

## “悬浮与争斗”——关于毕建业的绘画（2023）

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毕建业的画看上去属于叙事类型的。它们是充满张力或者说充满争斗的叙事：人和人的争斗，动物和动物的争斗，人和动物的争斗，以及人-动物装置和另一种人-动物装置的争斗。毕建业在画布上调动各种方式来展示这种争斗。

毕建业画了一幅人群的争斗场景，几个人赤身裸体，彼此纠缠和扭结在一起。这不是个体和个体之间的争斗，而是所有人对所有人的争斗。这些人蜷缩着身子，画面中没有任何的背景交代，只有一些非历史化的植物和湖水——也就是说，人们分不清这些人争斗的起源，历史，背景，只有纯粹争斗的事实。毕建业画了一组相似的争斗和纠缠场景：人物的姿势不变，但是，身体和背景变得越来越虚化和抽象了：他甚至剔除了背景，后来彻底抹掉了面孔，只是保留了身体的姿势；再后来连身体的姿势也模糊了，只是保留了单纯的姿势，甚至分不清是人的姿势，动物的姿势还是物的姿势，最后连姿势也剔除了，只有纠缠在一起的无名的模糊轮廓，只有纠缠和扭结本身，只有单纯的挤压或者争斗本身，只有力的竞技本身，最后画面中只有交织、纠缠、扭结的曲线和色块。它们充满着紧张感。这组画就是竞技的反复的抽象化过程。

这或许是毕建业的 worldview：世界就是一个力的世界，一个力和力的争斗世界。这种争斗没有理由，没有特定背景，它贯穿着人类的全部历史。这当然是尼采的发现。毕建业试图画出这样一个力的竞技世界。如果说这样一组画画出的是抽象的力的对抗，那么，他的另外更有意义的探索是将力的对抗具体化。也就是说，力的对抗有各种各样的表现形式：不仅在人这里有对抗，在动物那里有对抗，甚至在植物那里也有对抗。动物的对抗和撕咬也是毕建业的主题。这里的动物都处在撕咬之中：大的动物也可能被小动物群咬；天上的飞鸟可能会被地面的动物撕咬；动画片中的虚构动物也会撕咬。甚至植物也彼此撕咬：他画了很多香蕉之间的纠缠，就像人和人的纠缠一样。他将香蕉画得像动物，像扭曲的蛇形动物，香蕉的姿态犹如对抗中的人的姿态。香蕉的弯曲看上去不是自然生长的弯曲，而是充满竞技的力的较量弯曲。香蕉似乎也感受到了力的撕扯和分裂的痛苦——它被剥了皮，就像遭受暴力一样感受到痛苦：这是香蕉向动物向人的生成；也可以反过来说，这是人向动物向植物的生成。

不仅如此，毕建业画了很多模糊的生命体，它们既像动物，又像人，也像植物，或者说，它们同时是动物，是人，是植物，它们缠绕在一起，裹成一团，彼此生成，破除了界线。它们都以充满张力的形式扭结在一起，分享了力的对抗这一共同的自然法则。这种混杂的生命体不是根据它的形象得以表达的，它就是力的表达，正是力冲破了不同生命类型之间的界线。不仅肯定了生物之间的力的竞技，毕建业还以一种非常独特的方式来画出这种竞技。当他强调竞技的普遍性的时候，他就高度地抽象化：除了竞技者的模糊面孔和姿态外，画面背景有时候就是模糊的草地和天空，有时候就是纯粹的黑色或白色，这是超越历史的永恒竞技。但是，大多数时候，他将竞技安置在一个特定的场景中。有时候这些场景和人物画得非常写实：两个衣着清晰但是戴着帽子遮蔽了面孔的严肃男人，他们的侧后方是一个戴眼镜的高个男人，而一个花裙子的女人坐在地上伸出一只手抱着他的腿。这个画面情景非常怪异，但每个细节都非常具体。不仅如此，画面中还有各种漂浮的水果：女人的上面悬浮着切开了一半的菠萝，

而另一半菠萝在穿风衣的男人的脚边；画面右下方还有一个盛满果实的果篮，装满饮料的瓶子，在它们的上方还漂浮着梨子和苹果——这些边缘性的水果在画面中被奇特地部署，它们和人物不存在任何的事实关联和构图关联。物的部署无法依附于画面的总体性，人们完全可以忽视它们，而只是感受到画面中的人物之间隐藏的力量对垒：男人和男人的对垒，男人对女人的征服。

这些画面中的各种要素的组织非常诡异，但它们画得非常写实。这些诡异的写实就是毕建业的绘画风格。他画出了各种各样的奇怪场景：在动物彼此啃噬的同时，一辆汽车冒着浓烟在天空诡异地飞行；一只猫在一个倾斜的果篮啃噬另一只悬空的仰躺的猫；两个男人将一个男人按到在地但远处还有一个人在悠闲地划一叶小舟；在画面上方的天空中似乎还悬挂着其他的有关天空的绘画；一弯明月悬挂在黑色天空中，但它并不照耀草地上的含糊纠缠；一男一女在天空别扭地飞翔，和两只飞鸟无声地呼应；还有一个男子张开双臂试图狂奔从而逃离地上的骷髅、邪恶的绿人以及远处的教堂；香蕉之间的竞技背景是恍惚的都市高楼，好像那些尖锐的高楼和弯曲的香蕉是竞技的一体两面，不知道它们在互相指代还是在互相对照。所有这些画面的构图部署都令人匪夷所思。

这是一些特殊的画面配置，毕建业的这些配置和要素有些可能是对过往经典艺术作品的隐秘回应——这些回应过于间接以至于我们并不能明晰地肯定这点。但是，即便存在这些回应，这些回应也不过是为了方便自己的画面部署，方便自己画出一些熟悉的要素，而绝非利用这些经典要素来向历史表达艺术敬意，更谈不上是对这些要素的语义使用。不管是什么要素，不管采用了何种超现实的构图方式，这些画面仍旧是为了表明力的无处不在的争斗：它们在任何时刻，任何空间，任何场景下都可能争斗，这是现实状态，也是超现实状态；这种争斗是残酷的，是惊恐的，是噩梦般的，但正因为这些诡异的不可理喻的超现实部署，这些争斗也是可笑的，也是夸张的，也是荒诞的。这是对永恒争斗的展示，同时，这也是对这种永恒争斗的嘲讽，这样的画面也因此总是充斥着笑声。一边残酷的争斗，一边在肆意地嘲笑，这就是这些诡异画面的诡异效果。为了加强这种效果，除了超现实的场景部署外，画面还致力于特殊的比例配置，画面中的要素还有一种失真而夸张的比例效果和结构关系：有些要素巨大，而另一些要素渺小；有些要素显赫存在，有些要素隐蔽地躲藏在边缘；有些要素夸张地变形，有些要素逼真地写实；有些要素完全是梦境中的存在方式，有些要素是现实的存在方式；有些要素符合重力原则，有些要素则是反重力原则——无论它们的比例关系和结构关系是多么地失真，但它们都在一个画面上并存。这让这些画面看起来有一种强烈的不和谐感，你也可以说，有一种强烈的凌乱状态。这是画面的凌乱，但也是精神的凌乱；是结构的凌乱，也是感知的凌乱；是抽象暴力的凌乱，也是具体现实的凌乱；是世界的凌乱，也是个体的凌乱。人们面对绘画的凌乱，也面对自己生活的凌乱。

但是在最新的作品《闪亮的獠牙》中，超现实和凌乱似乎都得到了克服。巨大的画面展示的是一个写实场景，人和狗在画面中井井有条，没有奇异的他者漂浮在画面的某个角落。同先前的那些没有根基、没有大地的漂浮要素不一样，这里，人和狗都脚踏实地。在此，雪地，树林，天空，构成了一个整体性的实在背景。这是一个完整的实在状态，也是一个完全的自然状态，它既是地理意义上的自然状态，也是社会意义上的自然状态——这里没有人工痕迹和人造环境。在这个自然状态下，我们能看到什么呢？男人们都牵着狗，但是他们没有交流；狗和狗之间也没有交流。在一个空旷的北方大地上，每个男人都有属于自己的狗——闪亮的獠牙。他们看起来沉浸在各自的世界里，彼此无关，但看起来好像也处在一触即发的状态，随时可能亮出自己闪亮的獠牙；看起来每个人都很冷静，好像无事发生，但好像也即刻会发

生事件；看起来谁也没有感到紧张，但好像每个人都感到紧张；看起来好像谁都没有恶意，但好像谁也没有感到善意；看起来所有人都很放松，但看起来好像所有人做好了准备——在这个平静的可以说是和平的时刻，在这个安静的不凌乱的场景下，所有人也都可能将对方当做敌人。这是竞技的短暂休克，是战斗的和平瞬间，这是霍布斯的自然状态：一种一触即发的状态。如果说，毕建业之前的绘画都是试图画出战斗过程，那么，这张《闪亮的獠牙》，画的则是战斗的准备。对人来说是如此，对那些狗而言也是如此。或许，今天的现实就是，要么战斗，要么时刻准备战斗。

## “Suspension and Struggle”—— on Bi Jianye's paintings (20230

By Wang Min'an

Bi Jianye's paintings seem to belong to the narrative genre. They are narratives full of tension or struggle: struggles between people, between animals, between people and animals, and between human-animal installations and another type of human-animal installation. Bi Jianye employs various techniques on the canvas to showcase these struggles.

Bi Jianye painted a scene of a crowd in conflict, with several individuals naked and entangled with each other. This is not a struggle between individuals, but a struggle of all against all. These people are huddled together, with no background depicted in the image, only some non-historical plants and a lake — in other words, people cannot distinguish the origin, history, and background of the struggles, only the pure fact of the conflict. Bi Jianye painted a series of similar scenes of conflict and entanglement: the poses of the figures remain the same, but the bodies and backgrounds become increasingly blurred and abstracted. He even removes the background altogether, then gradually erases the faces, leaving only the poses of the bodies. Later on, even the poses become blurred, leaving only pure gestures, making it difficult to discern whether they are human gestures, animal gestures, or object gestures. Eventually, even the gestures are removed, leaving only undefined and blurry outlines entangled together, only the entanglement and distortion itself, only the pure compression or struggle itself, only the competition of forces itself. In the end, the image contains only intertwining, entangling, and twisted curves and color blocks. They are filled with tension. This series of paintings is a repeated process of abstracting competition.

This may be Bi Jianye's worldview: the world is a world of forces, a world of struggles between forces. This struggle has no reason, no specific background, and it runs through all of human history. This, of course, is Nietzsche's discovery. Bi Jianye attempts to depict such a world of competitive forces. If this series of paintings depicts abstracted confrontations of forces, then his other more meaningful exploration is the concretization of the struggle of forces. In other words, the struggle of forces has various forms of expression: not only between humans, but also between

animals, and even between plants. The struggle and tearing of animals are also themes for Bi Jianye. The animals here are all caught in a state of biting: larger animals may be bitten by a pack of smaller animals; birds in the sky may be torn apart by animals on the ground; even fictional animals in cartoons may bite each other. Even plants bite each other: he paints many tangles of bananas, just like the entanglement between people. He depicts bananas as if they were animals, like distorted snake-like creatures, with the posture of bananas resembling the postures of people in conflict. The curvature of the bananas does not appear as a natural growth curve but as a curved shape full of competitive force. The bananas also seem to feel the pain of tearing and division of forces — they are peeled, experiencing pain as if subjected to violence. This represents the generation of bananas from animals to humans, or conversely, the generation of humans from animals to plants.

Moreover, Bi Jianye painted many ambiguous life forms that are both animal-like and human-like, or even plant-like. In other words, they are simultaneously animals, humans, and plants. They are entangled together, wrapped into a ball, generating and breaking down boundaries. They are all intertwined in a form filled with tension, sharing the common natural law of the struggle of forces. These hybrid life forms are not expressed based on their appearance but are the expression of forces, precisely because forces break through the boundaries between different types of life.

Not only does Bi Jianye affirm the competition of forces between living beings, but he also depicts it in a very unique way. When he emphasizes the universality of competition, he highly abstracts it: besides the vague faces and poses of the competitors, the background is sometimes a blurry grassland and sky, and sometimes pure black or white. It is an eternal competition that transcends history. However, most of the time, the competition is placed in a specific setting. Sometimes these settings and characters are depicted very realistically: two serious men with clear clothing but their faces covered by hats, with a tall man wearing glasses behind them, and a woman in a floral dress sitting on the ground with one hand holding onto the man's leg. The scene is very strange, but every detail is very specific. Furthermore, there are various floating fruits in the scene: a half-cut pineapple hovers above the woman, while the other half is near the feet of the man in a windbreaker; at the bottom right of the painting, there is a basket filled with fruits, and above it float pears and apples—these peripheral fruits are arranged strangely in the painting, with no factual or compositional connection to the characters. The arrangement of these objects cannot depend on the overall nature of the painting, and people can completely ignore them and only feel the hidden power struggle between the characters: the confrontation between the men, the conquest of the woman by the men.

The organization of these various elements in the paintings is very bizarre, but they are painted very realistically. This bizarre realism is the painting style of Bi Jianye. He depicts various strange scenes: while animals are devouring each other, a car emits thick smoke and flies strangely in the sky; a cat nibbles on another cat that is suspended in a tilted fruit basket; two men press another man to the ground while a person in the distance leisurely paddles a small boat; in the sky above the painting, there also seems to be other paintings related to the sky; a crescent moon hangs in the black sky, but it does not illuminate the vague entanglement on the grassland; a man and a woman fly awkwardly in the sky, silently echoing two flying birds; there is also

a man with his arms open, trying to run away from the skull, evil green man, and a distant church on the ground; the background after the competition between bananas is a hazy city skyscraper, as if those sharp skyscrapers and curved bananas are two sides of the competition, whether they are referring to each other or contrasting each other is unknown. The composition and arrangement of all these scenes are bewildering.

These are some special painting configurations, and some of Bi Jianye's configurations and elements may be hidden responses to past classic artworks—these responses are too indirect for us to clearly determine. However, even if these responses exist, they are only for the convenience of his painting arrangement and the depiction of familiar elements, and are not a use of these classic elements to express artistic respect for history, let alone the semantics of these elements. Regardless of the elements and the use of surreal composition, these paintings still aim to express the ubiquitous struggle of power: they can compete at any moment, in any space, in any setting, which is the reality and surreal state; this struggle is cruel, terrifying, and nightmarish, but because of these strange and incomprehensible surreal arrangements, this struggle is also ridiculous, exaggerated, and absurd. This is the display of eternal struggle, and at the same time, it is also a mockery of this eternal struggle. As a result, these paintings are always filled with laughter. On one hand, there is cruel struggle, and on the other hand, there is reckless mockery. This is the bizarre effect of these strange paintings. In order to enhance this effect, in addition to the surreal scene arrangement, the paintings also focus on special proportional configurations, and the elements in the painting have a distorted and exaggerated proportional effect and structural relationship: some elements are huge, while others are tiny; some elements exist prominently, while others hide in the margins; some elements are exaggeratedly deformed, while others are realistically depicted; some elements exist in the way of dreams, while others exist in reality; some elements adhere to the principle of gravity, while others defy it—no matter how distorted their proportional and structural relationships are, they all coexist in one painting. This makes these paintings have a strong sense of disharmony, and one can also say, a strong sense of disorder. This is the disorder of the painting, but also the disorder of the mind; it is the disorder of structure, but also the disorder of perception; it is the disorder of abstract violence, but also the disorder of concrete reality; it is the disorder of the world, but also the disorder of the individual. Facing the disorder of the painting, people also face the disorder of their own lives.

However, in his latest work "Shining Fangs," surrealism and chaos seem to be overcome. The enormous canvas shows a realistic scene, where humans and dogs are orderly and there are no strange others floating in some corner of the painting. Unlike the previous floating elements without foundation or land, here, both humans and dogs are grounded. In this snowy landscape, surrounded by trees and sky, a unified and tangible background is formed. This is a complete state of reality, a complete state of nature, both in geographical and social sense — there are no traces of human intervention or artificial environment. In this natural state, what can we see? Men walking their dogs, but without communication; dogs interacting with other dogs. On an open northern land, each man has his own dog — shining fangs. They seem immersed in their own worlds, unrelated to each other, but also on the verge of revealing their shining fangs at any moment. They appear calm, as if nothing is happening, but also as if an event is about to occur. It seems like no one feels nervous, but everyone seems tense. It appears as if no one harbors ill intentions, but

also no one feels goodwill. Everyone seems relaxed, but also prepared — in this calm, peaceful moment, in this quiet and orderly scene, everyone could perceive each other as enemies. This is a brief shock of competition, a peaceful moment of battle, this is hobbes' state of nature: a state on the brink. If Bi Jianye's previous paintings attempted to depict the process of battle, then this "Shining Fangs" portrays the preparation for battle. This applies to humans and to those dogs as well. Perhaps, today's reality is either to fight or to be constantly prepared for battle.