

当代艺术观念更新频繁、技术迭代快速，我坚持 28 年如一日的“修行式”肖像创作，构建了一个具思想的艺术坐标。

In a contemporary art context where artistic concepts are frequently renewed and technologies rapidly iterated, I have, for twenty-eight years as if it were a single day, persisted in a “cultivation-like” mode of portrait creation, constructing an artistic coordinate grounded in thought.

一、艺术方法论：庖丁解牛

Artistic Methodology: Pao Ding Dissects the Ox

我的艺术方法论，庖丁 19 年解牛，从技进道，从“目视”到“神遇”，从“肖像”到“无相”。

My artistic methodology draws from Pao Ding’s nineteen years of dissecting the ox—progressing from technique to Dao, from “seeing with the eyes” to “encountering with the spirit,” and from “portrait” to “formlessness.”

在技法层面，以西方油画的颜料为载体，融入了中国的书写性线条与山水画的精神。笔触富于内在张力，生动体现“六法论”中的“气韵生动、骨法用笔”，每一笔都像庖丁的刀切入当下，都是未重复过独一无二的色彩与笔触特征，承载着我的生命痕迹。

On the level of technique, I take Western oil paint as a material carrier, integrating the calligraphic line of Chinese tradition and the spirit of Chinese landscape painting. The brushwork is rich in inner tension, vividly embodying the core tenets of the Six Principles (liufa) of Chinese painting, particularly “spirit resonance” (qiyun shengdong) and the “bone method” of brushwork. Each stroke is like Pao Ding’s blade entering the present moment: every mark is unrepeatable, carrying a unique chromatic and textural quality that bears the trace of my life.

在视觉形式上，严苛地自我限制：尺寸固定：41x33cm，尺寸近肉眼所见的头像大小，观众、艺术家、模特与作品犹如“面对面”。正面构图、平涂背景。看似“限制”，实则辩证诠释“自由”。

In terms of visual form, I impose strict self-limitations: a fixed size (41 × 33 cm), approximating the scale of a human head as perceived by the naked eye, so that viewer, artist, subject, and painting are in a “face-to-face” relation. Frontal composition and a flat background. What appears to be “limitation” is in fact a dialectical articulation of “freedom.”

二、虚拟的解构：肉身在场

Deconstruction of the Virtual: Embodied Presence

在这个算法即将覆盖一切的时代，在百年寂灭碳基生命与永远加速硅基智能的共生中，在“人类世”的黄昏，唤起文艺复兴以来自我认知革命的再次觉醒。人类在技术单行道上狂奔，以艺术“退步”反思进步论，回溯本源，抵达今天。我的艺术实践逆向而行。

In an age when algorithms are about to cover everything, in the coexistence between carbon-based life that perishes within a century and ever-accelerating silicon-based intelligence, at the twilight of the Anthropocene, there emerges the possibility of reawakening the revolution of self-cognition since the Renaissance. Humanity rushes along a one-way road of technology; through an artistic “regression,” I reflect on the discourse of progress, tracing back to origins in order to arrive at the present. My artistic practice moves in the opposite direction.

驻地欧美亚非拉，“肉身在场”的面对面写生，拒绝使用照片或 AI 辅助，以最朴素、最真实的方式抵抗数字“虚相”。我的艺术创作，犹如禅宗公案，反复参究。“毫无意义”的“面对面”写生，日复一日的“格物致知”，把创作过程变为承载生命体验的容器。

Working in residence across Europe, the Americas, Asia, Africa, and Latin America, I insist on “embodied presence” through face-to-face live painting, refusing the use of photographs or AI assistance, resisting digital “virtual images” in the most plain and direct way.

My artistic creation resembles a Zen koan, repeatedly contemplated. This seemingly “meaningless” face-to-face painting, day after day, and the repeated practice of “gewuzhizhi” (investigating things to attain knowledge), turns the process of creation into a vessel that carries lived experience.

面对真实的人，用“刮涂再绘”“破坏性收尾”等手法，把肉身在场的紧张感、呼吸感，以及真实的生命时间，一笔一笔注入画布。在看似重复中探索无限的深度，每一笔都充斥着本源身体经验与“艺术灵光”，守护人类文明中最后的精神“圣域”。

Facing real individuals, I use methods such as “scraping, layering, and repainting” and “destructive finishing,” injecting into the canvas—stroke by stroke—the tension of embodied presence, the rhythm of breath, and the real time of life. Within what appears to be repetition, I explore infinite depth. Each stroke is filled with primordial bodily experience and artistic “aura,” safeguarding the final spiritual “sanctuary” within human civilization.

真正的艺术创作，是摒弃推演的顿悟，是挣脱“我执”的超越，是消弭主客界限时与天地共鸣的感性完满自在。重寻那个无需主机、不依赖数据喂养

的“无我”天真。这或许正是人类避免沦为 AI 附庸的价值，是“人作为人”的精神家园和安身立命的根本。

True artistic creation is the sudden enlightenment that abandons deduction, the transcendence that frees itself from attachment to the self, and the sensuous completeness that arises when the boundary between subject and object dissolves and one resonates with cosmos and earth.

It is the rediscovery of a “no-self” innocence that requires no machine and does not depend on data feeding. This may be precisely the value that allows humanity to avoid becoming subordinate to AI—it is the spiritual ground upon which “the human as human” can exist.

三、精神源头：无相归本

Spiritual Source: Returning to Formlessness

我的艺术实践背后，对当代艺术生态提出问题，跳出身体政治、性别身份、后殖民等标签，拒绝将艺术沦为立场的宣示。国家元首、首富、村民、新生儿等，都被还原为天地大系统中的一个“点”，1000 余幅人物肖像在一个厅集中展出，是跨越时间与空间的劳作痕迹结晶。肖像画既有“肖像画”原本的意义，更在于超越形象身份和认知，消解其社会性，消解每个生命个体执着。将绘画还原为纯粹的生命体验，将艺术从狭隘的社会批判提升至宇宙观的维度。

Behind my artistic practice lies a questioning of the contemporary art ecosystem. It moves beyond labels such as body politics, gender identity, and postcolonial discourse, refusing to reduce art to the declaration of positions. Heads of state, the ultra-wealthy, villagers, and newborns are all reduced to a single “point” within the larger system of cosmos and earth. More than one thousand portraits, presented together within a single space, constitute the crystallization of labor that traverses time and space. Portraiture retains its original meaning, yet more importantly, it surpasses image, identity, and cognition, dissolving its social attributes and the attachments of each individual life. Painting is thus returned to a pure experience of life, elevating art from narrow social critique to the dimension of a cosmology.

肖像画这种古老的艺术形式，在笔下焕发新的生机。通过“面孔如石”，观众能够俯仰天地间，与之同频共振，获得心灵的栖居，将再现的肖像转化为承载山水精神、承载天地观的媒介，是上古天地观与老庄哲学。没有刻意搬用东方符号，更不强调文化对立，提供了一条“非西方中心的、精神性的创作路径”。

This ancient form of portrait painting is renewed. Through faces, stilled like stone, emptied of expressive form, the viewer is able to dwell between heaven and earth, entering into resonance with it, and finding a place for the spirit. The representational portrait is transformed into a medium that carries the spirit of Chinese landscape painting and a

vision of the cosmos, rooted in ancient cosmology and the thought of Laozi and Zhuangzi. Without deliberately appropriating Eastern symbols, and without emphasizing cultural opposition, it offers a non-Western-centered, spiritually oriented path of artistic practice.

“无相”，不是没有形象，放弃了五官细节与透视结构的塑造，以书写的笔触剥离了世俗社会赋予人的各种标签。“无相”，成了一面镜子，照出被算法和消费主义遮蔽的灵魂，回归到人类共同的“相”，在差异中寻找整一性，在纷繁中回归本源。肖像连接画中人与宇宙天地的原初秩序，构建一个无差别的人类肖像共同体，让个体在“无我”之境中重获内省力量。个体在此褪去姓名与尘垢，化为苍穹之下的一粒回响，与亘古的天地共鸣。此时，这里不再是美术馆，而是一座开放的观象圣殿。归同了异，无同无异。众生相，无我相，人相，凡能有相，皆是虚妄。十方一切众生相，既是无相。

“Formlessness” does not mean the absence of image. By relinquishing the detailed depiction of facial features and perspectival structure, and by using calligraphic brushwork, the various labels imposed on the human by secular society are stripped away. Formlessness becomes a mirror, reflecting the soul obscured by algorithms and consumerism, returning to a shared human “form,” seeking unity within difference and returning to origin within multiplicity.

The portrait reconnects the figure with the primordial order between the human and the cosmos, constructing a non-differentiated community of human images, allowing the individual to regain introspective strength in a state of “no-self.” Here, the individual sheds name and worldly dust, becoming a resonance beneath the vast sky, in communion with the eternal cosmos.

At this moment, this is no longer a museum, but an open sanctuary of contemplation. Difference returns to unity, where there is neither sameness nor difference. The forms of all sentient beings, the self, and the human are all illusory insofar as they appear as form. All forms of sentient beings in the ten directions are, in essence, formless.

四、时代意义：文明转向

Significance of the Era: A Turn in Civilization

百年未遇之变局，纵观全球，多处地缘战争、爱泼斯坦萝莉岛、AI 不可控、病毒变异，如达摩克里斯之剑高悬。这是一个旧的价值标准幻灭，迎接可能的新时代。

We are living in a moment of unprecedented transformation in a century. Across the world, geopolitical conflicts, the Epstein scandal, the uncontrollability of AI, and viral mutations hang overhead like the Sword of Damocles. This is a moment in which old systems of value collapse, giving way to the possibility of a new era.

28 年的面对面创作，是一场对百年变局的肉身在场的精神修行。它的价值，远离形式更迭、情感表达或概念转换，而是直逼人类叩问存在本质。

The twenty-eight years of face-to-face creation constitute a form of embodied, spiritual practice in response to this historical transformation. Its value does not lie in formal variation, emotional expression, or conceptual innovation, but in directly confronting the fundamental question of human existence.

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