

前 言

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肖像这个话题，在西方现代艺术里的研究已十分深入。伴随着塞尚和毕加索等人的努力，肖像艺术进入现代主义的时期。从弗朗西斯·培根开始，人像就成为现代一个很大的课题，到弗洛伊德、奥尔巴赫、里希特，再到意大利“3C”（注：指桑德罗·齐亚、恩佐·库奇、弗朗西斯科·克莱门特）等，肖像艺术已有非常多的表达方式。童雁汝南选择了一个稳定的结构，他将自己置身于画外，选择固定的41cm×33cm尺寸，固定的正面人像角度，固定的人物与背景关系，在诸多限定性中寻找自由。

童雁汝南在肖像写生的领域中深挖近二十年，常用“庖丁解牛”来自喻。庖丁通过十九年的挥刀砍牛，使得刀刀入骨缝，他的刀就像是艺术家的笔，刀法精准，而舞刀过程留下的形态是抽象的，是自由的。在他看来，“庖丁解牛”和肖像创作之间存在着某种暗合，都是在精微中见自由，庖丁用最精准的刀法打通最大的自由，这也是“技”和“道”之间的关系。

因展览需要，童雁汝南年初来到武汉，以武汉文艺界名流为对象创作了十几幅肖像画。正是在通过这面对面的肖像艺术创作，来阐述某种观看的诗学。

中国有句话叫“格物致知”，强调要不断地回望你正在研究的对象，正在观看的对象。致知在格物，物格而后知至。艺术家既能从观者的角度进行猜测、追问、回答，也能从旁观者的角度观察、琢磨与体会创作过程中的“暗流”涌动。从观者的角度，艺术家注意体味对象的动作与表情，将其倾注于笔触之间，在画作中还原情境、表现模特情绪变化和心理运动过程的认知语言。从旁观者的角度，记录了当时双方各自特有的姿态，睁大眼睛注视对方，无声画面记录的双方情感流动与心灵互通，创造出无声胜有声的画境。

这个观看过程便是客观物象转化为主观心象的过程。客观物象经过绘画主体的直觉后，形成主观映像，再由绘画主体的个体差异性感悟形成心象。放在中国画领域就是“写意精神”，也可以说是齐白石的“不似则欺世，太似则媚俗，妙在似与不似之间。”“象”是客观存在的，对于“似与不似之间”的“妙”就得由心来把握了。

摄影术发明以来，“绘画已死”的问题不绝于耳，更不用说肖像写生绘画。当肖似的问题已不再是肖像绘画的主要问题，当逼真再现已不再是肖像绘画追求的主要目标时，肖像画该走向何方？“肖像创作”这种朴素而久远的艺术行为，

在当下语境中又有何可能性和价值？此次展览精选的固定尺寸、固定人像状态、固定的人物与背景关系的百余件肖像作品，也许能引发我们思考。希望这百余张肖像画不仅能创造一些可见事物，也能捎带一些不可见的事物，陪伴着它走向不可预知的终点。

Preface

By Fan Feng

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The topic of portrait has been well explored in the Western modern art. With the efforts of Cézanne and Picasso, portrait art entered the period of modernism. Starting from Francis Bacon, portraits have become a major topic of the modern society. By the era of Freud, Auerbach, Richter and to that of the Italian “Three Cs” (refers to artists Sandro Chia, Enzo Cucchi and Francesco Clemente), portrait art has been expressed in multiple ways. Tong Yanrunan chose a stable structure-fixed 41cm x 33cm size, fixed front angle and fixed relationship between the character and the background. And he placed himself outside the painting, seeking flexibility in the limitations.

Tong Yanrunan has devoted himself to portrait sketching for nearly two decades. He often compares himself to Prince Hui's butcher Paoding as recorded in the Chuang Tzu. With 19 years of experience, Paoding makes every cut right into the bone seams of the ox. His machete is like an artist's brush-so precise, abstract yet free. According to Tong Yanrunan, there is an implicit connection between the butchering skills of Paoding and the creation of art, the expression of freedom in subtlety, which also embodies the relationship between the “method” and the “path”.

Based on the needs of the exhibition, the artist came to Wuhan at the beginning of 2018 and completed more than a dozen portraits of the local literati and art circles. In the face-to-face creation, he illustrated certain poetics of viewing.

A Chinese phrase goes “to acquire knowledge by studying the phenomena of

nature.” It emphasizes the need to constantly reflect on the objects one is studying and observing. The artist can not only give assumptions, inquiries and answers from the viewer's perspective but also observe experience and comprehend the "undercurrent" in the creative process. The perspective of the viewer focuses on the movements and facial expressions of the model to restore its emotional flows, while the perspective of the bystander captures the silent communications between the model and the artist through their gestures and eye contact.

This viewing process is where the object transforms into a subjective image. The object becomes a subjective reflection through the intuition of the painter. The object is then processed into a mental image by the individual comprehension of the painter. It is the “freehand spirit” of Chinese paintings. As Qi Baishi said, “It would be deceiving if the artwork looks unlike the object, and it would be cheesy if the artwork and the object look exactly the same—the wonderful thing lies between the likeness and the unlikeness”. The image is an objective existence, while the wonderful thing needs to be captured by the mind of the artist.

Since the invention of photography, doubts and questions have never ceased over the future of paintings, let alone the portraits. When realistic reproduction is no longer the main goal of portraits, where are portraits going? What are the possibilities and values of the simple and long-lasting artistic behavior of portrait creation in the current context? The over one hundred pieces of portraits selected in this exhibition may bring us some thoughts. These works hope not only to present the visible part of things, but also to bring out some invisible part as the art form marches to an unforeseeable end.