



不存在的真實 //

Jim 在上千張的實景拍攝照片中，探尋所有可能的交互組合，於是不相干的物件漸漸有了連結，彼此融合成一個新的世界。

Jim Kazanjian



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1990 年取得美國堪薩斯城藝術學院學士學位後繼續深造，1992 年於帕薩迪納藝術中心設計學院取得藝術碩士。擔任電腦成像（CGI）藝術家，在電視及電玩產業從事設計工作已十八年，至今已與 Nike、Adidas、NBC、CBS、HBO、NASA、HP 和 Intel 等國際品牌合作過。現居於美國奧勒岡州的波特蘭。

I received my MFA from the Art Center College of Design in 1992. My BFA was completed at the Kansas City Art Institute in 1990. I've worked professionally as a commercial CGI artist for the past 18 years in television and game production. Various clients I've collaborated with include: Nike, Adidas, NBC, CBS, HBO, NASA, HP, Intel and others. I currently live in Portland, Oregon, USA.

用照片建造的建築 //

Jim 以網路上搜尋到的照片為媒材，用數位的方式構圖，拼貼出一幕幕衝擊視覺的建築幻景，他將此稱之為「極致拼貼」（hyper-collage）。

創作時，首先他將從網路收集而來的照片以 Photoshop 開啟，經過不斷地增加或刪減，層層堆疊圖片後，漸漸地圖片們結合在一起了。通常一張作品是由許許多的照片處理而成，有時候甚至會使用超過五十張圖。雖然以大量照片作為材料，Jim 不自己拍照。一張作品的製作時間大約是二到三個月，而幾乎有一半的時間都在搜尋照片。

dpi: How would you describe your art style?

Jim: My images are digitally manipulated composites built from photographs I find online. The technique I use could be considered "hyper-collage".

dpi: What material, techniques or tools do you use for your artworks? Could you tell us how you create a piece of your landscapes? How long does it takes for one work generally?

Jim: I cobble together pieces from photos I find interesting and feed them into Photoshop. Through a palimpsest-like layering process of adding and subtracting, I gradually blend the various parts together. I am basically manipulating and assembling a disparate array of multiple photographic elements

(sometimes more than 50) to produce a single homogenized image. I do not use a camera at any stage in the process. I usually spend 2 to 3 months building an image. About half of that time is spent searching just for source material.

隨機揉合的結果 //

因為創作大部分受到自己能找到的媒材左右，Jim 形容自己的創作過程非常即興且隨機。從現有的圖庫中不斷地尋找有趣的結合與關係，每一次新的構圖決定了作品可能展現的面貌。對他來說，這是一種有互動且自然的過程，產生了與最初大不相同的結果。他覺得這樣的創作就像突變，偶然地產出多種且無法預測的改變方向。

dpi: You're famous for your photographic artworks. Could you tell us how you start the first piece? Where does your inspiration come from?

Jim: My method of construction has an improvisational and random quality to it, since it is largely driven by the source material I have available. I wade through my archive constantly and search for interesting combinations and relationships. Each new piece I bring to the composition informs the image's potential direction. It is an iterative and organic process where the end result is many times removed from its origin. I think of the work as a type of mutation which can haphazardly spawn in numerous and unpredictable directions.

Untitled (exterior) / 2010



Untitled (folly) / 2010



Untitled (tomb) / 2012

Untitled (object) / 2011



熟悉又陌生的畫面 //

在 Jim 的作品中，廢墟、裂縫和煙霧是常見的元素。他喜歡製造普通和怪異、熟悉與陌生互存的空間。在某種意義上，他企圖透過這些元素建立一個雄偉壯觀的場景。

目前正進行的系列，其靈感來自霍華德·菲利普斯·洛夫克拉夫特和艾爾格諾·布萊克伍德等恐怖小說家的經典作品。這些小說家能將平凡無奇的事物描寫成恐怖又不祥的徵兆，這樣的敘事手法令他著迷不已。他也在作品中，利用同樣的方式讓觀者一眼就能進入他想營造的氛圍裡。

dpi: There are ruins, cracks and smoke on the image in black and white. What is the core message you want to convey?

Jim: I'm interested in occupying a space where the mundane intersects the strange, and the familiar becomes alien. In a sense, I am attempting to render the sublime.

My current series is inspired by the classic horror literature of H.P. Lovecraft, Algernon Blackwood

and similar authors. I am intrigued with the narrative archetypes these writers utilize to transform the commonplace into something sinister and foreboding. In my work, I prefer to use these devices as a means to generate entry points for the viewer.

只有創作的夜生活 //

Jim 的一天開始得很晚，因為不到晚上十一點，他就無法工作。他說這可能與他的生理時鐘有關吧！除了創作他也沒有其他興趣，任何可以自由安排的時間都在工作！這麼熱衷於創作，不禁更讓人期待他的新作品！

dpi: Could you describe your typical day?

Jim: I usually procrastinate most of the day since I really can't get started until 11 p.m. at night. I think it has something to do with my biological clock.

dpi: Besides design, do you have any hobbies?

Jim: I don't have any hobbies actually. I spend all my free time working. **dpi**



Untitled (temple) / 2012