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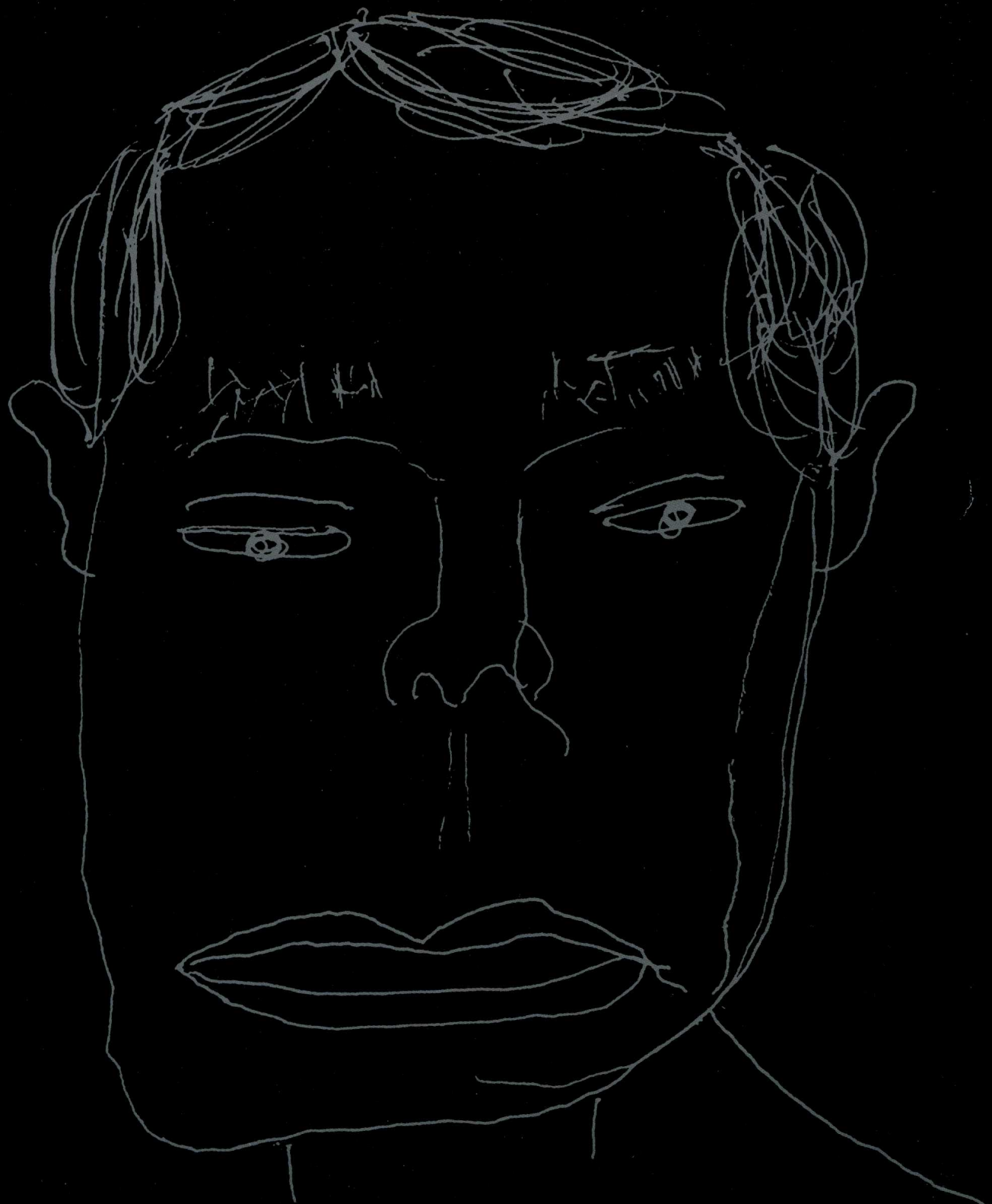
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创造质朴沉实之美——读陈衍宁的油画

邵大箴

陈衍宁的名字早在七十年代就为中国画界所熟知。他的作品不断在全国美展上出现，而在一九七四年的全国美展上，他的油画作品《渔港新医》则得到画界的普遍好评。那时，人们已经注意到，陈衍宁是位多面手，他主攻油画，也画水墨和连环画。他有很全面的写实造型能力，也有一双观察敏锐而细致的眼睛，他善于在平凡的事物中发现美。他有纯真的心灵和精湛的构思能力，能巧妙地将生活现象提炼为感人的艺术形象。我认为《渔港新医》是他的成名之作。这幅在中国油画界有影响的作品，后来被中国美术家协会作为展品之一送往法国春季沙龙展出，也受到法国画界的注意。四十年代出生的陈衍宁，作为当代中国第四代画家的代表人物之一，在七十年代中期崛起，成为这一代艺术家中的佼佼者。时代赋予这一代画家的使命，是继续完善中国写实油画艺术，把西方古典油画语言的精神和技巧全面地吸收过来，使之在中国的土壤上茁壮成长。因为二十世纪中国经历了太多的战争和苦难，一代代艺术家的理想遭到无情的挫折和毁灭。以徐悲鸿、林风眠为代表的第一代因没有实现创作油画的宏篇巨制而抱憾终生；以董希文、王式廓为代表的第二代油画家的艺术才智也没有得到充分的发挥，第三代油画家丧失了最宝贵的十年，在文革之后他们意气风发地急起直追，但已有创作精力和革新锐气开始消灭之迹象。时代呼唤第四代和第五代人的出现。陈衍宁、陈逸飞、陈丹青、程丛林、罗中立等一代新人应运而生，为中国油画界增添了无限生机。

油画在欧洲已经是古老的艺术门类，从西方前卫的艺术观念看，当前专门讨论油画创作这个课题，已经不合时宜。在这种情况下，中国还要不要发展油画，特别是写实油画在八十年代初期和中期，在中国画界有过争论。虽有前卫勇士们的激烈反对，大多数人仍然坚持要扶植和培养包括写实风格在内的中国油画艺术。理由是：社会之所以需要艺术，主要是基于艺术创作所反应的视觉观念和方式，游离于大众审美观念和思维的拓展，从而也有益于社会的变革。就中国的实际情况来说，包括写实风格在内的油画艺术所体现的观念，所运用的表现手段，对绝大多数中国人包括其中的文化精英来说，在审美领域内仍有扩大视野、开拓观念的作用，还有可能为中国本土传统艺术的革新，提供参照和借鉴。中国社会不仅要接触西方油画的原作，而且还需要本国艺术家创造的油画作品。因为由中

国艺术家创造的油画作品，在引进欧洲人发明的手段、方法的同时，会从本民族文化的根底，从传统的审美观念和从现实生活的体验出发，为含有浓烈西方特色的油画增加新的东方色彩。这是在移植西方艺术过程中的再创造。这种再创造不仅反映出我们民族的广阔的胸怀和自信，也反映出我们民族的智慧和才能；这种再创造既丰富了我们民族艺术的宝库，也为世界艺术的多姿多彩，为油画语言的拓宽作出我们的贡献。

假如说，我们在中国前三代油画家的作品中，已经看到他们取得的初步的但却是可贵的探索成果，那么在第四代人陈衍宁、陈逸飞、陈丹青等人的写实油画创作中，可以看到他们更为自觉的追求。他们在接受西方写实油画的精神和技巧的同时，努力把东方艺术的神韵融入其中。不用说，他们从前辈画家的探索中吸取了养料。他们有了更高的起点。他们在没有见到西方古典油画原作的情况下，油画技巧已经达到相当的水平，而一旦他们走出国门，大量观摩原作，油画语言的运用就更为娴熟自然，而东方神韵也随之更为强烈。

从陈衍宁走过的艺术家历程来看，八十年代初是他油画艺术的一个转折期。从那时起，他逐渐从文学性和情节性中解脱出来，更为注意发挥油画本体语言的潜力；他也逐渐从理想美的模式中解放出来，更加注意发掘现实生活中实实在在的美。在《绿韵》、《母与子》、《憧憬》等作品中，我们



母与子 Mother and Child 布面油画 Oil on Canvas

可以看到作者对生活、对描绘对象朴素真挚的感情；看到作者对油画造型、色彩语言如醉如痴的迷恋，也可以看到作者所崇尚和追求的真善美统一的艺术观。读他的作品，似一股清新的质朴沉实之风迎面扑来。陈衍宁油画艺术的进步是中国油画变革成果的一个组成部分。在这场变革中，他是一位稳健的探新者。出自于他对艺术的认识，他的修养和气质，他走渐进的路，用扎扎实实的劳动完善写实油画语言。即使在注重发挥油画艺术本体语言、重视形象本身感染力的过程中，他也审慎地避免走“纯绘画”的道路。他的不少作品仍然悄悄地保留了某些暗示人物身份、经历和性格的因素，也就是说没有完全抛弃文学性和情节性，而是把它们融入绘画形象的语言之中。我以为，这是符合陈衍宁艺术个性的一种文学选择，也是他的肖像艺术的风格特征之一。这一特征，也一直伴随着他近年来的新作。

从八十年代中期起，陈衍宁到国外进行艺术交流、深造和工作。在和国外艺术广泛的接触中，随着视野的开阔，胆识也随之增大，尤其是在他的肖像艺术得到英国和美国的承认和获得巨大成功之后。大概也是在这时，他对早已被自己视为座右铭的名言“厚积薄发，博观约取”理解得才更为深刻。这几年的油画创作，他在刻画人物形象生动性的同时，更强化自己的风格，更自觉地追求气势和意境，因而作品更为大度和整体。他画得越来越自信，也越来越自由，这是在国际艺坛显示出来的自信和自由，弥为珍贵。他接受许多订件，在这一类作品中他的艺术个性仍然十分鲜明。身在异乡，他



渔港新医 The Fisherman Doctor 布面油画 Oil on Canvas

更加怀念故土。他的不少新作，画他记忆中的人物、事物和地方，表现出浓厚的中国文化情结。他笔下的南方女性，娴静、温柔、有内在的魅力。他没有被商业化的艺术市场埋没，却要用自己的艺术征服笼罩在商业气氛下的人们。他的这种执着于艺术的精神，也值得人们钦佩。

陈衍宁为自己的成功付出了艰巨的劳动。他作画勤奋，素有“画牛”之称。几十年来，他练就了坚实的造型基本功。他的素描不仅画得准确生动，且有自己的追求。作品中迷人的轮廓线和结构美，常使人为之叫绝。在色彩上，他花功夫最多，他善于以刀代笔，用刀的刮涂、堆、拉产生特殊的趣味。他灵活自然地运用色彩，用较少的颜色创造丰富的色彩效果。他注重笔触和笔势美，注重色调的和谐与优雅，注重画面境界的创造。他的油画创作无疑是得益于他的中国画的修养。陈衍宁十分重视绘画技巧和技艺的完善。他视技巧、技艺的完美是艺术创造的重要条件。这大概是他成功的秘诀之一，也是他能在西方肖像画坛打开局面的重要原因。我们冷静地观察当代西方艺术，在惊叹前卫艺术家开放意识和观念以及他所探新的勇气与胆识之余，也不能不看到他们当中不少人由于执迷观念和行为而陷入难以自拔的绝境。产生这种状况的原因很复杂，其中轻视技巧、技艺是不可否认的原因之一。艺术家只凭观念，不掌握技艺，何以创造艺术，而掌握成熟的技艺，岂是一蹴而成之事？脑袋、心和手的脱离，观念和技艺的脱节所造成的弊端，在西方艺坛已暴露无疑。我想，陈衍宁的油画艺术之所以如此得到西方社会的“厚爱”，和陈衍宁能“恣意放纵”地施展自己的才智，与此不无关系。

1995年4月10日于北京中央美术学院



陈衍宁和罗工柳、汤小铭合作油画《毛主席接见柯棣华》。左起：汤小铭、陈衍宁、罗工柳、陈振新。（1972 太原机场）
Chen Yanning is collaborating with Luo Gongliu and Tang Xiaoming on a painting, at the Taiyuan Airport, China, 1972
From left: Tang Xiaoming, Chen Yanning, Luo Gongliu, and Chen Zhenxin.



陈衍宁与关山月（右）、林墉（中）合作大型国画《谈笑凯歌还》。（1976）
Chen Yanning is collaborating with Guang Shanyue (right) and Lin Yong (middle) on the large-scaled Chinese ink painting. China, 1976



在美术馆改画组的日子。右起：陈逸飞、陈衍宁、孙景波、唐小禾。（1972 中国美术馆 北京）
In front of the National Art Museum of China, from right: Chen Yifei, Chen Yanning, Sun Jingbo, and Tang Xiaohu. Beijing, 1972

As early as in the 1970's Chen Yanning was already a well-known name in the art circles of China. His works appeared time and again in national art shows, and at the 1974 National Art Exhibition his oil painting *Fisherman Doctor* (plate 91) was widely praised. People had found that Chen Yanning was an "all-rounder", mainly doing oil painting but also Chinese ink painting and even picture-story books. Armed with an excellent talent in composition and modelling, and using his sharp eyes and a pure heart, he was good at revealing beauty in common things and could ingeniously refine ordinary life into touching artistic images. I believe *Fisherman Doctor* (plate 91) was the first work that brought him his standing. The painting that had stirred China's oil painting circles was sent by the China Artists' Association to France and was put on display at the Salon in Paris and also caught the French artists' eye. Born in the 40's, Chen Yanning, as one of the representatives of the fourth generation of artists in modern China, was prominent in the mid-70's and became the outstanding one among them. The mission that the times bestowed on that generation was to perfect realist oil painting in China, to thoroughly assimilate both the spirit and the techniques from Western classic oil painting so as to make them healthily rooted and developed in the soil of China, as the ideals of generations of Chinese artists in the 20th century have been ruthlessly frustrated and destroyed in the wars and catastrophes that China has gone through. The first generation, represented by Xu Beihong and Lin Fengmian, passed away in great regret. For lack of a chance to fulfill their lifelong wish to create their oil magnum opuses; the second generation or oil artists, represented by Dong Xiwen and Wang Shikuo, were unable to bring into full play their artistic talents; and the third generation, having lost the most precious ten years, began to show the ebb or their creative vigour and innovative drive although they energetically tried to catch lip afterwards. The times call for the fourth and fifth generations of oil artists, and up arise a group of new gifted artists such as Chen Yanning, Chen Yifei, Cheng Conglin and Luo Zhongli, who have brought boundless vitality to China's oil painting circles.

Oil painting is already an old artistic category in Europe. From the artistic standpoint of the Western

avant-garde, it would be out of the present needs to specially discuss the topic of the Creation of Oil Painting. Under such circumstances, does China need to develop oil painting, realistic oil painting- in particular? There were controversies in China's art circles in the early and mid-80's, in which most people, despite the strong objection of avant-garde warriors, held that oil painting, the realistic-styled oil painting included, should be fostered and cherished in China. The reason why art is needed in human society mainly lies in the fact that the visual conception and pattern that artistic creation reflects are good for the development of public aesthetic standards and thought, thus valuable to social changes. In the actual situation in China, the conception embodied in and the technique of expression adopted in oil painting, the realist style included, can still widen the view and open the conception in the aesthetic field to the majority of the Chinese people, including the intellectual talents, and can probably lead to the innovation of the traditional art in China. Not only are the original Western oil paintings needed to be studied directly, but also the oil works by native artists are 'wanted' in China, because the Chinese artists, while creating their oil works by introducing the techniques originated from the Europeans, will, upon their native cultural understanding, their traditional aesthetic conception and their experience in real life, add fresh oriental colors to the oil painting art characteristic of the strong Western features. That is the re-creation in the process of transplanting Western art. And that kind of re-creation has revealed our nation's wisdom, ability, broadmindedness and self confidence, and also enriched the art treasury of our nation and made contributions to the greater magnificence of world art and to the enlargement of the oil painting medium.

If we have observed in the works by the first three generations of Chinese oil artists their initial but commendable achievements in the artistic search, we will have found in the realist oil creation by the artists of the fourth generation such as Chen Yanning, Chen Yifei, and Chen Danqing their more conscious pursuit. While absorbing the essence and technique in the Western realist oil painting, they have tried to merge into it the charm of oriental art. Needless to say, they have gained a lot from the search made by their seniors, so they have

started on a higher point. Without seeing the original Western classic oil paintings, they've already reached a rather high level in oil technique; once they go abroad viewing many Originals, they will handle and use the oil painting media more skillfully, and thus the oriental charm under their brushes will be more intense.

Chen Yanning's artistic career shows that the early period of the 80's marked a turning point of his oil painting. Since then, he has gradually freed himself from the literariness and the descriptiveness of painting and paid greater attention to the potentialities of the oil painting medium; and also he has gradually parted himself from the formulas of ideal beauty and paid greater attention to the real beauty in real life. In his works *Green Harmony*, *Mother and Child*, *Contemplation*, one can read the artist's sincere and honest affection for life and for the subjects he has described, the artist's passion for oil painting's modelling and colors, and his artistic viewpoint on the unity of the true, the good and the beautiful, which he has always advocated and worked for. His works, with their simplicity and sincerity, appear before your eyes just as a fresh breeze stroking your faces. The progress Chen Yanning has made in oil painting is one part of the results in the transformation of China's oil painting. He is a steady pioneer in the transformation. Out from his understanding of art, his accomplishments and quality, he has taken the path of gradual progress, perfecting his realist oil painting by solid work. Even in the process of handling the principal medium of oil painting and focusing on the artistic appeal of the images themselves, he is still cautious not to follow the trend of "pure painting". Quite a few of his works often quietly retain some traces implying the identity, experience and temperament of the subjects, which shows that he hasn't totally got rid of the literariness and the descriptiveness of painting, but has embodied them in the image language of painting. That, I think, is an aesthetic choice which conforms with Chen Yanning's artistic individuality, and is one of the stylistic features in his portrait painting. And his new paintings in recent years have always borne that feature.

Chen Yanning has been studying, working and executing art exchange abroad since the mid-80's. His contact with overseas art expanded, his field of vision



在广州农民运动讲习所，画家们自己做模特儿拍历史画参考素材。左起：田沧海、刘秉礼、杨麟阶、熊兆瑞、李瑞祥、陈衍宁、韦智仁、林驹。（1969）

In Guangzhou Peasants Movement Institute, the painters also worked as models themselves in the pictures taken as historical painting materials.



四个好朋友 左起：张绍城、陈衍宁、招炽挺、伍启中。（1963）

Four good friends. From left: Zhang shaochen, Chen Yanning, Zhaochiting, Wu Qizhong. China, 1963



在汕尾渔港写生 左起：李瑞祥、潘鹤、唐大禧、尚涛、汤小铭、伍启中、陈衍宁、李锦升。（1973）

Sketching at the fishing port of Shantwei. China, 1973



我和我的第一张历史画（1968）

I and My First historical-themed painting. China, 1968

widened; especially since his art of portraiture was recognized in the U K and The USA and met with great success, he has cherished greater ideals and insights. It is probably in this period that he has got a better understanding of the famous remark "Accumulate more knowledge than can be applied and keep wider observation than may be needed", which he has long since kept as his motto. In his recent oil painting creation, while portraying the vividness of figures, he has further intensified his style and more consciously sought both the atmosphere and the significance; thus his paintings have presented greater loftiness and unity. Now Chen Yanning becomes more and more self-confident in painting and paints more and more freely, and it seems much more precious that that self-confidence and freedom have been gained in his experience in international art activities. He has accepted many commissions, yet his artistic individuality still stands clear in those kinds of work. Living overseas he misses his native land. Many of his new works depict the people, things and landscapes in his memories, which reveals his strong Chinese culture. Under his brush, the females From South China are always gentle, tender, and full of internal charm. He hasn't been stilled in the commercialized art market, but has been trying to win over the people under the strong commercial atmosphere with his art. So he deserves admiration for his consistent enthusiasm for art.

Chen Yanning has spared no pains for his gains. He has always been nicknamed Painting Buffalo. Through several decades' practice, he has laid a solid Foundation in modelling, His drawings, accurate and vivid, contain his own ideas; the contours and structure in his works are so enchanting that viewers can't help appreciating them. He has worked the hardest in respect of colors, using palette knives, instead of brushes, to scrape, scumble, impasto and drag colors for some special effects, He can skillfully and freely handle colors, achieving rich color effects by using fewer colors. He emphasizes the nice effect of brush stroke and brushwork, the harmony and the elegance of tones, and the creation of tableaux. His oil painting has undoubtedly benefited From his mastery of traditional Chinese painting. Chen Yanning has paid much attention to the perfection of painting technique and skill, regarding it as the most important condition

for artistic creation - and that may be one of the secrets of his success and an important reason why he can make a breakthrough in Western portrait-art circles. Throwing a calm look at modern Western art, and marvelling at the open consciousness and conception of avant-garde artists and their courage and insight in their search for novelty, we can not ignore the fact that many of them have landed themselves in an impasse as a result of their adherence to their own conception and action. The cause of that situation is quite complicated; however, the negligence of technique and skill is one of the undeniable reasons. How can an artist create art if he only depends on his conception without mastering technique or skill? And how is it possible that the mastery of technique and skill can be achieved in one move? The drawbacks caused by the separation between conception and technique, between mind and hand, have been thoroughly exposed in Western art circles, which, I believe, is not irrelevant to the reason why the West "favours" Chen Yanning's oil painting so much, and why Chen Yanning can give full play to his talent "so unrestrainedly".

April 10, 1995, at the Central Academy of Fine
Arts, Beijing

陈衍宁——跨文化的视界

「美」丹尼斯·韦曼



1999年5月陈衍宁在白金汉宫为英女王作油画写生（英国）

The Queen poses at a portrait session as Chen Yanning paints an oil sketch of her, in the Buckingham Palace. U.K., May 1999

最近二十年，来自中国的美术作品势如潮涌，着实让西方人目不暇接。中国艺术之门已经向西方开启，各种风格与技法便纷至沓来，盛况空前。东方的美术家，对不断创新的欧美视觉艺术风格渴盼已久，跃跃欲试，他们汲取了当代国际的美术技法与题材的丰富营养，从精细入微的照相写实主义一直到最为狂野的行动抽象表现主义，均有技艺精湛的实践，令世界为之震惊。

中国的年轻艺术家急欲跻身国际美术家行列，在这种热情驱使下，出现大量其实已失去民族性的作品，其中有些则是直接的模仿。不过，所幸的是，中国美术的唯一性与独特性依然是其生命力之所在，如果说已受到影响，那也只是技法上细微的更替扩充，而不是方向性的根本变革。当代中国美术的精华，既保持着它的文化特色，又兼收并蓄了西方技法与材料中符合东方传统的要素，达到了东西方审美传统的融合。

陈衍宁的出色的画作就是这种融合的杰出典范。他的作品不管其题材是取自于他的故乡中国还是他目前侨居的西方，都拓现出一片真正超出文化疆界的跨越空间的视野。他的作品在欧美已受到热烈欢迎。在那里，他作为一名画室艺术家和我们这个时代最为成功的肖像画家之一而享有盛名。他出国以后不断获得的成就，其意义已远远超出在大洋两岸架设一座美术之桥。他在各地举办画展，作品广为重要的公众和私人收藏，他荣获不少奖项——这一切已使他稳稳立足于国际

美术界。现在，陈的画作不单在其故乡中国，而且在香港、新加坡、澳大利亚、日本、巴西、前苏联、前南斯拉夫、法国、加拿大、英国和美国，都颇为知名且备受赞誉。

这位画家的作品得益于其受过的正式训练，这也是他技法纯熟，洞察力精微的原因，他从十四岁开始学画，全面接受过他祖国传统手法的基础训练。尽管西方的观众能欣赏中国古典美术所营造的效果，但他们都很少有人能够了解那些技法所要求的基本功。一千多年来，东方美术的发展，似乎与欧洲美术基本原则大相径庭。在西方，墨水取自瓶中，笔与墨的配合诚如火腿配蛋一样自然；而中国的画师，则从墨条取墨，毛笔用墨。然而这种材料与工具之不同仅仅只是表面的区别，两者之间更为深层的差异则是其艺术精神。东方的毛笔画，被称为“远东美术形式之精髓”，在材料上、手段上、更在基本方法上，既不同于钢笔画，更有异于自中世纪以来西方一直钟爱的油画。中国传统美术反映的心态和精神与西方画家所通常受到的这类影响也彼此相异。中国水墨画可上溯至佛教世界观，强调对现实的知觉与写意，在不容涂改的宣纸或绢面上用透明墨色作画，要求身心合一，笔触果断。

这种绘画的训练极富挑战性，陈则将此种训练所培养的自信用于他的油画创作之中，不管在题材选择上，还是在他完成题材立意时所具有的自觉抒情性上，都表现出他所受到的这种中国技



陈衍宁与英女王伊利莎白二世在其肖像揭幕礼上合影（2002 英国伦敦）

Chen Yanning and Queen Elizabeth II at the unveiling of Chen's portrait of The Queen, in London. U.K., 2002

法训练。西方观众往往惊叹其画面的精确与绘制的功力——对于接受我们自己的艺术传统训练的人们，我们就是从这方面评价其成就的——但更钦佩其作品渗透的那种精妙的东方韵味。

东方，曾给予陈种种殊荣：在中国的画展参展并获奖，在新加坡举办个展；中国邮电部邀请其设计邮票；新加坡、香港、中国国立的美术出版社为其出版画册；中国美术馆和中国的博物馆等均有其藏品。与之相应，西方也给予陈足够的重视：一九八二年其作品入选“法国春季沙龙展”；一九八五年参加巴黎“第十七届国际绘画展”；三年后他应邀请出访澳大利亚，其作品被西澳国立美术馆邀作永久收藏，整个八十年代，其画作频频出展欧洲与南美，既扩大了其创作视野又提高了专业影响；一九八一年，他受英国苏格兰艺术家协会之邀请赴苏格兰办展并讲学；一九八五年参加巴西“圣保罗双年展”；一九九一年开始，参加英国皇家肖像画家协会年展，并在英国获得奖项。

一九八七年，陈的优秀作品参加纽约“中国当代油画展”，自此，他受到美国的认同。那是一次破天荒式的展出，首次向美国公众展示中国的当代油画作品。之后，画家在纽约一著名画廊举办了数次个展，均大受欢迎；旋即又受聘于

奥克拉荷马市之大学艺术系任教。其佳作《母与子》在一九八七年被印作“中国当代油画展”的海报，在“纽约国际艺术博览会”展出，并登在“新时空”杂志国际艺术博览会专刊封面上。一九九三年，其作品《月亮门》在佳士得艺术拍卖目录画册封面刊出。今天，陈的作品深受收藏家的热切追求，已吸收了美国、英国各地画廊的广泛注目。

陈对油画艺术的驾驭表现在他出类拔萃的多种风格和娴熟运用的广泛题材上。八十年代，他创作出大胆的印象主义作品，类似塞尚浓彩厚涂的画面，运用颤动的小色块，绘制出动感十足的形象，堪与这类画派的大师媲美。他那幅情感敏锐的一九八三年妻子拉小提琴的肖像，那幅广受好评的《母与子》，以及许多有关运动员、儿童、村民的绘画，其传达的内容已远远超出画面任务的静态形式。他以一种罕见的统一平衡与运动的能力，捕捉时间凝止的瞬间而着力描绘，其用笔的自信，足使人觉得，他笔下的人物随时都会在画面上继续其活动。这种以静写动的手法在他的芭蕾舞形象中尤为明显。如德加一样，他将这种舞蹈的韵律与优美刻画得极为高雅，极富力度。

特别值得一提的是陈在构图出新方面的非凡



和英国友人苏珊在雨中（1993 英国）
After work, Chen Yanning and friend Susan Gassaway. U.K., 1993

才能。西方观众对于东方美术中某些因袭陈规的构思已见多不怪，然而这位艺术家在其作品中却往往有令我们吃惊甚至震惊的对素材的经营。试以其堪称著名的“春临”一画为例：画家将人物置于一株正在吐蕾放花的木棉树下，从下侧面仰视，带状的树枝构成蛛网图案映衬着天幕，这是一个极不一般的角度，而那位清秀的少女被处理成整个构图一组部分而非图画的中心，则突出了大树的秀美挺拔。人物与背景交融，生物与非生物对比，这一手法在陈的作品中经常采用。典型的是他往往不用画中的人物而用其他成分为绘画命名，仿佛有意造成一种焦点错位或赋予人物一种焦点错位或赋予人物一种含蓄的隐喻：如《春临》之命名，青春少女与吐蕾木棉系列，均为春天的两个象征；又如《月亮门》，将圆形石门与门内的姑娘古典式椭圆脸庞相比；他的《檀香扇》表现一位拿着扇子的少女，她面容和服饰所具有的典雅之简洁与檀香扇所透出的令人叹为观止的繁复精致相互映衬；而他的《没有花的花瓶》则将一着色绚丽的空花瓶置于两位朴素的少女之间，而少女的美却正好填补了花瓶中所没有的鲜花的空缺。

陈对于人物面部与造型的厚爱，必然地使得他在肖像领域里成绩斐然。他作为美国肖像画中心的专属画家——纽约一家成立于一九四二年和现今拥有一百七十五位画家以上的画廊，陈已接受过美国和世界许多杰出人物的委托绘制肖像，该肖像中心主席表示，在其登记册上，陈是最受欢迎的画家之一，他不但是位精于人物结构的高

手，而且还是描绘儿童与动物的奇才，因而声誉甚佳。

肖像画艺术在东西方均有悠久的历史，可追溯到远古时代，但只是在文艺复兴之后，将客观对象作为个体加以逼真的表现才得以重视。而肖像画作为认真的艺术形式，才开始出现。陈在肖像画中将准确逼真的刻画富有诗意的形式美相结合，塑造出一个个鲜明亮丽的形象。他笔下的人物尽管都是写实风格，但却具有一种思想化的特征，折射出对象最为吸引人的一面。陈的肖像画弥漫着一种炫目的光感，令人联想起十八世纪前欧洲的伟大画家的作品。他运用复杂的技法与对细节的高度专注，设计出大师级的构图，似乎要抓住对象生活中的一个自然的瞬间为其造像，情景真实可信得仿佛他在描绘孩提时的游戏。在刻画每一位人物时，他总要精心敏锐地选择他认为最适合该对象的姿势与背景构图。无论是描绘盛名显赫的实业巨子还是表现无忧无虑的青少年，他都全然怀着同样认真的美学目的深入的构思。

作为一个画家，陈无懈可击，已达到逼真的最高水准，然而形似仅仅是他为自己、为自己的艺术提出的最低要求。历史上看，中国画家师法自然，往往并不只是复制其形式，也不只是激发对自然美的感官体验，而是要把握其某种非物质特征的内在神韵。面对这一高难度要求，陈无论在订件肖像还是在风景、静物，中国民俗画的创作中，都忠实遵循了这种艺术传统。在他看来，一幅肖像画绝非只是现实的简单的复制，它必须是一件艺术品，既要勾勒对象的外貌，又要表现对象的人性和个性。而陈对客观对象的传神描绘则绝不止遇见什么就画什么，他的肖像作品永远都是那么爽心悦目。

因此，选择陈来为我们这个时代一些最杰出



陈衍宁夫妇和赫夫纳合影于陈衍宁油画个展（1989 美国纽约）
Mr. Robert A. Hefner III, Chen Yanning and his wife Jiaqi at the opening of Chen Yanning's solo exhibition, at the Hefner Gallery. New York, 1989

的人物造像就一点也不奇怪了。在美国，他曾为庄臣家族画像；在英国，他为理查·布兰逊，爱尼坦、罗迪克和霍华德家族画像；在英国历史著名宏伟建筑的纪录片中，详尽地报道了陈在霍华德城堡内为霍华德写生到完成肖像的创作全程。

陈应邀为缅甸民主领袖、诺贝尔奖金获得者昂山，苏姬画像，陈还应邀三进白金汉宫为英国女王王夫菲力浦亲王写生造像。

陈衍宁的艺术真正跨越了文化与历史，蕴含着一种宇宙的和永恒的信息。他从未接受过在他青年时代一度风行的无个性抽象派艺术的诱惑，一直坚持其民族传统中的人文主义价值观。今天，写实主义已为美术界重新接受，并在众多方面向美术爱好者再现其恒久的魅力。陈的写实既不属于菲利普·帕尔斯坦的粗糙冷峻的具象派，也不属于理查·埃斯蒂这类时髦画家的机械照相写实派。他的写实，带着一种敏感，一种对于表现浪漫主义世界观特征的敏感。而他对光与透视的无懈可击的处理，他那具有震撼力与想象力的构图，以及他对所绘客体神韵的洞悉力，都在告示人们：这是一种坚实完美的审美结合，一个跨越空间的视界。

1995年