

TAN ON ART / ART ON TAN

A Collection of Articles 1984-2012

觀念與技術

從 '85美術思潮到數碼藝術評論文章選集

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編著：譚力勤

Beijing Songzhuang Art Museum 北京宋莊美術館

A NOTE TO THE READER

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For more information about artist LiQin Tan,
please visit www.tanimation.com
<http://www.facebook.com/liqint>



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As a representative of the '85 Art Movement and of contemporary digital art in China, Mr. LiQin Tan returned to China in recent years to host solo exhibitions and academic lectures, serving as a Visiting Professor at Peking University and at the Communication University of China with workshops in conceptual animation and animation installation. He utilizes avant-garde digital art concepts, combining today's cutting-edge technology with traditional practices from China, and led the establishing of the first avant-garde digital art studio at Peking University, which has played a positive role in promoting Chinese digital art and animation education.

Following the Beijing World Art Museum and the 798 Yuanfen New Media Art Space solo shows, Tan's other large solo exhibition "Refractive Brain Therapy", curated by famous art critic Li Xianting and myself, was successfully held at Songzhuang Art Museum in 2010. The exhibition's thoughtful concepts, esoteric digital technology, and unique rugged materials have been recognized and endorsed by Chinese art circles and the animation field.

During the '85 Art Movement, Tan worked on his installation and contemporary meticulous brushwork, and more importantly, published articles criticizing Chinese contemporary art and adopted the Painter magazine, which was founded by him and his friends to recommend and discover several unknown young artists; many of them are now recognized as internationally influential and important contemporary artists. The communication documents and stories among them have become important research materials on the '85 Art Movement. Meanwhile, the development of his own creative life and of his art material and technology techniques was a rare for Chinese contemporary artists (e.g. the transition from a traditional brush worker to conceptual installation creator, from art critic to multimedia designer, from traditional animator to

作為中國八五美術新潮和當代數碼藝術代表人物之一，譚力勤先生近年常回國主辦個展和學術講座，兼任北京大學和中國傳媒大學特聘教授，主講觀念動畫和動畫裝置。他把當今國際最當代的數碼藝術理念、技術與中國的實踐相結合，在北京大學成立了中國第一所實驗動畫工作室，對促進中國當代數碼藝術與動畫教育的發展起到了一定的推動作用。

繼中華世紀壇世界藝術館和798緣分新媒體空間個展後，由栗先庭老師擔任總監和我本人策展的譚力勤個展“折射與洗腦”於2010年在宋莊美術館成功舉辦。其哲理般的構思、深奧新穎的數碼技術和獨特粗曠的三維材料應用，得到了中國美術界和動畫界的認同和推薦。

八五美術新潮時期的譚力勤從事裝置藝術和現代工筆畫，但更多地是發表理論文章抨擊當代美術界，並與他和朋友創刊的《畫家》雜誌推薦了好幾位當時年輕無名，現具有國際影響力的當代藝術家，而他與這些國際著名藝術家的交流和故事，也成為我們研究八五美術運動的重要史料。同時，他本人藝術的發展和多變的創作手法也是一本不可多得的藝術家個案。從傳統工筆寫意到概念裝置；從藝術評論到多媒體設計；從傳統動畫到數碼藝術，一路走來，技術跨度坎坷巨大，觀念思維迂回銳變，文化內涵融合交錯，得到中美美術理論家的推薦和好評。特別是他對數碼藝術觀念和技術的討論、闡述，具有非常獨

contemporary digital artist).

Tan's development of his technology spanned a bumpy journey, with conceptual undergoing sharp circuitous changes, and cross-cultural elements have been integrated into multiple levels. His recent digital art has been widely recommended and endorsed by American and Chinese artists and critics, especially his statement and explanation regarding the relationship among conceptual thinking, visual thinking, and computational thinkings. This concepts provided a unique and original meaning for contemporary digital art creation.

This book examines Tan's work as something between the technological and the conceptual, underscoring the relationship between two other themes in Chinese contemporary art: media technology and human emotion. The book leads to two questions: are technology and emotion separate? Does technology conflict with our traditional and emotional reality when we are in the art age of technological innovation? I believe the two can be combined. Technology can transform the old into the new, such as our virtual, cyber, and artificial emotion. However, the technological revolution will both erase and create a lot of confusion in our reality. Whenever society undergoes major changes, this dichotomy of change cannot be avoided, as was the case with how agricultural innovation changed daily life; how the industrial revolution and steam engine technology changed the structure of factories and commerce; or how the electrical age of lights and telephone brought the emergence of fast changes in the communication experience. In this current digital epoch, virtual reality, biotechnology, gene transfer have in addition to their benefits, brought along new ethical and spatial confusion. We already have an ethical relationship between humans, or between people and the natural world, but now have does a new relationship form between people,

特和新穎之意，對中國當代數碼藝術界的創作無疑具有啟發作用。

譚力勤先生的書中圍繞技術與觀念展開，這正是當代藝術價值判斷的兩個要素，即媒介技術與感受的問題。書中其實引出了兩個話題，一個是技術和感受是不是分開的？我們在藝術技術創新的時候，是不是會與傳統和現實情感產生脫節的問題？我覺得兩者可以是結合統一的關係，因為技術也可以改變或產生新的情感，比如我們的虛擬情感(或者網絡情感、人造情感)。還有，技術革命也會改變現實中很多困惑的東西；我們介入現實時大的變革，並不是與技術完全分離的，比如農業社會工具技術創造，改變了當時的日常生活；工業革命的蒸汽機技術出現，改變了整個社會消費結構；電氣時代，電燈、電話的出現帶來了快捷感受的變化；數字時代、生物技術時代的虛擬現實、轉基因克隆技術也帶來了新的倫理和空間困惑。以前我們倫理關係是指人和人之間的關係，或者人和自然世界的關係，現在又產生了人和虛擬人、人和機器人的關係，這些新倫理或者新道德的出現是與技術分不開的。

我們不能爲了反對技術而反對技術。我們用了新的技術，並不會把我們傳統和經典的感受完全取代掉，舉例白南準運用電視媒介做了一些跟傳統東方禪宗精神結合的作品，把傳統永恒的話題進行了技術媒介的轉換；禪宗的東西，運用了一個新的技術語言進行轉換或者結合，這時反而更好

virtual humans, and robots? The latest ethics or emergence of new morals will be strongly connected to technical advancements.

We cannot object to technology simply because we don't like it. Yet, the novel technology cannot replace traditional and classic emotion completely. For instance, Nam June Paik made a TV-Buddha in 1974 that focused on the idea of an oriental Zen spirit--the timeless traditional topic was translated through contemporary media technology. It was found that this new media made for a much better transmission, expansion, and activation of the traditional spirit. The piece also directly affected media art history, creating a correspondance between media art's values and significance and changes in art language structures. Tan's art and his articles also have been involved in the determination of the types of roles digital technology has played in today's artistic appreciation and implication.

To this end, we selected a number of important articles for this book collection, including Tan's published articles on art and art critics' comments on Tan's art spanning the '85 Art Movement to today's digital art. The selected articles represent artistic concepts, creative approaches and technical requirements in each time period. It is difficult to imagine due to today's point of view and reasoning, but Tan's writing in the past were a sharp challenge to the traditional structure at the time and embodied empowerment. Such bi-directional text editing methods has been exercised rarely in China, and our aim is try to give readers a holistic, comprehensive picture of a contemporary artist, via multiple perspectives.

Executive Director
Songzhuang Art Museum
Beijing, December 18, 2011

的傳承、拓展和激活了傳統精神，這個也引出了新媒體的藝術史怎麼寫和相應的價值判斷問題。新的媒介技術出現了，藝術將會有新的價值判斷，技術媒介必然會帶來藝術語言結構的變化。有人說現當代藝術可以忽略技術語言，這是一種誤讀；其實藝術史中從來都未忽視技術，祇不過每個歷史階段，藝術表達中技術的語言方式也在發生變化，行爲藝術有行爲藝術的技術語言，繪畫有繪畫的技術語言，錄像有錄像藝術的技術語言，藝術語言變化實際上跟技術都是有關係的，每個時代必須有每個時代出現的新媒介、技術與觀念，我們的藝術才不會消失掉。藝術家用新的媒介技術感受新的情感、用新的媒介技術感受傳統、永恒的思想都可以，都會使藝術發展變化，譚力勤先生一直在思考新媒體技術在新藝術價值判斷中的作用。

爲此，我們精選了一些重要文章匯集到此書裏，其中包括譚力勤發表過的理論文章和批評家評論譚力勤藝術的文章，內容覆蓋從八五美術運動到當今數碼藝術時代。選擇的文章代表當時藝術觀念、創作手法和技術要求，很難用今天的角度去分析和推理，但在當時的歷史條件下已爲尖銳和賦有挑戰性。此種雙向文選編集方法在國內目前採用不多，我們的目的是力求讓大家能立體地、全面地、多向地來了解一位當代藝術家。

宋莊美術館執行館長
2011年12月18日于北京

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LiQin Tan, Changsha / 譚力勤攝于長沙, 1985

TAN ON ART

譚力勤論藝術

'85 Art Movement Period in China
中國“八五美術新潮”時期
1984 — 1988

North America Period
北美創作時期
1988 — 2012

A Characterization of Future Chinese Art Concepts 中國藝術觀念的未來特徵

The Trend of Art Thought

Hubei Art & Literature Association, 1(1), p7-10, 1985

湖北文學藝術協會《美術思潮》

This article won an Award of Excellence in Art Criticism from The Trend of Art Thought, the creator of China's first national Art Criticism award, in 1985. At the time, the article was like a bomb thrown at an oppressive and traditional art circle during a conservative and narrow-minded era. As such, it played an important role in the early '85 Art Movement. As years passed, many of the article's predictions about the development of Chinese art have come true.

In this timely exposé of the impending trends in Chinese art, Tan poignantly characterizes and explains the concept of "Future Leading Today."

There are five classifications in Tan's predictions: Futurity, diversity, agility, originality, and competitiveness. Tan predicted that Chinese artists would soon move from agricultural, conservative thinking to futuristic, candid thinking. There would be transformations from standardization to diversity; from a unitary system to a complex system; and from centralization to decentralization. Competition would bring about interactions between artistic talents and enable them to emerge in alternative groups.

Tan's article goes on to explain that contemporary society demands that Chinese artists update their aesthetic standards at an increasing rate—from yearly, to weekly to daily—as if they are following the trend of "Moore's Law." Therefore, the "doctrine of norms" from Confucianism makes people weaker and less original creatively, suppressing their individualistic spirit. Originality should be the final destination for artists. China's art market would rise quickly if political interferences were absent. The art market would regulate itself through competitiveness, should free rein be given to businesses and entrepreneurs in art.

A Characterization of Future Chinese Art Concepts 中國藝術觀念的未來特徵

LiQin Tan 譚力勤

Should one assume that the world's history of art in the second half of the last century is a demonstration of human self-destructiveness, then one could argue that modern art concepts formed the guiding ideology of the aforesaid self-destructiveness of the human race. Like a whirlwind, these concepts swept off the old, golden rules – the order of truth, goodness and beauty – and the old sense of intellect and justice. This dynamic force first arose in Europe and North America and rapidly spread to the Asian continent. In the conceptual horizon, it gradually swelled up like a skulking monster, formed by the countless staggered lines and shapes of futurity, variety, promptness, originality and competitiveness; a creature that we can stand over as either master or destroyer.

Futurity

The future leads today. To take a hold of every opportunity in the future and to be brave enough to change all outmoded criteria are prominent features of modern art. If we say that the rural way of thinking in an agricultural society focuses on the past, then one faces the reality in an industrial society and forward to the future in an information society. Thus, I can confidently say that contemporary art looks into the future eternally.

At present, the conservative thinking of the agricultural society occupies the "holy land" of China's contemporary art scene. Everything is based on traditional rules of logic such as observation, induction, deduction, etc. Classical works of art and masterpieces proffer the most convincing evidence and arguments, paradoxically, from which all new viewpoints must get confirmation. It is therefore the main reason why Chinese art has not changed much for the past hundreds of years.

An American anthropologist and futurist, Margaret Mead, has pointed out in her book, *Culture and Commitment* (1970), that one of the significant changes today in human society is the conversion from "postfigurative culture" (a kind of culture that the young learns from the old) to that of "cofigurative culture" (learning from one's

如果說，半個世紀以來，世界藝術史仿佛是一步龐大的自毀罪行錄，那麼，現代藝術觀念本身就是自毀罪行的指導思想。它以無窮的旋轉力，卷去人們昔日宣布的金科玉律\真善美次序\理智\天理和一切藝術的主體。這種旋轉力首先從歐洲升起，並迅速波及亞洲大陸，逐漸在我國藝術觀念的地平線上凸起一個巨大的無數參差的綫條和未來性、多樣性、敏捷性、獨創性、競爭性等幾何形狀組成的多面立方體，人們既可掌握它，也可推倒它！

未來性

未來引導現在。把握未來，衝破一切規範，已成為現代藝術觀念的突出特點。如果說，農業社會人們的思維方式是面向過去，工業社會人們的思維方式是面向現實，信息社會人們的思維方式是面向未來，那我可肯定地說：現代藝術的思維方式就一直是面向未來！

目前，農業社會收斂式的思維方式占着我國當代藝壇的聖地。一切都得建立在觀察、歸納、推導等各種邏輯方法上，經典著作、藝術杰作，都成為最有力的論據，一切新觀點都須在此得到確證，從而成為數百年來藝術風貌變化不大的重要原因。

美國人類學家、未來學者米德曾指出：當今社會顯著變化之一是人類社會已從一種青年人向老年人學習的“後喻文化”轉變為“同喻文化”（向同時代人學習），迫在眉睫下的時期將會是“前喻文化”的產生，年長的人將從年輕人那裏學習，青年人將向兒童學習。“前喻文化”中未來主宰現在，如同“後

contemporaries). The imminent period will witness the emergence of "prefigurative culture," i.e. the old will learn from the young. In the "prefigurative culture," tomorrow will dominate today, just as the past (traditions) commands the present in the "postfigurative culture." Current events are different from past ones; thus, the concepts offered by elders on the future become less informative, and one tends to depend on the instruction of one's contemporaries. With the acceleration of cultural change, the job of envisioning the future falls on youngsters, who will dominate the future art scene.

Young people no longer idolize traditional "skills masters." Rather, they penetrate seriously into reality, seeking entities and thoughts of spiritual freedom, and stepping into a future beyond that of their elders. The following scenarios represent some possible educational models of the future: The elders will no longer teach what they think the young should learn, but educate them as to how to learn. They will no longer tell them what they should believe in, but rather tell them the meaning of belief. The teaching system will change from instilling skills and knowledge to cultivating one's intelligence through self-discovery.

Since the future cannot be clearly perceived, there is an urgent need for our society to set up an art institute to further research, explore, and anticipate the perpetually ambiguous and extraordinarily charming future of art.

Diversity

The future of China's art will certainly involve many big projects, where professions and projects will be like individual systems that connect with each other. It will be like a stunning three-dimensional structure that networks in multiple dimensions, directions, factors and levels, with very complex combined effects. Art itself is magnificently rich, as it demonstrates the diversity of how artists think, while such diversity also demonstrates the variety of art concepts. We have to accept multiple perspectives in order to study diverse aesthetic foci and art objectives. In a sphere where there is no dominant art school or art forms, we will only succeed with multiple thinking habits; otherwise we will fail.

Our art society is currently on the verge of transitioning from centralization to decentralization – a bottom-up tendency that embraces many unknown factors. This movement will be diversified, miniaturized, commercialized, and non-governmentalized. "Centralization," "standardization," and "largeness" have already been reflected as the aesthetic awareness in the second wave of civilization. The Sixth Nationwide Art Exhibition in 1984, which was highly centralized and organized with absolute authority, has cast a shadow on the art sphere, having lagged behind the demands of current circumstances. The emergence of new communication tools has

喻文化”中過去（傳統）主宰現在一樣。新發生的事件和過去并不一樣，使得老年人關於未來的觀念用處較少，人們更趨於依靠他們同代人作指導，隨着文化改變的加速，希望搞清楚將來是什麼樣子的可能性已轉到年輕人。藝術未來的主宰者是當今的年輕人和兒童！

青年學生們心中崇拜的偶像不再是因循守舊的技法大師，他們深入嚴肅的富有哲理的現實生活，尋找心靈自由的實體和思想，越過年長的先生，走在未來的路上。未來的教育方式：年長的不是教導他們學習什麼，而是教他們如何學習；不是教他們信奉什麼，而是教他們信奉的涵義。教學體系也必須由現在的培訓技巧、灌輸知識為主轉變為培養學生的智能為主！

未來并不是清晰可見的，我國亟待建立藝術未來學會，研究、探索、預測這永久模糊、非常迷人的藝術未來。

多樣性

我國藝術的未來必象無數巨大的系統工程，其中每一個行業，每一個項目，都自成系統又互相成系統，是多維、多向、多因素、多層次、縱橫交錯的立體網絡結構，有着十分複雜的交叉效應，藝術本身的宏大壯觀和豐富多彩，決定我們藝術思維方式的多樣性，思維方式的多樣性決定我們藝術觀念的多樣性。我們必須用不同的思維方式去研究不同的審美對象。在沒有占統治地位的藝術流派，沒有非此即彼的藝術天體上，多種多樣的思維方式的選擇，才能取得勝利。非此即彼的單調方式一定要失敗。

我國的藝術正處在由集中走向分散的夾縫時期，美術的未來趨勢必然是自下而上，多樣化、小型化、民間化。“集中”、“標準化”、“大”，這已是第二次浪潮文明的審美意識。第六屆全國美展如此高度集中，規模之宏大，具有絕對的權威性，已給美術界投下了不少陰影，完全落後於形勢的需要。

新的通訊工具的出現，信息傳達之迅速，使得世界藝術不再以巴黎、紐約為中心，其他任何國家、地區都可產生一種新觀念新思潮影響世界。未來中國也不再以北京為藝術中心，新藝術革命

enabled information to be transmitted rapidly; hence, Paris and New York are no longer the centers of the art world. Rather, any country or district can produce an innovative concept and ideological shift to influence the whole world. Similarly, Beijing will no longer be the art center of China in future years. Instead, the wave of the art revolution will sweep to and fro along the Pacific coast for thousands of miles, moving inland, and then develop in such forceful and profound torrents that the art revolution will finally be carried to the mainland.

On the one hand, the future vision of art will change very rapidly alongside the exponential development of science; on the other, it will evolve alongside the surfacing of human emotions and ideology. With the help of science and technology, the forms of artworks will be more expansive and diverse. In addition, the technological revolution will bring forth new objectives and subjects in art to form new categories in art. Artists will also long to break free from the "demon" of technical exploration and the pressure of reason and mechanization.

The macro-structure of modern art is diverse, and even more so are the micro-activities of artists. What contemporary artists emphasize is their individuality, rather than what common grounds they share with others. For instance, the "the third generation" of artists can simultaneously take on the roles of an oil painter, a traditional Chinese painter, a comic illustrator, a sculptor and a critic, in very much the same way as in the West, where artists such as Henry Moore and Barbara Hepworth adopted both realist and abstract techniques simultaneously, among others, in their artworks.

There will be no masters in the future, as expected by the public. The era of "one mountain crest dwarfing all peaks under its feet" is gone forever. Today, one hundred individuals have ninety-nine different artistic pursuits. Pursuers of art, do not create your own leaders anymore!

Agility

The spatial scale of the modern society is broader and broader. Like positive powers of ten, which can be infinitely greater, the macrocosm has already gone beyond tens of billions of light years. Similarly, like negative powers of ten, which can be infinitely smaller, the microcosm will amount to one part per trillion. The aesthetic interaction between the subject and the object carries out a persistent movement back and forth, thus forming a kind of successive activity. This is called a "circular arc" in modern psychology, which takes on an ever-changing state with the modernization of communication, the development and popularity of computers, as well as the double acceleration of information transmission, i.e. the storage and processing of information approximately every two years (called "Moore's Law" in physics). The

的浪潮首先可能拍打中國幾千裏漫長而曲折的太平洋海岸，然後逐步向內地滲透，朝縱深發展，匯成推動我國藝術革命發展的滔滔洪流！

我國未來的藝術一方面隨着科學發展而發展，另一方面則是根據人的感情理念的變化發展而發展。各種科技手段進入文藝作品，形式更加多樣化。新的科技革命也為文藝理論和文藝科研提供新的研究對象、課題，形成新的研究門類。而藝術家們又希望從科研的“巨魔”中逃避開來，避開理性和機械化的壓力去思考。

現代藝術宏觀結構呈多樣化，藝術家本身的微觀活動更加多樣化。當代藝術家強調的是自己的特點，而不是別人的共同點。例如，我國第三代畫家往往是油畫家、國畫家、連環畫家、雕塑家、理論家融於一人。西方亨利·摩爾，巴巴拉·赫普沃思就同時採用寫實和抽象等幾種不同的手法。未來的時代并不象人們預料的那樣出現大師。“一峰崛起，凌駕群丘”的時代一去不返。而今，一百個人就有九十九個不同的藝術追求目標。藝術的追蹤者，不再創造自己的領袖！

敏捷性

現代社會空間範圍越來越寬闊。十的正次方可無限大下去，宏觀世界已到幾百億光年以外；十的負次方可無限小下去，微觀到億萬分之一。審美主體與審美客體之間的相互作用，往返無窮，連續性活動——現代心理家所謂的“循環弧”。隨着通訊設備的現代化及電腦的發展和普及，信息傳遞、存儲、加工等一系列環節的速度的加快而呈現千變萬化的姿態。無限循環的過程時間短暫，富有緊迫感。繪畫的空間美感已擴大為四維空間，提高思維的敏捷。

人們已拋棄安于現狀和對新觀念反映遲鈍的心理狀態，看不起國內當代畫壇上一輩子就捧着一種風格的人。大家力求不斷變新，從而崇拜畢加索。

社會結構更新周期性越來越短，知識更新越來越快。大學四年中所學知識50%已經陳舊，八年後100%要更換。而人們的審美意識更新周期更短、更敏捷。我國詩、書、畫、印這種文人

time for this endless circulation and exponential growth is getting shorter and shorter with a sense of urgency. Therefore, the spatial creative sensitivity has been broadened to a four-dimensional space, and another future characteristic and concept of art is to improve the agility of the mind and the brain.

People are already giving up on the mental states of complacency and unresponsiveness to new concepts. Those who adhere to a singular approach and style in contemporary art have been despised. Many are constantly innovating, looking to Picasso as their favourite idol.

The renewal rate of the social structure is becoming shorter and shorter, and knowledge is renewing itself more and more rapidly. Half of what we have learned in college is already obsolete today, and this knowledge needs to be renewed completely after a few years. Moreover, people change their artistic consciousness more quickly and responsively. Around the May 4th Movement, the use of academic freehand brushwork in traditional Chinese painting – incorporating painting, calligraphy, poetry, verse, and seal-was gradually replaced by the realist artistry that combines Chinese and Western classical art. Today, it has an even closer connection with future Eastern mysticism and realism; the brand-new, fantastic and diversified art experience will trigger a powerful current. If the first artistic impression created lasted over a thousand years, and the second one, several decades, then the last one may only last for several years or even just several months. Therefore, an artist must ensure that his artistic consciousness is current at all times; that he is in his best shape to go beyond it. He should also absorb various types of information of the times and create new images by applying, selecting and integrating the information as quickly as possible. Information is not only an art concept and artwork; it is also a new skill. This new methodology has already affected people who thoroughly engage in art.

Originality

Originality has been regarded as the highest goal of artistic creation, or even the ultimate aesthetic value.

The originality of western modern art is often embodied in extremity or diversity –always running contrary to traditional values and challenging authority. This spirit of rebelliousness is especially precious in artistic creation. The “doctrine of norms” which ruled the East for thousands of years has shaped the Chinese way of thinking in this regard: one must not stand out, but always choose the middle-of-the-road approach without showing any feelings too passionately or obviously. In this manner, the national characteristics of neutralism and conservatism were formed. These characteristics were reflected in social life by sayings such as “a man dreads fame as a pig dreads being fat” and “the bird taking the lead gets shot

的大寫意美感在“五四”運動前後 被中西古典藝術結合的現實主義美感所逐漸代替，目前與未來東方的神秘主義與現實主義結合將更緊密、嶄新的、奇異的多樣化美感將波浪翻滾。如果說前一種美感相繼有一千多年，中者祇能幾十年，那麼後者可能祇有幾年、幾個月。因此，一個藝術家至少必須時時保持自己的審美意識與時代同步，最佳狀態應走在時代的前面，吸收時代各種不同的信息，盡快運用和篩選信息，綜合信息，創造新形象。信息既是審美觀念、藝術品，又是新的技能的雙重意義已影響着整個從事藝術生活的人。

獨創性

獨創性已被看作藝術創作的一種最高的追求目標，甚至是最終極的審美價值。

西方現代藝術的獨創性經常表現為極端化、多樣化——永遠與傳統觀念唱反調，這種反叛精神在藝術創造中尤為可貴。

統治東方幾千年的中庸思想使中國人思考問題時隨大流、怕冒尖，取法于中，不允許情思過分激烈而明朗的外露，養成中和、保守的民族性格，反映在社會生活中是“人怕出名豬怕壯”、“槍打出頭鳥”；反映在藝術上就是所謂美的最高法則——“似與不似之間”。藝術創造中的這一鐵籠必須砸碎，藝術家既可追求藝術作品的似、酷似、完全似、似與不似之間，也可追求藝術作品的不似、一點也不似、根本不似！

畢加索說過：“藝術不是進化，而是不斷變化。”藝術並不是從低級走向高級、幼稚向成熟、殘缺至完美的發展。美術歷史為連續不斷滾動的創新浪潮所組成，藝術變化越多越能接近真諦。我們的注意力應更多地放在藝術史的轉折點上，而不要總是放在歷史的延續上。在新的藝術出現時，就要判斷它的主要趨勢，以便掌握和影響它。我們的思維中心不在研究是誰在支撐行將退伍的舊藝術，而是去發現是誰在塑造當今與未來的新藝術。正當我們為了暫時的、不可收拾的過去的理論問題論戰而耗盡我們的精力和注意力的時候，一場隱蔽的意義重大的新藝術運動早已開始了。未來藝術運動的急流，將反應到我

first.” In art, they were reflected in the so-called highest principle of aesthetics – “between likeness and unlikeness.” This iron cage in artistic creation must be broken so that artists can choose either to pursue realism, perfect realism, super-realism, between likeness and unlikeness, or unrealism, surrealism, and abstract artworks.

Picasso said that art is continuous change instead of evolution. Art does not evolve from lower to higher stages or from infancy to maturity or from imperfection to perfection. Art history is formed by continuous waves of innovation. The more varieties there are in art, the closer it gets to the true meaning of art. We should focus on the turning points in art history rather than the state of continuity in history. When a new form of art comes into being, its direction and characteristics should be determined so that we can understand it and have an impact on it. Our concern should not be focused on researching those who are going out of date, but to discover those who are inventing new genres today and tomorrow. An implicit and significant new art movement has perhaps already started while we are exhausting our spirits and attention on some temporary and irresolvable theoretical debates of the past. The rapids of future art movements will be reflected in our work and life. Artists living in a contemporary society will either be the apologists of dying, traditional, aesthetic ideas or the founders of future artistic concepts!

Art of the future will not create any fixed systems, nor seek eternity or permanency. It ceaselessly denies others as well as itself, as an ongoing unfinished “revolution.” Artists should be the “pioneers and experimenters” of beauty, the “scouts” conveying new social information. Artists are precursors representing the future. Absurdity lies not with them but with those who are unable to appreciate them.

Competitiveness

Competition brings vitality. Competition brings progress. Art of the future is developed through competition from the bottom up. No governing force is necessary. The participants in this natural contest will be either future masters of art or nobodies.

In order to compete, one must re-evaluate and promote the commercial value of art, allowing it to be part of the national economic campaign, which was initiated a few years ago. Therefore, there should be a paradigm shift in the Chinese hierarchical view of “scholars, peasants, workmen and merchants,” where the production of art would yield economic benefits.

Creation is an art and so is business. They are two types of art that contemporary artists definitely need to grasp. The business of art is the hinge of art activities in our future socialist economy. In a sense, an art entrepreneur is as important as a theorist or critic. He

們的工作和生活之中，生活在當今社會的藝術家不是充當頻于垂死的傳統的審美意識的捍衛者，就是新的未來藝術觀念的締造者！

未來藝術不會創造什麼固定的體系，也不追求永恒和不朽。它不斷否定別人，也不斷否定自己，永遠是一場未完成的“革命”。藝術家應是美的“開路先鋒和實驗家”是傳遞新的社會信息的“偵察兵”，藝術家是代表未來的先驅者。可笑的不是他們，而是不能鑒賞他們的人！

競爭性

競爭帶來活力，競爭帶來進步。

未來藝術是在競爭中自下而上地發展的，無須通過行政方式進行過多幹擾和提倡。競爭中的勝利者和淘汰者將是未來的大畫家和無名之輩！

要競爭，必須重新認識藝術品的價值，提倡藝術品的商業化，讓藝術作品參入國內經濟大競爭之中。為此，必須徹底改變中國士農工商的觀點，藝術作品的生產也必須追求經濟效益。

繪畫是藝術，經商同樣也是一門藝術，當代藝術家有必要同時掌握這兩門藝術。

畫商是我們未來社會主義經濟中藝術活動的樞紐。從某種角度來說，他比理論家更重要。他能縱橫向溝通，把藝術家創作的出路和欣賞者的消費有機的聯繫起來，從而使藝術作品與社會經濟得以良性循環起來，所以，畫家不僅直接參入了藝術財富的創造，而且可以使財富在加速循環中成倍增加。目前我們學校培養的大部分藝術人才都是文人書生型，而我們須運用經濟的杠杆去鞭策一些藝術家向企業家型的藝術人才發展。未來的美院有必要增加藝術經濟管理系。

我國一些藝術作品受外國人經濟左右的可悲局面的結束已為期不遠，人們生活的富裕，審美興趣的廣泛和提高，將導致人們積極去理解藝術家的審美趣味，藝術家又返回來以多樣化的生產去滿足人們多樣化的審美需要。一體化的文學熱忱很快就會成爲陳迹，文學不

can communicate in length and breadth, connecting those who produce and consume art, and creating a positive circulatory system for artworks within the social economy. Therefore, artists not only directly participate in the production of artistic wealth, they also help accelerate, circulate, and multiply such wealth. Currently, the majority of artists trained in our educational system are of the scholarly type, but we need to take advantage of the economy to cultivate artists who have the potential to become entrepreneurs. There is a need for art colleges to include a program in art administration in the future.

The tragic destiny of foreign economic ownership of Chinese art is imminent. The improved standard of living and overall prosperity and the increased interest and popularity of art appreciation, would lead people to try harder and more seriously to understand the tastes of artists. Artists will thus need to satisfy the diverse tastes and demands of the public with diverse forms of art. The zeal for a single body of literature will soon become a thing of the past; literature will no longer possess the glamour and appeal that it once had. On the one hand, the trend will surely be directed to the visual arts as it quickly maintains some kind of emotional balance. On the other hand, it will be submersed in the deeper levels of philosophy, fathoming its charm. The coming era of art is one where original artworks will take the place of reproductions, so that the consumption of art will sustain itself in our country. Like the Japanese, we will be able to foster our own Higashiyama, Takayama, Kayama and Hirayama.

Competition will bring about mutual interactions amongst artistic talents, leading to the emergence of exchanges between groups. Artistic talents are created with the jamming of artistic ideas. Their characteristics cannot be found in hermits who go about as loners in a seemingly sublime fashion. In order to compete with others and to stand firmly in the garden of art, one must rely on collective energy and emphasize the different attributes among groups. Yet, at the same time members must emphasize their own uniqueness and not what they have in common with others. Only in this fashion will we see the blossoming of thousands of blooms. Only in this fashion will we hear the eager voices of the tens of thousands of families.

In every corner of the future garden of art, we will be surrounded by the heart and warmth of the sun, which will be like our mother. Whether you choose to respect her, embrace her, despise her, or abandon her, the choice is yours!

Changsha, China, 1984

再有往昔萬家矚目的輝煌感召力，其發展趨勢必然是一方面轉向視覺藝術，高速度地保持某種情感的平衡；一方面轉向更深層的富有哲理的海洋中尋找其魅力。即將來臨的藝術時代是原作取代印刷品的時代，從而我國藝術作品的消費便可自我循環，象日本一樣，人們將扶植自己的東山、平山、加山、高山！

競爭會帶來藝術人才的互相交流，成集群式交替的出現。現在的藝術天才是在思想光芒相互撞擊中產生的，不是那種獨來獨往，隱居山林，所謂超脫世俗的士大夫可能具有的。要同其他對手抗衡必須依靠集群力量，并強調集群與其他群體區別的重要特點，以立足于藝術之園。在集群之中，每人必須強調自己的個性而不是共同點，這樣，我們期待的千花齊放，萬家爭鳴的局面才能出現。

在未來藝術園地的每一個角落裏，慈母般陽光總是帶着溫暖的心躡在我們的周圍，是尊重她、擁護她，還是輕視她、拋棄她，選擇在於自己！

1984年寫於長沙窑嶺

85 Art Movement Period in China
中國“八五美術新潮”時期（1984—1988）

Art Theory
藝術理論

A Theory of Scattered Senses —My Penetration Into Criticism 錯開的五官——我批評觀之鑿透

Theory of Contemporary Art
Hunan Art Publishing House, p229-245, 1988
湖南美術出版社《現代美術理論叢刊》第一冊

This is a brief study on the variety of critical approaches to practiced art throughout China and abroad, and it reveals the author's outlook—"A Theory of Scattered Senses."

It states that the objective of art criticism is only a source of inspiration and not a destination for art critics; art criticism is a piece of art in itself in terms of its language and contextual constructions. Five senses should be applied through art criticism. Part I expounds the beauty of language resistance, floating and reversing, and the beauty of word assembly, accumulation, and strike. Part II discusses the relationship between subjective initiatives and art criticism. Part III shows the effects of applying the "hot abstract" and the "cold abstract" methods in art criticism.

Two art reviews by the author are attached as references in the last part of the chapter.

Theory of Contemporary Art is the first book in China to collect all influential articles by key art critics in the 85' Art Movement.

A Theory of Scattered Senses — My Penetration Into Criticism

錯開的五官——我批評觀之鑿透

LiQin Tan 譚力勤

- Critical artists and subjective criticism
- The beauty of resistance in language

The Chinese Confucian ritual doctrine has bound the literary ideology of China for more than two thousand years. Today, it still affects and penetrates the aesthetic ideology of art criticism to a certain degree. It requires that criticisms be done with certain criteria and in certain modes, so as to formulate the procedures of criticisms. In recent years, such formulation is expressed by emphasizing rational, convergent criticisms while despising emotional, divergent criticisms. In such a context, it is not surprising that art criticism has become an accessory to art with little subjective, aesthetic ideology on the part of the critics. Those who say that art criticism is also art are considered absurd and shallow. However, contemporary audiences have refocused their attention on critics as well as the criticized objects. Critics should delve into self-discovery to become subjective and individually different. Strong dialectics and comprehensive logical reasoning are aesthetic criteria as much as barriers to the modern world of social ecology, mentality, and spiritualism. Indeed, contemporary art critics should present new perspectives, new concepts, and new forms of writing in their reviews.

The 85' Art Movement brought fervor to rational thinking in the realm of art. Thousands of art students piously put aside their paintbrushes and began to study books on theory, hoping to enter the heaven of rational thinking as soon as possible. Nevertheless, the movement has not yet reached the extent to which intuitive thinking could bounce back. Yet art criticism did not retort; it was still advocating an approach that is deductive, judgmental, well referenced, complete, and thorough, as if only such propriety would be deemed profound and substantial. However, in so doing, contemporary artists were reminded of the prim and proper style of clothing before 1976—rigid, dry, uptight, and tasteless.

Art criticism is a kind of subjective creation of aestheticism.

- 批評藝術家與主體批評
- 語言之阻力美

中國儒家禮教觀制約着中國二千年的文藝觀，今天，它仍然以其一定的浸透力影響着藝術批評體之審美意識。它要求人們以一定的規範與模式進行批評，從而使一些批評程序公式化。近年來，這種公式化表現為：強化整個批評趨同的理性形式而蔑視發展個性差異的感情形式，在此程序中，藝術批評成為藝術本身的附屬品更是理所當然的事。批評家們的主體審美意識在文章中所剩無幾。如果有人說藝術批評本身也是藝術那簡直是荒誕和淺薄之言。然而，在現代欣賞者面前，人們已由關注批評對象的同時轉向批評家本身，批評家的主觀依賴對自己的發現走向深層，走向個性。“思辨性強”與“邏輯論證周密”作為藝術批評的唯一審美要求已成爲當代社會生態、心態、豐富的精神世界的阻礙。新的批評家將要求每篇批評文章具有新的情感，新的構思和新的形式。

“八五美術新潮”的勃興，給藝術大地帶來理性思考之熱，成千上萬的藝術學生虔誠地擱下畫筆，讀書修煉，盼早日進入理性天國，可這種運動并未達致極端便導致畫壇的感性回歸。藝術批評却毫無反響，仍以一種以推理、判斷、起承轉合、完整嚴密來壘築一種主要規範，似乎祇有這種“正襟危坐”式才具有“深度”和“分量”。但在造型藝術家眼裏，它猶如七六年前的莊重，正派衣着——呆板，枯燥，拘謹，乏味。

藝術批評是一種審美主體創造，有主體意識的批評家，才能成爲藝術創

Only critics with subjectivity can become another source of productivity for art wealth. Their articles have value not only in fostering knowledge but, more importantly, aestheticism. Art critics themselves are also art makers. Therefore, art critics may be called, more precisely, critical artists.

Superficially, critical artists are commenting on a certain work; in fact, they are creating another artwork. A first-rate art critic would reveal more of the criticized objects or the criticism itself to the readers, while a talented critic would only reflect himself. It may be a pity for an art criticism not to possess any logical reasoning, but it is even sadder for it not to show any talent. Fine artists are critical artists who are concise in words, while critical artists are fluent painters; and the two act like brothers. I am not positing that the language of critical artists be accepted by every experimenter, but I do hope that it would be like a bottle of cleaner that is poured into the test tubes, to cleanse all the instruments.

In a kind of preset and rigid criticism mode, we should do our utmost to promote the principle of multi-dimensional reflection for critical artists; that would release both objectivity and emotionalism. Critical artists will no longer center or rely on criticized objects, nor will they scrutinize works from social, historical, and moral perspectives. Criticisms of artwork from a moral perspective can only be moral criticisms, not art criticisms. Taine criticism always considers artwork as a form of literary contribution to the understanding of history. Critics who advocate symbolism always consider everything in an artwork as nothing but symbols; while my criticism criticizes the artist – me – to express oneself through criticized objects.

Modern critical artists have had their senses scattered and mixed, in order to adapt to the constantly changing art world. Their senses include the sense of smell, taste, touch, hearing and seeing, as well as the combined feeling of and spiritual echo with temperature and humidity. Working with other physiological mechanisms, the senses get mixed and scattered mostly by depending on the complementation and confirmation of visual images.

Modern critical artists can often perceive the concepts and forms of objects through scattered senses, translating them into clues and drafting them down. These clues are then merged through subjective, multi-sensory, and intangible “reverse perspectives” (such as the methods of Cubism). The further away we are from this potential force, the more appealing it is.

Modern critical artists can directly present their emotions through their writing. They no longer use words to knit together mixed intents. They no longer freeze their colorful emotions into a slab of ice and then have it cut

作另一生產力，直接進行藝術財富的創造。其文章本身，不僅有認識價值，更重要的是有審美價值，批評家本身便是藝術生產者。爲此，與其稱呼藝術批評家不如稱批評藝術家更確切。

批評藝術家表面是在評價某一作品，實質上是在創作另一作品；一位第一流的藝術批評家能使大眾對批評對象或批評本身了解更多的東西，而一位天才的批評家祇能反映出自己。

沒有邏輯推理的藝術批評有點遺憾，而沒有天才的藝術批評更爲可悲！

造型藝術家是語言簡約的批評藝術家，批評藝術家是能說會道的畫家，他們的協作狀況猶如兄弟。

我並不設想批評藝術家的語言被實驗學科所接納，我期望它象一瓶清洗劑注入試管，衝淨所有的儀器。

在一種定勢凝固的批評模式中，我們應該竭力提倡批評藝術家的多維反映原則，既向客觀實體，又向情感中樞開放。批評藝術家不再以批評對象爲中心和支柱，更不是從社會、歷史、道德的角度對作品本身進行“精讀”。假如你要對作品中的倫理等加以批評，那祇能是倫理批評，而不是藝術批評。泰納式的批評總是把作品當成了解歷史的一種文獻，熱衷於象徵主義的批評家總認爲作品中的一切無非是一些象徵；而我的批評，不過是批評藝術家——我，假借作品表述自身而已。

現代批評藝術家，五官早已交錯，以求適應現代瞬息萬變的藝術世界。其五官之感受除嗅覺、味覺、觸覺、聽覺、視覺外，還包括對溫度與濕度的合成感覺和心靈感應。這些五官的交錯，綜合或借助於其他生理機制，其關鍵都得依賴於視覺形象的補充和印證。

現代批評藝術家錯開的五官往往能把藝術作品某一形式的物體一部份感覺到概念文字轉化迹象描擬下來，以主體的、多感覺的、無形的“逆透視”對迹象進行組合（尤如立體主義手法）。這種組合潛在力量因素離我們越遠，其魅力越大。

現代批評藝術家完全可以是將語言化作感覺的直接呈現，不再是以文字編

into pieces of logical reasoning. I despise the kind of one-way, emotionless, logical machine, which seeks spiritual truth by neglecting the logical dimensions of linear causality.

As far as fine artists are concerned, the more reasoning they have and the more deeply they explore, the less information they display. Dialectical and logical writings are not only harrowing and dry but also unreliable in its substantiation. From time immemorial, there has not been a way for rational signs to perfectly interpret artworks. On the contrary, various modern perceptual approaches in criticism (including the poetic style) can reveal the implications that cannot be achieved by logical and dialectical criticism.

Among the several modes of literary criticism in ancient China, subjective criticism may be deemed an essential one. From the comments on *Li Sao* in the Han Dynasty to the Chapter *Ti Xing* in Liu Xie's *Wen Xin Diao Long* and *Arts Overview* by Liu Xizai, subjective criticism has laid a solid foundation in the study of aesthetics in China. Lyricism is the main aesthetic feature of Chinese ancient literature. The emotions in language are directly connected with every quiver and undulation of the author's heart and soul. Jin Shengtan, the great critic in late Ming Dynasty and early Qing Dynasty, already said in *Reading Approaches for The Sixth Masterpiece that Shengtan's criticism on Western Chamber* is the language of Shengtan rather than the language of Western Chamber – this remark is regarded as the declaration of a sense of autonomy and subjectivity in critical art today.

Critical art has its own independent beauty and vitality. Such vitality is connected closely to the life of the critic and can be felt by the readers. I can hardly imagine that there be a kind of art criticism that is totally lacking in vitality and passion and yet has aesthetic value. What I acknowledge is the profundity of critical art and whether it exists in a true, original, and living spirit – not the appreciation of how many hypotheses critics have written, which have nothing to do with their vitality or soul.

The beauty of critical art includes the emotional worlds of both the critical artist and the fine artist, as well as that of the art object. The mutual, constructive interaction between the emotional worlds of the critical artist and the fine artist is more important than that of the art object, which only serves as a medium. The beauty of critical art involves the fusion and union of two high-level thinking modes and aesthetic abilities. As history settles, rationalism is integrated in emotionalism, and history in psychology. At the deeper levels, the beauty of critical art is the composite of multiple elements of emotionalism.

The beauty of critical art is a vital aesthetic carrier

織密集意向，不再是把自己的感情色彩讓它冷却凍成冰板，再切成一塊塊邏輯論證。我鄙視那種單綫推進的，無情的邏輯機器，力求跨過綫性因果律的邏輯平面去尋求心的真理。

對造型藝術家而言，思辨的篇幅愈多，程度越深，信息量愈小。思辨、邏輯性強的文章還不僅僅在於艱澀與枯燥，而是它所依據理性的不可靠性。理性符號從古至今，根本無法對作品作出完美的解釋，各種現代感性批評手法（包括詩化風格）的應用，却揭示出邏輯思辨式批評無法達到的意蘊。

在我國古代文藝批評的幾種模式中，主體批評可謂為精華。從漢代對《離騷》的評價開始，隨劉勰《文心雕龍》中的《體性》篇到劉熙載的《藝概》，主體批評在我國有着堅實的美學基礎，抒情性是古代文學的主要審美特徵，文字的情感直接連接着作者的心靈顫動和情感波瀾。我國明末清初的大批評家金聖嘆早已在《第六才子書讀法》中談過：“聖嘆批《西廂記》是聖嘆文字，不是《西廂記》文字。”今人把此視為批評藝術的獨立意識，主體意識之宣言。

批評藝術具有獨立的批評藝術美和生命力。這種生命力是與批評家的生命緊緊相連，又能使讀者感受到的，我很難設想有一種毫無生命激情，而又具有審美價值的藝術批評存在，我祇承認批評藝術的生命深刻或是否存在一個真正的、獨創的、活的靈魂，而不是欣賞批評家寫出了多少與生命力，與自己靈魂無關的論證。

批評藝術美包括批評藝術家與造型藝術家的情感世界，也包括藝術品的物質世界。但主要的是前兩者情感世界的互相推移而進行的雙向建構活動，而藝術品的物質世界祇充當媒介而已。批評藝術美是兩種高水平的思維方式和審美能力的交融與交匯，一經歷史的沉澱，便理性溶于感性，歷史溶于心理。深層的批評藝術美乃是感情底下的多元因素的聚合體。

批評藝術美是一種由多種價值、多重意識復合的有生命的美感載體，如果祇從一個認為唯一可能的截面去考察它，就會導致把主體的精神現象擠壓成一個平面。批評藝術美是一種精神的向

integrating diverse values and ideologies. If one scrutinizes it from a single perspective, the spirit of subjectivity would be molded into a single plane. The beauty of critical art is a kind of mental aspiration, as well as a spiritually painful, emotional experience. The more critical art is concretely and poignantly applied in one's body and soul, the more profound and superb it will be.

If the formal beauty of art lies in the flavor of graceful colors, lines and surfaces, then the formal beauty of critical art comes from the flow, cadence, and regeneration of language. I think that the beauty of language resistance should be part of the modern consciousness of the formal beauty of critical art. Along with the existence of modern art is that of modern critical art. Much of what constitutes fine art and its appeal can only be sensed but cannot be verbally explained; this is true in many cases of art today. If the language of modern critical art is modeled upon the precision, specificity, and strictness of scientific languages, it will surely lose its ability to outspread and connote. The less precise the language is, the more resistant it will be, and the more fascinating it becomes. Ambiguity, to a certain degree, in language, enables appreciators to be closer to objective reality, thus drawing finer conclusions. With the development of modern sciences and technologies, artists, art critics and appreciators become more agile and acute in sensing art. The only way to adapt to this development is with a language that is elusive, bouncy, resistant, and concise. Submersed in the richness of such resistance, appreciators can sense its charm and develop a heightened sense of emotion.

Yet modern ambiguous linguistics that favors the beauty of language resistance holds that: the actual thinking process involved in the human brain is not as one-dimensional, linear, complete, continuous, slow, and audible as the articulated language. Rather, it is multi-dimensional, incomplete, transient, discontinuous, bouncy, concise, and vague. As long as there are thoughts and intentions that are asyllabic and not in form of natural language, thinking can occur smoothly. In heuristic thinking, as referred to by scholars in modes of thinking, as long as there are a few critical codes in the brain, these codes can be transformed almost instantly into a long string of natural language. Therefore, I explore the language in critical art by returning to my actual thinking – transient and bouncy, seeking the critical codes and making the words fall into the wrong place, a method that I call "method of malposition." As soon as I am partnered with duplex thinking (such as thinking that one's lying when one's telling a lie), I would switch to the method of "double control," allowing the two lines of thinking to progress simultaneously and overlap in my writing. This kind of "malposition" and "double control" are the major modes in which I realize the beauty of language resistance.

往，也是靈魂痛苦的情感體驗，越是把批評藝術之類運用到真實的血脈和靈肉裏，越能顯出批評藝術稟能的深刻與高超。

如果造型藝術形式美是一種色、綫、面流動的氣韻，那批評藝術形式美便來自語感的流動、頓挫與語言本體之更新。

我認為批評藝術形式美的現代意識之一便是語言的阻力美。現代藝術產生之同時產生現代批評藝術，繪畫藝術中許多構成因素和魅力，祇能意會，不可言傳，現代藝術尤甚。如現代批評藝術追求科學語言般的精確、特定、嚴格，反而會使批評體失其外延和暗示。語言越不精確，其語言阻力感便越大，藝術魅力也越大，語言一定程度上的模糊，反而能使欣賞者更接近客觀現實，得出精微的結論，現代科學技術的發展，藝術家、藝術批評家、欣賞者的藝術感覺迅速靈敏與精湛，而唯一能適應其發展的，便是語言的不可捉摸性、跳躍性、阻力性，以少勝多，以阻力勝豐富，欣賞者在這阻力中領會其魅力，在阻力中產生高情感。

可旁證語言阻力美的現代模糊語言學認為：人腦真實的思維並不是象我們所表露的外部語言那樣是一維的、綫性的、完整的、連續的、緩慢的、音節清晰的，而是多維的、不完整的、瞬時的、非連續的、跳躍式的、簡約的、模糊的。祇要有不成音節的，不表現為自然語言的意念和動機，就可以順利進行思維。在思維方式學術界稱為“探索式思維”（heuristic thinking）中，大腦中祇要有若幹個關鍵性代碼，一躍就可以變為一長串的自然語言。為此，我探索批評藝術語言回歸我真實的思維——瞬間與跳躍，并尋找關鍵性的代碼，在語言“躍”的過程中使語言的文字之間進行錯位，我自稱“錯位法”。一旦重疊式思維（如一邊說謊，一邊想着自己說的是謊話）支配我，我便採用“雙管法”手法，使兩層思維的代碼同時并進，重疊在我的筆下。這種“錯位法”和“雙管法”乃我語言阻力美的主要形式之一。

人腦是一個高度復雜，能記住很多重要數據，又善于靈活運用，充分估計各種變化情況，迅速作出判斷的巨大系統。富有審美修養和能力的人，他們比

The human brain is a highly complex system, able to remember a lot of important information and to use it flexibly, to adequately predict diverse changes, and to make decisions rapidly and systematically. Those who are cultivated in aesthetics and with an aesthetic ability are more capable of applying artistic theories flexibly and of marking a better overall judgment, much more so than an advanced electronic calculator. For this reason, to an art critic, what he or she needs most is the ability to make "vague judgments" comprehensively, skillfully, and flexibly. Art in the realm of information transfer and feedback is the most complex mental production, since the constituent elements in its combined entity are not equal in substance and value. Herein are many vague and integrated hypothetical relationships, occasionally creating multiple combinations. Since the standards and needs in appreciation and criticism of each person are different, naturally, different choices about the same work are made. Additionally, at different times, with different perspectives and different standards of evaluation, a critic may also make different choices about the same work.

The pursuit of beauty in critical art can be traced to ancient times. Since the Spring and Autumn Period (771-403 BC.), all writings including literary works and general theories must be written with flair; such literary flair has become the minimum standard of writing. Liu Xie brought literary flair to its highest caliber in *Wen Xin Diao Long*, where he appeared to have declared: "Literary creation with language is the heart of the universe."

Critical artists should strive to break the boundaries between critical art and fine art, and poetry, prose, and all literary works. A piece of critical writing can be a paragraph of sharp, random thoughts, a pleasant essay, a beautiful poem, a humorous drama, an intricate novel, or merely an assembly of words, (conceptual art has, at a certain level, confirmed language as a kind of artistic connotation), an entire characterization, a kind of collage and symbol of painting materials. In traditional Chinese painting, poetry, and imagery are united – the poetry becomes a part of the imagery. In the painting are elements of calligraphy, ode, poem, script, preface, seal, and postscript, making it a fantastic piece of art criticism.

Text, letter, and manuscript are the main forms of critical art. The exploration of style in critical art relies not only on innovations in research methods, but also on a certain level of breakthrough in diction. A sense of humor and an absence of intention are in fact indicative of a kind of imagination and Sunyata in contemporary art. All artistic behaviors are manifested in an absurd and ridiculous manner – everything seems to have meaning and yet loses its meaning. In the realm of

一個複雜的電子計算機更善於靈活運用藝術原理，作出總評價。為此，對一個藝術批評家來說，需要的正是這種綜合的、熟練的、靈活運用的“模糊判斷”能力。藝術屬於信息傳遞與反饋之間的關係是最為複雜的精神生產之列，因為每一項內部諸因素在綜合識別中不是“等量”、“等值”的。這裏充滿了對各個因素的、模糊的、綜合的辨證關係，有時這派生出多樣化的組合。由於各人欣賞、批評的權重系數不同，各取所需不同，對同一作品的評價，取捨當然不同。其次，由於批評藝術家本人的欣賞時間、角度、權重系數不同，所取不同，對同一作品，也會採取多樣方式取捨。

批評藝術美的追求，自古有之。春秋時期開始，不論文學作品還是一般理論都要求寫得有文采，並成為寫文章最起碼的標準。劉勰在《文心雕龍》中將文采提到最高水平來認識，他似乎斷言“言之文也，天地之心哉”。

批評藝術家應力求擊破批評藝術與造型藝術、與詩、與散文、與一切文學作品的界限。一篇批評文章可以是一段銳利的雜感、悅目的散文、韻美的詩、風趣的戲劇、曲折的小說，也可以是一段文字的組合、（概念藝術在某種程度上已確定文字作為一種藝術的涵義）一個具體的造型、一種繪畫材料的拼貼和象徵。中國古代繪畫，詩畫結合，詩成為畫的一部份，畫中還有時還包括文、賦、詩、書、序、跋，其實它們本身就是一篇極妙的藝術批評文章。

文字是批評藝術的主要形式之一，批評藝術體的探索，除研究方法的更新外，在一定程度上依賴文字本身的突破。

文字的幽默和無意義才能意味着當代藝術是一種充滿幻覺和虛無的藝術。各種藝術行為都表現得荒誕無稽，一切似乎都有意義，又都失去意義。對批評藝術而言，也應是一種情緒、一種衝動，藝術批評祇有感覺到荒誕和無意義，認識才能進入當代藝術的更深層次。

現代批評藝術家不求文章的意義，而力求讀者去尋找這種文字的組織意義和妙處。沙羅特的《行星儀》的同音異義詞和她《金果》中語言本身具有音階

critical art, there should also be a sense of emotion and impulse; only then can knowledge enter the more profound levels of contemporary art.

Contemporary critical artists do not expect meaning in literary work; rather, they work toward getting the reader to find a kind of meaning and wonder in the construction of words. The use of homonym in Nathalie Sarraute's *the Planetarium* and the high and low scales in the rhythmic language in the *Golden Fruits* opened the way for those explorers who value the inherent potential of language. Indeed, whether it is possible to outshine Mark's novels--*Works No. 1, Number, H*--in his characterized arrangement of words; this totally depends on the pioneering courage of critical artists.

In the pursuit of aesthetics in Chinese linguistics, a certain poetical characteristic has existed for thousands of years – a strong poetical system has confirmed the infiltration of poems into non-poems. Critical art, as a partner sharing the same language with literature, has gone through a similar process of poeticism. Contemporary critical artists should study in depth the traditional art of the Chinese language, in its structural form, poetic language, and lyricism of contents.

Perceptual and intuitive voices are always absurd. Paradoxically, just because it is absurd, it is also very sublime.

The creative intuition of critical artists is achieved through the grasp of one's ego alongside objects. The intuitive creativity of critical artists is not unlike that of fine artists, being fundamentally immersed in imagination and emotion. The intuition of critical artists recycles in its own operation; when reflecting on criticized objects, it resides in the depths of an emotional state that is rational but not conceptual. The intuition of critical artists is the same as that of fine artists. It is a kind of free-spirited mental creativity, the ability of the right brain manifesting itself.

Intuition, regardless of how insubstantial and intangible its composition is, how astounding its form, is the only criterion able to judge and criticize the truth. Nevertheless, there is no way a critic can prove or deduce the intuitive knowledge of fine art based on his or her own natural knowledge in logic. As Husserl said: Intuition cannot prove or deduce; it is incapable of proof.

In the scientific field, perception and experience are unreliable. Yet, what's puzzling is that we always ultimately use perception and experience to substantiate scientific theories. The cycles of relying on unreliable perceptions and experiences to support or refute other unreliable perceptions and experiences would be an imminent scientific perceptual paradox.

高低不等的節奏都已給注重探索語言本身潛力者開了先河。當然，能不能超越馬可薩·波爾達的小說《作品第一號》、《數目》、《H》的文字組合，那全靠批評藝術家的探索勇氣。

在中國語言美學的追求中，幾千年來有一種詩化特徵，強大詩的體系，決定了詩向非詩的滲透。批評藝術作為與文學使用同一語言的伴侶，也同樣有其詩化之進程。現代批評藝術家不論是從結構形式、語言詩化上，還是內容的抒情性上都應該深入地研究中國語言這一傳統美學。

感性和直覺的呼聲常常是荒謬的，可是，正因為它荒謬，所以它很崇高。

批評藝術家的創造性直覺，乃是通過對自己的“自我”和事物所作的契合為同一性的把握，批評藝術家的直覺創造性之原始要求同時與造型藝術家一樣滲透在想象和情感中。批評藝術家的直覺循環於自身運轉，當反響於批評對象之時，就處於理智又非概念的情感深處。批評藝術家的直覺與造型藝術家的直覺一樣，既不能訓練，也不能限制，束縛乃至模仿，它是一種精神的自由式的創造性，是右半腦能力之呈現。

直覺，不管它的構成是多麼單薄與不可捉摸，不管它的形式是多麼不可思議，唯獨它才是判斷批評真理的標準。然而，一個批評家根本無法根據他自然的邏輯的認識來論證或推演繪畫藝術的直覺認識。正如胡塞爾所說：直覺不能論證或演繹，直覺是無法論證的。

在科學領域中，感覺經驗是靠不住的，但令人迷惑的是：我們總是用我們的感覺經驗作為檢驗科學理論的最終依據。這種祇能靠一些靠不住的感覺經驗來支持或反對另一些靠不住的感覺經驗的循環，是科學所面臨的感覺悖論。

批評藝術家的批評藝術不是淺薄貧乏，支離破碎的隨意發揮，而是具有強烈的個性色彩和感染力，融貫着一種暗示性的氣氛，誘導讀者去實現直覺式的頓悟。

較完美的批評藝術手法之一，是那種能導致高度感情顯現的非語言抽象能力。批評藝術中文字語言所達到的抽象對於理解情感生活毫無用處，它們非

The critical art of critical artists does not casually express in a superficial, impoverished, and fragmented way; rather, it possesses an intense and colorful personality and influence, immersed in an atmosphere of nuance, luring the reader to realize his or her intuitive consciousness.

One of the more perfect methods of critical art involves a kind of non-verbal, abstract ability that can lead to a high level of emotional manifestation. The abstraction attained from critical art and the Chinese language serves no purpose in the understanding of emotional life. Not only are they not able to help us communicate our understanding of life and emotion, they would actually distort them.

The sense organs of critical artists are sometimes birthed to sense the reverse surface of art. Indeed, a sense of reversal is extremely important in directly effecting the completion of surfaces.

I am strongly against the science and accuracy of critical art. It can never be the same as scientific work, deriving formulas, laws, and standard answers. If critical art could really deduce formulas and laws, then it would be acting totally against the principles of art.

Appendix I: Alternative Perspective During Penetration – Technique of “hot abstract” and “cold abstract” (“pure object” description)

Among the many modes of contemporary critical art in the UK and the USA, the one that is hailed “noble and solemn” is the ethical mode of criticism; while the mode of psychological criticism can stress an individual, racial, or cultural subconsciousness. Further, the mode of social criticism discusses literary and social concepts, while the mode of formal criticism is influential in the contemporary era, viewing art from a mythical perspective.

I have benefited from the mode of psychological criticism, in which I was most influenced by Freud’s psychoanalysis. Then, I was gradually attracted to Maslow’s self-actualization, and did my best to exclude Watson’s behaviorist approach. I did so as Watson mainly applies the key point of motivation to animal behavior, to the extent that all the subjectively defined words such as feeling, realization, willing, desire, purpose, even thought and emotion, etc. are deleted from his dictionary of science. (However, some interest has been shown in Watson’s psychology recently.) Because of this, Watson’s psychology can hardly get along with traditional Chinese subjective criticism, thus it is difficult for it to have a great influence in China. In Maslow’s psychology, a person is considered a whole

但不能傳達我們自身對生命和情感的理
解，反而會歪曲它們。

批評藝術家的感覺器官有時生來就
是為了感受藝術的逆向面，而逆向性在
表面完形中的直接效果是至為重要的。

我極力反對批評藝術的科學性和精
確性，它絕對不能象科學論著那樣，歸
納出什麼公式、定律、標準答案。如批
評藝術真能推導出公式定律的話，那它
就完全是反藝術規律的了。

附(1): 鑿透時外感
——“熱抽象”與“冷抽象”手
法 (“純物”描寫)

在當代英美批評藝術的衆多模式
中，能冠稱為“高尚的嚴肅的”是道德
批評模式；能着眼于個人或種族、文化
的潛意識的是心理批評模式；而論述文
學與社會觀念的是社會批評模式；在當
代有影響力的是形式主義批評模式，用
圖騰式，神話式的眼光看藝術。

我曾受益於心理批評模式，其中受
弗洛伊德心理學影響最大，然後逐漸被
馬斯洛的“自我實現”所吸引，而竭力
排斥華生的行為主義心理學，因為華生
主要把動機的重點放在動物的行為上，
甚至把諸於感覺、認識、意向、欲望、
目的，甚至思想與感情等一切主觀定
義的詞匯都從他的科學詞典中剔除了出
去。（但近代對華生心理學感興趣）也
正因為這點，華生心理學與中國傳統
的主體批評是格格不入的，為此它很難
在中國造成較大影響。馬斯洛心理學一
直努力把入作為一個整體、一個系統來
研究，但藝術的現實是，從一個整體去
把握極端片面的藝術家所作的努力顯然
不如從片面、從極端去分析後者來得輕
鬆和接近真諦。

我往往對同一畫家採用不同的批
評體。當用“熱抽象”手法烘燒的同時
也用“冷抽象”手法進行冷卻。也就是
說，在採用主體批評的同時也採用形式
主義的批評模式。對我影響較大的是法
國“新批評”派中的結構主義理論家多
托羅夫 (Tzvetan Todorov)，美國“新
批評”派中的T.S.艾略特，I.A.瑞恰茲
和布魯克斯的《理解詩歌》。結構主義
批評的出發點是依據具體作品，即從作
品出發，通過作品的語言、結構等內在因

entity and a system for research. But the reality of art is that, to grasp an extremely one-sided effort of an artist as a whole entity is not comparable to analyzing it in a one-sided, extreme manner – it is not as relaxing and closer to the truth.

I often adopt different criticism modes for the same artist. When criticizing with the technique of “hot abstract,” the method of “cold abstract” will be applied simultaneously. That is to say, formal criticism is adopted simultaneously with subjective criticism. The following have influenced me greatly: Tzvetan Todorov, a French theorist in structuralism; T.S. Eliot, of the “New Criticism” group in the United States; and *Understanding Poetry*, by Cleanth Brooks. The starting point of structuralism relies on specific works, i.e. having points of departure from works, explaining works through the use of language and other intrinsic structural factors, objecting to the use of any factors that are outside of the works themselves. Criticisms aim at explaining and not judging. At the same time, I am of the opinion that the language of painting itself is a system, whose factors demand my comprehension and analysis. Works of art themselves are embodiments of some abstract structures in the language of art. The objective of criticism is thus to explore the abstract structure dominating specific works.

The theoretical motivation of the “New Criticism” genre in the United States lies in striving to separate art criticism from writers and readers, turning to the formal characteristics of the works themselves, and regarding works of art as a literal structure with an existence mode for research. In my opinion, therefore, fine arts merely entail objects that we behold. In order to study and address the imagery, critical artists can purge all knowledge with regard to the objects that they behold from their heart [mind], and treat them with a pure heart [mind]. It is only when the meaning of objects is not emphasized in critical art that the critical artist can become superior.

Frankly speaking, my concept of “cold abstract” criticism is a skill of explanation, a formal criticism and technical criticism. I have focused my attention on works of painting themselves instead of the great efforts of artists and appreciators. I assert that painting has a unique structure and offers a unique kind of knowledge; it is independent from scientific knowledge and historical knowledge; however, they are not antithetical to each other.

Among the many criticism modes, I have come to appreciate the criticism style of Northrop Frye. He attempts to depart from the formal style of “New Criticism” and is often called a mythological critic. In fact, I think that Frye only adopts a “standoffish” theory to analyze overall form and structure (compared to partial

素來說明作品，反對用作品以外的任何
因素，批評的目的在于說明而非判斷。
同時，我也認為繪畫語言本身就是一個
體系，需要我對其各種因素把握和分
析，藝術作品本身是藝術語言某些抽象
結構具體體現，批評的目的也在于探索
主宰具體作品這種抽象結構。

美國“新批評派”的理論動機力
求使藝術批評脫離作者或讀者，轉向作
品本身的形式特徵，把藝術作品作為一
種具有存在方式的文字結構來研究。因
此，我認為：造型藝術僅僅就是涉及我
們視網膜上之物，為研究和正視這種形
象，批評藝術家可把他對所見之物的全
部知識從內心清除出去，素心以待。批
評藝術祇有不再注重事物的意義，他才
能變得超然。

坦率而言，我的“冷抽象”批評是
一種闡釋的技巧，是一種形式的批評和
技巧的批評。我已把注意力集中于繪畫
作品本身而不是畫家和欣賞者的巨大
努力。強調繪畫具有一種獨特的結構，
並提供一種獨特的知識，它從科學知識
和歷史知識中獨立出來，但并不對立。

在諸多批評模式中，我近來較欣
賞思羅普·弗萊的批評體。雖然他努力
離開“新批評”的形式主義，並且更
多地稱他為神話式的批評家。其實，
我認為弗萊祇用“向後站”的理論來
分析整體形式和結構而已（與“新批
評”的局部形式比較）。他闡述的文
學概念，即“文學并不祇是書和詩歌
及劇本的匯集，它是一種文字的規
律，”“是一個完整的形式，一種大
型的結構。”足可證實他的批評觀。
不論弗萊的結構分析與“新批評”
的形式主義相去多遠，他更多的是關
心描述和論證，而不是表達感情的追
溯原因式的評價方式。相去多遠，他
更多的是關心描述和論證，而不是表
達感情的追溯原因式的評價方式。

我的“冷抽象”批評體，也可以
叫“純物”的描寫，傳統批評方法喜
歡深入分析作者的所謂“內涵”、“
主體”，批評對象物的描寫，技法的
闡述都是為這一主題服務的。實際上這
都是批評家強加給批評對象的，物質
作品“人化了”。“冷抽象”排除作
者的主觀意圖，不表現任何傾向和內
涵，也不表現對象和外部世界的關
系，而祇是純客觀地描寫對象的物
質與顏色。文體

formalism of "New Criticism"). No matter how different the structural analysis of Frye is from the formalism of "New Criticism," he cares more about description and argumentation, instead of a rationale-based mode of evaluation when it comes to emotional expression.

My "cold abstract" style of criticism may also be described as the description of "pure objects." In traditional critical methods, one tends to deeply analyze the so-called "connotation" and "subject" of the writer, to criticize the descriptions of objects. The explanation of skills completely serves this topic. In reality, critics forcibly enhance the criticized objects; material works are "personalized." "Cold abstract" excludes the writer's subjective intentions, does not express any inclination or connotation, and does not express the relationship between the object and the external world. Rather, it only objectively describes the material and color of objects. The literary power of poeticism and emotionalism is weakened, just as the words in *Bomber* of Len Deighton.

Appendix II: Combination of Black and White, Paramount & Supreme — Yongping Huang, Huang's Artwork Black & White & I

Composition No. 1

Westerners regard red, yellow, and blue as primary colors in a scientific view; Chinese sages regard black and white as the origin of colors in God's eyes. Black means Yang while white means Yin; Yin and Yang occur to create all phenomena.

Xia serves as black while Shang serves as white—the origin of clans.

Male is regarded as black, while female is regarded as white—the origin of life.

Black and white are extreme colors and the fundamental tones of Chinese national colors. In China, pandas and magpies are endowed with the beauty of black and white. Chinese calligraphy, uniquely created by the progeny of China, and the Go chess are endowed with the beauty of black and white. Chinese religious worship, cultural traditions, and the honest, kind and frank nature of the people are all without exception related to black and white.

As *Tao Te Ching* (Moral) of Laozi says, "This sameness is the mystery, mystery within mystery; the door to all marvels." Mystery and black mean the same in Chinese, hence: this sameness is black, black within black; the door to all marvels; it is Tao. Mystery and black are the colors of Tao.

的詩意和情感的筆力在此漸弱，猶如萊恩·戴頓 (Len Deighton) 的《轟炸機》(Bomber) 的文字一般。

-----附
(2): 黑白歸一 至高至極
——我，黃永砅與黃永砅的作品

《黑與白》構圖一號

西方人用科學目光視紅、黃、藍為原色，華夏先哲用神的眼睛視黑白為萬色之宗。黑為陽，白為陰，陰陽運行而生萬象。

夏為黑，商為白——氏族之源；
男為黑，女為白——生命之源；

黑白，極色；中華民族色彩的基調。中華大地賦予熊貓，喜鵲的黑白美，中華子孫獨創書法，圍棋的黑白美。中華民族的宗教崇拜，文化傳統及質地樸厚，性愛明爽之氣無不與黑白色相關。

《道德經》曰：“玄之又玄，衆妙之門。”玄與黑義相通，故曰：黑之又玄，衆妙之門，道也。玄黑是道的色徵。

黑：
幽深，莊嚴，神秘，無限，冥靈，縹緲，深奧，沉穩，持重。

《大日經》曰：“白者，即菩提之心。”白是菩提的色相。

白：
潔靜，簡約，精微，鮮明，幽遠，恬靜，博大，輕快，空靈。

黑白合之，自然之智；黑白歸一，至高至極；以簡概繁，兼備衆彩；衝融混合，歸于“無極”。寂滅清靜，即無即白；一無所有，無所不有。黑是白始，白是黑續，黑黑白白，有黑，黑無，無白，白有。

計白以當黑。濃墨黑，淡墨白，疏為白，密為黑；有墨處是墨，無墨處也是墨；畫在筆黑處，妙在無筆墨處；肆力在實，索趣在虛；黑之間白，虛處有實，實處虛解。

顏真卿的書體，外緊內鬆，筆劃間

Black

Abstruse, solemn, mysterious, infinite, ghostly, ethereal, profound, calm, and prudent.

Mahavairocana Sutra says, "White is Bodhi's heart."
White is Bodhi's appearance.

White

Clean, simple, delicate, bright, distant, serene, extensive, brisk, and spacious.

Unification of black and white is the wisdom of nature; the combination of black and white is paramount and supreme; simplicity summarizes complexity with different colors; they impact, melt, blend and turn to "no extreme." Silence vanquishes quietness, empty and white; have nothing but everything. Black is the beginning of white, white is the continuance of black, black and white, with black, without black, without white, or with white.

White can be regarded as black. Thick ink is black, diluted ink is white, sparseness is white, and denseness is black; space with ink is black and space without ink is also black; space with ink is the picture and the space without ink is subtle; capability is real and interest is unreal; black with white, real in unreal, and real is unrealized.

Yanzhenqing's calligraphy, externally tight and internally loose, strokes are both the beginning and the end, the independence of black agrees with its cohesion.

Zhaoji's "Slender Gold" Calligraphy is internally tight and externally loose, the ink scatters from the black in the center to the white on all sides, which is unconsciously combined into the divergence of white.

The beauty of black and white has been the most fundamental element of Chinese culture and art, and has been the ultimate destination of our national culture and art.

Westerners were not endowed with the mystery of black and white until the recent century. Klein and Pollock are outstanding examples. One day, in front of *Mona Lisa* with *Moustache*, a masterpiece of Marcel Duchamp.

Appreciator: Why is there a moustache on *Mona Lisa*'s lip?
Critic: The whiteness of the flesh needs some dark black.
Narrator: It was added by Dali.

Appreciator: But *Mona Lisa* is obviously a woman?
Critic: Because Dali is a man.

Men are black, while women are white; black is strong and white is gentle.

互為起迄，給黑以獨立，契合于黑的內聚性。

趙估的瘦金體，內緊外鬆，把墨由中心的黑引向四方的白，暗合于白的發散性。

黑白美已構成中國文化藝術最根本的要素，是我們民族文化藝術之窮極。

西方人賦予黑白之奧秘，那已是近世紀之事。克萊因，波羅克都不失為其中佼佼者。一天，在杜桑名作《長小胡子的蒙娜麗莎》面前：

欣賞者：蒙娜麗莎嘴上為什麼長胡子啊？

批評家：肉白色需要深黑色。

講解員：那時達利加上去的。

欣賞者：蒙娜麗莎明明是女的啊？

批評家：因為達利是男的。

男黑女白，黑強白柔。

當男人燃燒成白色時，當女人揉搓成黑色時：酸辛，狂喜，疲憊，奮發，悲痛，愉悅，氣忿，沉思，麻木，渴求，如痴，若醉……。雨後的黑白是沉重的。

沒有黑色的女人是流水，是瞬間之光；沒有白色的男人是煤渣，是封閉的黑洞。男人常常自白，便更多是沉默，黑是沉默，堅強的至高見證；女人有時沉默，但更多是自白，白是追求，領悟的執著根基。

也許，男人的夢中能得到白；也許，催醒女人能使她更黑。

一切都可以變黑，一切都可染白；一切都是潑墨的白紙，一切都是實用的黑桌；一切黑夜都有片刻的閃光，一切白色之光都可聚集成黑。

無黑，無人生；有人生，有白；無人生却有永恆的黑白。

《黑與白》構圖二號

黑白黃永砅不象三絕痴人顧愷之畫壇聖人吳道子畫創始者王維不象丹青世家李思訓李昭道人物畫宗師閻立本牛馬畫家韓幹韓滉不象張萱周昉豐頰肥體黃筌富貴徐熙野逸不象董源平淡天真巨然

When a man is burnt into white and a woman is rubbed into black: bitter, ecstatic, tired, struggling, mournful, pleasant, resentful, meditative, numb, yearning, crazy, and drunk.... Black and white after a rain is oppressive.

Women without black are flowing water and instantaneous light; men without white are cinders and sealed black holes. Men often confess, but then are all the more silent--black is the best testimony of silence and fortitude; women are sometimes silent, but then confess all the more--white is the persistent root of pursuit and comprehension.

Perhaps, men can obtain white in their dreams; maybe, waking women up can make them blacker.

Everything can turn to black, everything can be dyed into white; everything is white paper splashed with ink, everything is a practical black table; every dark night has a transient flash of light, and all white lights can be condensed into black.

There is no life without black; life always associates with white; there will be an eternity of black and white even without life.

Composition No. 2
(Omitted)

Changsha, China, 5/1987

幽深平遠不象山水畫理莫定者荆浩畫家
皇帝趙佶不象李成得山之體貌範寬的山
之骨法不象郭熙鷹爪樹鬼面石米芾水抹
淋漓烟雲掩映不象文同墨戲畫竹蘇軾獨
創朱竹不象白描大師李公麟墨梅創造者
楊無咎不象李唐大斧劈馬一角夏半邊不
象石格貫休醜怪奇僻縱橫放肆不象潑墨
仙人梁楷嗜好酒鬼法常節義畫家趙孟堅
鄭思肖夫妻畫家趙孟管仲姬不象黃公望
蒼茫渾厚倪瓚蕭疏淡逸王蒙刻畫秀潤吳
鎮蒼古沉鬱不象沈石田沉鬱蒼茫文徵清
勁端秀唐寅飄逸瀟灑仇英精巧麗密不象
徐渭縱橫磊落朱耷筆簡意賅石濤萬點惡
墨漸江結構新奇石溪境界幽深不象陳老
蓮狂怪求理任伯年設色靈活吳昌碩古樸
質實趙之謙純樸蒼勁，不象新古典主義
先驅大衛素描之泰門安格爾浪漫派鼻祖
席裏柯近代繪畫先驅德拉克洛瓦不象自
由主義隆尼仁至義盡的柯羅孤高自賞的
庫爾貝苦心孤詣的泰納不求聞達的康斯
泰勃不象歌頌自然的羅伊斯達英國漫畫
鼻祖荷加斯一生平步青雲的雷諾爾茲政
治諷刺漫畫家杜米埃不象印象派之父馬
奈印象派技巧的創造者莫奈擅于表現瞬
間形象的德加不象峻潔的侏儒畫家羅特
列克具有浮世繪畫風格的惠斯勒不象溫
厚謙虛的畢沙羅頑固孤傲的西斯萊嚴正
寡默的修拉直觀熱情的西涅克不象現代
繪畫之父塞尚仙姿玉質的造物者雷諾阿
憨厚的夢幻騎士盧梭不象原始性的狂人
高更愛與藝術的殉道者梵高野獸派之泰
鬥馬蒂斯衝破繪畫比例的主觀者杜菲不
象永遠站立的巨人畢加索法國合理主義
的繼承者布拉克機械文明的英雄萊熱不
象德國表現派成員克利立體派的優良禁
欲者古裏斯不象挪威畫家蒙克超現實主
義中心人物恩斯特最值驚異的畫家奇裏
柯不象悲劇畫家莫迪裏安尼蒙馬特的畫
家尤特裏羅夢幻抒情畫家夏加爾不象狂
熱戰栗畫家史丁天真幽默幻想家米羅不
象幾何抽象畫之先驅蒙德里安抽象繪畫
之父康定斯基不象包羅萬象的巨匠杜桑
畫出人無聲叫囂的培根。

他是他黃永砵。純屬黑白色相。

1987年5月于長沙

'85 Art Movement Period in China
中國“八五美術新潮”時期（1984—1988）

Art Review
藝術評論

Burgeoning North

萌動的北方

Painter

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湖南美術出版社《畫家》雜誌

The northern art group is an important figure of the '85 Art Movement. This article highlights its importance and the role the group played during its initial activities in 1985: addressing the rational spirits of the pioneering young artists and theorists with commentary on the artworks of Wang Guangyi and Shu Qun—two artists who would go on to become influential figures in contemporary Chinese art.

Burgeoning North 萌動的北方

LiQin Tan 譚力勤

At present, the academic atmosphere of the Chinese art field is unprecedentedly active, with young and promising artists and talents emerging everywhere. It brings me joy that such a number of artists, full of pioneering spirit, has appeared in the northern plain of our motherland. The works of these artists reflect their conceptual spirits, which are grounded in their birthplaces.

Some notable works which strongly embody this "North-Conceptual spirit" include those of Wang Guangyi. His artwork includes a common tendency, which is widely shared among young Chinese artists, toward conceptual thinking instead of visual effects. His many painting series—"Frozen Great North", "Human Back" etc.—show a gradually maturing style and highly logical construction. These works use a concise and vivid technique which prevent an ethereal feeling. This visual steadiness is generated by solemn and frozen imagery, which strengthens the consistency of the visual force. The beauty these paintings bring to the audience is one which ordinary life cannot match, for the works do not intend to arouse an aesthetic sense that can be seen in people's lives. Instead, the works use it to channel a sort of spiritual identification so as to share with spectators the special aesthetic realm of "rational brilliant pleasure."

For Shu Qun, his "asolute principle," "early civilization," and other series of works are displayed in another context. Considering the spiritual trend, his artwork has a consistency with the series above. However, upon closer observation, there is an obvious difference; the latter is not as hard-edged as the former series, where the conceptual expression is subtle and tone appears heavy and dull. Although Shu Qun's works do not have the acute social analysis of Wang Guangyi's, they contained textured brush strokes and heavy colors that immerse people into a deep state of appreciation. The state induced allows for intense thought. Thus, in comparison to Wang Guangyi's series, timeliness has been further strengthened. When viewers look at Shu Qun's works, they will be shrouded in the mysterious, cool realm of the infinite, resulting in a sublime religious sentiment.

All in all, Wang Guangyi and Shu Qun have both created work born of consistent conceptual ideas; the only difference between the two artists' work is that rational brilliance is reflected in different angles. These works show the hope of the North-Conceptual spirit. This spirit is the mark of a new point in time; the culture of our age can come to orderly after sufficient approval of the spirit.

Changhsa, China, 12/1986.

目前，我國美術界的學術空氣空前活躍，各地都湧現出一批年輕有為的藝術家和理論人才，最使我們感到高興的是在祖國北部平原上亦出現了一批富有開拓精神的青年畫家及理論家。

這批畫家中富有代表性的一些作品，是能夠體現他們的主體精神的。其中王廣義的作品顯現出與目前我國另外一些年輕畫家所普遍認同的一種傾向，在這一層次的畫家中，王廣義的作品具有某種典型性，在《凝固的北方極地》及《人類的背部》等系列油畫中可以看出作者漸趨成熟的畫風和高度的理性傾向。這些作品運用了簡潔明快的手法，但并不給人輕飄的感覺，這是因為畫面中形象的莊嚴、凝固等效果所產生的穩定感使這些圖式在其視覺中的靜力感得到了增強的緣故。這些繪畫作品給觀眾帶來的美感遠非一般生活場景的美感所能企及，其原因在於作者筆下的人物并不是企圖用以喚起人們的生活中所能見到的美感，而是借用他們來溝通某種精神認同的渠道，從而達到與觀眾共同分享理式光輝之愉悅的特殊審美境界。

在舒群的《絕對原則》、《文明的初期》等系列作品中則展現了另一種情境。就其精神趨向來看，他的作品與前者也有着某種一致性。然而我們在觀看這些作品時却仍會感覺到他們的明顯區別，這就是後者不象前者那樣鋒芒畢露，在這裏理念的顯現是含蓄的，色調也顯得沉重、暗淡。雖然這些作品不如前者那樣具有極敏銳的透視能力，但它們表面的鋼性感以及沉重的色調却使人們能夠更長久地沉湎於一種審美的狀態中，這種狀態近于無感，但却又給人以耐人尋味的感覺。因而，這時在其時間性上已比前者得到了進一步的加強。當觀者審視這些作品時，就會被那種神秘、冷漠、無限的境界所籠罩，從而產生一種至高無上的宗教情緒。總而言之，王廣義、舒群的繪畫作品是在其傳遞的理念上所保持的一致性，他們的區別僅在於從不同的角度折射了理式的光輝。從這些作品中我們看到了一種希望，這就是對積極的理性精神的肯定，這種精神是新時代的標志，祇有充分肯定這種精神，我們的時代的文化才真正能夠形成一個高負熵的耗散結構系統。

1985年12月于長沙

'85 Art Movement Period in China
中國“八五美術新潮”時期（1984—1988）

Art Review
藝術評論

On Shi Hu's Artwork: Running with Bound Feet

裹腳女人的奔跑——關於石虎藝術的思考

Painter

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湖南美術出版社《畫家》雜誌

On Shi Hu's Artwork: Running with Bound Feet 裹脚女人的奔跑——關於石虎藝術的思考

LiQin Tan 譚力勤

In 1980s Chinese art, intense competition lay within concepts. The artistic character of an era is forever the character of young artists, who decide to rejuvenate Chinese culture by destroying previous art idols, updating spirits, awakening themselves, meditating upon history, and looking into the future. Let's peep into the realm of Chinese figurative brush-ink painting, which is at the nearly self-closed phase, among which. As Zhou Sicong, Lu Chen, Li Shaowen, Li Shinan and Shi Hu, etc., persons with individuality, enter middle age, a batch of young artists like Chen Qin in Nanjing, Li Jin in Tianjin Zheng Zhongbin in Zhejiang, Tian Liming in Beijing, etc. have gradually shown their appearance. Middle-aged artists are at the nearly self-closed phase of Chinese figurative brush-ink painting, i.e. the transition period between traditional and new art; in which, reform, pain, and the difficulty of Chinese figurative brush-ink painting can be imagined. As Shi Hu said, "Reform of Chinese brush-ink painting is like running with bound feet." However, their footprints are kindly left in history. The young generation undertakes the mission to establish new genres; however, the trace emerging now hardly indicates that they have freed themselves from the approach of Chinese traditional brush-ink painting. Among the youngsters, some fortunate geniuses will probably be the founders of a novel brush-ink genre as time elapses; only some unfortunate sages will probably act as the real intermediates between the edge of Chinese traditional brush-ink painting and innovative, timely ones.

Youngsters are progressing, though their directions are unpredictable, and they need support; the middle-aged strive continuously, whether their achievements are remarkable or not. They should be evaluated so we can see various levels of the closed-period of Chinese brush-ink painting from different perspectives. The review of an artist's experience is not to highly praise him/her; there is no direct relationship between them, everybody frankly leads his/her own way, and every road leads to Rome.

八十年代的中國畫壇，激烈的競爭取決於觀念。時代的藝術性格永遠是年輕人的性格。有志振興華夏的藝術家們，正在摧毀昔日的藝術偶像，更新精神，覺醒自我，思辨歷史，展望未來。窺視接近自我閉合階段的中國畫人物領域，在這之中，繼周思聰、盧沉、李少文、李世南、石虎等一批具有個性者步入中年後，南京的沈勤，天津的李津，浙江的鄭重賓，北京的田黎明等一批青年畫家正逐漸顯出自己的面貌。中年一輩藝術家處在中國畫接近自我閉合階段，即傳統與新藝術的間接期，其中國畫的革新、痛苦與困難是可想而知的。正如石虎所說：“中國畫的變革，就如裹脚女人的奔跑。”但是歷史還是有情地留下了他們的烙印。青年一輩肩負着創立新藝術的使命，可目前所呈現的痕迹還很難說他們已跳出中國畫的邊緣。青年人中，也許一些有幸的天才，在時間往後的推延中將是新藝術的締造者；也許一些倒楣的智者，才會非常及時地在中國畫的邊緣與新藝術之間扮演名副其實的過渡者。

青年人正在發展，雖方向難以預測，但需扶植與支持；中年人不斷拼搏，不管成效的厚薄，也有待評價與回顧，從而使我們能從不同的側面看到中國畫閉合期的各個層次。回顧一個畫家所走過的路，并非推崇其人，這之間并無直接的關係，各人真誠的走自己的路，條條道路通羅馬。

中國畫發展到今天，已無非此即彼的標準，一千多年來統治中國畫壇的文人畫大寫意美感已面臨着新的挑戰，有繼續把它推向極致者；有以各種方式超越者，逐漸以多樣性美感吞噬大寫意美

Today, there is no absolute standard for Chinese brush-ink painting. The aesthetic impression of freehand-brush-ink scholar painting has dominated the Chinese art for over the last thousand years and is now facing tough challenges. Some push it towards the ultimate; others transcend it in various ways and devour the aesthetic impression of freehand-brush-ink work with a wide range consciousness. The artwork of Shi Hu (a middle-aged artist) several years ago has indicated traces of the latter.

Shi Hu's masterpiece is always a piece of blank paper before he begins to draw. The piece of blank paper contains the perfect conception and persistent pursuit of Shi Hu. The piece of blank paper is the base of all tangible objects and the source of artistic life, endlessly creating and extinguishing the rhythmic pulse to make it hollow; time blends, permeates, and disappears inside its shape.

There are four green streams in Shi Hu's world. In the first green stream (African sketch period), the aesthetic impression of freehand-brush-ink work ripples with celestial and mercurial ink whirls, African local conditions and customs, and a girl's lingering affection. The classical hue and elegant shadow of Western art are reflected. In 1978, Shi Hu swallowed the nutrition of Non-European art. In the air during his return flight, he was ashamed of his clumsy and monotonous work. He realized that the art in the 20th century has multi-resources and is contradictory; the Chinese brush-ink painting of the 1980s should strive for a combination of Chinese and Western styles and use the skills of Western painting as a reference to sublimate tradition. He believed in the idea of Lu Xun, where there had been no so-called pure Chinese brush-ink painting since the Six Dynasties, and thought that the pursuit of the nature of Chinese brush-ink painting, the purity of tradition, and the advocacy of the separation of Chinese and Western styles denied actual tradition; Chinese art throughout history has continuously assimilated alien cultures. During the integration process, the inherent soul and blood of the Chinese nation will never disappear.

Hereafter, when he returned to China and sorted out his works, he contained the aesthetic sense of European classical oil painting in Chinese brush-ink work. He expressed his feelings towards a healthy body, naivety, grace, and the vitality of African people by evocative, vigorous, and powerful imagery made through use of a peacock hairbrush. It can be seen in *Girl and Goat*, *Drawer of Water*, as well as *Maiden* etc. in his *Collection of Sketches in Africa*.

In Shi Hu's second stream (the Xishuangbanna period), a headless and tailless giant dragon (Shi Hu always uses long and short lines without starting and ending strokes) swallows and absorbs the blood of Black Dragon River

感。中年畫家石虎早幾年的藝術創作中曾表露出點滴後者的迹象。

石虎的杰作往往是他提筆欲畫前的一張白紙。這張白紙包孕着石虎完美的構思、執著的追求。這張白紙是所有有形實體的基礎，是藝術生命的源泉，它無休止的產生和湮滅節奏的脈動，使其空洞、時間在它的體態中相互交融、滲透、消失。

在石虎的世界中，有四條綠色的河流。在第一條綠色的河流中（非洲寫生時期），既旋轉着水墨空靈多變的大寫意美感，又蕩漾着非洲大地的風土人情、少女的情絲，倒映着西畫中古典的色調、雅致的影子。一九七八年，石虎在異國土地上，他大口地吞噬非歐藝術的乳汁。返航的天空上，他為自己笨拙單調的筆墨而慚愧。他意識到二十世紀的美術多源而相互矛盾，八十年代的中國畫應力求中西合璧，借鑒西畫技法升華傳統。他信奉魯迅先生六朝以來已無所謂國畫的觀點，認為追求中國畫姓國，追求所謂傳統的純潔性，主張中西分家，實際上是否定傳統，因為中國美術史從來就是不斷融合外來文化的歷史。在融合的過程中，中華民族所固有的靈魂和血液，永遠不可能失去。

此後，在回國整理作品過程中，他寓歐洲古典油畫美感于中國畫筆墨之中。用孔雀毛筆，以潑辣、剛勁、粗獷、有力的畫面效果，表達他對非洲人民健康、質樸、優美、生動的感受。從《非洲寫生集》中的《少女與山羊》、《汲水人》、《少女》等作品中可窺見一斑。

在石虎世界的第二條河流（西雙版納寫生時期），滾動着一條沒頭沒尾的巨龍（石虎經常採用沒起筆、沒落筆的長綫、短綫），吞噬着黑龍江、黃龍江（黃河）、白龍江（長江）的血液，迂回、穿梭于炎黃大地的山脈，回歸于西雙版納的原始森林之中。石虎數次西雙版納之行激發了他探索的靈感。他認為：藝術家的步伐要能永遠走在人民群眾審美意識的前沿，開拓新的審美領域就必須有新的觀念和美感內涵。他決心拋棄大寫意美感的筆墨約束，探索新的繪畫語言和畫面結構次序。陳老蓮特有的綫條結構和次序給與他較大啓發。他時時注意觀察西雙版納自然景色中諸于樹根、牆角、山路、石頭、草坡等自然

(the Heilongjiang River), Yellow Dragon River (Yellow River), and White Dragon River (Yangtze River), twists and turns into the mountains of the Chinese land, and finally returns to the primitive forest of Xishuangbanna. Shi Hu's several journeys in Xishuangbanna arose his exploration inspiration. He believed: the steps of artists shall be in front of people's beauty consciousness; creation of a new aesthetic domain requires new concepts and aesthetic connotation. He decided to abandon freehand-brush-ink restriction principles and explore a new brush-ink language, image structure and order. Chen Laolian's unique line structure and order influenced him greatly. From time to time, he pays attention to the natural cracks in roots, wall corners, mountain roads, stones, grass slopes, etc. in the natural landscape of Xishuangbanna, and grasps beautiful factors of line structure, order, trend, and harmonious balance from it. He artfully applies these visual beauties in Chinese figure brush-ink paintings, and the natural crack marks replace traditional contour and structure outlines. The natural crack marks, which mainly consist of medium brush tips and have no starting and ending strokes, are round and powerful, strong inside and delicate outside; he inherits Chen Laolian's custom and Xu Gu's dynamism. Wood Sparrow, A Ke Draws Water, Flower Path, Night in Ai Ni, etc. are his representative works in this period.

Flower Path: A Green wave shakes on the shoulders of a maiden, lines of natural cracks eavesdropping on her whisper. She attracts numerous flowers as she travels, herding buffaloes up a primitive mountain path, letting the gentle mountain melody under her bare feet melodiously flow into Shi Hu's painting. Night in Ai Ni is the night sculptured by powder and ink. The Guozhuang Dance of a bonfire spins with Shi Hu's natural crack lines. The bridegroom's wine glass in a pile of drunken ink intrepidly rushes into wooden doors and sprays onto everybody's head.

The works in this period have not gotten rid of the beauty principles of freehand-brush-art. For instance, Sisters of "Dai Nationality" is one of his representative works. However, the twisted branches in the works violate the layers and sequence of ink, and color splashes challenge the human body structure. If the appreciator wants to hug the three girls of Dai Nationality, a transformed black ink umbrella will welcome you; if you want to carefully look at the girls' appearance, vermilion and Phthalocyanine Blue will continuously disturb your line of sight. You will find that the ink-beauties in 5 layers begin to weep for they are going to die soon!

The third stream in Shi Hu's world (Gansu Sketch Period) converges in the Hexi Corridor and Gobi North of the Great Wall. The vigorous and bold ink in the works expresses the intrepid and faceful beauty of the desert

裂紋，從中領悟其線條的結構、次序、動向、和諧平衡等美感因素。他把這種美感因素巧妙地應用到中國人物畫中，自然的裂紋綫代替了輪廓綫和結構綫，這種中鋒為主，沒起筆沒落筆的自然裂紋綫，圓轉勁道，剛入秀出，氣度激越；頗得老蓮遺風，虛谷神韻。《林雀》、《阿克汲水》、《花路》、《優尼之夜》等作品是這一時期的代表作。

《花路》：一澄澄碧波在少女的肩頭搖動，自然裂紋的綫條在偷聽她的私語。放牛的路上她招徠無數層出不窮的花朵，落在沉甸甸的原始山路上，讓赤腳下輕柔的山調悠揚地流向那石虎的筆墨之中。《優尼之夜》是粉與墨雕塑的夜，篝火中的鍋莊舞隨石虎的自然的裂紋綫旋轉，新郎的酒杯在醉墨的堆積中潑悍地衝進木門灑在每個人的頭上。

石虎此時期的作品并未擺脫大寫意美感的約束，如《傣族姊妹》就是代表作之一。但作品中扭轉的樹枝欲侵犯墨的層次和次序，潑彩向人的形體結構挑戰。欣賞者如想去擁抱當中三個傣家少女，迎接您的將是變形的焦墨大雨傘，如想仔細瞧瞧姑娘的容貌，朱砂和酞青藍會不斷擾亂你的視線。你將明顯的發現，五個層次的墨已開始哭泣，因為它們即將死去！

石虎的世界中第三條河流（甘肅寫生時期），是在河西走廊、塞北戈壁上匯積而成的。作品中雄渾姿肆的筆墨傳遞出沙漠戈壁的曠悍之美，象一座座有生命的高峰把我們帶向希望的綠洲。

此時期，石虎極力追求東方神秘智慧和西方現代意識相結合的多樣性美感。他一手伸向傳統，一手伸向現代派；一手伸向原始藝術，一手伸向民間藝術；又一手伸向自己的童年。力圖從詩、書、畫、印的悲傷中逃出來，去彈奏生命深層的律動。他認為：藝術應是一種人的解放，心靈的確定。畢加索之所以偉大，是因為他充分相信了人的尊嚴。他還受禪宗思想影響，認為藝術需技巧上的完善，但祇有在技巧成爲一種超然的存在，藝術成爲一種“無藝術的藝術”，一切都從無意識中發展起來時，才能打開真誠的大門，讓靈感從心靈深處暢通地流出來。再現自然的機械模仿是無視人的心靈和尊嚴，無視人的視覺和感情。

and Gobi, as lots of living peaks guide us to an oasis of hope. During this period, Shi Hu strived for a symmetric beauty combined with eastern occult wisdom and western modern consciousness. One of his hands stretches for tradition, another hand for Modernism; one hand stretches for primitive art, another hand for folk art; one more hand stretches for his own childhood. He tries to escape from the grief of poems, books, paintings, and seals and play the rhythm in deep life. He believes that art should be a kind of liberation of the human and the confirmation of souls. The greatness of Picasso lies in that he fully believed in human dignity. Shi Hu is also influenced by Zen and believes that art needs perfection of skills. However, only after skill becomes a kind of detached existence, art becomes an "artless art," and everything develops from unconsciousness, can the sincere door can be opened to let inspiration flow smoothly out of the deep psyche. The mechanical urge to reproduce nature ignores the human soul and dignity, as well as human vision and emotion.

Shi Hu believes that there is a kind of profound compatibility between eastern mystic wisdom and western modern consciousness, which is the goal he pursues in his life. The unexpected effects are not to repeat others' patterns and make techniques; the painting language is both complicated yet simple; the details are abstract and the whole is obscure; the parts are made and the whole is in freehand. The entire image is transcendental and generous, which has both the features of the carefree characteristic of Jin people and the kind, serious and precise nature of Tang people, as well as a sense of contemporary futurism, embellished with power and the elegant demeanor of Pollock!

Shi Hu invents brush-ink tools in order to enrich the picture connotation. Since, the brush in his hand has been replaced by coarse fabrics, plastic sheets, wood bars, branches, brooms, mud, and sand. Washbasins have replaced ink-stones, and feet have replaced hands. Made on the spot becomes made in his home. He expresses his psychological demand with overlapped sweat stains and cocoon veins. He believes: interior and exterior worlds are both sides of one fabric; all power and lines in the fabric, and all types of consciousness and objects are woven into this timeless, conditionally linked, and impartible net. The fabric net is his world. The sizes of fabric texture are different with dark and light colors, in which the world is expressed between motion and motionless; it is far, as well as close, and the world is completely inside but fully outside as well. However, numerous surged waves of fabric gather continuously the sentiment of people, and every tremolo flows like green notes on the cloth texture with the rhythm of Chinese ink. The fabric texture is similar to the wave of the yellow river, the venation of Qilian

石虎認為，在東方神秘智慧和西方現代意識之間有一種深刻的協調性，這種協調性便是他終身所求的目標。而出其不意的效果乃是不重複別人的格調，不重複別人的制作手法，繪畫語言既復雜又單純；細節抽象，整體朦朧；局部制作，整體寫意。整個畫面超越、寬厚，既有晉人之灑脫，唐人之厚重嚴謹，又有當代未來主義的運動感、力量和波洛克的風采！

石虎不斷革新創作工具，以求加深畫面內涵，手中的毛筆已被粗布、塑料布、木棒、樹枝、掃帚、泥沙所代替。臉盆代替了硯臺，腳代替了手。當場制作代替了回家制作。他用重疊着汗漬和繭紋的粗棉布的肌理表現心靈的需求。他信奉：外部世界和內部世界祇是一塊布的两个面，在這塊布裏所有的力和綫條，所有形式的意識及其對象，都被織進了無窮無盡相互有條件地聯系在一起不可分割的網絡。這布——網絡便是他的世界。布的肌理有大有小，色澤有濃有淡，表現的世界既動又不動，既遠又近，世界完全在這之內，又完全在這之外。然而無數條奔騰的布的波紋則不斷網起人們的情思，每一瞬間的顛曳都隨着墨的旋律在布的肌理上流成綠色的音符。布的肌理猶如黃河的波浪，祁連山的脈絡，少女的語絲，黃土的紋理，它吞噬了明快的顏色，祇在底部露出一種亮光，一種反射。

這一時期代表作之一《隴山魂》（見彩圖），表達着石虎對紅軍西路軍婦女獨立先鋒團在祁連山犁園口全部犧牲的一種山裂地震式的感受。岩石碎裂了，荒漠的大地長出一個個正直不屈的幽魂，悄悄的朝隴山山谷的荒涼奔去。高麗紙的褶皺與空白造成的刀槍林立的環境和布的垂直綫與水平綫表達的莊嚴、肅穆的氣氛之中，濃墨從紙背透向祁連山的雪峰，自然裂紋綫在布的肌理中縱橫穿插，尋找伴侶，幽靈的尸骨借助後代信徒的力量編成了無數的花圈懸挂在黑色的月亮上。

在該畫構思過程中，石虎爲尋找獨特的繪畫語言，忍痛把自己綁在失眠的絞架上。幾天後，他那門大的臉盆浸透與整張高麗紙等大的粗棉布，鋪在十二張高麗紙上，用塑料布捆扎一團，緊貼大地的胸脯。腳隨迪斯科的舞步踏在塑料布呻吟的歌聲中（這種無目的的“舞蹈”，是他努力把一種不費勁的力量

Mountains, the murmur of a young girl, and the veins of yellow earth, swallowing the bright color and exposing certain light and echoes.

The magnum opus of Shi Hu's collection, Ghosts in Long Mountain (see color picture) represents the seismic feeling aroused in Shi Hu by the Women Independent Pioneer Regiment of Xilu Corps of Red Army, who were all sacrificed in the Liyuankou Battle of Qilian Mountain. The rock cracks and indomitable ghosts turn up in the desert and run to the desolate valley of Long Mountain. In the background of weapons created by folds and a blank of Korean paper and a solemn atmosphere brought about by vertical and horizontal lines, thick ink permeates the peaks of Qilian Mountain from the back of the paper, and the natural lines of cracks intersect in the texture of the cloth. The skeletons of the ghosts, with assistance from their descendants, weave hundreds and thousands of wreaths and hang them up on the moon.

While conceiving this picture, in order to find a unique language of painting, Shi Hu bound himself on the gallows despite great pain. Several days later, he saturated a coarse cotton cloth as large as the Korean paper with a large basin, then laid it on 12 pieces of Korean paper. He then bound the paper and laid it on the floor. His feet, keeping in time with the disco music, stepped on the plastic sheet (through this purposeless dancing, Shi Hu splashed the ink in spirit, and achieves the effect of painting "without purpose"). The effect of the picture was discerned from the speed and thickness of the ink, and then choice was made with great care. In the process of creation, he believed in inspiration and instinct. When his left leg rose clockwise and became in line with his right hand, inspiration came through his entire body. When his left leg, led by inspiration dipped into the big ink box, and ink splashed over his body, he then appreciated the Ghosts of Long Mountain on his body like a child. The whole process of production expresses his childhood sense of humor.

The inspiration for "White Oleaster" came from the fossil in the remote past of Qilian Mountain. "Stars and moon," "plum and fish," "little Buddhist light," "veins of antlers" (the names for fossils given by Shi Hu), like the sun, fly into the world of Shi Hu. Almost all the pictures are painted on the backs of Korean paper. After the application of fixed liquid, ink and powder are used on the back of the paper, and finally natural crack lines are drawn on the front to destroy the brightness of the fixed liquid. The never-repeatable effect of mystery is thus achieved.

"Red cliff and precipice" is made one at a time with cotton-fabric and vermeil powder mixed with ochre and the assistance of feet. With the coordination of toner and

後，從“精神上”潑墨，達到“沒有目的”用筆的程式之一。）從墨漿四濺的速度和濃度中，辨別其畫面效果，然後精心選擇，進行創作。在創作過程中，他相信靈感秘密的啓示與本能的警告力量，當他左腿按順時針方向抬起與握筆的右手成一直線時，靈感便流通全身。當靈感帶着腿伸進大墨盒，墨濺滿全身時，他會非常幼拙地反過來欣賞自己身上的《隴山魂》杰作——整個繪畫過程表達了他童年的幽默感。

《白刺沙棗》的靈感來自於祁連山遠古時代的化石，那“滿天星月”、“梅花魚石”、“小佛光”、“鹿角紋”（石虎自取化石的名字），象一顆顆太陽飛進石虎世界。整幅畫幾乎全部在背面制作，先用定畫液隨感情運轉，然後用墨、粉在紙背層層渲染，最後在正面用自然裂紋綫，破壞定畫液透過高麗紙或皮紙的亮度，從而形成這種神秘而永不復返的效果。

《紅崖峭壁》用布和赭石調朱紅粉（太陽曬幹），配合腳的力量一次制作而成。墨粉配合，層次豐富，產生一種手指無法達到的深沉、宏厚、飽和的效果。為使畫面透氣，他往往在制作前剪一小白紙貼在粗棉布上，讓紙上小白塊的光芒與整塊墨塊形成平衡，如使用某一鮮明的小色塊却用整個畫面的感情、色相與之呼應，就像山谷回聲一樣激起強烈的共鳴。

《黃土包》的畫面處理類似馬家窑類型的彩陶紋飾一樣地旋轉。制作時先用刀劃破一層紙，然後用勁使墨透向下一層紙，趁墨在皮紙上的濕度，用手指代筆破濃墨。

《高原放牧》實際上是石虎心中的她在演出前體驗生活的一個場面。雲朵象一頂頂小白帽飄過她的身邊，石虎心靈的思緒象一根根布紋綫在她肌體中穿梭，組成無數個團塊。石虎不時送她一個飛吻，染紅了她的嘴唇，染藍了她的眼睛。

石虎祇有在以他的才華與大自然的肌理、年輕少女的魅力互補的時候才顯得特別愉快，更加能幹，他的放蕩是認真的，且充滿信心（許多少女的頭像都是在焦墨上制作而成）。他曾為自己的畫寫過一首詩：這不是惡夢 / 這不是幻影 / 玫瑰的心深隱埋了少女的宿命 /

rich layers, a deep, magnificent, and saturation effect that cannot be brought about by fingers is achieved. To make the picture permeable to air, he usually cuts a small piece of white paper and sticks it on the coarse cotton-fabric so that the brightness of the white square can form a balance with the ink block. The color impression of whole picture echoes with the small bright square, which resonates like the resounds of a valley.

In "Yellow tump," the picture is treated so that it rotates like the ancient painted pottery of Majia Kiln. A knife is used to lacerate a layer of the paper, and then effort is made to generate the ink to permeate the under layer of the paper. And then he handily substitutes the paintbrush to splash the ink while the ink is wet.

"Herding in the tableland" is actually the scene of a girl (a girl in the heart of Shi Hu) experiencing life before coming to the stage. The cloud is like a small white cap floating around her. The heart of Shi Hu is like fabric string shuttling in her body of her and forming countless clots. Shi Hu every now and then passes his kiss to her, which tints her lips red and eyes blue.

Only when his talent supplements the texture of nature and the charm of a young girl, does Shi Hu look pleasant and more capable. His debauchery is serious with confidence (many head portraits of girls are made on charred ink). He once wrote a poem for his own paintings: This is not a nightmare/ neither is it an illusion/the heart of roses hides the foreordination of the maid/the deep pool with demons/ devotes the sincerity of pious women/ mosquitoes and flies smirch you/ maggots block your throat/ I find you calm, happy and spoony/ this is not mirage/ neither is it apparition/ your image forever stays on the convex of sand and edge of wall/ your heart's V pattern domineers over the heart of the Yellow River/ monsters watch over the stairs/ fierce tiger impinges against the iron door/ babies cries for help/ the black sun rotates violently/ I see you shocked, crying and trembling.

The fourth stream in the world of Shi Hu is the confluence of the periods when he sketched in Africa, Yunnan, and Gansu, and is the reflection upon the previous period when the wet paintbrush paints spring rain, and the dry paintbrush paints autumn wind.

Shi Hu in this period attempts to integrate the inspiration transcending reason into this elegant and transitory visual art so as to express the flickering of human life. He has a skill that can well express capriciousness. People call his feeling of love flowing in the stream through brush-ink as ridiculous, but sublime.

"Ancient inscription" is one of the works during the transition period. On the picture is a huge body of a

魑魅的幽淵 / 你奉獻了信女的真誠 / 蚊蠅玷污了你的潔白 / 蛆蟲梗塞了你的喉嚨 / 我見你坦然快樂痴情 / 這不是海市 / 這不是廬樓 / 你十字的祈影在沙凸陸壁永留 / 你心靈的V形在黃河之心高聳 / 魍魎看守在樓梯口 / 猛虎撞擊着鐵門 / 嬰孩呼喊求救 / 黑色的太陽猛烈地旋轉 / 我見你驚愕、哭泣、發抖。

石虎世界的第四條河流是非洲、雲南、甘肅寫生時期的匯合口，是對前段濕筆包含春雨，枯筆幹裂秋風時期的反思。

此時期石虎想把一種超越理性的悟性融于這種優美的、轉瞬即逝的視覺藝術之中，更深層地表現出生命的恍惚閃爍。他擁有一種巧妙的技能，這種技能與變幻莫測結了永遠的緣分。大家稱他在此河流中流動的情絲為荒謬而崇高的筆墨。

《舊世碑銘》是向這段時期過渡的作品之一。畫面上一座巨大受辱的母體掩飾着千百萬摧殘的心，裸露的皮膚在濕潤我們失去的記憶。中國辱恥的碑石堆成大山，濺于黃河源頭，淹漬在渤海灣中；眼淚和屈辱凝成的銘文編織着痛苦和哀歌。

在中國畫人物領域的縱向坐標上，石虎留下了歷歷可見的幾點水印。其一，力求新的綫條次序、結構，“十八描的嘴唇”在石虎世界裏裂開成一道道紋理。其二，使用新的工具材料，擴大中國畫紙張的表現力和顏料的種類。

在中國畫人物領域的橫向坐標上，我們若拿中年畫家周思聰、李世南、石虎等人作下比較，便不難發現，李世南直接從石魯先生那裏繼承傳統，有着嫺熟的傳統技法，近年來又不斷開拓大寫意美感的領域，使其推向極致，作品同樣具有現代感。周思聰直接繼承于學院派，既有扎實的傳統筆墨技法，又有牢固的西畫造型功力，她不斷吸收中外各種流派的新觀念和技法，不斷變化自己的風格。石虎則直接來源于工藝制作和水彩、水粉技法，起步時曾對傳統下過一番功夫，但並沒有為傳統所禁錮。

如從技法上說李世南傾向於中國畫傳統；那周思聰就是中西結合；而石虎則在中西結合的基礎上稍偏重於西。如果說李世南是借花鳥筆墨寫人物，以墨

humiliated mother hiding millions upon millions of destroyed hearts. The naked skin reminds us the humiliation China sustained. The steles are piled into a big mountain submerged in the Bohai Bay; the inscriptions written with tears and humiliation are like elegies expressing the pains of people.

On the track coordinate of Chinese figurative-brush-ink painting circle, Shi Hu has left distinct traces. First, he tries a new order and structure of lines—"lip with 18 strokes" cracks into veins. Secondly, he uses new tools and materials and increases the expressive force of Chinese figurative-brush-ink painting and the variety of paint materials.

On the cross track coordinate of Chinese figurative-brush-ink painting circle, the comparison of works of Zhou Sicong, Li Shinan, and Shi Hu etc. show that Li Shinan inherits the traditional techniques from Mr. Shi Nu and is adept at it. In recent years, he has consistently enlarged new fields for expressing artistic beauty with a sense of modernity. However, Zhou Sicong inherits academism and has not only solid traditional, but also western figurative skills. She constantly updates her concepts and skills while adopting from different genres and changes her own style. Shi Hu uses the techniques of craftsman, design, and watercolor. Though learning is difficult at first while acquiring the traditional skills, he is not restricted by tradition.

Li Shinan uses more traditional techniques of Chinese traditional painting; while Zhou Sicong combines both the western and Chinese techniques; and Shi Hu uses both Chinese and western techniques with more emphasis on the latter. Li Shinan draws people with flowers and birds by brush-ink while Zhou Sicong describes people with landscapes skills "Cun-Cha"(a dry brush is used to rub in nearly a line position) and mainly by lines; and Shi Hu integrates a variety of skills for the same purpose without restriction of absolute standards and norms.

Shi Hu strives hard to innovate contemporary Chinese brush-ink painting, a process which moves forward like a woman with bound feet. He knows he should speed up his step towards new concepts, materials, and tools for the next art.

Upon the end of the article, Running with Bound Feet, I felt like an exclamation mark or a question mark on the high jump pole of the Chinese future art, with my heart bleeding, 6 drops of blood falling on the white paper forming 6 suspension points.

In my dream, future artists will quickly ferment their ideas of art into vintage and intoxicate the spring!

爲主；那周思聰就是拿山水皴擦表現人物，以綫爲主；而石虎則利用各種特技進行多樣性的綜合熔鑄人物，沒有非此即彼的標準和規範。

石虎繼續在中國畫人物革新這支象裹脚女人的奔跑的隊伍中奮力拼搏。他知道，未來馬上就要討伐他，他必須加快步伐爲新藝術的觀念、材料和工具準備好新的祈禱！

當我在《裹脚女人的奔跑》一文中走到暫時終點時，竟象一個個驚嘆號、大問號木然釘在中國未來藝術的跳高杆上，心中殷紅的血滴在一幅幅白紙杰作上，灑下烈火騰騰的六點省略號。

夢幻中，未來藝術家們將把自己不斷涌現的藝術觀念迅速發酵，釀成美酒，醉倒春天！

1983年夏于甘肅張掖
1985年春定稿于湖南長沙

Zhangye, Gansu, 1983
Changsha, Hunan 1985

'85 Art Movement Period in China
中國“八五美術新潮”時期（1984—1988）

Art Review
藝術評論

On Wood Carving: A Multi-Level, Dynamic Contextual Dimension 不平衡于落差式的層次上

Painter
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湖南美術出版社《畫家》雜誌

On Wood Carving: A Multi-Level, Dynamic Contextual Dimension 不平衡于落差式的層次上

LiQin Tan 譚力勤

The tendency of introspection to the rational culture layer in contemporary art has indicated a tendency of regression to the perceptual culture layer. Perception and rationality will be encouraged simultaneously. The "Flyover-Intersection Prints" exhibition interweaves the two tendencies; the former is still expanded while the prelude of the latter is still in silence.

When I stepped into the exhibition hall, a cluster of stars in disorder arrested my sight. This work almost make me lose my foothold, since there is no reference background, no dominant concept. It is divorced from the measurable world, fleeing from logic bits and pieces and entering a feeling of the integral. Each star is determined in indetermination and is clear in obscurity - what they negate and substitute is chaos and expansion. I could hardly stand up, but I managed to do so.

"We come from different directions
And we go to different directions
We meet on the flyover
At an occasional time"

They come from a different cultural introspection layer, and meet at an occasional instant for perceptual conjunction—a kind of irrational driven, instant conjunction. Perhaps it is just the infinite instant drive that makes up countless flyover-intersections and historical eternity; perhaps it is just the infinite, instant driven that is more helpful to artists' "openness of the heart" world, and to diving into the depth of people's hearts. In this instant, they are all inexhaustibly pursuing the adoration and sincerity between "nature" and human beings; sometimes they are also burdened with painful groans and resistance against the natural stress.

Considering the stars on the overpass, their sameness lies in coincidence, difference lies in reflection, and excellence and badness lie in technique. American art master Rob.

當代畫壇，上升為理性文化層次上的反省之趨勢，已暗示着一種感性文化層次上的回歸之趨勢。感性與理性將同時得以推崇。立交橋版畫展便正處在這兩種趨勢之間，前者還在拓展，後者的前奏并未敲響。

我跨入展廳，擋住我視線的是立交橋上一群錯亂的星，該作品簡直使我失去立足點，因沒有參照的系統，沒有中心。它脫離了可度量的世界，逃開邏輯的零碎而進入感覺的整體。每一顆星都在不確定中確定，朦朧中清晰，否定與代之的是一片混沌與擴張。我站不住，我站住了。

“我們從不同方向來
我們到不同方向去
偶然的時刻
我們相會在立交橋上”

他們從不同文化反思層次而來，相會于偶然的瞬間感性契合——一種非理性衝動的瞬間契合，也許就是這無限的瞬間從動組成了無數的立交橋，組成了歷史的永恒；也許就是這無限的瞬間從動，更有助於藝術家內心世界的敞開，潛入人類心靈之海的深底。在這一瞬間中，他們都在孜孜不倦地追求“自然”與人類間的愛慕之情，深摯之情，偶爾也負荷着自然重壓的痛苦呻吟和抗爭。

立交橋上的星相同在于機遇，差別在于反省，優劣在于技法。美國畫壇巨匠羅伯·遜遜柏格曾說道：“追求完美的眼睛那時期期待着一種控制之下的退休。”立交橋上的星沒有失去尋找完美的瞳孔，他們排斥先人確定的溝通方式和習慣手法，以各自的內在解釋去領悟服

Lawsonberger said: Eyes pursuing perfection expect a retirement for rest to some extent. The stars on the Flyover-Intersection haven't lost the pupil for pursuing perfection; they exclude the communication methods and conventional techniques determined by ancestor, comprehend and comply with the human and nature's "separation" with respective internal explanations. Shading is not unbalanced to the fall layer.

Chen Xiangyang symbolizes seriousness and thinks deeply; he doesn't find the representation technique of drawing, but he has found a new world full of eternity and mystery; the emotional "explosion" in his heart gives implication and exposed shock.

Lu Ming explores with the contemplation of a history debater the judgment objects of dynastic thinking, differentiation, and intelligent culture in fine arts history. His symbolization, allegory technique, and high conciseness visually and summarily express a concept and thought.

Hu Kang skillfully brings his limited life into the expansive nature; he is cheerful, content, carefree, and unrestrained in boundless nature, and is cultured and restrained in this "self-forgetful realm" with an optimistic state.

Xiao Jieran then is just like the shapeless lark that is "vigilant in peace time." He feels secretly anxious about human beings' fortune and life in the future.

Cao Wuyi seems to understand himself and analyze himself constantly.

When Chen Xing temporarily throws off the perfection she is pursuing, she doesn't entirely suppress it, but makes it compact, condensed and essential.

Yan Xinyuan seems to never pursue rationality, but instead is a worker that is parallel to the rationality and who creates a fancied and self-contained world the same as rationality.

The multilayer rational range formed a revolving circle of this flyover-intersection; any point on the external tangent of this revolving circle is the expansion of perception, the common grounds of clearness and confusion. Black and white on the perception agglutinate to the respective tools, materials, and skills.

Ren Jiaqin directly replaces the knife and paper mould with the oil roller, making the revealing of the emotion less tormenting. A kind of unpredictable impetus is suddenly produced with newly formed perception and insight.

從人與自然的“阻隔”，遮蔽并不平衡于落差式的層次上。

陳向陽冷峻的象徵，深層的思索，他不是尋找繪畫的表現手法，而是尋到了充滿永恒和神秘的新天地，其內心深處感情的“爆炸”，給人一種含而不露的震撼。

路明以史論者的沉思，探索于美術史斷代的思辨形象與靈性文化的判斷物，象徵、寓言手法，高度凝練的形象概括地表達某種觀念和意念。

胡抗將有限的人生巧妙地匯入到浩瀚的自然中去了，在一片無限的自然中，怡然自得，陶然自在，蘊藉着樂觀氣息的“忘我之境”。

肖潔然則以不定形狀的“居安思危”的百靈鳥，擔心着人的命運及未來生命的隱憂。

曹武亦似乎認識到了自己，又在不斷解剖自己。

陳行在暫時拋開她原先所追求的美時，并不全部把它壓抑，而是把它緊湊、凝聚、本質化。

顏新元似乎從不追求理性，而是和理性平行的工作者，在製造一個與理性同樣空想的自足的世界。

多層的理性範圍，形成了這個立交橋的旋轉圈，這旋轉圈的外切線上的任何點，都感性的擴張，感性上的清晰與含混、黑與白的共同點凝集于各自的工具，材料與技巧上。

任家（秦）用油滾子直接代替了刀與版，使感情的表露又少了一個折磨的層次。以一種新辟的感受與頓悟突然形成一種不可預測的變化推動力。

肖潔然以筆代刀，筆力透紙背，其風格超越了“版”之形式，喚起象徵與聯想。

陳行的紙版已不祇限于拼貼，她以女性少有的剛毅傾注于刀刃上，劃破紙版，產生局部的凸凹，產生局部的陰陽，呈現局部的肌理。

胡抗以鑄紙版獨特的品質——凸凹

Xiao Ranjie replaces knife with paint brush. The vigor of strokes penetrates the back of the paper. His style far exceeds the "paper mould" form and evoke symbolization and association.

Chen Xing's paper mould has not been limited to collage as she fastens her resolution that females seldom hold to the edge of a knife. She cuts open the paper mould, making for a local convex/concave or Yin and Yang, and presents local texture.

Hu Kang takes advantage of the unique quality of casting paper mould. He measures the emotion through the thickness of convex/concave, and then creates a tactile feeling.

Kent prefers to adopt black for a large area, while Chen Xiangyang feels like forming contrast between black and white in a large area. They are lucky to count together the upright, agile, delicate, and arranged lines, solemn and calm.

Chen Ruyi is good at adopting large areas of black to create oppressive mystery and then choosing the elaborate white to show things that should be represented. His works always tell us about the implications of a low value for black and a precious one for white. He Xu instead always give us the implications of a low value for white and a precious value for black. The special accord in the two forms then extend through works completed by their cooperation.

The instantaneous perception of modern people is not only a multiple-unit conjunction, but also the conjunction of opposite perceptions at intervals. The perceptual experiences brought by multiple subjects' knowledge is the "high emotion" ordinary called by modern people, while the equilibrium between "high emotion" and "high rationality" leads to a field that artists haven't recognized and represented.

I can hardly stand up since I've been standing for an extremely long time.

The further explanation to fear is the mood when I am just going to explain. Since objects of explanation are unexpected, perhaps they are towering countless flyover-intersections again on respective celestial bodies.

Changsha, China, July 1986

的厚度來衡量感情，造成一種觸覺感。

肯特好用大面積黑，而陳向陽則以大面積黑與大面積白對比，兩個人有幸一起數着挺拔、利落、細致、排列的線條，莊嚴、平靜。

陳翼如善于用大面積黑造成沉重的神秘感，然後以精細的白去表現該表現的東西，常有黑得便宜，白得珍貴的意味；而賀旭則常有白得便宜，黑得珍貴的意味，這兩種形式特質的默契便貫穿于他倆合作的作品中。

現代人的瞬間感性不僅是時有多元的契合，並且時時是對立感性的契合，多學科知識帶來的多方位感性體驗，是現代人常稱的“高情感”，而“高情感”與“高理性”的平衡又給藝術家造成尚未認識與表現的領域。

我站不住了，太久。

恐懼進一步的解釋是我欲想解釋時之心境，因為解釋的對象個個殊難逆料，也許他們又在重新聳立無數的立交橋于各自的天體上。

1986年春寫于長沙

'85 Art Movement Period in China
中國“八五美術新潮”時期（1984—1988）

Art Review
藝術評論

Generation Gap & Generation Symbiosis

世代隔閡與世代并集

Modern Photography

Shenzhen Modern Photography Committee of China, 9(2), p47, 1986
中國深圳現代攝影協會《現代攝影》

Generation Gap & Generation Symbiosis (Excerpt) 世代隔閡與世代并集 (摘要)

LiQin Tan 譚力勤

Certain common psychological structures and social behavior regulations formed by common understanding in the contemporary age are termed: Generations. The difference between generations is called the generational gap. Different generations hold varying values in nature. Within their life sentiment and aesthetic consciousness are contrasting relationships. The intensive change of the opposite relationship in the contemporary art community has attracted wide concern in society.

One characteristic of the change is that the cultural fortune is surpassing the age levels. A popular and inevitable trend is to foster the youth culture, in which seniority of age is no longer the sole reason for respect. Therefore, aiming at this phenomenon, famous American anthropologist and futurologist Margaret Mead demonstrates that human society has transferred from "Postfigurative Culture" (the junior must learn from the elder) to "Cofigurative Culture" (the compeers learn from each other), and forecasted the forthcoming birth of "Prefigurative Culture" (the elder must learn from junior). (Please refer to my works Future Characteristics of Chinese Art Concept.)

The appearance of youth culture--Prefigurative Culture--tells us that the generation gap is a symbol of society's progress, and the width and depth of the generation gap will decide the developing speed of the society. However, "Prefigurative Culture" is not a kind of incommunicable culture with a deeper generation gap, as someone has described before. In fact, it doesn't discriminate certain common psychological structures between generations or the communication of the common aesthetic consciousness, but instead connects the orders of communication. This kind of communication, which draws the old, the middle-aged, and the young together, can also congregate tightly favorable factors of social development and combine it into a solid, rational kernel that can facilitate social progress. The author calls this phenomenon as generation gap and generation symbiosis.

人們在當今時代共同的認識所形成的某些共同的心理結構和社會行為規範的年限在心理學上稱為世代，世代之間的差異，便稱為世代隔閡（代溝）。不同世代可以說具有性質上的不同的價值觀、生活情感，審美意識存在着尖銳的對立關係。當代藝壇，這種對立關係的激劇變化，已引起社會的廣泛關注。

這種變化的一種顯著特徵乃文化財富正在超越年齡的層次，一個最普遍，也是絕對不可避免的趨勢就是助長一種年青的文明，在這種文明裏，年高并不成爲受尊敬的理由。爲此美國著名人類學家，未來學家米德針對此現象論證了人類社會已從“後喻文化”（年輕人向老年人學習）轉爲“同喻文化”（同代人相互學習），并預測迫在眉睫的將是“前喻文化”（老年人向年輕人學習）的誕生。（參看拙作《中國藝術觀念的未來特徵》）

一種年輕的文明——“前喻文化”的出現將說明：世代隔閡確是社會文明進步的標志，世代隔閡的深度與寬度從而決定社會的發展速度。但“前喻文化”又絕對不是一些人所闡述的那種“世代隔閡”越來越深，根本無法溝通的文化。其實，她根本不排斥世代之間某些共同的心理結構和共同的審美意識的溝通，而祇是把這種溝通的順序顛倒來罷了。因爲這種溝通同樣能把老、中、青距離靠近的有利于社會發展的相同因素緊緊聚集在一起，組合成堅實的能推動社會進步的合理內核。筆者把此現象稱爲世代隔閡與世代并集。（如圖1用符號 Ω 表示）

If we simply divide the old, the middle-aged, and the young in the artist world into engrained, bound, and open types, then there must be levels of symbiosis between the old, the middle-aged, and the young who belong to an open type. (See figure 2) Therefore, the openness of the old and middle-aged and the openness of the young together consist of a strong tide, which strikes and drives the contemporary art community. In a sense, the openness of the old and the middle-aged actually plays a part of protection for the young, and buffers various striking powers from the persons of the bound and engrained types.

Costs of the engrained, bound, and open type persons are the same to the art. Engrained persons are cordial toward the traditional arts; regrettably, this cordiality is a kind of blind worship and, out of custom, they defend it with loyal fanaticism. The open types break inevitably with the tradition. However, from another point of view, open types can maintain, treasure, and protect traditions more than engrained types. The traditions grow, struggle, and bend under the open types, and then finally unfold layer after layer like flowers. The bound types run into a dilemma; they are restricted by tradition, yet they are cautious of being as carefree as the young.

The other characteristic of generational opposite relations in the art world is: The barriers between the engrained and the bound people are weakening, as well as the barriers between the engrained and the open-minded. However, the barriers between the open and the bound are strengthening remarkably and sharpening increasingly. One of the reasons is some bound people remain in power at all levels of the art circle. The vital point of the leader is his ability to measure and smother all those with a youthful knowledge structure. This smothering further strengthens the barrier between the bound and the open people. Since the bound people don't experience the updating of their knowledge structures, the noblest open art is considered trash in their eyes. As a result, the hardship and suffering or even temporary loss and sadness of contemporary art are imaginable.

Hence, the contemporary young artist should either realize the function of the generation gap to civilization's development, or unite closely with the old people in symbiosis and push the open, middle-aged people into the seats of power. Only then is it possible to talk about the freedom of the fine art creation and the multiforms of fine art. The activity of rejecting all middle-aged and the old people is stupid and ignorant, and will be destined to fail.

Changsha, China, 12/1885

如果簡單地把藝術界的老、中、青分爲蒂固型、束縛型、發放型，那麼老、中、青之間必有并集層次，實質上老年與青年，中年與青年之間的并集層次都屬于發放型。（如圖2）爲此，老、中年人中的發放型與青年發放型一道構成一股强有力的潮流，衝擊和推動着當代藝壇。從某種意義上說，老、中年人中的發放型實際上起着保護青年人的作用，并緩衝來自束縛型、蒂固型的各種衝擊力。

蒂固型、束縛型、發放型在藝術中所付出的代價完全相同。蒂固型的人對傳統的東西是真誠的，可悲的是這種真誠來自一種盲目的崇拜和習慣，并以宗教般的狂熱去捍衛她。發放型的人必然同傳統訣別，但從一種新的意義上講，發放型的人比蒂固型的人更能真正地維護、珍惜和保護傳統。傳統在他們身上生長、掙扎，變得彎曲，最後將層層迭迭開放出來，如同花朵。而束縛型既受傳統的束縛，又不願跟青年人一道無所顧忌，他們左右碰壁，自己裹上自己的腳擠在夾縫裏奔跑。

在藝術界世代對立關係中另一特徵是：蒂固型與束縛型的矛盾在減弱，蒂固型與發放型的矛盾也在減弱，而發放型與束縛型的矛盾則顯著加劇，并越來越激化。其原因之一乃一部分束縛型的人掌握着各階層的藝術領導權，而這種內行領導的致命之點是他們一般都是用二十多歲時的知識結構在衡量和扼殺着一切，從而把束縛型與發放型的矛盾推向極致。由于這部分束縛型沒有經歷知識結構的更新，所以最高尚的發放型藝術，在他們眼中也會被視爲垃圾。故現代藝術發展的艱難和痛苦，乃至暫時的失落與悲傷是可想而知的。

因此，當代青年藝術家既要認清世代隔閡對開拓文明的作用，又要緊緊地團結并集層次中老、中年人中的發放型，把他們推上各個階層的寶座，從而才能真正談得上創作的自由和藝術的多元化。一味地排斥所有的中年、老年人的行爲方式，是愚昧無知的，并注定會失敗。

1985年12月于長沙市嶺

Gender Harmony & Yin-Yang Perfection 性的互補 陰陽的契合

The Trend of Art Thought

Hubei Art & Literature Association, v3, p42-43, 1986
湖北文學藝術協會《美術思潮》

This article applies the Yin-Yang principle from “Tao” and borrows inspiration from Lu Ming’s artwork, which affirms that the essential influence of the Yin-Yang perfection on humanity is gender harmony. Gender harmony becomes the scriptural resources for art. Yin-Yang represents the two sides of the human as an ultimate object, which correlates, excludes, and consists of a variety of positive and negative aspects—past and future, brightening and darkening.

Gender Harmony & Yin-Yang Perfection 性的互補 陰陽的契合

LiQin Tan 譚力勤

版畫家手中的刻刀與各種版畫材料相撞擊時，于是版畫世界中便產生了凸與凹、黑與白、陰與陽，興許版畫的神秘與魅力就在于陰陽的運行與相蕩上吧。

在當代美術的發展趨勢向中國文化的“軸心時代”逆向回歸的潮流中，路明三年前所做的版畫《陰》與《陽》可算前段版畫創作中少數納入此潮流的作品之一。當代的版畫創作大多迷失在技法中，沉溺于田園類的低吟淺唱中，而忽視了更深層、宏觀的意識的把握與表現，矯飾、柔媚一時成爲主潮，導致了版畫發展的遲緩。

我曾得自然的教誨：宇宙是一個不可分割的實在，是永恒運動組合的生命有機體，是精神與物質、陰性與陽性兩極互補的一個永恒的、偉大的未知者。在天陰陽對立而迭運，是天變化的通常規律，稱之爲天道。在地柔剛對立而相推，是地變化的通常規律，稱之爲地道。分開論之，天道地道爲二；合而論之，惟一陰一陽而已。路明想用他的直覺去感悟陰與陽——這終極實在的兩個方面，也許基于此，他構思了《陰》與《陽》。

陰陽之對立互補，先人說這就是“道”，不知路明對“道”作何解釋。但他的《陰》、《陽》這兩幅作品却在告訴我：“道”的摩下有陰陽，陰陽有合有分，陰中有陽，陽中有陰，陰出則陽入，陽出則陰入。

陰陽是萬物之源，藝術也可以說是這個世界上奇奇怪怪的萬物之一，那麼陰陽也可以說是藝術之源。陰陽契合的集中表現乃性的互補，性的互補已成爲藝術的內在靈魂和源泉。陰與陽是終極實在的不同側面，對於人類，男性與女性構成它的全部的二個不同側面。這兩個側面的對立契合，相斥相吸構成人類的種種光輝與陰暗。在藝術作品中，也會自然呈現出直覺與理性的互補，《陰》與《陽》的作者他常常談及直覺對於藝術之可貴，而對一般意義上的理性則大不以爲然。

他的《陰》《陽》當然也是出自于直覺的把握，但顯然在完成了這種把握之後，最後仍是通過理性將其外化出來。于是自然而完成了直覺與理性的互補與并協。藝術創作中這種互補既不是所謂“藝術規律”使之然，又不是超脫一切的怪念頭的恩賜，而是出于有機實在和生命本性的恩賜。

性的互補是開啓心靈從困惑、迷亂之門中解脫的一把鑰匙，輕視這把鑰匙的人決不能開啓那扇門。當代藝術家正在爲適應一種新的性的互補關係而努力，這種新的性的互補關係鞭策一些藝術家去尋找能適應心靈平衡的新因素，于是去反思自身，去感悟自然。這種互補關係并不傳播未來一種樂觀或悲觀的信息，而是激勵藝術家們的覺悟和行動。

性的互補內容已增加新的複雜性，這種複雜性，一方面使發達國家的結構越來越和諧，另一方面使發達中國家呈現出多種趨向平衡現象，這種現象較強烈地反映在文學藝術之中，但在方興未艾的複雜而不穩定的形勢中，互補關係的樣式，選擇互相分歧的做法也在急劇滋長，從而促使藝術的多樣性。

天地之氣，合而爲一；自然和人，合而爲一；陰與陽，合而爲一。這便是我們的傳統，是我們苦苦追求的本土精神的“合理內核”。本土精神的物化形態——路明稱之爲“靈性文化”。《陰》與《陽》便當是“靈性文化”新階段中衆多萌芽之一。

這也許就是路明的《陰》《陽》所給予我的啓示。

Free Elegance and Clear Delineation — Comment on He Kangde's Art

飄逸融雅微 意明喚筆透——論何康德女士的國畫藝術

Times Weekly, Edition of Culture & Art, Montreal, 02 / 26 / 1988,
Chinese Press Weekly, Montreal, Feb. to Mar. 1988.

加拿大 蒙特利爾《時代周報》文化藝術版 和《華僑時報周刊》

Western and ancient Chinese art-theory and philosophy are applied to examine Ho Kangde's Chinese brush-ink painting.

In part I, the article recalls Ho's family's cultural traditions in terms of Ho's nurturing style and Ho's grandfather, Kang Youwei (a famous revolutionary in the Chinese Qing Dynasty). In part II, the paper discusses Ho's painting from the perspective of traditional Chinese art skills in brush and ink techniques. In part III, the paper examines Ho's art from the perspective of life-spirit, the highest state present in traditional Chinese brush-ink painting. In part IV, the musicianship of her painting is covered, highlighting the influence of music in the painter's artistic life.

Overall, the paper is characterized by a large number of references to notable and historical Chinese art critics', references which act as a theoretical basis for the exposition of Ho's art. The ancient art criteria referenced can be applied to today's traditional Chinese brush-ink painting.

This paper utilizes a drastically different writing style compared to the author's previous reviews of future and avant-garde art.

Free Elegance and Clear Delineation — Comment on He Kangde's Art 飄逸融雅微 意明喚筆透——論何康德女士的國畫藝術

LiQin Tan 譚力勤

Psychologist Bennett says of the Sensory World, "If a person receives a message by eyes, while he/she receives another message by other organs, and if the two messages conflict with each other, the visual message must reflect in the person." In comparison to other senses, visual stimulation is far more numerous, and visual organs dominate the body. When I entered Canada, all kinds of stimulations were infused into my brain through my various senses, and visual stimulation certainly prevailed. However, as the visual spectacles of this new environment faded, the culture of the Chinese nation and its depiction in foreign countries remained at the back of my vision. In this context began my acquaintance with Ms. He Kangde and her own vision—Chinese painting.

Brought up in a Famous Scholar Family in Guangdong

Before Ms. He Kangde's artwork emerged before my eyes, it was her amiable tone, friendly and soft appearance, gentle personality, and cultured geniality that first piqued my senses. Then, her melodious songs and moving lyrics seemed to bring me back to the past and arouse a distant and blurred memory. After her works were exhibited, I was moved by her art's emotion and culture, and found a deep respect for her family-- one full of art legends--and her outstanding educational conditions.

Ms. He Kangde, nicknamed Carefree Studio Hostess, was born in Panyu, Guangdong Province, and was Mr. Kang Youwei's granddaughter. Kang Youwei was a remarkable person in the later Qing Dynasty who shocked the world and almost changed history. Kang Youwei's works were creative; his calligraphy changed from epigraphic to cursive, and he became an independent calligraphy master. He Kangde's mother was the seventh daughter of Mr. Kang Youwei. She had studied painting from Mr. Xu Beihong since she was a child and also enjoyed the piano. He Yongle,

心理學家貝納特在《感覺世界》一書中論述：“如果人類用視覺接受一個信息，而另一信息是通過另一感覺器官接受的，又如果這兩個信息彼此矛盾，人們所反映的一定是視覺信息。”與其他感覺比較起來，視覺刺激不僅在量上大大超過它們，而且視覺器官在感官中具有主要地位。當我步入加拿大，各種刺激都通過感官注入我腦海中，視覺刺激也確占其主要地位。但當視覺刺激高峰期過後，能停留在我視覺中更多的還是中華民族的文化和中華民族在異國他鄉的視覺刺激物。也許就是在此背景下我認識了何康德女士，認識了她的視覺圖像——國畫藝術。

家學富淵源 嶺南傳賢士

當何康德女士視覺圖像還未展示之前，首先刺激到我感覺的是她那語調親切、和氣溫柔的形象，溫柔中藏個性，親切中顯修養。其次是她那優美的歌聲，動人的歌詞，仿佛把我帶回到過去的歲月，激起一段荒遠、迷離的記憶。作品展示之後，我被她藝術情感和修養所觸動，深深地敬佩她那充滿藝術色彩的家庭和具有奠定驕人基礎的條件。

何康德女士，號破煩齋主，廣東番禺人，為南海康有為先生之外孫女，康有為乃清末震驚中外幾欲扭轉乾坤之風雲人物，著書立言富有創作力，書法以碑入草，自成一派。康德之母康同環乃康有為先生第七公主也，從小跟隨徐悲鴻先生習畫，並擅長鋼琴。康德之父何永樂留學法國，為我國政經界前輩，公餘之暇，常以書畫、小提琴自娛。何康德女士自小就在這藝術環境中長大，名門之後，家學淵源，加之本人天賦充足，自能在藝壇中被人推崇。

He Kangde's father, had studied in France and was a prominent figure in Chinese political and economic circles. In his spare time, he enjoyed calligraphy and violin. Ms. He Kangde was brought up in this artistic environment. As the daughter of an influential family, she was naturally held in high esteem in the art field thanks to her inherited knowledge and her own abundant talent.

He Kangde immigrated to Hong Kong early on in her life. She graduated from Xie'en Girls' School and then continued her education at Gelianghong Normal College. She once taught music and art at Guanjin School. She herself was taught by Lingnan School artist Zhao Shaoan and specialized in flower-bird painting. Later, she studied flower, feather, beast, and landscape painting from Yang Shanshen, and extended her creative domain. She studied poetry from Zeng Xiying, and calligraphy and seal cutting from Feng Kanghou. She received ample knowledge from various teachers, and her works featured the Lingnan School's flexible, flowing, brush-ink beauty.

Since Ju Lian, Gao Jianfu, Gao Qifeng, and Gao Jianseng established the Lingnan School, Guangdong art had boomed. After Gao and Chen, Guan Shanyue, Zhao Shaoan, Yang Shanshen, and Li Xiongda thrived and integrated ruggedness and a flexible, flowing elegance. The Chinese Lingnan School has many talents and presents a splendid sight. Yet, it is not well-known and it is even harder to meet Lingnan School artists in foreign countries. I am fortunate to know Ms. He Kangde, who is a new star of the Lingnan School.

Outline Surrounds Emotion and Drawing Contains Strength

As the ancient artists have said before of paintings, it is most difficult to analyze the "Yi" word. Only "Gai Yi" could mean fresh, elegant, hermit, meditation, and simple. Ms. He's paintings are unanimously regarded as "Piao Yi"—unique elegance. Ms. He's "Piao" is free but not exposed, vulgar, foul, or ambiguous. "Yi" sometimes means strange, but it is natural; though it is connected with rhythm, it excels rhythm. As in her Rainy Journey of Excellent Persons, He's style is free. Her ink has the lasting appeal of Dai Jinzhi of "Zhejiang School"; her picture composition is enlightened by "Ma Yuan" and "Xia Gui"; her brush skill includes short wrinkles and long sweeps, the long sweep strengthening the left-down power and the windy motion, while the thin ink of the water ripples returns to the power, forming an artistic conception of "free but not exposed." Chinese traditional aesthetics pay attention to "internal muscles and bones (internal strength)," while Western traditional aesthetics focus on "externally showing the cutting edge." The former is an important criteria in determining whether the Chinese artists feature traditional Chinese painting.

她幼年移居香港，畢業於協恩女校，然後入葛量洪師範學院深造，曾任教官津名校音樂美術專科。她求教於嶺南畫家趙少昂，專攻花鳥，奠定基礎；後隨楊善深學花卉、翎毛、走獸及山水，鑿寬創作領域；先後習詩詞於曾希穎、習書法篆刻於馮康侯，轉益多師，廣資麗澤，深富嶺南柔動美。

自居廉、三高開創嶺南派，嶺南風騷，蒸騰不息。繼高、陳之後，關山月、趙少昂、楊善深、黎雄大如壯枝茁出，把粗獷豪邁與柔動雅致融為一體。國內嶺南派系，人才輩出，蔚為大觀；國外了解不多，遇者甚少，今能得識康德女士為嶺南之後起，令人欣慰。

勾勒見情意 畫面含筋骨

古人論畫，為逸之一字，最難分解；蓋逸有清逸、雅逸、隱逸、沉逸、簡逸。今人觀康德女士之畫，則異口同聲稱之為飄逸，可見別具一格。康德女士之“飄”乃為：飄而不露，飄而不俗，飄而不濁，飄而不模稜兩可，飄至適可而止。“逸”，雖然有時近於奇，而實非有意為奇；雖不離乎韻，而更有邁於韻。如所畫繪《高士雨中游》，風格上可謂飄逸；筆墨上頗有“浙派”戴進之韻味；構圖上得其“馬一角，夏半邊”之啓迪，用筆短線長掃相結合，長掃筆觸強化向左下之力，風飄之動感，而水中橫皺的淡墨又折回這種力，形成“飄而不露，適可而止”之境。中國傳統美學觀點講究“內含筋骨”；西方傳統美學觀點看重“外露鋒芒”。國人是否具有國人之氣質，中國畫家是否具有國畫特色，此乃標志之一。如一味追求瀟灑，追求放，追求露，必與國人氣質相去甚遠，正于彭册之先生評康德女士作品時所說：“暴常遭利剋，露必為含蓄吞。”

中國畫論強調中國畫，疏可跑馬，密不透風，其本意為論述繪畫構圖與線條之組合，今普遍引伸為畫面格調的表達。康德女士融會貫通，引伸為飄逸處襯托雅微。觀《九如圖》畫面以背景來寫意，留空烘染刻畫入微之金魚，把工筆寫意相互交融，水面為大面積橫掃墨，金魚以重彩，細筆勾勒，凸染法相結合，為此，雅微處更微妙，飄逸處更清晰。

觀康德女士畫，有時竟有一種“小我與大我變融，有限與無限混化，則陶冶乎宇宙之磅礴，志切於自我之微渺”

It would be far from the Chinese temperament if you blindly pursued freedom, opening, and exposure. Just as Mr. Peng Cezhi comments on Ms. He's works, "Exposure is not suitable, and implication prevails over exposure."

Chinese painting theory emphasizes the idea: As distant as a horse can run through; as close as wind cannot penetrate. This theory originally focused on painting composition and line combination, but has developed into an expression of picture patterns. Ms. He masters this theory and explicates it as a sort of "free-elegance." The background of Nine Carps acts as the freehand, the blankness serving as a foil to depict subtle goldfish. Realistic and freehand are intercrossed; the water surface is a large sweep of ink, while the goldfish is outlined in heavy colors, a delicate brush, and a combination of dyes. As a result, it is subtle in charm and clear in its free-elegance.

While observing Ms. He's paintings, you will sometimes feel the sense that "once an individual is converged into the world, and finity and infinity are mixed, you will be edified by how boundless the universe is and be amazed at how tiny you are." She likes to find the ordinary and minute details of flowers and birds, or subtle and evanescent opportunities. She expresses herself and real feelings with interest. Ms. Xu Shipin said, "Ms. He's lotus flowers are not merely colorful, linked lotus leaves. Her blooming flowers have different heights and sizes, as well as various poses like up, down, and roll." It is interesting that she consciously stresses the little world hidden under heavy lotus leaves and shows a scene that can hardly be seen by people. Foraging ducks swim calmly in an unaffected serene environment. Big fish and small fish leisurely swimming under lotus leaves look lively. Agile kingfishers hide under lotus leaves, arch their backs and shrink their heads; they stare at the swimming fish in the water with a killer instinct and will not miss any opportunity for prey. On the lotus leaves, there is another world. Dragonflies hover around the lotus pond and frogs jump about on lotus leaves. All of these are delineated lively and delicately, and fully express the real beauty of the lotus pond in a bright and clean autumn.

Zhuangzi said, "The universe and I came into being together; I and everything therein are one." Zhang Yanyuan, a famous art history critic of the Tang Dynasty, said, "Meditation and intense, subtle comprehension of nature will detach me from my human body and shadow, rendering me oblivious to the world and myself." Westerners separate nature from humans, while the Chinese integrate nature and human into one. In the case of separation, nature is great and art styles can emulate the nature; in the case of integration, the human does not feel tiny and art is the ideological realization. Ms. He has understood this principle and created an infinite artistic conception.

之感覺。她喜於發現自然界中平淡細小的花鳥小趣，或者微妙而又轉瞬即逝的機趣，在機趣中表達自我，表達自己真切感受。徐士蘋女士形容康德女士畫荷花，不僅表現荷花的多姿多彩，田田的荷葉，盛開的花朵，有枯梗殘荷，有高低、大小之形，偃仰傾側翻捲之勢，千變萬化。有趣的是她有意識的強調了隱蔽在重重荷葉下的小天地，展現了一個不易為人窺見的景色。那覓食的水鴨，在不受外界幹擾的幽靜環境中，顯得那麼從容自得。悠游在荷葉下的大魚、小魚，既活潑又生動。機靈的翠鳥，躲在荷葉下弓背縮首，滿含殺機地注視水中的游魚，絕不放過任何可能捕食的機會。荷葉之上，又是另一個世界，蜻蜓繞着荷葉迴翔，青蛙在荷葉上跳來跳去。……都表現得極其生動有致。充分地表現了秋色明淨的荷塘真趣。

莊子雲：“天地與我并生，而萬物與我為一，人與天一也。”唐代著名美術史論家張彥遠雲：“凝神遐想，妙悟自然，離形去暗，物我兩忘。”西方人將自然與人離而為二，中國人將自然與人合而為一。離而為二，則自然偉大，藝術流為自然之模仿；合而為一，故人不自覺自我渺小，而藝術則成為理想之實現。康德女士因已明瞭此理，創造了無限之意境。

苦瓜和尚石濤常道：“一畫具體而微，意明筆透”，其意為作畫要深入物理，曲盡物態，重視自然得來的感覺和印象，并由感覺進而提高為抽象之認識。心既深入物理，通過概括提煉構成腹稿，然後心使腕，腕使筆，筆使墨，用墨寫出萬物的形象，由一畫而描寫萬物。康德女士遵循此理，經常到動物園、到森林、到名山大川進行寫生，得其自然之物理，搜盡奇峰打底稿。如所畫《桃花枝頭報佳音》，真是筆筆見精神，墨色恰到好處，用筆利落無半點多餘痕迹，把喜鵲與桃花的型、神、質表露無遺。

目前，在國內繪畫界對花鳥畫有些偏見，一些人認為花鳥畫已達到高峰，後人很難超越。其次以山水為最高，瞧不起花鳥，視花鳥畫祇不過是身邊瑣事和花鳥小趣。筆者難於苟同，因為繪畫作品意境的高低，并非取決於素材的雅俗，而是決定在創作家手下有沒有轉化素材的能力。管執中先生說得好：唐宋在中國繪畫史上的成就，還不止於給後世留下不朽的作品，而是它們凝聚中華傳統和域外文化的精魄，把先民的粗劣

Shi Tao, also called Balsam Pear Monk, always said, "A picture should pay attention to details with clear meaning." It means that drawing and paintings should explore the innate laws of things, describe all kinds of object states, attach importance to natural feelings and impressions, and enhance feelings to abstract realization. The heart delves into the innate laws of things and summarizes them into a draft. The heart controls the hand, the hand controls the brush, and the brush controls the ink. Everything is expressed in ink, and everything is delineated in one picture. Ms. He follows these instructions by frequenting zoos, forests, and mountains, and sketching. Through this, she obtains the natural laws of things and can find wonderful peaks for drafting. In her work Good News on Peach Branch, every stroke shows spirit, the ink color is just suitable, and the strokes are brisk without any redundant traces. The appearance, expression, and nature of the magpie and peach blossom are expressed completely.

At present, the Chinese traditional painting field is prejudiced against the flower-bird style of painting. Some people think that flower-bird painting has reached its peak and cannot be surpassed by later generations. Landscape painting is regarded as the most sublime while flower-bird painting is belittled as trivial. I cannot agree with this belief, because the artistic conception of works does not rely on whether the source material is vulgar or graceful. Instead, it relies on whether the artist can properly translate the source material. Just as Mr. Guan Zhizhong said, the achievements of the Tang and Song Dynasties in Chinese painting history include not only leaving immortal masterpieces for their descendents, but also accumulating the essence of Chinese traditions and other exotic cultures. However, while these achievements refined our ancestors' coarse art, the result of this refinement is the erosion of the primitive beauty of art and a systematization of complex Ancient art. Systematization narrows the source material of art and civilizes its ancient, wild, and popular nature. Civilization in turn weakens the vigor of the multi-element model. Contemporary Chinese artists must wake from the great dream of the Tang and Song Dynasties and be willing to express both cold mountains and wild temples. Many ordinary people and trivial things emerge in Qi Baishi's works. The broken shoes in Van Gogh's painting and the mow in Monet's painting both became enduring masterpieces. And many of Kangde's flower-bird paintings are successful as well.

Both music and painting feature lyric and expression. Considering embodiment and formation, music suits the former and painting suits the latter. Kangde combines and blends them. Emotion is the life of art. Ms. He understands music, so her painting sentiment must be abundant and abstruse. Through a careful appreciation of her paintings, you will find that "a picture originates

藝術精緻化，但精緻化的結果，消蝕了藝術的原樸之美，把先民龐雜分歧的藝術系統化了，系統的結果，窄化了藝術創作的素材；把先民的野俗藝術人文化了，人文化的結果，削弱了多元造型的活力。當代中國畫家，確實從唐宋大夢中醒轉過來，不能再遠離俗世，竟相表現寒山野寺。白石老人筆下多是凡夫俗子和身邊瑣事，梵谷筆下的破鞋，莫奈筆下的一個草堆都成傳世名作。而康德筆下花鳥情趣也不乏成功之作。

音樂與畫均在抒情與表現，從體現形成上說音樂特宜於前者，畫宜於後者，而康德把它們結合交融。藝術以情感為生命，康德女士明音樂，其畫之情調亦必因之以豐富與深邃。細品其畫，真有“始于一畫時發之於情思，終於一畫時飽含於情感”之感。她認為：“繪畫和音樂是相通的，不論借聲音或形式都能傳達真善美的信息。”

借鏡西洋之術，設色大膽，敢于超越傳統是康德女士另一重要特點。如潑彩、透視、解剖、光影等技術在作品中得到恰到好處的使用。她擅長小景，筆墨秀潤靈活，兼“沒骨法”與西洋技法一體。如《荷塘青蛙》荷葉的“沒骨”與水中“倒影”技法互相襯托，互相交融，畫面效果厚重、蒼潤、立體。《山水有清音》是一幅潑彩山水，既有傳統感，又有現代感。傳統之處，除筆墨外，還在於她潑彩的位置與古人相同，古人使用石青、石綠，既重重渲染在石頭頂上和山峰上，以便輪廓分明，更加厚重；現代之處，在於她潑彩的方法和表達的氣勢，她重在潑，又重在厚潤，既求重深又求透明。國畫大師劉海粟、張大千在潑彩方法上曾有過深深探索，也許對康德女士略有啟發。

(第三部分原文流失.....作者按)

對東西文化、哲學、宇宙觀的研究，今年來論者衆多，各抒己見，臺灣學者曾論述“東西藝術哲學，在空間意識上最重要的交會點，莫過于一個‘數字’，‘數’之為物，在西方哲學的宇宙觀中，是一種體積，一種結構，一種節奏；在東方哲學（如易經）的宇宙觀中，則是一種氣積，一種流轉，一種韻律。

如何把東方流轉的氣韻，融入西方數理的結構中，化為一種更充實、更和諧、更富于生動變化的藝術空間才是東西藝術家充實造型的根本之道”。這段話深刻地吧東西宇宙觀之精髓概括出來

from emotion and ends with full emotion." She believes that painting and music communicate with each other; both sound and image can transmit the information of the true, the good, and the beautiful.

She refers to western skills, boldly using colors and daring to transcend convention. This is her most important characteristic. For example, she properly applies color, perspective, anatomy, light, shadow, etc. in her works. Her paintings are delicate and agile and integrate the "boneless method" and western skills. For instance, in *Frogs in a Lotus Pond*, the "boneless" lotus leaves and the shadow in the water serve as foils yet blend with each other. The resulting effect is thick, heavy, round, vigorous, and solid. Fresh Music in Landscape is a landscape color splash, featuring both a traditional and modern sense. Besides ink, her work's traditional feature rests in the similarity of her color splash to the ancients; the ancients used azurite and stone-green to render stone tops and peaks for a distinct outline and solidity. The modern feature of the work rests in her color splash technique and expression of vigor. She emphasizes splash as well as a thickness and turbidity; she pursues not only heaviness and deepness, but also transparency. Traditional Chinese painting masters Liu Haisu and Zhang Daqian have deeply researched color splash method, which may have influenced Ms. He.

(Omission.....)

(There are many comments and opinions on the research of eastern and western cultures, philosophies, and cosmic views in recent years. Taiwan scholars have stated, "The most important intersection point of eastern and western cultures as well as philosophies in space consciousness is "number." "Number" means volume, structure, and rhythm in the cosmic view of western philosophy; it means vital energy, circulation, and cadence in the cosmic view of eastern philosophy (e.g. Book of Changes). Melting the eastern vital energy into the western mathematical structure so as to create a more substantial, harmonious, and varied art space is the ultimate way for artists to enrich their models." This statement profoundly summarizes the core of eastern and western cosmic views. If there is a Chinese person who has successfully melted "lifespirit" into the western mathematical structure, I think that Chinese-French Zhao Wuji should be the very person.

Life-Spirit Hidden in Brush-Ink and Multi-Skills Applied by Wrist

Yun Ge, an artist during the Qing Dynasty, says in his *Fragrant Cup Studio Painting Epilogue*, "Life-spirit is hidden in brush-ink, and brush-ink forms life-spirit. Ideas are expressed by the paint brush and expand, the content overflowing to reach the good and the beautiful.

了，如說國人曾有把“氣韻”融入西方數理結構之中的成功者，我看莫過於法國華裔畫家趙無極了。

用墨藏氣韻 運腕顯縱橫

清代畫家惲格在其《香館畫跋》中說：“氣韻藏於筆墨，筆墨都成氣韻。主意用筆，互相發明，內容外溢，發臻善美，則氣韻筆墨渾然一體，斯為藝術之上乘。”注重筆墨與氣韻的關係乃康德女士終身所追求。《山雨欲來風滿樓》一畫中，每一筆觸，每一塊墨色都與山雨欲來氣韻相呼應。前排的濃墨頂着山雨欲來的風力，點、皴都加強了這種力量；後排次濃墨以墨色在宣紙上共化的效果，讓其欲展，整個墨都在迎風飄動。這張畫是康德畫中難得之精品。《梅花》一幅以大樹幹的爛墨反襯出樹枝剛挺生氣，畫面繁枝密花，絢爛盡開，嫩枝疏蕊，含苞待放，都表現出梅花那種富有朝氣、生機勃露的神情，非常清幽，而又有筆墨情趣。為此，我不禁改寫元代墨梅大師王先生墨梅圖中題詩一首贈康德女士：“何家洗硯池頭樹，個個花開彩墨痕。不要人誇好顏色，祇留雅氣滿乾坤。”在墨色的銜接上，《荒郊野鴨》可算是成功畫之一，墨色淋漓，濃、淡焦墨交融，雖是潑墨，潑中見法，法中見筆，筆中見意。《嶺南春色》中，以樹幹焦墨襯托花卉的濕墨，達到強烈對比效果。《曉來微雨焦花紫》與《高潔在清枝》欲利用焦葉、鳥的濃墨與另一濃墨的焦葉、竹葉呼應起來，淡墨往往作為墨色的過渡。《金魚》一畫中，墨色有時清麗細潤，有時則豪放蒼潤，在工整中追求筆墨的奔放瀟灑，在簡率中又力求精工細麗。

康德女士筆墨中表現之氣韻，是與她人格修養分不開的，包括學問、見聞、品質、情操等方面。正于清代唐岱在《繪事發微讀書》中雲：“胸中具上下千古之思，腕下具縱橫萬裏之勢。立身畫外，存心畫中，潑墨揮毫，皆成天趣。讀書之功安可少哉？”

康德女士在教加拿大學生中國畫和中國書法時，很注重腕力的培養和運腕之方法。她告訴學生：中國書法必在運腕中疊住筆墨，在腕力中抖出虛實。

貫串與表現畫面力的結構，是康德女士繪畫構圖上重要特色。如《青鬆枝上任栖息》一畫中，她利用兩根樹枝向右力量和向右看望之勢，形成一股向外擴張之力。但畫面右邊向下伸展之樹

Thus, life-spirit and brush-ink become one integrated mass: An outstanding artwork.” The stress on the relationship between brush-ink and life-spirit is the ultimate pursuit of Ms. He. In the painting *The Wind Sweeping through the Tower Heralds a Rising Storm in the Mountain*, each stroke and ink color responds to the atmosphere of a rising storm. The thick ink in the foreground sustains the wind power of the rising storm; both points and wrinkles strengthen the power. The secondary thick ink in the background uses the assimilation effect of the ink color on rice paper so that the entire sweep of ink waves in the wind. The painting is a precious masterpiece of Ms. He. In *Plum Blossom*, the carefree ink of big trunks serves as a foil to upright and vigorous branches. Luxuriant branches and dense flowers blossom gorgeously. Delicate wigs and sparse buds are in the prime of their youth. All of these are the youthful and vigorous expression of the plum blossom. The piece is tranquil with sentiment. So, I can not help rewriting the poem inscribed on the painting, *Ink Plum*, by Wang Mian, who was an ink plum master in the Yuan Dynasty: On the trees near inkstone washing pond of He family, every flower blossoms with colorful ink marks. They do not long for praise for their good colors, and they only leave elegance in heaven and earth. Considering the connection of ink colors, *Mallards in the Wilderness* is a successful painting. The ink colors are free; dense, thin, and black ink are blended. In *Spring Scenery of Lingnan*, the black ink of trunks serves as a foil to the wet paint of flowers, resulting in a great contrast. In *Purple Banana Flowers in the Morning Drizzle* and *Nobleness in Clean Branches*, the thick ink of banana leaves and birds responds to the thick ink of bamboo leaves, while the thin ink always acts as bridge between ink colors. In *Goldfish*, ink colors are sometimes comely and exquisite, other times bold and uninhibited. Ms. He pursues an unrestrained and free painting and strives for refinement and nicety through simpleness.

The life-spirit in Ms. He’s paintings cannot be separated from her personality and culture, including knowledge, information, quality, sentiment, etc. Just as Tang Dai of Qing Dynasty said in *Painting Details Reading*, “The brain has the thoughts of thousands of years, and the hand has the momentum of thousands of miles. You stand out of the painting, and your heart stays in the painting. Both splashing ink & the drawing and writing brush are naturally interesting. Isn’t it all owed to the efforts of studying?”

When Ms. He teaches Canadian students Chinese painting and Chinese calligraphy, she pays attention to the training of the wrist and the method of the wrist’s operation. She tells her students, “The wrist should overlap the brush-ink and should shake out the false and the true in Chinese calligraphy.”

Permeation and force structure are important features of Ms. He’s painting composition. For example, in “Freely

枝，又把這種力往回拉，形成一種含而不露的力之結構。這種力之結構，在康德女士畫中，一一可尋。

半個世紀來，藝術心理學曾對這視覺刺激的“形式背後的意味”作過許多探索。河恩海姆（ARNHAM）研究了視覺世界、藝術品與心理學之間的關係，認為隱藏在形、色、結構背後的意味是一種與外部世界同構的“力的樣式”，使作品的形式具有表現性的正是這種貫串於“心一物”間的力的結構。康德女士的作品，也許整個藝術作品都是在表現上升與下降、統治與服從、軟弱與堅強、和諧與混亂、前進與退讓等力的基調，是所有存在物的基本形式，在人的大腦皮層中也同樣存在這種力的基調。視覺刺激激活了這種對應結構，使人能從形色結構中直接感知“活力”、“生命”、“運動”和“動態平衡”等性質。

1988年于加拿大蒙特利爾

Perch on Pine Tree Branches”, she utilizes the rightward force of two branches and an overall rightward perspective to form an expanding force. However, the branches spreading downward on the right side of the picture drag back the force so as to form a latent force structure. Lots of such force structures emerge in Ms. He’s paintings.

In this recent half century, the psychology of art has thoroughly explored “connotations behind forms” of visual stimulation. Arnham researches the relationship of visual world, artwork, and psychology, and thinks that the connotation hidden behind appearance, color, and structure is “force form” bearing the same structure with the external world. It is the force structure permeated between “heart-object” that endows forms of works with expressive ability. Ms. He’s works, even all artworks, express the force keynote of rise and fall, dominance and obedience, harmony and chaos, advance and yield, etc. It is the basic form of all objects, and there is such a force keynote in the human cerebral cortex. Visual stimulation activates this corresponding structure so that people can directly perceive attributes of “vigor,” “life,” “motion,” “dynamic balance”, etc. from appearance and color structure.

Montreal, Canada, 1988

North America Period:
北美創作時期（1988—2012）

Animation Theory
動畫理論

2007 Review: the North America Animation & Its Characterization

2007年北美動畫藝術特色淺探

China Animation Yearbook 2007
Communication University of China Press, Beijing
中國傳媒大學出版社《中國動畫年鑒》

This paper explores in great detail the development of new animation techniques and their impact on animated movies in North American circa 2007. It does so the perspective of artists and animators.

Advancements in motion-capture technology have driven feature animations with animal characters; the production of these animal characters take full advantage of 3D- figure-animation capabilities to capture ever increasing complexities in facial expressions. As a result, the finished products display an artistic style that is more lifelike, exquisite, and distinct, while never losing the embodiment of fundamental animation principles.

Further, the analysis explores noteworthy animation movie highlights from 2007, including: Pixar’s *Ratatouille*, ILM’s *Bee Movie*, and Sony Pictures Animation’s *Surf’s Up*; films that incorporate live-action with 3D-animation, like Walt Disney’s *Enchanted*, Hasbro’s *Transformers*, and Marvel Entertainment’s *Spider-Man 3*; and stop-motion, like the British-Polish *Peter & the World* and Clyde Henry Production’s *Madame Tutli-Putli*.

Of the above, *Ratatouille* has occupied more discussions than the others. A particular focus has been on the pontification of how such a “dirty rat” could receive such highly acclaimed acceptance by an audience through its cultural contradictions of a rodent in one of Paris’ highly acclaimed restaurants. On a technical point, the analysis delves into facial-expression designs and animation principles that are performed by the Rat, including the sophistication around the tone-of-texture in relation to natural surface and light reflection.

Finally, a forecast is presented for upcoming new animation categories and possible future developments of artistic style for the North American animation industry.

2007 Review: the North America Animation & Its Characterization 2007年北美動畫藝術特色淺探

LiQin Tan 譚力勤

衆所周知，北美動畫發展方可代表當今世界動畫的發展趨勢，二十多年的相繼擴展，她已成為當今世界動畫產業制作和研究中心。其動畫發展年況涉及當前著名大型 動畫企業，各種大小動畫工作室，電影宣傳發行企業，技術軟件研發中心，教育學院與娛樂機構，展覽會議與競賽活動等等。其範圍之廣，種類之多，技術之深，風格之變，絕非我個人力量能闡述清晰。為此，我祇能在這包羅萬象發展狀況中，從較熟悉的一個小側面，對北美動畫片的藝術風格特徵，動畫新種類和觀念發展發表個人的動畫年況觀。其角度之小，涉及之狹，便可想而知。

2006年中國動畫年鑒上已詳細介紹了北美產業、教育和各種活動。2007年變化不大，故不在此屢述。

北美動畫總體發展特徵略述

2007年，北美作為全球的動畫產業研究中心，地位未變，并得以鞏固。無論其故事長片、實驗短片制作數量和票房價值，非任何其他國家可望其項背。產業動畫中除故事大片長足發展外，各種實驗短片也不再局限于閉門探討，紛紛卷入家庭娛樂，電視商業廣告，電視連續劇和電視幼兒動畫片中。總體而言，電影動畫故事長片以三維動畫片為主流，而電視、娛樂和廣告中，實驗動畫片則顯著增多。

就動畫片總體藝術風格比較，上幾年較關注極度誇張手法，例如《超人特攻隊》(The Incredibles)中的人物結構和四肢伸縮與《冰河世紀2》(Ice Age 2)中的負鼠極端搞笑行為。而該年更傾向於細膩逼真，恰到好處的誇張手法，例如：皮克索(Pixar)的《料理鼠王》(Ratatouille)的誇張動作則不失惟妙惟肖，生動活潑的效果。2007年非常值得一提之處，是在動物角色為主流的動畫片制作中，有一股人物角色的清流。如迪斯尼的《拜見香賓遜全家》(Meet the Robinsons)、羅勃

特·辛密克斯制片公司 (ImageMovers) 的《貝爾武夫》(Beowulf)。雖《貝》片在動態效果上并非成功，故事情節也無所突破，但它把安吉麗娜朱莉，安東尼霍普金斯等明星的造型直接三維掃描膠電腦，再採用“動作捕捉”技術以求達到明星演出效應的創新手法，確為首創。此片導演澤米吉斯 (Robert Zemeckis) 對其技術的熱情追求遠勝於他的同行們。

但同時《料》片的導演和動畫總監們則不願使用“動作捕捉”技術，更相信動畫師對動作的誇張和對動畫原理的靈活掌握。“動作捕捉”技法在2007年的廣深使用確對三維關鍵幀動畫師是一挑戰。但從總體動作的真實性、連貫性和動畫藝術感受而言，三維關鍵幀動畫師還是強者，也是勝者。因目前採用“動作捕捉”制作的動畫片較放僵化，缺少必要的動畫誇張因素。這也就是為什麼《料》片榮獲安妮和奧斯卡大獎的主要原因之一。可“動作捕捉”技法則在人物臉面細致表情 (Facial Expression) 和快速變化動作中 (如舞蹈、跳躍)，則有其明顯長處。因一般動畫師注重整體臉面誇張表情，而細致表情則往往被忽視。在快速變化動作中，動畫師則需借助影像一幀一幀地仔細觀察，往往需數十倍放“動作捕捉”技術的時間來完成幾分鐘的快速變化動作。《貝》片結尾時主人翁的臉色細微表情的確有出色的驚人效果。

動畫片技術除“動作捕捉”的使用面擴展外，特技(VFX)也以其強勁力量往前推進。夢工廠《變型金剛》(Transformers)，索尼影業的《蜘蛛俠3》(Spiderman3) 在該年的主要貢獻便

是特技突破，為此《變》片獲24相提名獎，其中包括奧斯卡最佳特技獎提名，并底得其它10項大小獎，多數為特技獎。《蜘蛛》片則獲包括安妮獎在內的 21項提名，其中大部分為特技部份，但最終無任何載獲。《蜘蛛》片中的沙人(Sandman)，其震撼效果確在名今電影特技史上留下一筆。索尼影業視覺特技部的總監，Scott Stokdyk先生對我說過，他領導了二百多人的隊伍來制作《蜘蛛》片特技，就沙人而言，實際是一種沙子流動而形成的角色運動，難度 高，技術強度大，因當時三維軟件粒子系統無法解決對沙人制作技術的要求，他們自己研發廠一套新系統來解決其技術問題。他們採用多層次角色動畫方式，其造型內層是正常三維立體透模和角色動畫，第二層用面罩(Mask)掌握其透明度使其產生空缺和流失感，外層使用粒子終點技法(Particle Goal)控制人體的表層上粒子的流動速度和透明粘鑽度。

夢工廠《變》片的特技部份主要為工業光魔制作，動畫師投入大量工作時間在電腦三維空間中給極端複雜和成千上萬的機械部件配其骨骼結構，以便控制汽車和其它物體向機器人的動作轉置。其次還得掌握各機械部件的同步轉換和前後轉換的速度和時差。由于機器人的重量感，CG工作人員花費不少時間塑造周圍環境的特技效果，如大地震動感、火焰、灰塵和聲音特技效果。場面大型，視覺衝擊力強，但整體特技技法并無新的突破。

在選題方面，採用老題材重新技術包裝的影片該年不少。如《變型金剛》、《忍者龜》(TMNT)等，票房價值都不錯，有一批忠實的觀眾。特別是現正處放青春的年輕人，此類影片能帶他們回到孩童年代，但影片本身都無太大建樹。長片續集中也面臨同樣現象。如《怪物史萊特3》這一綠色的慈樣叢林怪獸，每部吸金都 超數億美元，三部故事情節都爆笑，但藝術和技術則缺乏新意。

二維故事長片在多年退守二線後，該年略有回頭之勢，如20世紀法克斯的《辛普森一家》(The Simpsons Movie)和法國2.4.7影業《我在伊朗長大》(Persepolis)雙雙都獲大獎提名。《辛》片打敗了《哈利·波特與鳳凰社》等大片，取得上映周北美票房冠軍。這部名為《辛》片的前身是美國電視史上播放時間最長的動畫片，劇中人物在北美家喻戶曉。該年已經播出了第18集。美國《時代》周刊將其提名為“20世紀最偉大的電視節目”，《華盛頓郵報》稱其為本年度“最好的電影之一”。但《辛》片在造型和藝術風格上仍遵守電視動畫風格，對於沒在北美長大的觀眾，很難領悟此影片的魅力所在。

電視作為北美生活一重要組成部分，而電視動畫連續劇和幼兒動畫片有其廣大的市場。該年提名最佳電視動畫制作獎有加拿大Nelvana動畫公司

和美國Weta電視聯合制作的《Jane & the Dragon》，Aardman 動畫公司的《Creature Comforts America》，Shadow Machine Film電影公司的《Moral Orel》和《機器肉雞：星球大戰》(Robot Chicken Star Wars)，迪斯尼電視動畫 《麻辣女孩》(Kim Possible)，他們的特徵是都採用實驗動畫手法，結合市場通俗大眾文化，語言異常幽默和滑稽，續密關注觀眾的欣賞興趣和流行口味，以喜劇形式快速制作。其中五部提名影片，便有三部使用定格動畫，最終《Creature Comforts America》獲獎。電視幼兒動畫片中，Nickelodeon工作室仍為強中之強，一共有兩片提名安妮獎。其中《Ei Tigre》獲獎。幼兒電視動畫片充滿教育、學習成分，節奏慢，娛樂性強，色彩強烈，造型誇張卡通化，適合學前和低年級兒童觀眾。

隨著網絡和互動技術的突破和普及，網絡動畫和遊戲動畫以前所未有的速度發展，以其高端的互動虛擬形式的娛樂性迅猛遍布北美與世界每一個角落。北美網絡動畫的公司無論是在人氣聚集、資源積累、都有其獨特的價值。造成北美網絡動話如此強勢的深層次的原因是傳統動畫基礎堅強，觀眾廣泛，消費氣氛濃，市場規模大。其次，網絡動畫又緊密地與遊戲動畫結合，構成了一宏大的網絡遊戲企業。各種大小網絡遊戲公司都着手開發自己的三維動畫遊戲。2007年遊戲動畫互動技術的發展主要集中在臉智能動畫，先進圖形支持和跨越遊戲機平臺功能。其表現為各種遊戲動畫動態形式的有機結合幹高效率的同步模仿系統。Lucas Arts即將推出的《Star Wars: the Force Unleashed》的遊戲，將跨PS3 Xbox 360 PS2 PSP Wii NDS等多個平臺發售推出，它把三個有機動畫功能系統如：硬體(Rigid Body)布料效應(Cloth)和Rag-Doll巧妙地結合在一起。

近幾年動畫以多種形式強勁擴展齡醫學療養、生物考古、教學實驗、建築橋梁、工業設計、航空模擬、軍事科學，文學藝術和日常生活中。而動畫表現形式不再限制於銀幕投影，電視和影像播放，而朝一種互動的、立體成像的、裝置式的、超微型的、多層次和虛擬現實方向發展。當代動畫與現代藝術有其史無前例的緊密結合，觀念

動畫便發展放現代觀念藝術，數碼動畫裝置便是和現代藝術中的繪畫、版畫和裝置的溶合。更重要的是，數碼動畫目前是各種數碼藝術種類中技術發展最快、最廣的，它比多媒體設計、互動藝術技術更複雜、更具有視覺吸引力和衝擊力。由于2007年純藝術形式和觀念動畫發展，使2008年SIGGRAPH學生競賽部正式列其為動畫競賽項目之一。

2007年的學生動畫作品成績非常突起，在北美SIGGRAPH三位大獎者中，便有二位是該年在校學生，他們為德國 Filmakademie Baden-Württemberg 學生 Leszek Plichta 的《Dreammaker》和法國 Sup-infocore 學校三位學生 Francois Xavier Goby, Edouard Jouret, Matthieu Landour 的《En Tus Brazos》。

年度動畫片精品略述

2007年動畫片競爭激烈，花招迭出。在故事長片中，皮克索(Pixar)和迪斯尼(Disney)的《料理鼠王》無疑是2007年度最大贏家，它在安妮獎中以13項提名角逐，最終擊退索尼影業的《衝浪企鵝》(Surf's Up)，夢工廠的《蜜蜂大動員》(Bee Movie)，20世紀福克斯《辛普森一家》等競爭對手，獲取最佳動畫長片、最佳導演、最佳編劇、最佳配音、最佳配樂等十項大獎。接下來，在奧斯卡獎角逐賽中，擊敗法國索尼傳統動畫片《我在伊朗長大》和索尼影業的《衝浪企鵝》獲最佳動畫長片獎。

《料》片是迪斯尼和皮克索又一次合作的經典之作，因為它在各方面的制作完美，使評論家不知從何人手。作為故事長片，故事情節和角色塑造非常重要。此片選擇人們常識中骯臟，生活放黑暗中的老鼠，料理放世界最著名烹調之都巴黎的頂尖餐館，這一強烈矛盾文化的選題便打下了它市場的基礎一吸引著觀眾的好奇心。當今動畫界最優秀導演柏萊德·柏爾德(Brad Bird)，便是緊緊抓住此好奇心，讓觀眾在此矛盾文化的意識衝突中起伏、緊張、鬆懈、快樂和解放。他把烹調文化的佐料、味覺精公與當今卡通文化中的誇張、虛擬、幽默完美地融為一體。

其次該片成功之處還在于對其主角老鼠的栩栩如生的547《中國動畫年鑒》—2007—動態研究和追求，迪斯尼的傳統帶入了皮克索。他們在動態設計之前，觀察和寫入了成千上萬老鼠的動態和表情。他們不使用“動作捕捉”技術，而把動畫師的個人情感和對動態誇張的藝術感受融入老鼠的系列動作設計之中。其動態順暢、優美、生動活潑，而又不失二維動畫中誇張力感(許多三維動畫所缺乏的)。在所有系列動作中，動畫原理的運用恰到好處，無可挑剔。在小老鼠的性格和

臉面表情上也盡量追求完美。他的喜笑、悲哀裏猶如一如成熟的而又天真的少年。

比較此片和迪斯尼、皮克索的早年影片，便不難發現，他們對肌理和質地的追求，確在快速提高，我記得當年《玩具總動員》出品時，大多藝術家都不認同其光滑滑和簡單的質地，當時大家理解為，因渲染成像時間需太長，電腦和渲染設備還未達其要求。稍後的《蟲蟲特工隊》(Bugs Life)和《怪物公司》(Monsters Inc.)也未能脫離其光亮、色彩鮮艷的風格，而近年作品却朝亮不失沉重，艷不失其質地的方向發展。在《料》片中已達到色彩沉着和諧、質地豐富、層次分明的效果。連我這多年對皮克索質地肌理持批評觀者也不得不由衷佩服。舉一小例來證實其觀點，《料》片中的Ramy小老鼠一身深沉的灰藍色的毛發與他周圍的沉重淺紫色/褐色形成對比，但又和諧統一，大多數情況下，背景沉重而暗的色彩能襯托出Ramy的深藍色。而當年《怪物公司》(Monsters Inc)中大怪物身體主色為一種艷藍色的毛發，雖然非常突出，但總感與周圍環境難處于同一基調中，色彩象小孩卡通片，沒有專業藝術家所強調的色彩沉着和諧感。

這種肌理的追求在《料》片中更多體現臉各種法式食品質地中，幾乎達到完美的程度。當我在SIGGRAPH聽皮克索公司講座時，我完全被其食品肌理渲染和光的運用技術所驚訝，其中一動畫師所講述的怎樣利用粒子系統制作湯的質感部份，最為精彩。我當時便建議他們出版一關於三維食品制作專集。

《料》片另一成果是其音響和配音設計。配音指導為奮利·斯姆(Randy Thom)，主體音樂作曲為麥可·夏克米羅(Michael Ciacomino)，這是魯利·斯姆第二次提名奧斯卡最佳配音獎，2004年他曾獲得奧斯卡最佳配音剪輯獎。以會利·斯姆的設計風格，音響的細節非常重要，《料》片明顯有此特徵。例如：風聲刮入地下抽水管，就象一部曠野富有節奏的音樂曲。火在液化氣護子上膨炸的聲音，是直接錄制一百多爐火膨炸聲後經數碼重疊而成。其次，奮利·斯姆對各角色的配音也是精益求精，我特別欣賞的是一位名叫彼得·蘇(Peter Soha)亞洲人對艾買(Emile)的絕妙配音，喉噪深沉、宏厚，略有沙

音，音量充足，不斷夾着咬食品的雜聲。

夢工廠的《蜜蜂總動員》和索尼影業的《衝浪企鵝》也是非常值得一提的2007年優秀動畫長片。前者在安妮獎中提名，後者在安妮獎和奧斯卡獎都獲提名。《蜜》片講的小蜜蜂狀告人類竊取它們的蜂蜜，勝訴後變得微憤，萬物枯萎。後小蜜蜂又集體合作采蜜傳播，拯救生態環境。總體而言《蜜》片主體并不太鮮明，情節也談不上曲折。缺乏《料》片的溫卑和情感。但小蜜蜂造型可愛，適合孩童口味，色彩鮮艷，節奏流暢，充俏皮語氣，性格特徵突出。《衝》片是從《歡樂大腳》(Happy-Feet)之後又一部企鵝電影，講述企鵝世界中最著名的衝浪英雄偶像，晚年後，則消失放美麗的海浪中，但他的精神則激勵年輕一代。該片把北美年輕人中流行的衝浪文化換上了銀幕，其技法明顯突破之處是把新聞紀錄片的手法插放動畫片中。如果說《料》片滲透成年般的人情，《蜜》片則具有童心嬉鬧，而《衝》片則體現青少年的追求。

在實景電影與三維合成長片中，迪斯尼的《Enchanted》，《變型金剛》和《蜘蛛俠3》都是當年佼佼者。《Enchanted》把二維片段直接跳入真景生活，也可謂耳目一新。其時代廣場地下水道口成為天然無縫的連接口，自然流暢。其次，它把迪斯尼傳統的三維動畫歌舞手法帶入真實人物表演中，使實景電影與二維動畫片藝術風格有其內在的銜接和呼應。它在該年有3項奧斯卡提名和其他10項提名，底得美國影評家協會最佳影評家選擇獎和美國鳳凰影評家社團獎。

定格動畫(Stop-Animation)在該年實驗動畫片成為傑出者，在成千上萬的實驗短片中，抓住了世人的眼球。如英國、波蘭的《彼得與狼》(Peter & the Wolf)和加拿大國家電影局的《圖麗普麗女士》(Madame Tutli-Putli)，兩者都使用定格動畫形式，分別獲奧斯卡和法國康尼大獎。《彼》片底得奧斯卡最佳短片獎，但由于《彼》片是英國和波蘭的作品，此文不多論述。《圖》片雖祇獲奧斯卡提名，但獲得了法國康城最佳短片獎和加拿大握太華國際動畫節最佳故事短片獎。《圖》片兩位年輕導演都來自加拿大蒙特利爾，影片帶有明顯的加國的法語文化。《圖》片講述一女士坐火車旅行的驚險和夢幻故事，它代表了當今CG後期制作，三維動畫和定格動畫融匯一體的技巧水平。我個人最欣賞的部份是影片的Layout，各種大小道具的設計，影頭移動和揭色的色調，簡直就象一幅幅古典油畫。其次人物性格特徵的描寫和眼神的動態都頗為成功。《圖》片沒有《彼》片的大型制作廠房和龐大的制作隊伍，他們組員主要為兩年輕導演和一女演員，此演員主要作為“Madame”的各種動作的表演者。他們在三年的黑暗狹窄的工作室中完成了此片，其制作方式和工作精神值得大家借鑒。加拿大動畫師約西·雷斯基(Josh Raskin)的《遇見矮胖子》(I Meet the Walrus)也獲奧斯卡獎提名。而《遇見矮胖子》打動我之處在于其黑白、軟硬，人性與殘忍的鏡頭轉換和演變手法，影片祇有五分鐘，短，但實驗性強。

ACME Filmworks是北美最為引人注目的優秀電視動畫廣告公司，廣告構思新穎，手法獨特，多為實驗性二維動畫，少許三維作品。在2007年，公司三部短片提名安妮最佳動畫廣告獎，其中《Powershares Escape Average》一片最終底得獎項。此片是大衛·瓦森(Dave Wasson)所制造各種廣告短片中的精品，而片中市場的K綫變為主體動畫對象，追逐逃走的金融分析師，把市場的上下起伏，千變萬化都在追逐中體現出來。此短片是市場與動畫結合的典範。我多次用它作為我教學內容之一，啟發學生的思維和創造。瓦森另一廣告片《CVS Watering Can》也同時獲得該年安妮獎提名，該片是為北美人們最熟悉的連鎖藥房公司CVS做的廣告，片中抓住人愛護樹木此一主題來象徵CVS愛護她周圍所有人。動畫片設計一年輕美麗母親作為主體，彩虹作為圍巾，樹和小孩作為顧客的象徵，給人一種優美、親切、和善的感覺。動畫風格為傳統二維手法，但融入了二維特效效果。同時提名安妮獎的還有ACME公司另一導演凱斯·赫頓(Chris Hinton)的作品《Idaho Lottery: Twister》，片中實驗二維手法很現代，主要採用一種幼稚笨拙的素描方式和點塊色色構圖法，畫片極具跳躍感和突發性。

動畫新種類的提出和發展

近我在國內《數碼設計》(CG World)雜誌本年第三期發表了一篇《現代動畫藝術歸類法淺析》一文，重點提出了一些新動畫種類概念。我把近年來的動畫歸納為產業商品動畫，實驗與觀念動畫和純藝術形式動畫三大類。此文章實際是我2007年在北美各院校演講稿的基礎上發展而成。從我個人觀點闡述北美2007年的動畫發展趨勢。現摘主要部份整理如下：

鑒于該年動畫的發展，我們必須重新歸納動畫的種類，以便適應當今動畫的發展和變化。以下是我提出的新歸類法，它綜合了性質功能和技術形式兩種歸類方法，能概括當今大多數動畫種

類，并展現動畫的未來發展趨勢。

現代動畫的新歸類：

1. 產業商品動畫
角色/敘事動畫、特效合成動畫、商業廣告動畫、網絡動畫、教學動畫
2. 實驗與觀念動畫
實驗動畫、觀念動畫、研究動畫
3. 純藝術形式動畫
數碼動畫裝置、表演動畫、數碼三維雕塑、互動動畫與遊戲裝置、有別于商業遊戲

“產業商品動畫”是指那些具有明顯的商業性質，并嚴格按照產業動畫制作流程生產的動畫。此分類既包括動國長篇成短片和各種類型的商業廣告片，也包含醫學、教育、趁築、生物、軍事等領域的短片。“實驗動畫”以探索各種材料、表現形式、制作技法為主，包括剪繪動畫、陶泥動畫、木偶動畫、沙/玻璃動畫、繩棍動畫、光影動畫等短片。實驗動畫有時不以商業為最終目的，也不會按產業的標準流程進行制作。本文中我分析的主要動畫片，大部分歸于產業商品動畫，其餘為實驗 觀念動畫。

在2007年中，除產業商品和實驗動畫的強勁發展外，觀念動畫，研究動畫和純藝術形式動畫都以各自形式得以展現。“觀念動畫”以探索觀念、哲理而得名，它源于現代觀念藝術代表作有 Christoph Lauenstein和 Wolfgang Lauenstein's 《平衡》。“研究動畫”在2007年的SIGGRAPH電子劇場中，被首次推為一個整體展現的主題。以前，工程師的研究成果多是以論文或講座的形式來展現的，近些年SIGGRAPH從中選擇一些精品于動畫節中，用研究動畫的形式來展現新科技所帶來的驚人效果，為此，往往能獲得工程師和藝術家的雙重贊賞。東京大學Yoichiro Kawaguchi 在SIGGRAPH2007展出的《Hydrodynamics Ocean》便屬于此類動畫。

“純藝術形式動畫”是利用動畫來探索純藝術的表現形式。也就是說，它是動畫與繪畫、雕塑、裝置、印制等的綜合，動畫已變為整體藝術作品的一部分，因此，動畫的展現與播放也隨之多樣化。純藝術形式動畫是我在北美提出的一種新概念，也是我主要研究和探索的方向。目前，它已逐漸被數碼藝術界和動畫界接受，但要普及，還需時日。“動畫裝置”制作周期長，流程復雜，它把三維動畫的光、肌理、質地和粒子效果從銀幕擴展到自然界的岩石和獸皮上，從而使動畫、裝置的材料或形體，以及藝術家的觀念渾然一體。此類作品在北美主要以我近幾年創作的數碼原始藝術系列作品為代表。“表演動畫”是一種溶合了行為藝術，舞臺表演，動畫的新型表演形式，一般都采用三維動畫中動作捕捉技法把

其數據應用到動畫的三維人物之中。其效果是表演者的一舉一動都會通過電腦軟件的轉換成三維人物的動畫或者各種特效投影到舞臺的影幕上。它有一種引人致興的，惟妙惟肖的虛擬與現實融為一體的視覺效果。

“數碼三維雕塑”是數碼藝術家利用三維軟件建模(粗獷、復雜又精密)，然後用數碼三維打印機采用一種硬膠粉末層層打壓而出的立體雕塑。數碼三維雕塑可以認為是三維動畫的一種延伸。此類中較有代表性的為紐約理工學院 Robert Smith教授和我校Michael Rees的作品。“互動動畫與遊戲裝置”因互動動畫與遊戲裝置的幾何體和面形記憶體要求非常低，又都有互動效果，故同列一類。不同于商業遊戲，它往往把虛擬、遊戲、互動、影像裝真和表演相結合，來表現藝術家的觀念和當今社會的人文現象，簡單而富有哲理。代表作有美國紐約Toni Dove的《Spertropia》和美國伊利諾伊州大學 Daria Tsoupiukova的《Rutopla》。

2008年于美國新澤西州櫻桃山坡

North America Period:
北美創作時期 (1988—2012)

Animation Theory
動畫理論

Classify Methodology for Contemporary Digital Animation 現代動畫藝術歸類法淺析

CG World, Beijing,
《數碼設計》

This article discusses animation classification methodology and proposes a new digital animation classification through the study of animation techniques, social function, forms, history, and development. It compares formal classical methodology to functional ones, which were used for the last decades, and claims that due to the rapid development of digital technology, the current animation classification has lagged far behind, and that it is difficult to contain new animation types caused by cross-scientific explorations. Therefore, it projects an industrial, art functional, and technological classification methodology for contemporary animation.

In addition, that article states that the animation industry is not limited to entertainment, commercial, and stories. Rather, the industry has grown to include medical treatment, biological research, agriculture, civil engineering industrial design, military science, and everyday life. The media expression of animation is no longer limited to the screen projection, TV, and video playback. There are now also advancements towards interactive 3D, 3D imaging installation, ultra-miniature, multi-level, and virtual reality. Contemporary animation and modern art are unprecedentedly integrated.

It introduces three new categories: Industrial Animation (narrative and character, composting and visual effect, commercial and advertising, architectural & biological, military and aviation, web and educational animation etc.), Experimental and Conceptual Animation (comprises all type of experimental materials such as clay, puppet, sand, glass, rope stick, lighting, conceptual and others.), Fine Arts Animation (which uses animation as a tool to explore fine arts form and integrates formats such as painting, sculpture, installations, printing, etc. Animation installation, performance Animation, interactive animation, and gaming installation are sorted into this category.)

Industrial and experimental animation is the mainstream of today's society, education, and research, but the rapid development of fine arts animation cannot be ignored. This new animation inductive method can only be adapted in the short-term to the current state of animation. With technology and ideas constantly changing, the animation classification methodology will have to be continually modified and updated.

Classify Methodology for Contemporary Digital Animation

現代動畫藝術歸類法淺析

LiQin Tan 譚力勤

由于近年擔任美國SIGGRAPH（歷史悠遠，最具權威性的大型國際電腦圖形和動畫大會）學生部動畫和數碼印制（Digital Prints）評審主任，故有機會參入當前國際動畫大賽的章程、歸類、設計和辯論。

“新官上任三把火”——我這“新官”去年大刀闊斧改革了數碼印制的章程和分類，增添了各種材料和立體印制種類，過程異常順利，為此我滿身充滿笑容。但今年我提出的新型動畫歸類法則爭論較大，涉及面較廣。我的嘴角很難挂到耳朵根上了，可我還是很有信心讓其通過。

現我把其呈交的草稿譯成中文，與中國同行分享和討論，也讓中國學生呈交作品時有所準備。

改革動畫藝術歸類法的背景和意義

從動畫史角度而言，動畫分類也是跟其時代和技術發展同步的。一般而言，採用技術形式和性質功能分類法較普及，在技術和表現形式分類中為：三維動畫，二維動畫，角色與敘事動畫，特效合成動畫，商業廣告動畫，實驗動畫等。以功能性質分類為：商業動畫與實驗藝術動畫。因當代數碼技術的突飛猛進，其技術形式分類法已遠遠落後其快速發展步伐，也很難包含各跨科學探索所帶來的新動畫種類，比如：觀念動畫，動畫裝置，網絡動畫等。其次，人們較習慣於按技術和形式來分類，而結果為只重視產業、商業動畫和實驗動畫，從而忽視各種同樣重要的純藝術形式的動畫、觀念動畫、新型技術動畫和跨學科的動畫。

在我十多年北美（加拿大、美國）、亞洲（中國、新加坡）動畫教學和產業工作中，親身體會到動畫行業的迅速發展。動畫已不祇限制於娛樂藝術欣賞和故事闡述，它已發展到醫學治療、生物研究、建築橋梁、工業設計、軍事科學和日常生活中。動畫表現形式不再限制於銀幕投影，電視和影像播放，而朝一種互動的、立體成像的、裝置式的、超微型的、多層次和虛擬現實方向發展。當代動畫與現代藝術有其史無前例的緊密結合，觀念動畫便發展於現代觀念藝術，數碼動畫裝置便是和現代藝術中的繪畫、版畫和裝置的融合。更重要的是，數碼動畫目前是各種數碼藝術種類中技術發展最快、最廣的，它比多媒體設計、互動藝術、網絡藝術技術更複雜，更具有視覺吸引力和衝擊力。現代動畫新歸類法的提出

鑒于以上因素，我們必須重新歸納動畫的種類，以便適應當今動畫的發展和變化。目前我個人

提出這種新歸類法是建立在性質功能歸類法的基礎上綜合一些技術形式歸類方法而成。此歸類法長處是能基本上概括大多數目前的動畫種類，而不需要因某一新技術的出現又要增加一大類別，因其歸納是以性質功能代替技術形式為基礎的。此歸類法概括了當前動畫和現代藝術結合新品類，它能向產業界、教育界、藝術界展現了一種未來動畫的發展趨勢，并希望它可引導動畫業朝合理、全面的方向發展。

現代動畫新歸類分為三大類別：

1. 產業商品動畫 (Industrial Animation) 角色/敘事動畫 (Character/Narrative Animation)、特效合成動畫 (Compositing & Visual Effects)、商業廣告動畫 (Commercial & Advertising Animation, 包括電視廣告、商業產品、醫療、建築、生物、軍事、航空動畫), 網絡動畫 (Web Animation), 教學動畫 (Educational Animation)。

2. 實驗與觀念動畫 (Experimental and Conceptual Animation)

實驗動畫 (Experimental Animation) ——包括剪繪動畫、陶泥動畫、木偶動畫、沙/玻璃動畫、繩棍動畫、光影動畫等；

觀念動畫 (Conceptual Animation) ——探索與闡述觀念的動畫；

研究動畫 (Research Animation) ——各種數碼動畫技術研究成果展示。

3. 純藝術形式動畫 (Fine Arts Animation)

數碼動畫裝置 (Digital Animation Installation), 表演動畫 (Performance Animation), 數碼三維雕塑 (Digital Sculpture), 互動動畫與遊戲裝置 (Interactive Animation & Gaming Installation, 有別於商業遊戲)

動畫新歸類之定義與闡述

“產業商品動畫”的歸類是建立在強烈的商業性質基礎上，並嚴格按照產業動畫制作流程的動畫，其制作流程標準是近30年代由迪斯尼為首一批美國動畫公司建立的，直到今天，他還被廣泛在動畫產業使用。例如，故事板、角色設計、分鏡頭設計、場景設計、綫拍測試、動畫原理、描綫上色、特技與合成、拍攝表與時間、剪輯與錄音、動作分析、原畫與中間畫。

此類動畫有完整的電影故事大片、短片和各種類型的商業廣告片及各種醫學、教育、建築、生物、軍事短片。“網絡動畫”興起迅速，但其商業性質目前大於藝術和探索，且暫歸類於此。

“實驗與觀念動畫”的最大特點是其實驗性，表現形式為短片動畫，它不以商業為最終目的，也不會按產業的標準流程進行制作。事實上實驗動畫是與產業動畫同時發展并存的，它以探索各種材料、表現形式、制作技法為主。在此領域裏，加拿大國家電影局和美國加州美院的動畫實驗室最為突出，并具有相當悠久的影響力。

“觀念動畫”以展現和探索觀念、哲理而得名，所有動畫細節都是圍繞此觀念而變化發展。在觀念動畫中，經常出現一種強調、重復的細節。“不可信的可信，不真實的真實”是觀念動畫中的一種強烈信念。觀念動畫起源于現代觀念藝術，其後者是與新媒體藝術兩大并列發展的西方先鋒藝術。去年夏天我在中國傳媒大學的SIGGRAPH班上，便重點介紹了觀念動畫，有三組學生選擇了觀念動畫作為他們呈交今年SIGGRAPH的作品。

“研究動畫”已存在很多年，但真正被推到前沿是今年的SIGGRAPH電子劇場，研究動畫成為整體展現主題。研究動畫是伴隨數碼三維動畫的技術研究而發展，其主要特點是用三維動畫來展現新技術的實驗突破和成果。目前也有人插入一些幽默故事於其中。30多年前的SIGGRAPH大會主要是以電腦技術工程師為主，他們以探索和研究電腦動畫/圖形技術而相聚在一起，而今天SIGGRAPH大約三分之一為電腦動畫/圖形工程師，三分之一為電腦動畫師和數碼藝術家，另三分之一為企業和管理人員。工程師的研究成果以前多是通過論文和講座形式展現出來的，近些年來則選擇了一些精品，融入動畫片一起展現。由于研究動畫有其驚人效果和從來沒有過的嶄新技術，往往得到所有工程師和藝術家們的雙重贊賞。

“純藝術形式動畫”（中譯很不順口，但暫無他名）簡單地說它是利用動畫作為一種工具來探索純藝術的表現形式，換句話說，它是動畫與繪畫、雕塑，裝置，印制（版畫）行為藝術一種綜合格式。動畫已變為藝術作品的一小部分，因此動畫的展現與播放走向多樣化。純藝術形式動畫是我在北美提出的一種新概念，也是我主要研究和探索的方向。目前，它已逐漸被數碼藝術界和動畫界接受，如要普及，還需時日。

“動畫裝置”是一種新型的數碼藝術和動畫藝術，它採用三維動畫技巧把觀念動畫，數碼印制（印制於各種硬質的材料上）和現代藝術的裝置手法結合一體，制造過程時間長，流程複雜。它有機地把三維

動畫的光，肌理，渲染，質地和粒子效果從銀幕上擴展到自然界的原木，岩石和獸皮上，動畫與裝置的材料，形體和藝術家的觀念渾然一體。此類作品在北美主要以我近幾年創作的作品為代表。

“表演動畫”是一種融合了行為藝術，舞臺表演，動畫的新型表演形式，一般都採用三維動畫中動作捕捉技法把其數據應用到動畫的三維人物之中。其效果是表演者的一舉一動都會通過電腦軟件的轉換成三維人物的動畫或者各種特效投影到舞臺的影幕上。它有一種引人致興的，惟妙惟肖的虛擬與現實融為一體的視覺效果。

“數碼三維雕塑”是數碼藝術家利用三維軟件建模（粗獷、復雜又精密）然後用數碼三維打印機採用一種塑料粉末層層打壓而出的立體雕塑。雖它沒有動的因素，但所有軟件和建模技法是每一位三維動畫師的基本功，從而此一雕塑被普遍接受作為三維動畫的延伸部分。在此類中，較有代表性的為紐約理工學院Robert Smith教授和法國 Christian Lavigne 的作品。Robert Smith教授告訴我他們的作品會在北京今日美術館展出，時間為今年十月。

“互動動畫與遊戲裝置”因互動動畫的幾何體和面形記憶體要求非常低，與遊戲裝置一樣都有互動效果，故同列一類。其特點與本質上有別於市場的商业遊戲，它是使用遊戲手段和互動的技法來探索藝術家的觀念和當今社會的人文現象，其遊戲的層次與互動動畫一樣，簡單而富有哲理。其次，它往往把遊戲，互動，影像裝置和表演結合一起。代表作有：Toni Dove 的 Spertropia。

現代動畫歸類法概括和小結

總體而言，產業動畫與商業和流程制作標準緊密相聯；實驗動畫着重於實驗材料、形式、技術和觀念；而純藝術動畫則與現代藝術溶為一體。產業和實驗動畫目前祇限於銀幕、影像播放，而純藝術動畫則採用其他多種形式展現。產業和實驗動畫是當代產業、教育和研究的主流，但純藝術形式的動畫已發展迅速，不可忽視。此新動畫歸納方法祇能短暫適應目前的動畫狀態，隨着技術和觀念的日新月異，每幾年就會有不同的種類和新技術性的動畫出現。“每日更新的數碼動畫師才不會被業界淘汰。”這是我經常激勵自己的一句話，望与大家分享。

Digital-Primitive Art Research: Animation Permeates Centuries-Old Rawhides 數碼原始藝術研究——動畫滲透世紀傳統獸皮

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Digital-Primitive Art Research: Animation Permeates Centuries-old Rawhides 數碼原始藝術研究——動畫滲透世紀傳統獸皮

LiQin Tan 譚力勤

Abstract

This paper is a brief introduction and an inspection of my "Digital-Primitive Art" series artwork and research in the year of 2004.

The visual creations of "Digital-Primitive Art" consist of 3D animation/modeling images that are digitalized on centuries-old rawhides, parchments, and natural wood, as well as projected onto both sides of rawhides through video projectors. It offers a new dialogue between old and new technologies, early and modern American spiritualities, the ephemeral and the timeless art forms, and digital and primitive art significations.

Artistic perception and technical comprehension are twin brothers in the digital animation family. They mutually accelerate the expansion of computer animation. Keeping the equilibrium between electronic spirituality and primitive spirituality, digital technology, and ethno-technology will be a focus of this art exploration.

Keywords: Digital Art, 3D Animation, Primitive Art, Contemporary Art Form

1. Introduction

1.1 Research Introduction

The conceptual, artistic, and technical research involved in visual creating what I term "digital-primitive art" may be the first of such studies in its field. It was a multifaceted and reciprocal process - making digital 3D images through primitive technology and materials, and making primitive rawhide-art through digital technology and methodology. My hope is that the "digital-primitive art" can transcend the traditional and modern uses of art elements and can result in integrating digital and primitive values in one manifestation. These works will embody the expression of digital animation and early American symbolism. Forms

全文概要:

本文是對我2004年以來“數碼原始藝術”系列藝術作品創作和研究的一個簡介和概括。

《數碼原始藝術》是力勤近幾年對數碼藝術一種多元多向的主體探索和創新。它從原始獸皮技術中提煉其精華，揉和了現代數碼科技之精髓，創作出其獨特新穎的數碼原始藝術。其探索研究目的為：融數碼技術和原始觀念一體，開鑿遠古精神和自然崇拜與當今數碼社會之先河。

藝術感知和技術理解是數碼動畫家族的孿生兄弟。他們相互發展擴展了電腦動畫。怎樣保持數碼技術和原始技能、電子靈性與原始靈性之間的平衡，將是此藝術研究探索的重點。

關鍵搜索詞：三維動畫、數碼藝術、原始藝術、當代藝術形式。

1. 介紹

1.1 研究簡介

“數碼原始藝術”所涉及的概念，藝術和技術研究可能為該視覺創造領域中首次觸及。這是一種多元多向的主體探索和創新的過程——它可通過掌握原始獸皮技術而創作出現代數碼藝術，反之，應用現有的數碼科技可制作更新款的原始藝術。我的希望是“數碼原始藝術”能超越傳統與現代藝術元素的用途，並導致和集成一個表現數碼和原始意義的審美價值。這些作品將包含當代數碼動畫和美國早期的藝術象徵。她通過把動畫原理數碼圖像的技能和美國靈性藝術的融合，將早期美國精神數碼化于獸皮的表面上，並提出一個新的數

from American spiritual imagery and earth astrology were digitized onto the rawhides' surface and present a new digital art form through animation principles, digital image perceptions, early American spirituality, and primitive art implications.

Not only are there extensive questions to be explored as to the expressive possibilities within the realm of digital-primitive art, but one must also develop a critical framework for a new medium of artistic expression that combines modern technology with centuries-old approaches to spirituality.

1.2. Structural Components

The series of this artwork are divided into four components. Digital Parchment Prints, Digital Parchment Projections, Digital Wood Prints, and Primitive Animation Devices. The first two components have been completed, and the others are still under digital processing and creative construction.

Digital Parchment Prints

Unique 3D animation/modeling images are printed on a rawhide surface by a digital inkjet printer, and the rawhides are stretched by aluminum clamps and cotton strings. The strings are fastened to a naturally textured cedar wood frame. Various parchment sizes and irregular shapes can be clamped with flexible strings at all angles. All frames are made from 4" x 4" cedar wood with a 60" width and 72" height.

Digital Parchment Projections

3D animation is simultaneously projected on both sides of each parchment. This animation has a variety of images, timing, composition, coloring, effects, and animation principles. Due to the parchments' semi-transparency and roughly texture surface, the effect on each parchment is miraculous, with both sides illuminated in motion. This projection creates an illusion that the animation is permeating through the parchments. The audience has the ability to admire the work from any angle. The size of a Digital-Parchment-Projection is about 18ft x 5ft X 8ft, which includes the distance between the projectors & the rawhides

Digital Wood Prints

Distinctive 3D animation/modeling images are printed on various natural wood surfaces by a digital inkjet printer. The creation of 3D images are inspired by natural wood shapes, primitive art, folk art, and contemporary art. "Digital and Nature" is the main theme in this art exploration.

Primitive Animation Devices

Contemporary Thaumatrope, Phenakistoscope, and Zoetrope have been created with wood, metal, and

碼藝術形式。

在探索數碼原始藝術領域裏，不祇限于探討藝術理論，更重要是須發展新藝術媒體的批評格式和表達方法——一個結合現代科技與古老靈性的關鍵框架。

1.2. 結構組合系列

此數碼原始藝術作品分為四個部分。它們為：數碼獸皮印制系列，數碼獸皮投影系列，數碼原木印制系列與原始動畫裝置系列。前兩部分已經完成，後兩部分仍在繼續之中。

數碼獸皮印制系列

各種三維動畫圖像被數碼噴墨印刷機印制于不同肌理半透明的獸皮上，然後重新濕潤并利用特別的夾子和可伸展的棉繩扯拉在鋁制的藝術框中或紅雪松木框中。所有雪松木的框架是由4×4英寸框幹，60英寸寬度和72英寸的高度所組成。其代表作為：“數碼原始國王”、“數碼原始皇后”和“數碼太陽與馬”等。

數碼獸皮投影系列

多種三維動畫原片通過投影機從不同角度(主要為前後)交叉重疊式投影于半透明的獸皮上，從而產生一種濕潤、透明、赫黃又深沉的動畫效果。觀眾可從不同的角度，近距離地欣賞其作品。整個裝置為18英尺長和5英尺寬及8英尺高。其中包括投影機投射距離。代表作為：“數碼原始奔跑”、“數碼原始舞蹈”等。

數碼原木印制系列

不同數碼三維數碼樹瘤肌理圖像被數碼印刷機印制于木板上，“數碼自然”為其探索主題。每一幅數碼印制品相隨LCD電視機展出水火木土動畫系列，三維動畫從不同角度交叉重疊投影于稀薄又半透明的自然的原木上，給人一種渾厚、深沉的動畫意境。代表作為：“樹結腦額+4”、“樹結核+4”和“樹結胳膊+4”等系列。

原始動畫裝置

中華祖先在AD180年便創作了一種用手轉動其不同畫面，便可從洞眼中看到動畫效果的裝置，西人在十八世紀經改制後，命名“Zoetrope”、“Phenakistoscope”。借用此原理，使用木材、金屬材料和數碼系列圖像，制作出一系列動畫裝置，觀眾可參入其中，互動的結果便是創作出不同速度的動畫片。達到人與藝術合

glass. These devices each consist of digital 3d/2d image sequences with parchment and a wood screen. The audiences can physically participate in creating the animation through such devices.

2. Background

"When we consider a new project, we really study it...not just the surface idea, but everything about it."
-- Walt Disney.

Animation is a uniquely expressive art form: it provides the creator with control over both the appearance and the movement of characters and objects. This gives artists tremendous freedom, which when well used, can create works with tremendous impact. Digital 3D animation burgeoning speedily last decade, such as "Jurassic Park" initiated digital technology with Dinosaur creation, and "Toy Story" as the first fully digitized animation movie, which have conquest all world audience. 3D industries and digital animation institution have been sprung up like mushrooms, and the bad and good animation movies all get a chance to come out into the market currently. But, the voice of exploring digital 3D animation as pure art form is actually powerless and ineffective.

Within that animation community, there are historically and aesthetically tension between 2d/3d animation and fine art animation; and impractical expectations among animators, fine artists and technicians. Several common animation matters such as Storyboard, Layout, Character Design, and Timing are established by animators, fine artists and educators, which are treated as importance for digital 2D/3D animation. In terms of digital 3D animation to be applied as a one of pure art forms, there are conflicts and disagreements among technique and art orientated animators and fine artists. The former believes animation is the key of freedom form for movie, film, video and commercial TV shows, and, it will be able to achieve everything on animation eventually through advanced technology. The most fine arts animation produces simple movement. It lost the animation marrow and appears immobilized and incapable in terms of movie format and elements. The latter considers technique can not instead of human emotion and artistic perception. Animation is a type of the timing-based images and it based on the exaggeration that with applying artists' own personality and visualization, which is a freedom form to be connected culture, concepts, religions, sexualities and society issues.

According that disputes, I simple divide them into industrial animators and perceptual/conceptual animators. In this contemporary world, realistically effects impacts current conceptual and technical soul on animation field. Each

一的效果。

2. 研究背景

“當我們考慮一個新的作品，我們需真正研究它，不祇是停在表面上，而是深入探索有關它的一切。”——沃爾特·迪斯尼。

動畫是一種具有獨特表現力的藝術形式：

它給創作者提供了控制人物和物體外觀變化的時間和運動形式。這給藝術家帶來了巨大的自由，靈活使用，便可創作具有影響力的傑作。過去十年，數碼三維動畫迅速蓬勃發展，從“侏羅紀公園”首次使用數碼技術于恐龍的塑造，到“玩具總動員”作為第一部完全數碼化的三維動畫電影，其效果完全征服了世界所有的觀眾。三維產業和數碼動畫企業已于雨後春筍般湧現，良莠不齊的動畫電影都同時得到進入市場的機會。但是，作為純藝術形式的數碼三維動畫的探索則被賺錢的三維動畫影視奪去了眼珠。

在動畫領域裏，一直存在對二維/三維傳統動畫和純藝術形式動畫之間的美學觀念辯論，對動畫師、美術家和動畫技術人員之間的關聯和作用也各抒己見。動畫中的重要制作和運動原理很容易得到大家公認，如故事板、布局、角色設計和時間等。但把數碼動畫作為一種純藝術形式來探討，則引發傳統動畫師和純藝術導向動畫師之間的衝突和分歧。前者認為，動畫電影、視頻和電視是與商業相聯系的，動畫必須通過先進技術實現動畫故事的感染力，最終得到觀眾的肯定。而純藝術形式動畫的簡單重復運動，失其動畫精髓，并無固定得電影格式和要素。後者認為動畫是一種表達個性藝術家的時序圖像，是藝術家與現實的載體，可隨意發揮和誇張而無需固定以何種形式呈現，藝術家可綜合各種不同材質、技術與任何固定或不固定的藝術形式去展現他所要表現的思想或主張。一語以蔽之：動畫可與當代各種藝術形式相結合，變換出各種新藝術形式。動畫同時連接文化，觀念，宗教和社會問題。技術不可代替人類的情感和感知。

隨着該辯論，我簡單地把他們分為工業動畫和純藝術形式的動畫。在當今世界，逼真效果是影響目前動畫領域的概念和技術的靈魂。每一步新技術對

new technical step in achieving 3D animation natural impression will be supervised and excited by industrial animators. I call this phenomenon as "Pre-Picasso" period. Perceptual and conceptual works have a dramatic potential to be recognized by the public and artistic spectators in a new century. At this stage, recognition for the balance between industrial animation and perceptual animation is practically necessary.

Recently, the most animation researchers are focusing on the development of the new technology, animation movies, and the animation theory is comment on industrial and commercial work mainly. There are few serious issues to examine the implications of the processes of the digital 3D animation as new art forms for perceptual animators.

My art research objective is that to build a bridge between perceptual and industrial animators and let both concepts and techniques to be developed parallel in my art work, that is, a way to fully apply visual perception, cultural concepts, aesthetic awareness, and animation technology as well as classical animation principles.

3. Underlying Concepts

3.1 Artist's Preoccupation

One way in which I think about the relationship between the primitive and modern technology can be symbolized as "Digital $< \infty$, that is, (Finite) and Primitive = ∞ (Infinity)" - the title of my solo exhibition. I would suggest that any modern technology would be changed or replaced; however, the primitive systems of signification retain their significance. As the ideologies and technologies of society change, today's state-of-the-art technology will be tomorrow's primitive skills.

During this digital age, digital technologies, telecommunications, and the digital arts are transforming contemporary culture and daily life. We are living in concrete and digital jungles and are trained to be "technopagans." The research project will emphasize cultural analysis and criticism from a humanistic perspective, and seek to foster new pathways to innovation in digital culture across a wide spectrum of conventional, cultural, natural, disciplinary, and primitive practices. Keeping the equilibrium among electronic spirituality and primitive spirituality, digital technology and ethno-technology will be a focus of the work.

3.2 Art Form Discovery

The state-of-the-art technology has had a key shock on the traditional and contemporary art forms during the last two decade. The new digital art forms such as digital animation, computer art, web interactive art,

自然虛擬逼真模仿，都會使工業動畫師興奮，我稱此為“畢加索前期”現象。當我們以前瞻的態度去審視這些時，我們應該可以判斷出，在未來當技術仿真達到某一程度，純藝術形式的動畫會有一個自然澎湃的爆發力，從而催生出不一樣的純藝術形式的畫場景。而現階段，認識和保持工業動畫和純藝術形式的動畫之間的平衡是非常必要的。

最近，動畫研究重點在開發的新技術，動畫理論研究和批評工作的主要對象也是工業和商業動畫。而研究純藝術形式的動畫資料非常稀少，也沒有多少人把數碼三維動畫作為一種新型藝術形式來探討。

我的藝術研究是建立一個純藝術動畫師和工業動畫師之間的橋梁，讓兩者的觀念和技術，動畫原理和審美意識同步發展。

3. 藝術哲理

3.1 藝術家理念闡述

就數碼藝術與原始技術關聯而言，其表達方式可闡述為“Digital $< \infty$ and Primitive ∞ ”，也就是說：數碼是短期有限性的，而原始是永恒無限的。任何現代數碼技術都是可被取代的，而原始觀念則永久地保留其自身涵意。今天的現代科技也許是明天的原始技能。

在這數碼文化的年代，數碼科技滲透于我們的日常生活。人們生長于數碼和工業的森林之中，被培養為森林中一個小小“機械鴿”。數碼原始藝術旨在從自然人文的角度，創作和呈現一種現代視覺效果，讓人們自身尋找一種溝通古代與現代、過去與未來、新與舊、原始與科技的簡明方式。從而保持一種高科技、高情感、高文化的平衡。

3.2 藝術形式的探索

過去二十年，數碼技術已經對傳統和當代藝術的形式結構的衝擊巨大。而呈現的新數碼藝術形式，如數碼動畫，電腦藝術，網絡互動藝術，多媒體裝置，數碼成像也逐漸得到認可。

博物館館長克裏斯蒂安·保羅在他《數碼藝術》中闡述了當代藝術品之間的區別。其一，數碼技術作為一種工具來創作傳統形式的藝術品；其二，採用數碼藝術為媒介來創造新的藝術類型。其實，我的“數碼原始藝術”不屬於上

multimedia installation, and digital imaging have emerged and recognized.

Museum Curator Christiane Paul described a distinction between artwork that applies digital technology as a tool to produce traditional art forms and artwork that adopts it as a medium to create new types of art, in her book *Digital Art*. My "digital-Primitive Art" cannot easily belong to one of these significations, which I mixed digital and primitive technology with ancient rawhide materials. The "Digital-Primitive Art" creating a totally new art form with timeless images using one of the most contemporary of media, which are then printed or projected onto one of the most ancient forms of support. It also opens a new artistic perspective on the past, the present and the future.

3.3 Multicultural Interaction

The creative strategy for this project is to explore a unique artistic viewpoint and to create artworks that will present early American people's culture and centuries-old spirituality through a highly distinctive digital environment using primitive materials.

In the first phase, I was conducting studies of early American spirituality, primitive art, animal rawhides, digital animation, and digital-printing technology. After laying this groundwork, I developed a new art form that has facilitated the creation of a "digital-primitive art." Simultaneously, the conceptual thinking related to digital-primitive art has been emerged.

Digital animation provides a way to make the visual journey very engaging and effective. Besides the rawhides, natural burls, unique plant materials and old wood textures are adopted as frame materials.

The digital 3D image creations along with the frame designs were largely inspired by early American culture, Chinese culture as well as worldwide primitive and contemporary art.

4. Digital & Centuries -Old Technologies

In terms of the relation of new media and old media, Mr. Lev Manovich discusses new media's reliance on conventions of old media in his book, *The Language of New Media*.

Developing digital-parchment-printing technologies are an essential part of the research. As a pioneer researcher in this field, I faced some incredible technical challenges, which required considerable time and effort to solve since there was very little reference material available. Throughout the process, I have been able

述之一，而是兩者之整合。我採用古獸皮材料混合數碼和原始技術，既使用原始技術表現數碼藝術，又使數碼技術融入原始藝術。“數碼原始藝術”試圖創造一個全新的藝術形式，并賦予其永恆的意義，開辟一個對過去、現在和未來藝術的新視角。

3.3 多元文化互動

此系列藝術創新是想通過在一個當今統治我們的數碼環境中使用原始材料和技術，來探索出一條獨特的藝術渠道呈現早期的美國人民文化和百年歷史精神。

在開始階段，我會對美國早期的靈性文化、原始藝術、動物生皮、數碼動畫、數碼印制技術進行研究，當有此基礎後，我會開發出一種與“數碼原始藝術”有關的新藝術形式。同時，數字原始藝術的哲理觀念也會被提出。

當代數碼動畫使視覺創新更賦有成效和刺激，同時，獨特的自然材料，如動物生皮、自然樹結、原木材紋都會被採用為主要的數碼藝術肌理。

此藝術作品的草案構思靈感和初期的三維數碼圖像創作大都受益於美國早期的文化，中國文化以及世界各地的原始與當代藝術的啟發。

4. 數碼與古老技術

在新媒體和舊媒體的關聯方面，列弗·曼維奇(Lev Manovich)在他《新媒體的語言》一書中討論新媒體與老媒體依賴慣例，也給我們提供了一個對新老技術研究參考。

發展數碼數碼硬性(獸皮和原木)材料印制技術研究是此藝術研究的一個重要組成部分。作為一位數碼硬性材料印制領域的先驅探索者，我會面臨令人難以置信的技術挑戰。因無前人經驗可提供，則需充沛的精力和通過反復試驗來解決。前後，我會提供許多寶貴的建議給打印機公司，以適應不同的硬性材料質地，厚度和吸濕性。我也會與數碼印制塗料公司合作，獲許多新產品試用于綉綱、大理石和原木上。

此創作整合了當前各種軟件和技術才得以實現。三維建模、質地紋理、燈光布局和動畫渲染為SoftimageXSI 和 Maya，後期為AfterEffects, PremierePro

to provide suggestions to printer companies on the modification of printers to adjust to different parchment qualities, thickness, and hygroscopicity .

Regarding the digital skills in my artwork, Softimage/XSI is the primary software for this project. PhotoShop & Illustrator, are used for the digital image creation, and PremierePro, SoundEdit 16 and DPS Reality are utilized for movie making, sound editing and composing. In terms of hardware, the Dell Precision PCs, and the Power MAC/G5s are used in an integrated fashion.

The centuries-old technologies for creating images on rawhides are a significant aspect of this exploration; we normally call these early approaches "ethnotechnology" or "primitive technology". The use of trimmed and healed animal rawhides is an ancient process used by indigenous people around the world to produce soft, durable parchments. There are numerous animal hides have been used, such as calf, and deer. The hides were cleaned and disrobed of fur or hair, The meticulous concentration is required for scraping process with the purpose of detaching all unnecessary materials without stabbing or ripping the hides. Then they are stretched on a wood frame to be flatted with pumice on its surface. Finally, the back is sanded down to a perfect thickness for the digital printing and digital projection.

Conclusion

"Digital-Primitive Art" research is the first exploration in applying digital and primitive, old and new, early and modern, ephemeral and the timeless conservatory art concepts, art forms and technologies in one entity. "By creating a novel synthesis of such diverse elements, Li Tan provides us with a new perspective on the past, the present and the future and opens up a range of new artistic possibilities." (Dr. Martin Rosenberg)

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和Combustion, 互動開發為Microsoft Visual Studio, 圖形庫為OpenGL和DirectShow, 聲音為SoundEdit16。在硬件方面, 戴爾Precision和蘋果G5s都會同時綜合交替使用。

制作動物生皮是一種數萬年的老技術, 也是我此探索的一個重要方面, 我們通常稱此為 "Ethnotechnology" 或 "原始技術"。打磨、脫毛、修剪和熱愈是處理動物生皮的一個古老的過程, 世界各地的土著人都用此方法制作柔軟, 耐用的獸皮, 常用的有牛犢和鹿。過程中需一絲不苟的精神清理皮毛和刮分離一切不必要的表層材質, 而不刺傷或損壞獸皮肌理。稍後, 毛坯獸皮都會綁于粗曠的木框架上烘幹和打磨, 從而得到一種完美的, 適合數碼印制和投影所需的獸皮厚度。

結論

"數碼原始藝術" 是首次探索數碼的和原始的、老的和新的、早期和現代的、短暫的和永恆的、藝術形式和技術于一體的實體。"由于創造出各種因素的新穎組合, 力勤向我們提供一種對過去、現在和未來的新觀察與透明法, 同時開拓出一種新藝術門類的可能性"。(馬丁·羅森伯格博士)

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Conference Abstracts & Applications
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Animating Art History for Teaching

美術史教學動畫

Dr. R. Tarbell; 塔波博士; L.Tan 譚力勤

Abstract

Animating Art History is a creative learning methodology that incorporates new perspectives for introductory art history courses through digital technology created by computer animation and art history professors and their students.

CR Categories: Keywords: art history, 3D Animation, digital media contrapposto, holy trinity, dome construction

1. Introduction

To overcome difficulties that students in introductory courses in art history have had in learning traditional concepts of art, the Professors of Art History and Computer Animation and our advanced students in the Fine Arts Department, have developed a new curriculum that synthesizes art history and animation. We have created animated spatial diagrams and sequences to teach several classical methods of the ancient Greeks and Romans which were revived by artists of the Early Renaissance artists in Florence, Italy: one-point perspective in pictorial art, contrapposto in sculpture, and dome construction.

2. Exposition

Animating Art History for Teaching. has devised groundbreaking, collaborative methodology in animation for explaining difficult-to-understand concepts in Art History. It provides an innovative and three-dimensional perspective towards teaching and learning art history through digital media. Students who have created it have learned art history with self-motivation, new interest and practical experience.

This unusual collaboration between educators in art history and computer animation catalyzed a synergistic effect and an unusually original product—the product is greater than a simple adding together of our professional skills. As we collaborated, we discovered that principles

central to the creation of sculpture, painting, and architecture as explained by art historians are the basic principles for animators. Z-Rhythm and Wave Principle, for example, refer to the anatomical structure and threedimensional serpentine stance of contrapposto.

We also found it challenging to respect and harmonize the special qualities inherent in each of our fields—the accuracy, aesthetic connoisseurship and documentary evidence characteristic of Art History and the advanced technology, humor, and anatomical and spatial exaggeration which distinguishes computer animation.

Digital animation is not only an expressive art vehicle but it also can give the artist tremendous freedom to create 3D history with striking impact. Art history stories vibrate with reminiscences of ethnicity and time through pixels & resolution by using a visual vocabulary of NURBS curves, polygons, clusters, particles, reflection maps, motion blurs & raytraced shadows.

Detail

From the onset, teams of professors and students collaboratively developed research, ideas, choices of subjects, development of storyboards, character designs, modeling, material textures, animation, rendering, and output. Throughout the process, we actively listened to the unique insights of the students and to professionals from very different fields of creative endeavor. We struggled to maintain a balance between the correctness of the art history content and its pedagogical mission and the caricature and

comedy inherent in animation.

Students animated Holy Trinity, a fresco in the Church of Santa Maria Novella, the masterwork of Masaccio (1401-28) who was a young and innovative artist in the fifteenth century as these student animators are in the twenty-first century. When art history students observe the animated version of Masaccio's Holy Trinity on a virtual turntable, they discover the three-dimensional constructs that Masaccio had had in mind in 1425 as he conjured linear (orthogonal) perspective and foreshortening in this seminal fresco. Because Masaccio was breaking from a late Gothic—flat—style of rendering the human figure and pictorial space, he had not fully mastered the mathematical and technical bases of his perspective pyramid which he centered below the cross on one point at the base. Our new video demonstrates this.

The David of Donatello (1386-1466) is as revolutionary as Masaccio's frescoes. This free-standing, nude, bronze figure depicts the adolescent Biblical hero who symbolized Florence. David assumes a complex but stock pose of ancient sculptures called contrapposto which had been devised by fifth-Century B.C. Greek artists. After Donatello revived it, contrapposto dominated the pose artists chose for standing male figures in sculptures (including Michelangelo's and Bernini's later sculptures of David), and painted portraits. Trying to explain the three-dimensional serpentine line and the exquisite balance of human weights essential to this classic stance has challenged every art historian.

In 1410, when Filippo Brunelleschi (1377-1446) returned to his native Tuscany, he designed a dome to cover the 138-foot-wide hole of the octagonal drum of the Duomo, Florence's Gothic-style Cathedral. Although Brunelleschi preferred the visual and geometric perfection of the hemispherical domes of the Romans, he had neither their technological experience nor their materials (concrete), and so, designed a steeper profile. He solved the problem of raising such a large dome with an ingenious method of horizontal bands which interlocked the eight vertical ribs at the corners of the octagon with sixteen smaller vertical ribs, and, also, at right angles, to the twenty-four ribs of the inner shell of the concentric dome parts. These two shells were stronger but weighed less than a single one.

We selected these three pioneering Early Renaissance artists and their masterworks because they were contemporaries who knew each other, worked synergistically with each other, and, together, changed the face of European art for the ensuing centuries. In some small way, we see ourselves collaborating to develop revolutionary methodology in teaching art history. Art History, a very

young discipline in the humanities which emerged in the curricula of a few universities during the early twentieth century, is ripe for change in its presentation as well as in its content.

3. Conclusions and Future Work

The most dramatic and original contributions to 20th-century art and culture involve digital media not only in the creation of art, but also in the communication of art history. Forty years after 35mm color transparencies replaced 4" x 4" black-and-white glass slides as the standard for presenting images to art history classes, and twenty years after videos were added to Art Historians' baskets of presentation tools for both lecture hall and seminar room, computer animation has the potential for revolutionizing the teaching of art history.

Several of the student animators will be present to add their insights to the dialogue between presenters and conference participants. Although audience members will have their own queries, the presenters are interested in feedback from their peers and others who witnessed the presentation of this project. We are curious to know whether or not these didactic animations more effectively explain principles of Art History than traditional methods of lectures, slides, and videos. How can computer animation be used for didactic purposes for Art History and other fields of study? What are the optimal educational levels [K-12, college, or what?] for adapting animated sequences on videos or CDs for teaching? How would you modify what we have achieved for a better product?

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Animating Art History — Building a Bridge between Disciplines 美術史與動畫——建架不同領域的橋梁

L.Tan 譚力勤; R. Tarbell 羅伯塔•塔波; R. Wulfe 羅伯特威夫

Abstract

The study of art history is an exciting and rewarding one, but one in which the student frequently encounters complex and difficult to understand concepts. Traditional methodologies for educators presenting these ideas to students have included slides, lectures, textbooks and videos of static works of art. In our technologically driven and media-saturated society, though, high school and early college students in introductory art history courses respond more positively to today's multimedia pedagogical tools.

Computer animation offers a new and interdisciplinary paradigm with which to approach the art historical curriculum. With advanced three-dimensional animation technology, the Animating Art History team is creating original and dynamic tools for classroom use. Animating Art History presents complicated concepts in art history within the framework of a fully realized animation segment. Through plot, humor and visual exaggeration, animation captures the imagination of the student and facilitates learning.

1. The Project and Panel

For 2003, the Animating Art History team is creating a tool for the art history classroom that will assist students in understanding some of the basic concepts surrounding Cubist sculpture of the early twentieth century. By fusing complicated notions of planar spaces, n-dimensional geometry, time and essential form with the aesthetics of modernity and the machine age, such artists as Jacques Lipchitz and Raymond Duchamp-Villon charted a new course for sculpture. Although Cubism proved pivotal in the evolution of art in the last century, it is difficult to understand.

The Animating Art History team utilized the masterworks of Lipchitz and Duchamp-Villon to elucidate the topic of Cubist sculpture. Concurrently, the team approached the design and development of the final product with the goal of integrating educational content as seamlessly as possible into a self-contained and entertaining animation segment. This integration (essential to the effectiveness of Animating Art History in the classroom) reflects the collaborative and cross-disciplinary philosophy that made the project possible. Building upon the extensive feedback and positive response to the presentation of the Animating Art History prototype at ACM SIGGRAPH 2002, the project team has worked to make the project easy to use and accessible to the widest possible

audience. With this in mind, the team has developed simple navigation for the CD-ROM, and an important new multilingual capability. For an increasingly diverse society and interconnected world, it is vital that educational tools be created with the needs of more than one population in mind.

The creation of new and interdisciplinary pedagogical tools requires an active and continuous dialogue between peers. The Animating Art History project at Rutgers University reaches across theoretical boundaries to challenge artificial separations between disciplines in academia. As such, for the project to move successfully forward from research and development to classroom practice it will be necessary to solicit reactions from the greatest possible number of animators, art historians and educators in a variety of fields.

The aims of this panel are to 1) examine the effectiveness of the final product in light of evolving pedagogical goals, 2) discuss the success of the integration of didactic art historical components with the technological and entertainment aspects of the three-dimensional animation, and 3) engage the audience in a conversation about the project's potential efficacy in other fields of teaching. The Animating Art History model is one with possible applications far beyond art history. Educators in all subjects, and at all levels, face the common challenge of engaging the interest of students while disseminating information and concepts that may be difficult to understand. Computer animation is ideally suited to play a significant role in facing this challenge in the near future.

2. A Collaborative Model for the Future

As the initial impetus behind Animating Art History evolved at Rutgers University, both Art History Professor Roberta K. Tarbell and Computer Animation Professor LiQin Tan realized very quickly how revolutionary and exciting the collaboration between their two

disciplines could be. Unlike anything that had been tried before, this project began an interdisciplinary conversation that has taken on a life of its own. Drawing from the skills and knowledge bases of two ostensibly different fields, they and the rest of the Animating Art History team have found the process to be at once both challenging and powerful.

This bridge between the disciplines has resulted in a new educational methodology that utilizes sophisticated computer animation technology to reveal the concepts central to art history. Art history, a discipline that generally relies upon very traditional tools, has been given a new one for the twenty-first century. At the same time, the animators involved in the project have learned to apply their skills to innovative and surprising ends. Professor Tan believes that digital animation is an expressive creative vehicle that gives the artist tremendous freedom to create visual narratives with striking impact.

Educators in all fields should take note of the synergistic potential of this type of collaboration and dialogue. The partnership with computer animators can have far-reaching implications for all parties involved, and the pioneering work that results has the ability to transform education as we know it today. As we move into the future, educators will find more and more that their greatest resources are each other. The insular practices of the past will need to be left behind for teaching and discourse that embraces multiple fields at once. With its rapidly increasing presence and capabilities, computer animation is an ideal collaborative partner for any discipline seeking to practice this new philosophy of cooperation and engagement.

3. The Panelists

Professor LiQin Tan has displayed his inventive energy as a computer animator, artist, teacher and researcher since 1973. He holds a Master's degree in art education from Concordia University and a Graduate Certificate in computer animation from Sheridan College.

He has conducted art and computer three-dimensional and two-dimensional animation and graphics classes for over 11 years across college levels internationally, and since 2000 has served as an assistant professor at Rutgers University. He has worked as an art director, animator, graphic designer and exclusive art editor in local and board industries for the past decade. His artwork has been exhibited internationally in solo and group shows, and has received numerous awards.

Tan's alter ego is that of a research scholar and art critic, in fields as varied as art education, art criticism, cross-cultural studies and the correlation of three-dimensional and twodimensional animation. He has published more than twenty articles on art criticism and art teaching methods issues.

Dr. Roberta K. Tarbell, Associate Professor of Art History and Director, Museum Studies Program, Fine Arts Department, has taught at Rutgers University, Camden, New Jersey, since 1984. She studied at Cornell University (B.S., 1965) and the University of Delaware (M.A., 1968; Ph.D., 1976) focusing on the History of American Art and Modern Sculpture, subjects she taught there (1980-84) as an Assoc. Prof. of Art History. She has been a consulting professor for the University of Delaware/Winterthur Museum programs in Art Conservation since 1986. Her fifty publications include book-length exhibition catalogs for the Smithsonian Museum of American Art, the Whitney Museum of American Art, the University of Chicago, the Los Angeles County Museum of Art, other museums and most recently, the Portland {Maine} Museum of Art. Tarbell has developed interdisciplinary curriculum and publications on art and literature. She contributed chapters or essays to *Walt Whitman and the Visual Arts*, which she edited (Rutgers University, 1992), *An Historical Whitman* (Oxford University Press, 2000) and the new *Encyclopedia of American Studies*. She has also spearheaded joint electronic art projects for studio artists and art historians.

Robert Wuilfe, An Art History/Museum Studies major at Rutgers University, Robert Wuilfe is a returning student with a strong interest in the convergence of traditional art historical scholarship with new media and technology. Robert comes to Rutgers and the Animating Art History project with extensive private sector experience, both as an entrepreneur and in management. Animating Art History has allowed Robert to combine his administrative and project management skills with his passionate interest in the arts.

Robert is currently the Slide Curator for Rutgers University at Camden, where he will be coordinating the integration of a new, digital image resource system for classroom use. He also serves as the primary art historical researcher for an interactive, online history of printmaking being developed by The Philadelphia Print Collaborative. After graduation from Rutgers, Robert plans to pursue a PhD in Art History, while continuing to incorporate advanced technology and interdisciplinary collaboration into his work, studies and teaching.

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當代藝術中的數碼技術與觀念問題——譚力勤訪談錄

Duan Lian 段煉

Duan: Hi, Li! First I congratulate you on the success with the solo exhibition at Beijing World Art Museum and the upcoming solo exhibition at 798 Yuanfen New Media Art Space. As your works are mainly digital animation-installation, related to the subject of contemporary art, I would like you to talk about the connection between digital artwork and contemporary art creation. As a case study, I am strongly interested in how you transitioned from traditional painting and installation into digital forms. For instance, you studied traditional Chinese painting originally, then you turned to installation art in the period of "85 New Art Movement," and currently you are working on digital animation-installations. During this period of transition, how did you find your own place in the new art trend? Namely, how did the "85 New Art Movement" affect your art development and what influence did the overseas studies have on your artwork making? A related issue also ensues between understanding the individual artist in relation to his/her cultural background; please shed some light with your personal experiences.

Tan: Thank you for your support. I was determined to study traditional Chinese painting before 1985, first in meticulous form and then in freehand. At the same time, I spent time researching contemporary Chinese brush-ink artwork from artists such as Zhou Sicong, Li Shinan and Shi Hu, and shadowed two of them with works of nature (via drawings and sketches). Later on, I commented on their art in writing, and published findings in a variety of art magazines in China. I continued to develop from my advanced studies at the Central Academy of Fine Arts from 1982 to 1984. By then, I had completely changed my thinking and art creation.

From late 1984 to early 1985, I completed a series of works named the "Myriad Creatures-the Reversed Return of Calligraphy and Painting" in Changsha. The four treasures of the study: brush, ink-stick, ink-slab and rice paper were used to make an eight-diagram chart in

段：力勤，你好。首先恭喜你在北京世紀壇成功舉辦大型個展，恭喜即將到來的798緣分新媒體藝術中心的個展。因為你的作品主要是數碼裝置，涉及當代議題，所以我想請你談一談數碼藝術與當代美術的問題。作為個人的藝術史，你是怎樣從傳統水墨和裝置藝術轉向數碼藝術的？我感興趣的是你的“轉向”，例如，你原本學國畫，“八五美術新潮”時期轉向裝置，到90年代中期又轉向數碼藝術。在這“轉向”的過程中，你怎樣在美術發展的歷史潮流裏找到了自己的位置？也就是說“八五美術新潮”對你的藝術經歷有怎樣的影響、國外的閱歷對你後來的藝術方向又有怎樣的影響？我認為，這是作為個體的藝術家與歷史文化語境的關係問題。請你從個人的經歷來談一下這個關係。

譚：謝謝你多年的支持。1985年以前我立志于國畫人物的探索，先工筆後寫意，同時研究當代藝術家周思聰、李世南、石虎等人的水墨人物畫，並寫出評論文章，還跟隨後兩位外出寫生。1982至1984年在中央美院的研修使我獲益匪淺，完全改變了我的藝術思維方式，藝術創作也轉向其他形式。1984年底和1985年初，我在湖南長沙完成了《萬物化生——書畫還源》系列作品，主要用文房四寶實物，即硯臺、毛筆、墨和印章構成易經中的八卦圖譜，宣紙則拓裱于四方木板上作背景。其理念為：“書畫同源，亦可還源”。形式還原可回歸于書畫的共同工具——文房四寶，理念還原可追溯到中國古代易經哲理。這一想法主要是對我當年提出的中國當代藝術“逆向回歸”理論的延伸和

"I-Ching." The idea behind it is that "Calligraphy and painting come from the same origin and they can be reversed as well to their original forms." In form, the original can be the common tool — the four treasures of the study — while in concept, it can be the theories of the ancient Chinese classic: I-Ching. The thought is the expansion of the concept "Reversed Return" for contemporary Chinese art that I put forth in the past. The works were published by *Art* magazine in 1986 and commented on by famous art critics such as Shu Qun and Zhou Yan.

"85 New Art Movement" would go on to greatly influence my later artistic life when I proceeded to complete my graduate study in Canada. The installation "Modern Physics and Oriental Mysticism" that I made in 1988 was influenced by the '85 series books of *Going to the Future*. I studied at the internationally recognized animation school Sheridan College from 1995 to 1996 and after that, I devoted myself to digital art.

The two transitions mentioned above are the result of the blending of my natural personality with the impact that contemporary art had on me. I was born curious and acute, fond of studying and conscious about the future, and I was easy tired of repeating old skills and ideas. Transitioning from Chinese painting to installation art felt natural. Though they are different in form, the installation art still uses the same four treasures of the study and involves the same philosophies. However, turning to digital art, I experienced a painful learning curve of computer technologies. In the succeeding five years though, I produced some 3D animation works. Most of the time I was overcoming technical problems such as 3D software, computer programming and post-production skills. After 2000, the teaching condition and technology popularity permitted me to bring my concepts and enthusiasm into play. I blended such acquired digital technologies and unique concepts into animation installation, interactive animation and conceptual animation.

Duan: Continuing with your response, I would like you to talk about the relation between tech and art creation, especially the technical progress and art regression under the recent cultural environment: such as in the global economic system, cultural differences between oriental and western, and China's rapid development in relation to powerful humanitarian values from the west. First, please talk about the status of digital art within contemporary art and education, and then the differences and potential conflicts of tech and art. At last please talk about your digital art creation and how did you deal with the relevance between tech and art. I wish to gain a transparent view of contemporary art from your

發揮。此系列作品後發表于1986年的《美術》雜誌12期，好友周彥、舒群都對此作品發表了他們的評論。“八五美術新潮”的經驗深深影響了我在加拿大攻讀碩士學位期間的藝術創作。在加拿大我創作的“當代物理與東方神秘主義”裝置和表演系列作品，便是“八五美術新潮”期間《走向未來叢書》所給我的影響。但這類作品同時受蒙特利爾當代裝置作品影響，融入了西方觀念和技術。1995至1996年求學于世界著名謝爾丹動畫學院，後全力投身于數碼藝術直到今日。

上述此兩次“轉向”過程其實都是我性格與當代藝術背景的自然互動。我生來好奇敏銳，喜探討和琢磨未來的事，最厭倦重復自己或者歷史上已有的技法和觀點。從中國畫轉到裝置，我當時感到自然，並無折磨感，雖然形式完全不一樣，但使用的還是文房四寶，並涉及中國畫哲理，內在的深層關係非常明顯。然而，後來轉向數碼藝術則經歷過非常痛苦的電腦技術學習過程。在隨後的五年中，雖也創作了一些靜幀三維動畫，但大部分時間在攻克復雜的三維軟件、電腦程序語言、後期制作工藝等等技術性問題。2000年後，美國大學的教學條件和近年技術的普及，使我有機會發揮自己的理念和創作熱情，我可利用熟悉的數碼技法和新穎觀念創造系列數碼藝術，把我三十多年來積累的各種技法和理念，全部融入到我的動畫裝置，互動動畫和觀念動畫作品中。

段：承續你上面的回答，我想請你進一步談一下技術與藝術的關係問題，尤其是在當代文化條件下，例如在全球化的經濟體制、東方與西方的思想文化差異、西方強勢文化與中國高速發展的時代條件下，技術進步與藝術退步的問題。請你先談一下數碼藝術在當代美術和美術教育中的地位，再談一下技術和藝術的可能衝突，以及各自有什麼不同，然後談一下你自己的數碼藝術創作，以及你怎樣處理技術與藝術的關係。我關心的是你的個案，希望以小見大，從你的個案來管窺當代美術的現狀。

譚：你提的技術和藝術的關係是

personal experiences.

Tan: The relation between tech and art as you mentioned is an important issue in Chinese contemporary art. There is a saying that “technology progresses and art regresses.” Technology and art have a wonderful relationship and they have been developing in harmony for thousands of years. When technology develops rapidly and artists progress hesitantly, sharp conflicts can occur between them. The ancients would say, “Technology and art are interlinked to each other”, namely that technology and art do not collide with each other. Only when technology grows to concern politics and the future of a country, technology and art may depart. The digital art development in China reveals the laggard progress of artists with the various conflicts that are now coming forth - initiating a tendency to neglect technology.

Nam June Paik, the founding father of video art shared: as collage technology has replaced oil paintings, CRT (Cathode Ray Tube) is certain to replace canvas. In present, digital technology has replaced CRTs, various 3D, virtual and particle technologies will be taking the place of video — which is the harsh reality of scientific development. If digital artists desire to make updated works, they have to keep in step with technical progress and continually update their concepts.

Both conceptual thinking and technology are the core elements of digital art, which go forward in parallel and neither of which is dispensable. As a juror and core member of the SIGGRAPH committee for a number of years, we require artists to have both innovative ideas and new-ways to use or create an application of technology. At a seminar in China, I once put forth the point of view that “technology would be a new source of inspiration.” Today, with rapid developments in science, many new technologies help bring about newly possible means of art. Digital artists can use technology to find inspirations.

In the art circle of China today, there is a thick phenomenon that technology is belittled, as artists there think that technology is solely a tool for conceptual innovation. The great force of new technology utilizes conceptual innovation and the enormous new creative spaces brought about by increasingly updated technologies are neglected. This is the reason video technology, such as 3D animation, advanced rendering, virtual reality, interaction, biological and optical technologies are rarely seen in the digital art circles in China. Such ignorance of technology limits their scope and development for innovation. Presently, many are debating whether video should be retained in digital art because there is a huge

中國當代美術的一個重要問題，其中“技術進步和藝術退步”提法也非常有創意。技術和藝術關係幾千年來發展非常和諧，祇有當技術發展異常迅速，藝術家跟進速度遲疑時，矛盾才會突出。古人雲“技藝互通”，也就是說技藝本身並不衝突，祇有某時代技術發展成為政治關注並與國家前途息息相關時，技術和藝術才有可能分道揚鑣。中國當代美術中數碼藝術的發展明顯突出藝術家的跟進矛盾，因此衝突也隨即出現。目前普遍呈現出輕視技術的傾向。

影像藝術之父白南準曾說過“正如拼貼技巧取代了油畫一樣，陰極射綫管一定會取代畫布”。當代數碼技術代替了陰極射綫管技術，各種三維、虛擬技術正逐漸取代影像地位，這是科技發展的殘酷現實。當代數碼藝術家要想有創意，就必保持技術上的同步、觀念上的更新。

觀念和技術都是數碼藝術的核心要素，兩者平行俱進，缺一不可。我在SIGGRAPH擔任評委多年，篩選作品時，都要求藝術家觀念上的創新、技術上也必須有新的或獨創的應用方法。我曾在國內某一討論會上提出過“科技也是創作源泉”的觀點，因當今科技發展迅猛，而許多新的技術導致產生了新的藝術手段和藝術內涵，許多現代數碼藝術家都直接從技術入手，尋找靈感。國內當代美術界輕技術現象較濃，普遍認為技術祇是觀念創新的手段，忽略了技術對觀念創新的巨大作用力和技術日益更新所帶來的巨大空間。這也是為什麼國內大部分當代數字藝術家停留在影像技術制作的層面，而高級三維動畫技術、高級渲染手段、虛擬現實技術，以及各種複雜的互動技術、現代生物技術、現代光學應用技術等在國內數字藝術圈中很少見到。這種輕技術現象，限制了他們的創新範圍和發展。影像是否保留於數碼藝術，現許多人還在爭論，因為從影像到三維動畫、虛擬現實也是一種技術層次上的躍進。西方藝術評論家也指出，這是一種艱難而漫長的跨越。在當代數字藝術圈中，有人認為影像也許很快會作為傳統和歷史的代名詞。

今年一月我在北京某一著名美術

technological leap from video to 3D animation to virtual reality. Western art critics also point out that this leap is a hard and long span, and they think that video production may soon become a pronoun of tradition of art history.

This past January, when I delivered a lecture in a famous art institute in Beijing, a student suggested that technology was invented in the west and Chinese should not pursue the science of foreigners and that they should be rooted in studying our own culture. My reply was that science has neither boundary of nationality nor classification of class and origin. What was invented in the west can be mastered and transcended by Chinese people. It is right to study our own ethnic culture, but in this digital age, it is necessary to integrate the national culture of art with the learning of digital technology.

During the progression of digital art creation and teaching, I always insist on the idea that “Technology and art cohabit and go forward in a parallel way,” and require my students to quest for new art forms and to discover digital technology on their own terms. Take my early-stage works as example: It mainly probed into the concept of digital and primitive, while for animation character shaping and installation design, I was inspired by North American Indians and Chinese ancient culture; on technique, I applied digital printing on rawhide, and projected them on a calf. If we say two-side projection on rawhide is a kind of innovation on art form, digital printing on rawhide is a newly applied technique. That type of creative thinking has been adhered to until now, with a reflecting dual breakthrough on each digital artwork for both art form and technology.

Duan: The mainstream of contemporary art is conceptual art. How should we treat the conceptual issues in digital art, a new art form that appears in late years? Relatively, installation and video are also new forms of contemporary art, as well as important modes of conceptual art. Nowadays, digital art has not become an important form of conceptual art. Then what do you care about more in digital art practice, concept or technology? If you care about both, can you take one or two works as examples to talk about how you represented concept with digital technology and what outcome did you accomplish.

Tan: The representation axis of digital art is the integration of concept and technology. On condition that technical innovation is attained, digital art won't be neglected, and with art advanced concept, digital art will excite people. First, video technology is easier to be grasped and integrated with conceptual art, while 3D animation, virtual reality and other advanced technologies have along learning curve, so the art with advanced technology has not

學院講座，一學生便提出技術是西方人所發明，中國人不應去追求洋人科技，而應扎根於自己的民族風格研究。我當時的回答是科技是沒有民族性的，更沒有階級和出身成分之分。西人的科技發明，中國人不但可掌握并可超過之。着手自己的民族風格研究不錯，但在這數碼時代，必須把藝術的民族風格和數字技術的學習緊密結合起來。

在我的數碼藝術創作和教學中，一直堅持技術和藝術并存、平行發展的觀點，不斷要求自己與學生在藝術觀念和文化上進行新的探索，同時也必須在技術上進行新的嘗試和突破。以我的早期作品為例，重點探討數碼與原始觀念，其中動畫人物造型和裝置設計是從北美印第安人和中國遠古文化得到的靈感；其次在技術上為首次應用數碼印刷和直接印刷動畫靜幀於獸皮上，首次用投影機投射到自己新制作的小牛皮上。如果說投射是一種藝術形式創新，而數碼獸皮印刷則是一種應用技術突破。這種創作思路一直堅持到現在，我在每一套新數碼藝術系列中都會體現出藝術觀念和技術的兩重突破和創新。

段：順着上面的討論，我現在要縱向進入更具體的問題。當代藝術的主流是觀念藝術，西方與中國皆然。數碼藝術作為近十年來才出現的一個新起藝術樣式，應該怎樣處理觀念性問題。相對而言，裝置和影像也是當代藝術中的新樣式，它們現在是觀念藝術的重要方式。今天，數碼藝術似乎還沒來得及成為觀念藝術的一個重要方式，那麼，在你自己的數碼藝術實踐中，你更關心什麼，是觀念還是技術？如果這二者你都同樣關心，可否舉一兩件具體的作品為例，談一談你怎樣用數碼技術來進行觀念表述，你最後達到了什麼效果？

譚：當今數碼藝術的表現軸心是觀念與技術的融合，祇有技術突破，數碼藝術才不會被忽略，祇有藝術的發展，數碼技術才會更加讓人心曠神怡。首先，影像技術易掌握，與觀念藝術結合相對簡易。而三維動畫，虛擬現實等高科技掌握周期較長，所以，科技含量高的藝術在中國並沒成為觀念藝術的重要部分。其次，許多有才華的藝術家很難

been an important part of conceptual art. Second, many talented artists are not apt to spend years grasping the technical skills and would rather remain in the video stage, ask for help or use simple 3D skills.

My early-stage art was focused on cultural connections, and my later works integrate conceptual animation, animation installation and interactive animation. I also established a studio to do the research with some student assistants. Take the interactive installation "Conceptual Weight" as example. Audiences broke the balance of the large scale by adopting agricultural slogan the character carrier bearing the sign of the times with the synchronization of the animation of the weight, indicating the theme that "concepts are endowed with weight". To drive estimative weight by idealistic characters was a tough technical challenge and we drove the stepping motor by a program, and made plenty of experiments to change the status of the scale. Meanwhile, we used network controls with several computers to guarantee the synchronization of switching concepts and animation.

As I mentioned in previous issues, digital art is pursued by conceptual and technological innovation at the same time. SIGGRAPH is an organization that sets these evaluation criteria. For instance, my "Rusty Faces" series, selected by SIGGRAPH, was aiming to present a contemporary artistic interpretation of the deterioration of mind, body, and spirit by harmful and self-destructive human behaviors both constantly and gradually. In each "rusty face", the audience can see a micro 3D animation of its embryo cell from birth to rusting-off. A large conceptual animation of a brain rusting was displayed by a combination of four computers that was fabricated by Softimage/XSI and Premiere Pro through their particle system. It lasted for 5 minutes, with a resolution of 14000x12000 pixels in each frame, which consisted of a multilayer of black-and-white masks and was controlled by the faction of transparency. Such new-ways in applying technique into the artwork was considered, at that time, as core elements to take part in the SIGGRAPH exhibition.

Duan: Thank you for your encompassing explanation. I would like to extend my questions. Please talk about your digital art teaching experiences in Singapore, America and Beijing. In the first place, do you teach technology or art? Second, what are the similarities and differences between your teaching and education you received in China and Canada, in particular, between ideas of educational concepts and teaching methods? What do you think of these similarities and differences and their impacts on your art and teaching? Then, why do you think your teaching philosophy and methods

花上幾年精力去攻破技術，為此他們寧願停留在影像階段或找人制作，或用較淺顯的三維技法。

我前期數碼藝術創作主要是探索一種文化關聯，近年作品傾向於把觀念動畫、動畫裝置和互動動畫結合起來，並在北京大學成立了此類動畫研究室和開設此類課程。例如：在“重量中的紅色波普”互動裝置作品中，觀眾通過選擇農業口號這一富有時代特徵的文字載體，來使巨大的秤實體失衡，其中秤砣部分的動畫也同步互動，從而揭示出觀念賦有重量的主題。如同主題，讓觀念的文字去驅動實體的秤，是最大的技術難點。我們通過寫程序來驅動步進電機，並進行了大量的實驗來改變秤的狀態。同時利用多臺電腦進行網絡控制，以便確保動畫播放的同步和切換。

如同我在前一問題中提到的，當代數碼藝術所追求的是在觀念和技術兩方面同時突破，SIGGRAPH是樹立了此一評審標準的組織。我的作品被選入SIGGRAPH便是遵守此規律。例如：“鏽臉”系列，旨在探討人類精神、肉體腐蝕與自身行為的關聯，也就是說人類勤勞與懶惰、進取和萎縮都與精神的閃爍和腐蝕緊密相連。“鏽臉”都直接以數碼形式印制於生鏽的鋼板上，在每一“鏽臉”上，觀眾都可看到其胞胚從出生到鏽落的微型三維動畫。在作品的中下方，由四部電腦組合展示一組大腦生鏽的觀念動畫，其中大腦全為人體組成。鏽臉人物造型和動畫都為Softimage / XSI三維制作，頭部全採用了各種鐵鏽肌理成像。主體動畫為5分鐘，分辨率為14000X12000像素。大腦生鏽動畫通過多層次黑白面罩和透明功能控制成功和數碼鏽鋼印制進展——在當時而言，此一關鍵技術的應用突破，是構成此作品的重要部分，也是打入重要展覽的一個核心要素。

段：謝謝你的詳細闡述。我現在要橫向擴展我的問題，請你談一談你在新加坡、美國和北京的數碼藝術教學實踐。首先，你是在教技術還是藝術？其次，你的教學與你過去在中國和加拿大接受的藝術教育有什麼相似和不同，尤其是教育理念和教學方法方面的相似和

are feasible and especially practical in the context of contemporary Chinese art?

Tan: Actually, I teach technology and art at the same time. I teach how to utilize high-tech in artistic creation and how to study technology via conceptual thinking. The 3D animation technology is complex with a multi-year learning curve. When teaching freshmen in North America, I usually require them to grasp a solid foundation of technology and art appreciation, and require sophomores to enhance their creation abilities, picture composition, and expression of color and light. Senior-level students dedicate their time to creating their thesis work. Our courses seem to be the same with those taught in China, but the teaching philosophy and methods differ greatly.

First, most domestic animation colleges are managed separately from art colleges. For instance, Communication University of China, instead of art colleges, is one of the best animation colleges. In Western countries, the animation specialty is usually a part of an art college, to allow animation and art creation to be integrated.

Second, with regard to teaching philosophy, most domestic colleges mainly teach 2D experimental animation—a topic that is completely disconnected with the animation industry, emphasizing traditional skills and cultural ethics. On the contrary, in North America, most courses are directly connected to the animation industry, with 3D technology as the core foundation, highlighting equal importance to technology and art.

Third, in terms of the differences in understanding animation, the old domestic animation production from Shanghai film studios has dominated the Chinese animation industry. Animators there neglect the animation principles that are stressed as top priority by the western animation industry. Consequently, the common problem of domestic animation is, for instance, the action of walking resembles sliding, without a sense of weight and the application of wave and squash-stretch principles.

Fourth, there is a difference in application of teaching methods. In China, teachers give lectures and student take notes — interaction is seldom. I found many animation schools adopt this teaching method in their 3D animation and production courses, and students have few practical chances (because the number of students far exceeds those of available computers). In a workshop in Beijing University, I stress that each student should use one computer and emphasize the importance of hands-on practice. I also uphold class discussions and adopt the self-discovery method so that students can

不同？你怎樣思考這些異同、這些異同對你的藝術和教學有什麼影響？然後，你認為你現在的教學理念和方法為什麼是可行的，特別是在中國當代藝術的語境中是符合實際的？

譚：這應該說是同時教技術和藝術，教怎樣用高科技來從事藝術創作，用新的藝術思維方式來研究技術。三維動畫的技術性非常強，我在北美教授一年級學生除欣賞課外，大部分要求打好扎實的技術根基。到二年級以後，會逐漸增加創作能力、構圖、色彩和光的表現力，第四年級便集中於畢業創作。從表層看，我的這些課程與國內沒有太大區別，但理念和教學方法上差別較大。

其一，教學體制上，國內動畫學院大部分與美術學院分治，例如，目前中國最好的動畫專業在傳媒大學，而不是美術學院。國外動畫專業大多數屬於美術學院的一部分，動畫教學與藝術創作需緊密結合。

其二，教學觀念上國內大部分還以二維實驗動畫為主，不直接與產業掛鉤，這樣也造成國內技術基礎以實驗動畫為主（二維平面繪畫），強調藝術功力，文化根基。北美則相反，大部分課程直接與動畫產業掛鉤，以三維為主，以三維技術為基礎課，強調技術與藝術并重，技術成分較高。

其三，關於對動畫理解的差異，國內受美術電影制片廠制作風格影響較深，忽略了西方動畫界所注重的動畫原理。國內動畫界普遍存在的問題是，例如走路的動作像是在地上滑動，沒有重量，也沒曲線和伸縮原理。

其四，關於教學法應用的不同，國內教學還是老師講課，學生記錄，師生互動較少。我發現許多動畫學校上三維動畫後期制作和技術含量的課程時，也採用同樣的教學方法，學生動手的機會較少（因為學生多電腦少）。到北京大學授課後，我強調一位學生需一臺電腦，強調學生動手操作的重要性。我還採用師生討論的方式和自我發現教學法，讓學生自己尋找、提出和解決問題。

find out, set forth and solve problems on their own.

Fifth, domestic animation teaching relies on video production; therefore, I set up such courses as interactive animation, animation installation and conceptual animation in the workshops at Beijing University and Communication University of China with an attempt to guide Chinese students to follow a path of diversified animation creation.

Sixth, as to differences in animation culture, Chinese animation culture emphasizes "education by implied meaning", as well as "morals expressed in words". American culture lays stress on pragmatism and individual spirit. As Chinese man living in North America for more than twenty years, I deeply understand these similarities and differences and their origins. Therefore, I am able to enlighten and guide Chinese students according to their culture-based way of thinking and combine Chinese and American cultures.

With the education and popularization of technology, digital art should be returned to the masses. As for the present condition, digital art is divided into two threads of development. The first one is commonly called digital art aimed at commerce, such as TV commercials, 3D stories, commercial games, industrial production and military virtual reality. On the other hand, there are pure digital art innovations without commercial purposes, emphasizing conceptual and new technology innovation and integration, and neglecting plot and popularity. I belong to the latter. However, in teaching digital art, I strongly propose, "walking with two legs." Some parts of my syllabus were made strictly by industrial procedure. After all, most students of mine are working in the sector of industrial animation and only a very few of them will become lifetime practitioners of contemporary digital art.

The teaching outcomes in Beijing University and Communication University of China prove that my teaching philosophy and methods are practical; at least it provides more choices for students and schools.

Duan: Let's go back to your own art. Please talk about your current solo exhibitions. For instance, which aspects of your digital art are represented in the show? Which aspects in world digital art progress can be seen in the show? Which aspects represent the current Chinese digital art, and are displayed by your students' work? What inspiration do you hope this exhibition may bring to Chinese contemporary art field? And what influences do you think will be employed on digital art education by Chinese universities and colleges in the future?

Tan: The solo exhibitions held in the World Art Museum

其五，國內動畫教學基本停留在視頻制作上，為此，我在北大和傳媒大學開設了互動動畫、動畫裝置和觀念動畫課程，旨在引導中國學生走向動畫創作的多元化。

其六，關於動畫文化差異，國內強調寓教于樂、文以載道，美國文化強調實用主義、個人精神。作為一個在北美居住二十多年的華人，我深深理解這些文化的異同和源頭。這使我在中國教學時能根據學生的文化思維方式進行啓發和誘導，有機地把兩種文化結合起來。

隨着技術的教育和普及，數碼藝術應該成爲大眾教學，就目前狀況而言，數碼藝術基本分爲兩種發展趨勢，一種我們俗稱爲產業數碼藝術，其宗旨主要以商業爲目的，走大眾路線，如電視廣告、三維故事片、商業游戲、工業制作、軍事虛擬等。第二種是無商業目的的純藝術創新，重觀念創新，忽視故事情節和普及性，重新技術應用與觀念緊密結合。我自己屬於後者，但在數碼藝術教學中，我極力主張“兩條腿走路”。在我的動畫教學中，一部分是嚴格按照產業流程制定教學大綱，同時開設觀念動畫、動畫裝置和互動動畫課程。這是因爲畢竟大部分學生畢業後會到產業數碼藝術中工作，而祇有極小部分會成爲當代數碼藝術的終生實踐者。

從目前北大和傳媒大學的教學效果來看，我的教學理念和方法是可行的，至少給學生和學校提供了更多的選擇。

段：回到你個人的藝術，請你談一下這次展覽，例如，這次展出的作品，展示了你個人的數碼藝術的哪些方面、能讓我們看到當前國際數碼藝術之發展的哪些方面、你在北京的學生的作品又展示了中國當代數碼藝術之現狀的哪些方面？你希望這次展覽能給中國當代美術帶來什麼樣的啓示、能給中國高等院校的數碼藝術教育以什麼樣的影響？

譚：中華世紀壇世界藝術館和798緣分新媒體藝術中心的個展可以說是我數碼藝術的一個回顧展，它匯集了2003-2008年間我的所有作品，1997-2002年之間的動畫作品不在此展中。此

of the Beijing World Art Museum (China Millennium Monument) and the Yuanfen 798 New Media Art Space can be seen as a review exhibition of my digital art. All my works created during 2003 — 2008 were exhibited and those created during 1997 — 2002 were not included. The works exhibited are as below: rawhide prints and projection series, "Burl+4" 3D woodprints series, digital marble-print and animation installation and digital rusty metal-print and animation installation series. The more important works are agricultural implement series and digital bloodless series — the latter was newly created at Beijing University. The agricultural implement series are interactive animation installations which are represented by "Conceptual Weight" (large ancient scale), grindstone and winnower installation.

Digital-Primitive, the subject of this exhibition, has expanded on my concepts from 2002 — 2003. One way that I think about the relationship between primitive and modern technology can be symbolized as "Digital ∞ (Finite) and Primitive ∞ (Infinity)." I would suggest that any modern technology can be changed or replaced; however, the primitive systems of signification retain their significance. As the ideologies and technologies of society change, today's state-of-the-art technology will become tomorrow's primitive skills. I call myself a digital naturalist, "Digital-Nature" artwork should unite the human spirit, natural beauty, and digital-prettiness created through digital 3D simulation. Humans have to free their minds and spirit from what they are used to before they can use the complete capability of digital space to create and appreciate digital nature. From the perspective of technique, the exhibited works embody various 3D animation and interactive technologies, video distributing technologies, and advanced digital printing on rigid material technology without any image and life photos but fully computer generated artwork.

As to Chinese digital art, this exhibition may help to enrich its connotation and means of research and to distinguish the functions and development potentials of video and 3D animation in contemporary art. Some contemporary theorist in North America used to expound that the development from image to 3D animation was a difficult technological hop, skip and jump. This development will be more extensive and profound based on all kinds of 3D animation technologies. In contemporary Chinese art circles where technology is not taken seriously, it is possible that some artists find it easy to understand concept exploration but hard to identify technological application and innovation. However, this may be the best opportunity for young digital artists and may enable them to undertake the historical mission of promoting the synchronous development of art and technology of

展出了數碼獸皮印制作品與三維動畫投影系列，代表作有“數碼國王”、“數碼皇后”和“數碼道舞”等。“樹結+4”數碼原木印制系列的代表作有“樹結腦額+4”、“樹結核+4”和“樹結胳膊+4”等。數碼岩石印制作品與動畫虛擬的代表作爲“火岩漿人體+6”、“樹結發+2”等。數碼鏽鋼印制作品與動畫裝置的代表作爲“鏽臉”、“樹結發+2”等。更重要的是展出了我在北大新創作的農業互動動畫裝置系列和數碼無血系列，代表作爲“重量中的紅色波普”（古老大秤）、“碾磨中的永恒異體”（岩石碾盤）和稻谷風車裝置。

這個展覽的主題定爲“數碼原始”，擴展了我2003年的創作理念，但它還不能全部概括我所展作品的觀念。我當時認爲數碼是短期的有限性的，而原始是永恒的無限的，任何現代數碼技術都是可被取代的，而原始觀念則永久地保留其自身含義。今天的現代科技也許是明天的原始技能。我的作品的表達方式可闡述爲“Digital ∞ and Primitive >math>\infty</math>”。我自稱爲“數碼自然藝術家”，並認爲人類必須改變其原來的思維方式以便認識一種新的自然，因爲它不是一種人類熟悉的實物，而是人類心靈科技虛擬的新空間。從技術層次上說，所展作品主題採用了各種三維動畫和互動技術，數碼感應和視頻分流技術以及高級數碼材料印制技術。原則上沒有使用任何影像和生活圖片，全部採用從點到綫到面的電腦制作過程。藝術形式上主要集中于觀念動畫、動畫裝置、互動動畫和數碼印制。

就當代中國數碼藝術而言，此展覽也許能增添其探索的內涵和手段，區別影像與三維動畫在當代數碼藝術領域中的不同作用和發展潛力。北美當代理論家曾闡述過，從影像到三維動畫是一種艱難的技術三級跳。當今發展用各種三維動畫技術切入會更廣泛而深入。在目前中國輕技術的當代藝術界，也許一些人容易了解其中的觀念探索而難于鑒別技術層面的應用創新。但對年輕數碼藝術家來講，這對他們也許是一種最好的機會，使他們能擔負起中國未來的藝術與技術同步發展的歷史使命，特別是在當今這一強大的數碼藝術時代。

China in the future, especially in this era of powerful digital art. I hope this exhibition may spur others to come forward with valuable contributions to the animation circles—to stimulate the development of pure video to multimedia and animation forms. To my great relief, Beijing University and Communication University of China have accepted interactive animation-installation into their core curriculums. Another important function of this exhibition is that it attracted people from both the animation circle and the contemporary art field, helping to change their previous situation of disconnect and non-intercourse in previous decades. Though this exhibition paid more attention to animators, it also attracted many contemporary artists. The two parties further know each other's conceptual development through fusion and communication, and contemporary artists have strengthened their technology while animators gain stronger conceptual innovation.

Duan: At last, please talk about some issues that you are interested in, especially related to your digital art creation and teaching, and something about this exhibition.

Tan: Indeed, I'm very lucky because I have been enthusiastically supported by the Beijing World Art Museum of the China Millennium Monument and the Yuanfen 798 New Media Art Space in this flourishing period of Chinese contemporary art. The former provided generous museum space with 2,700 square meters (around 44,300 sq. ft.) for me without any charges. And teachers and students in Beijing University and Communication University of China have given me vigorous assistance and equipment support. I am deeply touched by the solemnity and jollification of the opening ceremony as well as the attendance of all the media and friends from Beijing and Shanghai, which is difficult to achieve such success in North America and other western countries. So, it felt good to be in my homeland.

What is more amazing, besides artists and intellectuals, domestic farmer tourists became the best speakers and appreciators of my Chinese agricultural implement series. They loudly and very proudly explained the purposes and usages of these agricultural implement to other visitors, and were very willing to participate in operation of interactive animation-installation.

This was a pleasant surprise for me.

Montreal, Canada-Philadelphia, USA March, 2009

從動畫界角度說，我希望此展覽能起到拋磚引玉的作用——從單純的視頻轉往多向的動畫形式發展。我非常慰藉地得知，北京大學和中國傳媒大學都已接納了學生采用裝置和互動形式的動畫創作。此展覽的另一更重要作用是首次在中國把動畫界和當代美術界人士聚集在一起，改變了過去各不相幹、互不來往的局面。雖然此展聚集人士更側重於動畫界，但現代藝術界也有不少人士。經過融合和交流，雙方更確切了解各自的發展和觀念，從而增強當代美術界的技術含量和動畫界的觀念形式創新。

段：最後，請你談一談你個人想談的問題，尤其是與你個人的數碼藝術創作及教學相關的問題，以及這個展覽的問題。

譚：是的，我非常幸運。在中國當代藝術的火熱年代，得到中華世紀壇世界藝術館和798緣分新媒體藝術中心的熱情扶持。中華世紀壇提供了大廳第一層2700平方米的免費場地，同時也得到北京大學、中國傳媒大學師生的大力相助和設備支持。開幕式的隆重與熱鬧，北京、上海各界媒體和朋友的捧場使我非常感動，這是在北美和其他西方國家辦展難于達到的。所以回家的感覺真好。

更使我驚訝的是，除藝術家和知識階層來參觀我的作品外，國內農民旅游者成為我中國農業工具系列作品的最好演講者和欣賞者。他們大聲地、非常驕傲地向其他觀眾講解這些農具的用途和使用方法，並非常樂意地主動參與其中的互動動畫的操作。

這是我曾未預料到的驚喜。

2009年3月于蒙特利爾和費城

North America Period
北美創作時期（1988—2012）

Interview
訪談錄

A Discussion on Eastern & Western Animation Education—An Exclusive Interview with Tan 東西方動漫教育現狀分析訪談錄——譚力勤專訪

www.artron.net, Beijing, 07 / 2007
北京《雅昌藝術網》

Conducted by a well-known art website in China, this video interview focuses on contemporary Chinese animation education and compares it to those of America and Singapore. The comparison is derived from the differences in 2D/3D curriculum design, teaching methodology, and teaching philosophy.

In this interview, Tan points out that Chinese animation education has concentrated on material-based and experimental animation while misjudging industrial animation. He goes on to explain the history leading up to the current-day status of Chinese animation education. Tan also examines the cultural differences present in animation, where Chinese animation culture emphasizes "education by implied meaning" and "moral expressions," while American culture lays stress on pragmatism and individual spirit.

Tan critiques Chinese animation education as well, explaining that animation in China is managed separately from art colleges. He argues that this should not be the case, as animation and art need to be integrated. Further, the 3D technology courses do not meet students' needs; the curriculum designs need to better maintain a balance of art and technology. Tan also explains that animation principles have not been fully applied in practice, production and education. Chinese animators neglect the animation principles while, on the other hand, the principles are stressed as a top priority by the western animation industry. Finally, there is a decided difference in teaching methods. In China, teachers simply give lectures and student take notes — interaction is rare. Tan argues that teachers must adjust their teaching methods to better enhance students' creative thinking and to encourage self-discovery.

The last part of this interview focuses on the constitution, content, and activities of the SIGGRAPH organization as well as Tan's involvement and contributions to SIGGRAPH. Tan strongly encourages Chinese animators and students to attend SIGGRAPH every year.

A Discussion on Eastern & Western Animation Education—An Exclusive Interview with LiQin Tan

東西方動漫教育現狀分析訪談錄——譚力勤專訪

Artron Net 雅昌藝術

記者：歡迎大家如約走進雅昌藝術網直播室，今天我們有請到的是美國新澤西州羅格斯州立大學的教授譚力勤老師。譚老師您好！

今天我們請譚老師主要來談一下中國動漫教育和美國動漫教育之間的差別問題。譚老師我們知道您在美國、加拿大以及在新加坡都有過動漫教學的經歷，我們想請您談一下這三地教學之間的差別？

譚力勤：我很願意回答這個問題，我在新加坡教了三年，在北美教了大概將近十年，在中國也教過。

我認為差別在於對藝術這種理解上面的差別，特別是對於動畫的理解，具體說，因為我是教動畫的，是在動畫的理解上面的差別。

在北美的話他們把動畫運動原理作為主要的教學要求，在中國的話把傳統的探索特別是對材料、藝術的探索作為一種主要的要求。新加坡最大的特點沒有文化的根基，但是它也沒有對動畫原理的探討這種淵源的知識。所以在新加坡教學中強調技術性的東西比較多，這是三者的差別。

我說得更具體一點，目前在中國動畫教育界，因為我去過很多學校，這次我去了大概十幾所大學開講座，專門介紹北美的動畫教育，也看過學生作品，給他們提一下我自己的看法。其次我作為(SIGGRAPH)全世界最大的動畫和圖形設計大會的評審、藝術畫廊的評審、學生競賽部動畫評審組主席，以兩種身份給學生進行交流，也鼓勵中國的學生交作品到SIGGRAPH。

談談目前我在學校所見到的情況，我整個感覺中國目前發展確實很快，動畫界也是轟轟烈烈有點像我們當年的大躍進，總體趨勢還比不上文化大革命，但大躍進的趨勢還是有的。

所以人員很多，政府也很重視，學校也很重視，總的感覺到有一股力量要往上衝。這是好的一面，大家弄得越多，大家探討的也就越多。

總的來講我看了很多學生的作品，不管是北京大學的、中國傳媒大學的，山東的、湖北的、湖南的、北京的一些學校我都去過，總體教學方向目前都是集中在實驗動畫教學領域裏面。

為什麼叫實驗動畫？實驗動畫就是探索材料為主、藝術風格為主的動畫，這個作為培養一個藝術家來講確實很需要，特別是有的大學裏面很強的老師在裏面講，北京大學有馬克宣，德高望重，這種老師講，他們確實培養了很多這樣的人才。

另一方面它又脫離了產業動畫，產業動畫在北美的教學中間是作為主要的，培養的學生大概90%都走向產業了，10%(大概這個比例)可能會去探索實驗動畫，也可能去探索其它的動畫

中國的比例目前剛好相反，絕大部分(90%)的學生都在探索實驗動畫，出去以後還需要培養兩年再去找工作，我不知道這是好還是不好，但我是把這個現象提出來讓大家去分析，這並不是我個人強烈的看法。這是中國目前的動畫教育現狀，無論哪個學校都有這個教育現狀。這就提出一個問題，這個問題是什麼呢？

到底是西方的教學方法培養的產業動畫為主的好，還是中國培養實驗動畫的學生好？

從中國這個角度來講，有一點很好，學校有它的獨立性和研究性，學校裏頭培養學生的獨立思維和研究思維、創作思維就可以了，其它工作的話是產業自己的事或者是學生自己的事，這是一種思維方式。

另外一種思維方式可能在教育界，這樣想，中國的教育必須要與產業動畫結合起來，學校的教育保持獨立性的前提下，把產業動畫的主要要求搬到學校裏頭來，在學校成立產業教研室，讓學生畢業之後可以直接投入產業，不要再培訓。

我把這個問題提出來讓大家去解決，在美國的話90%的都是產業的，包括我自己，我自己並不是一個產業動畫師，我自己是一個比較純藝術的動畫師，但是我在培養人才的時候是按照產業的標準培養。按照標準去培養，學生有兩個選擇既可以選擇當動畫師到產業裏頭去，因為他接受過這種訓練，還有另外一種選擇那就是當藝術家。既按照產業的標準，同時又增加很多課程朝藝術的方向發展，到畢業的時候有多種選擇。我個人認為如果有多種選擇的話比祇有一種選擇要好。

學生要發展的話，他們自己在畢業的時候就要選擇，社會也有一個選擇性、接受性。

記者：非常感謝您能夠把中西方在美術教育方面差別的現象提出來，這可以給老師們、同學們、學者們、教育家們能夠提出一個深思，讓他們更好地調節教育的格局，剛才您談到SIGGRAPH。請您介紹一下它的組成活動，以及您在那裏面主要從事的工作？

譚：我倒是很願意談一下SIGGRAPH的情況，早幾年中國整個學術界、美術界對SIGGRAPH不是很了解，這兩年開始了解它。

今年中國大陸去的人還不少，SIGGRAPH是全世界最大的動畫和圖像設計博覽會，它有三十四年的歷史，在全世界是最具權威性的會議、研究機構、展覽的地方，所以凡是全世界搞這一行(動畫)的幾乎沒有不去SIGGRAPH的。

在SIGGRAPH你可以看見從每一個角落、山村裏頭、非洲一個角落裏來的都是很正常的，他們都搞動畫。這就是說SIGGRAPH確具有世界性，每年大概有五萬多人出席。

SIGGRAPH為年大會名稱，它隸屬於ACM-SIGGRAPH總體組織。ACM-SIGGRAPH下面分許多委員會，年大會，研究機構，還有雜誌社等。我講一下年大會組織，她下面又分很多其它的組織。最強的是論文部分，每年接受好幾百篇突出的、全

世界有代表的創作發明的論文。還有課程部分也是很重要的，很多人去上課。剛才講論文方面的。搞動畫教育的可以到AGK Program上面去發表論文，這個教育項目也很大。

當然，最重要的就是電腦動畫節，全世界每年最好的動畫都加入到這個動畫節。這個動畫節代表着全世界最新的、最好的、最權威的動畫，這是普遍得到全世界動畫界承認的。

其次還有一個重要的Art Gallery，這個畫廊組織裏面又分了很多小組織，各種各樣的數碼藝術可申請加進，但要求很高。如有幾千個人申請的話一般祇接收一百多個左右，因為我當過評審，它要求申請者呈交藝術觀念的闡述，然後是一個技術的闡述。一般藝術家祇有藝術闡述，而它要求藝術和技術這兩個，兩個方面都需有創新。藝術觀念很強但是技術很弱的話，沒有很大的創新，儘管觀念很強、文化意識很強也不可能被接收，需要兩個同時並進，這是Art Gallery最大的特色。基本上要求作品既有現代藝術觀念創新，又有最新的技術創新。

在這之下還有另外一個組織值得注意，一個新冒出來的新興技術部門，這個組織也很大，每年很多新技術類的展示都是和三維動畫有關的，有的和數碼藝術有關，那種技術要普及應用大概有五年的路程，所以一般來講，可以這樣說，SIGGRAPH所代表的技術在市場前面五年左右。這樣說不過分，在SIGGRAPH看到的技術五年之後才能普及和應用。

當然裏面還有很多其它的組織，一下子我沒有辦法全部概括它。

第二個我回答你我在SIGGRAPH幹什麼，我幹了很多年，從1997年參加，整整十年了。我很希望能發表論文並參加很多的組織、展覽。但是我第一次進SIGGRAPH是遞交一個教育者項目論文打進去的。我搞了一個用動畫進行教學的項目，用動畫去進行美術史教學。我和另外一個美術史教授合作帶了一批學生。這在當時來講是第一次，沒有人用這種三維動畫進行美術史教學，我們宣讀了自己的論文，並且展示了我們是怎樣進行教學的。

第二年又打進去了，第三年我就沒去了，第三年我就換到藝術畫廊去了。我想把動畫作為一種藝術形式去探討，第二年我就被藝術畫廊接受，接受後我就當了藝術畫廊的評審，他們很喜歡我這一類型的作品。

我做了這三件事情，第一我組織了三十四年以來在SIGGRAPH歷史上第一次專題討論中國媒體的討論會，這是三十四年來SIGGRAPH歷史上沒有過的，我邀請了中國傳媒大學的高薇華老師，她是系主任，另外還邀請了北大的一個教授。

高薇華老師也是一個教授，他們兩個配合我主講，然後大家一起討論，我重點介紹了中國的新媒體藝術，介紹了諸如馮夢波、張培力、劉煒中國的這些新媒體藝術家，當然他們絕大部分以影視為主，但是老外還是很感興趣也提出了很多問題，畢竟對中國不是很了解。

第二個我擔任了學生競賽部評審主任。因裏面又分三個不同的專業，我今年擔任得是數碼印制評審部的主任，明年、後年我會擔任動畫評審部的主任。到時，如果全國搞動畫的學生，願意交付你們的作品，請你們交上來，畢竟有一個中國人在那能理解你們的作品，至少可以解釋你們的作品，讓你們盡量有可能有進SIGGRAPH的機會，當然我會在七位評審中挑一個中國的評審，加上我自己有兩個中國人在裏面。這是我目前在SIGGRAPH擔任的三份工作。

記者：我們再回到中國的動畫教育這個問題上來，我們知道您在北美這邊做動畫教育老師這麼久，想請您從美國動畫教育的課程設置和中國動畫教育課程設置之間的差別來談一下？

譚力勤：國內的課程設置我不是特別了解，我從目前在國內三個月上課了解了一下，國內有國內設置課程的方式，這種方式和國外有很多相同的也有不同的地方。

有些學校設置的課程設置偏向於根據學校的教職員工來設計的，因為它缺少教職員工，所以很多課程的安排沒有充分利用動畫的因素去設置，這是一個缺陷。

但是有的學校像傳媒大學設置的課程因為動畫老師比較多，其它的專業老師、動畫老師也不錯，教某種課程的老師比較多，所以他們的課程設置得比較合理。但是有的課程總的來講兩維的比較多一點，三維的稍微弱一點，現在很多學校很多課程都是給兩維動畫設計的，三維的就那麼一到兩門課。

這一點我覺得有點奇怪，剛好這一點和國外

相反，因為在國外目前大部分的課程都是以三維為主，但兩維並不是主要的，目前的發展趨勢是以三維方式為主。

我認為中國因以實驗動畫為主，導致了兩維為主，這也不是說不好，它的特色就是不同而已。是不是三維動畫目前中國的教師力量要培養更多一些，這樣可能會改變課程設置。

記者：您覺得在中國的動畫教育三維的教育模式會是將來的發展方向嗎？

譚：我認為是這樣，三維在國外的教育是主流，當然不能代替兩維這不可能，因為我本身也是兩維出身的，所以兩維還是有特色的，並且兩維有強烈的表現形式。

三維在目前是一種主流的教學內容，主流的產業動畫模式，所以很多產業動畫需要三維的，很多學校招生基本上是以三維為主，像三維遊戲。

這種遊戲的發展也是很流行的。目前我還不知道有發展兩維遊戲的，所以三維還是作為主流的發展，兩維還是有它的地位。

記者：請您談一下中西方動畫教育教學方法上的差異？

譚：東西方的教學方式目前我在一個叫IDD國際動畫學院，他們那裏有一些培訓班。還有我在傳媒大學給他們辦了一個小學期班，主要培養SIGGRAPH的學生。在北大也給他們開了一些講座，還辦了一個展覽。

我通過這些活動傳遞我自己的教學方式，在傳遞我自己的教學方式中，就發現我的教學方式和國內的教學方式還是有所差別。

我的重點就是培養學生很強烈不同的思維方式，打個比方我培養學生的思維方式集中在哪些方面？

第一個是傳統的思維方式，用傳統的邏輯去探討把故事闡述的更加清楚。

第二個是跳躍性的思維方式。從一個觀點到另外一個觀點聯系到另外一個特點，中間也許有邏輯性，也

許沒有。

第三個是發放式的思維方式。從每點擴展開去。

第四個是很強的觀念性的思維方式。邏輯性的思維方式，用這種思維方式進行創作。

目前我覺得學生思維就是簡單敘述故事法，基本上是直敘形式的思維方式，當我的方式要加上去的時候，他們還不適應，特別是強調畫面故事誇張和強調觀念性的時候，我強調故事性要很誇張，觀念要強調得特別厲害。

第二種，不同我上述教學方法，是注重自我發現。目前我在IDD，國際動畫學院都是採用這種方法，讓學生自我發現問題，自我提出問題，自我去解決問題，然後我們再一起討論。目前我主教一個動畫原理課。

目前動畫教學國外和中國的區別在哪？

目前國外和中國最大教學區別在產業動畫方面，中國的產業動畫和教學動畫沒有重視動畫的原理，也不是沒有重視，也許是他們追求另外一種風格，或者沒去注重動畫原理。

但是國外的產業動畫和教學非常強調這種動畫原理的應用，所以今天我還跟我的學生在討論這個問題。學生舉例子講他是這樣被訓練出來的，這個老師是教他怎樣用flash使腳一步步往下走。我教的學生腳在地上千萬不能滑，一步步往前走像人走路一樣，我按照嚴格的動畫原理進行教學，國內動畫原理的應用目前還不是很普及，但是我希望我培養這一班把這個觀念帶回去結合自己的風格，自己的教學體系，也許可應用一些綜合性改革。

回到我的教學方法，教學方法我用的是自我發現方法，讓學生往往去探索一些問題，往往把問題先提出來，然後把材料給他們，讓他們自己去讀，一般給半個小時，個把小時去分組研究，分組完了以後他們自己提出問題，自己找出問題，然後代表一組人進行講解，這種自我教學方法我在國外用了很多，我在國外基本上用這種教學方法。

自我發現方法，中國學生首先有點不適應，後來取得很好的結果。

所以我在這祇舉兩個例子，這兩個例子雖然不能說明很多問題，至少說明一個問題中國的教學方法和國外的教學方法還是有所差別，但是國內有國內好的教學方法，所以相互之間可以交流，也許能夠得到一個相互學習的機會。

記者：今天我們非常感謝譚老師來到我們演播室，給大家提供了一些中西方在動漫教育以及動漫產業各方面的不同差別。

謝謝大家的觀看，謝謝譚老師。

2007年8月于北京

An Exclusive Interview with LiQin Tan by *Digital Art of China* 數字藝術中國專訪譚力勤先生

Digital Art of China, Beijing, 2008
北京數字藝術中國網

Digital Art of China is one of the few art organizations in its field that has been accepted and registered by the Chinese government. This interview, though short in length, has been widely shared among Chinese digital artists.

The interview describes the narrative of Tan's digital art journey, as well as his artistic concepts and recent artworks. More interestingly, it discusses the relationship between conceptual thinking and digital technology adaptations, and the connection between Chinese native-art-spirit discovery and Western technology innovation. The interview also talks about the differences and similarities among video, 3D animation, visual reality, interactive, etc. along with their impact on digital art.

An Exclusive Interview with LiQin Tan by *Digital Art of China* 數字藝術中國專訪譚力勤先生

Wang Boqiao 王泊喬

此次與譚力勤先生的以藝會友的交談，讓我深感在數字藝術方面不僅他個人是一個先行者，同時在海外又多了一個可以促進交流的專家，當時我腦子裏第一個想法便是在國內數字藝術方面又是一件大好事。

下面是以 e-Mail 的形式對譚先生的專訪。

數字藝術中國：“93年獲加拿大康戈迪亞大學美術學院碩士，95至96年分別獲加拿大夏爾頓動畫學院多媒體和動畫榮譽學士後文憑，98年後授于各種動畫軟件高級特許教師。”是怎樣的一個契機讓您由傳統藝術的研究和學習，轉向了數字藝術方向的研究？這之中的動力和根本原因又是什麼？

譚力勤：應該是環境和性格所驅，我是一個好奇心特強的人，喜歡新奇之事。90年代初，數字藝術還處於萌芽階段，大部分人都是處於好奇心，想知道它是如何制作出我們不曾見的視覺效果。其次，我當時在加拿大有自己的藝術公司，也想把公司業務從手工設計轉入電腦操作和3D動畫制作。這兩股力量，使我選擇了世界著名動畫學院——夏爾頓學習，但二年的動畫數字特技研修是遠不夠的，但新加坡三年的動畫教學彌補了這一缺陷，使我經歷了五年藝術和技術磨合期，而真正進入數字藝術創作期是進入美國羅格斯大學以後（2000年）。當時社會已普遍接受數字藝術，各種數字藝術團體也相繼成立，自己的創意觀念和技法也達到相對程度。

還有一個重要影響因素是全世界最大的數字圖形動畫大會SIGGRAPH，我從1997便參入其中直到現在，其中的數字畫廊和動畫節對我影響非常大，從羨慕、爭取入圍，到今天的畫廊評委、學生動畫評審主任。

數字藝術中國：目前在國內，有多種多如此類藝術形式的稱謂：數碼藝術、新媒體藝術、數字藝術，等等，您更堅持哪種說法？為什麼？

譚力勤：我贊成數碼藝術或數字藝術，而不太用新媒體藝術一詞。前者祇是一個翻譯異同，後者概念則異常模糊，特別對“新”內涵的時間區分，對“媒體”的定義界限。其次，“新媒體藝術”一詞已老化，北美幾十年前便使用該詞，今日不太常用。“數字藝術”一詞現也祇是作為種類藝術的總稱，而各畫廊和團體舉辦數字藝術展都使用非常具體的稱呼，例如：互動媒體展、數字印刷展、互動裝置展等。

數字藝術中國：您所創造的“數碼原始藝術”或“數碼自然藝術”，可否理解是運用了數字技術的基礎上，加入原始觀念和自然觀念，並做以融合而產生的？另外，您認為這是打破數字藝術“克裏絲汀二分法”概念，您曾有的觀點：“數碼是短期有限性的，而原始是永恆無限的。”在這之後您對於數字藝術新的認識是什麼？

譚力勤：可以這樣說，但更重要的是技術和藝術的雙向創作和支持，我用數碼技術來創作原始藝術，同時，用原始技術創作數碼藝術。關於打破數字藝術“克裏絲汀二分法”概念為我朋友段煉教授提出，此問題可請教於他。

在提出“數碼有限和原始無限”觀念後，我曾到世界各地和美國許多大學講座，大家對此提法很感興趣，同時也提出了許多挑戰。為此，也促使我觀念的更新和發展。此後，我陸續提出“數碼自然主義者”，“人類必須改變其原來思維方式來認識一種新的自然——數字自然。因為它不是一種人類熟悉的實物，而是人類心靈科技虛擬的新空間。”

同時，我的近作“鏽臉”系列旨在探討人類精神、肉體的腐蝕與自身行為的關聯，也就是說人類動勞與懶惰、進取和畏縮都與精神的閃爍和腐蝕緊密相連。在每一“鏽臉”之中，觀眾都可看到其胞胎從出生到鏽落的微型三維動畫和由四部電腦組合展示一組大腦生鏽的觀念動畫。

近年我把數碼動畫與中國幾千年的農業用具結合起來，創作了系列互動動畫裝置，對中國農業社會給予一數碼藝術家的批評性注釋。作品包括古老大秤、稻谷風車、岩石磨盤。

RustyFaces鏽臉動畫裝置

數字藝術中國：數字藝術是藝術與科技的結合。那麼在您認為，觀念和技術，哪個方面更是數字藝術的核心要素？您對國內的年輕數字藝術創作者有怎樣的建議？

譚力勤：觀念和技術都是數碼藝術的核心要素，兩者平行俱進，缺一不可。我在SIGGRAPH擔任評委多年，篩選作品時，都要求藝術家觀念上的創新、技術上也必須有新的或獨創的應用方法。我曾在國內某一討論會上提出過“科技也是創作源泉”觀點，因當今科技發展迅猛，而許多新的技術導致產生了新的藝術手段和內涵，許多現代數字藝術家都直接從技術入手，尋找靈感。國內當代藝術界輕技術現象濃鬱，普遍認為技術祇是觀念創新的手段，忽略了技術對觀念創新的巨大作用力和技術日異更新所帶來了巨大空間。這也是為什麼大部分國內當代數字藝術家停留在影像技術制作，如高級三維動畫技術，高級渲染手段，虛擬現實技術，各種複雜的互動技術，現代生物技術，現代光學應用技術等在國內數字藝術圈中很少見到。這種輕技術現象，限制了他們創新範圍和發展。影像是否保留於數碼藝術，現許多人在爭論，因從影像到三維動畫，虛擬現實也是一種技術層次上的跳躍。西方藝術評論家也指出，這是一種艱難而漫長的跨越。在當代數字藝術圈中，有人認為影像也許很快會作為傳統和歷史的代名詞。

今年一月我在北京某一著名美術學院講座，一學生便提出技術是西人所發明，中國人不應去追求洋人科技，而應扎根於自己的民族風格研究。我當時的回答是科技是沒有民族性的，更沒有階級和出身成份之分。西人科技發明，中國人不但可掌握并可超之。着手自己的民族風格研究不錯，但在這數字年代，必須把藝術的民族風格和數字技術的學習緊密結合起來。

數字藝術中國：您個人認為數字藝術應該是面向大眾還是在藝術範圍內發展？如果是您傾向其中一種，有什麼好的途徑和建議嗎？

譚力勤：隨着技術的教育和普及，數字藝術應該回歸大眾，就目前狀況而言，數字藝術基本分為兩種發展趨勢，一種我們俗稱為產業數字藝術，其宗旨主要以商業為目的，走大眾路線。如：電視廣告，三維故事片，商業遊戲，工業制作，軍事虛擬等。第二種是無商業目的的純藝術創新，重觀念創新，忽視故事情節和普及性，重新技術應用與觀念緊密結合。

我自己屬於後者，但在數字藝術教學中，我極力主張“兩條腿走路”。我的動畫教學中，一部分是嚴格按照產業流程制定教學大綱，同時開設觀念動畫，動畫裝置和互動動畫課程。因畢竟大部分學生畢業後會到產業數字藝術中工作，而極小部分成為現代數字藝術終生實踐者。

數字藝術中國：08年11月12日在中華世紀壇的數碼原始數碼動畫裝置個展中，您都帶去了哪幾件重要的作品？近期您計劃參加哪些展覽？

譚力勤：因中華世紀壇世界藝術館整個第一層都給了我，展出面積很大（2700平方米）。為此我把這幾年來好幾個系列作品重新在北京大學進行復制。其中包括獸皮印制和投影系列，樹結+4三維動畫裝置系列（其中包括“樹結腦額+4”，“樹結核+4”，“樹結胳膊+4”和“樹結人體+4”等系列），樹結發系列（主要印制於大理石和鐵板上），岩熔人體系列（動畫裝置和鏽鋼板印制）并在北京幾個月內創新另兩系列作品。一是中國農業工具系列（互動動畫系列，其中包括作品包括古老大秤，稻谷風車、岩石磨盤。）另一是數碼無血系列（數碼裝置藝術）。

今年我另有兩個個展，一個是六月份在798緣分新媒體藝術中心，第二個為12月份在美國LaSalle大學美術博物館。歡迎大家前來批評指教。

North America Period
北美創作時期（1988—2012）

Interview
訪談錄

On Chinese Interactive Design —Exclusive Interview w/ Professor Tan

首屆ICID國際交互設計會議嘉賓
——美國新澤西羅格斯州立大學電腦動畫終身教授譚力勤專訪

Vision Union, Beijing, 08/24/2009
北京《視覺同盟》

This interview was conducted for a media promotion associated with the first International Conference of Interaction Design, organized and hosted by Tsinghua University, Carnegie Mellon University, and Hong Kong Polytechnic University in Beijing.

The interview introduces four interactive design systems in North American education: 2D/Multimedia, 3D/Animation, Installation/Electronic, and Artificial Intelligence/Visual Reality. It also presents updated interactive design technologies, including Real-time Rendering, Interactive 3D-Imaging, and Biotechnology. Finally, it talks about Tan's presentation project, "Agricultural Implement—Interactive Animation Installation."

On Chinese Interactive Design — Exclusive Interview with Professor Tan

首屆ICID國際交互設計會議嘉賓 ——美國新澤西羅格斯州立大學終身教授譚力勤專訪

Cao Jinghua 曹金花

視覺同盟（下稱視）：請介紹一下美國新澤西羅格斯州立大學交互設計的情況？

譚力勤（下稱譚）：我們學校有三個分校，每個分校設有不同的設計專業。總體而言，大約有如下一些設計教學體系：

第一，平面交互設計體系。

交互設計在90年代學院叫多媒體設計（Multimedia Design），我原來教過此課和軟件，當時主要是用于CD光盤的制作，應用于教育和娛樂方面比較多。開始時候大多用Director做交互設計，現在Flash用得比較多。

網頁交互設計（Web Design）剛開始時是平面交互設計的一部分，90年代中、末期得到大力普及和發展，受歡迎程度高。大部分教交互老師都是從教多媒體設計和網頁設計開始的。

第二，三維交互設計體系。

這個三維並不是真正、立體的三維實物，而是一種虛擬的三維空間，像三維遊戲（3D-Gaming）和虛擬空間（3D Virtual World）設計。三維遊戲交互設計在國內已很普及，虛擬空間設計也已開始，如“虛擬社團”、“虛擬校園”、“3D模擬訓練”等。“第二生命”（Second life）的普及是該設計觀念和技術發展的具體體現。其次，它與網頁交互設計也緊密結合在一起。

第三，實物裝置交互藝術、藝術裝置也廣泛應用到交互設計方面。早期開始的都是影像互動，影像互動目前慢慢地退出主流中心了，大部分都用的是三維動畫、三維虛擬空間和實物裝置結合起來，我現在主要研究的就是三維動畫裝置交互設計。

第四，AI智能在交互設計中的應用。AI智能在交互設計中的應用非常廣泛，特別是在遊戲設計中，但我校是側重于研究智能在三維動畫角色中的

應用。

視：您覺得中美兩國交互設計教育有什麼不同？中國有哪些提升的空間？

譚：總的感覺，中國的交互設計在平面的交互設計體系建樹比較多一些。

三維交互設計，如三維遊戲，虛擬交互設計也有不少學校也開始了這個課程，但是強度還不夠。我現在研究的實物裝置藝術交互設計，在國外是非常盛行的，尤其是日本。日本每年呈交大量的裝置互動設計到SIGGRAPH展出，設計與日常生活融合，並且很好玩的，有新的技術和概念支持。中國這方面涉及得很少，所以這部分也需有一個很大的提高。其次，就是AI智能人物交互設計，機器與人的交互，機器與機器交互，生物藝術交互設計，這些都有很大的提升空間。

視：您期望通過ICIAD國際交互設計會議，對國內交互設計行業產生什麼樣的促進作用？

譚：我可與中國同行們分享其不同的研究經驗，大家可以相互交流，相互交換經驗，每個人都有不同的經驗和專業特長的。也許，我會從中國同行們的演講中受其啓發，得到靈感。其次，我想能否把一些新的思維方式和信息帶與大家分享。如我參加了今年SIGGRAPH會議，其主要的信息為：

第一、實時渲染
（Realtime Rendering）

實時渲染是這次SIGGRAPH一大主

題，電腦動畫節上即興表演了很多三維遊戲，人機交互的實時渲染，其效果都特別驚人，技術已達到成熟階段。

第二、三維立體成像。

三維立體成像在今年SIGGRAPH——電腦動畫節中許多播放片段都是以此為重點，場外站長隊的也是有關三維立體成像電影製造過程的演講。

其次，我非常激動的是日本學生展現的三維全息成像交互，這是一個非常新的研究主題。日本學生在手指上帶一感應器，便可以帶動全息成像物體觸動的效果。這個效果當前只是初步的，估計幾年後的研究會使不斷地進步。

第三、生物技術在交互設計中的應用。

SIGGRAPH 藝術畫廊今年展出的重點便是生物藝術——一種自然生態與數碼技術和藝術的結合。

視：您將在會議上做什麼內容的演講？

譚：我主要是作一個個案研究演講，其重點是介紹一下我怎麼樣利用中國幾千年的農業的工具，來制作一系列交互的三維動畫裝置作品。

首先，我會從理論上和技術上作一介紹。作為數字藝術家的我是怎樣利用三維動畫體現藝術家本身對中國幾千年農業的一種現代詮釋。我的作品包括一些古老的中國農業工具，古老大秤、稻谷風車、岩石磨盤。

我的介紹分為幾個部分：

一、藝術觀念闡述：數碼原始概念的延伸；現代數碼技術與古老技術的碰撞；農業文化、工業文化和後工業文化的衝突。

二、人機交互與主題的關聯，人機交互的層次和再創造性。

三、技術闡述：數碼技術的創新與中國古老農業技術再應用的雙層簡述。

視：您對這次會議有什麼樣的期待？

譚：所請嘉賓很多都是我的朋友，他們都是很有名的藝術家和教授，有這樣重量級的人物到中國去講座，至少讓國內同行們能夠了解一下國外的藝術互動設計的現實情況。至于期待，我個人則希望能夠通過這次交流，讓國內的同胞們能夠對當前交互藝術設計中觀念和技術平衡發展的概念有更深入的了解。

現在國內美術院校對技術的忽略是非常明顯

的問題，已到非改不可的時候了。不管是在交互設計也好，數字藝術也好，藝術和技術應是同時俱進的。你祇重視觀念創新，而忽略技術的突破，就等于你永遠祇用一條腿在奔跑。所以我去年便提出“技術也是創作的源泉”的觀念。目前許多藝術家創作敏感並不是直接從生活和實踐中來的，是從技術中來的。所以技術給人了一個很大的創作、想象和選擇空間。

目前中國這種現象可能與教育環境有關。前一輩的老師們，他們都沒受到嚴格的技術培訓，所以也深深地影響了下一代的思維方式。對他們來講，如果再去學技術的話也是比較難的。但是我認為，通過這次交流，至少能夠認識技術的發展對藝術的推動作用。

最近我在北京大學數字藝術系所帶領的學生的三維動畫交互作品《門》，在今年SIGGRAPH學生組動畫競賽上獲一等獎，使我非常欣慰。但我希望在今後幾年之內能够在國際大賽和展覽會上看到更多高質量的中國交互作品和研究成果。



Kuan Dong & LiQin Tan, Changsha / 譚力勤、董寬攝于長沙, 1982

ART ON TAN

論譚力勤的藝術

'85 Art Movement Period in China
中國“八五美術新潮”時期
1984–1988

North America Period
北美創作時期
1988–2012

The Artistical World of LiQin Tan 譚力勤的世界

Youth

Hunan Youth Magazine, v72, 6(1), p28-30, 1987
《年青人》湖南年青人雜誌社

Xie Yong, 謝勇
Editor and Art Critic, Hunan Youth Magazine
《年輕人》雜誌社編輯

The Artistical World of LiQin Tan 譚力勤的世界

Xie Yong 謝勇

Art is continuous change instead of evolution —Picasso

An art trend swept like a hurricane over the art ground of China. The artworks of Rationalism, Intuitionism and Mysticism, Conceptual and Performance Art, all of which represent this new art trend, shook people of the current Chinese art status and demanded a new appreciation with completely fresh perspectives. Batches of art groups emerged one after another -- North Art Group, Zhejiang New Art Space, Zhongyuan Art Group, Zhejiang “Red 75%, Black 25%, White 5%” Group, Guangzhou 105 Studio, South Artist Salon, Hunan O-Art Group, Hunan Painters Group -- and converged to become the backbone of a new art undertaking.

This hurricane began in 1985 and is therefore called the “85 Art Movement!”

A famous Chinese artist cried, “Don’t underestimate their existence!” An art authority declared, “The ‘85 Art Movement, with its glorious achievements, will be documented in Chinese art history!”

A group of unknown pioneers of the art movement emerged among these braving young artists! LiQin Tan is one of them.

The artist, who has just passed the age of 30, stood out with his work “Origin” and became one of the representatives of the genre “Conceptual and Performance Art.” Xiao Qin, an internationally famous artist, commented on “Origin,” saying, “The artwork is one of the most excellent works in the contemporary Chinese art movement!”

Art history should not ignore this existence!
Look, Tan is coming towards us!

He is a handsome youngster, who reminds me of dainty boys in movies. However, his behavior reveal his internal charm, which is quite different from his highbrow and

藝術不是進化，而是不斷變化
——畢加索

一場如同狂飆般的美術思潮，席卷了中國的畫壇。體現這次美術思潮的理性主義、直接與神秘主義、觀念與行為藝術三大類的美術作品，震撼了當今中國畫壇圈內圈外的人物，令世人刮目相看。一批美術創作群體接二連三的出現：北方藝術群體、浙江新空間畫會、中原藝術集團、浙江“紅75%、黑25%、白5%”集團、廣州105畫室、南方藝術家沙龍、湖南O藝術集團。湖南《畫家》群體……匯聚成美術思潮的主要中堅力量。

這次狂飆源于1985年，又曰“85美術運動！”

一位國內知名畫家疾呼：“不要低估了他們的存在！”

一位美壇權威人士斷言：“‘85美術運動’將以其輝煌的成就載入中國美術史冊！”

在這群杰出的青年畫家之中，涌現了一批鮮為人知的美術運動先鋒者！譚力勤便是其中的一個！

這位剛過“而立之年”的畫家，以其實物作品《萬物化生》脫穎而出，成為“觀念與行為藝術”派別的代表畫家之一。一位國際著名畫家蕭勤評價《萬物化生》時說：“這件作品在當代中國的美術思潮中可以算是頂出色的作品之一！”

美術史上不應該忘記他們的存在！
你看，他朝我們走來了！

conceptual artworks.

I habitually shake his right hand. Jesus, I feel a hand the size of an infant's.

"My right hand doesn't work well," he says with an easy smile. His left hand, meanwhile, scorches my hand like a charcoal fire. "When I was a child, my mother said that I had stricken Bodhisattva in the South Mountain with my right hand. Consequently, blasphemy and disobedience brought polio upon me."

Tan laughs frankly with a sardonic guffaw. What a hearty laughter! I think of his original works, which always raise various disputes in art circle. In two articles of *New Arts*, he was severely scolded as an art "rebel." However, despite the shouts of "rebel," his critical article "A Characterization of Future Chinese Art Concepts," published in *The Trend of Art Thought*, won the Excellent Award. Yet, Tan remained calm and composed as if nothing had happened! What indomitability!

"I will not give up my principles of art creation!" he declares. How uncompromising! Then why did you major in traditional Chinese painting and worship Chinese classical masters?

"It is a matter of how you update art concepts." Probably it was all in order to make a living then. Tan's spirited and effusive face dims. A shadow of miserable bygone sweeps across his face. His bright and brooding eyes immerse themselves in an ocean of pain!

Unfortunate history resulted in an unhappy life. The disaster of the Cultural Revolution drove Tan's family to an isolated countryside under unemployment. Tan was merely 15 years old and had just graduated from senior high school at that time. "I can work!" he insisted. For 6 full years, Tan had been striving for a life of hardship with anguished cries. However, one of the authority officers sneered coldly, "Who bore you? Who feed you?"

A handicapped hand and a broken heart accompanied his early life of suffering. The only relief was his beloved little drawing board. Tan painted landscapes, portrayed people, and copied masterpieces; art comforted his hurt heart! He painted and wrote with the left hand. It took him two months to copy the textbook "*Human Anatomy in Art Use!*" No pain, no gain. A small factory in his town did a "favor" for Tan and employed him as a machine painter. While a party leader's son who was also handicapped at the same time became a government employer! Tan was indignant and wanted to change his living environment! From time to time, he knocked at the doors of universities, which seemed always closed to him. "Your polio hand denies your chance of admission!" the admissions office replied coldly and ruthlessly without consultation!

這是一位相貌堂堂的青年人，使人聯想起電影裏的奶油小生。但一舉一動無不顯示他的內在吸引力，與他那深邃富有哲理的作品風格迥異。

我習慣性的向他右手握去！噫？我感覺到如同握住幼兒的手掌。

“右手不好使，”他毫不忌諱地笑笑，左手掌如同炭火烤住了我的手，“小時候，媽說我用右手打過南岳菩薩，大逆不道，犯上作亂，才落下這小兒麻痺癱瘓後遺癥。”

譚力勤爽朗地笑了，一種嘲諷般的豪笑！痛快！我想到他創作的那些富有創造精神的作品，常常在美術界引起一些持不同藝術觀者的爭論。《新美術》有人撰文，無不痛愛地罵他為美術界的“叛逆者”。然而，他發表在《美術思潮》雜誌上的《中國藝術觀念的未來特徵》一文，在“叛逆者”的呼聲中竟得了最佳論文獎。他却處之泰然，毫不動色！啊，原來，他幼小的心靈裏便孕育了“不屈”的本性！

“藝術創作的原則立場，我是不讓步的！”啊，倒有幾分硬性！那你以前却為何專攻傳統國畫，拜倒在中國古典大師腳下？

“這屬於審美意識更新問題。”當時他可能是生活所迫，談及舊事，譚力勤神采飛溢的面孔暗淡了。往昔不幸生活的陰影掠上面頰！一雙明亮深邃的眼睛沉入痛苦的海河！

不幸的歷史曾釀就了不幸的生活。文化大革命的狂飆，將譚力勤一家卷入了偏僻的農村。那年他祇有15歲，高中剛畢業。“我可以工作，我可以做事！”整整6年，譚力勤在痛苦的吶喊聲裏，奔波着，尋求自己生存的一席之地！然而，手握實權的人却冷冰冰地譏諷他：“你是哪個爹娘養的，哪個爹娘負責養活你。”

一雙殘疾的手，一顆倍受創傷的心，伴隨他度過難熬的困苦生活。唯一得到解脫的是心愛的小畫板。譚力勤畫山水，描人物，臨摹古今中外名師大作，用繪畫安慰遭受創傷的心靈！他用左手畫，用左手寫。一本《藝術人體結構》教材整整抄了二個月！苦練終于得

He felt desperate at the failure, saying, "I am also a man!"

The torture, however, nurtured his new creative ideas, leading him to a new way of art making!

This story makes me recall his art, which dares to break through the inhibitions and restrictions in Chinese traditional art. An art critic once commented of his art, "The use of materials (real objects) such as brushes, Chinese ink, and ink stones in constituting the installation of "Origin," which appears to be the elaboration of traditional art, is in essence an incisive satire that not only destroys and denies the established criteria of art value, but also ridicules the traditional perception habits of people." I expressed this opinion to Tan.

However, he evaded my question and subtly answered, "I'm always trying to do something different from others..."

"Then why did you create Origin?"

"To melt the forces of western perceptions and eastern spirituals into an energetic resource." Tan's comment is incisive. Its connotation is just like a comment from *The Art* magazine: "Origin" is made from real objects of brush, ink, and ink stone. Brush and ink merely mean four-treasure stationery in common Chinese cultural contexts. But in this shape and structure, they mean "Heaven and Earth" according to the "Eight-Diagrams" symbols, or "Yin and Yang." Furthermore, *Book of Changes* says that "Heaven and Earth" create everything. That is to say, "Yin and Yang" are the origin of everything. Therefore, the combination of the cultural symbolism of brush-ink with the common context of "Eight-Diagrams" is able to create a new signification that human spiritual civilization is a basic and fundamental power in world discovery. The new symbol make-up and fresh image configuration result in the latest contexts creating modern implications and values. There are many such examples in real life -- A scene in which a Lama in a cassock wears a pair of bright leather boots looks funny; the Union Jack and the Five-Star Red Flag flied together above Tian'an Men square when Queen Elizabeth II visited China arouse recollection and imagination. They evoke profound emotional implications and create many significant moments, making people meditate on the past, present, and future.

Thinking is painstaking. If the Chinese do not bring about leaps in their cultural and spiritual quality, then their rational thinking will never break the constraints of an indepth social environment! Thinking means one is going to go through great pains! LiQin Tan believes that it is an arduous course and cannot be achieved in one or two years!

"Well then, why does your rational work, like "Origin," in the large-scale slideshow of the '85 Art movement move

到了“報償”。縣鎮一家集體工廠需要油漆工，譚力勤被“照顧”上了。而同時殘疾留城的一位主任的兒子却當上了全民職工！他感到憤悶，他要改變自我生存的環境！他三番五次地扣擊高等學校的殿堂，大學的門似乎永遠朝他關閉着。“你這手，不能錄取！”招生辦的回答冷酷無情，毫無商量的餘地！失敗使他感到絕望：“我也是人啊！”

這些受磨難，也培養了他嶄新的創作意識，使他走上了一條新的創作之路！

我想到了他創作的作品，那種敢于打破中國傳統美術禁錮的作品。一位美術家曾評價說：“《萬物化生》的畫面構成所採用的材料（實物）毛筆、墨塊、硯臺看來貌似傳統藝術的發揮，其實卻是一種深刻的揶揄與諷刺，即對既定價值標準的破壞和否定，對人們素有的認識習慣進行過激的揶揄。”我對譚力勤談了這些看法。

他却避而不談，巧妙地回答了我：“我總想做的和別人不一樣……。”

“那你創作《萬物化生》的意圖是什麼？”

“借助西方形式融合東方內涵，使兩種力匯合在一個源頭奔流”。譚力勤談鋒犀利。其內涵正于《美術》雜誌之評價：《萬物化生》是用實物的筆、墨、硯制作的。筆、墨在常規語境中是一種文具。但在這個形、色結構中，它却具有八挂中‘乾’‘坤’的意思，也就是‘陰’‘陽’。這和它的重新構成有關，而且由于在《周易》的思想中，‘乾’‘坤’相生化出萬物，也就是我們常講的‘陰’‘陽’是萬物之源。因此，這裏常規語境中筆墨所具有的文化的象徵意義，與常規語境中筆、墨的‘乾’‘坤’的意義結合，可以產生更新的意義，即人類的精神文明在世界的創造中起着根本的、基礎的作用。這種符號的新構成，物象的新配置造成新的語境，從而產生新的意味和意義的情形。生活中不乏其例。身披黃架袋的喇嘛腳蹬一雙鋁亮的皮鞋就頗有滑稽的意味，英女王訪華時米字旗與五星紅旗一起在天安門廣場飄揚使人浮想聯翩，激起種種複雜的情感意味，生發多種意義，使人對‘過去—現在—未來’作一番深刻的思考。

and touch people?”

“Have you ever heard the story of Mona Lisa with Moustache?” Tan cross-questions.

I shake my head, bewildered. He explains, “Mona Lisa” is an attractive lady in Da Vinci’s works. Her engaging smile charms numerous hearts all over the world. It is considered one of the most monumental works. The oil painting of “Mona Lisa” was made by Da Vinci, who was one of the most distinguished art masters of the Italian Renaissance in the Nineteenth Century. However, in 1919, French painter Marcel Duchamp uniquely added a moustache to a copy of the “Mona Lisa” and named it “L.H.O.O.Q.,” which became the world famous artwork “Mona Lisa with Moustache.”

“Doesn’t it sound magical that these two works, with distinct connotations, enjoy equal fame worldwide?”

But LiQin Tan does not think so, he continues: “It is the inevitable trend of social development to break old conventions and breed new conceptual beings,” he explains. “Europe of the early Twentieth Century was bound by old classic principles, but the classic principles had become the heaviest burden for free will. It was the cultural target even though people didn’t seek it anymore, and so became a constraint, killing intelligence and freethinking cruelly. At that time, the targets that had once been yearned for turned into a huge pestilence and monster that people tried to get rid of. When people sensed more or less a similar oppression, Mona Lisa with Moustache appeared and became a world masterpiece.” He mentions artwork of other young artists. “The appearance of new Chinese paintings by Wenda Gu, a teacher from the Department of Chinese Paintings of Zhejiang Academy of Fine Art, has received diverse responses. This also supports the point that China is longing for brand new forms of art.”

However, it was not long before Tan, born of such a Chinese cultural background and proud of his heritage, created works that were greatly praised by the Chinese senior artists one after another.

It was already the Summer of 1978 when Tan was kindly admitted as a student by the Department of Art. The breeze of reform and opening up brought fresh air. Tan was no longer satisfied with the traditional teaching methods of instilling skills and knowledge. He turned his eyes to art worldwide. He recalls his university life as “penetrating seriously into reality, seeking the entities and thoughts of spiritual freedom, and stepping into the future beyond that of their elders.” He realized painfully that the highest Chinese principle of beauty in art, the so-called

思考是一件痛苦的事情，若中國人的文化素質不能來個飛躍，理性的思考永遠無法衝破深層社會環境的束縛！思考還要經過巨大的陣痛！譚力勤認為這是一個艱巨的歷程，非一年兩年所能解決！

“那麼理性作品（如《萬物化生》）在‘85青年美術思潮大型幻燈展’中引起觸動，個中緣由何在？”

“你聽說過帶胡須的蒙娜·麗莎的故事嗎？”譚力勤反問道！

我困惑地搖搖頭。他解釋道：在達·芬奇的筆下，蒙娜·麗莎是一位迷人的女郎，她那動人的微笑風靡了世界無數觀眾的心，被公認為不朽的作品。《蒙娜·麗莎》的油畫使達·芬奇成為十九世紀意大利文藝復興時代杰出的藝術大師之一。然而，1919年，法國畫家馬賽爾·杜尚却別出心裁地在《蒙娜·麗莎》的復制品上加上小胡子，題為《L.H.O.O.Q.》‘帶胡須的蒙娜·麗莎’，應運而生，也成為舉世矚目的杰作。

“兩幅內涵截然不同的作品，同享世界聲譽，那麼不可思議。”

譚力勤却不以為然，繼續說着：“這是社會發展的必然趨勢，打破舊的成規，孕育新的、富有哲理的新生命，”他解釋道“二十世紀初的歐洲，被陳腐的古典原則捆綁着，古典原則已成為一種對自由意識最沉重的壓抑，正是在某種文化指標已不在是人們自由意識所願意企及的目標時，這一指標便成了對新事物、對理性及對自由意志最殘酷的扼殺。此時，這一人們曾向往過的目標就會變成人們極力擺脫的瘟疫和病魔。正是在人們或多或少地感受到這種壓抑的時候，‘帶胡須的蒙娜·麗莎’的出現，從而成為舉世名作。”

他迂回曲折又談起其他青年畫家的創作，浙江美院國畫系教師谷文達全新國畫之產生，引起不同的反響，也可以說明這一點。中國正渴望嶄新的美術樣式出現。

然而，曾幾何時，譚力勤却是生活在這種中國文化背景下，洋洋自得，創作了一幅又一幅深受元老們賞識的作品。

當大學敞開大門，仁慈地接受譚力勤能作為美術系學生時，已是1978年

“between likeness and unlikeness,” had to be broken and discarded. Artists may seek for likeness, perfect likeness, complete unlikeness, between likeness and unlikeness, or unlikeness, perfect unlikeness, and complete unlikeness. After he came to the *Painters* magazine of the Hunan Fine Arts Publishing House as an art editor, he explored boldly in developing a new art editorship, promoted a batch of works by “young, Chinese avant-garde painters” who had so far not been understood by the society, and generally created a great sensation both at home and abroad. He himself also set his steps on the road of challenging the future art of China.

The Sixth National Art Exhibition was held in Beijing in 1984. Tan’s traditional Chinese painting, “Harvesting Family,” won an excellence award. However, this did not interest him. In a national seminar, he declared a bold and brand-new viewpoint: “Our art society is currently on the verge of transitioning from centralization to decentralization – a bottom-up tendency that embraces many unknown factors. This movement will be diversified, miniaturized, commercialized and non-governmentalized. ‘Centralization,’ ‘standardization,’ and ‘largeness’ have already been reflected as an old view in the second wave of civilization, not today’s contemporary atheistic awareness.” At that time, many artists and critic regarded him as a youngster who didn’t know the immensity of heaven and earth (in other words, uppity) and who only had bold assertions. However, some other young artists soon came to his side. Soon, in the art circles there surged a hurricane – the ‘85 Art Movement.

“This is a form of revolution, a trend of thought, and a kind of history. It is inevitable!” said Tan. “The movement demonstrates the strong trend of converse return to the axis age of Chinese culture, and presents the eastern spirit in western materialized forms. “Such an art movement shall not create any fixed system nor seek for eternity or permanency. It ceaselessly denies others as well as itself. It is a revolution that shall never come to an end. There will be no masters in the future, as expected by the public. The era of ‘one mountain crest dwarfing all peaks under its feet’ is gone forever. Today, one hundred individuals have ninety-nine different artistic pursuits. Pursuers of art, do not create your own leaders anymore!”

Tan has no desire to be an official, let alone a leader of any kind! But the art movement has pushed him head of the tide time and time again.

This is the world created by a disabled person! We may never be able to fathom his profound thoughts just as well as his works, but I must say:

LiQin Tan, you are marvelous!

夏天了。改革、開放之風吹來了陣陣清新的空氣。譚力勤已不能滿足于培訓技巧、灌輸知識的教學方法，他將視野投向了更廣闊的美術世界。他回憶大學生生活時說：“深入嚴肅的富有哲理的現實生活，尋找心靈自由的實體和思想，越過年長的先生，走在未來的路上。”他痛楚地感覺到在藝術上所謂美的最高法則“似與不似之間”必須砸碎，藝術家既可追求藝術作品的似，酷似，完全似，似與不似之間，也可以追求藝術作品的不似，一點不似，根本不似。當他來到湖南美術出版社《畫家》編輯部任編輯後，大膽地在藝術創作上獨辟蹊徑，推出了一批迄今未被社會所理解的“中國年輕前衛派畫家”的作品，在國內外引起了轟動！他自己也邁開了向美術峰巔進擊的步伐。

1984年第6屆全國美展在北京舉行。儘管譚力勤的國畫《豐盛人家》獲優秀獎，他却提不起任何興趣！譚力勤在討論會上大放“厥詞”：“我國的藝術正處在由集體走向分散的夾縫時期，美術的未來趨勢不然自下而上，多樣化、小型化、民間化。集中化、標準化、大型化是一種落後的審美意識。”美術界一些人將他視為不知天高地厚的“毛頭青”，“不識為道”，而一批年青的朋友却走近了他的身邊！不久，中國的畫壇上終於掀起了一股狂飆——“85美術運動”。“這是一種變革，一種思潮，一種歷史，不可拒絕！”譚力勤說。“這場運動呈現出一股強大的向中國文化的軸心時代逆向回歸趨勢，用某些西方物化形式來體現東方精神內涵！這種藝術趨勢不會創造出什麼固定的體系，也不追求永恒和不朽，它不斷否定別人，也不斷否定自己，永遠是一場未完成的‘革命’。未來的時代並不向人們預料的那樣出現大師，‘一峰崛起，凌架群丘’的時代一去不返。而今，一百個人就有九十九個不同的藝術追求目標。”

他無意為官，更不要充當任何領頭人物！但這場美術運動將他推向一個浪頭又一個浪頭。

這是一個殘疾人開辟的天地！你我也許永遠無法剖析他深邃的思想內涵！正于他的作品！但我要說：

譚力勤，好樣的！

1987年于湖南長沙

Incomplete Pop Art —Association of LiQin Tan's Works Origin 不徹底的波普熱——從譚力勤作品《萬物化生》所想到的

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Incomplete Pop Art —Association of LiQin Tan's Works Origin 不徹底的波普熱——從譚力勤作品《萬物化生》所想到的

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Gao Minglu divides Chinese contemporary art trends into three types in his article '85 Art Movement: 1. rationalism 2. intuitionism and mysticism 3. conceptual and performance art (*Literature and Art Studies* 1986, the fourth period, p33). The first and third artworks of Tan's "Origin" (completed in August 1985) belong to the latter of the three types, i.e. Pop Art. However, in China, the creation of Pop Art still stays in the preliminary stage and far from the requirements of Pop Art works — discovering art with a brand new perspective from ordinary daily life. It is determined by the current Chinese cultural background and the Chinese ingrained traditional disposition, not excepting Tan's artwork, it is still a "destroyed" pattern of Chinese traditional imprisonment. Nevertheless, we can not deny that the works are the best in contemporary Chinese Pop Art.

How to treat Chinese Pop Art? The Pop Art that was born in the west is actually a reaction against all that is solemn and nervous, or a sarcastic and prankish creation movement with a traditional "gunpowder smell". The creation tenet of artworks is to develop "ordinary" elegance. It is a popularized art activity based on the Dada Movement and closely related to the public, unlike the Dada Movement once in China. Therefore, the Chinese so called Pop Art is Pop Art intermingled with "Dada" and "Parody", etc. instead of real Pop Art. Such a situation causes Chinese performance art to not behave freely of any inclination. It is why contemporary Chinese "Pop Art" looks very restrained, stingy and flaccid. It is also the criteria as to why the performance art in "85 Art Movement" is an incomplete Pop Art.

As far as Tan's works "Origin" (material object) of this kind, belongs to Dadaism or Parody Art (A movement that originated in European, American and Japanese art fields and can be regarded as the resurgence and continuance of the Dada Movement) instead of Pop Art. For the material (material objects) of writing brushes, ink stones and ink blocks that seem to look like the

高名潞在《'85美術運動》一文中將中國的當代美術新潮大致劃分為三大類，1.理性主義，2.直覺與神秘主義，3.觀念與行為藝術。（《文藝研究》1986年4期P33）譚力勤《萬物化生》之一，之二（1985年8月完成）這兩件作品屬於這三類的後者，即所謂波普類的藝術，然而在中國，這種藝術的創造大多處於初級階段，而遠做不到貨真價實的波普藝術對作品的要求——從平淡無奇的日常生活中發掘出全新形象的藝術。這是由中國目前的文化背景與中國人根深蒂固的傳統素質所決定的，譚力勤這件作品也不例外，仍然是中國傳統的拘禁的“破壞”樣式。儘管如此，我們又不能不看到這件作品在當代的波普熱中却可以算作是頂出色的。

如何來看待中國的波普熱呢？誕生于西方的波普運動其實是對傳統中的所有嚴肅的，緊張的莊嚴圖式或諷刺，戲謔性的帶有“火藥”氣息的創作運動的一種反動，這時的藝術作品的創造主旨在發展“平淡無奇”的優雅，這是根植于達達運動基礎上的平民化了的藝術活動，它與公眾的關係是較密切的，而中國不曾出現過達達運動，因而中國的所謂波普熱其實是參雜着“達達”熱，“帕洛代”熱等混合物的“波普類”熱，而不是真正的波普熱。這種情形使中國的行為藝術在哪一傾向上都不能盡其極致，正是由于這種原因才使當代中國的“波普類熱”顯得非常拘禁，小氣和軟弱無力。這就是種由以判斷“'85美術運動”中的行為藝術是不徹底的波普熱的原因。

至于譚力勤的此類作品《萬物化生》（實物），與其說是波普藝術，倒

performance of traditional art, in fact it is a deep tease and satire. Just as Koichi Hasegawa says: "The basic purpose of Parody is destruction and denial of established standards of value as well as extreme teasing of human ingrained habits." (*Resurgence of Dada Movement* by Koichi Hasegawa in *World Art*, the second volume of 1986, p64) The desire to destruct established standards of value has its historical origins, in the meanwhile, is a necessary process of human cultural development. Though this "creation" lacks higher requirements in self-discipline of art creation, it has peerless destruction against banal value judgments held by stubborn people during a specific period.

The works named "L.H.O.O.Q.", in which Marcel Duchamp (1887—1968) added a moustache onto the duplicate of "Mona Lisa" in 1919, was a powerful weapon to destroy the Rococo Style which had been prevalent in Europe. Of course, it is because Europe of that time was bound by hackneyed classical principles and classical principles had been a heavy burden on free wills. Once a certain cultural index is no longer the desired goal of people's free wills, the index will be the cruelest killing of novelty, rationality and free will. At this time, the goal which people used to long for will become a plague which people try to remove. As soon as people felt the pressure, more or less, "Mona Lisa with Moustache" was created and became a world famous masterpiece.

Is there this kind of cultural background in China? Obviously, Li Xiaoshan's articles and Gu Wenda's Chinese paintings in Duchamp style are not accidental. In the same way, Tan's physical object installation became the most striking works in conceptual/action art of 85 Art Movement. The extreme action adopted in Chinese painting tool-material of this series outclasses the forms of the Gu Wenda's literature series; however, its visual self tension is less than Gu Wenda's pictures. Is it the basic reason why physical object installation lacks historical base in China? Nevertheless, the effects that "Origin" achieves are considerable.

In comparison with familiar works, I believe that "Parody" is more suitable for Chinese reality than "Pop Art". Currently, we care more about how to break away from traditional oppression, and can hardly enter the pure art activity phase that popularizes art. So, "Dada" and "Parody" creation in "Brutalism" and "Behaviorism", which offload gentle and weakness "Rational Art", is more suitable for China. The "Pop Art" of 85 Art Movement prevalent in Shanxi and Hunan, etc. (e.g. part of works of Shanxi Modern Art Exhibition and Hunan "0" Art Group) pursues more pure Pop Art (Rauschenberg style). However, the pursuit can not endow the works with esthetic value because of its

不如說是達達藝術或帕洛代藝術（帕洛代Parody，六十年代晚期興起在歐、美和日本畫壇的藝術運動，可以說是達達運動的回潮或延續）。因為《萬物化生》的畫面構成所採用的材料（實物）毛筆、硯臺、墨塊看來貌似傳統藝術的發揮，其實質是一種深刻的揶揄與諷刺，正如谷川晃一所說：“帕洛代”的根本用意在于：對既定價值標準的破壞和否定，對人們素有的認識習慣進行過激的揶揄。”（谷川晃一《達達運動的回潮》1985年2期《世界美術》P64）這種對既定價值標準（傳統）進行破壞的欲望是有其歷史根源的，同時也是人類文化向前發展必然要經歷的過程，這種“創造”雖在其藝術創造的自律性要求上沒有更高的價值，但對於某一階段人們執迷不悟的陳腐價值觀却有着不可比擬的摧毀力。

馬賽爾·杜尚（Marcel Duchamp 1887—1968），1919年在《蒙娜·麗莎》復制品上加上小胡子的題為《L.H.O.O.Q.》那件作品成了摧毀早一些時流行於歐洲的羅可可畫風的最強有力的武器，從而成為舉世名作。當然，這是因為當時歐洲被陳腐了的古典原則捆綁着，古典原則已成為一種對自由意志最沉重的壓抑，正是在某種文化指標已不再是人們自由意志所願企及的目標時，這一指標便成了對新事物，對理性及對自由意志最殘酷的扼殺，此時，這一人們曾向往過的目標就會變成人們極力擺脫的瘟疫和病魔。正是人們或多或少的感受到這種壓力的時候，“帶胡須的蒙娜麗莎”應運而生，於是，便成為舉世矚目的杰作。那麼，目前的中國是否有這種文化背景呢？顯而易見，李小山的文章、谷文達的杜尚式國畫的產生不是偶然的，基于同樣的道理譚力勤的實物中國畫也成了“85美術運動”行為主義這一部分中惹人注意的作品，這件作品在中國畫制造材料上所採用的極端行為已遠遠超過了谷文達的文字系列，但就視覺圖式自身的張力看却不及谷文達的圖相的張力感覺強烈，這恐怕正是實物藝術在中國沒有歷史基礎的根本原因所在。盡管如此，《萬物化生》所達到的效果已是很可觀的了。

在同類作品相比較下，我認為這種“帕洛代”式要比“波普”式來得更切合中國的實際。目前，我們在很大程度上面臨的還是如何擺脫傳統之禁

conflict with the Chinese cultural background, and falls into the weak "formalism" pit in the late Chinese feudal society.

Personally speaking, Rauschenberg Art is just the same with the corrupt and muddle-headed atmosphere in the late Chinese feudal society. Perhaps the art has an interesting flavor on the western abundant theoretical basis, but its rampancy in China merely provides banal, gentle and weak painting styles in the tradition with a new shelter. For this reason, I have more appreciation for the sarcastic, prankish and teasing militancy of sarcasm prone to "Dada" and "Parody" in performance/action art, rather than the emotion, which is declared to return art to the people while actually staying as the "depraved elegance" in the ivory tower. We should first sweep all kinds of obstacles that hinder art from returning to pure art rather than pursue the unrealizable fantasy that let art return to pure art. Only by this means, the real art belonging to the people can be realized in the future society, or the art in the ivory tower will elongate its life. As a matter of fact, all Pop Art works following Rauschenberg created everywhere can not shake off the restrictions of traditional thoughts to really create free artworks; instead those works are all prim, stingy, loose and impotent.

It is not easy for Tan's "Origin" to emerge in this background. The effect has not been achieved until the "Parody" style in the works shines with rational brilliance. In 85 Art Movement, the "Parody" style is not prevalent. Perhaps the artists who are more sensitive to the current times rarely enter the real object (Pop Art) field, but I believe that the beginning of "Origin" will trigger more influential works. The current Pop Art can only be an impure and incomplete Pop Art Movement.

Beijing, China, 1986

錮的問題，而不大可能進入將藝術平民化的純粹藝術活動階段。因此，那種一掃傳統溫柔、軟弱之風的“理性繪畫”、“野性主義”、“行為主義”中“達達式”與“帕洛代”式的創造才更適合於中國，而“85美術運動”中活躍於山西、湖南等地的“波普熱”（如山西“現代藝術展覽”、湖南“0”藝術集團部分作品）則更多的熱衷於追求道地的波普藝術（勞生柏式），這種追隨由於中國文化背景的不相適應不僅未能使這種作品帶來審美的價值，反而墮入了中國封建社會後期的軟弱無力的形式主義泥坑。我個人認為，勞生柏式的藝術正與中國封建社會後期腐敗、昏庸之氣相同物，或許這種藝術根植於西方雄厚的理論基礎上別有一番意味，但他在中國的泛濫却只能是為傳統中那種陳腐的、溫情的、軟弱無力的畫風提供新的場所，為此，我更欣賞行為藝術中那種傾向於“達達”式與“帕洛代”式的諷刺，戲謔與揶揄的戰鬥性，而不喜歡那種宣稱要將藝術歸還人民，實質却仍是象牙之塔中的“墮落的優雅”之情。與其追求那種使藝術回歸於純藝術的不能實現的空洞幻想，不如先掃除妨礙藝術還其自身的種種障礙，祇有這樣，真正屬於人民的藝術才能在未來社會中實現，否則這種象牙之塔中的藝術將使自己的壽命更加延長。事實上，從產生於各地的追隨勞生柏的波普類作品看，幾乎沒有哪些能擺脫開傳統思想的捆綁，從而真正製造出瀟灑自如的藝術作品，而是拘謹、小氣、鬆散、無力集中在這類作品中。

譚力勤的《萬物化生》能在這種背景中拔地而起已實是不容易了，然而正是流溢於這件作品的“帕洛代”氣息使它顯現出了理性光輝時，才有了這種效果。在“85美術運動”中，這種“帕洛代”式還不多見，或許更多敏感於本時代意向的藝術家還很少涉足實物（波普）領域，但我相信從《萬物化生》這一端倪會引出更多具有衝擊力的作品來。目前的波普熱祇能是不純粹的，不徹底的波普運動。

1986年于北京

LiQin Tan: Uniting Nature and Technology to Uncover the Tao of Digital Life

譚力勤：融自然與科技，探討道式數碼生涯

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One of the more fertile frontiers in recent art is the merger of modern computer technology and ancient philosophy as it occurs in the work of LiQin Tan, a professor of art at Rutgers University, New Jersey, who has garnered considerable critical acclaim for his "Digital-Natural Art."

Born in China, now residing in New Jersey, Tan has been exhibiting his work widely throughout the world since the 1970s, but his major breakthrough seems to have been his exhibition at Rutgers' Stedman Art Gallery in 2004. For this was the show in which he unveiled the first installment of his synthesis of Taoism and digital 3-D animation, an innovation that may yet prove as influential to future generations as the work of the pioneering video artist Nam June Paik. A second exhibition followed at Philadelphia's innovative Union 237 Gallery in December of 2004, and the third installment of Tan's ongoing project, *Burl + 4*, can be seen in another prestigious Philadelphia venue at the Da Vinci Art Alliance.

Although Tan, who has taught computer animation and graphics for over a decade and employed state of the art technology for even longer as an art director, graphic designer, and animator, he places primary importance on the ancient underpinnings of his work, as indicated by his statement, "I believe that all modern technology can be changed or replaced; however, the primitive systems of signification retain their significance. As the ideologies and technologies of society change, today's state-of-the-art technology will be tomorrow's primitive skills."

Indeed, although much of Tan's recent work involves digital 3-D films and prints, as well as multimedia installations, he has a thorough grounding in traditional Asian brush and ink painting as well as

當今最前衛藝術之一是融合現代電腦科技和遠古哲理於一體，其表現形式亦於力勤的藝術創作。現為新澤西州羅格斯大學電腦動畫教授，力勤研制和開創了具有重要意義的“數碼自然藝術”系列作品。

中國出生，現居新澤西州的力勤，從70年代晚期至今他已參加了各種世界藝術展覽。但他的重要突破是2004年2月在羅格斯大學Stedman畫廊的個展，該展覽第一次展現他對數碼三維動畫和道教的探索。正如世界著名前衛影視藝術家 Nam June Paik一樣，力勤的創作明顯地將對下一代藝術家產生影響。緊隨後的是2004年12月在費城 Union 237 畫廊的個展。在費城藝術聯盟畫廊展出的“樹結 + 4” (*Burl + 4*) 系列是他“數碼自然藝術”的第三部份，此展覽成為費城具有聲望和影響的重要展覽之一。加拿大、上海、倫敦和土耳其的展覽則是此探索的延伸。

力勤在大學電腦藝術領域有十多年的歷史，他曾任藝術總監，美術執編和動畫師。他的藝術理念是把遠古哲理、原始材料和電腦科技作為發展的整體和根基，他認為“就數碼藝術與原始技術關聯而言，其表達方式可闡述為 'Digital ∞ and Primitive ∞ '，也就是說：數碼是短期有限性的，而原始是永恆無限的，任何現代數碼技術都是可被取代的，而原始觀念則永久地保留其自身涵意，今天的現代科技也許是明天的原始技能。”盡管力勤近期創作媒介為三維動畫，材料數碼印制和多媒體裝置，但他則有其深厚的亞洲水墨畫和西方人物素描的功底。在他的“樹

Western figure painting. This background is especially evident in works such as "BurlBody," Tan's powerful assemblage dominated by four partial figures within a long, horizontal natural wood shadow box. These imposing torsos, created through a technique that Tan invented for this show, in which three-dimensional computer-generated animation and modeled images are printed on natural wood surfaces and shapes, have a presence akin to the darkly evocative figure drawings of the late Rico Lebrun. The process of mixing natural surfaces and new technologies is carried even further in a work called "BurlNuts," in which four burls frontally arranged on a natural wood backing with four flat video screens mounted above them, showing other facets of the same objects, providing us with a fascinating interplay of actuality and imagery. These works, inspired by the natural wood shapes of the burls that Tan selects for use, as well as by primitive sculpture, folk art, nature, and contemporary art, are the most recent development of Tan's work. However, the present show also includes what he calls "digital parchment prints" and "digital parchment projections." In the former, 3-D animation/modeling images are printed on a rawhide surface by a digital ink jet printer, while in the latter 3-D animation is projected on both sides of parchments simultaneously, the semi-transparent material providing a perfect surface for a variety of unique coloristic and animation effects, bringing the composition alive with light and movement.

In creating these works, LiQin Tan was obliged to overcome formidable technical challenges, particularly in the process of printing on different parchment qualities, thicknesses and hygroscopicity. While going forward technologically, he was also obliged to go back in time, approximating the arduous processes by which ancient peoples made vellum and parchment, starting with the skins of calves, deer, and goats, which had to be washed and stripped of hair or wool, then stretched on a frame to be scraped free of further traces of flesh, and finally whitened with chalk and flattened with pumice. In Tan's case, too, the backs of the skins had to be sanded down for the digital printing and projection.

The laborious process seems more than justified by the resulting prints and projections with their luminous surfaces, which are mounted like ancient artifacts on strings stretched tautly between beautifully finished natural tree limbs, lending them a striking sculptural dimension. At the same time, LiQin Tan's more traditional skills as draftsman and painter also come into play as a prominent element of these works, seen in the piece titled "Horse and Sun," where equine

結人體" (BurlBody+4) 中清晰可見，作品為四個樹結人體和自然投影的木盒集成，其具三維立體感的人體樹結被數碼印制于自然木板的表層上，呈現的效果如同 Rico Lebrun 晚期深暗的人物素描。在 "BurlNuts + 4" (樹核) 中，更深沉地融合了自然表層肌理和數碼科技，四個自然樹結核三維圖像與四部液晶電視機相襯相融。電視機展現水、金、火、木、土的三維動畫，釋透着一種迷人的、多層次的、現實的與虛幻的重疊。

看他的藝術我們除了被作品自然樹結肌理、結構熏陶外，同時也可深切地感受到力勤受原始雕塑、民間藝術和現代藝術的影響。他近作同時包括“數碼獸皮印制系列”和“數碼獸皮投影系列”。前者將三維立體動畫形象印制于獸皮上，後者為三維動畫影像從前後兩側同時投影於半透明的獸皮上，產生一種特殊的、多肌理的、透明的、濕潤的、變化的、黃金光般的效果，從而把光、動畫肌理恰到好處的互相柔和滲透。

為創制該系列新作，力勤面對沒有前人經驗，難於克服的科技難題，諸如數碼印制技術中怎樣根據獸皮、原木和岩石的表面質地調整水墨濕度和色度，怎樣把超巨幅尺寸成像 (Rendering) 於Softimage三維軟件等。同時，力勤懷有濃厚興趣返回原始技術時代，象我們遠古祖先一樣採用沙磨、鹽腐、溫烤、繃扯等技術制造各種小牛、鹿、山羊書畫專用皮子。制造過程中，必須反復手工石磨皮子表面，以求達到相當平滑效果，便于數碼印刷機順利過紙和投影反射效應。顯而易見，除了克服印制質量的難題外，人工體能工序更呈現多層重要性。例如：雪鬆木組合、皮子繃扯、媒體裝置等。在“數碼太陽與馬”作品中，清楚可見力勤的傳統繪畫和手工藝功底在創作中起着一定的輔助功能。其動物造型為原始洞窟的壁畫和現代造型的綜合，并浸透於椴樹般的橙黃色基調中。“數碼女王”是另一重要作品，精心制造的原始部落皇後，呈現新與舊、原始與現代造型風格。

也許，更美妙和引人激勵的作品是“數碼舞蹈”。在此作品中，電腦創造的三維健美女人體和奔跑的國王被投

figures stylized in a manner resembling cave paintings are limned in brilliant red and yellow hues, as well as in "Digital Queen," where the piece de resistance is a feminine figure in an elaborate, apparently tribal, costume which itself seems to incorporate the old and the new in terms of being at once ancient-looking and neo-figurative.

Perhaps the most sensational work in the exhibition is the installation piece called "Digital Dancing," in which the figure of a beautiful virtual woman, created by Tan on the computer is projected in three dimensions onto an animal skin stretched on an aluminum frame made to resemble a large tree limb. However, all of the pieces in the show function as a whole to unite the five fundamental elements of Chinese Taoist philosophy (metal, wind, earth, water, and fire), which serve as metaphors for the interrelationship of all things, with state of the art computer technology in a seamless synthesis, at once poetic and profound. Asserting that "Taoism is one of the most important philosophies of my personal life," LiQin Tan goes on to say, "As an artist, it is essential to overcome the reasoning that nature and technology oppose each other. Instead, technology undergoes an evolution that is tied into its relation with nature. Ultimately the evolution of technology may lead digital media to become one of an extension of our own natures; I call this the Tao behind digital life."

His point is well made.

New York City, 2/3/2005

影於半透明的獸皮中，其皮子繃扯于手工制造的鋁制樹枝上。總而言之，展覽中所有作品以一種整體形式融合和展現中國道教的陰陽和五行原理，隱喻天地之道，萬物之行。當此原理與電腦數碼科技完美結合之際，她將是深沉的、詩般的動人之作。力勤堅定而自信地認為“道教為我生命最重要的一種生存哲理。作為一名藝術家，需在數碼生命中探索自然與科技的協調、和諧，協助科技本身尋找與自然的最佳關聯。最終科技的革命和發展將導致我們自然生命的延伸——‘數碼自然’。我稱其為道式數碼生涯”。

他的觀念闡述得強而有力。

2005年2月於紐約市

LiQin Tan's "Digital-Primitive Art" 譚力勤的數碼原始藝術

Digital Natural Art

International Digital Media and Arts Association, USA, p4, 2006

《數碼自然藝術》，美國數碼媒體與藝術協會出版

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LiQin Tan's "Digital-Primitive Art" 譚力勤的數碼原始藝術

Martin Rosenberg 馬丁·盧森伯格

One way in which the arts differ from other areas of human inquiry is that, when new technologies are developed, old ones are not necessarily discarded. No contemporary astronomer would try to observe the heavens through Galileo's telescope. However, human beings still create images just as they did 20,000 years ago in the caves-by drawing with pigment on a surface.

As an artist, Li Tan has worked in many media, ranging through painting, drawing, carving, and for the last number of years-digital media. Li brings his skills in more traditional media, such as drawing, painting and modeling, together with a mastery of new technologies, to create images through the vibrant contemporary medium of three-dimensional animation.

Li's current work consists of creating evocative images, which draw on Native -American spirituality, through the medium of three-dimensional animation, and printing or projecting them on hides. The resulting work is richly dialectical, creating timeless images using one of the most contemporary of media, which are then printed or projected onto one of the most ancient forms of support. Li, thus, forges a link between the spiritual and the technological, the ephemeral and the timeless, old technologies and new. His work clearly reveals that, whether one uses a brush or a computer, the ultimate significance of the work comes from its ability to shed light on aspects of our experience of the world in all its complexity. By creating a novel synthesis of such diverse elements, Li Tan provides us with a new perspective on the past, the present and the future and opens up a range of new artistic possibilities.

Cherry Hill, New Jersey, 2006

在人類文明史中，藝術與其他種類不同點是：嶄新技術的出現并不代表舊技術的失寵。也許沒有任何現代天文學家瞭望天空時仍使用伽利略的天文望遠鏡。但藝術家則仍然創作兩千年前祖先們在洞穴中描繪於表層的形體和圖像。

作為一位藝術家，力勤涉及材料工具廣泛，包括繪畫、素描、雕刻和近數年的數碼科技。力勤把多種傳統技巧熟練地交織於已掌握的新科技中，從而創造出一種三維動畫和令人震驚的現代媒體形象。

力勤的近作由引人回顧歷史的形象組成，并用三維動畫來體現自然與多元文化神話，然後印制和投影於獸皮上、原木和其它非傳統材料上。其作品效果具有深沉的邏輯辯證性、時間與創造的無限性和最新媒體的現代性。力勤，因此，鍛造出一條緊實的韌帶，緊緊銜接於精神與科技、短暫與無限、新科技與舊工藝之間。他的作品清楚地顯示出：不管你用毛筆還是電腦，作品的最終內涵和意義是來自於作品本身的力度——闡明和呈現世界上複雜人文經驗的多方面。

由于創造出各種因素的新穎組合，力勤向我們提供一種對過去、現在和未來的觀察與透明法，同時開拓出一種新藝術門類的可能性。

2006年于美國新澤西

The Once and Future Art: Finding Embodiment in the Realm of the Digital 過去和未來的藝術: 探索數碼領域中獨特的審美途徑

LiQin Tan's Contemporary Digital Art Collection (II)
Hunan Fine Arts Publishing House, CHangsha, China, p1, 2012-03
《譚力勤當代數碼藝術集 (II)》

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The Once and Future Art: Finding Embodiment in the Realm of the Digital 過去和未來的藝術: 探索數碼領域中獨特的審美途徑

Jacquelyn Ford Morie 杰柯琳·福特·莫諾

Artist LiQin Tan is forging a singular aesthetic path between the ethereality of the digital realm and the physicality of our corporeal world. More than ever, today's digitally formed media have given us freedom from having to create only with tangible materials. With digital media we can generate things that are unbounded by the laws of physics or the nature of physical matter. We can turn on tiny points of light and form images that are limited only by our imaginations. We can see visual results of mathematical equations; we can form data into fantastic images that increase our wonder and understanding.

Much digital art today is constructed from a mental primordial scratch – often with no connection to concrete elements. Such art aspires to a separation of mind and body – to that strangely resonant and recurring quest to find the pure mind/thought/idea. So why would a contemporary artist want to return the digital medium back into the hard, intractable nature of elements such as wood, stone, metal or fire?

Digital creations don't bleed (as LiQin's "Digitally Bloodless" series deliberately reminds us). They tend towards the clean and sterile, and they allow us to ponder an aesthetic much removed from our physical nature. And yet, such works may cause us to consider: Where does meaning lie? How does it arise? What do we do with the meanings held within our bodies – our passions, emotions, feelings, and urges – the crux of our physical selves?

LiQin's work confirms that digital art need not be bound to impulses within a box that must be fed electrons as a daily diet. His art takes us to those regions where tactility is an integral part of human nature, where our impulse to create arises from touching, stroking, feeling and reacting to a material object. It sends us back to a time when we could not even imagine a concept such as virtual reality.

數碼藝術家譚力勤在數碼科技和自然物質之間探索著一條獨特而神奇的審美途徑。今日數碼媒體給予人類無比自由的創造空間，而生成的物體將不再受萬物規律或性能限制。我們可採用微小像素點去挑戰有限的想象力；我們可欣賞到數學方程的視覺效果；我們也能使各種數據變成夢幻般的圖像，繼而提高人類的高度質疑和理解能力。

力勤的創作證實數碼藝術并非是在狹窄範圍內的有限衝動，也非為日常般的電子補養。他的藝術把我們帶到智慧與自然融合的境界，人類通過對物質對象的接觸、撫摸、感覺和反應來提高創造衝動。它誘導大家回到當初人類無法把虛擬現實作為一個概念和元素思考的年代。

力勤的藝術經常被描述為回歸原始，但是，這并不意味着原始是陳舊的；他的原始意指重新認識和再現自然，即使在這21世紀該原始衝動也將繼續存在。

超越數碼結構是數碼藝術家創作的開始。力勤賦有搏鬥精神，衝刺到數碼領域之中，然後又解碼轉換而出。他的作品論證了數碼藝術的幻想是建立於技術強硬、創造活躍的基礎上——人類能有機地融合數碼科技和物質自然，並能利用兩者相結合的張力來解讀未來的智慧。

力勤數碼創作不流血（“數碼無血”系列特意提醒我們），但他作品則充滿深刻般的人性，讓我們感受到的物

Li's work is often described as hearkening back to the primitive. But this does not mean primitive in the sense of being archaic; the primitive designation of this work speaks rather to our essential embodied nature, which continues to exist even in this 21st Century.

LiQin wrestles with our humanity, thrusts it into the digital realm and then pulls it out again, enriched. His substantiated silicon-based dreams are a skillful and powerful blending of the digital and the physical; apocryphal exaggerations of two realms that help us better comprehend their combined wisdom.

LiQin's artworks don't bleed. But they are profoundly more human than much digital art. His artwork makes us feel the power of the physical world – stones, lava, hides, bodies and burl – we are cajoled to reacquaint with this world and to acknowledge it in this current digital age, where it is all too easy to forget.

LiQin keeps his digital art firmly grounded, despite prophecies of a near future where we will be one with our machines, and presumably will be able to shed this imperfect body for pure digital bliss. His work confirms that we should never lose sight of the tactile, the physical, the imperfect, and if and when we do, it will be to each our own loss, and LiQin's artwork will be the past and future for which we long.

Los Angeles, California, 2012

質世界的寶貴力量——岩熔、人體、大腦和鏽鋼——我們需重新結識當前的數碼時代，坦承它而不是忘記它。

盡管科學預言宣稱不久的將來人類與機器將同為一體，可用純數碼的祝福來擺脫人類不完美的身體結構，但力勤的數碼藝術則保持着人類天然又堅實的感覺——我們不應該失去人類所擁有的觸覺、物體和不完善。如果我們非這樣做，這將是每一個自然人超自然的損失。

力勤的數碼藝術既是漫長的過去又是未來永恒的一部分。

2012年于加州洛杉磯

North America Period
北美創作時期（1988—2012）

Art Review
評論文章

Beyond the Two Poles of Chinese & Western Art — Tan's Primitive-Digital Art

跨越兩極，兼并中西——譚力勤的原始數碼藝術

World Art, Beijing, v094, p82-83, 2010
北京《世界藝術》雜誌社，

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Beyond the Two Poles of Chinese & Western Art — Tan's Primitive-Digital Art 跨越兩極，兼并中西——譚力勤的原始數碼藝術

Peng De 彭德

Beyond Two Poles

Chinese artists who transplant to North America are vulnerable to descending into isolated and narrow corners over the course of their career, but Tan is an exception. He is the kind of unruly character who has found a virgin-land that flourishes between the primitive and the future – a niche that defines a new genre of art.

This new genre of art has become known as “Primitive-Digital Art;” it integrates three-dimensional digital animations and prints with installations. Primitive and Digital, while technically two opposing subjects in terms of chronological time, resemble instances of virtual reality; they two constitute a self-contradictory phrase. On one hand, it manifests the existence of Chinese artists residing in America, while on the other hand it reveals the status of artists as they encounter the permeable global markets. Primitive art is formed through history while digital art exists in a virtual realm. The former is real and stagnant while the latter is unreal and mercurial. In the virtual realm, digital art provides audiences with scenes that may never have been experienced in physical life; such art extends the effective quality of time and heightens the quality of life in ways that make our previous existent — as physical man — seem monotonous, shallow, naive, and ultimately primitive.

For artistic creation, digital technique is like primitive drawing technique; they both serve as the carrier of illusion and inspiration. The tools of traditional Chinese painting are brush, ink, silk and paper; the chosen tools for installation art consist of material objects; that of performance art are musicians & thespians; image art uses shades and shadows. The delivery of futuristic art will be one of stimulating biological waves in the audiences' cerebral cortex. It is not possible for all the carriers to copy reality intact. Instead, they may capture

跨越兩極

長期客居北美的中國畫家，大都消失在狹小的個人空間，譚力勤屬於例外。他如同囊中之錐，祇要存在，就會脫穎而出。他是那種不安守己的人物，向往現實中不存在的境界。這注定了他會脫離現實，尋找自己的舞臺，他找到的是原始與未來之間的一片處女地，一種新式的藝術。

譚力勤的新式藝術號稱“原始數碼藝術”，把三維數碼動畫同裝置藝術加以拼合。原始加數碼，兩個在生成時間上前後對立的對象，同“虛擬現實”這個詞一樣，構成自相矛盾的措詞，體現出一位生活在美國的中國藝術家的生存邏輯，也揭示出開放世界當前面臨的生存狀態。原始藝術是歷史形成的形態，數碼藝術是虛擬的存在。前者是實在的、停滯的、自然生發的，後者是虛幻的、多變的、因人而異的。在數碼世界中，虛擬空間、虛擬藝術、虛擬現實能使人面臨人生永遠也不可能真實體驗的對象與情景，延長人生的有效時間，提高生命的質量，使得以往人類的生存狀態變得單調、淺陋、幼稚、原始。

對於藝術創作，數碼技術同原始繪畫技術的本質一樣，都是幻想與靈感的載體。國畫的載體是筆墨絹紙，裝置藝術的載體是實物，行為藝術的載體是活人，影像藝術的載體是光影，未來藝術的載體將會是大腦皮層的生物波。這一切載體都不可能原封不動地復制現實，祇能是外在于人或內在于心的假象，這些能夠真切打動別人或自我的假象，都

falsely based on imagination. All these false truths may still be able to move others or oneself as art's message systematically drifts to inanities through vicissitudes.

In his works, Tan has adopted hide, hair, root, lava and cast iron and made them correspond to relevant and symbolic themes. Digital King & Queen, of the rawhide series, comments on historical scenes of solemn burlesques. The series of lava extol the possibilities amongst and fragilities alongside life. Root carvings reveal regrets of life and the series of rusted iron look like sighings about the transience of life. Tan said that his digital primitive art is an open structure because it will settle itself down as a new tradition, become out-of-date and a primitive art in the eyes of later generations with upcoming vanguard art always taking the lead. The primitive digital installation created by Tan has walked into the frontier of this field formally, and has calmly seen the potential of such conceptual form.

As early as 23 years ago, during the 1985 Art Movement, Tan had already expressed a young artist's longing for *A Characterization of Future Chinese Art Concepts*, published in *The Trend of Art Thought*. This article was profound and filled with enthusiasm, in which he took “futurity” as the primary goal for Chinese art reform, emphasizing that the “future leads the present.” This not only shows his brightness and vision, but also subsequently predicts his later artistic orientation and development. Geographically, Tan is from Hunan Province and grew up as an artist emerged in a society that was on the verge of culture even when compared with that of Beijing and/or Shanghai. During China's immediate century of modern development, Hunan is recognized as home to a string of figures and groups that affected China's modern art movement. Such regional traditions that are leading the fashion are vividly embodied by Tan — He looks between the unchanging prime and the ever-changing future for a joint cradle where Chinese artist can go home.

Merging Chinese & Western Art

Tan's digital art does not reverberate within the cutting-edge technical circles and those within Chinese art circle have yet to embrace such digital art workshops. That is, during his previous two return trips to China, Tan has encountered few other digital artists embraced in such primitive digital discovery. Academic art and digital art have always been regarded as two unrelated fields, sprawled out in the plastic art fields of China. Domestically, handcrafted academism still plays a role as the natural enemy of digital art. Admittedly, Tan is not the go-between of the two, but his efforts attempt to

能自成系統地加以表達，也會隨着時過境遷而落入俗套。

在譚力勤的作品中，他采用前人和古人采用過的獸皮、毛發、樹根、熔岩、鑄鐵等材料，讓這些材料對應相關的、具有象徵意味的題材。獸皮系列中的數碼國王、數碼女皇，似乎在評議歷史上一幕幕莊嚴的滑稽劇；熔岩系列似乎在訴說人生的偶然與脆弱；根雕系列似乎在刻畫人生的缺憾；鑄鐵系列似乎在感嘆人生的短暫。譚力勤表示，他的數碼原始藝術是一個開放的結構，因為它自身會沉澱為新的傳統，會過時，會變成後人眼中的原始藝術，而不會是永遠領跑的先鋒藝術。譚力勤創作的原始數碼裝置，在形式上走在了這個領域的前沿，在觀念上又冷靜地看到了這個形態的局限。

早在二十三年前，也就是“八五美術新潮”發生的那一年，他就在他寫的《中國藝術觀念的未來特徵》一文中，表達出一個年輕藝術家對未來的向往。在這篇算不上深入深刻但却洋溢着激情的文章中，他把“未來性”作為中國藝術觀念變革的首要目標，強調“未來引導現在”。這既體現出他的敏銳和先見之明，也順理成章地預示了他後來的藝術取向。譚力勤是湖南人，相對於京滬，湖南祇能算是文化的邊緣地區。不過激蕩了近百年的中國現代文明，湖南始終是個不斷出現人物和製造興奮點的地方。我們可以列舉一串影響中國的人物與群體來加以論證。這種開風氣之先的地區傳統，在譚力勤的身上得到了鮮明體現。譚力勤在不變的原始和變化無窮的未來之間尋找，尋找一個華人藝術家傾心的接點。這是一個怎樣的接點呢？

兼并中西

儘管譚力勤的技術使用還不算國際新媒體技術的頂尖水平，儘管中國美術界還沒有淪為自我封閉的專業作坊，但譚力勤重返中國的兩年間，仍然很少見到與之對話的藝術家。他不知道中國藝壇究竟有多少同路人，他們又在哪裏？在中國造型藝術領域，學院派美術同數碼藝術一直被視為兩個不大相幹的

demonstrate that the traditional and futuristic can coexist on the same plane — that China and the West can jointly appear on a new art platform. Tan brings people into a strange art realm which he fabricates and asks us to explore. It mobilizes experiences of sense, covering both Chinese delights and Western interests.

The sentiment of modern western art is inclined to pursue sound-picture effects of sensual stimulation, which is not consistent with the gentle style of traditional Chinese art. Digital art is young, so are its engagers and receptors. As a whole, this generation has not encountered great frustrations; lacks life experience that is full of twists and turns; and aspires for gaining mental experience that is full of ups and downs in the virtual world. The related arts always go after freshness, bizarreness, accident and stimulation featuring exaggeration, expansion, variation and distortion. For more than one hundred years, such new art forms as photographs and movies were born successively showing similar characteristics in their early stages to attract attention.

Tan retained the styles that are loved by youth when creating digital imagery. The digital art led by America at the cross-century occasion integrated graphics, text, image, sound and interaction, promoted POP, tiled pictures, sound-picture synchronization, time and space crisscrossing in movie language, and thus expanded traditional sound-picture art language. As new technologies constantly emerge, it makes designs of visual reality possible. Moreover, Tan's work, if compared to his imagination, is only touching on the tip of such an iceberg.

A quality that is natural, dexterous and sophisticated is admired in the interest of classical Chinese art. Tan adopts carriers such as root carving, rocks, hide and hair as the substitute for primitive art materials. Such substitutes feature the old, the weak, the sick and the disabled. China has been a society under the reign of the old since ancient times. Officials at different levels in charge of education were called Sanlao (literally meaning three olds). Sanlao at the national level was called Sangong (three councilors of state), namely, Taishi (Grand Tutor), Taifu (Deputy Grand Tutor), and Taibao (Assistant to Grand Tutor) who were tutors of the crown prince. An emperor who ascended the throne would ask for advice from Sangong. In China where the tradition of ancestor worship has been passed down until now, "old" is the embodiment of classics and perfection. Chinese painting and calligraphy pay attention to being laola (skillful but unscrupulous) and admire old artwork and old artists. Chinese painting lays stress on Cun method.

門類，學院派的手工作風依舊在扮演數碼虛擬藝術的天敵。譚力勤固然不是撮合雙方的使者，但他的工作却在努力證明，傳統與未來、中國與西方，能够新的藝術平臺上携手出場。譚力勤把人們帶進了陌生的藝術境界，由他自己虛擬的、不曾有過的境界，又能調動人們的感官經驗，包括中國趣味與西方情調。

西方當代藝術情調偏重追求感官刺激的聲畫效果，同中國傳統藝術的平和作風不同。數碼藝術作為一門年輕的藝術，它的從業者與接受者也是年輕的一代。這代人從總體上還沒有遭遇重大挫折，缺乏跌宕起伏的人生經歷，渴望在虛擬世界獲得大起大落的心理體驗，相關的藝術往往追求新鮮、離奇、意外、刺激，帶有誇張、膨脹、變異、扭曲的特徵。一百多年來先後誕生的攝影和電影等新藝術樣式，在早期都有過類似的特點，以期引起關注。

譚力勤在制作數碼影像，也保留了年輕人喜愛的這些作風。跨世紀之際由美國引領的數碼藝術，集圖、文、影像、聲音以及互動于一體，把電影語言中的畫中畫、多層疊畫、聲畫同步、時空交錯加以推進，擴展了傳統聲畫藝術語言。隨着新技術的不斷出現，它將使任何構思都可能成為視覺現實，因而譚力勤的作品相對於他的想象，祇是冰山浮出水面的部分。

中國古典藝術的趣味推崇自然、嫺熟、老到的品格。譚力勤采用根雕、假山石和獸皮毛發之類的載體，作為原始藝術的替身。這類替身的特徵是老弱病殘。中國自古是老人執政的社會，負責教化的各級官員名叫三老。國家級的三老號稱三公，即培養皇太子的太師、太傅、太保。帝王即位，首先要向三公請教。在祖先崇拜貫穿古今的中國，“老”是經典與完美的化身。中國書畫講究筆墨老辣，贊賞人書俱老。中國畫講究皴法，皴的本義是皮膚起皺，體現的是老人特徵。

譚力勤作品采用的中式根雕與假山石，造型老態龍鐘。宋代以來，假山造型追求“皴瘦漏透”。皴瘦對應老弱，

The original meaning of Cun refers to wrinkle, which demonstrates the characteristic of old man.

The Chinese root carvings and rocks adopted in Tan's work are old and shaky in terms of shaping. Since the Song Dynasty, "wrinkled, thin, leaky and limp" rock shapes have been pursued. "Wrinkled and thin" corresponds to the old and the weak, while "leaky and limp" correspond to the sick and the disabled. Xuanhe Shipu recorded sixty-one rocks inscribed by Emperor Huizong of the Song Dynasty, in which there was a personified stone named *Old Man Stone*. However, apparently Tan does not make old and deformed root carvings and rockeries to praise, but to sigh over the limit of life instead. In his works, primitive art becomes a stage where digital images are phantasmagoric, resembling the so-called bed overlapped by bed and house built in house by ancient Chinese.

To merge Chinese and the Western arts and go beyond the two poles is a goal that is at the present vanguard of Chinese artists overseas — a destiny they have longed for together. As to this goal, Tan has obtained unequalled achievement in his new art.

Xi'an, China, 10 / 2008

漏透對應病殘。《宣和石譜》記錄宋徽宗題名的假山石六十一塊，唯一一塊擬人石料，取名老人石。不過譚力勤制作蒼老殘缺的根雕與假山石，顯然不是禮贊而是對人生局限的感嘆。他的作品，原始藝術成了數碼影像變幻不定的舞臺，形同中國古人所謂的床上疊床、屋中架屋。

兼并中西，跨越兩極，是當今海外華人前衛藝術家共同憧憬的目標。這一目標，在譚力勤的新式藝術中取得了無出其右的成果。

2008年10月於西安

Digitally Bloodless — The Work of LiQin Tan 數碼無血——譚力勤的藝術作品

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Digitally Bloodless — The Work of LiQin Tan 數碼無血——譚力勤的藝術作品

Ellen Pearlman 愛倫·白爾蒙

LiQin Tan's work is best approached on three levels: The first is its technical intricacy. The second is the boldness and difficulty of implementation. The third is its conceptual depth.

On a technical level, the 3D and animation softwares Tan uses are Softimage|XSI, Maya, and ZBrush with post-production work executed in Adobe AfterEffects, Combustion, Photoshop/CS, and Premiere/Pro. He creates his own unique special effects with these softwares emulating the decaying effects of rust, and the peculiar swirl patterns attained by knotty wood burl caused by a tree's environmental stress and degradation. A special HP Scitex P2700 printer was used to navigate the thick, rigid areas and uneven layers of the pitted metal picture surface by calibrating specialized media sensors. The timing for the micro millimeter differences when layering ink over the planar depth must be impeccable in order for the image to develop and cohere correctly.

The multi panel series of six screens, "Lava Body" uses an advanced Matrox TripleHead2Go video splitter to simulate animated lava flow that moves from one screen to the next. In order to render or process such images, up to 100 computers were put together in what is commonly referred to as a render farm, or cluster of computers. In a render farm each frame is calculated individually. The processors upload the source material such as models and textures and send out the finished image to a file which is then displayed in a mesmerizing loop. For the large metal prints in "Digitally Bloodless" between 15 and 20 computers were used to render each individual still image.

The difficulty and boldness of implementation lies in the complexity of designing, then coding a 2D image into a 3D image, capturing and outputting it on a 2D surface and in some cases such as the print series "Digital Primitive" throwing a knife directly into its surface to reenact or suggest its inherent 3D, sculptural nature. Or it is the audacity to put a live time rolling grind stone that changes screen images underneath its trajectory helped along by a participating viewer. It also includes the idea to project directly upon rawhide skin, one of the most indigenous forms of protection and utility.

譚力勤的作品探索集中于三個層面，其一為技術之複雜，其二為創作之大膽和難度，其三為概念之深度。

就技術而言，譚採用的三維動畫軟件包括Softimage/Maya和ZBrush，後期制作使用Adobe AfterEffects, Combustion, Photoshop/CS和Premiere/Pro。他利用這些軟件模擬出鐵銹腐爛、樹木因環境壓力和退化而形成的木瘤旋流紋理。而在製造這些獨特的數碼效果時，為了表現畫面的準確性，制作時必須精確到平面深度微毫米的差異，才能勾勒出正確的三維數碼圖像。然後，將制作好的三維數碼圖像輸入特殊的HP/Scitex P2700打印機，通過專業的媒體傳感器，印制於各種不同質地的材料上，如獸皮、木板、岩石和鋼板。

六屏系列的“岩熔人體”採用先進的MatroxTripleHead2Go視頻分流器，模擬岩熔三維動畫從一個屏幕奔騰到下一個屏幕。為了渲染此多層次的圖形，多達100臺電腦被連在一起，這通常被稱作是渲染農場。在渲染農場裏每一幀圖像可被單獨或者多臺電腦同時運算出來，處理器快速載入原材料，例如模型和紋理，然後渲染呈現完整的圖像。在“數碼無血”和其他大幅鋼板印刷作品中，往往15至20臺電腦被用來渲染每一獨立的靜幀畫面。

創作的大膽和難度在於設計的錯綜複雜，並利用編碼轉換二維線面成三維多面體，然後捕捉渲染再輸出二維表面圖像，而“數碼無血”系列將刀直接插入畫面表面又重新演繹原有的三維模式、雕塑特性。在數碼農業工具系列作品中，滾動的磨盤石通過觀眾的參與而改變其在軌迹運動中的屏幕動畫和聲音來寓意現代社會對幾千年農業社會的破

But it is in concept that Tan's oeuvre truly breaks new ground. He thinks about the relationship of this highly technical artistic medium to our place as human beings in this first decade of the quickly growing technologically literate 21st century. Not so long ago, at least in many temperate climates we were wrapped in crude furs and skins and lived in caves, a condition though rare, can still be found in the most remote areas of the planet. This approach transcends national boundaries or stylistic devices.

One of the most troubling aspects of computer art is the conceptual basis upon which the images are imagined, meaning the trajectory and ideological framework of the artist. Much of this complex work dwells on stereotyped sexual imagery, simplistic urges to wage war and elaborate cartoon fantasies. Tan has more sophisticated training that both in Western figurative painting as well as traditional Chinese brush and ink techniques. In "Grindstone" he draws upon his experiences as a child during the Cultural Revolution when he was forced to grind husks of grain. He takes simple visual representations that can be understood cross culturally—the burl designs in wood, the back of a head, molten lava, the female form, and a grindstone, painstakingly recreating them using elemental surfaces. He considers the natural "Five Elements" of Water, Metal, Fire, Wood and Earth as guiding principles taken directly from Taoism and the I Ching, or Book of Changes, highlighting the inherent tensions between technology and nature.

In the sculptural installation "Grindstone" a user driven interactive installation, he bases his experiences as a boy sent to the countryside to grind down husk from kernel. Tan re-enacts the experience using a traditional grindstone as a sculptural device that when set in motion rolls over embedded video monitors producing changes in the shifting images underneath. This is not just sleight of hand; it is a powerful discussion on the human capacity for metamorphosis and transformation, and the ability of the individual to take a representation and cohere it into another form.

This is a viewpoint of medium as a shape shifter. Shape shifting is what native indigenous individuals did when speaking with their gods by taking on the appearance or characteristics of their totem. These images are not part of Tan's direct past, and are borrowed, or appropriated for his purposes. However, since the photographic work of Andy Warhol, Richard Prince and Barbara Kruger, we are in the age of visual appropriation with any cultural signifier literally up for grabs. The title of this exhibit, "Digitally Bloodless" is chilling but apt. There is no warmth in the digital world, and certainly no blood. It is a cerebral realm of 0s and 1s, chips, electronic waves and pulses. Yet though technologically advanced, we still operate off our primitive urges — an obvious and ongoing contradiction of state.

New York City, June, 2009

壞。而另一系列的作品包括三維數碼投影到牛皮上的創意——都是表現一種最具有保護性和實用性的原生形態式。

在觀念上，譚絕對開創了新的篇章。他始終在思考當代技術性極強的藝術媒介與人類之間的關聯。不久前，我們的祖先還是在被皮毛包裹着居住在洞穴裏，即使現在仍然可以在地球的偏遠地區看到。譚的探索的確跨越了國界和風格局限。

電腦藝術最令人不安的一面，就是它基于觀念之上想象出的藝術形象——通常是藝術家的軌迹和思想框架。譚的大部分複雜工作在闡述一種固定的和性感的圖譜，激情地尋找和發揮卡通式的幻想。無論在西方寫實繪畫還是傳統中國水墨技法上都有嚴格的訓練的他，在數碼農業工具系列作品創作上，利用了過往自身文革下放經歷和熟悉的工具。用其簡練的視覺表達詮釋文化內涵——樹結木瘤、人體後腦勺、岩熔奔騰、女人體和碾磨盤石，這些元素都被煞費苦心而重新演繹。他把道教和《易經》中的“五行”——水、金、火、木和土作為直接指導原則，突出技術和自然之間的內在聯繫。

在驅動的動畫裝置“碾磨中的永恒異體”中，他依據自己作為一個小男孩被送到農村碾磨稻穀的經歷，將傳統碾磨盤石變成了一個現代動畫裝置。當磨盤轉動時，嵌入式顯示屏上便展現三維動畫的變換。這不僅僅是一定技法的呈現，更重要的是，他所強調的是人類巨大的潛力和創造力，以及有關藝術家所擁有的技術和藝術協調力的強烈爭論。

這是一種把媒介作為形態變化的觀點。形態變化是當原始土著個體與他們的神靈進行個人對話時而采用的圖騰外觀和特徵。這些視覺形象并非譚力勤直接的過往，而是為了他的意圖而借用或挪用。然而，由于安迪·沃霍爾、理查德·普林斯和芭芭拉·克魯格的攝影作品，我們身處視覺侵佔與諸多文化字面爭奪時代。展覽的標題“數碼無血”叫人不寒而栗却又恰如其分。在數碼的時空裏不存在溫暖，當然也不會有血。這是一個0和1的二元編碼、芯片、電子波和脈衝波的非感情的境地。然而，盡管技術先進，但我們仍然爆發原始衝動——一種清晰的和持續的矛盾狀態。

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評論文章

Comment On Tan's Artwork

略論譚力勤的數碼藝術

Digital Natural Art

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《數碼自然藝術》，美國國際數碼媒體藝術協會出版。

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Comment On Tan's Artwork 略論譚力勤的數碼藝術

David Pariser 大衛·帕雷斯

As Arthur Danto (1999) has famously observed, a work of art is made up of an object and a text. He claims that one has to make sense of the work in concert with the text that accompanies it. Thus, there is a convergence between Danto's notion of "text and object" (which is a modern aesthetic stance) and the traditional Confucian notion of the relationship of the artwork to the artist. Under ideal circumstances, the excellence of an artists' character is supposed to be reflected in the quality of his work.

For me, LiQin Tan's character and story are the key texts that accompany any viewing of his art work. So, this critical response to his body of work, starts with a sketch of the man. But, over and above Li's biography, there are other texts that make themselves felt as one looks at the images and installations that he has created. Intentionally or not, with his work, Li has entered into a number of perennial discussions in the art world, among these are: The character of the "primitive", The issue of appropriation- i.e. Who may and who may not borrow or reference materials and images from cultures other than his/her own? What may be the future of "Nature"?- What constitutes the natural world and what is the relationship of technology to this beleaguered world? All of these questions point in the direction of other texts that, although unspoken, help to frame our experience of Li's creative work.

I first met Li when he enrolled as an Art Education Master's student at Concordia University in Montreal. I was immediately impressed by his resilient character. He arrived in Canada, alone and with few resources other than his keen intellect, "can-do" attitude, boundless energy, humor and ingenuity. It was obvious that he had been well-seasoned in the turbulent and difficult years that he spent in his native land. He left his homeland with intangible burdens and treasures. His character was first revealed to me on his arrival when he discovered that the black ink in one of his suitcases had spilled, ruining

一九九九年奧思爾·丹托 (Arthur-Danto) 曾有一著名論述：藝術是由一實體與一文體(text)構成，其藝術實體必須協同文體為一。為此，在奧思爾·丹托的“實體與文體”觀念 (“Object & Text” 一種現代美學概念) 和儒家“作品與藝術家”傳統倫理之間有一聚焦點。按照此理論，優秀藝術家的品能會在他的作品中呈現，對我而言，力勤的個性和人生經歷是分析其作品的關鍵之處 (Key texts)。因此，本文將以素描手法來描寫和分析力勤的人生和藝術。但是，除了力勤個人經歷外，還有其他人文因素 (other texts) 能更深刻地體驗力勤創作的圖像和裝置。有意或無意，就其作品而言，力勤介入了藝術世界持續討論的一些主題，例如：“原始”的定義，文化交叉的挪用等。藝術家是否能挪用除他自身文化之外的圖像和材料？什麼才是“未來自然”的特徵？什麼東西構成自然世界，以及什麼才是科技與世界困擾的關聯？所有這些問題的指向與其他人文觀念 (other texts) 的方向一致，儘管並未闡明，但能協助我們概括出對力勤創新作品的感受和體驗。

我們的初識是在力勤到蒙特利爾康戈迪亞大學註冊美術教育碩士生時，我立刻被他富有韌性的性格吸引。他來到加拿大一無所有，但却有中國人特有的敏銳與智力及“能做” (“Can-Do”) 的氣質，蓬勃的朝氣和天性的幽默與靈活。顯而易見，他擁有在母親艱難歲月拼搏奮鬥的豐富經歷，他扛着此種精神財富和無形的解脫離開了中國。力勤倔強的性格首次展現於我時，在他下飛

the contents. Li dealt with this problem as though it were a matter of no great moment-even though the loss of clothing and books was quite significant-doubly so, because he could not replace what he had lost. He most certainly had never heard the expression "Get over it!"- but his response to this misfortune was precisely that. He moved on, his eyes fixed on his larger goals. As I am descended from a people with a long history of displacement- I admired and recognized the practicality and modest strength with which Li adapted to life in Montreal. It seemed to me that I was witnessing a familiar story-the arrival of an industrious immigrant with great expectations for his future. Canada was Li's "land of opportunity". He opted to live in a low rent district, a place where apartments are cheap and the street life is noisy and unruly. Within months, he had brought over his wife and child, and had started an arts and crafts business. He bought a car, and while working on his Master's studies, he managed to make sales trips to nearby cities. For me, it was an eye opening experience to watch this disciplined man and his family deal so successfully with everything that fate and the world could throw at them. He learned his way around the city, the province and the country itself.

It became apparent that he was skilled in traditional visual arts - both Western academic and traditional Chinese. This knowledge of his own traditional arts was put to good use when he wrote his Master's thesis (Tan, 1993) on the paintings of a contemporary gifted Chinese child, Wang Yani. The thesis is a groundbreaking document as it looks in detail at a representative sample of artwork made by Wang Yani between the ages of four and nine. Li brought as much energy, thoroughness and imagination to his detailed analysis of Wang's brush paintings as he did to the more pressing needs in his life. He continued to paint and draw. One of the memorable images that he created at the time was a traditional ink, brush and rice paper, study of a Canadian hockey player as observed from television. This gesture, where he effortlessly combined the high culture of his own country with imagery from the popular Western media, showed me that Li was a flexible and creative thinker. He was not afraid of "appropriation"-nor of mixing visual and stylistic modalities, and he was, above all else someone who grounded himself in his own immediate situation. He was in North America now: There were new experiences and new sources of imagery-new technologies to be tapped. He was hungry for them all. The very title of this body of work "Digital Primitive Art" raises questions, because it uses the vexed term "primitive" (See Rubin, 1984) and because the artist uses materials and techniques from the craft work of North America First Nations. When responding

機後處理行李箱中，所有衣服和書籍作品被中國墨汁浸毀一事(飛行高空氣壓所至)。個人財產是何等珍貴和無法更替，而力勤則泰然處之。他在此時肯定沒聽過英式俗語表達“Get over it!”——但他的行動和反應則很類似。他的眼睛盯在更大的目標上，繼續向前走。

作為一位具有悠久移民歷史猶太民族的我，敬佩和認可力勤在適應蒙特利爾生活中顯現的實用性和質樸能量，因我親眼目睹了一位滿懷期望而勤勉的移民故事。加拿大是力勤“充滿機會的大地”，他開始選擇居住在低租金區，街道喧鬧，道路難于駕駛。數月之內，他克服了各種阻力，先後辦理妻兒移民到身邊，并開創一種新的工藝美術商業。在美術碩士學習和研究時，他購買了車輛，并設法在附近城鎮銷售藝術品。對於我，這是一種難得的親身經驗——觀察一位刻苦耐勞的中國人家庭如何及其成功地立足於異國，以至於命運的一切和世界的目光都能投擲於他們。他足跡遍及市、省和國家之間，用他自身方式探索和積累經驗。

毫無疑問，他精通於傳統視覺藝術的觀念和技巧——西方學院派和中國文人的筆墨。自身傳統藝術知識和技巧被很好地使用於他的碩士論文之中——論天才兒童畫家王亞妮的現代繪畫 (譚1993)。此文在美術教育中是一篇具有開創性論文文選，他詳細并專業性分析了王亞妮四歲到九歲每張代表性作品。力勤如同他生命需要更多能量一樣，把他的無窮的朝氣，一拼到底的精神和無限的想象力帶入他精確而詳盡的研究之中。當然，他繼續從事他的繪畫。此階段我深為吸引的是一幅使用傳統中國畫大寫意手法繪制的“加拿大冰球競賽者”(形象從電視中觀察而得)，此人物造型有機地匯集了他深沉文化和西方流行的媒介形象，其中也顯示出力勤是一位可塑性強且富有創造性的思想家。他不憂慮“挪用”——也不回避文化和風格形式的混合——儘管他曾經有過，最為重要的是他將自己的理想和信仰建立在當時實際可行的基礎之上。他現立於北美之地，面對嶄新的人生體驗與生活，需掌握科技工具和獲取更多的藝術源泉。

to Li's choice of a title, Western audience members with PC sensibilities need to keep in mind that Li sees himself as a member of an Asian First Nation- one that has been in place for several thousand years- and one that, quite possibly has links with North American First Peoples. Thus, when he applies the term "primitive" to North American First Nations work, he is applying it to his own origins in ancient China as well. Thus, the intention behind the use of this term is that these two cultures are original- foundational, basic to the developments that followed.

Additionally, Li makes the optimistic point that in comparison with the technological marvels to come, the present level of technological accomplishment might well be labeled "primitive". He tries to stretch the term so that it applies not only to the low-tech aspects of the show, but also to the very high tech elements such as the animation software (Animo) employed to make the images we see.

The question of appropriation is also interesting when posed in the context of this show where traditional imagery and technology are both imported and manipulated by a non-Western artist. Eyebrows might be raised when an artist of European descent (such was the case of the Canadian painter Emily Carr) reproduces images from Native American life, but does one question the legitimacy of a non-western artist "appropriating" Western technology for artistic purposes? The high tech processes and equipment which Li has learned to handle as skillfully as a sable brush and ink, are largely Western inventions, yet it would seem preposterous to speak of appropriation when a non-Westerner uses these tools. It may not have been Li's intention to raise this question, but it is there nevertheless. Western technology was made to be appropriated and spread across the face of the earth. This is not the case with the cultural practices embodied in the more particular technology of stretched skins and bent wooden artifacts that Li includes in his show and that are clearly derivative of Native American culture. Because of their spiritual and religious connotations, unsanctioned appropriation of this material is a much more delicate matter.

What formal features characterize these works? The colors are saturated and deep, the forms tangibly plastic. The images are all at some remove from abstraction, yet, paradoxically, even though the forms are somewhat abstracted their natural textures are easily identified: stone, straw, wood, metal. Li presents us with a richly lit and textured visual universe made up of "sampled" surfaces and forms. In some cases, as in the Burl series, the forms are themselves sampled and set aside

他迫不及待。

爭論術語“原始”的使用（參看 Rubin,1984），使“數碼原始藝術系列”作品引出一些問題，因力勤采用的一些材料和工藝是從北美印第安人手中而來。當對力勤的標題選擇作出反應時，帶有PC敏感性的西方觀眾需了解——力勤認為他自己的祖先數千年前是亞洲先民之一，並與北美先民有着血統和文化的聯姻。為之，當他使用術語“原始”於北美印第安的藝術作品時，他同時理解是對中華先民藝術起源的稱呼。因此，使用“原始”術語的涵義為：兩種文化都可作為人類最初起源，伴隨着同樣基本發展原則。此外，力勤持有科技樂觀論點並與未來科技奇跡相比，認為今天的高科技也許被明天標為“原始”。他試圖以發展觀來看待此術語，其涵義不僅適應於昔日所展示的低科技，也適用於今天所使用的高科技因素，諸如電腦動畫軟件 (Softimage) 等。

“挪用”也是一個有趣問題再次討論，特別是傳統形象和現代科技非常重要地被非西方藝術家所掌握時。當純歐洲血統人種（例如加拿大畫家 Emil Carr）復制北美印第安人生活形象時，人們就會嚴肅質疑，但是否有人質疑非西方藝術家“挪用”西方技術進行藝術制作的合法性？象使用筆墨一樣，力勤掌握的高科技與設施則絕大部份為西方所發明，但顯然荒謬的是沒有人去質疑非西方人使用了此工具。也許，力勤無意提出此嚴肅問題，但它已存在。西方科技的產生被用來“挪用”和傳播了整個地球。這並不是一種文化實踐——象力勤藝術展覽中嘗試較多的繡獸皮技術、彎曲原木工藝，而是由於他們的精神宗教的內涵而清晰派生出的北美印第安人文化一部分，此未經特許的文化資源挪用是一個非常敏感微妙的問題。

是什麼樣的嚴肅特性使其作品具有個性？——色彩飽和深沉、外形切實、透明而具有可塑性。主體圖像全部都凝固性地偏離視覺中心，儘管其外形是從自然結構中提煉而來，但石頭、木墩、原木和金屬還是易于辨別。力勤用他創造形體和表層肌理式樣向我們展示了豐富光源和肌理視覺的宇宙世界。例如：

for our contemplation. In other cases, there is clearly an attempt to show a central image in the context of a cultural narrative. The images of the King of Earth and the Queen of Fire are derived from Native American imagery but their titles refer back to Taoist inspired alchemy. The work "Digital Horse and Sun" refers to Han dynasty carvings of horses, while the method of display again references the First Nations in terms of its materials and use of stretched skin. In all of this work it is evident that Li strives for unity in spite of the diversity of the materials and references. Although his tools are state-of-the-art (programs, software, computers and animation screens) his aims are very much in the traditional artistic mainstream. Li seeks beauty and the elements and perceptions (and in this sense the "primitives") that constitute the basis for an artistic image. He reverences Nature. And, like the Romantics and the Pre-Raphaelites, Li looks to the works of the artists who went before him - (like the Native Americans, and the artists of the Han dynasty). He hopes that they will give him an inkling as to what the true sources of art might be. This nostalgia for a purer more grounded past and his obvious concern with making a powerful, moving statement identifies Li as an artist who can be assimilated to the Western Romantic tradition.

There is another venerable tradition that Li's work references, that of the medieval alchemist. We see the ways in which Li literally creates life, and brings vitality to inanimate things. Alchemists claimed to use arcane knowledge and secret formulae in order to create magical potions and living beings (homunculi). Li is doing something similar - in a collage-like manner he is able to make creatures that seem to live. Stones and other inanimate things light up, bubble, smoke and melt. The parallel to an alchemist is reinforced when one considers that there could hardly be a better substitute for the wizards books and incantations than the complications and knowledge involved with programming computers. Looking at Li's works bears some resemblance to a walk through an Alchemist's study - filled as it is with mysterious biomorphic forms- and all of them the product of modern alchemy.

Then there is the theme of de-naturalized nature: This notion pervades Li's work. He explores the possibilities for producing images which appear to represent natural objects, but in some cases these natural objects are pure artifice- a tissue made up of mathematical formulae that mimics solid matter. What does it mean that we, the observers are not able to tell the "real" rocks from the artificial ones, or the "real" wood from the artificial? As a child of our times the artist finds it impossible to avoid the questions that hang over the relation of human

在“Burl”系列作品中，物體外形自成品樣并凝固一側引起我們沉思。在另一系列作品中，明顯在嘗試展示出與文化內涵相關聯的代表形體，土國王與火皇後造型源于印第安人，但標題則參照於道教術語。“數碼馬與太陽”中的馬的造型的靈感來自於漢代畫像磚，同時其展示方式則借鑒於印第安人的材料和獸皮繃扯。承上所述，顯而易見，力勤是在努力爭取一種統一的藝術效果，盡管其文化背景資料和創造靈感來源的多樣化。縱然，力勤使用的工具是最新科技（電腦軟件、程序和動畫屏幕），但他所追求的則是傳統藝術的主流意識。力勤在尋求構成藝術形象的基本因素，例如，美元素和悟性（如對“原始”的感覺）。他尊重自然，象十六世紀拉斐爾前派畫家和浪漫畫派一樣，力勤借鑒前人和古人作品（象印第安人藝術和漢代畫像磚），他希望他們能給與啟發和暗示——也許這才是真實藝術的源泉。這種純情的逆向回歸和其鮮明的關注點，以及引發有力運動的概念都可把力勤定義為：能被西方浪漫畫派同化的一位藝術家。

另一令人尊敬的是力勤的藝術借鑒於西方中世紀的煉金術。我們可見力勤怎樣真實地建立新的生命，怎樣把無生氣的物體轉為具有生命力。中世紀方士宣稱可用神秘知識和配方創造出魔藥和生命物（矮人），力勤創作過程則非常相似。在加拿大大學時期，他能象方士采用秘方般地拼貼出新的藝術生命——石頭和其他無生命的物體被亮起來，沸騰并且熔化。方士們不得不平行比較，特別是當某人認為使用電腦復雜程序是巫術和咒語最佳替代品時。力勤的作品帶有明顯的方士的研究步驟——通過使用神秘生物形式來裝滿其全部現代的煉金術產品。

其次是非自然性的自然主體，此觀念遍及力勤的藝術。他探索了以一種虛擬的物體來代替真實自然的可能性。但在某種情況中，這些自然物體是純粹人造的一種無可非議的數學方程式組合問題。此觀念的涵義為：我們欣賞者無法區別自然和虛擬岩石，或者不能分別真實和數碼原木。在我們孩童時代的藝術家都無法回避能否轉換人類和自然關

activity to the natural world. Will we have to re-invent Nature once we are finished destroying it? Did the first peoples live in Edenic harmony with the natural world, or were they as careless and shortsighted as we moderns are- the only difference being that they lacked our powerful tools to destroy the balance? Artists such as Goldsworthy (1990) seek a non-technological, minimalist solution to the relation between humanity and nature, one that frames the natural world, and one that tries to make as little impact as possible on our long-suffering planet. Li's approach is perhaps even more minimalist than Goldsworthy's as Li invents as many natural objects as he uses real ones. And Li's creations are in a sense even more ephemeral than Goldsworthy's—as Li's virtual images are made up of electrical charges only.

What we have then with these works is a materialization of the key traits that characterize their maker. Li is a dynamic poet of light. He seeks big connections, between his own ancient culture and that of the Native People in this hemisphere. Li is a devotee of meticulous discipline, technique and technological progress. He has become familiar with technical skills at the level of the handcraft involved in brush painting and at the level of technical wizardry capable of creating moving rocks and branches that can grow hair. He has approached this project of his with the sort of courage and energy that characterized that first long step to the Brave New World of North America. And, as he has the character of a creative and enquiring artist, it is not surprising that his work, in addition to presenting its viewers with a rich feast of light, colour and movement, also forces the viewer to consider some of the questions that human beings have to answer for themselves: And these questions run the gamut from, How long will Nature as we know her survive? To, What do we lose when we turn our backs on the origins of our own cultures? And, What might be the subterranean connections between the aboriginal peoples in the West and those in the East?

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Motreal, Canada, 12/2005

系問題，一旦我們摧毀自然是否可重造之？第一位生活於伊甸園的人類是否與自然協調，或者他們象我們一樣也粗心大意、目光短淺——而唯一不同的他們並無強大工具摧毀之？諸如藝術家 Goldsworthy(1990)尋求非技術，最低生活方式來協調人類與自然的關係。一個在虛擬自然世界，一個在嘗試對長期破壞地球盡可能不給予影響。力勤的嘗試可能比Goldsworthy對地球的要求更低，因為他創造了許多自然虛擬物體來代替真實的。相對而言，力勤的創造物甚至會比Goldsworthy的短暫——因其虛擬形象是電子控制之。

最後，我們需對力勤藝術的關鍵特徵具體闡述之，力勤是一個光式動態詩人。他在尋求自己先古文化和另半球的本土原居民之間的關聯。力勤是一位嚴于律己，深奧技術和科研進展的獻身者。如同他使用中國畫筆墨一樣，他已熟練掌握了現代科技。同時他已達到巫師技術水準，能使制造的岩石、樹木長出毛發。以其驚人的能量和勇氣，他已接近自己目標——成為第一位長步跨入英勇的北美新世界的人。同時，作為一位具有創造和追求個性的藝術家，不僅只是使他的藝術感人，更重要的是能提供欣賞者豐富多彩，賞心悅目的光和顏色及動態，進一步促使大家嚴肅地考慮人類必須自己回答的問題。從：以自然全部生命而言，我們知道的自然還能生存多久？到：當我們反歸自己的原文化根源時，什麼東西已丟失？和：什麼是東西方土著居民之間可能而未知的聯系？

2005年12月于蒙特利爾

North America Period
北美創作時期（1988—2012）

Art Review
評論文章

Blending the Digital, the Physical

融合數碼與材質

Philadelphia Inquirer, Philadelphia, Art Edition, pW26, 06/15, 2012
《費城諮詢日報》

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Blending the Digital, the Physical 融合數碼與材質

Victoria Donohoe 維多利亞·多諾霍

Are nature and technology really opposites? Not to LiQin Tan, who has a solo exhibition, "Primitive-Level Signals," at Dalet Gallery.

A skilled artist, Tan considers it essential to abolish the notion that nature and technology exist in opposition. He even generously suggests that the evolution of technology may lead digital media to become an extension of our own natures - something he likes to think is the Taoist philosophy behind digital life. Interested in religion and spirituality, he relishes the many similarities he sees between Chinese and early North American Indian cultures.

Born in China's Hunan Province in 1957, this high school principal's son survived polio at age 3. That experience spurred him as a teenager to seek opportunities for the disabled to work, attend school, and establish national federations and paralympic games. A native of the province chiefly responsible for China's developing a modern art movement, Tan became an art teacher himself, as well as a publishing-house editor active in China's widely known 1985 Art Movement.

After graduate studies in Canada, Tan has taught there, in Singapore, and in the United States, for more than a decade in the fields of computer animation and graphics at Rutgers/Camden. This New Jersey resident's largest solo exhibition to date took place at Beijing World Museum of Art.

The Dalet show fastens onto our humanity and totes it around for a while before setting it down again, enlivened by a heady blend of the digital and the physical. Tan's work is closer to our physical world than most digital art today, thanks to his use of such natural materials as stretched rawhides and wooden supports, authentically evocative of an ancient, simpler era.

The unusual installation piece Digital Dancing features

自然和技術真的對立嗎？對譚力勤而言，則不是。他的個展：“原始水平信號”正在Dalet畫廊展出。

作為一位成熟的藝術家，譚認為有必要取消自然和技術相抵抗的概念。他甚至還明確地表明，技術的發展可能導致數碼自然成為我們自然本性的虛擬延伸——他喜歡用道教方式來思考數碼生活背後的哲學物質，對宗教和靈性充滿興趣，他津津樂道地體會到早期的中國文化和北美印第安文化之間的相似之處。

1957年出生于中國湖南省，這個高中校長的兒子3歲時患小兒麻痺癱。這段經歷促使年輕的他，為爭取中國殘疾人尋求工作和上學的機會付出了很多心血，並曾建議建立全國性的殘協和殘奧會。譚當時以美術教師和出版社美術編輯的身份積極參與剛剛起步的當地和全國性現代藝術運動——後廣泛稱為“85美術新潮”。

在加拿大研究生畢業後，譚分別教授于加拿大、新加坡和美國。在羅格斯大學卡姆登分校教授電腦動畫和圖形領域超過十年後，這位新澤西州居民在北京世界美術館舉行了他迄今最大的個展。

Dalet的展覽牽涉到我們人類的本性，在重新安靜之前，它會使我們陷入一個振奮人心的數碼和物質混合衝動之中。譚的作品比大多數數碼藝術更接近我們現實得物質，感謝他使用天然獸皮材料牽扯和原樹木支架展現出一個真實

Tan's computer creation of a virtual woman who's projected in 3-D onto an animal skin stretched on an aluminum frame resembling a tree limb (inspired by an American Indian source). Lava is a more soothing animation installation, and BurlHead, which faces the gallery's entrance, projects an experience of vulnerability, with layers of meaning that require extended looking.

Such work cherishes ordinariness, while allowing a speck of glory and beauty in its naturalness and its most dedicated examples of hand craftsmanship. This art provides strong encouragement to those wanting to make positive statements using the medium of 3-D animation. Just being able to explore work of an artist as accomplished as LiQin Tan vitally stimulates new kinds of inventiveness.

This is an important show.

Philadelphia, PA, 06/2012

動人的、古老的、簡單的時代。

“數碼舞蹈”是一件不尋常的裝置作品，譚在計算機上創建一個三維動畫虛擬女人，並將之拉長投影到獸皮上，其類似樹枝鋁框的靈感來自于美洲印第安人。“熔岩”是一個更舒緩而流暢的動畫安裝。臨着畫廊的入口處的Burl-Head + 4，容易被忽略，它需要更多時間的欣賞才能領悟其多層涵義。

他的作品珍視平凡性，但允許榮耀和美麗同時存在于自然材質和敬業手工作品中。這種數碼藝術為那些想使用3-D動畫媒體的藝術家提供了一種强有力的、積極的鼓勵。願他們探索的作品也會象成功藝術家譚力勤一樣，為一種非常刺激與極富創造性的新藝術種類。

這是一個重要的展覽。

2012年6月15日于美國費城

Revolutionary Artist —LiQin Tan Creates Unique Works of Art Combining Natural & Digital Elements

革命性的藝術家：譚力勤創數碼自然藝術

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美國新澤西州《速遞郵報》

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革命性的藝術家：譚力勤創數碼自然藝術

Robert Baxter 羅伯特·巴克斯特

The past confronts the future in the trend-setting artworks of LiQin Tan. Combining the ancient artistic traditions of his Chinese homeland with the latest computer technology, the Rutgers-Camden professor creates a digital vision of the natural world.

"I am on an experimental journey," explains Tan in his Rutgers office. "I need to create something. I really believe in myself and my ability to make something different."

Tan points to his recently finished *BurlHead+4*, a series of works that illustrate the Taoist elements of nature (water, metal, fire, wood and earth). Each work has a digital image printed on wood and is illustrated by an animated film displayed on a small monitor attached to the image.

Works like this trailblazing series have attracted the attention of video artists and traditional painters alike, says Tan. "My work combines new technology and old techniques," he explains.

Tan, 48, joined the Rutgers-Camden faculty five years ago. The assistant professor of art teaches computer animation and graphics. He holds Canadian citizenship and resides in Cherry Hill with his wife and two children.

Tan began making his revolutionary art works two years ago. He decided to experiment with printing digital images on wood and rawhide and using animation to reinforce the images he created of the natural world.

"What I find fascinating with Li's work is his exploration of materiality," says Allan Espiritu, Tan's colleague in the Rutgers art department.

"This push to find different canvases is a response to his background as an animator. In his fine art work, he tries to break and stretch the boundaries of the two-dimensional plane in a way that enhances the textures and form of his work."

Tan's artistic journey began in China. He comes from a family of educators. His artistic talent was discovered during the Cultural Revolution which threw China into turmoil as educated families were sent to farming areas.

深沉地融合中國傳統藝術的精華與現代電腦科技，獨創一種數碼自然的藝術世界。

"我一直在探討的旅程上，"譚在他的新州羅格斯大學辦公室對我解釋着，"我內心真誠堅信我能創造出一種與眾不同的數碼藝術。"

譚指向其近作"樹結+4"，此系列作品展現道教中自然的五行元素：水、金、火、木、土。每一元素有其三維數碼造型，並印制于木板上或者獸皮上，在每一幅作品上方有一液晶電視機播放五行元素的三維動畫。

作為三維數碼藝術的先驅之一，譚的系列作品引起數碼影像和傳統裝置藝術家的關注，"我的作品結合原始和現代技術於一體，"譚解釋道。

譚，48歲，任教於羅格斯大學五年，擔任電腦動畫和多媒體教授，與太太、兩小孩居住於新澤西州櫻桃山，全家十幾年前成為加拿大公民。

兩年前，譚開始了他的革命性的藝術創造，着重於動畫裝置和印制數碼動畫圖像於原木和獸皮上，其自然五行動畫增強其數碼自然的圖像感覺。

"我發現譚作品的美妙之處在於他的各種材料的探索。"安倫·艾斯比雷士說着。他為譚羅格斯大學的同事和藝術系教授。

此種探索為他動畫藝術背景所驅動，在其藝術作品中，他嘗試打破和擴展二維藝術的界限，從而深化其肌理和形式。譚的藝術生涯始於中國湖南，成長於教師家庭。

他的藝術才能被發現於文革時期，當時，知識分子都要到農村接受再教育，九歲的他因用沙子在木板上貼出毛澤東頭像被引起注意。他被領導推薦進

Tan caught attention at the age of 9 when he created a portrait of Chairman Mao in sand. He was placed in a collective of artists who shared their mastery of Chinese calligraphy and painting.

"I was working in a group of artists. I was the youngest, an apprentice to masters who passed on their knowledge to me," he recalls.

Continuing his education, Tan earned diplomas and certificates in fine arts and art history from the Hengyang Teachers' College, the Central Academy of Fine Arts in Beijing and the Hunan Normal University in Changsha. After working as an art instructor and art editor, he decided to leave China in 1987.

"In China, when you are 30 years of age, you have to establish something for your career. I decided to go to Canada to continue my studies."

Tan sold everything he owned to finance the trip. He enrolled at Concordia University in Montreal, where he earned a master of arts in art education before studying computer animation at Sheridan College in Oakville, Canada.

To finance his studies, he created a company that sells Chinese art. He had outlets in Canada and the United States.

Tan laughs at the thought of a child who created portraits of Mao Tse-tung and painted propaganda logos on walls becoming a capitalist. "I needed to make money," he explains.

While studying at Sheridan, Tan discovered the computer. He graduated with high honors and a degree in computer animation in 1996 and then taught as a lecturer at Ngee Ann Polytechnic in Singapore before he won a position at Rutgers-Camden.

Tan divides the world of digital animation into two parts -- industry and fine arts. The industrial part -- the world of computer games and animated films -- is where digital artists make money.

"I push into fine arts," he explains. "Not as many people are doing this, but there are more choices, more views, more angles. Animation can create new forms."

Tan embarked on his new creative style in December 2003. In the spring of 2004, he displayed his synthesis of Taoism and digital animation for the first time in an exhibition at Rutgers' Stedman Gallery. He was quickly invited to display his work at Union 237 Gallery and the Da Vinci Art Alliance in Philadelphia.

In the meantime, his art works were creating a stir at digital art conventions and meetings. He won "best of show" in the iDEAA Exhibition presented by the International Digital Media & Arts Association last year in Orlando, Fla. Other awards followed at digital competitions in Los Angeles, Baltimore and Lincoln, Neb.

入區級宣傳隊，其成員都必須擁有較好的書法和繪畫功力。

“在宣傳隊中，我最年輕，尊敬的老師和前輩曾把他們的技巧和知識傳授于我。”譚回憶道。

之後他繼續深造，曾就讀於湖南衡陽師專、湖南師大和中央美術學院。任教於湖南衡陽師專和擔任湖南美術出版社《畫家》雜誌編輯部編輯。1987年，他決定出國深造。“當時，我已於而立之年，傳統觀點，你必須在此年齡建立起自己的事業，但我決定去加拿大就讀。”

譚賣掉全部家當換來機票。他注冊於蒙特利爾康戈迪亞大學，獲美術教育碩士學位。後進入加拿大國際著名動畫學院夏爾頓學習。在學習同時，他在加拿大創立一藝術公司，其業務跨越加拿大和美國。

譚自我嘲笑著：作為毛澤東思想宣傳隊員已演變成一位名副其實的資本家。“但我需要經濟資助我的學習和家庭。”他繼而解釋著。

夏爾頓動畫學院的學習生涯使譚認識了電腦，榮獲榮譽學士後電腦動畫和圖形設計文憑。然後被該院推薦到新加坡義安理工學院電影媒體系動畫專業擔任三年講師。

譚稱當代數碼動畫分為工業動畫、實驗動畫和純藝術動畫，當今各種商業動畫片、電視特效、三維遊戲、電視廣告和網站動畫設計都可普遍歸為工業動畫。

“而我則把動畫作為一種純藝術的形式在探索，”他說著：“目前探索此形式藝術家不是很多，大部分電腦動畫師都集中於工業動畫。其實，當數碼動畫被作為一種新的藝術形式時，你會發現它深遠的潛力和一種嶄新的創作角度。”

譚革新的藝術首創於2003年12月。2004年春季，他在羅格斯大學Stedman藝術畫廊成功地舉辦了他的個展。緊接著，他被邀請於費城Union 237畫廊和達芬奇藝術聯盟畫廊舉辦個展。

同時，他的藝術作品在國際數碼藝術會議和活動中獲得廣泛贊揚，如國際數碼藝術媒體協會展覽頭獎；費城達芬奇藝術聯盟金獎；林肯時代畫廊優秀作品獎和柏達摩國際媒體大賽優秀獎。

"Everywhere I show my art, I receive a strong positive response," he says. "I think a lot of people are going to join in what I am doing, especially the younger generation. They're seeing a new face they've never see before."

Tan calls his work "pain staking" and says the process is "laborious." To realize his artistic dreams he has had to overcome some daunting challenges.

Before he can print his images, he must prepare the wooden burl or animal skin that carries the image. Flattening the wood can take as long as 15 days. Preparing animal skin is also a time-consuming process.

He searched for a long time to find ink that would print on wood and rawhide and also to find a printer that had enough memory for his complex images. He relies on student research assistants Shaun Jennings and David Thomlison to help him.

"Professor Tan has a lot of determination, a lot of creativity," says Thomlison, a sophomore art major who lives in Haddonfield. "He knows what he wants and how to make it technically and artistically." Thomlison describes Tan's work as "abstract with a purpose."

"Digital-Queen" illustrates Tan's unique style. The complexly layered painting features the image of a woman placed under a pair of flaring animal horns printed on rawhide. The animal hide is stretched onto a frame of tree limbs with metal clamps and strings.

Thomlison says the process begins with sketches on paper and then moves to the computer as Tan and his assistants model the image and add textures. Then they work on the animation in "countless hours" of work.

"Digital-Queen" synthesizes Tan's interest in Taoism and early American culture.

"I am interested in religion and spirituality," he says. "Taoism is still in my body, but I find many similarities between Chinese and early American cultures."

Like a man who has unleashed a genie, Tan does not know where his artistic path will lead.

"The core spirit, the core conception and artistic view cannot change too much, but we cannot imagine the changes that can occur in animation and digital art in the next 10 years," he notes. "The technical changes will impact on my artistic view."

"This is my life, to blend the old techniques with the new technology. I like to play, but I have no time."

"Watch TV? No time. I need a balance between my work and play, but for now I work. I enjoy it. This is what I really want."

“每到一處，我都得到當代媒體和藝術家正面贊揚，”譚說著：“我深感許多藝術家會加入我的行列，特別是年輕一代，他們已感到一種嶄新藝術所賦予的使命。”

譚描述他的藝術創作過程是一種痛苦的磨練，為實現他的藝術夢，必須克服不可預測的各種技術難題。

在印制數碼三維動畫圖像於原木和獸皮上之前，其準備工作是非常辛苦和費時的，製造和鞣獸皮都需使用原始的技術，印制油墨濕度和印刷機的速度控制是另一難題。譚僱傭了他的兩個學生為助手——山·吉尼斯和大衛·湯姆利森。

“譚教授有很多的想法和創造力，”湯姆利森說，第二年級動畫專業學生，居住於新澤西州漢頓福，他知道他需要什麼，也知道怎樣運用現有技術和藝術創作去制作之。”湯姆利森描繪譚的作品是一種“有意追求的抽象。”

“數碼原始女皇”作品是譚的代表作，多層次數碼原始的女人體置身於閃光的牛角和皮子的背景中，印制後的獸皮被鉛夾和棉繩緊紮於初獮的木框上。

湯姆利森說，創制始於素描草稿，後轉入於電腦三維，造型加上色彩，肌理和光綫，最後則是冗長的動畫和成像制作。

“數碼女皇”結合了譚對道教和北美先民文化的興趣。“我對宗教和精神靈氣感興趣，”譚說：“道教好象已被我身心接受，同時我已發現許多中國文化和北美先民文化的相同之處。”當藝術創作充滿豐富的創作力之時，譚也并不很清楚他未來的藝術走向。

“其主要的內涵、精神不會變化很大，但未來的數碼動畫技術變化則無法預測，”譚加上：“新的數碼和動畫技術將影響我的藝術思考。”這是我的生命，不斷探索新的和舊的技術，其實我也願意休閒玩耍，但目前沒時間，也無時間觀看電視。當然我需要平衡其工作和業餘休閒，目前，我探索著，工作著，并深深喜歡之，因為它是我真誠渴望的事業。”

2005年3月于新澤西

Cherry Hill, New Jersey, 3/2005

Exhibit Collects Global Diversity --Adventurous Entries Are Mostly New to Baltimore 展覽凝聚多元個性——巴爾的摩市新穎而大膽的探索

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《巴爾的摩太陽報》

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Exhibit Collects Global Diversity --Adventurous Entries Are Mostly New to Baltimore 展覽凝聚多元個性——巴爾的摩市新穎而大膽的探索

Glenn McNatt 格倫·麥克納提

Gallery International is calling its current juried exhibition the Global Competition, and in the show's wide-ranging diversity and inclusiveness there certainly does seem to be a little something for everyone.

Gallery owner Hai-Ou Hou selected about 60 pieces from the more than 200 entries submitted by artists from around the world. Most have never exhibited in Baltimore, so the show offers an opportunity to see a different crop of contemporary artists and how they are coping with the materials and themes of the present moment in all media.

One of show's most adventurous pieces is an installation/video projection by LiQin Tan, an assistant professor of computer animation and graphics at Rutgers University in New Jersey.

Tan's piece consists of an irregular, sculptural screen made of wood, metal and rawhide, on which he projects two separate video animations superimposed on top of one another. The first animation depicts a woman dancing, the second a man running.

The effect is a high-tech but quite recognizable version of some primeval forest scene, or perhaps the Garden of Eden.

Tan describes his work as "digital primitive," a reference to his works' marriage of state-of-the-art technology and fabricated objects that mimic the appearance of bone, tree bark and animal skins. The installation projection runs continuously during the exhibition.

There's also an intriguing suite of very professional-looking video animations by four graphic artists -- Shaun B. Jennings, Alicia Barrett, Charles Lotierzo and Michael William Kirby -- whose fanciful and inventive efforts are on display on a separate monitor.

Other highlights include Meredith Hedges' accomplished graphite drawings of broken dolls, Chuck Sehman's clever mixed-media assemblages and local photographer David Valle's atmospheric digital collages of Baltimore landmarks.

巴爾的摩市國際畫廊日前舉辦了一個全球性的評審展覽，展覽中的廣泛多樣性和深層包容性，確為大家做了一些看似小而好的事情。

畫廊老板侯海鷗從世界各地藝術家呈交的200多件作品中精選了約60件展出。其中大部分從未在巴爾的摩市展過，因此展覽為大家提供了一個機會：觀摩當代藝術家在創作中如何應對絕然不相關聯的媒體、材料和主題。

展覽中最賦大膽的作品是一個由譚力勤安裝的電腦動畫和視頻投影裝置——他在新澤西州羅格斯大學任教授。

譚的作品是一件雕塑式的裝置視頻投影，由一些不規則木材、金屬和獸皮組成。他使用兩個投影機疊加投射於一個獨立透明的獸皮屏幕上。第一副動畫為一個女人的原始舞，另一副畫為男人奔跑。

作品效果是很高科技的，但仍可辨認一些看似原始森林或伊甸園的場景。

譚形容此系列作品為“數碼原始”，因他的作品融匯了最先進的數碼技術和原始的樹肌理和獸皮。此投影裝置作品在展覽期間連續運作。

展覽中，在一個單獨的顯示器上展示了四個藝術家耐人尋味的、看起來非常專業的視頻動畫系列——充滿幻想和創造性的努力。他們為查爾斯·羅替爾奏、艾麗西亞·白惹托、肖恩·詹寧斯、邁克爾·威廉·柯比。

其他亮點還包括梅雷迪思的石墨圖紙破娃娃，查瑟曼的媒體巧妙混合組合和當地攝影師大衛·瓦萊的巴爾的摩市地標數碼拼貼。

The Virtual World and Its Cultural Origin 虛擬世界與文化溯源——淺說旅美畫家譚力勤的數位藝術

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臺灣《今日藝術》

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The Virtual World and Its Cultural Origin 虛擬世界與文化溯源——淺說旅美畫家譚力勤的數位藝術

Duan Lian 段煉

When contemporary art entered the 21st century, artists, critics and art historians were anxious to explore the future direction of the development in art. However, on the one hand, contemporary new media art is gradually approaching the cultural mainstream, which shows a gesture to substitute traditional paintings and conceptual art. On the other hand, it presents a virtual world, in which we cannot see the real substantial existence of art, let alone explore the future direction of the development in art.

This may be because new media artists pay too much attention to the word “new” in new media art and place their art into a self-made vacuum so that they pursue their own trend and pretend to be cynical, consequently denying their historical origin. Many contemporary new media art belong to this kind of duckweed without root that neither looks behind nor looks ahead.

In February 2004, computer animation Professor LiQin Tan's exhibition: Digital Finite & Primitive Infinity: Animation Permeates American Rawhides was held at the Stedman Art Gallery of Rutgers University near Philadelphia, USA. His exhibition was a refreshing experience. What the artist was concerned with most was not the self-made vacuum of new media art but its cultural origin. In the virtual world of digital art and primitive motif, through the origin of culture, the artist gives us a chance to look forward to the comings and goings of contemporary new media art, as well as the thinking and acting of the explorative artist during the rise of contemporary art.

Art and human civilization were born simultaneously, and prehistoric cave paintings are the earliest forms of art. Painting, sculpture and architecture have been the three basic forms of art since ancient Egypt and ancient Greece. However, the traditional concept of art was shaken during the mid 20th century. Since the appearance of pop art and minimal art, the boundary between easel

當代藝術進入二十一世紀，藝術家、批評家和美術史學家們都產生了一種焦慮，想要窺探未來藝術的發展方向。然而，當下的新媒體藝術，一方面逐漸逼近文化主流，對架上繪畫和觀念藝術顯出一派取而代之、捨我其誰的姿態，另一方面却給我們展現了一個虛擬的世界，在這個世界裏，我們看不見藝術那實實在在的物質存在，更談不上窺探未來藝術的發展方向。

之所以如此，也許是新媒體藝術家們太專注於新媒體的“新”字，將自己的藝術放到了一個自造的真空中，從而為一意追趕時尚和故作憤世嫉俗，而否認自己的歷史淵源。當下的新媒體藝術，有不少都是這種既不能“後顧”，也無法“瞻前”的無根浮萍。

今年二月在美國費城附近的羅格斯大學斯代德曼畫廊 (Stedman Gallery)，舉辦了旅美華裔畫家、羅格斯大學電腦美術教授譚力勤的數位藝術作品展《數位與原始：北美原住民獸皮上的動畫藝術》。這個展覽讓我耳目一新，因為藝術家關注的不是那個自造的真空，而是新媒體藝術的歷史和文化淵源。在“數位與原始”的虛擬世界裏，藝術家通過文化溯源，讓我們有機會瞭望當代新媒體藝術的來龍去脈，也有機會了解這位探索型藝術家在當代藝術大潮中的思考與行動。

藝術與人類文明同時產生，史前時期的洞穴壁畫是最早的藝術樣式。自古埃及和古希臘以來，繪畫、雕塑和建築，一直是藝術的三大基本樣式。但是，藝術的傳統概念在二十世紀中期發生了動搖，由於波普藝術與極少主義的

painting and sculpture had been breached, new forms of art emerged as was required by the times, and installation art entered the world of art. Following that was the emergence of performance art, which enormously enriched the concept of art. In the 1980s, video art as a new form of art also joined in, which not only made "idea" the mainstream of contemporary art, but also predicted the birth of digital art. As a product of high technology, digital art has emerged since the mid 1990s.

Although the concept of it can be dated back to more than half a century ago at the birth of computer, it was only in recent years that digital art has become an independent new art form.

Regarding the aforementioned background of development and evolution art, scholars attempted to define digital art from the aspect of taxonomy. Christiane Paul, the authority in digital art research in America, divided digital art into two categories: first, performing art activities by digital means, e.g. processing of pictures with digital techniques to achieve surrealistic effects; second, taking the digital means itself as the carrier of art, making it an independent type of art.

Such classification may conform to the reality in the primary stage of the development of digital art, e.g. as artists "tamper" with pictures in Photoshop. Now that digital art is developing at a fast speed, this dichotomy of digital art has become a little far-fetched. When digital technology must be used as a tool in practical digital art composition, the works created thus are independent rather than dependent to paintings or sculptures. Transcending the taxonomic definition, LiQin Tan's exhibits of digital art are, to a great extent, original and independent.

Among the digital works of LiQin Tan, Digital Queen impressed me the most. "Digital Queen" is an example of original and independent works that transcend the taxonomic definition, in which, firstly, digital technology is adopted as a basic means to create the images of a virtual queen and the head of an ox, symbolizing primitive royalty. The two images are then combined together by digital editing techniques with the ancient cave painting as its background, and finally, the extraordinary highlight of the work is printed on real animal hide and decorated with a hand-made wooden framework. Works thus created may fall into the first category of digital art as defined by Christiane Paul, i.e. an animal hide painting that merely adopts digital art as a modeling tool and animal hide as the carrier.

Nevertheless, it is not a simple traditional easel painting. The animal hides and the virtual image used, which reveal the theme of the exhibition Digital and Primitive themselves, make this digital work an

出現，架上繪畫與雕塑之間的界限被打破，新的藝術樣式應運而生，裝置藝術登場。接着，表演與行為藝術也緊步其后，藝術的概念大為豐富。到二十世紀八十年代，視像藝術（video art）作為新的樣式也加入進來，使“觀念”成為當代藝術的主流，並預示了數位藝術的降生。作為高科技的產物，數位藝術起自九十年代中期，雖然其概念可以上溯到大半個世紀前計算機的誕生，但數位藝術得以成為一個自主的藝術新樣式，却是近年的事。

由於藝術發展的上述背景，學者們習慣性地企圖為數位藝術進行分類學上的定位。美國最權威的數位藝術研究者克裏絲汀保羅（Christiane Paul），將數位藝術分為兩類，一是以數位方式為工具進行藝術活動，例如用數位技術處理畫面，以求超現實的效果。二是以數位方式本身作為藝術的載體，使其成為一種獨立的藝術種類。

也許在數位藝術發展的初始階段，上述畫分符合實際，例如藝術家們用Photoshop作為工具來“篡改”畫面。可是數位藝術發展極快，現在，這樣的二分法難免有牽強之嫌，因為在數位藝術的創作實踐中，數位技術必須作為工具來使用，但就此產生的作品，却又並非繪畫或雕塑的附庸，而是自成一體。譚力勤展出的數位藝術，便超越了分類學的定位，在相當程度上具有獨創性和自主性。

在譚力勤的數位作品中，給我印象最深的是《數位女皇》，這件作品是超越上述二分法而具有獨創性與自主性的例子。首先，作品用數位技術作為基本造型手段，塑造了一位虛擬的女皇形象，以及一個象征原始王權的牛頭形象。然後，作品仍用數位編輯技術，將這兩個形象組合起來，並加上原始洞穴壁畫的背景。末了，一個意外的精彩之處，是將這件作品印制到真正的獸皮上，並加以手工制作的木質外框。但是，如果譚力勤的作品僅僅如此，那麼可能屬於克裏絲汀保羅所劃分的第一類數位藝術，也就是以數位技術為造型工具，以獸皮為載體的皮面繪畫。

不過，這件作品不是簡單的傳統式架上繪畫。獸皮畫布和虛擬形象，本身就揭示了展覽的“數位與原始”的主題，從而使這一數位作品成為自主的存

independent existence. To be specific, the painting is not a work adopting digital technology merely to "tamper" with the images for the purpose of achieving surrealistic effects, but a work "creating" images, "creating" scenes and conditions, and "creating" eventually, an integrated virtual world by utilizing digital techniques. LiQin Tan's works create a completely new reality from scratch rather than "tamper" with existing photographs or paintings. In this sense, LiQin Tan's works seem to belong to the second category of digital art as defined by Christiane Paul, i.e. an independent form of art.

However, it is not sufficient to simply define Digital Queen according to the aforesaid dichotomy. It seems meaningless to continue with the dichotomy of digital art and give a taxonomic definition of LiQin Tan's works. The reason why I intend to support the works of LiQin Tan against the dichotomy of digital art is that such a discussion helps us understand LiQin Tan's specific inventions and his artistic pursuits

LiQin Tan used to research and study traditional Chinese ink paintings with excellent achievement. In the early 1980s, he entered the field of art theory as an editor of the art press and had some influence in the peer group of Chinese art circles through his critiques. In the mid 1980s, LiQin Tan actively participated in "85 New Art Trends", explored the new world and was quite successful in theoretical writing and his painting practice. In his work "Origin", three large paintbrushes and six ink blocks are placed under the hanging sun, which seems to indicate his will to seek the origin of the world and life. From our current point of view, this work is conceptual, and integrates painting and installation together in media and methods. In the late 1980s, LiQin Tan went to Canada to further research and study art theory, while his ink paintings tended towards conceptual art, emphasizing the research of cultural relations between China and the West as well as between ancient and modern times.

Presently, LiQin Tan's digital art adheres to his consistent exploration and tends to research the relation between prehistoric and contemporary cultures. In the early 1990s, LiQin Tan noticed that the Indian culture of the American aborigines might have had a connection with the Chinese Tibetan culture. For example, there are marvelous similarities in architecture, dress, adornment and handiwork. Therefore, he began to research the early American culture in North, Central and South America. On the basis of geological, archaeological and anthropological conclusions, tens of thousands of years ago when the Bering Strait between northeast Asia and northwest America was frozen, hunting tribes from the Mongolian Plateau in Asia entered North America, and then gradually migrated southward to the entire territory

在。具體地說，這件作品不是用數位技術作為手段來“篡改”圖像，以求某種超現實的效果。相反，這件作品是以數位技術來“創造”形象、“創造”情景和環境，並最終“創造”一個完整的虛擬世界。譚力勤的作品，沒有依賴既存的攝影或繪畫來作為“篡改”的對象或依據，而是白手起家，“創造”了一個全新的現實。在這個意義上，譚力勤的作品似乎應該算是克裏絲汀保羅所劃分的第二類數位藝術，也就是一種獨立的藝術樣式。

然而，這件作品不是用上述二分法就可以簡單定位的。假如我們糾纏於數位藝術的二分法，並為譚力勤的作品進行分類學上的定位，可能毫無意義。我之所以要為譚力勤的作品而與克裏絲汀保羅的二分法進行一點爭論，是因為這樣的爭辯有利於我們理解譚力勤的具體創作，有利於理解他的藝術追求。

譚力勤原本研習傳統的中國水墨畫，其筆墨技藝也頗有成就。在八十年代初，他以美術出版社編輯的身份，進入藝術理論界，並以自己的批評寫作，而在中國藝術界的同人中產生了影響。到八十年代中期，譚力勤積極投身於“85新潮”運動，在理論寫作與繪畫實踐兩方面，探索新的世界，並取得了相當成就。他的作品《宗》在高懸的太陽下，擺放了三支大號畫筆和六硃墨塊，似乎要通過藝術來追尋世界和生命的本源。用我們現在的眼光看，這件作品是觀念的，而且在媒材和手段上，也將繪畫和裝置融會貫通了起來。八十年代后期，譚力勤到加拿大進一步研習美術理論，而他的水墨畫創作，則走向了觀念藝術，注重探討中國與西方、古代與現代的文化關係。

現在，譚力勤的數位藝術，秉承了他一貫的探索性，在觀念方面傾向於研討史前文化與當代文化的關係。早在九十年代初，譚力勤就注意到美洲原住民的印地安文化同中國的藏族文化可能有聯繫，例如二者的建築、服飾、手工制品等，竟有奇妙的相似之處。由此，他開始對北美和中南美洲的印地安文化進行研究根據地質學、考古學和人類學的推斷，數萬年前，在亞洲東北和美洲西北的白令海峽封凍之時，來自亞洲蒙古高原的游獵部落，便進入了北美，然後漸次南下，進入整個美洲地區。蒙古高原的原始部落，同青藏高原的原始部

of America. There are geographical links between ancient tribes in the Mongolian and Qinghai-Tibet Plateaus, which might answer questions about the connection between early American culture and Tibetan culture.

LiQin Tan's digital art explores the question instead of answering it, and thus explores more general cultural connections between East and West as well as between ancient and modern times. As part of high technology in the 21st century, digital technology is the symbol of contemporary culture, while themes of early American civilization and media materials such as animal hides are the symbols of ancient culture. LiQin Tan amazingly tightens the animal hides in wooden frames with ropes and iron hooks, thus symbolically linking high-tech with a centuries-old civilization. He expresses his idea, theme and exploration in this way, instead of using digital technology only as a means or merely creating digital works. On this basis, I say that LiQin Tan's works transcend the dichotomy of Christiane Paul. I support the classification and positioning of digital art in order to reveal LiQin Tan's idea and theme, which is to affirm the historical and cultural origin of current new media art, and research this origin in the virtual world.

Another digital exhibit of LiQin Tan, "Sun and Horses", boosts forward his conceptual exploration. If the image of the horses is rather concrete as a symbol of the civilization of early Americans, then the image of the sun as a consistent theme of artists, not only suggests the ancient sun worship, but also hints at the origin of life and art today. The sun in the work is a fiction of the artist, which not only implies the tomahawk, but also the early American evocative net as well as their sundial and calendar. In ancient culture, primitive religion and natural science are not separable. The sun of LiQin Tan suggests the origin of life of human's high-tech today, while the galloping horses under the sun are the miniaturization of humanity's pursuit for truth for thousands of years. In another digital work entitled "Digital Malik", the artist simply integrated the image of the Malik and the sun in one, to express his understanding of the relation between ancient and present culture.

For us today, ancient culture is mysterious, as we cannot fathom the mystery of ancient culture, especially of ancient religion from the aspect of our present culture and science. Although, with the assistance of high technology today, we can seek after the thoughts of the aborigines, their mentality is still unattainable, and we are still unable to think the way they used to. This is the reason why aboriginal primitive culture and its outcome bear such great charm to us. Among all of LiQin Tan's exhibits, "Digital Gemstone" is my favorite. According to anthropological surveys, each early American tribe has

落，在地理上有所聯系。或許，這可以解答印地安文化同藏族文化的關係問題。

譚力勤的藝術，並不是真的要去解答這個問題，而是要探索這個問題，並因此而探索更具有普遍性的東方與西方、上古與現時的文化關係。作為二十一世紀高科技的數位技術，是當代文化的體現，而印地安文明的主題和獸皮等媒材，則是原始文化的象征。讓人驚訝的是，譚力勤用絞索和鐵鉤，將獸皮緊綁在木框裏，從而象征性地迫使高科技與原始文明相聯系。他以這樣的方式，來表達自己的觀念、主題和探索，而不是僅僅以數位技術為手段，或僅僅制作數位作品。正是在此意義上，我才說譚力勤的作品超越了克裏絲汀的二分法。我對數位藝術之分類定位的此種爭辯，是為揭示譚力勤的觀念和主題，也即肯定今日新媒體藝術的歷史文化淵源，並在虛擬的世界中探討這一淵源。

譚力勤參展的另一件數位作品《太陽與馬》，將他的觀念性探索向前推進了一步。如果說馬的形象還比較具體，象征着印地安的原始文明，那麼，太陽的形象則是藝術家的一貫主題，他不僅暗示着原始的太陽崇拜，而且提示着我們今天的生命之源和藝術之源。作品中的太陽，是藝術家的虛擬，既指涉了印地安的戰鼓，又指涉了印地安的招魂網，還指涉了印地安的日晷和歷法。在上古文化中，原始宗教與自然科學是不分的，譚力勤的太陽，暗示了今日人類高科技的生命淵源，而太陽下面的奔馬，則是人類數千年來追求真理的縮影。在另一件數位作品《數位酋長》中，藝術家幹脆將印地安酋長的形象，同太陽合而為一，以表達自己對古今文化關係的理解。

對我們今天的人來說，原始文化是神秘的，因為我們無法從今日文化和科學的角度，去理解原始文化，特別是原始宗教的神秘性。儘管我們今天有了高科技，可以利用高科技的幫助去探求初民的思維，但是，我們仍然不具備初民的心智，不能象初民那樣思考。也正因此，初民的原始文化，以及原始文化的產物，才對我們顯出巨大的魅力。在譚力勤的參展作品中，我很喜歡《數位寶石》。根據人類學的考查，美洲印地安人的每一個部落，都有一顆象征該部落之王權的寶石。好萊蕪的許多西部

a gemstone symbolizing its royalty, which has been largely exaggerated in many horse operas of Hollywood, and well developed into legends one after another. As these stories indicate, the gemstones in the early American tribes have boundless magic which have the ability to summon wind and rain as well as defend against foreign enemies. The owner of such a gemstone would be the world ruler. In "Digital Gemstone", Tan created the virtual gemstone of an early American tribe. This work is ironic. As in the late 20th century, the great leaps in computer technology have created an illusive modern myth, in which digital technology seems to be omnipotent, with boundless magic, just like an early American gemstone. The irony of LiQin Tan is a cycling paradox presented before us and our era: is it the ancient tribe gemstone which foretold the digital technology today or is it the digital technology today which has created the ancient tribe gemstone? Which of the two is the true origin of creation? Or is there a true origin of creation on earth? LiQin Tan didn't mean to answer this Sphinx-like question. Only in his work did he weave the boundless magic of the tribe gemstone with the omnipotence of digital technology together in one picture, making them indistinguishable from each other, and throwing the paradox to the viewers of this picture like us. In this way, the artist has shaken off his identity, looking over us from high above, smiling and watching us suffer in this guessing game.

Why are people so interested in primitive civilization in the present high-tech times? On one hand, it's due to human nature as men want to trace the origin of life; on the other hand, we should also realize that yesterday's culture which is gone forever, is full of attractive economic value in today's globalized and commercialized world. For example, British Victorian art in the second half of 19th century was elbowed out of mainstream art by modernism in the early 20th century. As a result, even masterworks of the Victorian era experienced dramatic and abrupt decreases in price. The masterpiece Ophelia (1894) was sold at 700 pounds when it was completed by William Waterhouse (1849-1917). The price of this work dropped to 472 pounds ten years later in 1913. In 1950, it even dropped to 20 pounds. However, along with the passing of modernism fever and coming of post-modernism, old art regained its popularity. Waterhouse's Ophelia bobbed up again. The drawing has changed hands several times, in the five deals in 1969, 1971, 1982, 1993, 2000, the prices were 420 pounds, 3,000 pounds, 75,000 pounds, 419,500 pounds, 1,600,000 pounds separately. Another Waterhouse drawing, Saint Cecilia (1895), even rose to a sky-high price of 6,603,750 pounds, which was equivalent to ten million dollars at the time.

片，更對部落寶石大肆渲染，衍譯出一部又一部神奇故事。根據這些故事，印地安部落的寶石，魔法無邊，可以呼風喚雨，可以抵禦外敵，誰擁有這樣的寶石，誰就可以主宰世界。譚力勤在《數位寶石》中，創造了一個虛擬的印地安部落寶石。這件作品是反諷的，因為在二十世紀末期，計算機技術的突飛猛進，製造了一個虛幻的當代神話，似乎數位技術無所不能、法力無邊，儼然象一顆印地安寶石。譚力勤的反諷，是向我們，也向我們的時代，提出了一個自我循環的悖論問題：是原始的部落寶石寓言了今天的數位技術，還是今天的數位技術製造了原始的部落寶石？二者之中，誰是真正的創造本源？這世上究竟有沒有真正的創造本源？譚力勤並不想去解答這種類似斯芬克斯似的問題，他祇在自己的作品中，將部落寶石的無邊法力和數位技術的無邊法力，交織在同一幅畫面上，使其無法分辨，從而將這個悖論問題，拋給了我們這些看作品的人。這樣一來，藝術家就搖身一變，從高空俯視我們，笑看我們的猜謎之苦。

在當今的高科技時代，為什麼對上古的原始文明產生了如此興趣？一方面這當然是天性使然，人們想為自己的生命存在追根溯源。但是另一方面，我們也應該看到，在全球化、商業化的今天，往日的文化因其一去不返而具有誘人的經濟價值。我可以舉個例子，十九世紀後半期的英國維多利亞藝術，在二十世紀初被現代主義擠出了藝術主流，結果，連維多利亞時代藝術大師的作品也身價大跌。瓦特豪斯（William Waterhouse, 1849-1917）的名作《奧菲麗亞》（1894），在剛畫成時以七百英鎊售出。十年後的一九一三年，該畫跌到四百七十二英鎊，到一九五〇年，竟慘跌至區區二十英鎊。然而，當現代主義高潮漸漸過去，後現代主義赫然來臨之時，往日藝術重獲青睞，瓦特豪斯的《奧菲麗亞》東山再起。此畫多次易主，在一九六九、一九七一、一九八二、一九九三和二〇〇〇年的五次交易中，售價分別是四百二十英鎊、三千英鎊、七萬五千英鎊、四十一萬九千五百英鎊、一百六十萬英鎊。瓦特豪斯的另一件作品《聖·希希麗亞》（1895）更在同時創造了售達六百六十萬三千七百五十英鎊的天價，高達千萬美元。維多利亞時代距今才一百年，藝術品價值便經歷了如此戲劇化的大起大落。古代藝術距今年代

Although only about one hundred years had passed since the Victorian era, the value of artwork has already experienced such dramatic fluctuation. Ancient art with a long history has unapproachable commercial value. At the same time, high-tech nowadays is also a mirror of economic force with digital art as an outstanding one. With so many people scrambling for it in the contemporary art field and art market, digital art as a new form of art has great potential commercial value due to its inseparable connection with movies.

As for LiQin Tan, though the temptation of commercial value of digital art can't be ignored, academic value is a more important concern. The academic value has two sides including the value of art and culture as well as the value of technical development. As an explorative conceptual artist and scholar, LiQin Tan teaches digital art in the Fine Arts Department of Rutgers University, New Jersey. Engaged in teaching and scientific research, LiQin Tan strives to walk the frontier of technical development during his exploration in digital art. The problem of cultural origin discussed in the article, such as the relations between East and West, ancient times and present times, is the value of art and culture that LiQin Tan explored. Actually, LiQin Tan respects the characteristics of digital art; he places technical development in a very important position, though the technical problem of digital art is not discussed here. Finally the article wants to point out that as an artist of Chinese origin, LiQin Tan wishes to show his ability in the inchoate new media art of North America through the two academic values of digital art.

Eastcoast, USA, 2/2004

久遠，其商業價值更讓人難望項背。與此同時，今日高科技也是經濟力量的反映，數位技術更是高科技中的佼佼者。作為一種新的藝術樣式，在今天的藝術界和藝術市場，人們對數位藝術趨之若鶩，因為它同電影結下了不解之緣，其商業價值有巨大潛力。

對譚力勤來說，雖然數位藝術之商業價值的誘惑無法視而不見，但他更看重其學術價值。這學術價值有兩個方面，一是藝術文化的價值，再是技術開發的價值。譚力勤是一位探索型的觀念藝術家，也是一位學者，他在新澤西洲的羅格斯大學美術系教授數位藝術。由於任教與科研之故，他對數位藝術的探討，總是力圖走在技術開發的前沿。本文所討論的文化淵源問題，如東方與西方、上古與現時等關係，是譚力勤所探討的藝術文化價值。實際上，譚力勤也是一位很尊重數位藝術之特點的人，他將技術開發的問題放在相當重要的地位上考慮。不過，數位藝術的技術問題，不是本文所討論的問題。本文最后想指出的是，作為一位華裔藝術家，譚力勤希望以數位藝術之兩方面的學術價值，而在北美剛剛起步的新媒體藝術中，展現自己的能力。

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Art Review
評論文章

Representation of Mental Imagery of Digital Art —Contemporary Art Concept of New Digital Works by LiQin Tan

數碼藝術的心象再現——從譚力勤的數碼新作談當代藝術觀念

ARTIST, Taiwan, April 2005, V359, p288-291
臺灣《藝術家》雜誌

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Representation of Mental Imagery of Digital Art —Contemporary Art Concept of New Digital Works by LiQin Tan 數碼藝術的心象再現——從譚力勤的數碼新作談當代藝術觀念

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Artist LiQin Tan will hold a “Digital Five Elements Art” exhibition at the Da Vinci Art Alliance in Philadelphia this month. Having studied fine arts in Hunan Normal University, Central Academy of Fine Arts, Concordia University in Canada and *Isn’t the Sheridan College also very important? etc., LiQin Tan is now a professor of the State University of New Jersey, and head of animation at the Fine Arts Department. In recent years, Tan has brought forth a lot of new digital artworks, which have attracted wide attention, having solo exhibitions in USA, Canada, UK, Australia, Turkey and China this year and next year. However, while people are attending to his digital technology, my concern is on his concepts, for digital art is a new phenomenon of contemporary art whose mainstream is concept.

I, Concept of Representation

In the last ten years new media arts, especially digital art, surpassed all other arts in the contemporary art field. People usually consider digital art as a kind of technology in new media art. For artists, it is about adopting current high technology, especially computer simulation and information technology, to create artwork. For critics and theorists, however, things are not so simple. New media art actually involves concept issues of contemporary art as well. For example, digital art not only challenges, but also overthrows the existing art concepts. These concepts include the essential ones of representation and human subjectivity.

Previous digital artworks of LiQin Tan present human figures. The “Digital and Primitive” series, which take the aboriginal culture of American Indian as the subject matter, is such an example. These works are easy to understand and accept due to the representational features of the figures. However, the new artworks of Tan changed the previous appearance; the identifiable human figures have disappeared, and have been replaced by unidentifiable structures, such as stubs,

旅美華裔藝術家譚力勤，本月在費城的“達芬奇協會”舉辦“數碼五行藝術”展。譚力勤原在湖南師範大學、中央美術學院、加拿大康科迪亞大學等校學習藝術，現為美國新澤西州立大學教授，是該校美術系數碼藝術教研室的負責人。最近幾年譚力勤的數碼藝術不斷翻新，引起了人們的注意，而今明兩年他在美國、加拿大、英國、澳洲、土爾其和中國也都有個展。不過，當人們關注他的技術問題時，我却關注其觀念問題，因為數碼藝術是當代藝術的新現象，而當代藝術的主流則是觀念的。

一 “再現”的觀念

最近十年的新媒體藝術，尤其是數碼藝術，在當代藝術中一枝獨秀。人們通常認為，數碼藝術涉及的是新媒體藝術中的技術方面。對藝術家來說，這就是如何采用當代高科技，特別是采用電腦模擬和信息技術的現成手段，來制作藝術作品。但是，對於批評家和理論家來說，事情并非這樣簡單，新媒體藝術實際上還涉及當代藝術的觀念問題。例如，數碼藝術是對我們既有藝術概念的挑戰甚至顛覆，包括再現和人的主體性之類根本概念。

譚力勤先前的數碼藝術作品，呈現的是人物形象，例如他以北美印地安人的土著文化為題材的“數碼與原始”系列作品。由于人物的具象性特徵，這些作品易于理解和接受。但是，譚力勤後來的新作品，却一改過去的外觀，易于辨認的人物形象消失了，代之以不易辨認的構形，而僅僅看似樹樁、枝幹、果實、菌類、石塊等等。這些相當抽象的構形，幾乎是一種純粹的形式，而不是客觀世界的再現。譚力勤數碼作品的此種變化，使我們不得不考察當代藝術關於再現的問題。

在西方美學史上，亞力士多德關於

branches, fruits, fungi and stones, etc. These fairly abstract structures are almost pure forms rather than representations of the objective world. Such a change in Tan’s digital artworks forces us to review contemporary art on the matter of representation.

In the history of western aesthetics, Aristotle’s simulation theory is the footstone of art representation theory. Yet Plato once stated that the representation of art was not true. Taking bed as an example, Plato pointed out three hierarchies of representation: idea, sensibility and art. The idea of bed exists in the first hierarchy, namely the reason why the bed becomes bed and the principle. Bed in the second hierarchy is the one made by a carpenter in accordance with the idea of a bed, that is, according to his understanding of the idea and its particular purposes; so, it is perceptual, incomplete, biased and unreal. The third one is the painter’s bed, an imitation of the carpenter’s bed, which is restricted by visual angle and other factors, thus it represents only part of the outline of the bed, and is even more unreal for this reason. In this way, the painter’s bed is the imitation of imitation, shadow of shadow, which is thrice removed from the truth. Plato’s logic denied the reality of representation and considered art incapable of representing the reality of truth.

Nonetheless, the history of western fine art from High Renaissance to the 20th century is a history that tries to reflect the objective world. Although the reliability and reality of representation often face Platonic puzzles, while the purpose of artistic representation is simulation, the capability of representation and simulation have become the essential criteria for judging the level of artists, which the Europeans regard as valid everywhere. Even theorists like Levi-Strauss, when talking about the representation of Nicholas Poussin’s paintings, would take the classical allusion of China “adding the touch that brings a work of art to life”, to explain the reflection level and merits of Nicholas Poussin’s paintings.

In this way, from ancient Greece to Gombrich in the 20th century, artists and theorists followed the doctrine of Aristotle in artistic creation and explanation on one hand, while arguing ceaselessly about Plato on the other. Even in the peak of abstract art in mid 20th century, people still contended that art represented an abstract image. At the end of the 20th century, Michel Foucault wrote a book *This is Not a Pipe*, which discussed the representation of paintings by surrealist artist Magritte, thus the age-old debate became a new concept problem in the era of deconstruction and post-modernism.

II Future of Representation

Comprehending digital images of LiQin Tan from an analytical viewpoint, I see the mental imagery of the

模仿的理論，是藝術再現論的基石。但是柏拉圖却說過，藝術的再現并不真實。柏拉圖以床為例，給我們指出了再現的三個層次：理式、感性和藝術的層次。在第一個層次上存在着關於床的理式，也就是床之所以為床的道理和原則。第二個層次上的床，是木匠根據床的理式而制作的床，是木匠依自己對這理式的理解和自己的特別目的而制作的，因而是感性的、不全面的、偏頗的、不真實的。第三個層次上的床，是畫家根據木匠的床而繪制的，受到畫家之視角等因素的限制，祇再現了床之外形的某一方面，因而更不真實。于是，畫家的床是摹本的摹本、影子的影子，與真理隔着三層。柏拉圖的邏輯，否定了再現的真實性，認為藝術不可能再現本質的真實。

儘管如此，自文藝復興到二十世紀，西方美術的歷史，却是一個力圖再現客觀世界的歷史。雖然再現的可靠性和真實性一再受到柏拉圖式的困擾，但藝術再現的目的就是仿真，而再現與仿真的能力，也成為判斷藝術家水平的根本標準。歐洲人認為這是放之四海而皆準的標準，就連列維·斯特勞斯這樣的大理論家，在談到普桑之繪畫的再現問題時，也舉出中國“畫龍點睛”的典故，來說明再現的水平 and 功力。

這樣，自古希臘到二十世紀的貢布裏希，藝術家和理論家們一方面遵從亞力士多德的教義進行創作和闡釋，一方面又不斷地爭論着柏拉圖的問題。即使在二十世紀中期抽象藝術達于鼎盛之時，人們還爭論說，藝術再現的是被抽象化了的物象。到二十世紀後期，福科寫了一本小冊子，《這不是一根煙鬥》，討論超現實主義畫家馬格利特繪畫中的再現問題，使這場古老的爭論，成為解構主義和後現代時期新的觀念問題。

二. “再現”的未來

用分析的眼光解讀譚力勤的數碼圖像，我看見的不是樹樁、枝幹、果實、菌類、石塊等原始森林的局部摹寫，而是藝術家的心象，譚力勤說這是關於禪和五行的心象。禪是看不見的，譚力勤寓禪于金木水火土五行之中，賦予禪各種寫實的外觀，但其作品却又不是對某一具體物象的再現。也就是說，藝術家不用木匠的床，他心中祇有一個關於禪的理式。

譚力勤的數碼藝術所涉及的再現觀念具有挑戰性。在這個問題上，今日的技术模擬為我們打開了一片全新的天地，使既有的理論面臨了顛覆的危險，理論家們不得不從新發問：藝術還是不是再現？藝

artist instead of a partial depiction of stubs, branches, fruits, fungi, and stones, etc. in the primitive forest. LiQin Tan states that it is the mental imagery about meditation and five elements. He implies the invisible meditation in the five elements of metal, wood, water, fire and earth, and puts it in various realistic visual appearances. Yet his works of art are not the representation of certain specific objects. In other words, the artist has his own idea about meditation without using the carpenter's bed.

The concept of representation in LiQin Tan's digital art is challenging. The technical simulation today opens a brand new world for us on this issue and threatens to overthrow the existing theories. The theorist cannot help but ask again: Is this art representation or not? What does art represent? How does art represent? In summary, what kind of representation will there be in the future?

American Chinese scholar Rey Chow believes that in the information and high-tech age, imitation of the objective targets become less and less important for representation, while simulacrum becomes more and more important. It means that representation in the future needs no object to simulate just as painters do not need a model for their sketches. Here I ask again: whether future representation needs not a carpenter's bed but Plato's idea or neither? In order to research this issue, I'll start with "simulacrum".

The original meaning of simulacrum is not sophisticated. It simply means representation or emulation in Latin and French. However, in the information age today and in the context of contemporary art, simulacrum in English has varied greatly from its original meaning. When "simulacrum" emerged in the technical field of the 21st century, it also meant representation and emulation at the very beginning. For instance, the simulator reproduces the real conditions of flight operations in a cabin screen for training. Though the Trueman TV Show today attracts the audience with a "real portrait", what we see are digitally transmitted simulated images instead of real people whom you may touch and talk with. Even in Internet video chat, the voices of the two people are simulated sound converted digitally. Whether in a transmission path or terminal, we neither get a carpenter's bed nor Plato's idea. Simulacrum is then not in its original state and representation becomes virtuality as well.

Virtual image has a realistic appearance, but it doesn't have any model as its original and it is hard to say whether it possesses Plato's idea. In the digital information age, both the city and the global village are virtual existences in nature. As for virtuality in real politics, the Western World provides China with examples of democracy and market economy, while

術再現什麼？藝術怎樣再現？這些可以歸結為一個問題：未來的再現是什麼樣的再現？

美國華裔學者趙睿（譯音）認為，在信息和高科技時代，對於再現來說，模仿客觀對象將變得越來越不重要，而模擬却會越來越重要。也就是說，未來的再現，並不需要被模仿的對象，就象畫家並不需要模特來寫生。在此，我要追問的是：未來的再現，是不需要木匠的床，但仍需要柏拉圖的理式，還是二者都不需要？為了探討這個問題，我要從“模擬”說起。

模擬（simulacrum）一詞的本意並不複雜，在拉丁語和法語中，意思就是再現或仿真。但是在我們今天的信息時代，在當代藝術的時下語境中，英語裏的“模擬”，已與本意相去甚遠。當“模擬”一詞出現在二十世紀的技術領域時，剛開始也指再現和仿真，例如，飛行模擬器（simulator）就是要用座艙屏幕來再現飛行操

作的真實情形，以作訓練之用。可是今天電視屏幕上的真人秀，雖以“寫真”為招徠，但我們看見的，却不是可以觸摸、可以與之對話的真人，而是數碼傳輸的模擬圖形。即便是在互聯網的視頻聊天中，二人的聲音，也是經過數碼轉換的模擬聲音。無論是在傳輸路徑上還是在終端，我們都既未獲得木匠的床，更未獲得柏拉圖的理式，這時的模擬，已沒有“原型”（original），再現也成爲一種“虛擬”之象（virtuality）。

虛擬的形像雖有一個寫實的外觀，但沒有模特作原型，也很難說有沒有柏拉圖的理式。在數碼信息時代，無論是一座城市，還是實現了全球化的地球村，其實都會是一個虛擬的存在。說到現實政治中的虛擬，西方世界爲中國提供了民主和市場經濟的樣板，但中國却回答說摸石頭過河，祇要捉得住老鼠就是好貓。其實西方世界自身，也沒有樣板，不管是柏拉圖的理式還是木匠的床，一概沒有，西方同樣是摸石頭過河去捉老鼠。

在這個問題上，今日美國的文化理論家愛德華·索哈（Edward Soja）有精辟論述。他首先挑戰法國後現代主義主帥鮑德里亞關於“超級現實”（hyperreality）的概念，批評鮑德里亞的“超級現實”是單一性的。索哈指出，信息和高科技時代發達的西方城市有實在和虛幻兩個方面，他稱這樣的城市爲“後大都會”（postmetropolis），例如洛杉磯。生活在後大都會的市民，他稱爲“模擬市民”

China replies: "Feeling stones while crossing a river," "A cat that can catch rats is a good cat." As a matter of fact, there is no such template in the Western World itself. There is neither Plato's idea nor the carpenter's bed. The Western World also feels stones while crossing a river to catch rats.

Edward Soja, a present-day American cultural theorist, comments incisively on the issue. He first challenges the concept of hyperreality given by Baudrillard, the leader of French postmodernism, and criticizes the singularity of Baudrillard's hyperreality. Soja points out that there are two sides of reality and virtuality in advanced western cities of information and the high-tech age. He calls these cities postmetropolis, e.g. Los Angeles. He calls the citizens living in postmetropolis Simcitizen, the municipal administration Simgovernment, and administrative policies Simpolitics. Finally, he directly calls the United States SimAmerica. Soja concludes that in the United States, or SimAmerica, all Simcitizens must be Simcontrolled by the Simgovernment. As a result, human nature disappears. In my point of view, Soja probably implies: Doesn't technology challenge democratic and free American lifestyle and deprive supreme human rights?

If the "postmetropolis" described by Soja is the horrible future displayed in Hollywood science fiction movies, like the futuristic story in the movie "Artificial Intelligence", the abstract forest created by LiQin Tan will then be a Utopia on the contrary. LiQin Tan has drawn cartoons for the Walt Disney Company, and Disney's tenet is to depict a beautiful Utopian world. Perhaps, it offers us a conceptual footnote concerning history and culture in understanding LiQin Tan's digital art.

III. "Cyborg" and Meditation

Donna Haraway, a famous American feminist theorist, issued a manifesto on future Cyborgs. Her words are critical, crazy and witty. According to Haraway's definition, all the people in the future will be Cyborgs, that is, hybrids of machines and animals, and creatures of social development as well as of fiction. Haraway believes that social reality is in essence social relation, the most important political framework which is actually a virtual one in the developing and changing world. Thus, social development will integrate with virtuality and machines will integrate with animals. In fact, Cyborg debuted many years ago in the United States. As early as the mid 1980s, the US Army has begun to research and develop C3I, a command-control-communication-intelligence system with no human appearance but considerable artificial intelligence. Later, in the new version of the Hollywood movie Star Wars, robot soldiers with wolf heads and human bodies emerge, which can be regarded as Cyborgs with a

(Simcitizens), 市政管理是“模擬市政”（Simgovernment），管理方針是“模擬政治”（Simpolitics）。最後他幹脆稱美國爲“模擬國家”（SimAmerica）。索哈的結論是，在美國這樣一個模擬國家裏，所有的模擬公民都必須接受模擬政府的模擬管制，結果，人之所以爲人的本質屬性便喪失了。在我看來，索哈可能是想暗示，在這模擬的國家裏，技術莫非不是對民主、自由的美國生活方式的挑戰、莫非不是對至高無上的人權的剝奪？

如果說索哈描繪的“後大都會”城市，是好萊塢科幻電影所展示的可怕未來，例如電影“人工智能”所講的未來故事，那麼譚力勤創造的抽象森林，便是一個相反的烏托邦。譚力勤曾爲美國迪斯尼電影公司繪制動畫片，而迪斯尼的宗旨是描繪美好的烏托邦世界。也許，這可以爲我們理解譚力勤的數碼藝術，提供一個涉及歷史和文化的觀念性注腳。

三.“模擬人”與禪

美國著名女性主義理論家當娜·哈娜薇，發表過一篇關於未來之“模擬人”（Cyborg）的宣言，其言辭富於批判精神，同時又瘋狂而調侃。按照哈娜薇的定義，未來世界的人，都會是模擬人，這是機器與動物的組合，既是社會發展的產物，也是虛構的產物。哈娜薇認爲，社會現實就是社會關係，這是最重要的政治構架，但在發展變化着的世界上，這個構架是虛擬的。於是，社會發展與虛構就會合一，機器與動物也會合一。實際上，模擬人在美國已經出現。早在八十年代中期，美國軍方就開始研發一種代號爲C3I的指揮、控制、通訊及情報系統（command-control-communication-intelligence），這是一個不具備人的外形，但具有相當人工智能的系統。後來，在新版好萊塢電影《星球大戰》中，一種狼頭人身的機器士兵出現了，這可以被看成是具有人形的模擬人，據說這種智能機器人將會是美國的未來士兵。

正如世上沒有永動機，機器需要人的設計、制作、操縱和維護，人工智能的產物也出自人的設計和操縱。然而，哈娜薇所說的模擬人是一種越界的造物，它越過了機器與人的界線，越過了實用技術與科學幻想的界線，以及大腦與身體的界線。在長篇大論的《模擬人宣言》的最後，哈娜薇寫到了模擬人的本質：如果說我們現世中人的身體，是權力與身份的體現，那麼模擬人也不例外，其身體也是權力與身份的體現。這就是說，索哈那種後大都會的模擬社會，實爲我們現實社

human appearance. It is said that these intelligent robots will be future soldiers in the United States.

Just as there is no perpetual motion machine in the world, machines need to be designed, manufactured, operated and maintained by people, as well as the products of artificial intelligence. However, the Cyborg that Haraway mentions is a transcendental creature, which exceeds the limitation of robot and human, limitations of practical technology and science fiction, as well as limitations of the brain and body. At the end of the harangue of A Cyborg Manifesto, Haraway describes the nature of the Cyborg: If our bodies in reality incarnate our power and status, so does the body of the Cyborg. That is to say, Haraway's post-metropolitan simulation society is in fact the reflection of our real society. Though it emerges with a high-tech appearance of the information age, it still has all the problems of our real society. Therefore, on the one hand, fiction and fantasy of information technology cannot provide us shelter; on the other hand, human nature is unchangeable, even the Cyborg's body is still the embodiment of power, status and social nature.

On the basis of the above realization, Tan's meditation and the five elements in his new digital works now become easier for us to understand. As what has been said previously, LiQin Tan's latest works adopt abstract structures with realistic appearances in place of the human figures in his previous works. Meditation is a human understanding of themselves and the outside world. Since one end of meditation involves the outside world, it can be embodied or implied by the five elements as well. Meditation is a wordless religion. Since artists express meditation in forms of metal, wood, water, fire and earth, it is naturally unnecessary to endure meditation with human appearance. Although humankind is concerned with the other end of meditation, in a metaphysical sense, they can also be embodied by artists in formless ways. Thus, LiQin Tan reproduces part of the primitive forest by using digital abstract modes. He uses configurations implying meditation of stubs, branches, fruits, fungi, stones, etc. as human psychological images. If the primitive forest is Tan's representation of "Simcity", these configurations then are his representation of "Simcitizens".

Obviously, the forest in the representation of LiQin Tan's digital artworks is a "Simcountry" contrary to Soja's, while the people in the forest are "Cyborgs" contrary to Haraway's. LiQin Tan is a social participant, yet in the depth of his heart, he is a hermit like the Seven Sages of the Bamboo Grove in ancient China. In my eyes, his "Digital Five Elements Art" serial works reflect himself, in whose heart the idea of art already exists.

會的寫照，它難以信息時代之高科技的面目出現，但也存在着我們現實社會的所有問題。因此，一方面信息技術的虛構與幻想，並不能給我們提供一個避難所，另一方面，人的本質不可改變，連模擬人的身體，也仍是權力與身份的顯現，也具有社會的屬性。

有了這樣的認識，再看譚力勤的數碼新作，我們對他的禪和五行便易于理解了。如前所述，譚力勤先前的作品都具有人的外形，而最近的新作却代之以貌似寫實的抽象構型。禪是人對自身和外界的認識，既然禪在其一端涉及到外界，它也就可以被五行的元素所體現或暗示。禪是無言之教，藝術家用金木水火土來承載禪，當然不必給禪以人的外形。但是，禪的另一端涉及到人，于是在形而上的意義上，藝術家便可以用無形的方式來再現人。于是，譚力勤用數碼抽象的方式，再現了原始森林的局部，他以樹樁、枝幹、果實、菌類、石塊等隱含禪意的構形，來作為人的心靈圖象。這個原始森林，如果是譚力勤所再現的“模擬城市”，那麼這些構形便是他再現的“模擬市民”。

顯然，譚力勤的數碼藝術作品所再現的森林，是一個與索哈相反的“模擬國家”，而森林裏的人，則是與哈娜薇相反的“模擬人”。譚力勤是一個人世者，但在內心深處，却又是竹林七賢式的出世者。在我眼中，他的“數碼五行藝術”系列作品，再現的是他自己，他心中自有藝術的理式。

2005年2月于蒙特利爾

1. Please refer to History of Western Aesthetics. V1, by Zhu Guangqian, Beijing, People's Literature Publishing House, 1979, p44.
2. Levi-Strauss Regarder, écouter et lire, Beijing: San Lian Press, 1996, p23
3. Rey Chow, "Gender and Representation" in Feminist Consequences: Theory for the New Century. Elisabeth Bronfen and Misha Kavka, eds. New York: Columbia Univ. Press, 2001. p54.
4. Edward Soja, Postmetropolis: Critical Studies of Cities and Regions (Oxford: Blackwell Publishers, 2000), p323.
5. Ibid., p.47, 7. Ibid., p315.
6. Donna Haraway, "A Cyborg Manifesto" in The Cybercultures Reader. David Bell and Barbara M. Kennedy, eds. New York: Routledge, 2000, p291.

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Art Review
評論文章

New Media & Art Education —Curator's Notes for LiQin Tan's Solo Exhibition 新媒體于藝術教育——譚力勤個展策展人語

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Zhu Qingsheng is a famous contemporary Chinese art critic. These are his curator notes for Tan's solo show in Beijing.

The notes highlight the two artists' friendship and experiences during the '85 Art movement. It goes on to talk about the establishment of the Department of Digital Arts at Peking University and the significance of inviting Tan as a "Visiting Professor." The notes also talk about the characteristics of Tan's art and the definition of new media. Finally, Zhu Qingsheng ends by declaring that Tan's exhibition is not only an art display, but an inspiration and opportunity for Chinese artists to visit and to understand new-media art.

New Media with Art Education —Curstor Notes for LiQin Tan's Solo Exhibition 新媒體于藝術教育——譚力勤個展策展人語

Zhu Qingsheng 朱青生

1995年我從海德堡大學完成博士學位回國之前，認真地研究了發展國家的藝術學院的最新變革，擬就一個完整的在中國建造新型藝術學院的設想。回國，曾經把這些設想到處推薦，包括中央美院和北大，到目前為止，沒有受到實際重視，更談不上採用，回首一晃13年。我想當年我的構想現在恐怕已經落伍，就在此時，老遠譚力勤來了電話，他要我為他的國內個人展覽策劃。我是不知如何是好！因為我實在是幫不了這位及其能幹的朋友什麼忙，承擔起策劃的重任，運籌帷幄，決勝千裏。而是譚力勤早已五洲縱橫，名滿天下，對於歸國的展覽，也是成竹在胸，巨細周到。我被送上這個策劃的位置，祇有一個理由，就是因為譚力勤來到了北京大學軟件學院數字藝術系，我與這個系淵源很深，並且對於譚力勤來到此系的作用和價值及其清楚，也對他所不能作為的限度深為理解，就此借言說，來作表明。

北京大學軟件學院數字藝術系，正在探索和實際着當今最先進的藝術教育方式，無論是以如何標準衡量，如果這個實踐得到充分完整地貫徹，都會標示為世界一流的藝術教育。祇有一個沒有陳見的地方，祇有在飛躍現代化的中國，這個目標、動力和雄心才如此鮮明和堅定。

當代藝術教育要成為世界一流，必須具備三個標志。1. 以現代藝術為基礎理念；2. 以新技術、新門類、新媒體為教學主導專業；3. 以現代管理制度為組織形式

北京大學數字藝術系的管理制度是教授聘用和工作室制。任何一位當今大師，都可以成為北大教授，而且不斷流動。隨着流動不斷將正在進行的實踐活動帶入教學，不斷將教學保持在行業敏感尖銳的觀念和問題上，不斷讓學生理論聯系着實習，學以致用，直逼藝術最前沿。學生大多則來自各行各業有實踐經驗的研究生。

譚力勤就是這麼來的，記得我還接觸Beaty, Russel 和 Field, Robin King 和國內的同事。譚力勤正扶持着這種新技術。因此，譚力勤的展覽就不僅是他的藝術的展覽，而是給年輕的學生和藝術家一個啟發和理解藝術的機會。

22年前，我與譚力勤共渡湘江，那時我們共同的事業就是在中國推進現代藝術的發展。現在現

代藝術已經蔚為中國當代藝術之主流，與正統藝術共同構成了中國改革開放的重大象徵性成果。30年的更新中國，無論西方發達國家如何發展了人類藝術，也不能代替中國的藝術家針對中國的現狀，不斷原創性地做出新作品，建立新的藝術觀念。但是，中國當代藝術的成就，不是排斥人類整體文明的發展而固步自封，而是在將西方現代藝術“華化”——結合中國的資源、面對中國的問題、展開獨立自主的創造，從而對世界的前途和人類的理想負擔責任。雖然世上流行着一種“陰謀論”，把中國藝術的發展歸到美國的特務活動的延伸。殊不知，現代藝術就象核武器和激光，絕不因為先進國家已有，中國就要排斥和反對。應該進一步占有，要掌握得更好，發展得更遠。尤其是新媒體，是檢驗國家軟實力的指標。難道我們還要等着領先的國家永遠做原創，我們還是在傳統的思維、傳統的方式和傳統技術去加工和進口嗎？因此，作為現代藝術標志之一的新媒體、新方法和新門類，就成為我們在八十年代現代藝術的觀念引進任務完成之後，新世紀的新任務。

我在北大參與了數字藝術系的建設，現在譚力勤來執鞭，好像他鄉遇故知，故知依舊，人却從他鄉返回了故鄉。在這裏，似乎一種理想就把我們連接，這就是新型藝術教育，就是藝術學院。

新媒體到底是什麼？我們所有的定義應該被這樣一種定義籠罩？如果能够定義，它就不在新媒體。但是，新媒體畢竟要與我們的現實和傳統保持一種關係，形成一種張力，就在這個節點上，譚力勤的藝術昭然。

至于這些藝術是什麼，請來看，但是，還有更多的可能，全國為啟示而創造，成之于觀眾，尤其是中國年輕的觀眾。

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Wandering between Two Extremes — LiQin Tan's Art Experience 兩極間的游走——譚力勤的藝術歷程

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Wandering between Two Extremes — LiQin Tan's Art Experience 兩極間的游走——譚力勤的藝術歷程

Liu Libin 劉禮賓

For artists, "Wandering" comprises the relationship between life's space & art's liberty, while the "Two Extremes" projects the ephemeral boundaries between which the wandering is bounded by. In Tan's story, the two extremes reflect the polar identities of Artist & Critic — both of which are roles that he's adopted in successive juxtaposition during his art career. Works studying primitive societies to those innovating within new media are featured, alongside developments in Eastern and Western cultures.

Tan has been a representative of the art field since the early 1980s with his continuing art exploration. For him, the choice of perpetual artistic discovery is not only his destiny but also a pragmatic action of art creation. The analysis of Tan's art experiences highlights many of the important trends and developments between China and the West since the 1980s.

Dual Identity: Artist & Critic

In 1984, Tan won a Prize of Excellence at the 6th National Art Exhibition of China. In the following year, his article *A Future Conceptual Vision of Chinese Art* won a Prize of Excellent Work from the magazine *The Trend of Art Thought*. With these two prizes, Tan suddenly found himself immersed in the art world as both an Artist as well as a Critic.

The conservatism of the 6th National Art Exhibition became an important driving factor behind the "85 New Art Movement". During the seminar held at the exhibition, Tan animadverted on the works and exhibiting patterns of the exhibition. In *A Future Conceptual Vision of Chinese Art*, Tan expressed his desire for future art pursuits. In the two successive experiences he showed one tendency of his mental world: finding something new in the old world — similar to the spirit of "85 New Art Movement." From then on he became a representative artist and critic of the "85 New Art Trend."

對藝術家來講，“游走”意味着生活空間和藝術空間的雙重拓展，而在“兩極間”進行的游走，則意味着拓展的極致。“兩極”可以是“藝術家、批評家”的雙重身份，可以是“原始社會、新媒體時代”的時間跨度，可以是“中、西”的對峙空間。藝術家譚力勤正是在兩極間的不停游走中，以其不懈的藝術探索，成為上世紀80年代以來藝術界的代表人物之一。對譚力勤來講，“游走”既是一種時代宿命，也是一種主動選擇；既是介入現實的務實之舉，又是從事藝術創作的超脫姿態。對譚力勤藝術歷程的剖析，將展現上世紀中國80年代以來中國藝術發展歷程中的重要側面。

（一）“藝術家”與“批評家”雙重身份的獲得

1984年，譚力勤獲第六屆全國美展優秀獎。次年，他的論文《中國藝術觀念的未來特徵》獲《美術新潮》雜誌佳作獎。兩個獎項聚集在譚力勤身上，確定了他的“藝術家”與“批評家”雙重身份。

第六屆全國美展的“保守性”成為激發“八五美術新潮”的部分動因，在這屆美展的研討會上，譚力勤對這屆美展的作品的以及組展模式進行了批判。在《中國藝術觀念的未來特徵》一文中，譚力勤則表達了對未來藝術的嚮往。譚力勤在這兩次成功中，表現出他精神世界的一個傾向：破舊出新——這和“八五美術新潮”的精神指向不謀而合，他也由此成為“八五美術新潮”的代表性藝術家和批評家之一。

譚力勤和“八五美術新潮”兩個

Tan was dedicated to the "85 New Art Movement" in two important roles: (1) As one of the founders and an executive editor of the avant-garde art magazine *Painter*, Tan discovered the talented artist Gu Wenda and reported on him with special coverage in *Painter*. This was the first appearance of Gu Wenda's works in domestic media coverage — a significant contribution made by Tan as a critic. (2) Tan participated in the Zhuhai "85 New Art Movement" seminar organized by the *Art Newspaper of China* and Zhuhai Academy of Fine Arts. His installation *Myriad Creatures* was shown in the seminar and attracted attention to him — the artist.

How did Tan think about the hot topic during the contemporary art era: that of "the relationship between the artist and the critic" in 1980s? He clearly expressed his point of view in the articles of *A Scattered Senses Theory* in the book *The Theory of Contemporary Art*, published by the Hunan Fine Arts Publishing House in 1987. He stated: "Artistic commentary is a creation of an aesthetic subject. Only the critics are sensitive to the subject and may become another kind of productive power of artistic creation that directly creates artistic treasures. Their articles themselves not only have cognitive value but also aesthetic value. The critics are art producers. Therefore, it is more accurate to call them art critics than artists." From his words we know that Tan

regarded artistic commentary as a kind of aesthetic creation relating to the subject and critics as commentary artists — those that reveal the nature of the artist. Throughout the article, we can see how Tan regarded "Life-force," "Intuition," "Sensibility" and "Emotion" as identical to the cultural atmosphere created by Nietzsche philosophy in the 1980s and "Philosophy of Life." His relatively objective, analytical attitude echoes his accumulated knowledge and his admiration of rational reflection in 1980s. I don't mean to discuss his philosophy on commentary, but to make clear the call-and-echo of this philosophy at the time and his future development ahead: that is, why Tan becomes a professional artist.

POP Collage with Traditional Symbols

Xiaohua Su (Shu Qun) analyzed and recommended *Tan's Work Myriad Creatures in Halfway Pop Hot* (in the *Art* magazine from December 1986). Based on his critique on Pop Hot in China influenced by Shenhua Lao, Su positively commented on "Myriad Creatures" by the standard of "Breaking with convention." In Su's opinion, "the polar behavior of choosing making materials for his Chinese painting has surpassed writing works of Gu Wenda, but the visual tension of the work is not equal to that of Gu Wenda's works." Now we can say Su's comment is fairly pertinent. In my opinion, the concept of the work

重要事件相關：（一）作為湖南美術出版社《畫家》雜誌發起人之一和執編的他，在《畫家》雜誌上對谷文達進行大幅專題報道，這是谷文達首次在國內媒體露面，可視為譚力勤作為“批評家”的又一次出擊；（二）參加1986年由《中國美術報》和珠海畫院聯合主辦的《八五青年美術新潮大型幻燈展暨學術討論會》，作品《萬物化生》在這次討論會上得以展示，並得到了一定程度的重視，這可視為譚力勤作為“藝術家”的又一次出場。

80年代的譚力勤是怎樣看待“藝術家和批評家的關係”這一當代藝術中頗受關注的話題的？他在1987年湖南美術出版社出版的《現代美術理論文集》“錯開的五官——我的批評觀之鑿透”一文中表達了自己鮮明的立場，他認為“藝術批評是一種審美主體創造。有主體意識的批評家，才能成為藝術創作另一生產力，直接進行藝術財富創造。其文章本身，不僅有認識價值，更重要的是有審美價值，批評家本身便是藝術生產者。為此，如其稱呼藝術批評家不如稱批評藝術家更確切”。可知譚力勤將藝術批評視為一種與主體生命相關聯的審美創造，它把“批評家”視為“批評藝術家”的觀點，顯示了他“藝術家”的本性。通讀全文，譚力勤對“生命力”、“直覺”、“感性”、“情感”的推崇明顯與80年代尼采哲學、“生命哲學”所營造的文化氛圍相一致，而作者相對客觀的分析態度則和他的知識積累以及80年代對理性反思的推崇相呼應。筆者在此無意對其批評觀進行討論，祇想明確譚力勤當時的批評觀和其未來的發展道路之間的呼應關係：由80年代譚力勤的批評觀可知，現今的譚力勤成為一位專職藝術家是情理之中的事。

（二）傳統符號的波普式拼貼

蘇曉華（舒群）在《不徹底的波普熱》一文中（1986年12月《美術》雜誌）對譚力勤的作品《萬物化生》進行了分析和推薦。蘇曉華在對勞申柏影響下的中國波普熱進行批評的基礎上，以“擺脫傳統之禁錮”的程度為衡量標準，對《萬物化生》進行了肯定。在蘇看來，“這件作品在中國畫製造材料上所採取的極端行為已遠遠超過了谷文達的文字系列，但就視覺圖式自身的張力看却不及谷文達的圖像的張力感覺強烈”。現在看來，蘇的評價還是比較中

exceeds the form. The correspondence of the form to the diagram of Trigrams (Qian, Qun) is too simple, hindering the critical force of the work. But if the work is considered under the art atmosphere in 1980s, it has a sense of inevitability. Under the cultural atmosphere of the time, the sharp tease on the materials of Chinese painting and consequent questioning on traditional culture were certain to bring about severe impacts on traditionalists.

From 1987 to the early 1990s, Tan traveled abroad to expand upon the creative thoughts that he pursued while in China. In April 1990, he exhibited a series of his works "Bamboo Culture Series" in VAV Gallery of Concordia University, taking bamboo as an edged tool to make an impact on Chinese traditional literati paintings. Among the works, eight bamboo hats of an important work Heavenly Stem and Earthly Branch were marked with "Jia, Yi, Bin, Ding (heavenly stem)" and "Zi, Chou, Yin, Mao" ("earthly branch," full of the feelings of the origin and roughness). The work evidently continued the creative thoughts of Myriad Creatures with extensions. The primitive culture and traditional culture were explored and utilized more deeply and intensively. In my opinion, this is his conscious effort to hone in on traditional homeland cultures as well as to further develop former thoughts. Subsequently, he created Huge Abacus and mounted a Chinese modern painting on a pearl.

Hunan is the cradle of Chu culture. The Chu culture has a unique foothold in Chinese culture — one of emotional romance. In modern and contemporary history, Hunan people played important roles with the fierce, bold, merry and lively mannerisms of the times — and "Hunan people" became a group of heroes joined in the creation of a new era and a modern country. The artistic creation in Hunan in the 1980s showed its vitality and energy to connect with original art on the one hand and to continue the participation and bravery of the "Hunan people" in modern society on the other hand — one that was filled with sprite spirit. In Tan's works from the 1980s to the early 1990s, his artistic creation was closely related to the cultural atmosphere of Hunan. Tan was aware of and sensitive to the weakness inherit in the Chinese traditional literati paintings. Both indicating exploration and reflection of traditional culture, the artistic creation and comment on original Chu culture echo with each other—as an artist and a critic. Tan's rational thoughts and judgment match his artistic enthusiasm sourced from nature.

Primitive Culture and Digital Technique

In 1993, Tan obtained a Masters of Art degree from the

肯的。在筆者看來，這件作品的觀念性要強于作品本身的形式感，作品形式與卦象圖（乾、坤）之間的對應有些簡單化了，這無疑削弱了作品的文化批判力。但將該作品置於上世紀80年代的藝術氛圍中，這件作品又具有了某種必然性。在當時的文化氛圍中，對“中國畫制造材料”作如此尖銳的揶揄，由此帶來的對傳統文化的質疑，無疑會對當時的傳統堅守者形成強烈的衝擊。

從1987年到上世紀90年代初，游走在國外的譚力勤繼續了他在國內的創作思路。1990年4月，他在康戈迪亞大學VAV畫廊展出了《竹文化系列》作品。將竹子作為衝擊中國傳統文人畫的利器。其中的重要作品《天幹與地支》中的8個門笠被分別標示了“甲、乙、丙、丁”（天幹）和“子、醜、寅、卯”（地支）8個文字，頗具原始、粗獷的意味。這件作品明顯延續了《萬物化生》的創作思路，並另有拓展，藝術家對原始文化、傳統文化的挖掘和轉用較以往更加深入和強烈。在筆者看來，這是身處海外的譚力勤對祖國傳統文化的自覺強調，也是他繼往思路的進一步深化。在此之後他創作的“巨型算盤”把現代中國畫裝裱在算珠上面，更是上述創作思路的進一步延伸。

湖南是楚文化的發源地，楚文化以崇尚原始、激情浪漫為特徵，在中國文化中獨樹一幟。在中國近現代史上，湖南人扮演了舉足輕重的角色，其行事的霸悍酣暢與時代需要相符合——“湖南人”成為世事造就的英雄群體，他們也參與造就了一個新時代，參與建造了一個現代國家。20世紀80年代的湖南藝術創作一方面彰顯了與原始藝術相聯結的生命激情；另一方面延續了近現代“湖南人”的人世和彪悍，作品充滿了批判精神和張揚的情感。由譚力勤20世紀80年代到90年代初的創作可以發現，他的創作與湖南80年代的文化氛圍密切相關，譚力勤始終對傳統文人畫的孱弱之弊表現出高度警戒。同是對傳統的挖掘和反思，譚力勤的藝術創作和和批評文字與來自遠古的楚文化遙相呼應——作為藝術家和批評家的譚力勤，他的理性思辨和源自本真的藝術熱情交相輝映。

（三）原始文化與數碼技術

1993年，譚力勤獲加拿大康戈利亞大學美術學院碩士學位；1996年，獲加拿大謝爾丹學院動畫藝術學校動畫和電

Faculty of Fine Arts at Concordia University. In 1996, he gained a Post-Graduate Diploma in Computer Animation / Multimedia Design from the School of Animation and Art, Sheridan College. Formerly as an artist and a critic, and now as an animation professor as well as a digital installation artist, Tan traveled throughout the USA, Canada, Singapore and China to work and teach in artistic creation.

Advanced techniques can become an obstacle for artists who choose to utilize them for artistic pursuits. Since the complexity of 3D animation technique is well-known, such obstacles are evident: 1. the difficulty to grasp techniques given the frequent updates, leading the user to be incompetent at artistic creation. 2. Those users who do keep on top of 3D animation techniques may become wrapped up in mulling over techniques and lose their drive for artistic creation, becoming a technical expert instead. 3. Traditional sculpting and painting skills themselves are closely related to artistic creation, so they can't be understood on the same view and level as technique. 3D animation techniques stray from traditional techniques and converge towards technology, mathematics and physics knowledge — its logic and technology deviate from the essence of pure artistic creation.

As an artist (rather than animation technician) in the traditional sense, how Tan overcame this kind of obstacles is an important question — one whose answer helps to unravel the relationship between artistic creator and 3D animation artist. Tan sought and extended the source of his artistic creation to primitive culture. Through 3D animation techniques, he expressed his persona on modern culture by explaining primitive culture. Different from "Changing

materials of Chinese painting," Tan adopted primitive worship of North American Indian culture, Chinese art philosophy and primitive stories of African art in the new century. During this process, computer techniques became an effective tool for him to realize artistic creation, with functions other than artistic skills, such as shaping artistic figures, fabricating surface textures of artistic figures and editing virtual animation.

From 2000 onwards Tan's works blend primitive culture and digital technique to foster artistic creation that appear polar opposites from the periphery — a commentary for the audience to reflect on their social environments and discover possible synergies beneath the readily visible.

Invented Objects and Physical Installations

People have different attitudes towards the virtual world

腦圖形設計學士後文憑。曾經作為“藝術家”和“批評家”的譚力勤作為“三維動畫”專業教授和數碼裝置藝術家游走於美國、加拿大、新加坡、中國，進行着他的教學工作和藝術創作。

先進技術可能成為借助此類技術進行藝術創作的藝術家的障礙，三維動畫技術的複雜性衆人皆知，所以“障礙性”表現得尤為明顯：1. 掌握技術的難度以及技術更新的頻繁使大多數從業者不能在藝術創作中游刃有餘。2. 熟練掌握三維動畫技術的從業人員很可能沉迷於技術的玩味，而使藝術創作喪失了原始動力，成為“為技術而技術”的“專業”人員。3. 傳統的雕塑、繪畫技法本身和藝術創作有着密不可分的關係，已經不能僅從技術層面來認識這些傳統技法，其與藝術創作血肉相連。與這些傳統技法不同的是，三維動畫技術本身具有相對的獨立性。向上追溯，它不是和傳統藝術技法有血脈關係，而是和科學技術、數理知識有更多的關聯，其本身的邏輯性和科技基礎可能和藝術創作的原有本質相背離。

作為傳統意義上的“藝術家”（而非動畫技師），如何穿刺這些“障礙”？這是關係到三維動畫藝術家藝術創作的重要問題。譚力勤將尋找藝術創作的源頭拓展到了原始文化。他借助三維動畫技術，在對原始文化的重新詮釋中，表達了對當代文化的態度。不同于上世紀對“中國畫制造材料”的借用，譚力勤在新世紀的創作中，主要圍繞北美印第安人原始崇拜、中國藝術哲學和原始傳說、非洲藝術的造型等素材進行創作。在此過程中，電腦技術成為他實現藝術作品的有效工具，在塑造藝術形象形體、制造藝術形象表面紋理、編輯虛擬動畫等方面發揮着以往藝術手段所無法企及的功能。

在譚力勤的新世紀創作中，古老的原始文化與時新的數碼技術構成了催生其藝術創作的兩極，游走在這兩極之間的譚力勤體驗着時間的跨度，進行着艱難的勾連，作品則直接指向當下，催人深思社會環境和人類本身的真實處境。

（四）虛擬實體與現實裝置

在“虛擬”和“現實”涇渭分明的條件下，人們對兩者有兩種態度：1. 以實為實，以虛為虛：感知主體注重的是外物的實在性，而“心”在此平靜如

vs. reality: 1. Some regard reality as exact reality, and the virtual world as distinctly virtual; their perception emphasizes the factuality of objects, but the heart remains calm without initiative. 2. The meaning of reality is identical to “all things turning out to be fruitless” to some extent, while the virtual world seems to fabricate a fairy tale and made-up paradise.

People often wish to escape reality via entrance into a virtual world. For instance, dreamt up fictions of ghosts, gods and warlords in the streets reflect peoples' desires to achieve such illusions. Nowadays, with the rapid regeneration of Web techniques and computer software, the relationship between the “virtual world” and “reality” becomes ever more complex. Our city has become a combination of a “city of practical physical configuration” and a “city of virtual information interaction”: the “city of virtual information interaction” was given more reality just like the “city of practical physical configuration,” while the “city of practical physical configuration” is more virtualized like the “city of virtual information interaction.” The relationship between the “virtual world” and “reality” reverses in some areas. Modern people wander between the virtual world and physical reality with a common state of mind, hoping to find a balancing pivot. It is not enough to depend only on fictions of ghosts and gods. As an artist, Tan connects the “virtual world” and “physical reality” in two aspects: 1. by reflecting on the reality of life by virtual art, which is a common theme of many excellent artists; 2. by reflecting on the virtual world constructed with computer techniques and by installation works created with computer modeling and graphics. The latter is one that is characteristic of Tan's digital, artistic works.

Tan is of the opinion that there are three categories of modern animation: industrial animation, experimental and conceptual animation, and fine arts animation. He believes that his exploration belongs to the third category — fine arts animation, a concept that he invented and works toward. In his opinion, this type of animation is a kind of interactive installation art

integrating animation and drawing, sculpture, installation, printing (engraving), and performance art. In an integrated sense, animation has become a part of the artworks, in such a way that it can be exhibited and interacted with in various forms.

In the real world outside the virtual world created by the computer, Tan externalizes the virtual images in installation works by aeropittura, transfer painting, shaping and displays them on wooden and steel plates and hides. For the three pieces of interactive installation works created by Tan and his students: “Conceptual Weight,” “Wave of Winnow” and “Grindstone,” the three agricultural

水，猶如鏡面，缺少主動性。2. 以實為虛，以虛為實：前者頗有佛教所說的“萬物皆空”的意味，後者則彷彿在編造童話，虛構人間天堂。

但人們總是渴望穿越“虛擬”和“現實”。大到神鬼小說、小到路邊占卜術士，都是我們的這種“需求”造成的“供應”。網絡技術、電腦軟件迅速更新換代的今天，“虛擬”和“現實”的關係較以往更加複雜，我們所處的城市成為“物理形態的實在之城”和“信息交織而成的虛擬之城”的綜合體，“信息交織而成的虛擬之城”越來越具有“物理形態的實在之城”的實在性，而“物理形態的實在之城”越來越具有“信息交織而成的虛擬之城”的虛擬性。“虛擬”和“現實”之間的關係甚至在某些領域發生了顛倒。當代都市人穿越于虛實之間，基于這種經歷形成了一種帶有普遍性的社會心態，并渴望找到一個平衡點。僅有神鬼小說和占卜術士是不夠的，作為藝術家的譚力勤在兩個層面對“虛擬”和“現實”進行了穿刺：1. 借藝術之“虛”穿刺生活之“實”，這是所有出色藝術家都在進行的工作。2. 借電腦模型、電腦繪畫衍生創作裝置作品，穿刺電腦技術所建造的虛擬世界。後者是譚力勤數碼藝術作品的特色之一。

譚力勤將現代動畫分為三類：產業商品動畫 (Industrial Animation)、實驗與觀念動畫 (Experimental and Conceptual Animation)、純藝術形式動畫 (Fine Arts Animation)。譚力勤認為自己的探索屬於第三種類型——“純藝術形式動畫”這是他提出的新概念，也是他的主要研究方向。對譚力勤來講，這一類動畫是動畫與繪畫、雕塑、裝置、印制（版畫）、行為藝術綜合而成的一種互動裝置藝術樣式。在這一綜合類型中，動畫已變為藝術作品的一部分，因此對它的展現與播放需要走向多樣化。

在電腦營造的虛擬世界之外，亦即現實世界之中，譚力勤把虛擬世界中建造的形體通過噴繪、轉印、塑型等多種手段進行具體化，在木板、鋼板、獸皮上進行第二次創作，于是裝置作品得以誕生。在譚力勤新近帶領學生共同創作的三件互動裝置作品（《重量中的觀念波普》、《風車風》、《碾磨中的永恒異體》）中，農業社會的三件生產工具（

tools (Scale, Winnow, and Stonemill) are points of inspiration, creation, and visual carrier of the works. Based on three-dimensional modeling and process control, the works become interactive through various devices, including the computer, electric motor, single-chip processor, rotary encoder, web camera and other modern devices. Through these electronic devices and techniques, the implied culture and social meaning of the seemingly ordinary tools are magnified, revealing the living conditions of people (including farmers who are disadvantaged groups, neglected intentionally or unintentionally). Hence, the works are violently critical and realistic. Moreover, these works integrate conceptual animation and animation installation, showing strong feelings of strength, quantity and continuously repetitive rhythm. All the animation factors are closely related to the concept, which embody the conditions of “unpractical reality” and “unbelievable credibility.”

By transforming digital animation works to digital installation works, Tan carried out dual reflections between the “virtual world” and “physical reality”: reflecting reality by virtual means and reflecting on the virtual world by real objects. During the process, what Tan really wanted to express is the realistic living condition of people in a world of indulgence, exhaustion, materialistic desire, localization of modern technology, inspiration of primitive culture, advantages and disadvantages of Western civilization, and the new meaning of Eastern culture in the new century.

After going abroad in 1987, Tan's artistic creation developed in two spatial threads: i) China and the West and ii) the old and the modern. In these threads, Tan has explored the weaving of artistic creations across diverse cultural maps. From the transition of artistic creation from 1980s and early 1990s to the new century, Tan has shared many characteristics of artists from his generation and reflected different aspects of modern art in China. Undoubtedly, his progress and continuous exploration are significant for the development of modern art in China.

Beijing, 9/2008

秤砣、風車、磨盤）成為作品的靈感發點、創作初始點和視覺載體，在三維建模、程序控制的基礎上，作品理念借電腦、電機、單片機控制器、旋轉編碼器、攝像頭等現代設備來實現動畫互動效果。借助這些能夠營造虛擬效果的電子設備和技術支持，原來看似乎平淡無奇的“生產工具”所內蘊的文化含義、社會含義被成倍地放大，直接凸現了社會人群（包括農民在內——他們經常是被無意、有意忽略的弱勢群體）的生存現實，具有強烈的社會批判性和現實性。更重要的是他們在此系列作品中把觀念動畫與動畫裝置緊密地結合為一體，動畫中有一種強烈的力度感、量感和不斷重復的節奏。所有動畫的因素都緊緊與觀念相聯，從而表現出一種“不現實的現實”，“不可信的可信”狀態。

由創作數碼動畫作品到創作數碼裝置作品的轉化，譚力勤在“虛擬”和“現實”之間進行了雙重穿刺：由現實殺入到虛擬，再由虛擬殺出回現實。在這“殺入、殺出”的過程中，譚力勤真正想表現的是現實人群的生存境遇，物欲橫流時代的放縱困頓；時新科技的局限性，原始文化的啟示性；西方文明的優缺點，東方文化的新世紀意義。

1987年出國後，對譚力勤來講，古、今的時間緯度上又添加了中、西的空間經綫，在時空經緯綫編制而成的文化版圖上，譚力勤在諸多兩極間進行着文化游走。從上世紀80年代、90年代初的當代藝術創作，到新世紀的專業轉型，譚力勤身上折射了這一代藝術家的諸多特徵，涉及了中國當代藝術的多個層面。毋庸置疑，他的游走和探索對於中國當代藝術的發展具有重要意義。

2008年9月于北京

Opening Speech

開幕式致辭——中華世紀壇譚力勤個展

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湖南美術出版社《譚力勤當代數碼藝術集II》

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Opening Speech 開幕式致辭——中華世紀壇譚力勤個展

Dr. Liao Xiangzhong, 廖祥忠 博士

Ladies and gentlemen, and friends:

On behalf of the show co-organizer, Animation School of Communication University of China, I would like to congratulate Prof. Tan on his largest solo digital-art exhibition in China, "Digital-Primitive," which opens today.

In the last decade, digital art has swept the global art world, but in this field we do not often see many Chinese faces. Prof. Tan is an outstanding example among the few top Chinese digital artists and educators who hold international reputations.

"Digital-Primitive Art" explores the relationship between the primitive concepts in ancient human civilization and the most cutting-edge technology available. His work is neither obsession nor reactionary towards digital skills — something that is very rare. In his works, we can see a balanced harmony between primitive spirit and modern technology. Also, his work is not just aesthetic, but inspires an audience to think more deeply about human nature.

There exists the collision and fusion of Chinese and Western concepts in Prof. Tan's installation work. His creative ideas contain both the essentials of Chinese art and philosophy and Western technological investigation. The West and East, the original and modern, the technology and art, all cohered in his work seamlessly. Prof. Tan's works provide a model of digital art and education in China.

In addition to being a tenured professor at Rutgers State University, Prof. Tan also served as a visiting professor at our school. The teachers and students from CUC have learned and benefited a lot from him. Our students

女士們，先生們，朋友們：

今天，我非常榮幸，能够在譚力勤先生的動畫裝置藝術大型個展《數碼原始》開幕之際，代表本次活動的協辦單位中國傳媒大學動畫學院，向譚力勤先生表示祝賀。

十多年來，數字媒體藝術的風潮席卷全球藝術界，但在這個領域裏，我們不常見到華人的面孔。在少數具有國際聲譽和水準的華人數字藝術家和教育家中，譚力勤先生是極為杰出的一位。

譚力勤先生的“數碼原始藝術”，探索我們這個時代最前衛的數字技術和人類文明原始觀念之間的關係。在這個數字科技無處不在的年代，譚力勤先生思接千載，提出對人類文明的思考。他的作品既不是對數字科技的執迷，也不是對數字科技的叛逆。非常難得的是，在他的作品中，我們可以看到人類文明的原始精神與當代數字技術的完美平衡及和諧。這使譚先生的作品不但極具審美意味，也引發觀眾對人類精神的思考。

譚力勤先生的作品中，我們也能看到中西藝術的碰撞和交融。他的創作中既有中國傳統藝術的韻味，也有對西方數字技術的研究和開拓。西方和東方，原始和現代，技術和藝術，在譚力勤先生的作品裏水乳交融。從這一點上來說，譚先生的作品為國內的數字媒體藝術界和教育界，提供了一個再好不過的範本。

譚先生除在美國新澤西羅格斯州立大學任教外，也是中國傳媒大學動畫

work "Time Gene" was completed under the guidance of Prof. Tan, and it won second place from SIGGRAPH's Student Animation Competition this summer. Therefore, I would like to on behalf of the Animation School of Communication University of China to express our gratitude to Prof. Tan for his hard work and contributions.

While working with Prof. Tan, I often feel the pull of his artworks' attraction, emanating from his personality and accomplishment. As a Hunanese who works in United States, he possesses both a Chinese-scholar-style modest character and Western-style innovative attitude, and more importantly, retains the spicy personality of Hunan people.

I am honored to be a friend, but also a colleague, to participate in Prof. Tan's solo exhibition opening. I believe that through this exhibition, Prof. Tan's art will impact and affect Chinese art and the animation industry. We are standing together today to witness an important moment of China's digital art development.

Finally, thanks Prof. Tan, curator Mr. Wu Hong, and Mr. Liu Libin for the speech opportunity. Once again, we wish Prof. Tan's solo exhibition "Digital-Primitive" a great success!

Beijing, 10/2008

學院的兼職研究生導師。在與這位藝術家和教育家共事中，我們的教師和學生們，獲益良多。由譚力勤先生指導的我校學生作品《時間基因》，在今年夏天的美國SIGGRAPH大會中獲得了二等獎。在此，我也想代表中國傳媒大學動畫學院師生向譚力勤先生為我們的辛勤付出表示感謝。

在和譚力勤先生的交往中，我常常感到，他作品呈現的無窮魅力，確來自于譚先生的個人素養。作為在美國工作的湖南人，譚先生既有中國文人的謙和氣質，也有西方式的開拓和創新精神，更重要的是，保留了湖南人不怕辣的個性。

今天，我非常榮幸能以一個朋友，同時也是以同行的身份，參加譚力勤先生個展的開幕式。相信通過這次展覽，譚力勤先生的作品一定會為中國的數字藝術領域，乃至整個中國藝術界、動畫界，帶來重要的影響。相信我們正在共同見證，飛速發展中的中國數字藝術的又一個重要時刻。

最後，感謝譚力勤先生，感謝策展人吳鴻先生、劉禮賓先生，給我這個表達對此次展覽祝賀的機會。

再次祝願譚力勤先生個展《數碼原始》取得圓滿成功！

2008年10月于北京

North America Period
北美創作時期（1988—2012）

Art Review
評論文章

Visual Archaeology — Study LiQin Tan's Digital Art 視覺考古——讀譚力勤的數碼藝術有感

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《世界藝術》

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Visual Archaeology — Study LiQin Tan's Digital Art 視覺考古——讀譚力勤的數碼藝術有感

Zou Yuejin 鄒躍進

Tan's unique art forms and creativity, through the use of digital technology in the virtual world, reveal and present forgotten and archived history. This means that the fascination with ancient time and the reflection on rheology constitute Tan's characteristics of conceptual thinking. This feature makes Tan reject contemporary time and space and to adopt it as exceptional creative sources for his artwork. This is a dialectical method used by artists to express their basic attitude towards diverse cultures and perceptions. It is specifically expressed in Tan's attraction to ancient civilization and centuries-old agricultural development.

Tan has constructed a completely different visual world from today's civilization, with objects of prehistoric and primitive times, wild images full of style, primitive symbols with animal skins and digital rawhide-prints, rough shapes and powerful people modeled with artificial sculpture materials, and the use of multi-materials completed with agricultural implements, such as windmills, grindstones, and scales. Obviously, Tan has raised his art forms and concepts to the level of methodology, which is demonstrated in his solo exhibitions in Beijing. In this sense, Tan looks like an archaeological visual artist — digital technology for him are tools and media with its main role of understanding and expressing ancient civilization. In my personal opinion, Tan's concern for the human spirit spans far beyond technology and science.

If I grasp the main point of Tan's digital art accurately, then the important question for me is: what is Tan's reconstructed motivation on ancient civilization, culture and agriculture? Remember a scholar once said: In the history of human thought, there is always a tendency to deliberately distance the past as the golden age, and to use it for criticizing reality as well as to accept the future.

我認爲譚力勤藝術方式的獨特性和創造性表現在他通過采用最先進的現代數碼科技提供的可能性，在虛擬的形象世界中，去揭示和呈現早已被遺忘或封存的歷史。這也就是說對遠古時代的迷戀和張揚，對在歷史長河中流變事物的深思和反省，構成了譚力勤藝術的觀念特徵。這一特徵，使譚力勤對自己所處的當代時空，采取了既拒斥，又以其爲作品意義的源泉的辯證方法，以表達他作爲藝術家對待不同文明的基本態度和立場。它具體表現爲譚力勤對遠離現代文明的遠古文明的嚮往，對遠離工業文明的農業文明的迷戀。從其創作的數碼作品的形象看，史前和原始時代的人與物，野性十足的造型，象徵狩獵時代的獸皮和印制在上面的形象，由數碼技術，仿造雕塑的材料制作的那些充滿粗野力量的人物造型，以及用不同材料、方式和現成品（如代表農業文明的風車、石磨、稱等）組合而成的裝置，建構了一個與現代文明完全不同的形象世界。很顯然，譚力勤的這一藝術方式已經上升到了方法論的層面，並貫穿在他幾次舉辦的數碼藝術的個展中。在此意義上，我認爲譚力勤就像一位用視覺進行考古的藝術家，數碼科技對於他來說，其主要的作用在於有了一種新的認識和表達遠古文明的工具與媒介。因爲在我看來，譚力勤在意的仍然是超越技術和科學之上的人類精神。

如果我對譚力勤藝術的總體把握是對的，那麼對於我來說重要的問題就是譚力勤對遠離現代文明的遠古文化和農業文明予以重構的動機是什麼？記得有位學者說過，在人類思想史上，總是

Confucius respected the Zhou Dynasty, Lao longed for a small bag of people, and Marx imagined a primitive communism. All these great thinkers had similar concerns. Parallel with this is that in the visual arts, in almost every time period, there are respected golden ages of the past. For example, Plato admired the art of ancient Egypt, people in the Renaissance appreciated ancient Greek art, and modern art copied prehistoric and primitive skills. From this perspective, Tan, as a contemporary artist, especially as a post-modern artist with new media practices, has carried on such a great historic tradition.

Another question is: why did Tan inherit such a tradition of considering the past as the golden age? My guess is that even though he lives in Canada and the United States, he still has maintained (from 85 New Art Trend) a movement in which he was actively involved in China: idealistic, philosophical and historical. A revolutionary passion, wild aesthetic

interests, suspicion and questioning are all parts of the critical spirit—the continuous questioning of ancient Chinese culture and reflection. This guess comes from two examples: First, just like Duan Lian and other critics pointed out, after Tan moved to North America, he has had strong interests in Native Indian civilization with effects in his art since. This also reminds me of the emerging "Roots Seeking" trend in the mid-eighties of the last century in China, in pursuing hot roots in Chinese culture itself. An African-American writer Alex Harry wrote a novel "root", then adapted it for a television series, which has powerfully impacted the cultural roots movement in the "85 New Art Movement" period. Second, Tan utilized four treasured tools of Chinese art for new installation materials and elements to create a famous installation work "Zen", which represented Tan's thoughts on Chinese cultural roots in the "85 New Art Movement" period.

Maybe I am misinterpreting Tan's art. At times, I may be obscuring his contributions to new media art. But I think no matter in what medium the artist applies, it still moves us to the power of the spirit ultimately. Tan's primitive art, especially his "visual archeology" through digital skills, still holds profound significance in today's globalization — it is to go beyond national and regional cultural traditions to question and reflect on universal "raw roots" of human culture and human nature. In fact, the digital installation titled "Refraction Brain Therapy" in the Songzhuang Art Museum, encompasses years of Tan's insightful reflection on the issue and is the result of years of constant experimentation on animation

有一種把遙遠的過去視爲黃金時代的傾向，並把其作爲對現實進行批判，對未來進行理想化想象的參照對象：孔子對周朝的推崇，老子對小國寡民的嚮往，馬克思對原始共產主義的想象，都表明思想家把遙遠的過去視爲黃金時代的事實。與此相平行的是在視覺藝術領域，幾乎每一個時代，也都有自己過去的黃金時代：柏拉圖對古埃及藝術的推崇，文藝復興時代對古希臘藝術的敬仰，現代主義藝術中的原始主義對史前和原始藝術的追摹等。從這一角度看，譚力勤作爲當代藝術，特別是後現代藝術中的新媒體的實踐者，無疑也承續了這一視遙遠的過去爲黃金時代的偉大傳統。

另一個讓我思考的問題是，譚力勤爲什麼會承續視遙遠的過去爲黃金時代的藝術觀念？我的猜想是他去了加拿大和美國之後，仍然一直保持着他曾積極參與過的“八五美術新潮”的精神：理想主義，哲學和歷史的深度，革命的激情，野性的美學趣味，懷疑和質疑一切的批判精神，以及對中國古代文化的持續追問和反思。我的這一猜想來自兩個例子：一是正像段煉等批評家指出的那樣，去了美國之後的譚力勤，對印第安文明產生了濃厚興趣，並直接影響了他的藝術創作。這使我想起中國上世紀80年代中期出現的“尋根熱”，而譚力勤則通過對印第安文明的追摹，對中國的尋根熱本身進行了尋根，這是因爲美國黑人作家阿歷克斯·哈利創作的《根》，以及改編的電視劇，曾經影響了“八五美術新潮”時期的文化尋根。二是在“八五美術新潮”期間，譚力勤用中國傳統文化中的文房四寶作爲現成品，創作過一件裝置作品《宗》，顯示了譚力勤對中國文化之根的思考。

也許我這樣理解和認識譚力勤現在創作的藝術是一種誤讀，甚至在一定意義上會被認爲遮蔽了他在新媒體藝術方面所作出的藝術貢獻。但我認爲，無論藝術家使用何種媒介，最終感動我們的仍然是其精神的力量，而譚力勤藝術中的“原始”和“古意”，特別是他用數碼技術所進行的“視覺考古”，其深刻意義仍在于在全球化的今天，它以超越民族和地域文化傳統的立場，進一步追問和反省人類所共有的文化之根和人性

installation. The difference between his past work and current exhibition is that the latter focuses on the methodological process of visual archaeology to “brain-washing.” His artistic approach is to dip large digital, metal-printed products into water tanks directly, allowing the refraction of light through the water to render a kind of medical therapy in the digital brain, through audience participation and interaction. Although Tan borrowed from medical terminology, and compared the refraction of water and the brain-washing technique to physical therapy, it is clear that Tan is more concerned about brainwashing in the ideological sense. This is undoubtedly a new way to visualize the phenomenon of the control exercised by the ruling class and the behavior of unifying human thoughts in our society. In fact, visual performance on this phenomenon is also exposed in Tan’s other animation clip “Black Sun and Red.” My point of view is that, when humans actually move toward (so-called) democracy and freedom, perhaps Tan’s “Refractive Brain Therapy” is no longer about mind control and brainwashing, but only about modern technology and academic (such as medical) tasks.

Beijing Wangjing Garden, 06 / 2010

中原始本真的問題。事實上，這次在宋莊美術館舉辦的以《折射洗腦》為題的數碼裝置藝術，就是譚力勤多年以來對這一問題深刻反思，對數碼藝術予以反復實驗的結果。而此次展覽的作品與他過去作品的區別則體現在對“洗腦”進行的視覺考古上。他採用的藝術方式是把印制品直接浸置入水體中，通過水中光的折射來呈現數碼印制大腦的療變，其中數碼動畫裝置作品則體現大腦鏽變過程和鏡子反射效應。儘管譚力勤用醫學術語，把折射、水療洗腦看成是一種理療術，但很顯然，譚力勤更為關注的是洗腦在意識形態方面的意義，這無疑從一個新的角度把一個統治階級控制和統一人類的思想和行為的現象視覺化了。其實，關於這一現象的視覺表現也體現在譚力勤的另一件動畫作品《黑日紅色》之中。從我的角度看，當人類日益走向所謂民主和自由之時，也許正如譚力勤的《折射洗腦》所警示我們的那樣，洗腦已不再采用思想控制頭腦的方法，而是現代技術和學術（如醫學）的任務。

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North America Period
北美創作時期（1988—2012）

Art Review
評論文章

Art + Tech = Tan
藝術 + 技術 = 譚力勤

Digital Natural Art

International Digital Media and Arts Association, USA, p22-23, 2006
《數碼自然藝術》，美國國際數碼媒體藝術協會

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Art + Tech = Tan 藝術 + 技術 = 譚力勤

Debra Miller 黛布萊·米勒

No one is born an Old Master. All artists are contemporary artists in their own time, and all employ the latest technological advances offered by their own periods and cultures. Jan Vermeer used the camera obscura to create his intimate scenes of moralizing domestic genre in the 17th-century Netherlands; the Impressionists painted with hemical tubed colors to work en plein air in 19th-century France; and Andy Warhol exploited the photo-silkscreen process for his Pop Art multiples of familiar subjects in New York in the 1960s.

And so it is with LiQin Tan, who brings us into the global Digital Age of the 21st century with his computer-generated prints and animations. But like the masters who came before him, Li combines his use of technology with great artistry and thought-provoking iconography, thereby elevating his oeuvre from the mere manipulation of Post-Modern media to masterful art with enduring universal significance.

LiQin Tan was born and raised in China during the Communist era. Despite the official government policy of atheism, there was a long religio-philosophical tradition of Taoism that survived in his native land. As a child, Li was schooled in the spiritual values and moral ethics of Taoism by his family. He began to draw and to paint at the age of nine; although he was the first in his family to pursue art, he received much support and encouragement from his parents. In college Li studied traditional Fine Arts and Chinese Art History. He did not receive training in computer science until 1994, by which time he had emigrated to Canada and was already employed as an artist and educator. He quickly mastered the complex field of computers, and applied the logic of science and technology to expand his art. Within a decade, he would combine all of the disciplines in which he was versed into his synthetic concept of "Digital-Natural Art," employing cutting-edge technology to express time-honored messages in a new and unique way.

The artist's current theme of "Burl" refers to one of the five natural elements of ancient Taoist thought: Water, Metal, Fire, Earth, and Wood (or burl). Li's present artwork consists of original digital animation clips featuring fluid

没人出生便是大名人。所有藝術家在他們時代都扮演著現代藝術家，並採用當時文化年代所能提供的最新最好的科技。17世紀荷蘭Jan Vermeer便使用照相機obscura創建他獨有的透視風景；19世紀法國印象派採用化學晶管顏料塗描enplein空氣；然而，二十世紀六十年代Andy Warhol則在他的波普藝術中廣泛應用攝影絲網技術於紐約重疊而嫺熟的主體中。如出一轍，二十一世紀的譚力勤熟練掌握電腦動畫和印制科技，把我們帶入全球性的數碼藝術年代。像前輩藝術家一樣，力勤富有反傳統的勇氣和理念，融科技的實用性於宏博的藝術觀念之中。從而使他的藝術具有持久的生命力，作品從後現代藝術的主體媒介應用提升為當今主導前衛藝術之一。

力勤生長於中國，自幼熏陶于傳統的儒家文化、道教哲學和中國式家庭教育之中。作為家族中第一位小藝術家，力勤九歲便開始他的社會宣傳藝術工作，並得到父母的支持。大學和碩士階段都是接受其傳統的藝術技巧、美術史和美術教育訓練，直到1994他才在加拿大接觸和使用電腦。然而，他迅速掌握和熟練地使用各種電腦圖形設計和複雜深奧的三維動畫軟件，并把該技術擴展和應用到他的藝術探討領域。十年之際，他提煉了所學知識和傳統的精髓，鑄造了一種獨一無二的、具有新時代榮譽的、最前衛科技的“數碼自然的藝術”系列。藝術家新創造主體為“Burl”（樹結）意喻自然五行之一的木。力勤近作從傳統的獸皮印制、

movements of that element displayed on a series of LCD screens; he transforms the ordinary elemental material through the manipulation of lighting effects, texture, and digital debris into "Unison-Installations" inspired by Taoist principles.

The five elements of Eastern philosophy are not merely understood as the physical materials themselves, but serve as metaphors and symbols that explain how all things and life forms interact and relate to one another. According to ancient Chinese teachings, the five elements embody Yin-Yang ("Shady-Sunny"—two primal opposing yet complementary forces found in all things in the universe), a concept which is itself a part of the greater Tai-Ji ("Supreme Ultimate"). Because yin and yang are complementary opposites rather than absolutes; most forces in nature can be broken down into their respective yin and yang states, and the two are usually in movement rather than in absolute stasis. In Taoism, both a production (Sheng) and a control (Ke) cycle act upon the elements. Furthermore, any of the five elements can be symbolized in a diagram consisting of Heaven, Human, and Earth, comprising a sort of triad in which humans are the intermediates between Heaven and Earth. Since, according to Taoism, everything we comprehend as reality is a symbol, and a reflection of the heavens, by understanding the macrocosmic interactions of such things we can understand the same relationships on a microcosmic scale on Earth, and on an even smaller scale in the human body. Through Li's digital additions of hair and movement to his images of burl, Yin-Yang is revealed, Human and Earth are united, and we thereby come closer to understanding Heaven and to achieving a state of Tai-Ji.

Even in his working procedures, LiQin Tan combines the traditional with the Post-Modern. Rather than use the quicker and easier method of digital cut-and-paste of existing images, he renders all of his animated forms by hand in the computer. The detailed and painstaking process can take up to three full days to create a single frame in each 3D animation clip; each clip has as many as 30 frames, and each of his gallery installations has as many as 16 LCD screens, all with a unique but related animation sequence. Their glowing colors, lively movements, and natural imagery infuse the surrounding exhibition space with an organic vitality not ordinarily associated with computer technology or processes, and therein lies the beauty, harmony, and equilibrium of Li's Taoist-based work. He presents us with art and technology as complementary unified opposites in a constant state of flux, not as dichotomous static absolutes. As did Jan Vermeer, the French Impressionists, Andy Warhol, and all of the great masters of the past, LiQin Tan successfully unites the most contemporary scientific inventions with intriguing compositions and compelling symbolism for his time, and for all time—elements that endow his digital art with a transcendent sense of aesthetics, meaning, and humanity.

Philadelphia, Pennsylvania, 06 / 2005

投影，轉入液晶電視動畫與原木印制裝置。DVD三維輪回流動感和五元素數碼轉換後形成的光效、肌理、色彩、空間形成了道教般的“一體裝置”。

東方哲學的五元素不僅僅是理解材料本身意義，而重要的是一種解釋世上萬物和生命規律的形成和相互作用的符號。根據道教義，因為陰陽互補而非排斥，宇宙中的各種力量從本質上都可歸納並分釋出陰陽狀態，在常態運動中保持相對而非絕對的靜態平衡。然而力勤的“樹結+毛發”（Burl+Hair）系列則重點反饋出另一道哲理：天、地、人之關聯，樹結是自然符號，毛發是人類的象徵。以求達到“天人合一”的境界。

甚至在他的製造過程中也能看出上述哲理的影響，力勤始終力求傳統與後現代的觀念和技術的平衡。制作三維動畫是一複雜而有趣的過程，首先必須從點、綫、面塑造其三維立體形象，然後鋪上各種顏色和肌理，再次為光和鏡頭處理。然而，非常需要耐心和時間的是製造每秒30個畫面的動畫程序。每一個動畫短片大約為5分鐘，則為九千畫面，而展覽廳中則擁有20臺液晶電視機，也就是說至少需有十八萬張畫面而組成。通過此程序而產生的光與色、動與靜、自然與生命都有機地展現出科技的力量。

力勤向我們展示了藝術與技術是一種有機常態的組合而不是絕對的兩極靜態。正如前輩大師Jan Vermeer，法國印象派，Andy Warhol和其他偉大藝術家一樣，力勤在他的年代成功地把當代最新科學發現與引人入勝的數碼自然象徵曲相結合，以至於他的數碼藝術對所有年代而言在美學、人文和廣泛意義上都有一種卓越感。

2005年6月於美國費城

Digital and Socio-Political — Tan's Refractive Brain Therapy 數碼藝術和社會政治—譚力勤的“折射與洗腦”

LiQin Tan's Contemporary Digital Art Collection (II)
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《譚力勤當代數碼藝術集 (II)》

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Digital and Socio-Political — Tan's Refractive Brain Therapy 數碼藝術和社會政治—譚力勤的“折射與洗腦”

Debra Miller 黛布拉·米勒

Monumental brains with human facial features confront visitors to Old City's Dalet Art Gallery, and they don't look happy. Some are screaming, some are dormant, others are immersed in tanks of water; all are rusting. These 3D-digital animations on LCD screens, laser prints on metal, and mixed-media installations by LiQin Tan are the latest in his series of computer art that makes a statement about the human spirit, its deterioration, and its abuse by authority.

Stylistically, the works are so visually convincing, three-dimensional, and tactile that it takes a few moments to realize that they are not actual enlarged photographs. How could they be, since we all know that brains don't have faces, and organic matter doesn't rust? Yet they are treated with such a precise rendering of detail and texture, in such a totally matter-of-fact and descriptive manner, that they convince us for a split second of their reality. The startling effect of these partly real, largely imagined anthropomorphic images creates a haunting and evocative mood that disturbs and entices the viewer to ponder the deeper meaning of LiQin Tan's virtual reality.

Some explanation is provided by the exhibition's title, Refractive Brain Therapy. Combined with his cutting-edge technology and neo-surrealist style, Li incorporates an important message into his post-modern art, with roots in his native Chinese culture. The artist notes that in Chinese ideology, the word "refractive" holds a dual meaning. It not only refers, as in the Western definition, to the natural phenomenon in physics of the bending of a wave, such as a light or sound, as it passes from one medium to another of a different density, but also to the psycho-physical practices of water therapy, water torture, and brainwashing. Thus "refractivity" operates on two levels: as a visual illusion; and as a social issue.

Consequently, some of Li's prints are partially submerged in water-filled vats of tempered glass. As light waves pass from the gallery's spotlights, through the air, and ultimately through the glass and water of the art installation, gallery-goers observe the optical illusion of the morphing of the virtual brain images. This triggers thoughts of the psychological and physiological effects that water therapies have on the human psyche—the soothing mood of a steam bath or jacuzzi, the damage done by the "Chinese water torture" and brainwashing (and, we might add, water-boarding). The deterioration is made clear by the artist in his brains' telling physiognomic expressions and metaphorical oxidation.

在費城老街區韋雷特畫廊，面對絡繹不絕的觀眾，力勤創作的數碼豐碩大腦與人類面孔作品看起來並不快樂。他們一些尖叫，一些處於休眠狀態，另一些則沉浸在鋼玻璃水缸中，全都生鏽。三維動畫透視液晶屏、激光打印於金屬表層以及各種混合媒介裝置手法構成了力勤最新電腦美術系列的新格局，作品浸透并折射出對人類精神，社會惡化和權力濫用的一種視覺抨擊。

作品風格很有視覺說服力，其超級真實的立體感與觸感，使大家要好幾分鐘才能意識到這不是放大的照片，因大腦中不存在人體和臉孔，有機體不可能生鏽。但這種精確細微的紋理渲染和完全不顧現實的描繪手法，還是會使你產生片刻客觀物體的幻覺。因為這種令人驚訝的效果和大型擬人圖像，而創造了一種令人困擾而回味的藝術環境，引誘和強制觀眾去思考力勤虛擬現實中的深刻含義。

展覽的標題“折射與洗腦”已提供了一些解釋。力勤採用數碼尖端技術、新超級現實主義風格和中國文化相結合的手法，告之大家他的藝術進入後現代主義。力勤指出，在中國思想中，“折射”一詞有着雙重含義，它不僅是指西方定義中的光、聲音中彎曲波的物質自然現象—從一介質傳遞到另一不同密度的物體；更重要的是，它意指一種社會深層現象的揭發，并與心理治療、水療和洗腦等相結合。因此，“折射”有二個層次含義：視覺中的錯覺，社會問題的真實。

為此，譚的部分數碼作品淹沒在裝滿水的大型鋼化玻璃缸中，由于光波通過畫廊的射燈，通過空氣，并最终通過玻璃和水的裝置藝術，觀眾會跟隨虛擬大腦的圖像變形而產生一種光學錯覺。這種心理和生理上觸發激發了“水”對人類心靈的幹擾與醫治作用，如：一種蒸氣浴、按摩後的舒緩放鬆，或者一種中國式“水刑”和“洗腦”後的痛苦和盲目。在大腦藝術作品中，力勤對其心理信念上的傷害和物質氧化後的腐朽，都有其明確的闡述和規定。

Tan Returns to Dalet Gallery with Primitive-Level Signal 携原始水平信號系列返回Dalet畫廊

Stage Magazine Online, 06/15, 2012
《舞臺雜誌》

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Tan Returns to Dalet Gallery with Primitive-Level Signal 携原始水平信號系列返回Dalet畫廊

Debra Miller 黛布拉·米勒

Seeing a play at the Arden? Why not go to Old City a bit early and stop in at the Dalet Gallery for a cutting-edge exhibition by world renowned 3D-digital-animation artist LiQin Tan? The solo show, PRIMITIVE-LEVEL SIGNALS, features selections from Tan's earlier DIGITAL-PRIMITIVE series, along with a new body of work, BRAIN SPIRIT LEVELS, comprising digital prints on aluminum, inset with thematically relevant found objects.

The complex concept behind the Chinese-born artist's latest work is the equalized procedure of human brain development. According to Tan, "The competing concepts of the brain—whether the battle of the brain's size versus its intellectual capacity, or of its technological versus its spiritual side—are always kept in equilibrium." To illustrate this natural phenomenon in humans, Tan inserts actual bubble levels and plumb lines into his surrealist computer-generated laser prints of heads and skulls, thereby synthesizing traditional tools and organic forms with the latest digital methods.

Yet what is truly primitive in Tan's work are not the manual tools, still in common usage throughout the world, but the digital devices and software that will soon become obsolete with the development of newer versions. Through all of these transitions and improvements in civilization, the human brain retains the capacity to integrate the most current inventions with core primitive values, maintaining a balance between the two. Tan explains: "As the ideologies and technologies of society change, today's state-of-the-art technology will be tomorrow's primitive skills."

Among the timeless spiritual values incorporated into Tan's work are references to the five

去雅頓看戲劇？爲什麼不早點去老城區在Dalet畫廊稍停片刻，觀看世界著名三維數碼動畫藝術家譚力勤的尖端展覽呢？“原始水平信號”個展是從譚系列數碼藝術作品精選而來，其中伴隨着他的新作——大腦水平信號，也包含數碼鉛板印制和與主題有關的作品。

中國出生的藝術家，他新作的哲理概念爲：大腦發展與智能擴伸保持着相對平衡的狀態。“無論大腦是處于一種物質體積和高智能擴展過程，還是處于一種技術容量與精神力度的搏鬥形式——她總能保持一種永恆的平衡狀態”。爲闡述這一人類現象，譚用水平尺、水平珠和平衡砣介入他超現實主義的計算機，從而生成激光打印的大腦和頭骨——一種最新數碼制成的傳統材質和有機體的合成格式。

但譚作品中的真正的原始性不是世界仍然通用的原始手工工具，而是數碼設備和軟件，而因它們會被新版本的開發代替而成爲過時和原始。通過所有這些轉變和文明的改善，人類的大腦保留着整合最新發明與原始核心的能力，並維持兩者之間的平衡。譚解釋說：“數碼是短期有限性的，而原始是永恆無限的。任何現代數碼技術都是可被取代的，而原始觀念則永久地保留其自身涵意。今天的現代科技也許是明天的原始技能。”

譚作品的永恆的精神價值是他文化中的道家五行。西方亞裏士

elements of his native Taoist philosophy. Whereas the Western Aristotelian tradition identifies four elements (earth, water, fire, and air), Eastern cosmology includes five (earth, water, fire, wood, and metal). By printing his latest series of PRIMITIVE-LEVEL SIGNALS on metal panels, Tan honors age-old significations in his post-modern art.

Tan also considers the paradox in his combination of the passions of human physicality and brain activity with the bloodlessness of technology. His style is sharp, precise, and illusionistic, with a near-photographic mechanical simulation of the shapes and textures of the human anatomy. But closer examination of his BRAIN SPIRIT LEVELS reveals that Tan's open heads are composed of innumerable nude bodies and dismembered parts, writhing and reacting to the stimuli felt by the nervous system, perceived by the brain, and borne by the spirit. The imagery is both terrifying and provocative, recalling the hell scenes of Hieronymus Bosch, the Freudian visions of Salvador Dalí, and the popular science-fiction films of Hollywood, but done in Tan's own unique 3D-digital-animation style, where chip-stored data and human memories meet.

LiQin Tan's ingenious PRIMITIVE-LEVEL SIGNALS, on view at the Dalet Gallery through June 23, is well worth a visit on your way to the theater, just up 2nd Street from the Arden. His technique is flawless and his symbolism meaningful in our rapidly changing world.

Philadelphia, Pennsylvania, 06 / 2012

多德傳統的四大要素為土，水，火和空氣，而東方宇宙觀包括五個——土，水，火，木，金。譚最新數碼裝置系列“原始信水平信號”，榮耀古老藝術並對後現代藝術產生深遠意義。

譚還思考人類本能的原始衝動和創作激情融入冷酷無血的數碼技術之中的矛盾和悖論。他的數碼藝術作品形體準確、紋理清晰、充滿幻覺，近似照相模擬的大腦結構。但仔細觀看會發現，譚作品中的大腦結構是由無數的人體和肢體組成，神經系統持着特有的刺激反應和扭動感覺——大腦感知而精神承受。其圖象中恐怖和挑釁兩者皆具，使人回到海歐納莫斯博世中的地獄場景，冒出弗洛伊德式薩爾瓦多·達利及流行科幻小說的超現實怪誕，連同好萊塢電影的惡夢一起涌來。譚制作完成的獨特3D數碼藝術是芯片儲存數據和人類有機記憶的融合體。

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Art Review
評論文章

Head in Technology, Heart in Art 科技之腦，藝術之心

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《焦點》，美國新州羅格斯大學校報

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Head in Technology, Heart in Art 科技之腦，藝術之心

Caroline Yount 卡蕾玲·雲特

There is a tension in the art of LiQin “Li” Tan, though it’s not readily apparent. A traditional artist influenced by ancient cultures and art forms, Tan has chosen a non-traditional medium in which to work that is centuries removed from the Chinese ink-brush figure painting or the exploration of early American culture that he has explored in the past.

The progression of his own work and his commitment to sharing that art through teaching have taken Tan around the world. A China-born Canadian who joined the Camden faculty in 2000, he teaches two-dimensional and three-dimensional computer animation and graphics to students who seem as impressed by his commitment to their education as they are by his artistic talent and knowledge.

While Tan specializes in three-dimensional character animation technology using Softimage/3D, his work is balanced not only by his classical animation skills and his mastery of such two-dimensional animation software as Animo, but also by a larger historical and cultural tradition.

Still prints can only partly convey the full effect of his work. Tan’s animation is best seen on a state-of-the-art computer or, better yet, projected onto a screen designed for three-dimensional animation. There, his horse inspirations, based on a 2,000-year-old Han Dynasty relief, gallop; his early American-inspired figures dance in an ancient ceremony; and his Earth King and Fire Queen rule.

In his art, Tan looks for, and finds, connections between seemingly disparate worlds. He is fascinated by the similarities between early American and Chinese cultures, but most of all, he is intrigued by the idea of reinterpreting ancient images as technological works of art.

Computer animation substitutes digital technology and

借助電腦動畫媒體，譚力勤在迥然不同的（藝術）世界之間取得關聯，儘管不是顯而易見，但譚的藝術中的確存在一種文化和技巧的衝突。一位被中國傳統文化和藝術形式深深熏陶的藝術家，譚試圖遠離他熟練的中國筆墨人物畫技法，選擇了一種非傳統的數碼媒體并把探索的目光投向了北美先民文化。

他把自己對藝術的執著探索與追求靈活地運用于藝術教學中，他的藝術走遍了世界。出生於中國，現為加拿大公民的譚于2000年加盟羅格斯大學，教授二維、三維電腦動畫和圖像設計課程。他豐富的人文知識和杰出的藝術才能使他的學生受益非淺，而他對教學的投入則讓人深為感動。

譚不僅表現在技術上專長于三維數碼人物動畫和使用Softimage軟件，而且，他也熟練地掌握了二維傳統動畫技巧和軟件Animo。但更重要的是他的作品呈現出深厚的歷史積澱和所蘊含的文化傳統。

靜止的印制作品只是譚作品表現形式的一部分，其作品精華和核心表現形式是用液晶電視展現和投影機投射於銀幕的三維動畫。作品中“馬”的造型靈感來自于兩千年前漢代的漢畫磚。北美先民的“舞蹈”采之於原始祭事儀式。“土地王”和“火女皇”則統治着古老的世界。

在譚的藝術中，表現出他在尋找和探索兩個疑似分離世界的關聯。他深深地著迷於北美先民文化和中國文化的異同之處，并執著於把古老的形象轉換為現代科技藝術。

電腦動畫，數碼科技已取代傳統動

software for the pencils and paints of traditional animation. For his animation art, Tan doesn’t draw pictures on paper frame by frame, but uses computer programs to create different kinds of models, including those of a “wire-frame” three-dimensional variety. He then painstakingly manipulates the model using NURBS (Non-Uniform Rational B-Splines), mathematical representations of three-dimensional geometry that can accurately describe any shape, to create the perfect figure. Later, he works to find the perfect shade, which determines the surface texture.

Another important aspect of computer animation is lighting, which is critical in setting the tone or mood for the image. Perfection is the operative word in this method: Tan says he can create more than 100 versions of an image before he finds one he is happy with. All of these things are incorporated as the scene is rendered, edited and composited on the computer, a process that can take days.

Tan’s creations reflect his cross-cultural experience as well as his background as an artist and an art critic. “The evocation of cultural essentials in my life has created a collection of visual memories that meld digital processes with classical sensations,” he says.

His career has been a varied one. He went from teaching brush figure painting, art history and life drawing in Hengyang Teachers’ College, China, in the early 1980s to working as executive art editor for Hunan Art Publishing House in China, where he founded Painter magazine.

By the early 1990s, he had immigrated to Canada, where he earned a master’s degree in art education at Concordia University. He worked as an art director in Canada for several years while earning two postgraduate certificates in computer animation and graphics from Sheridan College in Ontario, a school known internationally for its classical and computer animation programs. Tan then moved to Singapore, where he lectured on computer animation and digital effects.

Along the way, Tan did some work for Disney’s Saturday morning cartoons — drawing the likes of Belle, Goofy and Aladdin. The company even offered him a full-time position, which he turned down because, fundamentally, he is an educator.

“He is such a talented teacher,” says Roberta Tarbell, acting chair of the Camden fine arts department. “He spends more one-on-one time with students than any professor I’ve ever known.”

“This is his life, not just his job,” says senior Tony Gore. “He believes in all of us and never gives up on a person.

畫的鉛筆和彩繪。在他的藝術中，譚無需一頁一頁地繼續動作繪畫，代而為之的是電腦三維制作原型和電腦設計動作之間的演變，然後，他會在NURBS的原型上反復琢磨和修正其物體肌理和主體動畫鍵。

另一重要因素是作品中光線的處理，特別是對色調和周圍環境色的調配。“盡其完美”似乎是譚制作程序的要求，譚曾表示他需創作和修改超過百幅圖像以便找到自己滿意之作。而伴隨着是電腦成像、剪裁、組合和後期制作，其過程需數天時間。

譚的創作透視出他的多元文化和美術批評背景，“對文化精髓充滿激情的我，創作了一種地融數碼與傳統為格局，集視覺與實物於一體的藝術”。

他的職業生涯也是多樣的。譚曾為中國湖南衡陽師專中國人物畫、中國美術史和人物素描教師；八十年代中期，他任職于湖南美術出版社，為《畫家》雜誌執編和創始人之一。八十年代晚期，他移民加拿大，獲康戈利亞美術教育碩士和國際著名動畫學院夏雷頓學院電腦動畫和圖形設計學士後榮譽文憑。同時他作為藝術總監，在加拿大藝術公司工作多年。之後，他受聘於新加坡義安理工學院電影媒體系，教授電腦動畫和數碼映像特技。在加拿大，他幫助迪斯尼星期六早晨動畫連續劇設計和制作，迪斯尼曾正式聘他為動畫師，但他婉言拒絕了，選擇了他喜歡的教授之路。

“他是一位天才教師”，羅格斯大學美術系系主任羅白達·塔柏博士說道：“他花在每個學生身上的個人時間遠比我已知的所有教授都要多”。

“這不僅是他的工作，更是他的生命”。高年級學生湯尼·戈爾說“他堅信我們不會輕易放棄其追求，并給與我們很多信心和鼓勵，他以滿腔激情投入他的工作，并且深深的感染了所有他的學生”。

近期，他完成了CD-ROM多媒體作品“龜地神靈”——以北美先民的角度探索其北美先民文化、神靈和歷史。

譚闡述道：儘管他的大腦常用於現代科技，但他的心却一直留在藝術園裏。他早期竹文化藝術系列和現代物理與東方神秘系列作品都曾參加過國際性

Li offers a lot of encouragement. He's very passionate about what he does, and it rubs off on his students."

One of his current projects is an interactive CD-ROM on the history, culture and spirituality of the indigenous peoples of the Americas titled "The Spirit of Turtle Land — Through Indigenous American Eyes." The project, which is funded by a Rutgers University Research Council Grant, explores Native American spirituality through two- and three-dimensional computer multimedia.

Tan says that while his head often leads him toward state-of-the-art technology, his heart remains in the artistic realm. His artworks, which include his early paintings and folk art drawings mounted on bamboo, have been exhibited nationally and internationally, in solo and group shows, most recently at William Paterson University.

"Animation is an expressive art vehicle when its principles are applied in exaggeration," Tan says. (According to his students, Tan's favorite maxim is: "You don't have animation without exaggeration.")

"This exaggeration gives the artist tremendous freedom to create works with striking impact. Classical hand drawings can portray the artist's inner feelings, while digital technology limits it to a simple option layer. Yet, the digital techniques can interpret human emotions and yield artistic interpretations. The digital box is a tool, but it's an incredible tool."

In his own art and in the training of his students, Tan wrestles with the relationship between classical animation and digital animation. He questions how artists can apply classical animation principles to digital animation and how "one can maintain even harmony between advanced technology and aesthetic perception."

Yet for all his questioning, Tan never seems to lose sight of the needs of his students.

"He has an uncanny ability to look around a classroom and see who is frustrated," says senior Morris Gargiule. "Li can help people find what computer modeling techniques work best for them; he can see not only where a person is, but where he should be."

Camden, New Jersey, 02 / 2005

的個展及聯展。近日在威利姆·拍得森大學(William Paterson University)畫廊個展便是一例。

“電腦動畫是一種非常昂貴而巧妙的工具，特別是當動畫原理非常和諧地與人為的誇張融於一體時”，譚闡述道。他的學生也多次談到譚的座右銘是“沒有誇張便沒有動畫”。

“此人為的動作誇張給予藝術家極大的自由發揮空間，從而產生許多生動和刺激的動畫場面。傳統的手繪動畫能多層次、多維地體現藝術家的內在感覺，而數碼科技的應用祇能限制於某一單向的層次上。科技也許能轉換人類的感覺，但永遠無法代替藝術家的獨特創作力。數碼科技是一種昂貴的工具，一種被人使用的工具”。

無論在他個人藝術創作還是在其教學中，譚都拼搏於傳統動畫和數碼動畫之間，他一直在探索怎樣把傳統動畫中的原理有機地應用於電腦動畫，怎樣在現代科技和審美意識之間達到和諧與平衡。儘管所有問題并未得到完美答案，但譚似乎從未從學生的需求的視線中消失。

“他有一種超人的課堂的觀察能力，并能迅速感知某學生的困境”，高年級學生莫雷斯·戈基勒說道：“譚能幫助學生找到解決他們切身問題的電腦技巧，他不僅了解你現在能幹什麼，并能預見你將來可幹什麼”。

2005年2月于美國新澤西州

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Primitive Digital 原始數碼

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It was a rainy weekday in February when the gigantic, twisted faces staring at me from within the Dalet Gallery jarred me out of my introspection. My curiosity ultimately got the best of me, and I decided to enter the building to escape the dreary weather outside and explore the show. Beijing artist and Rutgers professor LiQin Tan's show Refractive Brain Therapy was on display, and everywhere I looked one of his stony faces was staring back at me. What I found inside was some well-crafted and insightful art that conceptually spanned the human creative process from prehistory all the way to the age of the internet.

Tan's faces are digital renderings reminiscent of the Central American Olmec or the behemoth Moai of Easter Island. The faces are lifeless, yet possess strangely conscious eyes; they seem surprisingly intelligent and appear to be sizing you up as you ponder them. As I stood before these idol-like forms, it struck me that the glamour of the digital images began to give way to something more visceral.

Ever since he began incorporating digital techniques into his art, Tan has always kept one foot in the school of primitivism. He integrates techniques like painting or sculpture into his work instead of just computer imaging and considers himself a "digital naturalist" in his creative approach. After studying Native American art, Tan even used animal skins as a medium to print digital images — a far cry from the LCD monitors and photographic prints we are now accustomed to.

While computer technology as it stands now may be relatively new, the evolution of digital art-making can trace its history to the ancient techniques our ancestors used to produce paintings, sculptures, or

這是二月雨季某日，當韋雷特畫廊（北二街141號）中巨大而變形的臉孔盯住我時，我心靈被極大地震撼。最終好奇心戰勝了我，決定進入大廳，從而逃避沉悶的天氣并觀賞藝術作品。此展覽為華人藝術家、羅格斯大學教授譚力勤個展“折射與洗腦”，在大廳裏，無論我走到哪裏，那無情的石質般的面孔始終在身後緊緊地追隨着我。其作品的藝術觀念與手法賦有獨到見地，在每幅精心雕琢的作品中，將從史前人類的原始跨越到當前互聯網數碼時代演繹得恰到好處。

力勤作品中的多變臉孔全用數碼技術呈現，近似如中美洲奧爾梅克文明或復活節島摩艾的雕塑群，看去陰氣沉沉的面孔，但閃耀着機警的雙眼，顯得出奇的聰明，似乎要抓捕觀衆的心靈來思考。站立良久，我內心深處的靈魂已被三維數碼圖像的魅力深深俘虜。

在使用數碼技術的同時，力勤仍保持對原始藝術和美國原住民藝術的研究，融合繪畫雕塑等多種技法，甚至將數碼圖像打印於原始獸皮上。在創作手法上，力勤認為自己是一個“數碼自然主義者”。他的個展中，盡管作品畫面呈現的是遠古的岩石和曙光及粗獷的人類圖像，但展現方式上却採用了工業化制作手段和現代科技成果，即：印制于生鏽的鋼板與液晶電視中不斷滾動的三維動畫，由此而構成他藝術的主要結構。

相對人類文明史，數碼藝術儘管是比較新的技術，但數碼藝術創作與發展仍可追溯到古老祖先的繪畫，雕塑或陶

pottery. In fact, contemporary methods must explore their roots. Without a connection to the distant past, digital images risk losing the connection to their innately human origins which predate complex machines. LiQin Tan makes sure to invest in the future by revisiting these fundamental histories.

For his Dalet exhibition, rusty metallic surfaces and industrial themes dominate the imagery alongside archaic references to long distant people and places. The faded memories of bygone days glimmer in the rocky textures but there are expressions of the near past, the present, and the future as well. The not-so-ancient past such as the industrial revolution and the contemporary obsession with the internet come immediately to mind, and the boundaries between past and present tend to blur quite a bit. As for the future, the slate is blank and with each passing day more is added to the tale of the human race. One thing LiQin Tan makes sure to drive home is the importance of our own personal journey.

The degree to which we as individuals "rust" or grow old (as seen in the eroded faces) is determined by our activities and our attitude toward life. As humans, we are forced to adapt to an increasingly technological and industrial landscape while maintaining a hold on our natural and animal tendencies and our place in society. There will always be deterioration of the body and mind over time, but our choices affect the rate by which this degradation occurs. We choose to smoke or drink alcohol, or we choose not to. We may opt to create cultural relics, or mindlessly consume television. The choice is up to the individual, yet bolstered or condemned by the society at large. Technology may not always mesh seamlessly with biology, but our creations ultimately come from within us. We mold our environments into machines and gadgets, but our psyches are sculpted in a similar way. That which lies outside of us is not always as foreign as it may appear. In this regard, Tan's work is extremely positive and hopeful of humanity's ongoing dialogue with its inventions and ideas.

In reference to the show's title, Refractive Brain Therapy, a few of the large heads are double-sided and sit encased behind walls of water that extend partway up their surfaces. While the physical warping of light is apparent, there is a linguistic trope in effect here as well. In Chinese, "refraction" has a double meaning. When used as a noun it means

器技術上。事實證明，當我們在使用當代新科技時，都可以追蹤其根源。力勤試圖通過重溫這基本的人類內涵來確保未來藝術的持續發展。

就他此次個展而言，占主導地位的頭像作品印制在工業材料——鏽迹斑斑的鋼板上，它引申着古老原居住地居民的演變，而昔日岩石紋理中的褪色記憶，體現出過去、現在和未來的文化積澱。近代工業革命者和互聯網當代痴迷學者都能體會到，過去和現在之間的界限已趨于模糊。至于將來，就如一張白石板將會雕刻着日新月異的人類故事。

人的老化過程和大腦“生鏽”的程度是由活動和對生活的態度決定的。人類被迫適應越來越多的科技和產業景觀，同時又要保護自然完美、動物本性和社會空間。隨着時間的推移，退化的身體和心靈總是發生，但人類的選擇完全可影響發生的概率。人類可選擇吸煙或喝酒，也可選擇不；可選文化創建，也可選盲目看電視。選擇總是個人的，但會帶來整個社會的支持或譴責。技術不可能總是天衣無縫地與生物結合，而創造最終會來自人類內部。人類既創造了大機械也創造了精小物體，而我們的心理都會以類似的方式去進行雕塑。在這方面，力勤的“鏽臉”動畫裝置是非常積極和正面的，探索和寄托人類對其自然本性和技術發明進行對話。

就主題“折射洗腦”表現而言，力勤將數碼雙面數碼金屬印制大臉孔放於鋼玻璃水缸中，一半置于水下，另一半面往水上延伸，當物理光綫照在不同水的表面，從而折射出變形的影像。力勤向我解釋說，中文“折射”具有雙重含義：作名詞時，指物體折射自然現象；作動詞時，可意味着複雜社會問題或真相的發現。在與力勤的大規模人類作品交涉過程中，我們看到和遇到的都是非常直接——水的折射不斷改變人類臉的外觀形象，但仍然保持其透明性。用類似方法，通過反思，我們能明確而清晰地面對人類扭曲的臉孔。

力勤的數碼大臉孔像多面鏡，反射出自我扭曲的社會責任感。此系列作品像冰山，內涵隱藏於表層之下，而精神治療的熔漿隨時冒出。這裏明確了一觀念，即承認我們擁有對周圍世界的一

literal refraction or a type of illusion, but as a verb it can mean the discovery of a complex social issue or truth. With LiQin Tan's massive human representations, we encounter both very directly. The water changes the appearance of the image, but remains transparent. In a similar way, we look into the face of humanity and our individual distortions become clear through our reflection.

Tan's faces act as both mirror and prism, reflecting and bending our sense of self and social identity. Seeing as these works are much like icebergs-most of their content dwelling below the surface- the therapeutic elements may arise from a number places. There is, of course, the notion that we all have distorted or biased views of the world around us. This is a humbling notion which allows us time to come face-to-face with our personal and social beliefs. The dual digital and physical process sheds light on the diversity of culture while the monoliths themselves connect us to a distant historical and evolutionary past. Nothing exists in isolation, and even the newest of ideas or objects owes its existence to something which came before. Tan's work is visually challenging and sublime. It brings us in tune with ourselves, our place in time, our culture, and the cultures of our fellow humans.

As I discovered, LiQin Tan's work is a thoughtful break for the weary mind on a rainy day, but is also much more. It is you and it is me. It is now and yet it represents all history. It offers new perspectives and explores alternatives. It shows us that visual language can tell a story just as well as the written word. Most of all, it seems to say that although much has already been written, every day is a chance to contribute a little more.

Philadelphia, Pennsylvania, 02 / 2011

種扭曲或偏頗看法，同時也允許我們有充足的時間去改變之。此大型藝術物體既連接到遙遠的歷史進化，同時又揭示了更深層的多元文化即數碼和物質的雙層進展。任何內容都不是孤立存在的，即使是最新的想法或事物都與某種過去存在的東西有關聯。力勤的作品是對視覺藝術一種莊嚴的挑戰，它能使我們及時調整自己的心靈和了解人類文化的變遷。

我發現，力勤的作品是對疲憊心靈一種完美的震療；它是你的，也是我的，它代表了現代；它提供了新的視角和探討新方法，揭示了藝術視覺語言也可以講一個像文字書寫的好故事；最重要的是，它似乎在說，雖然許多藝術已被歷史文字記載，但新的一天都有創作和貢獻的機會。

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評論文章

LIQin Tan's Primitive-Level Signal

譚力勤的“原始水平信號”

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LIQin Tan's Primitive-Level Signal 譚力勤的“原始水平信號”

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The artist and animator LiQin Tan currently has his latest exhibit, “Primitive Level Signals,” on display at the Dalet Gallery in Old City. Ranging from powerful conceptual messages to stunning multimedia constructions, Tan's show provides a bridge between the new and the old, as well as providing visually stimulating textures and forms.

LiQin Tan, “Digital Sun & Horse.”

Some pieces in the show are older throwbacks to Tan's digital primitive style, which seeks to close the gap between the ancient and the cutting edge. Printed images are applied to stretched animal skin, producing a work that is raw and almost prehistoric, as well as bright and contemporary. The images themselves hearken to cave paintings with basic depictions of animals, but their 3D appearance clearly demonstrates a technological leap that Neanderthals could never have dreamed of; the saturated colors are a long way off from pigments or charcoal.

One animal skin also acts as a two-sided projection screen. Multiple projectors aimed at the skin from both sides trace the movements of dancers across its surfaces. Compared to the still image, video projections are an even more recent technological development. The multiple moving forms mingle together into one indiscernible mass. In some ways, this indicates how unrecognizable advanced technology might be to an early artist, and perhaps how convoluted it can even appear to modern humans as well.

LiQin Tan, “Lava Body.”

In “Lava Body,” an installation of six HD monitors shows the path of a lava flow as it snakes through a rocky crevice. There is oftentimes just rock visible, but eventually the lithe shape of a glowing, orange

藝術家 and 動畫師譚力勤的最新展覽“原始水平信號”在費城老城區Dalet廊展出。從強大的觀念容量到驚人的多媒體建構，譚的作品搭架了古代與當今、新與舊之間的橋梁，展示了能刺激現代人視覺的新質地結構。

譚力勤的“數碼式太陽與馬”

展覽中一些作品是譚數年前的數碼原始風格系列，她旨在闡述古老與尖端技術之間的互補關聯。其中數碼獸皮印制的作品用材原始，既具史前意義，又同時閃爍現代。圖像中對動物的描述靈感來自遠古洞窟壁畫，但其三維外觀，清楚地表明了尼安德特人做夢也難以想像的技術跨越，作品中的色彩飽和度和滲透力已遙遙跨越了礦質顏料和木炭的視覺效果。

兩件透明小牛皮被充當為雙面投影屏幕。多臺投影機從不同角度朝向獸皮表面并跟蹤投射原始舞者的動畫。相比靜止圖像，動態視頻投影更接近近代科技，多個數碼影像動式聚集，從而構成了一個無法言述的新藝術實體。從某些方面而言，這表明了未被採用的先進技術如何造就了早期的藝術家，更令人費解的是，此種技術甚至可以呈現于現代人類的藝術作品中。

譚力勤的“岩熔人體”

在“岩熔人體”裝置作品中，藝術家安裝了六個高清顯示器展示岩熔奔騰于岩石縫隙之中。雖有時僅有岩石畫面，但最終六個屏幕都充滿一個燦爛的、橙色的岩熔三維動畫和輕盈蜿蜒的液態造型。展覽中還有其他成雙成對顯

snake of lava slides across the screens. Other pieces in the show pair printed images with monitors. Here, the textured forms from the pictures come to life in abstract animations. These dual images allow for two entirely different interpretations of a form: a solid, static version and a similar image in perpetual motion.

The forms that Tan works with are often abstract, like in the monitor/print series. They are rocky and wooden burls with occasional metallic sheens. These Stone Age artifacts, as with all of Tan's work, speak to his overwhelmingly strong sense of textural detail. Whether rocky crags with gritty edges or smooth, metallic globs with patches of peeling rust, the rendered objects seem physical and touchable. There is a very strong desire to touch and feel the objects at hand, and a somewhat painful realization that they don't actually exist in the world as they appear.

LiQin Tan, “Topmost.”

Levels and measuring spoons make their way into Tan's most recent work from where the show takes its name. As with much of his art, these pieces are highly symbolic. Tan examines the role of measure and balance in relation to the human mind as a way to grapple with the many trials and tribulations that come our way. He even introduces a scrubbing brush into one canvas, implying that keeping our brains clean and sharp is a major responsibility.

Overall, Dalet Gallery delivers LiQin Tan's work in a glowing, multi-faceted show. Showing older pieces as well as his current work, the artist proves that he is as flexible and talented in his process as he is thoughtful in his intention. If you haven't seen the art of LiQin Tan, check out the Dalet show before it closes on June 23.

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示器的連續圖像和動畫，其物質肌理、質感和各種圖形格式通過抽象圖像的連續而呈現出生命。這些時態中的重疊和延伸圖像詮釋了一個堅實般的、靜態式的和永恒時的動力。

在構成物體上，譚使用的往往是抽象的，就象他在動畫裝置和數碼印系列中所表現一樣。其對象多為虛擬的岩石、原木樹結，偶爾也用金屬片，這些石器時代的文物，在譚的努力下都呈現強烈的、精細的質感。無論是岩石峭壁，或堅韌而光滑的邊緣物體，或金屬鏽斑補丁，其渲染出的物體超現實似乎可以觸摸，使人產生一種強烈接觸和感受的欲望。當然觀眾也會經歷一個痛苦體驗過程，因為這些物體壓根兒就并不存在于我們的世界。

譚力勤的“大腦頂層”

水平尺、量匙和水平砣組成了譚最新作品，展覽的名字也由此而來。就象他創作的許多其它藝術一樣，這些作品極富象徵性。譚在新作中探索一種關系作用程式，并用此來衡量搏鬥和磨難中大腦與智能的平衡程度。他甚至嵌入一種帆布毛板刷，來象徵我們的大腦需常常保持清潔和尖銳——這是人類重大的自我責任。

總體而言，Dalet廊提供一個閃耀的譚力勤個展，全方位地展示了他的數碼藝術。在舊作與新作同時展覽空間中，驗證了譚力勤是一位善于變化、創意深刻并賦有才華的數碼藝術家。

2012年6月5日于美國費城

Refractive Brain Therapy — Tan's Views On Social Reality Through Digital Technology 折射與洗腦——譚力勤借數碼科技介入現實

WORLD ART, Beijing, 2010, V94, p82-83)
北京《世界藝術》雜誌社

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Refractive Brain Therapy — Tan's Views On Social Reality Through Digital Technology 折射與洗腦——譚力勤借數碼科技介入現實

Ma Yikun 馬一坤

Tan describes: "the reflection is a natural physical state, but also a phenomenon of social behavior, easy to produce the illusion refraction, refraction can also precipitate authenticity. Artists Spa brainwashing technique applied in this state is an artistic interpretation of the phenomenon." This language also clarifies exactly the theme of his exhibition, the audience can finally recognize the illusion and the social reality through this natural phenomenon — refraction, and the digital artwork may achieve both encoding and decoding impacts on our society.

Wherever you go nowadays, health care and therapy have become an important topic of peoples' conversations, and there are various rehabilitation techniques entering the market endlessly. Perhaps you have tried many health spas, including foot bath, spa bath, sauna, etc., but you may have never heard of "spa brainwashing" and "brain alcohol treatment." Tan's solo exhibition in the Songzhuang Art Museum has given me some visual and conceptual experiences I had never before encountered with a new rational interpretation concerning "Brain Therapy" by applying digital skills.

"Refractive Brain Therapy" is Tan's third large solo exhibition in Beijing. He, as always, uses the most cutting-edge technology to produce medium-sized 3D animation-installations. The large digital rusty metal-print of brains and heads on two sides are placed in big water tanks, and the audience can watch an evolution of spa brainwashing through a refraction of glass and water. In his artist's statement, Tan describes that: "the reflection is a natural physical state, but also a phenomenon of social behavior, easy to produce the illusion refraction, refraction can also precipitate authenticity. Artists Spa brainwashing technique applied in this state is an artistic interpretation of the phenomenon." This language also

最近無論走到哪，醫療和康健已成為人們討論的一個重要話題，各種康復療術也層出不窮。也許你試過很多水療，包括腳浴、溫泉浴、桑拿浴等，但你可能都沒聽說過“水療洗腦”和“酒精腦療”，譚力勤在宋莊美術館的個展用數碼技術給了我未從有的視覺體驗和對“腦療”的理性注註。

“折射與洗腦”是力勤在北京的第三次數碼藝術個展。他一如既往，採用最前沿的三維動畫技術制作了中型的裝置藝術——把數碼印制的大幅腦額金屬雙面藝術品，放置於大型水缸之中，觀眾需通過鋼化玻璃和水的折射來觀看其水療洗腦的演變。力勤在他的展覽理念中闡述道：“折射是一種自然物理狀態，也是一種社會行為現象，折射易產生錯覺，折射亦能析出真實。藝術家應用的水療洗腦術便是對這狀態和現象的一種藝術解讀。”此語也確切地闡明了他此次展覽的主題，觀眾如能通過此自然的折射現象體會到錯覺和真實，其數碼藝術品便達到編碼和解碼的雙重社會效應。

力勤數碼藝術一般不借用“中國符號”，從表象看起來，他的作品充滿現代元素，電腦技術與現代材料。但細細品味，你會驚奇發現，他的作品充滿了中國文化內涵。在展廳中，引人關注是兩幅浸入大紅酒缸的腦額裝置，明顯體現了藝術家創作所暗含的潛在主題和他對中國社會的深層批評性。人們常說，除金錢外，能使西方社會運轉的是咖啡和汽油，而使中國社會運轉的則是香烟和酒精。此作品則暗示與譏諷在酒精用

clarifies exactly the theme of his exhibition, the audience can finally recognize the illusion and the social reality through this natural phenomenon — refraction, and the digital artwork may achieve both encoding and decoding impacts on our society.

Visually, Tan's digital art do not borrow any "Chinese symbols," and it seems to be full of modern elements, computer technology and updated materials, but look carefully and you will be surprised to find out that his work is reinforced by Chinese philosophy and spirituality. In the museum, Tan's art captures viewers' attention with the two half-haves of their brains immersed in full amounts of red-wine jars, which obviously imply the artist's potential theme and criticism of Chinese society. It is often said, in addition to money, the functioning of Western society has to do with coffee and gasoline, but there are cigarettes and alcohol in China's social function (used as an extremely important social lubricant). These works are hinted at and ridiculed by excessive alcohol consumption in Chinese society and by bad habits of losing their sanity and conscience. Tan also raised the question that maybe these social alcohol dedicated people would require the same amount of alcohol for their therapy and retreatment? Centuries of Chinese medical wine seems to have very unlimited play here, and money controls everything. This phenomenon is full of paradox from the social behavior of Chinese tradition to a rational and motivated civilization.

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量過度的中國社會已使人們喪失理性和良知的陋習。反其之，這種酒精用量過度的人是否又需用適量酒精理療之？數千年的中醫藥酒似乎又有了無限發揮餘力。這種充滿悖論式的現象便是中國當前從社會行為轉換到知識理性的如實寫照。

除對現實社會的介入外，力勤創作思維方式深系着當代三維虛擬科技，他從科技中得其靈感，再把高科技手段介入現實。他經常對人說：技術也是創作的源泉。他度過無數不眠之夜在電腦機房中，更新技術知識，並盡快把它們應用於藝術創作之中。此個展我們不得不敬佩他對於三維軟件熟練變形的建模能力，精確而萬變的材質應用能力和超大分頻率的渲染能力。國內外目前使用三維軟件的人確不少，但把其技術熟練地應用於當代數碼藝術創作中的則鳳毛麟角。力勤此個展近二十幅大型腦額建模突破了三維動畫界的造型傳統，而採用了許多現代意識的變模體型。這種獨特建模造型具有一種方塊力度、殘缺韻美、自然簡練、肌理震撼的效果，完全有別於繪畫、雕塑的造型格局。

順其材質的自然來塑造腦額是藝術家創作的另一特徵，這與他探求數碼自然的理念有其關聯。在這些奇特又自然的圖像中，人們往往會驚嘆藝術品的肌理是如何創作而出的。應用於三維軟件中的材質圖，往往需藝術家到自然中去尋找，輸入電腦後才能把材質圖貼到三維模型上。而怎樣貼，達到什麼效果，便留給藝術家很大的餘地去創作和發揮。顯而易見，力勤力求在複雜的自然材質中保持簡單而樸實，每一腦額藝術創作僅使用一幅材質圖，這種簡樸的手法與電腦深奧程序形成鮮明的對比，而力勤似乎很投入這種從簡樸到複雜再回到簡樸的創作過程。目前所有動畫短片採用的分頻率一般都是720X576像素左右，但力勤的腦額創作的分頻率在25000X16000像素之上，再加上許多特技渲染功能，一般電腦是無法渲染成像的，力勤告訴我祇有渲染農場才可達其目的。

燈光和色彩是三維軟件的又一特長，力勤充分利用其功能並發揮到極致，他追求簡樸色彩的和諧對比與其他藝術無甚區別，但簡樸色彩中的豐富

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However, in terms of how to apply and what type of effects to achieve, there remains much room for artists to recreate and play. Obviously, Tan would like to maintain simple and plain concepts in a complex natural material with complicated technology — each cerebral head uses only one textural map. This simplified approach contrasts with sophisticated computer programs — it seems very committed to Tan's creative process, pursuing simple to complex and then returning to simple. All industrial animation clips use 720 x 486 pixels in NTSC resolutions or 720 x 576 pixels in PAL currently, but Tan works' resolutions are normally over 25000 x 16000 pixels, plus incorporate additional special effects rendering, effects that normal computers cannot handle. Tan told me that he had to build a render-farm to do the job.

Lighting and color are another area of animation software expertise for Tan; he makes full use of them to the limit of their capabilities. His pursuit of the simple harmony of color is the same process as other artists, but the richness, accuracy and strength of depth, cannot be matched by any other kind of art. In short, Tan has a unique life-force to control the overall momentum with computational infinite details in his digital art. When it comes to lighting, people usual think of film and theater stage, yes, the same basic principles are adopted by 3D animation software. Tan sought to abandon the traditional "three-points" lighting mode, and utilized big highlights with a small ambience approach, which a bit like multi-focus and scatter perspective in traditional Chinese painting. Also, the reflection in ambience attempt is very delicate, fruitful and multileveled.

When I left SongZhuang Art Museum, I sighed: Tan's solo exhibition may refract some illusions, but it also reflects social reality. The virtual realm of brainwashing reminds us of the past, but also enables us to face the future more clearly.

Beijing, 06 / 2010

性、精確性和深層的力度，是其他藝術種類難以比擬的。一句話，它既有整體的大家氣勢又有局部的無窮細節。談到燈光處理，人們往往想到舞臺和電影，是的，三維軟件借鑒其基本原理。力勤力求拋棄傳統燈光“三點”處理模式，追求一種多高光，小亮度的處理方式，有點像國畫中的焦點透視和散點透視，而力勤採用的是後一種。其次，暗部反光處理手法也非常微妙，豐富而多層次，仿佛藝術家在用電腦繪制一幅立體的現代雕塑。

當我離開宋莊美術館時，我感嘆道：力勤個展折射出人們的某些錯覺，但也折射出社會的真實。在虛擬式的洗腦中既能使我們聯想過去，又能使我們更清醒地開鑿未來。

2010年6月于北京

Code Molds Textures & Keyboard Clicks Color 數碼鑿質地 鍵盤琢色體——觀譚力勤數碼動畫立體作品展

Painting Magazine, Jiangsu Art Publishing House, V10, 2005, p23-28
《畫刊》(原江蘇畫刊), 江蘇美術出版社

Cao Kuan 曹寬
Freelance Writer, New Jersey, 旅美華裔自由撰稿人

Tan's 3D work explores art forms, philosophy, and culture. It combines static with action, 3D with multi-dimensional, digital with emotion, and primitive with modern. The "Digital Horse" represents the "Brick-Relief" charm of the Han Dynasty. "Earth King" and "Fire Queen" seek a correlation of Native American spirit and ancient Chinese philosophy. The hand-drawn animation cells from Disney reveal how traditional animation principles are exercised in three-dimensional animation.

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數碼時代的快樂和痛苦已從時髦走向現實。藝術的想象和數碼的構成開創了電腦藝術的空間，推動了新科技的發展。美國新澤西州州立大學美術系譚力勤教授的電腦三維動畫藝術展便是該趨勢下的展示和體現。

說內心話，事先我是帶着一種看完“Shrek”電影後的挑剔感去觀看力勤的三維動畫作品展的。我心裏想着，任何人的三維藝術的探索不可能超越上兩部電影框範。當我步入William Paterson 大學的Power Art 畫廊時，驚喜地發現力勤的作品確有他不同之處。他正專注于研究另一數碼藝術的探索天地和空間，其作品更傾向于各種藝術形式，哲理和文化的探討，並致靜于動中，三維于多微中，數碼于情感中，原始于現代中。整個展廳中沒有我期待的磁帶播放，但每幅作品中的小馬一直帶着觀賞者在奔跑，各種角度綫馬渲染和二維、三維的構成處理使觀眾處于多微空間中，頗有立體主義加上裝置藝術之韵味。

“數碼馬”是展廳中最突出，也是我最喜歡的一幅作品，其造型中，馬頭昂首，奔騰的姿態把漢畫磚的文化神韻體露無遺。力勤充分利用電腦三維軟件Softimage的優勢，把漢磚馬敲成了“數碼馬”。馬的主體全用NURBS-Skin 技法塑造而成，然後再分割成貼體的、精制的不同塊面。而每一關要結構之處都用隨意的但敲打過的圓球銜接，真為圓中有方，方中有圓。但更精彩部分是馬的質地和光的技法處理，近處觀賞，馬肌理層次異常豐富，數十種青銅器圖譜交錯，覆蓋，融合于馬的物體上，并具有流動，頓擊，透明與阻力感。光的處理則充分利用電腦三維軟件多燈光投影，產生一種影中有馬，馬中有影的效應。從而使馬有着躍出畫面的感覺。此種特殊效果是一般繪畫，雕塑無法達到的。我從新聞報導得知力勤此作品曾獲美國藝術家雜誌2001年作品大賽最高獎。

“土地王”和“火皇後”是整個展覽的主體作品，力求探索北美印地安人精神與中國古代哲理的關聯。開土地“太陽與生始”“祭神I”和“祭神II”都帶有濃鬱的中國古代神話色彩，但其祭神形式和舞蹈都源于北美印地安人，構成了一幅幅原始與現代科技結合的

畫面。其中“開土地”中的黃金質地和明暗處理，使觀眾目光凝聚，久久沉浸于之中。“太陽與生始”的力度構圖和女體皮膚感，則探求一種數碼藝術的新構成形式和手法。

“奔跑”就象高速快門，記錄了立體“土地王”跑步的每一動作。力勤提及Muybridge先生的探討給予他創作靈感，他在此作品中把跑的動作所有的關鍵幀進行了新的組合。其中每一關鍵幀都必須準確地體現各種動畫原則和運動時刻。壓縮伸展、曲綫和預備動作原則都在作品中得到充分和清楚的展示。

展覽同時也展示力勤曾給Disney的手繪動畫。他力求利用作品的注釋給觀眾一種想象和探索空間：動畫是怎樣從傳統的手繪發展到今天的立體三維？傳統的動畫原則是怎樣應用于三維動畫中？目前力勤也正着重于此主題的研究。

力勤在交談中也透露了所有藝術家都曾面臨過初用電腦時的困惑感。他自己當時就仿佛一切靈感和藝術激情都被電腦理性地凍成冰塊，然而他唯一可以做的是用數碼刀把冰塊切成像素片後，再把他們組合起來。目前的力勤已能自由揮灑這種昂貴的數碼畫筆，翱翔于三維數碼藝術之中。作為一位成功的電腦動畫家，中國畫家他曾于世界各地舉辦過個展和團體展，並多次榮獲各種獎勵和獎金。作為一位具有影響的藝術批評家和藝術研究者，他的論文和作品多次發表于世界各地的美術雜誌和書刊并獲獎。

數碼科技的發展神速，也同時迫使每位數碼藝術家無止境地迅速更新硬件和軟件。我堅信力勤就象他作品“奔馬”一樣，隨時都能迅速，準確地找到他所需要的關鍵幀。

Path of Technology and Cosmology (Excerpt) 科學和宇宙學探索之路 (摘要)

Tan & Puri, The Noyes Museum of Art, 06 / 2006, p1-2
《譚與普雷》，新州諾伊斯美術館

A.M. Weaver, 奧姆·韋弗
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Path of Technology and Cosmology (Excerpt) 科學和宇宙學探索之路 (摘要)

A.M. Weaver 奧姆·韋弗

For artists in the twenty-first century the art market as a commodity is a driving force. Yet, many artist are opting to place spirituality, rather than commerce, at the center of their art making process and produce works that reflect a spiritual quest. LiQin Tan and Antonio Puri are two artists whose works attempt to place traditional Asian spiritual concepts within the context of modernist and postmodernist practice. Tan, an animator born in the People's Republic of China, was raised according to the tenets of ancient Taoism.

Wherever you go nowadays, health care and therapy have become an important topic of peoples' conversations, and there are various rehabilitation techniques entering the market endlessly. Perhaps you have tried many health spas, including foot bath, spa bath, sauna, etc., but you may have never heard of "spa brainwashing" and "brain alcohol treatment." Tan's solo exhibition in the Songzhuang Art Museum has given me some visual and conceptual experiences I had never before encountered with a new rational interpretation concerning "Brain Therapy" by applying digital skills.

"Refractive Brain Therapy" is Tan's third large solo-exhibition in Beijing. He, as always, uses the most cutting-edge technology to produce medium-sized 3D animation-installations. The large digital rusty metal-print of brains and heads on two sides are placed in big water tanks, and the audience can watch an evolution of spa brainwashing through a refraction of glass and water. In his artist's statement, Tan describes that: "the reflection is a natural physical state, but also a phenomenon of social behavior, easy to produce the illusion refraction, refraction can also precipitate authenticity. Artists Spa brainwashing technique applied in this state is an artistic interpretation of the phenomenon." This language also clarifies exactly the theme of his exhibition, the audience can finally recognize the illusion and the social reality through this natural phenomenon — refraction, and the

藝術作為一種商品是21世紀的藝術家們的動力。然而很多藝術家正選擇靈性作為他們藝術制作過程的主體，或者在藝術品中反饋出其精神的尋求。譚力勤和皮若在他們的作品中嘗試弄明白在遠古精神和現代及後現代藝術中強烈的西方傾向的背景下的東方定位。譚出生在中國，在道教的熏陶下成長，來自喜馬拉雅山的皮若在天主教和佛教哲學之間徘徊。譚和皮若的作品建立了一個連接他們各自成長地的思想，西方個人主義思想和後現代思想的橋梁。他們因彼此在藝術創造過程的相似處和很大的差異性而互相吸引，已協力構建了一個繪畫和數碼影像相結合的視覺溝通。皮若是個畫家，譚是個電腦動畫藝術家。

譚利用現代科技精心制作其作品。數碼印制和動畫裝置是他的主要工具。被道教和易經概念化的傳統靈性觀念的原始和自然的關聯支配他的造型創作。譚從哲學智慧和預言編匯的《易經》中開始闡述出木、火、土、金、水五行之間的陰陽觀。在他的“樹核+4” (Burl-Nuts+4) 系列作品中，譚用四個虛擬自然樹結核(Burl)作為木的象徵，融合於其他四元素之中，然後經歷艱難的電腦三維造型，上色和印制於原木板上。其次，每一液晶電視中呈現出三維動畫，諸如噴發的岩火、翻滾的泥土、閃光的金屬片和透明的流水——它們都來自“樹結”(Burl)的結構中心部分。譚解釋道：找出自然萬物的本質是道教所關注、注重和告誡的，這也是作品的主要前提和觀念。

譚對“數碼原始”的使用有他自

digital artwork may achieve both encoding and decoding impacts on our society.

Visually, Tan's digital art do not borrow any "Chinese symbols," and it seems to be full of modern elements, computer technology and updated materials, but look carefully and you will be surprised to find out that his work is reinforced by Chinese philosophy and spirituality. In the museum, Tan's art captures viewers' attention with the two half-haves of their brains immersed in full amounts of red-wine jars, which obviously imply the artist's potential theme and criticism of Chinese society. It is often said, in addition to money, the functioning of Western society has to do with coffee and gasoline, but there are cigarettes and alcohol in China's social function (used as an extremely important social lubricant). These works are hinted at and ridiculed by excessive alcohol consumption in Chinese society and by bad habits of losing their sanity and conscience. Tan also raised the question that maybe these social alcohol dedicated people would require the same amount of alcohol for their therapy and retreatment? Centuries of Chinese medical wine seems to have very unlimited play here, and money controls everything. This phenomenon is full of paradox from the social behavior of Chinese tradition to a rational and motivated civilization.

Besides the involvement of social reality, Tan's creative thinking seeps deep lines of contemporary 3D virtual technology, obtaining his inspiration from science and technology, and then using high-tech to intervene in social reality. He often told people: technology is a new inspiration source. He spent countless sleepless nights in the computer labs, updating his technical knowledge, and applying them as soon as possible into art creation. At this solo exhibition, we have to admire him for profound 3D software knowledge, skilled deformation capability, applying accurate material and lighting competences and with the high resolution nature of rendering experiences. There are a lot of people who use 3D software currently at home and abroad, but those who apply such high-tech skills to contemporary digital art are very rare. This solo exhibition features nearly twenty major pieces which innovate on new computer modeling skills with a lot of deformed shape by contemporary perception. This unique model has strong box-shape sense, beauty with incomplete rhyme, naturally concise and texture shock effects. They are completely different beauty patterns, modeling structure from the paintings and sculptures.

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然的解釋，盡管原始在西方本質上意味着土著的，而且在很多情況下有貶義，常用來表達不發展或欠開發，但是鑒于譚堅持借鑒道教，我認為他的“數碼原始”可以被解釋成一種深入探究事物本質的原始嘗試。“神秘現象的神秘正是通往所有本質的大門。”《道德經》上說更高境界就是“觀察簡單的，擁抱原始的”。譚提到這樣一個事實：他在這個結合點所運用的技術將來會被看作是原始的，因為回歸自然就是回歸無限。

陰陽觀是基于理解對立面存在基礎上的，這也是宇宙的誕生和和諧的基礎。陰陽說起源于《易經》，《易經》是中國最早的文本，它的起源可以追溯到公元前大約5000年。他不僅描述宇宙學和哲學體系，也被認為是個預言體系。基于陰陽觀相互作用的自然現象導致了宇宙萬物的循環過程，這個過程可以用轉化的五個屬性來解釋，五行：水、火、木、金和土。宏觀宇宙及人體功能的微觀方面都可以用這五種屬性解釋，這五種屬性都處在不斷變化和運動的定常態。

譚把這些哲學規律記錄下來，并建立了在某一水平上能折射這些哲學規律的視覺詞匯。他也積極參與此過程，運用審慎的映像操作和熟練的動畫技術。每一個印制品或動畫都是憑他記憶和想像中的形象來制作的。譚作為一個中國傳統畫家，一直被教育着不要直接臨摹事物和大自然，次而是觀察而記憶之，使其形象內在化。

譚和皮若的作品中所關注的不是人與人之間的關係的至高性或靈性狀態，而是宇宙實體的整體關係。更重要的是：象徵性的關聯呈現和揭示了事物的統一性已超出人類經驗，達到了有生命和無生命事物的最終極至。譚和皮若在他們的定位中必然指向植根于東方文化的世界，然而他們的工作定位則處于西方的生產方式中。他們擁抱東方文化并尋求在21世紀的藝術理論中占有一席之地。最終結果證實了關於藝術世界全球化討論的迫切性，心靈旅程的重要性以及它對這一時期藝術創作過程的影響。

2006年3月于美國新澤西州

wonder how such natural texture can be applied to the art body. Of course, the materials are employed in 3D mapping with computers, but the natural textural images are often taken by artists from nature.

However, in terms of how to apply and what type of effects to achieve, there remains much room for artists to recreate and play. Obviously, Tan would like to maintain simple and plain concepts in a complex natural material with complicated technology — each cerebral head uses only one textural map. This simplified approach contrasts with sophisticated computer programs — it seems very committed to Tan's creative process, pursuing simple to complex and then returning to simple. All industrial animation clips use 720 x 486 pixels in NTSC resolutions or 720 x 576 pixels in PAL currently, but Tan works' resolutions are normally over 25000 x 16000 pixels, plus incorporate additional special effects rendering, effects that normal computers cannot handle. Tan told me that he had to build a render-farm to do the job.

Lighting and color are another area of animation software expertise for Tan; he makes full use of them to the limit of their capabilities. His pursuit of the simple harmony of color is the same process as other artists, but the richness, accuracy and strength of depth, cannot be matched by any other kind of art. In short, Tan has a unique life-force to control the overall momentum with computational infinite details in his digital art. When it comes to lighting, people usual think of film and theater stage, yes, the same basic principles are adopted by 3D animation software. Tan sought to abandon the traditional "three-points" lighting mode, and utilized big highlights with a small ambience approach, which a bit like multi-focus and scatter perspective in traditional Chinese painting. Also, the reflection in ambience attempt is very delicate, fruitful and multileveled.

When I left SongZhuang Art Museum, I sighed: Tan's solo exhibition may refract some illusions, but it also reflects social reality. The virtual realm of brainwashing reminds us of the past, but also enables us to face the future more clearly.

New Jersey, 03/ 2006

The Collaboration Between Artists Tan and Puri (Excerpt) 新州諾伊斯美術館雙人合作展前言 (摘要)

Tan & Puri, Noyes Museum of Art, 05 / 2006, p5-6
《譚與普雷》，新州諾伊斯美術館

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The Collaboration Between Artists Tan and Puri (Excerpt) 新州諾伊斯美術館雙人合作展前言 (摘要)

William Zimmer 威廉·澤馬

The collaboration between artists LiQin Tan and Antonio Puri and is dramatically choreographed. At the far end of the gallery is the forceful result of their merged visions. It's a large canvas hanging out from the wall, dominated by an amorphous organic shape, Puri's contribution. Over this meandering shape is projected Tan's part: a unending digital cascade of water, ending in an illusory pool on the floor. Each artist displays his own work on one side of the gallery, leading to the climactic result. Also included are wooden boards with digital images and painterly textures. This is how the collaboration began.

Their varied approaches and styles add up to an ideal pairing for collaboration. Extreme opposites often produce a dynamic that can result in the creation of something completely new. This unique object bears the individual, distinctive marks of each artist but it is something neither would make nor even think about making on his own. Their exhibition at the Noyes Museum dramatizes the fusion of opposites.

Although the styles and processes of the two artists here might be vastly different, their aspirations and attitudes toward art are remarkably similar. What they have in common is masked by their individual work; but Tan and Puri are both romantics who believe in the potential of their vision and mode of art making. Both of them are adventurous and are quick to experiment. These traits might be responsible for inspiring each of them to collaborate. Tan grew up in China and has lived in various parts of the world, including Canada and Singapore, before settling down in the United States. Puri grew up in the foothills of the Himalayas, in India and moved to the United States in the early 1980s. His schooling and travels have taken him to Spain, Africa and other parts of the world as well. This amazing influence of cultural fusion has created a unique path of expression for both. It is no wonder that both artists are comfortable with creating a global aesthetic that

藝術家譚力勤與安陶尼·皮若之間的藝術合創猶如一種大型舞臺裝置設計。畫廊遠端是他們傾力互動、技藝相溶的代表作，其巨大油畫布上，皮若先生的抽象有機形體控制了整個畫面，而投放之上的是譚先生的三種數碼動畫——蜿蜒緩慢流動的熔液，形似永恆的數碼瀑布，和畫廊地板上虛擬的水塘。畫廊兩側則展現藝術家各自的近期作品，其中也包括他倆在數碼三維印刷的原木上創作——也許，這代表他倆真誠合作的開端。

他倆的多元文化涵養為其作品風格和合作探討增加了一種理想的動力，就如物理現象中相反的極端常能帶來一種有機動態的互動，從而導致某種嶄新東西誕生一樣。此別具匠心創作包容了兩位藝術家的個性和特徵，但不是每一個藝術家都能這樣去創作，有的甚至從未考慮自己去做之。他們在Noyes美術館的展覽說明——極端相反的藝術形式也可戲劇性地熔解於一體。

儘管兩位藝術家的風格和創作程序迥然不同，但他們對藝術的渴望和心態則非常相似。他們的共同點被各自的藝術個性所掩蓋，譚與皮若都真誠地相信他倆合作模式和創作形式所具有的潛力，並富有冒險精神和迅速付於實踐，此性格也許催促并激勵了雙方的合作。譚生長於中國，在定居美國之前曾生活於世界各地，其中包括加拿大和新加坡。皮若在印度喜馬拉雅山巒下長大，於上世紀八十年代早期移居美國。他的學校教育和旅行把他帶到西班牙、非洲和世界其他地方，這種驚人的文化背景為兩者建立了一條獨有的藝術表現途徑。毫無疑問，兩位藝術家都會對超越

transcends culture and ethnicity.

As a 'digital-naturalist,' the main process of Tan's digital-nature artwork involves recreating nature's beauty into digital allure through the application of the human mind and mathematical formula, and then materializing the prints on exotic and natural materials. Tan stated, "Humans have to unbind their minds and life-force from what they are accustomed to before they can use the complete capability of digital codes to create and appreciate digital nature." Since this process of conversion cannot be replaced by any other art forms or skills, Tan's creation has been considered and adopted as a new art form and category for contemporary digital art.

Tan's personal expression is fully played out in his artwork through the use of a timeless and spaceless virtual 3D world. A kind of poetry emerges because of the cultural resonance of his images. Tan is absorbed with subjecting humble objects, prominently pieces of knotty wood, rawhide and rigid marble (what he calls 'old technology'), to the animation process, where they are necessarily pushed to the limits and held up for our attention. He sees his art being able to present old and new technologies simultaneously.

His work succinctly encompasses what he has called, "modern American spiritualities, ephemeral and timeless art forms and digital and natural art significations." The seemingly contradictory term, digital-natural, has come to describe his art because, in bringing opposite distant phenomena together it compresses time in a stunning way. Metal, earth, wood water and fire which all appear in his art are the basics of Taoism. All of life depends on them.

This exhibition is important for many reasons, but a major one is that collaborations between artists are relatively rare. Musicians can readily jam and blend their talents, but the visual arts presents few opportunities. At its heart art making is a solitary occupation. By collaborating, Tan and Puri with their radically different modes of envisioning and making art, have transcended ego, or allowed the self to drop away. The varied techniques and tools are superfluous compared to the unity of their aesthetic vision. Both artists grew up in the East and studied in the West. As such each of them has taken inspiration from different worlds to create an art form defying both time and space. The result is that they have performed a feat: for both themselves and their audience their unique painted and digitized creation is a new phenomenon unlike anything else.

New York City, NY, 01 / 2006

多元文化和多民族的全球美學意識得心應手。

作為一位數碼自然主義者，譚的數碼自然藝術制作的主要過程為：通過融合人類精神和數學程式，把自然美重新組合於現代數碼圖案，然後印制於具有各種肌理的自然材料上。譚認為：“人類必須改變他們已經習慣了的思維方式，才能挖掘其自身潛力去欣賞和思考一種嶄新的數碼自然。”因為譚的制作技巧形式和思維方式現無法歸入已存在的藝術門類，由此他的創作被考慮和認同為一種新型當代藝術新範疇——數碼自然藝術。

譚個人的文化意識在永恒時空的虛擬三維世界中得其充分體現。鑒于此文化形象引起的共鳴，而作為數碼時代的新美感也由之產生。譚篩選易于控制而簡陋的材料，如：多肌理而刺手的樹木和堅硬的大理石——他稱其為“古老技術”。通過三維動畫制作和數碼印制，將此推向極至，從而引起我們的注意力。他視此過程為新老技術的巧妙結合。

譚闡述他數碼藝術的簡明內涵為：“東方人與北美精神，短暫與永恒的藝術形式，數碼與原始藝術的大融匯。”一種表面的矛盾術語——‘數碼與原始’被用來描寫他的藝術是因為他把極其相反的現象融於一體，並採用驚人方式凝固其時空。在他的藝術中，水、火、金、土、木皆為中國道教的基本原理，所有的生命都依賴於它們而存在。

此展覽的重要性基於多種原因，但值得一提的是其藝術家合作方式較為罕見。音樂家很容易聚集在一起展現才能，但視覺藝術家則極少有此機遇和合作空間，視覺藝術的屬性決定其為獨立職業。通過合作，譚與皮若共同包容各自根本不同的創作形式和展望方式，並能使其超越自我，以至允許各自擱置與放棄之。跟雙方合作融匯的美學哲理相比，多變的技術和工具都是多餘的。兩位藝術家都生長於東方受教於西方。他們各自採用不同時代的靈感，創作了一種可包容雙方時空的藝術形式。其結果是顯而易見的功績：無論從欣賞批評還是藝術家自身角度，其畫作與數碼制作的溶合都為一種獨一無二的新藝術現象。

2006年1月于紐約市

North America Period
北美創作時期（1988—2012）

Art Review
評論文章

Modern Art & Bamboo Culture --Comment on Tan's Solo Show 現代藝術與竹文化——觀譚力勤先生畫展有感

The Chinese Press, Montreal, Canada, 04/14, 1990
《華僑時報》，加拿大蒙特利爾

Liao He, 廖禾
Art Critic, Montreal, Canada, 藝術批評家

Modern Art & Bamboo Culture--Comment on Tan's Solo Show 現代藝術與竹文化——觀譚力勤先生畫展有感

Liao He 廖禾

A reception of LiQin Tan's contemporary art exhibition, a graduate student in the Fine Arts Faculty of Concordia University, was solemnly held in the VAV gallery of Concordia University on the evening of April 3rd. Art professors, artists, musicians, photographers, doctors, lawyers, entrepreneurs, as well as friends and guests were getting together to admire and comment Tan's new exploration—Bamboo Culture Installation. Tan believes that Chinese paintings, with thousands of years of tradition stand in the world because of their unique manifestation containing philosophy and literature. However, at the same time, long periods of concentration on literature have led Chinese paintings to lose their power, and religious and philosophical pursuits have removed the visual aspects. The essence of scholarly paintings wear out vital, naive, frank and rugged shaping abilities. Although civilization has expelled barbarism, civilized rationality is not driven by simultaneous irrationality, which is needed by today's society.

Consequently, facing such a high-tech, highly rational, highly emotional, conflicting and reciprocal society, he makes new choices in connotation and form for his artwork. Tan tries to break away from the flat, routine and static thinking formalities of traditional Chinese paintings, and integrates literary philosophical connotations with wizardlike charisma, totemic spirituality and the toughness of folk culture. His flat painting style becomes three-dimensional and comprehensive. "Totem and Destiny", his huge scale work, is no longer with the landscape, flowers and birds in the southern Yangtze River; it is instead a primitive god and a native spirit. The aesthetic of freehand brushwork within "Five-Layers Ink" is replaced by dry-ink accumulation and wet-ink roast. Natural bamboo splits, bamboo hats and sieves representing "Chu Culture", as well as various rugged bamboo articles, rather than damask silk, thin silk, axis and picture frames, are directly applied as decorations.

康戈迪亞大學美術學院研究生譚力勤先生又一次現代作品展於4月3日晚在康戈迪亞大學VAV畫廊隆重開幕，大學藝術教授、藝術家、音樂家、攝影家、醫師、律師、企業家及各界新聞、文化人士、好友，濟濟一堂，高度肯定和贊揚：譚先生新的探索——竹文化系列。

譚先生認為。幾千年傳統的中國畫以她蘊含哲學性、文學內涵的獨特表現形式而立於世界繪畫之林，但同時，長期書卷氣之渴求已失其力度，宗教、哲學意味的追求則逐漸消磨其視覺形式。文人畫的基因磨損了中國民族的生機、純樸、坦誠與粗獷的造型力，雖然文明驅逐了野蠻，但文明的理性則遠非現代人同時所需的非理性衝動。

為此，譚先生的現代作品面對這種高技術、高理性、高情感的衝突、互補的社會中，從內涵和形式上進行了新的選擇，力求擺脫傳統中國畫的平面、程序化和靜態的思維形式，融中國畫的書卷哲學意味與巫術的召喚力、圖騰的神靈力，民間文化的粗獷力於一體，使平面的中國畫變成立體、綜合式的中國畫。《圖騰與天命》巨幅作品中不再是那種江南小調般的山水、花鳥，而是一種原始之神，民族之魂，墨分五色的大寫意美感已在此畫中消失，代替而起的是墨的堆積、墨的烘烤，裝潢上不再用綾、絹、軸和鏡框，而直接採用自然中的竹篾和代表楚文化的鬥笠、篩子以及各種粗獷的竹制品。

巨幅《天幹與地支》在畫廊中最吸引引人注目，整幅的民間年畫拼貼組成了

Huge scale "Heavenly Stems and Earthly Branches" is the most attractive piece in the gallery; the collage of new-year pictures has structured an intense color impression, the eight bamboo hats form around each other, which are overlaid by Chinese characters Jia, Yi, Bing, Ding, Zi, Chou, Yin and Mao, and offer visual primitiveness and ruggedness. The whole installation structures the reappearance of Chinese folk rituals and native spirits dating back thousands of years.

"Yi" and "One and Four" both explore the affiliation between Chinese art and bamboo culture in different perspectives. Bamboo has been endowed with deep cultural meanings in ancient Chinese history. This includes ancient bamboo slips to current bamboo carvings, bamboo books, bamboo couplets, bamboo writing, as well as a variety of elegant and rugged bamboo stationery, bamboo's natural characteristics to its symbolic meaning for scholars' lofty bearing, as well as numerous literary works about bamboo. Frankly speaking, bamboo is one of the most important symbols of Chinese culture.

Tan skillfully combines the elegance of Chinese rice-paper and ink with the roughness of bamboo wares so as to greatly increase acceptance and categories of Chinese paintings. The cultural weight and visual power of bamboo has reached a certain extent to lead a new way for Chinese paintings to be introduced to the world.

Tan is continuing his exploration; a huge scale abacus being created in his hands, each abacus bead is mounted with modern Chinese paintings, and people can appreciate his Chinese paintings by operating the abacus according to Chinese philosophy and abacus calculation regulations. The abacus installation will integrate bamboo culture, Chinese art theory, philosophy, mathematics and physics. Just as the comments of professors in local art colleges: Tan melts eastern philosophy and culture into the western contemporary art entity so that every artist will look at it with amazement.

Montreal, Canada, 04 / 1990

強烈的色彩效果，兩旁八個鬥笠及鬥笠上的甲A、乙、丙、丁、子、醜、寅、卯，給人以視覺上原始、粗獷、韻味，整幅畫構成了一種幾千年中國民俗風情、民族精神的再現。

《易》《一個與四個》都從不同角度探索了中國畫與竹文化的關係。竹——在中國幾千年歷史發展中，已同樣賦有深沉的文化涵義，從古老的竹簡、竹帛直到今天的竹刻、竹書、竹聯、竹板書以及各種各樣的高雅粗獷的竹制文化用品；從竹的自然機制到象徵文人的清高氣度以及無數文人墨客不惜筆墨於竹。總此，竹也可說是中國文化的象徵之一。

譚先生巧妙地將中國紙墨的高雅與竹器的粗制結合一體，使中國畫的包容性劇增，而竹文化層次上的深厚感、視覺層次上的力度感達到一定深度，為中國畫走向世界、走向民間的發展引出一條新道。

譚先生正在繼續探索，其巨幅算盤將在他手中誕生，每個算珠上將裝裱上現代中國畫，然後人們可按中國哲理和珠算規則進行撥動來欣賞他的中國畫。這幅巨作將融竹文化、中國畫理、哲學、數理於一體。正於美術學院教授們評價：譚先生帶來了東方的哲理和文化融入西方現代藝術實體，使每一個西方藝術家都以驚奇的目光相視。

1990年4月于蒙特利爾

Brand-New Digital Art: Tan's World-Travling Solo Show

耳目一新的現代數碼藝術展——旅美華裔譚力勤世界巡回個展

Contemporary Artists, Sichuan Academy of Fine Arts, V037, 2005, p68-69
《當代美術家》，四川美術學院

Ma Bingshen, 馬炳紳
Art Critic, 藝術批評家

The digital artwork Tan has created in the last three years is displayed in the Shanghai Duolun Museum of Modern Art, a show including his "Digital Rawhide Print Series," "Burl + 4 Animation Installation Series," and "Digital Rawhide Projection Series."

There may exist other 3D animation films, 3D advertising, and new media art, but this is the first time we've seen such innovative ways of playing animation - with direct usage of primitive materials and devices through state-of-the-art interactive technology.

Although he uses digital technology, Tan is still deeply impressed by the "Natural Harmony" view of Chinese philosophy. His work is shocking, the idea is thrilling, and the skill is compelling. Through a new perspective of primitive art and digital technology, Tan uniquely expresses his digital nature concepts into today's life and opens up a new window of contemporary art.

Brand-New Digital Art: Tan's World-Travling Solo Show 耳目一新的現代數碼藝術展——旅美華裔譚力勤世界巡回個展

Ma Bingshen 馬炳紳

當代社會的進步已從電腦的普及及不斷的更新中突現出來，作為高科技結晶的三維電腦動畫越來越頻繁的出現在我們的視線中，從好萊塢的電影到許許多多的電視廣告中，我們已經看到越來越多的技巧被巧妙的運用，制造出了無數的驚奇。對於這些你也許會隨口道出幾部電影或幾段廣告，但是你有看過透過獸皮和木板為材料，去表現新時代的數碼動畫作品嗎？相信這種用此材料去表現現代數碼藝術的目前還祇有譚力勤教授一人。

這次在上海多倫現代美術館展出的作品包括了近三年創作的“數碼原始藝術”系列，它們是“數碼獸皮印制系列”，“數碼原木印制系列”，“數碼獸皮投影系列”及其“原始動畫裝置系列”。“數碼獸皮印制系列”是用數碼科技把數碼動畫三維作品印在一幅幅原始味十足的獸皮子上，然後或緊繃在自然造型的大木框內，此組作品旨在表現北美印第安原始文化與現代藝術之關聯。（由于海關問題，此次實木框架無法展出）“數碼原木印制系列”則是“Burl+4”（樹結+4）一組新作為代表，旨在研究道教哲學的基礎上，展示了“水”“火”“金”“土”“木”這五大元素的內涵，并闡述了數碼自然作為一種新自然的觀點。在藝術形式上不僅表現了“木”的數碼肌理，而且採用了優質木材去襯托“木”的印制，從而達到“木”的透徹表達。“木”與“皮”的原始材料被應用於現代數碼藝術創造上，再加上新穎造型的液晶電視屏幕展示水，火，金，土動畫，整個作品充滿了當代數碼的時代氣息，又不乏文化之內涵。“數碼獸皮投影系列”及其“原始動畫裝置系列”。則是借用現代投影把栩栩如生的三維人物動畫投射在懸挂于鉛管之中半透明的動物皮子上，整個作品充滿了原始與現代的氣氛。“Burl+Hair”（樹結+毛發）系列則重點探討自然與人之關聯，并應用最新三維軟件中的毛發功能，創作出大自然的粗曠和人類毛發的細微。

作為美國大學電腦動畫教授和思想型的藝術家，譚力勤近十年來一直處在此專業的前沿。他不斷的追求技術上的日新月異，完全的投入在三維電腦動畫的創作之中。在教學的同時，他不斷地創作出您令人出乎意外的作品。他不僅已能自由揮灑這種昂貴的數碼畫筆，翱翔于三

維數碼藝術之中，更重要的是，他運用這祇時髦的，新穎的畫筆從另外一個全新的角度去表現原始藝術與現代三維數碼動畫藝術之關聯，運用三維電腦動畫表達他深沉的哲理探討，從而獨到地開辟一個嶄新的現代數碼藝術之窗。

力勤教授的數碼原始藝術系列被美國紐約和新洲藝術媒體評價為“革命性的藝術家——融合自然與數碼”（2005年3月24日通信郵報）；“象當代影像藝術前輩 Nam Jane Paik 一樣，力勤教授的作品將對下一代在數碼動畫影像方面具有深刻的影響”（紐約市“畫廊與畫室”雜誌2月刊）；“第一位把數碼虛擬環境作為新自然的藝術家”（美國新澤西州羅格斯州立大學 Focus 校報 2月21日 2005年）；“作品是震撼的，觀念是閃爍的，技巧是精煉的”（新州火海報米勒博士，3/4月刊 2005年）。其數碼原始藝術作品僅在2004年便獲美國佛羅雷達國際數碼與媒體藝術大會數碼藝術展頭獎，美國費城達芬奇藝術聯盟會員年展金獎，美國林肯市時代畫廊國際數碼藝術展優秀作品獎，美國落山磯國際數碼藝術大賽二等獎，美國百達摩市國際畫廊國際多媒體賽優秀動畫獎，美國新澤西州立羅格斯大學“數碼原始藝術”研究基金獎。

“數碼原始藝術”系列已引起多國美術高等學府和科研機構重視，并邀請力勤教授演講和作品展出，其中包括世界最著名的 SIGGRAPH/2005 藝術畫廊，英國倫敦的數碼信息和圖形大會等。在2005年，該系列已展開世界各國巡回展覽。首站為美國費城，然後加拿大多倫多、中國上海、天津、澳大利亞悉尼，英國倫敦和土耳其。

上海多倫現代美術館的個展祇是他2005“數碼原始藝術”世界巡回展的一站。此系列作品已在美國，加拿大引起一定的影響，被紐約雜誌及當地主要媒體稱為“革命性的藝術家”。接下來將在英國，澳大利亞，土耳其等國巡回展出。

Digital Art Journey under Tao Principles ——Tan's Solo Exhibition in the Shanghai Doulun Museum of Modern Art 道式數碼藝術生涯——譚力勤上海多倫當代美術館個展記

Mangazine, Shanghai, China, V26, 2005, p196-197
中國上海《名牌》雜誌

He Min, 何敏,
Art Critic, *Mangazine*, 《名牌》雜誌編輯

A different virtual world can be seen in the 'Digital-Primitive Art' Exhibition of LiQin Tan. This world adopts the same method as used with animation -- the computer language of software and programs -- but the content it carries is completely different. ... The five elements in Chinese philosophy are an analysis of the elements that compose nature. LiQin Tan uses these elements as images in order to create the "nature" of digital world.

The exploration of techniques is an important component of Tan's works. For instance, Softimage/XSI is the major computer software used in his creation of three-dimensional animations. DPS Reality, Combustion, and Premiere/Pro are used for post production. These programs are almost unimaginable for traditional artists. Yet in fact, digital software is in no way easier to master than the pen and ink of traditional Chinese artists.

Although it is "digital nature" in the digital world of LiQin Tan, Tan believes that man has to change the original ways of thinking in order to establish a new nature for the digital times. At the same time, man should cherish the idea of "the unity of heaven and man," which is the cognition and ideal of primitive races as well as the ideal of man in the digital times. Tan himself as an artist seeks after the harmony between nature and science/technology through his digital life.

Digital Art Journey under Tao Principles Tan's Solo Exhibition in the Shanghai Doulun Museum of Modern Art 道式數碼藝術生涯——譚力勤上海多倫當代美術館個展記

He Min 何敏

在當今萬馬齊喑的藝術市場，傳統的架上繪畫與觀念藝術少有新標籤式作品誕生。藝術的表現形式的發展直接影響甚至決定了藝術前行的道路。而新的媒介，比如數碼技術，却在興起，用數碼技術制作的動畫，在各國的文化市場獲得大眾的追捧。以寫實性、敘事性、趣味性為主要特徵的動畫，甚至代替了小說、戲劇，成為傳播力最有效的敘事形式。

當電腦迷們陶醉于“虛擬社區”、“虛擬主持人”等虛擬世界的元素時，沒有人反問過，既然是虛擬的世界，為什麼在表現形式上要以模擬現實世界為評判標準，用“三圍”，用“大眼小嘴”這樣的傳統標準來評判“虛擬主持人”？在虛擬的世界裏，人的思維還是傾向於選擇一種已經熟悉的認知當中，比如要有具象的人的形狀，具象的環境……

在譚力勤的“數碼原始藝術”展覽裏，却可以看到不同的虛擬世界。這個世界和動畫所採用的表達方式是一樣的，是軟件、程序等計算機語言，但是承載的內容是完全不同的——在展覽現場可以看到數碼藝術的幾種表現形式，一種是把三維動畫圖像印製在不同肌理的半透明的獸皮上，然後用特別的夾子和棉繩綑緊在木框中，掛在牆上，類似狩獵民族打靶歸來，把獵物懸掛在牆上。一種是通過投影機把三維動畫投射于半透明的獸皮上，產生一種濕潤、透明、赭黃而又深沉的動畫效果，一種原始質樸的視覺呈現。還有一種是三維數碼的肌理圖像被數碼印刷機印製于膠合板上，同時，每一幅數碼印製作品都伴隨一臺LCD電視機，電視機裏展出中國五行觀念的金、木、水、火、土的動畫，當然不是日常可見的這五種元素的具象的表達。五行在中國哲學中是對自然界的構成元素的分析，而譚力勤用五行作為意象，意在構建數碼世界的“自然”。

在技術層面的探討，是其作品的重要的部分。比如Softimage/XSI是譚力勤三維動畫制

作的主要電腦軟件，DPS/Reality, Combustion 和 Premiere/Pro. 為後期制作所用的軟件。這些手段在傳統藝術家眼中簡直是天外來客。其實，操控這些數碼軟件的難度，絲毫不亞於中國傳統畫家對筆墨的控制。

整個展覽的主題圍繞着“數碼”與“原始”。“數碼”是這個世紀人類文明最新的技術載體，而“原始”却是人類文化的童年時期。當用“數碼”去表現“原始”，也即用當代人的思維方式去再現初民的思維，譚力勤似乎在試圖表達：數碼技術是短暫的，有限的，而原始却是永恒無限的，任何現代數碼技術都是可以取代的，而原始觀念則永久地保留其自身的含義。今天的現代科技也許是明天的原始技能。

在譚力勤的數碼世界裏，儘管是“數碼的自然”，一方面，他認為，在數碼時代，人類必須改變原來的思維方式來認識一種新的自然，但同樣應該珍視“天人合一”的境界，這是原始民族的認知與理想。而作為一名藝術家，需在數碼生命中探索自然與科技的和諧。

比如，那個非常美妙的作品“數碼道舞”，電腦創造的三維優美的女人體和奔跑的國王被投影于半透明的獸皮中，暗喻着陰陽融合，五行相生相克。而獸皮的使用是印第安文明的主題，更是典型的原始文化象徵，那些絞索與鐵鉤把獸皮緊繃在木框裏，那種皮質的緊張感暗示着原始文化與現代科技接觸時的互相擠壓，拉扯，但不得不互為語境。

反觀譚力勤的藝術歷程，便可知他的作品的源與流。譚力勤出生在1950年代的中國，曾就讀于中央美術學院美術史系二年制進修班，早年研習傳統的中國水墨畫，曾經是“八五美術新潮”活躍分子之一。除了從事藝術創作以為，還發表過不少理論文章抨擊過中國當代藝術。1987年求學加拿大。之後，從傳統繪畫轉入數碼藝術，至于今，旅居海外18年。

他眼中的自然，還是唐宋水墨畫中的自然，祇是把墨與毛筆換成了軟件程序，來表達一種中國式的世界觀。傳統中國畫亦探討技術，畫論中多有談論墨與紙的關係，翻譯成數碼語言，成了三維動畫的畫面與獸皮。當譚力勤放棄中國傳統的畫技，轉而使用一種基于西方邏輯的技術方式的時候，他的痛苦不言而喻。“當我剛開始用數碼技術創作的時候，我的整個感情仿佛全部被冰凍起來，好像有一個人用刀在冰塊上切割，發出凌厲刺耳的聲音，在自由發揮情感之前，你必須先忘却情感，因為數碼的世界是邏輯的，嚴謹的，你必須先熟練掌握數碼工具，才可能有創作……”

他的作品其實秉承了他的一貫的“探索性”，在觀念方面，他熱衷于探討史前文化與當代文化之間的關係。在加拿大的求學經歷，以及在美國的工作經歷，使得他有機會從人類學的角度去探索觀念藝術。比如他在90年代初就注意到美洲原住民的印第安文化同中國的藏族文化可能有關係。例如，兩者的建築、服飾、手工制品等竟然有相似之處，由此，他開始對北美和中南美洲的印第安文化進行研究。根據地質學、考古學和人類學的推斷，數萬年前，在亞洲東北和美洲西北的白令海峽封凍之時，來自亞洲蒙古高原的游獵部落便進入了北美，然後漸次南下，進入整個美洲地區。而蒙古高原的原始部落與青藏高原的原始部落，在地理上有所聯系，或許，這可以解答印第安文化同藏族文化的關係問題。

這種原始時期的文化交融，與譚力勤的自身經歷有某種隱喻的關係。當一個携東方繪畫傳統與觀念的藝術家，進入一個西方美術的語境時，這種對抗與融合是如何發生的？譚力勤自身的掙扎就如他的“獸皮系列”一樣，那一張張被綑緊的印制了動畫的獸皮始終給人以緊張感。而次年創作的“樹結+4”系列，在表現形式上就顯得舒緩，一種自由、舒暢的節奏開始出現。“逍遙游”的志趣不緊不慢地漸次流露。

這也即譚力勤對自己的總結，“道教是我生命最重要的一種生存哲理，而最終的科技革命和發展將導致我們自然生命的延伸——數碼自然，我稱其為道式數碼生涯。”

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Art Review
評論文章

Assimilation as a Whole & Probe of the Profound

圓融一體，測探幽微——觀譚力勤先生中國畫之感

The Chinese Press, Montreal, Canada, 08/19, 1989, p-6B
加拿大蒙特利爾《華僑時報》

Todd Ma, 馬托德
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Assimilation as a Whole & Probing of the Profound —Comments on Tan's Chinese Paintings

圓融一體，測探幽微——觀譚力勤先生中國畫之感

Todd Ma 馬托德

Assimilation as a whole is Eastern world outlook, while passimilation as a whole is an eastern world outlook, while probing the profound seems to fit into Western philosophy. The most remarkable art concepts of the Chinese painting exhibition of the young, contemporary artist LiQin Tan are those of the Eastern life-spirit. Sequence and progression melt into Western capacity, structure, and principle so that they are converted into a more abundant, harmonious, lively, and variable art, equally appreciated by both Eastern and Western cultural backgrounds.

When I stepped into the broad Place Ville-Marie exhibition hall, I was amazed by the profoundly realistic paintings and simple brush-ink works; whether traditional skills or modern structural elements, ancient hieroglyphs and bone inscriptions or uniquely calligraphy (characteristic of Li and Xing schools), all melted into the modern architectural patterns of the exhibition hall. Even when Canadian visitors stared at the paintings of ancient beauty, there was no indication that the works were from two completely different cultures. Professor Mullen, a philosophy professor of Concordia University comments that Tan's "Woman and Quadrangle" features both an Eastern flat surface and a Western geometry, as well as traditional line beauty and modern square "prettiness." Professor Pariser, director of the Art Department, highly praises Tan's ability to assimilate Eastern connotations and Western forms in his works and successfully explore his own way between the native spirit and the international common essence. Dr. Lachapelle of National Museum says that Tan's artworks are creative, attractive, competitive, and satisfying. However, I have more appreciation for his series "Primitive Soul" (1987), "Village Woman and Black Cloud" (1987), "Fashionable Youngsters in Montreal" (1989), and "Girl of Sule River" (1983), which are examples integrated with Chinese flavor, contemporary awareness, and compositional factors. A

圓融一體乃東方之宇宙觀，測探幽微乃西方之哲理。當代青年畫家譚力勤先生的中國畫展在空間意識上最顯著之點，莫過于把東方之氣積、流轉、韵律，融入西方之體積、結構、數理之中，從而化爲一種更充實、更和諧、更富于生動變化的藝術空間，得到來自東西文化背景的人們之欣賞。

當我步入寬闊的Place-Villemarie 展廳時，我驚异地發現無論是他幽微的工筆畫，還是粗樸的水墨畫；無論是傳統的技法，還是現代構成因素；無論是遠古的象形文字、甲骨文，還是獨具個性的隸書、行書，都與整個展廳現代建築風格融爲一體，就連西人瞪大眼睛在觀看古代仕女畫時，并無一種他們是處在兩種完全不同文化的分隔感。康戈迪亞大學藝術哲學系教授MULLEN評價他的《女人與四方形》既有東方的平面感，又有西方的體積感；既有東方傳統綫條美，又有西方的現代塊面美。美術系主任PARISER教授高度贊揚他的作品融匯了東方內涵與西方形式，民族意識與國際藝術之間成功地探索了自己的道路。國家博物館LACHAPELLE博士稱他的作品具有創作力、吸引力、競爭力 and 滿足感。而我却更欣賞他的《原始之靈》(1987)《鄉婦與墨雲》(1987)《滿城時髦青年》(1989)《蘇勒河少女》(1983)這一系列，它們是中國傳統氣韻與當代原始回歸意識及構成因素結合的典範。一種强有力的墨之流動附托了古樸粗俗的人物造型。在畫面中我清楚地意識到他手中之筆時而伸向傳統，時而伸向時代，時而又伸向民間，力求穿透事物表象，致力于內在構成因素之廣度、深度和密度的有機結合，以求創造與當代世界藝術相調和的中國藝

powerful ink flow serves as a foil to the simple, unsophisticated and vulgar character model. In his pictures, I'm clearly aware that his brush sometimes extends to tradition, sometimes to the future, and sometimes to the folk art; he tries to penetrate surface phenomena of objects and is engaged in the organic integration of width, depth, and density of intrinsic formation to create a new Chinese art form that is harmonious with the contemporary world.

After appreciating his paintings, I spoke with Tan and found incisive eloquence with relatively deep theoretical opinions. He has issued many critical reviews and artworks in mainland China and received a National Excellence Painting Award and Critic's Award. His series of Chinese works, "Origin," from 1985, as well as his series works "Modern Physics and Eastern Mysticism," and *Book of Changes*, created in Montreal, are regarded as the representative pieces of Chinese avant-garde art. He has over a decade of teaching experience; his master thesis will focus on the combination of traditional Chinese teaching methods, which stress basic skills and those that are Western method, which are modern, scientific, and systematic.

At the Mid-Autumn Festival, we will appreciate Tan's performance of seal carving and calligraphy near the Zhongshan Park in Chinatown. At the same time, we sincerely expect him to gain greater art achievements in Montreal.

Montreal, Canada, 08 / 1989,

術形式。

觀畫後，我與譚力勤先生交談過程中發現他談鋒犀利，具有較深理論見解。他曾在大陸發表不少論文和作品，并獲國家級優秀論文獎和繪畫作品獎。他八五年創作的《萬物化生》作品系列和在康戈迪亞大學創作的《現代物理學與東方神秘主義》、《易經》系列作品，被大陸美術雜誌稱爲中國前衛藝術代表作品之一。他并具有十年美術教學經驗，其碩士論文將着重探討中國傳統重基本功教學法與西方現代科學系統教學法的結合。

在中秋節，我們將在唐人街中山公園附近欣賞到他的篆刻和書法藝術表演。同時，我真誠地期待他在滿城取得更大的藝術成果。

1989年8月于蒙特利爾

Go Beyond through Multipaths 多向、多維地超越——簡述譚力勤

Sing Tao Daily, Toronto, Canada, 07/06, 1990, p4
加拿大多倫多《星島日報》

Zhang Xunwen, 張琨文
Art Critic, Toronto Canada, 加拿大多倫多藝術評論家

The article briefly recalls Tan's contribution to the '85 Art Movement and reviews three of his art series, including a solo art show in Toronto. The article essentially states that Tan is an artist who goes beyond through multipaths.

First, the article reviews Tan's "Reversing Regression" art series, which includes "Original" (two installations) from 1985, and "Modern Physics and Eastern Mysticism" (eight installations) from 1988. It notes that these series are representatives of the '85 Art Movement in terms of the concepts and art-form reforms.

The article goes on to state that the "Bamboo Culture" Series (six installations) stresses cultural invention through utilizing modern Western concepts and art-forms. The series firmly builds on the foundation of centuries-old Chinese culture.

Finally, the article examines the "Abacus Series," a giant abacus installation that involves audience participation in counting beads through the Chinese abacus' mathematical rules. Each bead includes a mounted Chinese landscape painting, like a puzzle of pictures. This installation combines Chinese art, philosophy, and math.

Go Beyond through Multipaths 多向、多維地超越——簡述譚力勤

Zhang Xunwen, 張琨文

我和譚力勤先生可說是北京中央美院之校友，但年齡之差使我們不能同窗攻讀，然而，在國外的共同求索使我們成爲朋友。實際上我得知他的名字是來自85、86年國內新潮美術雜誌上，那時他是八五美術思潮活躍分子之一。他曾經多次獲全國美展優秀作品獎和論文獎，發表近五十幅作品和二十多篇論文。他曾在國內任過多年大專美術教師和美術出版社編輯，他和朋友們創刊的《畫家》雜誌曾以全新面貌，推崇了許多年輕有爲的藝術家。在國內頗有影響。一九八七年九月他得到康戈迪亞大學美術學院碩士研究生獎學金，從此又開始了他新的探索生涯。

瀏覽譚力勤先生系列作品，我認爲他是一個多向、多維探索的藝術家。其作品可分爲三個部份來闡述：

其一，《逆向回歸系列》，此系列作品以他八五年創作的《萬物化生》系列和在八七、八八年於康戈迪亞大學創作的《現代物理學與東方神秘主義》系列爲代表。《萬物化生》作品系列曾在大陸多種美術雜誌上發表，被成爲“85美術運動”觀念與行爲派藝術代表作品之一。（《美術》雜誌，1986年12期，p22、p52-53）評述：《萬物化生》是用實物的筆、墨、宣紙直接制作的，在其中國畫制造材料上所採取的極端行爲已遠遠超過其他中國藝術家，材料構成具有新的文化象徵意味。譚力勤認爲此系列作品是建立在藝術還原論的基礎上，畫畫可同源，畫畫也可以還原，本質還原於古代哲學中的萬物之源，形式上還原於直接制作中國畫畫的工具——文房四寶。

《現代物理學與東方神秘主義》系列共有八個作品，主要以大型活動雕塑和人群實體滲入形式爲主，融現代活動藝術、表演藝術、東方哲學、現代物理學於一體。用藝術的視覺形式直接表現東方哲學與現代物理學的關系。得到康戈迪亞大學藝術教授們的高度肯定，並給與了高學分。

其二，爲竹文化系列。今年四月，譚力勤先生在康戈迪亞大學VAV畫廊的展覽重點展出了此系列作品。開幕式上，文化、藝術、新聞界人士驚喜地發現：譚力勤先生的竹文化系列，極具文化及藝術的創造力，既融匯了西方現代意味，又牢牢地建立在中國文化的根基上。

譚力勤先生認爲，幾千年傳統的中國畫以她蘊含哲學性、文學內涵的獨特表現形式而立於世界繪畫之林，但同時，長期書卷氣之渴求已失其力度，宗教、哲學意味的追求則逐漸消磨其視覺形式。文人畫的基因磨損了中國民族的生機、純樸、坦誠與

粗獷的造型力，雖然文明驅逐了野蠻，但文明的理性則遠非現代人同時所需的非理性衝動。

滿地可《華僑時報》評價此展覽時說：譚先生的現代作品面對這種高技術、高理性、高情感的衝突、互補的社會中，從內涵和形式上進行了新的選擇，力求擺脫傳統中國畫的平面、程序化和靜態的思維形式，融中國畫的書卷哲學意味與巫術的召喚力、圖騰的神靈力、民間文化的粗獷力於一體，使平面的中國畫變成立體、綜合式的中國畫。《圖騰與天命》巨幅作品中不再是那種江南小調般的山水、花鳥，而是一種原始之神，民族之魂，墨分五色的大寫意美感已在此畫中消失，代替而起的是墨的堆積、墨的烘烤，裝潢上不再用綾、絹、軸和鏡框，而直接採用自然中的竹篾和代表楚文化的鬥笠、篩子以及各種粗獷的竹制品。

《天幹與地支》在畫廊中最吸引入注目，整幅的民間年畫拼貼組成了強烈的色彩效果，兩旁八個門笠及門笠上的甲、乙、丙、丁、子、醜、寅、卯，給人視覺上原始、粗獷的韻味，整幅畫構成了一種幾千年中國民俗風情、民族精神的再現。

譚先生巧妙地將中國紙墨的高雅與竹器的粗制結合一體，使中國畫的包容性劇增，而竹文化層次上的深厚感、視覺層次上的力度感達到一定深度，爲中國畫走向世界、走向民間的發展引出一條新道。

這一系列作品已在一定範圍內形成影響。美術學院教授PARISER高度贊揚他的作品融匯了東方內涵與西方形式，民族意識與國際藝術之間成功地探索了自己的道路。國家博物館Lachaelie博士稱他的作品具有創作力、吸引力、競爭力 and 滿足感。

目前譚先生手中將誕生一個巨幅算盤，每個算珠上將裝裱上現代中國畫，然後人們可按中國哲理和珠算規則進行撥動來欣賞他的中國畫。這幅巨作將融竹文化、中國畫理、哲學、數理於一體。

1990年7月于多倫多



Painter Magazine Editors: He Shan, LIQin Tan, Li Luming & Yuan Qingyi, Changsha, 1986
《畫家》編輯部美術編輯：何山、譚力勤、李路明和袁慶一攝于長沙

Appendix

'85 Art Documents

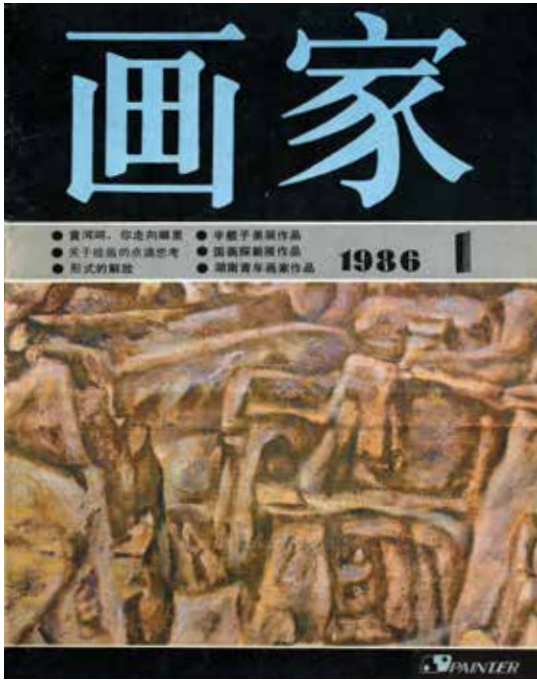
附件：八五時期資料原件選

Letters of Correspondence
書信原件選

Copies of Original Publication
文章原版復印件選

Artworks
美術作品選

Photos
活動照片選



Painter, 《畫家》1986

Copies of Original Publication
文章出版復印件選



Art, 《美術》1986
Youth, 《年輕人》1986

Copies of Original Publication
文章出版復印件選

不彻底的波普热

从谭力勤作品《万物化生》所想到的

问题讨论

ON THE WORKS OF TAN LIQIN

谭力勤的《万物化生》是一件典型的中国式波普艺术。这件作品在形式上模仿了安迪·沃霍尔的丝网印刷，但其内容却充满了中国式的象征意义。这种对西方波普艺术的模仿，反映了当时中国艺术家在寻找一种既能表达本土文化，又能与国际接轨的艺术语言。然而，这种模仿是否真的是一种创造性的转化，还是仅仅是一种表面的模仿，值得我们去思考。

苏楠

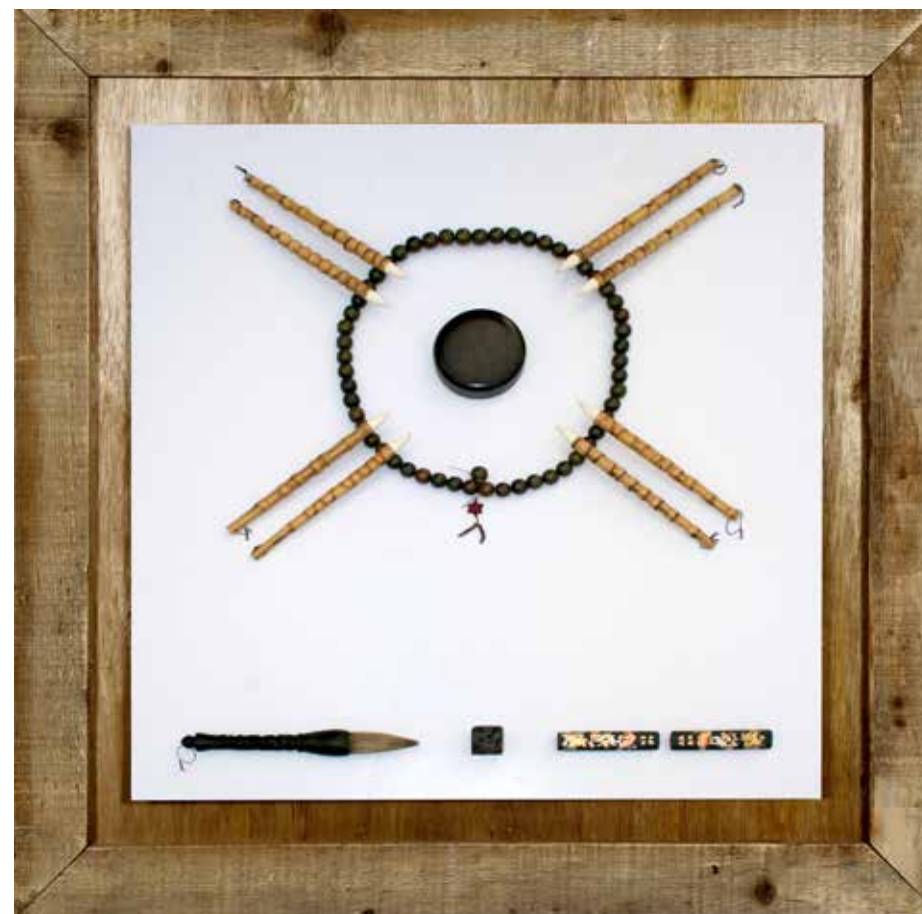
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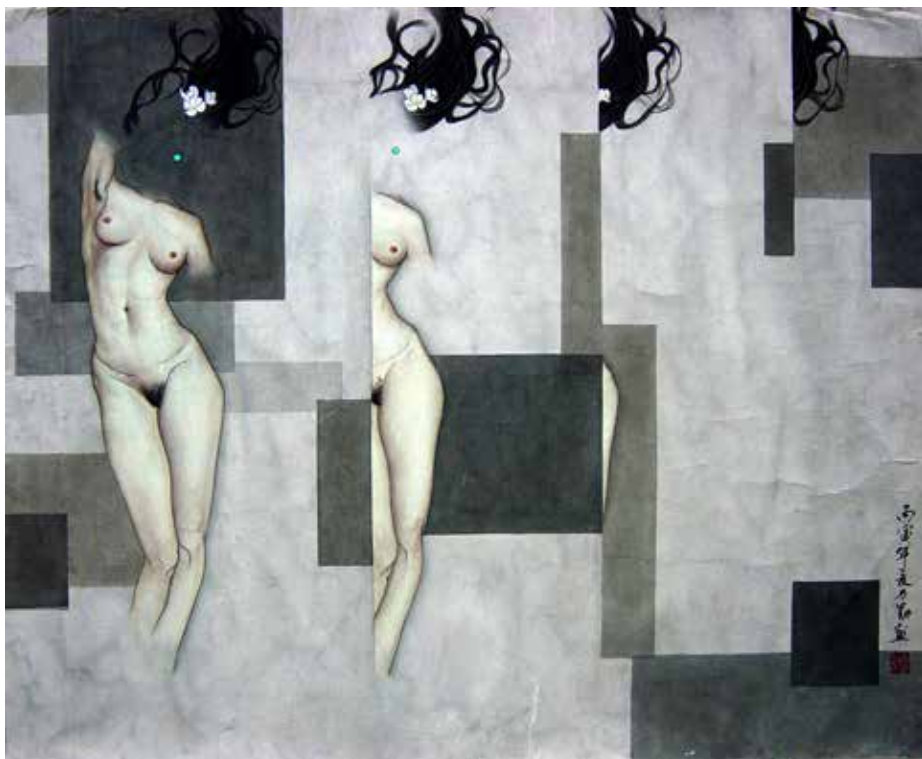




Origin I
 Installation with Chinese Brush, Ink-Stone, Ink, Seal & Rice Paper
 50" x 50", 1985
 萬物化生——書畫還源 I, 文房四寶實物裝置



Origin II
 Installation with Chinese Brush, Ink-Stone, Ink, Seal & Rice Paper
 50" x 50", 1985
 萬物化生——書畫還源 II, 文房四寶實物裝置



Lady & Square
 Chinese Meticulous Brush-Ink Painting, Rice Paper
 21" x 26", 1986
 女人與方格，中國工筆畫



Tai-Ji (top)
 Modern Physics and Oriental Mysticism Series
 Installation & Performance
 236" x 236", 1987-1988
 太極，實物與表演



Yinyang, Eight-Diagrams & Blower
 Modern Physics and Oriental Mysticism Series
 Installation, 78" x 118" x 118", 1987-1988
 陰陽八卦與鼓風機，實物裝置
 現代物理與東方神秘主義系列



Particle & Six-Four-Diagrams
Modern Physics and Oriental Mysticism Series
Installation & Performance, 472" x 472" x 35", 1987-1988
粒子與64卦，實物裝置與表演
現代物理與東方神秘主義系列

Tan's Artwork

譚力勤作品選