

THE BRITTLE THORN

徒花棘

Pomegranate, Pistols,
and the Fragile Everyday

所有易得的美丽，
都长满了看不见的棘刺。



Hydon Bai

Four oil paintings / 2025

A quiet disturbance

一场安静的扰动

ALL BEAUTY
EASILY OBTAINED

所有易得的美丽，
都长满了看不见的棘刺。



The table is abundant, the light is tender, and the danger has already been arranged among the fruit.

《徒花棘》把暴力从突发事件移入日常陈设。
枪并未破坏画面的优雅，它被优雅接纳。

系列说明

Beauty as a passage for power

这个系列并不把美看作暴力的受害者。
它提出一个更令人不安的可能：
美也可以成为权力的通道。甜美的色彩、
精致的器物 and 丰盛的果实并未抵消枪械的
存在，而是让它更容易被观看、被接受，
甚至被误认为日常秩序的一部分。

美使危险变得可接受。

The paintings do not treat beauty merely as violence's victim. They propose a more disturbing possibility: beauty can become a passage for power. Luscious colour, refined objects, and abundant fruit do not cancel the firearm. They make it easier to see, accept, and mistake for part of the everyday order.

Danger makes beauty appear fragile.

A grammar of four objects

四种物件，一套权力语法



POMEGRANATE

石榴

丰盈 / 身体 / 破裂



PISTOL

枪械

控制 / 决断 / 不可撤销



PORCELAIN

瓷器

秩序 / 精致 / 易碎



SYNTHETIC DUCK

人造小鸭

印刻 / 跟随 / 被塑造

盛开之后，结果之前

BEYOND BLOOM, BEFORE FRUIT

《徒花棘》从一个看似古典的问题开始：
一桌丰盛的静物，究竟在庆祝什么？石榴、
花束、瓷盘与玻璃器皿被柔光包围，
成熟、甜美、近乎无害。然而枪械并未以
异物的姿态闯入，它们与果实共享同一张
桌子，像某种早已被日常吸收的规则。

“徒花”只开花而不结果。它把繁荣从结
果中剥离出来，让盛开成为一种悬空的表
象。系列中的石榴因此具有双重身份：
它既是丰盈、欲望与内部生命的容器，
也是随时可以破裂、流失和被献祭的身体。
果汁与血液难以区分，美与伤害也不再拥
有清晰边界。

传统 Vanitas/虚空派借助花朵、
果实和腐败之物提醒观看者时间与生命的
消逝。Hydon BAI
延续了静物画的凝视，却把危险从未来移
到现在。威胁不是等待发生的衰败，
而是已经被陈列、被美化、被允许进入私
人空间的权力。

这一转移也改变了反抗的形状。
朋克曾用噪音、速度与破坏性的视觉语言
对抗权威；在这里，暴动被压低为几乎听
不见的静默。颜色依然诱人，
笔触依然温柔，枪却保持着不可撤销的物
理重量。画面不是让美与暴力彼此对立，
而是追问它们如何互相维持：
美使危险变得可接受，危险则使美显得更
加稀缺而珍贵。

静默扰动的四个阶段

FOUR STAGES OF A QUIET DISTURBANCE

这一转移也改变了反抗的形状。

朋克曾用噪音、速度与破坏性的视觉语言对抗权威；在这里，暴动被压低为几乎听不见的静默。颜色依然诱人，笔触依然温柔，枪却保持着不可撤销的物理重量。画面不是让美与暴力彼此对立，而是追问它们如何互相维持：美使危险变得可接受，危险则使美显得更加稀缺而珍贵。

四幅作品构成一条心理路径。

首先是诱惑被接纳，随后是私人空间被潜入；热烈冷却成残局，最后，外部控制转化为自动跟随。系列最尖锐的部分并非枪口，而是那只人造小鸭。它没有被强迫，也没有意识到自己正在服从。它只是沿着一个被提前示范的方向前进。

《徒花棘》由此把脆弱从材质属性转化为当代处境。易碎的不只是果肉、花瓣或瓷器，也是判断力、隐私与尚未被规定的未来。当精致生活成为麻醉，当被给予的选择替代真正的选择，棘刺无需显形，便已进入日常。

Beyond Bloom, before fruit

The Brittle Thorn begins with a seemingly classical question: what, exactly, is being celebrated by an abundant still life?

Pomegranates, flowers, porcelain, and glass are held in gentle light, appearing ripe, sensuous, and almost harmless. Yet the firearms do not arrive as foreign objects. They share the table with the fruit, like rules already absorbed into daily life.

The Chinese term *adabana* describes a flower that blooms without bearing fruit. It separates display from consequence and turns flourishing into a suspended surface. The pomegranate therefore acquires a double identity: it is a vessel of abundance and interior life, but also a body that can split, spill, and be offered up. Juice and blood become difficult to distinguish; beauty and injury lose their clean border.

Vanitas painting made mortality visible through flowers, fruit, and matter beginning to decay. Hydon BAI retains the still life's concentrated gaze while moving danger from the future into the present. The threat is not decay waiting to occur. It is power already displayed, aestheticised, and permitted to enter a private room.

This shift changes the form of resistance. Punk once opposed authority through noise, speed, and deliberate visual damage. Here the riot is lowered almost to silence. Colour remains seductive and brushwork remains tender, while the gun keeps its irreversible physical weight. Beauty and violence are not presented as opposites. The paintings ask how they sustain one another: beauty makes danger acceptable, and danger makes beauty appear scarce.

Four Stages

of a quiet disturbance

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The four works trace a psychological sequence. Seduction is first accepted, then private space is breached. Heat cools into aftermath, and external control finally becomes automatic following. The sharpest image is not the muzzle of a gun but the synthetic duck. It is neither visibly forced nor conscious of obedience. It simply proceeds along a direction demonstrated in advance.

Fragility therefore becomes more than a property of fruit, petals, or porcelain. It describes judgement, privacy, and a future that has not yet been assigned. When refinement functions as anaesthetic, and offered choices replace the act of choosing, the thorn no longer needs to reveal itself. It is already inside the everyday.



01

诱惑

Seduction

甜美不是危险的反面，它可以成为危险最有效的伪装。

Sweetness is not the opposite of danger. It can be danger's most effective disguise.

Pretty Vacant

漂亮的空虚



Pretty Vacant

漂亮的空虚

2025 / 布面油画 / Oil on canvas / 40 × 40 cm

俯视的构图把餐盘转化为祭台。石榴籽像珠宝般发亮，汁液却在白瓷上留下近似血迹的黏稠红色。枪并未闯入画面，它已经被摆放、被接受，成为丰盛陈设的一部分。标题《Pretty Vacant》直接回应性手枪乐队的同名作品。上世纪七十年代，朋克以噪音、讽刺和冒犯揭开体面秩序内部的空洞；Hydon BAI 则把这股精神转译成静止而甜美的图像。枪不再高声反抗，而是被精致生活吸收，成为餐桌秩序的一部分。作品由此追问：当反叛的符号也能被美化和陈列，我们是否仍能辨认它所针对的权力？

Seen from above, the plate becomes an altar. Pomegranate seeds glitter like jewels while their juice stains the porcelain with the density of blood. The title directly echoes the Sex Pistols' *Pretty Vacant*. In the 1970s, punk used noise, irony, and affront to expose the vacancy inside respectable order. Hydon BAI translates that energy into a still and seductive image. The pistol no longer needs to shout; it has been absorbed by refinement and arranged as part of the table. The painting asks whether a symbol of rebellion can remain legible after beauty turns it into decor.



02

潜入

Intrusion

安稳并没有被击碎，它是在不知不觉中失守。

Domestic calm is not shattered at once. It is quietly breached.

Anarchy in the Domestic
日常的刺杀



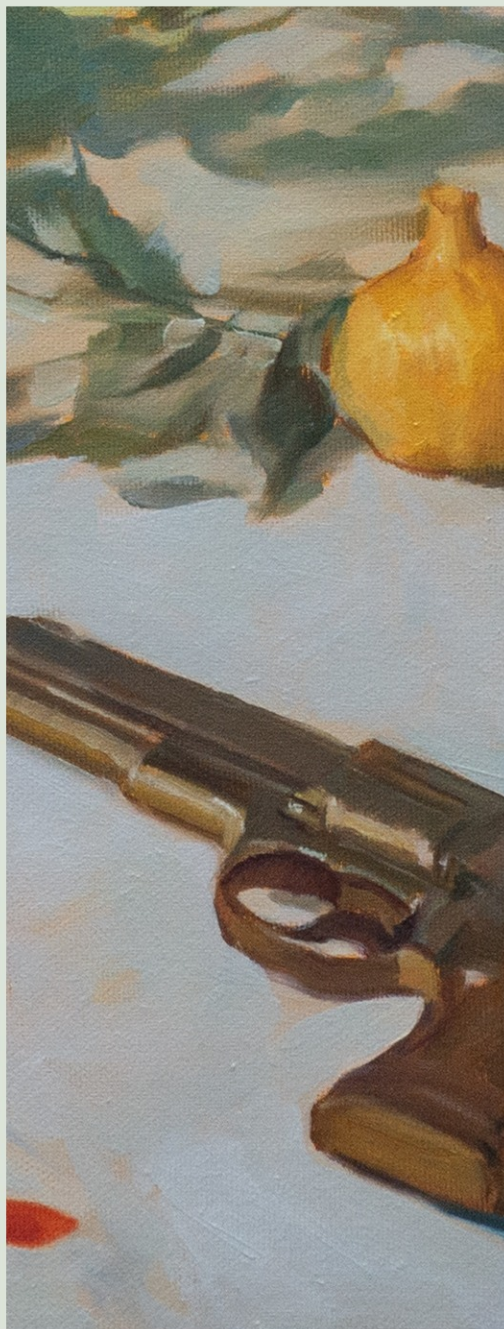
Anarchy in the Domestic

日常的刺杀

2025 / 布面油画 / Oil on canvas / 40 × 60 cm

水绿色桌布、花枝和落日般的暖光原本构成私人生活的庇护图景。一把枪却以斜线切入画面，使静物的安宁变成被监视的停顿。红色汁液像一次微型爆炸，把柔软表面划开。作品将“袭击”从街头移入室内：权力不再依靠喧闹姿态，它通过审美、规则与习惯进入最亲密的空间。

A pale green cloth, flowers, and late-afternoon light first suggest the shelter of private life. A pistol then cuts diagonally into the scene, turning stillness into a monitored pause. Red juice behaves like a miniature explosion across the softened surface. Here sabotage moves from the street into the interior. Power no longer requires spectacle; it enters through taste, routine, and the rules a household has already learned to obey.



o3

余波

Aftermath

噪音已经退场，破坏以冷凝的形态留下。

The noise has receded. Sabotage remains as residue.

The Sabotage

静物即破坏



The Sabotage

静物即破坏

2025 / 布面油画 / Oil on canvas / 40 × 60 cm

宴席结束之后，桌面仍保留阳光，却不再温暖。果汁变暗，空盘反射冷光，枪像完成任务的见证者停在残局中央。古典静物曾以腐败的果实提示时间，而这幅画把破坏提前到当下：不是等待生命自然消逝，而是观看秩序如何被内部的权力工具改写。真正持久的不是狂欢，而是它冷却后留下的痕迹。

After the feast, sunlight remains but warmth has withdrawn. The juice darkens, the empty plate catches a cold reflection, and the pistol rests like a witness whose task is complete. Classical still life often used decaying matter to make time visible. This painting brings damage forward into the present: it asks us to watch an order being rewritten from within. What lasts is not celebration but the residue left after desire cools.



04

驯化

Conditioning

最彻底的控制，是让跟随看起来像自己的选择。

The most complete control makes following feel like choice.

No Future

被人塑造的未来



No Future

被人塑造的未来

2025 / 布面油画 / Oil on canvas / 40 × 60 cm

视线被压低到湿亮的瓷砖地面。象牙白高跟鞋向前移动，黄色塑胶鸭以近乎天真的姿态紧随其后。碎裂的石榴、花瓣与绳索成为它毫无察觉地穿越的现场。艺术家把“印刻”转化为社会寓言：方向由更早出现的形象规定，欲望则把服从翻译成自由。当未来由他人的步伐塑造，行进本身便不再等于自主。

The viewpoint drops to the reflective tiled floor. Ivory heels move forward and a yellow synthetic duck follows with comic innocence, crossing broken pomegranates, petals, and rope without recognition. The artist turns imprinting into a social parable: direction is set by the figure that appears first, while desire translates obedience into freedom. When the future is shaped by another person's stride, movement no longer guarantees agency.

棘刺无需显形

The thorn need not appear

当暴力被包装成品味，当规则以便利和奖赏的形式进入生活，抵抗首先失去的并不是力量，而是辨认危险的能力。

《徒花棘》让观看重新变慢，使甜美、脆弱与控制同时停留在视线之中。辨认这层共生关系，也许就是棘刺尚未完全扎入身体之前，仍然可能发生的清醒。

When violence is packaged as taste and rules enter life as convenience, resistance first loses not its strength but its ability to recognise danger.

TO LOOK SLOWLY
IS TO INTERRUPT
THE DISGUISE.

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SERIES BOOKLET

The Brittle Thorn

Pomegranate, Pistols, and the Fragile Everyday

Artist: Hydon BAI

Series and artworks: 2025

Booklet prepared from artist-supplied material / July 2026