

设计+生活·国际平面设计师丛书

Alain Le Querneec 奎内克



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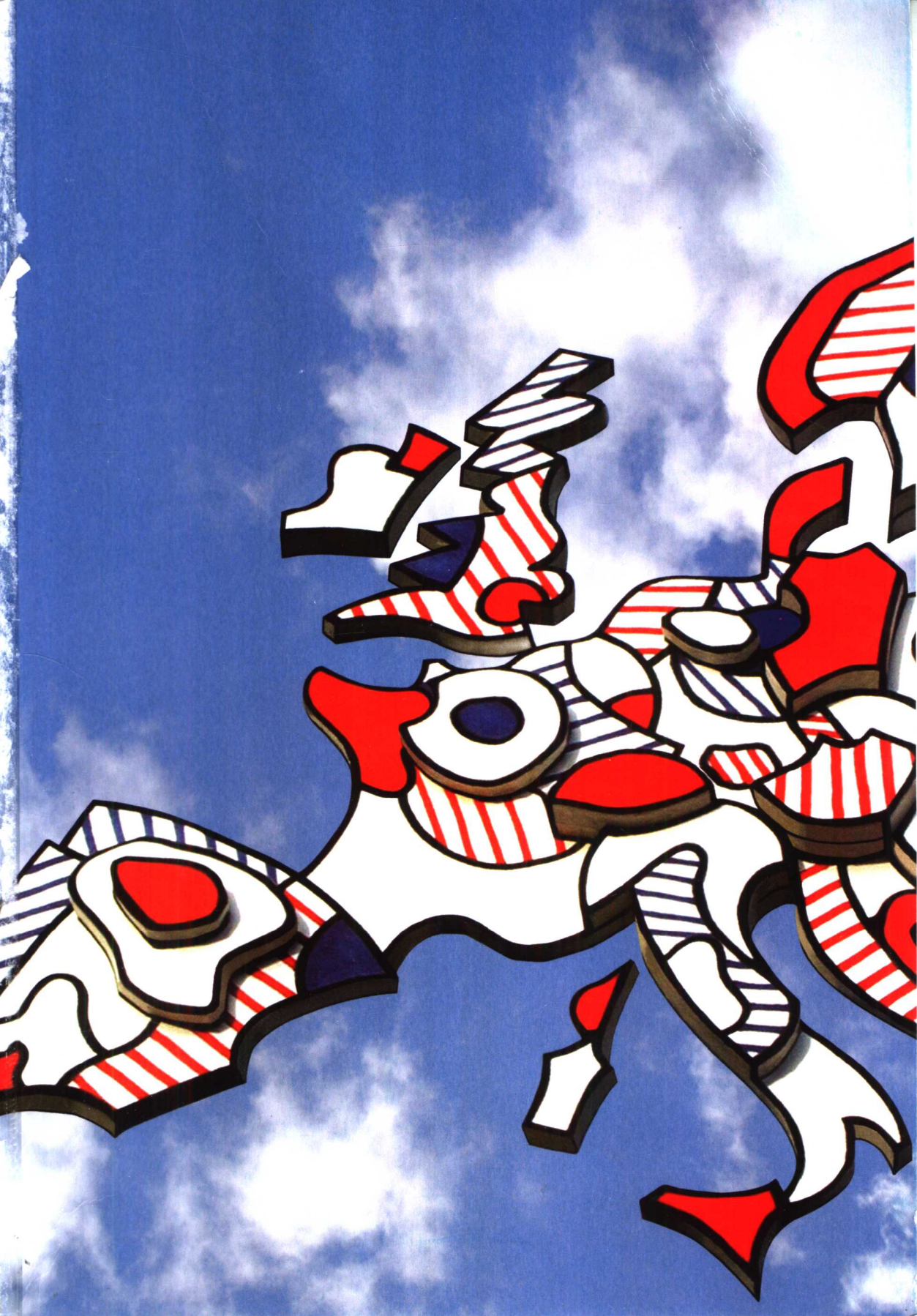
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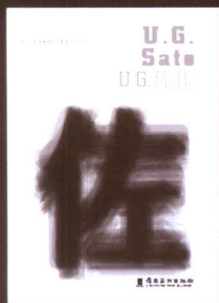






Bruno Monguzzi 蒙古齐

- 1961 在米兰的 Antonio Boggeri 工作室开始了他的个人设计生涯，在瑞士和美国的很多艺术院校讲过学，自1979年至今一直是国际平面设计联盟成员
- 1971 “博多尼奖”
- 1990 “纽约艺术指导俱乐部金奖”
- 1991 巴黎“PRIX JANUS”以及“日本富山海报3年展”的银奖和铜奖
- 1994 被誉为年度瑞士最佳字体设计家
- 2000 获“日本富山海报3年展”金奖和“龟昌雄策奖”
- 2003 在伦敦被评为皇家荣誉工业设计师



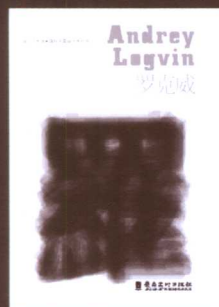
U.G. Sato 佐藤

- 1975 建立了“设计农场”
国际平面设计师联盟、日本设计师协会以及TIS的成员
- 1978 “布尔诺国际平面设计双年展”金奖
- 1979 “拉赫蒂海报双年展”金奖
- 1989 “保加利亚艺术家联合会雕塑奖”
- 1996 “华沙国际海报双年展金奖”，莫斯科国际平面设计双年展“金蜂”奖
- 1997/2000 “富山国际海报三年展铜奖”
- 1997/2001 “赫尔辛基海报双年展特别奖”



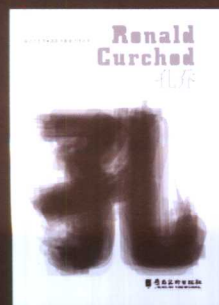
Alan Fletcher 府烈茶

- 1972 与人合作成立了五星设计联盟公司；
- 1977 与五星设计联盟设计公司的合伙人柯林·福布斯共同获得“D&AD”总裁奖
- 1982 以在设计上的出众成就荣获工业设计家协会的年度奖章
- 1982-1985 成为国际平面设计师联盟的主席，册封的皇家工业设计师，英国特许设计协会会员，皇家艺术学院和伦敦学院的资深教员以及金斯顿大学的荣誉教授
- 1992 荣获大英设计师艺术指导协会“D&AD”和纽约“One Show”的金奖和银奖
- 1993 被授予予力浦王子奖年度设计师称号
- 1994 被载入于美国艺术指导俱乐部名人纪念网



Andrey Logvin 罗克威

- 1992 第一届俄罗斯国际海报双年展全场大奖
- 1995 第五届莫斯科广告节全场大奖和二等奖
- 1996 波兰华沙十五届国际海报双年展商业类金奖
- 1997 第七届莫斯科广告节一等奖、二等奖和评委特别奖
- 1997 成立罗克威设计公司
- 1998 担任莫斯科实用艺术学院助教至今
- 1999 莫斯科平面设计学术委员会成员，国际平面设计师联盟成员
- 1998 第八届莫斯科广告节一等奖和二等奖
- 2001 俄罗斯国家艺术奖



Ronald Curchod 孔乔

- 1989 成为图形制作自由职业者，开始自由作画。成为了图形画家，举办了第一次个展
- 1996 “第三届 Osnabruck 国际剧院海报竞赛”全场大奖
- 1998 “法国文化海报展”全场大奖和二等奖
- 1998 “第七届 Rzeszow 国际双年展”三等奖
- 2000 “第六届富山国际海报三年展”铜奖
- 2001 “第十三届肖蒙国际海报节”，全场大奖



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Yossi Lemel 雷又西

1994 第十六届捷克布尔诺平面设计双年展银奖

1998 第十八届布尔诺平面设计双年展布尔诺市长奖

1996-2002 平面设计协会金奖、黄金分割奖

1999 以色列年度广告设计竞赛金奖

2001-03 Lemel Cohen广告创作社合伙人兼创作主任

2002 首届韩国国际海报双年展大奖

2002 第七届墨西哥国际海报双年展金奖

2002 第20届布尔诺平面设计双年展评判奖

2003 以色列特拉维夫 ASCOLA MEIMAD艺术和设计学院 视觉传达系主任

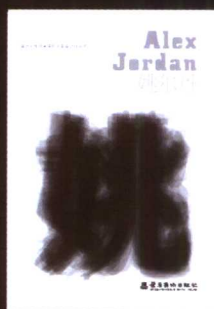


N.T.E. & Alex Jordan 姚尔丹

1976 在Grapus工作,直到他赢得国家级荣誉

1991 进入NTE

1993 成为德国柏林白湖艺术学院教授、视觉艺术系主任



Alain Le Querrec 奎内克

1961 为了成为艺术教授而到巴黎学习艺术

1972 以教授身份回到布列塔尼,在这个偏远的省份用简单的技术发展了他的海报创作

1990 成为国际平面设计师联盟AGI成员

2003 作品保持政治、社会和文化内容、并越来越远离广告



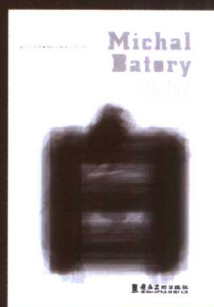
Michal Batory 白同异

1987 开始在法国生活

1979-1985 波兰Lodz市国立视觉传达学院海报专业,后获平面设计硕士学位

1986-1987 获波兰艺术文化部颁发的青年艺术家奖学金

1994-1999 作为独立平面设计师为巴黎众多高等学院及文化展览馆设计形象与活动推广



Henning Wagenbreth 王翰尼

1982-1987 就读于东柏林艺术学院图形设计专业,毕业后从事自由平面设计职业

1992 Regio,巴黎歌德学院40位德国和法国插图师展

1994 受聘为柏林艺术大学视觉传达专业教授

1991/1994 100件最佳德国海报荣誉奖

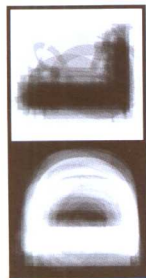
1995 波兰Rzezow 戏剧海报双年展二等奖

1996 法国肖蒙海报节一等奖



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DESIGN + LIFE

设计+生活·国际平面设计师丛书

嘘嘘嘘序 I

“Global”这个词给我们这一时代带来了深刻的影响，它也早通过经济渗入文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分，这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为其设计意念、生活哲学、审美情趣和时代感受的表达。<

房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉。于是尝试从“设计+生活”的理念来介绍一些优秀的设计师。这套丛书第一辑的十位设计师也是我熟悉的朋友。<

来自伦敦的府烈茶是英国现代设计的骄傲，世界设计团体五星设计联盟的创始人，这次我延用了田中一光先生为他取的汉名“阿兰·府烈茶”，但你就算不熟悉他的名字，也应该熟悉他的作品；姚尔丹教授是来自巴黎的德国设计师，我原本不信文质彬彬的他会是激进的左派设计团体“Grapus”的核心成员；王翰尼是我柏林艺术大学的同学，生活在同一个城市，却难得见到一面；U.G. 佐藤先生生活在东京，我们却在东欧相识；雷又西来自以色列的特拉维夫，他是我多年的好友，我们的友谊是Internet的受益者；孔乔是生活在法国图卢兹的瑞士移民，我难忘和他初次在肖蒙海报节的见面，他手指着我，惊讶地问Holger Matthies教授：“为什么这个人会说德语？”；蒙古齐来自瑞士的意大利语区，他是最温和可亲的教授，也是最有前辈风范的设计师，他的友谊令我如沐春风，白同昇是生活在巴黎的波兰设计师，他最了解异地创作的甘苦，却一直不理解我为何愿意留在柏林生活；罗克威生活在寒冷的莫斯科，但他的热情好动老令我疑惑，他如何创作出那么理性的作品——是构成主义的作品——是构成主义的周伯通，但在工作中他却是一丝不苟，我希望他能重新回忆起他的中文。<

感谢章英，我的美院同学，是你促成了这套丛书的出版。⁴何见平2003年6月Berlin



编者按: "Prof. Henryk Tomaszewski 亨利·托马耶夫斯基教授, 20世纪海报艺术大师, 波兰海报学院派之父"

十问十答

1. 设计在您的生活中占多大比例?

“平面设计曾在我的生活中无处不在。无论白天还是黑夜, 他是我生命的全部。我也许已因此错过了很多重要的东西, 生命太短暂了。”

2. 您设计的灵感来源于生活吗? 您如何获取灵感?

“是的, 我希望设计灵感来源于生活而非来自那种对新潮流的跟风。我的灵感来自于我文化背景的任何一层面, 因为任何东西都可以归诸于文化, 任何事物都可以制造语言和交流。我试着去发展自我对事物的领悟而非对现存的定义和规范的领会。”

3. 从生活的角度, 谁对您的影响最大? 从设计的专业角度, 谁对您的影响最大?

“我的作品是我在年轻时所受的各种影响的必然产物。60年代时, 我还是个学生, 那时 Savignac 正处于他的艺术巅峰期, 然而我却倾心于波兰海报设计中的自由感和“图画钉”工作室的创作。我会为任何一种图形所吸引, 不管好的还是坏的, 如连环画、电影、各种出版物或是旧时的黑白画。我也为任何让人有所感触的工艺技术支持了我。尽管我们现在的风格各不相同, 然而从我的作品中仍然可以找到他们的回响……之后我与乌韦勒斯发展了一段长时间的友谊, 他不容置疑地影响了我, 然而我却不知道这种影响是从何发生, 如何开始的。我与托马耶夫斯基教授短短一年的共处为我的设计带来深刻的影响, 他告诉我如何去组织我的思维, 超越自我, 挑战自我……他从不教我如何作画, 他教我做自己, 这可绝非易事……谢谢, Henryk!”

4. 您的生活哲学是什么? 您的设计哲学又是什么?

“多年以前, 我选择了去发展另类平面设计, 远离都市、商业广告而贴近社会与文化交流……我幸运地取得了一些成绩使我可以继续走下去……但这并不能被定义为哲学。”

5. 您最大的生活乐趣是什么?

“我的生活乐趣更多地来自于人而非工作。但工作中的创新也会令我感到短暂的成功的喜悦, 几秒钟而已……”

6. 促使您一直从事设计的动力是什么?

“我的心理医生可能更适合作为我回答。实际上, 我是被海报的展示形式所吸引, 就是您有权将自己的作品铺满整个城市……”

7. 您如何理解您最大的个人成就?

“的确有些让我备感自豪的事, 但我不想谈。有时是因为缺乏勇气去谈, 但主要原因还是我认为由自己来判定做过的某件事或某件作品是否成功是件不体面事。最好还是由他人来作定夺……”

8. 您如何处理您的空闲时间?

“时间永远都可能是空余的，只要你这样认为。我喜欢在空余时间工作，这样会感觉较自由。”

9. 您的业余爱好是什么?

“我有过很多业余爱好，我的业余爱好不停地在转变，从设计到教书，从教书到盖房子，打橄榄球，还有航海……后来又不得不放弃了体育运动。”

10. 您准备何时退休? 退休后您如何选择生活方式?

“我不打算退休……也许对我作品有兴趣的人会越来越多……那我就以平静地离开这个世界了。”

10 answers for 10 questions

1. How is design present in your life?

“Graphic design, used to be omnipresent in my life, day and night. Graphic design was not a part of my life, it was my life, because of it, may be, I missed some other important things... Life is so short.”

2. Does your design inspiration come from your life-experience? Where does your inspiration come from?

“Yes, I wish my inspiration comes from my life experience, rather than an aptitude to follow the up to date tendencies. My inspiration comes from everywhere from my high and low culture, because everything is culture, everything can make language, everything can make communication, I try to develop my own sensibility and not a sensibility coded and defined by others...”

3. Who is the main influence in your life? Who is the main influence in your design?

“My work is certainly the results of many influences I received when I was young. I was student in the sixties when Savignac was on top of his art, but I preferred actually the freedom of Polish poster, the creativity of push pin studio. I was attracted by every kind of pictures, good and bad comix, films, press pictures, old black and white illustrations. I was attracted by any kind of technique that could make sense... When I started my fight for graphic design I had contact with Grapus(I made the first exhibition they ever had). I admired them for their strength. They were a great moral help for me; although our respective style could allways be recognised, it is possible to find some echoes of their work in my work, and vise versa... Later on I developed a long friendship with Uwe Lösch, he certainly influenced me, but how and where I don't know. The main influence in my life and in my design is the short time (one year) I spent with professor Tomaszewski. He told me how to structure my way of thinking, to be better than myself, to fight against myself... He never tried to teach me how to draw, he taught me to be myself and that was

not so easy... Thank you Henryk!"

4. What is your life-philosophy? And what is your design-philosophy?

"Many years ago I made the choice to develop a kind of graphic design, far from big cities, disconnected from advertising, connected to social and cultural communication... I have been lucky to get some success that allowed me to continue... This can be hardly defined as a philosophy."

5. Which was the happiest moment in your life?

"Fortunately the happiest moments in my life are connected to people and not with work, I however remember some instant of happiness when I had the feeling that I had succeeded to make something different something new in a work.... It never lasted more than a few seconds."

6. What is your motivation to stick to the design-job?

"I think my psychoanalyst should answer for me, in fact I think I was attracted by the exhibitionism of poster design, I was attracted by the power to cover a town with my images..."

7. What are your top personal achievements?

"I am proud of a few things I did, but I don't like to speak about them, even if I have sometimes the weakness to speak about them. I think it is not decent to decide that this action or this work is an achievement... It belongs to others to speak or write about my achievements..."

8. How do you manage your free time?

"Time is always free, if you decide so... I like to work in my free time so I can feel free in my time"

9. What are your hobbies?

"I had no hobbies, I used to have passions, I passed from one passion to others... from design to teaching, from teaching to building houses or to rugby or sailing... I had to stop with sports some years ago."

10. When do you plan to retire and how do you plan after your retirement?

"I don't plan to retire ...maybe less and less people will be interested in my work ... so I can die in peace ..."

创意

结束了在巴黎的学习之后，奎内克做出了一个明智的选择——到华沙去深造。在那里，他幸运地遇到了战后最负盛名的教授亨利·托马耶夫斯基，托马耶夫斯基以他独特的教育方式闻名，着重于启发学生的想象思维而非只是指导学生做单纯的照相和绘画训练。<

新年伊始，奎内克有了另一个明智的念头，回布列塔尼。在那里，他成为托马耶夫斯基将他从骨子里唤醒的人：海报画家。<

但是，在外省投身于海报事业简直就是一个大胆和异想天开的举动。当时这一行在巴黎都已经光景凄凉，这一情形可以由我们的著名平面设计家团体“Grapus”来描绘。与巴黎相比，外省几乎是可以被称为文化不毛之地的地方，然而就是在这样的不毛之地，奎内克以他一贯的典型的布列塔尼性格，笨头笨脑地鼓起了勇气前进。他的斗士作风提升了他的名望，他一年比一年更有名，新客户接踵而至，行动触角也从政治一直延伸到文化领域。当然，我们可以认为他的得胜归功于他的执着，但即便如此，那真正的、决定性的因素还是他的海报作品的价值。<

对待专业，奎内克完全是一个专注的学生。这是绝无仅有的奎内克样板。他的每一幅作品都运用不同的技巧来表现，永远都处在自我更新的状态中。他的进程与众不同。20世纪30年代，Jean Carlu*将海报定义为思维的平面设计表象，追寻这一理念成了奎内克的创作途径。他的作品是别具创造性和

La bonne idée

After his studies in Paris, Alain Le Quernec had the brilliant idea to continue his education in Warsaw. There, he was fortunate to experience Henryk Tomaszewski, the most eminent pedagogue of the post-war era. Instead of instructing his students in photo-technique or drawing, he strove to open their minds and train their thinking and imagination by using special exercises.<

After this year of initiation, another good idea occurred to Alain to return to Brittany. Here, he became for what Tomaszewski had woken his passion: poster painter.<

However, in those times it took a big amount of daring and blue-eyedness to devote oneself to making posters in the province. Undeniably, the situation in Paris was already desolate (the famous graphic-artists-collective Grapus can tell a tale of that situation). In Contrast to Paris, the province was a cultural wasteland. Nevertheless, there was Le Quernec who undertook this challenge with his thickheadedness, which is typical for Bretons and has not changed until today. He increased his reputation from one militant commission to the next. He became more famous from year to year, annually obtaining new clients and extending his field of action from politics to culture. Surely, it is due to his obstinacy that he prevailed. Even so, most decisively for his success is the quality of his posters.<

Le Quernec was an attentive student of his master. There is no such thing as a Le Quernec-style. Changing his technique with each poster,

编者按：*Jean Carlu是20世纪30年代著名的法国平面设计家和插图家，他曾和 Cassandre、Paul Colin 等法国海报大师齐名，后移民美国。二战时设计了大量反纳粹海报。

丰富多彩的，并且总是透着一股除旧迎新的欢腾和喜悦。他游刃于文字和图画之间。他不怕夸张，不怕视觉上的插科打诨，图像成了转瞬即逝的美丽东西。他将 Savignac 铭记心中。他同样把海报看作是一种需要拼搏的艺术。总是带着他的决断和愉悦，神采奕奕地启程去工作。 <

我不想把前言写成评论文章，然而，我还是想提取他的几件我认为深具代表性的作品来谈一谈。首先，他的不可不提的系列作品“戏剧咖啡馆”，那充满了咖啡、马铃薯渍和鲜亮险恶的画面，焕发着一种快活的、无拘无束的民间气息，轻而易举地吸引了观者的注意。与其他只能用严格的学院主义来表现的文化题材作品相比，奎内克自由地追逐着他的欲望和情绪。 <

当年轻一代的平面艺术家正在为如何达到简练的境界而苦苦思索的时候，他以作品“单足跳者”展示了自己的设计元素，他在大笑，也令众人大笑。他从不惧怕“致命广告”这类的挑衅性海报，事实上，这幅作品早已成了一个经典之作。而那幅圣塞巴斯蒂安浑身覆盖香烟的作品所带出的观念着实令人难忘。他的另一个革新风格设计是他为“Hénaff”牌猪肉罐头作的猪嘴形象设计。这些念头都来源于一个知足的男人。 <

更值得一提的是，他属于那类你打心底愿意与他同斟美酒、共论艺术直至天明的人。他还是个不知疲倦的演说家，他不厌其烦地说辞，直到让人心服口服为止。 <

无论是用电脑来设计新字体，还是使用照片，抑或是粗犷的徒手画，奎内克清楚地知道一点，海报必须醒目，必须统治其被张贴的那面墙，必须令人

he permanently renews himself. Yet, his procedure is distinctive. Already in the nineteenthirties, Jean Carlu defined posters to be graphic expressions of ideas. Searching exactly for this idea is Le Querrec's approach. His work is a creative, opulent, and oftentimes iconoclastic jubilation. He plays with words and images. He is not afraid of exaggeration, of pursuing the visual gag so far that the image becomes an instantaneous eye-catcher. He keeps Savignac in mind. Like him, he views posters being for art: what wrestling is for good manners. With this decisiveness, happily and in good spirits, he sets off to work. <

This preface cannot intend to be a critical study. However, I want to highlight a few examples from this creative plentitude that seem to me to be representative of his work. First, his grand series on the Cafés-théâtres, being full of coffee and tomato stains and vivid faces. From these works springs a happy folksiness with an apparent attraction to the viewer. Here, in contrast to other works of cultural commission whose heavy themes can only be treated justly by strict academic formalism. Le Querrec freely pursues his lusts and moods. <

When the young generation of graphic artists contemplates about simplicity, he presents himself being in his element with his work "Hopper"; he laughs and makes people laugh. He is not afraid of publishing militant posters like "Advertisement kills" which has become a classic.

The idea and realization of St. Sebastian pierced by cigarettes is absolutely impressive. Another example of his innovationist approach is his design of the containers for meat pies of the brand Hénaff in the form of pig snouts. All of these ideas stem from a man who is content. He is a personality as strong as a force of nature with whom I could get most beautifully drunk - these things do happen and may be written about - and discuss

思考,欢笑或哭泣。海报画幅越大,给人的印象就越深刻。当今的艺术家应该充分利用今天发达的技术来达到这一目的,奎内克已经做到了。他是一个真正的海报艺术家。<

Alain Weill, 1957年3月3日,巴黎

graphic art until the break of dawn. He is a tireless orator who wears anyone down (sometimes he repeats himself), convincing them before they topple over.<

It does not matter whether he designs new typography with his computer, uses photos, or draws with powerful strokes. Alain Le Quernec knows that a poster has to dominate the wall it is put on, that it has to be an eye-catcher, and that it has to make people think, laugh and cry. Huge formats, which he is able to use today are of advantage: the bigger, the more impressive. One should take advantage of this fact, and he does it.

Alain Le Quernec is simply a true poster artist.<

Alain Weill* March 3rd, 1977, Paris France

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