



“ ALL BY MYSELF ”

“ 一个人 ”



张东辉
Zhang Donghui

拾萬空间（北京）将于2024年7月13日带来张东辉的个展：“一个人”。

张东辉的艺术实践和作品面貌看似平淡无奇，却都与切身的生活经验有关，他不去发明和创造某些虚假的生存问题，而是通过白描的方式去记录一个真实的人在生活中的点滴。

所以他的创作基本不从群体或普遍性的角度出发，也不以观念来统领作品的线索，而是完全遵循个人的情感经验和现实感受——无论是疫情期间行动受限的情况下在居住地绘制29层楼道，还是在至亲去世后再次追寻走访他生前的踪迹——这些作品的创作动机背后都暗合了他生命历程中的重要人生节点，在某种程度上，与其说是他在创作与记录，不如说是对一段重要的个人经历进行铭记与祭奠。

虽然这些人生节点带有极强的个人性，但是在普遍意义上，它们也对应了每个人不得不面对的那几件所谓“人生大事”——即便事到临头你毫无准备，只能本能地应对，但在未来的很多年，它们都会对生活产生潜移默化的影响。这个性之中的普遍性正是张东辉作品最动人以及最能引起共鸣的地方，哪怕你不认识他，也能从作品中感受到那个直面生命中疑惑的活生生的“人”。

Hunsand Space (Beijing) will present a solo exhibition by Zhang Donghui titled "All by Myself" on July 13, 2024.

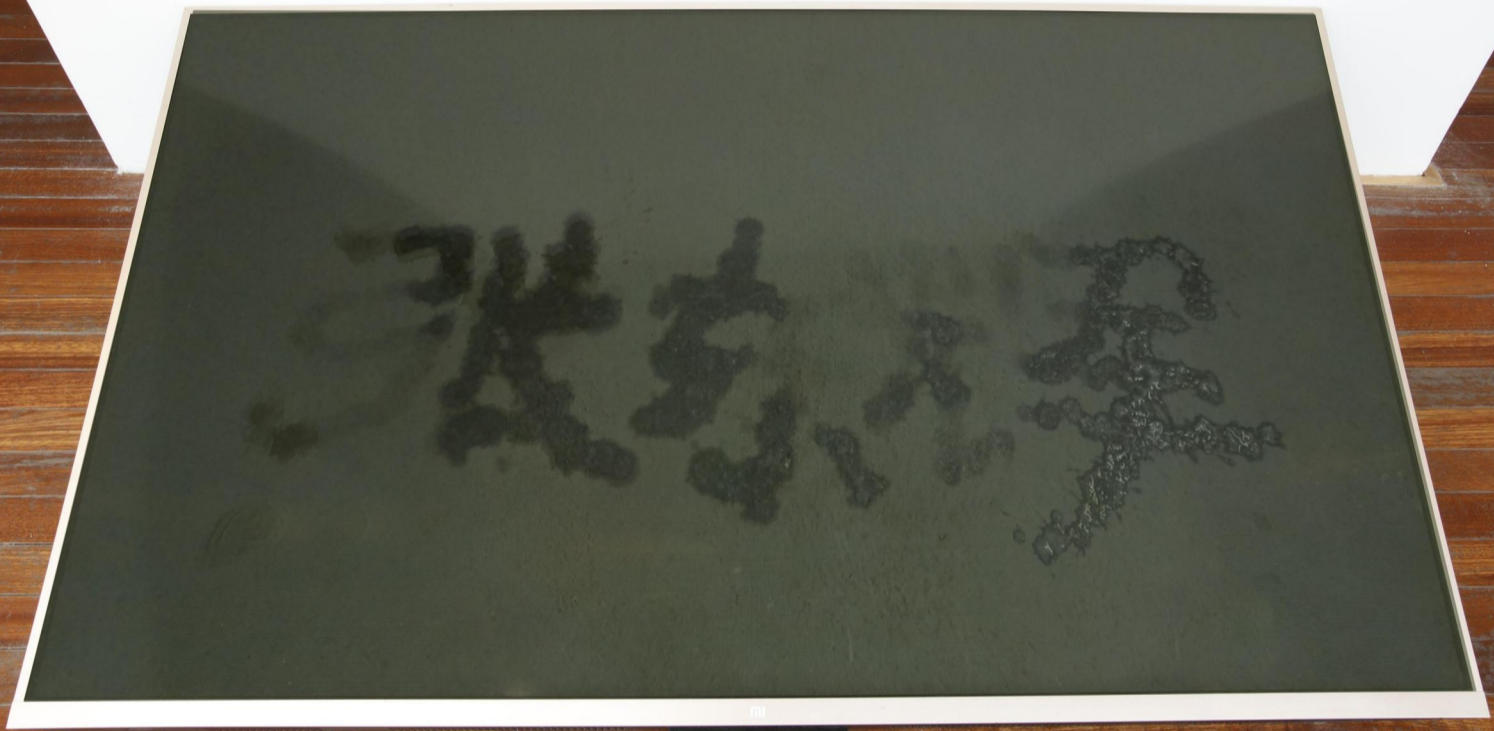
Zhang Donghui's artistic practice and works may seem ordinary at first glance, but they are all closely related to his personal life experiences. He does not fabricate or create false issues about survival; instead, he documents the details of a real person's life through a plain and simple approach.

Therefore, his creations do not generally start from the perspective of the collective or universality, nor are they led by concepts. Instead, they strictly follow his personal emotional experiences and realistic feelings - whether it is painting the stairwell of the 29-story building where he lives under movement restrictions during the pandemic, or retracing the steps of his loved ones after their passing. The motivation behind these works coincides with significant milestones in his life journey. To some extent, it's less about creation and documentation, and more about commemorating and mourning an important personal experience.

Although these milestones carry a strong personal character, they also correspond to several major events that everyone inevitably faces in a general sense - even if you are caught unprepared when they happen and can only respond instinctively, they will have a subtle yet profound impact on your life for many years to come. The universality within this personal nature is precisely what makes Zhang Donghui's works most touching and resonant. Even if you don't know him personally, you can feel the very real "person" facing the uncertainties of life through his works.

Zhang Donghui 张东辉

拾 北京 / 石家庄 / 杭州
HUNSAID CENTER
FOR CONTEMPORARY ART
拾萬当代艺术中心 萬



签名 / *Sign*

视频12' 08"

尺寸可变 | Size variable

5+1AP

2023

视频链接: 链接: https://pan.baidu.com/s/1_hNV4hjnjqBi32p9OCLa1Tw

密码: 1992

我把一口一口的唾液吐在地上，像书写一样，吐出自己的名字。
I spit out my name onto the ground, dot by dot, as if writing it with saliva.



一个人 / *A Man*

松木、椴木、铁钉、矿物质颜料 | Pine, Basswood, Nails, Mineral Paint

200 × 140 × 30cm

独版 | Unique

2022

我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，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。

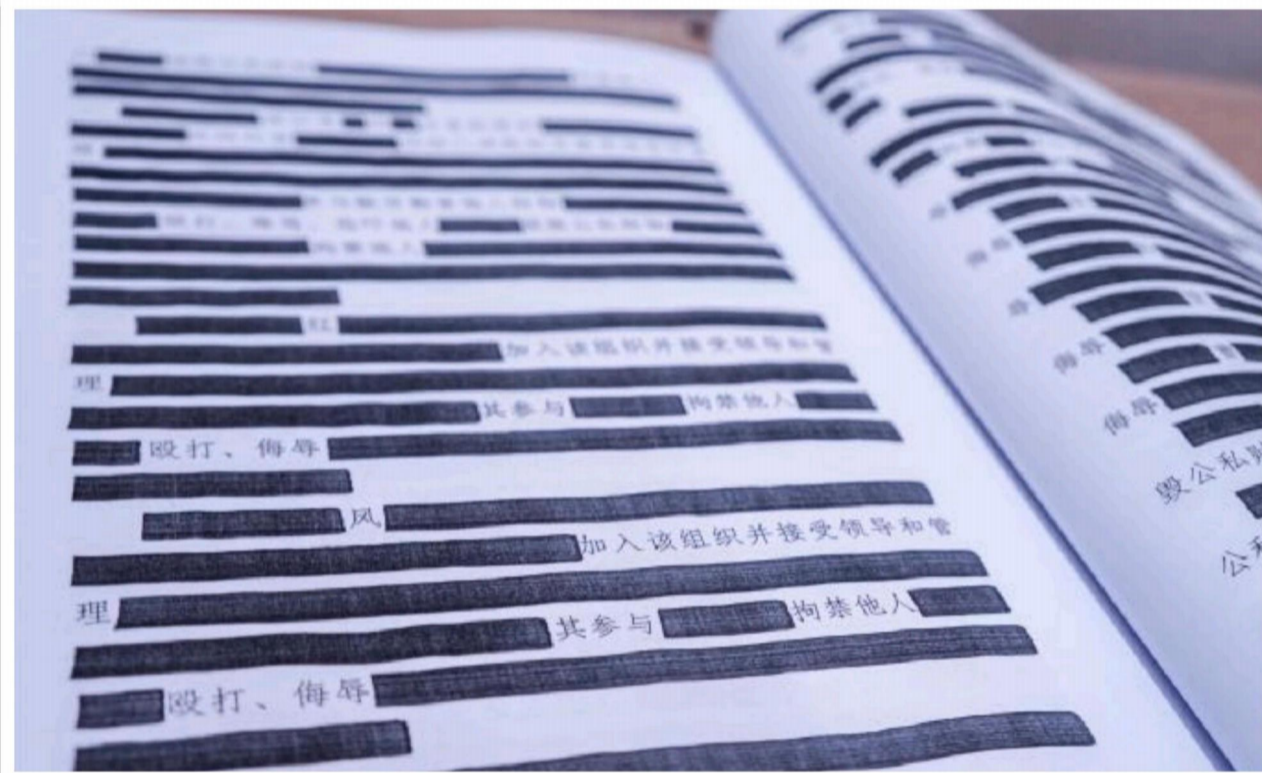
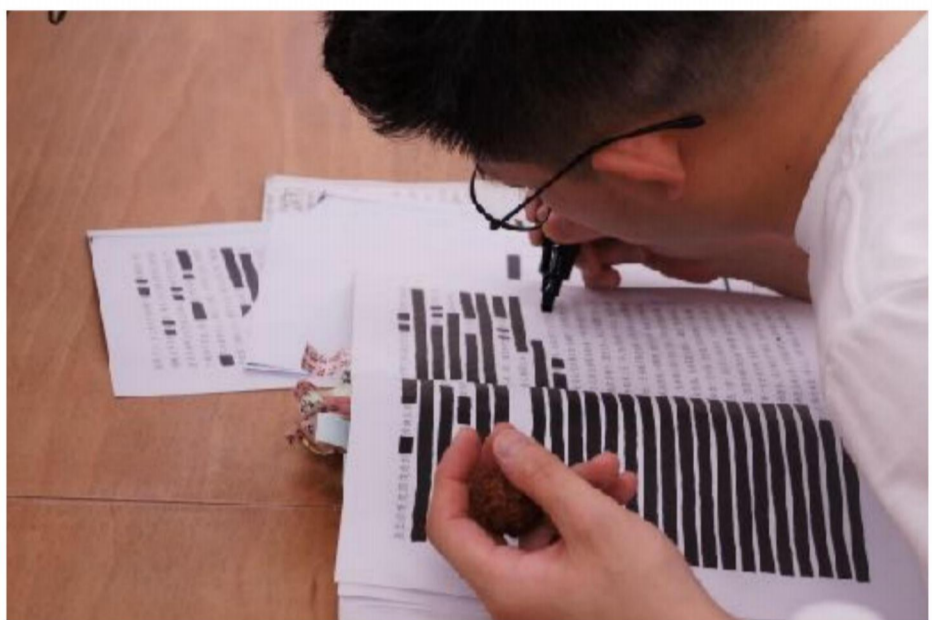
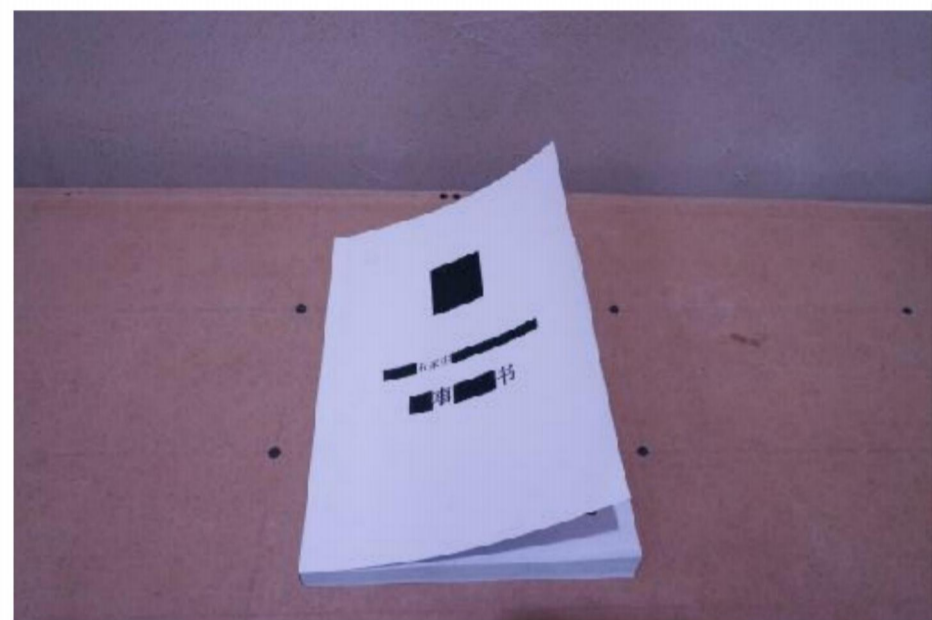
According to relevant materials and records, I re-experienced what the "A Man" did and re-recognized the "A Man" by visits, conversations, memories, the imaginations of the people and places involved in the 23 crimes committed by a man during his eight years in Shijiazhuang. This is a long-lasting searching 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.



一个人 / A Man 局部图



一个人 / A Man 局部图



《石家庄事书》局部

石家庄事书 / *Book of Stories in Shijiazhuang*

纸本 | Paperback

30×21cm

2022

以一本《刑事判决书》为材料，抹去了涉案人员的具体身份，以及证明其有罪和判决处罚的文字内容。保留作案时间、作案地点、作案经过、作案手段和作案工具，让这本书转变为对这个人所经历之事的一个相对单纯的叙述，来作为《一个人》的脚本。

Using a "criminal judgment" as material, the specific identity of the person involved in the case was erased, as well as the text proving his guilt and sentencing. Retaining the time, place, process, means and tools of committing the crime, the book was transformed into a relatively simple narrative of what the person experienced, as a script for "A Man".



麒麟山 | Kirin Mountain

松木、亚克力、纸本水墨装裱卷轴、PVC 膜喷绘 | Pinewood, Acrylic, Mounted Scroll of Ink on Paper, PVC Film Print (or PVC Spray Print if referring to the process of spraying)

245 × 81 × 43cm

独版 | Unique

2024



2020年春的疫情期间，我在自己所居住的合生麒麟社小区2号楼的楼道里，依照爬楼逐层升高的身体感受，在对应的墙面上画一座山来模拟爬山的经验。同时我感觉楼道狭小昏暗的空间与《会峪河改道图》中的空间恰合，因此直接将此图作为《麒麟山》楼道壁画的粉本。《麒麟山导览图》用在“爬山”的过程中寻找并对照某些楼层中的景点，增加“爬山”的乐趣。我一直认为这件作品的展示一定要在麒麟社小区的现场发生，直到2023年，麒麟社的物业公司空降了新的领导，以居住环境要干净整洁为由，下令粉刷掉了壁画，麒麟山景区消失了。这件事给了我《麒麟山》可以在白盒子里展出的理由，因此我制作了麒麟山景区的模型。

During the pandemic in the spring of 2020, I was living in Building No. 2 of the Hesheng Qilin Community. Inspired by the physical sensation of climbing the stairs floor by floor, I painted a mountain on the corresponding walls to simulate the experience of hiking. Simultaneously, I found that the narrow and dimly lit space of the stairwell resonated with the spatial qualities depicted in the "Plan for the Diversion of the Huiyu River," and thus I directly used this map as the sketch for my mural, "Mount Qilin." The "Mount Qilin Guide Map" served as a way to find and compare certain scenic spots on specific floors during the 'climb,' adding to the fun of the 'hiking' experience. I always believed that the presentation of this work must take place on-site at the Qilin Community. However, in 2023, new management at the property company suddenly decided that the environment needed to be clean and tidy, and ordered the mural to be whitewashed, erasing the Mount Qilin scenic area. This event provided me with the rationale to exhibit "Mount Qilin" in a white cube setting, leading me to create a model of the Mount Qilin scenic area.

会峪河改道卫星图及实景



会峪河改道图立轴

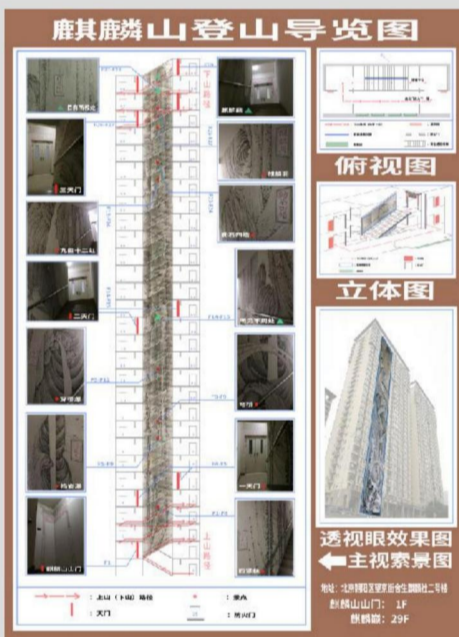


2019年冬，去的会峪河，回来后绘制了《会峪河改道图》立轴。

会峪河改道图变形小稿



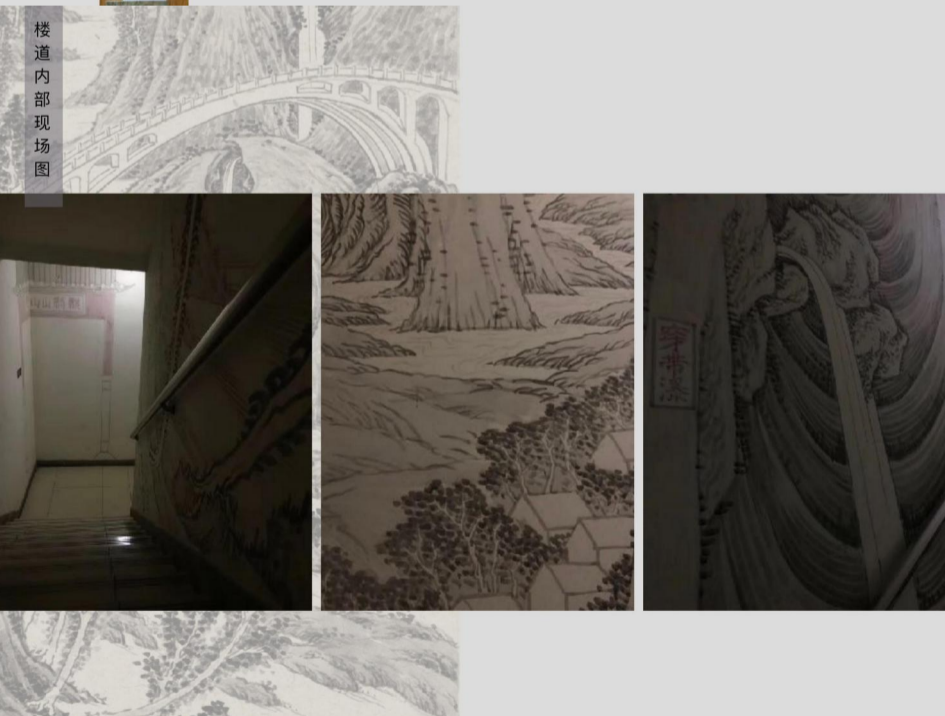
麒麟山导览图



楼道内部现场图



楼道内部现场图



根据麒麟社2号楼道的整体实际比例将《会峪河改道图》调整后，以其为粉本，用了10天的时间在所住的楼道墙体上，从1楼起始画至29楼结束。之后制作了《麒麟山导览图》，并邀请朋友们爬楼山赏水题字。



麒麟山 | Kirin Mountain (卷轴)

仿绢微喷、铝合金轴头 | Imitation silk printing, aluminum alloy shaft head

6+2AP

210×12.5cm

2020

2020年春的疫情期间，我在自己所居住的合生麒麟社小区2号楼的楼道里，依照爬楼逐层升高的身体感受，在对应的墙面上画一座山来模拟爬山的经验。同时我感觉楼道狭小昏暗的空间与《会峪河改道图》中的空间恰合，因此直接将此图作为《麒麟山》楼道壁画的粉本。

《麒麟山导览图》用在“爬山”的过程中寻找并对照某些楼层中的景点，增加“爬山”的乐趣。我一直认为这件作品的展示一定要在麒麟社小区的现场发生，直到2023年，麒麟社的物业公司空降了新的领导，以居住环境要干净整洁为由，下令粉刷掉了壁画，麒麟山景区消失了。这件事给了我《麒麟山》可以在白盒子里展出的理由，因此我制作了麒麟山景区的模型。

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*望麒麟 | Gazing at the Qilin*

纸质喷绘 | Paper print

30 × 90cm

6+1AP

2022

从麒麟山（我的住所）北望，可以从城市森林的夹缝中看到一小段燕山山脉，其中最高的一座山峰引起了我的注意，我通过卫星地图查到这座山峰是云蒙山主峰，与麒麟山的直线距离是66.05公里。我来到云蒙山主峰峰顶，把刻有“云蒙山主峰”五个字的石碑表面凿平，又新刻上了“望麒麟”三个字，使其与“麒麟山”之间形成了一种空间上的呼应关系。

Looking north from Qilin Mountain, my residence, I can catch a glimpse of a segment of the Yan Mountains through the crevices of the urban forest. Among them, one peak in particular caught my attention. Through satellite maps, I discovered that this mountain is the main peak of Yunmeng Mountain, which is 66.05 kilometers as the crow flies from Qilin Mountain. Upon reaching the summit of the main peak of Yunmeng Mountain, I flattened the surface of the stone monument engraved with the words "Yunmeng Mountain Main Peak," and then carved anew the words "Wang Qilin," creating a spatial resonance between it and "Qilin Mountain."



表白 / Confessions of Love

视频 23' 12"

尺寸可变 | Size variable

独版+AP

2024

视频链接: <https://pan.baidu.com/s/157IS0EG-TM-GissCQqUBTA>

密码: 1992

我在自己生活工作的北京家楼下，偷了一块水泥马路牙子，在春节前夕把它拴在摩托车后面骑行回老家—石家庄市元氏县南佐镇。途中不时的在水泥板上刻字，随着拖在车后的水泥板与路面间的摩擦，字迹渐渐漫漶不清，我会再在其上刻新的文字，然后将文字拓印下来，内容是自我在面对家族时的心里话。除夕傍晚，到达南佐镇，字迹被完全磨没，我将水泥板立在了自家祖坟之上。

I stole a section of a concrete curbstone from outside my residence in Beijing, where I live and work. On the eve of the Spring Festival, I attached it to the back of my motorcycle and rode it back to my hometown in Nanuo Town, Yuanshi County, Shijiazhuang. Along the way, I would carve words onto the concrete slab, and as it dragged across the road surface, the inscriptions would gradually become blurred and indistinct. Whenever this happened, I would carve new words over the old, then make rubbings of the text. The content reflecting my innermost thoughts when facing my family. By the evening of New Year's Eve, I arrived in Nanuo Town, and the words had been completely worn away. I placed the concrete slab atop the family's ancestral graves.



表白 - 拓片 | *Confessions of Love - Rubbing*

皮纸 | Bark Paper

75 × 30cm × 10片

独版+AP

2024

我在自己生活工作的北京家楼下，偷了一块水泥马路牙子，在春节前夕把它拴在摩托车后面骑行回老家—石家庄市元氏县南佐镇。途中不时的在水泥板上刻字，随着拖在车后的水泥板与路面间的摩擦，字迹渐渐漫漶不清，我会再在其上刻新的文字，然后将文字拓印下来，内容是自我在面对家族时的心里话。除夕傍晚，到达南佐镇，字迹被完全磨没，我将水泥板立在了自家祖坟之上。

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我们 / We

视频22' 55"

尺寸可变 | Size variable

独版 | Unique

2024

视频链接: <https://pan.baidu.com/s/1o2069h0Orthmbd1vKY2ZcA>

密码: 1992

我从自己位于石家庄市元氏县南佐镇的老家祖坟出发，到新家北京的路上，去看途径的那些位于田间地头，或市区里的坟墓，记录下墓碑上逝者的姓名；我将一张灭蚊电网固定在汽车挡风玻璃上，夜间驾驶它高速行驶在石家庄与北京间的公路上，那些主动扑向作为光源的汽车大灯，与来不及躲闪而被撞到的蚊虫，在触碰到电网的一瞬间被电流电死，产生火花与爆破音；最后把逝者的名字，与蚊虫死去瞬间的景象结合，每死一只蚊虫，便滚动出现一名逝者姓名。

Starting from the ancestral graves in my hometown in Nanuo Town, Yuanshi County, Shijiazhuang City, I embarked on a journey to my new home in Beijing, documenting the names of the deceased inscribed on tombstones along the way, whether they were located at the edge of fields or within city areas. I affixed a mosquito electrocution grid to the windshield of my car, driving at high speeds on the roads between Shijiazhuang and Beijing at night. Mosquitoes attracted to the headlights as a light source and those unable to dodge in time would meet their end upon contact with the grid, instantly killed by the electric current, generating sparks and popping sounds. Finally, combining the images of mosquitoes dying with the names of the deceased, each death of a mosquito would trigger the display of a name of the departed. This piece could be interpreted as a symbolic representation of life and death, where the ephemeral nature of existence is juxtaposed against the permanence of memory through the names left behind. The act of driving and the electrocution of insects becomes a metaphorical journey through life, with each insect representing a fleeting life extinguished, paralleling the names of those who have passed away.



跑坟 | Dash to the Tombs

纸质印刷、牛皮纸 | Paper printing, kraft paper

39 × 34 × 6cm

21版

2024

我从自己位于石家庄市元氏县南佐镇的老家祖坟出发，到新家北京的路上，去看途径的那些位于田间地头、村庄、市区里的坟墓，给每一块墓碑拍下它的“证件照”，然后按照身份证的尺寸将它们打印成卡片，根据它们所属的城市，整理、归类成套。

Starting from the ancestral graves in my hometown in Nanzuo Town, Yuanshi County, Shijiazhuang, on my way to my new home in Beijing, I visited tombs along the route, whether they were located at the edges of fields, in villages, or within urban areas. I took "identification photos" of each tombstone, then printed them onto cards in the size of an ID card. I organized and categorized these cards into sets based on the cities to which they belonged. In this project, each tombstone is treated as if it has an identity, akin to a person holding an identification card, which highlights the human aspect of each individual buried there. By collecting and categorizing these "ID card" prints, the artist creates a collection that serves as a memorial and a reflection on mortality and remembrance.



无题 / *Untitled* (展示版)

纸盒、丙烯 | Paper box, acrylic

尺寸可变 | Size variable

独版 | Unique

2024

“三年了，我已麻木了”是我从疫情初期开始，对于出行管控规则的抵触与不愿配合，到后来被温水煮青蛙式的规训后，心理发生的变化。很多人都有类似的情绪共鸣，但大家的表达通常只发生在同温层，而且常被遭到封堵。我觉得这种集体的情绪与声音应该被听到、被看到。于是我用了红色的广告字体，以游击的方式，将这句话中的每个字，分别喷到了散落在望京各处的八个核酸亭上。我在展厅里，通过在纸盒表面上色的方式模拟了这八个核酸亭，将它们放置在各个角落，就像散落在望京的那些核酸亭一样。

"It's been three years, and I've become numb." This phrase encapsulates my evolution from initial resistance and reluctance to comply with the travel restrictions at the beginning of the pandemic, to the frog in boiling water effect of gradually accepting these regulations. Many people share this emotional resonance, but our expressions are often confined to echo chambers and frequently stifled. I believe that this collective emotion and voice deserves to be heard and seen. Inspired by this, I used bold red advertising typeface to stencil each character of this sentence onto eight scattered COVID testing booths around Wangjing in a guerrilla-style campaign. In the exhibition space, I replicated these booths by coloring paper boxes and positioning them in various corners, mirroring how the testing booths are dispersed throughout Wangjing.



无题 / Untitled (收藏版)

纸质喷绘 | Spray painting on paper!

21 × 24cm

5+1AP

2022

“三年了，我已麻木了”是我从疫情初期开始，对于出行管控规则的抵触与不愿配合，到后来被温水煮青蛙式的规训后，心理发生的变化。很多人都有类似的情绪共鸣，但大家的表达通常只发生在同温层，而且常被遭到封堵。我觉得这种集体的情绪与声音应该被听到、被看到。于是我用了红色的广告字体，以游击的方式，将这句话中的每个字，分别喷到了散落在望京各处的八个核酸亭上。我在展厅里，通过在纸盒表面上色的方式模拟了这八个核酸亭，将它们放在各个角落，就像散落在望京的那些核酸亭一样。

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张东辉，1992年生于河北石家庄，2017年毕业于中央美术学院雕塑系，现生活工作于北京。

个展

- 2024 ”一个人“，拾萬空间，北京，中国
- 2023 好人家，瑞思文化艺术中心，深圳，中国
- 2023 为光延续一分钟，拾萬空间，杭州，中国
- 2022 一个人、朋友圈和烂港，拾萬当代艺术中心，石家庄，中国

群展

- 2023 跳蛙，古务运动X拾萬空间，北京，中国
- 2023 通\道，AIKE，上海，中国
- 2023 中国当代艺术年鉴展（上海）2022，上海多伦多现代美术馆，上海，中国
- 2023 洄-第八届繁星计划，青年艺术家研究展，武汉美术馆,(琴台馆)，武汉，中国
- 2023 陌生的客人，之谷，北京，中国
- 2023 长征独立项目-步行指南，长征独立空间，北京，中国
- 2022 第六颗子弹-局部天气，拾萬空间，北京，中国

Zhang Donghui born in Shijiazhuang, Hebei Province in 1992, he graduated from the Sculpture Department of the Central Academy of Fine Arts in 2017 and currently lives and works in Beijing.

Solo Exhibition

- 2024 ” All By Myself “,Hunsand Space, Beijing, Chain
- 2023 Good Family, Reith Culture Arts Center, Shenzhen, China
- 2023 To Extend Light by One Minute,Hunsand Space, Hangzhou, Chain
- 2022 A Man, WeChat moments and Ruined port, Hunsand Center for Contemporary Art, Shijiazhuang, China

Group Exhibitions

- 2023 JUMPING FROG, Easternization Movement X Hansand Space, Beijing, Chain
- 2023 exit, AIKE, Shanghai, China
- 2023 THE EXHIBITION OF ANNUALOF CONTEMPORARY ART OF CHINA SHANGHAI 2022, SHANGIN DOLAND MUSEUM OF MODEEN AHT, Shanghai, China
- 2023 SWIRL .The 8th Stars Plgn Young Artists Research Exhibition, Wuhan Art Museum (Qintai), Wuhan, China
- 2023 The Other, One Atelier, Beijing, Chain
- 2023 long march independent project-walking guides, LONG MARCH SPACE, Beijing, Chain
- 2022 Drug: Local Weather, Hunsand Space, Beijing, Chain

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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Church, Beizhangcheng Town, Jingxing County, Shijiazhuang City, Hebei Province

拾萬空间 | 杭州

Hunsand Space | Hangzhou

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