

On the Work of Catherine Lan

By Barbara Grossman

Yale University School of Art Painting Department, Professor

2001

While teaching at Yale in the MFA program I had the good fortune to meet Catherine Chiao-Ju Lan. In my long career in the arts, I have seen the work of many young artists, but few have impressed me to such a high degree as Catherine. Her signature work expertly blends elements of fashion and craft making into an innovative form of visual expression that questions the limits of canvas-based art. These canvases—resplendent in stretched and twisted fabrics, lace and faux fur, splashed with Day-Glo colors and dotted with sequins, rhinestones and fake pearls—represent an explosive evolution for the "painting" medium.

Expounding upon Abstract Expressionist influences, Ms. Lan re-enacts Jackson Pollock's muscular "action painting" brushstrokes with vigorous "painterly" gestures created by contorted pieces of fabric that retain the performative aspect of her physical effort. This pioneering push into new painting territory is evident in such early works as "Snow White" and "Variation: Prince," two works that smartly deconstruct famous fairy tale characters to explore the beauty and pain that underpin these seemingly innocuous stories. The recent work adheres to the fairy tale as fable being both witty and ominous at the same time. The color skirts the synthetic with the naturalistic. Pieces such as the Magic Mirror series both reflect and absorb our light supporting the magic of the reflective glass we take for granted. We will never think of foliage the same way after seeing her rendition of Jack and the Magic Beanstalk, the Juniper Tree or Snake Leaves. The most astounding and unique is, The Blue Dragon, which transforms the creature while integrating the form so totally that they become one.

Ms. Lan's work not only of the highest caliber but it is also innovative. She is in the forefront of contemporary art while continuing to push the envelope inventing new imagery and dialogue based on language we all share...childhood.

凯瑟琳·蓝的艺术创作

文/芭芭拉·格罗斯曼

耶鲁大学艺术学院硕士班教授

2001 年

在耶鲁大学硕士班任教时，很幸运的遇见凯瑟琳·蓝（蓝巧茹）。蓝应用在教学上的即兴精神，对色彩的明锐度，对艺术史的深入了解及应用，精准的构图与观察技巧，全部都反映在她的布料多媒体绘画创作中。在我漫长的艺术生涯中，看过无数年轻艺术家的作品，但很少看到像蓝巧茹这样的作品，让我留下了及深刻的印象。她以创新手法融合时尚元素来表达形式，勇敢地挑战传统画布艺术的极限。蓝巧茹的画布上有扭曲的蕾丝，有仿毛皮，还溅撒了数不清的亮片，水钻和珍珠点缀其间，她的作品可以说是绘画媒介爆炸性演变的代表。

抽象表现主义的观念对蓝巧茹的创作产生一定程度的影响，在蓝巧茹的作品中，我们可以看到杰克逊·波洛克行动绘画的笔触，蓝巧茹画面上扭曲的布料，宛如手势绘画表演残留的痕迹。蓝巧茹开发创新的技巧，以童话的观念开拓出全新的绘画领域。蓝巧茹，布料的女皇，巧妙地将《白雪公主》这看似平淡无奇的故事进行解构，深入探索童话人物的美丽和忧伤。《魔镜 vii》是蓝使用魔术颜料的创作，它在不同的角度显现不同的颜色。色彩的变化使这面魔镜更具穿越时空的魅力。

蓝巧茹的童话故事是机智又灵巧的，作品呈现的色彩结合了自然色与合成色。在她的《魔镜系列》的作品，镜子同时反映也同时吸收著光，在我们观赏了蓝巧茹的《杰克与魔豆》，《杜松》和《蛇叶》这几件作品之后，我们从此不会再以平凡的方式观看一片寻常的叶子。《青龙卧墨池》是蓝巧茹最独特、也是最惊人的一件作品，虽然形式上彻底的变形，可是却又把整体造形结合得十分完整。蓝巧茹走在当代艺术的前线，她不断地在我们惯用的艺术语言和童话意象中，发明出新的图像与对话。我可以很肯定地说：蓝巧茹的创作不仅已达到最高的境界，也是极为创新的。