

老庄式的注视——童雁之“像”中之“象”

章仁缘

由“像”到“象”

中国的祖先认为，“存在”有三种形式。周易说：“形而下者谓之器，形而上者谓之道。”器者，有形之存在；道者，无形之存在。而第三种存在，介乎虚实之间，有无之际，谓之“象”。儒家所谓中庸，即把“象”这种介乎有无，间于虚实的存在方式作为终极的追求。庄子认为，“象”由心生，止于形。可见，“象”是东方人心中最神秘的东西。然而，究竟何为“象”？

“象”首先是“像”

“像”意为肖似，动词活用作为名词则为写照之意。

童雁的画，首先是一幅幅“像”的集合。

用朴素的经验来定义，“象”便是“像”，仅仅是描摹。而在童雁的画中，“像”的存在已经脱离了描摹的躯壳。一张“像”被搁置在纷杂的群“像”中，一幅面孔被淹没在众多各异的面孔中。当视觉遭遇这“像”的群落，会觉得所有的像都如同爆炸后空气中的尘埃。这些尘埃纷纷没有形状，无法描述。它们由记忆的碎片组成，因而零散不堪，却无比真实；它们彼此有着各自的特征，却又如此相似。像的独立性遭到怀疑，像的定义必然被指责和颠覆。在这里，我们已经无心考证描摹的准确性。然而当尘埃落定下来，“像”们被重叠起来，合而为一。我们能渐渐看到一个形状，触摸到一种质感。那是一种秩序，一种共同的存在；你也许分辨不出它的目光，却分明感受到一种凝视——那些被忽视的，与我们擦肩而过的脸孔，那些被遗忘的，记忆深处的模样，逐渐显现出来，依然固执地带着当初的不确定。然而彼时的不确定如今终于开始凝固，开始能真切地被感知。

这就是“象”。“象”存在于“像”之中，却乃是“像”的升华。

象由心生

古时，“象”、“像”谐义，那时“象”之所以能等同于“像”，在于“像”的获取是艰辛的。而我们生活的这个时代，伴随信息泛滥和传媒手段的多元化，“像”通过各种途径被呈现：物像、图像、影像等等。面对泛滥甚至拥堵的“像”，没有人再愿意耐心地审视和思索。因而“像”变得更容易被遗忘。

“象”则不同，它可以顺着视网膜蔓延到心里，长久地驻留。庄子云：“象由心生。”禅曰：“万般之事，须藉心明，心若不明，是事失准。”所谓“心明”，即是要用“心”“看”。童雁的肖像，看似不经意的笔触，扭曲的形，抛弃了“肖似”的枷锁，反而显得更亲切逼真。画者目光中独特的“心”思，使作品洞穿了“像”的蔽障，触达到“象”的境界。

孟郊说：“春风得意马蹄疾，一日看遍长安花。”这种写意的心境就是被升华的“象”。“象”只存于心中，这是“象”和“像”的致命区别。

浊以静之徐清

泛滥和“像”并非洪水猛兽，观者若有心，就可以将其洗涤沉淀，从而变成心中的“象”。几千年前，道家就提出“清”的哲学，“清”则能辩是非，明真伪。

“清”是智者触达真理的手段。“浊以静之徐清”，如老子所言，画者的目光正如同淘矿的双手：从廉价的“像”中索取和获得属于自己的“象”。

童雁的《满觉陇的同志们》中那些曾经近在咫尺的“像”，此刻却是模糊和不确定的，冷冷地与观者保持着距离。画家知道怎样抓住一瞬间的真实，那就是适度的忘却。遗忘和淘取竟然同样重要。庄子叹曰：“相濡以沫不如相忘于江湖。”过于明晰的经验是无法形成作品的，它没有留给作者“烹饪”的空间。正所谓“清冷之渊”，“冷”静才能“清”醒。在童雁的作品中，作者冷静地与对象保持着距离，而适度的忘却，是作者企图保持冷静的手段。

赏看《满觉陇的同志们》正是这样的一个过程：童雁的作品中，除了毫不修饰的油彩属性的淋漓挥洒，更包涵着跨越时间的东方哲学在西方表达手段中的感应、妊娠，具体地说，是潜藏在作品中的一种东方人独特的精神气质。通过淘取和遗忘获得的“象”，准确地说乃是一种心境，是剥离庸俗的“像”而独立存在的东西，一种思辩智慧和生命情调的碰撞与结合。

不要怀疑“象”的存在，它已经在艺术家敏锐的目光中诞生了。

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Contemplating like Laozhuang--The Images in Tongyan's "Portraits"

Zhang Renyuan

From "portrait" to "image"

The ancient Chinese held that there are three forms of existence. Zhouyi believes what is above form of being is called Qi (vessel) that exists in a tangible way and what is below form is called Dao (way), an intangible existence. However, there is a third form of being called "image", a mode between nihility and substantiality, and the ultimate goal of Zhongyong (mean) in Confucian philosophy. In Zhuangzi's thinking system, "image" stems from the mind and culminates in the outer shape. Therefore, it is obvious that "image" is the most mysterious in the mind of oriental. Then what is "image"?

"Image" should first be "likeness" that resembles a kind of portraiture.

Tongyan's paintings are then an assemblage of "portraits".

In a simple sense, "image" is actually "portrait", no more than copying. But in Tongyan's paintings, "portrait" is beyond mere copying. As a "portrait" is placed among a sundry of other "portraits", a visage is thus hidden among multifarious faces, giving the viewer the impression that all the portraits are just like the particles of dust drifting in air after an explosion, shapeless and indescribable. Fragmentary as the patches of memory, they are definitely true. Distinct of their own features, they resemble so much each other. The independence of portrait is doubted, and its definition cannot but be rebuked and overthrown. Here, we are in no mood to testify the preciseness of copying. But when all the particles are settled, the "portraits" are superposed into one. Gradually, we can see a shape and feel a sensation of texture. What we see and feel is a kind of order and common existence. The look of the portrayed one perhaps you cannot distinguish, you can clearly sense its contemplation. Those neglected visages and appearances, long been forgotten and hidden in the back of our mind, are becoming vivid and, though still uncertain like before, more than before real and clear.

"Image" is like this, existing in "portrait" but ascending beyond "portrait".

Images of the mind

“Image” and “portrait” in ancient times imply the same meaning, because it is hard to acquire “portrait”. In our era overwhelmed by the mass of information and the multitudinous means of media, “portrait” is presented in various ways, such as object image, picture and video, etc... Confronted with such a flood of “portraits”, no one is ready to give them patient review or contemplation, hence, “portrait” is more likely to be forgotten.

However, “image” can be conducted from retina to one’s mind where it will stay a long time. Zhuangzi remarked that image stems from mind, while Zen preaches that everything should be judged with a clear mind, otherwise, it will be wrongly depicted. Tongyan’s portraits, though full of unwitting brushwork and twisted forms, are freed from the confine of “resembling” and look more genial and verisimilar. With his unique mind’s eye, the painter gets beyond “portrait” and achieves the effect of “image”

Meng Jiao, an ancient Chinese poet, once wrote: “in the gentle spring breeze, I exulted in riding a galloping horse, viewing the flowers in Chang’an to the full in one day.” The artistic conception embodied in this line is an “image” that only exists in the mind, and that is the fundamental difference between “image” and “portrait”.

Let muddy water be still, and it will gradually become clear.

Flood and “portraits” are not great scourges. Conscious observer could make them still and clear, turning them into the “image” in their mind. Thousands of years ago, Taoism came up with the philosophy of “clarity”, which makes a clear distinction between right and wrong, true and false. Clarity is a means of the wise to touch truth. Let muddy water be still, and it will gradually become clear, just as Zhuangzi said, the eyes of the painter is like a pair of panning hands, searching among the cheap “portrait” for the “image” of his mind.

The “portraits” that seemed near at sight before in Tongyan’s Comrades in Manjuelong are now indistinct and blurred, staying a long distance from observers. The painter is well aware that to capture the flashy passing of reality he has to forget something, like deserting some in panning. Zhuangzi said with a sigh: “it is better to

be separated to enjoy oneself freely to go through hardship together". Guided by too vivid experience, one is unable to paint as it leaves no room for the artist to do his "cooking". A cold and peaceful environment will help keep one's mind clear. In his artwork, Tongyan keeps a cool distance from his subject. This calmness of his is just achieved because he purposely forgets something.

Appreciating Comrades in Manjuelong, you will find Tongyan's works are more than random, free brushes and strokes of oil painting, there is also the pregnancy of the oriental philosophy in the expression means of western painting, that is, to be particular, a unique oriental spirit hidden in the works. The "image" obtained by panning and deserting, is truly a state of mind, something independent of the vulgar "portraits", and a blending and fusion of bright wisdom and sentiments of life.

Never doubt the existence of "image"; it has come into being in artists' keenness of painting.

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