

中英文对照读物

AN ARTIST'S BOOK OF INSPIRATION

艺术箴言录

——关于艺术、艺术家和创作的思想集

[瑞士] 阿斯特里德·费兹捷勒 编著

俞理明 周晋 译



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致肯特

在我的生活中，我经常做同一个梦。这个梦只是在不同的时间以不同的形式出现，但总是说的一件事：“苏格拉底，练习艺术，培养艺术。”

—— 柏拉图《斐多篇》

我想感谢我的所有老师，感谢他们的耐心和智慧；感谢我的朋友和艺术家同事，感谢他们的帮助和鼓励；感谢玛丽·艾伦·道尔帮助我选择插图。特别要感谢我的丈夫，作家理查德·格尔达尔德，感谢他一贯的支持和编辑上的协助，尤其是为材料排序和为引言加上标题。我还要感谢林迪斯芳恩出版社的编辑克里斯托弗·巴姆福德，感谢他始终坚信这个计划。最后，我要感谢那些过着“自省的生活”的人们，他们同我们分享了对于生命奥秘的洞察，通过音乐、文字和视觉艺术表达他们的惊奇和快乐。

序 言

对人类而言，富有创造性的表达、创造发明和“做好一件事”的需要是基本的三件事物。在追求这些事物的过程中，我们渴望那至高无上的目标，我们也确实找到了最崇高的事业。艺术以无穷无尽的形式存在，赋予创造者荣耀，也拥有力量改造观赏者，有时也能改造社会。伟大的建筑提升我们的意识，音乐在我们的灵魂和大脑内振荡，舞蹈愉悦身心并振奋灵魂。我们确知艺术必不可少，也确知当我们成为创造者时，离上帝最近。没有艺术，我们就会缺失人性。

过去的两千多年间，众多艺术家、作家和哲学家一直在为艺术及其扮演的角色下定义。当我自己试图通过作画表达自我时，这本册子里关于艺术的一些伟大想法和关于创造过程的一些表述会不时激发我的灵感。这些智慧之语滋养了我存在的根基，加强了我的思辨和才智，也在我挣扎和疑虑时给了我勇气。

从我的笔记本里摘录的一些引语绝对够得上警句的分量——它们颂出的是圣人的真言。另一些是理想化的，还有一些甚至是浪漫的；一些染有某个时代特定思想的淡淡色彩。对我来说，它们全都是“真理之环”，一些话语在我心中回响，并点燃我的直觉和创造力。我希望它们不仅仅是往你头脑的储藏室里加些观点，因为我们已经有太多的观点，我也不希望它们显示出对于任何一种艺术表达方式的偏好。

应该鼓励艺术家和艺术爱好者倾听时代的智慧之声，回到艺术探源的源头，寻找下面这些问题的答案：我是谁？什么是自然？什么是生命？什么是艺术？通过内省，一个崭新的世界观可能诞生，信仰和价值观会遭到挑战，我们自身现实的种种概念会遭到质疑。

艺术不断地试图重新定义自身，试图发现新的、原创的表达模式。但是，有时我们是不是会将意义和精髓供奉在创新的、非凡的，以及“政治上正确”的作品的祭坛上？当这种语言，即曾经用来描述各种“什么主义”、“后什么”及“新什么”等概念的“艺术语言”，不得不一直对其解释和重新定义时，甚至当它几乎跟不上风格和形式的变化时，我们是不是必须对其关注了？

我们生活在一个缺乏艺术标准的后现代时代。过去30年间的运动已成功揭开了艺术和艺术创作的神秘面纱。在近代，艺术的作用还没有清楚的定义，艺术家和艺术学生极少聚在一起认真研究和探讨创造作品的动机。创造艺术的过程是一段令人眩晕

的旅程，排挡频繁地变换而且全然不知在往哪儿开。当现代主义让人类沦落到生物机械论和心理决定论时，留给艺术家的探索领域十分狭窄。因此，呈现在我们面前的创造产物是众多描绘恐惧、痴狂、绝望和堕落的画面。当代的艺术貌似是自我毁灭的，观众和创造产物间的差距拉大了。艺术家的视线不断寻找方向，这次视线转向了外部，转向了双年展和市场，所以作品离我们内在的本性越来越远。结果，艺术作品的基础成了概念，而不是观念和灵感，艺术作品最终不过是阐释自身或是其价值的缺失。

瓦西里·康定斯基曾试图把艺术从过时的形式中解放出来从而找到一种全新而且广泛的语言，这种语言的基础他称之为艺术家的“内在需求”。他的一本书即1911年出版的《论艺术的精神》阐述了他的见识。该书表达的思想如此纯正，是一场深刻的哲学探索，直到今天也是一种灵感的源泉。他清楚地看到艺术和艺术家所能达到的高度。在当今，一些严肃创作的人们在创作时还渴望实现那些崇高理想。这些由默默无闻而且全情投入的创造者创作的作品并不合乎当今潮流，更不幸的是他们很难进入公众视野。我敢说一定存在着这种精神艺术的趋势，一旦我们创造了一个平台，使艺术能接近那些持相同见解的人，那么就一定能得到承认。

艺术家在带给世界作品时承担着更重要的责任。他们不得不极其谨慎地选择表述哪些观点，给哪些感觉和情感赋予形式。一些迹象表明是“生活模仿艺术”，而不是倒过来，这意味着艺术家有能力创造一个全新的现实，那么他们必须仔细辨别将什么付诸实施。

艺术家有时得回到后台，换装，休息，反省，为再次登场积聚精神和情感的能量。这个过程有时是自发的：其表现形式就是“作品干涸期”。而其他时候，当作品用最精湛的技艺包含了所有想表达的东西，即当作品成了一件美妙的综合体聚集所有的要素时，反思的需要是有意识的决定，而且达到了一种事业的高度。艺术家可能感到他们需要倾其所有，一吐为快，释放出仓库里来之不易的艺术技巧、技艺和模式，而不是再三思量。这种撤退决非小事，这需要极大的勇气和极高的素质。担心失去优势，担心再也不能创作了，一想到这些就十分可怕。当长期珍视的观念、提纲和计划遭到抛弃时，我们存有一丝疑虑并感到略有所失。当这种释放是彻底的，一个真空也就建立起来了，把新鲜空气和新观念拉了进来。通过内省，新的秩序创立了，一种更好的能量——对于创造力必要且有益的物质流了进来。

艺术家通过后撤，反思，及关注生命存在的根基，将平凡生活里所缺少的东西给予这个世界，那就是和平、秩序及美——是我们真正本性的反映，是通往世界的一个难以察觉的缺口。通过内省，艺术家的内心世界不断成长，领域逐渐扩大，智慧也在意象中找到了表达方式，这意象虽然是个人的，但也是广泛的和易于理解的。艺术家追随内心的极度愉悦，最终服务整个世界。正如爱默生所说，“通过创作，艺术家使

他能提供的需求为人所感知，创造自己从中感到愉悦的一种风味。”

这本书里提供给读者的引言是想鼓励他们的探索精神：考虑这个！反思那个！瞧，你想出了什么！当这些想法与你的信仰相矛盾时，由此产生的不安诱导你探索符合自己的现实，激励你去构想你自己所相信的事物。一些引言与当前的价值观完全相反。不同观点引起的摩擦可能会激励你深入思考及论述。

我希望一些启迪性的表述能揭示一定的真理，如同弹出的音符在你内心深处回荡。这些观点也可以为你创造的力量提供一块试金石，提供一块新的地方让你能站在上面毫无畏惧，信念坚定，新的创作冲动将从中迸发。

我抱着慈爱怜悯之心，将从我几本笔记本中精选出的这些名言献给那些不得不创造的人们，献给将自己投身于这个世界的人们，献给所有渴望精神之艺术的人们。

——阿斯特里德·费兹捷勒

For Kent

In the course of my life I have often had the same dream, appearing in different forms at different times, but always saying the same thing: "Socrates, practice and cultivate the arts."

—— **Plato, *Phaedo***

I wish to thank all my teachers for their patience and wisdom, my friends and fellow artists for their help and encouragement, and Mary Ellen Doyle for helping in the selection of the artwork. Special thanks to my husband, the writer Richard Geldard, for his constant support and editorial assistance, particularly in ordering the material and titling the quotations. I also thank Christopher Bamford of Lindisfarne Press for his faith in this project. I am grateful to all men and women who have lived "the examined life," have shared their insights into the mystery of life, and have given expression to their wonder and delight through music, words, and the visual arts.

PREFACE

Creative expression, invention, and the need to do a thing well are fundamental to human life. When in these pursuits we aspire to their highest goal, we indeed find our highest calling. Art, in its myriad forms, ennobles the maker and has the power to transform the beholder and, at times, society. Great architecture raises our consciousness, music vibrates in our hearts and minds, and dance delight and uplifts. We know with certainty that art is a necessity, that we come closest to God when we become creators. We also know that without art, we become dehumanized.

Artists, writers, and philosophers have defined art and its role for over two thousand years. The great ideas on art and expressions of the creative process contained in this volume have at one time or another inspired me in my own quest for self-expression through painting. These words of wisdom have nourished my ground of being, have strengthened my reason and intellect, and have given me courage in times of struggle and doubt.

Some of these quotations from my notebooks have the weight of aphorisms -- they sing with the certainty of the sage. Others are idealistic, some even romantic; some may be tinged with the opinions of the age. But they all have to me the ring of truth, and some have the power to reverberate in the heart and fire the intuition and creativity. It is my hope that they do not merely add to the storehouse of opinion, of which we certainly have too much and that they do not indicate a predilection for any one particular form of expression.

Rather, the artist and the art lover are urged to listen to the wisdom of the ages, to go back to the sources of the inquiries and seek answers to the fundamental questions: What am I? What is nature? What is life? What is art? From this introspection a new world view may arise, beliefs and values may be challenged, and the constructs of our own reality may be called into question.

Art constantly seeks to redefine itself, to find new and original modes of expression. But have we sometimes sacrificed meaning and essence on the altar of the innovative, the outrageous, and the politically correct? Should we be concerned when the language -- the "art speak" -- used to describe the "isms," "posts," and "neos" -- has to be constantly explained and redefined, and even then can barely keep up with the shifts in style and form? We live in a postmodern era devoid of artistic standards. The movements of the last thirty years have successfully demystified art and the making of art. The role of art has not been clearly defined in recent times, and artists and students of art rarely gather to examine and discuss the calling to creative work. The artistic process is a dizzying ride, with frequently shifting gears and no sense of direction. When human beings have been reduced by modernism to biological ma-

chinery or psychological determinism, artists are left with a much narrowed field of exploration. Thus, the creative output presents us with images of fear, madness, despair, and decadence. The art of our time seems to be self-destructive, broadening the gap between audience and the creative output. The eye of the artist has turned to the exterior, to the biennials and the market place, seeking direction, and thus we have art that moves further and further away from our inner nature. As a result, we have art that is based on concept instead of idea and inspiration, art that ends up commenting on itself or upon the absence of values.

Wassily Kandinsky sought to free art from outmoded forms and to find a new but universal language based on what he termed the "inner need" of the artist. His book, *Concerning the Spiritual in Art*, published in 1911, gives voice to his vision. It is a deep philosophical exploration expressed with such purity of thought that it remains to this day a source of inspiration. He clearly saw the heights to which art and artist can attain. Even today, serious men and women are creating art that aspires to these high ideals. These works by quiet, devoted creators do not meet with the current trends and unfortunately seldom find their way into the public view. I dare to think that there is a stream of art of the spirit, which will be acknowledged as soon as we invent a new forum to make it accessible to those who share the same vision.

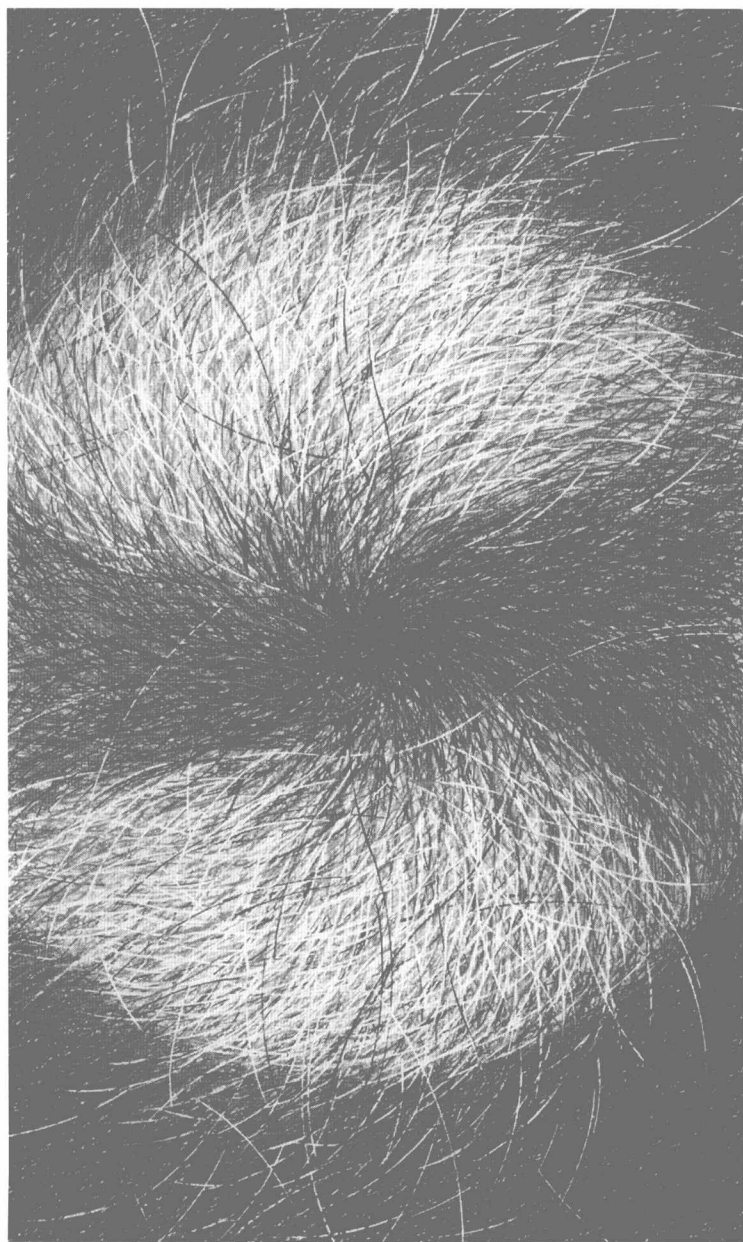
Artists have a great responsibility in what they bring into the world. They have to take great care which ideas they choose to express, to which feelings and emotions they give form. There are some indications that "life imitates art" and not the other way around, suggesting that artists have the power to create a new reality and thus must discern very carefully what they set into motion.

There are times when artists have to go backstage, as it were, to change costume, to rest, to reflect, and to gather spiritual and emotional strength for the next entrance. This process sometimes takes place spontaneously: it comes in the form of a dry period. At other times the need to rethink is a conscious decision and comes at the height of a career, when the work contains all that wants to be said in the most skillful way possible—when it all comes together in a beautiful synthesis. The artist may feel the need to throw it all out, rather than be repetitive, and to let go of a hard-won repository of techniques, skills, and modes. This withdrawal is no small thing and takes great courage and integrity. The fear of "losing the edge," of never working again can be very frightening. There is a sense of doubt and loss when long-cherished ideas, sketches, and plans are abandoned. When this letting go is complete, a vacuum is created and pulls in fresh air and new ideas. From this introspection comes a new order, an influx of a finer energy—the substance necessary and conducive to creativity. It is by withdrawing, renewing, tending to the ground of being that an artist can give to the world what in ordinary life is lacking: peace, order, beauty --- a reflection of our true nature, an opening into the world beyond manifestation. Through introspection the artist's inner world grows, the field expands, and wisdom finds expression in an iconography that is personal and yet universal and intelligible. By following "his bliss," the artist finally serves the world. As Emerson put it, "By doing his work he makes the need felt which he can supply, and creates the taste by which he is enjoyed."

The quotations in this book are offered to the reader in the spirit of exploration: Consider this! Reflect on that! See what arises in your mind! When the ideas expressed contradict your own beliefs, the tension produced may elicit your own truth and challenge you to formulate what it is you believe. Some of the quotations are in direct opposition to contemporary values. The friction of disagreement may challenge you to further consideration and discourse. It is my hope that some of the inspirational expressions reveal some truth, sound a note that resonates in your innermost being. The ideas expressed may provide a touchstone for your creative forces, a new place to stand with courage and conviction from which a renewed creative impulse will spring forth.

This selection from my notebooks is offered with love and compassion to all those who are compelled to create and give of themselves to the world and all those who hunger for an art of the spirit.

—— Astrid Fitzgerald



作者简介

ABOUT THE AUTHOR

阿斯特里德·费兹捷勒女士是艺术家、设计家、作家，热爱古代哲学和宗教学。她生于瑞士，在瑞士接受教育，后在纽约市工作。她的作品广泛展出于欧洲和美国。其画作和建筑设计以黄金分割为基础，同时从宇宙深处的图像和量子物理概念中寻找灵感。

Astrid Fitzgerald is an artist, designer, writer, and lover of ancient philosophy and the sacred sciences. She was born and educated in Switzerland and works in New York City.

She has exhibited her work widely in both Europe and America. Her paintings and constructions are based on the Golden Mean proportions, and she also finds inspiration in the images from the far reaches of space and the concepts of quantum physics.

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