

恶

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恶指罪和亵渎，任何恶都可以用象征表示，玷污就是恶的最初的形式。如果我们穿越恶的原始象征，对恶的想象是一种对因果关系的恐怖，一种内心对秩序的感受。一整套亵渎的语言都是具有关联性的一种象征性中的体验，比如无名的天谴与祭祀的礼仪，日蚀月蚀与战争的时刻，非凡危险的事业与谨守亵渎的礼俗。在科学的认知全面战胜神学之后，上帝和神依然以一种面对良心的立法和惩治的想象被延续下来。从怕报复到爱秩序，用“澄明的爱驱散害怕”（《新约》），将害怕用一种新的情感体验去接受和改造。受难依附着行为的罪恶，就如同惩罚必然出自亵渎。亵渎是一种穿越自然、伦理和宗教的价值观，其所染指的自然现象充满了伦理的意义和宗教的属性。

在展览中，撒旦君做了一个关于“恶”的历史现象学考据，在古代文献中对于鬼的多重描述可以看到古代害怕的恶魔是对超常力量的惊恐和历史框架性价值观的转换。擦主席的作品充满二次元亚文化中的cult元素，他以适合复制和传播的电脑绘画的方式，以价值低廉和粗俗夸张的方式对长期侵淫与主流趣味的主体进行震惊与颠覆。龚旭的作品揉合了东西方的圣贤与不同文化中的圣物，“政治家Q”是人成为精神的怪物，扭曲、怪异、恐怖，清晰的揭示了人的内在的对于恶的界定与认知的紧张关系，碾压到底什么是“恶”？柴柴则是一种对受难的升华，对流血、污秽、谋杀、创伤、肉体病痛的信念上的表达，来自于一种个体体验的对痛和罪的精神潜力的挖掘。蔡远河用机械而冷静的方式欣赏着四处横飞的这个世界和人的解剖截面，如同上帝震怒一般，一切必将毁灭。图像覆灭的同时又出现新的图像，建立和毁灭同时进行。

Evil refers to sin and sacrilege. Any kind of evil can be expressed with symbol and to sully is the primal way of evil. If we go through the primitive symbol of evil, then our imagination of evil is the fear of causality and the inner feeling towards order. A whole set of blasphemous discourse is a symbolic experience with correlation, like unknown condemnation and ritual of sacrifice, eclipse and time fit for war, extremely dangerous course and observance of blasphemous ritual. After theology being completely defeated by the cognition of science, God and deity have been handed down as an imagination of facing the legislation and punishment of conscience. From the fear of vengeance to the love of order, let i°clear love dispel fear;± (New Testament); to use a new emotional experience to accept and reshape fear. The suffering that comes after evil behavior is just as punishment inevitably comes from sacrilege. Sacrilege is a notion that crosses nature, ethics and religion, and the natural phenomenon that it sullies is full of ethical meaning and religious nature.

In the exhibition, Satan has conducted a historical phenomenology research on evil, and it can be seen from the multi-layered description on ghost in the ancient documents that the devil feared in ancient times was people's fear towards supernatural powers and the switch of notion on historical framework. The work of Chairman Ca is full of the cult element in the two-dimensional subculture. By using computer painting suitable for replication and transmission, he stuns and subverts the subject that has long indulged in the mainstream interest in a cheap and vulgarly exaggerated manner. Gong Xu's work has mixed both eastern and western saints, and the holy items from different cultures. The "politician Q" is a spiritual monster which man becomes, and which is distorted, bizarre, and scary. It clearly reveals man's inner tension between the definition of evil and cognition, pondering upon what exactly evil is. Chaichai is the advancement of suffering, the expression of faith on bloodshed, foulness, murder, trauma, and physical pain. It comes from the individual experience of excavating the spiritual potential on pain and crime. Cai Yuanhe appreciates mechanically and soberly the dissected sections of the world and man, which scatter everywhere; everything will be destroyed just as the wrath of God. New images appear along with the collapse of the old ones; construction and destruction go simultaneously.