

# 暗黒の集会



WARNING:AMAZING HAZARD

Open up carefully...and defend a heart complicated parts.

Not for golden agers over ninety-nine

PARTY IN THE DARK



FANTASY MAGAZINE Special Issue



## [幻想]视觉

Cool系列

黑龙江美术出版社





## 图书在版编目(CIP)数据

黑暗的集合. 上篇 / 苏海涛编. — 哈尔滨: 黑龙江美术出版社, 2004.5  
(幻想视觉 COOL 系列: 1)  
ISBN 7-5318-1180-4

I. 黑... II. 苏... III. 艺术-设计 IV. J06

中国版本图书馆CIP数据核字(2004)第033500号

# 幻想视觉 Cool 系列 暗黒の集会

书 名 [幻想]视觉 Cool 系列(上卷)  
暗黒の集会

作 者 [幻想]编辑部  
责任编辑 李旭  
封面设计 幻想工作室  
出版发行 黑龙江美术出版社  
哈尔滨市道里区安定街225号 邮编:150016

经 销 新华书店  
印 刷 深圳鹰达印刷包装有限公司  
开 本 889 × 1194mm 1/16  
印 张 9  
版 次 2004年5月第1版  
印 次 2004年5月第1次印刷  
印 数 1-2000  
书 号 ISBN 7-5318-1180-4/J · 1181  
定 价 59.60元(上、下册)(2CD)



[幻想]视觉丛书  
[幻想]杂志策划编辑  
您有任何建议和意见  
请E-mail至:  
casper@public.hr.hl.cn

总策划 / 苏海涛  
执行主编 / 赵勇权  
编辑 / 李鑫  
徐振国、王金震  
美术总监 / 葵智  
设计制作 / 幻想工作室

Copyright © Fantasy Studio, 2004

Illustrations copyright © individual artists

All rights reserved. No part of this book may be reproduced, or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, or information storage and retrieval systems—without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

除非另有说明, 本书所用图片均由艺术家本人提供。版权所属, 均根据国际、欧美以及世界版权公约确认。版权所有。未征得版权所有人书面许可, 本书任何部分都不得以任何形式或方式。无论是电子方式或机械方式, 也不得借助任何信息贮存和检索系统, 进行复制或传播。

2004 年中文版, 由黑龙江美术出版社出版。

◎ 本书法律顾问 孟繁旭律师事务所 孟繁旭律师



# CONTENTS

用胶水贴稳

**3**  
P32 ZDZISLAW  
BEKSINSKI

用胶水贴稳

用胶水贴稳

**7**  
P04 H.R.GIGER

用胶水贴稳

**5**  
P54 JON FOSTER

**6**  
P64 WAYNE  
BARLOW

用胶水贴稳

**4**  
P44 DAVID HO

用胶水贴稳

**2**  
P20 GERALD  
BROM

用胶水贴稳

**P04**  
休普诺斯之恶  
H.R. 齐格  
H.R.GIGER

**P20**  
暮色中的哥特旋律  
杰拉尔德·布劳姆  
GERALD BROM

**P32**  
死亡离你有多远？  
基德基斯劳·贝克斯斯基  
ZDZISLAW BEKSINSKI

**P44**  
困惑  
大卫·胡  
DAVID HO

**P54**  
凄落后的现代主义  
琼·福斯特  
JON FOSTER

**P64**  
黑暗地狱的设计师  
韦恩·巴洛  
WAYNE BARLOW

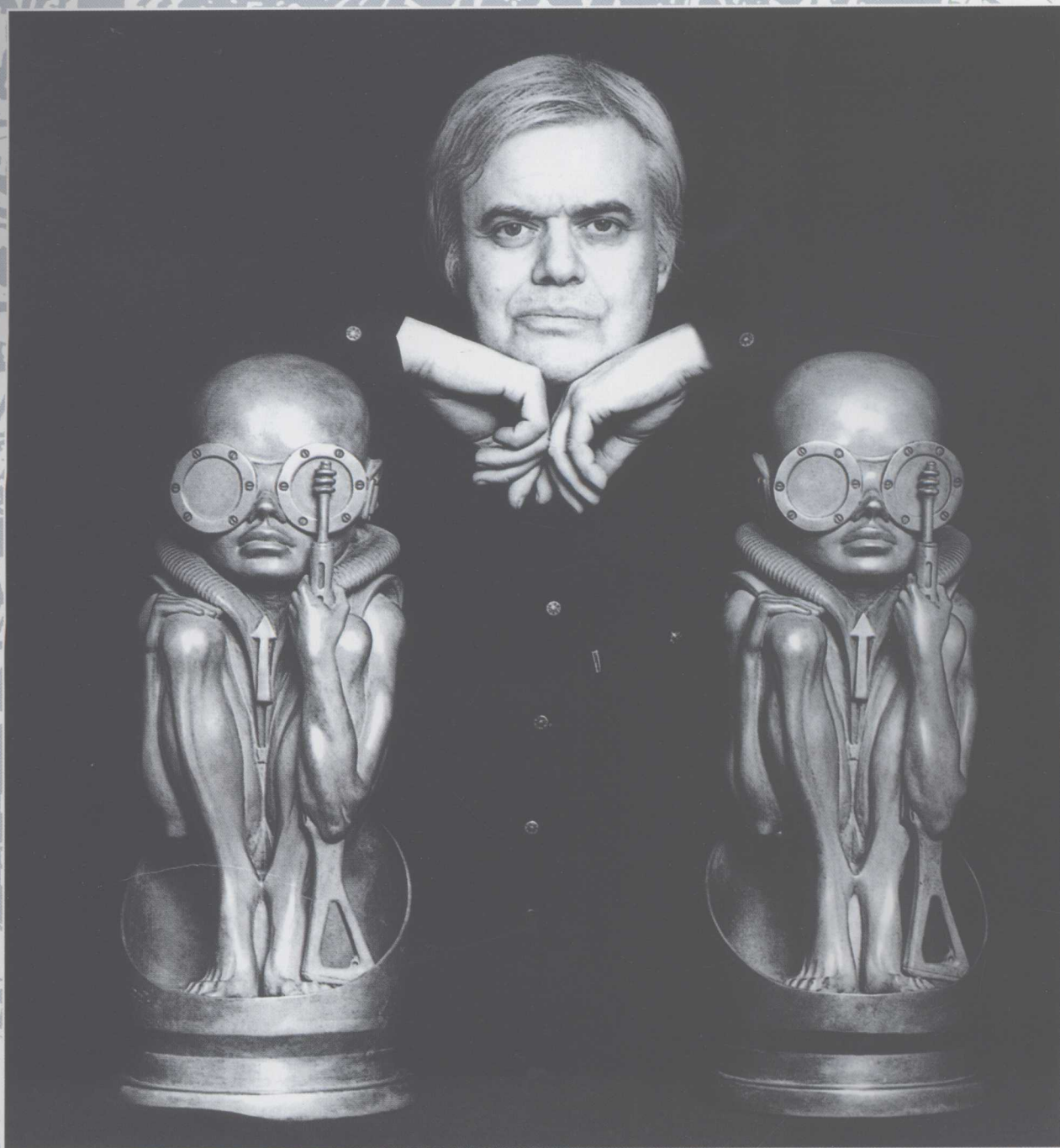




“Even a good chair can be Fine Art.”

HR Giger

HRG



# H.R. GIGER

Illustrations copyright © H.R. Giger. All right reserved.

© by



## GIGER'S AL

休 普 诺 斯 之 恶



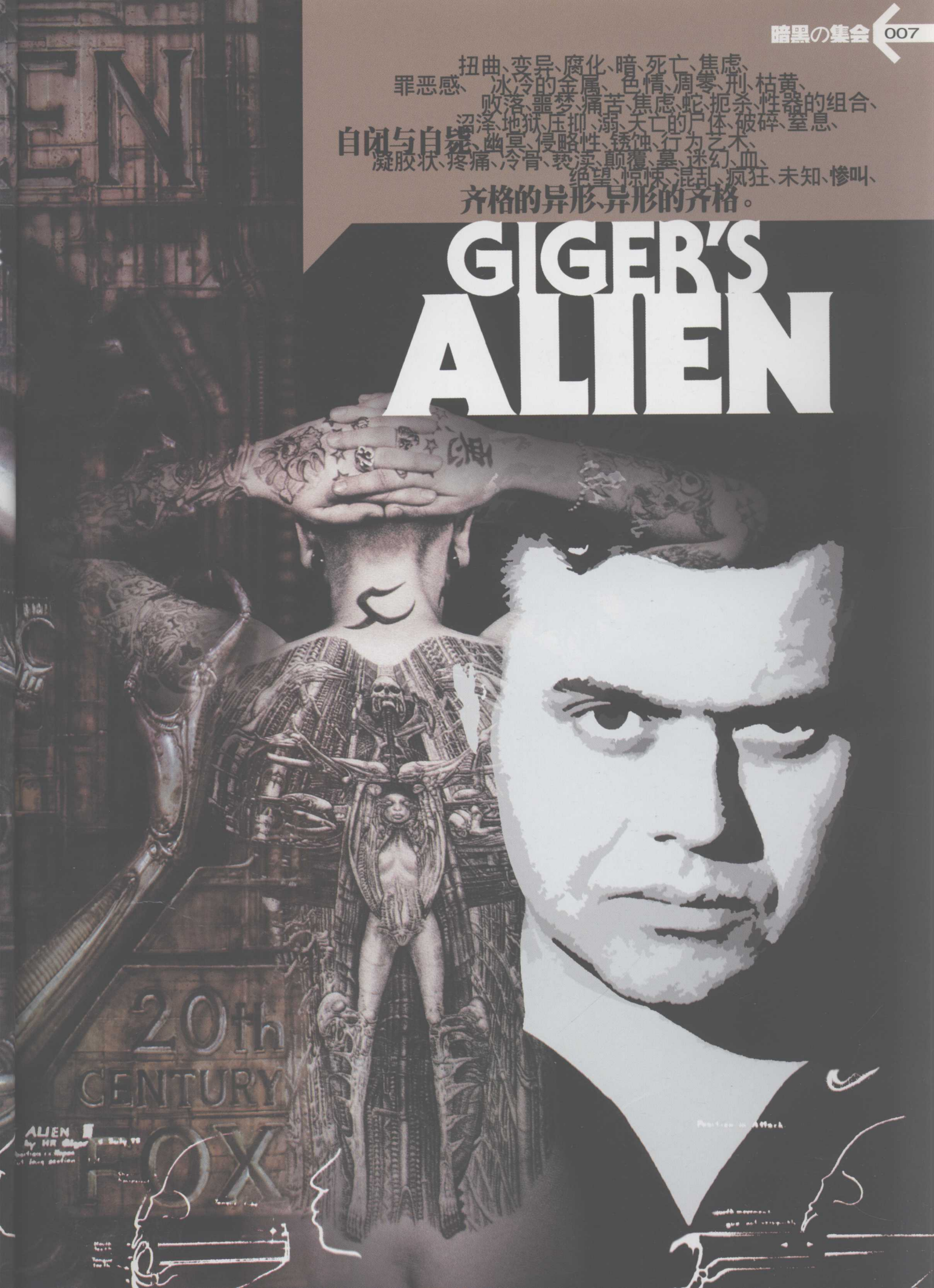
2 Position internationale

FILMDESIGN



扭曲、变异、腐化、暗、死亡、焦虑、  
罪恶感、冰冷的金属、色情、凋零、刑、枯黄、  
败落、噩梦、痛苦、焦虑、蛇、扼杀、性器的组合、  
沼泽、地狱、压抑、溺、死亡的尸体、破碎、窒息、  
自闭与自残、幽冥、侵略性、锈蚀、行为艺术、  
凝胶状、疼痛、冷骨、衰读、颠覆、墓、迷幻、血、  
绝望、惊悚、混乱、疯狂、未知、惨叫、  
齐格的异形、异形的齐格。

# GIGER'S ALIEN



ALIEN  
by H.R. Giger

Portrait in Attack

quelque mouvement  
que ne l'inspiration







十(1966年) 从KGSZ毕业, 并开始为Andreas Christen 公司供职。同时他成立了自己的美术工作室, 并开始了绘画生涯。

Having graduated from KGSZ, H.R.G. spends a while in his parents' vacation home in Poiana, Tessin. Produces works such as "Torso", "Head I", "Head II" etc. Starts a full time job as a designer for Andreas Christen, working on an office furniture program for the Knoll International Company.

十(1967年) 制作 "Beggar", "Suitcase Baby", 以及 "Live Preserve" 等作品。H.R.G. and Li move into an empty attic flat in a neighboring condemned house. Here he produces works such as "Birth Machine", "Under the Earth" and "Astro-Eunuchs". H.R. G. meets the writer Sergius Golowin and the film-maker F.M. Murer.

十(1968年) 齐格为一个30分钟的短片《Swissmade》制作道具, 这是他放弃正规职业后第一次为影片制作道具, 那时的机械人设计已经隐约有了怪异的影子了。Basilo Schmid, nicknamed Pascha, an old friend from Chur, persuades H.R.G. to give up his nine-to-five job with Andreas Christen in order to devote more time to art. H.R.G. works in the Tessin, again, for a view weeks. F. M. Murer commissions him to produce props for the planned 30-minutes film "Swissmade".

十(1971年) 齐格倍受期待的作品 "Passagen" 被展出, 受到好评。F.M. Murer has been living in London for over a year. A reason for H.R.G. and Li to visit England. Murer and H.R.G. decide to make the documentary film "Passagen" on H.R.G.'s pictorial world. London's mysterious docklands provide the first locations.

十(1973年) 齐格为70年代著名的Art Rock 乐队ELP所创作的唱片封面, 被《Rolling Stone》杂志选为历年100大唱片封面之一。Friedrich Kuhn - in H.R.G.'s estimation, one of Switzerland's greatest artists, dies. He was a frequent guest at Li and Eline's in 1969/70 and usually spent the night sleeping at the kitchen table. H.R.G. and Kuhn were bound by a deep friendship and mutual admiration. To the Zurich art World, Kuhn was a master of the art of living.

十(1975年) 齐格的妻子饮弹自尽, 对他产生了巨大的打击, 同时为了纪念妻子, 他也创作了著名的作品《Li》与《Li II》。Where the guests are invited to appear at the vernissage in way-out shoe creations, H.R.G. wears a pair of "shoes" hollowed out of fresh loaves of bread and films the guests for the documentary Giger's Necronomicon. This film is produced in collaboration with J.J. Wittmer. After this artistic stir, Li falls back into a state of lethargy and ends her life with a bullet.

十(1978年) 齐格的画集《Necronomicon》被翻译成不同语言版本发售, 反响空前强烈。同时他接受《异形》的设计。Giger's "Necronomicon" had just recently been published in several languages in the autumn of 1977. One of the first copies is sent to Dan O'Bannon, who shows it to Ridley Scott and 20th Century Fox, the company in whom the "Alien" project has found a Hollywood producer with ample financial resources. The men from the film company are convinced that H.R.G. is the right man for the project.

十(1980年) 齐格因《异形》一片获得了奥斯卡最佳视觉效果奖。New York. Bob Guccione has published H.R.G.'s erotic pictures in a fourteen-page color article in the American "Penthouse", and now sponsors the extravagant execution opening. On April 14, in the Dorothy Chandler Pavilion, H.R.G. is awarded and Academy Award for Best Achievement in Visual Effects for his contribution to the film "Alien".

十(1981年) 在美国的旅行帮助他创作了作品 "N.Y. City", 同年也参与了电影《沙丘》的设计。H.R.G.'s "N.Y. City" paintings are inspired by his five trips to New York and an important template which his colleague Cornelius de Fries, with whom he has been working on the furniture project since the mid 1980s, brought back home with him from one of his excursions into the electronics industry. Since spring 1979, in a specially-rented studio near H.R.G.'s home, de Fries has been working on a technically highly complex chair design, part of the "Harkonnen" furnishings for the film "Dune".

十(1982年) 齐格开始参与电影《The Tourist》的模型设计。并且由Brian Gibson 整理并发表了齐格70余幅素描作品与11幅美术成品。In Zurich, a table (a variation of the chair) and a mirror frame have now been added to the furniture program. These are exhibited and tested in the Nouvelle restaurant. H.R.G. and Mia divorced after approximately one and a half years. They remain good friends. In the fall, H.R.G. begins designing the preliminary presentation for "The Tourist" for The Universal film company.

十(1985年) 齐格被米高梅电影公司委托, 为《驱魔人》第2集一片做场景创作。Commissioned by MGM to create various horror scenes for the film "Poltergeist II", under the direction of Brian Gibson. On December 1, 1984, H.R.G. and his manager fly to Los Angeles. H.

R.G. is signed for the film. Giger's colleague, de Fries, hired by Richard Edlund (Boss Film), tries to push through as many of Giger's ideas as possible.

十(1987年) 齐格将总计2吨重的作品运往日本做展览, 引起了巨大轰动。据统计每日有多达两千日本人进场参观。齐格也在日本建立了 "齐格酒吧", 一切设计皆出自他个人之手。现在酒吧已搬迁至瑞士。Exhibition in Japan organized by the Seibu concern, Tokyo. In addition to the themes of Giger's "Alien" and "Poltergeist II", the show includes the original Alien monster, a Harkonnen Chair and other original paintings. H.R.G. paints a "Japanese Excursion" series especially for this exhibition a Japanese Giger Fan Club is founded (H.R. Giger Fan Club, Biomechanoids 87).

十(1988年) 齐格最重要的两本书《Necronomicon》和《Alien》面世, 这也成为齐格美术爱好者最宝贵的收藏品。After the exhibition in Japan, the most important Giger books Giger's - "Necronomicon 1 and 2" and Giger's "Alien" - are translated. The Japanese Giger Fan Club issues a limited edition of 100 signed and numbered copies of their annual publication. A ten-volume edition of A. Crawly and individual works by Lovecraft and T.

十(1991年) 被 Bill Malone 邀请参与电影《Dead Star》的造型设计。Design work for the film "Dead Star" by Bill Malone. Exhibition "Les Livres D'Esquisse" at Macadamia M.J.C. de Cluse, Cluse. "Arh+ book" vernissage at the Galerie Art Magazin, Zurich.

十(1993年) "异形" 的展览在苏黎士大获成功, 外星怪兽似乎格外受观众青睐。齐格于同年, 被邀请参加《异形3》的造型设计。The "Alien" exhibition opens in the Museum Baviera, Zurich. Roman Guttinger shows a large selection from his private collection. The exhibition is chiefly devoted to "Alien 3" One-man retrospective in the Galerie Humus. Interview with ARTE TV.

十(1994年) 齐格被邀请为《永远的蝙蝠侠》设计蝙蝠车, 仍然体现了他一贯的诡异风格。Sascha Serfoezoe and Mia Bonzanigo assume charge, on Giger's behalf, of exhibitions in German, French and Italian speaking locations. One-man show entitled "Giger's Watch Abart" in the Galerie Mangisch, Zurich; one-man show in the Galerie Eclipse, Locarno.

十(1995年) 齐格再次与米高梅公司合作, 为电影《异形》制作造型设计。He develops the special gift of being able to decipher H.R.G.'s handwriting without wanting to change its content or put it in good German. Together with computer graphics specialists Fabian Wicki in Berne and PanVision, H.R.G. creates 3-D images for a 1996 Benedikt Taschen calendar and begins on the book "www.H.R. Giger.com".

十(1997年) Benedikt Taschen 出版齐格的新书《www.HRGiger.com》。Giger's new book "www.HRGiger.com" is published by the publishing company Benedikt Taschen (Cologne), an authentic life story Giger's from the early sixties till today.

十(1998年) Benedikt Taschen 出版齐格的新书《Mystery of San Gottardo》, 并继续担任《异形2》的造型设计。Giger's new book "Mystery of San Gottardo" is published by the publishing company Benedikt Taschen - Cologne. Book "H.R. Giger's Retrospective 1964 - 84", Morpheus International - Los Angeles.

十(2000年) 齐格庆祝他自己的60岁生日, 当天有一百万人登陆他的官方网站。H.R. Giger celebrates his sixtieth birthday. More than 1.000.000 visitors on Giger's official WebSite www.HRGiger.com.

十(2001年) 由于齐格的事物繁忙, Carmen Scheifele 与 Ingrid Lehner 接手开始帮忙打理艺术馆与酒吧。Carmen Scheifele and Ingrid Lehner replace Barbara Gawrysiak as the directors of the HR Giger Museum. Upon her retirement, Ms. Gawrysiak elects to midwife the twin rebirth of her sentient limbs as the Biomechanoid fledglings, Barbie and Gawy.

十(2002年) Dr. Stanislav Grof 撰写编辑, 并由 Taschen Verlag 出版社出版《ICON HR GIGER》。The Taschen Verlag publishes ICON HR GIGER 2002 with text by the world famous psychiatrist? Dr. Stanislav Grof, a good friend and loyal supporter of Carmen and HRG. The foreword is by Les Barany, Giger's agent and friend.

十(2003年) 纪念齐格艺术馆、酒吧开馆艺术表演拉开帷幕。同年, 齐格名为 "Sabotage" 的作品在芬兰的 Harakka 岛揭幕。April 12, celebration for the opening of the HR Giger Museum Bar and the opening of the Martin Schwarz exhibition, "Among the Living", in the Museum Gallery. August 30, the unveiling HR Giger's "Sabotage" sculpture on Harakka Island, Finland. September 5, opening of the exhibition, "HR Giger, Woodstock 2003", curated by leslie Barany in Woodstock, New York. August 7th, the presentation of Giger's new sculpture.



Hieroglyphics 尺寸:200 × 140cm 齐格编号:384

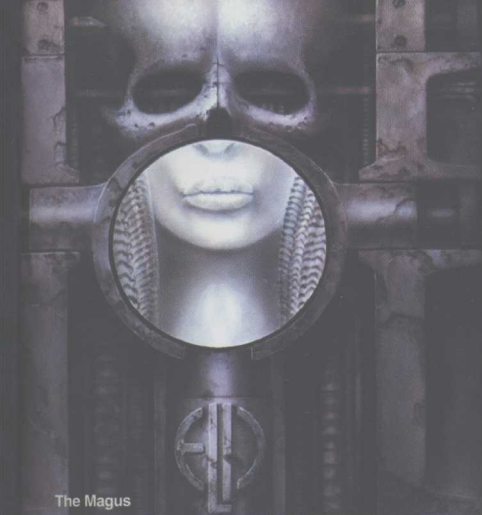




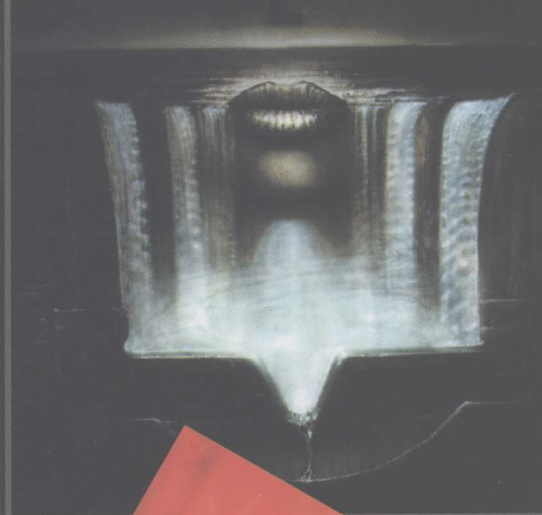
我们可以用黑暗形容齐格的作品，但是齐格本身就是一种对黑暗艺术的概括。  
我以为的齐格生活应该如此——外出活动时间一般在午夜十分，且挑选月黑风高的日子，带着两个大麻袋跑到医院的停尸间，偷两具尚有余温的尸体或者扛着板儿锹窜到某某公墓刨出两副掉了渣儿的骸骨；白天的时间则躲在自己阴森可怖的实验室里组装这些“战利品”，将它们解剖、拼接、缝合，不时脸上会有青色的狞笑；而天黑之后他则拿出自己的画布，听着低沉压抑的奏鸣曲，对着悬挂在房梁上的“模特”进行让人作呕的艺术创作——24小时，他不需要睡眠，因为他便是制造噩梦的休普诺斯。

**Alien monster IV**  
尺寸:140 × 140cm  
齐格编码:408

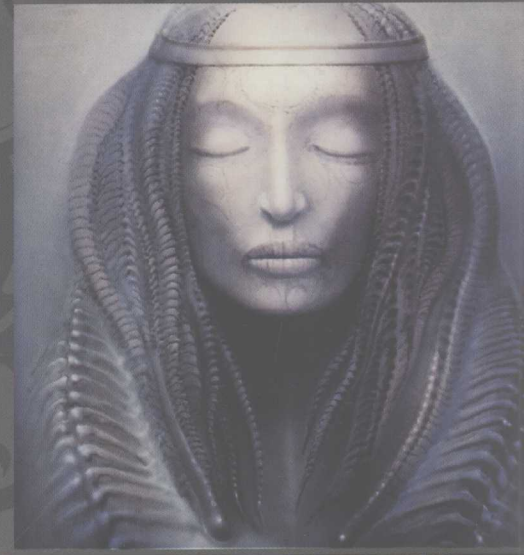
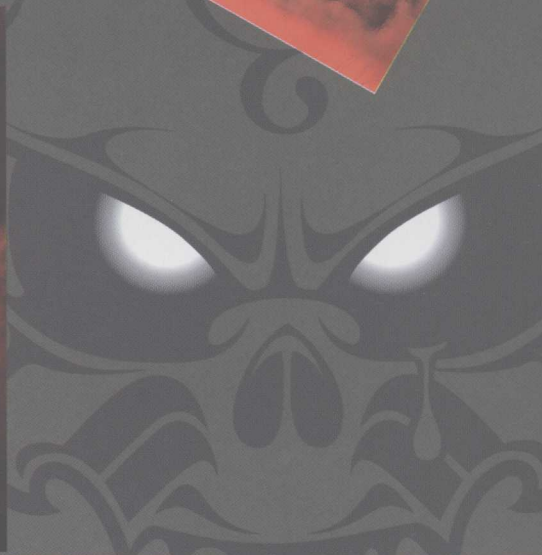
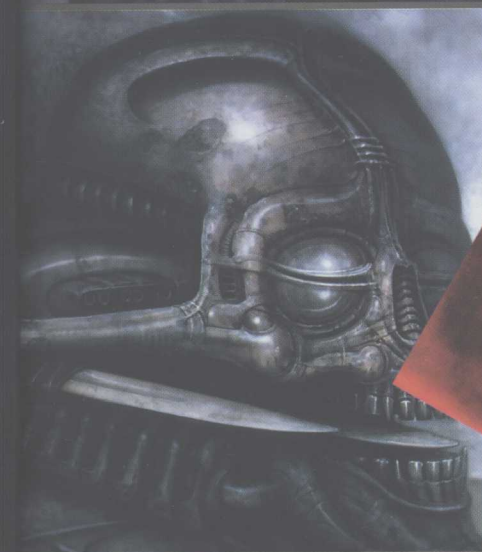




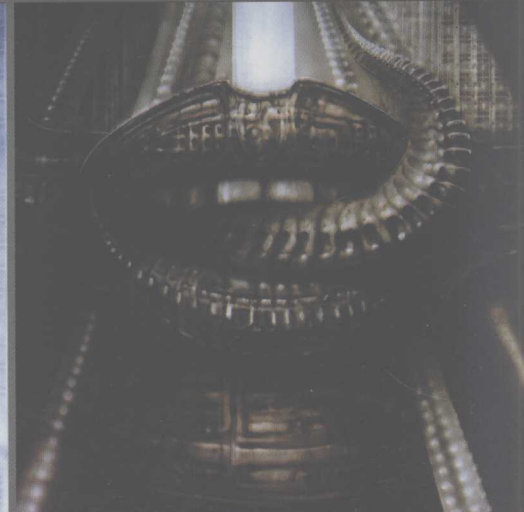
The Magus



Biomechanics



Furter Killer

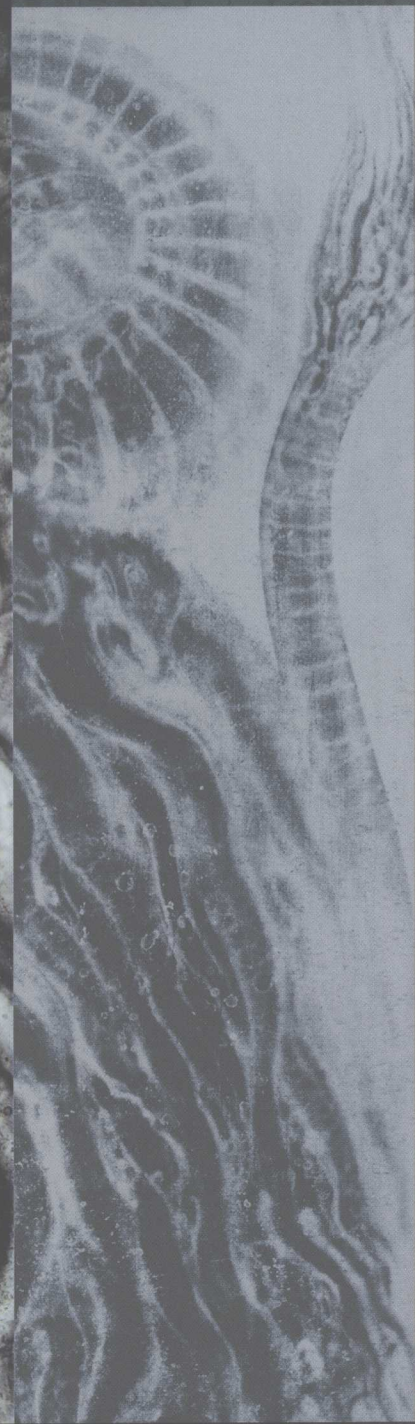




事实上，普通的人，又不是很普通。普通的生活、成长、结婚、有事业、有乐器的特长与美术的造诣、家庭有阴影、心理有阴影、给别人制造阴影：一个艺术家获得的奥斯卡奖让他不再普通，还有在黑暗艺术中的地位、已成风景区一般吸引各地游人的艺术馆，被喻为有机机械画风旗帜的超现实主义画家。还有，他的每一幅画……都是——不平凡的……



**Master and Margeritha**  
尺寸:100 × 70cm  
齐格编号:307



在他的艺术品中，那种将人类改造后的“标本化”是让人窒息的。这种风格是与 Giger 的幼年经历密不可分的。他的父亲就是当地著名的医生与药剂专业学会的会长，生活在这样的家庭，使 Giger 自幼便对人体与生化产生了丰富的想象力。在他 25 岁的时候，Giger 除了在美术学院继续进修外，还开始疯狂地钻研弗洛伊德的著作，并且将自己的梦境在日记本中一一记录。（齐格似乎是有“记录癖好”的人，在他之后所创作的艺术品中，每幅作品他都为其标上了序号）这些经历使得 Giger 将人体生化的超现实与弗式学派心理学对梦境阐释的超现实合二为一，成就了他日后作品的独特与“不朽”。



的长给让已喻还....

标的著这生er地在癖每得学曰





HR Giger

Madame Isabelle & Monsieur Jean-François

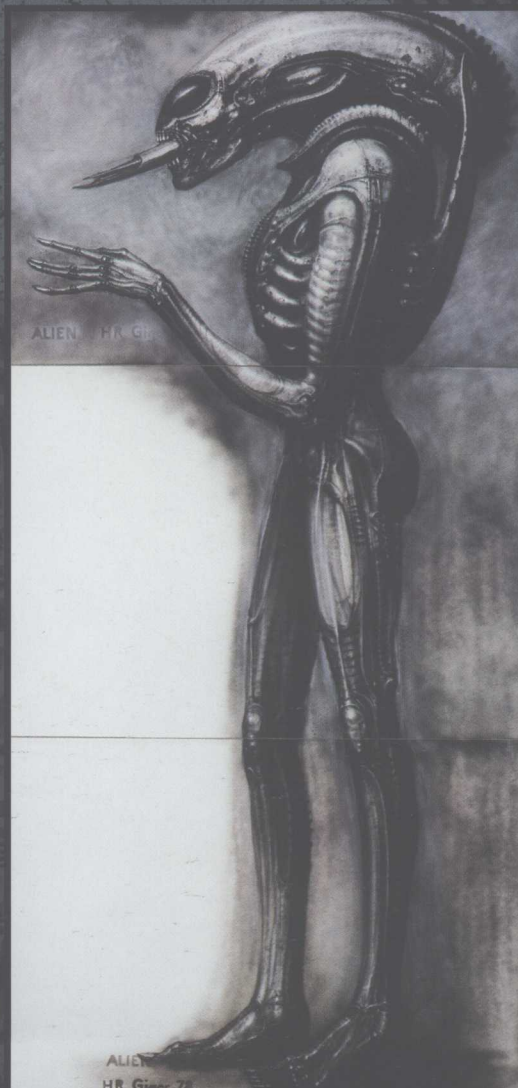
and the directors of the HR GIGER

Carmen Schaefer & Ingrid Le

**Alien III**

尺寸:210 × 100cm

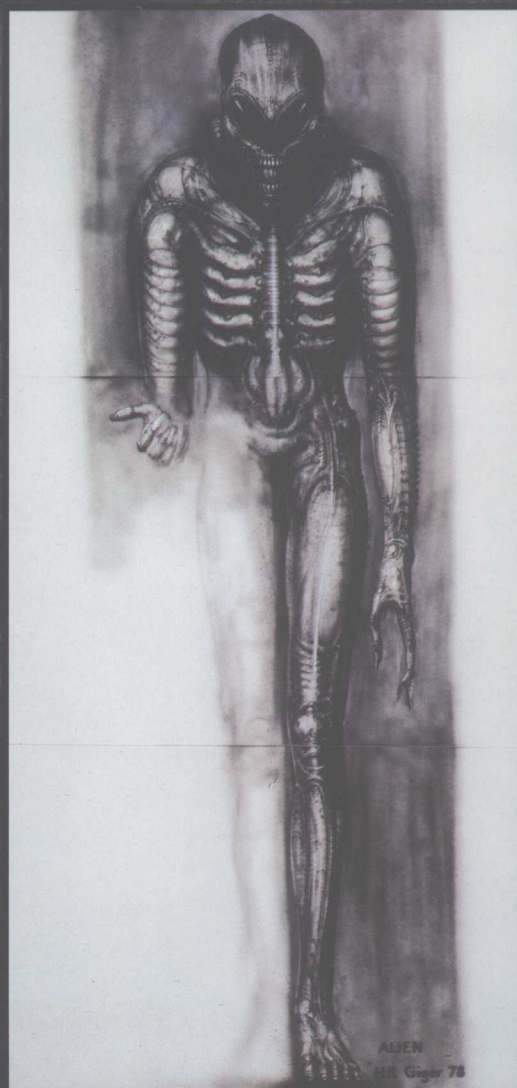
齐格编号:371



**Alien III**

尺寸:210 × 100cm

齐格编号:370



身为“噩梦的阐释者”，表面上这位“休普诺斯”似乎是在从事一种“破坏生命”的艺术创作——其主旨直指散发腐臭气息又充满罪恶感的死亡阴影——他的画打开了并非潘多拉的魔盒，更像是掀开疯狂的人体实验后倾倒在垃圾箱的

铁皮盖子。然则，这是一种最直观的接触后产生抵触的误会，如齐格本人所说：我的艺术思想其实是——创造生命。——或者，我们可以理解这种创造生命的程式，是一种异化的生存衍生。那些潜伏在黑暗中的交媾，异形在胚中孕育时静止的恐怖，婴儿在灰色泡沫中朦胧的睡眠……我们可以寻到创生与再生的迹象……只不过，我们从未因“生”而产生的压抑与焦虑，同时也在这里寻到了……

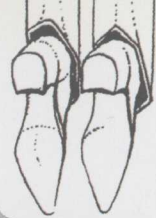
to comment on the spectacle  
HR Giger will create an exciting work  
by Mrs. Renate Wandel and Jürgen  
in demonstration of their portable with



Alien III 尺寸: 70×100cm 齐格编号: 373

**ALIEN**  
**HR Giger 78**





尽管，用了47个让人绝望的词汇去勾勒他的作品，但是，讲到这里，我们似乎看到齐格本人以及他的作品都在用一个有悖于那47个词的概念向我们昭示，这个概念便是“创造”。在与齐格谈到他的作品时他不希望我们将它们归为任何类别。它们不属于古典，也不想被划分为超现实主义，他的画面在他看来都是自然演化而成的一一“我的所作所为不需要归类，我想打动的是别人不曾触及的心灵领地”。

