

重庆出版国际

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塔特科瓦

国际平面设计师丛书
重庆出版社

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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、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：来自苏黎世的罗丝唆丽·惕思，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，他的作品中蕴涵了他对文学和音乐的精深理解；雷克弗·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·萨乐和加布里·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。<

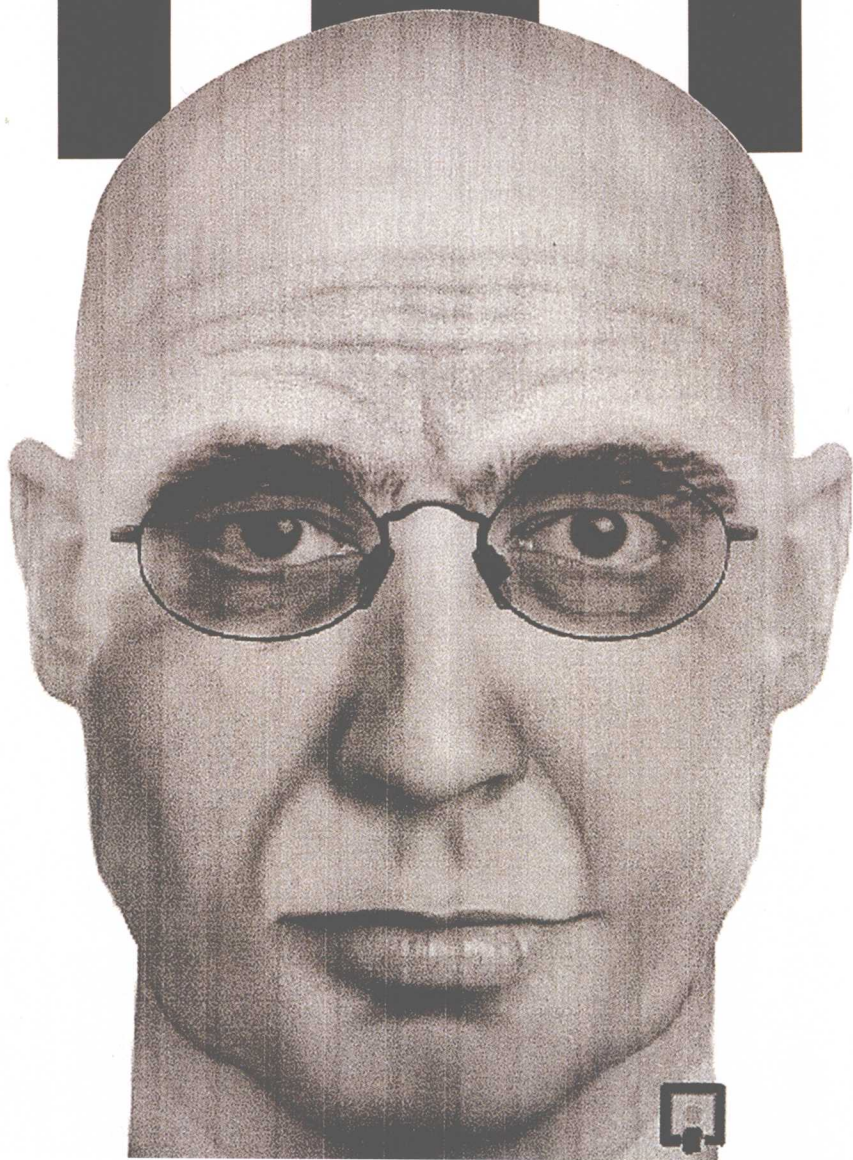
设计万岁！<何见平2004年11月翰林

Fooooooooooreword

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 Gassner, 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. <

TEST



"TEST" - 大卫·塔特林瓦以自己的头像创作的海报。这个头像也是大卫在警察局电脑档案中的头像。这件作品曾入围国际平面设计双年展(ACD)以色列分会的海报。100×70 cm，胶印，1999年。

十问十答

1. 设计在您的生活中占多大比例？

“设计与我的现实紧密相连，我生活在设计中。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“对于那些与以色列政治状况相关的我的个人自发创作，灵感每天都会从新闻、报纸和其他媒体上扑面而来。对于我从客户那里接来的工作，灵感来自文化。”

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？

“许多人都对我有影响，其中有80年代的法国Grapus工作室，Alain Le Querrec, Pierre Bernard, Uwe Loesch和Alex Jordan。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“当莫迪凯·瓦努努（现已因泄露以色列原子能机密入狱）被押送前往法庭受审时，他把自己的手掌贴在车窗玻璃上，给周围的媒体记者看。手掌上用黑色记号笔写着他被摩萨德情报机构绑架并前往以色列的时间和地点——这些是不允许在以色列公开的信息。瓦努努其时表现得像个视觉传播人；他用‘第一时间’格式，向媒体传递了一条直接的消息。他对消息不作任何修饰，也不考虑用什么字体、颜色或格式。他很聪明而且富有创意的利用了手头上的材料，在消息与传递方式间建立了一种平衡。作为一个视觉传播者，我倾向于认同作为‘传播者’的瓦努努和他的处理方式。”

5. 您最大的生活乐趣是什么？

“我女儿Alii出世的时候（1987年7月5日）。她现在17岁了。”

6. 促使您一直从事设计的动力是什么？

“为设计工作寻找一个创造性的、独特的和可沟通的解决方案。”

7. 您如何理解您最大的个人成就？

“获得2002年的以色列设计奖。这是以色列为各行各业有成就的人所颁发的最高奖。”

8. 您如何处理您的空闲时间？

“除了跟朋友打电话，我的空闲时间都用来完成我对以色列图片、海报、棋盘游戏、包装和一次性用品的收集。我的收藏是国内最大的私人收藏。”

9. 您的业余爱好是什么？

“我的收藏就是我的私人爱好。”

10. 您准备何时退休？退休后您如何选择生活方式？

“我打算完成我那本有关以色列平面设计史的书并出版另一本新书。”

10 answers for 10 questions

1. How is design present in your life?

"Design is linked to my reality and I am surrounded by it."

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

"For my personal pieces, which relate to the political situation in Israel, inspiration punches me in the face every day in the news, newspapers and other media. For my commissioned work I am inspired by culture."

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

"I have many, among them the French Grapus of the 80's, Alain Le Quemec, Pierre Bernard, Uwe Loesch and Alex Jordan."

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

"When Mordechai Vaanunu (Who is today in prison for revealing Israel's atomic secrets) was being driven to court, under heavy escort, he pressed the palm of his hand to the window of the car he was in, toward the newsmen surrounding the car. Written on the palm of his hand with a black marking pen were the date when he was kidnapped and the place from which he was brought to Israel by the Mossad agents — information that was prohibited for publication in Israel. Vaanunu acted like a visual communicator: he transmitted a direct message, in 'real time', to the media. He did not ornament the message, and did not hesitate over what font or what color to use, or in what format. He used the materials available to him cleverly and with originality, and created a harmony between the message and the manner in which it was transmitted. As a visual communicator I identify with Vaanunu, the 'graphic designer', and with his manner of work."

5. Which was the happiest moment in your life?

"The birth of my daughter Ali, 17 years old (July 5th, 1987)."

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

"To give a creative, original and communicative solution to the design job."

7. What are your top personal achievements?

"Receiving the Israel Prize for Design 2002, which is the highest prize the State of Israel awards achievements in various fields."

8. How do you manage your free time?

"Besides talking on the phone with friends, I dedicate my free time to complete my collection of Israeli graphics, posters, board-games, packagings and ephemera. My collection is the largest privately owned in the country."

9. What are your hobbies?

"My collections are my hobbies."

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

"I would finish my writing on the history of Israeli graphic design and publish a new book."

关于我的工作

我的工作分为三个方面，这三个方面可以看做是三个相切的圆。<

第一个圆——为博物馆、文化中心等文化领域的客户以及少数商业和本地高科技企业的客户做市场推广方面的平面设计与支持服务。这项工作包括企业形象、营销支持、以及书籍与目录设计。我工作的另一层面是为以色列第二大报纸《Maariv日报》编辑照片和特刊。过去10年中，我的工作扩展到了环境设计，主要是设计与当地历史有关的墙和环境。我的作品包括一面陶瓷的墙，它描绘了我居住的那一带邻里之间的故事；Ben Gurion国际机场入口的围墙；特拉维夫市政厅入口，即当年拉宾总理被刺遇害现场的纪念场所设计等。<

第二个圆——教学、研究与展览策划。从1977年起我一直是在耶路撒冷Bezalel艺术与与设计学院视觉传播系的教师。我为高年级学生开设视觉传播的工作室课程，以及一门叫做“以色列平面设计史”的理论课程。这是学院的一门新课，主要是基于我自70年代初收集的各種以色列设计作品来研究。在以色列，以色列设计的研究几乎不存在。我于80年代初在特拉维夫美术馆策划的几个展览成为后来研究和展览的很好出发点。我的收藏包括海报、作品小样、草稿，以及过去60年来在以色列工作过的设计师的个人作品集。这些作为学习和研究材料的收藏在展览中展出，并作为我自己作品的参考。我在80年代的作品常常用

About My Work

My work is divided into three bodies of work, which may be described as three tangential circles supporting one another.<

The first circle — graphic design and support services in marketing and sales promotion mainly for customers from the field of culture, such as museums, cultural centers, as well as a small number of clients from the field of commerce and the local hi-tech industry. The work includes corporate image, marketing support, book and catalogue design. Another dimension of my work is editing photographs and special magazines for the daily *Maariv*, the second largest newspaper in Israel. In the past decade my work has expanded into the field of environmental design, mainly designing walls and environments associated with the local history. Among my works are a ceramic wall depicting the story of the neighborhood in which I live, an entrance wall at the Ben Gurion International Airport, design of the memorial site for Prime Minister Yitzhak Rabin who was assassinated at the entrance of the Tel Aviv City hall and others.<

The second circle — teaching, research and exhibition curation. Since 1977 I have been a member of faculty in the Department of Visual Communications at the Bezalel Academy of Art and Design in Jerusalem. Within this framework I hold studio classes on topics concerning visual communications for advanced students, as well as a theoretical course on "The History of Graphic Design in Israel" — a new course at the academy, relying on the collections of Israeli graphics I have accumulated since the early 1970s. The study of Israeli design is virtually nonexistent in Israel. The first shows

视觉引用和对前几代平面设计师作品的考据。那段时期标志着我创造以色列本土视觉语言的初步行动。那些年里我曾这样给作品命名——“以色列制造”，为了让作品成为既有原生物质又表达丰富意思的整体。这一系列作品在80年代中期的两个展览中展出，分别是耶路撒冷的以色列美术馆和特拉维夫美术馆。<第三个圆——个人思想的设计、制作和传播，也就是通过海报制作信息，表达我的观点并对以色列的社会、政治事件做出反应。另外，我也参与我认同的一些社会政治运动的形象与讯息的制作，这些项目大多是自发的或仅收取很少的费用来维持开支。这一类作品对我是非常重要的和珍贵的。<

大卫·塔特科瓦

I curated in the early 1980s at the Tel Aviv Museum of Art were a point of departure for further research and exhibitions. My collections include posters, work samples, sketches and studies, as well as personal portfolios of designers who have operated in Israel during the past sixty years. The collections serve as learning and research material to be displayed in exhibitions and serve as references in my own work. The use of visual quotations and references to the work of graphic designers of the previous generations typified my work in the 1980s. That period marked my initial attempts at creating a local - Israeli visual language. During those years I used to sign my work "Produce of Israel" in order to render the work a totality embracing both raw matter and message. This body of work was exhibited in the mid 1980s in two exhibitions held at the Israel Museum, Jerusalem and at the Tel Aviv Museum of Art. <

The third circle — design, production and distribution of personal messages. Creating messages through posters in which I express my views and respond to socio-political events in Israel. In addition, I have been involved in modeling images and messages for social and political movements with whose causes I identify — projects performed either voluntarily or for a modest fee to cover the expenses. This body of work is very dear and important to me. <

David Tartakover



10岁的大卫·塔特科瓦把自己装饰成海报柱，身上贴满了政治海报，摄影：Rudolph Lee，耶路撒冷，1954年。

希望常在

在以色列，即使小汽车都能表明车主的政治立场。车上粘贴的标语涵盖了公众舆论中有关和平讨论的广泛内容，车管和缓冲器的装饰则表明了车主的政治倾向。一位政治倾向偏左的车主，车上可能贴有“现在就要和平”的标语，或者贴着比尔·克林顿对伊扎克·拉宾的告别语“永别了，朋友”，又或者在车上涂成天蓝色的方块中写满希伯来文的“和平”字样。 <

这些标语标签的直率，图像处理和优雅的字体都源自于大卫·塔特科瓦的设计。大卫·塔特科瓦是一位设计师、教师、策展人、艺术收藏者，也是过去20年里以色列视觉传达发展最重要的贡献者之一。 <

已经52岁的塔特科瓦热情而真诚，既能充满热情地解说他认为重要的作品，又会气愤地指责以色列社会中破坏性的因素。他说：“我把自己看成是正在以色列发生的社会政治现象的一个测震专家。我感受到社会的震动，然后把它转化为可视信息。我生活着的现实是不稳定的，永远处在混乱的边缘。我对这一现实的看法有时是尖锐的、刻薄的、发人深思的。这种发泄对我来说也是一种自疗方式。” <

塔特科瓦的才华明显影响了和平运动的“外貌”。这一影响源于在1977年为庆祝以色列建国30周年举办的宣传海报竞赛中塔特科瓦提交的一幅作品。他的设计

The Persistent Imagery of Hope

In Israel, even cars talk politics. Stickers cover the range of the public debate on peace, adorning windows and bumpers and proclaiming affiliations.

A left-of-center car might carry a "Peace Now" sticker, or one that says "Goodbye, Friend", Bill Clinton's parting words to Itzhak Rabin, or a sky-blue square on which the word "Shalom", (peace), float.<

The directness, graphic treatment, and elegant typeface used in these stickers can be traced to David Tartakover: designer, teacher, curator, collector, one of the most important contributors to visual communications in Israel in the past two decades.

An intense and passionate man of 52, Tartakover can burst into a passionate explanation of a work he feels important, or vent his anger at destructive elements in Israeli society. "I see myself as a seismographer of social and political phenomena happening in Israel," he says. "I absorb the vibes and manage to translate them into visual expression. My response to the reality I live in — a volatile situation, perpetually at the brink of chaos — can sometimes be sharp, caustic, thought-provoking. Also, for me, it is a kind of therapy." <

The genesis of Tartakover's unmistakable mark on the peace movement's "look" goes back to an entry for a poster competition celebrating Israel's 30th anniversary, in 1977. His design consisted of a single word- "Shalom" — hovering on a field of blue sky with fluffy clouds. His proposal came in third, but shortly afterward, President Saadat of Egypt announced his arrival in Israel, and peace became the great gift for the country's anniversary.

很简单，“和平”的大字悬在蓝天白云中。这一作品获得了第三名，但紧接着，埃及总统沙达特宣布他将访问以色列，和平成了以色列国庆的最好礼物。已经选出获胜者的评委会因此改变了主意，选中了塔特科瓦的设计，他的海报被复印并广泛散发，成了以色列渴望和平的象征。“今天，希伯来文的和平一词几乎成了一种商品，”塔特科瓦说到，“但是，20年前，和平还是一种梦想，很少有人会去想‘和平’一词的真正含义。”后来的一件事使塔特科瓦成了以色列的和平设计大师，那就是致力于促进和平的无党派运动的形成。塔特科瓦建议将这一运动命名为“Peace Now”（“现在就要和平”），现在已成为大家熟知的口号，塔特科瓦还用独特的字体设计了这一庄严的标语。“Peace”（“和平”）一词用的是黑色古兰经字体，象征庄严和永恒，“Now”（“现在”）一词用的是红色无衬线字体，表现了和平的紧迫性，需要及时采取行动。博物馆馆长Yona Fischer评价说：“塔特科瓦把不同时代，有着不同历史和情感内涵的字体结合起来，成功地激发了观看者的怀旧情绪。”<

塔特科瓦耗费很大的精力来收集流行文化的典型素材，对各种字体的收集就是一例。经过20年的努力，塔特科瓦已经收藏了数以万计的文化物件，包括儿童书籍，拼板游戏，广告，包装和宣传海报等等。“以色列设计业发展的历史很短，”塔特科瓦说，“我觉得重要的是首先确立我们的图像身份源自何处，同时我也看到图像设计只是短时间内有效的东西，是不会永远存在的。”在以色列还没有类似的收藏机构，塔特科瓦的收藏就成了这个国家唯一一座设计档案馆。耶路撒冷以色列博物馆馆长Izzika Gaon说：“塔特科瓦收藏的重要性不仅在于它是以色列唯一的，还在于他的收藏不是被动的，而是积极地

The committee that had selected the winner reversed its decision, and Tartakover's poster was printed and widely distributed, becoming the symbol for the nation's yearning for peace. "Today, the word Shalom is almost a commodity," Tartakover says. "Twenty years ago, it was like a dream - very few people were thinking 'Peace' in its true sense." <

A later event established Tartakover as Israel's peace designer - the foundation of a non-partisan movement urging serious efforts toward peace. Tartakover suggested a name for the movement — Peace Now, as it is still known today - and contributed its venerable logo, which employs disparate typefaces. The word "Peace" uses the Koranic typeface in black, symbolizing reverence and timelessness; the word "Now" in red, sans-serif type, communicates the urgency of timely action. "In combining typefaces from different eras, and ones that carry different historical and emotional connotations, Tartakover manages to exploit the nostalgia that each evokes in the viewer," says curator Yona Fischer.< Tartakover's "collection" of typefaces is part of his extensive endeavor to collect popular culture memorabilia. Amassed over the 20 years, Tartakover's collection consists of thousands of items — children's books, board games, advertising, packaging, posters... "This is a country with a very short design history," he says. "I felt it was important to establish where our graphic identity comes from. I also understood that, since we are dealing with ephemera, these things will not last forever." With the lack of an institutional collection of this kind, his is virtually the only archive of ephemera in the country. "The importance of Tartakover's collection, in addition to its uniqueness in Israel, is that it is never passive, but is used actively and didactically through teaching and exhibitions," says curator Izzika Gaon of Jerusalem's Israel Museum.<

用于教学和展览，指导和启发人们。”<

塔特科瓦把自己看成是“视觉通讯员”而不是图像设计者，其任务是关注文化。20世纪70年代中期，塔特科瓦创办了自己的工作室，为以色列最受欢迎的音乐家们设计专辑封面，从而帮助这个复杂的社会构建了一套图像词汇，让以色列人认识到自己丰富多彩的文化源泉。塔特科瓦在文化领域所起的作用远远高于他所有设计的总和。Gaon说：“塔特科瓦对整个一代设计师产生了决定性的影响，通过他的图像作品建立了一套参考体系，为各种设计作品包括政治海报，专辑封面等争相引用。”年青的设计师Ilan Molcho也评价：“塔特科瓦使我们认识到在设计这一行业，虽然我们想不受外界影响，清晰地表达自己的想法，我们同时也有义务关注身边正在发生的事，参与进去，融入其中。”<

塔特科瓦对观念和内容的强调，对20世纪70年代以色列的图像设计而言是陌生的。他回忆起早期在以色列耶路撒冷的Bezalel艺术设计学院当设计讲师的日子，说道：“那时的图形设计教学依照的是瑞士或英国式的设计学理论，强调形式而不是内容。教师和学生的大脑里还没有‘讯息’或‘理念’一词的概念。”<塔特科瓦的设计广泛采纳了过去的图像，带有不同程度的讽刺，有时甚至是尖锐的社会政治评论。有些政治海报完成得迅速而简单，似乎这种即时的创作方式更能加强海报的主题。有几幅作品是摘自报纸的小幅照片，往往出奇制胜，直接而有力地表现了他认为迫切的信息。这种煽动性的效果往往源于图像和文字之间的差异冲突。在《Mi Yemalel》（《谁会歌颂》，1982）这幅作品中，一位中年妇女正在一个新坟前哀哭，图片四周水平贴着这样的话：“谁会

Tartakover doesn't view himself as a graphic designer but as a "visual communicator" whose work focuses on culture. Since he opened his studio in the mid-1970s, designing album covers for Israel's most popular musicians, he has helped shape the visual vocabulary of a complex society, reminding Israelis of their rich and diverse cultural origins. His position in the cultural map is far more significant than the sum of his designs. "Tartakover has had a dominant influence on a whole generation of designers," says Gaon. "His graphic work has set frames of reference that are continuously used in works ranging from political posters to album covers," Ilan Molcho, a young designer, agrees, "Tartakover has opened our eyes to the fact that in this professions, where sometimes there is a wish to deliver a 'clean' message, one has an obligation to look at what's happening around us, to put oneself in, to be involved."<

Tartakover's insistence on ideology and content was alien to Israeli graphic design of the 1970s. He recalls his early days as a design lecturer at Bezalel, Israel's Art and Design Academy in Jerusalem: "The approach to graphic design was based on Swiss/English graphics, with an emphasis on form but not on content. The words 'message' or 'concept' were not part of the vocabulary of instructors and students."< Tartakover's design embraces images from the past, presented with various degrees of irony, sometimes with biting social and political commentary. Some of the political posters are done quickly and simply, as though the immediacy of the means intensifies the message. Several are blow-ups, usually grainy photos from newspapers — on which he slaps his urgent message. The stirring impact often results from the clash between image and word. In "Mi Yemalel" ("Who Will Utter", 1982), a middle-aged woman mourns on a fresh grave. Pasted on four horizontal bands are the words,

歌颂以色列的英勇壮举呢”。这原是犹太光明节歌曲中称颂马加比家族的一句话，这里却是对黎巴嫩战争的尖锐批评，矛头尤其指向了受以色列支持的黎巴嫩长枪党对黎巴嫩难民的屠杀。作品的力量就在于它的模棱两可：那位哀悼的妇人既可能是以色列人也可能是黎巴嫩人，所谓的“英雄”壮举带给无辜平民的只有痛苦。<

在另一幅带有尖锐政治评语的作品中，塔特科瓦试图调动他的设计同行们，甚至隐晦地直指整个文化群体，号召他们为和平做出努力。针对1989年在以色列博物馆召开的一次论坛，塔特科瓦设计了一份以论坛主题命名的海报，题为《设计与社会》。海报中有一张照片特写，一位巴勒斯坦妇女站在一面新建起的墙前，这面墙堵住了她房子的一部分。墙上赫然呈现着以色列军方的标志和一个质量检测标志。海报里针对巴勒斯坦居民房屋的强制性“设计”和由此带给巴勒斯坦社会的影响使论坛关于设计的学术讨论显得多余。回忆起这一事件，塔特科瓦仍显得很担忧，他说：“我真不敢相信，在武装起义期间，以色列博物馆居然还能举办这种文雅的、无关痛痒的论坛，对距离仅仅几里之远的另一个社会——巴勒斯坦地区的情况，完全不予理会，而那里的人民正在为解放而战斗。”塔特科瓦自己出资复印了这份海报，贴在了论坛举办地附近。<

塔特科瓦的其他作品在运用通过多种渠道得来的图片时，更为细致，带有反思的意味。他20世纪80年代早期的作品，包括文化纪念册，都是手工绘制的。在他关于以色列历史人物，包括诗人、演员和政治家的系列作品中，每一幅都是华美的手工绘制的拼贴画。纪念以色列诗人和翻译家Abraham Shlonsky的

“Who Will Utter the Mighty Deeds of Israel,” a text from a popular Hanukkah song glorifying the Maccabees. These words are a jarring comment on the Lebanon War and respond particularly to the massacre of Lebanese refugees by Israel-backed Lebanese Falangists. Its power lies in the ambiguity of the image: the lamenting woman can be either Israeli or Lebanese; acts of “heroism” inevitably end up in pain caused to innocent civilians.<

In another instance of poignant political commentary, Tartakover takes to task his fellow designers, and, by implication, the whole cultural establishment. “Design and Society” is his response to a symposium, bearing the same title, held at the Israel Museum in 1989. The poster features a photograph of a Palestinian woman standing in front of a newly erected wall blocking part of her house. On the wall, the Israeli military logo and a quality control symbol appear. In the poster, the forced “design” of Palestinian houses and its impact on the Palestinian society displace the symposium’s academic discussions on design. Tartakover still sounds upset as he recalls: “I couldn’t believe that in the middle of the Intifada, the museum would stage this polite, innocuous symposium totally ignoring the fact that only a few miles away another society - the Palestinian people - fighting for its liberation.” The designer printed the poster at his own expense and had it placed near the site of the symposium.<

Other works of Tartakover’s engage in a more careful, reflective use of images from a multitude of sources. In the early 1980s, works including cultural mementos were painted by hand. In his series on historical Israeli personalities - poets, actors, and politicians - each work is a colorful handpainted collage. The one dedicated to poet and translator Abraham Shlonsky bears reminders of the duality of physical and cerebral production in the pioneering

那幅作品让人想起了在以色列建国初期融体力和智力于一体的生产创作。设计者将诗人和他的同伴们的肖像与一位工人和一个社会主义早期倒金字塔型的标识并置在了一起。在他后来的作品中，塔特科瓦用商业生产的复制拼贴画代替了手工制作的拼贴画。此外，塔特科瓦创作了21幅作品，这些作品既通过图像宣称1988年以色列独立，还对以色列的道德、哲学基础进行了详尽的阐述。这些作品运用的都是以色列人民熟知的肖像和图片，图片与文字相间，辅以一系系列有趣的象征符号，对以色列的成功提出质疑，表明地还没有实现建国时的理想。 <

在塔特科瓦工作室的几个箱子和抽屉里装满了数万张犹太新年贺卡，大多是小型卡片，色彩艳丽，许多还带有用银片装饰的花朵，小鸟或以色列国旗。塔特科瓦对这些贺卡总是很着迷，“这些卡片体现了一个时代以及寄卡人和收卡人生活的社会，他们的想法，他们所希望的和平与安全，幸福与健康，卡片也总是随着时间而不断改变。”1977年，塔特科瓦在以色列博物馆举办了一个这种卡片的展览，随后就开始自己设计一些像海报一样的问候卡，寄给朋友以及同行。和那些商业贺卡一样，塔特科瓦制作的贺卡也具有时代特色。比如在经历了一整年的躁动不安后，塔特科瓦于1983年制作了一幅关于手榴弹的骇人照片，从视觉和语言上运用了“石榴”的双关意，而石榴是圣经里提到的七种水果之一。塔特科瓦所设计的最为压抑也是最成功的问候卡片中，有一张是在1987年9月发出的。卡片上有一个可口可乐瓶，里面装了橄榄油，瓶口塞了一条粗麻布，看上去像一瓶莫洛托夫鸡尾酒。塔特科瓦解释说：“在加沙西岸地区，新鲜橄榄油仍是装在可口可乐瓶里，由阿拉伯妇女在集市上兜售的。”然而，通常被视为和平象征的橄榄油在不久后却被烧毁了：巴勒斯坦反

time of Israel. Portraits of the poet and his colleagues are juxtaposed with the image of a worker and an upside-down pyramid-reminders of the early socialist days. In later works, Tartakover has replaced the "hand-made" collages with mechanical reproductions. The 21 works annotating the Israeli Declaration of Independence (1988) illustrate the text - which addresses the moral and philosophical foundations of the state - with commonplace imagery and pictures drawn from Israel's collective memory. Tartakover sets images against words with a cunning succession of loaded symbols, questioning and challenging the nation's success in living up to its founding ideals. <

In Tartakover's studio, several boxes and drawers hold thousands of greeting cards for the Jewish New Year, mostly small, colorful, often with silver flakes highlighting a flower, a bird, or the Israeli flag. These celebratory cards have always held a particular fascination for him: "They express an era, the society, the ideas of those who send them and those who receive them - peace and security, happiness and wealth, and changing according to the times." In 1977 he organized a show of such cards at the Israel Museum, and soon started to design his own greetings, usually as posters, to send to friends and colleagues. Like their commercial counterparts, his cards respond to the times: Following a year of disturbing violence, in 1983, Tartakover made a blown-up photo of a hand grenade, playing a visual and verbal pun on the pomegranate, one of the seven kinds of fruit mentioned in the Bible. Among the most distressing and successful greetings, one is sent in September 1987, showing a Coca-Cola bottle turned Molotov cocktail by filling it with olive oil and inserting a piece of burlap into its mouth. "In the West Bank, fresh olive oil is still sold in Coke bottles by Arab women in the open markets." Tartakover explains. Yet the oil of the olive, customarily the symbol of peace, is about to be ignited. Uncannily, the

政府武装分子于1987年12月秘密发起了暴动。 <

塔特科瓦为1995年新年制作的海报同样震撼人心，海报展示了一支手枪，题为《新恐惧快乐》（"Happy New Fear"）。两个月后，伊扎克·拉宾被人用一支手枪谋杀了。塔特科瓦回忆说：“我在创作这份海报的时候，我并没有料到会有这起谋杀。我当时想到的是充斥着以色列社会的暴力，阿拉伯人和犹太人之间，男人和女人之间，以及宗教信仰者和非宗教信仰者之间的暴力冲突不断。枪成了新以色列的象征，代表了以色列在其占领区的权威，它是战争的胜利者。伊扎克·拉宾被刺事件赋予了那幅关于枪的海报新的含义，永久地确定了这幅海报的寓意。” <

拉宾被刺杀使塔特科瓦陷入了困惑。他说：“伊扎克·拉宾本身就是以色列精神的化身。他是一名以色列军官，而那些居心险恶的犹太法教师们，和以救世主自居的狂热分子却指责他是国家的叛徒，千方百计地破坏拉宾为实现和平所作的努力。”塔特科瓦在回忆刚听到拉宾被杀时的情形说：“那一刻，我觉得仿佛自己也被枪击中了，一动也不能动。第二天，我创作了一份向拉宾致敬的海报，作为《哈伊尔》（Ha'ir）——一份特拉维夫报纸的头版刊登出来。” <地点和缘由对塔特科瓦的作品相当重要。他说：“我一直对事情的缘由很感兴趣，总是追问事情是怎么发生的。在我看来，以色列发展史中一切可见的东西就是所有事情的源头。”翻阅几代人创作的图形和文化肖像，我们会发现一些共同的象征符号不断呈现，比如棕榈树、骆驼和仙人掌，这些象征符号在塔特科瓦的作品里又得到了反复运用。这些以农作物为依托的隐喻在当代的以色列可能显得有些不合时宜，因为就连以色列的传统快餐也正在被“麦当劳”或与

Intifada - the Palestinian uprising - broke months later, in December 1987. <

Also uncannily, Tartakover's poster for the 1995 New Year shows a handgun bearing the title "Happy New Fear". Two months later Itzhak Rabin was murdered with a handgun. "When I produced this poster, I didn't foresee the murder," he says. "I was thinking about the violence that had permeated Israel society - violence between Arabs and Jews, men and women, secular and religious people. The gun is the symbol of the new Israel - the settler in occupied territories, the conqueror. Immediately after this heinous murder, the gun poster acquired a new meaning. An image that was open became hermetically closed." <

Tartakover was bewildered by Rabin's murder. "Itzhak Rabin stood for 'Israeliness'," he says. "A military officer, he was called a traitor by immoral rabbis, messianic fanatics, who would do anything to destroy the peace efforts Rabin had striven for." He recalls that upon hearing about the assassination, "I felt that I, too, had been shot. I was paralyzed. The following day, I created an homage to Rabin that appeared as the front page of Ha'ir, a Tel Aviv newspaper." <

The sense of place and its roots have had a crucial importance in Tartakover's work. "I have always been interested in the source of things: where do things come from? The origin for me is everything that has to do with the visual history of the country." While plowing through generations of graphic and cultural imagery, certain shared symbols — such as palm trees, camels, and cactus fruit — keep cropping up and are eventually recycled in his work. These agricultural metaphors may seem out of place in contemporary Israel, where falafel, the national fast food, is being replaced by