

'99服饰与文化国际海报交流展作品集

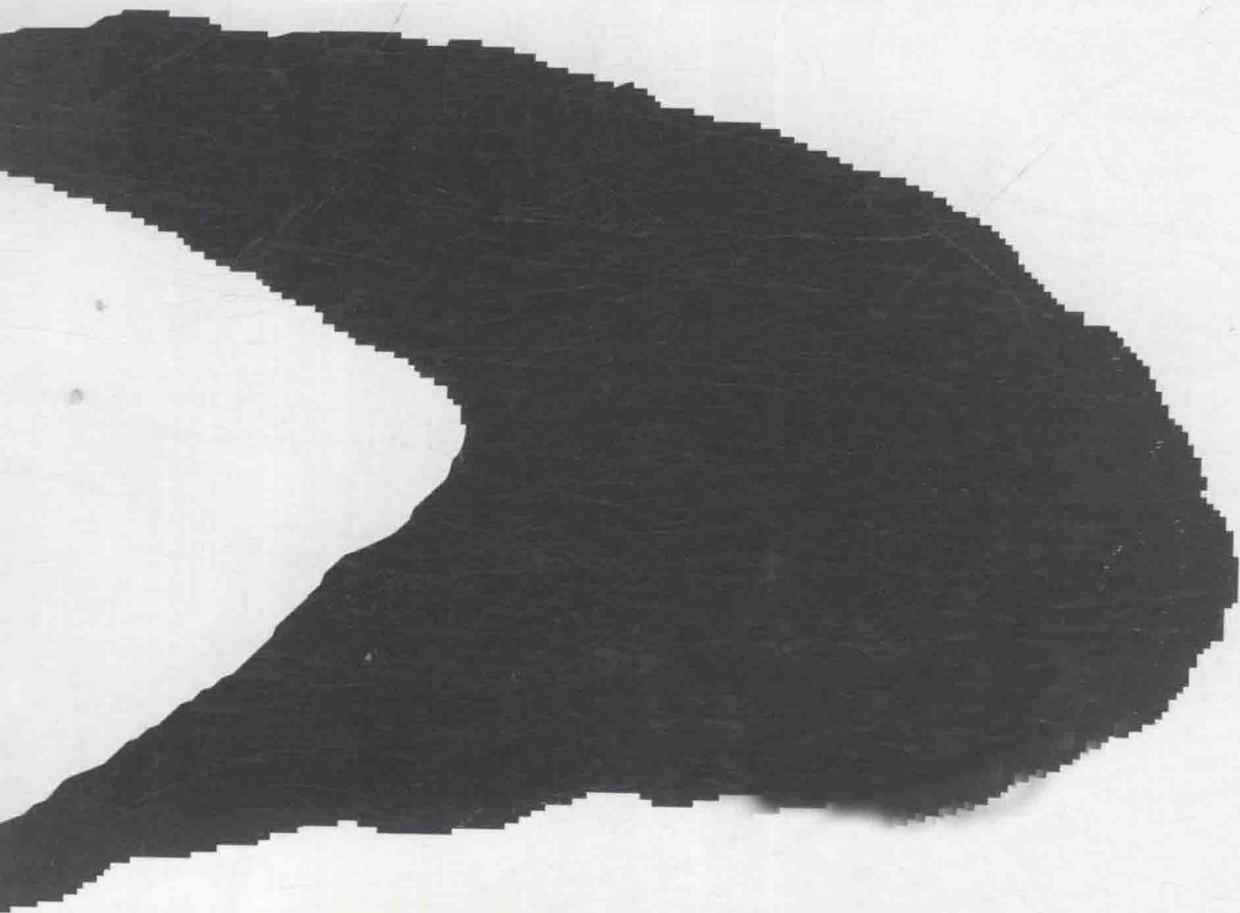
INTERNATIONAL

FASHION & CULTURE

POSTER EXHIBITION '99



'99服饰与文化国际海报交流展作品集  
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FASHION & CULTURE  
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## FOREWORD



### 海报相关二三事

宁波国际服装节组委会、宁波市文化局、中国美术学院视觉传达系、宁波平面设计师协会和台湾设计界的朋友联袂策划举办'99服饰与文化国际海报交流展。消息来得十分突然，九届美展艺术设计展区由组件送稿到评审的锤声刚刚落定，这样一个颇具规模的海报交流展又已经在紧锣密鼓之中，足见海报设计发展的急骤步伐，同时也不由想起几件相关的新事与旧事。

台湾平面设计名家林磐耸先生是中国美院的客座教授。这几年来，平面设计界的几项大活动都有他的身影，他频繁地跨越海峡的学术访问和授课活动，不断地带动了两岸设计界的了解和交流。第一次与他认识，还是1995年在台湾印象海报展的展厅里，对他那用宝岛台湾的岛形来完成的系列作品印象尤深。直到今天，每当提起台湾和想到台湾的时候，那无根无茎的岛形绿叶便依稀可见，在太平洋里飘荡，在脑海里闪动。这样的海报信息量超越了任何语言而长驻心扉。

去年我院院庆之际，视传系举办了“中国美院七十周年主题海报展”。赵燕设计了“一盘棋”，车、马、炮变成了国、油、版、雕、视传、染服诸系，散落的“棋子”和棋盘下映衬着大半个世界地图，海报语赫然醒目：“中国美院走向世界”。我很喜欢这个海报，至今还把这幅海报贴在办公室里。近两年视传系频频参加各类主题海报展，每每都有奖牌在握，可谓步步为营，运棋有方。此次，又荟集了海内外设计名家，与宁波平面设计师协会策划组织了'99服饰与文化国际海报交流展，下一步更不知还有怎样的腾车飞相之举呢！

三月那淅淅沥沥的小雨中，香港设计名师靳埭强先生设计展在我院陈列馆展出。靳先生的海报作品带着雨意，带着淋漓的水韵。大片空白的背景上，轻抹一道漫不经心却墨韵俱佳的笔痕，映衬着某些个富于象征意味、型整而坚挺的实物，虚实相生，刚柔相济，仿佛一片静寂中的一缕清风，轻轻地拂过人心，留下依依之感，留下称之为东方心魄的微微颤音。“物我融情”，是他的海报选集的题名，也是其作品的写照。

如果这代表了海报设计隽柔的一端，那另一端——强烈厚重的一端的代表必属德国设计名家冈特·兰堡。去年冬季，我有幸在西湖边见到了这位几乎代表了德国当代海报之魂的大师。他的话很少，时时递过一分典型德国男人执重的微笑，光光的脑袋上紧紧地扣着鸭舌帽，与餐厅的浮华格格不入，却又满不在乎，十分认真地品尝着满桌的中国肴蔬，但一眼就可以看出，他并没品出那舌尖上半是鲜美半是腌咸的混合滋味。他的兴味一定仍然沉溺在怎样在颅腔状的土豆上留下深深的刀痕，正是这一类画面深刻地揭示了德国民族心理深处的疤痕，强烈震撼着莱茵河骄傲的灵魂和良知。

在今天的社会文化生活中，主题海报已经超出设计的传统范畴，其文化内涵日趋深化，越来越成为与社会、与大众、与现实联系最紧密、反映最迅速的视觉传达的艺术了。同时，由于电脑的使用，极大地丰富了海报的设计语言，开拓着视觉传达的可能性，海报正在成为视觉表达中最具明晰观念性和精神联想的一种。好的海报已经深深地融入了大众日常生活的思维和想象之中，构成我们对于相关事物的记忆和认知的重要部分，甚至深深地镌刻着强烈鲜明的民族特性，塑造着世人的灵魂。前者如那片飘落的绿叶、那盘飞腾的棋局；后者如那魂牵梦绕的墨迹、那摄人心魄的切痕。

服饰是设计艺术中另一个重要的组成部分，与平面“画”的海报相比，具有更多造“物”的意义。服饰这一造“物”艺术是民族文化中表现最为充分、特征最为明晰的一种，无疑是海报设计的极具魅力的主题。这样的主题海报将不是习见的“服饰广告”，更不是一般的“服装集萃”，而是服饰与文化千丝万缕联系的生动展现，是服饰艺术具有鲜明民族和时代特征的集中体现，是服饰这一人类最重要、最丰富、最直接的文“外衣”的精神内涵的深刻揭示。相信这个展览中一定会有不少令人难忘的佳作。

99金秋，中国世纪历史上受着亿万大众瞩目的季节，'99服饰与文化国际海报交流展和中国第三届宁波国际服装节一道，将成为一朵绚烂的礼花，在祖国五十周年华诞的辉煌天空上，备受关注。

The Organizing Committee of Ningbo International Fashion Festival, Ningbo Cultural Bureau, The Visual Communication Department of China Academy of Fine Arts(CAFA), Ningbo Graphic Designers Association and Taiwan design circle are jointly planning and organizing the Fashion & Culture International Poster Exhibition '99. The news came to us quite unexpectedly. Right after the work from the exhibits collecting to presenting them for the examination for the 9th Art Design Exhibition came to a conclusion, such a large-scale poster exhibition has been in tense preparation, from which we can see the speedy steps of the development of poster design and meanwhile, it reminds me something new and old concerning poster design development.

#### I

Mr. Apex Lin, a well-known Taiwan graphic designer, is not only a guest professor of CAFA, but also an old friend of Chinese graphic design circle. You can see his appearances in several large activities hosted by Chinese graphic design circle, and his frequent academic visits across the Taiwan strait. His teaching activities have continuously brought the understanding and exchanging to both design circles across the strait. Our first meeting was in the exhibition hall of the poster exhibition on the impression of Taiwan as early as 1995, in which his works series completed in the island shape of Taiwan were extremely impressive. Till today, whenever I think of Taiwan, I could vaguely see the rootless and stemless island-shaped green leaves drifting on the Pacific Ocean and flashing in my mind. Such poster can hardly be described in any language but deeply impressed in my mind forever.

Last Year, just as our academy was celebrating its founding anniversary, our visual transmission department hosted the theme poster exhibition on the 70th anniversary of CAFA. Zhao Yan designed "a game of chess", in which the chariots, the horses and the canons had turned into different academic faculties representing traditional Chinese painting, oil painting, engraving, sculpture, visual transmission and fashion design. A large piece of map of the world was set off right under the scattered "pieces" and the "chess board". The slogan read impressively: "CAFA IS STEPPING-FORWARD TO THE WORLD". This poster is so attractive to me that it has ever since remained on the wall of my office till today. In recent years, the Visual Transmission Department frequently has participated in various theme poster exhibitions, during which they never failed to be rewarded for their works. They are really making progress gradually, entrenching themselves at every step, and following proper methods to do everything. This time, we assemble famous designers home and abroad once again to jointly plan and organize the Fashion & Culture International Poster Exhibition '99 with Ningbo Graphic Designer Association. I will be more amazed at measures we will take next.

#### II

With the rain trickling down, the design exhibits by Mr. Jing Diqiang, a famous designer from Hong Kong, were on display in the showroom of our academy. The posters designed by Mr. Jing brought us the signs of approaching rain and the dripping water rhyme. With his gentle daub of the ink marks on the large piece of the blank back ground, some certain symbolic, well-shaped, strong objects were set off, which confined falsity and truelity, hardness with softness, just like a stroke of cool breeze blows over our hearts and leaves us the feeling of reluctance and the gentle trills we call the oriental souls. Feeling melt into everything was the title of his selected poster collection as well as a true portrayal of his works.

If such works represents the beautiful and gentle side of poster design, the other works, which represents the strong and thick one, must be designed by Mr. Gunter Rambow, a famous German designer. Last winter, I had the great pleasure to meet this master designer on the side of the West Lake, who represents almost the soul of the contemporary German posters. He spoke less, but with a smile now and then, which shows a typical German's steadiness. His peaked cap tightly pressed on his bald head, which was quite incompatible with the luxury of the restaurant, but he cared nothing about it and took seriously tasting the whole table of Chinese dishes. However, I could see with just a glance that he had failed to taste the mixed tastes of the delicate and salted flavors on the tip of his tongue. His interest must remain deeply in the deep knife-cut scar left on the cranial cavity shaped potatoes. It was this kind of that strongly reveal the scar deep in the heart of the German people and shocked the proud souls and the innate instincts alongside the Rhine.

#### III

In today's social and cultural life, theme posters are already beyond the traditional design category. As their cultural intention becomes increasingly deep, it becomes an art of the visual transmission that has the closest ties with our society, the masses and the reality, and has the quickest reflections. At the same time, the application of computers has greatly enriched the poster design language and initiated the possibility of visual transmission. Posters are becoming one of the visual transmissions that have the most distinct senses and spiritual associations. Good posters have been deeply melted into the mind and imagination of ordinary people about their daily life, making up the important part of the memory and the cognition about the relative things, even engraving the strong specific proper of the nation and creating the souls of common people. The former is like the drifting green leaves and the soaring chess game, while the later the ink marks always exist in our souls and dreams as well as the cut scar under spell.

Fashion is another important part of the design art. Compared with the posters completed by "graphic painting", it has more sense of "nature" creation. Fashion, the art of "nature" creation, is one of the national culture that has the most thorough expression, the clearest characteristics, and a charming theme of poster design. Such theme posters will never be the fashion advertisements we usually see, or a just-so-so fashion collection, but a vivid reveal about the countless ties between fashion and culture. They are a collecting reflection that has striking national and era features as well as a deep disclosure of the spiritual intention of dress, the most important, abundant and direct culture "coat". I'm sure that there will be many memorable exhibits on display in the exhibition.

The golden autumn of 1999 is a season that will receive keen attention of hundreds of millions of people to the 1999 theme poster exchange exhibition. The exhibition, alone with Ningbo 3rd International Fashion Festival, would become the splendid fireworks in the sky of our motherland's 50th anniversary birthday.





### 海报的力量

设计与文化活动和艺术是分不开的，而海报设计可说是由文化、艺术结合实用设计而产生的一火花，经过整个世纪以来不断冲击而迸发出今日的光芒。像新艺术运动与装饰艺术的风格，便赋予早期海报不凡的魅力。包浩斯的视觉语言，不仅运用于绘画上，更润泽了海报的生命力，透过超现实主义的幻想性使海报平添了表现手法。设计家运用现代艺术的抽象造型与色彩，构成了新风尚，“欧普与波普”艺术的渗注，开阔了海报设计的领域，发展为现代海报的形态。更可喜的是博大的中华文化，绚烂多彩的中国民俗艺术，在现代设计中争相启发了东方设计家的风格。

纵观现代海报的发展，欧洲、美国和日本都走得较快，而举行的国际海报交流展亦以这些地区为多。这是社会稳定、重视文化、经济能力强的反映。回想笔者第一次入选波兰华沙海报双年展是一九七八年，当时雀跃的心情难以言喻。在二十多年后的今天，我喜见更多中港台设计师在波兰、芬兰、墨西哥、法国、日本的国际海报比赛中取得佳绩，这说明了华人设计在国际间已达优越水平。

主题性的海报设计是锻炼设计师创意的舞台空间，让个人设计艺术透过主题意念、文化思索，以原创图像凝聚于一个视域之中。在同一主题中我们可见人类思维的万变，以及其意、其趣和其艺的无穷。

在千禧年来临之际，很高兴中国宁波能举办'99服饰与文化国际海报交流展这项饶富意义的活动。我们期盼海报的力量能在推动中国平面设计方面产生积极的作用，为中国设计师登上国际设计舞台建立坚固的台阶。

韩秉华

香港设计师协会主席

1999年9月

As design was born with culture and art, it can be said that the poster design is a spark of the combination of culture and art with practice design. Continuously the two aspects impacted through the whole century and further burned out present rays of light. It was like the Art Nouveau and Art Deco movement, whose style endowed the former poster with uncommon charm. The Language Vision of Bauhaus has not only been applied in drawings, but has nourished the poster as well. The fantasy of surrealism has enriched the expression technique of poster. Now more and more designers are putting the abstract modeling and color to use in their works, which has formed a new art style. The infiltrate of Op-Art and Pop-Art styles has widened the field of poster design and developed the poster into a modern form. To our delights, profound Chinese culture and splendid folk arts have inspired the style of oriental designers in modern design. To have a look at the development of modern poster backwards and forwards, we can see that International Poster Shows are always held in Europe, America and Japan, which reflects the stability of their societies, cultural value and powerful economy. When I remember that my first selected work was exhibited on International Poster Biannual Warsaw '1978, it is hard to describe how excited and cheerful I am. Today, twenty years later, I feel very glad that more designers from mainland of China, Hong Kong and Taiwan have acquired good achievements in International Poster Competitions held in Poland, Finland, Mexico, France and Japan. And it shows that Chinese design has reached a higher level.

Theme poster design has become a stage to exercise designers' originality. It has made personal design art accumulate into a field of vision by original image through theme idea and cultural reflection.

On the same topic, we can have an insight into the change of human thoughts as well as its inexhaustible interests, meanings and arts.

On the year of 2000 approaching, I'm glad that the meaningful activity, Fashion & Culture International Poster Exhibition '99, will be held in Ningbo. In the meanwhile, we expect that the power of poster will improve the plane design in China and help Chinese designers go up onto the international design stage.

Hon Bing-Wah

Chairman of Hongkong Designers Association



人生如梦，转眼进入不惑之年，服饰伴随人的一生同时，也是人生的一个缩影。

由于我在南边出生和成长，从懂事开始就对衣着有了自己的标准。标准就是当时的海军军官服饰，想长大了也去当兵。记得小时候，冬天喜欢穿飞行员毛领皮夹克，脚穿人字海棉拖鞋，自觉十分潇洒。读中学时穿过黑色罗其纱，其布料吸光不透气，现在也就见不着了。文革时期，最时髦的是穿黄卡其布军服，左臂戴红袖章，外衣上不束皮带，穿校官皮鞋，还要理一个小平头。文革后期有了一种称为“的确凉”和“灯芯绒”的布料，我都穿过。记得七十年代初在空军服役期间，当时的军服有白衬衣配兰色裤的搭配，每逢周末新换的衬衣衣袖要往上挽三层，手洗的衬衣必须经阳光曝晒过，穿上时衣服发出芬芳也算是一种享受。

对服饰与文化的概念大概在八十年代初才开始有认识，记得第一次看时装杂志是一本日本的《流行通信》，这本杂志启发了我对编辑设计的兴趣，在往后的很多年才将这种记忆付于实施。例如版面呼应的设计风格，在编辑《设计交流》时这种影响便自然地流露出来。

八六年我去香港工作，第一次学会打领带上班，第一次看时装表演，第一次为了去美国公干特地西服店订做了一套标准西装。

到了九十年代，我学会了穿黑色衣裤来表明自己的专业身份。在巴黎出差时还专门跑去Honore 瞎逛。第一次打蝴蝶结是为了去捷克布尔诺双年展领奖。九七年在大阪，在松井桂三先生的引导下花了七万日元购买一件西装，也是为了出席一个展览开幕仪式。九七年去台湾，跟好友程湘如小姐去茶室喝茶时买了一件唐装，九八年便派上用场，穿唐装去美国纽约ADC领奖。

如今，应宁波平面设计师协会邀请为“服饰与文化”主题创作海报，这也是我的第一次，展览主题相当有趣，我创作了一个“T”字去反映我对服饰与文字的观点，在一种原素上反映了两种概念。记得在八四年，我也同样创作过一个“T”字，当时是为《标志设计》封面而设计，那时我是用两种原素来表达一种概念。十多年过去了，从“T”字的创作变化看到了自己走过的路，值此机会，感谢宁波平面设计师协会主办这个有意义的展览，让我有机会回顾自己和“服饰与文化”相关的许许多多的“第一次”。

Time is a thief. You woke up, and you are in your forties. One's dress, while a life-long company, provides a reflection of one's life.

Since I was born and raised in the south, I developed my personal standards for apparel in early adolescence. The ideal back then was that of a Navy officer, I wanted to be an officer when I grew up. As a kid, I remembered my favorite for the winter was leather jacket and herring bone sponge slippers, it felt kind of 'cool'. During high-school I gave a shot at black gauze. And then it was the Cultural Revolution, kahki army uniforms and red sleeve emblems came into vogue, as drill boots and short hairs. Late in Cultural Revolution there were materials such as Dacron and corduroy, I tried both of them. And I still remember my service in the Navy during the 70s, navy uniforms back then was combined of white shirts and blue pants . we would rolled up our sleeves three time on every new shirt we change into for the weekend. Hand-washed and sun-bleached, the smell was a fine refreshment.

My recognition of "fashion and cultures" started late in early 80s. I remember my first fashion magazine was "Monthly Design Magazine" published in Japan, which inspired my interests in editorial design. This memory was put to work many years later, such as the images echo each other in two page spreads, this design style was manifested naturally in the edition of design of Design Exchange.

I went to work in Hongkong in 1986, there came the first time I wore a tie for work, my first visit to a fashion show, and the first time to go to a tailor and have a standard suit made to measure.

When the 90s arrived, I've already learned to dress in black for professional identities. During a business trip to Paris, I even made my adventure to Honore. My first try at a bow tie was for attending the award presentation of the 17th International Biennale of Graphic design Brno. During my visit to Osaka for an exhibition in 1997, I purchased a 70,000 yen suit for the opening ceremony under suggestions of Mr. Keizo Matsui. I also purchased a Tang garment during a visit to Taiwan in 1997, it was a tea break with my friend Miss Daphne Cherng. It come to help the next year, I dressed up in it for the ADC award in NY, US.

Today I was invited by Ningbo Graphic Designers Association to design of poster for the international Fashion & Culture Poster Exhibition'99. It is my first attempt at such an interesting topic. I delivery a character "T" to express my points about fashion and characters, expressing two concepts in one element. I designed an "T" to the same effect in 1984 for the cover of "Trade Mark Design", the intention was to express one concept with two elements.

With ten years behind, I witnessed my own journey through the changes in designing this character of "T". I want here to thank the Ningbo Graphic Designers Association for this meaningful exhibition, through which I am able to review the many "first time with Fashion and Culture" in my life.

Wang Xu



#### 怀疑与思考

中国人喜欢搞运动，而且运动一起来就会失控，人们在各种各样的运动中将狂热、激动、浮躁、忧郁、失望等情绪表现得淋漓尽致，他们缺乏独立的判断能力，一哄而起，三分钟热度，上升得快，下降也快。办任何事，没有一种锲而不舍、悬梁刺股和持之以恒的精神。他们参加运动的根本动力是起哄，是相互攀比。

什么运动都搞过了，惟设计运动不曾有过，环顾我们周围的环境，满目疮痍的拙劣广告就是表征，我们还真需要有一场设计运动。近年来，大江南北名目繁多的设计展览活动——什么设计博览会、主题海报展、设计作品大赛、设计交流展等等，风起云涌，好不热闹，你下台来，我登场。从表面看，象是一场设计运动的端倪，然而在千千万万个设计师中间，有多少人能真正献身于设计事业？能安安静静地坐下来悉心钻研？他们的热情到底能维持多久？他们的成千上万件设计作品是否昙花一现、是否象一团泡沫一吹即散？

回顾近20年来的设计历程，使我对设计师的恒心、对设计活动的作用以及对作品的价值产生怀疑。

##### 对设计师恒心的怀疑

本人20多年来曾参加过大大小小的设计协会十多个，它们大都坚持不了几天就衰老了，很自然地退出了历史舞台。有的协会仅有一次活动，开一次成立大会，吃一次饭，大家坐在一起发一回牢骚，然后就树倒猢狲散，各自回家煮饭带孩子。许多设计展只有首届，没有下文。众多设计师只有一件作品，既是他的处女作，也是他的代表作和遗作。他们当初亢奋激昂、踌躇满志的行为和动机非常值得怀疑。

##### 对设计活动作用的怀疑

大多数设计展的观众只是参展人员自己，他们很少看别人的作品，而最希望别人来看自己的作品。把自己关在小笼子里，自我欣赏，自我陶醉。在设计大赛中，人们最关心的是奖牌，很少人去研究优秀作品的创意与表现。设计展的社会效益很差，不能达到设计交流的目的，从而失去了设计活动的意义。设计交流展览这个形式和它的作用是很值得怀疑的。

##### 对广告设计作品价值的怀疑

在频繁举行的平面设计大赛中，大量的招贴和海报只是所谓的实验性作品。其实是既没有客户与市场，又没有内容的假作品，评选也没有对作品真假有一个评判。广告活动是一项行为，有一系列的程序，一件广告作品应该有客户的要求、有市场的制约、有宣传的内容、有独特的创意、有适当的形式等基本要素。许多广告作品仅存形式这一个因素，本人对这类作品的真正价值深表怀疑。

##### 对本次海报交流展活动意义的思考

值得庆幸的是，本次活动——“服饰与文化国际海报交流展”得到了宁波国际服装节组委会和宁波市文化局等领导的高度重视和大力支持，从而奠定了成功的基础。从作品的数量和质量来看，已经可以成为一次极重要的学术活动，预测本次交流展的积极意义有三：首先是全部海报为真作品，有客户的制约、有内容的制约，且创意优秀、印刷精良。其次是作者荟萃了一大批国际平面设计师和一大批优秀华人设计师，他们送来了自己的代表作品和专门为本次活动设计的海报。再次是交流展提供了设计师们一个极难得的相互学习和交流的机会。

预祝服饰与文化国际海报交流展圆满成功！

预祝设计师们在宁波国际海报节期间交流成功！

赵燕

1999年初秋

于杭州景云村荷花池头

## Suspect and Ponder

Chinese people love movements, and as soon as they move, they lose control. When people are in various movements, they behave incisively and vividly in such feeling as fanaticism, excitement, impetuosity, melancholy, and disappointment. Lacking of independent power of judgement, they rush headlong into mass action and keep the same mood within only a short time. Getting too excited and too melancholy is easy and quick for them. They never have the great perseverance, assiduity to do anything. The basic motive of their joining movements is gathering together to make disturbances and to compare to each other.

We have been in any of the movements except the design one. When we look around, a scene of bad, poor advertisements meets our eyes. We really need raise a design movement. In recent years, there is a multitude of design exhibitions around China. They have their invented names, such as: design fairs, theme poster exhibitions, design works competitions, design exchange exhibitions and so on. They seem to roll on with full force and really to bustle with that when one steps off, the other appears on the stage. It seems to be the inkling of a design movement. However, among thousands of designers, how many can really dedicate their lives to the course of design and sit down quietly studying intensively? How long does their enthusiasm ever last? Will their design works become a flash in the pan and never stand long if their favorable situation changes?

Looking back my 20 years efforts of design makes me quite suspect designers' perseverance, the effect of design activities and the value of their works

The first is my suspect about the designers' perseverance.

For more than 20 years, I have been a member of more than 10 design associations, most of which have become old and weak, and naturally stepped off the historic stage. Some of the associations collapsed and never existed just after one activity, one founding conference, or even one meeting of complaint, then, they went home, cooking and looking after their children. Many of the exhibitions have only been held once and never held again. Many of the designers only have one works that is his maiden and representative as well as posthumous works. Their behavior and the motive of stimulation and complacency they used to have are open to my doubt.

The second is my suspect about the effect of design activities.

The visitors of most design exhibitions are only the authors of the exhibits themselves. They seldom appreciate others' works, but their best wish is to have some one else appreciate theirs. Locking themselves in small cages, they indulge themselves in self-admiration and self-intoxication. During a design competition, what is most concerned about is the medals they receive, but few of them would like to study the innovation ideas and expressions of the fine works. If the design exhibition has no good social efficiency, it can not reach the targets of design exchanges and will lose the sense of design activities. The firm of design exchange exhibitions and their effects are quite susceptible.

The third is my suspect about the value of the design works in an advertisement.

In the graphic design competitions that are repeatedly held, a sea of placards and posters are simply nothing but so-called works for experiments. Actually, they have no clients, no markets and they are fake ones with nothing to tell. The appraisals never make judgements of whether the works is a true or false one. An advertising activity is an action that should have a series of programs to follow. One advertisement should have some basic factors: it should meet the requirements from its clients, be market-restricted, have proper form and so on. However, many advertisements only have one factor: form. Therefore, I suspect the real value of these works.

My ponder over the importance of the Poster Exchange Exhibition this time.

It is worth congratulating this activity, the Fashion & Culture International Poster Exchange Exhibition. It has been highly valued and greatly supported by the Organizing Committee of Ningbo International Fashion Festival, Ningbo Cultural Bureau and other local authorities, which has set a solid foundation for the success. Judging from the quantities and the quality of the exhibits, I am sure it will be an extremely important academic activity. I suppose that there will be three positive importance: the first one is that the exhibits are true ones, restricted by their clients and contents, besides, the new ideas are fine and the printings are of top quality. The second is that the authors are composed up of famous international graphic designers and a large group of Chinese designers. They have presented their representative works and the posters especially designed for the activity. The third is that this exchange exhibition has provided a rare opportunity for exchanging and learning from each other.

I sincerely hope the Fashion & Culture International Poster Exhibition '99 a great success!

I sincerely wish the designers would have a successful exchange during the Fashion & Culture International Poster Exhibition '99!



去年金秋，'98宁波国际服装节主题海报展是在一个不到两百平方米的展厅里揭开它简洁却独具深意的序幕，展出宁波平面设计师专题海报作品40余件，没有剪彩，没有热烈的祝贺和掌声，只有香槟酒和洋溢在展厅里的愉悦氛围，这是年轻的宁波平面设计师首次亮相，其意义已远远超越40余件作品的本身，标志着宁波平面设计师新的起点。

又是一年金秋时，我们迎来了令全国平面设计界瞩目的'99服饰与文化国际海报交流展，此次展览已经从上次小型的地方性展览跨越到具有相当规模的国际海报展览，有来自世界各国众多平面设计大师的精品力作，有来自各地的著名平面设计师，有隆重而象样的开幕式，有正式的出版物。这个质的变化凝聚着组委会全体成员无数的心血。

记得就在第一次展览举办后的一个晚上，宁波平面设计师协会筹委会的委员们在兴宁饭店，围坐在一起，大家热情高涨，总结了第一次展览的经验，构想着下一个活动，当晚，一个新活动的初步框架就此诞生了。

直至后来三地（宁波、杭州、台湾）为主的海报交流展的确定，整个活动开始付诸以实施，我们向国内外名设计师发出正式邀请，一切尽可能按照国际惯例来操作。

收件的情况出乎我们预料，来自国内外著名设计师的海报邮筒接踵而至，每一份来稿都会让大家兴奋不已，打开海报筒，大家尽情地感受着印刷品散发出来的气味，看到国内外设计师们的热情与敬业精神，我们深受感动。

时值今日，来自二十个国家与地区的世界著名平面设计师们的两百七十余件作品将在中国服饰名城宁波隆重展出，这将是设计界的盛事，更是宁波设计界的盛事。

宁波的深秋是怡人的，秋风里略微夹杂着海水的腥味，中国最古老的藏书楼天一阁那明清式窗格、苏州园林式的亭台廊榭、数万册珍贵典藏与极具现代感的平面设计佳作共聚一堂，带给每位设计师和欣赏者的感受将不仅仅是深厚的文化底蕴和浪漫的诗情画意，这将是东方文化与西方文化、古代文化与现代文化的有机融合与无声对话。

此次展览的成功是与宁波市各级领导的支持、国内外平面设计师们的鼎力相助、真诚关注以及宁波平面设计师协会全体同仁和中国美术学院视觉传达系的共同努力分不开的，在此，让我们举杯共享这金秋的果实。

中国平面设计任重而道远，宁波平面设计界刚刚迈出第一步，我们没有任何理由与资本浮躁与自矜，记起去年在广州王序先生所说的“为国争光”，现在想来颇有感慨，共同努力吧！

In last golden fall, Ningbo International Fashion Festival Poster Exhibition '98 lifted the curtain in a no more than two hundred square meters showroom, in which more than forty posters designed by Ningbo graphic designers were exhibited. No ceremony, no congratulations and applause, but champagne and delighted atmosphere were overflowing in the showroom. It was the first time that the young graphic designers had stroke pose on the stage, which means more than the poster itself, because it is regarded as the starting point for graphic designers' further progress.

In this fall, we will meet " Fashion and Cultural International Poster Exhibition '99", which has captured the attention of the graphic design circles all over the country. This exhibition has developed from a local small-scale one to an international large-scale and ceremonious one. There will be a lot of excellent works designed by graphic designing masters throughout the world. There will be a presentable opening ceremony and normal publications. This qualitative change owes to the painstaking efforts made by the staff of the organizing committee.

As I remembered that night after the first exhibition, in Xingning Hotel, preparatory committee members of Ningbo graphic Designer Association got together in high spirit, summarizing their experience of the first Exhibition and conceiving the next activity, then a preliminary plan of a large exhibition came into being. After the important item that the exhibition mainly consists of three areas (Ningbo, Hangzhou and Taiwan) had been determined, the whole plan was brought into effect systematically. We sent formal invitations to overseas designers and tried our best to operate it under the international tradition.

To our surprise, mails of poster designs from domestic and overseas designers arrived one after another. Each mail greatly excited us because as we were appreciating these designs, we were all deeply affected by their spirit, enthusiasm and their remarkable works.

Today, more than 270 posters from seventeen countries and areas will be displayed ceremoniously in Ningbo, an east sea port city famous for Chinese fashion. It is really a grand occasion not only to Ningbo design circle, but to design circles of all the country as well..

The late autumn in Ningbo is comfortable and the wind from sea is cool and pleasant. At the Chinese oldest library, Tianyi Pavilion, contemporary excellent graphic designs will be displayed together with thousands precious collections. It will bring to every designer and visitor not only the profound cultural accumulations, the romantic poetry, but an organic amalgamation and silent dialog of oriental culture and western culture, Chinese ancient culture and contemporary culture.

The success of this exhibition can't be apart from the supports from leaders of different levels of Ningbo government, the assistance and pure-hearted attention of plane designers from home and abroad, and the common efforts made by all staff of Ningbo Plane Designer Association and the Visual Transmission Department of CAFA. Let's share the fruit of golden fall.

The graphic designers in China shoulder heavy responsibilities and Ningbo graphic design circle has just strode forward a pace. We haven't any excuse and any achievements to be self-conceited and boast. When remembering "Win honor for motherland", said by Mr. Wang Xu last year in Guangzhou, I sigh with emotion. Let's work hard together!

Pan Qin

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WORKS