



原生艺术

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Outsider Art

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主编寄语

Editor's Letter

中国第一本综合性、开放式的原生艺术刊物就要和读者见面了。《原生艺术》作为一个公共平台，它包含了各学科著名学者对原生艺术的争鸣，这些学者的观点、意见仅为一家之言，可能是相近的，也可能是相悖的，这并不代表主编的意见。收录这些文章，是为了更好地反映不同学术圈对原生艺术最真实、最客观的看法。在国际上，Art Brut 和 Outsider Art 都为“原生艺术”的概念，两种说法在《原生艺术》中均有采用。

当前，中国经济飞速发展，与较快增长的物质文明相背离的是，人们的精神需求尚未被重视，特别是作为弱势群体中国原生艺术家，他们通常生活在社会最底层，在不受关注、不被理解的境遇里，孤独地用艺术之笔发出心底深处的沉重嘶吼。“真正的艺术不一定要展示在美术馆或画廊里，真正的艺术家也不一定会迎合观众的口味。艺术需要观众主动去寻找，因为艺术家经常存在于最不为人所注意的幽暗角落里。”原生艺术正是这样一门艺术，它在中国美术史，甚至是世界美术史的历史长河中的缺失，让它始终未能登上艺术的“大雅之堂”，但这门艺术恰恰是当代艺术的灵感之源，可以说，发掘和研究原生艺术对推动当代艺术的创新具有不可估量的作用。

Outsider Art, the first Chinese comprehensive and open outsider art-themed book, will meet the readers. As a public platform, *Outsider Art* includes the contending views of renowned scholars in various disciplines in outsider art, whose opinions and ideas only represent themselves. Those opinions and ideas may be similar or contrary to each other, but they do not represent the editors' views. The collection of these articles aims to give a better reflection of the most genuine and the most objective perspectives in outsider art from different academic circles. Internationally speaking, "Art Brut" and "Outsider Art" both refer to the same concept, and are both applied in *Outsider Art*.

At present, in spite of the rapid economic development in China, what deviates from the rapid growth of material civilization is that people's spiritual needs have not been valued. Especially the Chinese outsider art artists, as a vulnerable group, usually live in the bottom of society, and in the situation of not being understood; therefore they emit by art pen their heavy roar from the depths of their heart. "The real art does not need to be shown in a museum or gallery; a true artist will not necessarily cater to the tastes of the audience. It is necessary for the audiences to take the initiative to find the art, because artists are often in the most unnoticed dark corner." Outsider art is such an art that is missed in the long stretches of Chinese and even world art history, with the result that it has never been able to be a kind of "modest art". But this kind of art is precisely the inspiration source of contemporary art; we can say, the excavations and

对于出版《原生艺术》，我们遵循既尊重杜布菲提出的概念，又结合中国具体国情的原则，即我们在全方位探讨、介绍原生艺术的过程中，不仅会沿用杜布菲的一些观点，也会与时俱进地修正对原生艺术的一些看法，同时更加注重原生艺术本土化的建构和发展。目前，上海大学出版社已经在艺术图书出版上积累了一定的学术气质和深度，特别是对当代艺术的整理和研究更是具有独到性。因此，推出《原生艺术》可谓是水到渠成，顺理成章的。我们希望，《原生艺术》能给中国当代艺术界带来一股清流，激浊扬清，让当代艺术回归尊崇质朴、反映真实的面貌，我们期盼《原生艺术》在不远的未来能够茁壮成长，让世界艺术界欣赏到来自中国原生艺术的青春活力与无限能量。

researches in this domain have an invaluable role in the promotion of contemporary art innovation.

Outsider Art follows the principle of respecting the concepts proposed by Dubuffet, and combining the specific national conditions in China. That is to say, in the comprehensive discussion and introduction of art brut, not only some of Dubuffet's points will be followed, some of the views of this domain will also be modified advancing with the times, the construction and development of art brut's localization will even be emphasized. Currently, Shanghai University Press has accumulated some academic temperament and depth in art book publication, and is especially unique in contemporary art's sorting and researching. Therefore, the publication of *Outsider Art* can be regarded as a matter of course. We hope that *Outsider Art* could provide Chinese contemporary art with a stream of clean water, wiping away the old concepts and glorifying the fresh innovations, in which way the contemporary art would have a regression to the state of revering simple facts and reflecting true face. We sincerely hope the *Outsider Art* will thrive in the near future, and let the world enjoy the youthful vigor and infinite energy of the outsider art originating from China.

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原生艺术在亚洲

Art Brut in Asia

罗亨

Laurent Danchin

在过去的 20 年里，圣皮埃尔美术馆是巴黎唯一的一家展出重要原生艺术（界外艺术）和自学艺术家和作品的美术馆、公共机构，在这里展出的还有很多与现今的当代艺术理念不相符，尚未得到认可，因此在艺术市场和艺术体系中占据边缘地位的一些专业艺术家的作品。从这方面来看，可以说这两种艺术家都是界外艺术家，只是具体情况不同，而圣皮埃尔美术馆对这两类艺术家都同样关注和尊重，并积极推出他们的作品。

比如，1995—1996 年在这里举办的 Art Brut & Cie（当代艺术不为人知的另一面）是一场具有里程碑意义的展览，极大地推动了原生艺术以及其艺术分支（如怪诞艺术、边缘艺术、新创造等）的发展，我也是这次展览的联合策展人之一。这次展览名列巴黎最重要的三大原生艺术展之列，前两次分别为 1967 年在装饰艺术美术馆举办的杜布菲画展和 1978 年在现代艺术美术馆举办的“怪诞艺术”展。而其他一些画展如路易·彭斯、阿尔芒·艾弗希尔、弗莱德·杜和其他后一超现实主义艺术家，或者比较近期的舒莫（原名 Roger Chomeaux，1907—1999，一位在树林中离群索居的当代雕塑家、多媒体艺术家）展，尽管都不属于原生艺术领域，却也都



罗亨像

Image of Laurent Danchin

For the past 20 years, the Halle Saint-Pierre has been the only museum or public place in Paris to present important collections and artists, not only of art brut (outsider art) and self-taught art, but also professional artists who do not conform to the present ideology of Contemporary Art, and who therefore occupy a marginal position in the art market and in the art system. In this respect, both kinds of artists are Outsiders, though in different ways, and the Halle Saint-Pierre is proud and eager to present them both and with the same respect and attention. For example, in 1995—1996, the Art Brut & Cie show subtitled "The hidden side of Contemporary Art", was a historical landmark in the promotion of Art Brut and its sub-categories ("art singulier", art "outside the norms", "Neuve Invention", etc.) in recent years, and this exhibition, which I co-curated, holds third place in a series of major Parisian art brut shows



舒莫在小屋中

摄影：Jean-Paul Vidal; Chomo au Refuge Photo Jean-Paul Vidal

引起了广泛关注。在将近 20 年的时间内，圣皮埃尔美术馆推出了上百位惊世骇俗的原生艺术家或相关领域的艺术家、专业或非专业艺术家的作品，而对于新一代公众来说，这座美术馆是几十年来法国艺术界最具创新活力的机构。正是多亏了圣皮埃尔美术馆这类机构，昨日的界外艺术得以在今天进入了艺术王国。

然而，“原生艺术”这一概念在亚洲出现得比较晚，比如在中国，艺术评论家不得不用“朴素艺术”来归类非专业艺术家或艺术爱好者的作品。我想我可能是第一个将“原生艺术”概念介绍到中国的人，1997 年我的一篇文章《台湾的朴素艺术：生长在西方范畴边界处》被翻译成中文收录于当年圣皮埃尔美术馆举办的“台湾朴素艺术展”的展览目录中。策展人、艺术史专家、作家洪米贞^①在 2000 年出版了首部介绍欧洲原生艺术的中文

which began with a presentation of the Dubuffet collection in 1967 at the Musée des Arts Décoratifs, followed by a show entitled “Les Singuliers de l’art” in 1978 at the Musée d’Art Moderne. But shows of Louis Pons, Armand Avril, Fred Deux and other post-surrealists, or more recently of Chomo (1907—1999), a sculptor and multimedia artist who lived like a rebel in the woods, though not art brut shows had also an important public impact. For almost twenty years, hundreds of astounding creators, brut or otherwise, trained or untrained, have been presented and discovered at the Halle Saint-Pierre, and future generations will acknowledge this place as one of the most inventive in the French field of art during the last decades. It is thanks to places like the Halle Saint-Pierre that the Outsiders of yesterday are becoming the Insiders of today.

However, Art Brut has long been a concept totally unfamiliar to Asia where, in China for instance, art critics used to speak of “naïve art” each time they had to deal with non-professional art, or art made by amateurs. I think I was one of the

书：《异艺分子——原生艺术的故事》（台北：艺术家出版社）。2003年4月，米贞女士又出版了另一本优美的作品介绍通灵艺术家洪通（1920—1987）^②。我在当年的文章里介绍了西方语境下“朴素艺术”与“原生艺术”或“界外艺术”的差别，以及它们与另一分支——当代民俗艺术或自学艺术的根本区别，而这对于中国读者来说是全新的概念，因此在台北艺术史与艺术批评年鉴^③中被再次发表。但有意思的是，我后来才知道，同样是在1997年，在香港艺术中心也举办了一次名为“发现原生艺术”的艺术展，策展人是来自巴西的罗赛特·马泽拉与来自瑞士的丹尼尔·鲍曼^④。所以可以说“原生艺术”这个概念大概是17年前被介绍到中国的。

同年，日本京都美术馆举办了“原生艺术”画展，这次展览得到了来自瑞士洛桑原生艺术收藏中心^⑤的芮内维夫·胡兰的大力支持，在此之前，东京银座艺术中心在1993年曾举办过名为“爱洛伊丝”的瑞士原生艺术个展。随后在2000年，轻井泽町美术馆^⑥展出了法国最大的公共原生艺术收藏“阿哈西纳”的藏品。但在日本，“界外艺术”（而非“原生艺术”）的概念很早就被引进，1989年来自伦敦界外艺术档案馆的策展人莫妮卡·金莉在京都策划了一系列小型艺术展——如“界外者”、“麦奇·吉尔”、“卡洛”等，随后直到20世纪90年代在东京都十分活跃（“界外艺术”之名是由英国作家罗杰·卡迪奈尔在1972年为自己的一部书名创造的，最初被作为法语中“原生艺术”Art Brut的对应名，但现在界外艺术的涵盖面已更为广泛，包括了所有边缘化艺术形式，并不局限于原生艺术）。在东京银座艺术中心，来自芝加哥的艺术家商朱迪·萨斯洛举办了一场小型比尔·崔勒展，将现代美国民俗艺术介

first art critics to introduce the notion of “art brut” in Chinese language when I wrote my essay *Naïves from Taiwan: at the limits of Western categories*, which was translated in Chinese in the catalog of 17 Naïves from Taiwan, the 1997 show at the Halle Saint Pierre. A show which was curated by the art historian and writer Hong Mi-Jen who, later, in 2000, published the first Chinese book ever on European art brut, *Art Brut: les dissidents de l'art*, for Artist Publishing Co, in Taipei. Mi-Jen also published a beautiful book on the great mediumistic artist Hung Tung (1920—1987) in April 2003. The text I had written explained our western difference between what we call here “naïve art” and “art brut” or “outsider art”, and the big differences we make between sub-categories of contemporary folk or self-taught art, and this was so new to the Chinese audience that it was later republished in the yearly book of the Art Historians and Critics in Taipei! But curiously, as I learnt much later, in this same year 1997, there was also a show entitled *The Discovery of Art Brut* which opened in Hong Kong, at the Hong Kong Arts Center, curated by Josette Mazzella, from Brazil, and Daniel Baumann, from Switzerland. So we can say that the notion of “art brut” has been introduced in China approximately 17 years ago.

It was also that same year that the first exhibition entitled *Art Brut* opened in Kyôto, Japan, at the Fine Art Museum, with the strong involvement of Geneviève Roulin from the Collection de l'Art Brut in Lausanne, some time after a solo exhibition of Aloïse, a classic of Swiss Art Brut, at the Ginza Art Space in 1993. Then, in 2000, the most important French public collection of Art Brut, the Aracine, was presented at the Mercian Museum in Karuizawa. But in Japan, the concept of “outsider art”, not “art brut”, had already been introduced long before, through a series of little shows—*Outsiders*, Madge Gill, Carlo—curated by Monika Kinley, from the Outsider Archives, London, in Kyoto in 1989, then in Tokyo in the 1990s (“Outsider Art” was coined as the title of a famous English book by Roger Cardinal in 1972, and at first it was the exact equivalent of the French “art brut”, but nowadays “outsider art” is much



日本电视台专题片，舒莫，《星星雨》

摄影：Pascal Brousse; Film japonais Chomo La Chute des Etoiles Photo Pascal Brousse

绍到日本^⑦。但真正具有开拓性意义的是1993年在东京世田谷美术馆展出的“平行视野——现代艺术家与界外艺术”洛杉矶郡立美术馆馆藏全球巡展。这次展览引起了日本国内对界外艺术或原生艺术的广泛兴趣，至少在艺术圈和知识分子圈内产生了极大的影响^⑧。

我对中国原生艺术了解不多，只曾经在1997年巴黎的台湾朴素艺术展上看到了两三位非常优秀的艺术家，尤其是洪通，他非常有才华，不识字，偶尔在一所道观做通灵者——现在他已经在国际知名，在纽约也举办了自己的画展；还有一位女性画家蔡月昭（1910—？）和石刻师、画家林渊（1913—1991），他在台中地区创作了著名的埔里“牛耳石雕公园”（林渊的作品深受“原生艺术”概念的创始人让·杜布菲的欣赏）。最近在洛桑，我有幸欣赏了几卷艺术家郭凤仪（1942—2010）的作品，这位通灵艺术家几年前刚刚过世，威尼斯双年展^⑨上还展出了她的画作。她的创作非常接近于我们在欧洲所称的“通灵者艺术”，而我也毫不怀疑，要寻找中国最出色的原生艺术，我们或许要将视线投向非常遥远闭塞的乡间，投向那些离群索居的人们，某些身体或精神残障但富于创造力的人们，或者那些依然生活在传统信仰之中，或者创造了新的奇异的精神信仰或宗教的人群中。原生艺术是一种秘密的表达方式，来自最深层的无意识，它是精神自由的纯粹展现，但这也意味着它与社会传统规范格格不入。另一方面来说，我完全可以想象中国原生艺术——除去中国语言文字以及地方风俗的明显特征——将与世界其他地区的原生艺术有着很大程度上的相似性，因为原生艺术是一种未经专业训练、完全自发的艺术创作方式，而我相信人类心理和人类大脑的认知中都

looser and can encompass any kind of marginal art, brut or not). At the Ginza Art Space, in Tokyo, the art dealer Judy Saslow, from Chicago, had also presented a small Bill Taylor show, which introduced modern American Folk Art in Japan. But the groundbreaking event in the field was the international touring exhibit from the Los Angeles County Museum of Arts, Parallel Visions—Modern Artists and Outsider Art, presented at the Setagaya Art Museum in Tokyo in 1993. This exhibition certainly triggered a major interest in outsider art or art brut in Japan, at least in the art circles and among the intellectuals.

I don't know much about Chinese art brut, except what I saw of the two or three excellent artists from Taiwan who were presented in Paris in 1997: especially Hung Tung, a very gifted man who was illiterate and was some time a chit'ung [medium] in a taoist temple—he is internationally known now and had exhibitions in New York; also a woman painter, Tsai Yue-Chao (1910—?), and Lin-Yuan (1913—1991), a stone carver and painter, who realised his famous Sculpture Garden of the Buffalo Ear in Pu li, in the central region of Taiwan (Lin Yuan's works were appreciated by Jean Dubuffet, the French painter who coined the concept of art brut). In Lausanne, I also had recently the opportunity to see impressive painted rolls by Guo Fengyi (1942—2010), the mediumistic artist who died a few years ago and was presented at the Venice Biennial. Her art is very close to what we call in Europe 'mediumistic art', and I would not be surprised if the most interesting cases of Art Brut in China were to be found either among people living like recluse in very remote rural areas of the country, or among creative people having some mental disorders or handicaps, or people still sharing traditional believes or inventing new uncommon kinds of spirituality or religion. Art Brut is a clandestine way of expression, coming from the deepest levels of the unconscious, it is a pure manifestation of liberty of mind, and it is in strong opposition with social conformism. On the other hand, I could easily imagine that Chinese art brut—except for the presence of Chinese writing or local idiosyncrasy—should have a certain