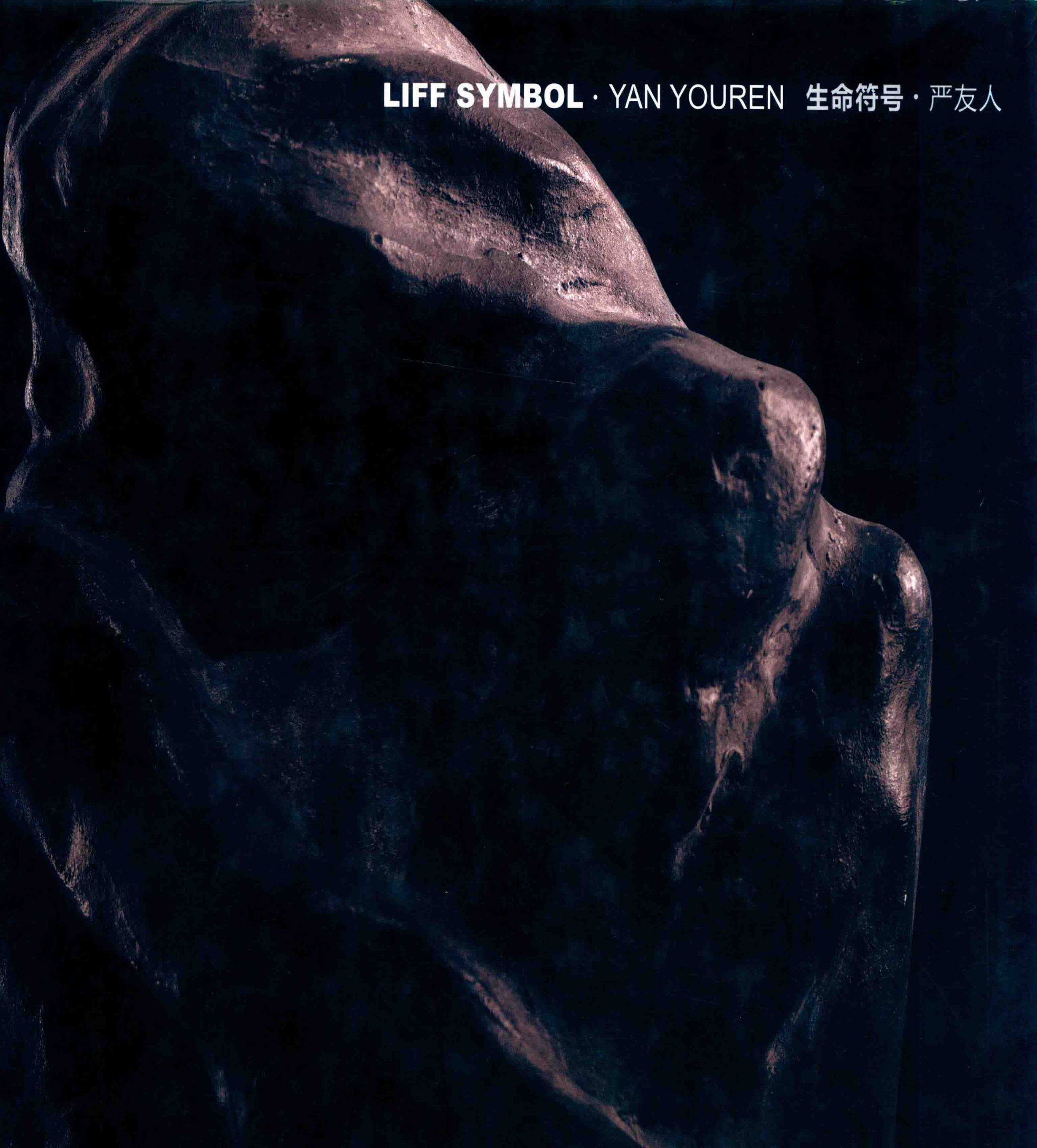


LIFF SYMBOL · YAN YOUREN 生命符号 · 严友人



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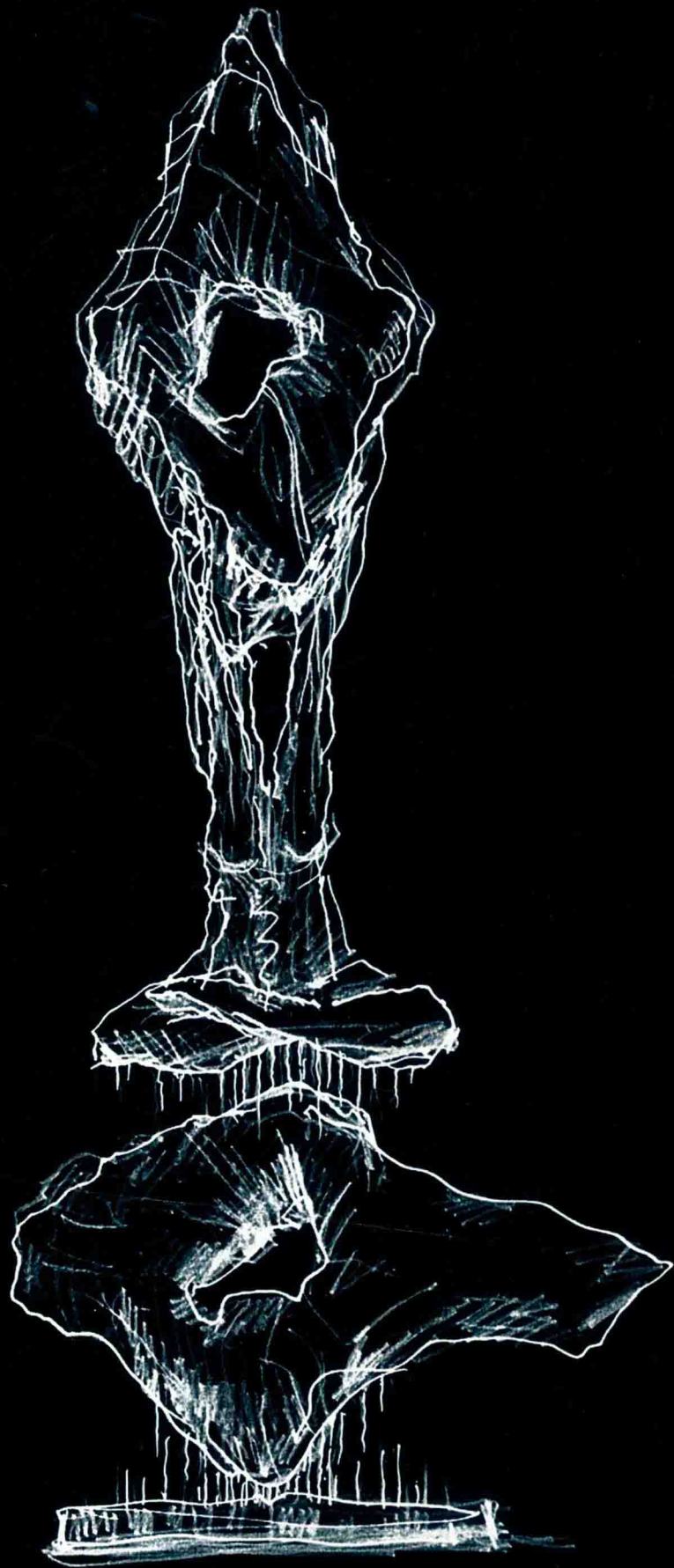
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《昊》

旦旦阳光
生命开创
道法自然
天地玄黄
宇宙永动
大块文章
清阳之气
升腾惟上

Vastness

Bright sunshine
The creation of life
The truth has its own principles
The sky is black and land is yellow
The universe is perpetual
Chunk article
Qingyang Qi
But on rising





感悟的凝视 沉思的感悟

——敞开心扉 诞生艺术

人的大脑擅长猜测和修补，会向默想沉思后的心理期望值靠拢。心有所悟，大脑皮层就会将这种期望转化为幻觉般的视觉真实。艺术，利用了这种视觉在科学上的“脆弱”，向本真实在靠拢。恰如毕加索说：“看到虚伪中的真实。”这是艺术的“骗”，艺术真实的魅力所在。哲学家亨利·伯格森说：“我们的眼睛只会看到那些心灵能够理解的事物。”东方的解释就是“沉思的感悟”，就是通过沉思剥离表象后对本真实在的感悟。沉思是关于现实非理性的经验，是对无限可变性和复杂多维世界的一种不寻常的神秘主义认识状态产生的直接经验。沉思后，心有所悟就是感悟。

感悟的凝视、沉思的感悟是我“生命符号·读心塑魂”雕塑的必由之路。

感悟的凝视才能知道静穆是雕塑的表象，动态是雕塑的本质。才能穿透外形，舍弃表象，领悟运动内质。由表及里洞察不可分割的同一终极的本真实在，在沉思的感悟中分辨形、神、精、气特色；掌握准确到位的“度”；使魂法结合、魂魄游走，内部发出掌控效果的能力——“神”，产生个性感人的内动力和占有空间的气场，情感流和逻辑流最终交融汇合产生“痛点”亦即是作品的“亮点”。这种对本真实在的直接经验能使整体下独具鲜明个性的作品成为“真艺术”。

感悟的凝视，沉思的感悟能全面深入地艺术的本真实在靠拢，解决一些问题，特别是诞生艺术，往往不靠大脑，而是心灵。

敞开心扉是个好开端……

To gaze with understanding and to understand by contemplation

—— Opening our hearts to generate true art

The human brain is good at surmising and adjusting, and then tends towards the expected objective formed in their mind after contemplation. The cerebral cortex will transform such expected imagination into fallacious visual images in our mind's eye. By taking advantage of this weakness of visual sense, art gets closer to the truth. Just like Picasso said, 'we can see the truth from falsehood, this is the trick of art, as well as the glamor of art'. French philosopher Henri-Louis Bergson said that our eyes are only able to see things which we can understand. The oriental interpretation of his view could be 'to understand through contemplation', i.e. to understand the essence of things through their appearance by means of contemplation. Such contemplation is irrational experiences over reality, as well as direct experience brought about by the unusual mystical sentiment over a world with infinite variability and multiple dimensions. The process of getting the right idea after contemplation is what I termed 'Understanding'.

To gaze with understanding and to understand by contemplation is the necessary methodology for the completion of my sculpture series of 'The Symbol of Life, Reading the Mind and Revealing the Soul'.

Only by gazing at a statue with understanding can we perceive its dynamic essence beneath its still appearance. Only by ignoring the exterior and seeing through the surface can we understand the inner dynamism of a statue. To gain an insight into the truth by delving from the exterior into the interior, perceiving and understanding the artistic categories of shape, spirit, and vividness by means of contemplation. To measure and employ the proper scale in the art execution. To create art works brimming with individuality, interior dynamism and verve, by striking a good balance between artist's conceptions and techniques. The merits of a work are the brainchild of an artist's emotion and logic approaches. Such direct experience gained from the insight over the truth endows art with distinctive qualities and such art should be regarded as 'true art'.

Gazing with understanding and understanding by contemplation make an artist get closer to the truth of art. The key to certain issues of art, such as the origin of art, is our heart, rather than our brain in the scientific sense.

Opening the heart could be a wonderful beginning...

《艺术境界》

——来源于人的大脑引导系统真正的指引

所有成为历史美谈的雕塑、绘画、音乐等艺术作品能够传世，不是科学的认知，而是艺术的认同。在经过多少年、多少人的直接经验给予大脑引导系统真正指引下汇成历史的艺术认同。

米开朗琪罗那些男性化的女人体雕塑没有后人想要修改它，莫扎特的乐谱100年后也不需要任何更正修改。

因为世人感觉到这些本来就是正确无瑕的，所谓“正确无瑕”并不是科学验证的判断，而是艺术真实的认同。

米氏和莫氏当年灵感闪现、情之所至，经过是与非、情与理的较量；情感流和逻辑流交融汇合使魂法结合凝聚成了独特不可复制的“痛点”亦即作品的“亮点”，作品鲜明的个性达到了一个不可分割的实在的境界。整体性和诱惑力足使科学上认为的不足能够被忽视，因为艺术是可以越过科学而“骗”倒一大批人的；因为艺术可以把科学鉴定的“误”理解为艺术真实的“美”。科学有标准，艺术没有标准，所以艺术没有好坏之分，只有文野之分。人们会得到不加区别不加确认的直接经验，只要人大脑引导系统愿意接受并真正指引向这些作品的被认可。这些被认可的艺术作品再经过历史时空变化和直接经验的实践后，便成了人们心中的经典艺术，成为至高无上的“永恒”艺术。

综上所述，艺术的经典性和崇高感不是科学给予的定论，而是艺术的诱导认同。这不是科学的“度”，而是艺术的“度”，不是科学的成果，而是艺术的境界。

The Height of Art

It is an idea concluded by artistic understanding rather than scientific deduction that any work of art, a sculpture, a painting or a piece of music alike, which has historical impact would outlast time. Withstanding the passing of time, this idea has been substantiated by direct experience of many people and become an accepted consensus on art.

These sculptures created by Michelangelo, however masculinized, don't need any modification by later generations. And the same logic goes for Mozart's compositions too. Since people believe that all of these works are all right and flawless, we can see that the concept of 'correctness and flawlessness' demonstrates people's acceptance of the truth of art, rather than a judgement made by scientific study.

Hundreds of years ago, Michelangelo and Mozart infused their genius and emotions into their works. Right and wrong, emotion and reason had clashed with each other before emotion and logic eventually balanced. Any work of art with a perfect combination of techniques and philosophy has its distinctive merits that makes the work rise to a cohesive height. The cohesiveness and attractiveness of art is powerful enough to overcome scientific reasoning. Art can transcend science and even 'deceive' the audience, because unreasonable things can be disguised as something true and beautiful by artistic renderings. Unlike scientific evaluation, there are no fixed criteria for art appreciation. It's hard to declare that a work of art is good or bad and I believe the key categories in judging art style are fine and bold. People received a great deal of direct experience over different works of art and only those being accepted and favored by their mind can finally stay long in their memory. Over the long run of time such works have become the archetypal masterpieces of mankind. They are the greatest art with eternal vitality.

As a conclusion, the classic and sublime qualities of arts are not the result of scientific study. They are people's understanding and acceptance over art. Such understanding and appreciation can only be measured by the criteria of art but not the criteria of science. They are not the fruit of science, they are the height of art.

智人 Homo Sapiens

引子 Prelude

智人是人类最早的生命形态。他们狂野、拙朴、崇拜自然、艰苦卓绝、充满生命力。严友人手中的他们，是从岩画中走出来的三维象形文字，穿梭时空而来。艺术家充满想象的塑造，颠覆传统，创作出了远古生命的幻象。他们的身躯已是大地养分，而灵魂却深藏在人类记忆之中。对智人的联想，亦是对今人的反思。

他对智人“初民”等意象雕塑创作的尝试，是他渴望追问生命的思想传达。他一直在解读和领悟人类的精神本质——读心塑魂，创造生命的符号。

Homo sapiens is the scientific name for the earliest form of the human species. They were wild, artless, nature-worshipping, assiduous and vigorous. The figures created by the hands of Yan Youren are three-dimensional hieroglyphs travelling through time and space from the ancient world. These tradition-defying approaches in artist's practice are full of imagination, revealing illusions of ancient life. Their corpses have long been nourishment below the ground while their spirit continues to stay in our memory.

His imagination about Homo sapiens is also the contemplation over his contemporaries. His sculptures about the Homo sapiens reflect his aspiration of understanding the meaning of life. He has been constantly trying to read and understand the spiritual nature of human beings, by his sculptural symbols of life of Reading the Mind and Revealing the Soul.

初民系列雕塑是人类原始生活的艺术想象，是人们对当下过于物质化生命状态的自噬式反思。
象征性地传达人对远古生命的诗化诠释。

Sculpture series Early Man is the artistic imagination of the early people's life and the Autophagy
introspection on over-materialized living status nowadays, which symbolically convey the poetic
interpretation of ancient lives.



