

## 访谈 | 许佳琛的 10 个问题—「彩虹快速路」

来源：可以画廊 (K)

受访：许佳琛 (X)

K：首先非常欢迎勤斌、佳琛来到可以画廊合肥空间举办这次联展，祝贺你们！对于此次展览有何感触？请用三个词描绘？

X：关于这次合作感受的三个词是：“有活力”、“有温度”、“有情怀”。

“有活力”是因为可以画廊的人员构成都很年轻，大家都充满着朝气，以及对于艺术的热情；“有温度”体现在，大家在合作期间相互照顾，沟通上也十分通畅；最后是“有情怀”，大家都带着自己的追求，并且都十分诚恳地向着那一个目标努力。

K：分别谈谈这次展览主题的构想吧？

X：彩虹快速路就在我的工作室旁边，是我去市区的时候，必经的一条路。它有地上高架的部分，也有地下隧道的部分。岔路口很多，那些出口的方向也不都对应着，我要去的位置，那些出口的名字，我到现在也记不太清楚。我开车的习惯是尽量都听导航的话，它让我怎么走，我也就很听话照做。我就是开车而已，负责去感受。

K：分享一下你们平时的工作方式？有比较固定的模式吗？

X：首先固定的工作方式，它不一定就是意味着一种固化的创作方法，是具有一定的弹性的空间的。在大的方面，我观看或者是创作一张绘画的时候，我会用一种模型的视角，这个模型的 X 和 Y 轴是关于“机制”、“物质性”与“符号”的，Z 轴是关于“艺术家”与“观众”的，是两个三棱锥组合成的六面体，这个模型起初是用来分析游戏的，我觉得用在绘画上，也有它一定的合理性。这样每一张画对于我来说都会存在一个模型，这也在帮助我去更清晰认识自己“为何绘画”与“怎么绘画”。

K：看到佳琛这次的作品有几幅都是汽车、轮胎系列，最初是怎么进入这个创作主题的？有什么契机吗？

X：其实我谈不上特别喜欢开车，但是当我在开车的时候，我发现自己的感受被放大了。它是我体外的器官，我在欣然使用它的过程当中，也在关注着它随时会发生排异效果的那种可能性。开车时的这种对于速度感受是不存在人 DNA 当中的，我们或许会为此感到狂喜，也或许会感到错愕，我喜欢的或许不是开车，而是这种矛盾的感觉。

K：佳琛你认为自己作品的面貌和你本身的性格气质的异同点分别是什么？结合具体作品谈谈

X: 我希望我的绘画的画面，可以表达出的气质是诙谐幽默的、荒诞离奇的，但同时是十分日常的。比如说“刺角瓜”这个作品，车窗外的风景是暗沉但绚丽的，主人公的手臂上有暴起的青筋，他看似很紧张，但是他的动作是镇定的，刺角瓜是从方向盘当中生长出来的，或者是掉落在那边。

K: 了解到二位是国美同学，在校间接触多么？有什么趣事或者印象深刻的点可以分享一下？

X: 接触还满多的，阿斌当时是我们班的班长，他很照顾我们全班的同学。我们平时私下也经常讨论创作，阿斌对待身边的人和事都很诚恳。

K: 读书期间和毕业后带给你们最大的改变是什么？

X: 对于要做一个艺术家这一点，我不论是在读书期间还是毕业之后，都是比较笃定的。最大的改变是，我更喜欢如今的状态，很自由，很充实。

K: 对未来有何种期许？从学生身份转变到职业艺术家有何感触？

X: 期许是未来也是要对每一张画面充满热情，不要落入一种生活的惯性。对于转变的目前感触是：终于有了这样的转变。

K: 除了创作时间，最爱的活动是什么？善于从哪些地方汲取灵感？

X: 好像是没有什么最爱的活动，不知道上网算不算，我喜欢去观察大家对于当下新闻事件的评论，即使那些评论可能是被精心设计出来的，也会去揣摩为何会被这样设计出来。

K: 再次祝贺展览顺利！接下来的创作有什么新的想法？或者已经在进行中了吗？

X: 有的，但就现不剧透了，希望下次完整地和大家见面。

K: First, Qin Bin and Jia Chen are welcome to the Hefei space of KeYi Gallery to hold this joint exhibition. Congratulations! What are your feelings about this exhibition? Could you describe it in three words?

X: Three words about the feelings of this cooperation are: "energetic", "warm", and "sentimental". "Dynamic" is because the composition of the KeYi Gallery is very young, everyone is full of vigour and enthusiasm for art; The "temperature" is reflected in that we take care of each other during the cooperation, and the communication is also very smooth; Finally, there is "feelings", everyone has their pursuit, and are very sincere towards which goal.

K: What about the idea of the theme of this exhibition?

X: Rainbow Express is next to my studio, and it's the only way I have to go downtown. It has an elevated section above ground and an underground tunnel section. There are many forks in the road, and the direction of those exits only sometimes corresponds to the location I am going to, and I still need to remember the names of those exits very clearly. My driving habit is listening to the navigation as much as possible, and I do what it tells me. I drive, and I feel.

K: How do you usually work? Are there any fixed patterns?

X: First, the fixed working method does not necessarily mean a solidified creative process; it is specific space flexibility. In the more significant aspect, when I watch or create a painting, I will use the perspective of a model. The X and Y axes of this model are about "mechanism", "materiality", and "symbol", and the Z axis is about "artist" and "audience", which is a hexahedron formed by two pyramidal cones. This model was initially used to analyse games and can be used in painting. It also has some rationality. In this way, every painting will have a model for me, which also helps me to have a clearer understanding of my "why to paint" and "how to paint".

K: I saw several of Jiachen's works this time, including a car and a tyre. How did he initially approach this theme of creation? Is there an opening?

X: I don't enjoy driving, but my feelings are amplified when I do. It is an organ outside my body, and in the process of using it with pleasure, I am also concerned about the possibility that it will have a rejection effect at any time. This feeling of speed while driving is not in our DNA; we may be ecstatic about it, we may be shocked, and I may like not driving, but this feeling is contradictory.

K: Jia Chen, what are the similarities and differences between the appearance of your works and your personality? Discuss specific works.

X: I hope that the picture of my painting can express the temperament of humour and absurdity, but at the same time, it is very daily. For example, in the work "Prickly Horn Melon", the scenery outside the window is dark but gorgeous, and the hero has blue veins on his arms. He looks pretty nervous, but his actions are calm. The prickly horn melon grows from the steering wheel or falls there.

K: I learned that you two are Gome's classmates. How much contact did you have at school? Do you have any exciting or impressive points to share?

X: The contact is still complete or more. At that time, Abin was the monitor of our class. He took care of our classmates. We often discussed creation privately, and Abin treated people and things around him sincerely.

K: What has changed you the most during and after study?

X: I was determined to be an artist during my studies and after graduation. The most significant change is that I prefer the current state, which is very accessible and complete.

K: What are your expectations for the future? How does it feel to make the transition from student to professional artist?

X: Hope is the future, but to be enthusiastic about every picture, do not fall into a kind of inertia of life. The current feeling about the change is that there is such a change.

K: Besides creative time, what is your favourite activity? Where do you draw inspiration from?

X: I don't have any favourite activities. I would like to know if the Internet counts. I want to observe people's comments on current news events, and even though those comments may be carefully designed, I also try to figure out why they are created this way.

K: Congratulations again on the successful exhibition! Do you have any new ideas for the next creation? Or is it already underway?

X: Yes, but I won't reveal the plot now. I hope to meet you in full next time.

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