

The
Ar
tists

中国

主编：张天志
Editor-in-chief:
Zhang Tianzhi

Hors
Normes



艺术家
in
China

The Artists
"Hors-Normes" in China

上海大学出版社
Shanghai University Press

The
Ar
tists



主编：张天志
Editor-in-chief:
Zhang Tianzhi



Normes

The Artists
"Hors-Normes" in China

艺术家
in
China

上海大学出版社
Shanghai University Press

图书在版编目 (C I P) 数据

中国界外艺术家 / 张天志主编. -- 上海:
上海大学出版社, 2017. 8
ISBN 978-7-5671-2893-4

I. ①中… II. ①张… III. ①艺术—作品综合集
—中国—现代 IV. ①J121

中国版本图书馆 CIP 数据核字 (2017) 第 185802 号

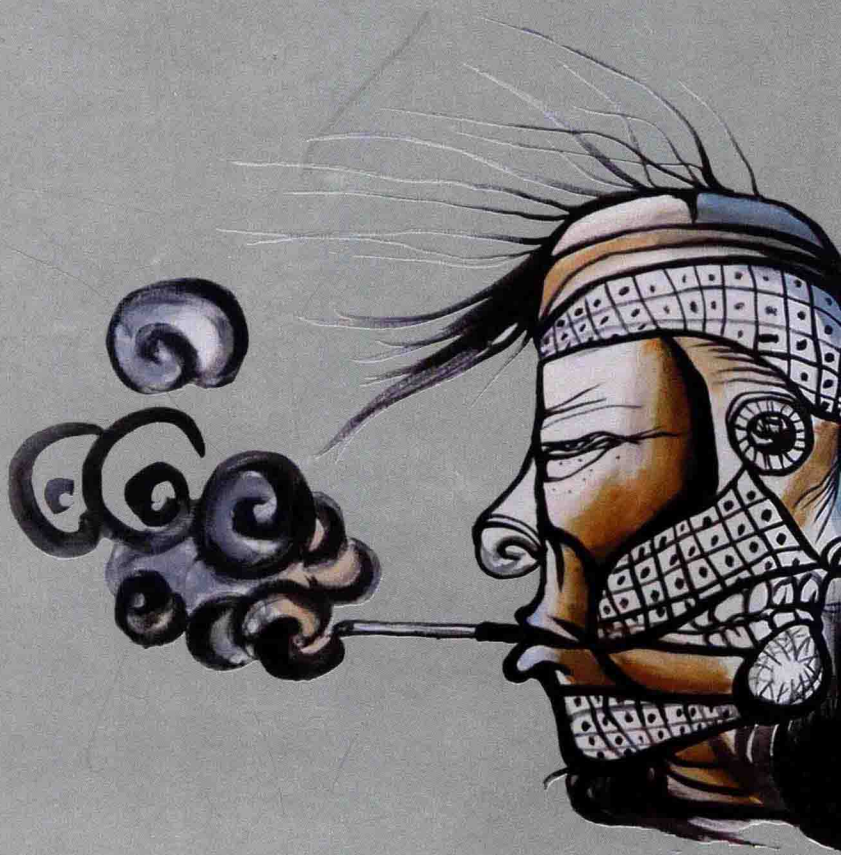
策 划 上海市版协艺委会
英文翻译 骆月明
责任编辑 徐雁华
整体设计 张天志
缪炎栩
技术编辑 章 斐

中国界外艺术家

主 编 张天志

出版发行 上海大学出版社出版发行
地 址 上海市上大路 99 号
邮政编码 200444
网 址 www.press.shu.edu.cn
发行热线 021-66135109
出 版 人 戴 骏 豪

印 刷 新艺印刷有限公司印刷
经 销 各地新华书店
开 本 889mm×1194mm 1/16
印 张 8.5
字 数 170 千
版 次 2017 年 9 月第 1 版
印 次 2017 年 9 月第 1 次
书 号 ISBN 978-7-5671-2893-4/J · 418
定 价 88.00 元





序言一

界外：在正统边界之外的原生艺术

文 / 朱 其

原生艺术在中国是一股方兴未艾的暗潮，作为一项对于中国艺术界人士和公众来说还显得陌生的艺术，原生艺术几乎与现代主义同时起步，其开拓者为法国著名的现代画家让·杜布菲。原生艺术进入中国甚至比后现代主义还晚，差不多直到21世纪以后才在出版物上有零星的介绍。原生艺术成为真正意义上的实践性现象，始于近十年，在这一艰难的起步中，张天志与南京的艺术家郭海平功不可没。

郭海平在从事了一段时间的当代艺术创作之后，一次偶然地去精神病院教精神病患者进行艺术创作的经历，让他毅然转向了原生艺术及精神病人的艺术治疗领域。张天志是一位主要的推动者，对于原生艺术他几乎全方位地介入其中，并有多重身份：收藏家、出版人、策展人，乃至身体力行的艺术家。在上海，张天志则是一个原生艺术的出版人与收藏家，他出版了国内第一本《原生艺术》杂志，介绍国外及中国的原生艺术。张天志还与著名艺术家李山在黑龙江省兰西县创办了国内第一家原生艺术馆。

此前，张天志已将多位原生艺术家推入了公众视野，甚至组织中国原生艺术家参加在法国里昂举办的“中韩原生艺术展”以及第五、第六届界外艺术双年展。一批鲜为人知的原生艺术家如周惠明、李昌胜、凤英进入国际艺术领域。从出版、收藏原生艺术作品到策展及创办美术馆，张天志成为中国原生艺术的主要推手，使这一与现代主义同等重要的艺术进入国内，并让中国社会及艺术界认识到原生艺术的魅力。

2016年6月，张天志在上海组织了国内第一个界外艺术的国际艺术展——“界外艺术：法中艺术家作品交流展”，他亦以界外艺术家的身份展出了自己的画作。这个活动是与法国里昂著名的界外艺术双年展组委会合作的，首次将中外原生艺术及界外艺术的佳作共同展示，从而让国内公众及艺术界对原生艺术和界外艺术有了启蒙性的认知。

以收藏家、出版人及推广人的身份介入原生艺术，成为中国原生艺术主要推手之后，张天志尝试成为一个界外艺术家。这涉及原生艺术与界外艺术的渊源及演变关系。

什么是“原生艺术”（Art Brut）？法国艺术家杜布菲最早提出这一说法，但并无准确的定义，杜布菲也一直在不断修正这一定义，使其更为准确。总体而言，逐渐被接受为共识的“原生艺术”一词，主要指：由艺术领域之外的未受过专业训练的群体自发的艺术创作，主要包括三类人：部分精神病人、通灵者，以及具有颠覆性的监狱犯及离群索居的社会边缘者。

原生艺术强调“非意识”，尤其强调脱离艺术史意识的艺术，将精神看作一个整体，但又不同于疯子艺术、原始艺术、民间艺术或超现实主义艺术。20世纪40年代，杜布菲认为原生艺术是“拥有自发、强烈的创造性格，绝少受艺术传统或文化的陈词滥调的影响”的艺术。

到20世纪70年代，杜布菲认识到艺术不受文化影响是不可能的，尤其是对原生艺术感到失望，认为原生艺术被大都市、通讯媒体和消费社会所消解，即便是精神病人，因为原生艺术获得声望和收入后，其视觉特质会因此减弱。由此，杜布菲认为原生艺术的一个重要特质是独立于商业体制。

迄今有关原生艺术的一个极大争议是作者的身份问题，原生艺术是否一定得由精神病人、通灵者，以及监狱犯及离群索居的社会边缘者组成？作为一个积极的推广者，张天志显然不属于上述三种人。某种意义上，他属于法国艺术家阿兰·布尔保奈提出的“界外艺术家”。

在杜布菲的启发下，从事原生艺术推广的艺术家阿兰·布尔保奈，在20世纪70年代初提出了新的概念：界外艺术（Art Hors-les-Normes），即正规艺术之外的艺术。这里的“正规”主要指从现代主义到当代艺术的艺术正统。

“界外艺术”一词，使原生艺术的定义脱离了感性的界定，成为一种定义更为准确且具有广泛参与性的艺术，即不再局限为一种由社会反常人群构成的当代人类学的艺术，初始时原生艺术的特质虽普遍集中在此三类人身上，但这种最初的显著的自发特质，迅速转化为一种普遍性的艺术反省，尤其是对现代主义和当代艺术的反思。

张天志早年毕业于上海戏剧学院舞美系，受过严格的学院训练，但他之后似乎更倾心于放弃一切艺术史学意识及正统的语言技巧，原生艺术为其打开了视野，界外艺术则让其找到了艺术的自我定位。杜布菲等人早期看重原生艺术，在于从精神病人、通灵者，以及监狱犯及离群索居的社会边缘者身上看到一种现代主义精英身上缺失的甚至轻蔑的特质，即反技术化的、非观念的、直接出自心灵冲动的创作机制，这一机制实际上将自我的非意识机制作为依凭。

原生艺术在第二次世界大战后受到重视，其原因在于挑战了从抽象艺术到观念艺术的20世纪现代主义和当代艺术的正统，强调超越狭义的以观念主义和艺术自律性为核心的现代艺术，回归主体复杂而丰富的自我机制。事实上，现代主义过于将艺术局限在与艺术史的对话及观念主义的框架中，使得现代艺术的创造空间越来越窄。

这一认识在激浪派阶段已露端倪，比如偶发艺术，在观念的框架下允许即兴的或事先未预估的因素介入艺术。所以，重要的不在于原生艺术是否作为一种反常人群的特异艺术，而是从早期特异人群的原生艺术上发现一种对现代主义和当代艺术主线的补充性实践，即一种现代主义正统边界之外的界外艺术。

由于原生艺术在战后声誉鹊起，“原生艺术”一词习惯上被视为精神病人、监狱犯和离群索居的社会边缘者等特异人群的当代人类学的业余艺术。阿兰提出的“界外艺术”一词，是为了重新将原生艺术定义为一种所有正常人群均可实践的新的艺术。

作为一个热忱的原生艺术的推广人，张天志还身体力行地进行着界外艺术的创作。界外艺术希望在20世纪的艺术新正

统以外，找到一个新的艺术立场。当然，界外艺术在语言形式上很难与超现实主义、表现主义、涂鸦艺术和幼稚的民间艺术完全区分开，尤其一部分进入现代艺术史的艺术家与原生艺术是有交集的，比如杜布菲、廷格利、巴塞利兹、草间弥生；在媒介上，一部分原生艺术作品亦使用了装置和地景艺术的形式。

早在 2009 年左右，张天志就创作了《爱的 3 号》，一对男女鸟身人栖息在树枝上，倒是充溢着通灵者的气息，想象的鲜活及色调的奔放与其外在内敛的个性形同背反。近两年张天志在创作上一发不可收，一系列的佳作迭出，诸如“烟”系列，尤其是参加“界外艺术：法中原生艺术交流展”的《烟 3 号》，打破了原生艺术唯精神病人、监狱犯等特异人群才可创作的界限，属于真正的界外艺术。画面线条飞动，想象恣肆，弥漫着一股奔放的自由感。

张天志的《我的作品》，尝试了将绘画与真人头像进行合成摄影的实验，将原生艺术画家周惠明的五个想象性的头像与周惠明本人头像合成为一个作品。另外，《困惑》《贪欲》《中国一家人》《根 1 号》等，亦在界外艺术的创作方式上做了新的尝试。

中国的界外艺术或原生艺术，在近十年的创作实践与推广下，有一个群体逐渐浮出水面，包括张天志、周惠明、李昌胜、凤英、张奇峰等，他们的作品不仅参与国际性的界外艺术展，从而形成收藏和艺术品市场，而且得到艺术评论界和艺术理论界的关注，建立了中国社会对界外艺术的公共认知。

事实上，界外艺术既非非常人群的原生艺术，亦非当代艺术的一个分支，而是以当代艺术为代表的源自现代主义的现代正统的边界之外的一种艺术实践。它并不是一种全新的语言形态，而是具有一种当代艺术正統之外“非意识”的自我机制及创作特质。界外艺术更强调独立于艺术史和商业体制的自我满足及自发的心灵状态，应该用新的艺术史眼光看待它。

界外艺术由原生艺术发展而来，它仍是一个发展中的艺术，它与当代艺术的关系一部分是交叉的。在“非意识”的意义上，界外艺术接近禅宗，在想象力及情感上更偏于印度教的恣肆不羁。作为一个职业出版人，张天志的艺术反映了其奔放不羁的艺术家世界，艺术在其内心是一片纯粹的原野。

2017 年 7 月 4 日修改于望京

4

Introduction I

“Hors-les-Normes”: Outsider Art beyond the orthodox borders

Zhu Qi

Outsider Art is just unfolding appearing in China, which is an unfamiliar art for Chinese artists and the public. It started almost simultaneously with modernism, and the pioneer is a famous French modern painter Jean Dubuffet. It was not until 21st century that there were sporadic publications for it coming into China even later than post modernism. Outsider Art has become a real and practical phenomenon, which began in the last ten years. In this difficult beginning, Zhang Tianzhi and Nanjing artist Guo Haiping make a crucial contribution.

Guo Haiping was engaged in a period of contemporary art creation, then an occasional chance experience, he went to a mental hospital to teach psychiatric patients about art. After that, he resolutely turned to Outsider Art and art therapy in psychiatric patients. Zhang Tianzhi is the key promoter and intervenes almost exclusively in Outsider Art with multiple identities: a publisher, collector, curator, and even as an artist himself. In Shanghai, Zhang Tianzhi is a publisher and an Outsider Art collector, who has published the first *Outsider Art* magazine in China, introducing of foreign and domestic Outsider Art. Zhang Tianzhi also founded the first Chinese Art Brut Museum in Lanxi County, Heilongjiang Province with the famous artist Li Shan.

Zhang Tianzhi has previously pushed a number of outsider artists into the public, he even organized Chinese outsider artists to participate in "Sino-Korea Outsider Art Exchange Exhibition" in Lyon, France and the fifth and the sixth Lyon Outsider Art Biennale (BHN). A group of little-known outsider artists such as Zhou Huiming, Li Changsheng, Fengying entered the international art domain. From publishing, collecting, planning and launching art galleries, Zhang Tianzhi has become the key promoter of Chinese Outsider Art. The art, which is of equal importance to modernism, has entered the country, and with the impetus of Zhang Tianzhi, Chinese society and art circles have recognized the charm of Outsider Art.

In June 2016, Zhang Tianzhi organized the first Outsider Art International Exhibition, namely, "Outsider Art: Sino-French Artists Exchange Exhibition of Works" in Shanghai, where he also exhibited his paintings as an outsider artist. This activity is in cooperation with the Lyon Outsider Art Biennial Organizing Committee. It is the first time to display Chinese and foreign masterpieces together, thus let the domestic public and art circles have the enlightenment cognition of Outsider Art and Art

Hors-les-Normes.

Zhang Tianzhi is involved in Outsider Art as a publisher, collector and promoter. After becoming the key promoter of Chinese Outsider Art, he tries to be an artist of Art Hors-les-Normes. It relates to the origins and evolution of Outsider Art and Art Hors-les-Normes.

What is "Art Brut"? French artist Dubuffet is the first one to put forward this statement, but there is no precise definition. Dubuffet has also been revising the definition to make it more accurate. In general, the common term Outsider Art is gradually accepted, mainly refers to spontaneous artistic creation by groups without trained professionally in the field of art, which includes three types of people: mental patients, shamans, subversive prisoners and solitary marginalized social groups.

Outsider Art emphasizes "non-consciousness", especially emphasizes the art of separating from the consciousness of art history, and regards spirit as a whole, which is different from crazy art, primitive art, folk art or surrealism art. In 1940s, Dubuffet defined Art Brut as a kind of art that "has a spontaneous and strong intense creative personality, rarely influenced by traditional art or cultural platitudes".

By 1970s, Dubuffet realized that it is impossible for art to be unaffected by culture, he was especially disappointed with Art Brut. He believed that Art Brut has been dispelled by metropolis, communication media and consumer society, and that even mental patients would suffer from diminished visual qualities because of the prestige and income of Art Brut. From this point of view, Dubuffet believed that an important characteristic of Art Brut is independence from the commercial system.

One of the most controversial aspects of Outsider Art so far is the author's identity, does it definite be made up of mental patients, shamans, subversive prisoners and solitary marginalized social groups? As an active promoter, Zhang Tianzhi clearly does not belong to the above three kinds of people. In a sense, he belongs to "Art Hors-les-Normes artist", proposed by French artist Alan Bourbonnais.

Inspired by Dubuffet, Alan Bourbonnais engaged in the promotion of Art Brut, put forward "Art Hors-les-Normes" such new concept at the beginning of 1970s, namely art beyond formal art. The formal here refers mainly to the art orthodoxy from modernism to contemporary art.

The term "Art Hors-les-Normes" leaves the definition of Outsider Art out of that of perceptual and becomes a more precise and widely participatory art, which is not limited to an art of contemporary anthropology made up of social abnormal crowds. Although the characteristics of Outsider Art are generally concentrated among these three types of people at the beginning, this initial remarkable spontaneous trait was quickly transformed into a universal artistic introspection, especially the reflection of modernism and contemporary art.

Zhang Tianzhi graduated from the Stage Design Department of Shanghai Theater Academy in the early years and

was trained in rigorous discipline. However, he seems to be more interested in giving up all art historical consciousness and orthodox language skills. Outsider Art has opened up his vision while "Art Hors-les-Normes" has made him find his own self-positioning in the field of art. In the early Art Brut, Dubuffet et al valued the absence even contemptuous qualities of modernist elites from mental patients, shamans, subversive prisoners and solitary marginalized social groups, that is, anti-technological, non-ideological, directly from the spirit of the creative mechanism of impulse. This mechanism, as a matter of fact, is based on the unconsciousness of the ego.

Outsider Art has attracted considerable attention after the Second World War, the reason lies in the challenge of 20th century modernism from abstract art to conceptual art as well as the orthodox of contemporary art, emphasizing the transcendence of the narrow sense of modern art with ideological and artistic self-discipline as the core, and returning to the complex and rich of the subjective ego mechanism. In fact, modernism places too much emphasis on the art of dialogue with the history of art and the framework of idealism, which makes the creation space of modern art become narrower and narrower.

This understanding has emerged in Fluxus stage, Happening Art for example, within the framework concept allowing imprompt or unexpected factors to interfere in art. Therefore, the important thing is not whether Outsider Art is a special art of abnormal crowd, but rather a supplementary practice of modernism and the main line of contemporary art from that of early peculiar crowds, that is, as "Art Hors-les-Normes" beyond the orthodox boundaries of modernism.

Because Outsider Art established a reputation in the postwar period of time, the term of "Outsider Art" is customarily regarded as an amateur art of contemporary anthropology, such as mental patients, shamans, prisoners and solitary marginalized social groups. Alan puts forward "Art Hors-les-Normes", is to define Outsider Art as a new art that all normal people can practice.

As an enthusiastic promoter of Outsider Art, Zhang Tianzhi simultaneously personally practices "Art Hors-les-Normes" artistic creation. "Art Hors-les-Normes" wants to find a new artistic position beyond the new orthodoxy of art in the 20th century. It is certainly very difficult to separate "Art Hors-les-Normes" from surrealism, expressionism, graffiti art and immature folk art completely in the form of language, especially part of artists who have entered in modern art history intersect with Outsider Art, such as Dubuffet, Tingley, Barcelona, Yayoi Kusama; In the medium, some outsider art works also use the form of installations and landscape art.

Zhang Tianzhi created *Love No.3* in around 2009, a pair of male and female birdmen perched on the branch. It is full of the breath of the psychics, the vivid imagination and the bold and colorful tone of the mind, and introverted personality. In recent two years, Zhang Tianzhi is unstoppable in his creating, a series of excellent masterpieces, such as "Smoke" series. His

Smoke No.3, in particular, participated in the "Outsider Art: Sino-French Artists Exchange Exhibition of Works". It breaks the boundaries of Outsider Art that only the special groups such as mental patients and prison inmates can create. In his works, picture flying lines with unrestrained imagination, filled with a sense of bold freedom.

In *My Work*, Zhang Tianzhi tries an experiment in synthesizing real avatar portrait in the painting, and combines the five imaginative portraits of Zhou Huiming, an outsider artist, with Zhou Huiming's portrait into a work. In addition, *Perplexity*, *Lust*, *the Chinese family*, *Lifeblood No. 1*, etc., also makes a new attempt in the artistic creation of "Art Hors-les-Normes".

Chinese Outsider Art or Art Hors-les-Normes in the creation and promotion of the past ten years, a group is gradually beginning to surface, including Zhang Tianzhi, Zhou Huiming, Li Changsheng, Fengying, Zhang Qifeng and so on. Their works not only participated in the international outsider art exhibition, formed the collection of the art market, but also received the attention of art critics and theorists, established the public perception of "Art Hors-les-Normes" in China.

"Art Hors-les-Normes", in fact, is neither Art Brut of abnormal crowds nor a branch of contemporary art. It is a kind of art practice, which is represented by modern art and originated from the orthodox boundaries of modernism. It is not a completely new language form, but a self-conscious mechanism and creative characteristics beyond the orthodox consciousness of contemporary art. "Art Hors-les-Normes" emphasizes self-satisfaction and spontaneous spiritual state that is independent of art history and commercial system, and should be treated with new art history.

"Art Hors-les-Normes" comes from Art Brut, which is still a developing art. It has a cross relation with part of contemporary art. In the "unconscious" sense, It approaches zen. It is more inclined to the unrestrained and uninhibited of Hinduism in the imagination and emotion. As an occupation publisher, Zhang Tianzhi's art works reflect the untamed free inner world as an artist, that is, art is a pure land in his heart.

July 4, 2017, in Wangjing

序言二

中国界外艺术：重辟艺术之路

文 / 张天志

伴随着艺术革命浪潮的汹涌迭起，艺术理论界开始认真研究起了正在崛起的一种独特的艺术观念——界外艺术。这个以自发的、不受体系约束的艺术语言来阐释艺术家内心真实感受、描绘另类世界的艺术形式，越来越多地出现在公众视野，涌现出了一批成就斐然的艺术家。若要追溯界外艺术的理论源泉，便会遇见两位卓有成就的人物——让·杜布菲和阿兰·布尔保奈。

让·杜布菲发现了原生艺术之美，一次参观作品的经历，让他感受到了作品中似乎负载着的某种难以言说的力量，他称这类作品为“原生艺术”，并认为原生艺术家是由自学绘画者、具有天赋的通灵者和部分精神病患者组成的。他的这一开创先河的发现，让此前散落在最不为人所注意的幽暗角落里的原生艺术家们，登上了艺术的大舞台。

而建筑师、画家阿兰·布尔保奈在结识杜布菲之前，就已经在从事散落在民间的原生艺术、朴素艺术的收藏研究工作。对于原生艺术和杜布菲理念的研究令他对自己的艺术理想更加坚定，因此布尔保奈在巴黎成立了“雅各布工作室”并推出了自己的原生艺术收藏展。由于布尔保奈更注重作品本身的创新表达而并不拘泥于创作者的身份，为了将自己的理念与杜布菲相区别，他放弃了原生艺术的叫法，提出“界外艺术”这一全新的概念。相比于原生艺术（Art Brut/Outsider Art），界外艺术（Art Hors-les-Normes）的格局显然更为开放也更具野心，它不是向内部追溯处于艺术创作内核的原生力量，而是针对艺术体制的框架限制，着眼于打破传统分类，强调艺术的普遍性和不受约束的本质。“界”不仅指的是艺术规则、历史与流派、艺术概念等理性归纳出来的原则，而且有社会、文化、人类学方面的区分。艺术的本质就是模糊并打破这些边界与樊篱，让艺术自由扎根于平等的生命土壤中。“界外”是艺术发展本应具有的“自然生态”，从某种意义上说，它跳出了艺术史、地域和身份的划分，鼓励所有超越传统的创新的艺术表达。

界外艺术在中国是最近几年才兴起的一个概念。2012年，我带着周惠明的作品参加了在法国举办的“中韩原生艺术展”，因此见识了法国里昂界外艺术双年展（BHN）组委会的艺术家及其作品，当时我就想把“界外艺术”这个概念引入中国。时隔四年，界外艺术在中国真正落地。2016年6月，上海举办了中国首个界外艺术展——“界外艺术：法中艺术家作品交流展”，标志着中国界外艺术思想的正式诞生。

虽然，界外艺术概念引入中国是最近几年的事，但这并不影响一批具有创造力和思辨性的界外艺术家的产生，中国的

界外艺术正以蓬勃向上的面貌快速发展中。2013年起，我、周惠明和李昌胜就相继参加了第五、第六届法国里昂界外艺术双年展。如今，这项展览的影响力正在逐年扩大，并在全球界外艺术领域享有盛誉。今年9月，我依然会带领一些界外艺术家参加第七届法国里昂界外艺术双年展，把中国的界外艺术推向世界，推向国际艺术舞台。作为中国界外艺术的发起人，我正带动我的学生、朋友共同关注和推进中国界外艺术的发展。我的学生张奇峰、孙乐石，以及朋友巴音博罗、凤山等一直追随着阿兰·布尔保奈的脚步，与我一同从事界外艺术创作。

呈现在大家面前的这本书，是第一本记录中国界外艺术家及其作品的图书，因为原生艺术家可以跨界到界外艺术领域，因此本书收录了部分原生艺术家的作品，比如周惠明、李昌胜、凤英、冯藏予、汪化、施智伟等。本书的内容包括艺术家简介，以及有影响力的艺术理论家、批评家、艺术家对收入本书的艺术家个人及其作品的推荐语。本书之所以能将中国比较有代表性的界外艺术家的优秀作品汇集成册，得益于上海大学出版社始终关注艺术的前沿动态。这本书的形成，还与法国里昂BHN组委会几位重要艺术家的热情关注密不可分，组委会主席吉·达勒维、里昂造型艺术家洛翰、巴黎界外艺术家如尔勒·凯斯班对此始终给予深切的关注。同时，本书也得到了上海当代艺术领军人李山先生的热情支持。该书的出版可以宣告：中国界外艺术已经有了和世界界外艺术同台竞技的能力与视野！

时至今日，中国的传统艺术、现代艺术、当代艺术都已走到了瓶颈阶段，亟需一种新的艺术形态来打破这种步履维艰的现状。界外艺术的出现，正好呼应了艺术界求新、求变、求发展的渴望，很容易被中国前沿的艺术家所接受。界外艺术是一种前沿的艺术，它与当代艺术分属两个不同的类别，是一个相对独立的艺术学科。正因为界外艺术没有条条框框的限制，也没有经验主义、技巧主义的束缚，所以它更加注重艺术家内心世界的表达。此外，界外艺术还十分注重艺术的创造性。可以这样认为，如果一个艺术家只依托经验去模仿和学习，而不具备创造性，那么他终将成为艺术领域内的“匠人”，而成不了一个真正具有创造力的艺术家。正如有一千个读者就有一千个哈姆雷特，有一千个界外艺术家就会有一千种艺术语言，因为界外艺术家个性不同、内心世界迥然，跃然画布、纸上或其他载体的艺术语言便千差万别，并无概念性和规律性的东西可以总结，这恰恰反映出艺术从模仿到表现、从观念到精神层次的螺旋式演进之路。

界外艺术作为一种语言表达形式，它有着强烈的人文属性和对社会的批判性，这是其他艺术语言和表达方式所无法企及的。界外艺术并不是一个生硬的标签，而是看待艺术的全新视角——从艺术的边界出发，反思艺术价值所在和艺术的本质。因此，界外艺术家始终顶着一颗很有洞见和思想的头颅，将他们内心的真实感受，以及体会到的现实世界与个人境遇之间的张力，统统浇铸进创作中。在他们看来，艺术不仅是一种展开生活的方式，更是一种对人的内在创造性的肯定、对多样化生存经验的表达。他们坚持着最艰难的逆流而上的道路——重视艺术真实性，关注人类终极命运，并让艺术在哲学、心理学、社会学等多个维度表现出重要价值。他们坚决摒弃为经济利益而创作，为政治团体而发声。可以说，界外艺术同原生艺术一样，是最纯粹的艺术。

约瑟夫·博伊斯信奉“人人都是艺术家”，而界外艺术就为热爱艺术、希望成为艺术家的人们铺设了一条通往艺术领

域的道路。界外艺术强调艺术创作面前人人平等，这种纯粹意义上的人类想象力、创造力的体现，正是对“苟日新，日日新，又日新”这一源远流长的中国传统文化的溯源与升华。中国的界外艺术家还很年轻，他们有着广阔的艺术空间，相信假以时日，中国界外艺术会大放异彩，也必将与原生艺术一样，给其他的前沿艺术学科注入一支强心剂，迸发出新的艺术灵感源。

在此，我要感谢把我的视野带入界外艺术领域的陈曦女士，也要感谢曲晓蕊女士为中国界外艺术所做的贡献。作为法国里昂界外艺术双年展（BHN）组委会认定的中国界外艺术发起人，我也将不遗余力地为中国界外艺术的发展提供支持。

2017年7月18日于千艺园

Introduction II

“Art Hors-les-Normes” in China: reconstruct the road of art

Zhang Tianzhi

Along with the surging wave of art revolution, the circle of theory of art began to seriously study a rising of unique concept, that is, "Art Hors-les-Normes". An artistic language that is spontaneous and free from system restraint which explains the true feelings of artists and depicts the art forms of alternative world, more and more can be seen in public, at the same time, a great collection of productive genius artists has sprung up. To trace the theoretical sources of "Art Hors-les-Normes", two outstanding representative characters should be introduced, namely, Jean Dubuffet and Alan Bourbonnais.

Jean Dubuffet discovered the beauty of outsider art. The experience of visiting a work gave him a sense of the unspeakable power of such work. He called it "Art Brut" (Outsider Art), and argued that outsider art is made up of self-taught painters, gifted psychics and some psychotic patients. His pioneering discovery made the outsider artists, who had been scattered in the most unnoticed shadowy corners of the world, stepped onto the stage of art.

Alan Bourbonnais, an architect and painter, before getting acquainted with Dubuffet, has been engaged in the collection and study of outsider art works scattered among the folk. He believed in his artistic ideals, established "the Jacob Studio" in Paris and launched his own outsider art collection. Bourbonnais pays more attention to the creative expression of work itself rather than the identity of creator. In order to distinguish his ideal from Dubuffet, he gives up the original art name as "Art Brut/Outsider Art", puts forward a bran-new concept of "Art Hors-les-Normes". The latter is clearly more open and ambitious. It is not traced internally back to the primordial power within artistic creation kernel, but aimed at the framework limitations of the art system. It focuses on breaking down traditional classifications and emphasizing the universality and unconstrained nature of art. "The boundary" refers not only to the principles of art rules, history and genres, artistic concepts, etc. such rational induction, but also the distinction of society, culture, and anthropology. The essence of art is to blur and break these barriers and boundaries and let art be free to take root in the soil of equal life. "Hors-les-Normes" is the development of art should inherent in "natural ecology". In a sense, it jumps out of the division of art history, region and identity, and encourages all the expressions of creative art beyond tradition.

"Art Hors-les-Normes" is a concept of art, which rises recently in China. In 2012, I took part in "Sino-Korea Outsider Art Exchange Exhibition" held in France with Zhou Huiming's works. There I got to know artists of the organizing committee and their works at Lyon Outsider Art Biennale (BHN). I wanted to introduce the concept of "Art Hors-les-Normes" into China at that time. After a lapse of four years, "Art Hors-les-Normes" really falls in China. In June 2016, Shanghai held the first mainland outsider art exhibition, that is "Outsider Art: Sino-French Artists Exchange Exhibition of Works", which marks the official birth of Chinese "Art Hors-les-Normes" thought.

Although the concept of "Art Hors-les-Normes" introduced in China is only for a few years, it does not affect the production of a number of creative and speculative outsider artists. "Art Hors-les-Normes" in China has a vigorous appearance development in a rapid speed. Zhou Huiming, Li Changsheng and I have participated in the fifth and the sixth Lyon Outsider Art Biennale (BHN) since 2013. Today, the influence of the exhibition (BHN) is expanding year by year, and it enjoys high reputation in the global field of "Art Hors-les-Normes". In September 2017, I will still take some outsider artists to attend the seventh Lyon Outsider Art Biennale (BHN), try my best to bring Chinese "Art Hors-les-Normes" to the world, to the international art scene. As an initiator of Chinese "Art Hors-les-Normes", I am driving my students and friends to pay close attention to and promote the development of it. My students Zhang Qifeng, Sun Leshi, and friends Bayan Bora, Fengshan et al along with Alan Bourbonnais's footsteps, together with me in "Art Hors-les-Normes" creation.

The book presented in front of everyone is the first book to record Chinese "Hors-les-Normes" artists and their works. Because they can cross the border into the field of Art Brut, so this book contains some of the outsider artist's works, such as Zhou Huiming, Li Changsheng, Fengying, Feng Cangyu, Wanghua, Shi Zhiwei and so on. The book includes artist profiles, and influential art critic and theorist's recommendation for the artist individuals and their works. The reason why this book can embody outstanding representative works of Chinese "Hors-les-Normes" artists should give thanks to the Shanghai University Press which has always been concerned about the forefront of art trends. The formation of the book is also closely linked with the enthusiastic attention of several important artists of Lyon Outsider Art Biennale Organizing Committee, Guy Dallevet who is the chairman of BHN Organizing Committee, Loren who is Lyon plastic artist and Joel Grespin, one of Pairs outsider artists, are always deeply concerned about it. At the same time, the book also received the enthusiastic support of Mr. Li Shan, a contemporary art leader in Shanghai. The publication of the book can be proclaimed: Chinese "Art Hors-les-Normes" has the ability and vision to compete with that of the world on the same stage!

A new form of art is urgently needed to break such difficult situation for Chinese traditional art and modern art, and contemporary art have reached the bottleneck stage now. The emergence of "Art Hors-les-Normes" coincides with the desire of the art circle to seek innovation, change and development. It is easy to be accepted by the Chinese leading artist as a