

互动

—— 张天志和周惠明的艺术

Interaction

— The Art Works of Zhang Tianzhi and
Zhou Huiming

张天志 周惠明 绘

Painted by Zhang Tianzhi and Zhou Huiming

周惠明 Zhou Huiming

贪得无厌 布上油画 100cm×150cm 2012 As Greedy as a Wolf Oil on canvas



上海大学出版社

Shanghai University Press

互动

—— 张天志和周惠明的艺术

Interaction

— The Art Works of Zhang Tianzhi and
Zhou Huiming

张天志 Zhang Tianzhi

爱的3号 布上油画 80cm × 80cm 2009 Passion No.3 Oil on canvas



上海大学出版社

Shanghai University Press

翻 译：石伟丽 刘兆君

责任编辑：农雪玲

封面设计：张天志

技术编辑：金 鑫 章 斐

图书在版编目(CIP)数据

互动：张天志和周惠明的艺术 / 张天志 周惠明绘.

——上海：上海大学出版社，2013.6

ISBN 978—7—5671—0799—1

I . ①互… II . ①张…②周… III . ①油画—作品集—中国—现代Ⅳ . ①J223

中国版本图书馆 CIP 数据核字（2013）第 089265 号

互动

——张天志和周惠明的艺术

张天志 周惠明 绘

上海大学出版社出版发行
(上海市上大路99号 邮政编码:200444)
(E-mail:sdcbcs@citiz.net 发行热线:021—66135211 021—66135110)
出版人：郭纯生
江苏恒华传媒有限公司印刷 各地新华书店经销
开本 889 × 1194 1/12 印张 5
2013 年 6 月第 1 版 2013 年 6 月第 1 次印刷

ISBN 978—7—5671—0799—1/J·211 定价：80.00 元

两个人的互动

张天志与周惠明原来是两个不同世界里的艺术家。张天志 1989 年毕业于上海戏剧学院舞台美术设计专业，现在是上海大学出版社副社长和艺术总监。周惠明 1975 年从部队退伍后分配到工厂做了一名钳工，不久便迷恋上了绘画，15 年前，44 岁的周惠明因精神分裂症病退在家至今。由此可见，张天志与周惠明走的是两条完全不同的人生道路。与张天志学习艺术的经历不同，周惠明天赋极佳，其艺术经验全是在他业余时间的自学中获得的。这两个人为何会在中国上海这样的现代化都市里走到一起，又在今天一起出版这本画册？这的确有些耐人寻味。

我与张天志相识源于周惠明。因为喜爱周惠明的画，我一直很想见到作者本人，终于通过张天志见到了周惠明。开始认识张天志，我为他长期关注周惠明，并为周惠明所做的一切而感动，后来又发现他虽然肩负大量行政管理工作却从未中断自己喜爱的艺术创作，这就更是让人敬佩。对于张天志近些年创作的绘画，开始我很难与其上海大学出版社副社长身份联系在一起，因为在中国，他这样的社会角色即使内心保留一些自由独立的精神，那也一定是要藏而不露的，但他对此似乎很难做到，他总忘不了要在绘画中尽情地表现那个真实的“自我”。

张天志的“自我”是通过神话般的情景，以一种独特的艺术语言来表现的，这也许与他的戏剧学院背景有关。虽然用超越现实的色彩与形象来表现世界同样也是周惠明艺术的一大特色，或者说，他俩对梦幻般的超现实世界都具有共同的爱好，不过，比较两个人的作品，张天志表现的情境显得更有思想、更有理性，也更像是一幕幕“舞台剧照”。在这些“剧照”中，大多数画面中都会出现一个人首鸟身的主角，这个主角有时停歇在笼中，有时站立在黄浦江畔，有时还会飞翔在粉色的天空之中。通过张天志对这些面孔的认真描绘，我们可以清晰地辨认出这些角色都是不确定的，如有时是艺术家自己，有时是爱因斯坦，有时是老人、儿童或女人。再审视这些主角的神情，有的傲慢，有的疑惑，有的沮丧。这一切，张天志不仅没有半点隐瞒，而且是希望尽可能地让他们生动传神。张天志为什么会对人面鸟身的形象如此钟情呢？我想，他一定是想通过这种类似于神话中人物的形象来表达他对现代生活和现代文明社会的反思，一旦赋予人以鸟的身体和翅膀，作为“导演”的张天志也就轻易摆脱了现实的束缚与限制，由此让他获得了更多的精神自由。所以，我称张天志的这些作品是现实版的“神话系列”。张天志近年来创作的“汉字”系列在保持了以往作品特质的基础上，又加入了更多的思考与探索，我期待他带来新的艺术突破。

周惠明的绘画看似与张天志相同，如都有鲜艳夸张的色彩和超现实的形象，但仔细欣赏，我们不难发现周惠明的作品更内心化、更自由，也更具有浪漫主义的精神，但在这些天真浪漫的画面背后，我们却看到了他对人与现实的戏谑、调侃、嘲弄和讽刺，而这一点他却超越了大多数精神分裂者不关注现实的那种精神属性。看张天志的作品，虽然也具有戏谑、调侃、嘲弄的特质，但周惠明似乎更无所顾忌，也更随意超脱，如周惠明虽然没有为他的那些形象增添鸟的翅膀，却显得更加自由；虽然没有像张天志那样去精心表现形象的特定空间，但给人想象的空间更加深远开阔。正是这种随心所欲才让周惠明的作品显得更感性、多情，也更自由、浪漫。

将张天志与周惠明的艺术并列在一起进行比较，我们会发现他们是属于两个不同的世界：张天志是属于理性的、经验的、现实的世界，他在其作品中也试图想挣脱这些束缚，但我们能感觉到这种挣脱不仅艰难，而且也让他感到了某种痛苦。周惠明在精神分裂之前的作品，虽然反映的内容也与潜意识密切相关，但经历过分裂之后的他似乎是超越了意识与潜意识、现实与超现实之间的界限，而这正是其艺术所具有的独特魅力。在大多数人心目中，张天志与周惠明的世界是相互对立与排斥的，但在他们两人之间却形成了互助与互补，如周惠明让张天志的精神世界更自由和丰富，张天志让周惠明对现实和现代文明有了更深刻的认识和体会；或者说，周惠明让张天志的精神超越了理性的许多限制，张天志又让周惠明在重返社会时也超越了许多非理性的幻想。也正是这种互动、

互助与互补才让他们之间建立了一种相互依存的亲密关系。

不过，在中国很少有人会像张天志那样用行动去支持处于社会边缘的周惠明，这不仅仅是一种情感和勇气，而更是一种觉悟，只有当人有了这种觉悟，他才有可能与周惠明这样的边缘人物建立起如此割不断的紧密联系。眼下，张天志正在为推动中国边缘艺术和原生艺术的发展尝试作更多的努力，他希望有更多的人能从他与周惠明的互动、互助、互补中获得收益。也许这正是张天志编辑出版这本画册的初衷。

周惠明的个案在中国非常难得，尤其是有了张天志的帮助，使得我们可以对周惠明有一个较为全面的了解，更重要的是周惠明今天依然保持着良好的创作激情，并有可能为我们创作出更多优秀的作品。我确信，不久的将来，周惠明一定会有一座类似于梵高一样的艺术博物馆，在他的博物馆中，中国公众将可以获得艺术、心理学、精神学、社会学等丰富多彩的知识，那时，我们也许会对张天志与周惠明在今天互动的价值和意义有一个更加全面深刻的认识。

再过几个月，这本《互动——张天志和周惠明的艺术》将随同周惠明的作品一道参加在法国举办的“里昂边缘艺术双年展”，在此我祝愿周惠明的艺术能在里昂赢得国际艺术界的广泛好评，并希望中国会有更多像周惠明这样的艺术家走进我们大家的生活，同时，我们也希望中国能有更多的人能像张天志那样去热心帮助周惠明这样的艺术家。

郭海平

于南京海德卫城

2013年4月10日

The Interaction between the Two Artists

Zhang Tianzhi and Zhou Huiming are artists from two different worlds. Zhang Tianzhi graduated from the Department of Stage Design, Shanghai Theatre Academy in 1989 and now works as the vice president and art director of Shanghai University Press. Zhou Huiming was assigned to work in a factory as a locksmith after being demobilized in 1975 and was soon enamoured with painting. 15 years ago, suffered from schizophrenia, Zhou had to retire from the factory at the age of 44. In contrast to Zhang's experience in learning art, Zhou, who is quite gifted, learns how to paint all by himself in his spare time, from which it can be seen that they have taken completely different ways of life. Therefore, it must be something thought-provoking that they could be acquainted with each other and get this painting album published together.

Being fond of the creations of Zhou Huiming, I was always expecting to meet Zhou himself, which led to my acquaintance of Zhang Tianzhi. I was first moved by what he had done for Zhou. Then his perseverance in art creation through all his administrative management filled me with admiration. It is difficult for me to connect Zhang Tianzhi's recent works with his status as the vice president of Shanghai University Press, for few people in such a position in modern China would like to get their inner liberty or independence —if there is — revealed. But it seems quite difficult for Zhang to conceal the true ego in his art works.

The “ego” of Zhang is presented in a fabulous scene with special artistry, which possibly results from his experience in the theatre academy. Though using surrealistic color and images is a distinctive characteristic in the works both of Zhou and Zhang, the latter's works are more rational and thoughtful, just like stage photos. In most of these “photos”, there is a bird with a human head, which sometimes rests in a cage, sometimes stands by Huangpu River or even flies in a pink sky, and which may be recognized as Zhang himself, as Albert Einstein, as an old man, a child or a woman. Being portrayed as graphically as possible, the bird has various expressions, arrogant, interrogative or maybe depressed. But why is Zhang so keen on this image? It is because he intends to reflect upon modern life and modern society with such a fabulous image. Once a man is endowed with the body and wings of a bird, the “director” Zhang Tianzhi can be easily relieved of the reality, which in return gains him more spiritual freedom. Therefore, Zhang's works are “a series of stage photos” in reality from my point of view. In his recent work “a series of Chinese characters”, with all the features in the previous works, more thoughts and exploration are adopted, which arouses high expectations of his following creation.

Zhou Huiming's works look quite similar to Zhang's, with bright and exaggerated color and surrealistic images. But with further appreciation, we'll sense that Zhou's works are more internalized, liberal and romantic, which imply his banter, his ridicule and his satire on human beings and the reality. This suggests that Zhou has extricated himself from the mentality of a schizophreniac who hardly ever concerns about the reality. Compared with the works of Zhang, which also imply banter, ridicule and satire on the reality, Zhou's works seem more unrestrained and unconventional. The images, without wings as Zhang has endowed to his,

seem more liberal, and more imagination is evoked in Zhou's works without scenes elaborately depicted in Zhang's. It is such a free style that makes the works more perceptive, sensitive, liberal and romantic.

If we put the two artists' works side by side and compare them, we can't help but notice that they belong to two worlds: Zhang's belong to a rational, experienced and realistic world, which Zhang attempts to free himself from but in deed it is difficult and somewhat painful; Zhou's earlier works created before he suffered from schizophrenia, were closely connected with subconsciousness. But now, he seems to have broken the boundaries between consciousness and subconsciousness, realism and surrealism, which turns out to be a great enchantment of his works. Maybe most people think Zhang Tianzhi and Zhou Huiming are opposite and exclusive, but in fact they are just helpful and complementary to each other: Zhou releases and enriches Zhang's spirit and Zhang enlightens Zhou as to an insightful comprehension of the reality and modern civilization; that is, Zhou extricates Zhang's spirit from rationality restrictions and Zhang disillusion Zhou to make him recovered. Such interaction, mutual support and complement finally result in their relationship of interdependence.

Nevertheless, in China, it is not often for people to help Zhou Huiming — a man who lives in the periphery of the society—as Zhang Tianzhi, because it is not only a matter of emotion and courage, but of consciousness, only with which can Zhang be so closely connected with people, like Zhou Huiming, in the periphery. At present, Zhang is making great efforts to promote the development of Chinese fringe art and Art Brut, in the hope that more and more people will benefit from the interaction, the mutual support and complement of Zhou Huiming and himself, which may be his original intension to edit and publish this painting album.

The experience of Zhou Huiming is quite rare in China, so thanks to Zhang's help, we can take a chance to have an overall understanding of Zhou. And what is more important is that Zhou is still passionate in creating art and that he will probably offer more excellent works to us. In the near future, beyond any doubt, Zhou will possess an art museum of his own, which is like the one of Vincent van Gogh and in which Chinese public will learn a lot about art, psychology, neonology, sociology and so on. By then, to the value and significance of the interaction today, we may have a profounder comprehension.

In a couple of months, "Interaction" — this painting album — together with Zhou Huiming's art works will be shown on Lyon Fringe Art Biennial Exhibition in France. I wish Zhou's works to be highly valued by the world-class artists. I hope that more and more artists in China will portray our life as Zhou Huiming does, and that more and more people will help artists like Zhou, just as Zhang Tianzhi does.

Guo Haiping
In Nanjing
April 10, 2013

张天志作品

The Art Works of Zhang Tianzhi

藏 布上油画 80cm×100cm 2012 Hiding Oil on canvas





天 布上油画 80cm × 100cm 2012 The Sky Oil on canvas



地 布上油画 80cm × 100cm 2013 The Ground Oil on canvas



人 布上油画 80cm × 100cm 2013 A Person Oil on canvas



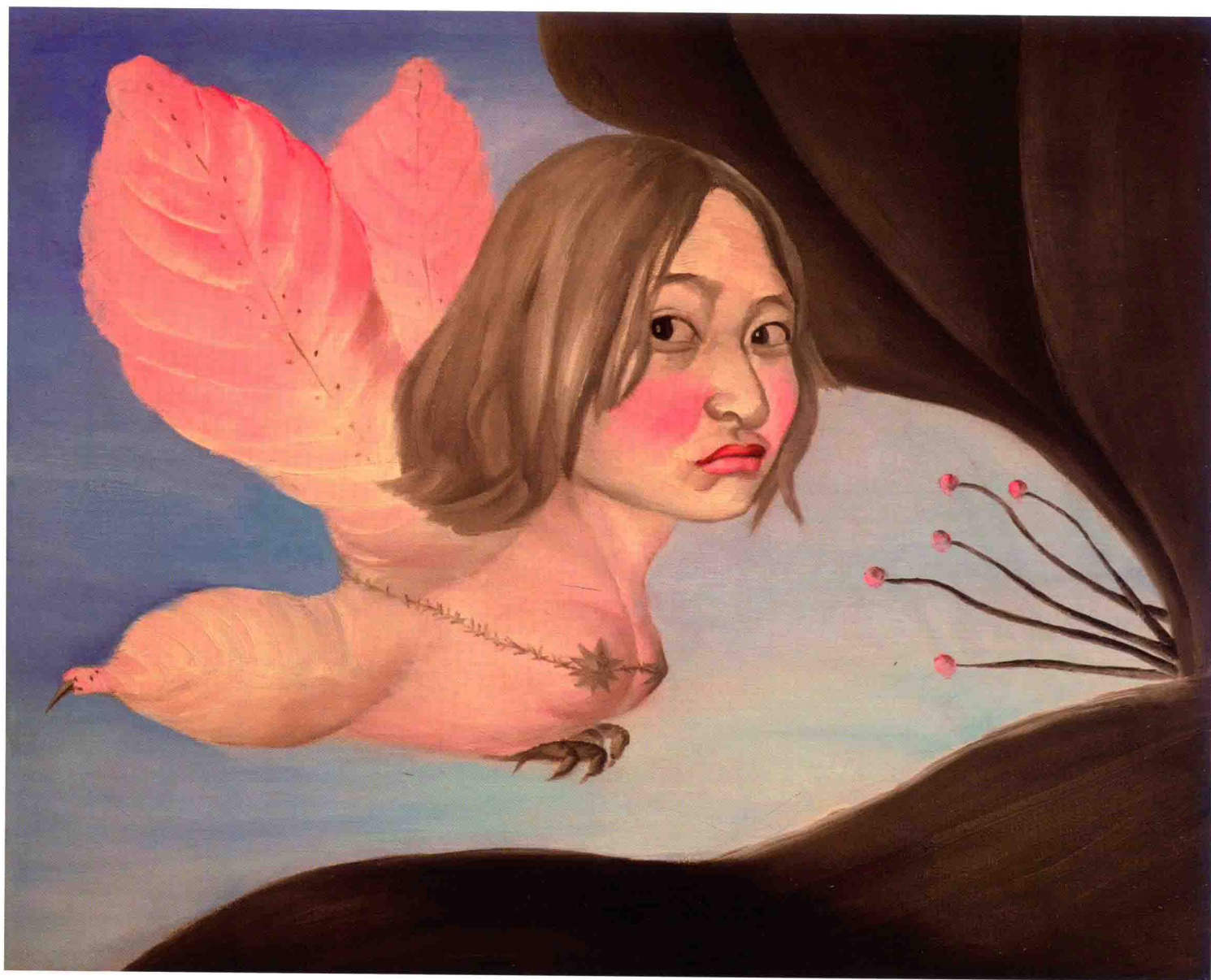
明 综合材料 68cm × 68cm 2012 Brightness Mixed Media



黄皮肤系列3 布上油画 40cm × 50cm 2011 The Yellow Skin III Oil on canvas



等待 布上油画 80cm × 100cm 2012 Waiting Oil on canvas



花香 布上油画 40cm × 50cm 2011 The Fragrance of a Flower Oil on canvas



宠物00号 布上油画 80cm × 100cm 2011 No.00 Pet Oil on canvas



乐趣 布上油画 80cm x 100cm 2011 Fun Oil on canvas