

为什么非要第一感应

高小林 2019 年 1 月

五年前第一次看到童雁的个展¹，特别留意到他写下的一句文字，称具有自己浓烈个人风格的油画肖像创作已然是“十五年如一日”矣。

如此算来，我们今天看到的作品，应该是他“二十年如一日”的结果。之所以这样说，是因为他的创作所呈现的，依然是我当年所看到的“童雁风格”。所不同的是，今天的“童雁风格”已经为更多人所熟悉，给他带来更多的声誉罢了。

这是一种坚持。坚持不易，坚持二十年更为不易，坚持对一种艺术风格或曰“童雁风格”的不懈探求尤为不易，因为我们所处的毕竟是一个创新求变更为人们所推崇的艺术时代。

坚持源于自信，没了自信，也就没了坚持。

问题是为什么自信，自信的又是什么？这恐怕是我们欣赏童雁汝南油画肖像艺术或感受和研究“童雁风格”要点之所在，而作为个案，我们的分析，尤其具体到童雁，况且文章的标题又使用了“感应”这个概念，就必须从童雁汝南“个人”开始。

童雁汝南早慧，7岁就有“神童”之称，童年时代的童雁曾跟随李可染、欧阳中石两位大家学习过绘画和书法，其“天分”和“养分”让人堪羨。强调这一点，我们会注意到构成童雁肖像艺术的几个基本要素：首先，童雁的油画肖像全部是写生作品；其次，这些作品大都是在一个多小时的时间内完成的，对于油画创作，这个时间应该是十分短暂的；再者，所有这些作品都不是对象的一般性描绘，作品追求的既不是对象的“形似”也非“神似”（尽管在我看来童雁已经很好地做到了这些），而是着力用自己的语言和方式呈现源自对象、却又属于自己的主观图像。以上几个基本要素使童雁的艺术创作获得成功，并形成自己的“童雁风格”。究其原因，则源于童雁的感应特别是第一感应能力以及对这种能力的掌控。

感应在很大程度上是一个物理学词汇。感应与我们通常喜欢说的感觉有着

¹2013 年，《庖丁解牛——童雁汝南个展》在北京今日美术馆举行

不同的含意。首先，感觉是个体的、单向的。即使感觉一般是由于对象或客体的作用所致，但感觉产生之后就不再与对象或客体发生联系。感应不同，感应不仅来自于对象或客体，而且在某种程度上还体现了对象或客体的意志。通俗地说，感觉是自己的，感应则是共通的；再一点，每个人都有产生感觉的能力，所谓“没感觉”其实是在说感觉的强弱，弱到一定程度就是“没感觉”。感应则不是每个人都能够产生的，感应是个很神秘的东西，感应者必须具备接收对象或客体所传递的某种信息的能力。就肖像创作而言，你能够感觉对方，但未必懂他的心。懂的办法，一是猜测。但猜测还是感觉，猜测的对，只能是你感觉好。另一个办法就是让对象告诉你，但这是非常不靠谱的办法。再就是感应了，感应不是猜测，感应是一种神秘信息的传递与接受，即所谓的心心相印或心灵感应。对于此说，许多人不仅不会认可，还会斥之为无稽之谈。但我却认为，对于一个艺术家，特别是对于“神童”艺术家童雁汝南来说，或许就真的具备这种能力。

至于第一感应中的“第一”，则是一个时间概念，一是指先后（或新旧），二是说长度，合在一起，即包含了最新的、转瞬即逝意思在里面。

据我所知，在长达二十年的时间里，童雁创作的肖像作品已经超过一千幅，我不敢说这些作品全部是童雁第一感应的结果，却坚信他的创作在很大程度上是对这个概念依赖的结果。

其一，这个概念决定了童雁在艺术创作过程中与对象的相互关系。这种关系中自然有感觉的成分，但童雁的创作并不是仅仅在跟着感觉走，更重要的是他在按照自己的感应行事。在这里，感觉是随意的，或者说是浪漫的，但感应则是一个必然的结果，是艺术家与对象内心互通的结果。弗洛伊德为英国女王所作的肖像，是在跟着感觉走，结果如何，恐怕弗洛伊德自己也不知道，只能走到哪儿算哪儿。童雁则不同，对他来说，第一感应产生后，其实结果就已经产生了。接下来艺术家所要做的，就是用自己的绘画语言将其固定或者说是呈现出来。这个结果，很可能就是中国传统艺术中所说的“心象”。

其二，“第一”这个时间概念很重要，之所以重要是因为感应不同于感觉或者印象。感觉总会有的，有了第一印象还会有第二印象。而感应却不是一定会产生的，一旦产生，也就是第一感应，就必须牢牢抓住，否则不仅会稍纵即逝，而且很难说会再来。丢掉了第一感应，创作还必须进行和完成，因为模特还在那儿，

艺术家接下来就只能靠感觉凭经验来进行了，即使用尽全身解数，童雁恐怕也创作不出让自己满意的作品来。

在童雁的肖像作品中，语言是写意的，语言的形式是表现的，二者合一，是典型的的东西方艺术观念的融合。

如上所说，感应的产生是有赖于“天分”的。当然，如果再有后天的“养分”会更好，但前者是最重要的，所谓“心有灵犀”即有此意。但问题是，即便由感应而“心象”，都还属于“形而上”的范畴。

此时，我们通常所说的艺术创作的过程还尚未开始。

一旦拿起画笔，进入艺术创作的实质性阶段，哪怕是“神童”，童雁也面临着对艺术语言及其形式的选择。毫无疑问，我们所看到的应该是童雁的最好选择。选择的成功有赖于他的艺术天分，也不可以缺少他通过艺术实践所获得的养分。考虑到这个问题的讨论过于抽象，我们不妨谈谈当艺术语言选择之后，如何把它确定下来。

确定即掌握。掌握方为技，技精则近于道。童雁的十数年如一日，用“庖丁解牛”的典故解释自己的艺术实践，说的便是这个道理。

需要说的是，对于当今的艺术家来说，更注重观念，对艺术本体语言特别是技巧层面的东西总是有些不屑，像童雁这样技不厌精地坚持的艺术家，实在是越来越少了。所以取得成就的艺术家也就越来越少。因为哪怕是我们所说的非常少的人所能有的感应，也需要精准的艺术技巧才能得以实现，更何况是第一感应。

所以请记住一句话：成功的秘诀就是重复做同一件事。

童雁不仅重复，还把这种重复固定在一个有限的尺寸内。他更换数以千计的对象（模特），其实也是在重复，重复自己把握第一感应的能力和技艺。

他醉心于这种独树一帜的艺术创作，所以他说：画家就应该闭嘴。

进入现代社会以来，肖像作品的实用意义并不像一些人所说的已经衰弱，而是发生了人们所不易察觉的转变。除了图像保存的实用意义，其他实用意义非但没有减弱反而还有所增加。唯有童雁的肖像创作，才是真正挣脱了传统肖像艺术理论的羁绊和桎梏，不再以“形似”或“神似”（其实神似也具有相当的实用意义）。他的肖像创作，既不是在描绘，也不是在刻画，而是致力于由第一感应所产生的心象的表达。对于童雁来说，心象是主观的，是自己对事物的确切的认知。

“亲爱的，您画的不像我。”女王对弗洛伊德说。

“尊敬的陛下，您会像它的。”弗洛伊德回答说。

这个关于肖像艺术的经典对话，如果让童雁加入进来，他的回答，会是这样的：“亲爱的，这才是您真正的样子。”

弗洛伊德的话会让女王将信将疑，而童雁的话则很可能让女王大惊失措。

童雁和弗洛伊德的区别在于，弗洛伊德作品的形象是自己的想象，童雁的形象则是自己的感知。弗洛伊德的作品形象是主观的，但童雁的形象更主观，更自我。

在童雁肖像艺术创作过程中，艺术家和模特之间已经不再是简单的观察与被观察的关系，亦不是描绘与被描绘的关系，而是一种互通互动且互为因果的关系。面对模特，童雁所做的是将由感应而成的心象，通过他所选择的语言方式转化成为画布上的图示。

因此童雁的意义是颠覆性的。

颠覆即革命。

童雁的肖像艺术实践已经有二十年，相信他还会继续沿着当前的路走下去。这倒不是说他肩负着某种使命感，而是我认为这是他寻找自我、表现自我进而用他所言“阐述中国山水精神”的最好路径。

况且童雁对艺术本体语言的追求，有着庖丁解牛一样的迷恋和乐此不疲。因为在形形色色的模特面前，他不仅非同常人地与之相互感应，而且还是第一的。

还会有更多的“年如一日”，这是童雁汝南的宿命。

天赋汝南，谁让他是神童呢？

Why the First Telepath is Necessary?

Gao Xiaolin Jan., 2019

Five years ago, when I first visited Tong Yan's solo exhibition, he described his oil painting portraits as "fifteen years as one day".

In this way, the works we see today are the result of what the artist has been doing for “two decades as one day”, still with his strong personal style. The only difference is that the “Tong Yan style” has grown more known to people.

This is a kind of persistence, a rare quality in this time and age where innovations and changes are more valued. And it’s even harder to unremittingly adhere to an artistic style for twenty years long.

And perseverance stems from self-confidence.

The question is where is this self-confidence come from? This is probably the key when we appreciate the portrait art of Tong Yan or study the “Tong Yan Style”. In this case, our analysis is specific to Tong Yan. Moreover, the “telepath” used in the title of this article also means the concept must start from the “individual” of Tong Yanrunan.

Tong Yanrunan was known as a “child prodigy” when he was seven years old. At an early age, he learnt painting and calligraphy from Li Keran and Ouyang Zhongshi. His “nature” and “nurture” are both extraordinary. That said, we will notice several basic elements that make up the portrait art of Tong Yan: First, the oil painting portraits of Tong Yan are all sketched works; second, these works are mostly completed in over an hour, which is short for oil painting creation; in addition, all these works are not a general depiction of the object, not pursuing the likeliness of shape or spirit (though it seems to me that Tong Yan has delivered both effects very well) but focusing on the subjective presentations of the object in his own language and manner. The above-mentioned elements have contributed to the success of Tong Yan's artistic creation and the formation of the “Tong Yan Style”, which are supported by the telepath ability of the artist, especially his instinct telepath as well as his good control of this ability.

Telepath is largely a physical terminology, different from what we usually call “feelings”. First, feelings are individual and one-way. Even if the feeling is generally caused by the action of the target or the object, it is no longer related to the target or the object once it came into being. On the other hand, telepath not only come from the target or the object, to some extent they embody the will of the target or

the object. More prosaically, feelings are personal while telepath are universal; in addition, everyone has the ability to possess feelings – the so-called “no feeling” actually describes the weakest perception of feelings. However, not all of us can possess telepath. It is a mysterious thing that only those with an ability to receive certain information conveyed by the target or object can produce. As for portrait creation, one may be able to feel the other person without understanding his mind. There are three ways to understand a person, one is to assume, which is based on feelings. Another way is to let the person tell you, which is highly unreliable. The third way is based on telepath, the so-called telesthesia or telepathic contact. The telepath theory is less acknowledged and dismissed by many as groundless. But to me, it could be true, especially for prodigy artists like Tong Yanrunan.

First telepath is a concept of time, referring to the early in sequence (or the new as compared to the old) and the short length. Therefore, it contains a latest and fleeting sense.

As far as I know, Tong Yan has created over a thousand portraits in the past two decades. I dare not say that all of them are products of his first telepath but I firmly believe that his creation is largely the result of dependence on this concept.

For one thing, the concept determines the relationship between Tong Yan and his model in artistic creation, where feelings exist as a natural component. Yet he does not just follow the guidance of his feelings. More importantly, he acts in accordance with his telepath. Here, feelings are random or romantic but telepath are definite results of the mutual connectivity between the artist and his model.

Freud followed his feelings in the portrait for the Queen of England. Whatever the result, I’m afraid Freud would not have anticipated himself. That is not the case with Tong Yan, for whom, the result is already there when the first telepath is produced. What the artist has to do next is to retain or present it in his own painting language. This result is probably the so-called “image of the mind” in traditional Chinese art.

For another, the temporal concept of “first” is important too, because telepath are unlike feelings or impressions, which are continual. Feelings will come back any

time and a first impression will be tailed by a second one. The telepath, however, is not certainly produced. Once it is produced, it becomes the first telepath, which will vanish in a flash and may not return unless firmly grasped. Losing the first telepath, the artist still has to complete the work, but now, only counting on his feelings and experience, he may not be able to create something that satisfies himself.

In Tong Yan's portrait works, his language is, the form of language is expressive, Tong Yan utilizes an impressionist language in an expressive form when creating portraits, a typical fusion of Eastern and Western artistic concepts.

As I mentioned before, the generation of telepath depends on the “nature”. “Nurture” may double the fortune but “nature” is more fundamental. The problem is, even the “image of the mind” still falls under the umbrella of the “metaphysics”.

At this point, the process of artistic creation has yet to begin.

The substantial process begins when the artist takes up his brush. Even a “prodigy” like Tong Yan will face the choice of the artistic language and its form. There is no doubt that what we see should be the best choice for Tong Yan. The success of his choice depends on his artistic talent and the nurture he has gained through artistic practice. Considering that the discussion of this issue is too abstract, let us talk about how to determine an artistic language when the choice is made.

To determine is to master. Master the skill and refine it till it becomes close to a path. That's why Tong Yan explained his decades-long career with the allusion of Prince Hui's cook cutting up a bullock.

What needs to be said is that today's artists pay more attention to the concept and hold some disdain for the artistic ontology language, especially at the technical level. Artists like Tong Yan who are not tired of the techniques have become a rarity. That is why there are fewer and fewer artists who have achieved success, as telepath can only be achieved with precise artistic skills, let alone first telepath.

So, mark the word: the secret is to repeatedly do the same thing.

Tong Yan not only repeats himself but also fixes the repetition in a limited size. He repeatedly practices his first telepath ability and skills with thousands of different objects (models).

He indulges himself in such a unique way of creating and believes that painters should not talk much.

Entering modern society, the practical use of portraits has not weakened as some have said. It has just gone through some subtle changes.

In addition to the purpose of image preservation, other practical meanings of portrait art have only been increased, not undermined. Tong Yan's portrait creation breaks away from the traditional portrait art theory and no longer seeks the likeliness of shape or spirit (in fact, the likeliness of shape is quite meaningful in the practical sense). His portrait creation is not about describing or depicting, but about the expression of the mind produced by the first **telepath**. For Tong Yan, the mind is subjective and is his own exact perception of things.

"Dear, your portrait looks nothing like me," the queen said to Freud.

"Your majesty, you will look like her," Freud answered.

But if it is Tong Yan, this could be his reply: "Your majesty, this is how you truly look like."

Freud's word may make the queen suspect, but Tong Yan's comeback will make her shocked.

The difference between the two painters is that the image of Freud is based on his own imagination while that of Tong Yan is based on his **telepath**. Freud's work is subjective, and Tong Yan's work is even more subjective and self-conscious.

In front of the model, what Tong Yan does is to transform the mental image formed by **telepath** into an icon on the canvas through the language mode he chooses.

The meaning of Tong Yan is therefore subversive.

And to subvert is to revolute.

Tong Yan's portrait art practice has been 20 years long. And I believe he will continue to follow the current path. This is not to say that he shoulders a certain sense of mission, but that I think this is the best path for him to find himself and express himself and further to "explain the spirit of Chinese landscape" in his own language.

Moreover, Tong Yan's pursuit of the artistic ontology language contains the same fascination and enjoyment as **Paoding**, because, in front of all kinds of models, he not only has the rare **telepath**, he has first **telepath**.

There will be more years like a day. This is the fate of Tong Yanrunan.

This is the fate of a child prodigy.

Note: In 2013, Skilled and Magical Painting: Tong Yanrunan Oil Painting Solo Exhibition was held at Today Art Museum.