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艺术与科技的结合
——数码雕塑

编辑/邵学争

艺术好比炼金术。它不但需要观察力，还依赖严谨的流程；同时充满魔幻色彩，是对生活的顶礼膜拜。我的雕塑作品源自对于自然界的基本形态，也就是原型的观察，既虚幻又显示。我营造了奇异但能通过探索逐渐变得熟悉的抽象世界。这些抽象世界旨在激发想象，开启对于人类最深层次的探索。

“数码雕塑”理念融合CAD技术和传统石雕技艺为基础。所有参展雕塑作品最初都是利用软件程序，在虚拟空间中设计开发的。之后，物理模型通过快速样机设备打印出来。样机设备是计算机的扩展外设，是将作品从“虚拟”转化成“现实”的“巧手”。

在过去的3年中，我一直在与亚洲的雕刻工匠合作，把我以前用电脑软件创作的虚拟作品用木头、石头或者金属表现出来。自上个世纪90年代以来，我一直在虚拟空间中进行艺术创作。数码技术的发展成就了我在艺术上的巨大飞跃，它能加速立体设计流程，同时还允许我随时查看雕塑造型的演进调整（仿真），这些都为我过去15年的工作提供了强有力支持。

——罗伯特·迈克尔·史密斯（Robert Michael Smith）

罗伯特·迈克尔·史密斯（Robert Michael Smith）无论在数字雕塑、三维可视化动画，还是在网页设计、网页虚拟雕刻领域都是一位积极探索的先行者，同时也是纽约理工大学美术系“艺术与技术专业”的副教授，以及纽约理工大学中东美术计算机图形教学全球交换项目在约旦阿曼、巴林王国、阿布扎比（阿拉伯联合酋长国之一）协调人。

史密斯的作品在过去的三十年间曾在世界各国进行展览，其中包括2008年在中国北京今日美术馆，上海多伦美术馆，重庆锦瑟美术馆以及温州万和豪生大酒店画廊进行的为期半年的“数码石雕”巡展。史密斯曾在多所大学、国际会议上担任客座讲师，并著有多篇具有国际影响力的论文，包括在Bruce Wands主编、Thames & Hudson出版的《数字时代的艺术》（Art of the Digital Age）中的两篇文章——《数字图像》（Digital Imaging）和《数字雕塑》（Digital Sculpture）。

北京明日艺术画廊(北京市朝阳区百子湾路32号22院街艺术区3-A-008)

对话 Robert interview 罗伯特

MOJOCITY：“Digital Art" as a history of less than 20 years of New Art, what is the best advantage to compete with Traditional sculpture?

MOJOCITY：“数码雕塑”作为一个历史不足20年的新兴艺术，在您看来，区别于传统雕塑的地方在哪里？它的优势及劣势在哪里？

Robert： We don't compete with traditional sculpture, we add to the conversation, we are part of the evolution from all of the earlier art. So the basis of our work is in traditional art and modern it in 20th century, but we are adding it to the conversation that this is not a competition, this is an evolution.

罗伯特：我们并不会去与传统雕塑对比或竞争，我们将与之对话并成为之前所有艺术所进化而来的一部分。所以我们的作品的基于传统艺术而通过二十世纪的现代理念表现出来。但是我们并不是在竞争，而是在进化。

Robert

MOJOCITY：What is the "Digital Art" Production process? Could you tell us more detail?

MOJOCITY：简单介绍一下“数码雕塑”的制作流程。

Robert： There are many, many processes for digital art not just one. But of course all of it is centered around the digital technologies. We used the computer tags off our software or program first for design, we can also use 3 dimensional scanning to scan an object or person's head, like in the movies they use this technology they use the same 3 dimensional for art, so we can make things by hand, and then scan to get into computer, we can also use our traditional hand, eye, skill coordinates to input data into computer like modeling virtual clay. You know there are many processes, there are rapid prototyping, there are 3 dimensional printers, and there are carving machines, many, many processes. But it's actually; I use the tools of Hollywood special affects, architecture engineering, design manufacturing tools, to clay for making sculpture.

罗伯特：数码艺术的工艺流程不仅只有一种，而是很多很多，当然它们全部是围绕数码科技而进行。首先在设计阶段，我们使用软件或某些程序，还可以使用三维扫描仪对物体或人的头部进行扫描，就像我们在电影中看到的，他们使用这种与三维艺术中同样的技术，因此我们可以先手工制作模型，然后扫描到计算机中。我们还可以使用传统的手、眼、技术协作的方式将数据输入计算机，就像虚拟建模。制作流程中可以使用快速成型、三维打印机以及雕刻机等多种不同方式。但实际上，我使用的是好莱坞特效、建筑工程、设计制造工具来建模我的雕塑。

MOJOCITY：This technique will "sculpture artists" work more simple?

MOJOCITY：这种技术会让“雕塑家”这个身份更加的容易化吗?

Robert： It makes some things easier to do, but it does not make things simpler. It's our minds must be more complex because we have more capability now. So there are new layers of complexity, but easier ways to do them. But still it takes more study and takes more understanding. So to say it's easier would be wrong. It's not a quick fix. Things that were extremely difficult in the past or close to impossible are now possible. So it opens new possibilities.

罗伯特：数码艺术使某些事情的操作变得容易，但并不是使艺术或雕塑本身变得简单。我们现在能力更强因此思维也比原来更加复杂。因此产生了更多层面的复杂性，但只是简化了操作方式。同时新技术也要求我们学习更多新的知识和更多对他的理解。所以只说数码艺术将艺术家的职业变得简单是错误的。数码艺术本身不是速成品。只是将过去难以完成和几乎不可能的事情变为可能。所以应该说它开拓了新的可能性。

MOJOCITY：Where is your inspiration from?

MOJOCITY：您的创作灵感源自哪里?

Robert： The universe, everything. When I go scuba diving, I see all the plant life and animal life under the sea. When I look through a microscope, I see microscopic creatures. Or I watch

a science movie about the organs of the human body, sexuality, philosophy, science, religion, politics, and military science, everything in the universe, for me, are the influences. And then it's like the universe comes to a singularity, and then it explodes to unfold the universe; this is how my mind works with making art.

罗伯特：宇宙和万物。当我去潜水时，我看到水下的植物和动物。当我观察显微镜，我看到微生物。或在观看科学电影时，观察人体器官、性行为、哲学、科学、宗教、政治以及军事科学等等一切宇宙万物，对于我都会产生影响。随后这些来自宇宙的灵感融聚成一个整体，再爆炸、展开到整个宇宙，这是我在创作时的思考方式。

MOJOCITY：Your work looks more like some of the era's animals, what you want to express?

MOJOCITY：您作品看起来更像是一些奇形怪状的史前动物，想要表达什么?

Robert：Again, it's because my interests in science and study in universe of evolution. Of course it looks like they are primitive life forms. Although these could be Precambrian but there are also creatures that look like this today. There are creatures on the planet that are look the same for hundreds of millions of years. I am trying to understand nature; I'm trying to understand the universe and evolution. And therefore I need to understand how things evolve, how things move, what motivate things; all of these factors are in my work. So it's good that you see that.

罗伯特：我还是会说，因为我对科学的兴趣和对宇宙进化的学习。当然他们看起来像是远古的生命形式。尽管有些可能是来自于前寒武纪，但他们与当今的某些物种仍然十分类似。地球上某些物种与几百万年前的样子几乎没有变化。我在努力的了解大自然，努力的了解宇宙和进化论。因此我需要了解生命是如何进化的，如何行动的，他们的动机是什么。所有这些因素都会体现在我的作品中。你能看到这些真是太好了。

MOJOCITY：Why you start to do "Digital Art"? What makes you continue to have a passion to do "Digital Art"?

MOJOCITY：你最初接触到“数码雕塑”是一种什么态度?

Robert：Internationally there has been those of us who have been working for more than 20 or 25 years. So we are more established. But in the last few years, this is also become important in China. It's become more and more important. There are some Chinese artists who are using digital technologies, and more and more every day the art schools are using it. It really had its beginning just like the electronic revolution had its beginning in the west, and then was embraced by and promoted and pushed forward by Asians. Likewise digital art also was incubated in the west but it is now come to China and it is expanding and there will be young Chinese who would be parts of the conversation for the future of the digital art.

罗伯特：在国外，我们一些从事数码艺术的人有的开始于20或25年前。所以说更加的完善了。但近几年，这种艺术在中国也开始受到重视，变得日渐重要了。有一部分中国艺术家在使用数码科技，越来越多的艺术院校也在使用数码科技。这其实就像电力革命一样，始于西方，发展壮大于亚洲。同样，数码艺术也诞生于西方但现在来到了中国并在年轻的中国同仁中扩展开来，这些中国年轻人将成为未来数码艺术的对话中的重要成员。