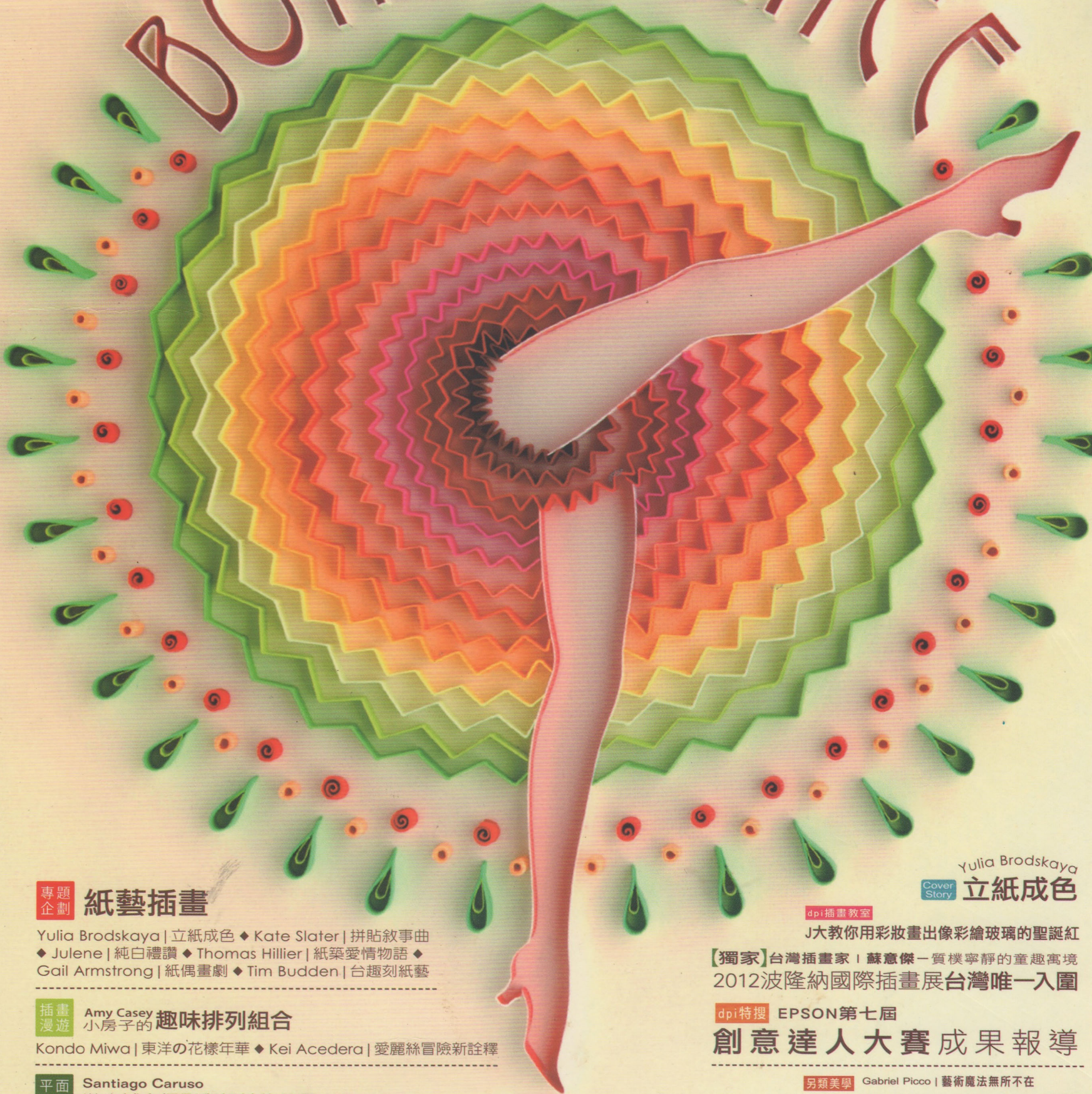


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專題企劃 紙藝插畫

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插畫漫遊 Amy Casey 趣味排列組合

Kondo Miwa | 東洋の花樣年華 ◆ Kei Acedera | 愛麗絲冒險新詮釋

平面設計 Santiago Caruso 遊走城市攝影與設計的美學

Yulia Brodskaya 立紙成色

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J大教你用彩妝畫出像彩繪玻璃的聖誕紅

【獨家】台灣插畫家 | 蘇意傑 - 質樸寧靜的童趣寓境
2012波隆納國際插畫展台灣唯一入圍

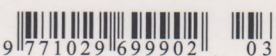
dpi特搜 EPSON第七屆 創意達人大賽成果報導

另類美學 Gabriel Picco | 藝術魔法無所不在

Manfred Stader | 瘋狂有趣的3D地景幻覺

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紙藝插畫



Paper Craft Illustrations



01 Earthstar / acrylic on Paper, paper cutting, diameter 70cm / 2011

藝紙刻趣台

Tim Budden

Tim 用西方的眼、漫畫的誇趣、雕刻的手和紙雕的刀剪，編織刻劃出一幅幅屬於台灣的趣麗風景。

多元風格的絲光紙作

剪紙是 Tim 創作的主要媒材。他用傳統剪紙編織影像、故事和想法。他的藝術基礎和西方文化背景，融合了台灣的文化風情，所激盪的火花反映出他這個人和他在這塊土地上的生活，造就出獨特的剪紙風格。Tim 說自己目前的藝術表現深受三件事物影響：其一是他的漫畫《丹尼爾和跳舞男孩們》的滑稽誇張表現；這些角色又反映出他在台灣生活的一切經驗；同時角色創作的原型其實來自中國傳統的孩童形象、他自己，還有給他特別多靈感的寶貝兒子。也就是說他的創作始終離不開土地、生活與文化這三股主線。

Tim 曾學習雕刻，又畫漫畫，也幫劇院設計場景。他覺得剪紙滿足了他在這三方面的創作欲求：像雕刻一樣，剪紙用上了類似雕刻的切割技巧；陳列剪紙時可利用劇場式的打光技巧，讓作品的陰影投射在牆上，製造立體的效果；剪紙藝術又與漫畫有共通之處，就是只用雙色即可創作出精彩的故事。而且 Tim 握切割刀的方式，就和他拿筆畫漫畫一樣呢。

Tim 說，創作剪紙使用的工具其實很單純，一把刀、一塊切割墊和一張適合的紙就行了。具有韌性，表面又帶有微微光澤的絹紙是他創作的首選。完成一件作品大概需要一個月到兩個月的時間。通常設計構圖所花的時間最長，常常需要一畫再畫才能得到滿意的畫面，因為必須確定成品看起來賞心悅目，而且圖案不會斷裂，結構又要堅固能夠支撐吊掛時的重量。

dpi: How will you describe your creating style?

Tim: Paper cutting is the main medium of my work. I weave images, stories and ideas together using a traditional Chinese folk art (paper cutting), my art training and my Western eyes to create art that somehow reflects me and my life in this culture at this time. There are three strands to my work at the moment. One is the cartoon like antics of my cartoon characters, Daniel and the Dancing Boys. Their stories reflect my life here – things seen, things heard and things experienced. The characters are based on

traditional Chinese imagery of children as well as myself and especially my young son.

dpi: Why did you choose Chinese traditional paper craft as your way of creation?

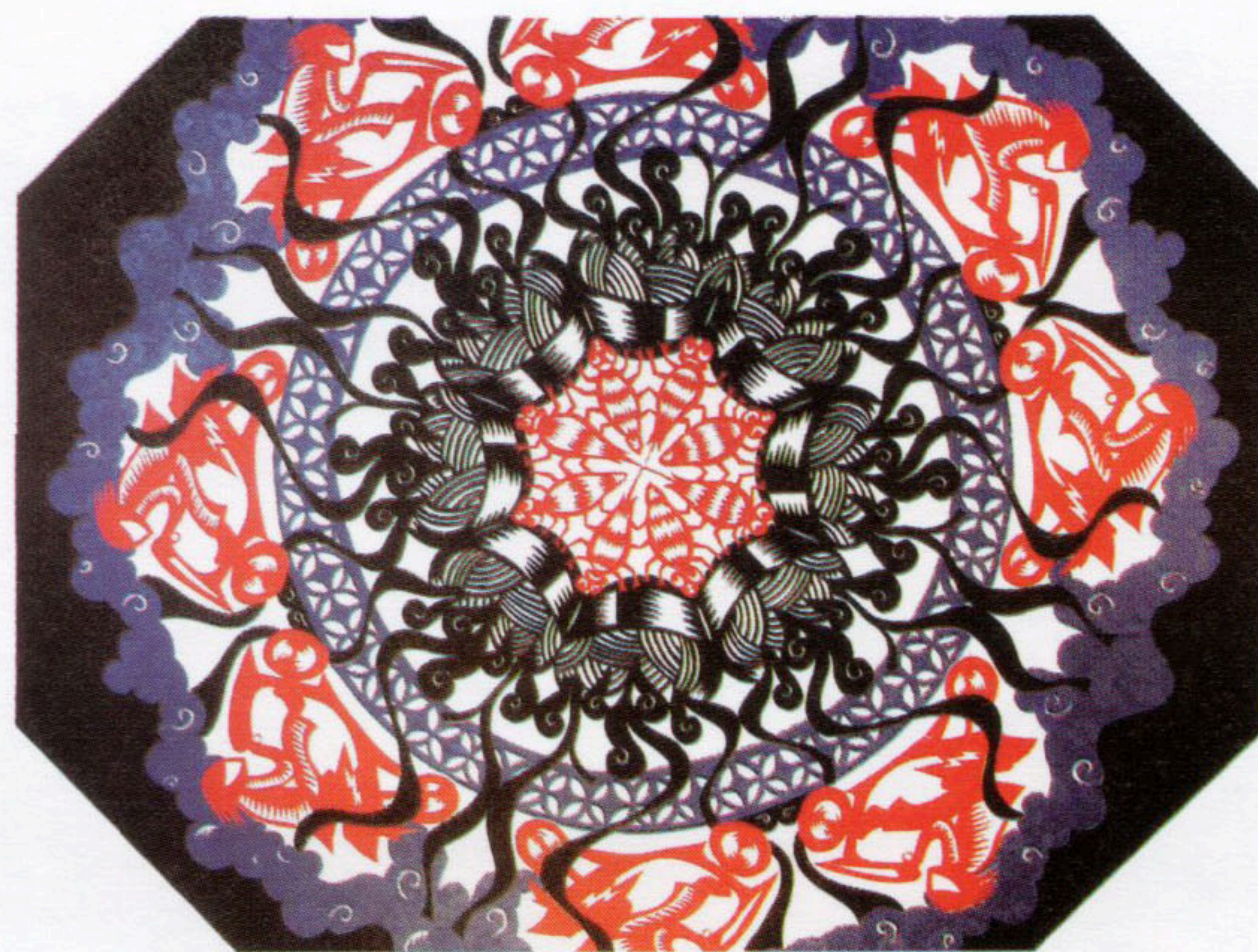
Tim: I trained as a sculptor, and then I became a cartoonist. I also worked as a scenic artist for the theatre. Paper cutting satisfies my needs as an artist because I can carve into the paper much like a sculptor. I can hang the paper cuts in space and use theatrical lighting to make them three-dimensional by casting shadows. Paper cuts tell stories using two colours, much like cartoons. Also the knife I use to cut the paper is used in the same way as a cartoonist's pen.

dpi: Did you apply any special skills or tools in your paper crafts?

Tim: Paper cutting is simple in that you simply need a knife, a cutting board and a suitable paper. I use a silk paper for its strength and beautiful surface sheen.

dpi: How long does it take for one piece of work, in general? What is the usual size of your work? Is there any difficulties you often encounter during the paper craft work?

Tim: A piece of work usually takes between one to two months to create. The design stage often takes the largest amount of time, as I have to draw and redraw the design several times. I have to ensure that not only is the image pleasing to look at, but also that it's strong enough and can support itself.

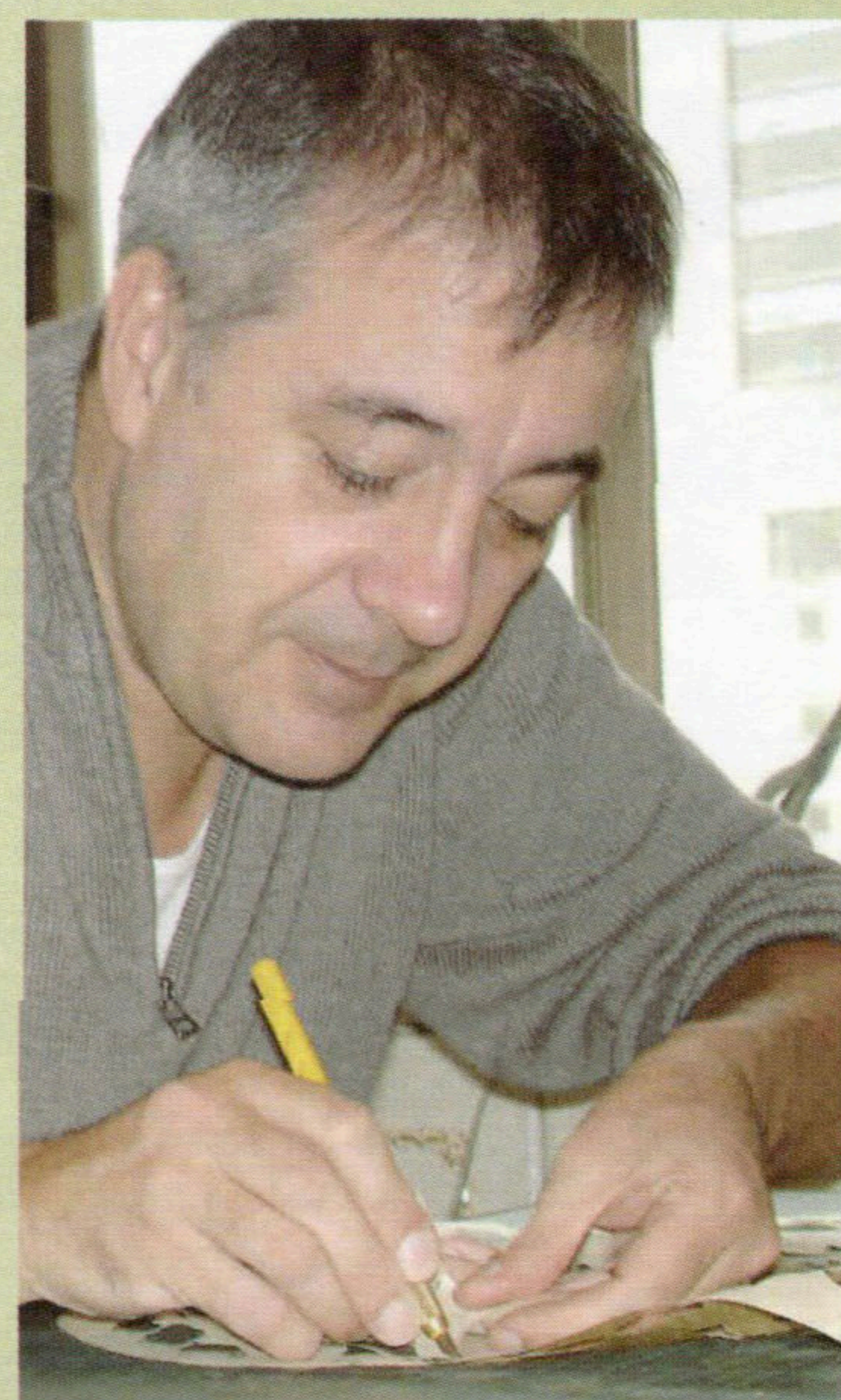


02 Bikes Bows 'n' Bugs / silk paper cutting, 69x69cm / 2006

Tim 出生於英國威爾斯，從九歲開始就立志成為藝術家，並朝著夢想全力以赴。1986 年 Tim 取得英國威爾斯卡地夫學院的藝術碩士學位後，便開設自己的雕刻工作室，同時從事多種藝術創作。除了擔任藝術講師外，Tim 也在一家大型劇院公司擔任場景設計，同時他也是職業漫畫家，作品在英國和歐洲其他地方出版和展出。Tim 的藝術風格深受所在城市的文化影響，但喜愛四處漂泊的他在來到台灣後，發現自己對台灣文化認識太少，無法有所連結，他的創作於是失去了能量，其間十年沒有從事任何創作活動。在台北定居後他有了家庭，從事教學和寫作。直到六年前，Tim 了解自己必須重拾創作，也就在那時，Tim 認識了傳統的剪紙藝術；他發現剪紙就是他和台灣文化的連結所在，這也使他重新找到創作的能量。之後他便經常在台北、英國辦展覽，2011 年並受邀到日本富士川參與世界剪紙藝術展。近期 Tim 也在台北樹火紙博物館舉辦剪紙創作個展。現為鏗紋文化創意有限公司旗下藝術家。

I was born and raised in Wales UK. From the age of 9 I knew I wanted to be an artist so everything I did was to make that dream come true. I graduated with an MA in Fine Arts in 1986 from the University of Wales Institute Cardiff in the UK. As a professional sculptor with my own studio I pursued a number of artistic careers. Apart from art lecturing I worked in a big theatre company as a designer and scenic artist. At the same time I became a professional cartoonist with work published and exhibited in both the UK and Europe. My art was very much a part of the culture in which I lived at that time. When wanderlust landed me in Taiwan I realized that with no connections to this Taiwanese Chinese culture there was nothing to sustain my artwork and for more than 10 years I produced almost no art. Settling in Taipei I started a new career as a teacher and writer and raised a family. Six years ago I realized I needed to reconnect with my art and it was at this time that I discovered Chinese paper cutting. This was the connection I needed to make it possible for me to make art again. Since then I have regularly exhibited in Taipei, but also in the UK and in 2011 was invited to exhibit in 'Kirie (paper cutting) of the World' at the Fujikawa Museum, Japan. Most recently I have a one-man show at Suho Paper Museum in Taipei. For the last year I have also been supported and promoted by ARC.

Tim Budden





01 Earthstar / acrylic on Paper, paper cutting, diameter 70cm / 2011

五彩繽紛的台灣意象

〈Floating Worlds〉是 Tim 利用劇場式燈光創作的立體剪紙系列作品。此系列的創作方式相當自然隨性：Tim 將顏料用潑灑、流淌或滴落的方式灑在紙上，等顏料乾了，他才就自己在紙上所看到的花樣和圖形進行剪紙創作。此系列作品的顏色靈感來自對生活周遭的觀察，像是最近他常用的桃紅、正紅和青色是來自造訪的廟宇，濃綠則源於稻田的景象。此外，他說自己在剪紙中加入各種色彩，是希望藉由新的嘗試，發展出傳統剪紙的其他可能。

Tim 說自己當初來到台灣時，對中國藝術認識很有限。但是他逐漸被台灣獨特的風土民情征服了，他愛上了台灣炎熱的天氣、霓虹燈閃爍的城市風貌、美味多元的小吃和各地區的民間藝術。他特別喜歡參觀廟宇，從牆上鮮豔的彩繪到精緻莊嚴的木雕神像，都展現了台灣民間藝術生生不息的充沛活力，令他深深著迷。

dpi: The color palettes you chose in your Floating Worlds series are all so full of energy. Would you share with us your color philosophy? How do you choose the right color scheme for the project? Why do you choose creatures and nature as the subject in this series?

Tim: The 'Floating Worlds' are made in a very natural and organic way – paint poured, splashed, dripped on paper. When the paint is dry the cutting process is determined by the patterns and shapes I see. The colours I use in the Floating World series are often based on a very personal colour sense. It's difficult to describe but I am influenced by what I see around me. Recently my palette has been influenced by the garish pinks, reds

and blues of temples and the bright intense greens of rice fields. Using colour like this is a way to explore and develop paper cutting beyond its traditional confines.

dpi: As a foreigner living in Taiwan, what impresses you the most about this country? Does Taiwanese culture affect your artworks? Where did you get your inspiration?

Tim: I arrived in Taiwan with little interest in traditional, formal Chinese art. However I was overwhelmed by the exoticness of this place – the hot climate, the neon lit city streets, the vibrant culture of food, religion and folk arts. I enjoyed visiting temples and all the folk arts that are found there from the garish 'Hell' paintings to the woodcarvings of Gods. There was a living, vibrancy to these folk arts, which fascinated me.



02 Earthstar / acrylic on Paper, paper cutting, diameter 70cm / 2011



03 No Kiss! / silk paper scroll cutting, 180x47cm / 2011

微光顯影的立體紙塑 & 車水馬龍的奔馳異想

《Earthstar》是〈Floating Worlds〉系列的最新作品，尺寸最大，直徑約有 70 公分，也是最複雜、花最多時間的一件作品。Tim 花了將近兩個月的時間才將它完成。〈Floating Worlds〉系列的創作方式和之前其他作品完全不同。圖案仰賴顏色自然潑灑流淌形成，而非事前嚴謹的構圖設計。Tim 說他現在仍想試著了解這個系列的故事，因為每一次欣賞都能發現耐人尋味的地方。

《No Kiss!》是另一件 Tim 也很喜歡的作品，尺寸 180 X 46 公分，技巧比較簡單，著重於漫畫式的趣味情節。它的靈感來自於成千上萬在台北街道穿梭的機車。有時候會發生意外，情況或許嚴重，也許沒人受傷。有時甚至在狂風暴雨的颱風天，都可以看到不要命的人在路騎車，被風吹倒或在雨中打滑摔倒的情景。而作品名稱「No Kiss!」其實是汽車保險桿上的標語貼紙。畫面上兩個機車騎士面對面，頭碰著頭，但到底他們是面對面撞了個正著，還是在親吻？或者他們真的是面對面嗎？怎麼看起來又像一個國劇臉譜啊？想看更清楚一點嗎？歡迎大家到樹火紙博物館一探究竟！

Tim 覺得樹火紙博物館是展覽館中瑰麗的珍寶，他很榮幸能在此舉辦個展。這次的展出機會讓他的作品能夠脫離框架懸掛起來，輔以燈光，讓投射的陰影也變成作品的一部分。利用燈光或其他外在元素豐富作品的層次和深度也是 Tim 未來想要嘗試的方向。配合展覽舉辦的工作坊也是 Tim 覺得很重要的部份，因為工作坊可以讓學生們更深入地了解他的作品，也讓參加的人有機會創作自己的剪紙，對他來說是很寶貴的經驗。

dpi: Could you share your favorite works with us? Talk about more the details such as the creating progress, the size, the story, the inspiration, etc?

Tim: Earthstar is the most recent (2011) of the 'Floating Worlds' series as well as being the biggest (at approx 70cm diameter), most complex and most time consuming as well. It took almost two months to complete. The working process of creating this series is the complete opposite to previous work. It relies on chance and the natural flow of paint on paper as opposed to previously carefully designed and crafted paper cuts. I'm still trying to understand the story of this series of 'Floating Worlds' and that's why it fascinates me so much. I can look at it again and again and find something new to think about.

On the other hand the playfulness of the cartoon like 'No Kiss!' (180x46cm) works on a much simpler level where the emphasis is on story telling. In this one the inspiration is the thousands and thousands of motorbikes and scooters that tear around the Taipei city streets. There are often accidents sometimes serious, sometimes not. Even in typhoons there's always some fool riding the streets until blown off by the wind or slipping in the wet. This piece, 'No Kiss!' is named after the bumper sticker, but shows two scooter riders crashing head on, face to face. But are their faces hitting each other or are they kissing? And are there two faces or one face, facing us, made up like a character from Chinese opera?

dpi: Is there any things special that you want to convey by your paper-cut exhibition held in Suho Paper Museum? Who's got the first idea of this exhibition? How did you run it?

Tim: The Suho museum is a beautiful gem of a museum and I was very happy to be offered an exhibition there. The show provided me with an opportunity to take my artworks out of their frames and to suspend and light them in ways that the shadows would become integral parts of the artwork. This is something I want to explore more in the future. The opportunity to run several workshops with the exhibition was very important to me as it provides students with a greater insight into my work and allows them to create their own paper cutting.



04 Butterfly Creation / silk paper cutting, 180x46cm / 2010



05 Butterfly Flow / silk paper cutting, 100x200cm / 2011



01 Jagged Rocks / silk paper cutting, diameter 65cm / 2010



02 Daniel Lost in the Forest / silk paper cutting, 100x100cm / 2009



03 Rhizosphere / acrylic on paper, paper cutting, 62x44cm / 2011

藝術與生命的共生

藝術 Tim 讓他對生活有熱情，他是為藝術而生的人，但光憑創作卻無法謀生。所以他還有其他工作和事業以支付生活所需。Tim 的創作時間通常在下午和半夜。他特別喜歡剛睡醒時畫草圖，因為那是頭腦最清晰也最專心的時候；而實際剪紙作業則是在半夜進行，他覺得可以舒緩心情，讓心靈沉澱。

Tim 說要在台北找到一間工作室比想像中還難。在英國有很多適合當工作室的地方，但台北好像有點少，不知道是不是需求較少的關係。Tim 目前的工作室就是住家公寓裡的一個小房間，有時候也作為其他工作用途或當成教室。工作室裡能夠帶給他工作動力的，是一幅他為慶祝兒子出生所創作的剪紙作品，這同時也是他的第一個剪紙創作，而當時的他還不知道後來剪紙對他來說會如此重要。

抱持熱情持續創作是 Tim 對藝術的態度。目前他手邊還有很多計劃等待實現，同時他也和現在的藝術經紀公司正在進行一項設計專案。此外，他也會延續〈Floating Worlds〉系列的創作方式，繼續實驗色彩在剪紙創作上各種可能性。

dpi: Would you share with us your daily schedule? How do you spend a day in regular? What is your favorite moment?

Tim: Art is my passion in life. I live for it, but unfortunately it doesn't pay the bills. Therefore I have other jobs, other careers that can pay the bills. I usually work on my art in the mid afternoon and late at night. My favorite time to work in my sketchbook is when I first awake because my mind is uncluttered and focused. I like cutting late at night, as it is a very therapeutic and calming experience.

dpi: Would you show us your studio? Do you have anything that can cheer you up in the studio?

Tim: Finding a studio in Taipei is much harder than I thought. In the UK there are many studio spaces available. Studio complexes are common in most cities and yet in Taipei there seems to be few or no such initiatives (from what I know). My studio is a tiny room in my apartment that also acts as my office for my other jobs as well as a classroom at times. The thing that cheers me up is the first paper cut I ever did to celebrate the birth of my son. Little did I know then how important paper cutting would mean to me in the future.

dpi: Do you have any on-going project? What is your next plan?

Tim: My philosophy is to just keep working. At the moment I have several unfinished projects to complete plus I'm working with ARC on a design project. I will continue to also explore and experiment with colour in much the same way as the Floating Worlds series.

dpi



04 Spider's Breath / silk paper cutting, 65x65cm / 2009