

Curated by Lynne Howarth-Gladston and Paul Gladston

策展人：Lynne Howarth-Gladston、葛思諦

雨過臺月

譚荔潔精選作品展



Rain on the Platform

Tan Lijie, Selected Works

Translated by (翻譯) Jack Chen

Designed by (設計) Akshata Iyer

國立成功大學藝術中心(臺灣)

2024年5月6日至6月7日

開幕活動

2024年5月11日 下午2點-4點(台北時間)

National Chen Kung University Art Center, Taiwan

6 May - 7 June 2024

Opening Event

11 May (Taipei time) 2pm - 4:30pm Saturday

藝術家簡介



The Artist

譚荔潔(出生於1991年)於2017年從中國美術學院(位於浙江省杭州市)跨媒體藝術學院獲得藝術碩士學位,並在2015年作為交換生赴英國倫敦金斯頓大學深造。譚荔潔先後在香港中文大學深圳分校(2022年)以及澳大利亞霍巴特的薩拉曼卡藝術中心(2023年)舉辦了個展。她的作品亦參加了在薩拉曼卡藝術中心(澳大利亞霍巴特)、希帕畫廊(北京)、中央美術學院美術館(北京)以及英國諾丁漢大學Djanogly畫廊等多地舉辦的群展。譚荔潔的影像作品《世界》曾在2012年全球華語大學生影視獎頒獎典禮榮獲“最佳創意獎(劇情)”；另一部影像作品《熱帶地區的奧斯曼》被悉尼白兔美術館收藏。

TAN Lijie (b.1991) was awarded a Master of Fine Arts degree from the Intermedia School of the China academy of Fine Arts, Hangzhou, PR China (2017) and studied as an exchange student at Kingston University, London, UK (2015). One-person exhibitions of Tan's work have been held at the Salamanca Arts Centre, Hobart, Australia (2023) and the Chinese University of Hong Kong, Shenzhen (2022). Tan's work has also been included in group exhibitions at the Salamanca Arts Centre, Hobart, the Cipa Gallery, Beijing, the Central Academy of Fine Arts Museum, Beijing and the Djanogly Gallery, University of Nottingham, UK. Tan's video *The World* was awarded Best Creative (Drama) at the Global Chinese University Student Film Awards (2012). Tan's video, *Hausmann in the Tropics* is in the collection of the White Rabbit Gallery, Sydney.

藝術家譚荔潔的影像、攝影、動畫及裝置作品生動展現了現實世界與夢幻世界之間多重而富於變幻的碰撞。

在譚荔潔作品中，交織纏繞的多元維度營造出微妙而引人入勝的氛圍，以及不斷鋪陳開來、充滿不確定性的思考與情感傳遞。

空間交錯融合、互換流動；時間時而放緩，時而加速、壓縮、膨脹、停滯或倒流；在寂靜中，聲音與那些微不可聞的噪音不期而遇；故事起始卻又淡出，在他處及不同時刻以不同方式開啟；意義、意圖與身份顯而易見，卻又從未被完全突出。

Videos, photographs, animations and assemblages by the artist Tan Lijie evoke multiple shifting encounters between lived realities and enchanted realms. The intersectional multi-dimensionality of Tan's work gives rise to subtly transporting atmospheres as well as unfolding relays of indeterminate thought and feeling. Spaces combine, interchange and deliquesce; time slows down, accelerates, compresses, expands, halts and reverses; sound intersects with silence and noises on the edge of hearing; narratives begin only to fade out, commencing differently elsewhere and at other times; meanings, intentions and identities are in plain sight but never made entirely emphatic.

譚荔潔的作品與歐洲/美國前衛及後前衛藝術中的解構與陌生化表現手法（攝影和裝置本身就是互不關聯的媒介）有著不言自明的聯繫，同時亦通過這種方式與歐洲浪漫主義對崇高無限性的憧憬產生了共鳴。在美學上，譚荔潔的作品亦與中國傳統儒家文人的文化追求遙相呼應，亦即在看似對立的事物之間尋求一種和諧共生的關係。在西方化前衛藝術的解構遺產之上，其作品關注的是當前物質至上社會的控制性欲望及其極具破壞的環境影響，並表達了在人類社會與自然世界之間建立更為和諧關係的渴望。

在這種跨文化的視角交織之中，沒有一個視角能夠完全凌駕於另一個視角之上。

In Tan's work there is a self-evident connection to the deconstructive defamiliarizing techniques of the European/American avant-gardes and post-avant-gardes (photography and assemblage are inherently disjunctive media); and, through that, European romanticist visions of sublime illimitability. Tan's work is also resonant aesthetically with classical Chinese Confucian-Literati cultural aspirations toward harmonious, mutually sustaining, reciprocities between seemingly opposed things. Overwriting the deconstructive legacy of the Western/ized avant-gardes are concerns about the controlling expectations and devastating environmental impact of present-day materially obsessed societies alongside a desire for a more harmonious relationship between human society and the natural world.

No one outlook in that trans-cultural parallaxic matrix wholly predominates over the other.

譚荔潔，《簕杜鹃的故事 - 啟程》(2019-2020)，由30幅獨立的寶麗來照片組成，這些照片分別置於尺寸不一的特製展櫃中展示，每張照片大小為9*5.3cm。



《簕杜鹃的故事 - 啟程》
2019年11月18日

Bougainvillea Journey
18/11/19



《簕杜鹃的故事 - 啟程》
2019年11月4日

Bougainvillea Journey
04/11/19



《簕杜鹃的故事 - 啟程》
2020年12月8日

Bougainvillea Journey
08/12/20

Tan Lijie, 簕杜鹃的故事 - 啟程 Bougainvillea Journey (2019-2020). 30 unique Polaroid photographs displayed in purpose-built vitrines, dimensions variable, each photograph 9 x 5.3 cm.

“我無意間翻出一張家庭老照片，那是在我出生後不久，父母在深圳羅湖火車站附近的第一個家的陽臺上抱著我的情景，畫面一角綻放著一簇色彩明艷的簕杜鵑，仿佛成為了照片的主角。即便幾經搬遷，我們家的陽臺上至今仍然種著眾多簕杜鵑。

在家庭相冊的另一張中照片中，身為邊檢站軍官的母親穿著綠色制服，雙手背在筆直的身後，保持著一貫謙遜的點頭姿態。

簕杜鵑不僅陪我一同成長，還承載著深圳這座城市的歷史記憶。鄧一光所著的《深圳在北緯22°27’ - 22°52’ 》中的一則短篇小說《所有的花都是梧桐山開的》中有這樣一句話：‘多好的花木，最後成了一山花漿子，蓮塘河滿河漂著花屍首。’這部小說記錄了人們從中國大陸逃至香港時穿過繁花似錦的梧桐山的場景。洶湧的人潮踩碎遍地鮮花，不慎跌倒者甚至險些被厚厚的花泥所淹沒。或許受到個人視覺經歷的影響，我無意識地聯想到花泥中或許混合著簕杜鵑的身影，而這種聯想為我的《簕杜鵑》提供了創作靈感。這個作品模糊了植物與人之間的界限，並將那些在歷史關鍵時刻滿懷希望卻身處惶恐之中的個體推向前臺。”

——譚荔潔

“I accidentally found a family photograph. It was taken at my parents’ first home near Shenzhen Luohu Railway Station soon after my birth, with my mother holding me in her arms on the balcony. In the corner is a bunch of bougainvillea in full bloom with ebullient colour, as if it were the main character of the photograph. Now, after several moves, there are still many bougainvillea on our balcony.

In another photograph from the family album, my mother wears a green uniform as an officer at the border checkpoint with her hands behind her straight back and a slight nod as always.

Bougainvillea has not only accompanied my growth, but also the history of Shenzhen. The short story ‘All Flowers Bloom in Wutong Mountain’ in the book Shenzhen at Latitude 22°27’-22°52’ North by Deng Yiguang, includes the sentence, ‘Those beautiful flowers and trees finally sank into a mountain of flower pulp, becoming flowery corpses floating in the Liantang River.’ In the story people escaping from mainland China to Hong Kong fled through the blooming Wutong Mountain. The chaotic crowd crushed the flowers all over the ground and those who accidentally fell were almost buried by the thick flower mud. Perhaps influenced by my visual experience, I unconsciously felt that the flower mud contained bougainvillea, which inspired my work Bougainvillea Story. It blurs plants and humans, bringing to the foreground those people with hope in the panic of historical moments.”

– Tan Lijie

自五世紀以來，“氣韻生動”——人與自然之間的一種精神共鳴，而非純粹理智的認知——素來被中國傳統儒家文人奉為詩詞和繪畫創作中的圭臬。在儒家文人文化當中，“氣韻生動”體現了“陰”（世俗、消極、背離光明、具有女性特質）與“陽”（天道、積極、面向光明）這兩種基本宇宙狀態之間的動態互動與最終和諧。自西元前四世紀起，這種二元思維就與中國的道家思想聯繫在一起，並與詩畫創作中的“虛實”之說不謀而合——即實與虛之間相互作用、彼此共鳴，又相互促進。在傳統儒家文人文化中，詩畫對自然的表述均力圖呈現一種非理性/理性的自然真實感，而非單純的客觀描述。

“[...]中國繪畫史學家與理論家謝赫在五世紀所列的‘繪畫六法’當中最為重要的一條是‘氣韻生動’——既指畫作與理念的理性一致，亦指畫作與道家宇宙觀的神秘共鳴。”¹

“陰”與“陽”的相輔相成令我們得以“與生命和宇宙的動盪能量和諧共處.....現實並非一連串獨立的時刻，或者無限多的獨立‘事物’，而是一個永恆變化的連續體.....有無相生.....大音希聲。”²

這不僅迥然有別於歐洲傳統的有框繪畫作品，同時亦與前衛藝術的陌生化手法及其類似的、對包括絕對差異和形而上學整體性在內的所有既定意義進行的非理性/理性主義解構形成了鮮明對比。

¹ Sherman E. Lee (1962年)，《中國山水畫》，紐約：Icon Editions, 4.

² Laszlo Legeza (1975年)，《道法：符咒與書法組成的秘密語言》，倫敦：泰晤士與哈德遜出版社，無頁碼。

Since the fifth century, *qiyun shengdong* – a felt, rather than fully cognised, vital-energy resonance between human subjects and Nature – has been considered the ruling desideratum of classical Chinese Confucian-literati poetry and painting. Within Confucian-literati culture *qiyun shengdong* manifests a dynamic, ultimately harmonic, reciprocity between the fundamental cosmic states of *yin* – that which is worldly, negative, turned away from the light and feminine - and *yang* – that which is heavenly, positive and turned toward the light. Such dualistic thinking, which has, since the fourth century BCE, come to be associated with the Chinese school of thought known as Daoism, coincides with the poetic-painterly idea of *xu-shi* – a formal interplay between substance and emptiness in which each resonates with and reciprocally enhances the other. Poetic-painterly representations of Nature as part of classical Confucian-literati culture seek to embody a non-/rational – rather than wholly objective - sense of what is naturally true and real.

‘[...] the first and most important of the six pictorial canons [*liufa*] listed by Hsieh Ho [the historian and theoretician of Chinese painting otherwise known as Xie He] in the fifth century – “animation through spirit consonance,” [*qiyun shengdong*] – refers as much to a rational correspondence of painting to principle as to mystic responsiveness to the Taoist [Daoist] way of the universe.’¹

The pairing of *yin* and *yang* positions us in potential ‘harmony with the turbulent energies that act upon our life and the universe [...] reality is not a succession of separate moments or an infinite number of separate “things”, but a seamless web of eternal change [...] “being” and “non-being” are complementary [...] surrounding silence gives music its form.’²

This contrasts not only with classical European notions of framed pictorial representation but also avant-garde defamiliarization and its comparably non-/rationalist deconstruction of all settled meanings including absolute differences and metaphysical totalities.

¹ Sherman E. Lee (1962), *Chinese Landscape Painting*, New York: Icon Editions, 4.

² Laszlo Legeza (1975), *Tao Magic: The Secret Language of Diagrams & Calligraphy*, London: Thames and Hudson, no page numbers.

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譚荔潔的作品中頻頻涉及到各種中西方的文學典故。這種視覺與文字的交融，與儒家文人文化中那種旨在模糊繪畫與詩詞邊界的趨向遙相呼應。在這一文化傳統中，繪畫能夠引發詩意（兩者皆運用相同的水墨揮灑技巧創作），反之亦然，但彼此之間的轉化與互譯絕非易事。

IV

Tan makes continuous allusions to literary sources in her work, both Chinese and none-Chinese. The visual commingles with written language in ways that are resonant with tendencies as part of Confucian-literati culture to blur the boundary between painting and poetry. In Confucian-literati culture painting has the potential to evoke poetry (both produced using the same ink and brush techniques) and vice versa; the translation of one into the other a constant challenge.



譚荔潔，《月臺過雨》(2022)，雙通道視頻，時長3分鐘，配樂鄧啟鵬。

Tan Lijie, Rain on the Platform (2022). Two-channel video, 3.00', music by Deng Qipeng.

“在雙通道影像作品《月臺過雨》中，瓢潑大雨令快速建設中的城市節奏驟然暫停，打亂一切看似井然有序的節奏。清晨通勤高峰時段的上班族們流露出急切、焦慮或是茫然的表情。馬路已成一片汪洋，下水道猶如春泉般沸騰，但馬路對面的公園卻呈現出另一派勃勃生機。這部作品深入探討了城市與自然之間微妙而緊張的關係。使用藍曬工藝創作出的圖像，經由陽光顯影後，通過傳統膠片模式以每秒12幀的速度連續播放。這種緩慢而古老的創作手法旨在對日新月異的資訊化社會節奏做出反思，並通過畫面細膩地刻畫出現代勞動者的群像，正如讓·弗朗索瓦·米勒在其1857年的名畫《拾穗者》中所捕捉到的田間勞作者的身影一樣。”

——譚荔潔

“In the double-screen video *Rain on the Platform*, heavy rainfall puts a stop to the rapidly developing city, disrupting all seemingly orderly rhythms. The white-collar workers in the morning peak rush hour show urgent, anxious or dazed expressions. The road has turned into a river, the sewer is bubbling like a spring, but the park area across the road has a different vitality. The work observes the subtle tension between the city and nature. The cyanotype images are developed by the sun and played continuously at 12 frames per second in the traditional film mode. This slow and ancient production process is used to respond to the increasingly accelerated pace of information, and it depicts the group image of contemporary laborers, just like Jean-François Millet’s painting *The Gleaners* (1857) depicts working people in the field.”

– Tan Lijie

儒家文人創作出的充滿美學共鳴的詩詞與繪畫作品，展示了他們在無為而治的理念之下，調和內心世界使之自發順應自然之大道，並在因形勢不斷變化引致的社會躁動之下建設並維持一個和諧社會的能力。借助其詩詞和繪畫當中的和諧自然之美，儒家文人亦在以一種道德驅動的隱晦方式來抗爭那些因專橫跋扈而帶來各種破壞的權威力量。這一反抗精神的代表便是竹林七賢。在西元三世紀的魏晉時期，竹林七賢因不滿於政治鬥爭而辭官歸隱，通過探討道家思想並踐行源于道家的文化活動來表達異見。

從西元前三世紀末到中國最後一個王朝清朝於1912年被推翻期間，文人一直擔任著各個王朝的行政管理角色。他們在遵循儒家學說治理歷代帝國的同時，也必須精通多種文科“藝術”，如水墨山水畫、詩詞創作、書法以及音樂創作等等。

Aesthetically resonant poems and paintings produced by the Confucian-literati signal a capacity on the part of their makers to bring the otherwise disordered human mind through *wu wei* (effortless action) into spontaneous accord with the *Dao* (way) of Nature and by association to build and sustain a harmonious society in the face of the febrility brought about by ever changing circumstances. The harmonizing, nature-oriented aesthetics of Confucian-literati poetry and painting was also used as a sign of oblique, ethically driven resistance to overweening (and therefore disruptive) authority. Such resistance is exemplified by the actions of the so-called Seven Sages of the Bamboo Grove who retreated from their administrative positions to debate Daoist ideas and engage with Daoist inspired cultural practices as a way of registering displeasure with political conflict in third-century dynastic-imperial China.

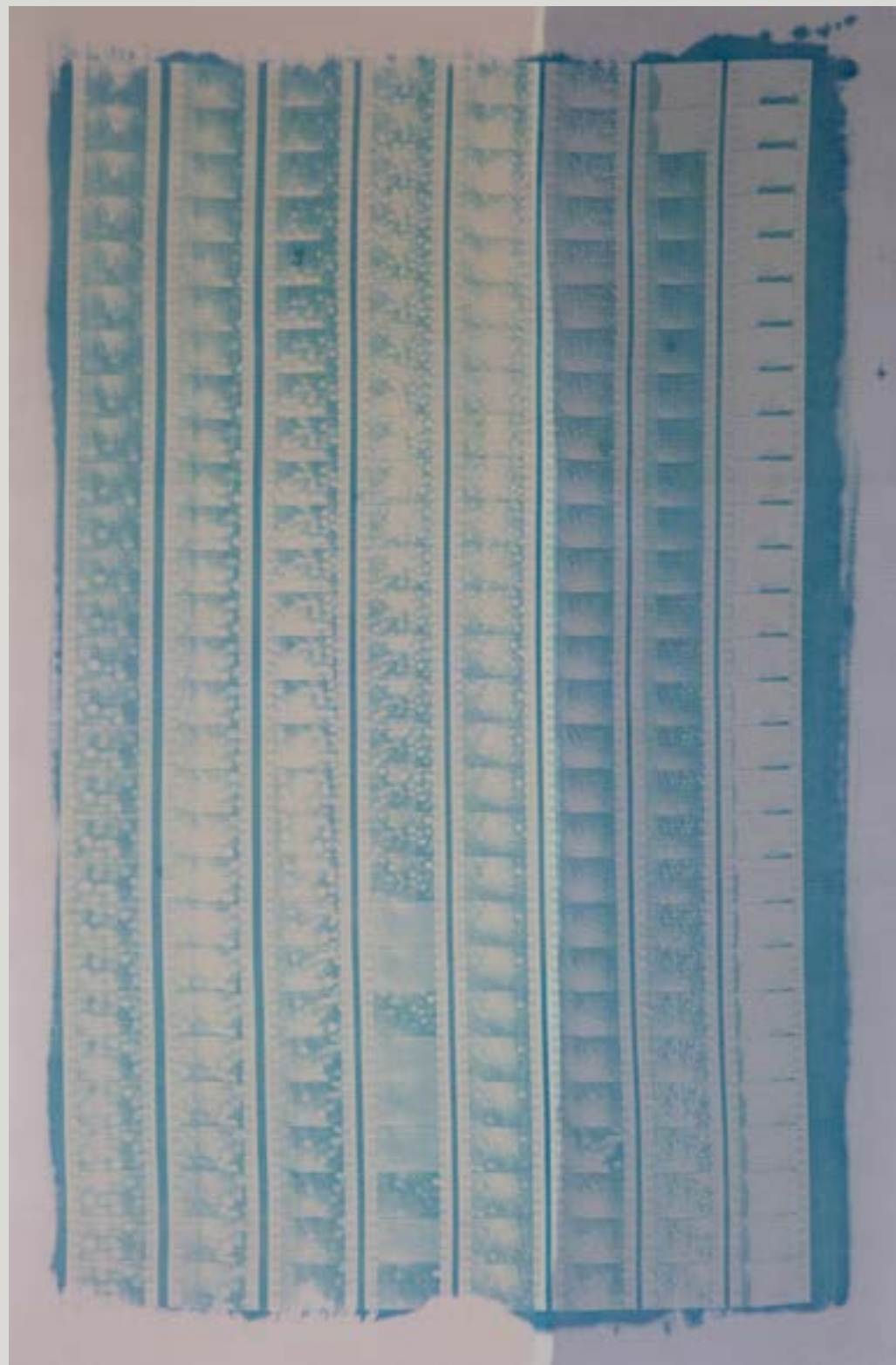
The Literati were the administrators of dynastic-imperial China from the end of the third century BCE until the overthrowing of the state's last dynasty, the Qing in 1912. In addition to administering the Chinese dynastic-imperial state in accordance with the principles of Confucianism the Literati were also expected to be adept at a range of liberal 'arts' including ink and brush *shan-shui* (mountains and water) landscape painting, poetry, calligraphy and music-making.

不同于歐美前衛及後前衛藝術那種標誌性的解構性割裂手法，譚荔潔的作品成功孕育了一種獨特而互動的情感反應，這種反應蘊含著某種特定的文化根基，並保留了朝著更加和諧的方向進行轉化性再創造的可能性——儘管這種可能性不是以直接對抗的方式呈現。由此，無論是前衛藝術的陌生化手法還是儒家文人的藝術審美，都在一定程度上被解構得超出了原有的框架。在譚荔潔的作品中，撐開保護傘抵擋雨水這一行為，既具有直觀的表面含義，同時亦向那些具備深厚文化和政治認識的觀眾傳達了更深層次的象徵意味。

譚荔潔現仍在其家鄉深圳居住和創作。這裡地處中國大陸與香港的交界處，是一個能夠與藝術家作品的不確定性意義及情感產生共鳴的中間地帶。

In contrast to and in combination with the characteristically deconstructive disjointedness of European/American avant-garde and post-avant-garde art, Tan's work engenders distinctively reciprocal affects that retain a specific, culturally grounded, potential for transformational re-imagining along more harmonious lines – albeit one that does not confront directly. Avant-garde defamiliarization and Confucian-literati aesthetics are consequently both deconstructed, in part, beyond themselves. The significance of the unfurling of protection (*parapluie*) against rain is both denotative (of itself) and, to a culturally/politically knowing audience, connotative of something else.

Tan continues to live and work in her home city of Shenzhen at the border between mainland China and Hong Kong – an interstitial space resonant with the indeterminate significances and affects of the artist's work.



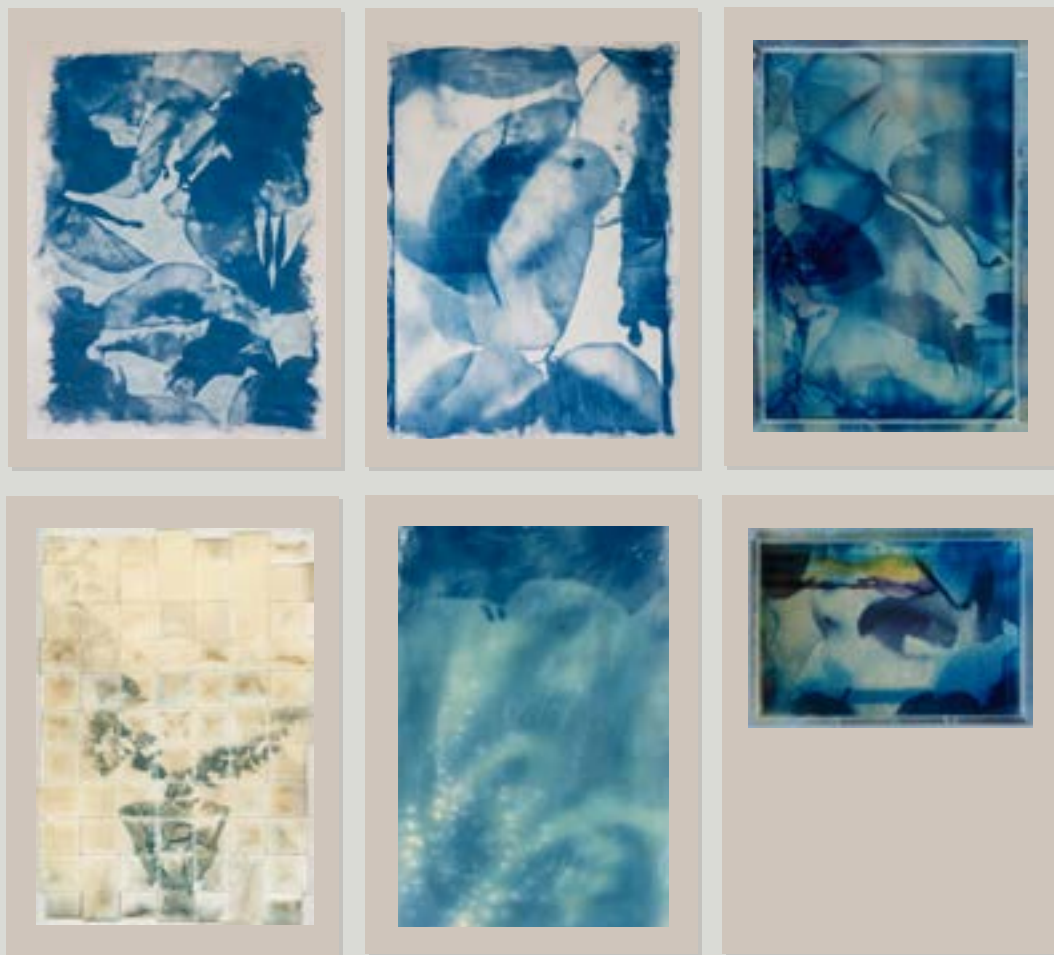
譚荔潔,《月臺過雨#1》(2023年),紙本印刷作品,尺寸為65*100cm。

Tan Lijie, 站台过雨 Rain on the Platform #1 (2023). Print on paper, 65 x 100cm.



譚荔潔,《月臺過雨#2》(2023年),紙本印刷作品,尺寸為28*19cm,共31幅。

Tan Lijie, 站台过雨 Rain on the Platform #2 (2023). Print on paper, 28 x 19 cm x 31 pieces.



譚荔潔·《忘掉她，像忘掉一朵花》(2023)·紙本印刷作品六幅·每幅尺寸70*100cm。

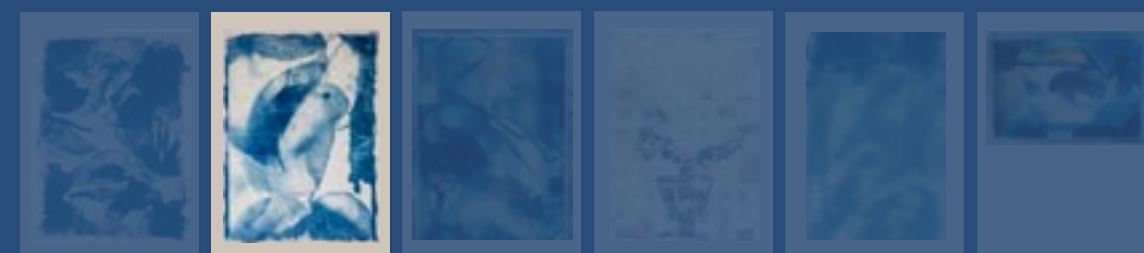
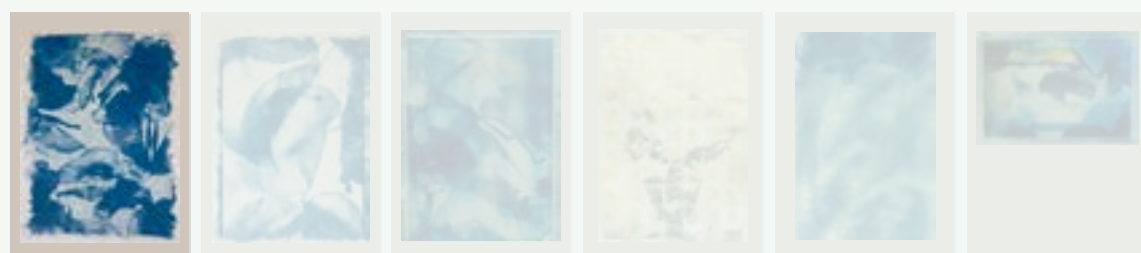
Tan Lijie, 忘掉她，像忘掉一朵花 *Let it be Forgotten, as a Flower is Forgotten* (2023).
Six prints on paper, each 70x100cm.

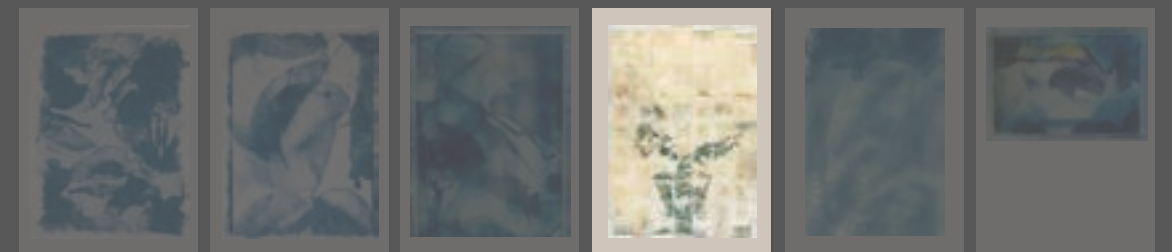
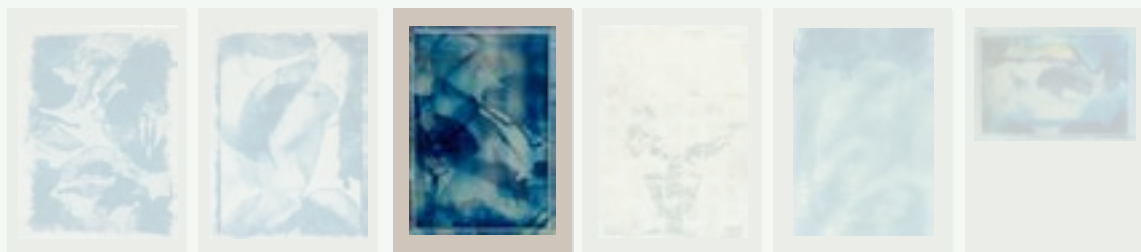
“在簕杜鵑的稀疏花影中，我如同一位獵手穿過花瓣的細密紋理，徜徉在鄧一光《所有的花都是梧桐山開的》中的場景，見證了深圳偷渡客的所見：「多好的花木，最後成了一山花漿子，蓮塘河滿河漂著花屍首。」我在花泥之中捕捉到兔子、螞蟻觸鬚、鴿子、蝴蝶或是戀人們的身影，並將這些精彩瞬間封存於畫面之內。《忘掉她，像忘掉一朵花》系列採用藍曬法制作。這是最接近自然的攝影顯影方法之一，它將太陽的能量轉化為豐富的藍色，並將其定格在紙上。”

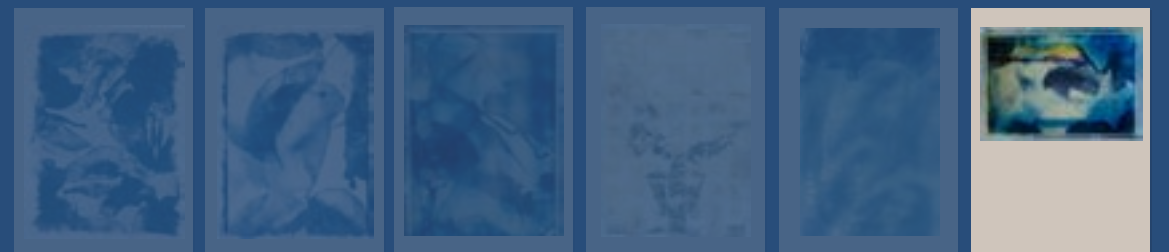
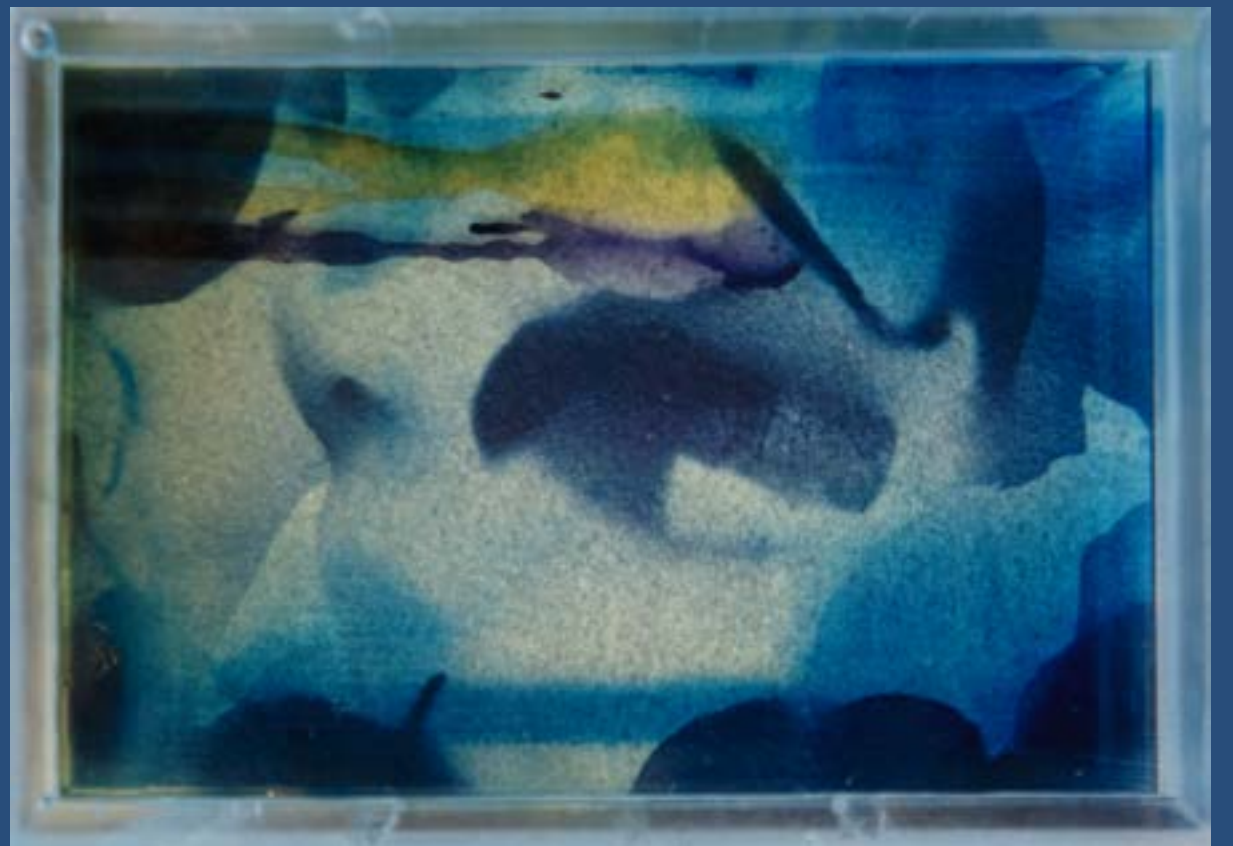
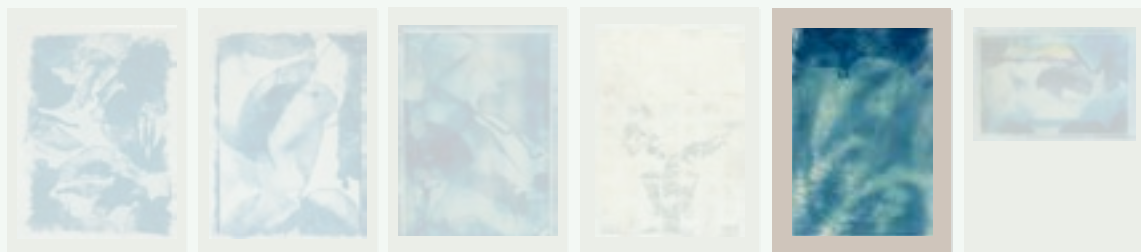
《忘掉她，像忘掉一朵花》這一名稱的靈感源自美國作家薩拉·蒂斯代爾(1884-1933年)一首名為《讓它被遺忘》的詩篇。

“In the loose bougainvillea flowers, I am like a hunter penetrating through the thin veins of the petals, strolling in Deng Yiguang’s novel *All Flowers Are Blooming on Wutong Mountain* describing Shenzhen stowaways: ‘What a beautiful flower and tree, and finally turned into a mountain of flower pulp, and the Liantang River is full of flower corpses...’ In the flower pulp, I catch rabbits, ants’ tentacles, pigeons, butterflies, or lovers, and get the wonderful scene in my pocket. The cyanotype production used in *Forgetting Her, Like a Forgotten Flower* is the closest to nature among all the photographic development methods, it converts the energy of the sun into rich blues and preserves them on the paper.”

The title *Forgetting Her, Like a Forgotten Flower* derives from the poem *Let it be forgotten by the* American writer Sarah Teasdale (1884-1933)







Lynne HOWARTH-GLADSTON是一位藝術家、策展人和研究學者。她的畫作曾在國際上展出，包括中國、英國和澳大利亞等地，並與葛思諦共同策劃了多個展覽：“新中國/新藝術：來自上海與 杭州的當代影像藝術”，2015年在英國諾丁漢大學達納格利畫廊展出；“傳統的中斷與延承：來自中國的當代影像藝術”，2021年在塔斯馬尼亞州霍巴特市的薩拉曼卡藝術中心展出；以及“魅力現實--譚荔潔精選作品展”，2023年在塔斯馬尼亞州霍巴特市的薩拉曼卡藝術中心展出。她的博士學位論文是首篇對19世紀植物畫家瑪麗安·諾斯的作品進行深入批判性研究的著作。此外，她還參與了BBC4頻道紀錄片《邱園裡被遺忘的女王：瑪麗安·諾斯的一生》(2016年)的製作。

Lynne HOWARTH-GLADSTON is an artist, curator and academic researcher. She has exhibited her paintings internationally, including in China, the UK and Australia and was co-curator (with Paul Gladston) of the exhibitions ‘New China/ New Art: Contemporary Video from Shanghai and Hangzhou’, Djanogly Gallery, University of Nottingham, UK (2015), ‘Dis-/Continuing Traditions: Contemporary Video Art from China,’ Salamanca Arts Centre, Hobart, Tasmania (2021) and ‘Enchanted Realities – Tan Lijie Selected Works,’ Salamanca Arts Centre, Hobart, Tasmania (2023). Her Ph.D. thesis is the first to engage critically with the work of the nineteenth-century botanical painter Marianne North. She was a contributor to the BBC4 documentary, *Kew’s Forgotten Queen: The Life of Marianne North* (2016).

葛思諦現為悉尼新南威爾士大學首任裘蒂絲·尼爾森現代藝術講席教授，同時亦是清華大學中英高等教育人文聯盟的傑出附屬研究員。他發表了的多部專著，包括《中國當代藝術：一部批判性歷史》（該書出版於2014年，並榮獲了2015年藝術中國“最佳出版物”獎）以及《中國當代藝術、美學現代性與張培力：走向批判的當代性》（2019年），此外還有合編的文集《當代中國邊疆視覺文化戰爭：藝術、設計、電影、新媒體及“後西方”當代性的前景》（2021年）以及即將出版的《重新思考中國當代藝術展示：多元與傳統》（2024年）。他曾作為學術顧問參與策劃了國際上備受讚譽的“變革的藝術：來自中國的新方向”展覽；該展覽於2012年在倫敦南岸中心的海沃德畫廊舉辦。

Chair Professor of Contemporary Art, University of New South Wales, Sydney and a Distinguished Affiliate Fellow of the UK-China Humanities Alliance, Tsinghua University, Beijing. His numerous book-length publications include the monographs *Contemporary Chinese Art: A Critical History* (2014) - awarded ‘best publication’ at the Awards of Art China (2015) - and *Contemporary Chinese Art, Aesthetic Modernity and Zhang Peili: Towards a Critical Contemporaneity* (2019) as well as the co-edited collections *Visual Culture Wars at the Borders of Contemporary China: Art, Design, Film, New Media and the Prospects of “Post-West” Contemporaneity* (2021) and *Rethinking Displays of Chinese Contemporary Art: Diversity and Tradition* (2024). He was an academic advisor to the internationally acclaimed exhibition ‘Art of Change: New Directions from China,’ Hayward Gallery-South Bank Centre, London (2012).

由新南威爾士大學茱蒂絲·尼爾森現代藝術講席教授和國立成功大學藝術中心共同主辦及支持。

Co-organised and supported by the Judith Neilson Chair in Chinese Contemporary Art, University of New South Wales, Sydney and National Chen Kung University Art Center, Taiwan.

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