



Lex

雷克狮

Drewinski

重庆出版社
国际平面设计丛书

A LOT OF A LOT OF
SECURITY COMFORT
A LOT OF A LOT OF
LUXURY PUNCTUALITY
A LOT OF A LOT OF
LOVE PRETTY WOMEN
A LOT OF A LOT OF
HAPPINESS GOOD COOKING
A LOT OF A LOT OF
RELAX DRINKS
A LOT OF A LOT OF

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嘘嘘嘘序

“全球化”这个词给我们这一时代带来了深刻的影响，它早通过经济渗透入了文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分。这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为他设计意念、生活哲学、审美情趣和时代感受的表达。＜房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉和设计动力。于是尝试从“设计+生活”的理念关联来介绍一些真正优秀的设计师。＜

这套丛书中介绍了：来自苏黎世的罗丝·梭里·惕恩，她是瑞士编排风格的杰出代表，更是世界女设计师的代表；同样来自瑞士的乔治·史丹林，是国际平面设计师中的“隐者”，他的作品是对简约和智慧的生动阐释；来自东京的松永真在中国有着广泛的知名度，从事平面设计40多年，他的作品总是在演绎领导时尚；菲利普·阿佩罗来自巴黎，文字编排为主导因素的设计令他作品中充满了人文色彩；来自意大利的莱昂纳多·索诺里同样是以文字设计著称，作品中却有大量的实验风格；毕卡·罗利来自北欧芬兰，在他的设计中见不到白山黑水的地理气候，却是缤纷绚丽的色彩世界；克里斯安·葛司南是德国卡塞尔艺术学院的教授，他的作品蕴涵了他对文学和音乐的精深理解；雷克狮·德莱文斯基[德国]、大卫·塔特科夫[以色列]、幽灵工作室[阿根廷]的安娜贝拉·萨东和加布里·马特奥给予设计另一种解释，这是设计的政治参与和设计师社会意识的升华。他们的作品中几乎涉及了当今世界的所有问题：战争、暴力、饥饿、贫穷、疾病、环境……我在丛书中介绍这一设计范畴，是因为每个社会都会有不公和弱势，设计师对社会的现实参与，才会令“设计”这一事业趋向完美。＜

设计万岁！＜何见平2004年11月柏林

Foooooooooooooreword

The mighty current of globalization is rapidly sweeping across the world, bringing profound and formidable changes. Conspiring with an ever-globalized world economy, its reckless forces have penetrated every corner of the cultural domain. Under such circumstances, the world of design has witnessed the vanishing of local characteristics and the blurring of national distinctions. With more and more designers converted to an emerging "world style", the eyes of the audience's are inevitably drawn to artists with distinctive aesthetic expressions, symbols and styles. Accomplished designers incorporate into the art work their passions and inner voices, their observations of life and world, and their reflections upon social realities. The world of colors and forms they create is thus a visual declaration of design and life philosophy and an aesthetic perception of the changing times.<

In *The Arts of Mankind*, Van Loon says that life is the greatest art of all. I believe it is also in real life that most graphic designers find their inspirations and creative power. This series is part of my attempt to approach some of the contemporary graphic artists from a "design plus life" perspective.< This series, *International Masters of Graphic Design* is a book tribute to some of the greatest contemporary graphic designers, including: Rosmarie Tissi from Zurich, a representative of Swiss layout designing and leading female designer in the international graphic arena; Georg Staehelin, also from Swiss, the hermit designer and visual poet of wits and simplicity; Shin Matsunaga from Tokyo, the master of 40 years of creative activities, whose works are familiar to the Chinese audience, yet an evergreen fashion leader that creates and interprets latest styles; Philippe Apeloig from Paris, the humanistic artist who skillfully sketches with letters; Leonardo Sonnoli from Italy, another master of typography, as well as an intrepid experimentalist; Pekka Loiri from Finland, the passionate colorist who paints the world in a riot of color instead of black and white, ink and wash; Christof Gasner, professor of art at the Kassel Kunsthochschule, Germany, whose sensational interpretations combine poetry and sounds with color and imagery; and finally Lex Drewinski from Germany, David Tartakover from Israel, and Anabella and Gabriel of Fantasma, a group of visual communicators and social actors who live their creative works, illuminating all adversities of modern society with the fires of their art – war and violence, starvation and poverty, deadly disease and environment deterioration... The reason why I've chosen to include this group of designers in this book is that no society is free of injustice and disadvantage, and only through political practice and personal engagement will the graphic designers build their Eden of art in a paradise on earth. <

May art and design immortal.< He Jianping, Nov 2004, Berlin



十问十答

1. 设计在您的生活中占多大比例?

“设计无处不在: 从出生到死亡; 从摇篮到棺材; 从吃饭的刀、叉、勺到饮酒的杯; 从让你看到更多的眼镜到让你看得少一些的太阳镜; 从椅子到汽车; 从祈祷用的十字架到做爱用的避孕套……从你那身古怪的西装到我这条帅气的蓝色牛仔褲。”

2. 您设计的灵感来源于生活吗? 您如何获取灵感?

“我的所有灵感来自生活经历。生活注视着我, 我也注视着生活。”

3. 从生活的角度, 谁对您的影响最大? 从设计的专业角度, 谁对您的影响最大?

“我活着, 这是对我生活影响最大的; 而我的设计是我最大的灵感来源。”

4. 您的生活哲学是什么? 您的设计哲学又是什么?

“我可不是什么哲学家。如果你一定要问的话, 我想了‘为了设计而生活, 为了生活而设计’。”

5. 您最大的生活乐趣是什么?

“这个采访就挺有乐趣的。”

6. 即使您一直从事设计的动力是什么?

“通过设计这个平台, 我可以说出我的想法, 从而与人们沟通。”

7. 您如何理解您最大的个人成就?

“我希望最大的成就还在后头。”

8. 您如何处理您的空闲时间?

“我没有空闲时间。我只有被时间管理的份儿, 我可对付不来它。”

9. 您的业余爱好是什么?

“艺术。”

10. 您准备何时退休? 退休后您如何选择生活方式?

“我从不为退休作打算。总会有人帮我设计安排的。”

10 answers for 10 questions

1. How is design present in your life?

"Design is everywhere: At your birth (cradle) and in your dying time (coffin), when you're eating (knife, fork, and spoon) and drinking (wine glass), to see more (glasses) and to see less (sun glasses), if you're sitting (chair) or driving (car), at praying (cross) and at making sex (condom)... your strange suit and my pretty blue jeans."

2. Does your design inspiration come from your life-experience? Where does your inspiration come from?

"Any of my inspirations comes from my life-experience. The life is watching me and I watch the life."

3. Who is the main influence in your life? Who is the main influence in your design?

"The fact that I'm still alive and my design also is my biggest inspiration for both of them."

4. What is your life-philosophy? And what is your design-philosophy?

"I'm not a philosopher but if you ask me, I'll say I live to design and I design to live."

5. Which was the happiest moment in your life?

"This interview."

6. What is your motivation to stick to the design-job?

"Design is my platform from which I'm able to talk to people."

7. What are your top personal achievements?

"I hope they are still to come."

8. How do you manage your free time?

"I don't have any free time; the time is managing me, not the other way round."

9. What are your hobbies?

"Art."

10. When do you plan to retire and how do you plan after your retirement?

"I don't plan it. Others will do this for me."

雷克狮·德莱文斯基海报语录

海报就像电话号码——手指按错一个数就会导致错误的连接。

电影导演需要大约两小时来表现他的主题，而电影海报的设计师只有几秒钟来达到同样的效果。

一张海报就像一个好玩的笑话：关键句出现得越快，给人的印象就越深刻。

一张好的海报不需要任何人来为它说话，虽然它常常得为别人说话，比如说捍卫人权的时候。

从海报中删减就是往里添加。

海报的灵魂是创意；海报的身体是形式。

评论海报就是给评论作评论。

Lex Drewinski about Posters

Posters are like telephone numbers — just one figure in the wrong place leads to a wrong connection.

While a film director needs around two hours to get his message across, the designer of the film poster only has couple of seconds to do the same thing.

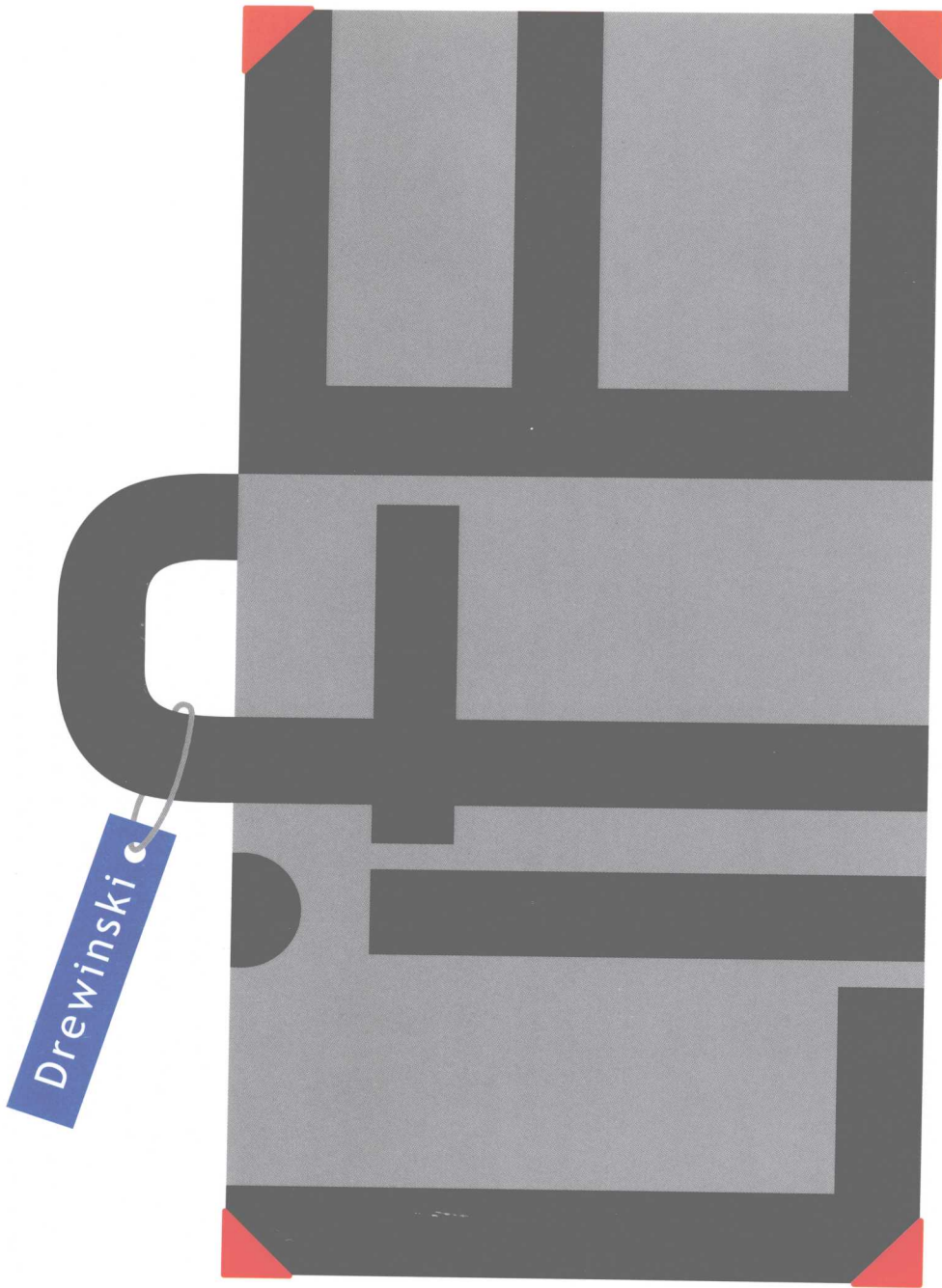
A poster is like a good joke. The quicker it gets to the punch line, the longer it stays in the memory.

A good poster doesn't need anybody to speak on its behalf — although it may very often have to speak up for others — when defending human rights, for example.

To take something away from a poster means to add something to it.

The soul of a poster is the idea. Its body is its form.

Making a comment on a poster is like making a comment on a comment.



雷克斯以《Life(生命)》为题创作的海报。

雷克狮

自1985年起就住在柏林的波兰平面艺术家雷克狮·德莱文斯基在1998年举行的最近一届墨西哥国际海报双年展上获得文化海报类一等奖。他的获奖作品是莎士比亚戏剧《安东尼与克里奥佩拉》的宣传海报。他的另一件作品《停止儿童性侵犯》则获得社会意识形态海报的提名奖。同年，这幅有关恋童癖问题的海报获得第七届蒙斯（比利时）国际政治海报三年展一等奖。1999年，这位艺术家又获得了在波兰Legnica举行的“Satyrykon国际讽刺艺术节”大奖。他是该展览历史上第一个两次获得大奖的艺术家。他也获得过Tolentino（意大利）国际幽默艺术双年展的特别奖；台北“勇气”国际漫画大赛银奖；Kaliningrad（俄罗斯）国际讽刺卡通艺术展一等奖；海报《饥饿》获第7届Rzeszow（波兰）国际电影海报双年展二等奖以及Katowice波兰海报双年展荣誉奖。2000年，这位艺术家又得到了许多奖项：贝尔格莱德国际讽刺漫画展“金奖脸”二等奖；伦敦第5届欧洲设计年展的两个特别奖；台北“勇气”国际漫画大赛“金匕首”一等奖；Legnica（波兰）“Satyrykon国际讽刺艺术节”特别奖；Detmold（德国）“德国Herman——漫画遗迹”国际展一等奖；华沙国际海报双年展国际平面社团联盟（ICOGRADA）优秀奖；Cracow（波兰）第2届城市海报回顾展三等奖；还有特纳瓦（斯洛伐克）国际海报展一等奖。最后，他所有这些成就里还要加上《辞典A到Z》海报，该海报在巴黎蓬皮杜中心举行的“创造的十字路口”展中被选作代表21世纪的作品。<

Lex Drewinski

It was the Polish graphic artist Lex Drewinski, living in Berlin since 1985, that won the 1st prize in the category of cultural posters at the latest International Poster Biennial in Mexico in 1998. He got it for his poster for Shakespeare's play *Anthony and Cleopatra*. His other work — *Stop Sex with Children!* — received an honorary mention in the category of social posters. In the same year, the latter poster, dealing with the problem of pedophilia, won the 1st prize at the 7th International Triennial of Political Posters in Mons (Belgium). In 1999, the artist won a Grand Prix at the International Exhibition "Satyrykon" in Legnica, Poland (as the first artist in the history of this competition who won this prize twice). He also won the special prize of the Biennial International Festival of Humour in Art in Tolentino (Italy), a silver medal at the International Competition of Cartoonist "Courage" in Taipei (Taiwan), the 1st prize at the International Competition of Satirists "EuroARToons" in Kaliningrad (Russia), the 2nd prize at the 7th International Biennial of Theatre Posters in Rzeszow (Poland) for his poster "Hunger", and an endowed prize at the Biennial of Polish Posters in Katowice. In 2000, the artist won more awards: the 2nd prize at the International Exhibition of Caricature "The Golden Smile" in Belgrade; two special prizes of the 5th European Design Annual in London; 1st prize — "The Golden Dagger" at the International Competition of Cartoonists "Courage" in Taipei (Taiwan); the special prize at the International Exhibition "Satyrykon" in Legnica (Poland); the 1st prize at the International Exhibition "Herman the German — Monuments in Caricature" in Detmold (Germany); ICOGRADA Excellence Award at the International Poster Biennial in

带着崇敬历数过雷克狮那一个个熠熠生辉的奖项，我们不禁研究起这个有趣的设计师来。尽管屡屡获奖，他在波兰国内知名度还是不高。在我们国家，艺术评论人常常忽视了实用艺术领域的艺术家，虽然在此实用主义的形象下，这些人完全具备用艺术阐释自己并进行个人艺术创造的能力，雷克狮就是这样的艺术家。通过作品和在公开场合的言论，他一直清楚地表达这样一个观点：海报只是帮他和世界进行创造性沟通的一个途径。为达到这一目的，他特意选择了视觉媒介。在过去的五十多年中，视觉媒介的发展形成了一个内容丰富、五光十色的表现手法的宝库，能够让艺术家的思想得以充分表达，效果足以取代传统绘画。艺术家的这一态度源自一个有波兰特色的观点，那就是艺术应当完成某种使命。我们认为海报不仅仅是信息的载体。<

然而，雷克狮又与其他具有相似观念的波兰海报设计师不同。首先，他在视觉形式上走的是极端简朴主义的方向，用极度精确的艺术思维来填补形式上的极度简化。因此，他抛弃了波兰海报艺术典型的丰富情感和自由的人体姿态。但他构图的冷静并不代表他不敏感。他离开波兰后，几乎所有作品都触及当今世界的重点问题，既有关注普通人切身利益的小事，也有全球性的大事。可以说再没有第二个当代波兰艺术家像他这样夸耀自己对世界事务的“投入”了。这个形容词如果联系到波兰过去的政治体系和政策的实施就会引起不愉快的联想，但在柏林墙被推倒前，柏林基本上就是各种争议性运动

的避难所。雷克狮于80年代中期在这里找到了适合自己海报发展的肥沃土壤以及委托他设计的第一批客户。由于这些客户可支配的资金并不多，这位艺术家自己协调了整个制作过程，甚至还帮忙将印刷成品从印刷厂运至客户处。当时海报印数很少，只有少数人能看见，客户委托的业务还不足以满足雷克狮对

Warsaw; the 3rd prize in the 2nd Redesign of the City Posters in Cracow (Poland) and the 1st prize at the International Poster Exhibition in Tnava. One should also add here that his poster entitled Lexicon A - Z was chosen as an object representing the 21st century at the exhibition carrefour de la Craton at the centre Pompidou in Paris.<

Regarding with respect all those high-rank prizes for Drewinski, it is worth having a closer look at this very interesting designer, known still to little in Poland despite his achievements. It is a standard in our country that art critics rarely notice artists working in the field of applied arts, though under the cover of pure utilitarianism they are perfectly able to define themselves artistically and to implement their own art program. Drewinski is an excellent example of such an artist — both through his graphic works and his public statements — he has clearly indicated that for him the poster is only a means that enables him to maintain creative contact with the world. He has deliberately chosen for this purpose the visual medium whose evolution over the past fifty years has given rise to a rich, multifaceted arsenal of means of expression, allowing for the full articulation of the artist's message, comparable to one afforded by painting or graphic art. This attitude derives from the characteristically Polish idea that art has a mission to fulfil. The conviction that the poster is something more than just a carrier of some particular information.<

However, Drewinski differs from other Polish poster makers thinking along similar lines. First, he has gone in the direction of radical asceticism of the visual form, making up for it in the extraordinary precision of artistic thinking. Consequently, he has abandoned the emotionality and freedom of the manual gesture so typical of Polish poster art. But the apparent coldness of his compositions does not indicate lack of sensitivity. His almost

海报创作的热情,于是他开始自筹资金印制海报。他做自己认为最重要的主题,并把海报送去参加国际展览,这使他能够将自己的作品与其他设计师的相比较。多次获奖证明,雷克狮那不落俗套、形式简练的作品引起了评委们的注意并得到了欣赏。 <

而今,雷克狮回想起来,认为这些职业比赛对他来说比传统的大街上的展示和“较量”更重要。这就引起了一个问题:为展览而做的海报是否还具有海报原来的应有之意呢?因为按照海报的定义,它在城市街道的环境中应具有数量大和影响力的特点。但考虑到当代海报的演化,我在此不对现状作负面评价。我们无法否认这样一个事实:今天被冠以“艺术海报”之名的传统海报正被它年轻强壮的弟弟——户外广告,用全然不同的表现语言和沟通理念排挤出城市空间。印刷费用上涨则是海报发行量减少的经济因素,因为艺术海报客户往往是资金较拮据的文化或社会机构。于是,艺术海报的影响力正在全世界范围内稳定地缩小,有时仅被用在公共楼房的内部。但是另一方面,海报仍然是艺术家与观众间一个有趣的沟通方式,不论观众的身份如何。用海报独特的视觉简记法来表达思想、观点和讯息的可能性仍然吸引着众多艺术家们。海报是否会重走平面艺术的道路呢?平面艺术从几个世纪前画家、雕塑家、建筑师手中的区区几件工具演变为不受功利驱使的自主科目。我们不能排除这种可能,尽管现在下结论还为时过早。 <

显然,海报制作的技术程序——包括纸上印刷、在围栏和墙上张贴,在现代电子媒体面前显得有点过时了。只有设计(如果设计师正确对待工具的使用的话)和印刷前的工作是利用电脑的。但书籍也存在相同的问题,它们的地位却没有受到威胁。无论如何,雷克狮并不排除未来海报在电脑空间中生存发展的

entire oeuvre since he left Poland touches on the important problems of contemporary world — both the small-scale ones, involving our immediate circumstances, and the big, global ones. There is arguably no other Polish artist today who would so ostentatiously define himself as “involved” in the world affairs. This epithet has unpleasant associations to us in the context of our former system and its practices, but it has very different connotations in Berlin, a virtual haven of various contesting movements before the fall of the Wall. Drewinski found a fertile ground there in the mid-1980s for his involved posters, and found the first clients who commissioned his work. Since those clients did not have particularly big funds at their disposal, the artist himself organized the whole production process, and even carried the printed copies from the printing-house to the clients. The number of copies was rather small, and the posters were seen by a limited number of viewers. The commissions were fewer than Drewinski's own ideas for posters. He began therefore to print his posters using his own funds, focusing on the themes he found most important, and to send them off to international exhibitions, which allowed him to compare his posters with those made by other designers. So many prizes he won there were proof that the unconventional and formally simple work of Drewinski was noticed and appreciated. <

Today Drewinski claims that such competition at the professional forum is no less, and perhaps even more, important for him than the traditional competition taking place in the streets. This provokes the question of whether the works motivated in this way are still posters in the full sense of the term, since posters by definition have wide distribution and big impact in their natural ambience of big city streets. However, considering the evolution of the contemporary poster, I would abstain from negative comments on this situation. One cannot hide the fact that the traditional poster,

可能。即使是在现在，我们也会看见许多关于海报艺术的网页，包括有些国际展览也在网上进行。对于一个艺术家来说，在什么媒介上表达其想法并不太重要；收藏者却不然，刻成光碟的海报怎么也取代不了那些令他们着迷的印了画的纸。但这是另外一回事了。<

设计海报时，雷克狮喜欢用那些最简单，最为广泛理解的符号，它们仍然作为20世纪的虚拟象征物存在于意识中，不安且不自在。如纳粹党党徽（《停止》1993年、《对不起》1994年）；锤子与镰刀（《华沙——柏林两步曲》1992年）；红五星（《手推车》1992年、《共产主义》1995年、《Communabism》1996年）；十字架（《教权主义》1995年）；还有他企图重新定义的象征和平的白鸽（《信息》1991年、《和平》1995年、《二战结束50年后》1995年）。符号越普遍，越为当今世界所广泛认识，设计者的意思被广泛理解的可能性越大。然而，有时候海报也会触及地方性的主题，某国家特有的问题或现象，那设计者所用的符号就可能面向范围小一些的观众群。雷克狮有许多作品都是有关德国或波兰特定的社会问题，别国的人就不那么好理解。<

稍加变形或扩充后，那些符号就被赋予了新意义，通常带着尖锐讽刺的寓意。有时艺术家又会借用常见的普通符号，比如小心辐射、邮政标记、禁止吸烟等。通过把禁烟标志里的那根烟与枪的元素相结合，雷克狮把这个标志转化成了一个反战符号。这是雷克狮对耳熟能详的符号进行变换处理的一个典型例子。其他符号的应用包括某些楼内指示消防通道的简化了的人影。但有时他会运用他自己发明的视觉简记法，那就需要观众动点脑筋去理解了。1994年，他设计了这样一张海报：它由顶端的阿拉伯数字12，一块黑色楔形圆面和底端的一个小矩形组成。紧挨着12的楔形表明时间是十二点差五分，而楔形与矩形的

today often dubbed "art poster", is being pushed out of the urban space by its younger, but more robust brothers — billboards, using completely different language and based on a different philosophy of communication. The rising costs of printing are another, economic, factor in reducing the poster's traditional circulation, as it is usually commissioned by rather impecunious cultural or social institutions. Thus the area of the natural penetration of the art poster steadily dwindles all over the world; sometimes it is restricted to the interiors of public buildings. On the other hand, however, the poster remains an attractive means of communication between the artist and the viewer, whoever the latter happens to be. The possibility of expressing thoughts, ideas, message, by means of the visual shorthand characteristic of the poster still attracts many artists. Will the poster go the way of graphic art, which several centuries ago developed from a mere tool in the hands of the painter, sculptor, architect, into an autonomic discipline free from utilitarian duties? One cannot exclude this possibility, although it is still too early to form opinions with any certainty.<

Obviously, the technological process of the poster's production, which involves printing it on paper and sticking it to fences and walls, already appears quite anachronistic in the face of the invasion of modern electronic media. Only the design stage (if the designer has a positive attitude towards the use of those tools) and the pre-printing stage are assisted by computers. But one could say the same about books, yet they do not seem to be endangered. Anyway, Drewinski does not exclude the possibility that in the future the poster may find its proper place in cyberspace. Even today one may find a lot of Internet pages presenting various aspects of poster art, including international exhibitions. For an artist, the place where he presents his ideas is not so important as it is for many collectors, bewitched by those printed sheets of paper, which could not be replaced by posters

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结合又产生了希特勒臭名昭著的那缕头发和那撇小胡子,使整体画面意外地产生了新的意义。如果用文字,就得说上一整句话:“趁现在还不太迟,防止法西斯主义死灰复燃。”在平面符号里如此彻底地将内容压缩,使作品站在易懂与晦涩的边缘,较难为观众所理解。<

虽然雷克狮经常表现当下的苦难题材,但他并不认为自己是任何一个左翼或右翼政治主张的支持者。他只对问题的时事性感兴趣,并把他的图像智慧之前射向四面八方。他所诠释的各国国旗系列海报就是一个很好的例子,这十二张作品出现在这位艺术家的1999年月历上。<

现在我们回到文章开头提到的一幅海报,就是那张为莎士比亚戏剧《安东尼与克里奥佩拉》创作的海报。它在墨西哥双年展上摘取的一等奖是雷克狮的文化海报第一次在如此正规严肃的赛事上获奖。该作品的重要之处在于图像符号与莎剧名称的结合。该图像也许会有不同含义,比如说《圣经》中的夏娃。<

有时雷克狮似乎在寻找一种途径来突破传统海报的矩形框架。他已经做过几个装置,用他的海报去构造平面或空间的形态,从而让不同作品间的互动结合创造出新的艺术效果。<

雷克狮还在波茨坦高等专科学校从事教学,这是他职业生涯中另一个重要的部分。该学院的成立是振兴德国东部项目的一部分。学院鉴于其在海报上的成就,聘请他为终身教授。雷克狮很认真的对待他的新职务,并将他在波兰学到的培养年轻人想像力的方法带给了德国的年轻人。<

Zdzisław Schubert*, 原载于波兰洛克拉市《格式》艺术杂志(有改动), 2000年第35, 36期。

on CD-Rom. But this is yet another story <

Working on his projects, Drewinski often reaches for the simplest, universally comprehensible signs, still uncomfortably present in consciousness, recognizable as the virtual symbols of the 20th century: the swastika (in "Stop" 1993, "Sorry" 1994), the hammer and sickle (in Warsaw-Berlin-2-Step 1992), the red star (in "Cart" 1992, "Communism" 1995, "Communabism" 1996), the cross, whose role is questioned by the artist ("Clericalism" 1995), or the white dove symbolizing peace, which Drewinski attempts to redefine ("Botschaften Plakate" 1991, "Peace" 1995, "50 Years after the End of World War II" 1995). The more universal the sign, the more broadly recognized in today's world, the better chance does the designer have that his message will be universally understood, too. Sometimes, however, posters touch upon locally relevant subjects, problems or phenomena specific to only one country. Then the designer may use signs comprehensible to a more restricted public. Drewinski's oeuvre includes many such works, tackling the social problems specific to Germany or Poland and not too well understood outside these countries.<

Slightly modified or enriched with new elements, those signs gain new meanings, often with sharply satirical overtones. Sometimes the artists borrow conventional signs - the one warning against radiation, the ones put on postal matter, the no-smoking sign. By combining the cigarette in this last pictogram with the elements of a gun, Drewinski transformed the whole into an anti-war sign. This is a rather typical example of Drewinski's manipulation of universally recognized signs. Others also include a simplified silhouette of a man, which is found in the signs showing the evacuation routes in some buildings. But sometimes he introduces his own visual shorthand, demanding some interpretive effort from the viewer.

In 1994, he designed a poster with a digit 12 at the top, a black, wedge-shaped section of a circle, and a small rectangle at the bottom. The placement of the wedge by the digit 12 suggests a "five to twelve" situation, but the combination of the wedge and the rectangle yields Hitler's famous lock of hair and moustache. The whole unexpectedly gains new meaning, which would require a full sentence if we were to express it in words: "Look out for fascism, before it is too late." Such radical compression of the content in the proposed graphic sign brings it to the borderline of legibility and makes it harder to interpret for the viewer.<

Taking up many painful subjects of the present day, Drewinski does not declare himself as a supporter of any definite political option, on the right or on the left of the political scene. He is interested exclusively in the topicality of the problem, and he shoots off the arrows of his graphic wit in all directions. One good example is the series of posters which provide the interpretation of different national flags. Twelve of the posters were published in the artist's calendar for 1999.<

It is worth returning to a poster mentioned at the beginning of this text, the one for the play *Anthony and Cleopatra*. ~~The first prize~~ for this poster at the Biennial in Mexico was the first such serious award that Drewinski won for a poster with a cultural theme. What is important in this work is the combination of the pictorial sign with the title of Shakespeare's play. If not for that textual element, the sign might carry different connotations, e.g. with the Biblical Eve.<

Sometimes Drewinski appears to be looking for ways to go beyond the confines of the traditional rectangular shape of the poster. He has realized several installations, using his posters to build planar or spatial constructions in which the particular works combine to create new artistic quality.< Another important area of Drewinski's professional activity is his teaching at the Fachhochschule in Potsdam. This college, established as part of the program to activate the eastern part of Germany, offered Drewinski the post of a tenured professor exclusively on the basis of the posters he presented. The artist has treated his new duties very seriously, transferring to the German soil the methods of shaping the young people's imagination that he first learned in Poland.<

Zdzisław Schubert

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