

當國



HONG KONG INTERNATIONAL
POSTER TRIENNIAL 2010

香港國際海報三年展

28/11/2010-23/5/2011





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HONG KONG INTERNATIONAL
POSTER TRIENNIAL 2010
香港國際海報三年展

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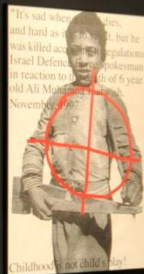
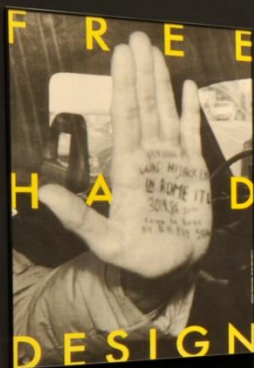
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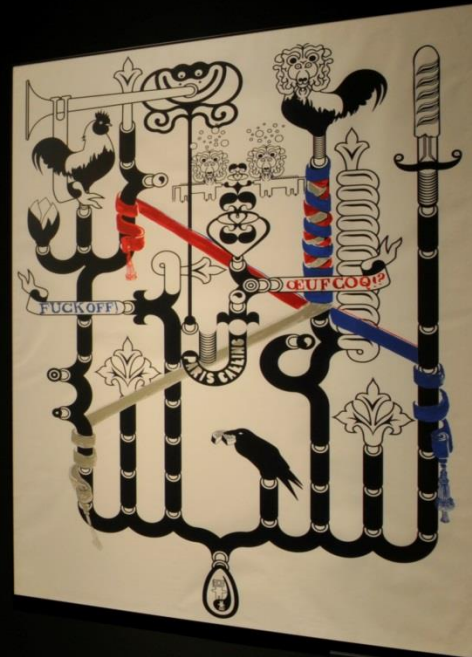
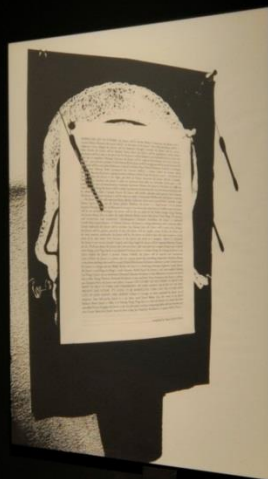
評審 / 以色列

Graphic designer, artist and design educator, David Tzartakover was born in Israel, 1944. Since opening his studio in Tel Aviv in 1973, he has been specializing in various aspects of visual communications, with a particular emphasis on culture and politics. Tzartakover is known for his political posters dealing with the Israeli-Palestinian conflict. He has an avid interest in collecting, researching and teaching history of Israeli design; his *Lexicon of Israel's Ephemera of the 1950s* was published in 1996. His works are presented at international exhibitions and included in permanent museum collections in the U.S.A., Europe, Japan, China and Israel.

Tanakauchi has distinguished himself by winning several awards and prizes in his career as a designer and conceptualist, among them a Gold Prize at the Venice Prize and a Certificate of Honorary in the Label International Competition (1987), the Japan Award (1990) and two Awardees (1990, 2001) respectively; the label prize at the Salon of Photography of Kallós, Peland (1990); the Bronze Prize at the International Exhibition of Plastic Arts of Pinar del Rio (1996); the second prize at the 3rd Triennial of Political Prints of Havana (1996); the first prize at the Golden Book de Minimo International Biennale of Graphic Design (2004); an Honorary Member of the Japanese Public Service Awards (2006) for outstanding contributions to the development of graphic design; the Japan Award and Honorary Member of Graphic Arts Association of Japan (2007); the Festival of Chaumont, France (2007); a Silver Award at a Biennale of Art and Design Hong Kong International Print Forum (2004 and 2007) respectively.

Tanakauchi is the Laureate of the Prix Tadamasa (Design) 2007 and a member of Alliance Graphique Internationale.







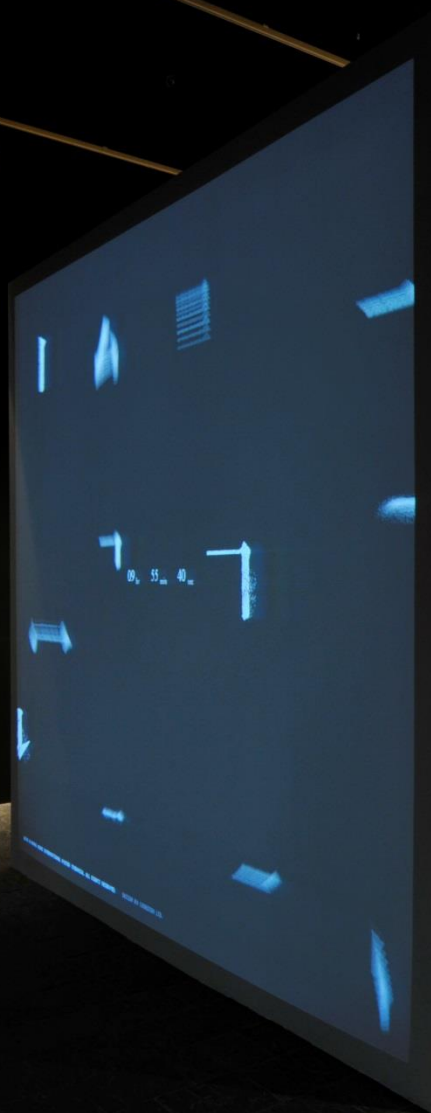
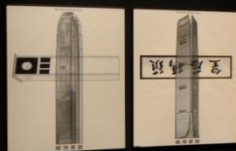
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From the Museum
The exhibition is a journey through the history of the Republic of China, from its founding in 1911 to the present day. It explores the political, social, and cultural changes that have shaped the nation, and the role of the Republic of China in the world. The exhibition is divided into several sections, each focusing on a different aspect of the Republic's history. The first section, 'The Founding of the Republic', covers the period from 1911 to 1949. The second section, 'The Republic in the World', covers the period from 1949 to the present. The third section, 'The Republic's Future', covers the period from the present to the future. The exhibition is a must-see for anyone interested in the history of the Republic of China.



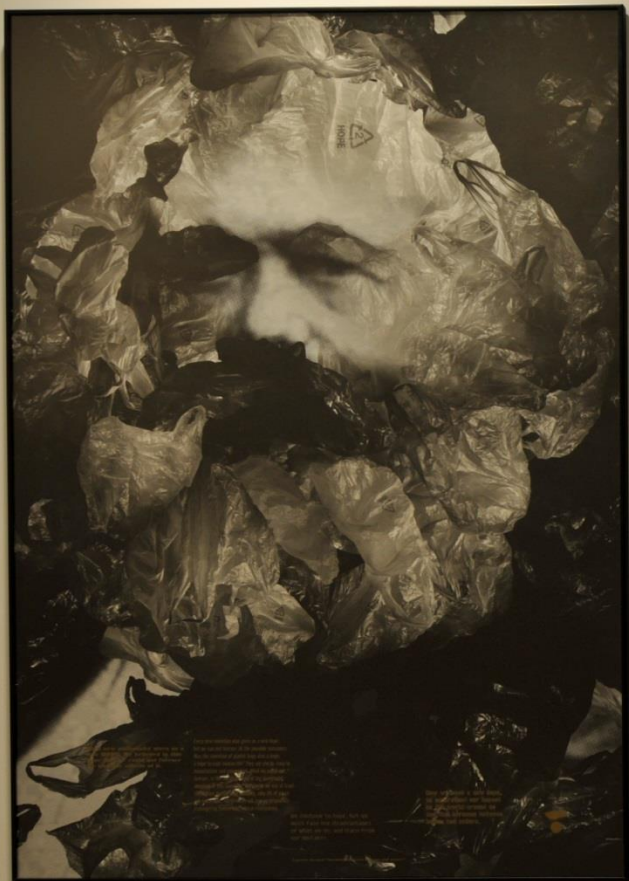
COMMERCIAL AND ADVERTISING

Commercial and Advertising
The Republic of China has a long history of commercial and advertising. From the early days of the Republic, when the government was the main patron of the arts, to the present day, when the private sector is the main driver of the economy, the Republic has always been a leader in commercial and advertising. This section of the exhibition explores the history of commercial and advertising in the Republic, from the early days of the Republic to the present day.

商業與廣告

商業與廣告
中華民國的商業與廣告歷史悠久。從早期的政府公營事業，到現在的民間企業，中華民國一直是商業與廣告的領導者。本展覽探討了中華民國商業與廣告的歷史，從早期的政府公營事業，到現在的民間企業，中華民國一直是商業與廣告的領導者。





SILVER AWARD AND JUDGES AWARD

(Selected by David TARTAKOVER)

HOPE / HE Jianping / 2010 / Germany

Communism advocated by Karl Marx is an important spiritual asset of mankind. However, we exploit this philosophy to wage doctrine wars that result in sufferings, so much so that it cannot be denied communism is also a tragedy of mankind.

Spiritual asset and human's tragedy are brought by the same thing. The invention of plastic bags, which is originally made for people's convenience. Plastic bag is made of polyethylene which is harmful to our health. It takes a thousand years to be decomposed and releases poison gases during the burning process.

Every year, at least five hundred billion plastic bags were used globally. There are only less than three percent of which are recyclable. The remaining bags end up in landfills that endanger human and the natural ecosystems.

The harmony of human requires a share rational ideology of coexistence. The harmony between man and nature needs to reduce environmental pollution. Be a friend of nature, please use less plastic bags!

He Jianping was born in China in 1973. He currently resides in Berlin where he is a graphic designer, professor and a publisher.

He studied graphic design at the China Academy of Art, Hangzhou, the Berlin University of Arts and the Free University of Berlin. Soon after, he began teaching at the Berlin University of the Arts and was later employed as a guest professor at the Hong Kong Polytechnic University and the China Academy of Art.

His design works received many global awards including the silver medal at the 2nd Ningbo International Poster Biennial, China (2001); silver prize at the International Poster Biennial in Warsaw (2002, 2010); first prize at the Lahti International Poster Biennial in Finland (2005); silver award at the Hong Kong International Poster Triennial (2004); the Golden Bee Awards in Russia (2007), the silver (2008) and bronze medals (2010) at the New York ADC, the Award for Typographic Excellence, TDC New York and TDC Tokyo (2007-2010) and the bronze medal of Hong Kong Designers Association (2009) etc. In 2006, he received the German Rütterscheid Poster prize in Essen. His solo exhibitions have taken place in Germany, Hong Kong, Taiwan and Malaysia.

He was elected a member of the Professional Examination Association, School of Design ESAG, Paris and has sat on the jury of several international committees including 100 Best Posters in Germany, the International Biennale of Theatre Posters, Rzeszów, the International Poster Biennial in Warsaw, Poland, the Ningbo International Poster Biennial, the Design for Asia Award in Hong Kong and the Reddot Design Award in Essen, Germany. He is also a member of the AGI.

銀獎及國際評審獎

(大衛·塔爾塔科華爾之選)

希望 / 何見平 / 2010 / 德國

馬克斯的共產主義理論，也是人類重要的精神財富。但是人類借助這個哲學，進行主義的戰爭，帶來的痛苦，不可以不說也是人類的悲哀。

精神財富和人類的悲傷，由同一樣東西帶來。就像膠袋的發明，本意為了方便人類的生活，但由危害人類健康的聚乙烯製成的膠袋需一千年時間才能被分解，燒毀期間，還會產生有害氣體。

每年全球至少要用掉五千億個膠袋，這些膠袋中只有不到百分之三可回收，其他的最後都成為垃圾，危害了人和自然界。

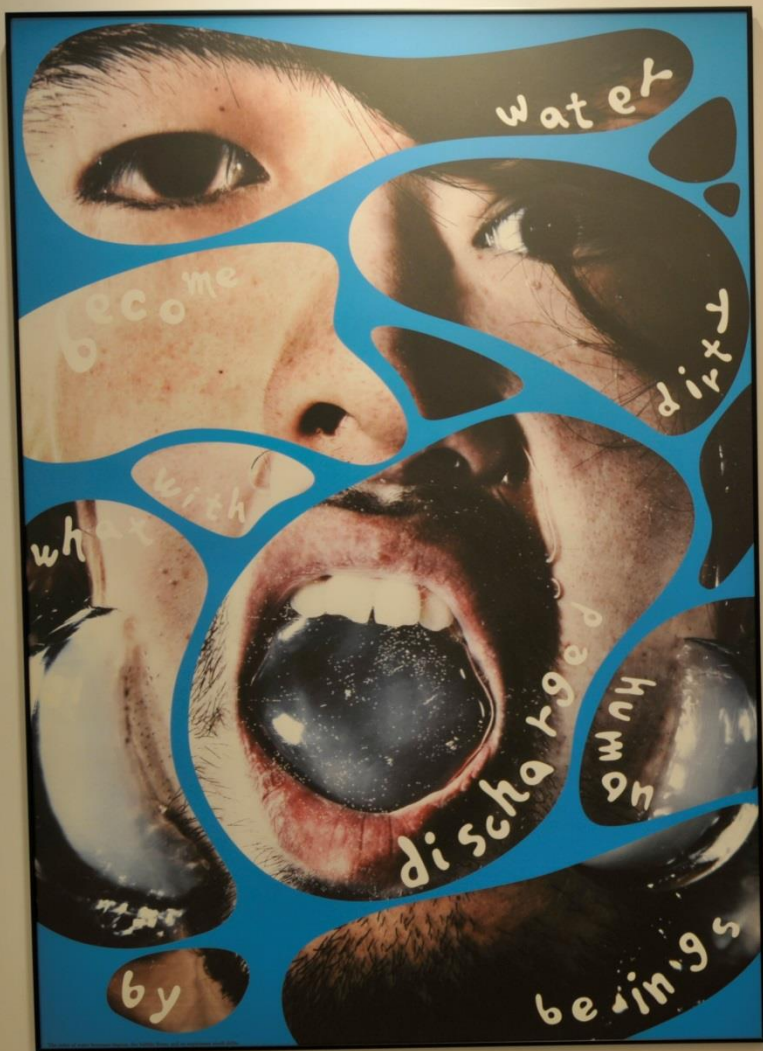
人和人的和諧需要意識形態的理性共存，人和自然的和諧需要減少環境的污染。成為自然之友，請少用膠袋！

何見平，1973年生於中國，現居柏林。平面設計師、教授和自由出版人。

他曾就讀杭州中國美術學院、柏林藝術大學和柏林自由大學。曾任教柏林藝術大學。受聘為香港理工大學客座教授，杭州中國美術學院外聘教授和研究生導師。

設計作品曾獲寧波國際海報雙年展銀獎（2001年）、華沙國際海報雙年展銀獎（2002年、2010年）、芬蘭拉赫特國際海報雙年展第一名（2005年）、香港國際海報三年展銀獎（2004年）、俄羅斯國際平面設計雙年展金蜂獎（2007年）、紐約 ADC 銀獎和銅獎（2005年、2008年）、紐約 TDC 和東京 TDC 優秀獎（2007-2010年）及香港設計師協會銀獎（2009年）等獎項。並榮獲德國 Rütterscheid 年度海報成就獎（2006年）。他曾在德國、香港、台灣和馬來西亞等地舉辦個人展覽。

何見平曾擔任巴黎 ESAG 設計學院碩士專業考核委員會成員。曾擔任德國百張最佳海報、波蘭 Rzeszów 國際戲劇海報雙年展、波蘭華沙國際海報雙年展、寧波國際海報雙年展、香港亞洲最大影響力大獎和德國 Reddot 設計獎等活動國際評委工作，是國際平面設計聯盟的會員。



BRONZE AWARD AND JUDGES AWARD

(Selected by Mathias AUGUSTYNIAK)

Water Pollution / Hiroko SAKAI / 2009 / Japan

The theme of this poster is water pollution. We humans are contaminating water on this planet with our own emissions. I have described it with the visual image of a man discharging dirty water from his mouth. Clear water is polluted by mankind; polluted water negatively impacts all living beings on Earth. Unless we seriously reflect upon our own behaviour, we won't be able to diminish water pollution.

In this piece, Kaoru Fukui's vigorous photography plays an important role in sending a powerful message illustrating human stupidity.

Born in Japan in 1981, Hiroko Sakai lives and works in Tokyo. After studying psychology at university, she went to design college to learn graphic design. She worked as a graphic designer in an advertising production company and then became a member of the Tokyo-based design company, "room-composite". She also started her own solo design unit called "coton design" in 2007.

銅獎及國際評審獎

(馬蒂斯·奧古斯提尼亞克之選)

水污染 / 酒井博子 / 2009 / 日本

這張海報以水污染為題。人類以地球為家，卻排放廢物污染地球的水源。我以污水從一個男人的口中排出作為視覺元素來表達這個訊息。清潔的水被人類污染，污水對地球萬物造成負面影響。除非我們認真反思我們所做的，否則水污染問題難以改變。

福井薰的照片在這張作品中發揮出重要作用，強而有力地道出人類的愚蠢。

酒井博子於1981年在日本出生，現時在日本居住和工作。她在大學修讀心理學，畢業後在設計學院修讀平面設計，學成後任職於一間廣告製作公司，擔任平面設計師，其後再加盟東京設計公司「room-composite」。2007年，她自立門戶開展個人設計業務，公司取名「coton design」。



GOLD AWARD

金獎

“Sing For Gough” Poster Series / CHAN Chiu Wang, Eric /
2007 / Hong Kong

This is a poster series of the Gough Festival Hong Kong held in April 2007. Gough Street is one of the oldest streets in Hong Kong and is lined mostly by buildings just several storeys high built in the 1950s and 1960s.

I used the idea of residents hanging out their washing on bamboo sticks. This is depicted as a multinational flags scene.

In the past, locals used to hang their clothes outside their windows. The scene resembled a number of national flags flying in the sky.

Riding on this interesting and unique image, I appropriated this common practice to form the Chinese name of Gough Street “歌賦” in order to stimulate the collective memory of the readers. The red and blue clothes flying in the sky signify the joyful and cheerful mood of the Gough Festival.

Eric Chan is a veteran graphic designer and corporate identity consultant. After graduating from the Hong Kong Polytechnic and the First Institute of Art & Design, he started his career at Hill & Knowlton (Asia) Ltd/Grapho, Leo Burnett and Bates Hong Kong.

Chan has received more than two hundred and eighty international and local awards over the past years, including the British D&AD, New York ONE Show Design Gold Award, Communication Arts Award, New York Art Directors Club, Japan Applied Typography Best of the Best, Tokyo Type Directors Club and Hong Kong Designers Association Awards Gold Award.

He is a committee member (2002-2008) and Vice Chairman (2008-2012) of the Hong Kong Designers Association where he actively participates and contributes to the Hong Kong design industry.

「為歌賦而歌」海報系列 / 陳超宏 / 2007 / 香港

這個海報系列是為2007年4月在香港舉辦的歌賦節而設計。歌賦街是香港最古老的街道之一，沿街大多是建於1950及1960年代的低層樓宇。

我以居民用竹曬晾衣物為創作意念，即俗稱「萬國旗」。過去香港家家戶戶都在窗外晾衫，不同色彩的衣服，儼如多國旗幟飄揚，蔚為大觀。

我以這個有趣的香港特景為基礎，利用這種普及的生活習慣拼出「歌賦」二字，喚起觀者心中的集體回憶。在空中飛揚的紅藍彩布帶出歌賦節的歡愉氣氛。

陳超宏是資深平面設計師和企業形象顧問。他畢業於香港理工大學及大一藝術設計學院，曾效力 Hill & Knowlton (Asia) Ltd/Grapho、李奧貝立和達彼思。

他獲獎無數，屢奪國際殊榮，多年來在國際和香港榮獲二百八十多項大獎，當中包括英國 D&AD 設計大獎、紐約 ONE Show 設計金獎、Communication Arts 雜誌大獎、紐約藝術指導協會年獎、日本字型設計應用最高殊榮大獎、東京字體設計指導協會大獎及香港設計師協會大獎金獎。他曾擔任香港設計師協會執行委員會委員 (2002-2008 年) 及副主席 (2008-2012 年)，積極參與及推動香港的設計工業，貢獻良多。

SILVER AWARD

ISSIMBOW GRAPHIC ART / Shin MATSUNAGA / 2006 / Japan
This is a series of nine posters for the wellness brand ISSIMBOW directed entirely by graphic designer, Shin Matsunaga.

ISSIMBOW is a brand created through a fusion of the knowledge contained within *ishinho* - Japan's oldest medical dictionary with a history dating back one thousand years - and twenty-first century science. For humankind, being more healthy, lively and beautiful has been an eternal desire. In order to satisfy this desire, ISSIMBOW aims to create fantastic products based on the theme of wellness. It is the characteristic of ISSIMBOW's visual imagery that the key visual element is flexibly developed in all directions, based on the freely applied logotype.

Born in Tokyo in 1940, Shin Matsunaga graduated from the Tokyo National University of Fine Arts and Music in 1964. He worked in the advertising division of Shiseido, and then went on to establish Shin Matsunaga Design in 1971. His work focuses primarily on graphic design, including posters and corporate identity. He also involves with other creative activities cover a range of different fields, including drawings and monuments. His major works include the corporate identity design for Issey Miyake Inc., package design for the French cigarette, Gitanes, which was awarded first prize at an international competition and the symbol mark design for the Bank of Tokyo-Mitsubishi. The direct approach and simple yet powerful impact of his designs have won a wide following. Major solo exhibitions of his works have been held in Warsaw, New York and other cities. His works are acquired for the permanent collections of seventy-eight museums around the world.

Shin Matsunaga has received many awards for his work, including the Mainichi Design Prize, the International Poster Biennial Warsaw Gold Medal and Honorary Award, the Education Minister's Art Encouragement Prize for Freshman, the Purple Ribbon Medal, and the Yusaku Kamekura Design Award. He is a member of AGI, a committee member of the Tokyo Art Directors Club and a vice president of the Japan Graphic Designers Association.

銀獎

ISSIMBOW 平面藝術 / 松永真 / 2006 / 日本

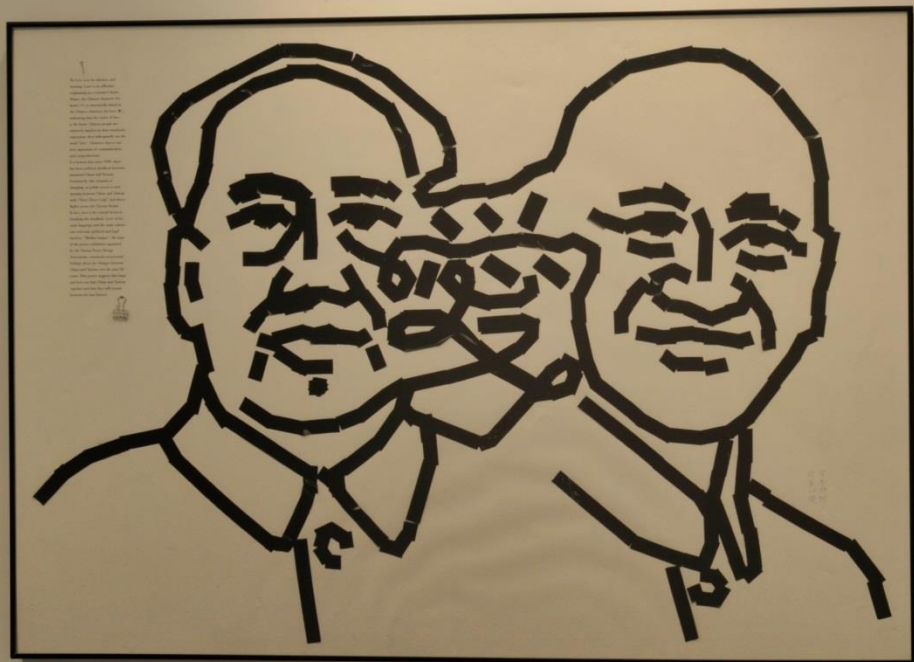
這個系列由九張海報組成，是為健康品牌 ISSIMBOW 設計。所有海報均由設計師松永真一手創作監製。

ISSIMBOW 這個品牌的創作概念是結合日本歷史悠久的千年醫學古典《醫心方》的知識與二十一世紀科學。人類不斷夢想追求更健康、活力和美麗，ISSIMBOW 致力創造以全人健康為本的卓越產品，希望令人類實現夢想。ISSIMBOW 視覺形象的一貫特色是透過聯合字，令主要的視覺元素靈活地全方位伸展。

松永真於1940年在東京出生，1964年畢業於東京藝術大學。他早年在資生堂廣告部工作，1971年自立門戶，開辦松永真設計事務所。平面設計是他的主要範疇，作品包括海報及企業形象設計，但亦有涉足其他創作領域，包括繪畫及紀念建築設計等。他的重大項目包括為三宅一生時裝品牌設計企業形象；為法國 Gitanes 香煙設計包裝，並奪得國際設計比賽冠軍；為三菱東京日聯銀行設計企業標誌等。他的設計風格簡潔直接而極富感染力，因而廣獲讚許。他曾在華沙、紐約及其他國際城市舉辦多次個人作品展覽，他的作品現時被全球七十八間博物館收為永久珍藏。

松永真的作品屢獲獎項，包括日本每日新聞設計獎、華沙國際海報雙年展金獎及榮譽獎、日本文部省新藝術振興鼓勵獎、紫綬褒章及勳章等。他亦是國際平面設計聯盟成員、東京美術指導協會理事會成員及日本平面設計師協會副主席。





SILVER AWARD

銀獎

Love / HE Jianping / 2009 / Germany

To love means to be tolerant and trusting. Love is an affection that originates in a being's heart. Hence the Chinese character for heart "心" is structurally inlaid in the Chinese word for love "愛", indicating that the centre of love is the heart. Chinese are relatively implicit in their emotional expression, they infrequently use the word "love". Love is, nevertheless, our best expression of communication and comprehension. Since 1949, a political deadlock has existed between China and Taiwan.

Fortunately, this situation is changing in the form of greater public access. Nowadays, there is "Three Direct Links" initiative and direct flights over the Taiwan Straits linking Taiwan and China. In fact, love has been the crucial factor in breaking the previous deadlock. Love of the same language and culture can overcome the political and legal barriers. "Mother tongue", the topic of the poster exhibition organized by the Taiwan Poster Design Association, comments on personal feelings about the changes between China and Taiwan over the past sixty years.

This poster suggests that hope and love can bring China and Taiwan together and remain as the common theme linking the two forever.

He Jianping was born in China in 1973. He currently resides in Berlin where he is a graphic designer, professor and a publisher.

He studied graphic design at the China Academy of Art, Hangzhou, the Berlin University of Arts and the Free University of Berlin. Soon after, he began teaching at the Berlin University of the Arts and was later employed as a guest professor at the Hong Kong Polytechnic University and the China Academy of Art.

His design works received many global awards including the silver medal at the 2nd Ningbo International Poster Biennial, China (2001); silver prize at the International Poster Biennial in Warsaw (2002, 2010); first prize at the Lahti International Poster Biennial in Finland (2005); silver award at the Hong Kong International Poster Triennial (2004); the Golden Bee Awards in Russia (2007), the silver (2008) and bronze medals (2010) at the New York ADC; the Award for Typographic Excellence, TDC New York and TDC Tokyo (2007-2010) and the bronze medal of Hong Kong Designers Association (2009) etc. In 2006, he received the German Rüttscheid Poster prize in Essen. His solo exhibitions have taken place in Germany, Hong Kong, Taiwan and Malaysia.

He was elected a member of the Professional Examination Association, School of Design ESAG, Paris and has sat on the jury of several international committees including 100 Best Posters in Germany, the International Biennale of Theatre Posters, Rzeszów, the International Poster Biennial in Warsaw, Poland, the Ningbo International Poster Biennial, the Design for Asia Award in Hong Kong and the Reddot Design Award in Essen, Germany. He is also a member of the AGI.

愛 / 何見平 / 2009 / 德國

愛是永恒和信任。愛是一種發乎於生物內心的情愫。因此漢字的「愛」字在構造上也在字的中心鑲嵌了「心」字。中國人的性格含蓄，總較少說到「愛」，但愛是溝通和理解的最好表達。1949年後大陸和台灣長期政治對立，今天所幸一切都將成為歷史，從「三通」到兩岸相互開放直航，愛是達成這一現狀的最大力量，同根共源的語言、文化，愛強大於任何政治法令。台灣海報協會策劃「母語」主題海報展覽，余有感於中國和台灣近六十年來的變化，特創作此海報。愛相連，愛永遠。

何見平，1973年生於中國，現居柏林。平面設計師，教授和自由出版人。

他曾就讀杭州中國美術學院、柏林藝術大學和柏林自由大學。曾任教柏林藝術大學。受聘為香港理工大學客席教授，杭州中國美術學院外聘教授和研究室導師。

設計作品曾獲寧波國際海報雙年展銀獎(2001年)、華沙國際海報雙年展銀獎(2002年、2010年)、芬蘭拉赫蒂國際海報雙年展第一名(2005年)、香港國際海報三年展銀獎(2004年)、俄羅斯國際平面設計雙年展金蜂獎(2007年)、紐約ADC銀獎和銅獎(2005年、2008年)、紐約TDC和東京TDC優秀獎(2007-2010年)及香港設計師協會銀獎(2009年)等獎項。並榮獲德國Rüttscheid年度海報成就獎(2006年)。他曾在德國、香港、台灣和馬來西亞等地舉辦個人展覽。

何見平曾擔任巴黎ESAG設計學院碩士專業考核委員會成員。曾擔任德國百張最佳海報、波蘭Rzeszów國際戲劇海報雙年展、波蘭華沙國際海報雙年展、寧波國際海報雙年展、香港亞洲最大影響力大獎和德國Reddot設計獎等活動國際評委工作，是國際平面設計聯盟的會員。

專題——「豁」

express how they break free
cast aside the shackles
and knock down dividing walls to
interpret their notion of "act

「影」的多重意義，可以是價值、情感、記憶，也可以是對生活的一種勇氣。力量和生命態度，讓自己是有底氣的根據。以新思維、新角度、重新認識自己，探討對與外在世界的關係。金獎及榮譽作品均出自同一位設計師的創作，他的風格特別不具文字，主題圍繞著人與人的關係，期望與觀眾有對話。這個獎項有很多參賽的設計師也透過自己的生活態度和價值觀，表達如何經營關係，拋開枷鎖，拆去圍牆，發揮心目中的「影」。

與

