

輕描之影 淡寫之色

Joanna Concejo 鉛筆下的溫煦詩篇

Joanna 藉由對故鄉的依戀作為創作的養分，在充滿舊有痕跡的紙張上塗畫一篇篇的憂鬱氣氛。這些充滿詩意的作品像是一個失了時間的夢土，然而充滿生命力的鉛筆線條有種魔力，呼喚著讀者將情感填入畫面上仍處於灰黑間的記憶空白。



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1971 年生於波蘭，1998 年從波蘭的 Poznan 美術系畢業。2010 年於葡萄牙參加國際童書插畫雙年展 Ilustrarte，2009 年參與插畫展 10 Illustrateurs en voyage，於法國巴黎、馬賽、義大利羅馬等三地展出；也有作品於葡萄牙兩場插畫展 Sonhos com moldura 及 Fata-le chien 展出。近兩年有書籍插畫作品“Humo”、“Angelo delle scarpe”、“Au clair de la nuit”和“Cuando no encuentras tu casa”等。

Joanna CONCEJO was born in 1971 in Poland. She gets diploma in 1998 at the Academy of Beaux-Arts of Poznan (Poland).
2010 Biennale International Exhibition of Children's Book Illustrations, "Ilustrarte" (Barreiro/ Portugal)
2009 Exposition of illustrations "10 Illustrateurs en voyage" (Paris /France; Bologna, Roma/ Italy; Marseille/ France)
2009 Exposition of illustrations "Sonhos com moldura" (Joao da madeira/ Portugal)
2009 Exposition of illustrations "Fata-le chien" Perve Gallery (Lisbon/Portugal)

Publications:

- "Humo" - at OQO / Spain 2008 / The White Raven 2009
- "Angelo delle scarpe" at Topipittori / Italy 2009; at Notari/Switzerland/ finalist book at CJ Picture Book Festival Séoul South Korea 2010
- "Au clair de la nuit" - at Motus / France 2009 / The White Raven 2010
- "Cuando no encuentras tu casa" at OQO /Spain 2010

01

01. e adentrad en la noche copie
image of one of my personnal works : in " Cuando no encuentras tu casa" OQO /Spain 2010
02. la lune toute orange sous l arbre copie
image of one of my personnal works : in "Au clair de la nuit" Motus/ France ISBN:978-2-907354-94-3

鍾情過往痕跡：折返筆線間的生命力

常在畫面中簡潔而隨意地畫出那些稍微放縱和輕佻的線條，Joanna 喜歡以鉛筆這個最熟習的工具創作，如此一來在創作時不需太多準備，只需拿起一支鉛筆就能畫圖。她認為鉛筆除了可以來回描塑造型，還可以自由地擦掉失敗的線條。不過她同時感覺，錯誤的線條彼此之間所造成的緊張感，比起完美的線條還來得更有趣味。除了使用鉛筆或彩色鉛筆作畫，她有時也以抽象拼貼的手法或是用墨水或不透明水彩增添畫作的細節。

創作時她鮮少畫在新紙上，而偏好使用一些擁有汙點、摺痕等「過往痕跡」的陳舊紙張，認為圖畫除了傳達文字中的故事，單幅畫面本身也各具不同的生命力。雖然偶爾會有不得不放棄某些與構想差異過大的圖畫的時刻，她仍保持傾聽自己內心的聲音，讓筆下創造的畫面跳脫文字、活出自己的生命感。

除了傾聽心靈的聲音能夠影響她的圖畫，許多藝術家也是帶來創作靈感的重要角色。從文藝復興時期的安傑利柯、喬托和荷蘭畫家布魯哲爾，到今天的現代藝術家露易絲 布爾喬亞等，只要是印象所及，所有的事物都對她的創作有所影響。





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|----|----------|
| 03 | 05 |
| 04 | 06 07 08 |
- 03. jardin copie**
image of one of my personal works (unpublished)

04. petites choses
image of one of my personal works (unpublished)

05. ce jour la copie - image of one of my personal works
" C " est ainsi que commence »
« Grand et Petit »L' Atelier du Poisson Soluble /France
INSB: 978-2-913741-62-1

06. simon marche des chaussures favorite 4
one of my favorite works in "L' Angelo delle scarpe"
Topipittori/ Italy ISBN: 978-88-89210-32-1

07. 7simons copie
image of one of my personal works in "L'Angelo delle scarpe"
Topipittori/ Italy ISBN: 978-88-89210-32-1

08. le temps glisse copie
image of one of my personal works, image series " C'est ainsi que commence " in « Grand et Petit »L' Atelier du Poisson Soluble /France INSB: 978-2-913741-62-1

dpi : Your works almost seem to present as line drawings, why do you prefer to work in this way? Are there any art period or style has influenced you? And how would you describe your creating style?

Joanna : There is a simplicity and immediacy in certain lines left by the pencil, as well as indulgence and frivolity. You can go back with a pencil and easily erase a "wrong" line. I don't always erase, I am more interested in the tension between two "wrong" lines rather than a perfect line. What I like is the intimacy of this technique, no great preparation, you just pick up a pencil and draw... the formats I work on are small, one could say to my measure.

I can't really say what has influenced me. I have the impression that everything influences me. Of course, there are periods in art I prefer (the renaissance: Fra Angelico, Giotto; the Dutch painters: Bruegel, for example) and contemporary artists whose work I admire (Louise Bourgeois...). These certainly have an affect on my work.

dpi : What material, tool and techniques did you use and why you choose that? Usually, what's your flow path for your works?

Joanna : I like to use old papers to draw on, sheets of paper that have a past with spots and fold marks. I use new papers as little as possible. I draw with a pencil or color pencils, sometimes adding collages or details with India ink or gouache.

I usually work for publishing where images are related to the text. Although I generally prepare a story-board, each image has a life of its own. Sometimes that end drawing if very different from the idea I had at the very beginning. When I draw I try to listen to an inner necessity, I let the images live their lives.



無須言語的詩意夢土

幾乎大多數的作品都顯現如詩的意境，看起來有些像是失去了青春或時間的夢境，但她在創作時不曾特意設計任何形式，只是如實呈現內心想法，反映個人心中的探索、疑問和在迷惑之中的徘徊，「只是，而這些映照內心徘徊的作品自然地呈現詩意而憂鬱的影像。」她分享道通常在動手繪製插畫前，自己會先閱讀文字直至腦海中浮現各種圖像到無可抑止的地步，然後這些圖像就成為了文字的手足。雖然時常畫出與故事不甚有關聯的作品，「但我只是盡力畫出那些我無法用言語表達的東西。如果能以言語表達所有事物的話，我也不可能從事繪畫工作了。」



dpi : We found your works present a poetic atmosphere, and they look like a dreamland of lost youth or time. Could you share your aesthetic or philosophy about your work?

Joanna : There is no philosophy in my drawings. Just a reflection of my quests, my questionings, and my wanderings in the fog. When I read a text that I have to illustrate, I often wait for images to become obvious, like something that cannot be stopped. And they become sisters to the text. But there are also drawings without a story, these are the ones I prefer. I draw what I cannot express in words, if I knew how to put words onto everything, I might not be drawing.

I do not think about my way of working. It is the way it is. The result is images that could be termed poetic, melancholic.

給予溫柔撫慰的幻想異境

在衆多書籍插畫中，她分享了兩幅圖畫，“C'est ainsi que commence”（就這樣開始）和“7 Simons”（七個西蒙），都是描述孩童心中世界的故事。

“C'est ainsi que commence”是為 Henri Meunier 所作之書“Grand et petit”（大與小）繪製的內頁插畫之一。故事是這樣的：「某一天，父母有了自己的兩名男孩，但是其中之一是名尋常的嬰兒，另一個，則有著巨人的模樣：一個是真實的，另一個則相對虛幻。兩個具有極端特性的兄弟都擁有雙親同樣的疼愛，沒有差別地被扶養長大；而日子就這麼流逝，每當其中一個男孩長更高，另一個就變得愈加矮小，到了最後，不斷變小的男孩終於也隨風飄走。」她試著呈現出像早遠前童年時代的相片顏色，創造一個沒有時間感的空間，好讓讀者在閱讀時都得以填上自己的時間及情感記憶。另一件“7 Simons”則是出自 Giovanna Zoboli 所寫書本“L'angelo delle scarpe”的一頁，內容是一個富有鞋工廠主人之子，西蒙，在家裡陽台遇到一個天使的故事。這個會面不僅改變了西蒙的人生，也改變了西蒙那位汲汲營營於現實而對生命奧秘一無所知的父親的人生。這本書中的圖像大部分都在反映西蒙的情緒：雖然這個孩子的世界可憐得連一點童年都容不下，雖然那樣的世界裡殘酷地充滿了嚴峻與悲傷，但是除去這些，也還有神秘、不可思議的部分，最終仍能迎來快樂結局。

dpi : Please talk about your series works "C'est ainsi que commence" and "7 Simons", what imagery you would like to show?

Joanna : The series as you call them, are in fact books. The image "C'est ainsi que commence" (So begins) is taken from the book "Grand et petit" (Great and Small) by Henri Meunier. It is the story of two boys who appeared on the same days at mother and father's: one is a baby, the other a giant, one is real, the other... They are brothers and brought up and loved in the same way. Life goes on and while one gets taller, the other gets smaller... until he is blown away at the end of the book. I wanted the images to look like the very first color photographs of my childhood, creating a space without time, for each reader to fill with his own time and his own emotions upon reading the book. As for "7 Simons": it is an image taken from the book "L'angelo delle scarpe", written by Giovanna Zoboli. Which tells the story of Simon, the son of the wealthy shoe factory owner, who is visited by an angel on his balcony. This encounter will change his life as well as that of his father, who up to now was insensitive to the mysteries of life. The images of this book reflect for the most part Simon's emotions. It is a child's universe where there is no place for his childhood. An universe which can be austere and sad, but also mysterious, magic and happy at the end.



童繪秘花園 穿越過重重迷陣後的驚奇

另外，她也提到兩件圖畫“Porter un chapeau”和“La Lune Toute Orange”，都出自於 Jeanine Taisson 所著的“Au clair de la nuit”一書，該書是一本為兒童所寫的詩集，主題在於描寫月亮的不同面貌。因此，她畫了「一個在扮演月亮的小女孩」；有時候同個畫面甚至同時出現好幾個小女孩，她們享受著遊戲扮演中的各種情緒，有淘氣的、有想法的、嬉戲的、難過的、難以捉摸的、神秘的等，藉此來傳達一種訊息，「人的情緒就像月亮，總是在改變。」至於她最喜歡的插畫作品是“fille aux chardons”（帶著荊的女孩），表示幾年前開始畫這個作品時，彷彿受困於通往秘密花園的神祕通道，而完成作品後，對於這些圖像竟是出自於自己的手、自己的鉛筆感到不可思議，因此認為這件作品是個天賜的禮物，令她至今都印象深刻。

dpi : Can you share with us about your works "Porter un chapeau" and "La Lune Toute Orange"? What messages you try to convey?

Joanna : These images are taken from "Au clair de la nuit", written by Jeanine Taisson. It is a collection of poems for children. The theme is the moon under its different aspects. In my drawings, one little girl (several little girls) "play moon". They have fun at being mischievous, thoughtful, playful, sad... elusive... mysterious... like the moon, always changing.

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?

Joanna : No hesitation, my favorite illustration is the "fille aux chardons" (the girl with the thistles); I drew this a few years ago and what I remember is my surprise that this image had been come from my hand, my pencil. It was as if I had stumbled across secret passage to an enchanted garden. I consider this illustration as a gift.

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09. et il se peut meme
image of one of my personal works, image series
"C'est ainsi que commence" • Grand et Petit
• "L' Atelier du Poisson Soluble /France" INSB: 978-2-913741-62-1

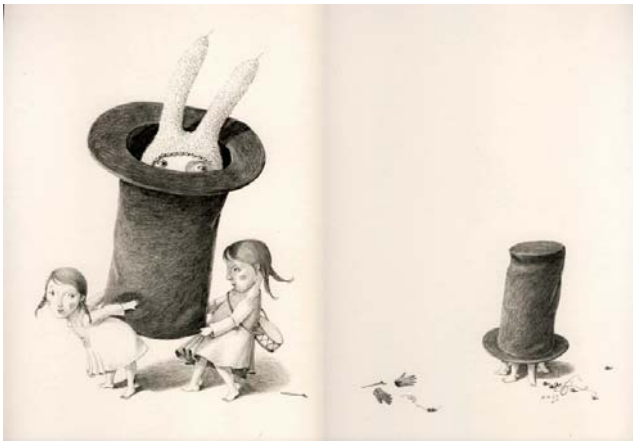
10. chaussures copie
image of one of my personal works, image series
"C'est ainsi que commence" • Grand et Petit
• "L' Atelier du Poisson Soluble /France" INSB: 978-2-913741-62-1

11. geraniums tigre copie
image of one of my personal works in "L' Angelo delle scarpe" • Topipittori/ Italy ISBN: 978-88-89210-32-1

波蘭，遙遠的依戀

在波蘭長大，直到 28 歲離開而定居法國的她，似乎完全受到故國文化的洗禮。在作品中可見受到鄉村文化、民間傳說、波蘭工藝像是刺繡、繪畫等顯著的影響，並且對土地有深深的依戀。她坦承道，「有時候，我覺得我除了是個波蘭人，什麼都不是。在波蘭的生活經驗塑造出我的所有感受。」與有藝術家性格的祖母一同度過的童年時期，生活中充滿祖母所訴說的不可思議故事，還有母親買來的漂亮圖畫書籍，都在在培養著她的藝術才份；之後就讀於 Poznan 大學美術系期間，她才開始發展、尋找自己的藝術表達方式，並且陸續遇見許多有名的插畫家，如 Marszalek, Swierzy 等。完成學業之後，全家也搬離了波蘭，如今在異鄉的她，也藉著創作不斷憶起故土，提醒著自己不忘根源。

近來她開始與兩位年輕的設計師共創製陶工作坊 Le petit atelier de Paris，為陶製品設計彩繪插畫。目前手邊擁有幾個進行中的書籍企劃，她還不想預先排定太多創作計劃，想將未來的創作寄於時間的自然帶動，現在則不多做設想，但是仍舊期待找到新途徑來創作。



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13 14 15

12. en la ciudad copie
Image of one of my personal works ; in " Cuando no encuentras tu casa " OOO/ Spain 2010
13. porter un chapeau
Image of one of my personal works in "Au clair de la nuit" Motus/ France ISBN:978-2-907354-94-3
14. la lune est lunatique copie favorite 1
one of my favorite works in "Au clair de la nuit" Motus/ France ISBN:978-2-907354-94-3
15. fille aux chardons most special
Image of one of my personal works- most special work (unpublished)

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

Joanna : I Grew up in Poland and left when I was 28, so it seems I am completely immersed in my country's culture. And as I come from the country, I am particularly steeped in rural culture, folklore, Polish crafts (embroidery, painting, etc...) and very attached to the earth. At times, I feel that I am Polish and nothing else. My sensibility is made up of my experiences there. As an infant with my grandmother, an artist in her own way, who told stories in a marvelous way, with my mother whose ambition was to buy beautifully illustrated books for the education of her children, then studying at the Academy of Fine Arts in Poznan, where I started to evolve and search for my own artistic expression. And where I also met well known Polish illustrators (Marszalek, Swierzy...)

It was only when I finished my studies that I left Poland for France with my family. Here, creating, is remembering my sources.

dpi : What's your creating plan in the future? And would you like to try other materials or techniques for creating?

Joanna : I recently started a collaboration with two young designers in ceramics, "Le petit atelier de Paris". They invited me to "illustrate" their porcelain dishes and create a series of small sculptures and objects in ceramics. I also always have a few ongoing book projects, whether as an illustrator or writer.

For the time being, I find this enough. I do not like to take on too many different activities, or plan anything too much in advance. But time will tell. I may take on new paths. **dpi**