

之后的时间——任诒春的画

文/张晨

任诒春的绘画常以静物、花卉等日常之物为主题，我们可以在艺术家不同时期的作品中，清楚感受到她工作阶段的开展。在2018年的众多素描习作中，任诒春已在写生中不断训练着眼睛，不断寻找事物之后的秩序，由此形成一种颇为形而上的独立和恬淡的风格，在其中，任诒春所描绘的对象总是单一的，是孤独的，是事物本身，这已然相当现象学，实际上，任诒春学生时代的论文写作，便是围绕绘画的现象学与直观构成展开，在她身上，艺术的创作与日常的思考在自己的工作中构成了纯粹而紧密的结合，也构成了作为年轻艺术家的可贵自省与内在线索。

随后，任诒春的画面变得更为复杂，如果说在早期作品中，任诒春在努力记录个体真实的观察，以捕获世界之物的孤零零的身体，那么在2022年前后的创作中，她选择进入到这一身体的内部，她的视觉和感知也从外部转向内在，她开始尝试解剖一朵朵花的身体结构，并在画布的平台冷静地加以铺展，其结果是，植物的构成成为了轮廓的构成，花的身体也被概括为形式本身，也就是说，作为绘画对象的物品已不再重要，花朵的生命与气息，在此只以视觉外观的姿态而存在，花蕊的器官也仅作为画布的陪衬，而通过绘画的方式、借助花朵的身体，对于空间秩序的研究成为任诒春更感兴趣的事情，这也直接导向了她的新近创作，以及我们所看到的任诒春绘画发展至今的基本面貌。

当画布上的形象由植物回到水果，物象的边界也随之更显清晰明确，不同块面之间透光的效果加强了轮廓的锐利，而光影的变化也与空间秩序一起成为绘画的真正主题，可以说，光线与眼睛、空间与感知在此一并相遇，而任诒春也逐渐将目光的凝视交予感觉的流动，艺术家的知觉也在绘画的工作中实现综合，由此让画面显现出一种理性的设计与直观感性的奇异结合，而这仍然是一种属于绘画的直观性，只不过直观本身已足够复杂，用诗人保罗·瓦莱里的话说，则“最深邃的，是表面的皮肤”，[1]最本质的，莫过于瞬间的一瞥。

就此来说，任诒春毫不回避塞尚对于她的重要影响，可以看到，在描绘早期的莫兰迪式静物的同时，任诒春也自觉地被这位“现代绘画之父”所吸引，在绘画与现象学之间，在塞尚与梅洛-庞蒂之间，任诒春自然地找到了自己舒适的工作领域。在题为《塞尚的怀疑》[2]的名篇中，哲学家梅洛-庞蒂认为，作为艺术家的塞尚，其在绘画中的迟疑与反复经营，正在于思考如何让作为图像生产的绘画回到事物本身，如何让作为技术的绘画同时实现对于技术的反思与剥离，并将绘画拉回到技术之前的自然，也就是说，塞尚在思考如何让静物的体裁与绘画一起，让苹果与圣维克多山一起，回到物的本来面目，回到感知的主体与它们初次相遇的时刻，以此重新质疑经验的现实、告别理念之光的笼罩，并穿透绘画传统的历史。只有这样，只有通过对于感知的觉醒与思考，只有在不断地怀疑和对个体感觉的信任中，绘画的直观性才与艺术家的深思熟虑并无矛盾地统一在一起。我们在任诒春作品独特的光线里，在其画布表层轻盈的薄雾中，似乎直接听到了这一现象学的理论声响。

在塞尚看来，他的绘画首先来自视觉，但这是一种有逻辑的视觉，塞尚认为绘画实现了感觉，

而亦应是一种有组织的感觉，这是一种自发的组织而非人为的秩序，或用德勒兹的话说，是一种非逻辑的感觉的逻辑，它让绘画关乎自然与感知，它呼唤艺术家肉身的鲜活状态，也让人之主体对自然之后所形成的种种科学与技术提出质疑。这样，我们可以理解，为何面对绘画的直观，需要作为艺术家的任诒春各个工作阶段的努力和攻克，因为直观本身并不困难，困难在于我们对直观感知的压制与阻碍，在于直观之上已然堆叠了太多的知识、技术与固有成见，也正因如此，在绘画艺术自成体系的历史与传统中，需要太多的怀疑与异见。

进而，在任诒春的几幅人物绘画中，我们看到，如果说花朵与水果在任诒春的绘画中让位于空间的轮廓，退守为一种感知的秩序而非具体的物象，那么在她的人物画作中，人的形象也与静物一起，与极为克制的光线一起，融合成为了物的一部分，可以说，人物在此被非人化了，人物画也成为了任诒春笔下的某种静物；同时，当人物在画布退居其次，我们也在任诒春的作品中体会到某种对于绘画现象学的反思与超越，或许在现象学的传统语境中，重要的仍然是人的主体，世界的关系围绕人的中心得以建构，而在任诒春的作品中，人物与静物、空间与光线一样共处在各种关系之中，但是在这里，我们似乎感受到了中心的消失，或者说，在这样的画作中，关系才是第一位的，没有任何一个主体凌驾于关系之上，没有一个发号施令的主要人物，不再是形象统摄绘画的题材，而是关系统摄着画面的全部，一切被还原到了物的本身，他们都平等和民主地沐浴在来自画笔的清冷光线之下，这是一种新的物的导向，是一种对于现象学之主体性的扩展，也是一种来自艺术家的谦卑，来自自以为是的主体之个性、情感与身体的归隐，如果再次用塞尚的话说，便是在《圣维克多山》这样的作品里，“人虽不在场，却完全存在于景物当中。”[3]

这样，任诒春的光线营造了一种民主的关系，这是一种普照的光线，而非源于某个权力的中心，这是一种有关光线的政治学，也是一种有关光线的神学：因为在宗教题材的静物绘画中，尤其在卡拉瓦乔的《水果篮》那里，关照一切、无差别的神圣光线正是来自上帝的显影，同样的，任诒春的绘画亦可带来某种日常神学的洗涤，但是，当与卡拉瓦乔进行比对时，我们仍会发现，对于这位十七世纪的艺术家的而言，光线的功能正是意在凸显体积感，画作之中暗绘的背景是用于塑造物象的身体，同时，卡拉瓦乔的水果既极具空间感也极具时间感，在他的笔下，水果的丰盈与腐烂、植物的生长过程得到细致入微地再现；而奇特的是，同样在神圣的光影效果之下，任诒春的静物，她的水果、花卉乃至人物，却统统失去了身体，他们毫无体积感地排布在画布的平面，他们由于艺术家此前作品对于身体的解剖而失去了身体，他们也毫无时间感地化身为永恒的形式。在这样一种历史的语境中，任诒春向前追溯了卡拉瓦乔式的暗绘光影，却又让这一服务于写实绘画的神圣光线，让这一曾经拥有故事内容的叙述时间，拉平并铺陈在了颇为现代主义的抽象语言与媒介表层之上，也让绘画之物的存在失去了肉身载体的制约。

同样从艺术史的角度，在塞尚、莫兰迪与卡拉瓦乔之外，任诒春的花朵也容易让我们想到欧姬芙，想到这位美国女艺术家勃然生长的花的器官，但是在欧姬芙那里，女性的生命寄身于植物的躯干，她的绘画充满了身体的强度，拥有饱满的肉身性与体积感，但是在任诒春的作品中，花朵同样失去了身体，它无比轻薄，它被压缩在画布的表面之间，艺术家在她对于空间关系梳理与研究的同时，也一并消解了连接着空间秩序的有序时间，并将外在的强度内化为一种安静的力量。

因此，在任诒春这里，失去身体的物象在无重量的微妙光线中，让空间回归了它的原初面目，让世界像身体一样失去了器官的组织秩序，也将自然拉回到了它最为深邃的表面；而另一方

面，失去身体的空间同时显现了失去身体的时间，曾经厚重、富有体积的时间感与历史感，在任诒春的作品中遭遇了梗阻，时间的线性序列在任诒春极为平面的画布上无所适从，却也仿佛让我们更加接近艺术家的工作状态：如果说任诒春的绘画来自她第一时间的感知，那么我们对于任诒春作品的感知，也在第一时间失去了时间，或者说，失去了时间的身体厚度与有序结构，在与这样的画面相遇的瞬间，我们无从判断绘画所属的时代，我们同时看到艺术史各个时期图像身影的闪现，古典、现代与当代的分界在此失去意义；我们同样无法判断艺术家的个人时间，无法像把握欧姬芙一样把握创作者的身体，无法通过这些无时间感的水果与静物，通过绘画本身的缓慢呼吸与生长速度，认识这位画家的创作年龄甚至性别。因此，在空间的主题之后，在绘画的直观性与现象学之后，在任诒春的近作中，我们看到了这样一种“之后的时间”，一种与空间一起失去了身体的时间，在这里，“‘之后的时间’是纯粹的物质性的时间，凭此，信念会得到和维持它的生命一样长久的度量。”[4]

[1]转引自（法）吉尔·德勒兹《弗兰西斯·培根：感觉的逻辑》，董强译，广西师范大学出版社 2007 年版，xiii.[2]（法）梅洛-庞蒂“塞尚的怀疑”，《意义与无意义》，张颖译，商务印书馆 2018 年版。

[3]转引自（法）吉尔·德勒兹、菲力克斯·伽塔利《什么是哲学？》，张祖建译，湖南文艺出版社 2007 年版，第 443 页。[4]（法）雅克·朗西埃《贝拉·塔尔：之后的时间》，尉光吉译，河南大学出版社 2017 年版。

After Time: Ren Yichun's

PaintingsBy Zhang Chen

Ren Yichun's paintings primarily focus on still life, specifically flowers and fruits. Through her works from different periods, we can clearly perceive the evolution of her artistic stages. In the numerous sketches and studies of 2018, Ren Yichun continually trained her eyes during life drawing sessions, tirelessly seeking the order behind things, thus developing a rather metaphysical and serene style. In these works, Ren Yichun's depicted subjects are always singular, solitary, and the things themselves, which is quite phenomenological. In fact, Ren Yichun's academic paper during her student days revolved around phenomenology and intuitive composition in painting. In her, the creation of art and everyday contemplation form a pure and intimate connection, constituting valuable self-reflection and internal clues as a young artist.

Subsequently, Ren Yichun's compositions became more complex. If in her early works, Ren Yichun strived to record the true observations of individuals to capture the isolated bodies of the world,

then in her creations around 2022, she chose to delve into the interior of these bodies. Her vision and perception shifted from external to internal, as she began dissecting the anatomical structures of flowers and calmly spreading them on the canvas platform. The result was that the composition of plants became the composition of contours, and the body of the flower was abstracted into the form itself. In other words, the objects depicted in her paintings no longer hold importance; the life and breath of flowers exist here only in visual appearance. The organs of the flowers serve merely as a backdrop for the canvas, and Ren Yichun became more interested in the study of spatial order through painting and the body of flowers. This directly led to her recent works and the fundamental appearance of Ren Yichun's painting development to date.

As the images on the canvas transitioned from plants back to fruits, the boundaries of the objects became more defined, and the effect of light passing through different surfaces strengthened the sharpness of the contours. Light and eyes, space and perception converge here, as Ren Yichun gradually shifts her gaze from vision to the flow of sensation. The artist's perception achieves a synthesis in the work of painting, allowing the images to manifest a peculiar combination of rational design and intuitive sensibility. This still remains a form of intuition inherent to painting; however, the intuition itself has become sufficiently complex. In the words of the poet Paul Valéry, "What lies deepest of all in man is the skin," and the most essential lies in the fleeting glance.

In this regard, Ren Yichun does not shy away from Cézanne's significant influence on her. It can be seen that while depicting early Morandi-style still lifes, Ren Yichun is also consciously drawn to this "father of modern painting." Between painting and phenomenology, between Cézanne and Merleau-Ponty, Ren Yichun naturally finds her comfortable working area. In the renowned essay "Cézanne's Doubt," philosopher Merleau-Ponty believed that as an artist, Cézanne's hesitation and repeated deliberations in painting lie in pondering how to bring painting, as an image producer, back to the things themselves. This entails reflecting on and stripping painting, as a technique, of its technical reflection and detachment, bringing painting back to the nature before technology, namely, contemplating how to bring the genre of still life and painting together, how to bring apples and Mont Sainte-Victoire back to the essence of things, back to the moment of initial encounter with the subject of perception, thereby re-examining the reality of experience, bidding farewell to the light of ideas, and penetrating the history of painting tradition. Only in this way, only through awakening and trusting individual perceptions, only in constant doubt and trust in individual feelings can the intuition of painting be unified with the artist's profound considerations without contradiction. In Ren Yichun's unique light, in the ethereal mist on the surface of her canvas, we seem to directly hear the echoes of this phenomenological theory.

For Cézanne, his painting originates primarily from vision, but this is a logical vision. Cézanne believed that painting realizes sensation and should also be a kind of organized sensation—a spontaneous organization rather than an artificial order. Or, in Deleuze's words, it is the logic of illogical sensation that allows painting to be related to nature and perception. It calls for the fresh state of the artist's flesh, and it also questions the scientific and technicalities that form the subject of human perception. Thus, we can understand why, faced with the immediacy of painting, Ren Yichun's various stages of effort and conquest are necessary. Because intuition itself is not difficult, the difficulty lies in the suppression and obstruction of our perceptual senses,

and in the accumulation of too much knowledge, technique, and preconceptions above intuition. Therefore, in the history and tradition of painting art forming its own system, there is a need for much doubt and dissent.

Furthermore, in Ren Yichun's few figure paintings, if flowers and fruits in her paintings retreat to the contours of space, surrendering to a perceptual order rather than concrete objects, then in her depictions of figures, human figures also merge with still life and the extremely restrained light, becoming part of the objects. It can be said that figures here are dehumanized, and figure painting becomes a kind of still life under Ren Yichun's brush. At the same time, as figures take a backseat on the canvas, we also see in Ren Yichun's works a reflection on and transcendence of the phenomenology of painting. Perhaps in the traditional context of phenomenology, the subject of human beings remains important, and the relationship between the world revolves around the human center. In Ren Yichun's works, however, figures, still life, space, and light coexist in various relationships. But here, we seem to sense the disappearance of the center, or in such paintings, relations take precedence, and no subject dominates above all relations. There is no commanding figure, no subject dominating the image. It is no longer the subject that dictates the theme of painting; rather, it is the relations that encompass the entire picture, reducing everything to the things themselves. They are all bathed democratically in the cool light from the brush, constituting a new object-oriented approach, an extension of phenomenology's subjectivity, and a humility from the artist, a retreat of individual subjectivity, emotions, and bodies. If we were to again use Cézanne's words, it is in works such as "Mont Sainte-Victoire," where "even though people are absent, they are fully present in the scenery.

"In this way, Ren Yichun's light creates a democratic relationship, a light of universal illumination rather than emanating from a central authority. This is a political study of light and also a theological study of light: because in religious-themed still-life paintings, especially in Caravaggio's "Basket of Fruit," the all-encompassing, indiscriminate divine light originates from God's manifestation. Similarly, Ren Yichun's paintings can bring about a kind of everyday theological cleansing. However, when compared with Caravaggio, we still find that for this seventeenth-century artist, the function of light is to highlight volume, and the darkly painted background serves to shape the body of the object. At the same time, Caravaggio's fruits possess both a sense of space and time. In his hands, the abundance and decay of fruits, the growth process of plants are meticulously depicted. Strangely, under the same divine light and shadow, Ren Yichun's still lifes, her fruits, flowers, and even figures, all lose their bodies. They are laid out on the surface of the canvas without any sense of volume. Due to the artist's previous anatomical dissections of the body in her works, they have lost their bodies. They also lack any sense of time and become eternal forms. In such a historical context, Ren Yichun looks back to Caravaggio-style chiaroscuro light and shadow but flattens this sacred light serving realistic painting onto the abstract language and medium surface of modernism, letting the existence of painted objects lose the constraints of physical embodiment.

Similarly, from the perspective of art history, apart from Cézanne, Morandi, and Caravaggio, Ren Yichun's flowers also easily remind us of O'Keeffe and her organically growing floral organs. However, in O'Keeffe's works, the life of women resides in the trunk of plants, and her paintings are full of the strength of the body, possessing full-bodied sensuality and volume. But in Ren

Yichun's works, flowers also lose their bodies; they are extremely thin, compressed between the surface of the canvas. While the artist is engaged in the analysis and study of spatial relationships, she also dissolves the ordered time connecting spatial order and internalizes external strength into a quiet force.

Therefore, in Ren Yichun's works, the objects that have lost their bodies, under the weightless subtle light, allow space to return to its original appearance, allow the world to lose the organizational order of organs like a body, and bring nature back to its deepest surface. On the other hand, the space that has lost its body also reveals the loss of time without a body. Once heavy and voluminous, the sense of time and history encountered obstacles in Ren Yichun's works. The linear sequence of time finds no place on Ren Yichun's extremely flat canvas, yet it seems to bring us closer to the artist's working state. If Ren Yichun's painting comes from her immediate perception, then our perception of Ren Yichun's works also loses time at the first moment, or, in other words, loses the thickness and ordered structure of time. In the moment of encountering such paintings, we cannot judge the era to which the painting belongs. We also simultaneously see the flashes of images from various periods in art history. The boundary between classical, modern, and contemporary loses its meaning here. We also cannot grasp the artist's personal time, cannot grasp the artist's body as we do with O'Keeffe, and cannot grasp the age or even gender of the creator through these timeless fruits and still lifes, or through the slow breath and growth rate of the painting itself. Therefore, behind the theme of space, behind the intuition of painting and phenomenology, in Ren Yichun's recent works, we see this "after time," a time that has lost its body along with space. Here, "'after time' is pure material time, by which belief will be and maintain its life as long as life itself."

[1] Quoted from Gilles Deleuze's "Francis Bacon: The Logic of Sensation," translated by Dong Qiang, published by Guangxi Normal University Press in 2007, xiii.[2] Maurice Merleau-Ponty, "Cézanne's Doubt," from "Meaning and Meaninglessness," translated by Zhang Ying, published by The Commercial Press in 2018.[3] Quoted from Gilles Deleuze and Félix Guattari's "What is Philosophy?" translated by Zhang Zujian, published by Hunan Literature and Art Publishing House in 2007, p. 443.[4] Jacques Rancière, "Bela Tarr: The After Time," translated by Wei Guangji, published by Henan University Press in 2017.