

艺术家 ARTISTS

孙睿

李多

吕凡禾

SUN RUI

LI DUO

LV FANHE

拾 萬
HUNSAND SPACE
拾 萬 空 间

DRUG

第六颗子弹

2025.7.12
— 9.06

Hunsand Space | D02, 798 West Street, 798 Art District
010-57623059 | info@hunsand.com | www.hunsand.com

北京市朝阳区798艺术区798西街02号

拾萬空间（北京）将于2025年7月12日-9月6日推出艺术家群展“第六颗子弹：慢性病”。【第六颗子弹】是拾萬空间的常规性群展，今年以“慢性病”作为副标题，意为“从出生开始，我们即刻就会拥有伴随一生的慢性病”。

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今天，我们必须一次次经历这种“眩晕”，让自己无处不在，才能让终身性的慢性病得以终身地延续和不变质——它是如此自由，并且没有任何指向，就像在打扑克，当所有人手里的牌都打出来之后，你才知道它到底是什么……

孙睿，1999年生于甘肃兰州，2025年硕士毕业于中央美术学院油画系，现工作于北京。孙睿对围绕在身边的人情世故非常着迷，在“人情”中夹杂着重叠空间是世故之地，说不清楚的交错时间是感情之谜，这些事故之地和感情之谜所造就而成的美学，是身边灯下之地、是县城遗忘之地，是未来未到之地，将这些地方变成容身之所是孙睿的画面。

Hunsand Space (Beijing) is delighted to announce the upcoming group exhibition *Drug: Chronic Disease*, on view from July 12 to September 6, 2025. *Drug* is an ongoing exhibition series by Hunsand Space. This year's edition, subtitled *Chronic Disease*, reflects the idea that "from the moment we are born, we already carry chronic conditions that will stay with us for life."

The surface is the depth. I forget who said it, but I remember the words, because one morning I suddenly realized—we are already living completely within this abyss of surfaces. Not even beneath their depth or form, but caught in their shifting. Breath, change, the next breath. This shifting brings us everything. It gives you the chance to become someone else, to not exist, and to exist in several eras at once. The transformation of form has grown out of this superficial void, forming a kind of dizzying inevitability. Dizzying, because that inevitability is rooted in every accident, in the elasticity of probability. My friend, you are bound to be here, because you already exist in every place.

Today, we have to go through this kind of "dizziness" again and again—letting ourselves be everywhere at once—just to keep a lifelong chronic condition going, to keep it from breaking down or changing. It's so free, with no clear direction. Like playing cards: only when everyone has laid down their hand do you finally see what it really is.

Sun Rui born in 1999 in Lanzhou, Gansu, received her MFA from the Oil Painting Department of the Central Academy of Fine Arts in 2025. She currently lives and works in Beijing. Sun Rui is deeply fascinated by the intricate social dynamics surrounding her. In her work, "human connections" intertwine with overlapping spaces, which become sites of incidents, while the entangled timelines evoke emotional enigmas. These incident sites and emotional mysteries shape a unique aesthetic: the illuminated spaces nearby, the forgotten corners of small towns, and the places of an unrealized future. Transforming these spaces into havens is at the heart of Sun Rui's artistic expression.



慢性病系列3 沉默的幻觉 / Chronic Disease Series 3 The ilusion
of silence

布面油画|Oil on Canvas

110×170cm (上)

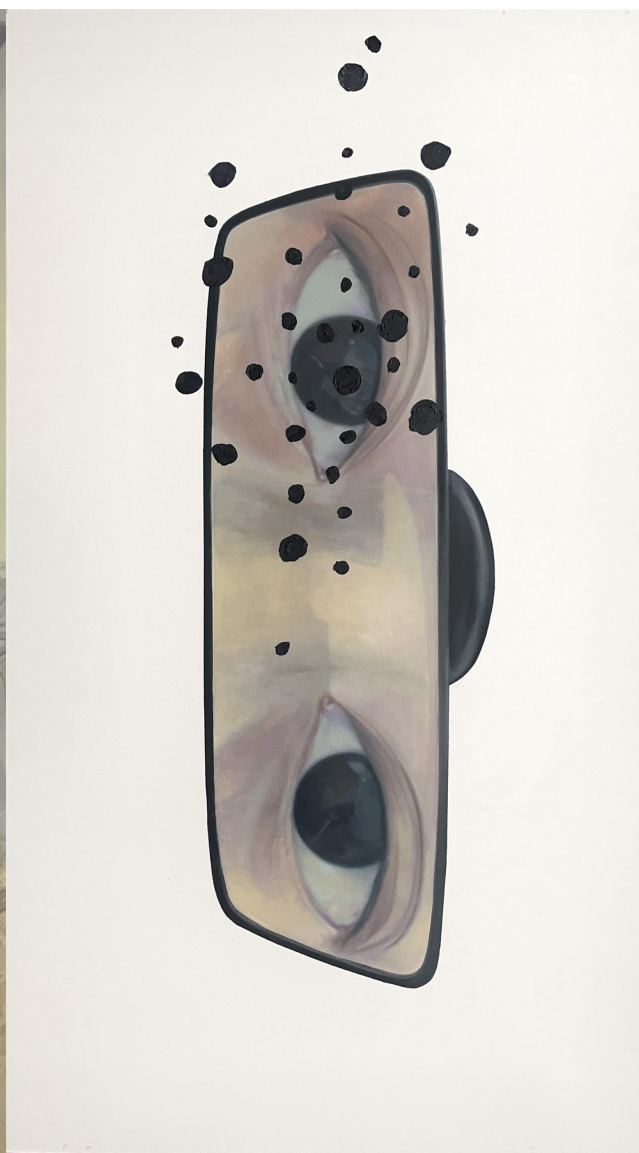
180×170cm (下)

2025



Sun Rui 孙睿

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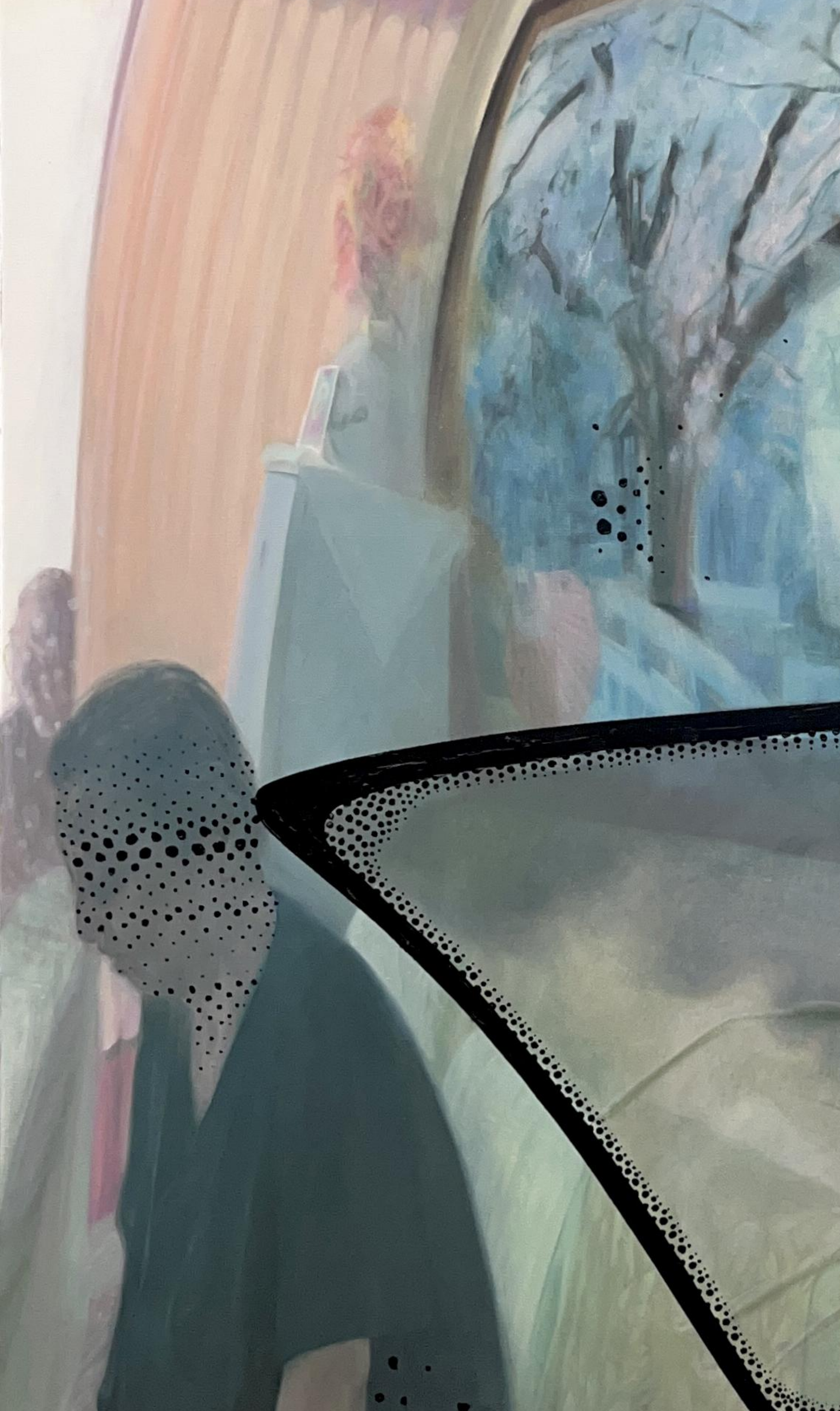
慢性病系列2 / Chronic Disease Series 2

布面油画 | Oil on canvas

160×150cm (左)

160×90cm (右)

2025



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云爸爸 / *Father Yun*

布面油画 | Oil on canvas

180 × 145cm

2023



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绿色风景 / *Green Scenery*

布面油画 | Oil on canvas

170 × 150cm

2023



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无题 / *Untitled*

布面油画 | Oil on canvas

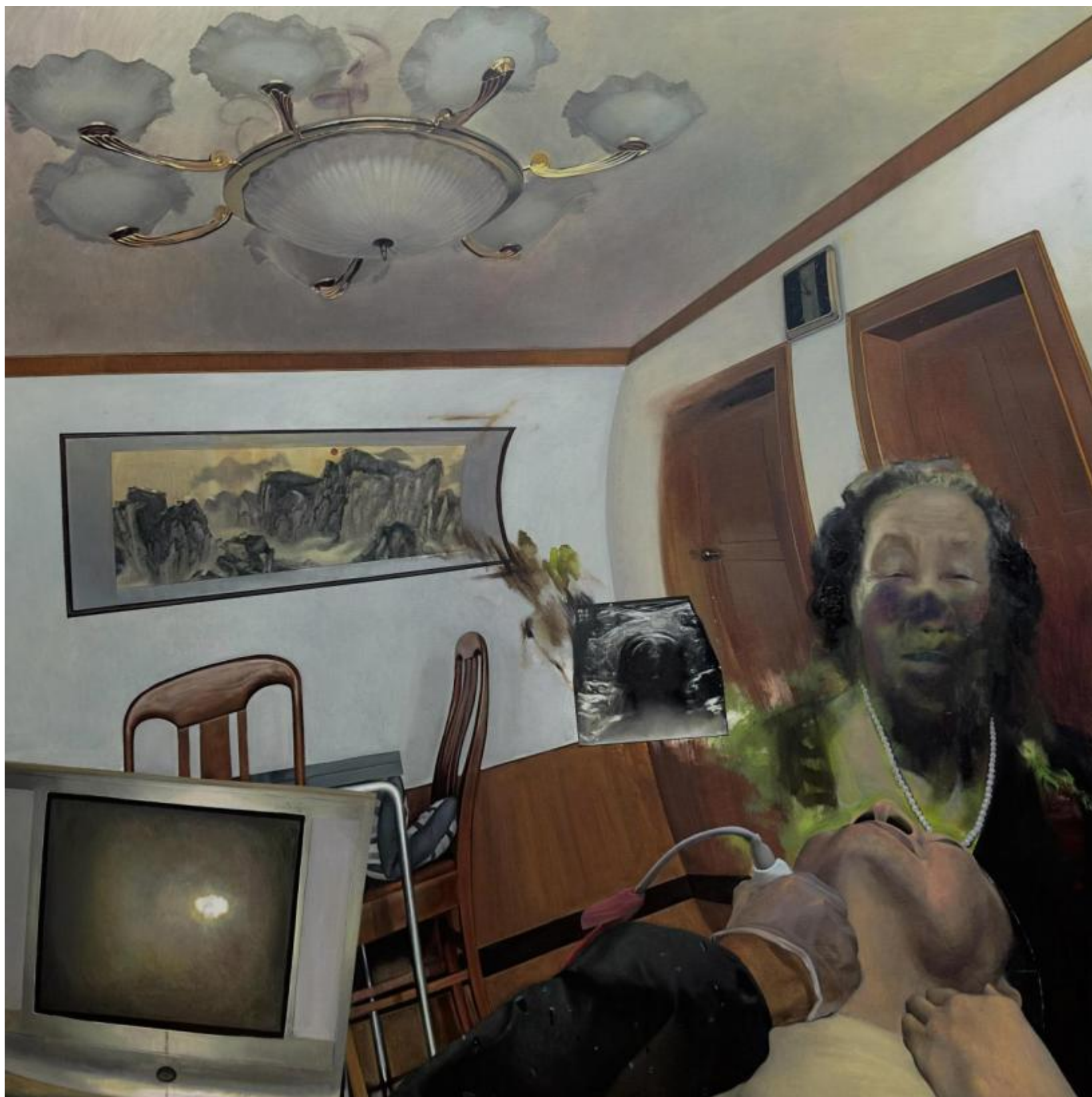
120×170cm

2023



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慢性病 / *Chronic Disease*

布面油画 | Oil on canvas

180 × 180cm

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群栖 / *Gregarious*

布面油画 | Oil on canvas

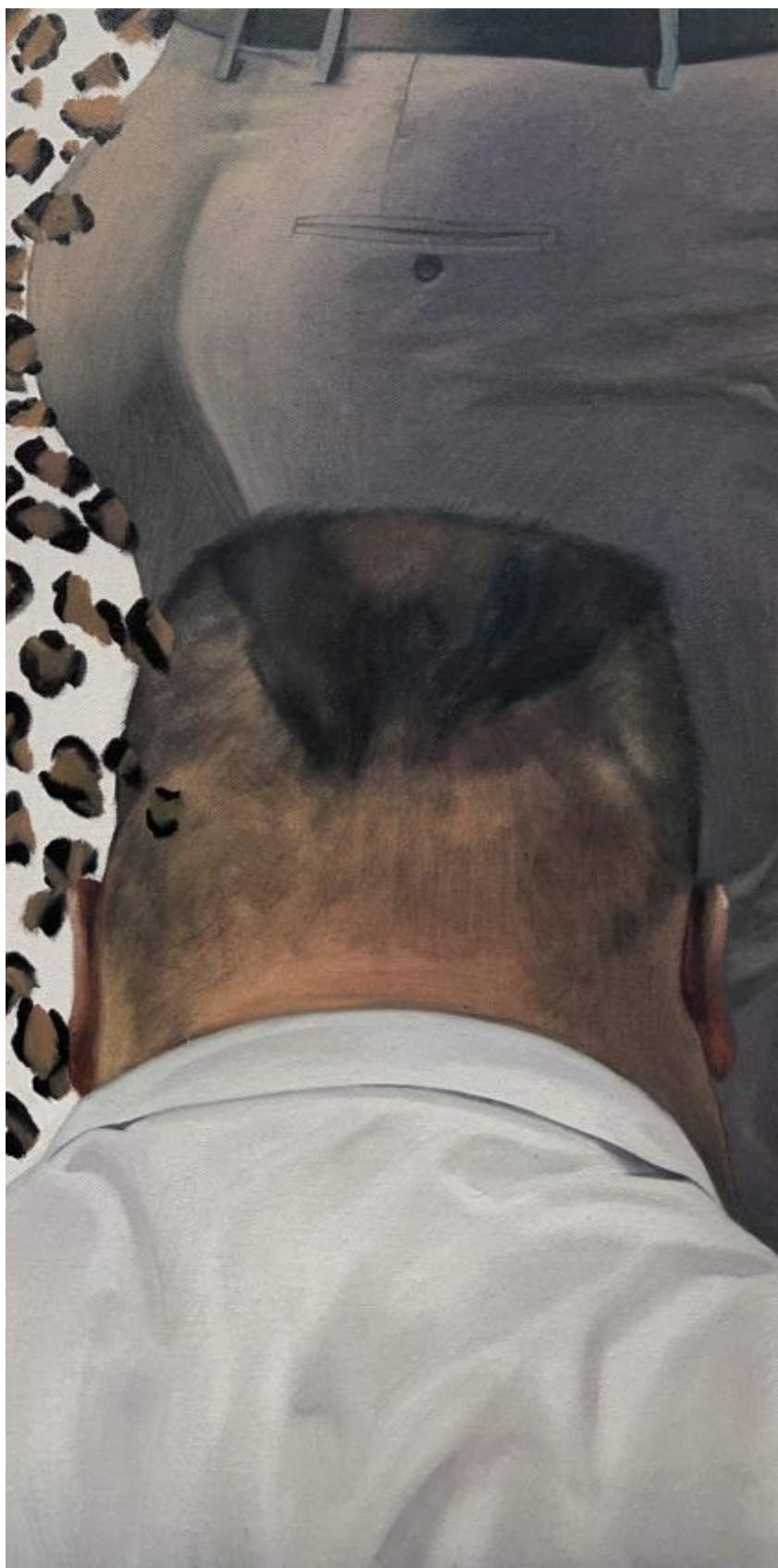
180×180cm

2024



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是谁 / Who?

布面油画 | Oil on canvas

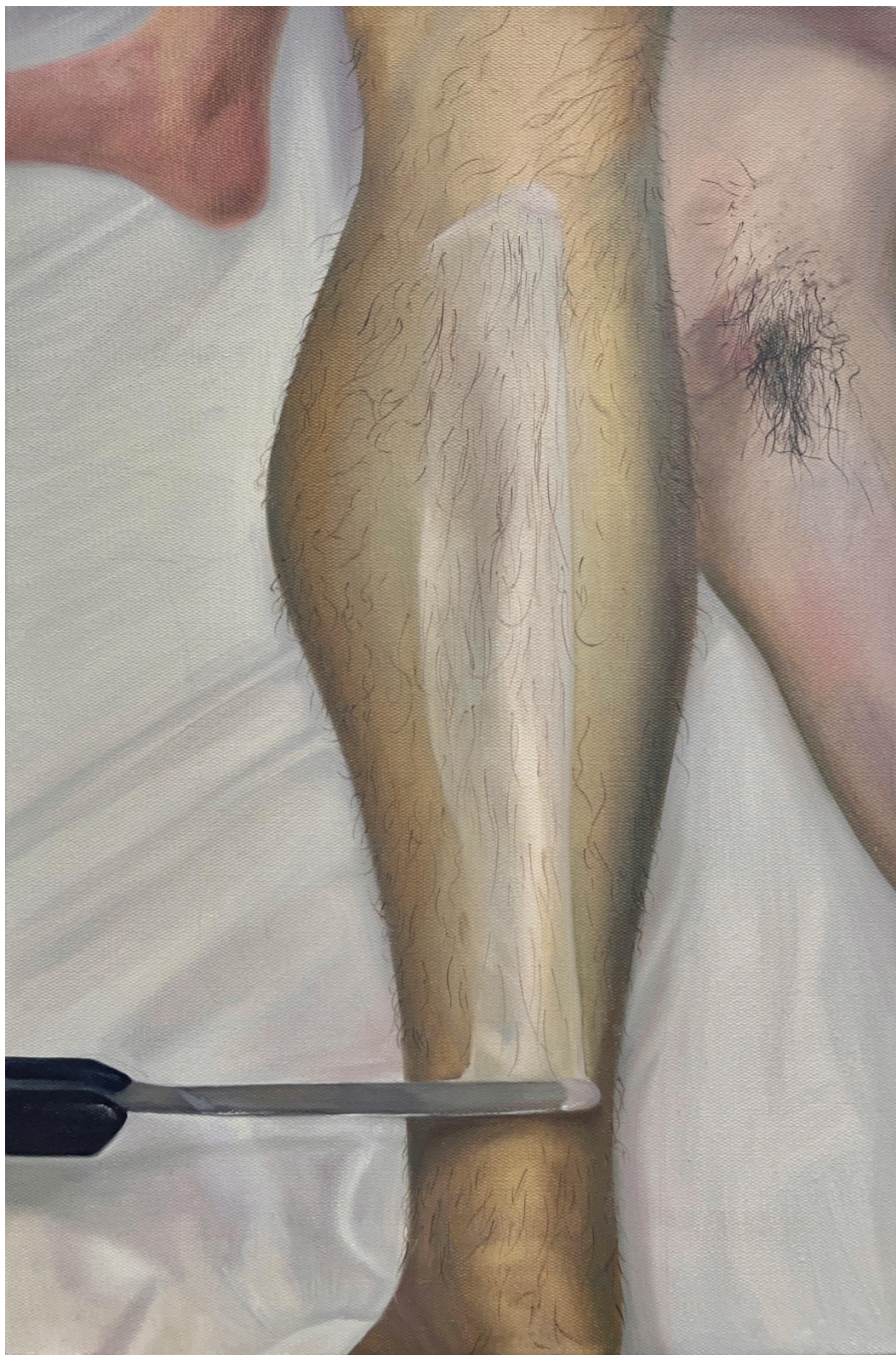
60 × 30cm

2024



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脱毛 / Hair removal

布面油画 | Oil on canvas

60×40cm

2023



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粉红发胶 / *Pink Hair Gel*

布面油画 | Oil on canvas

70×70cm

2025



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丝绒kitty / Velvet Kitty

布面油画 | Oil on canvas

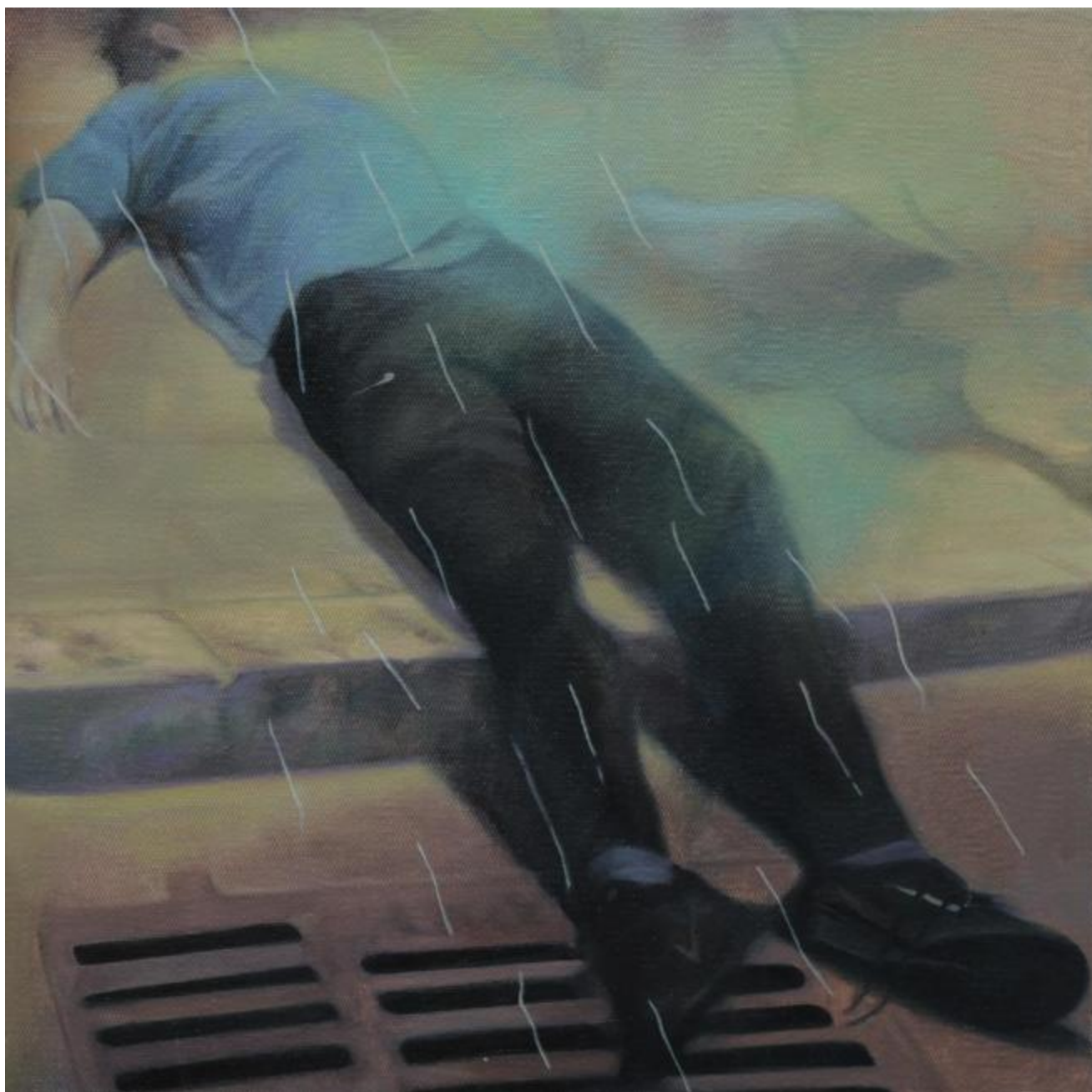
70×70cm

2025



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漂浮物 No. 1 / *Floating Objects No. 1*

布面油画 | Oil on canvas

40 × 40cm

2024



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漂浮物 No.2 / *Floating Objects No.2*

布面油画 | Oil on canvas

40 × 30cm

2024



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社火 / *Rura Folk Performance*

木板油画 | Wood on canvas

40 × 30cm

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最美员工 / *The Most Beautiful Employee*

布面油画 | Oil on canvas

50 × 40cm

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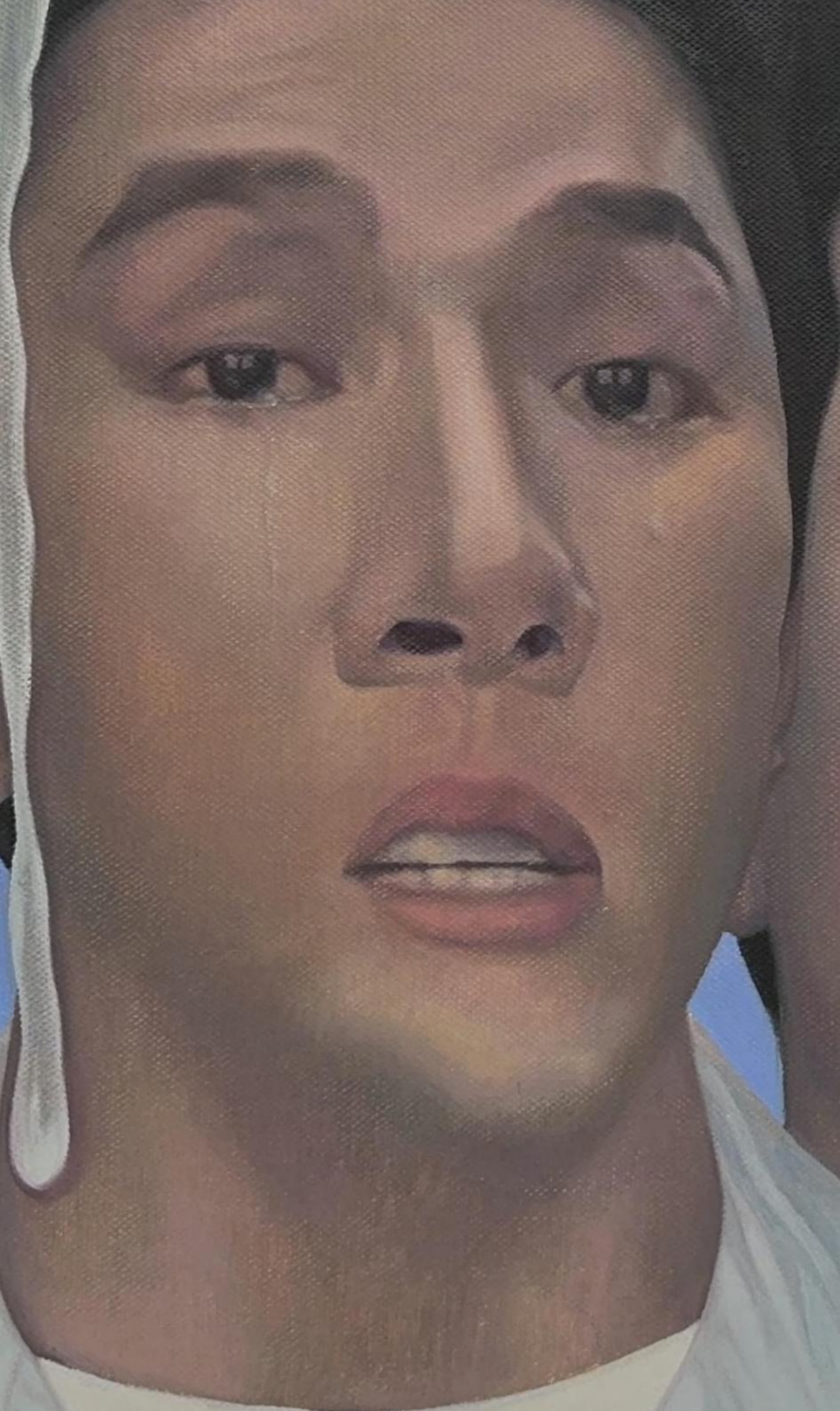


宝宝们别哭 / *Babies, dont'cry*

布面油画 | Oil on canvas

40 × 50cm

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痘痘贴 / Acne patch

布面油画 | Oil on canvas

80 × 60cm

2023



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无题 / *Untitled*

布面油画 | Oil on canvas

70 × 70cm

2024



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无题 / Untitled

布面油画 | Oil on canvas

70 × 150 cm

2024



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无题 / Untitled

布面油画 | Oil on canvas

50 × 30 cm

2021



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去骨 / *Removing the Bone*

布面油画 | Oil on canvas

80 × 60 cm

2023



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红1 / Red No. 1

布面油画 | Oil on canvas

100 × 60cm

2022



大地長天

西

之回壹零佰壹

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红2 / Red No.2

布面油画 | Oil on canvas

150 × 160cm

2022



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红3 / Red No.3

布面油画 | Oil on canvas

50 × 50cm

2022



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红4 / Red No.4

布面油画 | Oil on canvas

100 × 80cm

2022



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红5 / Red No.5

布面油画 | Oil on canvas

30 × 50cm

2022



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吕凡禾，1993年出生于辽宁鞍山，2021年硕士毕业于鲁迅美术学院中国画系，现工作于沈阳。吕凡禾的绘画不拘泥于传统的国画的制式和逻辑，她对生活的周围的场景异常敏感，她在观察自己理性视角下那管不住的“目光”，并把管不住的目光呈现出来，我们能看到手拿香蕉的保安的形象，很北方小品幽默式的图像组合方式，很似一个好朋友出门一趟回来给你讲她看到了些非常有趣的见闻。

Hunsand Space (Beijing) is delighted to announce the upcoming group exhibition *Drug: Chronic Disease*, on view from July 12 to September 6, 2025. *Drug* is an ongoing exhibition series by Hunsand Space. This year's edition, subtitled *Chronic Disease*, reflects the idea that "from the moment we are born, we already carry chronic conditions that will stay with us for life."

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Lv Fanhe born in 1993 in Anshan, Liaoning, received her MFA in 2021 from the Chinese Painting Department at Luxun Academy of Fine Arts. She is currently working in Shenyang. Lv Fanhe's painting isn't bound by the structures or logic of traditional ink painting. What drives her work is a sharp sensitivity to the everyday—scenes that pass quickly but leave an impression. She pays attention to the places her gaze wanders without permission, and she paints what she sees. A security guard holding a banana. A moment that feels both deadpan and intimate. The composition unfolds like a northern-style comic skit, or like when a close friend returns from an errand and excitedly tells you what strange, funny things they saw.

Lv Fanhe 吕凡禾

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投喂 / Feed

纸本水墨 | Ink on paper

174×124cm

2024



樂
皮
箱

Lv Fanhe 吕凡禾

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鬼打墙 / *Enter Nowhere*

纸本水墨 | Ink on paper

162.5 × 97cm

2025



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6号房间 / Room 6

纸本水墨 | Ink on paper

129.5×97cm

2025



Lv Fanhe 吕凡禾

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老雪和小雪 / *Snowbeer and Woman*

纸本水墨 | Ink on paper

176×97cm

2024



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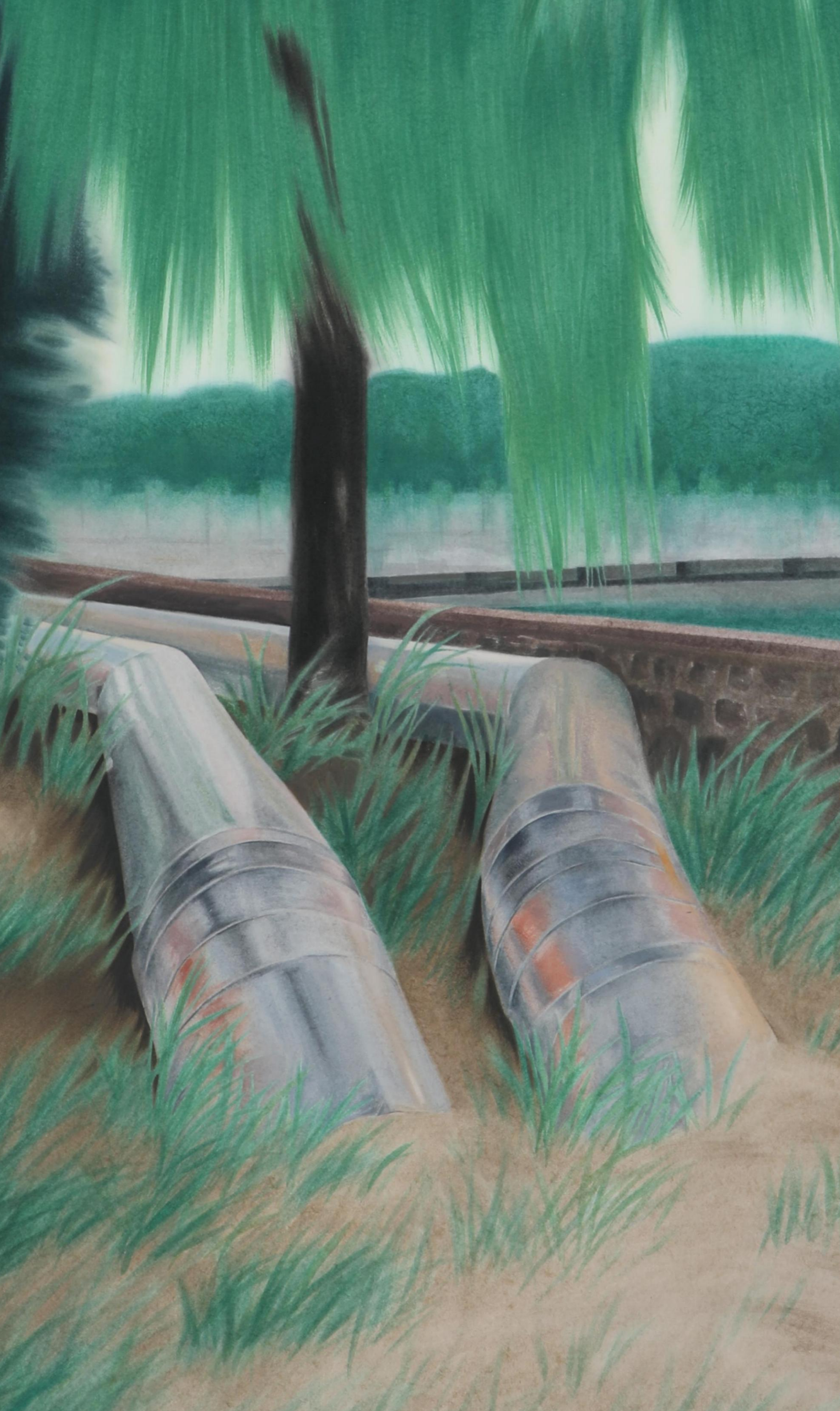


大白腿 / *Gig White Legs*

纸本水墨 | Ink on paper

129 × 97cm

2025



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采蘑菇的小姑娘 / *Mushroom Girl*

纸本水墨 | Ink on paper

140×97cm

2025



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攀缘 / *Climb*

纸本水墨 | Ink on paper

141.3×97cm

2025



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五五体育场 / 55 Stadium

纸本水墨 | Ink on paper

69×93cm

2025



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广阔天地，大有作为 / *The Sky is the Limit*

纸本水墨 | Ink on paper

148×97cm

2024



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桃花源记3 / *Peach Blossom Spring 3*

纸本水墨 | Ink on paper

145×97cm

2023



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桃花源记2 / Peach Blossom Spring 2

纸本水墨 | Ink on paper

130×97cm

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桃花源记 / *Peach Blossom Spring*

纸本水墨 | Ink on paper

93×69cm

2023



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射击 / *Shoot*

纸本水墨 | Ink on paper

97 × 172cm

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冲锋 / *Charge*

纸本水墨 | Ink on paper

162×97cm

2025



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表面即是深度，忘了是谁说的了，但我记得这句话，因为某一个早晨，我突然意识到我们已经完全生活在这表面的深渊之中。我们甚至已经不是在这表面和形式的深度之下，而生活在它的变幻之中。呼吸，变幻，下一次呼吸。这变幻带给了我们一切，它让你有机会成为另一个人，让你可以不存在，又让你可以同时存在于好几个时代。形式的变幻已从这表面变化的虚无中衍生出一种眩晕的必然。说它眩晕，则是因为这必然根植于每一次的偶然性，概率的弹性。朋友，你必然会出现在这里，因为你已经存在于每一个地方。

今天，我们必须一次次经历这种“眩晕”，让自己无处不在，才能让终身性的慢性病得以终身地延续和不变质——它是如此自由，并且没有任何指向，就像在打扑克，当所有人手里的牌都打出来之后，你才知道它到底是什么……

李多，1998年出生于辽宁沈阳，2024年毕业于中国美术学院，现工作生活于杭州。李多是一位综合媒介艺术家，创作涵盖行为、剧场、录像、装置及平面。她以身体为介入媒介，将其作为既定现实中的变量，通过调试动作与关系生成新的感知经验。她关注个体在群体中的位置，探索互动中的游戏性与权力结构。通过持续性的行为介入，留下感受性痕迹，映照人际关系中的隐性现实，在日常中投出思辨性的扰动。

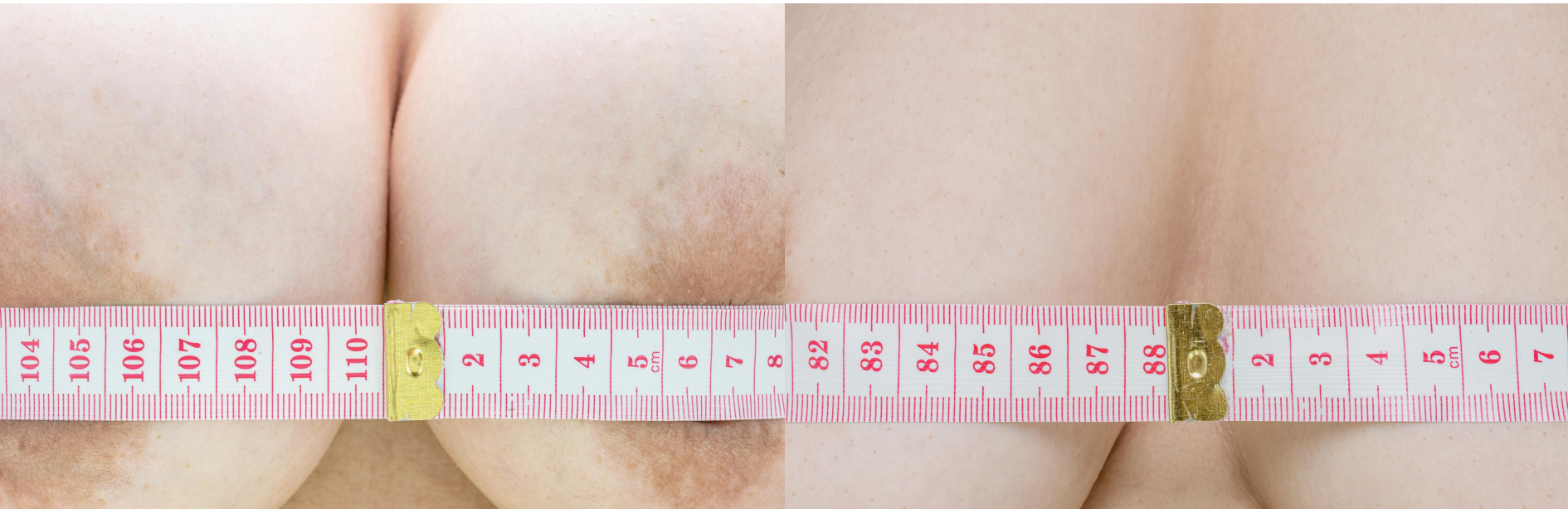
Hunsand Space (Beijing) is delighted to announce the upcoming group exhibition Drug: Chronic Disease, on view from July 12 to September 6, 2025. Drug is an ongoing exhibition series by Hunsand Space. This year's edition, subtitled Chronic Disease, reflects the idea that "from the moment we are born, we already carry chronic conditions that will stay with us for life."

The surface is the depth. I forget who said it, but I remember the words, because one morning I suddenly realized—we are already living completely within this abyss of surfaces. Not even beneath their depth or form, but caught in their shifting. Breath, change, the next breath. This shifting brings us everything. It gives you the chance to become someone else, to not exist, and to exist in several eras at once. The transformation of form has grown out of this superficial void, forming a kind of dizzying inevitability. Dizzying, because that inevitability is rooted in every accident, in the elasticity of probability. My friend, you are bound to be here, because you already exist in every place.

Today, we have to go through this kind of "dizziness" again and again—letting ourselves be everywhere at once—just to keep a lifelong chronic condition going, to keep it from breaking down or changing. It's so free, with no clear direction. Like playing cards: only when everyone has laid down their hand do you finally see what it really is.

Li Duo born in 1998, Shenyang, Liaoning , graduated in 2024 from the China Academy of Art.. She currently lives and works in Hangzhou. She is a multidisciplinary artist whose practice spans performance, theater, video, installation, and works on paper. She uses the body as a medium of intervention, treating it as a variable within fixed realities. By adjusting movements and relational dynamics, she generates new perceptual experiences. Her work explores the individual's position within the collective, focusing on play, interaction, and power structures. Through sustained actions, she leaves affective traces that reveal the hidden realities of human relationships, casting moments of disruption and reflection into the fabric of the everyday.

Li Duo 李多



分手宣言 / *Breakup Declaration*

摄影，40张/组 | Photography, 40 images/set

尺寸可变 | Dimensions variable

3+2AP

2025

作品介绍：

我制定了一个减胸计划，每天拿皮尺记录我的胸的尺寸。我的胸从大减到小，我将变化的尺寸拍照记录下来。

I made a plan to reduce my breast size. Each day, I used a tape measure to record the size of my chest. As it shrank from large to small, I documented the changes through photographs.



Li Duo 李多

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恰似那台机器脉冲的颤跳 / *Like the Machine' s Pulse Tremor*

双屏影像 | Two-channel video

7' 00

3+2AP

2023

百度云链接：链接: https://pan.baidu.com/s/1AXChnqTWlv5x-icend_EqA?pwd=1998 提取码: 1998

作品介绍：

女工在纺织厂通过验布机检查机械生产后的布料是否存在空隙线，这位女工的工作是在验布机的摇摆下检查产线的自动缝纫机有无疏漏。常见的问题是缝纫机高速操作下会漏一条或几条。女工需要手动将纰漏线缝补齐，女工身体保持不动，只是左右摆头去观察线缝。女工在发现疏漏并补齐的这个瞬间如同一台机器：舒适、秩序、平静。在同一频率下给人永恒的错觉。

双屏影像夹角摆放，根据女工摇头速度每五秒钟屏幕交替变化：A屏幕息屏，随即B屏幕亮起，如此交替往复在此情境中，观众在现场屏幕前观看姿态也如同女工般摇头的姿态再现，同时连通屏幕的耳机会在左右声道分别播放爵士乐与工厂噪音采样而得的曲子：分裂、平静、错乱的声场通过这个动作模糊了观众/女工/机器与人之间的身份在重复劳作秩序下时间与空间的永恒与短暂。

In a textile factory, a female worker inspects fabric for skipped threads using a cloth inspection machine. Her job is to check, under the machine' s rhythmic swaying, whether the automatic sewing machine has missed any lines during production. It' s common for the machine—when running at high speed—to skip a line or two. The worker then mends the gaps by hand. Her body remains still; only her head moves left and right to scan the seams. In that moment of discovery and repair, she becomes like a machine: steady, ordered, calm. The repetition gives an illusion of eternity.

The video is shown on two angled screens that alternate every five seconds, mirroring the pace of the worker' s head movements: when Screen A turns off, Screen B lights up, and so on. This rhythm creates a looped choreography. Viewers, standing between the screens, often find themselves unconsciously mimicking the head movement—mirroring the worker. Each screen is connected to a headphone channel: one side plays sampled factory noise, the other plays jazz. The split soundscape—disjointed, serene, disorienting—blurs the line between worker, machine, and viewer. In this repetitive labor, time and space stretch and collapse, becoming both infinite and fleeting.



Li Duo 李多

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复制&粘贴 / *Reenactment*

双屏影像 Two-channel video

15' 00 (2022年11月8日 | 8.Nov. 2022)

10' 00 (2024年11月8日 | 8.Nov. 2024)

3+2AP

2022-2024



百度云链接: <https://pan.baidu.com/s/1FtiTUVRziO4kqFD5WgdwjQ?pwd=1998> 提取码: 1998
https://pan.baidu.com/s/1_WKR6TTsaKb-SJawOKEmw?pwd=1998 提取码: 1998

作品介绍：

2022年11月8日，我用手指摆出模拟走路的样子在杭州地铁内由车头爬行至车尾，以“爬行”的方式前行，我的手指支撑地面共走了900步。2024年11月8日，我再次回到当时的地铁车厢，以正常站立行走的方式，复制粘贴了我在2022年11月8日的爬行，拨开人群，穿过车厢。

On November 8, 2022, I moved through a subway car in Hangzhou by "walking" with my fingers—crawling from the front to the back of the train. My fingers touched the ground with every step: 900 in total.

Exactly two years later, on November 8, 2024, I returned to the same subway car and retraced that original path. This time, I stood upright, walking through the carriage in a typical way—parting the crowd, moving forward—copying and pasting that earlier act of crawling into the present.

Li Duo 李多

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大地回声 / *Echo of the good earth*

单频影像 | Single-channel video

5’ 41”

热成像照片365张 | 365 thermal images

3+2AP

2021

百度云链接：链接: https://pan.baidu.com/s/1sc2zUwmZL_wcHGCxeKO7wA?pwd=1998 提取码: 1998

作品介绍：

自2020年开始，我经常感觉跟社会没关系，不知道外界发生了什么。2021年开始，我乘坐杭州四路公交车，去看和听这个城市，在公交站点，我会下车躺着睡一下，大概有一年时间。在这个过程中我从紧张焦虑和在乎外界怎么看我，变得自如，我接纳了周围人的目光，用躺下睡觉这个行为为自己解围了，聆听大地回响。身体下面是平整包容的大地，永不落空。我从马路上起来后，用热成像摄影仪来记录我躺在路上的痕迹。

——我曾来过 存在过 再失温 念念无住 过而不留

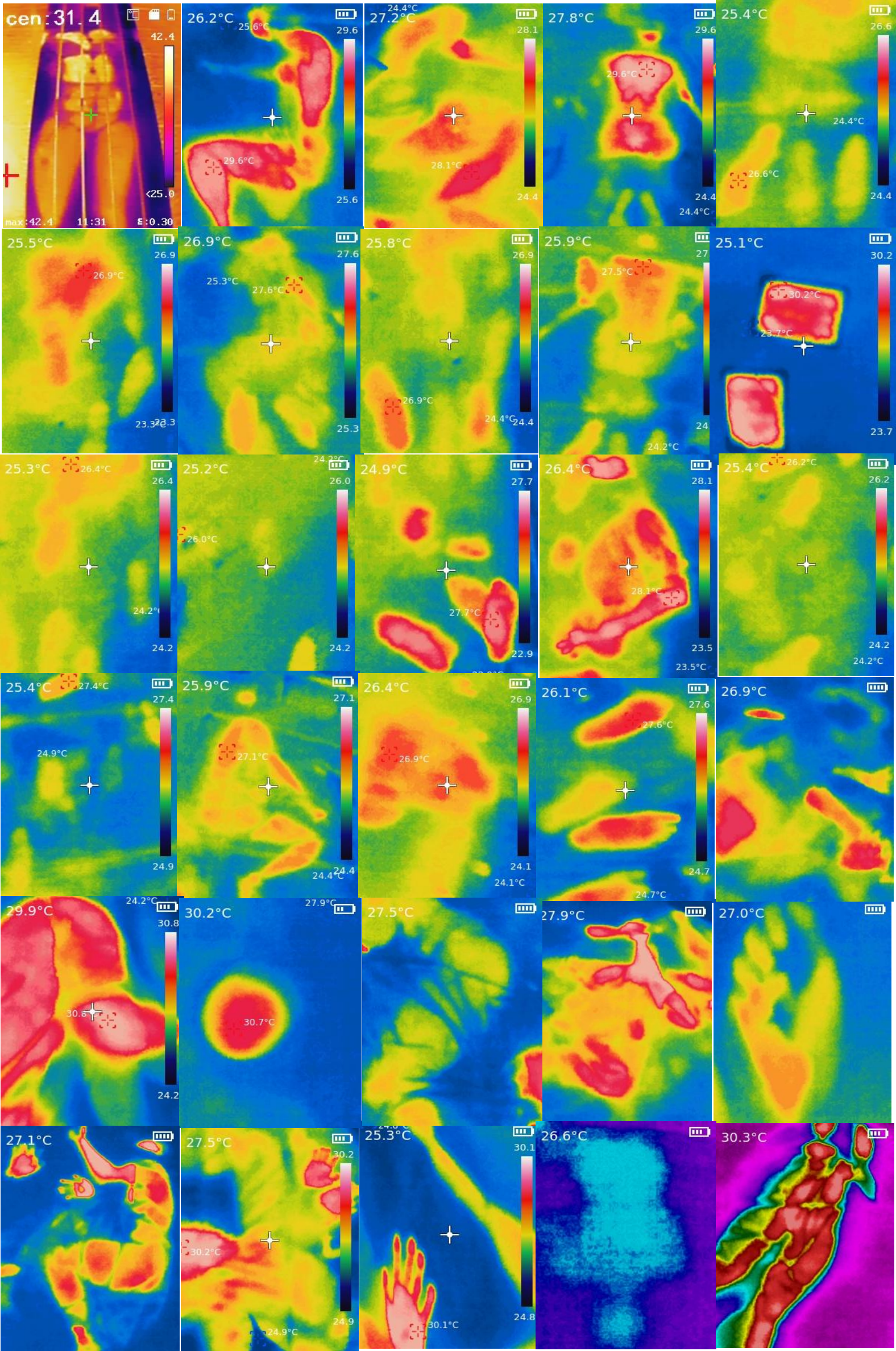
Since 2020, I often felt disconnected from society—as if I had no idea what was happening out there. In 2021, I started taking Route 4 buses across Hangzhou, just to see and hear the city. At certain bus stops, I would get off and lie down to nap. I did this for about a year.

Over time, the anxiety and self-consciousness I felt slowly faded. I stopped worrying about how others saw me. Lying down became a way to release myself. I began listening to the echo of the earth. Beneath me was a flat, steady ground that held everything without judgment.

Each time I got up from the pavement, I used a thermal camera to record the trace my body left behind.

— I was here. I existed. Then came the cooling, the unholding, the passing without staying.





部分热成像照片 | Selected Image



爱人之吻 / *Lover’ s Kiss*

树脂 烟头等 | Resin, cigarette butts, etc.

3 × 3 c m /枚，300颗/组 | 3 × 3 c m /each / 300 pieces (set)

3+2AP

2021

作品介绍：

我收集了百余例抽过的烟头（路面、旁人等）， 我将熄灭的烟头视为吻痕，它记录了很多故事，它也并非具体的人。我将这些抽过的烟头视如我小时候拿笔写日记记录心情事情一样。至今我还在持续的收集抽过的烟头，这个日记没有停止。
I collected over a hundred used cigarette butts—from the street, from strangers. To me, each burnt-out cigarette is like a kiss mark. It holds a story, even if it’ s not tied to any one person. I treat these cigarette butts the way I once kept a diary as a child, writing down my feelings and days with a pen. I’ m still collecting them. This diary hasn’ t ended.



Li Duo 李多

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击掌、鼓掌和部分掉落 / *High-Five, Applause, and Partial Falling*

单频影像 | Single-channel video

3' 10"

3+2AP

2022

百度云链接: <https://pan.baidu.com/s/1fqbZKv910FsZ8cHU2ldOjw?pwd=1998> 提取码: 1998

作品介绍:

通过与健康的树叶击掌、鼓掌，从而依法大批量的枯萎的发黄的树叶掉落。
By clapping and high-fiving with healthy green leaves, I triggered the falling of a large number of yellowing, withered ones.



Li Duo 李多

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命运共同体 / *Community of Fate*

图片、硅胶手、头发 | Photographs, silicone hand, human hair

3+2AP

2023



作品介绍：

我将自己的手先脱模成一个硅胶手，在现场，我讲现场观众的没有养分的头发剪掉。我将剪掉的这些分叉的头发植入到我脱模的硅胶手上，按照手掌事业线、感情钱和生命线进行植入。
——纹丝不动的是命运，人生海海，掌心辽阔却似窄小的河流，它们连接起来未可知的心愿和祝福。
I first cast my own hand into a silicone mold. During the exhibition, I cut split and lifeless strands of hair from the audience on site. These discarded hairs were then implanted into the silicone hand along the palm’ s fate lines—career, love, and life.
—What remains unmoved is fate itself. Life is vast, the palm wide yet narrow like a river. The lines connect unseen wishes and unspoken blessings.



Li Duo 李多

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*我可以**让3.57亿**比特的水同时穿过你 I Can Let 357 Million Bits of Water Flow
Through You All at Once*

空间声音装置、红外感应、PVC水管 | Spatial sound installation, infrared sensors,
PVC piping

尺寸可变 | Dimensions variable

1+2AP

2023





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让大家只差半步成诗 / A Half Step Away From Poetry

行为现场视频记录、纹身材料、二锅头、血渍衣服 | Performance video documentation, tattoo materials, erguotou, blood-stained clothing

时长：30分钟 / min

3+2AP

2022

Lǐ Duō 李多

百度云链接：链接: https://pan.baidu.com/s/1UhOZLZCcq5jB_b6gtKfb_A?pwd=1998
提取码: 1998

作品介绍：

从事艺术前我曾做过四年职业纹身师，但我的身上却没有一处纹身。场地有两把椅子和一个桌子，背后墙上我手写“都在酒里了”和“艺术家：”。

“都在酒里了”源于我的生长环境中国东北，大人们常年聚在一起喝酒，表达悲伤或豪情都能用到这句话。“艺术家：”是指接下来在现场上前观众都是完成创作的一部分，参与者自行填写姓名。随后入座安装纹身机后用桌面上的白酒为我自己纹身，内容是“让大家只差半步成诗”。在此过程中，观众随时可坐到我对面的座位上，停留、与我干杯，无人上前时候我都会持续纹身。结束后将外套穿起，血液会拓印在面料上，我离开，衣服留下。

常规纹身时是不能喝酒的，它会导致炎症、过敏、增生、痛感更强烈等状况。传统的纹身方式是蘸墨后将其刺进皮肤。而我将喝过的酒替代了墨将这一“创伤”过程直观呈现，血液会因酒精加速在我体内的流动，加速纹身创口的血液冒出。与我喝酒的每个人都参与进我的身体里共度今晚，成为此刻。

Before becoming an artist, I worked for four years as a professional tattooist—though I have no tattoos on my own body. The space includes two chairs and a table. On the wall behind me, I handwrite the phrases “It’ s all in the liquor” and “Artist:” .

“It’ s all in the liquor” comes from my upbringing in northeast China, where adults often gathered to drink—whether to express sorrow or bravado, this phrase was always close at hand. “Artist:” is a prompt for the audience; anyone who steps forward during the performance becomes part of the work and is invited to write their name beneath it. Once seated, I install the tattoo machine and begin tattooing myself using erguotou from the table instead of traditional ink. The phrase I tattoo is “A Half Step Away From Poetry.” During this process, audience members are welcome to sit across from me, to pause, to share a drink. If no one joins, I continue tattooing alone. When it’ s finished, I put my jacket back on—blood seeps through the fabric, leaving a print. I leave; the jacket remains.

Normally, drinking is prohibited during tattooing as it can lead to inflammation, allergic reactions, scarring, and heightened pain. Traditional tattooing uses ink inserted into the skin. In this piece, I replace ink with alcohol, exposing the act as a raw wound. The alcohol quickens my blood flow, causing the tattoo site to bleed more rapidly. Everyone who drinks with me becomes part of my body for the night—becoming this very moment.





84个太阳 / 84 Suns

11’ 41”

3+2AP

2022

百度云链接: <https://pan.baidu.com/s/1sZRv9AMwHQ1L5PB-wrAWpQ?pwd=1998>

提取码: 1998

作品介绍:

我在自己额头上贴上一面镜子，正午时间，眼睛直视太阳至生理极限，持续半小时，之后闭眼成像，数烙印在眼皮上太阳的数量，合上眼皮 黑暗宇宙里升起84个太阳。以此作为“摄影”方法。
At noon, I fixed a mirror to my forehead and stared directly at the sun until reaching my physical limit—about thirty minutes. Afterward, I closed my eyes and counted the number of sun impressions burned into my eyelids. In the darkness behind my eyes, 84 suns rose in a silent universe. This became my method of “photography.”





真作假时真亦假 / When the Fake Is Real, the Real Becomes Fake

行为记录影像，头发 | Performance documentation video, human hair

独版 | Unique edition

2021

作品介绍：

五年不理发，收集自然脱落的每根头发，做成三个阶段的假发，重新戴回头顶，假作真时真亦假。无为有处有还无。

I didn’ t cut my hair for five years and collected every strand that naturally fell. From this, I made three wigs—each representing a different stage—and wore them again, returning the lost to where it once belonged. When the fake becomes real, the real also becomes fake. What once was, becomes what is not; what is not, becomes presence again.



真的太浪漫啦！你可以永远相信杭州的洗手液

小厕薯 1737



公厕打卡 | 雨中清幽公厕小所 人均 0

小厕薯 789

小厕薯 / Xiaoceshu

摄影，照片156张 | Photography, 156 photos

尺寸可变 | Dimensions variable

2021

作品介绍：

我在社交平台小红书上运营一个账号，内容是在在公厕打卡拍照，作为“探厕博主”的身份创立社交平台形象，模仿探店博主探厕。分别从交通、物资、人均消费、如厕体验、卫生状况、推荐指数，几个板块进行测评、分享体验和感受。

I run a social media account on Xiaohongshu where I check in and take photos in public restrooms. As a self-styled “toilet explorer,” I model the persona after popular food or store reviewers. Each post evaluates the restroom in categories such as accessibility, supplies, average spending, user experience, cleanliness, and overall recommendation. The project playfully mimics lifestyle influencer culture, while turning an everyday act into a public narrative.

我绝对不能失去你 / Absolutely Cannot Lose You

交互感应（超声波）装置，骨灰、铁架、玻璃、轴流风机、LED灯牌 | Interactive sensor-based installation (ultrasound), ashes, iron frame, glass, axial fan, LED sign

40×40×160cm

3+2AP

2021

作品介绍：

装置由上中下三部分构成：上部四壁密封-中部轴流风机-底部为四壁开放的铁架。上面的玻璃罩内装有“骨灰”，人接近便会触发感应，随即洞中轴流风机转动，气流会在小概率情况下带着极少量的尘埃，钻进细小管道，散落地面上，它最终会走向何处？观众的鞋底、清洁工的扫把、冲刷进下水道、河流、混进泥土、落在瓢虫的翅膀上……骨灰的走向已然不在掌握与保护之中，随着人触发的次数，其中的骨灰也会越来越少直至没有。时间，始终在场，无常也不再是混乱，也是流动的秩序。同时我也将【骨灰盒】装置作为长期项目，我的亲人、宠物、自己的骨灰 同样执行。

The installation consists of three parts: a sealed upper glass chamber, a central axial fan, and an open iron frame at the bottom. Inside the top glass case are human ashes. When a viewer approaches, a motion sensor triggers the fan to spin. Occasionally, a tiny amount of ash is lifted by the airflow, passes through a narrow tube, and falls to the floor. Where the ashes end up is unknowable—on a shoe sole, swept up by a janitor’s broom, rinsed into a drain, carried to a river, buried in the soil, or caught on a ladybug’s wing. The ashes are no longer under protection or control. As more viewers approach, the ashes gradually diminish—until eventually, none remain. Time is always present. Impermanence, once chaotic, becomes a kind of flow, a moving order. This “urn” installation is also a long-term project. I intend to treat the ashes of my relatives, pets, and even myself the same way.





答案 / *The Answer*

摄影：4张照片 | Photography: 4 images

3+2AP

2021

作品介绍：

我将丝线缠满身体后，在一天的时间里，在我日常生活和行动里带着这些丝线。因为丝线在我频繁活动中，将我越加缚紧，直至无法再动。
I wrapped my body tightly with thread, then spent a day going about my daily life while carrying it. As I moved, the thread gradually tightened, binding me more and more—until I could no longer move at all.





慢性病 / *Chronic Disease*

布面油画 | Oil on canvas

180 × 180cm

2024



群栖 / *Gregarious*

布面油画 | Oil on canvas

180 × 180cm

2024



慢性病系列3 沉默的幻觉 / *Chronic Disease Series 3*

The ilusion of silence

布面油画|Oil on Canvas

110 × 170cm (上)

180 × 170cm (下)

2025



漂浮物 No. 1 / *Floating Objects No. 1*

布面油画 | Oil on canvas

40 × 40cm

2024



漂浮物 No. 2 / *Floating Objects No. 2*

布面油画 | Oil on canvas

40 × 30cm

2024



社火 / *Rura Folk Performance*

木板油画 | Wood on canvas

40 × 30cm

2024



是谁 / Who?

布面油画 | Oil on canvas

60 × 30cm

2024



最美员工 / The Most Beautiful Employee

布面油画 | Oil on canvas

50 × 40cm

2024



宝宝们别哭 / Babies, don't cry

布面油画 | Oil on canvas

40 × 50cm

2023



云爸爸 / Father Yun

布面油画 | Oil on canvas

180 × 145cm

2023



绿色风景 / Green Scenery

布面油画 | Oil on canvas

170 × 150cm

2023

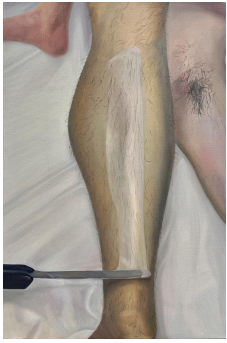


无题 / Untitled

布面油画 | Oil on canvas

120 × 170cm

2023



脱毛 / Hair removal

布面油画 | Oil on canvas

60 × 40cm

2023

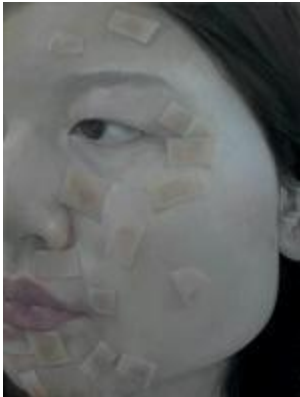


去骨 / Removing the Bone

布面油画 | Oil on canvas

80 × 60 cm

2023



痘痘贴 / Acne patch

布面油画 | Oil on canvas

80 × 60cm

2023



无题 / Untitled

布面油画 | Oil on canvas

70 × 70cm

2024



无题 / Untitled

布面油画 | Oil on canvas

70 × 150 cm

2024



无题 / Untitled

布面油画 | Oil on canvas

50 × 30 cm

2021



红1 / Red No.1

布面油画 | Oil on canvas 100 × 60cm

2022



红2 / Red No.2

布面油画 | Oil on canvas

150 × 160cm

2022



红3 / Red No.3

布面油画 | Oil on canvas

50 × 50cm

2022



红4 / Red No.4

布面油画 | Oil on canvas

100 × 80cm

2022

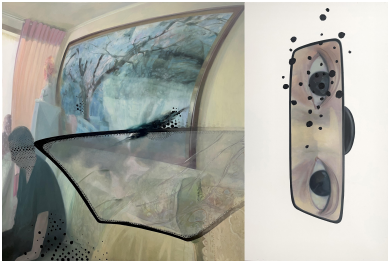


红5 / Red No.5

布面油画 | Oil on canvas

30 × 50cm

2022



慢性病系列2 / Chronic Disease Series 2

布面油画 | Oil on canvas

160×150cm（左）

160×90cm（右）

2025



粉红发胶 / Pink Hair Gel

布面油画 | Oil on canvas

70×70cm

2025



丝绒kitty / Velvet Kitty

布面油画 | Oil on canvas

70×70cm

2025

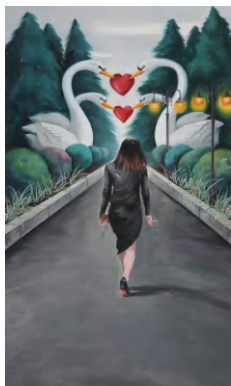


投喂 / Feed

纸本水墨 | Ink on paper

174×124cm

2024



鬼打墙 / Enter Nowhere

纸本水墨 | Ink on paper

162.5×97cm

2025

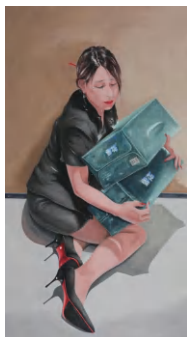


6号房间 / Room 6

纸本水墨 | Ink on paper

129.5×97cm

2025



老雪和小雪 / Snowbeer and Woman

纸本水墨 | Ink on paper

176×97cm

2024



大白腿 / Gig White Legs

纸本水墨 | Ink on paper

129×97cm

2025



采蘑菇的小姑娘 / Mushroom Girl

纸本水墨 | Ink on paper

140×97cm

2025



攀缘 / Climb

纸本水墨 | Ink on paper

141.3×97cm

2025

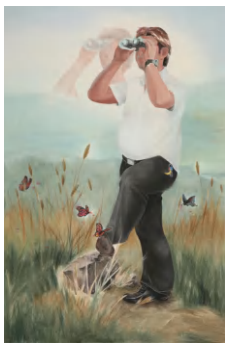


五五体育场 / 55 Stadium

纸本水墨 | Ink on paper

69×93cm

2025



广阔天地，大有作为 / The Sky is the Limit

纸本水墨 | Ink on paper

148×97cm

2024



桃花源记3 / Peach Blossom Spring 3

纸本水墨 | Ink on paper

145×97cm

2023



桃花源记2 / Peach Blossom Spring 2

纸本水墨 | Ink on paper

130×97cm

2023



桃花源记 / Peach Blossom Spring

纸本水墨 | Ink on paper

93×69cm

2023



射击 / Shoot

纸本水墨 | Ink on paper

97 × 172cm

2024

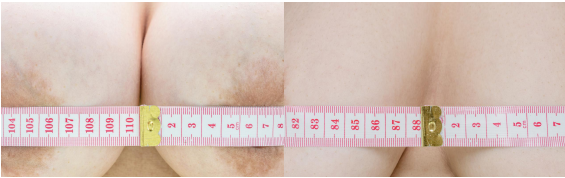


冲锋 / Charge

纸本水墨 | Ink on paper

162 × 97cm

2025



分手宣言 / Breakup Declaration

摄影，40张/组 | Photography, 40 images/set

尺寸可变 | Dimensions variable

3+2AP

2025



恰似那台机器脉冲的颤跳 / Like the Machine' s Pulse Tremor

双屏影像 | Two-channel video

7' 00

3+2AP

2023



复制&粘贴 / Reenactment

双屏影像 Two-channel video

15' 00 (2022年11月8日 | 8.Nov. 2022)

10' 00 (2024年11月8日 | 8.Nov. 2024)

3+2AP

2022-2024



大地回声 / Echo of the good earth

单频影像 | Single-channel video

5' 41

热成像照片365张 | 365 thermal images

3+2AP

2021



爱人之吻 / Lover' s Kiss

树脂 烟头等 | Resin, cigarette butts, etc.

3 × 3 c m /枚, 300颗/组 | 3 × 3 c m /each / 300 pieces (set)

3+2AP

2021



击掌、鼓掌和部分掉落 / High-Five, Applause, and Partial Falling

单频影像 | Single-channel video

3分10秒 | 3 min 10 sec

2022



命运共同体 / *Community of Fate*

图片、硅胶手、头发 | Photographs, silicone hand, human hair
3+2AP
2023



我可以3.57亿比特的水同时穿过你 / *I Can Let 357 Million Bits of Water Flow Through You All at Once*

空间声音装置、红外感应、PVC水管 | Spatial sound installation, infrared sensors, PVC piping
尺寸可变 | Dimensions variable
1+2AP
2023



让大家只差半步成诗 / *A Half Step Away From Poetry*

行为现场视频记录、纹身材料、二锅头、血渍衣服 | Performance video documentation, tattoo materials, erguotou, blood-stained clothing
时长：30分钟 / min
3+2AP
2022



84个太阳 / *84 Suns*

时长：11分41秒 | 11min 41 sec
3+2AP
2022



真作假时真亦假 / *When the Fake Is Real, the Real Becomes Fake*

行为记录影像，头发 | Performance documentation video, human hair
独版 | Unique edition
2021



小厕薯 / *Xiaoceshu*

摄影，照片156张 | Photography, 156 photos
尺寸可变 | Dimensions variable
2021



我绝对不能失去你 / Absolutely Cannot Lose You

交互感应（超声波）装置，骨灰、铁架、玻璃、轴流风机、
LED灯牌 | Interactive sensor-based installation (ultrasound),
ashes, iron frame, glass, axial fan, LED sign

40×40×160cm

3+2AP

2021



答案 / The Answer

摄影：4张照片 | Photography: 4 images

3+2AP

2021

正在展出 | Exhibition On View

北京 | BEIJING



群展：第六颗子弹 | Group
Exhibition: D r u g
7.12-9.06.2025

石家庄 | SHI JIAZHUANG

Oil-clouded Eyes

眼睛里装满了油

旦儿
Dan Er

2025.5.18 — 7.20

旦儿：眼睛里装满了油 | Dan
Er: Oil-Clouded Eyes
5.18-7.20.2025

拾萬空间 | 北京

Hunsand Space | Beijing

北京市朝阳区798艺术区798西街02号

D-02, 798 West Street, 798 Art District, Chaoyang District, Beijing

拾萬当代艺术中心 | 石家庄

Hunsand Contemporary Center | Shijiazhuang

河北省石家庄市区井陉县北障城村 天主堂

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

拾萬空间 | 杭州

Hunsand Space | Hangzhou

杭州市西湖区转塘街道长埭村孵鸡湾公交站 拾萬空间

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