

没有一个传说不是人间的爱恨情仇： 写给邓洧

郑闻

中国当代绘画在经历了世纪之交的“伤痕”或者“玩世”以后，要以怎样的面孔去面对一个更加崭新的未来？如果说’85新潮以来“玩世现实主义”中那些玩世不恭的大笑，背后的动力来自于个体对集体时代的反抗与宣泄，那么近十年以来的绘画则承载了更加个体化的情感表达。而滥觞于1978年由策展人 Marcia Tucker 提出的“坏画”（“Bad” Painting）这一概念，近年逐渐发展成中国当代绘画的潮流之一。宽泛意义上“坏画”概念和程式的出现，一方面貌似成就和丰富了个体表达的选择自由；另一方面，很多具体作品却禁不起仔细推敲，一不小心就滑进了表象化和空洞化的潮流中。

怎么样才能给当下的绘画注入时代的活力、地域的特征、集体的记忆与动人的力量？情绪、构成、色彩、笔触、痕迹、空间，这些已经在艺术世界存在千年的基础语言，在媒介爆炸的艺术时代，会收缩为越来越小的孤岛还是渗透到更大的疆域？邓洧近年的新作给我们开了一个窗口，让我们得以窥见更为辽阔的绘画天地，以及有关现实和内心、神话与传说、潜意识与无意识、艺术和欲望等无限自由的遐想。

从求学履历来看，邓洧具有标准学院派的特征，他在中国最为重要和著名的几所艺术学院之间求学和工作，师从的也都是学院派乃至中国写实绘画领域的著名艺术家。从他早年一系列具像人物绘画中，可见其绘画功底的扎实与绘画感觉的敏锐。无论是单个人物结构面貌的塑造，人物面貌神态的捕捉，还是组画人物群体的空间布局，他处理与掌控画面的能力极佳。在这些具像作品中，还有一个不易发觉的特点，就是他用笔的节奏与状态，那些看似轻快实则准确的概括性笔触与涂抹，构成了人物形象独特的形体感，更代表了他绘画的一种特别气质。这种在“不温不火”与“策马扬鞭”之间转换自如的状态，是一个好画家把握“火候”的能力，更透露出绘画者对从事这件工作本身的热情与享受。

本次展出的作品，代表了他向更加未知的绘画领域与内心世界的一次“绘画探险”。他暂时抛开了对现实社会场景与具体人物形象的描绘，走向更加内心化和主观化的绘画内容。在4月初的武汉我看到这批绘画，糅杂着恍若隔世的风景区名胜、尴尬无语的错位景观、改头换面的文化符号、若隐时现的文人趣味、流传已久的民间传说等。观者在啼笑皆非和哑然失笑之余，体会到作品的耐人寻味。邓洧用这几年的持续创作，实现了个人绘画生涯的阶段性的转折。他暂时告别以现实人物为描摹对象的“现实主义”

视角，却更加接近了艺术家的精神现实与内心现实。这批绘画是他聪明但不失反思的自问自答，是他与现实之间充斥着小小辛辣味道的“调侃”和“调情”。而对于他和绘画之间的关系来说，则是“调皮”但真诚的持续对话。

我们看到被故意篡改的《白蛇传》或者《景阳岗》，看到了原本“可居可游”的小桥、宝塔、屋舍、奇石之间爆炸的蓝色火光，黑色背景中被红线牵连却心不在焉的喜鹊，无人问津的石头阵列堆叠而成的洞天，在山水景观中描绘一轮小小红日或者无尽虚空的“高士”等等。从西天到中土，从交配的狗到盛夏的果实，没有一个传说不是人间的爱恨情仇，没有一个场景不是世间的颠三倒四。邓涓甚至也画了《西游记》这样被反复处理的题材，但是他的新意在于——抽离出角色面孔与道具的特征局部，无论是白龙马的脸蛋还是猪八戒的钉耙，形成兼具诡异与诙谐的特写。这种异化对象的处理手法，如同一部黑色幽默戏剧的无声表演。比如那幅穿越画面对角线的金箍棒，在黑色背景的挤压中变得脆弱而细长，抽离了具体使用场景和实战功用的“神器”，就如同男性自大而孤独的阳具，放射出虽然耀眼却无比失落的光芒。

而石头，那些愚笨的石头，那些用线条直接勾勒或反复涂抹出来的石块，占据的不只是画面空间，还是关于中国人精神生活甚至集体规训所留下的记忆残像。石头在邓涓这批作品中具有巧妙的历史象征性，无论是作为摩崖石刻还是掌中玩物，石头一方面是中国旧式文人墨客顶礼膜拜的情感寄托，一方面又是权力昭告和宣谕教化的物质载体。邓涓的《迎客松》却把一颗如同兰花般舒展优雅的大葱栽到了石头上，原本“松柏精神”的清高造作与精神意淫被滑稽地置换，留下的不过是灶头案板做菜妇人们手中，一根用以吊起胃口的日常调味品。而砸断白蛇尾巴的那块石头，直接扮演了永远也不会消失的伪善道德的蛮荒力量。这些石头也正是艺术家内心世界的某种外化，可以被理解为一组同时作为习俗/制度/限制/道德的象征物，也可以想象它作为绘画领域本身的某种局限与道统。但是，石头中间留出的盗洞，提示了《桃花源》的意象，也以集体无意识中的惊鸿一瞥出现在他的画面中，这终究代表了一个好的艺术家对自己的要求和想象——一种想要从藩篱中逃之夭夭的狡黠，一种面对迂腐束缚的脚底抹油，一种与这个卑劣世界继续调情喧闹的人间之爱，一种出入自由的勇气与追求。

去年的一次活动中，吕澎先生问我怎么看待当下所谓“坏画”热潮的问题。我的回答是，问题不在于“坏画”的“坏”，而是很多从事这类型创作的人和作品真的还不够“坏”。广义上的“坏画”，在’89之后中国当代艺术反思社会政治的宏大叙事过后，作为一种无论从样式上还是理念上都想要突破的创作方式，吸引了非常多的创作者加入其中。不过正如任何一种被模仿和跟风的运动一样，中国当代绘画中的“坏画”趋势本质上缺乏的，是发现内心世界与周遭境遇最根本荒诞之处的能力，并针对这荒诞本身作出的激情、反应、智慧。当下的绘画不但要意识到消费社会中当代人的荒诞处境，也要意识到绘画本身在艺术经济结构中的某种荒诞之处。如果在表达的时候，还可以用满满的天真无邪和悠扬轻快的口哨去赞颂描述这既存的愚蠢，用坦诚去反射虚伪，用快乐去给可笑配乐，像皇帝新装里的孩子一样围绕着一丝不挂的皇帝载歌载舞，那才是一个艺人最高明和可爱的地方。邓涓笔下那一地缤纷多彩的水果，就像第一口事后烟般通透明亮。然而仔细看去，才发现那些破裂果实所描述的，不过是街边小贩被城管一脚踢翻后，内心无尽的悲伤。

绘画在今天依旧存在的理由，不是为了把一张画画“好”或者画“坏”，而是通过画画这件事自然流露画家本身的人格图像。在我看来，弗朗西斯·毕卡比亚的绘画，比很多著名画家更加可爱的，正是他在绘画这一行动中所展示的语言和修辞。一个小丑身心合一的即兴发挥，比著名演员矫揉造作的排演伟大一万倍。艺术的力量，不在于对可见之物的拙劣模仿，不在于用大笑去表示喜悦，用大哭去展示悲伤——用小津安二郎的话说，这样的演员就是动物园里的猴子。背道而驰往往成就了人的情感表达和艺术张力。邓涓的部分创作，类似《大话西游》中周星驰的表演，用荒诞和嬉笑表达了深深不安与忧心忡忡。就像那块石头边缘，隐藏着了一半的“爱”字，无论如何，却说也说不出口。

To Deng Wei:

All Legends are about Human Love and Hatred

Zheng Wen

After experiencing the "Scar" or "Cynic" at the turn of the century, how should Chinese contemporary painting face a new future? If we say that the cynical laughter in the "Cynical Realism" since the '85 New Wave is driven by individual's resistance and catharsis to the collective age, then the paintings in the past decade have carried more individualized emotional expressions. The concept of "Bad Painting", which was first proposed by the curator Marcia Tucker in 1978, has gradually developed into one of the trends of contemporary Chinese painting in recent years. The emergence of the concept and program of "Bad Painting" in a broad sense seems to have accomplished and enriched the freedom of choice for individual expression. On the other hand, many specific works can't withstand meticulous scrutiny, and they often slip into the wave of representational and hollowing out.

How can we inject contemporary painting with the vitality of the times, regional characteristics, collective memory and touching power? Will the basic languages which have already existed for thousands of years in the art world, such as emotion, composition, color, brushstroke, trace and space, shrink into smaller islands or penetrate into larger areas in this art era of media explosion? Deng Wei's new work in recent years has opened a window, allowing us to glimpse the vast world of painting, as well as the imaginative freedom related to the reality and the inner mind, myths and legends, subconsciousness and unconsciousness, art and desire.

According to the curriculum vitae, Deng Wei has the characteristics of standard academic school. When he studied and worked among the most important and famous art colleges in China, he learned from the academic scholars and famous artists of realistic painting. From his serial figurative figures in early years, we can see his skillful techniques and keen sense of painting. He has excellent ability to handle and control the picture structure, whether it's the shaping of a single character's structure, the capture of the character's appearance, or the spatial layout of a group of figures. Among these figurative works, there is also a feature that is not easily noticeable, that is, the rhythm and state of his painting. Those seemingly light, accurate and generalized strokes and smears constitute the unique body shape of the character and represent his special temperament of painting. This kind of transition between "temperate" and "fast moving" shows a good artist's sense of propriety, and reveals the artist's enthusiasm and enjoyment in the work itself.

The works on exhibition represents his "painting expedition" to the more unknown painting field and inner world. He temporarily sets aside the depiction of real social scenes and concrete figures and moves toward more inner and subjective paintings. I saw these paintings in Wuhan at the beginning of April. They were mingled with world-famous sights and scenic spots, silent dislocations, changed cultural symbols, looming literary tastes, and passed-down folk legends. While the audiences don't know whether to laugh or cry and after they break into laughter, the works are made audiences thought-provoking. With his continuous creation of the past few years, Deng Wei realized a phased transition in his personal painting career. He temporarily bid farewell to the "realistic" perspective of real people, which brings him closer to the artist's spiritual reality and inner reality. This group of paintings is his smart answer to his own question. It's a spicy "ridicule" and "flirting" between him and the reality. And for the relationship between him and painting, it is "naughty" but sincerely continuous dialogue.

We can see the deliberately tampered "Madam White Snake" or "Jing Yang Gang", the originally "livable and sightseeing" small bridges, pagodas, houses and explosive blue light between the rocks, the absent-minded magpie which is tied up with a red line in the black background, the fascinating place formed with piles of unattended stone arrays, a small red sun in the landscapes,

or the endless void of "profound scholar", etc. From the Western Paradise to Middle-earth, from mating dogs to the fruit of the summer, all legends are about human love and hatred, and all the scenes are about the disorderly world. Deng Wei even painted the repeated theme of "Journey to the West", but his new idea was to pull out the local features of the character's faces and props, such as the face of the White Horse and the rake of the Pigsy, forming a strange and humorous feature. This approach to alienating objects is like the silent performance of a black humor play. For example, the golden cudgel that crosses the diagonal of the picture becomes fragile and slender in the extrusion of the black background. The "artifact" separated from the specific use scene and actual function, just like the male pride and lonely penis, radiates a brilliant light of unparalleled loss.

And those stupid stones directly sketched or repeated painted with lines are not only occupied the picture space, but also about the afterimages of Chinese spiritual life and even collective discipline. Stones are the artful historical symbolism in Deng Wei's works, whether it's a cliff stone carving or a plaything in the palm. Stone is not only the emotional sustenance of Chinese old-fashioned literati and meditation worshippers. On the other hand, it is also a material carrier of the declaration and confession of the power. Deng Wei's "Shallot Greeting the Guests" puts a green Chinese onion which is gracefully stretched like an orchid on a stone. The original self-contained "spirit of pine and cypress" and its spiritual psychosexuality are replaced in a funny way, leaving only an appetizing daily condiment in hands of the woman who cooks. The stone that cuts off the tail of a white snake directly acts as a barbaric force of hypocrisy and morality that will never disappear. These stones are also some externalizations of the artist's inner world. They can be understood as symbols of conventions, institutions, restrictions and ethics. We can also take it as a kind of limitation and orthodoxy of the painting field itself. However, there are robbing holes amid the stones, suggesting the image of "the Peach Garden" appears in his picture with a glimpse of collective unconsciousness. This ultimately represents a good artist's demand and imagination for himself—a kind of slyness to escape from the barriers, a kind of retreat when faced with restrictions, a kind of folk love to continue flirting with this despicable world and a courage and pursuit of freedom.

In an event last year, Mr. Lv Peng asked my opinion about the current so-called "bad painting" upsurge. My answer is that the problem is not the "bad" of "bad paintings", but that many people and works engaged in this type of creation are not "bad" enough. In the broad sense, after the grand narrative of Chinese contemporary artistic rethought over the social politics after 1989, "bad paintings", as a creative method that sought breakthrough in both style and philosophy, has attracted a large number of creators. However, just like any type of movement that has been imitated and followed, what is essentially lacking in the "bad painting" trend in contemporary Chinese painting is the ability to discover the most absurdity of the inner mind and the surrounding circumstances, and the passion, reaction and wisdom against this absurdity. The current painting needs to be aware of not only the absurd situation of the contemporary people in the consumer society, but also the absurdity of painting itself in the structure of the art economy. The cleverest point and cutest place of an artist lie in his ability to eulogize and describe the existing stupidity with innocence and buoyant whistle, to reflect hypocrisy with frankness, to accompany the laughable with happiness, and to sing and dance around the naked king like the children in "The Emperor's New Clothes". The colorful fruits on the ground in Deng Wei's works are as thorough&light as the first smoke of cigarette after sex. However, when we look closely, we discover the broken fruits only describe the endless grief of a street vendor who is kicked by the city inspector.

The reason why painting still exists today is not to paint a picture "good" or "bad", but to reveal the artist's own personality image. In my opinion, the paintings of Francis Picabia are lovelier than that of many famous painters in the language and rhetoric he displays in painting. The improvisation of a clown with physical and mental unity is ten thousands times greater than the artificial rehearsal performed by famous actors. The power of art is not in the parody of the visible things, not the use of laughter to express joy, or tears to express sorrow—in Ozu Yasujiro's words, such actors are the monkeys in the zoo. Running in the opposite direction often leads to human emotional expression and artistic tension. Part of Deng Wei's creation, similar to Zhou Xingchi's performance in "A Chinese Odyssey", express deep anxiety and extreme worry with absurdity and laughter. Just like the edge of the stone, which hides half of the word "love", yet it's unable to say it in any case.