

“阿弥陀佛化现”，2021-2022

纸本绘画，2021-2022

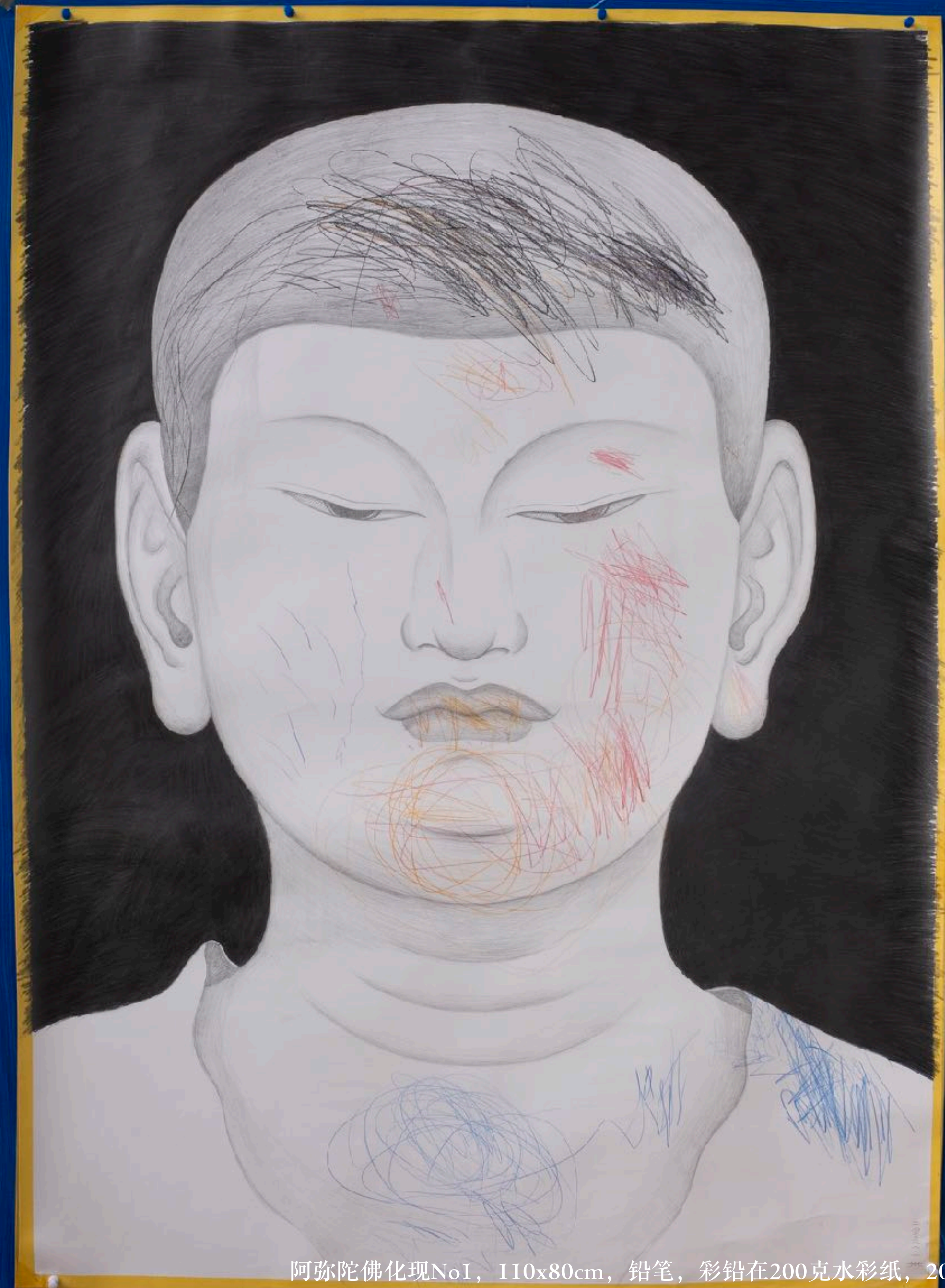
当我第一次看见日本佛造像大师快庆的作品时，被那些阿弥陀佛雕像所呈现出的深层寂静所触动。于是我想临摹他们，但只是保留那种寂静的神态，去掉非常典型的佛像元素，如发髻，耳垂，衣饰等，让画像更像一个普通人，因为这种寂静的状态是所有人都内含的。意外的是，在我绘画的过程里，4岁的儿子陈在梦要求合作给画上色。这让我平静的心顿起慌乱，但于此同时一种更为深层的平静也在告诉我，湖面的涟漪无法影响湖底的寂静。

“Out of Amida Buddha”， 2021-2022

drawing on paper, 2021-2022

The profound serenity emanating from the statues of Amida Buddha by the Japanese master sculptor Kaikei deeply moved me when I first encountered his work. I felt compelled to recreate them through my own art, but with a focus on preserving that profound serenity while removing the typical iconographic elements associated with Buddha statues, such as the ushnisha, elongated earlobes, and robes, to make the figures appear more like ordinary people. This is because I believe that this state of serenity is inherent within everyone.

Unexpectedly, during the process of my painting, my 4-year-old son, Chen Zai Meng, requested to collaborate by adding color to the artwork. This initially stirred a sense of unrest within my calm heart, but simultaneously, a deeper sense of tranquility assured me that the ripples on the surface of the lake cannot disturb the stillness at its bottom.





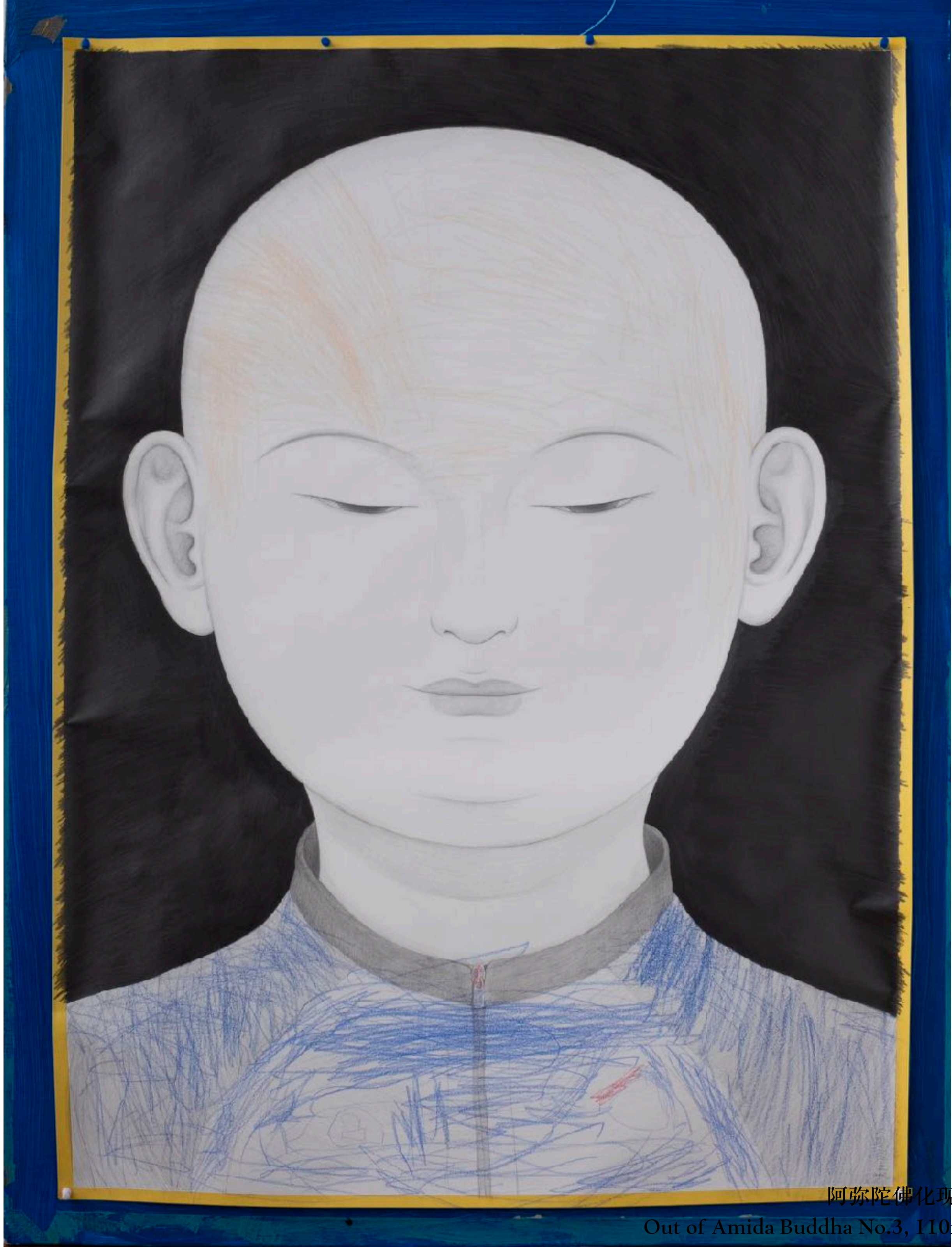


阿弥陀佛化现No2, 110x80cm, 铅笔, 彩铅在200克水彩纸, 2021

Out of Amida Buddha No.2, 110x80cm, pencil, color pencil on 200g water paper, 2021



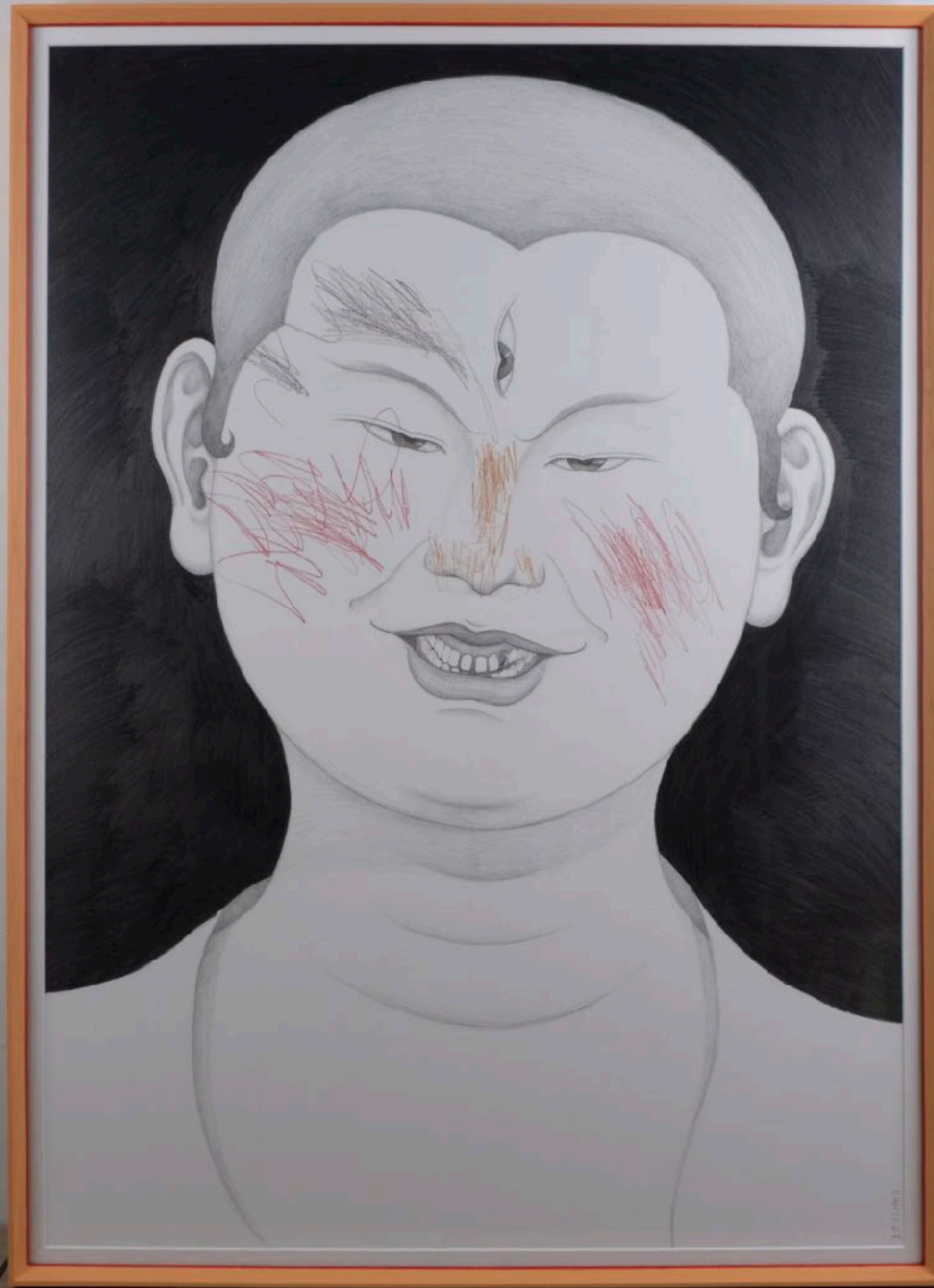
细节图
Detail



阿弥陀佛化现No3, 110x80cm, 铅笔, 彩铅在200克水彩纸, 2021

Out of Amida Buddha No.3, 110x80cm, pencil, color pencil on 200g water paper, 2021





阿弥陀佛化现No4, 110x80cm, 铅笔, 彩铅在200克水彩纸, 2021
Out of Amida Buddha No.4, 110x80cm, pencil, color pencil on 200g water paper, 2021



细节图
Detail