

华西莱文斯基

Mieczysław Wasilewski & Students

和他的学生们

名师高徒 系列设计丛书

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名师高徒 系列设计丛书

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石岗瑛子(Eiko Ishioka)把设计定义为: 1.永恒 (Timeless); 2.革命(Revolution); 3.原创(Original)。我想把她的设计哲学推荐给中国的设计课堂。这三个概念中蕴涵了设计学术中有关科技、勇气、创造和文化遗产的解释。你也许不同意我把设计奉上学术殿堂的说法, 但设计教育的存在就是对设计学术的承认。设计是一个系统的学科, 有可教可学的历史和理论, 还向着无数可能不断发展。 学术研究的支柱就是科学精神。对这种精神的理解, 就如同设计师得明白每个设计首先是个工作。这样当你再看到报上的三个月平面设计速成班时, 不免报以会心一笑。黑格曼、姚尔丹、勒斯、卓斯乐、马蒂斯和华西莱文斯基教授, 他们无疑是这个时代杰出的平面设计师, 这套丛书介绍了他们对设计的理解和设计教育的方法, 最重要的是书中也介绍了在他们影响下的青年设计师的创作。我再次感谢他们的协助! 同时也感谢中国青年出版社的协助! 最后: 三人行, 必有我师矣! 何见平2004年柏林

Prof. Mieczysław Wasilewski

Warsaw Academy of Fine Arts

波兰华沙国立美术学院

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Mieczysław Wasilewski, who derives the intellectual message of his work and his artistic origin from the Polish School of Poster Design which came to full bloom before his generation had reached maturity has succeeded in working out his own style which, though its provenance is quite evident, makes him unique among contemporary Polish poster designers. The only trace of the Polish School, with its marked painterly leanings, luscious use of colour and innovative form, very romantic in its discovery of the new formula of poster design as a work of art, is the philosophical, graphic, and intellectual puzzle, in other words "visual metaphor," yet without other, as I said, "romantic" qualities of Polish poster design. Thus Wasilewski is an intellectual rather than an impressionist in his work, and uses rational rather than romantic solutions. < I adore Lec, he said in the first minutes of our meeting, and this declaration summarizes his approach. He likes "shortcuts through long subjects"; but, characteristically the metaphors he builds lead a dual life. First, what he does (mostly firm posters) must correspond to the semantic content of the work in question; second, it is an "autonomous graphic message", implying that a poster must remain visually intriguing and easy to interpret as an autonomous work when the original cause (in this case a film) has long lost its topicality. < To underline this value of his intellectual-and-graphic undertakings, Wasilewski has limited the colour of his work to black and white, in which he often uses illusionistic solutions, which brings him close to the experiments of the master of graphic illusion, Shigeo Fukuda. Yet comparisons are out of place here. In any larger set of his works, like the present one, we become aware of his original concept of transforming a literary message into a graphic, geometric sign of the utmost

华西莱文斯基从波兰海报设计学院里学来的智慧、讯息和他的艺术才华在他同一代人还未成熟时就已经绽放了。他成功地打造出自己的风格,虽然起源很明显,但其风格已经令他在当代波兰海报设计师中独一无二了。波兰流派的海报有着显著的绘画倾向,用色华丽、形式新颖。它浪漫地发掘出将海报作为艺术品的新奇配方。而华西莱文斯基惟一的波兰派痕迹表现在作品的哲理性、图像性和智力性会让人费一番脑筋。换句话说,他的作品是“视觉隐喻”,但又没有其他波兰海报设计的“浪漫”特性。因此,华西莱文斯基在设计方面是个知性派而非印象派,他的手法多是理性主义的而非浪漫主义的。<

“我崇拜Lec”,他在采访一开始时如是说,这句话也总结了他的创作手法。他喜欢“庞大主题中的捷径”,但他建造的隐喻有着颇有特色的双重身份。首先,他的作品(大多为电影海报)必须符合宣传对象的语意内容;其次,海报又是一个“独立的图像信息”,这就暗示一张海报作为独立作品,在起源事件(这里是电影)失去时效性很久以后还必须保持视觉情趣并容易理解。<

为了强调他那富于脑力创造和图像表现的价值,华西莱文斯基把他作品的颜色限制在黑和白之间,经常用幻觉式的手法,这倒与图形幻象大师福田繁雄的试验挺相近。但在这里对二人作比较不太合适。在他较大的作品集中,像现在

这一本，我们能够了解到他原汁原味的构思，了解他如何把一个文字信息转化成一个极度简洁干脆的图像几何符号。<

华西莱文斯基在他做了近20年封面设计的科普杂志《Problemý》上就有机会进行这种试验。在这些封面设计中，我们能观察到他最早最原始的图像理念，其中不含有某些时候会浮上他的海报表面的叙述性特点。翻新过的《Problemý》的封面和华西莱文斯基的其他一些作品向我们展现了他的思考过程，这是一个冷静而理性的过程，它令我得出了以下这个定义：海报—华西莱文斯基的分析研究实验室。<

Jan Zielecky

crispness.<
Wasilewski has an opportunity to conduct these kinds of experiments in the covers he has designed for almost twenty years now for the popular scientific journal. "Problemý" where we may observe his original graphic concepts in statu nascendi, devoid of the narrative quality that sometimes comes to the surface in his posters. The reproduced covers of the "Problemý" and other works by Wasilewski illustrate his thinking process, a cool rational procedure that has prompted me to coin the following definition: Poster. Mieczyslaw Wasilewski's analytical laboratory.<
Jan Zielecky

At the time when the poster was not yet a legend and you passed its best specimens in the street, Mieczyslaw Wasilewski's name was public property. One could find prints bearing his signature on walls and fences, but also at young people's homes and in collectors' portfolios. His posters were also chased after by galleries and some were well guarded as museum property. Yet thousandfold circulation and omnipresence did not decrease their definition. Their topics issued from an excellent artistic workshop and keen intelligence (giving birth to an idea). There is no blinking the fact that Mieczyslaw Wasilewski graduated from Henryk Tomaszewski's class, shaped by the master that has been sought after by artists from all over the world. The tradition of the best years of the Polish Poster School that is difficult to express in words, yet easy to feel, comprised sharp observation of the world with its concise and apt judgments and compact marking, where the language of the simple symbol encountered the climate of grotesque of poetry and joke. <

In Wasilewski's prints, one always feels a strong drawing background, sketch quality and the weight of the pen introducing graphic thought. It is true that the same posters had a different order from the studio page notes, which had led to them. < Today all that richness does not climax with posters, more frequently, it produces a book, or magazine illustration. Speaking of Wasilewski's prints quite recently we saw his Ghetto Anniversary and the Shalom Festival Posters. But the street does not reveal anything more. Culture got rid of its trumpeter (if one may give such a metaphor to the poster). For that reason there are less and less sketches for public compositions in Wasilewski's studio, but the numbers of private drawings creating a form laboratory are growing. Placed on all kinds of sheets and papers, sometimes casually, sometimes, in spite of their

当海报还不是传奇性的事物，即使当你在画廊中看到最优秀的作品也会对其忽略不见的时候，华西莱文斯基的名字已成为公共财富。人们可以发现于墙壁、围墙上、年轻人的家中和收藏家的藏品夹中都会有他签名的作品。他的海报还被画廊看中，有一些还作为博物馆收藏受到保护。然而，成千上万的发行量和普及性并未减弱这些海报作品的意义。作品的主题源于杰出的艺术创作和富于思想的敏锐智慧。我们不可能无视这样一个事实，即华西莱文斯基从亨利·托马耶夫斯基的课堂上完成学业并形成了风格，而亨利是全世界的艺术家们都梦想追随的导师。波兰海报学院黄金时代的传统虽然难以用语言表达，然而很容易感觉到它包含的那简洁准确的判断和紧凑的符号，表现了对世界的敏锐洞察力，而表现简单符号的语言则遭遇以诗歌和玩笑组成的怪诞艺术的潮流。<

在华西莱文斯基的作品中，人们总是能感觉到其扎实的绘画功底、素描才能和以钢笔体现绘画思想的力度。的确，同样的海报在各画册的受欢迎程度不尽相同，然而正是这些画册使海报作品得到了推广。<

如今，所有这些成就并未形成海报的鼎盛时代。更多的情形是作为书刊或杂志插图。在谈到华西莱文斯基的作品时，我们注意到他最近的海报《犹太人运动50周年纪念》和《莎乐姆艺术节海报》。但他的作品不再出现在街面上，文化抛弃了倡导它的号手（如果可以把海报作此

比喻的话)。因此,华西莱文斯基在公开作品中的图形设计越来越少,但创新形式实验的个人绘画作品的数量却在不断增长。在所有的画报中,海报有时风格随意,有时尽管简洁却被精心制作成系列作品,但所有海报总是围绕着首要的主题,即关于人类的主题来研究。<

眼睛、脸部、头部、活泼的轮廓线条和独特的侧面影像,有时是多种形式的完整形态,静态或动态的第一位特征。人类本身就是最好的表现形式,这种表现是最具意义的。华西莱文斯基经常对人们进行密切的观察,追踪他们的共性和个性。这一切都以无声的、恰当的方式进行着,而这些观察的结果仅为他个人独有。<华西莱文斯基的创造性理念向观众展示了若干比海报更为重要的东西,它首先展示了以原始的、孩子般的形象表现艺术诞生的完美瞬间,它崇尚意向和内容的结合。<

Danuta Wroblewska

compactness, elaborated in series, they always remain a study of one leading motif—the motif of a human being. Eyes, face, head, vivacious profile line, individual silhouette, at times a multiform gestalt, first and foremost, singularity, static or variable. Man himself is a sign that speaks the most. His notation is what is most important. Wasilewski constantly keeps an eye on people, tracking in them both the universal and their own small secrets. All this happens in silence and in a modest way and the results of these observations belong to one person only.< Wasilewski's creativity reveals to the spectator several things even more important from the poster. It shows, first and foremost, the pure moment of art's birth in its primeval, childlike appearance. It praises the junction of imagination with matter.<

Danuta Wroblewska

Professor Mieczysław Wasilewski - in an
international band of concert playing graphic
artists play the flute and the ocarina
Henryk Tomaszewski

华西莱夫斯基教授是国际平面造型艺术家
演奏乐队中长笛和奥卡列那笛的演奏家
亨利·托马耶夫斯基

Mieczyslaw Wasilewski

A long name

To describe such a condensed man

Taking shortcuts with him is worthwhile

Hand armed with a head

Many strive in vain

For the contents of his wastebasket

Contrary to what seems

His world is not black and white

Constantly testing

Our eye and intelligence

The last drawings

Are a series of hat-tricks

MAESTRO, PLEASE !

华西莱文斯基

一个长长的名字

来形容这个精练的人

用头脑武装双手

和他一起抄捷径 值

许多人白费劲地

要造出他扔进字纸篓的东西

他的世界

恰恰不是表面上的黑白一片

不断考验着

我们的眼力和智慧

最后的画面

是一连串帽子戏法

大师，请！

华西莱文斯基作品
The Work

Page 14:

"你和我"/为周末画报作的插图/2001年/

Page 15:

"生存还是毁灭(战争)"/对战争的质疑, 这件作品在世界海报史上有重要的地位, 它曾获得华沙海报双年展的意识形态类金奖/政治海报/1975年/

Page 16 - 17:

"云雾"/为一个在华沙举办的艺术展览创作的展览海报/1994年/

Page 18 - 19:

"Amadeusz"/"Amadeusz"是一部波兰的黑白电影/电影海报/1984年/

To be
war
not
to be?

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