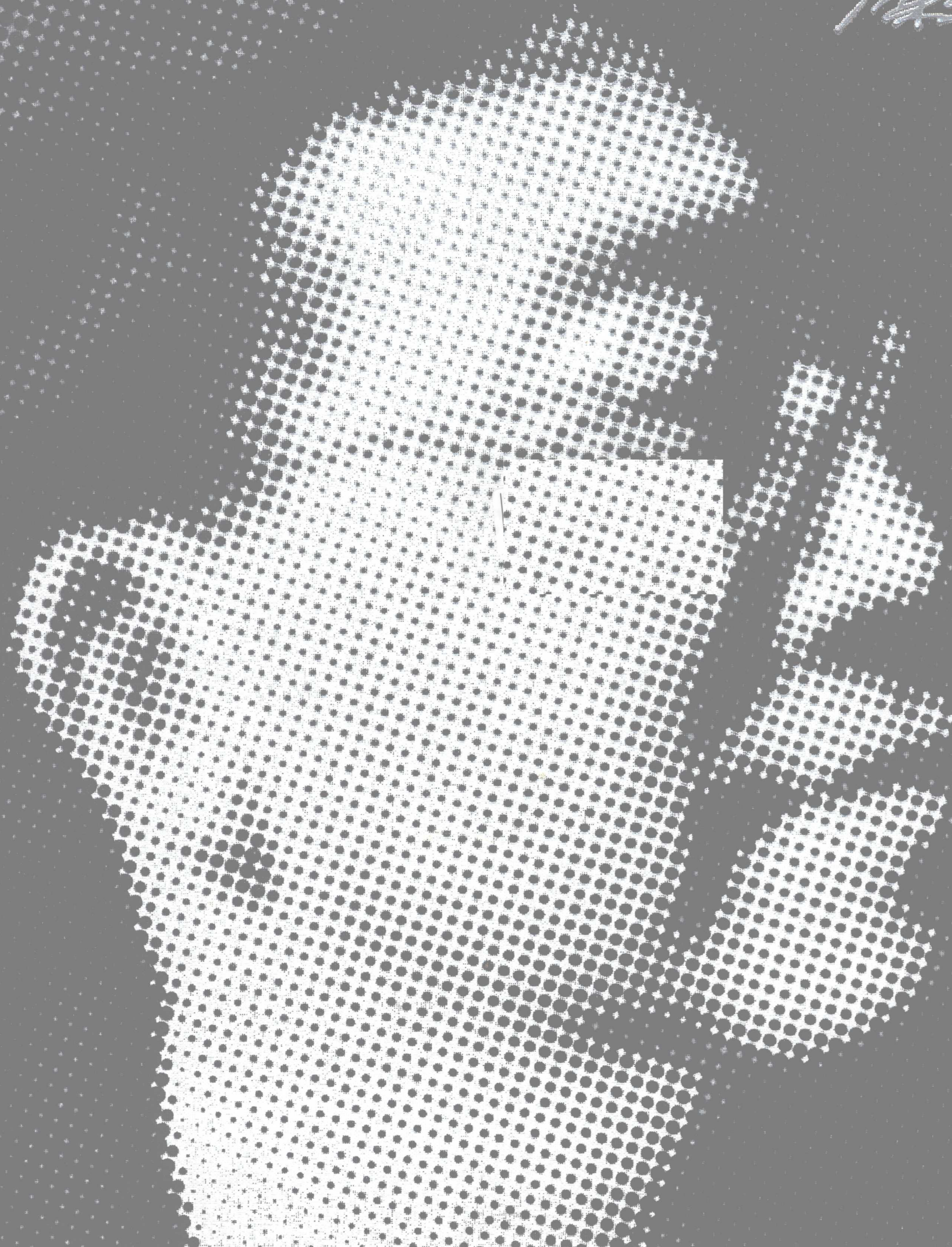


陳永凡
Chen Yongfan



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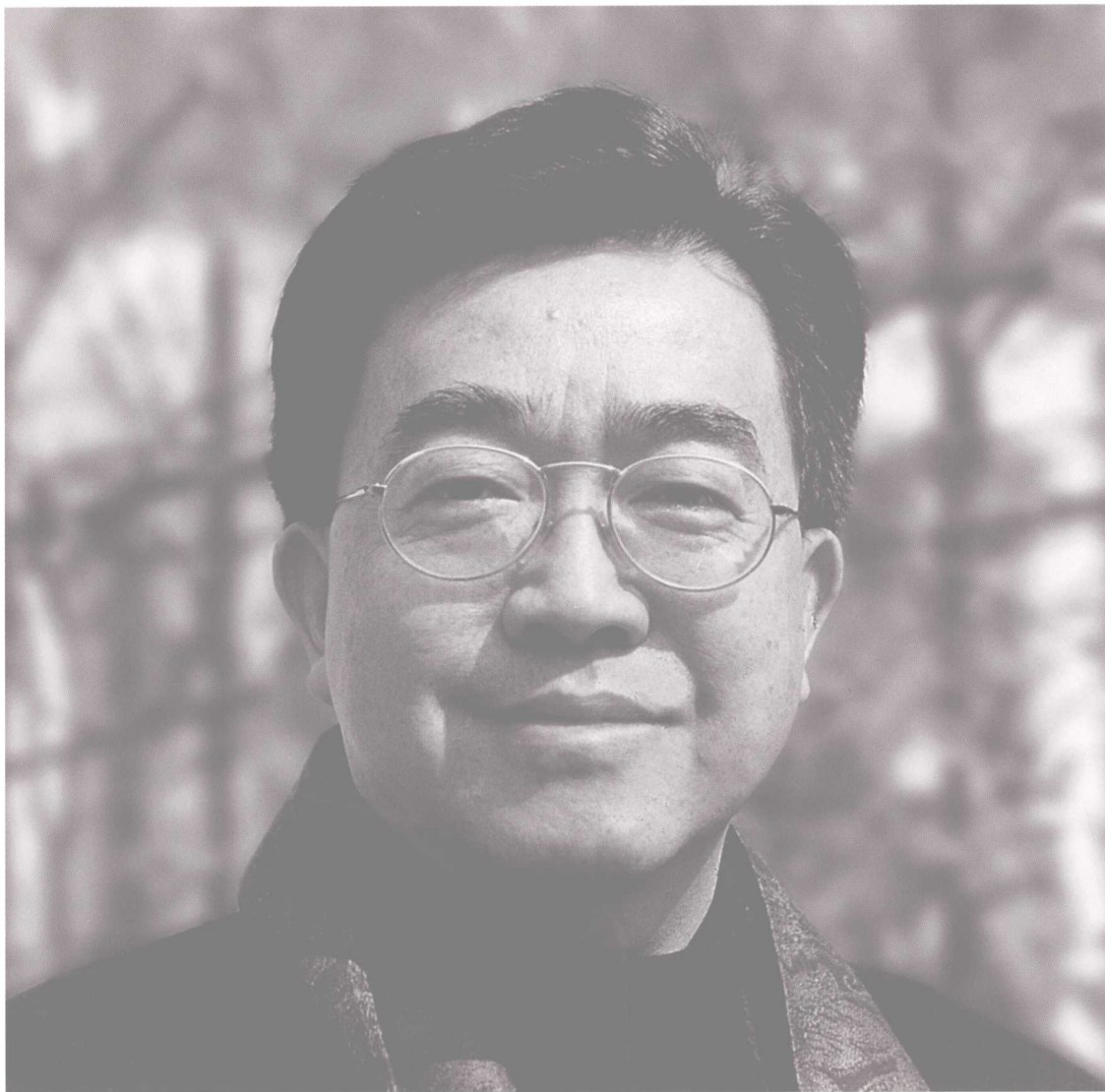
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陈逸飞
CHEN YIFEI
1946—2005

序

余秋雨

—

大画家陈逸飞先生离开我们已经整整五年了。

五年前，我在他的墓碑上写道：“他曾以中国的美丽，感动过世界。”这话，在那悲痛的时刻不便细作解释，现在可以多说几句了。

中国改革开放之初有一件大事，邓小平先生亲自邀请著名企业家哈默博士来华访问并投资。哈默博士到达后，送给邓小平先生一件见面礼，居然是陈逸飞先生的那幅描绘江苏周庄双桥的油画。

这件事，引起了很多人的惊讶。哈默可送的礼物很多，为什么偏偏要把一个中国画家画的中国风景送给中国领导人呢？这不是犯了送礼的大忌吗？

其实，哈默别具深意。他用这一特殊礼物，展示了自己来投资的理由：因为中国的美丽，更因为中国人已经发现了这种美丽。

那时，我看着电视新闻里邓小平接见哈默的镜头，看着两位老人围着陈逸飞那幅油画紧紧握手的场面，非常感动。我想，在人类文化史上，一幅画起到了两种文明神秘对话的作用，这样的机缘是不多的。

陈逸飞本人当然无法预期这种场面的出现，但他却为此作了长久的积累。作为与他同龄的好友，我太了解他的内心感受。我们这代人的青春，大半在政治灾难中耗费了，但留下的不仅仅是愤怒和控诉。我们对于自己脚下的土地，有爱有恨，而爱又远远超过了恨。或者说，因为有那份恨，反而爱得更深。对于一个艺术家来说，爱是具体可感的，大多是用美来表达的。因此，陈逸飞总是以画笔来抒情。

请注意，那是中国刚刚摆脱灾难的时代，无论国内国外，壅塞着太多有关中国的负面资讯。因此，陈逸飞的画笔，又具有了争辩性质。他要用一种默默的雄辩来向世界证明，中国的美丽，中国的深厚，中国在斑驳伤痕下所蕴藏的神奇生命力。当时，我们很多人都以不同方式做着同样的事，但陈逸飞无疑是最成功的。他所描绘的双桥，真的成了沟通中国和世界的桥梁。

哈默是真正懂画的。陈逸飞被他选中，除了桥梁的意义外，更因为在艺术上达到了令人惊叹的地步。

对于陈逸飞的艺术，可以说千言万语。我本人也曾经为此写过好几篇长文。今天我要说的是，我们正处于一个开放和创新的时代，艺术的信息像潮水一般天天涌动，一个即使很优秀的艺术家，也容易很快被淹没。但是，在陈逸飞离开五年之后，我们发现，他不仅没有被淹没，反而更显豁了。上海缺少了他，就像缺了一大块涌动着创建激情的彩色天域。即使把视野拓宽到整个中国，也有同样的缺憾。这就是说，我们在他离开之后更深刻地理解了他。我相信，今后的五年、十年，乃至更长的时间，仍将会这样。

为此，我还想重复说几句我曾经说过的话：陈逸飞的油画，究竟在艺术上具有什么别人难于替代的特色？

首先征服所有人眼睛的，当然还是经由欧洲、俄罗斯而来到陈逸飞笔底的写实主义深厚功底。这使他的作品充满了光影下的无限质感，组合成了一种强大的“创造性说服力”。但是，这只是形，而不是神。陈逸飞作品的神，是东方美学。他没有在写实主义的深厚功底中沉溺，而是快速地进入到了超逸、高迈的意境，使一切都走向了诗化。诗化的石板，诗化的晨雾，诗化的衣裙，诗化的发式，诗化的神采，在诗化的构图和色彩的烘托下，臻于极致。

除了惊人的写实与惊人的诗化这两者的高度结合外，陈逸飞的艺术还表现出了创作主体对于历史和自然的潇洒和自由，自由的选择，自由的重组，自由的改造，使历史变成了他的历史，自然也变成了他的自然。我说过，这种自由既体现了他对现代世界艺术的精通，又体现了上海这座城市给予的放松。

以上这些特色，使他必然地成了现代的陈逸飞，东方的陈逸飞，中国的陈逸飞，上海的陈逸飞，也是他自己的陈逸飞。他的不会被淹没，也正因此。

在他生活的最后几年，他曾几次邀请我到他的画室看他的新作。他显然在向更现代、更变形、更灵动的路上探索，我当时就预感到，一个全新的绘画风貌即将让世人惊叹。遗憾的是，他那么快就走了。

在他去世前不久，我又应邀到他在上海泰康路的工作室，对于城市美学的课题与他进行了长时间的对话。我们两人的长篇对话已在他主办的杂志上发表，但他却走了。他企盼着，他的油画能走出画框，变成一幅幅街市实景。他更希望，像上海这样的城市能成为一个宏大的审美课堂，就像欧洲的佛罗伦萨、巴黎曾经起到过的作用一样，让21世纪的中国人能在美的领域获得整体提升。我认为，这体现了一个杰出艺术家的社会良知和美学良知，令人感动。

在他走后，他所热爱的上海，投入了世博会的筹办，全世界大量优秀的设计师都汇集到了这里，为人类城市今后的发展编制着全新的美学课本。对于这一工程，我也有所参与，每次都会想到他。如果他在，他的艺术天分、审美判断和创造激情都将得到难以想象的发挥。为此，我常常深感惆怅。但是，我又相信，他的在天之灵一定时时刻刻关注着这一切。他让油画从画框中走出而变成街市实景的梦想，正在以飞快的速度实现。对此，他一定会非常高兴。

2010年2月28日

Preface

Yu Qiuyu

1

It has been five years to the day when the great artistry Chen Yifei passed away.

Five years ago, I painted the tombstone, “Thanks to him, the world was forever captured through the beauty of China.” Dimmed with great sorrow just then, elucidation of the epitaph can best let out right at this moment.

Early in China's reform and opening up, the reputable entrepreneur Dr Hamor was invited by Mr. Deng Xiaoping personally to come to visit and invest in China, which deemed as quite an event. Dr Hamor sent Mr. Deng a remembrance on his arrival, which unexpectedly was the oil painting of a landscape by Chen Yifei, depicting the double bridge of Zhouzhuang town located in Jiangsu province.

It created no small stir nationwide. Why on earth did Dr Hamor take the oil painting of a landscape by a Chinese Artist as a gift for the Chinese leader since options are wide? Is it a taboo in gift proffering?

In actual fact, Dr Hamor had bigger fish to fry. Through the peculiar gift, his reason for investing in China was brought forth—for the beauty of China, more importantly, the awareness of such beauty.

I was deeply moved by the scene on the newscasts, when Deng Xiaoping was granting an audience to Dr Hamor, two old men surrounding the oil paint with their hands gripped hard. In the history of human culture, mysterious dialogue of two distinctive civilizations was conducted merely through a piece of paint was almost beyond my imagination.

Chen Yifei himself was undoubtedly conscious of none, though solid accumulation is done beforehand. As peers, I deeply understood his innermost feelings. The youth of our generation largely dawdled away in an age of disastrous politics, left merely the indignation and accusation. Every earth we stood on aroused both love and hatred, with the former exceed the latter. Put it differently, love is akin to hate. With regard to each artist, love can be touched by way of beauty, thereafter; Chen Yifei conveyed his emotions through paintbrush.

Attention, please. Just come as the new age for China, negative information about

China blocked and suffocated in and out, Chen Yifei, whose style of artistry was thus inevitably given to contradicting. By silent eloquence, he was desirous to show the world the beauty, profundity and the exuberant vitality of China hidden under the mottled scars, upon which course, Chen Yifei out of question beat the others who were also attempting to accomplish the same objective yet in different fashions then and there. The double bridge he portrayed has turned into a bridge connecting China and the world in the real sense.

2

Dr Hamor is a genuine appreciator of paints. Besides the significance of bridge, Chen Yifei was pitched on attributing more to his masterly technique in the arts.

Thousands of words still fail to touch upon the artistry of Chen Yifei, about which, I have ever composed several essays. My argument today is, our world is bursting with openness and innovation, and every bit of art information imaginable ebbed and flowed. Even a fine artist may easily be submerged with the elapse of time. However, instead of drawing back, his impact just pressed forward right here after 5 years of his death. Without him, Shanghai is more of a colorful territory short of creative passion in a large measure, same pity exists even envisioning nationwide. It amounts to this: he is more proudly perceived posthumously. I firmly believe his greatness shall last for another 5 years, 10 years or even several decades.

To this end, I would like to repeat what I once ever said, “What specialty on earth that endows the artworks of Chen Yifei with such unsurpassable traits?”

The foremost eye-catching feature, of course lies in his truly grandiose realism via Europe and Russia. His work is pervaded by tremendous tactile appeals under light and shade, fitting together a formidable “creative stringency”, which depicts only part of form rather than spirit. The spirit of his artworks counts on oriental aesthetics. Absence of indulging in the essence of realism, he soon stepped into exquisite and lofty refinements, assuming poetic trend of art. Under a poetic pleasing balance of shapes and colors, the poetic slate, early mist, garment, hairdo and look attained perfection.

Apart from the highly combination of startling realism and amazing poeticism, his art reveals to us the sparkling and unrestrained manner of the creative subject towards

history and nature, the choice, restructuring, reformation on his own will, palming history and nature off as his own. As I said, the unrestraint reflects both his mastery upon modern art and the relaxation Shanghai rendered.

Characteristics above assured absolutely a Chen Yifei of modernity, of orient, of China, of Shanghai and of himself, from the perspective of which, never will he be submerged.

3

In his last years, he had ever invited me to his studio for appreciating his latest work a couple of times. I foreboded then that a brand new art style would rock the world under his painstaking exploration of further modernity, variant and flexibility. Unfortunately, it vanished soon.

Shortly before his death, I presented his studio on invitation at Taikang Road of Shanghai and held a long talk with him over urban construction aesthetics. Pathetically, our dialogue published on the magazine of which he owned the sponsorship only posthumously. He was expecting for long that someday his artworks could be shot on actual location strolling over downtown streets; he favored more that such metropolis as Shanghai would develop into a grand aesthetic classroom, just as Florence and Paris in Europe, attaching its due role in the ascent of the whole Chinese in art appreciation over the 21st century, which, to my way of thinking, represents the social and aesthetic conscious of a distinguished artist, deserving his name.

Ever since he was dead, his beloved Shanghai launched itself into preparation of 2010 World Expo, with numerous first-rank designers worldwide gathering together, putting forward fresh textbooks on aesthetics for future urban development. Every now and again he would flesh across my mind since I myself have also been involved in this magnificent project. His gift for art, aesthetic judgment and creative passion would be brought into fullest play if only at his presence, inasmuch as which disturbs me with deep sorrow. Nevertheless, I have faith that his soul of the deceased will keep an eye on all these progressive moments continuously and the dream that his artworks being shot on actual location strolling over downtown streets is positive then to make headway rapidly. He is bound to enjoy a marvelous time withal.

Feb. 28th, 2010

