

## 面孔与静物：绘画的亲密性——莫兰迪与童雁汝南对话展

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回到绘画，乃是回到感觉世界内在的亲密性，颜色与形状似乎彼此都屏住了呼吸，悄然靠近，等待那最初来临的吻。绘画的亲密性要求持久地等待，专注与凝心，直到获得被看之物的反向凝视，那目光对接的时刻，绘画获得了自身灵晕的确认，绘画乃是凝视的亲密性。

绘画是日常的亲密性，绘画面对的一直就是日常之物，这些日常之物一直在那里，但如何让熟悉之物变得陌生，进入艺术的真实，这才是艺术家持久的工作。是的，这正是莫兰迪所言的：『没有任何东西比我们所看到的世界更抽象，更不真实。』必须进入绘画平面上的具体性，一次次面对它们，直到事物获得色彩与形体的坚实性。

如同莫兰迪一直把自己放入意大利经典绘画的谱系中，尤其是弗朗西斯的传统中，童雁汝南则继承了中国山水画的伟大传统，那是从宋代开始的山水画，比如范宽以来的皴法书写，人物的面庞如同山石的块面，人性回到了自然的亲密性。当然，他们都在现代艺术之父塞尚那里重新厘定了自己的开端，反复面对日常熟悉的面孔，人类与器具的面孔，以颜色与形体反复塑造，直到尘埃落定，让时光来到画面上，画布获得凝视的灵晕。

绘画在这个时代的幸运，乃是一种亲密含蓄的抵制，抵制影像技术与概念爆发的诱惑，回到自身的主题上，绘画从来就没有什么新奇之物，不过是静物画与人物画，这是绘画的自主独立性与伟大的主题性（Motif），这是塞尚一开始就确立的现代性绘画的起点，以二十年或一辈子来面对圣维克多山吧！自然如此变幻不定，绘画不过是笼集的双手，绘画就是如此困难地忠实，保持坚定，保持主题性，乃是保持绘画的注意力，注意力乃是灵魂的天然祈祷，既枯燥又隐忍，因为绘画要修炼的是画家自身的凝视：没有比日常熟悉之物更为抽象与不真实的，必须发现其具体性，这是事物的灵魂，释放出颜料管里挤出的颜料的灵光，在轻度的幻化与眩晕中，事物的魂魄被抓取出来，那是事物内在呼吸的亲密性，色彩的色差与形体间距感的亲密性，呼吸与安息的亲密性。

回到绘画，乃是回到一种苦修，画家甚至在绘画的题材、尺寸与技法上都保

持不变，旷日持久的劳作，就是为了确立绘画本身的立场，但如此地重复又消解了艺术家的主体身份，以便充分让对象显现自身，回到客观性。反复面对日常生活的破碎，尤其是影像泡沫的无尽翻滚，保持绘画的定力与整合力量，保持自身的觉醒与活力，绘画内在的力量才会显露出来，面对虚无的深渊，绘画的坚定性乃是更为严格的要求。

莫兰迪的静物画已经具有某种东方的强调，素淡与雅致，超然而内敛，听任事物自身的伸展，绘画似乎只是倾听色彩之间的亲密交谈，如同他自己与三个姐姐终身生活在一起。那些站立的器皿，越是持久，越是亲密，彼此矜持地在接近，但又有着各自的独立性，色彩在恬静而透明的呼吸中内在融合，她们似乎可以倾听到彼此的心跳，这是绘画的『坚持』（Insister/In-sister），那些瓶瓶罐罐就是绘画的『姐妹』，雄性的绘画意志转化为阴性的低语呢喃，这正是东方的修辞。形体只是亲密地靠近着，相互支持着，直到遗忘时间，画面只是被呼吸与尘埃压缩过，在时光中弯下腰来的色彩，经受了考验，分割着平面空间，任何的痉挛都被平息下来，绘画乃是一种永远不迟到的抚慰，只是其不可见的亲密性回响在色彩的绚烂里。

童雁汝南的人物画则具有相似的魅力，他就是面对（Face to）一个个熟悉的面孔（Face），大多是自己熟悉的朋友或漂亮的女性，反复凝视之后，超越诱惑与直接性，把面孔分割开来，就是一块块山水画的局部块面（Surface），这是塞尚以来绘画的基本问题：色彩的呼吸性与形体的坚实性如何结合？就是即兴的涂抹，一笔又一笔，保持双面的相似性：眼前这个面孔的具体相似性及其内在自然的抽象相似性，这是中国传统的似与不似之间的似像的转化。如同莫兰迪其实把静物当作风景画来画，童雁汝南则把肖像当作山水画来画，其笔触的块面按照自然的呼吸性与生长性建构起来，有着不同的侧面，似乎看起来像这个人，但似乎又有着奇怪的变形，并不走向漂亮的诱惑，而是走向色彩的内在真实性，斑斓而沉着，重新获得平面的平衡感，且具有内省的品格。如同庄子《庖丁解牛》启发的笔法，这也是童雁汝南自己自觉转化的心法，即把形体分解后，以色彩重组，最后在魂魄的神遇中，重构可能的新面孔，因此这些面孔只有在绘画上存在起来，才获得人世的尊严，但这一切又如此平常，就如同自然物那样，如同一棵树那样站立在那里，似乎还在悄然生长，还如此鲜活，这是生命的大地性与元素

性的发现，因此，童雁汝南的肖像画并非已有的肖像画观念，而是从生命的根性，从自然的拟似性上，从自然的生发性上，重新发现自我的无数面相，这也是为何这些面孔看起来既如此熟悉又如此陌生，因为这是自我的重新发现，而且他们一个个在那里，任凭我们观看，直到喜悦之情油然而生。

意大利这次名为《时间的形状》的二人对话展，精心准备了很多年，且内在对话许久的展览，是两种文明、两个艺术家，在克服时空的间距中，在面对面（Face to Face）的对话中，保持各自的独立性，但又有着内在亲密性交流。绘画，不仅仅等待观众的凝视，而且绘画彼此之间也在等待着知音，等待着内在的神遇。

## **Face and Still Life: The Intimacy of Painting——exhibition of Morandi and Tong Yanrunan**

Xia Kejun Jun.,2017

Regarding painting, intimacy comes from returning to the inner world. Both colors and shapes hold their breaths and wait for the approaching kiss for the first time. It needs time, concentration and calmness for appreciators to receive responses from the still life. Meeting the appreciator's eyes, paintings identify themselves, that's also why gaze brings intimacy.

The intimacy of painting comes from daily life. Painting imitates familiar and invariable objects around people. So the task of artists lies in the transformation from common into unfamiliarity, which accesses to reality of art. It is true that "Nothing is more abstract than the world we see." said Morandi. Every time, painting performance should be achieved to embody colors and shapes of objects.

Morandi has been obsessed with the classic Italian paintings, especially traditional Francesca paintings, while Tong Yanrunan has inherited the great tradition of Chinese landscape paintings which begins from the Song Dynasty, such as the wrinkling style, represented by Fan Kuan, whose figure is just like the surface of rock. This kind of painting shows that the humanity lives in nature intimately. Undoubtedly, the two restarted under the influence of Cézanne who is the father of modern art. The familiar faces and figures are drawn repeatedly by color and shapes, and canvas with souls comes into being when the brush ends.

Luckily, painting is also an intimate and implicit resistance to the image technology and temptation of concept outbreaks. Actually, painting is nothing new but still life or figure which is also called Independence and great Motif. The era of Cézanne is a starting point of modern painting. So let's spend twenty years or a lifetime on *the Saint Victor Hill*! Nature keeps shifting like the clouds while painting only plays an role in collection. In other words, painting is a hard journey of loyalty. Being faithful and Motif maintains attention of paintings. Attention is also considered as the natural prayer of soul. Though they are boring and forbearing, it is important

to cultivate concentrations of painters: there is nothing more abstract and unreal than common objects. It is necessary to find their corporeality—the soul of object that will release colorful and miraculous brightness. Thus, the intimacy lies in the inner world of object with different colors and layouts, linking breathing to peace.

Regarding painting, intimacy comes from returning to penance. Painters remain unchanged in the subject, size and technique and spend a great amount of time to establish the position of the painting itself. At the same time, the repetition weakens the subject identity of artists so as to make objects show themselves as they are. When constantly facing the fragmentation of daily life, especially something rolls like the endless bubbles, it is essential to maintain strength, integration, awareness and vitality. Finally, the inner strength of the painting will be real. Therefore, it is more vital to maintain determination in the face of the abyss of nothingness.

Morandi's still life emphasizes oriental, quiet and elegant feature, transcendence and restraining. Paintings seem to be an intimate conversation between colors in his arts that are similar to the way of living with his three sisters. The longer the utensils stands, the more intimate they are, while they keep their own independence. Colors are blended in a quiet and transparent way like breathing so that they seem to be able to hear heartbeats each other, which indicates the insister of painting. Acted as the "sisters" of painting, those bottles and cans turn powerful will to be soft twittering. Indeed, it is the very oriental rhetoric. Bodies are only closely support each other until they forget each other, while painting is condensed by the breath and the dust, and colors stood the test of time, dividing plane spaces. At last, though any cockroaches have been calmed down, painting is always a kind of comfort regardless of time, and its invisible intimacy echoes in the gloom of colors.

Figure paintings of Tong Yanrunan possess similar charms. He faces every familiar faces and most is known to him including his friends or beautiful women. After gazing again and again, he separates their faces into partial surfaces in landscape paintings by crossing temptation and directness. There has been a basic question of painting since Cézanne: how does the breath of colors combine with the firmness of bodies? The answer lies in the impromptu smear, one after another, to

maintain the similarity of two sides: the specific similarity of the face and the abstract similarity of its inner, which reflects the transformation between resemblance and non-resemblance in Chinese tradition. Like Morandi, who paints still life with as a landscape painting style, Tong Yanrunan takes the same way in portrait and landscape painting. Based on the natural breath and growth, the surface of brush stroke is constructed to be different sides like a person, but with strange deformations, which doesn't tend to be the attraction of beauty, but implies the inner truth of colors, being colorful and calm, regaining the balance of plane with introspection. For example, Chuang Tzu's "Dismember an Ox as skillfully as a Butcher"; the skilled and magical way is concluded by Tong Yanrunan. After decomposing the form, colors will be reorganized, and finally possible new faces will be reconstructed when they meet. In this way, these faces won't gain the dignity until they are painted, which is so common like all natural lives, such as standing alive trees, growing up slowly, which is related to the discovery of the nature and elements of life. In other words, his portrait concept is new, creating from the root of life, similarity and beginning of nature, and a course of rediscovering himself. This is also why these faces seem to be familiar and strange. Standing there, they are appreciated by us joyfully.

In Italy, the exhibition "The Shape of Time" has been prepared for many years concerning two civilizations or two artists who has maintained their independence in spite of time and space or face-to-face communication, while has common in inner intimacy. Paintings wait not only audiences, but also companions and inner encounters.