

Artist's *P*reoccupation

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"Primitive-level Signals" uses spirit levels as a signal to describe a natural phenomenon in humans, where human brain development is an equalized procedure. 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.

Refractivity is a natural phenomenon but also, and ultimately more importantly, a social one. In Chinese ideology, the phrase "refractivity" holds the dual meaning of 1) Initiating an illusion and 2) Leading towards a social reality, with applications to psychological activities such as brain washing.

Our work ethic and life attitude determine the degree of slowness to which we rust. With digital animation technology, the Rusty series presents a contemporary artistic interpretation of the deterioration of mind, body, and spirit by harmful and self-destructive human behaviors over a constant and gradual time period.

"Digitally Bloodless" explores the paradox of state which humans occupy: Physically passionate yet technologically bloodless, which is terrifying yet relevant to current day society. We are living in the digital era, where time and space have no warmth, merely the stark zeroes and ones of binary coding and the bleakness of chip-stored memories. However, the human instinct, driven by primitive impulses, can carry the original passion and emotion into digital technology.

The "Agricultural Implements" series is an artistic exploration of various Chinese agricultural concepts via digital animation technology. The "Grinding Disc" installation engages the interacting man in his journey through history, and is encompassed in the stone-milled grinding stone; the circular motion of the grinding mechanism explores the repeated cycles of civilization's conflicts (in relation to man <> machine <> nature), while the synchronized animation on the monitors attempt to highlight the various memories of conflicts in history. Second, the "Ancient Chinese Scale" installation brings to life a physical construct to actualize the "weighing" of choosing various conceptual slogans; as the pulley mechanism drives the scale's arm up and down, viewers can gauge the "weight" of their various thoughts.

As a digital naturalist, I chose the Lava/Burl as the natural art form to explore the "Digital-Nature" theme in search of applications for the products of digital evolution. "Digital-Nature" artwork should unite human spirit, natural beauty, and digital beauty 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.

"Digital-Primitive Art" is a multifaceted and reciprocal process - making digital 3D images through primitive technology and materials, and making primitive rawhide/wood/rock art through digital technology and equipment. 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.

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