

魁北克当代海报艺术

国外当代美术丛书

THE CONTEMPORARY OVERSEAS FINE ARTS SERIES

CONTEMPORARY POSTER ART IN QUEBEC

 广东美术馆
GUANGDONG MUSEUM OF ART

黑龙江美术出版社

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魁 北 克 当 代 海 报 艺 术
广 东 美 术 馆 编
加拿大蒙特利尔魁北克大学设计中心

黑 龙 江 美 术 出 版 社 出 版
广 州 市 番 禺 区 联 合 印 刷 有 限 公 司 印 刷
开本：889 X 1194毫米 1/16 字数：30千字
印张：8 印数：1-1500 册
2001年 5月 第 一 版 2001年 5月 第 一 次 印 刷
责任编辑：金横林 蒋 悦 技术总监：何伟权
设计：亚历山大·朗佐 版式：许晓生 陈嘉彦

定 价：68.00元



首先，我衷心感谢所有欣然参展和为我们提供海报的平面设计师，他们的作品中有些已是弥足珍贵的旧版海报。

魁北克省博物馆的保罗·布拉萨先生，国际设计中心的瓦斯科·切科内先生，魁北克省平面设计师协会（SDGQ）主席卡罗勒·沙童特先生，对这次展览给予了积极支持；我的同事斯特帕恩·于奥和热拉尔·博许先生，从我们征集到的所有作品中挑选了90年代设计的约五十张海报，在此对他们深表谢意。

此外，热拉尔先生进行了大量调查研究工作，发现不少优秀参展作品，并作了必要的联系。

我的同事佛雷德里克·梅茨先生以其社会关系和渊博学识进一步完善了展览筹备工作。

蒙特利尔市档案局局长埃莱娜·沙博诺先生慷慨为我们提供了1967年世界博览会的四张精美的海报。

最后，感谢蒙特利尔魁北克大学为我们提供经费，完成这个研究项目。

我们对所有提供帮助的爱心人士谨表谢意。

Of course, I must first thank all of the graphic designers who agreed to participate in this exhibition and provided us with their posters - sometimes rare copies from old editions.

I am also grateful to Paul Bourassa, of the Musée du Québec; Vasco Ceccone, president of Vasco Design International; Carole Charette, president of the Société des designers graphiques du Québec (SDGQ); and my colleagues Stéphane Huot and Gérard Bochud, who selected some fifty posters from the 1990s from among all those that we received from artists.

In addition, Gérard Bochud performed considerable excavation work to uncover a number of pieces and essential contacts.

My colleague Frédéric Metz also filled a number of gaps through his network and his knowledge.

Hélène Charbonneau, head of the archive department of the City of Montreal, graciously put four magnificent posters from Expo 67 at our disposal.

Finally, Université du Québec à Montréal offered valuable financial aid that enabled us to complete our research.

My sincere gratitude to all.

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ISBN 7-5318-0910-9
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Québec

Ministère des
Affaires municipales
et de la Métropole
Avec la participation du
du Ministère des Relations internationales
Canadian Consulate General

UQÀM

LES ÉDITIONS DE
L'HOMME



广告作为现代社会重要的信息传播媒介，早已广泛渗透到我们生活的每个角落，以致于生活在当代的人们无法想象离开广告的世界会是怎样一种景象。以当代广告的设计要求来衡量，一个好的广告创意必须具备以下几大要素：奇特而清晰的创意理念、简约而完美的视觉构成图形、文字资源的可延伸性以及转换成不同媒材的可操作性，而以上诸要素毫无例外地均需落实到平面设计的终端效果上来。在广告手段、广告媒材由该行业初创伊始的单纯平面展示衍生为多种媒材互动，进而全方位立体“轰炸”消费、接收群体的今天，海报以其无可替代的超时空魅力及低廉的成本仍在广告制作中扮演着重要的角色。预计在未来的时代，它仍将作为广告发布的主要渠道之一与独特的视觉景观长驻于人类的视线之内。

与欧美工业化进程较快的其他国家相比，发端于上个世纪60年代的加拿大魁北克现代广告业起步不是很早，然而在短短的几十年间，该地区的平面设计水平却已达到了相当高的档次，而且其题材涵盖了魁北克社会发展、妇女权益、种族问题、社会团体及消费产品等社会生活的各个领域。设计师们对平面设计资源的有机利用，对艺术语汇与人性化语言的巧妙结合，令我们对商业美术、公益广告“以人为本”的宗旨有了豁然开朗的领悟与进一步的认同，同时也令我们对加拿大实用美术设计师们高超的艺术造诣心生敬意。

尤其值得一提的是，魁北克海报设计水平之所以能达到如此的总体高度和广阔的社会覆盖面，是与该地区政府部门、社会团体的提倡与扶持密不可分的。这一点对我们现代化、国际化进程中广告水平如何提高与深入人心，相信将起到极大的启示和促进作用。

感谢加拿大驻广州总领事馆及加拿大蒙特利尔魁北克大学设计中心对展览的大力支持！

感谢魁北克艺术家！

广东美术馆
2001年5月

As the most important medium of information transmission in a modern society, advertising has penetrated every aspect of our life. It is hard to imagine what our world will look like without advertisements. Judged by today's criteria of advertisement design, a good creative idea must embody the following factors: a peculiar and easy to understand concept, simple and perfect visual realization, the extensibility of its graphic and verbal material, and the possibility of being transformed into varied media. In the end, the above factors must invariably be realized in the form of graphic design. Starting as mere graphic design, advertisements have developed into multimedia interaction, "bombarding" the receptor audience from all directions. Today posters, with their timeless charm and low cost of production, still play an important role in advertising. It is predicted that in the future posters will remain a major form of advertising. This unique visual art form will never disappear from our field of vision.

The advertising industry in Quebec, Canada started in the 1960s, not a very long history compared with other parts of industrialized Europe and North America. However, in the short span of a few decades, the graphic design in this area has attained a very high level and the themes cover all aspects of Quebec's social life; social development, women's rights, the racial issue, social bodies and consumer goods. Thanks to the designers' ingenious employment of graphic design resources and combination of artistic language and humane factors, we can have a new and better understanding of commercial art and the humanistic nature of public interest advertisements. Because of their unparalleled skillfulness, Canadian designers of practical art are held in high regard by us.

Particularly worth mentioning is the fact that the high level of poster design in Quebec and their wide coverage is inseparable from the support of the local government and social bodies. We believe that we can draw from their experience in further raising the level of our advertisement design in the process of internationalization and modernization.

We sincerely thank the Canadian consulate in Guangzhou and the Center Design of the University of Quebec for the support they have so generously given us in the preparation of this exhibition.

Our heartfelt thanks also go to artists of Quebec.

Guangdong Museum of Art

May, 2001

“魁北克当代海报展”是魁北克政府在海外推广魁北克海报的活动之一。

该展主要介绍20世纪60年代中期以来加拿大魁北克省著名海报设计师及其作品。

在魁北克省，海报没有得到艺术界的充分认可，世界许多国家也有类似情况。海报常常被诋毁为“商业艺术”，艺术史学家、普通大众和艺术机构都不把它们放在眼里。广告宣传集中在电视、电台、印刷品和告示牌，广告设计注重朗朗上口的广告词，而非平面设计。海报被冷落，组织有致的广告运作钟情于复杂且昂贵的科学技术手段，海报一度被排斥在外。然而尽管如此，海报仍独树一帜，并且生存下来。

这次展览展出20世纪60年代至今在魁北克制作的100张海报，反映这种创造性活动的特点。

经过严格挑选，我们最后献定100张海报。毫无疑问，我们也可以采纳别的海报。我们力图展示那些从平面设计的角度来看来被认为是最成功的海报。当然我们也采用其他衡量标准：如宣传盛典的海报，全面展现各种风格和创作技法的海报，充分展示最重要设计师优秀的作品。

因展览筹备时间的限制，个别海报我们无法找到原件。

由于种种原因，有些优秀海报未能参展。对此，我们深表遗憾。

加拿大蒙特利尔魁北克
大学设计中心

This exhibition is one activity in a series supported by the Quebec government's department of municipal affairs in an effort to make Quebec design known abroad. -----

Contemporary Poster Art of Quebec attempts to highlight the body of work produced by artists working in this genre in Quebec since the mid-sixties. -----

In Quebec, as in a number of countries, posters do not enjoy full recognition in art circles. Often denigrated as "commercial art," they are neglected by art historians and by public and institutional collections. They have come to be seen as the poor relation of advertising campaigns, which are focused mainly on television, radio, print, and billboards and concerned with catchy slogans rather than graphic design. Although they have been rejected from institutionalized advertising supports, which embrace sophisticated and costly technologies, posters are nevertheless still alive and kicking in spite of everything.

This exhibition presents 100 posters produced in Quebec from the mid-sixties to the present, illustrating an interest in this form of creativity on its own merits.

The final choice of posters was not easy, and we no doubt could have chosen others. We tried, of course, to present those that seemed to be the most successful in the graphic sense. But other criteria were also used: illustration of certain events, presentation of a wide range of types of approaches and styles, and exposure for the most important poster artists so that their work can be appreciated.

In some cases, it was impossible for us to find an original poster within the time constraints for the exhibition.

Finally, it is possible, unfortunately, that some posters that should have been in this exhibition escaped our notice and no one brought them to our attention.

什么是“魁北克海报艺术”？从历史的角度来看，我认为它是一种商业艺术，客户如果不满意它的设计，就不会付钱。海报是艺术中的小品，长期以来，被艺术家轻视，他们只有不得已的时候，才会去制作海报。但是，海报是优秀的流行艺术，街道艺术，免费欣赏的群众性艺术，在印刷机上大批量生产的艺术。它寿命短暂——迅速出现、迅速被取代，然后消失。

它同样是出色的城市艺术，与大都市的工业化、社会发展、大众消费息息相关。

然而，在魁北克和北美的其它地方，海报广告的地位远不如在欧洲。广告公司将客户的广告资金大量投放于文字广告，其次是电台广告，最后是电视广告。

而政府却大量使用海报，特别是用在两次世界大战中用以唤起人们的爱国热情，二战后用于发展旅游业。私营企业中，只有加拿大太平洋铁路公司重视海报艺术。

随着静坐运动的兴起，国际贸易的增长和移民人口的增加，魁北克对外开放进入全新里程，随之而来的是一种新生文化，新的社团、组织和全新的政治面貌。年轻的海报设计师热切希望复苏海报行业，而剧院、音乐咖啡厅、电影院、画廊、政治团体还有各种协会、组织的迅速产生，成为海报的最佳客源。日新月异的城市中心成为海报永久的展示舞台。

这里展示的是60年代以来魁北克制作的最优秀的海报作品。

What is the definition of "poster art" in Quebec? Historically, I would say that it is a commercial art, since the work is produced for a client who will not pay unless he is satisfied with the result. It is thus a sort of minor art, long held in contempt by artists themselves, who make posters only when they have to put food on the table. And yet, it is a popular art par excellence, a street art, for everyone, an art that is free. It is an art produced in large series, in production lines, made of multiples. It is an ephemeral art – appearing quickly, and quickly covered up, destroyed, vanished.

It is an urban art par excellence, linked to industrialization, development of large cities, and mass consumption.

But in Quebec, as in the rest of North America, poster ad campaigns have never been as important as they are in Europe. The advertising agencies that draw most advertisers' budgets quickly devote these funds to written media, and then to radio, and finally to television.

Instead, governments used posters massively, especially for the patriotic effort during the two world wars, then after the Second World War to promote tourism. No private entity with the notable exception of the Canadian Pacific Railway accorded poster art such importance.

With the Quiet Revolution, growth in international trade, and an increase in immigration, the opening of Quebec to new horizons brought a new cultural, community, and political blossoming. Theatres, cafés with live music, movie theatres, galleries – and also associations, unions, and political groups sprang up ... and became the best customers for young poster artists eager to revive the genre. Downtown areas in the midst of transformation served as their perpetual exhibition sites.

Some of the best examples of these creative works, from the mid-sixties to the present, are illustrated here.

第二次世界大战期间，加拿大联邦政府利用海报进行重要的宣传活动。后来，魁北克省政府、蒙特利尔市政府、加拿大太平洋铁路公司和加拿大轮船公司也借助这种艺术形式进行宣传，发展旅游业，但是规模较小。到了最近，海报才成为广告宣传活动中一小部分内容。

当时，电视是主要的广告媒体。1952年9月6日加拿大电台公司在蒙特利尔播出第一套电视节目。1961年，大都会电视台建立，电视抢夺了大部分的广告预算额，削弱了电台广告和印刷广告的利益。

广告公司，包括加拿大籍法国人经营的广告公司，获得了发展动力。蒙特利尔广告和销售经营协会从1910年起，就吸收加籍英国设计团体为其成员，并拥有总部在美国的多家广告公司；1959年2月14日，蒙特利尔广告俱乐部成立，成为该协会的竞争对手。

多家大型的广告公司相继在魁北克创立：1964年科塞特传播营销公司成立；1959年卡巴纳、塞格温设计公司在蒙特利尔开业；随后，在60年代，由雅克·布沙尔、让·保罗尚帕涅和皮埃尔·珀勒蒂厄立的家斯顿、帕朗商业艺术中心和BCP公司也成立了。与此同时，在1961年，蒙特利尔广告俱乐部开设了广告课程。

60年代加拿大经济繁荣，人口剧增。新一轮对现代化设施和消费品需求的增长促使魁北克加快了对外开放的步伐，在蒙特利尔召开的1967年世界博览会和1976年奥林匹克运动会标志着这一进程。

与此同时进行的静坐运动也推动了教育界和文化界的活动。教育改革和大学电脑网络的建立促使电脑平面设计文凭课程的诞生。1970年魁北克平面艺术学院与阿休恩齐大学合并，首次开设了电脑平面设计课程。接着，旧蒙特利尔大学、道森大学、圣富瓦大学、卢普河大学等也纷纷效尤。

另一方面，美术院校设置的平面艺术课程被取消了，取而代之的是综合性大学创办的平面设计专业。魁北克大学在1969年，康科迪亚大学在1975年，紧接着是拉瓦尔大学都相继设立了这一专业。客观而言，平面设计教育的欣欣向荣是跟魁北克平面设计师协会的建立分不开的。魁北克平面设计工作者协会（现更名为魁北克平面设计师协会）创建于1972年10月，正式成立的时间是1973年，目的是表彰其成员的技能 and 作品。

有趣的是，在这一阶段，无论是在教育界还是文化界，成绩斐然的平面设计师，其作品都是魁北克文化和欧洲文化交融汇合的结晶。这些设计师不是出生于加拿大，留学欧洲——平面艺术的发源地，就是生于欧洲，移民加拿大。

居伊·拉吕米埃和伊凡·拉罗什都是蒙特利尔人。拉吕米埃曾赴欧洲游学而深受影响，察恩德、赞得和恩斯特·罗克在欧洲受教育，后来移民到加拿大。维托里奥也出生于欧洲，但是他的个案比较独特，我们回头再讨论。

The federal government conducted major poster campaigns during the Second World War. Later, the provincial government, the City of Montreal, Canadian Pacific, and the Canadian Steamship Lines also turned to posters, though to a lesser extent, to develop tourism. More recently, however, posters became a minor aspect of advertising campaigns.

Television was now the medium of the moment. Société Radio-Canada broadcast its first program in Montreal on September 6, 1952, and Télé-Métropole was founded in 1961. Television drew a large proportion of advertising budgets, to the detriment of radio and print media.

Advertising agencies, including those run by French Canadians, gained momentum. Publicité-Club de Montréal was founded on February 14, 1959 as a counterpart to the Advertising and Sales Executives Club of Montreal, of which English Canadians and agencies with American head offices had been members since 1910.

Very large advertising agencies were opened in Quebec City, including Cossette Communication-Marketing, founded in 1964. In Montreal, Cabana Seguin Design opened its doors in 1959, followed by Gaston Parent's Commercial Art Centre and BCP, founded by Jacques Bouchard, Jean-Paul Champagne, and Pierre Pelletier in the sixties. Meanwhile, in 1961, the Publicité-Club de Montréal and the École des Hautes Études Commerciales started to offer a course in advertising.

The sixties also saw a demographic and economic boom. This led to a new and growing demand for modernization and consumer products, and for Quebec to become more open to the world. The World Fair held in Montreal in 1967 and the Olympic Games in 1976 symbolized this evolution. At the same time, the Quiet Revolution gave new impetus to activities in the educational and cultural sectors. The education reform and implementation of the college (CÉGEP) network led to creation of technical graphic-design diploma programs, the first of which was given at Collège Ahuntsic in 1970 with integration of the Institut des Arts graphiques de la Province de Québec. Vieux-Montréal, Dawson, Saint-Foy, Rivière-du-Loup, and Sherbrooke colleges followed suit.

On the other hand, courses in graphic arts given in fine-arts schools disappeared, giving way to programs in graphic design set up at Université du Québec à Montréal in 1969, Concordia University in 1975, and later at Université Laval. This burgeoning activity in graphic-design education was, logically, accompanied by the creation of an association, the Société des graphistes du Québec, intended to have the specific qualities and skills of its members recognized. The association (today renamed the Société des designers graphiques du Québec) was founded in October, 1972, officially recognized in 1973.

It is interesting to note that the graphic designers, in both the institutional and cultural domains, whose posters stood out in this period were a product of cross-fertilization between Quebec and Europe, where the tradition of graphic creativity was born.

Thus, Guy Lalumière and Yvan Laroche were Montrealers. Lalumière was deeply influenced by his study trips to Europe, while Gérald Zahnd and Ernst Roch were trained in Europe and then immigrated to Canada. Vittorio was also born in Europe, but he was a unique case. We shall return to him later.

expo67

Montréal Canada



Exposition
universelle et
internationale 1967

28 avril - 27 octobre

Universal and
International
Exhibition 1967

28 April - 27 October

Exposition
internationale
des beaux-arts

International
Exhibition
of Fine Arts

art



01

居伊·拉吕宋埃工作室
1967年世界博览会 艺术



02

居伊·拉日米埃工作室
1967年世界博览会 雕塑

expo67

Montréal
Canada



Exposition
universelle et
internationale 1967

28 avril - 27 octobre

Universal and
International
Exhibition 1967

28 April - 27 October

design



Projets d'étudiants
de 17 écoles
de design
industriel

Student Projects
from 17 international
schools of
Industrial Design



03

居伊·拉吕米埃工作室
1967年世界博览会 设计



04

居伊·拉吕米埃工作室
1967年世界博览会 摄影