

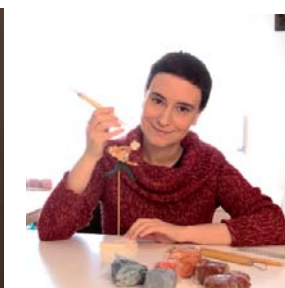


平凡簡單的新奇發想



Irma Gruenholz

Irma 將看似平凡的題材加上許多有趣的構想，呈現一股出奇不意的創新，並把所有複雜的想法簡單的呈現，或許這就是為什麼他的作品都帶著一股清新自然之意。



Irma Gruenholz

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Irma 出生於 1974 年的馬德里，於 Tracor 藝術學校就讀平面設計，畢業後在廣告商擔任藝術指導，之後成為自由藝術家。創作時，喜歡不斷嘗試以不同的模式和元素來創作，而後他發現自己最喜歡利用小時候喜愛玩的黏土來創作作品。

She was born in Madrid, Spain in 1974. She studied graphic design and graduated in 1996 from Tracor Art School. She worked for a time as an art director in an ad agency before embarking on a freelance career. She experimented with different techniques to illustrate and she felt very comfortable working with plasticine, it is a material which she spent hours and hours playing when she was child. Gradually, other materials have been introduced, she loves experimenting with all kinds of elements and textures.

01	02
	03

01. Secret
02. Changing roles
03. Window



脈絡清楚的創作過程

若是替文章創作，Irma 會先看過文字並從中找尋可以啟發靈感的元素，之後在紙上擬出草稿，並構思要使用何種材料和顏色來創作，他喜歡在思緒清楚時直接親手創作作品，完成後利用燈光來打造場景，再利用攝影來替作品留下影像，這是在創作過程中很重要的一個步驟。塑膠黏土是主要的創作材料，如果作品需要堅硬耐久的特性便使用軟陶來製作，根據作品呈現出不同的效果，再選擇適當的材料來創作，不過通常都會將不同的材料混合，像是混合紙張、金屬、木頭或是任何唾手可得的材料。

dpi : What's your creating process? And what kind of material, tool and technique do you use for your creations?

Irma : First I read the brief or text carefully and emphasize what I consider most important, in a second reading I point out the first ideas. Then I look for documentation on the subject if that is required. After gathering all the information I start to develop concepts and make sketches, these are very schematic drawings to help me direct the illustration and specify the materials and a palette that I will use. I do not make sketches in detail, I prefer to delve into the illustration working directly in volume so I begin to model as soon as I have the path clear. I like working with my hands, I love the manual work and the creative process is more enjoyable for me if I can work directly with the material.

Once the sculpture is completed I take a photo, it is a very important step in my work and at this point lighting is essential to building the proper atmosphere in the scene. The main material I use in my work is plasticine, though I also use polymer clay if the model requires a hard and durable finish. Since I enjoy experimenting with textures, if the piece dictates, I often combine plasticine with various materials such as paper, metal, wood or found objects.



“少就是多”的創作理念

大自然、音樂、畫、雕像或是任何有關設計的事物都能啟發靈感，而且他認為只要打開心胸，許多事物都能引領出創作；而電影也是個很好的媒介，因為不論是表現手法、鏡頭、燈光或是服裝都是一種視覺的記錄。他說有點難定義自己的創作風格，而且也不喜歡設限，因為他喜歡發掘出作品當中的任何新的可能性；而且不論使用何種材料都喜歡將結構和用色簡易化，作品裡的每樣元素都有各自的意義和功能，絕對不會只是為了裝飾或填滿空間而擺放。

Irma 喜歡大自然，他認為這是世界給予人們最棒的禮物，並把這樣的感覺以簡單明瞭的方式傳達且表現在作品上，他的設計精神為“少就是多”，簡易的東西反而更能讓觀賞者能輕易了解。

dpi : What's your inspiration from? And what's your creating style?

Irma : I am inspired by nature, music, painting, sculpture, design... I think that inspiration can be found in any place or thing as long as you have an open mind. Another thing I find very inspiring is watching movies, I usually turn to it when I have to document on a particular theme. I think the film is a rich visual record, you can see expressions, shots, lighting, costume. I find it quite hard to define my creating style; I suppose that working in volume defines somehow my work. I do not like limitation in a certain style so I love to explore the possibilities of each project and experiment with new solutions. Regardless of the technique I use, I like the simplicity, both in composition and in the forms and colours. In my illustrations, elements always have a specific function, I do not like putting things only to decorate or filling a space.

dpi : Is there any creating element do you like to put in your artworks? What's kind of the message do you want to express by your works?

Irma : I love nature, it is a wonderful gift that this planet has given us that we should care about. I suppose these feelings are reflected in some way in my personal work. About how to develop the concept, I like to be concise in my illustrations and find the easiest way to convey a message with the fewest possible elements, it is a legacy of my background in graphic design, "less is more". A simple image is easier to read by the viewer.

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|----|----|----|
| 01 | 04 | 05 |
| 02 | 06 | 07 |
| 03 | | |
- 01. Thief of time
 - 02. Witch
 - 03. Frogwoman
 - 04. Ogre
 - 05. Egg
 - 06. Birds on the head
 - 07. When nighttime came



出奇不意的創意構想

通常作品完成的時間為 4 至 10 天，不過還是要端看作品的複雜度而定，作品“escape on rooftops”製作了 15 天，算是耗時較久的作品。

“Birth”是個人創作作品，他喜歡利用雞蛋來表示生命的一種象徵，甚至創意想法也可以這樣表示。當在雞舍看到一個小嬰兒從雞蛋裡冒出來會讓人有什麼樣的反應？Irma 喜歡想像人們這時候的反應，因此他創作出公雞看到從雞蛋冒出的小嬰兒時，反而讓牠們不知所措的有趣場景。作品裡的雞和小嬰兒是利用塑膠黏土創作，牆壁是有色泥土製造，雞舍的鐵絲網是他利用找到的舊鐵絲網而製，



地面利用麥草桿打造出像是海水流動的感覺，並利用暖色調和燈光來打造雞舍裡的溫暖空間。

dpi : How long do you complete one project? Which one takes most time to finish?

Irma : The time I take each project depends on the complexity of illustration, it usually takes me between four to ten days. One of the models in which I spent more time was "escape on rooftops" It took me 15 days to finish.

dpi : Would you talk about the works “birth”? This work looks so interesting, would you talk about the design conception?

Irma : It is a personal work, I am fascinated with eggs, are recipients

of life and I enjoyed playing with the idea that anything can get out of an egg... What would be the reaction in a henhouse when seeing a human baby born from an egg? I like to imagine absurd situations. As for the design conception, I wanted to make a simple composition focused on the baby born from an egg, hens are around it, astonished at what is happening.

In this scene, only the hens and baby are made in plasticine. Floor, eggs and background are made in painted clay. The wire netting of henhouse is a piece of old grid that I found. In the ground, I use straw sticksto create movement like if they were a sea of straw. As to the palette, I chose warm colours to convey that the interior of the henhouse is a welcoming place and I wanted to highlight this feature with a diffused lighting.



將複雜問題簡單化

複雜度高的創作對他來說反而是種挑戰，因為他必須要想辦法用簡單的方式來解決視覺觀感的問題，並讓觀賞者感到驚豔，不過如何理智的解決困難，比起生理或是創作技術問題都難得多了。最近 Irma 開始著手新作品，是個具有詩意並加上激勵性的文字的創作，他早已經投入於其中了！

dpi : Do you have face difficulties when you create the works? And how do you conquer them?

Irma : Some projects are more complicated than others but it is a stimulus, the challenge is to solve the visual problem that it is raised in the simplest possible way, looking for the surprise of the viewer. The difficulty is more intellectual than physical, technical problems are always easier to solve with a thorough knowledge of materials and their properties.

dpi : Is there any new project on-going now? And what's your next creating plan in the future?

Irma : I just started a new project that I am very excited. It is a nice story with a very poetic and evocative text. I am really enjoying this work. **dpi**

01	04	06	08	01. Ito
02	05	07		02. Observer
03				03. Play
				04. Escape on rooftops
				05. Birth
				06. Wishes
				07. Spring
				08. Bust