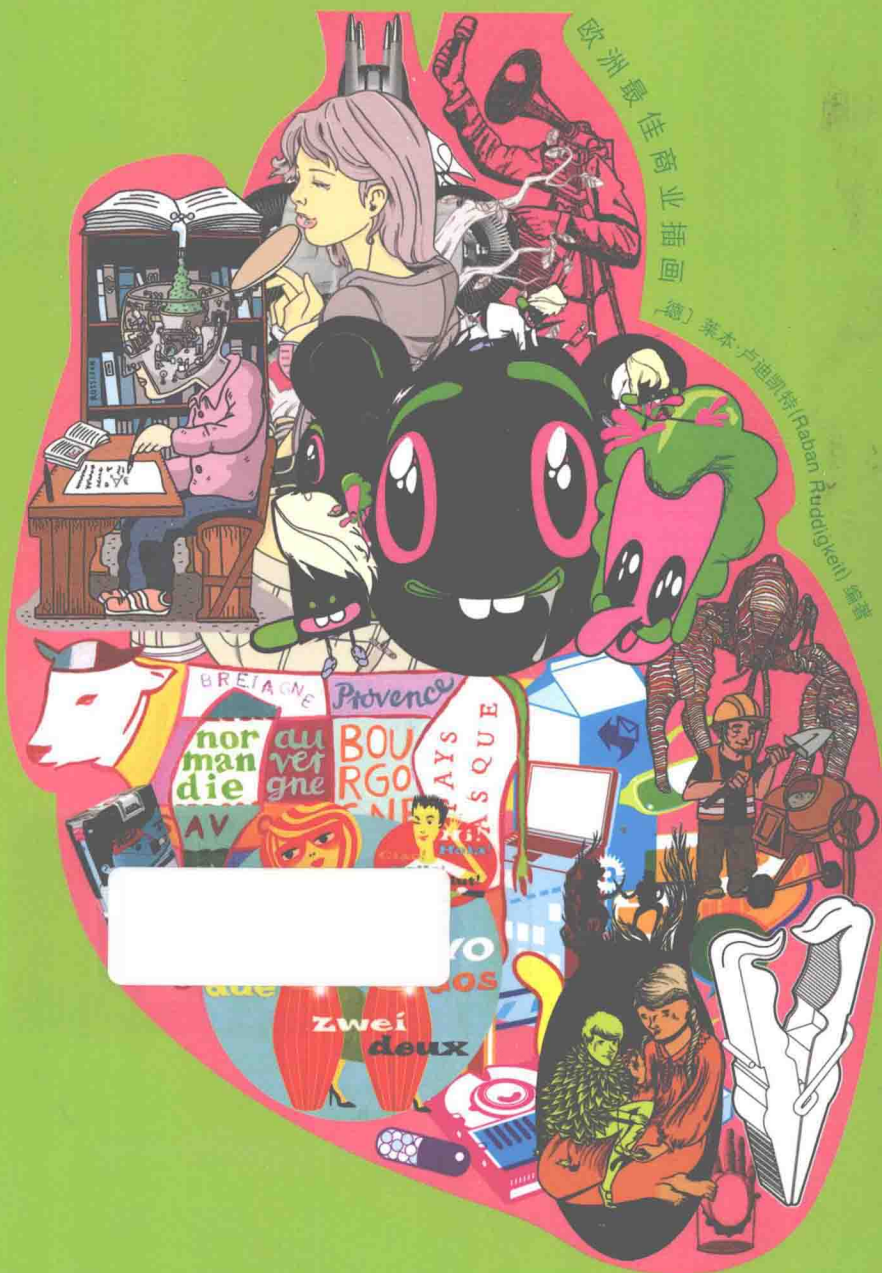


# 欧洲最新商业插画



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〔德〕莱本·卢迪凯特(Raben Rüdiger) 编著



中国青年出版社  
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〔德〕莱本·卢迪凯特 / 编著

肇文兵 / 译

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## 绘画是人类用双手歌唱的方式

# Zeichnen ist das Singen der Hände.

► 这是“自由风格”的第三辑，同时也是欧洲青年插画家的一本年鉴。我们将在这本书里见到许多新主角，同时也有一些老朋友。

近些年，特别是在德语国家，插画艺术飞快速度地发展，并且已经具备了前所未有的特质。

从编辑的角度，我们的工作将致力于建立插画与音乐之间的关系，因为流行音乐和画笔之间有着更多相似之处而非差异。两者的表达方式都代表了他们的时代——高度个人主义的，而且稍纵即逝的。

这次旅程将把我们带到哪里？这里有视觉语言的混合，着色的照片和各种字体的混合，电脑辅助制图与手绘

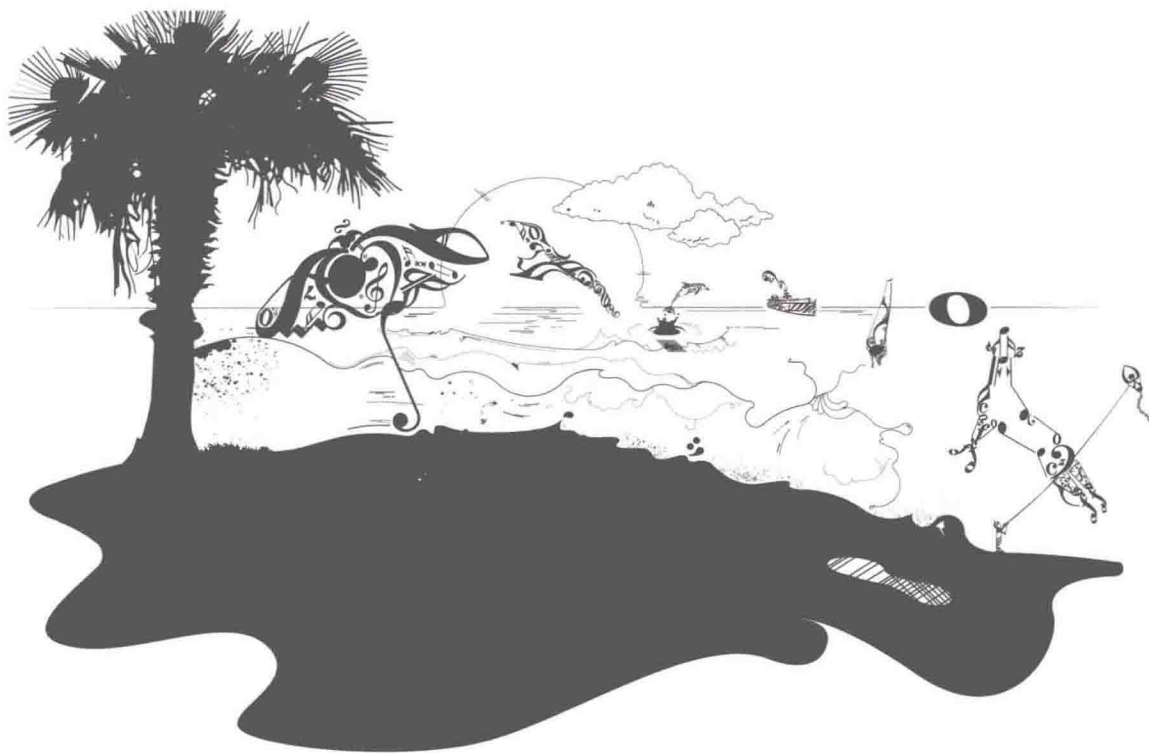
相结合，由此产生新人以及一系列鼓舞人心的现实。

如同在音乐领域一样，众多新风格以及新文化的出现，不再是从头到尾地重复过去那些浪潮，而是抽取某个特色进行创新。

不久以前，我和纽约《滚石》杂志的艺术总监乔·牛顿讨论到这种新类型的插画，在此之后，我还“偷看”了一个乐队正在中央公园边上演出。

我曾经为一位并不引人注目的歌手而神魂颠倒：她拥有一半美国黑人血统，一半亚裔血统。我当时看着她并且想：“那么这就是美好事物的未来了”。从那以后的每一天，我就一直期盼着美好事物的出现。





文/ 莱本·卢迪凯特 (Raban Ruddigkeit) 插画来自网站 [nodomain.com](http://nodomain.com)

► Drawing is the way hands sing – this is the third edition of Freistil, the young European illustrators annual. Once again, we'll meet some old friends as well as many new heroes.

In German-speaking countries in particular, illustration is developing at a rapid pace while attaining an independent quality as never seen before.

Editorially, we will turn to the relationship between illustration and music. Pop and the pen have more common denominators than differences. Both are expressions of their times, highly individualistic and somewhat fleeting.

Where will the journey take us? The visual languages intermingle; photos are painted over, typography is

integrated. Hardware and handcraft are combined over and over in new ways resulting in ever fresher and inspiring realizations.

As in music, new styles and cultures emerge no longer through retro waves, but through sampling.

Recently I spoke about this new type of illustration with Joe Newton, the art director of the Rolling Stone in New York, and afterwards I eavesdropped on a band that was playing on the edge of Central Park.

I was especially fascinated by a background singer, half Afro-American and half Asian in origin. I looked at her and thought, So this is the future of beauty. Since then I've looked forward to it every day.

几乎每个人都知道杰米·休伊特，或者至少知道他的乐队“Gorillaz”。这个乐队是他和“Blur”的领头人物达蒙·阿尔本（Damon Albarn）一起创建的，它是来自英国的最热门的虚拟流行乐队之一。休伊特给这个乐队绘制了插画——他创造了第一个完全由虚拟人物组成的乐队，并且他们的首张CD的销售量居然超过了600万张。“自由风格（Freistil）”报导了某个并不真实存在的人物是如何成为一个流行明星的。

Everyone knows Jamie Hewlett or at least his band «Gorillaz», which he founded together with Blur's front man Damon Albarn. It's one of the hottest pop acts to come out of the UK. Hewlett is the illustrator of this phenomenon, creating the first entirely virtual band that sold six million of their first CD alone. Freistil reports on how someone can become a pop star without being one.

超级插画明星

# Illustrator Superstar

文 / 马克斯·费耳斯 (Markus Fehs)



一支只存在于纸上、电视、网络以及游戏里的成功流行乐队。这种现象由漫画家杰米·休伊特和音乐家达蒙·阿尔本发起，他们为乐队 Gorillaz 中的一位歌手起了一个恰当的名字“2D”。

A successful pop band that exists only on paper. And on video, websites and computer games. 2D is the name aptly given to the singer of the Gorillaz, the phenomenon by cartoonist Jamie Hewlett and musician Damon Albarn.

休伊特一个人就是一半的 Gorillaz 乐队，他和 Blur 的主要人物达蒙·阿尔本在 1999 年组建了流行乐团“僵尸 Hip-Pop”，他们的首张唱片在世界范围内的销售量超过 600 万张。

当达蒙·阿尔本在忙于乐队的音乐创作的时候，休伊特则为乐队创造出了四个卡通人物形象，他们是：神情漠然的主要人物 2D，乐队指挥兼贝斯手莫道克·尼古拉斯（Murdoc Nicalls），美国黑人鼓手鲁梭·赫伯斯（Russel Hobbs），以及十岁的日本吉他手面条（Noodles）。休伊特同时还监督 Gorillaz 乐队所有视觉艺术方面的工作，包括录像和 DVD 的宣传、销售以及运用高科技手段举办的“现场”演唱会。他还建立了网站 Gorillaz.com。

休伊特在组建 Gorillaz 乐队之前，就已经是一位享有盛誉的卡通艺术家了。他曾经创造了富有新意的卡通连环画《坦克女孩》，这个故事后来被好莱坞制作成一部电影。当时休伊特只有 23 岁。

然而，Gorillaz 乐队的成功让休伊特成为了另一个人——一个脆弱而又诡异的家伙。虽然在社会地位上，他已是闻名全球的一个摇滚团体的一部分，但是他却躲避着舞台上的聚光灯，避免成为焦点，然而他却十分乐于置身在自己的工作室中，投入地在书桌上随意涂抹，这间名为“僵尸啃食者”（Zombie Flesh Eaters）的工作室是他为 Gorillaz 乐队的工作而建立起来的。

Gorillaz 乐队的第二张专辑《恶魔日子（Demon Days）》同样也给他带来了殊荣，他因此入围了“设计博物馆”评选的年度设计师名单。

“不知道为什么我会被提名为年度设计师，”休伊特说，“那真是过奖了，我感到受宠若惊，实际上我并不十分清楚那个奖项是什么。”2006 年的 5 月，关于这个奖项的各种猜测终于尘埃落定，它最终属于杰米·休伊特。

顶着一头滑稽而又时髦的发型，迈着 Hoxtonish 式的步伐，穿着 Brit-hop 式的衣服，休伊特看上去就像是经常和 Gorillaz 的卡通人物们一起外出游览的家伙，仿佛他们也曾来到了这个真实的世界。他淡淡的、狡猾而肆无忌惮的大笑让我们想起 Gorillaz 乐队中的 2D，然而，当休伊特抽着用黑色甘草纸卷起来的烟卷说话的时候，语气却是柔和而谦逊的。

“僵尸工作室”更像是摇滚明星的休息室而不是卡通画家的工作间：雷鬼舞的打击乐声从音响中传出，荧光从红色凝胶体中投射出来。一个低矮的沙发正对着一个巨大的电视屏幕，一张咖啡桌上散乱的放着 Xbox 的控制器。架子上堆放着几打 MTV 的奖品，一个中世纪武士的头盔，口袋怪物（Pokemon）的一些人偶形象和一套蒙提帕森（Monty Python）的录影带，它们夹杂在其他一些奇奇怪怪的东西中间。

休伊特的桌子是这间工作室中唯一没有摆放电脑的桌子。取而代之的是一些凌乱的画稿、钢笔和铅笔。“我把任何东西都画在纸上，”他说，“我从未用过任何绘图程序如 Illustrator，或者用电脑画画。所有的东西都是以手绘方式勾画出草图并绘制出来的，最近两年我才刚刚学会使用 Photoshop。我真的不是很喜欢电脑，但是，如果你想要给什么东西上色，最棒的方法就是使用 Photoshop，它最后制作出来的颜色就跟你在电脑屏幕上看到的一样。几年前，我要花费很多时间去完成涂色工作，但是当它们画出来的时候永远不是你想要的那种颜色。”

休伊特，38 岁，在英格兰西苏塞克斯的霍舍姆镇长大，他的绘画生涯开始于绘制《星球大战》中的人物。“我父亲曾经是一位真正了不起的艺术家，但是他的父母告诉他，在这方面他绝对不会做出任何成就来，于是，父亲就在他那间肉铺里终其一生，而没有成为一个艺术家。

Hewlett is one half of Gorillaz, the virtual zombie hip-hop pop group he formed with Blur frontman Damon Albarn in 1999 and which has sold over six million records worldwide.

With Albarn writing the music, Hewlett created the band's four cartoon characters: vacant frontman 2D; bandleader and bassist Murdoc Nicalls; African-American drummer Russel Hobbs and ten-year-old Japanese guitarist Noodle. He also oversees all the Gorillaz's visuals, including promo videos and DVDs, merchandising, the high-tech live gigs and the gorillaz.com website.

Hewlett was a widely respected cartoon artist before Gorillaz, having created the seminal Tank Girl strip, which was turned into a Hollywood movie when he was just 23. But the success of Gorillaz has taken him to

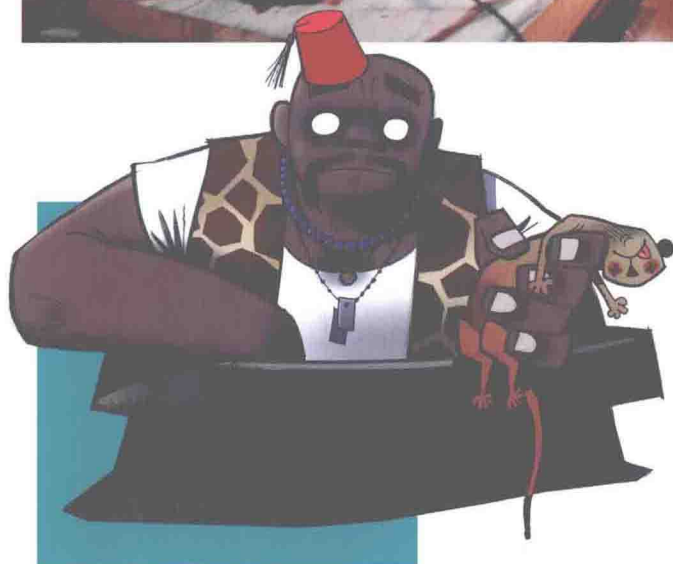
another, slightly surreal, level: he is part of a globally famous rock group, yet he shuns the limelight and is happiest scribbling painstakingly at his desk at Zombie Flesh Eaters, the Shepherd's Bush studio he set up to handle the Gorillaz work.

Gorillaz's second album, Demon Days, has also led to Hewlett being shortlisted for the Design Museum's Designer of the Year award.

I don't know why I was nominated for Designer of the Year, he says. It was very flattering, but I don't quite understand it. In May 2006, the excitement about the award subsided a bit. It was won by a certain Jamie Hewlett.

With his geek-chic hair, Hoxtonish gait and Brit-hop clothing, Hewlett looks like someone who might hang





幕后：休伊特在他的工作室  
(摄影：大卫·列文)  
乐队鼓手鲁梭·赫伯斯（左图）

Backstage: Jamie Hewlett  
at his workplace  
(Photo: David Levene).  
And the band's drummer  
Russell Hobbs (left).

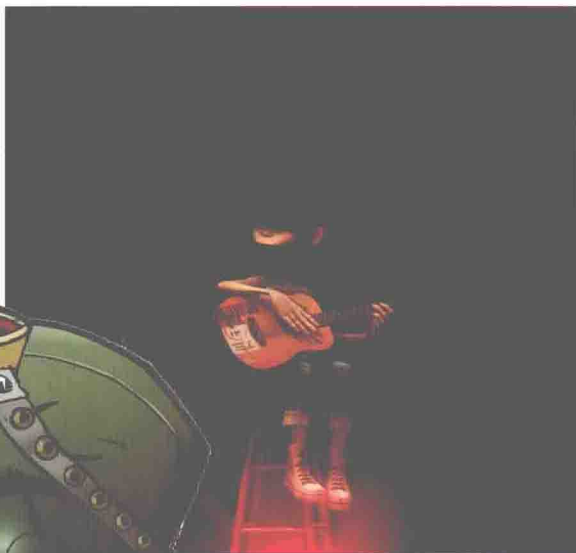
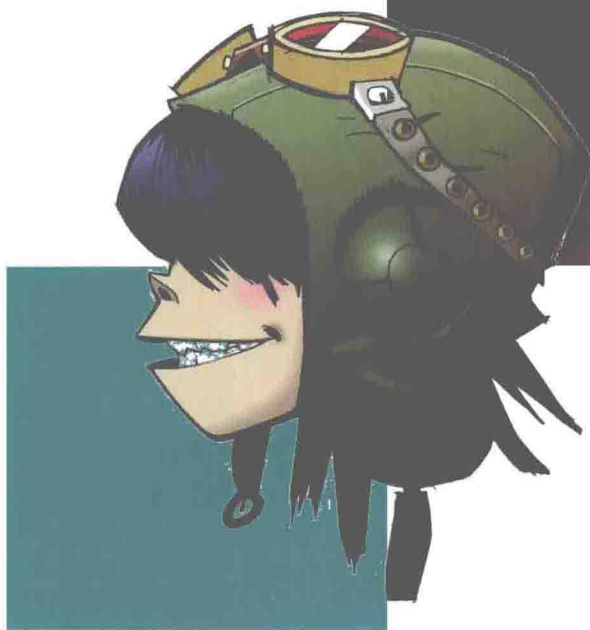
out with the Gorillaz characters, were they to visit the real world. His thin, wide, cheeky grin recalls that of Gorillaz's 2D, yet he is softly spoken and modest. He smokes roll-ups with black licorice papers.

The Zombie studio is more like a rock star's green room than a cartoonist's workplace: dub reggae plays on the sound system and the fluorescent lights are covered in red gels. A low sofa faces a giant TV screen, while the coffee table is scattered with Xbox controllers. Shelves are stacked with dozens of MTV awards, a knight's helmet, Pokemon characters and a boxed set of Monty Python videos, amongst other curiosities.

Hewlett's desk appears to be the only one in the studio without a computer. Instead, it is scattered with drawings, pens and pencils. I draw everything on paper,

he says. I would never use programmes like Illustrator or draw on the computer. Everything is sketched out and drawn up. I've only learnt to use Photoshop in the last couple of years. I actually don't really like computers, but the great thing about working with Photoshop is that if you colour something it comes out like it looks on screen. I've spent years painting stuff, and it never comes out the way you want it.

Hewlett, 38, was brought up in Horsham in West Sussex, England, and began his career drawing Star Wars characters. My dad was a really great artist, but his parents told him that he'd never make anything out of it, so he ended up working in their butchers shop instead. I guess I got a natural ability to draw through him. But the thing that really started me drawing was



永远的少年梦：十岁的  
吉他手面条（左图）和他的  
三维全息影像

The dream of  
eternal youth: the  
ten-year-old guitarist  
Noodle (left) and again  
as a three-dimensional  
hologram.

going to see Star Wars when I was a little kid. I used to draw pictures of Chewbacca and Han Solo, and do my own little comics, and that's how it started.

His influences include cartoonists such as Ronald Searle, comic artists like Mike McMahon, and animators, notably legendary Warner Bros animation director Chuck Jones.

Hewlett has enormous respect for the cartoonist's art, which he says is underrated: Their ability to draw, and the amount of stuff they produce. I mean if you're a comic artist you have to churn it out. These guys will do like ten pages a week, and each page will have up to eight separate panels, and each panel would be a wonderful drawing. And then you look at a fine artist

who might put on a show once a year and produce 20 paintings. I think some of the best artists around work in comics. The animation world as well – I was always a big Chuck Jones fan. That animation is unbelievable, but he was taken seriously because he won an Oscar.

Hewlett produced his own fanzines while at art school in Worthing. Shortly after leaving college, Hewlett and friend Alan Martin were invited to contribute to Deadline – a magazine containing comic strips and music and culture journalism, which launched in 1988. The Deadline team asked for a strip with a female lead character and the result was Tank Girl – an anarchic strip featuring a feisty, gun-slinging teenage punk

我猜我是从他那里继承了绘画的天分。但是，真正让我开始绘画的是在我还是一个小男孩的时候。我去看了电影《星球大战》。在那之后，我就经常画一些带有乔巴卡（Chewbacca）和汉·索罗（Han Solo）形象的图画，并且自己设计了一些短小的漫画情节，我就是这样开始了我的插画生涯。”

休伊特所受到的影响来自于一些卡通艺术家，如罗德·塞尔（Ronald Searle）；漫画家，像麦克·麦格马翰（Mike McMahon），以及动画片制作人，如引人注目且富有传奇色彩的华纳兄弟娱乐公司的动画片导演查克·琼斯（Chuck Jones）。

休伊特对卡通艺术创作非常尊重。他说出了一些被低估的事实：“看看他们的绘画才能，看看他们所生产的总量——我的意思是，如果你是一个漫画家，你必须为创作付出艰辛的劳动。这些家伙们如果一个星期要画出十页，而每一页要被分为八个格子，并且每一个格子里的画都要画的很出色；你再看一个纯艺术家，一年可能只在一次展览上展出 20 张作品——所以我认为最好的艺术家就是在漫画领域工作的人。动画领域也是一样。我以前一直是查克·琼斯的忠实追随者。那动画真是难以置信，可是他被人们广泛接受和喜爱，因此他也获得了一个奥斯卡大奖。”

当休伊特还在艺术学院学习的时候，他就创办了自己的科学幻想杂志。在离开大学之后不久，休伊特和他的朋友艾伦·马丁（Alan Martin）被邀请为《界限（Deadline）》绘制连环漫画，《界限》是一本囊括了连环漫画、音乐和通俗文化的杂志，它早在 1988 年就已经被投放市场。

《界限》的团队想要一个以女性为主角的连环画，结果就出现了休伊特的《坦克女孩》——这个无政府主义的连环画描绘的是一个挂着弹弓枪、驾着坦克到处转的有胆识的朋克少女和她的变种袋鼠男朋友的故事。

who drove around in a tank with her mutant kangaroo boyfriend.

It was loosely based on a group of girls I used to go to college with who were unruly and sexy, and kind of bad, which inspired me, Hewlett explains. That was a good first thing to do really, but that just became an exercise in seeing how far we could go, seeing how many people we could upset in each episode.

The strip was a huge cult success and proved highly influential – Lara Croft could not have existed without Tank Girl – and established Hewlett’s style, which combines the counterculture subject matter of American underground comics with the narrative action of superhero strips, along with Mad Max-style vehicles and

“这个灵感来源于一群在大学时代经常和我一起的女孩们的形象，她们是那种不守陈规而且性感的女孩，有点坏坏的，是她们给了我这个灵感。”休伊特解释说：“你的第一个想法就能够真正地实现是好事，但那只是展示我们到底能走多远的一个练习，可以想象我们所设计的每一个情节将使多少人心烦意乱。”

这个连环画取得了巨大的成功，非常流行而且非常有影响力——没有《坦克女孩》就没有罗拉·克劳福特（Lara Croft）的存在——它同时也奠定了休伊特的风格。美国地下漫画反主流文化的主题和超级英雄连环画的叙事性情节的混合，夹杂着疯狂的 Max-style 汽车和许多僵尸、妖怪以及其他各种各样的怪胎。

1995 年，好莱坞斥资 4000 万美元拍摄了电影《坦克女孩》，电影取得轰动效应的同时也使劳瑞·佩蒂（Lori Petty）成为明星，休伊特的好日子接踵而至。“你能想象一个 23 岁的年轻人坐上飞机去好莱坞，然后被接上一辆豪华轿车吗？”他大笑着说：“我的意思是，他们把所有那些玩意都安排好了。”

电影影响虽大，但是总盈利只有 1000 万美元。“那个电影剧本身就很糟糕的，我和艾伦·马丁坚持要重新写它，并且加入格兰·希尔（Grange Hill）和本尼·希尔（Benny Hill）的笑话，但是很显然，他们没有接受这个主意。他们甚至还忘了拍摄大约十个主要场景，因此我们必须用动画来做，那可真是可怕的经历。”

plenty of zombies, monsters and other assorted freaks.

Tank Girl was turned into a \$40 million movie starring Lori Petty in 1995 and Hewlett appeared to be set for the big time. Can you imagine a 23 year old being flown to Hollywood and picked up in limos? he laughs. I mean, they lay all that shit on.

The movie, however, was a massive flop, grossing just \$10 million. The script was lousy – me and Alan Martin kept rewriting it and putting Grange Hill jokes and Benny Hill jokes in, and they obviously weren’t getting it. They forgot to film about ten major scenes so we had to animate them...it was a horrible experience. I think I spent two years afterwards not doing much, doing stuff for Just 17 magazine, and I disappeared.



“自那以后，我大概有两年时间没有做太多工作，只是为《17》杂志做一些事，然后我就消失了。”

1999年，休伊特和达蒙·阿尔本共享一个公寓，两个人都刚和自己的女友分手（她们是简·奥利弗 Jane Olliver 和贾斯汀·弗里希曼 Justine Frischman，都是英国流行乐队“橡皮筋”Elastica的成员）。他们两个人共同构思出一个虚拟乐队，然后 Gorillaz 就诞生了。

和《坦克女孩》的一样，Gorillaz 的角色也是以休伊特的朋友圈子为原型，而且包括了大量的笑话。休伊特将这个乐队视为真实存在的而不仅仅是纸上的单纯形象：“我相信他们，他们是以我们为原型的，这些角色们所做的很多事情正是我们所做的。乐队中的莫道克就是现实中的达蒙，莫道克所作的许多不被人们认可的事，在某种程度上达蒙已经做过了。还有那些蠢事，就像 2D 所说的，可能是我们所熟悉的某个有点愚蠢的人做的。”哪一个休伊特自己呢？“我认为，他们中所有的人都有一点我的影子，”休伊特说。

除去创作乐队的人物形象，休伊特还在为庆贺 Gorillaz 的成功而编写剧本和串联场景。阿尔本和他工作各有侧重，在他创作的时候阿尔本会把样片送给他，并告诉他那些歌是关于什么的，同时也会给他出一些点子，而剩下工作的就交给休伊特来完成。“达蒙会拿出一些真正不可思议的素材，然后他只是说：‘我认为这个如何如何，把它放在那里’然后一切很快就弄出来了，我们没有必要花太多时间交谈。”

当他们着手制作一个新视频的时候，休伊特会事先在头脑中形成视觉效果，然后再将每个场景画在纸上。

完成这些画面需要花上一些时间：“当我开始要做什么的时候，我通常会在头脑中将它设想得很完美，就像我所希望的那样，然后会花上一段时间设法将它表现到纸上。

我会花上一整天来完善它，如果它不能被正常地表现出来，我就会觉得心情糟糕透了，甚至可能去倒头大睡。”

然后他会浏览这些图画，并在编辑设备中将它们按顺序制成连续镜头，使它能够配合上音乐。“有很多画面都能够差不多准时地配合上音乐，剪辑后的画面淡出淡入的效果也很好。”

此后，这种粗线条的大纲被送到派森动画公司 (Passion Pictures) 的动画导演皮特·坎德兰那里，是他最终将它整理成为那个精练而优美的广告片。“我会提供给他们素描稿，以便他们知道它整体上是什样子，还提供给他们色彩方案和素材，然后他们就继续去完成它。而我只是在一周之内偶尔出现两次，来做少量的画面修改工作”。

这段时期，Gorillaz 几乎完全占据了休伊特的工作时间表，尽管在过去的两年里，他也曾设法挤出一些时间来为大野洋子 (Yoko Ono) 做一些工作——将约翰·列侬 (John Lennon) 的一些涂鸦做成动画。“我们去见了大野洋子，她有点古怪，她对我们说：就做成约翰·列侬想要做成的那样。然后我们的表情看上去就像我们怎么知道约翰·列侬是怎么想的。”

所以在最后，我们就以一种傻傻的方式思考，然后它们就变成了配着傻傻音乐的、真的有点傻傻的动画片。

In 1999 Hewlett found himself sharing a flat in London with Damon Albarn after they had both split up with their girlfriends (Jane Olliver and Justine Frischman, both from Britpop band Elastica). The two dreamed up the idea of a virtual band and Gorillaz was born.

As with Tank Girl, the Gorillaz characters are based on Hewlett's circle of friends and contain numerous in-jokes. Hewlett sees the band as real people rather than simply drawings: I believe in them. They're basically us, so a lot of things that we do end up becoming things that the characters do. Damon is Murdoc; a lot of the things that Murdoc gets up to, Damon has done at some point. Or the stupid things that 2D says

would come from someone we know who's a bit stupid. Which one is Hewlett? A bit of all of them I suppose.

Besides generating the characters, Hewlett scripts and storyboards the celebrated Gorillaz videos. He works separately from Albarn, who sends Hewlett demo tapes as he produces them, explaining what the songs are about and suggesting a few ideas. Hewlett does the rest. Damon comes up with some really weird stuff. He'll just say 'I'm thinking about this...blah blah...put that in there and it all tends to fit in. We don't have to spend any time talking.

When approaching a new video, Hewlett visualises the action in his head and then draws each scene on paper. These drawings can take an age: When I start





在动画和真实场景之间转换的影像

作品《最后的灵魂》(上图)

《坦克女孩》是这位艺术家的第一个成功作品  
并被好莱坞制作成电影。(左图)

The video of Last Living Souls switches between animated and real sequences (above). Tank Girl (left) was the artist's first success and made it to Hollywood.

off doing something, I usually see it perfectly in my head, exactly how I want it to be, and then I'll spend ages trying to get it on paper. I'll spend the entire day trying to get it right, and it goes wrong, and I'll have a really nasty stop and go into a bad mood. I might even go to bed.

He then scans the drawings and sequences them on an editing suite so they fit the music. There's a lot of drawings that sort of move in time with the music and with all the cuts and fades.

This rough outline is then passed on to Passion Pictures animation director Pete Candeland, who works it up into the polished final promo. I'll supply them with drawings for what it all looks like and colour schemes

and stuff, and then they get on with it, and I just pop in a couple of times a week, and correct a few drawings.

These days, Gorillaz has almost completely taken over Hewlett's work schedule, although in the last couple of years he has also managed to squeeze in some work for Yoko Ono, animating John Lennon's cartoon doodles. We went to meet Yoko Ono, which was a bit weird, and she said to us, Just do what John would have done. And we were like, how the fuck are we supposed to think like John Lennon?

So in the end, we just thought about them in a really stupid way, and they became really stupid bits of animation with stupid sound effects.

I think we got Damon in to do some of the sounds,