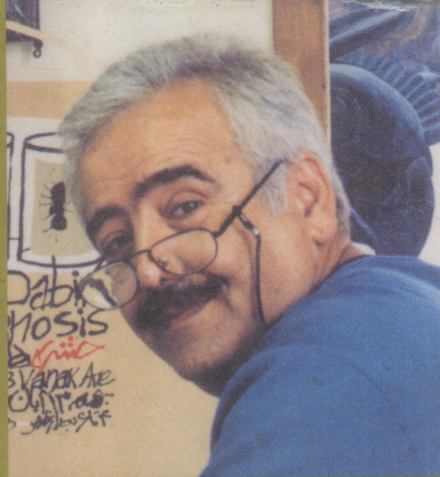




余秉楠 主编

上海三联书店

三联国际平面设计大师作品系列



[伊朗] 格巴特·施瓦

1982

Ghobad Shiva

Edited by Yu Bingnan

Shanghai Joint Publishing Co.

The Selected Works of Masters of Graphic Design



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国际平面设计协会 (AGI)

余秉楠

国际平面设计协会, 原文为 Alliance Graphique Internationale, 简称 AGI。

AGI 创建于 1951 年的法国巴黎, 首任主席是法国的卡尔吕。它集中了全世界最优秀的和最有影响的著名设计师, 领导着现代平面设计的潮流。

1919 年, 格罗皮乌斯在德国创建了包豪斯学院。它所创造的充满生命力的现代设计风格, 深刻影响着包括建筑、产品和视觉传达等诸多方面的设计。1933 年, 包豪斯学院被纳粹解散, 它的许多重要人物迁至英国和美国。其中巴耶尔以及在美国的其他欧洲移民莱昂尼、伯丁、宾德尔、马特、契尔尼和在英国的施勒格尔、亨利容后来成为 AGI 创建时的第一批会员。与此同时, 第二次世界大战前后在平面设计领域做出杰出业绩的一个由 8 位设计师组成的来自英国的天才集体被接纳为 AGI 会员。

在法国, 20 世纪 30 年代最成功的海报设计师有 3 个“C”, 其中的卡尔吕和卡桑德雷, 以及其后的一些优秀设计师成为会员。法国人认为文化是最优先的, 设计师与画家、雕塑家一起享有声誉, 得到社会的承认。因此, 巴黎很自然地成为 AGI 的总部。

通常来说, 当时的许多重要设计很少得到工业上的支持, 人们还没有认识到设计对工业和日常生活的重要性。然而, 德国的通用电器公司 (AEG) 和意大利的奥利维蒂打字机公司 (Olivetti) 显然是当时的先锋。平托利是 AGI 的第一个意大利成员, 他承担了奥利维蒂的所有视觉传达设计, 他的天才创意和半抽象的设计方法对于世界范围的平面设计有着广泛的影响。

在瑞士, 布罗克曼和霍夫曼致力于建立和发展瑞士的国际风格。由诺伊堡等人创刊的《新平面设计》(New Graphic Design) 就是瑞士的国际风格的代表。赫德克于 1942 年创刊了《平面艺术》(Graphic) 杂志, 它在世界平面设计领域中广为流传。他们先后成为 AGI 的成员。比勒和布龙是创建 AGI 的成员, 他们是杰出的海报、展示、广告的设计家, 同时也是巴塞尔学校有影响的教育家。卡里吉特作为海报设计家的大师之一早已享誉远近, 他在 1957 年加入 AGI。

里谢茨是 AGI 的第一个比利时成员, 他为 1958 年的布鲁塞尔世界博览会所创作的海报设计使他斐声海内外。

美国的杂志设计在国际上有极高的影响力,《时代》、《生活》、《观察》等杂志建立的创意指导, 在新型的传播媒体中占有重要的角色, 吸引了许多一流的本地和欧洲的天才设计家, 他们中的大多数人是 AGI 的成员。值得一提的还有比尔, 他早在 20 世纪 30 年代就创立了典型的美国平面设计风格。

1955 年, AGI 在巴黎的卢浮宫举办首届展览, 展出了来自 11 个国家的 75 位成员的作品。虽然包豪斯时期所产生的国际风格日趋明显, 但由于历史的原因, 展览会上各国的风格差异十分明显。仅仅在一年以后, 针对 1956 年在伦敦的 AGI 展览, 评论家埃尔文这样写道: “很明显, 国际风格已经统领一代潮流。”

自 1951 年 AGI 建立起, 每年轮流在世界各地举行聚会 (1973 年由于中东战争取消了在耶路撒冷的会议), 会员们在友好和相互尊重的气氛中, 进行认真和富有成果的学术探讨, 举办会员作品展览, 培训有才干的平面设计大学生和青年设计师, 并用平面设计的方法帮助世界各国的企业、公司和它们的跨国组织的发展。

1969 年, AGI 将总部从巴黎迁至瑞士的苏黎世。目前, AGI 除了上述国家的会员外, 还有德国、澳大利亚、加拿大、捷克、丹麦、芬兰、伊朗、以色列、日本、墨西哥、荷兰、挪威、波兰、西班牙、瑞典、韩国和中国的约 300 名会员, 清华大学美术学院 (原中央工艺美术学院) 的余秉楠于 1992 年被接纳为 AGI 的第一个华人会员。2004 年 AGI 年会在北京举办, 这是该组织首次在中国举办年会。

AGI 作为各国著名设计师的联合组织, 是国际平面设计界的权威组织, 在国际上享有崇高的声誉。

Alliance Graphique Internationale (AGI)

Yu Bingnan

Alliance Graphique Internationale, abbreviated as AGI, was founded in 1951 in Paris, France. Its first president was Carlu from France. Among its ranks are the most outstanding and influential famous designers worldwide. It leads since then the trends of the modern graphic design.

In 1919, Gropius founded Bauhaus in Germany. The modern design style developed by Bauhaus deeply influenced many creations in the fields of architecture, industrial products and visual communication. After Bauhaus was closed by the Nazis in 1933, many of its teachers fled Germany and worked in Britain or the United States. Some of them, e. g. Bayer, along with other emigrates such as Lionni, Burtin, Binder, Matter, Tscherny in the United States and Schleger, Henrion in Britain became the first members of AGI. At the same time, a talented body of eight British designers, who had proved their worth before and during the war, became eligible members.

In France, the most successful poster designers in the Thirties of the last century were the three Cs. Two of them, Carlu and Cassandre, together with other excellent designers afterwards, were members of AGI. Art and artists have been always much respected by the French people. Like painters and sculptors, designers in France enjoy a reputation and an acknowledged place in society. It was, therefore, natural that Paris became the new AGI headquarters.

Generally speaking, around that time many important designs are not supported by the industry, which means the important effect of design on industrial and daily life had not been realized. AEG in Germany and Olivetti Typewriter in Italy, however, played a pioneer role in this aspect. Pintori, the first Italian AGI member, was responsible for all the visual communication of Olivetti. His imaginative and semi-abstract approach became a worldwide influence on graphic design.

In Switzerland Müller-Brockmann and Hofmann were instrumental in evolving and establishing the Swiss approach internationally. "New Graphic Design", of which Neuburg was a founder member, became the mouthpiece of the new Swiss International Style. Herdeg started "Graphis" magazine in 1942. This

covered graphic design worldwide, with a much more general approach. Both of them were received as members of AGI. Bühler and Brun, the two founder members of AGI, had been well-established designers of posters, exhibitions and advertising and both were influential teachers at the Basel School. Carigiet was already well known as one of the masters of posters. He was made an honorary member in 1957.

Richez is the first Belgic member of AGI. His poster for the Brussels World Exhibition has brought him international reputation.

American magazine design became highly influential on an international scale. "Time", "Life", "Look" established the creative art director of a magazine as the most important figure in this new communication medium. Magazine design in the United States attracted the best native and European talent. The majority of these art directors were AGI members. Special mention here must be made of Beall who had created a typical USA graphic style as early as the Thirties of the last century.

At the first AGI exhibition at the Louvre in Paris in 1955, at which the work of seventy-five designers from eleven countries was shown, although the International Style, existent since the Bauhaus, had become more important, but the national characteristics of most were evident in the exhibits, for the historic reasons given. Only one year later, however, when referring to the 1956 London exhibition, the critic Elvin stated: "Clearly the International Style had begun to dominate the scene."

Since the foundation in 1951 AGI holds assembly meeting every year in different places all over the world (except the meeting 1973 in Jerusalem due to the Middle East crises). In a friendly atmosphere members discussed seriously but fruitfully issues of graphic design, held exhibitions of their works, trained talented students and young designers in this field, and helped with their experiences enterprises, companies and their joint ventures all over the world.

In 1969 AGI has moved headquarter from Paris to Zurich in Switzerland. Along with the members from the countries mentioned above, AGI has at present around 300 members from Germany, Australia, Canada, Czech, Denmark, Finland, Iran, Israel, Japan, Mexico, Netherlands, Norway, Poland, Spain, Sweden, Korea and China. Yu Bingnan of the Academy of Arts & Design, Tsinghua University, has become the first Chinese AGI member in 1992. The 2004 AGI Congress was held in Beijing and it is also the first time the AGI Congress was held in China.

As a Network of famous designers from all over the world, AGI is an authoritative association worldwide in graphic design, which enjoys high reputation internationally.



Photo by: Mahd-Yar Jamshidi

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在我 40 年的专业平面设计生涯中，尤其在海报设计领域（我认为海报设计更能完整地传达自己的理念），一直崇尚创新，力求突破。伊朗的风格和特征已经融入我的作品，我愿意让这种视觉个性与国际潮流进行沟通和对话。

格巴特·施瓦

All my professional efforts in 40 years graphic works (Specially in designing posters which I believe are more complete conveyor) was and will be Focus on to creating and achieving. Iranian tastes and characters in my works and move this visual personality toward the contemporary international visual dialogues.

Ghobad Shiva

对格巴特·施瓦作品的反思

一件平面艺术作品,关联着艺术经纪人的要求与鉴赏者的眼光。平面设计师的工作并非易事,因为他的决定可能带来相当精美或者非常糟糕的结果。这个结果会导致作品在社会关系网络中广泛地流传或销声匿迹。所以,一件平面艺术作品也代表着社会演进的过程。

在伊朗这个经济活跃、政局复杂的社会中,创作一件品质超群的作品,是需要花出艰苦努力的。一方面,一件平面艺术作品的好坏取决于艺术家对文化的认知表达;另一方面,一件好作品应该能表现出人们熟悉和固有的文化特征。平面设计作品还有另外的功能,即满足经纪人所提的要求,同时给公众带来美感。

在伊朗这样的环境里,要满足实际的工作要求,平面设计师经常会面对矛盾的处境,有时反而促使他创造出奇迹。在伊朗,出于某些可以理解的原因,具有欧洲风味的艺术逐渐具有占据统治地位的影响力。从18世纪早期的造型艺术看,经纪人及其客户就开始受到欧洲潮流的影响。今天,在公众中,至少显示出以下三种艺术层次:

一、众多的经纪人、客户和设计师们,缺乏一种对自己传统文化的正确认知,并且缺乏利用它们的兴趣。这种妄自尊大的无知,难道可以被称作“现代派”或“全球化”吗?

二、另外一些人同样受西方的观点影响,他们虽然注重了本土的传统与文化,但忽视了传统文化与西方文化的融合。他们过分重视本土文化的细节,围绕着一些微不足道的文化元素进行创作。虽然没有像有些艺术作品那样完全西化,且带有东方色彩,但流于肤浅的表面而无根本的领悟。伊朗在东西方文化冲突下,自然需要一种新的思考模式。否则,即使他们像上述那样怀有一定的对东西方文化的认知,他们的作品无论如何也是黯淡粗糙的,《拉丁美洲的现代文化》的作者吉恩·弗朗哥在书中写道:“反感或抵触文学上的传统,不管你有什么理由,都自然会在创作观念的新形式中获得一席之地。这种思考表达的模式,与心灵体会的阐述,出现了令人非常不满的现象,主要原因是因为艺术家的视觉观,与当时的文学传统之间产生了矛盾。”

三、作者认为,第三种层次的艺术家是新形式下有见识的伊朗设计师。在过去三个世纪里,他们属于少数群体,游走于东西方文化的边缘。他们为数不多,在不同的艺术和科学领域里已经取得了一定的成就。他们同样鉴赏并吸收了高超的西方艺术成果,以及有益的本土传统价值。现在,第三种层次者已成为特别的、必须引导进入学院课程的群体。

在伊朗为数不多的现代平面艺术先驱中,格巴特·施瓦就是其中一位。如果你想了解他的设计,就必须从整体上以不同角度去观看其作品,最后才能达到相当完美的鉴赏效果。

作者认为,格巴特·施瓦的作品颇具表现力并恰到好处,在简单的表达中,通过几个视野的窗口,就显示出了他的时代、他的文化和他的创新。

如果要更为深入地理解格巴特·施瓦的作品,就应该了解作者创作的时代和当时社会的背景。这个时代,不需要有富于创造力的、好奇心的、感性的、有理想并且献身精神的平面艺术家,无需努力去创造什么奇迹或在绝望中放弃一切。因为人们没有远大志向,从早到晚庸庸碌碌地生活在矛盾之中、不和谐且压抑的状态里。

上面已经提到,一件平面艺术作品代表了社会的进程。一方面是经纪人的要求和品味,另一方面是平面艺术家的社会责任,如果说这两者之间存在着微乎其微的共通性,那么也是令人惊异的。在这种情况下,创作出一幅完美的平面艺术作品是相当罕见的。格巴特·施瓦的成功就在于他敢于不断尝试,并且在可能的情况下做出最大的努力,很快在赞助人与社会公众中提升了他的知名度。在某种意义上,他辉煌的创作也是边缘社会所取得成就的结晶。“当手指指向月亮的时候,月亮已经失去它本身存在的意义。”这段文字简洁地描述了看透生命本质的窗口,即格巴特·施瓦所体现的文化的窗口。

这是另一个相关的窗口,可以帮助我们更好地体会格巴特·施瓦作品所显示的波斯风格。他的作品可以被所有国家的观众所欣赏。

当与格巴特·施瓦交流或观看其作品时,就他的作品与行为而言,格巴特·施瓦始终表现出自己是伊朗人。他的设计与作品只容许一种波斯味道存在于潜意识的真实中,通过他的作品,格巴特·施瓦告诉我们,处于大众化概念影响下,时常茫然,其中的部分成分即所谓“文化”。我们自然地成长在一个调和与非调和的环境中,从未有意识地对自身的文化细细地研究。在这种情况下,我们如何在运用本土文化时使之真实并且仍然保留着自然感?

另一种分析表明,格巴特·施瓦诞生并立足于伊朗,他认为自己拥有一份天职,那就是传达自己本土的、民族的文化。格巴特·施瓦在他的创作中,运用色彩,材质,形态等手

法,得到极佳的效果。这真是全人类的喜悦。一个世界如果缺少多姿多彩的文化,陷入千篇一律的话,那么这个世界必定是无生趣的。本土风情的格巴特·施瓦作品是对千篇一律的世界的抗争。今天,只有少数的伊朗平面艺术家利用本土化认知的能力来表达人的悲伤与希望。当我们对伊朗工艺和艺术的历史或多或少有所了解时,再展望平面艺术文化窗口,格巴特·施瓦的作品显得令我们熟悉,并且与我们的生活紧密相联。尽管在思想和技术上有着差异,他的作品仍具有一种坚定不移的文化特色。这种思想逐渐变得更加成熟,更为深刻而且更有个性。

随着时间的推移,格巴特·施瓦更深刻地感觉到作为一名伊朗平面艺术家和一个社区平面艺术制作人员的职责。他努力从难得的机会中抓住每一个有利的条件,更好地创作宏伟的具有民族特色的艺术作品。

走进格巴特·施瓦的作品,通过艺术视野滋长出一种更具价值的结果。首先,他的作品体现的东方风情不是一种美术的装饰。他说:“在我的构图里,我不会直接地去观察物体的排序。我经常看平行线,这胜于在物体间以层次为主的观察。我的作品用隐喻、神秘且叛逆的风格,显示出实质性的外在形状。一般来说,这种观点有着与西方截然不同的东方文化艺术特点,比如我们的东方文学、诗歌、甚至我们的行为动作。”东方本质的根源呈现在他的作品里。他最高明之处在于可以与经纪人的期望和公众的态度达成共识,以自己的才能向公众传达平面作品的深意。民族的文化本质自由地与现代的国际性视觉语言融合在一起,从而诞生了一种拥有伊朗风格的现代艺术作品。

以革新的观念看格巴特·施瓦过去几十年间的作品,感觉到一种新的视觉和技术的表现。前卫的格巴特·施瓦在他的作品创作中体验一场复兴并预示他在视觉上的高超认知。他有着一批挚友,如弥尔顿·格拉塞尔和贺伯·拉巴林这样的著名平面艺术家。在造型艺术的领域里,他每天孜孜不倦,认真地观察出现在世界上的事物。天赋使他挖掘出伊朗传统文化根源中那些最原始和纯朴的东西。那些东西在格巴特·施瓦的创作下唤醒了新的艺术生命。尽管如此,他决不停留在以前的辉煌上,相反地,他经常寻找新的方式来解决新的问题。他被人誉为拥有先驱精神,因为创作时,他经常处于高峰与低谷,但创作过程是一贯的并且极力保持创作的高峰。

通过艺术的视窗,我们发现格巴特·施瓦是一位艺术创作的先驱者。即便没有他的签名,他的作品同样可以唤起他的存在。通过作品散发出来的特殊视觉力量更胜于作品所谓的风格。他明智又不懈努力,让自己处于鼎盛状态。格巴特·施瓦面向公众,力求创作出精美和永恒的作品,这些作品一面世即得到社会的需求与良好反响。

现在,格巴特·施瓦的艺术越来越成熟,他作为专业教授、平面设计师和艺术总监的他,事业如日中天。

梅贺迪·塞伊菲
2005,于德黑兰

近来我发现了伊朗的平面设计。这些艺术作品令人惊喜,使人耳目一新。在这个以西方艺术为主流的世界里,我们需要加入一点植根于自身传统的其他国家的元素。有时,我希望接触到不同的文化,了解与单一文化不同的方式或途径,而不愿一味地追寻平淡无奇的自身文化。格巴特·施瓦的作品极具创造性,与我的表达方式不同。他深深地传达出波斯文化的意境。作品的形状,颜色和空间,进入眼帘时令我仿佛回到遥远的古代,但同时又充满着现代感。我没有资格评断他的作品,但我会一直欣赏和赞美它们。

莱纳尔多·索诺里
2004年2月15日 意大利

格巴特·施瓦属于那批创建了伊朗现代平面艺术的平面设计师和插图艺术家。20世纪40至60年代起,这代人竭力跟上世界平面艺术观念,创作出新颖和令人惊奇的作品。同时,创造性地引入了伊朗本土化的艺术风格。这绝非易事,因为创作平面设计作品不能像绘画那样陶醉在自我的想像空间里,面对完全独立的绘画元素。一方面,平面设计师需要与客户进行妥协和协调,另一方面,作品应当符合客户的理解层次。这种互相理解需要能力与天赋,是决定一个平面设计师的艺术成就与信誉的先决条件。在燥乱不安但生机勃勃的40至60年

代,既没有打破传统艺术的风格,也没有一种人们认知的新的语言。平面设计师只好在两方面满足需求:对现代平面设计忠心耿耿,同时,保持自己赋有个性的艺术特色。这样的平面设计师至今仍然屈指可数。格巴特·施瓦就是这样的开拓者,他的作品思想鲜明,又富有创意,使思想理念与艺术技巧巧妙地结合在一起。

格巴特·施瓦在德黑兰大学美术系开始了他的艺术生涯。他1940年出生于哈马丹。在他的青年时代,出现了一种新的艺术和文化浪潮,许多艺术大家涌现在绘画、诗歌、文学、音乐和建筑艺术领域。然而,平面设计在当时的艺术学校里并不是一门独立的、有地位的学科。在这种背景下,年仅20岁的格巴特·施瓦在美术系开始了他的艺术生涯,他以优异的成绩完成了绘画课程,参与了许多团体展览和个人展览。他的作品预示着一位抽象艺术天才的诞生。有一点很清楚,他从事平面设计不是为了解决生计,而是渴望挖掘平面设计作品潜在的力量,着眼于面向世界推广的可能性。1977到1980年,他认识了在纽约十分有名望的设计师弥尔顿·格拉扎尔。格拉扎尔帮助施瓦实现了自己的目标。在过去的四十年里,格巴特·施瓦始终被誉为家喻户晓的最有创造天赋的伊朗平面设计师与插图艺术家。他的名字已经成为伊朗当代平面设计艺术的代名词。

在他的艺术生涯中,曾花费多年时间着手于革新伊朗国家广播和电视台的平面设计部门。革命后,他集中精力发展与完善隶属伊朗伊斯兰共和国广播电台的索罗什出版社的平面设计部门。他证实了自己的艺术天赋与创造能力。除了为舍拉兹(伊朗西南部城市)艺术节设计了令人注目的、具有收藏价值的海报外,他还创作了数百幅具有伊朗特色的作品,尤其是海报。在当代伊朗平面设计艺术领域,他的每一幅海报作品都占有重要的一席之地。

格巴特·施瓦的事业从插图开始,最后结束于平面设计,这清楚地表明两种艺术形式密切相关。他的作品在明晰的色彩中可见相当熟练的技法,结构看似简单却很难模仿,是具有说服力的完美的作品,即使作者不签名也能够认出其别具一格的风格。在插图领域,格巴特·施瓦除了负责版面设计,也是艺术总监,他很好地平衡了两者。

近年来,伊朗平面设计颇具争议,方便的电脑辅助设计逐渐成为主流趋势,属于格巴特·施瓦那一代的艺术家,有的远离了平面艺术,另一些人努力证明着平面艺术的真谛,即以学院派美术为根本的图像作品与美学品味之间的艺术关联。格巴特·施瓦不遗余力地在伊朗最著名的平面设计系授课,宣传了平面艺术的真谛。

丰富的作品收藏展示了他硕果累累的人生。他有着宏伟的目标,并且用一种强烈的爱与持久的热情追求着艺术的顶峰。当你翻阅他的作品时,会感受到他锲而不舍的追求。然而,他还不想停下脚步歇息。他的快乐是使周围的世界充满光明与美好,这就是一位艺术家幸福的顶点。

阿伊丁·阿格达什罗
2002年 伊朗

格巴特·施瓦不追求标新立异的独特风格。他的艺术道路并非狭窄,他擅长所有的艺术形式:插图、摄影、抽象艺术、设计图案、歌曲、标识、花纹、装置、书法、写作、排版、印刷等等。他创作的海报将使你感觉到一种纯粹的惊奇的愉悦。现在,让我给你透露一个秘密:在古老的波斯语中,“施瓦”的意思是“优雅的喜悦”。

阿伦·弗莱驰
2003年3月14日 伦敦

当我第一次看到格巴特·施瓦的海报时,我被它们那种纯然的美丽与鲜明的色彩深深地打动了,它们不愧是集书法的韵味和绘画的美丽于一体的印刷艺术品。作品有时看似拘谨,有时却有行云流水般自由流畅,然而,所要表达的想法始终清晰明了。此外,较强的思想性提升了这些海报的纯粹装饰功能。不论是视觉的表达,思想的传递,或是象征性的表示,他的作品始终有如诗歌。所有这些要素结合在一起,形成了多维度的层面,紧紧地抓住了欣赏者的眼球。复杂的海报作品在他的创作下散发出简单纯朴的特质。他是一位多产设计师,工艺和绘画大师,还是一位音乐家。

梅弗恩·科兰斯基
2003年1月14日 丹麦

Reflections on Ghobad Shiva's Works

A work of graphic art may be seen as the produce of the marriage between the patron's requirements and the audience's status; an event in which the graphic designer's task is a delicate one, because his decisions can engender either beautiful or dreadful offspring; offspring that are propagated and consumed within social relationships. Hence, a work of graphic art is the upshot of a social process.

Creating qualitatively great works of graphic art in an economically, socially and politically complex society as Iran is an arduous endeavor fraught with paradoxes. On the one hand, a work of graphic art, willingly or unwillingly, is a manifestation of and a contributor to culture, and on the other, at its best, it is the guardian of the culture and identity of the people among whom it is used. A work of graphic art has other functions as well, including those of satisfying its patron's requirements and proving attractive to the public.

In his quest for adequate solutions to the professional requirements of his job in an environment such as Iran, a graphic artist is often faced with paradoxes which call upon him to make miracles.

In Iran, for explainable reasons, a Europeanizing taste has become predominant with regard to plastic arts among patrons and clients alike since the early 18th century. Today, at least three distinct levels are perceptible among the public:

a) A strong mass of countless patrons, clients and designers lacking an accurate knowledge of their own traditions and culture, and therefore uninterested in using them. These call this proud ignorance 'modernism', or 'globalization'.

b) Another large group with an outlook likewise influenced by Western views, which has turned its attention to indigenous traditions and culture, but, ignoring both the reasons of their appeal to Westerners and the minutiae of indigenous culture, embraces trivial cultural elements, preferring and producing a traditional trimming of a sort. Although as westernizing as the previous group's, the products of this group are termed as 'orientalizing' and are naturally superficial rather than deep-rooted.

Westernization and orientalizing in Iran are the natural outcome of the need for change in modes of expressing new experiences; however, their products are lackluster and crude, even if they may be considered to bear 'wisdom' when seen from above. Jean Franco, the author of *Modern Culture in Latin America*, justly writes: "Revolt against literary heritage and the emergence of new forms in the expression of concepts does not take place spontaneously and without reason. Such an event is the manifestation of a deep dissatisfaction with the current modes of expression and interpretation of human experiences and denotes a rift between the artist's vision and the literary traditions of his time."

c) In the author's opinion, one may point to a third level of knowledgeable Iranian creators of new forms, which has lived on in minority during the past three centuries alongside the 'westernizing' and 'orientalizing' currents mentioned above. A few efforts in different artistic and scientific fields, which equally appreciate and make use of lofty Western achievements and values of the indigenous heritage, have now become discernible and need to be nurtured and ushered into academic curricula.

One of the few pioneers in Iranian modern graphic design is Ghobad Shiva. To get to know Ghobad Shiva, one can look at his works from different angles to eventually reach considerable results from their aggregate.

The author considers Ghobad Shiva's works the most expressive and looks upon them, in a brief analysis, through several related windows; those of: his era, his culture and his innovations.

The window of Ghobad Shiva's era – To deeply understand Ghobad Shiva's works, one must take into account the circumstances surrounding their creation in his society and epoch; an epoch in which you do not have to be an innovative, inquisitive, sensitive, ambitious and dedicated graphic artist to either attempt to make miracles or to abandon in despair; because even a simple citizen without soaring ideals is immersed from dawn to dusk in paradoxes, incongruities and constrictions.

As mentioned above, a work of graphic art is the outcome of a social process, which takes place in a society wherein even the slightest similarity between the patrons' requirements and tastes on the one hand and the cultural and social responsibilities of graphic artists on the other is surprising. In such conditions, the creation of great works of graphic art can only be extraordinary and rare. One of Ghobad Shiva's achievements is that he has tried, as far as he could and possibilities allowed, to enhance at once

the sponsors' and the public's social awareness. In a sense, his brightest creations may be considered the upshot of this apparently marginal social effort.

This text depicts succinctly what it sees through this vital window, yet cautions that "the finger pointing at the moon is not the moon itself."

The window of Ghobad Shiva's culture – Another related window that can help us to better appreciate Ghobad Shiva's works concerns their Persian taste; a particularity which most of all has made him belong to all nations.

As his works and conduct—when one converses with him or watches him working—well attest, Ghobad Shiva considers himself an Iranian. His designs and works can only bear a Persian taste in all their subconscious truthfulness. Through his works, Ghobad Shiva tells us that we are born in the shade of a multitude of deeply rooted, occasionally vague, elements one may call 'culture', and that we grow up through all its congruities and incongruities without ever consciously picking them up one by one. In such conditions, how can one be truthful and yet remain unaffected by indigenous culture?

In another analysis, having been born and lived in Iran, Shiva considers himself the bearer of an international responsibility to preserve his indigenous and national culture. What Shiva consciously takes into consideration in his creations, giving it objective reality by means of colors, textures, forms..., is a kind of universal joy. A world without cultural differences, ensnared in the monotony their absence entails, can only be a boring world, and the particular local flavor of his works is a means of countering this monotony.

Only a handful of Iranian graphic artists today utilize the unfathomed capabilities of the local vernacular to express the people's present woes and hopes. Once we become more or less acquainted with the history of Iranian crafts and arts, and then look upon the present scene of graphic art through the window of culture, Ghobad Shiva's works appear as the most familiar and the closest to us. Notwithstanding their diversity in terms of ideas and techniques, his works bear a constant, unswerving cultural content. This content has become more mature, more thought out and more personal day by day. As time goes by, Ghobad Shiva perceives more deeply his responsibility as an Iranian graphic artist and, as a member of the community of graphic art producers, takes every advantage he can from the scarce opportunities available to create majestic national works of art.

Delving into Ghobad Shiva's works through this window yields the most useful results. In the first place, the oriental flavor of his works is not a painterly device. He says: "In my compositions, I do not look directly at the subject on order. My solutions are always parallel, rather than superimposed, with the subject. My works take material shape in a metaphorical, mysterious and polyvalent manner. Generally speaking, this outlook has ever enjoyed a distinct presence in oriental culture and arts. Take a look at our oriental literature, our poetry, even our behavior." The origins of the oriental essence present in his works must probably lie in his oriental solutions. His best creations are those in which, while reconciling the patron's motives, the public's attitude and his own capabilities to convey the message by graphic means, the essence of national culture freely combines with his perceptions of the international modern visual language to give birth to a modern work with an Iranian flavor.

The window of Ghobad Shiva's innovations – Looking at Ghobad Shiva's works of the past few decades from the viewpoint of innovation, one perceives the emergence of a new eye, a new hand. The new Shiva is experiencing a rebirth in his works which bespeak an updating of his visual knowledge. His close acquaintance with such great graphic artists as Milton Glaser and Herb Lubalin, his assiduous and perceptive daily survey of events occurring across the world in the domain of plastic arts, and his talent at discovering the most original and purest moments of the sources of Iranian cultural heritage, have joined to arouse new expectations from and in Ghobad Shiva. He never repeats his past achievements, as great and successful as they may have been, and always seeks new solutions to new problems. This pioneering spirit has also caused his works to hit highs and lows, as is normal in the process of creating and reaching peaks.

Looking carefully through this window, we find Ghobad Shiva to be a trendsetter. Even unsigned, his works evoke his presence; by the particular vision and force they exude, rather than by their style.

At his best, in a judicious and relentless endeavor, Shiva has secured himself a public opportunity to

create beautiful and eternal works while responding at once to temporal needs and graphic requirements.

At present, pursuing his career as a professional professor, graphic designer and art director, Ghobad Shiva lives his days of artistic maturity.

Mehdi Seifi

2005, Tehran

Translated by Claud Karbassi

Just recently I discovered the Iranian graphic design. It has been a nice surprise, a refreshing, sudden breath.

In a world dominated by western images, we need counterparts well rooted in their traditions.

Sometimes I need more to know very different approaches than a continues and obvious relationship with people from my culture.

In the work of Ghobad Shiva I found this impossible to repeat and different way to communicate from mine.

Deeply coming out the Persian taste, his way to use shapes, colors, space, to my eyes is so ancient and at the same time so contemporary. In this position I'll be never able to judge his works, but I'll continue to enjoy and admire them.

Leonardo Sonnoli

February 15, 2004, Italy

Ghobad Shiva belongs to a generation of contemporary graphic designers and illustrators who founded the modern graphics in Iran.

That generation mostly endeavored after 1340s (1960s) to catch up with global concept of graphics, that created new and amazing samples, and at the same time come up with a creative and national concept.

This was not and still is not an easy task because creating a graphical work does not enjoy the self-centeredness and independence of the elements of a painting. On the one hand, it needs a kind of compromise and coordination with those who order such works, and they should be committed to level of understanding of the user, on the other hand. This mutual understanding calls for a lot of capability and flair, which is prerequisite of artistic achievements and credit of a graphic designer. During 1940s (1960s), that included hectic yet pleasant years, neither those who ordered graphics were ready for new viewpoints, nor people knew the new language and a graphic designer had to satisfy both sides and, at the same time, remain loyal to the modern and global concept of contemporary graphics and their own personal creativities.

Such graphic designers were so few that could be and still can be counted on fingers and Ghobad Shiva was a trailblazer who believed in the necessity of liveliness, creativity and transferring understanding of the concept as well as technical skills and never acted otherwise.

Ghobad Shiva started his artistic activities in Faculty of Fine Arts of University of Tehran. He was born in Hamedan in 1940 and the prime of his youth coincided with a period when a new quest had been launched in various artistic and cultural fields and new big names had emerged in such fields as painting, poetry, literature, music and architecture whose brilliance had added to the credit of that time. However, graphics had not find a prestigious place in art schools as an independent and special art and the then 20-year-old Ghobad Shiva started his activities in painting at the Faculty of Fine Arts.

He finished the painting course with top marks and took part in a number of group and individual exhibitions. His works announced the birth of a talented abstract painter, but it was clear that he pursued graphics not as a means of making a livelihood, but due to its potentially hidden power and the possibility of its worldwide spread. Later in 1977 to 1980, he made the acquaintance of such renowned designers as Milton Glazer in New York which helped him realize his goal. During past 40 years, Ghobad Shiva has