

# 李小鏡 Daniel LEE

1945—

李小鏡 1945 年出生於四川重慶。文化大學美術系、費城藝術學院主修電影和攝影畢業，長居美國發展。

李小鏡是結合攝影與數位科技而蜚聲國際的臺灣藝術家，早期以商業攝影嶄露頭角，90 年代初受個人電腦發達和影像編輯軟體技術的影響，開始投入數位藝術的發展。1993 年首件數位創作〈十二生肖〉在紐約展出受到高度矚目，將東方民俗故事結合數位媒材表現，辨識生肖的動物特徵結合至人的容貌，散發引人入勝的異質衝突。1994 年延續此東方題材的「審判」系列，更在西方肖像的語彙上，重塑民俗中的神鬼意象，藉以貼近攝影的寫真本質。觀眾在似真似假的恍惚中，仍隱約感受到作品呼之欲出的獸性本相，步步逼近的不安。

1997 年在《紐約時報雜誌》千禧年專刊邀請下，特別製作一組〈自畫像〉。這件四聯幅，臉部特徵從猿人大眼大耳演化到細眼小耳，講述科技不僅改變生活方式，甚至於人的面貌特徵，試圖以進化論的見證手法，具體而微地呈現一部人類演進簡史。作品脫離「相由心生」的東方哲思，正面點出「相由習生」的科技宿命。

李小鏡在稍早尚未引進數位媒材之前，嘗試以他嫺熟的彩色攝影創作。黑白攝影一向被視為攝影創作的正統，訴諸於藝術性表達；而彩色攝影因其強烈商業為訴求，普遍鮮少用於純藝術創作。因此企圖打破此一界定，李小鏡運用暗房色彩原理與曝光技術，以及強烈色彩對比，重新詮釋攝影創作類型；以純粹色彩元素，改變攝影既定的紀實本質，追求更純粹的形象語言。實驗性質濃厚的「第三色相」即是這個時期的產物。

80 年代後期美國商業與經濟蓬勃發展，社會問題和遊民現象逐漸浮現，此議題也一度成為創作題材將近三年的時間。1988 年開始，李小鏡力圖從商業攝影轉型藝術創作，希望找回自己藝術創作的初衷。前後將近三年的「遊民」系列，從社會關懷、哲學思辨、多媒材技巧等，多方尋覓自我的藝術語彙與創作勇氣。

〈108 眾生相〉是 2003 年參展威尼斯雙年展臺灣館的現地製作作品。這是藝術家最後一件東方題材的數位創作，也是他第一件視聽空間裝置。運用 108 個神鬼混種神話角色的投影，交錯迴盪的莊嚴鐘聲，李小鏡以數位影像時序層疊轉述，幽隱闡述著東方教誨中深刻的輪迴生死。而這件作品色相轉變無常的訓示，呼應著藝術家拒絕被框圍的生命本色，他的創作方向也自此再次開展轉向，為自己的創作章節寫下一個鏗鏘有力的註腳。（吳昭瑩）

Daniel Lee was born in Chongqing, Sichuan Province, China. He graduated from the Department of Fine Arts of Taipei's Chinese Culture University, and then the Art Institute of Philadelphia where he studied film and photography. He has lived and worked in the United States for many years.

Daniel Lee is an international Taiwanese artist who became famous for blending photography with digital technology. He started out as a brilliant commercial photographer, and then in the early 1990s, inspired by the personal computer and image editing software revolution, began developing digital artworks. He exhibited his digital work for the first time in 1993 in New York with *Manimals*. In this much talked about series, Lee reimagined an Eastern folk tale with digital media, altering human facial features based on characteristics of each of the twelve animals of the Chinese zodiac, resulting in a mesmerizing series of contradictions. In 1994, he created the *Judgment* series, which saw a continuation of Eastern subject matter with contemporary versions of folk deities presented in the Western portrait-painting format. The series creates feelings of vague unease with its vivid and monstrous figures that occupy the limit between reality and fantasy.

In 1997, Lee was invited by the *New York Times Magazine* to create *Self Portrait* for its millennial edition. Consisting of four sequential portraits, the series presents a transformation of an individual's features—from large simian eyes and ears to more delicate human ones—to suggest that technology not only changes our living habits, but also our physiognomy. The series furthermore testifies to evolutionary theory with an abbreviated account. Lee dispenses with the traditional Eastern principle stating that appearances spring from the mind, and places this with the notion that our interpretation of what appears to us is guided by technology and habit.

Before incorporating computer technology, Daniel Lee attempted to parlay his skill with commercial color photography into artistic expression. Black and white had always been seen as the choice for art photography mostly because of color's strong commercial appeal. He attempted to transcend this limitation by manipulating hues and film exposures in the darkroom, and creating intense color contrasts that reinterpreted the photographic art form. He used elements composed of undiluted colors to challenge the documentary nature of photography and seek a purer figurative language. His experimental series *Color of the Third Kind* is representative of this period of work.

The stark contrast between social problems, especially the rise of homelessness, and the flourishing American economy of the late 1980s prompted Lee to embark on his three year project titled the Homeless series. In 1988, he started by shifting his focus from commercial photography to art, hoping to find his artistic purpose. During this three-year period, he sought his artistic voice and creative drive by expressing his concern for society and philosophical speculations, and by experimenting with the medium and related techniques.

His project *108 Windows*, created onsite and exhibited at the Taiwan Pavilion of the 2003 Venice Biennale, was both the artist's last digital work based on Eastern themes and his first audio-visual installation. Consisting of projections of 108 different gods and ghosts from mythology that are complemented with the solemn knell of bells and cycling digital images that overlap to tell stories, the work suggests the profound concept of reincarnation from Eastern teachings. The work's changing hues reflect the artist's refusal to be framed by a rigid definition of life, and his creative direction has since shifted once again, thus adding a powerful footnote to this chapter of his creative journey. (Chaoying WU)



自畫像  
Self Portrait  
1997  
典藏噴墨 Archival Inkjet Print  
62 x 49 cm (x4)  
蒐購 Purchase 2018.0005.001





閻羅王與牛頭馬面 (「審判」系列)  
Judge and His Guard (Judgment Series)

1994–2002  
典藏噴墨 Archival Inkjet Print  
99.5 x 149.5 cm  
蒐購 Purchase 2018.0005.003



金錢豹 (「審判」系列)  
Juror No. 6 (Judgment Series)

1994–2002  
典藏噴墨 Archival Inkjet Print  
126.5 x 88.5 cm  
蒐購 Purchase 2018.0005.004





鳶尾蘭 II (「第三色相」系列)  
Iris II (Color of the 3rd Kind Series)

1987  
典藏噴墨 Archival Inkjet Print  
56.5 x 88.5 cm  
蒐購 Purchase 2018.0005.005



早秋 (「第三色相」系列)  
Autumn in August (Color of the 3rd Kind Series)

1988  
轉染照片 Dye-transfer Print  
54.5 x 85 cm  
蒐購 Purchase 2018.0005.006





人體構成之四 (「第三色相」系列)  
Figure Composition IV (Color of the 3rd Kind Series)

1991  
西霸彩色相紙 Cibachrome Print  
103.5 x 82.5 cm (x2)  
蒐購 Purchase 2018.0005.007



鳥籠 (「第三色相」系列)  
Cage (Color of the 3rd Kind Series)

1992  
典藏噴墨 Archival Inkjet Print  
60.5 x 48.5 cm  
蒐購 Purchase 2018.0005.008



無題之四 (「遊民」系列)  
Untitled 4 (Homeless Series)

1989  
攝影蒙太奇/Type C 彩色沖印 Photomontage/C-print  
60.5 x 76 cm  
蒐購 Purchase 2018.0005.009



1989的冬天 (「遊民」系列)  
Winter of 1989 (Homeless Series)

1989  
攝影蒙太奇/Type C 彩色沖印 Photomontage/C-print  
76 x 60.5 cm  
蒐購 Purchase 2018.0005.010



108 眾生相  
108 Windows  
1996–2003  
空間裝置融接投影 Media Installation  
14'49"  
蒐購 Purchase 2018.0005.002

