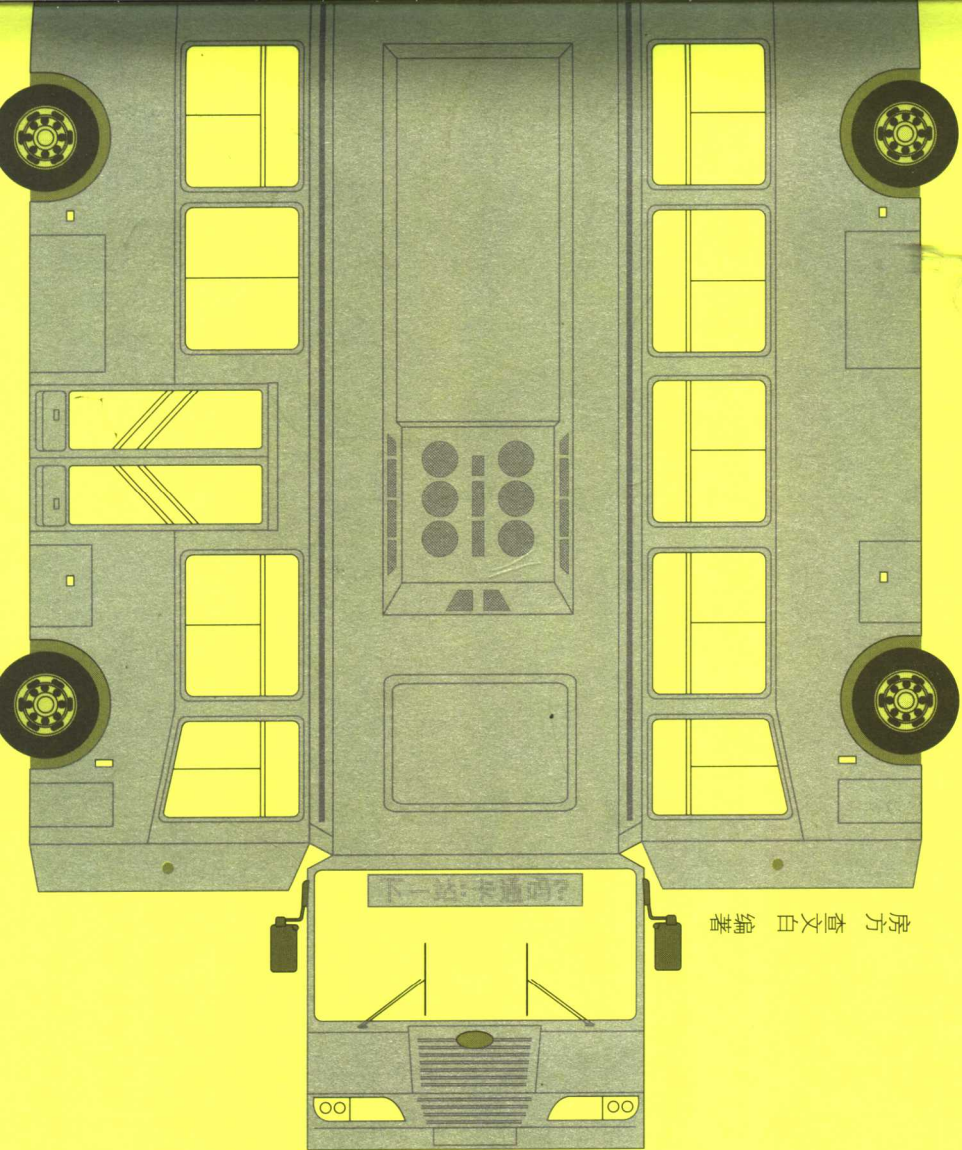


下一站：卡通吗？

NEXT STATION: CARTOON?
七零后的艺术 Artists Born After the Seventies

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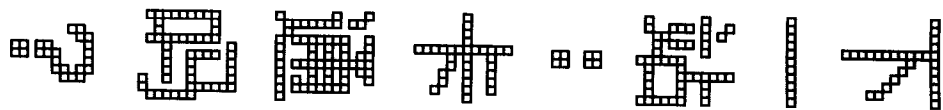


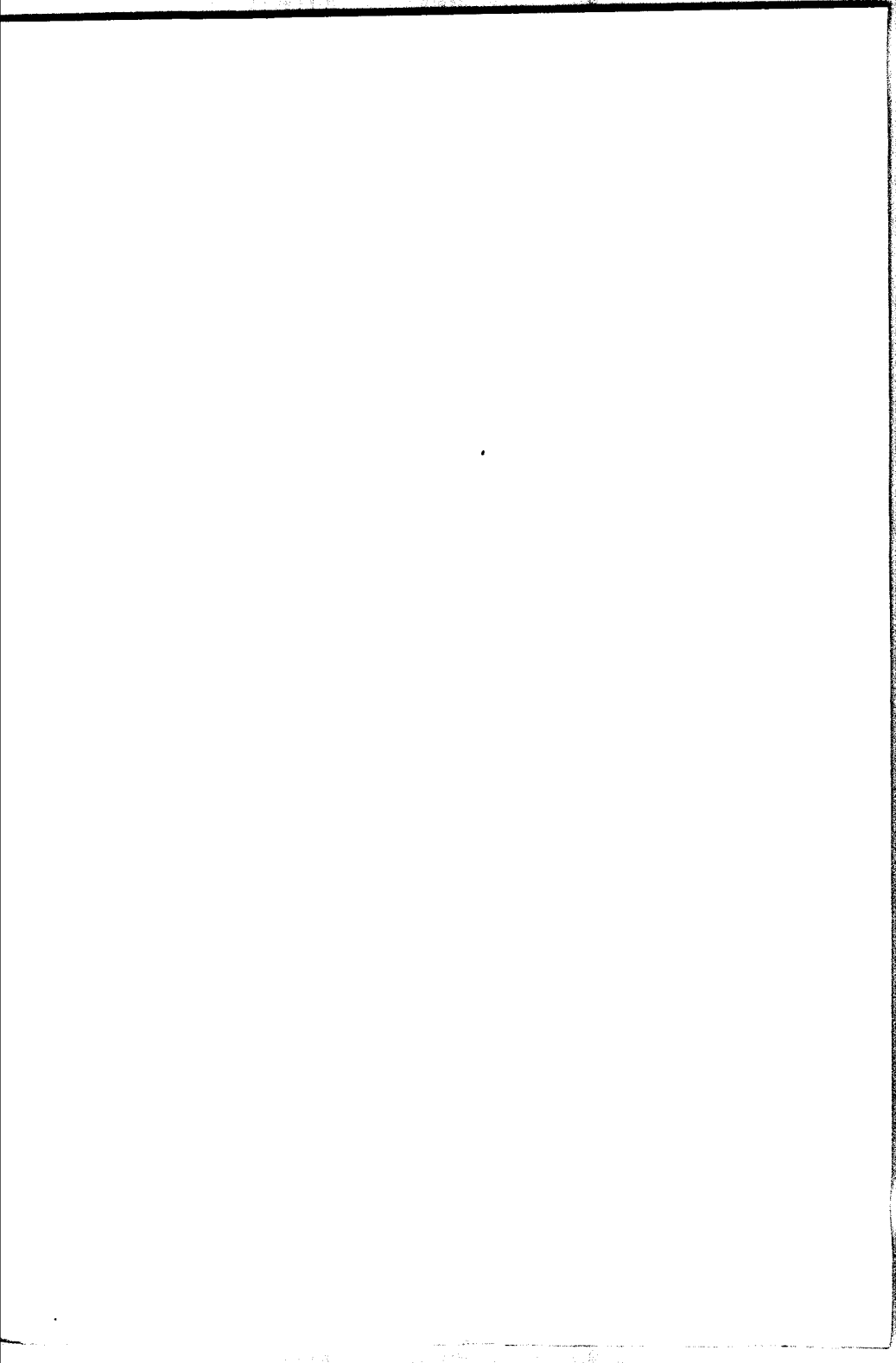
房方 查文白 编著

NEXT STATION: CARTOON?

七零后的艺术家 Artists Born After the Seventies

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房方 查文白 编著
Developed by Fang Fang and Zha Wenbai

内容提要

本书是配合《下一站：卡通吗？当代艺术展》出版的入选作品专辑，配以大量的艺术家调查表，收录的展品从另一个侧面反映了当代艺术家的创作理念，以及他们对卡通的认识和期待，同时也表达了策展人对中国当代艺术发展趋势的思考，是一本雅俗共赏的精美图书。

本书可供现代艺术家、艺术爱好者阅读、参考和收藏。

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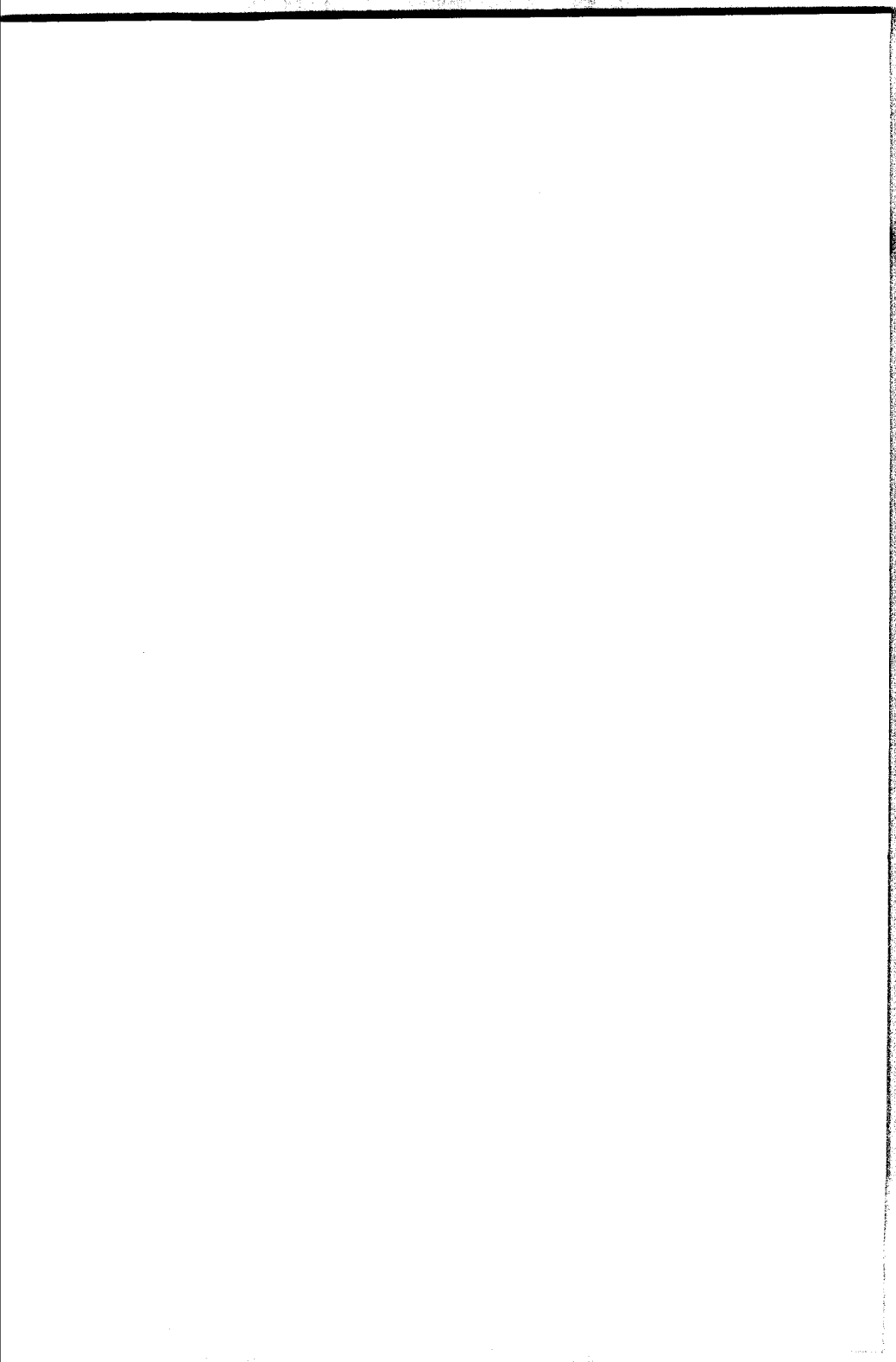
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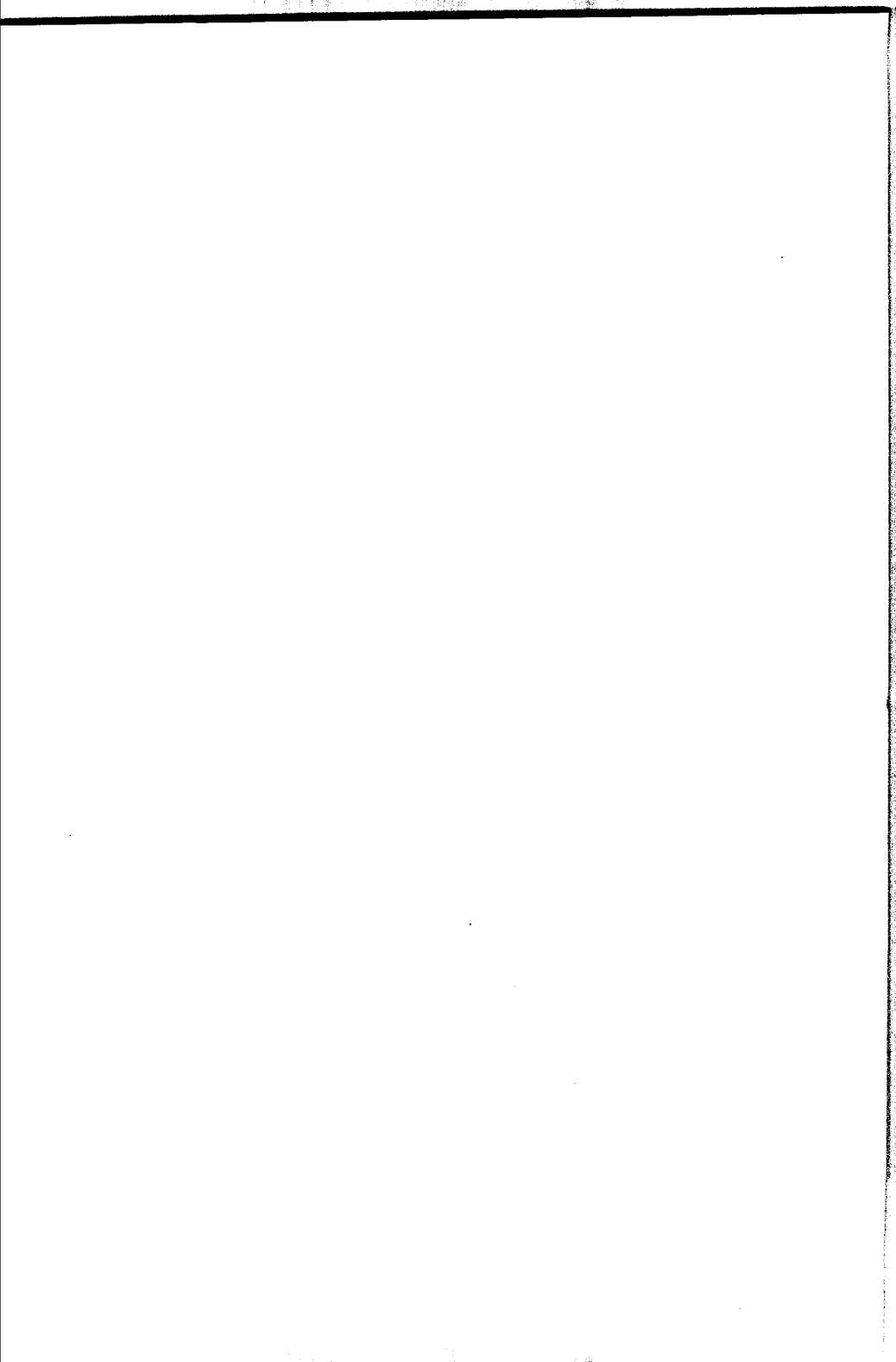


去往1号线

TO LINE 1



“下一站：卡通吗？”当代绘画展
Next Station: Cartoon?
Contemporary Painting Exhibition



下一站：“卡通”吗？

房方

呈现同龄人的艺术状况，是我一直想做的事情。2002年后，韩寒、郭敬明、春树、张悦然等所谓中国“八零后”文学新人的火爆登场，再次激发了我寻找“七零后”艺术的高涨热情。在挨家挨户地看了许多画室以后，我终于找到了本书收录的十二个“七零后”艺术家——他们都是“科班出身”的，却借前辈们不以为然的“卡通”方式画画儿；从此，他们解开了学院的绳索，过上了“想怎么干就怎么干”的理想生活。

“七零后”艺术家选择“卡通”或许缘自他们的童年经历。生于七零、八零年代的他们，对于《铁臂阿童木》、《大闹天宫》和《变形金刚》的热爱，丝毫也不逊于生于六零年代的一辈对于“绿军挎”、“红五星”和“老莫儿”的向往。

尽管儿时的“七零后”都曾是卡通明星的铁杆儿粉丝，但步入成年的他们借“卡通”上演的并非一出怀旧的超级模仿秀，“卡通”背后是他们高度个人化的精神世界，是他们具体的爱、恨、情、愁，是他们或深、或浅、或虚、或实的人生经验。在一遍又一遍“亲自”观看过他们的作品之后，我产生了这样的感受。

卡通在中国还有一个亲切的称呼叫动漫。多年来，

在传媒和流通领域的动漫产品中，我很难找到值得一看的东西——上一次消费动漫，还是两、三年前熬夜看盗版的《千与千寻》和《南方公园》。至于广大国民关注的本土动漫业，虽已对“精品”千呼万唤了许多年，却总是不见“精品”的只鳞片爪。作为业界巨头的动漫国企将生产纳入青少年教育的范畴来规划发展，而方兴未艾的动漫民企无论在盈利方面业绩多么骄人，其产品又总是让我联想到国产跑车“吉利美人豹”。

中国动漫业的微薄稿酬能够孕育出什么样的卡通明星呢？单幅作品几百块的版权使用费简直要把卡通明星“饿死”在摇篮了。相比之下，以卖画为生的“卡通”画家们就大不相同了，他们一张画的收入少则几千多则数

万，这比动漫杂志的稿费不知要高出多少倍。那么是谁在给中国“卡通”绘画埋单呢？他们是另外一些“七零后”，一小撮先富起来的、梦想成为下一个丁磊或陈天桥的创业分子。他们对于同龄人的艺术投资，将有望改组中国当代艺术的阵容，在国企正统艺术家群和外企反正统艺术家群之外另立山头。只要能让这些“七零后”的“卡通”画家衣食无忧，就等着他们为所欲为吧。

在结束行文之前，我必须对文中“卡通”二字上时隐时现的引号加以说明，那不是笔误更不是抽风。

猜测中国艺术的未来是令我感到刺激而着迷的事业。下一站是“卡通”吗？我们可能要用更长时间来等待谜底的揭晓。

Next Station: Cartoon?

Fang Fang

I have always wanted to curate an exhibition that represents the artistic state of my contemporaries. Since 2002, I have seen a number of new young writers such as Han Han, Guo Jingming, Chun Shu and Zhang Yueran burst onto the Chinese literature scene, the so-called 'post-1980' generation. This has again inspired me to seek out the interests and enthusiasms of 'post-1970' art. After much time spent wandering the streets, going from studio to studio, I finally found the twelve post-1970 artists included in this book. They all have a strong academic background, but have chosen to paint using 'cartoon' forms that are not approved of by older generations. In this way, they have freed themselves from the bonds of their academic training, and are now living an ideal life in which they can 'do whatever they want to do'.

To understand why these 'post-1970' artists have chosen 'cartoons', we must look at their childhood experiences. Born in the 70s and 80s, this generation was obsessed with 'Astro Boy', 'Uproar in Heaven' and 'Transformers' to the same extent that the generation born in the 60s hankered after 'green army satchels', 'red stars' and Beijing's famous Moscow Restaurant, 'Lao Mo'.

These young visual artists may well have been dyed-in-the-wool cartoon fans as children, but as adults, borrowing from 'cartoons' in their art is by no means a show of nostalgic imitation. Behind the cartoons are highly individualised psychological worlds, concrete feelings of love, hate, passion or anxiety, and life experiences that may be deep or shallow, true or false. This is how I began to feel after 'personally' examining their works over and over again.

In Chinese, animated cartoons are referred to by the transliterated term 'katong' or the more familiar name 'dongman'. For several years, it has been hard to find anything worth watching among the 'dongman' products being broadcast

and circulated', the last time I was a cartoon consumer was actually two or three years ago, when I stayed up all night watching pirated copies of 'Spirited Away' and 'Southpark'. The Chinese cartoon industry, a focus of attention for numerous citizens, has made a thousand entreaties for a 'masterpiece' over the years, but we have yet to see even the scaly claw of a 'masterpiece'. State-run cartoon enterprises, the biggest players in the industry, have brought their products into the field of youth education and planned their development accordingly. Civilian enterprises are very proud of the achievements they are making in the area of profit, but still, their products always make me think of the domestically produced sports car, Geely's 'Beauty Leopard'.

What kind of cartoon stars can the paltry fees offered to writers by the Chinese cartoon industry hope to cultivate? The few hundred RMB that is paid for the copyright and use of a single work will simply cause any potential cartoon stars to 'stave in the cradle'. In comparison, 'cartoon' painters who earn their living by selling paintings are in a very different situation. Their income from the sale of a painting ranges from a few thousand RMB to tens of thousands, many times higher than the fees paid to artists and writers by cartoon magazines. So who is it that pays the bills of China's 'cartoon' painting? They are a handful of people from the same generation as the artists, entrepreneurs who made money early in life and dream of becoming the next Ding Lei or Chen Tianqiao. The investment they are making in the art of their contemporaries is likely to shake-up the ranks of Chinese contemporary art, building a new stronghold on a mountaintop that lies outside both the state-supported, orthodox artist community and the independent, unorthodox artist community. As long as these 'post-1970' 'cartoon painters' have no worries about affording the basic necessities of life, then we can just wait and see what is that they want to do.

Before concluding this writing, readers may have noticed that the word 'cartoon' sometimes appears in quotation marks and sometimes doesn't. I feel it necessary to state that there are no typing errors; the inclusion or omission in each case is deliberate.

Guessing the future of Chinese art is a stimulating and fascinating undertaking. Is 'cartoon' the next station? We may have to wait an even longer time before the answer to this riddle is revealed.

