

夢遊在馬德里 不思議的夜



Ana Juan的插畫世界，有點神祕、有點俏皮、有點古怪、有點可愛；深厚的古典美術訓練使她的筆觸看似隨手拈來，卻非常細膩圓熟，濃厚豐富的色彩更使她的作品給人一種扎實、溫暖的感覺。她習慣以手指揉碾顏料和炭筆作畫，成品上常留下的指紋軌跡是她的特色，也是她的專屬簽名。我們從畫紙或畫布上，可以直接感受到她為藝術奔放的生命熱情。

01 為「兩姊妹」一書所作之封面，日本講談社出版。
"Dos Hermanas" (Two sisters) made for the publishing house.
Kodansha (Japan) will get published next year 2008.
Medium: acrylic colors and coal on paper.
02 Ana Juan / Photograph by Hans Paul Brauns

Ana Juan出生於西班牙的瓦倫西亞。畢業於美術學校後，她搬遷到馬德里，並開始為雜誌和報紙繪製插畫。1991年，她搬至巴黎，並在日內瓦和紐約舉辦繪畫創作個展，曾因獲得日本講談社MORNING雜誌漫畫獎學金到過東京，目前居住在馬德里。Ana Juan曾出版過多本畫冊和童書，其中許多都被翻譯成多國語言，包括日文、韓文和希伯來文。她的第一本童書《The Night Eater》（故事和插圖都是Ana Juan的創作）就得到了Ezra Jaks Keat獎。

自1995年起，她開始為The New Yorker雜誌效力，她的插畫作品也開始得到來自各界的許多殊榮，包括插畫家協會（the Society of Illustrators）的多面金牌。現在，Ana Juan正在創作她的下一本童書，同時也在Met藝廊展出為大都會歌劇院《Hansel and Gretel》所創作的作品。

Ana Juan was born in Valencia (Spain). She studied Fine Arts and later she moved to Madrid where she started to publish her illustrations in magazines and newspapers. In 1991, she moved to Paris and exhibited her paintings in Geneva and New York, after a stay in Tokyo by a KODANSHA MORNING INTERNATIONAL MANGA SCHOLARSHIP. She came back to Madrid, where she currently lives.

Ana Juan has published many illustrated books, between them, some are children books. Her first children book as an author "The Night Eater" won the Ezra Jaks Keat Prize. Her books have been translated in many languages including Japanese, Korean and Hebrew. Since 1995, she contributed to the magazine The New Yorker and her illustration has got many honors and gold medals from the Society of Illustrators. Actually, she is working on a new children book and exhibits her paintings at the Gallery Met about the new production of The Metropolitan Opera House, "Hansel and Gretel".

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熱愛藝術 黑白也繽紛

從我有記憶開始，就常是自己手中拿著鉛筆的畫面。從小我就是畫不停，總是畫滿一張又一張的紙。幸運的是，我對於畫畫的著迷得到母親最佳的支持，很早我就在正規教育之外，也接受了美術學校的教育。多年之後，我進入了瓦倫西亞的美術大學，那裡也是我的出生地。即使每年都需要用炭筆畫那些古老的石膏像，但在學裡的感覺還是很棒。在這個只有黑與白的學習過程中，我得到了正統的古典藝術教育。這個黑白時光對我而言是相當五彩繽紛的。

dpi: Please tell us how you enter the art world. Who ever inspired you to be an artist?
Since I have memory, I can see myself with a pencil in my hands. When I was a child I have drawn without stopping, filling out tons of papers. Happily, my mother did the best out of my obsession and early I started to go to Art schools beside of my regular School. Years later, I went into The Fine Art University in Valencia, my born city.

I felt well into the art school, in spite I have to spend years over years only drawing old plaster models, with charcoal, using just blank and white this process gave me a formal education about classical art. This black and white time was colorful for me.

親上顏料的指紋 最獨特的簽名

我的創作過程很簡單，只有一有點子，我就會畫出幾張草圖，有時候只是很簡單的略圖，但如果是給編輯或客戶看的，我就會畫的比較完整一點。然後，一旦初始創意準備完成或是通過客戶同意，我就會畫在紙張或畫布上，使用的媒材大多是壓克力顏料。如果是黑白作品，我通常會使用炭筆或墨水筆。我的作品都不是以數位技術創作而成，Mac電腦只被我

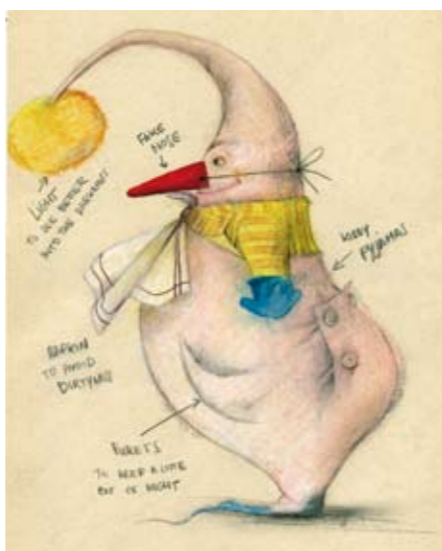
用來調整色階、尺寸、背景顏色，或是掃描、傳檔、保存作品等。當我創作時，我會用手混和顏色、炭粉和紙張，以呈現較好的顏色。我想，多年以後，人們可以憑指紋辨識那些我沒簽名的原創作品。

To play with sizes, to change the background color, to patch,
To do proofs for samples...
I am not creating my images with the computer.
My Mac is a tool more for my work.
Please, feel free to ask me again and again.

dpi: Would you please talk about your creating process for our readers? Would you make a draft before painting? What materials or tools (software or hardware) you usually use?
My creating process is very simple; once I got the idea, I would do one or more sketches, sometimes just a rough or a more elaborated sketch if I have to present this to the editor or client. Then, once the idea is ready or approved by the client, I pass to paint it usually on paper or sometimes on canvas and the medium is mostly acrylic colors. For black and white, I love to work with charcoal or ink.

My images are not created or manipulated by computer, I just using my Mac for scanning, sending or small touchings up. When I am working, I touch the colors, coal or papers with my fingers to mix better the colors. I think, in many years my unsigned originals can be recognized by my fingerprints.

dpi: How do you gather your inspiration? What source could inspire you usually?
The inspiration can be gathered in anyplace, in a song, in a couple of colors, casually together, in a book or a movie, which impresses you...in unexpected moments. The world is just a source of inspiration, to catch it or not depends on your eyes.



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04-07 食夜獸的創作過程 The creating process of "The Night Eater"



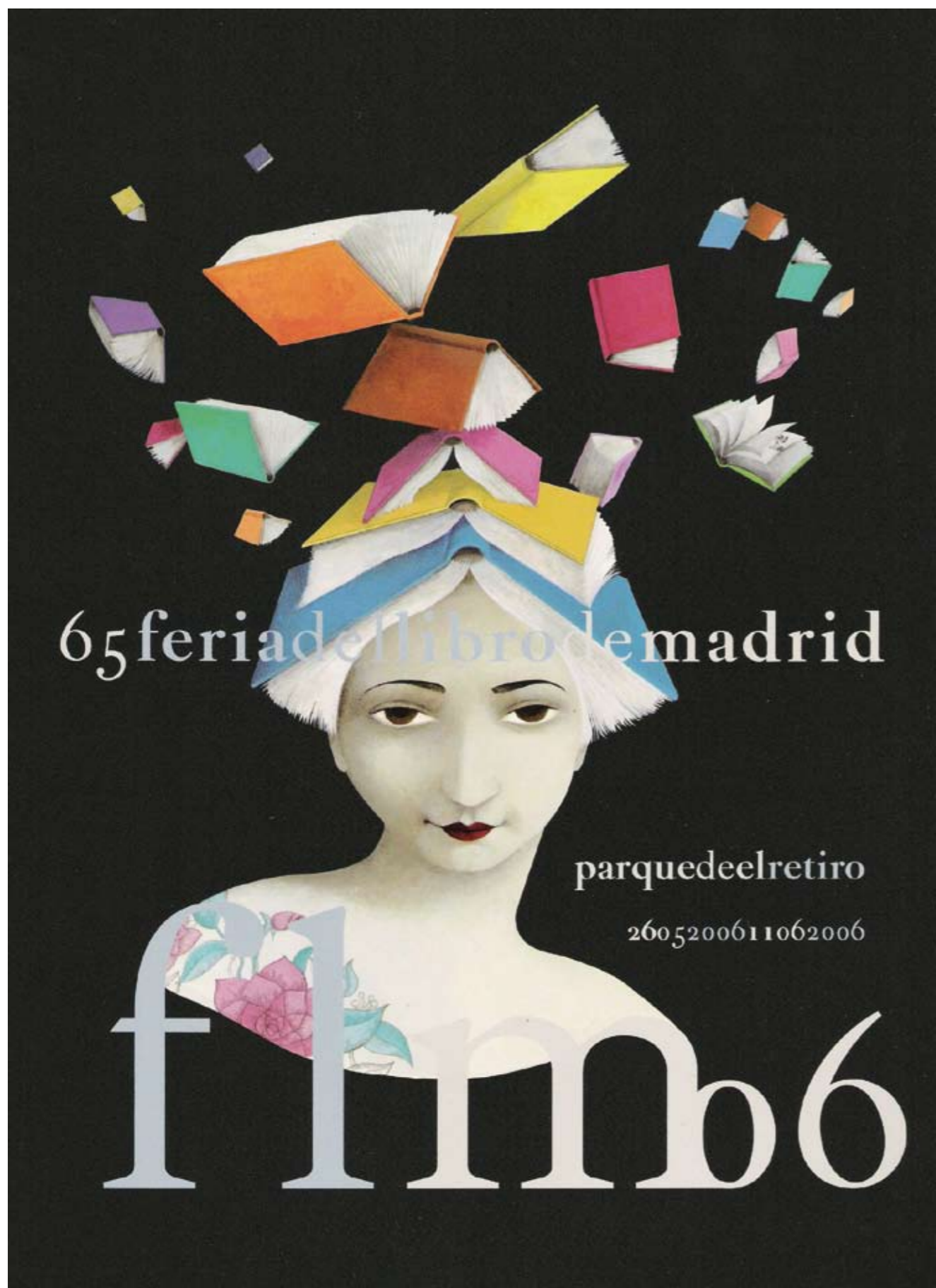
貪吃的食夜獸

我並沒有意圖要創造一個想像中的怪獸，但我希望創造出的角色都非常、非常的小，但卻都非常、非常的危險。我最愛的童書作品是我的第一部作品《The Night Eater》，從一張有著黑色人物的小草圖開始，他看起來就像是由黑色棉花做成的。我為他創造了有關一個貪吃角色的故事，他總是飢腸轆轆，為了要幫世界帶來白天，還把夜晚當作巧克力一樣吃掉。這個故事和角色都經過了許多修改，編輯和我曾有過不同的意見，但在許多討論之後我們還是達成了共識，一起誕生了這部作品。

dpi: Which children's bookwork is your favorite? Please share your creating concept with our readers, and what are the difficult things during producing this work?
My favorite one is my first children's book as author "The Night Eater". As you can see on the images, the process started just with a little rough, a black character who seemed made out of black cotton. Out of this point, I started to develop the story of a gluttonous character, always hungry, who is eating the night as chocolate to bring the day to the world.

The story and main character, have got many changes, the editor and me we had different points of view, but after a lot of discussions we found a point in common.

dpi: We found many fantastical creatures or animals in your works, if you could become an animal, what would be your choice?
I won't they to be a fantastical creature, but anyway...I would like to be something very, very small but very, very dangerous.



景仰古典藝術 挑戰社論議題

關於最喜歡的藝術家，實在太多無法一一細數。我喜歡西歐最早風景畫家Patinir畫中的藍色，我仰慕Giotto（義大利畫家和建築師，被認為文藝復興時期的開創者）和Piero della Francesca（義大利文藝復興時期畫家），也欣賞像Jonathan Nem的設計師……。許多藝術家在我心中都占有一個重要的位置。

創作生涯中，其中有一個最大的挑戰就是為The New Yorker雜誌畫封面。在這個案子中，封面需要表現社論的意涵，責任和壓力來自於具批判性的微妙主題，當時伊拉克戰爭非常重要。順帶一提，如果是週期性的主題，像是時尚或季節，多數時候壓力會來自於時間的限制，你可能只有幾個小時的時間去完成作品。

dpi: Which art period or style in art history is your favorite or has been influenced you the most? Who are your admire artists?

I can't choose and I don't want to choose. There are so many artists and movements that I love. The blue color of Patinir, Giotto, Piero della Francesca and designers as Jonathan Nem.

A lot of artists have a place in my heart.

dpi: Since you became artist, which work made you impressed and seemed to be a big challenge?

One of my biggest challenges is still the creation of a cover for The New Yorker magazine. In this case, the cover has the status of a editorial. So the responsibility and pressure for delicate and critical theme, as the Irak's war is very important.

By the way, for seasonal themes, as fashion, seasons and so on. Mostly, the pressure came from the timings; you have just few hours to do the final.

08	09 10 11
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- 08 Poster Book Fair Madrid 00 / Medium: Acrylic on paper
- 09 Covers for The New Yorker 2002
- 10 Covers for The New Yorker 2003
- 11 Covers for The New Yorker 2004
- 12 Latin Film Film Festival 00, Tokyo (Japan) / Medium: Acrylic on paper





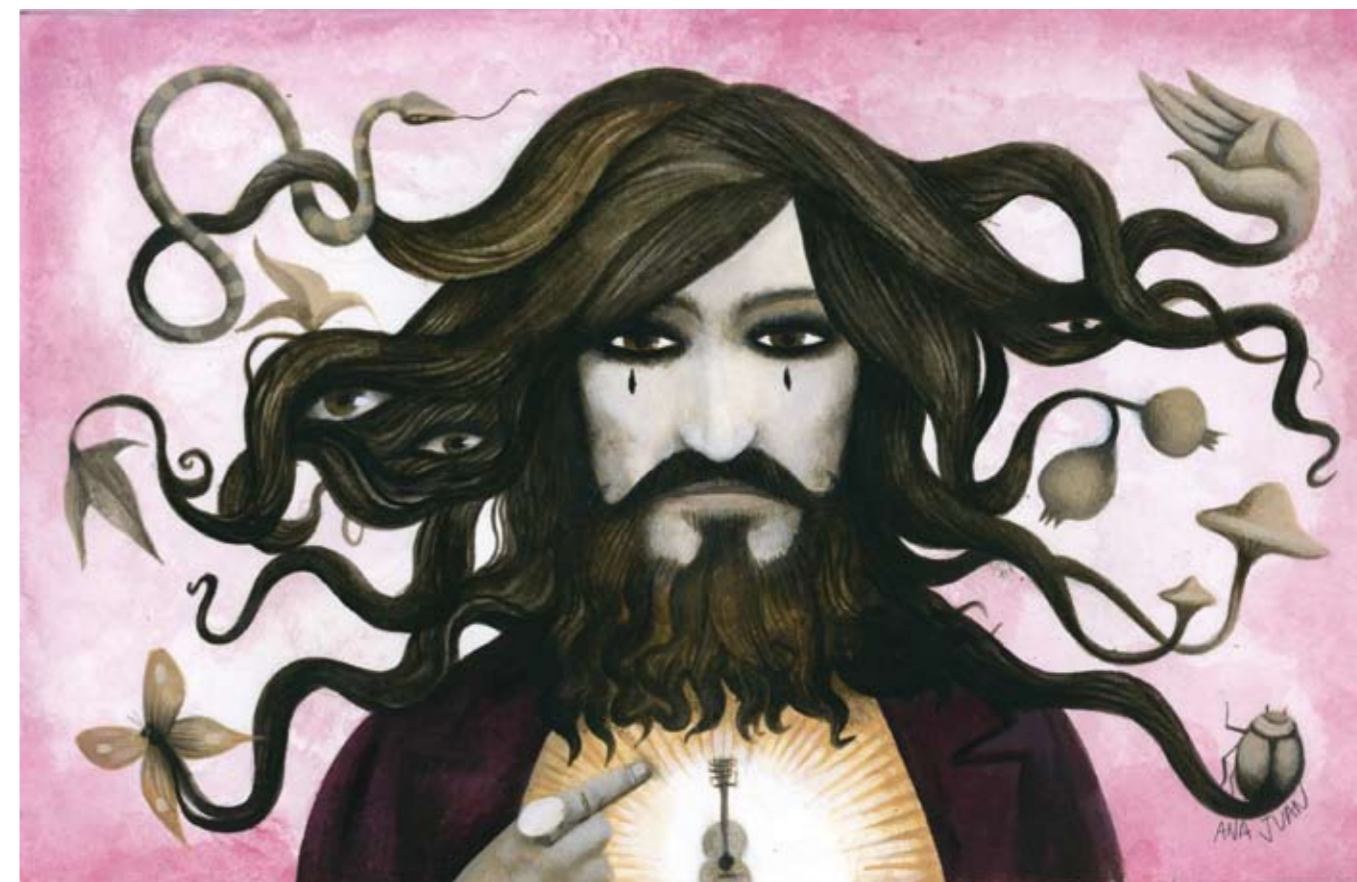
在靈感寶庫中探尋恐懼的面貌

我的靈感來自四面八方，一首歌、一些隨意融和的顏色、一本書、一部電影，都可以讓人留下深刻的印象在出奇不意的時刻。整個世界就是一個靈感寶庫，捕捉與否，全靠你的眼睛。創作時，每一個元素都相當重要，無論是構圖、顏色、形式或質感，為了達到所想要的結果，所有的元素都很重要。

未來，我希望能夠更加探索的主題是「恐懼」。我的上一本書主題是「豐饒女神」，題材是受到愛爾蘭作家Bram Stocker「Dracula（德古拉）」中的一個章節所啟發。在這本書中，我試著探索恐怖，我們的心靈會自行產生恐怖。我有許多炭筆的黑白作品計畫是以此為主題，用最精簡的畫面元素說最多的故事，現在，這些就是我的夢想。我渴望能夠擁有懂得實際和組織的天份，希望有從自身混亂中逃脫的能力。雖然有人說創意是從混亂中產生，但我不太確定……。

dpi: What elements of a work you care the most while painting?
Every element is important, the composition, the colors, the forms and textures, all has to be cared for getting the wanted result.

dpi: What talent or power (no matter real or fanciful) you envy or desire to have very much?
The talent to be practical and organized, the power to escape from my own chaos. Someone says that from the chaos the creation came, but...I am not sure.



dpi: What theme you would like to explore or plan to present in your future art works? What's your dream or goal now?
The fear. My last book untitled "Demeter" is based on an episode of "Dracula" by Bram Stoker, the captians' blog.
In this book, I tried to explore the terror, our minds can generate by themselves.
I have some projects in this way, black and white, using charcoal as medium, telling the most with the minimum.
Now, that's my dream, or just one of them.

迷醉馬德里

我現在住在馬德里，我愛這個城市。馬德里同時可以是一個大都會，也可以是一座小村莊。在這裡有些地方你絕對不能錯過：在老城區和Barrio del Nuncio的酒吧裡，你可以遇到很多人。在那裡到處逛逛，迷一下路，你會發現許多地方都令你驚喜。還有El Prado博物館、Velazquez和El Bosco等等，都是你不可錯過的地方。馬德里的主要道路之一「The Gran Vía」，是從上一世紀末開始建造，去那裡看看，會讓你以為置身紐約。如果去到了The Gran Vía，就一定要去Chicote雞尾酒吧，然後試試絕妙的馬丁尼，讓我們一起Cheers吧！¡Salud!（西班牙文中的乾杯）

dpi: Would you please commend some places you like very much in the city you live to our readers who want to visit there?
I am living in Madrid and I love this city, Madrid can be a big metropolis and a small village at the same time.

There are some places in Madrid you cannot miss: The old town, Barrio del Nuncio, and its thousand of bars, where you can meet a lot of people. Walk around, get lost and find unexpected places.

You should to go to El Prado Museum, Velazquez, El Bosco... and more.

The Gran Vía, one of Madrid main streets, built in the beginning of the last century, look up and you feel in a little New York. Once in the Gran Vía, go to the Cocktail Bar Chicote and drink a fabulous Dry Martini.
¡Salud! means in Spanish: Cheers!. dpi



13-14 Made for the exhibition at the Gallery Met, Metropolitan Opera House in New York, November 2007, about their new opera production "Hansel & Gretel"
15 Devendra Banhard/illustration, portrait of Devendra Banhard, magazine Rolling Stone USA, acrylic on paper 00.
16 Latin Film Festival 00, Tokyo (Japan) / Medium: Acrylic on paper

SPANISH SEXY SOUNDS '06
スパンニッシュ・ミュージック・ナイト
08.9.(wed.) at DUO MUSIC EXCHANGE in SHIBUYA
08.9.18.(sat.) → 9.22.(fri.) at AMUSE GDN in SHIBUYA
feat. EDWIN MOSES, GECKO TURNER, CYCLE

LATIN BEAT FILM FEST '06
第3回スペイン・ラテンアメリカ映画祭
08.9.(wed.) at AMUSE GDN in SHIBUYA
08.9.18.(sat.) → 9.22.(fri.) at AMUSE GDN in SHIBUYA