

# 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

拾萬当代艺术中心(石家庄)荣幸宣布首次与艺术家张东辉合作并将于2022年5月18号展出个人项目《一个人、朋友圈和烂港》。展览由五件作品组成，标题便昭示了其中三件，它们关乎自我、个人境遇和外在环境，不仅与张东辉自己有着切身的关系，也与他出生、成长的城市石家庄有着直接和紧密的联系。

展览围绕《一个人》展开，张东辉根据相关的材料记录，检索出一个人在石家庄生活的八年内，所犯的二十三条罪名中涉及到的人与地方，并通过走访、交谈、记忆和模拟想象的方式，重新经历这“一个人”所做的事，也重新认识这“一个人”。这是一次历时较久的寻访过程，最终，他用雕塑和绘画的语言方式，以双重视角进行重新叙述，将其种种浓缩于一柜之中。

这种对“生活”贴身式的经历和观察，自其创作《东辉墓》时即开始显现。在以往的展览中，张东辉曾以墓室壁画的形式等比例还原了自己的住处，而本次展览，他将在现场搭建墙体、进行在地绘画，以一半的体量再现这件作品，由而与《一个人》构成对映关系。对日常生活居所的敞开式呈现，是个人的生活方式、状态和习性的袒露，也是张东辉向观众的直接告白。

烂港又名蒋福山，因炸山采石而成了“烂港”。张东辉居住的城市中，很多建筑的混凝土原料便来源于此。人们发现城市建好了，这里的山也被挖空了，为了恢复生态，人们又用建造城市的方法重塑这里破碎的地貌，使其转型为森林公园。张东辉以个人化的方式“复原”了这一过程：他将带有母体石头纹理的瓷砖切割成几何形，紧密贴合在那些裸露且不规则的石头表面，像是遮羞，也像是源自内心的修复和弥补。

作为个人，在内外交困之中，或许模拟、想象和感同身受是唯一真诚和负责的情感表达，它承接了艺术家的无力，也流露出内在的真情。张东辉便基于这种朴素的真诚，用近乎笨拙的方式乃至蛮力，将这些与他相关的现实再现到观众面前。

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.

## 张东辉

1992年生于石家庄，2017年毕业于中央美院雕塑系。现工作和生活于北京。

## 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





烂港 | Ruined Port

烂港又名蒋福山，在改革开放期开始炸山采石，为天津、北京、河北的城市扩张提供混凝土原材料。开山活动把蒋福山挖成了“烂港”。“绿水青山就是金山银山”的口号叫停了开采，为了恢复生态，又将其转型为森林公园。张东辉所居住的城市中，很多建筑的混凝土原料都来源于此。人们发现城建好了，这里的山也被挖空了，于是回头用建造城市的方法重塑这里破碎的地貌。张东辉把带有它母体石头纹理的瓷砖切割成几何形，像为城市里的水泥墙面遮羞一样，贴合在石头表面。

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 张东辉

HUNSAID CENTER  
FOR CONTEMPORARY ART  
拾萬当代艺术中心



烂港 | Ruined Port





烂港 | Ruined Port

影像, 3分34秒 | Video, 3' 34"

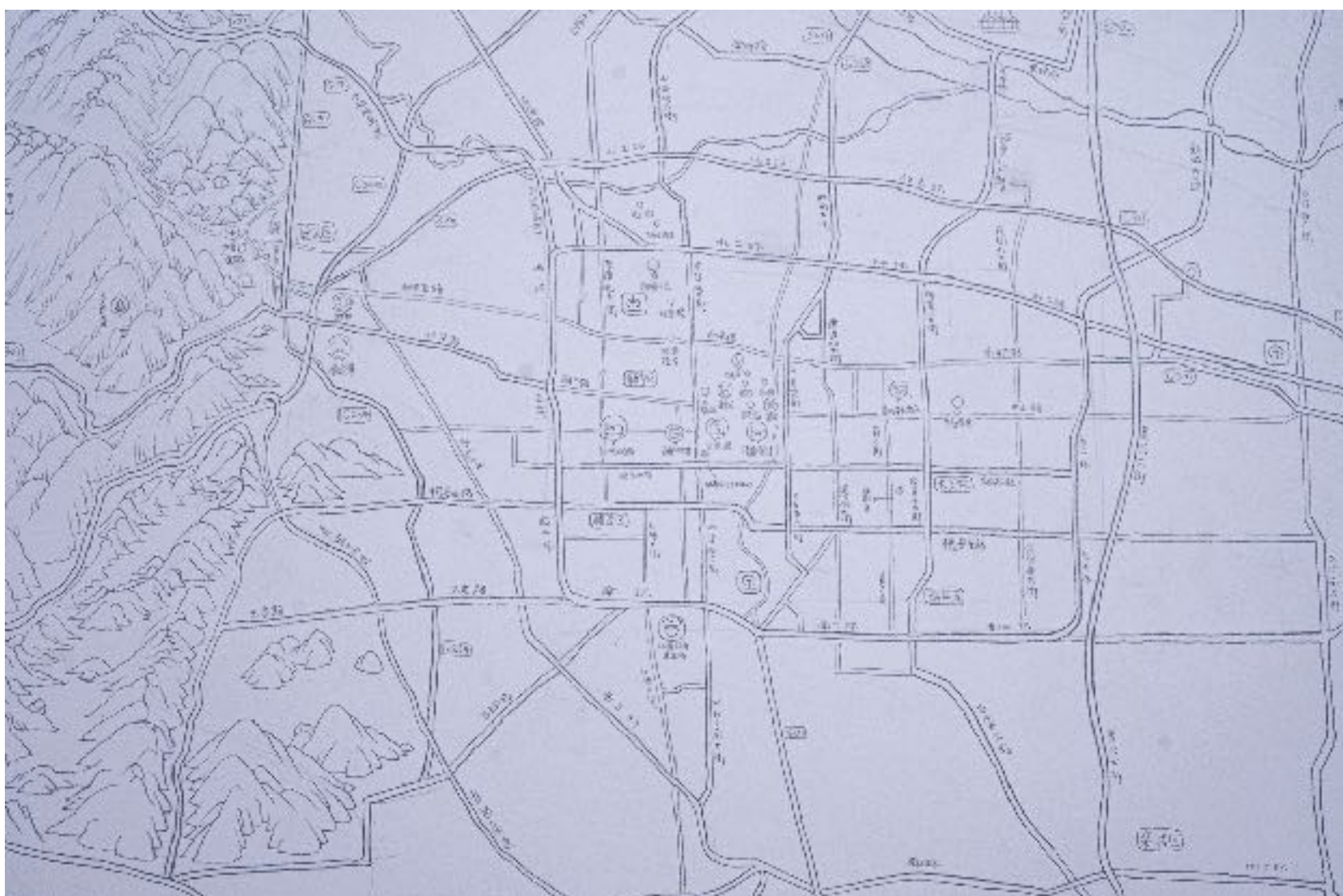
5+2AP

2021

视频链接 | Video Link: [https://v.youku.com/v\\_show/id\\_XNTgyNjA5ODA5Mg==.html?spm=a2hbt.13141534.1\\_2.d\\_3&scm=20140719.manual.114461.video\\_XNTgyNjA5ODA5Mg==](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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### 东辉墓 | Tomb of Donghui 2022

因2020年参加《水落石出》的群展，项目展厅的面积与比例（4m\*11m）近似于张东辉在北京的居所（3.5m\*8m），于是他用墓室壁画的形式等比例还原了自己的住处。2022年张东辉在拾萬石家庄空间个展中再次呈现此作品，为与《一个人》产生对映关系，围绕此作品在现场搭建墙体，体量只选择原有作品的一半，进行在地绘画。

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 Hunsaid 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.

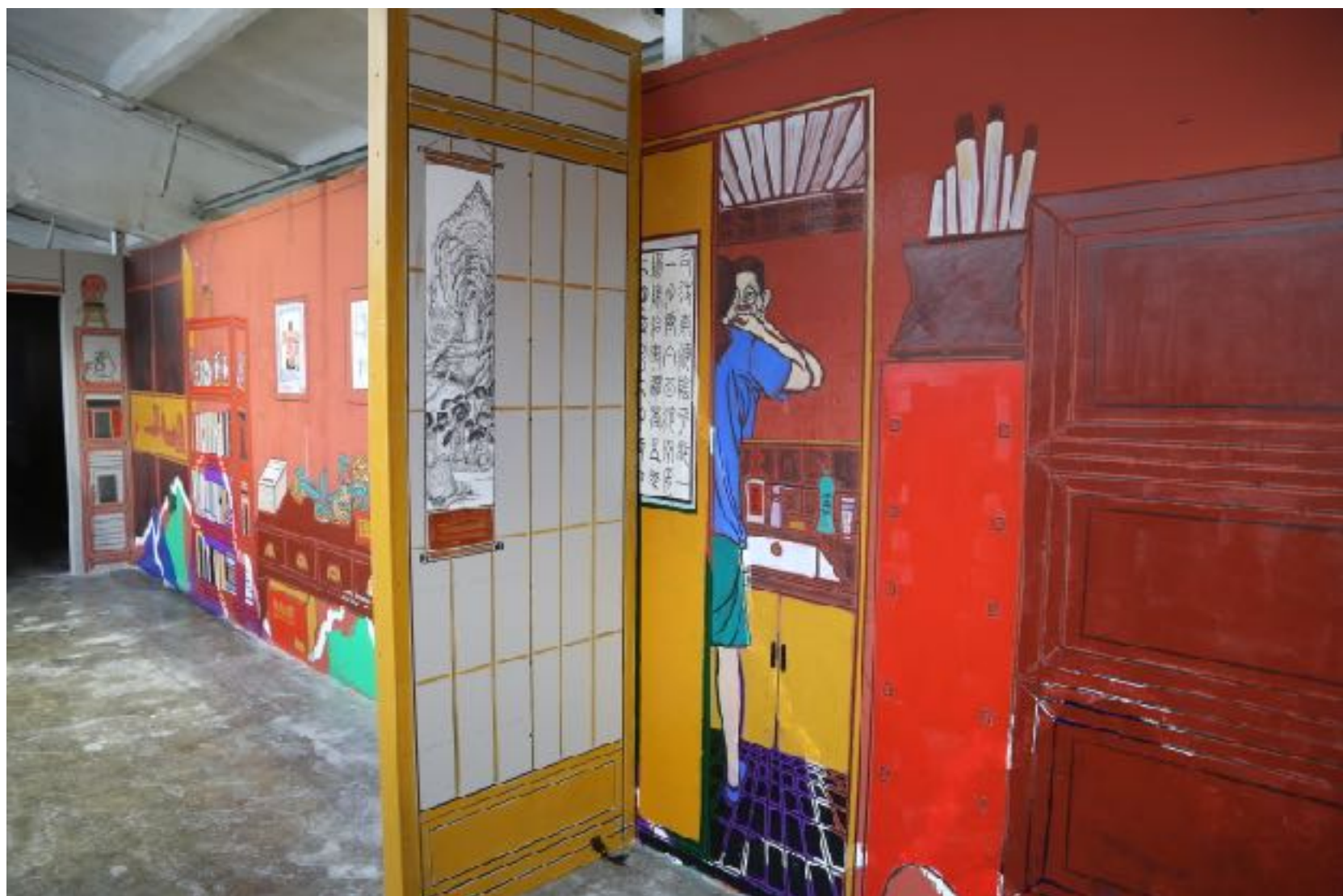
### 东辉墓 | Tomb of Donghui

水墨，丙烯 | Ink, Acrylic

尺寸可变 | Variable Size

2020-2022





东辉墓 | Tomb of Donghui 2020



东辉墓 | Tomb of Donghui 2022





流星 | Shooting Stars

影像, 2分55秒 | Video, 2' 55"

5+2AP

2021

视频链接 | Video Link: [https://v.youku.com/v\\_show/id\\_XNTgyNjQ3ODE2NA==.html?spm=a2hbt.13141534.1\\_2.d\\_1&scm=20140719.manual.114461.video\\_XNTgyNjQ3ODE2NA==](https://v.youku.com/v_show/id_XNTgyNjQ3ODE2NA==.html?spm=a2hbt.13141534.1_2.d_1&scm=20140719.manual.114461.video_XNTgyNjQ3ODE2NA==)

密码 | Password: 1992





### 流星 | Shooting Stars

张东辉和微信友人们在朋友圈里碎片化或情绪化地表达，并阅读、评论和点赞他人，然后这些信息会被无下文的依次抛向云端。他将朋友圈收集并打印成一年的信息卷，并回到朋友圈以直播的形式，重新浏览并烧毁。

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.





2045.64米13分6秒17 | 2045.64 Meters 13' 6" 17

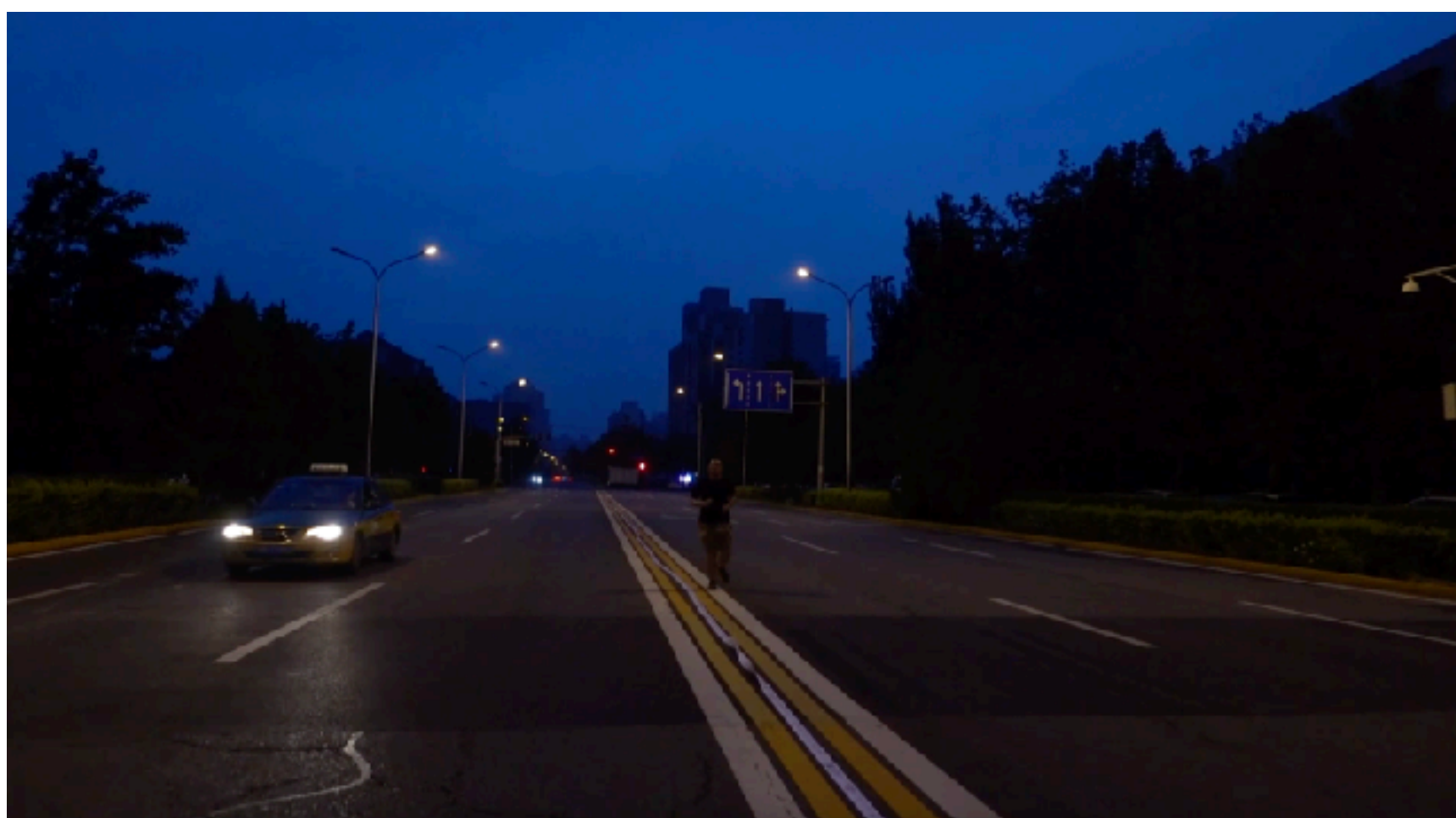
2020.7.18至2021.7.17，张东辉每天都会截图存档自己的微信朋友圈。再以手机屏幕7厘米的宽度为准，打印了一年的朋友圈，其总长度是2045.64米。他将纸质朋友圈从家楼下开始沿着马路直线铺开，以此为奔跑线路，用时13分6秒17跑完了这一年的朋友圈。

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.



ZHANG DONGHUI 张东辉

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当代艺术中心



2045.64米13分6秒17 | 2045.64 Meters 13' 6" 17

影像, 3分20秒 | Video, 3' 20"

5+2AP

2021

视频链接 | Video Link: [https://v.youku.com/v\\_show/id\\_XNTgyNjEwMzA1Mg==.html](https://v.youku.com/v_show/id_XNTgyNjEwMzA1Mg==.html)

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### 一个人 | A Man

张东辉根据相关的材料记录，将一个人在石家庄生活的八年的时间内所犯的二十三条罪名中所涉及到的人和地方，通过走访、交谈、记忆和模拟想象的方式，重新经历这“一个人”所做的事，也重新认识这“一个人”。这是一次历时比较久的寻访过程，对这“一个人”所经历的事，张东辉用雕塑和绘画的语言方式，以双重视角进行重新叙述，并将种种发生在石家庄的事情浓缩于一柜之中。

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一个人 | A Man

松木, 椴木, 铁钉, 矿物质颜料 |

Pine, Basswood, Nails, Mineral Paint

200 × 140 × 30cm

2022



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一个人 | A Man 局部图



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一个人 | A Man 细节图





### 望京西园三区公园 | Wangjing Xiyuan D3 Park

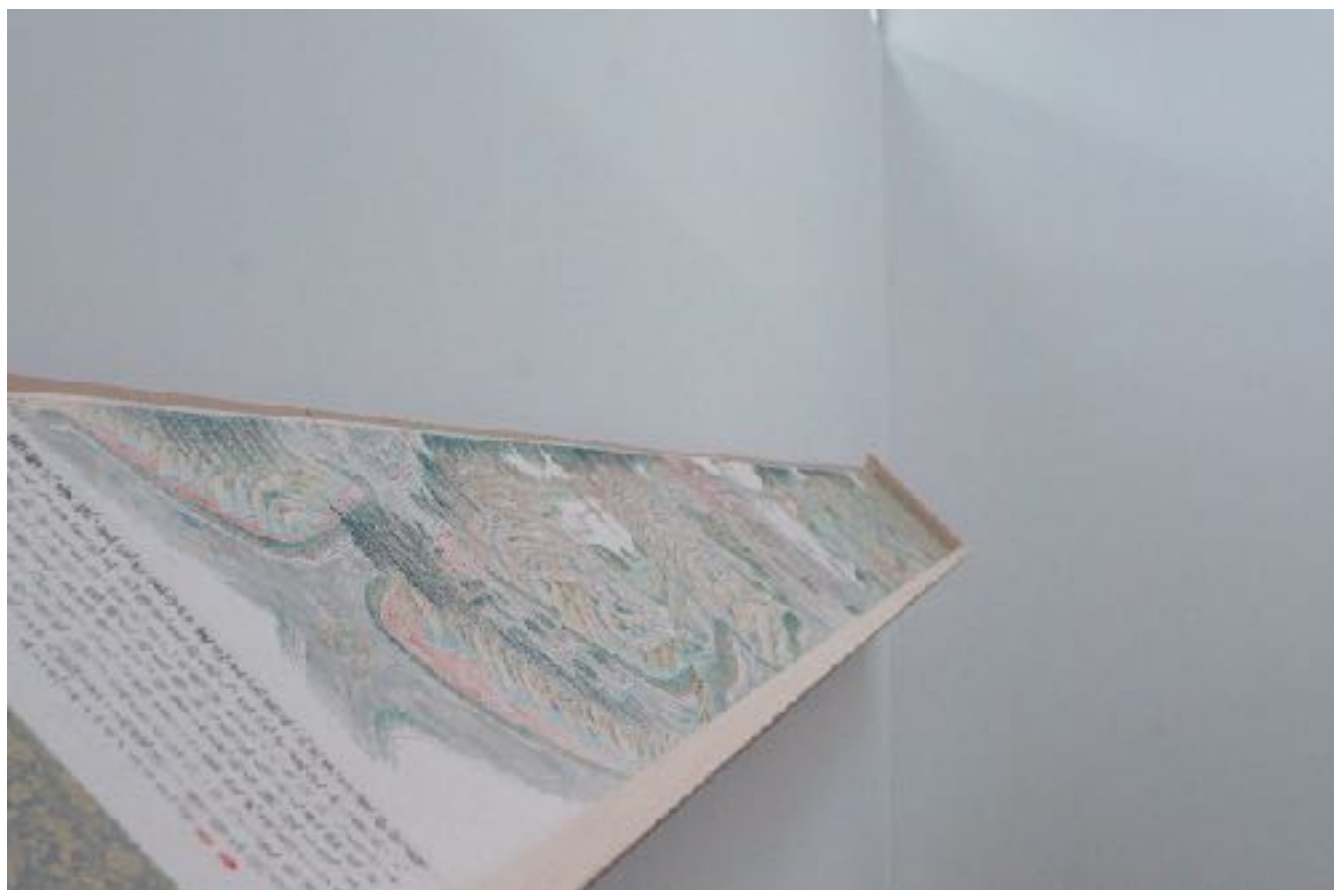
历代皇家贵族以造园来供其享乐，到明清时有以园林来寄托精神世界的，更多是为了社交和彰显文人身份，虽有私人园林向公众开放的先例，但终是个案且时间短暂。建国后，公园是对民众开放的，保有了一部分中国传统园林的造境手法，除茶余饭后休闲健身外，还具有传播时政和价值观的效用。

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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石 家 庄 HUNSIAND CENTER  
拾 萬 当代艺术中心 FOR CONTEMPORARY ART



望京西园三区公园 | Wangjing Xiyuan D3 Park

纸本水墨 | Ink on Paper

488 × 30cm

2019

拾萬空间 | 北京

Hunsand Space | Beijing

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拾萬当代艺术中心 | 石家庄

Hunsand Contemporary Center | Shijiazhuang

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