

主编：甄明舒

翻译：殷会利

Poster Collections of Contemporary

[美国当代著名设计师招贴作品集]

American Famous Designers

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Poster Collections of Contemporary American Famous Designers

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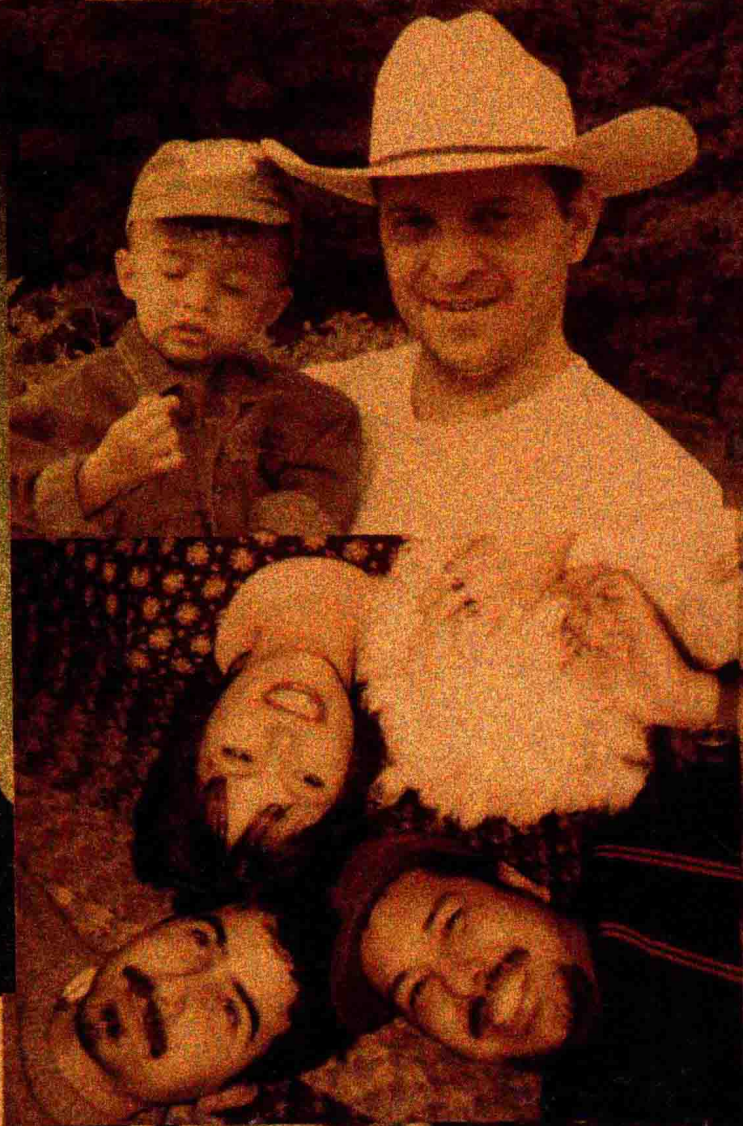
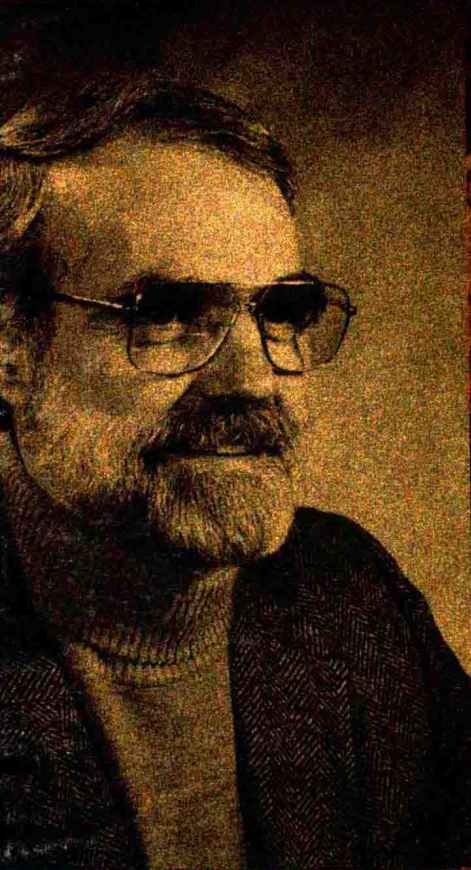
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THANKS THE SUPPORTING OF DESIGNER

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序

首先感谢远在美国科罗拉多州的Phil先生，由于他的热心支持，才使得这些作品和中国的读者见面。去年秋天，我结识了来华讲学的Phil先生，并在中央美术学院的礼堂里观看了Phil先生用幻灯机展示他从科罗拉多国际招贴双年展中精选出来的作品。和看国内作品的感受非常不同，这些作品非常个性化，很张扬、很夺目，常有出人意料的表演，给人的印象非常深刻。

国内的平面设计界近年来发展迅猛，一片繁荣景象，令人欢欣鼓舞。这种设计上的进步体现了中国文化上的优势。中国的传统文化深厚之极，可以挖掘出无尽的宝藏，同时传统文化上的一些特征不可避免地渗透到当代设计中来。比如说，内敛和中庸。从一方面讲是含蓄和玄妙，另一方面则显得缺乏张力和个性。展望中国的设计，当在立足本土文化的基础上吸收西方设计中的养分，使我国的设计得到各种文化的滋养，从而上升到更高一个层面上。

我个人以为今后设计的走向应当是从地域出发，走向融合，特别是在世纪之交的时刻，这种交融会变得更加充分，更加广泛。而作为东西方最具代表性的两个国家——中国和美国之间的沟通和交流显然具有非常的意义。美国的现代设计似乎正在逐渐成为主流，这就需要我们给予特别的关注。因此系统地介绍美国的设计就显得非常必要。早在去年年初，我的好友，在中央民族大学美术系任职的殷会利曾和我聊起这个话题。他当时极力怂恿我一起合编一本介绍美国当代招贴设计的画册。后来几个朋友在一家小餐馆里一起吃饭时，这个想法又与河北美术出版社的副主编曹宝泉的思路不谋而和。于是，箭在弦上不得不发了。

发给Phil的E-mail很快就有了回应。Phil向我推荐了美国当今具有代表性的10位设计师，并帮助我同这10位设计师取得了联系。接下来的工作变得非常顺利而且充满乐趣，10位设计师对于这次出版活动无一例外地给予积极的配合和热切的关注，令我非常感动。我觉得不同国籍的设计师之间的距离其实是很容易拉近、很容易沟通的。在来自美国的作品陆续寄到的那段日子，工作室里像是过节一样，每收到一份邮件，同事们便是一阵欢呼雀跃，争相传看。10位设计师作品的底片全部按期寄到，我心中充满了喜悦。一下子看到这么多高水准的招贴作品，我突发奇想，何不用这些作品搞一个展览呢！

为了更加突出主题，我又要求每位设计师以东西方交流为题，为这个展览设计一张招贴，同时把每幅作品原大的印刷品寄来用于展览。结果得到了其中7位设计师的响应。后来我发现这7位设计师都是大学里的教授。寄画用的纸筒大大小小地摆在一起，看上去很有意思，由此让人联想到每一只纸筒都有一位大洋彼岸的设计师悉心地将自己的作品包卷好，装进纸筒交给邮差，同时也把一份关注和期盼及渴望交流的心情寄往远方，于是我把这些纸筒拍成照片用在了本书的封面上。

在中央工艺美术学院办就的展览收到了意料之中的效果，观众络绎不绝，原定三天的展期被延长到五天，由此可以看出来自西方设计的冲击力。在这个中国艺术设计教育的中心，这种冲击力必然要对日后的设计产生影响，到底在多大程度上产生影响现在还很难说。总之，保持一种开放的心态，在思维方式和设计理念上作一些调整和借鉴还是必要的。这些作品还将在其他院校中巡回展出，以期产生更广泛的影响。

从参观者的角度看展览，大体有两种眼光：一种是学习的眼光；一种是批评的眼光。从目前的情形看，应该是前者居多。为了增加另一种眼光的比重，在中国《装饰》杂志总编杭间先生的主持下，邀请了一些权威人士，站在一定的高度，就东西方不同文化背景的设计发表一番评论，并将这些评论刊录在本书中，希望能对国内的同行有一些参考。

从最初的对外联络到后来的编辑、设计、制作的整个过程中，胡欣然小姐做了大量的工作，还有其他同志：李健、王磊、纪世奇等人也都为本书做了切实的工作，在此一并表示感谢！

P R E F A C E

BY ZHEN MINGSHU

First, I'd like to express my thanks to Mr. Phill from Colorado, USA, whose warm-hearted help has made it possible for these art works to premiere in China. Last Autumn I became acquainted with Mr. Phill on his lecturing tour in China, and on a slide show given in the auditorium of the Central Academy of Fine Arts I was introduced to his carefully selected works from his exhibits at the Biannual International Posters Exhibition in Colorado. My impression of his art works was quite different from that I had got from the Chinese ones. His works are very personalized, provocative and attractive, and they often strike people as unexpected and unforgettable.

We feel excited that graphic designing in China has developed rapidly these years, and it has entered a flourishing stage. The progress made in this field visualizes the advantage of Chinese culture, which has been long accumulated and is an inexhaustible treasure. The contemporary graphic designing is bound to be imbued with the characteristics of the traditional culture: One example is convergence and the golden mean. As a result while the contemporary Chinese art works bear the features of being implicative and mysterious, they lack pulling force and individuality. To reach a higher level, the Chinese graphic designing should, while rooting in the traditional Chinese culture, borrow what it lacks from the Western graphic designing and absorb nourishment from different cultures.

In my opinion, the future development of graphic designing should be a course of transforming from localization to a general combination. Especially at the turning of the centuries, the combination of different resources will proceed more fully and actively, obviously communication and exchange between China and the U.S.A., the most representative Eastern country and Western country, is of almost significance. The contemporary American graphic designing seems to become gradually the mainstream in the world, and is worth our particular concern. Therefore a systematic introduction of the American graphic designing in our country is essential. At the beginning of last year, I had the pleasure of a chat on such a topic with Mr. Yin Huili, a good friend of mine and staff member of the fine arts department of the Central Nationalities University. He earnestly encouraged me to be the co-author of a picture album about the contemporary American graphic designing. Later, when I was dining with a few friends at a restaurant I found that one of them, Mr. Cao Baochuan, Deputy Editor in Chief of Hebei Fine Arts Publishing House happened to have the same idea. The decision was thus made; we were determined to go ahead.

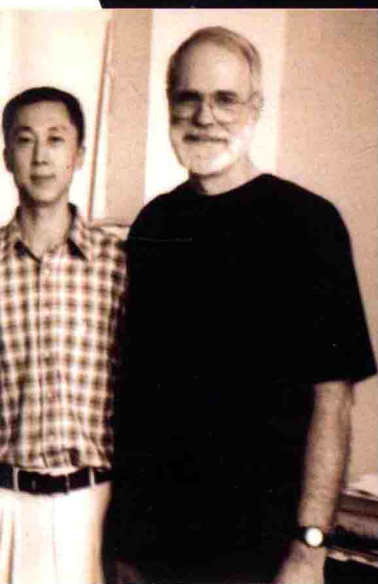
A reply from Mr. Phill to my E-mail came in no time. He recommended 10 most representative contemporary American graphic designers and brought me in contact with them. The following sequence of work was plain sailing and full of interest. The ten designers without exception showed the utmost concern and took an active part in the album's publication. I found that the gap between designers from different countries is very small and can be easily supplied. During the days when the first American art works arrived, our office was filled with festive atmosphere. At the sight of every mail from abroad, my colleagues jumped with joy, and were impatient to have a look of it. Also I was greatly pleased to find all the photographic plates arrived in time. With so many exquisite art works at hand, an idea cropped up in my mind: why not put them on display at the same time?

In order to stress the theme of the exhibition, I asked each of designers to design a poster on the subject of the exchanges between the East and the West, and I also asked them to send us the original-sized reproduction of all the works. 7 among the 10 designers responded. All of the 7 designers, I found later, are college professors. It was really a sight to have so many rolls of posters, big and small, put together, which brought a scene to my mind— a designer on the other side of the Pacific carefully puts his work into a roll and hands it to the postman, with his concern, his expectation and his anxiety to exchange with his Chinese colleagues. I took a picture of these rolls and put it on the cover of the picture album.

The exhibition held in the Central Academy of Crafts and Arts made a notable impact on the visitors as we had expected. A continuous flow of people came to the exhibition. Therefore we had to extend the period of exhibition from 3 days to 5 days. The impact produced by Western graphic designing on the centre of education in the same field in China is obvious. It is bound to affect Chinese graphic designing. Although it is hard to say to what extent it will reach.

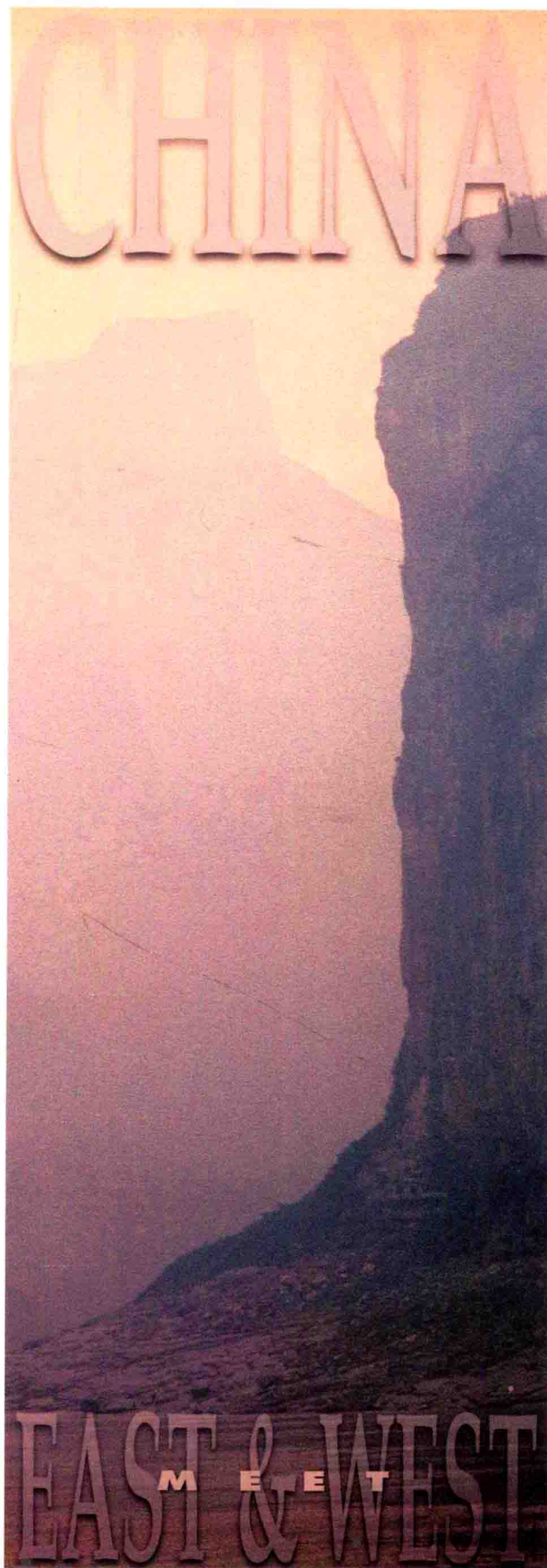
After all China must remain open to the outside world. It's necessary for us to adjust our mode of thinking and our conceptions of graphic designing and draw on the experience of other countries. These works of art will be put on display in other universities and colleges to extend their influence.

Generally, there are two attitudes held by the visitors of the exhibition. One is learning attitude, the other is critical attitude. Judging from the present situation, the former is in the majority. To encourage the latter, we held a discussion on the differences between Eastern and the Western graphic designing, chaired by Mr. Hang Jian, the Editor in chief of the magazine Decoration. In the discussion some experts and authoritative persons were invited. Their views are published here in the book for the reference of our colleagues in China. In the whole course of the album's publication, Miss Hu Xingran has done a great deal of work, from the very beginning: public relations, especially with the outside world, designing, and publication. Mr. Li Jian, Mr. Wang Lei, Mr. Ji shiqi and some others have done their best too. Thanks to their valuable assistance the book has come into being.



主题招贴

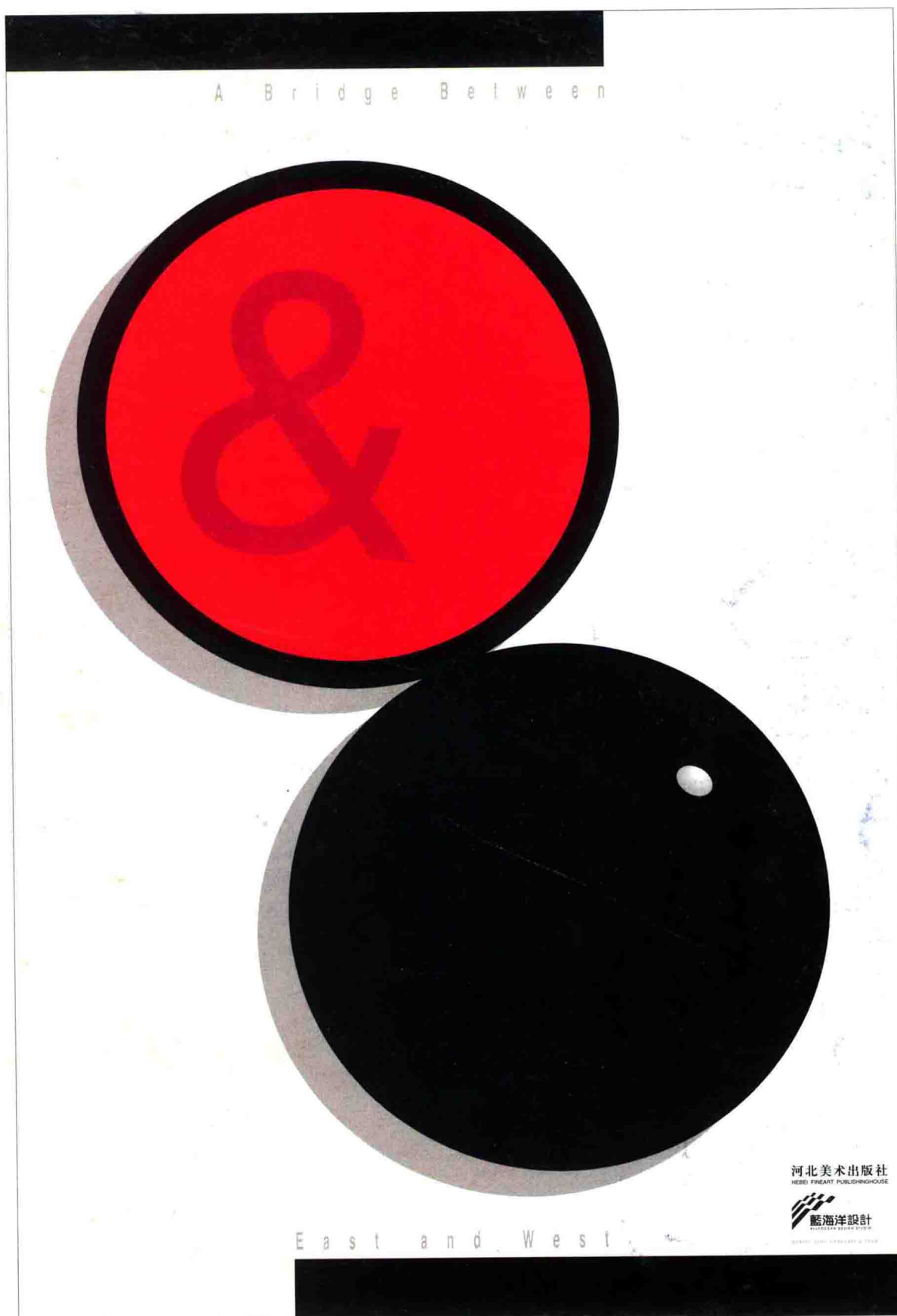
设计师为此次活动设计题为促进中西方文化交流的招贴
The Poster Designed for this Exhibition with the Title of Enhancing the Exchanges Between the East and the West



菲尔·瑞斯拜克
Phil Risbeck



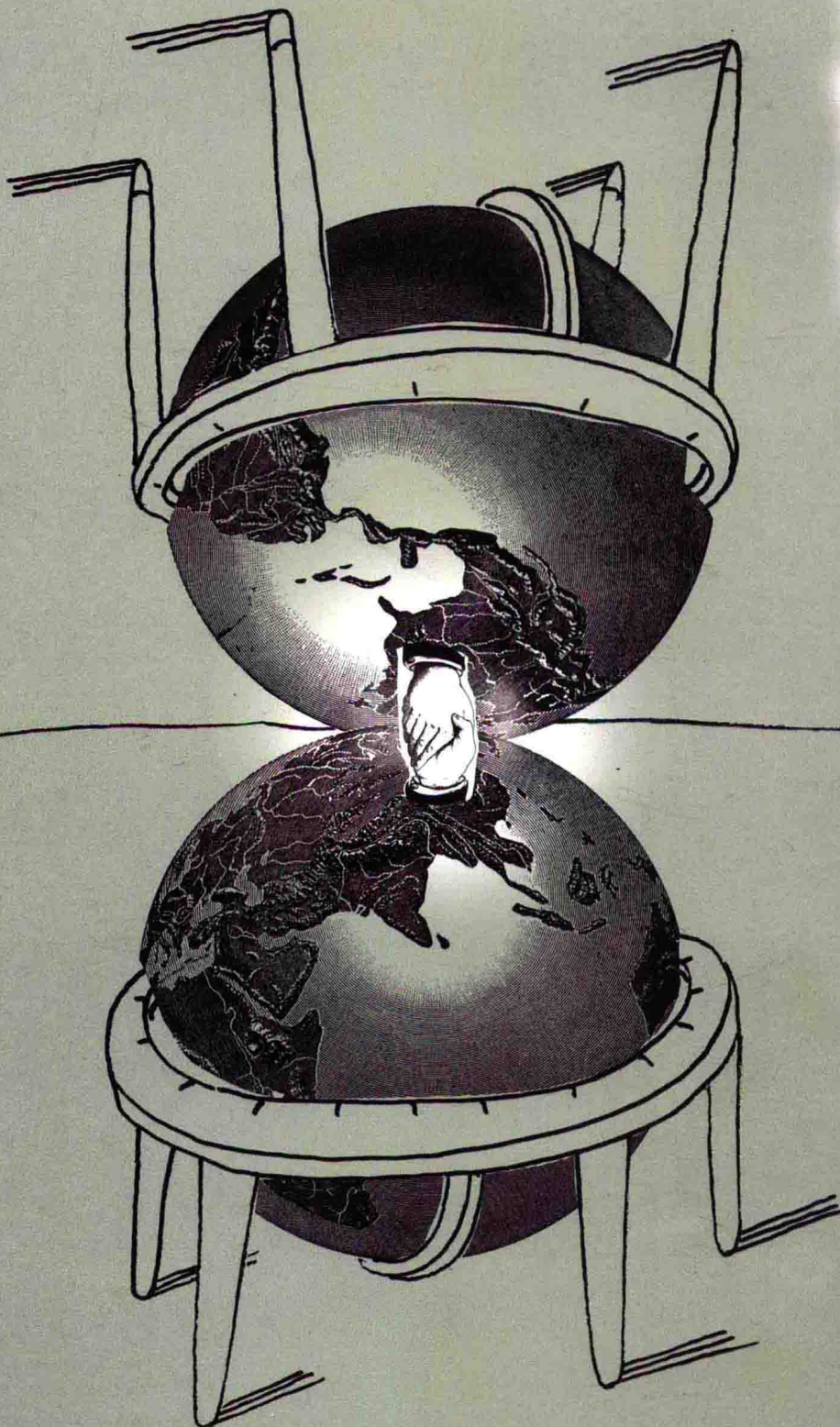
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LANNY SOMMESE

A BRIDGE BETWEEN
EASTERN AND
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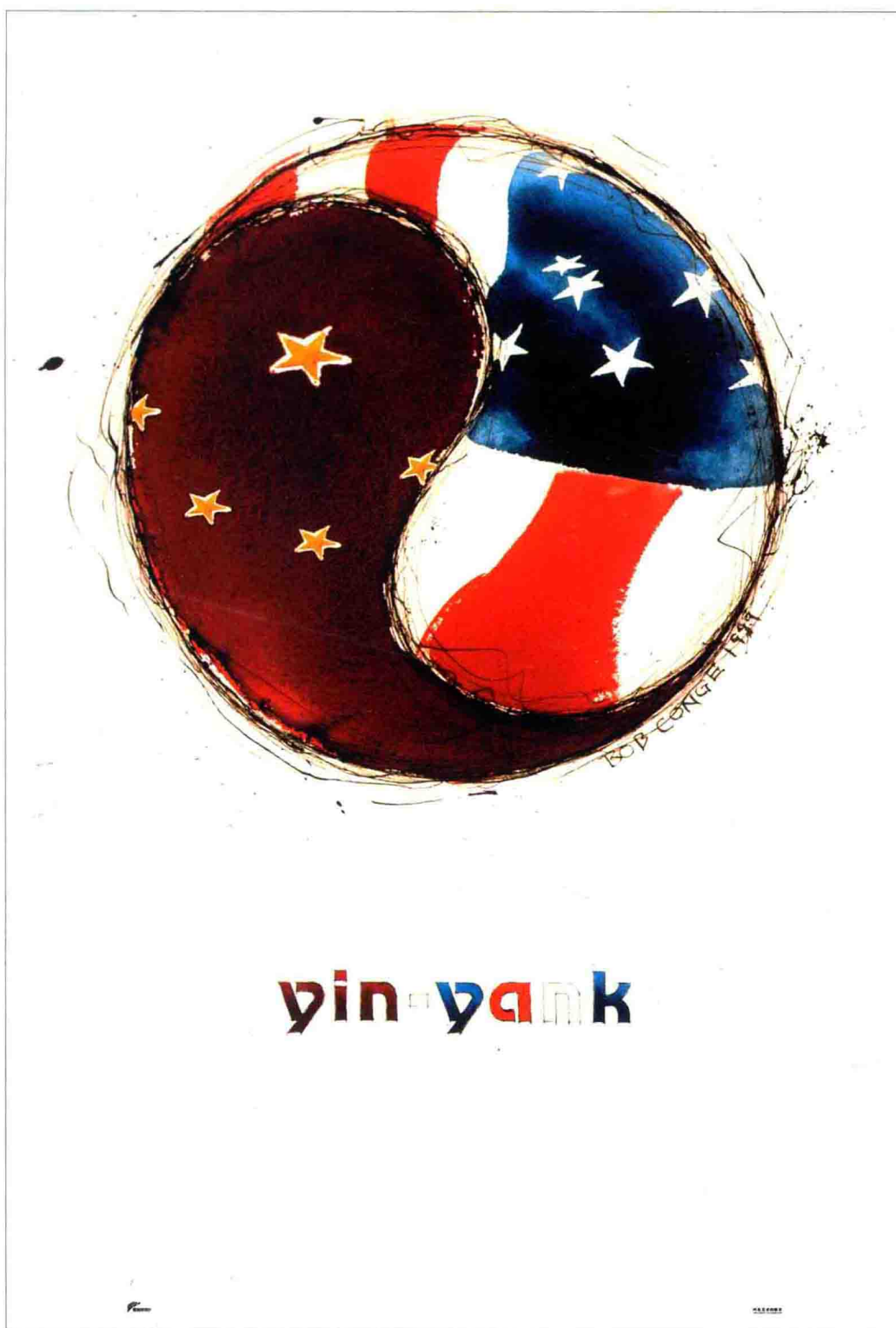


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兰尼 · 索曼斯
Lanny Sommese



鲍伯·康奇
Bob Conge