

「初到的地方，又未遇到同鄉人，一切環境都是新的，開始時自然會覺得生疏和不慣。這種情況，許多初離開家的人差不多都有這感覺……二十多年前，我也像你現在的年紀就離開了家，那種遭遇，可真與你在今天的大大不同。以前，又要找飯吃，找工作，找衣穿。沒有錢，人家相識了也不會來看看，真是有苦無處訴呢。」

——黃新波致黃元家書，1958年9月13日

這是父親在1958年9月13日寫給我的信中的一段話。那時我才16歲，剛剛考上大學，離開廣州到了天津，驟然從南方到北方，一切那樣的不習慣，才十幾天便鬧着要回家。於是，父親用他年少時的經歷，安慰、教育並鼓勵我。

「從苦難見希望——黃新波木刻版畫上的現代中國」展覽，以我父親寫於1930至1970年代的八封私人信件（致魯迅先生、日本作家川崎大治、我、漫畫家余所亞、作家姜德明）為脈絡，通過他內心深處的文字，展現他在人生各個關鍵時刻，對戰爭、革命、藝術、社會變革及對家庭、生活的見解與態度。通過貫穿父親一生的二十多幅代表作，我們將看到抱着這一切思想與觀念的他，如何以木刻版畫的藝術形式，反映他所經歷的二十世紀中國現代史上最動盪艱難的歲月。



黃新波與女兒黃元，1958年10月，於北京。

In October 1958, Huang Xinbo and his daughter, Huang Yuan, in Beijing.

“When you set foot in a new place, are surrounded by a new environment, and haven’t met anyone from your hometown, things are bound to feel unfamiliar. Anyone leaving home for the first time feels this way... I was the same age as you when I left home, more than twenty years ago, but that experience was quite different than yours today. At that time, I had to look for food, a job, and clothes to wear. If you were penniless, people wouldn’t visit you even if they knew you, so I really had no one to confide in.”

—Letter from Huang Xinbo to Huang Yuan,
13 September, 1958

This is a passage from a letter my father wrote to me on 13 September, 1958. At that time, I was 16 years old. I had just been admitted to university and had left Guangzhou for Tianjin. I found the sudden transition from the south to the north so strange and unsettling that I begged to go home after only about ten days. My father comforted, guided and encouraged me with his own experiences as a young man.

The exhibition *From Distress to Hope: Modern China in the Woodblock Printing of Huang Xinbo* includes eight personal letters written by my father, between the 1930s and the 1970s – to Mr. Lu Xun, Japanese writer Kawasaki Daiji, cartoonist Yu Suoya, writer Jiang Deming, and to me – that present his personal perspectives on war, revolution, art, social change and family, at critical moments in his life. Displayed alongside more than 20 representative woodblock prints, these letters provide insight into the thoughts and ideas behind his depictions of the most turbulent and challenging years of 20th-century Chinese history.

In his youth, my father was influenced by the New Culture Movement in China. At the age of 17, he met Mr. Lu Xun and began to create woodcuts under his guidance. His artistic philosophy remained aligned with Mr. Lu Xun’s ideas of humanism, critical realism and the notion of “art for life’s sake”. His enduring love for literature infused his works with a poet’s passion, earning him the reputation of “the most poetic lyrical woodcut artist” in China.

父親於青年時期受中國新文化運動的影響，17 歲時遇見魯迅先生，開始在其指導下創作木刻。他一生的藝術理念秉承魯迅先生的人道主義、現實批判與藝術為人生的思想。而他始終如一的對文學的熱愛，使其作品充滿詩人的激情，故而被評為中國「最富有文學興趣的抒情木刻家」。

1935 年 19 歲時，黃新波乘中華學生第三次留日高潮赴東京，吸取東西方文化營養，刻苦自修木刻。他尤在木口木刻技法上得到提高，使他的作品具有纖細抒情的特徵。1940 年代初，他在桂林的藝術探索，助他形成富象徵性、寓意性與哲理性的強烈的個人風格；而他在 1946 至 1948 年間在香港創作的一批木刻，更將風格發揮盡致，達至藝術創作的另一高峰。經歷大時代風雨後，他於晚年的版畫創作，則更有深切的內省和哲理的表達。

父親在其近五十年的藝術生涯，除了創作 600 多幅版畫外，在油畫、文學、時政漫畫等也有頗深的造詣。他的作品，便是一部以藝術形式表現的中國現代史。這些作品刻劃着他對現實深刻的洞察力、悲憫仁愛的人文關懷、有力的現實批判。父親從不向命運低頭，「從苦難見希望」，在對人類命運的哲思中，永遠懷有對光明和希望的讚頌。我在此感謝香港特別行政區教育局、香港版畫工作室團隊策劃「從苦難見希望——黃新波木刻版畫上的現代中國」，在分享父親的木刻作品的同時，我希望以他的經歷來鼓勵大家，難關過後就會見希望。

黃元

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In 1935, at the age of 19, Huang Xinbo was among the third wave of Chinese students to travel to Japan. In Tokyo, he soaked up the cultural influences of the East and the West, and independently dedicated himself to developing his skills in woodblock printing. He particularly improved his technique in wood engraving, creating works with a delicate and lyrical character. In the 1940s, in Guilin, his artistic explorations helped him to develop a strong personal style that was rich in symbolism, allegory and philosophical depth. In Hong Kong, between 1946 and 1948, he produced a batch of woodcuts that would fully exemplify his style and signify another landmark in his artistic development. Having experienced the ups and downs of the modern era, the prints he produced in his later years expressed an even more introspective and philosophical approach.

Throughout his nearly fifty-year artistic career, my father created more than 600 prints and developed considerable expertise in oil painting, literature, political cartoons and other forms of artistic expression. His works capture his profound insight into everyday reality, his compassionate humanistic concerns, and his incisive critique of the world he saw around him. Together they constitute a history of modern China in artistic form. My father never surrendered to fate. Living “from distress to hope”, he consistently revealed a spirit of optimism and brightness in his exploration of human destiny. I would like to express my gratitude to the Education Bureau, the Government of the SAR and the Hong Kong Open Printshop team for curating *From Distress to Hope: Modern China in the Woodblock Printing of Huang Xinbo*. In sharing my father’s woodblock prints, I hope to encourage others with his experiences – hope will always come after hardship.

Huang Yuan

2024.08.24



黃新波（右二）與日本作家鹿地亘（左三）、池田幸子（左四），1937 年冬，於香港石硤尾。

In the winter of 1937, Huang Xinbo (second from the right) and Japanese writers Kaji Wataru and Ikeda Sachiko (third and fourth from the left), in Shek Kip Mei, Hong Kong.