

/// PINGMIAN SHEJI XILIE

百家大印象

平 / 面 / 设 / 计 / 系 / 列

Zhu Tianming Zhubian

欧美版式设计

OUMEI BANSHI SHEJI

朱天明 主编

百 家 出 版 社
BAIJIACHUBANSHE



1

平面设计系列
PINGMIAN SHEJI XILIE

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北方工业大学图书馆



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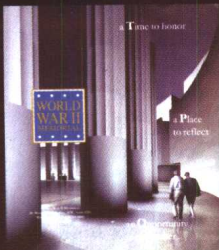
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平面设计中的创意表现，从抽象思维到形象思维，对于设计者来说，无疑是一种飞跃。表达意念的视野，构图和色彩的处理，是再现艺术家灵魂的视觉语言，而设计中的空间想象和超时代的灵感，也许可以从优秀的作品中获得。

▶▶ W. HY TMZDS 朱天明





伦敦，作为世界广告业中心，其在平面设计理念上的领先成就，着实令世人瞩目。这里荟集了一大批欧美出类拔萃的平面设计艺术家，他们的设计作品；在构图的表现上，创意新颖；在色彩的应用上，大胆活泼；在字体的选择上，稳中有变；在图片的处理上，细腻清晰；在表现技巧上，风格各异。几乎达到令人无法挑剔之程度。

当有幸身临其境感受这一切时，兴奋之余，忽然产生了这样的念头，如果能把欧美各种平面设计风格介绍给国内同行，那无疑是一件极有意义的事。于是，我便收集了大量的相关作品，回国后又进行了细致的整理和遴选，汇编成册。

艺术是没有国界的。相信这些小册子能给我们带来一种审美的享受和创新的启迪。

需要说明的是：这些平面设计作品的收集和拍摄，均来自美术馆、旅游点、商店和户外随意免费索取处。对于这些不知名设计师们的艺术作品所带给我们的艺术享受和创作灵感，在此表示真诚的感谢。



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Making

Arad's work embraces all forms of production from the hand-made to the mass-produced. 'Design could be defined as imposition of one's will on materials in order to perform some sort of a function', said Arad. He goes on to say 'really there are only four basic types of making, or that any types of making can be classified into one of the following categories':

Waste (chip, carve, turn, mill, chisel, ie. The removal of excess material.)

Mould (injection moulding, casting, blow moulding etc and to some degree, extruding, ie. Pouring material as a liquid to take the form of its vessel and then harden)

Form (bending, pressing, hammering, folding, vacuum forming etc, ie. A sheet material forced into a shape)

Assemble (welding, gluing, bolting etc, ie. Joining parts together by any means)

We can look at the collections of the V&A in the same way. While individual tools and techniques may vary, historic and contemporary work is linked by their use of one or more of these basic categories.

Ron Arad has also explored a new fifth type of making which he calls 'growing' using rapid prototyping techniques such as selective laser sintering and stereolithography, combining them with computer animation.

'LIVELY ACTION'

Venue: Nancy W Knowles Lecture Theatre via Globe foyer.

Staged Readings

Selected Sunday afternoons at 3.00pm.

Leading actors and directors rediscover the forgotten works which provide a context for the plays in the Globe Theatre repertory.

Venue: Globe Education Centre, Bear Gardens.

Sunday 25 June, Sunday 23 July, Sunday 13 August & Sunday 27 August

Tickets: £7.50 (ES FoSG/GlobeLink/cancel) £5 Students

Shakespeare on Screen

Selected Tuesday evenings at 6.00pm

Tony Howard uses video extracts to explore the Shakespeare plays in the Globe Theatre repertory. Venue: Nancy W Knowles Lecture Theatre via Globe foyer.

Tuesday 6 & 20 June, 8 August

Tickets: £5 (ES FoSG/GlobeLink/cancel) £2 Students

The Wisdom of Shakespeare

Seminars with Peter Dawkins

An exploration into the meaning, symbolism and teaching in Shakespeare's plays including a discussion session with Mark Rylance.

1 & 2 July	10am - 6pm	The Tempest
20 & 30 July	10am - 6pm	The Two Noble Kinsmen
6 & 10 September	10am - 6pm	Hamlet

Tickets

For one course: £55.00 (includes a groundling ticket @ £5 for the Saturday night performance)

£70.00 (includes a gallery ticket @ £20 for the Saturday night performance)

£135.00 (includes groundling tickets)

For the series: £155.00 (includes groundling tickets)

£180.00 (includes gallery tickets)

Workshops, Lectures and Study Days

Details of our year-round programme of activities for schools, colleges and university groups may be found in the 'Lively Action' companion leaflet. Please call 020 7962 1433 to request a copy.

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Exhibitions and Displays

Encounters - New Art from Old

14 June-17 September 2000

Admission £7, £5 concessions, £3 students

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E.B. Sany. *The Billionaire as Universal Class*, 1999. © The artist, courtesy of Marlborough Fine Art, London

The National Gallery has always been a vital resource for artists. This exhibition celebrates the continuing importance of the Collection as a source of artistic inspiration in the largest ever show of contemporary art in the Gallery. Twenty-four major artists from the UK and abroad, all of whom have a particular interest in the traditions of European painting, have produced new work for the show in response to paintings in the National Gallery Collection. The works comprise painting, sculpture, photography, installation and video art by Frank Auerbach, Baldus, Louise Bourgeois, Anthony Caro, Patrick Caulfield, Francesco Clemente, Stephen Cox, Ian Hamilton Finlay, Lucian Freud, Richard Hamilton, David Hockney, Howard Hodgkin, Jasper Johns, Anselm Kiefer, R.B. Kitaj, Leon Kossoff, Christopher Le Brun, Claes Oldenburg and Coosje van Bruggen, Paula Rego, Antoni Tàpies, Cy Twombly, Euan Uglow, Bill Viola and Jeff

Wall. The exhibition will be shown in several exhibition spaces throughout the building, including the Sainsbury Wing temporary exhibition galleries, the Sunley Room and Room 1.



David Hockney. Two portraits from *Baroness Norman from Japan in a Chiffon Tunic*, 33 Panels, 1999. London 1999. © Victor Gross, London 1999. Courtesy of the artist © David Hockney



Telling Time

18 October 2000-14 January 2001

Sunley Room and Room 1 Admission free

The Millennium Esso Exhibition at the National Gallery



David Hockney. *Picture explaining nothing*, 1982. Courtesy of the artist © 2000 David Hockney

paintings is itself a process that takes place over time. A Time Trail audio guide of works in the Gallery Collection will also be available.

Impression: Painting Quickly in France, 1860-1890

1 November 2000-28 January 2001

Sainsbury Wing Admission £7, £5 concessions

Sponsored by UBS Warburg



Edouard Manet. *Woman Reading (Le Journal Blanc)*, 1879. Mr and Mrs Lewis Larned Collection. Museum of Contemporary Art, Chicago

aspects of the artists' works which early critics found so disturbing. The exhibition is organised by the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, in association with the National Gallery, London, and the Van Gogh Museum, Amsterdam.

In the 1860s Edouard Manet began to paint works whose execution exploited the speed and improvisation characteristic of informal oil sketches, but which he exhibited as finished paintings. Over the next few decades, artists like Monet, Morisot, Renoir, Sisley and Van Gogh all experimented with this novel mode of painting. The exhibition brings together more than 70 paintings by these artists, re-assessing the role of rapid execution in Impressionism and returning attention to those



Claude Monet. *Red Fishes*, c. 1870. Courtesy of the Frick Art Museum, National University Art Museum (Frick Art Museum), New York

THE TWO NOBLE KINSMEN

by William Shakespeare, edited by Michael

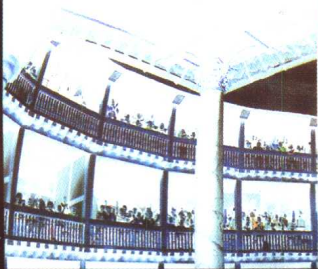
29 JULY - 23 SEPTEMBER

Palamon and Arcite, cousins in the court of Thebes, vow that their friendship and loyalty to one another will last until death. When King Theseus of Athens leads his army against Thebes, the two friends are taken to Athens as prisoners of war. Here, from their prison window, they catch sight of the beautiful Princess Emilia and fall in love with her. Their friendship turns to rivalry.

The Two Noble Kinsmen is a neglected masterpiece of the Jacobean stage, combining the lucidity and theatrical powers of Fletcher with perhaps the last words Shakespeare ever wrote for the theatre. With a tale drawn from the relationship between Venus and Mars, Shakespeare the author of *Venus and Adonis* returns to themes explored much earlier in his career to create a rich drama of obsessive love.

The playing time will be approximately 2 hours 20 minutes, including intervals.

O, you heavenly charmers,
What things you make of us! For what we lack
We laugh, for what we have, are sorry, still
Are children in some kind. Let us be thankful
For that which is, and with you leave dispute
That are above our question. Let's go off
And bear us like the time.



THE ANTIPODES

OR, THE WORLD UPSIDE DOWN

by Richard Brome

12 AUGUST - 22 SEPTEMBER

Peregrine Jayless has been driven mad with his obsession to travel the world and so his family bring him to London for help. A famous doctor sets about curing Peregrine by pretending to take him to the Antipodes - or the world upside down - where Lawyers beg not to be payed, deer pursue the hounds, women rule the men, and they keep their cats in cages from 'mice that would devour them else'.

This screwball comedy written by Ben Jonson's manservant introduces the first practising psychiatrist on the English stage, offers many insights into the theatrical practices of Shakespeare's age and demonstrates the therapeutic role of theatre itself.

The playing time will be approximately 2 hours 20 minutes, including intervals.

Come Wit, come Love, come Wine, come Health,
Maintainers of my commonwealth,
'Tis you make Harmony complete,
And from the spheres (her proper seat)
You give her power to reign on earth,
Where Discord claims a right by birth.
Then let us revel it while we are here,
And keep possession of this hemisphere.





10

Renew. Rottiers (architect),
document. 1900. 1900. 1900.
and furniture. Paris. 1900.
c. 1900. 1900. 1900.
Fountain. 1900.



Left: The octagonal hall, Van
Eyck House, Brussels. Victor
Horta, 1895-97. Photograph: CH
Bassin and J. Enart, Brussels.
© DACS 2000

The undisputed highlight of London's millennial art calendar, *Art Nouveau 1890-1914* offers a once-in-a-lifetime chance to view some of the finest international masterworks of the late nineteenth and early twentieth centuries. A collection of 400 objects – including the jewellery of Lalique, the graphic art of Mucha and Toulouse-Lautrec, the painting of Klimt and the furniture and interior design of Mackintosh – reflects the origins and enduring impact of the Art Nouveau style as it evolved in the urban landscapes of Europe and North America.



Right: "The Kiss", colour
woodcut, Peter Behrens, 1899.
Private Collection. Photo: Mario
Gastinger, Munich.

**Don't miss *Art Nouveau 1890-1914* – book your tickets now
by calling 0115 912 9188 or book online at www.vam.ac.uk
(see back panel for details)**



Above: *Extrême désh. Medusa N. S.A. Bruxelles*
c. 1900. V&A. C. 100-1907. Above right: *Vase*
Pierrelin furniture with Eton glass. Zappala factory
1899. The Museum of Applied Arts, Budapest



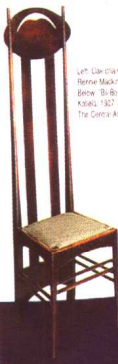
Art

1890-1914

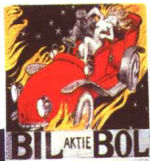
The most comprehensive exhibition staged since its *fin de siècle* heyday, Art Nouveau 1890-1914 offers a timely reappraisal of an extraordinary style that flourished in a world grappling with new ideas and rapid social change. One hundred years on, it will examine anew the myriad cultural and artistic influences on Art Nouveau and the diverse range of artforms in which it was embodied.



Clockwise from above: Cabinet, 1890s; oak veneered, with marquetry of various woods and engravings, Louis Majorelle, 1900; USA, 1999-2000; "Cabinet de chat noir," 1900; "Sphinx mystérieux," ivory and silver gilt, Charles van der Stappen, 1897; Musée Royal d'Art et d'Histoire, Brussels



Left: Chair with re-upholstered seat, Christen Berne Mackintosh, 1897-1902, V&A, Cinc. 30, 1999; Right: "Bil Bol" 1900s lithograph, Acan-Galer, 1900s, 1907; Acan-Galer, 1900s; Photo: The Getty Art Projects Photo Service



Decadent yet popular, loved and hated, Art Nouveau was a complicated style for a complicated time. In an age defined by mass consumption, urbanisation and modernity, exponents of the "new art" sought to modernise culture itself, bringing about an extraordinary fusion of function and decoration. From biscuit tins to pornography, shop fronts to furniture, Art Nouveau gave rise to the concept of an all-encompassing "lifestyle environment" - a total work of art designed to appeal to the broadest possible audience. ▶



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*Price excess at the time of going to press.

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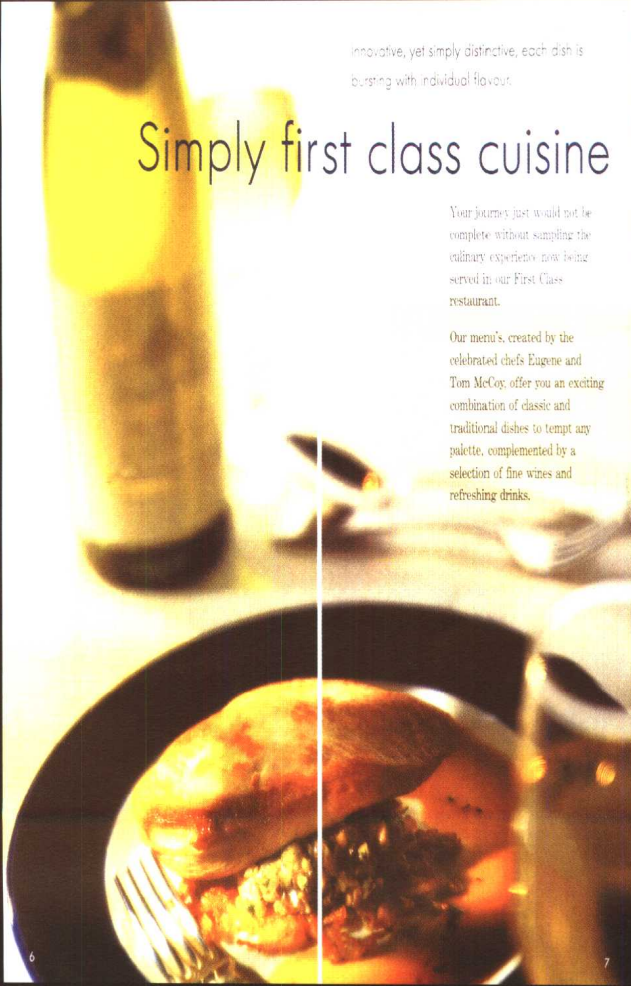
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