

可以画廊访谈：王瑶的 10 个问题（2023）

致谢：可以画廊

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整理：ARTDISK

王瑶-W

可以画廊-K

K：非常荣幸此次邀请你回国参与了我们可以画廊北京空间的首个艺术家个展，可以简单介绍一下本次展览的情况吗？关于《love is love》，中文翻译是阿狗的爱，这对你有什么特殊意义吗？

W：这是我第一次在国内的个展，在可以画廊，非常荣幸！这次展览主要是关于这几年我的一些个人生活家庭的一个总结。主要内容就是我们家狗、还有儿子，一些对生活、对情感经历的记录。阿狗的爱，阿狗就是我们家 ako，因为 ako 的中文名字就叫阿狗，法语名字叫 ako。“love is love”是我经常用的一个 hashtag，但是这里的 love 并不仅仅只是指爱情，我觉得每一种发自内心的真挚的感情都应该被重视，包括动物对我们的爱，所以“love is love”很适合这次展览作为题目。



要是不想摔倒，就应该听你妈的话 / You should listen to your Mum, if you don't want to fall 2023 布面油画 / Oil on canvas 80 x 80cm

K: 了解到你目前生活在法国，那么这次回国对于两地的艺术生态有什么不同感受可以分享一下吗？

W: 其实国内更加开放和包容一些，资讯也更加便捷一些，比如说公众号，还有小红书，每天都会推很多艺术家，这样我们获得国际上最前沿的艺术家资讯会非常方便。但在国外的话，可能更多的还是比较传统的方式，比如说逛逛画廊、美术馆，所以我觉得可能还是国内更好一些。

K: 你的作品始终围绕“爱”这一主题，此次展览的作品也是你近期情感生活的总结，那么可以说情感是你在创作中最关注或者最不可剥离的点吗？

W: 是的，我一直觉得真情实感才能最打动人。关于风格、技法这些对我来说是第二重要的

事情。



在狗喷嚏下热舞 / Dancing under a dog's sneeze 2022 布面油画 / Oil on canvas 80 x 80cm

K: 你称自己为“生活的观察者”，平时的工作方法是需要不断在生活中找灵感吗？如何记录想要创作的主题呢？

W: 不是我自称生活的观察者，是我称我们家狗是生活的观察者。因为我觉得他每时每刻都在观察我们，然后并且它已经掌握了生活的规律，所以我觉得挺有意思的，它在观察我，同时我也在观察它，就是我们之间的一个相互的关系。



我的眼里只有你，无论你藏在哪儿 / I see you, I feel you, wherever you are hiding 2023
布面油画 / Oil on canvas 100 x 100cm

K: 你在自述中给我们阐释了画面中形象的具体指向, 为什么会出现一只想象出来的蜗牛呢? 有什么故事吗?

W: 有一次我们散步的时候, 我儿子发现一个蜗牛的窝, 是一个水管地下水管。我从来不知道蜗牛还有窝, 那个水管里大概有几十只蜗牛, 他要带我去看, 从那以后我发现他老是自言自语, 一个人嘀嘀咕咕。我问他在说什么呢? 他说自己在给那个“多多啊”打电话, 我问“多多啊”是谁啊? 他说“多多啊”就是那天我们看见那个蜗牛啊! 哈哈! 后来我就听这个名字特别有意思啊, 多多啊~多多啊特别朗朗上口, 而且说一次就记住了。之后“多多啊”这个名字在我的脑海里留下了很深的印象, 潜意识的就会把它加到创作当中来。从这以后因为法国特别多蜗牛, 一下雨蜗牛就走出来了, 在地上, 有时候不小心的话你就会踩到它, 直接咔嚓就把那个蜗牛踩碎了, 但从那之后我们每次散步都会小心, 因为很怕把多多啊踩死了, 我觉得这是挺有意思的一个生活的小点滴, 所以我就把它加进去了。



丢猫告示 / Chat perdu 2023 布面油画 / Oil on canvas 50 x 50cm

K: 如何看待你在作品中呈现的“怪诞姿势和情节”? 比如《在狗喷嚏下热舞》、《穿妈妈高跟鞋跳舞的男孩》、《要想不摔倒, 就该听你妈的话》等等这些作品的定格瞬间是为了形式或内容刻意安排的吗?

W: 嗯, 这都是真实发生的。主要是记录我儿子, 还有我们家 AKO 他们之间的互动, 所以都是真实发生的。



穿妈妈高跟鞋跳舞的男孩 / A boy dancing with his mom's shoes heels 2023 布面油画 / Oil on canvas 100 x 100cm

K: 可以结合《安静，八卦狗！》和《一只美狗和他的朋友》这两幅作品，谈谈你是如何运用色彩语言吗？

W: 我觉得这就是爱情的颜色。在这两幅画中我尝试在那个静态的画面中找到一些动感。比如说一只美狗里面的烟，还有八卦狗里面的蜘蛛，就是可以想象出他的动态。烟，它每一秒都在变化，而且蜘蛛在腹部最敏感的地方，你可以想象出一个蜘蛛趴在你肚子上，你周围那圈皮肤那种敏感度，还有那种瘙痒的感觉。我觉得这就是一种动态，在画面中有一个不一样的点，就是对我来说画面是一种流动的感觉，它的流动性就像打开一个窗口一样，而且是要靠想象的，但是会比较细微。我想之后我也会逐渐往这方面去继续探索一下。



一只美狗和他的朋友 / A fancy doge with his friend 2023 布面油画 / Oil on canvas 100 x 100cm

K: 我们看到你的作品中有非常多的动物面貌，有狗、鹤鹑、野鸟，这些形象未来还会一直延续下去吗？假设抛掉以上元素，会选择什么来替代它们或者说创作方向会有什么转变吗？

W: 其实我对野生动物和家养动物的心理活动还蛮感兴趣的，很想知道他们会不会交流，他们是怎样交流的，想知道他们会不会跟我们一样。就像钱钟书的小说《围城》一样，描写的就像城里城外，在城里人想出去城外想进来，所以之后可能还会延续动物这个题材。



窗外的自由 / *Everyone loves you, but I have freedom* 2022 布面油画 / Oil on canvas 80 x 80cm



生与死之间真的有距离吗? / You and me, life and death2023 布面油画 / Oil on canvas80 x 80cm

K: 你一直在法国生活，可以分享一下在国外对你的工作生活有影响或者触动的城市吗？

W: 今年4月份去了趟摩洛哥，在沙漠里头遇见了一些有趣的人有趣的事，回来之后画了好几副。比如说找到你的青蛙王子，还有爱是一个循环，都是在摩洛哥的一些感触。特别是找到你的青蛙王子，我觉得特别有意思，是我们那时候住在沙漠里的一个酒店，就沙漠中间，有一个游泳池，到了晚上就有一个青蛙在泳池里游泳，白天我们在那游，晚上青蛙在那游，然后大家都看着那个青蛙，它特别悠闲自在的在那睡。我觉得，童话不是瞎写的，都是有根据的，挺有意思的，然后我回来的第一时间就把它画出来了，所以这次展览有几件作品都是在摩洛哥期间的经历。



找到你的青蛙王子，然后给他一个吻 / Find your frog prince, give him a kiss 2023 布面油画 / Oil on canvas 80 x 80cm

K: 祝你一路顺风！这一次也是专门为了这个展览回国，在这短暂的时间中有没有给你的创作带来新的灵感或切入点？很好奇回法国后第一幅作品会有什么变化？

W: 回来之前其实我已经有三张在计划当中，还没来得及画。回国这一个月可能就是短暂的休假，回法国之后可能马上就会开工，先把那三幅画完。

K: It is a great honor to invite you back to China to participate in the first artist solo exhibition in Keyi Gallery Beijing space. Can you briefly introduce this exhibition? Regarding "love is love", the Chinese translation is Ako's love. Does it have any special meaning to you?

W: This is my first solo exhibition in China, it is a great honor to be in Keyi Gallery! This

exhibition is mainly a summary of some of my personal life and family in recent years. The main content is our dog and our son, some records of life and emotional experience. Ako's love, Ako is our dog Ako, because Ako's Chinese name is Agou, and its French name is Ako. "Love is love" is a hashtag I often use, but love here does not just refer to romantic love, I think every kind of sincere emotion from the heart should be valued, including the love of animals for us, so "love is love" is a very suitable title for this exhibition.

K: I understand that you are currently living in France, can you share some differences you feel about the environment in the field of art between France and China?

W: In fact, China is more open and tolerant, and information is more convenient. For example, wechat official accounts and Xiaohongshu promote many artists every day, so it is very convenient for us to obtain the information of the newest and advanced artists in the world. But if you go abroad, you may still use more traditional methods, such as visiting galleries and art museums, so I think it may be better in China.

K: Your works are always about the theme of "love", and the works in this exhibition are also a summary of your recent emotional life. Can we say that emotion is the most important or inseparable theme in your artistic creation?

W: Yes, I have always felt that true feelings can move people the most. Style and technique are secondary to me.

K: You call yourself an "observer of life". As your usual way of working, do you need to constantly find inspiration in life? How do you record the theme you want to create?

W: It's not that I call myself an observer of life, it's that I call our dog an observer of life. Because I feel that he is observing us all the time, and he has mastered the laws of life, so I think it is quite interesting. He observes me, and I also observe him, this is a mutual relationship between us.

K: In your self-report, you explained to us the specific identifier of the image in the picture. Why is there an imaginary snail? What's the story?

W: One time when we were walking, my son found a snail's nest, which was a water pipe underground. I never knew that snails had nests. There were probably dozens of snails in that water pipe. He wanted to take me to see them. From then on, I found that he was always talking to himself, muttering to himself. I asked him what he was talking about? He said he was calling that "Duo Duo", and I asked who "Duo Duo" was? He said, "Duo duo" is the snail we saw that day! Haha! I found the name very interesting, Duoduo~ Duoduo. It is very catchy, and I will

remember it once I say it. After that, the name "Duo Duo" left a deep impression in my mind, and I subconsciously added it to my creation. There are so many snails in France, the snails will come out when it rains. Sometimes if you are not careful, you will step on it and crush it to pieces. But since then, every time we go for a walk, I will be careful, because I am afraid that Duo Duo will be trampled to death. I think this is a very interesting little bit of life, so I added it.

K: What do you think of the "weird postures and plots" presented in your works? For example, "Dancing Under a Dog Sneezing", "The Boy Dancing with His Mom's Shoes Heels", " You Should Listen to Your Mum, If You Don't Want to Fall", etc. Are the freeze-frame moments of these works deliberately arranged for form or content?

W: Well, these scenes all really happened. They mainly record the interactions between my son and Ako, so they are real scenes.

K: Could you talk about how you use colors using the examples of your work "Be quiet, gossip dog!" and "A Fancy Dog with His Friend"?

W: I think these are the colors of love. In these two paintings, I tried to find some movement in that static image, like the smoke in "A Fancy Dog with His Friend", and the spider in "Be quiet, gossipdog!", you can imagine his movements through the color dynamics. Smoke, it changes every second, and the spider, it is in the most sensitive part of the abdomen. You can imagine a spider lying on your stomach, the sensitivity of the skin around you, and the itching feeling. I think this is a kind of dynamic, and there is a difference in the picture, that is, for me, the picture is a sense of flow. Its fluidity is like opening a window, it depends on imagination, and it is quite subtle. I think I will gradually continue to explore this aspect in the future.

K: We can see that there are many animal images in your works, including dogs, quails, and wild birds. Will these images continue to exist in the future? Assuming that the above elements are thrown away, what will be chosen to replace them, or will there be any change in your creative direction?

W: I am in fact quite interested in the psychological activities of wild animals and domestic animals. I really want to know whether they can communicate, how they communicate, and whether they are like us. Just like Qian Zhongshu's novel "Fortress Besieged", there are inside and outside of the city, people in the city want to go out and people outside the city want to come in. So the theme of animals may continue in the future.

K: You have been living in France. Can you share about the cities abroad that have influenced or touched you in your work and life?

W: I went to Morocco in April this year and met some interesting people and interesting things in the desert. I drew several pictures after I came back. For example, "Find your frog prince, give him a kiss" and "Love is a cycle the beginning and the end are the same point " are from some of my feelings in Morocco, especially "Find your frog prince, give him a kiss", I find it very interesting. We lived in a hotel in the desert at that time. There was a swimming pool in the middle of the desert. At night, there was a frog swimming in the pool. We swam there during the day, the frog swam there at night. Everyone looked at the frog, it slept there very leisurely. I think that fairy tales are not written in vain, they are well-founded. I found it interesting and drew it as soon as I came back. Thus several works in this exhibition are based on my experience in Morocco.

K: I wish you a safe journey! This time you returned to China specifically for this exhibition. Did this short period of time bring you new inspiration or entry points for your creation? I'm curious about how your first work will change after you return to France?

W: Before I came back, I actually had three of them planned, but I hadn't had time to draw them yet. This month after returning to China may be a short vacation. After returning to France, I may start work immediately and finish those three paintings first.