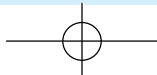
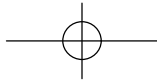


# Chapter 1

## 追求前卫的现代艺术及艺术家





# 01

## 转瞬即逝的艺术——沙画 Amazing Transient Sand Animation

沙画的定义：在白色背景板上现场用沙子作画，并结合音乐通过投影展现在屏幕上的艺术。

创始人：弗兰克·库科

表演场合：婚礼宴会、联欢会、庆典晚会、开幕式闭幕式、文化节等

基本技法：洒、抹、擦、点、划、漏、勾等

沙画 (Sand Animation) 是 21 世纪刚刚兴起的一种与舞台艺术相结合的表演形式，它突破传统艺术，创意新奇、画面唯美，配合优美的背景音乐，其天衣无缝的表演令人震惊。沙画表演是一门神奇的艺术，一种前卫高雅的艺术表现形式，最早由来自匈牙利的世界著名沙画大师弗兰克·库科所创造。沙画具有的那种独特的表演魅力，能使现场观众体验梦幻般的感觉和前所未有的视觉享受。看似普通的沙子，在沙画大师的手中变幻无穷。沙画表演，瞬间万变，沙画是一种转瞬即逝的艺术，具有极高观赏价值。曾有人说：“沙画的最高潮，就是最后一抹：一切的美，瞬间灰飞烟灭。”沙画是一门独特的艺术，它结合现代人的审美观，依托深厚的文化底蕴和文化内涵；采用产自神奇大自然的天然彩沙，经手工精制而成。沙画如人生，是很多精彩的片段连贯的过程，启示我们不要停留满足于现在，不要遗憾过去，只有未来才是最美好的。沙画永远让人期待下一幅的精彩。沙画是写意的，写意就是自然的，自然的也就是美的。

Ferenc Cakó is a Hungarian sand animation artist, with a litany (故事) of other award winning talents including film-making.

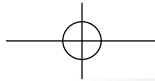
While at the College for Creative Arts he won several awards as an amateur animation film-maker.



From there he moved on to the Pannonia Film Studio where he worked as an animator, designer and director from 1973 to 1991, using puppets (木偶), clay, and paper-cut techniques in his films.

He was invited to hold workshops for his extraordinary techniques at locations in France, Finland, Spain, Belgium and Portugal.

Ferenc Cakó also makes illustrations for several children and youth books. His graphics and paintings are shown at individual



exhibitions in major cities of Hungary and abroad. In addition, he teaches 3D animation at the School of Applied Arts.

#### Incredible Sand Painting Demonstration

Here is the staggering (令人惊讶的) video of Ferenc Cakó's live performance (现场表演) called Genesis at Seoul International Cartoon and Animation Festival (SICAF) in Seoul, South Korea, for which he retells the story of Adam and Eve with a sand painting presentation.

SICAF is an annual showcase festival of animation, cartoon and related art genres, held in Seoul since 1997.

#### Ferenc Cakó with an Unnamed Interviewer – The Painter of Sand

Q: So, the first question is rather obvious – how does a painter become a film-maker?

A: I inherited my drawing skills from my father, a graphic designer who still works at the age of 86. He taught me – although not in the strict sense (严格说来) of the word – how to handle the material, how to look at colors and how to see the world as a whole.

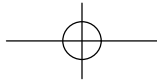
When I was a secondary school student, I was already very interested in the image and the sound, so I started to make cartoons myself. I drew on long stripes of paper, one picture on each. This period is the renaissance of the Hungarian cartoon. Outstanding achievements were born then: the Gustave-series made by József Nepp and Bean Film by Ottó Foky, whose puppets were on display at the Adolf Fényes Exhibition Hall (展览馆), where I could personally meet him. The few lines he wrote to me influenced me to a great extent, since later I visited him in the studio, and I also began making puppets, "carving" figures, characters and costumes. Then I graduated from the College of Fine Arts.

Meanwhile, due to some coincidence (偶然), or rather thanks to a friend, I got acquainted with Lóránt Mertz, who was a keen (热心的) amateur film-maker. He had an 8-mm camera, so we started making films, with which we won the grand prize of the amateur film festival twice.

Q: Did you switch for sand animation because the material had "dried" out? Did you not find plasticine satisfactory any more, or were you following other examples?

A: Yes, I really felt that what I was doing was not satisfying any longer. Obviously, others were also trying to do that, but everyone knows that I am doing it on a 1m x 2m glass screen. Just like everything else, film-makers also tried plasticine, as well as sand or washing powder in the A / 4 size frame of the cartoon, but it is impossible to work with it in that size. The grains of sand (沙粒) are too large for that size, they cannot be overcome.

I work on a larger surface (I even had an iron stand made, on the top of which the cameraman can also see the whole glass surface) which shows a different surface,



a different image. Due to my drawing skills, I make rather naturalistic and realistic pictures, not abstract ones. Most people like it, though, that they are drawn.

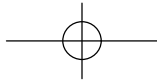
Another factor is that the sand cannot be corrected, so while working I do not have a control, no motion control. I do not have any opportunity, which cartoonists do, such as the tracing paper phase, during which they either draw the lines or scan them in the computer. In my head I have to know the guiding line along which the whole process is running, since as I remove it, it will no longer have a "before" or an "after", which is also true of puppet films. At the same time, it gives opportunity for a great deal of improvisation (即兴表演) and I can also divert from the script. That is why I usually do several minutes longer sections than what is required, because improvisation gives freshness to the whole. I divert in many directions both in thought and form, and that's when the good ideas are born.

Q: Hands play a focal (重要的) role in your art, just like the running paint in Pollock's work. Here, the action, the gesture is recorded on film, which besides modernity also reminds us of the oldest method of communication, of expression: the sign, the trace or the projection written in sand.

A: You are right. So much so that when I work with sand, and if the music is fast, I learn it that way. I have to learn it, because I have to keep the time. My hands also move fast and I draw fast. But if the music is slow, I also draw slowly, since my hands can always be seen on the projector (投影仪). The audience can see the indecisiveness of the hands, as well as that of the drawing, and they can immediately realise if I don't know what I'm doing. On the other hand, I must follow the rhythm of the music which can take things into a good direction; it won't just become a gesture, but a theme composed on a given topic. For example, I usually do a young couple to Bach's Air which takes five and a half minutes: at first the audience sees a man and a woman with big, flying hair, then the woman's hair starts to turn grey, slowly the man goes bald (秃顶的), their face becomes wrinkled and finally what we have is the picture of an old couple, which is just like a picture, and that's all that remained from them. It may sound rather silly by telling it, but the image looks really impressive, since we see how life and time flows by in front of our eyes. Music, arts, sand animation movies and live sand animations enforce one another, they dissolve (融化) into each other. I put into pictures what could already be seen at the exhibition and what I already used in the film, or put images into the film or into live sand animation. It's good for thoughts, as well as images to flash about.

Q: This time you return to Annecy with your latest film, Stones, which you wanted to be



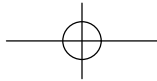


nominated in Cannes (戛纳) after Berlin where the challenge is bigger, since Annecy is regarded as the "Cannes of animated cartoons". Your new film is the mixture of sand and object (stones and a grinder) animation, as well as that of plane and space. As if it were the closing of the sand period that began with Ab Ovo. The circle has been closed, since now will you do more live performances with sand than movies, or will the circle continue?

A: Nowadays sand animation is at the bottom of my heart, which I have been doing for five years. You cannot follow the route of the film, and although a lot of people can see it, you only get feedback when you win an award. Here you can feel the reaction and the pulsation of the audience. I had a fantastic feeling at the opening ceremony (开幕式) of the 31st Film Week, although I had only five minutes, but the best of the profession was applauding (喝彩) enthusiastically. It was also a great honour for me to have the opportunity of designing the poster and the logo of the Film Week from sand.

### Sand Animation 黄金句

- ☺ Ferenc Cakó is a Hungarian sand animation artist, with a litany of other award winning talents including film-making.  
弗兰克·库科是一位匈牙利的沙画大师，这位艺术家拥有包括电影制作等各方面的才能。
- ☺ Ferenc Cakó also makes illustrations for several children and youth books.  
弗兰克·库科还会为一些少儿图书制作插画。
- ☺ Ferenc Cakó retells the story of Adam and Eve with a sand painting presentation.  
弗兰克·库科用沙画的形式重新演绎了亚当和夏娃的故事。
- ☺ Ferenc Cakó inherited his drawing skills from his father.  
弗兰克·库科从他的父亲那里继承了绘画的才能。
- ☺ When he was a secondary school student, Cakó was already very interested in the image and the sound, so he started to make cartoons himself.  
库科从中学时候起就已经对图像和声音非常感兴趣了。于是他开始自己动手做动画。
- ☺ Hands play a focal role in sand animation.  
手在沙画中扮演了重要的角色。
- ☺ Nowadays sand animation is at the bottom of Cakó's heart, which Cakó has been doing for five years.  
如今，沙画已经深深地印刻在库科心底，他从事沙画已经有5年的时间了。



## Sand Animation

### Hungarian Sand Animation Artist 匈牙利沙画大师



Diana (问)	Joyce (答)
Hi, Joyce. Come here quickly.	What's up?
There's a video.	What kind of video is so special? Wait a moment.
Come on.	OK. I'm coming. Oh, what's that?
Sand animation.	Fantastic.
Yeah, this person is called Ferenc Cakó. He's a Hungarian sand animation artist.	Is he drawing Adam and Eve?
Right. He retells the story of Adam and Eve with a sand painting presentation.	Awesome. If the music is fast, the hands move fast. If the music is slow, the hands also draw slowly.
Yes, Hands play a focal role in sand animation.	How long has Cakó been doing this?
Five years.	

戴安娜：嗨，乔伊斯。快过来。

乔伊斯：怎么了？

戴安娜：有一段视频。

乔伊斯：什么视频这么特别？等会儿。

戴安娜：快点啊。

乔伊斯：好吧，来了。哇，这是什么？

戴安娜：沙画。

乔伊斯：太好看了！

戴安娜：是啊，这个人叫弗兰克·库科。他是一位匈牙利的沙画大师。

乔伊斯：他现在画的是亚当和夏娃吗？

戴安娜：没错，他用沙画的形式重新演绎了亚当和夏娃的故事。

乔伊斯：好棒啊！如果音乐快的话，手动得也快。如果音乐慢下来，手也画得慢了。

戴安娜：是啊，手在沙画中扮演了重要的角色。

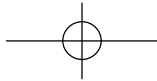
乔伊斯：库科做这个多长时间了？

戴安娜：5年了。

## 文化超链接

本文介绍了沙画的创始人弗兰克·库科。在沙画大师中，有一位美女沙画家。

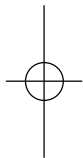
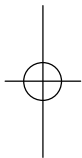
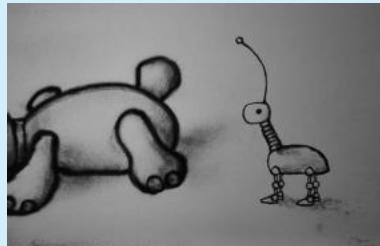
谢尼亚·西莫诺娃 (Kseniya Simonova) 是一位乌克兰沙画艺术家。在选秀节目《乌克兰达人》比赛中，谢尼亚·西莫诺娃在一张白色半透明的沙画台上作画，配着动人的



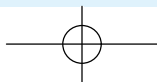
弦乐，沙画便通过投影展现在身后的大屏幕上。

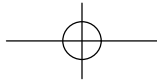
在这段由人和沙共同参与的动画中，西莫诺娃用沙画演绎了一个前苏联普通家庭在1941年至1945年战争期间的血雨腥风。在和平时代，恋人还在相依相偎时，战争的号角却吹响了，上一秒还静谧安详的城市，下一秒就在画家手指的拨弄下变得满目疮痍，奔赴战场的生死别离，

新生命的诞生，战争的轰炸和城市的毁灭，画家用她那种喷薄而出的张力瞬间冲击着观众的视觉，而在沙画的结尾处，失去丈夫的女人在梦境中看到了从战场回来的丈夫，丈夫站在窗户的外面，穿着海军衫的儿子跪在窗台上呼喊爸爸，这时候画面中出现了一行字，仿佛就是孩子的爸爸亲手写下来的，“我永远都在你们身边——1945年。”



ART | 7





# 02

## 草根艺术——涂鸦 Graffiti Is an Art of Grass Root

起源：1966 年美国的费城和宾夕法尼亚州

代表人物：Phase 2, 真名隆尼·伍德 (Lonny Wood) ;  
萨莫 (Samo), 真名让·米歇尔巴斯奎 (Jean-Michel Basquiat)

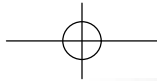
涂鸦术语：WRITER——涂鸦者  
ALL-CITY——涂鸦者或者涂鸦团将这个城市的主要地铁线路都涂过  
BENCH——涂鸦者聚集地, 一般是指踩点的地方。

涂鸦 (Graffiti) 起源于美国的费城和宾夕法尼亚州。真正意义上的涂鸦艺术家大多数都和帮派无关, 他们都是来自底层的穷人, 喷漆罐和颜料都是从商店里偷来的。他们都是一些有想法的人, 从此纽约的墙上出现了警世格言。他们都是一些有才华的人, 许多绘画方面的新鲜笔法 (尤其是美术字体) 由此出现。更重要的是, 他们都是一群极富表达欲望的人, 他们没有报酬, 心甘情愿地常年出没在纽约的黑夜里, 为的只是让行人看一眼自己的作品。为了和帮派的“贴标签者”, 以及头脑简单的涂鸦者划清界限, 他们把自己叫作“作家” (Writer), 而不是“画家” (Painter)。很快, 涂鸦者们就不满足于静止不动的墙了, 他们打起了地铁车厢的主意。20 世纪 80 年代, 涂鸦者们在车上、火车等不同表面上做涂鸦, 墙不再是唯一介质了。一直发展到 21 世纪, 涂鸦者们有更多的方法和途径。基本上, 涂鸦是一种近于书写的行为, 但是后来的涂鸦艺术中图画、符号、标志却反过来压倒文字在涂鸦艺术中成为了主导。图画相对于文字更能体现作者所要表达的内容和其作品的主导思想。随着艺术市场的崛起及人们对作画重新产生兴趣, 一些涂鸦者被推举成艺术家, 如凯斯·哈林。慢慢地, 涂鸦和大众艺术之间的界线也越来越模糊了。

Humans have been expressing themselves by scrawling (涂鸦) on walls since the earliest people lived in caves. But it wasn't until the 1970s that we started taking our messages to the walls, trains and sidewalks of urban environments around the world. The graffiti movement, seen by some as mere vandalism (破坏行为), actually encompasses some impressive and talented artists. They're attracted by the freedom that graffiti provides; the ability to simply







make something without constraints. Some are also involved in more widely-accepted art forums, such as gallery shows, but many choose to remain anonymous (无名的) and shrouded in a world of secrecy, pseudonyms, and spray paint (喷漆).

### **Swoon**

(images via: Luna Park)

Female artists are usually under-represented in the graffiti (涂鸦) world for a variety of reasons. But Swoon is one woman who has made a name for herself both as a street artist and in the more conventional art world. Her signature style of paper cutouts and wheatpasted prints, often featuring women and ethereal (天上的) scenes, has been appearing all over New York since the late 1990s. She also helped to found the public art collectives Toyshop and Miss Rockaway Armada. While her art has appeared in galleries around the world, she has said that her street art remains the thing that drives her.

### **TRACY168**

(images via: Mercurialn)

Michael Tracy, also known as TRACY168, has been called one of the grandfathers of graffiti art. He was tagging as far back as the early 1970s and is credited with creating the Wildstyle graffiti form. His murals (壁画) are prominent all over the Bronx, even today. His explanation of the graffiti culture back when he was starting out:

"The best year for graffiti was 1973," he ruminates (思考). "Styles were coming out. We got into this thing with colors. At first it was two colors, then three colors, then four. What makes me a powerful artist," he states, "is that my paintings are alive, strong and very bright. The color combos (复合) make it. Balance: each color as strong as it is enhances the color beside it, going back and forth. Giving style and balance and movement, that is what makes a good artist."

### **Lady Pink**

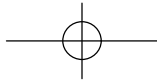
(images via: Pinksmith and Rockey's Photography)

In the 1970s, females just didn't write graffiti – so when Lady Pink decided she wanted to go into that world, she had to prove herself. She had to be able to keep up with the guys, climb fences, and prove that she wasn't just a thug with a spray can (喷雾器). It only took her a few months of writing before she had the respect of just about every graffiti writer in New York and a place in one of the art world's first graffiti-based shows. Juggling her time between fancy art shows and sneaking around in dark train tunnels, Lady Pink kept her name out there. Today, she and her artist husband run a mural company, painting colorful legal murals and holding mural workshops for kids.

### **Banksy**

(images via: unusualimage)

As one of the world's best-known graffiti artists, Banksy's stencil (模版) -based



street art has appeared around the world. His identity is still unknown to the public, despite several claims that he had been identified. Banksy's style is often satirical, poking fun at commercialism, the police and war. While he started out writing and stenciling around the streets of southern England, he's since had several solo gallery shows and published five books of his art and writing.

### **ESPO**

(images via: The New York Times)

Steve Powers, better known as ESPO, is well known in New York City. His gutsy (大胆的) writing usually took place in broad daylight and consisted of his bold tag on closed storefront (店面) rates. After six felony charges and a home raid by the transit police's vandals squad, he's given up illegal writing but maintained his creative pursuits. His procurement of a Fulbright grant in 2007 was just about unprecedented – being an art school dropout with a long arrest record, he didn't seem a likely candidate. But his accomplishments in the art world, along with his talent and vision, won him the coveted (垂涎的) grant. His Fulbright work involved creating a public art project with troubled youth in Dublin and Belfast, showing them how to create their own powerful images.

### **Seak**

(images via: other things and urban art core.eu)

German graffiti artist Claus "Seak" Winkler has evolved an extremely cool, distinctive and compelling style. His street graffiti often looks like monsters or strange alien creatures, but always in a smooth and stylized 3D fashion. His work over the past 20 years or so has injected a new element into urban art. He says he's aiming to get to the core of graffiti: the genuine nature of letters. Seak has been invited to create murals all over the world, and the spray paint company Molotow even dedicated their color "Seak's Futuregreen" to him.



### **KET**

(images via: USA Today and Robots Will Kill)

For many kids growing up in New York in the 70s and 80s, graffiti was a way to express themselves, assert their independence and be introduced to the art world. For Alain Mariduena, looking at subway cars covered in graffiti was better than going to an art museum and shelling out money to look at other people's art. Mariduena, better known by his tag KET, was a prolific (多产的) train painter in Brooklyn in the 80s. When the Transit Authority decided that no trains would leave the station until their graffiti had been completely removed, KET says the quality of NY graffiti suffered and became sloppy (草率的). KET stopped tagging when his first child came along, and