

**ABOUT 'CHESS'**

**关于QIZI “棋子”**

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Before discussing Pedro Bakker's performance at the Chinese European Art Center (Xiamen), I think it is necessary to review his past to get a better understanding of this mysterious artist and his art intentions.

“This tradition began in the Renaissance. In 1550, Giorgio Vasari published a book called Lives of the Artists, in which he told stories of the artists who were well-known for their gifts. Vasari used anecdotes to add to these artists' biographies, for example: Michelangelo was hit by a competitor on his nose; Piero di Cosimo was an eccentric hermit living only on boiled eggs; Rafael was drowned because of overindulgence. These stories are full of loopholes. Even so, it offers precedents for artists to live a “legendary life”. (Tom Rachman)”

Since then, we have become accustomed to looking up at artists with admiration. Their legendary experience, extraordinary talent and irresistible charisma have become the selling points besides their art. But when discussing Pedro 's art, we have to dig his personal history like a gossipy reporter, because his art is so closely related to his life. Although the “legendary life” does not necessarily make great art, Pedro's experience gives us a chance to reflect on the following questions: does art practice only obtain legitimacy from itself? As “experience of self-proving authority“, does art have moral immunity?

In 2012, Pedro submitted a proposal to pursue a PhD in art. In his application, he wrote, “contemporary philosophy includes experience, but how can a philosopher write about that if he studies more than he lives? The philosopher who devotes himself to murder and eroticism is therefore doomed to fail. To include the immediate experiences, Bataille would prefer his listening audience to heed a whim or a sudden desire, but then the lecture



No Title,  
pen and colored pencil  
on paper, A4, 2008

is gone. When I am assailed by such whims, I am usually near my studio, because there I can withdraw as a draftsman to put pencil to paper in silence. In this place, I am open to the foolish ideas of which Bataille speaks. Do I as an artist have access to the extreme experiences of murder and eroticism?"

In my understanding, the murder and eroticism Pedro said are not in their literal meanings, but a reference to Bataille's concept of negativity. In Hegel's dialectical phenomenology, negativity is the dark side of human nature like desire, violence, shame and sin. It is not good, even is scary, but it fascinated Pedro deeply because of his childhood experience.

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在讨论佩德罗·贝克尔在中国欧洲艺术中心（厦门）的表演项目之前，我想有必要回顾一下他的过往，以便更好地了解这位如谜一般的艺术家及其创作意图。

这一传统始于文艺复兴，“乔尔乔·瓦萨里1550年出版的《艺术名人传》中，讲述了那些从小就在美术方面天赋异禀的艺术家们的故事……瓦萨里用趣闻轶事为他撰写的传记增味，比如：米开朗基罗被一位竞争对手打中了鼻子；皮耶罗·迪·科西莫（Piero di Cosimo）是一个依靠水煮鸡蛋生活的古怪隐士；拉斐尔在纵欲过度后被淹死。其实，这些故事漏洞百出。即便如此，这却定下了艺术家拥有“传奇人生”的基调。（汤姆·拉赫曼）”

自此，我们已经习惯怀着敬仰的心情看待艺术家，他们传奇般的经历、过人的天赋、难以抵挡的人格魅力等等，都成为作品之外营销包装的价值点。但在讨论佩德罗的艺术时，我们不得不像八卦记者一样去了解他的个人历史，因为他的创作与生活是如此紧密地联系在一起。虽然非同常人的经历并不一定会成就伟大的艺术，但借由佩德罗的经历，我们得以反思：艺术实践是否只从自身取得合法性？作为“一种充当自身权威的经验”，艺术是否有道德豁免权？

2012年，佩德罗打算攻读艺术博士，在提交的申请中，他写道“体验是当代哲学的构成部分，假如一个哲学家总在搞研究而忽视生活的话，他如何书写他的体验呢？这样研究谋杀和色情的哲学家注定要失败。巴塔耶在演讲中要他的听众留心倾听那突如其来的欲望的潮涌。常常是在工作室中，安静地与纸和笔相处时，我可以直面巴塔耶所说的愚蠢的念头。作为一个艺术家，我有机会去体验谋杀和色情吗？”

在我看来，佩德罗说所的谋杀与色情并非其字面含义，而是巴塔耶所关注的黑格尔辩证现象学中否定或“否定性”，是欲望、暴力、羞耻、罪恶等人性中的黑暗面。它并不美好，甚至让人恐惧，但却让佩德罗深深着迷。这源于他的童年经历。

Pedro's mother, Afra, who was described as a woman with "inner thought and strong emotions", gave birth to five sons and one daughter. When Pedro was eight years old, his brother fell off his bike into a ditch and got drowned. Pedro's father claimed that this was his fault. Afra couldn't bear the grief, leading her into despair and postpartum depression. One day, she smothered the youngest child who never stopped crying. In order to cover up this family scandal, it was said to the children that the youngest child was smothered by himself under a heavy blanket on his bed. But the newspaper wrote about it and Afra was sent to a psychiatric hospital by the government. Three years later, she returned home and Pedro saw that the mother he loved dearly had transformed into a wretched woman who went through life numbed by medicine. She got fatter and fatter and was constantly seeking an escape from home. At the age of 54, Afra committed suicide in the bathroom.

At the age of 17, Pedro finally learnt the truth. Since the guilty and shameful feelings stroke wildly, he couldn't pretend deaf and mute like his brothers and sisters. Focusing on what to cover up and what to reveal, he and his family had fierce quarrels which even made Pedro cut off his relationship with his family because of disagreements. After graduating from college, Pedro chose to terminate his pursuit for master degree because he had his first and only child. He wanted to give his son full accompany. Until the age of 56, Pedro returned to university and continued his study in art. But in the meanwhile, he never quitted his art practice. With the fine art and philosophy education he had at university, he tried to draw out the memories of his childhood.

At that time, Pedro invited a well-known local painter to visit his studio. The predecessor told him that "the subject does not really matter...cows or bus passengers, it makes no difference because a painting is first and foremost about the texture, the color and the

*Innocence,*  
Group exhibition,  
Kunstvereniging  
Diepenheim, 2014  
Curators:  
Hanne Hagenaars  
Heske ten Cate

composition.” Although it was very confusing, Pedro took this advice and for more than a decade, cow was the theme of Pedro’s paintings. He joked that he was a “cow philosopher” in that period. The transformation took place in 2006, when Pedro participated in an artist residency program initiated by Stedelijk Museum Bureau Amsterdam – “An Existentialist’s Retreat”. The residency location is in a Portakabin on a traffic island under the bridge of the city highway routes. The living condition was extremely poor.





*Burnt Home 6*,  
colored pencil and  
watercolor on paper,  
125 x 190 cm,  
2009

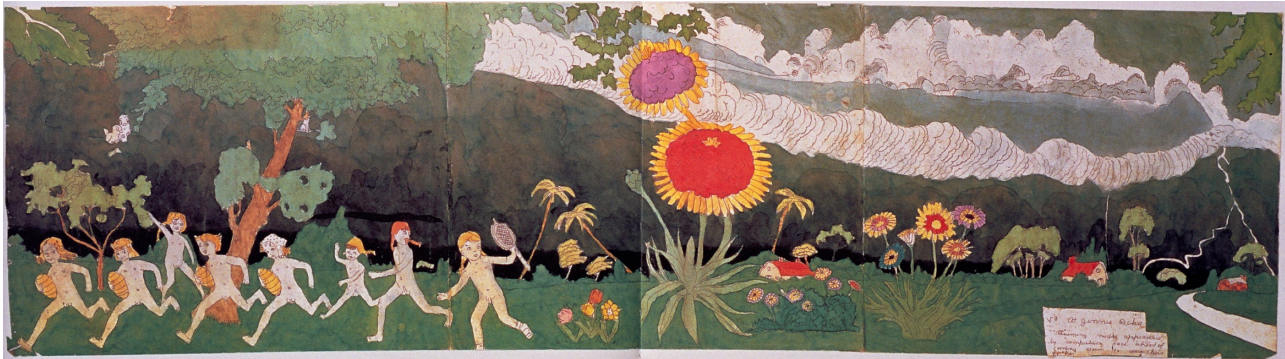
佩德罗的母亲，阿芙拉，一个被大家认为是“深沉多思，感情强烈”的女人，孕育了5个儿子，1个女儿。在佩德罗八岁时，弟弟骑自行车跌进水渠淹死了。佩德罗的父亲对外宣称是自己看护不周导致儿子夭折。无法承受悲痛阿芙拉，自此陷入绝望和产后抑郁。一天，她掐死了在襁褓中日夜啼哭不止的小儿子。为了遮掩家丑，事故的原因被描述为这个小婴儿因被毯过厚而闷死。但事实真相还是被当地媒体爆料出来，阿芙拉也被政府送入了精神病院。三年后，她回家了，但佩德罗已经不认识这个因服药而麻木呆滞的可怜女人，她不停地发胖，并总是想从家里逃走。54岁时，阿芙拉在自家卫生间自杀而亡。

17岁时，佩德罗终于得知了事情真相，他无法像他的兄弟们那样装聋作哑，负罪感和羞耻感如芒在背。围绕着什么能公开，什么不能公开，他和家人展开了激烈争吵，甚至因为意见不一而断绝关系。大学毕业后，佩德罗因为有了自己的小孩而选择终止研究生学业，因为他想守护、陪伴儿子幸福快乐地成长。直到56岁时，佩德罗才重返校园，继续攻读艺术研究硕士。但在此期间，他并未停止创作，大学接受的美术和哲学教育让他开始思考过往，他尝试把童年的回忆画出来。

当时，佩德罗邀请当地一位有名望的画家来参观他的工作室和作品，这位前辈告诉他，“主题其实并不重要……画的是奶牛还是公交乘客都一样，因为一幅画首要的是肌理、色彩和构图。”虽然很困惑，但至此后的十多年间，奶牛成了佩德罗绘画的主题，他戏称这阶段的自己是“奶牛哲学家”。转变发生在2006年，佩德罗参加了阿姆斯特丹市立博物馆发起的艺术家驻留计划——“存在主义者的静修”。驻留地点是阿姆斯特丹环城公路沿线高架桥下的一间非常小的移动板房，生活条件极其简陋。

Pedro was 54, which happened to be the exact age of his mother when she committed suicide. In the Portakabin, he once again recalled his mother, and what the British artist Sarah Lucas said, "Suicide is genetic." Fear took him and made him realize that he can no longer continue to paint cows. Kierkegaard said: " an aesthetic choice is no choice. Artist must choose between good and evil. " He had dwelled in the comfortable life for too long. Now it was high time to suffer for real. Two years later, he applied for a master's degree in art research on the topic of "My Mother." During the graduate study, he was introduced to the late American outsider artist Henry Darger.

Darger 's paintings look like bizarre fantasy that stems from a sick mind, in which the blond and naked girls are tortured, enslaved or killed. It resembles the reality so much in news reports of little girls missing and being murdered. The sad news touched Darger's memory of childhood: the atrocities that he experienced as a child have imbued his being with horror and damaged his soul irreparably. Is this why some little girls have male genitals? Darger's painting is not only about the tragic girls, nor his own childhood trauma, but all the innocent lives who are incapable of fighting against the cruel reality. "In Darger's paintings, Pedro saw a way of drawing his own history, because how do you actually draw a strangulation; how do you draw more than the story? Darger gave him the means to tell his history in scenes, in both fantasy and reality, more or less directly, and always with uncomfortable details. (Hanne Hagedaars)"



Henry Darger. At Jennie Richee. Assuming nuded appearance by compulsion race ahead of coming storm to warn their father. Collage-drawing. Watercolor, pencil, and carbon tracing on assembled paper. 9 x 70 1/4 in. Collection of the American Folk Art Museum, New York. From Book Henry Darger. In the Realms of the Unreal. John M. Macgregor, 2002

Inspired by Darger, Pedro completed the most important series of work during his graduate study - "Burnt Home", which also earned him Gerrit Benner Award. Pedro said, art released him from the pain: his family who didn't talk to him for years, attended his award ceremony and celebrated with him; his success in the art empowered him in the family that he finally could stand up against his uncle who always messed with him. But his sister still refused to accept him as an artist and picked a quarrel in every phone call because he revealed the shameful family secret to public.

这一年佩德罗54岁，恰好是他母亲自杀的年纪。他在移动板房中再次想起了他的母亲，以及英国艺术家莎拉·卢卡斯说过的一句话，“自杀是会遗传的”。恐惧攫取了他，也让他意识到自己不能再继续画奶牛了。克尔凯郭尔说过：“审美的选择不是选择，艺术家必须在善与恶之间做出选择”。安逸而自在的生活麻痹了他，现在是时候面对逃避了许久的罪恶和真实了。2年后，他以“我的母亲”申请了艺术研究硕士项目，并在研究生期间经人介绍得知了美国已故素人艺术家亨利·达戈。

达戈的作品看似出自病态的怪诞幻想，画面中金发赤裸的女孩被折磨、奴役或杀害。但这些看似虚构的残忍却折射着现实。报纸上刊登的失踪多日后被发现尸体的小女孩的新闻让达戈回忆起了自己童年被欺凌的经历。或许这就是为何有些小女孩带有男性性征的原因。达戈画的不仅是某个惨死的女孩，也不仅是他自己的童年创伤，而是所有无辜而无力抵抗命运残酷的小生命。“在达戈的画里，佩德罗看到了通过绘画讲述自我历史的可能性，用幻想也用现实，间接或直接，并且总是有着令人反感的细节。

（汉娜·哈赫纳斯）”

受达戈的启发，佩德罗在研究生期间完成了艺术生涯中最重要的一系列作品《被焚毁的家》，也为他赢得了荷兰弗里斯美术馆与弗里斯兰省共同颁发的赫里茨·本纳奖。佩德罗说，艺术让他得以从痛苦中解脱，很多年不联系的家人受邀来参加他的颁奖典礼，冰释前嫌，为他庆贺；在艺术上的成功让他在家族中有了地位，他终于有能力对抗总是对他指手画脚的叔叔。但他的姐姐至今仍拒绝承认他是艺术家，每次在电话中都寻衅争吵，因为他把家丑公之于众，让家族蒙羞。



Overview  
Solo exhibition  
Gerrit Bennerprize,  
Fries Museum,  
Leeuwarden 2017  
Mapping Beauty  
5 and 6

From above all, we can find the clue to Pedro's interest in women in his subsequent art practice. In 2014, Pedro got funded by Mondriaan Foundation to come to Chongqing, China, to participate in an artist residency program. His project was about the controversial female politician, Jiang Qing. " Pedro tried to find out through painting and performance whether she is innocent besides all the political accusation. (Hanne Hagedaars) "

During his stay in Chongqing, he met his muse, Qianxi, who was his Chinese translator at that time. He again found the character of "inner thought and strong emotions" in Qianxi. But his intense attention made Qianxi scared. Later, he proposed to cooperate with Qianxi in the form of exchange: he painted a portrait for her, and she wrote a portrait of him in the form of a poem.



Overview Solo exhibition  
Gerrit Bennerprize,  
Fries Museum,  
Leeuwarden 2017  
The Goatfucker

从以上所述，我们不难理解佩德罗此后创作中对女性的注。2014年，佩德罗获得蒙德里安基金会资助，来到中国重庆开始了为期8个月的驻地创作。围绕着充满争议的女性政治人物江青，“佩德罗试图通过绘画和表演探寻她在罪大恶极之外，是否有天真无邪的一面”。正是在这段驻地期间，他结识了他的缪斯，当时身为他的中文翻译的倩茜。“他在倩茜身上再次找到了‘深沉多思，感情强烈’。”但他对倩茜的强烈关注引来了后者的恐惧与回避。后来，他提议以互换的形式与倩茜合作：他为她绘制一幅肖像，她则为他写一首诗。

He not only painted a portrait for Qianxi. In Pedro's artist book *Innocent*, we saw that he had drawn his own fantasy and desire for Qianxi in a series of paintings and even used one of them as the front cover. Although he said it was the designer's choice, wherever the painting is, it gives us a strong sense that as an old and married man, Pedro was not afraid to show his fascination for a young woman. Shortly after the publication of this book, Qianxi broke off her contact with him. Reason unknown.

In Pedro's view, he and Qianxi were attracted to each other, which is why Qianxi did not refuse to cooperate with him. Knowing Pedro's obsession, Qianxi still sent her photos to Pedro from time to time when he returned to Netherlands. Based on these photos, Pedro created a series of paintings of Qianxi. But before Qianxi, Pedro was attracted to a girl named Huahua, and later on he created several paintings related to a girl named Dandan. After Dandan, during his stay in Beijing in 2017, Pedro was devoted to a bartender called Pink. In the name of "A Blink of Pink", Pedro created a song and staged a solo exhibition in the Black Sesame Space in Beijing.

After reviewing Pedro's residency experience in China, we may wonder: do these girls, who could be considered as his muse, constitute the "China girls" about whom he wrote in the introduction for his live performance "Chess" at the Chinese European Art Center? "First of all, I have to confess the fact that I love China girls. But who is she? She's not my girlfriend and she's even not among my WeChat friends. I realize I love a type of a China girl, a form or an idea of beauty ... This project is about me and the China girl. I am the lover and the beloved China girl offers the beauty of her soul. I am a visual artist who is university educated as a philosopher. The dialogues of Plato on love are always in the back of my head. The old and a bit ugly Socrates loves the young



Mapping beauty 9,  
colored pencil and  
watercolor on paper;  
75,8 x 95,5 cm, 2017

beautiful men. Socrates is also beloved because of his wisdom. Ascending to the beautiful body of knowledge and wisdom begins with the love of the flesh, the face, the hands, the feet and the nails. We have to make it up on the ladder of love and to leave the flesh beyond to appreciate the beautiful souls, their attitudes, their desires and their friendships.” Does Pedro love them? Or is it the sexual desire toward young females? Or did he just use them as inspirations for his art?

但他不止为倩茜画了一幅肖像画，在佩德罗的画册《天真无邪》中，我们看到他将自己对倩茜的幻想与欲望绘制成了系列作品，甚至用作封面。虽然他称那是设计师的选择，但无论那幅画位于哪儿，我们都可以从画面中感受到当时年逾花甲且仍处于婚姻状态的佩德罗对一位年轻女性露骨的表白。在这本书出版后不久，倩茜断绝了与他的联系，原因未知。

在佩德罗看来，他和倩茜在灵魂深处互相吸引，这也是为何倩茜并没有拒绝与他合作。而在明知佩德罗对自己的迷恋的情况下，倩茜在他返回荷兰期间，仍时不时将自己的照片发给佩德罗。佩德罗根据这些照片创作了《倩茜》系列绘画。但在倩茜之前，佩德罗曾着迷于一位名叫花花的女生，后来他创作了多幅与一位名为丹丹的女生有关的作品。丹丹之后，2017年在北京驻地期间，佩德罗倾心于一位后海酒吧侍者，她叫粉红。佩德罗以《粉红一瞥》为名，创作了一首歌，以及在北京黑芝麻空间举办的个展。

细数佩德罗中国期间的驻地创作，这些他称为缪斯的女生是否构成了他所谓的“中国女孩”？他在为中国欧洲艺术中心所创作的现场表演项目《棋子》所写的介绍中如此说道，“首先，必须承认，我爱‘中国女孩’。但‘中国女孩’是谁？我不是我的女朋友，她甚至不是我的微信好友。我意识到，我所爱的‘中国女孩’是一种理想美的化身……这个项目是关于我和我的中国女孩。我是她们的爱慕者，而我心爱的中国女孩拥有美丽的灵魂。作为一名视觉艺术家，我在大学接受过哲学教育。我的脑海中时常会回忆起曾经读过的柏拉图关于爱的哲言。年长且有几分丑陋的苏格拉底喜欢年轻漂亮的男人，但他们也爱苏格拉底的智慧博学。精神与灵魂之爱是从肉体之爱开始的，爱人的脸、手、脚、指甲等等。但一旦登上爱情天梯，我们只能向上，超越肉体之爱，去欣赏爱人美丽的灵魂、思想、欲望以及友谊。”他对她们的感情是爱？还是对年轻女性的欲望？抑或只是将她们作为艺术创作的灵感？

Overview  
*The Blink of Pink*,  
solo show  
at Witteveen Gallery,  
Amsterdam, 2018.  
Mapping Beauty  
10 and 12

Among all the works Pedro created for these muses, he only revealed his own fantasies in his paintings for Qianxi. Perhaps Qianxi is really special to him. This reminds me of the performance I watched at the Chinese European Art Center. The performance is a cooperation of Pedro and a young dancer, Wang Yunke, which lasted for half an hour and consisted of three parts: in the beginning, Pedro dumped a bag of rice on Wang Yunke who was lying on the floor with a rabbit doll in her arms. This scene insinuated the #MeToo movement in mainland China with the same pronunciation of “rice and rabbit” in Chinese. When the #MeToo movement affected China, many social celebrities appeared on the name list of criminals of sexual assault or harassment. Officials immediately censored all the public reports on internet to protect them. Pedro tried to avoid supervision in this way; appropriating the homophone that activists currently use to avoid censorship and tell their personal stories of sexual abuse. Then, Wang Yunke unfolded two hand scrolls of Pedro and read the texts on them. These two scrolls are about Qingwen and You Sanjie in *The Dream of Red Chamber*. They stand out in the renowned novel as female characters who dare to challenge the unreasonable rules imposed by the patriarchal society on women.

The second part is inspired by Stanley Kubrick’s *Lolita*. Wang Yunke had a solo dance with the music from the film; Pedro also performed a hiphop after Wang Yunke’s dance. He sang and danced a song of Geto Boys called “Gangster of Love”. This song is a typical macho song. He wants to oppose the macho viewpoints with the vulnerable feminist position in mainland China.

The last part of the show comes from a true story of a Chinese girl Pedro met. She told him her experience of being assaulted by her workshop teacher on Wechat. Pedro and Wang Yunke adapted the story. The female student in the story was innocent.



*Chess Qizi* 棋子,  
Performance at the  
Chinese European  
Art Center, Xiamen.  
13th October 2018

When the teacher tried to make physical contact, the girl just avoided with an ambiguous attitude instead of escaping, taking off the shoes to show her feet to the teacher. This supposedly led the teacher to make a further move. Finally, the teacher offered to help her application to study abroad. The show ended at the high time when the teacher suggested sexual favors in return and clutched her by the shoulders: would she take this offer, and exchange sex and her body for the opportunity to study abroad, or push him away and keep her innocence? The three parts of the performance corresponded to the three paintings that Pedro recently created and hung on the wall: taking Wang Yunke as model, Pedro painted her in school uniform and in the scene of Lolita. The other one was Pedro's self-portrait, but he turned himself into a sultry machismo.

在佩德罗为这些缪斯创作的所有作品中，他仅在描绘倩茜时泄露了自己的幻想，或许倩茜对他而言真的是特别的。这让我想到了在中国欧洲艺术中心所观看的那场表演。这场由佩德罗与青年舞蹈艺术家王韵可合作的表演，时长半小时，涵盖了3个部分：开场，佩德罗向躺在地板上，怀抱兔子玩偶的王韵可倾倒大米，其寓意为“米·兔”，影射了中国大陆#MeToo运动。当如火如荼的#MeToo运动从西方烧到中国大陆后，众多社会名士纷纷被举报涉嫌性侵或骚扰女性，官方采取了舆论监管，网络上所有包含“#MeToo”关键字的信息被删除，或无法发送。佩德罗希望以同音异形异意字“米·兔”来避开监管。接着，王韵可展开了佩德罗绘制的两幅有关《红楼梦》中晴雯和尤三姐故事的手卷，并朗读了上面的文字。晴雯与尤三姐是《红楼梦》中极具现代女性意识的角色，她们敢于挑战封建制度强加于女性的规范，刚烈坚贞。

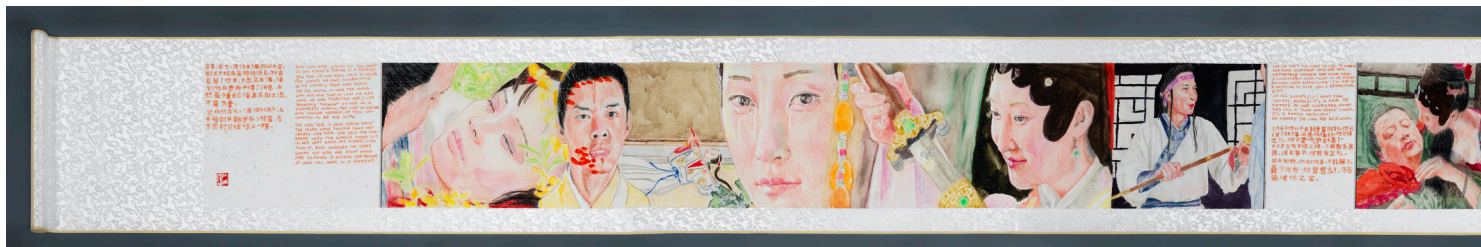
第二部分的灵感来自斯坦利·库布里克的电影《洛丽塔》，王韵可随着电影中的音乐起舞；佩德罗在王韵可的舞蹈之后，也表演了一段hiphop他为自己的舞蹈选择了Geto Boys乐团演唱的《爱情流氓》作为配乐，这首歌是典型的男权主义歌曲，他想以此来反衬中国大陆女权主义运动的脆弱。

表演的最后一部分来源于真实故事，佩德罗在中国认识的一位女性朋友在微信上和他诉说了被一位工作坊老师性侵的遭遇。但佩德罗和王韵可对故事进行了改编，故事中的女学生并非单纯无知，当老师尝试发生身体接触时，这位女生只是害怕地躲开了，却没有逃走，反而表现出了欲拒还迎的姿态，比如故意脱掉鞋子。最后，老师提出可以帮助女学生申请国外的学校，但在说话的同时，他欺身而上，表演以结局未知告终：女学生是会推开老师，还是接受老师的条件，以身体和性作为筹码，交换去国外留学的机会？表演的三部分分别对应佩德罗创作的3幅挂在现场的绘画：以王韵可为模特，佩德罗或将其置身于《洛丽塔》电影画面中，或将其画作穿着校服的女学生，另外一幅为佩德罗的自画像，但他将自己化身为一个痞气十足的大男子主义者。

Wang Yunke  
and Pedro Bakker  
Rehearsal  
of the performance  
*Chess Qizi* 棋子  
at the residency  
apartment of CEAC  
Xiamen, 2018

If the first part of the performance is about the beauty of Pedro's so-called "China girl", both the reference of Lolita in the second part and the ambiguous attitude of the female student in the third part, remind us of Qianxi. However, this impression is from the story told from Pedro's perspective of view. As we can't hear from Qianxi, the truth would stay unknown forever. Could this show still be claimed as a support for the feminism in mainland China when Pedro adapted a true sexual assault case into a story like "Sex And The City"? When the victims of sexual harassment in mainland China are deprived of their voice on Internet because of the censorship, is this kind of adaption a support for them?

Pedro had worked with a young Chinese female director, Chen Yujie, on a short film, "Pygmalion's Bride", which visualized the poems of the British poet Carol Ann Duffy. Pedro played the sculptor in the ancient Greek mythology. He fell in love with the statue of a girl he carved. He dressed, touched and kissed her as if she were his wife. Aphrodite, who was touched by him, gave the statue life, so they got marry with a happy ending. But in Duffy's poems, the sculptor, unlike the original story, turned out to be sexually harassing his muse. She tried to avoid him by pretending to be dumb as a statue, but he refused to leave. In the end, she decided to change her strategy by responding enthusiastically and prayed to bear his child. Her craziness intimidated the harasser, and he never appeared again. Does this imply Pedro's reflection of what he has done to Qianxi? Compared with "Pygmalion's Bride", the female character in the performance at CEAC is no longer innocent. Is it a clarification of Pedro's innocence in dealing the relationship with his muse?



*Chess Qizi* 棋子,  
Performance at the  
Chinese European  
Art Center, Xiamen.  
13th October 2018



*You Sanjie*,  
colored pencil and  
watercolor on ricepaper  
mounted on a handscroll,  
32 x 450 cm, 2017

如果说表演的第一部分是关于佩德罗所谓的“中国女孩”美好的灵魂的话，第二部分对《洛丽塔》的引用，以及第三部分女学生的暧昧态度中，似乎我们又看到了倩茜的身影。然而，这是佩德罗理解中的倩茜，倩茜已隐身于茫茫人海，真相不得而知。而对于他将一个真实的性侵犯故事改编为“欲望都市”的另类演绎，真的是为中国女权主义运动发声吗？当因为舆论监管，那些性骚扰的受害者被剥夺了发声的权利时，这样的改编是对她们的支持吗？

佩德罗此前曾与中国青年女导演陈玉洁合作过一部微电影《皮格马利翁的新娘》，这部电影将英国女诗人卡罗尔·安·杜菲的诗进行视觉化呈现，由佩德罗扮演古希腊神话故事《皮格马利翁》中的那个雕塑家，他爱上了自己亲手雕刻的少女，他像对待妻子一样打扮她、爱抚她，爱神阿芙罗狄忒被他打动，赐予雕像生命，让他们结为夫妻。但在杜菲的诗中，雕塑家一反原版故事中的情痴设定，以一个性骚扰者的形象登场。而他的缪斯则不堪其扰，先是装聋作哑，隐忍不发，最后她决定转变策略，热烈回应，并祈求为他生子。她的疯狂求爱吓倒了骚扰者，他再也没有出现。这是否可以看作佩德罗对自己在处理与倩茜的关系上的反思？在此次表演中，他再度化身性骚扰者，而故事中的女性却不再无辜，这是佩德罗对自己的辩白吗？

In the story of Pygmalion, the artist's desire essentially points to his own creation and is a cult of his own talent. "The history of modern art can be described as a paradigm of human spiritual progress... because our civilization is a secular anthropology derived from human rights. If human beings gain autonomy, art would be the purest witness and the most precious secretion. Nothing is more precious than art. It's the products of human talents... art proves their infinite rights and unlimited freedom. (Jean Clair)" Artists, like Picasso, Freud and Bacon, have proved this by their anecdotes and art works. They use art to justify their chaotic life, or in other words, they use art to overcome their negativity.

In the case of Pedro, his desire points to "China girl" or his art? When these "China girls" are turned into paintings and romantic stories, like the muses of Picasso and Freud, they sacrifice their beauty and souls to art. When the paintings are finished, "China girl" disappear with unspeakable stories. We could only know them by the paintings. But when standing in front of these paintings, the audiences only give compliments to the artist for his creation instead of mourning for the tears behind.

In the comic-style autobiography *Is P. Kierk an artist or not?* , Pedro wrote as the narrative: "the miraculous of life is Know thyself. Kierk is up a ladder of life. He wants to make a qualitative leap out of freedom into sinfulness, back to the one who created him- a leap back to God". Here, P could be seen as Pedro, and Kierk is referred to as the philosopher Kierkegaard. P. Kierk is a combination of they two, just like Pedro's another series painting, "the Eternal Return", which his mother and Bataille are portrayed as a couple.



*Mapping Beauty 7*,  
colored pencil and  
watercolor on paper,  
56,5 x 101 cm, 2017.  
Private collection

The thoughts of Kierkegaard and Bataille have a great influence on Pedro. The joint point between these two philosophers is the criticism and reinterpretation of the negativity in Hegel's philosophy. Hegel's recognition of negativity is only a means of self-realization. God or the world, religious or the secular other, it will return the abandoned self to oneself, which actually eliminates one's own autonomy and independence. On the contrary, Kierkegaard believes that negativity is the most authentic experience of the individual's self-existence. It drives people to take action and make an alternative choice, that is, what Kierkegaard calls "leap", which is from the determination and the passion to form ourselves. It points to the internality or subjectivity of the individual.



*L'Éternel Retour 7/  
Ma Mère et Georges B.*  
(1943), colored pencil  
and watercolor on paper,  
150 x 285 cm, 2001

在《皮格马利翁》的故事中，艺术家的欲望实质上指向自己的创造，是对自己天赋的崇拜。“现代艺术的历史可谓人类精神进步的范式……因为我们的文明即产生自人权的世俗人类学。主体如果获得自主权，那么他的艺术作品将是其最纯粹的见证、最珍贵的分泌物。没有任何东西能比这些人类天赋的产物更为珍贵……这些产物证明了自身的无限权利及无限自由。（让·克莱尔）”毕加索、弗洛伊德、培根等艺术家的所作所为不正说明了这一点，他们从绘画中找到混乱生活的支撑，或者说用绘画来克服他们的“否定性”。

对佩德罗而言，他的欲望指向的是“中国女孩”或是他的艺术？当一个又一个“中国女孩”成为佩德罗的一件又一件作品及作品背后的浪漫故事时，她们的美丽和灵魂成了艺术的献祭。在作品完成后，她们成了过去时，她们背负着不为人知的秘密消失，只留下供人瞻仰的艺术作品。而当人们看着这些作品时，却在惊叹艺术家对艺术的执着和狂热，而绘画背后的眼泪无人擦拭。

在漫画式的自传《P. Kierk是否是艺术家？》中，佩德罗旁白道，“人生最奇妙的是：了解自己。Kierk正在生活的天梯上，他想要做一次质性的跳跃，从自由到罪恶，他将重返造物主的怀抱——一次向上帝的跳跃。”我们可以把P看做是佩德罗，Kierk则是哲学家克尔凯郭尔的简称。P. Kierk像是两人的合体，正如佩德罗在《永恒的回归》系列绘画中，将自己的母亲与巴塔耶描绘成一对情侣。

克尔凯郭尔和巴塔耶的思想对佩德罗有巨大的影响，这两位哲学家思想的共同之处在于对黑格尔哲学体系中否定性的批判和重新阐述。黑格尔对否定性的承认只是将其当做自我实现的手段，神或世界、宗教的或世俗的他者将把被放弃的自我还给自我，这在实质上取消了人自己的自主性和独立性。相反，克尔凯郭尔则认为否定性是个人对自我存在最本真的体验，它驱使人采取行动，进行非此即彼的选择，即被克尔凯郭尔所谓的“跨越”，它来自人的决心，是一个人形成自我的激情，指向个体的内在性或主体性。

然而，巴塔耶则更极端的认为，否定性是无用的，它就是栖身于自身之中的不安。“一个具有‘无用的否定性’的人几乎无法再对它加以利用，罪恶感不再对他具有任何力量，他是之前发生的结果。他与自己的否定性相遇，如同遇上一堵墙。无论它使他有多么不平静，他知道它无法消除，因为否定性是没有未来的。（巴塔耶）”佩德罗在《嘲笑黑格尔》中已经表明了自己与黑格尔截然不同的立场，而在克尔凯郭尔与巴塔耶之间，他则显然更倾向于后者。当佩德罗坦然的接受了自己无法消解的否定性，当他做出那一步从自由到罪恶的质性的跳跃时，他的缪斯却成了献祭。

However, Bataille is more extreme in thinking that negativity is unemployed - it rests itself exactly as restlessness. "the man of 'unemployed negativity' can hardly ever use it anymore; to the extent that he is the consequence of what has preceded him. He is confronted by his own negativity as if by a wall. No matter how disquieted he is by it, he knows that henceforth nothing can be ruled out since negativity no longer has any prospect. (Bataille)" Pedro had already stated his different view on Hegel in his work *Laughing about Hegel*, and between Kierkegaard and Bataille, he is obviously more inclined to the latter. When Pedro made this qualitative leap into his "unemployed negativity" and hugs the creator, the "China girl" paved his ladder and became his sacrifice.

He uses "China girl" as an excuse for his desire, but he did not realize that this "Libido" does not have desire for its object - it longs for desire itself. The ambiguous attitude of the female student in the performance and the reference to "Lolita", are the collision of desires. What they see in each other is not the beloved, but their own desire. They become the "mirror" to reflect each other's desire. However, in the cases of sexual harassment or violation, desire is only one aspect. The complexity contains tolerance, torture, pain, tears, disparage and so on. These are things that Pedro can't capture, and his understanding of women and sexual violence is always vague. This performance is always a projection of his desire, not care and understanding of the victims.

他为自己的欲望包装了一个对象——“中国女孩”，但他并未意识到，这“力比多”对其对象并没有欲望，它只是渴盼欲望本身。正如他在《棋子》中对女学生欲拒还迎的态度的设定，对《洛丽塔》的引用，是欲望与欲望的碰撞。他们在彼此中看到的不是对方，而是自己。他们成了彼此遭遇自身欲望的“镜子”。但在性骚扰或侵犯事件中，欲望只是其中一方面，更多的是隐忍、伤害、折磨、痛苦、贬损等等。这些是佩德罗无法捕捉的，他对女性和性暴力的理解始终是模糊的。这场表演始终是他欲望的投射，而非对被害者的关照与会心理解。

佩德罗的艺术永远无法超越自传的表达，他的否定性借由艺术和哲学之名逃脱道德和伦理批判。而艺术创作所裹挟的“灰色地带”，正是我们作为观众授予艺术家的权利和平台。但我们在观看这场表演过程中经历的不适，并非因为艺术家用真实的故事“触发”或挑战了我们对性暴力的了解、认识和记忆。新闻中充斥着#MeToo运动中被表达和传播的同一个悲剧主题的不同版本，甚至深入细节。我们无法接受的是，成为见证其欲望的“镜子”，被他的欲望充斥、裹挟。观众在这里被剥夺了自己的面孔。“他者在这里被取消，连带被取消的，还有他者的感觉，以及自我存在的感觉。”

而对女性及女性主义来说，“在反强奸文化中，强奸还将继续被刻画，它的表现形式将找到全新的、令人满意的方式。强奸就是强奸，它也是一个诚实的隐喻。强奸应当是一个比喻，一个属于曾经被混蛋们践踏过的人的艺术史主题。（约翰娜·菲特曼）”

*Mapping Beauty 2*,  
colored pencil and  
watercolor on paper,  
74,5 x 41,5 cm,  
2016, Collection  
Fries Museum,  
Leeuwarden

Pedro's art can never transcend the expression of autobiography, and his negativity escapes moral and ethical criticism in the name of art and philosophy. This "gray area" of art is the right and platform that audiences grant to the artists. But the uncomfortable feeling we experienced during the performance is not because the artist used true story that "trigger" or challenge our knowledge, understanding and memory of sexual violence. The news is full of different versions of the same tragic theme that are expressed and spread in the #MeToo movement, and even in-depth details. What we cannot accept is to become a "mirror " to witness Pedro's desire. The audiences were deprived of their existence and feelings here.

Whereas, for women and feminism, "rape, broadly speaking, must still be figured in anti-rape culture, so let it be represented in gratifying new ways. Let rape be rape. It is an honest metaphor. Rape should be a trope, an art-historical subject belonging to the people fallen men have traditionally fucked over.  
(Johanna Fateman)"

*Mapping Beauty 3*,  
colored pencil and  
watercolor on paper,  
73,5 x 42 cm,  
2016, Collection  
Fries Museum,  
Leeuwarden.