

与高名潞先生谈话

谈论人：高名潞、童雁汝南、匡丽萍（助手）

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童：高老师，我直接切入主题。我写的博士论文是关于肖像绘画的，在读的几本书目里，其中比较重要的就是高老师这本《意派论》，其他参考大概五六本这样的书目。论文是去年上半年交掉的，然后又经过一年的实践。因为高老师您平时在做的很多展览都是以抽象绘画为主的，起码从形式上看是这样的。也可能做一些更多的外延了，有可能会往各种材质、各种媒介上在做。我自己本人是画肖像的，但是在读高老师书的时候感触非常深。在整本书的描述上，我似乎觉得我想说的很多事都被表达了出来，感觉字字写在我想说但又没说出来的那些事上，很奇怪，因为高老师是在做形式上以抽象为主的这一块的。但既然来请教高老师，我就这么先说了。

高：没事、没事。

童：我在画肖像的时候，有一些体会。这本书《意派论》的副标题是『一个颠覆再现的理论』，如果叫我说是不是还可能有一个新的可能。就是它有可能不是说『颠覆再现』的，它是不是有可能同时是包含再现的。当然其实高老师文章里也是这么写的，它其实是『包含再现』的。但是我觉得是不是有可能，高老师在选艺术家的时候没有这类艺术家出现。高老师文章里讲它是包括……有很多是跟再现有关的，但是在举例的时候几乎很少有这种典型的。所以呢，包括这个题目……我找高老师聊是我觉得有哪些高老师刚好和我想得是不一致的。

高：欢迎你提出你的想法，我也很愿意听。

童：在副标题中讲的『颠覆』一词，其实我觉得如果按中国的精神的话，它其实对前面发生的事情很少是一种颠覆的态度，它更多的是，老师在文章里也经常说的这个『整一』。它是可能把这个前面的东西纳入到自己的这个体系里来，它可能不是一个推翻的过程。

高：对。

童：可能西方上一直会有从古典、近现代到当代，或者说还有别的什么将发生的，它是一个不断地转换，不断推翻的过程。但是如果老师的主要思路还是顺着中国的艺术精神在走，不管是现代还是当代、还是什么，可能并不是老师的主要价值标准。我想啊，因为它是和中国在做一个对比，或者说以中国的来和西方的再现，或者说和西方的现代和后现代之间的一个对话。我自己的论文是写肖像艺术，肖像艺术我用了一个很有歧义的一个题目，《穿越形象——西方肖像艺术研究》。用了『穿越』这两个字。穿越呢，因为现在穿越剧什么的成了很流行的词汇，这个词变得很容易被误读，这个词我有一个简单的意思，因为我是画具象的，所以呢，我讲『穿越』这个词是什么概念呢？我简单讲，这个『穿』呢，我指的是分三层意思，第一层意思就是，其实就是在对比老师在书中讲的这个最后一句话。我没有用『超越』这个词，因为『超越』是有一个不同的层面上，它是由一个层面进入另一个不同的层面。『穿越』呢，它可能是在形象这个范畴里，其实重点是讲『穿』和『超』的关系。『穿』呢，其实第一层意思是，它是一个动词，它是艺术家以他自己的肉身，他是直接面对你的这么一个形象的，就是艺术家的那种感觉是很直接的。他是面对这个东西，是一种那个我们面对的那个肖像的形象的，直接面对它的一种遭遇。它就有点像我们经过热带雨林的时候，比如说经过那种丛林里，它会碰到各种各样的荆棘或障碍，你是直接面对它的，而不是绕开的。它是和形象之间面对面的碰撞，它是一种动态的，是一种面对它的一种突围的过程。就是说，你要接受它，然后再突围，这个过程是一个重要的。『穿』字还有一很重要的就是，直接面对它就会变得鲜活，是一个互动的、生动的，就是生机勃勃的一种。它与对象是一种互动关系，是一种共进共退的关系。但它同时又是和我们原来讲的这个『再现』的对抗的过程，其实是一个搏斗的过程。就是说它和我们本身固有的原来看山是山的第一步那个『山』是一个搏斗的过程。它是不断地剥离那个所谓的表象的一个过程。它

同时也是一种迎接，就是迎接很多新的问题到来。它那会儿的状态就像是老师在另一本书里说到的，以这个『心斋』去迎接很多新的可能，但那个时候人是 放空 的，他要面对的是那种迎接的一个状态。其实这个迎接状态，这个面对面的状态，其实在很多抽象画家里是很少有的。这个『穿』还有一个很重要的一层意思，它是一种贯通。因为我们面对的一个具体的形象的时候，形象越具体，它其实是越多的限定。为什么我画肖像呢？因为形象的具体，它不像画一个山水，面对肖像的时候，它形象是非常具体的，它有很多的、各种各样的限定性。比如说，脸上嘴角一点点的变化，它有可能就会有很大变化。就是它的那种微妙性的限定，和这种我们所说的限定中，其实我觉得限定越多的时候，这种自由的可能性变得更大，反而它和抽象中的那种自由我觉得是不同的一种自由。越是限定得多，那个自由变得是更加自由的。就像你面对一张空纸，然后你在没有限定的时候，其实那个自由是假的。我一直在想象中的那个，我在画肖像的这个状态啊，其实就是在读老庄的那个《庖丁解牛》的时候，是我一直在想象中的状态。庖丁的那个刀，就像我们的笔一样，他刀刀进去都是骨头之间的缝，那个缝非常的准确。但是他在舞刀的时候留下的这个形态其实是很抽象很自由的，而且非常漂亮，那个声音、形状，都是很漂亮的。我想说的这个问题就是，他的这个『道』最后其实是有很具体的东西出来的，而不是我们在很多样式上看到很接近于抽象的，在样式上很接近于禅宗的那种东西，实际上多数都是画家通过经验给设计好的。你越是具体中来，他那个东西可能变得越可以去通『道』。

高：嗯，对。你说的这个是对的，前面聊『再现』这个问题，其实意派里头举的这些形象，有一些是抽象的，有的也不是抽象的，另外有的还有行为艺术啊。其实按道理来说，本身它跟『再现』，确切说跟写实没有关系。因为写实是『技』，写实与否是技法的问题，技术的问题，跟『意派』没有多大关系，意派不会否定任何一种技。所以说，意派其实不是写实不写实的问题，关键问题就在于『再现』这个概念。因为以往『再现』的概念都是跟写实有关系，就是写实主义的那种。其实『再现』这个概念呢，它是从启蒙开始的，康德以后被赋予现代意义了。这个就是再现主义的概念，它不是指写实性的油画，它不是早期希腊的『模仿』，而是到了康德这个现代以来的『再现』。这加进了大脑形象的因素。大脑形象和外在对象。我在最近的一本书中会把西方的『再现』这个概念按脉络梳理一下。如果从这个角度看，实际上『再现』包括西方的抽象画。

童：实际上也是一种再现。

高：它也是，就像格林伯格的书里说的，格林伯格说我们不反对『再现』。

童：包括观念也是。

高：对，观念它也是再现。其实它是这样的，『再现』的一个最基本的观念就是百分百的对应，绝对性的对应，它相信艺术作品能够和一种真实对应。包括内在、心里面的倾向，但是意派，如果用『意在言外』，实际上它是一个非对称的关系。就是说，『再现』是强调对称性的关系。所谓『对称』，就是艺术表现和真理、真实应该是对等的，对应的。可是如果说『意在言外』，它首先承认『不对等』。就是真正你要追求艺术表现、或者语言，最终表现这个意义呢，这个意义实际上是和你要表现的语言之间不是一个对应和对等的关系。它是自由的、游离的、意在言外的。所以说，这样就给艺术表现和语言更大的自由。可是这个自由并不是说没有办法去接近它，而是应该找一个途径。所以我为什么提出这么几个关系，最后这些关系共享的那部分，就是『不是之是』它有可能恰恰是更接近这个『言外之意』的东西。所以这可能就是关于意派和再现之间的区别。你刚才关于副标题提出的问题挺好，它应该是包容，不是说把再现颠覆，其实后来我在翻译成英文的时候，这个副标题就不是这个了。实际上还是用了『整一性』这个词。『整一性』不是说另起炉灶，而是说『再现』这个理论它太局限性。我们应该从它的局限性里面跳出来，有一个语词能让二者处于某种关系，并不是说二元对立的，只是能将二者区别开来。颠覆这个概念呢，可能稍有局限。你提得也挺好。『穿越』呢，你刚才提到，不是超越是穿越，我明白你的意思。

童：限定和自由之间的关系。

高：限定和自由之间的关系，还有具体，你用庖丁解牛来表述，其实它最终达到的这样一个自由境界，自由境界的本身不是说是一个完全虚无的东西，它肯定是有个渐进和顿悟。南宗和北宗之间实际上也是围绕这个东西，南宗和北宗之间的争论，我觉得好像跟你刚才说的有一定的关系。你有什么想法咱们讨论一下。

童：就是刚刚讲到这个，包括高老师经常讲的这个意派的『意』字中的这个『日』字联想出的『日常』的意思。从这几年前看下来，包括看到各种各样展览的时候，这个『日常』呢，很多时候成为他的作品的一个借用品，借来的。它并不是真的是他『日常』中发生的事情。就像刚刚讲到的那个，我们看到看起来很像抽象的那种，所谓的有中国艺术精神的那个东西。其实，跟画家一聊就知道，他们其实是一种策略，还只是一个符号的挪用。就是这个东西，我是觉得它是没有办法可以超越过去的，所以我觉得它一定是有这么一个通道的。这个『道』是一定在一个具体的载体上面才可以升华出来。那个东西是一种有血有肉的东西。比如像画画的人自己聪明一点，我们自己就会想到一种马上会被人很直接地接收的一种样式。你一旦有了这种很清楚的特征，虽然很快能被人感受到很快能被认同，但它们多数都是一个骗局。很直接能感受到的东西，它其实是很浅薄的。就像很多人一拿到我的画，马上就会归在是一个简单的肖像画家，是一个表现性画家。很快地会和刘小东或者其他人的混在一起。但是我是完全不同，可我不愿意明显地去区别于他，因为在区别于他的过程中，其实又走向另一条错误的路了。我画肖像是1998、1999年开始的，看起来这14年几乎没有大的变化，但是我不是限于不断让自己技术熟练，不断地重复，完全不是。我是希望画面沉淀得越来越厚、向纵向发展，就像老师经常在书里面提到时间问题。画面的进步是靠各方面的深化贯通，就是我论文『穿越形象』中的『穿』第三层意思，就是『连通』。连通什么呢？就是连通我们可以看得见和看不见的那部分东西，它们之间的一种已经被遮蔽掉的东西。这在德勒兹写培根的那本书上经常会提到。就是他描述的那种，各种感觉的一种『连通』、『整合』。比如说如果一张浑厚的画面，它可能就像进入到中世纪教堂的感觉，它各种的观感，那种『整一』的，超越时空的，它就真的在那个时候会把你整个人打通，你人在这个里面就会感觉到你的升腾。即使是没有基督教的信仰，你在这个空间里也会有这种感受。我觉得一张好画其实也是一样的，它们本身构建了一个巨大的场。一张好画，它通过各种支架，把它连成一个大的、有张力的这么一个空间。这个空间肯定是包括我们纵向的时间，和各种感观的。这种感观的可能是超越视觉上的。这个感观可能包括可闻、可触的，甚至我们所说的契合这种通感上的，这张画才会显得越来越浑厚。我们看中国美术史上，它其实不是像西方的『颠覆』。老师以前也提到过，在意派的理论上是计划不断地起到进步和革新，它不断在找外延，其实这个外延是让更多丰富、更深、更广。我觉得就是它撑起来的一个场的不断地扩大，而不是不断地革新。它只会让它里面容纳的时间更长对它的感受更浑厚。其实它根本用不着变的，完全可以用不变去应对所有的各种可能。那些所有的可能都进入『整一』的这个场。我觉得这个其实是对当代艺术的一个最重要的补充。因为当代艺术现在就是不断的各种割裂的状态，然后不断地在翻新，其实它永远还是在一个浅表的阶段。就像如来在看孙悟空翻跟头，都是一些小把戏，最后需要建立的是一个整一的、大的场，那个场通过感知让它变得越来越大而已。对于这个核心来说其实是永远不变的。

高：对，其实它有一种增生的复杂性，你也提到这个复杂性。我提意派的初衷也是因为当代艺术的越来越分离化，和这种隔离、割裂，以及这种相互独立，它不能增生，不能增殖，不能弄成一个复杂性。像你刚才说的这种是一种共生的现象。它被认为是复杂的，像你刚才提出来那个挺好，就是说，这种假象，实际上有价值的东西它恰恰是很复杂的，充满假象的。可是在这个充满假象的东西里面，它蕴含着很多是能够真正地来和你的那个东西契合的因素。这个东西它也不是单向的，而是非常复杂的。艺术家的创作如果能包含这种复杂性的话，在某一个时刻，你看到的是一种张力、爆发力。这是艺术家没有办法去准确地描述出来。你说的都是对的，这说明你平时思考还是挺多的。像你这样在思考的，在美院里多吗？

童：交流得少。因为交流经常就像我们说看山是山、看山不是山、再看山是山，基本上都在第一和第二层多，但是第三种基本上是混在第一个层面的。其实几乎很难很难被拎出来讲，比如我们看莫兰迪的作品，如果是你没有反复地去读，它肯定就混在第一层这个里面。对于我来说其实也没有期待过一定要到第三层。有可能就这么画一辈子，有可能也只落在第一层，但是肯定是做好这准备的。因为我几乎没有时间再去思考我转换一种样式是不是更适合，但我几乎没有精力去做这个事情，所以我就在这个不变中。等于说我在画的这个肖像其实永远是同一个不起眼的尺寸，而且永远是正面，不是多数的评论家写的那种。因为他们在考虑我的时候常常会考虑到社会性上，即使每个人着眼点不同。可对于我来说我选择了脸，是因为脸有各种限定性，脸有各种丰富性。我没有选择其他尺寸，也没有选择特殊的形式，我就是这样正常

在画，就是没有特意拉开和之前的这类作品的区别。在早些年有老师跟我讲：『你这个肖像你要改，要拉开。』就是说你会有外加的力来告诉你该怎么改的时候是有问题的。所以呢，十几年看起来没有什么大变化，但是在里面的东西会越来越多，我知道其中的滋味。里面的滋味越来越多，体验越多，作品的场就更深更广。甚至期间零几年的时候，我有很长一段时间特别关注当代艺术。为了这个事情，我自己做了一本杂志，我和很多从事当代艺术创作的人聊，我想知道他们到底在想什么。我发现我们所看到大牌的艺术家的，包括艾未未等。然后我发现，回过头来我觉得这就是个骗局。我自己感觉是这样的，我觉得和艺术最本源的那个东西距离是很远的，就包括西方美术史这样走下来的，从文艺复兴开始，就是和我们理解的艺术，或者说是高老师理解的这个『整一』，其实都是很远的。我觉得，西方暗藏的另一条线，它其实和文艺复兴这条线刚好相反的一条线，那条可能在美术史中不是那么很强，但它作为一个游丝一直穿下来，它可能那个构建跟艺术中更本质的东西更接近一点。文艺复兴，包括印象派，其实是把艺术引向另一条，跟艺术最原初的东西更远的那条线。这本《意派论》，其实是我来之前又翻了一遍。就是让那些词句都在我脑子里被忘记，但是起码我经历过。比如说我看老师的这本书，其实我最少看了三遍。但是我进入的时候我其实很享受，我觉得画画的人很重要就是去享受那种体验。但是，如果你留下来如果只是文字，其实就很可怕。最核心的一点，就是我愿意讲的这个『穿越形象』的『穿』字。我用这个词来概括就是它的那种鲜活的、直接的感受。那种直接的感受是很有生命的。那个感受开始是一种肌肤上的感觉，它最后扩展到一个跟『道』相通的一种大的东西。但是，即使是那种肌肤的感觉，现在都变得都很麻木了。因为它已经被文字替代掉了，在文字出现的时候，那个东西就已经先行了。他对那种直接的体验变得很麻木，他借用别人的语言已经代替掉他的体验了。他如果不能自己进入，他就不可能（能表达出来）。所以这个『中得心源』一定要进去，他没有进去一直是借用，一直是旁观者的话，这个肯定是不行的。所以我觉得现代艺术里面，就是人永远是没进去的，他只是左手右手在用各种各样的东西，那些东西成了他的一个，只是成为他的一种资源。所以，为什么我聊了很多所谓当代艺术家，我觉得他们是骗局呢，是假的呢，就是自己没进去。他只是极其聪明，他看了很多书，那些东西在他脑子里只是知识，成为他逻辑上的一条线索的一个点。其实一个好的画家是把自己全部放空的。当然很难放空，把自己放空的时候，自己就可能可以进得去；如果你放了很多东西在这儿，其实就是进不去的。就是你看到画家很会说，你看他逻辑一环套一环的，我觉得基本上都是画不好画的。有些大画家也有这种感觉。我觉得他其实是一个很好的画家，但是他看得太清楚了，想得太明白了，然后你就发现他的画面，哎，很有力量，很有张力，但是，只是个框架，画面显得干瘪，就是它没有那种有血有肉的厚度。每一届的『威尼斯双年展』我都会去，我就觉得就像一个乱哄哄的闹场，大家都在炫各种的想法。也有可能是有想法的，但那个想法只是想法。

高：确实是这样的。当代艺术恰恰强调的就是所谓个人的这种自由，个人的想法，个人的选择，个人的表现，语言形式似乎都准备好了。好像是现在都是在现成地使用语言，当代艺术的这种情况呢，恰恰给当代艺术造成一种困境。当代恰恰太强调个人了，从行为上强调这个个体，主体性的思维。其实人现在已经成了一个脱缰的东西，一个脱缰的个体，然而他很享受这种状态。因为他享受这种状态，而去讲了一些故事，这个故事实际上是很肤浅的。但是大家都讲故事，就变成了现在这样的情况。一个个体他就没有办法能够回到我们说的那个『整一』的那样一个状态当中去。这个整一也不是政治体制，而是思维方式。或者与哲学上的『统觉』类似。

童：高老师我插一句啊，就是在讲这个当代性的时候，其实它已经脱离了传统。我们这个传统，其实和当代的关系，有一点故意在借用很当代的形式，其实用我们自己的文化这个时候可以更加自信一点。其实意派里面，传统其实和当代的关系就是整一性。就像前面在讲这个艺术家的主体性的时候，其实我觉得里面有一个值得提的问题，就是在整个西方美术史，比如在讲文艺复兴的时候，文艺复兴出现的时候很重要的一点就是，艺术家的『个人』被放大，已经在讲他个人的人性。他的个人的主体性在不断地扩大的时候，其实我觉得，包括当代艺术开始，其实离艺术的那个东西更远了。在『意派』里面我觉得有可能是这样的，艺术家的主体性其实是不断地『让』出来的，把主体性『让』出来，你的状态就变得是一个心斋的状态。你在让出来的时候，其实那个东西就呈现了，中西不同的自由就来了。所谓的西方自由，它是简单地运用各种元素，那个刚刚讲的自由其实是很无聊的，是编故事的自由，用过激的语言就是骗人。它和把

主体性让出来的然后再去『迎接』这个『穿』到来的那种肉身的感受是不一样的，和你出去感受的那个东西是不一样的。当让出来时候的呈现和你主动把握我觉得完全是两回事情。

高：对，这个是一个陷阱。当然强调主体性，完全把它落实成为一个系统，是到『康德启蒙』的时代。文艺复兴只是对中世纪的逆反，从神性到人性，但是在哲学上包括科学各方面真正的成为一个系统，是到启蒙运动之后。但是它打着整个人类的旗帜，所以为什么后来包括西方的学者，包括『新马克思主义』的这些学者在批判启蒙运动时认为它是『人类中心论』。人类中心论是一个很崇高、很理想的形而上学。但在现实社会里，这个理想事实上进入了一个资本主义的批量复制版本，把自己的自由异化了，最后证明实际上它这是一个谎言和神话。实际上这个主体性，在现代主义的时候还是有一定的影响。后来到了后现代和当代，然后再加上市场经济和大批量的复制。当代艺术现在找不到个人话语了，找不到一个个体自由这个词了，但是就个体和主体性的表面概念而言，它在中国的当代艺术中还是占主流的，这个『道德至高点』还是『个人主体性』以及这个『主体性自由』，就像我们刚刚说的，就是在编故事，内容其实很苍白，只是说一些老生常谈的东西，他们其实很想要新的。可是新的东西呢，新的个人自由在哪里呢？意派其实关注的正是这个问题。其实从再现的神话中跳出来，就是回到自由，只有认识到艺术的无能，才能还给艺术万能。这是一种超越性的，就是你把自己从现实提升出来，提升出来然后就去越过。因为你必须得提升，如果不提升的话，你就受干扰，你会受到各种各样的干扰。这种干扰有时候甚至会直接地就让你打住，所以提升是必要的。我们有思想以后，就是创造出一种文化衍生物，实际上它该是很有价值的东西。我们希望这种有价值的东西它能够传播开，我们希望这种有价值的东西它能够把那种无价值的东西扭转过来。所以在这一点上我们对当代的这种存在要正视它。正视，就是说你视而不见只是一种态度或者什么也好，或者说你那种策略也好。但实际上在内心，包括像那个释迦牟尼，他通过修炼提升自我的同时，他心里想的还是这个世界，所以我们现在所面临的，就是对这个世界，你必须得正视它。就是你提升的同时，还要想你有没有一套有效性的叙事，能够去作用到这个世界上，指的就是芸芸大众了。这当然得需要时间。释迦牟尼、儒家等都是相当长时间，还有一些门生弟子，去带人传播才为大众所接受。你明白我的意思？

童：我明白，但是艺术和释迦牟尼是不一样的，艺术一定是比这个时代要早很多年，早50年，甚至是和现在这个时代所有做的事情是刚好相反的。要不就是早很多年，要不就是刚好相反。所以在这个事情上艺术不会同步，艺术可能就是无效的，但是这个无效的意义可能比那个有效更有效。我觉得这一点就是，文化的自信就在这个里面。我就是所谓的无效，但是这个无效它所含的力量可能是要征服所有在有效做事的。就是他们所谓的那种策略。其实这个无效就是一种……就是高老师讲的这种整一性。其实你那种境界最后就是要达到一种像释迦牟尼的境界，但是它不可能这么普及去跟所有人讲，艺术没有那一套有效的跟所有人讲的东西。刚刚讲的很重要的一点，这个所谓的『道』，其实是从最具体的，我们日常中出来的东西，所以它还是有它的那个……

高：现实性。

童：对，现实性。当然它完全是两个层面上的，但是它还是有那个落脚点的。像现在来说，很重要的一点就是要么没有这个落脚点，是飘在上面的，它就是没有经过那个过程就直接超越了。那个超越有可能是假象。要不就是它就还是原来那个山，或者说它已经不是山了，但是它终归是没有到第三层。现在目前的状况我觉得是这个状况。所以，我觉得做真正的艺术和做其他的还是不一样，可能就是一辈子是孤独的，它不太会有人可以交流。就像我今天说这些，敢乱说，平时也很少说，其实是这种交流的可能性很少。包括现在很多人在做创作，有大量的各种各样的信息，就像在做课题一样。其实画画这个东西，我们目前是信息量过于多了，它反而是让你很难进入那种，把自己主体性剥离的这么一种状态。自己主体性的剥离，它那个自由才是真的。很多这种奇怪的，就像我们自己的这些东西，你让那个东西（主体性）慢慢退出来之后，你会发现很多东西慢慢出来了。当那些东西把自己占满之后，就是一个画家你要表达的东西太多，那些东西其实就出不来了。反而是你什么都不想表现的时候，就是你退出来的时候，我觉得它是用『虚静心』去等，去迎接那些东西的出现。所以那些东西都是这样出来的，而不是去表现。一旦表现的时候你就会发现这个画就没有魅力，它就很弱，没有力量。

高：那你画这种画的时候怎么去面对？比如说传统，形啊神啊，什么个性啊。

童：对。我不追求，但我也并不排斥。就是形的准确，它就像庖丁解牛，他那个刀还是很准。但是它更注意的不是它本身的这个形，倒是它注意形和形之间的这种关系。它的互通、共进退的这种关系，『官知止而神欲行』。有人会把我和刘小东类比，我自己觉得跟他完全不是同一件事情。就是他还是属于现实主义，他把人的，他还注意笔触，包括画得生动，人本身的生动，对社会的批判。其实我关注的不是人本身的生动，而是它整个画面带来的那种生气。我类比的是中国的山水。我有一段时间试着户外写生4m x 3m的大画，试着让人没有办法掌控画面，画是画得一塌糊涂，但是是一种体验。就是人已经没有办法掌控这个画面的大小，在这种情况下，而且一天一张，就让自己完全扑在那个画面里面。我是连续画十一天，一天一张4m x 3m的画。就是当人精疲力尽的时候，只能忘记所有的技巧，甚至技巧已经用不上了。这对于我来说是个重要体验。我有一段文字就是在描述庖丁解牛的这个状态和我画画的状态之间的关系。

（此间略）

高：其实我觉得他们说你的东西和刘小东有点接近呢，可能那个出发点还是有一部分能理解，其实你看，比如在你自画像中，由于画的是你自己，在形象上，实际上就是一个人嘛，虽然每幅画都有状态的变化，但是它还是有丰富性在里头。你画的这些肖像总的来感觉其实你还挺尊重那个对象的。其实你还是想把每个人的个性特征画出来，每个人的个性特征是不一样、他的长相不一样、当时的表情不一样、身份不一样，这种坐的姿势，虽然他是正面的但是倾斜度不一样，脸的长、短、宽、窄、正、邪等等，其实你对它的这些特征都还挺尊重的。可是正因为你这样一尊重别人都容易把你看成跟刘小东画的是有点相似，因为人所说的生动性通常都是通过那些特征来表达的。但是如果换一个角度，我看你的肖像画的时候我就想，如果你要画人的共性，会是什么样的。就是说，你现在画的都是人的个性，每个人他的个性非常强，如果反过来从共性方面的那个角度去画画，会是什么样的呢？就是说，你画面已经面对对这个具体的人的时候，你已经把他了然于胸了，是不是现在应该极力画出什么东西，那个东西超越了生动，企及到一个整一性。

童：高老师这个问题我这么想的，所有那些画，它是有一个非常具体、落在地上的我们可以看得见摸得着那样的东西，是一个途径。当然，那个进去的途径，我可能还没到这种境界，通过这个看得见摸得着的途径进入的是一个内核，那个核心，是一个共性的东西。因为这个是需要修炼，我可能是需要做一辈子，可能对我说到八九十岁能出现一点，但是，我总觉得我有可能这么多年下来都是无效的，因为我选择了它是从一个画面上并没有刻意地拉开的这种，就是有可能和刘小东是接近的，和所谓的学院派有可能是接近的。

高：因为你还是画肖像嘛，我想肯定还是跟他们那个不一样的，有人要把你归到刘小东那一类，他能指出一些相似之处。就是一个是生动性和有血有肉的表现，再加上笔触的生动性。你和刘小东还是有很大不一样的地方，比如说吧，肖像其实最重要的是，包括顾恺之画肖像，他都会有点睛之笔，他很放松，但他那个神，它有那种特别提出来的那种。我猛一看你这个作品的时候我当时就想，如果说，倘若你忽略掉那个东西，忽略那所谓的点睛之笔，所谓的这种传神，那种通常意义的传神（也不是说没有传神），这个传神就是通常意义的生动，通常意义的这种有血有肉。其实塞尚的高明说简单了，他就是把那个水果表面的生动表情和感觉去掉了，表达的是他画面背后是那个对体积的、对结构性那种实实在在的，所谓实体性的东西。其实肖像，我觉得，倘若你反其道而行之，就是把那种所谓的生动性那种有血有肉，那种通常所认为『肖像』的这个『似』去掉一些，你就变成一个从『不似』的角度，最后再把这个肖像的『似』，和这个具体的部分画出来，那个难度可能是更大的，甚至有可能就是没有人能画的。这就是我的一个想法，这个想法就跟意派的『不是之是』有关，但『不是之是』不是『不似之似』。因为『似』还是从再现和对应的二元角度，而『是』乃是言外和象外的东西，它是另类的东西，但这个另类又最能把握住整一。这个是什么东西呢，就很难想象了。比如说，我为什么说整一性，所谓整一性它不是说一个干巴巴的概念性的东西，而是说，比如人的形状有几种，但是具体到这个人，我不强调他的个体的那种特别极端化的那种特点，因为每个人绝对都不一样的。一亿个人，一亿种样式，你完全能够画出完全一亿种不一样的东西。但是一亿种不一样的东西反而找不到一种共通性。它就像我们刚才所说的这个世界流于一种『泛』和『脱缰』。还有一个，比如说，人之初性本善和人之初性本恶，荀子说恶或者孔子说善，人之初到底是怎么回事，包括阿德诺，他也认为人起初一开始就有私心、占有欲等欲望。其实善和恶这个东西呢，它不是你先入为主

给他的，而是说人，无论个体还是整体它总有一定的归属。然后这里就出了问题，比如说你面对一个人的时候，像这个年龄段的，这个阶层的，这个年代的老人的，男人或者什么样的，如果你感觉他，你看到他，用你的『穿越』和你的『悟』，你觉得这个人他是属于那种特定的恶，或者是没有重复的善，什么之类的。这里已经有一种『穿越』，然后这个东西同时又把他这种统觉当中的某种不一样的、具体的东西表现出来。这样就是和『血肉和生动』正好反着的，我的意思就要凸现那种通常学院派的人物和肖像，找到你自己的、一个反过来的东西。

童：高老师，关于刚刚说那个问题我是这样理解，就是当我在面对它的时候其实是我没有任何判断的时候，就是说，它的那个判断是在不断地生成的，就是说我面对他脸上这一抹红，眼角这一缕光，在画的时候其实它已经呈现在我的眼前了，但只是各种光斑、各种色彩、高高低低的亮点。在这个时候，其实画的这个模特对我本身来说已经不是实体，更不是社会的一员。我尽量是把它变得单纯，我这个刀下去的那个骨头缝，就是那个精确的缝。对于它本身的那个东西，已经很不重要的了。其实我要构建的就是，他这个人和他所在的这个场，他所形成的这个整体，这个整体当然也包括作者本人。其实要做的就是我去构建这么一个有时间有长度的这么一个场。其实我的状态就是把自己尽可能地让出来，当然这个很难做到，因为最后落笔的时候还是具体的形状具体的颜色。所以呢，就是是不是有可能这种具体和我说的，我们所形容的意派所形成的那个『空』的一个场之间的这么一个关系。它那个场，当然是变成有血有肉的，但是是一个自由的、游离的那么一个场。看这个画的时候人的状态是什么呢，就像画山水一样，人和他的关系是那种，可以横看可以竖看，可游可居的这么一个状态，甚至它里面会存在人承载的一个更大的世界的。就是他的人的那个特征只是你具体切进去的一个通道，那个通道其实只是一个通道，不是一个结果。它只是我们过程中可能呈现的这么一个东西。当然呢，这是一个通道。所以呢，我觉得越早地有这种概念，比如说这个东西是什么的时候，其实那个通道就没有了。然后我们离最终达到的那个可能看不到摸不着的方向也就更远了。当然我自己也觉得自己很不成熟，因为学院这么多年的教育，我觉得就是肯定在里面起到很大的阻力。我觉得要不断地抛掉自己的那种惯性思维，所谓的那些当时对对象的理解。这种所谓的能力其实都是阻碍我去体验那个东西的一个很重要的阻力。很重要就是要破掉那个。包括我们所先有的那种概念，就一定是现场，那种现场的那种所传递出来的各种东西，所构建的一个整一性。

高：其实你刚才说到的，就是学院的这个东西吧。学院讲究这种知觉的，浑然一体。但是这个东西呢，它是在知觉的层面上展开的。因为意派它不是一个形的问题，也不局限在知觉范畴内，它有可能是你的知识储备的问题，同时还有可能是一种理念啊，或者是什么其他的东西。我觉得是一种共生性的东西。其实在这个综合共生性的东西里，具体当时在这个情境当中，你到底是侧重于哪方面，用什么。实际上当时你坐在那儿面对一个物体的时候，肯定会出现一种特殊性。这个特殊性不完全是性和对象。比如说，你这四个人呢，（在看画册），当我们看到着四张肖像的时候，我们能够感到，你面对这四个人时有不同的知觉，但是，实际上在你的方式方法上，和大感觉的方面，这四幅肖像它是类似的。这种类似性呢，并不是说这几个人他类似，而是说你的角度都类似。我的意思倒不是说要每一幅画都有每幅画不一样的东西，我是觉得如果和你目前所运用的这种语言手法要能够拉开一定距离。因为你已经有很多的基础了，很多成熟的想法，成熟切入你要抓的那种东西。但是现在我觉得看你的画的感觉还是变化不大，原因恰恰是你在每幅画中都要有个性变化。虽然我感觉到你是想要改变那个东西，但是我觉得就是它可能在这个过程当中，还需要在思维和方法论上走得更极端一些。只有更极端一些，才能够跳出，比如说刘小东这种，学院主义的这种东西。否则的话你如果基本的、外表的手法可能还是跟他还是类似的话呢，就还是容易被划分到这其中来。比如说我刚才为什么问你呢，就是说，画龙点睛的问题啊，形似神似的问题啊，还有这个……

童：高老师你觉得有没有可能，我在样式上我不拉开，也就是说，就像前面提到的问题，到底这个山是山，还是山不是山。就是有可能我样式不拉开的话，有没有可能也实现或者说接近我们所说的那个整一性呢？因为当我又拉开的时候，其实就是我让所有的事情变得是非常自然的，当我主动去拉开它的时候，其实我作为一个主体的主动性就已经在发生作用。其实我觉得我最好的状态就是我让我自己不断地刨除，也就是说把我的主体性让出来。就是说这个东西，我拿到它的时候本身是什么样就让它怎么样，只是让它越来越通，让它所构建的场越来越大。

高：其实不是你自己出来，而是『自在』。你一旦自在，那个对象，那个肖像本身也自在了。做到自在很不容易。

童：就是我本身的那个经历，我现在是要剔除几点，就是我的那种习惯性，我的所谓的对这个事情的一个习惯的判断。因为这个是阻碍我接近那个东西的一个阻力。

高：对，这个要走出这个习惯性的判断：一种习惯性的判断是靳尚谊式的完全写实，或者杨飞云式的，还有一种是刘小东式的，或者还有一种呢就是加点水墨那种飘逸的那种。这个东西它也不完全是手法问题，它是手法、技巧，但是也是现在肖像当中大体上的趋势。别人会把你的肖像归到哪一种呢？当然你不愿意被归到哪一种，而且我也觉得你的画确实也很有特点，也有自己的想法，画得挺好的，每一个人的特点你都有表现出来。从肖像的这个层面上来说呢，你都可以说是画得非常好。但问题是就是说，如果我们从完全超越的当代这种类型画法，就是完全是你自己独创的东西，完全是你开创的一个肖像的新的一个角度，完全是你自己的。我们就从这个角度上来说，你的肖像还不够独特，所以别人才容易把你和别的画家归在一起。

童：但是这个生动性是完全不同的。生动性，一个是这个模特的生动性，那个是现实主义的生动。我指的这个生动是生成中的生气。

高：那个整一的。

童：它是相互的，互动的那种生气，生动性。我讲的这个有血有肉，不是讲的这个模特他有血有肉，而是你和他生气之间的生成中的有血有肉。这个里面是有很大差别的，但是我现在目前这个样式上呈现是，可能和刘小东很接近，可我不愿主动改变这个现状。

高：其实最主要的，我觉得看了你那些东西最主要的就是它影响了你，而且别人愿意把你归类呢就是你画的每一个肖像的个性太强，其实说简单了就是这样。实际上你是无意的，你要让这个人就是这个人，虽然在手法上你很有你自己的，但是现在每一个肖像都过于太个体化了。这个世界是每个人和每个人不一样，可是如果我们真正画得每个人和每个人不一样的话，别人看着反而觉得好像少了点什么。

童：对，我们那个整一性。

高：没有自在性，反而就失去了整一性。所以说，它就反而流于一种太客观化了。虽然你的笔法很写意，但是由于你太尊重每个人的长相啊、眼睛啊、头发啊，这反而太个性化了，这种个性化反而影响了你最后那种自己的那个东西。

童：背后的那个世界。

高：自在和整一。但是这个东西怎么去表现，它确实是一个很大的难题。其实说到表现它的个性，学院主义是很有办法的，每个人那个长相特点，用不同的笔触、不同的什么手法表现出来。可是恰恰是就是那个，超越式的生动性无法表现出来，这个东西反而是最难的。

童：是的，我知道。但越是多样性，可能越有整一性。

高：这个其实是最难的，特别难的。

童：一直在想象中所说的那个道，它是由具体的活动升华上去的。每一个人一切超越的精神都融混于世俗之中，都有一时一地、自用自成，皆是『道』的显现。特别是能见、能闻、能触的具体形象，其生命力在有限中呈现无限的极致，在多样性中的超越性，这个肯定要用一辈子的。

Conversation with Mr. Gao Minglu

Involved: Gao Minglu, Tong Yanrunan and some other people. (Assistant: Kuang Liping) Date: July 9th, 2013 Place: Gao Minglu Contemporary Art Center, Beijing Collector: Lü Luyang

Tong: Mr. Gao, I want to talk directly about the main topic. My doctoral dissertation is about portrait painting. Among all the books that I've read, the most important one is your "Yi Pai: A synthetic Theory against Representation". And there are also other 5 or 6 references like this

used in my dissertation. The dissertation was submitted in the first half of last year and experienced one years' practice. Many of the exhibitions that curated by you are mainly about the abstract painting, at least it seems like this in modality. And it is possible to do some extractions, especially to some other materials and media. But I paint the portraits, and I have a deep impression of this book when I was in reading. In the description of the whole book, I seem to feel that all the things that I want to say has been expressed, and there is also something that I want to say but unable to express clearly. It is strange, because you mostly study the abstract in modality. Since I've come here to consult you, I know there probably have any mistakes, but I hope you can forgive me.

Gao: It's ok.

Tong: I had some of my own feelings in painting portraits. The subtitle of the book, "Yi Pai", is "A synthetic Theory against Representation". If you ask me whether it is probably has any new possibilities, I think perhaps the meaning is not "Against Representation", or maybe it contained the representation at the same time. Of course it had writing the same things in your articles, actually, it means contains the "representation". But I'm still thinking about whether it is possible there has a type was not appeared when you choosing the artists. In your articles, it means it contains many things are relating the representation, but there has few examples of these kinds, also as for the topic. I want to consult you because I want to find whether there are any differences between your thought and mine.

Gao: I hope you can come up with new ideas and I am willing to listen to them.

Tong: According to my understanding of the Chinese spirit, the word "Against" used in the subtitle may not be a reverse attitude of the things happened formerly, it is more likely to be what you also has mentioned before in the articles, the "Synthesis". It might include the previous things in its own system, but not a process of overturning.

Gao: Right.

Tong: Maybe in the western world, it has the category of classical, modern and contemporary, or it might have something else that might happen. It is a process of continually reversing and overturning. If your thought is still along with the spirit of Chinese art, then whether it is the modern or contemporary, will not be the main value standard of you. For me, I think this is doing a comparison with China, or using Chinese to compare the western representation. Or we can say this is a dialogue between Chinese art spirit and western modern or postmodern. My own dissertation is about portrait art, and I have used an ambiguous topic called "Across through the Image: Research of the Western Portrait Art." I have used the word "Across", because currently the time-travel TV series it has become very popular and very easy to be misunderstood. I only have a simple definition for it, cause I painting representational portrait, I have three layers of meanings in the word "Across". The first meaning is to compare the last sentence in this book. I didn't use the word "Exceed" because it different from "Across". "Exceed" means to go to another level from a totally different level before. But "Across" is in the range of appearance, and the pinpoint is to illustrate the relations between "Cross though" and "Exceed".

The first layer of the meaning of "Cross though" is that the artist using his flesh to face to the image directly, it means the feelings of the artist are direct. He is directly facing the figure of the portrait that we are facing, encountering it. It is just like when we are passing through the jungle of the tropical rain forest, we will meet with different kinds of obstacles, and you have to face them directly. You can't avoid them.

It is a collision between the figures, an active and breaking out process. That is to say, you have to accept it and then break out. This is a very important procedure. Another important issue of the “Pass” is that you face it directly, it will become vivid and active. The relation of it with the figure is a kind of interactive relations. But at the same time it is a confronting process of the “reproduction” that we have discussed before. It is a process of constantly peeling the so-called figure. At the same time, it is welcoming different kinds of problems to come. The state of it then is as the teacher has described in another book, to embrace many new problems with the “Xinzhai”. The people at that time were in a releasing and welcoming state. In fact, the embracing and welcoming state is rarely seen in many abstract painters. There is another important meaning of the word “Pass” that is a kind of linking up. Because when we are facing a detailed figure, the more detailed it is, the more limitations we have. Why do I do portrait painting? Because when you are facing the portrait, the figure of it is very detailed, it has all kinds of limitations. For example, the minor change in face and the corner of face can trigger huge differences. This is just the limitation of the subtlety as we have said in the limitation. In fact I think the more limitations we have, there is more possibility of freedom. The freedom here is different from that in abstract. The more limitations we have, the freer the freedom. It is just like you are facing a blank paper, when you have no limitations, that freedom is not true. The ideal state for me is like that described in the “Prince Huei’s Cook was Cutting up a Bullock” in “Zhuangzi”. The knife of the cook is like our pens, every movement of his knife is in the beam of the bones are very exact. However the state of him in dismembering the ox is very free, abstract and beautiful. The sound and size of it are all very beautiful. Next what I want to say is that the “Tao” it has mentioned is very detailed and concrete, but not the abstract things that is close to the Chan sect. Many of them are in fact designed by the painters. The more concrete you are, the more “Tao” it may have.

Gao: Yes, what you’ve said is right. The “representation” we just talking about, along with some of the figures mentioned in Yipai, have both the abstract and concrete part. It also has some behavioral arts. According to the truth, the reproduction has no relation with realistic painting. Because the realistic painting is “skill”, whether it is realistic enough relates to the technique, and has nothing to do with Yipai. Yipai will never negate ant techniques. So the realistic painting is mainly about the concept of “representation”, because the past concepts of “reproduction” are all about realistic painting and the realism. In fact the concept of “representation” comes from the enlightenment, and Kant has been given the post modern meanings. This is the definition of the doctrine of reproduction. It doesn’t refer to the realistic painting; it is not the “simulation” in the early Greek period, but the “reproduction” of modern times of Kant. This has added the element of brain figures. The brain figures and the external object. In some recent books I will hackle the western concept of “representation”. If seen from this aspect, the “representation” actually includes the western abstract painting.

Tong: Actually it is also a kind of representation.

Gao: It is also like what has been said in Greenberg’s book, he said we will not object “representation”.

Tong: It includes the concept.

Gao: Yes, concept can also be reproduced. In fact, the most basic concept of “reproduction” is the absolute correspondence. It believes that art works can correspond with a kind of authenticity. It includes the innermost tendency, but for the Yipai, actually it is not a

symmetrical relation. That is to say, “representation” emphasize on the symmetrical relation. The so-called “symmetry”, is the art performance and truth. But if we say that “meaning is implied”, you should first confess the nonidentity. It is that you should truly pursue the art performance or the language, and finally to show the meaning. And this meaning is actually not a symmetrical relation with the language that you want to express.

It is free, isolated and beyond the meaning. So in this way it gives the art performance and the language a greater freedom. But we didn’ t say that we have no way to approach it, instead we should find the shortcut, and that’ s why I have mentioned the above relations and finally share that part of all these relations. Or we can say that “the seemingly wrong truth” might just be the thing beyond the actual words. That may be the difference between Yipai and reproduction.

The question you raised just now about the subtitle is fairly good. It should be inclusion, but not to reverse and reproduce. Actually later when I was translating this word, the subtitle has been changed to another one, and I used the word “Synthesis”. “Synthesis” doesn’ t mean to make a fresh start, but means that the concept of “reproduction” has too many limitations. I think we should jump out from its limitation, and one word can separate the two but not contradict them. The concept of reverse might be too limited. But what you have mentioned is also good. As for “Across” that you have mentioned, I know you mean to cross but not to surpass, I can understand you.

Tong: The relations between limitation and freedom.

Gao: The relationships between limitation and freedom, and details. You used the fable of “Prince Huei’ s Cook was Cutting up a Bullock” to illustrate, but finally it reached this kind of state of freedom. And the state of freedom itself is not a wholly fictitious one, it must have a Gradual Cultivation and Sudden Insight. South and North actually is something about this. I conceive the debate between South and North has some relations with what you have said just now. If you have any thoughts about this, we can discuss.

Tong: The things we have mentioned, including the meaning of “ordinary” in the Chinese character “Ri” of the “Yi” in Yipai, which has often been mentioned. Several years ago, when I have seen all kinds of exhibitions, this “ordinary” has been used as a by-product which has been borrowed. It is not like what really happens in the “ordinary”. Just like the things just now, we can see that it is very close to the abstraction, the so-called things that have the Chinese spirit. In fact, you’ ll know whether it is a strategy or a diversion of the symbol if you talk with the painter. For this thing, I think you have no way to surpass it and there must be a path. This “Tao” is something that you can sublime on the detailed foundation. That foundation is realistic and vivid. For example, the painting, if the painter is smart, we ourselves will immediately think of a way that can be directly accepted. Once you have such kind of clear character, even though it can be immediately accepted, they are all frauds. The things that can be directly felt are in fact very shallow. For example when people get my painting, they will immediately categorize me as a simple portrait painter, and a performance painter. And people might mix me up with Liu Xiaodong and other painters. I know I am totally different, but I don’ t want to be differed from them obviously, because in the process of differentiating from them, I am going to another wrong path.

I began portrait painting in 1998 and 1999. It seems I didn’ t have too many changes in these 14 years, but I didn’ t confined myself in keeping my technique mature and doing it repetitively, totally not. In hope the sediment of the picture of it is more and more dense, and has a longitudinal

development, just like the time issues that the teacher has mentioned in the book. The progress of the painting depends on the linking-up of all sectors, just the third layer of meaning of “Pass” in the “Passing through image” in my dissertation, the “connection”. But connect to what? Through connection, we can see the visible and invisible things, and the things that have been covered. This has often been mentioned in the book that Deleuze send to Bacon. Just as what he described, the “unity” and “connection” of all things. For example, if a perfect painting, it might like that in the medieval church, the feeling of unity and beyond the time. It might get through you in that moment and you will feel the rising of yourself. Even if you don’t have the belief of Christianity, you will have this feeling in this space. And I think it is the same in a good picture, it has a huge ground in itself. A good picture, through all kinds of supports, will connect it as a big space that has tension. This tension will surely includes the longitude time and feelings of all kinds. This kind of feeling might surpass the vision and might be audible and touchable, and even if the kind of Synaesthesia that we have mentioned before. In this way, the painting can be perfect enough. We think in the Chinese art history, it is not like the “Against” of the west that our teacher often mentioned. In the concept of Yipai, it has the plan to constantly progress and innovate, and it is unceasingly finding the extension and making it more profound, deeper and wider. I think it is the thing that has supported the constant expansion of the ground, instead of innovation. It will only make its inner containment has longer time and the feeling of it denser. In fact it doesn’t have to change, and it is unnecessary to confront all kinds of possibilities with no change at all. All that possibilities might be inserted into the ground of “unity”. I think this is the most important supplementation of the contemporary art, because the contemporary art is just like the constant isolation and renovation. In fact it is still in a superficial stage. Finally we need to build a synthesized and grand field, and the sensation can make this field bigger and bigger. For it this core will never be changed. Gao: Yes, it actually has a complexity hyperplasia, you also mentioned the complexity. I mentioned the Yipai because contemporary art is becoming increasingly isolated, and the isolation, separation, and the independent, it cannot have the hyperplasia, the proliferation or a complex. This is like what you said just now is a symbiotic phenomenon. It is considered to be complex, as you have just mentioned, that is to say, this kind of illusion, in fact valuable things are very complex and full of illusion. But in this thing that is full of false things, it contains a lot of factors that can really come to the things that fit you. This thing is not unidirectional, but very complex. If the artist’s creation can include this complexity, in a moment, what you see is a kind of tension, explosive force. This is the something that the artist can’t accurately describe. What you have said are right, this shows you think a lot in your life. Are there many people who think as much as you in the Academy of Arts?

Tong: Few communications. Because communication is often like we said, when you first see the mountain it’s mountain, the second time you see it, it looks not like a mountain, and when you see it for the third time, it become the mountain again. Basically in the first and the second level, but the third basically is mixed in the first level. In fact, it’s almost impossible to talk about it specifically, for example, when we reading Morandi’s work, if you haven’t read it repetitively, it certainly will be mixed in the first layer. For me, I never expect that we must come to the third level. It is possible that we paint for a whole life, and only fall on the first layer, but we must have prepared to do this before. Because I have little time to think if I should convert a kind of style which is more suitable for me, but I don’t have the energy

to do the things, so I just stay in the same. The portrait painting of mine is always in the same small size, and is always positive, which is not like what most commentators have written before. Because when they are thinking of me they often consider the social normal, even if everyone sees things differently. For me, I choose face, because there are all kinds of restrictions in face, and face has a variety of richness. I didn't choose other size, and I also haven't chosen other special forms, and that's how I normally do in the picture. I won't differentiate my works with those previous ones on purpose. In the early years, there are some teachers told to me: "You need to change and to find the differences from others." This means there will be a plus to tell you how to change when there is a problem.

So even though there won't be too many changes in ten years' time, the things contained inside will be more and more, and I know the feeling inside. The more taste inside, then more feelings you have and the wider the ground of the author become. In the early period of 20th century, I paid close attention to the contemporary art for a fairly long time. For this thing, I myself have done a media and many people doing this also come to talk with me. I just want to know what they want. And later I found that including the famous artists we have seen before, like Ai Weiwei, almost all the people have talked with me personally. Later when I look back for this, I find this as a fraud. At least my feeling is like this, I think this is very far away from the most original things of art, which includes what follows the western art history, from the Renaissance to the art that we now have understood as, or the "Synthesis" that you has mentioned, they are all very far away from us. I think the line hide in the west is just the opposite from the line of the Renaissance, which may not be that tough in the history of art. But since it worked as a gossamer, which have been kept all along, may be much more closer to the nature that construct the art. Renaissance, including the impressionism, in fact is leading the art to another line, which is far more away from the original things of art. In fact I've read this "Yi Pai" before, just want to let those words and sentences to pass in my mid again, and at least I have experienced this before. For example the book of our teacher, I've read it at least three times. And when I am totally in it I feel enjoyable, and I think it is important for most of the painters to have that kind of experience. But if you only leave with a word, it would be horrible. The core is the word "Across" in "Across through the Image". I use this word to generalize its vivid and direct feeling. That kind of direct feeling is vigorous. At first it is something in the skin, but finally it will be expanded to something like the "Tao". But even if those feelings of the skin now becomes numb, because it has been replaced by other words. When the word first appears, that thing has begun. That direct feeling of him becomes numb and he has used other's words to substitute his feelings. If he himself is not in, he will not express this. He must come into the "Zhong De Xin Yuan". If he hasn't come into it and always a bystander, this wouldn't be ok. So I think in contemporary art, people can't really come into it. One is just using his / her right and left hands to use those things, and those things have become his resources. So the reason why I think many of the contemporary artists are cheating and false is because I didn't come into it. He is very smart and has read a lot of books. Those things are only knowledge in his mind and have become a point of the clue in his logic. In fact a good painter should evacuate himself. Surely evacuating oneself is very difficult, but when you are empty, you can get into it. If you have put too many things inside, it would be impossible to add any other things. You will see some painters say that if the logic of the painter is very precise, he will not create very good painting. Some famous painters feel the same. I think he might be a good painter, but

he sees and thinks too clear, and you' ll find his painting has power and strength. But every structure may be too shriveled and not tense enough. Every time when there is Venice Biennale, I' ll go to see. But I think it is just like a noisy field, everyone is showing their thoughts. They might really have the thoughts, but they are only ideas.

Gao: Surely it is like this. The contemporary art just emphasizes the so-called personal freedom, thought, choice and performance. The language forms seem to have been prepared. Now we all use the language contemporary art, and this just cause a dilemma to the contemporary art. The contemporary art emphasizes too much on the person, from the behavior, to emphasize the thought of the identity. Now people have become something running away, and they enjoy this kind of state very much. Then he goes to tell some stories, which might be shallow. But since everyone is telling this kind of story, it becomes the current situation. Those identities have no way to go back to the state of "Synthesis" that we have talked about before. This synthesis is not a political structure, but a way of thought, or something similar to the "apperception" in philosophy.

Tong: Mr. Gao, I want to add one thing. When we are speaking of this contemporary time, actually, it is already out of tradition. Our tradition, in fact, has some relations with the contemporary. There is the tendency to borrow a very contemporary form. In fact, we can be more confident in using our own culture at this time. In fact, in Yipai, the relationship between tradition and contemporary time is in fact the unity. As we are previously talking about the subjectivity of the artist, there is a problem worth mentioning is that the entire history of art in the West. For example, when we are talking about the Renaissance, Renaissance appears when a very important point, since the artist's "individual" in it is magnified, and we have already talked about his personal humanity. His personal subjectivity is constantly expanding, when in fact, I think includes the beginning of contemporary art, in fact, that thing is far away from art. In Yipai, which I think there may be also like this, the artist's subjectivity in fact is something you constantly give out, to give out the subjectivity, your status becomes a Xinzhai state. When you let it out, that thing is on the show, and here comes the freedom of Chinese and western. The so-called Western liberalization is simply to use a variety of elements. That freedom is actually just like what we have talked about, which is helpless, is to make up the story of freedom and using the radical language to deceive other people. It let out the subjectivity, put this out and then goes "to meet." This "cross" is to greet the arrival of the kind of thing, that the feelings of the flesh is not the same; and you go out and feel that things are not the same. Letting out and taking the initiative to grasp are totally different.

Gao: Yes, this is a tramp. Surely to emphasize to identity and totally to make it to a system is in the enlightenment of Kant. The Renaissance is the reversion of the medieval, from deity to humanity. But it is after the enlightenment that it has become a system in many aspects, including the science. It is under the flag of human, and later including the western scholars and scholars of the Neo-Marxism, who criticize the enlightenment. They believe it is anthropocentrism. Human beings are noble and ideal metaphysics. But in the real world, this ideal reality comes into the bulk copy aversion of the capitalism, and has alienated itself. Finally it has been proven to be a lie and myth. Actually this identity has some effect in the modernism. Later in the post modern times and modern times, plus the bulk copy of economy and market. So the contemporary can' t find the personal language, the personal freedom. But in terms of the superficial concept of identity and subjectivity, it is the mainstream in Chinese contemporary art. The highest of the morality is the personal subjectivity. But this freedom of

subjectivity, as we just said, is making up the stories, the content is very pale, and just those clichés, it actually really wants to renovate. But where are new things, new personal freedom? In fact, Yipai just concern about this, from the reproduction of the myth, to come to freedom, only to realize the incompetence of art and to give it back to the omnipotent art. This is transcendent, that you put yourself out of the reality to enhance, improve yourself and then to surpass yourself. Because you have to upgrade, if you do not, it disturbed you, you will have a variety of interferences. This interference will sometimes go directly, let you come to a halt so this upgrade is necessary. After we have the thought, we hope to create a culture derivatives or other thing that is of great value. We hope that this valuable thing can spread, and we hope that something valuable is able to reverse other worthless things. So at this point we want to face the contemporary existence. To face it, means that you can just turn a blind eye or what kind of attitude is good, or that you have the kind of strategy. But in fact in the heart, including the Buddha, he improved his practice so be it, but his mind was still in this world, so I say what we are facing now is that, in this world, you have to face it. When you are upgrading, you should also think whether you have a validity of narration that can go into this world. Among the general public and that is, of course, has to take time among the public. It is the same like Sakyamuni and Confucius, both of them have taken quite a long time, there are also some disciples, who spread it by themselves and to make sure this can be accepted by the public. You know what I mean?

Tong: I can understand. But the art and Sakyamuni is not the same , the arts must be much earlier than this era , the early 50 years, or even all the things of this era and what we are now currently doing is exactly the opposite. Or it may be many years earlier and just the opposite. So in this matter art will not synchronize and may be valid, but the significance of this invalid is more effective than those might be effective. I think this point is where the cultural self-confidence on. I just called it invalid, but the strength of this invalid it contains may just want to conquer all the more effective things we are doing now. This is what they call the kind of strategy. In fact, this invalid is a kind of this is the synthesis that you have mentioned. In fact, the kind of state that you finally want to get to is just as the realm of Sakyamuni, but it cannot be so popular to be talked to everyone, art doesn' t have the effective thing that can be talked with everyone. What we have said just now is a very important point , this so-called "Tao" , in fact, it is from the most concrete , something out of our daily life , so that it still has its

Gao: Reality

Tong: Right, the realistic character. Of course, it is an entirely different level, but it still has the standing point. As it is now, it is very important to know whether or not we have this standing point, or it is floating above, it just directly surpass that process without going through. The surpassing may be false. It is still that mountain, or that it is not the mountain, but after all it hasn' t reached the third floor. Now I think the current situation is this. So, I feel that to do the real art is different from doing other things, maybe the whole life will be lonely, and it is unlikely you will have someone to communicate with. Like what I said today, I dare to say these today which I seldom say in normal times. Now many people have their creations, and they have a lot of a lot of information just like doing the same task. In fact, painting this kind of thing, the amount of information we currently have is too much, which makes it difficult for you to enter the kind of the subjectivity, will be stripped. Apart from the subjection comes

the true freedom. Something, like what we have nowise strange. However, when subjection subsides, a lot of things just show out. You feel that you are filled with all these subjection which can't be released. You step back and wait with patience to embrace with it.

Gao: How do you face the challenge when you paint, such as tradition, formation, religion and character?

Tong: Yes, I do not pursue, and neither do I exclude. It is the exact shape, it's like "Prince Huei's Cook was Cutting up a Bullock", his knife is still very accurate. But it pays more attention to other things other than the shape itself, it pays attention to the relationship between form and shape. This kind of relationship goes hand in hand, "sensation can stop but spirit can't." Some people compare me with Liu Xiaodong, I think he is absolutely not the same as me. That he still belongs to realism, he also paid attention to strokes, including painted vividly, the vivid people themselves and the social criticism. In fact, I was not concerned about people's own vivid character, but the angry it brings to the whole picture. My analogy is China's landscape painting. I have some time trying the spot drawing of 4m x 3m outside, and try to be in the state that there is no way people can control the painting, and the painting is a mess, but it is an experience. That person has no way to control the size of the painting, in this case, I try to draw one every day just to let yourself totally in this picture. I was drawing continuously for eleven days, one day a 4m x 3m painting. When a person is exhausted, he will forget all the techniques, tricks. This is an important experience for me. I have a piece of article that describes the state of "Prince Huei's Cook was Cutting up a Bullock" and the relationship between painting and me.

(The middle part is omitted)

Gao: I also think what you have said is close to Liu Xiaodong, and part of that starting point is understandable. In fact you can see that your self-portrait is drawing yourself, in image basically it is a person, even though every painting gas changes in state, but it still has the profound inside. In all your portraits, you respect all those images. And in fact you want to draw the personality of every person. If you draw out the personality of every person, their appearances, facial expressions, identities, postures of sitting are different. Even he faces you directly, but the leaning angle is different and the length, width and all other factors are different and you respect all these. Maybe just because you respect all these and people think you are similar to Liu Xiaodong. Because all the vivid things people talked about are from those features. But if we are from a different angle, while watching your portrait, I am thinking what will be like if you want to portrait the common points of people. That is to say, all the things you draw now are the personality of people, and everyone's character is very strong. What will be like if you draw the painting from a different angle of the character? That is to say when you are facing with the person, you have already had thorough understanding of it. Whether we should try our best to draw something, which has exceeded the vivid and related to the whole unity, is a question.

Tong: Mr. Gao, my understanding to this question is that all these connections are visible and concrete that can be felt and seen. Touching is way to get through. I am unable to get this level. But the core, which is visible and touchable, is a common point. Because it needs practice, I may need a life-time to get it. Or I may be lucky to see a light at the age of 80s or 90s. But on the other hand, I may be in vain besides long years of efforts, because I choose one that

stretches out on the picture with strong purpose, and this might be similar to Liu Xiaodong and the so-called academic art.

Gao: Because you are still painting the portrait. I think it is certain that this will be different from those. Some people want to categorize you as Liu Xiaodong, and they can point out some common features. Just because of the vivid and reality, and something in the way of drawing. You still have many things different from Liu Xiaodong, for example, the most important thing in portrait is, including in the portraits of Go Keisha, he will be very relaxed. But the spirit, and the kind that he had mentioned is a finishing touch. When I first see your works I was thinking that if you neglect that thing, that so-called finishing touch, this vivid feeling which normally is understood as realistic. In fact the transition of Paul Cézanne, to put it simple, is that he eradicated the vivid feelings of the fruits and just painted the volume of them, the so-called concrete and intangible thing of the structure. He just gets rid of the superficial expression.

In fact I think in portrait, if you do it in the opposite way that is to get rid of some of the vivid and similar character which is usually deemed as “like” in portrait, you will finally perform the similar part of the portrait from the angle of “unlike”. This might be a little difficult and some people can’t manage to do it. This is just one of my thought, which is relating to the “seemingly wrong truth” in Yipai. But the “seemingly wrong truth is not “the unlikely similarity”. Because the “similarity” is still from the dual angle of reproduction and contrast, but the “truth” is something beyond the word and the image, it is something unique which can grasp the unity. So it is difficult to imagine what it is on earth. For example, why do I say unity, unity is not something dull and dry, but something, for example, there are several sizes of people, but when it come to one person, I won’t emphasize the individual and extreme character, because everyone is totally different. 100 million people will have 100 million styles, and you can draw 100 million totally different things. But you won’t find even one connection in 100 million things. It is just like what we have said just now that this world is in a state of “variety” and “running away”.

Besides, people are good or evil in nature. Xunzi preferred the evil theory while Confucious believed in goodness. According to Adler, people are born with selfishness and the desire of occupation. In fact, goodness and evil can’t be endowed at the first sigh. Either individual or an organization needs a sense of belonging. And here comes the rub, when you face someone, you label them by their ages or social states. What a man at that age should be. But if you see what he sees or feel what he feels, you are using your “passing through” or your “wisdom”. You catalog him under the list of evil or goodness without purpose. We already have our “passing through” which should be used to reflect something different and concrete. That’s what is opposite to vivid. My point is to stress your academic icon and portrait which is opposite to the former one.

Tong: Mr. Gao, as for the question just now I have this understanding. When we are facing with it we have no judges, that is to say, the judges of it is constantly growing. In facing the red slash in his face and the light in his eyes, I have already has them in front of my eyes when I am painting. They are only the light points of all kinds of light spots, colors high and low. In this time, the model I am painting is not a real identity, let alone a member of the society. I try to make it as simple as possible, the “knife” I used will accurately cut the beam of the bones. And the thing itself is not important anymore. In fact what I want to construct is him, the ground he is in and the entirety he has made. The entity also includes the author himself.

In fact what we have to do is to construct this field that has both the time and the length. In fact my state is to let myself out, and surely this is difficult to do, especially when finalizing the detailed size and color. So are there possibilities that this detailed and empty ground, as we have described in Yipai, has the relations. That ground has to be a real, free and isolated ground. What is the state of the people watching the picture? Just like painting the mountain and the river, the relation of people with him is very free and you can perceive it in any direction. The character of him as a person is only a path for you to enter, it is only a path but not a result. It is something that we might provide in the process and of course it is a path. So I think the sooner we have this perception, for example what this thing is, the sooner the path will vanish. And the direction that we may finally reach, which is invisible and untouchable might be vanished. I also think I am not mature enough, because after so many years of education, there must be a great prohibition force in it. The important thing is that I should continuously abandon the so-called understanding of the object. All these so-called ability will hinder me, hinder me to feel the very important resistance force in that thing. And the important thing is to break it, including the conception that we have previously. It must be the spot, the things transferred from the spot, and to construct the synthesis.

Gao: In fact, as you just said, the academic. The academic stresses on this perception. But this thing stretch out in the level of consciousness. Because Yipai is not a form, nor is it confined to the context of perception, it might be the problem of your stock of knowledge issues, while there may be an idea, or what other things. I think it is a symbiotic thing. In fact, in this comprehensive symbiotic nature of things, which specific context this was, and in the end which aspect are you focused on. In fact when you sit there, faced with an object, there will be one kind of particularity. This specificity is not entirely objects. For example, you four individuals, (looking at pictures), when we see the four portraits, we can feel, you four who are faced with these portraits all have a different perception of time. But, in fact, the way and large aspect feeling of you is similar to its four portraits. This similarity does not mean that these people are alike, but that they have a similar perspective. I mean, not every painting has to be different from each other, and I think that if you currently use this language to approach a certain distance. Because you already

have a lot of foundations, a lot of mature ideas, mature cutting point and the thing you want to grasp. But now I think the feeling of watching your painting has changed only a little, because precisely in each painting you must have personality changes. Although I feel that you are going to change that thing, but I could feel that it may be just in the process, you need to go to extreme in thinking and methodology. Only be more extreme can you be able to jump out of it, for example, Liu Xiaodong and this academicism. Otherwise, if the basic, the appearance of the technique of you may still be similar with him, it is still likely to be classified into this one. For example, the reason why I ask you, is because of the problem of adding the finish touch, the problem of similar shape and this

Tong: Mr. Gao do you think it is possible that I may not stretch out in the formation, Just like the question we have raised above, whether this mountain is mountain or not. Or is it possible that even if I can't stretch out in the formation, I can reach the unity that we talked before. When I am stretching out, I am actually making everything more natural. If I actively stretch it out, I myself as an identity is playing my own effect. I think the best state is to let myself constantly eradicating, to let out my own subjectivity. That is to say, the thing will stay the

same as when I first fetch it, and I just will make it more and more connecting, to construct the ground of it bigger and bigger.

Gao: In fact it is not you who come out, but the “freedom”. Once you are free, that objectivity and the portrait itself became free. It is not easy to be free.

Tong: It is the experience that I had and now I want to set aside some points. The habitability that I mentioned, the so-called habitual judge on the things, and this will stop you from approaching that thing.

Gao: Yes, we should jump out of this habitual judge: One habitual judge is of the style of Mr. Jin Shangyi, totally reflecting the truth, or the style of Yang Feiyun; another style is of Liu Xiaodong; the third one is the graceful style. This thing has no relations with the method, but it is something of the techniques, and it is also the general trend in contemporary portrait. Which type will people categorize your portrait? Surely you don’t want people to classify you into which type, and I think your painting is really unique and very good. You can display the character of everyone. From the perspective of portrait, you’ve done a really good job. But the problem is that if we are starting from the complete surpassing way of contemporary portrait, that is to say these things are all created by yourself alone, and new brand new way of perspective created by yourself alone. From this perspective, your portraits are not unique enough, and that’s why people might easily generalize you with other painters.

Tong: But this vitality is totally different. One is the vitality of this model, and the other is the vitality of realism. And the vitality I refer to is the vitality in the process of production.

Gao: That is syntheses.

Tong: It is the mutual and interactive vitality. I say this is vivid doesn’t mean that this model is vivid, but the vivid character that you have with him in the process. This is totally different. But the style I currently show might be similar to Mr. Liu, but I don’t want to change this situation first.

Gao: The most important is that I think the things you’ve seen before have changed you, and people like to categorize you because every portrait of you has strong and unique characters. This is the simplest way to illustrate it. But actually you don’t mean it, you just want this person to be the person, even though you have your own method, but every portrait is too individualized. Everyone in this world is different. But if we really portrait everyone differently, others might feel there are something left in our portrait.

Tong: Yes, our synthesis.

Gao: We lose the synthesis without freedom. So it will be too objective. Even though technique of drawing is freestyle, you respect people’s appearances like eyes, hairs too much, so your paintings are too unique. This kind of uniqueness in the contrary has affected things of your own at last.

Tong: The world behind him.

Gao: Freedom and unity. But how to express this thing is really a big problem. In fact, when it comes to perform its characters, the academic art has its own solution. It will use different ways to perform the characters and appearances of every individual. But that is just the thing that the surpassed vitality can’t show. And this is the most difficult thing.

Tong: Yes I know, but the more variety, the more unity.

Gao: In fact this is the most difficult.

The Tao, which was been in the fancy forever, is sublime from the specific activities. All of the transcendent spirits of everyone are cruising in society. They have their own time and field, use themselves and become to themselves. And the Tao has been manifested by them, especially the specific images that we could see, hear or touch. Its vitality shows the unlimited in the limit. In the various transcendence, it will cost you a whole life to fulfill it.