

James Bascara

詹姆斯·巴斯卡拉



Q1:

你是如何投身創作的？

How has your process of getting into creativity and art been so far?

我全部的創作計畫都是經過長期的探索。通常我會把所想的畫下來，用現有媒材做嘗試，或藉此學習一種新的材料及工具，然後看看有什麼能激起我的興趣。

同時，我盡可能地接觸閱讀、電影、藝術品、音樂和大自然，希望這些靈感和個人經驗能夠相互碰撞和融合，從而與我正在使用的媒材產生共鳴。我還會為自己設定條件並徹底遵守，再從這些規則中發揮，建構出一個既可行又能擴張的創作系統。

這也是我在求學時期的做法，步驟沒有太大改變，不過我現在的確是更意識到自己是怎樣創作的。

All my projects start as a long period of exploration. I usually draw and experiment with mediums that are readily available, or learn a new material or tool, and see what excites me.

At the same time, I take in as much reading, films, artworks, music, and nature as I can, hoping ideas and personal experiences mix and collide into each other, as well as resonate with any mediums I am currently working with. I set some restrictions for myself and play within those rules, creating a system in which the work can exist and grow.

This was how I worked in art school as well, and the process has not changed much, though I am much more aware now of how I work.

Credit

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Q2:

可以談談你求學期間最深刻的事情？

Could you tell us the most remarkable thing during your studies?

我求學時最深刻的印象，莫過於意識到自己不再侷限於一種創作方式或媒介的那一刻。剛進入藝術學院時，我主要專注於西洋傳統繪畫，後來因接觸到各式各樣的藝術家、藝術形式和文化後，我明白到藝術史不是只有一種，而是存在許許多多未受理論所限制的藝術史，世上沒有事情是能完全獨立存在的。我一直嘗試調整自己的創作和改變自己的焦點，從原先朝著目標前進的一貫方式，如今轉為擁抱創作過程的自然引申，以及它的多樣變化性。

The most remarkable moment in my studies was when I realized I was not bound to working in one way or medium. At the beginning of my studies, I was focused mainly on traditional western drawing and painting. After being exposed to many different artists, artforms, and cultures, I learned that there is not just one art history but infinite and amorphous ones, and nothing exists in a bubble. I have adjusted my practice and changed my focus from working towards a set vision to embracing the process as something expansive and evolving with all its twists and turns.

Intro

身兼多學科藝術家、動畫電影製片人、社論插畫家以及教育家的詹姆斯·巴斯卡拉 (James Bascara)，自紐澤西羅格斯大學工程學院畢業後，便赴紐約視覺藝術學院研習插畫。詹姆斯·巴斯卡拉現居紐約，任教於帕森設計學院。

James Bascara is a multidisciplinary artist, animated filmmaker, editorial illustrator and educator. After graduating from Rutgers School of Engineering in New Jersey, he went on to pursue Illustration at the School of Visual Arts in NYC. James Bascara teaches at Parsons School of Design, and lives and works in Brooklyn, NY.



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Q3:

可以跟我們談談一到兩位你最喜歡的藝術家和喜歡他們的原因嗎？

Could you share 1 or 2 of your favorite artists? And tell us why?

我始終回想到實驗動畫藝術家諾曼·麥克拉倫(Norman McLaren)，因為他富有好奇心，且作品充滿趣味性。此外我還喜歡喬治·赫爾曼(George Herriman)的漫畫，喜歡他對幻想世界的創造性、敘事手法和視覺化語彙。

I always go back to the work of Norman McLaren, an experimental animator, for his curiosity and playfulness, and the comics of George Herriman, for his worldbuilding, storytelling, and visual vocabulary.

Q4:

你會如何定義菲律賓藝術發展中的現代化？

How would you define modernization in the Philippine art scene?

我只能以自己對旅美菲律賓藝術界的觀察來講。而也只是近期我才開始結識紐約等地的菲律賓藝術家，我想其他(美國)人也可能有這樣的經歷(到了近年來才認識更多旅美菲律賓藝術圈)。不過，菲律賓藝術工作者其實一直也有在創作，而且群體規模不斷增大，不論是在這邊或是網路上的關係也日趨緊密。菲律賓當代藝術家以獨特的方法應用各種媒介和技術，這正是個人對廣義歷史文化的個人探索與回應。

I can only speak from observation of the Filipinx art scene in the US. It was only until recently that I have connected with other Filipinx artists here in New York and elsewhere, and I think this might be the experience for others as well. But Filipinx artists have always been around and working, and the community is getting larger and more connected, both regionally and online. Contemporary Filipinx artists are engaging with all types of mediums and technologies in unique ways, that are both personal explorations and responses to broader histories and cultures.

Q5:

你經常有機會到世界各地展出。根據你的觀察，使菲律賓藝術進入全球生態系統的特別之處是什麼？

You have been traveling and exhibiting in many countries. In your observation, what is the identity that brings Filipina art into the global ecosystem?

以我自身藝術創作的觀察和經驗來看，僑居海外的菲律賓裔藝術家，似乎傾向與身份認同、錯位和語言等方面的題材為主。這類型的主题存在著多種媒介和混合形式。我想這既反映了我們共同的歷史和過去，同時也對照出個人的軌跡和經歷。菲律賓的歷史和文化複雜程度相當高，我想這樣的多樣性和複雜性正是我們帶給全球藝術生態系統的要素。菲律賓人的聲音同樣重要，但通常被忽略於主流之外，所以能看到越來越多菲律賓藝術家作品讓世人注目，是非常興奮和感到鼓舞的，因為我們的歷史和經歷正是這廣大世界對話中的一部份。

From my own observation and experience in artmaking, it seems that Filipinx diasporic artists work with concepts including identity, dislocation, and language. The work exists in a wide range of mediums, and hybrid forms. I think this speaks to both our common history and past, as well as our individual trajectories and experiences. Filipinx history and culture is mixed and complex, and I think that diversity and complexity is at the heart of what we bring to the global ecosystem. Filipinx voices are important but have been left out of the mainstream, and it is exciting and encouraging to see more artists and works being visible, as our histories and experiences are part of the larger world conversation.

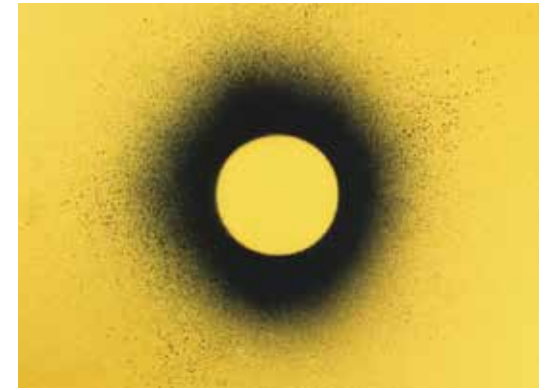
Q6:

那麼，你預計如何重新與菲律賓當地的藝術連結起來？作為一位菲裔美國動畫師，你覺得自己也是參與其中嗎？

And how would you expect this to be related to the art scene back to the country? And do you think that as a Philippine American animator, you are also contributing to that?

菲律賓本地藝術家、旅居海外的菲律賓藝術家，甚至是能套用這些類別的藝術家也好，他們的經驗也是異常不同和微妙的，這都會使我們獨特的藝術史和觀點更豐富。作為一個菲裔美國動畫師和藝術家，我試圖讓自己意識到身處的時間及地點，再增闊眼界，看看如何連接到更廣泛的人文經驗。我透過作品來表現出這一點，一方面也把自己的觀點看成是其中一個真實的菲律賓藝術表象，完全獨到卻又只是芸芸中的一員。

The lived experiences of artists in the Philippines, diasporic artists, and even between artists within these categories will be vastly different and nuanced, and this only adds to the richness of our specific art history and perspective. As a Filipino-American animator and artist, I am trying to be conscious of the place and time I live in and broadening that scope to see how it connects to the larger human experience. I make work to reflect this, and embrace my point of view as a valid representation of Filipinx art, a completely unique but tiny piece in the greater collective.



Q7:

疫情嚴重影響了很多人的生活。封鎖政策實行期間，我們大部分都必須待在家中。可以跟我們分享你是如何度過這些日子？

Many of us have been seriously affected by the epidemic. During the lockdown, people have been spending quite a lot of time by themselves at home. Could you share with us how you have overcome it?

美國剛開始實行封鎖措施期間，真的是無法如常創作。直到現在還是緊張時期，面臨著更多更大的挑戰。為了克服孤獨感，我透過網路與朋友和家人聯繫，看電影、閱讀、散步或騎騎自行車也有幫助。當時我還遠端教學兩門課程，這讓我感到忙碌。疫情狀況轉為較安全後，我便回到了工作室，大部份時間都在使用黏土，製作了很多陶瓷杯；這是一個既像冥想又熟悉的感覺，讓人腳踏實地的過程，而也正是當時我所需要的。

At the start of lockdown in the US, it was hard to continue my practice as usual. It was and still is a stressful time, with new or heightened challenges. To overcome the solitude, I connected with friends and family online, watched movies, read books, took walks and bike rides. At the time I was also teaching two courses remotely, which kept me busy. Once it was safer to get back into the studio, I found myself mostly just working with clay and making a lot of ceramic cups, which was a meditative, familiar, and grounding process I needed at the time.



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Q8:

你是如何看待2020年時光？請用一個字來概括這一年？
How do you see the times in the year 2020? What would you say in one word to describe the whole year?

一言以蔽之，2020年對我來說是「變幻無常 volatile」的。這一年讓我們把美國看得一清二楚，無論是歷史還是今日的創傷皆浮出水面了，且清楚地揭露我們的體制是如何讓公民感到失望，對黑人、原住民和所有邊緣群體而言尤甚。局勢不穩的事實讓所有人意識到，事情必須從最根本改變，這也讓我反思了自己與他人的關係，重新審視我在這個社會和時代的位置。

In a word, 2020 to me was volatile. The year was extremely eye opening in every aspect in this country, historical and present-day traumas surfaced made clear how our system has failed us, especially for Black and Indigenous people, and all marginalized groups. The instability has shown that things need to change on a fundamental level. It has also made me reflect on my relationship with myself and others, and my place in this society and time.

Q9:

可否用你父母的母語跟我們說說這些呢？
Would you tell us something in the native language of your parents in this regard?

我的他加祿語水平不高，不過最能表達而說出整件事對我的影響，我會講「Grabe」（慘、超過的意思），還有「Grabe na it」（亦即「有夠慘的」）。

My knowledge of Tagalog is not great, but the best way I could express the weight of it all would be “Grabe” (too much, intense), or “Grabe na it” (“This is too much”).



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