

Procedural **D**escriptions of Artwork

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Primitive Level-Signals (2012)

Animation Installation with Digital Prints

Applies 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.

Refractive Brain Therapy Series (2010)

Animation Installation with Digital Prints

The project consists of a few large digital-brain prints on metal, which are placed into later, water-filled vats. This series shows a unique understanding of refractivity in both natural phenomena and social truth. These prints are placed alongside other animation installations and LCD monitors.

Agricultural Implements Series (2008-2009)

Interactive Animation and Digital Prints

This large animation installation emphasizes "cultural-revelation" and "great-leap-forward" content, and the conflict between industrialization and agriculture. It does so interactively, through ancient Chinese agricultural implements, such as a normal winnower, a middle-sized grindstone, and a Chinese scale.

Digitally Bloodless Series (2008-2009)

Installation in Kind with Digital Prints

This series explores the paradox of state that humans inhabit--physically passionate, yet technologically bloodless; though technologically advanced, we still operate off our primitive urges--an obvious and ongoing contradiction of state.

Rusty Faces Series (2006-2007)

Digital Metal prints with animation and LCD TVs

This series consists of three, large digital prints on copper, and four rust animations displayed on seven LCD TVs. Our work ethic and life attitude determine the degree to which we rust. With digital animation technology, "Rusty-Faces" presents a contemporary artistic interpretation of the deterioration of mind, body, and spirit by harmful and self-destructive human behaviors.

BurlHair Series and LavaBody Series (2005-2006)

Digital Rock Prints with Animations and Convex Mirrors and LCD TVs

3D lava body/hair images are printed on a rock surface, a procedure that involves using printing technology on exotic materials. Each of my rock prints is the result of extensive research in terms of color consistency and material experimentation.

The Matrox multi-display system allows the synchronized flow of animation among the six displays. The convex index, image shape, and dimension of the mirror generate an accurate virtual reflection of the lava animation. The convex index determines the size of the reflected lava animation, while the image shape determines the distance.

Burl + 4 Series (2004-2005)

Digital Woodprints with 3D Animation and LCD TVs

Includes various 3D images of different species, including human bodies and plants that are textured and formed by burl. These images are printed on various natural wood surfaces. The "Burl+4" series includes "BurlNuts+4," "BurlBody+4," "BurlFlower+4," "BurlStampArm+4," and "BurlHead + 4," each of which is a group of pieces.

Natural wood shapes, human bodies, and primitive, folk, and contemporary art inspired the innovation of these 3D images. Related animation is screened alongside the prints on four LCD TVs. "Digital Nature" is the main theme in this art exploration.

Rawhide Series (2000-2004)

Digital Rawhide Prints with 3D Animation

3D animation/modeling tribal-images are printed onto a rawhide surface using a digital inkjet printer. The rawhides are, in turn, stretched out by aluminum clamps and cotton strings, which are fastened to a naturally textured cedar wood frame. Various rawhides sizes and irregular shapes can be stretched using different lengths of strings at various angles.

All frames are made from 4" x 4" cedar wood, and stand at 60" wide and 72" high. By incorporating the LCD TVs, the 3D animations associated with the 3D images play in synchronization beside or above the rawhide prints.

Animation through Rawhide Projections

3D animation is projected onto both sides of the rawhides simultaneously. Due to the rawhides' semi-transparency and roughly textured surface, the effects on the rawhides are spectacular, with both sides illuminated and in motion. This projection creates an illusion that the animation is permeating through the rawhides. The audience has the ability to admire the work from any angle.