

一本以紋身藝術為主題的時尚雜誌

TATTOO

刺青極限

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EXTREME

大維京人部落圖騰

熱門探索 你所不知道的秘密

寶字盛事
直擊世界最大規模
2007英倫紋身大展 + 刺青攝影展
第一屆法國埃維昂紋身展
國際專訪 歐美頂尖紋身師的異想世界
丹麥 Erik Reime / 加拿大 Colin Dale / 希臘 Mike The Athens

Tattoo Talk

冬天紋身比較好

刺青人物誌

母愛的永恆追憶

刺青火鳳凰

修圖改圖之實例解說

台北小巨蛋之夜

城市刺青瘋派對



訪專師身紋

Erik
Colin
Mike

TATTOO EXTREME 013

最近有一部維京人的電影叫做「貝武夫」，相信大家對維京人最深的印象在於小時候看過的「北海小英雄」卡通，個個都是曉勇善戰的勇士，你一定不知道維京人的代表圖騰在古世紀裡屬於描寫藝術的雛形，常帶給人民記錄、力量、鎮邪等功能。

在距離台灣遙遠的北國裡，我們要為你介紹這位充滿智慧與文化氣習的紋身藝術創作大師Erik Reime，初看到Erik的作品時，都會有一種來到不同元次空間的深刻感受，他以絕跡神秘的維京時期題材為設計基底，加以特別而且難度高的手工刺青技巧，越研究就會越對他的藝術感到著迷，讓我們一起來認識這位致力於傳承維京文化的掌舵者—Erik Reime。

丹麥

維京圖騰文化傳承的掌舵者

Erik Reime

文： Fino / 圖： Kunsten på Kroppen Tattoo Studio

圖片說明：這些刺青都是Erik的作品，他們正站在距現今約3000~4000年前的青銅器時期的遺址上
explain: The photographer is Dorte Eilenberger. All tattoos by me.
The people are: Lea (seated) and Rauno and Thomas.
They are standing on top of a gravesite from the early Bronze Age – about 3-4000 years old.



Q：可以請你簡單的介紹一下你自己嗎？

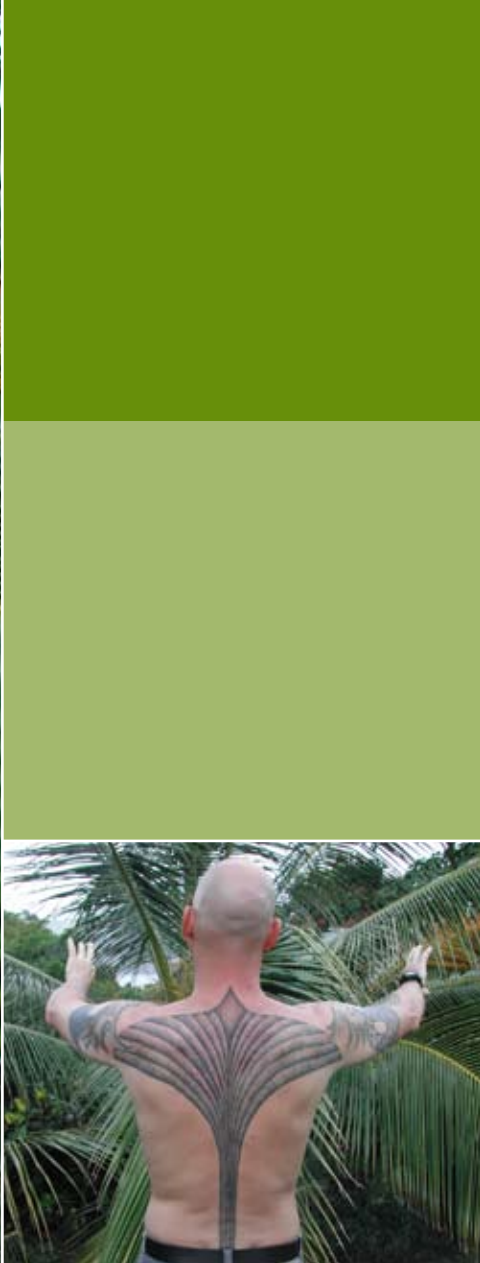
Erik：我於1950年出生在挪威，1965年後就一直住在丹麥，現年57歲了，我年輕時也從事過很多不同的工作，其間曾在書店工作長達10年的時間，店裡販賣的多是一些政治主題的書，我也參加國際上的綠色和平組織，也支援一些國際特赦組織的人權活動，我一直對於藝術繪畫有著濃厚的興趣，在還沒有成為紋身師之前，我常接一些平面與圖表的設計案子。

Q：請問又是如何接觸到Tattoo?又有什麼樣的因緣際會讓你成為一為紋身師呢？

Erik：這要從一部電影講起，在一次偶然的機會下，我看到一部電影剛好描述到大溪地當地Tattoo的特色，而那不同於我以前對Tattoo的認知，這樣的刺青方式深刻的印在我的腦海裡，隨後我到了丹麥跟著一位最厲害的紋身師展開我的Tattoo學習之旅，但不久為了致力於我自己所著迷的紋身藝術，我就開始經營自己的工作室，也就是我現在於哥本哈根創辦的'Kunsten på Kroppen' (The Art on the Body)的前身，創辦至今已有了20年了。

Q：可以為我們介紹一下你刺青的風格嗎?又是

什麼原因讓你有這樣的創作?
Erik：就我們知道，各地刺青文化特色風格演化不同，像20年前的歐洲，以四海為家的水手刺青為發展的主軸，而再追溯上去，更有人研究出是源自日本及亞洲。我那時想，我的故鄉是在北歐，我相信屬於我們自己的歷史藝術文化一定是不同的，後來我透過研究了解到，當我回頭看到2000年前的岩石壁畫時，那些線條是如此的簡單，但確能勾勒出相當成熟的形態架構，把當時的人、動物、生活做一番深刻的描寫。我想，這些文化才是我創作最好的靈感來源，有時就像進入時光隧道一般，回



到古時的生活世界裡，而我就如同乘坐著小船，在歷史的洪流裡來回穿梭，循著這股神秘而絕跡的線索，開展著屬於我自己的紋樣風格。尤其是斯堪地那維亞的維京民族裡，龍的圖樣運用也與這個民族的生活息息相關，像是武器上的圖騰或是出海征討的龍形船等。在刺青的創作裡，我並不是在複製這些遠古的圖樣，而是透過再次的創造，讓他們復甦、不息的存在於現代社會裡。

Q：請問在刺青文化裡有多種主流，你的作品也是屬於部落圖騰的表現嗎？

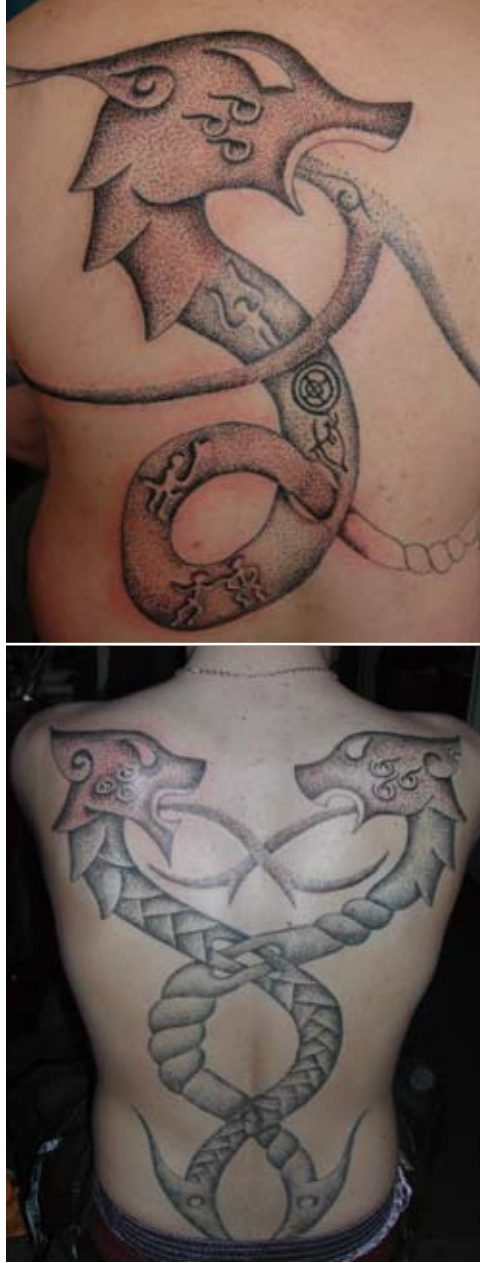
Erik：其實我不完全這樣認為的，現在的人大都

會認為部落圖騰就是運用黑色幾合圖形的變化概念來表現的，但其實它只是婆羅洲地區Tattoo的特色之一，而被大部分的紋身師概括誤稱為Tribal的紋樣特徵了！我現在所主張的風格表現手法稱為「Black and White dot-shading technique」，這是一種濃淡的點陣表現手法，雖然我稱為黑白的陰影表現，但其實正確來說是黑色與皮膚的相間組合，透過使許多小小圓點貼近或者分開的排列構成圖樣的陰影特色，這樣的表現遠看時就很像維京時期遺留下的岩石畫石頭表面的感覺！這也是我不認為我的紋樣為部落圖騰的原因之一，因為它不是全由黑色圖塊的組合設計，也不屬於單一

的種族所有，只要任何喜愛這種表現手法的人都可以運用在刺青主題裡。

Q：當有客戶走進你的紋身店時，你最想跟他們分享什麼樣的概念？

Erik：我常告訴我的客戶，找尋一個真正屬於你的刺青紋樣，讓這個刺青可以表達出真正的你，而紋身師的工作則是協助你如何運用身體的線條讓刺青與你的身體做一個完美的結合，這就像一個好的音樂指揮家一般，透過深刻的詮釋與帶動，讓身體藝術得到一種自我追求的轉化。



Q：請問你曾欣賞哪一位紋身師？

Erik：我想Colin Dale是我第一位想提到的難得的紋身師，他雖然常年都在我工作室紋身創作，手法的運用與我雖大同小異，但他源源不斷的創新與嘗試每每都讓我感到驚奇；其它人像是倫敦的Alex Binnie，加拿大的Daemon Rovanchilde，美國的Leo Zulueta，及挪威的Marianne Sundby等，他們共同的特色，就是永不放棄，創造更新境界的紋身藝術作品。

Q：請問你認為如何才能稱為是一位好的紋身師？

Erik：對我來說，一個好的紋身師對我來說最主



要的，就是能夠充分的掌握身體與刺青紋樣的搭配，這函指美感、平衡感、空間感等綜合因素，除此之外，個人獨創性及個性化的突破，也是相當重要的一環。

Q：請問為什麼多使用手工的方式來刺青？

Erik：當我一再地研究斯堪地那維亞的紋身演化時，我發現在當時並沒有現代用的紋身機，究竟2000年前的人們如何徒手紋身的？我試著了解並學習玻里尼西亞的刺青技術及愛斯基摩人的縫合手法，逐漸發展出我稱為青銅器時代「Bronze Age」的技術，所以現在我多了除了機器外的另一種手法技巧。

另外，想要與大家分享一個不錯的體驗，我們的工作室在每年夏天都會休息，然後帶領著一群老老少少一同進駐到Lejre這個城市的歷史實驗研究中心，在那邊的生活是一種遠古維京人的生活體驗，所以我們搭起簡易的帳棚並且住在裡面，穿戴起屬於維京人的裝飾配件衣物，大家並圍繞在帳棚旁，我跟Colin便會為各位進行手工式的紋身工程；整個體驗過程，除了知識性的深刻認知外，大夥齊聚暫別紛擾的城市生活，高興地也踏實地過著古時維京人儉樸又單純的生活，真是開心極了！

最後我們還有問到Erik對於台灣的刺青不

圖片說明：Bjarne's Tattoo 這個位在背面的圖案其實是由船的正向反轉的維京船形



知道有沒有任何的印象? Erik表示只要有機會能夠認識各個不同族群的刺青文化是他最期待的事，看到Erik如此的愛惜自己國家的歷史文化，讓我們不禁想勉勵台灣土地上的各位紋身創作者，我們除了向西方國家學習更多變化萬端的技術及手法，在創作與創新的路上，更應要好好傳承我們既有的文化及思想中心，就如同Erik所做的一樣，讓我們很多美好的藝術寶藏，可以不斷地蛻變成長！

Q :Could you please introduce yourself?

Erik:My name is Erik Reime. I was born 1950 in Norway (so I am 57 years old), and has been

living in Denmark since 1965. In my youth I had a lot of different works, among witch was working in a bookshop for 10 years, where we mainly sold books about radical political issues. I have also been working for Greenpeace, and I support Amnesty International. I have always been interested in art, and before starting to tattoo, I did a lot of layout and graphic work.

Q :How do you being to tattoo? And how is your experience influent you to be a tattoo artist?

Erik:I happened to see a film that included some tattooing in Tahiti, and that opened my eyes to a different approach to tattooing from what I

considered to be the main stream. So I learned how to tattoo from one of the best tattoois in Denmark at the time. But I soon set out to start my own Studio where I have pursued my own vision of the Art of Tattooing. That was more than 20 years ago, and since then I have been running the Copenhagen based Tattoo Studio called 'Kunsten på Kroppen' (The Art on the Body). In Europe 20 years ago the most of what you could see, is what I would call the traditional sailor tattoo designs. I was never very interested in that. The roots of that is Japanese and Asian (coming to us via USA), but I am living in

Scandinavia. Our historical and art roots are different. If I go more than 2000 years back I find the 'petroglyphs'. They are simple, but also very sophisticated designs of people, animals and social life of that time. I like to use them as inspiration for my own work, and to bring that old style back to life. Later came the Scandinavian Viking times. They expressed themselves in a more complicated style. Similar to what you in English would call Celtic. They also used writing in a way that is today extinct (the runes). I very much like to use these roots for inspiration in my own work today. That way I am standing on the shoulders

of my ancestors, and I can express who I am in my own culture. I am especially inspired by the Scandinavian Viking Dragon. I do not copy the old designs, but I feel that I am reviving it and making it my own, to live today.

Q :why you choose tribl tattoo to be your specialty?

Erik:I do NOT consider this to be 'tribal'. When you talk about tribal in today's 'tattoo world', I will mainly think about the graphic, solid black designs that are based on tattoo designs from Borneo (but is very much degenerated into scribble from a lot of today's tattoois who have no idea what the

roots are). That was a style that I started in, but today I much prefer a black and white dot-shading technique that I have more or less developed myself. It very much suits what I am trying to express artistically. My "Dot-Shading-Technique" is made using only black. You can call it black and white, but it is more correctly black-and-skin. By putting a lot of little dots closer or less apart I can create a shading effect. It is also a little 'stony' like the rune-stones from the Viking Age or the stone surfaces that the petroglyphs come from.

1. 圖片說明：這個創作來自於在35000年前的洞窟畫，運用山楂樹枝來繪製犀牛
explain: It is from an old cave painting (about 35.000 years old) in France of a woolly rhinoceros, and it was tattooed using a hawthorn.

2. 圖片說明：我運用打火時來當作刺青的針，我相信這應該是有史以來打火石被運用在紋身的世界裡！
explain: I am tattooing by using a flint stone as 'needle'. I am expecting this is the first time in thousands of years that a flint stone has been used in tattooing. But is also my theory that in the Stone Age, flint stones were used. It was VERY good to use.

1. 圖片說明：背景裡的村莊是Lejre城鐵器時代的樣貌
explain: The background is the Iron Age Village of Lejre

2. 圖片說明：我們正在Lejre歷史中心展開紋身的體驗
explain: It is a typical setting from our Lejre tattoo sessions. We are sitting in the opening of a tent overlooking the fields, and with a lot of public following our work.



Q :If there is one customer walks into your studio, what kind of tattoo concept that you want to tell him/her?

Erik:What I try to teach my customers, is to chose something that expresses who they are, and for me the job is to interpret that and to make the tattoo enhance their body – to find the lines in the body and make the tattoo work with the body, and not against it (which so often happens when a drawing is just slapped on, the way a lot of tattooists just do).

Q :Do you admire any foreign tattoo artists? What is the reason?

Erik:There are very few other tattoo artists that I relate to. One of the few happens to be Colin who happens to work just next to me. He is an incredible artist who develops his own style even though a lot of people may think that we are very much alike. We happen to see the art in very much the same way. If you are interested in name-dropping, I could mention Alex Binnie in London, or Daemon Rovanchilde in Canada, or Leo Zulueta in USA, or Marianne Sundby in Norway. These are people who are always developing new grounds for the way we see tattooing.

Q : You thought that to be a good tattoo artist, what kind of conditions should he/she have?

Erik:A good Tattoo Artist is for me a person who understands how the tattoo works on and with the body. That is the main part. After that I would also like to see some originality and individuality and development.

Q : Why you choose the technique of hand made tattoo?

Erik:My search back into the history of Scandinavian art, and tattooing in particular, led me to think about how they actually did tattoo back then, more that 2000 years ago, and this led me to learn



about tattooing techniques without the modern tattoo machine. So I have studied and tried the Polynesian technique and the Eskimo sewing technique, and I have developed my own kind of what I call my Bronze Age technique. I often use this when the design that I want to do gets better if done by hand. To pursue this interest, every summer we close the Studio, and moves out to a Danish Experimental Historical Research Centre, called Lejre. There we are exclusively tattooing by hand and living in tents and dressing like the ancient Vikings. This is great fun. Most of my tattoos are drawn directly on the

body of the customer, so it does never exist until it is finished. That way it is always unique and I am sure it fits the body.

Q :Have you ever heard any matter about Taiwan Tattoo?

Erik:I have never been to Taiwan, but I would very much like to go there some day. I would be very interested to study the history of Taiwanese tattooing. I have seen very old photos of Taiwanese tattooing, and it would be very interesting to learn more about that. It is my hope that tattooists in Taiwan would look into their own history and culture, and not



just copy western (or eastern (!)) ways and designs. Dare to be modern by reviving your own. If you want to learn more about me and my Studio: Kunsten på Kroppen, you should check out our web page: www.tattoo.dk

上面圖片說明：這些古符號文字的內容是：
"我愛聽音樂-做我自己的音樂-我存在著"
explain: I listen to music – thus I am I make music – thus I live



圖片說明：這些典型的龍形的創作靈感是源自於維京人時期的龍
explain: my typical dragons – inspired by Viking Age Scandinavian dragons



加拿大

遇見來自北國的刺青俠客

Colin Dale

文：Fino / 圖：Kunsten pa Kroppen Tattoo Studio

為什麼稱呼Colin為俠客呢?其中一個原因是Colin親切的臉龐旁有著一頭烏黑的長髮，眼神充滿正氣，讓我聯想到中國小說裡雲遊四方的正義俠客，而Colin也的確遊歷四方，他雖然是加拿大人，但為了追求自己執著的紋身風格，他隻身來到北歐丹麥，跟著Erik Reime一起學習手

工刺青，並在圖騰創作上有著原創性的突破，除了每每在國際展會的比賽上得名，也常接到各方的邀請合作，讓我們一起來認識這位來自北國的刺青俠客，一同感受他對紋身藝術的熱情與執著！

Q：可以請你簡單介紹你自己嗎？

Colin：我今年42歲，從事紋身藝術工作已有10年了，我雖然是在加拿大出生的，但由於我的祖父母是瑞典人，所以我一直與北歐這個地方有著很深的淵源。我在大學主修繪畫及攝影，從藝術系畢業之後，在我還沒有接觸Tattoo之前，我曾為一家丹麥的醫院從事圖表及平面的設計工作。而我現在以設計新北歐風格的刺青圖騰為主，這些風格是從古代斯堪地那維亞的青銅時期(約3000-5000年前)一直到維京人時期(約1000年前)所承傳再進行創新來的。

Q：請問你又是如何接觸到紋身工作的呢？

Colin：其實我一開始是對岩石畫與岩石藝術感到興趣，而且總會被那樣簡單卻充滿力量的圖樣所吸引，而研究這些圖樣的同時，也開始運用這些圖樣做為刺青的主題表現，也受到很多人的歡迎。

Q：就我們所知，你常到世界各地去接觸不同民族的圖騰文化？像是大溪地、夏威夷等地，可以談談你的感想嗎？

Colin：我的感覺上因為全球化的快速進展，全世界的人們其實正慢慢的遺失掉屬於自己的文化特色與文化遺產，部落圖騰所扮演的角色其實就是各地人們與自己歷史文化再相連結的軌跡，圖樣設計的重點應該著重在美學的表現而非技術，我認為，一個完美而深具意義的圖樣設計即使採用手繪方式呈現，可能小有瑕疵，但絕無大礙。

Q：請問你的藝術是受到什麼樣的影響？而你的靈感又是從何而來的？

Colin：在這裡我想提到一個人，Erik Reime，Erik是我的老師也是對我的紋身生涯影響最大的一個人，他從很早的時候就開始教導我如何直接在人體上直接繪圖，這樣的方式最能夠將紋身與人體的肌肉及線條做最完美的搭配，當紋身圖樣不再只是一張貼在你身上的圖樣，它會因為這樣慢慢成你身體的一部份，圖樣也會更加栩栩如生。Erik也一直的強調一點：美感比技術來的重要！

Q：可以跟我們談談你的作品嗎？

Colin：我很喜歡我自己紋過的一些大的岩壁畫作品，這對我來說是一項很大的挑戰，把這些歷史的題材與身體做一種融合而且還不能改變太多基本的架構，這樣的創作透過手工刺青的方式將這些深遠的歷史圖樣帶回到了我們的身邊。有一些人以類似的方式創作，我也很喜歡他們的作品，像是Maggie、Francois，and Mark。有時我會看著我做過的這些作品並想著再過幾年後我可不可以將它做的更好？看著那些具有歲月歷鍊過的岩壁畫作品，它們是如此的簡單、而又完美，我想，不管我的作品不論經過多久，都無法超越這樣的價值吧！

Q：請問你參加一些國際性展會的感想是？

Colin：我在這幾天參加過不少的國際展會，像是巴黎、多倫多、Lejre、斯德哥爾摩、凱爾蓋理、蒙特婁、倫敦、大溪地和柏林，我喜愛旅行，也因為參加展會讓我有著機會各地去遊歷，而在整個旅程上我也得到了許多的靈感，不只是展會上其它的紋身藝術家，還有各地

的許多人事物，我也會到地方上的一些博物館去了解當地人的文化！

Q：可以談談你最喜歡那些紋身藝術家？

Colin：我喜歡一些嘗試做不同創新的紋身師，像是我的老師Erik Reime，還有為凱爾特人和新北歐的圖紋設計開先鋒的Pat Fish及Jorgen Kristiansen，還有曾經在技術上協助我的Alex at Rites of Passage、Daniel DiMattia、Rory Keating，還有一些曾與我較量過的紋身師像Eric & Marianne Sundby，Daemon Rowanchilde和Cory Ferguson，他們也都讓我變得更強！

Q：請問你覺得如何稱為一位好的紋身師？

Colin：我覺的一位好的紋身師要積極的追求知識，並且渴望學習！

Q：目前你是Kunsten pa Kroppen Tattoo Studio的駐店紋身師，不知道在未來有沒有什麼樣的規劃？

Colin：其實我並沒有常在店裡，我常外出參展或是旅行，我想我在未來也會繼續藉由旅行來繼續學習，讓我得刺青紋樣創作可以不斷地成長，我覺得這是我目前的計劃。

經過這次的訪問，可以感受到Colin對紋身藝術創作的努力與專注，更令人值得學習的是他透過旅行與參展來增進自己的眼界，也相對的得到許多創意的靈感，希望台灣有一天這位刺青俠客也可以造訪台灣，讓我們也能展現出我們的民族活力及文化！

Q：:Could you please introduce yourself?

Colin：My name is Colin Dale, I am 42 years old and have been a tattoo artist for about 10 years now. I was originally born in Canada but my grandparents are Swedish so I've always had a connection with Scandinavia. Before I began tattooing I finished a university degree in Fine Art (Drawing & Photography) and an after graduate certificate in Graphic Art. I worked as a Graphic Artist and Clinical Illustrator at a prominent Danish hospital before learning to tattoo. I specialize in Neo-Nordic tattooing...taking inspiration from Nordic art spanning from the Scandinavian Bronze Age (3000-5000 years ago) to the Viking Age (1000 years ago)

Q：:How do you being to tattoo? And how is your experience influent you to be a tattoo artist?

Colin：I became interested in tattooing through my interest in petroglyphs and rock art. I always was drawn to the simple yet powerful graphic images. At the time these images were made people were also tattooing and it is easy to assume that they tattooed the same designs in their own skin

Q：:How do you think about the tribal tattoo?

Colin：I think that due to globalization, people around the world are losing their own heritage and culture. Tribal tattooing allows you to reconnect with your past. Tribal tattoos concentrate more on aesthetics than technique. If the design is good, then all the flaws...especially when your working by hand, are unimportant.

Q : Could you tell us who influent you most in your art, and could you describe that how you inspire yourself?

Colin : Erik Reime was my teacher and the biggest influence on my tattooing career. He taught me very early to draw directly on the body so that I could make the tattoo follow the muscles and form. In this way the tattoo becomes a part of the body rather than a picture pasted on it...it comes to live. Erik also taught me that Aesthetic is more important than Technique.

Q : Could you show us the your most favorite tattoo works? And why?

Colin : I really enjoy some of the larger petroglyph pieces I've done. I find it very challenging to find ways to take these historical designs and get them to fit on the body without changing the original design so much. Being able to tattoo them by hand is also very rewarding. Being able to find ways to bring these old magical designs back to live. Some of the designs such as Maggie's, Francois' and Mark's are my favorites. Often I'll look at an old design that I've done and think about how now after several years that I could have made them better. But these pieces are so simple and beautiful I can't improve upon them...they will always look good no matter how old they get.

Q : Have you ever attend to the conference or exhibition abroad? If yes, could you please talk about your impressions?

Colin : I've been attending alot of convention the last few years. This year alone I've been to Paris, Toronto, Lejre, Stockholm, Calgary, Montreal, London, Malmö, Tahiti and Berlin. I enjoy traveling and conventions give me an opportunity to do this. I also get alot of inspiration...not just from the other tattoo artists, but I always try to spend some extra time when I go some place so that I can see some of the sites and galleries and soak up some of the local culture. If you just travel to go to the conventions then you shouldn't be going at all

Q : Do you admire any foreign tattoo artists? What is the reason?

Colin : I admire anyone who is doing something different than everyone else. There are the Old Masters like Erik Reime, Pat Fish and Jorgen Kristiansen who I look up to and have carved a path for all of us using Celtic and Neo-Nordic designs. Then there are Artists who have helped me technically so that my tattooing can be much better such as Alex at Rites of Passage, Daniel DiMattia, and Rory Keating and Finally there are the Artists who challenge and inspire me to be better at what I do such as Eric & Marianne Sundby, Daemon Rowanchilde and Cory Ferguson.

Q : You thought that to be a good tattoo artist, what kind of conditions should he/she have?

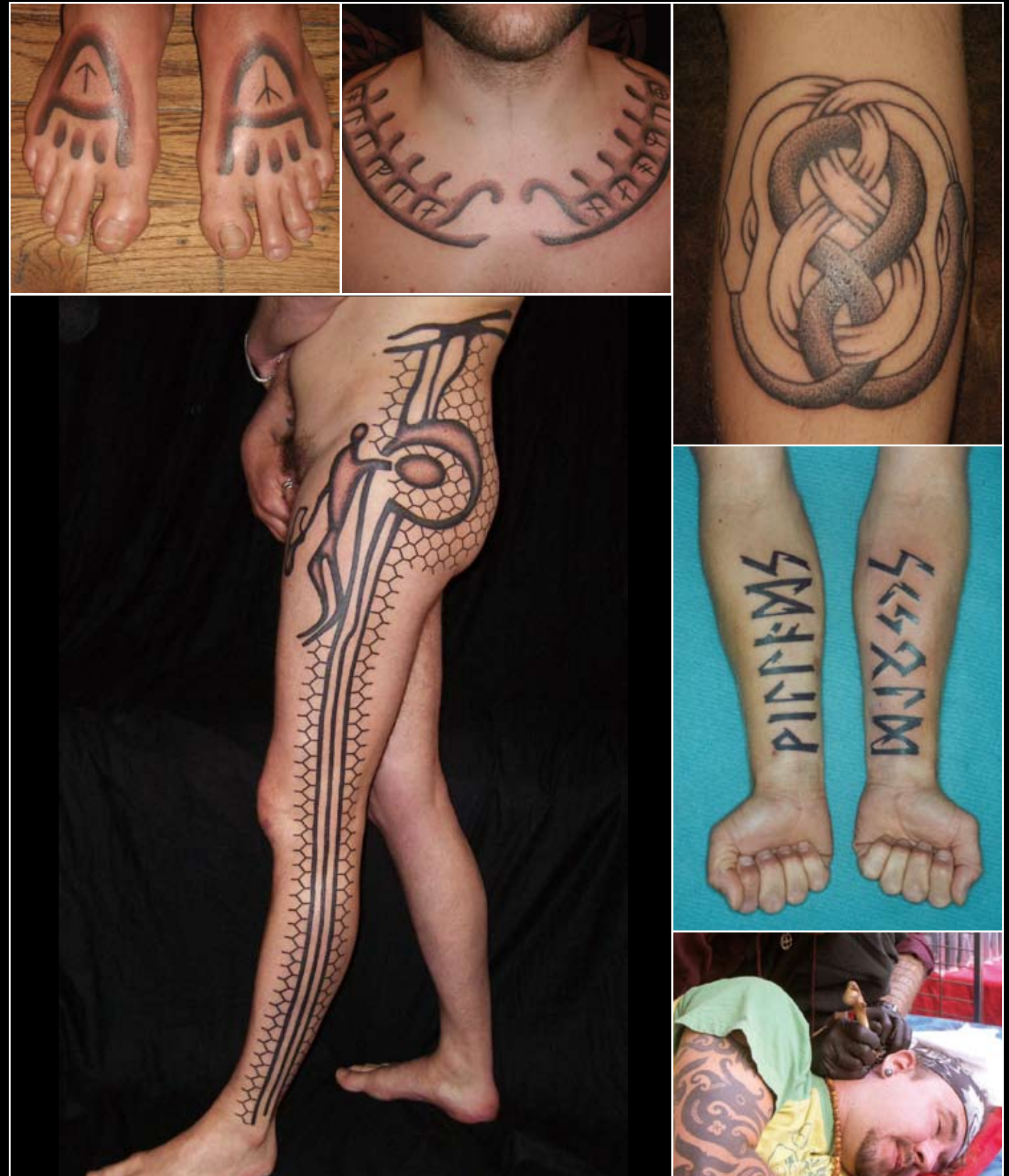
Colin : I think a tattoo artist should have a lust for knowledge...a desire to learn.

Q : As the artist of a tattoo studio, what will be the most important plan for you in the future?

Colin : At the moment I haven't been spending too much time in the shop...but I hope that what I've learned traveling that I can use to improve my art and inspire me to continue tattooing for many years to come.

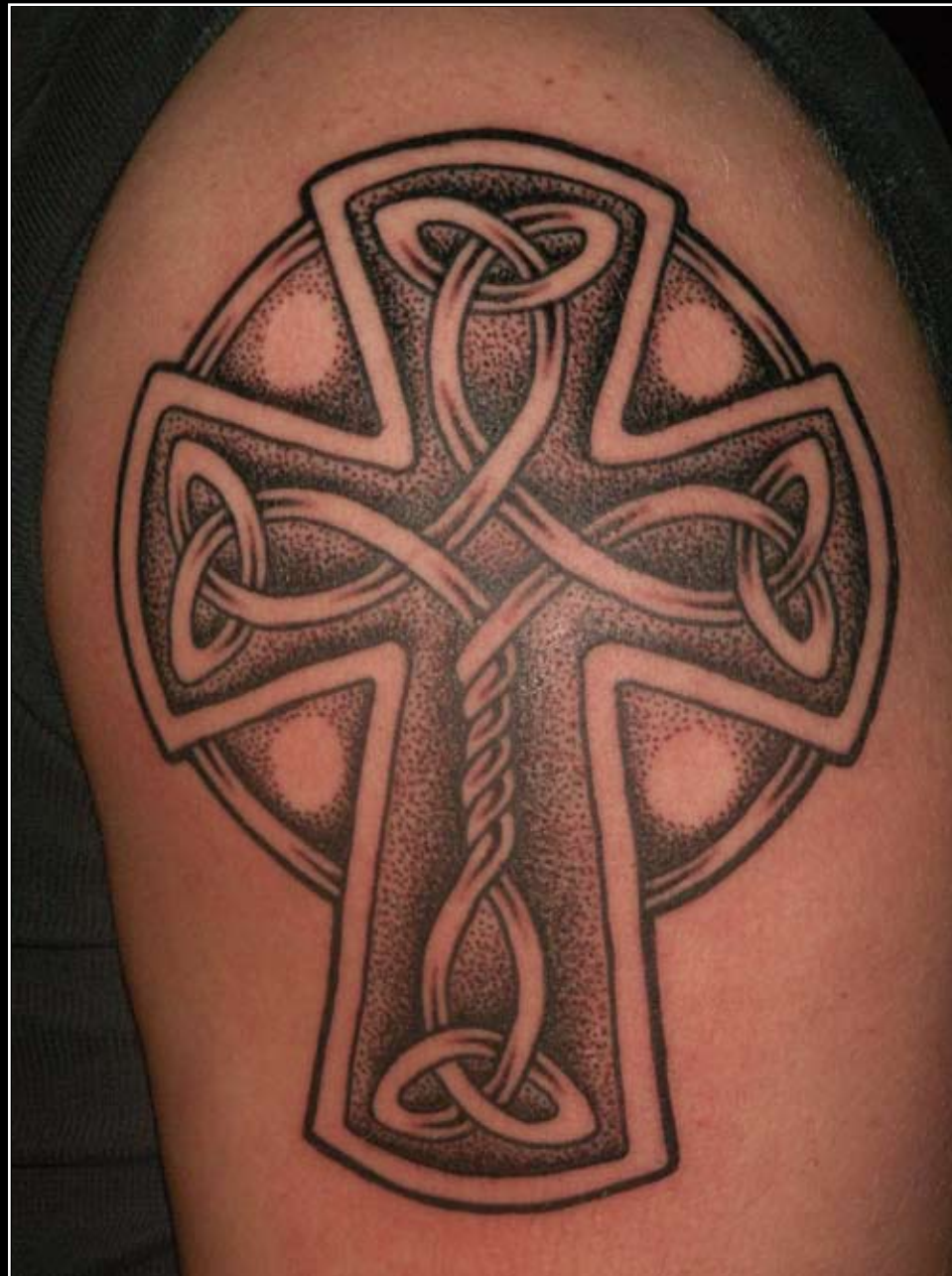
Q : Have you ever been to Taiwan? Do you want to come?

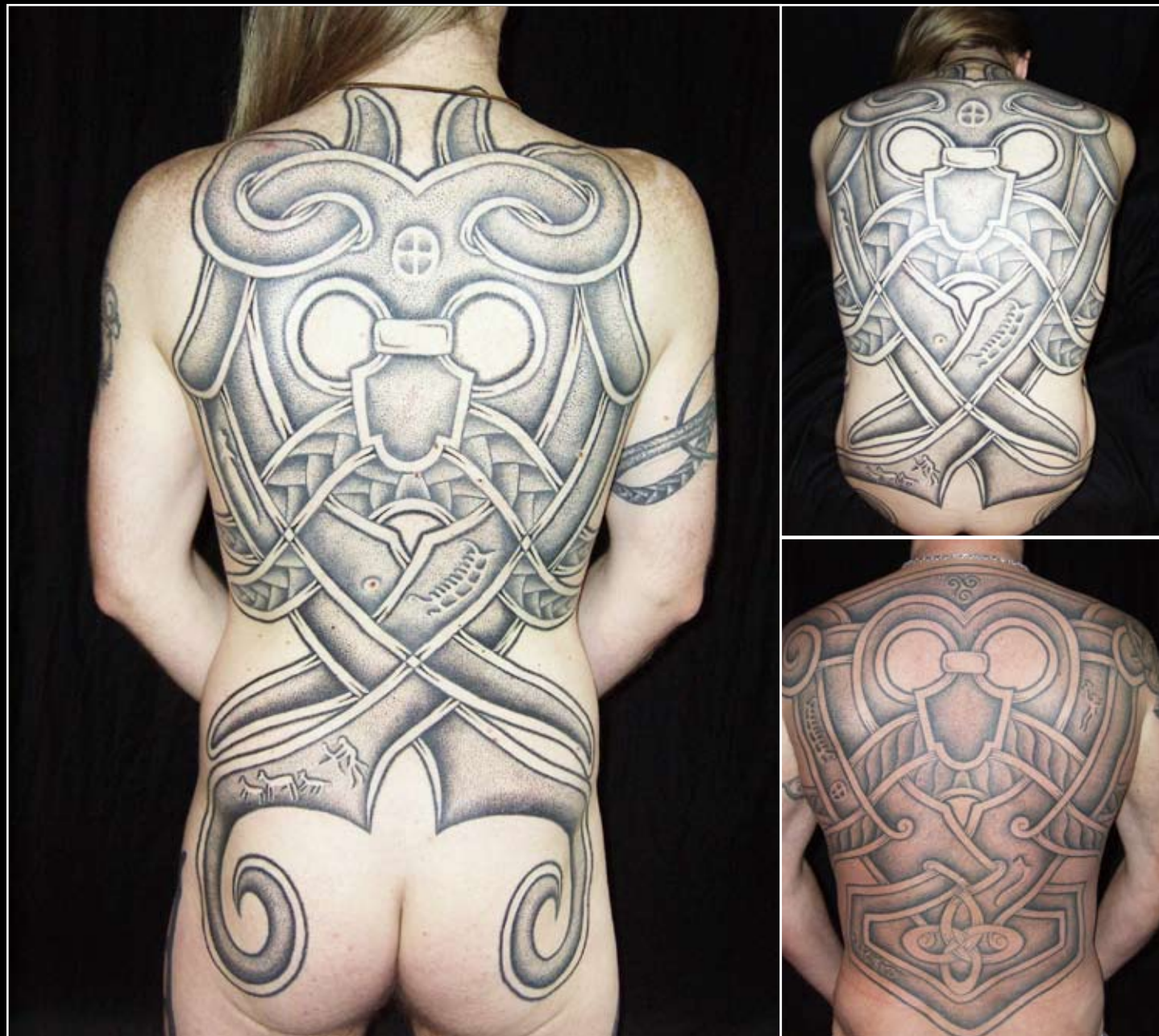
Colin : It's been many years since I've traveled through Asia... however I've never been to Taiwan (yet) Who knows what the future will bring.



Hand Tattoo







希臘 為刺青注入靈修養份的紋身師 Mike The Athens

文： Fino / 圖：MikesTattooing Tattoo Studio



Mike the Athens 是我看過相當有個人風格的一位紋身師，他喜愛文化的多樣式，他把刺青視為他對所有宗教、藝術、文化熱愛的表現，從他的作品裡，能夠得到的不只是圖樣上的完美及滿足，更深一層的是心靈層面的豐富與平靜，Mike喜愛東方文化，從作品、從裝扮、文字、甚至是我們中國人用於落款的刻印設計，有時都會忘了他是來自於海洋國家—希臘呢！接下來是一段相當深入的訪談，想要多了解Mike The Athens，你一定不要錯過！

Q：可以簡單的為我們介紹你自己嗎？

Mike：大家都稱我為Mike The Athens，這個名稱的由來其實是在多年前，我接受一本Tattoo Life的雜誌採訪，可能是筆誤將我原本Mike from Athens寫成了Mike The Athens，也從此後，大家也都這樣稱呼我了！我在還小的時候就一直善於繪畫，當我成長後，我母親常鼓勵我從事紋身工作，她相信我畫圖的功力一樣可以表現在紋身方面，我一開始並沒有被說服，因為我自己也有去刺青，我相當了解這不是一件簡單的工作，但在母親一再的鼓舞下，我開始接觸紋身，我現在是41歲，我在1989年時開始練習紋身，而在1992年時，我買了我第一台的Micky Sharpz的紋身機。一開始我是自學刺青的，但我不建議現在的年輕人這樣做，也慢慢的找自己的客戶，當我在雅典大學讀英國文學系時，我已有了自己一個小小的工作室。我來自一個小康家庭，經濟狀況還普通，有時我幫朋友紋身賺到的錢，也都用來投資在我的紋身工作上，像是買書、買器材、或是請別的紋身師幫我紋身，我的生活不再與紋身脫離，所以我就是這樣自然地成為一位紋身師，我很認真的看待我的每一個紋身作品，也同樣喜愛紋在我身上的作品，我想，這是進入紋身世界最重要的事了！

Q：可以談談你剛開始學習時的情況嗎？

Mike：我是在22歲左右開始使用紋身機，然後參考一些紋身雜誌，但大部份都幫不了我，在我從事紋身的第六年，我決定要找尋一位可以幫助我、指導我的紋身師，那就是Alex Binnie，我深深地為他的紋身線條用法所著迷，Alex在我的身上紋了很多作品，他不但成為我的良師益友，也幫助我在紋身的道路上邁前了一大步，我後來也到了倫敦當時最負盛名的INTO YOU紋身店當駐店師傅，從那時起，紋身世界對我來說已是全球無國界的一種文化修行！我被一些各地特殊的圖騰文化吸引，像是婆羅洲、大溪地、泰國寺廟等紋身特色，大部份都是運用手工刺青的方式，還有其它擁有自己獨特風格的紋身師像Felix and Phillip Leu、Mick from Zurich、Ed Hardy work、當然還有日本的Horiyoshi I I I等幾位大師，都在我的學習之路上扮演舉足輕重的角色。

Q：你的作品題材上，運用很多與西藏佛教等宗教文化的主題，可以為我們做一些說明嗎？

Mike：基本上我在看待刺青藝術與精神靈感的關係是一體兩面，也可以說不能分割的整體，刺青的過程是如此的神聖與獨一無二的，也唯有以誠摯的心靈來看待自己的身體與紋樣，你才能真正的透過這樣的儀式得到心靈的滿足。我常認為自己是一個不只有對神而還有對生活有所虔誠及信仰的人，我竭力的於紋身藝術，我著重的從不是技巧也不是風格，而是圖樣精神的本質，一種心裡的力量讓創作出具有深遠意涵的紋身，這種靈感來自基督教，佛教，愛和同情，我很幸

運地，可以感受到這些精神層面的力量而將這些力量注入我的刺青作品裡。當然，除了精神層面，許多宗教文化裡的美麗事物也常是我的創作題材，像是佛教的梵文、或是具有禪意的書法、宗教文物等，由其近幾年，我對於東方宗教裡的梵文及象徵性的文物特別感到興趣，我也到過像印度、西藏、日本等地考查，所以我的作品也越加地反應這些我所觀察及體認的文化。

Q：在技術面上，可否告訴我們你善長的方面？是手工刺青嗎？

Mike：我常很喜歡挑戰一些不好刺的地方，像是頭、手、臉、脖子等，但是大部份的人不常刺這些地方，對我來說，完成時的成就感就越大，至於其它的重點我只在意線條感及好的對比呈現，如果有強列的打霧效果時，線條相對上就會較不明顯。如果有人希望我為他用手工的方式紋身也可以，我用前端綁著針的棒子，就像是日本人的做法一樣，不過需要相當多的時間來完成作品。

Q：有沒有什麼想法可以給想要學刺青的朋友一些建議？

Mike：每個人學習的過程不同，過程一定是辛苦的，不過一定要勤於素描繪圖，對於每一個作品都要有最初的那份熱忱，也不要對自己的作品感到滿意，要不斷地挑戰自己的極限。如果是技巧面的話，尺寸是很重要的一環，好的圖樣設計搭配上剛好的尺寸可以讓你的作品掩飾一些技巧上的不足，在這裡，是最想祝福大家能靠著自我要求讓自己邁向更專業的水準！

Q：如果是一位好的紋身師，你覺應該具備哪些條件？

Mike：我想具有美術的背景對一位紋身師來說相當重要，而勤於創作與耐心也是很重要的條件，而謙虛及永不放棄要求完美都能讓你成為一位好的紋身師。

Mike告訴我們，紋身師這個工作真的不容易，它不是一般的專業工作，它是一個需要你全心奉獻的一個領域，除了要有天份還需要你付出全力來達成不同階段的挑戰，相信Mike在紋身的道路上已找到他想要前往的方向，也謝謝他這樣的推崇我們的東方文化，他目前正在準備籌劃第二屆的雅典紋身展，他神秘地表示到時會有很多突破性的創作發表，也希望下次有機會能邀請他到台灣來與大家見面！

Q：Could you please introduce yourself?

Mike：It was many years ago... that an interview of mine was published in Tattoo Planet / year 97, one of the best magazines of the times, now called Tattoo Life, so my name in that interview was Mike The Athens, mistakenly, instead of Mike From Athens, since then...this name seems to follow me everywhere... so I learned to live with it...{laughs...} Given the fact that I was surprisingly good at drawing at an early age, unusual as it may seem, my mother pushed me to tattooing believing in my ability that I could tattoo as well as I draw, but I never gave any

value to her opinion for the reason that I was able to understand how difficult this art was from my experience as a customer... but she insisted, so I had to try... [laughs...] So i started experimenting with tattooing in 1989, born in Athens exactly 41 years ago, pisces zodiac sign. In 1992 I bought my first quality machines from Micky Sharpz and replaced my primal Spaulding Rogers Tattoo kit which I had tattooed for free most of my friends with... bought in 1990.

Being completely self taught –something that I don't recommend, for the youngest -ones, I started building a clientele, once there was only one tattoo studio before mine in Athens, at the same time I was student at the University Of English Literature of Athens. Since then I never stopped tattooing and getting tattooed... till this very moment. Coming from a middleclass family, everything was difficult at the time, the little money I was making from tattooing friends ,I was putting them back into tattooing, like I still do now...its a never ending thing ! Everything I did had to be connected with tattooing, for example, traveling for this reason, buying books at the same time and getting tattoos from other artists was an every day routine...but all this was happening instinctively... and not as plan like many ambitious tattooists do nowadays... ! Everything was happening naturally, so I took my time with my practice and this helped me to build a steady relation between this art and myself.

I never betrayed tattooing and it never betrayed me. I am trying to say that I gave all of myself to every tattoo I did on other people and to every tattoo I received from others, so this way it always worked out good, with respect for the others and patience.

Q : How did you start to tattoo?

Mike : I started to tattoo out of my bedroom with the Spaulding Rogers tattoo kit at the age of 22-23, completely self taught... out of tattoo magazines, really trashy ones at the time, today there are so many...for God sake.

On my sixth year of tattooing I decided to get a tattoo from an artist that I was very impressed by his lines, and so I did, this guy was Alex Binnie. Alex has done a lot of work on my body. Meeting him was a large step to my path, we became immediately friends and I started working in INTO YOU as a regular guest, which was a new and really hardcore shop at the time, not only for London but for the universal tattoo scene.

Till then I was very influenced by really old hand made tattoos from native cultures, Borneo tattooing, Thai Temple tattooing, Leu Families early work, Felix and Filip Leu, Mick from Zurich, Ed Hardy work and of course Horiyoshi III, who was well known also at the time to Tattoo circles mostly. Believe it or not ,so many years after...I am still influenced by the same persons plus very few...more.. [laughs..]

Q : Could you describe the relationship or meaning for you

between tattoo and religion culture? And what kind of the spirit influent you and than become your specialty?

Mike : To tell you the truth, I don't separate tattooing itself from spirituality, personally I have always seen it as a whole, as a union. The whole procedure its so spiritual, marking the skin...bondage with the customer and being also responsible for the result of all the relation...I think all these elements make tattooing a spiritual art of its own. Just some people don't take so seriously all these factors and tattooing ends up to be a nightmare for the wearer or an insult to the eye... !

Now talking about religion and tattooing, as I am considering myself a religious and faithful person not only to God but to life and all principals and archetypes, all my effort towards tattoo art, was never a matter of style but a matter of essence... ! Honestly, it all comes from the heart and in my heart resides Christianity, Buddhism, Love and Compassion, so maybe, if I am lucky, this is reflected to my tattooing or artwork giving to it a spiritual color or flavor... ! Of course I have always found letters beautiful on the skin so this was an early field of attraction for me, like Sacred Calligraphy, Khmer scripts, Zen Calligraphy, and still is...so after all these years I think my interests focus on oriental tattooing with emphasis on sacred calligraphy and spiritual forms.

After spending years in Asia, especially India and Dharamsala, Tibetan culture stroke me more for many reasons so I devoted mostly to Tibetan style from my early years before it becomes popular, with a Japanese feeling of course once Irezumi obviously, is the Alpha and Omega for tattooing technically and aesthetically.

Q : In what technical point, you are good at when you do the tattoo? Hand tattooing...

Mike : I really like technically difficult tattooing, just for the reason that that I feel confident to do it right... so this makes things even more challenging. Heads, hands, facial, necks, even cosmetic tattooing are some of my favorite but you don't get them that often. The most important is to be, black and gray or solid black work, the customer to be gentle and silent and if I am really, really lucky the designs to be of spiritual content... [laughs], these three factors make the perfect tattoo for me. [laughs...]. Strong solid lines and good contrast is what I try to take care in my tattooing or artwork and then comes all the rest. Sometimes only strong shading can work without so strong lines... but that's the beginning of a long conversation now.

As far as my hand technical in tattooing, I still like to do it to people who ask for it and I use chopsticks or sticks with needles attached to the end part of the stick, almost like Japanese do, sometimes Thai sticks and then a lot of patience... [laughs].!

Q : Any thing you wish to suggest people who want to be a tattoo artist?

Mike : Difficult question...There are so many parameters on that, that I could speak for hours, in a few words, they have to work much harder than they do, no matter how devoted they are, they should never think they have achieved something because there comes the darkness, right at this moment. To keep the quality high you have to sketch constantly, prepare

every tattoo design with the passion that you had as a beginner, be really organized with your art equipment and last but not least, never be satisfied easily with what you produce. Now talking in detail, size is so important in combination with a clever design that could even win upon technical, on the other hand a simple design with beautiful technical could also shine like a jewel, but first of all design is so important with size together, then positioning and technical.

Of course to be called professional you need to have all of the elements above, equally high, a pretty big library, lots of hours on a plane and smell good...Then, you might have some customers...

Q : You thought that to be a good tattoo artist, what kind of

conditions should he/she have?

Mike : An art related background I think is really important nowadays, hard work and patience is the key for everything, especially for tattooing hard work and patience are the most important. Humbleness, love for perfection, and no expectations are also some virtues that if one has or achieves on the way are really a steady base for the path.

Q : Is there anything you plan to do in the future regard to tattoo creative work?

Mike : I am organizing the 2nd international Athens Tattoo Convention on May 2008 and preparing a series of paintings with Jondix from Barcelona which will be a surprise...







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