

THIS BOOK IS DEDICATED TO MY FATHER HONG JUN TAN

獻給父親譚鴻鈞

LiQin Tan 譚力勤

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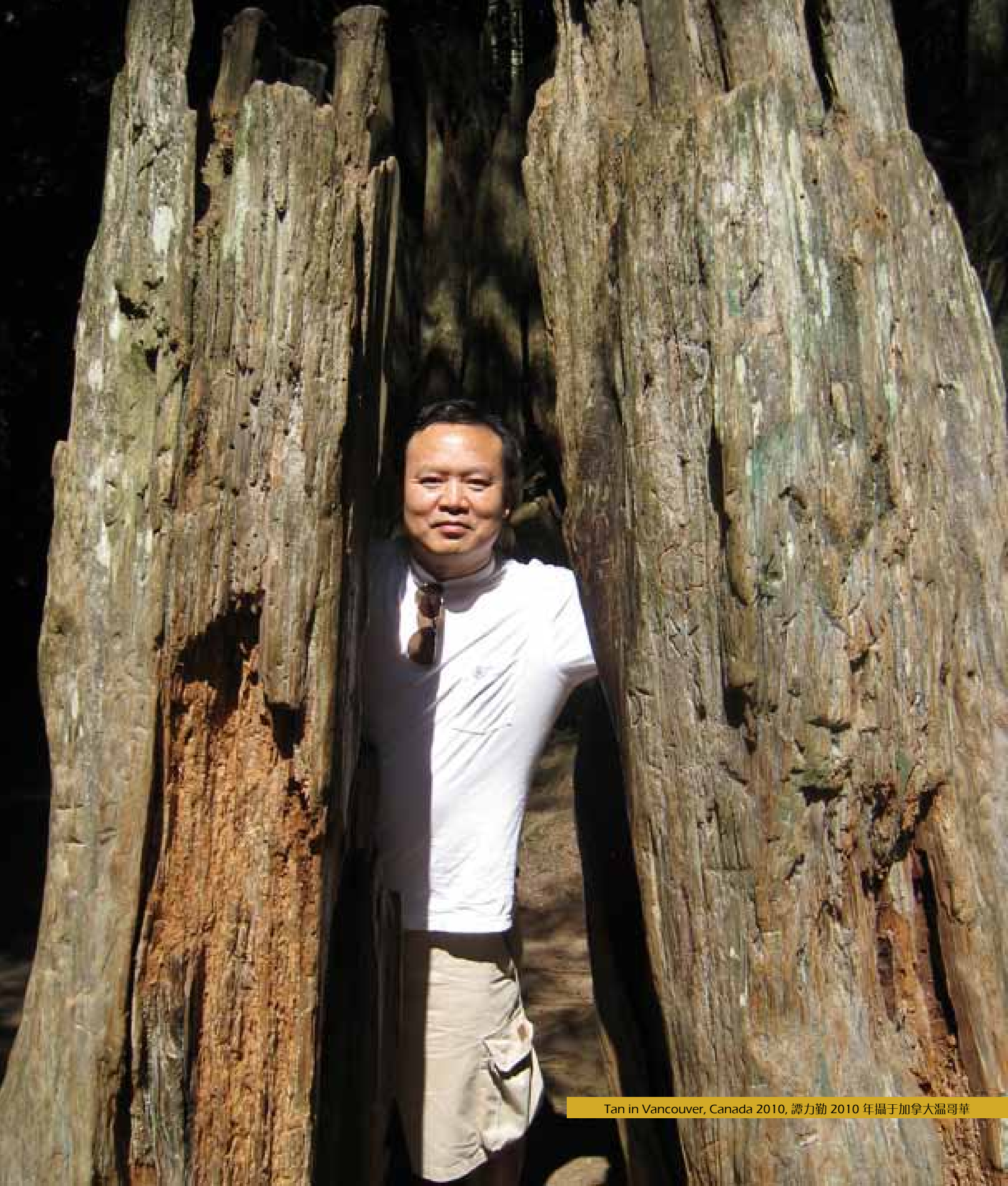
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liQin tan
數碼藝術 (II)
Contemporary Digital Artwork Collection



Tan in Vancouver, Canada 2010, 譚力勤 2010 年攝于加拿大溫哥華

前言 Foreword

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The Once and Future Art: Finding Embodiment in the Realm of the Digital

Artist LiQin Tan is forging a singular aesthetic path between the ethereality of the digital realm and the physicality of our corporeal world. More than ever, today's digitally formed media have given us freedom from having to create only with tangible materials. With digital media we can generate things that are unbounded by the laws of physics or the nature of physical matter. We can turn on tiny points of light and form images that are limited only by our imaginations. We can see visual results of mathematical equations; we can form data into fantastic images that increase our wonder and understanding.

Much digital art today is constructed from a mental primordial scratch – often with no connection to concrete elements. Such art aspires to a separation of mind and body – to that strangely resonant and recurring quest to find the pure mind/thought/idea. So why would a contemporary artist want to return the digital medium back into the hard, intractable nature of elements such as wood, stone, metal or fire?

Digital creations don't bleed (as LiQin's "Digitally Bloodless" series deliberately reminds us). They tend towards the clean and sterile, and they allow us to ponder an aesthetic much removed from our physical nature. And yet, such works may cause us to consider: Where does meaning lie? How does it arise? What do we do with the meanings held within our bodies – our passions, emotions, feelings, and urges – the crux of our physical selves?

LiQin's work confirms that digital art need not be bound to impulses within a box that must be fed electrons as a daily diet. His art takes us to those regions where tacticality is an integral part of human nature, where our impulse to create arises from touching, stroking, feeling and reacting to a material object. It sends us back to a time when we could not even imagine a concept such as virtual reality. Li's work is often described as hearkening back to the primitive. But this does not mean primitive in the sense of being archaic; the primitive designation of this work speaks rather to our essential embodied nature, which continues to exist even in this 21st Century.

LiQin wrestles with our humanity, thrusts it into the digital realm and then pulls it out again, enriched. His substantiated silicon-based dreams are a skillful and powerful blending of the digital and the physical: apocryphal exaggerations of two realms that help us better comprehend their combined wisdom.

LiQin's artworks don't bleed. But they are profoundly more human than much digital art. His artwork makes us feel the power of the physical world –stones, lava, hides, bodies and burl – we are cajoled to reacquaint with this world and to acknowledge it in this current digital age, where it is all too easy to forget.

LiQin keeps his digital art firmly grounded, despite prophecies of a near future where we will be one with our machines, and presumably will be able to shed this imperfect body for pure digital bliss. His work confirms that we should never lose sight of the tactile, the physical, the imperfect, and if and when we do, it will be to each our own loss, and LiQin's artwork will be the past and future for which we long.

過去和未來的藝術： 探索數碼領域中獨特的審美途徑

數碼藝術家譚力勤在數碼科技和自然物質之間探索着一條獨特而神奇的審美途徑。今日數碼媒體給予人類無比自由的創造空間，而生成的物體將不再受萬物規律或性能限制。我們可采用微小像素點去挑戰有限的想象力；我們可欣賞到數學方程的視覺效果；我們也能使各種數據變成夢幻般的圖像，繼而提高人類的高度質疑和理解能力。

力勤的創作證實數碼藝術并非是在狹窄範圍內的有限衝動，也非為日常般的電子補養。他的藝術把我們帶到智慧與自然融合的境界，人類通過對物質對象的接觸、撫摸、感覺和反應來提高創造衝動。它誘導大家回到當初人類無法把虛擬現實作為一個概念和元素思考的年代。力勤的藝術經常被描述為回歸原始，但是，這并不意味着原始是陳舊的；他的原始意指重新認識和再現自然，即使在這21世紀該原始衝動也將繼續存在。

超越數碼結構是數碼藝術家創作的開始。力勤賦有搏鬥精神，衝刺到數碼領域之中，然後又解碼轉換而出。他的作品論證了數碼藝術的幻想是建立於技術強硬，創造活躍的基礎上——人類能有機地融合數碼科技和物質自然，并能利用兩者相結合的張力來解讀未來的智慧。

力勤數碼創作不流血（“數碼無血”系列特意提醒我們），但他作品則充滿深刻般的人性，讓我們感受到的物質世界的實質力量——岩熔、人體、大腦和鏽鋼——我們需重新結識當前的數碼時代，坦承它而不是忘記它。

盡管科學預言宣稱不久的將來人類與機器將同為一體，可用純數碼的祝福來擺脫人類不完美的身體結構，但力勤的數碼藝術則保持着人類天然又堅實的感覺——我們不應該失去人類所擁有的觸覺、物體和不完善。如果我們非這樣做，這將是每一個自然人超自然的損失。

力勤的數碼藝術既是漫長的過去又是未來永恆的一部分。

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Beyond the Two Poles of Chinese & Western Art — Tan’s Primitive-Digital Art

跨越兩極, 兼并中西——譚力勤的原始數碼藝術

As early as 23 years ago, during the 1985 Art Movement, Tan had already expressed a young artist’s longing for the future in *A Characterization of Future Chinese Art Concepts* published in *The Trend of Art Thought*. This article was profound and filled with enthusiasm, in which he took “futurity” as the primary goal for Chinese art reform, emphasizing that the “future leads the present.”

Beyond Two Poles

Chinese artists who transplant to North America are vulnerable to descending into isolated and narrow corners over the course of their career, but Tan is an exception. He is the kind of unruly character who has found a virgin-land that flourishes between the primitive and the future—a niche that defines a new genre of art.

This new genre of art has become known as “Primitive-Digital Art;” it integrates three-dimensional digital animations and prints with installations. Primitive and Digital, while technically two opposing subjects in terms of chronological time, resemble instances of virtual reality; they two constitute a self-contradictory phrase. On one hand, it manifests the existence of Chinese artists residing in America, while on the other hand it reveals the status of artists as they encounter the permeable global markets. Primitive art is formed through history while digital art exists in a virtual realm. The former is real and stagnant while the latter is unreal and mercurial. In the virtual realm, digital art provides audiences with scenes that may never have been experienced in physical life; such art extends the effective quality of time and heightens the quality of life in ways that make our previous existent — as physical man — seem monotonous, shallow, naive, and ultimately primitive.

For artistic creation, digital technique is like primitive drawing technique; they both serve as the carrier of illusion and inspiration. The tools of traditional Chinese painting are brush, ink, silk and paper; the chosen tools for installation art

consist of material objects; that of performance art are musicians & thespians; image art uses shades and shadows. The delivery of futuristic art will be one of stimulating biological waves in the audiences’ cerebral cortex. It is not possible for all the carriers to copy reality intact. Instead, they may capture falsely based on imagination. All these false truths may still be able to move others or oneself as art’s message systematically drifts to inanities through vicissitudes.

In his works, Tan has adopted hide, hair, root, lava and cast iron and made them correspond to relevant and symbolic themes. Digital King & Queen, of the rawhide series, comments on historical scenes of solemn burlesques. The series of lava extol the possibilities amongst and fragilities alongside life. Root carvings reveal regrets of life and the series of rusted iron look like sighings about the transience of life. Tan said that his digital primitive art is an open structure because it will settle itself down as a new tradition, become out-of-date and a primitive art in the eyes of later generations with upcoming vanguard art always taking the lead. The primitive digital installation created by Tan has walked into the frontier of this field formally, and has calmly seen the potential of such conceptual form.

As early as 23 years ago, during the 1985 Art Movement, Tan had already expressed a young artist’s longing for the future in *A Future Vision of China’s Art*, published in *The Trend of Art Thought*. This article was profound and filled with enthusiasm, in which he took “futurity” as

Peng De, 彭德

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the primary goal for Chinese art reform, emphasizing that the “future leads the present.” This not only shows his brightness and vision, but also subsequently predicts his later artistic orientation and development. Geographically, Tan is from Hunan Province and grew up as an artist emerged in a society that was on the verge of culture even when compared with that of Beijing and/or Shanghai. During China’s immediate century of modern development, Hunan is recognized as home to a string of figures and groups that affected China’s modern art movement. Such regional traditions that are leading the fashion are vividly embodied by Tan — He looks between the unchanging prime and the ever-changing future for a joint cradle where Chinese artist can go home.

Merging Chinese & Western Art

Tan’s digital art does not reverberate within the cutting-edge technical circles and those within Chinese art circle have yet to embrace such digital art workshops. That is, during his previous two return trips to China, Tan has encountered few other digital artists embraced in such primitive digital discovery. Academic art and digital art have always been regarded as two unrelated fields, sprawled out in the plastic art fields of China. Domestically, handcrafted academism still plays a role as the natural enemy of digital art. Admittedly, Tan is not the go-between of the two, but his efforts attempt to demonstrate that the traditional and futuristic can coexist on the same plane — that China and the West can jointly appear on a new art platform. Tan brings people into a strange art realm which he fabricates and asks us to explore. It mobilizes experiences of sense, covering both Chinese delights and Western interests.

The sentiment of modern western art is inclined to pursue sound-picture effects of sensual stimulation, which is not consistent with the gentle style of traditional Chinese art. Digital art is young, so are its engagers and receptors. As a whole, this generation has not encountered great frustrations; lacks life experience that is full of twists and turns; and aspires for gaining mental experience that is full of ups and downs in the virtual world. The related arts always go after freshness, bizarreness, accident and stimulation featuring exaggeration, expansion, variation and distortion. For more than one hundred years, such new art forms as photographs and movies were born successively showing similar characteristics in their early stages to attract attention. Tan retained the styles that are loved by youth when creating digital imagery. The digital art led by America at the cross-century occasion integrated graphics, text, image, sound and interaction, promoted POP, tiled

表達，也會隨着時過境遷而落入俗套。

在譚力勤的作品中，他采用前人和古人采用過的獸皮、毛發、樹根、熔岩、鑄鐵等材料，讓這些材料對應相關的、具有象徵意味的題材。獸皮系列中的數碼國王、數碼女皇，似乎在評議歷史上一幕幕莊嚴的滑稽劇；熔岩系列似乎在訴說人生的偶然與脆弱；根雕系列似乎在刻畫人生的缺憾；鏽鐵系列似乎在感嘆人生的短暫。譚力勤表示，他的數碼原始藝術是一個開放的結構，因為它自身會沉澱為新的傳統，會過時，會變成後人眼中的原始藝術，而不會是永遠領先的先鋒藝術。譚力勤創作的原始數碼裝置，在形式上走在了這個領域的前沿，在觀念上又冷靜地看到了這個形態的局限。

早在二十三年前，也就是“八五美術新潮”發生的那一年，他就在他寫的《中國藝術觀念的未來特徵》一文中，表達出一個年輕藝術家對未來的向往。在這篇算不上深入深刻但卻洋溢着激情的文章中，他把“未來性”作為中國藝術觀念變革的首要目標，強調“未來引導現在”。這既體現出他的敏銳和先見之明，也順理成章地預示了他後來的藝術取向。譚力勤是湖南人，相對於京滬，湖南祇能算是文化的邊緣地區。不過激蕩了近百年的中國現代文明，湖南始終是個不斷出現人物和制造興奮點的地方。我們可以列舉一串影響中國的人物與群體來加以論證。這種開風氣之先的地區傳統，在譚力勤的身上得到了鮮明體現。譚力勤在不變的原始和變化無窮的未來之間尋找，尋找一個華人藝術家傾心的接點。這是一個怎樣的接點呢？

兼并中西

儘管譚力勤的技術使用還不算國際新媒體技術的頂尖水平，儘管中國美術界還沒有淪為自我封閉的專業作坊，但譚力勤重返中國的兩年間，仍然很少見到與之對話的藝術家。他不知道中國藝壇究竟有多少同路人，他們又在哪裏？在中國造型藝術領域，學院派美術同數碼藝術一直被視為兩個不大相幹的門類，學院派的手工作風依舊在扮演數碼虛擬藝術的天敵。譚力勤固然不是撮合雙方的使者，但他的工作卻在努力證明，傳統與未來、中國與西方，能夠在新的藝術平臺上攜手出場。譚力勤把人們帶進了陌生的藝術境界，由他自己虛擬的、不曾有過的境界，又能調動人們的感官經驗，包括中國趣味與西方情調。

跨越两极

長期客居北美的中國畫家，大都消失在狹小的個人空間，譚力勤屬於例外。他如同囊中之雉，祇要存在，就會脫穎而出。他是那種不安分守己的人物，向往現實中不存在的境界。這注定了他會脫離現實，尋找自己的舞臺，他找到的是原始與未來之間的一片處女地，一種新式的藝術。

譚力勤的新式藝術號稱“原始數碼藝術”，把三維數碼動畫同裝置藝術加以拼合。原始加數碼，兩個在生成時間上前後對立的對象，同“虛擬現實”這個詞一樣，構成自相矛盾的措詞，體現出一位生活在美國的中國藝術家的生存邏輯，也揭示出開放世界當前面臨的生存狀態。原始藝術是歷史形成的形態，數碼藝術是虛擬的存在。前者是實在的、停滯的、自然生發的，後者是虛幻的、多變的、因人而異的。在數碼世界中，虛擬空間、虛擬藝術、虛擬現實能使人面臨人生永遠也不可能真實體驗的對象與情景，延長人生的有效時間，提高生命的質量，使得以往人類的生存狀態變得單調、淺陋、幼稚、原始。

對於藝術創作，數碼技術同原始繪畫技術的本質一樣，都是幻想與靈感的載體。國畫的載體是筆墨絹紙，裝置藝術的載體是實物，行為藝術的載體是活人，影像藝術的載體是光影，未來藝術的載體將會是大腦皮層的生物波。這一切載體都不可能原封不動地復制現實，祇能是外在于人或內在于心的假象。這些能夠真切打動別人或自我的假象，都能自成系統地加以



Head Sketches, 構思草稿
(2.5" x 3" 6.5 cm x 8 cm), 2009-10

pictures, sound-picture synchronization, time and space crisscrossing in movie language, and thus expanded traditional sound-picture art language. As new technologies constantly emerge, it makes designs of visual reality possible. Moreover, Tan's work, if compared to his imagination, is only touching on the tip of such an iceberg.

A quality that is natural, dexterous and sophisticated is admired in the interest of classical Chinese art. Tan adopts carriers such as root carving, rocks, hide and hair as the substitute for primitive art materials. Such substitutes feature the old, the weak, the sick and the disabled. China has been a society under the reign of the old since ancient times. Officials at different levels in charge of education were called Sanlao (literally meaning three olds). Sanlao at the national level was called Sangong (three councilors of state), namely, Taishi (Grand Tutor), Taifu (Deputy Grand Tutor), and Taibao (Assistant to Grand Tutor) who were tutors of the crown prince. An emperor who ascended the throne would ask for advice from Sangong. In China where the tradition of ancestor worship has been passed down until now, "old" is the embodiment of classics and perfection. Chinese painting and calligraphy pay attention to being laola (skillful but unscrupulous) and admire old artwork and old artists. Chinese painting lays stress on Cun method. The original meaning of Cun refers to wrinkle, which demonstrates the characteristic of old man. The Chinese root carvings and rocks adopted in Tan's work are old and shaky in terms of shaping. Since the Song Dynasty, "wrinkled, thin, leaky and limp" rock shapes have been pursued. "Wrinkled and thin" corresponds to the old and the weak, while "leaky and limp" correspond to the sick and the disabled. *Xuanhe Shipu* recorded sixty-one rocks inscribed by Emperor Huizong of the Song Dynasty, in which there was a personified stone named Old Man Stone. However, apparently Tan does not make old and deformed root carvings and rockeries to praise, but to sigh over the limit of life instead. In his works, primitive art becomes a stage where digital images are phantasmagoric, resembling the so-called bed overlapped by bed and house built in house by ancient Chinese.

To merge Chinese and the Western arts and go beyond the two poles is a goal that is at the present vanguard of Chinese artists overseas — a destiny they have longed for together. As to this goal, Tan has obtained unequalled achievement in his new art.

西方當代藝術情調偏重追求感官刺激的聲畫效果，同中國傳統藝術的平和作風不同。數碼藝術作為一門年輕的藝術，它的從事者與接受者也是年輕的一代。這代人從總體上還沒有遭遇重大挫折，缺乏跌宕起伏的人生經歷，渴望在虛擬世界獲得大起大落的心理體驗，相關的藝術往往追求新鮮、離奇、意外、刺激，帶有誇張、膨脹、變異、扭曲的特徵。一百多年來先後誕生的攝影和電影等新藝術樣式，在早期都有過類似的特點，以期引起關注。譚力勤在制作數碼影像，也保留了年輕人喜愛的這些作風。跨世紀之際由美國引領的數碼藝術，集圖、文、影像、聲音以及互動于一體，把電影語言中的畫中畫、多層疊畫、聲畫同步、時空交錯加以推進，擴展了傳統聲畫藝術語言。隨着新技術的不斷出現，它將使任何構思都可能成為視覺現實，因而譚力勤的作品相對於他的想象，祇是冰山浮出水面的部分。

中國古典藝術的趣味推崇自然、嫺熟、老到的品格。譚力勤采用根雕、假山石和獸皮毛發之類的載體，作為原始藝術的替身。這類替身的特徵是老弱病殘。中國自古是老人執政的社會，負責教化的各級官員名叫三老。國家級的三老號稱三公，即培養皇太子的太師、太傅、太保。帝王即位，首先要向三公請教。在祖先崇拜貫穿古今的中國，“老”是經典與完美的化身。中國書畫講究筆墨老辣，賞賞人書俱老。中國畫講究皴法，皴的本義是皮膚起皺，體現的是老人特徵。譚力勤作品採用的中式根雕與假山石，造型老態龍鐘。宋代以來，假山造型追求“皴瘦漏透”。皴瘦對應老弱，漏透對應病殘。《宣和石譜》記錄宋徽宗題名的假山石六十一塊，唯有一塊擬人石料，取名老人石。不過譚力勤制作蒼老殘缺的根雕與假山石，顯然不是禮贊而是對人生局限的感嘆。他的作品，原始藝術成了數碼影像變幻不定的舞臺，形同中國古人所謂的床上疊床、屋中架屋。

兼并中西，跨越兩極，是當今海外華人前衛藝術家共同憧憬的目標。這一目標，在譚力勤的新式藝術中取得了無出其右的成果。

2008年10月於西安

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Opening Speech 開幕式致辭——中華世紀壇譚力勤個展

Dr. Liao Xiangzhong, 廖祥忠博士

Vice President, Communication University of China & Dean of Animation School

中國傳媒大學副校長、動畫學院院長

Ladies and gentlemen, and friends:

On behalf of the show co-organizer, Animation School of Communication University of China, I would like to congratulate Prof. Tan on his largest solo digital-art exhibition in China, "Digital-Primitive," which opens today. In the last decade, digital art has swept the global art world, but in this field we do not often see many Chinese faces. Prof. Tan is an outstanding example among the few top Chinese digital artists and educators who hold international reputations.

"Digital-Primitive Art" explores the relationship between the primitive concepts in ancient human civilization and the most cutting-edge technology available. His work is neither obsession nor reactionary towards digital skills — something that is very rare. In his works, we can see a balanced harmony between primitive spirit and modern technology. Also, his work is not just aesthetic, but inspires an audience to think more deeply about human nature.

There exists the collision and fusion of Chinese and Western concepts in Prof. Tan's installation work. His creative ideas contain both the essentials of Chinese art and philosophy and Western technological investigation. The West and East, the original and modern, the technology and art, all cohered in his work seamlessly. Prof. Tan's works provide a model of digital art and education in China.

In addition to being a tenured professor at Rutgers State University, Prof. Tan also served as a visiting professor at our school. The teachers and students from CUC have learned and benefited a lot from him. Our students work "Time Gene" was completed under the guidance of Prof. Tan, and it won second place from SIGGRAPH's Student Animation Competition this summer. Therefore, I would like to on behalf of the Animation School of Communication University of China to express our gratitude to Prof. Tan for his hard work and contributions.

While working with Prof. Tan, I often feel the pull of his artworks' attraction, emanating from his personality and accomplishment. As a Hunanese who works in United States, he possesses both a Chinese-scholar-style modest character and Western-style innovative attitude, and more importantly, retains the spicy personality of Hunan people.

I am honored to be a friend, but also a colleague, to participate in Prof. Tan's solo exhibition opening. I believe that through this exhibition, Prof. Tan's art will impact and affect Chinese art and the animation industry. We are standing together today to witness an important moment of China's digital art development.

Finally, thanks Prof. Tan, curator Mr. Wu Hong, and Mr. Liu Libin for the speech opportunity. Once again, we wish Prof. Tan's solo exhibition "Digital-Primitive" a great success!

女士們，先生們，朋友們：

今天，我非常榮幸，能夠在譚力勤先生的動畫裝置藝術大型個展《數碼原始》開幕之際，代表本次活動的協辦單位中國傳媒大學動畫學院，向譚力勤先生表示祝賀。

十多年來，數字媒體藝術的風潮席卷全球藝術界，但在這個領域裏，我們不常見到華人的面孔。在少數具有國際聲譽和水準的華人數字藝術家和教育家中，譚力勤先生是極為杰出的一位。

譚力勤先生的“數碼原始藝術”，探索我們這個時代最前衛的數字技術和人類文明原始觀念之間的關係。在這個數字科技無處不在的年代，譚力勤先生思接千載，提出對人類文明的思考。他的作品既不是對數字科技的執迷，也不是對數字科技的叛逆。非常難得的是，在他的作品中，我們可以看到人類文明的原始精神與當代數字技術的完美平衡及和諧。這使譚先生的作品不但極具審美意味，也引發觀眾對人類精神的思考。

譚力勤先生的作品中，我們也能看到中西藝術的碰撞和交融。他的創作中既有中國傳統藝術的韻味，也有對西方數字技術的研究和開拓。西方和東方，原始和現代，技術和藝術，在譚力勤先生的作品裏水乳交融。從這一點上來說，譚先生的作品為國內的數字媒體藝術界和教育界，提供了一個再好不過的範本。

譚先生除在美國新澤西羅格斯州立大學任教外，也是中國傳媒大學動畫學院的兼職研究生導師。在與這位藝術家和教育家共事中，我們的教師和學生們，獲益良多。由譚力勤先生指導的我校學生作品《時間基因》，在今年夏天的美國SIGGRAPH大會中獲得了二等獎。在此，我也想代表中國傳媒大學動畫學院師生向譚力勤先生為我們的辛勤付出表示感謝。

在和譚力勤先生的交往中，我常常感到，他作品呈現的無窮魅力，確來自于譚先生的個人素養。作為在美國工作的湖南人，譚先生既有中國文人的謙和氣質，也有西方式的開拓和創新精神，更重要的是，保留了湖南人不怕辣的個性。

今天，我非常榮幸能以一個朋友，同時也是以同行的身份，參加譚力勤先生個展的開幕式。相信通過這次展覽，譚力勤先生的作品一定會為中國的數字藝術領域，乃至整個中國藝術界、動畫界，帶來重要的影響。相信我們正在共同見證，飛速發展中的中國數字藝術的又一個重要時刻。

最後，感謝譚力勤先生，感謝策展人吳鴻先生、劉禮賓先生，給我這個表達對此次展覽祝賀的機會。

再次祝願譚力勤先生個展《數碼原始》取得圓滿成功！

Digitally Bloodless

— The Work of LiQin Tan

數碼無血——譚力勤的藝術作品

LiQin Tan's work is best approached on three levels: The first is its technical intricacy. The second is the boldness and difficulty of implementation. The third is its conceptual depth.

譚力勤的作品探索集中于三個層面，其一為技術之復雜，其二為創作之大膽和難度，其三為概念之深度。

就技術而言，譚採用的三維動畫軟件包括Softimage|XSI, Maya和ZBrush，後期制作使用Adobe AfterEffects, Combustion, Photoshop/CS和Premiere/Pro。他利用這些軟件模擬出鐵銹腐爛、樹木因環境壓力和退化而形成的木瘤旋流紋理。而在制造這些獨特的數碼效果時，為了表現畫面的準確性，制作時必須精確到平面深度微毫米的差異，才能勾勒出正確的三維數碼圖像。然後，將制作好的三維數碼圖像輸入特殊的HP Scitex P2700打印機，通過專業的媒體傳感器，印制於各種不同質地的材料上，如獸皮、木板、岩石和鋼板。

六屏系列的“岩熔人體”采用先進的MatroxTripleHead2Go視頻分流器，模擬岩熔三維動畫從一個屏幕奔騰到下一個屏幕。為了渲染此多層次的圖形，多達100臺電腦被連在一起，這通常被稱作是渲染農場。在渲染農場裏每一幀圖像可被單獨或者多臺電腦同時運算出來，處理器快速載入原材料，例如模型和紋理，然後渲染呈現完整的圖像。在“數碼無血”和其他大幅鋼板印刷作品中，往往15至20臺電腦被用來渲染每一獨立的靜幀畫面。

創作的大膽和難度在于設計的錯綜復雜，並利用編碼轉換二維綫面成三維多面體，然後捕捉渲染再輸出二維表面圖像，而“數碼無血”系列將刀直接插入畫面表面又重新演繹原有的三維模式、雕塑特性。在數碼農業工具系列作品中，滾動的

The difficulty and boldness of implementation lies in the complexity of designing, then coding a 2D image into a 3D image, capturing and outputting it on a 2D surface and in some cases such as the print series “Digital Primitive” throwing a knife directly into its surface to to reenact or suggest its inherent 3D, sculptural nature. Or it is the audacity to put a live time rolling grind stone that changes screen images underneath its trajectory helped along by a participating viewer. It also includes the idea to project directly upon rawhide skin, one of the most indigenous forms of protection and utility.

But it is in concept that Tan's oeuvre truly breaks new ground. He thinks about the relationship of this highly technical artistic medium to our place as human beings in this first decade of the quickly growing technologically literate 21st century. Not so long ago, at least in many temperate climates we were wrapped in crude furs and skins and lived in caves, a condition though rare, can still be found in the most remote areas of the planet. This approach transcends national boundaries or stylistic devices.

One of the most troubling aspects of computer art is the conceptual basis upon which the images are imagined, meaning the trajectory and ideological framework of the artist. Much of this complex work dwells on stereotyped sexual imagery, simplistic urges to wage war and elaborate cartoon fantasies. Tan has more sophisticated training that both in

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Western figurative painting as well as traditional Chinese brush and ink techniques. In “Grindstone” he draws upon his experiences as a child during the Cultural Revolution when he was forced to grind husks of grain. He takes simple visual representations that can be understood cross culturally —the burl designs in wood, the back of a head, molten lava, the female form, and a grindstone, painstakingly recreating them using elemental surfaces. He considers the natural “Five Elements” of Water, Metal, Fire, Wood and Earth as guiding principles taken directly from Taoism and the I Ching, or Book of Changes, highlighting the inherent tensions between technology and nature.

In the sculptural installation “Grindstone” a user driven interactive installation, he bases his experiences as a boy sent to the countryside to grind down husk from kernel. Tan re-enacts the experience using a traditional grindstone as a sculptural device that when set in motion rolls over embedded video monitors producing changes in the shifting images underneath. This is not just sleight of hand; it is a powerful discussion on the human capacity for metamorphosis and transformation, and the ability of the individual to take a representation and cohere it into another form.

This is a viewpoint of medium as a shape shifter. Shape shifting is what native indigenous individuals did when speaking with their gods by taking on the appearance or characteristics of their totem. These images are not part of Tan's direct past, and are borrowed, or appropriated for his purposes. However, since the photographic work of Andy Warhol, Richard Prince and Barbara Kruger, we are in the age of visual appropriation with any cultural signifier literally up for grabs. The title of this exhibit, “Digitally Bloodless” is chilling but apt. There is no warmth in the digital world, and certainly no blood. It is a cerebral realm of 0s and 1s, chips, electronic waves and pulses. Yet though technologically advanced, we still operate off our primitive urges — an obvious and ongoing contradiction of state.

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磨盤石通過觀眾的參與而改變其在軌迹運動中的屏幕動畫和聲音來寓意現代社會對幾千年農業社會的破壞。而另一系列的作品包括三維數碼投影到牛皮上的創意——都是表現一種最具有保護性和實用性的原生態形式。

在觀念上，譚絕對開創了新的篇章。他始終在思考當代技術性極強的藝術媒介與人類之間的關聯。不久前，我們的祖先還是在被皮毛包裹着居住在洞穴裏，即使現在仍然可以在地球的偏遠地區看到。譚的探索的確跨越了國界和風格局限。

電腦藝術最令人不安的一面，就是它基于觀念之上想象出的藝術形象——通常是藝術家的軌迹和思想框架。譚的大部分復雜工作在闡述一種固定的和性感的圖譜，激情地尋找和發揮卡通式的幻想。無論在西方寫實繪畫還是傳統中國水墨技法上都有嚴格的訓練的他，在數碼農業工具系列作品創作上，利用了過往自身文革下放經歷和熟悉的工具。用其簡練的視覺表達詮釋文化內涵——樹結木瘤、人體後腦勺、岩熔奔騰、女人體和碾磨盤石，這些元素都被煞費苦心而重新演繹。他把道教和《易經》中的“五行”——水、金、火、木和土作為直接指導原則，突出技術和自然之間的內在聯系。

在驅動的動畫裝置“碾磨中的永恒異體”中，他依據自己作為一個小男孩被送到農村碾磨稻穀的經歷，將傳統碾磨盤石變成了一個現代動畫裝置。當磨盤轉動時，嵌入式顯示屏上便展現三維動畫的變換。這不僅僅是一定技法的呈現，更重要的是，他所強調的是人類巨大的潛力和創造力，以及有關藝術家所擁有的技術和藝術協調力的強烈爭論。

這是一種把媒介作為形態變化的觀點。形態變化是當原始土著個體與他們的神靈進行個人對話時而采用的圖騰外觀和特徵。這些視覺形象并非譚力勤直接的過往，而是為了他的意圖而借用或挪用。然而，由于安迪·沃霍爾、理查德·普林斯和芭芭拉·克魯格的攝影作品，我們身處視覺侵占與諸多文化字面爭奪時代。展覽的標題“數碼無血”叫人不寒而栗卻又恰如其分。在數碼的時空裏不存在溫暖，當然也不會有血。這是一個0和1的二元編碼、芯片、電子波和脈衝波的非感情的境地。然而，盡管技術先進，但我們仍然爆發原始衝動——一種清晰的和持續的矛盾狀態。

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Wandering between Two Extremes

— LiQin Tan’s Art Experience

兩極間的游走——譚力勤的藝術歷程

Tan has been a representative of the art field since the early 1980s with his continuing art exploration. For him, the choice of perpetual artistic discovery is not only his destiny but also a pragmatic action of art creation. The analysis of Tan’s art experiences highlights many of the important trends and developments between China and the West since the 1980s.

For artists, “Wandering” comprises the relationship between life’s space & art’s liberty, while the “Two Extremes” projects the ephemeral boundaries between which the wandering is bounded by. In Tan’s story, the two extremes reflect the polar identities of Artist & Critic — both of which are roles that he’s adopted in successive juxtaposition during his art career. Works studying primitive societies to those innovating within new media are featured, alongside developments in Eastern and Western cultures.

Tan has been a representative of the art field since the early 1980s with his continuing art exploration. For him, the choice of perpetual artistic discovery is not only his destiny but also a pragmatic action of art creation. The analysis of Tan’s art experiences highlights many of the important trends and developments between China and the West since the 1980s.

Dual Identity: Artist & Critic

In 1984, Tan won a Prize of Excellence at the 6th National Art Exhibition of China. In the following year, his article A Future Conceptual Vision of Chinese Art won a Prize of Excellent Work from the magazine *The Trend of Art Thought*. With these two prizes, Tan suddenly found himself immersed in the art world as both an Artist as well as a Critic.

The conservatism of the 6th National Art Exhibition became an important driving factor behind the “85 New Art Movement” During the seminar held at the exhibition, Tan animadverted on the works and exhibiting patterns of the exhibition. In *A Future Conceptual Vision of Chinese Art*, Tan expressed his desire for future art pursuits. In the two successive experiences he showed one tendency of his mental world:

finding something new in the old world — similar to the spirit of “ ’85 New Art Movement.” From then on he became a representative artist and critic of the “85 New Art Trend.”

Tan was dedicated to the “ ’85 New Art Movement” in two important roles: (1) As one of the founders and an executive editor of the avant-garde art magazine *Painter*, Tan discovered the talented artist Gu Wenda and reported on him with special coverage in *Painter*. This was the first appearance of Gu Wenda’s works in domestic media coverage — a significant contribution made by Tan as a critic. (2) Tan participated in the Zhuha “ ’85 New Art Movement” seminar organized by the *Art Newspaper of China* and Zhuhai Academy of Fine Arts. His installation *Myriad Creatures* was shown in the seminar and attracted attention to him — the artist.

How did Tan think about the hot topic during the contemporary art era: that of “the relationship between the artist and the critic” in 1980s? He clearly expressed his point of view in the articles of *A Scattered Senses Theory* in the book *The Theory of Contemporary Art*, published by the Hunan Fine Arts Publishing House in 1987. He stated: “Artistic commentary is a creation of an aesthetic subject. Only the critics are sensitive to the subject and may become another kind of productive power of artistic creation that directly creates artistic treasures. Their articles themselves not only have cognitive value but also aesthetic value. The critics are art producers. Therefore, it is more accurate to call them art critics than artists.” From his words we know that Tan regarded artistic commentary as a kind of aesthetic creation relating to the subject and critics as commentary artists — those that reveal the nature of the artist. Throughout the article, we can see how Tan regarded “Life-force,” “Intuition,”

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“Sensibility” and “Emotion” as identical to the cultural atmosphere created by Nietzsche philosophy in the 1980s and “Philosophy of Life.” His relatively objective, analytical attitude echoes his accumulated knowledge and his admiration of rational reflection in 1980s. I don’t mean to discuss his philosophy on commentary, but to make clear the call-and-echo of this philosophy at the time and his future development ahead: that is, why Tan becomes a professional artist.

POP Collage with Traditional Symbols

Xiaohua Su (Shu Qun) analyzed and recommended Tan’s work *Myriad Creatures* in *Halfway Pop Hot* (in the *Art* magazine from December 1986). Based on his critique on *Pop Hot in China* influenced by Shenhua Lao, Su positively commented on Myriad Creatures by the standard of “Breaking with convention.” In Su’s opinion, “the polar behavior of choosing making materials for his Chinese painting has surpassed writing works of Gu Wenda, but the visual tension of the work is not equal to that of Gu Wenda’s works.” Now we can say Su’s comment is fairly pertinent. In my opinion, the concept of the work exceeds the form. The correspondence of the form to the diagram of Trigrams (Qian, Qun) is too simple, hindering the critical force of the work. But if the work is considered under the art atmosphere in 1980s, it has a sense of inevitability. Under the cultural atmosphere of the time, the sharp tease on the materials of Chinese painting and consequent questioning on traditional culture were certain to bring about severe impacts on traditionalists.

From 1987 to the early 1990s, Tan traveled abroad to expand upon the creative thoughts that he pursued while in China. In April 1990, he exhibited a series of his works Bamboo Culture Series in VAV Gallery of Concordia University, taking bamboo as an edged tool to make an impact on Chinese traditional literati paintings. Among the works, eight bamboo hats of an important work *Heavenly Stem and Earthly Branch* were marked with “Jia, Yi, Bin, Ding (heavenly stem)” and “Zi, Chou, Yin, Mao” (“earthly branch,” full of the feelings of the origin and roughness). The work evidently continued the creative thoughts of *Myriad Creatures* with extensions. The primitive culture and traditional culture were explored and utilized more deeply and intensively. In my opinion, this is his conscious effort to hone in on traditional homeland cultures as well as to further develop former thoughts. Subsequently, he created *Huge Abacus* and mounted a Chinese modern painting on a pearl.

Hunan is the cradle of Chu culture. The Chu culture has a unique foothold in Chinese culture — one of emotional romance. In modern and contemporary history, Hunan people played important roles with the fierce, bold, merry and lively mannerisms of the times — and “Hunan people” became a group of heroes joined in the creation of a new era and a modern country. The artistic creation in Hunan in the 1980s showed its vitality and energy to connect with

家》雜誌上對谷文達進行大幅專題報道，這是谷文達首次在國內媒體露面，可視為譚力勤作為“批評家”的又一次出擊；（二）參加1986年由《中國美術報》和珠海書院聯合主辦的《八五青年美術新潮大型幻燈展覽學術討論會》，作品《萬物化生》在這次討論會上得以展示，并得到了一定程度的重視，這可視為譚力勤作為“藝術家”的又一次出場。

80年代的譚力勤是怎樣看待“藝術家和批評家的關係”這一當代藝術中頗受關注的話題的？他在1987年湖南美術出版社出版的《現代美術理論文集》“錯開的五官—我的批評觀之鑿透”一文中表達了自己鮮明的立場，他認為“藝術批評是一種審美主體創造。有主體意識的批評家，才能成為藝術創作另一生產力，直接進行藝術財富創造。其文章本身，不僅有認識價值，更重要的是有審美價值，批評家本身便是藝術生產者。為此，如其稱呼藝術批評家不如稱批評藝術家更確切”。可知譚力勤將藝術批評視為一種與主體生命相關聯的審美創造，它把“批評家”視為“批評藝術家”的觀點，顯示了他“藝術家”的本性。通讀全文，譚力勤對“生命力”、“直覺”、“感性”、“情感”的推崇明顯與80年代尼采哲學、“生命哲學”所營造的文化氛圍相一致，而作者相對客觀的分析態度則和他的知識積累以及80年代對理性反思的推崇相呼應。筆者在此無意對其批評觀進行討論，祇想明確譚力勤當時的批評觀和其未來的發展道路之間的呼應關係：由80年代譚力勤的批評觀可知，現今的譚力勤成為一位專職藝術家是情理之中的事。

（二）传统符号的波普式拼贴

蘇曉華（舒群）在《不徹底的波普熱》一文中（1986年12月《美術》雜誌）對譚力勤的作品《萬物化生》進行了分析和推薦。蘇曉華在對勞申柏影響下的中國波普熱進行批評的基礎上，以“擺脫傳統之禁錮”的程度為衡量標準，對《萬物化生》進行了肯定。在蘇看來，“這件作品在中國畫制造材料上所采取的極端行為已遠遠超過了谷文達的文字系列，但就視覺圖式自身的張力看卻不及谷文達的圖像的張力感覺強烈”。現在看來，蘇的評價還是比較中肯的。在筆者看來，這件作品的觀念性要強于作品本身的形式感，作品形式與卦象圖（乾、坤）之間的對應有些簡單化了，這無疑削弱了作品的文化批判力。但將該作品置于上世紀80年代的藝術氛圍中，這件作品又具有了某種必然性。在當時的文化氛圍中，對“中國畫制造材料”作如此尖銳的揶揄，由此帶來的對傳統文化的質疑，無疑會對當時的傳統堅守者形成強烈的衝擊。

從1987年到上世紀90年代初，游走在國外的譚力勤繼續了他在國內的創作思路。1990年4月，他在康戈迪亞大學VAV畫廊展

original art on the one hand and to continue the participation and bravery of the “Hunan people” in modern society on the other hand — one that was filled with sprite spirit. In Tan’s works from the 1980s to the early 1990s, his artistic creation was closely related to the cultural atmosphere of Hunan. Tan was aware of and sensitive to the weakness inherit in the Chinese traditional literati paintings. Both indicating exploration and reflection of traditional culture, the artistic creation and comment on original Chu culture echo with each other—as an artist and a critic. Tan’s rational thoughts and judgment match his artistic enthusiasm sourced from nature.

Primitive Culture and Digital Technique

In 1993, Tan obtained a Masters of Art degree from the Faculty of Fine Arts at Concordia University. In 1996, he gained a Post-Graduate Diploma in Computer Animation/Multimedia Design from the School of Animation and Art, Sheridan College. Formerly as an artist and a critic, and now as an animation professor as well as a digital installation artist, Tan traveled throughout the USA, Canada, Singapore and China to work and teach in artistic creation.

Advanced techniques can become an obstacle for artists who choose to utilize them for artistic pursuits. Since the complexity of 3D animation technique is well-known, such obstacles are evident: 1. the difficulty to grasp techniques given the frequent updates, leading the user to be incompetent at artistic creation. 2. Those users who do keep on top of 3D animation techniques may become wrapped up in mulling over techniques and lose their drive for artistic creation, becoming a technical expert instead. 3. Traditional sculpting and painting skills themselves are closely related to artistic creation, so they can’t be understood on the same view and level as technique. 3D animation techniques stray from traditional techniques and converge towards technology, mathematics and physics knowledge —i ts logic and technology deviate from the essence of pure artistic creation.

As an artist (rather than animation technician) in the traditional sense, how Tan overcame this kind of obstacles is an important question — one whose answer helps to unravel the relationship between artistic creator and 3D animation artist. Tan sought and extended the source of his artistic creation to primitive culture. Through 3D animation techniques, he expressed his persona on modern culture by explaining primitive culture. Different from “Changing materials of Chinese painting,” Tan adopted primitive worship of North American Indian culture, Chinese art philosophy and primitive stories of African art in the new century. During this process, computer techniques became an effective tool for him to realize artistic creation, with functions other than artistic skills, such as shaping artistic figures, fabricating surface textures of artistic figures and editing virtual animation.

From 2000 onwards Tan’s works blend primitive culture and digital technique to foster artistic creation that appear polar opposites from the periphery — a commentary for the audience to reflect on their social environments and discover possible synergies beneath the readily visible.

Invented Objects and Physical Installations

People have different attitudes towards the virtual world vs. reality: 1. Some regard reality as exact reality, and the virtual world as distinctly virtual; their perception emphasizes the factuality of objects, but the heart remains calm without initiative. 2. The meaning of reality is identical to “all things turning out to be fruitless” to some extent, while the virtual world seems to fabricate a fairy tale and made-up paradise.

People often wish to escape reality via entrance into a virtual world. For instance, dreamt up fictions of ghosts, gods and warlords in the streets reflect peoples’ desires to achieve such illusions. Nowadays, with the rapid regeneration of Web techniques and computer software, the relationship between the “virtual

出了《竹文化系列》作品。將竹子作為衝擊中國傳統文人畫的利器。其中的重要作品《天幹與地支》中的8個門笠被分別標示了“甲、乙、丙、丁”（天幹）和“子、醜、寅、卯”（地支）8個文字，頗具原始、粗獷的意味。這件作品明顯延續了《萬物化生》的創作思路，并另有拓展，藝術家對原始文化、傳統文化的挖掘和轉用較以往更加深入和強烈。在筆者看來，這是身處海外的譚力勤對祖國傳統文化的自覺強調，也是他繼往思路的進一步深化。在此之後他創作的“巨型算盤”把現代中國畫裝裱在算珠上面，更是上述創作思路的進一步延伸。

湖南是楚文化的發源地，楚文化以崇尚原始、激情浪漫為特徵，在中國文化中獨樹一幟。在中國近現代史上，湖南人扮演了舉足輕重的角色，其行事的霸悍酣暢與時代需要相符合——“湖南人”成為世事造就的英雄群體，他們也參與造就了一個新時代，參與建造了一個現代國家。20世紀80年代的湖南藝術創作一方面彰顯了與原始藝術相聯結的生命激情；另一方面延續了近現代“湖南人”的入世和彪悍，作品充滿了批判精神和張揚的情感。由譚力勤20世紀80年代到90年代初的創作可以發現，他的創作與湖南80年代的文化氛圍密切相關，譚力勤始終對傳統文人畫的孱弱之弊表現出高度警戒。同是對傳統的挖掘和反思，譚力勤的藝術創作和批評文字與來自遠古的楚文化遙相呼應——作為藝術家 and 批評家的譚力勤，他的理性思辨和源自本真的藝術熱情交相輝映。

（三）原始文化与数码技术

1993年，譚力勤獲加拿大康戈利亞大學美術學院碩士學位；1996年，獲加拿大謝爾丹學院動畫藝術學校動畫和電腦圖形設計學士後文憑。曾經作為“藝術家”和“批評家”的譚力勤作為“三維動畫”專業教授和數碼裝置藝術家游走于美國、加拿大、新加坡、中國，進行着他的教學工作和藝術創作。

先進技術可能成為借助此類技術進行藝術創作的藝術家的障礙，三維動畫技術的複雜性衆人皆知，所以“障礙性”表現得尤為明顯：1.掌握技術的難度以及技術更新的頻繁使大多數從業者不能在藝術創作中游刃有餘。2.熟練掌握三維動畫技術的從業人員很可能沉迷于技術的玩味，而使藝術創作喪失了原始動力，成為“為技術而技術”的“專業”人員。3.傳統的雕塑、繪畫技法本身和藝術創作有着密不可分的關係，已經不能僅從技術層面來認識這些傳統技法，其與藝術創作血肉相連。與這些傳統技法不同的是，三維動畫技術本身具有相對的獨立性。向上追溯，它不是和傳統藝術技法有血脈關係，而是和科學技術、數理知識有更多的關聯，其本身的邏輯性和科技基礎可能和藝術創作的原有本質相背離。

作為傳統意義上的“藝術家”（而非動畫技師），如何穿刺這些“障礙”？這是關係到三維動畫藝術家藝術創作的重要問題。譚力勤將尋找藝術創作的源頭拓展到了原始文化。他借助三維動畫技術，在對原始文化的重新詮釋中，表達了對當代文化的態度。不同于上世紀對“中國畫制造材料”的借用，譚力勤在新世紀的創作中，主要圍繞北美印第安人原始崇拜、中國藝術哲學和原始傳說、非洲藝術的造型等素材進行創作。在此過程中，電腦技術成為他實現藝術作品的有效工具，在塑造藝術形象形體、制造藝術形象表面紋理、編輯虛擬動畫等方面發揮着以往藝術手段所無法企及的功能。

在譚力勤的新世紀創作中，古老的原始文化與時新的數碼技術構成了催生其藝術創作的兩極，游走在這兩極之間的譚力勤體驗着時間的跨度，進行着艱難的勾連，作品則直接指向當下，催人深思社會環境和人類本身的真實處境。

（四）虚拟实体与现实装置

在“虛擬”和“現實”涇渭分明的條件下，人們對兩者有兩種態度：1.以實為實，以虛為虛；感知主體注重的是外物的實在

world” and “reality” becomes ever more complex. Our city has become a combination of a “city of practical physical configuration” and a “city of virtual information interaction”: the “city of virtual information interaction” was given more reality just like the “city of practical physical configuration,” while the “city of practical physical configuration” is more virtualized like the “city of virtual information interaction.” The relationship between the “virtual world” and “reality” reverses in some areas. Modern people wander between the virtual world and physical reality with a common state of mind, hoping to find a balancing pivot. It is not enough to depend only on fictions of ghosts and gods. As an artist, Tan connects the “virtual world” and “physical reality” in two aspects: 1. by reflecting on the reality of life by virtual art, which is a common theme of many excellent artists; 2. by reflecting on the virtual world constructed with computer techniques and by installation works created with computer modeling and graphics. The latter is one that is characteristic of Tan’s digital, artistic works.

Tan is of the opinion that there are three categories of modern animation: industrial animation, experimental and conceptual animation, and fine arts animation. He believes that his exploration belongs to the third category — fine arts animation, a concept that he invented and works toward. In his opinion, this type of animation is a kind of interactive installation art integrating animation and drawing, sculpture, installation, printing (engraving), and performance art. In an integrated sense, animation has become a part of the artworks, in such a way that it can be exhibited and interacted with in various forms.

In the real world outside the virtual world created by the computer, Tan externalizes the virtual images in installation works by aeropittura, transfer painting, shaping and displays them on wooden and steel plates and hides. For the three pieces of interactive installation works created by Tan and his students: “Conceptual Bop of Weight,” “Wave of Windmill,” and “Eternal Abnormality under Milling,” the three agricultural tools (weight, windmill, and mill) are points of inspiration, creation, and visual carrier of the works. Based on three-dimensional modeling and process control, the works become interactive through various devices, including the computer, electric motor, single-chip processor, rotary encoder, web camera and other modern devices. Through these electronic devices and techniques, the implied culture and social meaning of the seemingly ordinary tools are magnified, revealing the living conditions of people (including farmers who are disadvantaged groups, neglected intentionally or unintentionally). Hence, the works are violently critical and realistic. Moreover, these works integrate conceptual animation and animation installation, showing strong feelings of strength, quantity and continuously repetitive rhythm. All the animation factors are closely related to the concept, which embody the conditions of “unpractical reality” and “unbelievable credibility.”

By transforming digital animation works to digital installation works, Tan carried out dual reflections between the “virtual world” and “physical reality”: reflecting reality by virtual means and reflecting on the virtual world by real objects. During the process, what Tan really wanted to express is the realistic living condition of people in a world of indulgence, exhaustion, materialistic desire, localization of modern technology, inspiration of primitive culture, advantages and disadvantages of Western civilization, and the new meaning of Eastern culture in the new century.

After going abroad in 1987, Tan’s artistic creation developed in two spatial threads: i) China and the West and ii) the old and the modern. In these threads, Tan has explored the weaving of artistic creations across diverse cultural maps. From the transition of artistic creation from 1980s and early 1990s to the new century, Tan has shared many characteristics of artists from his generation and reflected different aspects of modern art in China. Undoubtedly, his progress and continuous exploration are significant for the development of modern art in China.

性，而“心”在此平靜如水，猶如鏡面，缺少主動性。2.以實為虛，以虛為實：前者頗有佛教所說的“萬物皆空”的意味，後者則仿佛在編造童話，虛構人間天堂。

但人們總是渴望穿越“虛擬”和“現實”。大到神鬼小說、小到路邊占卜術士，都是我們的這種“需求”造成的“供應”。網絡技術、電腦軟件迅速更新換代的今天，“虛擬”和“現實”的關係較以往更加復雜，我們所處的城市成為“物理形態的實在之城”和“信息交織而成的虛擬之城”的綜合體，“信息交織而成的虛擬之城”越來越具有“物理形態的實在之城”的實在性，而“物理形態的實在之城”越來越具有“信息交織而成的虛擬之城”的虛擬性。“虛擬”和“現實”之間的關係甚至在某些領域發生了顛倒。當代都市人穿越于虛實之間，基于這種經歷形成了一種帶有普遍性的社會心態，并渴望找到一個平衡點。僅有神鬼小說和占卜術士是不夠的，作為藝術家的譚力勤在兩個層面對“虛擬”和“現實”進行了穿刺：1.借藝術之“虛”穿刺生活之“實”，這是所有出色藝術家都在進行的工作。2.借電腦模型、電腦繪畫衍生創作裝置作品，穿刺電腦技術所建造的虛擬世界。後者是譚力勤數碼藝術作品的特色之一。

譚力勤將現代動畫分為三類：產業商品動畫（Industrial Animation）、實驗與觀念動畫（Experimental and Conceptual Animation）、純藝術形式動畫（Fine Arts Animation）。譚力勤認為自己的探索屬於第三種類型——“純藝術形式動畫”這是他提出的新概念，也是他的主要研究方向。對譚力勤來講，這一類動畫是動畫與繪畫、雕塑、裝置、印制（版畫）、行為藝術綜合而成的一種互動裝置藝術樣式。在這一綜合類型中，動畫已變為藝術作品的一部分，因此對它的展現與播放需要走向多樣化。

在電腦營造的虛擬世界之外，亦即現實世界之中，譚力勤把虛擬世界中建造的形體通過噴繪、轉印、塑型等多種手段進行具體化，在木板、鋼板、獸皮上進行第二次創作，于是裝置作品得以誕生。在譚力勤新近帶領學生共同創作的三件互動裝置作品（《重量中的觀念波普》、《風車風》、《碾磨中的永恆昇體》）中，農業社會的三件生產工具（秤砣、風車、磨盤）成為作品的靈感激發點、創作初始點和視覺載體，在三維建模、程序控制的基礎上，作品理念借電腦、電機、單片機控制器、旋轉編碼器、攝像頭等現代設備來實現動畫互動效果。借助這些能夠營造虛擬效果的電子設備和技術支持，原來看似平淡無奇的“生產工具”所內蘊的文化含義、社會含義被成倍地放大，直接凸現了社會人群（包括農民在內——他們經常是被無意、有意忽略的弱勢群體）的生存現實，具有強烈的社會批判性和現實性。更重要的是他們在此系列作品中把觀念動畫與動畫裝置緊密地結合為一體，動畫中有一種強烈的力度感、量感和不斷重復的節奏。所有動畫的因素都緊緊與觀念相聯，從而表現出一種“不現實的現實”，“不可信的可信”狀態。

由創作數碼動畫作品到創作數碼裝置作品的轉化，譚力勤在“虛擬”和“現實”之間進行了雙重穿刺：由現實殺入到虛擬，再由虛擬殺出回現實。在這“殺入、殺出”的過程中，譚力勤真正想表現的是現實人群的生存境遇，物欲橫流時代的放縱困頓；時新科技的局限性，原始文化的啟示性；西方文明的優缺點，東方文化的新世紀意義。

1987年出國後，對譚力勤來講，古、今的時間緯度上又添加了中、西的空間經綫，在時空經緯綫編制而成的文化版圖上，譚力勤在諸多兩極間進行着文化游走。從上世紀80年代、90年代初的當代藝術創作，到新世紀的專業轉型，譚力勤身上折射了這一代藝術家的諸多特徵，涉及了中國當代藝術的多個層面。毋庸置疑，他的游走和探索對於中國當代藝術的發展具有重要意義。

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Digital Technology & Concepts in Modern Art

— An Interview with LiQin Tan

當代藝術中的數碼技術與觀念問題——譚力勤訪談錄

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

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

From late 1984 to early 1985, I completed a series of works named the Myriad Creatures-the Reversed Return of Calligraphy and Painting in Changsha. The four treasures of the study: brush, ink-stick, ink-slab and rice paper were used to make an eight-diagram chart in “I-Ching.” The idea behind it is that “Calligraphy and painting come from the same origin and they can be reversed as well to their original forms.” In form, the original can be the common tool — the four treasures of the study — while in concept, it can be the theories of the ancient

Chinese classic: I-Ching. The thought is the expansion of the concept “Reversed Return” for contemporary Chinese art that I put forth in the past. The works were published by Art magazine in 1986 and commented on by famous art critics such as Shu Qun and Zhou Yan.

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

The two transitions mentioned above are the result of the blending of my natural personality with the impact that contemporary art had on me. I was born curious and acute, fond of studying and conscious about the future, and I was easy tired of repeating old skills and ideas. Transitioning from Chinese painting to installation art felt natural. Though they are different in form, the installation art still uses the same four treasures of the study and involves the same philosophies. However, turning to digital art, I

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experienced a painful learning curve of computer technologies. In the succeeding five years though, I produced some 3D animation works. Most of the time I was overcoming technical problems such as 3D software, computer programming and post-production skills. After 2000, the teaching condition and technology popularity permitted me to bring my concepts and enthusiasm into play. I blended such acquired digital technologies and unique concepts into animation installation, interactive animation and conceptual animation.

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

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

Nam June Paik, the founding father of video art shared: as collage technology has replaced oil paintings, CRT (Cathode Ray Tube) is certain to replace canvas. In present, digital technology has replaced CRTs, various 3D, virtual and particle technologies will be taking the place of video — which is the harsh reality of scientific development. If digital

代物理與東方神秘主義”裝置和表演系列作品，便是“八五美術新潮”期間《走向未來叢書》所給我的影響。但這類作品同時受蒙特利爾當代裝置作品影響，融入了西方觀念和技術。1995至1996年求學于世界著名謝爾丹動畫學院，後全力投身于數碼藝術直到今日。

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

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

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

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

觀念和技術都是數碼藝術的核心要素，兩者平行俱進，缺一不可。我在SIGGRAPH擔任評委多年，篩選作品時，都要求藝術家觀念上的創新、技術上也必須有新的或獨創的應用方法。我曾在國內某一討論會上提出過“科技也是創作源泉”的觀點，因當今科技發展迅猛，而許多新的技術導致產生了新的藝術手段和藝術內涵，許多現代數碼藝術家都直接從技術入手，尋找靈感。國內當代美術界輕技術現象較濃，

artists desire to make updated works, they have to keep in step with technical progress and continually update their concepts.

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

In the art circle of China today, there is a thick phenomenon that technology is belittled, as artists there think that technology is solely a tool for conceptual innovation. The great force of new technology utilizes conceptual innovation and the enormous new creative spaces brought about by increasingly updated technologies are neglected. This is the reason video technology, such as 3D animation, advanced rendering, virtual reality, interaction, biological and optical technologies are rarely seen in the digital art circles in China. Such ignorance of technology limits their scope and development for innovation. Presently, many are debating whether video should be retained in digital art because there is a huge technological leap from video to 3D animation to virtual reality. Western art critics also point out that this leap is a hard and long span, and they think that video production may soon become a pronoun of tradition of art history.

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

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

Duan: The mainstream of contemporary art is conceptual art. How should we treat the conceptual issues in digital art, a new art form that appears in late years? Relatively, installation and video are also new forms of contemporary art, as well as important modes of conceptual art. Nowadays, digital art has not become an important form of conceptual art. Then what do you care about more in digital art practice, concept

普遍認為技術祇是觀念創新的手段，忽略了技術對觀念創新的巨大作用力和技術日益更新所帶來的巨大空間。這也是為什麼國內大部分當代數字藝術家停留在影像技術制作的層面，而高級三維動畫技術、高級渲染手段、虛擬現實技術，以及各種複雜的互動技術、現代生物技術、現代光學應用技術等在國內數字藝術圈中很少見到。這種輕技術現象，限制了他們的創新範圍和發展。影像是否保留于數碼藝術，現許多人還在爭論，因為從影像到三維動畫、虛擬現實也是一種技術層次上的躍進。西方藝術評論家也指出，這是一種艱難而漫長的跨越。在當代數字藝術圈中，有人認為影像也許很快會作為傳統和歷史的代名詞。

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

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

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

譚：當今數碼藝術的表現軸心是觀念與技術的融合，祇有技術突破，數碼藝術才不會被忽略，祇有藝術的發展，數碼技術才會更加讓人心曠神怡。首先，影像技術易掌握，與觀念藝術結合相對簡易。而三維動畫，虛擬現實等高科技掌握周期較長，所以，科技含量高的藝術在中國并沒成為觀念藝術的重要部分。其次，許多有才華的藝術家很難花上幾年精力去攻破技術，為此他們寧願停留在影像階段或找人制作，或用較淺顯的三維技法。

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

如同我在前一問題中提到的，當代數碼藝術所追求的是在觀念和技術兩方面同時突破，SIGGRAPH是樹立了此一評審標準的組織。我的作品被選入SIGGRAPH便是遵守此規律。例如，“鏽臉”系列，旨在探討人類精神、肉體腐蝕與自身行為的關聯，也就是說人類勤勞與懶惰、進取和萎縮都與精神的閃爍和腐鏽緊密相連。“鏽臉”都直接以數碼形式印制于生鏽的鋼板上，在每一“鏽臉”上，觀眾都可看到其胞胎從出生到鏽落的微型三維動畫。在作品的中下方，由四部電腦組合展示一組大腦生鏽的觀念動畫，其中大腦全為人體組成。鏽臉人物造型和動畫都為Softimage/XSI三維制作，頭部全采用了各種鐵鈣肌理成像。主體動畫為5分鐘，分辨率為14000x12000像素。大腦生鏽動畫

or technology? If you care about both, can you take one or two works as examples to talk about how you represented concept with digital technology and what outcome did you accomplish.

Tan: The representation axis of digital art is the integration of concept and technology. On condition that technical innovation is attained, digital art won't be neglected, and with art advanced concept, digital art will excite people. First, video technology is easier to be grasped and integrated with conceptual art, while 3D animation, virtual reality and other advanced technologies have a long learning curve, so the art with advanced technology has not been an important part of conceptual art Second, many talented artists are not apt to spend years grasping the technical skills and would rather remain in the video stage, ask for help or use simple 3D skills.

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

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

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

Tan: Actually, I teach technology and art at the same time. I teach how to utilize high-tech in artistic creation and how to study technology via

通過多層次黑白面罩和透明功能控制成功和數碼鏽鋼印制進展——在當時而言，此一關鍵技術的應用突破，是構成此作品的重要部分，也是打入重要展覽的一個核心要素。

段：謝謝你的詳細闡述。我現在要橫向擴展我的問題，請你談一談你在新加坡、美國和北京的數碼藝術教學實踐。首先，你是在教技術還是藝術？其次，你的教學與你過去在中國和加拿大接受的藝術教育有什麼相似和不同，尤其是教育理念和教學方法方面的相似和不同？你怎樣思考這些异同、這些异同對你的藝術和教學有什麼影響？然後，你認為你現在的教學理念和方法為什麼是可行的，特別是在中國當代藝術的語境中是符合實際的？

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

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

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

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

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

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

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

隨着技術的教育和普及，數碼藝術應該成為大眾教學，就目前狀況而言，數碼藝術基本分為兩種發展趨勢，一種我們俗稱為產業數碼藝術，其宗旨主要以商業為目的，走大眾路線，如電視廣告、三維故事片、商業游戲、工業制作、軍事虛擬等。第二種是無商業目的的純藝術創新，重觀念創新，忽視故事情節和普及性，重新技術應用與觀念緊密結合。我自己屬於後者，但在數碼藝術教學中，我極力主張“兩條腿走路”。在我的動畫教學中，一部分是嚴格按照產業流程制定教學大綱，同時開設觀念動畫、動畫裝置和互動動畫課程。這是因為畢竟大部分學生畢業後會到產業數碼藝術中工作，而祇有極小部分會成為當代數碼藝術的終生實踐者。

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

段：回到你個人的藝術，請你談一下這次展覽，例如，這次展出的作品，展示了你個人的數碼藝術的哪些方面、能讓我們看到當前國

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

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

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

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

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

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

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

With the education and popularization of technology, digital art should be returned to the masses. As for the present condition, digital art is divided into two threads of development. The first one is commonly called digital

際數碼藝術之發展的哪些方面、你在北京的學生的作品又展示了中國當代數碼藝術之現狀的哪些方面？你希望這次展覽能給中國當代美術帶來什麼樣的啟示、能給中國高等院校的數碼藝術教育以什麼樣的影響？

譚：中華世紀壇世界藝術館和798緣分新媒體藝術中心的個展可以說是我數碼藝術的一個回顧展，它匯集了2003–2008年間我的所有作品，1997–2002年之間的動畫作品不在此展中。此展展出了數碼獸皮印制作品與三維動畫投影系列，代表作有“數碼國王”、“數碼皇后”和“數碼道舞”等。“樹結+4”數碼原木印制系列的代表作有“樹結腦額+4”、“樹結核+4”和“樹結胳膊+4”等。數碼岩石印制作品與動畫虛擬的代表作為“火岩漿人體+6”、“樹結發+2”等。數碼鏤鋼印制作品與動畫裝置的代表作為“鏤臉”、“樹結發+2”等。更重要的是展出了我在北大新創作的農業互動動畫裝置系列和數碼無血系列，代表作為“重量中的紅色波普”（古老大秤）、“碾磨中的永恆異體”（岩石碾盤）和稻谷風車裝置。

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

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

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

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

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

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

這是我曾未預料到的驚喜。

2009年3月，加拿大蒙特利爾、美國費城

art aimed at commerce, such as TV commercials, 3D stories, commercial games, industrial production and military virtual reality. On the other hand, there are pure digital art innovations without commercial purposes, emphasizing conceptual and new technology innovation and integration, and neglecting plot and popularity. I belong to the latter. However, in teaching digital art, I strongly propose, “walking with two legs.” Some parts of my syllabus were made strictly by industrial procedure. After all, most students of mine are working in the sector of industrial animation and only a very few of them will become lifetime practitioners of contemporary digital art.

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

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

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

Digital-Primitive, the subject of this exhibition, has expanded on my concepts from 2002 — 2003. One way that I think about the relationship between primitive and modern technology can be symbolized as “Digital <∞ (Finite) and Primitive ∞ (Infinity).” I would suggest that any modern technology can be changed or replaced; however, the primitive systems of signification retain their significance. As the ideologies and technologies of society change, today's state-of-the-art technology will become tomorrow's primitive skills. I call myself a digital naturalist, “Digital-Nature” artwork should unite the human spirit, natural beauty, and digital-pretiness created through digital 3D simulation. Humans have to free their minds and spirit from what they are used to before they can use the complete capability of digital space to create and appreciate digital nature.

From the perspective of technique, the exhibited works embody various 3D animation and interactive technologies, video distributing technologies, and advanced digital printing on rigid material technology without any image and life photos but fully computer generated artwork.

As to Chinese digital art, this exhibition may help to enrich its connotation and means of research and to distinguish the functions and development potentials of video and 3D animation in contemporary art. Some

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

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

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

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

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

This was a pleasant surprise for me.

Montreal, Canada-Philadelphia, USA March, 2009

Visual Archaeology

— Study LiQin Tan’s Digital Art

視覺考古——讀譚力勤的數碼藝術有感

Tan's unique art forms and creativity, through the use of digital technology in the virtual world, reveal and present forgotten and archived history. This means that the fascination with ancient time and the reflection on rheology constitute Tan's characteristics of conceptual thinking. This feature makes Tan reject contemporary time and space and to adopt it as exceptional creative sources for his artwork. This is a dialectical method used by artists to express their basic attitude towards diverse cultures and perceptions. It is especifcally expressed in Tan's attraction to ancient civilization and centuries-old agricultural development.

Tan has constructed a completely different visual world from today's civilization, with objects of prehistoric and primitive times, wild images full of style, primitive symbols with animal skins and digital rawhide-prints, rough shapes and powerful people modeled with artificial sculpture materials, and the use of multi-materials completed with agricultural implements, such as windmills, grindstones, and scales. Obviously, Tan has raised his art forms and concepts to the level of methodology, which is demonstrated in his solo exhibitions in Beijing. In this sense, Tan looks like an archaeological visual artist — digital technology for him are tools and media with its main role of understanding and expressing ancient civilization. In my personal opinion, Tan's concern for the human spirit spans far beyond technology and science.

If I grasp the main point of Tan's digital art accurately, then the important question for me is: what is Tan's reconstructed motivation on ancient civilization, culture and agriculture? Remember a scholar once said: In the history of human thought, there is always a tendency to deliberately distance the past as the golden age, and to use it for criticizing reality as well as to accept the future. Confucius respected the Zhou Dynasty, Lao longed for a small bag of people, and Marx imagined a primitive communism. All these great thinkers had

similar concerns. Parallel with this is that in the visual arts, in almost every time period, there are respected golden ages of the past. For example, Plato admired the art of ancient Egypt, people in the Renaissance appreciated ancient Greek art, and modern art copied prehistoric and primitive skills. From this perspective, Tan, as a contemporary artist, especially as a post-modern artist with new media practices, has carried on such a great historic tradition.

Another question is: why did Tan inherit such a tradition of considering the past as the golden age? My guess is that even though he lives in Canada and the United States, he still has maintained (from 85 New Art Trend) a movement in which he was actively involved in China: idealistic, philosophical and historical. A revolutionary passion, wild aesthetic interests, suspicion and questioning are all parts of the critical spirit—the continuous questioning of ancient Chinese culture and reflection. This guess comes from two examples: First, just like Duan Lian and other critics pointed out, after Tan moved to North America, he has had strong interests in Native Indian civilization with effects in his art since. This also reminds me of the emerging “Roots Seeking” trend in the mid-eighties of the last century in China, in pursuing hot roots in Chinese culture itself. An African-American

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writer Alex Harry wrote a novel “root”, then adapted it for a television series, which has powerfully impacted the cultural roots movement in the “85 New Art Movement” period. Second, Tan utilized four treasured tools of Chinese art for new installation materials and elements to create a famous installation work “Zen”, which represented Tan's thoughts on Chinese cultural roots in the “85 New Art Movement” period.

May be I am misinterpreting Tan's art. At times, I may be obscuring his contributions to new media art. But I think no matter in what medium the artist applies, it still moves us to the power of the spirit ultimately. Tan's primitive art, especially his “visual archeology” through digital skills, still holds profound significance in today's globalization — it is to go beyond national and regional cultural traditions to question and reflect on universal “raw roots” of human culture and human nature. In fact, the digital installation titled “Refraction Brain Therapy” in the Songzhuang Art Museum, encompasses years of Tan's insightful reflection on the issue and is the result of years of constant experimentation on animation installation. The difference between his past work and current exhibition is that the latter focuses on the methodological process of visual archaeology to “brainwashing.” His artistic approach is to dip large digital, metal-printed products into water tanks directly, allowing the refraction of light through the water to render a kind of medical therapy in the digital brain, through audience participation and interaction. Although Tan borrowed from medical terminology, and compared the refraction of water and the brainwashing technique to physical therapy, it is clear that Tan is more concerned about brainwashing in the ideological sense. This is undoubtedly a new way to visualize the phenomenon of the control exercised by the ruling class and the behavior of unifying human thoughts in our society. In fact, visual performance on this phenomenon is also exposed in Tan's other animation clip “Black Sun and Red.” My point of view is that, when humans actually move toward (so-called) democracy and freedom, perhaps Tan's “Refractive Brain Therapy” is no longer about mind control and brainwashing, but only about modern technology and academic (such as medical) tasks.

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表明思想家把遙遠的過去視為黃金時代的事實。與此相平行的是在視覺藝術領域，幾乎每一個時代，也都有自己過去的黃金時代：柏拉圖對古埃及藝術的推崇，文藝復興時代對古希臘藝術的敬仰，現代主義藝術中的原始主義對史前和原始藝術的追摹等。從這一角度看，譚力勤作為當代藝術，特別是後現代藝術中的新媒體的實踐者，無疑也承續了這一視遙遠的過去為黃金時代的偉大傳統。

另一個讓我思考的問題是，譚力勤為什麼會承續視遙遠的過去為黃金時代的藝術觀念？我的猜想是他去了加拿大和美國之後，仍然一直保持着他曾積極參與過的“八五美術新潮”的精神：理想主義，哲學和歷史的深度，革命的激情，野性的美學趣味，懷疑和質疑一切的批判精神，以及對中國古代文化的持續追問和反思。我的這一猜想來自兩個例子：一是正像段煉等批評家指出的那樣，去了美國之後的譚力勤，對印第安文明產生了濃厚興趣，並直接影響了他的藝術創作。這使我想起中國上世紀80年代中期出現的“尋根熱”，而譚力勤則通過對印第安文明的追摹，對中國的尋根熱本身進行了尋根，這是因為美國黑人作家阿歷克斯·哈利創作的《根》，以及改編的電視劇，曾經影響了“八五美術新潮”時期的文化尋根。二是在“八五美術新潮”期間，譚力勤用中國傳統文化中的文房四寶作為現成品，創作過一件裝置作品《宗》，顯示了譚力勤對中國文化之根的思考。

也許我這樣理解和認識譚力勤現在創作的藝術是一種誤讀，甚至在一定意義上會被認為遮蔽了他在新媒體藝術方面所作出的藝術貢獻。但我認為，無論藝術家使用何種媒介，最終感動我們的仍然是其精神的力量，而譚力勤藝術中的“原始”和“古意”，特別是他用數碼技術所進行的“視覺考古”，其深刻意義仍在于在全球化的今天，它以超越民族和地域文化傳統的立場，進一步追問和反省人類所共有的文化之根和人性中原始本真的問題。事實上，這次在宋莊美術館舉辦的以《折射洗腦》為題的數碼裝置藝術，就是譚力勤多年以來對這一問題深刻反思，對數碼藝術予以反復實驗的結果。而此次展覽的作品與他過去作品的區別則體現在對“洗腦”進行的視覺考古上。他采用的藝術方式是把印制品直接浸置入水體中，通過水中光的折射來呈現數碼印制大腦的療變，其中數碼動畫裝置作品則體現大腦銹變過程和鏡子反射效應。盡管譚力勤用醫學術語，把折射、水療洗腦看成是一種理療術，但很顯然，譚力勤更為關注的是洗腦在意識形態方面的意義，這無疑從一個新的角度把一個統治階級控制和統一人類的思想和行為的現象視覺化了。其實，關於這一現象的視覺表現也體現在譚力勤的另一件動畫作品《黑日紅色》之中。從我的角度看，當人類日益走向所謂民主和自由之時，也許正如譚力勤的《折射洗腦》所警示我們的那樣，洗腦已不再采用思想控制頭腦的方法，而是現代技術和學術（如醫學）的任務。

2010年6月于北京望京花園

(發表于《世界藝術》2010年 總94期 82-83頁)

01

Refractivity is a natural physical state, but also a phenomenon of social behavior in Chinese ideology, easy to produce the illusion refraction, refraction can also precipitate authenticity. Artists Spa brainwashing technique applied in this state is an artistic interpretation of the phenomenon.

Additionally, these “refractive brains” are accompanied by 3D animation played on LCD monitors, while the faces bask in large vats of water. The audience is encouraged to interact with such installations by changing level of water, light, animation and refractivity.

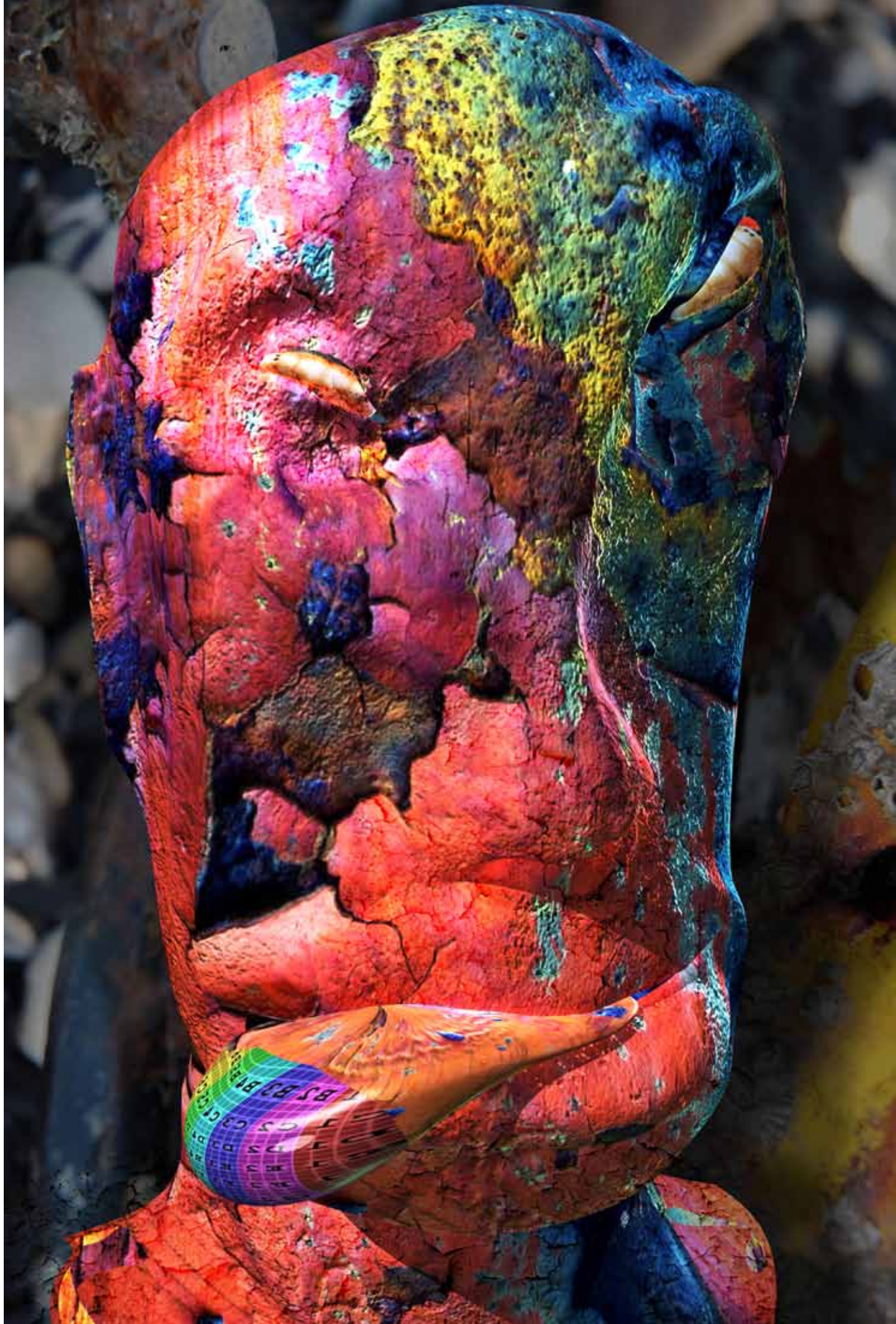
折射是一種自然物理狀態，也是一種社會行為現象，折射既產生錯覺，亦能析出真實。折射是名詞，又作動詞。它準確描繪物體的自然現象，也與社會人類思維、行為緊密相聯。《折射洗腦》系列便是對此狀態的一種深層的藝術解讀。

當前，數碼材質印制、動畫裝置和觀念動畫成為數碼藝術中的一種新型形式，並具有意識前衛、技術含量高之特點。有別於前幾次的動畫裝置個展，此系列作品重點以他多年數碼金屬精印制為主，并把印制品直接浸置入水體中，通過水中光的折射來欣賞數碼印制大腦的療變過程。

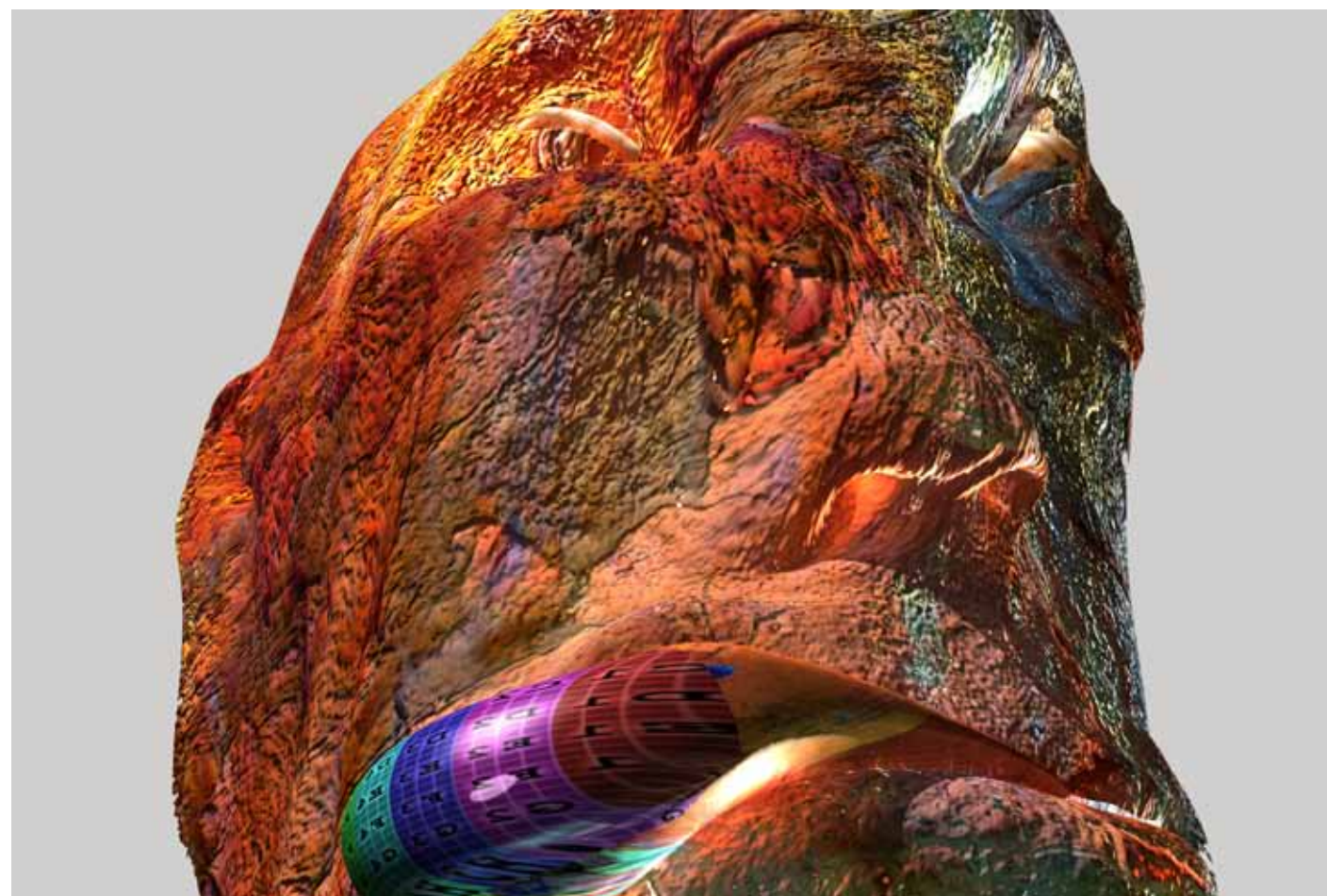
REFRACTIVE BRAIN THERAPY SERIES
INSTALLATION & DIGITAL METAL-PRINT

折射洗腦系列，動畫裝置

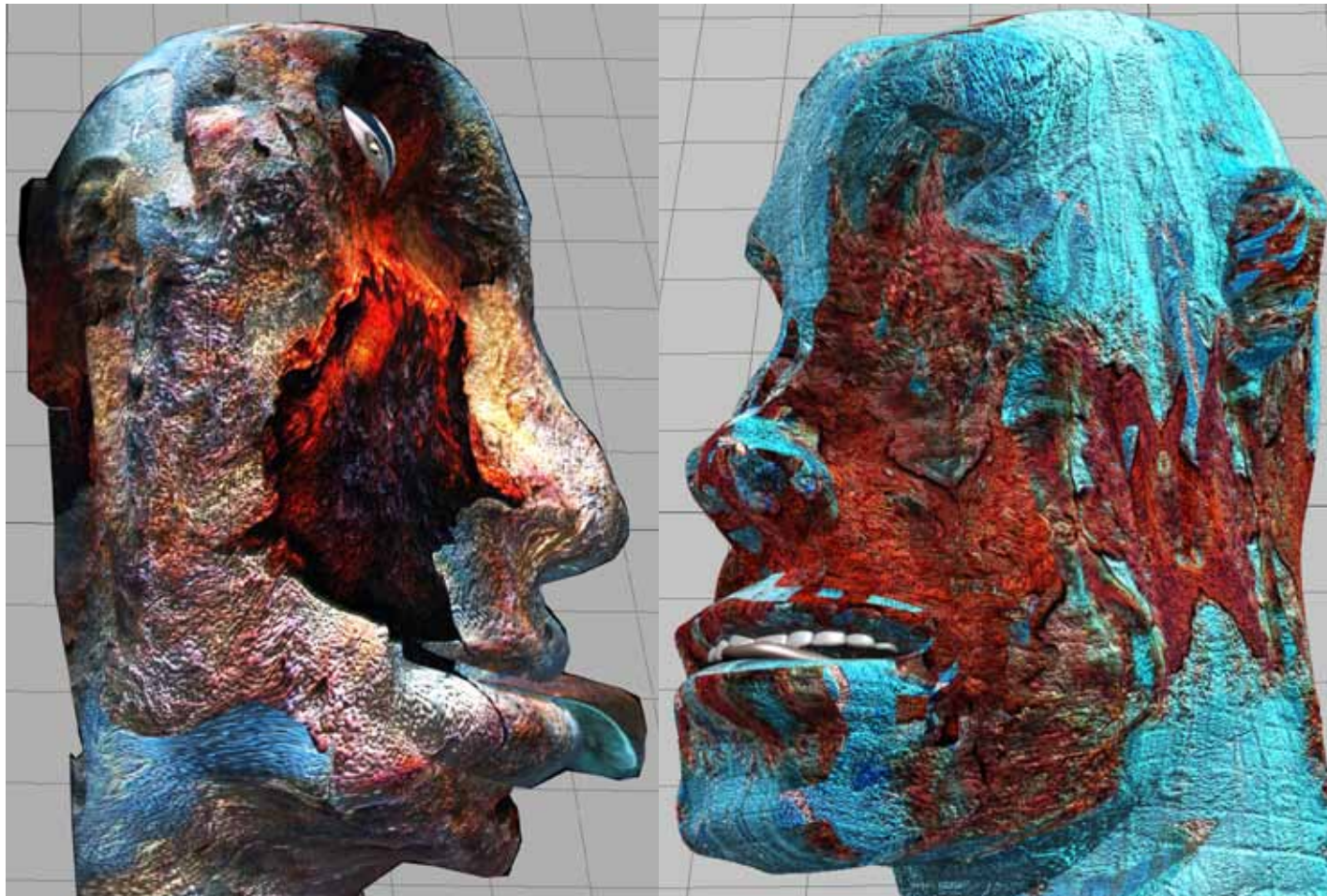
2010



Rusty Hotness, Digital Metal-Print
 銹腦辣, 數碼三維金屬印制
 87" x 57" (220 cm x 145 cm) 2010



Rusty Crispness, Digital Metal-Print
銹腦酥, 數碼三維金屬印制
87" x 57" (220 cm x 145 cm) 2010



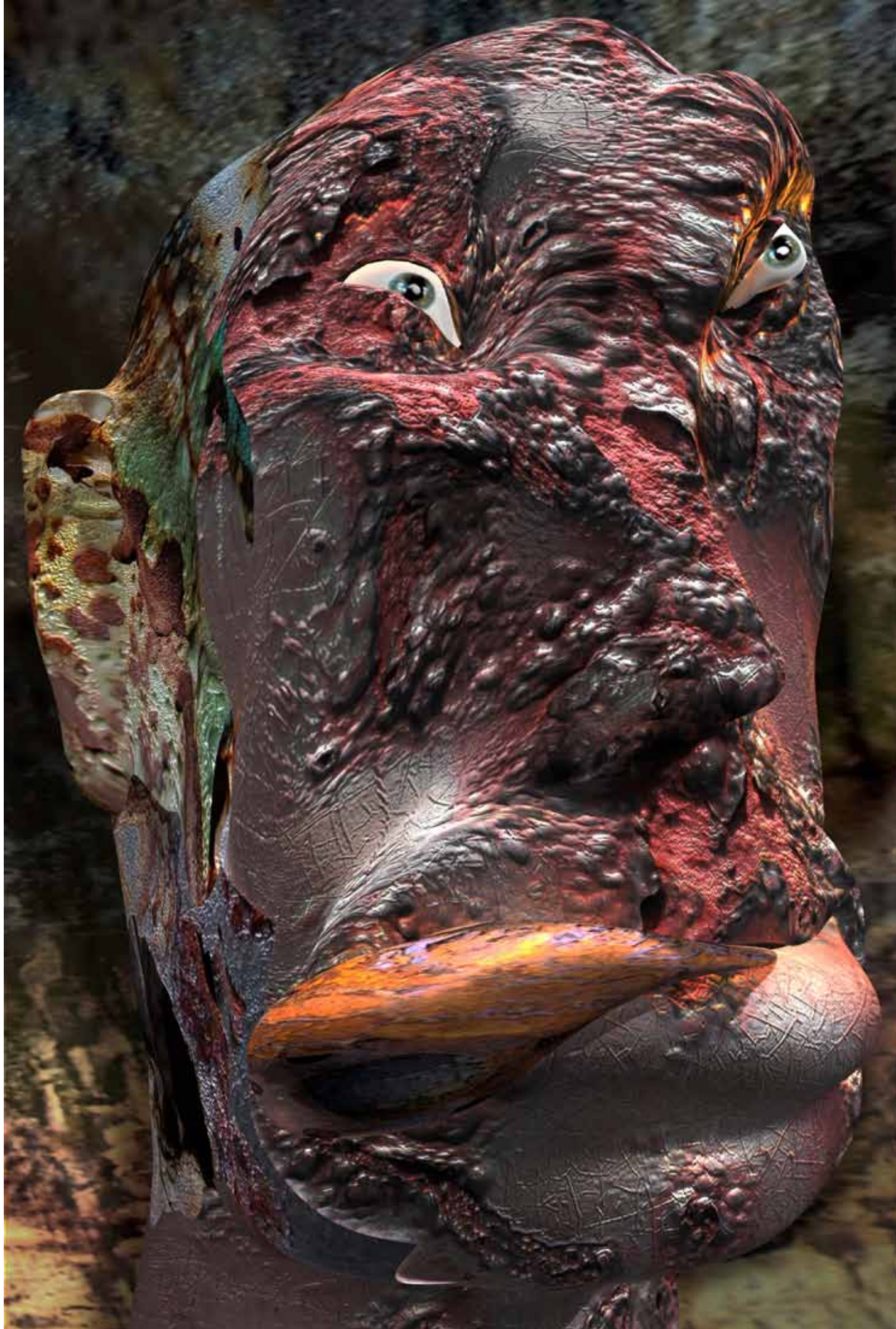


Rusty Freshness, Digital Metal-Print
銹腦鮮, 數碼三維金屬印制
87" x 57" (220 cm x 145 cm) 2010

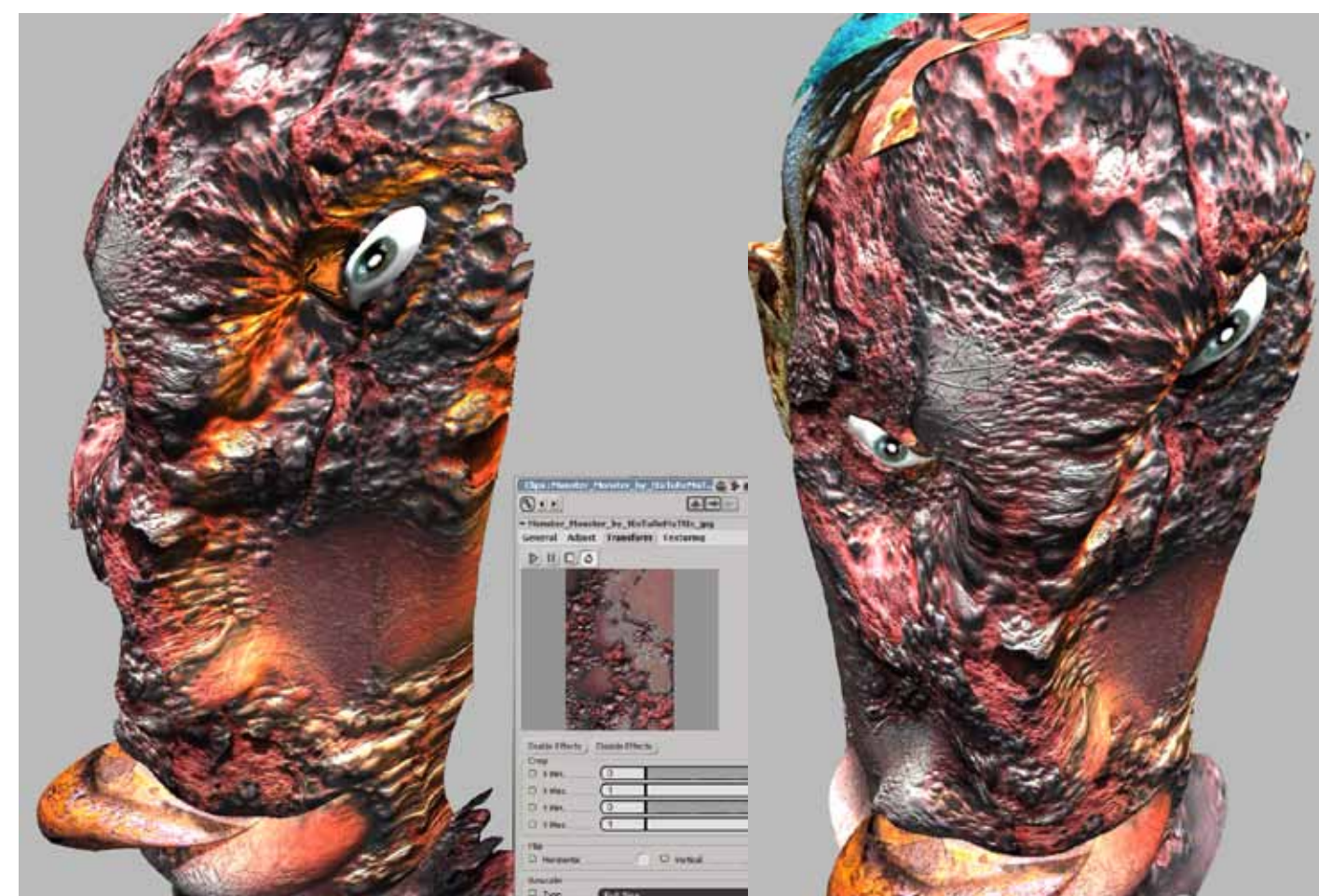
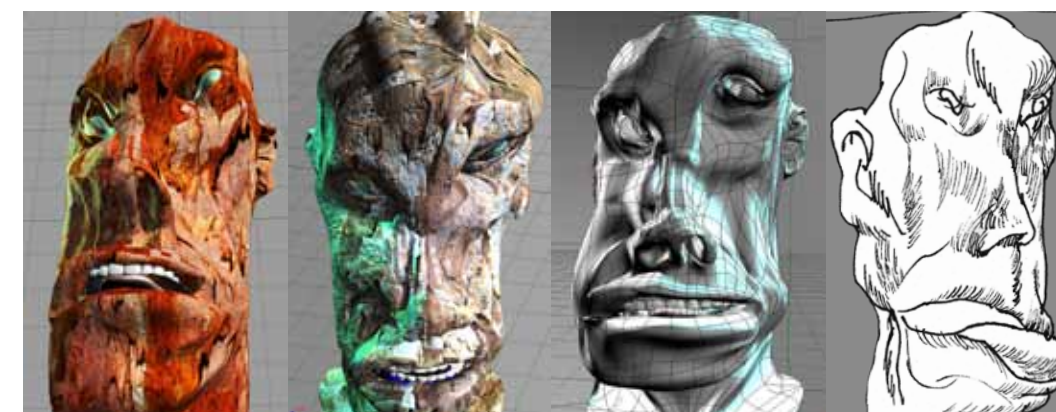


Rusty Sourness, Digital Metal-Print
銹腦酸, 數碼三維金屬印制
87" x 57" (220 cm x 145 cm) 2010





Rusty Bitterness, Digital Metal-Print
 銹腦苦, 數碼三維金屬印制
 87" x 57" (220 cm x 145 cm) 2010

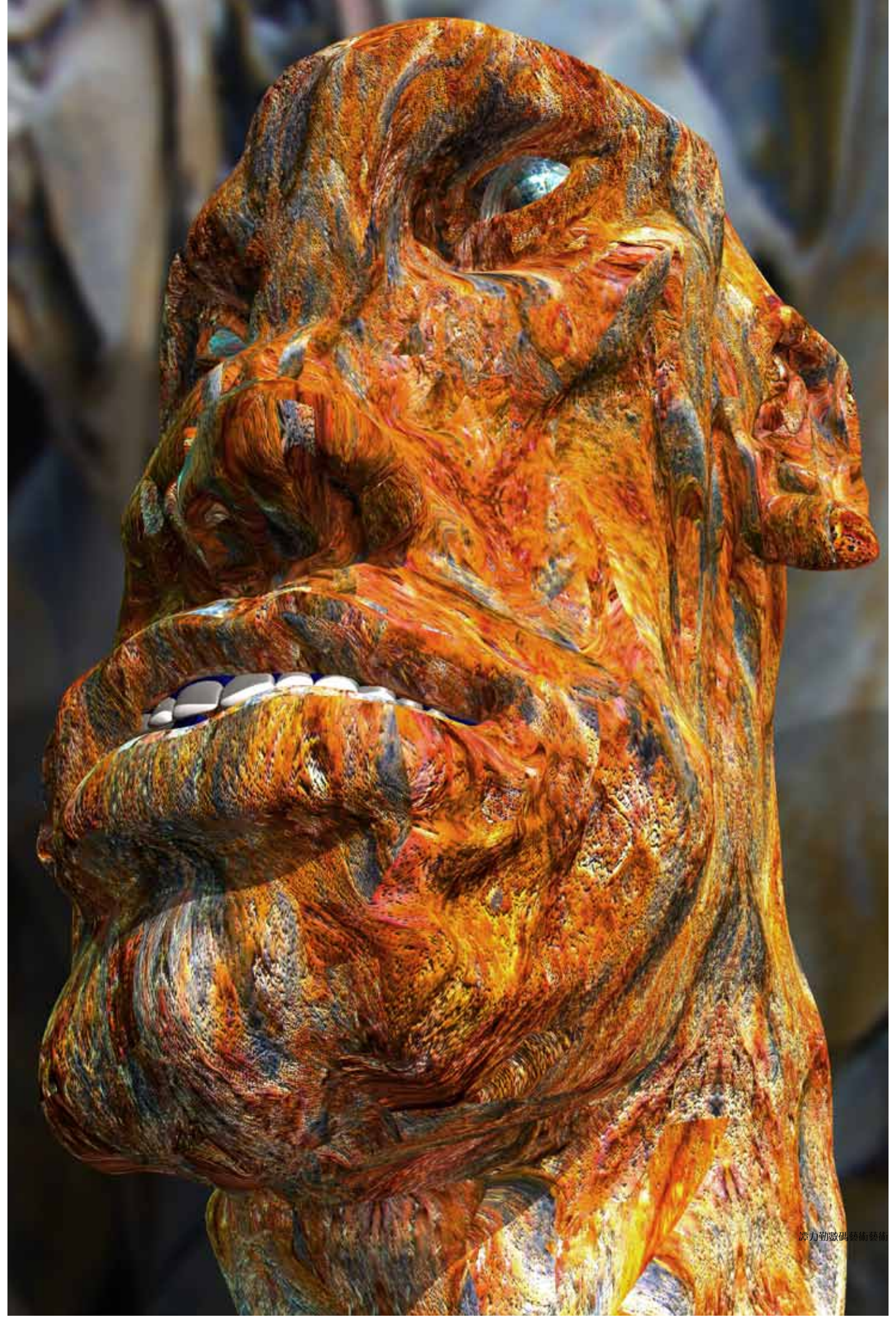


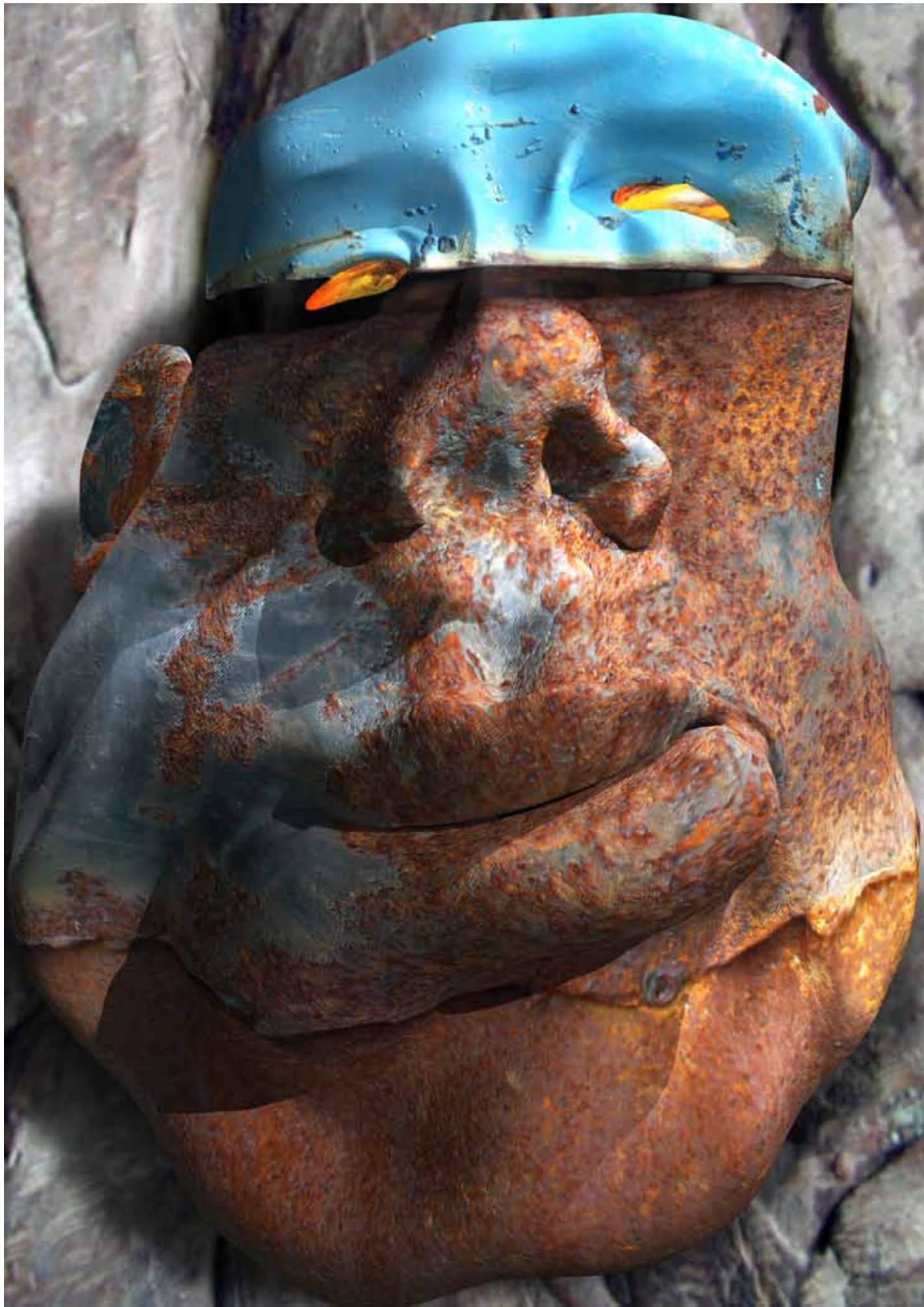


Rusty Puckeriness, Digital Metal-Print
銹腦澀, 數碼三維金屬印制
87" x 57" (220 cm x 145 cm) 2010

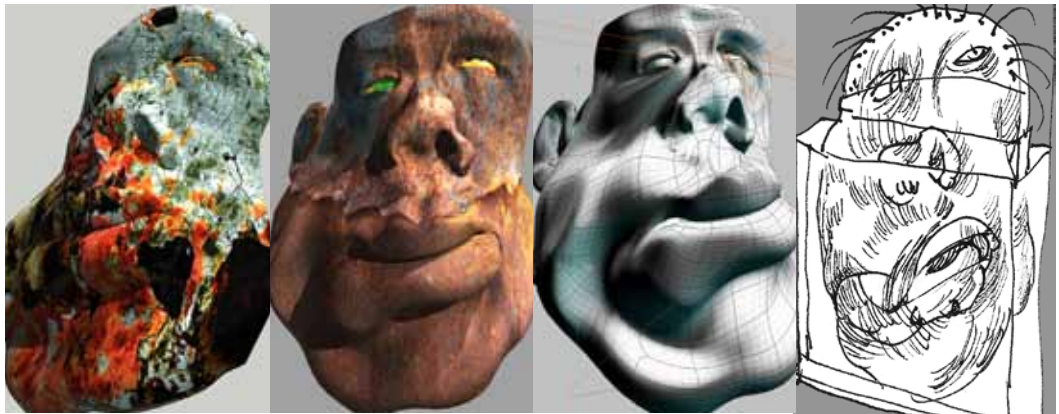


Rusty Saltiness, Digital Metal-Print
銹腦咸, 數碼三維金屬印制
87" x 57" (220 cm x 145 cm) 2010

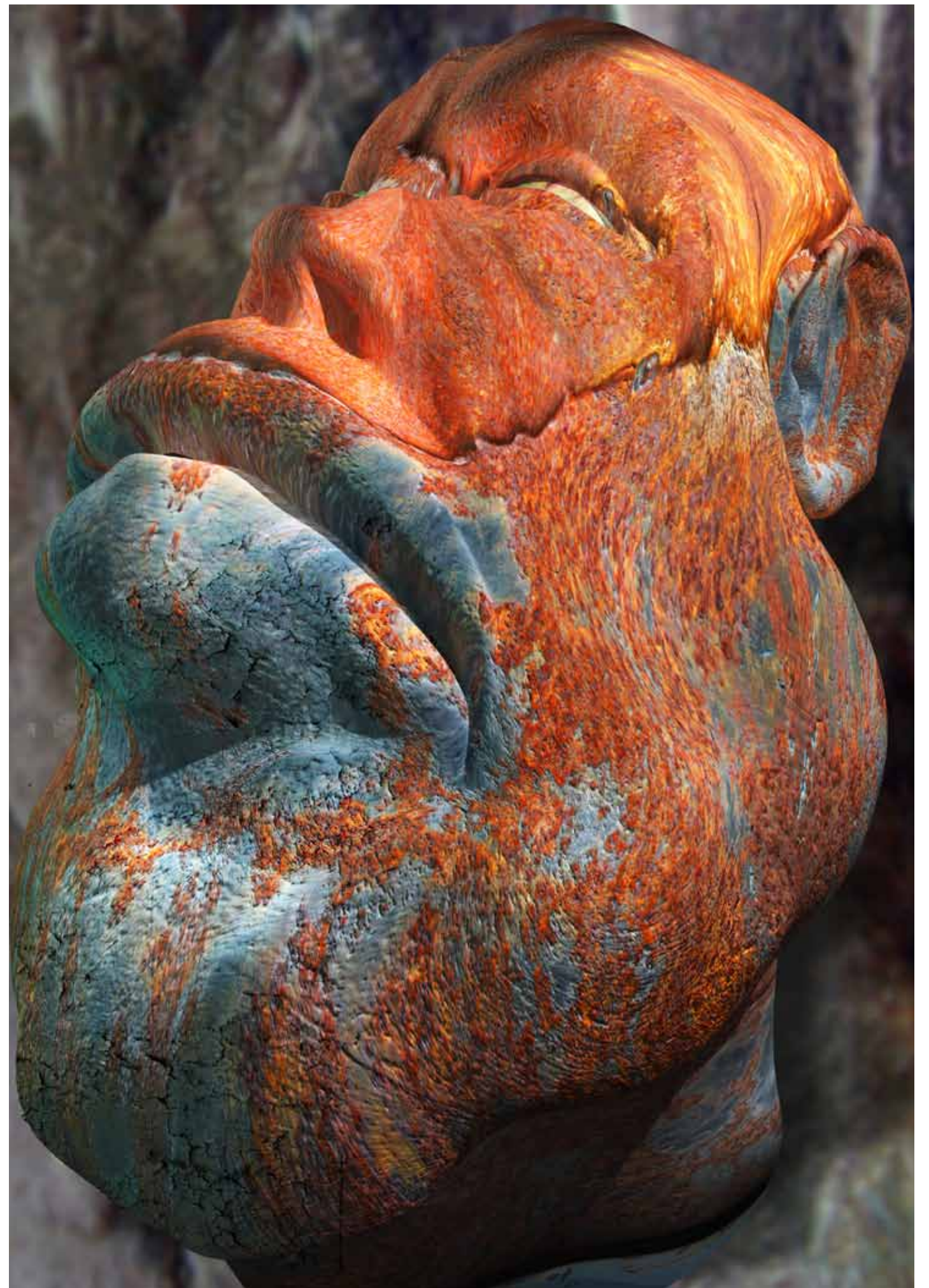
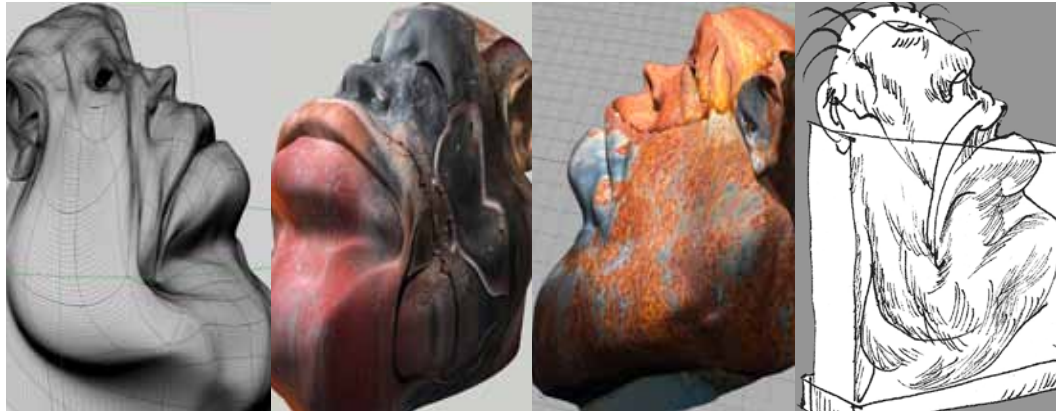


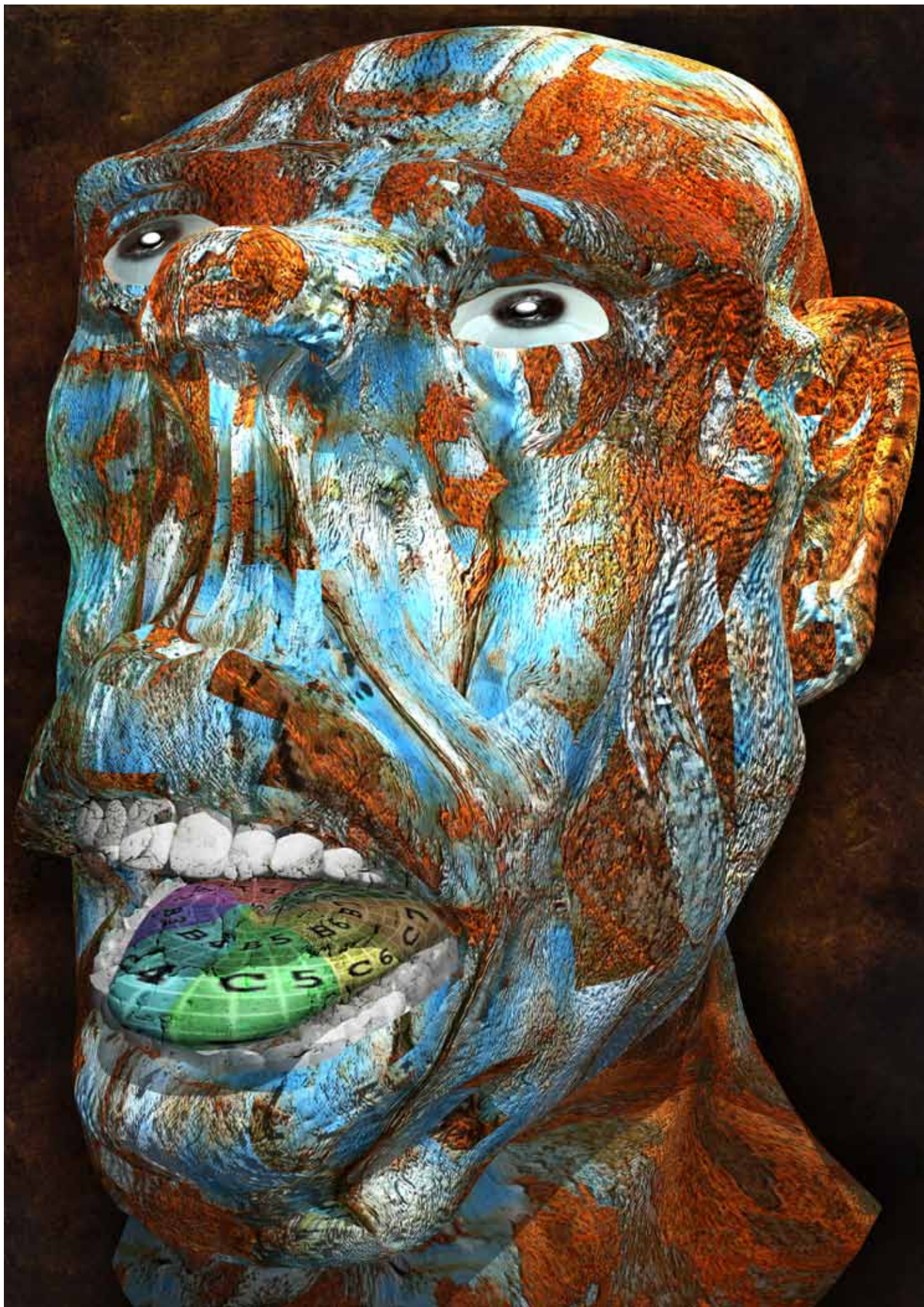


Refractive Fissure, Installation w/ Digital Metal-Print
 折射腦裂, 動畫裝置數碼三維金屬印制
 69" x 51" x 15" (176 cm x 125 cm x 40 cm) 2010

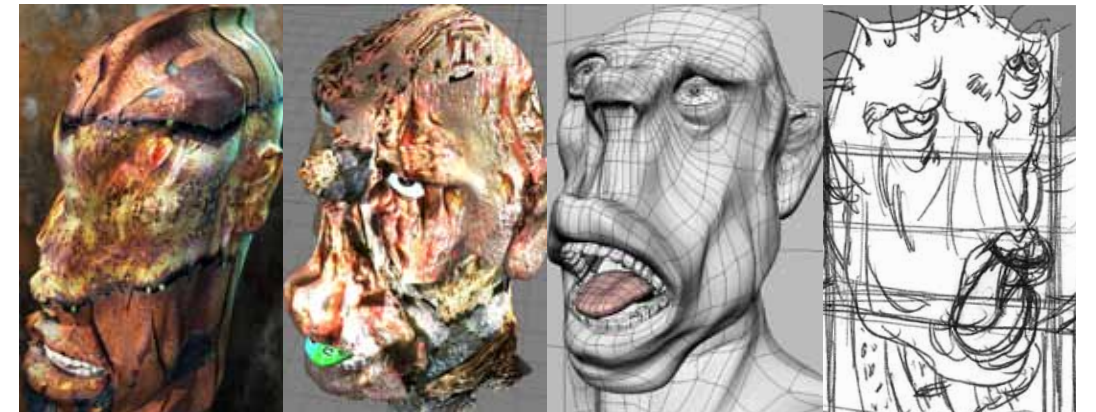


Refractive Dizziness, Installation w/ Digital Metal-Print
折射腦暈, 動畫裝置數碼三維金屬印制
69" x 51" x 15" (176 cm x 125 cm x 40 cm) 2010

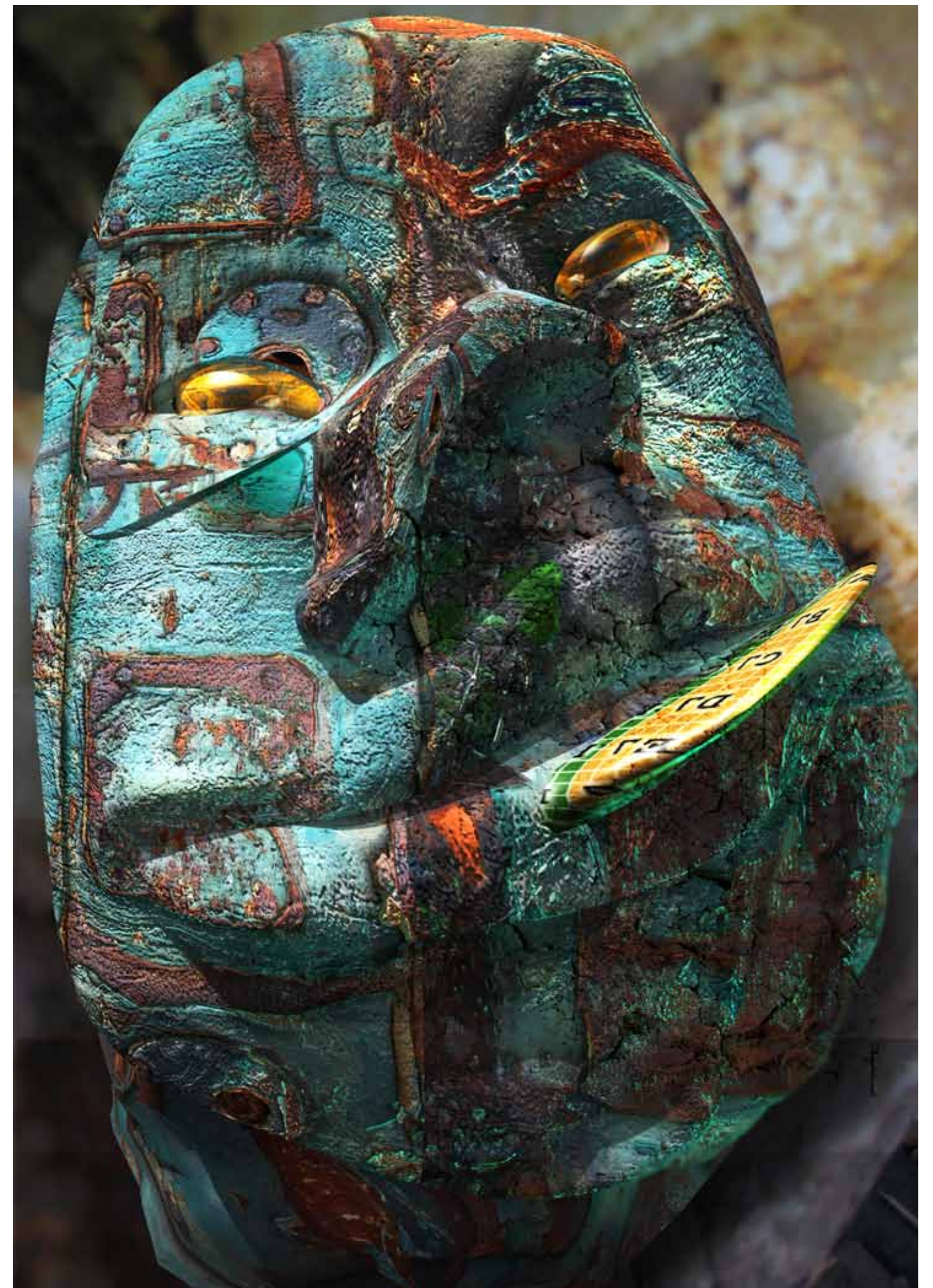
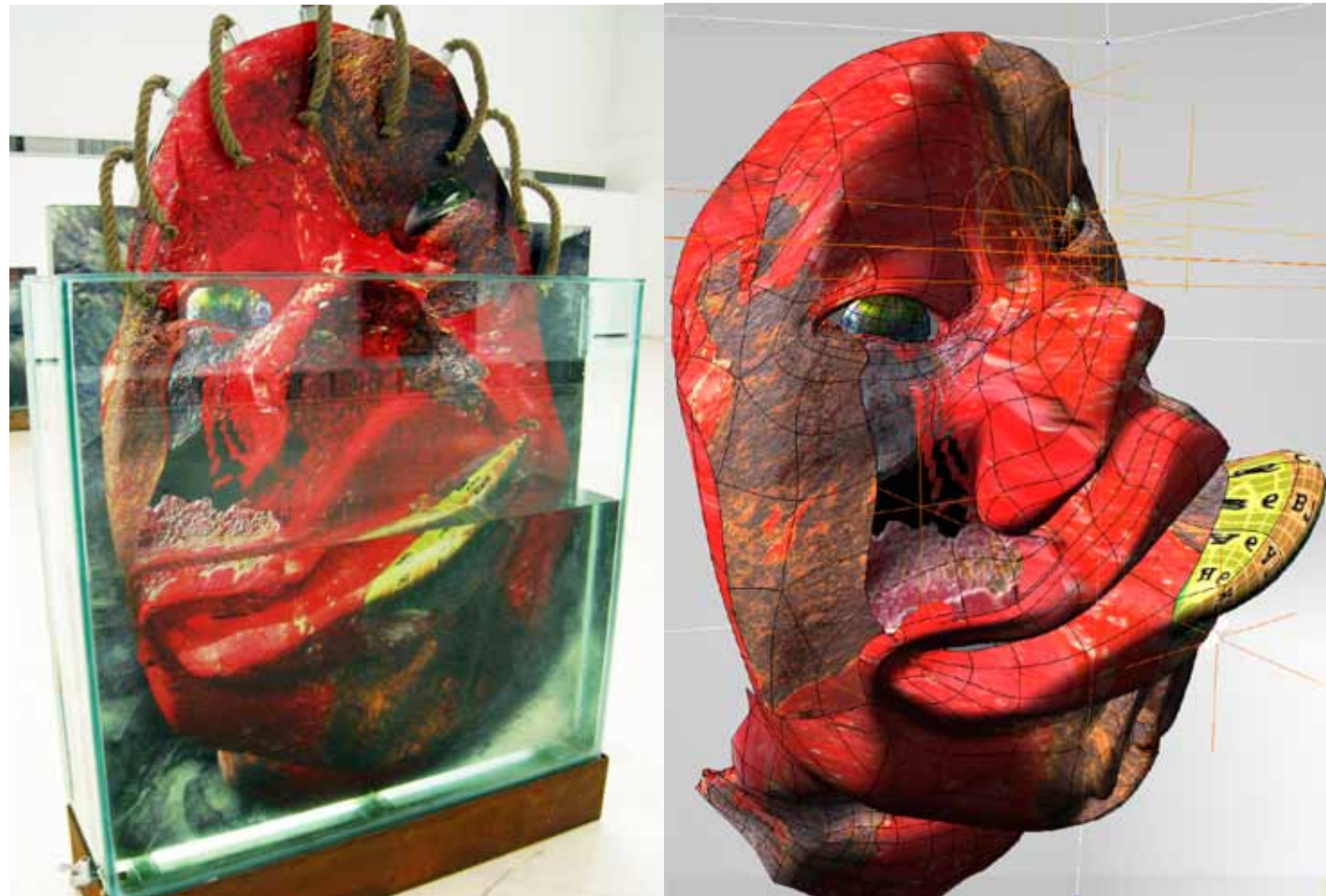


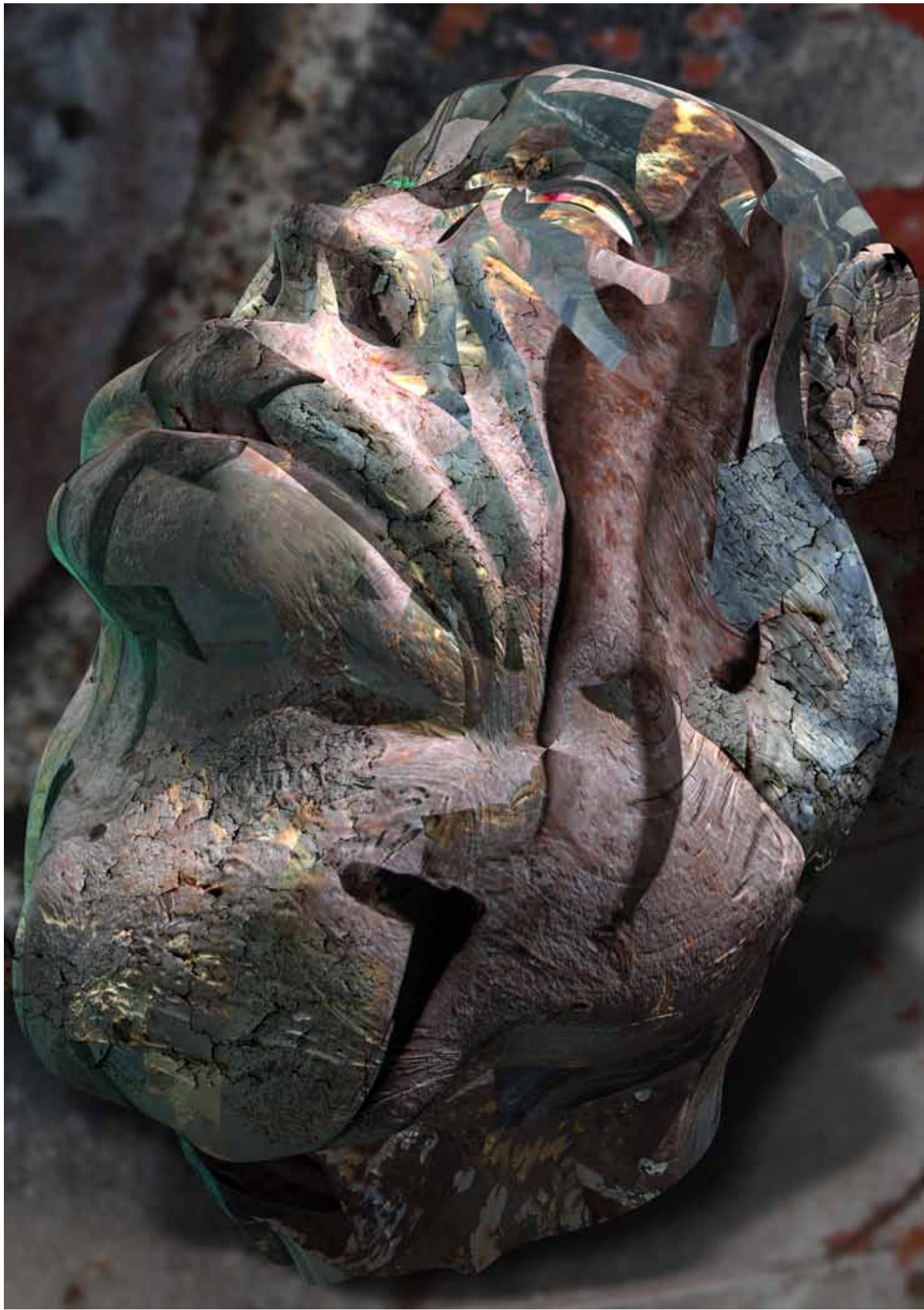


Refractive Numbness, Installation w/Digital Metal-Print
 折射腦麻, 動畫裝置數碼三維金屬印制
 69" x 51" x 15" (176 cm x 125 cm x 40 cm) 2010

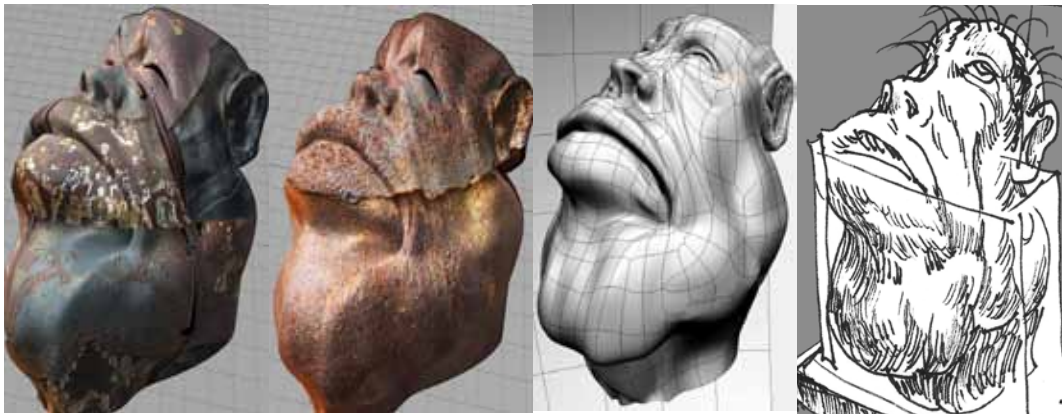


Refractive Drunkness, Installation w/ Digital Metal-Print
折射腦醉 動畫裝置數碼三維金屬印制
69" x 51" x 15" (176 cm x 125 cm x 40 cm) 2010





Refractive Dizziness II, Installation w/ Digital Metal-Print
 折射腦暈 II, 動畫裝置數碼三維金屬印制
 69" x 51" x 15" (176 cm x 125 cm x 40 cm) 2010



02

Our work ethics and life attitudes determine the degree of slowness to which we rust. With digital animation technology, “Rusty-Faces” series presents a contemporary artistic interpretation of the deterioration of mind, body, and spirit by harmful and self-destructive human behaviors — constantly and gradually.

Rust, a chemical process involving the corrosion of iron in the presence of oxygen and moisture, defaces metal bodies. If left untreated, this brown coating eventually permeates the entire metal body, converting it to ferric oxide, or simply, weak and flaky rust. We as humans can similarly degenerate. When we fail to maintain our minds, bodies, and spirit, we too can rust and lose what keeps us physically and mentally healthy, just as the solid metal corrodes into something else entirely.

Pioneering two techniques, “Rusty-Faces” models different rusty faces on three large digital metal prints and animates corrosion through a digital simulation of rust. The four interactive LCDs portray the physical and mental regression of human rusting through animations transforming embryonic cells into fetuses, solid bodies into rusty bodies, and an energetic brain into a rusted, flaky shell.

此系列作品旨在探討人類精神、肉體的腐蝕與自身行為的關聯，也就是說人類勤勞與懶惰、進取和畏縮都與精神的閃爍和腐蝕緊密相連。

“銹臉”作品直接印制於生銹的鋼板上，在每一作品之中，觀眾都可看到其胞胚從出生到銹落的微型三維動畫。在作品的中下方，由四部電腦組合展示一組大腦生銹的觀念動畫，其中大腦全為人體組成。

RUSTY FACES SERIES, ANIMATION INSTALLATION
銹臉系列，動畫裝置
2006-07



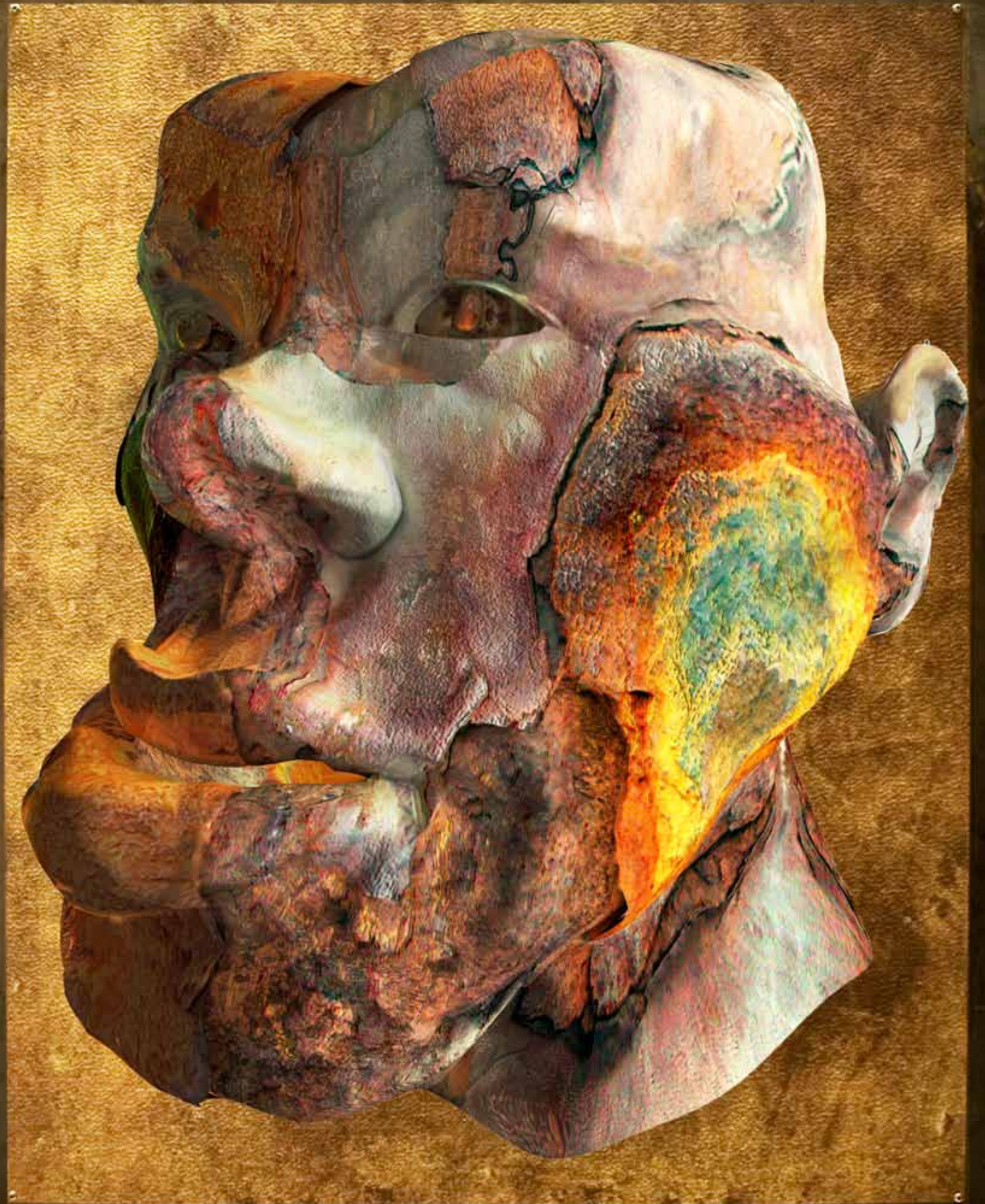
Rusty Faces, Animation Installation w/ Digital Metal-Print
 銹臉，動畫裝置與數碼金屬印制
 88" x 140" (224 cm x 256 cm) 2006-07



Rusty Faces (Partial), Animation Installation w/ Digital Metal-Print
 銹臉 (局部), 動畫裝置與數碼金屬印制
 48" x 40" (121 cm x 102 cm) 2006-07



Rusty Faces (Partial), Animation Installation w/ Digital Metal-Print
銹臉 (局部), 動畫裝置與數碼金屬印制
48" x 40" (121 cm x 102 cm) 2006-07





Rusty Brain (Partial Rusty-Faces), Animation Installation
 大腦銹 (銹臉局部), 動畫裝置
 32" x 32" x 15" (81 cm x 81 cm x 32 cm), 2006-07



Rusty Brain (Partial Rusty-Faces), Animation Installation
 大腦銹 (銹臉局部), 動畫裝置
 32" x 32" (81 cm x 81 cm) 2006-07



Rusty Brain (Partial Rusty-Faces), Animation Installation
大腦銹 (銹臉局部), 動畫裝置
2006-07



03

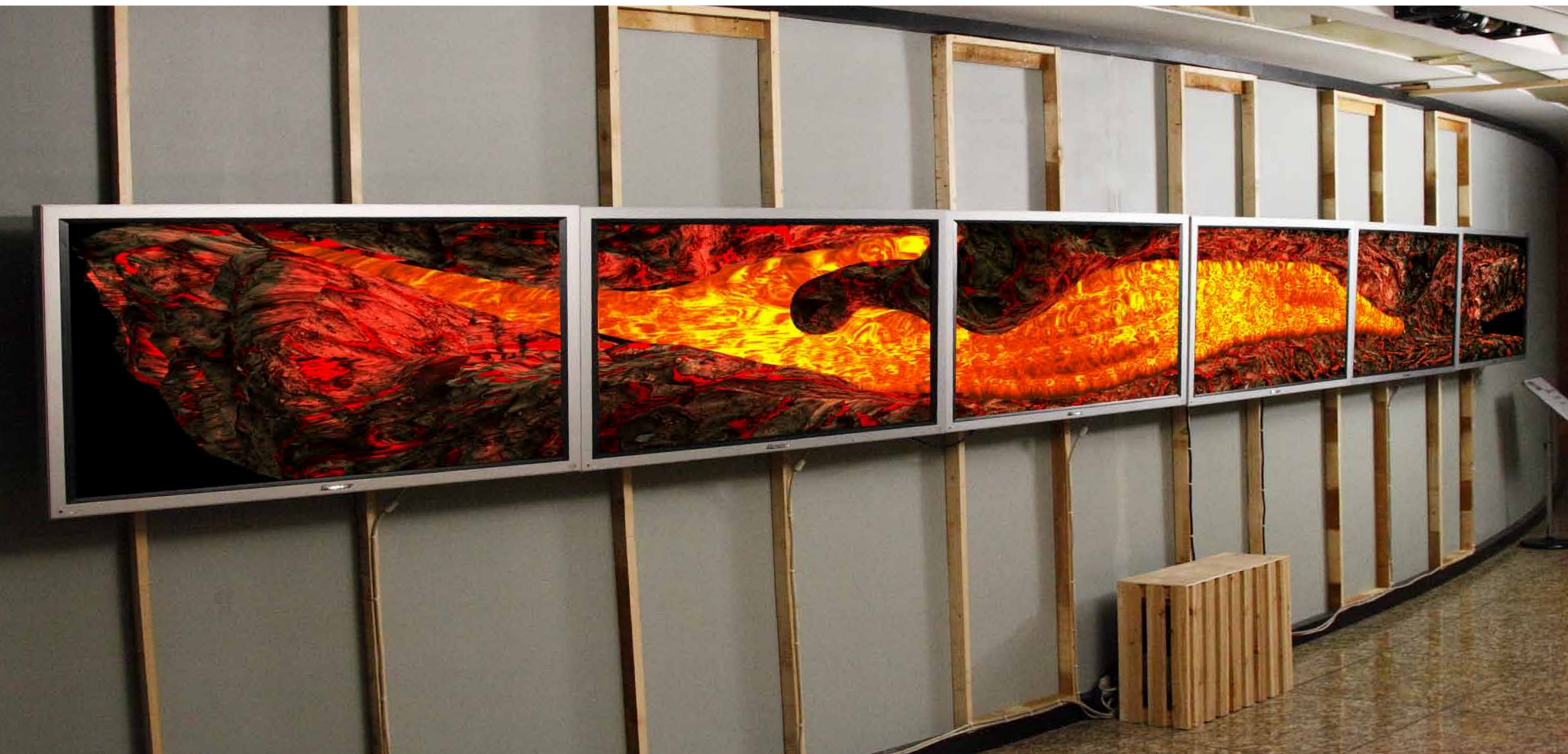
As a digital naturalist, I bring unity to the dichotomous by synthesizing cutting-edge digital technology and aesthetics with the fundamental centuries-old beauty of natural elements and the human body in my on-going “Digital-Nature” series. This animation installation is comprised of virtual bodies formed by simulated flowing lava/burl/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.

“Digital-Nature” artwork should unite human spirit, natural beauty, and digital-prettiness created through digital 3D simulation. Humans have to free their minds and spirit from what they are used to before they can use the complete capability of digital space to create and appreciate digital nature. 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, as an alternative, digital space is a site for the mind and spirit.

作為一位“數碼自然藝術家”，在數碼自然動畫系列作品中，志在重組人體結構于自然肌理美之中，如火岩熔、樹瘤、樹結等。其後動畫成像用數碼印刷機印制于獸皮、原市和大理石自然材料上，每幅數碼印制品相隨有個體和整體連續動畫的LCD顯示器。

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。

LAVA + 6 SERIES, ANIMATION INSTALLATION
熔岩 + 6系列，動畫裝置
2006





04

“Digitally Bloodless” explores the paradox of the combination of humans’ physical passion with technology’s bloodlessness, which is terrifying yet relevant to current day society. We are living in the digital era, where time and space have no warmth, merely the stark zeroes and ones of binary coding and the bleakness of chip-stored memories. However, the human instinct, driven by primitive impulses, can carry the original passion and emotion into digital technology.

我們身處視覺文化數碼空間爭奪時代。在數碼的時空裏本無溫暖，祇是一個0和1的二元編碼、芯片、記憶體和電子渲染的非感情的境地。然而，人類本能地把自己原始衝動和創作激情融入數碼技術之中。這種清晰的和持續的矛盾狀態將始終伴隨着數碼藝術創作歷程，藝術家稱此現象為“數碼無血”。

DIGITALLY BLOODLESS SERIES
INSTALLATION W/ DIGITAL METAL-PRINT
數碼無血系列，數碼金屬印制與實物裝置
2008



Digitally Bloodless, Installation w/ Digital Metal-Print
數碼無血，數碼金屬印制與實物裝置
150" x 42" x 18" x 4" (381 cm x 107 cm x 46 cm x 4cm) 2008



05

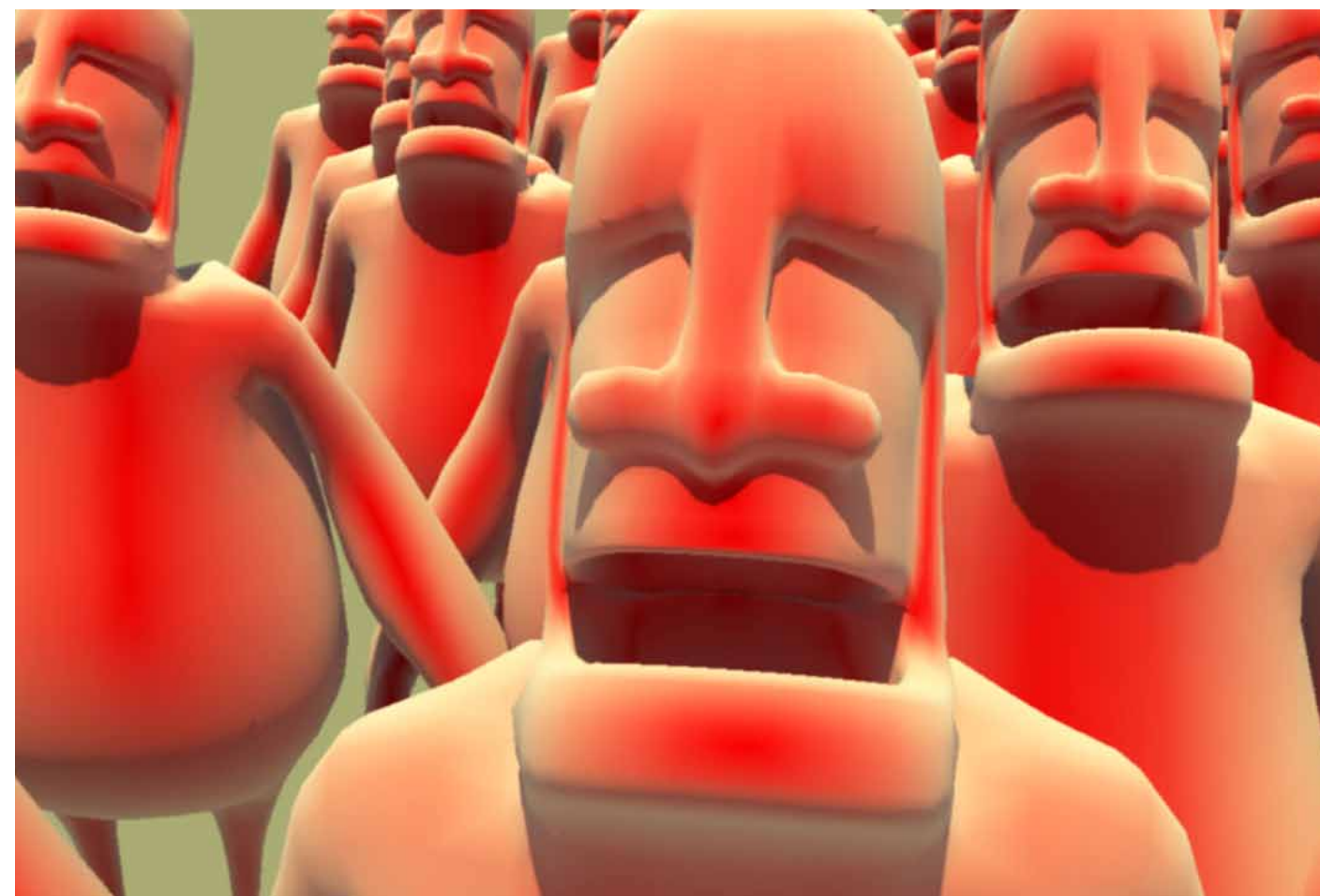
BLACK SUN & RED, CONCEPTUAL ANIMATION

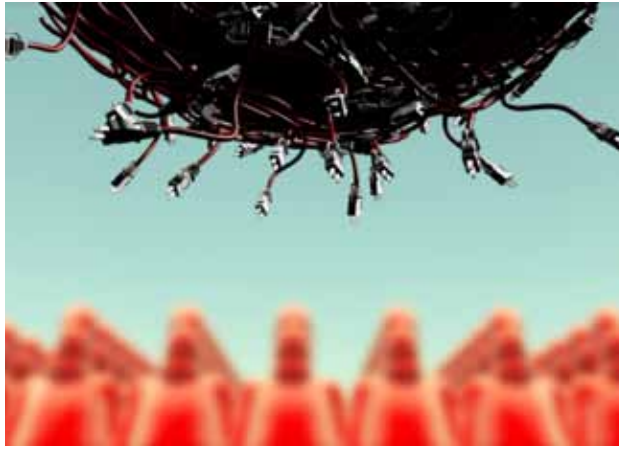
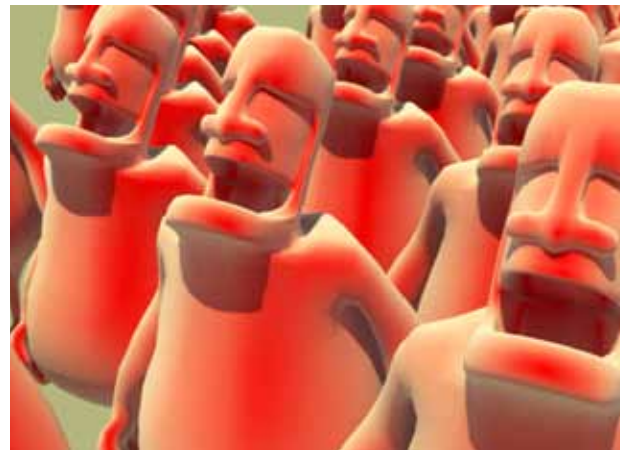
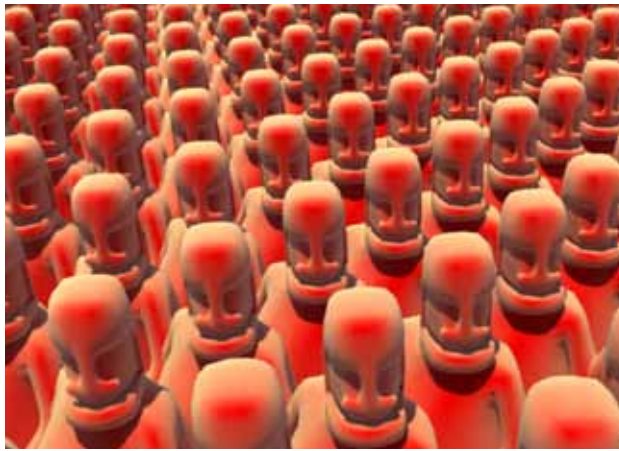
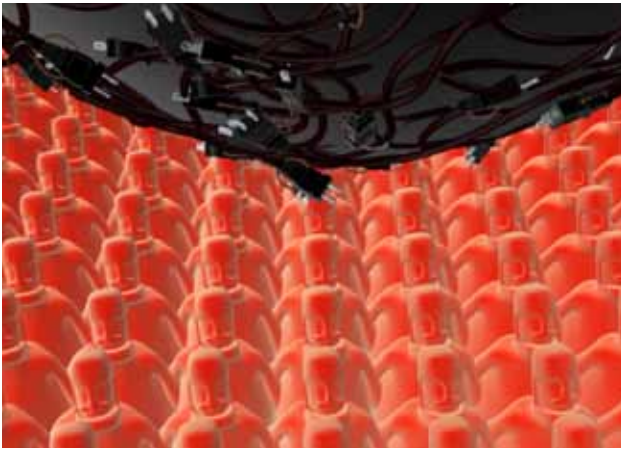
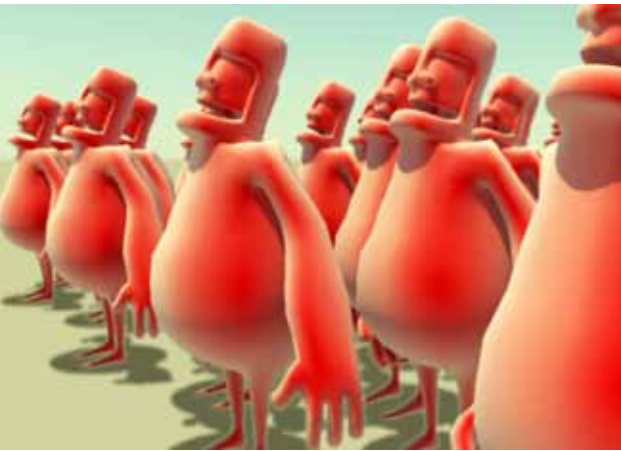
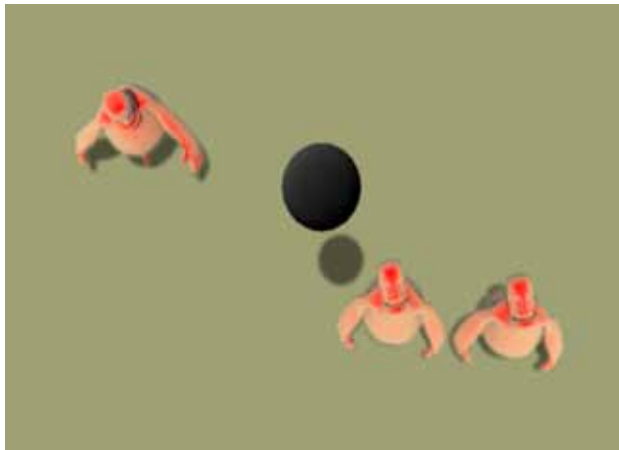
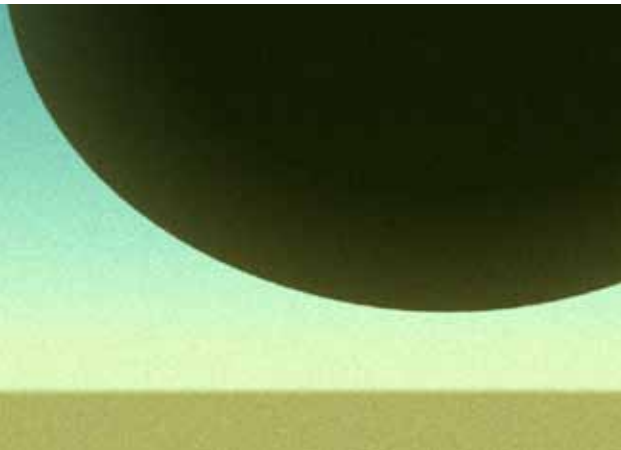
黑日與紅色，觀念動畫

2008



Black Sun & Red, Conceptual Animation
 黑日與紅色, 觀念動畫
 2008





“Agricultural Implements” series is an artistic exploration into various Chinese agricultural conceptual thinking via digital animation technology.

The “Grinding Disc” installation engages the interactive man in his journey through history and is encompassed in the grinding stone; the circular motion of the grinding mechanism explore the thought of civilization conflicts repeating itself.

Through turning the winnower’s handle, a wind develops and blows away straggling farmers, yet leaves behind shocking, destructive insects. The audience interacts with the winnower while exploring the Chinese farmers’ difficult living situation, thus drawing onlookers deeper into the plight of the farmers.

The Ancient Chinese Scale installation brings to life a physical construct to actualize the “weighing” by choosing various conceptual slogans — as the pulley mechanism drives the scale arm up-and-down, viewers can gauge the weight of their various thoughts.

《農業互動動畫裝置》系列是藝術家對中國幾千年農業器具的現代詮注。

碾磨裝置通過人與磨盤的互動來表現在歷史的碾磨圓周運動中，永恒異體總是以時間來重複各種文明衝突。

當風車搖動時，吹走的是掙扎的農民，而留下的，却是觸目驚心的害蟲。作品通過強烈的視覺震撼和出人意料的結局揭示了廣大農民窘迫的生存狀態。

觀眾通過選擇農業口號來驅動巨大的古秤產生上下失衡，觀念選擇在這裏產生觀念化變量和重力。

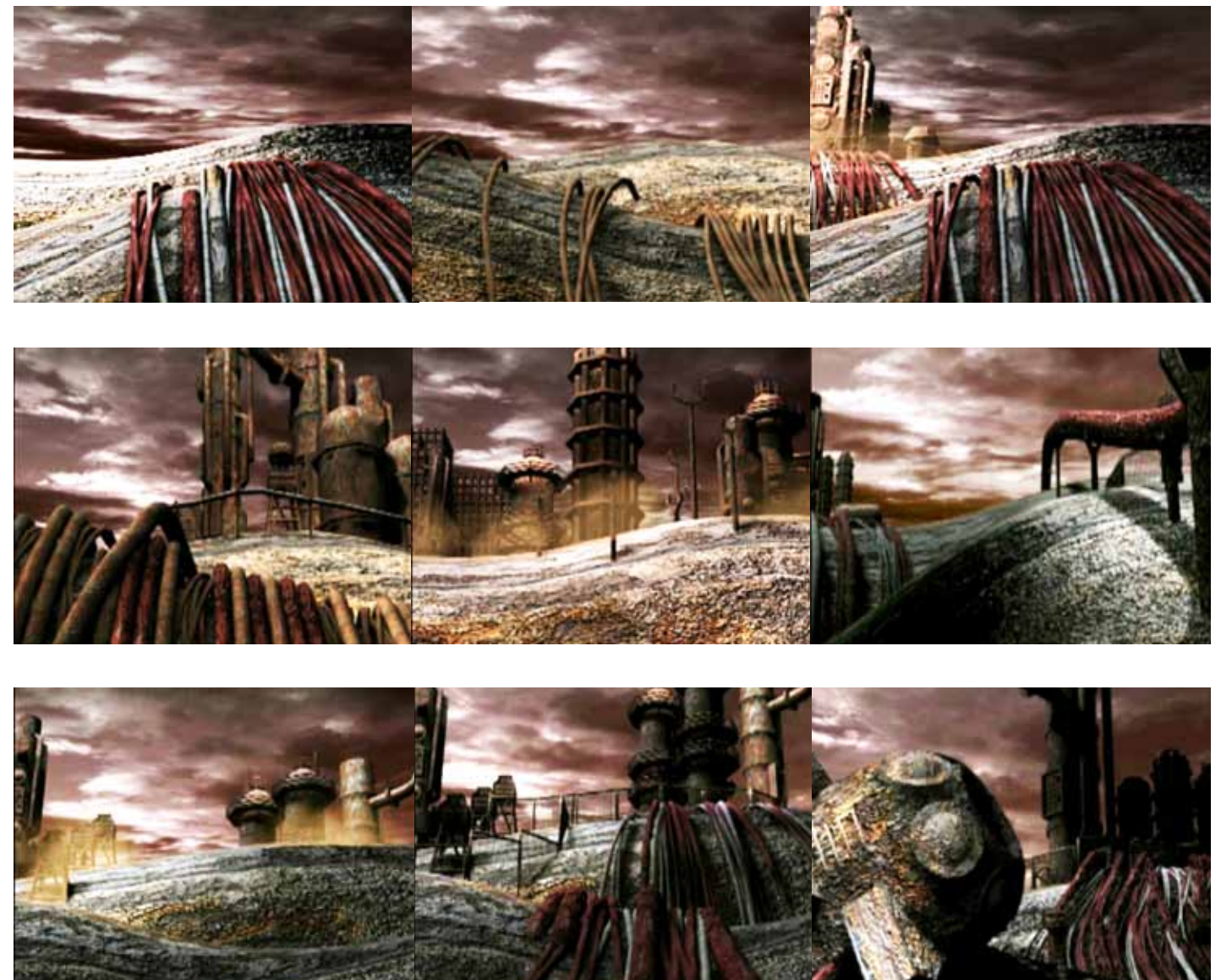
AGRICULTURAL IMPLEMENT SERIES
INTERACTIVE ANIMATION INSTALLATION
農業器具，互動動畫裝置系列
2008



Grindstone, Interactive Animation Installation

碾磨中的永恒异體，互動動畫裝置

79" x 79" x 31" (200 cm x 200 cm x 78 cm) 2008



Conceptual Weight, Interactive Animation Installation
重量中的觀念波普, 互動動畫裝置
138" x 165" x 32" (350 cm x 420 cm x 80 cm) 2008



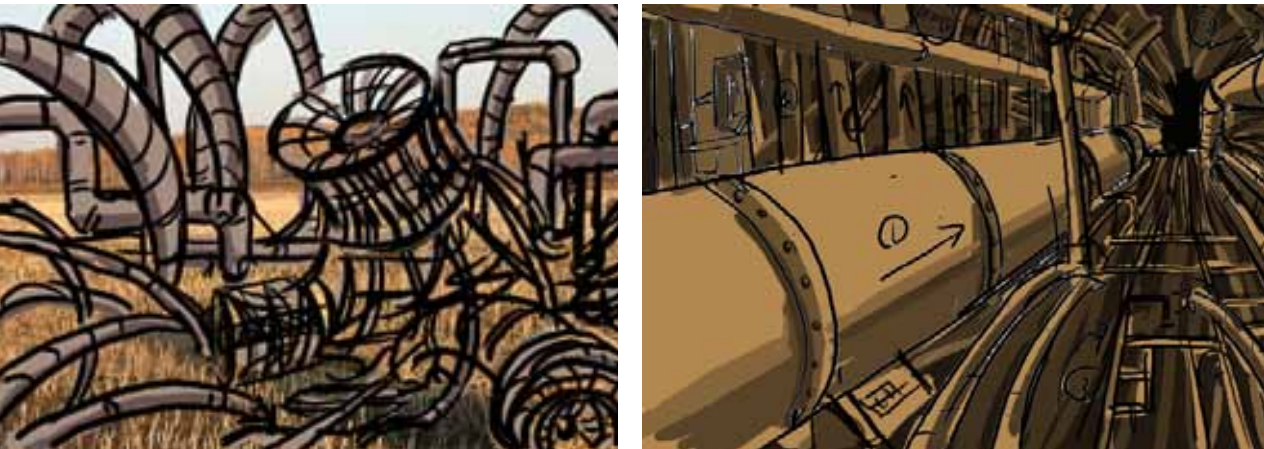


Winnow (Agricultural Implement), Interactive Animation Installation
風車, 互動動畫裝置
64" x 205" x 35" (163 cm x 520 cm x 95 cm) 2008

Actualize the “weighing” by choosing various conceptual slogans 選擇農業口號來驅動實體秤產生失衡.



Conflicts between Agricultural and Industrial civilizations. 農業文明與工業文明的衝突



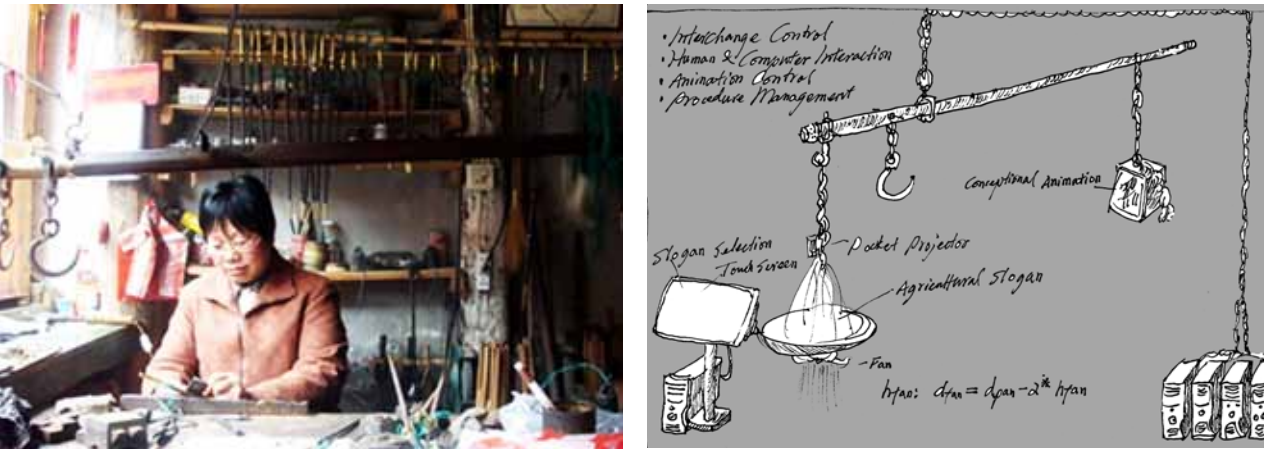
Conflicts between Ancient Civilization and Modern Society. 現代文明與古代文明的衝突



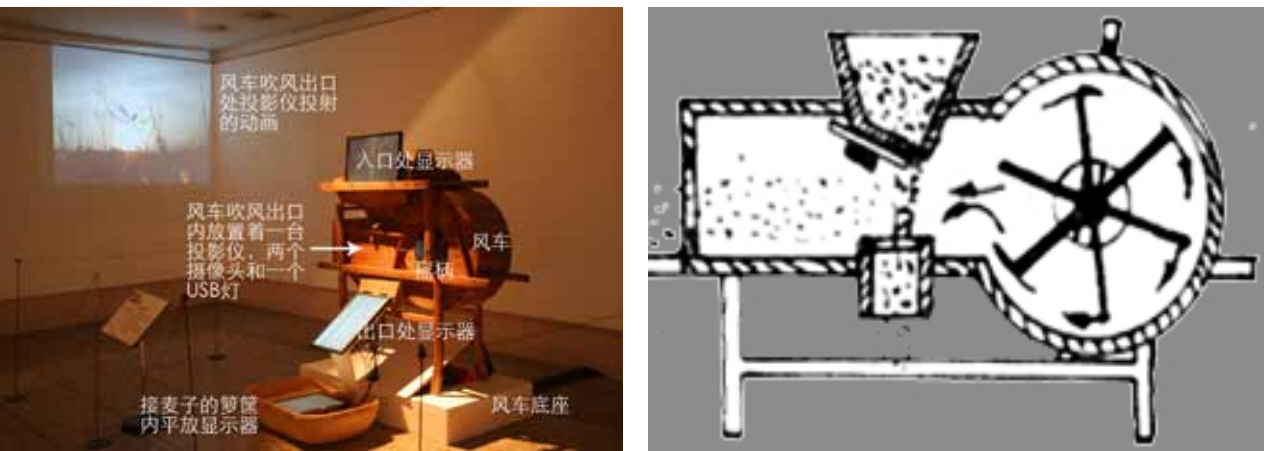
Recreating interaction between human, animal and implement. 人機交互的層次和再創造性



Conflicts between digital technology and ancient agricultural technology. 數碼技術與古老技術的碰撞



Unify technical infrastructure with agricultural implements' function. 現代技術配置需與古農具功能相結合



Tan's art project required several different software packages to realize its vision. All of the 3D modeling, texturing, animation, and rendering were completed in AutoDesk Softimage|XSI and Maya while all post-production work was executed in Adobe AfterEffects, PremierePro and Combustion.

As a pioneer researcher in the field of digital rigid-material print, Tan faced some incredible technical challenges, which required considerable time and effort to solve since there was very little reference material available. Throughout the process, Tan has been able to provide suggestions to printer companies on the modification of printers to adjust to different rigid-material qualities, thickness, and hygroscopicity.

All 3D animation stills are printed on rigid-material surface by HP DesignJet 455ca and Vutek UV320/400 printers. Lava series adopt the Matrox multi-display system, which allows the use of six monitors where on-screen information can be moved from one display to another.

Likewise, finding facilities to handle the enormous size 3D still-renderings and sequences for the "Digital-Nature" series was extremely challenging. Tan worked with what he had. In the end, what initially deemed impossible was solved by building and programming the school's own version of a render farm by clustering batches of available computers and sharing the demanding job across them.

To achieve the rusting process on the metal objects, a combination of animated texture masks, transparency masks, and specular masks is exercised. The two-dimensional animation of the mask and maps translates onto each piece of 3D geometry affecting the intensity of the specularity, transparency, and rust simulation. In addition, the main animation employs rigid body simulation for the brain's disintegration, which has been animated progressively deteriorating. Particle simulation is employed as well to create the forms of two fetuses and a brain.

科技也是創作之源泉，當今數碼技術的迅猛發展導致產生了層出不窮的藝術手段和新穎內涵。當今數碼藝術的表現軸心是觀念與技術的融合，祇有技術突破，數碼藝術才不會被忽略，祇有藝術的發展，數碼技術才會更加讓人心曠神怡。

力勤的數碼藝術創作整合了當前各種軟件和技術來實現。三維建模、質地紋理、燈光布局和動畫渲染使用了 SoftimageXSI 和 Maya，後期制作工作采用AfterEffects, PremierePro和Combustion，互動裝置的軟件開發工具為 Microsoft Visual Studio，圖形庫為 OpenGL和DirectShow。

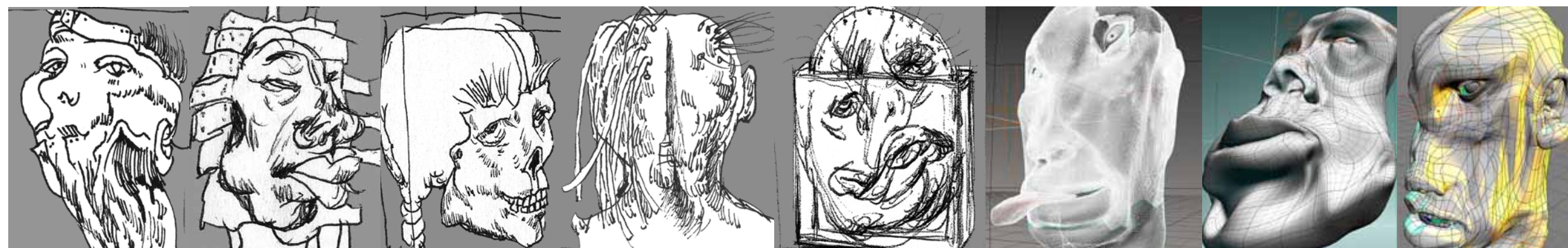
作為一位數碼硬性材料印制領域的先驅探索者，力勤面臨令人難以置信的技術挑戰。因無前人經驗可提供，則需充沛的精力和通過反復試驗來解決。前後，力勤提供了許多寶貴的建議給打印機公司，以求適應不同的硬性材料質地、厚度和吸濕性。力勤也與數碼印制塗料公司合作，獲許多新產品試用于銹鋼、大理石和原木上。

同樣，處理規模龐大的3D動畫渲染和超大型動畫靜幀也極具挑戰性。當然，渲染農場和計算機集群共享則為最終和最佳手段。Matrox多屏顯示系統在力勤作品中采用率較高，它允許大型3D動畫展示于N個顯示器屏幕上，為動畫裝置和互動動畫提供了一個強有力的技術支持。

動畫制作也需技術理性思維。對實現新的動畫效果需重新組合軟件的功能和程式，尋找最快和最宜方式。在模擬3D金屬生銹動畫時，結合了紋理面罩，透明面罩和鏡面面罩；并把二維面罩和圖像轉換到每一幾何體表面肌理，從而影響其反射強度、透明度來達到生銹模擬效果。此外，大腦生銹動畫采用了柔體功能和粒子系統來模擬大腦的解體和脫落。

編程是互動動畫裝置不可缺少的重要部分，力勤常與他人合作。程式編寫主要涉及運動控制、人機交互、動畫播放控制和規則處理。碾盤安裝了6個激光紅外感應器捕捉碾子磨過顯示器時的移動信息，輸入電腦來控制動畫。風車參與者通過搖動手柄來驅動風車轉動，內裝硬件采集轉動和靜止數據傳送到電腦，從而控制和調用不同動畫播放。大秤人機交互是通過觸摸屏技術和程序來驅動老式打印機來改變秤的狀態，同時利用多臺電腦聯網確保動畫播放的同步和切換。

Sketches, Concepts & Digital Modeling
素描構思與三維建模



Animation, Rendering & Post-Production
動畫、材質、渲染、特技和後期制作



Workshop
手工制作



Show Set-up & Installation
裝置與布展



08

ART SHOW PHOTOS 展覽照片
2007-2011

Art Museum, Gallery Shows in USA & China
中國美國展覽



Family Support
家庭鼎助



Solo Show, Beijing World Art Museum
中國北京中華世紀壇世界藝術館個展



Solo Show, Beijing SongZhuang Art Museum
中國北京宋莊美術館個展



Solo Show, Dalet Art Gallery, Philadelphia
美國費城韋雷特畫廊個展



Solo Show, YuanFen New Media Art Space
北京798緣分新媒體藝術空間個展



Solo Show, LaSalle University Art Museum
美國拉莎大學美術館個展



International Group Shows
世界各國聯展



International Conference
世界各國大會和演講



Digital and Socio-Political — Tan's Refractive Brain Therapy 數碼藝術和社會政治——譚力勤的“折射與洗腦”

Dr. Debra Miller, 黛布拉·米勒博士

Professor of Art History, Rowan University & Director, Da Vinci Art Alliance, Philadelphia
美國羅文大學美術史教授, 費城達·芬奇藝術聯盟主席

Monumental brains with human facial features confront visitors to Old City's Dalet Art Gallery, and they don't look happy. Some are screaming, some are dormant, others are immersed in tanks of water; all are rusting. These 3D-digital animations on LCD screens, laser prints on metal, and mixed-media installations by LiQin Tan are the latest in his series of computer art that makes a statement about the human spirit, its deterioration, and its abuse by authority.

Stylistically, the works are so visually convincing, three-dimensional, and tactile that it takes a few moments to realize that they are not actual enlarged photographs. How could they be, since we all know that brains don't have faces, and organic matter doesn't rust? Yet they are treated with such a precise rendering of detail and texture, in such a totally matter-of-fact and descriptive manner, that they convince us for a split second of their reality. The startling effect of these partly real, largely imagined anthropomorphic images creates a haunting and evocative mood that disturbs and entices the viewer to ponder the deeper meaning of LiQin Tan's virtual reality.

Some explanation is provided by the exhibition's title, Refractive Brain Therapy. Combined with his cutting-edge technology and neo-surrealist style, Li incorporates an important message into his post-modern art, with roots in his native Chinese culture. The artist notes that in Chinese ideology, the word “refractive” holds a dual meaning. It not only refers, as in the Western definition, to the natural phenomenon in physics of the bending of a wave, such as a light or sound, as it passes from one medium to another of a different density, but also to the psycho-physical practices of water therapy, water torture, and brainwashing. Thus “refractivity” operates on two levels: as a visual illusion; and as a social issue.

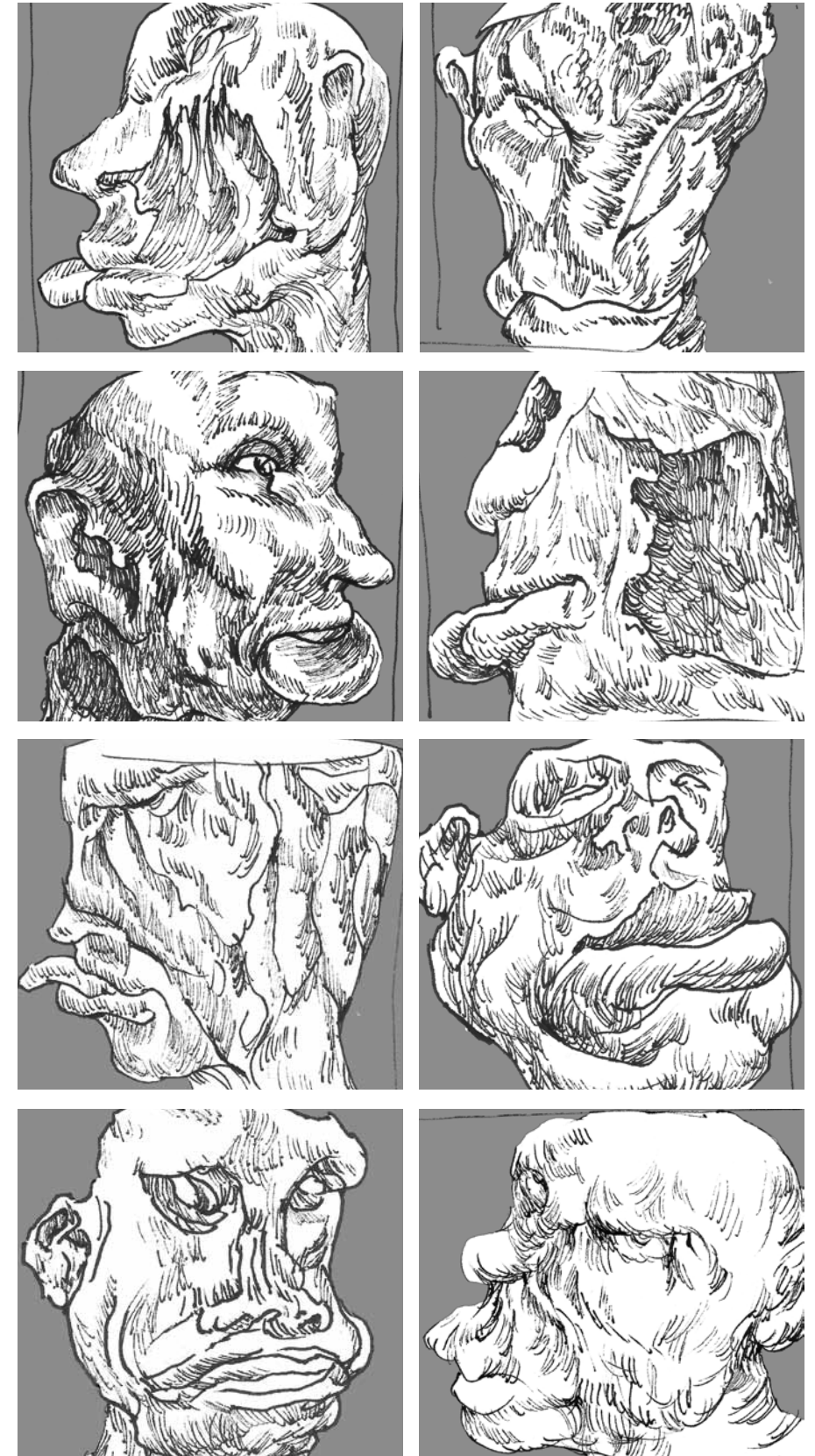
Consequently, some of Li's prints are partially submerged in water-filled vats of tempered glass. As light waves pass from the gallery's spotlights, through the air, and ultimately through the glass and water of the art installation, gallery-goers observe the optical illusion of the morphing of the virtual brain images. This triggers thoughts of the psychological and physiological effects that water

therapies have on the human psyche—the soothing mood of a steam bath or jacuzzi, the damage done by the “Chinese water torture” and brainwashing (and, we might add, water-boarding). The deterioration is made clear by the artist in his brains' telling physiognomic expressions and metaphorical oxidation.

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Head Sketches, 構思草稿
3" x 2.5" (8 cm x 6.5 cm) 2010-11



Refractive Brain Therapy — Tan’s Views On Social Reality Through Digital Technology

折射與洗腦——譚力勤借數碼科技介入現實

Tan describes: “the reflection is a natural physical state, but also a phenomenon of social behavior, easy to produce the illusion refraction, refraction can also precipitate authenticity. Artists Spa brainwashing technique applied in this state is an artistic interpretation of the phenomenon.” This language also clarifies exactly the theme of his exhibition, the audience can finally recognize the illusion and the social reality through this natural phenomenon — refraction, and the digital artwork may achieve both encoding and decoding impacts on our society.

Wherever you go nowadays, health care and therapy have become an important topic of peoples’ conversations, and there are various rehabilitation techniques entering the market endlessly. Perhaps you have tried many health spas, including foot bath, spa bath, sauna, etc., but you may have never heard of “spa brainwashing” and “brain alcohol treatment.” Tan’s solo exhibition in the Songzhuang Art Museum has given me some visual and conceptual experiences I had never before encountered with a new rational interpretation concerning “Brain Therapy” by applying digital skills.

“Refractive Brain Therapy” is Tan’s third large solo exhibition in Beijing. He, as always, uses the most cutting-edge technology to produce medium-sized 3D animation-installations. The large digital rusty metal-print of brains and heads on two sides are placed in big water tanks, and the audience can watch an evolution of spa brainwashing through a refraction of glass and water. In his artist’s statement, Tan describes that: “the reflection is a natural physical state, but also a phenomenon of social behavior, easy to produce the illusion refraction, refraction can also precipitate authenticity. Artists Spa brainwashing technique applied in this state is an artistic interpretation of the phenomenon.” This language also clarifies exactly the theme of his exhibition, the audience can finally recognize the illusion and the social reality through this natural phenomenon — refraction, and the digital artwork may achieve both encoding and decoding impacts on our society.

Visually, Tan’s digital art do not borrow any “Chinese symbols,” and it seems to be full of modern elements, computer technology and updated materials, but look carefully and you will be surprised to find out that his work is reinforced

by Chinese philosophy and spirituality. In the museum, Tan’s art captures viewers’ attention with the two half-haves of their brains immersed in full amounts of red-wine jars, which obviously imply the artist’s potential theme and criticism of Chinese society. It is often said, in addition to money, the functioning of Western society has to do with coffee and gasoline, but there are cigarettes and alcohol in China’s social function (used as an extremely important social lubricant). These works are hinted at and ridiculed by excessive alcohol consumption in Chinese society and by bad habits of losing their sanity and conscience. Tan also raised the question that maybe these social alcohol dedicated people would require the same amount of alcohol for their therapy and retreatment? Centuries of Chinese medical wine seems to have very unlimited play here, and money controls everything. This phenomenon is full of paradox from the socialbehavior of Chinese tradition to a rational and motivated civilization.

Besides the involvement of social reality, Tan’s creative thinking seeps deep lines of contemporary 3D virtual technology, obtaining his inspiration from science and technology, and then using high-tech to intervene in social reality. He often told people: technology is a new inspiration source. He spent countless sleepless nights in the computer labs, updating his technical knowledge, and applying them as soon as possible into art creation. At this solo exhibition, we have to admire him for profound 3D software knowledge, skilled deformation capability, applying accurate material and lighting competences and with the high resolution nature of rendering experiences. There are a lot of people who use 3D software currently at home and abroad, but those who

Ma Yikun, 馬一坤

Freelance Writer, New Jersey, 旅美華裔自由撰稿人

apply such high-tech skills to contemporary digital art are very rare. This solo exhibition features nearly twenty major pieces which innovate on new computer modeling skills with a lot of deformed shape by contemporary perception. This unique model has strong box-shape sense, beauty with incomplete rhyme, naturally concise and texture shock effects. They are completely different beauty patterns, modeling structure from the paintings and sculptures.

Follow along with natural material to shape modeling deformation is another creative characteristic of the artist, who connects with his digital nature concepts. Among these strange and natural images, people often wonder how such natural texture can be applied to the art body. Of course, the materials are employed in 3D mapping with computers, but the natural textural images are often taken by artists from nature. However, in terms of how to apply and what type of effects to achieve, there remains much room for artists to recreate and play. Obviously, Tan would like to maintain simple and plain concepts in a complex natural material with complicated technology — each cerebral head uses only one textural map. This simplified approach contrasts with sophisticated computer programs — it seems very committed to Tan’s creative process, pursuing simple to complex and then returning to simple. All industrial animation clips use 720 x 486 pixels in NTSC resolutions or 720 x576 pixels in PAL currently, but Tan works’ resolutions are normally over 25000 x 16000 pixels, plus incorporate additional special effects rendering, effects that normal computers cannot handle. Tan told me that he had to build a render-farm to do the job.

Lighting and color are another area of animation software expertise for Tan; he makes full use of them to the limit of their capabilities. His pursuit of the simple harmony of color is the same process as other artists, but the richness, accuracy and strength of depth, cannot be matched by any other kind of art. In short, Tan has a unique life-force to control the overall momentum with computational infinite details in his digital art. When it comes to lighting, people usual think of film and theater stage, yes, the same basic principles are adopted by 3D animation software. Tan sought to abandon the traditional “three-points” lighting mode, and utilized big highlights with a small ambience approach, which a bit like multi-focus and scatter perspective in traditional Chinese painting. Also, the reflection in ambience attempt is very delicate, fruitful and multileveled.

When I left SongZhuang Art Museum, I sighed: Tan’s solo exhibition may refract some illusions, but it also reflects social reality. The virtual realm of brainwashing reminds us of the past, but also enables us to face the future more clearly.

無限發揮餘力。這種充滿悖論式的現象便是中國當前從社會行為轉換到知識理性的如實寫照。

除對現實社會的介入外，力勤創作思維方式深系着當代三維虛擬科技，他從科技中得其靈感，再把高科技手段介入現實。他經常對人說：技術也是創作的源泉。他度過無數不眠之夜在電腦機房中，更新技術知識，並盡快把它們應用於藝術創作之中。此個展我們不得不敬佩他對於三維軟件熟練變形的建模能力，精確而萬變的材質應用能力和超大分頻率的渲染能力。國內外目前使用三維軟件的人確不少，但把其技術熟練地應用於當代數碼藝術創作中的則鳳毛麟角。力勤此個展近二十幅大型腦額建模突破了三維動畫界的造型傳統，而採用了許多現代意識的變體模型。這種獨特建模造型具有一種方塊力度、殘缺韻美、自然簡練、肌理震撼的效果，完全有別於繪畫、雕塑的造型格局。

順其材質的自然來塑造腦額是藝術家創作的另一特徵，這與他探求數碼自然的理念有其關聯。在這些奇特又自然的圖像中，人們往往會驚嘆藝術品的肌理是如何創作而出的。應用於三維軟件中的材質圖，往往需藝術家到自然中去尋找，輸入電腦後才能把材質圖貼到三維模型上。而怎樣貼，達到什麼效果，便留給藝術家很大的餘地去創作和發揮。顯而易見，力勤力求在復雜的自然材質中保持簡單而樸實，每一腦額藝術創作僅使用一幅材質圖，這種簡樸的手法與電腦深奧程序形成鮮明的對比，而力勤似乎很投入這種從簡樸到復雜再回到簡樸的創作過程。目前所有動畫短片採用的分頻率一般都是**720X576**像素左右，但力勤的腦顱創作的分頻率在**25000 X16000**像素之上，再加上許多特技渲染功能，一般電腦是無法渲染成像的，力勤告訴我祇有渲染農場才可達其目的。

燈光和色彩是三維軟件的又一特長，力勤充分利用其功能並發揮到極致，他追求簡樸色彩的和諧對比與其他藝術無甚區別，但簡樸色彩中的豐富性、精確性和深層的力度，是其他藝術種類難以比擬的。一句話，它既有整體的大家氣勢又有局部的無窮細節。談到燈光處理，人們往往想到舞臺和電影，是的，三維軟件借鑒其基本原理。力勤力求拋棄傳統燈光“三點”處理模式，追求一種多高光，小亮度的處理方式，有點像國畫中的焦點透視和散點透視，而力勤采用的是後一種。其次，暗部反光處理手法也非常微妙，豐富而多層次，仿佛藝術家在用電腦繪制一幅立體的現代雕塑。

當我離開宋莊美術館時，我感嘆道：力勤個展折射出人們的某些錯覺，但也折射出社會的真實。在虛擬式的洗腦中既能使我們聯想過去，又能使我們更清醒地開鑿未來。

(發表於《世界藝術》，2010年 總94期 s4-85頁)
(Published at *World Art*, v094, p84-85)

Primitive Digital

原始數碼

LiQin Tan's work is a thoughtful break for the weary mind on a rainy day, but is also much more. It is you and it is me. It is now and yet it represents all of history. It offers new perspectives and explores alternatives. It shows us that visual language can tell a story just as well as the written word. Most of all, it seems to say that although much has already been written, every day is a chance to contribute a little more.

這是二月雨季某日，當靛雷特畫廊（北二街141號）中巨大而變形的臉孔盯住我時，我心靈被極大地震撼。最終好奇心戰勝了我，決定進入大廳，從而逃避沉悶的天氣并觀賞藝術作品。此展覽為華人藝術家、羅格斯大學教授譚力勤個展“折射與洗腦”，在大廳裏，無論我走到哪裏，那無情的石質般的面孔始終在身後緊緊地追隨着我。其作品的藝術觀念與手法賦有獨到見地，在每幅精心雕琢的作品中，將從史前人類的原始跨越到當前互聯網數碼時代演繹得恰到好处。

力勤作品中的多變臉孔全用數碼技術呈現，近似如中美洲奧爾梅克文明或復活節島摩艾的雕塑群，看去陰氣沉沉的面孔，但閃耀着機警的雙眼，顯得出奇的聰明，似乎要抓捕觀眾的心靈來思考。站立良久，我內心深處的靈魂已被三維數碼圖像的魅力深深俘虜。

在使用數碼技術的同時，力勤仍保持對原始藝術和美國原住民居民藝術的研究，融合繪畫雕塑等多種技法，甚至將數碼圖像打印於原始獸皮上。在創作手法上，力勤認為自己是一個“數碼自然主義者”。他的個展中，盡管作品畫面呈現的是遠古的岩石和曙光及粗獷的人類圖像，但展現方式上卻採用了工業化制作手段和現代科技成果，即：印制于生鏽的鋼板與液晶電視中不斷滾動的三維動畫，由此而構成他藝術的主要結構。

相對人類文明史，數碼藝術盡管是比較新的技術，但數碼藝術創作與發展仍可追溯到古老祖先的繪畫，雕塑或陶器技術上。事實證明，當我們在使用當代新科技時，都可以追踪其根源。力勤試圖通過重溫這基本的人類內涵來確保未來藝術的持續發展。

就他此次個展而言，占主導地位的頭像

It was a rainy weekday in February when the gigantic, twisted faces staring at me from within the Dalet Gallery jarred me out of my introspection. My curiosity ultimately got the best of me, and I decided to enter the building to escape the dreary weather outside and explore the show. Beijing artist and Rutgers professor LiQin Tan's show Refractive Brain Therapy was on display, and everywhere I looked one of his stony faces was staring back at me. What I found inside was some well-crafted and insightful art that conceptually spanned the human creative process from prehistory all the way to the age of the internet.

Tan's faces are digital renderings reminiscent of the Central American Olmec or the behemoth Moai of Easter Island. The faces are lifeless, yet possess strangely conscious eyes; they seem surprisingly intelligent and appear to be sizing you up as you ponder them. As I stood before these idol-like forms, it struck me that the glamour of the digital images began to give way to something more visceral.

Ever since he began incorporating digital techniques into his art, Tan has always kept one foot in the school of primitivism. He integrates techniques like painting or sculpture into his work instead of just computer imaging and considers himself a "digital naturalist" in his creative approach. After studying Native American art, Tan even used animal skins as a medium to print digital images — a far cry from the LCD monitors and photographic prints we are now accustomed to.

While computer technology as it stands now may be relatively new, the evolution of digital art-making can trace its history to the ancient

techniques our ancestors used to produce paintings, sculptures, or pottery. In fact, contemporary methods must explore their roots. Without a connection to the distant past, digital images risk losing the connection to their innately human origins which predate complex machines. LiQin Tan makes sure to invest in the future by revisiting these fundamental histories.

For his Dalet exhibition, rusty metallic surfaces and industrial themes dominate the imagery alongside archaic references to long distant people and places. The faded memories of bygone days glimmer in the rocky textures but there are expressions of the near past, the present, and the future as well. The not-so-ancient past such as the industrial revolution and the contemporary obsession with the internet come immediately to mind, and the boundaries between past and present tend to blur quite a bit. As for the future, the slate is blank and with each passing day more is added to the tale of the human race. One thing LiQin Tan makes sure to drive home is the importance of our own personal journey.

The degree to which we as individuals "rust" or grow old (as seen in the eroded faces) is determined by our activities and our attitude toward life. As humans, we are forced to adapt to an increasingly technological and industrial landscape while maintaining a hold on our natural and animal tendencies and our place in society. There will always be deterioration of the body and mind over time, but our choices affect the rate by which this degradation occurs. We choose to smoke or drink alcohol, or we choose not to. We may opt to create cultural relics, or mindlessly consume television. The choice is

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up to the individual, yet bolstered or condemned by the society at large. Technology may not always mesh seamlessly with biology, but our creations ultimately come from within us. We mold our environments into machines and gadgets, but our psyches are sculpted in a similar way. That which lies outside of us is not always as foreign as it may appear. In this regard, Tan's work is extremely positive and hopeful of humanity's ongoing dialogue with its inventions and ideas.

In reference to the show's title, Refractive Brain Therapy, a few of the large heads are double-sided and sit encased behind walls of water that extend partway up their surfaces. While the physical warping of light is apparent, there is a linguistic trope in effect here as well. In Chinese, "refraction" has a double meaning. When used as a noun it means literal refraction or a type of illusion, but as a verb it can mean the discovery of a complex social issue or truth. With LiQin Tan's massive human representations, we encounter both very directly. The water changes the appearance of the image, but remains transparent. In a similar way, we look into the face of humanity and our individual distortions become clear through our reflection.

Tan's faces act as both mirror and prism, reflecting and bending our sense of self and social identity. Seeing as these works are much like icebergs—most of their content dwelling below the surface — the therapeutic elements may arise from a number places. There is, of course, the notion that we all have distorted or biased views of the world around us. This is a humbling notion which allows us time to come face-to-face with our personal and social beliefs. The dual digital and physical process sheds light on the diversity of culture while the monoliths themselves connect us to a distant historical and evolutionary past.

Nothing exists in isolation, and even the newest of ideas or objects owes its existence to something which came before. Tan's work is visually challenging and sublime. It brings us in tune with ourselves, our place in time, our culture, and the cultures of our fellow humans.

As I discovered, LiQin Tan's work is a thoughtful break for the weary mind on a rainy day, but is also much more. It is you and it is me. It is now and yet it represents all history. It offers new perspectives and explores alternatives. It shows us that visual language can tell a story just as well as the written word. Most of all, it seems to say that although much has already been written, every day is a chance to contribute a little more.

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作品印制在工業材料——鏽迹斑斑的鋼板上，它引申着古老原居住地居民的演變，而昔日岩石紋理中的褪色記憶，體現出過去、現在和未來的文化積澱。近代工業革命者和互聯網當代痴迷學者都能體會到，過去和現在之間的界限已趨于模糊。至于將來，就如一張白石板將會雕刻着日新月異的人類故事。

人的老化過程和大腦“生鏽”的程度是由活動和對生活的態度決定的。人類被迫適應越來越多的科技和產業景觀，同時又要保護自然完美、動物本性和社會空間。隨着時間的推移，退化的身體和心靈總是發生，但人類的選擇完全可影響發生的概率。人類可選擇吸烟或喝酒，也可選擇不；可選文化創建，也可選盲目看電視。選擇總是個人的，但會帶來整個社會的支持或譴責。技術不可能總是天衣無縫地與生物結合，而創造最終會來自人類內部。人類既創造了大機械也創造了精小物體，而我們的心理都會以類似的方式去進行雕塑。在這方面，力勤的“鏽臉”動畫裝置是非常積極和正面的，探索和寄托人類對其自然本性和技術發明進行對話。

就主題“折射洗腦”表現而言，力勤將數幅雙面數碼金屬印制大臉孔放於銅玻璃水缸中，一半置于水下，另一半面往水上延伸,當物理光線照在不同水的表面，從而折射出變形的影像。力勤向我解釋說，中文“折射”具有雙重含義：作名詞時，指物體折射自然現象；作動詞時，可意味着復雜社會問題或真相的發現。在與力勤的大規模人類作品交涉過程中，我們看到和遇到的都是非常直接——水的折射不斷改變人類臉的外觀形象，但仍然保持其透明性。用類似方法，通過反思，我們能明確而清晰地面對人類扭曲的臉孔。

力勤的數碼大臉孔像多面鏡，反射出自我扭曲的社會責任感。此系列作品像冰山，內涵隱藏於表層之下，而精神理療的熔漿隨時冒出。這裏明確了一觀念，即承認我們擁有對周圍世界的一種扭曲或偏頗看法，同時也允許我們有充足的時間去改變之。此大型藝術物體既連接到通遠的歷史進化，同時又揭示了更深層的多元文化即數碼和物質的雙層進展。任何內容都不是孤立存在的，即使是最新的想法或事物都與某種過去存在的東西有關聯。力勤的作品是對視覺藝術一種莊嚴的挑戰，它能使我們及時調整自己的心靈和了解人類文化的變遷。

我發現，力勤的作品是對疲憊心靈一種完美的震療；它是你的，也是我的，它代表了現代；它提供了新的視角和探討新方法，揭示了藝術視覺語言也可以講一個像文字書寫的好故事；最重要的是,它似乎在說，雖然許多藝術已被歷史文字記載，但新的一天都有創作和貢獻的機會。

（發表于費城電視媒體網報，2011）



Chronology

1957

Born in Hengshan City, Hunan, People’s Republic of China into an educators’ family. Father: Tan Hongjun, Mother: Xiang Bingxi.

1960

Right hand suffered polio without cure. Parents blamed the drinking of imported milk from Soviet. Joined the disabilities society with the shadow of bullying during young life.

1963

Enrolled at the Hengshan Southern Elemental School, an authentic “3-Good Student.”

Lived inside a courtyard at school, with four other teachers’ families — spent time feeding dogs and chickens, planting flowers in a self-contained small world.

1966-1968

Joined the “Little Red Guards” during the Cultural Revolution and learned Chinese through writing “3-Character Classic” posters.

Benefited from teacher Li’s guidance, working on Mao portraits with colored sands and drawing Mao with smoke-pastels, which were hung on the school hall.

Calligraphy was designated by his father on “Yan” and “Liu” mode.

Learned to do things alone with one hand, such as table tennis, rolling hoops, swimming, playing slingshot, rope skipping, and mountain climbing.

Fetchd water, collected firewood and grew vegetables as daily family activities.

School often closed, with teachers’ families tucked into a sealed library to read - his favorites were comics and popular science books.

His father was denounced day and night as the high school principal, while his mother was safe and sound as an ordinary teacher regardless of her landlord family background.

When he was 9, on behalf of his family, he often visited his “Capitalist-Roader” father via ferry and train. Once, with his money removed by Red Guards, he had no ticket to take the train back, walking home alone. He learned one term: Pitch-Dark.

年表

1957

出生于湖南衡山縣城南完小教師家庭，上有哥，下有妹。父親譚鴻鈞，母親向炳熙。

1960

右手患小兒麻痺癱，四處求醫不治，以致父母常責怪是因喝蘇聯進口牛奶所致。年幼被欺陰影終身難抹。

1963

入讀衡山城南完小，地道“三好學生”。

校園有一保姆院，三到四戶教師家屬，喂狗養雞，別有天地。小狗叫“小黃”，雞名太多。

1966–1968

“文革”中加入紅小兵，任小隊長，學會寫“三字經”大字報。

繪畫受益于李障川老師，用彩砂貼和油煙粉畫毛澤東像，挂在學校大廳上，沾沾自喜。

書法被父指定專練顏真卿多寶帖和柳體。

學會獨手做事。乒乓球，滾鐵圈，游泳，玩彈弓，跳繩，爬山都是喜歡的運動。挑水、撿柴和種菜草為日常家庭活動。

學校常停課，老師小孩常爬入封存的圖書館看書，最愛連環畫和科學通俗讀物。

父親出身貧農，中學校長，被日夜挨鬥；母親出身地主，普通老師，則平安無事。

9歲，常代母親看望走資派父親，過輪渡，搭火車。一次，因錢被紅衛兵搜走，無票被提前轟下火車，半夜獨行艱難回家，從而懂得一詞：伸手不見五指。

1969–1970

下放老家衡東縣草市，跳級入讀高湖中學。頭年學生打井燒磚蓋學堂，次年種菜栽樹開操場。附近有國家科委五七幹校，子弟同學，得益多多。

毛語錄背誦賽第一名，堅持活用毛哲學語錄寫生活日記，自讀自賞。



1969-1970

Moved from the city to father’s old farm-house in the countryside; Admitted to Gaohu Junior High. First-year students’ labor education were covered by drilling wells and making bricks to build the school, second years planted trees, grew vegetables and dug new playgrounds. There was a State Science and Technology Cadre Labor School nearby and the children joined the same school, benefiting each other.

Won first place from Mao’s three hundred quotations competition; Adhered to writing diary utilizing Mao’s philosophy to connect with own life — aloof from the tours (self-award).

With siblings, lived in a farmer house independently with daily routine of cutting wood, planting vegetables, cooking and laundry, feeding pigs and chickens; experienced the taste of deep hunger, hard labor and struggles of a farmer.

Had urinary tract stones, but through the guidance of local Chinese medical and self-baked herbs was cured in 6 months — -was fully surprised.

Graduated from junior high-school.

1971-1972

Enrolled at Hengdong 2nd High School for one semester, then transferred to Dapu High School (Later Hengdong 5th High School).

Schools began to focus on teaching knowledge instead of labor education; Won first place for total score by subject year for each semester; Won several math competition awards with the guidance of Math teacher Xie; Was a student counselor for math, physics and chemistry — a triumphantly happy boy.

The school propaganda site with blackboard and posters were his responsibility.

As a disabled and youngest member of the class, he was not eligible for class leadership positions.

Read “Water Margin,” “Three Kingdoms” and “Dream of Red Mansions” and other classics.

Graduated from high school when he was 15-years-old.

1973-1975

Was an instructor at Dapu Town Elemental School; Taught almost every course, learned the curriculum spectrum, and acted as a sports coach etc.; Brought lady’s basketball team to defeat Dapu high school female champions Urawa - a big deal the time on local media outlets.

Bought his first watch for RMB ¥ 120 with monthly salary of ¥ 21.

Browsed a number of Chinese and Western literary classics; Participated in country art activities.

兄妹三人獨立生活，上山砍柴、下田種菜、洗衣煮飯，喂豬喂雞。深深體驗了饑餓的滋味，勞動的辛苦和農民的艱難。

得尿道結石，經土醫指導，自烤制草藥，半年治愈，驚喜。

初中畢業。

1971–1972

入讀衡東二中，後轉入大浦中學（衡東五中）。

學校開始注重教學，各科總成績年級第一名。數學老師謝濟源，常開小竈，解答難題，獲獎多次。為校高中數理化輔導員，洋洋得意。

學校黑板報、大標語、宣傳陣地任其隨意發揮。

班級年齡最小，手不方便，與班幹部無緣，從此遠離人事政治。

借覽《水滸傳》《三國演義》和《紅樓夢》名著。

15歲高中畢業。

1973–1975

大浦鎮小學全日制民辦老師。任班主任，學樂譜，當體育教練。所帶小學女籃球隊曾打敗大浦高中女冠軍隊。

曾教一右手殘疾學生，左手扶左手寫字，少有的順暢。

第一次買手表RMB¥120，月薪RMB¥21。

瀏覽了不少中外文學名著，參加縣市文化館繪畫活動。

多次到農村大隊寫標語、畫宣傳畫。常被大批群眾圍觀，驚訝左手寫字，怪物。

1975–1976

拜鐘增亞、廖先悟老師學繪畫，來往衡東和衡陽之間。素描、速寫、色彩列為日程訓練，車站、碼頭、菜市場為最佳速寫場地，背自制畫板到處轉，派頭十足。

閱讀、收集、手抄大量美術書籍。

呈書鄧小平（得百殘疾人簽名）反映當時殘疾人的艱難和無望現狀，強烈要求給予殘疾人工作和



Often a large crowd surrounded him, surprised by his left-handed writing of big posters and political slogan on street-walls.

1975-1976

Officially, well-known artists Zhong Zhengya and Mr. Liao Xianwu became his masters; Drawings, sketches, watercolors were on his training curriculum, and transportation stations, ferry docks, and flea markets were the best sites for his sketch practicing.

Read, collected, and hand-traced a large number of art books.

Submitted a letter to national leader Deng Xiaoping, with collected signatures from more than one hundred people who suffered disabilities; Reflecting on the difficult and hopeless status of handicapped people; Strongly urged the national leader to give disabled people opportunities to work and to attend school and establish national federations and Paralympic games, etc.; Was nationally distributed throughout to people with disabilities — a great response.

1976-1977

Hired as the design-artist at the Headquarter of the Hengdong Yangtong Hydra Station; Responsibilities included large posters, giant propaganda paintings, giant banners and endless rostrum design for more audiences in the tens of thousands.

Boiling popular site was the best materials for his art and his first large site sketch was published by Hengyang Daily.

1977-1978

Hired as design-artist at Hengdong Radio Equipment Factory.

Cultural Revolution ended but his propaganda jobs kept going.

College admissions test is restored in China; As a handicap, he was not recommended by local offices even with outstanding scores; Second year, he was allowed to enroll at the local Hengyang Teachers' College with a special approval from authorities.

1978-1981

Admitted to fine arts department of the Hengyang Teachers' College; Was appointed as the class monitor; Organized the first school dance party —posters were torn down by angered principal.

Won provincial and city art awards; Work was selected into the Collection of National College Students' Sketches; Worked as one of the Hunan Youth Art Exhibition jurors.

上學機會，成立全國殘聯和殘運會等。自發信件給各地殘疾人，反響很大。

1976–1977

衡東洋塘水電站總指揮部美工，負責大型宣傳畫、巨型海報、標語和沒完沒了的大會主席臺布置。

工地人氣沸騰，乃創作最佳素材，首次發表速寫于衡陽日報。

1977–1978

衡東無綫電設備廠美工，繼續海報、標語、牆報和油印工作。

高考恢復，各科成績優異，因手殘疾不推薦，第二年特批才進衡陽師範學院。

1978–1981

入讀衡陽師範學院美術系，點名任班長和團支書。組織全校首次舞會，海報被校長親手撕下追查責任，沮喪。

數幅國畫作品入省、市展覽獲獎。素描選入《全國大專院校素描選》。任湖南青年美展評委。

受雷貞孝“人才學”影響，鑽入冷域“藝術教育學和心理學”。在著名美學家洪毅然鼓勵下，閱讀了大量美學、教育學、心理學書籍。

首次發表文章于《衡陽師範學院校刊》。

結識中文系董寬同學，地下交往。

1981–1982

留校任教，主講中國人物畫，人體解剖學。研修于湖南師大美術學院。

省《教育研究》發表《音樂移情教學淺析》和《藝術教學中學生想象力培養問題》兩文。

參加湖南少數民族作品展、湖南“81省美展”，獲二等獎。

確定董寬為女友，幸福。

1982–1984

中央美院美術史系研修，系統學習中外美術史，徹底改變原有的藝術思維方式。仍愛繪畫與創作，常跑他系聽課。與範迪安、李維琨、譚天同一宿舍，常打“饅頭群戰”，窮快樂。



By “Talent Study” impacts, drilled into a cold research on “art education and psychology” with encouragement from famous aesthetician Hong Yiran, read books on aesthetics, education and psychology.

First article was published in the Hengyang Teachers' College Magazine.

Graduated from college with a diploma.

Met Ms. Dong Kuan who was a student at the Department of Chinese at the same school and began their underground romance.

1981-1982

Stayed on school as a faculty to taught Chinese figure painting, human anatomy; Studied at School of Fine Arts at Hunan Normal University.

Education Research published two art education articles.

Participated in Hunan Minorities Art Exhibition and Hunan '81 Art Exhibition with 2nd place award.

With Kuan Dong as his girlfriend — was extremely happy.

1982-1984

Studied at the Art History Department of the Central Academy of Fine Arts; Learn Chinese and Western art history thoroughly; The concepts of contemporary Western art changed his way of thinking completely; Still loved studio art, and would continue to attend studio art lectures; Lived with Fan Dian, Li Weikun, Tan Tian and often played a “bread gang warfare.”

He made friends with numerous talented artists and critics at CAFA; Visited Dunhuang, Longmen, Datong, Maijishan and Dazu grottoes.

Went to Northwest of China with Shi Hu to collect local materials for art.

Won 2nd place from Student Art Competition at Central Academy of Fine Arts. Corresponded via letters with girlfriend.

1984

Married Ms. Dong in the summer, in Changsha; She was a high school Chinese teacher at the time.

Returned to Hengyang Teachers' College as faculty and taught Chinese art history and Chinese figure painting.

美院人才濟濟，結交不少當代著名藝術家和批評家為友。到敦煌，龍門，大同，麥積山大足等石窟考察、臨摹。

中國工筆畫獲美院作品賽二等獎。

與女友董寬用書信叙感情。

1984

八月與中學語文教師董寬在長沙完婚。

回衡陽師院任教，主講中國美術史和中國人物畫。

選入省南岳創作班，作品入選全國第六屆美展和湖南省獲獎作品展，獲多種獎項。

參加南京全國第六屆美展理論研究會，場上大放厥詞，反擊其保守性和集中性。在彭德、皮道堅等入會老師鼓勵下，數篇文章成稿。

出席張家界全國美學理論研討會。

1985–1987

任湖南美術出版社美術編輯，與他人創辦大型前衛美術刊物《畫家》。

積極參入“八五美術思潮”、各種研討會和展覽。本人發現和首次大幅重點推薦了谷文達，稍後本人推薦的有：黃永砵、王廣義、舒群、田黎明、張健君、李山、王川、曹力和查立等。中年畫家主推劉國鬆、肖勤、李世南和石虎等。

兩次參加湖北全國理論研討會，任《美術思潮》特約編輯，結識許多著名美術理論家。

受王廣義友邀請參加珠海會議，任“八五美術新思潮全國幻燈片巡回展”評委。會後去廣州路上與著名理論家李正天起理論爭執，初生牛犢不怕虎。在幻燈片巡回展長沙階段，與高銘路，朱青生，王小箭一起橫渡湘江，鄧平詳，李路明留原處游泳。王小箭與民船相撞，高銘路奮力返回相救，朱青生早已不見，我則祇能自保，慚愧。

參加中國美術館湖南省青年美術家集群展和省級美展，獲省獎。

制作《萬物生化——書畫還源》實物裝置系列，創《女人與方格》未來主義風格工筆畫。



Selected to Nanyue creative group; Works were entered into the 6th National Art Exhibition and Hunan award-winner exhibition; Won a variety of awards.

Participated in a number of theoretical seminars for the 6th National Art Exhibition in Nanjing; Raised a few strong concepts sharply against the prevailing conservative viewpoint; With Peng De and Pi Daojian's encouragement in the seminar, a number of his articles were drafted.

Attended National Aesthetic Seminar at Zhangjiajie, Hunan.

1985-1987

As an art editor at Hunan Fine Arts Publishing House, founded an avant-garde art magazine *Painter* with others.

Actively participated in the “’85 Art Movement,” such as seminars, exhibitions and group activities; First spotted and strongly recommended Gu Wenda's art with large layout publications; Later recommendations include: Huang Yongping, Wang Guangyi, Shu Qun, Tian Liming, Zhang Jianjun, Li Shan, Wang Chuan, Cao Li, Cha Li, etc.; Middle-aged artist included Liu Kuo-Sung, Xiao Qin, Li Shinan, Shi Hu, etc. Participated twice at the Hubei Art Critic Seminars; Worked as a contributing editor for *The Trend of Art Thought*; Met many famous art critics.

Invited by Wang Guangyi, participated in Zhuhai Seminar and worked as a juror for ’85 Slides Art Tour Exhibition; After the seminar, he had deep disputes with famous art critic Li Zhentian all the way to Guangzhou.

When slide show tour arrived in Changsha, Dao Minglu, Zhu Qingsheng, Wang Xiaojiang and he swam across the Xiangjiang river, while Deng Pingqiang and Li Luming stayed on the beach; Wang collided with a civilian vessel, and Gao Minglu struggled to rescue him, Zhu Qingsheng was long gone, and he could only preserve himself.

Participated in the Hunan Young Artists Art Exhibition in National Art Museum and other art exhibitions; Won provincial art awards.

Completed “Retrieved to Original” installation series, and “Lady and Square” futuristic Chinese painting.

Proposed a “Future Leads Today” and “Reversed Returning” concepts; Article “The Future Vision of Chinese Art Concepts” was published by *The Trend of Art Thought* (first issue) and won an award of excellence.

Received strong response letters from young artists nationally and welcomed visitors around country soon after; Among them, Shu Qun came all the way from Northeast of China to his home for a private conversation.

Painter published his articles “Bud of the North” (recommended North group such as Wang

提“未來指引現在”和“逆向回歸”等理論概念。

《中國藝術觀念的未來特徵》一文在《美術思潮》第一期發表并獲年度佳作獎。收到全國許多青年藝術家信函和接待各地到訪者。其中，舒群友專程從東北來湖南美術出版社，促膝深入交談，相見恨晚。

在《畫家》發表《萌動的北方》（推薦北方理論群體），《裹腳女人的奔跑——關於石虎藝術的思考》和《不平衡于落差式的層次上》等文；《美術思潮》發表《性的互補，陰陽的契合》；《中國現代攝影》發表《世代隔閡與時代并集》一文；《現代美術理論文集》收集兩篇文章《錯開的五官——我批評觀之鑒透》和《黑白歸一至高至極——我，黃永砫與黃永砫的作品》。

《美術》刊《萬物生化》藝術作品和專題評論文，作者蘇曉華（舒群）、周彥。

湖南《年輕人》發表《譚力勤的世界》專題報道，作者謝勇。

兒譚聚出生于湖南省長沙。

1987-1989

加拿大康戈迪亞大學美術學院自費研究生兼助教，獲校獎學金和國際學生獎，導師戴維·帕雷斯。

殘會主席鄧樸方批資、李世南和石虎捐畫，肖勤和劉國鬆捐錢，親戚朋友借貸助留學。

初遇英語障礙，有同學司徒安寶相助，終渡難關。

制作“現代物理與東方神秘”裝置系列作品。

個展：蒙特利爾絲綢之路畫廊、蒙特利爾Ville-Marie展覽廳。聯展：蒙特利爾漢華美術中心、蒙特利爾孔子文化節、康戈迪亞大學V.A.V.畫廊。

蒙特利爾市日報首次發表專題報道，作者安·鄧肯。康戈迪亞大學星期四周報發表採訪記，作者白德。華僑時報刊專文報道，作者托德·馬。

“八五美術思潮”時期作品載入張蕾《繪畫新潮》一書。時代周報連載長篇評論文章。

上蒙特利爾文化街畫頭像、賣畫和刻圖章，攢學費。

太太和兒子先後來到加拿大團聚。



Guanyi and Shu Qun), “On Shi Hu's Art Works: Running with Bound Foot” and “On Wood Carving: A Multi-Level, Dynamic Contextual Dimension;” *The Trend of Art Thought* published “Gender Harmony & Yin-Yang Perfection;” *Modern Photography* published “Generation Gap & Generation Symbiosis.”

Modern Art Theory book collected his two articles: “Art Criticism Approaches: A Scattered Senses Theory” and “Black and White — I, Huang Yong Ping and Huang Yong Ping's work.”

Art reviewed his “Retrieved to Original” work on the December 1986 issue by famous art critic Su Xiaohua (Shu Qun), Zhou Yan etc. Youth has a special report “Tan LiQin's World,” author Xie Yong in the June 1987 issue.

Son, Ju, was born in Changsha, Hunan.

1987-1989

Graduate student at Concordia University; Won school fellowship and international student fee remission award; Thesis supervisor was Dr. David Pariser.

Sold his art at shows and city Culture Street.

English was his main obstacle during the first school semester, but classmate Ms. Ann Szeto (now Donar) helped him get through.

Completed “Modern Physics and Eastern Mystery” installation series.

Solo shows held with the Silk Road Gallery and Ville-Marie Hall in Montreal: Group shows at Han Chinese Art Center, Montreal Confucius Cultural Festival, and Concordia University VAV Gallery.

Montreal Gazette, Thursday Report and the Chinese Press featured his creative stories.

’85 work was selected in Zhang Qiang's book: New Art Wave; the Chinese Press published his long article consecutively.

Reunited with family — wife and son moved to Montreal from China.

1990-1992

Wife and him established an art company: 12 Source Arts Inc.; Worked extremely hard and were able to purchase a home.

Produced “Bamboo Culture” installation series, with showing at the solo exhibition at Concordia VAV Gallery, and another solo show was held at Sing Tao Daily Gallery in Toronto.

Main group shows were Vancouver Art Gallery and Montreal Centre for Contemporary Art, the exhibitors had world-known artists participate such as Nam June Paik, Jenny Holzer, Nancy

1990-1992

與董寬成立“加拿大十二源藝術公司”。艱辛創業，嘔心瀝血。摘掉赤貧帽，購房買車。

制作“竹文化”裝置系列作品。

舉辦數次個展，康戈迪亞大學美術學院VAV畫廊和多倫多星島日報畫廊個展影響較大。

重要聯展有溫哥華美術館和蒙特利爾現代藝術中心美展，參展者有美術界大師白南準、珍妮·霍爾澤、南希·斯佩羅、萊昂·戈盧布、沃爾夫岡·帕特克、彼得·佐爾格、貝蒂·古德溫 and 韓湘寧等。其他聯展有蒙市350年慶美展、蒙特利爾大學亞洲美展、蒙特利爾查爾斯·德馬圖畫廊展。

蒙特利爾市日報第二次發專題報道《藝術與適存》，作者安·鄧肯。當地華僑時報和星島日報相繼刊大幅多文專題報道。

藝術活動載高明路等編著的《中國當代美術史》。

1992-1994

搬離蒙特利爾，遷住多倫多新房，逐漸對電腦感興趣。

公司步入正軌，擴大銷售點和增加藝術品種。鑽研管理學和市場推銷，印制公司人員培訓和推銷手冊。

完成畢業個展和論文。

入籍加拿大。全家回國探親。

女兒譚泓力出生于加拿大密西沙加市。

1995-1996

入讀著名的謝爾丹動畫學院，獲動畫和多媒體雙學士後文憑。

加拿大迪斯尼動畫集團聘為動畫師。

制作《馬與畫廊》動畫短片和《龜大地——透過北美印第安人的角度》互動多媒體光碟。

開拓公司業務于美國東北市場。

1997-1999

新加坡義安理工學院電影傳媒系電腦動畫講師和召集人。重回教學生涯，興奮。



Spero, Leon Golub, Wolfgang Petrick, Peter Sorge, Betty Goodwin and H.N. Han etc.; Other exhibitions included 350 Montreal Festival, Asian Art at University of Montreal, Charles-de Figure Gallery etc.

Montreal *Gazatte* featured a special topic “the Art of Adapting” by Ann Duncan; *The Chinese Press* and *Sing Tao Daily* had extensively covered the stories as well.

His '85 art activities were compiled into *Chinese Contemporary Art History* by author Gao Minglu.

1992-1994

Moved to Toronto into a new home.

Graduated from Concordia with a Master of Art; Was interested in computers gradually.

Company was on the right track and had expanded sale-sites and added a variety of merchandizes.

Studied management and marketing and printed company staff training and sales manual.

Family obtained Canadian citizenships.

Daughter, Shelly, was born in Mississauga, Canada.

1995-1996

Admitted to Sheridan College, and graduated with a dual postgraduate diploma in animation and multimedia.

Walt Disney Animation Studio hired him as an animator.

Completed “Horse in Gallery” animated clip, and “Turtle Land — Through North American Indian Eyes” interactive multimedia CD-ROM.

Company business expanded to Northeast U.S.A.

1997-1999

Lecturer at School of Film and Media Studies at Ngee Ann Polytechnic, Singapore; Taught classical and computer animation courses; Was very excited to return to a teaching career.

Studied software technology day and night to acquire necessary software licenses and certificates.

Attended to SIGGRAPH97 for the first time and was shocked by the vibrancy.

Produced “Earth Queen and Fire King” 3D animation clip; Returned to China for digital art lectures.

日夜攻動畫軟件技術，獲各類軟件證書和高級教師特許證書。

1997年首次參加美國SIGGRAPH大會，震撼。

制作《土女皇與火帝》三維動畫短片。開始回中國作數碼藝術專題演講。

太太與兒女伴隨到新加坡居住。

全面關閉加拿大公司業務。

2000

加拿大多倫多塞內卡學院數碼媒體中心兼職教授。

年初舉家遷回久違的多倫多。

2000—2002

美國新洲羅格斯大學動畫助理教授，動畫教研主任。擴建5個電腦工作室，重制動畫、設計、影像課程體系，購裝大小電腦設備。但無暇搞自己創作，遺憾。

兢兢業業教書，系主任稱他為該系三十年來最好教師。

獲“數碼原始藝術”、“美術史動畫教學”研究基金獎、比爾德尼多元文化獎和林德白克少數民族教授研究獎。

在美國新州威廉母•派特森大學力度畫廊舉辦個展，重要聯展有賓州三河藝術節全國現代美展，林肯市時代畫廊第四屆國際當代美展和新加坡美術館動畫聯展。

與塔波博士合寫論文被收入美國SIGGRAPH會議論文集。

羅格斯大學校報、新州周報、世界日報紐約版、湖南僑聲刊專題報道。

舉家移民美國，遷入新澤西州新家。

2003—2004

繼續羅格斯大學任教。首次在SIGGRAPH演講論文，任SIGGRAPH教育論文評審。

全力轉入動畫裝置與數碼原本獸皮印制創作，提“數碼原始”觀念。“數碼原始藝術”系列作品完成。在校斯特德曼畫廊舉辦個展，影響較



Wife and children moved to Singapore to live with him. Closed Canadian business.

2000

Received appointment as adjunct professor at Digital Media Centre of Seneca College.

Family returned to Toronto.

2000-2002

Received appointment as assistant professor and head of animation program at Rutgers University in America; Established five computer studios, created and revised animation, design and video curriculums; Purchased and installed new equipment; But was frustrated with the lack of time for his personal artwork research.

Chair called him the best teacher in the past 30 years — supported by students’ reviews.

Attained Bildner, Lindback, and Rutgers awards for “Digital Primitive Art” and “Animating Art History” art research projects.

Solo show held at William-Paterson University; Main group shows included Three Rivers Arts Festival, Lincoln 4th Int’l Contemporary Art, and Singapore Art Museum etc.

Article with co-writer Dr. Tarball was collected by SIGGRAPH conference proceedings.

Rutgers *Focus*, *New Jersey Weekly*, *World Journal*, and *Hunan Qiaosheng Journal* featured his art stories.

Family immigrated to United States and moved into new home in New Jersey.

2003-2004

Rutgers University faculty; Paper presented at SIGGRAPH; Education paper reviewer for SIGGRAPH.

Focused on animation installation and digital rigid-material print; Brought up “Digital-Primitive” concept; “Digital-Primitive Art” series completed with solo show at Stedman Gallery; “BurlNuts +4” animation installation series 1-2 produced and exhibited throughout the United States.

Won first place at the 5th Int’l Digital Art Competition at American Art Museum; Best Show prize by Int’l Digital Media and Arts exhibition and a prize of Excellence from Lincoln Int’l Digital Art Show.

Solo exhibition held at the 1313 Gallery in Toronto, Gallery Union 237 and Da Vinci Art Alliance in Philadelphia. Important group showings at the National Contemporary Prints at Lancaster

大。“樹結+4”動畫裝置1–2組系列制作完成，在美國各地展出。

獲美國藝術館第五屆國際數碼藝術賽頭獎、國際數碼與媒體藝術大會數碼藝術展頭獎、林肯市國際數碼藝術展優秀作品獎。

個展地點還有多倫多1313畫廊、費城聯盟237畫廊展和費城達•芬奇藝術聯盟畫廊。

重要聯展有賓州南凱斯特美術館全國現代印制展、佛州第一屆國際數碼媒體藝術大會數碼藝術展、英國倫敦第八屆IV數碼藝術展，同時在各展覽場主辦專題演講。

論文收入英國倫敦第八屆IV論文集。與塔波博士合寫另一論文載入SIGGRAPH論文光碟。

段煉評論力作刊臺灣《今藝術》雜誌。百達摩市太陽報、地鐵報費城版、世界日報紐約版、新州周報有專題報道。

2005

繼續羅格斯大學任教。藝術生涯中最繁忙的一年，八次個展和各種聯展。作品入選SIGGRAPH數碼藝術畫廊年展。

感受祖國變化翻天覆地，從此每年回國領受。

提出“數碼自然”觀念。“樹結+4”動畫裝置3–5組系列和“樹結發毛”數碼大理石印制系列制作完成。

開始世界各國巡回個展。上海市多倫現代美術館個展是回國首展，得友陳梁相助，上海大小媒體相繼捧場。其他個展畫廊為紐約市諾侯畫廊、英國伯恩茅斯國家動畫中心、美國費城達•芬奇藝術聯盟畫廊、土耳其土美協會畫廊、多倫多圖界畫廊和多倫多1313畫廊。

主要聯展有新州諾伊斯美術館雙年展、洛杉磯國際數碼藝術中心聯展、百達摩市國際畫廊全國獲獎藝術家聯展、法國巴黎多元現代藝術展、紐約亞洲文化中心展、倫敦第九屆IV數碼藝術展、第二屆國際數碼媒體藝術大會數碼藝術展。

專題報道大量增加，《紐約畫廊與畫室》總編埃德•麥可科馬克稱“像當代影像藝術前輩白南準一樣，力勤教授的作品將對下一代在數碼動畫影像



Museum of Art, Int'l Digital Media and Arts and London 8th IV art exhibition etc..

Paper collected by SIGGRAPH DVD and 8th London IV Conference Proceedings - co-wrote with Dr. Tarball.

Taiwan *Artist* reviewed Tan's digital art by critic Duan Lian, and also reviewed by *Metro Philadelphia*, *World Journal*, New Jersey weekly etc.

2005

Rutgers University faculty; The busiest year in his artistic career with eight solo exhibitions and a variety of group exhibitions; Work selected by SIGGRAPH digital art gallery.

Returned to China annually and noted the ongoing remarkable changes.

Put forward the "Digital Nature" concept and called himself a "Digital Naturalist"; "BurlNuts +4" animated installation series 3-5 and "Burl-Hair" digital marble-print series completed.

Carried out international solo show tour; Shanghai Doulun Museum of Modern Art, Galleries in New York City, Bournemouth National Animation Center in UK, Da Vinci Art Alliance, US-Turkey Association Gallery, Tianjin Normal University, Toronto 1313 Gallery & Offthemap Gallery.

Essential group shows were Noyes Museum of Art Biennial, L.A. Int'l Digital Art Center, Baltimore National Award-Winner Artists Exhibition, Contemporary Art in Paris, New York Asian Cultural Center, London 9th IV Digital Art, 2nd Int'l Conference of Digital Media and Arts, and others.

Gained increased coverage in media reviews and reports; New York *Gallery and Studio's* review by chief-editor Ed McCormack, and New Jersey *Courier Post's* large layout report by art critic Robert Baxter had an impact. With additional coverage from Sichuan *Contemporary Artists*, Taiwan's *Artists*, Shanghai *Artist*, Shanghai *Ma*ngazine, Turkish *The New Anatolian*, Shanghai *Oriental Morning Post*, *First Financial Daily*, Rutgers *Focus*, New York *Qiao Bao Daily*.

Exposure on Shanghai Oriental TV.

2006-2007

Promoted to tenured professor at Rutgers University and served as a co-director of the art program.

Accepted invite as a Visiting Professor at Communication University of China during the summer.

Served as a juror at SIGGRAPH Art Gallery and an organizer of Chinese digital art symposium at SIGGRAPH.

"LavaBody + 6" and "Rusty Faces" animation installation series and digital metal-prints were completed.

Won award of Excellence by Baltimore Int'l Multimedia Show; Gold prize by Da Vinci Art Alliance;

方面具有深刻的影響”；美國新州速遞郵報 藝術評論家羅伯特•白斯德以“革命性的藝術家”為專題報道影響頗大。

臺灣《藝術家》、四川《當代美術家》、上海《名牌》、土耳其新安托人報、上海東方早報、第一財經日報、文匯報、新州火海報、世界日報紐約版、羅格斯大學校報和僑報等都有大幅專題評述。上海東方衛視 作專題藝術報道。

2006–2007

評升為羅格斯大學“終身教授”，任系美術部共同主任。夏天兼中國傳媒大學動畫學院特聘教授。任SIGGRAPH藝術畫廊評審和中國數碼藝術專題研討策劃人。

制作“熔岩人體+6”和“鏽臉”動畫裝置和數碼金屬印制系列。

獲百達摩市國際畫廊國際多媒體賽優秀動畫獎，費城達•芬奇藝術聯盟會員年展金獎。入選美國德州A&M大學建築學院居駐藝術家。

個展畫廊有新州諾伊斯美術館、紐約市淨目畫廊、和加州大學長海灘美術學院畫廊。

主要聯展有SIGGRAPH數碼藝術畫廊、第三、四、五屆國際數碼藝術展、瑞士第十一屆國際IV數碼藝術展、泰國第四屆國際CGIV大會數碼藝術展、佛州坦帕大學第四屆國際數碼藝術邀請展、德州福特沃斯當代美術館國際數碼藝術展、美國美術館第五屆數碼藝術大賽、倫敦第十屆IV數碼藝術展、和洛杉磯國際數碼藝術中心。

重要專題演講場地有帕森新設計學院、俄州邁阿密大學、北京大學數碼藝術系、北京工商大學藝術學院、中國地質大學藝術學院、山東藝術學院、山東工藝美院、福特沃斯當代美術館、加州大學長海灘美術學院等。

美國專題報道繼續大量增加，其中紐約著名藝術評論家威廉•齊默爾稱“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”。

美國新州大眾電視臺制作專題節目“道與數碼藝術”，雅昌藝術網制作動畫藝術教育專題視頻採訪。



Selected by residency program and worked as an artist-lecturer at Texas A&M University.

Solo exhibition held at Noyes Museum of Art, New York Pure Project (Joint), and Department of Fine Arts Gallery at the University of California, Long Beach.

Main group exhibitions at SIGGRAPH Art Gallery, 3-5th Int'l Digital Media and Arts, 11th IV in Switzerland, 4th CGIV in Thailand, Invited 4th Int'l Digital Art Show at University of Tampa, Modern Art Museum of Fort Worth, 5th Digital Art Competition in American Art Museum, 10th IV in London, and Los Angeles Int'l Digital Art Center etc.

Invitation for guest lectures and presentations increased dramatically, such as Parsons New School of Design, Ohio Miami University, Peking University, Beijing Business University, Geosciences University of China, Shandong Academy of Fine Arts, Shandong Academy of Art and Design, and University of California, etc.

NJN Public Television & Radio produced a TV show “Tao and Digital Art;” Artron Online Broadcast had an exclusive Interview on “Digital Art Education;” Exclusive interviews had China's CG World, CG Magazine, etc.

Digital Natural Art personal catalog was published by American International Digital Media and Arts Association.

2008-2009

Rutgers University Faculty.

Served as a visiting professor at Peking University and Communication University of China during the summer.

Social activities enhanced, for instance, coordinator for SIGGRAPH Student Animation, final judging president at 3rd China Int'l Student Animation Festival, section curator of Peking New Media Festival, section Chairman of Wuxi Int'l Digital Arts Forum, and keynote speaker at Qingdao DMAMH Conference, etc.

Completed “Ancient Agricultural Implements” interactive animation installation series, and “Digitally Bloodless” installation; Studied interactive technology with Peking University graduates. Art and animation reviews written by Tan were published by CG World, CG Magazine and China's Animation Yearbook, etc.

Tan's largest solo-exhibition to-date was held at Beijing World Museum of Art — China Millennium Monument. It occupied the entire 1st floor exhibition hall, and invited more than 500 guests in the field to attend the opening. The major art media in Beijing and Shanghai reported and covered the story. Another important solo exhibition was held at Yuanfen New Media Space in Beijing 798 art district.

Major group exhibitions were held at Moscow Winzavod Digital Art, Guangdong Art Museum — Hunan and Hubei Art Trends, Beijing 5th Songzhuang Art Festival, Malaysia Digital Art, Rutgers

《數碼設計》和《數字娛樂技術》發專訪報道。

《數碼自然藝術》個人畫冊由美國國際數碼媒體與藝術協會出版。

2008–2009

繼續羅格斯大學任教。夏天兼任北京大學數碼藝術系特聘教授和系副主任，中國傳媒大學動畫學院特聘教授。

社會活動頻繁。任SIGGRAPH學生動畫評審主任、第三屆中國國際大學生動畫節“白楊獎”終審會主席、北京新媒體節策展人之一、無錫國際數字藝術論壇演講部主席、青島第四次國際DMAMH大會主旨演講和分會主持人等。

制作完成“中國古代農業器具”互動動畫裝置系列、和“數碼無血”實物裝置系列作品。與北京大學研究生一道研制和應用動畫互動技術。

重操藝術評論舊業，《數字娛樂技術》發表《簡介北美動畫片藝術特色》，《數碼設計》發表《現代動畫藝術歸類法淺析》，《中國動畫年鑒》發表《2007年北美動畫藝術特色淺探》。

個人藝術生涯中最大型個展在中華世紀壇——世界藝術館舉辦，吳鴻、劉禮濱策展。馮光生館長和祝軍先生鼎力相助，提供整館第一層展區，開幕邀500動畫界和美術界嘉賓。北京和上海主要美術媒體雜誌都有報道。另有個展在北京798緣分新媒體藝術畫廊舉辦。

主要聯展有莫斯科溫扎德現代數碼藝術邀請展、廣東美術館兩湖潮流展、北京第五屆宋莊藝術節、馬來西亞數字藝術邀請展、羅格斯大學美術教授聯展、藝術杭州2009國際數字藝術邀請展、薩凡納美術學院“超越界限”聯展、北京大學圖書館數字藝術系聯展、諾伊斯大學“美國華裔美術教授”聯展。

重要專題演講受邀大學和協會為哥倫比亞藝術設計學院、新加坡南陽理工大學藝術設計學院、北京清華大學美術學院、中國地質大學藝術學院、西安美院、上海電影藝術學院、武漢湖北動畫年會、中國貴陽亞洲卡通藝術節等。

彭德前言寫道：“他(1985年)把‘未來性’作為中國藝術觀念變革的首要目標，強調‘未來’引導



art professor's exhibition, Hangzhou Int'l Digital Art 2009, "Crossing the Divide" at Savannah College of Art, Peking University Library and others.

Key invited lectures were Columbia College of Art and Design, Nanyang Technical University of Singapore, Ngee Ann Polytechnic, Tsinghua University, Geosciences University of China, Xi'an Academy of Fine Arts, Shanghai Academy of Film, keynote speech at Hubei Animation Conference, and Asia Cartoon Art Festival etc.

Special reviews were written by famous art critics Peng De, Zhu Qingshen, Duan Lian, and Liu Libin, etc.; Media coverage from *World Art*, *Fantasy Art*, *Moscow Linoleum -2008*, *New Vision*, *China Daily*, *Xinhua News*, and others.-

Exclusive interviews with *Visual Union*, *Digital Art of China*, *People's Daily*, *CG business*, *Safer_Ages* etc.; Beijing *MOGO Art TV* and *99 Art Network* produced individual TV program for Tan.

Works and art activities collected by Dao Minglu's '85 *Art Movement* book.

Son, Ju, graduates from the University of Pennsylvania and heads to work in New York City.

2010-2011

Rutgers University faculty.

Served as a core board member of SIGGRAPH Digital Arts Committee.

Completed "Refraction Brain Therapy" animation installation and large metal-print series.

A large solo exhibition was held in Song Zhuang Art Museum, and friends from Hunan and Beijing joined the opening. The 5th and 6th solo exhibitions in Philadelphia were held at LaSalle University Art Museum and Dalet Art Gallery.

Major group shows at University of Wisconsin, Robert Gordon University in UK, New York Havestworks-Digital Media Arts Center, and the College of New Jersey Art Gallery etc.

Character Animation and Rigging (co-wrote by Tan, Wang and Xia) published by China Higher Education Press; *Tan's Digital Art (II)* will be published by Hunan Fine Arts Publishing House in 2012; *Tan On Art and Art On Tan* will be published by Song Zhuang Art Museum in 2012;

On-going writing with *Concept Animation and Animation Installation*.

Work reviewed by famous art critic Zou Yuejin, *NY Art*, *Philly Broadcast*, *World Art ArtLinkArt* and *ARTslanT*, etc.

Father passed away inToronto.

Family becomes U.S. citizens.

Daughter, Shelly, is admitted to the Medill School of Journalism at Northwestern University.

現在。這既體現出他的敏銳和先見之明，也順理成章地預示了他後來的藝術取向。”美國獨立策展人愛倫·白爾蒙在《新視覺》一文中稱“譚探索集中于三層面：技術復雜，創作大膽，概念深刻。”《世界藝術》發劉澧濱長篇專文。

其他專題報道有《幻想藝術》、莫斯科《油布-2008》、《新視覺》、中國日報、中國新華網等。

專訪有視覺同盟、數字藝術中國、人民網、CG創業聯盟、火星時代等。北京MOGO藝術TV臺、99藝術網制作專題視頻報道。

藝術活動和作品載入高明璐等編著的《'85美術運動》上下冊。

兒譚聚美國賓夕法尼亞大學畢業參加工作。

2010-2011

繼續任教于羅格斯大學。任SIGGRAPH數字藝術委員會常務理事。

制作完成“折射與洗腦”動畫裝置系列作品，超大型數碼金屬印制和三維渲染。

宋莊美術館大型個展得栗先庭老師推薦和張海濤先生盛情幫助。北京朋友和湖南藝術家老鄉多數來展捧場，欣慰。

費城第五、第六次個展分別于拉薩大學美術館、費城喀勒特畫廊舉辦。

主要聯展有威斯康星大學“美國華裔美術教授”聯展、英國羅伯特哥頓大學數碼印制作品展，紐約市哈威維克新媒體藝術聯展，新澤西學院畫廊媒體跨界展。

中國高教出版社出版《角色動畫與綁定》(合寫)。待出版的有宋莊美術館《觀念與技術》文集。撰寫中的有《觀念動畫和動畫裝置》和《奇點藝術》等論著。

費城電視廣播報批評家斯蓋瓦茲稱“譚的藝術是對視覺藝術一種莊嚴的挑戰，也是對疲憊心靈一種完美的震療”。《世界藝術》刊鄒躍進專文。《紐約藝術》發專題評論文章。

父親在加拿大逝世。全家加入美國籍。女兒譚姝力就讀美國西北大學。



Tan in Beijing, China, 2008 譚力勤 2008 年攝于中國

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For more information about artist LiQin Tan
please visit:
www.tanimation.com
<http://tan.blog.artron.net> (中文)
www.facebook.com/liqint