

## Featured Artist

### 艺术家聚焦

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**Chen Yan** is a Chinese artist with a PhD in Oil Painting from the China Academy of Fine Arts. Her PhD dissertation is entitled “On the representative space and pictorial space of Western paintings” under the supervision of Prof. XU Jiang, Adjunct Prof. SZETO Li, and Prof. JIAO Xiao-Jian. She is now an Associate Professor in the Department of Oil Painting, China Academy of Fine Arts, and is the Director of the 5<sup>th</sup> Studio in the same department.

She has exhibited widely, most recently at the National Art Museum of China, and has won numerous awards from national and regional exhibitions. Her work has been collected by individuals and by galleries and museums, including the China National Museum, Beijing.

According to her Artist’s Statement, “It is the desire for a deep understanding of the depth and meaning of things in a complex world that drives my painting.”

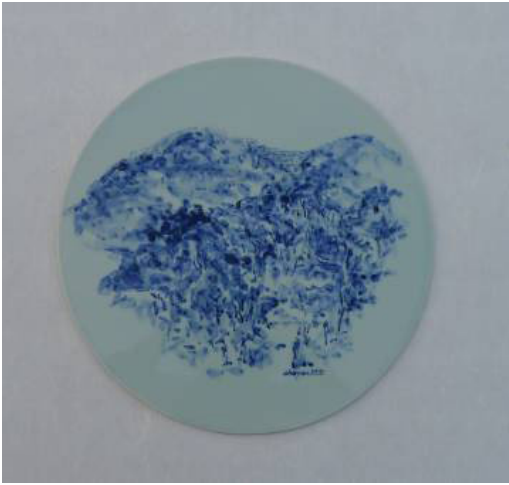
陈焰，中国美术学院副教授、博士学位。她师从许江教授、法籍客座教授司徒立、焦小健教授，博士论文题为《论西方绘画的再现性空间与绘画性空间》。现为中国美术学院油画系第五工作室主任、硕士生导师。

她的作品屡次参展并获省级与国家级多个奖项，数件作品被包括中国美术馆在内的国内外艺术机构和个人收藏。

关于艺术，她说：“对纷杂世界中事物的深度和意义的追问，是我绘画的内在驱动力。”









**Homeland**, ink & watercolor on paper, blue and white painting on porcelain (2005-2015), & oil painting on canvas, (2006) 《家园系列》, 纸本墨汁 (2005-2013), 青花瓷 (2013-2015), 布面油画 (2006) The series “Homeland” was the outcome of sketches that attempted to grasp the scene at a particular instant, leading to several hundred works over a period of years. These works come from an effort to follow nature, and an artistic absorption by the very characteristics and dynamics of natural scenes. 《家园系列》纯粹是写生所得。朝暮不同，四时不一，捕捉它们，也捕捉自己，几年下来积攒了几百幅这样的作品。它们是置身于自然的只属于那个当下的一些感悟，也是自己在视觉追问中对空间深度与心灵深度的理解与把握。



**Delusion**, (45×45cm/each ×20), mixed-media, (45×45cm/each ×20), 2014 《礼记》, 综合材料, (45×45cm)×20件, 2014. This Chinese traditional opera series uses the performing hand gestures of Mei Lanfang as one vantage point for interpreting China's traditional civilization. These ritual gestures carry with them the possibility of interpretation and inference by different generations and artists and in different contexts. They manifest an everlasting lineage. 该系列以梅兰芳先生的表演手势为蓝本创作。具有仪式感的手势指法是一代代艺人口传心授的文化遗作, 承载着不同时代和不同境遇的解读和演绎, 代代相传、生生不息。它们是时间的记忆、存在的见证。此作试以此瞭望中国传统文明, 为仪式感的时间作记。











**Swimmers**, oil painting on canvas, 2002-2009, 《泳者系列》, 布面油画, 2002-2009  
The immersion of swimmers in water brings to the viewer hazy contours, vague identities, and undetermined interpersonal relations. The intention of expressing the ever-changing world, the approaching and parting of persons, and the simultaneous feeling of existence and nullity, has motivated my series, “*Swimmers*.” 泳者于水，模糊了外观和身份，也模糊了人与人之间的关联。世事的转瞬即逝，这种不断运动着的人与世界、人与人之间或并行或疏离，既近亦远的存在与虚无感，催生了此系列的创作。