

# 黎勤斌、许佳琛双个展

## Li Qinbin and Xu Jiachen's Double Solo Exhibitions

展期 | Exhibition Period

2024.02.25-2024.04.10

开幕 | Opening 2024.02.25 15:30-18:00

可以画廊，合肥市经开区齐云路 11 号，周二至周日 11 Qiyun Road, Economic-technical Development Area, Hefei

可以画廊欣然宣布合肥空间将于 2 月 25 日举办黎勤斌、许佳琛双个展「银色战车镇魂曲」与「彩虹快速路」，呈现两位艺术家的各十余件画作。此次展览，我们以“双个展”和“联展”的方式将两位艺术家作品共融，寻找激烈碰撞后的平衡。展览将持续至 4 月 10 日。

KeYi Gallery is pleased to announce that the Hefei Space will host Li Qinbin and Xu Jiachen's double solo exhibitions "Silver Chariot Requiem" and "Rainbow Expressway" on February 25, presenting more than ten paintings by each artist. In this exhibition, we integrate the works of the two artists in the form of a "double solo exhibition" and a "group exhibition" to find the balance after the fierce collision. The exhibition runs until April 10.

银色战车镇魂曲 Silver Chariot Requiem

“银色战车镇魂曲”取自于日本漫画《JOJO 的奇妙冒险：黄金之风》。银色战车镇魂曲具有支配所有“灵魂”及“精神”的力量，其能力的第一阶段能够使邻近生物的灵魂相互对调，为的就是将大自然花了 45 亿年进化演变才创造出来的生物转变为其他生物。

黎勤斌作品中呈现的那些生物的形象似乎就正处于这种对调与转变之中。同时在画面中，非生物也具有了生命，被呈放在“祭祀台”上，但隐匿其中的是哪种灵魂呢？我们如同身处一首银色战车镇魂曲的前奏：灵魂在物体与生物之间穿梭，加速着一切的转变，人造物被转化为有生命有灵魂的生物，而生物则被转化为另一种生物。

艺术家在这个系列中所探索的，正是形象的可变性，以及这个可变性中所带出的灵魂的冷颤。这个过程由心灵与算法共同完成，我们或许无法获知哪种智能或感觉更占上风。嬗变的形象超出了它们原有的界限，同时也呼唤着神的名字——普罗米修斯、洛基、齐天大圣、奥德修斯……类似于一种请灵的活动，这些人造物因而活动起来。

以银色战车镇魂曲为引，我们步入一个艺术家所设想的新的生物纪元：在此并不存在生态的丛林法则，而是一切在活动中的物体、生物的置换、映射与变幻——动物盛开开花，海螺睁开眼睛，人造物拥有灵魂。

——李科

李科，1997 年生于常德，艺术家、策展人、评论家、诗人，本硕毕业于中国美术学院油画系第四工作室，现工作生活于杭州。2021 年起联合发起艺术平台三角洲 INST，并于 2023 年初联合成立其线下空间项目 GODOWN。

"Silver Chariot Requiem" is based on the Japanese manga JOJO's Wonderful Adventures: Wind of Gold. The Silver Chariot Requiem has the power to dominate all "souls" and "spirits", and the first stage of its ability is to switch the souls of neighbouring creatures with each other in order to transform the creatures that nature has taken 4.5 billion years of evolution to create into other beings.

The images of those creatures presented in Li Qinbin's works seem to be in the midst of this exchange and transformation. At the same time, in the picture, non-living

things also have life and are presented on the "altar", but what kind of soul is hidden in it? We are in the prelude to a Silver Chariot Requiem: Spirits travel between objects and creatures, accelerating the transformation of everything, as artifacts are transformed into living beings with souls, and living beings are transformed into other living beings.

What the artist is exploring in this series is the variability of the image, and the chills of the soul that this variability brings out. This process is done by both the mind and the algorithm, and we may not know which intelligence or feeling is more dominant. The images of transmutation go beyond their original limits and at the same time call upon the names of the gods - Prometheus, Loki, the Great Saint, Odysseus... As a kind of spiritual activity, these artifacts come into action.

With the introduction of the Silver Chariot Requiem, we enter a new biological era as envisioned by the artist: there are no ecological jungle laws, but the replacement, mapping and transformation of all objects and creatures in action - animals bloom, conches open their eyes, artificial creatures have souls.

-- Li Ke

Li Ke, born in Changde in 1997, is an artist, curator, critic and poet. He graduated from Studio 4, Oil Painting, China Academy of Art, and now lives and works in Hangzhou. Since 2021, jointly initiated the art platform Delta INST and jointly established its offline space project GODOWN in early 2023.

## 彩虹快速路 Rainbow Expressway

“彩虹快速路”是艺术家工作室旁的一条城市快速路，它通向城市中心方向。此系列作品对于“在路上”的这种处境的构建，让我们当下具体的位置消失了，并以一种实验剧场的方式去承载时空蒙太奇的发生。在这些单镜头的蒙太奇中，组接的图像与表意冲突、混淆的文本，

使得意识形态的生产是非条件反射式的。符号间因它们的这种对峙又共栖的关系，搅动成了意义的螺旋景深，它们进现、嵌入、闪回、完形，从而完成对于一种间离情景的塑造。

在情景的构建当中，载具与载具的元素时常出现在画面中心的位置，或者将画面包裹起来。艺术家将我们与载具之间的关系视为一种对于现状的隐喻，它作为技术，是我们肉身器官的衍生，是普罗米修斯对于我们生存本能缺陷的弥补。我们依赖着这些非肉身器官生存的同时，也承担着它们所可能带来的那些排异效果的反噬。排异的效果与非肉身器官的出现同时发生，这是关于知识无产阶级化的过程，记忆随之外化，肉身器官被逐渐搁置。同时在此系列作品当中，作为驾驶者的那个个性化主体通常是躲藏起来的，或者被消失了。从而一切的情景都看似是一篇意识流神话。

作品关切着，这场肉身器官与非肉身器官间的对话、谈判和博弈。这发生在作品中符号间对话的方式中。它们透露出具有进攻性、揶揄性的视觉，以一种温柔的暴力美学的方式，进行着一场展示具有歧感与非常规情节的表演。这场表演是关于意义的杂耍，发生在“他想”的空间之中，这种由独特符号、机制、物质性所构建出的空间，是艺术家希望可以与观者其主体性时刻邂逅的场所。作者以这样一种既“神圣”又“亵渎”的方式和社会建立链接，低空滑行，紧张相遇。

The Rainbow Expressway is an urban expressway next to the artist's studio, which leads towards the city center. The construction of this situation of "on the road" in this series of works makes our current specific position disappear, and carries the occurrence of space-time montage in a way of experimental theatre. In these montage of single lenses, the juxtaposed images with conflicting and confusing texts make the production of ideology non-reflexive. Because of their confrontation and symbiosis, the symbols stir up the spiral depth of field of meaning, and they burst, embed, flash back and gestalt, thus completing the shaping of an isolated scene.

In the construction of the scene, vehicles and vehicle elements often appear in the center of the picture, or wrap the picture. The artist sees our relationship with our vehicles as a metaphor for the present, as technology, as a derivative of our physical organs, as Prometheus's remedy for the shortcomings of our survival instincts. While we depend on these non-physical organs for survival, we also bear the counterbite of those rejection effects they may bring. The effect of rejection coincides with the emergence of non-physical organs, which is a process of proletarianization of

knowledge, with the subsequent externalization of memory and the gradual shelving of physical organs. At the same time, in this series, the individual subject who is the driver is usually hidden or disappeared. Thus everything seems to be a stream of consciousness myth.

The works are concerned with the dialogue, negotiation and game between the physical and non-physical organs. These happen in the form of a dialogue between symbols in the works. They reveal an aggressive, teasing vision, a performance that presents a discordant and unconventional plot in a gentle, violent aesthetic. This performance is a juggling of meanings, taking place in the space of "he thinks", a space constructed by unique symbols, mechanisms and materiality, a place where the artist hopes to encounter the viewer's subjective moments. The author establishes a link with society in such a way that is both "sacred" and "blasphemous", gliding at low altitudes and tense encounters.

## 关于艺术家 / About Artist

黎勤斌，1996 年生于安徽舒城。2015 年毕业于中国美术学院附中，2019 年本科毕业于中国美术学院油画系并保送油画系研究生，2022 年硕士毕业并获中国美术学院毕业作品展暨林风眠创作奖金奖。现工作生活于杭州、厦门。黎勤斌的画面在抽象的图形与制造物的形象互相置放之间，发展出一种可以被称之为“天堂制造”的情念程式。他作品中的形象被转化为一种人造的质感，并呈现出对于形象拾捡的个人谱系。在计算机视觉算法的引入下，这些形象被嬗变为超出肉体的具体形状——预示着人造形象的“实体之夜”。未来考古可以被视作其潜藏的一种思想方法：当下的所有形象内容在未来的一天也将被挖掘出来，并置放在视觉的陈列台上。

他近期个展包括：“天堂制造”，衣恋画廊，（上海，2023），近期主要群展包括：“「植物神经紊乱」”，可以画廊，（北京，2023）；“簇生”，山与画廊，（上海，2023）；“北京当代艺术博览会”，SIMULACRA，（北京，2023）；“云笈蓝岸”，未知之

旅艺术中心，（苏州，2023）；“无限回廊”，现今艺术空间，（三亚，2023）；“同维度”，上海虹庙艺术中心，（上海，2022）；“写生即创作”，光达美术馆，（杭州，2022）；“20S 交叉现场”，钱塘湾艺术馆，（杭州，2022）等。

Li Qinbin, born in 1996 in Shucheng, Anhui. He graduated from the Affiliated High School of China Academy of Art in 2015. In 2019, he completed his undergraduate studies in the Oil Painting Department of China Academy of Art and was recommended for the graduate program in the same department. In 2022, he obtained his master's degree and received the Lin Fengmian Creative Award, the Golden Prize, at the China Academy of Art Graduation Exhibition. Currently, he works and lives in Hangzhou and Xiamen. Li Qinbin's imagery exists in the interplay between abstract shapes and representations of manufactured objects, giving rise to what can be termed a "heavenly fabrication" concept. The images in his works are transformed into an artificial texture, presenting a personal lineage of image curation. With the introduction of computer vision algorithms, these images metamorphose into tangible forms beyond the physical, foreshadowing a "night of the artificial image." Future archaeology can be seen as a latent mode of thought: all current image content will one day be excavated and placed on the visual display pedestal.

His recent solo exhibitions include:"MADE IN HEAVEN",ELAND Gallery, (Shanghai,2023),and group exhibitions recently include:"Autonomic disorder", KeYi Gallery,(Beijing,2023);"Fascicled",ISLE Gallery, (Shanghai,2023);"META-EXPO"Beijing Contemporary Art Expo,SIMULACRA, (Beijing,2023);"Letter and the Mist Shore",Parts Unknown,(Suzhou,2023); "Infinity Loop" CASHART SPACE,(Sanya,2023); "Same Dimension" ,Shanghai Hong Miao Gallery, (Shanghai,2022); "Sketch is Creation", Guangda Art Museum, (Hangzhou,2022); "20S cross scene" ,Qiantang Bay Art Museum, (Hangzhou,2022),etc.

许佳琛，1996年生于浙江宁波，2019年本科毕业于中国美术学院油画系具象表现绘画工作室，2023年硕士研究生毕业于中国美术学院油画系多维表现绘画工作室。从事当代艺术工作，关注当代艺术生态、亚文化圈生存现状、现代性焦虑症候，创作涉及绘画、雕塑、装置、摄影、影像等。现工作、生活于杭州。他的作品曾被油罐艺术中心以及纳得美术馆收藏。其作品《Glowworm-26》获“大湾区青年艺术家计划”二等奖。

他参加的展览有：“智能秩序”，69 ART CAMPUS，（北京，2023）；“蓝图”，拾万空间，（杭州，2023）；“成都双年展平行展——重返生活”，一介·巷子里，（成都，2023）；“越位”，宜兴市美术馆，（宜兴，2023）；“日复一日”，目艺术中心，（杭州，2022）；“2022上海青年艺术博览会”，海派艺术馆，（上海，2022）；“莽原的呼唤”，油罐艺术中心，（上海，2022）；“命运的缺席”，chi K11美术馆，（上海，2022）；“何以为家”，为什么艺术空间，（成都，2021）；“新西湖·湖中岛”，上海当代艺术馆，（上海，2021）；“未来共同体”，仓美术馆，（杭州，2021）；“重湖叠嶂”，纳得美术馆，（宁波，2021）；“五月薪火-国际青年艺术季”，浙江展览馆，（杭州，2021）；“未知向量2021”（潮间带板块），铜场空间，（杭州，2021）；第二届“Interyouth 国际青年绘画展”，中国美术学院美术馆，（杭州，2017）；第一届“Interyouth 国际青年绘画展”，中国美术学院美术馆，（杭州，2016）等。

Xu Jiachen, Born in Ningbo, Zhejiang Province, in 1996, he graduated from the Representational Painting Studio of the Oil Painting Department in China Academy of Art in 2019, and graduated from the Multi-dimensional expressive painting Studio of the Oil painting Department in China Academy of Art in 2023. He is engaged in contemporary art and planning, paying attention to the ecology of contemporary art, the living situation of subculture circles, and the anxiety symptoms of modernity. His creations involve painting, sculpture, installation, photography, video, etc. He currently lives and works in Hangzhou. His works are collected by the Tank Art Center and the Nader Museum collected. His work "Glowworm-26" won the second prize in the "Greater Bay Area Young Artist Scheme".

Exhibitions he participated: "Smart Order", 69 Art Campus, (Beijing, 2023); "Unconfirmed Prospect", Hunsand Space, (Hangzhou, 2023); "Parallel

Exhibition of Chengdu Biennale-Return to life",Space Support: Yulin Alley, (Chengdu,2023); "Offside" ,Yixing City Art Museum, (Yixing,2023); "Day after Day", MUUM Art Center, (Hangzhou,2022) ; "2022 Shanghai Young Art Fair" ,Shanghai Style Art Museum, (Shanghai,2022); "the Call of Harsh" , Tank Art Center, (Shanghai,2022);"The Absence of God" ,chi K11 Art Museum, (Shanghai,2022); "Nameless Voice", BFM ART CENTER,(Suzhou,2022); "portal",paral,(Hangzhou,2021); "Nameless Voice" ,BFM Art Center, (Suzhou,2022); "The Portal" ,Paral Space, (Hangzhou,2021); "The Heart of Home" ,Why Art Space, (Chengdu,2021);"New West Lake · Lake Island", MoCA Shanghai,( Shanghai,2021);"Future Community" ,Cang Art Museum, (Hangzhou,2021);"Zhonghudiyan" ,Nart Museum, (Ningbo,2021);"May Fire -International Youth Art Season", Zhejiang Exhibition Center,(Hangzhou,2021);"Unknown Vector 2021" (intertidal plate) ,T project, (Hangzhou,2021);"Interyouth International Youth Painting Exhibition", CAAM,(Hangzhou,2017);"Interyouth International Youth Painting Exhibition" ,CAAM,(Hangzhou,2016), etc.

## 关于可以画廊 / About KeYi Gallery

可以画廊 KeYi Gallery 是一间成立于 2019 年的当代新星空间，旨在为艺术家打造一个开放性的具有学术实验性的平台，致力推广多元独特的展览项目和艺术家作品，挖掘和培育年轻艺术家。可以画廊前身以私人收藏为主，20 年间不断收藏那些具有一定学术价值的当代作品，并始终关注艺术当下及未来的发展趋势。

KeYi Gallery is a young contemporary art space established in 2019. It aims to create an open and experimental platform for artists and dedicates to promoting diverse unique art programs and works of art, exploring and developing young artists. KeYi Gallery gave priority to private collections previously and has been insisting on collecting contemporary artworks with high academic value while concentrating on art trends in the art world.



可以画廊  
kě yǐ gallery

合肥 Hefei | 北京 Beijing

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Hefei Space Address: 11 Qiyun Road, Economic-technical Development Area, Hefei

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