

多面镜  
2021  
国际版画展

MIRROR  
INFLECTION

2021 International  
Printmaking Exhibition

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INFLECTION  
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Printmaking Exhibition

参展艺术家  
(按姓氏首字母排序)  
Gregory Amenoff  
Nathen Catlin  
Predrag Dimitrijević  
Carl Fudge

宫山广明

何为民

卢治平

Ingrid Ledent

Fred HC Liang

Peter Wayne Lewis

铃木隆太

Jennifer Nuss

Brian Novatny

Simonette Quamina

Kiki Smith

Dasha Shishkin

Luis Silva

Vicky Tomayko

Tomas VuDaniel

杨锋

袁佐

远藤龙太

张远帆

Craig Zammiello

Malgorzata Zurakowska

赵永泉

章想

多面镜

2021国际版画展

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International  
Printmaking  
Exhibition

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赵永泉  
章恩

展览时间 2021 开幕时间  
9.3-9.22 | 9.4 15:00

上海虹桥当代艺术中心 (上海南京路世纪嘉里中心)



多面镜——国际版画展  
MIRROR INFLECTION  
International Printmaking Exhibition

学术主持 / 策展总顾问: 卢治平  
策展人: 方小龙 / Fred HC Liang (美)

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支持单位  
主办单位  
承办单位



**多面镜**

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MIRROR

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## 策展人语 壹

版画，在历史上一度是技术创新的先锋，改变了我们所拥有的文化和所处的社会。无论是曾经印刻在木板上的佛教经文或是古腾堡活版印刷的圣经，印刷材料的多元性使得信息的传播变得大众化，印刷品也使普通人和社群更容易获得信息。由于它的可及性，我们所在的社区、文化和文化之间的沟通和交流方式单方面得发生了改变，也因此不可避免地，直接影响到了全球社会、经济和文化的发展。然而，历史总会呈现相同的趋势，艺术家们总是站在艺术的最前沿，通过不断地实践和坚持向后辈们传授技术。虽然木版画技术是几个世纪前在亚洲发明的，但当代艺术家仍热衷于此。同样，凹版印刷和铜板雕刻在 19 世纪中期的欧洲也很普遍，但它现在只适用于版画艺术层面了。在二十世纪末和本世纪初，艺术家们运用各种他们能想象得到的版画技术，以个人或者社会性的方式来探索视觉表达。当我们再次来到人类技术历史的拐点时，随着数字化对我们生活各方面的影响，我们正处于一个关键的节点上，逐渐远离最初古德堡印刷术带给我们的震撼，而艺术家和版画家们正站在这个历史性的时刻进行着反思。

在此次上海虹桥当代艺术馆举办的《多面镜——2021 国际版画展》展览中，来自世界各地的版画家们以不同的背景和版画技术推进版画语言的运用和传承。尽管版画是唯一的材料媒介，但他们共同维护版画传统实践的同时，也积极参与当代艺术的叙事进程。本次参展的大部分艺术都认为自己首先是一个艺术家，而不是传统意

义上的版画家。除了版画制作方法的多样性，这些艺术家的背景也代表了不同文化土壤和技术方法的多样性。从地理上讲，这些艺术家有来自波兰、塞尔维亚、英国、俄罗斯等欧洲国家，有来自中国、越南和日本等亚洲国家，以及美国、加拿大和加勒比地区等北美国家。从艺术上讲，一部分艺术家采用了广泛的版画技术，从传统的蚀刻，到铜版，到凹版，再到木刻；而另一部分则通过模糊版画与印刷品类的界限对传统的版画模式提出挑战。这些作品并不都展示炫丽的视觉效果或体现制作者精妙的手艺，它们同样揭示了一种当代视觉话语所能产生的动态及多元性。如果我用一句话来概括这个展览，那就是这些版画作品用内在产生的联动性，照亮了我们所生活的世界。

有了这样多元的地理文化背景，本次展览自然而然地汇集了版画技法的多样性，它们成为了艺术家们创作愿景的表达方式。其中有的艺术家充分运用传统的版画技术，将其作为反思当代文化和个人表达的一种方式，如 Craig Zammiello（克雷格·扎米洛）（美国）、Malgorzata Zurakowska（马尔戈萨塔·祖拉科夫斯卡）（波兰）和 Kiki Smith（奇奇·史密斯）（美国）等艺术家，他们的作品借鉴了非常传统和复杂的版画技术。来自美国的艺术家扎米洛是一位著名的版画大师，他回归传统的凹版印刷技术创作几何学上的抽象图像。祖拉科夫斯卡在波兰出生并接受了传统的版画教育，目前在美国波士顿任教，她擅长用铜板工艺来描绘黑暗色调。著名艺

术家奇奇·史密斯对版画领域的贡献可能比其他任何当代艺术家都大，在她创作的这些精美的蚀刻版画中，几乎所有艺术家都借鉴了这些工艺，这对版画的发展起到了相当重要的作用。令人欣喜的是，尽管这些技术在某种程度上是一种失传的艺术形式，但他们巧妙地将其作为一种视觉表达的手法，同时也坚守着传统版画的阵地。

有趣的是，许多艺术家选择使用独幅版画来表达他们富有创造性的声音。每位艺术家都以不同的方式对独幅版画作品进行处理，就像他们独特的背景一样，在地理上和所受教育上都是如此。比如来自于牙买加的艺术家 Peter Wayne Lewis（彼得·韦恩·刘易斯），在马萨诸塞州波士顿的高校作为荣誉教授退休后，现同时游历于美国和中国。他将独幅版画作为其绘画的延伸，在他的独幅版画中，彼得·韦恩·刘易斯用直觉和表现力来反映版画独特的视觉效果。同样，艺术家 Tomas VuDaniel（托马斯·武·丹尼尔）出生于越南，在哥伦比亚大学任教并担任雷若·尼曼版画研究中心（LoyRoy Neiman）主任。你可以在他的绘画中找到庞杂的版画雕刻技巧。如果说彼得·韦恩·刘易斯像一个训练有素的爵士乐手引导观众进入他的灵感，那么托马斯·武·丹尼尔则用丝网版画、激光切割和蓝晒法等技术来处理他的创作，同时将它们错综复杂地编织成一个迷乱但丰富的视觉效果。出生于加拿大的艺术家 Simonette Quamina（西蒙妮特·夸米纳）的版画作品同样从叙事和绘画传统两方面着手，在她的大型单版画中，西蒙妮特·夸米纳逐渐将绘画的版面转变为拼贴画，这是一项浩大的工程，呈现出的结果是一幅幅反映了她个人和文化身份的激进图像。

另一个有趣的点是，许多艺术家的作品也非常注重叙事。出生于俄罗斯现居纽约的艺术家 Dasha Shishkin（达沙·希什金）、纽约本土艺术家 Jennifer Nuss（珍妮弗·努斯）和来自加州的艺术家 Nathen Catlin（内森·卡

特林），他们不约而同地都通过具象的叙事来反映他们的作品。然而，每个人运用的版画创作方法和视觉结论都非常不同。达沙·希什金擅用凹版和线条，就像她图画中所呈现的那样。而珍妮弗·努斯则利用凹版、蚀刻和裱贴法来构成图像。与他们不同，内森·卡特林用木刻的手法突出图像特有的形态，而其他擅用木刻的艺术家包括 Gregory Amenoff（格雷戈里·阿门诺夫）（美国）、Predrag Dimitrijevic（普雷德拉格·迪米特里耶维奇）（塞尔维亚）和 Luis Silva（路易斯·席尔瓦）（美国）的作品既描绘了具象的风景，又表达了抽象和幻想。

《多面镜——2021 国际版画展》参展的艺术家对于版画功能性和材料性的探索对于当代艺术是十分有意义的。他们变成了镜子，反射出社会之间的平庸和纷争。随着对数字技术的日益依赖，许多当代艺术家逐渐接受了对于触觉体验的新奇感，而其他艺术家则青睐摄影和数字化所带来的更多可能性。《多面镜——2021 国际版画展》中的版画作品，不仅具有形式上的多样性和深刻的观念，而且就像在过去几个世纪中那样，将版画中的艺术创造和精神在未来继续发挥作用。

	策展人
	Fred H.C.Liang（梁汉昌）
	麻省艺术与设计学院版画系教授
	(Massachusetts College of Art and Design)
	2021 年 7 月 29 日于美国波士顿

## Curator’s Statement

Fred H.C. Liang

Printmaker and Professor, Department of Fine Arts, Massachusetts College of Art and Design

From its inception, printmaking has been at the vanguard of technological innovation as it transforms cultures and societies throughout the world. Whether Buddhist, woodblock texts or the Guttenberg Bible, this multiplicity of printed materials democratized the dissemination of information, making them more readily available to the common person. In fact, such accessibility unilaterally transformed and modernized the way we communicate and exchange ideas between communities and societies—thus globally impacting economic and cultural development far and near.

Although invented centuries ago in Asia, woodblock technique is still fervently practiced by contemporary artists worldwide, while in contrast, photogravure and mezzotint were pervasive prints forms in the mid 19c Europe, but are now often relegated to the domain of fine art printmaking. During the late twentieth century and beginning of the twenty-first, artists found themselves applying all conceivable printmaking methods to explore and expand their visual expression in a personal, social and profound manner. Currently, we find ourselves at a technological inflection point, where the universality of digital capabilities impacts every aspect of our lives. As artists and printmakers move beyond the

shadows of the Gutenberg press, they continue to embody the inflections and reflections that initiate monumental, societal shifts.

In this exhibition, Mirror Inflection, at the Shanghai Hongqiao Contemporary Art Museum, printmakers from around the globe—from a multitude of backgrounds, employing a multiplicity of printmaking techniques—demonstrate their shared commitment to further the language and tradition of printmaking. All are deeply committed to upholding traditional, printmaking practices and do so while fully engaged in the discourse of contemporary art. Rather than narrowly define themselves as printmakers, they instead identify as artists. In addition to the plurality of their print-making approaches, their backgrounds represent a diversity of geographic origins and technical approaches. Geographically speaking, these artists are from European countries such as Poland, Serbia, England and Russia, as well as Asian countries which include Vietnam, Japan and China, and North American countries such as United States of America, Canada and the Caribbean. Artistically speaking, some utilize wide-ranging printmaking techniques that encompass traditional etching, mezzotint, photogravure, and woodblock printing; while others blur the boundaries

between such printmaking techniques and easy categorization. Whatever the chosen technique, all the works reveal a dynamic variety of approaches that add to contemporary, visual discourse. Essentially, this exhibition's printmaking artists, processes and images are a reflection and inflection of the world's connectivity.

The vast, geographic representation among the artists is comparable to the diversity of their approaches to printmaking as expressive tools for their creative visions. This exhibition's artists and printmakers utilize a variety of techniques to reflect upon contemporary cultural and personal experiences. The work of Artists such as Craig Zammiello, (USA), Malgorzata Zurakowska (Poland), and Kiki Smith (USA) draw upon traditional and intricate printmaking techniques. Zammiello, a renowned Master Printer, turns to conventional photogravure techniques to create images that are both representational and geometrically abstract. Zurakowska, who was born and educated in Poland in the classic printmaking techniques, and currently teaches and lives in Boston, Massachusetts, painstakingly uses mezzotint processes to reveal her images through a mesmerizing shades of

darkness. The renowned artist, Kiki Smith, who unquestionably contributed to the growth of the printmaking field, creates beautifully drawn lines and aquatint etchings. All these artists heavily draw from processes which plays a prominent role in the evolution of printmaking. Although these techniques are considered by some as lost art forms, these three artists masterfully balance the tension of upholding such traditions while re-deploying them as tools for contemporary visual expression.

By contrast, several of the artists instead elected to use monoprint to express their creative voices, yet each approached it in ways as diverse as their own geographical, cultural and educational backgrounds. Peter Wayne Lewis, who was born in Jamaica, retired as a Professor Emeritus from Boston, Massachusetts, and currently divides his time between the USA and China, approaches monoprints as an extension of his paintings. His prints mirror the intuitive expressiveness found in his paintings. Likewise, Tomas Vu, who was born in Vietnam, serves as the Director of the LeRoy Neiman Center for Print Studies, and a professor at Columbia University, creates prints that reflect the more intricate and technically complex process

found in his paintings. Whereas Lewis channels his inspiration like a well-practiced jazz musician, Vu approaches his prints with a full complement of technical approaches such as silkscreen, laser cut and cyanotype that are intricately woven into a cacophony of visual bewilderment. With equally demanding techniques, Simonette Quamina, born in Canada and raised in the Caribbean, employs both narrative and traditional drawing techniques to create her work. In her large-scale monoprints, Quamina begins with drawings, then transforms them into physically textured collagraph plates—a painstaking processes whose outcomes are provocative images reflective of her personal and cultural identity.

For other artists, narratives and storytelling becomes their creative context. Artists such as Dasha Shiskin, born in Russian and living in New York, Jennifer Nuss, born and raised in New York and Nathan Catlin, born in California, but residing in New York City, reflectively approach their work through figurative, symbolic and narrative means. However, each does so with very different printmaking approaches and visual conclusions. While Shiskin uses intaglio and lines, much like her drawings,

Nuss utilizes photogravure, etching and chine-cole to compose her imagery. From a different entrance point, Catlin makes images directly from woodblocks, which have a pronounced graphic presence in his prints. Other artists, including Gregory Amenoff, (USA), Predrag Demetrevic (Serbia) and Luis Silva, (USA) also employ woodcut techniques, but do so by respectively re-imagining the work as landscapes, abstractions and fantasies.

The artists in Mirror Inflection, explore the versatility and materiality of printmaking as a meaningful reflection upon contemporary, societal and individual ethos. The work is reflective of both the personal and universal, while underlaying the banality and critical dialogue between individuals and societies. With our increasing reliance on digital technology, many artists continue to embrace the analog of haptic experiences, while others immerse themselves in the infinite possibilities of photographic and digital processes. Mirror Inflections, is an exhibition of work created by artists whose profoundly diverse and conceptually complex work will ensure—just as it has throughout past centuries—printmaking's continuity and relevance for centuries yet to come.



版画由于自身的重复性和复制性，在近现代世界艺术史中发挥了极大媒介推动力。其独特的创作与生产方式，使版画在文艺复兴后成为了世界范围内的新的思想和生产方式。世界范围内的艺术家也在不断地探索并更新与版画创作有关的技法和表现方式，为版画这一独特媒介带来更多的可能性。

在全球性的多元文化融合的背景下，地缘边界与时间在对于全球艺术生产的影响被急剧弱化，中西方以版画为主要创作媒介的艺术家们也在不同的物理空间、地理环境和时区交错中，主动思考并彼此互相回应着来自不同地区的关切；如同多面镜般彼此反射并相互连结，共同进行着全球范围内的艺术生产。作为拥有相似创作方式的特殊媒介，版画的媒介特征影响着在这一媒介之下的思考方法；从这点上来看，版画恰恰成为了不同文化语境下的一种共通共享的视觉语言。一如纽约现代艺术博物馆（MoMA）版画部学术策展人 Sarah Suzuki 所说的——“版画在当代正经历着某种隐秘的文艺复兴，它找到了自身的方法，影射并参与进入当代艺术更广大范围的活动。”

我们可以看到，艺术家是如何通过各种类型的版画实验将他所看到的世界转移到他的作品中。来自中国的艺术家们运用独特的视角，在作品中使用了自然界的元素，突破了原始材料的界限。在他们的版画作品中，我们能深刻感受到对于版画的能量和热情。旅英华人艺术家何为民 1991 年毕业于鲁迅美术学院版画系，之后赴英国攻读视觉艺术硕士及博士学位。何为民对于景观的观察及探索通过木刻展现了其对东西方艺术的独特体验，以及他对于这两种文化的理解。同样拥有着国外求学经历的中国艺术家袁佐通过歌曲式的抽象风景来表达中国和西方风格的结合。而版画艺术家卢治平则不断在探索版画形式、技法和语言方面的方向上前行，他通过调整构图造型上的张力以及构建更多的细节来挑战目前制作版画上的局限。中国美术学院教授张远帆及西安美术学院教授杨锋，在版画中找到了适合自己的呈现方式，调动他们精湛的版画技术来搭建属于自己的情绪空间。另二位当代版画艺术的接触实践者，艺术家赵永泉和章愨都在尝试选用综合材料作为个人艺术风格的呈现方式，为当代版画提出更多可能。

来自日本的版画艺术家们同样在尝试突破版画材料和技术带来的界限，让观众有机会感受表现主义以及创新的技术带来的影响。艺术家宫山广明（Miyayama Hiroaki）以具象写实或超现实的语言表达现实与历史，谱写历史文化的厚重感。另一位日本版画艺术家铃木隆太（Ryuta Suzuki）以采集图片和摄影的方式捕捉和记录生活，对于社会环境和文化结构提出自己的思考。日本武藏野美术大学教授远藤龙太（Ryuta Endo）在最近的具象作品中，图像被极度抽象化，以至于失去了原有的主题，引起观众更多的思考。

丰富的经历赋予艺术家不同角度看世界的机会。比利时艺术家 Ingrid Ledent（英格里德·勒登特）将版画艺术和观念艺术达到了极致的融合。她的技术结合了石版画以及数字印刷，使作品具有独特的表达方式。她的作品看似抽象，实际上是艺术家的自我描写的尝试，它们是直接的个人视觉信息，以其革命性的特点挑战版画的界限。

值得注意的是，由于版画相似的制作方式，此次展览也希望将来自世界范围内的不同创作背景的艺术家们，以其各自背后的版画工作室为集结，就创作与生产方式这一话题展开讨论。旨在讨论版画的具体创作与生产过程中的新技法与新的倾向。希望这一讨论形成的合力，能够为版画这一古老媒介在当代的变形和演进提出更多的可能性，使其能被更广泛的参考和观看，更积极地面对当代艺术媒介融合的趋势。这也呼应了 Sarah Suzuki 在《版画人：当代版画的简要分类》（Print People: A Brief Taxonomy of Contemporary Printmaking）中提到的：出版商、版画家、造纸商、画廊主、学者、策展人等角色所共同构建的——版画的世界。

策展人  
方小龙 博士

# Curator's Statement

Dr. Paul X.L. Fang

Printmaker, Curator, Professional Doctorate in Fine Arts (D.F.A)

Printmaking, due to its own repetitiveness and reproductivity, has played a great driving force within the context of modern art history. Its unique way of creation has made printmaking a new way of thinking and production worldwide after the Renaissance era. Artists from all over the world are also constantly exploring and honing techniques and expressions that related to printmaking, bringing more possibilities to such unique medium of printmaking.

Within the context of global multicultural integration, the influence of geopolitical boundaries on global art production has been sharply diluted. Artists from China and the West who use printmaking as their main creative medium are actively responding to each other's concerns from various regions in different physical spaces, geographical environments and time zones. As a specific form of art that shares similar modes of creations, the features of printmaking insert great impact on our ways of thinking. In this way, printmaking becomes a shared visual language across cultural discourse. As Sarah Suzuki, the academic curator of the Printmaking Department at the Museum of Modern Art (MoMA) in New York, has said that printmaking is undergoing a hidden Renaissance in our time, finding its own

way to allude and participate in the broader scope of contemporary art.

We can now see how artists transfer what they see in the world into the works through various types of printmaking experiments. Using a unique perspective, the artists from China apply elements from nature in their works, pushing the boundaries of raw materials. In their prints, we can deeply feel the energy and passion for printmaking. HE Weimin (何为民) graduated from the Printmaking Department of Luxun Academy of Fine Arts in 1991, and then went to the U.K to study for a master's degree and a doctorate in visual arts. HE Weimin's (何为民) observation and exploration of the landscape through woodcuts reveals his unique experience of Eastern and Western art, as well as his understanding of both cultures. YUAN Zuo (袁佐), a Chinese artist who also studied abroad, expresses the combination of Chinese and Western styles through song-like abstract landscapes. Printmaking artist LU Zhiping (卢治平) continues to explore form, technique and language of printmaking, challenging the limitations of current printmaking by adjusting the tension in composition and shape, building more details. The professor at the China Academy of Arts, ZHANG Yuanfan (张远帆) and the professor

at the Xi'an Academy of Arts, YANG Feng (杨锋) have found their own way of presenting themselves in printmaking, mobilizing their exquisite printmaking techniques to build their emotional space. Two other contemporary printmaking artists, ZHAO Yongquan (赵永泉) and ZHANG Ju (章愫), are experimenting with mixed media as a way of presenting their personal artistic style, suggesting more possibilities for contemporary printmaking.

Japanese printmaking artists are also trying to push the boundaries imposed by printmaking materials and techniques, giving the audience a chance to experience the impact of expressionism as well as innovative techniques. Artist Miyayama Hiroaki (宫山广明), expressed reality and history in a figuratively realistic or surreal language, composing a sense of the history and culture. Another Japanese printmaking artist Ryuta Suzuki (铃木隆太), captures and records life by collecting images and photography, offering his own reflections on the social environment and cultural structure. In his recent figurative works by Ryuta Endo (远藤龙太), a professor at Musashino Art University in Japan, the images are so extremely abstract that they lose their original subject matter, leading to more deep thoughts about his works.

The richness of the experience gives the artist the opportunity to see the world from different

perspectives. Belgian printmaking artist Ingrid Ledent has achieved the ultimate fusion of printmaking art and conceptual art. Her technique combines lithography as well as digital printing, giving the work a unique expression. Her seemingly abstract works are actually the artist's attempts at self-depiction; they are direct personal visual messages that challenge the boundaries of printmaking with their revolutionary characteristics.

Notably, due to the similarity of printmaking methods, this exhibition also aims to unite artists from different cultural backgrounds around the world, with their respective printmaking studios behind them, to discuss the topic of creation and production methods together. We intend to examine new techniques and new tendencies in the specific creation and production process of printmaking. The synergy generated from this discussion will suggest more possibilities for the contemporary transformation and evolution of the traditional medium of printmaking. Therefore, printmaking can be more widely referenced and viewed, and even more actively confront the trend of media convergence in contemporary art. This echoes what Sarah Suzuki mentioned in her book *Print People: A Brief Taxonomy of Contemporary Printmaking*—it is the world of printmaking which publishers, printmakers, papermakers, gallerists, scholars, curators, and other actors come together to build.

## 多面镜——2021国际版画展艺术家名单

MIRROR INFLECTION – 2021 International Printmaking Exhibition Artists' List

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# Gregory Amenoff

格雷戈里·阿门诺夫（美国）



### Gregory Amenoff (格雷戈里·阿门诺夫)

Gregory Amenoff (格雷戈里·阿门诺夫), 是一位生活在纽约的画家。他曾多次获得美国艺术与文学学院、国家艺术基金会、纽约州艺术委员会和 Tiffany 基金会等机构颁发的众多奖项。

他曾在美国和欧洲的各大美术馆和画廊举办过五十多场个人展览, 作品被三十多家美术馆永久收藏, 包括 Whitney 美术馆、波士顿美术馆、纽约现代艺术博物馆和大都会艺术博物馆。

2001 至 2005 年, 格雷戈里·阿门诺夫担任美国国家设计学院院长。他也是纽约市 CUE 艺术基金会创始董事会成员, 并担任 CUE 艺术基金会的策展人理事。他在哥伦比亚大学任教 18 年, 担任 Even and Herman Gelman 视觉艺术主席, 同时担任视觉艺术学院艺术系主任。他现任为美国国家学院副院长。

Gregory Amenoff, explored abstract natural forms in *Chianti I-II* and *Solid State I-V* made these prints at the LeRoy Neiman Center for Print Studies in 2004 and 2018, respectively. Experimenting first with intaglio and later with woodcut techniques, Amenoff produced two distinct projects each with its own formal and emotional sensibilities. Ink drawings of the Chianti region in Tuscany inspired the moody, atmospheric landscapes of Amenoff's etchings, bringing to mind the tonalist work of Albert Pinkham Ryder and Ralph Albert Blakelock. These lie in stark contrast to the vibrant, geometric woodcuts he made fourteen years later, included in this exhibition, during a second residency at the Neiman Center.

Amenoff is Professor of Painting at Columbia University and has taught at Yale University, the Rhode Island School of Design and the School of the Visual Arts. He is the recipient of numerous awards from organizations including the American Academy of Arts and Letters, National Endowment for the Arts, Tiffany Foundation and is the recipient of the 2011 John Solomon Guggenheim Fellowship. He has shown widely in museums and galleries throughout the United States and Europe and his work is in the permanent collection of more than 30 museums including the Whitney Museum of American Art, The Metropolitan Museum of Art and Museum of Modern Art in New York.



作品名: *Solid State I* 《固态 I》

版种: Woodblock (木刻)

作品尺寸: 42cm × 41cm

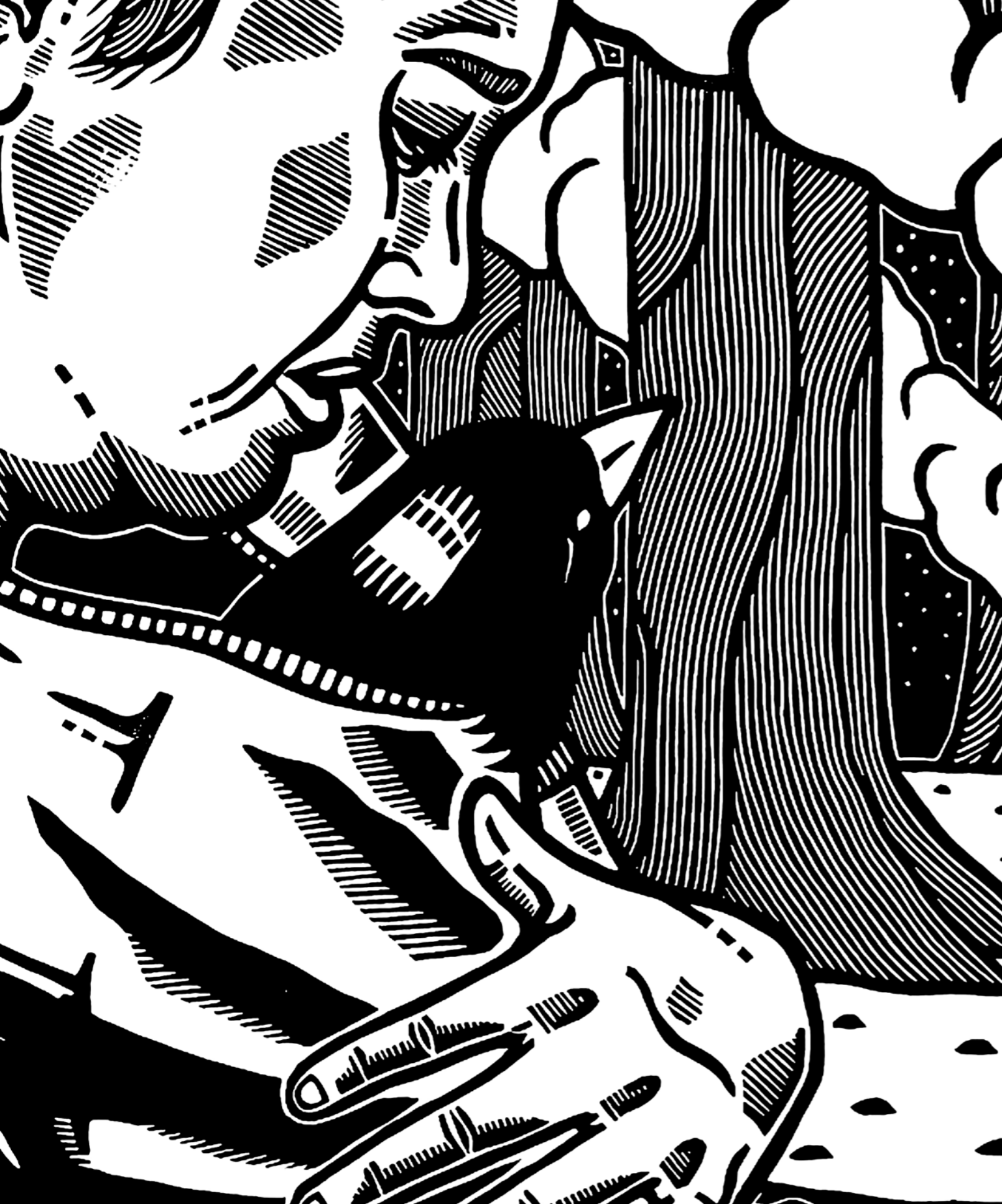
创作年代: 2018



作品名：Solid State III 《固态 III》  
版种：Woodblock（木刻）  
作品尺寸：42cm × 41cm  
创作年代：2018



作品名：Solid State IV 《固态 IV》  
版种：Woodblock（木刻）  
作品尺寸：42cm × 41cm  
创作年代：2018



Nathen Catlin

内森·卡特林（美国）



### Nathan Catlin (内森·卡特林)

Nathan Catlin (内森·卡特林)，1984年出生于美国南加州，是一名中美混血儿。于美国旧金山艺术学院 (San Francisco Art Institute) 获得版画专业学士学位，在美国纽约哥伦比亚大学取得艺术硕士学位。

他的作品创作媒介主要涉及版画、油画和陶瓷。

Nathan Catlin (内森·卡特林) 的作品曾在中国、德国、塞尔维亚、美国等多个国家和地区展出。

他的作品目前由纽约戴维森画廊 (Davidson Gallery) 签约并代理至今。

Nathan Catlin (b. 1984) is from Southern California and received his BFA in printmaking from SFAI and his MFA from Columbia University. He is the son of an American father and a Chinese immigrant mother.

He works primarily with printmaking, painting, and ceramics. His work has been shown in China, Germany, Serbia, the USA, and other countries.

His works are currently represented by Davidson Gallery in NYC.



作品名：Searching 《搜索》  
版种：Linoleum Relief Print (麻胶版)  
作品尺寸：91.5cm × 61cm  
创作年代：2018





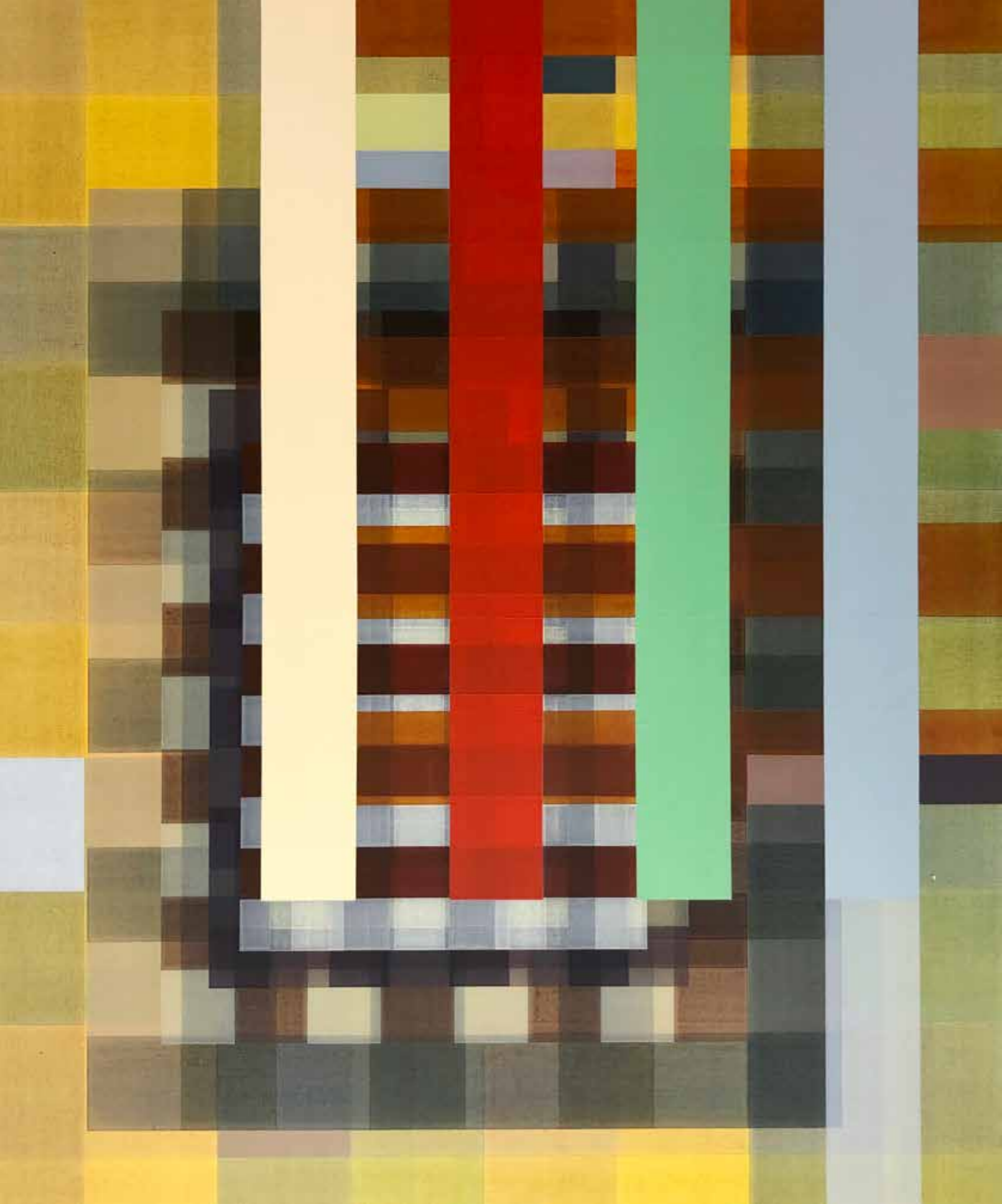
作品名：The Next Day 《第二天》  
 版种：Linoleum Relief Print（麻胶版）  
 作品尺寸：61cm × 91.5cm  
 创作年代：2018

作品名：Skin to Skin 《皮肤对皮肤》  
 版种：Linoleum Relief Print（麻胶版）  
 作品尺寸：61cm × 46cm  
 创作年代：2018



作品名：The Suspect 《嫌疑犯》  
 版种：Linoleum Relief Print（麻胶版）  
 作品尺寸：61cm × 46cm  
 创作年代：2019





# Predrag Dimitrijević

普雷德拉格·迪米特里耶维奇（塞尔维亚）



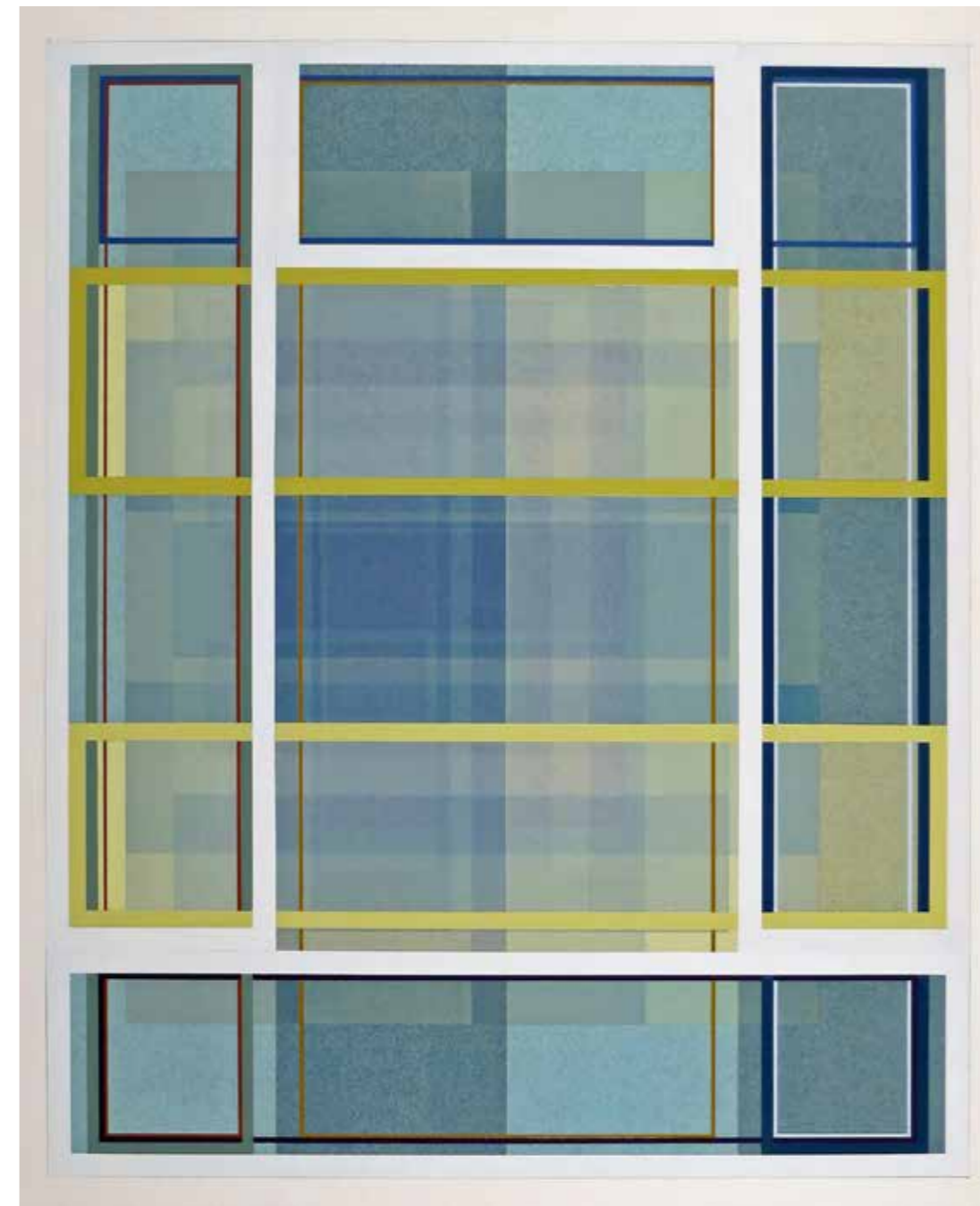
**Predrag Dimitrijević ( 普雷德拉格·迪米特里耶维奇 )**

Predrag Dimitrijevic ( 普雷德拉格·迪米特里耶维奇 ) 出生于塞尔维亚，并于此开始他的艺术教育生涯。1984年他抵达美国后，他在克利夫兰艺术学院和耶鲁大学艺术学院学习艺术。

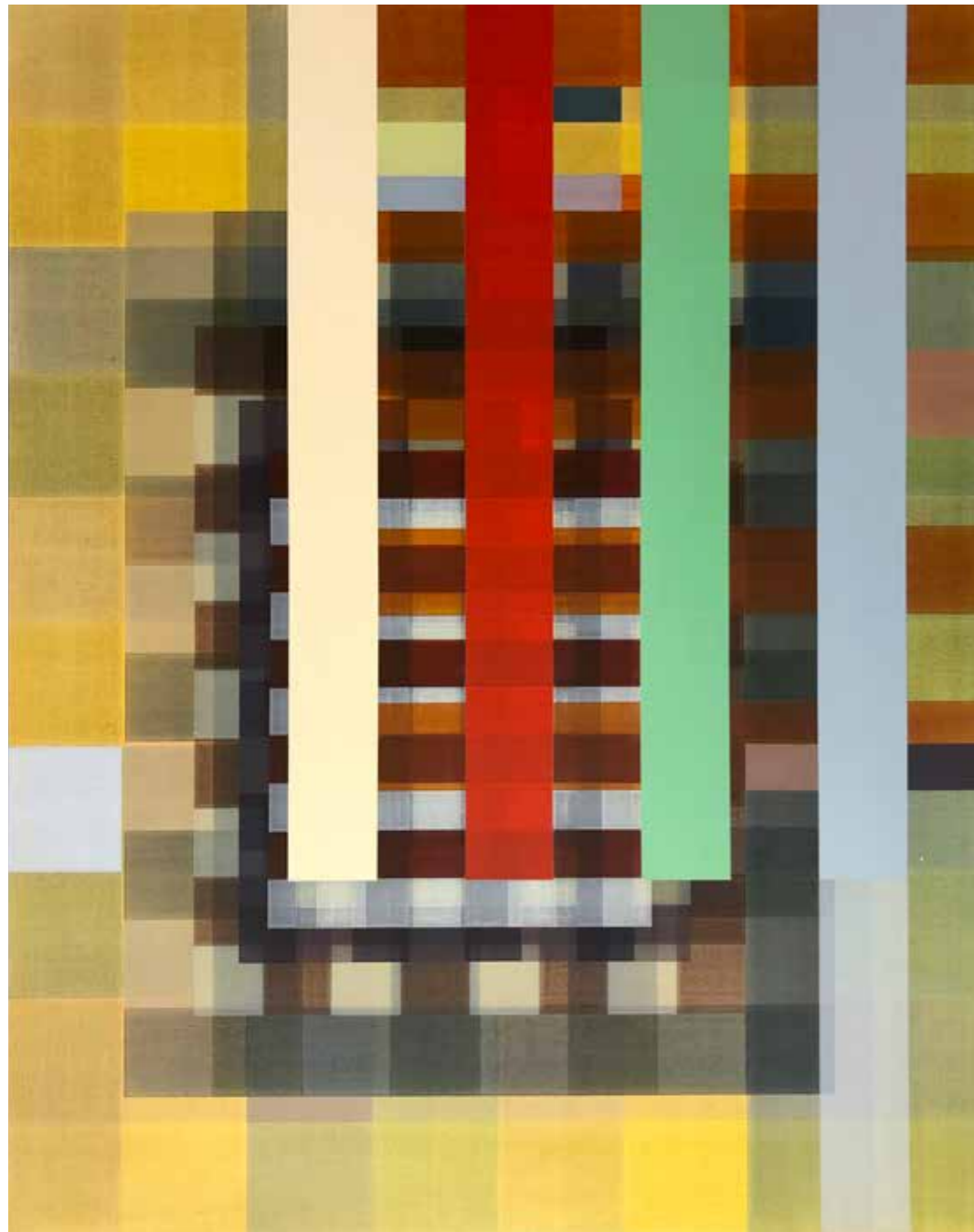
他以油画作为主要的创作媒介，但同时也会以版画和雕塑进行艺术创作。

Predrag Dimitrijevic ( 普雷德拉格·迪米特里耶维奇 ) 工作于大都会艺术博物馆的摄影部。自 1992 年以来，他一直在美国纽约生活和工作。

Predrag Dimitrijevic art education started in Serbia where he was born. After arriving in US in 1984 he studied art at The Cleveland Institute of Art and The Yale University School of Art. He is primarily painter but also makes prints and sculpture. He works at Metropolitan Museum of Art in the department of photographs. Since 1992 Predrag has lived and workd in New York City.



作品名 : *Untitled* 《无题》  
版种 : Woodcut Print ( 木刻 )  
作品尺寸 : 43.2cm × 60cm

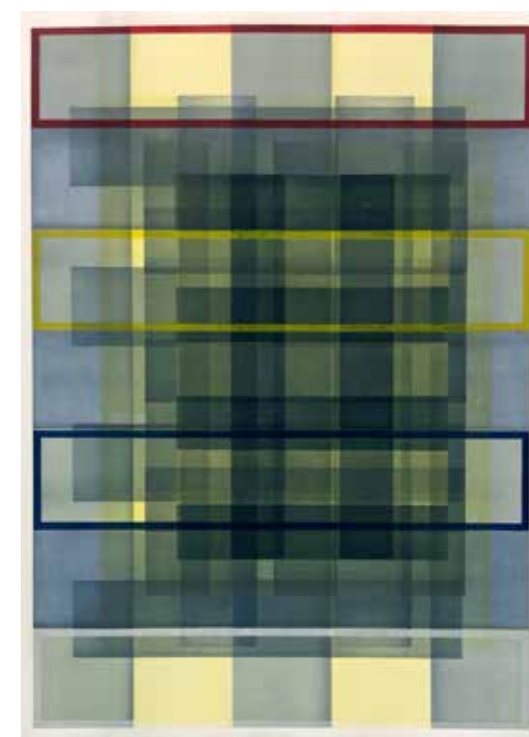


作品名：Untitled《无题》  
版种：Woodcut Print（木刻）  
作品尺寸：43.2cm × 60cm

作品名：Untitled《无题》  
版种：Woodcut Print（木刻）  
作品尺寸：43.2cm × 60cm  
创作年代：2012



作品名：Untitled《无题》  
版种：Woodcut Print（木刻）  
作品尺寸：43.2cm × 60cm  
创作年代：2021





Carl Fudge

卡尔·福吉(英国)



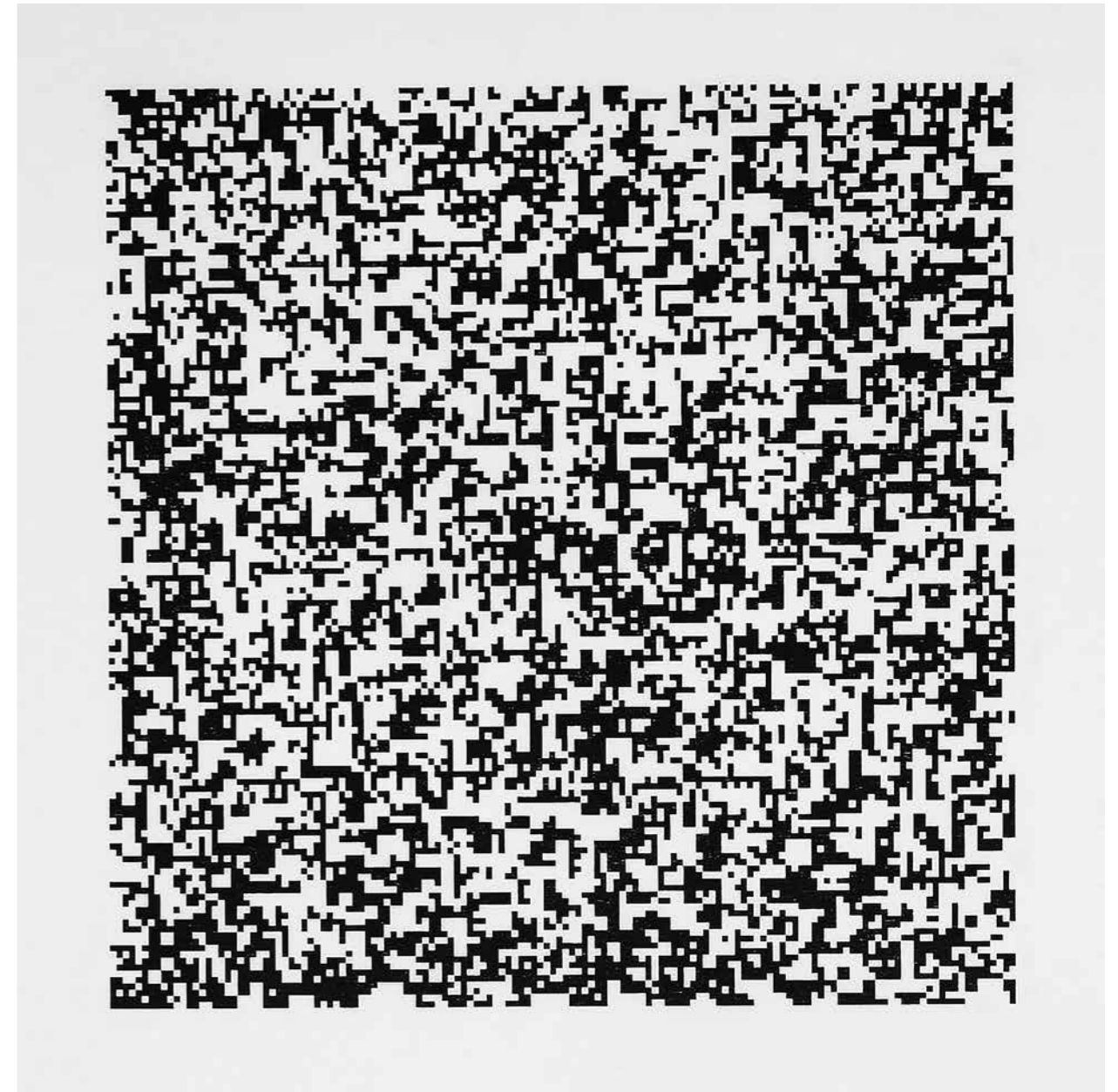
### Carl Fudge (卡尔·福吉)

Carl Fudge (卡尔·福吉) 出生于英国伦敦，现工作与居住于美国纽约。Carl Fudge (卡尔·福吉) 将数码技术和传统版画技术结合，将图像转化为几何图案和色彩平面的万花筒式的组合。

Carl Fudge (卡尔·福吉) 的作品曾在波士顿美术馆 (Boston Museum of Fine Arts)、卡托纳美术馆 (Katonah Museum of Art)、克蓝布鲁克艺术博物馆 (Cranbrook Art Museum)、惠特尼美术馆 (Whitney Museum of Art)、布鲁克林美术馆 (Brooklyn Museum of Art)、NEW 博物馆 (New Museum) 和伦敦皇家艺术研究院 (Royal Academy in London) 中展出。

Carl Fudge was born in London, England. He is now living and working in New York, U.S.A. Fudge combines digital and traditional printmaking techniques to transform images into kaleidoscopic combinations of geometric patterns and color planes.

Fudge's works have been exhibited at the Boston Museum of Fine Arts, Katonah Museum of Art, Cranbrook Art Museum, Whitney Museum of Art, Brooklyn Museum of Art, New Museum, and the Royal Academy in London.

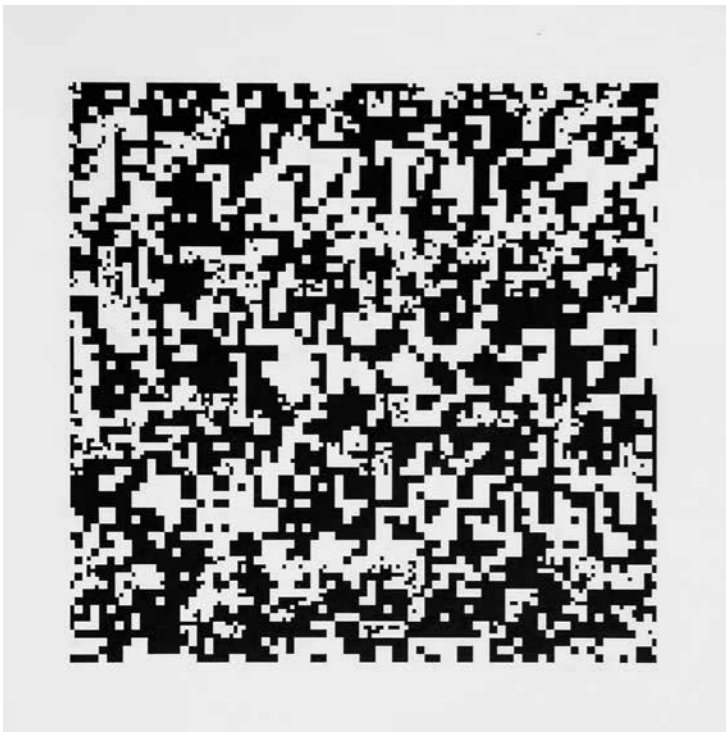


作品名: *Signal not found 1* 《未找到信号 1》

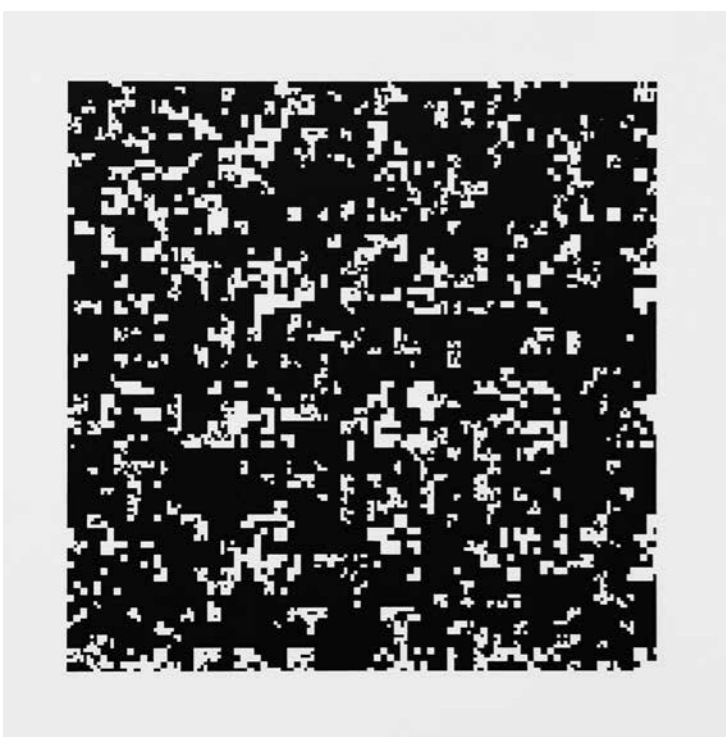
版种: Woodcut (黑白木刻)

作品尺寸: 51cm × 51cm

创作年代: 2014



作品名：*Signal not found 3*《未找到信号3》  
版种：Woodcut（黑白木刻）  
作品尺寸：51cm × 51cm  
创作年代：2014



作品名：*Signal not found 4*《未找到信号4》  
版种：Woodcut（黑白木刻）  
作品尺寸：51cm × 51cm  
创作年代：2014



作品名：*Signal not found 7*《未找到信号7》  
版种：Woodcut（黑白木刻）  
作品尺寸：51cm × 51cm  
创作年代：2014

# 宫山广明

Miyayama Hiroaki (日本)







### 宫山广明 Miyayama Hiroaki

Miyayama Hiroaki (宫山广明) 1955 年出生于日本东京，毕业于筑波大学，是日本著名的铜版画大师。

现任日本国际版画交流协会会长、版画工坊“utsuse”工作室主理人、Printsaurus 国际版画交流协会会员、台湾版画协会名誉会员。

宫山广明风格文雅、技法细腻的铜版画作品常年在日本、意大利、俄罗斯、捷克、法国、比利时、美国等地巡展，并被世界著名的美术馆和博物馆收藏，包括日本国立美术馆、日本天皇家族、俄罗斯冬宫、普希金博物馆、上海博物馆、江苏省美术馆、台北市立美术馆、国立台湾艺术学院、美国 Platte Institute、Warsaw 国立美术馆、Moscow 东洋美术馆、Novosibirsk 国立美术馆、比利时卡斯特莱版画艺术中心等。

历经数十年的积淀和摸索，宫山广明将铜版画的松香细点腐蚀（Aquatint）技法掌握得炉火纯青，既能表现丰富的色层转折，亦能精细控制颜色的变化，呈现出超乎平面、近乎立体的画面感受。他又钻研和发扬了金箔表贴技艺，将雅致的图样与华贵的金箔相结合，呈现细腻娟柔的璀璨光辉，为艺术品妆点出绮美润泽，使画面顿显鲜活、生命力跃然纸上。

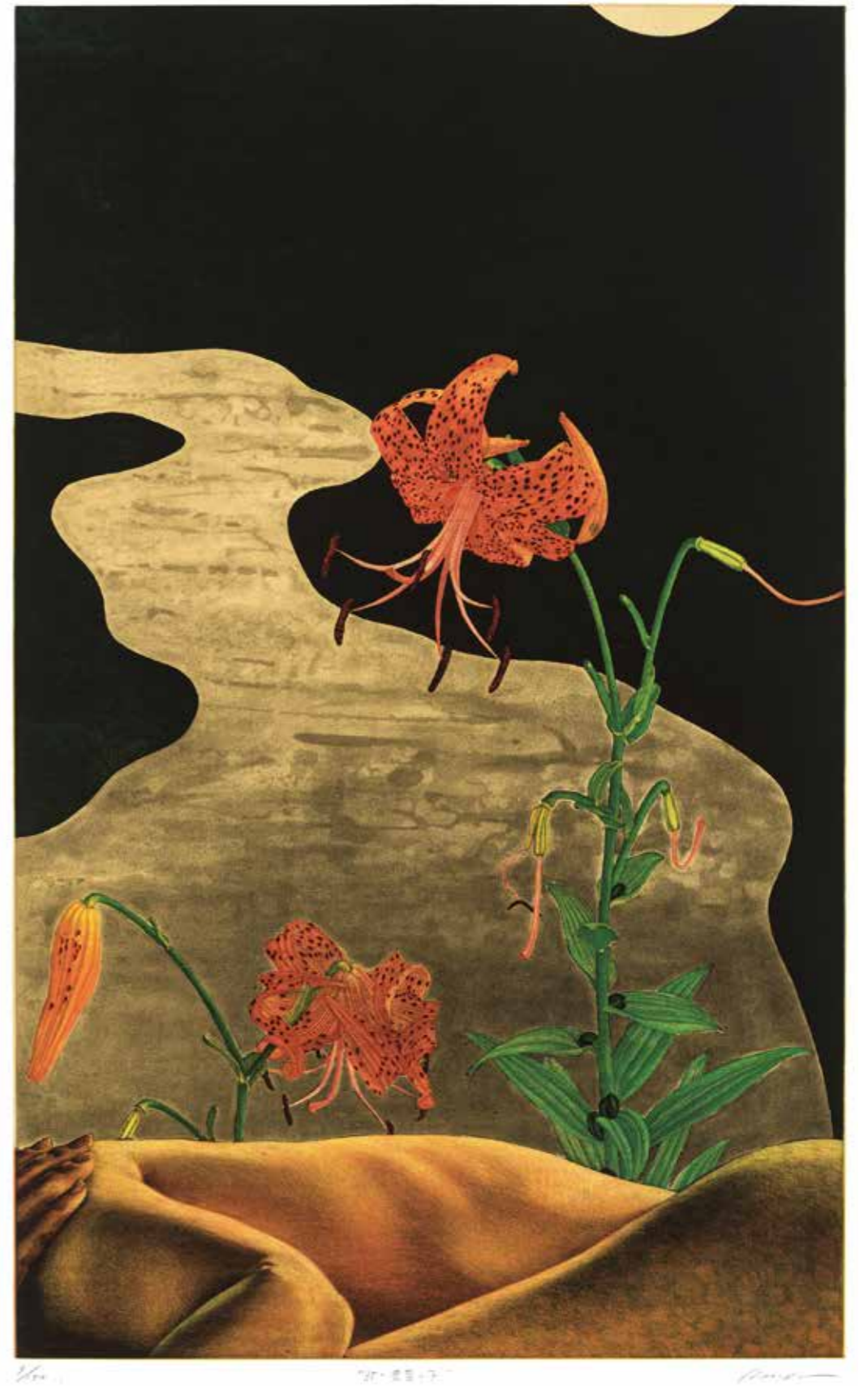
Born in Tokyo in 1955, Hiroaki Miyayama graduated from Tsukuba University and is a renowned master of copperplate printmaking in Japan. He is currently the president of Japan International Print Exchange Association, the director of Print Studio Utsushi, a member of Printsaurus International Print Exchange Association, and an honorary member of Taiwan Print Association.

Hiroaki Miyayama's elegant and delicate copperplate prints have been exhibited in Japan, Italy, Russia, the Czech Republic, France, Belgium, and the United States, and have been collected by prestigious art museums and galleries around the world, including the National Museum of Fine Arts in Japan, the Emperor's Family in Japan, the Hermitage in Russia, the Pushkin Museum, the Shanghai Museum, the Jiangsu Provincial Art Museum, the Taipei Fine Arts Museum, the National Taiwan Institute of Arts, the Platte Institute in the United States, and the Warsaw National Print Society. Platte Institute, Warsaw National Museum of Art, Moscow Toyo Museum of Art, Novosibirsk National Museum of Art, Castlereagh Print Art Center, Belgium, etc.



作品名：“From the Tale of Genji”  
- Wakana - first volume  
《源氏物语》系列 - 若菜 · 上  
版种：Aquatint 凹版（铜版飞尘腐蚀）  
作品尺寸：60cm × 36.5cm  
创作年代：2016

作品名：“From the Tale of Genji” - Wakana-second volume 《源氏物语》系列 - 若菜·下  
版种：Aquatint 凹版（铜版飞尘腐蚀）  
作品尺寸：60cm × 36.5cm  
创作年代：2016





作品名：“From the Tale of Genji” - Kiritubo《源氏物语》系列 - 桐壶  
 版种：Aquatint 凹版（铜版飞尘腐蚀）  
 作品尺寸：45.5cm × 30cm  
 创作年代：2016



作品名：“From the Tale of Genji” - Suetsumuhana  
 《源氏物语》系列 - 未摘花  
 版种：Aquatint 凹版（铜版飞尘腐蚀）  
 作品尺寸：30cm × 6.5cm  
 创作年代：2016



作品名：“From the Tale of Genji” - Maboroshi  
 《源氏物语》系列 - 幻  
 版种：Aquatint 凹版（铜版飞尘腐蚀）  
 作品尺寸：60cm × 12cm  
 创作年代：2016



# 何为民

HE Weimin (中国)



## 何为民 HE Weimin

何为民 1991 年硕士毕业于鲁迅美术学院，研究生就读期间师从全显光等先生。2005 年毕业于奥斯特大学视觉艺术学院，获博士学位，同年到牛津大学阿什莫林博物馆任中国绘画博士后研究员。2009-2015 年为牛津大学唯一驻校艺术家。2014-2015 年为牛津大学拉什金美术学院素描教师。现为黑龙江省美术馆画家，英国木版教育信托理事，中国美术家协会会员、英国皇家版画家协会会员，牛津大学格林坦普顿学院客座研究员。

何为民的版画作品为各国博物馆等专业机构与个人收藏与展出，包括中国美术馆、大英博物馆、英国维多利亚及阿尔伯特博物馆，美国大都会博物馆与英女王伊丽莎白二世等。

主要出版著作：

《阿什莫林博物馆收藏中国版画 1950-2006》（2007）牛津大学阿什莫林博物馆出版（英文）

《重建阿什莫林 —— 何为民的速写与版画》（2009）牛津大学阿什莫林博物馆出版（英文）

《风之塔 —— 何为民纸上作品》（2019）牛津大学出版（英文）

Weimin He RE studied printmaking in both China (mentor Professor Quan Xianguang of the Lu Xun Academy of Fine Arts) and in the UK. He was awarded a PhD in 2005 from the School of Art and Design, University of Ulster, Belfast. He worked as Christensen Fellow on Chinese painting at the Ashmolean Museum from 2005- 2009 and subsequently became the artist-in-residence at the Oxford University Estates until 2015. He is a member of Royal Society of Painter-Printmakers, member of Chinese Artists' Association, a Trustee member of the Muban Educational Trust in London, life drawing tutor of the Ruskin School of Art, University of Oxford and a member of Heilongjiang Museum of Art.

Weimin's artworks have been collected and exhibited worldwide, including The British Museum, The V&A Museum, The Ashmolean Museum, The Royal Collection Trust, the Metropolitan Museum in New York and The National Museum of Art in Beijing etc.

Main publications:

He, Weimin, *Tower of the Winds*, Oxford University in Transition – Works on paper by Weimin He, Oxford: The Oxford University Press, 2019

He, Weimin, 2009, *Building the New Ashmolean – Drawings and prints by Weimin He*, Oxford: The Ashmolean Museum Press, 2009

He, Weimin and Vainker, Shelagh, ed., 2007, *Chinese Prints: 1950 – 2006 in the Ashmolean Museum*, Oxford: The Ashmolean Museum Press, 2006



作品名：Happy Song in the Campus 《校园欢歌》

版种：Oil-based ink woodcut printed on xuan paper（黑白木刻，宣纸）

作品尺寸：42cm × 38.7cm

创作年代：2001



作品名：Tower of the Winds VII《风之塔——七》  
 版种：Oil-based ink woodcut printed on pi paper（黑白木刻，皮纸）  
 作品尺寸：36cm × 26.1cm  
 创作年代：2012



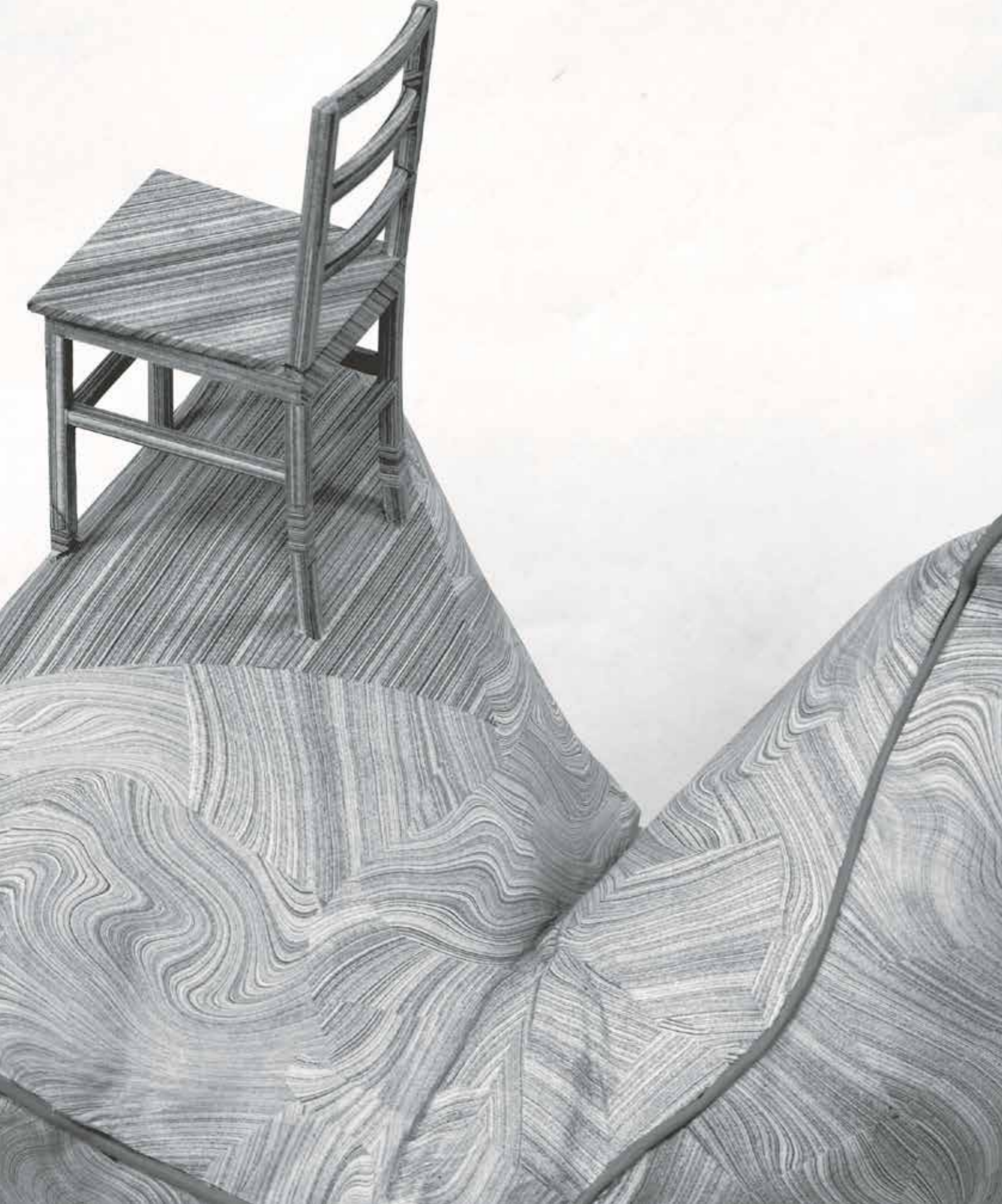
作品名：Tower of the Winds IV《风之塔——四》  
 版种：Oil-based ink woodcut printed on pi paper（黑白木刻，皮纸）  
 作品尺寸：36cm × 26.1cm  
 创作年代：2010

作品名：Tower of the Winds II《风之塔——二》  
 版种：Oil-based ink woodcut printed on pi paper（黑白木刻，皮纸）  
 作品尺寸：36cm × 26.1cm  
 创作年代：2010



作品名：Tower of the Winds I《风之塔——一》  
 版种：Oil-based ink woodcut printed on pi paper（黑白木刻，皮纸）  
 作品尺寸：36cm × 26.1cm  
 创作年代：2009





卢治平

LU Zhiping (中国)



卢治平 LU Zhiping

中国国家画院版画专业委员会研究员，上海虹桥半岛版画艺术中心研究院院长，中国美术家协会第三届版画艺术委员会委员；中国美术家协会第四届版画艺委会副主任；2000年至2019年上海市美术家协会版画艺术委员会主任；上海油画雕塑院一级美术师。上海大学美术学院、同济大学城市规划与建筑学院、上海商学院艺术设计学院上海师范大学以及上海理工大学客座教授。

曾在上海美术馆、刘海粟美术馆、上海图书馆、意大利米兰永久艺术宫、美国新泽西威廉·帕特森大学美术馆、美国南卡罗来纳州立大学、日本东京中国文化中心、英国剑桥版画艺术中心、上海M艺术空间举办个展。

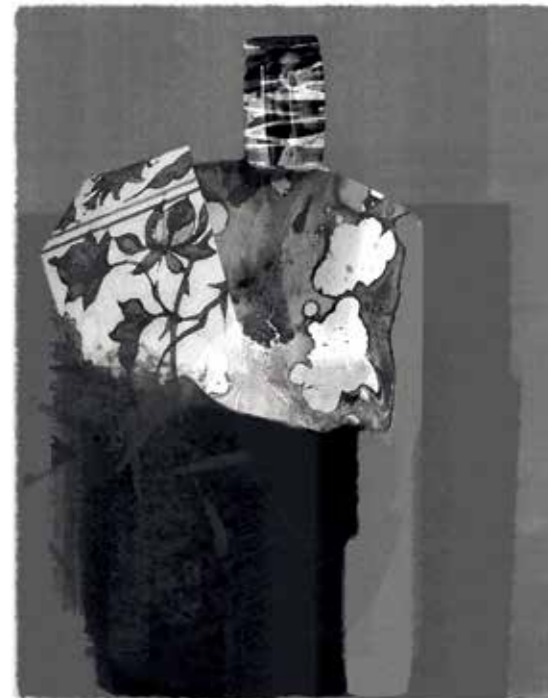
作品为中国美术馆、中国国家画院、上海美术馆、刘海粟美术馆、上海图书馆、日本佐喜真美术馆、日本町田市立国际版画美术馆、意大利米兰永久艺术宫、国立台湾美术馆等机构收藏。

LU Zhiping is a Fellowship at the Printmaking Art Committee of the China National Academy of Painting; Director of Institution of Shanghai Hongqiao Peninsula Printmaking Art Center; Member of the 3rd Printmaking Art Council of the Chinese Artists Association; Vice-chairman of 4th Printmaking Art Council of Chinese Artists Association; Chairman of Printmaking Art Council of Shanghai Artists Association (2000-2019); First-class artist of Shanghai Oil Painting and Sculpture Institution. He is a visiting professor at different universities, includes the Shanghai Academy of Fine Arts, College of Architecture and Urban Planning of Tongji University, College of Arts and Design of Shanghai Business School, Shanghai Normal University, and the University of Shanghai for Science and Technology.

LU Zhiping has been featured in solo exhibitions internationally at institutions including: Shanghai Art Museum (China), Liu Haisu Art Museum (China), Shanghai Library (China), Milan Permanent Art Palace (Italy), William Patterson University Art Museum (United States), South Carolina State University (United States), Chinese Cultural Center in Tokyo (Japan), Cambridge Print Art Center (United Kingdom), and Shanghai M Art Space (China).

His works are represented in the collections of the National Art Museum of China, China National Academy of Painting, Shanghai Art Museum, Liu Haisu Art Museum, Shanghai Library, Sakima Art Museum (Japan), Machida City Museum of Graphic Arts (Japan), Milan Permanent Art Palace (Italy), and National Taiwan Art Museum (Taiwan, China).

作品名：《瓶非瓶》  
版种：Screen-printing(丝网版画)  
作品尺寸：87cm × 65cm  
创作年代：2007



作品名：《瓶非瓶之四》  
版种：Screen-printing(丝网版画)  
作品尺寸：126cm × 98cm  
创作年代：2011





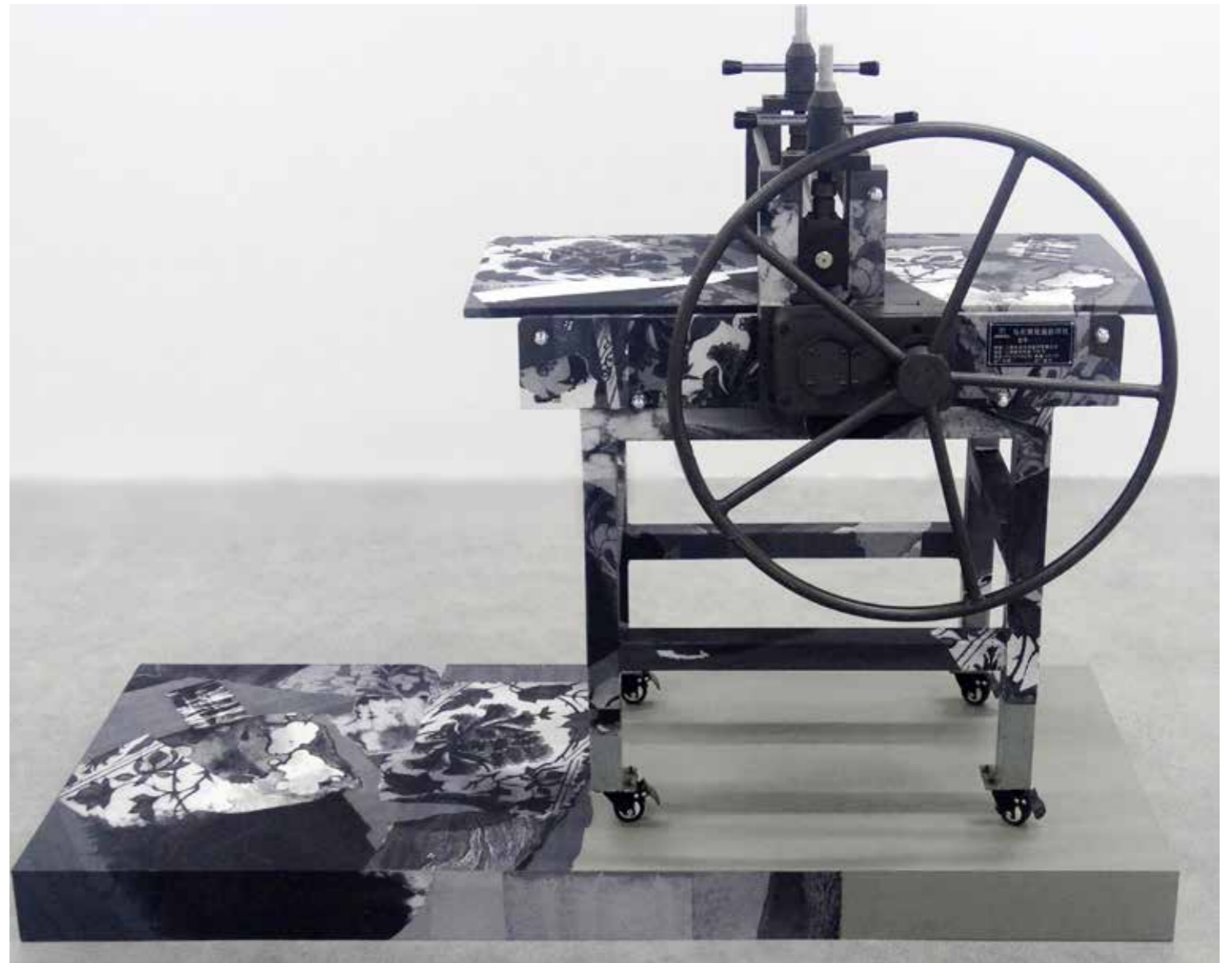


作品名：《椅子A》  
版种：装置  
作品尺寸：77cm × 40cm × 41cm  
创作年代：2019



作品名：《椅子B》  
版种：装置  
作品尺寸：77cm × 40cm × 41cm  
创作年代：2019

作品名：《版画机》  
版种：装置（铁，木，纸）  
作品尺寸：180cm × 160cm × 70cm  
创作年代：2017



# Ingrid Ledent

英格里德·勒登特（比利时）



### Ingrid Ledent (英格里德·勒登特)

Ingrid Ledent (英格里德·勒登特) 曾就读于安特卫普皇家艺术学院、布拉格艺术建筑与设计学院和安特卫普国家高等学院，并于 1981 年获得版画硕士学位。

自 1984 年至 2016 年，担任比利时安特卫普皇家艺术学院版画系教授，并担任艺术部门主任。自 2017 年 9 月至今，担任上海美术学院特聘教授。

Ingrid Ledent 曾在许多国际学术机构（大学）举办过工作坊和讲座。近期的主要有：波兰卡托维兹美术学院（2017 年），日本东京武藏野美术大学（2016 年），天津美术学院（2016 年），加拿大艾伯塔大学（2016 年），美国印第安纳大学（2015 年），波兰弗罗茨瓦夫美术学院（2015 年）。

Ingrid Ledent 的作品在全球举办了近 20 多场个人展览并在许多群展中展出。她在版画领域获得了近 12 个国家和 14 个国际级奖项，其中包括 2006 年在蒂达霍姆举行的第五届国际平版画专题研讨会（5th International Lithographic Symposium 2006 in Tidaholm），2006 年克拉科夫国际版画三年展（International Print Triennial Krakow 2006），2011 年第五届 Splitgraphic 国际双年展（5th Splitgraphic International Biennial 2011），2014 年华沙国际版画三年展（2014 Imprint International Triennial），并荣获 2007 年和 2017 年中国·观澜国际版画双年展。Ingrid Ledent 也是中国观澜国际版画联盟国际顾问委员会主席。

Ingrid Ledent studied at the Royal Academy of Fine Arts Antwerp, the UMRUM in Prague and the National Higher Institute Antwerp where she obtained her MFA in printmaking in 1981. Since 1984 she is professor at the Royal Academy of Fine Arts Antwerp. Since September 2017 she is distinguished professor at the Shanghai Academy of Fine Arts.

She gave workshops and lectures at many international institutions. Most recently at the Katowice Academy of Fine Arts, 2017(Poland), the Musashino Art University in Tokyo, 2016 (Japan), the Tianjin Academy of Fine Arts, 2016 (China), the University of Alberta in Edmonton, 2016 (Canada), the Indiana University in Bloomington, 2015 (USA), the E. Geppert Academy of Fine Arts in Wroclaw, 2015 (Poland)

Her work has been exhibited worldwide in over 20 solo exhibitions and many group exhibitions.

She received 12 national and 14 international awards in the field of printmaking including the Grand Prix at the 3rd International Triennial in Prague 2001, the 8th International Biennial of Drawing and Graphic Arts Győr 2005, the 5th International Lithographic Symposium 2006 in Tidaholm, the International Print Triennial Krakow 2006, the 5th Splitgraphic International Biennial 2011, the Imprint International Triennial in Warsaw 2014 and an award at the Guanlan International Print Biennial in 2007 and 2017.

She is chairman of the International Adviser Board of IPOA (International Printmaking Organisation Alliance) based in Guanlan, China.

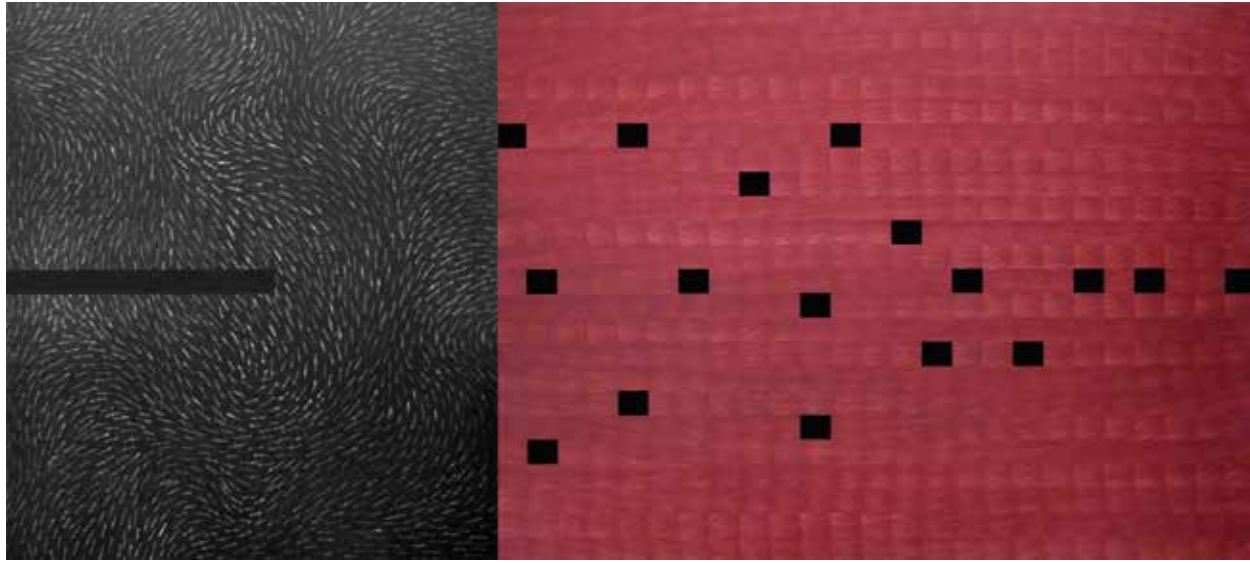


作品名：Sequences《顺序》

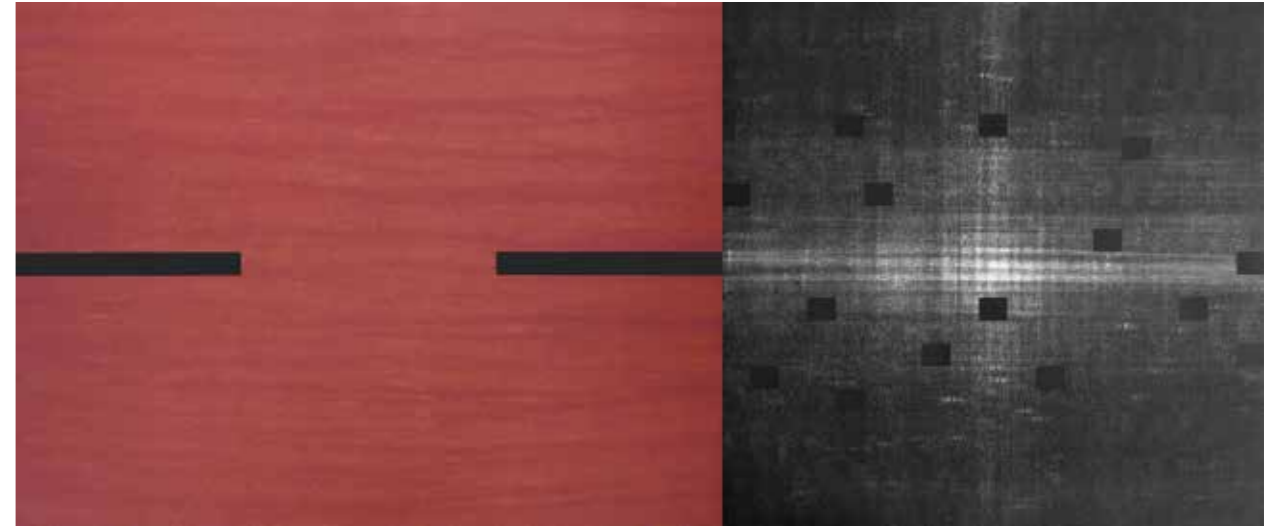
版种：Lithography, Computer print, Video-projection on white sand（石版画+数码打印，投影仪，砂石）

作品尺寸：200cm × 120cm 200cm × 130cm

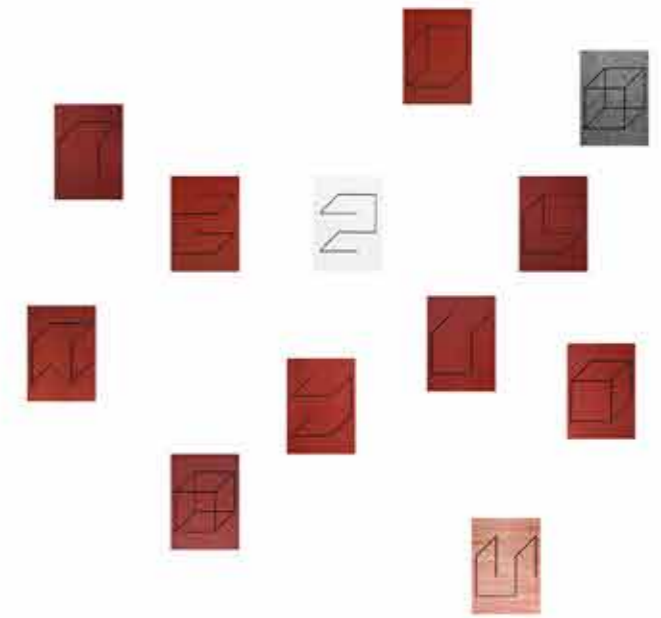
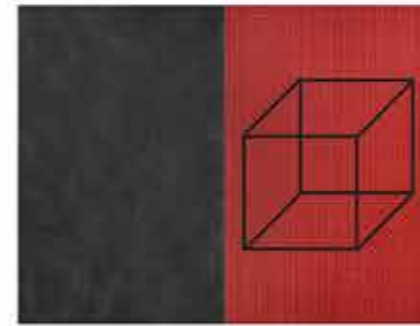
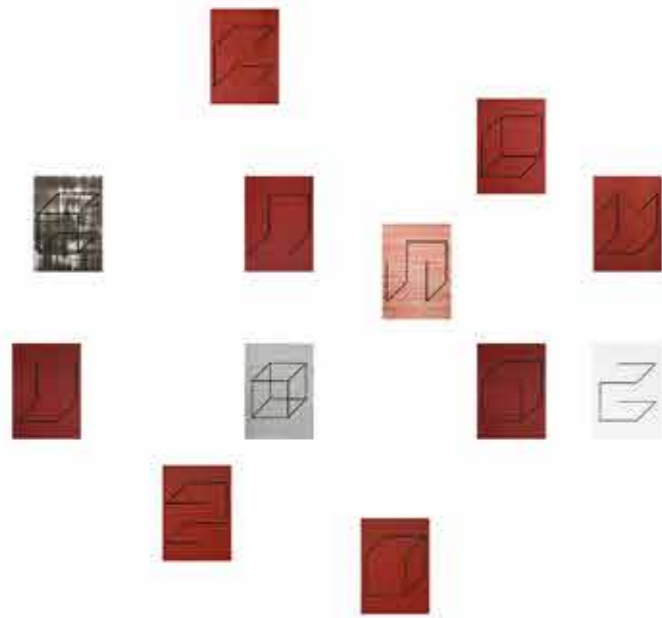
创作年代：2013



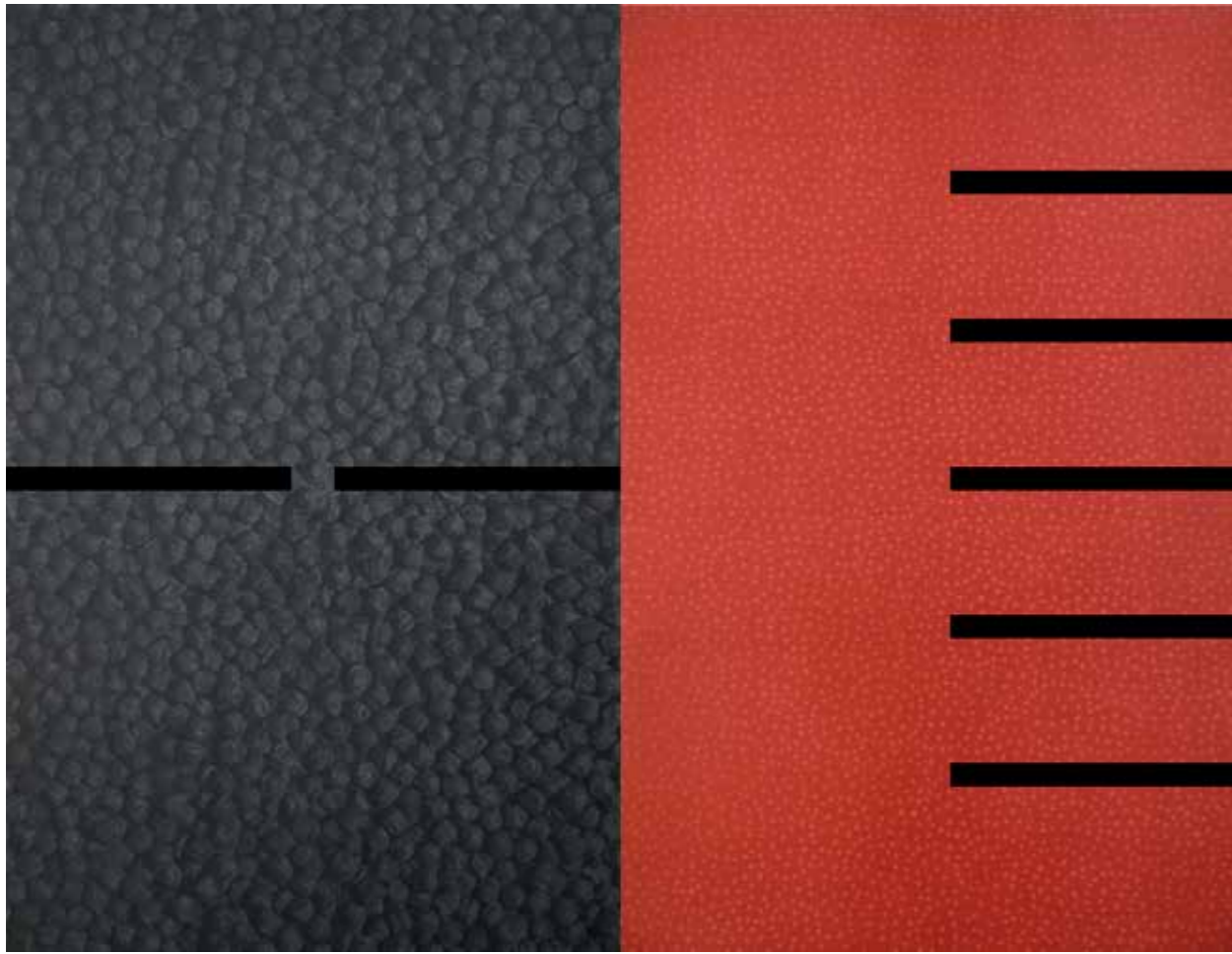
作品名：*Fractions 26*《碎片 26》  
版种：Lithography and Computerprint（石版画 + 数码打印）  
作品尺寸：73.5cm × 159cm  
创作年代：2016



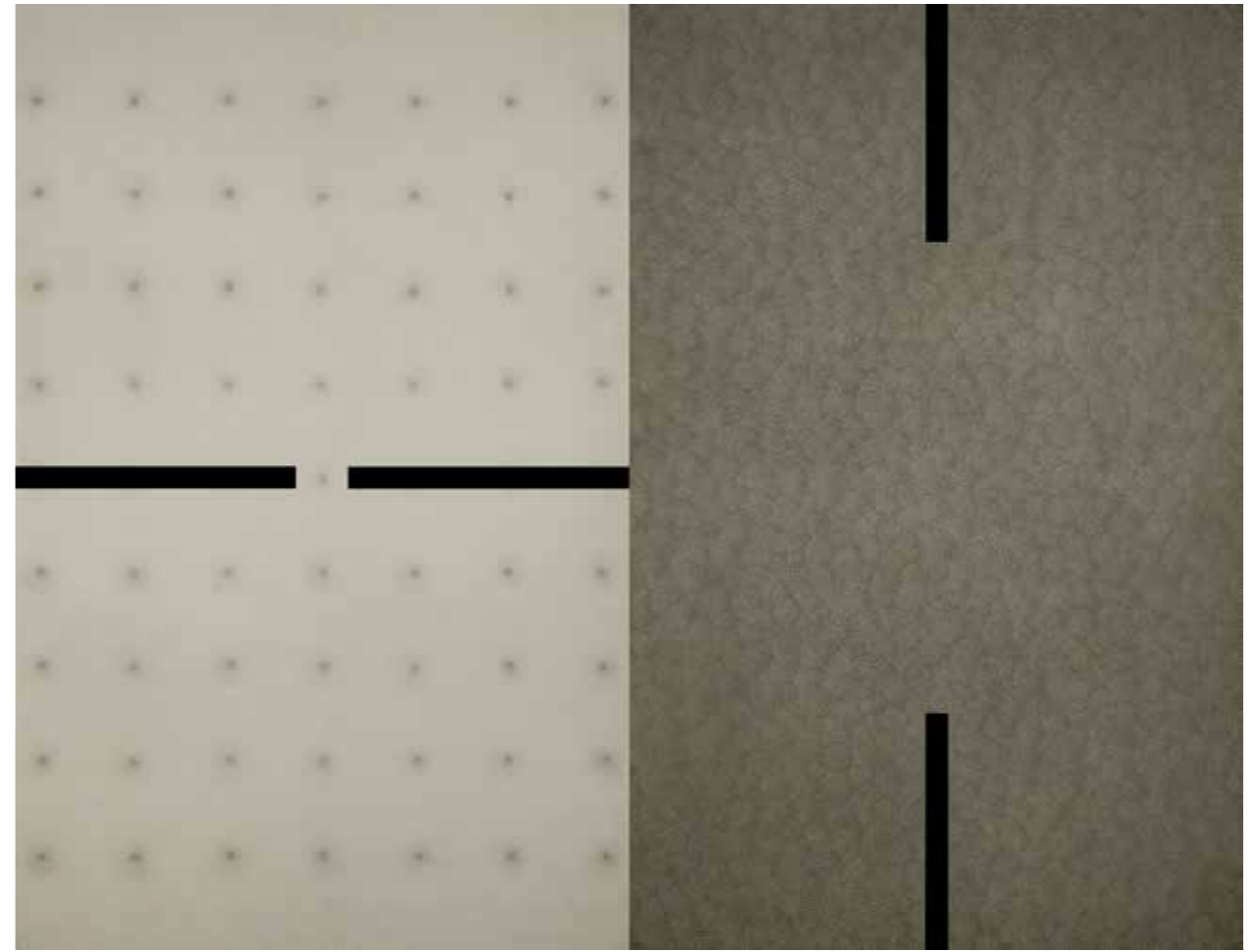
作品名：*Fractions 32*《碎片 32》  
版种：Lithography and Computerprint（石版画 + 数码打印）  
作品尺寸：57cm × 136cm  
创作年代：2016



作品名：Alteration《改变》  
版种：Lithography and Computerprint（石版画 + 数码打印）  
作品尺寸：尺寸可变  
创作年代：2021



作品名：Mindscape V 《脑海 V》  
版种：Lithography and Computerprint（石版画 + 数码打印）  
作品尺寸：100cm × 130cm  
创作年代：2020



作品名：Mindscape VI 《脑海 VI》  
版种：Lithography and Computerprint（石版画 + 数码打印）  
作品尺寸：100cm × 130cm  
创作年代：2020



Fred HC Liang

梁汉昌 (美国)





### Fred HC Liang (梁汉昌)

Fred H.C. Liang(梁汉昌), 华裔艺术家, 出生于中国武汉。在其 12 岁时, 全家旅居加拿大, 并随后移民美国。现工作、生活于美国波士顿。

他于 1989 年毕业于加拿大曼尼托巴大学 (University of Manitoba, Winnipeg, Manitob) 并获得艺术学士学位; 1991 年毕业于耶鲁大学艺术学院 (School of Art, Yale University) 并获得艺术硕士学位 (M.F.A)。

Fred H.C. Liang (梁汉昌) 曾在世界各地举办过多场个展, 其中包括: Confluencing Shores, Sala La Asuncion, 卡迪兹学院, 赫雷斯 - 德拉弗龙特拉, 西班牙 (2017 年); Steam, 美国波士顿 Carroll and Sons 画廊 (2016 年); Bubble in A Steam, 美国北达科他州北达科他艺术博物馆 (2015 年); Shunga, Perfume Painting, 中国北京 798 艺术区 Two Lines 画廊 (2008 年); Territory of Thought, 美国波士顿 Bernard Toale 艺术馆 (2006 年)、美国佐治亚州哥伦布市州立大学 Hall 艺术馆 (2003 年)。

现任美国麻省艺术与设计学院 (Massachusetts College of Art and Design) 版画系教授。

Fred H. C. Liang received a BFA from the University of Manitoba, and an MFA from Yale University. His honors include Massachusetts Cultural Council Arts Grants in both painting, printmaking, and works on paper. Liang's work is in numerous public and private collections, including Fidelity, the Gund Collection, Addison Museum of American Art, and the Rose Art Museum at Brandeis University. He exhibited his work at the Currier Museum of Art in NH, Inside Out Museum in Beijing, and the ICA, Boston. Liang's most recent exhibitions include the Milwaukee Art Museum in Milwaukee, Wisconsin, and Addison Museum of American Art in Massachusetts, XC.HuA Gallery in Berlin and Jerez de la Frontera Gallery at University of Cadiz. He recently completed a residency at the Museo de Arte Contemporary in Santiago de Chile and the Swatch Art Peace Hotel in Shanghai, China. His work was recently interviewed by Huffington Post, WBUR Open Studio and reviewed in The Boston Globe. He is the recipient of 2020 Joan Michell Foundation Grant.

Liang is a professor at the Massachusetts College of Art and Design in Boston, Massachusetts, where he is the Coordinator of the Printmaking Department.



作品名: *Abbott House* 《艾伯特的屋子》  
版种: Silkscreen and chine colé Sommerset pape (丝网版画, 裱贴法)  
作品尺寸: 56cm × 75cm  
创作年代: 2018



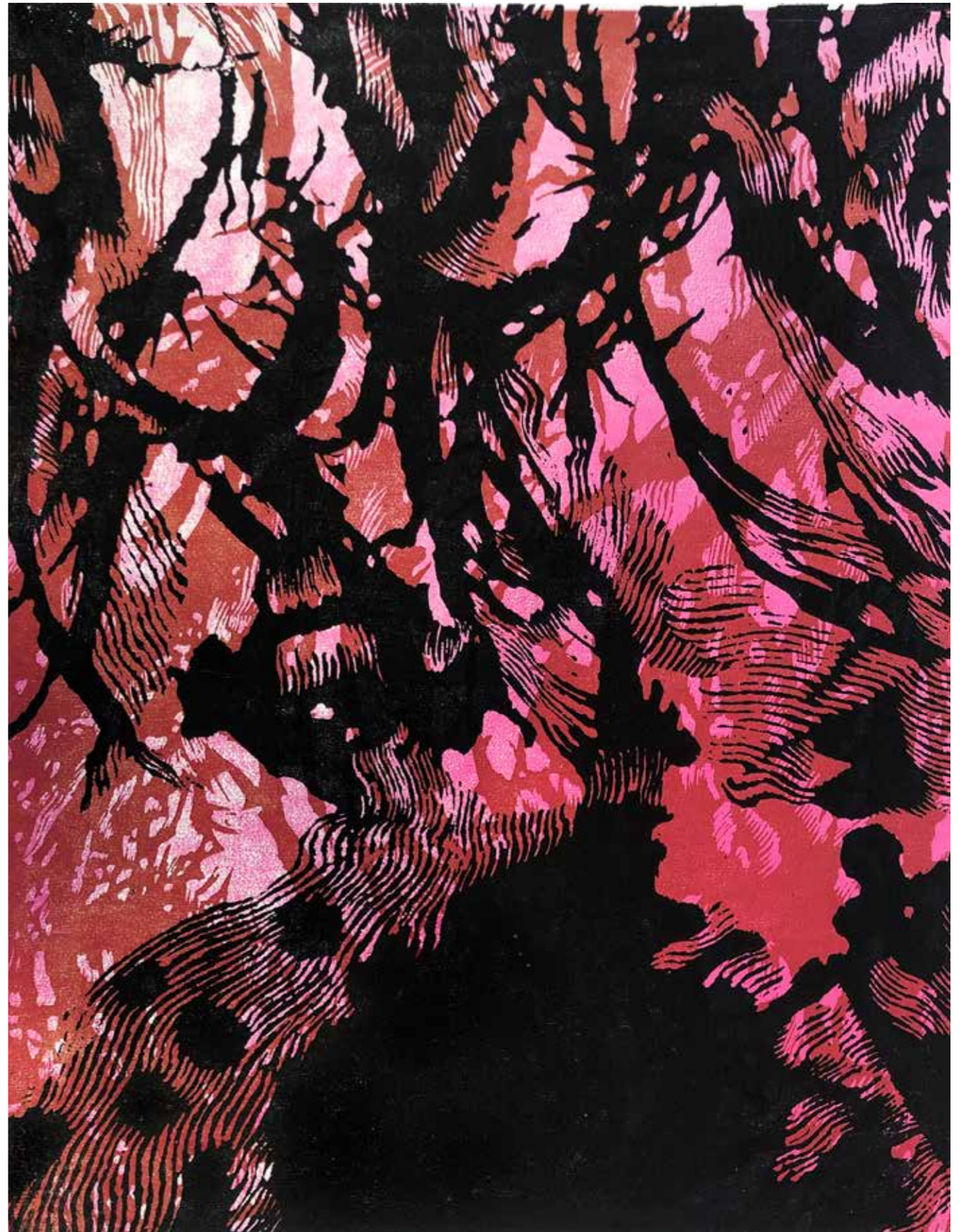
作品名：Shanghai Biophony 《上海基因》  
 版种：Arjawiggin cut paper, mirrors, LED lights. (剪纸, 镜子, LED 灯带)  
 作品尺寸：尺寸可变  
 创作年代：2021



作品名：White Mountain Series 1 《白山系列 1》  
 版种：Silkreen and chine colé Sommerset pape (丝网版画, 裱贴法)  
 作品尺寸：45cm × 56cm  
 创作年代：2020



作品名：White Mountain Series, Dawn 《白山系列 - 黎明》  
版种：Silkreen and chine colé Sommerset pape（丝网版画，裱贴法）  
作品尺寸：45cm × 56cm  
创作年代：2020





Peter Wayne Lewis

彼得·韦恩·刘易斯（牙买加）



### Peter Wayne Lewis (彼得·韦恩·刘易斯)

Peter Wayne Lewis (彼得·韦恩·刘易斯) (b. 1953, Jamaica) 1953年生于牙买加。现任麻省艺术设计学院 (Massachusetts College of Art and Design) 绘画系教授; 现工作、生活于中国北京、美国波士顿与新泽西的南桔县。他毕业于美国加利福尼亚州 (California) 圣何塞州立大学 (San Jose State University), 并取得学士学位和硕士学位。

Peter Wayne Lewis (彼得·韦恩·刘易斯) 曾在许多国际机构举办个展, 其中包括: “北京助推器绘画”(特拉华当代艺术馆, 美国威尔明顿市, 2019年); “弯曲的时间绘画——从金斯敦到北京”(红门画廊, 中国北京, 2019年); “助推器”(尤伦斯当代艺术中心 (UCCA), 中国北京, 2016年); “助推器绘画”(北迈阿密当代艺术馆, 美国迈阿密, 2015年); “大脑绘画”(Skoto画廊, 美国纽约, 2015年); “时间绘画”(JayJay Fine Art, 加利福尼亚州萨克拉门托, 2014年)等

他的作品被全球多家知名机构所收藏; 其中包括: 牙买加金斯敦国家美术馆 (National Gallery of Art); 圣荷西美术馆 (San Jose Museum of Art); 国立台湾美术馆 (中国) (National Taiwan Museum of Fine Art); 德国施密特银行 (Schmidt Bank); 日本东京 Cosima 酒店; 克罗克艺术博物馆 (Crocker Art Museum) 等。

Peter Wayne Lewis (b. 1953, Jamaica) is a professor of painting at the Massachusetts College of Art and Design. He lives and works between Beijing, China; Boston, Massachusetts; and South Orange, New Jersey.

He received his BA and MA from San Jose State University, California, U.S.A.

He has been featured in solo exhibitions internationally at institutions including: “Beijing Booster Paintings” (The Delaware Contemporary, Wilmington, DE, 2019); “The Bending Time Paintings—From Kingston to Beijing” (Red Gate Gallery, Beijing, China, 2019); “Boosters” (Ullens Center for Contemporary Art (UCCA), Beijing, China, 2016); “The Booster Paintings” (Museum of Contemporary Art, MOCA-North Miami, FL, 2015); “The Brain Paintings” (Skoto Gallery, New York, NY, 2015); “Temporal Paintings” (JayJay Fine Art, Sacramento, CA, 2014);

His works are part of major public and private collections internationally. He is represented in the collections of the National Gallery of Art, Kingston, Jamaica; San Jose Museum of Art, San Jose, California; National Taiwan Museum of Fine Art, Taiwan (China); Schmidt Bank, Germany; Cosima Hotel, Tokyo, Japan; Crocker Art Museum, Sacramento, California; Guenter Paal & Associates, Stuttgart, Germany; Kunsthaus Ostbayern, Viechtach, Germany; N. K. Create Corp., Tokyo, Japan.



作品名: *Booster* 《助推器》系列  
版种: Monoprint (独幅版画)  
作品尺寸: 76cm × 51cm  
创作年代: 2009



作品名: *Booster* 《助推器》系列  
版种: Monoprint (独幅版画)  
作品尺寸: 76cm × 51cm  
创作年代: 2009



作品名：Booster《助推器》系列  
版种：Monoprint（独幅版画）  
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创作年代：2009



作品名：Booster《助推器》系列  
版种：Monoprint（独幅版画）  
作品尺寸：76cm × 51cm  
创作年代：2009



鈴木隆太

Ryuta Suzuki (日本)



## 铃木隆太 Ryuta Suzuki

Ryuta Suzuki (铃木隆太) 1984 年生于日本静岡。2006 年毕业于日本多摩美术大学取得版画专业学士学位；2009 年毕业于伦敦艺术大学坎伯韦尔艺术学院，并获得版画专业艺术硕士学位。

他在多个国家曾举办过个展，其中包括：北京颖画廊（2018 年个展《镜异》）；2016 年个展《不对称》；2014 年个展《原形与表象》）；上海狮语画廊（2018 年个展《层次的隐喻》）；2011 年英国伦敦 ASC 艺术空间；2007 年日本东京 NATUKA 画廊。

作品曾被国立台湾美术馆（中国台湾）、广东美术馆、日本町田市国际版画美书馆、日本静岡沼津市、日本东京多摩美术大学，青岛 SVMoMA 等机构永久收藏。

Ryuta Suzuki(b. 1984, Shizuoka, Japan) lives and works in Suzhou, China.

He received his BA Fine Art in printmaking from Tama Art University in 2006; and his MA in printmaking from Camberwell College of Arts in 2009.

He has been featured in solo exhibitions internationally at institutions including: "Mirror Error", Ying Gallery, Beijing, China (2018); "Reflections of the Layer", Leo Gallery, Shanghai, China (2018); "Asymmetry", Ying Gallery, Beijing, China (2016); "Origin and Surface", Ying Gallery, Beijing, China (2014); ASC Studio, London, U.K (2011); Gallery NATUKAb.p., Tokyo, Japan (2007).

He is represented in the collections of the Tama Art University, Japan; Machida International Print Museum, Japan; Numazu City, Japan; National Taiwan Museum of Fine Art, Taiwan (China); Guangdong Museum of Art, China; S x V Museum of Modern Art, China; and private collectors.



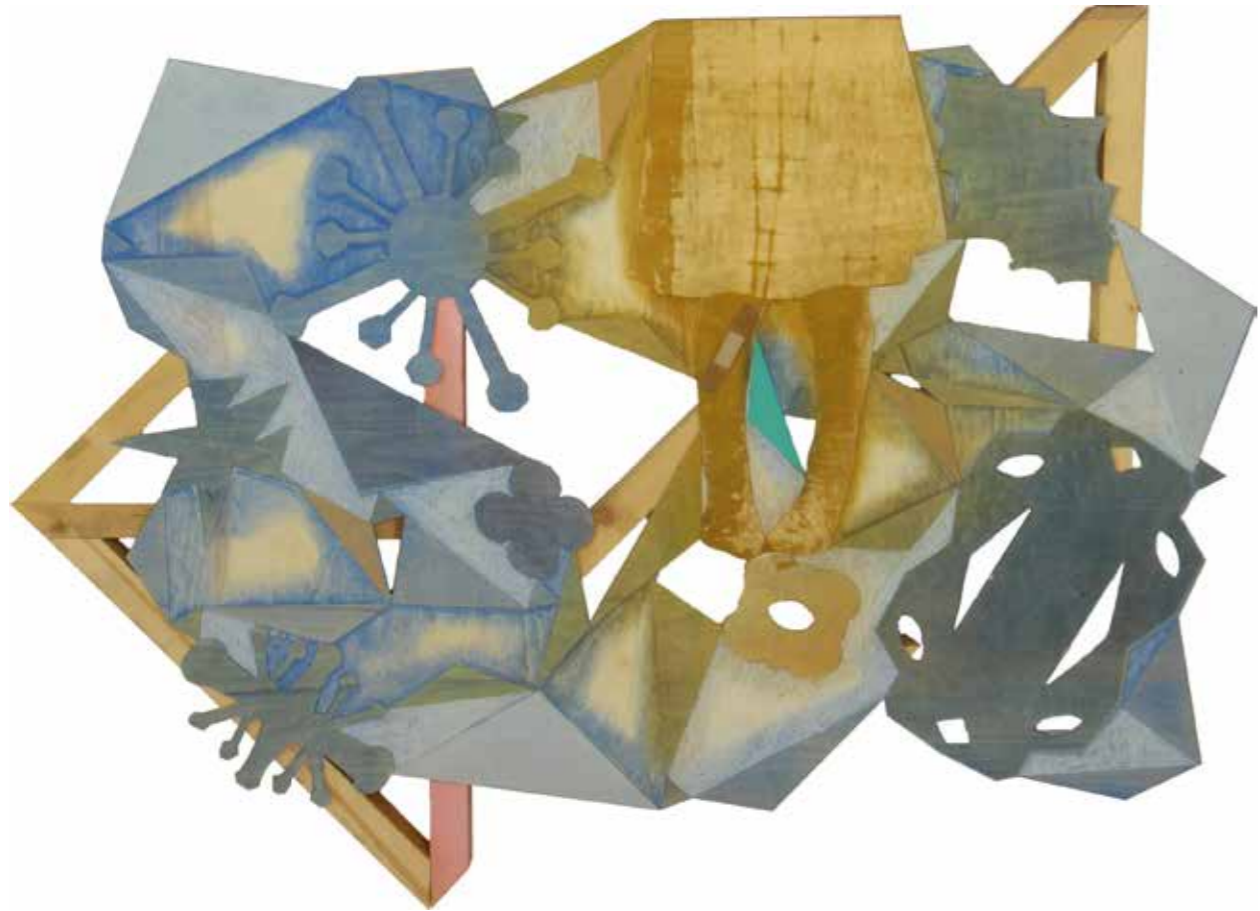
作品名：Signified

版种：Woodblock, Japanese pigments, Gesso, Lame powder（木版画、日本颜料）

作品尺寸：101 × 160 cm

创作年代：2017





作品名：*Asymmetrical Experience*

版种：woodblock oil-based screen ink Japanese pigment acrylic ink color pencil Band-Aid(plaster)  
 (日本颜料、油性丝网、丙烯、木版画)

作品尺寸：65 × 92 cm

创作年代：2016



作品名：*Blue Na Keiken*

版种：French paper Japanese pigment Band-Aid(plaster) oil-based screen ink acrylic ink  
 (日本颜料、油性丝网、丙烯、木版画)

作品尺寸：71 × 91 cm

创作年代：2016

作品名：Signified  
版种：Woodblock, Japanese pigments, Chinese paper, Japanese paper（木版画、日本颜料）  
作品尺寸：101 × 160 cm  
创作年代：2017





Jennifer Nuss

詹妮弗·纳斯 (美国)



Jennifer Nuss (詹妮弗·纳斯)

Jennifer Nuss (詹妮弗·纳斯) 工作与生活于美国纽约。

她在耶鲁大学取得艺术硕士学位，目前任教于哥伦比亚大学。她荣获的艺术奖项包括 2002 年古根海姆学者奖 (Guggenheim Fellowship)、2002 年琼·米歇尔奖 (Joan Mitchell Award) 等。

她曾在雷若·尼曼版画中心 (LeRoy Neiman Center for Print Studies)、索诺马州立大学 (Sonoma State University)、米兰 AMSTE arte contemporanea、加州 Stephen Wirtz 画廊和纽约 Monya Rowe 画廊等国际艺术机构举办过个展。

她的作品也在美国纽约、中国北京、中国上海、意大利米兰、维也纳等地的美术馆和博物馆展出。

Jennifer Nuss is an adjunct assistant professor at the Columbia University's School of the Arts. She lives and works in New York, US.

Finalist for the New York Foundation for the Arts Grant in Film in 2015.

Recipient of the Guggenheim Fellowship, Joan Mitchell Award and NYFA for drawing. Recipient of the Marie Walsh Sharpe Foundation for the Arts residency.

She has been featured in solo exhibitions internationally at institutions including:

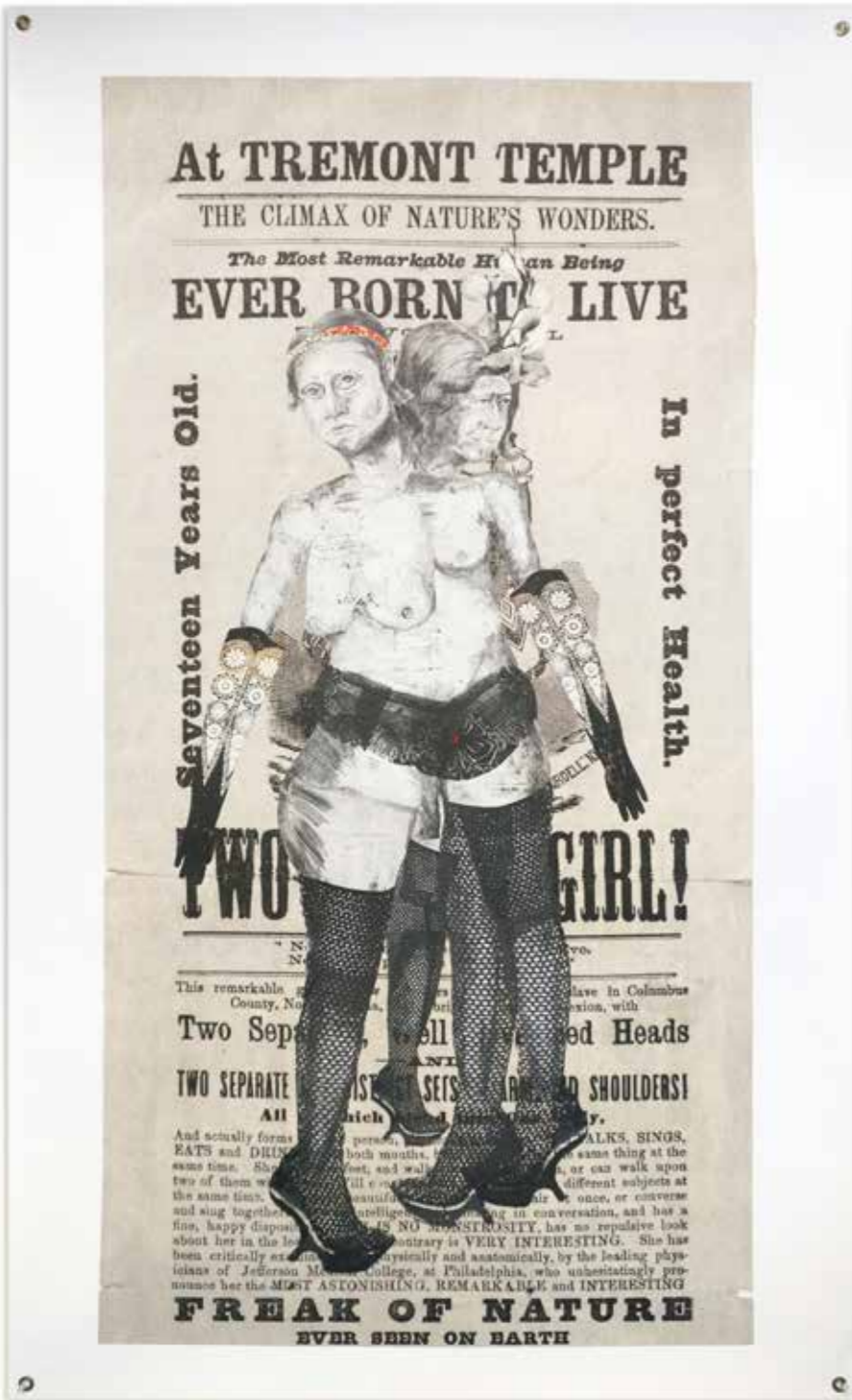
"We Dream Under the Same Sky" (LeRoy Neiman Center for Print Studies, NY, 2017); "Peep" (Redline, Milwaukee, WI, 2015); "Terrible Beauty" (UMass – Lowell, Lowell, MA, 2012); "Prints and Drawings from New York" (Sonoma State University, Sonoma, CA, 2012); "Paintings and Prints" (AMSTE arte contemporanea, Milan, Italy, 2009); "After Artemis: Paintings on Paper" (Stephen Wirtz Gallery, San Francisco, CA, 2005); "New Work" (Monya Rowe Gallery, Brooklyn, NY, 2004).



作品名: *Beastuary* 《动物寓言集》  
版种: Etching (铜版蚀刻)  
作品尺寸: 61cm × 91.5cm



作品名: *Beastuary* 《动物寓言集》  
版种: Etching (铜版蚀刻)  
作品尺寸: 61cm × 91.5cm



作品名：Untitled 3《无题 3》  
 版种：Etching, laser cut paper, acrylic paint, collage, on digital print on canvas  
 （铜版蚀刻，激光切割，丙烯绘画，拼贴，数码打印于油画布）  
 作品尺寸：188cm × 112cm  
 创作年代：2018



作品名：Untitled 1《无题 1》  
 版种：Etching, laser cut paper, acrylic paint, collage, on digital print on canvas  
 （铜版蚀刻，激光切割，丙烯绘画，拼贴，数码打印于油画布）  
 作品尺寸：188cm × 112cm  
 创作年代：2018

Brian Novatny

布赖恩·诺瓦特尼（美国）





### Brian Novatny (布赖恩·诺瓦特尼)

Brian Novatny (布赖恩·诺瓦特尼)是一位画家，他目前居住在美国纽约布鲁克林，并生活在此进行他的艺术创作。

1987年，他在俄亥俄州(OH)哥伦布市(Columbus)的哥伦布艺术与设计学院(Columbus College of Art & Design)获得了艺术学士学位。并于1990年，他在耶鲁大学艺术学院(Yale University, School of Art)取得了他的艺术硕士学位(M.F.A.)。

自1991年移居纽约以来，他一直在美国各地的许多画廊展出，例如纽约(New York City)、洛杉矶(Los Angeles)、新奥尔良(New Orleans)、费城(Philadelphia)、圣路易斯(St. Louis)和西雅图(Seattle)。他也曾在德国法兰克福和柏林展出过他的作品，最近于中国北京和中国大理的当代艺术机构进行展览。

他还获得了多项奖项，其中包括Basil H. Alkazzi基金会(Basil H. Alkazzi Foundation)。他的作品被微软(Microsoft)、读者文摘(Reader's Digest)、前进保险公司(The Progressive Corporation)、阿拉巴马大学(The University of Alabama)、中国美术学院和诺克斯维尔艺术博物馆(The Knoxville Museum of Art)等机构收藏。

他目前由弗吉尼亚州(VA)里士满(Richmond)的ADA画廊(ADA Gallery)代理。

Brian Novatny is a painter who resides and practices his art in Brooklyn, NY.

In 1987, he received his undergraduate degree in fine arts from the Columbus College of Art & Design in Columbus, OH. From there, he went on to continue his studies in painting through the Yale University School of Art and finished with his M.F.A. in 1990.

Since moving to New York City in 1991, he has been actively showing in a number of galleries throughout the U.S. in cities such as New York City, Los Angeles, New Orleans, Philadelphia, St. Louis & Seattle. He has exhibited his work in Frankfurt and Berlin Germany and recently in contemporary art institutions in Beijing and Dali China.

He is, also, the recipient of several awards including a grant from the Basil H. Alkazzi Foundation. His work can be found in the collections of Microsoft, Reader's Digest, The Progressive Corporation, The University of Alabama, China Academy of Fine Art and The Knoxville Museum of Art.

He is currently represented by ADA Gallery in Richmond, VA.



作品名：D18 16

版种：Cyanotype on paper 纸本蓝晒技法（氰版照相法）

创作年代：2018

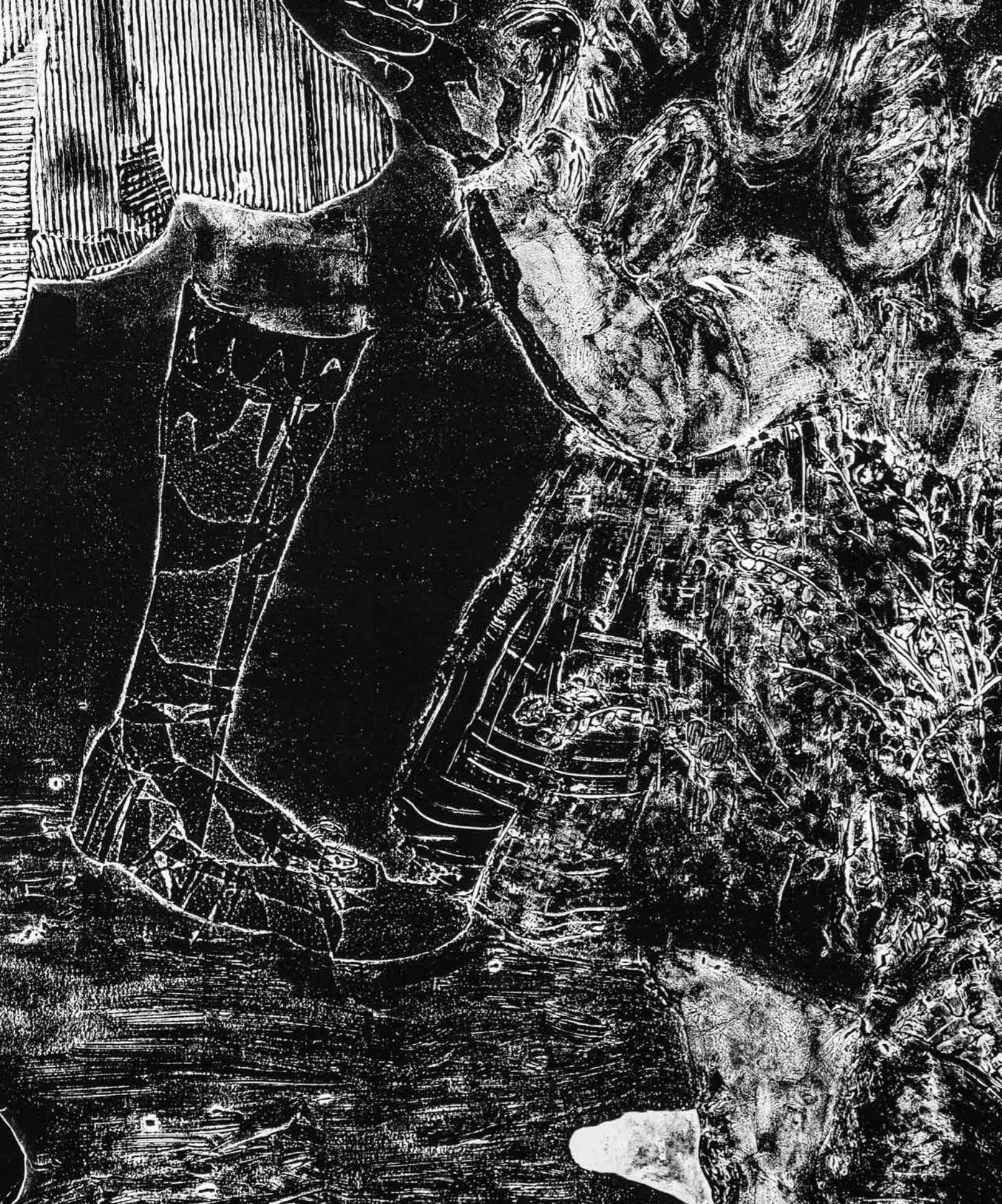
作品名：D18 14

版种：Cyanotype on paper 纸本蓝晒技法（氰版照相法）

创作年代：2018







# Simonette Quamina

西蒙妮特·夸米纳（加拿大）



## Simonette Quamina (西蒙妮特·夸米纳)

Simonette Quamina (西蒙妮特·夸米纳)，出生于加拿大安大略省，她的童年时代生活在南美洲，加勒比海地区和美国纽约之间；她把她丰富的多元化成长经历随后不断地融入了她的大型绘画、版画和拼贴创作中。她在美国纽约市立学院获得其学士学位，在罗德岛设计学院取得其版画艺术硕士学位。

她是纽约市伊丽莎白基金会艺术工作室项目的获得者 (Elizabeth Foundation for the Arts Studio Program)；2017-2018年在普罗温斯顿艺术中心进行艺术家驻留；2017年她荣获了塞勒姆艺术奖学金 (2017 Salem Art Works Fellowship)。

目前，是2020年索尼娅女王版画奖 (2020 Queen Sonja Print Award) 提名候选人。她的作品曾在美国及多个国家进行展出，并被私人与美术馆收藏。其中包括：英格兰弗利特图书馆 (Fleet Library) 特别馆藏。她的作品近期在纽约斯克内克塔迪画廊 (Mandeville Gallery)、Wave Hill Glyndor 画廊、伦敦 Gallerie Thaddaeus Ropac 画廊、波士顿艺术中心 (Boston Center of the Arts)、Mills 画廊、纽约 Planthouse 画廊等地进行群展。她目前在纽约经营着她的版画工作室，并现任美国东康涅狄格州立大学 (Eastern Connecticut State University) 版画系助理教授。

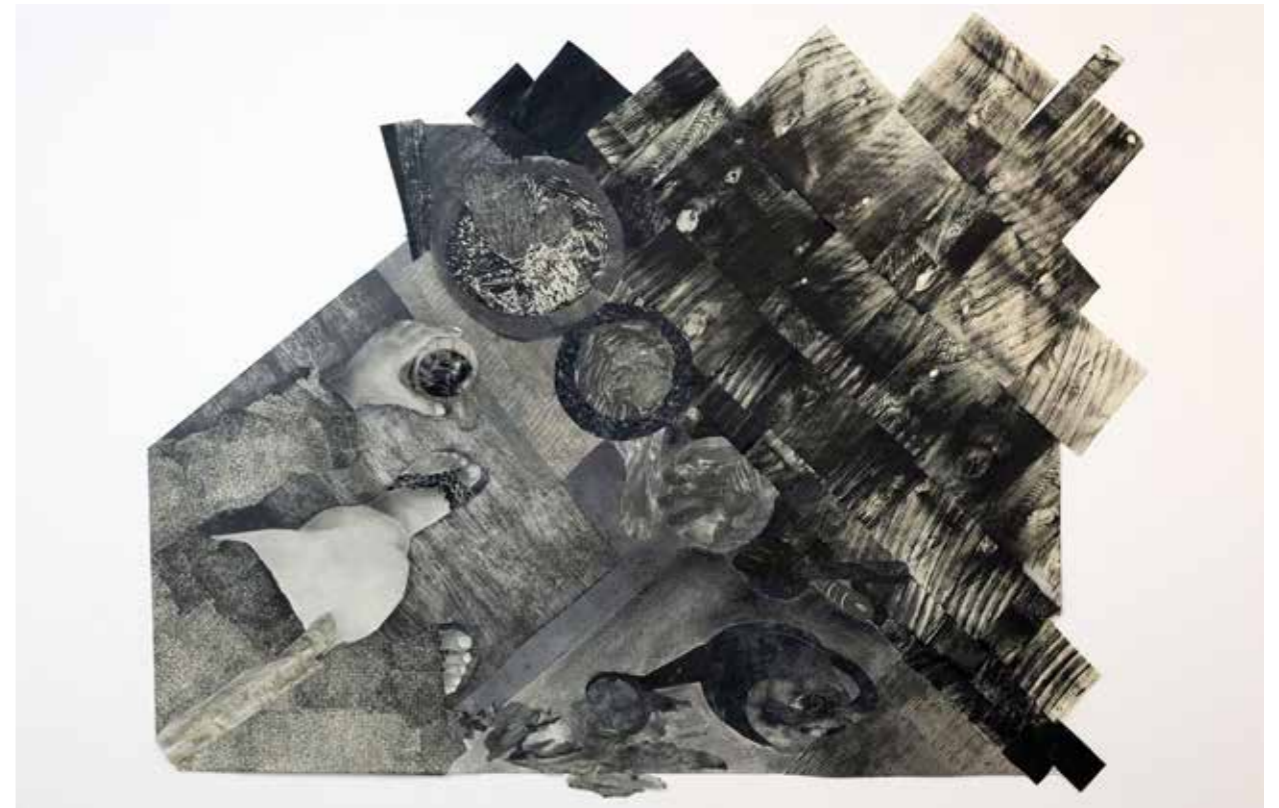
Simonette Quamina was born in Ontario Canada, and spent her early childhood living between South America, the Caribbean and New York City. Her diverse upbringing is constantly woven into the narratives of her large-scale drawings, prints, and collages.

She earned her Bachelor of Arts from the City College of New York, and A Master of Fine Arts in Printmaking from the Rhode Island School of Design.

She is the recipient of the Elizabeth Foundation for the Arts Studio Program in New York City, the recipient of the 2017-2018 Provincetown Fine Arts Works Center Residency, the 2017 Salem Art Works Fellowship and is a current 2020 Queen Sonja Print Award Nominee.

Her work has shown both nationally and internationally. It has been acquired for private and public collections, including: The Fleet Library's special collections. Her recent group exhibitions include "Embody" at The Mandeville Gallery, "Figuring the Floral" at Wave Hill Glyndor Gallery, "Artist I steal from" at Gallerie Thaddaeus Ropac in London, "Coded" at the Boston Center of the Arts, Mills Gallery, and "Bathing" at Planthouse Gallery in New York City.

She maintains an active studio in New York City, and is an Assistant Professor of Printmaking at the Eastern Connecticut State University.



作品名：Untitled《无题》

版种：Graphite, monoprint, relief print, and screen-print collaged on paper (石墨，独幅版画，凸版印刷，丝网版画拼贴)

作品尺寸：112cm × 101cm

创作年代：2019

作品名：Keeper《管理人》  
版种：Collagraph print on BFK Rives paper（铜版画综合版）  
作品尺寸：102cm × 160cm  
创作年代：2018





作品名：Cassette book, "Blue Series" 《蓝色系列》- 卡带书  
 版种：Intaglio on acrylic cassette case. Book Insert: Etching on paper (凹版雕刻于塑料卡带盒；书内页：凹版蚀刻于纸张)  
 作品尺寸：7.6cm × 10.2cm  
 创作年代：2016



作品名：Insert for Cassette book "Blue series" 《蓝色系列》- 卡带书内页  
 版种：Etching with graphite ink on paper (凹版蚀刻)  
 作品尺寸：10.2cm × 63.5cm  
 创作年代：2016

Kiki Smith

奇奇·史密斯（美国）





## Kiki Smith (奇奇·史密斯)

Kiki Smith (奇奇·史密斯), 1954 年生于德国纽伦堡, 现居美国纽约。她出生于一个艺术之家, 她的父母都是负有盛名的艺术家; 她的父亲 (雕塑家托尼·史密斯) 被誉为美国极简主义雕塑的先驱人物; 母亲则是歌剧演员珍妮·史密斯。

自 1980 年代以来, 因其艺术作品涉及人体和自然等跨学科多领域创作而闻名于世。她使用各种各样的材料不断扩展和发展她的艺术作品, 其中包括版画、雕塑、摄影、绘画和服装设计等多种媒介。Kiki Smith (奇奇·史密斯) 在全世界多次举办个人展览, 其中超过 25 个博物馆级别的展览。她的作品曾五次参展威尼斯双年展, 其中包括 2017 年第 57 届威尼斯双年展。

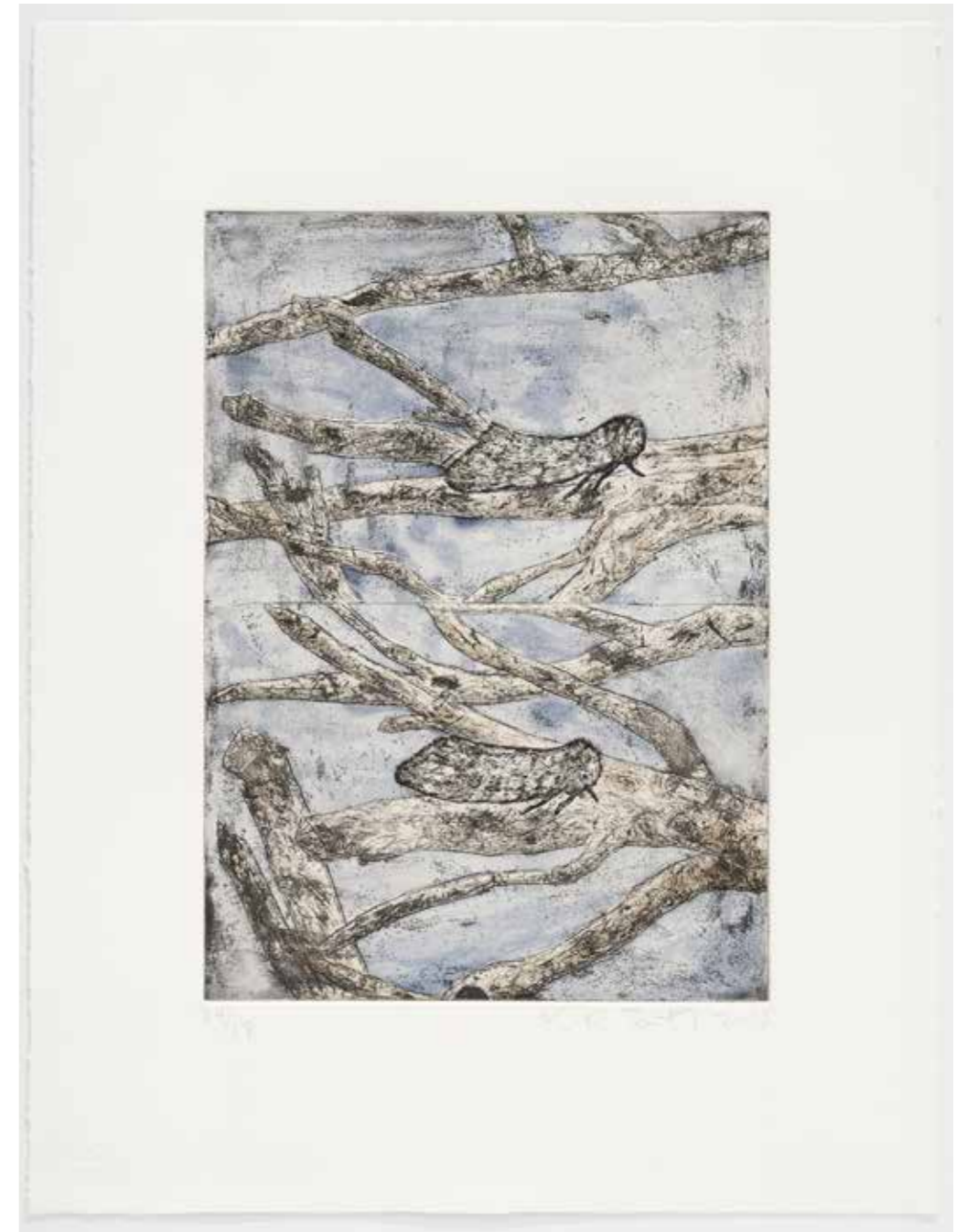
她是美国艺术暨文学学会和美国艺术科学院成员。2017 年她被英国伦敦皇家艺术研究院授予荣誉皇家院士称号。此前, Kiki Smith (奇奇·史密斯) 曾在 2006 年被《时代周刊》评为“时代周刊 100: 塑造我们世界的人”之一。她荣获的艺术奖项包括: 2010 年洛克菲勒奖 (2010 Nelson A. Rockefeller Award)、2013 年由美国国务卿希拉里·克林顿授予“美国国务院艺术勋章”; 2016 年她获得了由国际雕塑中心 (International Sculpture Center) 颁发的终身成就奖等等。Kiki Smith (奇奇·史密斯) 目前是纽约大学和哥伦比亚大学的兼职教授。她自 1994 年开始被全球知名画廊, 佩斯画廊 (Pace Gallery) 签约代理至今。

Kiki Smith uses a broad variety of materials to continuously expand and evolve a body of work that includes sculpture, printmaking, photography, drawing, and textiles. A prolific sculptor and printmaker, she has been the recipient of numerous honors and awards, including the Skowhegan School of Art's Medal for Sculpture, membership in the American Academy of Arts and Letters, and the Athena Award for Excellence in Printmaking from the Rhode Island School of Design.

Her work has been exhibited extensively throughout the United States and Europe, including major retrospectives at the Walker Art Center in Minneapolis which traveled to The Whitney Museum of American Art and at The Museum of Modern Art, New York which focused on her sizable body of prints and multiples.

Smith's work is in the permanent collection of numerous institutions including the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art; and the Museum of Contemporary Art, Los Angeles.

Smith lives and works in New York.



作品名: *Goat Moths* 《山羊蛾》  
版种: Intaglio Prints (凹版)  
作品尺寸: 32cm × 36cm  
创作年代: 2015



作品名：Goat Moths 《山羊蛾》  
版种：Intaglio Prints（凹版）  
作品尺寸：32cm × 36cm  
创作年代：2015



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作品尺寸：32cm × 36cm  
创作年代：2015



Dasha Shishkin

达沙·希什金（俄罗斯）





## Dasha Shishkin (达沙·希什金)

Dasha Shishkin (达沙·希什金)，1977 年生于俄罗斯莫斯科；现生活、工作于美国纽约布鲁克林。

她曾在世界各地许多知名美术馆举办过个展和群展，其中包括：博尔德当代艺术博物馆（2017 年 Tram Pam Pam 展览）；纽约大都会歌剧院大都会美术馆（2014 年 Imaginary Portraits of Prince Igor 展览）；意大利都灵卡沃宫（2014 年 One Torino: Shit and Die 展览）；加利福尼亚圣巴拉当代艺术博物馆（2013 年 Erry Icket 展览）；罗森塔当代艺术中心（2012 年 I Surrender, Dear 展览）；英国伦敦萨奇画廊（2012 年 Gaiety is the most outstanding feature of the Soviet Union: Art from Russia 展览）；澳大利亚塔斯马尼亚古今艺术博物馆（2011 年 Monanism 展览）；美国丹佛艺术博物馆（2009 年 Embrace 展览）；德国汉堡美术馆（2007 年 World Receiver 展览）。

她的作品被纽约现代艺术博物馆、纽约惠特尼美术馆、美国达拉斯艺术博物馆、美国哥伦布艺术博物馆、德国慕尼黑现代艺术陈列馆、德国汉堡美术馆、澳大利亚塔斯马尼亚古今艺术博物馆等全球知名美术馆收藏。

Dasha Shishkin (b. 1977, Moscow, Russia) lives and works in Brooklyn, New York.

She has been featured in solo and group exhibitions internationally at institutions including: "Tram Pam Pam", Boulder Museum of Contemporary Art, Boulder (2017); "Imaginary Portraits of Prince Igor", the Gallery Met, The Metropolitan Opera, New York (2014); "One Torino: Shit and Die", Palazzo Cavour, Torino (2014); "erry icket", Museum of Contemporary Art Santa Barbara, Santa Barbara (2013); "I Surrender, Dear", Contemporary Arts Center, Cincinnati (2012); "Gaiety is the most outstanding feature of the Soviet Union: Art from Russia", Saatchi Gallery, London (2012); "Monanism", Museum of Old and New Art, Tasmania (2011); "Living with Art: Collecting Contemporary in Metro New York", Neuberger Museum of Art in Purchase, New York (2010); "Embrace", Denver Art Museum, Denver (2009); "World Receiver", Hamburger Kunsthalle, Hamburg (2007).

She is represented in the collections of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Dallas Museum of Art, Dallas; Columbus Museum of Art, Columbus; Pinakothek der Moderne, Munich; and Hamburger Kunsthalle, Hamburg; MoNA, Tasmania, among others.



作品名：Round shapes make food seem sweeter 《圆形让食物看起来更甜》

版种：Etching（铜版蚀刻）

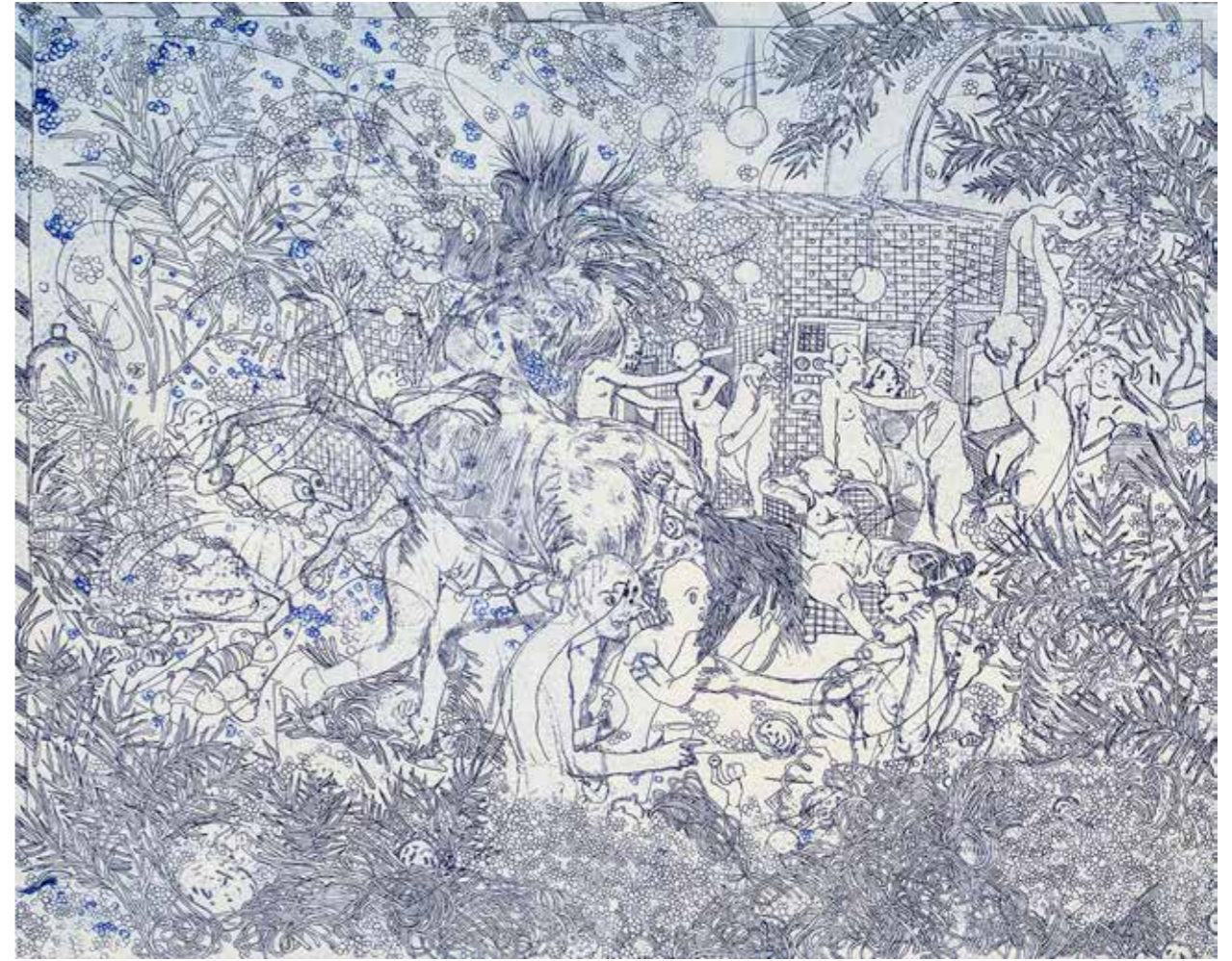
创作年代：2018



作品名：*I think we could do*  
《我想我们可以》  
版种：铜版蚀刻 + 激光切割  
创作年代：2018



作品名：*Keep the sick on the left*  
《把病人留在左边》  
版种：铜版蚀刻 + 激光切割  
创作年代：2018



作品名：*Mouth is the heart of the face* 《嘴是心脏的脸》  
版种：Etching（铜版蚀刻）  
创作年代：2017

Luis Silva

路易斯·席尔瓦（美国）





### Luis Silva (路易斯·席尔瓦)

Luis Silva (路易斯·席尔瓦) 的写作和绘画游走于生活和小说所提供的空间缝隙中，寻求想象力，真实，信念以及将它们联系在一起的神话线索。

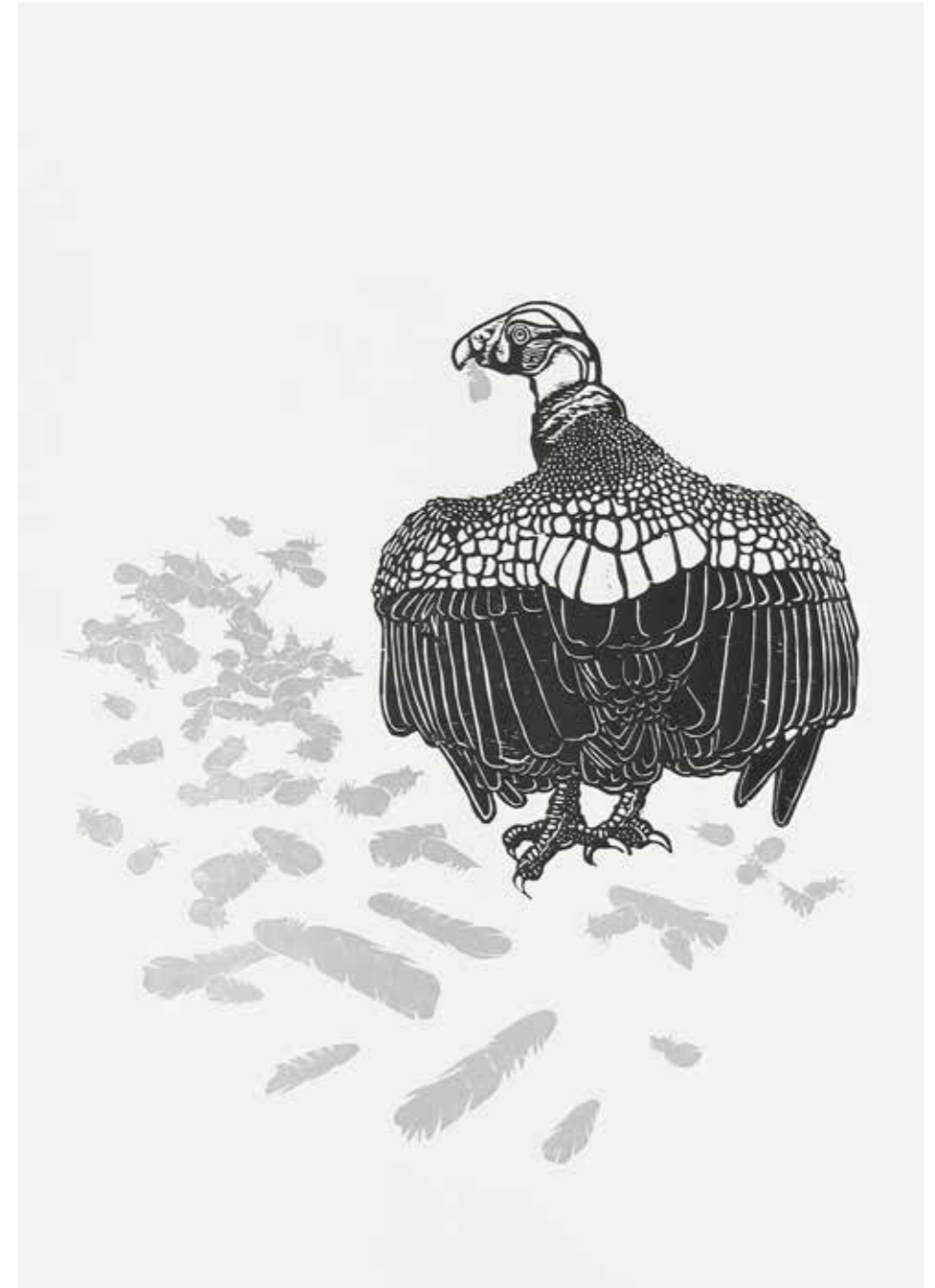
他从哈佛大学获得文学学士学位，从哥伦比亚大学获得艺术硕士学位。

他现在担任美利坚大学的副教授，并参与许多国际性展览，包括 MOMA，纽约 Gramercy 剧院，北京当代艺术博物馆，迈阿密巴塞尔博览会，雷若·尼曼版画中心，纽约和华盛顿艺术项目等。

Luis Silva's writing and painting wanders through the spaces and gaps provided by life and fiction, in search of imagination, the real, belief and the thread of myth that binds them.

He received his B.A from Harvard university and his M.F.A from Columbia university.

He is an Associate Professor at American university, is represented by fine art in D.C, and has exhibited at numerous international venues that include the Museum of Modern Art, Gramercy Theater, New York, the Museum of Contemporary Art, Beijing, Art Basel, Miami, the Neiman Center for Print Studies, New York and Washington project for the arts, D.C.



作品名：Vulture 《秃鹰》

版种：Woodcut, Glue, Handcut paper on rice paper (木刻，拼贴，宣纸)

作品尺寸：97.2cm × 67cm

创作年代：2015



作品名：Rooster《公鸡》  
版种：Woodcut, Glue, Handcut paper on rice paper（木刻，拼贴，宣纸）  
作品尺寸：97.2cm × 67cm  
创作年代：2015



作品名：Ravens《乌鸦》  
版种：Woodcut, Glue, Handcut paper on rice paper（木刻，拼贴，宣纸）  
作品尺寸：97.2cm × 67cm  
创作年代：2015

Vicky Tomayko

维奇·托梅科(美国)





### Vicky Tomayko ( 维奇·托梅科 )

Vicky Tomayko ( 维奇·托梅科 ) 是一位版画艺术家，她使用各种版画技术来创作独一无二的版画。

她在 Cape Cod 社区学院、Provincetown 艺术协会以及 Provincetown 美术工作中心的暑期课程中任教。在为期 7 个月的驻留项目期间，她管理着美术工作中心的版画工作室，并为麻省艺术学院的驻留大师项目提供研讨会和一对一指导。

她曾在奥尔良 Cape Cod Lighthouse 学校担任驻校艺术家十年。1979 年至 1981 年，Vicky Tomayko ( 维奇·托梅科 ) 在康涅狄格学院担任版画助理教授，并与 1985 年获得美术工作中心的奖学金。

Vicky Tomayko ( 维奇·托梅科 ) 在西密歇根大学获得版画艺术硕士学位，并获得两次福特基金会的资助。

她的作品由 Schoolhouse 画廊代理，并曾在纽约、波士顿、迈阿密、洛杉矶、巴塞尔、威尼斯、伊斯坦布尔和墨尔本等地举办展览。

Vicky Tomayko is an artist who works with a variety of print methods creating one-of-a-kind works on paper.

She studied printmaking in Detroit at Wayne State University and with Michael Mazur in Provincetown. She was a fellow at the Fine Arts Work Center in Provincetown in 1985 and has an MFA in printmaking from Western Michigan University. She teaches printmaking at Cape Cod Community College, the Provincetown Art Association and Museum, and at the Fine Arts Work Center in Provincetown Summer Program.

She manages the print studio for the Fine Arts Work Center during their 7-month Residency Program, providing workshops and project guidance. She was the recipient of two Ford Foundation Grants. She was an artist-in-residence at the Cape Cod Lighthouse Charter School in Orleans for ten years and assistant professor of printmaking at Connecticut College for two years.

She is represented by the Schoolhouse Gallery in Provincetown and A.I.R. Gallery in Brooklyn NY.



作品名：Notes For the Near Threatened 《濒临灭绝的注意事项》  
版种：Monotype, Silkscreen, Collage and paint on 9 sheets BFK Rives ( 独幅版画，丝网版画，拼贴 )  
作品尺寸：167.7cm × 228.6cm  
创作年代：2017





作品名：Places to Sit《休歇之地》

版种：Monotype, silkscreen, lithography on 9 sheets BFK Rives（独幅版画 + 丝网版画 + 平版）

作品尺寸：167.7cm × 228.6cm

创作年代：2016



作品名：Where Did the Quail Go?《鹌鹑去哪儿了?》

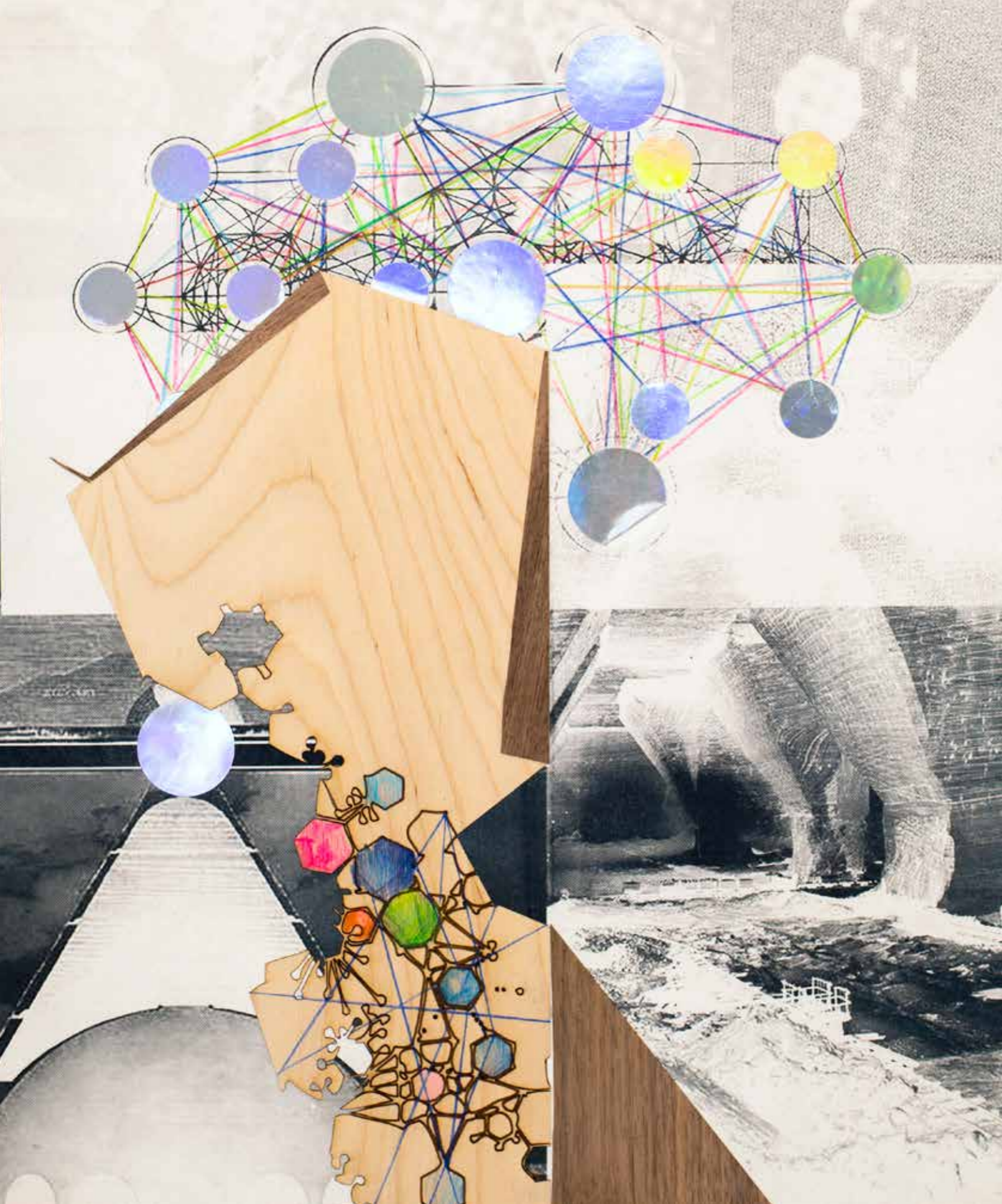
版种：Woodcut and stencil print（木刻 + 丝网版画）

作品尺寸：97.2cm × 65.5cm

创作年代：2019

Tomas VuDaniel

托马斯·武·丹尼尔（越南）





### Tomas VuDaniel (托马斯·武·丹尼尔)

Tomas Vu-Daniel (托马斯·武·丹尼尔), 生于越南西贡, 在得克萨斯大学埃尔帕索分校获得艺术学士学位, 在耶鲁大学获得艺术硕士学位。

自 1996 年起, 他一直是哥伦比亚大学艺术学院的教授, 当时他帮助创建了哥伦比亚大学雷若·尼曼版画中心 (LeRoy Neiman Center for Print Studies)。2000 年, 他被任命为哥伦比亚大学雷若·尼曼版画中心视觉艺术教授。自中心成立以来, Tomas Vu-Daniel (托马斯·武·丹尼尔) 一直担任雷若·尼曼版画中心的主任和艺术总监一职。

在他的作品中, 艺术家从他在越南战争期间成长的个人记忆和当前的事件中寻找灵感, 创造出短暂的景观, 探索记忆和想象之间的模糊空间。

Tomas Vu-Daniel (托马斯·武·丹尼尔) 于 2001 年获得 Joan Mitchell 基金会奖学金, 2002 年获得古根海姆奖学金, 2017 年获得 Louis Comfort Tiffany 基金会艺术家奖。

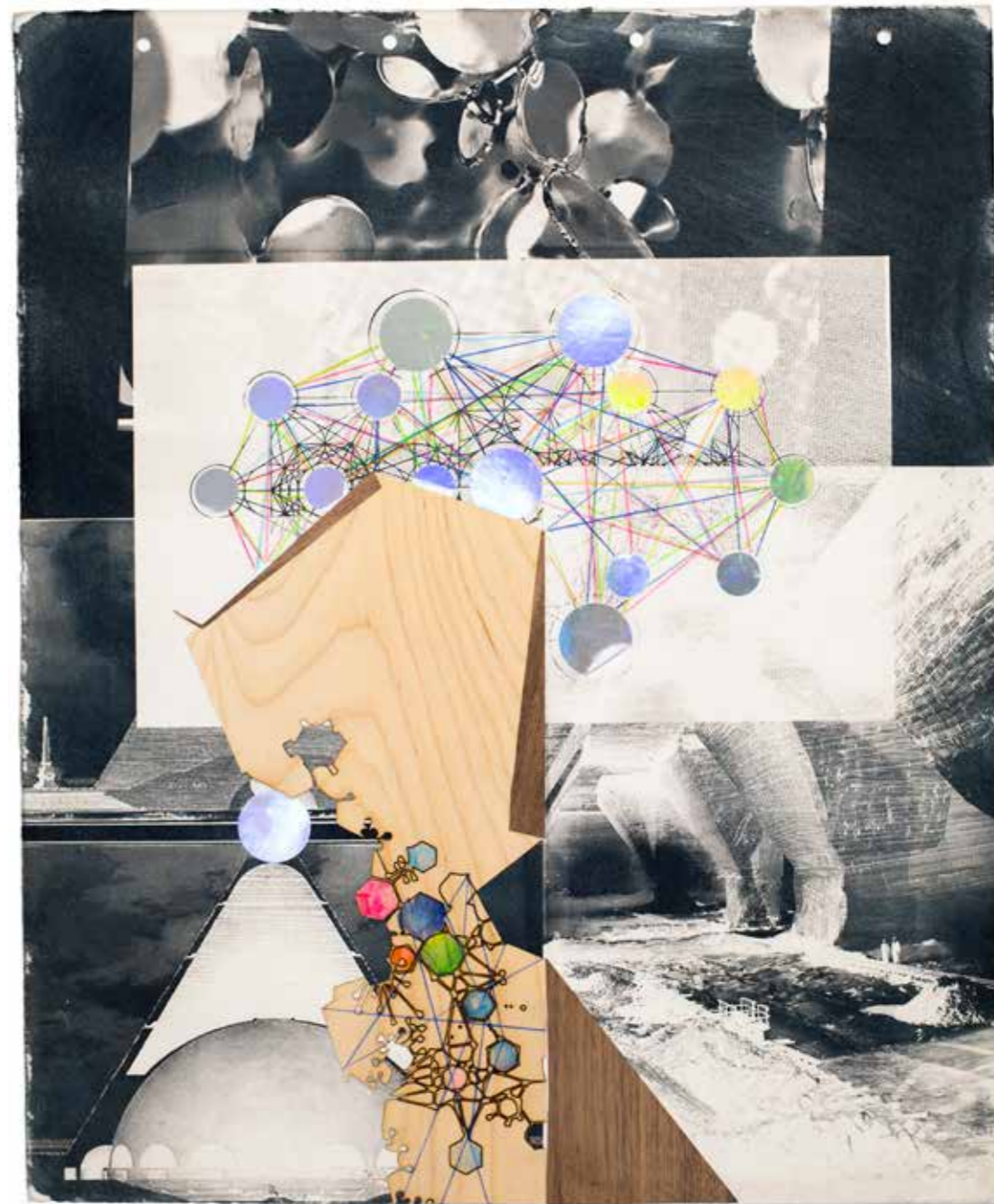
他曾在密尔沃基艺术与设计学院 (1998 年)、横滨草屋博物馆 (2001 年)、波哥大科伦坡美国中心 (2012 年)、北京中央美术学院美术馆 (2015 年)、马纳拉瓦加斯博物馆 (2017 年)、东京 CHAOS (2018 年) 举办个展。

Tomas Vu (b.1963 Saigon, Vietnam) moved with his family to El Paso, Texas at the age of 10.

He received a BFA from the University of Texas, El Paso in 1987 and a MFA from Yale University in 1990.

He currently lives and works in New York City where he holds the LeRoy Neiman Professorship in Visual Arts and serves as Artistic Director at the LeRoy Neiman Center for Print Studies at Columbia University. Vu has exhibited in the United States and internationally including exhibitions in China, Japan, Italy. His work has been included in notable exhibitions at MoMA P.S.1 Queens, NY; the Sunshine Museum in Songzhuang, China; and the Hack Museum in Ludwigshafen, Germany. Vu's Flatland was installed in a one-person exhibition at Sonoma State University, CA in 2012.

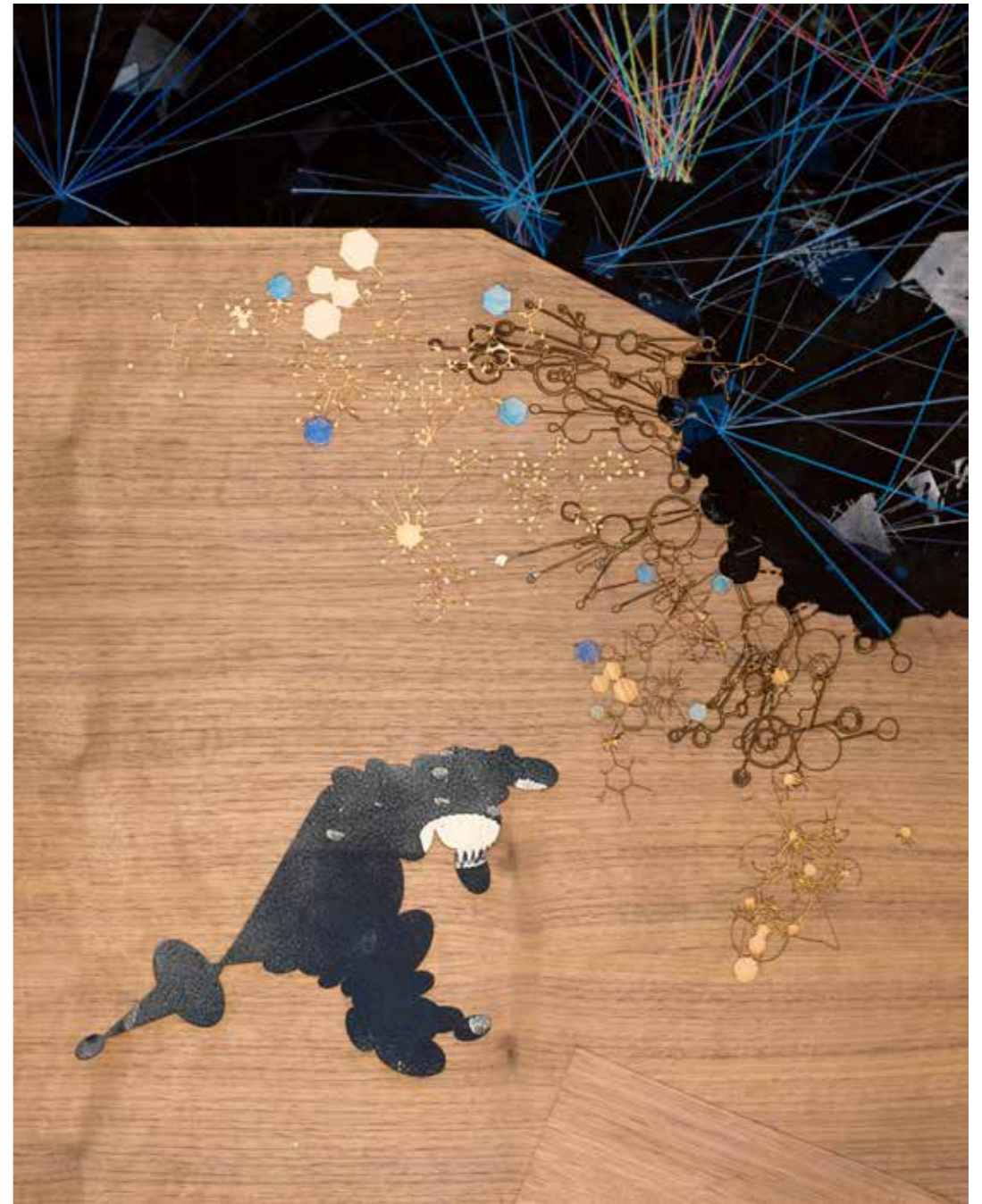
He has received numerous awards including the John Simon Guggenheim Memorial Award and the Joan Mitchell Foundation Fellowship.



作品名: 04  
版种: 丝网版画 + 拼贴  
作品尺寸: 52.1cm × 43cm  
创作年代: 2017



作品名：08  
 版种：丝网版画 + 拼贴  
 作品尺寸：50cm × 40cm  
 创作年代：2017



作品名：06  
 版种：丝网版画 + 拼贴  
 作品尺寸：50cm × 40cm  
 创作年代：2017



杨锋

YANG Feng (中国)



杨锋 YANG Feng

杨锋 (YANG Feng), 1960 年出生于中国浙江。

现为西安美术学院教授、博士研究生导师、图像研究所负责人

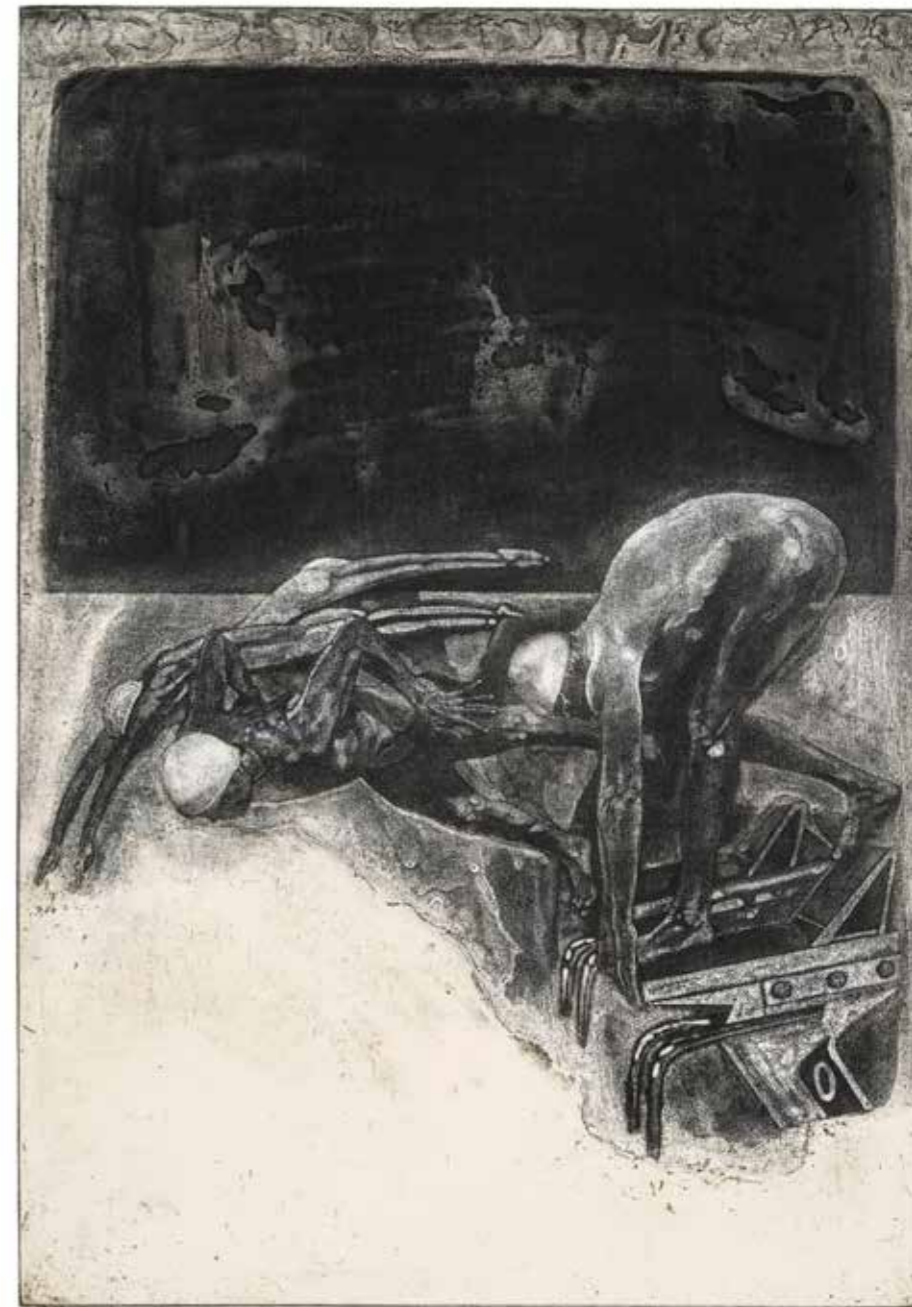
中国美术家协会版画艺术委员会委员

陕西省美术家协会版画艺委会主任

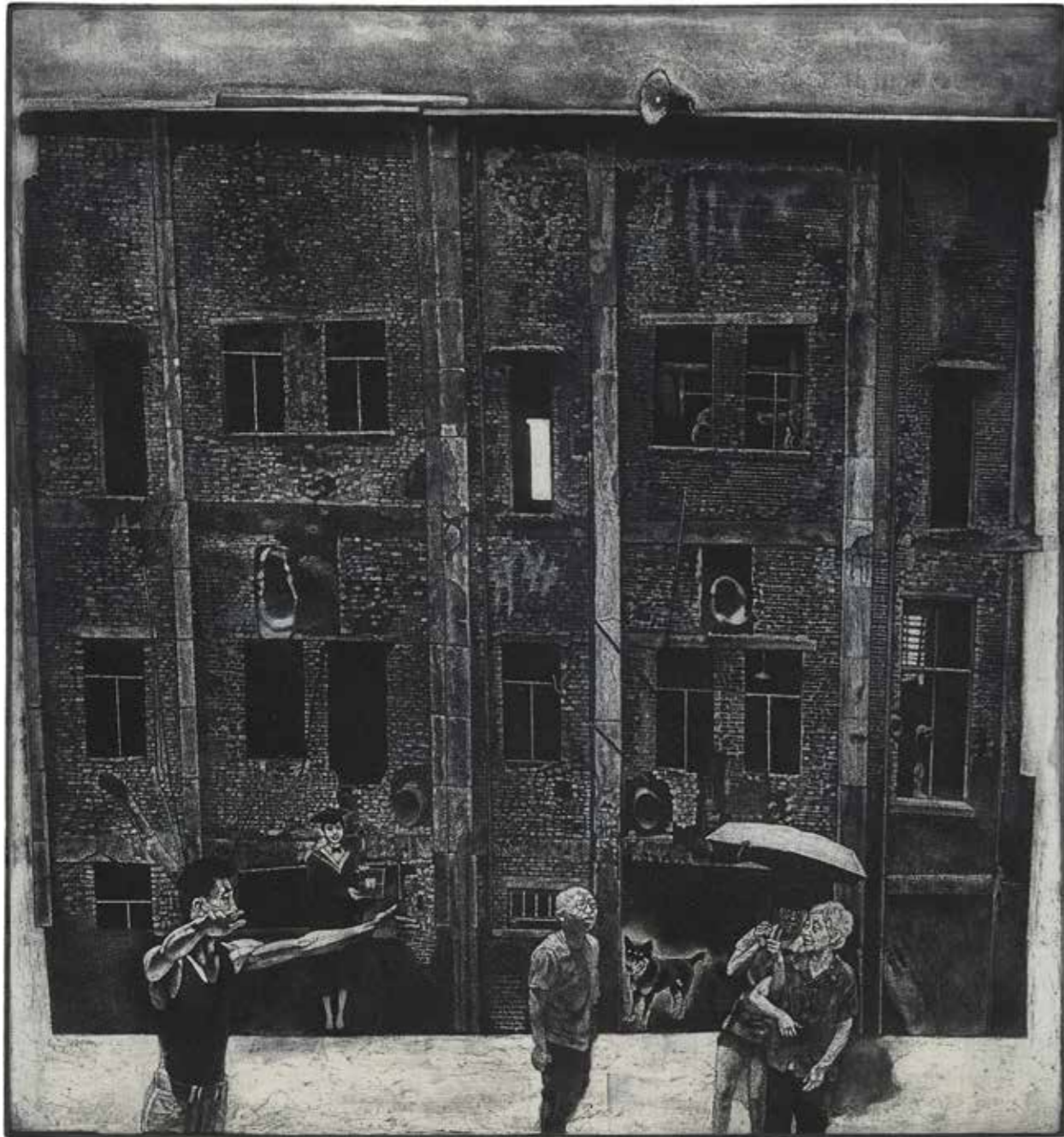
YANG Feng (b. 1960, Zhejiang Province, China) lives and works in Xi'an, China.

Currently, he is a professor, a supervisor of the Ph.D. in Fine Arts program, head of the Institution of Image Research at the Xi'an Academy of Fine Arts.

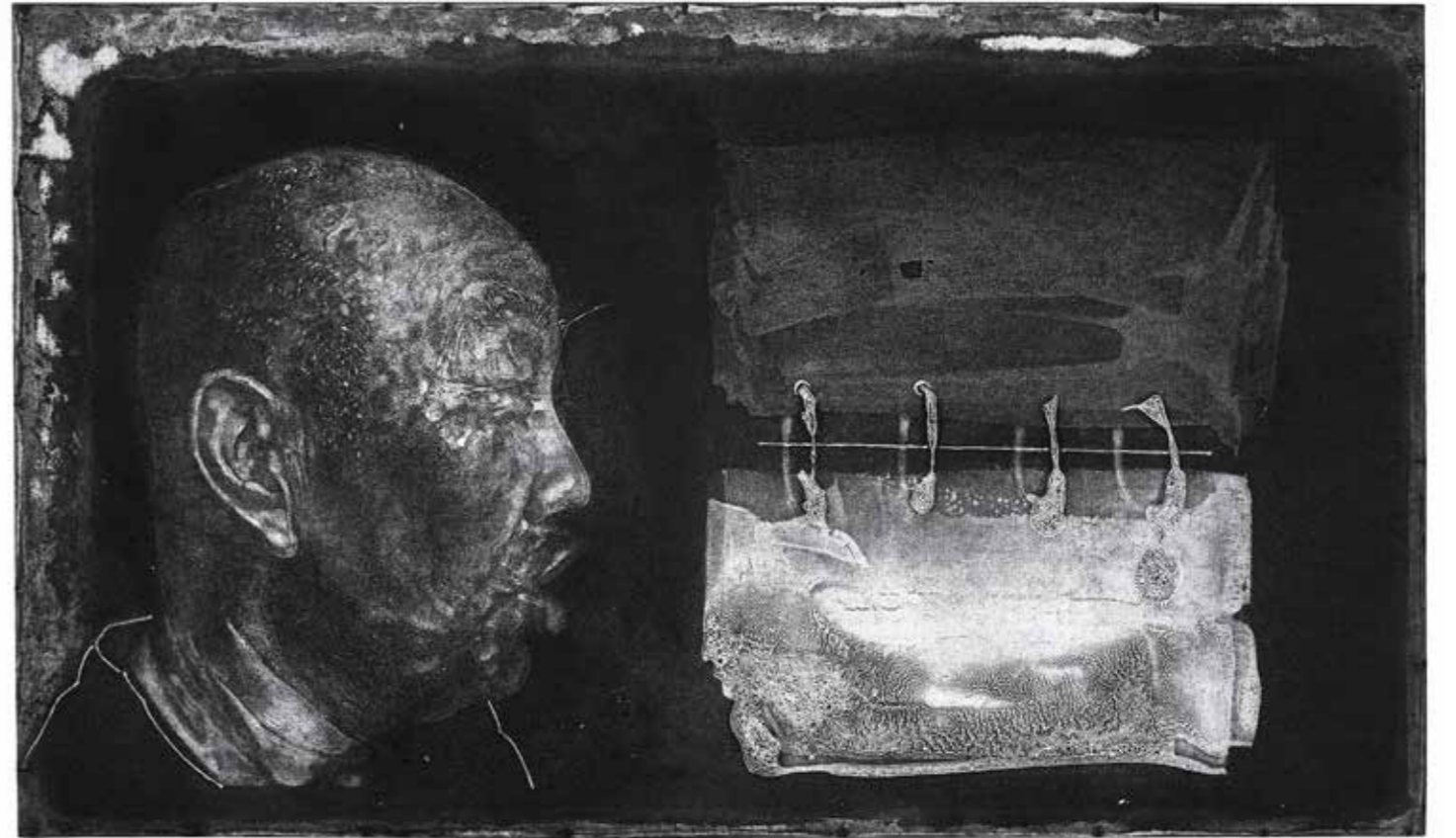
YANG Feng is also the Member of the Printmaking Art Council of the Chinese Artists Association and the Chairman of Printmaking Art Council of the Shanxi Artists Association.



作品名：《泳者》  
版种：综合版  
作品尺寸：70cm × 49cm  
创作年代：2016



作品名：《正午》  
版种：综合版  
作品尺寸：60.5cm × 57cm  
创作年代：2016



作品名：《望见》  
版种：综合版  
作品尺寸：33.5cm × 57cm  
创作年代：2017



作品名：《春风沉醉的夜晚》  
 版种：黑白木刻  
 作品尺寸：63cm × 82cm  
 创作年代：2016

作品名：《一九一八年的民国大先生》  
 版种：黑白木刻  
 作品尺寸：70cm × 71cm  
 创作年代：2018



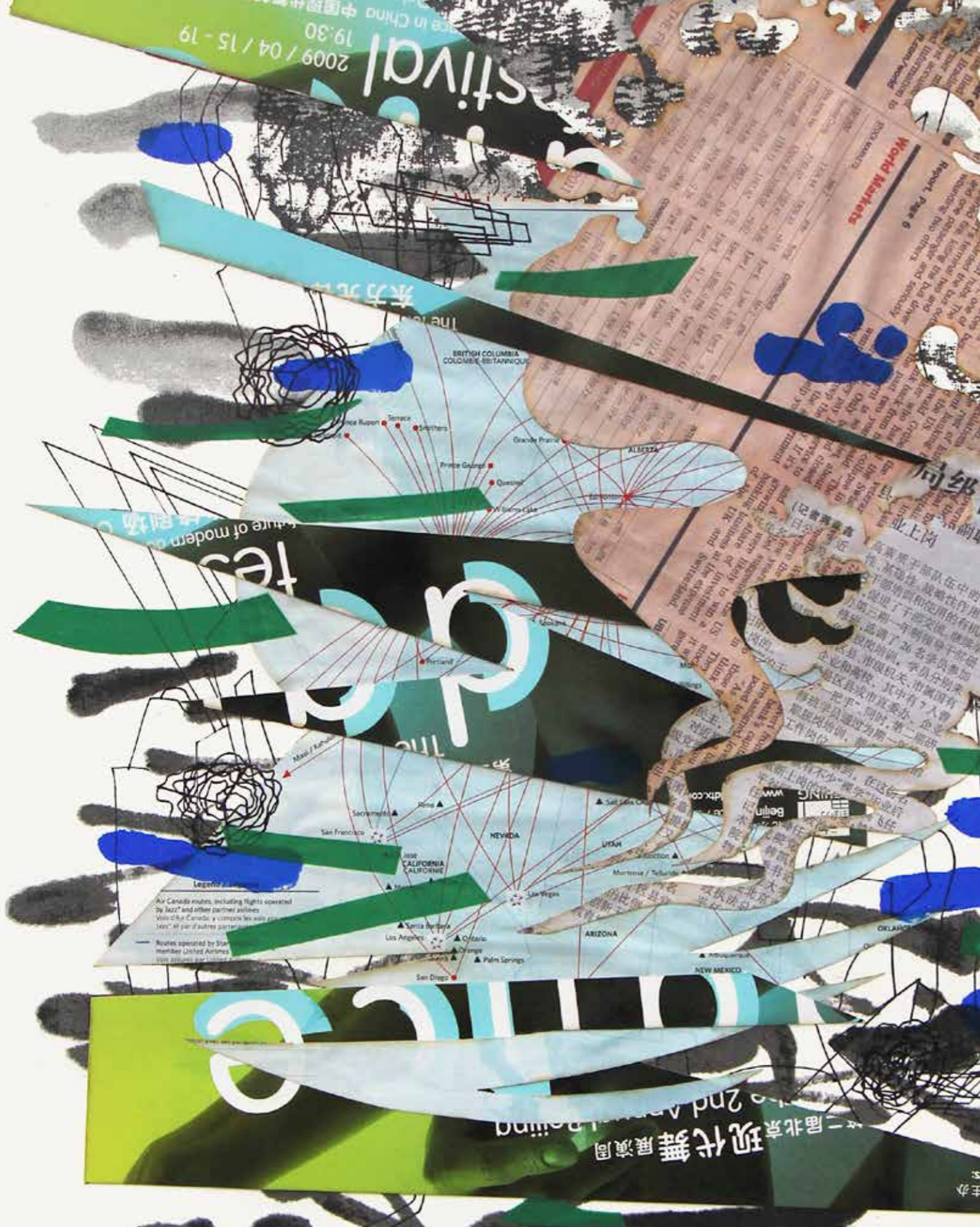
作品名：《角色》  
 版种：黑白木刻  
 作品尺寸：80cm × 80cm  
 创作年代：2019





袁佐

YUAN Zuo (中国)





袁佐 YUAN Zuo

袁佐，1957年生。八十年代初就读中央美术学院，后自费留学美国，毕业于麻省艺术与设计学院(Massachusetts College of Art and Design)获BFA及MFA学位。

在美国波士顿地区任教、生活二十几年。曾在美国和中国频繁参与、创作公共艺术项目。

他的作品被多家国际公司和个人收藏，九十年代《波士顿环球报》称誉他为中国的伟大长城画家，他的作品是歌曲式的抽象风景，中国和西方风格的结合。

2008年秋受聘清华大学美术学院副教授，任学院美术馆副馆长，基础教研室副主任。同时也是澳门科技大学人文学院美术学客座博导，欧美同学会美术家协会副会长。

多次策划大型国际艺术展览，受邀国内各大艺术院校讲演，有志于中国当代艺术事业的发展。

YUAN Zuo, born in 1957. He studied at the Central Academy of Fine Arts in the early 1980s, then studied in the United States and graduated from Massachusetts College of Art and Design with BFA and MFA degrees.

He has been teaching and living in the Boston area for over twenty years. He has participated and created frequent public art projects in the US and China.

His oil paintings have been collected by several international companies and individuals. The Boston Globe in the nineties hailed him as the great Great Wall of China painter. His oil paintings are song-like abstract landscapes, a combination of Chinese and Western styles.

In the fall of 2008, he became the Associate Professor at the Academy of Fine Arts of Tsinghua University, where he is the deputy director of the Academy's Art Museum and deputy director of the Basic Teaching and Research Department. He is also a visiting doctoral supervisor of fine arts at the School of Humanities, Macau University of Science and Technology, and vice president of the European and American Association of Artists.

He has planned many large international art exhibitions and has been invited to lecture at major art schools in China. He is engaged in the development of Chinese contemporary art.



作品名：《中国山水一》

版种：综合版，拼贴

创作年代：2011



作品名：《中国山水二》  
版种：综合版，拼贴  
创作年代：2012



作品名：《中国山水三》  
版种：综合版，拼贴  
创作年代：2012



作品名：《中国山水四》  
版种：综合版，拼贴  
创作年代：2012



远藤龙太

Ryuta Endo (日本)



Ryuta Endo (远藤龙太)

Ryuta Endo (远藤龙太) 1960 年生于日本山梨县；  
现生活、工作于日本东京。

1984 年于日本武藏野美术大学取得学士学位；  
1986 年于日本多摩美术大学取得其艺术硕士学位。

现为日本武藏野美术大学绘画系教授。

日本美术家协会指导委员会委员、日本版画协会理事。

Ryuta Endo was born in 1960 in Yamanashi, Japan, and lives and works in Tokyo, Japan.

He received his bachelor's degree from Musashino Art University, Japan in 1984, and he received his master's degree from Tama Art University, Japan in 1986.

He is currently a professor at the Department of Painting, Musashino Art University, a member of the Steering Committee of the Japan Artists Association, and a member of the Board of Directors of the Japan Printmaking Association.



作品名：Being in Blue-II 《生而为蓝 - II》

版种：Lithography (石版画)

作品尺寸：49 cm × 35cm

创作年代：2019



作品名：Acclimation-I 《入乡随俗-I》  
版种：Lithography（石版画）  
作品尺寸：116cm × 88cm  
创作年代：2019



作品名：Being in Blue-V 《生而为蓝-V》  
版种：Lithography（石版画）  
作品尺寸：47.5 cm × 34.2cm  
创作年代：2019



作品名：*Evanesce-ver.II* 《消逝》  
版种：Lithography（石版画）  
作品尺寸：120cm × 91cm  
创作年代：2019



作品名：*Sensus/rust-I* 《感觉 & 锈迹》  
版种：Lithography（石版画）  
作品尺寸：51cm × 36cm  
创作年代：2019



张远帆

ZHANG Yuanfan (中国)





张远帆 ZHANG Yuanfan

张远帆，浙江乐清人。1952 年生于杭州。

1982 年毕业于浙江美术学院版画系，1985 年获日本东京艺术大学硕士学位。

现为中国美术学院教授；中国国家画院版画艺术委员会研究员；上海美术学院特聘教授；日本版画协会海外名誉会员；日本大学版画学会会员。

曾在国内及德、日、韩等国举办个展。作品被中国美术馆、英国大英博物馆、上海美术馆、牛津大学阿斯莫林博物馆、欧洲木版基金会等海内外艺术机构收藏。

ZHANG Yuanfan (b. 1952), lives and works in Hangzhou, China.

He graduated from the Printmaking Department of Zhejiang Academy of Fine Arts in 1982, and received his master degree from Tokyo University of the Arts in 1985.

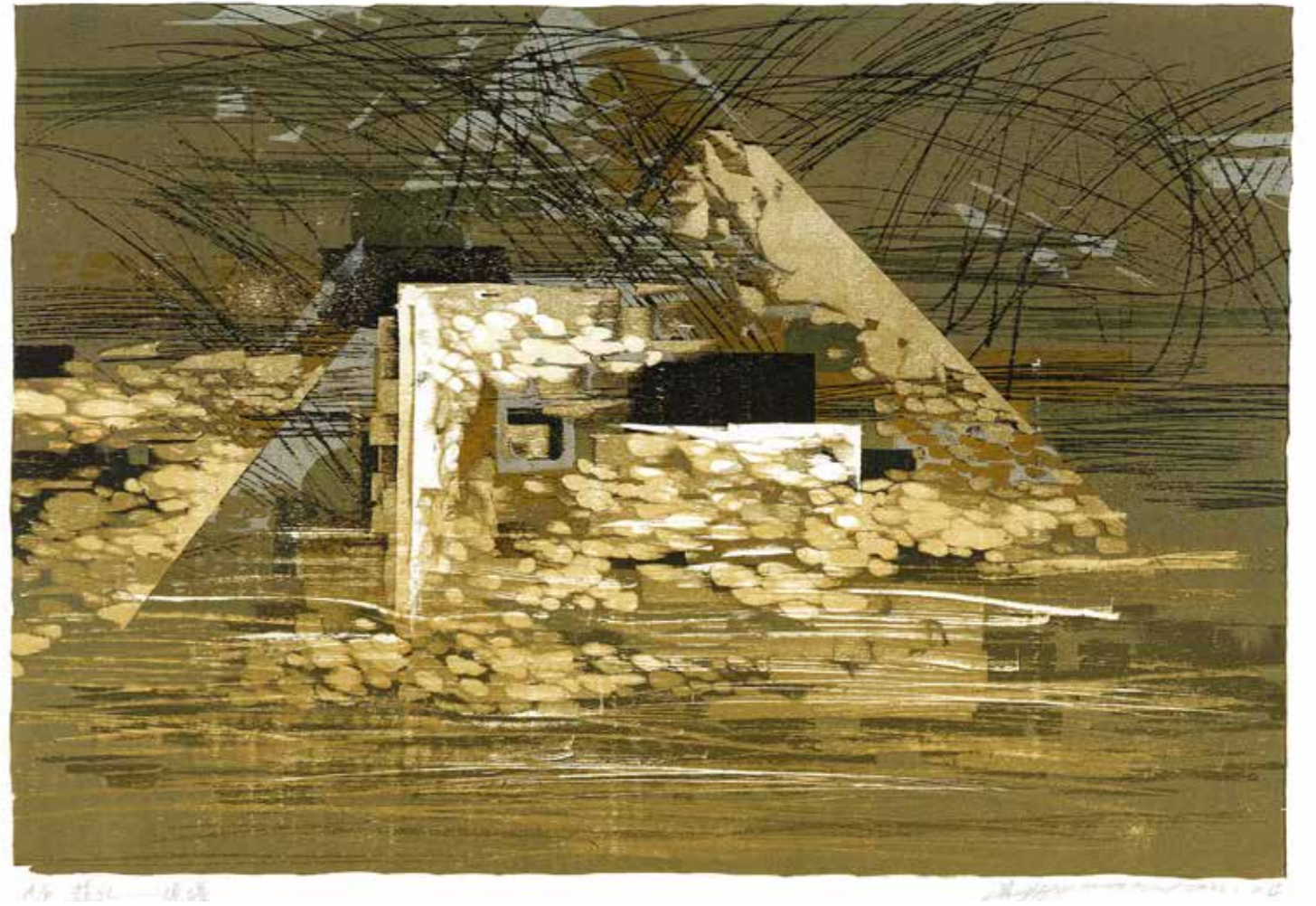
Currently, ZHANG Yuanfan is a professor at the China Academy of Art; a fellowship at the Printmaking Art Committee of the China National Academy of Painting; a distinguished professor at the Shanghai Academy of Fine Arts; an honorary overseas member of the Japan Printmaking Association; a member of the Japan University Printmaking Society.

He has held his solo exhibition in China, Germany, Japan, and South Korea. His works have been collected by different art institutions and museums, such as the National Art Museum of China, the British Museum, the Shanghai Art Museum, the Ashmolean Museum Oxford, and the Muban Educational Trust.



作品名：《游记·西岭》  
版种：Woodcut（木版画）  
作品尺寸：44cm × 64cm  
创作年代：2015

作品名：《游记·观塔》  
版种：Woodcut（木版画）  
作品尺寸：44cm × 30cm  
创作年代：2004





游 记-怒川

作品名：《游记·怒川》  
版种：Woodcut（木版画）  
作品尺寸：48cm × 65cm  
创作年代：2015



游 记-火药局弄

作品名：《游记·火药局弄》  
版种：Woodcut（木版画）  
作品尺寸：44cm × 64cm  
创作年代：2013

Craig Zammiello

克雷格·扎米洛(美国)





### Craig Zammiello (克雷格·扎米洛)

Craig Zammiello (克雷格·扎米洛) 是一位在版画创作领域拥有着近 40 多年丰富经验的版画艺术家。他也是使用凹版照相制版技法的创作者；其著作《来自版画工作室的对话》(Conversations from the Print Studio) 由耶鲁大学出版社出版。

他在“环球有限艺术限量发行工坊”(Universal Limited Art Editions) 工作了近 25 年，并与众多艺术家合作，其中包括 Jasper Johns (贾斯珀·约翰)，Elizabeth Murray (伊丽莎白·默里)，Robert Rauschenberg (罗伯特·劳森伯格)，James Rosenquist (詹姆斯·罗森奎斯特)，Kiki Smith (奇奇·史密斯) 和 Terry Winters (特里·温特斯)。目前，他与 Matthew Barney (马修·巴尼)、Mel Bochner (梅尔·博克纳)、Peter Doig (彼得·多伊格)、Ellen Gallagher (艾伦·加拉赫)、Chris Ofili (克里斯·奥菲利)、Elizabeth Peyton (伊丽莎白·佩顿) 和 Dana Schutz (达娜·舒茨) 合作，是“Two Palms”工作室的艺术主持。

他 1995 年在纽约州立大学石溪分校获得其艺术硕士学位。他曾在纽约大学、耶鲁大学、罗伯特·布莱克本版画工作室 (The Robert Blackburn Printmaking Studio)、安特卫普皇家艺术学院和比利时佛兰德图形艺术中心等地进行版画工作坊和教授课程。他在美国和全球其他国家都曾进行展览，他的作品被比利时安特卫普皇家美术博物馆，耶鲁大学美术馆和德国杜伦 Hoesch 博物馆等永久收藏。

Craig Zammiello is an artist and Master Printer with over 40 years of experience in all areas of printmaking. He is author of a studio manual on photogravure, as well as Conversations from the Print Studio published by Yale University Press.

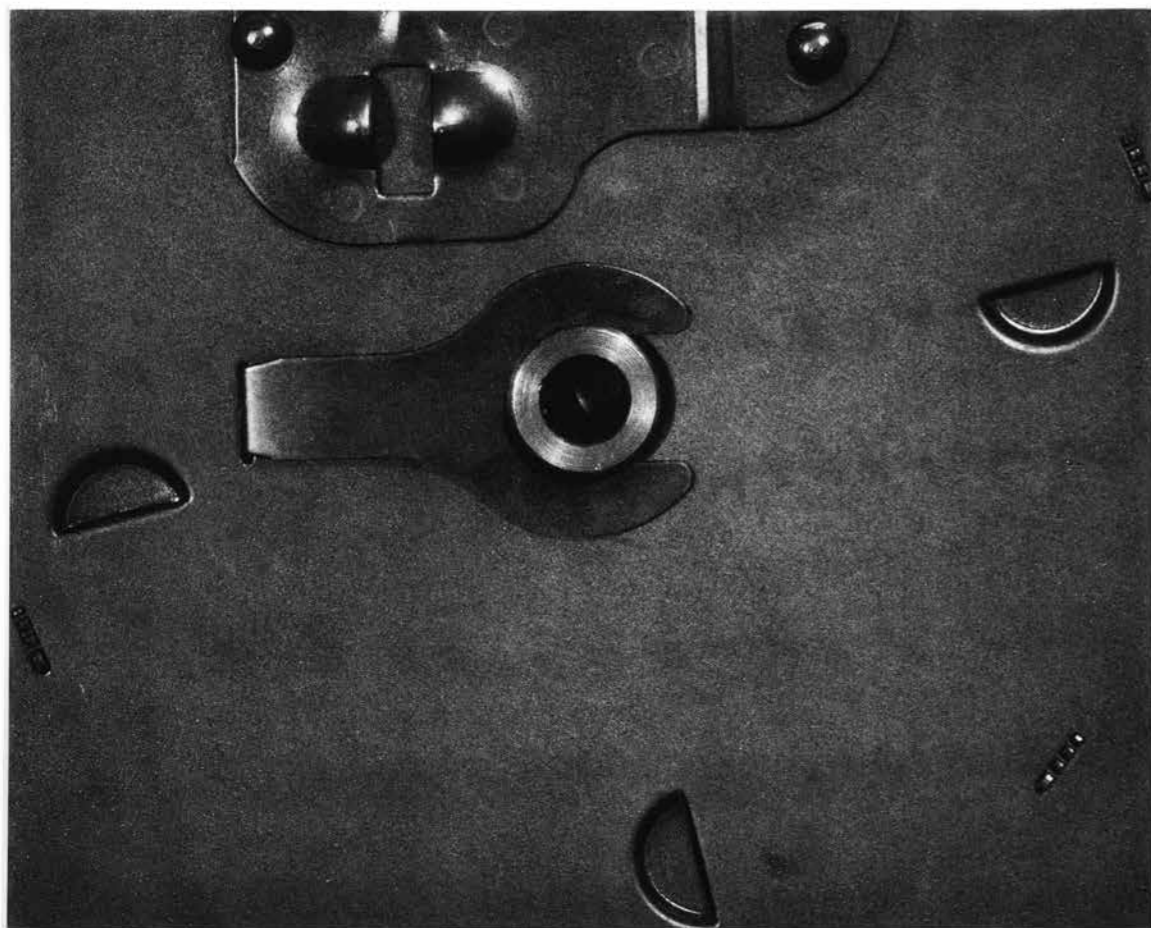
He worked for 25 years at Universal Limited Art Editions, where he collaborated with numerous artists, notably Jasper Johns, Elizabeth Murray, James Rosenquist, Kiki Smith and Robert Rauschenberg. Currently, he is Master Printer at Two Palms working with Mel Bochner, Ellen Gallagher, Chris Ofili, Elizabeth Peyton and Dana Schutz. Zammiello has exhibited his own work in the United States and abroad. His prints can be found in the collections of the Royal Museum of Fine Arts in Antwerp, Belgium, Yale University Art Gallery, and the Hoesch Museum in Duren, Germany.

Zammiello received an MFA from The State University of New York, Stony Brook in 1995. He is currently Adjunct Faculty at the School of the Arts at Columbia University. Zammiello has taught workshops and classes at New York University, Yale University, The Robert Blackburn Printmaking Workshop and the Flemish Center for the Graphic Arts in Belgium.

作品名：A  
 版种：Photogravure (照相平版)  
 作品尺寸：61cm × 36cm  
 创作年代：2014



10/10 A Zammiello 2014



18/10 B

Zammitello 2014

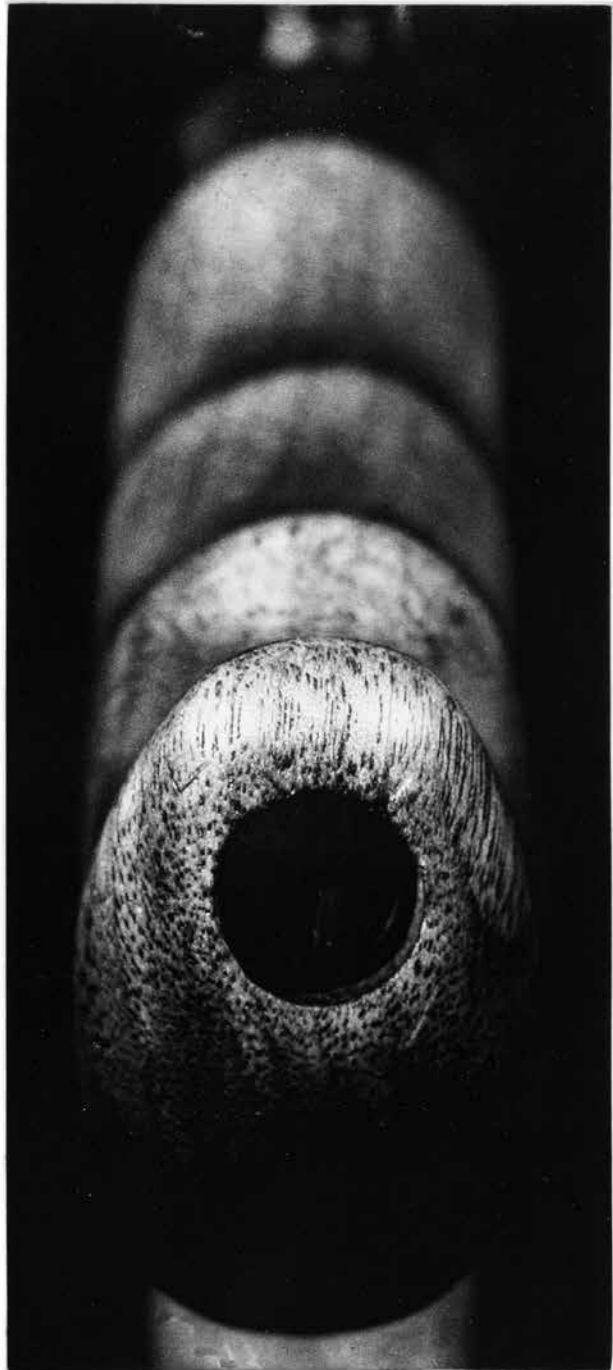
作品名：B  
版种：Photogravure（照相平版）  
作品尺寸：46cm × 54cm  
创作年代：2014



18/10 D

Zammitello 2014

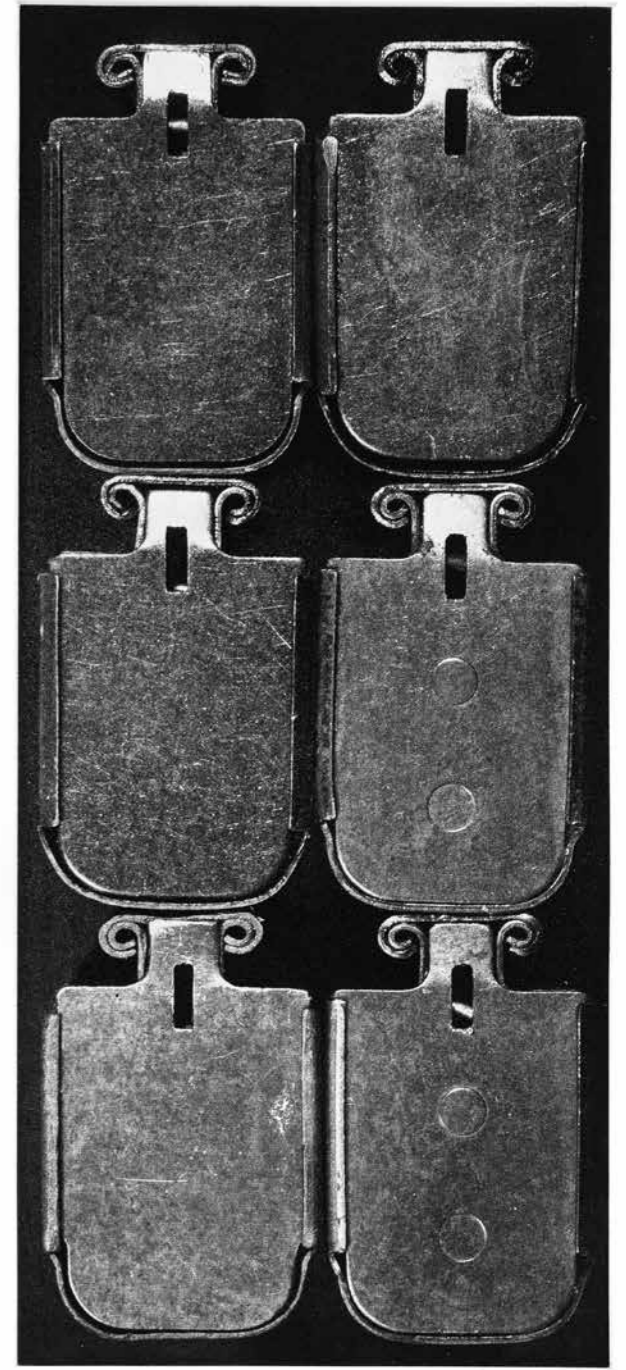
作品名：D  
版种：Photogravure（照相平版）  
作品尺寸：46cm × 54cm  
创作年代：2014



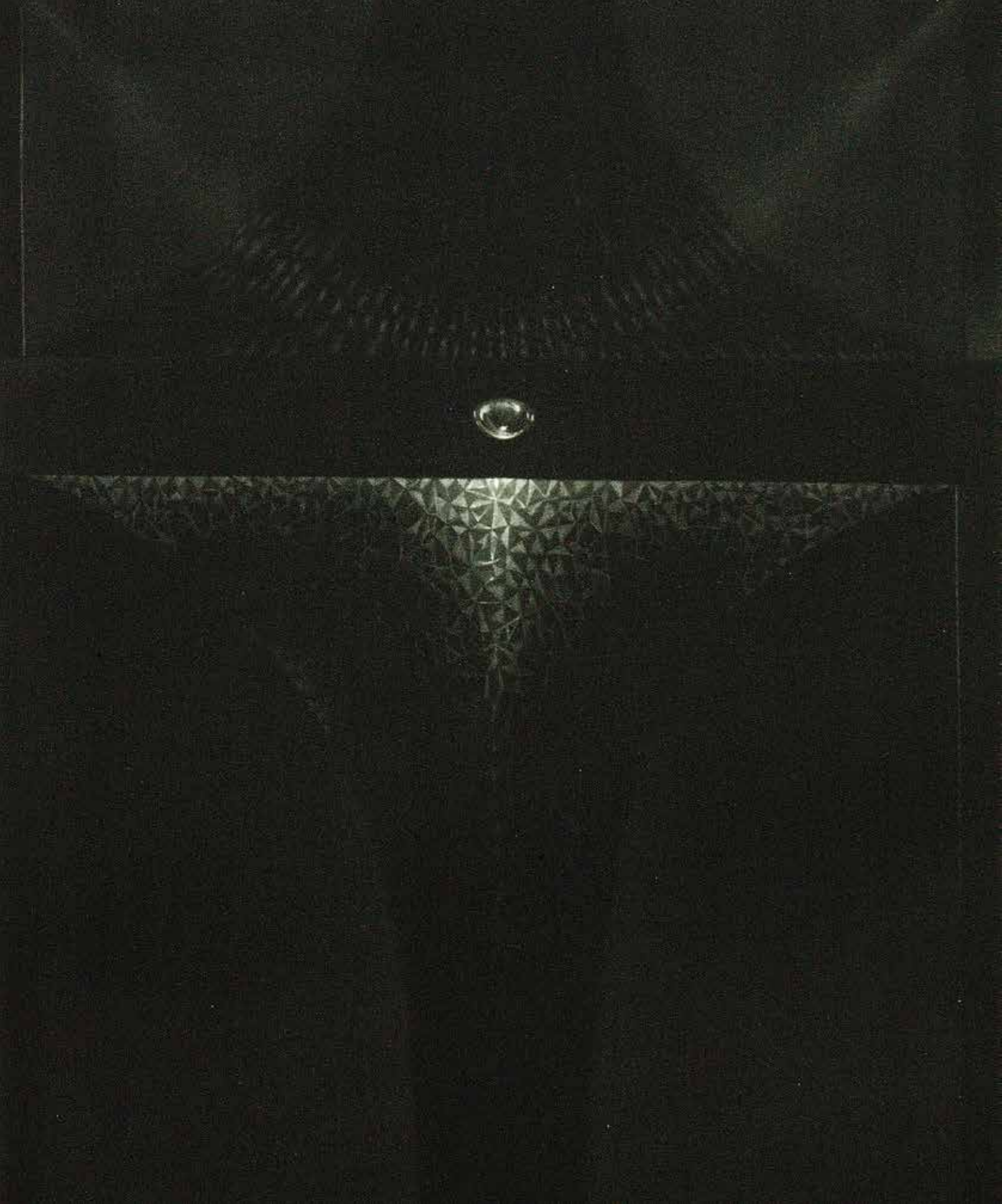
18/18 C Zammitello 2014

作品名：C  
版种：Photogravure（照相平版）  
作品尺寸：61cm × 36cm  
创作年代：2014

作品名：E  
版种：Photogravure（照相平版）  
作品尺寸：61cm × 36cm  
创作年代：2014



18/18 E Zammitello 2014



Malgorzata Zurakowska

马尔戈萨塔·祖拉科夫斯卡（波兰）





### Malgorzata Zurakowska( 马尔戈萨塔·祖拉科夫斯卡 )

Malgorzata Zurakowska ( 马尔戈萨塔·祖拉科夫斯卡 ) , 职业艺术家、艺术哲学教育家。她在欧洲接受视觉艺术教育, 并在获得艺术硕士学位后继续攻读哲学研究生。她的工作室主要从事版画和金属加工创作。 Malgorzata Zurakowska ( 马尔戈萨塔·祖拉科夫斯卡 ) , 是一位致力于向公众推广艺术的艺术领袖。

Malgorzata Zurakowska ( 马尔戈萨塔·祖拉科夫斯卡 ) 现在是加拿大皇家艺术学院的成员, 担任美国波士顿麻省艺术与设计学院教授。

她曾在美国、瑞士、比利时、波兰、德国、法国、冰岛、加拿大等地举办多 30 多次个展, 并在各国多次参加邀请展和评委联展。

2000 年至 2006 年 Malgorzata Zurakowska ( 马尔戈萨塔·祖拉科夫斯卡 ) 应邀在法国巴黎“汽车沙龙”中展出自己的作品。

她的作品同样被许多国家的美术馆博物馆收藏, 包括波士顿美术馆、波兰国家博物馆、法国巴黎国家图书馆、挪威 Trondelag 美术馆、意大利埃德蒙顿美术馆、荷兰 Fries 博物馆、意大利 Ala Ponzone 美术馆等。

Malgorzata Zurakowska is a professional artist and educator in art philosophy. She received her education in visual arts in Europe and continued her postgraduate studies in philosophy after receiving her MFA. Her studio focuses on printmaking and metalwork.

Margosata is an artist leader committed to promoting art to the public. She is currently a member of the Royal Canadian Academy of Art and holds a professorship at the Massachusetts College of Art and Design in Boston, USA.

She has had more than 30 solo exhibitions in the United States, Switzerland, Belgium, Poland, Germany, France, Iceland, and Canada, and has participated in numerous invitational and juried group exhibitions in various countries. She was invited to exhibit her work at the Salon d'Automne in Paris, France, from 2000 to 2006.

Her works are also in the collections of many museums in various countries, including the Boston Museum of Fine Arts, the National Museum of Poland, the National Library of Paris, the Trondelag Museum of Art in Norway, the Edmonton Museum of Art in Italy, the Fries Museum in the Netherlands, and the Ala Ponzone Museum in Italy.

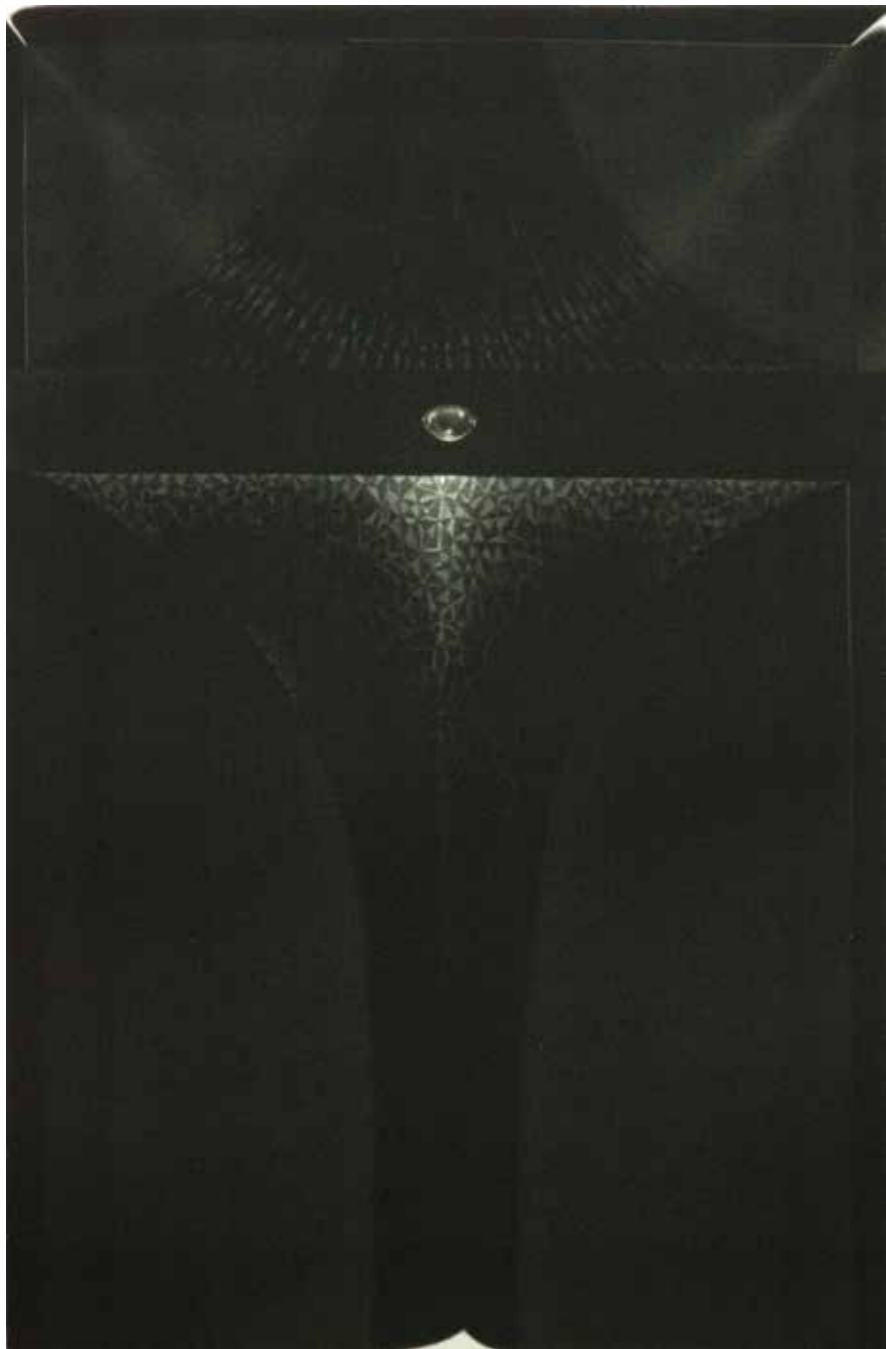


作品名: *Circles of Time* 《时间的循环》

版种: Mezzotint ( 美柔汀 )

作品尺寸: 30.5cm × 46cm

创作年代: 2019



作品名：*Edge of Time* 《时间的边界》  
版种：Mezzotint（美柔汀）  
作品尺寸：30.5cm × 46cm  
创作年代：2017



作品名：*Flight* 《飞行》  
版种：Mezzotint（美柔汀）  
作品尺寸：30.5cm × 46cm  
创作年代：2017

赵永泉

ZHAO Yongquan (中国)





赵永泉 ZHAO Yongquan

赵永泉（ZHAO Yongquan）现生活、工作于上海。毕业于东华大学服装与艺术设计学院，并获得艺术硕士学位。

现为上海商学院艺术设计学院教授、ICAD 高级美术设计师（A 级）、上海虹桥半岛艺术中心理事 / 研究员、上海美术家协会会员、上海包装技术协会会员、台湾师范大学艺术学院高级访问学者。

他近期参与的展览，包括：2020 年《“春的集结号”综合篇》（上海华山艺术馆）、2019 年《捉·影——Drawing 2019 台湾当代素描创作展》（台北国父纪念馆）2019 年《第十届上海美术大展》（上海中华艺术宫）、2019 年《辉煌的 70 年——上海版画专题邀请展》（上海虹桥当代艺术馆）、2019 年《今日中国美术高峰论坛暨展览》（山西太原）、2019 年《汲古铸今·江浙沪皖四地版画名家名作邀请展》（江苏省美术馆）等。

作品数十次参加海外及国家级展览并被台湾国际版画中心、浙江美术馆、上海图书馆等机构收藏。

ZHAO Yongquan currently lives and works in Shanghai. He graduated from the School of Fashion and Art Design of Donghua University and received his Master of Fine Arts degree.

He is currently a professor at the School of Art and Design of Shanghai Business School; a senior art designer (Class A) at ICAD; a researcher at Shanghai Hongqiao Peninsula Art Center; a member of Shanghai Artists Association; a member of Shanghai Packaging Technology Association; and a senior visiting scholar at the School of Art of National Taiwan Normal University.

His recent exhibitions include: 2020 "Spring Rally" (Huashan Art Museum, Shanghai), 2019 "Catch. Shadow - Drawing 2019 Taiwan Contemporary Drawing Creation Exhibition" (National Taiwan Memorial Hall, Taipei), "The 10th Shanghai Art Exhibition" (China Art Museum, Shanghai), "70 Years of Splendor - Shanghai Printmaking Invitation Exhibition" (Shanghai Hongqiao Contemporary Art Museum, Shanghai), "Drawing on the Past and Engraving the Present - Invitation Exhibition of Masterpieces of Printmaking from Jiangsu, Zhejiang, Shanghai and Anhui" (Jiangsu Provincial Art Museum) in 2019, etc.

His works have been exhibited in dozens of overseas and national exhibitions. His works are also in the collections of Taiwan International Print Center, Zhejiang Art Museum, Shanghai Library and other institutions.

作品名：《暗香》  
版种：Lithography  
（综合版画）  
作品尺寸：43cm × 29.2cm  
创作年代：2018



作品名：《久天》  
版种：Lithography  
(综合版画)  
作品尺寸：43cm × 29.2cm  
创作年代：2018



作品名：《水香》  
版种：Lithography  
(综合版画)  
作品尺寸：42cm × 59cm  
创作年代：2018



作品名：《夏至》  
版种：Lithography（综合版画）  
作品尺寸：58.5cm × 44cm  
创作年代：2018



# 章思

ZHANG Ju (中国)





章愬 ZHANG Ju

章愬现生活、工作于上海。毕业于中国美术学院版画系，并获得其艺术硕士学位。现为上海市美术家协会会员、上海市美术家协会版画艺委会委员。

阿里巴巴用户体验专家、淘宝造物节合作者、文创产品研发者。

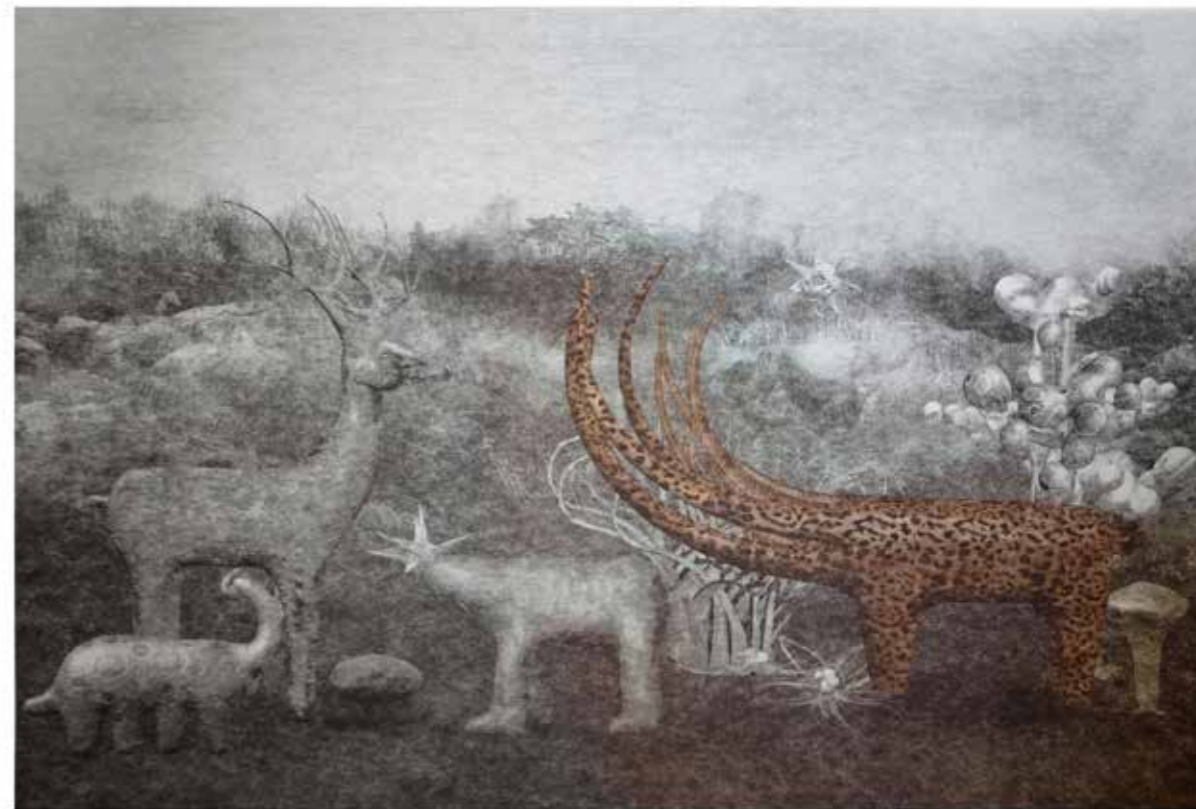
章愬喜欢跨媒介创作，他制作的虚幻场景并用纯手工方式的完成。近几年参加的主要展览为：2019年《第五届中国青年版画展》、2018年《首届长三角中青年版画家邀请展》、2018年《第三届澳门版画三年展》、2018年《观澜第三届中国版画大展》、2017年《波兰罗兹版画展主展》、2016年《瑞典版画协会邀请展》等。

曾参加北京、上海、杭州、中国香港、法国、德国、奥地利、瑞典、波兰等国家/地区的展览。曾策划上海大悦城，深圳 Kkmall；参展第三届淘宝造物节。其作品曾被中国美术馆、浙江省美术馆、上海图书馆名人手稿馆、上海美术馆、徐汇艺术馆、虹桥当代艺术馆、鲁迅纪念馆等机构收藏；海外私人收藏。

ZHANG Ju currently lives and works in Shanghai. He graduated from the Printmaking Department of the China Academy of Art and received his Master of Fine Arts degree. He is currently a member of Shanghai Artists Association and a member of the Printmaking Art Committee of Shanghai Artists Association. He is a user experience expert of Alibaba, a collaborator of Taobao Festival, and a developer of cultural and creative products.

ZHANG Ju likes to create cross-media works, and his unreal scenes are done in a purely manual way. In recent years, he has participated in the following major exhibitions: The Fifth China Youth Print Exhibition in 2019, The First Invitational Exhibition of Young and Middle-aged Printmakers of the Yangze River Delta in 2018, The Third Macau Triennial of Printmaking in 2018, The Third Great Exhibition of Chinese Printmaking in Guanlan in 2018, The Main Exhibition of Printmaking in Lodz, Poland in 2017, and the Swedish Printmaking Association - Invitational Exhibition in 2016.

He has participated in exhibitions in Beijing, Shanghai, Hangzhou, Hong Kong, China, France, Germany, Austria, Sweden, Poland and other countries/regions. He has curated Shanghai Joy City, Shenzhen Kkmall; exhibited in the 3rd Taobao Creation Festival. His works have been collected by the National Art Museum of China, Zhejiang Provincial Art Museum, Shanghai Library Celebrity Manuscript Gallery, Shanghai Art Museum, Xuhui Art Museum, Hongqiao Museum of Contemporary Art, Lu Xun Memorial Museum, and also overseas private collections.



作品名：New world - Dream beast 《梦兽》

版种：Lithography（综合版画）

作品尺寸：100 × 70cm

创作年代：2016





作品名：New world - Paris station 《几口人》  
版种：Lithography（综合版画）  
作品尺寸：100 × 70cm  
创作年代：2016



作品名：New world - The sea II 《大海II》  
版种：Lithography（综合版画）  
作品尺寸：100 × 70cm  
创作年代：2016



作品名：New world - specimen I 《新世界 - 标本I》  
版种：Lithography（综合版画）  
作品尺寸：100 × 70cm  
创作年代：2016

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邹向群 ( ZOU Xiangqun ) / 张仕 ( ZHANG Shi )

**展览日期 Exhibition Date:**

Sep. 04. 2021 – Sep. 22. 2021

**展览地址 Exhibition Address:**

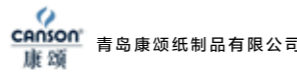
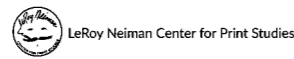
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