

绘画的喜剧

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绘画——借用黑格尔的历史哲学论断——总共发生了两次，第一次是正剧，第二次是喜剧。第一次是绘画成长为自身的历史，绘画获得了其自律与本体；第二次是绘画把这种自律与本体，更确切的说，把这种本质主义作为一种拷问、调侃与反讽的对象。在画什么与如何画这两者的关系上，黑格尔很早就发现了“现在艺术品在我们心里所激发起来的，除了直接享受以外，还有我们的判断，我们把艺术品的内容和表现手段以及二者的合适和不合适都加以思考了。”

这个意义上，把邓洧的绘画叫做“喜剧”，并不仅是因为他的题材、故事与形象，虽然它们有着强烈的喜剧效果，不管是唐僧师徒四人躺在海滩上度假，还是田螺姑娘长着美人鱼的尾巴，又或者是他把城管、环卫工人与乞丐描绘的是多么的概括并传神。但邓洧绘画中真正有趣的地方在于，他故意造成绘画语言与绘画内容之间的“逗”，这种“逗”带来的是一种智力上的放松与欣赏。是的，喜剧尤其要避免的是让观众“沉浸”其中，而是要让观众站在审判席上去“笑”，“嘲笑”。

我们能够从他的绘画中看到各种各样的语言元素，立体主义的几何体、儿童画式的轮廓与平涂、反常并反差的色彩、涂鸦风格的笔触、文字、见缝插针的空间调度，以及精心控制的动态平衡的构图。语言与风格在这里变成了一种绘画内容，成为需要观众去审视的客体，而题材，或者说，这些语言与风格去描绘的人物、形象、场景与故事，只是邓洧用来展现其“绘画喜剧”的手段。因此，题材必须西游记、七仙女，必须街头巷尾，必须耳熟能详、熟视无睹。

在这个不太需要绘画的时代，绘画只能是对过去绘画的不断重画。实际上，邓洧反复重画这些特定的题材，既是一种自我注释，也是一种不断延展的索引，就像是一艘忒修斯之舟。借助于这个经典的解构主义隐喻，绘画从那些个一本正经的表情中，露出了一丝狡黠的神色。

The Comedy of Painting

By Bao Dong

Painting - to borrow Hegel's philosophical assertion of history - happened twice, the first as true drama, the second as comedy. In the former, painting blossomed to build its history, acquiring its discipline and ontology, whereas in the latter, the medium turns on itself, or more precisely, probes, ridicules, and satirizes its own ontology. Between what to paint and how to paint it, Hegel discovered early on that "What the work of art now inspires in us, apart from its immediate enjoyment, also demands our judgment; we simultaneously contemplate the work's content and its means of expression, and whether the what and how is fitting or not."

In this sense, claiming Deng Wei's paintings as "comedy" is not only grounded on his subjects, stories, and iconography, despite their compelling comedic effect, ranging from the Tang Monk and his disciples lying on the beach on vacation, the Chinese conch maiden with mermaid's tail in the field of snails, and how generalized and evocative he depicts the urban police, sanitation workers and beggars. The actual intrigue in Deng's paintings is the way in which he deliberately creates the "tease" between the language and the content of his paintings, which affords intellectual relaxation and appreciation. Yes, comedy, in particular, should avoid the provision of an "immersive" experience, instead placing the spectator on the judicial stand to "laugh at" and "mock."

We discover various painterly elements in Deng's paintings, including Cubist geometry, child-like outlines, flat surfaces, unusual and contrasting colors, graffiti-style brushstrokes, text, warped spatial dispositions, and carefully controlled, dynamically balanced compositions. Language and style have become Deng's pictorial content, the object that requires the spectator's scrutiny; whereas the subjects, or more precisely, the characters, icons, scenes, and stories depicted with such language and style, are only the means by which Deng presents his "pictorial comedy". Hence, his subjects would none other than our most familiar cultural icons such as Journey to the West, the Seven Fairies, the folk stories and etc.

In a time when the painted medium has become superfluous, a work on canvas does nothing but appropriate what has been painted in the past. In fact, Deng's repetition of these specific subjects is both a kind of self-exegesis and an ever-expanding index, like Theseus's Boat. With this classic deconstructionist metaphor, paintings reveal a hint of cunning manner from those serious expressions.

Translated from Chinese by Fiona He. (英文翻译: 贺潇)