

通过绘画，生命将获得整体觉醒的内在超越

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许多中国当代艺术所谓“中国元素”往往是在西方文化的屋檐下寻找栖身之地的产物，是毫无文化超越性的标签式作品，中国快速、生吞活剥地把西方艺术史进程改编了一遍。我们的传统亦被我们自己割裂，实际上是中国当代艺术中的普遍的无根现象。表面欣欣向荣，其实不仅没有成长壮大，反而成了激素过量的畸形，而且还放弃不了越来越依赖的药剂。全球化时代危机四伏，大众狂欢后的虚无主义，工具理性下的思想枯萎……当西方当代艺术也无路可走之时，中国艺术又将何去何从？

中国当代的艺术，应先行到死去思考，应该回归到“母根”。所谓回归，不是形式上的转借，不是载体的复古，而是对艺术精神的传承和内在反省再思考。

中国的艺术精神，可上溯到老庄。从他们的修行所到达的人生境界去看，正是一个伟大艺术家的艺术修养需达到的境界，他们虽无意于艺术，但不期然地归于今日艺术精神之上。

许多艺术家没有信仰，拜金，现在已经到了让中国艺术来一场凤凰涅槃的时候了。真正的艺术，应既是“人性之发”又是“人性之需”，这不失为救赎的办法，这对解决人类自身的矛盾，对现在和将来都有重要的意义。人对宗教最深刻的要求，在艺术中都得到了解决，艺术与宗教最高境界是汇归一点。真正的中国艺术精神，其实是超越社会在人具体生命的心、性中发掘艺术的根源，从而把握到精神的自由解放。这种精神，是平衡的、内省的、自觉的、再生的、无限的、完满的，具备这种精神，生命将获得整体的觉醒。

庖丁解牛，是精微中见自由，在技中见道，是消解了“物与我”的对立、“手与心”距离，从而由技术的解放而获得了完满感，成就纯艺术精神。

这里的肖像不同于美术史中肖像画，在消去图解性和表现性，以及各差别化具体特征的面孔后，归于“整一”的可游可居的山水精神。每一面孔重构一个世界。我十五年如一日，如参禅修行一般领悟山水之“道”。

Through the painting, the life will get the intrinsic transcendence of the awakening of the integrity

Tong Yanrunan Oct, 2013

Many of the so-called "Chinese elements" in China's contemporary art are always the products that seek the refuge in the roof of the western culture, which are label products without any transcendence characters of culture. China rearranged the process of western art history in a fast speed. The tradition of us has also been separated, which in fact is a general rootless phenomenon in China's contemporary art. It has a prosperous surface, but in fact we didn't grow stronger, instead we formed the deformity because of the excessive malformation, and we can't give up the medicine that we relied upon. The crisis in the globalization, the nihilism after the carnival of the general public and the blast of lives after the tool and ration. When the western contemporary art has no way to go, where will China's art go to?

The Chinese contemporary art should first think and date back to its root. The so-called returning back is not the borrowing in the formation or the restoration of the carrier, but the inheritance of the art spirit and the thought of the inner reflection.

The art spirit of China can be dated back to Laozi and Chuang-tzu. Seen from the status of life of them after the practices of Taoism, it is just the state that a great artist should achieve in his art accomplishment. Though they were not intentionally to be artistic, but it just naturally belongs to the contemporary art spirit.

The Chinese artists worship money without beliefs, and it is time to let the Chinese art has a thorough change. The true art, could be include both the " the creation of humanity" and " the need of humanity". This can also be a way of redemption, to solve the conflict of human beings themselves, which has both the meaning of current times and future. The most profound requirements of human beings toward religion have all been solved and reached the highest meeting point of

religion. The true art spirit of China, in fact is the transcendence of the source of the society in the heart and gender of human beings , and it has grasped the free liberalization of spirit. This kind of spirit is balanced, introspective, conscious, reproductive ,infinite and full awakening of the integrity.

Dismembering an Ox by A Skillful Butcher Pao Ding, is to find the freedom in refined character, to find Tao in technique ,to eradicate the contradiction between the "things and I" and the distance between the"heart and hand", so as to acquire the sense of achievement through the liberalization of technology, and become the spirit of pure art spirit.

The portrait here is different from the portrait painting in art history. After eradicating the illustrative and expressive character, all the faces that have different characters can be integrated into the united random spirit of landscape. Every face will reconstruct a new world. In the past fifteen years, I realized the "Tao" of landscape everyday, just like practicing "Taoism".