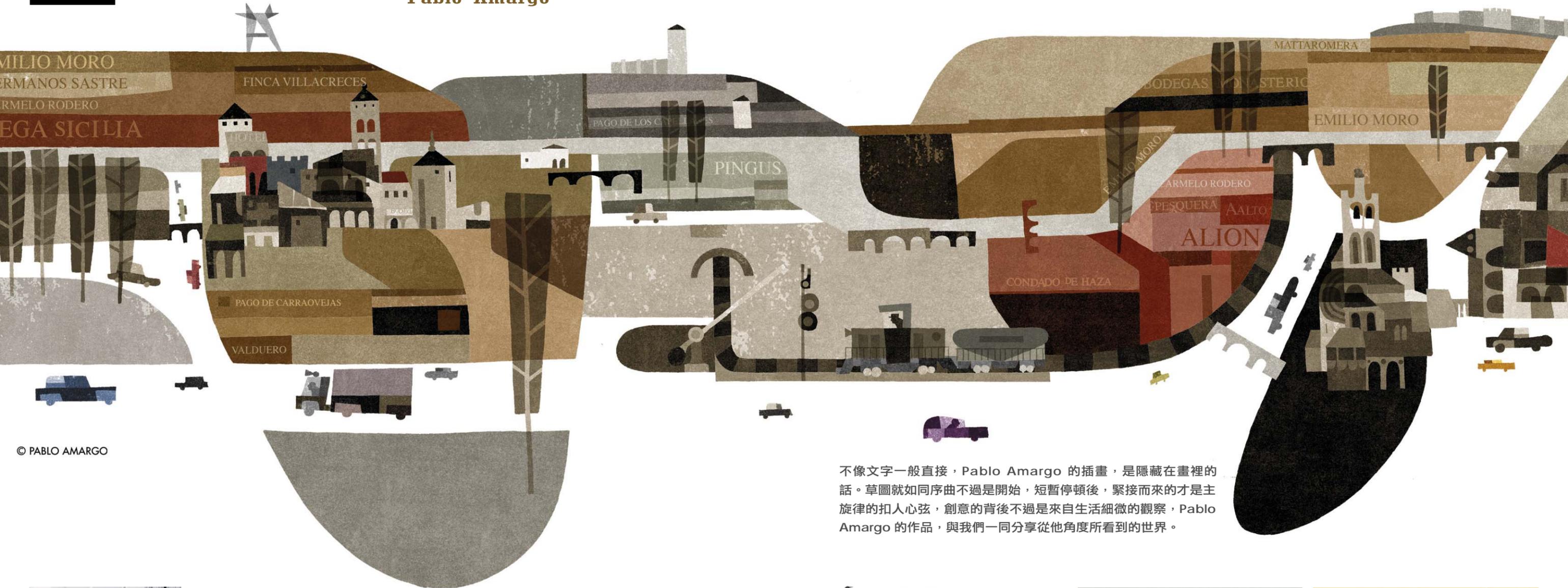


畫中話 隱藏的視覺衝突

Pablo Amargo



不像文字一般直接，Pablo Amargo 的插畫，是隱藏在畫裡的話。草圖就如同序曲不過是開始，短暫停頓後，緊接而來的才是主旋律的扣人心弦，創意的背後不過是來自生活細微的觀察，Pablo Amargo 的作品，與我們一同分享從他角度所看到的世界。

© PABLO AMARGO



Pablo Amargo

estudio@pabloamargo.com · www.pabloamargo.com

1971 年出生於西班牙北部的奧維耶多小村莊，就讀當地薩拉曼嘉大學美術系，並專攻平面設計與多媒體。90 年代開始發展他的專業插畫家事業，特別是為書籍創作插畫。曾獲 2000 年中央國家圖書出版社榮譽獎，MOTIVA 競賽，2003 年 Bank 's Book of Venezuela 競賽，2004 年獲得西班牙全國兒童文學插圖獎，2006 年收到來自國際間插圖界最受影響力的 Bratislava Biennial of Illustration 兩年一次所頒發的五枚勳章之一。參與過 2005 年“西班牙插畫展”，2003、2005 及 2007 年葡萄牙的 Barreiro Bienal of Illustration 展。目前在他的作品“Exportaciones Insólitas”內有部分插畫被選入 Bolonia 書展參與展出並也將在“Blue Book Group”博覽會中展出。

He was born in 1971 in a village called Oviedo in the north of Spain. He studied Fine Arts at the University of Salamanca, specializing in Graphic Design and Media. He developed his career as a professional illustrator in the 90s working particular on illustrations for books.

Awards and selections:

- 2007 2005 2003 Barreiro Bienal of Illustration of Portugal
- 2006 Bratislava Biennial of Illustration
- 2005 Spanish 's Illustrations
- 2004 National Award for Children's Literature Illustration
- 2003 Bank 's Book of Venezuela Award
- 2000 Centro Nacional del Libro (Venezuela)
- Motiva Award

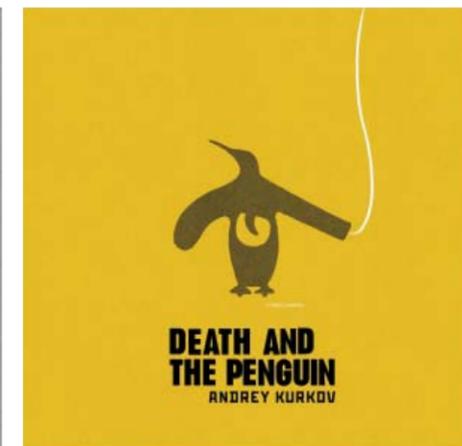
- 01 Vinos de Ribera del Duero
- 02 Exportaciones
- 03 Cartel

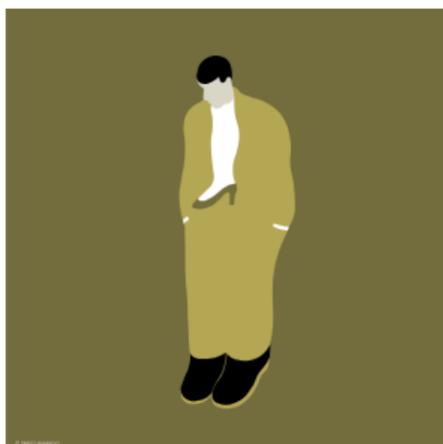
與葡萄園美麗的邂逅

關於被刊登在美國紐約時報雜誌“Vinos de Ribera del Duero”這幅作品，插畫背景是位於西班牙半島心臟地區的一片平地，試圖將沿著 Duero 河濱從上空俯瞰葡萄園的畫面，其土壤的彩色馬泥土色調突顯出來，以反映有關顏色的多樣性與此地區不同釀酒廠的概念。

dpi : Also, would you please talk about the work titled “Vinos de Ribera del Duero. Suplemento del New York Times. Publicación del ICEX 2006”? How is this work conceptualized?

Pablo Amargo : Those illustrations were published in The New York Times to promote a Spanish region famous for being one of the places which produces some of the world's best wines. Being the region at the heart of the Spanish peninsula is a flat land, with almost not mountains or hills, traversed by the Duero River. At the Duero river margin are found the vineyards. If you fly over the area you can get a marvellous and colourful mosaic of earthy tones. Land gets yellow or red. My illustration tries to reflect that colour diversity relating it with the different wineries of the area.





傳承自古老文化的風格

我喜歡利用線和空間的搭配去繪圖，不單只是能簡單分辨我的作品風格，更可以在短時間內作畫並達到畫面的秩序與圖面的清潔。我喜歡呈現的主題多半都是來自生活當中，例如仔細觀察客廳中的沙發，再快速將畫面繪於草圖本上，等到圖面有比較完整的構圖想法之後，再重新繪製並完成。快速繪圖的特質，主要是來自於古老文化藝術的啟發，例如前哥倫比亞或日

本浮世繪版畫時期都傳承了一慣的謙虛與做畫的正確性，許多當代的畫家對我來說都是重要的參考指標。

dpi : What's the material you prefer to use when you create? And why is this material attracts you?
Pablo Amargo : The only material that I use is the drawing: line and space. The colour is secondary. The most important thing when I draw are the forms, I love to represent things, animals, plants, buildings, people...I want simple forms easily recognizable. For drawing sometimes I pay attention to things surrounding me.

I watch animals or objects in the street or in the kitchen at home that then appear in my draws: sofa, cheese grater, knives.

Other times I examine magazines and newspapers until I find a photo that surprise me: people walking or cycling, people reading in their home's sofas, people playing with a ball... I draw those figures with fine lines in my sketchbook. Then I draw it again successively until I get the most sincere figure.

dpi : In your works, we can notice some geometrical shape in the composition. It's very interesting. How would you describe your art style? Who or what affect you the most in the establishment of your creating style?

Pablo Amargo : It's crucial to me that my public recognizes quickly that is drawn. In order to get that cleanliness and order are very important because they allow me getting out of the draws useless and annoying things. I like use geometric compositions because help a lot to do a fast reading. It's an efficiently way of ordering which appears in the paper.

My visual references belong to drawers and creators tradition that communicates things humbly and clearly. I am inspired by ancient culture's art as, for instance, the pre - Colombian (Toltec, Aztec, Mayan) or the engravings' Ukiyo-e Japanese period. Many contemporary drawers as Aubrey Breadsley or Saul Steinberg have continued with that tradition and all of them are an important reference to me.



用藝術創造藝術

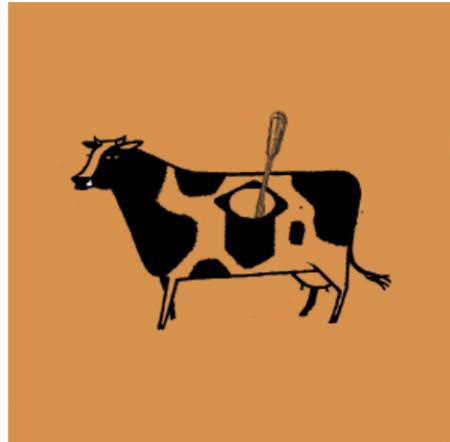
我的藝術哲學即為在工作中享受娛樂，因為藝術是由藝術所創造出來的。我期待觀眾能在未知的情況下，透過作品視覺上的衝突，分享我做為欣賞者時所感受到的能量，進而感染到開心的氛圍，而這也成為我創作最大的動力來源。而新的想法很多時候都會在意想不到環境經由不同管道產生靈感。換句話說，有創意的作品總是輕易的激發我的靈感，我喜歡用創意的態度面對生活。

dpi : Would you please share your philosophy of art fist? What's the reason you keep creating for?
Pablo Amargo : My way of understanding my job has to do with the entertainment. It can be said that I believe in the Art by the Art. I look for to surprise the spectator creating visual illusions to provoke the feeling of the marvellous and surprising before the unexpected. With my images I try to stimulate that part of the brain that laughs when it sees things that have been resolved of an unforeseen way.
As a spectator I am easily influenced. I feel myself excited when I watch a dance show, a magic show, classic movies or a piece of contemporary urban art. I feel a new energy inside that full my life and makes me forget of everything. My wish

is to be able to create in the rest of people that energy that I feel. That is the main reason which brings me to do my everyday work as a creator.

dpi : What would you do when you need to refresh the ideas? Also, what would especially inspire you to create in daily life?
Pablo Amargo : Some ideas emerge when I'm working in my studio but many of them come up of an unexpected way: in the shower, in the bed, going for a walk.... However, the most part of ideas for a specific work appear when I'm trying to get ideas for other project. That is the reason because I always work with a sketchbook in which I make note of them for a better occasion. In general, I'm inspired by ingenious works of others and no necessary have to be illustrated works. For example, I marvel at a good screenplay or a well written book. I like creative attitudes before life, people asking themselves about the sense of things and thinking about them. There are examples of it in contemporary circus, modern architecture or avant-garde cuisine.

04	06	08	04. Cartel
05			05. Vanguardia
			06. Exportaciones
			07-09. Cartel
07	09	10	10. Vanguardia



插圖如隱喻

在與文字有做搭配的作品，不論是我自己的書籍或是與報紙合作的專欄，我都習慣先去閱讀文章要點，叢那裡尋找有交集的插畫搭配，避免與內文中有重複，解釋圖中的元素是沒有意義的，讀者才是將圖像與文字做連結的關鍵。如同我與西班牙“La Vanguardia”報紙合作的專欄就是一項新的挑戰。主題是有關人的恐懼或是焦慮，希望透過專欄回應讀者，可以更好的解解決情緒管理的問題。對於那些文章，我的立場不像文章一般直接，反而利用插圖隱喻陳述的能力當作我的優勢。

dpi : What's the most important for you when you illustrate for a book? Is there any story you prefer when doing the illustration for books?

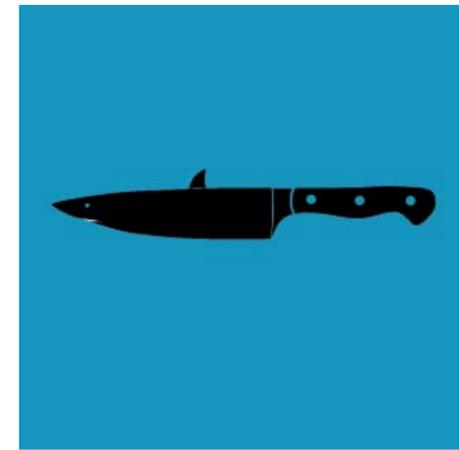
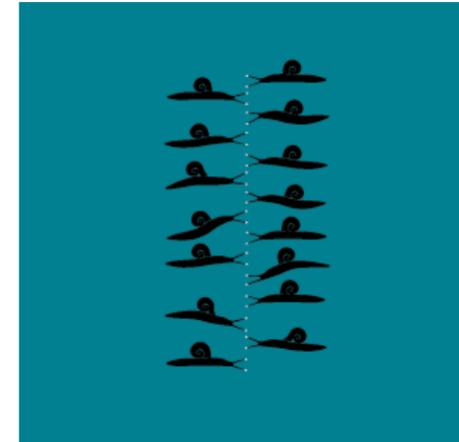
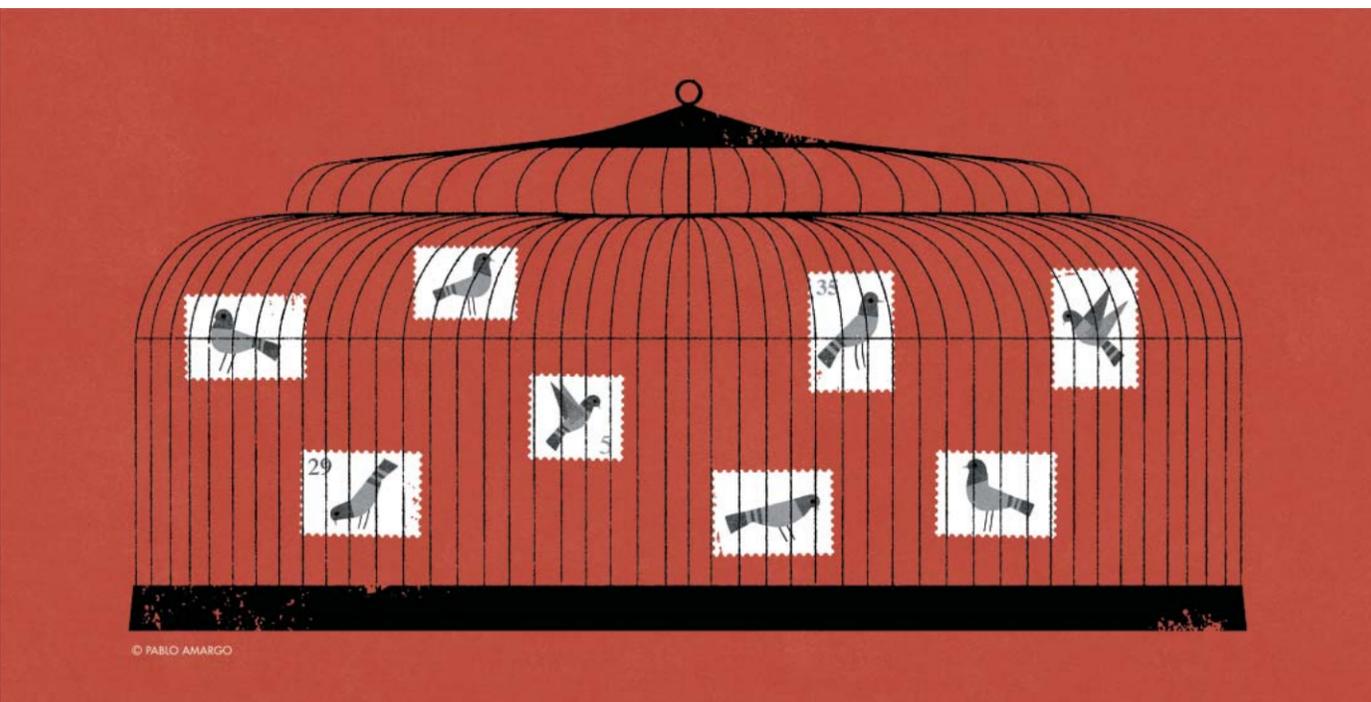
Pablo Amargo : In my books, I try to avoid saying the same that the text does. I like go to the written essential and, from there, to look for a type of images where something happens parallel to the text. The reader is who has the possibility of building bridges between images and words. For my work I also try to avoid texts that have been written with many descriptions.

It has not sense to me drawing all and each individual elements that appears in the description of a living room or of a landscape. I don't like fantastic stories with grotesque and odd animals and neither epic tales. Other way, I like so much apparent serious texts (about Botanic or Zoology) and also poetic texts. I would like to do a Maths book.

dpi : You created for magazines in quite different columns. Which column you illustrate for impressed you the most? And would you please share one work of your favorite in the works you illustrate for columns and share the reason with us ?

Pablo Amargo : At the moment, I'm collaborating with "La Vanguardia", an Spanish newspaper. Every Saturday is published one of my illustration with an article. The topics being treated have nothing to do with politics or economy but with the human being, our fears or angst: with the wish that we all have of being better or get solved our emotional troubles. The articles are always the answer to the letter of a reader who tells some personal situation. Some letters tell about harsh realities.

For those articles my illustrations use to rely in ambiguity. I don't illustrate directly the situation treated by the article. I take advantage of the capacity that images give me to do metaphoric representations. Each article is a new challenge for me in a work that makes me being focused.



序曲後的主旋律

“Historia Natural” 是一本很棒的動物繪本收藏，也是目前為止最複雜且耗時最久的創作，將在不久做為西班牙與法國的聯合項目發行。八年前就開始動工，一次只創作一種動物用兩種概念呈現，而每一種動物都去做很多的資料蒐集證明我找到最有趣的設計，產生出不同的想法，就已經花掉數個月的時間。再者，創作的過程大多數的情況下，我甚至拿出已經完成好的作品再重新創作，不但成為一項永遠也不會結束的工作，同時也讓更多工作停擺，曾經還一度因為沒有靈感放棄整個計畫，真的是非常辛苦的一個過程。而現在我正同時進時兩個案子。其中一個是名為“Chance”的一本書，故事是有關一位不相信機會的年輕人，與心愛的女孩卻相反之間的糾葛。這是一個複雜的案子，就好像我開著有四方型輪子的車嘗試經過一段非常漫長的路程。另一個案子則是西班牙 Valencia’ s 博物館（稱做 MUVIM）有關 Kipling 吉普林的插畫工作。

complex and time consuming in which I have worked so far. It will be published recently as a joint project between Spain and France.

“Historia Natural” is a great collection of illustrations about animals.

I think it was eight years ago that I began working by myself in a project in which I played with the meaning of the words. But after working on it several weeks my illusion for the project fade away and I abandoned it.

At that moment, I just had made some illustrations of cows and penguins that looked very funny. So I decided to continue that kind of images in which I did put together two different concepts using always an animal form. Also, from the very first moment I choose to employ only two colours.

As time went by I added more and more illustrations to the series but, at the same time, a lot of work was discarded either. We can say that for every four new illustrations I got rid of two of the old ones, and so it turned in a never ending work.

With every illustration I had to do a lot of research and proof drawing till I was able to found the most interesting design. So I drew once and every time each animal.

I remember that with a whale I tried tenths of times till being able to find what I was looking for. On most occasions I even took up again an illustration already done and start to work on it anew. So it was a very obsessive task.

Anyway the most difficult of everything was to find the ideas. Sometimes that took me just a week but most of the times the search took months for every new idea. So it was an exhausting labour. dpi

dpi : Which work is the most difficult for you and why? Would you share the experience with us? And how did you overcome it?

Pablo Amargo : At the moment I'm finishing "Historia Natural", a book which is the one most



11	12	13	16	17
14			18	
			19	
15				

11-13. Historia Natural
14-15. Exportaciones
16-19. Historia Natural