

无邪的纯真

Innocent Naïveté

曾途

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37年前，Pedro

Bakker访问了中国，见证了中国最初的开放，那年他26岁，他是个荷兰艺术家。37年后，Pedro

Bakker访问了重庆，这次他呆了8个月，呆到他足以穿着睡衣穿行于超市、面馆、火锅店，他已然成为了黄桷坪正街的居民。

37 years ago, a twenty-six year old Dutch artist first set his foot on newly open-up China. Pedro Bakker visited Chongqing China again 37 years later and has made himself home in Huangjiaoping Street for eight months, enjoying hot pot and noodles in local stands and strolling supermarkets in pajamas.

面对真实的世界，拙钝的人是被祝福的，因为拙钝，人生可以疏漏很多的痛苦，而有些痛苦是会致命的。

It is said dull people are blessed in this real world. Being dull may save people from being miserable while some misery can be lethal.

Bakker的心恰恰被赋予了极致的敏感，老实讲，他走过的人生不该要那样的细腻，那漫长时光中无微不至的伤害就不会那么真实，所幸他能创造图像的能力也是真实的，他把大量生命用去制造图像中的真实，在那里重塑了自己与过去，重塑了真实本身，也重塑了他的母亲，他面对图像的时间远远多于所谓真实的过去，他长久地凝视着自己塑造的真实，那里边的母亲才是他最爱的样子，而坟墓中的那个女人和她的往事，也许，或许根本就不曾发生，而只是一个幻影。

But Bakker was born extraordinary sensitive. He shouldn't have been so exquisite that all the harm wrought in his long life became so real. It is truly a fortune he is endowed in creation and painting the reality he has devoted most of his life to resurrect his past, reality itself and his mother. He spent so much time in painting he could not tell which is the real past. The reality, where his mother remains the same way he loved the most, created by himself has been stared too long to believe if stories over that women in grave ever existed or just his own fantasy.

我们也许会说，Bakker的作品融合着他生命的回音与幻想的证据，但他的作品对我们而言是真实的，我们用自己真实的生命在面对一个人用生命交换出来的图像，这确是一段疏于共同的生命真实，我们看见的只有这层真实，我们进入的是Bakker希望我们进入的真实，在那里所有人都是无邪的。

We can see the works of Bakker are reflection of his life and fantasy. They are so real that we have to exchange with our own life to see it through. The reality of life revealed in front of us by Bakker make us all purified and innocent.

我们将要面对他的彩繪作品，这里边是一个女人的故事，一个与命运共舞，试图控制命运，又被命运抛弃的女人的故事。Bakker描繪了如廣場舞和火鍋聚餐等自己经历过中国式生活的日常場景，创造出--淑蒙--

這位曾經生活於三十年代上海的女演員的重生形象。Bakker借用她主演的老影片中的婚禮場景描繪了淑蒙和十方藝術中心工作人員在一起的畫面，画面里的淑蒙被Bakker重塑为一个无邪纯真的女子。在這些作品中，Bakker通過對影片中黑白畫面的著色与重构，將公共的歷史影像與自己的現實幻想交织为全新的真实，在那里所有人都是无邪而纯真的。

Here are colored painting works of his narrating the story of a woman trying to take control of her fate but eventually doomed. Bakker revived Shumeng, who once was an actress from Shanghai In the 30's, in daily life scenes as dancing in the square and having hot pot with friends. Shumeng was placed in an old-fashioned wedding background from her movies with staffs from Shifang Art Center where her character was created in naïveté. Bakker emphasizes and restructures on comparison of black and white scenes from movies to interweave historic public images with his imagination to an entirely real masterpiece where all people are pristine and innocent.

經歷了三次婚姻後，淑蒙成為了一位偉人的妻子。那時的她幸福嗎？所有的開始都是浪漫的，但是權利的制服真的適合一位美麗的女人嗎？她愛跳舞、愛鋼琴、愛攝影，但她還愛那個不斷變得強大的丈夫嗎？從開始到漫長，她與權力沒有關係，直到她把秧歌演變為集體狂歡。“紅色”映照著她的毀滅，制服也越來越合身，她的瘋狂到底是報復還是渴望？

Shumeng eventually married someone in power after three times failure. Was she happy? Was she comfortable in the uniform of power which started from romance? Did she love her ever rising husband better than her dancing, piano or photography? She had nothing to do with power until one day she turned Yangko dance into a feast parade. Red accompanied her destruction while she grew more comfortable in the uniform. Did her madness originate from retaliation or desire?

无邪的纯真是否也意味着灭亡？

Would her innocent naïveté perish with her?

Bakker面对淑蒙，8个月，244天。

这问题，今晚就有答案。

Bakker with Shumeng, 8 months, 244 days.

Come for answers tonight.