



CHINESE WELL-KNOWN OIL PAINTER  
CHEN LAN

中国油画名家——陈岚



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Water Lilies Series, 2008, Oil Painting Canvas, 60 x 200cm  
莲系列, 布面油画

Chen lan  
陈 岚

# Rosemary

## – Chen Lan and her paintings

Wang Yuan

In the modern time, when people's reading habits which used to be ordered are becoming fractional and flat, people who are influenced by the Internet are turning out to be out of patient. They need to get interested in paintings and also be stimulated by all kinds of signs, then start to audit if the artist is qualified to have a convincing solid foundation as well as an expression way when they are attracted by some artworks. Just like to carve two sides of the coin, the one who succeeds in finding the balance point between people's psychology and the painting experience can strive for the best reputation in the shortest time. From this aspect, the emotion which is released from Chen Lan's artworks ensures that she can constantly advance herself and be accepted.

Artists are of personality, but also of sex.

It's such a pity that the latter has been neglected consciously or unconsciously in the art history. In the recent time, female scholars began to show up in the modern history. Therefore, shown in the records from males' perspective, the talent of female artists was not admitted by half of the sky.

Similarly, the patrilineal way of expression or using 'he' for expression makes the traditional art history described by the grand and manly words which are close to 'society', 'times', 'creativity', and 'revolution', while female temperament was always placed into a lyrical, aesthetic and feminine image( except feminism). As a result of the limitation of visual threshold, female artists are thought to be simple and excluded of the main stream historiography.

So, it owns it's unique value to watch more artworks created by the female artists, which may do a lot to recover interior sensitivity, to relive our tensed emotion, to move indifferent nerves, to ease the autism of the city, or even to stop considering living as a fight.

I do believe that there exist some standards surpassing sex, such as experienced technique, unique language, emotional expression and also a good mastery of a certain subject.

Let's try to frame Chen Lan with the above standards, clear views are shown in her paintings subjected with water lilies. Her emphasis on dealing with the relationship between light and color; her smoothly and extensively drawing way, and her complicated depiction on the details make her keep her own position in so many artists who focus on painting still lives or landscapes.

Beyond the sense of form, the temperament the artist owns is determinative. The style and life shown in Chen Lan's works may seem wild and uncontrollable. Meanwhile, the purity of her oil paintings illustrated by the way she constructs, not only is a talented advantage for her, but also a thing seldom western artists who had spent their whole life can get rid of.

The water lilies she creates are said to be more beautiful in the darkness. People are accustomed to watch flowers in the day time; however, they can see all kinds of water lilies both in the daytime and at night, and both in spring and in autumn. It shows how wonderful her ability is to watch carefully and to show fully. All these remind us to take more care of the ecology.



When people casually pass by the West Lake, with breeze showing midsummer is coming while early summer is leaving, flower buds, full blossomed flowers, boundless green leaves and red flowers can be watched there. Although the flowers are not many enough to get touch to the sky, but are plenty enough to cover the water in the lake. The smell of the lotus is present all over the air. It's much like the God of Nature holding an annual celebration of birth in the center of the city, acting as a master of ceremonies to the females or the motherhood.

Flowers blossom better under suppression. Of the West Lake, On four sides lotus blooms. on three sides willows, Chen Lan makes an artful choose to use images for significatio, which not only fits the city and Chen Lan's character, but also of certain technical difficulty. As a matter of fact, successful artworks with the topic of lotuses are thought to be only created by Ba Da or Pan Tianshou who have achieved great deals in Chinese ink and wash painting. For oil paintings, water lily is the topic only cared by few artists such as Rossetti and Monnai. However, Chen Lan plunging right in and just doing it, creating understandable and forgettable images for the spectators, illustrates that she is so talented and courageous.

Water lilies is just one series of Chen Lan's creation. The landscape and still life painted by her seem beyond the boundary, which benefits from her deep research and careful observation which cause her moderately adjusting rhythm, transmitting her own emotion into factors in her artworks. What's over, if there need to be a series of clear signs to add description to her signature, her smooth using of scraper knife and massy ornament of colors show her flavor as well as her state of mind.

Out of Clear Water, Lotus Engraved by Nature. 'Nature' might be the word used for appreciating the best paintings in China, but also a basic entrance to paintings. After watching Chen Lan who has spent almost 20 years learning and practicing, but still being firm and steadfast to it, I do believe that there is nothing can stop her from creating more beautiful flowers.

**Written in September 2010, study room**

# 迷迭

## ——陈岚和她的绘画

这是一个阅读习惯由崇尚秩序转向碎片与扁平化的时代，被网络培养得缺乏耐心的受众们，需要画面趣味与符号的刺激，却又在眼前一亮之后，开始审视作者是否具备令人信服的专业功底和叙事手段。谁能在公众心理与绘画经验中找到微妙的平衡点，如同雕刻出一枚硬币的两面，谁就可能赢得迅速放大的口碑，从这个意义上来说，陈岚的作品中充分释放的情商，是她不断突破自我并为外界认可的保证。

艺术家不仅是有性格的，也是有性别的。

很可惜，美术史一直有意无意的忽略了后面的判断。在很晚近的时期，现代史学才开始出现女性学者。因此，在男性视角的记录中，女性艺术家的才情，并未获得半边天式的承认。

同样，父系或“他化第三人称”的叙事风格，使得传统美术史的脉络一般都紧随着社会、时代、创新、革命之类宏大和阳刚的语词展开。而女性艺术家的气质，总是被努力界定于抒情、唯美的阴柔表象之中（女权主义文本除外）。这种视阈的局限，往往导致将女性艺术家简单类型化并隔绝于主流史观的处理结果。

所以，多观看一些出色的女画家作品，对恢复我们心灵的敏锐，舒展紧绷的情绪，温暖冷漠的神经，缓解都市孤独症，甚至不再习惯于视生活如斗争，都有着独特的价值。

我想出色还是有着超越性别的标准，比如技术的老练，语言的独到，情绪的传达，以及对某一题材的把握。

不妨拿这些框框来套一下陈岚，在她以各种莲花为主题的油画中，已经显示了明晰可辨的个人面目。高调的光色关系处理，流畅的大块面用笔，堆花式的细节刻画，这三点使她从静物和风景画家的庞大阵营中，赢得了一块专属保留地。

在形式感的下面，画家的气质起决定性作用。陈岚作品流露出的格调和生命力坦荡不羁，无以克制，并且，她的造型语言有种纯正的油画味道，这相对于很多非西方画家终其一生也难以摆脱的本土面具，是个天赋的优势。

她描绘的睡莲，据说很多在暗夜中开放的更妖娆，我们习惯了在白天观赏花卉，而从她的作品中，倒是可以看到睡莲的夜与昼，春与秋，这里面能感觉到她细腻的观察和表现能力，也提醒我们似乎应当更多的关注一下生态。



当你沐浴着从初夏到盛夏的荷风，偶然走近西湖，一定能够看到水面上从菡萏初吐，到竞日群芳，直至无边弥漫的绿叶红花，它们没有接天，但是闭水，映日遮山，压堤锁澜，空气中满是莲子的生香，我以为这是自然之神在城市中心一年一度如约举办的临盆大典，并以此作为对女性或者母性的欣悦赞礼。

有压抑，开放才更美丽。在四面荷花三面柳的西子湖畔，陈岚很巧妙的选择了图象指称，既贴和城市与她的性格色彩，又有相应的技术难度。实际上，荷花在中国水墨画中，一直是技术到达顶端如八大、潘天寿这个级别才有传世之作的品种。而睡莲之于油画，也只是罗赛蒂与莫奈寥寥几人关心的小众题材。陈岚能一头扎进去，画出令观者意会的情境以及一见难忘的印象，恰好证明了她的天分与胆量。

当然这只是陈岚创作谱系中的一个切片，她的风景与静物，都努力拓宽界限，得益于在专有题材上的深入研究而获得的观察手段，描绘不同的个体或场景时，她能够适度调整节奏，让自身情绪逐步过渡并转进为画面的各种要素，并且，假使需要一系列清晰的符号来为自己签名加注的话，你只要看她酣畅的刮刀技法和厚实的色彩点掇，无不书写着属于她的气韵与神思。

“清水出芙蓉，天然去雕饰。”天然恐怕是中国绘画品评中最高的境界用词了，但也属基本的进入门径，当看到陈岚经历了近20年来学习与生活逆境的天然锤炼，依旧丹青无悔，痴心不改，我相信已经没有什么，可以阻挡她笔下的花卉更加抒情的飞扬绽放！

王 源

2010年9月再识于雅舍

## Meditative Mind of Water Lilies

Chen Lan

Water lily owns her meditative mind. Water lily changes with time; She comes into bloom in the evening and be in bud again till the second noon, saying hello to elanviridity and saying goodbye to apathy. Water lily heaves with her disposition; She lies above water, half floating on the surface of water, while the other half under it, just like seeing a world in a grand of sand and a heaven in a wild flower. Water lily keeps whatever she will be; She is composed in a natural shape, never being inordinate or unwilling, never rattled or bouncy, just keep herself the Goddess in the water. Water lily lets the fate decide; She never loses her high restraint in the moon, either gives up the freedom, keeping dirty far away from her purity casually ...

These are how ease the water lilies are I've ever found.

All these artworks show my real minds combine with both my outer and inner consciousness. On one hand, as the author of the artworks, I have my insight of meditative mind, showing the experience of the past life as well as illustrating the capacity to catch the subtle and sudden changes of the objects. On the other hand, as a dancer, I have a passion for different culture and as a result of it, the enterprise, delicacy and attractiveness ballet contains integrate well with the casualty and every modern dance owns.

It seems magic, making the water lilies I creates gleaming in time, shadowy and gorgeous in the canvases. Therefore, I want to be grateful to Art, to the Nature, which help me create basing on water lilies, realize my thoughts, understand life, and also keep my mind in pure and saturnine just like water lilies.





Water Lilies Series, 2009, Oil Painting Canvas, 100 x 100cm (Part of the Painting)  
莲系列, 布面油画 (局部)

## 莲中禅境

莲中处处有禅境。她随时，每到傍晚时分开，翌日中午合，在无声无息中送走暮风迎来朝气；她随性，静卧素水，半浮面上，半沉心田，宛若一砂一世界，一花一天堂；她随遇，以平实的形态安然着，不过度也不牵强，不慌乱也不忘形，在纤尘不染中竟成“水中女神”；她随缘，月光下不失高贵的矜持，烈日下不失怒放的自在，不经意中便将种种污浊轻轻地挡在纯洁的外面……

这是我所寻到的莲的前世今生的淡定。

这些画所表现的，其实正是自己外在意识和内在意向的心路艺术。一方面，作为画者对禅境的顿悟，画中既有人生历练的内在镜像，也有捕捉事物瞬间变幻的外在展现。另一方面，作为舞者对异域文化艺术的钟爱，画中又融合了芭蕾舞积极向上与飘逸深远的楚楚风致和现代舞自由随意与梦幻般的无尽遐思。

这一切似有神力，使笔下之莲在交错的时空中若隐若现，在画卷上舞出混沌初开、虚幻莫测、斑斓炫丽意象。因此，我要感谢艺术，感谢伟大的自然力，让我能以莲为依托，反照内心，领悟生命，沉浸在那纯美而欢悦的莲界禅境。

陈 岚





Water Lilies Series, 2010, Oil Painting Canvas, 20 x 25cm ( Part of the Painting )  
蓮系列, 布面油画 (局部)





Water Lilies Series

蓮

Water Lilies Series, 2009, Oil Painting Canvas, 100 x 100cm  
莲系列, 布面油画



