

My name is Kian Forreal and I originally come from Canada. If I think back to when tattoos started affecting my life it would be all the way back to when I was 7 or 8. As a child my father had some tattoos and they hypnotized me, I would draw fake ones on my friends with markers and make transfers with wax paper and paint. Needless to say I was not popular with neighbourhood parents. As the years wore on I experimented with various forms of homemade equipment and hand poking. The first tattoo I ever did on someone else was a hindu swastika on a friend of mine with a sewing needle, thread and India ink. I was 15. The same year I got my first real tattoo at a parlour, a skull with Mohawk, I was sold on tattooing and I could not be more punk rock. I still have the tattoo. After that I created a homemade tattoo machine and starting making rough designs on my friends. I soon realized that this was not the way to go. I put the machine down for a few years and when the chance finally arose to do it right I jumped into tattooing with both feet forward, professionally. I tattooed all over Canada for my first 7 years in the trade. I spent most of the first 4 years at Way Cool Tattoos in Toronto working for Crazy Ace at a flash studio honing my technical skills and learning the ins and outs of the trade from him. It was a valuable experience but I am very glad it is over. After that I travelled my country working with various other talented artists but I never found my niche so I kept moving. I eventually decided to explore the tattoo culture in Europe as I was getting stuck in a rut in Canada and was hungry for something more. I found home in Barcelona, Spain, working for Voodoo Tattoo and worked there for a year and a half before heading to Ibiza to work the summer season for Mao at NAXA. That summer I met someone that would change my entire approach to tattooing and in turn change my life. I worked in old town Ibiza at a small shop called Inkadelic for two weeks with an artist called Neil Ahern. We spent a lot of time talking about the philosophy behind tattooing, the correct way to make needles, what tattoos to do and not to do etc, he opened my eyes to a lot of things I had not previously thought of. This put me on the path that I am still on, constant creative struggle, technical perseverance, researching into the art I am involved with instead of just copying, proper use of subject matter and composition, cultural respect in regards to using traditional motifs. It was a far deeper take on the trade than I had ever encountered before, this is what I was looking for! I have much to thank him for.



Kian forreal's artworks



我是KIAN FORREAL來自加拿大。如果提及刺青是什麼時候感動了我，那就要追溯到當我七歲或八歲時，我父親的刺青讓我著迷，我總是在朋友身上畫個標誌，然後再用蠟紙轉畫。不用說，我是一個不被鄰居歡迎的小孩，過了幾年後，我強化實驗自製圖案並自己製作一些工具及刺針。第一個刺青是在一位印度人身上刺的納粹十字黨徽，那是用縫衣服的針所刺的並用印度藍水貫穿，當時我才15歲，又過了幾年，第一個真正的刺青出自我手，那是刻在一位莫霍克族人的頭蓋骨上，此時：我開始刺青並不在混跡於龐克搖滾樂團，之後，我以自創的機器及粗糙的圖案替朋友刺青，不久，我發覺這並不是很好的方式。於是我放下幾年的機器，當機會來臨時才做正確的決定；算起來在加拿大刺青了七個年頭之後，在多倫多的Way Cool刺青工作室竭盡所能的為Crazy Ace工作，以學習手法技巧及機器的運用，並隨他進出交易，那是很寶貴的經驗，我也懷念這段往事，之後，我走遍了加拿大尋找多樣化及有才華的紋身師，但是找不到適當的地方，於是我繼續找尋，終於決定到歐洲追求另類刺青文化，就像我堅持在加拿大一樣努力充實我的求知慾，當我在西班牙的巴沙諾那Voodoo刺青工作室呆了了一年，再前半段的時間，我到伊德沙島工作了整個夏天，我在島上的一間小店名叫——INKADELIC裡工作約兩週，與Neil Ahere學習，我們努力的談論有關刺青的人生觀及世界觀；如何正確的使用針的技巧，何種刺青用何種的針，．．等等。它讓我開了眼界，我向來也沒被提示過這些，卻也持續地把我導向正確的路，不斷地致力於專業的執著，研究相關藝術，我捨棄了轉印紙的使用，尊重及注意傳統的特色，那是遠超過我之前的歷過，這就是我要追求的，在此深致謝意。

Kian Forreal//Tattoo

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Since then I have been on the road all over the world, I spent three months exploring Thailand and traditional hand tattoos by monks, of which I am the lucky to possess one. I spent the following summer of 2003 and early 2004 completely on the road working in England, Denmark, Norway, Italy, Barcelona, Spain, Canada, and a stop in Thailand once again for a one-month beachside tattooing session for special people. For me, the road is the ultimate learning vehicle for tattooing, as you must remain humble and make many compromises yet come into contact with so many great opportunities, meet many great people and artists and have the chance to experience a massive variety of artistic styles and influences. I've had the pleasure of working with some very talented artists and as the progression of my work has come along I see who has helped me with the issues I was having. For example, going to Thailand and working with a Maori artist really pushed me forward in this direction and now I have a much better understanding of how the traditional Maori style is composed and the various meanings and proper artistic pronunciation of these components. This is obviously a touchy subject with some people that believe that only Tribal peoples are capable of, and have the rights to execute these traditional tattoos, my experience leads me to believe that they are going to get done, in most every studio worldwide, regardless, because of their innate aesthetic appeal and the feeling they project, I want to make sure that what I am doing is respectful, powerful and correct to the best of my ability and understanding. It's the same with Japanese tattooing, having knowledge of the basic composition and what symbols are meant to be with each other, it's a language that must be understood by the artist before making a tattoo so that it can be 'read' properly afterwards, otherwise it is meaningless. For me there is only one thing in life at the moment and that is becoming a better tattoo artist, forever learning and asking questions and finding my own answers. Tattooing is magic and power and to treat it any less than this is disrespectful to its history and to its strength, it is so much more than pretty colours and making money. I make no judgements on my fellow artists and their ways yet I do not compromise my own set of ideals: we all have our thoughts and ideas as to what tattooing is and these are mine. Gametight.





我踏上往世界的路上時，用三個月的時間探究泰國傳統的原始手工刺青；很幸運的能遇到一位泰國情侶。自2003年夏天直到2004年初完全在英格蘭、丹麥、挪威、義大利、加拿大、澳洲最後再到泰國一次，足足停留了一個月，因為那是特別人物刺青的旺季，對我來說，旅行是學習刺青的終極目標，正如你要維持謙遜以及要接觸許多好的機會以及適度的協調，才能認識很多不錯的人們及藝術家以交換龐大多樣風格的刺青師及他們的影響。我有幸能與一些有才能的藝術家及設計我的工作伴隨在協助我完成及發表我的作品；舉例而言；再澳洲與毛利藝術家工作的時候，真的把我推向這個方向，現在我了解了更多毛利傳統的風格以及多種變化及獨特的發音結構。對一些人來說，這是一個競爭的主題，對於原住民是可行的以及完成傳統刺青，依我的經驗，讓我相信他們持續完成，在世界知名的每間工作室均無所顧忌的，因為他們有天生的審美觀念以及對他們設計的感覺，我很確定對他們的尊敬以及強而有力真正的去了解，那是一些對日本刺青的了解為基礎及何種符號之間及其他的，那是一種語言必須了解藝術家之後才刺的，所以是能夠正確的「讀」出，再說，那是無意義的，對我來說那裡只是讓我成為刺青師的一段時間，永久的學習及詢問以及自己尋找解答、刺青是神奇的、權力及娛樂，至少它能表現歷史的憑藉，它有美麗的色彩也能賺錢，我無法判斷我的同伴以及他們的方式來設定我的觀念，我們都有屬於自己的思考就像刺青一樣以及屬於自己的構思，勇敢而又嚴厲的。

AUTHENT·INK

Tattoo pusher
www.KianForreal.com
Est. Late Summer 2004 - Since 1993

My website is www.kianforreal.com where there are some tattoo photos, travel updates and various ideas on the state of tattooing. I am usually on the road, however I am still based out of Barcelona, Spain where I can be contacted best by email at keyman@theredpill.net. This year 2004-2005 will see me in Denmark, Barcelona, Spain, Taiwan, and hopefully Thailand for more beach work. If you are interested in contacting me about work in your country or overseas or just to share ideas please feel free as I enjoy the correspondence. See ya round, Kian

我的網站是www.kianforreal.com，上面有我的作品，旅行紀錄及各式各樣的創意，通常我都在路上，但是基地仍在西班牙，可以用E-Mail跟我聯繫：
keyman@theredpill.net。今年2004至2005將在丹麥、西班牙及澳洲，也希望再到泰國沙灘上工作。
 我將於2005年3、4月到台灣的勵方刺青工作室擔任客座紋身師的工作。



