

## 第六颗子弹

艺术家： 孙睿、李多、吕凡禾

开幕时间： 2025 年 7 月 12 日周四下午 4 点

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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”。

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……

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同时在 7 月 12 日下午 4 点展览开幕之时，李多将带来其行为作品《让大家只差半步成诗》，希望大家来看本次展览，并同李多共饮一杯，共同完成半步诗歌。

### **让大家只差半步成诗**

行为现场视频记录、纹身材料、二锅头、血渍衣服

时长：30 分钟

2022

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。

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**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。

**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。

**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。

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拾萬空间（北京）于 2014 年成立于北京草场地艺术区，2018 年迁至北京 798 艺术区，并于 2021 年年底开设石家庄分馆拾萬当代艺术中心，于 2023 年在杭州龙坞开设分馆。拾萬空间（北京）作为专业画廊，对常规意义的方盒子展览保持警惕，意欲从当代艺术语言中的语法和语意结构出发并将之延展到更广泛的领域；希望通过持续的展览和项目，激发出当下文化中被忽视的部分，将当代艺术思想的价值生发到你我的身边。拾萬当代艺术中心（石家庄）为艺术综合体，除继续推出专业的艺术展览外，还将提供公教、讲座、艺术工作坊、艺术商品以及餐饮等活动和服务，并依托地缘差异，将艺术、声音融入地理、人文的维度，由而体验与追寻传统与现代、本土与国际、在地与全域、个人与历史以及精神与实体之间的差别与关联，让当代艺术思想进入更多人的生活。

## Drug

**Artist:** Sun Rui, Li Duo, Lv Fanhe  
**Opening:** 4 PM Saturday **12th July, 2025**  
**Address:** Hunsand Space | D-02, 798 West Street, 798 Art District, Chaoyang District, Beijing  
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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.

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At 4 PM on July 12, during the opening of the exhibition, Li Duo will present her performance piece *A Half Step Away From Poetry*. We warmly invite everyone to attend the show and share a drink with the artist—to complete this "half step" into poetry together.

### *A Half Step Away From Poetry*

Performance video documentation, tattoo materials, erguotou, blood-stained clothing

Duration: 30 minutes

2022

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.

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**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.

**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.

**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.

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Hunsand Space (Beijing) was established in Caochangdi Art District in 2014, relocated to the 798 Art Zone in 2018. At the end of 2021, Hunsand Center for Contemporary Art (Shijiazhuang) was opened in Shijiazhuang. In 2023, Hunsand Space (Hangzhou) was founded in Long Wu, Hangzhou. As a professional gallery, Hunsand Space (Beijing) keeps vigilance in presenting art exhibitions with conventional way in white cubes, aiming to take the semantics and syntax from the language of contemporary art as a point of departure and expand them into a broader field. Through its vigorous programs of exhibitions and projects, Hunsand Space (Beijing) hopes to stimulate the neglected aspects in contemporary culture and brings the values of contemporary art into our lives. In addition to exhibiting contemporary art exhibitions, Hunsand Center for Contemporary Art (Shijiazhuang) as an art complex is dedicated to presenting public programs, lectures, art workshops, art merchandise, catering and many other activities and services. Relying on geographical differences, the Center's mission is to integrate artistic and audible practices into geographical and humanistic dimensions, by which to experience and pursue the differences and connections between being traditional and modern, local and international, on-site and territorial, personal and historical, spiritual and physical, bringing the ideas of contemporary art into more people's lives.