

因此在与他的家族故事有关的最后一个，也是虚构色彩最浓的一个系列里，佩德罗将他的母亲与巴塔耶放在了一起。画作描绘了他们沉默中的对话，他们饱含深意的手势。他们的故事开始在1939年。



Spring, oil on linen, 99.5×85.4 cm, 1990. Private collection.

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.

In addition, there was Bataille who begins his book *Guilty* as follows: “The date I start (Sep. 5, 1939) is no coincidence”. Bataille mentions this date without further explanation because, as he writes, it is impossible not to see this date as a reference to the day that Germany invaded Poland. Pedro Bakker makes drawings about his mother, about the drama that occurred in his youth, because it is impossible to not speak about that. Previously he had attempted to portray his family in oils but now, with the help of Darger and Bataille, Pedro is better able to explain his vulnerable history on large sheets of paper and to show it to the outside world “as an event without judgement”. That attests to courage because others are quick to form an opinion, about his mother, about his method of drawing, about the subject that some might find too narrative or too personal. He is called an outsider, but it is not clear why. Pedro Bakker is rather a man who is ahead of his time, who painted his personal stories when it was not yet accepted by the art world, where a fear of the autobiographical prevails, as that would restrict the meaning of the work, giving a constrained view of reality rather than expanding it. Not modern either. But there is no more intense way to formulate questions concerning guilt and innocence and the cruelty of life than in the translation of the unthinkable, personal story of Pedro into a drawing.

And so in the latest, most fictional series that he made about his family drama, Pedro arrived at putting his mother in the company of Bataille. The drawings depict their silent conversation, their gesturing hands. Their story begins in 1939.

第二部分 焚毁的家 (2009-2010)

早在2008年,佩德罗·贝克尔就用钢笔、墨水和彩色铅笔在一张A4纸上画下了一幅题为《我的母亲和乔治·B》的画。他们手挽手走向观者,也走向他们的未来。母亲骄傲地向前甩着手臂,而乔治·B拈着自己的衣角,显得有些含糊。

然而在创作这幅画以及由此肇始的《永恒回归》系列之前,佩德罗·贝克尔已在布满障碍和分岔的道路上跋涉良久。在学习艺术和哲学之后,他与世隔绝地就职于远离艺术圈的比姆斯特尔的一间工作室。他间接地邀请



The Boy, oil on cotton, 135x105 cm, 1989.



Family album (Pedro, 1960).



Untitled, oil on linen, 100x150 cm, 1994.

通·韦勒伍夫到工作室讨论他的作品。韦勒伍夫全神贯注地研究了其为淹死在水渠里的弟弟夏克所作的画像——小夏克躺在一口棺材里,漂浮在一个马列维奇式的矩形上,这幅画或许仍嫌僵硬但直指人心;还有为母亲和过世的父亲所作的小像,以及一张流露出强烈情感的自画像。韦勒伍夫的评价是基于他对当时主流观点的认同,这些观点也在他任教的阿提利尔斯63美术馆广为传播。在这样的地方,传统意义上的油画大受推崇,而叙事性和现实主义的画或多或少被视为禁忌。“主题其实并不重要,”韦勒伍夫告诉贝克尔,“画的是奶牛还是公车乘客都一样,因为一幅画首要的是肌理、色彩和构图。”这是一次开诚布公的讨论,但最后贝克尔却很疑惑。奶牛作为主题走进了他的工作室,这种动物带来了在风格、颜色和画幅上的一系列实验:有时是一群画得很别扭的有着蒙克式色彩的奶牛,活像十七世纪风格的场景,有时是一头意态撩人的,肥腻的粉红色奶牛。在一幅狭长的素描(2004)中看到草地上有几头牛,前面是裸体的艺术家,肩膀上架着一颗奶牛的头。佩德罗·贝克尔成了“奶牛哲学家”。从20世纪90年代开始,奶牛这个主题以表演、巨型字母、绘画和文本的形式得到了全方位的考察。

2012年佩德罗·贝克尔递交申请,打算攻读艺术博士。他的申请里写着:“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不去生活的话,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。巴塔耶在演讲上要他的听众留心倾听那突如其来的欲望的潮涌,但演讲结束了。我感受到这样的潮涌袭来时,常常是在工作室附近,在那里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?”

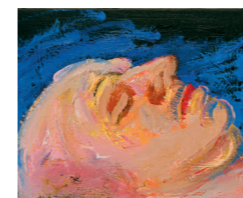
Part 2 Burnt Home, 2009-2010

As early as 2008, Pedro Bakker made his first drawing with the title *Ma Mère et Georges B.* on a sheet of A4 paper with pen, ink and coloured pencil. Arm in arm, they walk towards the viewer and their future, the mother proudly thrusting an arm forward as Georges B. picks at his jacket in an ambiguous action.

But before making this drawing and the resulting series *L'Éternel*



Dead Little Brother, oil on cotton, 100x90 cm, 1989.



Dad, oil on linen, 25x35 cm, 1990.



Self-Portrait, oil on linen, 55x45 cm, 1985.

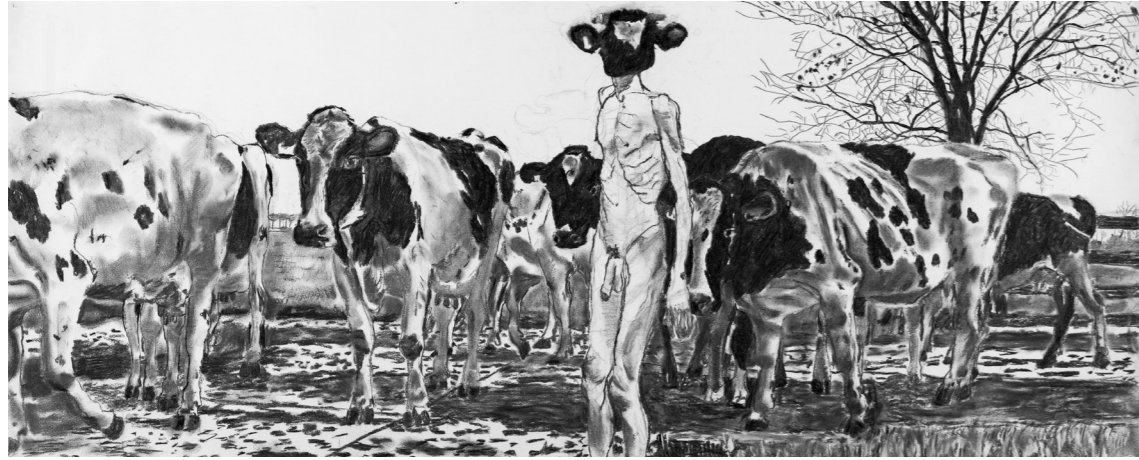
Retour, Pedro Bakker had to traverse roads and byroads full of obstacles. After studying art and philosophy he continued working in isolation in a studio in the Beemster, far from the art world. Through mutual contacts he invited the painter Toon Verhoef to his studio to discuss his work. Very attentively, Verhoef studied the perhaps rather stiff but penetrating portraits of his brother Sjaak who drowned in the ditch; Sjakie in a coffin, floating in a Malevich-like rectangle; a small portrait of his deceased father, one of his mother, and an intense self-portrait. Verhoef commented in line with his convictions, which were consistent

with the prevailing norms at that time disseminated at Ateliers 63, where Verhoef was a teacher, whereby formal painting was strongly promoted and the narrative and realistic was more or less taboo.

“The subject does not really matter”, Verhoef told Pedro.

“Cows or bus passengers, it makes no difference because

a painting is first and foremost paint, colour and composition”. It was a frank discussion that left Pedro confused. The subject of the cow entered the studio and the animal instigated an experiment in styles, colours and sizes: sometimes a rather uncomfortably painted group of cows in Munch-like colours, an old-fashioned seventeenth-century scene, or a voluptuous, creamy cow in pink. In a large, narrow charcoal drawing (2004) we see some cattle in a meadow with the half-nude artist in front and a cow's head on his shoulders. Pedro Bakker became The Cow Philosopher. From the 1990s,



The Cow Philosopher, charcoal on paper, 50x120 cm, 2005. Private collection.

他以题为《我的妈妈》的研究获得了艺术硕士学位，而后遇到了海斯·弗瑞林，一位性格乖僻，与众人格格不入，依据传统和宗教仪式中的个人历史创作装饰繁复的壁画的艺术师。弗瑞林在对话之间吼道：“但是佩德罗，你是有故事要讲的。你的工作以此为先。你得把它做出来！”

他将佩德罗带回了母亲这个主题，弗瑞林还指给了他创作的方法。他向佩德罗展示亨利·达戈的画作，这成为了一个重要的转折点，因为达戈为其提供了以绘画表现事件的方式和对恶进行反思的立场。佩德罗说他对达戈的研究的最大成果是他“从否定性概念中看到了希望。我们必须看到达戈艺术中‘作为罪恶的否定性’，才能理解扼杀小女孩的景象和他对献祭及死亡的想象皆是他自己的否定性。”

2009年情人节，佩德罗名为《故事》的个展在莱瓦顿艺术馆开幕了，他在其中以叙事体裁展现了他的家族历史。“妈妈感到被忽视，希望得到同情”的文本被用巨大的字母写在墙上。后来，佩德罗在《焚毁的家》系列中继续创作表现他儿时的戏剧性事件的首批作品。



Chocolate-Act, Kunstvlaai 5, 2004.

through performances, “cow letters”, paintings and texts, the subject of the cow was examined in all its facets.

In 2012 Pedro Bakker submitted a proposal to pursue a PhD in the arts. In his text, I read: “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 experience, Bataille would prefer his listening audience to heed a whim or a sudden desire, but then the lecture 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?”

He obtained a Masters in Artistic Research on the subject of “Ma mère”, and then met Gijs Frieling, an idiosyncratic artist who, against the grain, made murals full of exuberant decoration and personal stories that built on tradition and rituals. Frieling cried out in mid conversation: “But Pedro, you have a story to tell. That is the urgency of your work. You have to develop that!”

He brought Pedro back to the essential theme of his mother, and Frieling also gave him the tools to allow it into his work. When he showed Pedro the drawings of Henry Darger it marked an important turning point, because Darger provided him both the idiom with which to draw the events and a reflective position regarding evil. Pedro says that the best result of his study of Darger was that he “saw the light in the concept of negativity. We have to open our eyes to ‘negativity as sin’ in Darger’s art to see the scenes of strangulation of little girls and his imagination of sacrifice and death as his own negativity”.



Documentary Drawing, Sunny Series 10, charcoal on paper, 150x180 cm, 2008. Collection Fries Museum.

On Valentine’s Day 2009, the solo exhibition *Story* opened at Bureau Leeuwarden, where Pedro Bakker showed his family history as a narrative. The text **OUR MUM FELT NEGLECTED AND WANTED SYMPATHY** was written in large letters on the wall. Afterwards, Pedro continued working on his first major series about the drama of his youth in the series *Burnt Home*.

焚毁的家

农舍在燃烧：红色的火焰，黑色的烟雾，奶牛倒地死亡，但在前景中，一家人继续平静地生活着。父亲让孩子们骑在马上，骄傲地用手臂揽着他最小的儿子。地毯上，母亲用手指掐住婴儿的咽喉，他咧嘴欢笑着，手里的玩具闪闪发亮。穿着粉红色睡衣的姐姐拍着手，而佩德罗正双手合十向圣母玛利亚祈祷。在同系列的另一幅画里，赤身裸体的佩德罗在向他那坐在教堂长椅上，被一群有产者包围的母亲祈祷，那些好市民能够轻易分清善与恶，他们自然而然地站在善的、基督教的一边。

在佩德罗生长的农场上，只剩下了几堵墙、一溜楼梯和几根烧得焦黑的木桩。接到继母大女儿电话通知赶去的佩德罗仔细观察着这些残迹。这满覆烟尘的残迹成为了他《焚毁的家》系列画作的背景。

农舍这场火仿佛把过去一笔勾销，抹得干干净净，想要重温儿时的戏剧性事件但又不愿责备母亲的佩德罗得以真幻参半地看待那些往事。在画的背景中，罪恶与无邪的观念循环纠缠。

一个金发男孩站在门前，正好没看到他那神志不清的母亲被几个男邻居抬走，他们的手触摸着她腿上光滑的皮肤，她的裙子被稍稍掀起。一个邻居偷瞄她的私处。他们的手指在她的皮肤上，真恶心。前景中一个十字架插在地上。一场献祭，一件祭品。

废墟中躺着一口棺材，小弟弟扇动着蝴蝶翅膀升入天堂，而父亲穿着蓝色工作服，戴着眼罩，在向着观者微笑。在背景中，一个男孩骑着自行车跌入水中。

但在焚毁的农舍四周，野草已经疯长，火灾之后，一个新的阶段已经开始，因为自然在永恒的循环中将人类所为纳入了季节的无涯。这些对大地母亲来说统统无关紧要。

《焚毁的家》3号作品中的句子“当我接近愉悦之点”是引用巴塔耶《罪感》中的文字。在我们视野的边缘是本能的生命，笑容，夜晚，死亡，献祭，谋杀，狂喜和色情。边缘上还有家族惨剧。巴塔耶称这种经历是“成分复杂的”，多元的。巴塔耶的思考方式帮助佩德罗更好地理解这些戏剧化事件，因为他母亲的行为是出于悲伤绝望带来的癫狂。佩德罗以绘画探索之：“‘成分复杂’的东西可以进入画中，就像眼角的盲点或者蒙上眼画画，它可以表现为细节，表现为难以言说的无声的迷狂。例如《焚毁的家》7号作品中母亲的头部。有人评论说那是此系列中画得最好的一颗头，我姐姐认为我把我们的母亲画成了一个怪物。这颗头从哪个方面表现了‘成分复杂’，我不知道，但肯定不是‘怪物’或‘一颗好头’所能概括的。在作画时你实在没法控制这样的复杂性。我能允许自己直面它，因为我们正是这样找到灵感或说直觉的。约瑟夫·博伊斯曾经将它画作与一丛木纹垂直的线。我的经历也是那样，它具有破坏性，可能带来一大堆麻烦，至少在所涉人物注意到它时，因为它也可能悄无声息地溜过。

Burnt Home

The farmhouse is burning: red flames, black clouds of smoke, the cows drop dead but in the foreground family life continues calmly. Father lets his children ride a horse and proudly puts his arm around the youngest son. On a rug, the mother holds her fingers around the baby's throat, his mouth smiling happily and toys jingling in his hand. The sister in her pink pyjamas clasps her hands together while Pedro crosses his hands and prays to the Virgin Mary. In another drawing in the series, a naked Pedro prays to his mother who sits among the bourgeoisie in the pews, those good citizens who can so easily tell the difference between good and evil, and they themselves naturally fall on the good, Christian side.

Of the farm where Pedro grew up, little more remains than a few walls, a staircase and some burnt, black wooden stakes. Pedro, who'd been telephoned by the eldest daughter of his father's second wife, observed it sharply. The soot-covered remains of the family home serve as the backdrop for the series of drawings *Burnt Home*.

The fire at the farmhouse was like a crossing out of the past, a great cleansing which made it possible for Pedro to visualise the drama in a loose mixture of fact and fantasy, with the intention of revisiting events from his youth without passing judgement on his mother. The concepts of guilt and innocence loom up in the background of the drawings.

A blond boy stands at the door and only just fails to see how his insane mother is carried away by the male neighbours; their hands touch the soft skin of her legs and her skirt is riding up slightly. A neighbour steals a look at her sex. Their fingers on her naked skin, disgusting. In the foreground a crucifix sticks out of the ground. The sacrifice, a sacrifice.

In the ruins lies the coffin, and the little brother ascends to heaven with butterfly wings while the father, wearing a blue smock and a blindfold, smiles at the audience. In the background a boy cycles into the water.

But all round the burnt farmhouse, weeds are already springing up; after the fire a new phase begins because nature absorbs our human acts into the endlessness of the seasons, in an eternal cycle. Mother earth finds it all rather unimportant.



Burnt Home 3, charcoal, coloured pencil and watercolour on paper, 140x96 cm, 2009.

‘成分复杂’既具有破坏性，同时又是灵感之源。我们早已习惯的话语是同质性的，在此之中你表现得和善，就像巴塔耶在图书馆工作时表现出的那样。但他过着双重生活，在夜晚，他是另一个人。”

多年来，佩德罗·贝克尔的眼睛只看见别人讲给他听的故事，多年来，他一直不知道事实上发生了什么。从他得知真相的那一刻起，他无法像他的兄弟们选择的那样装聋作哑，这很可理解，因为负罪感和羞耻感如芒在背。家族中的争端正是围绕着什么得遮掩、什么能公开。佩德罗就这段家史与家人展开讨论，已引起了一些误解，他甚至而将之公诸于众，这实在让那些仍然对此保持缄默的家人难以忍受。佩德罗说他的画是无声的，但是直到这些画被凝固在纸面上、钉在墙上，其中的言谈和思考还在继续。虽是一幅画，但它叙事的一面永未完结。罪恶/无邪和献祭的主题延续到了下一个系列。



Burnt Home 2, coloured pencil and watercolour on paper, 140x96 cm, 2009.

The sentence in *Burnt Home 3* “as I approached the pleasure point” is a quote from Bataille’s book *Guilty*. In the margin of our vision lies the instinctive life, laughter, the night, death, sacrifice, murder, ecstasy and eroticism. In the margin is also the family trauma. Bataille calls this kind of experience “heterogeneous”, disparate.

Bataille’s way of thinking helps Pedro to better understand the drama because his mother’s action occurred in a sort of ecstatic haze of grief and despair. Pedro examines it by drawing: “The ‘heterogeneous’ can creep into the drawing, like a blind spot in the corner of the eye or by drawing blind, it can be in a detail, in a quiet eroticism that can barely be verbalised. Take my mother’s head in *Burnt Home 7*. Some people remark that it is the best-drawn head in this series, while my sister thinks that I’ve depicted my mother as a monster. Which aspect of the head contains the ‘heterogeneous’, I don’t know, in any case not in the words ‘monster’ or ‘nice head’. You actually have hardly any control of the heterogeneous while drawing. I can allow myself to be open to it, that’s precisely where we find what is called inspiration or intuition. Joseph Beuys once drew it as a line perpendicular to the flow of the wood grain. That’s how I experience it too, as something subversive and that can cause a lot of hassle, at least when those involved notice it, because it can also pass you by unnoticed.

The ‘heterogeneous’ is simultaneously subversive and a source of inspiration. The homogenous is our adapted discourse, in which you behave nicely, as Bataille did while working at the library. But he led a double life, at night he was someone else”.

For years, the eyes of Pedro Bakker saw the story that he was told, for years he was unaware of the actual events. From the moment he learnt the truth he was no longer able to join the ranks of those who remain deaf and mute, as his brothers and sister prefer to do, and understandably so, because guilt and shame strike out wildly. The arguments in families are precisely about what to cover up or to reveal. By drawing the family drama, Pedro not only opened the discussion with his family about their history, which led to some misunderstanding, but he also brought it into the open, which, naturally, is unbearable for those who remain silent. Pedro says his drawings are mute, but even after the drawing has come to a halt on the paper and is pinned to a wall, the talking and thinking just continues. The narrative side of the work is actually never complete, in contrast to a drawing. The theme of guilt/innocence and the sacrifice continues in a following series.

第三部分 政治性的画

没人理解这世上的恶,尤其那些与宗教有关的恶,因为人们难以理解为什么至善的上帝会允许他的造物中有恶的存在。举个例子,思想家斯宾诺莎认为恶根本不存在,在一个由完美的上帝所创造的世界里,只会出现善的事物。是人类自己将事物称为恶的,并定下了善恶的区别。在他的时代,人们跟不上他的论证(如在《恶之书》中),甚至到今天它还显得太过超前。《十诫》主张“不得杀戮”,但这一戒条位于世上只有一个上帝和尊敬父母之后。杀戮确是不被容许的,但要是你受到威胁呢,要是你在家被虐待呢,要是你迷惑不解呢?不把情势考虑在内是不人道的,但即使善恶之间的分界像松弛的橡皮筋那样富于弹性,抬高恶的位置对每个人来说都还是太过分了。

“非理性的人祭深深吸引了我,”佩德罗说,“不假思索犯下的罪的否定性。姐姐告诉了我关于母亲的事后,我饥渴地阅读陀思妥耶夫斯基,读拉斯柯尔尼科夫犯下谋杀罪之后的心理变化。巴塔耶在写作《罪感》时也有过类似的疯狂状态。他的爱人罗拉同意在巴塔耶的诡秘社团‘阿塞法勒’里被砍头,但时候未到就先因肺结核去世了。绝望的人祭具有与政治暗杀不同的意义。在我看来,后者是理性的,沃柯尔特·范·德·G.和穆罕默德B.像政治家,他们的行为是精心策划的。我觉得那没什么意思。”

佩德罗·贝克尔把梵·高画成了一个讨人厌的,赤裸着粉色肉体的男人,一个奸羊者,梵·高正是用这个词将穆斯林描述为一帮山里来的未开化的野人。梵·高的遇害和由此引发的席卷荷兰的混乱给这个反英雄人物冠上了一个新身份:象征言论自由的偶像。这一切都让佩德罗深深着迷。通过这幅画他发表了自己的评论,毕竟,梵·高不是个讨人喜欢的角色。他有时非常无礼,贬损一大批信众。“他简直就是1970年我们那批攻占佩达侯黑舍尔学院的年轻学生的信仰的对立面,”佩德罗·贝克尔说。

这是一幅粗俗下流的画,在秋天的印象派风格的欧斯特公园里,梵·高正在与一头山羊性交。画的尺寸很大,让你立刻成为了一个旁观的目击者,站在那儿与



Preparatory Study (Theo van Gogh and a She-Goat),
coloured pencil and watercolour on paper, 150×191 cm, 2013.

Part 3 To Draw Politically

Nobody understands the evil in this world, particularly in relation to religion, because it is difficult to understand why God, who is all goodness after all, allowed evil into his creation. The thinker Spinoza, for instance, suggests that evil simply doesn't exist; only good things can be present in a world created by the perfect God. It is the people themselves who call things evil and draw a distinction between good and evil. In his day, people could not follow Spinoza's reasoning (as in the "Letters on Evil") and even today it goes too far. The ten commandments state "Thou shalt not kill", but only after the commandments about there being only one God and honouring your parents. Indeed it is not allowed, but what if you are threatened, what if you are abused at home, what if you are confused? Not taking the circumstances into account is inhumane, but even though the boundaries between good and evil are as flexible as a slack rubber band, elevating evil is a step too far for virtually every human being.

"The irrational human sacrifice fascinates me immensely", says Pedro. "The negativity of the sin you commit without thinking. When my sister told me about my mother, I eagerly read Dostoevsky, about what occurred in the mind of Raskolnikov after he'd committed murder. A similar frenzy was taking place in Bataille when he wrote *Guilty*. His beloved Laure had died of tuberculosis before she could be beheaded, a rite she had agreed to in his bizarre society *L'Acéphale*. The desperate human sacrifice has a different meaning than a political assassination. The latter is rational and in my opinion, Volkert van der G. and Mohammed B. operated in a calculated manner, like a politician. I don't find that interesting".

Pedro Bakker draws Theo van Gogh as an unsavoury, naked, pinkish man fucking a goat, as a goatfucker, the term that Van Gogh used to portray Muslims as a bunch of underdeveloped barbarians from the mountains. The murder of Van Gogh and the turmoil that subsequently surged through the Netherlands gave the antihero Van Gogh a new status as an icon of freedom of speech. All this fascinated Pedro immensely. With this drawing he gives his commentary because, after all, Van Gogh was no sweetheart. He could be deeply offensive and spoke derogatorily about a whole group of believers. "He was just about the opposite of what we believed in as young students when we occupied the Pedagogische Academie in 1970", says Pedro Bakker.

他们四目相对。一幅政治性的画会引出关于有罪和无邪的各种问题，其中总有一个是关于预谋，关于计划和动因。虽然斯宾诺莎想要通过推理否定恶存在的可能性，善与恶仍是完全不同的东西。虽说没有黑暗光就无法存在这样的观念太过禅化，但关于罪恶的问题还是不能轻易被抹杀。“要看到并走向善，那么政治和文化中的恶就是一个有必要存在的现象”，佩德罗说。那么人祭是否出自我们人性的一部分呢？

人祭一般指将人杀死作为献给神的祭品，它是对人的谋杀，但由于发生在宗教背景中，常常被相信是“正确”的。正如上帝让亚伯拉罕将他的儿子献祭，圣徒们为了信仰而献身，正如一些穆斯林牺牲自己和他人的生命并笃信他们是在行善举。在我们的西方文化里，基督教道德观向来是以恪守戒条冀取更好的人生。许多信众认为同性恋者和异教徒站在了错误的那一边，对其致以猛烈的抨击，而很少有宽容和同情。他们不容任何置疑。在这种同质性的、一边倒的对话中，有罪无罪很快就被一刀切地划分开了。

任何有暴力或暴力威胁存在的地方，人祭都在上演。或许沃柯尔特·范·德·G.和穆罕默德·B.也将他们的杀人行为定义为人祭。最为著名的人祭当属耶稣基督的献祭，关于他的生活和死亡的故事到如今仍然渗透在我们文化的每一个毛孔里。在巴塔耶的著作《罪感》中，上帝是作为杀死基督者出现的。同样，出现在《政治性的画》系列中的政治人物也不能免于责罚。佩德罗·贝克尔的故事从他母亲的非理性的献祭开始，检视了极端冷血的谋杀事件的另一面。

It is a crude, foul-mouthed drawing in which Van Gogh fucks a goat in an autumnal, impressionistic Oosterpark. The immense size of the paper make you a direct witness as viewer, you stand watching one-to-one. A political drawing raises different questions about guilt and innocence; there is always a question of premeditation, of planning and reason. As much as Spinoza wanted to reason away evil, good and evil are fundamentally different matters. While the light cannot exist without darkness, although this only belongs to our world in a zen-like manner, the question of guilt cannot simply be erased. “Evil is more or less a necessary phenomenon in politics and culture to see and strive for the good”, says Pedro. And the sacrifice of a human being, is that then part of our humanity?

A human sacrifice essentially means killing a human being as an offering to a God; it is the murder of a human, but always in the belief that it is “right” because it is done in the context of a religion. As God asked Abraham to sacrifice his son, as saints gave their lives for their faith, as some Muslims sacrifice themselves and others in the belief that they are doing good. In our Western culture, Christian morality is traditionally steeped in clear commandments for a good life. According to many believers, gays and dissidents are on the wrong side of the line, the condemnation is sharp and tolerance and compassion are hard to find. No discussion about a mistake is possible. Thus the border between guilt and innocence is soon laid down as a straight line in the homogenous, adapted discourse.

Everywhere there is violence or the threat of violence, human sacrifice is practised. Perhaps Volkert van der G. and Mohammed B. also regarded their killings as human sacrifices. The best-known human sacrifice is that of Jesus Christ, the story of his life and death still permeates every pore of our culture. In Bataille’s book *Guilty*, God appears as the killer of Christ. Accordingly, the political figures in the series of drawings *To Draw Politically* do not go without punishment. The story of Pedro Bakker began with the irrational human sacrifice of his mother and subsequently examines the other side, that of murders carried out in an extremely cold-blooded manner.

命运之子

在中国，共产党的过去仍然像干结的蛋黄酱一样难以处理。佩德罗在中国的计划是要画充满争议的人物——淑蒙，她在上世纪30年代是上海的一个女演员。他探讨的问题是诸如她穿着这件从恋爱发展为权力的制服是否舒适，她爱她那步步高升的丈夫是否超过了爱舞蹈、钢琴和摄影。直到把秧歌改造成了宴会舞蹈，她才开始与权力扯上关系。她渐渐习惯了这件制服，红色伴随着她的毁灭。她在中国被视为罪大恶极，但佩德罗关注的是她天真无邪的一面。毕竟，对于淑蒙一个人来说，“罪恶”是个太大的概念。



Family album
(with Geurt on the Great Wall, 1978).

三十七年前，佩德罗在1978年跟随阿姆斯特丹大学访问团来到中国，研究那时他们心中“善”的模本：工人自主管理的公社和工厂。嬉皮士时代中期，分享和共识的社会主义理想笼罩着荷兰。佩德罗一来到中国就被一些中国女性的美所吸引。他仿佛是在这片遥远的大地上寻找他两年前去世的母亲，并从这些女性身上认出了与她同样的热烈，那在她的葬礼上被神父形容为“深沉多思，感情强烈”的，难以被刻板的西弗里斯人接受的热烈。比起政治，佩德罗更多地被这片土地的美所吸引：黑暗的城市，原味的乡村，淳朴的人民。

2014年回到中国时，佩德罗又一次震惊于人们的团结，他画下了作为中国人消遣之一的夜间广场舞和一大群人一起吃火锅的景象。他专心地体会着这座城市巨大的活力，例如在重庆的黄桷坪老区，无数的小商贩在不起眼的位置展现出的令人难以置信的活跃面貌。他按计划开始了对淑蒙的研究，为她作画、设计表演，在表演中他甚至还用中文唱了一首歌，与此同时，他再一次为这里的女性倾倒。他把女孩辰辰画成了半蝶半蛹的“布兰金”，她飞舞在天空中，像个美丽的谜。要见这位缪斯不容易，因为她是个军人，他们很难碰面。后来他给花花画了一幅动人的肖像，她目光锐利的黑眼睛从绕着脸的围巾间隙凝视着画家。最终佩德罗找到了他的缪斯倩茜。她是位年轻翻译，面对佩德罗如此强烈的关注深感无措，不久后甚至与他断绝了一切联系。佩德罗知道在中国男女之间通常会保持更远的距离，他努力在文化差异中寻找平衡，不懈地与她联系。倩茜仍是他的缪斯。佩德罗在她身上再一次找到了“深沉多思，感情强烈”。在小心翼翼的处理下，他们之间联系多了起来，最终决定共同完成一项交换创作。作为一个解放了自我的缪斯，倩茜将以诗的形式为佩德罗作一幅肖像，而回到荷兰之后的佩德罗以黄和朱红为背景色为她画了一幅肖像。她看上去很害羞，显然正想着自己那首诗要怎么写。她只穿着一件T恤，看向别处，手以奇怪的姿势抱着一本经典著作《红楼梦》。

The Woman of Fate

Like curdling mayonnaise, the communist past is still difficult to handle in China. Pedro's project here is to draw the controversial *Shumeng*, who once was an actress from Shanghai in the 30's. He explores questions like whether she was comfortable in the uniform of power which started from romance, and whether she loved her ever-rising husband more than she loved dancing, piano or photography. She had nothing to do with power until she turned Yangge dance into a feast parade. Red accompanied her destruction while she grew more comfortable in the uniform. A slate onto which all evil is projected in China, Pedro focuses on her innocent aspects. After all, evil is too big a thing for *Shumeng* to ever bear alone.

Thirty-seven years ago, in 1978, Pedro visited China with a group from the University of Amsterdam to do research into what they saw at the time as “the good”: communes and factories run by the workers themselves. In the middle of the hippie era, the Netherlands was under the spell of the socialist ideal of sharing and like-mindedness. Once in China, Pedro was particularly struck by the beauty of some Chinese women. It was as if he was seeking his mother, who died two years previously, in this distant land and had recognised her intensity in these women, the intensity that the priest at her funeral described as the “inner thought and strong emotions” and which the stiff West Friesians found so hard to swallow. Even more than by politics, at that time Pedro was enchanted by the beauty of the land: the dark cities, the unspoilt countryside and the simple people.



Guard Dance
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Hot Pot with Shumeng and the Bachelor from 1937
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When he returned to China in 2014, Pedro was again overwhelmed by the solidarity of the people and drew the Chinese pastimes of dancing in the squares in the evening and eating hotpot together in large groups. He was engrossed in the massive vibrancy of the city, for example, in the old district Huang Jue Ping in Chongqing, where countless small businesses manage to display incredible activity in the most insignificant spots. According to plan, he began his research into *Shumeng* and drew her and devised a performance in which he even sings in Chinese,

在这本书成形的过程中，佩德罗问自己，它有可能在读者心中唤起无邪的感受吗？

奶牛是天真无邪的。

但那些家族秘史，那些围绕年轻母亲进行的虚构，那些大胆编造的政治故事呢，它们有多无邪？

淑蒙有多无邪？还有对他的缪斯进行侵扰的佩德罗？

“画已完成，可我的内在经验还在不停地向作品中啮蚀，”佩德罗说，“我提出的罪恶与无邪的问题永无答案。这本书比我的作品范畴更广。”



Chenchen as Blengin,
coloured pencil and watercolour on paper, 88×123.5cm, 2015. Private collection.

but in the meantime he had once again become enchanted by the women. He draws Chenchen as “blengin”, pupa and butterfly at the same time, enigmatic but beautiful she floats like an angel in the sky. As a muse she was hardly available because Chenchen was a soldier in the army and that made it difficult to meet up with her. This was followed by a touching portrait of Hua Hua, who gazes at the artist with piercing black eyes over the scarf she has wrapped around her face. Pedro eventually found his muse in Qianxi. She was still young, an interpreter and didn’t always know how to handle Pedro’s intense attention. After some time she even broke all contact. Understanding that a more distanced culture between men and women prevails in China, Pedro tried to find a balance between the cultural discomforts to nonetheless seek contact. Qianxi remained his muse; in her, Pedro again recognised the “inner thought and strong emotions”. Cautiously, their connection grew and that ultimately resulted in an exchange. Qianxi wrote a portrait of Pedro in the form of a poem, as a muse who emancipates herself, and on his return to the Netherlands, Pedro drew her portrait against a background of yellow and vermillion. Shyly, she is clearly thinking of her own poetic portrait. In just a T-shirt she looks away, with the classic book *Dream of the Red Chamber* in her strange fist.

In making this book, Pedro asked himself whether it would be possible to evoke a feeling of innocence in the viewer.

The cow is innocent and naïve.

But how innocent is the family secret, the creation of a myth around his young mother, or the production of sometimes outspoken political stories?

How innocent is *Shumeng*? And Pedro himself in assailing the muse?

“Despite my drawings, my inner experience continues to gnaw at my projects”, says Pedro, “there is no answer to my questions of guilt and innocence. This book goes further than the horizon of the projects I do”.