

# 张怡雯

## Zhang Yiwen/Even Zhang

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Instagram: @evenzhang\_art  
小红书 RedNote: 张 even



张怡雯，1997 年生于湖北，成长于北京。获取格拉斯哥大学新闻系硕士、皇家艺术学院摄影系硕士学位。以实验影像、图像装置、文字为主要创作媒介，关注女性经验、生态、权力关系及现代社会下的个体状态。近期创作围绕“食”行为线索下的中国畜牧与生态、动物隐喻、杂食文化与民间神话。摄影作品入围英国 PhotoFrome 奖；影像获 2023 Global Talent Art Prize 特别奖，获 1839 摄影奖提名，入围北京国际短片周、HiShorts! 短片节等。除艺术创作外，于 2025 年创立“小号地段”独立空间 / 鸡尾酒吧，发起“小号地缘计划”系列策展项目。2025 年 9 月个人展览“齕 (zhì) 齿录”在三影堂摄影艺术中心展出。

Zhang Yiwen (b. 1997, Hubei) , also known as Even Zhang, grew up in Beijing. She holds an MA in Journalism from the University of Glasgow and an MA in Photography from the Royal College of Art. Working primarily with experimental video, image-based installation, and text, her practice focuses on female experience, ecology, power structures, and the condition of the individual in modern society. Her recent work explores themes of Chinese animal husbandry and ecology, animal metaphors, omnivorous culture, and folk mythology, tracing connections through the act of “eating.” Her photography has been shortlisted for the PhotoFrome Award in the UK; her moving image works received a Special Award in the 2023 Global Talent Art Prize and were nominated for the 1839 Photography Award. They have also been screened at festivals including Beijing International Short Film Festival and HiShorts! Film Festival. Beyond her artistic practice, in 2025 she founded the independent space/cocktail bar Trumpetopia and initiated the curatorial project “Trumpetopia Geographies Project”. Her solo exhibition Record of Swine was presented at the Three Shadows Photography Art Centre in September 2025.



# 张怡雯个人展览：彘 (zhì) 齿录

北京三影堂摄影艺术中心

2025/9/13-10/3

策展人：孟垚

Even Zhang: *Record of Swine*  
Three Shadows Photography Art Centre, Beijing  
13 September – 3 October 2025  
Curated by Yeo Meng





# 艺术家自述

“𦵏（zhì）齿录”是一场关于“食肉”的叙事，它不只关乎吃，更关乎一张伦理、信仰与权力交织的网。以“吃猪肉”的动作为线索，我从影像、文本与装置的缝隙中，半虚构、半纪录地望出去：儒释道中的杀生因果，资本浪潮下的畜牧现实……

我并非吃货，吃什么对我来说没那么重要。辣椒炒猪肉，是我最喜欢的一道菜。但在生态女性观视角下，“食肉”被拆解了。咀嚼成为一种拉扯：身体本能的涌动，与对所食之物主体性的意识崩塌。畜牧业巨头“拜猪文”的同时出现更是在文本上冲击我，我仿佛在猪肉大国里溺水了，这既窒息，却又充实。

回到外婆外公所在的湖北山村，吃一盘充满锅汽的辣椒炒猪肉，爬上山顶的民间道观。我忍不住用手拍打成群的苍蝇，外婆却拦住我：“不要去主动打死任何一只苍蝇，除非它们飞上粘蝇纸，那就是命”。我们谈起“命”，讲起村中屠夫的故事……那天凌晨三点，我做了个奇怪的梦。

醒来，鼻息通透，梦和现实无意识地拉开了我和咀嚼之物的距离。终于，我可以呼吸顺畅地，在此构建一间充满好奇、观察、再现、反思的剧场。

# Artist Statement

"Record of Swine" explores "meat-eating" as both a physical act and a web of ethics, belief, and power. Through the lens of consuming pork, this semi-fictional, semi-documentary project traces the karmic views of killing in Eastern philosophy and the realities of industrial husbandry.

I am no foodie. Stir-fried pork with chili is my comfort dish. Yet through an eco-feminist lens, eating becomes a tense act—between instinct and the awareness of a life taken. The corporation's "Ode to the Pig" left me speechless; in this pork-consuming nation, I felt both drowning and strangely fed.

Back in my grandparents' village in Hubei, I ate that same dish, climbed to the Taoist temple, and aimed at a fly—until Grandma warned: "Don't kill it unless it lands on the trap. That's fate." We talked of fate, the butcher, and life. That night, I dreamed.

I woke distant from what I chew. Cleared, I began building a space—for watching, retelling, and reflection.

# 策展人前言

通过将大量出现在广告、菜单、包装与网络图像中的身体描述与屠宰语汇并置，生态女性主义学者卡罗尔·J·亚当斯（Carol J. Adams）在《肉之色》（The Pornography of Meat）中曾提出概念“缺席的指称”（absent referent）。在她看来，碎片化呈现“腿、胸、排”等称谓与图像，使“可食 / 可用的身体”成为一类共同范式，再现了从屠宰到暴力的同构链条：先物化，再分割，最终消费。在此一过程中，肉食把“个体动物之死”从成品中抹去；类似地，性化图像把（女）人的主体性从画面中抹去。双重“缺席”让暴力难以被看见，也让消费更顺滑。

在卡罗尔的分析中，对肉食包含的“缺席”之关注令人印象深刻，而这亦是张怡雯创作中令人注目之处。在展览核心放映区，影像《凌晨三点，李福生对我说：小猪，我爱你》充斥着艺术家对在梦中相遇的山村屠户李福生的梦魇般追忆。而散落在展厅中的装置则以一种介乎照片、档案、肉类制品、生鲜分割案板的方式，与半虚构纪实影像中的镜头产生呼应，亦对影像中的“杀生”完成了一次消解或复义式的（holophrastic）生产。

在影像与装置的对话中，关乎猪肉生产与消费行为所承载的伦理问题得以显化。影像中，传统因果观下杀生与食肉的张力、基层屠宰工作者的情感与劳动经验，都在“见不得屠刀”的肉食消费者被卷入屠户视角后，打破了其原有的社会视域。换句话说，艺术家原本在日常中对猪可食身体的消费，被李福生的“托梦”扭转为对活猪屠宰过程的逆向回溯。于猪而言，被碎片化、商品化的肉身，在这次回溯中被反向拼合——伴随“指称”不再缺席，肉食生产中的人-动物暴力、屠宰者的内心困境，艺术家对动物生死的全新体认显形为装置中那些介于触须、伤疤或内脏的的熔炉、残血、文档。

在影像结尾，张怡雯以一种幽默的方式提及“猪尽其用”（她在行为作品《拜 X 文》中也采用了类似隐喻）并表示对李福生托梦的抗拒，这尤其值得观众深思：当肉食中隐含的“缺席的指称”与暴力得以显形，我们是否已经做好准备与之共处？若食物不仅是物质存在，更成为一类社会定义自我与他者的象征系统，猪与人在资本系统中的边界是否依旧如看起来这般坚固，这场生命的残酷戏剧是否仅是一个可被拒绝的“浮生托梦”？

# Curator's Foreword

By juxtaposing the abundance of bodily descriptors that circulate in advertisements, menus, packaging, and online imagery with the vocabulary of slaughter, ecofeminist scholar Carol J. Adams proposes the concept of the “absent referent” in *The Pornography of Meat*. In her view, the fragmentary presentation of labels and images—“legs,” “breasts,” “ribs,” and the like—turns the “edible/usable body” into a shared paradigm, reproducing a structural chain that links slaughter to violence: first objectify, then partition, and finally consume. In this process, meat eating erases the death of the individual animal from the finished product; similarly, sexualized images erase female subject from the frame. This double “absence” renders violence harder to see and consumption all the smoother.

Adams’s attention to the “absence” embedded in meat eating resonates strikingly with Zhang Yiwen’s practice. In the exhibition’s central screening area, the video *At Three in the Morning, Li Fusheng Said to Me: Piglet, I Love You* is saturated with the artist’s nightmarish recollection of a rural butcher, Li Fusheng, encountered in a dream. Installations dispersed throughout the gallery—hovering between photograph, archive, meat product, and raw cutting board—echo the camera’s gaze in this semi-fictional documentary, and in turn perform a dismantling or a holophrastic re-production of the “killing” depicted on screen.

The dialogue between video and installation brings into relief the ethical stakes carried by the production and consumption of pork. Within the video, the tension between killing and meat eating under a traditional view of cause and effect, as well as the emotions and labor experience of rank-and-file slaughterers, overturn the social horizon of meat consumers who would rather the knife remain out of sight. Put differently, what had been the artist’s everyday consumption of the pig’s edible body is reversed, through Li Fusheng’s “dream visitation,” into a retroactive retracing of the live animal’s slaughter. For the pig, a body fragmented and commodified is reassembled through this retracing—as the referent is no longer absent, the human–animal violence of meat production, the butcher’s inner quandaries, and the artist’s renewed apprehension of animal life and death are made manifest in installations that read like tentacle, scar, or viscera—crucibles, residual blood, and documents.

At the end of the video, with wry humor, Zhang invokes “using every part of the pig” (a metaphor she also employs in the work *The Ode to X*) and voices her resistance to Li Fusheng’s dream visitation. This invites further reflection: once the “absent referent” and the violence embedded in meat eating are made visible, are we prepared to live with them? If food is not merely material sustenance but a symbolic system through which society defines self and other, are the boundaries between pig and human within the capitalist system truly as firm as they appear? Is this cruel theater of life merely a “dream visitation” one can choose to refuse?

Text by Yeo Meng

# 豕齿录 (zhì)

艺术家: 张怡雯  
Artist: Even Zhang

通过将广告、菜单与包装中的“腿、胸、排”等词汇与图像并置，生态女性主义学者卡罗尔·J·亚当斯 (Carol J. Adams) 在《肉之色》(The Pornography of Meat) 中提出“缺席的指称”：肉食将个体之死抹去，性化图像亦抹去主体，从物化、分割到消费，暴力被隐藏。

在卡罗尔的分析中，对肉食包含的“缺席”之关注令人印象深刻，而这亦是张怡雯创作中令人注目之处。张怡雯在影像《凌晨三点，李福生对我说：‘小猪，我爱你’》及相关装置中，反向追溯屠宰过程：散落的“档案—家板—肉品”与半虚构纪实影像互文，使被碎片化的猪身在观看中被重新拼合，屠户的情感与困境、食者的视域与因果伦理得以显形。片尾，她以“猪尽其用”的幽默与对“托梦”的抗拒，逼问我们：当被遗忘的指称与暴力浮出水面，我们是否已经做好准备与之共处？若食物不仅是物质存在，更成为一类社会定义自我与他者的象征系统，猪与人在资本主义系统中的边界是否依旧看起来这般坚固？

By juxtaposing the lexicon and imagery of “leg,” “breast,” and “loin” that circulate in advertising, menus, packaging, and digital media, ecofeminist scholar Carol J. Adams advances the concept of the “absent referent” in *The Pornography of Meat*: carnivory erases the death of the individual animal just as sexualized imagery erases the subject, rendering violence invisible along a continuum from objectification and partition to consumption.

This attention to absence is likewise salient in Zhang Yiwén’s practice. In the video *At 3 a.m., Li Fusheng Said to Me: ‘Piglet, I Love You’* and its companion installations, Zhang retroactively traces the procedures of slaughter. Dispersed constellations of “archives—butcher’s blocks—meat products” enter into intertextual dialogue with the quasi-documentary footage, such that the fragmented porcine body is reassembled in and through spectatorship; the butcher’s affect and moral predicament, as well as the eater’s visual horizon and causal-ethical tensions, are made legible. In the closing sequence, Zhang’s dark humor—invoking the maxim of “using the pig to its fullest”—and her resistance to the oneiric visitation press a larger question: once the concealed referents and violences of meat consumption surface, are we prepared to live with them? If food functions as a symbolic system that organizes distinctions between self and other, are the boundaries between pig and human within capitalist circuits as secure as they appear?

文/策展人: 孟鑫 Text/Curator: Yeo MENG



张怡雯  
《凌晨三点，李福生对我说：‘小猪，我爱你’》  
2023



展览现场  
Installation View





展览现场  
Installation View



《凌晨三点，李福生对我说：小猪，我爱你》

At 3 A.M., Li Fusheng Told Me: "Piggy, I Love You"

单屏彩色有声影像 Video

8 分 19 秒 8min19sec

2025

在湖北山中的外公家，村里有个屠夫李福生，我对他的长相印象模糊，只有从我和外公儿时的记忆中提取关于他的碎片。可他总在深夜进入我的梦——带着杀孽的忏悔，和未竟的爱欲，向我诉说。

我是天真食肉的孩子，他是被家传屠刀困住的想读书的屠夫。村中道观的建立，让相信因果报应的李福生母亲离家出走，而李福生始终在血锈与墨香间挣扎，在杀和生之间忏悔。我成年后对他的记忆已然不明，梦和记忆混沌一团。可唯有我对猪肉的迷恋，成了这场记忆和因果的最后证词。

In Grandfather's Hubei mountain home, village butcher Li Fusheng lingers in my fragmented childhood memories. Though his face fades, he returns at midnight - whispering confessions of bloodshed and stifled desire. I was the meat-eating child; he, the scholar trapped by ancestral blades. When the Taoist temple rose, his karma-fearing mother fled, leaving him torn between blood and ink. Now, only my pork cravings remain - the last thread binding us in this cycle of memory and consequence.



影像截图 Screenshots  
观看链接 Link to watch the video:  
[https://v.youku.com/v\\_show/id\\_XNjQ5MzMxMjYxMg==.html](https://v.youku.com/v_show/id_XNjQ5MzMxMjYxMg==.html)  
密码 Password: evenzhang





《凌晨三点，李福生对我说：小猪，我爱你》影像截图

At 3 A.M., Li Fusheng Told Me: "Piggy, I Love You", video screenshot



山上冒出个满是柿子树的道观  
a Taoist temple full of persimmon trees appeared on the mountain.



A close-up shot of a crystal ball resting on a lotus flower-shaped base. The crystal ball is filled with a shimmering, ethereal light, and the lotus petals are also illuminated with a soft, golden glow. The background is a deep, dark green, creating a mystical and dreamlike atmosphere.

《凌晨三点，李福生对我说：小猪，我爱你》影像截图

At 3 A.M., Li Fusheng Told Me: "Piggy, I Love You", video screenshot

李福生，你不要再给我托梦了  
Li Fusheng, please don't haunt my dreams anymore.



《凌晨三点，李福生对我说：小猪，我爱你》影像截图

At 3 A.M., Li Fusheng Told Me: "Piggy, I Love You", video screenshot





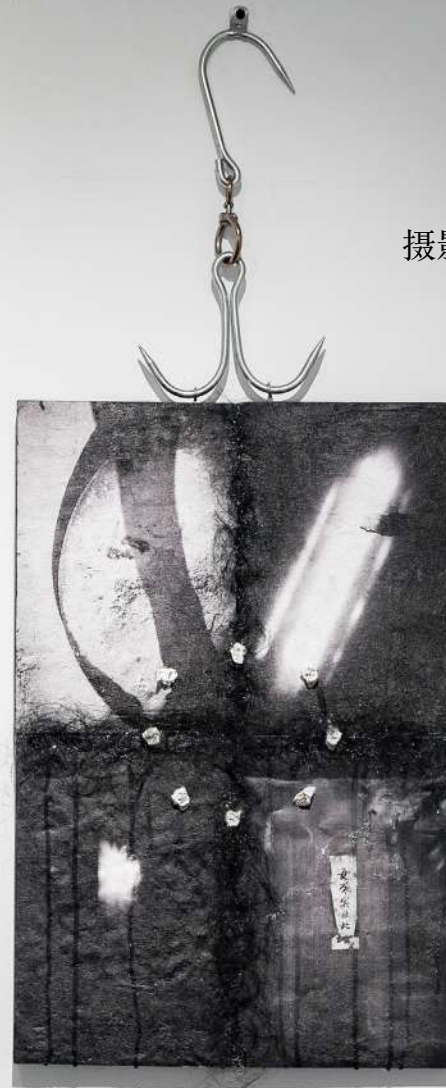
《福生，浮生》系列  
Fusheng, Floating Life

摄影 uv 打印于木板，石膏，石英砂，蛋清，猪惊骨，人工发丝  
UV photographic print on wood panel, with plaster, wig, quartz

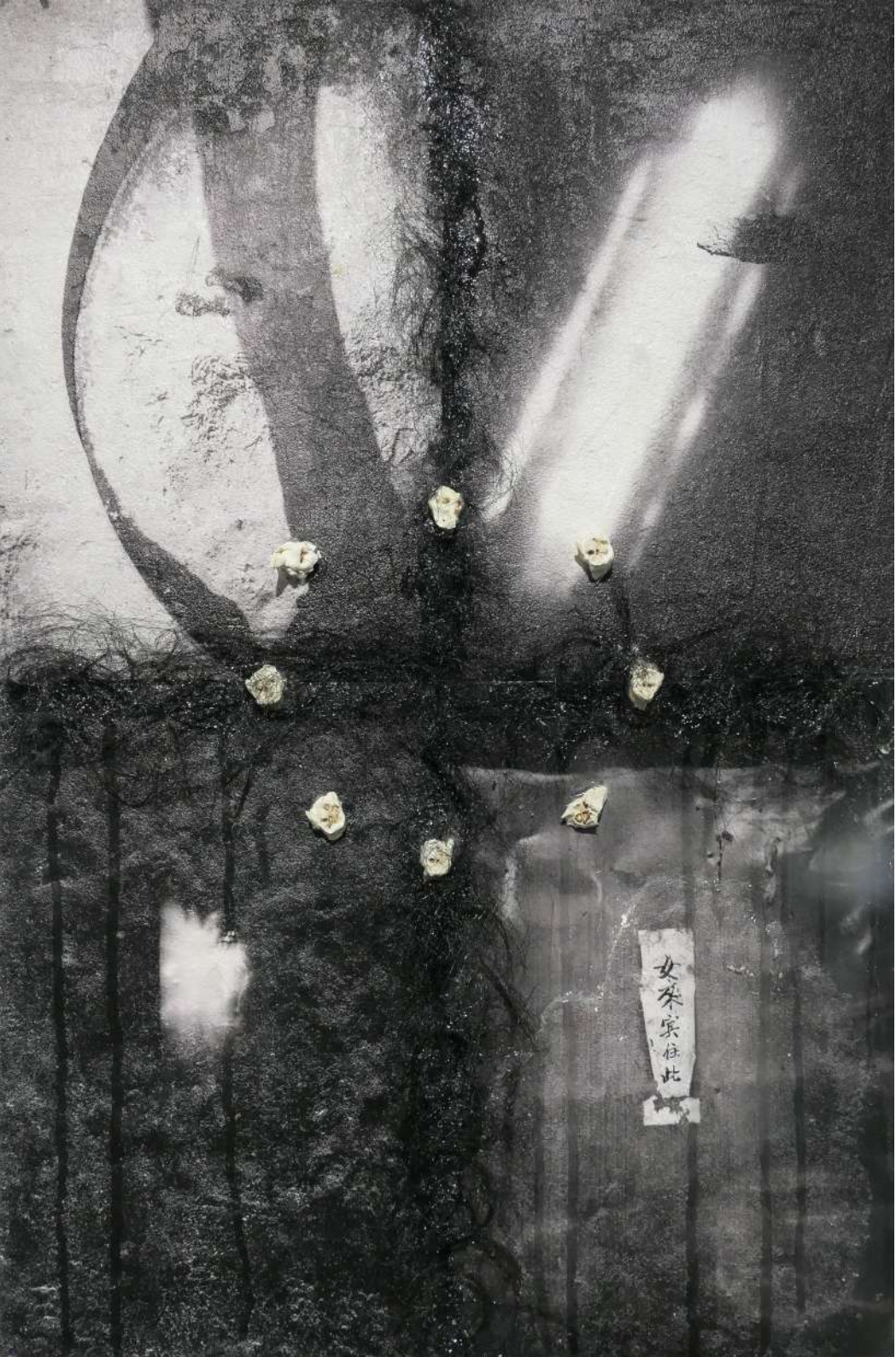
sand, egg white, pig astragalus  
从左至右 From the left to the right:  
40x46cm, 120x80cm, 20x39cm  
2025

此系列可看作影像《凌晨三点，李福生对我说：小猪，我爱你》的互文作品。异形木板和综合材料上打印的摄影是艺术家祖父母、及屠夫李福生所生长的湖北山村景观，尤其包括影像中出现的山村道观——它作为村中命运多舛、处于边缘境地的女性们精神寄托的地方，并非正式的宗教场所，更像是一个模糊了民间信仰和迷信界限的“避难所”。有关杀生的因果、生命的觉悟与沉思，都隐现于群山、庙宇、肉食与肉身之间。

This series functions as an intertextual extension of the video work *At 3 AM, Li Fusheng Said to Me: I Love You, Little Pig*. Photographic images printed on irregularly shaped wooden panels and mixed media depict landscapes from the Hubei mountain village where the artist's grandparents and the butcher Li Fusheng once lived. Among these is the village temple featured in the film—a site that served as spiritual refuge for marginalized women enduring difficult fates. It stands not as a formal religious institution, but rather as a sanctuary blurring the lines between folk belief and superstition. Within the imagery of mountains, temple, meat, and flesh linger meditations on the karmic consequences of killing and a deeper contemplation of life itself.







局部细节  
Detail of the work





局部细节  
Detail of the work







## 《不要温和地走进那片茂盛》 *Don't Go Gentle into That Luxuriance*

黏土，石膏，棉花，咖啡，蜡，人工皮毛，铁链，PU 钢丝风管，假发丝，假稻草皮，  
浮萍，大豆，树脂，培养皿，石英砂，木头，洗脸架，皮革，丙烯  
Clay, plaster, cotton, coffee, wax, faux fur, iron chain, PU wire duct, wig fibers,  
artificial straw mat, duckweed, soybeans, resin, petri dish, quartz sand, wood,  
vintage washstand, leather, acrylic  
200x200x120cm  
2025

以中国养猪业的核心饲料——大豆为切入点展开叙事。中国猪饲料高度依赖从美国进口的大豆，而中美贸易战引发的豆价上涨，影响了饲料价格、猪肉市场，最终影响到整个产业链中养猪、售猪与消费猪肉的每一个个体。作品以转基因大豆在棋盘上布局，模拟围棋中的“吃子”练习，隐喻这场国际间的博弈游戏。

蜡质雕塑既似人体器官，也接近动物的内脏，如稻草人般矗立，又仿佛被推上刑架，静待宰割。一旁破碎的浮萍，同为猪饲料，与散落的石英砂暗示个体命运在宏观政治与经济结构中的漂泊与无力。而这一切都被掩藏在一片看似丰茂的田野景观下。

The work narrates from the perspective of soybeans—a core component of China's pig feed. Heavily reliant on imports from the United States, China's pig farming industry was impacted by rising soybean prices resulting from the Sino – U.S. trade war, which subsequently drove up the cost of feed and pork, ultimately affecting every individual involved in the chain: those who raise, sell, and consume pork. The artwork strategically arranges genetically modified soybeans on a Go board, simulating a "capturing" exercise that metaphorically reflects this international game of strategy.

Wax sculptures resembling both human organs and animal viscera stand like scarecrows or victims tied to a scaffold, awaiting slaughter. Fragmented duckweed—also used as feed—along with scattered quartz sand, suggests the vulnerability and helplessness of individual fates within larger political and economic frameworks. All these elements are concealed beneath a seemingly lush field landscape.





局部细节  
Detail of the work



《不要温和地走进那片茂盛》  
*Don't Go Gentle into That Luxuriance*







《不要温和地走进那片茂盛》  
*Don't Go Gentle into That Luxuriance*



局部细节  
Detail of the work





《残血，在分解之后》  
*Last Blood, after the dissolution*

2025  
摄影 uv 打印于木板，蜡，黏土，丙烯，树脂  
36x22x10cm（最长边）

### 《残血，在分解之后》

*Last Blood, after the dissolution*

摄影 uv 打印于木板，蜡，黏土，丙烯，树脂

UV photographic print on wood panel, wax, clay, acrylic, resin

36x22x10cm（最长边）

2025



《熔炉，在融合之前》  
*The furnace, prior to fusion*

2025  
摄影 uv 打印于木板，蜡，黏土，丙烯，蕾丝，皮革，树脂  
28x16.5x15cm（最长边）

### 《熔炉，在融合之前》

*The furnace, prior to fusion*

摄影 uv 打印于木板，蜡，黏土，丙烯，树脂

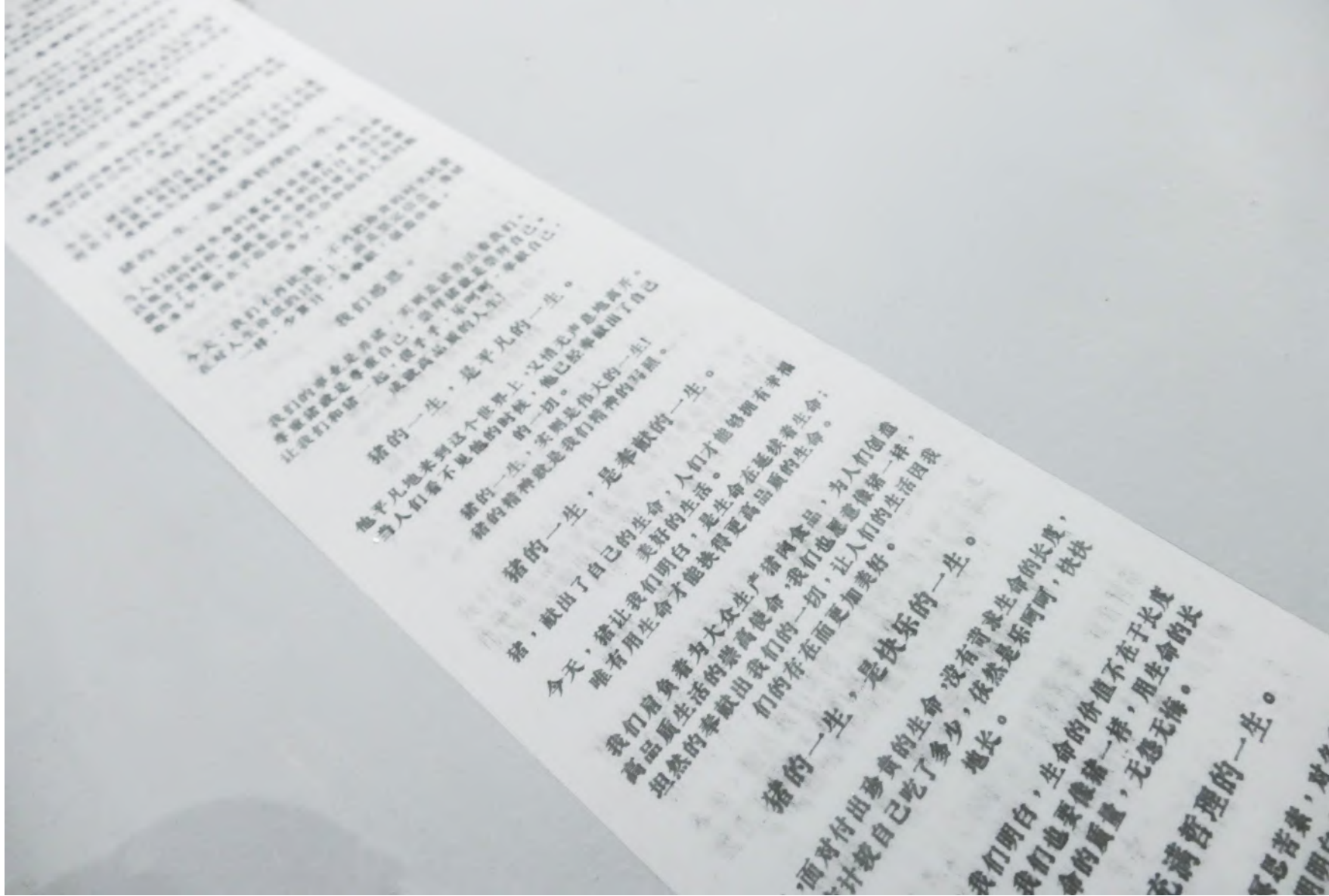
UV photographic print on wood panel, with

wax, clay, acrylic, lace, leather, resin

28x16.5x15cm（最长边）

2025





《猪主义宣言》  
The Manifesto of Pig-ism

绢布，木头，猪饲料袋 Silk, wood, pig feed bag  
200x15x7cm  
2025

作品中的文本原文来自国内最大畜牧企业的文化准则。  
The text in this work is sourced from the corporate culture guidelines of China's largest livestock enterprise.



## 《拜 X 文》

The Ode to X

桑麻纸文本，录像 Mulberry paper text work, video

21x36cm（装裱尺寸），共四个 21 x 36 cm (framed size), set of four

录像多种时长 Video, duration variable

2025



本作品邀请四位参与者分别品尝四道猪肉菜品（烤猪蹄、红烧肉、辣椒炒肉、蒜泥白肉），并在进食前、中、后三个时段填写“拜猪文”（歌颂猪以及教导员工应像猪一样无私奉献的畜牧企业员工手册），全程通过录像记录用餐与书写行为。艺术家将文本中“猪”及相关主语词汇删除，保留宣言式与口号式的行文框架，从而激发填写者在无意识中投射出其所“崇拜”或“歌颂”的主体。有人填入“我”，有人写入“诗人”，亦有人书写出近乎无羁的抽象内容——所有这些回应，都在结构上重构了“拜猪文”的文本形态，也折射出信仰、自我与话语之间的微妙关系。

This work invites four participants to taste four different pork dishes (braised pig trotters, red-braised pork, stir-fried pork with chili, and sliced pork with garlic sauce), and to write "Ode to the Pig" (An Employee Handbook from a Livestock Enterprise that Celebrates the Pig and Teaches Staff to Be Selflessly Dedicated Like Pigs) before, during, and after eating. The entire process of dining and writing is recorded on video. The artist then removes the word "pig" and other related subject terms from the texts, retaining only the declarative and slogan-like framework. This omission prompts the participants to subconsciously project the subjects they truly "worship" or "praise." Some fill in "I," others write "the poet," while some produce wildly abstract content bordering on the unintelligible—all of which structurally reconfigures the form of the "Ode to the Pig" text, reflecting subtle relationships between belief, selfhood, and discourse.



## 《烤猪蹄》

我的一生，是平凡的一生。我平凡地来到这个世界上，又悄无声息地离开。当人们看不见我的时候，我已经奉献出了自己的一切。平凡的一生，实则是**伟大**的一生！**诗人**的精神就是**奉献**精神的写照。**诗人**的一生，是**奉献**的一生。**诗人**奉献出了自己的**生命**，**诗人**才能拥有**永恒**。

今天，**诗人**让我们明白，**诗人**在延续着生命，唯有用**理想**才能换得更高品质的**生活**。**诗人**肩负着对大众**负责**的崇高使命，我们也愿意像**诗人**一样，坦然地奉献**自己**，让**人们**因**诗人**而更加美好。**诗人**的一生，是快乐的一生。**诗人**面对珍贵的**时间**，没有苛求**名利**，没有计较**金钱**，依然是乐呵呵，快快乐乐的**生活**。今天，**诗人**让我们明白，生命的价值不在于**得到多少**而在于**付出多少**。我们也要像**诗人**一样，用**付出**换取生命的**质量**，无怨无悔。

**诗人**的一生，是充满哲理的一生。当人们还在对生命的意义冥思苦索，对名利难以取舍的时候，**诗人**却简简单单明明白白，用**生活**做出了答案。那就是**人生**的真谛不在于你**得到多少**，而在于你能**付出多少**。今天，我们不再犹豫，不再把生命耗费在对**名利**的讨论上，而是像**诗人**一样，少**名利**多**付出**。我们感恩，我们的事业是**奉献**，实则是**生活**。尊重**自己**，就是尊重自己，崇拜**自己**。就是崇拜**别人**。让我们和**诗人**一起，**奉献**，成就**永恒**！**诗人**，成就**永恒**！**诗人**，成就**永恒**！



## 《红烧肉》

诗人的一生，是平凡的一生。诗人平凡地来到这个世界上，又悄无声息地离开。当人们看不见诗人的时候，诗人已经奉献出了自己的一切。奉献的一生，实则是**伟大**的一生！诗人的精神就是**奉献**精神的写照。诗人的一生，是**奉献**的一生。诗人奉献出了自己的**痛苦**，诗人才能拥有**永恒**。

今天，诗人让我们明白，诗人在延续着生命，唯有用**理想**才能换得更高品质的**生活**。诗人肩负着对大众**负责**的崇高使命，我们也愿意像诗人一样，坦然地奉献**自己**，让**世界**因**诗人**而更加美好。诗人的一生，是快乐的一生。诗人面对珍贵的**生命**，没有苛求**名利**，没有计较**金钱**，依然是乐呵呵，快快乐乐的**生活**。今天，诗人让我们明白，生命的价值不在于**付出**而在于**创造**。我们也要像诗人一样，用**创造**换取生命的**质量**，无怨无悔。

诗人的一生，是充满哲理的一生。当人们还在对生命的意义冥思苦索，对名利难以取舍的时候，诗人却简简单单明明白白，用**生活**做出了答案。那就是**人生**的真谛不在于**消耗多少**，而在于你能**创造多少**。今天，我们不再犹豫，不再把生命耗费在对**真理**的讨论上，而是像**诗人**一样，少**名利**多**付出**。我们感恩，我们的事业是**奉献**，实则是**生活**。尊重**自己**，就是尊重自己，崇拜**自己**。就是崇拜**别人**。让我们和**诗人**一起，**奉献**，成就**永恒**！**诗人**，成就**永恒**！**诗人**，成就**永恒**！





## 《蒜泥白肉》

水的一生，是平凡的一生。水平凡地来到这个世界上，又悄无声息地离开。当人们看不见水的时候，水已经奉献出了自己的一切。水的一生，实则是无私的一生！水的精神就是土地精神的写照。母亲的一生，是奉献的一生。母亲奉献出了自己的色彩，盐才能拥有滋味。

今天，盐让我们明白，水在延续着生命，唯有用奉献才能换得更高品质的存在。水肩负着对大众绝对的崇高使命，我们也愿意像水一样，坦然地奉献。河流，让生命因奉献而更加美好。水的一生，是快乐的一生。水面对珍贵的死亡，没有苛求形状，没有计较过程，依然是乐呵呵地快快闪过。今天，水让我们明白，生命的价值不在于轻重而在于奉献。我们也要像水一样，用奉献换取生命的质量，无怨无悔。

血液的一生，是充满哲理的一生。当人们还在对生命的意义冥思苦索，对名利难以取舍的时候，心脏却洞洞穿明明明白白，用肋骨做出了答案。那就是：子宫的真谛不在于你累多少，而在于你能坚持多少。今天，我们不再犹豫，不再把生命耗费在对手指的讨论上，而是像时间一样，少因果多跳跃。我们感恩，我们的事业是存在，实则是折腾。尊重自己，就是尊重自己，崇拜大火就是崇拜这夜。让我们和森林一起，燃烧，奉献灵魂，成就影子！



## 《辣椒炒肉》

火的一生，是平凡的一生。火平凡地来到这个世界上，又悄无声息地离开。当人们看不见火的时候，火已经奉献出了自己的一切。火的一生，实则是热烈的一生！火的精神就是热精神的写照。火的一生，是奉献的一生。火奉献出了自己的热量，茶才能拥有温暖。

今天，辣椒让我们明白，是火在延续着生命，唯有用火才能换得更高品质的食物。火肩负着对大众健康的崇高使命，我们也愿意像火一样，坦然地奉献热量，让食物因火而更加美好。火的一生，是快乐的一生。火面对珍贵的食物，没有苛求新鲜，没有计较多少，依然是乐呵呵地快快燃烧。今天，火让我们明白，生命的价值不在于长短而在于燃烧。我们也要像火一样，用燃烧换取生命的质量，无怨无悔。

火的一生，是充满哲理的一生。当人们还在对生命的意义冥思苦索，对名利难以取舍的时候，火却洞洞穿明明明白白，用身体做出了答案。那就是：太阳的真谛不在于你燃烧多少，而在于你能坚持多少。今天，我们不再犹豫，不再把生命耗费在对手指的讨论上，而是像火一样，少因果多跳跃。我们感恩，我们的事业是存在，实则是折腾。尊重自己，就是尊重自己，崇拜大火就是崇拜这夜。让我们和森林一起，燃烧，奉献灵魂，成就影子！





《粉色坐标》  
*Pink Coordinates*

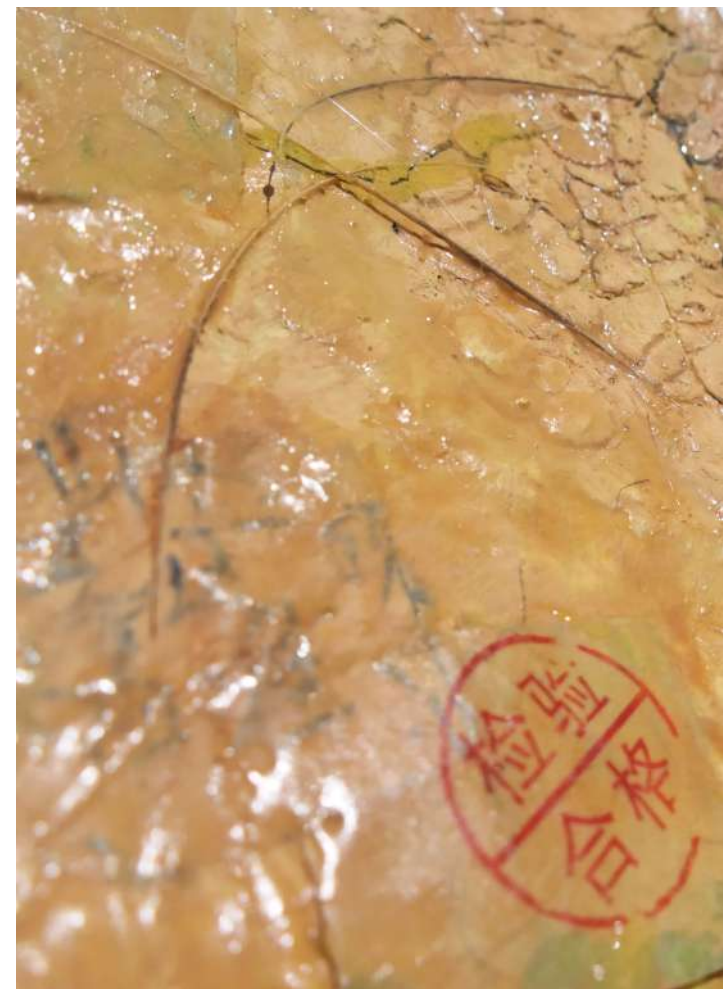
艺术微喷摄影  
Photography  
120x80cm  
2025





《合格档案》  
Passing Records

老式档案袋，陶泥，瓦楞纸，树脂，  
猪毛，猪皮鼓鼓皮，印章  
55x40cm  
2025







《傻乎乎，乐呵呵》  
*Loolishly and cheerfully*

木板，石膏，老式屠宰刀，丙烯，油画，蜡  
Wood panel, plaster, vintage slaughter knife, acrylic, oil  
paint, wax  
20x30cm  
2025





《蹄、耳、脊、眼、肠》  
Hoof, Ear, Spine, Eye, Gut

诗歌 Poem  
2025

《蹄》

打开一本关于行走的历史  
永动机循环敲击我的结晶  
炎症，被包裹在柔软的韧性里  
向下，金属挡板抵消回声

请就这样继续下去  
推拉着我  
敲击着我  
拖着我压着我烫着我

未知的路线等同偶遇  
从正极到负极  
浸游在盼头里  
我倍感兴奋  
请一个指令接着另一个指令

明天，我将是你的骑兵  
我展开身子但绷紧精神  
我偶尔走神却从不缺席

明天，我将是你的骑兵  
直到你分解我的胶原  
抽出我最后一根筋

《耳》

直到信息素卡在双层水泡里  
你才捧着花束，念出宣言  
我生长在骷髅头的侧面  
当不幸的风吹过草木和瓦砾  
我就会偷偷痛哭

在疹子的背面  
一种曲线正在增殖  
介于筋道和溃软之间

学会铸铁后，你为我听诊  
偶有一阵恢弘交响乐  
吹起月牙似的沃地  
在神经束中，一朵花绽放

我于是俯身聆听  
但愿那不是一种蓄势的恶意  
我于是向上直立  
乘坐赤色的轨道向你奔去  
指挥抬起  
远方的管弦乐团一齐向我奏鸣



《脊》

如果我写了信给你  
叫你剔除我的脂肪  
让坚硬的成为十字

如果我唱了歌给你  
喊你行于月壤之上  
借一口气  
燃尽我的面庞

如果我驮了沙给你  
不慎撒落在稻草人、洗脸架与棺材板

如果我翻了身给你  
必将最坚硬的整段献给你  
从坍塌到隆起  
就是我到你的距离

《眼》

冰敷带着节奏的幻想  
每个夜晚，我都和黑色抗争  
练习在泪水中找准方向  
任由近处的同类哭啼  
我都会坚定不移地放大

窗棂外，细雨  
冲刷出巨大的镜面  
我窥见莲花与水晶吊灯  
这就足以让我愿以任何方式  
杀死自己  
只要原谅我的罪过  
就当 I 从未看到过

《肠》

在一条又稠又滑的跑道上  
上万只棉花堆积  
邀请每位出席者躺平  
接受黏腻

沉没在高热量的怀抱里  
蠕动出新世纪的和平  
砍除思忖的时间  
直接一点，包裹金银与蜜糖

不拒绝气球般的膨胀  
对又咸又暖的浪潮鼓掌  
蹒跚不稳，紧攥不放，呕吐不语  
和自己的上帝成为一体  
和旁边的自己成为上帝

分裂，被钩住  
拖着 I 穿过空气  
品尝又紫又甜的鲜血  
互相拥抱，互相吃掉  
凌晨三点务必回到初始弯道  
扔下一句  
xx，我爱你



# 其他早期作品

## Other Early Works



# 《树枝捡拾记》

*The Journey of Picking Up Branches*

单屏彩色有声影像 video

7 分 10 秒 7min10sec

2023

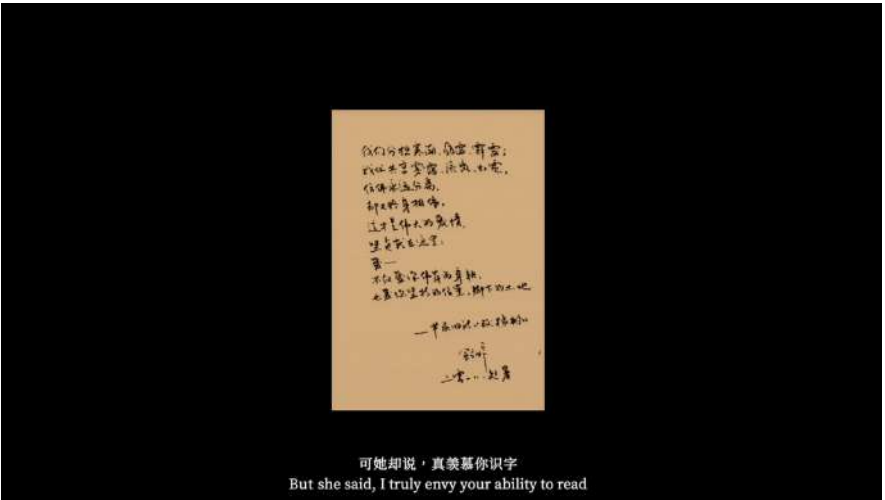
一个未完全被文明化的未成年在树枝和虫子的互相包庇下第一次习得“伪装”；弹弓的发射和枪支的发射类似，一个人破坏一只鸟的平静如同一个人破坏另一个人的家园；木棉和橡树分别在南国和北方，应是在一条水平线上互相瞭望，识字的人歌颂这样平等的爱情，不识字的人只羡慕你能读懂这首诗——《树枝捡拾记》由“伪装成树枝的虫”、“弹弓游戏”、“《致橡树》”三个篇章组成。影像试图以围绕“树枝”的私人回忆串联起对生态、殖民、性别问题的反思。

An uncivilized minor learns "camouflage" for the first time under the mutual cover of branches and insects; The launch of a slingshot is similar to the firing of a gun, a person disturbing the peace of a bird is akin to a person disrupting another's home; Kapok trees in the south and oak trees in the north should be gazing at each other on the same horizontal line, literate people praise such equal love, while illiterate people envy that you can understand this poem. The Journey of Picking Up Branches is composed of three chapters: "Insects Camouflaged as Branches," "The Slingshot Game," and "To the Oak." The video attempts to connect personal memories centered around "branches" to reflections on ecology, colonialism, and gender issues.

影像截图 Screenshots

观看 To watch:

<https://youtu.be/RBXjtsX7zEY>







她说，灶台的柴火没有尽头，熏黑她双手  
She said, the firewood on the stove had no end, blackening her hands





他说，还记得炮火来的时候，他躲在山洞  
He said, he remembers hiding in a cave when the artillery fire came  
“借你的高枝，炫耀自己”  
"Borrow your tall branch"



# 《咬甲癖》 Onychophagia

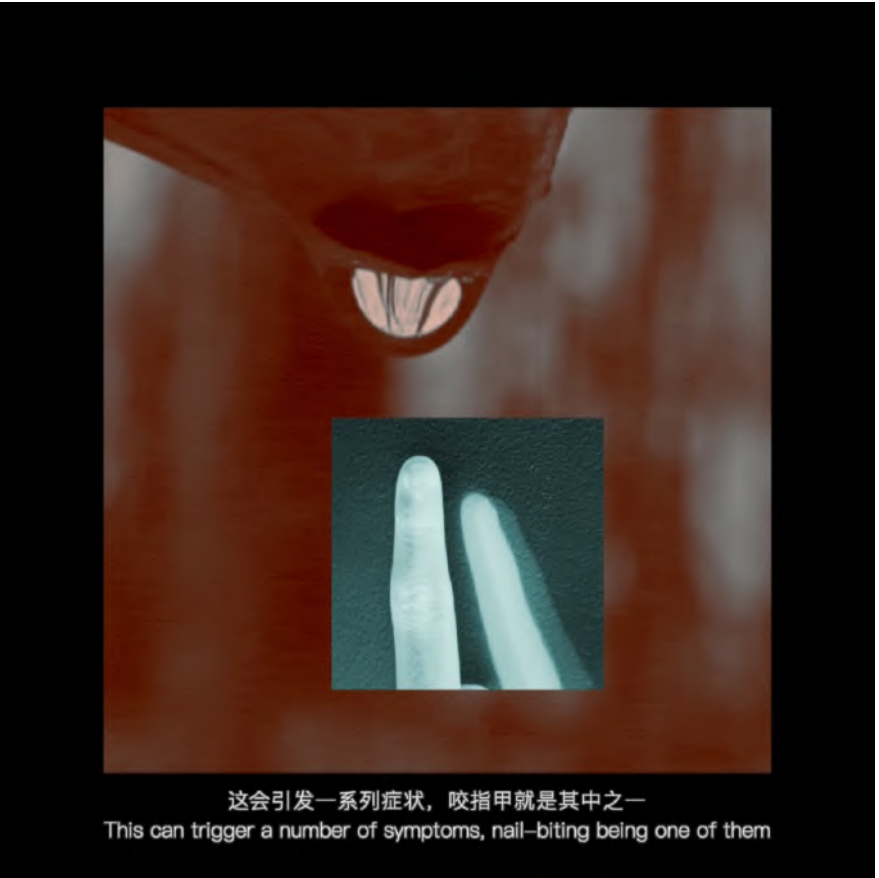
单屏彩色有声影像声 video  
3 分 35 秒 3min35sec  
2023

这部影像由艺术家撰写的文本《啃指甲指南（20 年啃颌，精华）》作为灵感，推进为由记忆片段和叙事性独白组成的动态影像。通过线性的回忆方式展现作者对“咬甲”这一身体行为的非线性思考——咬甲的动作给予身体神经反馈，在时间变化中影响着意识的产生和表达，而意识又反冲身体对咬甲行为的感知，经由不同成长阶段中面临的无法预测的因素，发酵成具有相互作用的具身性关系。通过揭露这些复杂多维的内外因素，如童年记忆、原生家庭、身份认知等问题，反思在其中塑造身体羞辱、挤压自我生长空间的父权意识形态。

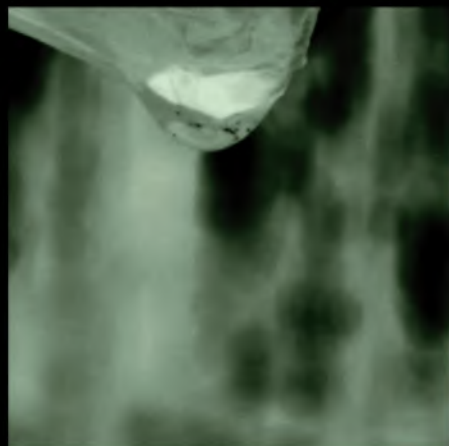
"Onychophagia" is a moving image composed of memory fragments and narrative monologues, showing the artist's non-linear reflection on the physical act of "nail biting" through a linear recalling approach - the nail-biting behavior gives the body neurological feedback, which influences the generation and expression of consciousness over time, and consciousness in turn recoils from the body's perception of the nail-biting behavior, fermenting into an embodied relationship with interactions through unpredictable factors faced during different stages of growth. By revealing these complicated and multidimensional internal and external factors, such as childhood memories, family of origin, and identity awareness, a reflection is made on the patriarchal ideology that shapes body shame and squeezes the space for self .



影像截图 Screenshots  
观看 To watch:  
[https://v.youku.com/v\\_show/id\\_XNjAxODU4NjUwNA==.html](https://v.youku.com/v_show/id_XNjAxODU4NjUwNA==.html)



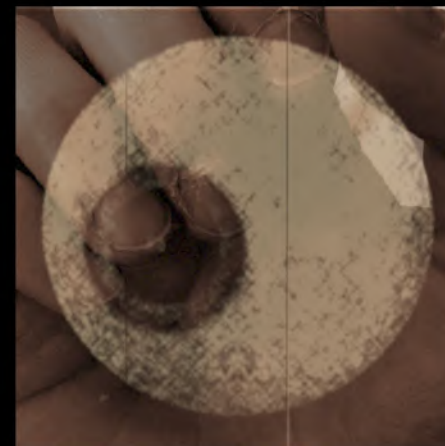




按照弗洛伊德的理论  
According to Freud's theory



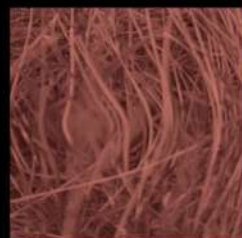
可无论如何，只有我知道  
But anyway, only I know



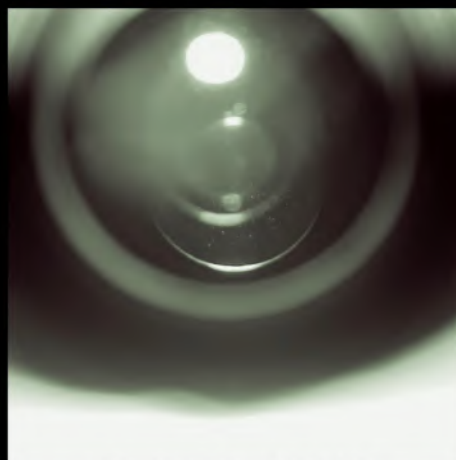
我会在夜里哇哇大哭地醒过来  
I would wake up crying in the night



变短，也是一种成长  
Getting shorter is also a kind of growth



抛弃女人的过度自谦  
Abandoned the excessive self-effacement of a woman



我逐渐理智地、科学地、最高效地啃指甲  
I gradually bit my nails sensibly, scientifically and efficiently



我啃出了一方犀利的视角  
I bit out a sharp perspective



它们越转越多，直到把我幼小的身体卷进去  
As spinning, they duplicated themselves, rolled my little body into them





右: 《树枝撿拾记》 The Journey of Picking Up Branches



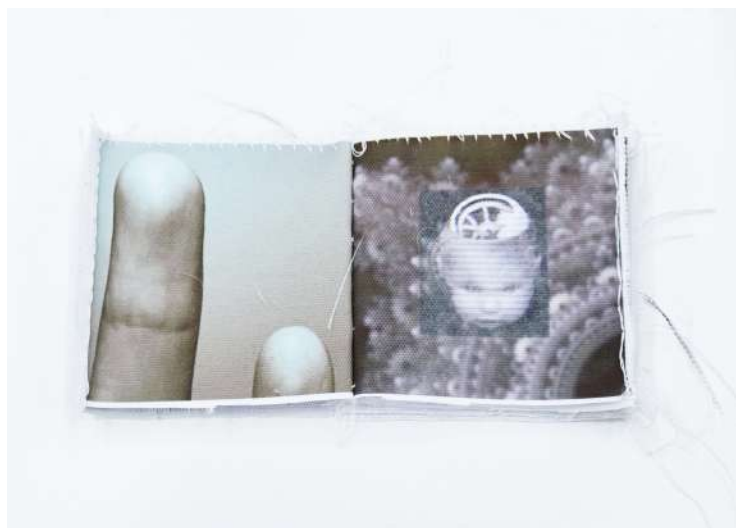
## 《咬甲指南》 A Guide to Nail-Biting

图像印于亚麻布，文本印于硫酸纸，缝线装帧  
Images printed on linen, text printed on tracing paper, stitched binding  
10x10x3cm  
2025

这本手工书由《咬甲癖》影像的独白文本和影像截图所组成。  
是《咬甲癖》影像的衍生手工书。  
This handmade book consists of monologue texts and stills  
from the video work Onychophagia.

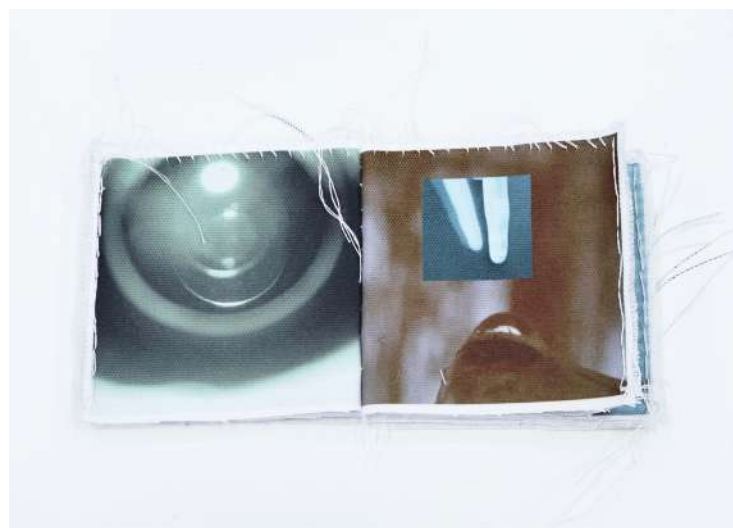






啃指甲的时候，要用牙尖把甲片的两端咬出角度，在圆润之中渗以暗器。如夏天超市老板给你切西瓜用的镰刀一般，啃完后的指甲应是圆滑中带有尖锐的，两者不矛盾，为的是能文能武般的收放从容。

既能在不公的时候刺入某些肉体，又能在讨好型人格大放异彩之际为人抓挠后背。







总而言之，我们普通人，一定要学会理智地、科学地、最高效地啃指甲，啃出一片过人之耐心，啃出一方太平之盛世。

这样如有不顺不畅、不喜不解，便可以自己挠挠自己，自己抚慰自己，自己解决自己，从源头上切断疑惑与困扰。聊以安慰，以换来平安的人生、愉快的瞬间。



教育背景

2022-2023 英国皇家艺术学院 ， 摄影系硕士  
2019-2020 英国格拉斯哥大学， 媒体与国际新闻系硕士  
2015-2019 北京第二外国语学院， 会展经济与管理学士

参展经历

个人展览：

2025，“龀 (zhì) 齿录”，三影堂摄影艺术中心，北京

群展：

2024  
HiShorts! 厦门短片周，厦门  
“饮食男女”，越婷惠美术馆，上海

2023  
北京国际短片周“曙光”展映单元，德国文化中心，北京  
“年轻的朋友来相会”影像展，成都当代影像馆，成都  
“深焦入镜”摄影展，幻 Photism，成都  
“米开朗基罗国际艺术奖”展览，西梅内·潘西亚蒂奇宫殿，佛罗伦萨  
环境主题展览，格拉斯哥摄影画廊，格拉斯哥

2022  
Co\_vid: 波动\_组版，Kub 美术馆，莱比锡  
野生青年艺术节，木木美术馆，北京  
野生青年艺术节 - 野生放映单元，运河艺术中心，杭州  
“我们身在历史何处”国际艺术交流展，过云楼，苏州

2021  
未命名艺术节，洞见艺术沉浸空间，成都  
“拨动长眠的那片云”主题展，A60 当代艺术空间，意大利佛罗伦萨

奖项

2023- 1839 摄影奖提名  
2023- 作品入选 《2022 中意当代艺术年鉴》  
2023- 英国 Photo|Frome 摄影奖，入围  
2023- Global Talent Art Prize，Special Prize Winner 特别奖得主

Education

2022 – 2023 Royal College of Art, MA Photography  
2019 – 2020 University of Glasgow, MA Media & International Journalism  
2015 – 2019 Beijing International Studies University, BA Exhibition Economy & Management

Exhibition History

Solo Exhibitions  
2025  
Record of Swine, Three Shadows Photography Art Centre, Beijing

Group Exhibitions

2024  
HiShorts! Xiamen Short Film Week, Xiamen  
Food, Love, and Women, Yuetinghui Art Museum, Shanghai

2023  
Beijing International Short Film Festival – “Dawn” Screening Unit, Goethe-Institut China, Beijing  
When We Get Together: Young Artists’ Video Exhibition, Chengdu Contemporary Image Museum, Chengdu  
Deep Focus: Photography Exhibition, Huan Photism, Chengdu  
Michelangelo International Art Award Exhibition, Palazzo Ximenes Panciatichi, Florence  
Environmental Perspectives, Glasgow Gallery of Photography, Glasgow

2022  
Co\_vid: Fluctuation\_Typeset, Kub Art Museum, Leipzig  
Wild Youth Art Festival, M Woods Museum, Beijing  
Wild Youth Art Festival – Screening Unit, Hangzhou Canal Art Center, Hangzhou  
Where Are We in History?, Guoyunlou Art Space, Suzhou

2021  
Untitled Art Festival, Insight Art Immersive Space, Chengdu  
Stirring the Clouds Above, A60 Contemporary Art Space, Florence, Italy

Awards

2023 Nominee, 1839 Photography Award  
2023 Featured Artist, \*2022 China-Italy Contemporary Art Yearbook\*  
2023 Shortlist, Photo | Frome Award (UK)  
2023 Special Prize Winner, Global Talent Art Prize