

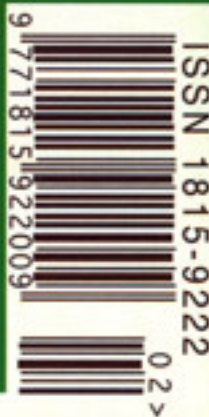
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NB
VAN DYKE



美國自由插畫家: Nate Van Dyke
American Freelance Illustrator: Nate Van Dyke

商業藝術的另一種自由

我名叫Nate Van Dyke，今年26歲，是一名自由插畫家。我來自美國加利福尼亞州的舊金山。我為Levi Strauss（世界頂級服裝品牌之一）、匡威鞋、Scion（豐田在北美市場的子品牌）、索尼、遊戲廠商Activision、美國伯頓滑雪用品公司、百代音像和重金屬雜誌等做一些自由插畫創作，同時也舉行一些作品展。

高中畢業時我獲得一些藝術院校提供的獎學金，但仔細思考過後，我決定不去藝術學校深造，而要在實踐中鍛煉自己。我一向喜歡自學，感覺這種學習方式最適合自己。我親自去實踐，遇到問題，然後尋找解決方法。進入藝術學校進行專門的學習可以獲取很多知識，但我認為從實踐中汲取的知識更加真切，不會僅僅停留在書本的層面。有趣的是，儘管我從未進入藝術院校學習，我却受邀到多家學校講授高級插畫課程。所以，真才實學比一紙文憑更加重要。

當與我同齡的藝術家還在學校裏深造時，我已經在實踐中摸索前進。我的創作也漸漸變得成熟。一個人在年輕的時候就應該經受磨難的洗禮。我想在學校裏我就不會成長得這么快，象牙塔會將我與真實的生活和藝術道路隔離開來。

1. 盒子烏龜/Box Turtle
2. 大象/Elephant

I have worked for various companies but continue to make a name for myself as an individual. My clients have included the likes of Levi Strauss, Converse Shoes, Scion, Sony, Activision, Burton Snowboards, EMI Records, and Heavy Metal Magazine. I also do gallery shows, mainly in the United States as of now. When I was graduating high school I was offered scholarships to some of the finest art colleges the United States has to offer. I looked at all of the schools very closely and decided not to go to any of them but rather to refine my craft on my own. I had been self-taught my entire life and decided it is what has worked best for me. I like to get in there, get my hands dirty and solve problems and figure out new mediums on my own. I'm sure there is a lot that I could have learned if I had gone to art school, but I decided if I did it on my own that the outcome would be truer to who I am, rather than who my teacher was. Oddly enough, I have gone to art school not as a student, but as a teacher. Even though I never went, I have found myself guest teaching at various art schools for advanced illustration. In the end, all that matters is your talent. Not a degree.

So, while most artists my age were at art school, I was learning art and business the hard way. Slowly, I built up a name for myself and with a lot of work my art began to mature. When I was younger I had to fight for everything, and built up a thick skin for disappointment. I don't think I would have toughened up the same way if I had gone to school. I think that it would have kept me sheltered longer from the way the art world works. I've learned a lot as to how it all works in a pretty short time. I get taken advantage of less and less.

說到創作，我感覺自己才剛剛入門。現在我能更好地將腦海裏構思的畫面表現在畫布上。當我創作時，我把自己的畫看作是三維的。想象將自己描繪的物體拿在手上，任意翻轉，從不同角度去觀察它。只有這樣才能創作出生動的畫面。同時，應把作畫的紙或畫布也看作是三維的，而不是二維的。

當我開始作畫時，我首先想的是我要傳遞怎樣一種情感，讓我的作品擁有感染力。然後我會思考怎樣使繪畫變得流暢而有動感。即使是一件靜態的物體，我也希望它擁有生命力。同是畫一棵樹，你可以將它畫得無生趣，也可以讓它看起來生機勃勃，搖曳多姿。我抓住事物在某一時刻的情態，給看畫的人們留下廣闊的想象空間。有些藝術家的作品很生硬呆板，即使他們技藝嫻熟，我也更喜歡欣賞那些雖欠缺技巧卻擁有生命力的作品。每個人都可以畫花瓶，但只有少數人能讓它栩栩如生，富有個性。

我希望創作出讓人耳目一新的作品。我不願去模仿，也不願隨波逐流。我只想表達我自己。





1. Built
2. 擁有與掌控/To Have and to Hold
3. 地獄的舵柄/At Hell's Helm
4. 噩夢/Nightmare
5. 瘙癢/My Skin Itches
6. 流氓黑猩猩/Nasty Chimp

When it comes to my art, I feel that I am just now beginning to get comfortable in who I am as an artist and the voice my work has taken on. I can now get my ideas across on paper much closer to how I envision them in my head. One of the tools that I really had to grasp was to think of what I am drawing as a three-dimensional object. Imagine that you are holding whatever it is that you are drawing and that you are able to spin it in your hand and view it from any angle you please. That seems like an obvious concept when drawing, but until you are really able to do that in your head, your work will come off slightly flat in appearance. Don't think of your paper or canvas as two-dimensional but rather three.

When I begin a new drawing, the first thing I think of is an emotion that I want to convey. Whatever emotion it may be, I need something that is driving my subject to act and feel the way it does. A lot of times this can be very abstract in subject matter. I then begin to think of how I want the drawing to flow. Even if it is a stationary object, I want it to feel alive. You can draw a tree that looks very flat and asleep. Or, you can draw a tree that looks like the leaves are ablaze with energy and in constant motion and change. That is the thought I try to put in every drawing. I want it to look as though I caught a moment in time, and leave it up to the viewer to see where it could go from there. I see a lot of artists that seem to illustrate something from the flattest, most uninteresting perspective possible. Even if the artist is technically great at what he or she does, I'd rather see someone with a bit less talent bring an image to life and give it a dynamic all it's own. Anybody can paint a vase of flowers, but few make it interesting and give it a personality or human mood.

My goal with my own work is to give something to people that they may have never conceived* be it violent or beautiful. I don't want to copy what is already out there, or do it the way everyone else does. I want to leave knowing I draw for a voice that was all my own.



WILD
DUKE