



# 多元色 → 異想界

HARMEN  
LIEMBURG

Harmen的畫作可說是為之豐富，許多日常生活中的小事，都能成為他創作的素材之一，整幅畫作色彩繽紛，元素多樣，許多迥異的元素在畫作上融合得恰到好處！



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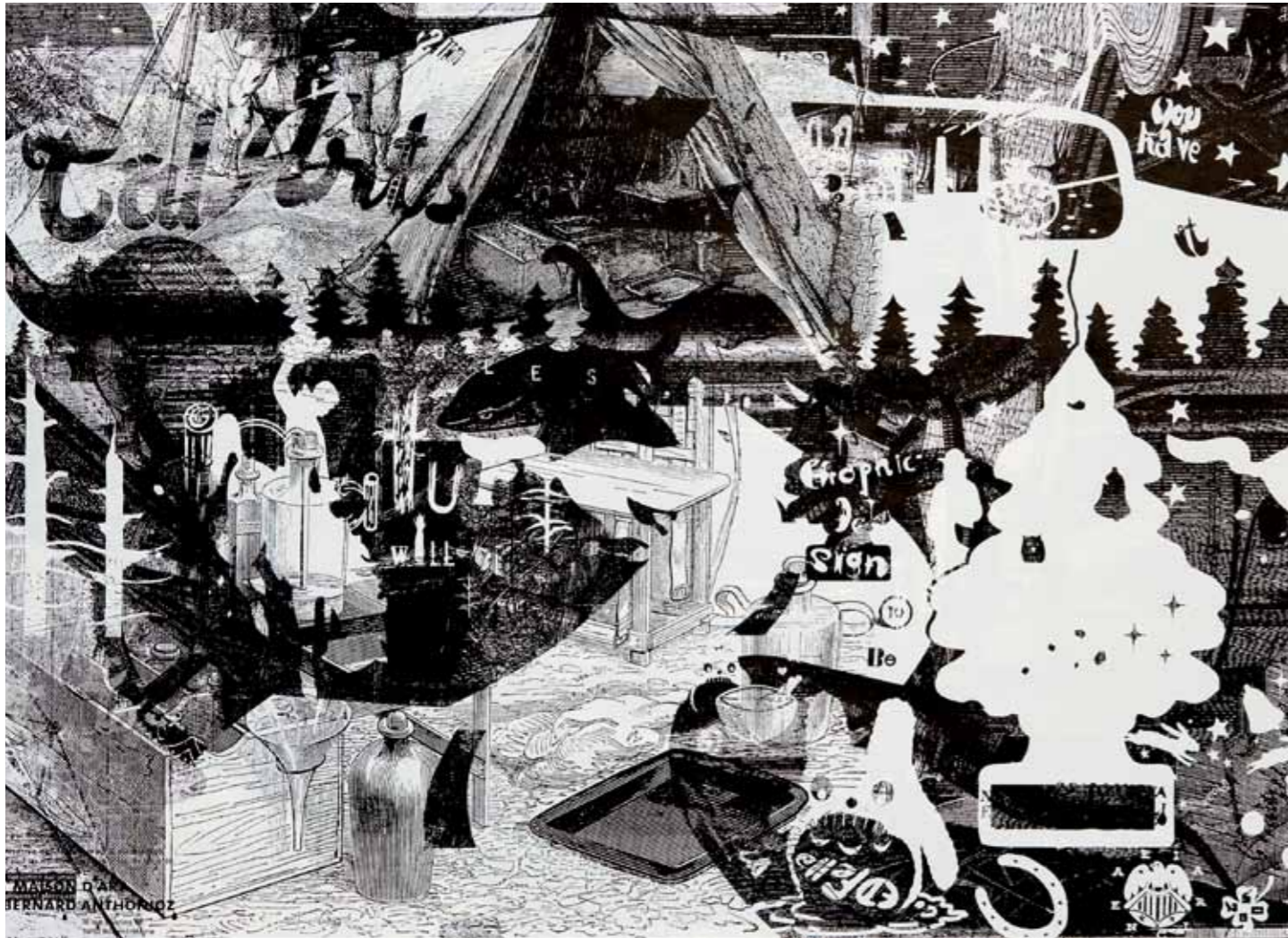
Harmen在成為藝術家和記者之前是一位製圖師，不過他對平面設計抱著熱情，因此前往Gerrit Rietveld學院吸取成為設計師的養份，並藉此更了解其藝術領域；剛開始他遵循傳統的創作思維，並著迷於網印和利用不同的媒介來創作出不同的效果，創作風格主要強調作品的敘事性及其美感。Harmen的企劃作品主要會跟展場空間的轉換相互連結，並印製成印刷品。而他平常授課或是在工作室時，都會盡量說服學生關掉電腦並自己創作，而身為設計記者的他也為設計雜誌創作。

En route to becoming an artist and design journalist, Harmen Liemburg (NL 1966) started his career as a cartographer. To keep his appetite for graphic representation alive, he sought a larger menu of expression. He went to the Gerrit Rietveld academy and became a member of a new breed of designers, one that is closely linked to the world of art, education and museums. In many ways Liemburg is an artist in the traditional sense, he is obsessed with screen printing and uses the medium to create unexpected results. His style emphasizes the narrative aspect of images and the occasional beauty of everyday vernacular. His projects are primarily linked to the transformation of exhibition spaces through the use of printed matter. In his lectures and workshops he works to convince students to start working by turning off their computers. He's also a design journalist, mainly for the Dutch magazine items.



01. Let's Eat Whale!  
2007





### 觀察世界，找尋靈感

Harmen通常用拼貼的手法來創作作品，而且花許多時間從包裝設計、書、街道上或是攝影當中找尋素材，通常使用較默默無名的元素，像是公共空間的一些logo或是交通標誌。但有時真的很難找到那些圖示的原創者，不過Harmen總是從這個星球並說著同種語言的空間找尋這些素材，並把這些素材與自己的美感相互融合，並且在網印中展現多層層次。

主要的創作工具有數位相機、Google，並用Adobe Bridge來整理千百張圖片，若是要繪畫和或進行顏色分割時就利用Illustrator來注重其細節以達到完美效果。字體方面就用MyFonts和Suitcase Fusion來創作；攝影或是連續色調的圖片就要使用Photoshop來完成。其實並沒有特別的創作工具，許多他研發出的平面設計課程都會和自己的創作經驗相互連結，並發展出能自行研究的本事，重要得是，繼續觀察這個世界。

**dpi :** According to your artworks, it looks that you have strong creating style, and you also use bright color, would you please talk about your creating process and how do you describe your creating style?

Harmen : Most of what I do is based on collage technique. I spend a lot of time looking for the right elements that may come from packaging design, library books, stuff I find on the streets or photography. I aim to use 'anonymous' designs like logos or traffic signs that just seem to be out

there in public space. Of course all material things have a maker, but often it's impossible to find out exactly who did what. Whenever I'm starting a new piece of work I look for elements that belong to a certain sphere and speak the same language. Often I 'improve' the material to fit my own esthetic demands and make them suitable for screen printing in various layers.

**dpi :** What kind of material, tool and technique do you use? And why do you choose them?

Harmen : Major tools for collecting materials: a regular digital camera, Google, Adobe Bridge for organising the many thousands of images. For drawing and organising complex colour separations I need for printing I use Illustrator because it give me perfect control of the tiniest details. To find and organise fonts: MyFonts and Suitcase Fusion. To manipulate photographic or other continuous tone images, Photoshop. As you can see, nothing special, tools everybody in the world uses. Most crucial of course are the preferences I've developed in graphics, combined with technical experience (knowing what you're looking for), the ability to do research (where and how do you search for stuff) and not to forget my own two eyes! Much of the work I've made so far has been produced by myself in screen printing. Over the years I've learned how to make use of its possibilities and limitations, and I'm still learning. There's great satisfaction in making your hands dirty once in a while, and also, going to the printing studio, the process opens up again. When I'm preparing and retouching a new screen, listening to music, it's a bit like meditation. There's nothing else but you and the work at hand. You can let your thoughts float. I need that on a regular basis. And, you can always change your mind about colour and paper at the very last minute before you actually start printing!



### 源源不斷的創作來源

目前他很多作品都是使用網印的方式完成，並慢慢從中學學習作品的可行性和局限，利用雙手來創作並完成作品時，那種滿足感不言而喻。當Harmen邊聽音樂邊重新為圖片上色時，這竟然也像是某種啓發靈感的媒介，而且總是在最後下筆前，都還在運轉頭腦來決定顏色的呈現。

Harmen的靈感來自於許多題材，並從中選出自己感興趣的主題，像是夏威夷的花襯衫、日本節慶的圖樣或是美國捕鯨業歷史都會是他創作的靈感來源；通常他都會照著自己的感覺走，有許多設計師也是依照這樣的方式來創作；Harmen都是先從尚未成形的想法開始創作過程，如果有足夠的時間那他便能好好的完成作品，並抱持著樂觀的態度創作；而他也會繼續觀察一些較為繁瑣的事物，並考慮是否能將其納入創作題材。

他的創作手法具有組織性，不過有些較清晰的元素會因為顏料的關係而顯現的較為粗糙，他喜歡無憂無慮且放膽的去創作，並在圖畫上堆疊出許多層次，並總會留下讓讀者想像的空間；現在厲害或是半路出家的設計師太多了，他也不需要在這之中無謂的跟隨，不過他想他們在這領域上仍然有足夠的發揮的空間。

**dpi :** What's your inspiration from? And what's your design conception? And which subject do you like to express in your creation?

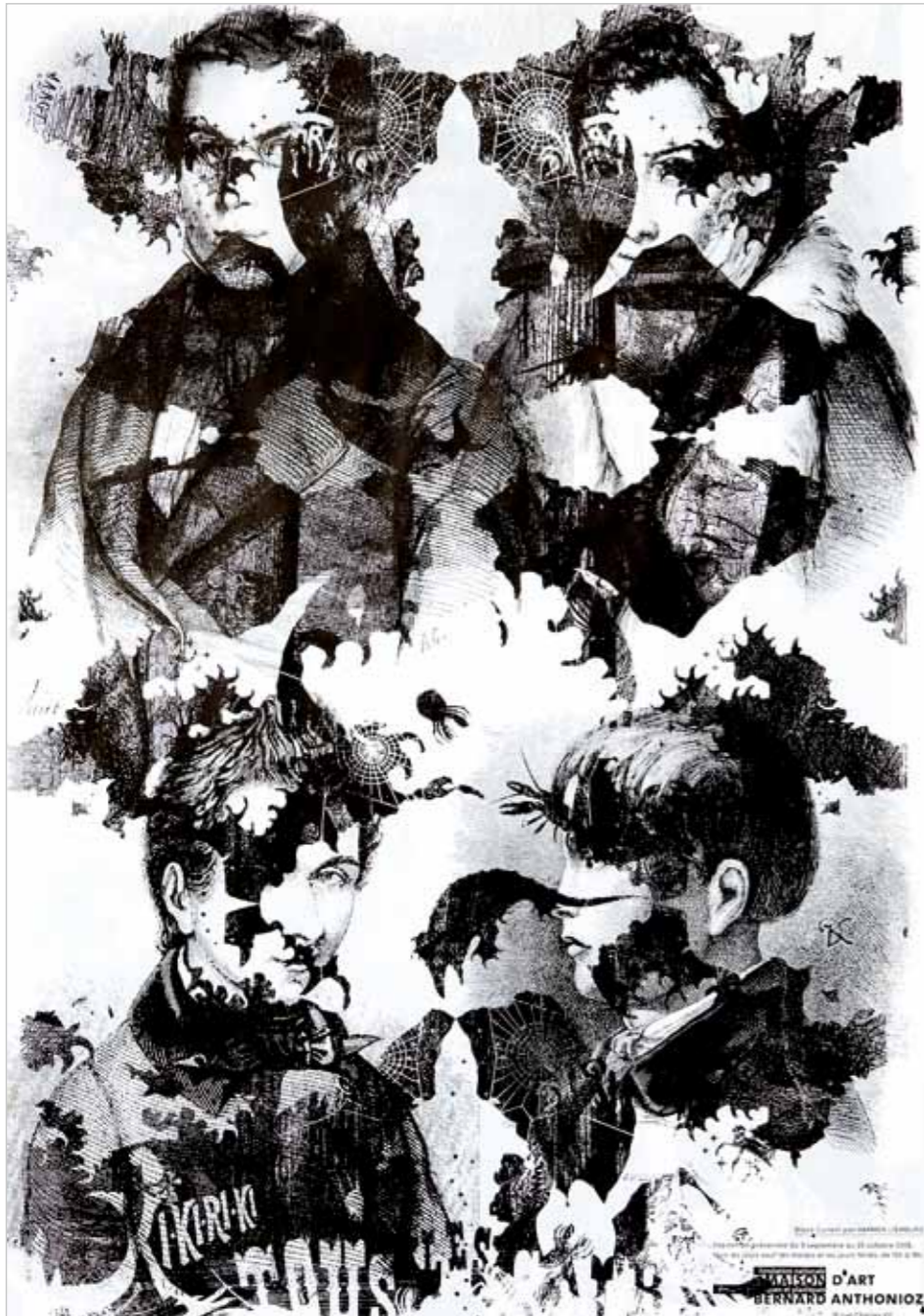
Harmen : Inspiration comes from many different sources. In ups and downs I try to learn something about topics that interest me. This may be the history of the Hawaiian shirt, Japanese festival graphics or the history of the American whaling industry. Usually I'm just 'following my nose'. Most of the designs I do are made by pure intuition and free associative thinking. One thing leads to another. I just start with a few loose ideas and if I spend enough time with the material, the working process typically takes over. Vague



as this may sound, the work designs itself. I just have to follow the material and trust something good will come out. Meanwhile, I'm keeping an eye on structure and a certain level of complexity. And also: can the things I draw still be printed?

In terms of technique I like well organised, well drawn, maybe even 'clean' elements that will become more rough due to the water based printing technique anyway. In terms of content I'm typically interested to create open, lighthearted work that has many layers and leaves space for the viewer to have their own interpretation. There's enough 'heavy' and (semi)intellectual design in the world already, no need for me to pursue that. I strongly believe there should be room for a different tone of voice.

01	04	05	01. Black Current 1 - 2008
02		06	02. X-ing Forms - 2010
03			03. Building up colours - 2010
			04. Face Off - 2010
			05. Dutch Flood - 2008
			06. Sweet 'n Viscous - 2008



## 垃圾桶裡的創新素材

最近Harmen喜歡利用從加拿大或是美國的體育標誌當作素材，他喜歡在作品中呈現出一致性，就像是作品中要如何讓所有具攻擊性的動物融合得恰到好處，而他也喜歡17世紀的古老木刻畫；一般來說，圖樣必須具有可塑性，重要的是圖片的含義可以和其他的素材相互融合並產生全新的效果。18世紀末19世紀初的設計師Vaughan Oliver，讓Harmen在藝術領域開了眼界，或是麥金塔電腦的先鋒者Max Kisman，或是Tadanori Yokoo、Kazumasa Nagai，都能讓他勇敢且抱著幽默感在這個領域中繼續努力；他最近喜歡蒐集素材，像是民俗藝術、加工食品、糖果包裝、水果盒或是垃圾桶的裡垃圾。

dpi : It looks that you add different creating elements in your artworks, what kind of the element do you like to use and why?

Harmen : At the moment I'm keen to use sports logos from Canada and the USA that are part of popular 'street' culture. I'm fascinated by the consensus that seems to exist about how all these aggressive animals should be defined. Everybody is doing kind of the same... But I'm equally interested to work with 17th century wood engravings from an old library. In general, the images I'm looking for should be open enough to be used in a different context, so their purpose and meaning changes completely or they blend into a new environment.

dpi : Is there any period or person influence your creation? What do you learn from them?

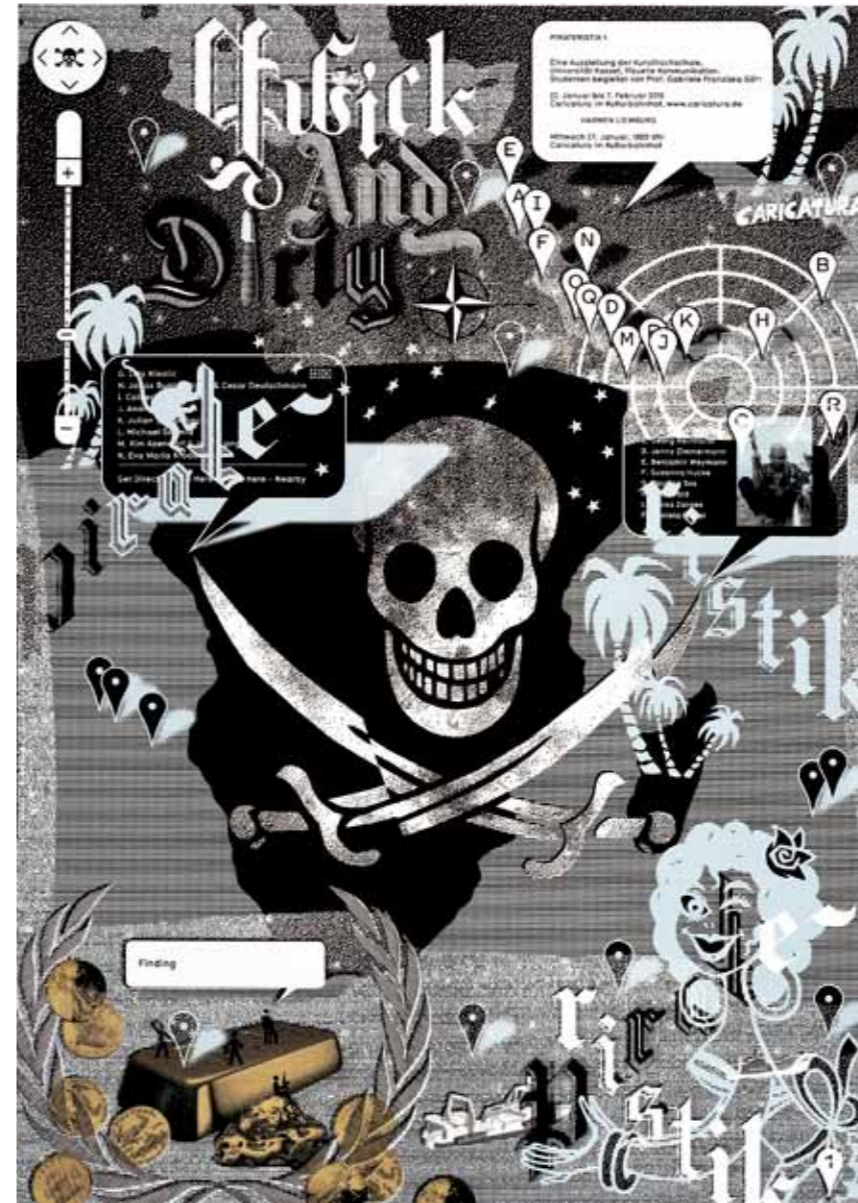
Harmen : Looking at the work of Vaughan Oliver for 23rd Envelope (record sleeves for the 4AD label with band like the Pixies, Lush and Cocteau Twins) in the late eighties/early nineties has opened my eyes about openness of expression and atmosphere. There are many others for course. Max Kisman, one of the pioneers that started to combine his analogue handwriting with the visual language of the first Macintosh computer, showed me the way to boldness, humour, provocation and keeping a strong personality. I've also always loved the sophisticated work



done by Tadanori Yokoo, Kazumasa Nagai and others. But apart from these specific people, I've become interested in more original sources like folk art, and still deeply care for daily life artefacts like crab cans, candy packaging, fruit boxes etc. Treasures from the trashcan.

## 不斷開發新思維

唯有手工創作或是未來即將要創作的作品會成為他的最愛，Harmen以自己的作品為榮，不過他常常不滿足現況，不斷從作品當中找尋任何需要改進的地方，並加以改善來達到更高的創作層次。目前，Harmen正在重新製作官網，從簡單的平面設計到使用WordPress，都需要花很多時間，不過這也讓他思考到底要呈現什麼樣的效果給大家；最近他協助學生來創作作品，並開始學習室內設計、織布設計或是建築學設計，並希望有天能來台灣旅行！



dpi : Would you choose the favorite artwork and share the design conception and reason with us?  
Harmen : If there would be such a thing as a favourite piece, it's always the work at hand, or something I would like to do in the near future. Although I'm usually proud of my work in general, but I'm also my own worse critic, rarely satisfied, always looking for ways to grow and improve myself.

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

Harmen : Currently I'm completely reworking my website, going from plain html to a Word Press structure. It's a lot of work, but it helps me to reflect about what I've done so far, and forces me to think about how I would like to proceed in the near future. After that, I'll finally finish a rather technical print that should help my students to make the right choices translating their images for screen printing. In general, I'd love to be more involved in interior and fabric design, or apply graphics to architecture. That's something to work on. And go to new places like ... Taiwan! **dbi**

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|----|----|----|
| 01 | 02 | 05 |
| 03 | 04 | 06 |
|    | 07 | 08 |
01. Black Current 2 - 2008
  02. Not Too Cool poster in process
  03. Dedicated to Print
  04. Pirateristik - 2010
  05. Inferno - 2011
  06. Have Faith - 2009
  07. La Piovra - 2011
  08. Based on Bas Oudt - 2009

