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征途

卷七

March

——走向百年的中国动画
**Chinese Animation
Enters New Century**

中国动画教育

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《征途——走向百年的中国动画》

序

王六一

中国动画已走过八十余年，正朝着百年迈进。从最初的艰难起步，到蓬勃发展，到迷茫停滞，再到中兴转折，直至探索发展，中国动画经历了有坎坷、有迷茫、有辉煌、有成就的不同时期和阶段。可贵的是，中国的艺术家从未放弃对动画的追求，也不乏对动画产业的热情探索。进入21世纪后，中国动画已被视为国家的文化符号和识别标志，强有力地体现着一个国家的软实力。中国动画，正以崭新的面貌和旺盛的精力步入快速发展的时期。

一个国家的文化产业总是循着国家发展的轨迹，或快或慢、或起或落地发展着。动画产业作为文化产业的重要组成部分，折射出一个国家文化发展的兴衰进程。它对大众文化、社会审美意识和国家的文明程度都产生着潜移默化的作用和影响。一个时代的作品，必然反映这个时代的特点，中国动画的发展，同样也印证着国家文化的发展。

1918年，《从墨水瓶里跳出来》等美国动画片陆续在上海登陆，使处于相对封闭的中国人对神奇的动画片产生了兴趣。以万籁鸣、万古蟾、万超尘为代表的新一代中国动画艺术家应时而起，他们以创作中国人自己的动画片为信念，进阶成为中国动画片的开山鼻祖。经过他们多年艰苦地探索与不懈地研究，终于于1922年成功摄制了中国第一部广告动画片《舒振东华文打字机》。之后，1924年中华影片公司摄制了动画片《狗请客》，上海烟草公司摄制了动画片《过年》。这两部影片被视为中国最早的动画片。然而，对中国动画产生更大影响的是万氏兄弟于1926年绘制的《大闹画室》，自此，才拉开了中国动画发展的序幕。

新中国成立后，社会经济、文化艺术蓬勃发展，动画也呈现出了良好的发展态势。这一时期，中国动

画汇聚了大批优秀人才，创作了多部经典之作，如《乌鸦为什么是黑的》（1955年）、《神笔》（1955年）、《骄傲的将军》（1956年）、《猪八戒吃西瓜》（1958年）、《小蝌蚪找妈妈》（1961年）、《大闹天宫》（1961年、1964年）等，在国际上赢得了“中国学派”的美誉，中国动漫进入了发展的黄金时期。

“文革”十年，中国动画与其他艺术一样，遭到前所未有的冲击和摧残，人才受到迫害，创作受到禁止，创作形势落入低谷，与20世纪60年代初的巅峰形成鲜明的对比。此外，这场劫难也使中国动画与世界动画的发展拉开了距离，整整缺失了一代人才，致使优秀动画作品难以出现。虽然后期也推出了几部作品，但题材受到限制，艺术探索不足。

“文革”以后，中国的经济文化重新步入正轨，中国动画开始复苏。从20世纪70年代末到80年代末的十年时间里，上海美术制片厂的一批优秀艺术家特伟、阿达、王树忱、詹同、胡进庆、严定宪、林文肖、曲建方、常光希等动画艺术家，各显身手，创作了诸如《哪吒闹海》、《三个和尚》、《雪孩子》、《山水情》等优秀作品。

随着经济改革的深入和发展、国家对文化产业的重视、国家经济实力和人民生活水平的不断提升，人们对精神文化产品的需求和要求也有了前所未有的提高。电视的普及带动中国动画开始进入制作动画系列片的轨道，民企也相继投身动画产业，中国动画开始摸索一条以市场为主导的产业发展方向。《葫芦兄弟》、《阿凡提》、《黑猫警长》、《蓝猫淘气3000问》等系列片的出现，开启了中国动漫产业之路，《喜羊羊与灰太狼》的成功，使动画产业有了更加广阔的发展空间，让我们再次看到了中国动漫市场的未来。



“以史为鉴可以知兴替”，中国动画产业正在快速发展，有利地推动着中国文化走向世界。值此发展之际，推出了《征途——走向百年的中国动画》，旨在通过动画这一艺术形式，展示中国20世纪至今文化现象和社会发展的一个侧影，意在循着国家发展的轨迹，回顾中国动画发展近百年的历史，从而找准适合中国动画发展的航向，继续扬帆而行。

《征途——走向百年的中国动画》是一部集学术、观赏和普及为一体的大型跨媒体系列出版物。该系列出版物将中国动画置于中国近百年的跌宕起伏、波澜壮阔的社会、文化、经济、历史背景之下，对中国动画在不同历史时期所表达的社会意识、艺术风格、文化理念、价值观念进行研究分析和评价，从而为广大专业动画工作者、大专院校师生和动画爱好者提供一个可资借鉴、研究、学习、参考的文献资料。

在编写过程中，我们本着尊重史实的创作态度，通过对海内外200位从事动漫研究的专家学者、教授、动漫企业和工作室、大专院校的采访，获得了他们创作、研究和产业开发的许多有价值的第一手材料。尤为感动的是，一些年事已高的动漫艺术家在得知我们写作这一套书的目的后，纷纷将他们珍藏多年的历史照片和有关报道提供给我们：研究中国电影和少年儿童文学的专家林阿绵先生，为我们送来了他几十年来搜集到的有关动漫的文章、报道和剪报等资料；我国著名动漫大师特伟、阿达、王树忱的后代，也对我们的这一套书给予了充分的肯定和支持。他们认为这套书“生逢其时”，如果再没有人干，中国动画早、中期的历史将会因老一代艺术家的离去，而造成不可弥补的损失。

该套书中有关中外动漫交流的部分，同样得到了美国、日本、俄罗斯、德国、加拿大、印度、伊朗、西班牙、马来西亚等国家和地区动漫研究专家学者、教授的

大力配合，他们欣然担任本套书的顾问，分别就中国动画走向世界，中国动画的产业、版权、动画教育等专题赐稿。另外以国外专家学者的眼光看待中国动画，也是本套书的一大特色。他们在阅读了部分译稿和图片后，一致认为可以出版英文、俄文、阿拉伯文等译文版。

该套书根据历史年代编辑而成，同时又涵盖动漫作品、动画产业和政策、动画教育、动画合作与中外动画交流、台湾和香港地区的动漫，内容上相互联系并各有侧重。比如，这套书以主线的笔墨形式梳理了漫画与动画的关系。中国动画界的许多杰出的艺术家，同时也是非常优秀的漫画家，如动画大师特伟、阿达、王树忱、詹同等，就一直从事漫画创作。漫画大师张乐平、华君武、方成也曾参与动画片的创作，成就艺坛佳话。本着厚古而不薄今的原则，本套书着重介绍以上海美术电影制片厂为代表的中国动画学派。我们将对改革开放三十多年来，中国的动画产业加以关注。同时，我们还会充分介绍代表着中国动画未来的年轻动漫艺术家。

这套书的特点除了介绍不同时期的动画作品编创人员、故事梗概外，还包括了对重要作品的创作背景、艺术特点以及主创人员的有关评论。在版式风格上，强调图文并茂，力求做到以文配图，以图释文，具有一定的学术价值和历史意义。

《征途——走向百年的中国动画》是目前在国际上编辑出版的以特定国别的动漫系列书中规模最大、涉及面最广、内容最丰富的一套动画专业史书籍。承担这一任务以来，我们既感到光荣和自豪，又感到惶恐和紧张。在中外动漫研究专家学者、教授、动漫公司等社会各界的鼎力支持和配合下，历经两年完成了这套书的编辑工作。工作中的不足和遗漏之处，恳请在大家的谅解和帮助下，在该套书的再版时，不断完善，做到更好！

March _ Chinese Animation Enters New Century

Preface

Liuyi Wang

The history of Chinese film animation covers more than eighty years, heading towards one hundred. From the initial difficult start to prosperous development, confused stagnation, and then revival, Chinese animation has experienced different periods of achievement and success, faced ups and downs in the turbulences of the past century. But Chinese artists have never given up their animation pursuits. They are full of passion for the art of animation. More important, Chinese animation has been regarded as a symbol of national culture and identification, and a strong manifestation of a country's soft power. China's animation is taking a new route, filled with exuberant energy, into a period of and fast development, into the in twenty first century,

The cultural and entertainment industry development of the country always follow the path of national development. Animation industry as an important part of the cultural industry also reflects rise and fall of the national cultural development process. Animation exerts a great influence on popular culture, the aesthetic sense of social civilization. The animation creation in the different periods of times reflects the marks and characteristics of its their times. The development of Chinese animation also keep pace with the development of national culture

Since its creation in 1918, Max Fleischer's "Out of the Inkwell", a popular animated series that was in tune with the classic art of shadow play, and other American cartoon films were shown in Shanghai, where Chinese people were interested in the imaginary world of animation. With the mission to create Chinese animation, Mr. Wan Laiming, Mr. Wan Guchan, Mr. Wan Chaochen, and Mr. Wan Dihuan, represented the first generation of Chinese animation artists determined to produce true Chinese animation. After getting acquainted with the technique, the first animated advertisement "Shuzhen Dong Chinese Typewriter" was created in 1922. After that, the Chinese Film Company produced the animated "Dog Treat", and Shanghai Tobacco Company produced the animated film "New Year" in 1926. Both film are recognized as China's first cartoons however it was "Uproar in the Studio" produced by the Wan Brothers in 1926 that made a tremendous impact on China's animation. It is the prelude to the development of Chinese animation.

After the founding of The People's Republic of China, the socio-economic and cultural development were promising.

Animation as one of the important part of culture was based on a solid infrastructure thanks to the support of the government. Many Chinese masterpieces such as "Why Is the Crows Are Black-Coated", "The Conceited General", "Magic Pen"(1955), "Pigsgy Eats Watermelon"(1958), "Little Tadpoles Looking for Mamma"(1961), and "Havoc in Heaven"(1961, 1964) appeared in the late 1950s and early of 1960s. This period is called the Golden Age of Chinese Animation. A large number of outstanding creative talents emerged back then; the internationally renowned school of Chinese animation was founded.

The Golden Age of Chinese Animation fell into an abyss during the chaotic ten-year period of ten years of the so called Great Cultural Revolution. The most terrible catastrophe of the Cultural Revolution was the destruction of talents. This catastrophe caused Chinese animation to fall behind international animation development. A whole generation of talented people were wasted, and excellent animation works couldn't be produced.

After the end of the Cultural Revolution, the chains of bondage were broken, and the social, economic, and cultural life of China returned to the right track. Chinese animation began to recover. A group of animation artists from Shanghai Fine Art Animation Film Sstudio produced excellent animation such as "Nezha Conquers the Dragon King", "Three Monks," "Snow Kid", "Feeling from Mountain and Water" breathing unique creativity, wonderful imagination, and remarkable skill into the works.

With the development of economic reform, Chinese animation began to explore market-oriented industrial performance. The popularity of television paved the way for producing animation animated series in China produced by non-government enterprises, such as "Blue Cat" and "Pleasant Goat and Big Big Wolf", long-living series that encouraged the further development of Chinese animation.

Following the deepening development of China's reform and opening up policy, the reinforcement of the nation's economy, as well as the rising living standards, the spiritual and cultural needs and requirements of the people have increased considerably. Meanwhile, the Chinese government puts emphasis on cultural industries and provides funding and technology support so that there is enough room for Chinese animation development. Step by step, a new



Chinese animation industry has begun to take shape. The rapid development of Chinese animation is also vigorously promoting Chinese culture to the world.

Learning from history can predict rise and fall. On the occasion of the fast development of Chinese animation, we are going to publish the ten volumes of "March – Chinese Animation Enters a New Century". The purpose of our ambitious project is to review Chinese animation history from the beginning to today in order to document Chinese cultural phenomena and social development from the perspective of animation. We try to meet the demand to publish this series as the ultimate guide and reference to the Chinese animation history.

March — Chinese Animation Enters a New Century is a set of academic, aesthetic and popular seriesbooks. The ten volumes of this book series aim to provide reviews and analysis, as well as commentary, on Chinese animation from the angle of the social consciousness, artistic styles, and cultural ideas and values on the background of the different periods of Chinese history. Our target group will consist of professional animators, students and animation fans who will use our project as reference for research and study.

In the process of editing, we try to use the first-hand materials; we hold the principles of respect for facts, objectivity and fairness. We have interviewed more than 200 animation experts and scholars, professionals from animation companies and studios, and professors from universities at home and abroad, and have collected posters, stills, and documents. We are grateful to all those who have provided valuable material. We are moved by Mr. Amian Lin who supplied his precious collection of animation including articles, reports, newspaper clippings etc., to us. The next generation of Chinese animation masters, who follow in the footsteps of Te Wei, Xu Jing Da, Wang Shuchen and others, have granted their full support in editing this book by opening their archives. They believe that if this book series devoted to the history of Chinese animation cannot be edited and published in time, some of the historical records, especially those of Shanghai Fine Art Animation Film Studio, cannot be preserved as the old masters will have passed away. This would be an irreparable loss.

One of the prominent features of this book series is that many foreign scholars, experts, professors and professionals are engaged as advisors. We have received contributions from the United States, Japan, Russia, Germany, Canada, India, Iran, Spain, Malaysia and other countries and regions. Foreign contributors supply articles on animation exchange and cooperation between China and other countries. The

focus on Chinese animation in foreign countries is also the fruitful result of international cooperation and coproduction. After reviewing the illustrations and some parts of translation, many foreign friends are sure this book series can be published in English, Russian, Arabic, and Japanese language versions.

The structure of this book series is classified by animation production, animation industry, animation education, animation exchange and cooperation between China and foreign countries, Taiwan and Hong Kong animation, etc. Each volume will focus on one subject. and Each volume is heavily illustrated. The reader can read text with pictures and interpret the text by seeing the respective images. Some of the stills and pictures in this series are published for the first time.

We pay much attention to the relationship between animation and comics. Many outstanding Chinese animation artists actually are comic artists too. For example, animation masters such as Mr. Te Wei, Mr. Wang Shui Chen, A Da and Zhen Tong created many wonderful comics. On the other hand, famous Chinese comic artists such as Mr. Hua JinunwWu and Mr. Feang Cheng have been involved in animation.

Another feature of this book series is that we do not only introduce the synopsis of animation films in different periods of time, but also provide the reference materials on the background of important works of animation, the art style as well as comments, critics and reviews and information on director and designer. While we emphasize on the traditional Chinese Animation School as represented by the Shanghai Fine Art Animation Film Studio, we also pay attention to Chinese animation in the new age of the reform period and the opening to the outside world. Of course, we also would like to focus on the young generation of Chinese animation artists. because we know that these young artists represent the future of Chinese animation.

Maybe this work is the most comprehensive and largest professional book series on the history of animation in one single country ever published. It is our pride to fulfill this honorable task, but we also feel the hard work. It would be impossible for us to complete this book series without the great support and cooperation of animation scholars, experts, professors and professionals at home and abroad. We are indebted to Mr. Lin Amin, Mr. Xu cCheang, Sheng Darlong, Wang Yiqian, Doctor John A. Lent, and Doctor Rolf Giesen for valuable advice and assistance, and to my colleagues for their share participation in the shaping of this book.



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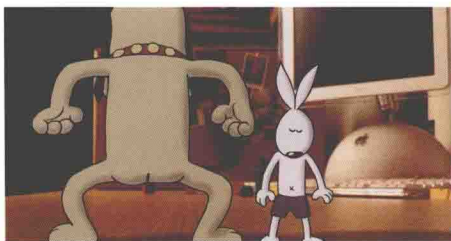
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中国动画教育

中国早期动画教育历史

颜文梁与苏州美术专科学校动画专业



颜文梁



■ 颜文梁（前排左三）、朱士杰（前排右二）、陆寰生（前排右三）与苏州美专部分师生合影（1936年）



■ 苏州美术专科学校旧址

抗战胜利后，苏州美术专科学校校长颜文梁第一个在中国高等院校中开办动画专业，这是中国动画人才培养的发端。其实颜文梁的第一个愿望，乃重整颓废的校园，以迎接新美专的复苏；第二个愿望，就是筹办动画（卡通美术）专业。

创建于1922年的苏州美术专科学校，是中国近代史上最早的高等美术学府之一。1935年，苏州美术专科学校以钱家骏为核心的七八位学员毕业后，立志于动画事业，并经过数年研究，于1940年在重庆励志社摄制完成了动画片《农家乐》，为苏州美术专科学校赢得了声誉。

动画片《农家乐》获得成功，钱家骏决心全力以赴发展中国动画事业。1942年秋，重庆励志社面向社会公开招募有志于动画创作的12名中学生，在重庆董家溪开办动画训练班。参加教学工作的有钱家骏、戴公亮、范敬祥、金右昌、杨祖述等人。

1945年，钱家骏在校刊《艺浪》发表了一篇文章，题意是“动画艺术的途径和技术”。当时钱教授在国立社会教育学院电化教育系任教，文章引起了师生们的兴趣，议论颇热，一些师生纷纷向钱教授请教。校董会召集了一次联谊会，邀请师生和各方面专家协商，会上有人提到国内电影事



业之急需，认为动画是美术普及进入电化教育的新事物，而电影界是培养不出绘制人才的，唯苏州美术专科学校能胜此任。北平、西湖两美专虽人才荟萃，但懂摄制技术者甚少。颜校长当机立断，于当年聘请钱家骏、范敬祥两人动画筹建科负责人，学制为三年，暂设在实用美术系内，这是中国第一个创办动画专业的高等院校。

1950年3月，苏州美术专科学校成立“电影制片室”，由范敬祥任室主任，员工有刘剑菁、李新、杭执行、吕敬棠、吕晋、钱兴华、王吉、林文肖、浦家祥、张克明、张采娣等。同年9月，苏州美术专科学校招生30名学生。这时，苏州美术专科学校动画科正式成立，科主任为钱家骏。

苏州美术专科学校动画科先后开设的课程有：《电影概论》（戴公亮主讲，他原是苏州国立社会教育学院主任，后被派驻联合国教科文组织工作）、《动画基础讲座》（钱家骏主讲）、《电影造型基础》（毕颐生主讲）、《电影技术常识》（吴钟英主讲），上海美术电影制片厂的厂长特伟，当时还是上海电影制片厂美术组组长，曾被邀请到苏州美术专科学校做过多次讲座。

苏州美术专科学校电影制片室成立后，他们曾为上海市人民政府卫生局制作过三部卫生教育动画片《防止白喉》、《病毒》、《阿明的好习惯》。

1950年9月，苏州美术专科学校根据调整的要求，该院校并入“中央电影学院”后改名为“北京电影学院”，学制两年，隶属于文化部电影局领导。

1952年7月，苏州美术专科学校动画科第一届学员25人毕业，许文莺等18人分配到中国人民解放军八一电影厂工作，为其制作军教动画片；分配到上海电影制片厂美术组的有浦家祥、林文肖等6人。1951年9月招生动画班学员20人。

可见，颜文梁创办苏州美术专科学校动画专业，开创了中国高等院校创办动画专业之先河，为新中国美术电影专业人才培养和发展做出了重大的贡献。

香港（广州）南国动画艺术学院

1947年1月，商人罗以威自筹资金，从香港来到广州，创办“南国动画艺术学院”，旨在培养动画专业人员和筹备制作动画片。钱家骏曾任该学院董事，吕敬棠在广州“南国动画艺术学院”一边从事教学工作，一边协助该院半月刊《南国艺讯》杂志做编辑出版工作。第一期学员有43人，由于战乱等多种原因，该学院在广州仅开办一个学期就停办了。

新中国动画教育

东北电影厂动画训练班

东北电影厂美术组成立后，面临一个非常突出的问题，就是这支年轻的美术队伍动画专业知识和绘画知识比较低。1946年，东北电影制片厂决定从厂里第一、第二期训练班中抽出6人，派往美工科从事美工及动画工作，并成立卡通股，方明担任股长。员工有李居山、孙莲清、卢锡鹏、舒畅、崔永泉、赵明、马骆秋等人。卡通股属美工科管理。1948年11月，东北电影厂第三期训练班学员结业。游涌、段孝萱、王玉兰、李玉洁等四位学员被分配到卡通股工作。

当时，美术片组面前的工作很多；另一方面，当时全国范围内还没有动画专科学校，怎么办？经特伟和靳夕商量，提出一个具有战略性意义的培养动画电影专业人才的工作计划。主要做法有以下五个方面：

1. 以当时苏联动画片《灰脖鸭》为样板，从艺术欣赏、影片观摩到动画技术、制作技巧上逐一解析。这样的研究剖析每隔几

天在全组范围内进行一次。

反复听肖斯塔科维奇的具有非凡艺术魅力的动画片《灰脖鸭》主题音乐和华特·迪斯尼富于卓越想象才能的动画电影《幻想曲》，感受音乐在一部动画片中灵魂般的作用。特伟在长春唱片商店陆陆续续地收集了包括贝多芬、莫扎特、舒伯特、施特劳斯、肖邦、李斯特等音乐大师在内的一大批世界著名交响乐、奏鸣曲、圆舞曲、小夜曲、咏叹调等唱片，用业余生活的形式组织全组成员在欣赏中学习，培养他们的音乐天赋。

2. 针对如何提高员工素质的问题，他们采取对组员进行一些艺术常识的辅导，从艺术起源谈起，譬如劳动与艺术的关系、岩画的产生及发展，而后逐步讲解中国和欧洲绘画发展以及中外各画种、流派等一些简单的知识。这样的辅导进行了三四次，后来美术片组迁到上海就中断了。

3. 组织全组成员结合动画片《谢谢小