

中西方艺术与文化丛书

动漫艺术与文化

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前 言

动漫又称“卡通”(cartoon),其实是动画和漫画的合称与缩写。卡通电影早期指用绘画语言讲述故事的电影形式,也是相对于“真人电影”的名称。现代卡通艺术则包括漫画、连环画、动画片,并成为它们与“活动的视觉造型艺术”的代名词。动漫作为造型艺术的一门分支,不仅从艺术的角度展示人类的文化与文明,反映人类的精神,同时也是心灵的艺术,具有超越思维的永恒。

在当今世界,随着人类社会的不断变革及科技的发展,出现了FLASH动画、三维动画、全息动画等崭新的动漫形式,图像信息随着声、光、电媒体已全面进入社会生活。动漫已成为现代社会中不可忽视的文化现象,甚至是一种风靡世界的大众文化现象。与其他艺术形式不同的是,动漫文化不仅直接催熟了与之关系密切的影视、教育和少儿用品等市场,同时还促进了大批相关行业的飞速发展,如游戏、音乐、服饰、外围玩具产品、动画产业链等。其中,最具影响力的是3D动画技术,3D动画借助于电脑技术的高速发展,使动画产业成为发展最快的产业之一。此外,随着网际网络的日渐普及,动漫的传播方式更是多种多样,如电影、网络和卫星电视等。尤其是近年来,动漫的目标受众不仅仅是儿童,已经扩大至成年人以及整个家庭。当今动漫作为一种文化产业,其经济与文化相结合的紧密程度超过了历史上任何一个时代,已逐步成为经济竞争和文化渗透的最高形式之一。经济全球化为我国的动漫业发展提供了难得的机遇和强大的挑战,因此我们迫切需要全面了解

世界各国动漫艺术的变化和发展,从而促进我国动漫产业的快速发展,扩大我国动漫产业与文化在世界上的影响。

本书共分五章。第一章详细阐述了动漫的定义、分类、艺术特性及其相关产业特性;第二章分别介绍了美国、欧洲、日本和中国动漫的艺术特征和发展历程;第三章着重介绍了动漫发展过程中的主要流派、制作技术及不同国家的动漫所反映出来的不同文化底蕴;第四章具体分析了动漫产业在经济、文化、科学和教育等领域中的应用;第五章精选了多部由著名动画工作室制作的经典动画作品并进行了细致的赏析。本书题材广泛、内容丰富、图文并茂、通俗易懂,可以帮助读者全面了解世界上不同国家的各种动漫艺术与文化,提高和丰富艺术修养和鉴赏能力。

本书融知识性、艺术性和趣味性于一体。不仅可作为高等学校艺术类专业和其他学科艺术类课程的学习用书,而且适宜于所有具有英语初中级水平,感到有必要去探索动漫艺术世界的爱好者。在编撰本书的过程中,编者参考了国内外的一些相关资料和图片,编者对相关作品的作者及有关的出版机构致以衷心的感谢。

由于编者水平有限,加之时间仓促,书中难免有错误之处,恳请专家和广大读者批评指正。

编者

2011年4月



CONTENTS

1	Chapter 1
	The Sketch of Comic and Animation
2	1.1 The Definitions of Comic and Animation
9	1.2 The Diversifications of Comic and Animation
28	1.3 The Characters of Comic and Animation
39	Chapter 2
	The Development of Comic and Animation
39	2.1 The Period of Germination
50	2.2 The Period of Development
64	2.3 The Period of Maturity
77	2.4 The Period of Breakthrough
95	Chapter 3
	The Connotation of Comic and Animation
95	3.1 The Option of Genre
141	3.2 The Production of Comic and Animation
163	3.3 The Cultural Deposits of Comic and Animation



CONTENTS

173	Chapter 4
	The Application of Comic and Animation
173	4.1 The Application in Science
182	4.2 The Application in Education
196	4.3 The Application in Daily Life
210	Chapter 5
	The Appreciation of Classical Comic and Animation
210	5.1 The Animation of Disney, DreamWorks and Pixar
253	5.2 The Classical Animation in Western Europe
295	5.3 The Classical Animation of Hayao Miyazaki
335	5.4 The Traditional Animation of China
370	Acknowledgement



C O N T E N T S

1	第一章 动漫概述
2	第一节 动漫的定义
9	第二节 动漫的多元化
28	第三节 动漫的特性
39	第二章 动漫的发展史
39	第一节 萌芽时期
50	第二节 发展时期
64	第三节 成熟时期
77	第四节 突破时期
95	第三章 动漫的内涵
95	第一节 动漫的体裁选择
141	第二节 动漫的制作
163	第三节 动漫的文化底蕴
173	第四章 动漫的应用
173	第一节 动漫在科技领域中的应用
182	第二节 动漫在教育领域中的应用
196	第三节 动漫在生活领域中的应用



CONTENTS

210	第五章 经典动漫赏析
210	第一节 美国迪斯尼、梦工厂、皮克斯动漫
253	第二节 西欧经典动漫
295	第三节 日本宫崎骏经典动漫
335	第四节 中国传统动漫
370	致 谢

Chapter 1

The Sketch of Comic and Animation

The art of comic and animation becomes increasingly important in the 21 century. It is now not only including comic and animation itself—origin, development and expectation, but also touching upon many other fields such as games, books, films, music, peripheral toys, clothing, animation industrial chain, etc. What's more, computer animation has made available to the masses and the animation industry is one of the fastest growing industries according to the rapid advancement of technology. The most influential technique is 3D animation. The spread of comic and animation has been in various ways such as cable, cinema and satellite TV along with the growing popularity of the Internet.

During the past, comics appeared mostly in newspapers and animation series aimed at children. In recent years, however, they have been produced for teenagers, adults and the whole family. Animation series like *The Simpsons* have been successfully aired on primetime TV attracting thousands of people. Animated films produced by Hayao Miyazaki received highly acclaim.

As a combination of culture and industry, nowadays comic and animation has become one of the highest forms of economic competition

in the world. The markets of comic and animation in the United States, Canada, Japan, France, Britain, etc. have well developed by some famous animation companies such as Disney, Pixar and Toei. For instance, licensing operations for T-shirts, caps and other items have been a major source of revenue in Japan. Urgently, China also needs to speed up the development of comic and animation industry, thereby spreads its powerful influence on the growing of comic and animation arts in the world.

1.1 The Definitions of Comic and Animation

Comic and animation are the two different artistic forms based on plastic art. Comic is a graphic medium in which images convey a sequential narrative. The term derives from the mostly humorous early work in the medium, and came to apply to that form of the medium including those far from comic. The sequential nature of the pictures, and the predominance of pictures over words, distinguishes comics from picture books, though there is some overlap between the two. Most comics combine words with images, often indicating speech in the form of word balloons, but pantomime strips, such as *The Little King*, is not uncommon. Words other than dialogue, captions for example, usually expand upon the pictures, but sometimes act in counterpoint.



Comic: Early precursors of comics as they are known today include Trajan's Column and the work of William Hogarth. By the 19th century, the medium as we know it today began to take form among

European and American artists. Comics as a real mass medium started to emerge in the United States in the early 20th century with the newspaper comic strip, where its form began to be standardized. The combination of words and pictures proved popular and quickly spread throughout the world.

Comic strips were soon gathered into cheap booklets and reprint comic books. Original comic books soon followed. Today, comics are found in newspapers, magazines, comic books, graphic novels and on the web. Historically, the form dealt with humorous subject matter, but its scope has expanded to encompass the full range of literary genres.

In the late 20th and early 21st century there has been a movement to rehabilitate the medium. Critical discussions of the form appeared as early as the 1920s, but serious studies were rare until the late 20th century. Scholars disagree on the definition of comics; some claim its printed format is crucial, some emphasize the interdependence of image and text, and others its sequential nature. The term as a reference to the medium has also been disputed.

Scott McCloud, whose work *Understanding Comics* identified the different styles of art used within comics. The basic styles have been identified as realistic and cartoony, with a huge middle ground for which R. Fiore has coined the phrase "liberal". Fiore has also expressed distaste with the terms "realistic" and "cartoony", preferring the terms "literal" and "freestyle", respectively.

The cartoony style uses comic effects and a variation of line widths for expression. Characters tend to have rounded, simplified anatomy. Noted exponents of this style are Carl Barks and Jeff Smith.

The realistic style, also referred to as the adventure style is the



one developed for use within the adventure strips of the 1930s. They required a less cartoony look, focusing more on realistic anatomy and shapes, and used the illustrations found in pulp magazines as a basis. This style became the basis of the superhero comic book style, since Joe Shuster and Jerry Siegel originally worked *Superman* up for publication as an adventure strip.

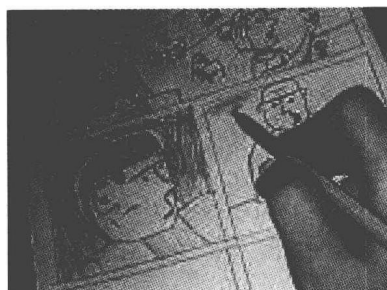
As noted above, two distinct definitions have been used to define comics as an art form: the combination of both word and image; and the placement of images in sequential order. Both definitions are lacking, in that the first excludes any sequence of wordless images; and the second excludes single panel cartoons such as editorial cartoons. The purpose of comics is certainly that of narration, and so that must be an important factor in defining the art form.

Comics, as sequential art, emphasize the pictorial representation of a narrative. This means comics are not an illustrated version of standard literature, and while some critics argue that they are a hybrid form of art and literature, others contend comics are a new and separate art; an integrated whole, of words and images both, where the pictures do not just depict the story, but are part of the telling. In comics, creators transmit expression through arrangement and juxtaposition of either pictures alone, or words and pictures, to build a narrative.

The narration of a comic is set out through the layout of the images, and while, as in films, there may be many people who work on one work, one vision of the narrative guides the work. Artists can use the layout of images on a page to convey passage of time, build suspense, or highlight action.

Comics' artists usually sketch a drawing in pencil before going over

the drawing in ink, using either a dip pen or a brush. Artists may also use a light box to create the final image in ink. Some artists, Brian Bolland for example, use computer graphics, with the published work as the first physical appearance of the artwork. By many definitions including McCloud's, the definition of comics extends to digital media such as webcomics and the mobile comics.



The nature of the comic works being created determines the number of people who work upon its creation, with successful comic strips and comic books being produced through a studio system, in which an artist assembles a team of assistants to help create the work. However, works from independent companies, self-publishers or those of a more personal nature can be produced by a single creator.

Within the comic book industry of the United States, the studio system has come to be the main method of creation. Through its use by the industry, the roles have become heavily codified, and the managing of the studio has become the company's responsibility, with an editor discharging the management duties. The editor assembles a number of creators and oversees the work to publication.

Any number of people can assist in the creation of a comic book in this way, from a plotter, a breakdown artist, a penciller, an inker, a scripter, a letterer and a colorist, with some roles being performed by the same person. In contrast, a comic strip tends to be the work of a sole creator, usually termed a cartoonist. However, it is not unusual for a cartoonist to employ the studio method, particularly when a strip becomes successful. Mort Walker employed a studio, while Bill Watterson eschewed the studio method, preferring to create the strip

himself. Gag, political and editorial cartoonists tend to work alone as well, though a cartoonist may use assistants.

Eraser, rulers, templates, set squares and a T-square assist in creating lines and shapes. A drawing table provides an angled work surface with lamps sometimes attached to the table. A light box allows an artist to trace his pencil work when inking, allowing for a looser finish. Knives and scalpels fill a variety of needs, including cutting board or scraping off mistakes. A cutting mat aids paper trimming. Process white is a thick opaque white material for covering mistakes. Adhesives and tapes help composite an image from different sources.

Computers dramatically changed the industry, and today many cartoonists and illustrators create digital illustrations using computers, graphics tablets and scanners. Digital art has replaced traditional pen-and-ink drawings on an increasing number of comic books and strips. Some illustrators do a pencil sketch, scan it and then use different software programs to execute the finished art, enlarging sections of the drawing for detailed close work. Computers are now widely used for both coloring and lettering, forcing some comic book letterers to look elsewhere for work.

Animation: In *Cambridge Advanced Learner's Dictionary*, the word "animation" means moving picture. Animation is the rapid display of a sequence of images of 2D or 3D artwork or model positions in order to create an illusion of movement. It is an optical illusion of motion due to the phenomenon of persistence of vision, and can be created and demonstrated in a number of ways. The most common method of presenting animation is as a motion picture or video program, although several other forms of presenting animation also exist. It also means excitement, enthusiasm, vibrancy, vivacity, zest. Animation as

described by veteran animator Norman McLaren is "a movement which has to be drawn and not a drawing which has to be moved". This definition aptly describes the art of animation, or creating an illusion of life.

Animation is a very special art. It involves conceptualizing and drawing the entire visualization, frame by frame, on paper to produce the effect of movement. It is a very painstaking and lengthy process.

Early examples of attempts to capture the phenomenon of motion drawing can be found in paleolithic cave paintings, where animals are depicted with multiple legs in superimposed positions, clearly attempting to convey the perception of motion.



Five Images Sequence from a Vase Found in Iran.

A 5,200 year old earthen bowl found in Iran has five images of a goat painted along the sides. This has been claimed to be an example of early animation. However, since no equipment existed to show the images in motion, such a series of images cannot be called animation in a true sense of the word.

The common flip books were early popular animation devices invented during the 1800s, while a Chinese zoetrope—a device that produces an illusion of action from a rapid succession of static pictures, was invented already in 180 AD. Cylindrical zoetrope has the property of causing the images to appear thinner than their actual sizes when viewed in motion through the slits. These devices produced movement



from sequential drawings using technological means, but animation did not really develop much further until the advent of cinematography.

There is no single person who can be considered the "creator" of the art of film animation, as there were several people doing several projects which could be considered various types of animation all around the same time.

Georges Méliès was a creator of special-effect films; he was generally one of the first people to use animation with his technique. He discovered a technique by accident which was to stop the camera rolling to change something in the scene, and then continue rolling the film. This idea was later known as stop-motion animation. Méliès discovered this technique accidentally when his camera broke down while shooting a bus driving by. When he had fixed the camera, a hearse happened to be passing by just as Méliès restarted rolling the film, his end result was that he had managed to make a bus transform into a hearse. This was just one of the great contributors to animation in the early years.

The earliest surviving stop-motion advertising film was an English short by Arthur Melbourne-Cooper called *Matches: An Appeal* (1899). Developed for the Bryant and May Matchsticks Company, it involved stop-motion animation of wired-together matches writing a patriotic call to action on a blackboard.

J. Stuart Blackton was possibly the first American filmmaker to use the techniques of stop-motion and hand-drawn animation. Introduced to filmmaking by Edison, he pioneered these concepts at the turn of the 20th century, with his first copyrighted work dated 1900.