

彩映自然的擬化扉頁

Claudia Degliuomini



1966 年生於阿根廷的布宜諾艾利斯，畢業自國立藝術學院。參加許多插畫的工作坊和研討會，例如在國立藝術大學研究所舉辦的阿根廷插畫家 Istvan Schritter 的講座。2003 年開始創作童書插畫，與阿根廷、巴西、美國、義大利、墨西哥、波多黎各、西班牙和英國等地的出版社都有合作。聯展經歷豐富，在日本、義大利、希臘、哥倫比亞、伊朗和阿根廷本地都曾展出作品。2009 年榮獲伊比利亞美洲文學節第一榮譽獎、2008 年獲 IBBY 阿根廷分部 ALIJA 頒最佳圖書獎，以及受邀為 2008 年波隆納插畫展「為什麼牛會飛」特輯的阿根廷榮譽畫家。並曾獲選為布拉斯國際插畫雙年展的阿根廷代表。

Claudia Degliuomini was born in Buenos Aires, Argentina, in April 1966. She's graduated from the National Academy of Fine Arts. She's attended several illustration workshops and seminars, like Istvan Schritter's at the IUNA (National Art University Institute). Since 2003 she illustrates children books for different publishers in Argentina, Brazil, USA, Italy, Mexico, Puerto Rico, Spain and the UK. She's participated in several collective exhibitions around the world and her work has been awarded.

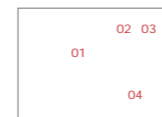
Award(after 2008):

- \* First honorable mention. Iberoamerican Literature Festival. Athens, Greece 2009
- \* Selected at the Biennial International of Illustration "I colori del Sacro. Terra". Padova, Italy 2009
- \* Prize. "Pajarraigos" (Birdroots) was selected by ALIJA, the Argentine branch of IBBY (International Board on Books for Young People), as The Best Illustrated Book of the Year 2008.
- \* Selected in the catalogue "When the cows fly" Argentina guest of honor. Bologna Children's Book Fair 2008.
- \* Selected to represent Argentina at the Biennial International of Illustration. Bratislava, Eslovaquia.

Exhibitions (after 2009):

- 2010
- \* Blue Book Group. Owl Spot Theater. Tokyo, Japon.
- 2009
- \* Palazzo Vescovile. Biennial International of Illustration "I colori del Sacro. Terra" Padova, Italy.
- \* Texnópolis Cultural Center. Iberoamerican Literature Festival. Athens, Greece.
- \* Bogotá International Children's Books Fair. Colombia.
- \* Blue Book Group. Momayez Art Gallery. Teheran, Iran.
- \* Recoleta Cultural Center "Art Machine" Retrospective. Buenos Aires, Argentina.

讓季節或動物背上一輪故事，在畫裡兜著引人沈思的奧漫喻言。Claudia Degliuomini 相應動物與人類的彼我之心，投射大自然更迭的擬化情思，在夢境般的鮮明色彩中映照著純真幻想。



01. THE AUTUMN  
02-04. GIGANTE



明亮純真的透明畫作

因為居住在自然環抱的郊區小鎮，那些蜂鳥和其它不知名的鳥兒都成了我靈魂的滋養，給了自己很多靈感。我經常尋找著事物的光明面，或許這些純真感性也流露在作品中。還是學生的時候便深受印象派捕捉特定時刻方式的影響，現在依舊熱愛莫內那種直覺性的用色，也強烈感同他對於園藝的熱情，如那些池塘和睡蓮。我想自己作品的面貌是跟隨自己本身和經驗而轉變，所以之後慢慢對乾淨的空間和圖像感興趣，便開始將無益於主題的物件從畫面中移去。我的作品逐漸傾向簡約風格，仍在持續嘗試與努力當中。

常用的媒材有不透明水彩、墨和透明水彩，有時候會全部都用並組成拼貼。畫之前會先熟讀幾次要配合插圖的內文，等待預感即將「下蛋」般的時機點。想像要給故事什麼樣的氣氛，一邊隨筆畫下一些人物或情節。我會花上許多時間，嘗試為原文提到的想法構思出不同的、或相應的意思來作畫，避免重複表現文字已經講述的部分，並加上或提供一些自己的看法。有時候一開始發想就得到極佳的點子，但這時我還是會繼續想想看是否還有其它的可能觀點，接著就是歡樂的上色與玩樂時間！

dpi : We found that your works are full of childlike fantasies, they are really naive. Could you share your aesthetic or philosophy about your work?

Claudia : I live in a suburban town surrounded by nature, especially hummingbirds and many kinds of other birds that nurture my soul and give me inspiration. I always look for the bright side of things and maybe this spreads into my work.



dpi : Are there any art period or style has influenced you? And how would you describe your own style?

Claudia : During my period as a student I was very

influenced by the Impressionists as in the capture of a special moment. I'm still fascinated by the intuitive use of the color by Claude Monet. I share with him the gardening passion for ponds and water lilies. I believe that my work changes with my experiences and with my own change. Lately I'm more interested in a clearer space / image, and I try to remove things that do not contribute to the idea I want to draw. My work is tending towards a minimalist style, but I'm still working on it.

dpi : What material, tool and techniques did you use and why you choose that? Usually, what's your working process when you create?

Claudia : I use gouache, ink and watercolors; sometimes I mix them with collage.

My working process begins by reading several times the text I have to illustrate. At the time I feel as if I'm brooding an egg in the nest. I think in the climate that I want to give to the story and I begin some sketches of the characters or of the scenarios. I have a tendency to work long hours looking for the different / parallel levels of meaning, trying not to repeat the idea of the text but to add to it or to give my vision of it. Sometimes the first idea prevails, but I always try to find other points of view as well. Then comes the coloring... and play-time!





dpi : Please talk about your books "Pajarraigos" and "Gigante", what are the stories about?

Claudia : "Pajarraigos" (Birdroots) tells a metaphorical story about birds with roots. The birds have long fingernails that bury into the ground and settle. Then the trees that are descendants from them keep seeing our world from above. It was a good opportunity for me to work with deep feelings. I was very touched by this story. Happily this book was selected by ALIJA, the Argentine branch of IBBY (International Board on Books for Young People), as The Best Illustrated Book of the Year. "Gigante" (Giant) is an adventure in a garden with three characters: a boy, his grandmother and an ant. It talks about the different points of view depending from where you look at things, and how those points of view are not shared by everyone. Out of empathy I chose to tell the story from the character of the ant, perhaps because of the energy it puts into the work and its ability to stand up to adversity.

dpi : Would you please describe your book "Monstruos de colección", what message you would like to show through images of this book?

Claudia : "Monstruos de colección" (Collection Monsters) brings together four hilarious stories of young monsters. One is about Polikarpio, a monster that goes out on his own to scare kids, but encounters some trouble as he's wearing a new pair of shoes. The second is about Tartufo's unpleasant visit to the hairdresser's: he hates haircuts. Then there's the story of the arrival of a sister to Rufo's house and his monstrous jealousy. And finally, a love story between a monster daughter, born to a royal family, and a young prince, born in a cave of monsters. In this book my job was to place emphasis on tenderness and the ridicule, I was to imagine laughable situations and items from monsters



### 擬人化的同理思考

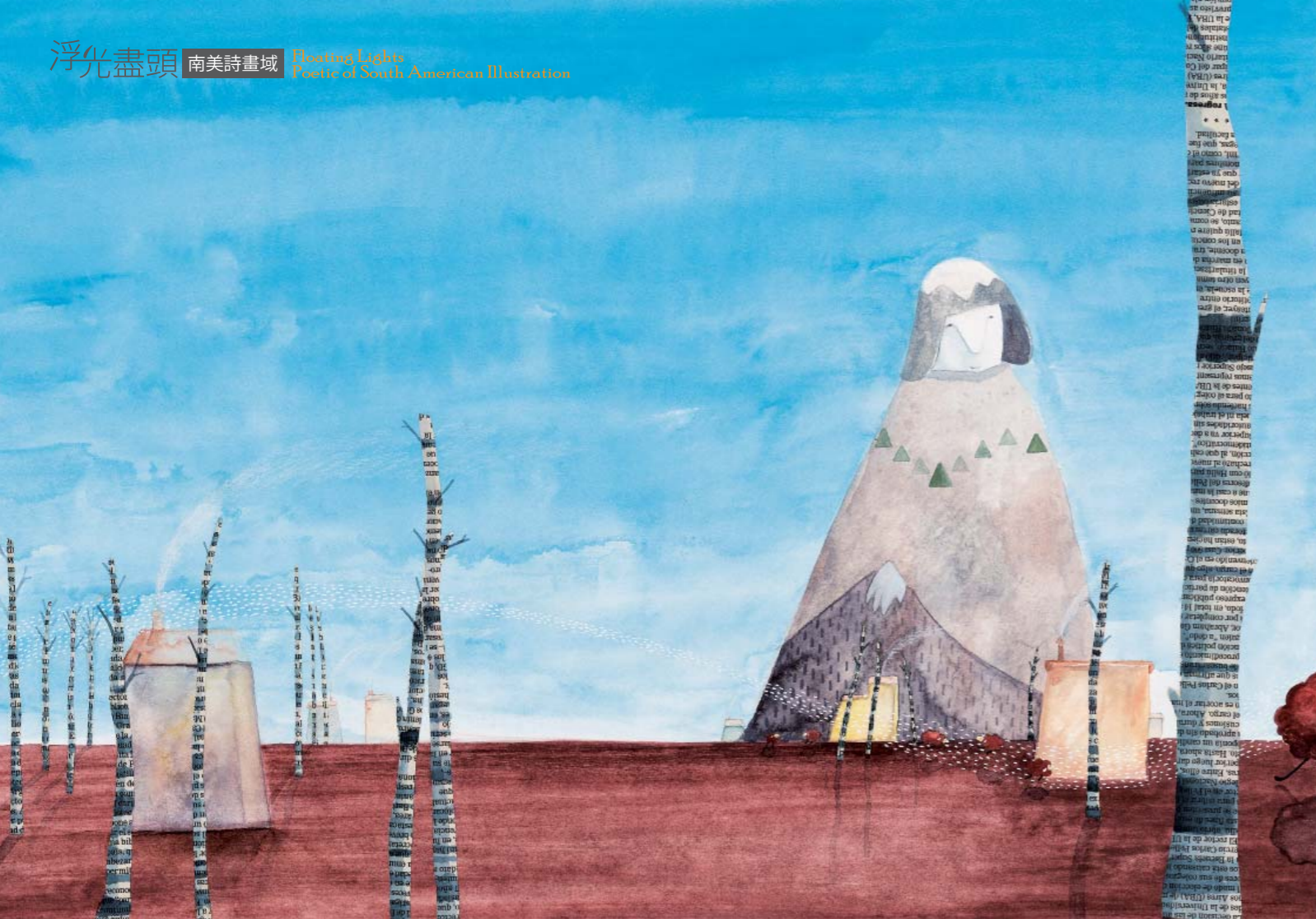
我為一個故事做的插畫，獲選國際兒童讀物聯盟 (IBBY) 阿根廷分部 ALIJA 的年度最佳插畫圖書，這本書書名是 "Pajarraigos"，直翻的意思是「鳥根」，是一個鳥身上有著根的隱喻故事。故事講到鳥兒有很長的腳趾，深入地面並固定在土壤中。然後這些鳥兒的後代變成了樹，自此一直從高處俯視這世界。這故事的含意很深讓我接觸很多，也給了我挑戰畫出深意故事的機會。另一本我畫的花園冒險故事書裡有三位主角，分別

是小男孩、他的祖母和一隻螞蟻，書名叫 "巨人 (Giant)"，內容講述世界會因為從不同視角觀察而有所不同，你所看到的也無法與另一個人分享。在這裡我以螞蟻的角度出發來講述故事，或許是因為出於對牠們勤奮工作和勇敢面對逆境的同情心。

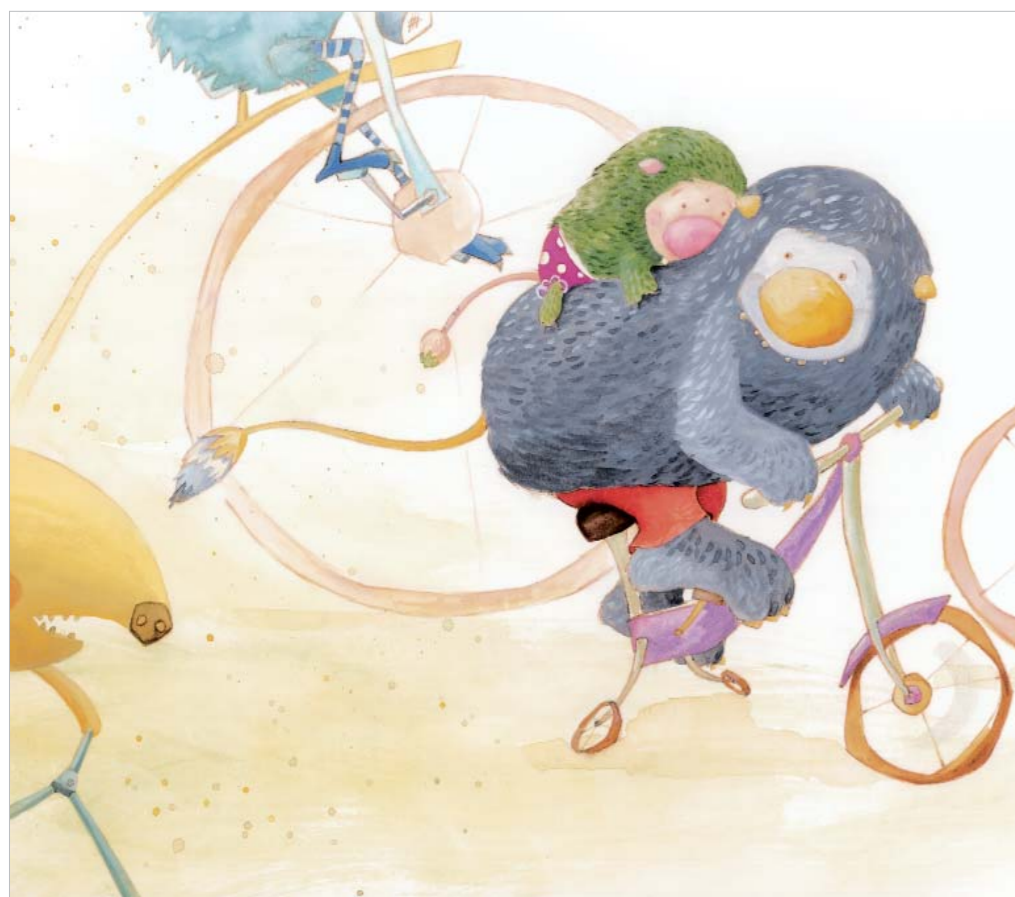
還有我在另一本書描繪四隻滑稽怪物各自不同的故事，書名是 "Monstruos de colección"，

意指「怪物集錦」。第一個故事裡有隻名叫 Polikarpio 的怪物想要去嚇唬孩童，卻被腳上的新鞋所阻礙；第二則故事怪物 Tartufo 則要去「理髮」，這件牠最討厭的事：找理髮師剪頭髮。第三則裡的怪物有了妹妹，因而開始展現牠怪異的嫉妒心。最後一個故事是關於誕生在皇室的怪物女兒，和生在怪物洞穴裡的年輕王子之間的愛情故事。在這本書裡我必須突顯溫柔與荒謬，想像好笑的場景和怪物們的日常用品物件。





彩映自然的擬化屏頁 | Claudia Degliuomini



### 🐼 挑戰為故事撰文與繪圖

同時為一本書撰寫故事和描繪插圖，最困難的事是必需讓圖文互動卻又不重複描述內容。通常我會先想像好畫面再開始畫，而那些畫面經常來自夢裡。很高興在繪製書籍「秋天」（“The Autumn”）的時候，我被獲准擁有極大的創作自由和時間，得以實驗出許多創意。然後在進行第二本書「冬天」（“The Winter”）時，我甚至不必先給出版社看過草稿，溝通完想法後他們便全然放手讓我去做。製作「秋天」和「冬天」兩本書時，靈感是將季節的轉換擬人化，讓某個角色移動帶領出一年四季的變化，同時進行愉悅旅程。我嘗試表現特定時刻裡人生可能擁有的氣味和回憶，在這場旅行和季節中玩耍文字，還描寫了愛情故事。未來如果有時間，我會繼續做這個系列作品，也因為自己同時擔任「秋天」的寫作和插畫者，所以它成為我強烈熱愛作品。不過我的最愛永遠都是手上正在進行的作品。

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|----|----------------------------|
| 11 | 11. THE WINTER             |
| 12 | 12. MONSTRUOS DE COLECCION |
| 13 | 13. PAJARRAIGOS            |

### 🐼 從阿根廷遠眺國際

dpi : We found that you have published your own books which named “The Autumn” and “The Winter”, you are both the illustrator and writer of them. Could you share with us about what's the difference between these two kinds of characters? And what's the most challenged part when you worked?

Claudia : Definitely the biggest challenge in this kind of work is to find the words to interact with the image without repeating it. I always start with the image, which sometimes comes from a dream, and then I work on it. In these cases I had a lot of freedom from the publishers to experiment and I had the time required, which makes all the difference. The second book to be published, “The Winter”, was more relaxed and allowed me more fun. I didn't even presented sketches to the publisher. I told them about the idea and they gave me all the liberty to do it.

Both “The Autumn” and “The Winter” emerge from the idea of transforming a season of the year into a character that moves but enjoys the journey. I tried to make visible these moments with its particular smells and memories in our lives. There is also a play with words between the journey and season, and of course there's a love story. It is in my plans to continue the series when I have the time for my own projects.

dpi : Which works is the most special or the most favorite for you? Would you please share the work and the reason as well with us?

Claudia : I have great affection for “The Autumn”, perhaps because it was my first book as an author-illustrator. But my favorite is always the one I'm working on at the moment.

身為阿根廷的插畫家，我感覺自己受到這裡的陽光和溫度，還有土壤與天空的顏色，及平廣延伸景致和南方地景的影響。這裡的插畫環境也隨著眾多小型出版社突起而有所成長，在阿根廷沒有正統的插畫教育環境，所以包含我在內，許多插畫家可能大部份出身自純美術或平面設計的教育背景。我們會藉由參加和觀賞大型書展，如波隆納插畫展，來自我學習；而我常要求自己在創作書籍時能控制每個步驟，用簡單圖像傳遞訊息，並讓那些被忽視的獲得關注。也希望未來能多接觸國際市場和出版社，因為我感覺國內的創作市場仍偏保守，沒有很大的自由表現空間。

dpi : As an artist, have you been influenced by your own country Argentina? Would you please to share the creating experience or illustration environment there?

Claudia : I feel influenced by the light and temperature of my country, by the color of the earth and the skies, by the large flat extensions and by the southern landscapes.

Our illustration environment now is growing with the appearance of new small publishers. In Argentina there's no formal education to become an illustrator, so many of us come from different disciplines such as the Fine Arts or the Graphic Design mostly. We learn working and visiting the big book events like the Bologna Children's Book Fair.

dpi : What's your creating plan in the future?

Claudia : I'm always working on a book, trying to beat myself at every step, to convey a message keeping things simple, to make visible what goes unnoticed. I wish I could reach new international markets and publishers. I often feel my country plays it safe and leaves no room for new expressions less stereotyped than usual. **dpi**

