

一个人、朋友圈和烂港

A Man, WeChat Moments and Ruined Port

2022 5.18 — 7.22

张东辉
Zhang Donghui

Hunsand Center for Contemporary Art (Shijiazhuang) is proud to announce its first collaboration with artist Zhang Donghui and will be presenting his solo project "A Man, WeChat Moments and Ruined Port" from 18th May, 2022. The exhibition consists of five works, and the title indicates three of them, which are about self, personal circumstances and external environment. They are not only closely related to Zhang Donghui himself, but also directly and closely related to the city of Shijiazhuang, where he was born and grew up.

The exhibition revolves around the work "A Man". According to relevant materials and records, Zhang Donghui re-experienced what the "A Man" did and re-recognized the "A Man" by visits, conversations, memories, the imaginations of the people and places involved in the 23 crimes committed by this person during his eight years in Shijiazhuang. This is a long-lasting searching process, Zhang Donghui used the language of sculpture and painting to recount from a dual perspective, and condensed all kinds of things that happened in Shijiazhuang into one cabinet.

This kind of intimate experience and observation of "life" has begun to appear since the creation of "Donghui Tomb". In previous exhibitions, Zhang Donghui restored his residence in the form of tomb murals in equal proportions. In this exhibition, he will build walls and paint onsite to reproduce this work in half the volume, thus forming a contrasting relationship with "A Man". The open presentation of the daily residence is the disclosure of personal lifestyle, state and habits, and also Zhang Donghui's direct confession to the audience.

Ruined port, also known as Jiang Fushan. The blasting and mining activities turned it into a " Ruined port ". In the city where Zhang Donghui lives, the concrete raw materials for many buildings come from here. People found that the city was built, and the mountain here was hollowed out, so they went back and reshaped the broken landscape with the method of building a city, turning it into a forest park. Zhang Donghui "restored" this process in his own way: he cuts the tiles with the texture of the mother stones into geometric shapes, which fit closely to the exposed and irregular surfaces of the stones, as if to cover up the shame, but also to repair and make up for it from the heart.

As an individual, in the internal and external difficulties, perhaps simulation, imagination and empathy are the only sincerely and responsibly emotional expressions. It inherits the powerlessness of the artist and also reveals his inner truth. Zhang Donghui based on this simple sincerity, with a near clumsy way and even brute force, reproduced these realities related to him in front of the audience.

Zhang Donghui

1992 Born in Shijiazhuang, 2017 Graduated from the Sculpture Department of the Central Academy of Fine Arts. Currently live and work in Beijing, China



Ruined Port

Ruined port, also known as Jiang Fushan, began blasting and mining during the reform and opening up period, providing raw materials for the urban expansion of Tianjin, Beijing, and Hebei. The mining activities turned Jiang Fuyu into a "Ruined port". The slogan "Lucid waters and lush mountains are invaluable assets" stopped mining. In order to restore the ecology, it was transformed into a forest park. In the city where Zhang Donghui lives, the concrete raw materials for many buildings come from here. People found that the city was built, and the mountain here was hollowed out, so they went back and reshaped the broken landscape with the method of building a city. Zhang Donghui cut the ceramic tile with the texture of the mother stone, placing them onto the surface of the stone like covering the city with cement walls

ZHANG DONGHUI

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Ruined Port

ZHANG DONGHUI



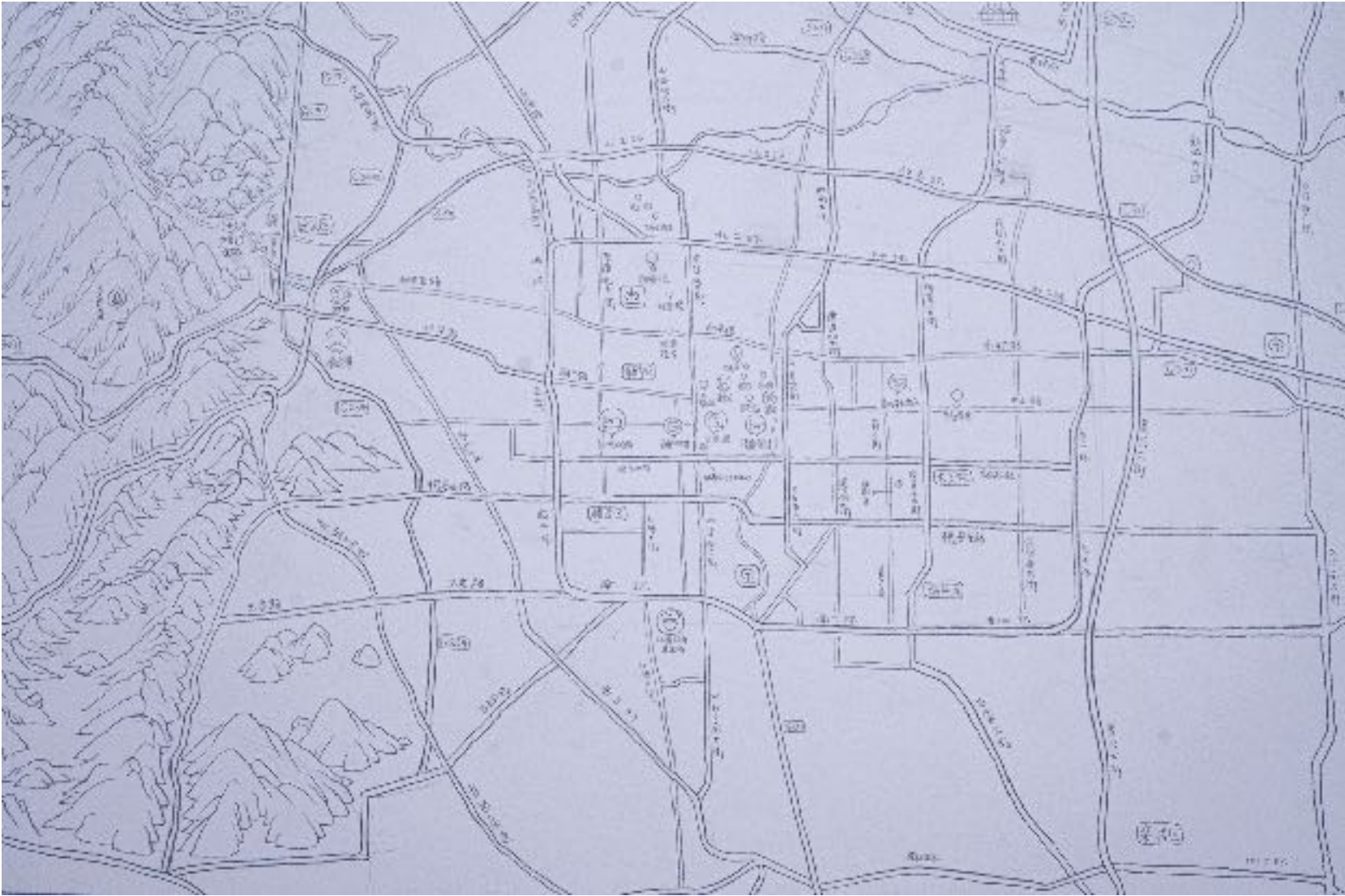
Ruined Port

Video, 3’ 34”

5+2AP

2021

Video Link: https://v.youku.com/v_show/id_XNTgyNjA5ODA5Mg==.html?spm=a2hbt.13141534.1_2.d_3&scm=20140719.manual.114461.video_XNTgyNjA5ODA5Mg==
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Tomb of Donghui 2022

When participating in the group exhibition "As the water level sinks, the stones are exposed" in 2020, the area and proportion of the project exhibition hall (4m*11m) were similar to Zhang Donghui's residence in Beijing (3.5m*8m), so he restored his residence in the form of tomb murals. In 2022, Zhang Donghui will present this work again in his solo exhibition in Hunsand Center for Contemporary Art (Shijiazhuang). In order to create a corresponding relationship with another work "One Person", a wall will be built around the work, and only half of the original work will be presented with on-site painting.

Tomb of Donghui

Ink, Acrylic

Variable Size

2020-2022

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Tomb of Donghui 2020



Tomb of Donghui 2022

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Shooting Stars

Video, 2' 55"

5+2AP

2021

Video Link: https://v.youku.com/v_show/id_XNTgyNjQ3ODE2NA==.html?spm=a2hbt.13141534.1_2.d_1&scm=20140719.manual.114461.video_XNTgyNjQ3ODE2NA==

Password: 1992

ZHANG DONGHUI



Shooting Stars

Zhang Donghui and WeChat friends express themselves fragmentally or emotionally in WeChat Moments and read, comment and like others. This information will be thrown to the cloud in sequence without followings. He collected and printed out a whole year's WeChat Moments into a paper roll, post it back to the WeChat Moments and re-browsed and burned it in the form of live broadcast.

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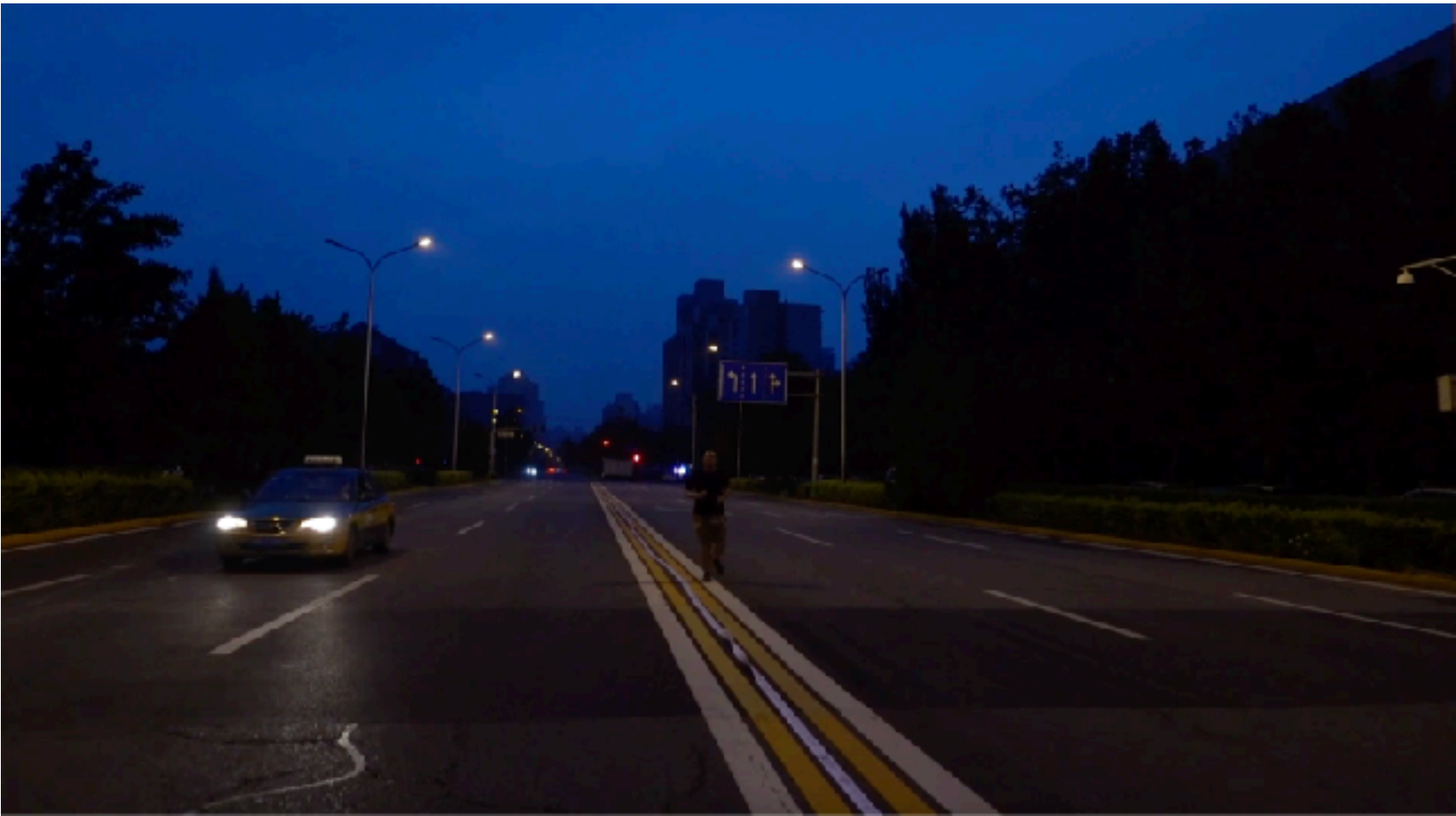


2045.64 Meters 13’ 6” 17

From 2020.7.18 to 2021.7.17, Zhang Donghui took screenshots to archive his WeChat Moments every day. Based on the 7 cm width of the mobile phone screen, he printed a one year’ s WeChat Moments record, which was 2045.64 meters. He spread the hard copy of WeChat Moments from downstairs along the road as a running routine, and finished the running of his WeChat Moments in 13’ 6” 17.

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2045.64 Meters 13’ 6” 17

Video, 3’ 20”

5+2AP

2021

Video Link: https://v.youku.com/v_show/id_XNTgyNjEwMzA1Mg==.html
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A Man

According to relevant materials and records, Zhang Donghui re-experienced what the "A Man" did and re-recognized the "A Man" by visits, conversations, memories, the imaginations of the people and places involved in the 23 crimes committed by a man during his eight years in Shijiazhuang. This is a long-lasting searching process, for this "A Man" experience, Zhang Donghui used the language of sculpture and painting to recount from a dual perspective, and condensed all kinds of things that happened in Shijiazhuang into one cabinet.

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A Man

Pine, Basswood, Nails, Mineral Paint

200 × 140 × 30cm

2022

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| A Man (Part)

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A Man (Detail)

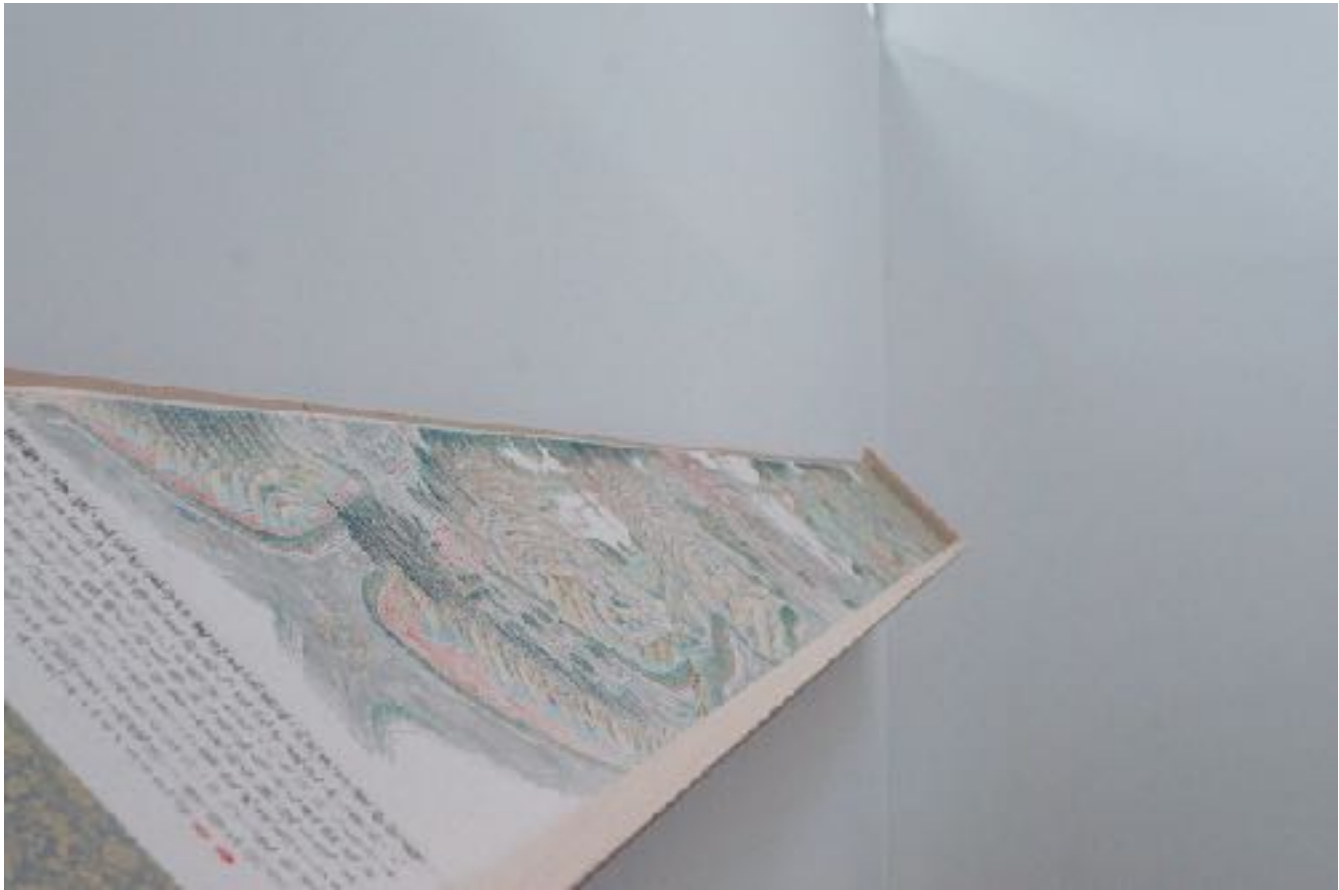


Wangjing Xiyuan D3 Park

In the past dynasties, the royal aristocracy built gardens for their enjoyment. In the Ming and Qing dynasties, gardens were used to entrust people’ s spiritual world, and more for socializing and showing their literati status. Although there was a precedent for private gardens to open to the public, but in the end it was just an individual case lasting for a short time. After the founding of the People's Republic of China, parks were open to the public. They retain some of the traditional Chinese garden-building techniques. In addition to leisure and fitness functions in casual time, they also have the effect of disseminating current social affairs and values.

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Wangjing Xiyuan D3 Park

Ink on Paper

488 × 30cm

2019

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