

内在的传统与形式的当代

杨卫

谢谢主持人，谢谢童雁汝南，我跟管郁达先生的观点很相似，刚好被安排在他后面发言，那我就接着他的话说吧。我和童雁汝南有十多年的交往了，我最初对他的作品感兴趣，是因为他的油画很有油画的味道。这个味道现在很少看到了，80年代的时候，美术界还把它当作一个重要话题来谈，比如当时陈丹青就从美国寄了一盒磁带回来专门谈这个问题。可是到了90年代以后，大家基本上都不谈这个问题了，而是转到了谈民族化和中国性、中国方式等话题，我觉得这是一种转移和逃避。既然使用了油画这个工具和材料，那么就应该把这个工具和材料吃透。从这个意义上，我很同意管郁达先生说的，童雁汝南恢复了一个东西，他把油画性和油画味重新提示出来了。从90年代以来，很多中国画家的油画都在刻意去这种油画味，而是把油画波普化，把擦笔年画中的平涂方式运用进来，强调油画的中国味道。可是，童雁汝南现在却打破了这种格局，他不仅恢复了80年代以来的一个重要的语言线索，而且还把绘画带回到了最为本质的手感之中。所以，我很同意管郁达先生说的，童雁汝南的绘画是观念艺术之后的一种肖像画。这是我想说的第一点。

另外，看了这个展览以后，通过童雁汝南自己的布展方式，我还得到了一点启发，那就是光有油画味道是不够的。童雁汝南通过精心地展览布置，实际上是在告诉我们，他想从更深层次跟中国文化建立联系，而不是表象性的、符号化的联系，也不是简单的把擦笔年画的元素运用到油画中来呈现一种所谓的中国方式，而是更为内在的关联。所以，他放大了许多作品的局部，通过这些局部我们看到了童雁汝南的作品，其意境和笔触间跟中国传统山水画的关联。这种关联是内在的，不是表层的。从这个意义上说，童雁汝南超越了前面一个层次谈中国性的问题，他在语言内部跟中国文化建立了一个关系。这种关系也不是狭隘的，而是具有普世价值的，是具有全球视野的。这一点，正是我佩服童雁汝南的地方，他作为一个油画家，是以地道的油画在西方生效，让西方人认同，这一点很了不起！很多中国的当代艺术在西方生效，并不是以油画味取胜，而是打的中国牌，是把油画用中国人的方式来表现和处理。但是，童雁汝南却不一样，他以地道的

油画进入了西方人的视野，这也让我刮目相看。从这个意义上说，他不是回到中国，而是把中国的因素运用到作品中进而带向了世界。这是一个逆向的运作过程，我也希望能够有更多童雁汝南这样的艺术家出现，即并不是进入到狭隘的民族主义观念中，而是要把民族的东西引向世界，发扬光大。因此，我觉得童雁汝南是一个很独特的艺术现象。

再有，关于他的行动绘画，我觉得也很有意思。我们知道要想在人物画领域寻找突破，是一件非常困难的事情。开始王林先生就已经说了，童雁汝南的绘画属于学院派，我很同意。学院派面临的困境其实更大，所以，这些年有不少学院派画家都走出了画室，跑到外面去对景写生。这其实也是想打破学院的屏障，或者改变过去僵化的人物画体系。据我所知，已经有好几位画人物题材的画家都走出了自己的画室，将画布搬到了生活的现场，比如刘小东等等。我觉得这不妨是一条人物画的发展之路，至少会带来更多的鲜活性。童雁汝南也是走的这条路，显然，他是要给人物画或者是肖像画注入新的生机。所以，我们看他到的作品时不是千篇一律，而是形态各异，多种多样。其实，童雁汝南的绘画语言早在10多年前就已经成熟了，那为什么还能有如此丰富的表现力呢？就是在于他加进了新的因素，即行动性。他在不断地参与生活现场，比如到了武汉，就把武汉的名流画一遍，他在这个绘画的过程中，就重新获得了可能性。下一次到广州再把广州的名流画一遍；到了北京也把北京的名流画一遍……在这个参与实际生活的过程中，童雁汝南的绘画语言也由此而变得生动、鲜活了起来。我认为今天的艺术一定要有现实的参与性，不管是从哪个层次参与，外在的也好，内在的也罢，总之，要跟现实社会建立一种有机的联系。从这个意义说，我觉得童雁汝南的绘画是打开了一种可能性，提供了一种深层次介入现实的途径。

最后，我还想总结一点，童雁汝南是一个很有才情的艺术家。

Internal Tradition and Modal Contemporary Era

Yang Wei

Thank compere. Thank Tong Yanrunan. My views are very similar to those of Mr. Guan Yuda. It happens to be arranged to speak after him. Then I will follow his words. I have been a friend of Tong Yanrunan for more than ten years. I was initially interested in his works because his oil paintings really give me the flavor of oil painting. The flavor is rarely seen now. In the 1980s, the art circle still considered the flavor as an important topic. For example, Chen Danqing sent back his tape about discussion of the topic from the United States. But after the 1990s, we basically stopped talking about it, but turned to the topic of nationalization and Chinese character, Chinese way and so on. I think this is a kind of shift and escape. Since oil painting is used as a tool and material, it should be thoroughly understood. In this sense, I agree with Mr. Guan Yuda that Tong Yanrunan has restored something, and he has reminds us of the nature and flavor of oil painting. Since the 1990s, many Chinese painters have deliberately removed this flavor of oil painting. Instead, they popularized oil painting and applied brush rubbing in New Year pictures to emphasize the Chinese flavor of oil painting. However, Tong Yanrunan has been free of this pattern. He not only restored an important language clue since the 1980s, but also brought painting back to the most essential feeling. Therefore, I agree with Mr. Guan Yuda that Tong Yanrunan's painting is a kind of portrait following conceptual art. This is the first point I want to say.

In addition, I am enlightened from his arrangement for this exhibition that it is not enough for oil painting to owe the flavor. Tong Yanrunan, through elaborate exhibition arrangement, is actually telling us that he wants to establish a deeper relationship with Chinese culture. Rather than a presentational and symbolic one, or a so-called Chinese way presented by applying the elements of brushing rubbing in New Year paintings to oil paintings, it is a more intrinsic relationship. Therefore, parts are magnified in most of the works of Tong Yanrunan, whose artistic conception and strokes are related to traditional Chinese landscape painting. This association is

intrinsic, not superficial. The significance shows that Tong goes beyond the previous level to discuss Chinese character. He has established a relationship with Chinese culture within the language. This relationship is not narrow, but has universal value and global perspective. I admire him. As an oil painter, his authentic oil paintings arouse effects in the West. They are acknowledged by western people. It is very remarkable! Many Chinese contemporary art works are recognized in the West with the brand of China, which uses Chinese way to express and conduct oil painting, but not win with the flavor of oil painting. However, Tong takes different method, and he accesses to the view of westerners with authentic oil paintings, so I hold him in high esteem. Actually, it doesn't mean that he brings his spirit back to China, but applies Chinese elements to his works and brings them to the world. It is a converse process, and I hope there will be more artists like him. They will not hold the narrow nationalist concept, but will lead the national elements to the world and carry forward them. Therefore, I consider Tong Yanrrunan as a very unique artistic phenomenon.

Moreover, I think his painting actions are interesting. We know that it is very difficult to find a breakthrough in the field of figure painting. As Mr. Wang Lin said, Tong's paintings belong to the academism. I agree with him. Since academism faces a bigger dilemma, many painters of academism have come out of the studio in recent years to paint from the scenery. In fact, they try to break the barrier of academism, or change the rigid system of figure painting in the past. As far as I know, there are several painters who have come out of their studios and change their canvas to be the scene of life, such as Liu Xiaodong and so on. I think it may be a developing way. At least it will bring more fresh vitality. Tong is also on the way of development. Obviously, he tries to pour new life into the figure painting or portrait painting. Therefore, he has different kinds of works in different forms and follows different patterns. In fact, Tong's painting language has developed to be mature more than 10 years ago, why it still have such a rich expressive force? It is action, a new element that he adds. He constantly participates in the scene of life, for example, when he comes to Wuhan, he paints celebrities in Wuhan. His process of painting regains the

possibility. Next time he goes to Guangzhou, he will paint celebrities in Guangzhou, and so does in Beijing.....In the process of participating in real life, Tong's painting language becomes vivid and lively. I think the art nowadays must have realistic participation, no matter it comes from which level, being external or internal. In short, art needs to establish an organic connection with the real society. In this sense, I think that the painting made by Tong Yanrunan opens a possibility and provides a way to deeply involvement in reality.

Finally, I would like to conclude that Tong Yanrunan is a very talented artist.