王 飚 著

泰国北部 山地民族 民间美术 与艺术设计

FOLK ARTS
AND DESIGN OF THE HILL TRIBES
IN NORTHERN THAILAND

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前言

在全球化的时代,文化的差异性和多元性成为了民族学中一个重要的课题。湄公河次区域国家拥有丰富的民族文化资源和自然资源,特别是保留较为完整的原生态民族风貌,让我们可以直观地看到、了解到这些民族文化艺术的自然状况,具有研究意义。

大湄公河次区域六国是指中国、缅甸、老挝、泰国、柬埔寨和越南,这六个国家境内民族众多,特 别是其中很多民族属于跨境民族,其民族民间文化具有鲜明的特点,既有共性,又有变异性,所以,对 这些民族文化艺术的关注将会使其研究范围和内容具有广泛性和国际性。泰国教育部部长查图龙•差桑认 为,通过学术的方式探讨湄公河流域各民族文化、分享这一区域各具特色的民族文化特色,可以让更多 的人认识到民族教育的价值,看到人类生活的多样性并更加尊重各族文化观念。中国云南玉溪师范学院 与泰国清莱皇家大学决定依靠区域优势和本土文化的特色优势,对湄公河次区域的本土文化资源进行研 究,并最终实现本土文化与现代化的对接,让区域的文化资源提升到大学的课程体系中,从而建立一种 崭新的具有区域特色的高校文化艺术课程体系。这些文化艺术的传承与升华,将是这个全球化时代"和 而不同"的重要体现。它们之间的学术信息交流、合作空间探讨,这对进一步增进彼此间的了解、扩大 合作领域、相互促进、共同进步具有十分重要的意义。在此背景下,受云南玉溪师范学院委派,我和赵 永胜博士、李庆荣副教授、岳春老师于2005年6月赴泰国北部山地民族聚居地,进行了为期三个月的民族 文化艺术的调研。在此期间,泰语翻译施云老师陪同我们多次进入不同民族文化区域,对泰北地区民族 文化艺术资源进行调查和收集,积极探索民族文化与区域经济的发展之路。返校后,学院举办了"首届 湄公河次区域民族研究:民族文化与区域发展国际学术研讨会",大会上,湄公河流域次区域相关国家 的官员和学者提出了"文化分享、教育合作、区域发展"的理念。其中,泰国教育部长到会,并作了重 要发言。在学术交流会议上,进行了人类学和艺术类民族文化的大学课程的演练和交流。

本书就是泰国北部山地民族的原生态视觉元素与设计艺术的一个呈现。书中重点分析和阐释了民族原生态元素与现代设计的关系,对泰国的山地民族旅游开发以及中国云南的少数民族文化艺术设计开发都具有一定的参考和借鉴价值。

从2005年到现在,已经快四年了,期间由于工作繁忙,书稿一直未付梓。现在回忆起当年在泰北的点点滴滴,恍若一梦。还记得在清莱泥泞的山间小道上坐着两轮摩托的没完没了地颠簸;在雨中为一餐饱饭骑自行车一路长途跋涉;在"农夫车"后兜中如一堆货物般被拉往深山的滋味。还有在无法返回学校的时候,常常睡在山民家中或者山间的茅草竹楼上,淋着夜风,枕着星光,听着蚊虫的音乐协奏曲入眠……这本书的出版,得到了中国玉溪师范学院出版基金的大力支持。

这本书用中英文对照出版,其目的也是希望能够有更多的学者用不同的视觉来关注这个领域。

另外,要感谢学院熊术新院长的关心,感谢艺术学院、科研处、国际交流处领导的帮助,还要感谢 泰国清莱皇家大学为我们提供的各种研究的条件,以及泰国北部山地民族的热情款待。最后,还要感谢 饶赵平老师翻译工作的大力支持!



Preface

泰國北部山地民族民國美术与艺术设计

At an era of globalization, difference and diversity of cultures has been discussed widely and profoundly as an important component of ethnology. Countries in the Greater Mekong Sub-region possess abundant cultural resources of ethnic groups and natural resources. Some ethnic cultures in the region are well preserved in their primitive states, which provides opportunities to observe arts of these cultures in a natural way, thus bearing great significance in research.

The Greater Mekong Sub-region includes China, Thailand, Laos, Myanmar, Cambodia, and Vietnam. A great variety of ethnic groups live in this region with distinctive cultural characteristics. Many of these ethnic groups are found in different countries in the region and their cultures share common features with variations. So, the concern on the cultures of these ethnic groups will make the scope and the coverage of study of them more universal and international. Mr. Chaturon Chaisang, the former Minister of Education of Thailand, once asserted that academic studies on indigenous cultures in Mekong Region and sharing them with one another will help more people understand the value of education on ethnic issues and the diversity of human society, and therefore show more respect to cultures of different ethnic groups.

Yuxi Normal University in Yunnan, China, and Chiangrai Rajabhat University in Thailand, relying on their advantages in location and variety of cultures, have established cooperation in research of local cultural resources to realize integration of indigenous cultures and modernity, so that local cultural resources can be applied to curriculum construction in university education, creating novel arts curriculum systems with distinctive regional characteristics. The preservation and development of the indigenous cultures will represent a divergence from the trend of globalization. The cooperation between the two universities in this field will further promote mutual understanding and expand opportunities for cooperation, which is beneficial to both parties.

It was under this background that Doctor Zhao Yongsheng, Professor Li Qingrong, Mr. Yue Chun, and the author were sent by Yuxi Normal University to conduct a three-month research on the indigenous cultures of the hill tribes in Northern Thailand in June 2005. During the period, with help from Thai-language translator Miss Shi Yun, we visited different tribes to investigate and collect data on the various forms of cultural resources, hoping to find a way for the development of ethnic cultures and regional economies. In 2007, the First Forum on Ethnic Cultures in the Mekong Sub-region was held in Yuxi Normal University, and participating politicians and scholars from countries in the region proposed the idea of cultural sharing and educational cooperation for regional development. The then Minster of Education of Thailand attended the forum and delivered a key-note speech. Demonstration and communication on courses of ethnic cultures in fields of anthropology and arts were carried out at the forum.

This book is a presentation of primitive visual arts and design of the hill tribes in Northern Thailand. It focuses on the analysis and interpretation of the relationship between the elements of indigenous cultures and contemporary design, which may evoke inspiration in terms of the tourism development of the hill tribes in Northern Thailand and the exploration of arts and design of ethnic minority groups in China's Yunnan Province.

It has been four years since my expedition to the hill tribes in Northern Thailand in 2005. Due to busy work, the publishing of this book had been long delayed. When I recall every bit of my experience in Northern Thailand, it seems like a dream. I still remember riding on a motorbike on the bumpy and muddy roads in mountains of Chiangrai, traveling a long way on a bike in the rain just for a meal, and lying like goods in the back of a farmer's van to get into the deep mountain. Sometimes, I was unable to return school and had to spend the night with a tribal family or at a simple bamboo shelter in the mountain with companion of breeze, stars and noises of mosquitoes and insects.

The publishing of this book received generous support from the Publishing Foundation of Yuxi Normal University.

The book is printed in both Chinese and English, hoping to attract concerns from various angles from more scholars on this field.

My gratitude also goes to Mr. Xiong Shuxin, the President of Yuxi Normal University, School of Arts, Department of Research Administration, and Center of International Cultural Exchange, for their kind support. I also want to extend my gratitude to Chiangrai Rajabhat University in Thailand for all the help it provided us during our stay and people of the hill tribes in Northern Thailand for their hospitality and generous offerings. At last, I'd like to thank Mr. Rao Zhaoping for translating the book into English.

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Ethnic Cultures in the Greater Mekong Sub-region

and the Hill Tribes in Northern Thailand





Ethnic Cultures in the Greater Mekong Sub-region and the Hill Tribes in Northern Thailand

一 湄公河流域次区域民族文化与 秦国北部山地民族

湄公河流域次区域六国是指中国、缅甸、老 挝、泰国、柬埔寨和越南,这六个国家历史、地 理、经济、文化交融,境内民族众多,其中泰 国、老挝、缅甸等国均与中国云南毗邻。居住在 这片区域的民族有很多属于跨境民族,且人口众 多,自然资源丰富,是极具开发潜力的地区之 一。在这片区域里,民族文化具有鲜明的可融性 特点, 但又存在于不同的历史和社会环境, 研究 其多民族文化的共性和个性特征以及在各国文化 背景下的融合和变异,可以让这些珍贵的世界文 化遗产得到继承和发展。湄公河流域各国民族民 间文化的研究还是激发本区域各民族的本上文化 意识, 巩固和发展优秀的传统本土文化, 融入边 缘学科研究,促进区域社会、经济、文化发展的 重要手段。泰国教育部部长查图龙•差桑认为,通 过学术的方式探讨湄公河流域各民族文化、分享 这一区域各具特色的民族文化特色,可以让更多 的人认识到民族教育的价值, 看到人类生活的多 样性并更加尊重各族文化观念。

泰国山地民族主要分布在泰国北部和东北部山区,从族源来看,他们几乎都是外来民族,泰国政府将这个群体统称为"泰国山民",我国学术界则称其为"山地民族"。泰北山地民族大多保持着原始而传统的民族文化,大多还过着刀耕火种的生活。这些居住在泰国北部的山地民族主要是:苗(Meo)、瑶(yao)、拉祜(Lahu)、傈僳(Lisu)、拉佤(Lawa)、阿卡(Akha)、克伦(Karen)、克木、黄叶人、高棉、毕苏、老族等。另外,有一部分东北泰人也居住在山地环境里,他们与泰族同源同流,有着很多的相似之处。从人类学资料来看,这些山地民族大部分是

I Ethnic Cultures in the Greater Mekong Sub-region and the Hill Tribes in Northern Thailand

The six countries in the Greater Mekong Subregion (GMS) refer to the People's Republic of China, Myanmar, the Lao People's Democratic Republic, Thailand, Cambodia, and Vietnam, who have long interactions and communications in history, geography, economy, and culture. Thailand, Laos, and Myanmar adjoin Yunnan Province of China. A great variety of ethnic groups live in this region and many of them are cross-boundary ethnic groups. This region, greatly populated and abundant in natural resources, has tremendous potential for development. Ethnic cultures in this region exist in different historical and social environments with distinctive characteristics of their own, but they can also be integrated into one another. Study of commonness and individuality of these cultures, and integrations and changes of them under cultural backgrounds of different nations can help preserve and develop these world heritages of great value. And study on the ethnic folk arts of the countries in this region can arouse awareness of local culture, maintain local traditions, develop interdisciplinary studies, and promote the growth of local societies, economies and cultures. Mr. Chaturon Chaisang, the former minister of education in Thailand, once asserted that, academic studies on ethnic cultures along Mekong River and sharing them with one another will help more people realize the value of ethnic education, understand the diversity of human society. and therefore show more respect to cultures of different ethnic groups.

The hill tribes in Thailand mainly scatter in the mountains in the North and the Northeast. When tracing their origins, it can be seen that almost all of them are immigrants from other countries. Thai government call them "mountaineers" while the academic circle in China name them "hill tribes". Many of the tribes keep their primitive and traditional cultures and live by slash-and-burn farming. The tribes comprise Hmong, Yao, Lahu, Lisu, Lawa, Akha, Karen, Khum, Mlabri (Yellow Leaf People), Khmer, Bisu, Lao, and other peoples. Some Northeastern Thai people also live in mountains and

秦國北部由地民族民國美术与范本委員

从中国、缅甸、老挝、越南迁徙而来。最早进入 泰国的是老族和克伦族,19世纪中叶以后,苗、 瑶、拉祜、阿卡、傈僳、拉佤等民族不断大量迁 入泰国北部和东北地区,一直持续到20世纪50 年代。居住在泰北的山地民族主要聚居于清迈、 清菜、难、南邦、南奔、夜丰颂、达、素可泰、 彭世洛等府,是泰国山地民族的主体,约50多万 人口。东北地区的山地民族主要分布在乌汶、乌 隆、素林、孔敬等地。

泰国山地民族除了简单原始的生活方式之 外,还有着传统而丰富的民俗文化和艺术。在观 察和研究泰北山地民族民俗文化和艺术的同时, 难免会与中国云南的少数民族进行对比和分析, 毕竟在这些民族中有很多与中国云南的少数民族 属于"同源异流"民族。中国云南有26个民族, 其中哈尼族、苗族、瑶族、拉祜族、傈僳族和傣 族与泰国北部山地民族的阿卡、苗、瑶、拉祜、 傈僳和北方泰族有着特殊的同源关系, 再加上泰 国北部和中国云南在本国所处的地理位置的特殊 性, 所以两者之间在不同的国家和文化背景下存 在着一定的共性特征,这些共性特征决定了两者 之间存在着文化艺术的融合与交流的可研究性。 这次在泰国北部山地民族的研究中, 就有很多民 族的民俗、宗教、文化艺术的形态与中国云南少 数民族的相关形态在很大程度上具有相似之处, 但同时也有了一些差异性。这种差异性主要来自 社会发展和居住环境的文化背景及自然条件变化 形成的不同形态, 其中有服饰的变化, 有建筑形 式的变化,有宗教信仰的变化等等。从山地民族 原生态民俗文化的视觉到设计艺术特征的研究, 将有利于泰北山地民族文化艺术的推广和交流, 有利于山地民族文化与旅游市场的融合, 还有利 于湄公河次区域民族文化和高校艺术教育的融 合, 使之多元化、特色化、国际化。在共性中我 们学习完善的民族传统, 在差异中我们了解民族 文化的变异与发展。

泰国北部山地民族众多,他们的生活状态、 民俗文化及原生态艺术也呈现出丰富的样式。不 同的山地民族,建筑、服饰、民俗、节庆、宗教

泰國北部山地民族民间美术与艺术设计

they have many common characteristics with Tai people. According to data in anthropology, these hill tribes moved from China, Myanmar, Cambodia, Laos, and Vietnam. The earliest arrivals were Lao and Karen, and in the middle 19th century, Hmong, Yao, Lahu, Akha, Lisu, Lawa, and other ethnic groups moved to the North and Northeast in large numbers and the migration lasted into the 1950s, the hill tribes in Northern Thailand are seen mainly in Chiangmai, Chiangrai, Nan, Lampang, Lamphun, Mae Hong Son, Tak, Sukhothai, and Phitsanulok, with a population of about 500,000, making up the majority of the hill tribes in the country. The hill tribes in the Northeast mainly dwell in Ubon Ratchathani, Udon Thani, Surin, and Khon Kaen.

The hill tribes keep primitive and simple life styles with preservation of their traditional and rich folk customs and arts. When observing and studying their folk customs and arts, I couldn't help making comparisons with those of ethnic minorities in China's Yunnan, for most of the hill tribes in Thailand have the same ancestral origins with the ethnic minority groups in Yunnan. There are 26 ethnic minority groups in Yunnan, of which Hani, Miao, Yao, Lahu, Lisu, and Dai have special links with Akha, Hmong, Yao, Lahu, Lisu, and Tai in Northern Thailand. Also, the geographic significance of the two areas in their own countries determines the existence of commonness among the ethnic peoples in the two areas despite the fact that they live in different countries and have different cultural backgrounds. It also makes it possible to study the integration and exchange of the two areas in the field of culture and arts. During the research of the hill tribes in Northern Thailand, I found many similarities in folk customs, religions, and arts between ethnic groups of the two areas, and of course, with certain variations that are caused by difference in social development, cultural background, and change of natural environment, presented in the change of costumes. architectural styles, and religious practices. The study of the primitive visual arts and design of the hill tribes will help promote their cultures and arts, integrate their culture into tourism market, and integrate ethnic cultures of the Greater Mekong Sub-region into art education in higher education institutes in the region, making the education more diverse and international with richer characteristics. From the commonness we learn about the integrity of the traditions of ethnic groups, and from variations we understand the change and the development of ethnic cultures.

信仰均有所不同。但是,由于所处的地理环境相 似, 泰北山地民族又都有着一个共性特征: 原生 态的居住环境和近乎原生态的民俗文化。比如他 们的民居大都为竹木材料的杆栏式建筑, 他们的 宗教文化主要还是原始宗教、信奉自然神等。山 地民族居住在泰国北部的山地环境中,这里属于 热带雨林气候,气温较高,植物茂盛,湿度充 分,风景宜人。木、竹、藤、草、麻等植物资源 丰富,土地广袤,生存条件充足。从民族服饰的 穿着状态来看,大部分山地民族还保留着传统的 着装样式, 其中很多山地民族妇女还保留着自己 纺线、织布和刺绣的传统。另外,山地民族的民 居建筑、生活用品、饮用水和粮食大都从山地环 境中就地取材和种植。所以, 泰北山地民族所拥 有的几乎就是一种原生态的生活方式。"当然,随 着泰国政府的支持和帮助, 泰北山地民族也逐渐 融入到现代文明社会当中,如山地民族的村寨中 拥有条件较为简陋的学校,而山地民族的年轻一 代也有的进城打工、上学和工作, 留在村寨中的 大多是中老年人和小孩。他们有的也曾经种植罂 粟,但后来在泰国政府的干预之下被停止,到现 在还继续着以传统刀耕火种为主的生产方式。其 经济来源主要是种植粮食、水果、蔬菜、做生意 和外出打工。

随现代文明的进步,泰北山地民族逐步被泰 国政府和世界所关注。一些学者和研究机构开始 研究他们的生活状态和民俗文化。现在,相关的 人类学论文和书籍有一部分,但山地民族艺术的 研究要相对少一些。另外,山地民族的生态文化 旅游也成为一项重要的旅游资源。旅游者常常到 山地民族村寨中体验山地民族文化和生活。山地 民族也自发地开发一些简单的民俗文化手工艺品 和饰品,供旅游者选购。在山地民族村寨中还开 始出现了山地民族民俗博物馆和陈列馆,可以让 旅游者和研究者一饱眼福。这些博物馆和陈列馆 的设计以山地民族的原生态风格为主体,不同民 族的博物馆又有着不同的风格,从设计艺术的角 度来看,很具有参考价值。

泰北山地民族的原生态视觉和设计艺术两方

The hill tribes in Northern Thailand demonstrate various patterns in their life styles, customs, and primitive arts. Each tribe has its own architectural styles, costumes, customs, festivals, and religions. However, one common feature prevails in all tribes due to the similarity of their living environment: primitive living environment preserves intact original folk customs. For example, houses of most tribes are built with bamboo in stilt styless and their religions remain primitive with worship of the nature in domination. The climate of Northern Thailand belongs to tropical rainforest climate, featured by high temperature, flourishing vegetation and sufficient dampness. The region is bestowed with abundant resources in wood, bamboo, rattan, grass, hemp, and other plants. Together with extensive open land, the region provides sufficient materials for survival of the tribes. Most tribal peoples still keep their traditional way of dressing. Many women of the tribes still spin, weave and embroider by themselves. In addition, construction materials of houses, living necessities, drinking water, and grains are all taken from the mountains or planted by themselves. Changes, however, have been happening. With the support from the government, the hill tribes are slowly integrating themselves into modern society. For example, the tribes now have schools and younger generations have left the villages to work or study in cities. Those who remain in the villages are mostly seniors and children. Some tribes ever planted opium, but with intervention of the government, the planting was stopped. The major sources of income for tribal peoples include planting of grains, fruits, and vegetables, engaging in businesses, and taking temporary jobs in cities.

The hill tribes are getting increasing attentions from Thai government and the world with advancement of modern civilization. Some scholars and research institutes have begun studying their living conditions and their customs. So far, papers and books of the tribes from anthropological views can be found, but studies of their arts are still scarce. At present, ecological and cultural tourism of the hill tribes has become an important tourism resource. Many tourists visit the tribes to experience their life and culture. Tribal peoples have started to sell some simple handicrafts and ornaments made by themselves. Some tribes even have built museums and exhibition rooms, of which the designs follow the primitive styles of the tribes with distinctive characteristics, bearing high value from the view of design arts.



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面的内容是此书关注的焦点。它的原生态视觉包 含着十分丰富的民族文化艺术形态, 如原生性的 刺绣、纹身、纺织、编织、木雕、饰品、民居、 舞蹈等,这些原生态的艺术视觉具有自然、亲 切、生态、原始等特点。而设计艺术则是蕴含着 原生态视觉元素的手工艺品和人文建筑装饰等 等。这些视觉元素来源于"原生态"的民族民间 艺术母体,设计的"原生态民族风"无论形式还 是内容都与"原生态"的民族民间艺术分不开。 原生态的民族民间艺术强调的是原生性, 表现的 形式和内容有着民族文化的记忆和感悟,这种文 化资源是民族文化传承的。"原生态"只是一个 概念,在这一概念的背后,是人类各民族几千年 文明的历史积淀。随着近年来全球化、现代化越 来越直接而深刻地作用于我们的文化观念和社会 文化生活,文化的同质现象越来越严重,传统意 义上的民族民间文化、艺术从概念到生产过程, 从流通到大众文化消费都发生了质的变异。文化 的个性、独创性、地方性越来越显现出它的重要 性。但是, 文化是讲究时代特征的, 所以湄公河 次区域民族文化除了传统的活态传承之外,还必 须有一种可持续性发展的方式来发扬和传播民族 原生态视觉艺术。泰北山地民族文化原生态视觉 和设计艺术的研究的契机也源于此。

泰国北部山地民族的原生态视觉背后,相应的设计艺术也呈现出原生态风格的质朴和自然,原生态民族风格的设计艺术其中一个重要的表现形式就是把民族的原生态的东西经过设计文化的融入,而使原生态的艺术转变成为一种特殊的艺术形式,它既是民族的,又是现代的,同时它还保留了自然清新的原生态本原文化的视觉元素。现代社会的全球化和多元化需要我们的设计艺术在国际化的同时,还要具有"本土化"的概念。泰国北部山地民族的原生态视觉和设计艺术立足于本上的民族文化资源,极具特色和生命力,在人湄公河流域次区域民族文化中既"和而不同"又独树一帜。

Primitive visual arts and design of the hill tribes are the focuses of the book. Their primitive visual arts comprise rich ethnic art forms, such as embroideries, tattoos, weaving, knitting, wood carvings, ornaments, and dances, which share the features of being natural, genial, ecological, and simple. Their design arts are mainly seen in their handicrafts, architectures, and decorations that also contain elements of their primitive visual arts. These visual elements originate in primitivity of folk arts of the ethnic groups and the ethnic styles of their design arts, and either forms or contents can not be separated from this feature. Primitive folk arts of the ethnic groups stress connections with their origins, and the presentations of their arts demonstrate memories and inspirations of their past and their cultures are historical inheritance of older generations. "Primitivity" is a concept behind which lies the historical accumulation of ethnic groups over several thousands of years. With increasing impact of globalization and modernization on cultural concepts and socio-cultural life and growing cultural homogenization, traditional culture and folk arts of ethnic groups have undergone remarkable changes in transition from generation of ideas to practice and from circulation to public consumption. The significance of individuality, originality, and localness of culture has become more evident. What is worth noting is that culture bears temporal characteristics. So the ethnic cultures in the Greater Mekong Sub-region, in addition to dynamic inheritance of traditions, must employ a sustainable method to develop and promote their primitive visual arts. The opportunity of studying the primitive visual arts and design of the hill tribes in Northern Thailand therefore relies on this trend.

The design arts of the hill tribes are also presented in simple and natural forms, which is achieved by integrating design techniques into objects in primitive styles and transforming primitive art forms into unique art forms. The design arts share ethnic as well as modern features and the visual elements of indigenous cultures are well-preserved in them. Globalization and diversity of modern society require design arts to develop internationally while keeping local identity. The visual arts and design of the hill tribes in Northern Thailand, which have distinctive characteristics and vitality, are based on local ethnic cultures, and they share certain similarities with other ethnic groups in the Greater Mekong Sub-region while bearing unique characteristics of their own.



II Indigenous Aesthetic Views of the Hill Tribes in Northern Thailand 泰北山地民族朴素的审美观



二。泰北山地民族朴素的审美观

泰国北部山地民族原生态民俗文化艺术是一份十分丰富的非物质文化遗产,这些活态的文化,不仅有着深厚的历史文化底蕴,也承载着湄公河流域次区域民族文化的重要信息。这些民族民间文化和习俗是人类根据自身生存的需要创造出来和自然形成的,它必然随着时代的演变而不断变化。民族民间文化审美的特色性是其促成个性文化和艺术的重要因素,另外,它还有着个性民族文化艺术后续商品化、市场化开发的可能。所以,挖掘其中潜在的原生态视觉语言及设计艺术具有十分重要的意义。

在泰北山地民族原生态民俗文化和设计艺术 中,释放出一种质朴、粗犷、自然、生动的视觉 语言,这些视觉语言从视觉元素上看有图腾符 号、装饰纹样、空间语言、自然材质和绚丽的色 彩等;从空间结构上看有二维和三维的多种表现 形式, 如图案与建筑形式等; 从色彩来看, 不同 民族的民间美术有着不同的色彩形象体系, 但总 的来说,很多民族的色彩喜好可以从他们的民俗 艺术中找到答案。如以黑色为基调的高纯度色彩 对比的运用,是很多山地民族服饰色彩体系的重 要特征; 从材质上看, 民俗艺术形态中体现出来 的大都是原生态的,如用自然物加工的颜料、上 布,用竹、木、草为材料制作的建筑物等,这些 材料所呈现的质感充满了自然的质朴与魅力。 当然,不管怎样来看山地民族民俗艺术的视觉元 素,都可以看到它们在视觉语义上的不同功能。 如符号化的视觉形象当中有人物、动物、植物等 其像的表达形式, 也有抽象的点、线、面构成的 视觉形象,它们虽然以民间工艺美术的形式存 在,但在民族文化的传统中却是重要的精神符号 体系, 并成为民族民间文化的精髓。如葫芦的图 形在山地民族民间美术中以不同的表现形式出

II Indigenous Aesthetic Views of the Hill Tribes in Northern Thailand

The primitive folk arts and customs of the hill tribes in Northern Thailand are valuable intangible cultural heritages. These dynamic cultures carry rich historical messages of the ethnic groups in the Greater Mekong Sub-region. These folk cultures and customs were created in both artificial and natural ways out of human needs for survival, and they are bound to evolve with the change of times. The uniqueness of aesthetic views played a decisive role in their recreation, and it also made it possible to commercialize and marketize ethnic cultures at a later time. So it is very meaningful to discover and develop the primitive visual arts and design.

A visual language that is simple, straightforward, natural, and vivid is presented in the primitive visual arts and design and elements of this language include totem signs, ornament patterns, space arrangements, natural materials, and bright colors. The space structures of this language are dominated by two-dimensional and three-dimensional forms, as seen in patterns and architectural styles. As to colors, folk arts of different ethnic groups have different color systems, but generally speaking, their fondness can be generalized from their arts. For example, the application of contrast between colors with high purity based on black is an outstanding characteristic of the color systems seen in the costumes of many hill tribes. Materials used in their daily life and art creation are mostly natural, such as paints and cloth made of natural materials, and bamboo, wood and grass used in architecture construction, which demonstrate rusticity and charm. The visual elements of the folk arts of the ethnic groups serve different functions. For example, symbolized visual images include concrete patterns such as figures of humans, animals and plants, and abstract patterns made up of dots, lines and planes. Though these symbolized images are presented in folk arts, they form important spiritual symbolic systems in the cultural traditions of ethnic groups and make up the essence of their folk cultures. For example, the image of gourds is presented in various forms in the folk arts of the hill tribes, and all the forms are full of life and beauty. Gourds symbolize luck and peace in many ethnic



FOLK ARTS
AND DESIGN OF THE HILL TRIBES
IN NORTHERN THAILAND

美,其形状变化多端,充满了生机感和美感,这 是葫芦文化所决定的视觉形式。葫芦的形象在多 个民族的文化中代表了吉祥和平安, 这跟远古的 洪水泛滥和葫芦救世传说有关, 所以葫芦的视觉 形象被赋予了精神的内涵而成为一种积极向上的 图形语言。另外又如很多民族服饰上绣有三角形 的图案,从视觉上它是抽象的,但是从民族文化 的本原来看它又具有符号的特征, 因为很多民族 把对"大山"的崇拜融化在类似山型的三角形当 中了。另外,装饰性视觉的表现方式则着重于对 生活物象的简单的装饰和美化, 图象后面的所指 已经不明显或不明确,它们一般在建筑、服饰等 具体的形式中表现出来,以"好看"为目的,体 现了民族朴素的审美观。所以,民族民间艺术中 的一个重要特征就是民间艺术创造中的自然生态 观念,在很多的民族民间艺术形式中,都显现出 了民间造物艺术对自然生态的开发和利用。所以 无论是民族民间艺术符号还是民族民间艺术本 身,都应该饱含着生态、质朴的影子和痕迹,不 然就谈不上民族民间艺术或融入民族民间风格的 艺术设计。基于民族文化的生态视觉, 其设计艺 术也要树立民族文化的生态视觉观, 多关注生态 的视觉原点,如原生态的生存模式,原生态的自 然环境,原生态的人文艺术视觉等等。这样,我 们才可能从艺术情感上,从设计视觉上,从设计 作品或产品的材料和工艺上完成真正意义上的民 族原生态风格设计。泰北山地民族的设计艺术中 就具有相当丰富的生态视觉元素, 其中释放出的 原生态的质朴、原始而又清新美丽的设计风格, 非常具有视觉冲击力。

(一)山地民族原生态视觉的现代 审美情趣

山地民族原生态美术视觉与设计艺术涉足民俗节庆、服饰、建筑、宗教仪式、生活用品等方面的形式和内容。这些视觉元素来源于民族民间

cultures, which is related to an ancient tale that describes how gourds saved human beings at a time of floods, and therefore gourds were bestowed with spiritual meaning and became a positive graphic language. The pattern of triangle is seen in costumes of many ethnic groups. Visually, the triangle is abstract, but when tracing the cultural origins, its symbolism becomes clear, because many ethnic groups transform their worship towards mountains into worship of the mountain-shaped triangle. In addition, the presentation of decorative visual elements focuses on functions of decoration and beautification in a simple way, as seen in architectures and costumes, and the signifiers behind these visual images have become vague or unidentifiable. The goal of application of them is to make things look beautiful, which reflects the simple aesthetic views of the ethnic groups. So, one of the major characteristics of the folk arts of ethnic groups is their profound uses of the natural materials. The symbols of folk arts or folk arts itself contain abundant images that are primitive and simple, without which the folk arts and design of the ethnic groups cannot be defined. Visual presentation of the nature based on ethnic cultures should go in line with their conceptions of the nature and show more concern on the sources of the presentation, such as primitive life styles, unspoiled natural environment and indigenous arts. Only by doing so can we achieve design with primitive styles of ethnic groups in terms of art sentiments, visual presentations, and materials and techniques of art works. The design arts of the hill tribes in Northern Thailand are rich in visual presentation of the nature, and their styles that are simple, primitive, and refreshing demonstrate strong visual impact.

1. Modern aesthetic appreciation of the visual arts of the hill tribes

The primitive visual arts and design of the hill tribes involve the forms and contents of folk customs, festivals, costumes, architectures, religious rituals, and daily articles. These visual elements originate in the daily life of the ethnic groups and are part of their daily life as well, which is determined by the livelihood and the ethnic nature of the elements. This feature is reflected specifically in costume patterns, space arrangements, use of natural materials, and manual techniques. These elements show art styles different from modern mainstream culture and have a natural and refreshing

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生活,但它又是民族生活的一部分,这是由它自 身的生活性和民俗性所决定的。具体体现在服饰 图案、空间功能造型、自然材质和手工制作等特 点上,这些具体的元素有着与现代主流文化不一 样的艺术风格, 有着与现代工业文明相对立的原 生态的自然和清新。在这一点上, 与中国云南少 数民族的相关视觉与设计艺术有着重要的相似之 处。一般来说,一个国家人数占多数的民族文化 会占据文化的主流,民族民间艺术也是如此,但 是多民族组成的大文化体系, 只有主流民族民间 文化是不够的,少数民族民间文化是几千年来积 淀的结晶,是主流民俗大文化最有力的补充。山 地民族民间美术造型特点往往具有更强烈的个性 和原生态性,这种个性和原生态性在民间美术的 具体形式中突显出了朴素、单纯、神秘和原始的 生动性。在山地民族民间美术和设计视觉中,绚 丽的地域色彩、浓郁的民俗风情和独特的民族文 化心理均一一体现其中。另外,在主流民族文化 和山地民族文化的交融中, 多民族的民间美术渗 透现象也成为山地民族民间美术与设计视觉的一 大特色。

在这些原生态民俗视觉中, 有由地民族对神、鬼、祖先信仰和崇拜的艺术: 有建筑陈设中的民间美术, 如民居、宗庙建筑、家具陈设和民俗博物馆等艺术: 有衣饰穿戴中的民间美术, 如服装、鞋帽、染织面料和首饰等装饰品; 有生活器用中的民间美术, 如茶具、酒具、烟具、灯具、食具、妆具用品及其他生活用品: 有生产劳动中的原生态风格的原始商业环境和旅游品设计, 如山寨中的工艺品商铺和工艺品等; 有游艺竞技中的民间美术, 如"的罗"和秋千等。在这些民俗文化的美术与设计视觉中, 蕴藏着众多由地民族的艺术精品和文化, 这些重要的文化艺术遗产的继承和研究对泰国乃至湄公河次区域民族文化与社会经济的发展具有重要的意义。

山地民族原生态美术视觉具有朴素、纯真、强烈的造型语言特征,表达的是人类内心对生活的真实感受,其情感与形式在表现上具有互通、

sense in contrast to industrial civilization of modern society, which shares similarity with the ethnic minority groups in China's Yunnan Province. In general, the culture of the people with dominating population in a country will become the mainstream and it also applies to the folk arts of ethnic groups. But the mainstream culture cannot fully represent the greater cultural system that consists of multiple ethnic groups. The cultures of ethnic minority groups are accumulations of several thousands of years, and they are strong reinforcement to the mainstream culture. The images of the folk arts of the hill tribes present strong characters and primitivity, which reflect simple, naïve, mysterious, and primitive features of their arts. Significant regional characteristics, rich ethnic flavors and unique cultural psychology are presented in the primitive visual arts and design of the hill tribes. Furthermore, in the integration of mainstream culture and the cultures of the hill tribes, interpenetration of the folk arts of various ethnic groups has become a major feature of the visual arts and design of the hill tribes.

The visual presentations of the primitive folk arts of the hill tribes are seen in believes and worships of gods, spirits, and ancestors; architectural arrangements. such as civilian houses, religious architectures, furniture arrangements, and folk custom museums; apparels, such as clothes, shoes, hats, dyed homespun fabrics, and accessories; household wares, such as tea sets, liquor sets, smoking sets, lighting equipments, food wares, and toiletry utensils; production equipments, such as farming tools and fishing tools; primitive commercial environment and tourism product design, such as handicrafts shops in the villages and souvenirs; games, such as spinning tops and swings. These visual presentations contain elite arts and cultures of the hill tribes, and the inheritance and study of these cultural heritages are significant in strengthening development of ethnic cultures and socioeconomy in Thailand and even in the whole Greater Mekong Sub-region.

The visual presentation of the folk arts of the hill tribes contains simple, unsophisticated, and distinctive styles that express the inner feelings of human beings towards life, of which the presentation of feelings and forms are interconnected, direct, and congruous. Primitive thinking patterns and simple world views impose direct impact on the growth of ethnic arts, because arts come from life and the formation of the world view of a people is closely linked to their living environment and their understanding