

《设计·中国》艺术家数据库项目

顾群业 作品集

@ Collection of Gu Qunye

顾群业 编著
河北美术出版社

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招贴设计作品《文而化之》入选第十届全国美展，招贴设计作品《叩》获中国元素国际创意大赛银奖，招贴设计作品《堵住后门，确保安全》获山东省青年美展优秀奖，报纸广告设计作品入选第三届山东省优秀广告设计作品展。

担任山东省教育厅十五立项教材《数字艺术设计教程丛书》

副主编，担任《高等院校数字艺术设计系列教材》副主编。编著有《网页艺术设计》、《网站建设与网页设计教程》、《网页配色密码》。

曾担任“融·绘——2007九人视觉艺术对话展”策展人，中国大学生计算机设计大赛评委、Adobe中国“Shall We Dance”数字艺术大赛评委、全国动易设计应用大赛评委、肯德基“酷感夏日”济南赛区决赛终评委。

Gu Qunye

Associate professor of Shandong College of Art and Design, Director of Network and Information Centre, Director of the Art and Science Research Centre, Executive Editor of website Design.cn, member of the Committee of Fundamental Computer Teaching for Arts in College attached to the Ministry of Education, members of the first-group experts of Cultural Professional Experts Resources System authorized by Ministry of Culture. He works mainly in the website construction and CAD teaching.

His poster @ *Culture* was selected by the Tenth National Fine arts Exhibition. His poster *Knock* won the Silver Prize of Chinese Element International Creative Award. His poster *Back Door, Fire Wall* won Merit Award of Shandong Youth Fine Art Exhibition. His newspaper ads were elected the 3rd Shandong Excellence Advertisement Designing Exhibition.

He is also Vice Editor in chief of *Textbooks of Digital Art Design* (13 volumes) under the supervision of Shandong Department of Education's Tenth Five-Year Plan program, Vice Editor in chief

of *Textbooks of College Digital Art Design* (8 volumes), author of *Website Art Design, Website Construction and Website Design Tutorial and Code of Website Color Combination*.

He worked as exhibition planner of *Rong Hui - 2007 9-People Visual Art Dialogue Exhibition*, judge of China College Student Computer Designing Competition, judge of Adobe China *Shall We Dance* Digital Art Competition, judge of National Powereasy Design Application Competition and judge of KFC *Cool Summer* Jinan Section Finals.

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序

网络游艺 人机对话

——序顾群业作品集

顾群业

信息时代赋予“艺术”以崭新的话语涵蕴及内质品格，亦令一批具有艺术与科学素养的综合人才脱颖而出。网络游艺，人机对话，将计算机和网络作为艺术创作的工具和介质，创造出富有时代气息和创新内涵的艺术作品，是时代的需求，也是新一代年轻艺术家的文化自觉。

顾群业作为网络时代涌现的艺术家，他的作品中透露出一种智慧，也是他性情和心态的一种写照。顾群业将创作看做是一种享受，一种徜徉在文化里的悠然自得。他为人低调，总是喜欢自己默默做事，有一种面对急速变化的世界而保持淡定与洒脱的心态。他为人随和、随缘、随性，谦诚待人待事，使他始终保持着一份宽容与自信，同事们都愿意与他接近和交流。顾群业祖籍上海，性格中具备与生俱来的善解人意和南方人天生的细致。但出生成长在济南的他，无形中在齐鲁文化氛围中受到陶冶，直爽率真，乐于助人，看起来十足的山东人性格，真可谓一方水土养育了一方品格。

在顾群业诸多优秀品格之中，最令人欣赏的就是他的率性表达。笔者认为，艺术家非常重要的一点，就是要尊重自己的真实感受，同时找到自己最典型的视觉语言，以独特的形式表现出来。顾群业酷爱钻研网络，造就了他对事业的投入，也促成了他的艺术语言和风格的形成。他在网络游艺中体味到艺术的多元，领略到人机对话所创造的新兴艺术语言的魅力，而且敢于表达自己的真实感受。平面设计出身却从事网络技术工作，顾群业为自己的事业发展搭建了一个非常重要的平台和基础，也使他很自然地融入了当代艺术家群体中。

艺术的价值在于它跟世间万物区别开的创新，而创新又是建立在独立思考之上的。唯有那些有思想、有境界的人，才有能力做到与众不同、别开生面，从而给世人以深刻的触动。顾群业的优势即得益于他所具有的设计视野、网络技术经历和艺术史论修养。他的职务是网络中心主任，学位却是清华大学的艺术硕士，横跨IT与艺术两个领域，使他对技术与艺术的关系有着独到的见解。计算机普及带来了数字化和程序化，而他却把这些看似科学的数字程序与艺术设计自然而然地结合在一起。一般人对数字艺术的理解，往往将“数字”归纳到“技术”的含义中去，或侧重它作为实现艺术创作的辅助工具的属性。而在顾群业的数字艺术创作中，很难区分“数字”与“艺术”哪个才是他创作的主题。在他眼中，“无论做什么事情，上升到一定层次都是艺术”。他的创作并不将“数字”仅仅局限于它的工具价值，而是将数字技术发展对现代社会所带来的冲击作为他艺术创作的一个思想来源和文化背景，剖析技术发展带来的人的思维情感以及生存环境的变化，并将其对数字技术发展的反思以独到的艺术形式表达出来，这是数字技术与艺术更深层次的完美结合，其中也隐含了顾群业对当代科技与艺术的用心关注和深度思考。

作品《化石》是顾群业对数字技术的一种反思。他借用现代科技的符号——计算机主板作为表现对象，将其镶嵌于岩石之中，成为未来的“化石”。这就意味着任何事物都将成为人类文化的积淀，方兴未艾的数字艺术有一天也会沉淀成为文化传统的一部分，从计算机到各类先进设备都有成为“化石”的可能。在数字艺术作为新的艺术形态不断冲击传统文明的时刻，顾群业不仅热情拥抱这个数字时代，也以自己的人文情怀去诠释这一崭新的人类文明形态。这件作品也是同时期艺术家高度关注的一个命题：即当代科技对传统文化的冲击，同时也寄寓着我们如何解读文明尺度的象征意义。

装置作品《该图片无法显示》，在九宫格中放置了九个由于技术故障而在计算机浏览器界面中出现的“X”符号，落款以“该图片无法显示”为标题。这“X”号恰到好处地将现实引向虚拟，完成了由计算机符码向当代艺术符号的语义转换。它隐约在昭示着某种能指以及所指的可能，这种可能性在艺术家创作激情的鼓荡下冲破九宫格的界域，延伸着创作者艺术思考的维度。

《融·绘》则是将孙悟空与超人形象的人为嫁接，借用CG艺术表现形式，把存在于两种不同文化语境中的艺术形象完美地融合在了一起，以折衷波普的图示方式提醒人们关注东方与西方两种文化的碰撞融合。作品既表现为计算机和油画表现手法的“融·绘”，也体现了两种文明形态的融合与交汇。

在后工业时代，机器人既是一种典型的高科技产物，也成为一种文化符码。

《I, ROBOT》把机器人放在思考的中心位置，借用好莱坞电影《I, Robot》中NS-5型超能机器人进行再创作，描绘了一个打坐的机器人形象。打坐是禅宗顿悟修行的手段，这种对形式的借用引发我们思考人机之间的关系：包括人作为主体地位的价值、人机和谐共生、技术发展的终极意义等等。透过作品主人公那镀铬的表情，我们看到了一位当代艺术家对于所处时代的深刻反思。

综观顾群业的艺术作品，虽然没有恒定的创作模式，但其中处处充满了技术的隐喻以及对社会发展工具理性的批判；他善于将科技手段与艺术创作结合起来，这使他的作品具有了鲜明的主题和突出的个人风格。可以说，他以计算机网络的“笔墨”创作出了属于自己的艺术语言。顾群业正是通过这些作品不断表达他的思考：人类在数字技术快速发展的今天，时时以理性的思维评判人机关系，避免成为数字技术“异化”的对象。

正所谓“志于道，据于仁，依于德，游于艺”，顾群业作品中体现了很多对于社会与宗教、生命与死亡、技术与艺术及存在意义的本体论探讨和思考，所以，成为一位当代艺术家需要综合的学养和品格：既要像思想家那样去澄清很多疑问，在澄清这些疑问时又要像哲学家那样去思考。顾群业认为“艺术从某种意义上来讲就是表达，并且人人都有自由表达的欲望——人人都有可能成为艺术家！”在他看来，艺术创作只是表达自己的一个手段而已。扎实的绘画和理论基础，从事网络技术工作的亲身体验，以及不时闪耀的思辨能力，是时代造就了像顾群业这样一批具有综合创造才能的当代艺术家。

戊子冬至于历山作坊

Preface

Surfing through the Net, Communicating with the Machine

— A Preface for Collection of Gu Qunye

Pan Lusheng

The information era has not only endowed Chinese Painting Stroke and Ink with brand-new implication and immanent characteristics, but has also presented us with outstanding all-round talent integrated with artistic and scientific accomplishments. They are surfing through the net, and communicating with the machine. They treat computers and Internet as tools and media for their artistic creation. Their presentation of art works with time-character and creativity is the demand of the ages and also a self-consciousness of the new-generation young artists.

Gu Qunye, as an artist coming forth in the information era, shows his intelligence, which is like stars in the dark sky, with his works. It is also a portrait of his temperament and mentality. He treats creation as enjoyment and leisureliness roaming through the culture. He keeps a low profile and prefers working silently, while he stays aloof and free from the fast-changing world. He behaves freely, treats people gently and keeps his easiness and confidence which make himself easy to get along with. He was born in Shanghai, which provided him with in-born comprehension and carefulness of the southern Chinese. He grew up in Jinan and was influenced by the Qilu culture, which provided him with Shandong people's characteristics of frankness, rightfulness and helpfulness. It is true that people are supported by the land where they live.

Among many excellent characters and morals, the most admirable one is his frankness. I consider it very important for an artist that one should respect his real experience, find his relatively outstanding visual language and express with unique style. Gu Qunye loves to be dedicated to network, which forms his career and facilitates his artistic language and style. Not only does he find his own language mode, but also has the courage to express his real experience. From the net surfing, he tastes multivariant art and realizes the charm of newly-developing artistic language created by the man-machine conversation. He originated from graphic design major, but he works in Internet technology. It provides his career with a very important basis and helps him naturally blend into modern artists groups.

The value of art lies in its uniqueness against temporal matters, which is based on contemplation. Only those with thought and high levels have the capability to be outstanding and creative, which deeply touches all the people. Gu Qunye's advantages profit from his designing view, his internet technology experience and his mastery of

artistic history and theories. He works as Director of Network and Information Centre, and has been awarded the Degree of Master of Fine Arts in Tsinghua University. His experience of both IT and art, helps him develop his original opinions about the relationship between technology and art. Computers' popularization brings digitalization and programmedness. But he naturally integrates seemingly scientific digital programs with artistic design. The common comprehension towards digital art normally induces digital to the meaning of technology, or emphasizes on taking it as an auxiliary tool for artistic creation. However, it is hard to distinguish his real topic: digital or art, in Gu Qunye's digital art creation. In his eyes, "whatever you do could be finally raised to the art level". Therefore, his creation breaks through the boundary that limits digital to its value as a tool, and he takes its impact to the modern society as a spiritual source and cultural background for his artistic creation. He analyzes the changes that technological development brought to human's emotions and their living environment. He also expresses his reflection on digital technology development through the methods of artistic format, which combines digital technology with art in a much deeper level and also shows his concentrated attention and deep reflection on the modern technology and art.

His work *Fossil* is just a kind of reflection on digital technology. He uses a symbol of modern technology – a computer mainboard – as the expressive object, sets it in a rock and makes it *Fossil*. This means everything may become the accumulation of human culture, from computers to all kinds of modern equipment, even the still growing digital art. Among the time that digital art, as a new form of art, continually impacts the traditional civilization, He not only warmly embraces this age, but also presents his own humanistic explanations about this brand-new human civilization form. This work is also a topic that attracts many artists of the same age – the modern technology impact on traditional culture. This topic implies the symbolic significance about how we understand cultural extensions.

The installation art *Picture Not Available* has 9 X symbols in 9 grids, which means technical failure of the computer internet explorer, with the inscription of its title. The X symbol just perfectly leads reality to virtuality and transforms traditional painting into contemporary art. It seems to indicate a kind of possibility which may lead artists with creative enthusiasm to break through the limitation of magic square and to extend their ideals.

The Monkey King in the poster *Rong Hui* has been specially combined, using the methods of CG art, with the images of "Superman", which perfectly associates two different cultural

and artistic images. It inspires people to care about the collision and fusion of Oriental and Occidental cultures through a compromising picture. The poster manifests the blending and painting of two different creation methods - computer and oil painting, and also the encountering, fusion, confluence of two different cultures.

In the post-industrial age, robot is both a hi-tech product and a cultural symbol. *I, Robot* places robot in the centre of the thought and paints us an image of a robot sitting in mediation, using the super robot of NS-5 in the film *I, Robot*. Sitting in mediation is how Zen cultivate themselves according to their religious doctrine. Here it triggers our reflection on the relationship between human and machine, which includes the value for human as the master, the harmony of human-machine, the ultimate significance of technological development, etc. Through the robot's chromic expression, we see an artist's deep reflection on the era he lives in.

A comprehensive view of Gu Qunye's works shows us that although there is no invariable creation pattern, his work is filled with technological metaphor and rational critiques on society development tools. He favors the combination of technology and art, which provides his works with vivid motive and distinctive characteristics. It is observed that he takes computer net as his stroke and ink to create his own artistic language. He just expresses his reflections through these works: among the present time of fast-developing digital technology, human beings should constantly judge human-machine relationship according to rational thinking and avoid the dissimulation by digital technology.

A real artist should follow truth, benefit humanity and enjoy himself in creation. Gu Qunye is such an artist. His works have presented discussions and reflections on society and religion, life and death, technology and art. Therefore, a contemporary artist needs synthetical education and character: he should clarify many questions like an ideologist and think like a philosopher. Gu Qunye believes that art, in a sense, is expression and everyone has the desire to express freely - everyone has the artistic quality! For him, art creation is just a way to express himself. It is the profound painting and theoretical base, the personal experience of network and the sparkling discriminative-thinking capability that build up a group of modern artists, like Gu Qunye, who possesses synthetical creative capability.

2008 winter, at Lishan Art Workshop

顾群业
作品集

@ Collection of Gu Qunye



Chinese Element

中国元素
国际创意大赛
Chinese Element,
International
Creative Award

主办单位：中国广告协会
www.chineseelement.com

叩 顾群业，招贴设计，120cm × 180cm，2007年6月
Knock Gu Qunye, Poster Design, 120cm×180cm, June, 2007

和而不同与文化自信

——评顾群业平面设计作品《叩》

潘鲁生

《叩》，是顾群业专为中国元素国际创意大赛设计的招贴作品。他通过对典型文化象征符号的提炼重组，表达了对全球化语境下多元文化间互动融合的思考。

顾群业以现实主义的手法展现了这样一幅画面：“蜘蛛侠”的一只手轻轻伸向中国传统的兽首衔环样式的门环，正要做一个叩门的动作。表面上看，他以“蜘蛛侠”代表美国大众文化，“兽首衔环”的黑漆大门代表中国文化，将两者组合在一起，作品似在传达中西文化的并存与碰撞的主题。然而我们仔细审视作品，对其作更进一步分析，我们会发现作者在此之外还将更深层的寓意注入了作品中。在我们一般的认知中，“叩门”在中国是客人拜访主人的传统方式，“敲门”才是西方人的习惯，那作品为什么要虚拟一个蜘蛛侠“叩门”的场景呢？这说明作者不仅仅满足于表达两种文化的接触碰撞，更重要的是想传达一种对于两种文化相互适应的思考：面对中国的和平发展，西方国家在惊讶错愕怀疑之余，开始尝试以新的视角来主动地理解尊重中国文化；同样中国也早已摆脱了“中体西用”的狭隘思维模式，以自信开放的心态来拥抱西方国家的科技文明。作品的意义正在于此：既表现了“和而不同”，更表达了“文化自信”！因此“叩”这个动作才是顾群业借以切题的“中国元素”。

“和而不同”是春秋思想家晏子辩证的智慧，西方也有类似的表述，叫做“Enrichment through diversity（因多样而丰富）”。东西方差异是相对的，其文化融合和思维方式的彼此渗透是大趋势。近代以来，“西学东渐”在中国持续了一个多世纪，今天我们已经欣喜地看到一个现象，那就是“东学西渐”。系统的、整体的、综合的思维模式以及“和而不同”等思想，已经对西方思想界产生了重要的影响。费孝通先生提出了“各美其美，美人之美，美美与共，天下大同”的观点，季羨林先生用“三十年河东，三十年河西”来形容东西方文化的历史变迁：他认为在人类发展到21世纪的时候，以形而上学式分析为主的西方文化已经走到了尽头，

代之而起的必然是综合见长的东方文化。21世纪是亚太的世纪，是东方的世纪，中国人应该对人类文明和社会进步做出新时代应有的贡献。我们没有理由妄自菲薄，况且，越是民族的就越是世界的。如果说面对现代和未来保持开放是一种聪明，那么面对传统和历史保持一份虚心则是智慧。中华民族上下五千年，其文化博大精深，当可从中吸取宝贵养分。

在人们的惯性思维中，凡是西方的，必是现代的；凡是东方的，必是传统的。其实，这两个“凡是”在逻辑上是不成立的。这种思维的误区，在于以时间关系取代了空间关系。人们一厢情愿地在东方与传统、西方与现代之间画上了等号。事实上，西方社会并没有丢失它们的历史人文资源，东方文化也必将完成现代化转型。二者构成的既是时间关系，又是空间关系——东西两种文化，完全可以在同一时空中并存。我们看到，西方文化由于其经济实力的支撑，的确处于强势的状态，但文化有着与经济不同的发展脉络。与文化相比，经济可以实现“全球化”，但文化恰恰需要“多样性”。文化的丰富多彩决定了文化在空间中的有序分布和合理的存在，任何一种文化都适应着它特殊的历史、地理等环境，“文化边疆”也就成了客观存在。我始终认为，所有文化都有其存在的价值，它们共同构成了这个世界充满生机的文化版图。退一步讲，即使文化真的可以“全球化”，而且像有些学者所说的那样不可避免，那么，它也决不会是一种强势文化对其他文化的“格式化”和“覆盖”，而是人类对所有不同文化的共享。

在中国经济迅猛发展的今天，文化影响力也随之日益扩大，并且日渐赢得尊重。韩国《东亚日报》甚至认为：“在美国，中国已取代日本，成为亚洲艺术的代表，在许多艺术领域夺走了日本的位置。”顾群业的作品《叩》中的“蜘蛛侠”入乡随俗地做出中国式的“叩门”这一动作，正反映了中国文化对西方文化的影响日益深化这一现实。

因此我们完全有理由树立文化自信，与夜郎自大不同，我们的自信来自文化

上的自立和自重。在经济全球化的过程中，一个国家如果对自身文化缺乏自信，就会盲目崇拜发达国家或者商业资本中的文化元素，忽略对自身文化的优秀基因的继承。任何一种文化都产生于特定空间内，呼应着特定人群的心理需求，因而，产生一种文化的主体人群，是这种文化的首要消费者和解释者。也就是说，西方文化的解释权在西方人手里，东方文化的解释权则在我们东方人自己手里。从这个意义上讲，本土文化也成为“国家尊严”的具体支撑力量，因为只有得到主体的广泛认同，文化才有继续生长的生命力。

《叩》所透露出的“文化自信”，使这幅作品具有了更深刻、更积极的现实意义。在文化多元化，“和而不同”的理念日益赢得广泛认同的今天，树立文化自信，弘扬本土文化，发展中国家才能赢得未来发展主动权，获得更大的生存空间。

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