

## 1 张东辉 | ZHANG DONGHUI

无题 | *Untitled*

纸质喷绘 | Spray painting on paper

21×24cm

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。很多朋友都有类似的情绪共鸣，但表达的途径通常只发生在同温层，而且常被遭到封堵。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。

It's been three years, and I've become numb" is how my attitude towards travel restrictions evolved from initial resistance and non-compliance during the early days of the pandemic to later changes in my mindset due to gradual conditioning. Many of my friends have experienced similar emotions, but our expression usually remains confined to our close circles and is often met with resistance. Using bold red lettering, I took a guerrilla approach to spray each word of this sentence separately on eight scattered nucleic acid testing booths throughout Wangjing.

## 2 张东辉 | ZHANG DONGHUI

走草 | *Faff on Grass*

仿绢喷绘、土壤、种子、木板、摁钉、野草 | Imitation silk spray painting, soil, seeds, wooden boards, drawing pin, weeds

尺寸可变

2023

疫情期间，我与朋友们离开市区出游的频率开始增多，前往京郊或外省爬山、徒步。每一次的出行，我会把那些偶然进到鞋里，和挽起的裤脚里的种子、土壤、植物等收集起来，装进密封袋存档，再在卫星地图上画出每次出行的徒步路线，最后把这三年来收集的自然物，栽入一个花盆中。

During the pandemic, my friends and I started to venture out of the city more often, heading to the outskirts of Beijing or other provinces for mountain climbing and hiking. Each time we went out, I would collect seeds, soil, and plants that accidentally made their way into my shoes and rolled up pant legs, storing them in sealed bags as mementos. I would then mark the hiking routes of each trip on a satellite map and, finally, plant the natural items I had collected over these three years in a flowerpot.

## 3 张东辉 | ZHANG DONGHUI

为光延续一分钟 | *To Extend the Light by One Minute*

视频 | Video

1'57"

2023

在清晨，天还没亮透的时候，我站在路灯下，等到城市的道路交通系统关掉路灯的瞬间，我点燃了打火机。手中的火光接替了路政的照明设施，为黑暗中的城市延续了一分钟的光亮。

In the early morning, before the day had fully dawned, I stood beneath a streetlamp, waiting for the moment when the city's traffic system would turn off the streetlights. At that instant, I ignited a lighter. The flame in my hand replaced the illumination of the municipal lighting, extending a minute of light into the darkness of the city.

#### 4 张东辉 | ZHANG DONGHUI

吴京合影站 | *Wu Jing Group Photo Station*

纸质喷绘、玻璃钢、油漆、铁方管、反光胶带 | Paper printin, fiberglass, paint, steel square pipe, reflective tape

259cm 高

2023

一般在道路施工或山路急转弯处，路政系统会提前放置一个玻璃钢假警察雕塑，以提示司机注意安全。我在陕西靖边县的山路自驾时，发现这一现象非常普遍，它们共同构成了这条山路上的人造风景。假警察的形象善良、温润，和儿童摇摇乐给人的观感相同，没有真警察那种暴力机关的强硬感，我想收藏一尊。于是我挑选了一尊，在现场将其分割成数块碎片，带回北京后将他们复原了起来。我又照着它的样子做了一个新的雕塑，把头改成了出演过很多警察和军人形象的演员-吴京的脸，再回到靖边县把吴京假警察装回了原位。打开百度地图搜索“吴京合影站”便可以导航前往合影打卡。

Usually, in road construction areas or sharp turns on mountain roads, the traffic management system places fiberglass sculptures of fake police officers in advance to alert drivers to be cautious. While I was driving along mountain roads in Jingbian County, Shaanxi, I noticed that this phenomenon was quite common. Together, these sculptures create an artificial landscape along this mountain road. The images of these fake police officers appear kind and gentle, similar to the impression one might get from a child's rocking toy. They lack the sternness associated with real police officers and the sense of authority. I decided to collect one of these sculptures, so I selected one, disassembled it into several pieces on-site, and brought them back to Beijing for reassembly. I then created a new sculpture in the likeness of the original, but with the face of actor Wu Jing, known for playing various police and military roles. I returned to Jingbian County and put the fake police officer with Wu Jing's face back in its original place. You can open Baidu Maps and search for 'Wu Jing Group Photo Station' for directions to this photo opportunity.

#### 5 张东辉 | ZHANG DONGHUI

一堵灰墙 | *An Ash Wall*

一堵白墙，作品《流星》中烧掉的 2020-2021 年纸质朋友圈灰烬 | A white wall, the ashes of the paper-based social media posts from 2020-2021 burned in the artwork 'Meteor'

尺寸可变

2023

在 2020-2021 这一整年中，我把自己和微信好友们每天所发的朋友圈内容截图后，以手机屏幕 7.5cm 的宽度为准，打印并拼接了起来，总共两千多米，我把他卷成了一个大纸卷。我以在朋友圈直播的方式，用了 10 天的时间把这一年的纸质朋友圈从头到尾又看了一遍，边看边烧，阅后即焚。我以这一年的朋友圈灰烬为涂料，用手蘸着它们，涂抹到了一堵白墙之上，把一堵白墙变成了一堵灰墙。

Throughout the entire year of 2020-2021, I captured screenshots of the moments shared by myself and my WeChat friends on our Moments section. Using the width of a mobile phone screen, approximately 7.5 cm as my reference, I printed and assembled these screenshots into a continuous scroll, totaling over 2,000 meters in length. I rolled this scroll into a large paper roll. I revisited this year's printed Moments by live streaming them over WeChat Moments for ten days. As I watched, I simultaneously burned them, embracing the concept of ephemeral content. I then used the ashes of this year's Moments as paint. I dipped my hand into these ashes and applied them onto a white wall, transforming it into a grey wall.

#### 6 张东辉 | ZHANG DONGHUI

签名 | *Sign*

视频 | *Video*

12'08"

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2023

吐口水是一种下流的和带有侮辱性的动作，在这套动作里，唾沫本身就是一颗具有攻击性的子弹。我把自己的名字当作弹药，以一种书写的方式，用一口一口的唾液在地上签下了自己的名字。

Spitting is a vulgar and derogatory action where saliva itself acts like an offensive bullet. In this set of actions, I used my own name as ammunition, and, in a written form, I signed my name on the ground using my saliva.

## 7 张东辉 | ZHANG DONGHUI

*用力生活 | Live Hard*

视频 5'39"、千斤顶、木方 | Video 5'39", hydraulic jack, wooden blocks

尺寸可变

2023

用千斤顶顶起一根木条，使之与地面之间形成一个倾斜的角度，再以木条为水平基准线播放投影。由千斤顶的发力所致，造成了一连串虚实相映的不稳定因素。但播放的内容是角度几经倾斜后，一根倾斜的蜡烛发出的火光，仍然稳定的垂直向上，安静的燃烧。无始无终。

Using a hydraulic jack to lift a wooden beam, creating an inclined angle with the ground, and then projecting content using the wooden beam as the horizontal reference. The exertion of force by the hydraulic jack results in a series of unstable factors, where the virtual and the real interplay. However, the content being projected is the flame of a tilted candle. Even after multiple changes in the angle, the flame remains stable, burning silently, undisturbed, with no beginning and no end.

## 8 张东辉 | ZHANG DONGHUI

*用力垂直火光 | Vigorously Straight Up the Firelight Vertically*

视频 4'32"、千斤顶、木方 | Video 4'32", hydraulic jack, wooden blocks

尺寸可变

2023

用千斤顶顶起一根木条，使之与地面之间形成一个倾斜的角度，再以木条为水平基准线播放投影。由千斤顶的发力所致，造成了一连串虚实相映的不稳定因素。但播放的内容是角度几经倾斜后，打火机的火光仍然稳定的垂直向上，由于打火机的持续燃烧，导致打火机无法承受其内部不断增大的压力，最终自爆。

Lifting a wooden beam with a hydraulic jack, creating an inclined angle between it and the ground, and then projecting content using the wooden beam as the horizontal reference. The force exerted by the hydraulic jack leads to a series of unstable factors where the virtual and the real interact. However, the content being projected is the flame of a lighter. Even after multiple changes in the angle, the flame remains stably burning vertically upward. Due to the continuous burning of the lighter, it cannot withstand the increasing internal pressure and eventually explodes.

## 9 张东辉 | ZHANG DONGHUI

*走云 | Go to the Clouds*

视频 | Video

28"

2023

我一直想捕捉到一片云在地上留下的投影，以此证明我抓住了这片云本身，但云的移动速度太快，而且身体进入阴影后就无法辨别出明暗交界线的位置了，尝试多次都以失败告终。后来在卫星地图上卧游时，我发现京郊与河北接壤处有一片云和它的投影，我查了一下这是卫星相机在半年前拍摄到后，更新在地图上的。如今这云的存在早以转化为其他形态了，那我不如就在那

一瞬间的存在来一次考古吧。我来到此处，沿着卫星图里的阴影边缘，绕着这个遗址走了一圈，并记录下了徒步轨迹。在行走过程中，我穿过了松树林、柳树林、坟地、河沟、耕地、铁栅栏……

I had always wanted to capture the projection of a cloud on the ground, as proof that I had grasped the cloud itself. However, the clouds moved too fast, and once my body entered the shadow, I couldn't distinguish the boundary between light and dark. Many attempts ended in failure. Later, while exploring on a satellite map, I discovered a cloud and its projection at the border of Beijing and Hebei, which was updated on the map half a year ago. The existence of this cloud has already transformed into other forms. So, I decided to do some 'archaeology' on the moment it was captured. I came to this location, followed the shadow's edge as seen on the satellite map, and walked around the site, recording my hiking route. During the journey, I passed through pine forests, willow groves, cemeteries, streams, farmlands, iron fences...

## 10 张东辉 | ZHANG DONGHUI

绝缘体 | Insulator

视频 | Video

25'35"

2023

由于核酸亭事件，我进了看守所。里面的生活隔绝了所有的社会和情感关系，如同进入了一个坟墓般的平行时空，在这个时空里，唯一可以与外界亲人取得联系的渠道是律师会见，律师就成了我与亲人之间沟通带话的唯一媒介。我通过嘴巴张开时唾液产生的气泡，来反射电脑屏幕上的文字，嘴巴的每一次开合，气泡表面就会被反射一个字，使口腔和气泡转化为一个临时屏幕，屏幕播放的内容就是每次律师会见时，律师给我带来的外面亲人对我说的话。

Due to the nucleic acid booth incident, I ended up in custody. Life inside isolated me from all social and emotional connections, like entering a parallel dimension resembling a tomb. In this space, the only channel to communicate with loved ones in the outside world was through lawyer visits. Lawyers became the sole mediators between me and my family. I used the bubbles produced by saliva when opening my mouth to reflect the text on the computer screen. Each time my mouth opened and closed, a word was reflected on the bubble's surface, transforming my oral cavity and the bubbles into a temporary screen. The content displayed on this screen was the messages from my family brought by the lawyer during each visit.

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