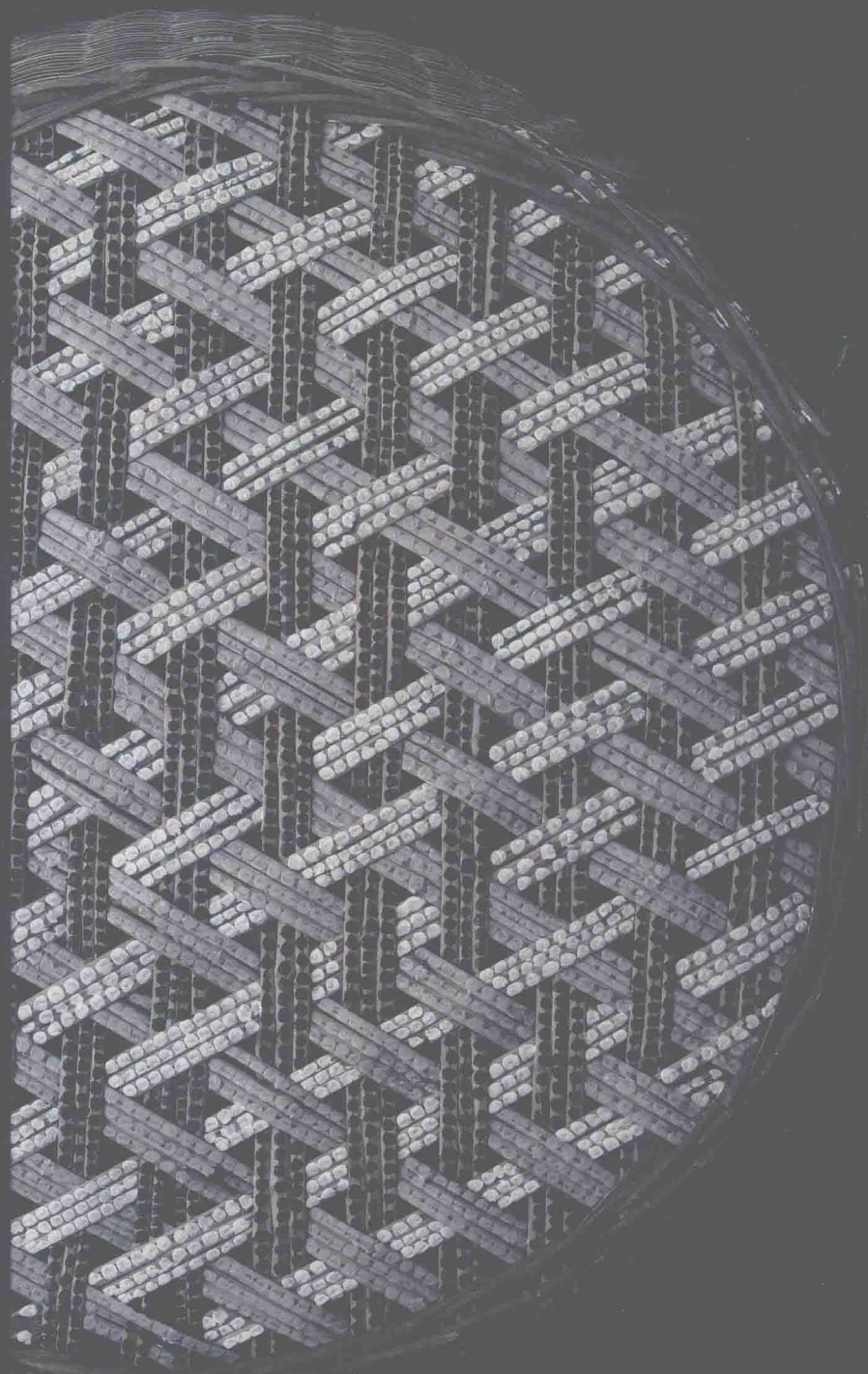


陈耀明抽象艺术

WORKS OF ABSTRACT ART BY MR. YAOMING CHEN



耀明 著

海科学技术文献出版社

图书在版编目 (C I P) 数据

陈耀明抽象艺术 / 陈耀明著. -- 上海 : 上海科学技术文献出版社, 2016. 1
ISBN 978-7-5439-6812-7

I. ①陈… II. ①陈… III. ①抽象表现主义—绘画—作品集—中国—现代 IV. ①J221.8

中国版本图书馆CIP数据核字 (2015) 第206280号

责任编辑: 应丽春

装帧设计: 陈耀明

出版发行: 上海科学技术文献出版社

地 址: 上海市长乐路746号

邮政编码: 200040

经 销: 全国新华书店

印 刷: 上海南朝印刷有限公司

开 本: 245X245 1/12

印 张: 9.5

版 次: 2016年1月第1版 2016年1月第1次印刷

书 号: ISBN 978-7-5439-6812-7

定 价: 128元

<http://www.sstlp.com>



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序

上海不缺抽象画家，陈耀明就是认识的其中一个。

八十年代，他一直学习、工作在艺术设计领域。然而，他的最爱，始终是抽象画。

或许是专业的缘故，陈耀明的抽象元素很简单，就一个“点”，恰似印刷放大镜下的网点、电视屏幕上的像素，冷静、秩序，在简约与繁复中展开。

这些看似单纯的视觉符号，充满着“手感”和“温度”，呈现出足够的多样性。忽而给我以抽丝剥茧般的理性和逻辑，忽而将我抛上太空，脚下是一片混沌的世界。

尽管抽象艺术并非始于中国，但我们的祖先从来就具有抽象美的经验。“大音希声”、“大象无形”、“大成若缺”、“大盈若冲”，不仅仅是一种价值观，也造就了中华民族传统文化中崇尚简约、概括、象征、隐喻的审美性格。陈耀明的作品，正是在观念与形式上探寻着中国式的抽象精神，点击着本土文明的内在思考。

他的绘画是朴素的，从来就没有刻意画过什么，只是在记录着自己的所思所想和喜怒哀乐……

上海美术家协会 副主席
李向阳

A Preface to Works of Abstract Art by Mr. Yaoming Chen

Shanghai boasts of quite many abstractionists and Mr. Chen is one of them that I am familiar with.

He studied at the School of Arts and Craftsmanship of Shanghai, specializing in decorative art and has been working at art design ever since his graduation from the school in the 1980s. However, he has always retained his bent for abstract art.

It might have to do with what he specializes in that the element he employs in creating works of abstractionism is the simple dot, which is much like the dots under a printing magnifier or the pixels on a TV screen. They are used in a placid and orderly way, sometimes unfolding themselves in rather sketchy ways but at others with great complication.

These visual symbols, though seemingly simple, render his works a sort of tactility and warmth. Their arrangements are characterized with marked diversity, leaving me with an impression of being very logical and rational sometimes, but at others being even capable of sending me into a resemblance of heaven where I find that the world underneath is merely a chaotic jumble.

Although abstractionism as an art form has nothing to do with China in its origin, our ancestors are found to have had rich aesthetic experiences of abstract art. Sayings by Laozi, a philosopher in ancient China, such as "Loud as the ultimate truth may be, never has any of its utterances been heard"; "Grand as the highest truth is, never has a single glimpse of it been caught"; "Such is the greatest of all achievements that it is always deemed nothing at all" and "Of such extreme fullness is the fullest of all that it is always taken to be a void" etc., are not only a part of the value system of the Chinese nation, but also what contributes to the shaping of the classical side of the aesthetic aspirations of Chinese artists and men of letters. It is also right here that an explanation for their appreciation for what is simple, generalized, highly symbolic and metaphorical can be found. The works by Mr. Yaoming Chen are a perfect index of his probe in both form and essence into the interest of the Chinese in what is abstract and their inclination to associate abstraction with metaphysics.

His works are marked with natural simplicity and never give rise to the suspicion of his being intentionally pretentious in artistic expressions. They are just records of his thoughts, feelings and emotions.

Xiangyang Li

Vice Chairman

Artists Association of Shanghai

“始于天然，用于器物，载于天道”

如今学界对什么是艺术，莫衷一是，不是说艺术无定义，恰恰相反，艺术的定义太多。为艺术找定义，似乎是一件徒劳无益的工作。

在西方，海德格尔暗合了老子“知其白，守其黑”的精神并指出：艺术让真理脱颖而出，能够体现“隐”和“显”真理的是艺术作品。在东方，老子指出：道的阴阳两性的对立统一关系的存在——阴阳之“和”构成“道”的原则。道是一切事物运动变化的总规律；理则是道在一具体事物上的体现，乃特殊的规律；法则体现理。道生理、理生法成为艺术创作的法宝。

陈耀明先生对先哲们的思想早已心领神会。画面中以黑、白笔画代表“阴阳合一”构成宇宙万物的基本元素，“阴阳”笔画形式表达了“道生一，一生二，二生三，三生万物”。

以个人的艺术风格为艺术形式，复兴历史文化于器物，他选择的艺术载体显示出对于“始于天然，用于器物，载于天道”的独特认知。

陈耀明先生在数十年的艺术实践中逐渐形成自己的艺术风格，取决于他对艺术的独到见解。

今天，他用自己的创作成果，回答了何为艺术。

张国樑

“Originate from the nature. Applied to the objects. Embodied in the laws of the universe.”

There's no consensus in the academia on what art is. This doesn't mean that art has no definition. On the contrary, there are too many definitions of art. However, looking for an exact definition of art often seems to be a futile effort.

In western philosophy, Martin Heidegger happened to coincide with Lao Tzu on “Knowing the light but staying in the dark” and pointed out that art reveals truth and that it is art works that can manifest the truth of “the invisible” (隱) and “the visible” (显). In eastern philosophy, Lao Tzu noted the opposition and unity of yin and yang of the Tao—the “harmony” of yin and yang constitutes the principle of Tao. Tao is the general law by which all things in the universe work. Li refers to more particular laws, the embodiment of Tao in all concrete things. And Fa embodies Li. “The Tao begets the Li; The Li begets the Fa” is the key to artistic creation.

Mr. Chen Yaoming has long since appreciated the thoughts of ancient sages. In his paintings, black and white strokes illustrate the unity of yin and yang, the basic element that constitutes everything in the universe. The “yin yang” stroke form expresses “The Tao begets the One; / The One consists of the Two in opposition (the yin and yang); / The Two begets the Three; / The Three begets all things of the world”. In the art form based on his personal style of art, Mr. Chen revives history through objects. The art carriers he chooses represent his unique understanding of “Originate from the nature. Applied to the objects. Embodied in the laws of the universe”.

Mr. Chen Yaoming has developed his own artistic style over decades of art practice, which relies on his unique ideas about art. Today, he answers the question “what is art” with his own works of art.

Guoliang Zhang

