

生命之相

安东尼奥·梅内盖蒂本体艺术绘画

EIDOS DI VITA / EIDOS OF LIFE

PITTURA DI ONTOARTE DI ANTONIO MENEGHETTI
EXHIBITION OF ANTONIO MENEGHETTI'S ONTOARTE PAINTINGS

湖北省博物馆 编
Edited by Hubei Provincial Museum

文物出版社
Cultural Relics Press

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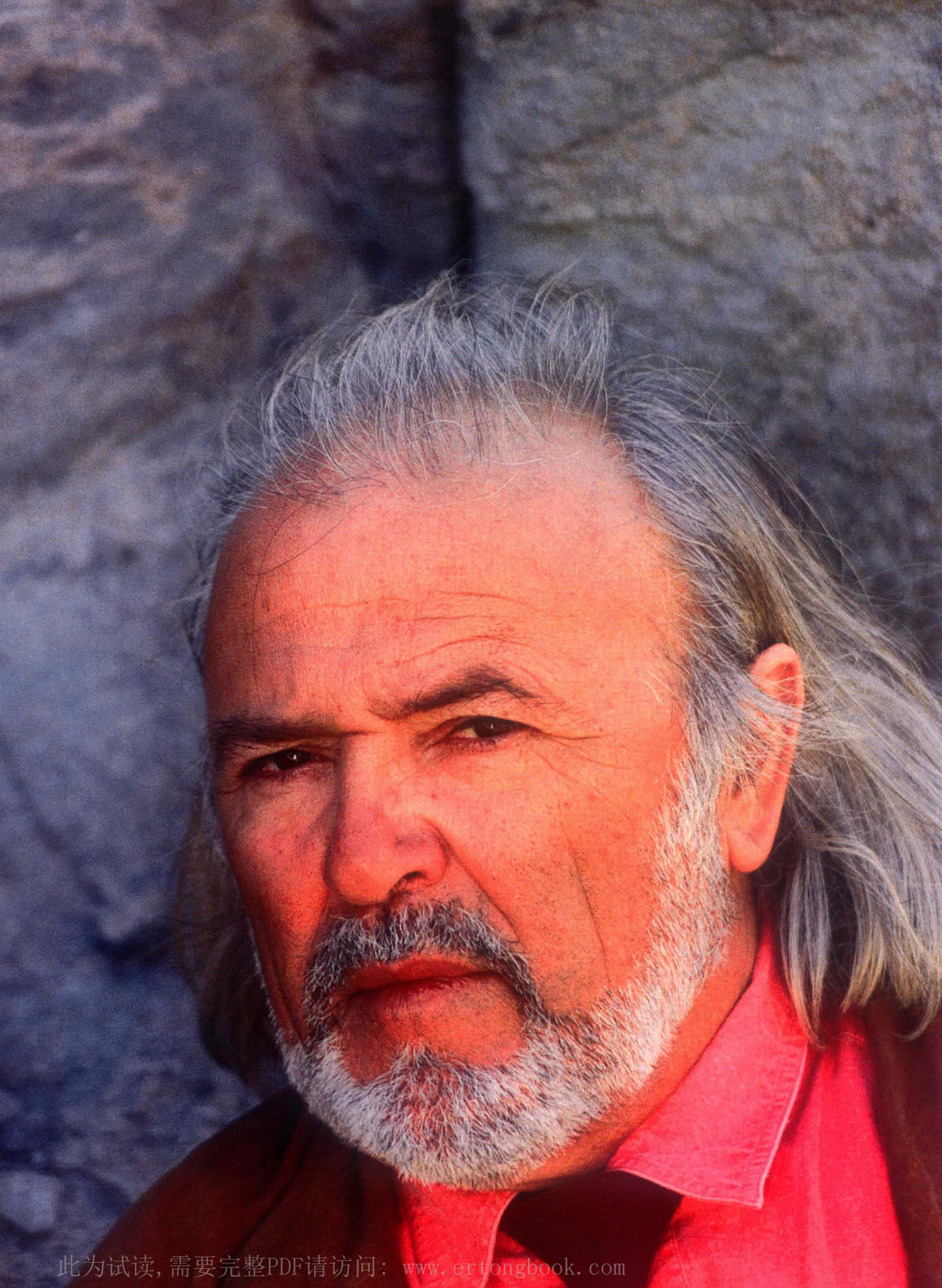
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序 言

安东尼奥·梅内盖蒂是“本体心理学”之父。本体心理学是继弗洛伊德、荣格、马斯洛等心理学流派之后，一个重要的现代心理学流派。

人类早期都有对人自身和事物“本原”的思考和追问。在古代中国，“本原”或称为“道”，或称为“理”；在古代希腊，追问“我是什么？”、“存在是什么？”之类的终极问题发展成哲学上的“本体论”（Ontology）。“本体”（Onto）一词就是源自希腊语的“我是”（εἰμι）。

本体心理学与哲学“本体论”有密切关系。梅内盖蒂认为，本体心理学就是研究和揭示人的精神活动的本原，以及阐释“存在”。由于社会多种因素的干扰，代表本原的人的无意识部分，完全被遮蔽，使人的能力、智慧等不能被开发，本体心理学是寻找人的无意识能量原点，并以此作为行为的自然标准，达到个体自我完善的心理学。它在心理治疗和商业咨询方面取得了成功，也因之成为当今世界上一种实践性很强的应用心理学。

梅内盖蒂教授在创立本体心理学过程中，还是一个优秀的艺术家。这种兼有艺术家与学者身份的现象与中国古代的文人画家有些相像，但在以职业画家为主流的西方当代艺术史上却比较罕见。可以想见，梅氏的作品不是为艺术的艺术，而与本体心理学大有关。毫无疑问，本体艺术源自本体心理学。所谓本体艺术，按画家本人的观点就是关于生命的艺术，它表现生命之美和智慧，而不是颓废和病态。因此似乎可以说，尽管梅氏作品形式上与古典绘画大相径庭，骨子里仍然保留古典主义的精神。

纵观梅氏的所有作品，对自然、对生命的存在

充满激情，尤其是后期的那些力图表现形而上的存在的作品，无一不在解读和领悟生命的本质。展览以《生命之相》为主题，是对梅氏本体艺术的一个初步认识。“相”（Eidos）这个词也源自希腊语的 εἶδος，是古希腊哲学家柏拉图常用的一个概念，含义较多，一般指某一类事物的本质、事物的因、事物之所是，中文过去译成“理念”（idea），现在通称为“相”。以生命之“相”概括梅内盖蒂教授艺术的“本体”，在东方语境下是一个很好的解读。

值得一提的是，梅内盖蒂教授本人受过良好的西方古典绘画技巧的训练，其作品却主要以非写实的面貌示人，这里除了他应用本体心理学、追求创作时的无意识状态的因素之外，一个很重要的原因就是画家本人还受到了东方文化的影响，如道家和禅。

湖北省博物馆自免费开放以来，陆续引进了多个介绍西方古典文化的展览，在本省乃至国内外产生了良好的社会影响。《生命之相——本体艺术绘画展》是该馆首个引进的西方当代艺术展，显示出该馆在展览理念上有新发展。这也是梅内盖蒂教授的作品在北欧、俄罗斯、南美等地博物馆展出之后，首次在中国的博物馆正式展出。我相信，随着社会主义文化事业的繁荣兴旺，湖北省博物馆的展览将会越办越好，为促进中外文化交流和社会和谐做出新贡献。

祝展览圆满成功！

湖北省文化厅副厅长

湖北省文物局局长

沈海甯

2013年3月

Foreword

Antonio Meneghetti is the founder of ontopsychoLOGY, an important contemporary branch of psychology after psychological theories by Sigmund Freud, Carl G. Jung, Abraham Maslow, etc.

Early human beings had questions about the “beginning” or “origin” of man itself and of things. In ancient China, it was called “Dao” (Tao; the Way) or “Li” (principle). In ancient Greece, the quest for the answer to such ultimate questions as “What am I?” and “What is being or existence?” evolved into ontology in philosophy, where “Onto” is derived from Greek “εἶμι” that means “I am”.

Ontopsychology is closely connected with ontology. According to Prof. Meneghetti, ontopsychoLOGY involves studying and discovering the origin of human mental activity, and explaining “existence”. Due to disturbance from a wide variety of social factors, the unconscious part of man that stands for origin is completely shrouded so that human ability and intelligence cannot be developed. Ontopsychology has thus been developed as Western contemporary psychology with its aim to find out the starting point of human unconscious behavior and therefore help with self-improvement of man. It has become a strongly practical type of applied psychology for its success in psychotherapy and in business consultation.

While formulating his theory about ontopsychoLOGY, Meneghetti has worked as an outstanding artist, similar to scholar painters in ancient China. This is fairly rare in Western history of contemporary art in which professional painters dominated. It could well be imagined that his artworks are not such that are created just for the sake of art, but much related to ontopsychoLOGY. OntoArte is, indubitably, derives from ontopsychoLOGY. In Meneghetti's eyes, OntoArte is an art of life that manifests beauty and intelligence rather than corruption and illness. Thus, it seems appropriate to say that Meneghetti still preserves in his heart the spirit of classicism, though his works are widely divergent in form from classical painting.

Passion for nature and for the existence of life permeates all his works, especially those metaphysical ones that he created

late in his life to try to interpret and understand the nature of life. The exhibition “Eidos of Life” shows an initial perception of his OntoArte. Eidos, originating from the Greek term εἶδος which was frequently used by Greek philosopher Plato, has several meanings, generally meaning “nature of a particular type of things; the cause of a thing, and being that is”; it was translated in the past into Chinese for “idea” and now has its general designation as “xiang” (literally “image”). Though perhaps inappropriate, the use of the “image” of life to sum up “Onto” in Meneghetti's art is not a bad understanding in the Oriental context.

It is worth mentioning that though Prof. Meneghetti was well trained in Western classical painting techniques, his works appear non-realistic, mainly because the painter himself was influenced by Oriental culture, for example Taoism and Zen, in addition to his pursuit of an unconscious state in creation through his ontopsychoLOGY.

Since its opening to the public for free, Hubei Provincial Museum has introduced a host of exhibitions on Western classical culture, and won wide acclaim in the province and even across the country and abroad. The “Eidos of Life: Exhibition of Meneghetti's OntoArte Paintings” is the first Western contemporary art exhibition that the museum has ever introduced, showing the new development the museum has achieved in exhibition ideas. It is also the first official exhibition of Prof. Meneghetti's artworks in a Chinese museum after they were displayed in museums in West Europe, Russia, South America, etc. I believe that with the cause of socialist culture thriving, Hubei Provincial Museum will do better in holding exhibitions and thus make new contributions to cultural exchanges between China and the rest of the world and to social harmony.

I wish the exhibition a great success.

Shen Haining

Deputy Director of Hubei Provincial Department of Culture

Director of Cultural Heritage Bureau of Hubei Province

March 2013

序 言

从中古时代起，意大利这块土地上就始终受到几种艺术风格的影响，这些影响包括拜占庭的镶嵌画、木板画和壁画的装饰性及程式化处理，北方哥特式雕刻的写实特点和细节描绘，罗马式建筑样式等。到了13、14世纪，文艺复兴运动从意大利星火燎原，16、17世纪走向繁盛，这一时期的文艺思潮影响了几代艺术家的创作风格，安东尼奥·梅内盖蒂大师就深受影响。梅内盖蒂是意大利著名心理学家，创立了本体心理学，将心理学和心理治疗发展到一个新的高度。同时他在社会学、神学、哲学、物理学、艺术等方面造诣颇深，尤其在艺术方面，独具风格，从中可以窥见手法主义对他的影响，以及平面作品中的巴洛克风格。他对自己的评价是：“当思考他人时是个科学家，自我思考时仅仅是个艺术家而已”。如果说他在心理治疗理论方面的突破性给病人带来了新的希望，那么他在本体艺术方面的成就则是对艺术的革新。

梅内盖蒂本体艺术“OntoArte”中的Onto来自于希腊文εἶμι（“我是”），相当于东方哲学中的“道”的概念。本体艺术的极高境界是与生命艺术相关的，所有个体在生活中不断追求真善美，符合生命的整体秩序，达到自身的完善。这点与老子道论是契合的，老子道论的真正立足点和归宿点是个人，是对人生现实问题的深切关怀和忧虑，以及对人生理想境界的渴慕和追求，而不是单纯出于对宇宙自然的科学兴趣和对绝对实体的本体玄思，反映出中西文化中不同的思维方式在对世界认识上的殊途同归。

随着2009年梅内盖蒂大师在北京的本体艺术馆开幕，越来越多的中国观众接触到本体艺术这个概念，中西方文化的碰撞激发了人们对艺术、对生命的思

考。博物馆展览不仅仅只是单纯文物的展示，作为传播知识的平台，更应让人们感受文化的无穷魅力。文化无国界，博物馆应具备国际化视野，加强国际交流与合作，不仅展览和传播本国的文化，也为中国观众搭建了解西方优秀文化的平台。梅内盖蒂大师的《生命之相——梅内盖蒂本体艺术绘画》展对中国观众而言，是一次难得的机会，这是一次艺术上的视觉享受，更是一次文化上的饕餮大餐，希望观众从中可以领悟到本体艺术所要传递的真、善、美，给心灵一次洗涤。

感谢为此次展览付出辛勤劳动的主办、协办单位，并对安东尼奥·梅内盖蒂大师高超的艺术智慧致以真诚的敬意。

安徽博物院院长

朱良剑

2013年3月

Foreword

From the Middle Ages on, Italy has been receiving influences from a variety of artistic styles, including the decorative and procedural treatment of Byzantine mosaics, wood board paintings, and frescos, the realistic and detail depiction of Gothic sculptures in Northern Europe, and Roman architecture. Trends of thought in literature and art during the Renaissance, which began in Italy in the 13th-14th centuries and thrived in the 16th-17th centuries, exerted a long-lasting influence in style of creation on artists of generations to come, among them Antonio Meneghetti. A renowned Italian psychologist, Meneghetti originated Ontopsychology, pushing psychology and psychotherapy to new heights. He is also a figure of great attainments in such fields as sociology, theology, philosophy, physics, and especially, art. From his art works, which are of a unique style, we can get a glimpse of Mannerist influence on him and of the Baroque style in his graphic works. He sees himself as "a scientist when considering others, and simply an artist while in self-reflection". If his theoretical breakthrough in psychotherapy is said to have brought a new hope to patients, his achievements in OntoArte mean a reform on art, so to speak.

"Onto" in "OntoArte" is derived from Greek "εἰμι" (I am), a concept similar in some ways to Tao in Eastern philosophy. The supreme realm of OntoArte relates to the art of living: all individuals constantly seek the true, the good and the beautiful in their lives, which accords with the holistic order of life, for the self-perfection purpose. This coincides with Tao in that they both are built on concern for the individual, on deep concerns about realistic problems in life, and on the aspiration and quest for an ideal state of life, rather than merely out of scientific interest in the universe and nature and of metaphysical thought over absolutely physical objects. This suggests that different ways of thinking in Chinese and Western culture led to the same conclusion in understanding the world.

Since Master Meneghetti's OntoArte gallery opened in Beijing in 2009, more and more Chinese visitors have come into contact with the concept of OntoArte, and the collision between Chinese and Western cultures has sparked thoughts

over art and life. A museum exhibition is not merely a show of cultural relics, but should, as a platform for knowledge diffusion, let people feel the great charm of culture. Culture knows no borders. Chinese museums should strengthen international exchange and cooperation, not only exhibiting and spreading Chinese culture but also providing a platform whereby the Chinese audience understands great cultures of the West. The "Eidos of Life: Exhibition of Meneghetti's OntoArte Paintings" is a rare artistic and cultural feast for the Chinese audience, who are expected to get an insight into the true, the good and the beautiful that OntoArte sends.

I'd like to thank the organizers and co-organizers for their hard work in preparing for this exhibition, and extend sincere regard for the extraordinary art intelligence of Master Antonio Meneghetti.

Zhu Liangjian
Director of Anhui Museum
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