

Table of Texts
文章目录

- 3 **The Mother**
母亲
Hanne Hagedaars
- 45 **As If That's the Way,**
— A Portrait of Pedro Bakker
仿佛一切本该如此
— 佩德罗·贝克尔的肖像
- 61 **My Cat's Name Is Cow**
我的猫名叫“奶牛”
- 91 **Creative Dystopian**
反乌托邦的创作者
Jelle Bouwhuis
- 135 **The Johannas**
乔安娜们
- 143 **Uncle and Auntie**
叔叔阿姨
- 149 **The Goatfucker**
奸羊者
- 151 **Unemployed Negativity**
无用的否定性
Laurens ten Kate
- 186 **Chronology**
年表

Table of Series
画作系列目录

- 18 **Burnt Home**
焚毁的家
- 42 **Qianxi**
倩茜
- 50 **Cow**
奶牛
- 58 **Travel**
旅行
- 69 **Is P. Kierk an Artist or Not?**
到底是不是个艺术家?
- 98 **L'Éternel Retour**
永恒回归
- 122 **Shumeng**
淑蒙
- 128 **Jiefang Truck**
解放牌卡车
- 132 **To Draw Politically**
政治性的画
- 144 **Sunny**
太阳下
- 178 **Laughing About Hegel**
嘲笑黑格尔

Hanne Hagedaars

The Mother
母亲

Hanne Hagedaars works as a freelance curator and writer. She founded *Mister Motley*, a magazine seeking to connect art and (daily) life of which she was editor in chief for nine years. *Mister Motley* is now an online magazine, where Hagedaars has her own blog. Her vision focuses on the artist and his ideas: the content of a work of art stems mostly from the artist's personal background and ideas, or their particular vision of society. The stories behind the works of art lie at the core of her curatorial and writing practice.

Since 2008 Hanne Hagedaars is head of the Studium Generale program at the Royal Academy of Art in The Hague.

In 2012 she realised the exhibition *Half Sugar, Half Sand* for Museum de Paviljoens in Almere. In 2014 she made *Be Calm* for the CBK in Amsterdam. Hagedaars worked as a curator for the Kunstvereniging Diepenheim where she and Gijs Assmann developed a series of 18 exhibitions around the identity of the small Dutch town of Diepenheim. For the last four exhibitions she worked with Heské ten Cate, her co-curator on four upcoming shows for Garage Rotterdam. She is the curator for the forthcoming Gelderland Biennial in 2016.

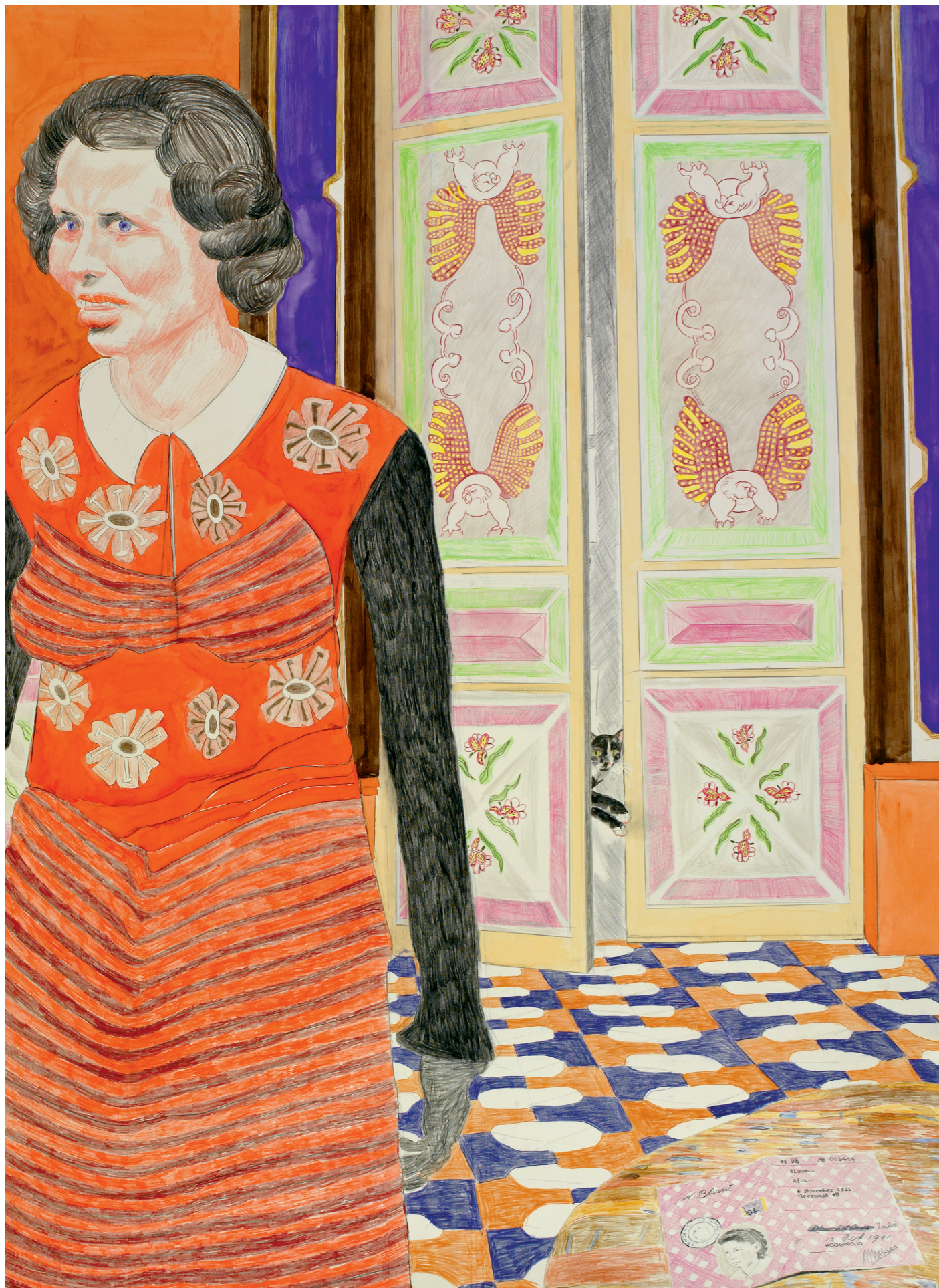
Spring 2016 will see the publication of her book *No Cloud: How Art Saved My Life*.

汉娜·哈赫纳斯是一位自由策展人、自由撰稿人。她创办了旨在联结艺术与(日常)生活的杂志《莫特利先生》，并担任其总编辑达九年。《莫特利先生》如今已是一份在线杂志，哈赫纳斯在上面有自己的博客。她关注艺术家及其思想：通常从艺术家个人背景及思想或他们对社会的独特看法发展出的艺术作品的内容。艺术作品背后的故事是她策展和写作的中心。

从2008年起，哈赫纳斯成为了位于海牙的皇家艺术学院普通语言学研究项目的负责人。

2012年她为阿尔梅勒市“临时建筑”美术馆策划了展览《一半是糖，一半是沙》。2014年她为阿姆斯特丹视觉艺术中心(CBK)策划了《冷静》。哈赫纳斯是迪彭海姆艺社的策展人，在那里她与海斯·阿斯蒙一同为荷兰小城迪彭海姆策划了一系列共18场展现其城市特色的展览。此前的四场展览她与黑斯格·滕·卡特合作，接下来他们还将为“鹿特丹车库”策划的四场展览中担任联合策展人。她还是即将开始的2016年海尔德兰省双年展的策展人。

她的著作《万里无云：艺术怎样拯救了我的生活》将在2016年春季出版。



Part 1

The mother. *L'Éternel Retour* 6, 2010–2011

The drawing measures 215×154 cm.

On the left, at the edge of the drawing, stands a woman with beautiful, black, curly hair. Her long, thin, black arm and grey hand hangs down, she wears a red dress with decorative flowers, has glowing blue eyes and a mouth that bears many expressions at once. She almost disappears in the abundance of decoration, in the way that Gustave Klimt made his women dissolve into the patterns in the background, women from affluent milieus, beautiful but also empty despite the fullness of the patterns. Not here. This woman, her eyes, her mouth. And that is precisely where the description ends within everything that is so lucid in the drawing. Perhaps there is some reference to fear or trepidation, flushing or blushing with shame.

In the middle of the drawing a cat pokes its head through the crack of the slightly open doors. He looks at the mother with glaring green eyes, a sweet black cat.

She is called Afra, the mother. She has the name of a saint, of a woman who ran a brothel with her mother until she converted to Christianity and eventually died a martyr, the patron saint of repentant women and poor, damned souls. The name casts a shadow over what is to come.



L'Éternel Retour 1
→ 98

In the series of drawings *L'Éternel Retour*, artist Pedro Bakker places his still young mother in the company of Georges B. (the philosopher Bataille). The artist draws a fictional story that leaves the viewer immersed in the



Ma Mère et Georges B., pen, ink and coloured pencil on printpaper A4, 2008. Private collection.

question of guilt and innocence. At that moment his mother Afra is still unaware of what fate has in store for her. We know that Bataille spent his nights in darkness and in the pale light of brothels, while his pen sought the words to encapsulate life out of all those excessive experiences. His thoughts are about the continuity of being and how it is impossible for us to see over the edges of existence, how we as humans confirm our existence by crossing boundaries; then we are briefly at one with the great void that lies outside our field of view; then for a

第一部分

母亲《永恒回归》2010-2011

尺寸：215×154 cm

在画面左边临近边缘处，站着一个女人，生着美丽的黑色卷发，垂着纤长的黑色臂膀和灰色的手。她穿一件有花朵图案的红裙，蓝眼睛闪闪发光，唇间似有千言万语。她几乎消失在了繁复的装饰中，就像古斯塔夫·克林姆画中的女人消失在背景图案中，被淹没在繁杂的环境里，美则美矣，但除开图案性的装饰显得空洞。而她不是。这个女人，她的眼睛，她的嘴。而那赫然是画中明晰描述的一切终止之处。也许因为那使人畏惧或不安，让人因羞愧而面红耳赤。

在画面中间，一只猫从微开的门缝里探头张望。这是只可爱的黑猫，炯炯的绿眼睛望着这位“母亲”。



Afra, oil on linen (shaped canvas), 85.5×64 cm, 1991.

这位母亲叫阿芙拉，命名自一个圣徒，圣徒曾和她的母亲一起经营一家妓院，后皈依基督，最终殉教而死，是忏悔女性和堕入地狱的灵魂的守护圣者。这个名字对接下来的故事有所预示。

在《永恒回归》系列画作中，艺术家佩德罗·贝克尔把他年轻时的母亲和乔治·B(哲学家巴塔耶)放在了一起。他用画面讲述了一个虚构的故事，使观者沉浸在是有罪还是无邪的疑问中。那时候，他的母亲阿芙拉对命运的安排一无所知。我们知道巴塔耶在妓院的黑暗和微光中度过了许多个夜晚，他的笔从这一切极端体验中寻找词句来总结人生。他思考的是生存的延续性、为何我们的目光无法超越存在，以及作为人类我们如何通过跨越界限确认

自身的存在，以短暂地与我们视域之外的太虚融为一体，有片刻逃脱死亡。他思考的是性和自然，在其中折耗与生长的旋律永不消歇，在其中新旧更替，繁殖与死亡、腐朽与重生永无止境。对巴塔耶而言，死亡、迷狂、越界比邻而居，他试图用语言驱除使人迷失自我的迷狂。从兽性的、原始的视角看来，恶的面目与平时不同，它是必然存在的，是世界的一部分。



Family album (Afra and Jaap).

阿芙拉，他说，看着你的手。

阿芙拉，他们说肉体的罪恶乃是向维纳斯的献祭。

阿芙拉，性也许并不美，但它生机勃勃。

女人看着男人，为他的邀约倾倒。她会跟他走吗，她会否在暗夜的阴影中委身以从？

他们坐在一条小船上，她无邪的手警惕地举着。巴塔耶的话听来如此新鲜：“对偶然性的醒识让我看到了命运的多舛”。他们一起在雪地小木屋宿营。画中人令人费解的行为与白雪的纯洁无邪有何联系？

无人知晓。

moment we escape death. About sex and nature, in which the rhythm of waste and growth continues constantly, where the new grows upon the old in an endless succession of reproduction and death, decay and renewal. For Bataille, death, ecstasy and crossing borders lie close together, and with words he tries to evoke the ecstasy in which mankind loses himself. From animalistic and primitive perspectives, evil appears in a different light, as inevitable, as part of the world.

Afra, he says, look at your hands.

Afra, they say sins of the flesh are a sacrifice to Venus.

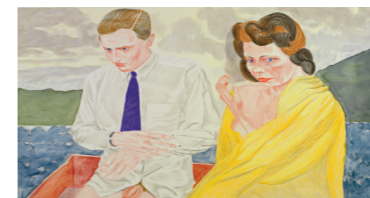
Afra, sex may not be beautiful, but it is so alive.

The woman looks at the man, overwhelmed by his proposals.

Will she go with him or not, can she surrender herself to the shadow of the night?

They sit together in a small boat, her still innocent hand raised cautiously. The words of Bataille, “Being conscious of chance lets me see a difficult fate for what is”, are new to her. Together they camp in a log cabin in a white, snowy landscape. How do the perplexing actions of human beings relate to the innocence of white snow?

No idea.



L'Éternel Retour 4
→ 102



L'Éternel Retour 7
→ 104

Afra grew up in a village, knew nothing of the ideas of Bataille and married an ordinary man who was more outward- than inward-looking. This sensitive woman lived in an environment where there was no room for her vulnerability. Her first miscarriage was surrounded by a lack of understanding of her pain; then came her eldest son Pedro and more children followed. During the pregnancy she was full of vitality, but after the birth sometimes in total disarray. It was a time in which postpartum psychosis had not been named and received no sympathy. A sensitive woman in a cold world. When

Pedro was eight years old, his brother rode his tricycle into a ditch and drowned. Unable to bear the grief, his mother lived on in despair and one day, she smothered the youngest child, who never, never, never stopped crying. The mother was committed to a psychiatric hospital and the drama was covered up, concealed. Nothing could save her from this cruel fate: the condemnation of the village, her shame, and living with the impossible. After



Untitled,
acrylic on paper, 75x100 cm, 1984.

阿芙拉生长在一个村庄里,对巴塔耶的观点一无所知,她嫁给了一个与内心相比更为关注外在的普通人。这个敏感的女人生活的环境容不下她的脆弱。出于对疼痛的误判,她的第一个胎儿流产了,后来她生下了大儿子佩德罗,其后又有了更多的孩子。她在怀孕期间很有活力,生产之后却常神志不清。在那时,没人知道什么是产后抑郁,也没人对此抱以同情。她是个生活在冷酷世界里的敏感女人。这年佩德罗八岁,弟弟骑他的自行车跌进水渠淹死了。母亲承受不了这样的悲痛,活在绝望之中,一天,她扼

死了她那日夜啼哭不止的小婴儿。母亲被送到精神病院,骇人的真相被掩盖。她无法逃脱残酷的命运:整个村子的指责、自我的羞耻、忍受不可忍受的一切。三年后她回到家,佩德罗发现他亲爱的母亲已经变成了一个因服药而麻木呆滞的可怜女人,不停发胖,并总是想从家里逃走。

直到十七岁,他才得知了事情的真相。阿芙拉,他亲爱的母亲,一个未被守护圣者拯救的堕落灵魂,并没有像她因之命名的圣徒阿芙拉那样得到宽恕,责难像石头坠在她颈上。1976年她死于自杀。

阿芙拉站在那儿,穿着饰有唯美花朵的红裙子。

“整个《永恒回归》系列都受到了亨利·达戈的启发,尤其在细节上。我特别喜爱达戈所画的花朵,它们很特别,在画这条裙子时我需要这样的特别。”佩德罗·贝克尔说。

画面右下角的小桌子上放着一张布满菱形印花的身份证,上面有阿芙拉的照片,写着“家政人员”的“职业”项被划掉了。“这是为什么?”我问佩德罗。

“我母亲总是怀疑自己的身份,怀疑自己究竟是谁,所以我把她的职业划掉了。她的身份就像不是画家却每夜作画的达戈一样难以界定。

她的红裙子鲜明地与单纯的背景区分开来。红色是生命的颜色,是血,是火,是可以瞬间化为怒火的激情。那只猫呢?我问。

“小乔是我们养的猫,已经不见了一年多,踪影全无,可能死了。这扇门开着一道缝,因为有时在‘参与讨论’时,我母亲似乎是想说些什么,愿望很强烈,却一个字也没说出来。她跟达戈一样自我封闭,达戈开口只谈论天气。他们都注定是局外人。”



Family album.

three years she returned home and Pedro saw the mother he loved dearly transform into a wretched woman who went through life numbed by medication, becoming fatter and fatter and constantly seeking an escape.

He only heard the truth when he was seventeen. Afra, his dear mother, a damned soul, was not saved by her patron saint; she was not forgiven like her divine namesake, but wore the condemnation like a stone around her neck. In 1976 she committed suicide.

Afra stands there in a red dress with stylised flowers.

“In the entire series *L'Éternel Retour* I was inspired by the figuration of Henry Darger, particularly in the details. I admire how Darger draws flowers; they are strange flowers and I needed that strangeness for the dress”, says Pedro Bakker.

On a small table in the bottom right corner lies an identity card with a photo of Afra with a diamond pattern drawn over it and the profession of domestic servant is crossed out.

“Why?” I ask Pedro.

“My mother always had doubts, about herself, about who she actually was, and that’s why I cancelled her profession. Her being was just as intangible as Darger, who was not an artist but spent his nights drawing”.



Detail At Jennie Richee. *Are Lost in the Wilderness in the Dark.* In Henry Darger. *In the Realms of the Unreal.* John. M. MacGregor, p. 522.

Her dress is red and contrasts sharply with the innocent patterns in the background. Red is the colour of life, of blood and fire, of passion that can quickly turn to rage. “And the cat?” I ask.

“Little Joe, our cat had already been missing for more than a year, vanished without a trace. Dead perhaps. The door is slightly ajar because sometimes in “discussions’ my mother seemed to want to say something; the urge to talk was strong but not a word came out. She was just as closed as Darger, for

he spoke only about the weather. Both were destined to be outsiders”.



Family album.

达戈

亨利·达戈(1892-1973)是个孤家寡人,一生离群索居,无人关注。他做过看门人、洗碗工,但他真实的生活发生在夜晚,在他用绘画和写作创造自己的世界时——他的小说《不真实的国度》现在已广为人知。他并不是专业画师,但凭借报纸杂志上的照片和图片,他创作了极富激情的作品,讲述了一个史诗级的故事:一群信奉基督的小女孩(薇薇安女孩)与她们的命运和儿童奴役者抗争的故事。创作缘起于达戈从报纸上剪下的一张照片,那则新闻讲的是一名叫厄尔茜·帕罗贝克的三岁金发小女孩失踪,尸体在一个月后被发现的案件。我们不知道达戈到底为何对这张人像如此着迷,我们只知道他弄丢了这张照片,但对上面的形象无法释怀。他开始画画,并在他创造的历史中给厄尔茜安排了一个颇具英雄色彩的角色。

与邪恶的格兰丁尼亚政权的斗争成为了他毕生的工作。金发女孩们是英雄,但她们也被折磨、迫害、扼杀或奴役。这看起来像是出自病态心理的某种怪诞幻想,但我们可以想想是否事实真是如此。达戈保留下来并钉在墙上的新闻报道显示着他的幻想世界与真实世界之间有多接近,这也与他的童年经历有关:儿时遭遇的暴行使他无法摆脱恐惧,对他的心灵造成了无法修复的损伤。对观者来说,将这些幻想视为艺术家的怪诞幻觉比承认其与真实世界之间存在天然联系要容易多了。然而在世上某些地方,这不是每天都会发生的寻常事吗?

查尔斯·罗素在其著作《地下水》里问道:“你站在哪一边呢,亨利?”是的,你是支持还是反对呢,亨利,请明确回答,善还是恶?但确定的现实是不存在的,因此亨利·达戈在残忍的暴力和田园风光之间来回切换。他的作品充满矛盾,永远走在罪恶与无邪,善与恶,疯狂与理性之间。从达戈的画里,佩德罗·贝克尔看到了画出自我历史的可能性。究竟如何画出一场扼杀,如何画出情节之外的东西?达戈告诉了他用场景讲述自我历史的可能性,用幻想也用现实,直接或间接,并且总是有着令人反感的细节。

另外,巴塔耶在其作品《罪感》里是这样开头的:“我选在这一天开始(1939年9月5日),并不是巧合。”巴塔耶没有对他提到的这个日子多作说明,因为正如他所写,没人会不想到这是德军入侵波兰的日子。佩德罗·贝克尔画他母亲,画他年少时经历的戏剧性事件,因为他不可能对此缄口不言。此前他曾尝试用油彩为他的家人画像,而现在,在达戈和巴塔耶的启发下,贝克尔得以在大幅纸张上诠释他伤痕累累的过往,将其“不作评价地,作为一个事件”呈现给外部世界。这样做很有勇气,因为旁人会迅速对他母亲、他的创作方法、他的主题是否叙述性太强或太过个人化作出反应。他被称为局外人,原因不明。佩德罗·贝克尔对于他所在的时代来说是个超前者,他画出了自己的故事,即使这种做法在艺术界还未被接受。圈内人大都对自传体心存恐惧,它会局限作品的意义,使人投以现实的束缚的而非扩展的眼光,而且也不够现代派。但要阐明罪恶与无邪的问题,展现生活的残酷,除了将佩德罗·贝克尔那出人意料的人生故事画出来之外,找不到更强烈的形式了。

Darger

Henry Darger (1892-1973) was a solitary man who lived an inconspicuous and withdrawn life. He worked as a janitor or dishwasher, but his real life took place at night when he drew his own universe and wrote stories that have become well-known under the title *The Realms of the Unreal*. Not that he was a virtuoso draftsman, but with photos and pictures from magazines and newspapers he produced monumental, intense drawings that tell an epic story about a number of Christian girls (The Vivian Girls) who rebel against their fate and fight against the enslavement of children. The project began with a photo that Darger clipped from a newspaper showing the blond, three-year-old girl Elsie Paroubek, who had vanished and was found dead a month later. We don't know exactly what Darger found so fascinating in this portrait, but we do know that he lost the photo and could not let go of the image. He started drawing and gave Elsie a heroic role in his story.



At Jennie Richee Again Escape. In Henry Darger. In *The Realms of the Unreal*. John. M. MacGregor, p. 624.

The war against the godless Glandelian regime became his life work. The blond girls are the heroes, but they are also tortured, crucified, strangled or enslaved. It seems like a bizarre fantasy world that stems from a sick mind, but it is fair to wonder whether that's actually the case. The newspaper articles that Darger kept and pinned to the wall show how closely his imagined world resembles reality, as it also

touched on his own childhood: the atrocities that he experienced as a child have imbued his being with horror and damaged his soul irreparably. For the viewer it seems easier to regard these fantasies as the strange hallucinations of the artist than to acknowledge the raw connection with reality. But is this not the standard practice, somewhere in this world, every single day?

In his book *Groundwaters*, Charles Russell asks the question: “Which side are you on, Henry?” Yes, are you for or against, Henry, clarity please, good or evil? But there is no such thing as unambiguous reality, so Henry Darger alternated between brutal violence and pastoral scenes. His work is ambivalent, always navigating between guilt and innocence, good and evil, madness and reason. In Darger's drawings, Pedro Bakker saw a way of drawing his own