

童雁汝南是杭州美院的教授。这位杭州生的艺术家在浩浩荡荡的80后新秀之间免不了显得有些突兀。但是他的作品脱离传统写实派的束缚，而他的技法也经过重新思维，打破传统障碍。这使得他与新一代的艺术家们并列一堂。他的劳动阶层肖像的题材既展现大师的笔法也发扬概念艺术的灵感巧思。他的人像为写实画派着实迈出一大步。在其中的一系列，人像分两部分挂着：一部分是人像的脸，另一部分是较不清楚的人像的反射（反过来底对上顶对下地挂着，如一个自恋狂看着池塘中的倒影）。他下一步进军概念艺术尝试将一系列的人物描绘在扑克牌上，一副牌有多少红心、黑桃、梅花，就有多少人像。纸牌代表所有年龄层和社会背景的人们。谁是一幅纸牌里最强的？谁是最弱的？谁是红心皇后？谁是黑桃A？还是像是邀请函上意味的，如果人生是一场麻将，谁是花牌，一条龙？碰，杠，麻将!!!

童雁汝南的作品似乎在提问，艺术和写实派将何去何从。但愿更多大师愿意走这条道路，暂时放下画笔，随心想象，然后再提起画笔，那就是概念艺术的出发点。

Pia Camilla Copper （翻译：陈宣颖）● 巴黎, 2010 年 4 月

Tong Yan Ru'nan is a professor at the Hangzhou Art Academy and the Hangzhou-born artist may seem vaguely out of place in this array of young talent from the 1980s. However, his work, which transgresses the limits of the traditional realist style, and he has broken down barriers and rethought technique in such a way that he belongs to this new generation. His portraits of working-class subjects are a study in the mastery of the brush combined with the inspiration necessary for conceptual art. His portraits have already marked a step forward for realist painting. In one series, in particular, the portrait hangs in two parts: one, the face itself and the other the more marred, less accurate reflection of the face (hung right side up and upside down like Narcissus looking into the pond). His next foray into conceptual art came with this series of individuals, portrayed on playing cards, like so many hearts, clubs and spades in a pack. The cards represent people of all ages and social backgrounds. Who is the strongest card in the pack? Who is the weakest? Who is the Queen of Hearts? Who is the Ace of Spades? Or as the invitation implies, if life is a game of majiang, who are the flower cards, the dragons? *Pong, kong, majiang!!!!*

Pia Camilla Copper, art critic ● Paris, april 2010