

ENG

*The name TAN is inferred from the Chinese game Tan-Gram, where a plane is divided into seven geometric shapes, from the arrangement of which it is possible to obtain an endless number of figures. Even if it is possible to stress analogies between the Chinese game and the TAN method of stochastic painting, the latter finds its origin in some experiments of ambiguous drawing realised by Sergio Lombardo through photocopying scraps of white and black cardboard more or less randomly dropped on the photocopying machine. Through the early experiments realised with these images, Lombardo glimpsed that they had strong projective and hallucinatory potential. From this point he started experimenting on the mathematical simulation of randomly dropping B/W and coloured scraps on a white surface. The method consists of selecting some quadrangles of cardboard and distributing the scraps by drawing by lot for each of them the exact position it will occupy on a white piece of paper, as if it had been randomly dropped. The process takes place through three phases: cutting of the cardboard, placing of the scraps, colouring (Lombardo, 1986). Scraps are placed on a previously structured toroidal plane, that thus presents endless possibility of shape(s). The dropping of the shapes takes place through the extraction of points on the plane. Stochastic polygons, formed with scraps, are obtained through the selection of a certain number of cuts, starting from a quadrangular polygon (a rectangle or a square). The fundamental principle of the TAN method is the application of a sequence of polygons on a sequence of points. The two sequences must have the same number of objects so that there is a bijective relation between them (Lombardo, 1986).*

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- Lombardo S., (1986) *Pittura Stocastica. Introduzione al metodo TAN e al metodo SAT*, Rivista di Psicologia dell'Arte nn. 12/13, Edizioni Jartrakor Roma