



甘 丹

KAN - TAN

风 和 土 系 列

Wind and Earth Series

KAN -TAN

2006 – 2009

风和土系列-甘丹 绘画与雕塑作品展
Wind & Earth Series —Painting and Sculpture Exhibition by KAN-TAN

主办：清华大学美术学院·学院美术馆

鸣谢

王培波教授

魏为教授

清华大学美术学院雕塑系

清华大学美术学院·学院美术馆

策展人 画册设计：王雅如

翻译：许婷婷

摄影：徐林林

初版：2010年，限量印制1,000册

版权：该画册版权归艺术家所有，未经许可，不得以任何形式转载和复制。

Organizer: Visual Art Center, Academy of Arts & Design, Tsinghua University

Acknowledgements

Professor Wang Peibo

Professor Wei Wei

Sculpture Faculty of Academy of Arts & Design, Tsinghua University, Beijing

Visual Art Center of Academy of Arts & Design, Tsinghua University, Beijing

Curator and Catalogue Designer: Wang Yaru

Translation: Xu Tingting

Photograph: Xu Linlin

Editions: 1,000 limited edition

Copyright © Kan Tan

No material can be reproduced without permission from the artist

E-mail: yaru6998@sina.com



KAN -TAN

2006 – 2009

风和土

甘丹这一系列主题的灵感是这二三年来，从2008年5月四川大地震到2009年莫拉克台风肆虐台湾之后，其意……反省大自然力量巨大，人类之渺小！及工业污染了大地、水资源、海洋、环境遭到破坏的省思，以中国水墨笔法带着具有反讽的诗意展现，表达一种对环境保护的关怀。「共生土」雕塑系列象征许许多多生命体共同生存、互相互恃生活于这土地上。

Wind and Earth

The inspiration of this series was ranging from the great earthquake of Sichuan in May of 2008 to the Moulacker typhoon invading Taiwan in 2009 in past two and three years. The underline meaning of this series is that we must respect the nature strength and the human beings are negligible. And we must think about the earth, the water resource, the ocean and the environment which has been polluted by the industrialization. Kan Tan adopts the satirical and poetic technique of Chinese ink painting to express one's care of the nature and awareness of environment protection. "The Common-living Earth" is a series of sculptures which symbolize the holistic entity of lives and beings on the earth.

2001台北敦化藝術通廊公共藝術-稻草人
Scarecrows Series was part of the public program of the
2001 Dunhua Art Fair, Taipei





访谈

时间：2010年1月

地点：甘丹工作室

交流人：魏为、王雅如

Y：2009年是一个比较冷的一年，2010年似乎更是叫人感觉到是几十年来前所未有的寒冷。我们应该庆幸这寒冷，艺术家们是到该好好冷静思考的时候了。那些商业符号和泼皮们的嘻哈使得所谓的“当代艺术”失去它原本尖锐的现实关怀性和社会批判性。在艺术品商业化的急先锋时期，有谁关注到了身边社会环境和自然环境的变化？这些变化给人类将带来什么？甘丹的作品却能够给我们带来很多的思考。您能谈谈甘丹作品给您的感受吗？

W：首先我认为他是很明确的艺术家，当然也是真诚的。他注意到了身边的环境，甚至是更大的世界在变化，不管艺术家认为这个环境是变坏还是变好，他内心有挣扎时他就需要表达。通过绘画来表达他的情绪。

Y：那他这种环境的视角是什么？

W：可能是他经历过台湾这种特殊的社会环境变迁吧，他的反省层次会比较多些，这批画实际上是他2006年到2009年创作的，从台湾到北京不断的往返，其中有套关于地震系列的绘画，就在08年地震之后。在他的绘画中出现最多就是建筑物，建筑代表着一个社会的发展，但是当前的这种社会环境也许并非艺术家内心渴望的那种理想世界，一种和谐的社会环境，或许他只能在精神上去追求，在画面上去建构自己的情绪。人们对环境的破坏，实际上也同样会遭受被环境的破坏。所以艺术家没有去迎合市场，而是去寻找艺术的本质，纯粹的将自己的情绪直接的画下来，这就够了。

Y: 甘丹老师是2006年加入北京艺术家群体中，之前他已经是台湾比较好的雕塑家了，您认为在他绘画中有雕刻家的影子吗？

W: 当然，因为他先是雕塑家的嘛，但是这只是一种手法，艺术家要表达情绪，无论选择雕塑还是绘画，只要他的内心是真诚的，他同样可以是好的艺术家。如果艺术家的思路是清晰的，那么观者也同样是清晰的。他的绘画还留有雕塑的痕迹，二者比较吻合。比如他的雕塑“稻草人”“风系列”，同样用比较动感的线条，表现出自己在自然面前的渺小，而他的内心却展现了一个庞大的、宽广的、自然的、动态的空间。自然的力量和个人的关系需要达到一种和谐的状态。

Y: 据我所知，甘丹老师曾经在年轻的时候在台湾博物馆做过古董的修复工作，而在他的画面中有常常出现一些传统的元素，您觉得这和他曾经的经历有关系吗？

W: 有关系，比如他画面中出现的小古建筑，传统的山水画法，中国传统的元素本身强调“天人和一”，一种和谐。他拿来通过他的技法来运用，使画面更完整，一种特别单纯的感觉。在自然感情状态下所产生的艺术创作，带有一种诗意，描写人之渺小。

Y: 甘丹老师暂时放弃以前台湾已经比较熟化成型的雕塑，转而来到人生地不熟的北京画画，这种敢于放弃而去冒险的精神真是难能可贵。

W: 从某种意义上讲，这并不算是一种放弃，只是转换另一种方式，这种放弃是能让他在艺术的道路上走的更远，走的更踏实。艺术是一种沉淀的过程，艺术家还有很多自己要解决的问题，让我们拭目以待。



An Interview between Wei Wei and Wang Yaru about Kan Tan's art works

Date: January 2010

Venue: Kan Tan Studio

Wang Yaru (Y): The winter of 2009 was cold and it seems 2010 brought an even colder beginning. We are grateful for the coldness which reminds artists to think carefully about their works. Those commercialized symbols and cynical images have reduced the critical power of art. In a time full of commercialized art production, who would care about the changes in the society and the natural world around us? What have been brought to human beings by those changes? The works of Kan Tan offered us fresh perspectives. could you describe your feeling on Kan Tan's work?

Wei Wei (W): First, I consider Kan Tan as an artist with a clear mind, of course this include his honesty in art. He is an observer of his surroundings and he pays attention at the changes of the whole world. Close observation gives artist the desire to express and Kan Tan has chosen painting as his tool.

Y: Through which perspectives Kan Tan looks at this world?

W: There are many layers in his self-reflection, which may root in the specific social condition of Taiwan. The paintings he created between 2006 and 2009 are during times travelling between Taiwan and Beijing. There are also some works expressing afterthought about the big 2008 earthquake. In his paintings, images of architecture occupy large portion. The actions from human beings have caused disaster to the nature, while these consequences affect back on human beings' existence and



consciousness. Architectures represent the historical development of a society, the ideal world of an artist often different from the actual world. The image constructed on the canvas by the artist express emotion and artists' pursue on the essence of truth.

Y: Since 2006, Kan Tan came to Beijing. Before this, he was a successful sculptor in Taiwan. Do you think there is a sense of sculpture in his paintings?

W: Sure. He is a sculptor first. But sculpture is just one of the methods to express emotion. It doesn't matter if an artist chose sculpture or painting. As long as the truth is there and it combined with a suitable form, it will be a good piece of art. Audience could follow the artists' thought when the artists create work with a clear mind. We can feel there is a 'sense of sculpture' in Kan Tan's Paintings, the two elements fit in well with each other. Take the "Scarecrows" and "Wind Series" for example. There are dynamic strings in both series, representing our tininess in front of the nature, at the same time it reveals the artist's artistic pursue: a vast, natural, flux of balance.

Y: As far as I know, Kan Tan was an antique conservator in Taiwan Museum, and we can find some traditional elements in his work.

W: Yes, there are traditional messages in his works. Artists would never divorce from their own knowledge base and aesthetic experiences when he or she look at nature and express their emotion. For example, the ancient architecture images in his work are in the form of traditional Chinese painting. We can see the subject and the artistic language are in balance, which made the work complete and pure.

Y: Kan Tan joined the Beijing artistic community and temporarily gave up working on sculpture, which was his priority. This decision is very brave.

W: I don't think he has given up making sculpture. He just chose another method of expression, which may lead him to a further point I think. This is a strategy. Artistic development needs a process of adding up and solving questions by artists themselves. Kan Tan is in searching, The artist has a lot of questions yet to be solved, let's wait and see more works from Kan Tan.

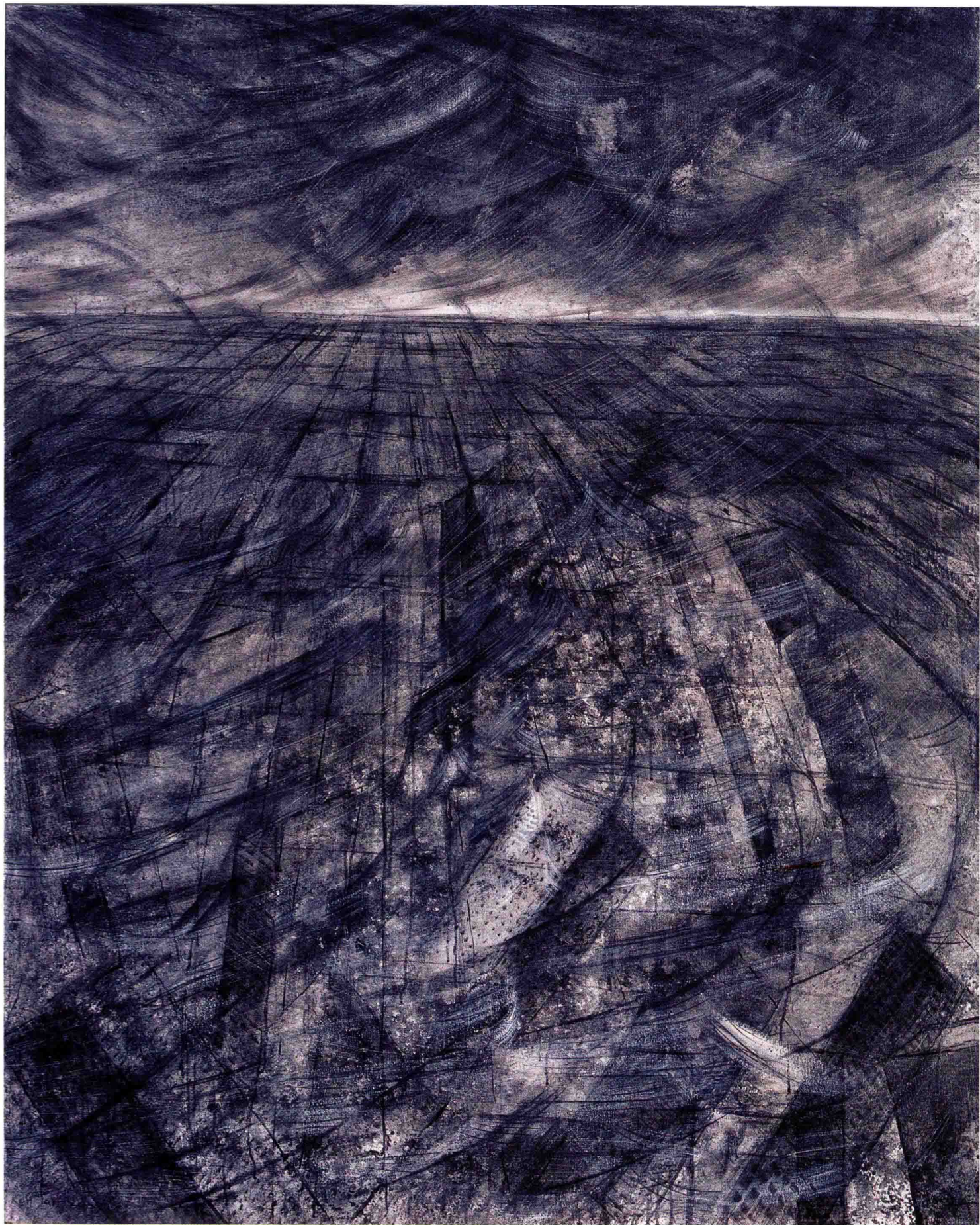
风 和 土 系 列

NO1. 150 x 120 cm 2009



风 和 土 系 列

NO2. 150 x 120 cm 2009



风 和 土 系 列

NO3. 150 x 120 cm 2009