

楊大名

盛世金蓮頌濠江
楊大名美術作品展

Golden Lotus Ode to Macau - leong
Tai Meng Artworks Exhibition

主辦單位

葡萄牙駐港澳總領事館

協辦單位

中國澳門與葡語系國家藝術家協會

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2019年5月19日·澳門畫院院長楊大名陪同葡萄牙總統馬塞洛·雷貝洛·德索薩、葡萄牙駐港澳總領事歐冠溢等領導及嘉賓參觀個展·該展覽由葡萄牙駐港澳總領事館舉辦·在東方葡萄牙學會展出

On May 19, 2019, the President of the Macau Academy of Painting, Yang Daming, accompanied the President of Portugal, Marcelo Rebelo de Sousa, the Portuguese Consul General in Hong Kong and Macau, Paulo Cunha Alves, and other leaders and guests visited the solo exhibition, which was organized by the Portuguese Consulate General in Hong Kong and Macau and displayed at the Instituto Português do Oriente.



葡國總統於留言冊上題字：“很榮幸參觀了這位偉大畫家的優秀作品展·感謝！”
(大意)

There was an inscription of Portuguese president on the message book, saying that, “It is a great honor to appreciate the excellent artworks of the great artists!”

盛世金蓮頌濠江——楊大名美術作品展

水墨丹青 藝苑之光

澳門特別行政區行政長官 賀一誠

二零二二年十一月

澳門行政長官賀一誠先生題詞

Golden Lotus Ode to Macau — Ieong Tai Meng Artworks Exhibition
Chinese Ink Painting
The Glory of Arts
Chief Executive of Macao SAR Ho Iat-seng
November 2022

PREFÁCIO

A abertura da exposição “Lótus Dourada, Ode a Macau - Exposição de Pintura de Ieong Tai Meng” no Consulado Geral de Portugal em Macau e Hong Kong reveste-se de um significado especial.

Ieong Tai Meng é um dos grandes mestres da pintura chinesa, não só a nível regional e nacional, mas também a nível internacional, combinando elementos decorativos do modernismo ocidental com aspectos da abstração e deformação produzindo novas formas de coloração nas suas pinturas.

O aroma poético que emana das pinturas de Ieong Tai Meng toca o coração das pessoas. Isso mesmo tem sido reconhecido ao longo dos anos com as inúmeras distinções que tem recebido, como foi o caso recente do prémio de ouro, a mais alta distinção ao nível da pintura pela Socié t é Nationale des Beaux-Arts no Salon des Beaux Arts. Felicito-o pela honra que conquistou tanto para Macau como para o mundo da arte chinesa.

Gostaria igualmente de salientar o incansável papel de Ieong Tai Meng na promoção do intercâmbio cultural e artístico entre a China, Macau e Portugal. O projeto do Hotel de Arte e Centro dos Artistas da China, da RAEM e dos Países de Língua Portuguesa na Taipa, cuja construção está concluída, constitui um exemplo de elevação do intercâmbio cultural luso-chinês, fazendo jus à amizade multissecular que une os nossos povos.

O Consulado Geral de Portugal em Macau e Hong Kong orgulha-se do seu papel de plataforma para o intercâmbio cultural e artístico entre a Portugal, Macau e a China. Acolhemos assim, de forma calorosa, esta exposição e felicitamos com entusiasmo o artista Ieong Tai Meng, desejando todo o sucesso para esta exposição.

Paulo Cunha Alves
Cônsul-Geral de Portugal em Macau e Hong Kong

Macau, 8 dezembro 2022

序 言

在葡萄牙駐澳門和香港總領事館舉辦的“盛世金蓮頌濠江——楊大名美術作品展”的開幕具有特殊意義。

楊大名是中國繪畫的偉大大師之一，享譽國內外。他將西方現代主義的裝飾元素與抽象和變形的方面相結合，在他的繪畫中產生了新的色彩形式。

楊大名的畫作所散髮的詩意觸動了人們的心靈。多年來，他獲得了無數的榮譽，例如最近在法國國家美術協會 (Socié t é Nationale des Beaux-Arts) 主辦的“巴黎國際美術沙龍展”上，獲該會授予他代表繪畫最高榮譽的金獎殊榮。衷心祝賀他既為澳門爭取到榮譽，也為中國藝術界奪得了榮譽。

作為藝術家，楊大名先生始終肩負起推動中葡文化藝術交流的社會角色，是出色的活動家。由其選址於氹仔孫逸仙大馬路興建的“中國澳門與葡語系國家藝術家中心”已竣工落成，有助於促進中國內地，澳門乃至葡語系國家的文化藝術交流和合作。

葡萄牙駐澳門和香港總領事館對其作為葡萄牙、中國、澳門之間文化和藝術交流平台的作用感到自豪。因此，我們熱烈歡迎這個展覽，並熱情祝賀藝術家楊大名，祝願這個展覽圓滿成功。

保羅·庫尼亞·阿爾維斯
葡萄牙駐澳門和香港總領事

2022年12月8日

澳門

前 言

中國与葡葡国家交往历史悠久，影響綿延至今，澳門是連接中国与葡語國家的桥梁和紐帶。在這獨特的歷史性時刻，楊大名在葡萄牙駐澳門總領事館舉辦“盛世金蓮頌濠江——楊大名美術作品展”是顯得別具意義，同時也是一個彰顯中國傳統書畫的魅力和推動及澳門、中國和葡語系國家文化交流的一個重要活動。

楊大名先生以寫蓮為專長，他的蓮花作品活躍於內地及國際多個美術大展。通過這次展覽希望能夠讓觀眾欣賞到這位心繫澳門文化發展的一位藝術家的作品。

他對文化發展的真誠，促使開展一個建造在澳門氹仔的中葡藝術交流中心酒店大廈並已竣工落成。相信不久的將來，為中國澳門和葡語系國家的藝術家歡聚一堂營造了一個多元的對話平台。

在此我高兴地祝賀他在這個文化交流平台上能夠為觀眾帶來了與別不同的藝術特色感受，並同時祝福是次展覽取得圓滿成功。

吳川源

國際葡語市長企業家商會執行委員會主席

PREFÁCIO

A China tem uma longa e rica história de interação e intercâmbio com os países de língua portuguesa e Macau tem desempenhado um papel ímpar de poente sino-lusófona neste caminho secular.

Neste contexto especial em que vivemos, a exposição “Lótus Dourada Ode a Macau - Exposição de Pintura de Ieong Tai Meng” no Consulado Geral de Portugal em Macau e Hong Kong reveste-se de um significado especial. Trata-se de um evento especial que releva o encanto da pintura tradicional chinesa e caligrafia, ao mesmo tempo que fortalece os laços culturais entre a China, Macau e os países de língua portuguesa.

Ieong Tai Meng é conhecido pela sua dedicação e especialização na arte de pintar a flor de lótus. As suas obras de arte alusivas à flor de lótus têm sido expostas em exposições de arte de primeira água na China e a nível internacional. Através desta exposição, cremos que os visitantes poderão desfrutar do talento deste artista tão especial e tão empenhado no desenvolvimento cultural de Macau.

Este compromisso genuíno com a cultura levou-o a lançar o projecto do Hotel de Arte e Centro dos Artistas da China, da RAEM e dos Países de Língua Portuguesa na Taipa, cuja construção se encontra finalizada. Temos confiança que no futuro próximo o desenvolvimento da plataforma de intercâmbio entre a China, Macau e os Países de Língua Portuguesa conheça desenvolvimentos notáveis.

Tenho imenso gosto em felicitar Ieong Tai Meng por partilhar o seu percurso artístico e obras resplandecentes conosco e com as diversas comunidades. Desejo todo o sucesso para esta exposição!

Eduardo Ambrósio

Presidente da Associação Comercial Internacional dos Mercados Lusófonos

評論

邵大箴

中央美術學院教授、博士生導師
中國文聯第十屆榮譽委員
中國美術家協會理論委員會名譽主任

楊大名的畫善於用墨和用色彩，墨與彩色相互交融、相輔相成，形成一種有趣味的畫面。繪畫作品貴在物象虛實結合，見形更見意。要做到這一點，要有藝術功力和修養的積累和儲備，既要有寫實選型的能力，又要有對客觀物象加以概括和抽象化的本領。

整體感是楊大名作品的一大特色，他很講究畫面的朦朧感和抽象意味，其方法是採用墨和色彩的巧妙結合，或若有若無，虛中見實，實中有虛；或運用留白予人以想像的空間。他善於採用各種技法，形成或以色彩見長，或以墨色為主體的畫面。不論用哪種方法，他都重視具像和抽象結合，表達自己作畫時的激越感情。

畫，表面上看是表現外在各種物象，實際上是傳達作者內心的感情。“走自己的路，畫自己的畫”楊大名深諳此理。他正在不斷探索和創作的過程中，用畫筆傾訴內心深處의思考和感受。

Comments

Shao Dazhen

Professor and Doctoral Supervisor, Central Academy of Fine Arts
Tenth Honorary Member of the China Federation of Literary and Art Circles an
Honorary Director of the Theory Committee of the China Artists Association.

Yang Daming paintings are good at using ink and color, and ink and color intermingle and complement each other to form an interesting picture. It is important for paintings to combine real and imaginary objects, and to see the form more than the meaning. To achieve this, one must have the accumulation and reserve of artistic skills and cultivation, the ability to select realistic shapes, and the ability to generalize and abstract the objective objects.

The sense of wholeness is a major characteristic of Yang Daming work.He is very concerned about the haziness and abstraction of his images.The method is to use a clever combination of ink and color, or if there is nothing, the real in the virtual, the real in the virtual; or the use of white space to give people room for imagination.He is adept at employing a variety of techniques to form images that are either colorful or dominated by ink. No matter which method he uses, he emphasizes the combination of figuration and abstraction to express his own radical feelings when painting.

The painting, on the surface, is an expression of various external objects, but in reality it conveys the author's inner feelings. " Yang Daming knows this principle well: "Go your own way, paint your own picture. He is in the process of continuous exploration and creation, using his brush to tell the deepest thoughts and feelings of his heart.

光影遊動無聲詩——楊大名的水墨藝術

張曉凌

曾任中國藝術研究院美術研究所副所長、中國藝術研究院院長助理、研究生院院長，中國國家畫院副院長，享受國務院政府津貼專家、文化部高級職稱評定委員會委員。現任華東師範大學美術學院教授、院長、博士生、碩士生導師。

張曉凌

張曉凌

自晚明時期義大利傳教士攜西洋畫登上澳門始，這個半島的命運便在無意中被改寫了：由籍籍無名的小島上升為中西美術相遇的橋頭堡。換言之，中西美術的正面交集與碰撞是以澳門為起點的。打那時候起，澳門便被納入跨文化的視野中，它所擁有的遺產與故事，也就成為中國現代美術史撰寫的必備文獻——這或許就是澳門的現代性價值所在，也是其文化固有的風格與氣象。如果近距離觀察、體味一下澳門的藝術家，會發現他們身上、作品上多少會發散出一些亦中亦西的氣息。初識楊大名先生，就有這種印象。他創作的水墨蓮花，在題材上與澳門特區的蓮花標誌同氣連枝，而光影與水墨交織的風格則洋溢著以西潤中的氣質。正是在這個意義上，我將楊大名及作品視作澳門的文化符號。

幾年前，楊大名先生來中國國家畫院作客，我們曾品茗長談，雖交集時間短暫，卻也對他的藝事略知一二。在我看來，大名先生是一位畫內外功夫兼修的藝術家。於畫內，他長期沉浸於水墨蓮花的創作，佳作迭出；於畫外，他以一己之力創辦澳門畫院，在中外文化交流及各類展事活動上大展拳腳。可以說，大名先生是一位集創作、研究、社會活動於一身的藝術家。這種畫內外相容的氣度，讓我想起 20 世紀中國美術發展的一個基本事實：只有將個人的創作與大時代的進程緊緊聯繫在一起，才能成就一番事業，藝術創作之花只有根植於社會的沃土，才能綻放出其絢麗璀璨。熟知近現代藝術史的楊大名，深諳此理，他的創作與社會行為，可謂承襲了徐悲鴻、林風眠、黃賓虹、劉海粟、齊白石等人的社會實踐派正脈——以豐富的人生閱歷與人情練達，來為創作提供社會經驗與精神資源，讓作品始終保持著昂揚向上的時代氣息。

中國畫是一個既講究師承、傳統，又注重維新的畫種。無師承，無傳統，一味求新，往往墜入野狐禪；謹守其舊，不為時動，又不免老死畫案，生機全無。楊大名的師承脈絡明晰，頗為正宗。他早年求學於嶺南派名師黎葛民、黎雄才、李國華、梁占峰、劉胤生袞袞諸公，及至青年，又廣涉海派、北方畫派之遺珍，且上溯至明清徐渭、八大、石濤諸前賢。細察下來，楊大名承襲前人有兩個突出特點：其一，體察前賢的精神氣象與人文修養，而非一味地拾撿其語言、技術的餘唾；其二，始終以獨有的創新性警覺，在語言、風格上保持著與前輩的距離。從理論上看，石濤的“天生自有一人執掌一人之事”“我自用我法”“墨非蒙養不靈，筆非生活不神”諸論，最入楊大名之心。以此為始，“個性”“人文”“我法”和“生活”所構成的創作理念，不斷內化為楊大名的藝術特質與記憶，也成為他創作的方法論與目的論。

當代水墨創作一個無法迴避的課題是，如何在跨文化語境下，將傳統筆墨、圖像資源轉換為當代形態。這個課題的合法性在於，它既立基於 20 世紀以來中國畫持續變革的歷史邏輯，也是日新月異的時代審美訴求所致。我一直認為，對每位從事水墨藝術創作的人而言，這個題目是必答題，答題的質量決定著其藝術成就的高低。讀楊大名的系列作品，辨析其創作蹤跡，我們可大體梳理出其答題的思路及實踐的路線圖。首先，如上所述，即便在師承與修習傳統時期，楊大名即表現出高度的自主意識，力避餽餽古人、取媚習尚之流俗。他從前賢中所獲取的不是技術、圖像、語言的皮毛，而是“個性”“我法”“人文”所構成的中國畫創作精神。我以為，這是楊大名水墨創作的起點與根本；其次，在語言、技術層面，楊大名在折衷南北文人畫體系的基礎上，以時代經驗與當下感受為主導，重構了畫面圖像與筆墨體系；再者，身居澳門這個中西文化的交匯點上，楊

大名對西方現代主義視覺體系有著特殊的敏感，以跨文化視野將印象派的光色，立體主義、抽象主義的結構引入水墨創作，便成為他重構語言的主要取向。總之，在長期的創作實踐中，楊大名的水墨探索逐漸形成了“融匯古今，折衷南北，調和中西”的創作總綱領。

依以上所論，楊大名的水墨作品大致可分為兩個類型：傳統自我優化型、調和中西抽象型。

以本明內心體察蓮、荷的水間生活，在精思入神、獨契靈異中形成個人經驗，以此為核心優化、重構傳統筆墨與圖像，是楊大名獨有的創作路徑。這一方法，將山水、花鳥的創作推向了清遠寧靜、透瑩而迷蒙的空明之境。以《夢寄彩雲》為例。畫家以淡墨繪荷葉，間以線條勾勒枝幹，點染淡泊，指摘微茫，墨色如煙雲籠罩於畫面之上，僅在荷花頂部施以濃墨。全畫雖玄遠，卻淡不致荒幻，而濃墨的點染則在瑩澈中彌散出秀拔超迥之美。在《翱翔》一畫中，畫家以淡墨暈染出遠景，似煙如霧，蒼翠之色隱於墨色中，點綴出一片春意。前景一隻濃墨簡筆的小鳥飛翔而出，與淡墨淺綠形成對比，頓時竟有風日搖姿之態。這類作品還有《疑是香妃出水中》《荷夢》《六如圖》《黃山勝景》《凝露攜香至》《荷香》等。品畫細讀，忽而想起清陳恭尹五律中的兩句詩，用來描述楊大名的花鳥境界，再合適不過：

夜月虛茅宇，春風到棟花。

值得注意的是，楊大名這個系列的創作是建立在兩項硬功夫之上的：傳統詩詞與書法的修養。正如他在創作談中所說：「我的畫是在賦句后而作，因此，畫的詩性與立意必然體現了生命現象的存在。“楊大名的書法求教於書法大家秦粵生，主攻行書，力追剛勁蒼厚、流暢華映之風格。其漲墨渴筆，時帶飛白，行筆中又有篆隸之意，可謂結體奇逸，氣勢開張。

以西潤中，借印象派之光色，抽象主義、立體派之結構來改造中國畫，在中西調和中形成亦中亦西、互為體用關係的新風格、新形態，是楊大名創作的另一路徑。在這類作品中，楊大名以草篆蒼澀之筆，沒有過渡，放筆直入，翻攪騰挪中，框廓微具。爾後，墨彩並施，或淺如流霧，或濃若屯雲。率性自由流動的墨彩，於宏大處，猶如大地上流淌的詩句，洋溢著青春的朝氣；于微觀處，則聲細而譎，彷彿半醉的美人。尤其當斑駁的光從墨、線的裂隙中湧動而出時，整個畫面更是光影遊動，玲瓏活絡，一派春風淡宕，天機盎然。在《紅妝晚醉》《荷醉》《金荷系列組畫》《彩運系列組畫》諸作中，色彩的跌宕跳躍和墨色的沉著穩厚交纏在一起，用筆環轉回互，舒身屈折，而光斑映掩其中，妙然成趣。而在《荷韻生輝》《翠韻》《蓮花獻瑞系列之一至十二》等作品中，楊大名又突出了用筆的力量，線條的剛柔並濟、華豔飄蕩甚至掩蓋了墨色。《天章》一畫，楊大名對筆法、墨法的運用，幾乎達到了隨心所欲的地步。墨的濃淡、乾濕、黑白、虛實，看似不經意卻又匠心獨具地分佈於畫面，光斑自由地遊走於其間，猶如精靈般地喚醒了畫面，它自由歡快的節奏與墨色沉厚的低音，共同奏響了畫面的天籟樂章。

A silent poem of light and shadow – Yang Daming ’s ink painting art

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Since the Italian missionaries came to Macao with Western paintings in the late Ming Dynasty, the fate of this peninsula has been rewritten inadvertently : from an anonymous island to a bridgehead where Chinese and Western art meet. In other words, the positive intersection and collision of Chinese and Western art is based on Macao. Since then, Macao has been included in the cross-cultural perspective, and its heritage and stories have become the necessary literature for the writing of the history of modern Chinese art. This may be the modernity value of Macao, and also the inherent style and atmosphere of its culture. If close observation, appreciate Macao ' s artists, will find their bodies, works will diverge some Chinese and Western flavor. When we first met Mr. Yang Daming, we had this impression. His ink lotus flower is closely related to the lotus sign of Macao SAR in theme, while the style of light and shadow intertwined with ink is full of the temperament of Western Run. It is in this sense that I regard Yang Daming and his works as Macao ' s cultural symbols.

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A few years ago, Mr. Yang Daming came to the Chinese National Painting Academy as a guest. We had a long talk with Ming. Although the meeting time was short, we also knew about his art. In my opinion, Mr. Da Ming is an artist with both internal and external skills. In the painting, he has long been immersed in the creation of ink lotus, masterpieces ; outside the painting, he set up the Macao Academy of Painting with his own efforts, in the cultural exchanges between China and foreign countries and various exhibition activities. It can be said that Mr. Da Ming is an artist integrating creation, research and social activities. The internal and external compatibility of this paintingIt reminds me of a basic fact of the development of Chinese art in the 20th century. Only by closely connecting individual creation with the process of the big era can we achieve a career. Only by being rooted in the fertile soil of society can the flower of artistic creation bloom its splendor. Yang Daming, who is familiar with the history of modern art, is well aware of this reason. His creation and social behavior can be described as inheriting the social practice school of Xu Beihong, Lin Fengmian, Huang Binhong, Liu Haisu, Qi Baishi and other people — providing social experience and spiritual resources for creation with rich life experience and human experience, so that the works always maintain a high spirit of the times.

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Chinese painting is a kind of painting that pays attention to inheritance, tradition and innovation. No mentoring, no tradition, blindly seeking innovation, often falling into the wild fox Zen ; keep its old, do not move for the time, and do not avoid the old death picture, vitality. Yang Daming ' s inheritance is clear and authentic. In his early years, he studied Li Gemin, Li Xiongcai, Li Guohua, Liang Zhanfeng, Liu Kansheng and Gungong of Lingnan School, as well as young people. He also covered the heritage of the Shanghai School and the Northern Painting School, and dates back to Xu Wei, the Eighth National Congress and Shi Tao in the Ming and Qing dynasties. There are two outstanding characteristics of Yang Daming ' s inheriting predecessors. Firstly, he observes the spiritual weather and humanistic accomplishment of the predecessors, rather than blindly picks up his language and technology. Second, always with unique innovative vigilance, in language, style to maintain the distance with predecessors. From a theoretical point of view, Shi Tao ' s " born to have one person in charge of one person ' s affairs, " " self-use self-method, " " Mo Fei Meng Yang Ling, pen is not life is not god, " the most famous Yang heart. Starting with this, '

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An unavoidable topic of contemporary ink painting is how to transform traditional ink and image resources into contemporary forms in the cross-cultural context. The legitimacy of this subject lies in that it is based on the historical logic of the continuous change of Chinese painting since the 20 th century, and is also caused by the ever-changing aesthetic appeal of the times. I have always believed that for everyone engaged in ink art creation, this topic is a necessary answer, and the quality of the answer determines the level of artistic achievements. By reading Yang Daming ' s series of works and analyzing his creative traces, we can roughly sort out the ideas and practical roadmap of his answers. First of all, as mentioned above, even in the period of inheriting and practicing the tradition, Yang Daming showed a high degree of self-consciousness, avoiding the

如何理解楊大名這個系列的作品呢？美國哲學家勞倫斯· E· 卡洪在《現代性的困境 —— 哲學、文化和反文化》中認為：“個體的創造性並不意味著和所有文化傳統的決裂；恰恰相反，它只是選擇了某一種文化傳統而放棄了另一種，它是具有某種氣質類型文化的再闡釋和拓展，而對其他類型的婉謝與逃遁。“由是觀之，楊大名在傳統語言上的改造並非背棄傳統，而是選擇了符合現代性要求的那部分傳統加以轉換。比如墨法中自由潑灑或滴灑的技巧，還有潑彩的技巧等等。這似乎可以與波洛克的滴灑藝術進行比較。 在波洛克那裡，畫家憑著直覺和經驗從畫布四面來作畫，此前並無草圖。 在畫家的行動中，顏料是被滴灑或甩到畫布之上的，這些留在畫布上縱橫交錯的墨線與色彩組成了複雜而令人激動的畫面。 顯而易見，畫面的痕跡記錄了波洛克作畫時的運動軌跡，同時也留下了畫家作畫時的情緒。 當然，楊大名仍在傳統水墨畫的界限內進行創作，其材料仍是筆墨和宣紙，但在表現上卻與波洛克有異曲同工之妙。

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另一個問題是，楊大名為何長期執著於蓮花題材的創作？ 我想，答案並不複雜，依我的理解，有兩層意思，簡釋如下。 宋代理學家周敦頤在其名篇《愛蓮說》中說，蓮花“出淤泥而不染，濯清漣而不妖”，“花之君子者也”。 這一定論，在千年的文化積澱中，已沉積為民族的文化記憶與心理意象。 因而，蓮花向來是傳統士大夫所推崇的高潔意象。 楊大名以蓮為題材，正是對蓮花歷史性喻意的高度認可。 除此之外，我還覺得，在楊大名光與墨交匯的抽象作品中，君子之喻意似逐日淡出，而一個可供靈性、生命皈依的光明澄澈之境正日益浮現。 讀這類作品，往往會在半醒半睡的朦朧狀態中，感受到生命本真與蓮的冥然相合，了無滯礙，一時間，光明朗照，萬物燦然……

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比起藝術家的身份，楊大名更像是負有使命感的堅守者和行動者。 他所創辦的澳門畫院，以推動中國當代水墨的國際化為己任；同時，他亦非常注重美術教育，企盼像高劍父創辦的“春睡畫院”一樣，推動澳門的美術教育。 當然，我個人更看重的，是他以「蓮」的象徵性為核心，創建了一套具有內在學理關係的、全新的當代水墨語言體系。 依我的看法，這套語言體系作為新水墨實驗的個案，不僅有效地銜接了中國當代水墨探索的新浪潮，而且在回答“傳統資源的現代性轉換”“跨文化融合與互鑒”這些課題上，亦具有啟示性意義。

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ancient people and learning from the fashion. What he got from his predecessors is not the fur of technology, image and language, but the spirit of Chinese painting composed of ' personality, ' ' self-discipline ' and ' humanity '. I thought, this is Yang Daming ink creation starting point and fundamental ; secondly, at the level of language and technology, Yang Daming reconstructed the picture image and pen and ink system based on the compromise between the North and South literati painting system and dominated by the experience of the times and the current feelings. Moreover, in Macao, the intersection of Chinese and Western cultures, Yang Daming is particularly sensitive to the Western modernist visual system. Introducing the structure of Impressionism, Cubism and Abstractism into ink creation from a cross-cultural perspective has become his main orientation of reconstructing language. In short, in the long-term creative practice, Yang Daming ' s ink exploration gradually formed a ' blend of ancient and modern, compromise between north and south, reconcile the Chinese and western ' creative general program.

According to the above, Yang Daming's ink works can be roughly divided into two types : traditional self-optimization, harmony between Chinese and Western abstract.

It is Yang Daming 's unique creative path to observe the water life of lotus and lotus with the original heart, to form personal experience in the spirit and unique spirit, and to optimize and reconstruct the traditional ink and image. This method has pushed the creation of landscapes and flowers and birds to a clear, quiet, transparent and obscure state of space. Take ' dream send clouds ' for example. The painter painted lotus leaves in light ink, sketched branches with lines between them, stained lightly, and pointed faintly. The ink was clouded over the picture, and only concentrated ink was applied on the top of lotus. Although the whole painting is mysterious, it is light and not fantastic, and the strong ink stain is dispersed in the clear beauty. In the “ soaring ” painting, the painter dizzes with light ink to paint the vision, like smoke and fog, and the pale green color is hidden in the ink, embellishing a piece of spring. Foreground a thick ink pen bird flew out, and light ink light green formation contrast, suddenly there is wind and sun shaking posture. This kind of work also has ' doubt is the xiangfei water " lotus dream " six pictures " Huangshan scenic " dew carrying fragrance to " lotus " and so on. Read the painting carefully, and suddenly think of two poems in the five laws of Chen Gongyin in the Qing Dynasty, used to describe Yang Daming ' s realm of flowers and birds, but it is appropriate :Night Moon Xu Maoyu, spring wind to a flower.

Notably, Yang Daming ' s creation of this series is based on two hard work : traditional poetry and calligraphy. As he said in his writing, ' My painting is made after the sentence, so the poetic nature and conception of the painting must reflect the existence of the phenomenon of life. ‘ Yang Daming ’ s calligraphy was taught by Qin esheng, a calligrapher, who mainly studied calligraphy and pursued the vigorous, thick, smooth and full style. Its ink thirsty pen, with flying white, row pen and the meaning of seal script, can be said to be elegant, open momentum.

It is another way of Yang Daming ’ s creation to transform Chinese painting by the light of impressionism and the structure of abstractionism and cubism, and form a new style and new form of the relationship between China and the West in the harmony between China and the West. In this kind of works, Yang Daming with grass seal pale pen, there is no transition, put pen straight into, ups and downs, frame miniature. Later, the ink, or shallow fog, or thick clouds. The free flow of ink, in the grand place, like the earth flowing poetry, filled with youthful vigor ; in the micro place, the sound is subtle and volatile, as if half drunk beauty. Especially when the mottled light infuses from the cracks of ink and line, the whole picture is full of light and shadow, exquisite and lively, and a spring breeze is ups and downs. In the works of “ red makeup late drunkenness ” “

lotus drunkenness ” “ gold lotus series group painting ” “ color series group painting ”, the ups and downs of color are intertwined with the heavyness and stability of ink, and the pen rings are used to turn and bend each other, while the light spots are covered, which is wonderfully interesting. And in ' He ' shenghui ' " Cui shenghui " lianhua xianrui series one to twelve ' and other works, Yang Daming highlighted the power of the pen, the line of the rigid and soft, gorgeous floating and even cover up the ink. 'Tianzhang ' , Yang Daming ' s use of pen and ink, almost reached the desired level. The thick and light, dry and wet, black and white, virtual and real ink, seemingly inadvertent but ingeniously distributed in the picture, and the light spot freely walks in it. It wakes up the picture like an elf. Its free and happy rhythm and thick low tone of ink jointly play the sound of the picture. How to understand the series of works by Yang Daming ? In ' the Dilemma of Modernity - Philosophy, Culture and Anti-culture ' , Lawrence E. Carhong, an American philosopher, argues that ' individual creativity does not mean breaking up with all cultural traditions ; on the contrary, it just chooses one kind of cultural tradition and abandons the other. It is a reinterpretation and expansion of culture with certain temperament type, and a euphemism and escape for other types. From this point of view, Yang Daming 's transformation of traditional language is not to abandon tradition, but to choose the part of tradition that meets the requirements of modernity to be transformed. For example, the free sprinkling or dripping skills in ink painting, and the sprinkling skills. This seems to be comparable to Pollock ' s dripping art. In Pollock, the painter with intuition and experience from the canvas to draw, before no sketch. In the artist ' s action, paint is dripping or thrown onto the canvas, these left in the canvas crisscross ink lines and colors constitute a complex and exciting picture. Obviously, the trace of the picture records the trajectory of Pollock ' s painting, but also left the painter ' s emotion when painting. Of course, Yang Daming is still in the traditional ink painting within the boundaries of the creation, the material is still pen and ink and paper, but in the performance of the same as Pollock.

Another question is why Yang Daming has long been committed to the creation of lotus theme ? I think the answer is not complicated. According to my understanding, there are two meanings, which are briefly explained as follows. Zhou Dunyi, a neo-confucianist in the Song Dynasty, said in his famous article ' Elaine Says ' that lotus ' goes out of silt without dyeing, cleansing Lianyuan without demon ' and ' the gentleman of flowers '. This theory has been deposited into the cultural memory and psychological image of the nation in the millennium cultural accumulation. Therefore, lotus has always been a noble image respected by traditional literati. Yang Daming takes lotus as the theme, which is the high recognition of the historical metaphor of lotus. In addition, I also feel that in the abstract works of Yang Daming light and Ink, the metaphor of the gentleman seems to fade out day by day, and a bright and clear state for spirituality and life conversion is emerging. Reading this kind of works, often in the hazy state of half-awake and half-sleep, feel the true life is in line with the lotus, without hindrance, for a time, bright light, everything brilliant...

Compared with the identity of an artist, Yang Daming is more like a sticker and actor with a sense of mission. The Macao Painting Academy established by him takes promoting the internationalization of Chinese contemporary ink as his responsibility ; at the same time, he also attaches great importance to art education, and hopes to promote art education in Macao like the Spring Sleep Painting Academy founded by Father Gao Jian. Of course, what I personally pay more attention to is that he took the symbolism of ‘ lotus ’ as the core and created a set of new contemporary ink language system with internal theoretical relations. In my opinion, this language system, as a case study of new ink painting experiment, not only effectively connects the new wave of contemporary Chinese ink painting exploration, but also has enlightening significance in answering the topics of ' modernity transformation of traditional resources ' and ' cross-cultural integration and mutual learning ' .

Yang Daimeng's view of painting and calligraphy art

Li Shiyuan

Executive Director of the China Cultural Relics Academy

Distinguished Professor of Macao University of Science and Technology

Yang's calligraphy and painting art is rooted in Lingnan, a fertile land of culture, he studied the painting techniques of several masters of the Lingnan Painting Party and enlighten by the Lingnan painting master.

Yang moved to Macao at a young age. He has received help and guidance from distinguished people both in career and arts development path. Over the past 20 years, I have been in close contact with Yang, so I can observe his impressive artistic creation. His paintings are vigorous and full of inspiration in 20 years ago, which can be proved by the early collection of Yang Daming's paintings. However, I view it from the experience of decades of cultural relics and archaeology in the museum perspective, Yang is still pursuing the art of calligraphy and painting into next higher level.

Yang also practices in the field of architectural decoration and design in Macao, from another perspective, provided him with enough aesthetic support in ink painting.

“The painstaking people can live up to the promise of heaven and endure hardships.
Where there is a will, there is a way.”

China's ancient precepts are always applied time and time again by those who are tenacious in their career and committed to pursuing their goals. Yang has won international awards for many times. This is not an accident, but a confirmation and reward for his hard work in the field of calligraphy and painting art!

I once accompanied Yang to the Lotus Festival in Jiangsu. Yang stood by the lotus pond at five in the morning and started sketching; I used to visit Yang in his studio as he sweated and splashed ink; I have also seen him earnestly and humbly asking for advice from people with achievements in their fields.

The lotus leaves in the sky are infinitely green, and the sun reflecting safflower looks red. In the field of painting, what we need is this "special red".

The exploration and pursuit in the field of calligraphy and painting art will always be "the return date of your question is yet to come".

The interaction and exchange in the field of calligraphy and painting art will always be "two phoenix flying without colorful wings in body, and a little communication in heart".

Macao is a city of lotus flowers. Yang's creation of lotus theme in recent years has given my friends who know his art path a feeling of "three days apart, look at each other with fresh eyes".

The works of Lingnan Painting are rooted in the theme of life, and have always been integrated into the eastern and western art schools.

Yang's calligraphy and painting art can almost be described with the concept of Zen Buddhism. First, mountains look like mountains, and water looks like water; The development is that mountains are not mountains, and water is not water; Return to the view that mountains are mountains and water is water; This spiral rise, in fact, is a time and again reborn, philosophical leap.

The leaping and locking of arts are like Lao Tzu's ox, Zhong Ni's lin, Zhuang Zhou's butterfly, and Sakyamuni's bowl. It is both tangible and insidious and needs to be captured with lifelong energy and great wisdom.

However, the snake is still like a dragon in the hand, but not the tail.

We congratulate Yang Daming on his achievements in calligraphy and painting! Yang Daming's calligraphy and painting works are not only the artistic card of Macao, but also a famous card of Oriental art.

60 years of art

Between calligraphy and painting

50 thousand miles

Take the crown and shine the Haojiang River



YONG Tai Hong
Lotus
Middle of CV



楊大名 (永光)

現為：

- 中國美術家協會會員
- 中國畫學會理事
- 中國藝術研究院文學藝術創作院特聘研究員
- 中央文史研究館書畫院研究員
- 澳門科技大學人文藝術學院客座教授、博士生導師
- 西安交通大學城市學院客座教授
- 國家一級美術師
- 中國畫學會（澳門學會創會會長）
- 中國民間藝術家協會會員
- 法國國家美術協會會員
- 澳門美術家協會顧問
- 澳門頤園書畫會顧問
- 澳門畫院院長
- 中國人民政治協商會議陝西省委員會委員（第八、九、十屆）
- 陝西省海外聯誼會榮譽副會長
- 西安美術學院客座教授（2009年-2011年）
- 吉林大學珠海學院客座教授（2004年）
- 深圳大學藝術學院客座教授（2003年）
- 上海大學美術學院客座教授（1994年-1998年）
- 南京博物院研究員（1998年）

參加各項展覽活動如下：

- 第六、八、十一及十二屆全國美展
- 中央文史館“新富春山居圖創作”作品國家博物館展覽（2011年）
- 中國國家畫院美術作品展（宋莊·2012年）
- 二〇一二（倫敦）奧林匹克美術大展（2012年）
- 中國國家畫院美麗中國巴黎國際巡迴展（2013年）
- 參加由中國藝術研究院、中國畫學會、西泠印社等共同主辦的“中華之光全國書畫作品展”（2015年）
- 深圳第十一屆文博會（中華情·中華夢——首屆海峽兩岸及港澳書畫名家邀請展）（2015年）
- 深圳第十二屆文博會（力嘉文化產園曹崇恩楊大名當代雕塑水墨聯展）（2016年）
- 澳門基金會舉辦的《楊大名個人畫展》（2016年）
- 第六屆中國畫節·中國畫學會理事精品展及個人畫展（2016年）
- 第五屆全國畫院美術作品展（2017年）
- 葡萄牙儲蓄信貸銀行總行之文化基金中心舉辦“楊大名國畫作品展”（2017年）
- 法國巴黎秋季藝術沙龍展（2017年）
- 法國巴黎秋季藝術沙龍展（2018年）
- 中國畫學會、陝西省美術博物館主辦“蓮夢光華——楊大名美術作品展”（2018年12月）
- 獲邀為澳門特別行政區郵電局設計“鳥語花香”郵票（2018年）
- 獲邀為澳門特別行政區郵電局設計“濠江春”郵票（2019年）
- 東方葡萄牙學會等機構於葡萄牙駐港澳領事館之展廳舉行“楊大名美術作品展”同時得到葡國總統德索薩親臨開幕·參觀指導並題贈賀詞（2019年5月）
- 第六屆全國畫院美術作品展（2019年）

- 第十三屆全國美展香港、澳門特別行政區和臺灣地區作品邀請展暨海外華人作品展（2019年）
- 參加“金牛獻瑞·書畫頌年”暨“朱樂耕·吳仕明·楊大名迎春書畫作品展”（2021年）
- 受邀參加中國國家畫院慶祝中國共產黨建黨100周年邀請展“百年風華——花鳥畫名家作品展”（2021年）
- 第七屆全國畫院美術作品展（2021年）
- 陸軍俱樂部何賢爵士展覽廳舉辦“虎威迎春·金蓮接福暨楊大名美術作品展”（2022年）
- 入選《中國文化人物》兩會特刊（2022年）（《中國文化人物》作為樹立外宣戰略、塑造中國文化大家形象的重要刊物，選取楊大名作為該期“兩會”特刊封面人物，並輯錄與其相關的評論文章、專訪報導及個人藝術成長史等，因有感楊大名多年來堅持將藝術創造力和中華文化價值高度融合，把中華美學精神和當代審美追求結合，在守正創新上實現新的作為，為弘揚中華優秀傳統文化，實現中華民族偉大復興的中國夢作出積極貢獻。）
- 獲邀參加中國博覽亞洲論壇2022年年會，並作為演講嘉賓參與主題為“以文化人，凝結心靈”的文化圓桌論壇（2022年）

獲得的獎項榮譽如下：

- 榮獲法國國家美術家協會主辦的巴黎國際藝術沙龍展頒發的國際美術銅獎（2013年）
- 榮獲法國國家美術家協會主辦的152屆巴黎國際藝術沙龍展頒發的國際美術金獎（2014年）
- 榮獲法國國家美術家協會主辦的巴黎國際藝術沙龍展頒發的國際美術評審團獎（2015年）
- 榮獲法國國家美術家協會主辦的巴黎國際藝術沙龍展頒發的國際美術《評審團特別獎》（2016年）
- 榮獲澳門藝術博物館、中國美術館主辦的“融·2019澳門藝術家作品特展「優異獎」。
- 榮獲法國美術家協會主辦的157屆巴黎國際藝術沙龍展頒發的國際美術金獎（2019年）

Yang Daming (Yongguang)

Now is:

- Member of China Artists Association
- Director of the Chinese Painting Society
- Specially Appointed Researcher, Academy of Literature and Art, China Academy of Art
- Researcher of the Painting and Calligraphy Institute of the Central Research Institute of Culture and History
- Member of SNBA (Société Nationale des Beaux Arts)
- Visiting Professor and Doctoral Supervisor, School of Humanities and Arts, Macau University of Science and Technology
- Visiting Professor, City College of Xi'an Jiaotong University
- National First Class Artist
- Founding President of the Chinese Painting Society (Macau Society)
- Member of the Chinese Folk Artists Association
- Advisor of Macau Artists Association
- Advisor of Macau Yi Yuan Painting and Calligraphy Association
- Director of the Macao Painting Institute
- Member of the Shaanxi Provincial Committee of the Chinese People's Political Consultative Conference (8th, 9th and 10th)
- Honorary Vice President of Shaanxi Overseas Friendship Association
- Visiting Professor, Xi'an Academy of Fine Arts (2009-2011)
- Visiting Professor, Zhuhai College of Jilin University (2004)
- Visiting Professor, Shenzhen University School of Art (2003)
- Visiting Professor, School of Fine Arts, Shanghai University (1994-1998)
- Researcher, Nanjing Museum (1998)

Participated in various exhibition activities as follows.

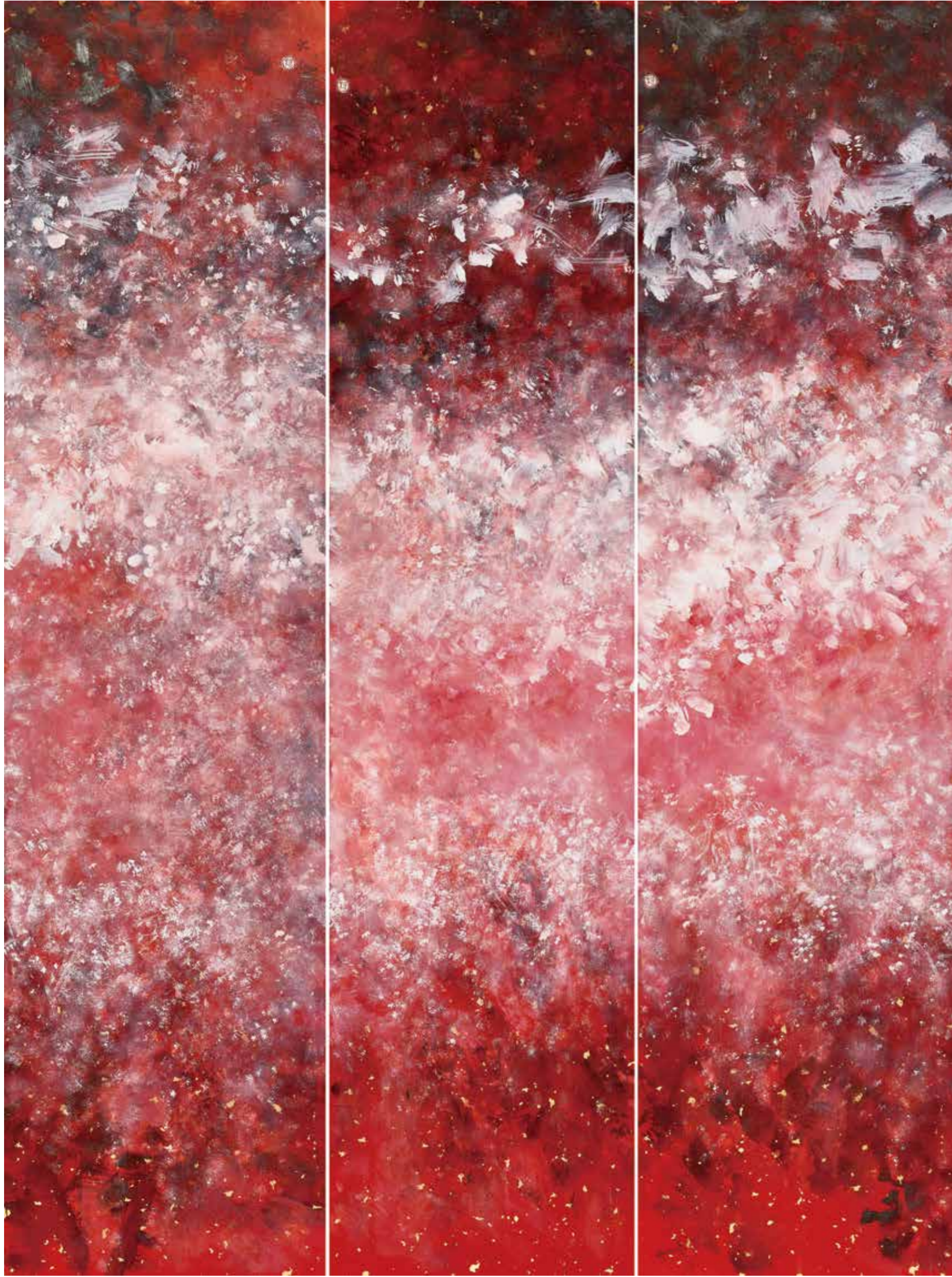
- The Sixth, Eighth, Eleventh and Twelfth National Art Exhibitions
- National Museum Exhibition of "Creation of New Fuchun Mountain Dwelling" by Central Museum of Culture and History (2011)
- Art Exhibition of China National Academy of Painting (Songzhuang, 2012)
- 2012 Olympic Art Exhibition (London) (2012)
- China National Academy of Painting Beautiful China International Touring Exhibition in Paris (2013)
- The 11th Cultural Expo in Shenzhen (Chinese Love - Chinese Dream - The First Invitation Exhibition of Famous Painters and Calligraphers across the Strait, Hong Kong and Macau) (2015)
- The 12th Cultural Expo in Shenzhen (Lijia Culture Park Cao Zong'en Yang Daiming Contemporary Sculpture and Ink Exhibition) (2016)
- Solo Exhibition of Yang Daiming's Paintings organized by Macau Foundation (2016)
- The 6th Chinese Painting Festival - Fine Art Exhibition and Solo Exhibition of the Directors of the Chinese Painting Society (2016)
- The 5th National Art Exhibition of Painting Academies (Invited Exhibitor - 2017)
- Exhibition of Chinese painting works by Yang Daiming at th ad Office of Caisse des Dépôts et Consignations of Portugal (2017)
- Autumn Art Salon Exhibition in Paris, France (2017)
- Autumn Art Salon Exhibition in Paris, France (2018)
- The Chinese Painting Society-Shaanxi Provincial Museum of Fine Arts hosted "Lotus Dreams of Light-Yang Daiming Art Exhibition" (December 2018)
- Invited to design "Birds and Flowers" stamps for Macao Special Administrative Region Post and Telecommunications Bureau (2018)
- Invited to design the "Spring in the River of Dreams" stamp for the Macao SAR Post and Telecommunications Bureau (2019)
- The Oriental Portuguese Institute and other institutions held the "Yang Daiming Art Exhibition" in the exhibition hall of the Portuguese Consulate in Hong Kong and Macau, which was inaugurated by Portuguese President D'Souza with a congratulatory message (May 2019)
- The 6th National Art Exhibition of Painting Academies (Invited Exhibition - 2019)
- The 13th National Art Exhibition Invitation Exhibition of Works from Hong Kong, Macao SAR and Taiwan and Overseas Chinese Works (2019)
- Macau 2020 One Belt One Road" International Exchange Exhibition of Pottery and Painting Art, co-organized by the Academy of Literature and Arts of the Chinese Academy of Arts, the Faculty of Humanities and Arts of the Macau University of Science and Technology and the Macau Painting Institute (2020)
- Beauty and Beauty Together - An Exhibition of Exchange between the Chinese National Academy of Painting and Macao Artists", co-organized by Saint Joseph's University of Macao, the Chinese National Academy of Painting and the Macao Art Association (2020)
- Celebration of the 21st Anniversary of Macao's Return to the Motherland and Celebration of the Golden Lotus in Full Bloom - Exhibition of Calligraphy and Painting by Yang Daiming (2020)
- The "Golden Ox for the Rising Sun" and "Celebrating the Year of Calligraphy and Painting" organized by Bank of China Macau Branch and co-organized by the Academy of Literature and Arts of the Chinese Academy of Arts, the School of Humanities and Arts of the Macau University of Science and Technology and the Macao Painting Institute. Celebrating the Year of Calligraphy and Painting" and "Zhu Legeng, Wu Shiming. The Exhibition of Spring Painting and Calligraphy by Zhu Legeng, Wu Shiming and Yang Daiming" (2021)
- Invitational Exhibition of the National Academy of Painting of China in Celebration of the 100th Anniversary of the Founding of the Communist Party of China (2021)
- The Invitation Exhibition of the National Academy of Painting of China to Celebrate the 100th Anniversary of the Founding of the Communist Party of China "One Hundred Years of Style - Exhibition of Famous Artists in Flower and Bird Painting" (2021)

Received the following awards.

- Awarded the International Bronze Medal of Fine Arts by the International Art Salon Exhibition in Paris sponsored by the French National Artists' Association (2013)
- Gold Medal of the 154th Salon International des Beaux-Arts in Paris, organized by the National Association of Fine Artists (2014)
- International Jury Prize for Fine Art at the Salon International de l'Art de Paris organized by the National Association of Fine Artists of France (2015)
- Awarded the International Fine Art "Special Jury Prize" by the International Art Salon Exhibition in Paris hosted by the National Association of Fine Artists of France (2016)
- Awarded the Macao Cultural Affairs Bureau. Awarded the Merit Prize in the "Rong. 2019 Special Exhibition of Macao Artists" organized by the National Art Museum of China at the Beijing Art Museum
- Gold Medal of the International Fine Arts awarded by the 159th Salon International des Beaux-Arts in Paris, organized by the Association of French Artists (2019)

作品目錄 Catalog of works

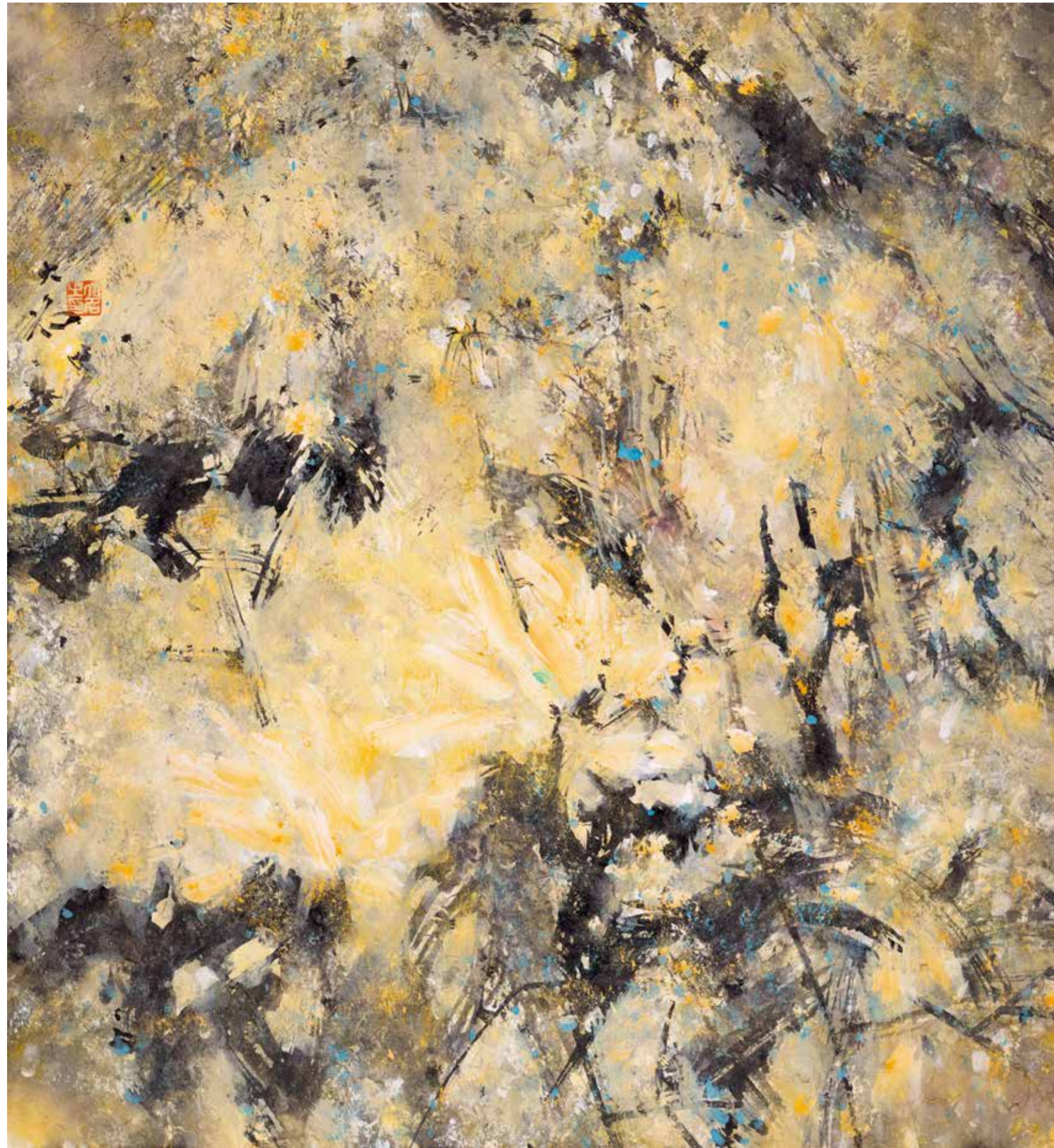
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Aromatic Lotus | 61 | 蓮花獻瑞之九
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| 29 | 迎春系列之一
Welcome Spring Series I | 45 | 勝似彩錦
Like Coloured Brocade | 62 | 蓮花獻瑞之十
Lótus traz a prosperidade 10 |
| 30 | 金蓮接福系列之一
Golden Lotus Series I | 46 | 晚暉
Evening Glow | 63 | 蓮花獻瑞之十一
Lótus traz a prosperidade 11 |
| 31 | 金蓮接福系列之四
Golden Lotus Series IV | 47 | 夢入芙蓉里
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| 33 | 迎春系列之九
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Aroma de lótus |
| 34 | 迎春接福
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Lotus Dream | 67 | 彩歌
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Caligrafia |



蓮頌
Ode to the Lotus
240cm×60cm×3



迎春系列之一
Welcome Spring Series I
190cm×60cm



金蓮接福系列之一
Golden Lotus Series I
97cm × 89cm



金蓮接福系列之四
Golden Lotus Series IV
160cm × 69cm



金蓮接福系列之五
Golden Lotus Series V
187cm×69cm



迎春系列之九
Welcome Spring Series IX
186cm×68cm



迎春接福
Welcome to Spring
68cm × 236cm



香逸益清
Refreshing Scent
20cm × 45.5cm



芙蓉朵朵
Hibiscus Blossoming
20cm × 45.5cm



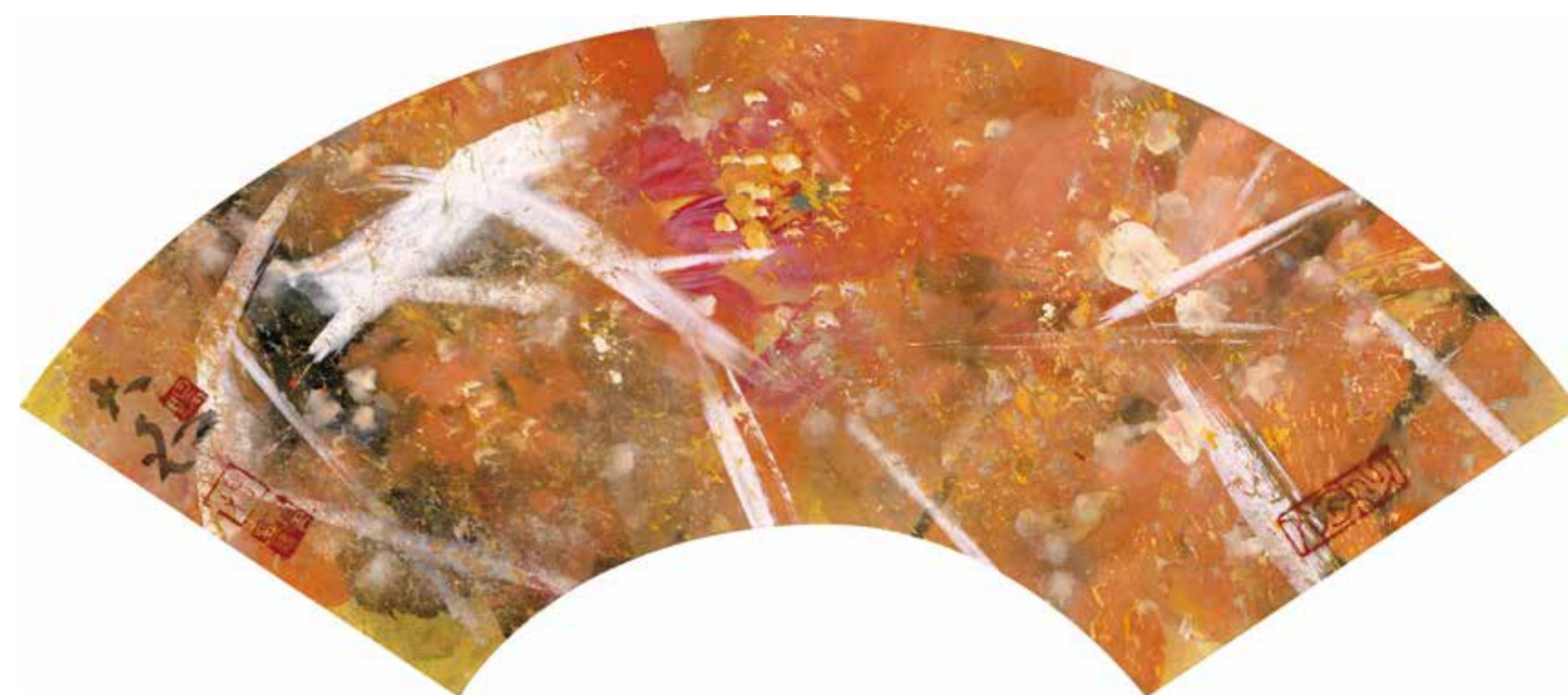
藕花深處
In the Depths of Lotus Flowers
20cm × 45.5cm



晚風
Evening Breeze
20cm × 45.5cm



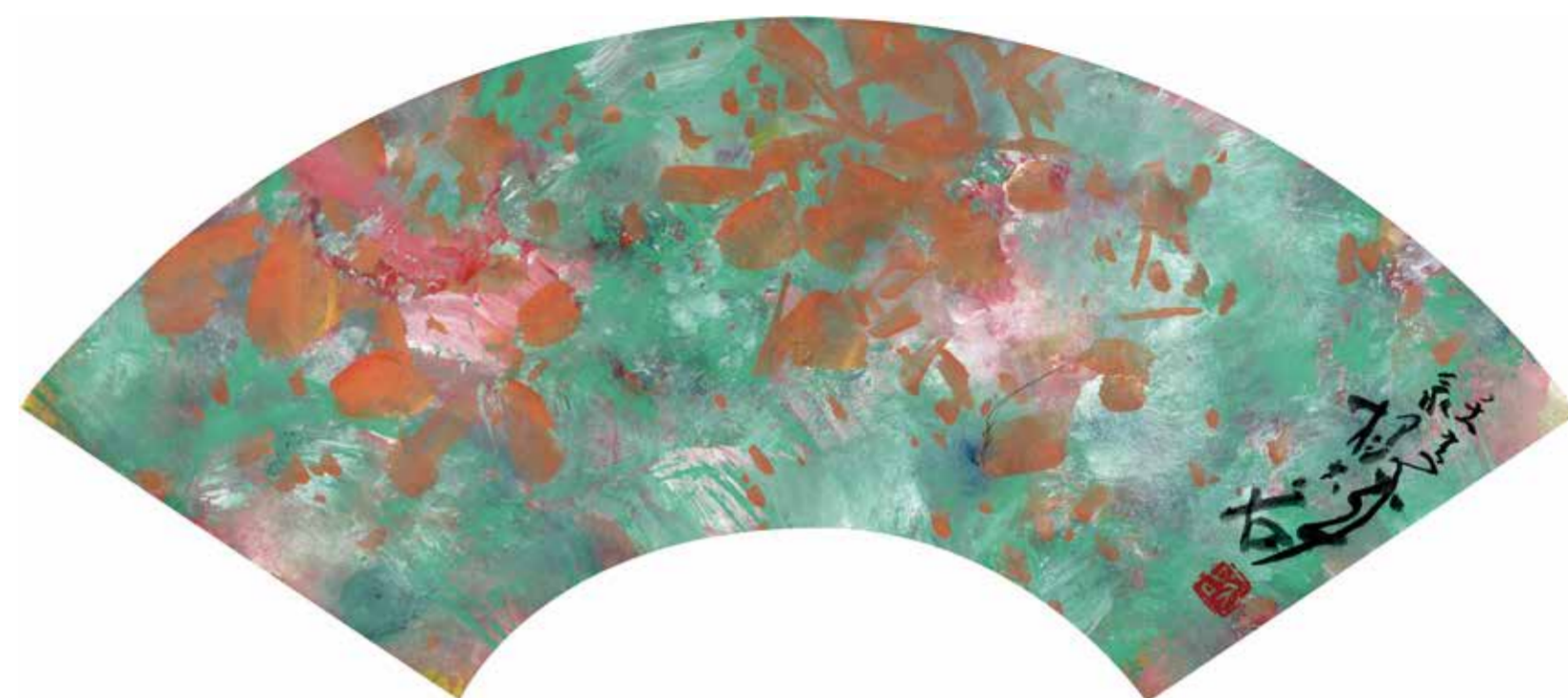
日照新妆
The Sunshine on the New Makeup
20cm × 45.5cm



荷風送香
Lotus Breeze with Fragrance
20cm × 45.5cm



一片笙歌
Joyful Singing
20cm × 45.5cm



流光溢彩
Glittering
20cm × 45.5cm



荷風蓮香
Aromatic Lotus
20cm × 45.5cm



勝似彩錦
Like Coloured Brocade
20cm × 45.5cm



晚暉
Evening Glow
20cm × 45.5cm



夢入芙蓉里
Dreaming in Hibiscus
20cm × 45.5cm



碧波涟漪
Billow glittering
32.5cm × 32.5cm



春雨
Soft spring rain
54cm × 70cm



荷夢

Lotus Dream

228cm × 60cm

榮獲法國國家美術家協會頒發的盧浮宮國際美術金獎（2014年）

Ielong Weng Kuong/sonho dos lótus/228cm × 60cm

Foi premiado pelo Prémio ouro de pintura de Expositivo de arte internacional organizada pelo Instituto de Arte nacional de França em dezembro de 2014.

Société Nationale des Beaux Arts

Fondée en 1890 - Reconnue d'utilité publique en 1909

Je soussigné, Michel King, Président de la Société Nationale des Beaux Arts dite SNBA, atteste sur l'honneur que les douze tableaux «Lotus» de Monsieur Ielong Tai Meng ont obtenu la Médaille d'Or du Salon des Beaux Arts 2019 qui s'est tenu au Carrousel du Louvre du 10 au 13 décembre 2019, sous le haut patronage de Monsieur Emmanuel Macron, président de la République et sont passés par le jury de façon régulière par son seul mérite. J'atteste également que Monsieur Ielong Tai Meng n'a payé aucun membre de la SNBA pour l'obtention de sa récompense.

Pour servir et valoir ce que de droit.

Fait à Paris le 5 octobre 2020

MINGE

Michel King
Président

Chevalier de l'Ordre National du Mérite
Chevalier de l'Ordre des Arts et des Lettres
Peintre Officiel de la Marine



Hôtel Salomon de Rothschild - 11 rue Berryer - 75008 Paris - Téléphone : 01 43 59 47 07
contact@salondesbeauxarts.com - www.salondesbeauxarts.com

SNBA

本人米歇爾·金·法國美術家協會會長·聲明楊大名先生的十二幅繪畫組畫作品《蓮花獻瑞》·於2019年12月10-13日·由法國美術家協會主辦·法國總統馬克龍先生高度讚譽·在巴黎盧浮宮卡魯賽爾廳舉行的《國際藝術沙龍展》所獲金獎殊榮·經全體評審委員一致通過。

特此証明

二〇二〇年十月五日於巴黎

米歇爾·金

法國美術家協會主席、國家榮譽勳章騎士、藝術與文學騎士、海軍官方畫家

Eu, Michel King, presidente da Associação Francesa de Artistas, declaro que a exposição das doze pinturas "Lótus traz a prosperidade" do Sr. Yang Daming, organizada pela Associação Francesa de Artistas, realizada de 10 a 13 de Dezembro de 2019, recebeu grandes elogios do presidente francês Sr. Emmanuel Macron e na Exposição Internacional de Arte realizada na Sala de Carrossel do Museu do Louvre foi galardoada com o prémio de Ouro, aprovado por unanimidade por todos os membros do júri.

Paris, 5 de Outubro de 2020

Michel King

Presidente da Associação Francesa de Artistas, cavaleiro da Medalha de Honra Nacional, cavaleiro de arte e literatura, pintor oficial da Marinha



蓮花獻瑞之一
Lótus traz a prosperidade 1
175cm × 50cm



蓮花獻瑞之二
Lótus traz a prosperidade 2
196cm × 64cm



蓮花獻瑞之三
Lótus traz a prosperidade 3
178cm×49cm



蓮花獻瑞之四
Lótus traz a prosperidade 4
196.4cm×64cm



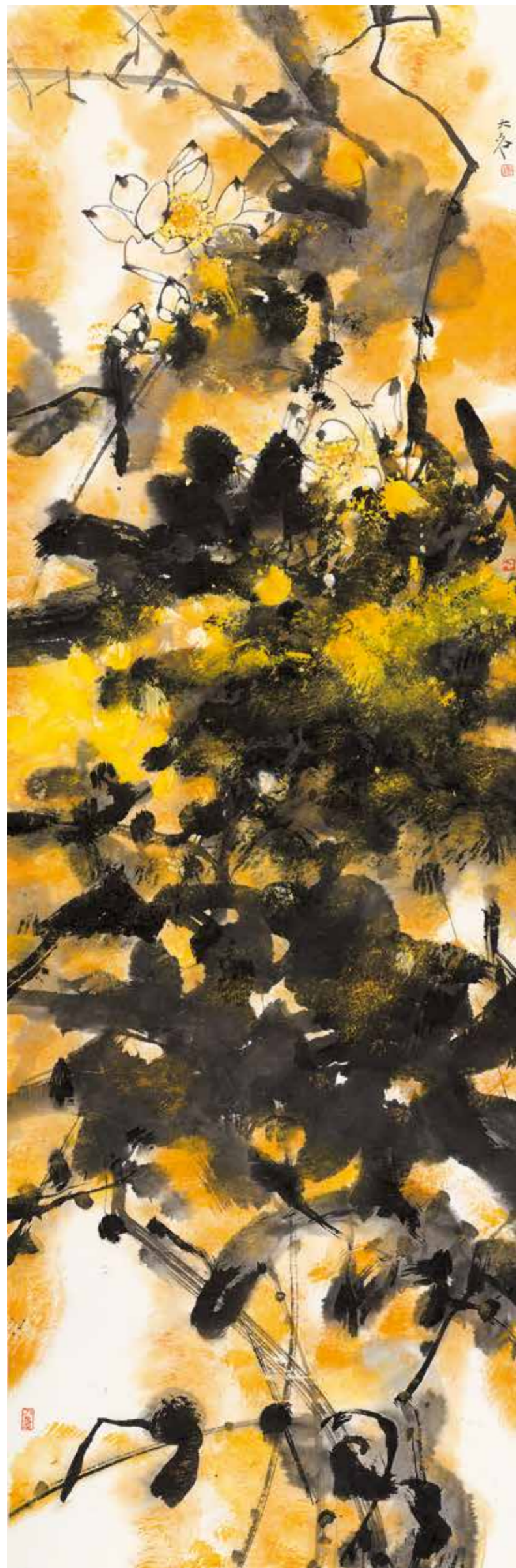
蓮花獻瑞之五
Lótus traz a prosperidade 5
66cm × 439cm



蓮花獻瑞之六
Lótus traz a prosperidade 6
170cm × 70cm



蓮花獻瑞之七
Lótus traz a prosperidade 7
196cm × 64cm



蓮花獻瑞之八
Lótus traz a prosperidade 8
196cm × 64cm



蓮花獻瑞之九
Lótus traz a prosperidade 9
178cm × 50cm



蓮花獻瑞之十
Lótus traz a prosperidade 10
66cm×518cm



蓮花獻瑞之十一
Lótus traz a prosperidade 11
197cm × 64cm



蓮花獻瑞之十二
Lótus traz a prosperidade 12
195cm × 63.5cm



蓮翠
Verde lótus
56cm × 43cm



蓮香
Aroma de lótus
45cm × 59cm



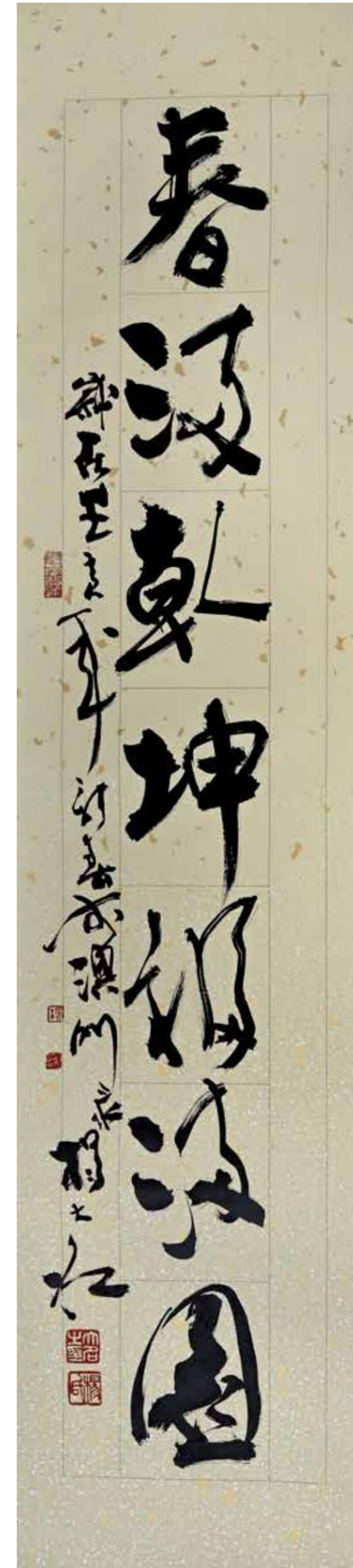
彩歌
Canção colorida
188cm × 69cm



書法
Caligrafia
134.5cm × 22cm × 2

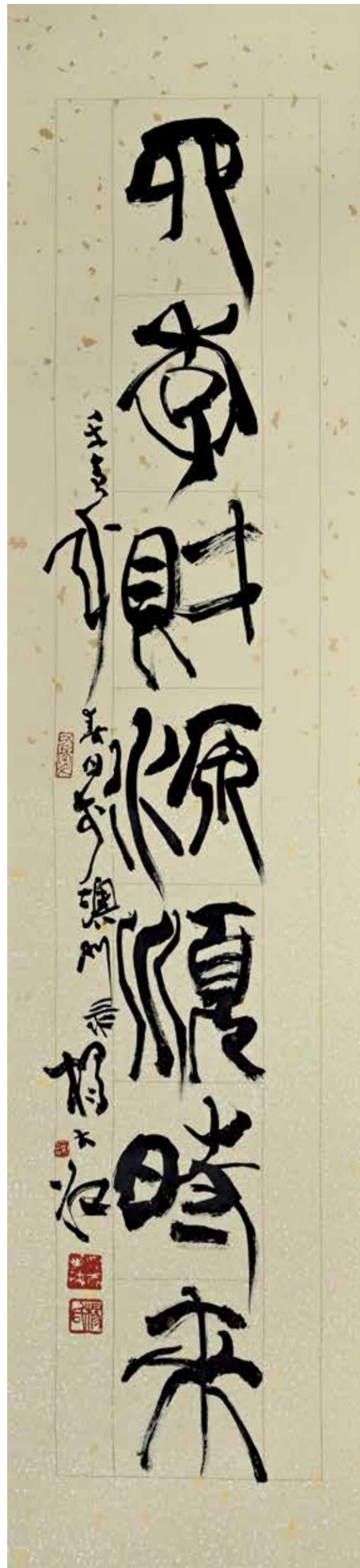


書法
Caligrafia
137.5cm×31cm×2



書法
Caligrafia
137.5cm×31cm×2



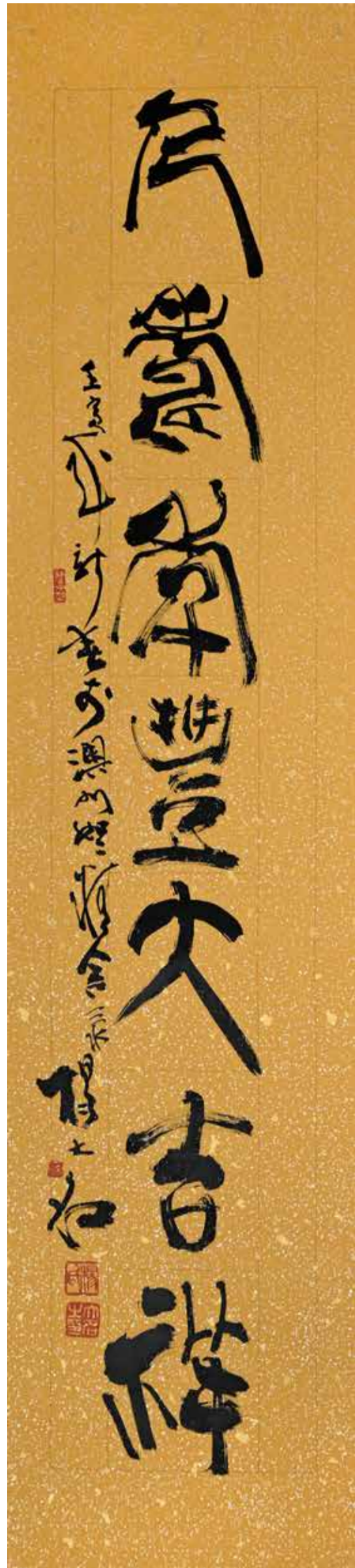


書法
Caligrafia
137.5cm × 31cm × 2



書法
Caligrafia
137.5cm × 31cm × 2





書法
Caligrafia
137.5cm × 31cm × 2



春雨
Soft spring rain
54cm × 70cm



中國澳門與葡語系國家藝術家中心·藝術酒店竣工落成誌慶

由澳門建築師楊仲達精心設計策劃，由澳門堅良建设有限公司精良總承建造
總體策劃，建築設計和室內設計

仲達建築設計有限公司

Eddie Jeong Architects Ltd

工程顧問團隊，現場監理：

PAL亞洲顧問有限公司

PAL ASIACONSULT LTD

工料測量團隊：

凱諦思有限公司

Arcadis limited

外牆顧問團隊：

英凱特有限公司

Inhabit Ltd.

中國綠色建築顧問

匯博顧問有限公司

Integral Consulting Co. Ltd

位於氹仔孫逸仙大馬路（毗鄰大中華廣場）的“中國澳門與葡語系國家藝術家中心·藝術酒店”近日已竣工，建築風格別致，不僅成為該區新的地標建築，更為內地與本澳同葡語系國家的藝術界搭建起交流與合作平台，深具意義。

回顧該項目的建成，一步一個腳印。早於二〇二〇年八月十八日正式動工，奠定儀式當天，行政長官賀一誠發來賀信，“蓮花熠熠耀精神——楊大名榮獲法國國家美術家協會二〇一九巴黎國際美術金獎組畫展”同場揭幕，參加者眾，冠蓋雲集，為儀式增光添彩。至二〇二一年七月十八日，特邀為該酒店駐場創作的中國藝術研究院文學藝術創作院院長朱樂耕到場，並為其裝置設計方案進行考察交流，社會各界人士紛紛到賀，場面盛大。同場也特別展出楊大名多幅以蓮花為題材的獲獎作品，近年曾在巴黎羅浮宮公開展出，廣獲讚譽。

項目負責人、澳門畫院管委會主席吳川源衷心感謝社會各界對該酒店項目給予大力支持，直言澳門文化發展備受外界關注，是本土文化事業成功的關鍵。

同是該項目負責人的澳門畫院院長楊大名表示，該酒店項目定位為三星級酒店，樓高十六層，提供九十間客房，佔地七千餘呎，集酒店住宿、藝術展場、中葡藝術家學術交流等多種功能於一身，爭取今年內啟用。期望藉此項目為中國與葡語系國家友好合作提供更多元化的服務，深感任重道遠。朱樂耕感謝該酒店負責人特邀他來澳進行駐場創作，把其部分公共藝術作品概念融入到該幢特色建築物之中，藉此讓大眾對其藝術風格有更深入的认识。



該幢特色酒店啟用後，料必成為氹仔區新的文化地標，與周邊的商圈有機結合，為社區帶來新的氣象。

楊大名同時是中國藝術研究院文學藝術院特聘研究員、澳門科技大學人文藝術學院客座教授兼博導、中國畫學會理事，近期更被選為《中國文化人物》雜誌封面人物。 近些年來，楊大名始終與廣大文藝工作者一道，堅持以創作優秀作品為個人藝術創作的中心環節，以孜孜以求、精益求精的精神搞創作，把提高質量作為藝術作品的生命線，不斷提升作品的精神能量、文化內涵和藝術價值，努力創作更多傳播當代中國價值觀念、體現中華文化精神、反映中國人審美追求的優秀作品，可謂德藝雙馨。

值得一提，楊大名並致力於印象畫派的探索與創作，追蹤趙無極、朱德群，體悟嶺南畫派的“折衷中外，融合古今”，以中國傳統筆墨為本，在借鑒印象派色彩和光影的同時，充分吸收日本畫色彩鮮明、朦朧艷麗的特點，形成別具一格的藝術特色。

楊大名在談及榮獲《中國文化人物》雜誌選為“迎慶兩會”特刊封面時，感到無比光榮，認為這是澳門藝文界集體的榮光。《中國文化人物》創辦以來，以傳承和弘揚中華優秀傳統文化為己任，堅守中華文化立場，堅持古為今用、推陳出新，努力實現創造性轉化和創新性發展，體現中華文化精髓、反映中國人審美追求、傳播當代中國價值觀念。

China, Macao and Portuguese-speaking Countries Artists’ Centre and Art Hotel has been Inaugurated

General planning, architectural design and interior design
Eddie Ieong Architects Ltd

Engineering Consultancy Team, Site Supervision by
PAL ASIACONSULT LTD

Quantity Surveying Team.
Arcadis limited

Facade consultancy team:
Inhabit Ltd.

China Green Building Consultants
Integral Consulting Co. Ltd

Located on Avenida Dr. Sun Yat Sen in Taipa (adjacent to the Grand China Square), the "China Macau and Portuguese-speaking Countries Artist Centre and Arts hotel” is not only a new landmark in the area, but also a platform for exchange and cooperation among the art communities of the Mainland China, Macau and the Portuguese-speaking countries.

Look back at the completion of the project, one step at a time. On the day of the ceremony, Chief Executive He Yicheng sent a congratulatory letter to mark the opening of the exhibition "The Spirit of Lotus Shines – Ieong

Tai Meng won the International Gold Medal held by the Société Nationale des Beaux-Arts. The ceremony was unveiled to a large crowd of participants, adding to the glamour of the ceremony.

On July 18, 2021, Zhu Legeng, dean of the Institute of Literary and Art Creation of the Chinese National Academy of Arts, who was specially invited to create works for the hotel, was present, and conducted an investigation for his design scheme. People from all walks of life came to congratulate, and the scene was grand. Also on display at the same venue are several award-winning works by Yang Daming with the theme of lotus, which have been publicly exhibited at the Louvre in Paris in recent years and have received wide acclaim.

Eduardo Ambrósio,, the project leader and chairman of the Management Committee of the Macau Academy of Painting, sincerely thanked all sectors of society for their strong support for the hotel project, and bluntly said that the development of Macau culture has attracted the attention of the outside world and is the key to the success of local cultural undertakings.

Yang Daiming, president of the Macao Academy of Art, who is also in charge of the project, said that the hotel project is positioned as a three-star hotel with 16 floors and 90 rooms, covering an area of more than 7,000 feet. It will be integrated with various functions such as hotel accommodation, art exhibition and academic exchange between Chinese and Portuguese artists. It will be opened within this year. We hope that this project will provide more diversified services for the friendly cooperation between China and Portuguese-speaking countries. We feel that there is still a long way to go. Zhu Legeng thanked the manager of the hotel for inviting him to Macao and integrating some of his public art concepts into the characteristic building, so as to let the public have a deeper understanding of his art style.

After the opening of the hotel, it is expected to become a new cultural landmark in Taipa District, which organically combines with the surrounding business district and brings a new atmosphere to the community.

Yang Daiming is also a distinguished researcher of the Chinese National Academy of Arts, a visiting professor and doctoral advisor of the School of Humanities and Arts of Macao University of Science and Technology, and a council member of the Chinese Painting Society. He was recently selected as the cover figure of Chinese Cultural Figures magazine. In recent years, together with the majority of literary and artistic workers, Yang Daimyo has always been adhering to the creation of excellent works as the central link of personal artistic creation, with the spirit of striving for excellence in the creation of works, the improvement of quality as the lifeline of artistic works, and constantly improve the spiritual energy, cultural connotation and artistic value of works. To strive to create more excellent works that spread contemporary Chinese values, reflect the spirit of Chinese culture and reflect the aesthetic pursuit of the Chinese people can be described as a combination of virtue and art.

It is worth mentioning that Yang Daming is also committed to the exploration and creation of the Impressionism, following Zao Wou-ki and Chu Teh-Chun, and comprehending the Lingnan School of Painting's "eclectic Chinese and foreign, fusion of ancient and modern", based on traditional Chinese brush and ink, while drawing on Impressionist colors and light and shadow. At the same time, it fully absorbs the bright and hazy features of Japanese painting to form a unique artistic feature.

When he spoke about being selected as the cover of the special issue of "Celebrating Two Sessions" by “Chinese Cultural Figures magazine”, he felt very honored and considered it a collective honor for Macao's art and literary community. Since its inception, Chinese Cultural Figures has taken inheriting and carrying forward the excellent traditional Chinese culture as its mission, adhered to the position of Chinese culture, adhered to the past for the present, brought forth the new from the old, and made efforts to achieve creative transformation and innovative development, reflecting the essence of Chinese culture, reflecting the aesthetic pursuit of the Chinese people, and spreading the contemporary Chinese values.

盛世金蓮頌濠江・楊大名美術作品展

Golden Lotus Ode to Macau – leong Tai Meng
Artworks Exhibition

主辦單位

葡萄牙駐港澳總領事館

協辦單位

中國澳門與葡語系國家藝術家協會

國際葡語市場企業家商會

大西洋銀行

廣藥集團（澳門）國際發展產業有限公司

中國文化人物雜誌社

環球市長雜誌社

澳門畫院

Organizer:

Consulate General of Portugal in Macau and Hong Kong

Supporting Entities:

China, Macao and Portuguese Speaking Countries Artists' Association

International Lusophone Markets Business Association

Banco Nacional Ultramarino

Guangzhou Pharmaceutical Group (Macao) International Development Co., Ltd.

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A.M. Painting Macao

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