

제 4 회 서울國際版画비엔날레

1983. 7. 27 ~ 8. 15
東亞日報社・國立現代美術館

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제 4 회 서울국제판화비엔날레
1983년 7 월27일 ~ 8 월15일
국립현대미술관
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國立現代美術館

THE 4TH SEOUL INTERNATIONAL PRINT BIENNALE
27 JULY-15 AUGUST 1983
THE NATIONAL MUSEUM OF MODERN ART
CO-SPONSORED BY THE DONG-A ILBO &
THE NATIONAL MUSEUM OF MODERN ART

인 사 말 씀

第4回 서울國際版畵비엔날레는 본래 1970年 발족을 보게된 東亞國際版畵비엔날레를 모체로하고, 계승발전시킨 版畵國際展이다.

世界の 선진국들은 그 나름대로 美術을 갖고서 국제사회에 기여하고 있는데, 비엔날레형식의 여러가지 國際展은 가장 많은 수의 나라들이 실시하고 있는 것이다. 우리나라도 선진 대열에 끼게되고, 여러가지 선진화 작업이 이루어지고 있는 이때에 美術에 있어서 國際版畵비엔날레를 개최한다는 것은, 그의 체통을 유지하는 중요한 일이라고 생각된다.

원래 版畵는 印刷術의 하나로써 옛날부터 東西를 막론하고 사용되고 발전하여왔다. 그중에도 東洋의 木版畵와 西洋의 銅版畵등은 각기 지역적인 특성을 지니면서 인류문화에 공헌하여 왔던 것이다. 그러나 활자문화의 비약적인 발전에 따라서 종래의 版畵의 기법은 사상 전달의 방법으로서 인쇄의 범위를 넘어서서 평면 예술로서의 繪畵性을 확보하게 되었던 것이다.

본시 복제예술이고 간접성이 그의 기본성격인 版畵에 있어서는, 19세기와 같은 單一繪畵를 숭상하던 시대에는 경시되었던 것이, 20세기에 대량문화 시대에 있어서는 오히려 그의 복제성 때문에 가장 대중적이고 민주적인 예술로서 존재하게 되었던 것이다.

우리나라에서는 아직도 單一繪畵의 숭상이 이루어지고 있기때문에, 版畵藝術의 진정한 가치를 모르는 수도 있지만 세계 선진국가의 추세는 현대문화의 필연적인 발전에 비추어 본다면, 머지않아 版畵藝術이 우리사회에도 정착할 날이 올것을 굳게 믿는 바이다.

이 전시에 즈음하여 길을 닦아주신 동아일보사에 깊은 사의를 표하는 동시에 운영및 심사를 맡아주신 여러분에게 이 자리를 빌어서 다시 한번 감사의 말씀을 드린다.

1983年 7月 27日

國立現代美術館
館長 李慶成

This year the Seoul International Print Biennale celebrates its fourth Anniversary exhibition. It gives me great pleasure to publish the pamphlet which contains various works of printmakers, including the grand prize and superior class works.

I also take special pride in the international character of the year's exhibit. In addition to 26 prominent Korean artists represented, there are 517 works by 268 noted artists from 24 different countries.

Our modern print movement, initiated in the late 50's has gained substantial momentum from this exhibition which the Dong-A Ilbo founded in 1970. This sponsorship and encouragement has contributed to the public understanding and appreciation of printmaking, thus sustaining this unique art form.

This exhibition not only demonstrates current trends, but also illustrates the diverse development in print techniques.

Finally, I would like to acknowledge those people who have contributed to the success of the exhibit. I am most grateful to the participating artists, jurors, and advisory committee members. Also, my special thanks to our co-sponsor, the National Museum of Modern Art and the Director, Mr. Lee Kyung Sung.

A handwritten signature in black ink, reading 'Oh Chae Kyung' in a cursive style.

OH CHAE KYUNG
President-Publisher
The Dong-A Ilbo

The Fourth Seoul International Print Biennale has developed over a decade into the present form of a recognized international art exhibition. The origin of this show was the Dong-A Ilbo International Print Biennale first held in 1970.

Advanced nations of the world are making contributions to international cultural society with their own arts, and many countries now hold art exhibitions in the form of a biennale. The opening of the Fourth Print Biennale is an important and appropriate occasion for displaying our national achievements and prestige in the field of art, particularly at this time when our country with its rapid modernization is joining the ranks of the advanced nations.

Print art has been widely employed and refined both in the orient and the western world for many years. Wood block prints in the orient and copper-plate print in the western world have contributed greatly to the culture of mankind, each displaying its own regional characteristics. Initially printing with type base achieved dramatic development and attention. Subsequently the meaning of conventional print as a method of printing became established and recognized for its pictorial value as an art form.

Printing, an art form in which the basic characteristic is the ability to reproduce and repeat, was regarded lightly until the 19th century, because people valued more highly original, one of a kind pieces. However with the age of mass production culture, the print medium has found its place as a popular and democratic art with the ability to reproduce.

People in our country may not yet fully appreciate the real merit of print making, as they still value one of a kind picture. However, given the worldwide trends and the inevitable course of development of modern culture, the day will soon come when print art takes firm root in our society.

On this occasion, I extend hearty thanks to the Dong-A Ilbo for originally founding this exhibition, and to those who organized this event and reviewed works presented.

A handwritten signature in black ink, appearing to read 'Lee Kyung Sung', with a stylized, flowing script.

Lee Kyung Sung
Director
The National Museum of Modern Art

組 織

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Lee III-Art Critic, Korea

Bae Yoong-Artist, Korea

GRAND PRIX

Marna Bunnel Noble(Canada)—Untitled

Leonard J. Gray(U.S.A)—Winter Tourists

Sadamasa Motonaga(Japan)—Floating Two

Yoon Mi Ran(Korea)—Tranquility and Accord 83-5

SUPERIOR CLASS PRIZE

Alexander Haesekar(Canada)—Last Summer

Paul Janus Ibsen &

Bent Karl Jacobsen(Denmark)—Central Park

Kosuke Kimura(Japan)—Out of Time 81-2

Yoko Yamamoto(Japan)—Arashiyama-mountain

Lee Kang So(Korea)—Untitled 830101

Kwak Duck Jun(Korea)—Event-Relation 833

아르헨티나	Argentina
호 주	Australia
오스트리아	Austria
벨 기 에	Belgium
브 라 질	Brazil
카 나 다	Canada
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스 웨 덴	Sweden
태 국	Thailand
네 덜 란 드	The Netherlands
터 키	Turkey
영 국	United Kingdom
우 르 과 이	Uruguay
미 국	U. S. A
서 독	W-Germany



Susan White The Death of St. Francis of Australia
Lithography 56 x 76cm

출 품 요 강

○ 전시기간 및 장소

- 1) 전시기간: 1983년 7월 27일~ 8월 15일(20일간)
- 2) 장 소: 국립현대미술관 서관

○ 출품자격

- 1) 국내작가: 운영위원회에서 정수의 작가를 초대한다.
- 2) 외국작가: 운영위원회에서 각국의 미술가 및 유관단체에 의뢰하여 선정된 작가.

○ 출품작 규정

- 1) 색채나 흑백으로된 모든 종류의 판화(단, 1981년 9월 이후에 제작된 미발표 작품으로 Edition No. 10이상인 작품)
- 2) 작품크기: 78×108cm 이내
- 3) 출 품 수: 작가당 2점
- 4) 출 품 료: 국내 1인당 8,000원, 국외 1인당 미화 \$10(카다로그를 제작하여 모든 출품자에게 배부함)
- 5) 출품자는 신청서에 작가명(영문포함), 제작년도, 규격, 판법등을 명시할 것.
- 6) 모든 출품작은 액자나 매트없이 등기우편으로 서울국제 판화 비엔날레 사무국 (서울 중구 정동 5-1 국립현대미술관 전시과)으로 우송할 것. 단, 국내 거주작가는 반드시 액자로 장정하여 사무국에 직접 출품할 것.

○ 시 상

- 1) 국제 대상 4명(상장 및 상금 각 미화 \$1,000)
- 2) 우수상 약간명(상장)
- 3) 국제 대상 수상작품은 주최측 소유로 한다.

○ 작품 접수 마감

- 1) 모든 출품작은 1983년 6월 20일까지 사무국에 도착되어야 함.
- 2) 외국출품작의 우송료는 출품자의 부담으로 하며 반송료는 주최측이 부담함.

○ 심 사

심사위원은 운영위원회에서 위촉하여 추후 발표함.

REGULATION(extract)

TIME AND PLACE

The National Museum of Modern Art, Seoul, from July 27 to August 15 1983.

The closing date for receipt of works is June 20, 1983.

The works and entry form should be sent to;

Seoul International Print Biennale

National Museum of Modern Art(Dogsu Palace) 5-1, Jeong-dong, Choong-ku Seoul, Korea

CONDITIONS OF ENTRY

1. The Executive Committee of the 4th Seoul International Print Biennale will ask artist' organizations, critics and printmakers to nominate artists in their respective countries to participate in the Exhibition.
2. Each artist should send two original works in any type of print technique.
3. Artists should send their works without frames and carefully wrapped in a cardboard roll or in a flat package.
4. The dimensions of each print should not exceed 78×108 cm.
5. Works submitted should be over Edition No. 10.
6. Artists are requested to complete the entry form in English and sign it. Information contained in the these forms will be used as material for publicity and the exhibition catalogue.
7. The entry fee per artist is US \$10.
8. Artists are responsible for transportation cost to Seoul including insurance.
The organizers undertake cost of returning the submitted works to the artists. The organizers will not assume any responsibility for loss or damage to any print after its arrival or during the exhibition caused by a natural calamity or accident beyond human control. The individual artist may insure his works during the period of exhibition at his own expense.
9. The organizers reserve the right to reject any works considered as offensive to the morals established by Korean law.

AWARDS, CATALOGUE

International Jury will meet to nominate the prizewinners immediately prior to the opening and the Prizes will be awarded as follows:

Four Grand Prix awards US \$1,000 each
Several Superior Class Prizes

The Grand Prix works will remain the property of the organizers.

The organizers will publish a catalogue which will be sent free of charge to all participants.

서울國際版畫비엔날레 作品集

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