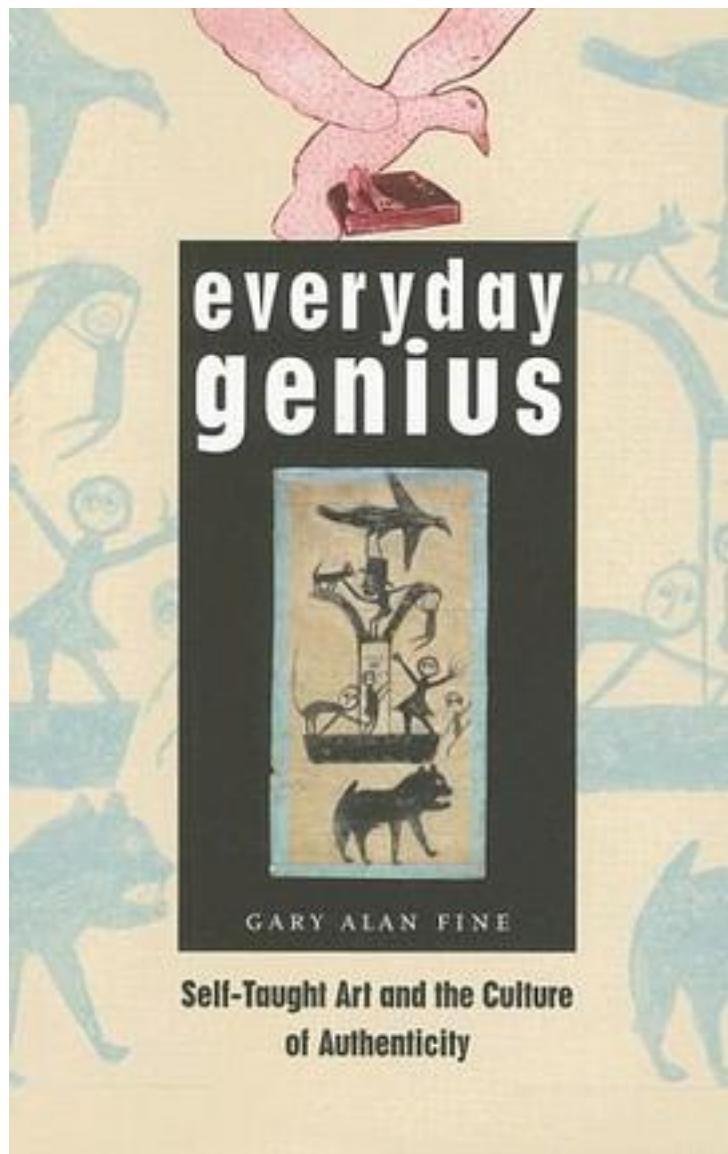


Everyday Genius



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著者:Fine, Gary Alan

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From Henry Darger's elaborate paintings of young girls caught in a vicious war to the sacred art of the Reverend Howard Finster, the work of outsider artists has achieved unique status in the art world. Celebrated for their lack of traditional training and their position on the fringes of society, outsider artists nonetheless participate in a traditional network of value, status, and money. After spending years immersed in the world of self-taught artists, Gary Alan Fine presents *Everyday Genius*, one of the most insightful and comprehensive examinations of this network and how it confers artistic value.

Fine considers the differences among folk art, outsider art, and self-taught art, explaining the economics of this distinctive art market and exploring the dimensions of its artistic production and distribution. Interviewing dealers, collectors, curators, and critics and venturing into the backwoods and inner-city homes of numerous self-taught artists, Fine describes how authenticity is central to the system in which artists—often poor, elderly, members of a minority group, or mentally ill—are seen as having an unfettered form of expression highly valued in the art world. Respected dealers, he shows, have a hand in burnishing biographies of the artists, and both dealers and collectors trade in identities as much as objects.

Revealing the inner workings of an elaborate and prestigious world in which money, personalities, and values affect one another, Fine speaks eloquently to both experts and general readers, and provides rare access to a world of creative invention—both by self-taught artists and by those who profit from their work.

“Indispensable for an understanding of this world and its workings. . . . Fine’s book is not an attack on the Outsider Art phenomenon. But it is masterful in its anatomization of some of its contradictions, conflicts, pressures, and absurdities.” —Eric Gibson, Washington Times

作者介绍:

Gary Alan Fine is the James E. Johnson Professor of Sociology at Northwestern University. He has written many books, including, most recently *Talking Art: The Culture of Practice and the Practice of Culture* and *Players and Pawns: How Chess Builds Community and Culture*, both published by the University of Chicago Press.

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标签

艺术理论

文化研究

评论

Gary

Fine教授在去年春天将此书赠予我，我也承担了该书的翻译。但因为种种事宜，今天才将此书读完，真是惭愧。作者在书中研究了自学成才的艺术家，对于那些艺术家而言，没有受过科班训练，完全靠自己摸索进行创作是他们“本真性”的标志。作者循序渐进地探讨了边界、生平、艺术家、收藏、社群、市场和组织机构，结语的艺术界部分则对全书进行了总结。全书读毕，不得不折服于作者这位民族志高手对艺术界中各种角色以及他们之间复杂和微妙关系的细致观察和把握。在我个人看来，讲述生平的那一章最有新意，讲述组织机构的那章最为精彩。这本书的理论基础还是贝克尔的艺术界，文中对此也有很多体现。和贝克尔一样，作者也对写作的文风有明确的追求，所以该书读来简洁流畅。而作者现在在西北大学的办公室，正是当年贝克尔的办公室。准备着手翻译了！

“非主流艺术家”到底算什么？如何定位？“当代艺术”，及“主流艺术”，又如何定义自己。这本书语言很直白，精确。

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书评

十多年前，艺术史家白谦慎曾做了一次测试：他把路边看到的“千佛”、“阳摩”等字

反转，伪装成拓片状，在台湾大学美术史研究所演讲时，放给在场的教授、研究生们（其中有好几位是研究书法史的）看，宣称这些图片是新出土的北朝石刻文字。连他自己也感到吃惊的是，当时在场的居...

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