

## 绘画的诗学与人的主体性——对童雁汝南作品的个人阅读

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尽管作品一放进展厅，便属于每一个观者，但对每一个观者而言，阅读仍然是个人的事儿。我喜欢在个人经验中阅读作品，即使这种阅读似乎有时候显得不够专业。

我们生活在一个集体主义社会之中，集体主义的宏伟从古到今表现为始皇陵内的兵马俑阵列和天安门前的游行队伍，也表现为中国人有特征而无个性的身体与面相。我看过童雁汝南的作品《第四军团》，那是十分壮观的画面：背景是古城，密集的人群成为只见笔触肌理的整体，而前景中散开的队伍不过是疏密关系的配置。深沉的蓝灰色调和丰富的黑白构成，带来的历史体验十分令人震惊。我不知道艺术家对中国革命史如何看待、是否有意用形式感来沟通历史感，但我自己在充满英雄诗意的画面上，的确感受到一种十分复杂的心情，就象海外游子直面故国古迹的废墟。

童雁汝南的作品属于绘画的诗学或诗学的绘画。他有很好的绘画功底，看似随意涂抹的笔触和饱和但不无沉重的色彩，往往能够生动、直接、同时地表现出形象与情感、形式与技艺的魅力。其作品充满诗学的书写性、音乐感和理思成分，不象今天许多画家，总想用专利化的简单图式把什么都说明白。“诗贵含蓄”，童雁汝南愿意生活在绘画诗学的含蓄与深沉之中。在《身体诗学》组画中，我们看不到肉感的卖弄、也读不出性欲的诱惑，身体在画家的笔下，是动作形态的载体，他想表达的是精神在动作形态中呈现出来的困惑。这种困惑不属于对象个体，正像我们在群体性画面中所见到的，对象缺失个别性而成为集体主义的符号隐喻。在这里惟一要追问的是，画家作为表现主体究竟想隐喻什么。在中国，身体的诗学是国有化的宏大叙事，只要看看非典时期国家权利对个人身体所进行的卓有成效的管理，你就会明白你生活在一个怎样充满威权与权威的社会之中。如果你从童雁汝南的作品中读出感伤，也读出无奈，那是因为你的感受总是面临伤害，而你的伤感又无可奈何而难以诉说。

这种情绪笼罩在童雁汝南的巨制鸿篇《满觉陇的同志们》中，是更为明显的。这些胸像都以单色背景画出，略有变化但整体协调，灰色的作用使色彩中性化，这对组合性作品是必需的形式要求。人物各具情态，因随意而松动，因书写而自由。画家在不经意间对于对象特征的把握是十分准确的。为一座村庄的“同志们”写生，不仅有社会学考察的意义，还有点向肖像画难度挑战的意图。这些头像排列在一起，成为中国人物的方

阵。当他们全都注视着你的时候，你会在目不暇接的观赏状态之中，感觉到一种异样的视觉挑衅和心理紧张。我想这正是画家期望达到的现场效果。

这些画有各种表情，但几乎没有充满笑容的。中国农村经常被描述成为“在希望的田野上”，但希望之于个别、具体、活生生的中国农民来说，却是渺茫而暗淡的。这是他们的群像，个人面相的特征只是表面的区别，其实他们生活在一种共同的难以摆脱的文化状态和现实遭遇之中，从来没有真正成为自己的主人。值得注意的是，画家以一组自画像纳入“满觉陇的同志们”之中，这些画像有着哀戚的面容和悲苦的神情以及忧心忡忡的目光。他把自己的主观表现融入其他人的精神状态之中，用精神的共生性，来呼唤对象的主体性。这无疑是一种带有诗学憧憬的愿望，悲天悯人，普渡济世。但很多时候，诗意的美好和残酷的现实总是终隔一层。

我无意于要求画家去做一个社会学家。从社会现实到艺术真实，有很多不同的实现层次和实现方式。关键是艺术家用怎样的个人语言在社会与艺术之间寻求平衡，并呈现出个别、独特的主体性。童雁汝南在诗学绘画与绘画诗学中勤奋耕耘，这本身就是对集体主义社会现实的揭示和反省，更何况他是一位油画技艺很好的画家。对他的创作我是充满期待的。

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四川美院桃花山侧

## Poetics of Painting & Human's Subjectivity--Personal reading of Tong Yan Ru Nan's works

Wang Lin

Though once the works are put into the exhibiting room, they will belong to every viewer, as for every viewer, reading is still a personal matter. I like to read the works in personal experience, even though this kind of reading seems not to be professional enough sometimes.

We live in a collectivism society, in which, from ancient times to the present, the magnificence of collectivism is shown as parades of clay warriors and horses in the First Emperor's Tomb and processions in front of Tian'anmen Rostrum, as well as the bodies and looks of Chinese folks with characteristics but without characters. I've read Tong Yan Ru nan's works *The Fourth Legion*. That is a very grand picture: the intensive crowd becomes a whole, only the texture of the brush strokes can be identified, and the team scattering in the foreground is just the disposition of the density relation, with an ancient town as its background. Deep bluish grey tone and abundant black-and-white composition bring forth the history experience, which makes people deeply shocked. I have no idea about how the artists think about China's revolutionary history, and if they intend to communicate the formal sense with the historical sense. But I by myself really experiencing a kind of very complicated mood on the picture full of heroic poetry, just like an emigrant straightly facing the ruins of the historical site in his motherland.

Tong Yan Ru Nan's paintings can be regarded as a kind of painting of poetics or painterly poetics. He has very good grounding in basic skills of painting, the brush strokes looked like being daubed at will and saturated but heavy color is often vividly, directly, and synchronously demonstrate the glamour of the image and emotion, as well as that of the form and skill. His works are full of writing characters of poetics, musical sense and the composition of thinking. He is different from a lot of the painters today who always want to narrate everything thoroughly with the simple and patent forms. The most important value of poem is implicitness. Tong Yan Ru Nan would like to live in the implicitness and depth of painting poetics. In the series of *Body Poetics*, we will not sense the fleshly showing-off, nor the sexual lure, body becomes a carrier of movement forms here through which the painter

intends to express the puzzlement of the spirit in movement forms. This kind of puzzlement does not belong to the those individuals themselves, just as we have seen in those mass-presenting pictures, the individuals lack specific symbols and become the metaphor of collectivism. The only should be questioned here is that as the subject of expression, what on earth the painter want to imply. In China, body poetics is the mighty nationalized narration. One can understand what a society of might and authorities he or she lives in just through the fruitful management toward individual's body during the period of the plague of SARS. If you experience a kind of sentimental and resigned feeling from Tong Yan Ruan's works, that is because your impression always faces injuring, and your sentimental feeling can do nothing and is difficult to be poured out.

The mood shrouds Tong Yan Ruan's huge painting *Comrades in Manjuelong* more obviously. These busts are all drawn out of the monochromatic background, in a harmonious integration with slightly change, in which the function of the grey makes the color neutral. This is an essential requested form for a painting series. The figures with various looks become flexible for the liberal disposal, and become free for writing. The painter's inadvertent assurance to the subject's characteristic is very accurate. Sketching for comrades of a whole village does not merely have the significance of sociological investigation, but an intention of challenging the difficulty degree of the portrait painting. Those figures are arranged together, becoming the square matrix of Chinese folks. When they are all gazing at you, you will be feel a kind of unusual visual provocation and the psychological tense, in the state of appreciating too plenty for the eye to take it all in. I think this is exactly an on-the-spot effect that the painter expects to give us.

These figures have various kinds of expressions, but scarcely any smiles. The Chinese countryside is often described as the hopeful field, however hope is remote and dim for those individual, concrete, and animated Chinese peasants. It is their images in group, the individual characteristic of the look is merely the superficial difference, in fact they live in a kind of common culture state and realistic experience which are difficult to get rid of, and they have never really become hosts of their own. Here what merits attention is that, a group of self-portraits with grief looks and anxious sights are included in this painting. The painter incorporates his own subjective behavior in the state of mind of other people, using

the co-growth of spirit to call the objectives' subjectivity. This is undoubtedly a kind of dream with poetics longing, feeling both grieved and indignant at the suffering of the teeming masses or delivering all living creatures from torment. But frequently, the cruel reality and the poetic goodliness are separated with a gleaming screen after all.

I have no intention requiring the painters to be the sociologists. There are many different realization levels and ways from social reality to artistic reality, where a more important thing is with what kind of personal language an artist seeks the balance between society and art, and demonstrates the specific and unique subjectivity. Tong Yan Ru Nan studies diligently in the field of painting of poetics or painterly poetics. It's in itself an introspection and revealment to the social reality of collectivism, still more he is an oil painter with excellent skills. I am expectant to his paintings.

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Peach-Blossom Hillside, Art Institute of Sichuan