

Tan Lijie

Selected Works

JNCCA Editions, 2025



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SYDNEY



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UNSW Judith Neilson Chair of Contemporary Art Editions, 2025

Curators' Introduction

Paul Gladston and Lynne Howarth-Gladston

This volume in the UNSW Judith Neilson Chair of Contemporary Art Editions series brings together in revised and extended form two exhibition catalogues previously published online: the first accompanying 'Rain on the Platform — Tan Lijie, Selected Works' at the National Cheng Kung University Art Center, Taiwan (2024); and the second 'Enchanted Realities — Tan Lijie, Selected Works 2013-2022' at the Salamanca Arts Centre/the SOCIAL, Hobart, Tasmania and the Barracks Gallery, Willow Court, New Norfolk, Tasmania (2023). The curators had included videos by Tan in two earlier group exhibitions: 'Dis-/Continuing Traditions — Contemporary Video Art from China' at the Salamanca Arts Centre (2021) and 'New China/ New Art — Contemporary Video from Shanghai and Hangzhou' at the Djanogly Gallery, University of Nottingham UK (2015).

As the two interrelated curatorial texts contained in this volume show, Tan's work across a diverse range of media invokes intersecting resonances of aesthetic thought and feeling that not only traverse cultural boundaries between classical Chinese and contemporary Western/ized aesthetics but also, in doing so, perceived/intuited boundaries separating the everyday from transcendent 'realities.'

Several passages are repeated from one text to the other. Readers will note however that insertions and deletions in response to the differing contents of the exhibitions in Australia and Taiwan shift the meaning of both texts relative to one another; repeated passages signify differently in differing contexts. The aphoristic patchwork style of the curatorial texts is intended to embody - resonate with and draw out - the uncertain disjunctive/reciprocating transcultural significances of Tan's work.

The curators would like to thank Tan Lijie and all of those involved in the staging of the exhibitions at the NCKU Art Center and at the SAC, the Social and the Barracks Gallery, not least Wen Chen, the UNSW Judith Neilson Project Manager of Contemporary Art, without whom the exhibitions would have been less well conceived, presented and received.

The Chinese language translation of texts in the 'Rain on the Platform' catalogue is in traditional Chinese. This reflects the localised usage of traditional Chinese in Taiwan. Simplified Chinese has been the standard form in Mainland China since 1949.

策展人导言

葛思谛 (Paul Gladston), Lynne Howarth-Gladston

本书作为新南威尔士大学朱迪思·尼尔森当代艺术讲席丛书的一部分，汇集了此前在线发布的两本展览图录，并进行了修订和扩展。第一本图录对应2024年在台湾成功大学艺术中心举办的《月台过雨——谭荔洁作品选》展览，第二本记录了2023年在澳大利亚塔斯马尼亚州霍巴特市萨拉曼卡艺术中心、Social空间及Barracks画廊（Willow Court, New Norfolk）举办的《迷人的现实——谭荔洁2013 - 2022作品选》展览。在此之前，两位策展人曾在两场群展中展出过谭荔洁的视频作品，分别是：2021年萨拉曼卡艺术中心的《断续传统——来自中国的当代影像艺术》，以及2015年英国诺丁汉大学Djanogly画廊的《新中国/新艺术——沪杭两地当代影像展》。

正如本书所收录的两篇关联的策展文章所示，谭荔洁的创作跨越多种媒介，唤起了美学思维与情感交织的共鸣。这种共鸣不仅跨越了中国古典与当代西方/化美学之间的文化边界，同时也模糊了日常生活与超越“现实”之间的感知和直觉。几段文字在两篇策展文章中重复出现，然而，读者会注意到，为了反应澳大利亚和台湾展览内容的不同，文本中插入和删减的部分使得两篇文章之间的意义发生了变化，重复的段落落在不同的语境中具有不同的含义。这种格言式拼贴的文本风格旨在体现、共鸣并激发出谭荔洁作品中那种充满不确定性、非线性、交互共振的跨文化意义。

策展人衷心感谢艺术家谭荔洁，以及所有参与成功大学艺术中心、萨拉曼卡艺术中心、SOCIAL空间和Barracks画廊展览筹办工作的同仁们。同时要感谢新南威尔士大学朱迪思·尼尔森当代艺术讲席项目经理陈雯，没有她的支持，这些展览的构思、呈现与传播将不会如此顺利。

《月台过雨》图录中的中文翻译采用的是繁体中文。这反映了台湾对繁体中文的本地化使用。自1949年以来，简体中文一直是中国大陆的标准文字形式。

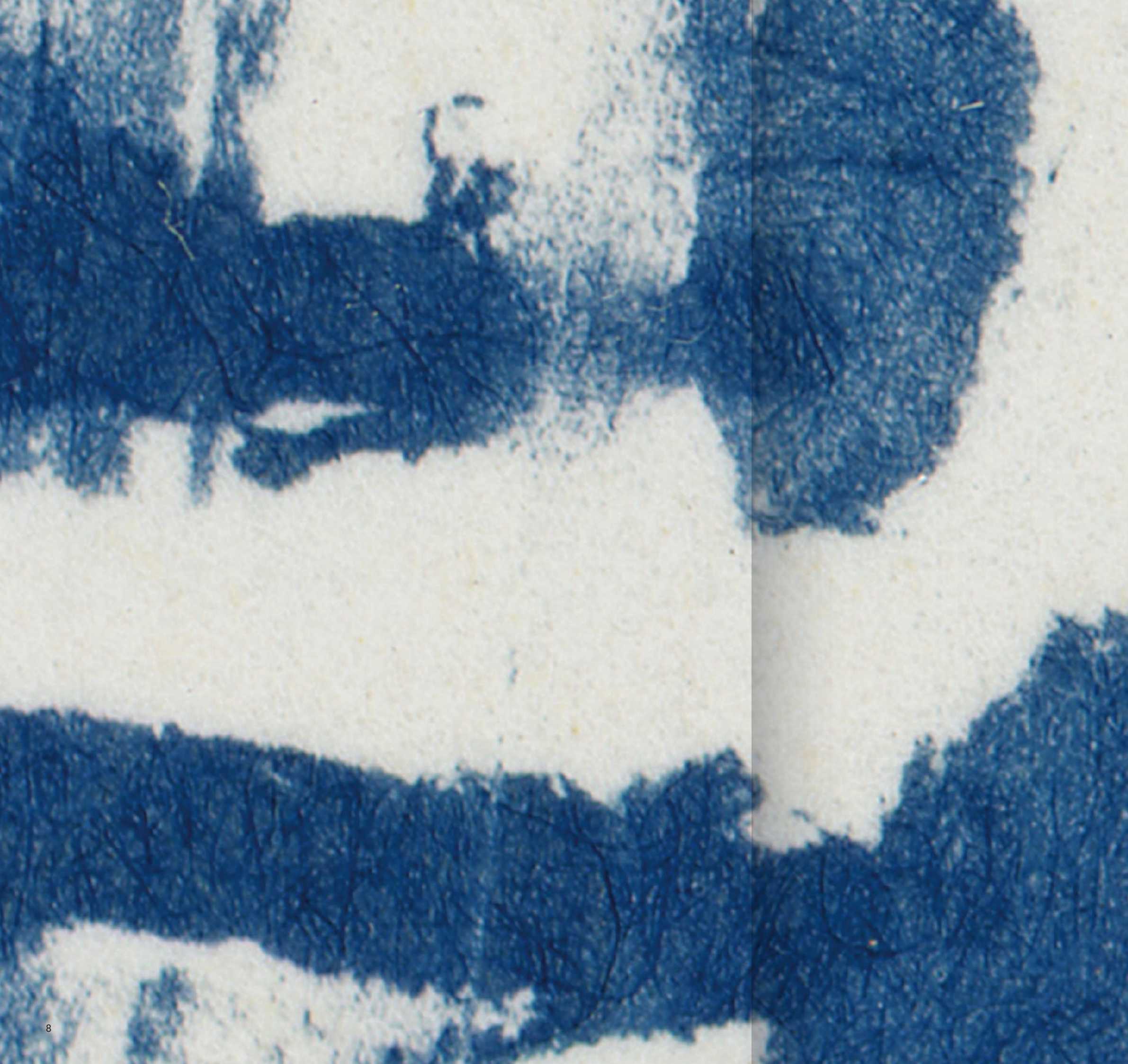
The Artist



艺术家简介

谭荔洁（出生于1991年）于2017年从中国美术学院（位于浙江省杭州市）跨媒体艺术学院获得艺术硕士学位，并于2015年作为交换生赴英国伦敦金斯顿大学深造。谭荔洁于2022年在香港中文大学（深圳）举办了个展。她的作品也曾参加在萨拉曼卡艺术中心（澳大利亚霍巴特）、希帕画廊（北京）、中央美术学院美术馆（北京）以及英国诺丁汉大学Djanogly画廊等多地举办的群展。谭荔洁的影像作品《世界》曾获2012年全球华语大学生影视奖“最佳创意（剧情类）”奖项。她的影像作品《热带地区的奥斯曼》被悉尼白兔美术馆收藏。

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). A one-person exhibition of Tan's work was held at 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, *Haussmann in the Tropics* is in the collection of the White Rabbit Gallery, Sydney.



月臺 Rain on the Platform 過雨

譚荔潔
精選作品展

Tan Lijie, Selected Works

2024

5/06

|

6/07

Tan Lijie - Selected Works | 9

月臺過雨

譚荔潔精選作品展



Rain on the Platform

策展人：Lynne Howarth-Gladston、葛思諦

Curated by Lynne Howarth-Gladston and Paul Gladston



National Chen Kung University Art Center, Taiwan

6 May - 7 June 2024

Opening Event

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

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點半 (台北時間)

Translated by (翻譯) Jack Chen

Original catalogue design by (設計) Akshata Iyer and

New catalogue design by (設計) Edmond Yang

藝術品照片由譚荔潔提供

Photographs of artworks courtesy of Tan Lijie

展場照片由臺灣國立成功大學藝術中心提供

Installation photographs courtesy of the National
Cheng Kung University Art Center, Taiwan

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 University of
New South Wales, Sydney Judith Neilson Chair of
Contemporary Art, and the National Cheng Kung
University Art Center, Taiwan.

A Series of Disjointed/Reciprocating Notes on the Exhibition
'Rain on the Platform — Tan Lijie, Selected Works'

Paul Gladston and Lynne Howarth-Gladston with Intersecting Comments by Tan Lijie

—

1

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.

二

2

關於展覽《月臺過雨——譚荔潔精選作品展》之系列片段/往復式注解

葛思諦與Lynne Howarth-Gladston撰寫，附譚荔潔評論

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 single outlook in that trans-cultural parallactic matrix wholly predominates over the other.

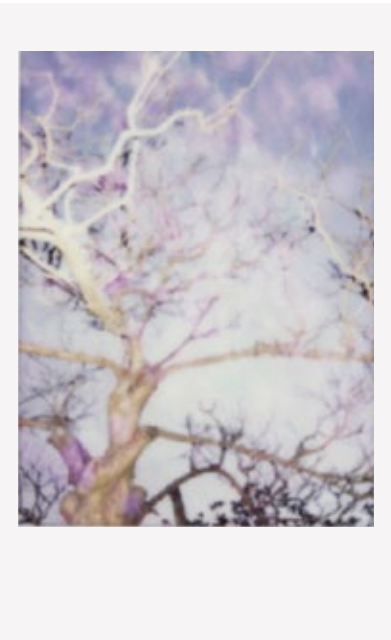
譚荔潔，《簕杜鵑的故事－啟程》（2019-2020），由30幅獨立的寶麗來照片組成，這些照片分別置於尺寸不一的特製展櫃中展示，每張照片大小為9*5.3cm。



《簕杜鵑的故事－啟程》
2019年11月18日
Bougainvillea Journey
18/11/19



《簕杜鵑的故事－啟程》
2019年11月4日
Bougainvillea Journey
04/11/19



《簕杜鵑的故事－啟程》
2020年12月8日
Bougainvillea Journey
08/12/20

Tan Lijie, 簕杜鵑的故事－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，那是我在出生後不久，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豔的簕杜鵑，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景。”

——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 across 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

“氣韻生動”的觀念不僅與十五世紀義大利藝術家兼美學家列奧納·巴蒂斯塔·阿爾貝提（Leon Battista Alberti）所闡述的古典歐洲繪畫框架式再現觀念形成對比，同時亦與前衛／新前衛藝術中所強調的陌生化手法，以及其對一切既定意義（包括絕對差異與形上整體性）的非理性/理性主義解構相互對立。

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 harmonizing, 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

The conception of *qiyun shengdong* contrasts not only with classical European notions of framed pictorial representation (as articulated by the fifteenth-century Italian artist and aesthetician Leon Battista Alberti) but also avant-garde/neo avant-garde defamiliarization and its comparably non-/rationalist deconstruction of all settled meanings including absolute differences and metaphysical totalities.

譚荔潔的作品中大量運用了抒情性的中西方文學典故。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；將一者轉化為另一者，被視為文人之間不斷追求的挑戰。

Tan makes numerous lyrical allusions to Chinese and non-Chinese literary sources in her work. 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 being set as a constant challenge among the Confucian Literati.



“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

藍曬法（Cyanotype）是一種早期的“無相機”攝影技術，最初由英國天文學家約翰·弗雷德里克·威廉·赫歇爾（John Frederick William Herschel, 1792 – 1871）於19世紀40年代初期所發明。該工藝是在紙張或布料等承載材料上塗佈鐵鹽溶液，再將物體覆置其上，經自然光或紫外線曝光成像。最終呈現出細膩層次、具美學超越性的藍色影像，清晰地捕捉了物體的輪廓與部分表面細節。藍曬技術早期廣泛應用於植物標本的科學記錄——植物結構的記錄對植物學家尤其具有價值。英國植物學家暨攝影師安娜·阿特金斯（Anna Atkins, 1799 – 1871）以此技術自費出版《英國藻類攝影圖譜：藍曬印象》（*Photographs of British Algae: Cyanotype Impressions*, 1853年），是已知首本完全以攝影技術印製及插圖的書籍。她於1854年出版的《英國與外來開花植物及蕨類藍曬圖譜》（*Cyanotypes of British and Foreign Flowering Plants and Ferns*）收錄了來自英國及殖民地地區的植物標本。阿特金斯亦為英國邱園（Kew Gardens）植物學者供應標本。譚荔潔於《月台過雨》（*Rain on the Platform*, 2022年）及《忘掉她，像忘掉一朵花》（*Let it be Forgotten, as a Flower is Forgotten*, 2023年）等作品中，運用藍曬技術（雖經由當代影像科技中介轉譯），其目的更傾向藝術表達而非科學記錄。她這些帶有“古典”質感的藍曬影像，懸置了觀者對具體時間與空間的感知，並召喚出某些偶發意象（如動物與泛靈性的存在），指涉潛藏於現實之下的交錯或平行維度。

Cyanotype is an early ‘cameraless’ photographic process, first developed in the early 1840s by the English astronomer John Frederick William Herschel (1792-1871), in which a support (usually paper or fabric) is coated with an iron salts solution and then objects placed over it before being exposed to natural or ultraviolet light. The result is a subtly gradated and aesthetically transcendent blue image which fixes the silhouetted structure and some of the surface detail of the objects involved. Early uses of cyanotype include the scientific recording of plant specimens – the recording of plant structures was of particular use to botanists. A self-published compendium of cyanotypes by the English botanist and photographer Anna Atkins (1799-1871), *Photographs of British Algae: Cyanotype Impressions* (1853) is the first known book to be completely printed and illustrated by photography. Atkins’ *Cyanotypes of British and Foreign Flowering Plants and Ferns* (1854) includes representations of botanical specimens from Britain as well as British colonial spaces. Atkins was a supplier of botanical specimens to botanists at Kew Gardens in England. Tan’s use of cyanotype techniques– albeit through the mediation of contemporary lens-based technologies – in works such as *月臺過雨 Rain on the Platform* (2022) and *忘掉她，像忘掉一朵花 Let it be Forgotten, as a Flower is Forgotten* (2023) is artistic rather than scientific in intent. Her ‘antique’ cyanotype images suspend any sense of being present in a specific place and/or time while also giving rise to (conjuring) accidental imagery (animals and animistic entities) indexical of occult (hidden) parallel/intersecting dimensions.

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, *月臺過雨 Rain on the Platform* (2022). Two-channel video, 3.00’, music by Deng Qipeng

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 accordance 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 where 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.

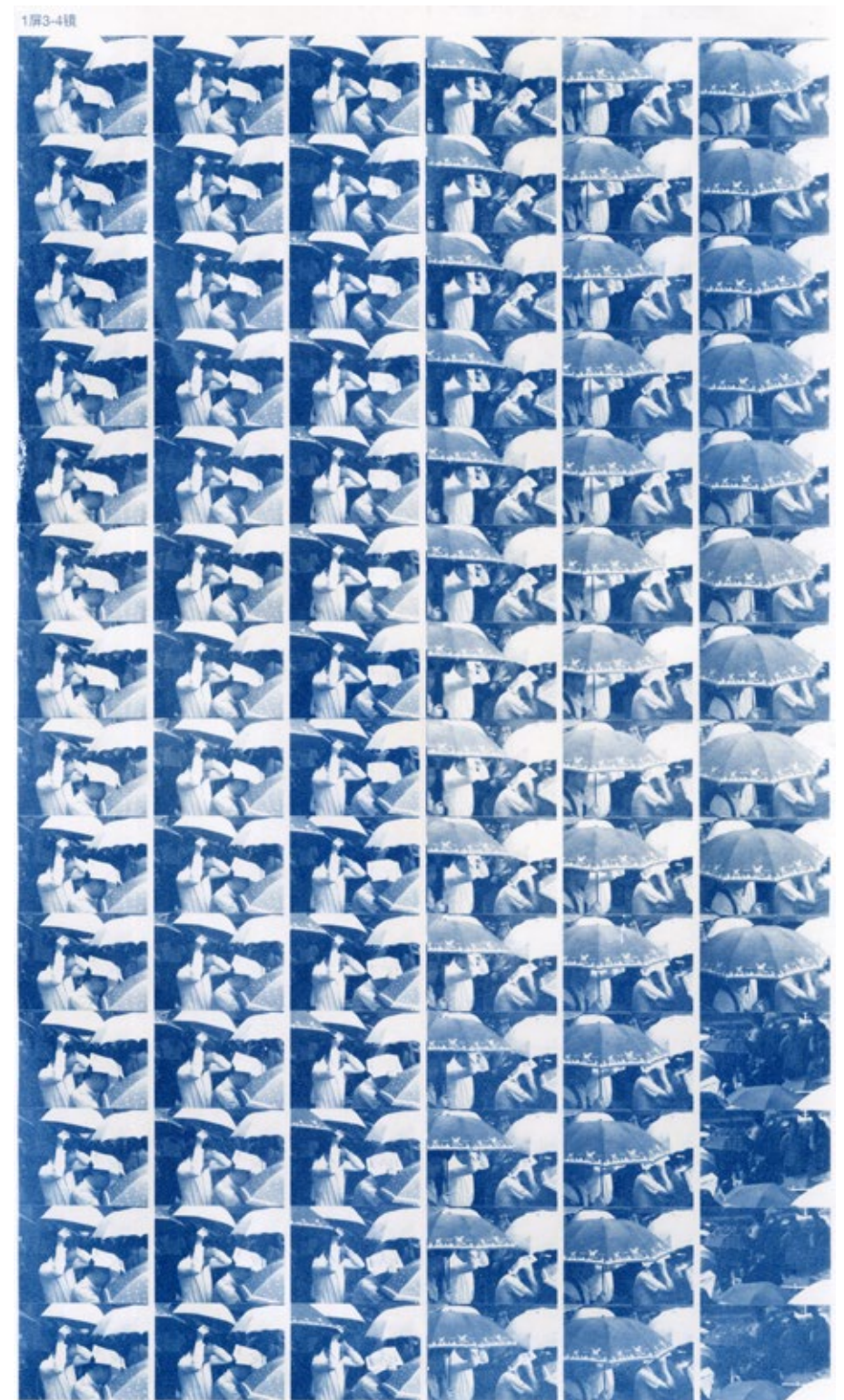
Tan continues to live and work in her home city of Shenzhen at the border between mainland China and Hong Kong – an interstitial space resonant with the indeterminate significances and effects/affects of the artist's work.

备注
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。

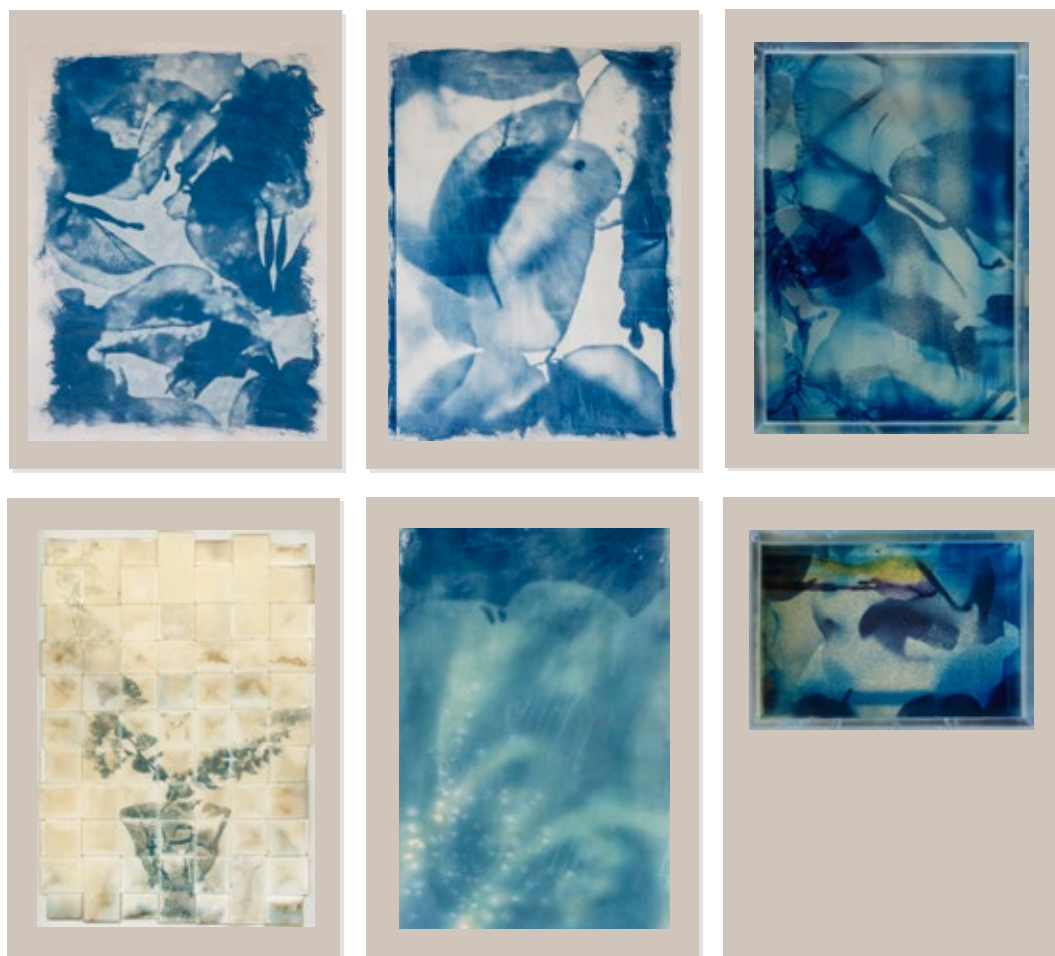
Notes
1. Sherman E. Lee (1962), *Chinese Landscape Painting*, New York: Icon Editions, 4.
2. Laszlo Legeza (1975), *Tao Magic: The Secret Language of Diagrams & Calligraphy*, London: Thames and Hudson, no page numbers.



譚荔潔，《月臺過雨#1》（2023年），紙本印刷作品，尺寸為65*100cm。
Tan Lijie, 月臺過雨 *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, 月臺過雨 *Rain on the Platform #2* (2023). Print on paper, 28 x 19 cm x 31 pieces.



“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。

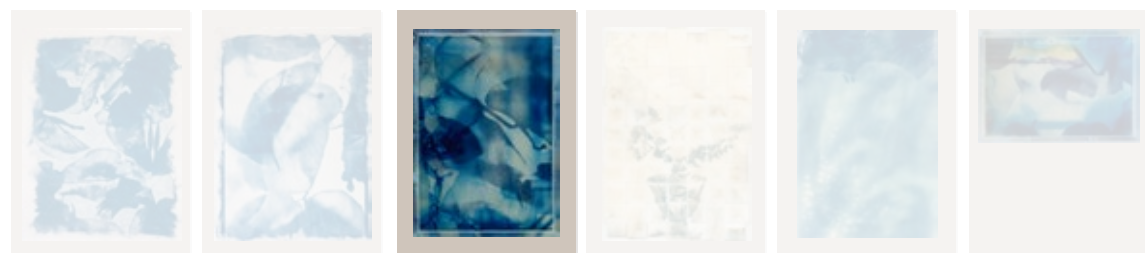
“In the loose bougainvillea flowers, I am like a hunter penetrating through the thin veins of the petals, strolling in Deng Yiguang’s novel All Flowers Are Blooming on Wutong Mountain describing Shenzhen stowaways: ‘What a beautiful flower and tree, and finally turned into a mountain of flower pulp, 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.”

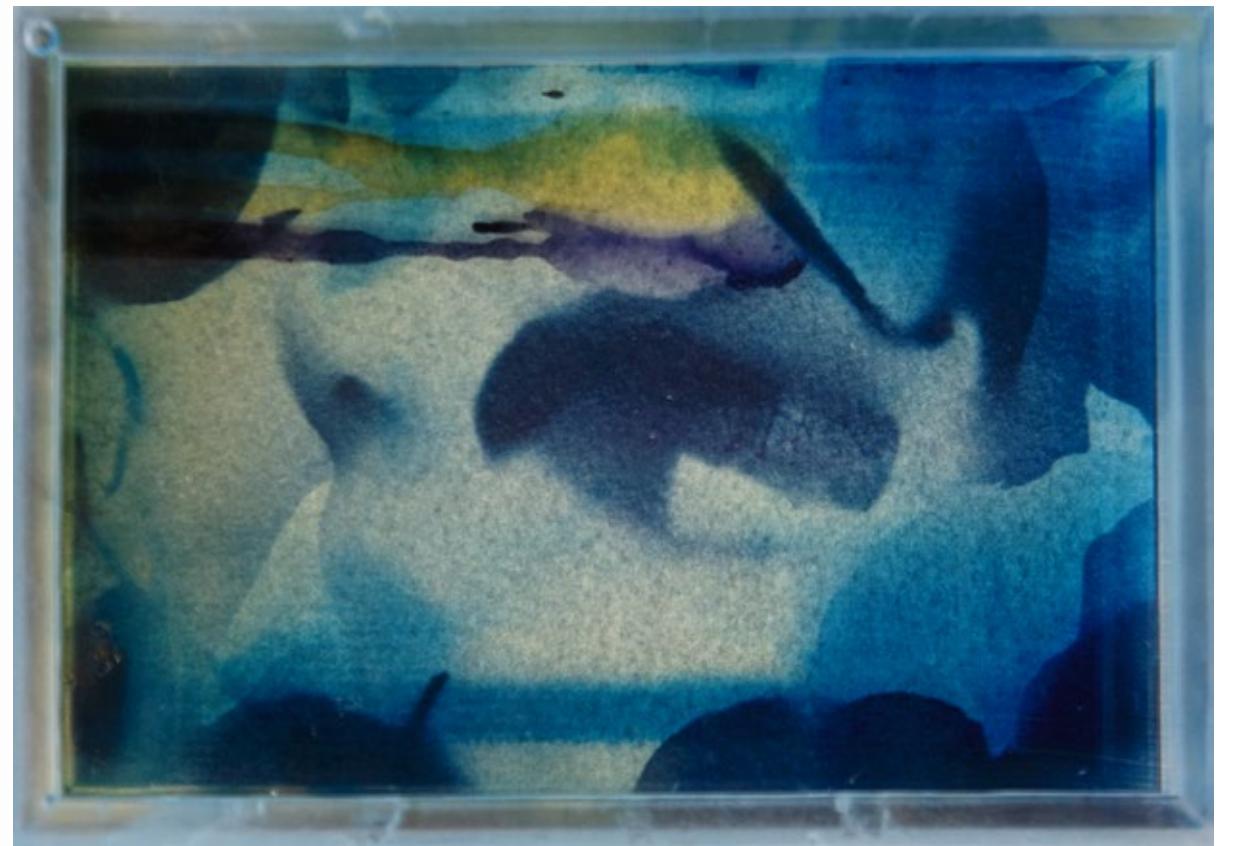
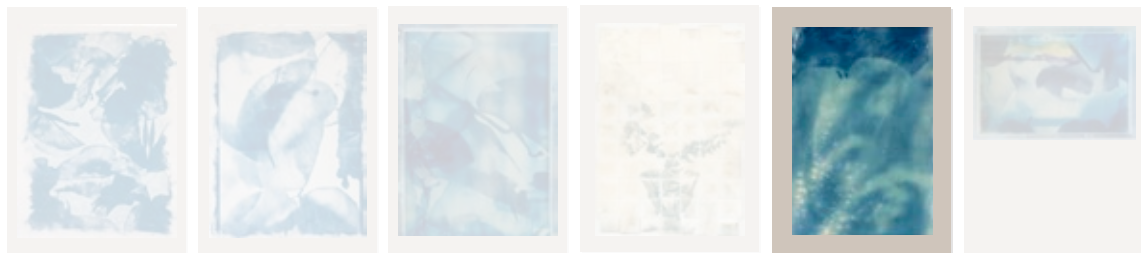
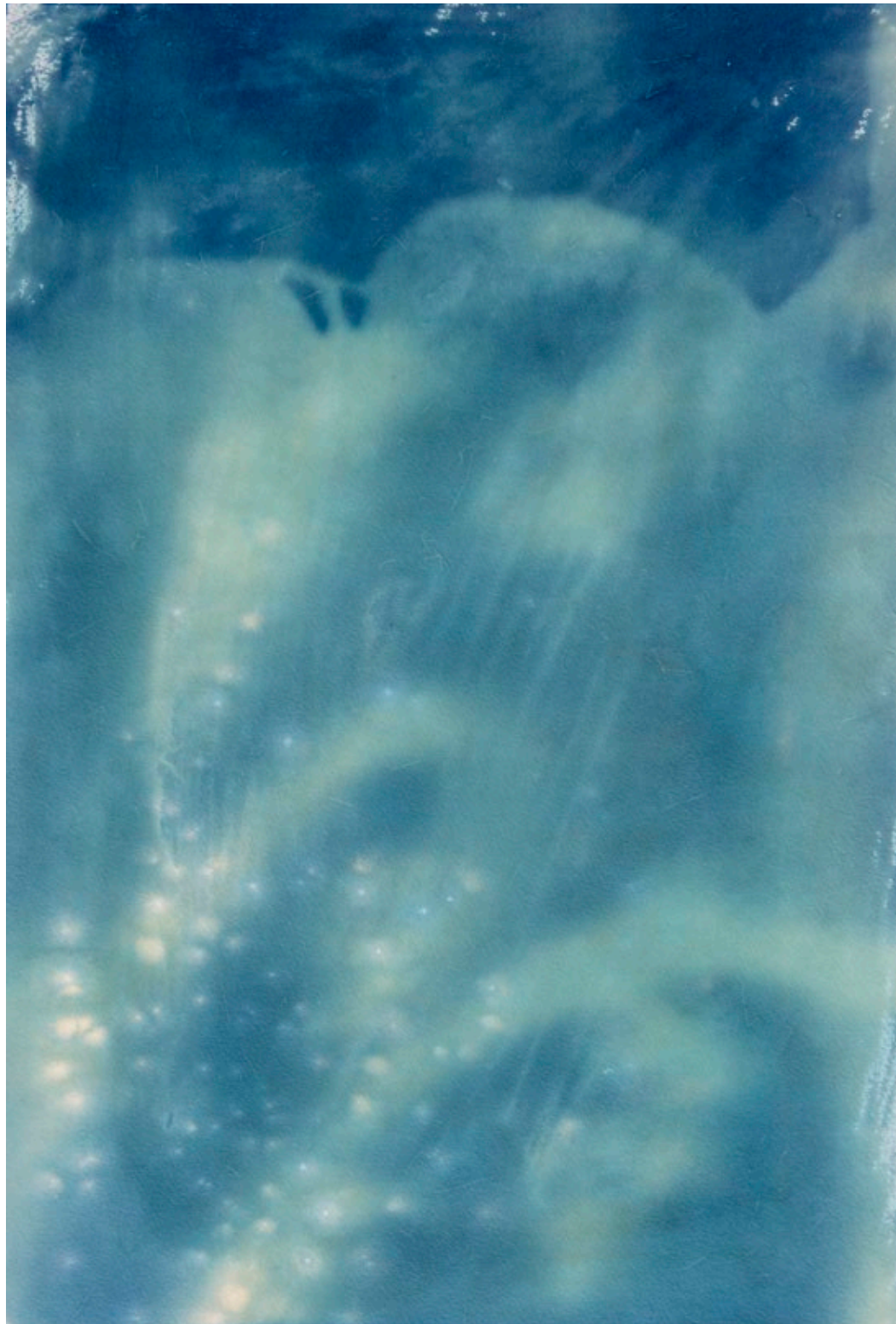
The title ‘*Forgetting Her, Like a Forgotten Flower*’ derives from the poem *Let it be forgotten* by the American writer Sarah Teasdale (1884-1933).

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。

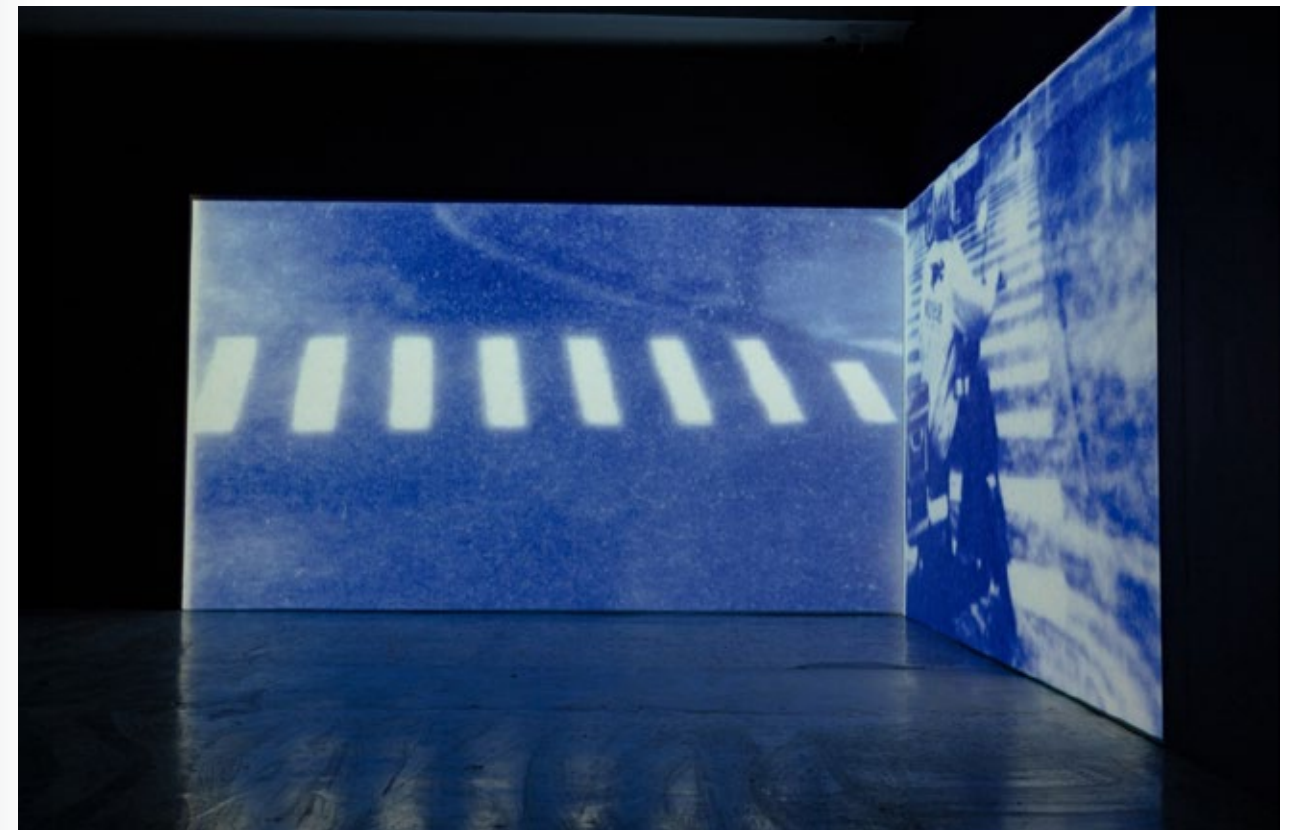
Tan Lijie, 忘掉她，像忘掉一朵花 *Let it be Forgotten, as a Flower is Forgotten* (2023).
Six prints on paper, each 70x100cm.











Exhibition installation at the NCKU Art Center, Taiwan



Tan Lijie

Selected Works, 2013–2022

Long Gallery, Salamanca Arts Centre,
77 Salamanca Place, Hobart
Saturday 19 August - Friday 1st September,
10–4pm, 2023

SOCIAL, Salamanca Arts Centre,
67 Salamanca Place, Hobart
Saturday 26 August - Sunday 3 September,
10–4pm, 2023

The Barracks Gallery, 11 The Avenue, New Norfolk
Saturday 9 September – Sunday 22 October
(Saturdays and Sundays only) 11–4pm, 2023

ENCHANTED REALITIES

Curated by Lynne Howarth-Gladston and Paul Gladston

Photographs of artworks courtesy of Tan Lijie

Installation photographs courtesy of Nicole Robson, Alexander Okenyo
and Rémi Chauvin

Original catalogue design by Nicole Robson

New catalogue design by Edmond Yang

Supported by the endowed funding of the University of New South Wales,
Sydney Judith Neilson Chair of Contemporary Art



A Series of Disjointed/Reciprocating Notes on the Exhibition 'Enchanted Realities — Tan Lijie, Selected works 2013–2022'

Paul Gladston and Lynne Howarth-Gladston

1

This exhibition showcases videos, photographs and assemblages by the Chinese contemporary artist Tan Lijie signifying imagined coexistences between lived realities, enchanted worlds, reveries and dreamscapes. The multi-dimensionality of Tan's work gives rise to subtly transporting atmospheres as well as unfolding relays of indeterminate feeling which suspend fixed perceptions of the real as well as orderly constructions of time and space. Spaces combine, interchange and deliquesce. Time slows down, accelerates, compresses, expands, halts and reverses. Noise intersects with silence and sounds on the edge of hearing. Narratives begin only to fade out and commence once again along the same lines and differently elsewhere/at other times. Meanings, intentions and identities are in plain sight but never made entirely explicit. There is a discernible congruence with European Romanticism's visions of sublime illimitability in addition to the defamiliarizing techniques typical of Western/ized modernist and postmodernist art.

2

Tan's work is informed by personal concerns about the controlling expectations and devastating environmental impact of present-day materially obsessed societies. It is also marked by the residual traces of traditional Chinese Confucian-literati culture and its aspirations toward a harmonious - mutually sustaining – aestheticized reciprocity between the three cosmological realms of Sky-Heaven (*tian*), the Earth (*di*) and the Human (*ren*).

3

The Literati were the administrators of dynastic-imperial China from the end of the 3rd century BCE until the overthrowing of the state's last imperial dynasty, the Qing in 1912. In addition to administering the Chinese dynastic-imperial state along Confucian lines, the Literati were also expected (in principle) to be adept at a range of liberal arts including ink and brush (*shan-shui* – mountains and water) landscape painting, calligraphy, poetry and music-making. Confucian-literati aesthetics conceives of a felt spirit/vital-energy (*qiyun shengdong*) resonating between artists, Nature, artworks and viewers as well as a formal interplay of substance and emptiness (*xu-shi*) considered indicative of a dynamic, ultimately harmonizing cosmological reciprocity between the fundamental states of *yin* - that which is worldly, negative, turned away from the light and feminine - and *yang* - that which is heavenly, positive, turned toward the light and masculine.

4

The Confucian-Daoist pairing of *yin* and *yang* helps 'to place us in harmony with the turbulent energies that act upon our lives 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.' ¹

5

Aesthetically resonant artworks produced by the Literati were understood to signal a capacity on the part of their makers to bring the disordered human mind into spontaneous accord with (the *Dao* – way of) Nature and by extension to build and sustain a harmonious society in the face of changing circumstances. The harmonizing, nature-oriented aesthetics of Confucian-literati poetry, painting and music could also be used as a sign of oblique, ethically driven resistance to overweening/disruptive authority. Such oblique 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 artistic practices as a sign of displeasure with political conflict in China during the 3rd century.

6

Among the sites of Confucian-literati aesthetic experience were mountain grottos (*dong tian*), scholar's gardens and temples in which everyday perceptions of time and space were interrupted and initiates supposedly transported to other dimensions/higher levels of consciousness/being. Historically in China the heavenly and the temporal/Nature and the human were never held as being entirely distinct.

7

Tan's work makes numerous literary and visual allusions; some to Confucian-literati painting and poetry and its inheritances as part of modern/contemporary Chinese culture.

8

In contrast to (and in combination with) the characteristic disjunctures of modernist, postmodernist and contemporary European/American art, Tan's work engenders distinctly reciprocal affects that retain a specific, culturally grounded potential for transformational re-imagining and demurral from authority. 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 aesthetics of the artist's work.

9

'Enchanted Realities - Tan Lijie, Selected Works 2013-2022' is curated with reference to Johnson Tzong-zung Chang's conception of the Yellow Box; an intervention with internationally dominant modes of gallery and museum display – i.e., the White Cube and its variants such as the 'Black' Box – intended as conducive to the showing of works characterized by the harmonising reciprocity of traditional Chinese Confucian-literati aesthetics.² Crucial to which is the elegant gathering (*yaji*) where small groups of literati would come together to playfully appreciate painting, poetry, storytelling, performances and music, often accompanied by the sensorily intoxicating consumption of tea, alcohol and exquisite foods.

10

The curators aim to translate the three sites of this exhibition into intimate environments for the playful appreciation of Tan's work. Their intervention with the exhibition's various spaces include:

- › the use of colour, textured/soft hanging surfaces and variable lighting to disrupt distinct subject-object viewing relationships and oppositional critical distancing;
- › the engendering of intimist atmospheres and playing between emptiness and substance (*xu-shi*);
- › the use of exhibition furniture that encourages the viewing of artworks at close proximity – vitrines, hanging paper/textiles, placed viewing seats and multiple sequential projections;
- › the extension of the exhibition to spaces outside the gallery – the inclusion of the external world and Nature;
- › opening events involving the playing of music, poetry reading and the consumption of sensorily intoxicating food and drink that encourage playful interaction with the gallery displays and between viewers – the Confucian-literati 'elegant gathering' (*yaji*) meets the white cube 'private view';
- › the combining of sublime European romanticism and modernist/postmodernist defamiliarization with the obliqueness of classical Chinese Confucian-literati aesthetics – while pushing back on the dominance of one decisively over the others; and
- › an avoidance of the insistent orientalism of the Yellow Box and its trace associations with the historical exclusivity and patriarchalism of Confucian-literati culture.

Notes

1. Laszlo Legeza (1975), *Tao Magic: The Secret Language of Diagrams & Calligraphy*, London: Thames and Hudson.
2. Johnson Tzong-zung Chang (2005), 'Yellow Box: Thoughts on Art Before the Age of Exhibitions', in Johnson Tzong-zung Chang, Gao Shiming and Eric Weir eds., *The Yellow Box: Contemporary Calligraphy and Painting*, Taipei: Taipei Fine Arts Museum, Taiwan, 8-26.







Enchanted Realities Tan Lijie, Selected Works 2013–2022

VIDEOS

***A Mirror Holder* (2014)**

*"This work was inspired by the Chinese writer, Li Yongping's novel *The End of the River: Trace Back to the Source*. Yong, a young boy, and his red-haired aunt, Miss Panglong, embark on an adventure through the Borneo rainforest in an attempt discover the headstream of a river which pushes the power of life to the extremely splendid border. After reading the book, I undertook my own journey to conduct a performance on an island east of the motherland territory's boundary.*

The film I made of the performance records my imagination of life and body. The body is materialized by the performance. With the help of a mirror, it also produces another alien life in reflection that shades or blurs individual identity and acts as a kind of video screen. The mirror and the film's multi-screened 'Byobu' images have a direct relationship. The image in the mirror is not only of the external landscape project but also the explicit contents of my heart. I continue to use my own body as a subject in my work."

– Tan Lijie

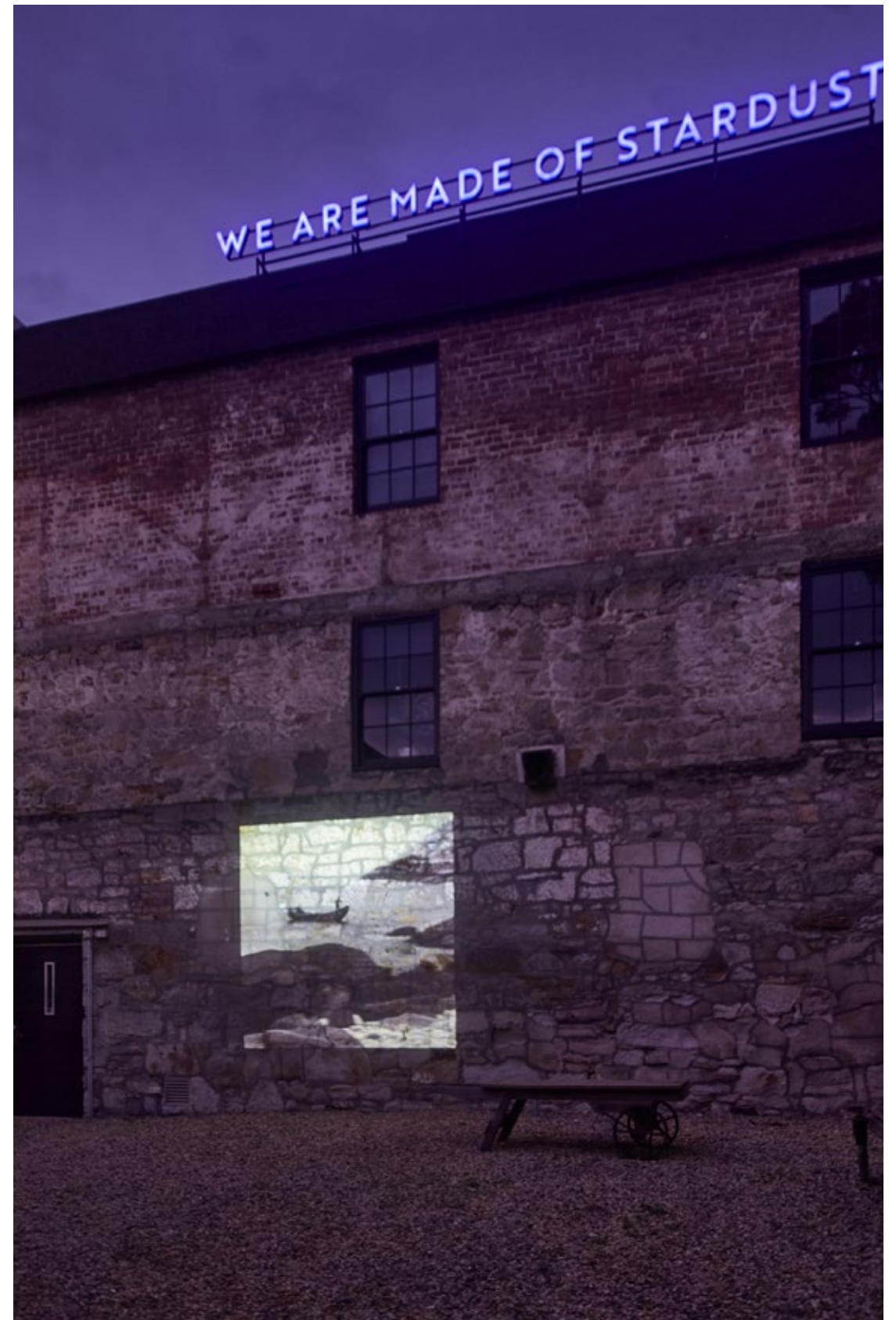
Byōbu (屏風, 'wind wall') refers to Japanese folding screens used to divide interior spaces. Such screens are often decorated with landscape images across their separate jointed panels. The term can also be understood to refer to open source software used to provide multi-image computer screen management.



Tan Lijie, 持镜的人 *A Mirror-Holder* (2014).
Three-screen video installation, black and white with sound, 10' 49".



Exhibition installation
at the Salamanca Arts
Centre, Hobart



22 (2013)

"22 is a short sound-inspired experimental film. The flaring mood follows the melody of the background music, portraying a sense of self-imagination and confusion. This short film tries to describe the state of my age at the time as well as worries for something remote and absurd. There is a girl and an old woman in the film; the girl at a young age, is tirelessly seeking for a suffocating state, until she hallucinates. The old woman is like an art project walking out of Käthe Kollwitz's copperplate etchings: she is melancholy and talks to herself. For whom she waits, we do not know.

When I listened to this short film's background music, The Wedding Banquet, for the first time several coquettishly dressed and mysterious young and bulky men burst out in my imagination. They were in still and silent water slowly approaching carrying a red flowery sedan chair. I was enthralled by this dream-like image and decided to try something adventurous and original to bring it to the screen. I am a fervent lover of numerous artworks; the last few black and white shots come from an etching of Käthe Kollwitz. In this etching, there is a mother devastated by the relentlessness of the First World War. She, like a lonely yet warm light, flickers in my heart. I used a special experiment to recreate this scene. As the actress portraying the mother, I obtained a cross-generational enjoyment echoing with the 'light' in my heart. When the film was shot, it was also coincidentally, my birthday. At the age of 22 I experienced a seemingly unsurpassable hurdle and a totally strange and unavoidable pain. The short film was conceived and completed when these feelings became ever more intense. The film is titled '22' in accordance with my age at the time."

– Tan Lijie





Tan Lijie, 廿二 22 (2013). Single-channel HD colour video with sound, 3'46".



Exhibition installation at the Salamanca Arts Centre, Hobart



Tan Lijie, 蜡 Wax (2013). Single-channel HD colour video with sound, 1'39".

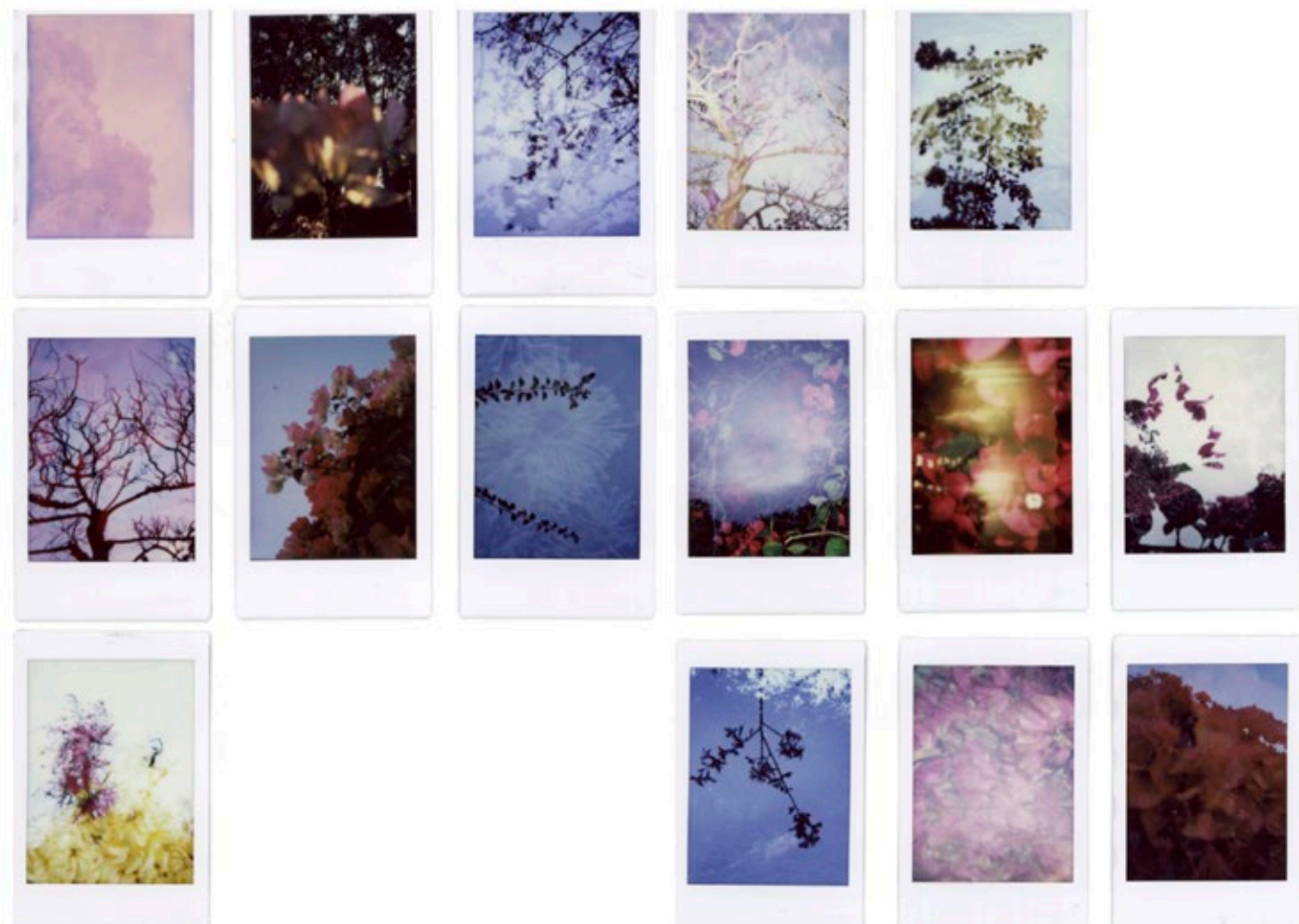


Exhibition Installation at the Barracks Gallery, Willow Court, New Norfolk

Wax (2012/13)

"Wax can be understood as a container of time. I blended red wax with my portrait and daily necessities from the rented house in which I lived. The film presents flashbacks with the objects gradually appearing in the melting wax."

– Tan Lijie

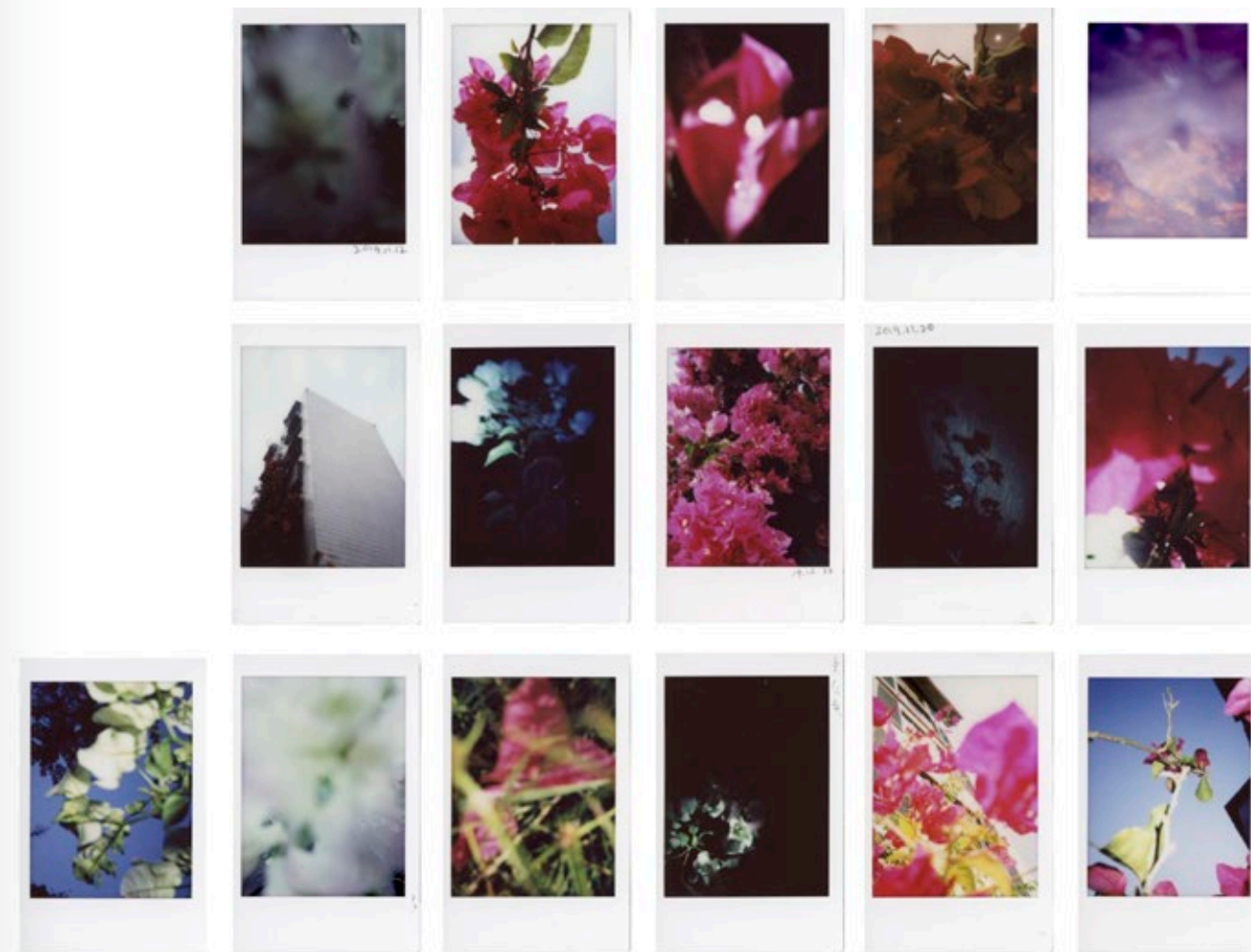


PHOTOGRAPHS

The Story of Bougainvillea (2020-2022)

"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 across 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 visual experience, I subconsciously felt that the flower mud contained bougainvillea, which inspired my work Bougainvillea Story. It blurs plants and human, bringing to the foreground those people with hope in the panic of historical moments.



Tan Lijie, 簕杜鹃的故事 *The Story of Bougainvillea* (2020-2022).
Series of Polaroid photographs, each 9 x 5.3 cm

"I always feel that the reason why I am so obsessed with the flower Bougainvillea is not only the closeness of it to my living environment, but also a similarity with my temperament. Bougainvillea is warm and bright with thick skin and bold colour, very enthusiastic. This has many similarities with my character, which seems not used to living in the north. It is said that in the place where bougainvillea came from - Brazil, Argentina, and other places in South America - local women use the flower as a headdress to match their bold, unrestrained, and enthusiastic style. Its brightness and strong vitality reflect the innovative city of Shenzhen."

– Tan Lijie



Exhibition installation at the
Salamanca Arts Centre, Hobart



An Optical Device of Guanfu Saltern (2022)

"In the Southern Song Dynasty, the region of Guangdong surrounding Shenzhen and Hong Kong was divided into thirteen salterns - including the present-day districts of Kowloon, Dapeng and Yantian. Salt was inextricably linked to Shenzhen.

Inspired by the ancient salterns, this series of photographs presents an interplay of objects and shadows created in the darkroom. From the small lightboxes which breed pictures, viewers can enjoy the pleasure of the old analogue optical imaging and entering the place where images are born."

– Tan Lijie

Tan Lijie, 官富盐场的光学装置 *An Optical Device of Guanfu Saltern* (2022).
Photographic transparencies and lightboxes, each 36.5 x 24.7 cm.







Exhibition installation at the Salamanca Arts Centre, Hobart

The Endless Circle (2017-2022)

"In 2015, the border control separating the Shenzhen Economic Special Zone from other regions of China was abolished.

Four years later, I photographed the historic traces of the eight checkpoints and the process of melting with the new policy. In this complex atmosphere, I try to explore the impact of the policy on me and my family, as well as millions of people who live in and care about the city."

– Tan Lijie













Tan Lijie, 漫长的圈 *The Endless Circle* (2017-2022).
Photographic transparencies, lightboxes and digital photographs, variable dimensions.



Exhibition installation at the SOCIAL, Salamanca Arts Centre, Hobart



Garden Memory Series (2019)

"This series of photographs records two-months of painting alongside the residents of four different places in the Qi Yuan region of the Beifeng Mountain in Fuzhou. In those two months, the climate of the mountains ranged from hot humid summer to dry cold autumn. Teacher Tang worked day and night in the Qi Yuan, and the two gradually awakened each other. A few of us didn't understand the paint at first, and the allergies we had are unforgettable. We had a joke that only a few of us could understand and even dreamed of getting away, waking up in the process of tearing the bedclothes. The photographs are like stills from a documentary film showing the kindness, labour and thinking that were obtained from the Qi Yuan in these two months."

– Tan Lijie

Tan Lijie, 漆园游影 Garden Memory Series (2019). Digital photographs, each 60 x 38cm.





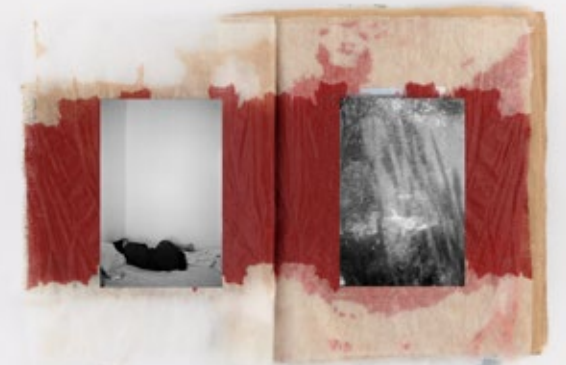
Exhibition Installation at the Salamanca Arts Centre, Hobart

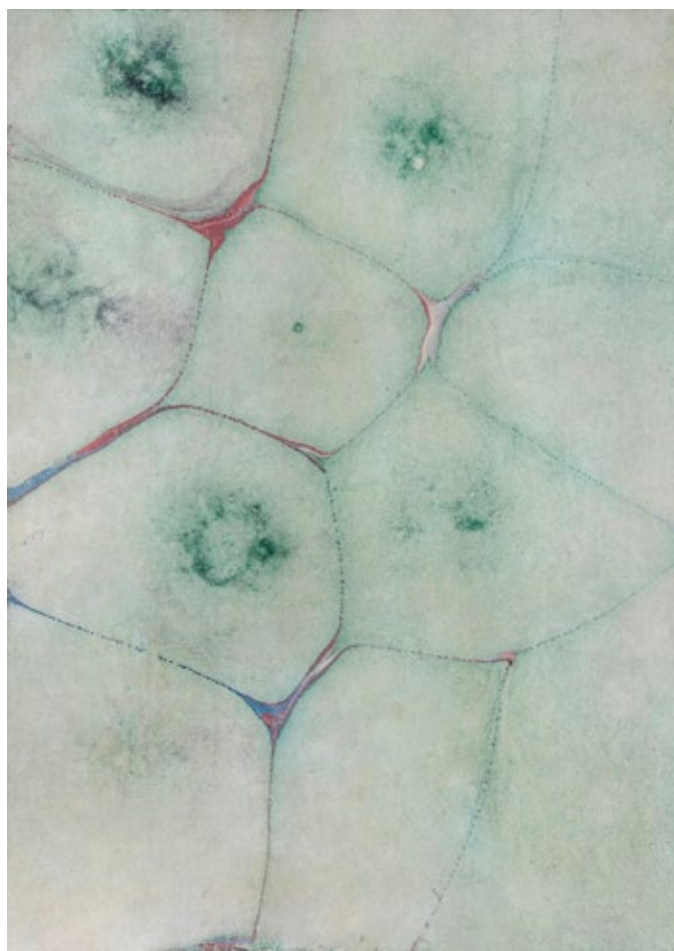
Tan Lijie, 漆园游影 (手工书) Garden Memory Series (Handmade Photo Book) (2019).

Lacquer, film photography, digital photography, baby diapers, 21 × 24 cm. 38cm.

“Using a baby diaper to filter lacquer pigments leaves a random pattern on the cloth. As a material that has been used and discarded, it has become an important part of this handmade book.”

– Tan Lijie

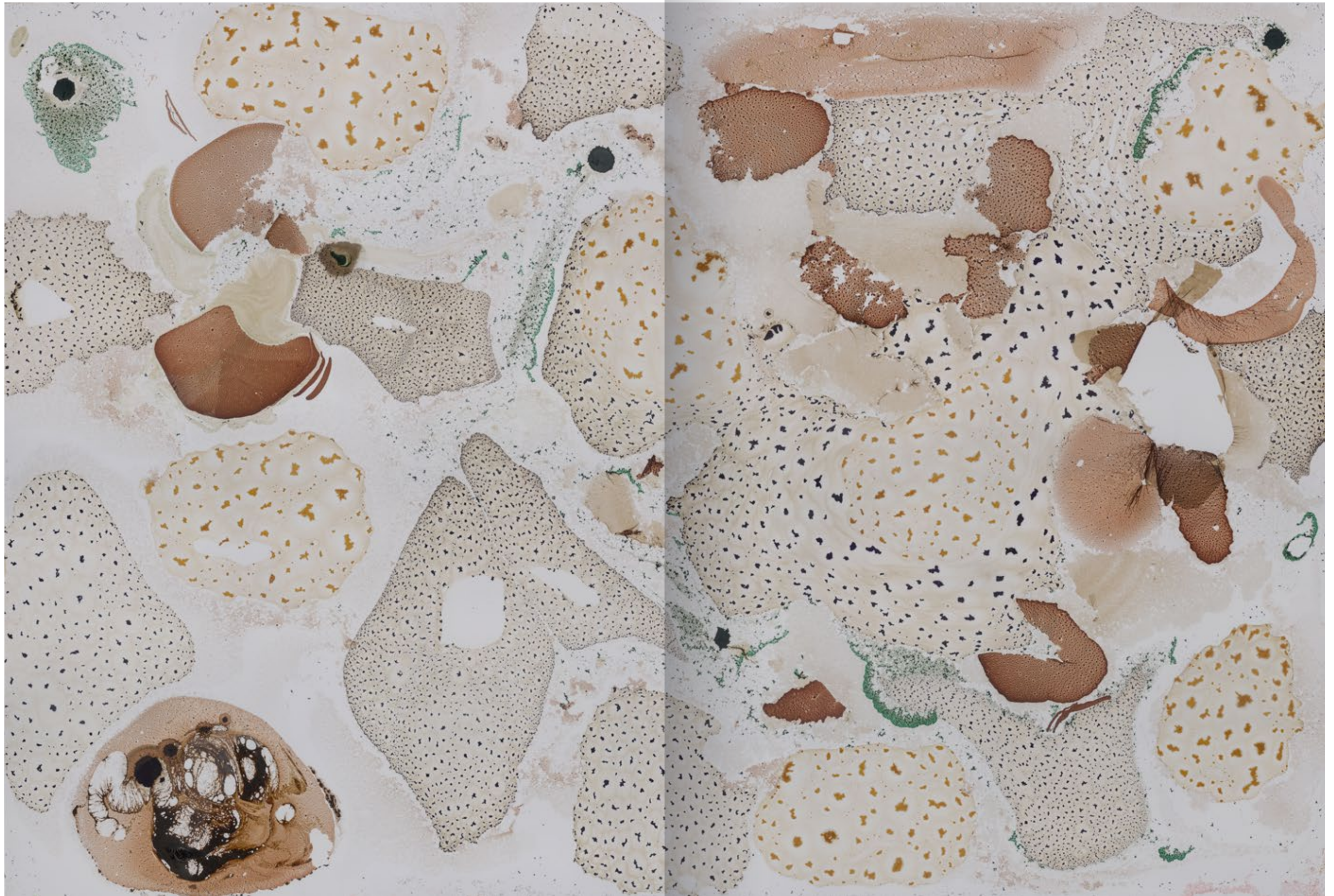




Mental Interest Series (2019)

"At the worktable, I found paint had accidentally dripped into the basin. It formed divergent shapes on the water surface, like ever-spreading thoughts in the human mind. So, I dripped more paint into the water. The paint is like a human being, always in the process of change - different seasons, different climates, different dry humidity of the paint, forming a random picture that never repeats on the water surface. Five Lives and Six Children contains the line, "Don't look at the gods, take the grass as the forest, the insects as the beast, the gravel as the mound, the concave as the beggar, the gods swim in it, and enjoy yourself." Its texture can be found in the flow of paint - longing for trees, people, gods, water, deer drifting on paper.

– Tan Lijie



Tan Lijie 物外之趣 *Mental Interest Series* (2019).
Works on paper – lacquer, rice paper and watercolour paper, each 27 x 35 cm.



Exhibition installation at the Barracks Gallery, Willow Court, New Norfolk



Exhibition installation at the Barracks Gallery, Willow Court, New Norfolk



Exhibition installation at the Salamanca Arts Centre, Hobart



Band playing classical Chinese instruments and speaker reciting classical Chinese poetry accompanying *Rain on the Platform* in a private recording at the Peacock Theatre, Salamanca Arts Centre, Hobart

The Curators

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

Paul GLADSTON is the inaugural Judith Neilson Chair Professor of Chinese Contemporary Art at the 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 *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). He was an advisor to the internationally-acclaimed exhibition 'Art of Change: New Directions from China', Hayward Gallery-South Bank Centre, London (2012).



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