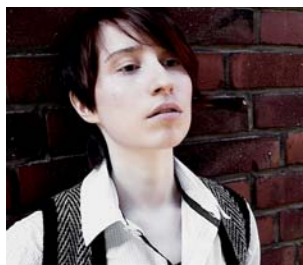




迷格時光
之
欲
KASPIAN
SHORE

以優雅略帶憂鬱的色調與線條描繪認同與情緒之間的記憶薄層，Kaspian 以雌雄同體的男性肖像描繪靈魂的灰階地帶，處理自我的恐懼也處理時光的沉積中難以跨越的複雜呈像。



Kaspian Shore <http://www.kaspianshore.com> · cottoncandy@kaspianshore.com

26 歲的 Kaspian 生於荷蘭與德國邊界，16 歲從學校輟學後開始自學藝術。受前拉斐爾派畫家的優雅風格、以及風格截然不同的極簡漫畫與中世紀聖畫像影響，發展出自己細膩畫風。主題多描繪在寬廣空間中的沈鬱 雌雄同體男性，多使用墨與水彩作畫；近期的畫中人物則轉變為湖邊仙子與森林精靈，嘗試在木板以油彩創作出輕盈、栩栩如生的肖像。

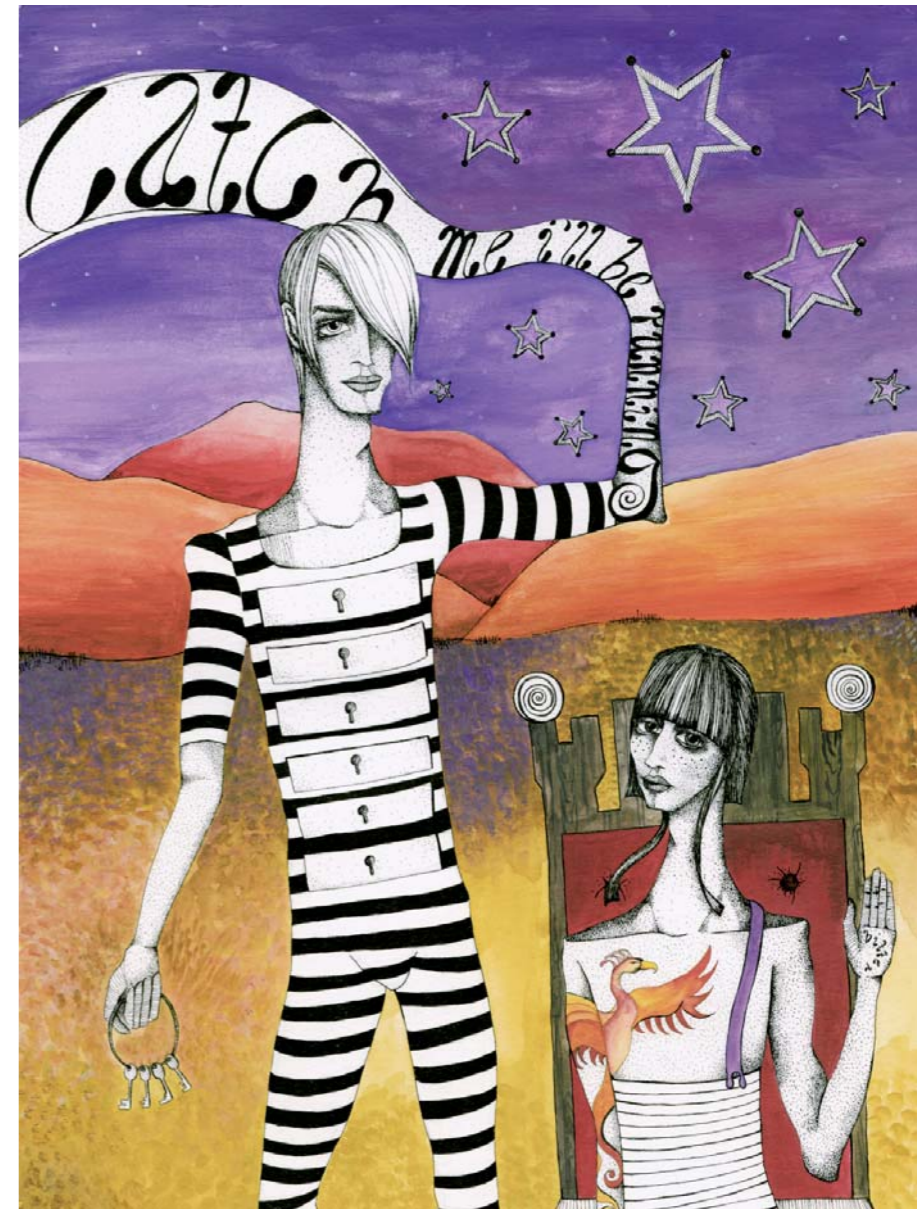
Kaspian Shore is 26 years old and was born near the Dutch-German border. He has been working as a self-taught artist ever since he dropped out of school at age 16. Influenced by the elegance of pre-Raphaelite painters as well as the contrasting simplicity of manga and icon painting, Kaspian's developed his own delicate style of wistful, androgynous males in vivid wide open spaces. With the experience of ink and watercolour illustrations, Kaspian is currently transferring his characters into ethereal lake and forest spirits, attempting a soft, lifelike look in oil on wood panel.



洗刷情緒與記憶的創作

以「描繪雌雄同體小男孩與靈魂」為創作主題，Kaspian 說，「我並不期待任何人看著我的作品時，都能看見或感覺到跟我一樣的感受，因為我有點像是住在自己的泡泡裡面，幾乎從來不曾離開，因此我也非常好奇外面究竟在發生什麼事情。」創作畫這件事情把感覺與情緒帶進了他的生活，敦促他畫下那些累積下來的記憶，那些事情所是、或者應該是的情狀。「像是開鑿一條運河，把情緒從身體中洗刷到畫布的表面。這會幫助我處理我自己與內在持續存在的各種恐懼。」

使用墨水作畫，有時也創作使用木板為底的油畫插畫，近幾年來也使用不透明水彩與水彩，並對這兩種顏料感覺又愛又恨。通常會使用鋼筆尖與墨水搭配水彩作畫，不過水彩的易乾性質讓他在上色的時候總是很緊張。自從開始使用油彩後，非常喜歡那種慢乾的效果，而且甚至可以呈現出水彩無法展現的效果。不過，水彩那種不可預期的特性有時也充滿魅力。非常享受使用鋼筆尖與黑墨來創作，喜歡使用墨來作畫的一個原因是因



為它乾得很快，這可以讓人在一天裡面或甚至幾個小時就完成作品；另外則是因為墨的黑白對比可以表現出強烈衝突的凝止感；使用墨也能讓人創造出非常小、非常精緻的圖像。會使用很多小墨點來創造陰影，讓它們看起來像是鑿刻在石頭上。

dpi: Would you please use one sentence to describe your creating? Also, what's your philosophy of art?

Kaspian: One-sentence description of your creating style: Traditional ink/watercolour illustrations and oil on wood paintings of androgynous boys and spirits. I'm not expecting anyone to see or feel the same as I when looking at my pictures. I live in sort of a bubble that I hardly ever leave just because I'm so curious what's happening on the outside. I create because it brings sense to my life, and the things that I create are memories of what has been and visions of what ought to be. I canalize, I wash emotions out of the body and onto a surface that makes them visible, and it helps me cope with myself and all the terror that is going on inside me.

dpi: Your works show simple lines and elegant color. What is the material you usually use and why do you prefer to use them? Why does the effect of this material (or the materials) attract you?

Kaspian: I've been working with ink and gouache/watercolour for a few years now. I must say, it's become a bit of a love-hate relationship. As much as I enjoy drawing with a nib and black ink, the colouring part still always makes me tense because I have so little control over it. Ever since I started painting with oils and came to appreciate its slow drying times, I find it even more difficult to achieve the results I want in watercolour. However, the unpredictability of water carving out its own way can sometimes be tempting as well.

One of the reasons I've been attracted to ink drawing for a long time is that it's such a quick medium. Once you apply it, it'll dry immediately, which allows you to finish your work within a day or a few hours. Another, more prominent reason is the strong contrast of black ink on white paper. My characters in ink are very stiff, very motionless, and my technique of shading with thousands of small black dots almost makes them look like chiseled in stone. It is also possible to create very small, very delicate pictures, which is something I prefer to large formats.

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|----|----|----|
| 01 | 02 | 04 |
| 03 | | |
01. Come out of your shell
 02. Escape the nest
Oil on wood panel, 45x45cm
 03. Ja
Mixed media on paper, 24x32cm
 04. Andrew and I
Ink & gouache on paper, 30x40cm



★ 鍾情肖像畫作

畫作中的心情與氣氛會隨著自己的成長與改變而變化，同時也會隨著觀者的看法而有所不同。有些人會感覺到憂鬱，有些人則覺得他的作品有點悲傷，有些人則覺得畫作表現了一種同性戀氣質；也有人覺得這些作品有點可怖，他也聽過有人說這些畫作很可笑。對 Kaspian 來說，感受到畫作呈現出什麼，其實正表現出了觀者能夠以及願意看見什麼。打從非常小的時候，Kaspian 就對描繪人物非常感興趣，喜歡畫各式各樣的人，因為人乘載並且傳遞了情緒。畫中的人物可以是他本人，而他也可以化身畫中的虛構角色，讓畫裡的人感受到自己感受、訴說自己想表達的話語。這些畫中的人生存在另外一個除了他們的存在以外空無一物的世界中，他們可以變得強大、平靜、令人神迷目眩；也可以被放進任何一個人的家裡，這麼一來每個人都可以擁有一小片的他。這種想法讓他覺得很愉快。

Kaspian 認為自己的風格比較接近歐洲形式的寫實風格漫畫。從小就看了許多漫畫的他認為，漫畫的敘事與畫風影響了他的美學觀點建立。另一方面，他形容自己也是一個「熱烈的前拉斐爾畫派畫家崇拜者」，主要是因為這些前拉斐爾畫派的畫家們對現實的描寫混合了一種荒涼與憂鬱感，深深觸動著他。「這是為什麼我的胸中總是居住著兩個靈魂：一個試圖捕捉簡潔，另一個則不斷挖掘更為豐富的細節。」而真正作畫的時候則融合兩種不同的媒介來構成兩種不同的圖樣，比如他常混合墨水與油畫顏料。

dpi: You draw lots of people in your work, and they usually show some kind of melancholy atmosphere. What's the world you are trying to depict in your works?

Kaspian: The mood, the atmosphere in my pictures changes as I change and grow within. Besides, not everyone always recognizes the melancholy. Some people think my work is sad, some think it's homoerotic, some find it morbid and I've even heard others say it's funny, so I guess it very much depends on what people are able and willing to see.

I've always loved to draw people, even when I was still very young I would always display people because they transport emotion. My characters can be me and I can be my characters, they feel whatever I feel, tell whatever I have to tell, they can survive in a world where nothing but them exists, they can be strong, peaceful or captivating, and be put right into your home, for that everyone can own a small piece of me. I find that a very pleasant thought.

dpi: How would you describe your art style? Which artistic style or period, or which artist influence you the most?

Kaspian: Spontaneously, I would describe my style as something like a more realistic, European type of manga. I used to watch a lot of anime when I was little, and it certainly had an influence on my sense of beauty and aesthetics. On the other hand, I am an ardent admirer of pre-Raphaelite painters. It is their perfect depiction of reality combined with an overall feeling of solitude and melancholy that touches me deeply. I suppose that this is one of the reasons I have two souls dwelling in my chest: one trying to capture simplicity, and one craving for opulence, which to me can be easily combined by using two different mediums for different motifs, in my case ink and oil paint.

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|-------|----|--|
| 05 | 08 | 05. Brother
Ink & watercolour on paper, detail of original 30x40cm |
| 06 07 | 09 | 06. Ataxia and I
Ink & gouache on paper, 30x40cm |
| | | 07. Feles
Ink & gouache on paper, 36x48cm |
| | | 08. Come home when the leaves are falling
Ink & gouache on paper, 32x24cm |
| | | 09. Patrizio's Potion
Ink on paper, 24x24cm |



★ 面對時光的凝視

他慣常在年終進行一種自我回顧與省思，每年的年末他都會在十一月或者十二月的時候畫一兩幅有人們在其中的作品，這類的作品意味著一整年的自我完成，不過在他畫那些人的時候，總覺得聯繫感開始變得鬆散。對 Kaspian 來說，這有點像是自己送給自己的聖誕禮物，向過去一年揮手道別的儀式。“Come home when the leaves are falling” 這個作品是 2009 年的年終作品，整個作品的主题與基礎環繞著一個叫做 Andrian 的男孩子，這個男孩懷著希望想要在年終、落葉紛飛的時刻回家，不過卻從來沒有辦法實現希望。

dpi: What's the story behind the work 'Come home when the leaves are falling'? Do you always have stories behind the works?

Kaspian: There's this quiet tradition of mine to turn inward at the end of the year and ponder. I create one or two pictures every November or December that has people in them that mean a lot to me or have accompanied me throughout the year, however, the bond usually starts to loosen by the time I draw those people. I guess it's sort of an intimate Christmas present to myself, one that's waving goodbye and trying to let go.

* "Come home when the leaves are falling" was created November 2009 and revolves around a boy named Andrian, like basically all of my work. It speaks about the inexhaustible hope that Andrian is going to come back home, at the end of the year, when the leaves start falling, but it is also the bitter realisation that he never will.

There isn't always necessarily an individual story behind each picture. It is often a sheer emotion, a thought, a colour, a melody that will make me want to sit down and capture something on paper.





★ 交錯魔幻與真實的生命

Kaspian 的作品未必都有獨立的故事在背後，有時只是在描繪一種感覺、思考、色澤或者一種音律，任何會讓他想要坐下來開始作畫的東西。“Hourglass Boys” 是一個相對早期的作品，是大約在 2006 年到 2007 年初左右所創作系列中的一幅，兩個畫中的角色身上貼著「Andrian is not dead」的字樣。這作品中他試著絕望地去撼動那些記憶、拔除它們，但是卻沒有辦法越過，就像圖中兩個沒有辦法超越彼此的人像，因為他們的腳長在一起。這個作品講述的是一種內在的掙扎，藉由埋葬那些纏繞著自己的想法來阻止時間流逝。

如果在他的畫中有任何超現實的成分，那都只是純粹從他自己的鮮明想像而來，一些魔幻的念頭，或者是童年所看的那些卡通們。Kaspian 也喜歡把東西以沒有邏輯或者複雜的方式排列組構，因為生命也並不總是按著邏輯來，而同樣是非常複雜的。他常常躲進自己的小藝術世界中，在那裡每件事看起來對於他而言都很合理、安全而且正常，因為那一切都是他所創造出來的世界。

對他而言最特別的作品，是那些以真人作為範本所畫的肖像。像是他私人作品中的那幅“*Andrian and the Sea*”就是這樣一幅作品。有一些特別是早期的作品，對自己的意義總是大過對其他人的意義，所以他會選擇把這些作品保留在自己的牆上、不販售出去。並且，這些作品也會時時提醒他注意，那些醒著的時候環繞著自己、在日常生活中產生意義的東西。

dpi : Would you please talk about the work “Hourglass Boys”? There are also some fantasy elements in your works. Where are the inspirations from?

Kaspian : “Hourglass Boys” is an older picture that was one piece of a series in late 2006/early 2007. It stands out a bit for its two doll-like characters being plastered with the words “Andrian is not dead”. I was desperately trying to shake memories off me but couldn’t get over them, just like the two dolls won’t be able to get over each other because their legs are grown together. It’s an inner struggle to stop time from passing by and bury those thoughts that are haunting you.

If there are fantastic or surreal elements in my pictures, they simply derive from my vivid imagination, magical thinking, or too many cartoons in my childhood days. I like to put together things that make no sense or are complex, just because life doesn’t always make sense and is complex. I often just dive into my own little art

world, where everything seems pretty reasonable, safe and even normal to me because I am the one who creates it.

dpi : So far, which is your most favorite work? And why? Or which one is the most special for you?

Kaspian : The most special to me are the ones that have real people in them, not just a character I made up from my imagination. One picture that will certainly remain in my private collection and thus can be called one of my favourites is “*Andrian and the Sea*”. There are some more, mainly older pieces that I suppose will never mean as much to anyone else as they do to me, which is why I decided not to sell them but keep them on my own walls. I need those pictures to fill the rooms with thoughtfulness and a peaceful smile that only I can see. Those works are what’s keeping me on my toes, what’s grounding me and what’s giving sense to every day I wake up.



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|----|-------|--|
| 10 | 11 12 | 10. Through snow and swirling memories |
| | | 11. Sketch, no caption |
| | | 12. Brother |
| | 13 14 | ink & watercolour on paper, 30x40cm |
| | | 13. Disarm me |
| | | 14. I will not |
| | | ink on paper, 24x32cm |



★ 發自內心的靈感泉源

截至目前為止，Kaspian 還沒有過靈感枯竭的經驗，對他來說關鍵是不要只是環繞著作畫構圖，而是要從詩意、思考、情緒與記憶的池子裡，創造一些發自內心的東西，這樣的話靈感就不至枯竭。雖然他也感覺自己還年輕，但也已經察覺世界的黑暗面與明亮面，他也覺得自己總是在這明暗間的灰色地帶試圖掌握一切。那種持續追求渴望事物之所為是、以及追求從來沒有嘗試過的事情的經驗，對生活的啟發永遠都不會足夠。最近正在創作一系列以鬼魂與海或樹林中的精靈為主角的作品，同時，他也在進行油畫實驗，試著創作出第一個比較大尺寸的木板油畫作品。對他來說從線畫進展到以油彩繪畫、來「讓人物更為逼真」一直是夢想，這也是他給自己的新目標，而從 2009 年的歲末作品“Through snow and swirling memories”中或許可以看見一點端倪。

dpi : What would you do to refresh the ideas for creating?

Kaspian : Right now I don't feel like there is ever going to be a time that I'll be out of ideas. The key is to never hunt for motifs or try to outdo oneself with every new work but to create from the heart, from a

pool of poems, thoughts, emotions and memories that can never fail or run dry. I am only young but have been to see both the world's lightest as well as its darkest places, and being in the middle of them is the task I now will be forced to handle. I think that this task, as well as a constant feeling of longing for what ought to be and for all the things you have never been and will never have is enough of an inspiration for one lifetime.

dpi : What are you working on recently? Or would you share your goal of future with us?
Kaspian : I am currently creating a series of new characters that are ghosts and spirits that come from the woods or the ocean. At the same time, I have been experimenting with oil paints for long enough now to finish my first proper and larger pieces on wood panel. It has been a longstanding dream to be able to actually paint instead of draw and make my characters "come alive", so this is what I'm having planned for next year. A glimpse can be caught at my most recent work—2009's wave of goodbye± Through snow and swirling memories". dpi

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|----|----|----|
| 15 | 16 | 17 |
| | 18 | |
- 15. Metaphysics
Mixed media on paper, 42x56cm
 - 16. Andrian and the Sea
Ink & watercolour on paper, 42x56cm
 - 17. Hourglass Boys
Mixed media on paper, 30x40cm
 - 18. Untamed
Ink & gouache on paper, 36x48cm