THANKS TO EVERYONE WHO WAS INVOLVED IN THE

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感謝所有對此畫册作出貢獻的人

liQin tan 譚力勤

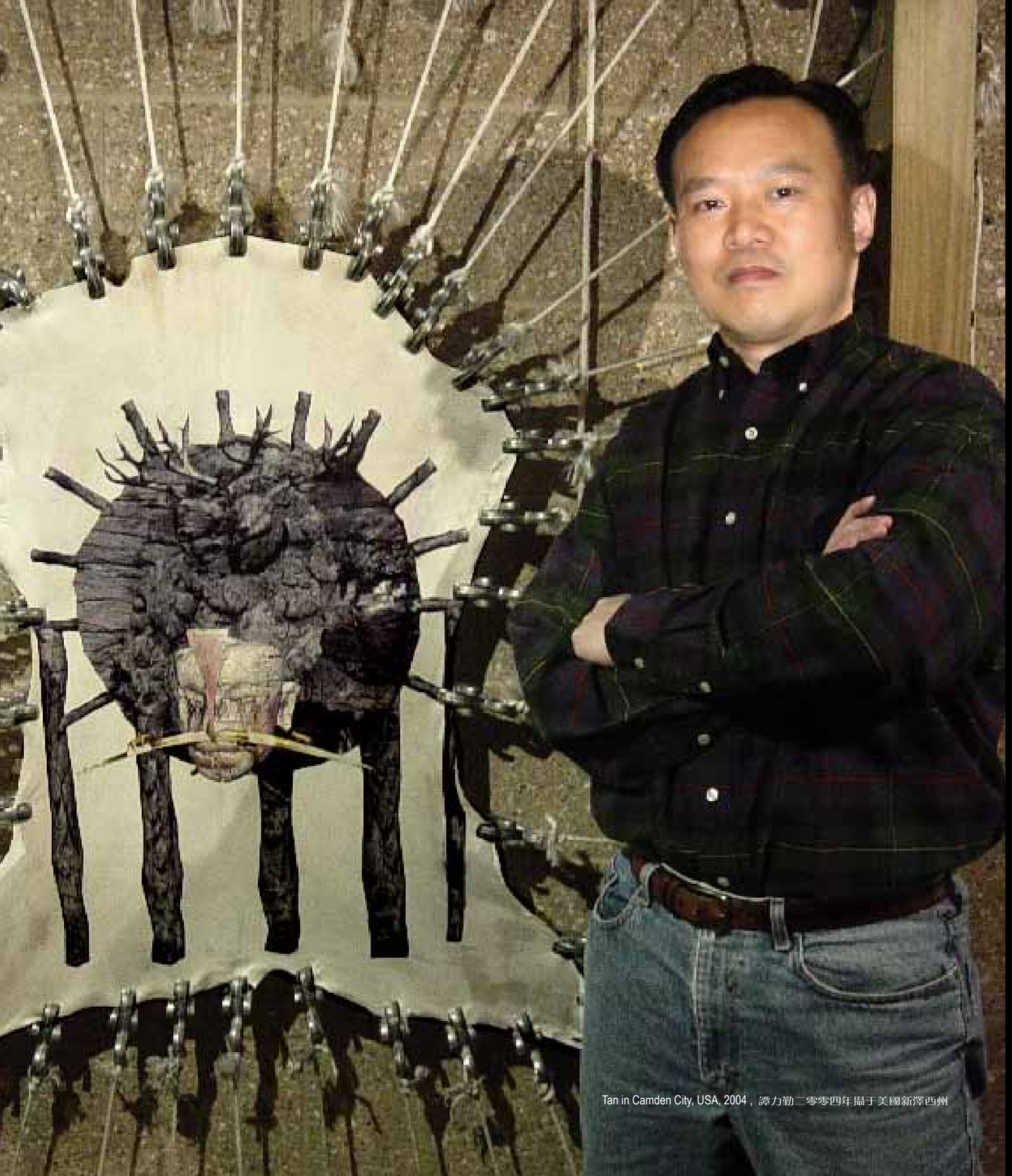
數碼自然藝術

digital natural art

liQin tan 譚力勤

contemporary fine-arts animation collection

international digital media and arts association, USA 美國國際數碼媒體藝術協會



Tan in Camden City, USA, 2004，譚力勤二零零四年攝于美國新澤西州

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LiQin Tan's "Digital-Natural Art"

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 nature and myths from various cultures utilizing the medium of three-dimensional animation and prints or projections them on hides, woods and other non-tranditional materials. 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.

Dr. Martin Rosenberg, Chair, Fine Arts Department
Profesor of Art History, Rutgers University--Camden

譚力勤的"數碼自然藝術"

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迦利略的天文望遠鏡。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——闡明和呈現世界上復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.盧森伯格 博士
美國羅格斯州立大學
美術系主任和美術史教授

Open Our Metaphorical Minds

Great art opens our metaphorical minds. It leads us to dreams. When I see LiQin Tan's work, I dream of my ancestors for days afterwards.

Tan makes mythical and primordial images on natural materials such as wood and animal skins. The images are so harmonious with the material that one wonders: how did he cause this image to be grown in this wood, is this leather? Slowly the viewer realizes that the artist understands his imagery and his media as a whole. His work invites you on a journey through time.

Natural materials have their own stories. We may not know these stories, but we can imagine them. In what light and shadow did this tree grow? How did this skin's first owner react to clouds passing over the sun? Their living time, like our own, was finite. But now their stories are mingled with the stories invoked by Tan's images. The images themselves are rooted in myth and archetype, in the wellsprings of meaning. They are not tied to this millennium, even though they may be rendered by a video projector.

Tan's work opens paths for me to those deep parts of my mind's cultural history, when wood and skin were new media.

Dr. Michael Moshell
President, International Digital Media and Arts Association, USA

開啓隱藏的潛能

偉大的藝術往往可以開啟我們頭腦中隱藏的潛能，它能激發我們的夢想。當我接觸到譚力勤的現代數碼藝術後，我經常夢纏於遠古的祖先，力勤用現代數碼科技和原始樹木與動物生皮，創造了一種神話般的原始形象。我迷惑而置疑於形象和材料、遠古與現代的和諧：他究竟是怎樣才能使此形象可在原木和獸皮中產生和運用？漸漸地，觀賞者和我都可體察到——其材料塑造的藝術形象和數碼科技是渾圓一體的。仿佛力勤的作品在深情地邀請我們參入時空的、文史的和科技的旅程。

自然材料有它們自己獨特的故事。我們也許不知道這些故事，但我們可想象。陽光、雨水和時蔭怎樣使樹木成長；遠古的獵者又是怎樣撥開烏雲見太陽般的尋獲獵物？可惜這些生植物的生命象我們人類一樣有限。然而幸運的是，它們的故事被力勤篩選采用，調合再創造後變成了有生命力的形象。其形象立足于遠古的神話、確定于原始的模型、制造于電腦三維、意義于新穎突出。盡管所創造的形象暫時被電腦和投影機所控制，但長遠而言，他們并不僅僅屬于這個世紀。當原木、獸皮和岩石作為新數碼藝術媒介時，力勤的藝術為我們開創了通向心靈深處的文化之旅。

麥可.莫夏爾博士
美國國際數碼媒體藝術協會主席
美國中部佛羅雷達州立大學教授

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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

Ed. McCormack
Art Critic & Chief-Editor of *Gallery & Studio,* New York City

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.”

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

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 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 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.

2/3/2005

具三维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、土的三维動畫，釋透着一種迷人的、多層次的、現實的與虛幻的重叠。

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”。前者將三维立體動畫形象印制于獸皮上，後者為三维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采用沙磨、鹽腐、溫烤、綳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、皮子綳扯、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，并浸透於椳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，電腦創造的三维健美女人體和奔跑的國王被投影於半透明的獸皮中，其皮子綳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“道教為我生命中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。

二零零五年二月於紐約市

Comment On Tan's Artwork

略論譚力勤的數碼藝術

Dr. David Pariser

Professor in Art Education, Concordia University

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 reationship 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.

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健之處（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，盡管并未闡明，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注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，但卻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，他擁有在母國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。對于我，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异國，以至於命運的一切和世界的目光都能投擲於他們。他足迹遍及市、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筆墨。自身傳統藝術知識和技巧被很好地使用于他的碩士論文之中——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并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——盡管他曾經有過，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。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，并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，他同時理解是對他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并與未來科技奇迹相比，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。當纶歐洲血統人種（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紹大部

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 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 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

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, bound-less 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 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 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 in cantations 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 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 longsuffering 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

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。這并不是一種文化實踐——象力勤藝術展覽中嘗試較多的绷獸皮技術、彎曲原木工藝，而是由于他們的精神宗教的内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，盡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别。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：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内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绷扯。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：我們欣賞者無法區别自然和虛擬岩石，或者不能分别真實和數碼原木。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——而唯一不同的他們并無強大工具摧毀之？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系。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

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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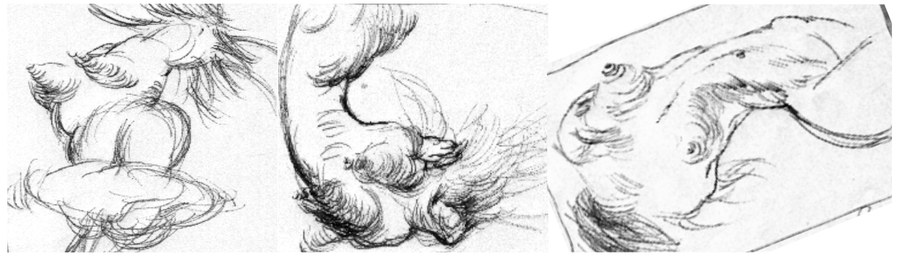
他創造了許多自然虛擬物體來代替真實的。相對而言，力勤的創造物甚至會比Goldsworthy的短暫——因其虛擬形象是電子控制之。

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，不僅衹是使他的藝術感人，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？

二零零五年十二月

BurlHairBody, Draft Sketches; 樹結人體，素描草稿, 2005



The Virtual World and Its Cultural Origin

虛擬世界與文化溯源：淺説旅美畫家譚力勤的數位藝術

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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.

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，另一方面卻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。當今的新媒體藝術，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，并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，卻是近年的事。

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，卻又并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。然后，作品仍用數位編輯技術，將這兩個形象組合起來，并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，并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所畫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，并最終“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所畫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，并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，并以自己的批評寫作，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，并取得了相當成就。他的作品《宗》在高懸的太陽下，擺放了三支大號畫

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 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 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 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 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, LiQin Tan created the virtual gemstone of a 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?

筆和六碇墨塊，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系。

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系。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系，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，然后漸次南下，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系問題。

譚力勤的藝術，并不是真的要去解答這個問題，而是要探索這個問題，并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系。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，譚力勤用絞索和鐵鈎，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，是為了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，并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系的理解。

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。盡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，才對我們顯示出巨大的魅力。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。好萊塢的許多西部片，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，可以抵御外敵，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

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.

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. February 2004

地安部落寶石。這件作品是反諷的，因為在二十世紀末期，計算機計術的突飛猛進，制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制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？譚力勤并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，十九世紀后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。十年后的一九一三年，該畫跌到四百七十二英鎊，到一九五O年，竟慘跌至區區二十英鎊。然而，當現代主義高潮漸漸過去，后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OOO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、上古與現時等關系，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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Revolutionary Artist

LiQin Tan creates unique works of art combining natural and digital elements

革命性的藝術家: 譚力勤創數碼自然藝術

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.

Robert Baxter
Art Critic of Courier Post, New Jersey

未來面對過去，古老聯接現代——譚力勤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衆不同的數碼藝術”。

譚指向其近作“樹结＋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，并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于一體”，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，着重于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于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。譚的藝術生涯始于中國湖南，成長于教師家庭。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》雜志編輯部執編。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。

譚自我嘲笑着：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”，他繼而解釋着。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、三維游戲、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”，他說着：“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于工業動畫。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。緊接着，他被邀請于費城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。“每到一處，我都會得到當代媒體和藝術家正面贊揚”，譚說着：“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，制造和綳獸皮都需使用原始的技術，印制油墨

“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.

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 slogans 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.

“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.”

March 24, 2005

濕度和印刷機的速度控制是另一難題。譚雇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”。

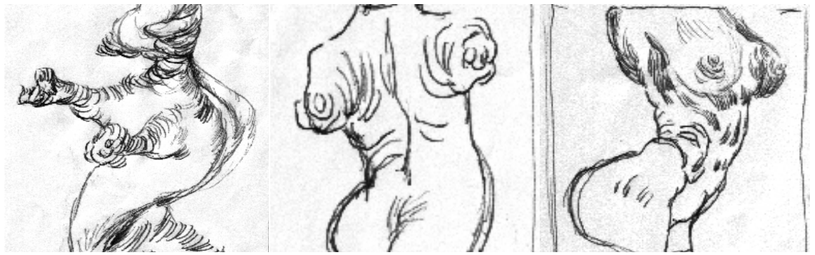
湯姆利森描繪譚的作品是一種“有意追求的抽象”。

“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，印制後的獸皮被鋁夾和棉繩緊綳於初獵的木框上。

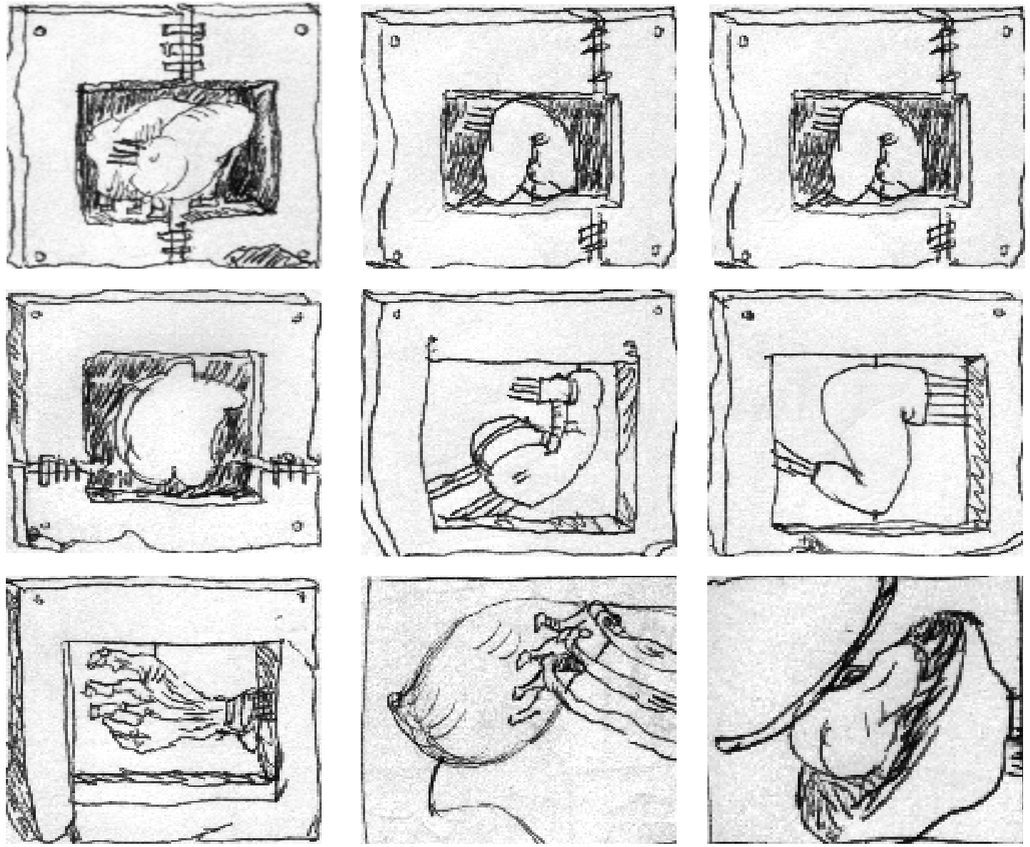
湯姆利森說，創制始于素描草稿，後轉入於電腦三維，造型加上色彩，肌理和光綫，最後則是冗長的動畫和成像制作。“數碼女皇”結合了譚對道教和北美先民文化的興趣。“我對宗教和精神靈氣感興趣”，譚說：“道教好象已被我身心接受，同時我已發現許多中國文化和北美先民文化的相同之處”。當藝術創作充滿豐富的創作力之時，譚也并不很清楚他未來的藝術走向。

“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，其實我也願意休閑玩耍，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閑，目前，我探索着，工作着，并深深喜歡之，因為它是我真誠渴望的事業”。

二零零五年三月



BurlBody, Draft Sketches; 樹結人體, 素描草稿, 2005



RockBody, Draft Sketches; 岩石人體, 素描草稿, 2006

Art + Tech = Tan

藝術 + 技術 = 譚力勤

Debra Miller,
Director, Da Vinci Art Allance, Philadelphia,
Professor of Art History, Rutgers University,

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 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.

June 2005

没人出生便是大名人。所有藝術家在他們時代都扮演着現代藝術家，并采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世紀法國印象派采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叠而糊熟的主體中。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。

力勤生長于中國，自幼熏陶于傳統的儒家文化、道教哲理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，并得到父母的支持。大學和碩士階段都是接受其傳統的美術技巧、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復雜深奧的三维動畫軟件，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、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”。

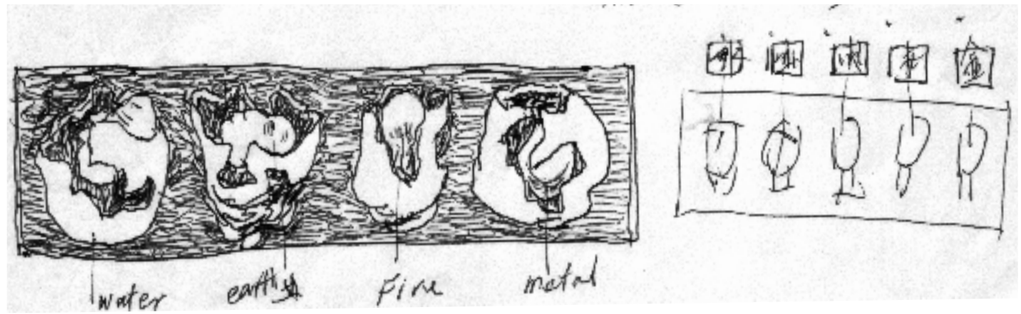
東方哲學的五元素不僅僅是理解材料本身意義，而重要的是一種解釋世上萬物和生命規律的形成和相互作用的符號。根據道教義，因為陰陽互補而非排斥，宇宙中的各種力量從本質上都可歸納并分釋出陰陽狀態，在常態運動中保持相對而非絕對的靜態平衡。然而力勤的＂樹结＋毛發＂（Burl+Hair）系列則重點反饋出另一道教哲理：天、地、人之關聯，樹结是自然符號，毛發是人類的象徵。以求達到“天人合一”的境界。

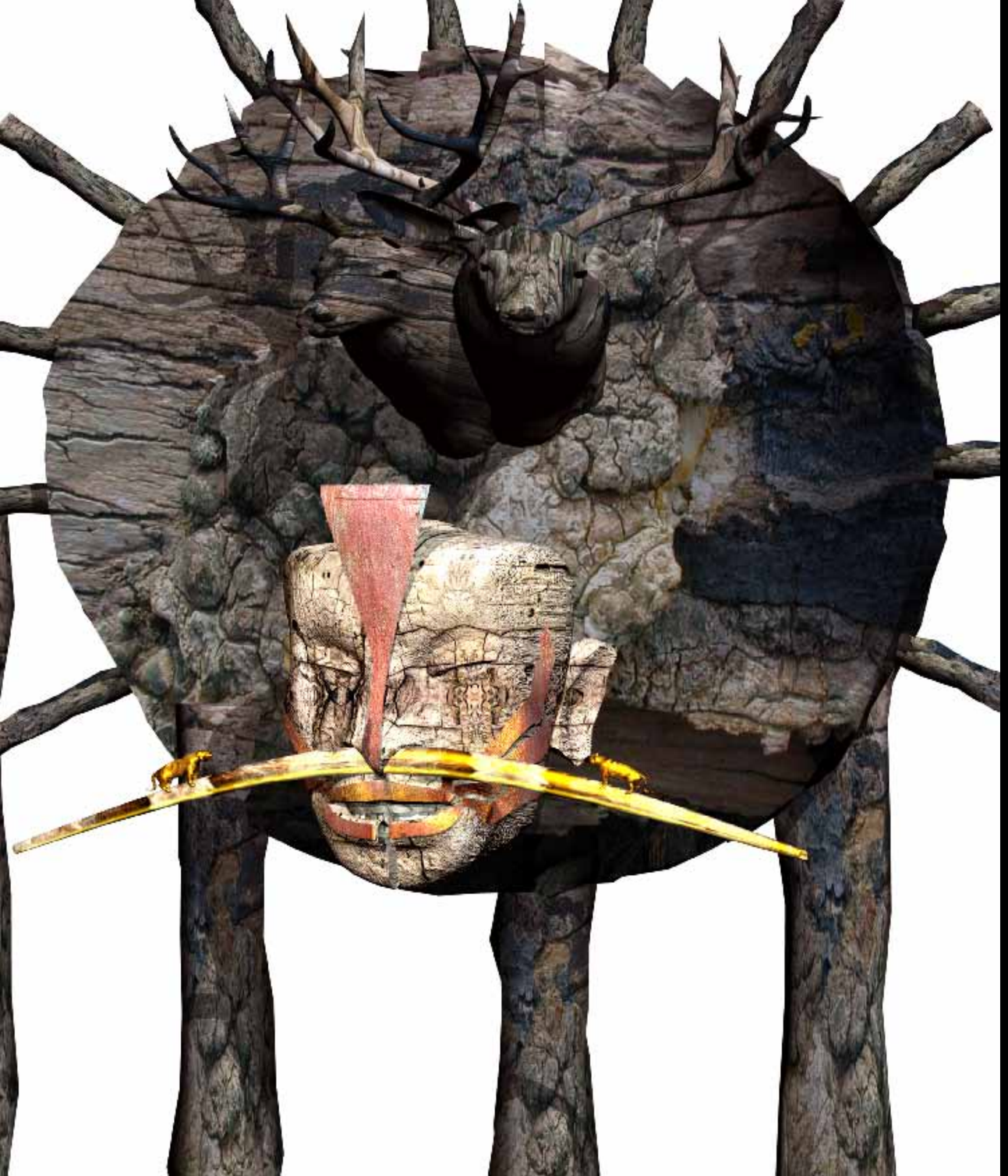
甚至在他的制造過程中也能看出上述哲理的影響，力勤始终力求傳統與後現代的觀念和技術的平衡。制作三維動畫是一復雜而有趣的過程，首先必須從點、綫、面塑造其三維立體形象，然後鋪上各種顏色和肌理，再次為光和鏡頭處理。然而，非常需要耐心和時間的是制造每秒３０個畫面的動畫程序。每一個動畫短片大約為５分鐘，則為九千畫面，而展覽廳中則擁有２０臺液晶電視機，也就是說至少需有十八萬張畫面而組成。通過此程序而產生的光與色、動與靜、自然與生命都有機地展現出科技的力量。

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符相結合，以至于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會有一種卓越感。

二零零年六月

BurlHead+4, Draft Sketches; 樹結人頭, 素描草稿, 2004

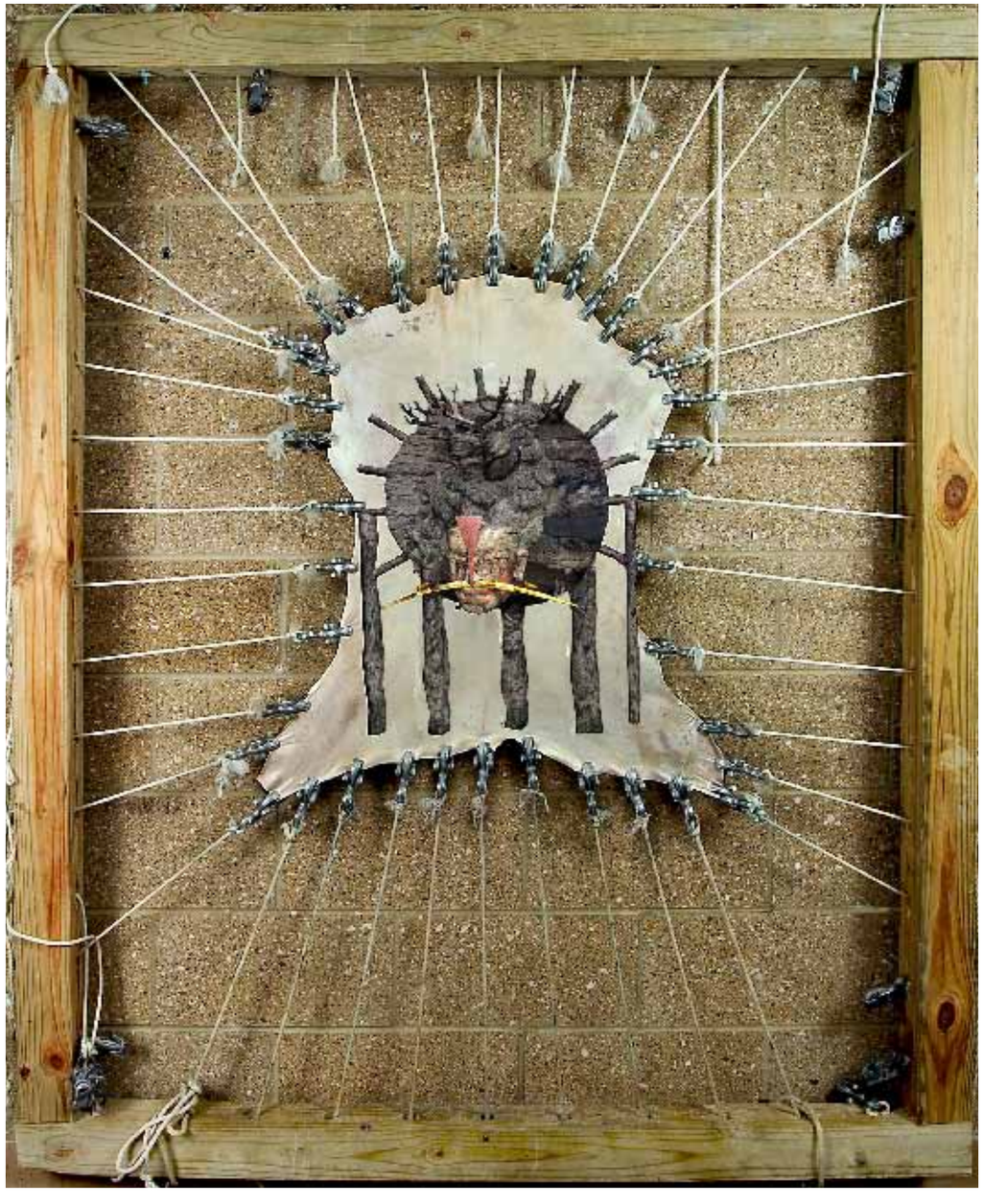




RAWHIDE SERIES 獸皮印制投影系列

Digital-EarthKing (Partial), Digital Rawhide Prints with Cedar Wood Frame
數碼土王 (局部)， 數碼獸皮印制，60" X 72"，2004

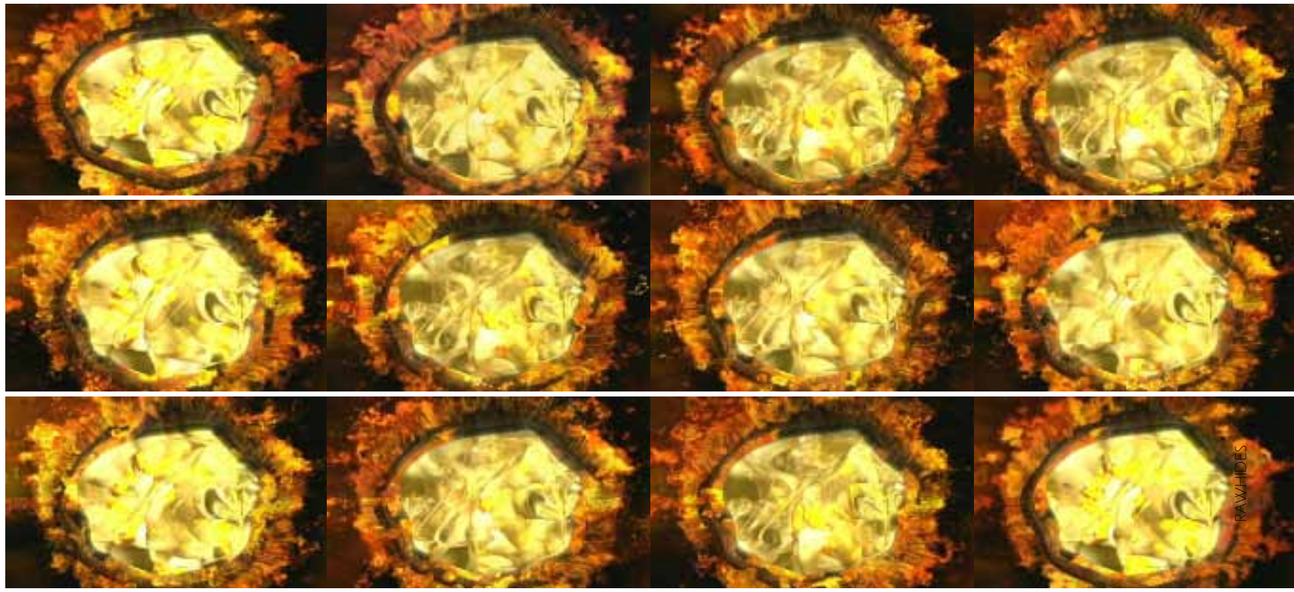
Digital-Sun&Horse, Digital Rawhide Prints w/ Natural Tree Branches
數碼太陽與馬，數碼獸皮印制和樹市，72" X 75"，2004



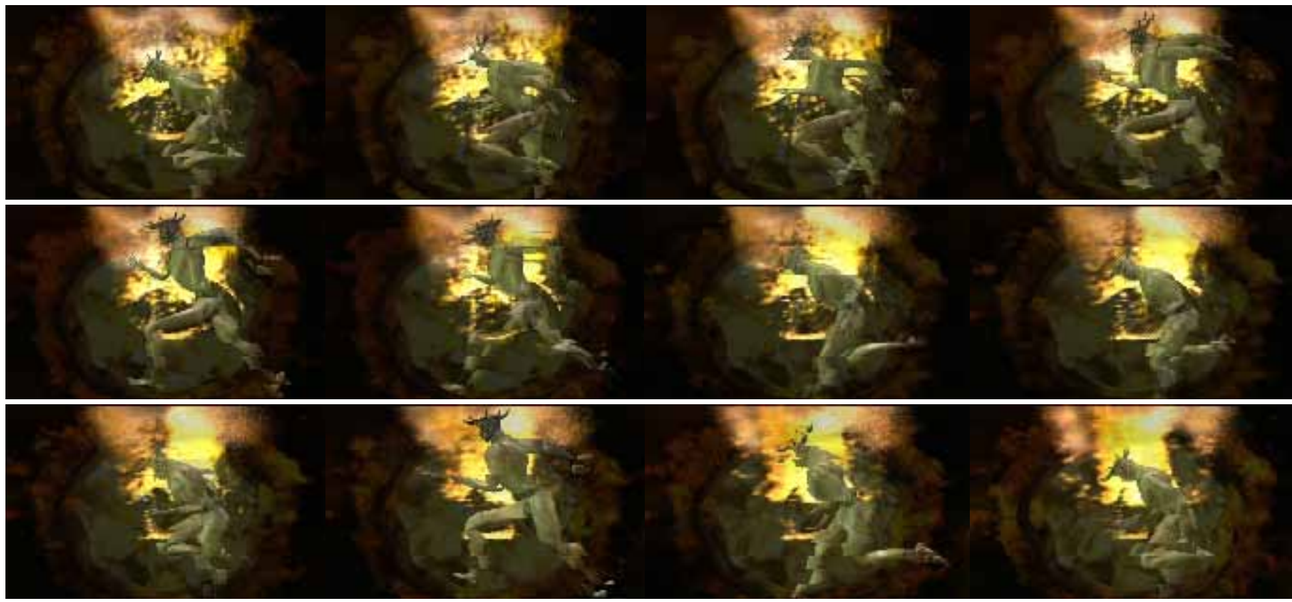
Digital-EarthKing, Digital Rawhide Print w/ Cedar Wood Frame
數碼土王，數碼獸皮印制，60" X 72"，2004

Digital-FireQueen, Digital Rawhide Print w/ Cedar Wood Frame
數碼火女皇，數碼獸皮印制，60" X 72"，2004

Digital-SpiritualStone, Digital Rawhide Print w/ Cedar Wood Frame
數碼神石，數碼獸皮印制，60" X 72"，2004



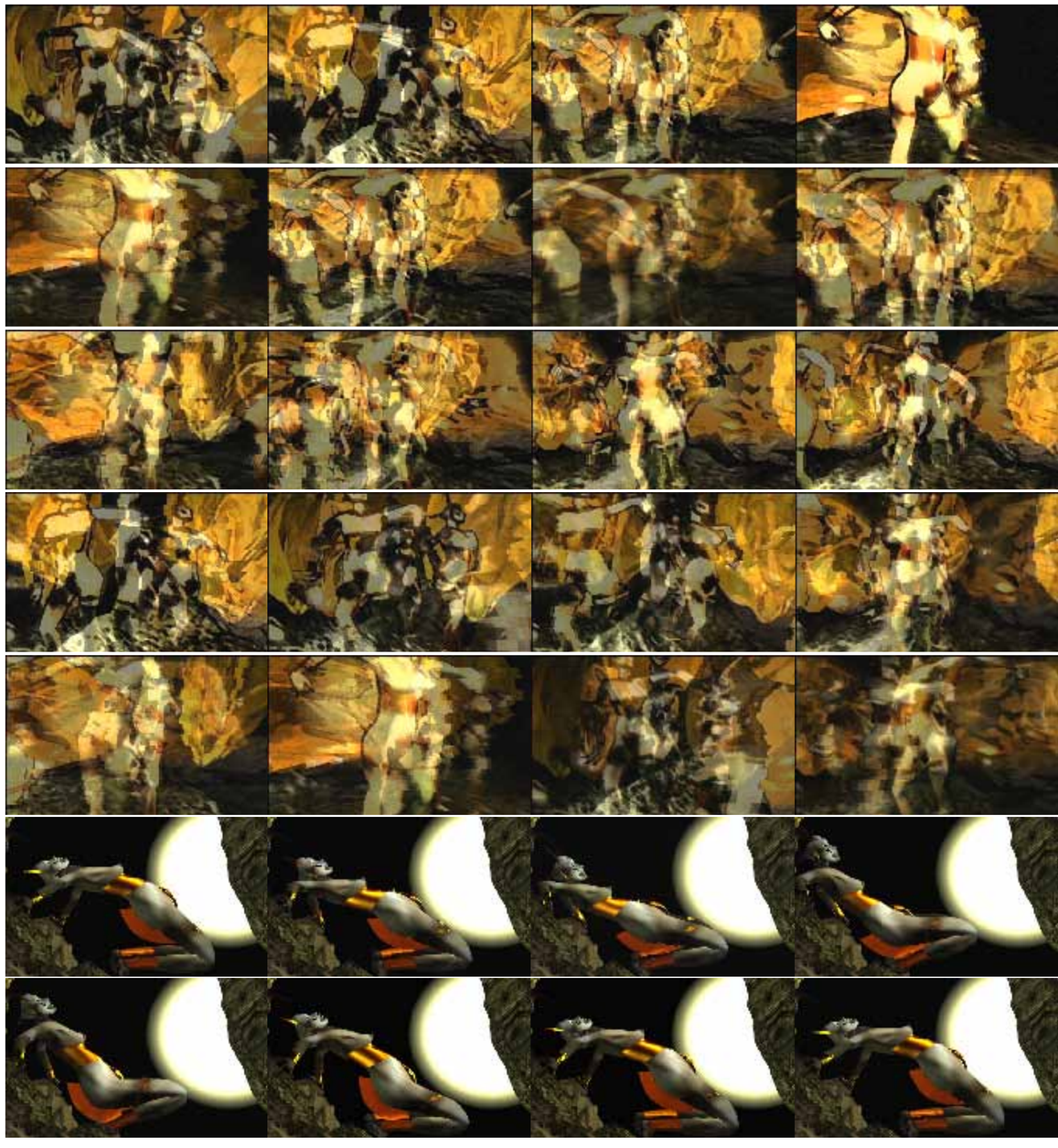
Digital-Spiritual Stone, 3D Animation Sequence
數碼神石，數碼動畫連續畫面，2004



Digital-Running, 3D Animation Sequence
數碼奔跑，數碼動畫連續畫面，2004

Digital-Running, Digital Rawhides Projection
數碼奔跑，數碼獸皮投影，96" X 60" X 216"，2004

Digital-Dancing, Digital Rawhides Projection
數碼道舞，數碼獸皮投影，96" X 60" X 216"，2004



Digital-Dancing I & II, 3D Animation Sequence
數碼神石 1-2，數碼動畫連續畫面, 1998-2004

BURL + 4 SERIES 樹結 + 4 系列

BurlNuts + 4
樹結核 + 4

BurlStumpArm + 4
樹結胳膊 + 4

BurlFlowers + 4
樹結蕊 + 4

BurlBody + 4
樹結人體 + 4

BurlHead + 4
樹結腦額 + 4

BurlBodyI (Partial), Digital Woodprints w/ 3D Animation
樹結人體 1(局部)，數碼原市印制與動畫，32"X 32"，2005

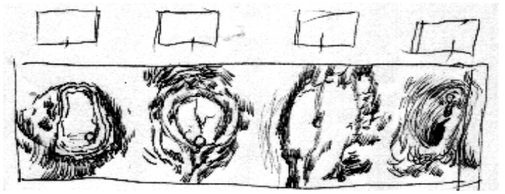
BurlNuts + 4 樹結核 + 4

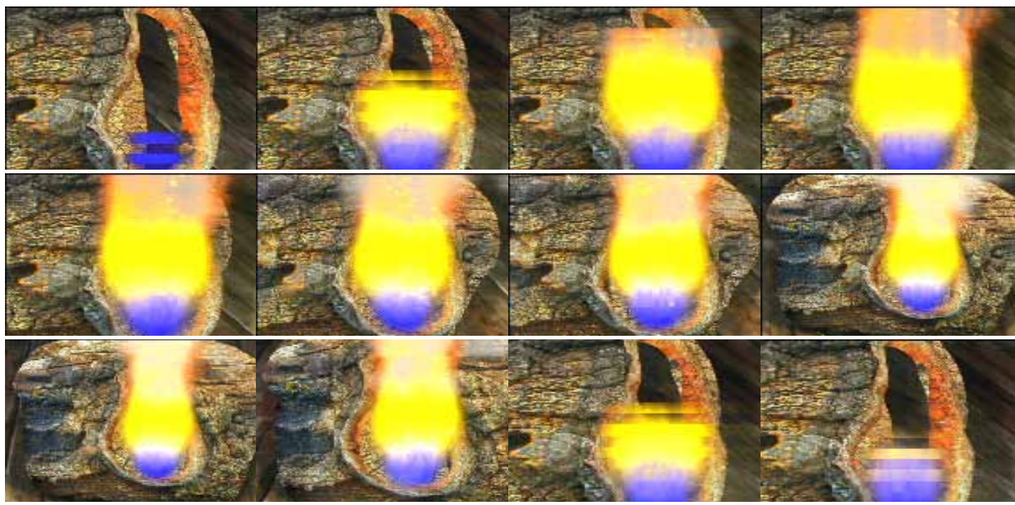
Digital Woodprints w/ 3D Animation & LCD TVs

數碼原木印制與動畫

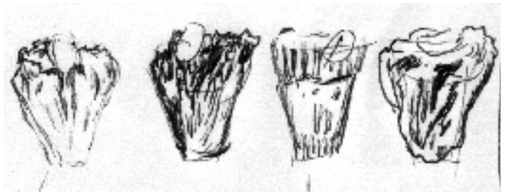
72" X 128"X 12", 2005

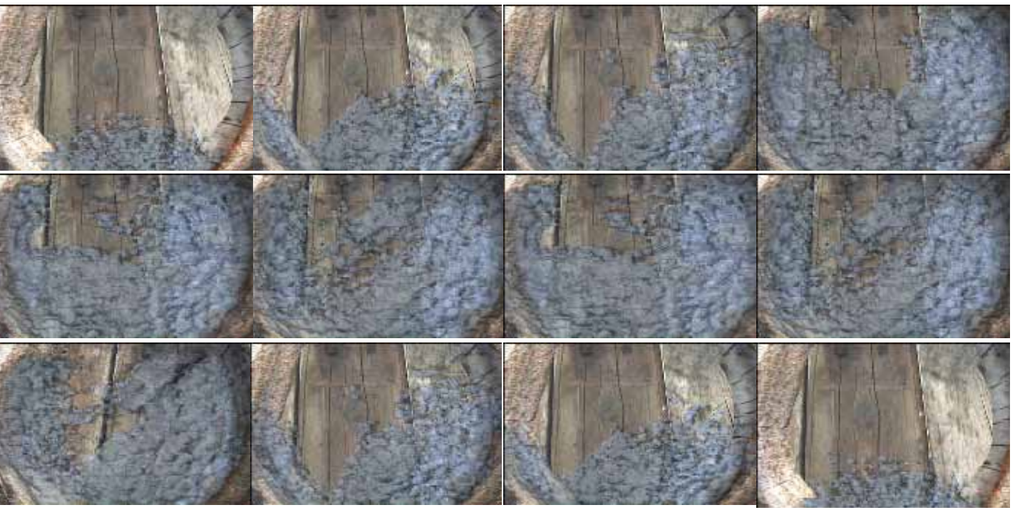
NutsFire (Partial), Digital Woodprints w/ 3D Animation, 32" X 32", 2005
核火 (局部)，數碼版市印制與動畫，2005





NutsFire (Partial), 3D Animation Sequence, 2005
核火 (局部)，數碼動畫連續畫面，2005



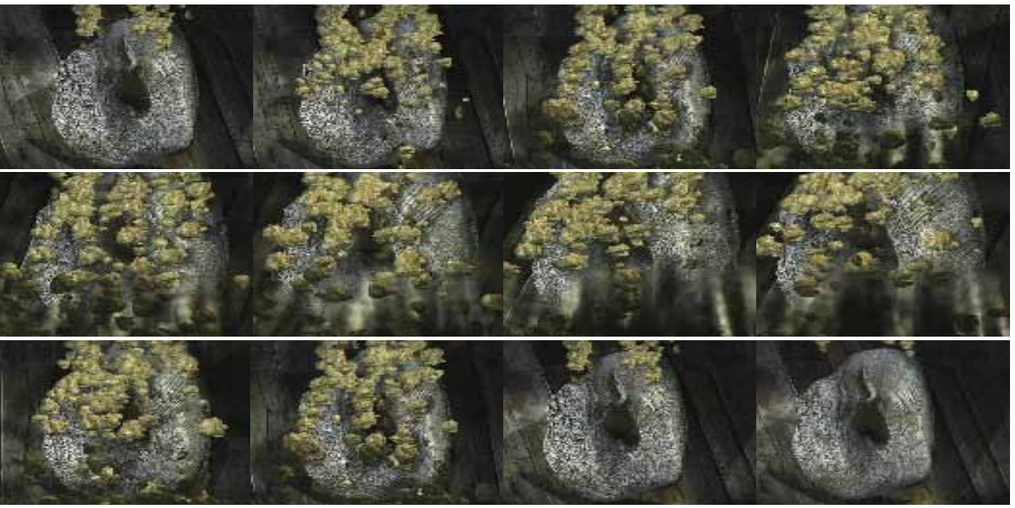


NutsWater (Partial), 3D Animation Sequence, 2005
核水 (局部)，數碼動畫連續畫面，2005

NutsWater (Partial), Digital Woodprints w/ 3D Animation , 32" X 32" 2005
核水 (局部)，數碼版畫印制與動畫，2005

NutsMetal (Partial), Digital Woodprints w/ 3D Animation , 32" X 32", 2005
核金 (局部)，數碼版画制與動畫，2005

NutsMetal (Partial), 3D Animation Sequence, 2005
核金 (局部)，數碼動畫連續畫面，2005



NutsEarth (Partial), 3D Animation Sequence, 2005
核土 (局部)，數碼動畫連續畫面，2005

NutsEarth (Partial), Digital Woodprints w/ 3D Animation , 32" X 32", 2005
核土 (局部)，數碼版畫印刷與動畫，2005

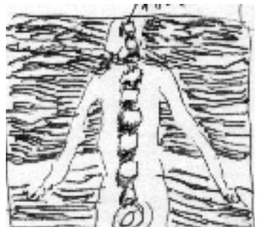
BurlStumpArm + 4 樹結胳膊+4

Digital Woodprints w/ 3D Animation & LCD TVs

數碼原市印制與動畫

72" X 150"X 12", 2005

StumpArmFire (Partial), Digital Woodprints w/ 3D Animation
樹膊火 (局部)，數碼原市印制與動畫，32" X 32"，2005

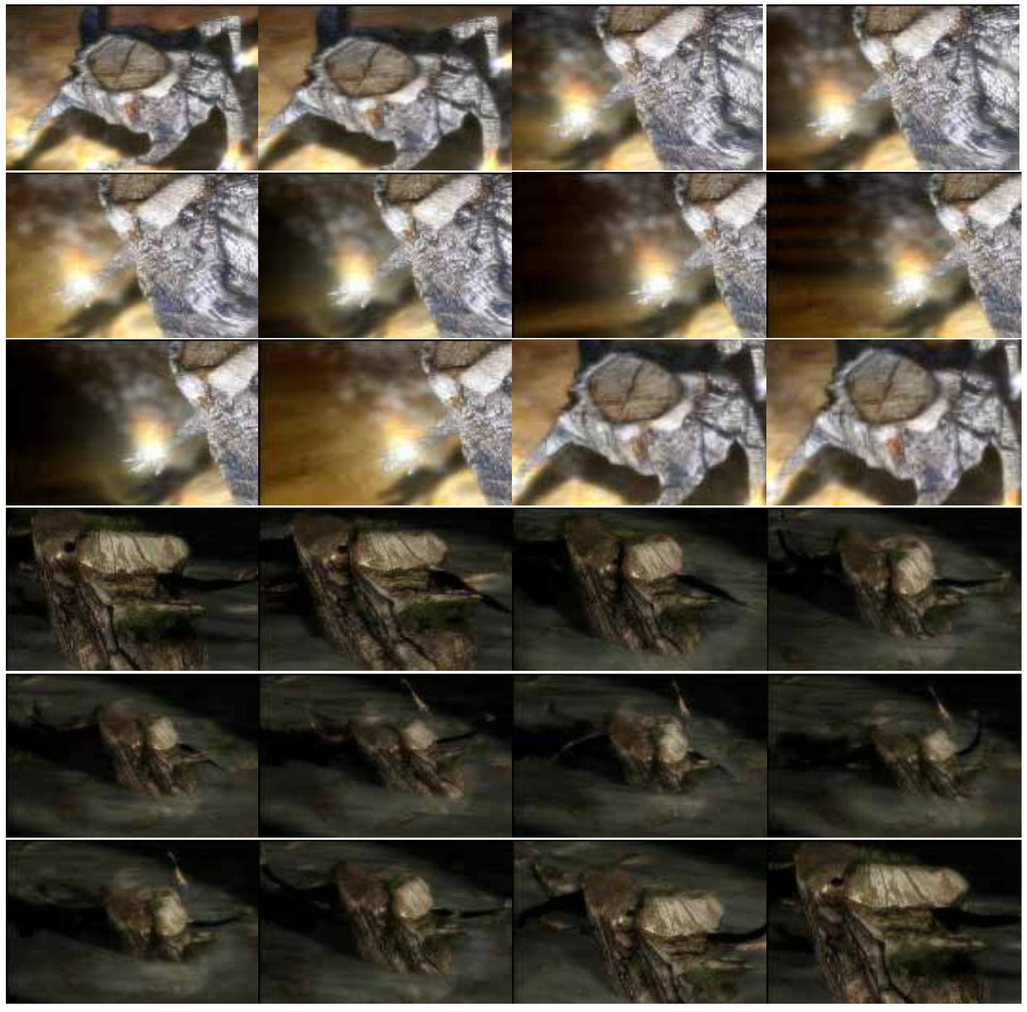


StumpArmWater (Partial), Digital Woodprints w/ 3D Animation
樹膊水 (局部)，數碼原市印制與動畫，32" X 32"，2005

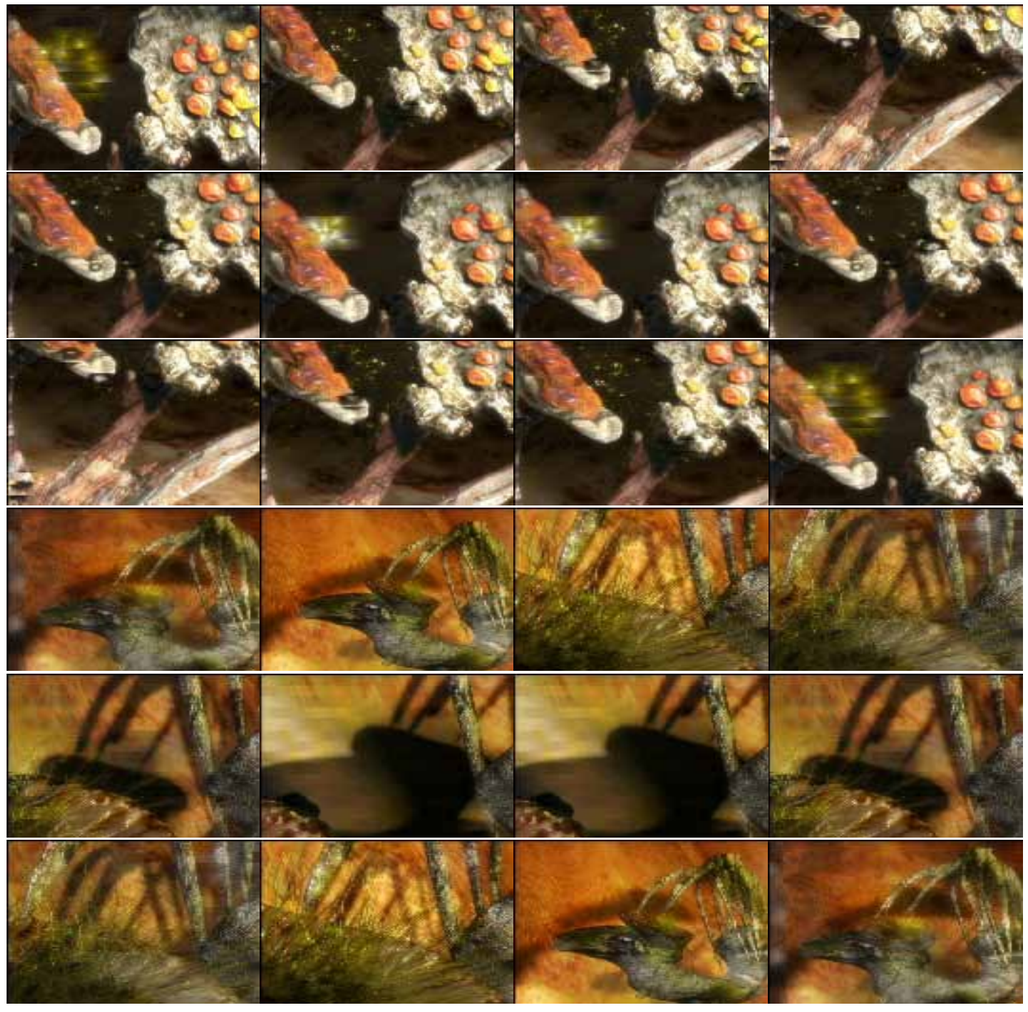
StumpArmMetal (Partial), Digital Woodprints w/ 3D Animation
樹膊金 (局部)，數碼原市印制與動畫，32" X 32"，2005

StumpArmEarth (Partial), Digital Woodprints w/ 3D Animation
樹膊土 (局部)，數碼原市印制與動畫，32" X 32"，2005

StumpArmFire & Water (Partial), 3D Animation Sequence, 2005
樹膊火和水 (局部)，數碼動畫連續畫面，2005



StumpArmMetal (Partial), 3D Animation Sequence, 2005
樹膊金和土 (局部)，數碼動畫連續畫面，2005



BurlFlowers + 4 樹結蕊 + 4

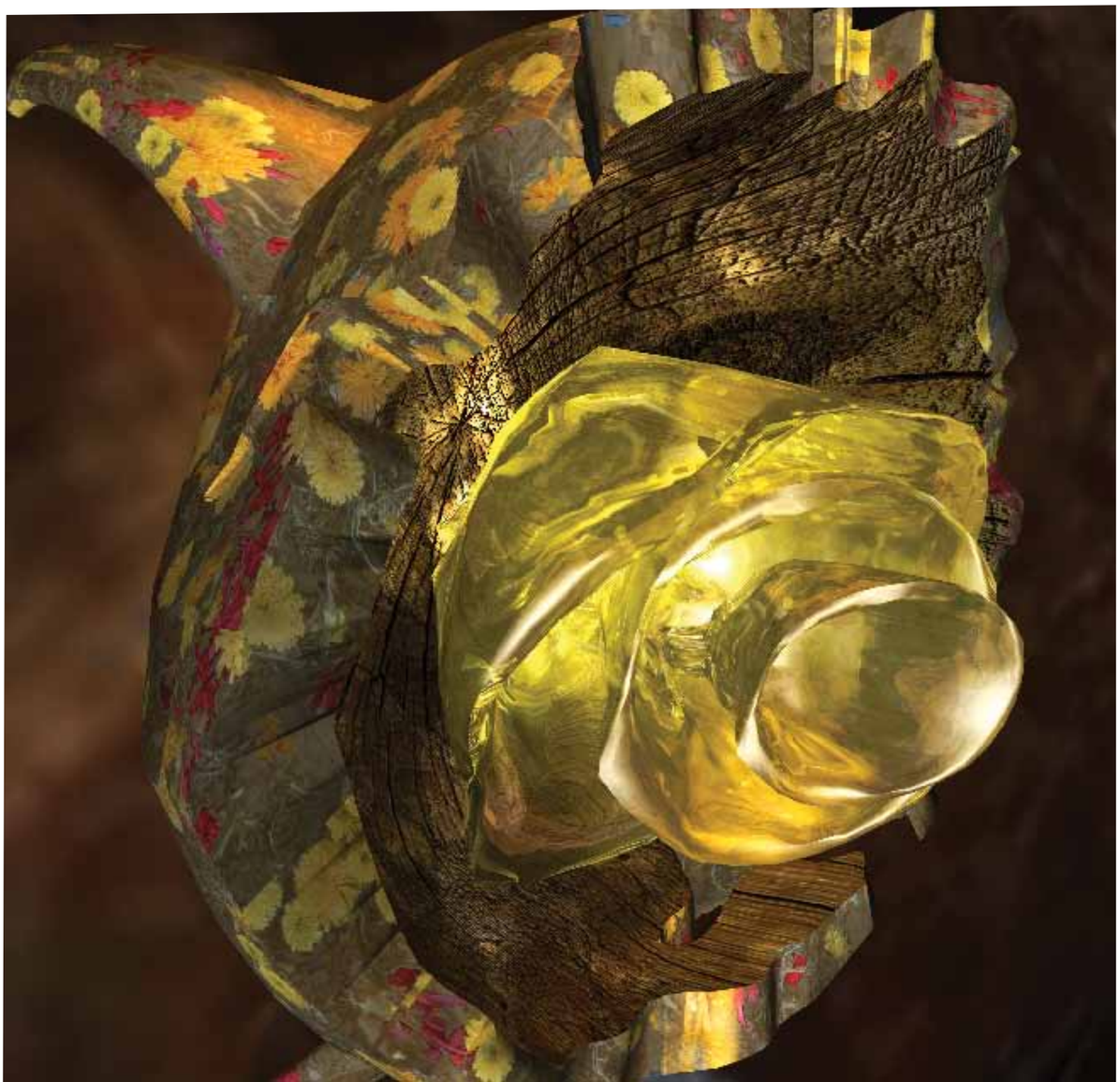
Digital Woodprints w/ 3D Animation & LCD TVs

數碼原市印制與動畫

72" X 150"X 12", 2005

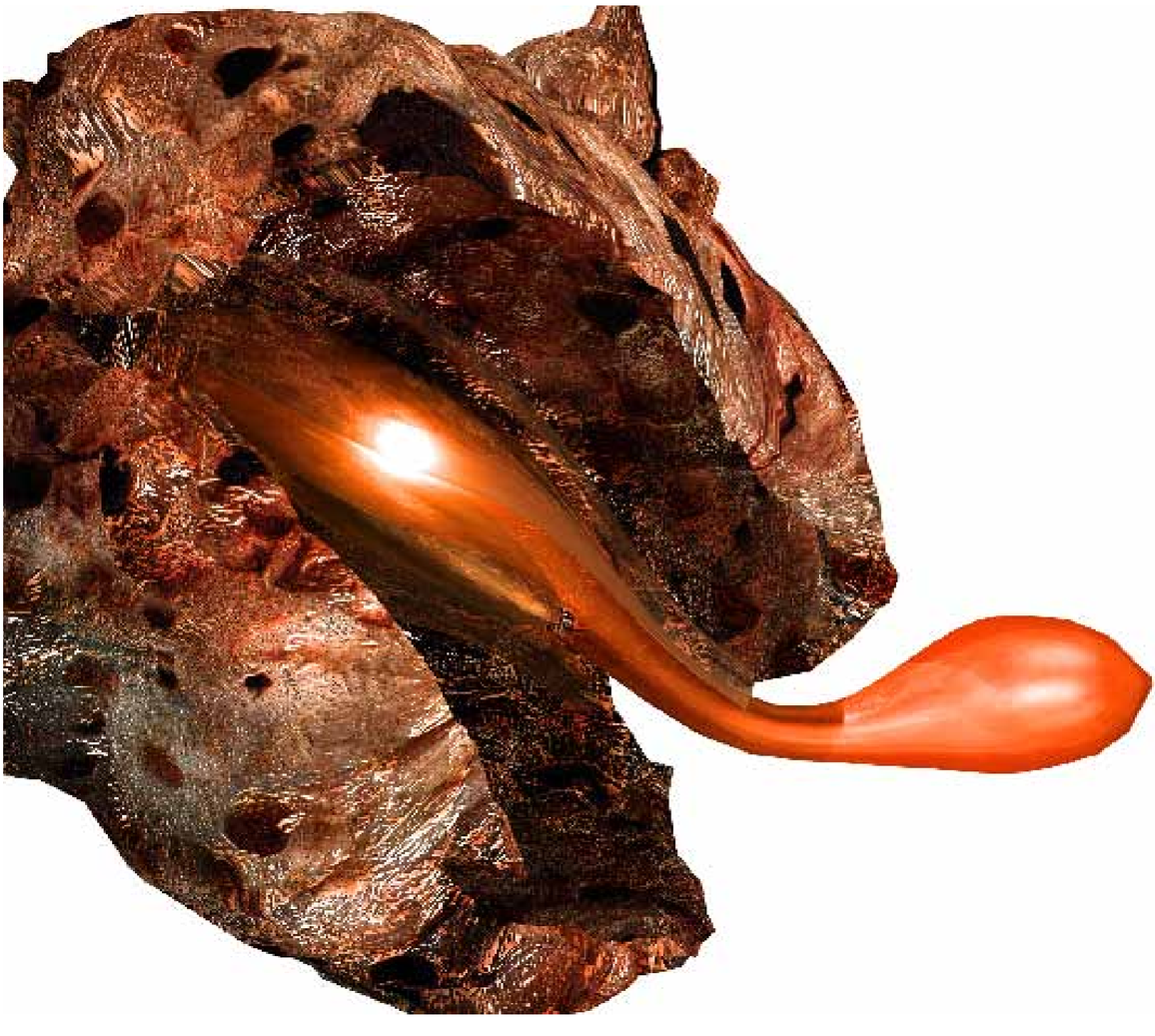
BurlFlowersWater (Partial), Digital Woodprints w/ 3D Animation
樹藏水 (局部)，數碼原市印制與動畫，24" X 24"，2005

BurlFlowersMetal (Partial), Digital Woodprints w/ 3D Animation
樹藏金 (局部)，數碼原市印制與動畫，24" X 24"，2005

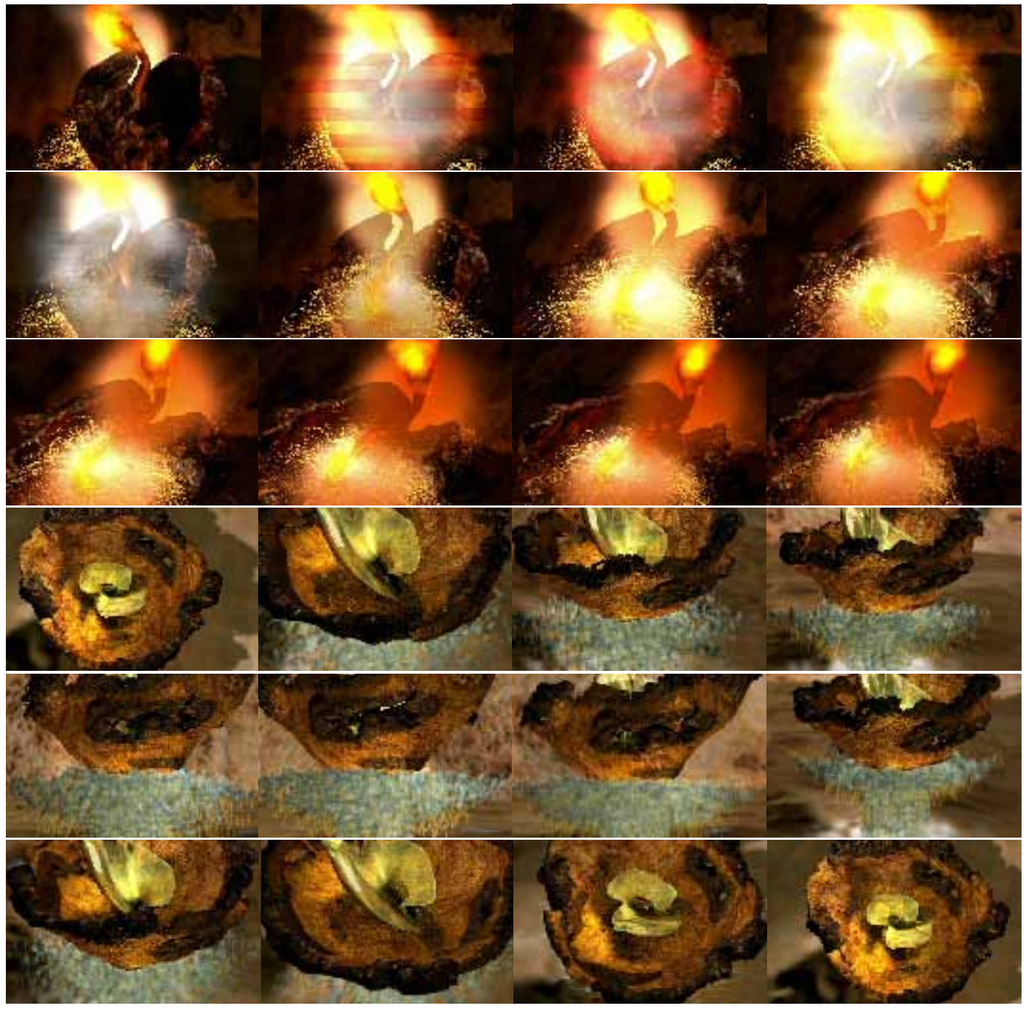


BurlFlowersEarth (Partial), Digital Woodprints w/ 3D Animation
樹蕊土 (局部)，數碼原市印制與動畫，24" X 24"，2005

BurlFlowersFire (Partial), Digital Woodprints w/ 3D Animation
樹蕊火 (局部)，數碼原市印制與動畫，24" X 24"，2005



BurlFlowersFire & Water (Partial), 3D Animation Sequence
樹蕊火和水 (局部)，數碼動畫連續畫面，2005



BurlFlowersMetal & Earth (Partial), 3D Animation Sequence
樹蕊金和土 (局部)，數碼動畫連續畫面，2005

BurlBody + 4 樹結人體+4

Digital Woodprints w/ 3D Animation & LCD TVs

數碼原市印制與動畫

72" X 150"X 12", 2005

BurlBodyII (Partial), Digital Woodprints w/ 3D Animation
樹結人體2 (局部），數碼原市印制與動畫，32"X 32"，2005

BurlHead + 4 樹結腦額+4

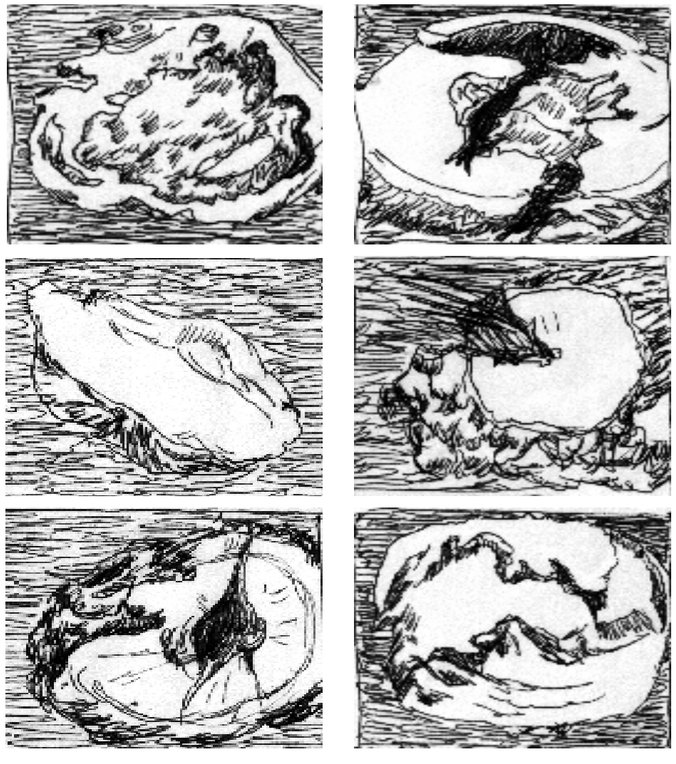
Digital Woodprints w/ 3D Animation & LCD TVs

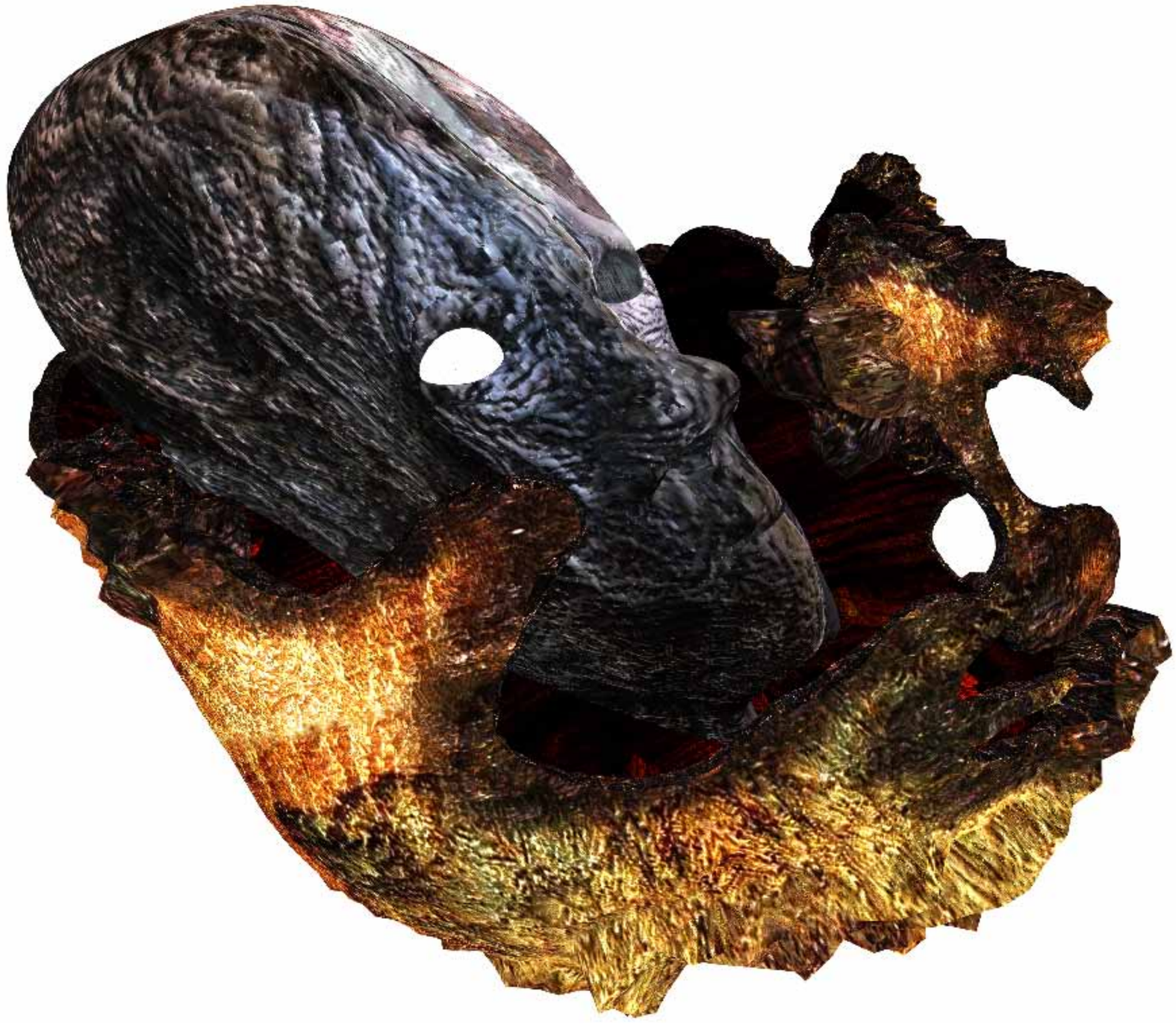
數碼獸皮印制與動畫

82" X 160"X 12", 2005

BurlHeadWater-I (Partial), Digital Rawhide Prints w/ 3D Animation
樹結腦額水1，數碼獸皮印制與動畫，40" X 42" X 4", 2004

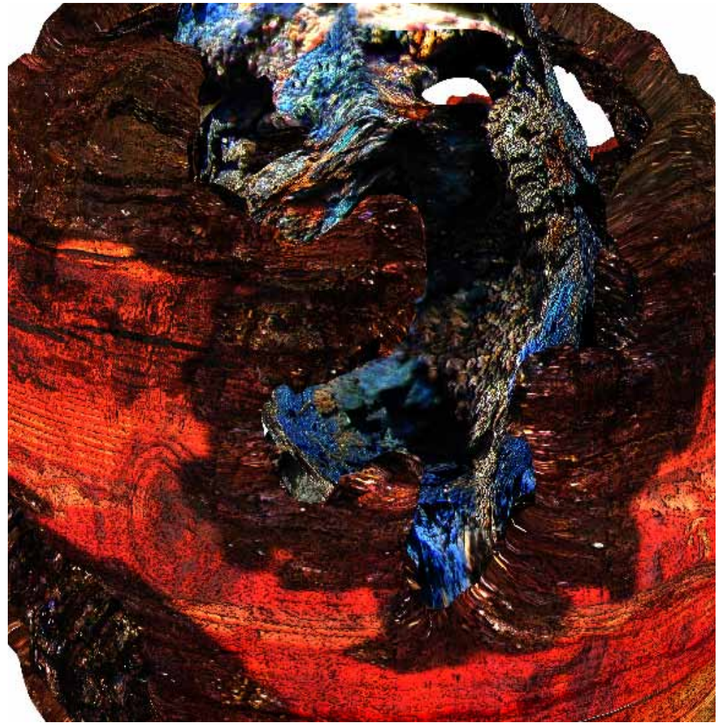
BurlHead, Draft Sketches; 樹結人頭，素描草稿，2004





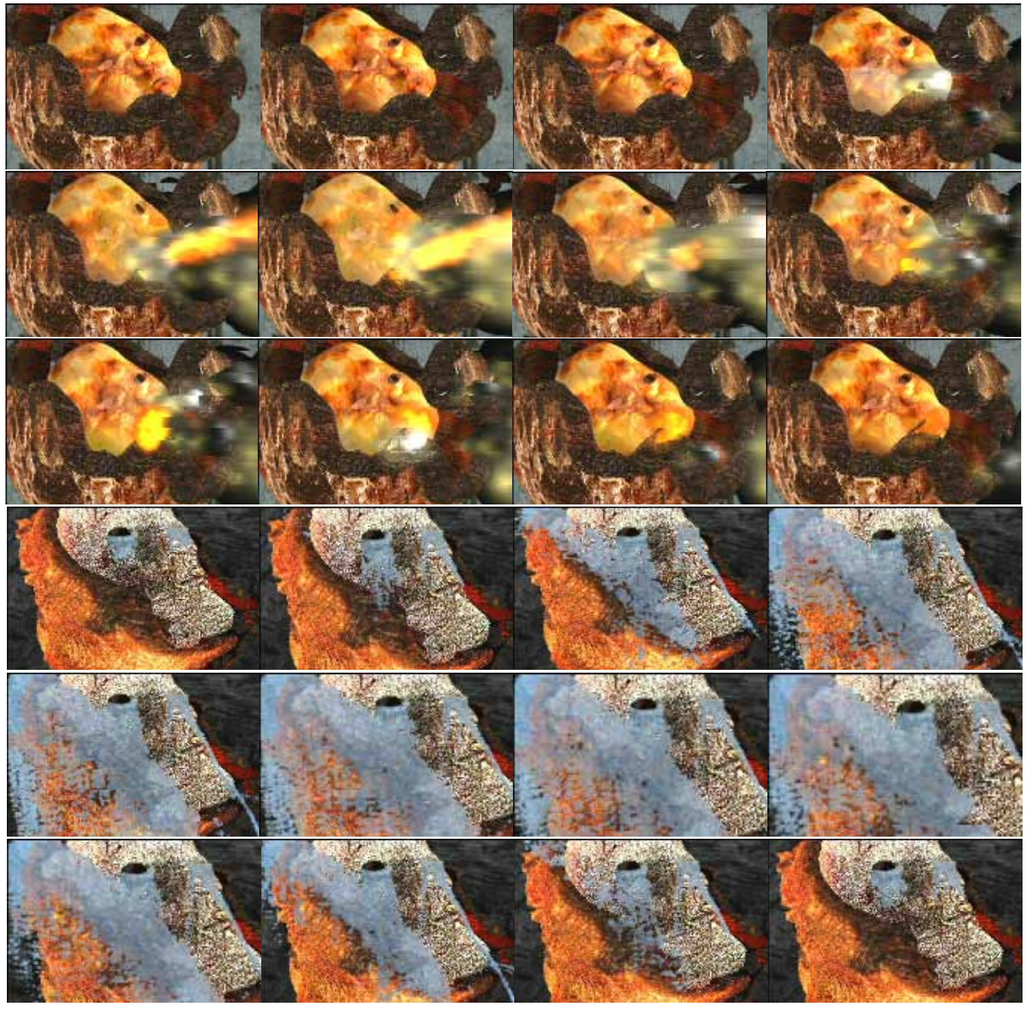
BurlHeadWater-II (Partial), Digital Rawhide Prints w/ 3D Animation
樹結腦額水2，數碼獸皮印制與動畫，40" X 42" X 4"，2004

BurlHeadMetal (Partial), Digital Rawhide Prints w/ 3D Animation
樹結腦額金，數碼獸皮印制與動畫，40" X 42" X 4"，2004



BurlHeadEarth (Partial), Digital Rawhide Prints w/ 3D Animation
樹結腦額土，數碼獸皮印制與動畫，40" X 42" X 4"，2004

BurlHeadFire & Water (Partial), 3D Animation Sequence
樹結腦額火和水 (局部)，數碼動畫連續畫面，2005



BurlHeadMetal & Earth (Partial), 3D Animation Sequence
樹結腦額金和土 (局部)，數碼動畫連續畫面，2005

BURL+HAIR SERIES 樹結毛發系列

BurlHairWet, Digital Rockprints w/ 3D Animation
樹結發潤，數碼岩石印制與動畫，42" X 42"，2005

BurlHair + 2 樹結毛發+2

Digital Rockprints w/ 3D Animation & LCD TVs

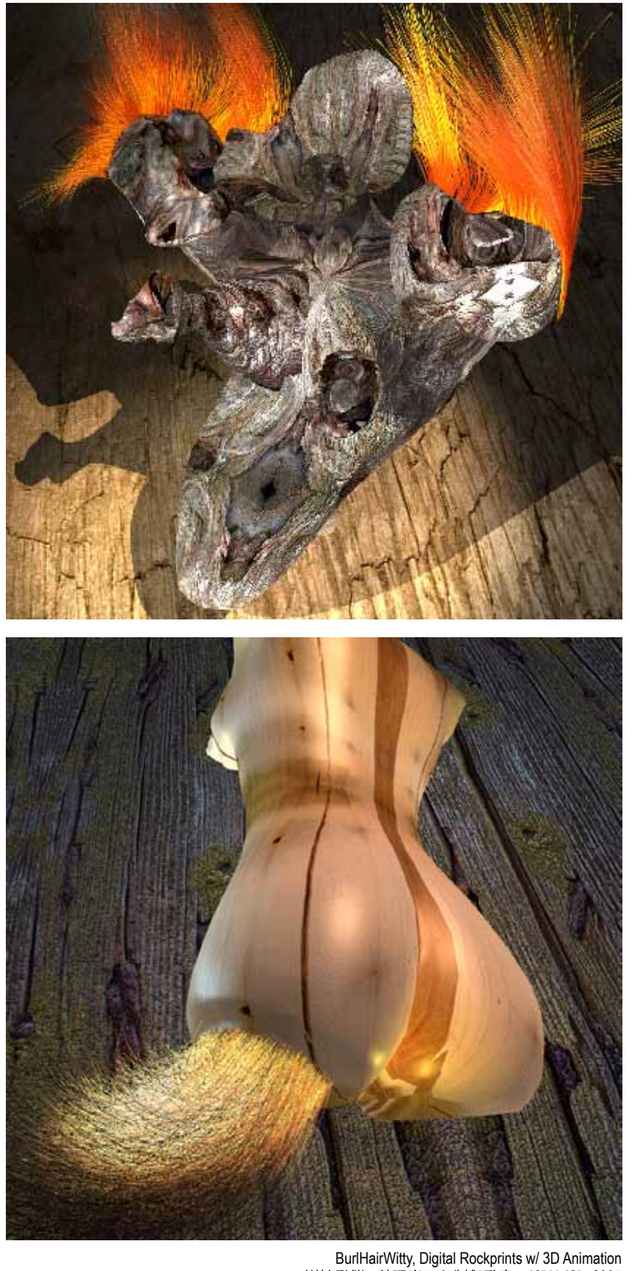
數碼岩石印制與動畫

42" X 150"X 18", 2006

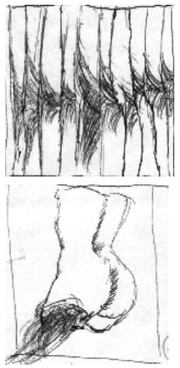
BurlHairRed, Digital Rockprints w/ 3D Animation
繭結發紅，數碼岩石印制與動畫，42" X 62"，2005

BurlHairHoly, Digital Rockprints w/ 3D Animation
樹結發聖，數碼岩石印制與動畫，42" X 55"，2005

BurlHairGold, Digital Rockprints w/ 3D Animation
鹼結發金，數碼岩石印刷與動畫，42" X 62"，2005

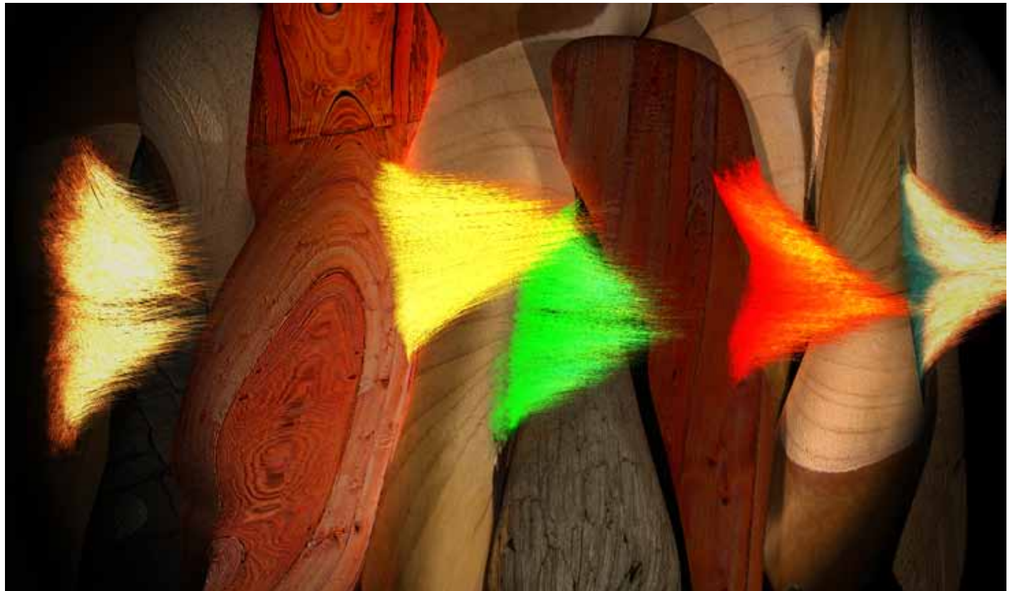


BurlHairAware, Digital Rockprints w/ 3D Animation
樹結發梧，數碼岩石印制與動畫，42" X 42"，2005



BurlHairAware & Witty, 3D Animation Sequence
樹結發梧和發俏，數碼動畫連續畫面，42" X 62"，2005

BurlHairWitty, Digital Rockprints w/ 3D Animation
樹結發俏，數碼岩石印制與動畫，42" X 42"，2005

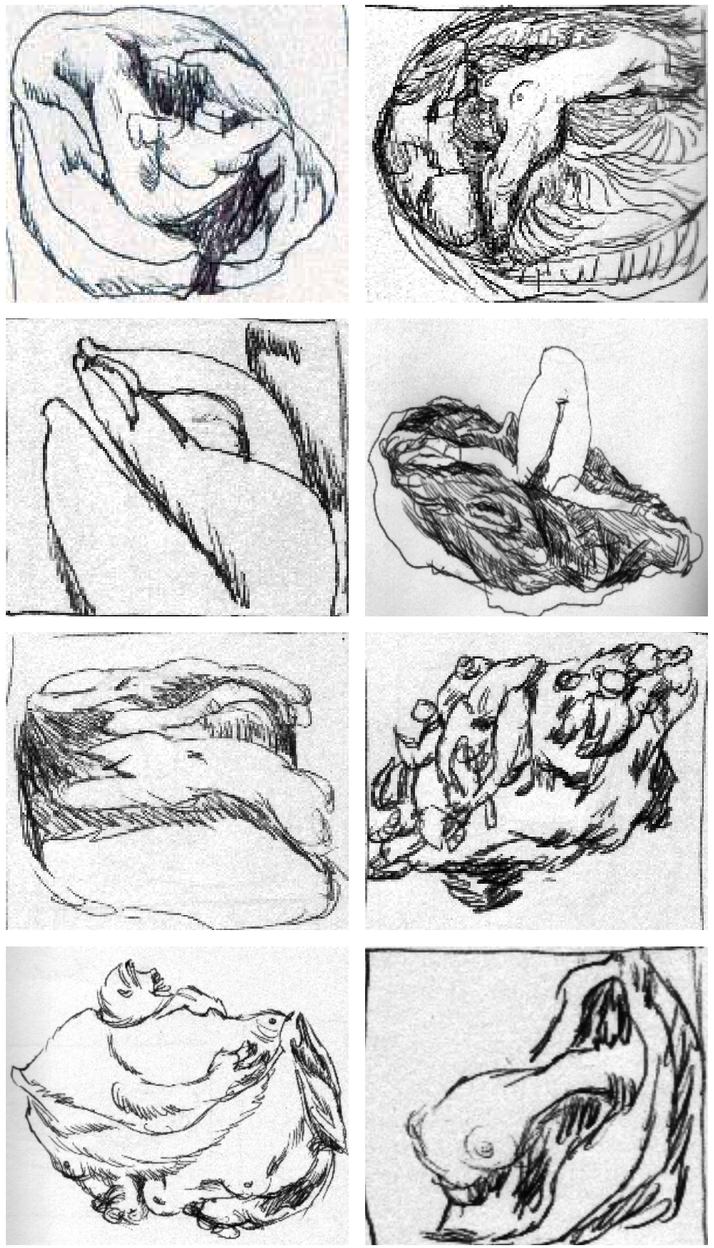


BurlHairGrow, Digital Rockprints w/ 3D Animation
樹結發滋，數碼岩石印制與動畫，42" X 62"，2005

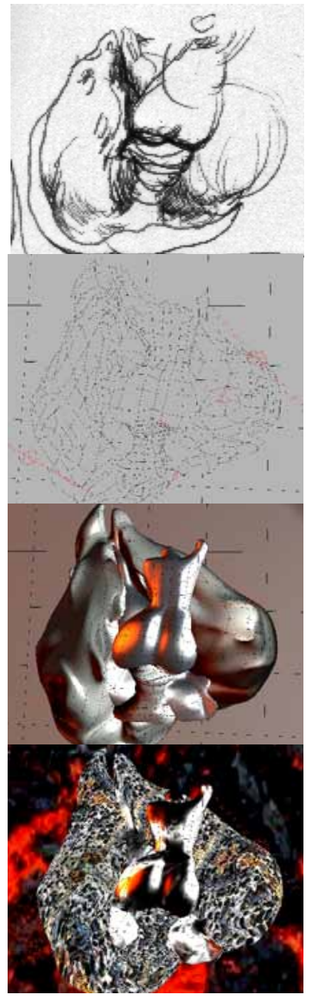
LAVABODY SERIES 溶岩人體系列

LavaBodyII, Digital Rockprints w/ 3D Animation
溶岩人體 2，數碼岩石印制和三維動畫， 30" X 24"，2006

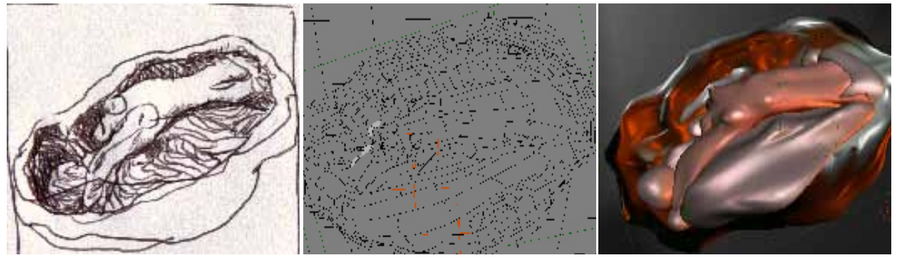
LavaBody + 6, Digital Rockprints w/ 3D Animation
溶岩人體 + 6，數碼岩石印制和三維動畫， 75"X 88"X 18"，2006



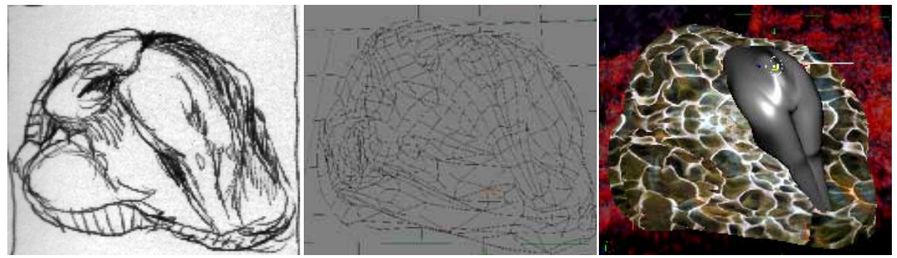
LavaBody, Draft Sketches; 溶岩人體，素描草稿，2006



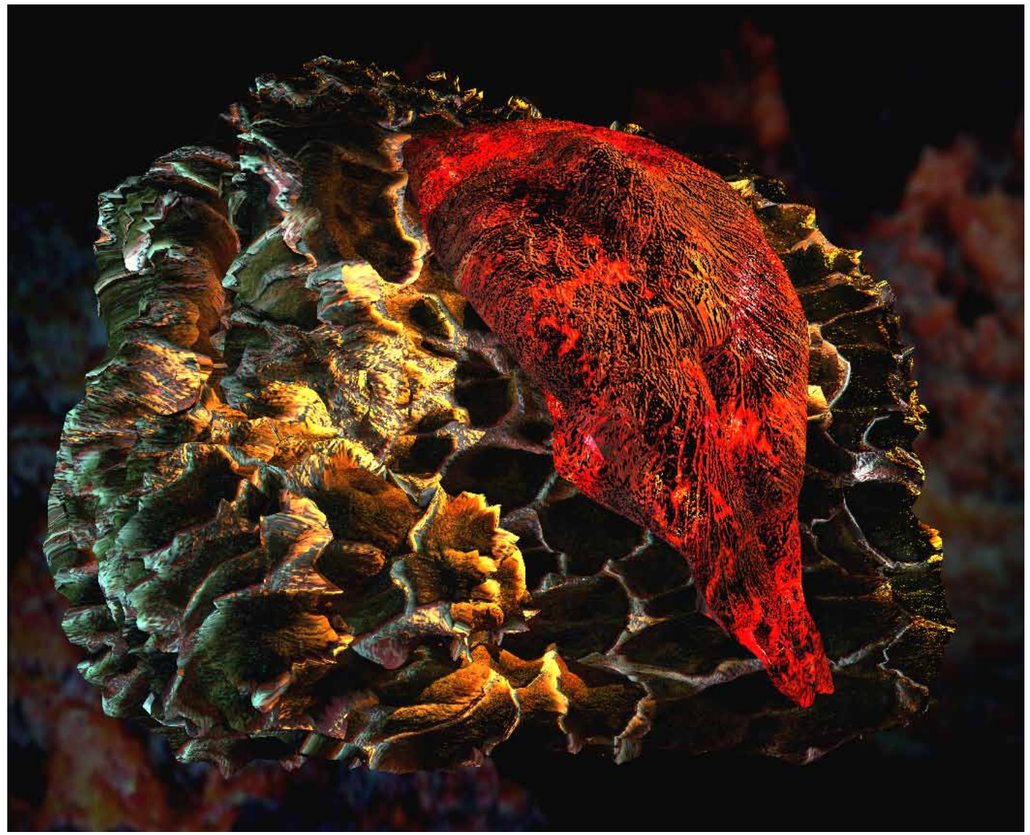
LavaBodyIII, Digital Rockprints w/ 3D Animation
溶岩人體 3，數碼岩石印制和三維動畫，30" X 24"，2006



LavaBodyIV, Digital Rockprints w/ 3D Animation
溶岩人體 4，數碼岩石印制和三維動畫， 24" X 30"，2006



LavaBodyIV, Digital Rockprints w/ 3D Animation
溶岩人體 4，數碼岩石印制和三維動畫，24" X 30"，2006



ANIMATION DEVICES SERIES 動畫裝置系列

(WORK IN PROGRESS)

Animation Devices I (draft drawing), 動畫裝置 I (設計草稿)

Animation Devices Series

動畫裝置系列

A group of contemporary Thaumatrope, Phenakistoscope, Zoetrope and Praxinoscope animation devices will be created with wood, metal, glass and other materials.

They will consist of a sequence of digital 3D/2D images on film and paperboard that are placed inside a revolving drum or transparent rectangular window or other movable device.

The audience creates the animation by spinning and physically interacting with the devices; their movement determines the animated light, reflected mirror and film-windows sequences.

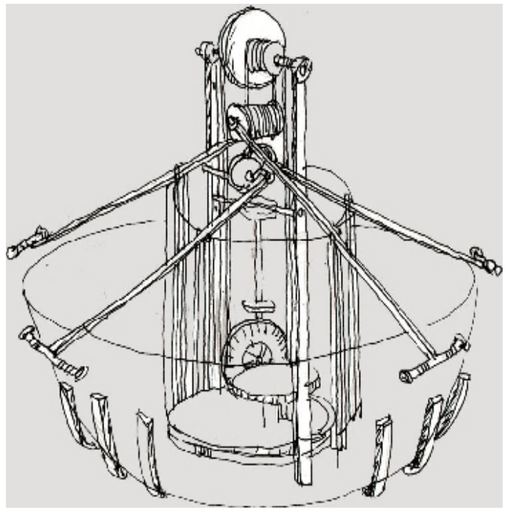
中華祖先在AD180年便創作了一種用手轉動其不同畫面，便可從洞眼中看到動畫效果的裝置。西人十八世紀經改制後命名 “Zoetrope”. 在此基礎上, 創造了Phenakistoscope和Praxinoscope等動畫裝置。

采用先民所創造的動畫裝置原理，用原木、金屬和玻璃制造一種既現代而又原始的動畫裝置系列。其三維和二維動畫系列圖像將排列於可轉動的半球體上，或者插於透明的小四方框架中，或者安放於其他裝置之中。

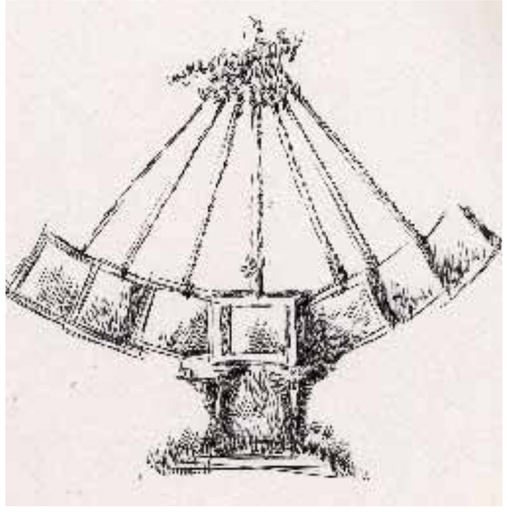
觀衆需用自身力量轉動或者踩踏其互動的裝置來創造不同速度的動畫效果。此效果是通過每格靜止圖像在鏡上（或其他裝置）短暫停留和轉換，或者光綫迅速轉換于不同方框而產生。

該動畫裝置系列目前還在制造之中.

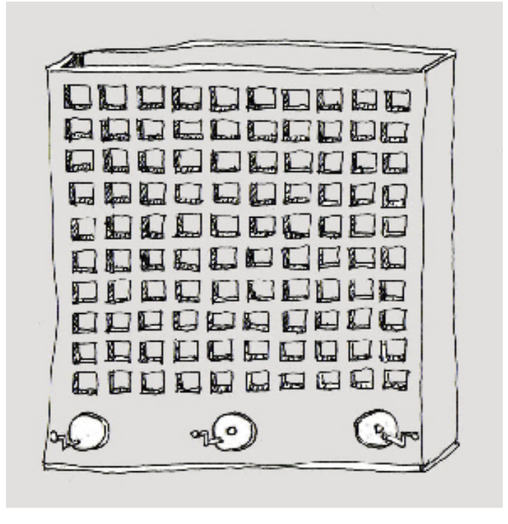
Animation Devices II (draft drawing), 動畫裝置 II (設計草稿)



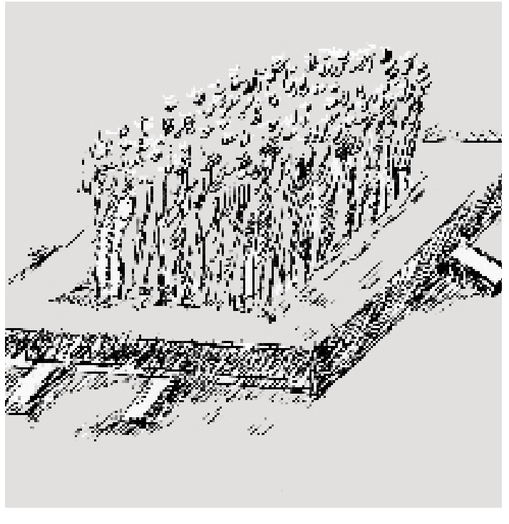
Animation Devices III (draft drawing), 動畫裝置 III (設計草稿)



Animation Devices IV (draft drawing), 動畫裝置 IV (設計草稿)



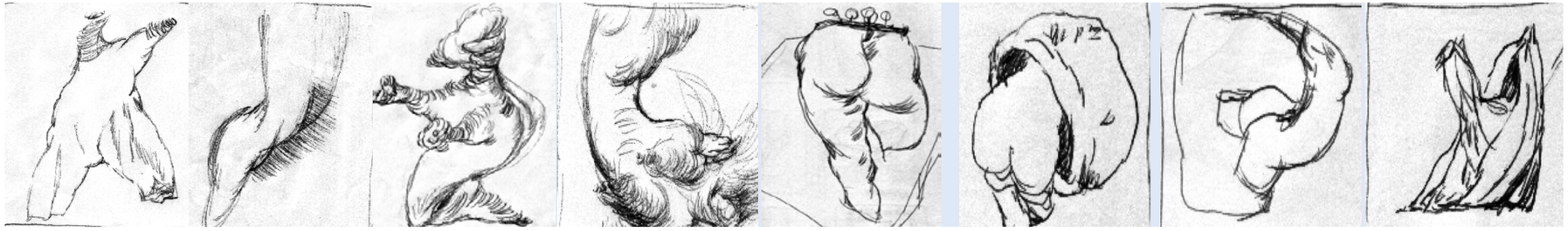
Animation Devices V (draft drawing), 動畫裝置 V (設計草稿)



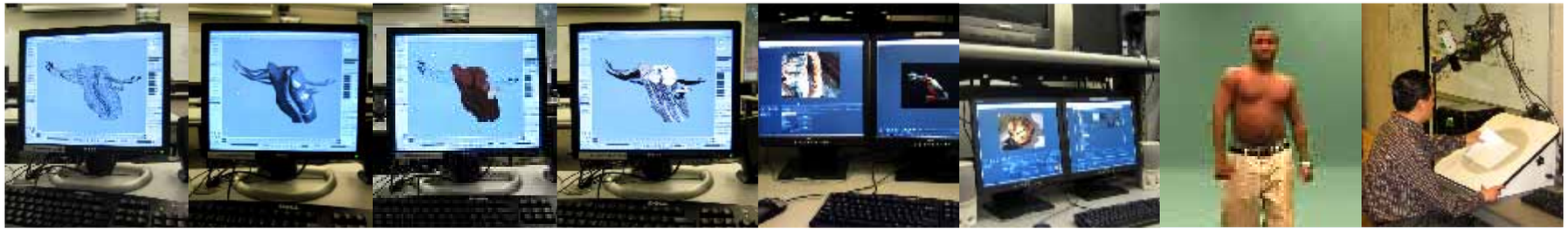
ARTWORK PROCEDURE 制作過程

Tan in Animation Lab, Rutgers University, USA, 2006　力勤二零零六年攝于美國羅格斯大學工作室

Sketches for Conceptual Development
素描構思草稿



Digital Modeling, Animation, & Rendering
Effects & Post-Production
三維造型，動畫與成像，特技和後期制作



Technical Enhancement
技術組合與攻關

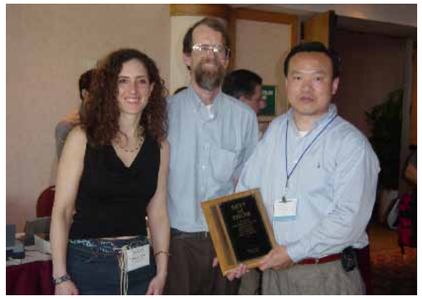
Making Rawhides
獸皮制作

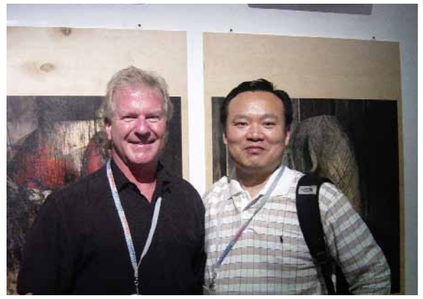
Making Wood Frames
木框制作

Digital Printing
數碼印制

Workshop
手工加制

Installation
作品裝置





ART SHOW PHOTOS 展覽照片

Family Support
家庭鼎助

Solo Show, Stedman Art Gallery, Rutgers
美國新洲羅格斯大學斯丹德畫廊個展

Solo Shows, Philadelphia Galleries
美國費城數家畫廊個展

Solo Shows, Canada, England & Turkey
加拿大，英國，土耳其巡回個展

Solo Show
Shanghai Duolun Museum of Modern Art
中國上海多倫現代美術館個展

International Digital Media & Arts
Conferences & Exhibitions
國際數碼媒體藝術會議與展覽

Solo Shows, New York City
美國紐約市畫廊個展

Solo and Two-Person Shows
New Jersey Museums & Galleries
美國新州美術館，畫廊雙人與個人展

Head in Technology
Heart in Art

科技之腦，藝術之心

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.

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，盡管不是顯而易見，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。

靜止的印制作品祇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擬似分離世界的關聯。他深深地着迷於北美先民文化和中國文化的异同之處，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畫的鉛筆和彩繪。在他的藝術中，譚無需一頁一頁地繪續後期制作，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》雜志執编和創始人之一。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弃其追求，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：盡管他的大腦常用于現代科技，但他的心卻一直留在藝術圈裏。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于電腦動畫，怎樣在現代科技和審美意識之間達到和諧與平衡。盡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綫中消失。

“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麽，并能預見你將來可幹什麽”。

Caroline Yount
Writer, New Jersey

“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. 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.”

February 2005

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綫的處理，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

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 a 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 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.

Path of Technology and Cosmology (Excerpt)

科學和宇宙學探索之路 (擇要)

A.M. Weaver
Curator of Exhibitions and Collections
The Noyes Museum of Art

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 tenats of ancient Taoism.

In their work, both seek to build bridges between concepts particular to their Asian upbringings and Western notions of individualism and postmodern discourse. Drawn together by the similarities, as well as differences, in their approaches to art making, they have worked collaboratively to construct a visual dialogue between painting and digital imagery.

Tan's digital still images, together with his animations, are founded on traditional spiritual concepts explored in Taoism and the I Ching. From the I Ching, a compilation of philosophical maxims and spiritual directives, Tan draws from such concepts of yin and yang, the principle of cosmic harmony, as exemplified in the Hsing-the five elements: wood, earth, fire, metal and water. In his Burl Nuts + 4 series, Tan simulates the essence of wood in four images of burl, which are painstakingly modeled on a computer and printed on wood panels. Mounted above each panel is an LCD monitor displaying an animated image of a burl with one of four elements, flowing, erupting and tumbling through its center. According to Tan, the Taoist concern with the universal as found in nature is the underlying premise for this work.

Tan calls his work Digital-Primitive, a term which refers to the primal or primordial character of the phenomena he describes, rather than to any lack of conceptual sophistication. According to the Tao Te Ching, the basic text of Taoism, "The mystery of mysteries is the Door of all essence." The Tao Te Ching also states that the highest principle is to "See the Simple and embrace the Primal." Tan frequently comments on the fact that the advanced technological processes he employs today probably will be considered primitive in the future.

The concept of yin and yang, from the I Ching, or Book of Changes, is based in the understanding of the interplay of opposites that is fundamental to the harmony of the universe. The I Ching is the oldest of Chinese texts, whose origin dates back to 5000 BC.

It not only describes systems of cosmology and philosophy, but encompasses a system of divination, as well. According to the I Ching, all natural phenomena are based on the interaction of the principles of yin and yang as explained through the interdependency of the five phases of transformation between Hsing-the five elements.

Tan builds a visual vocabulary from these ideas that is also reflective of them. He is strongly engaged in the processes of art making as well, often relying on meticulous manipulation of images and his adept drafting skills. Each print or animation is drawn from memory based on idealized form. Trained as a traditional Chinese painter, Tan was taught never to copy directly from nature, but to observe his subject until he internalizes it.

In the work of both Puri and Tan the concern is not for the human relationship to a deity, but to the whole of a cosmic reality. What is important are the relationships that connect all things to each other, animate and inanimate. Puri and Tan are inspired by a world purview that has its origins in the East, yet their work is deeply ensconced in Western notions of contemporary art. The result is an art form for the twenty-first century that embraces both the East and West in a globalized art market, while still giving credence to the significance of the spiritual journey in the life of the artist.

March 2006

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"(BurlNuts + 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。

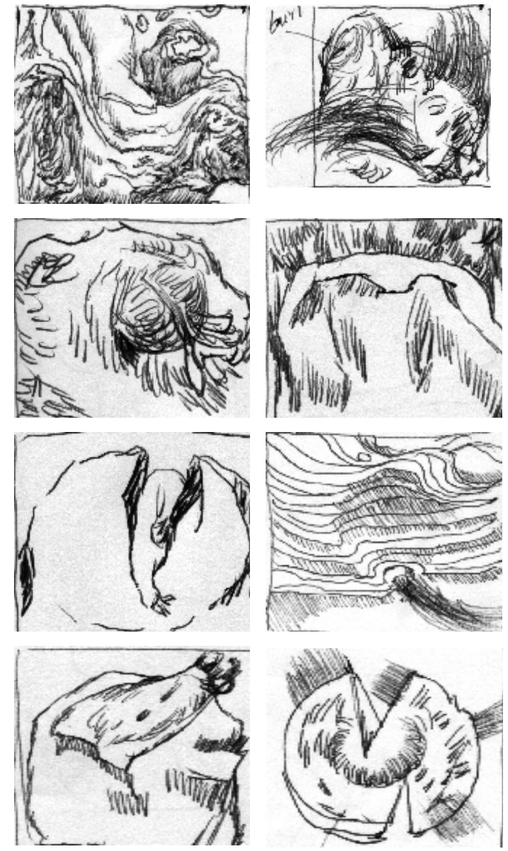
譚對"數碼原始"的使用有他自然的解釋，盡管原始在西方本質上意味着土著的，而且在很多情況下有貶義，常用來表達不發展或欠開發，但是鑒于譚堅持借鑒道教，我認為他的"數碼原始"可以被解釋成一種深入探究事物本質的原始嘗試。"神秘現象的神秘正是通往所有本質的大門。"《道德經》上說更高境界就是"觀察簡單的，擁抱原始的"。譚提到這樣一個事實：他在這個結合點所運用的技術將來會被看作是原始的，因為回歸自然就是回歸無限。

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系的至高性或靈性狀態，而是宇宙實體的整體關系。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的最終結果證實了關于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。

二零零六年三月



BurlHair & RockBody , Draft Sketches;
樹結毛發與岩石人體, 素描草稿, 2006

The Collaboration Between Artists Tan and Puri (Excerpt)

新州 Noyes 美術館雙人合作展前言（摘要）

William Zimmer
Art Critic, New York City

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.

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制的原木上創作——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。

盡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，并富有冒險精神和迅速付于實踐，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

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 transcends culture and ethnicity.

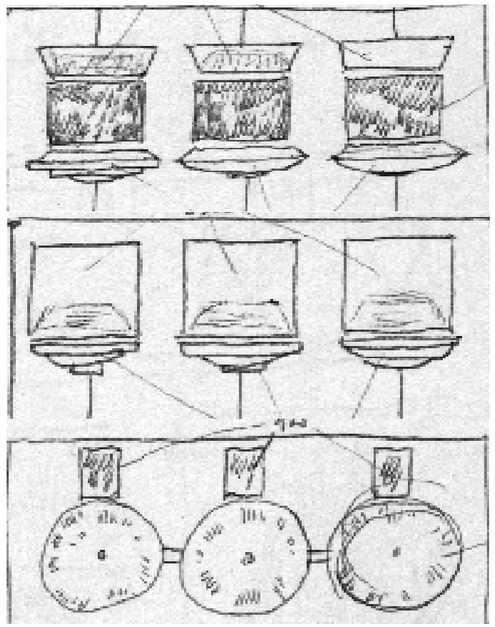
As a 'digital-naturalist,' the main process of Tan's digital-nature artwork involves recreating nature's beauty into digital allure through the application of the human mind and mathematical formula, and then materializing the prints on exotic and natural materials. Tan stated, "Humans have to unbind 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.

January 2006



LavaBody Installation, Draft Sketches; 岩石人體裝置, 素描草稿, 2006

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恆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："東方人與北美人精神，短暫與永恆的藝術形式，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，并采用驚人之方式凝固其時空。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。

此展覽的重要性基于多種原因，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，并能使其超越自我，以至允許各自擱置與放弃之。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。兩位藝術家都生長于東方受教于西方。他們各自采用不同時代的靈感，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。

二零零六年一月于紐約市

LiQin Tan has portrayed his inventive and autodidactic energy as an artist, teacher and researcher for decades while residing in China, Canada, Singapore and the U.S.A.

He has taught art and computer 2D/3D animation and graphics for over a decade across all college levels internationally. Currently, he is a professor at Rutgers University. In addition, he has worked as an art director, animator, graphic designer and executive art editor in local and board industries over the past decades. His specialties are concentrated specifically on 3D character animation technology through the use of Softimage/XSI, as well as video editing and multimedia knowledge. His advanced qualifications are equally balanced by his classical animation skills along with a profound knowledge of animation principles.

Although he is often driven toward state-of-the-art technology, he remains devoted to the artistic world. His works of art have been exhibited nationally and internationally in both solo and group shows and have received numerous awards. Named as "a conceptual artist who works with traditional brush-ink vocabulary" in his original country, he was one of the key players in the '85 New Art Trend in China. Since the year of 2003, Tan's art research has focused on merging the relationship among digital and natural-based art along with the relevance of old and new technology, which has been called "Digital-Natural Art."

獎勵和榮譽 Selected Awards/ Honors

2007 Chair, Space Time Prints/Poster, SIGGRAPH, San Diego
2006 Who's Who in American Art
1st Place, 5th Annual Digital Art and Computer Animation Juried Competition, Beecher Center for Art and Technology, The Butler Institute of American Art
Juror, Art Gallery, SIGGRAPH
Artist Residency Program, Texas A&M University, College of Architecture
2005 Bildner Diversity Award, Bildner Family Foundation
Rutgers Research Council Grant
Juror, Cherry Hill Art Blooms Exhibit, NJ
2004 Best of Show, iDEAa Exhibition, Int'l Digital Media & Arts Assoc., Orlando
Gold Medal, Annual Members' Exhibition, Da Vinci Art Alliance, Philadelphia
2nd Place, Juried Int'l Digital Art Competition, LA Center for Digital Art
Award of Excellence, Global Int'l Competition, Gallery Int'l, Baltimore
Award of Excellence, Int'l Digital IV, Period Gallery, Omaha
Rutgers Research Council Grant
Chair, IT in Animation and Graphics Program, Int'l Conference on Info, Technology and Applications, Harbin
2003 Panel Reviewer & Joint Presenter SIGGRAPH, San Diego
Bildner Diversity Award, Bildner Family Foundation
Rutgers Research Council Grant
Juror, Cherry Hill Art Blooms Exhibit, NJ
2002 Best of Show, Juried Watercolor Exhibition, Hopkins House Gallery, Haddon
Award of Merit, Re-Figured, National Juried Exhibition, South Shore Art Center
Minority Junior Faculty Grant from Lindback Foundation, Philadelphia
Rutgers Research Council Grant
Rutgers Dialogues Grant for the Development of New Curriculums (joint)
2001 Rutgers Research Council Grant
Finalist Winner, The Artist's Magazine
1987 Tuition Scholarship, School of Art University of Cincinnati
John W. O'Brien Grad. Fellowship, Fine Arts Faculty, Concordia University
1986 Juror, National Traveling Art Show, '85 New Art Trends, Zhuhai, China
Theoretic Director, Hunan Youth Art Asso.
1985 Award of Achievement for Art Criticism from *The Trend of Art Thought*, China
2nd Award in painting, Hunan Artist's Association, Changsha, China
1983 Silver Award in painting competition, Central Academy of Fine Arts, Beijing
1982 2nd Place, Hunan Minority Art Show
1980 Juror, Hunan Young's Art Exhibition

藝術家資料 ARTIST'S INFO

簡歷 Biography

譚力勤，湖南衡東縣人，屬鷄。美國新州羅格斯州立大學美術系電腦動畫教授。曾任教于加拿大多倫多西尼卡學院數碼藝術中心；新加坡義安理工學院電影傳媒系；中國湖南衡陽師專美術系；曾擔任湖南美術出版社《畫家》雜志執編；加拿大十二源藝術公司總裁兼美術總監等職。

早年的他擅長中國人物畫和概念裝置藝術作品，為85美術新思潮活躍分子之一。除作品參展于全國各地和獲獎外，并曾發表不少理論文章抨擊中國當代美術。87年求學于加拿大後，艱辛創業，融藝術創作于藝術市場之中，其公司業務跨越加拿大和美國。十年前力勤教授從傳統的繪畫轉入數碼藝術, 并任教於世界各國大學, 其間曾被迪斯尼電視動畫片部門書面聘為動畫師。 業餘時主攻純美術形式的三維動畫、裝置和各種材料的三維數碼印制。近年獨創“數碼自然藝術”形式, 贏得美國及他國藝術界一致好評，并多次獲得國際數碼藝術展頭獎和金獎，被邀請演講於世界各國大學，作品展出於國際數碼藝術展覽研討會和美術館。被美國主體媒介稱為數碼藝術界中具有“革命性的藝術家”，第一位運用數碼把三維動畫印制于獸皮、原木和岩石的人。

力勤81年畢業于湖南衡陽師專美術系中國畫專業。曾就讀于中央美術學院美術史系二年制進修班和學習于湖南師範大學美術系。93年獲加拿大康戈迪亞大學美術學院美術教育碩士。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年授于著名電腦動畫軟件Softimage高級特許教師.

2007 國際SIGGRAPH大會數碼印制/廣告部主席
2006 美國藝術名人錄
俄州Bulter美國美術研究院科技藝術中心第五屆數碼藝術和電腦動畫大賽第一等獎
國際SIGGRAPH大會藝術畫廊高級評審
特邀常駐藝術家, 美國德州A&M 大學建築學院
2005 美國Bildner多元文化, 羅格斯大學研究基金獎
2004 美國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
百達摩市國際畫廊國際多媒體賽,優秀動畫獎
新州羅格斯大學 “數碼原始藝術” 研究基金獎
哈爾濱國際科技和信息大會, 動畫和圖像部主席
2003 新州羅格斯大學“美術史動畫教學”研究基金獎
美國Bildner多元文化基金獎
SIGGRAPH 數碼藝術教育論文初級評審
美國新州櫻桃山“盛開”美術展評委
2002 美國新州霍普金畫廊水彩聯展頭獎
美國Lindback少數民族教授研究獎
新州羅格斯大學“美術史動畫教學”研究基金獎
美國新州羅格斯大學新課程研究和發展基金獎
波士頓地區南岸藝術中心全國人物畫展佳作獎
2001 美國藝術家雜志藝術大賽Finalist Winner
新州羅格斯大學CD Rom制作基金獎
1987 加國康戈迪亞大學獎學金
美國辛辛那提大學碩士助學金
1986 中國湖南青年藝術家協會理論組長
中國珠海85’美術新潮全國巡回展覽評委
1985 美術思潮論文佳作獎; 湖南美術年展二等獎
1983 中國中央美術學院學生繪畫比賽二等獎
1982 中國湖南少數民族作品展二等獎
1980 中國湖南青年美展評委

專業工作經驗 Professional Experiences

2000- Assistant Professor of Computer Animation, Rutgers University, F/T, USA
2000 Adjunct Professor, P/T, Digital Media Center, Seneca College, Canada
97-00 Lecturer, F/T, Center of Film & Media Studies, Ngee Ann Poly., Singapore
91-96 CEO & Art Director, F/T, 12 Sources Arts Inc., Mississauga, Canada
87-91 Teaching & Research Assistant, P/T, Montreal, Concordia University, Canada
85-87 Executive Art Editor, *Painter* Magazine, Hunan Art Publishing House, F/T, China
81-85 Art Instructor, F/T, HengYang Teachers' College, Hunan, China
77-78 Art Designer, Hengdong Wireless Equipment Factory, F/T, China
76-77 Advertising Artist, Yang Tang Power Station, Hengdong, F/T, China
73-75 Instructor, Dapu Township Primary School, Hendong, F/T, China

2000– 美國新洲Rutgers大學教授、動畫教研室員責人
2000 加拿大多倫多Seneca學院數碼媒體中心動畫專業兼職教授
97–00 新加坡義安理工學院電影傳媒系電腦動畫講師, 召集人
91–96 加拿大十二源藝術公司CEO兼美術總監
87–91 加拿大康戈迪亞大學美術學院助教和研究助理
85–87 湖南美術出版社《畫家》編輯部執編
81–85 湖南衡陽師專(現衡陽師院)美術系中國人物畫、中國美術史教師
77–78 湖南省衡東縣無綫電設備廠美工
76–77 湖南省衡東縣洋塘水電站美工
73–75 湖南省衡東縣大浦鎮小學教師

專業技能 Professional Skills

Digital Art:
Digital-Natural Art; Digital-Rawhide/Wood/Marble Prints; Animation Devices

Animation:
Computer 3D Character: Softimage/3D & XSI,
Computer 2D: Animo and Toonz
Classical: Animation Principles, Character Design, Storyboard & Concept Development

Graphics, Multimedia & Composition:
Graphic Design: Photoshop, Illustrator & InDesign
Multimedia: Director, Flash & Dreamweave
Post-Production: Premiere/Pro, Flint/Effect, DPS Reality & Softimage/FxTree

Art & Art History: Ink-Brush Figure Painting, Life Drawing, Watercolor, Anatomy, Calligraphy and Chinese Art History

Research:
Digital-Primitive/Natural Art; Animating Art History; Correlation of 2D & 3D Animation; Art Teaching Methods and Artistically Gifted Children; Chinese Culture & the Spirit of Native American; Art Criticism in Contemporary Asian Art

數碼藝術: 融文化、哲理於數碼藝術創作, 结合不同材料數碼印制和三维動畫裝置，獨創數碼自然/原始藝術形式。
動畫: 三維人物、傳統動畫、動畫人物設計、情節創作和動作理念表達。
圖形設計與多媒體: 各種圖形設計、多媒體DVD/CD Rom制作、網頁設計和影像後期制作。
繪畫: 中國人物畫、書法、篆刻和裝置藝術。
理論研究: 數碼自然/原始藝術理論、動畫原理、2/3D動畫關聯、中國美術批評、美術教育理論。

出版 Publications

2004 Digital-Primitive Art Research: Animation Permeates Centuries-Old Rawhides, 8th Int'l Conference for Information & Visualization, iV04 pp. 959-962, London
2003 Animating Art History-- Building a Bridge Between Disciplines (Joint), Confer ence Select CD-ROM, SIGGRAPH
2002 Animating Art History for Teaching (Joint). Conference Abstracts& Applications, SIGGRAPH, p. 53
1988 Free Elegance and Clear Delineation: On He Kangde's Chinese Paintings. Montreal Chinese Press Weekly Feb.-Mar. pp. 12-13
1987 Art Criticism Approaches: A Scattered Senses Theory. *The Theory of Contemporary Art*, Hunan Art Publishing House, pp. 229-245
1987 On Wood Carving: A Multi-Level, Dynamic Contextual Dimension. Painter, Hunan Art Publishing House, 4(1), pp. 32-33
1986 On Shi Hu's Art Works: Running with Bound Foot. Painter, 2(1), p. 8 p. 22
1986 Generation Gap & Generation Symbiosis. *Modern Photography*, Sengzheng 9(2), p. 47
1986 Gender Harmony & Yin-Yang Perfection. The Trend of Art Thought, Hubei Art & Literature Association, 3, pp. 42-43
1985 A Future Vision of China's Art. *The Trend of Art Thought*, Hubei Art & Literature Assoc., 1(1), pp. 7-p10
1982 Teaching Art Methodology: Impact of Music on Art Education. Education Research, Hunan Education Research Institute, 46 (18), pp. 29-35
1982 The Issue of Art Education on Students' Imagination. Education Research, Hunan Education Research Institute, 46 (18), pp. 17-21
1981 My Point of View on Young Artists' Creativity. Edition of Arts, Journal of Heng Yang Teachers' College, 4(1), pp. 86-88

2004 “數碼原始藝術--動畫滲透傳統獸皮”, 英國倫敦 8th國際圖視/信息大會論文集, IEEE版, P959–962
2004 “美術史教學動畫(1)” (與塔波博士合寫), 中國哈爾濱國際科技和信息大會會刊 (ICITA2004)
2003 “美術史與動畫--建架不同領域的橋梁 (2)” (與塔波博士合寫), 美國SIGGRAPH論文光碟
2002 “美術史教學動畫(1)” (與塔波博士合寫), 美國 SIGGRAPH論文集. ACM協會出版, P23–24
1988 “雅微融飄逸，筆透顯意明--論何康德女士的國畫藝術”, 加拿大蒙特利爾《華僑時報周刊》
1987 “錯開的五官--我的批評觀之鑿透”, 《現代美術理論文集》. 湖南美術出版社 P229–245
1987 “不平衡于落差式的層次上”, 《畫家》雜志, 湖南美術出版社., 4(1) P32–33
1986 “世代隔閣與時代并集”, 《中國現代攝影》, 9(2) P47
1986 “裹腳女人的奔跑--關于石虎藝術的思考”, 《畫家》, 湖南美術出版社, 2(1)P8, P22
1986 “性的互補，陰陽契合”, 《美術思潮》, (3) P42–43
1985 “中國藝術觀念的未來特徵”, 《美術思潮》, P7–10
1982 “音樂移情教學法淺析”, 《教育研究》季刊, 湖南省教育研究所, 46(18) P29–35
1982 “藝術教學中學生想象力的培養問題”, 《 教育研究》季刊, 湖南省教育研究所. 46(18)P17–21

個展 Solo Exhibitions

2006 The Noyes Museum of Art (Joint), Oceanville, NJ
Art Department Gallery, California State University at Long Beach, L.A. CA
Noho Gallery, New York City, NY
Carbon14, Philadelphia, PA
High Street Design, Millville, NJ

2005 Emin Hekimgil Art Gallery, Turkish-American Association, Ankara, Turkey
National Center for Computer Animation, Bournemouth University, Bournemouth, England
Shanghai Duolun Museum of Modern Art Shanghai, China
Art Gallery, Tianjin Normal University, Tianjin, China
OffthemapGallery, Galleries at 80, Toronto Gallery 1313, Toronto, ON

Da Vinci Art Alliance, Philadelphia, PA
2004 Union 237 Gallery, Philadelphia, PA
Stedman Art Gallery, Rutgers University, Camden NJ

2003 Hopkins House Gallery, Haddon Twp., NJ

2001 Power Art Gallery (Joint), William Paterson University, Wayne, NJ

1990 Sing Tao Art Gallery, Toronto, Canada
Concordia University V.A.V. Gallery, Montreal, PQ

1989 Galerie La Route de La Soie, Montreal, PQ
Place Ville-Marie, Montreal, PQ

2006 美國新州Noyes 美術館
美國加州州立大學長海灘分校美術學院畫廊
美國紐約市Noho畫廊
美國費城城市Carbon14 畫廊
美國新州High Street Design畫廊
2005 英國Bournemouth大學國家動畫中心
Emin Hekimgil畫廊, 美國-土耳其文化協會中心
中國上海市多倫現代美術館
中國天津師範大學畫廊
加拿大多倫多1313畫廊
加拿大多倫多 Offthemap 畫廊
美國費城達芬奇藝術聯盟畫廊
2004 美國費城Union 237畫廊
美國新州羅格斯大學Stedman畫廊
2003 美國新州霍普金畫廊
2001 美國新州威廉母-派特森大學Power畫廊
1990 加拿大多倫多星島日報畫廊
加拿大康戈迪亞大學美術學院 V.A.V 畫廊
1989 加拿大蒙特利爾絲綢路藝術畫廊
加拿大蒙特利爾 Ville-Marie 大廈展覽廳

講座和演講 Selected Presentations/Demonstrations

2006 The Noyes Museum of Art, Oceanville, NJ
Fine Art Department, California State University at Long Beach, L.A. CA
Hiestand Galleries, Miami University, Oxford, OH
College of Architecture, Texas A&M University, College Station, TX
2005 The Noyes Museum of Art, Oceanville, NJ
National Center for Computer Animation, Bournemouth University, Bournemouth, England
Art Gallery, SIGGRAPH, L.A., CA
Fine Arts Dept, Tianjin Normal University, Tianjin, China
2004 8th Intl. Conference information & Visualization, London, England
2003 Educators' Program(Joint), SIGGRAPH, San Diego, CA

2002 University Board of Governors/Board of Trustees, Rutgers University, NJ
Educators' Program(Joint), SIGGRAPH San Antonio, TX
Camden Cultural & Heritage Commission Haddon Twp., NJ
2001 Art Dept., William Paterson University, Wayne, NJ
1998 Fine Arts College, Hunan Normal University, Changsha, China
New Art Trends Conference, Zhuhai, China
1993 Chinese Seal Engraving, Canadian & Chinese Calligraph Asso. ON
1986 Discussion on Li Si Nan's Artwork, Hubei Art & Literature Asso., Wuhan, China
1985 National Art Theory Conference, Hubei Art & Literature Asso., Wuhan, China
1984 National Art Exhibition Theory Conference, Nanjing, China

2006 美國新州Noyes 美術館數碼藝術創作專題演講
美國加州州立大學長海灘分校美術學院專題演講
美國俄州Miami大學Hiestand 畫廊演講
美國德州A&M大學建築學院, 視覺藝術中心演講
2005 美國新州Noyes 美術館數碼藝術創作專題演講
英國Bournemouth大學國家動畫教學中心演講
國際SIGGRAPH大會數碼藝術創作演講
中國天津師範大學美術系數碼藝術創作專題講座
2004 英國倫敦第八屆國際圖視與信息大會論文演講.
2003 美國哥倫布思第32屆國際書法大會篆刻表演
國際SIGGRAPH大會 動畫論文演講.
2002 國際SIGGRAPH大會動畫論文演講.
美國新州凱母頓縣文化協會藝術文化專題演講
2001 美國新州威廉母-派特森大學動畫原理專題演講
1998 中國湖南師範大學藝術學院數碼藝術專題演講
1993 加國中加書法家協會篆刻表演
1986 湖北省文聯“著名國畫家論討會”專題發言
1985 湖北省文聯“全國美術理論討會”專題發言
1984 中國南京第六屆全國美術理論討論會發言

教育經歷 Summary of Education

Academic Qualification
1996 Sheridan College, Post-Grad. Cert., Computer Animation/Graphics (high honors), Canada
1993 Concordia University, Master of Arts, Art Education, Montreal, Canada
1987 Hunan Normal University, Bachelor of Arts Equiv., Fine Arts, Changsha, China
1984 Central Academy of Fine Arts, Adv. Certificate in Art History, Beijing
1981 Hengyang Teachers' College, Grad. Diploma, Fine Arts, China

Professional Development
2003 Certificate in XSI Character Animation, Mesmer Animation Lab, Seattle
2001 Certified Advanced Animo Instructor, Cambridge, England
2000 Certificate in Softimage/XSI, National Animation & Design Center, Canada
1999 Certified Advanced Softimage Instructor, Softimage/3D (AVID), Canada
1998 Maya Training, DESTC Studio, Singapore
1997 Houdini/3D Training, Side-Effects, Toronto, Canada 1996

1996 加拿大夏雷頓學院電腦動畫圖形設計學士後文憑
1993 加拿大康戈迪亞大學美術學院美術教育碩士
1984 中國北京中央美術學院美術史進修證書
1981 中國湖南衡陽師專美術系畢業文憑

2003 美國西雅圖Softimage/XSI人物動畫進修證書
2001 英國牛津動畫公司Animo軟件特許教師證書
2000 加拿大國家動畫設計中心Softimage/XSI進修證書
1999 加拿大Softimage/3D軟件國際高級特許教師證書
1998 新加坡義安理工學院電影系Maya I進修證書
1997 加拿大Side-Effects,Hundini/3D進修證書

聯展 Selected Group Exhibitions

2006 Art Gallery, SIGGRAPH2006, Boston, MA
3rd iDEAa Exhibition, Intl' Digital Media & Arts Conference, Oxford, OH
5th Digital Art & Computer Animation Juried Competition, Beecher Center for Art & Tech., The Butler Institute of American Art, Youthtown, OH
Digital Art Gallery, 10th Int'l Conference of Information & Visualization, London, England
Across the Divide, Chinese Art Professors in USA, Lycoming College, Williamport, PA
"Myth, Religion, & Art," Da Vinci Art Alliance, Philadelphia, PA

2005 Art Gallery, SIGGRAPH2005, L.A., CA
Diversite de l'art Contemporain Paris, French
The Noyes Museum of Art Biennial, Oceanville, NJ
Int'l Digital Art Winners' Show, Los Angeles Center for Digital Art, L.A., CA
Digital Art Gallery, 9th Int'l Conference of Information & Visualization, London, England
Art Gallery, Int'l Conference of Computer Graphics, Imaging & Vision, Beijing
Digital Gallery, Patterns in Nature, Art + Math=X Conference, Colorado University, Boulder, CO
iDEAs Exhibition, Int'l Digital Media & Arts Conference, Orlando, FL
Noho Gallery, New York City, NY
Da Vinci Art Alliance, Philadelphia, PA
NOVA exhibition, Perkins Center for the Arts, Collingswood, NJ
From Generation to Generation Markeim Art Center, Haddonfield, NJ
7th Annual Arts and Business Summit, Burlington County College, Pemberton, NJ
LBI Invitational Art Exhibition, Long Beach Island Art Center, LBI, NJ
Award Winning Artists Group Show, Gallery Int'l, Baltimore, MD
Asian Fusion 2005, Asian Cultural Center, New York City, NY

2004 Lancaster Museum of Art, National Juried Contemporary Prints Exhibition, Lancaster, PA
Digital Art Gallery, 8th Int'l. Conference IV, London, England
Int'l Digital IV, Period Gallery, Omaha, NE
iDEAs Exhibition, Int'l Digital Media & Arts Conference, Orlando, FL
Noho Gallery, New York City, NY
Int'l Digital Art Competition, Los Angeles Center for Digital Art, L.A., CA
Global Int'l Competition, Gallery Int'l, Baltimore, MD
Da Vinci Art Alliance, Philadelphia, PA

2003 The STAGE Gallery, Massapequa, NY
2002 Photography Process IV Exhibition, Period Gallery, Omaha, NE
10th Annual Juried Watercolor Exhibition Hopkins House Gallery, Haddon Twp., NJ
Re-Figured, Juried National Exhibition, South Shore Art Center, Cohasset, MA
Three Rivers Arts Festival, Juried Visual Arts Exhibition, Pittsburgh, PA

2001 Singapore Art Museum, National Animators Connection Conference, Singapore
Artist's Magazine's Art Competition, OH
National Small Works Exhibition, NY
9th Annual Juried Water Color Exhibition Hopkins House Gallery, Haddon Twp., NJ
2000 3D Cafe.com, Juried Digital Art Gallery

1992 350th anniversary Celebrations, Maisons de la Culture, Montreal, PQ
1991 Goya to Beijing, Vancouver Art Gallery Vancouver, BC
1990 Goya to Beijing, Centre D'Art Contemporaine, Montreal, PQ
Asian Art Exhibition, University of Montreal Asia Study Center, Montreal, PQ
Charles Demato Art Gallery, Montreal, PQ

1989 Galerie D'Art Chinois Enc., Montreal, PQ
1988 Festival of Confucius, Montreal, PQ
1987 Concordia Univ. VAV Gallery, Montreal, PQ
1986 National Traveling Exhibition of 85' New Art Trends, China.
Hunan Modern Art Exhibition, National Art Museum of China, Beijing, China
1985 '85 Hunan Fine Arts Exhibition, Hunan Exhibition Hall, Changsha, China

1984 N.A.E. Award Winners' Exhibition, National Art Museum of China, Beijing, China
6th National Art Exhibition, Jiangsu Art Museum, Nanjing, China
1983 Central Academy of Fine Arts, Beijing, China
1982 Hunan Minority Art Exhibition, Hunan Exhibition Hall, Changsha, China
1981 '81 Hunan Fine Arts Exhibition, Hunan Exhibition Hall, Changsha, China
Faculty Art Show, Hengyang Teachers' College, Hengyang, China
1980 National Traveling Drawing Show by Normal University Students, China
Hengyang Chinese Painting Exhibition, Exhibition Place, Hengyang, China,
Hengyang Teachers' College Art Show, Hengyang, China

1979 Annually Art Review Exhibition, Hengyang Teachers' College, Hengyang, China,
1978 Sketching Drawing Exhibition, Hengyang City Iron-way Workers' Place, Hengyang, China
1976 Propagate Art Selection, Hengdong County Culture Place, Hengdong, China

2006 美國 SIGGRAPH 數碼藝術畫廊
美國俄州3rd國際數碼媒體藝術大會, 數碼藝術展
美國俄州5th數碼藝術和電腦動畫大賽,
Beecher藝術和科技中心, Butler美國藝術館
美國紐約市Noho畫廊
美國賓州北美華裔美術教授聯展
美國費城達芬奇藝術聯盟聯展
2005 美國新州Perkins藝術中心
美國新州Markeim 藝術中心
英國倫敦第十屆圖視與信息大會數碼藝術展
美國費城達芬奇藝術聯盟年展
美國 SIGGRAPH 數碼藝術畫廊
美國新州Noyes 美術館雙年展
國際數碼藝術獲獎者聯展, 落山磯數碼藝術中心
美國百達摩市國際畫廊全國獲獎藝術家聯展
中國北京國際電腦圖像大會數碼藝術畫廊
美國卡洛南多大學國際藝術+數學=X大會
法國巴黎多元現代藝術展
美國紐約市Noho畫廊
美國紐約亞洲文化中心亞洲美術館展
英國倫敦第九屆圖視與信息大會數碼藝術展
美國佛州2nd國際數碼媒體藝術大會, 數碼藝術展
美國新州長海灘島十人邀請畫展
2004 美國落山磯國際數碼藝術中心國際數碼藝術大賽
美國紐約市Noho畫廊
美國百達摩市國際畫廊全國藝術聯展:
美國賓州南凱斯特美術館, 全國現代印制作品展
美國奧馬哈市時代畫廊第四屆國際數碼藝術展
美國費城達芬奇藝術聯盟 "藝值千言" 藝術展
2003 美國馬沙瓜市臺基畫廊 "面對面" 肖像展
美國新州奧切奇文化中心
2002 美國奧馬哈時代畫廊第四屆國際攝影制作效果展
美國新州霍普金畫廊第十屆水彩聯展
美國麻省波士頓地區南岸藝術中心全國人物畫展
美國賓州皮斯堡勒市三河藝術節全國現代美展
美國紐約長島尼沙美術館藝術節
2001 美國藝術家雜志2001年全國美術大賽
美國紐約斯可赫雷全國小幅藝術作品展
新加坡美術館動畫家聯展
美國新州霍普金畫廊第九屆水彩聯展
2000 3D Café .com 數碼藝術畫廊
1992 加拿大蒙特利爾市文化館350年慶美展
1991 加拿大溫哥華美術館 "戈雅道北京" 美展
1990 加拿大蒙特利爾大學亞洲研究中心亞洲美展
加拿大蒙特利爾現代藝術中心 "戈雅道北京"
加拿大蒙特利爾查爾斯-德馬圖畫廊美展
1989 加拿大蒙特利爾漢華美術中心畫廊美展
1988 加拿大蒙特利爾孔子文化節
1987 加拿大康戈迪亞大學 V.A.V 畫廊學生作品展
1986 北京中國美術館湖南現代美展
85' 美術新潮全國巡回展覽
1985 湖南省展覽館獲獎作品展; 湖南85' 省美展
1984 江蘇美術館第六屆全國美展
1983 北京中央美術學院學生作品比賽展
1982 湖南少數民族作品展
1981 湖南81' 省美展; 湖南衡陽師專教師作品展
1980 國家教育部全國高等師範院校學生素描巡回展
湖南衡陽市展覽廳中國畫展
衡陽市工人文化宮衡陽師專學生作品展
1979 湖南衡陽師專師作品展
1978 湖南衡陽鐵道工人文化宮素描速寫聯展
1976 湖南衡東縣文化館宣傳畫展

藝術家理念簡述 Artist's Preoccupation

"Digital-Natural Art" is a multifaceted and reciprocal process--making digital 3D images through ancient technology and natural materials, and making ancient rawhide/wood/rock-art through digital technology and equipment. My hope is that the "digital-natural art" can transcend the traditional and modern uses of art elements and can result in integrating digital, ancient and natural values in one manifestation.

One way in which I think about the relationship between primitive and modern technology can be symbolized as "Digital < ∞ (Finite) and Primitive ∞ (Infinity)." 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.

As a digital naturalist, I bring unity to the dichotomous by synthesizing cutting-edge digital technology and aesthetics with the fundamental centuries-old beauty of natural elements and the human body in my on-going "Digital-Nature" series. This animation installation is comprised of virtual bodies formed by simulated flowing burl/lava/hair art forms, which inhabit my digital prints on wood, rock and rawhide (natural materials), and come to life in my 3D animations on LCD TV screens. The term "Burl+4" refers to the natural "Five Elements", which are Water, Metal, Fire, Wood (burl), and Earth.

"Digital-Nature" artwork should unite the human spirit, natural beauty, and digital-allure 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 to appreciate digital nature. In a variety of ways, they are determining digital space in the form of the 3D material site that they live in. But digital space is not a material site and, intrinsically 3D, an alternative digital space is a site for the mind and spirit.

Since this process of conversion cannot be replaced by any other art forms or skills, it may be considered and adopted as a new form and category for contemporary digital art: "Fine Arts Animation."

數碼自然藝術是我近幾年對數碼藝術一種多元多向的主體探索。它可通過掌握古老與自然材料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的原始和自然藝術。

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。

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"。數碼自然藝術旨在融數碼技術, 原始和自然觀念一體, 開鑿遠古精神和自然崇拜與當今數碼社會的溝通。

作為一位"數碼自然藝術家"的我, 在數碼自然動畫系列作品中, 志在重組人體生物結構于自然肌理美之中, 如樹瘤芯、樹結胳膊、火岩漿人體等。其後用數碼印刷機把動畫成像印制于獸皮、原木和大理石等自然材料上, 每幅數碼印制品相隨有個體和整體連續動畫的LCD電視機。其主題將數碼與天然肌理美融入自然五行的原理中, 借用數碼科技的虛擬達到"天人合一"的境界。為此, 人類必須改變其原來思維方式來認識一種新的自然。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。

與工業動畫和實驗動畫比較, "數碼自然藝術"無論是內涵和形式都不能納入其中。一種新的藝術形式"純藝術動畫"已被北美當代藝術評論家使用。

研究助理簡歷 Research Assistants' Biography

Shaun B. Jennings

Shaun is a university trained computer animator and filmmaker, who received his B.A. from Rutgers University. Now accepted to Sheridan College, he is preparing for graduate school to obtain his career goals in 3D/visual effects artistry. As a professional, he is serving as an adjunct professor, flash developer, multi-media developer, systems technician, layout specialist, photo editor, assistant systems administrator, and teaching assistant.

During his academic career, Shaun has worked, under the leadership of Professor Tan, as a team leader on various research projects. He has received numerous awards and recognitions of excellence during his academic and professional career, including an Undergraduate Reseach Award, and CAMA.

Shaun is continually advancing his career, knowledge, and experience.

Justin Burton

Justin is a Rutgers-Camden graduate who majored in Computer Animation and minored in Film. He had worked in animation for the past two years before graduating in 2006. He has also worked on multiple group projects at Rutgers, as well as an internship involving the animation of the renovation of a building for use as a student art gallery. Most recently, he has been working with LiQin Tan on the digital-natural art series, as well as working on a demo reel for future job placement.

David Thomlison

David Thomlison has shown a strong interest towards digital media arts throughout his education. After graduating from High School in June, 2003, David began attending Rutgers-Camden, College of Arts & Sciences. It was there that he met Professor Tan and began to focus his studies on animation, film studies, and post-production.

After helping David advance in his courses, Professor Tan approached him in the fall of 2004 to aid Tan's digital-natural art. David has also aided Professor Emeritus and renowned sculptor, John Giannotti on various personal and school projects. Currently, David is working on an upcoming video game under High Adventure Game Designs.

Chris Santoianni

Chris Santoianni graduated from Rutgers-Camden, College of Arts & Sciences in May 2006 with a B.A. in art, concentrating on Computer Animation. While in school, Chris collaborated with fellow students on an animated short titled 'The Santa Shop'. He worked with renowned sculptor John Giannotti on a proposal for a September 11th memorial, and has done some freelance work as well. He is currently working with LiQin Tan as a research assistant on the digital-natural animation series.

制作與分類 Procedural Description of Artwork

The visual creations of "Digital-Natural Art" consist of 3D animation/modeling images that are digitalized onto rawhides, woods and rocks, as well as projected onto rawhides and woods through digital projectors from both sides. They offer the first dialogue among old and new technology, early and modern American spirituality, and digital and nature art signification.

This series is divided into four components: Rawhide Series, Burl + 4 Series, BurlHair and LavaBody Series, and Animation Devices. These creations are multifaceted and reciprocal processes--creating digital 3D images through ancient technology and materials, and making centuries-old rawhide/rock/wood-art through digital technology. The digital 3D image creations along with the frame designs were largely inspired by early American, Chinese, and African cultures, as well as worldwide ancient and contemporary art.

As a pioneer researcher in the field of digital rawhide-wood-rock-prints, I have faced some incredible technical challenges, that required considerable time and effort to solve since there was very little reference material available. Throughout the process, I have been able to provide suggestions to printing companies on the modification of printers to adjust to different rawhide qualities, thickness, and hygroscopicity. During the production phase, various digital softwares were used: Softimage/XSI, Photoshop/CS, Premiere/Pro, Combustion, and DPS Reality.

Rawhide Series

Digital Rawhide Prints w/ 3D Animation

3D animation/modeling tribal-images are printed onto 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 rawhides sizes and irregular shapes can be clamped with flexible strings at various angles. All frames are made from 4" x 4"cedar wood with a 60" width and 72" height. By incorporating the LCD TV screens, 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 rough textured surface, the effects on the rawhides are miraculous with both sides illuminated in motion. This projection portrays an illusion that the animation is permeating through the rawhides. The audience has the ability to admire the work from any angle. The size of a Digital-Rawhides-Projection setup is about 18' x 5' x 8', which includes the distance between the projectors and the rawhides.

Burl + 4 Series

Digital Woodprints w/ 3D Animation & LCD TVs

Various 3D images of species, including human bodies and plants that are textured and formed by burl, are printed on various natural wood surfaces using an Encad NovalJet 880 printer. The "Burl+4" series includes "BurlNuts+4," "BurlBody+4," "BurlFlower+4," "BurlStampArm+4" and "BurlHead + 4" group artworks. Natural wood shapes, human bodies, primitive, folk, and contemporary art inspire the innovation of these 3D images. Relative animation will be screened with four LCD TV panels. "Digital Nature" is the main theme in this art exploration.

BurlHair Series & LavaBody Series

Digital Rock Prints w/ Animations & Convex Mirrors & LCD TVs

3D lava-body/hair images are printed on a rock surface using ENCAD NovalJet 880 printers; the procedure 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 former determines the size of the reflected lava animation, and the latter determines the distance.

Animation Devices

Contemporary Thaumatrope, Phenakistoscope and Zoetrope have been created with wood, metal and glass. These devices consist of digital 2D/3D image sequences with various materials. Audiences may physically interact with the devices to create animations.

"數碼自然藝術"創作形式主要體現在技術、當代理念、文化內涵和藝術形式的探討和突破上。志在采用自然肌理重組生物結構, 如樹瘤芯、樹結胳膊、火岩漿人體等。其後用數碼印刷機把動畫成像印制于獸皮、原木和大理石等自然材料上, 每幅數碼印制品相隨有個體和整體連續動畫的LCD電視機, 然後通過中型凸鏡反射呈現于觀衆。其材料應用、藝術形式和觀念哲理在當代前衛藝術中屬于首次。

力勤的三維動畫主體造型設計、故事原創、理念創新之靈感, 都來自于遠古傳說, 原始自然崇拜、大自然肌理和科技功能。而技術的深層探討是其系列作品制作的重要部分; Softimage/XSI 是三維動畫制作的主要三維電腦軟件, 其強大和新的功能和特技構成此系列作品技術制作的核心部分。DPS Reality, Combustion 和 Premiere/Pro為後期制作軟件。

作為探討數碼自然藝術的先鋒探索者, 力勤面臨前所未有的技術難題, 在沒有任何先人資料可參考的前題下, 祇能寄希望于失敗的頻率上。在獸皮選擇上, 力勤采用了小牛、鹿和山羊皮, 操作程序全為手工。其楓木原木、膠合板和大理石選擇為印制材料。

"數碼自然藝術"系列作品主要分為如下四大類:

數碼獸皮印制作品與三維動畫投影

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綁扯在紅雪鬆木框中。作品尺寸為: 寬 60英寸和高72英寸。其代表作為: "數碼國王"、"數碼皇後"和"數碼太陽與馬"等。

多種三維動畫原片通過投影機從不同角度(主要為前後)交叉重叠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。觀衆可從不同的角度, 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。其代表作為: "數碼奔跑"、"數碼舞蹈"等。

數碼原木印制與動畫系列

各種數碼三維數碼樹瘤肌理圖像被數碼印刷機印制于原木板上, 每一幅數碼原木印制品相隨LCD電視機展出水、金、火、木、土動畫系列。代表作為: "樹結腦額+4"、"樹結核+4"、"樹結芯+4"、"樹結人體+4"和"樹結胳膊+4"等系列。"數碼自然"為其探索主題。

數碼岩石印制作品與凸鏡動畫虛擬

多種火岩漿人體與三維數碼樹結發毛肌理圖像, 被數碼印刷機印制于薄岩石和大理石上, 兩至六個微型LCD電視機展出岩漿和毛發游動于岩石間的整體連續動畫, 并通過中型凸鏡反射呈現。代表作系列為: "火岩漿人體+6"、"樹結發紅+2"、"樹結發滋"、"樹結發鑫"和"樹結發聖"等。

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, 觀衆可利用自身力量轉動動畫裝置, 從而創作出不同速度的動畫片。

譚力勤“數據動畫”詮釋中國文化——羅大華裔教授在威大舉行電腦動畫展，作品具有中國風與北美文化內涵
美國《世界日報 》 二零零一年十一月, 記者: 劉美玲

威廉派特森大學“動力藝術館”展出的十六件數據動畫作品，不僅是譚力勤教授在新州首展，更重要的是他多年來從事電腦動畫教學及研究制作中的精品。從小耳濡目染學的是中國畫，出國深造浸淫于西畫技巧，卻又投入電腦動畫的世界裏。譚力勤說，中國畫講的是筆觸流動的氣韵，電腦科技很難表現象趙無極“人畫合一”的中國美學境界，可是透過電腦創作的動畫，在立體感、色彩、質地及光綫方面，卻非其他畫種可比，這也是動畫迷人之處。

突破其局限性
美國南卡斯特市《周末報》 二零零四年八月五日

譚力勤的“數碼圖王”作品深深吸引每一觀衆的注意力。他在獸皮上印制了一種异國情調的狩獵者，然後用鋁制夾子和粗麻繩把獸皮綁於壯實的木框上。正如藝術家莫雷森所說：“此展覽對每一位印制藝術家都會很有興趣，因為印制已沒有界限。特別是當某位藝術家把獸皮作為工具中時，原來印制領域的賭注和信念都失去了其意義。”

天才聚集於全國印制作品展
美國《費城日報》二零零四年八月二十二日

賓州南卡斯特美術館精選全北美７７位印制作品天才聚集一堂，他們來自美國２９州和加拿大，譚力勤采用獸皮印制為其中佼佼者之一。

譚力勤“數碼自然藝術”奪金牌，費城達芬奇藝術聯盟畫展，華裔教授創作脫穎而出, 榮獲金牌。
美國《世界日報》二零零四年八月三十一日

技術的突破，文化的內涵及藝術形式的創新，是他此次獲獎的三大原因。他使用電腦三維動畫原件仿制原木肌理，再將制作完成的肌理圖形，印在本身亦有肌理圖形的原木表面，現代科技與天然的圖案融為一體，遠看是木材，細看則是數碼藝術作品，視覺效果獨具一格。

前衛性的畫廊——老都市新展覽展示文化和科技
美國《都市報》（費城版）二零零四年十二月三日

最近的新展覽“數碼自然藝術”融合動畫表現形式與自然文化的精神為一種完整的多媒體展。除獸皮被綳於木框中外，藝術家利用獸皮的半透明和滲透性，把動畫投影於獸皮兩面。此畫廊開張不到一年，現被人們推薦為費城最前衛畫廊之一。

變化而富于創新--譚力勤的藝術之路
美國《僑報》二零零五年一月二十八日, 範奇勇

這位新澤西州羅格斯大學美術系教授的創作越來越受主流藝術家的青睞和好評，被譽為三維動畫藝術的開拓者和收獲者。

“藝術不是進化，而是不斷變化”這是畢加索的名言，也可以概括譚力勤的藝術之旅、創作之路。他想通過最現代的科技與最自然的藝術素材的結合來表現現代社會的衝突。現代科技日益滲入人類生活，人類生活在技術與水泥的叢林中，人被以精細為代表的現代科技所推動、所壓迫，喘不過氣來，但另一方面人本身的原始的、粗獷的情感卻一直想要突破它的擠壓，想要尋找一個突破口，一個自由發泄的空間。

他的三維動畫作品就是要展現這種高科技與自然藝術的對立統一。他認為衹有原始的、粗獷的、無拘無束的精神才能與現代科技匹配。這幾年譚力勤鑽研中國古代文化，涉獵北美先民的歷史和非洲文化，就是想從原始文化，原始藝術中尋找現代文明的走向，現代人的精神世界的歸宿。

Tan's Digital Animation of Chinese Culture, *World Journal*, Nov. 2001
By Reporter: Liu Meiling

Professor Tan's artwork are exhibited for the first time in the Power Art Gallery of William Paterson University in New Jersey. Though constantly exposed to Chinese paintings in his childhood, and studying techniques of western paintings, Professor LiQin Tan now devotes himself to the world of digital animation. He says the Chinese paintings attach importance to the flowing style, which represents the oneness of paintings and men, which is beyond the computer technology.

Pressing the Limits, *This Weekend, Lancaster*, 8/5, 2004, By Jane Holahan

In "Digital King" Tan put an animation skin through a printing press and then stretched the skin, now embossed with an exotic hunter, with large metallic levers hooked to rope and a wide wooden frame. It will grab your attention..."It's an interesting time for print artists because there are no boundaries," says Morrison. "When someone has put rawhide through the press, all bets are off."

Talent Converges at 'Print National', *Philadelphia Inquirer,* 8/22, 2004
By Victoria Donohoe, Art Critic

Featured in it are 77 artists from 29 states and Canada who made the cut from a total of 169 people answering the call for entries to this competitive "Print National," the first such display organized by the Lancaster Museum of Art. This Print National is about the tug of war in art between tradition and tomorrow, between familiarity and flexibility. What has been brought together is often rewarding, and anything but cut-and-dry or predictable. Among noteworthy works on view are...New Jersey resident LiQin Tan's fetish-influenced sculpture on animal hides.

"Digital-Natural Art" of LiQin Tan Wins the Gold Medal, *World Journal*, 8/31, 2004

Professor Tan's works stood out in the Da Vinci Art Alliance exhibit and won the gold medal. The breaking through in technology, rich connotation of culture and innovation in art style are the three reasons for winning the prize. The original of the three dimension animations created by him are modeled on the texture of crude wood. Then the texture patterns are printed on the surface of the crude wood that also has texture patterns. With the integration of modern technology and natural patterns, the works look like wood from far, yet works of digital art when viewed closely with unique visual effect.

Exhibit Collects Global Diversity, *Baltimore Sun*, 11/18, 2004, By Glenn McNatt

One of the show's most adventurous pieces is an installation/video projection by LiQin Tan. 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 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-natural," 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 show.

First Friday: Two Galleries Percolate, *Artblog*, 12/5, 2004
By Roberta Fallon and Libby Rosof

A smaller than usual number of artists peddling their wares on the sidewalk huddled together on this First Friday. Winter was taking its toll. Even Gallery Joe was closed. But inside, there was plenty of hot stuff, and the hottest of the hot in Old City was gallery Union 237, which skews to a young crowd. But Friday, oldsters were there with youngsters, thanks to a show by an artist who's far from young. The artist is LiQin Tan, whose animation these days runs to digital. So do his non-animated pieces. Tan has created a number of computer prints on stretched skins. The display method is grand and imposing. I have to recommend this show for its mix of media, its bold presentations and seriousness of purpose, and the video animations.

卡母頓藝術家視數碼世界是一種新的自然
美國《焦點》（羅格斯大學校報）二零零五年二月二十一日

中國道教哲理和數碼動畫原則深刻地影響譚力勤的藝術。他的近作“樹結＋４”系列作品以“樹結”作為藝術的象徵，巧妙地結合了水、金、火、土四原素。

譚把三維動畫和數碼成像印刷或者投影于獸皮和木材上——此系列作品體現出數碼藝術對自然世界的虛擬，譚稱其為“數碼自然”。譚認為：“我們人類必須改變其原來思維方式來認識一種新的自然——一種人類心靈科技虛擬的新空間。”

譚力勤動畫作品入選國際展
加拿大《明報》二零零五年三月十四日

美國新澤西州羅格斯大學電腦動畫教授譚力勤，本月１３日，在多倫多市中心皇後西街1313號皇後西畫廊，舉辦”數碼自然藝術個展”，受到本地業界一致好評。

譚力勤的作品，不是以既有的攝影或繪畫作品進行加工，而完全是他自己在數碼世界創造的全新虛擬動畫形象。根據紐約《畫廊與畫室》雜志報道，譚力勤是目前全球第一個以這種形式去表達動畫理念的藝術家。

是次展出的十八件作品, 無論在藝術造型或所體現的文化內涵上, 都融合了北美、中國和非洲等地的文化色彩，譚力勤力求以最先進的現代數碼技術，去表達最古老民族的文化, 以實現他“逆向回歸”藝術哲理。所謂“逆向回歸”，是譚力勤早在上世紀八十年代在中國提出的一種美術批判理論，其精髓就是提倡吸收西方現代文化，與中國古代哲學理論融會貫通，形成一種既有古老色彩, 又有現代元素的美術新風格。

譚力勤：北美先民文化是我創作的源泉
上海《第一財經日報》二零零五年七月十八日, 記者: 孫菱、曹俊杰

記者：國內與國外在數碼藝術的理念上有什麼不同的地方?

譚：就我感覺而言，北美對技術和藝術創新有雙重要求，不僅要有好的藝術概念上的突破，也要有重要的技術基礎作為支撐。比如我數碼藝術作品中技術含量則非常高；而國內往往衹是重視對藝術概念上進行創新，普遍忽視了對技術的掌握和創新。數碼藝術需要嚴格的、扎實的技術學習，因此作為這個領域內的藝術家，除了藝術概念，技術是非常重要的一環。

記者：我們注意到你的很多作品體現的北美先民文化，是什麼因素促使你把北美先民的古老文化和數碼藝術相互結合起來?

譚：有三個因素促成之：一是我一直都很喜歡北美北美先民文化，并且一直在研究它，自然地想到數碼技術來表現它；二是我把數碼動畫作為一種文化、藝術的形式來探討; 三是在新的媒體藝術中間，很少有人使用純藝術三維動畫表現形式。

記者：你是怎樣理解數碼和自然的關系的，如何想到用數碼這種形式來闡釋自然?

譚：這可以從兩方面來說，一方面我是用數碼的技術去表現自然，我的作品都是數碼制作而沒有影像，所有圖形都是通過數碼技術創作的。另一方面，我是用自然古老的技術來體現數碼藝術的，我把三維數碼圖案印制在小牛、鹿和山羊皮上，再選擇特定的原木作為框架，或者把三維動畫從前後兩側同時投射于半透明的獸皮上，產生一種特殊的、多肌理的、透明的、濕潤的、變化的效果。

耳目一新的現代數碼藝術展--- 旅美華裔教授譚力勤世界巡回個展
四川《當代美術家》二零零五年年第四期, 馬炳紳
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

Changes with Innovation: The Way to the Art of LiQin Tan , China Press (USA), 1/28, 2005, By Fan Qiyong

The works of Professor Tan are regarded with respect more and more by mainstream artists, and Professor Tan is regarded as the pioneer as well as harvester of the art of three-dimensional animations. He wants to present the conflict of the modern society with the modern technology and the natural elements of art. Modern technology penetrates more and more into our life. We live in a jungle of technology and cement, and are impelled, oppressed out of breath by modern technology. The natural and rough sensation wants to break through its oppression, and is trying to find an outlet. His three dimensional animations present the unity of opposites of advanced technology and natural art. He thinks only the natural, rough and free spirit can match modern technology. In recent years, Tan studied ancient Chinese culture and dabbled in early American history and African culture to explore the direction of modern civilization and the home for the spirit of modern people from ancient cultures.

Camden Artist Views Cyberspace As New Kind of Nature, Rutgers Focus, 2/21st, 2005, By Cathy Karmilowicz

Chinese Taoist beliefs and digital animation are two major influences in artist LiQin Tan's work. His latest collection is "Burl+4"--"burl" as in wood, the element he features out of the five fundamental elements in Chinese Taoism: wood, water, metal, fire and earth. Tan uses three-dimensional animation and computer–generated images of the elements that are either printed or project into real wood, which demonstrates a digital recreation of the natural world or, as Tan calls it, "digital nature."

Tan's "Digital-Natural Art" at the Da Vinci Art Alliance, *Inferno*, Mar. 2005, By Dr. Debra Miller

The highly anticipated Da Vinci exhibition in February 2005 introduces the next phase of Tan's experiments with digital media, which he calls "Burl + 4." Technically, the artist moves beyond the parchment prints and projections to wood prints—distinctive 3D-animations and modeled images printed on natural wood shapes and surfaces with an inkjet printer, with hand done modifications to the thickness, roughness, and hygroscopicity of the burl supports. The work is stunning, the concept is brilliant, the technique is masterful; we anticipate LiQin Tan will receive many more accolades for his ground-breaking oeuvre at Da Vinci Art Alliance.

Animations of LiQin Tan Selected into International Exhibit, Ming Pao Daily (Canada), 3/14, 2005

Professor Tan put on his "Digital-Natural Art Exhibit" at Gallery1313, it was well received by local artists. The works of Tan are not created on photos or drawings available but on new virtual animations created by himself. According to the report of Gallery and Studio, a magazine in New York, Tan is the first in the world to present the idea of animations this way. The 18 works exhibited integrate the cultures of North America, China and Africa, etc., in artistic mold and cultural connotation. Tan tries to present the most ancient culture with the most advanced digital art to realize his art philosophy of "reversed regression." It is the critical theory for art put forward by Tan in the 1980s, the essence of which advocates introducing modern western culture and integrating it with Chinese ancient philosophical theories to form a new artistic style with both ancient and modern elements.

LiQin Tan: Early American Culture Is the Source of My Creation *Shanghai China Business News,* 7/18, 2005, By reporter: Sun Ling, Cao Junjie

Reporter: How do Chinese concepts on digital art differ from foreign concepts? Tan: America has dual requirements on digital art creation, that is, it requires not only a breakthrough on artistic concepts, but also a substantial technical support. Digital art requires strict and solid technical learning; the artists in this field thus have to be aware that besides artistic concepts, technique is also a very important link. Reporter: We have noticed that a good many of your works reflect the Early American culture. What has prompted you to connect that art with digital art? Tan: I have always been fond of early American culture, and have been studying it all along, therefore it is natural for me to reflect it by digital techniques; secondly, I treat digital animation as a form of culture and art in my exploration.

在此專業的前沿。他不斷的追求技術上的日新月异，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自然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。

道式數碼生涯: 上海多倫現代美術館譚力勤個展
Mangazine 上海名牌精英男性雜志二零零五年第九期, 記者 何敏

在譚力勤的“數碼自然藝術”展覽裏，卻可以看到不同的虛擬世界。這個世界和動畫所采用的方法是一樣的，是軟件、程序等計算機語言。但是承載的內容是完全不同的……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。這些手段在傳統藝術家眼中簡直是天外來客。其實，操縱這些數碼軟件的難度，絲毫不會亞于中國傳統畫家對筆墨的控制。

在譚力勤的數碼世界裏，盡管是“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，在數碼時代也同樣是人類的理想。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。

數碼自然藝術來到博毛斯大學
英國博毛斯大學《Portal 新聞報》二零零五年八月二十二日

博大國家電腦動畫中心將舉辦譚力勤數碼藝術個展，此展覽是他國際巡回展的一部分，作為國際有名的數碼藝術和電腦動畫的先鋒探索者，譚力勤的靈感主要來自于自然的原素和哲理，在數碼和自然的對話中，面對當代技術的革新速度，他使用古代隱喻於分析，稱之為“有限性”，他還認為在歷史的長河中，今天的現代科技也許為明天的原始技術，此原始文化的概念永遠保持他的一致性，他稱其為“無限性”。為此，他展覽的主題為“數碼的有限性與原始的無限性”。

土耳其《新安托人報》二零零五年九月六日

譚力勤教授因數碼藝術的新圖像創作而有名，其作品融合於古代非洲，亞洲和北美先民文化哲理和宗教之中。這次展覽主題體現其中國道教五行原理與生命形態的關聯。譚力勤同時也熟練地掌握了遠古哲理和數碼風格之間的延伸性和包容性，使其互相衝突而矛盾的雙方結合而構成一種新的并可理解的藝術。

達芬奇藝術聯盟 —費城藝術界的一種新鮮氣氛
美國新澤西州《美食雜志》文化藝術版二零零五年冬季刊

千萬別錯過此特別有力的展覽：“樹结＋４”。此展覽是譚力勤國際巡回展的第三站，米勒博士稱之為“多向多维，立體地互動於遠古和後現代，數碼和自然之間。” 譚力勤闡述之：“數碼自然藝術家應該融合人類的精神，自然美和數碼結構於一體，通過三维動畫的模擬性創造一種新的自然——數碼自然。”

A Refreshing Exhibition of Modern Digital Art: An International Traveling Solo Exhibition of Tan *Sichuan Contemporary Artists* 2005 Vol.4, By Ma Bingkun

Tan has been at the front of this field for the past ten years. Pursuing ever innovative techniques, he has devoted all of his time to the creation of three dimensional computer animation. He creates extraordinary artworks while teaching. Not only has he been able to soar free in the three-dimensional digital art world with his expensive digital paintbrush, but more importantly, he has uniquely opened a window for the brand new digital art. Tan expresses the relationship between natural art and modern three-dimensional digital animation with this stylish and novel paintbrush from a completely new angle, and expresses his heavy philosophical discussion with three-dimensional computer animation.

Digital-Natural Art Comes to Bournemouth University, *Portal News*, England, 8/22, 2005, By Nicola Kazemi

Tan expands the ancient elemental metaphor to include the dialogue between digital and nature or what he calls ‘the finite’, which refers to modern technology changing quickly and then being replaced by newer state-of-the-art equipment and skills. He also explores the ‘infinite’, which are cultural ideologies that have retained their significance throughout the ages.

Tao-Style Digital Life: Solo Exhibition of LiQin Tan in Shanghai Doulun Museum of Modern Art, Mangazine 2005 Vol.9, By Reporter Ho Min

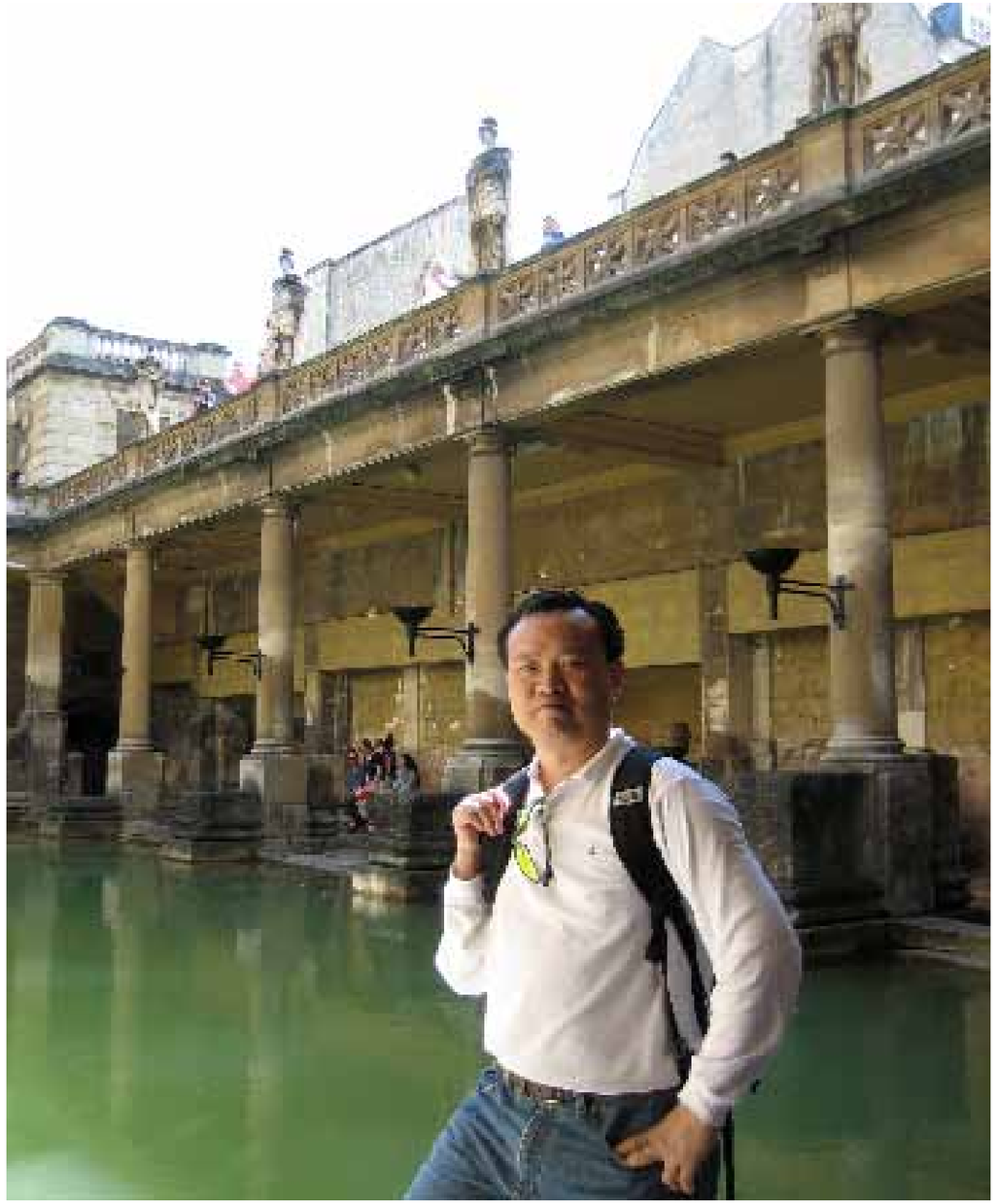
A different virtual world can be seen in the ‘Digital-Natural Art’ Exhibition of Tan. This world adopts the same method with animation—computer language such as software and programs, but the content it carries is completely different...His analysis of the five elements in Chinese philosophy focuses on the composing elements of nature, and Tan uses them as images in order to constitute the “nature” of the digital world. Although it is a “digital nature” in the digital world of Tan, he believes that man has to change his original ways of thinking in order to understand a new nature in the digital times, while on the other hand, man should also cherish the idea of “unity of heaven and man,” which is the cognition and ideal of natural races as well as the ideal of man in the digital times. And he as an artist needs to seek after the harmony between nature and science and technology through his digital life.

Digital-Natural Art, The New Anatolian, Ankara, Turkey, 9/6, 2005

The Turkish-American Fund’s Emin Hekimgil Art Gallery is to host LiQin Tan’s ninth exhibition titled “Digital-Natural Art.” A Canadian of Chinese origin, Tan teaches at the Rutgers University in New Jersey, and is famous for creating visual imagery based on ancient African, Asian, and American natives, their philosophy, and their religious approaches. He uses 3-D animation, innovative printing techniques, and the latest in digital technology. Tan has won many international awards in the field of digital art and technology. He manages to convey the interaction between the old postmodern style and digital-natural style in his work.

Markheim Exhibit Features Rutgers Artists, Haddon Life, 11/18, 2005
By Rick Murray

Some of the artwork now on display at Haddonfield’s Markheim Art Center will do what a Van Gogh can do, what a Dali can do. Take, for example, LiQin Tan’s “BurlBody +4.” This work could be a smoothly wrought acrylic on what appears to be an ordinary square of plywood. It’s way more than that, but its exotic technique is not the immediate point; the work’s impact is. This work’s subject, all done up in radiant greens and earthy browns, looks like a sort of gnarly monster of a tree stump uprooted from a surrealistic nightmare. Overhead, as part of the overall work, is a video monitor displaying what looks like a dark celestial egg in slow motion, hatching molten lava. Trippy stuff. Until you lean in for a closer inspection to find that the tree stumpy thing with bristles with subtle yet vibrantly organic fibers, is the kind one might see while looking at a stray piece of bark under a simple magnifying glass. You can, suddenly, almost smell nature, feel it throb in your mind’s ear. “His is truly amazing work,” Dr. Rosenberg said.



Tan in Bath City, England, 2005 , 譚力勤二零零五年攝于英國

DIGITAL-NATURAL ART, 數碼自然藝術

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