

Star Gallery, Australia
313 Yendon-Egerton Road
Lal Lal, VIC, AU
Tel. 0430 135 321

For immediate release
BACK TO THE PASTORAL
From 26 May 2017

ZHANG HUI – BACK TO THE PASTORAL

24 May 2017, Lal Lal – Star Gallery is proud to present Zhang Hui’s one-man show, *Back to the Pastoral*, on the farm of Lal Lal Estate, Victoria, Australia from 26 May 2017 (Friday). It will be the first art exhibition happening at this historical land known for pastoral scenery and livestock. The exhibition will include eight paintings with the subjects of flowers and plants that Zhang Hui did in Beijing, China and Minneapolis, USA, as well as another six pieces commissioned by the Lal Lal Estate during his residency there. The oldest and one of the most precious heritages of the estate, the 159-year-old stable will be served as the venue.

The title of this exhibition is name after a famous poem of Tao Yuanming, a government official in ancient China who renounced the world to live in seclusion after seeing the dark side of the political scene. In the poem, he expressed his resolution to keep away from the corruption and conflicts, and praised the ideal destination of his life – the countryside. Although Tao’s story has been buried in the history for long, to withdraw from the world has been taken by the Chinese intellectual as an alternative till even today. Zhang Hui’s work is an example. During the past two decades, his focus has switched gradually from the constantly changing city landscapes to the eternal nature free from the constrain of any historical or cultural context.

Zhang Hui was born in 1968 to a musician and a dancer in Beijing. As a boy, Zhang was forced to play the traditional Chinese instruments, which bored him with endless practice and repetition. Painting, on the other hand, became his hidden paradise, and eventually, his career. In 1987, Zhang was admitted to the Central Academy of Fine Arts (CAFA) and started his study in the newly established Mural Department known for its openness to materials and

concepts in art. When he graduated from CAFA in 1991, he took an office job and painted leisurely until 1995, when his series Beijing in the Sunset was shown in an exhibition called Into. Zhang Hui became a full-time artist, but that didn’t last long since he had always wanted to “see the outside world”. In 2000, he left China to join his father in the Untied States of America, and began his experiments with new media in the Minneapolis College of Art and Design. During that time, he stopped painting “to experience art beyond the boundaries of painting”. In 2003, holding a Master degree in New Media as he was, he didn’t continue with this path but returned to painting and print making, yet a different palette and different brushworks implied a new mindset. In 2011, Zhang Hui moved back to Beijing. The city looked familiar to him in a certain way, but it was no longer the place where he grew up. However, he didn’t abandon the “scene once familiar”, and continued to discover new subjects from it – plants of different seasons, stone piles, floating clouds and quasi fairies; his painting style also changed from representational to abstract.

Over time, Zhang Hui remains quiet and solitary, pursuing the least materialistic goals but the most spiritual ones. To others, he is innocent and easygoing, like someone raised in a noble family. Unlike his contemporaries who are more involved with the grandiose, he prefers to depict the mundane and what he really feels. With his faith in art, he brings out the poetry of these subjects by making subtle changes in shapes, colors, compositions and brushworks. Day after day, he grapples with the subjects he knows well, drawing ever closer to his goal: to represent his thoughts in the work of art, and to find his spiritual home thereby.

Star Gallery has been seeking and nurturing the young talents for China since its establishment in 2005. Over the past decade, it has developed to home to a more diversified stable of artists in terms of ages and nationalities. With the artistic value as its primary pursuit, Star Gallery is committed to present the one of a kind regional cultural landscape of this era through various activities like exhibiting and publishing, etc., whereby to grow with its artists and collectors in the emerging art market of China.

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张晖 - 归园田居

星空间荣幸地宣布，张晖个展“归园田居”将于2017年5月26日（星期五）在澳大利亚维多利亚州 Lal Lal 牧场开幕。“归园田居”取自中国古代文学家陶渊明的同名组诗，作为他辞官归隐后的生活写照，该诗体现了他洁身自好、超脱世俗的个人情操，描写了自己的理想归宿。陶渊明身处的时代虽早已远去，但中国知识分子的“出世”情怀却未曾中断，从张晖的作品中也不难看出，在二十多年的缓慢演进中，他的绘画重心已经悄然从带有都市具体特征的某时某地转向了抽离时空背景的自然与永恒。

本次展览将展出8幅张晖完成于中国北京、美国明尼阿波利斯的花卉、植物绘画，并将展出他在澳大利亚 Lal Lal 牧场驻留期间最新创作的6幅风景画，全部作品将在 Lal Lal 牧场最古老的建筑即始建于1858年的马厩中展出。

关于艺术家

1968年，张晖出生于北京的一个演员家庭，父母分别从事民乐演奏与舞蹈。童年的他，曾在父亲的强制下学习民族乐器，但枯燥乏味的重复训练使得他感到厌烦，转而逃向自由自在的绘画游戏。1987年至1991年，他就读于中央美术学院壁画系，这是创办不久的新系科，以对绘画材料与观念的开放态度而著称。大学毕业后，张晖开始利用业余时间继续从事绘画，直到1995年，他在题为“入境”的展览中展出了一组以北京黄昏景观为题材的油画作品后，才逐渐成为卖画为生的职业画家。

2000年，张晖的父亲已移居美国七年，基于这一契机，他也加快了早就萌生的“出去看看”的步伐，他进入明尼阿波利斯艺术学院，侧重于新媒体艺术的学习，他暂时停下了绘画的进程，而“在绘画以外寻求一些新的体验”，但在完成学业获得硕士学位后，他却并未延续新媒体的创作。2003年，从三幅石版画开始，张晖重新回归了他所熟悉的媒介——绘画。但随着视野的拓展和观念的更新，张晖画中的风景，却在此后发生了一系列的演变——起初是在色彩与笔触的组织上。2011年后，张晖将生活重心移回了北京，这座“日新月异”的城市令他既熟悉又陌生，而他的目光并未离开“曾经熟

悉的风景”，并渐渐从中抽离出了新的绘画对象——四季中的植物、堆积的石头、漂浮的云和半人半仙的女性，风格也从较为写实漫步到抽象的边缘。

时过境迁，生活中的张晖却保有着某些一成不变的特性，作为一个安静寡言的独行者，平实朴素的物质生活和几近“洁癖”的精神追求，使他具备一种不着凡尘的贵族气质，而与生俱来的天真个性，又使得他令人感到亲切自然。正因如此，与同时代艺术家对宏大主题的偏好不同，张晖更为注重表现日常景观与内心感受，在造型、色彩、构图、笔触的细微变化中，他通过绘画实践着个人的艺术信仰，将其赋予了强烈的诗意。他日复一日地盘旋在他早已建立的那些绘画主题中，并以此接近他的理想：用艺术作品做为思考，来寻求精神的归宿。

关于星空间

星空间创立于2005年，现位于北京七棵树创意园。创办初期，星空间聚焦于中国年轻艺术家的发掘与推广，经过十余年的发展，其代理艺术家的年龄及地域均呈现出更为多元化的趋势。星空间坚持以艺术价值为核心，通过展览、出版、驻留等多种形式传播艺术品的文化价值，力求在中国这一新兴的艺术市场中，与艺术家和收藏家共同成长。