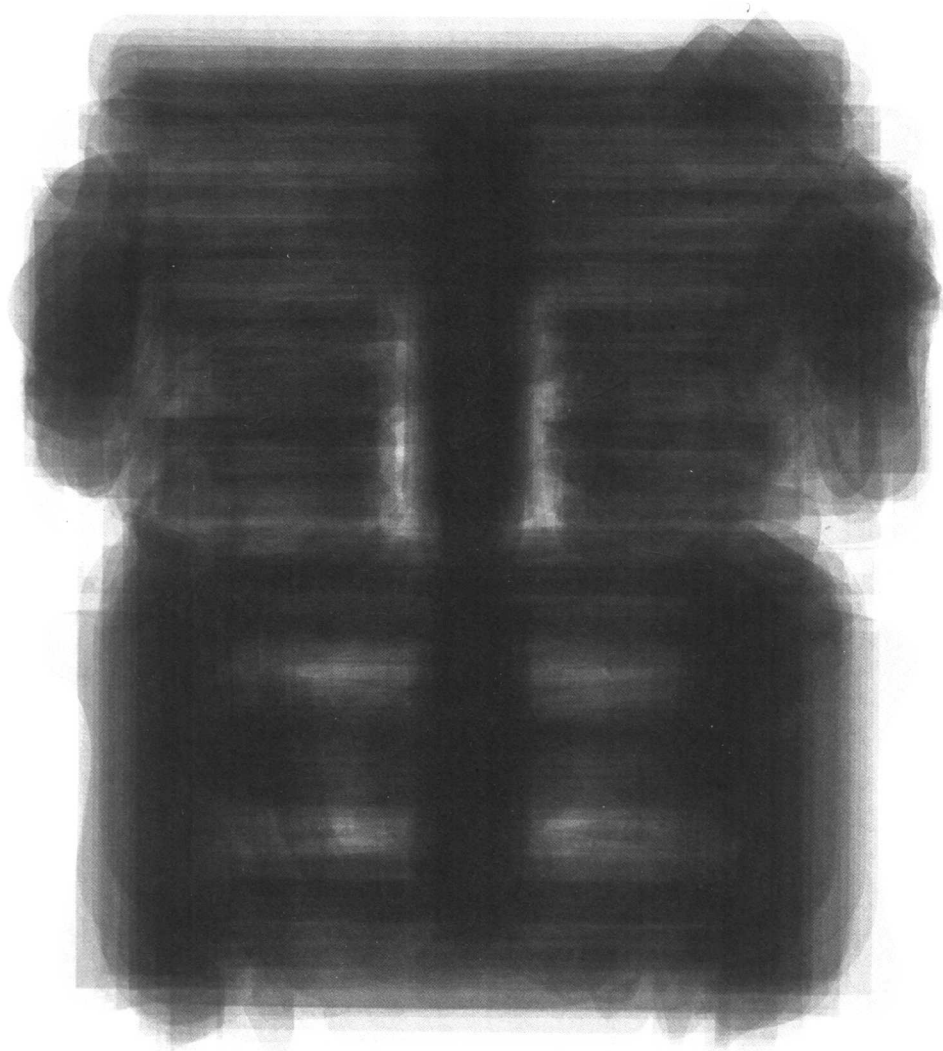


设计+生活·国际平面设计师丛书

Yossi Lemel

雷又西



 岭南美术出版社
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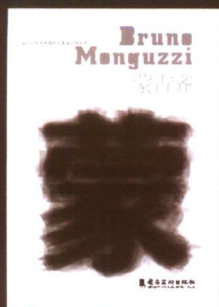
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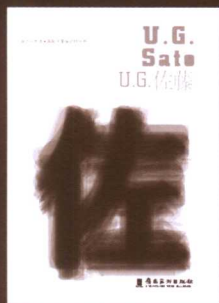
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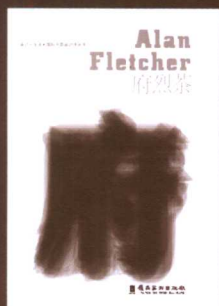
Bruno Monguzzi 蒙古齐

- 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



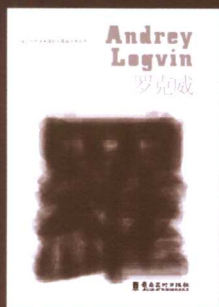
U.G. Sato 佐藤

- 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”



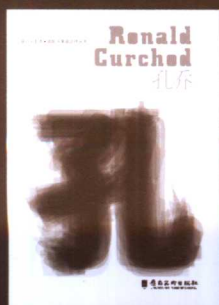
Alan Fletcher 府烈茶

- 1972 与友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敦大学的荣誉教授
- 1992 荣获大英设计暨艺术指导协会“D&AD”和纽约“One Show” 的金奖和银奖
- 1993 被授予菲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

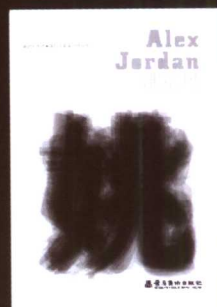


N.T.E. & Alex Jordan 姚尔丹

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



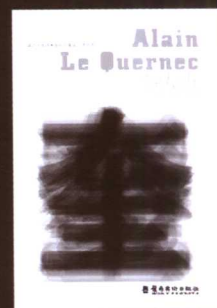
Alain Le Querrec 奎内克

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



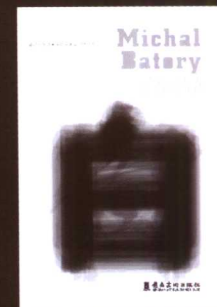
Michal Batory 白同异

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院校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

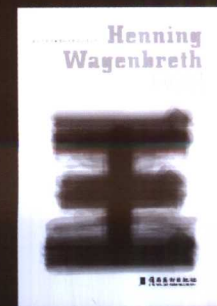
1992 Regio, 巴黎歌德学院40位德国和法国插图师展

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

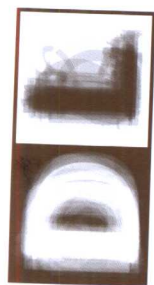
1995 波兰Rzezow 戏剧海报双年展二等奖

1996 法国肖蒙海报节一等奖



雷又西
YLOESSIL

嶺南美術出版社



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、对社会影响的反饋等因素，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”的理念关联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事，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，惊讶地问道：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——是构成主义的遗传？来自法国布列塔尼的奎内克是设计圈内的周伯通，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。 何见平2003年6月Berlin



十问十答

1. 设计在您的生活中占多大比例?

“设计是我生命中最重要之事之一。我通过它来传达信息——商业设计为谋生而作，政治设计为表达自我而作。然而，大部分的时间，我都忙于其他事业。首先是在Lemel-Cohen广告公司的工作和在特拉维夫市的Ascola-Meimad学院视觉传达设计系教课，同时还为以色列广告月刊和半月刊写作。我还是两个孩子的父亲。我只能尽可能地利用剩余的时间，来做我最喜爱的海报设计。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“我的灵感首先来自于我的生活背景，我父母于20年代生于波兰并生活在当时欧洲纳粹对犹太人的大屠杀时期，战时，我父亲在集中营度过，在奥辛维茨他们还在他的手臂上刺了号码。几乎我所有的家庭成员，包括我的祖父母在内的约150人被纳粹杀害，我想这就是对我生命最有影响的一个方面。我对人权的关注和对正义与和平的寻求都是源于我的这种生活背景。所以，一方面我的过去给我很多灵感，比如为大屠杀所做的纪念币、海报和书籍设计。另一方面，在以色列参加各种政治活动，展望这个国家的未来。政治事件在以色列重要到无法被忽视，我用几乎所有的时间来思考有关于此的新海报设计——巴以间看似永无宁时的冲突，一波未平，一波又起。和平是我创作的最主要催化剂。简而言之，我过去和现在所处的政治环境，令我总是通过揭露有争议的和具煽动性的事件，来引发观者的强烈反应。我的灵感来自于每日的报章、广播和电视中不断的有关这两方痛苦地为争执那一小片土地而进行的冲突的报导。”

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？

“早的时候，我受到超现实主义和超现实主义画家，如马格里特、达利、Delveaux等人的影响。那种元素令人意想不到的并置，对观者产生的电击般影响力令我极度痴迷。我从15岁开始便运用这种艺术处理到了我的油画作品中。如果说，开始时，我纯粹是用它来表达我个人的感受，那后来我则开始将它引入政治概念。学生时，我受影响于John Heartfield作品中的大胆和与国内某些政治力量的斗争，而毕业后，我在作品中则主要通过摄影来传递信息。我父亲是带我进入视觉传达领域和对我最有影响的人。他从记事起就鼓励我画画，他画自画像来为我作示范。他是个很“政治化”的人，这造就了一种创造力与政治敏感度的结合。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“我的生活哲学是，为人人平等而奋斗。无偏见，无歧视。尽管这只是一中乌托邦式的理想，但我认为每个人都应该尽力去追求这一目标。我相信一个社会政治海报设计师应该该是充满了热情、紧迫感，并有着与生俱来的对周遭环境的敏感和警醒。海报设计作品可以是极具煽动和挑战性的，有时可能会被社会排斥，但是记住，永远不要放弃你写信要做的东西。”

5. 您最大的生活乐趣是什么?

“我喜欢花时间去国外旅行, 见识各方的水土, 各方的人。我总是找各种机会去别的国家, 出差, 讲座, 参展, 参加研讨会等等。我常常带着我的妻子和两个儿子一起出门。除了可以会见不同的人之外, 出国旅行也使我有机会去逛各地的书店, 可以连续几天地去看我喜欢的设计、广告、摄影和其他的各类书籍。最后, 还有重要的一点, 我喜欢看电影, 除了好莱坞的影片之外, 我爱看的还有欧洲和中国电影。”

6. 促使您一直从事设计的动力是什么?

“促使我从事设计的动力就是平面广告这种媒体的迅速和直接性。与电视、广播等其他媒体相比, (平面广告) 作品可以花费最少量的时间和金钱但却达到最大的冲击力。另外, 我个人对创作的喜好也是我热衷设计的另一个重要原因。”

7. 您如何理解您最大的个人成就?

“如果说个人的最大成就就是获得公认的赏识、承认和赞誉, 而其外在的形式即是获奖的话, 那么迄今为止, 我获的最高奖项应该算是韩国双年展全场大奖和墨西哥金奖, 代表着我成功地把观念传达给了国际观众。而事实上, 我认为我个人事业的真正巅峰却应该是我 1988 年在汉堡艺术和手工业博物馆的海报展。那次的主要参展作品是一幅 6 x 2 米的巨型海报, 是我父亲被关在奥辛维茨纳粹集中营时胳膊上被刺的号码的一个放大。在历经了大屠杀过后的半个世纪, 能够在德国的民众面前展示这样的图像, 的确是一件极难得、极生动和感人至深的事。”

8. 您如何处理您的空闲时间?

“每周六是以色列传统的‘安息日’, 是不工作的日子, 我便在家与家人一起休息, 读读圣经。而自从有了自己的广告工作室之后, 我便很少能有空闲时间, 再加上我还有在特拉维夫 Ascola-Meimad 艺术设计学院视觉传达系主任的职务, 要见学生, 要为广告杂志撰写文章, 所剩时间寥寥无几, 也就只是看看书, 上上网而已。”

9. 您的业余爱好是什么?

“可能听上去会很荒谬, 我的业余爱好是海报设计。在我的生活中没有明确的界限去区分职业与爱好, 或是孰好孰坏。”

10. 您准备何时退休? 退休后您如何选择生活方式?

“在 46 岁时回答这个问题似乎为时过早, 10 年后吧, 那时, 我大概会退休但还是希望能继续海报艺术的创作。”

10 answers for 10 questions

1. How is design present in your life?

"Design is one of the most important things in my life. Through its methods and instruments I can convey messages - commercial ones for a living and social as well as political ones as a personal need and a 'pine line' for transmitting my own ideas. However, most of the time I am busy with other subjects: First of all as a partner and the creative director of Lemel-Cohen advertising agency and then as head of the Visual Communications Design Department in Ascola-Meimad college in Tel Aviv. Moreover, I write for the monthly Israeli advertising magazine and the bi-monthly design magazine. Last but not least, I am a father of two children, which keep me quite busy. So in the little time I have left I try to do the maximum to design what I love most: posters."

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

"My inspiration comes first of all from my personal background. My parents were born in Poland in the 1920s and lived through the horrors of the Holocaust in Europe. My father spent the war in some concentration camps, among them Auschwitz - where he got a number tattooed on his arm. Almost all my family - of both my parents - was murdered by the Nazis (around 150 people) and I think this is one of the most influential aspects of my life. I guess it is from this background that I got my awareness for human rights, for seeking justice and peace. So on the one hand, I was inspired by the past, designing for example, memorial coins for the Holocaust, posters and books, and on the other hand taking part in the political issues in Israel today, thinking of the future of this country. The intensity of the political events in Israel is so strong that it would be impossible to ignore it, so I find myself all the time thinking about new posters regarding the situation - the endless war between both sides, Israelis and Palestinians. This roller coaster of war, peace, war, peace is a tremendous catalyst for acting and creating new ideas."

In short I can say that my past and the political present brought me to this role of being a 'protector', revealing issues that are controversial and provocative in order to raise attention and through a sort of 'shock' on the viewer's side create a reaction. My inspiration comes daily from the newspapers, radio, and television - that constantly deal with the problematic relationship between those two tormented nations fighting over such a tiny piece of land."

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

"From an early age on I was influenced by the art stream of surrealism and the surrealist painters Magritte, Dali, Delveaux and others. I was fascinated by the surprising juxtaposition of elements that had a 'shocking' influence on the viewer. Those artistic manipulations caught my eyes and I started

to adopt this technique in my oil paintings already at the age of 15. If at the beginning of my work I did it as a way to express my personal feelings, in the later years I started to use it for political concepts. During my studies I was influenced by the boldness of John Heartfield's work dealing with the fight against National Socialism and gradually I picked mainly photography to convey messages in my work.

The main influence and the person which eventually brought me to the visual expression was my father who encouraged me to draw since I can remember myself - and he set an example by painting himself. I guess this 'drive' and the fact that my father was a very political person created the combination of creative action and political awareness."

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

"My philosophy of life is that first of all we should fight for equal rights for every person - although this is of course a utopic wish. Each one has to try to achieve this goal, to give a chance to everyone and not be afraid of 'the other', fight prejudices and racism. I believe that as a social-political poster designer you have to be first of all passionate, obsessive and to have a 'built in' awareness and sensitivity about everything surrounding you. Sometimes your posters can be provocative and sometimes you will be rejected, but never give up doing what you believe in."

5. Which was the happiest moment in your life?

"My most enjoyable time is time spent abroad, meeting other people from different countries. I try to always find a reason to travel to other countries and so most of the time combine it with my work, sometimes as a lecturer, sometimes in exhibitions and biennales. I try to combine it usually with my whole family, my wife and two children. Besides meeting other people, being abroad gives me a good opportunity to visit book stores that I love and to see design, advertising, photography and other books for days in a row. And last but not least I love to go to the movies - besides the Hollywood style I fancy European films and also Chinese ones!"

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

"My motivation to stick to design stems from the fact that this is a medium which was always very quick and direct. This is also why I chose advertising design, where my work can have the maximum impact in a minimum amount of time and price. I compare it for example to television, radio etc. I also stay in this field because I have this personal passion to create. To be continued...."

7. What are your top personal achievements?

"I think that top accomplishments have to do with recognition and usually you get recognition in the form of prizes. So for the moment the Grand Prize in the Korean Biennale or the Gold Medal in Mexico were the top achievements, when I succeeded to convey an idea to an international audience. But as a matter of fact I feel that my poster exhibition in the Museum für Kunst und Gewerbe in Hamburg in 1998 was a real peak moment in my

personal career. One of the most central works in the exhibition was a large poster - 6 x 2 meters - of an enlargement of the number on my father's arm, which as tattooed on during his imprisonment in the Concentration Camp of Auschwitz. The fact that 50 years after he survived that Holocaust, I could show this picture in Germany to thousands of people was a very dramatic and emotional event, one of the ones which very rarely happen in life."

8. How do you manage your free time?

"Once a week on Saturdays (the Sabbath, which is not a workday in Israel) I stay home and find time to be with my family, rest and sometimes study the bible. I rarely have free time since I have to work in my advertising agency, and additionally, as the head of the Visual Communications department in the Ascola-Meimad-College of Art and Design in Tel Aviv, meet students, write articles for the advertising magazine in Israel etc. So during the very little free time I have left I like to read books and surf the Internet."

9. What are your hobbies?

"It may sound absurd, but my hobby is poster design. In my life there is no real division between professional and personal, for better and for worse."

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

"At the age of 46 that still seems very far away, but I guess that in 20 years I will be able to quit working and hopefully continue my poster art"

雷又西：前线彼岸

来自以色列的政治海报家

写这篇文章的时候，以色列和巴勒斯坦人仍在街头巷尾自相残杀。雷又西的政治海报展又一次提醒了人们必须中止这种暴力行为。落基山艺术与设计学院，菲里浦·杰·斯第尔画廊这次展出的他的近十年来的作品选是对我们的价值观、宗教观和正义感的质询。展览的主题包括了：国际特赦，中东暴力与政治，纳粹大屠杀以及联合国的无力。这些海报作品的尺幅都特别大，有些在以色列是以大看板 and 车体广告的形式展示给公众的。 <

P147,148/149 《缝合线》，是一幅大比例的海报，将一条垂直形态的密实伤口缝合线呈现在观者眼前，给人意想不到的强烈感触。一方面，我们通过它经验到同一种灵魂的分离和拼凑，另一方面，则是一种勉强凑合的短暂的和平与永远无法平复的裂痕。视觉上这份密实的缝合线给人带来的是一种无法逾越的巨大恐惧感。这也隐喻了在这块伤痕累累、一分为二的土地上，真正持久的和平永远只是一个理想。 <

P22/23 雷又西的作品也大力抨击纳粹主义的恐怖。1995年的作品《6位数字》是他父亲胳膊上在纳粹集中营记号的一个特写，刺在肌肤上的6个不同寻常的数字，令人联想到隐晦其中的六百万人数。他言简意赅地将观众直接引领到了对那个年代失去的人们的纪念。这幅海报比当时在汉堡市艺术与手工艺博物馆展出时

Yossi Lemel: Beyond the Front Line

Political Poster Art from Israel

At the time of this writing, Israelis and Palestinians are killing each other in the streets. Yossi Lemel's exhibition of political poster art fuels the necessity for a halt to the violence. The selection works produced over the past ten years in the Philip J. Steele Gallery at Rocky Mountain College of Art & Design challenges our social values, religious identities, and our sense of human justice. The subject matter in this show include, Amnesty International, Middle East violence and politics, the Nazi Holocaust, and the impotence of the United Nations. The posters are extremely large and in some cases have been exhibited as billboards and bus shelter advertisements in Israel. <

P147,148/149 "Seam Line", a large-scale poster blindsides the viewer with a vertical wound tightly stitched together. On one level we experience the sewing up of a single soul, on another we experience the attempt to bind together some form of temporary peace. The wound is sutured so tightly that it creates a mountainous scare impossible to traverse. The image becomes a vast injured landscape with clear demarcations. The implication is that no peace will ever materialize and that the process of binding together is only temporary. <

P22/23 Lemel's work also struggles with the terror of the Holocaust. "Six Numbers" dated 1995 is a monumental poster showing an extreme close-up of his father's tattooed arm. While there are six unique numbers branded on the skin, one simultaneously sees the metaphor of Six Million. The absolute

编者按：“Olivero Toscani”意大利平面设计大师，摄影家，长期担任贝内纳通公司的平面设计。

*John Heartfield 德国海报艺术家，30年代创造大量照片剪辑手法的海报，内容大多反对纳粹和希特勒的军国主义，曾被纳粹迫害，出走布拉格，后到伦敦，二战结束后回到莱比锡。

的尺幅更为庞大。如果说《缝合线》展现出的是持续不断的伤痛，《6位数字：奥斯维辛集中营解放50年》在德国的展出则开创出一条历史记忆的通路。< P83 《谁是犹太人》不啻为此次展览中最具争议的一幅作品。一个正面的裸露的女性，阴部遮了一个半透明的三角几何形，影像重叠出一个六芒星形——犹太的大卫王之星，可以想见这幅作品在以色列所引起的轩然大波。作者解释说在他的祖国以色列，基于东正教义而定的法律中规定唯有犹太母亲所生的孩子才是真正的犹太人。具讽刺意义的是，纳粹大屠杀中遇害的六百万人，并非全为犹太母亲的孩子！我们同样可以由Olivero Toscani* 1996年为“贝纳通”所作那幅争议性的广告作品中发现与雷又西这件作品的共通之处。三颗毫无分别的心脏排成一直线，文字“黑、白、黄”赫然印于其上。他们俩都在向种族歧视发出质问。<

这类挑衅性海报在现代和当代艺术中已经不是一个新现象，雷又西与摄影蒙太奇的革新者John Heartfield*（原名Helmut Herzfelde）的相似便是一个实证。后者曾在德军中服役，之后宣泄出对当时的魏玛共和国和正处于成长阶段的纳粹党的极度不满。而雷又西则在以色列军中服过役，亲身感受了犹太人与阿拉伯人之间的恐怖和暴力。这次参展的《拥有一个和平与繁荣之年》，运用了蒙太奇的手法，一黑一白的两只鸽子，并肩翱翔，直直地望向观众的眼睛。这与Heartfield 1919年的名作，白鸽掠过德国刺刀所表达的那种暴力为和平所取代的观念正好相反，雷又西传达的是一个犹太人与阿拉伯人和平共处的超现实主义中东白日梦。<

simplicity and economy of means immediately establishes a sense of connection and memory of a generation lost. This poster was exhibited in the Museum Für Kunst und Gewerbe, in Hamburg at an even larger scale. If “Seam Line” remains a recurring wound “Six Numbers: 50 Years Since the Liberation of Auschwitz” shown in Germany opens a corridor for reconciliation.<

P83 “Who is a Jew” is without question the most controversial image in the exhibition. We are shown a full frontal female pubic area with a translucent triangle drawn over a photographic representation. The visual effect yields a Jewish Star of David. One can only imagine the outrage this poster could foster in Israel. The designer explains that within his homeland Israeli law (based on orthodox tradition) dictates that a child is Jewish only if it was born of a Jewish mother. The irony here is, the six million who perished in the Holocaust were not all conceived from Jewish mothers. One might find connections between this startling image and a controversial advertisement produced by the art director Olivero Toscani for “The United Colors of Benetton” in 1996. Three indistinguishable human hearts are lined up in a row with the words, “Black, White, Yellow” overprinted on the photographic images. Toscani and Lerner both ask startling questions about race and ethnicity.<

The subversive poster is certainly not a new phenomenon in modern and contemporary communication. Analogies between the photomontage innovator John Heartfield (originally named Helmut Herzfelde) and Yossi Lerner are evident. Heartfield served in the German army and later took out his rage against the Weimar Republic and the growing Nazi party. Lerner served in the Israeli military and experienced first hand the terror and violence between Jews and Arabs. “Have a Year of Peace and Prosperity” is a poster in the current exhibition that makes use of electronic montage

这次展览更加巩固了雷又西的一流平面艺术家的地位。技术上,他利用我们这个电脑时代的喷墨打印以及丝网印刷来输出图像。艺术上,他钟爱永久不衰的对称构图。他的作品风格极为简约,使得任何人在美术馆中观看了之后都能回想起并描述出海报的内容。Mies van de Rohe* 的主张“求多”不适用于此。

Martin Mendelsberg, 落基山艺术与科学学院平面设计及媒体交流部主任

to present two doves one black, one white hovering side by side and looking directly into the viewer eyes. This work is a direct opposite of the well known 1919 Heartfield image of a white dove scoured on the end of a German bayonet. Lemel does a direct turn-a-round and produces a kind of surrealistic Middle East fantasy where Jews and Arabs live side by side in blissful harmony.<

This current show reinforces Yossi Lemel as a premier graphic artist. Technically the designer makes use of computer generated photographic images that are output with ink jet and silk screen printing techniques. His compositions are timeless as he exploits the lasting power of symmetrical compositions. The work is kept to such a minimum of image and typography that it is possible for one to reconstruct and describe the poster's content well after it has been experienced in the gallery. Mies van der Rohe's stand, "more is less" certainly applies here. The show has been carefully installed by Gallery Director, Lisa Spivak and is on view until February 26, 2002.<

Martin Mendelsberg, Chair, Graphic Design & Interactive Media Rocky Mountain College of Art & Design

编者按: *Mies van de Rohe (1886 - 1969) 德国建筑家,曾任包豪斯校长,奠定现代主义建筑风格,提出“少就是多”的设计理论。二战前移民美国。他的代表作之一是柏林斯图加画廊。

P13: 雷又西在国际大板以色列特拉维夫的画廊举办个展 / 1997年