀请展

**CULTURAL PRUNING**

**2011 SINO—AUSTRALIA**

**INVITED CONTEMPORARY**

**PRINT EXHIBITION**

展览开幕：2011年6月29日下午3：00

展览时间：2011年6月29日——2011年7月10日

展览地点：上海市莫干山路50号米奥艺术空间（4号楼213室）

Exhibition Opens: Wednesday 29 June 2011, 3pm

Exhibition Runs: June 29 – July 10, 2011

Place: Suite 213, Building No.4, Meou Art, No.50 Moganshan Rd., Shanghai China.

## 策展人 / Curator:

朱清华 / ZHU QINGHUA

## 艺术家 / Artists:

克莱夫·巴斯托 / CLIVE BARSTOW

保罗·乌尔曼 / PAUL UHLMANN

阿曼达·阿勒丁 / AMANDA ALLERDING

王劼音 / WANG JIEYIN

卢治平 / LU ZHIPING

周国斌 / ZHOU GUOBING

姜君臣 / JIANG JUNCHEN

桑茂林 / SANG MAOLIN

罗 威 / LUO WEI

林 清 / LIN QING

## 主办单位 / Organizer:

上海理工大学出版印刷与艺术设计学院

College of Communication and Art, University of Shanghai for Science and Technology

澳大利亚米奥艺术投资有限公司

Australia Meou Art Investments PTY LTD

## 特别支持 / Co-organizer:

澳大利亚驻沪领事馆

Australia Consulate in Shanghai

上海美术家协会版画艺委会

Printmaking Committee of Shanghai Artists Association

