

欧洲招贴设计大师作品经典 编著 臧可心
维姆·克劳威尔 Wim Crouwel

人民美術出版社

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欧洲招贴设计大师作品经典

—— 维姆·克劳威尔

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序

如果您有缘读到这段文字，我希望在此真心地表达一种观念——交流的含义。在我留学德国的过程中，一直力图保持着对文化的思索和面对不同文化差异的清醒态度。由于历史背景、文化理念的不统一性，对艺术和各个艺术形式的理解也因此存在差别，如同有了山川的崎岖、湖海的蒸发运动，才有风的流动、雨的滋润；如同有了巨大的落差，才产生了“飞流直下三千尺”的壮阔，正是由于存在文化差异、文化特色，才使交流产生了价值。另外一层意义，即“沟通”，亦应因地制宜地去理解某种文化或艺术形式存在的原由和价值。

现代招贴艺术起源于欧洲，尤其是文化招贴，在西方平面设计领域一直享有最高的艺术地位；同时，又代表了一种直接、一目了然、应用广泛的媒体，因此现代招贴设计也是平面艺术教学中最常选用的训练形式。简而言之，选择欧洲招贴艺术作为理解欧洲平面设计的切入点，是颇具代表性的。同时，作为编者，也希望读者朋友通过这些最具代表性的大师作品，了解欧洲招贴史发展的脉络；并从他们极具文化特色兼非凡艺术功底的创作里汲取营养，以创作出能体现我国传统文化底蕴的优秀设计。

前面一直提到“交流”一词。事实上，策划此套丛书的过程，本身就是一种十分直接的交流。交流体现着“交互作用”，即双方的、或多方的。

每一部与交流有关的书，其背后都得到了许许多多为交流作出奉献的人们支持。首先无论如何要感谢提供给我文字和图片资料的各位设计师，由于他们的积极配合和无私的

帮助，才使得很多非常有价值的招贴作品和中国读者见面。其次，要特别感谢的是我的导师：冈特·兰堡教授 (Günter Rambow)、米歇尔·西尔纳教授 (Michael Schirner) 及麦修·因伯顿 (Melchior Imboden) 教授。通过他们的特别推荐，我有缘得到了设计师们的迅速反馈。在美学方面，他们也给予了中肯的建议。总之，他们在中欧艺术设计交流领域做出了无私贡献，也使我从他们身上学到了更多交流的实质。

整个组织策划设计实施过程的艰辛，可以用陈放先生在他出版的一本兰堡教授作品集中所述一词“呕心沥血”来表达，恰如其分。而出版一个系列作品集的难度，在此就不再形容了。从十个月前做准备开始，我在几乎没有一天休假的状态下坚持至今，没有因种种的困难而放弃，动力，完全来源于大家，无论是行动上的还是精神上的。我看到的是——一种巨大的愿力，我是这个愿力的实现者，因此总有一条路，可以使我到达终点。

不过，这一历程是没有尽头的。未来还会有更多探索和思考。而且我知道，他们永远和我在一起。有时仅仅是一两句鼓舞的话语，其价值却是无法估量的，这更是使这套丛书顺利出版的至关重要的原因。

在此请允许我列出他们中的一些名字，以代表更多由于篇幅所限无法一一表达我的感谢之情的朋友们：

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记荷兰招贴设计大师维姆·克劳威尔

——介绍“1991年德国斯坦科夫斯基奖”获得者

1954年，我邀请维姆·克劳威尔为范阿贝博物馆设计展品手册和海报。他的设计无论是形式、色彩和版面都令我印象深刻。这些海报的特征丝毫反映不出克劳威尔过去曾经是一位偏爱表现主义的画家。生机勃勃的战后艺术，尤其是“眼镜蛇集团”，曾影响过他。但是当他开始设计他的第一张海报（在1952年），他逐渐认识到，有一种渴望是他的绘画所无法满足的。他发现了这样的乐趣：将造型问题分解成视觉元素，这些元素又能被排列成为一种良好的审美环境。

克劳威尔一直倾向于“包豪斯”建筑派的设计风格。这样一种以工业和社会共同发展的崭新“现代”世界的理念永远不会背弃他。特别是“包豪斯”的建筑师和设计师们，他们的工作创建了社会生活的具体元素，并激发了克劳威尔成为设计师的理想。

作为一名设计师，克劳威尔很早就开始与瑞士一些著名大学接触。他发现了卡尔·科斯特纳、杰勒德·伊费尔这样令人鼓舞的对话伙伴（1952年、1953年他与后者共同工作了两年之久）。从一开始，克劳威尔就被他们在印刷艺术中表现的理性因素强烈吸引，这种因素也逐渐广为人知。

与系列产品、大批量产品相关的实用主义风格吸引着他。他说过：“既然我们没有时间，我们就需要机器。”幸而这种思想没有发展到极致，因为他还说：“机器还是不能够代替人类的眼睛和感觉的精确。”对于我来说，实用主义和感性主义的两个方面似乎就是克劳威尔的设计的基本价值。他并不是一个理论家。

克劳威尔对客观性和距离的强烈兴趣与在50年代早期占统治地位的所谓“自由艺术”所强调的客观性根本不一致（术语“自由艺术”已不被使用，但是它恰好表明了这一艺术领域与商业毫无瓜葛，从而在奥斯卡·王尔德看来是毫无用处的。）

50年代的巴黎仍旧是艺术的中心，其它城市无法与之相比。发源于纽约的所谓表现主义在欧洲一直都默默无闻，直到50年代后半期。这一世纪的代表人物，诸如毕加索、布拉克、恩斯特、贾科梅蒂等等仍然发挥着巨大的影响。巴黎画派的斯塔埃尔、比西埃、巴赞等等继承了迪比费、福特里耶和里希埃所坚决反对的传统。眼镜蛇集团的阿佩尔、康斯坦、约恩等带来了北方文化的精髓，与此同时，西班牙人奇利达、塔皮埃斯和绍拉都为这一万花筒一样的时代画派做出了各自的贡献。欧洲各国的博物馆都力图通过展览和收集为人们提供这一艺术时期的清晰而生动的画面。

我热切的期望能够利用所有可用的方式来展示这些艺术家的创作，印刷一份手册或者海报应该对展览会的主题有所帮助。

在第一次关于双方合作基础的讨论上，克劳威尔坚持：手册和海报的设计不应是艺术家创作的解释。按照他的观点，手册应该仅仅提供相关的系统信息给读者，而不掺杂任何装饰或美化，因为这只会混淆视听（虽然我们不能说克劳威尔是一个独断专行的人，但他却是位纯粹主义者）。克劳威尔的客观化设计与50年代抒情的表现主义视觉艺术之间的对比并未困扰他，相反，他将其视为富有刺激性的因素。正是这两种思维

模式的相互映衬使得两者的轮廓更加清晰。我觉得自己处于一种含糊的境地：克劳威尔在同一印刷格式原则下严格尊重不同艺术细节的立场可能不被一些艺术家所接受，但我不得不承认，将不同的艺术倾向和气质转变为印刷品可能导致一场印刷混乱。克劳威尔指出，这种印刷转换需要艺术家的建议，这是正确的。我接受了他的观点。这就是我们30年合作的开始。

从1954年到1964年，克劳威尔设计出范阿贝博物馆所特有的手册和海报，放在一起可以很清楚地看出，这些作品构成了一个系列。他选择Gill作为印刷字体，他喜欢它的形状（Gill的每个字号都有单独的刻版）。其深浅层次富于变化，与粗体到斜体等不同的外形结合，演绎出千万种字形变化。这种字体满足了排序游戏的需要。

1963年，我继威廉姆·桑德博格之后成为施特德里约克博物馆馆长，并提名克劳威尔继续双方的合作。桑德博格本人也是设计师，同时也为博物馆设计手册和海报。他的设计带有温暖的特性，配着插图。他之所以赞同我的建议，不仅因为他欣赏克劳威尔的作品，而且还因为两人作品有着截然不同的风格。

对我们而言，施特德里约克意味着关于事物和工作领域的巨大扩展。桑德博格按照纽约现代艺术博物馆的模式，根据绘画和雕刻艺术、绘图和形象艺术将建筑、设计、摄影和商业艺术各自分类。当代艺术紧随其后，每年的展览计划达到20场之多。我和克劳威尔所面临的扩大了的范围不仅仅由这些因素决定，而且首先是受到艺术本

身发展的影响。纽约似乎有代替巴黎成为艺术中心的趋势。一种新的艺术精神正逐渐浮出水面，并统治了其后的20年时间。回首看这20年，是我们时代最富激情和活力的20年。这些年里，我们经历了繁杂、剧烈的重大事变，不断改变着我们的发展方向。前一天我们所努力接受的概念，今天便受到新的威胁。大量思维模式从纽约、加利福尼亚、意大利等四面八方涌来。在博物馆，我们试图令人信服的重现这些非凡事物、潮流和反潮流的变化。这不仅对我，也对克劳威尔的工作方式产生了冲击。

至于克劳威尔，在我到达施特德里约克后与他的首次讨论中，双方都赞同施特德里约克的出版物的印刷风格应当与范阿贝不同。考虑到展览会数目的需要，克劳威尔的瑞士朋友斯特纳、伊费尔以前所运用的理性和系统技巧现在看来十分必要了。克劳威尔设计出一种特殊的织物，可以作为印刷的基础材料。他选用了刚刚可用的Universe字体。这种字体的使用方式比Gill更加有效而系统。这段时间里，轮廓线出现在他的作品中，到目前为止，他认为这是非印刷化而坚决抵制。虽然这仍是一个例外，但后来的封面和海报的复制品中还是经常出现。前面说到，克劳威尔不是一个理论家，而且，只要客户不干涉他基本的印刷原则，他还是非常认真而严谨地满足他们的要求。说到克劳威尔对于60、70年代艺术的态度，相对于50年代的艺术来说，他觉得自己与这20年来的艺术发展更为亲近；并且，微型艺术和概念艺术与他的观点和个人气质最为接近。作为施特德里约克博物馆的领导者，在与顾问团体商讨之后，我将制定展览计划作为主要任务，并决定拓展收藏范围。很显然，要完成每年30场展览的计划，需要领导者具有更多的职权。在施特德里约克这意味着作为馆长的我必须在各方面考虑

周全，包括组织展览和完成。在咨询了克劳威尔之后，与不同馆长的磋商又使克劳威尔的工作变得相当复杂，因为他们中的大部分人，都是非常有才能的。那些人对于“他们的”展览会都坚持自己的观点，不仅对布局，还包括印刷设计。在埃德霍芬，我与克劳威尔讨论了多年的基本问题是，手册的印刷是否有必要去诠释艺术，这个问题一次又一次的被提出。在仅有的一次情况下，克劳威尔退居到设计者的位置，仅仅为馆长和艺术家们提供技术协助。这样一来，他的态度显得灵活而又包容。

我个人与克劳威尔的磋商限于我所组织的展览会的手册和海报。我们之间意见的交流很少会写下来，因为克劳威尔思考的时候，手里不会拿着支铅笔。在将解决方法写在纸上之前，他必须先将在脑海中考虑清楚。当然，对于施特德里约克印刷品的一般性的设计图，我们或多或少会有定期的交流。这些磋商不是针对某个明确的将要使用的手册或海报，而是基于随后的许多手册和海报。

在过去30年中，我作为他的委托人，他向我证明了他的观点的一贯性。他的作品始终包含着两个因素：理性和感性。理性永远处于上风，但不排斥情感的因素。两种因素的对比对克劳威尔来说是不可缺少的兴奋剂。然而，高度的合理化让一位学院的年轻学生在与克劳威尔的谈话中评论到：“你最新的作品完美无缺，我认为这本身是一种遗憾。”

埃迪·德·怀尔德，阿姆斯特丹施特德里约克博物馆荣誉馆长

Introduction: Stankowski Prize 1991, Germany

In 1954, I invited Wim Crouwel to design the catalogues and posters for the Van Abbe Museum. I was impressed with his feeling for form, his bright colours and clear typographic arrangement. These features gave no hint of Crouwel's past as a painter who was even fond of expressionism. The vigour of post-war art, in particular Cobra, had swept him along for a short period. But when he designed his first poster (1952) he became aware of a desire his painting was unable to fulfil. He discovered the pleasure of dismantling plastic problems into visual elements which could be arranged in a functional aesthetic context.

Crouwel has always felt related to the "Bauhaus" ideas. The idea of a new "modern" world in which technical and social developments go hand in hand has never abandoned him. Especially the "Bauhaus" architects and designers, whose work constituted a concrete element of social life, stimulated his development as a designer.

As a typographer Crouwel came quite early in contact with some remarkable Swiss colleagues. In Karl Gerstner and Gerard Ifert (with the latter he worked together in 1952 and 1953) he found inspiring conversation partners. In their typographic art the rational aspect, which has fascinated Crouwel right from the beginning, had become prominent.

He was fascinated by the functionalist style connected with serial

and mass production. He said: "We need the machine since we have no time." This thought was, however, not carried to the very extreme, because he also said: "The machine can't replace the precision of the human eye and human feeling." These two aspects, the pragmatic and the emotional one, seem to me of essential importance in Crouwel's design. He is not an ideologist.

Crouwel's zest for objectivity and distance does not correspond at all to subjectivism, which dominated the so-called "Free Art" of the early '50s. (The term "Free Art" is no longer used. Yet, it indicates precisely the field where art has no commercial utility whatsoever and is thus according to Oscar Wilde absolutely useless.)

In the fifties Paris was still very much the center of art, like no other city. The so-called expressionism, which had developed in New York, remained almost unknown in Europe until the second half of the 50s. The classics of our century, such as Picasso, Braque, Ernst, Giacometti etc. were still strongly present. The so-called Ecole de Paris: Staël, Bissière, Bazaine etc. continued the tradition against which painters like Dubuffet, Fautrier and Richier rebelled. The Cobra painters, Appel, Constant, Jorn etc., introduced the spirit of northern culture, while the Spaniards Chillida, Tapiés, Saura made most individual contributions to this kaleidoscope picture. Everywhere in Europe museums have tried very hard to provide a vivid expression of this situation in the art through exhibitions and collections.

Eager to make use of all available instruments with a view to assert the ideas of these artists, I believed that the typography of a catalogue or poster should be subservient to the subject of an exhibition.

In a first discussion about the fundamentals of our cooperation, Crouwel took the position that the design of a catalogue and a poster must not be an interpretation of the artist's ideas. According to his view, a catalogue should merely provide relevant, systemized information to the reader, without any ornamentation or styling as this would only lead to confusion. (Even though Crouwel is not a dogmatist, he can certainly be called a purist.)

In his opinion typography helps to make the catalogue a reference whose effect continues beyond the duration of the actual exhibition. In other words: the catalogue is characteristic of the total activities of a museum.

The contrast between Crouwel's objectivating design and the lyrical, expressionist visual art of the 50s did not concern him. On the contrary, he regarded it as a stimulating factor. It is this contrast between the two modes of thinking that brings out the particular profile of each.

I found myself in an ambiguous situation: Crouwel's position of subjecting highly different appearances of art under the same typogra-

phy stylistic principle would not be acceptable to some artists. But I also had to appreciate that transferring most different artistic trends and temperaments into typography might lead to a typographic chaos.

Crouwel was right in pointing out that for such a typographic transfer the artist's advice was needed. Finally, I adopted his position. That was the beginning of a thirty-year cooperation.

From 1954 to 1964 Crouwel designed catalogues and posters that were characteristic of the Van Abbe Museum. Together they can clearly be recognized to form a series.

He chose Gill as type. He appreciated its form (each size of Gill has an individual cut). The good gradation in light and bold face - italics etc. allows numerous combinations. This type met the requirements of compository play.

When I succeeded Willem Sandberg as director of the Stedelijk Museum in 1963, I proposed Crouwel to continue our cooperation. Sandberg, who had been a typographer himself, had designed the catalogues and posters for his museum himself. His typography had a warm, pictorial character. He welcomed my choice not only because he respected Crouwel's work but also because of the sharp contrast to his own typography.

For both of us the Stedelijk meant an enormous extension of working scope in respect of substance as well as of volume. Sandberg had, modelled on the Museum of Modern Art in New York, assigned architecture, design, photography, and commercial art its own place along painting and sculpture, drawing and graphic art. Contemporary art was closely followed so that the exhibition programme grew every year with up to 29 exhibitions. The extended scope Crouwel and I were faced with did not only depend on these factors but, above all, on developments in art itself. New York appeared to have replaced Paris as center of art. A new spirit was emerging in art that was to be dominant throughout the following two decades. Looking back, these twenty years proved to be the most dynamic period of our age. We experienced these years as a stormy, confusing, and eventful reality, in which we were again and again seized, surprised and spurred by ideas resulting in sudden changes of direction. The understanding we had conquered on one day was threatened again the very next day. There was a multitude of modes of thinking coming from all directions, from New York, California, Italy etc. In the museum we wanted to create a convincing picture of all of these rousing events, these movements and countermovements. The number of exhibitions continued to increase. This had an impact on my working method and also on that of Crouwel.

As far as Crouwel was concerned, we agreed in the first discussion

we had after my arrival at the Stedelijk that the Stedelijk publications should have a different typographic style from that of the Van Abbe series. The rational and systematic technique, which Crouwel's Swiss friends Gerstner and Ifert had already applied before, now seemed to have become a necessity in view of the great number of exhibitions. Crouwel designed a numerical canvas, which could serve as a basis for typography. He chose type Universe, which had just become available. This type could be used in a more efficient and systematic way than Gill. In the course of time lines appeared in his work, which he had hitherto always rejected as non-typographic. Later even a reproduction would appear on the cover or on a poster, although this remained an exception. As mentioned before, Crouwel is not a dogmatist. Besides, he is prepared to take his customers' wishes seriously as long as they do not interfere with his fundamental typographic principles. As concerns Crouwel's attitude towards the art of the 60s and 70s, he felt closer to the movements of these two decades than to the art of the 50s. And of course, minimal and concept art came closest to his own views and his own temperament. As director of the Stedelijk Museum I considered it my main task to set up the exhibition programme after consultation with my staff and to decide on the expansion of the collections. It is quite understandable that the execution of an exhibition programme comprising about thirty exhibitions per year, requires more authority on the director's part over the staff. In the Stedelijk this meant that I as the director took care of all aspects involved in organizing an exhibition, includ-