

## 访谈 | 黎勤斌的 10 个问题—「银色战车镇魂曲」

来源：可以画廊 (K)

受访：黎勤斌 (L)

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？

L：谢谢，非常开心能到可以画廊举办这次双个展，在准备和落地的过程中也学到了很多，特别是跟乃千的交流，让我对接下来的创作更有一种信心和期待。如果用三个词来描绘这次展览的感触，我觉得是第一个是“信心”，在现在这个艺术市场和经济大环境下，信心尤为珍贵，但是在这里，我感受到了某种生命力和支撑力。第二是“期待”，既期待市场的反馈，又期待下一阶段的创作，有点摩拳擦掌的感觉。第三是“忐忑”，忐忑是一种很复杂的感受，有点担心，有点好奇，有点兴奋。

K：分别谈谈这次展览主题的构想吧？

L：这次展览主题是“银色战车镇魂曲”，来自日本漫画《jojo 的奇妙冒险—黄金之风》这一部，银色战车镇魂曲是一种能够支配所有“灵魂”和“精神”的能力，跟我的创作还蛮契合。当时我在跟佳琛聊展览主题的时候，我们达成一个共识，就是希望展览主题要轻松一些，然后跟我们的创作有某种不那么近也不那么遥远的精神上的联系。后来跟李科聊就觉得这个主题不错，一方面延续我去年的个展主题“天堂制造”，都来自这部漫画，另一方面，以车为线索，也能将我和佳琛的主题串起来。

K：勤斌也是我们安徽老乡，前段时间又从杭州搬去了厦门，这些地域转变对你的创作有带来什么影响吗？

L：从杭州搬到厦门四个月，不算久，可能地域转变对创作的影响目前还不明显，但是我最近两年渐渐发现童年的境况对我产生了一些潜移默化的影响。虽然是个很老套的话题，但我依旧要提。

我出生在安徽的农村，小时候物质上是相对匮乏的，尤其是玩具这类非生活必需品，基本都是就地取材，全靠手搓。我对动画片里那些精美的角色或衍生品，都是憧憬，所以我对仅有的几个玩具很是爱惜，基本不会弄丢，如果玩坏了就自己想尽一切办法捣鼓修。我从初中到大城市上学，乃至到毕业后自己挣钱，手头宽裕，我都会买很多玩具、模型，在我看来这是一种补偿心理，逐渐发展成一种对于人造物的迷恋。所以我的很多作品画的都是我自己收集的这些东西，包括由这些人造物演变而来的新的形象，在我的画面中渐渐变成如供品一般的存在。

K：勤斌这次的新作《游了 1000 米，我找到五盏灯》有什么创作动机吗？你的作品名称似乎也都是一些寓意？结合具体作品谈谈

L: 这件算是我研究生毕业创作《走了那么远，我们去寻找一盏灯》的后续，毕创是在寻找当中，这张似乎是找到了，为什么说是似乎呢？因为你也不知道你历尽艰苦找到的以为是“灯”的东西究竟是什么，它值不值得？至于画面本身就是一个我拿玩具和模型摆拍的场景，所以尽管它有叙事性，但还是呈现出一种静物的感觉，一种强烈的舞台感，舞台感就有一种演绎的感觉，一种超现实感，是一种引发怀疑的感觉。

我这一个系列的核心主题是物，从普通的人造物到物的隐喻，再到物的变异，其中暗含的是人的进化，从原始到终极的人造物—算法，一种能力上的由人入神的过程。

我较早的作品当时命名就很直接，就是一些名词组合，比如《房屋-瑞兽-树皮-尘埃》，本来就是这些物品的摆拍，我是觉得这些物品的名词放在一起就很有琢磨的空间。但很快我就不满足于此，我开始朝一些叙事性的方向去摆，然后就有了《一线牵》这类好像具有某种隐喻性的作品，后来我开始不满足于这些现实中的形象，于是就往形象的变异去走，因为我觉得那样才够我内心的情感强度，至于那种情感从何而来？我开始往深处、往根源处去挖，最终我发现，那跟人类的历史有关，跟神话有关，所以我最新的这一批作品的命名都跟神有关，比如《伊西斯》和《洛基》等。

K: 分享一下你们平时的工作方式？有比较固定的模式吗？

L: 我对创作的思考一般在广义阅读和自我反思中完成，这种不断的摄入和反思会在我内心形成一种认识，让我形成感觉和判断力，所以我的创作是比较依靠这种感觉和判断力的。

就这批作品的具体操作层面来说，我一开始是拿模型摆拍的，画了一段时间之后，我把这批作品喂给 Ai，生成巨量的素材，再从这些巨量的素材中进行形象的捡拾、修改、重组，形成小稿，进而再放大，形成画面。

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

L: 我跟佳琛是本科同班同学，接触得相对还是比较多的。很多时候我是向佳琛学习的，他那时候读的书比较多，然后跟一些策展人后面做很多工作，让我们同学都感觉他有点牛批的。记得本科时有一次，老师要求写篇文章，他好像写的是熵增什么的，那个时候我们这帮画画的哪里知道什么熵增啊，听都没听说过，但是怎么办呢？不能被比下去啊，我就硬要表现得很平淡，就假装看懂了，然后赶紧回去上网查。当时就是有那种谁也不服的心气。

K: 读书期间和毕业后带给你们最大的改变是什么？

L: 读书期间是美院学生，毕业之后才慢慢开始成为艺术家，慢慢知道怎么去做艺术家。两者完全不是一个思维体系。毕业之后好像更想要学习了，更知道怎么学习了，因为有需要，艺术家这份职业就是逼着自己不断学习，自我批判，自我更新。

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?

L: 期待未来有饭吃、不孤独。

最大的感触: 道阻且长, 但是事情开始变得有意思起来了。

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?

L: 散步? 善于从屏幕和自我对话中汲取灵感。

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?

L: 接下来的创作想再无赖一点吧, 发挥一个“反派”应有的气质和情感强度。

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?

L: Thank you. I am thrilled to hold this double solo exhibition in the KeYi Gallery. I have learned a lot during the preparation and landing process, especially the communication with Naqian, which gives me more confidence and expectations for the next creation. If I can use three words to describe the feeling of this exhibition, I think the first one is "confidence". Confidence is incredibly precious in the current art market and economic environment, but I feel a certain vitality and support here. The second is "expectation", both looking forward to the feedback of the market and looking forward to the next stage of creation, a bit of a feeling. The third is "perturbed." perturbed is a very complex feeling: a little worried, a little curious, and a little excited.

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

L: The theme of this exhibition is "Silver Chariot Requiem", from the Japanese manga "Jojo's Wonderful Adventure - The Wind of Gold"; Silver Chariot Requiem is an ability to dominate all the "soul" and "spirit", which is quite suitable for my creation. When I talked with Jia Chen about the exhibition's theme, we agreed that we wanted the exhibition's theme to be relaxed and have some spiritual connection with our creation that is not so close and far away. Later, I talked with Li Ke and felt this theme was good. On the one hand, last year's continuation of my solo exhibition theme, "Heaven Made", all from this comic. On the other hand, with the car as a clue, I can also string together the theme of me and Jia Chen.

K: Qin Bin is also our fellow Anhui and recently moved from Hangzhou to Xiamen; these regional changes to your creation have any impact?

L: Moving from Hangzhou to Xiamen for four months has taken me only a short time. The influence of regional change on my creation may be obscure. Still, I have gradually found that the situation of childhood has had some subtle influence on me in the past two years. It's a cliché, but I will bring it up anyway.

I was born in the countryside of Anhui Province. When I was young, I was short of materials, especially non-necessities such as toys made of local materials and rubbed by hand. I look forward to those beautiful cartoon characters or derivatives and cherish only a few toys. I will not lose them; they will try their best to tinker with them if they are broken. I went to school in a big city from junior high school and made money after graduation. With plenty of cash in hand, I would buy many toys and models. This kind of compensation psychology gradually developed into a fascination for artificial things. Therefore, many of my works are paintings of these things that I have collected myself, including the new images that have evolved from these artefacts, which gradually become the existence of offerings in my paintings.

K: Qin Bin's new work "After Swimming 1000 Meters, I Found Five Lights"

L: "I have any creative motivation? Your titles seem to mean something, too? Talk about specific works."

This is my graduate work, "Walk so Far, We Go to Look for a Lamp," follow-up; Bi Chuang is in search, and this seems to be found. Why say it looks? Because you do not know what the "lamp" is that you have trouble finding and whether it is worth it. As for the picture itself, it is a scene in which I posed with toys and models, so although it has a narrative, it still presents a sense of still life and a strong sense of the stage, and the stage has a sense of deduction, a sense of transcendence, a sense of suspicion.

The core theme of my series is things, from ordinary artefacts to metaphors of things, and then to the variation of things, which implies the evolution of human beings from primitive to ultimate artefacts — algorithms, a process of ability from human to God.

My earlier works were named very directly at that time, just a combination of nouns, such as "House — Beast — Bark — Dust", which was initially a pose of these objects, and I think that the nouns of these objects put together have a lot of room for reflection. But soon, I wanted more from this. I began to move in some narrative direction, and then there was a work like "A Thin Line" that seemed to have a specific symbolism. Then, I was unsatisfied with these images in reality, so I went to the variation of the image because I thought that was enough for the emotional intensity in my heart. Where did that emotion come from? I started to dig deep into the roots, and eventually, I found that it was related to human history and mythology, so the names of my latest works are related to gods, such as ISIS and Loki.

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

L: My thinking about creation is generally completed through broad reading and self-reflection.

Such constant intake and reflection will form a kind of understanding in my heart and let me form feelings and judgment. Therefore, my creation is relatively dependent on such feelings and judgment.

In terms of the specific operation level of this batch of works, I started with models, and after painting for some time, I fed this batch of works to AI to generate a massive amount of materials. Then, I picked up, modified, and reorganised images from these massive materials to form a small manuscript, which I then enlarged to create a picture.

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?

L: Jia Chen and I are undergraduate classmates, so there is relatively more contact. Most of the time, I learned from Jia Chen; he read more books then, and then, with some curators, did a lot of work so that our classmates felt he was a bit outstanding. I remember once, when I was an undergraduate, the teacher asked me to write an article, and he seemed to write something about entropy increase, and at that time, we did not know what entropy increase was; we had never heard of it, but how to do it? It can't go down, so I will play it cool, pretend to understand, and then return to the Internet. At that time, no one could accept that kind of spirit.

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

L: I was a student at the Academy of Fine Arts during my studies, and only after graduation did I slowly begin to become an artist and gradually know how to be an artist. The two are not the same thinking system at all. After graduation, I want to learn more and know how to learn more. Because there is a need, an artist's career is to force myself to keep learning, self-criticism and self-renewal.

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

L: I look forward to a future where I can eat and not be lonely.

Biggest impression: It's a long road, but things are starting to get interesting.

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

L: For a walk? Draw inspiration from screens and self-talk.

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

L: In the next creation, I want to be a little more scoundrel, to exert the temperament and emotional intensity of a "villain."

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