

陈经毅作品中的人物形象往往显得在极力倾诉，却又让人琢磨不出其倾诉的明确内容，更像是在呓语。这些人物的身体被巧妙地拉长了。形体上并没有因为其瘦长而显得收缩，反而它们更多地占据了观者的心里空间。一直伸长的手臂就这样直愣愣地向你伸过来，在空间中划出一条长长的黑线，向观者证明了艺术家对营造空间张力的能力。--张若愚

Characters in Chen Jingyi's works seem to be making great efforts to talk, whereas they are more likely mumbling in dream rather than talking something explicit. Being stretched skillfully, the bodies of these figures don't appear to be contracted physically because of thinness; instead, they occupy more space of the viewer's inner heart. Infinitely elongated arms are reaching straight out to you, drawing up a long dark line in space, which is proof of the artist's ability to create space tension. ----Zhang Ruoyu

一次次面对陈经毅的作品，我们可以得到一个基本的归纳，他是在以愉悦的图形为荒诞者造像，其中也包括将一些心理层面的东西外化为图像，比如“臆想”。雕塑家显然是希望将一个明确的自我意念植入对他人的描绘当中，这种努力在一定层面上与传统的佛教造型有关联性。由于题材的截然不同，陈经毅在创作过程中关注的重点在于保持自我的气质而非服从于宗教精神，但亲近之感是明显地体现在大部分作品中。--樊林

Again and again in the face of Chen Jingyi's works, we come to a basic conclusion that he is creating statues for the absurd by pleasing graphics, including externalizing something of psychological lever into visional images, such as "fantasy". The sculptor was obviously hoping to implant a definite idea of self into the description of others. This effort is related to the traditional Buddhist modeling to some extent. Due to the difference of theme, the focus of Chen Jingyi's creation process is to maintain the spirit of self rather than to obey the spirit of religion, however the sense of closeness is clearly reflected in most of his works. ---- Fan Lin