

绘画语言的自我肯定——童雁汝南肖像画说略

王林

因为发言时间很短，我只对童雁汝南的肖像画作一个判断，再作几句话的解释。

童雁汝南的肖像画创作是通过人物形象自我否定，来达到个人绘画语言的自我肯定。这句话包含两个方面的意思：

一方面，他的作品是对人物对象来说，本来确定无疑，是肯定性的，就像他经常提到的“庖丁解牛”，这里的“牛”本来是一个全牛的形象，所以这个形象本身是被肯定的。画家通过观察、选择、感受，然后达到了艺术观照和感知的个人选择性。这里的连接，是个人性表达的现代性价值。

另一方面，则是对形象确定性的自我否定，通过改变甚至是破坏性的处理，来达到绘画语言的自我肯定。童雁汝南所要提示的，是包括着中国写意绘画传统的当下文化背景，由此和今天的艺术观念发生关系。

从某种意义上讲，童雁汝南走的是学院艺术创作的思路，看重绘画的品质、水准和表现力，即所谓绘画性，与图像性表达是不一样的。这样的肖像画之于当代，还有进一步可以追问之处，就是从学院创作通向社会意义的路径是什么。我们从同一形象的重复，还有即时创作但并非写生作画的不同做法中，看出新的端倪和新的可能性。童雁汝南是值得期待的。

Self-affirmation of Painting Language – Preliminary Study of Portrait Paintings

Made by Tong Yanrunan

Wang Lin

I only make a judgment on the portraits made by Tong Yanrunan for the sake of short speaking time, with a few words of explanations.

His portrait creation is to achieve self-affirmation of personal painting language through self-denial of characters. It can be understood as the following two aspects:

On the one hand, his works are undoubtedly affirmative to the object. The original object itself is affirmed for the same integrality as the whole “ox” in the story of “Dismembering an Ox by a Skillful Butcher Pao Ding” he mentioned. The painter achieves the individual selectivity of artistic perception by observing, choosing and feeling. The connection of three procedures is modernity value of individuality.

On the other hand, it is self-denial of a certain image by changing or even damaging, to achieve self-affirmation of painting language. What Tong Yanrunan wants to prompt is the current cultural background of Chinese freehand painting tradition, thus, he has a relationship with today’s artistic concept.

In a sense, Tong Yanrunan takes the train of thought of academic art creation. He attaches great importance to the quality, standard and expressiveness of painting, that is, the so-called painting, which is different from the graphic expression. In the contemporary era, there is still a further space for us to study his portrait painting by thinking what lead to the social significance from perspective of academic creation. We can see new clues and possibilities from the repetition of the same identity, as well as the different ways of instant creation rather than paint from life. Tong Yanrunan is worthy of our expectations.