

FACE 传统与 FACE 当代——童雁汝南的绘画艺术

陈 默

在艺术史中，图像风格如过江之鲫不胜枚举，但要做到出其不意，甚至异军突起，那是要考核天赋、学养、积累的质量与厚度的。特别是在新经济时代的当下，貌似歌舞升平，实则逆流暗涌不绝，艺术的大环境与经济的火热之间，存在错位和疏离，简言之，艺术大环境的纯粹性，明显不如从前。童雁汝南的绘画作品甫一亮相，给人一种久违的新鲜感刺激，在波澜不惊的当下艺术境遇中，实属难能可贵。作为老友，受邀来到他的个展现场，被他的艺术气场和氛围感染，为他的艺术语言面貌和张力感动。

如果要给童雁汝南的身份定义，可能有一定难度，他在绘画、设计、多媒体等领域都有建树，综合能力超群。本次他的个展学术研讨，围绕其绘画语言方式展开。因为在一些人看来，他的展览作品来自“写生”，而按照本土多年体制内的艺术价值判断“标准”，“写生”即为“现实主义”，也可以简单划归于意识形态化的“传统”范畴。这一说法引起很大争议，其学术理由和善意成疑。王林先生的发言明确表示，他的绘画不能简单归于现实主义，因为从他的艺术观念、语言及效果看，都是和所谓的“现实主义”背道而驰的。我有同感。仔细看其原作，那种形态的模糊，笔触的飘逸，节奏的跳跃，观念的隐现，充满了新表现主义的诉求力度，其当代性毋庸置疑。

另一个值得注意的是，他的“写生”方式与传统定义的“写生”相去甚远。童雁汝南是有准备、有计划、有目标、有目的的实施其“写生”工作的。而这个过程，有现场性、时间性、互动性、观念性，与现场行为艺术方式接近。他用了21年的长时间跨度，并分解成一个个具体的时间计划单元，和一个个被锁定的“写生”目标，逐个落实，逐个完成，逐个呈现，从而形成一个时间流、意识流、作品流的艺术累积串联。这个“结果”，会随着时间和计划的推移，不断增加和延伸，可能大大出乎人们的意料。正所谓，此“写生”非彼“写生”。

之所以判断他的艺术方式具有观念性和现场性，是基于他的艺术方式的内质诉求与表达释放，完全有别于传统绘画形态，具有当代艺术的显著特征。他对绘画对象的选择具有很强的计划性和针对性。每一次展览活动的区位（国家、地域、城市）的选择，也同时匹配绘画对象的定位，他们的职业、身份、趋向等，都会提前选择计划，并付诸实施。这期间，免不了对话和互动，增加了情感提升、人文理解和效果的偶发性。由他的作品方式，让我想起在成都双年展的一件往事，艺术家陈少峰作于1993年的《河北定兴县天宫寺乡村民社会形象与艺术形象调查报告》系列油画作品。在河北这个小村庄，不加选择地挨个给每一位老少村民画像，同时被画村民给艺术家画像，如此一对一组延续，直至形成庞大数量。展出时，也是一对一组连续大面积排放，形成图像巨阵，煞是惊艳！艺术家对村民无目的和不选择的取向，与童雁汝南有计划的针对性选择之间，似乎南辕北辙，但在观念表达上，二者却殊途同归，和而不同。

童雁汝南绘画作品的语言形态诡异，很难简单归类于所谓具象或抽象范畴，也因此导出许多有趣的学术话题。陈少峰的微观工作方式无疑是“写实”的，但其宏观的呈现结果却是反写实的，观念的，当代的。童雁汝南作品乍看似乎也“写实”，但了解过程并细看作品后，其结果又是否定的。比如这次武汉展，艺术家有针对性地计划和选择了鲁虹、冀少峰、傅中望、肖丰、冷军、刘寿祥等等，在武汉三镇闻名遐迩的艺术名家和机构负责人，在这里，身份是不二选择，完全有别于传统肖像画对形象特点的选择方式。同时，“写生”的结果基本上和原型南辕北辙，也即远离“形似”的传统“标准”，但观者又几乎公认，在率性甚至杂乱的笔意中，原型似远尤近地与观者对话，实乃意味深长。很显然，由于“对象”在这里仅是一个“借用”客体，用以“触发”艺术家天马行空的创意“阀门”，并夹杂着调侃、戏谑、错位、观念杂陈，此时，现场重要，过程重要。结果？此结果非彼结果，守着传统审读标准的人，可能要失望了，因为这里没有传统的“绘画”逻辑和“审美”逻辑可成谈资，有的是虚无荒诞的观念游走。

童雁汝南有着一般艺术家不具有的综合素质，他的社会参与性和能动性，与他的艺术素养的厚重积累形成合力，是他的艺术精神穿透力和人文张力的另一个力量源泉。今天的学术研讨，让我们充分认识了童雁汝南艺术，一桩既熟悉又

陌生的艺术个案，一盘似乎说不清道不明的江湖迷局，而这种个案，对研究本土艺术中的关乎学养问题、技术问题、语言问题、面貌问题、观念问题等，有着积极的研究和借鉴意义。在我而言，关注和研究本土行为艺术二十多年，积累了一些工作经验，从一个侧面，有助于深入了解和研究童雁汝南艺术趣味和观念之谜。同时也希望，他能够继续坚持自己的艺术方向，坚持自己的语言模式实验，强化放肆态度，积蓄破冰力度，在绘画的观念趋向和语言方式的现场趋向方面，走出一条特立独行的路子。

2019年3月，根据研讨会发言速记稿，修改定稿于成都桐梓林。

Traditional FACE and Modern FACE -- Painting Art of Tong Yanrunan

Chen Mo

In the history of art, the style of painting is too numerous to be counted as the number of crucian carp crossing the river. However, to make a surprise or raise a new force suddenly, it is necessary for an artist stands the assessment of the quality and thickness of talent, education and accumulation. In the current era of the new economy, it seems that singing and dancing are rising smoothly, but in fact there is an endless surge of counter-current. There is a dislocation and alienation between the general environment of art and the heat of economy. In short, the purity of the general environment of art is obviously not as good as before. Tong's paintings have just appeared, giving people a long-lost sense of freshness and excitement. It is precious in the current tranquil artistic situation. As his old friend, I was invited to his solo exhibition and was touched by his artistic atmosphere, his artistic language appearance and tension.

If we want to define Tong Yanrunan's identity, it may be difficult. He has made great achievements in painting, design, multimedia and other fields, and his comprehensive ability is superb. This time, his solo exhibition focuses on his painting language in terms of academic study. For some people, his exhibition works are "portraits from life". According to the "standard" of artistic value judgment in local multi-year system, "portraits from life" is "realism". So they think his works can also be simply classified into the category of "tradition" ideologically. This statement has aroused great controversy, and its academic reasons and goodwill are questionable. Mr. Wang Lin's speech made it clear that his paintings cannot simply be attributed to realism, because they run counter to the so-called "realism" in terms of his artistic concept, language and effect. I feel the same way. When appreciate his original works carefully, the vagueness of the form, the elegance of the brushwork, the leap of the rhythm and the concepts are full of the appeal of the new expressionism. It has the contemporary nature beyond doubt.

Another notable thing is that his way of "portraits from life" is far from the

traditional definition of “portraits from life”. Tong Yanrunan conducts his “portraits from life” with preparation, plan, target and purpose. And the process has the characteristics of scene, timeliness, interaction and concept, which is close to the way of on-site behavior art. He decomposed 21 years of long time span into many specific time planning units, and locked goals of “portraits from life”. Then, he implemented, completed and presented one by one, thus forming an art cumulative series of a stream of time, consciousness and work. This “result” will continue to increase and extend with the pass of time and the arrangement of plan, which may be greatly unexpected. It is said that this “portraits from life” is not that “paintings from life”.

The reason why his artistic style is conceptual and on-the-spot is that, his inner appeal and expression of artistic style is totally different from the traditional painting form and has the remarkable characteristics of contemporary art. He has a strong plan and pertinence about choosing painting objects. The location of each exhibition (country, region, and city) also matches the orientation of the painting objects and their occupation, identity, and trend and so on. They will be selected in advance and put into practice. During the period of creation, dialogue and interaction inevitably increase the chance of emotional enhancement, humanistic understanding and effect. The way he works reminds me of a past event at the Chengdu Biennial Exhibition. Chen Shaofeng, an artist, wrote a series of oil paintings in 1993, *Investigation Report on Social Image and Artistic Image of Rural People in Tiangong Temple, Dingxing County, Hebei Province*. In this small village of Hebei, all of the old and young villagers are portrayed indiscriminately one by one. At the same time, villagers painted the artist. The mutual portray continues to achieve a large number portraits in the end. At the exhibition, it is also a series of continuous large-scale emissions, forming a huge array of images. It is amazing! The artist’s aimless and non-selective orientation towards villagers seems to be different from Tong Yanruna’s planned and targeted choice. In terms of concept expression, however, the two approaches the same end by different means, being harmonious without sameness.

The linguistic form of Tong Yanrunan's paintings is so strange that can hardly be simply categorized into the so-called concrete or abstract field. Therefore, it also leads to many interesting academic discussions. Chen Shaofeng's micro-work mode is undoubtedly "realistic", but its macro-presentation results are anti-realistic, conceptual and contemporary. Tong Yan Runan's works seem to be "realistic", but the result is negative after understanding the process and appreciating closely at his works. Wuhan exhibition this time, for example, artists planned and selected models, such as Lu Hong, Ji Shaofeng, Fu Zhongwang, Xiao Feng, Leng Jun, Liu Shouxiang and so on. They are well-known artists and leaders of institutions in the three towns of Wuhan. Here, identity is the only choice, which is completely different from choices of traditional portraits with image characteristics. At the same time, the result of "portraits from life" is basically different from that of the prototype, that is, far away from the traditional "standard" of "being similar in form", but it is almost recognized by the viewer with frank and even confused brush strokes. The prototype seems to talk with the viewer far and near, which is meaningful. Obviously, the "object" here is only a "borrowed" object, as the creative "valves" "enlightens" artists, mixing with ridicule, banter, misplacement, miscellaneous ideas. Therefore, the scene is important, the process is important at the same time. Result? This result is not that result. Those who adhere to the traditional reading standards may be disappointed, because there is no traditional "painting" and "aesthetic" logic to be talked about here, and only some of fantastic ideas wandering.

Tong Yanrunan has comprehensive qualities that ordinary artists do not possess. His social participation and initiative, combined with his accumulation of artistic accomplishment, are another source of strength for his artistic spirit penetration and humanistic tension. Today's academic study enables us fully understand the art of Tong Yanrunan. He is a familiar or unfamiliar art case, a seemingly indescribable confusion in all corners of the country. Moreover, he and his works has a positive research and reference significance for the study of local art related to literacy, technical issues, language issues, appearance issues, concepts, etc. Personally, I have paid close attention to and studied the local behavioral art for more than 20 years,

and accumulated some work experience, which is helpful to understand and study the artistic interest and the mystery of concept of Tong Yanrunan from a certain aspect. At the same time, I hope that he will continue to adhere to his artistic direction, stick to his language model experiment, strengthen his unconstrained attitude, accumulate strength to break the ice, and find a unique way in the trend of painting concepts and language on the spot.

Revised from the shorthand draft of the seminar speech, and finalized in Tongzilin, Chengdu, March 2019.