

让伤痛照亮我们——读邓洧的画

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对于邓洧而言，画布就是他记忆的场所，也是他奔放激情、放飞梦想、释放思考、追寻自由与希望的慰藉之地，他试图用艺术来完成自我的救赎，进而希冀用艺术来为社会疗伤，为文化救赎。

透过邓洧的视觉图像世界，也让阅读者看到了他在画布上的挣扎与痛苦。虽然邓洧展示的视觉图景并不是阅读者情愿看到的那种“美”的画面，但绝对是阅读者们应该看到的一种真实。无聊的青年、卖春的女孩、被城管打落满地蔬菜的老头老太太的孤独与无助，暴力拆迁后的愤怒……及诸多庸俗的病态的社会反映。邓洧以一种直观的视觉讲述，清晰地呈现出了社会在文明变迁、文明转型及文明过渡中的急剧变化。转型社会带来的不仅仅是思想观念的转型之痛，更带来的是社会深层结构的转型之痛，而这种痛不仅仅带来的是痛苦、焦虑和伤害，更带来的是一种激愤、奋起和良知及良心的觉醒。这种来自底层边缘社会的思考之痛，恰恰又构成了照亮我们前行的一种力量。由此不难发现，邓洧的视觉叙事带有强烈的底层文化关怀，对于刚刚从象牙塔走向社会的邓洧而言，进入社会扑面而来的必定是一种边缘的社会人身份，社会关系简单，思考也不会复杂。之前在象牙塔的安静、优雅的时光一去不复返了，代之而来的是生活的困境，生存的艰难及陌生的环境、陌生的眼神及冷漠的生存氛围，及整个社会所普遍存在的幸福感的缺失、焦虑的生存现实、焦虑的生存体验，不可避免地给初入社会的邓洧上了一场生动的课。他看不见文明却看到了暴力，看不见和善却看到了社会底层人的无奈与孤寂，看不见充实却感到孤寂的茫然。“看不见……，又看得见的”充满着二律背反的交织与庞杂，导致邓洧的思考亦充满着视觉表达的混杂性与多样性。特别是充斥其视觉图像间的叛逆情绪，也使他的作品散发出一种无尽的“坏画”倾向。他脱离了学院的酷炫和迷人的、令人激赏的技巧，却以一种来自边缘人群的底层抗击和世俗与现实叫板。尽管邓洧的抗争充斥着语言的丰富性与语义的混杂性与多元性，但来自底层社会和边缘社会群体中的邓洧，无疑又显得是那么的自信与珍贵。由于透彻地了解生存处境，才会用视觉武器来思考，来交流，来和社会对话。他希冀用视觉图像中的暴力来反抗社会中的暴力；用视觉图像中的谎言希冀建构一个充实的生存实境；用视觉图像中的庸俗反映去重塑一个至真、至纯、至美、至崇高的反映；用视觉图像中的种种不靠谱、无底线希冀迎来的是新的社会秩序、结构的重建。邓洧以自我的真诚与真情的视觉表达，让阅读者看到了一个看似浅薄的文艺青年内心深处对社会的深刻洞察与激情表达。

人们印象中的邓洧这代人，是在神性的力量及其光环已经消褪的时代来临。他们不是那个大写的集体主义的人，而是各种小写字体，小字号的人。对于邓洧而言，他的确是一个现实主义者，虽然师出名门，受过良好的艺术教育，有着坚实的造型能力，但他坚定地认为生活永远高于艺术。他不希冀什么宏大理想，向往现实、追求实际、如果邓洧真这么走下去的话，也许会有另一番视觉图景，但看似是追求现实与实际，努力实现“小我”的那个现实主义者，却把自我凝视的目光聚焦在“城乡结合部”，这个既敏感又极端脆弱，极易被忽略的地方。因为邓洧本人就长期生活在城乡结合部，城乡结合部就是他的生存体验与生存经验。城乡结合部的贫穷、落后、暴力、死亡的悲剧重演，也使这个地带不仅仅是一个灰色地带，而更是一个逐渐走向痛苦深渊的地方。这个痛苦的深渊我们对它视而不见，但绝对是我们应该看到的真实，它们是我们需要用无数次面对的真实遭遇。当我们有勇气去直面这些贫困、绝望、恐惧、无聊、空虚、迷茫、甚或说是死之时，我们才真正发现闪耀于这些苦难意识中邓洧那少有的、不易觉察的、在其略显荒诞的表象中却又深深隐藏的那种坚韧、怜悯、不屈和希望。



喷泉之二 *Fountain No.2*
布面油画 Oil on canvas 40 × 50cm 2016

他有幅作品的题目是《我很棒》（40×50cm.2016）其实彰显的是邓洵的一种生活哲学，一种文化态度，更透露着他内心深处的一种善意。生活中的邓洵又是一位很有趣的人，在他身上体现出一种不随波逐流的勇气。他以“我很棒”来凸显自我与社会的一种关系、一种抗争、一种自尊与自强、一种救赎与疗伤。他通过“我很棒”来消解日常烦庸的困扰及表露出自我内心深处对当代社会和艺术人生的刻骨铭心的体验。体验的背后又是埋藏在人性深处的良心与良知。

因为有伤痛，所以让我们去反思，并不断拥有良心和良知，这才正是照亮我们的那个伤痛。作为生命个体的邓洵唯有回到画布，他才可以才情尽显。他用充满着激情泪滴的画布去燃烧压抑已久的激情，去控诉丧失人性的暴力与野蛮。他希冀建构的是一种美好愿景，但现实带给他的却是“荒言”、“乱石”和“废园”以及在资本纵容下的强权和道德无底线行为。记得北岛曾言“那时代我们有梦，关于文学，关于爱情，关于穿越世界的旅行。如今，我们深夜饮酒，杯子碰到一起，都是梦破碎的声音。”上一代人缘何和邓洵这代人有着如此惊人相似的体验？但不管怎样，在邓洵的图像世界中传达出的是不逊色于上代人的坚强，而其不厌其烦营构的那种幻境又凸显了邓洵所追求的从物欲解放下来的心灵自由。因为他始终坚信，有梦就会有希望。

从邓洵的视觉追问中，阅读者由此看到了：在未来能真实书写自己人生的将是年轻的精英，而我们却对他们毫不知情。

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于东湖三官殿

Let Pains Shine Light on Us

--an Interpretation on the Paintings of Deng Wei

Ji Shaofeng

For Deng Wei, canvas means the place where his memory lingers. It also means a comfortable location where his passionate is ignited, his dream, lived out, his reflection, let go and his freedom and hope, chased after. Deng Wei tries to accomplish self-redemption by art so as to cure society and rescue culture.

The visual images in the painting of Deng Wei allow viewer to sense the struggle and pains that he expressed on his canvas. Though what is shown by his visual images cannot be termed as the "beauty" that viewer expects, the images could be reality that viewer should sense, for example, boring youth, sex-selling girl, lonely & helpless old man and woman as well as the temper after violent demolition... and other numerous vulgar and morbid social phenomenon. Deng Wei uses his vivid visual narration to clarify the abrupt social change during civilization alteration, transformation and transition. What the social change brings about is not only the pains during the change of ideology but also, or even more, the pains in the deep structure of society during its transformation. What the pains lead to, besides suffering, anxiety and wound, should be something indignant, something stirring and awakening conscience. The pain resulting from the reflection on the lowest rung and margin of the society could be none other than a power pushing us forward and illuminating our path. Given this, it is quite safe to say that the visual narration of Deng Wei can be counted as his deep concern about the lowest rung of the society. As Deng Wei has just walked out ivory tower and into the society, what blows against him may be nothing but a social identity as a member of those marginalized. A simple social relationship cannot cause complicated reflection. The quite and elegant times in ivory tower has to be bygone. To the contrary, what Deng Wei is confronted with might be predicament during life, difficulties in his survival, strange environment & eyes and indifferent living atmosphere as well as sense of well being lost in the whole society plus the anxious living reality and experience, etc. These would inevitably be a lively lesson for Deng Wei who has stepped into the society shortly. What Deng Wei sees is not civilization but violence, not kindness but the loneliness and helplessness, not full and colorful life but lonely frustration. "Invisible...yet visible" interweaving and miscellany full of antinomies make the reflection of Deng Wei filled with miscellany and diversity, especially the rebellious mood flooding in his visual image, which makes his paintings incline towards "bad painting". Deng Wei abandons the cool, charming and admiring academic skills and adopts the fight from the lowest rung of the society to challenge social conventions and reality. Despite the various language and miscellaneous & diversified semantic meaning in the fight of Deng Wei, his fight without doubt is such confident and precious. Only thorough and complete understanding about living situation can make it possible that visual weapons are used for thinking over, communicating and holding dialogue with the society. Deng Wei wishes to fight against social violence through the violence in his visual image; wishes to build up a substantial and full living situation through lies in his visual image; wishes to reflect something genuine, purest, prettiest, loftiest through secular visual

image; wishes to reconstruct social order and structure through something unreliable and limitless hope in his visual image. The sincere and moving visual expression of Deng Wei offers viewer in-depth observation, in depth of his heart, for and passionate expression of this art youth who seemingly shallow literature.

It impresses people that the generation that Deng Wei belongs to embarks on the diminishing of divine power and its halo. The generation is not human being under big collectivism in broad sense, but small people or individual. Though Deng Wei is instructed by prestigious master, enjoys excellent education and solid shaping capability, he is indeed a realist and firmly believes that life is always and forever beyond art. He may not hope for great expectations, but look forward to reality and seeking for something real. If Deng Wei walks along this path, what waits ahead of him would be another visual image. As a realist who seems to seek reality and actuality and makes every effort to fulfill his "ego", Deng Wei focus on urban-rural fringe, a sensible, extremely fragile and frequently ignorable location. Since Deng Wei lives in urban-rural fringe for quite a long time, his living and survival experience are all about the location. Due to poverty, backwardness, violence and repeated death tragedy, the location grows to be grey zone. What's worse, the location is a place approaching to the abyss of pain. Though the abyss is often ignored, it is a realistic existence that should be noticed. It is actual experience we must face up to for a thousand times. As long as we pluck up the courage to confront these poverty, despair, fear, boredom, empty, frustration, even death, we can discover the persistence, sympathy, unyielding and hope deeply hidden in and shining through the rare, unnoticeable and absurd presentation in the mind of Deng Wei.

A piece of work from Deng Wei in the title of "I am Brilliant"(40×50cm.2016) embodies his life philosophy and cultural attitude. What's more, the work reveals the kindness at the bottom of his heart. In his daily life, Wei Dong is person with graceful taste. We can tell his courage not to go with the tide. His work "I am Brilliant" is created to show clearly the relationship & fight between I and the society, self-esteem & self-dependence, and redemption & cure. The work is used by him to clear up his perplexity during trifle and secular daily life and reveal his indelible feelings deep inside him for current society as well as art & life. And what's behind such experience is the kindness and conscience deep in human nature.

Because of pains that we start to think over and maintain our kindness and consciences that shine light on our scars. As an individual, the talent of Deng Wei can be fully demonstrated only when he returns to his canvas. By using his canvas brimming with resentful and indignant tears, Deng Wei fuels his constrained passion and accuses inhumane violence and barbarism. What he expects is beautiful prospects. By contrast, what reality offers is only "lies" "rock in disorder" and "derelict garden" as well as capital-conning hegemony and immoral behaviors. Once Bei Dao mentioned "at that time, we have dream. It may be about literature, love and a travel around the world. At present, what we can hear when we have a drink and clink glasses in the silent night, is only the sound of shattered dream. " No matter why Deng Wei shares such experience with older generation, the persistence in the image world of Deng Wei is not second to none, compared with the old generation. The illusion that Deng Wei spares no trouble to create stands out his free soul liberated from the desire for material. This is because of his belief: where there is dream, there is hope.

As discovered by viewer, Deng Wei will be the elite youth who can draw his own life with reality with its paintbrush in the future, though we might have no idea about those youth.

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