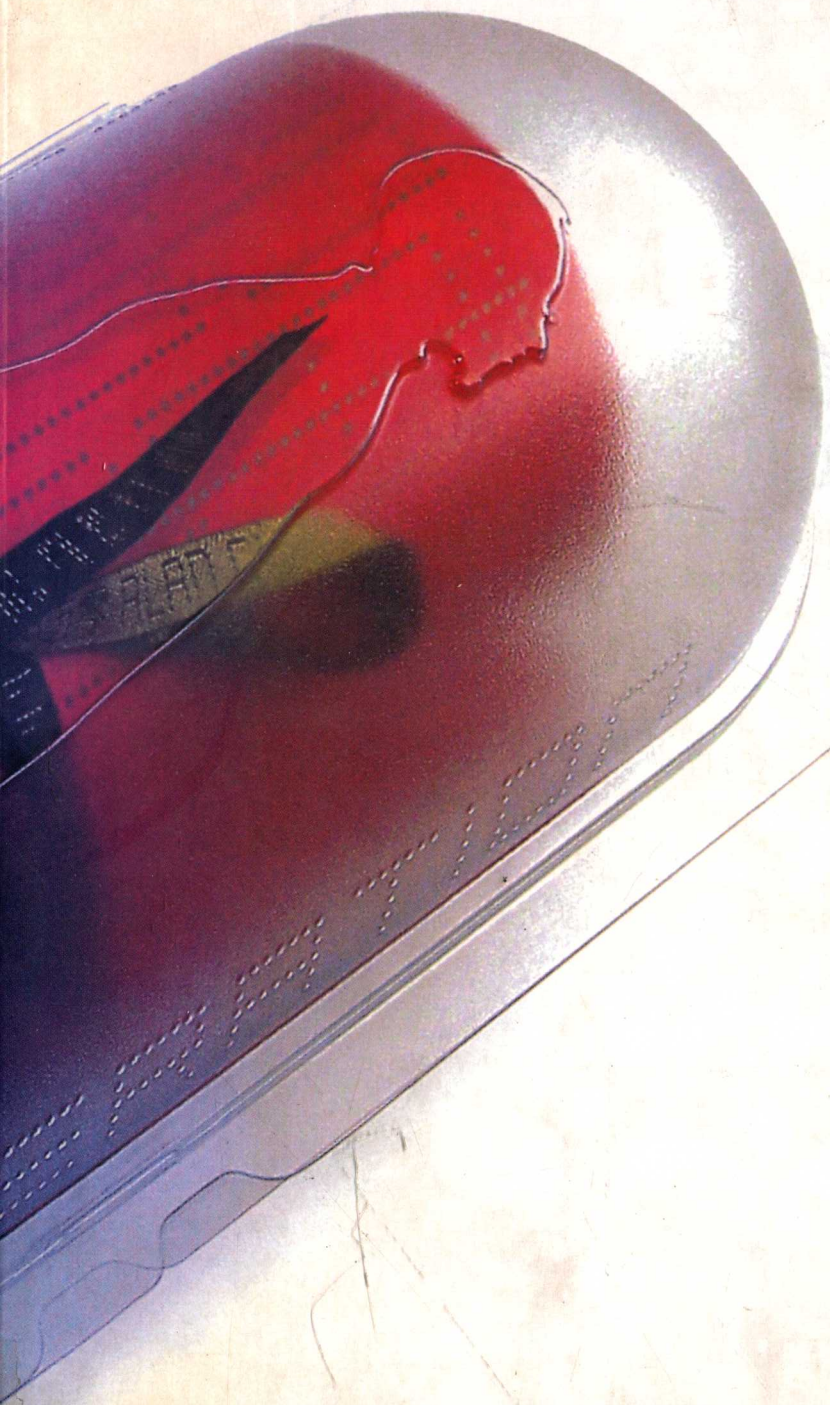


陈幼坚最新作品

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人生的成就	不枉此生	终生	毕生	A Lifetime's Achievement To have truly lived every moment
人生的目标	落地生根			
	众生为我生			A Lifetime's Aim To build a legacy that serves others
人生的前途	不愧为新生	学生		
	祇望有人招生			A Lifetime's Purpose To Learn...to learn and to learn...
人生的死穴	自命高材生	顺我者生		
	或者作个好好先生			A Lifetime Accursed To have stopped learning; to have turned tyrant; to have become 'Mr. Yes'
人生的遗憾	感慨儿戏人生			
	感触戏如人生			
人生的希望	一个字头诞生			A Lifetime Regretted To believe that life is but a silly game or just play
	再诞			A Lifetime's Wish To create and constantly recreate an epoch

序 张晴

PREFACE BY ZHANG QING

Life is about challenge. It is about finding a direction and vision that gives meaning to our existence. But, it is all too easy to be distracted by material things. Chinese culture is affected by influences from the West and of the basic need for survival. As a nation, our people understand survival. It has been the focus of our lives for many generations and has constrained many of our people to resign themselves to the whims of 'fate'.

Everyone's understanding of life and its meaning differs. And life does have its fascinating peculiarities. Recently, I made a business trip from Chongqing to Shanghai. The flight took just under 2 hours, but the drive from Pudong Airport to my destination at Shanghai Building dragged out to almost 3 hours! It baffles me how there can be a traffic jam on a 4-lane highway.

Seeing the disorder and chaos generated by lane hogging lorries and criss-crossing lane jumpers, it suddenly struck me that I was looking at a visual metaphor for life. It was so unlike my experience of road travel in Europe. There, the drivers seemed to have all the time in the world to enjoy the journey. Those citizens seemed to appreciate the poetry of slowing down. How different! I thought. And how like the images I recalled seeing at the 2002 Gwangju Biennale held in Korea. Its theme, "PAUSE" was perhaps a warning for Asia to slow down in the face of its rapid growth. A strong society grows slowly, gradually picking up momentum, before booming and then slows down again like the ebbs and flows of nature, like the circle of life. Perhaps it is time we appreciated the differences between the thrill of fast action, and the poetry of slow motion. The truth is, "fast" or "slow" is merely a matter of perception.

On behalf of the Museum, I am thrilled and honoured to welcome Alan Chan and his exhibition at the Shanghai Art Museum. Alan will be showcasing his vision of life-its different rhythms and melodies, both fast and slow.

Visitors to the exhibition will embark on an artistic journey of discovery. The works interpret Alan's philosophy of "Designing for the People". Alan has extended his talents well beyond the needs of his profession as a designer, elevating his work to the status of art, art that carries a message of social responsibility expressed in a style infused with a rich sense of cultural heritage.

The theme of this exhibition is "My China: My Life". In life, a man without love ceases to flourish. A man without purpose is untouched by the beauty of Spring. Alan brings infinite passion, aesthetic values and creativity to Shanghai. The exhibition displays his work from recent times back through the years to his student days in the seventies when his unique perspective on Chinese life made its debut. Graphic design. Corporate identity. Interior design. Photography. Illustration. Drawing. Sculpture. Installation art. You will have the chance to see how this "Godfather of Hong Kong Design" earned his reputation.

Alan attended an evening course on design in 1970 for 10 months, twice a week, for 3 hours each night. His school

project is part of this exhibition and it gives us an idea of his journey from student to master.

"I Love Shanghai" was inspired by the beauty of the entrances of a Suzhou garden. It is a juxtaposition of colour images representing a crossover between the cultures of the ancient Wu Dynasty and modern Shanghai .

The climax of this exhibition is "A Bowl of Rice Feeds People of All Kinds" series that includes the big bowl, from a 2001 exhibition, and reflects Alan's philosophy of design and its application to the masses. His "People put eating first" explores the concept that different people gain different nutrients and energy from the same source. In 2007, he expanded on this theme and has used eating tools such as drinking straws, chopsticks and lollipop sticks to build images of 6 famous global icons - Bruce Lee, Marilyn Monroe and Mickey Mouse are among them. The work suggests that people and fictitious characters can be cultural as well as commercial 'labels' that affect people's ideas, values and judgments of life and its purpose.

Another highlight of this exhibition is the work previously shown at the 6th Shanghai Biennale held in 2006. An elaborate composition of international brand logos, "A Brand New Game" which couples famous brands like Adidas & Nike, McDonald's & KFC, Microsoft & Apple, Coca-Cola & Pepsi, and Motorola & Nokia are like Yin and Yang - "one cannot do without the other" and that everything has a place in a universe where heaven, earth and man are one.

Alan's "The Magic of Chinese Calligraphy" is an extraordinary piece of work that demonstrates his sensitivity for word and numbers. The 12 hours of the clock face react to the passing of the minute hand causing an interaction between Chinese characters and numerals.

This exhibition is an artistic journey that fuses art with elements from daily life. The integration of East and West is expressed with incredible finesse making design a core element of our city and our lives. It is ever-present reminder that art is life, and life is art.

Alan has offered us all an opportunity to share his unique view of life through his designs. These designs inspire young designers everywhere to look beyond the obvious and into the very essence of our behaviour and beliefs. Like a true master, "Once he smells the aroma of the tea, he contemplates: and as he speaks, creativity flows".

Because of life, Alan designs for the people. Alan explores art. Because of life, Alan emerges as a true master. Enjoy the Shanghai Art Museum exhibition of works by Alan Chan. He is a man who celebrates China in his life.

Zhang Qing
Vice-President of the Shanghai Art Museum
& Director of Shanghai Biennale Office
12 April, 2007 Beijing

当我们步入展厅，首先见到的是陈幼坚1970年在香港夜校的习作。很难想象，陈幼坚仅仅在夜校学了十个月的设计，每周二天，一天三个小时。试想，当初陈幼坚一边啃着面包一边坐在教室听课的情景，陈幼坚以此习作作为该展的序幕，一方面能看出他一出道就「巫云蜀雨遥相通」，另一方面，更是一种过人的自信。《我爱上海》则是陈幼坚借用苏州园林的门洞造型，以上海的特色照片拼贴布局，足以见出吴国文化与海上文化交相辉映的霓景。此次展览中的高潮是《一样米养百样人》的系列作品，2001年的大碗造型更为纯粹和直观的传达了陈幼坚对商业文化的理解：「民以食为天」，而不同的人从同样的米中获得的营养和能量是不同。2007年的作品更为丰富多彩，用吸管、筷子、冰棒棍等与「食」相关的材料拼贴成六个世界著名的形象：李小龙、玛丽莲梦露、阿童木、米老鼠、熊等，其中既有真实的历史人物，也有虚构的银幕形象，但他们既是文化的标识，也是商业的标识，影响著人们的价值观和判断力。另外，是次亦再次展出2006年第六届上海双年展参展作品《英雄所见略同》，分别是由多个不同跨国品牌的商标拼凑而成，包括：阿迪达斯和耐克、麦当劳和肯德基、微软和苹果、可口可乐和百事可乐，在此基础上又新增了一组：诺基亚和摩托罗拉。在各国商业竞争的浪潮中，这些爱恨交织的品牌既是竞争的对手，又是相互依偎的品牌链，如月亮与太阳，既是阴与阳的象徵，又都是天地人和之根本，在我们的生活中，这些象徵物「一个都不能少」。此次展览还展示了极具匠心的《汉字巧思》，将时钟的十二个钟点与一到十二的汉字形象结合起来，时钟的运行依次完善了钟面上某个汉字的造型，从而表明了这一钟点的到来。如此种种富于奇思妙想的作品一定会带给观者无边无际的生活启迪和艺术想象。

纵观陈幼坚的艺术历程，不得不为他感到骄傲的是，他不仅把艺术融入到自己的日常生活之中，还将中国古代文化资源巧妙地融入到当代国际设计大潮之中，并以设计作为支点，激活我们的城市与生活，我们的市场与品牌，使得我们的城市柳暗花明，我们的生活洞天觅月，我们的市场波澜壮阔，我们的品牌惊奇迭起。所有这一切，都是陈幼坚将艺术与生活超级链接的生动写照，使人民大众在享受生活之时，也能欣赏艺术，从而提升大众生活的品味及质素。此外，陈幼坚也以自己非凡的设计理念，毫无保留地向新一代设计师进行传播，以他奖掖后进的精神在青年人中产生了深远的影响。「香浮鼻观煎茶熟，喜动眉间炼句成。」这可以说是陈幼坚的生活和职业的写照，也构成了陈幼坚的生活与职业的机理，因为生活，陈幼坚设计民生，因为生活，陈幼坚闯荡艺术，因为生活，陈幼坚柳浪闻莺。

张晴 上海美术馆副馆长 上海双年展办公室主任

2007年4月12日于北京 写在陈幼坚艺术展开幕之前

生活如同盲人摸象，被阐释得风马牛不相及，再化妆一下就变成全球化的多样性，进而重新拼贴成新都市生活的美丽新世界。可是，拂去生活的霓光，洞察其历史本源，特别是在物质匮乏的岁月中，人们对衣食住行的要求只能在生存的层面上苦苦奋斗，千万民众面对无法控制的社会现实和自然环境，只能听天由命。对于我们这个苦难的民族，「生活」是不敢企及的神话，在神话之下的人间，有四个字可以高度概括：「吃饱穿暖」，这不单是几代人的生存诉求，也是几代人的生存理想。因此，在不同的历史阶段，人们对生存的理解和对生活的解释是不一样的，对生存的感怀和对生活的想象也是不一样的。那么，今天我们具备足够的理由和条件来讨论生活吗？我看还不一定，尽管许多人已经穿著西装，驾著汽车，过著花样年华的生活。可是，他们仅仅是在日夜疲于奔命，已经远离了生活的本质。

前不久，我从重庆飞回上海花了1小时30分钟，从浦东机场乘车去上海大厦用了2小时30分钟。有四车道的马路为何还会堵车呢？因为许多大卡车慢悠悠地晃在快车道上，谁敢去超越钢铁的巨无霸呢？加上各种汽车仓皇逃窜般地飞奔，活像一个混乱的赛车场，使高速路乱成一团，这种乱哄哄的场面是我们的生活标准与质量吗？不但是，而且是有质感的高尚生活场景。同样，在欧洲一些城市的马路上，大家都是慢悠悠的，自行其道，没有人急吼吼地去抢道，更没有人开在不应该去的道上。为什么呢？大家心态好了，不赶路了，各自在享受慢带来的生活乐趣。当人们领略到慢比快更加有诗意时，我不知人们是否还是喜欢快的生活呢？尽管，快与慢之间仅是一霎那的差异，可它们之间转换的时间一定是漫长的。这使我联想起2002年光州双年展以「停」(Pause)为主题，来警示近年来亚洲快速的节奏。社会的发展和生活方式总是从慢到快，再从快到慢，周而复始，这使人们在快节奏中享受爽快感，在慢节奏中享受惬意的诗意。

今天，陈幼坚以艺术家的身份来上海美术馆展示他历年来的创作，给我们带来了精致生活的种种，以快和慢不同的旋律来谱写他对生活的认识。我们可以在展厅中一览他近年来涉及不同领域的艺术实践与探索，直至高屋建瓴地提出「民生设计」这样一个普世盛华的理念，这使我们清楚地看到陈幼坚已远远地超出了设计师职业的追求范畴，而是让我们洞见了具有强烈民族感和社会责任感的知识分子气质。正因为如此，本次展览提出了「因为生活」的壮丽辞句。一个人如果没有爱就很难壮丽，一个人如果没有生活就很难被春天感动。陈幼坚就是携著壮丽，带著感动来到上海的。本次展览立体地展示了他从1950年代至今的生活经验与艺术火花的切面，并以平面设计、企业标识设计、室内设计、摄影、插图、绘画、雕塑、装置等艺术形式来折射出陈幼坚跨领域、跨文化和跨国界的才华。一般而言，人们对陈幼坚的认识仅仅是一位「香港设计教父」，可是今天的陈幼坚，他的工作已经触及企业品牌策划、市场定位直至社会民生等内容，真可谓「万千宠爱集于一身」。

ALAN CHAN x ALAN CHAN DESIGN COMPANY
PROJECTS 2002/03/04/05/06/07





The symbol of Alan Chan Design Company was derived from a Chinese bronze ornament in Chan's private collection which is a symbol of four - fold happiness, that is, happiness in each of the four seasons of the year.





ALAN CHAN DESIGN CO.





TWENTY SEVEN



ALAN CHAN DESIGN CO





