

# 胀：邓洧个展

鲍栋

邓洧的作品总让人觉得胀。他总是使用充满膨胀感的构图，几乎要把画面的矩形撑开。邓洧的画布也鼓鼓囊囊的，似乎塞满了东西，不管是颜料、形象、故事或时间，还是画家的那种填满画布欲望。在展厅中，那些失去了画框的画布无奈的挂在墙上，满脸泄气之后的忿忿不平。

邓洧极其喜欢用红色，尤其是那种加了白泛冷的红，铺张浪费、毫无节制，但又让人过瘾，似乎有一丝腥气蔓延其中，极配他这些满到出血的构图。红配绿，也是他最喜欢的搭配，大俗大雅的，在土味与洋气之间呼啸而过。

更不用提他画中的内容与形象，无一例外都是鼓胀鼓胀的东西，画人他画胖子，画屁股画胸画肌肉，画挑衅的或尴尬的姿势；画物，他画西瓜、椰子这些又大又圆的东西，要么就是龙虾螃蟹大餐，当然他也画香蕉，你懂的。

邓洧在极力的把这些鼓胀事物的表面积撑大，除了粗壮夸张的边缘线之外，他更着力于对体积感，尤其是形体表面延伸感的描绘，用短促规则的笔触，绕着整个形体彻底铺一遍才罢休。与此相关的，还有画面的背景，密实的围绕着体积往四周铺开，把整张画布都变成了转折起伏的表面积，以便邓洧最终把它们如厚厚的毯子般的挂起来。

邓洧自己也像是那种憋坏了不得不喷涌而出的艺术家，他的画有一种明显的生理驱动，不管是力比多还是生命力，或者只是儿童不得不恶作剧的冲动。他画屎尿屁，画器官，他时常用一种歇后语的方式去直接了当地解决作品的主题。他也似乎渴望成为民间街头的斗士，像绿林好汉一样打抱不平，所以他画城管与小贩，画闯王李自成。但这些反叛在他那里又被搞得光怪陆离，让人怎么也严肃不起来。

不管邓洧有多么强烈而叛逆的表达欲望，他还是四处流露出温情与幽默的人，他画家乡的河与河蟹，画眺望落日与风景的普通人，画胖得一塌糊涂的美人鱼、遭遇各种不幸的毛蜘蛛与街头青年版的西游记。实际上，尽管邓洧喜欢装得一脸匪气，但其实就是一个快乐而诚实的画画的人。

## Zhàng: Deng Wei Solo Exhibition

Bao Dong

Deng Wei's works always feel inflated. He uses compositions full of expansion that almost burst the frame of the picture. Deng's canvases also bulged, and it seemingly stuffed with things, whether it is paint, image, story or time, or the desire to fill the canvas. In the exhibition hall, the canvases, that have lost their frames, hang on the walls helplessly, full of indignation after being deflated.

Deng Wei is extremely fond of using red, especially the kind with additional cool white, extravagant, unrestrained, but addictive. There seems to be a trace of earthy smell spreading in it, which perfectly matched his over bleed-line composition. Red and green, is also his favorite pairing, refined and popular, whistling between rustic and urban.

Not to mention the contents and images in his paintings, with no exception, are all ballooning things. When painting people, he paints fat people, asses, breasts, muscles, he draws provocative or awkward poses; when painting objects, he paints watermelons, coconuts these big and round things, or lobster and crab feasts, of course, he also paints bananas, you know.

Deng Wei is desperately trying to stretch the surface of these ballooning things. In addition to the edge of thick and exaggerated lines, he focuses on the volume, especially the description of the extension of the body surface, using short, regular brushstrokes to spread around the entire form before resting. The background of the picture, also related to this, is densely spread around the volume in all directions, turning the entire canvas into a surface area of ups and downs so that Deng Wei can eventually hang them up like a thick blanket.

Deng Wei himself is also like the kind of artist who has to spurt out when suffocating. His paintings have a physiological drive, whether it's Libido or vitality, or just the impulse of children playing pranks. He paints shit, organs, and often uses a kind of Chinese folk wisecracks way to address the subject matter of his work straightforwardly. He also seems eager to be a street fighter, to fight injustices like a hero of the greenwood, so he paints Chengguan (known as city inspector) and vendors; and "Dashing King" Li Zicheng. But again, these rebellions are grotesque in his case, making it impossible to take them seriously.

No matter how intense and rebellious Deng Wei's desire for expression is, he is still a warm and humorous person. He paints rivers and river crabs in his hometown, ordinary people looking at the sunset and the landscape, fat mermaids, unfortunate furry spiders, and street youth version of Journey to the West. Even though he pretends to be a rascal, Deng Wei is a happy and honest people painting.