

漫 浮 幻想喻界

Antonello
Silverini
的拼貼染繪

在 Antonello 的作品中經常展現反壓迫、追求自由意志的拼貼與塗染，狀似隨性的筆調裡意外隱現著尖銳思想，而看似陰黑的重色塊卻被巧妙地暈化淡開，顯現畫家反覆遊走在冷冽諷刺與軟性詩意之間的游離意識。



出生、定居於義大利羅馬，學生時代開始在漫畫界工作，稍後於歐洲數間重要的廣告公司如 Saatchi & Saatchi 擔任動畫製作的故事分鏡工作。

他感覺自己從工作中學到了許多事，但在藝術培養上則稍嫌不足。在贏得數個插畫獎項後才確認個人事業的發展方向，開始與出版社、報紙、雜誌社配合接插畫案件。出版商 Fanucci 帶給他事業上關鍵性的轉折，給了他為 Philip K Dick、Doris Lessing 和 Neil Gaiman 等書籍製作封面插畫的機會，藉此產出相當具個人風格的傑出作品。近年來也與威尼斯設計藝術畫廊簽約，開始累積畫布創作以及大幅尺寸的畫作。

I'm born and live in Rome, Italy. I started, still as an art student, working in the field of comics and later as a storyboard artist for major European advertising agencies (Saatchi & Saatchi, Publicis, TBWA, McCann-Erickson, Young & Rubicam, etc.) Profitable, but not very artistic! I searched for new roads, won some illustration awards and finally I started working in publishing, newspapers and magazines (Il Sole 24 Ore, La Repubblica, Hachette-Rusconi, Mondadori, etc.) in which I found great satisfactions and especially the opportunity to grow. Decisive in this sense, the encounter with the publisher Fanucci, which - by commissioning the bookcovers for Philip K Dick, Doris Lessing, Neil Gaiman etc. - gave me the chance to explore a language visionary and cultural at the same time. From a few years, I have a contract with Venice Design Art Gallery, for which I produce works on canvas, also large painting.



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| 01 | 02 |
| 03 | |
01. The Penultimate Truth (2008)
Bookcover of "The Penultimate Truth" by Philip K. Dick - Fanucci Editore
 02. Linco In Androide (2007)
Bookcover of "We Can Build You" by Philip K. Dick - (Fanucci)
 03. K. (2009)
bookcover for "Sedmikosteli" by Milos Urban - Fanucci Editore



讓人迷失的感染世界

Antonello 的作品描繪著瀟灑失落氛圍的世界，相當具有詩意。認為自己的作品具多樣性，傳達了不同層次的感受。他創作充滿力量的圖像，讓觀者深深著迷於作品展現的瞬間印象，但是也不希望讓圖像看起來過於顯白，導致作品沒有更深層的想像空間，於是在畫面中安排象徵物件來加強幻想力。圖像中有許多元素並存且有同樣重要的作用，比如詩意與諷刺的角色、引用的文句與影像。他極力避免華而不實或過於平庸的畫面，並致力於創造一個世界：那個世界不全然為人所知或令人安心，但是卻可以讓人迷失其中，展開一場旅程而且不一定要有明確目的地。他形容這就像費里尼曾經說的，「沒有一件事是確知的，每件事都是想像的。」

技法和主題的選擇在作品表現上都同樣重要，他在媒材選用方面會依據表現需求來決定元素技法，大部份的插畫創作都由攝影素材和鉛筆速寫組成。草圖是一份大致清晰的素描，這份初始小草圖因為描繪快速、隨性，經常也比完成圖保留原始的力量。然後以此草圖作為開始，以拼貼和壓克力顏料塗繪完成階段工作後，即進入電腦做數位處理，在電腦處理的階段他能夠檢視整個創作，並做最後修整。

有時整件作品都是數位創作，但仍會嘗試以個人化的方式運用電腦中的工具與材質，營造出獨特的創作風格。他的創作受到不少藝術風格和創作者的影響，其中以二十世紀的藝術影響最深，另外達達主義到如羅森柏格、史奇法諾、培根和佛洛伊德等藝術家也對他有不少影響。電影和音樂也強烈感染著他，比如 Nick Cave 的歌、美國導演 Harmony Korine 的電影、阿根廷作家 Julio Cortázar 的短篇故事等；他則嘗試將從各領域吸取的養分作為創作元素融進作品中。

dpi : We found that your works full of an atmosphere of poetry, and you depict world in a mood of lost. It's charming. Could you share your aesthetic or philosophy about your work?

Antonello : I believe that my works should be seen in their multiplicity. I think they can be interpreted on a number of levels. The first impact is important, the strength of an image which can be immediately captivating. However, it should not exhaust its imaginative power, it should be able to renew itself through a simultaneity of symbols, where the poetic characteristics are as important as the ironic ones, and quotation is as important as vision. What I really try to avoid as much as possible is rhetoric, banality; I try to create a world which is not necessarily well known and reassuring, but which offers the possibility of losing oneself, a journey in which

the focus is not on the destination. As Fellini said "Nothing is known, everything is imagined".

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

Antonello : The materials I choose are the result of an expressive need and in my illustrations photographic material and pencil sketching often go side by side. I think that what I am portraying is as important as the techniques which I use to illustrate it. My creative process usually starts from a more or less defined pencil sketch - usually the quicker, smaller and more casual this first sketch is the more the final image retains its original strength - I then start to work on that with collage and acrylics and then finish it digitally; the computer allows me to oversee the entire process and to calibrate the final image. Sometimes the process is entirely digital and I use personalized backgrounds, textures and tools which allow me to preserve my style.

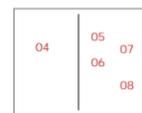
dpi : Has any art period or style influenced you? And how would you describe your own style?

Antonello : Certainly 20th century art. From the Dada movement to artists such as Rauschenberg, Schifano, Bacon and Freud. But I have also always been strongly influenced by film and music. What I do is to try and combine the elements that I receive from the outside world, it could be a Nick Cave song, a Harmony Korine film or a short story by Julio Cortázar... or better yet, all of these together!



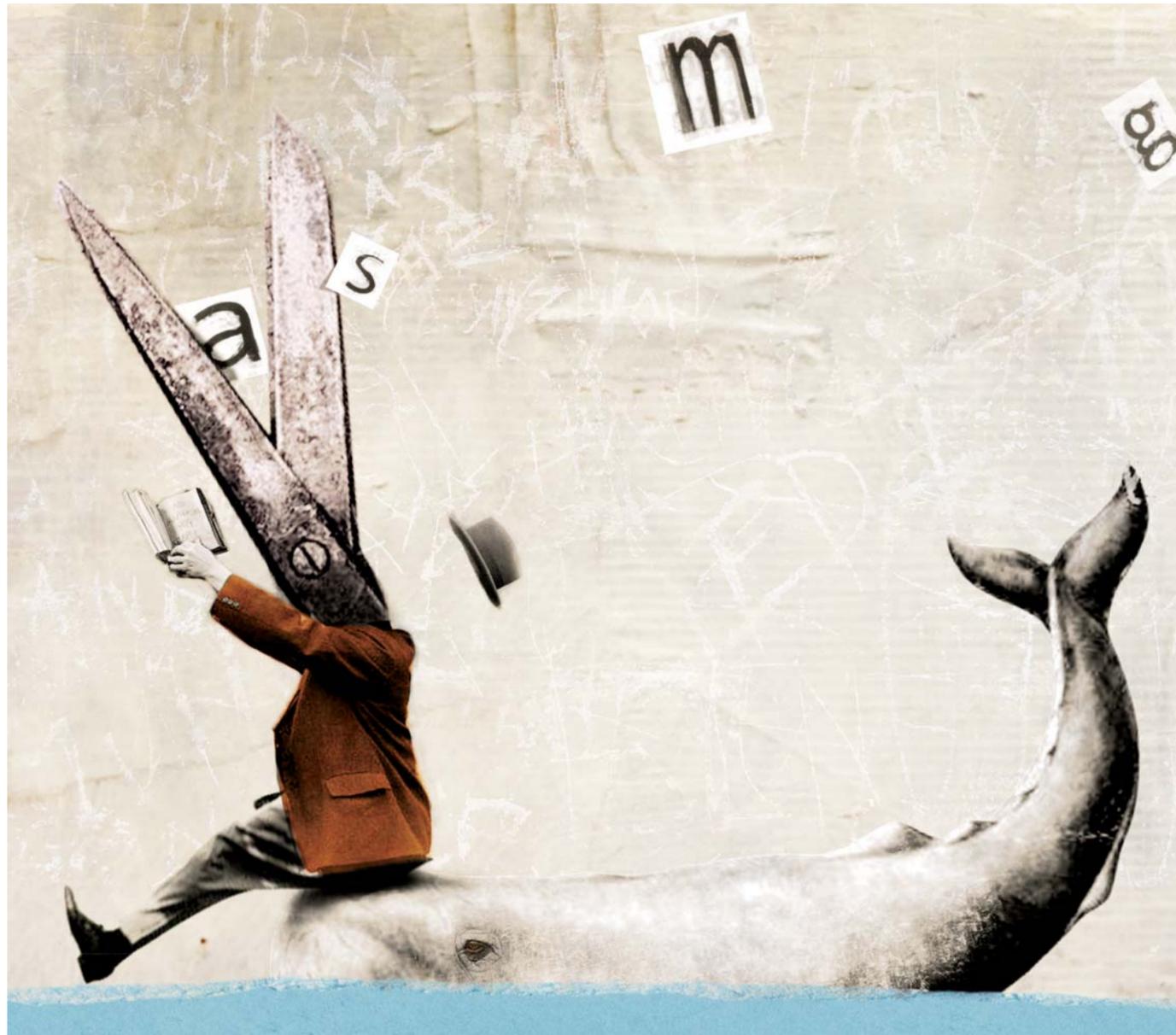
反意志壓迫的幻想

在作品中，Antonello 經常反映開放而具力量的意志，他之前參加義大利庫馬約爾的黑色電影節，為了向電影節致敬而創作了海報“Hard Rain”，他很喜歡圖像裡穿過刀片雨中的些許陰影，圖中人像背著的翅膀則是為了向 Mario Schifano（二十世紀義大利後現代主義藝術家）致敬，Mario Schifano 以前也為電影節做過數件海報，是他很喜歡的藝術家。另外他也為了權力和幻想、想像和詩意的力量，以及對墮落和舊系統的控制力量有超越的需求，創作了作品“Imaginative Escape”。充滿反壓迫的氣氛也顯現在“兔子”（Rabbit）和“秘密，民主之恥”（Segreti, vergogna della democrazia）兩件作品裡，“兔子”充滿諷刺反擊與酸澀調侃的氣氛，希望人們能停止用動物做實驗；“秘密，民主之恥”也以頭罩魚缸、正用打字機撰稿的男人揭示當時新聞遭到審查監督時，思想自由被強權控制的狀態。



- 04. Imaginative Escape (2007) selected at Master Cup International Cartoon and Illustration Biennial - China
- 05. Rabbit (2009) Unpublished
- 06. Segreti, vergogna della democrazia (2008) Published on : Venti quattro
- 07. Hard Rain (2007) poster of Courmayeur Noir Filmfestival
- 08. Cinema (2007) published on : Venti quattro predict the fortune of a film through mathematical analysis





dpi : Please talk about your works "Hard Rain", "Imaginative Escape", "Rabbit" and "Segreti, vergogna della democrazia", what message would you like to convey in those works?

Antonello : It is always hard for me to explain my works, because it often means taking away their strength and their freedom! I'll try nonetheless... "Hard Rain" was the poster art for the Noir Film Festival held in Courmayeur, Italy. It's basically homage to that genre and I liked the idea of some sort of shadow passing through a rain of blades. The wings are homage to Mario Schifano, an artist I personally love and who had realized the poster art for some of the previous editions of the festival. "Imaginative Escape" is a work on power and fantasy, on the strength of imagination and poetry, and on the need for going beyond the decadence and the control of old systems of power. "Rabbit" is a satirical attack, a bitter banter; not on animal testing – as the writing on the bottom of the picture could imply – but on human conditioning, on brainwashing. "Segreti(secrets), vergogna della democrazia" is also about control and conditioning, about the censorship that the press at times imposes on itself, the fishbowl head represents mutism of thought.

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| 09 | 11 |
| 10 | 13 |
09. Ex Moby (2008)
published on : Ventiquattro
 10. La Griffa Noire (2009)
published on : Ventiquattro
about French Library La Griffa Noire – Allegorical Portrait of Gérard Collard
 11. Yellow, Pink and Tender (2007)
Bookcover of "Maze of Death" by Philip K. Dick – (Fanucci)
 12. Electric Sheep (2007)
Bookcover of "Do Androids Dream of Electric Sheep?"
by Philip K. Dick – Fanucci Editore
 13. Ofelia (2007)
Bookcover of "Deus Irae" by Philip K. Dick e Roger Zelazny - Fanucci Editore

發揮擅長的創作語彙

他感覺在繪製雜誌或報紙的插圖時感到最自在，對他而言社論插畫是創作中很重要的部分。因為社論插畫有在創作中帶進論點的特性，可以發揮自己最擅長的成人以及諷刺、指涉的創作語彙，也在不少工作坊中教授這樣的創作。例如作品“Ex Moby”是配合某段文章「如果為了方便閱讀，而精簡了經典書籍如《白鯨記》的內容，那會有什麼將被丟失呢？」所畫；也有一系列描繪兒童恐懼與焦慮的畫作，比如“stressobeso”正是表達兒童飲食失調的議題。

他也曾做過自己很少嘗試的兒童文學書籍插畫，“跳蚤”（La Pulce）就是其中一件，這本書改編自十七世紀義大利的童話，充滿經典童話會出現的典型角色，有國王、獸人、公主。書裡的故事對他來說好像存在於另一個世界，讓自己深感興趣而躍躍欲試；雖然因為整本書裡圖畫表現的風格太多樣化，使成果不盡完美，但他仍嘗試在不違背原著以及歷史背景的前提下，以個人風格做出自己的表現與詮釋。

dpi : We found you have illustrated for many editorial publication, like your works "Ex Moby" and "stressobeso". Could you introduce some of those fascinating works to us?

Antonello : Illustration for the press – magazines and newspapers – is an important part of my work and certainly the context in which I feel most at ease. So much so that I have taught workshops on the argument. It allows me to use an adult language and to tackle themes which I feel are closer to me, using irony and references and to basically feel more free. The article in "Ex Moby" said "what would be lost in a classic like Moby Dick, if it is shortened to facilitate reading?". While "stressobeso" is on children's eating disorders and is part of a series of works on children's fears and anxieties.

dpi : Please describe your book "La Pulce", the characters here are fantastic. What's the story about?

Antonello : "La Pulce" is one of my few forays in children's literature, the story is also very far from my world... for this very reason I find that it is an interesting attempt, though possibly not entirely successful, of mediating between different styles. It is the adaptation of an Italian 17th century fairy tale, with all the typical characters of classic fairy tales - kings, orcs, princesses – which I tried to depict with my personal style but also respecting the text and the historical context.





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04. The Forest of Blades (2007)
from the book "La Pulce" Falco Editore
15. Stressobeso (2009)
Published on : Geo-Mondadori
16. Triptych : The Game (2007)
from this illustration, were extracted three covers that had a common theme of the game: "Our Friends from Frolix 8", "The Game-Players of Titan" and "Solar Lottery".

獨特的書籍封面創作

漫長的創作旅程讓 Antonello 更加成熟，也對自己的意圖和表現手法更有所體認，所以通常愈近期的作品也呈現出愈多的風格演化：就這層面而言，他比較滿意自己的近期新作，例如為菲利浦·K·狄克的“*In Milton Lumky Territory*” (Philip K. Dick, 美國重要科幻小說大師，作品改編成電影如《關鍵報告》、《魔鬼總動員》) 作書籍封面，在這件作品中他掌握了虛幻和詩意的良好平衡。舊作裡比較喜愛的則是為了小說“*巨翅老人*” (A Very Old Man with Enormous Wings, 魔幻寫實小說家馬奎斯的短篇故事) 所做的作品。

至於在眾多提案當中，他最喜歡的一件是為了菲利浦·K·狄克逝世週年紀念而製作的二十五件書籍封面。他特別喜歡替書籍創作封面，藉此得以了解許多傑出作家，從中獲得深刻的幻想與美學的融合交流。因為使用的圖像語言與一般科幻小說封面常用的圖像語言不同，所以能夠以有別於作者的視野來做封面設計。大約一年前他繪製了圖像小說，內容也是關於菲利浦·K·狄克的短篇故事“*Tony and the Beetles*”，但是卻因為電腦的硬碟故障使得那些已完成的圖像全數消失，讓他提不起興趣繼續著手完成這件作品。直到近日他終於有想再次挑戰的動力，也因為前面提到的系列書籍封面作品獲得極大成功，讓他更加確信自己應該繼續往這個方向努力，所以最近期的計劃就是進行菲利浦·K·狄克的圖像小說繪製。

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?

Antonello : I don't know, maybe it's a common trait among most artists but I love the most my most recent works. Possibly because I feel that they represent an increasingly personal evolution of my style, the result of a journey which has brought me to a greater maturity and a greater consciousness of my means and intents. And in this sense I love the cover art for *In Milton Lumky Territory* by Philip Dick, it seems to me to strike the right balance between visionariness and poetry. Of my older works, I'm very fond of Marquez which I created for *A Very Old Man with Enormous Wings* by Gabriel Garcia Marquez.

dpi : We found you have done a series book covers for Philip K. Dick, like "Trittico del Gioco". Could you talk with us about this series works?

Antonello : The series of 25 book covers which I made for the anniversary of Philip K. Dick's death was one of the assignments I loved the most; because I really love doing book covers and because it gave me the chance of "discovering" an extraordinarily fascinating author with whom I found a profound visionary affinity, an aesthetic communion. Also, as an artist who is far from the iconographic language usually used in science fiction, I was able to create a somewhat oblique perspective on the author's vision.

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

Antonello : In these recent days, among other things, I have started working again on a graphic novel of a Philip Dick short story - *Tony and the Beetles*. I had lost all the work that I had already done about a year ago because of a hard drive failure and had kind of lost interest in the project. However, now I am again truly motivated to work on it, also because my book covers were so successful all around the world and it makes me feel like I'm on the right track. **dpi**

