

|Tao Hui|陶輝|

INTRODUCTION

Born in 1987 in Yunyang, Chongqing, Tao Hui graduated from the Oil Painting Department of Sichuan Fine Arts Institute in 2010 and now lives and works in Beijing. For over a decade, Tao Hui has created a series of highly affecting artworks, drawing extensively on personal memory, visual experience, and popular cultural imagery, and is recognised internationally for films and video installations that combine touching narratives with poetic images. Closely studying and representing movements that transcend geographical, cultural and identity boundaries, Tao Hui in recent years began tackling subjects such as the confrontational relationship between society and the individual, as well as the disavowed reality of marginalized communities.

Early single-channel video *Mongolism* (2010) combines Tao Hui's interest in the aesthetic of Chinese television with his exploration of identity politics. Appropriating elements from traditional art and culture, the work presents a nomadic dilemma, a double bind between the impossibility of returning to a magical, pre-secular world, and the reluctance to go further into a modern one. At over 31 minutes in length — one of Tao Hui's longest works to date — the work evokes 1990s Chinese television melodramas with its unusual characters narrating stories of transmutation, disguise, and arrested personal developments. Chapters within the work are named after Mongolian philosophical concepts, such as “wuhagan” (enlightenment), “yos” (reason) and “itgel” (trust); and one of the crucial figures of Tao Hui's oeuvre, the goddess-wanderer, also makes its first appearance in *Mongolism*, setting the stage for major works to come.

In *Talking about Body* (2013), Tao Hui himself plays a major role — the urgency of playing or becoming someone else begins to emerge — as a young Islamic woman facing an eager, suspicious crowd, analysing her own body from a purely genetic perspective: “I give up all of my prejudice and create my body by natural facts. I just belong to the soil.” The cramped, confrontational scene; the long take that lasts for almost 4 minutes; and the uninterrupted monologue all reflect the experimental nature of Tao Hui's art at this stage. *Acting Lesson* (2014) is a filming session structured as a metadrama, or a play within a play: the subjects are at once the actors in training, the director who embodies didacticism, as well as the filming crew that represents a complex, invisible behind-the-scenes organisation. Revealing the chaos and order of behind-the-scenes operations, the structure of this film is later expanded in immersive environments such as *The Night of Peacemaking* (2022).

In 2014, Tao Hui completes the video work that marks his maturation in style: *The Dusk of Tehran*. Filmed in Iran, this concise work lasts just four minutes. It is once again a monologue, but this time by a local actress; she re-enacts an on-stage conversation the legendary Hong Kong singer Anita Mui had with her audience in a farewell concert a month before her death. The video takes place entirely in a moving taxi; the elegant, glamorous and lonely actress, enveloped in a white wedding gown, is well aware that she is dying, talking calmly to the driver about love, marriage and life, manifesting in the seemingly casual exchange intense, struggling emotions. In a strange yet truthful way, the artist, Anita Mui, and the Iranian actress become one in the figure of the goddess-wanderer, making the short video remarkably mesmerising, telling in an unforgettable way the conundrums shared by people across different cultures, regions — Tehran, Hong Kong, or Yunyang — and identities.

The major exhibition *New Directions: Tao Hui* held at UCCA Center for Contemporary Art in Beijing in 2015 further established Tao Hui's eminent position in the post-1980 generation. Debuting *One Figure and Seven Materials* (2015) and *Superfluous* (2015), the exhibition demonstrated comprehensively the artist's interest in configuring complex video installations. Incorporating multi-channel videos as well as sculptural, interactive, and atmospheric sound elements, the two pieces testify to the remarkable development of Tao Hui's art over a short period of time, and underscore the artist's response to key questions in the history of video art.

After participating in the 11th Shanghai Biennale in 2016 with *Joint Images* (2016), a video that positively confuses performance and reality, television history and social norms, Tao Hui created the nine-channel video installation *Hello, Finale!* (2017) for the finalist exhibition of the 2017 HUGO BOSS Asia Art Award for Emerging Artist. Filmed in Kyoto, *Hello, Finale!* is a matrix of nine independent short films orderly installed within the exhibition space, weaving an intertextual relationship between the scenarios. The artist's scripts make space for the characters to, over the phone, express themselves in partial conversations that cancel reciprocity. The video installation appropriates the aesthetic of popular Japanese television dramas (which is largely different from its Chinese counterpart), but the stories are all derived from Chinese social news and the artist's personal experiences. Through this spectacular large-scale work, Tao Hui developed the web-like narrative structure attempted in *One Figure and Seven Materials*, questioning the meaning of presence and absence in life.

Tao Hui's subsequent creations such as the hologram piece *The Tangible Ones* (2018); the project of *The History of Southern Drama, Scene A* (2018) that focuses on the fictional personal history of author Leng Shuihua; and the two-channel video *Double Talk* (2018) that traces the posthumous life of a Korean pop star, all actively explore multicultural differences, introducing various elements from French, Taiwanese, and Korean cultures. In distinct, thought-provoking ways, these works are tied together through their exploration of history in relation to an individual's death. The age-old conundrum, of “how not to be forgotten” is a consistent, underlying theme for works of this period. It is also through these works that Tao Hui mapped the broad aesthetic spectrum in which his art operates — from the succinctly minimal to the modern baroque — demonstrating his ability to adapt and appropriate, to nurture distinct immersive experiences while dealing with different literary themes.

The major solo exhibition *Rhythm and Senses* at Kiang Malingue in 2019 marked the beginning of another chapter with four new works, emphasising the significance of, instead of literary and textual elements, the visual and the haptic. *Screen as Display Body* (2019) is a cart with four LED screens that simply display red, blue, green, and white colors. The work decisively eliminates literary narrative in favour of an abstract language that refers both to the four-chapters of the exhibition, and to the artist's new focus on seemingly apolitical and atemporal objects. Together with the video installation *White Building* (2019) and a series of new hologram pieces, this work highlights the physical dimension of vision, underscoring the experience of being alienated in spatial and social

relationships while cancelling immersion. The video installation Pulsating Atom (2019), which is exemplary of Tao Hui's art around 2020, makes direct use of the form, rhythm, and aesthetic of Tik Tok videos, positively fragmenting the monologue structure that Tao Hui had always valued — it is effectively a medley of short videos and an attempt to build poetic bridges between videos governed by algorithms. At the beginning of his career, Tao Hui examined literature-cum-television, the form of mass media par excellence at the time; today, Tao Hui acknowledges the significant impact of Tik Tok videos, revealing and contributing to its mechanism. Tao Hui reiterated in Pulsating Atom the idea he had been exploring since Talking about Body: “We should stop thinking about being ourselves...We should be anyone but ourselves.”

After Rhythm and Senses, Tao Hui continued exploring the potential of Tik Tok videos with Similar Disguise (2020) and Being Wild (2021): the former is a series of five independent, short vertical videos that reconsider the subversive injunction of being someone else, while the latter portrays another goddess-wanderer, crystallising the poetic dimension of Pulsating Atom. Tao Hui's recent solo exhibitions include the major survey Searing Pain at the Aranya Art Center in 2022, which revisited various trajectories of his practice in the last decade. The commissioned video installation Night of Peacemaking reconsiders the aesthetic of television shows. Set up like a television production studio, the installation asks the viewer to experience the recording of a family mediation program in a behind-the-scenes environment. Daniel Merritt, curator of the Swiss Institute in New York, analyses the work in the exhibition catalogue: “[t]hese moments, Tao Hui's joint images, are like pills. Despite the complex, intense innerworkings of these scenes, they are easy to contain, ingest and allow to seep into our bodies, our brains. Doubled by presentations on both screens and real space, the recent cultural artifacts selected by Tao Hui register as pop templates for emotional response, a semiotics of main character syndrome.” In ways that are either intense, passionate or detached, Tao Hui develops his art on forms and subjects such as television, film, literature, short video, self-determination, emotion, and identity, questioning the meaning of life and love in a contemporary world.

介紹

陶輝在1987年生於重慶雲陽，在2010年畢業於四川美術學院油畫系，現生活工作於北京。在過去的十幾年中，陶輝廣泛引用個人記憶、視覺經驗及大眾文化圖景，因其結合了動人敘事和詩意畫面的電影及影像裝置作品而聞名，以獨特的角度觀察跨越地域、文化及身份限制的運動，在近年進一步關注社會與個體的對峙關係，以及被邊緣化的群體現實等問題。

早期單通道影像作品《蒙古症》(2010) 結合了陶輝對中國電視審美及身份意識的關注。作品挪用了多個來自傳統藝術及文化的元素，呈現了一種困頓的現實：既無法復歸至魔幻的前世俗化世界，又不情願踏入黯淡的現代狀況。時長逾31分鐘的作品——陶辉迄今为止时长最长的影像作品之一——整體近似於1990年代中國電視劇風格，而其中特立獨行的角色演繹了嬗變、偽裝的故事，也講述了被限制的個體發展過程。影像作品的多個章節以蒙古哲學理念命名，如「wuhagan」（省悟）、「yos」（理）及「itgel」（信任）等。陶輝也首次在《蒙古症》中塑造了女神—遊蕩者的角色形象，開闢了日後多個重要作品的雛形。

在《談身體》(2013) 中，陶輝本人扮演了主要角色——「扮演」或「成為別人」的緊迫性初現端倪——以一位青年伊斯蘭女性的形象面對或殷切或狐疑的人們，從純粹遺傳學的角度從頭到腳分析自己的身體：「我剔除了所有偏見，用自然的事實建構了我的身體，我只屬於土地。」侷促而富有對峙態勢的現場、一鏡到底的拍攝手法以及貫徹整個作品的獨白表演均體現了陶輝這一創作階段的實驗性特質。《演技課程》(2014) 以戲中戲的結構拍攝了一次拍攝過程：拍攝的對象既是接受訓練的演員和代表了知識及經驗的導演，也是攝製團隊以及其所代表的複雜、不可見的幕後結構。揭示幕後作業的混亂與秩序，也在日後成為了陶輝於《拍攝之夜》(2022) 等沈浸式環境中進一步發展的主題。

在2014年，陶輝完成了標誌其成熟風格的里程碑式作品：《德黑蘭的黃昏》。這件在伊朗拍攝完成的緊湊作品時長僅為四分鐘：陶輝邀請當地女演員重新演繹香港歌手梅艷芳在去世一個月前於告別演唱會上進行的一段對話。《德黑蘭的黃昏》完全發生在一架行進的計程車中；披裹白色婚紗的女明星優雅、迷人且無端孤獨——她自知將不久於人世，與司機談起愛情、婚姻、人生等問題，而貌似平淡的對話中湧現充沛、掙扎的情感。藝術家本人、梅艷芳以及伊朗女演員在女神—遊蕩者形象中的層疊重合關係錯亂且奇異，讓短小的作品顯得無邊雋永，以讓人難忘的方式講述了來自不同文化、地域及身份背景（無論是德黑蘭、香港還是雲陽）的人們所共享的困境。

2015年在北京UCCA當代藝術中心舉辦的重要展覽「新傾向：陶輝」進一步確立了陶輝在80年代藝術家群體中的位置。其中的兩件首次展出的作品《一個人物與七段素材》(2015) 以及《多餘的》(2015) 全面地展示了藝術家對影像裝置——而不僅是影像——的創作興趣，通過多通道影像、雕塑性元素、互動元素及與畫面若即若離的聲音元素展示了其自身創作體系的長足發展，也回應了影像藝術史的多個主要問題。

以混淆了表演與現實、當代電視史與社會狀況的《我們共同的形象》(2016) 參加2016年第11屆上海雙年展之後，陶輝為2017年「HUGO BOSS 亞洲新銳藝術家大獎」入圍展覽創作了總時長39分鐘的九通道大型影像裝置《你好，盡頭!》(2017)。這件在日本京都取景拍攝的作品將九個獨立的影像以規則矩陣的形式排布

在展廳中，強調了影像片段之間的互文關係。藝術家自行撰寫的腳本引導各個角色自顧自地對著電話做出不完整的表達。作品整體模擬了深受歡迎的日式電視劇審美，但其中的各個故事卻脫胎於中國社會新聞及藝術家的個人經歷。陶輝通過這件蔚為壯觀的大型作品進一步發展了《一個人物與七段素材》曾嘗試的網狀敘事結構，也進一步思考生命與死亡的意義。

陶輝隨後創作的全息投影作品《唯一具體的人》(2018)、回顧了虛構作者冷水花生命歷程的《南方戲劇史A幕》大型創作計劃(2018)、以及講述了韓國明星生前身後事的雙通道影像作品《Double Talk》(2018) 均積極探索了多元文化差異，引入了法國、台灣以及韓國文化的元素。這些作品也直接地探索了歷史與個體生命消逝過程的關係。如何不被遺忘，即是這一時期作品的深層主題之一。陶輝在這些作品中展露了他對簡約或浮華等繁雜審美取向的興趣，也展露了高超的適應、模仿能力，在處理不同文學性主題之時積極營造適宜的視覺氛圍。

2019年在馬凌畫廊香港空間舉辦的大型個展「節奏與知覺」以四件全新作品揭示了陶輝創作的另一篇章，確立了藝術家從文學經驗邁向感知經驗的新方向。《屏幕作為展示主體》(2019) 是一架載有四張LED屏幕的手推車，屏幕上僅顯示紅、藍、綠、白四種顏色。這件作品決絕地取消了文學性敘事，以更為克制的當代語言比喻此次展覽的四章節結構，以及藝術家本人的新關注面向——抽象、貌似無政治屬性乃至無時間屬性的「非歷史」物。這件作品與影像裝置《白色建築》(2019) 及《全息照片 – 無題》(2019) 一同強調了觀看行動的身體經驗層面，在打消沉浸感的同時強調疏離意識在空間關係、社會關係中的作用。最能夠代表2020年前後創作轉向的影像裝置《跳動的原子》(2019) 直接使用了抖音視頻的形式、節奏和審美，並為陶輝長期重視的對白元素提供了碎片化、通俗化的偽裝。這件作品呈現了多個短視頻的更替、「混音」成果，並嘗試在不相關的視頻之間搭建詩意的橋樑。陶輝在創作之處初檢視了當時大眾媒體的典範——電視；如今，陶輝確認短視頻作為大眾媒體的重大影響，並嘗試揭示其運行機制。陶輝借用旁白給出了他自2013年《談身體》以來深入探索的想法：「我們不要總想著做自己…… 我們應該做別人。」

陶輝隨後以《類似裝扮》(2020) 及《奔放》(2021) 延續了《跳動的原子》的發展方向：前者是五個獨立、精簡的豎屏視頻，再次考慮了「做別人」的顛覆性意義，而後者則以綿長、娓娓道來的方式創造了另一個女神—遊蕩者的形象，提純了《跳動的原子》的詩意維度。陶輝在近年舉辦的大型個展包括在2022年於阿那亞藝術中心舉辦的「熱辣辣的痛楚」：此次展覽是他的首次梳理性美術館個展，回顧了他在過去十餘年間的多個實踐方向。為此次展覽創作的大型影像裝置《拍攝之夜》再次展現了陶輝對電視審美及製作形式的長期思考。《拍攝之夜》在展廳中搭建了一個電視節目拍攝現場，觀者需要在這個類幕後環境中觀看一個家庭調解節目的錄製過程。紐約瑞士學院策展人丹尼爾·梅列特在展覽畫冊裡如此分析這件作品：「在陶輝的影像合集中，這些瞬間就像一顆顆藥丸，儘管這些場景的內部運作複雜而激烈，但它們很容易被吸收、攝取並滲入我們的身體和大腦。通過在屏幕和現實空間的雙重呈現，陶輝篩選出的這些近期的文化產物，被顯現為情緒反應的流行模板，一種主角綜合症的符號學。」陶輝孜孜不倦在電視、電影、文學、短視頻、自我意識、情感、生死觀、身份問題等視覺語言及主題間求索，以充盈、激烈或清冷的方式探索生命與愛的當代意義。

257 (*Digital painting*)
《257 (數碼繪畫)》
2022

Part I - handmade books: mineral pigments, mulberry paper, cardboard, stainless steel fixer, circuit board, a set of five, 29.7 x 21 cm each
Part II - digital painting, dimensions variable
Part III - sculpture: polypropylene, acrylic, plastic grass powder, approx. 70 cm (H); grasshopper bottle: acrylic, copper wire 6 cm x 9.7 cm (diameter x H)

第一部分 - 手工書：礦物顏料、桑皮紙、紙板、不鏽鋼固定器、電路板，共五本，每本29.7 x 21 cm
第二部分 - 數碼繪畫，尺寸可變
第三部分 - 雕塑：發泡聚丙烯、丙烯顏料、塑料草粉，高約70cm；蝸蝸瓶子：亞克力、銅絲，6 cm x 9.7 cm (直徑 x 高度)

In this work, the artist conceives of an imagined journey to find himself and the future. The title's randomly chosen number—257—comes across as even more meaningless than using the generic placeholder “untitled,” and represents a randomly generated self. The comic's protagonist finally arrives at a dream-like scene—a dilapidated temple immersed in grassland. Chipped wall paint gradually peels off and unveils an ancient mural beneath: a scene inspired by the 1987 television series version of *Dream of the Red Chamber*, revealing the couplet: “Truth becomes fiction when the fiction's true; real becomes not-real where the unreal's real.” This new work continues the artist's long-standing interest in the history of Chinese television and film in popular culture. The entire narrative creates a sense of dislocation that fogs the fake and genuine, and the absurdity of being real and unreal all at once. Tao thus emphasizes the blurred boundary between reality and illusions through the process of self-discovery.

藝術家虛構了一段尋找自我與未來的旅程。標題中隨機選擇的數字257是相比於「無題」更加無意義的組合，代表了隨機生成的自我。漫畫中的主角終於抵達一個與夢境相似的場景——草原上的一座破敗廟宇。當破舊的牆皮逐漸剝落，一幅古老的壁畫映入眼簾：一個靈感來自於87版電視劇《紅樓夢》的場景，配以對聯「假作真時真亦假，無為有處有還無」。這件新作延續了藝術家一直以來對中國電視影像史以及大眾文化的關注，整個故事結構營造出一種真假難辨的錯位感以及虛實相生的荒誕性。陶輝借此強調了在尋找自我過程中真實與虛擬的模糊邊界。



Installation view of "Tongue in Cheek" at Dangxia Art Space, Beijing
「面頰上的舌頭」展覽現場，當下藝術空間·北京

Image courtesy of Dangxia Art Space
圖片由當下藝術空間提供





Installation view of “Tongue in Cheek” at Dangxia Art Space, Beijing
「面頰上的舌頭」展覽現場，當下藝術空間，北京

Image courtesy of Dangxia Art Space
圖片由當下藝術空間提供



Installation view of "Searing Pain", Aranya Art Center, Qinhuangdao
「熱辣辣的痛楚」，阿那亞藝術中心，秦皇島

Image courtesy of the Artist
圖片由藝術家提供
Photography 攝影: Sun Shi 孫詩



Installation view of "Tongue in Cheek" at Dangxia Art Space, Beijing
「面頰上的舌頭」展覽現場，當下藝術空間，北京

Image courtesy of Dangxia Art Space
圖片由當下藝術空間提供



Installation view of "Tongue in Cheek" at Dangxia Art Space, Beijing
「面頰上的舌頭」展覽現場，當下藝術空間，北京

Image courtesy of Dangxia Art Space
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The fall
《墜落》
2022

Silica gel, fiber glass, metal, paint
硅膠，玻璃鋼，金屬，漆
Width 寬: 398 cm
Tail 尾部: 65 x 95 x 22 cm

Commissioned by Aranya Art Center
由阿那亞藝術中心支持製作

Evoking both fear and mystery, the snake comes from the artist's childhood folktales. The snake also references the artist's memory of watching the 1992 television series *New Legend of Madame White Snake*, and in particular a scene where the female protagonist drinks realgar wine and transforms into her real form as a snake spirit. These metaphors allude to the survival and growth of the individual; as well as the exploration and manifestation of the true self, a theme that appears continuously throughout Tao's works. The imagery of falling and plummeting, as well as the incomplete and fractured snake's tail, signify the artist's personal fragmented emotions. These motifs point toward Tao's perception of society and the current mood of the times—especially when individuals feel powerlessness in the face of life's grand narratives.

蛇是一個兼具恐懼與神秘色彩的意象，來源於藝術家兒時所聞的民間傳說以及觀看92版《新白娘子傳奇》中飲雄黃酒現原形情節時深受觸動的體驗，是藝術家持續在其創作中涵蓋的隱喻，關乎個體的生存與成長，對真我的探尋與顯現。下降的動作與下滑的狀態，以及蛇尾的殘缺與碎落，既是藝術家一段個人零碎情緒的表達，也反映了他的一段特定歷史時期內對社會現狀與時代氛圍的感知，尤其是當個體面對宏大社會敘事時的無力感。



Installation view of "Searing Pain", Aranya Art Center, Qinhuangdao
「熱辣辣的痛楚」，阿那亞藝術中心，秦皇島

Image courtesy of the Artist
圖片由藝術家提供
Photography 攝影: Sun Shi 孫詩



Installation view of "Searing Pain", Aranya Art Center, Qinhuangdao
「熱辣辣的痛楚」，阿那亞藝術中心，秦皇島

Image courtesy of the Artist
圖片由藝術家提供
Photography 攝影: Sun Shi 孫詩

Untitled (Holographic Building 06 & 07)
《無題(全息建築06 & 07)》
2022

Hologram, glass
全息攝影, 玻璃
25 x 20 cm each每件

Commissioned by Aranya Art Center
由阿那亞藝術中心支持製作

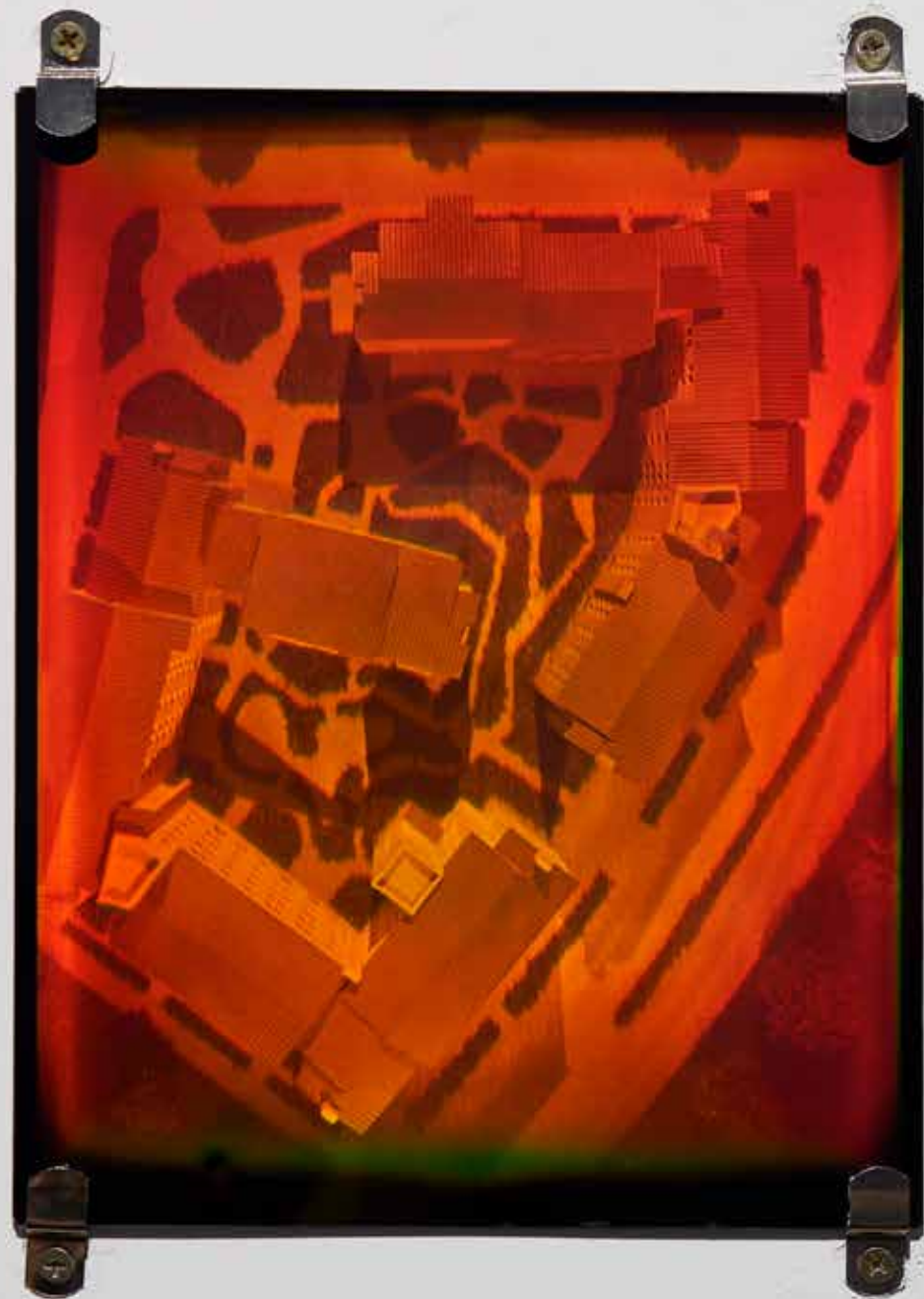
The artist draws from sand tables, objects, and small models of Aranya, left over from the resort's planning phase, which align with Tao's long-term interest in individual destiny and urban changes. Each holographic projection is a high-precision construction process. Using a laser as the imaging light source, a to-scale building model materializes; complex imaging technology coexists with an extremely quiet environment. The artist uses conceptual and technical means to make an archival record of the real world, and highlights how digital technologies affect the act of seeing in the present day.

藝術家取材阿那亞建築樓盤的剩餘沙盤、物件以及小的模型，與其長期對個體命運與城市變遷持續的體察一脈相承。每一次的全息拍攝都是一次高精度的建設過程：利用激光作為成像光源，在極度安靜的環境下以繁復的成像技術等比呈現建築模型。藝術家借以概念化的技術手段對現實世界進行了一場檔案式的記錄，並強調了當下受技術和數字影響下人們觀看方式的改變。



Untitled (holographic building 06)
《無題(全息建築06)》
2022

Untitled (holographic building 06)
《無題(全息建築06)》
2022





Installation view of “Searing Pain”, Aranya Art Center, Qinhuangdao
「熱辣辣的痛楚」，阿那亞藝術中心，秦皇島

Image courtesy of the Artist
圖片由藝術家提供
Photography 攝影: Sun Shi 孫詩

The Night of Peacemaking
《拍攝之夜》
2021

Single-channel HD video, colour, with sound
單頻道高清彩色有聲錄像
22 min

Commissioned by Aranya Art Center
由阿那亞藝術中心支持製作

 [Watch video](#) 觀看視頻

Imitating the narrative flows of a reality show, Tao creates a fictional scene of mediation, presenting a Chinese family’s complex relationship dynamics. As the plot unfolds, Tao highlights the touchy feelings and melodramatic relationships between the scene’s women. The tension between characters, as well as the film’s final chaotic climax, explore continuously character roles and their performativity. Tao recreates scenes from the night of the shoot and invites the audience to join and watch it “live,” thereby creating a passage from reality into this fictional world.

藝術家虛構了一段調解現場，通過模仿真人秀節目的敘事方式，呈現出中國式家庭的複雜關係。隨著情節的發展，女性關係之間的敏感性與戲劇化被突顯，人物角色的崩潰與最終的混亂現場也是藝術家對角色與表演性的持續探討。他塑造並還原了拍攝之夜的場景，並邀請觀眾進入「現場」觀看，借此提供了一條由真實體驗進入虛構世界的通道。



Installation view of "Searing Pain", Aranya Art Center, Qinhuangdao
「熱辣辣的痛楚」，阿那亞藝術中心，秦皇島

Image courtesy of the Artist
圖片由藝術家提供
Photography 攝影: Sun Shi 孫詩



Installation view of "Searing Pain", Aranya Art Center, Qinhuangdao
「熱辣辣的痛楚」展覽現場，阿那亞藝術中心·秦皇島

Image courtesy of the Artist
圖片由藝術家提供
Photography 攝影: Sun Shi 孫詩

Being Wild
《奔放》
2021

Single-channel HD video, colour, with sound
單頻道高清彩色有聲錄像
12 min 3 sec

Commissioned by Macalline Art Center
美凱龍藝術中心委任創作

 [Watch video](#) 觀看視頻

In *Being Wild*, a young woman acts as both the protagonist and the narrator, roller skating across diverse sites: a college town, an old paper mill, a film studio and a central business district. Strolling on the empty streets, the soloist sings to songs from the 1980s by Taiwanese folk singers Tai Zhao-Mei, and Wang Hai-Ling. The melancholy lyrics echo with the light-hearted, unstrained script composed by Tao Hui, narrating in the artist’s signature style an affectionate, nostalgic yearning that directly addresses the viewer. The protagonist abruptly breaks down towards the end of the film, revealing a hysterical sincerity that summarises a period that is at once desperate and hopeful.

Roller skating becomes popular in mainland China in the 1980s, reaching its height as the 3rd Asian Roller Skating Championship takes place in Hangzhou in 1989. Tao Hui sets *Being Wild* — named after one of Tai Zhao-Mei’s melodious hits — in scenes that appear frequently in Chinese soap operas, employing roller skating as a metaphor for the speed of the era. However marginalised, individuals may map the city with their bodily presence in motion, negotiating the rhythm of life, at once confined and televised. Tao Hui: “I remember roller skating as a kind of sport that is very hopeful. If you are fast enough, you’d feel that you have reached a certain level, seeing things you usually cannot see and were previously unknown to you. It feels like going beyond time.” Orating and singing directly into the camera, the motivating, caring protagonist breaks down and cries towards the end of the film, repeating hysterically the cryptic yet viral phrase of “yasimola”. Torn open for but just a moment is an anachronism: time finally catches up as one falls, and returns one to a reality in which care and self-care practises manifest as tribulations.

在《奔放》中，一位年輕女性扮演了故事主人公及敘述者的角色，踩著輪滑鞋在大學城、舊紙廠、影視城及中央商業區等多個不同場址中徜徉。主人公在空蕩的街道上唱起1980年代台灣歌手邵肇玫及王海玲的歌，將歌詞與關於當下環境的敘述編織合一，以陶輝的標誌性風格直接面向觀者講述了抒發了自由而惆悵的情感經驗。

輪滑運動在中國大陸同樣興起於1980年代，在1989年杭州成功舉辦第三屆亞洲輪滑錦標賽後變得更加普及。因邵肇玫曲目而得名的《奔放》中出現了許多當下影視劇中經常出現的場景，以輪滑隱喻當下時代的速度。渺小、被邊緣化了的個體可以用自己的身體測量城市的尺度，用自身的運動衡量經濟的節奏，並摸索著如何打破它的束縛。陶輝：「在我的記憶里，溜冰永遠是一種特別有希望的運動。如果你的速度夠快，就會覺得自己達到了某一種境界，看到你平時看不到的未知的東西，那種感覺就像超越了時間。」《奔放》的女性主人公直接面向鏡頭訴說、歌唱，在影片結尾處突然崩潰，喊出謎一般的詞語「yasimola」。帶有神經質的真誠情緒既回顧了過去兩年時間內後全球化社會的巨變，又指示了時間與速度的變化：在跌倒之時，被超越了的時間終於追了上來，把人擲回關懷即是苦難的現實之中去。



Still from *Being Wild*
《奔放》錄像靜幀
2021



Still from *Being Wild*
《奔放》錄像靜幀
2021



Still from *Being Wild*
《奔放》錄像靜幀
2021



Installation view at the exhibition "The Elephant Escaped", Macaline Art Center, Beijing, 2022.
「大象出走」展覽現場，美凱龍藝術中心，北京，2022。

Image courtesy of Macaline Art Center. Photographer: Lin Banye @ AGENT PAY.
圖片由美凱龍藝術中心提供。攝影：林半野 @ AGENT PAY。

Smoke and Light
2021

Single-channel video installation, color and sound
單頻道彩色有聲錄像裝置

Video 錄像: 12 min 36 sec
Monitor 屏幕: 22.1 x 110.1 cm

Commissioned by Asia Culture Center, Gwangju
由光州國立亞洲文化殿堂委任創作

 [Watch video](#) 觀看視頻



Installation view of “Refrigerator Illusion”, Asia Culture Center, Gwangju, South Korea, 2021
「Refrigerator Illusion」展覽現場圖，國立亞洲文化殿堂，光州，韓國，2021年

Image courtesy of Asia Culture Center, Gwangju
圖片由光州國立亞洲文化殿堂提供



As reflection, as mirroring, as idol

Installation view of "Refrigerator Illusion", Asia Culture Center, Gwangju, South Korea, 2021
「Refrigerator Illusion」展覽現場圖，國立亞洲文化殿堂，光州，韓國，2021年

Image courtesy of Asia Culture Center, Gwangju
圖片由光州國立亞洲文化殿堂提供



Smoke and Light documents the laser drawing process of making texts and patterns. The text of the work address the artist's observation of the new technology and the current situation of human beings. Tao makes analogy between the phenomenon that the evolution of printing technology brings changes to the culture of painting and calligraphy, and the theme of the impact of the birth of the refrigerator on human food culture. The design of the text and patterns in the video imitates the elements of commercial design, attempting to popularize the visual presentation in style, thus making the audience re-examine the relationship between themselves and technology under the given visual habits of the public.

作品記錄了激光繪制文本和圖案的全過程，作品的文本描述了藝術家對新技術和人類現狀的觀察，他把印刷技術的革新帶給書畫文化的變化這一現象比喻了冰箱的誕生對人類飲食文化的影響這個主題，視頻中文字和圖案的設計模仿了商業設計的元素，試圖讓作品的視覺呈現變得更加通俗化，從而讓觀眾重新審視大眾視覺習慣下的自身和技術之間的關係。

Still from *Smoke and Light*
《Smoke and Light》錄像靜幀
2021

Similar Disguise
《類似裝扮》
2020

Five episodes of short video, total duration: 8 min 12 sec
短視頻五集，總時長8分12秒

Video commissioned and support by Macalline Art Center for Digital Commissions Program “Bare Screen”視
頻劇集由美凱龍藝術中心數字影像委任項目「赤屏」委任創作及支持

▶ [Watch video](#) 觀看視頻



Episode 1
第一集



Episode 2
第二集



Episode 3
第三集



Episode 4
第四集



Episode 5
第五集

The series of short videos *Similar Disguise* (2020) consists of five episodes, each of which presents a character in a different time and space environment, allowing artist Tao Hui to rethink the role of “dressing” and “performing” in people’s identity and transformation. When the entire series is finished, the narrative paths that have been severed in the intervening time and space may intertwine, creating new curves. Tao Hui’s recent works are full of references and appropriations of emerging media forms. This time, he still uses the form of short social videos to create for the public, but his content is a departure from the mainstream: he takes the initiative to weaken the plot density, and instead presents the story in a poetic, weak narrative, multi-layered and multi-temporal way.

Similar Disguise is available to view on Macaline Art Center’s website and Douyin account @MacalineArts.

《類似裝扮》(2020)系列短視頻共有五集，每一集都會呈現一個在不同時空環境下的人物狀態，陶輝藉此重新思考「裝扮」和「表演」在人們身份認同和轉換中的作用。當整個劇集播放完畢，交錯時空中被切斷的敘事路徑可能會互相纏繞，長出新的曲線。陶輝近來的作品不乏對新興媒體形式的借鑒和挪用，這一次他依然用社交短視頻的形式面向大眾進行創作，但在內容上卻一反主流：主動削弱劇情密度，改用一種詩意的、弱敘事的、多線發展、多層時空的方式來呈現故事。

《類似裝扮》可於美凱龍藝術中心網站及抖音賬號 @MacalineArts 上觀看。



Still from *Similar Disguise*
《類似裝扮》劇照
2021



Still from *Similar Disguise*
《類似裝扮》劇照
2021



Still from *Similar Disguise*
《類似裝扮》劇照
2021



Still from *Similar Disguise*
《類似裝扮》劇照
2021

Still from *Similar Disguise*
《類似裝扮》劇照
2021





Still from *Similar Disguise*
《類似裝扮》劇照
2021



Still from *Similar Disguise*
《類似裝扮》劇照
2021

Archival Pigment Print, mounted on museum board
收藏級藝術微噴，裱於博物館級卡紙

A set of 6, each 30 × 45 cm (horizontal) or 45 × 30 cm (vertical)
一組6張，每張各 30 × 45 cm (橫幅) 或 45 × 30 cm (豎幅)

Rhythm and Senses
「節奏與知覺」

Solo Exhibition 個展

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

10.01 - 09.03.2019

 [Exhibition Documentation 觀看展覽影片](#)

How we live and relate to each other in light of increased digitisation is at the core of 'Rhythm and Senses', the first solo exhibition of Tao Hui (b. 1987, Chongqing) at Edouard Malingue Gallery, Hong Kong. Tao Hui is a Chinese artist born in the city of Chongqing. Using the language of video and installation, Tao Hui expresses collective experience, the focus of which is often social identity, gender status, ethnicity and cultural crisis. Running throughout his work is a sense of misplacement, prompting the audience to face their own cultural histories, living conditions and social identities. Exploring the pace of our present existence and our responses to such, Tao Hui navigates through four distinct works the unstable complications we face, our shifting perceptions as well as spiritual needs.

'Rhythm and Senses' is a dissection of our contemporary condition in four parts, fleshing out the pulse of contemporary being, actually and virtually, and how it has impacted society. Sliding PVC doors carve the exhibition area into three sections, leading to individual contemplation of each piece. A sense of solitary viewership pervades, a state that relates to our personal experience in relation to an increasingly digitised world in which we are bubbled, yet linked. Tao Hui hints to a continued element of association, however, through the clear blue slithers in each wall slide that permit peering between each section, an allusion to our fractured yet existent connectivity.

Entering the first space is 'Screen as Display Body' (2019), which sets the exhibition's digital tone, presenting four screens on the floor aboard a shopping trolley, which respectively show the key tones of display pixels: red, blue, green and white. The core components of visual dissemination, Tao Hui points to how these colours are responsible for the way we view the world whether through our eyes in real life or digitally. The work, however, equally addresses how the screen can be considered a work in itself, elevating its status and value. Moreover, through its multifaceted use, Tao Hui addresses how it can be both a tool for entertainment and political control.

Our individual yet collective condition as influenced by digitisation is poignantly captured in 'Pulsating Atom' (2019), an installation composed of a tall screen that presents a commonplace, middle-aged gala singer conveying fractions of everyday life to the rhythm of short movie clips. The work relates to the frenzy of social networking, more specifically the Chinese phenomenon 'Tiktok', an app that shares short video clips that people can view, produce, reproduce and share. The gala singer and the clips share no actual connection, much in the way the people who relate to each other via these short clips, building on each other's contributions. As such, and as highlighted by the work's title, it addresses the atomisation of society as well as the dissonance between greater exchange and increased solitude.

In the final room the last two works are presented concurrently and relate to truths. "White Building" (2019) is an installation presenting a control panel of western modernist style, a display that contrasts with its content that depicts across a series of screens the native Huanghe waist drum dance and the area's surrounding natural scenery. By presenting a humanist tradition and its origins in a manner that alludes to power, Tao Hui highlights the duality of 'the screen' as presented by 'Screen as Display Body' (2019) in the first room, but also alludes to the manipulation of what we see, feel and do. This consideration is further emphasised by the series of photographs hanging on the walls that present through laser holography architectural models rendered with exacting precision. The works address our relationship with nature and question our modern ways of sensing, through sight and touch, while pointing to truth and how we seek it amidst the virtual.

Ultimately, 'Rhythm and Senses' is an exploration of being. Using the language of dance, song, entertainment, nature, exchange – all the things that make humans human – Tao Hui addresses the propagation of humanity and its reformulation in the context of the digital age. Mounting a critique rather than being critical per se, Tao Hui prompts a sense of awareness as to ourselves, our habits and our surroundings. A prompt that points to a state of fracturing but also highlights the strings interconnecting our contemporary society.

人在數字時代如何自處、共處？這正是陶輝(1987年生於重慶)在馬凌畫廊香港的首個個展「節奏與知覺」探討的核心命題。來自重慶的中國藝術家陶輝通過錄像和裝置的創作語言，從社會身份、性別狀態、種族劃分和文化危機入手，呈現出當代人的集體經驗。錯置感是陶輝作品主要描繪的對象，帶動觀者正視自身的文化歷史、生活環境和社會身份。本次展覽由四件作品組成，審視我們現有的生存狀態和我們與之應對的行為，梳理糾纏其中的不穩定因素、不斷變化的認知和精神需求。

「節奏與知覺」分四部分解析當代人的生活狀況，呈現出我們真實和虛擬生活的脈息。藝術家用PVC滑動門將展覽區域劃分為三部分。這一隔離產生了相對獨立的冥思空間，繼而一種孤獨的觀感瀰漫於各個空間，我們浮游在數字時代中的個人經歷如低語般迴盪。通過每一個移牆上半透明藍色亞克力，觀眾可以一瞥其他空間的作品，陶輝試圖用這一設計來暗指我們支離破碎但又環環相扣的生存狀態。

進入第一個空間，觀眾便會看到奠定此次展覽數字基調的作品《屏幕作為展示主體》(2019)。將四個顯示器置於一輛手推車上，並使其分別展示紅、綠、藍、白四種主要的像素顏色。這四種顏色也是構成視覺傳播的要素，陶輝希望由此來指出這些顏色是如何影響人們看世界的，無論是肉眼中的真實世界還是數字世界。這件作品還試圖解釋屏幕是如何被視為作品本身並昇華其藝術地位和價值。此外，通過富有多種用途的屏幕，陶輝向觀眾展示其如何既可被用為娛樂工具又可被用為政治控制。

在裝置作品《跳動的原子》(2019)中陶輝著重於我們持續受數字時代影響的個人和集體狀況。通過一個長高形的屏幕呈現由一相貌平常的中年晚會歌手播報每日生活的片段和來自電影短片中的旋律。這一作品反映當下社交網絡的狂熱現象，更特指中國社交軟件「抖音」。人們通過這一軟件可以查看、創作、二次創造和分享各類用來短視頻。作品中的晚會歌手和短視頻並無關係，就如同通過抖音上的視頻而產生連結但實際生活中毫不相干的人們一樣。由此，呼應作品名稱，這件作品試圖闡述當下社會的原子化和一種出人意料的現象，即人們通過網絡更加頻繁地交流，孤獨感卻在與日俱增。

在展覽的最後一個空間，兩件作品同時播出並點明了事實在數字時代裡的意義。在裝置《白色建築》中，操控台的基體是西方現代主義建築的樣式，而上面屏幕則播放著具有濃厚黃河流域傳統風情的腰鼓表演和黃河的壯麗風景。用一種暗指權力的方式呈現人文主義的傳統和起源，陶輝再次強調作品《屏幕作為展示主體》中的雙重性，同時暗示屏幕對我們所見、所感和所為的不可見的操縱。一系列懸掛在牆上的全息圖作品《全息照片 – 無題》(2019)再次強調了陶輝的這一思考。這組全息照片以繁複的全息成像技術呈現建築模型，利用激光作為成像光源，每一次拍攝的過程都是一次高精度的建設過程。作品詮釋人和自然的關係並質疑如今透過視覺和觸覺的感知方法，同時還探尋真實的定義以及如何在虛擬現實間找尋真實。

通過上述的作品，展覽「節奏與知覺」對存在進行了深入的探索。陶輝運用歌舞、娛樂、自然和交換的這些特屬人類的語言來描繪人類的傳播繁衍和其在數字時代下的重構。僅提供多一種批判的角度而並非為了批判，陶輝試圖激起對人類自身、習慣和生存環境的感知，從而點明當代社會零散卻又互聯的狀況。

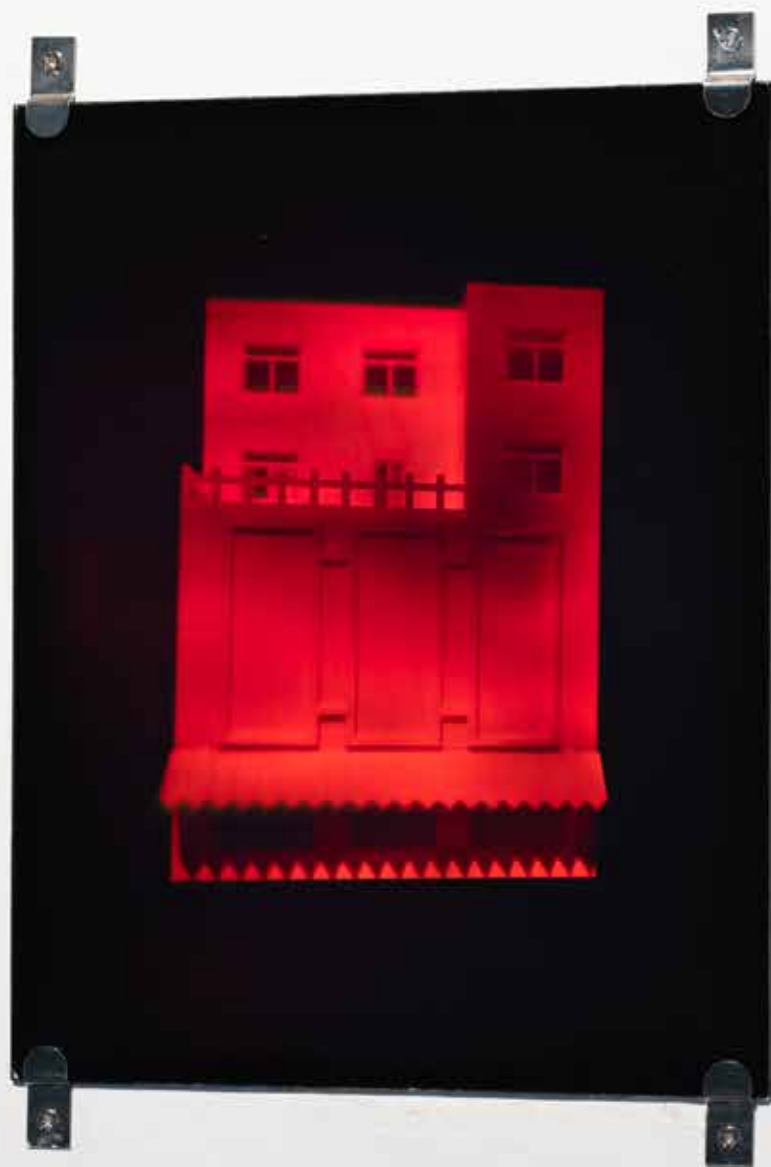


Installation view
展覽現場



Untitled (holographic building 01)
《無題 (全息建築01)》
2019

Hologram, glass
全息攝影, 玻璃
25 x 15 cm



Untitled (holographic building 02)
《無題 (全息建築02)》
2019

Hologram, glass
全息攝影, 玻璃
25 x 15 cm





Screen as Display Body
《屏幕作為展示主體》
2019

LED screens, trolley
LED屏幕·手推車
Dimensions variable
尺寸可變



Installation view
展覽現場



它不是宗教压迫下的肉身
It's neither a body oppressed by religion

Installation view
展覽現場



让我们的肌肤与它产生最大面积的接触
to exaggerate the surface of contact between our skin
and the earth

Pulsating Atom
《跳動的原子》
2019

Single-channel HD video, color, sound
單頻道高清彩色有聲錄像
14 min 12 sec

[Watch video](#) 觀看視頻



Installation view of *Pulsating Atom* in the exhibition "Rhythm and Senses", Edouard Malingue Gallery, Hong Kong, 2019.
《跳動的原子》於「節奏與知覺」展覽現場，馬凌畫廊，香港，2019。



Installation view of *Pulsating Atom* in the exhibition "Rhythm and Senses", Edouard Malingue Gallery, Hong Kong, 2019.
《跳動的原子》於「節奏與知覺」展覽現場，馬凌畫廊，香港，2019。



叩问自己：我为什么会如此孤独？
I asked myself: why am I so alone?

Installation view of *Pulsating Atom* in the exhibition "Rhythm and Senses", Edouard Malingue Gallery, Hong Kong, 2019.
《跳動的原子》於「節奏與知覺」展覽現場，馬凌畫廊，香港，2019。



Installation view of *Pulsating Atom* in the exhibition "Rhythm and Senses", Edouard Malingue Gallery, Hong Kong, 2019.
《跳動的原子》於「節奏與知覺」展覽現場，馬凌畫廊，香港，2019。



Installation view of *White Building* in the exhibition "Rhythm and Senses", Edouard Malingue Gallery, Hong Kong, 2019.
《白色建築》於「節奏與知覺」展覽現場，馬凌畫廊，香港，2019。



White Building
《白色建築》
2019

Video installation, sound, wood, LED screen, speaker
錄像裝置, 有聲, 木材, 屏幕, 音箱

[Watch video](#) 觀看視頻



Installation view of *White Building* in the exhibition "Rhythm and Senses", Edouard Malingue Gallery, Hong Kong, 2019.
《白色建築》於「節奏與知覺」展覽現場，馬凌畫廊，香港，2019。

Double Talk
2018

Two-channel HD video, colour, sound, synchronised
雙頻道同步高清錄像，彩色，有聲
23 min 44 sec

 [Watch video](#) [觀看視頻](#)

In the work *Double Talk* (2018), Tao Hui shows an interest in K-Pop culture, using a double-screen video installation to depict the story of a Korean singer idol who rises from death. Through a Q&A session with a journalist living after him, the artist explores how popular culture and mass media can have an impact on individuals.

On the right screen is a supernatural story in Korean TV series' language based on the star-making movement in Korean entertainment industry. It told what happened after the unnatural death of an unsuccessful idol, how he vaguely responded to the persistent media with his customary tactics after returning to the real world, and revealed some crucial information before his death in a roundabout way. Switching between being himself and being an actor, he dually played his role within a performed framework, and by switching his identities, he purposively created an uncertain and multiple sense of identity. On the left screen is a teaching scene, where the teacher was teaching students, whose identities are strongly indicative. The story on the right screen was shown on the TV in the classroom, and was adopted as a teaching example. While the teacher was tirelessly exploring and analyzing the metaphors implied in the story, and the hidden information in the idol's words, the students just watched the video attentively, providing no response.

在作品《Double Talk》(2018) 中，陶輝表現出對韓國流行文化的興趣，用雙屏影像裝置講述一位韓國偶像歌手從死亡中崛起，通過與追逐他的記者之間的問答，來探討流行文化和大眾媒體如何對個人產生影響。

右邊屏幕的內容取材於韓國娛樂產業的造星運動，用韓劇的電視語言杜撰了一個超現實故事，這個故事是關於一個非成功偶像非自然死亡後，回到現實中，面對媒體的緊追不捨，如何用閃爍其詞的慣用伎倆來回應大眾媒體，以及如何用旁敲側擊的方式透露他生前的一些關鍵信息，偶像時而以第一人稱的身份受訪，時而又作轉換為一個演員，在表演的架構中再次表演，不停的轉換身份，刻意營造出一種不確定的且多重的身份感。左邊的屏幕，是一個教學的場景，他們的身份有很明顯的指向性，就是老師對學生的教授知識，右邊屏幕的故事被移到左邊屏幕教室里的電視機上，作為一個教材範例，老師在講台上給學生不斷的挖掘與分析其中的場景的隱喻，以及偶像在言語之下的隱藏信息，學生卻絲毫沒有回應，只是專注的觀看視頻。



Stills from the left and right channel of *Double Talk*, 2018
《Double Talk》(2018) 左、右頻道之錄像靜幀



Stills from the left and right channel of *Double Talk*, 2018
《Double Talk》(2018) 左、右頻道之錄像靜幀



Installation view at "Film Screening II", Edouard Malingue Gallery, Hong Kong, 2018.
「放映 II」展覽現場，馬凌畫廊，香港，2018。



Installation view at "Film Screening II", Edouard Malingue Gallery, Hong Kong, 2018.
「放映 II」展覽現場，馬凌畫廊，香港，2018。

The History of Southern Drama, Scene A
《南方戲劇史A幕》
2018

Installation with video, photographs and handwriting machine
裝置，含錄像、照片及寫字機械臂
Dimensions variable 尺寸可變

🕒 [Watch video](#) 觀看視頻

A History of Southern Drama is a fictional book, which is primarily a record of the personal experiences of its author and his hearsay, instead of a historiographical work in the conventional sense. The story takes place between Taiwan and mainland China during R.O.C 20~70 (1931-1981). Leng Shuihua is the fictional author of this book. The project of *A History of Southern Drama* multiple scenes, with Scene A here focusing mainly on the portrayal of the author Leng Shuihua.

《南方戲劇史》是一本虛構的書，其內容主要是作者的個人經驗和道聽途說的記錄。它不是一本常規意義的史論著作。其中的故事發生在民國二十至七十年兩岸間，冷水花是其虛構的作者。《南方戲劇史》這個項目將分為多幕展示，本次展示的A幕主要著重於作者冷水花的塑造。



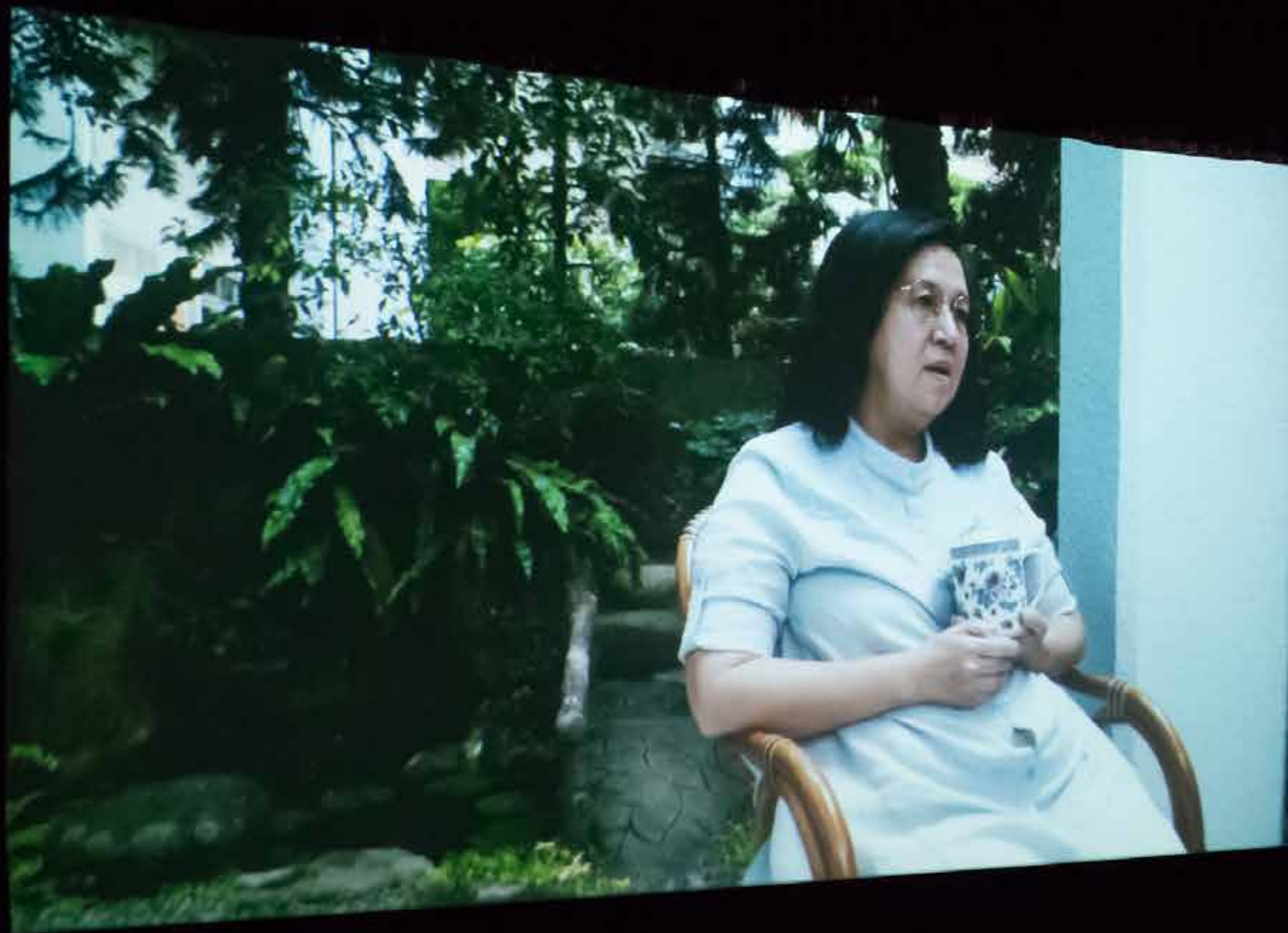
Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at "Noire Lumière", HOW Art Museum, Shanghai, 2020.
陶輝·《南方戲劇史A幕》，2018。「暗光」展覽現場，昊美術館，上海，2020。

Image courtesy of the artist and HOW Art Museum
圖片致謝藝術家和昊美術館



Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at “Noire Lumière”, HOW Art Museum, Shanghai, 2020
陶輝·《南方戲劇史A幕》，2018。「暗光」展覽現場，昊美術館，上海，2020

Image courtesy of the artist and HOW Art Museum
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Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at "Noire Lumière", HOW Art Museum, Shanghai, 2020
陶輝·《南方戲劇史A幕》，2018。「暗光」展覽現場，昊美術館，上海，2020

Image courtesy of the artist and HOW Art Museum
圖片致謝藝術家和昊美術館



Video still from *An Interview with Leng Shuihua*, Writer of *The History of Southern Drama*, single-channel video, colour, sound, 10 min 46 sec.
《〈南方戲劇史〉作家冷水花訪談》錄像靜幀，單頻道彩色有聲錄像，10分46秒。

▶ [Watch video](#) 觀看視頻



Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at "Noire Lumière", HOW Art Museum, Shanghai, 2020
陶輝,《南方戲劇史A幕》,2018。「暗光」展覽現場,昊美術館,上海,2020

Image courtesy of the artist and HOW Art Museum
圖片致謝藝術家和昊美術館



Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at "Noire Lumière", HOW Art Museum, Shanghai, 2020
陶輝·《南方戲劇史A幕》，2018。「暗光」展覽現場，昊美術館，上海，2020

Image courtesy of the artist and HOW Art Museum
圖片致謝藝術家和昊美術館



Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at "Noire Lumière", HOW Art Museum, Shanghai, 2020
陶輝,《南方戲劇史A幕》,2018。「暗光」展覽現場,昊美術館,上海,2020

Image courtesy of the artist and HOW Art Museum
圖片致謝藝術家和昊美術館



A Young Leng Shuihua No.1
《冷水花青年時代 No.1》
2018

Fine art inkjet print 藝術微噴
Image 畫面尺寸: 45.5 x 64.6 cm



A Young Leng Shuihua No.2
《冷水花青年時代 No.2》
2018

Fine art inkjet print 藝術微噴
Image 畫面尺寸: 48.4 x 69.6 cm



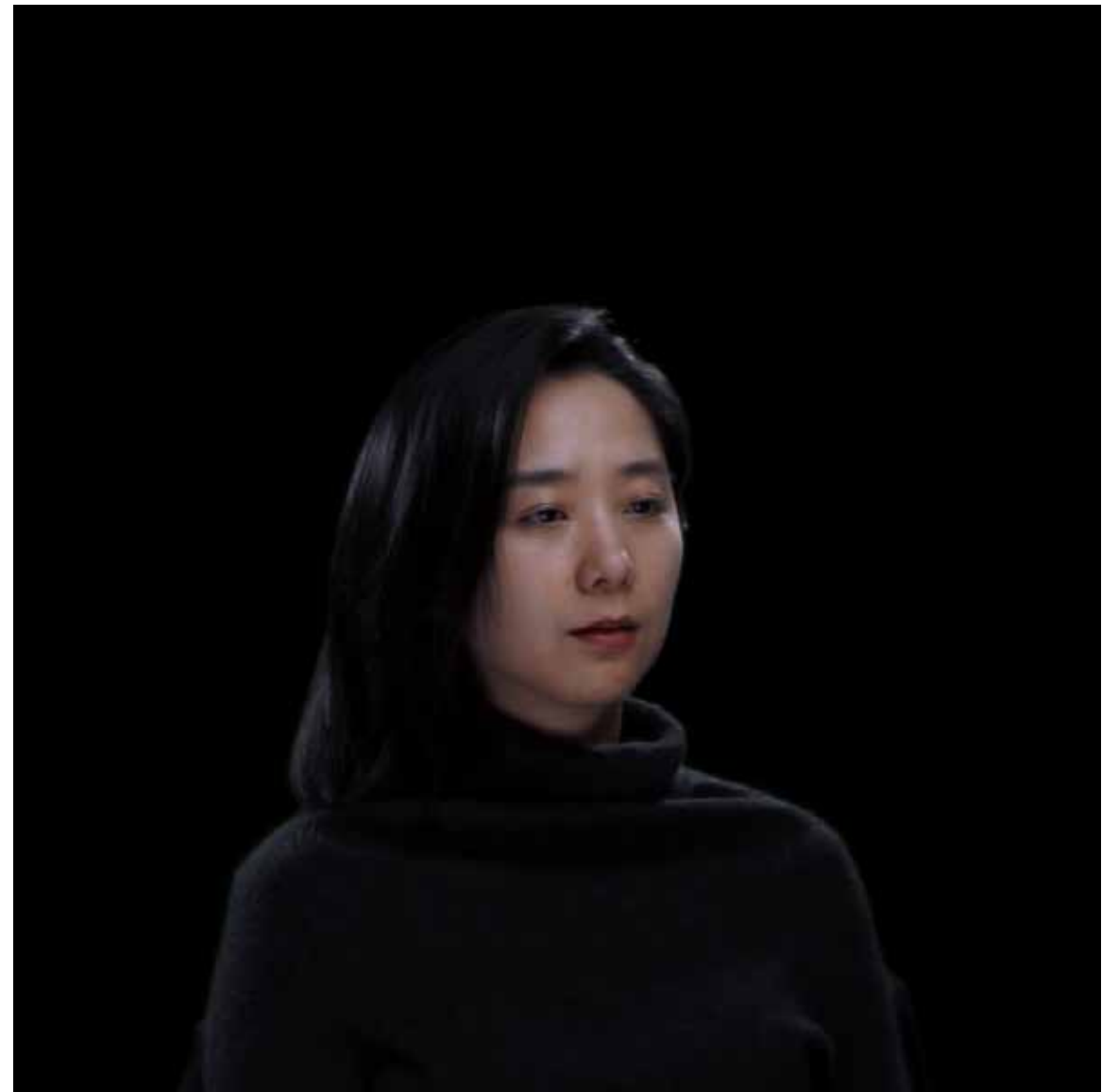
A Young Leng Shuihua No.3
《冷水花青年時代 No.3》
2018

Fine art inkjet print 藝術微噴
Image 畫面尺寸: 10 x 15 cm

The Tangible Ones
《唯一具體的人》
2018

Video on 3D hologram fan, sound
全息風扇投影、有聲
Dimensions variable
尺寸可變

🎥 [Watch video](#) 觀看視頻



In 'The Tangible Ones', two young women, French and Chinese, mumble to no one fragments of their lives and their longing for their lovers. Engaging the viewer with their silhouettes, intricate melodies, monologues and sing-songs, these fictional characters find themselves in an ambiguous parallel nearing relegation to each other, as though two spirits in a hyperrealistic realm constructed of shadows and media. Conceived from this ad hoc combination of monologues and humming, the open-ended narrative in 'The Tangible Ones' casts the viewer's personal memories as the narrative backdrop to the lovers' absence.

在《唯一具體的人》中，陶輝創作了一段虛構的情節：一個法國女人和一個中國女人，對著空氣喃喃地訴說著對愛人的思念和生活中的瑣事。影伴隨著旋律，念白和吟唱讓投影的人物形像變得立體而豐富。陶輝藉由戲劇中角色的對應與歸屬關係的模稜兩可，在猶如魂魄一般的影特質中呈現了一個由影與媒體建構的超真實世界。人物獨白與哼唱隨機的結合，構建出一個開放的敘事關係，將全片並未出現的遠方情人對應在觀者自身的記憶中而存在。



Installation view
展覽現場

The Tangible Ones
《唯一具體的人》
2018

Hello, Finale!

《你好，盡頭!》

2017

HD video installation, colour, with sound
高清錄像裝置，彩色，有聲

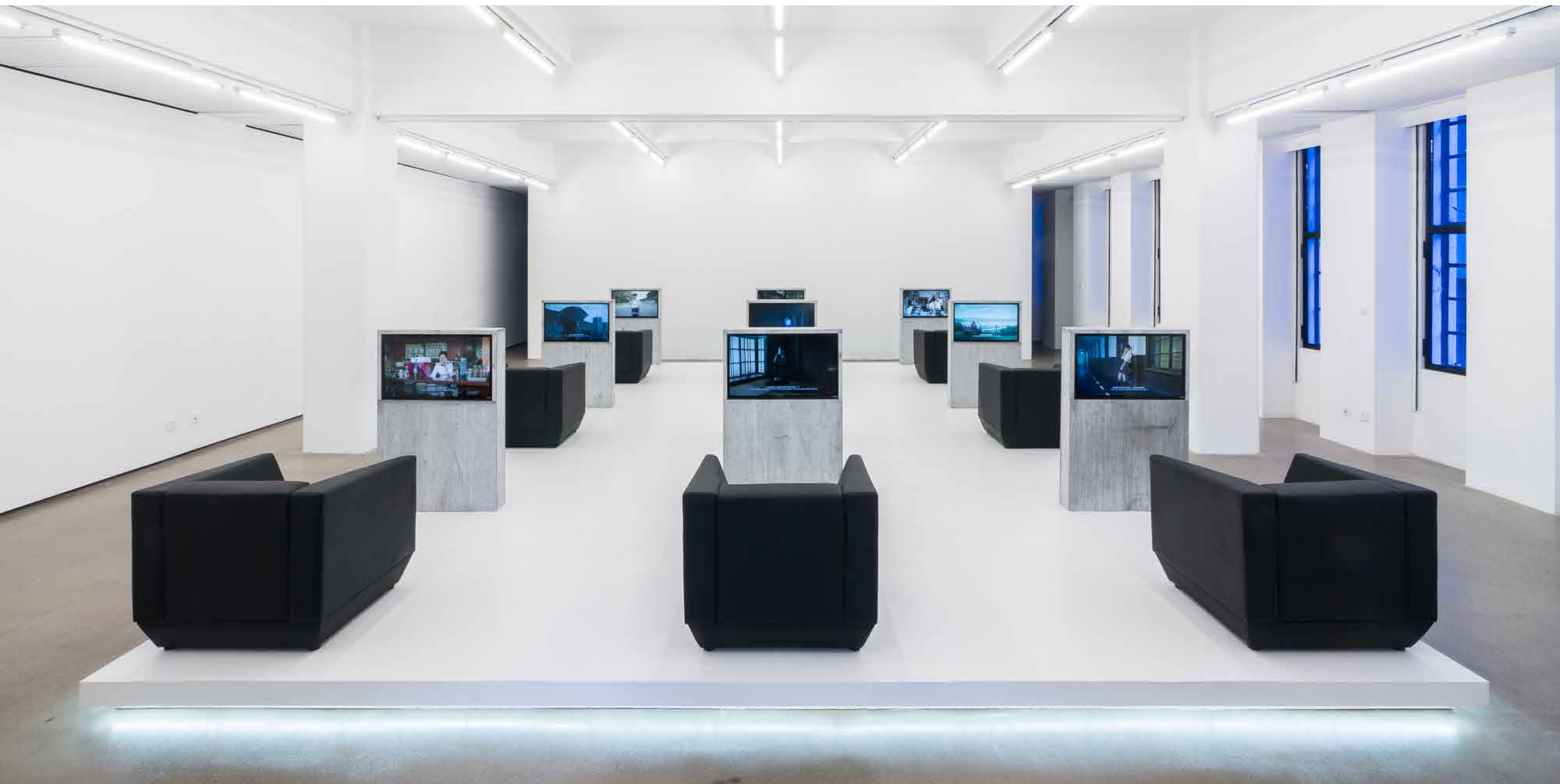
Installation dimensions variable; total video duration: 40 min
裝置尺寸可變，錄像總時長40分鐘

 [Watch video](#) [觀看視頻](#)

'Hello, Finale!' is a multi-channel video work the artist has created especially for the “HUGO BOSS ASIA ART: Award for Emerging Asian Artists” exhibition (2017). Nine videos are arranged in a specific array within the exhibition space, emphasising the intertextuality and parallel between the video works. The arrangement also serves as an interactive viewing experience akin to surfing TV channels at home. Written by the artist himself, the video script eventually leads to the incomplete, one-way dialogue presented by the central character over the phone. Shot in Kyoto, elements the popular Japanese drama genre are woven into 'Hello, Finale!', from setting to performance. However, Tao's script, spoken in Japanese, relates to both social news about China and the artist's personal experience, evoking a sense of distance yet simultaneously pointing at familiarity.

《你好，盡頭!》這件作品，九個錄像以規則的矩陣排佈在展廳中，強調了作品內容之間的互文和平行關係，也是一種如同跳轉頻道一般的選擇性觀看方式的實驗。藝術家撰寫了故事的劇本，並最終呈現鏡頭中主角對著電話道出的不完整的、單方面的對話。這件在京都取景拍攝的作品，從場景到表演都散發著深受大眾喜愛的日本電視劇的獨特氣質，然而日語的念白所講述的是由中國的社會新聞和藝術家的個人歷所改編的故事。這些帶有距離感卻又似曾相識的片段，共同回應著構成主題的終結的味。





Installation view
展覽現場

Installation view at "HUGO BOSS ASIA ART: Award for Emerging Asian Artists", Rockbund Art Museum, Shanghai, 2017.
「HUGO BOSS亞洲新銳藝術家大獎」展覽現場，上海外灘美術館，上海，2017。



Installation view
展覽現場

Installation view at “HUGO BOSS ASIA ART: Award for Emerging Asian Artists”, Rockbund Art Museum, Shanghai, 2017.
「HUGO BOSS亞洲新銳藝術家大獎」展覽現場，上海外灘美術館，上海，2017。



Installation view at "Sigg Prize 2019", M+ Pavilion, Hong Kong, 2019.
Image courtesy of M+, Hong Kong, 2019. Photo by Winnie Yeung @ iIMAGE28
「希克獎2019」展覽現場，M+展亭，香港，2019。
圖片由香港M+提供。攝影：Winnie Yeung @ iIMAGE28

Installation view at "2020 +", Red Brick Art Museum, Beijing, 2020.
Image courtesy of Red Brick Art Museum. Photo by Xing Yu
「2020+」展覽現場，紅磚美術館，北京，2020。
圖片由紅磚美術館提供。攝影：邢宇



Installation view at "2020 +", Red Brick Art Museum, Beijing, 2020.
Image courtesy of Red Brick Art Museum. Photo by Xing Yu
「2020+」展覽現場，紅磚美術館，北京，2020。
圖片由紅磚美術館提供。攝影：邢宇



Joint Images
《我們共同的形象》
2016

Single-channel HD video, colour, sound
高清錄像, 彩色, 有聲
14 min 27 sec

 [Watch video](#) 觀看視頻



Still from *Joint Images*
《我們共同的形象》錄像靜幀
2016



Ten iconic TV clips were selected to play continuously at random in the background, including news, TV series, entertainment and reality shows, etc. Standing before the screen, the actors recreate the TV scene and synchronise the lines, building up a displaced sense of truth and false, and revealing an absurd combination of reality and virtuality. Taking as a departure point collective memory and group experience, Tao expresses his thoughts on “mass media” and “acting”.

藝術家在中國電視影像史上選取了十個具有代表性的節目片段,包括不同年代不同電視台的新聞、電視劇、綜藝、選秀等,作為背景隨機地滾動播放。演員在熒幕前方,重現畫面中的場景和台詞,營造出一種真假難辨的錯位感,以及虛實相生的荒誕性。他從集體記憶和群體經驗的角度出發,表達對於“大眾媒體”和「表演性」的探討。



Excessive
《多餘的》
2015

Video installation with HD video (colour, with sound), glass, projector, silica gel, iron, wood
錄像裝置，含高清彩色有聲錄像、玻璃、投影儀、硅膠、鐵、木頭

Table with projection box: 118 x 62.5 x 40 cm; video duration: 19 min 32 sec, projection size variable
包含投影儀箱子的桌子尺寸：118 x 62.5 x 40 cm；錄像時長19分32秒，投影屏幕尺寸可變

 [Watch video](#) 觀看視頻

In the multi-channel video installation 'Excessive', Tao Hui presents a narrative of conflict. A young girl's extra finger causes enormous grief in her family, leading her to cut it off with a kitchen knife and burn it to ashes. Here, Tao eliminates the backdrop of each scene, leaving only the characters with a few props and a male's narration throughout the video. This technique lends emphasis to the concept of performance within the piece.

陶輝在多頻視頻裝置《多餘的》中強調了戲劇衝突。作品講述了一位年輕女孩因為自己左手多餘的一根手指與家人產生矛盾的故事。衝突導致女孩用一把廚刀將多餘的手指剁下，之後將斷指燒成灰燼。在這件作品中，陶輝將背景去掉，只在畫面留下人物和交代環境的道具，進一步強調表演在其作品中的重要位置。



Installation view of *Excessive*, 2015
《多餘的》(2015) 裝置現場

Image courtesy of Esther Schipper. Photo by Andrea Rossetti.
圖片由施博爾畫廊提供。攝影：Andrea Rossetti。



Installation view of *Excessive*, 2015
《多餘的》(2015) 裝置現場

Image courtesy of Esther Schipper. Photo by Andrea Rossetti.
圖片由施博爾畫廊提供。攝影：Andrea Rossetti。



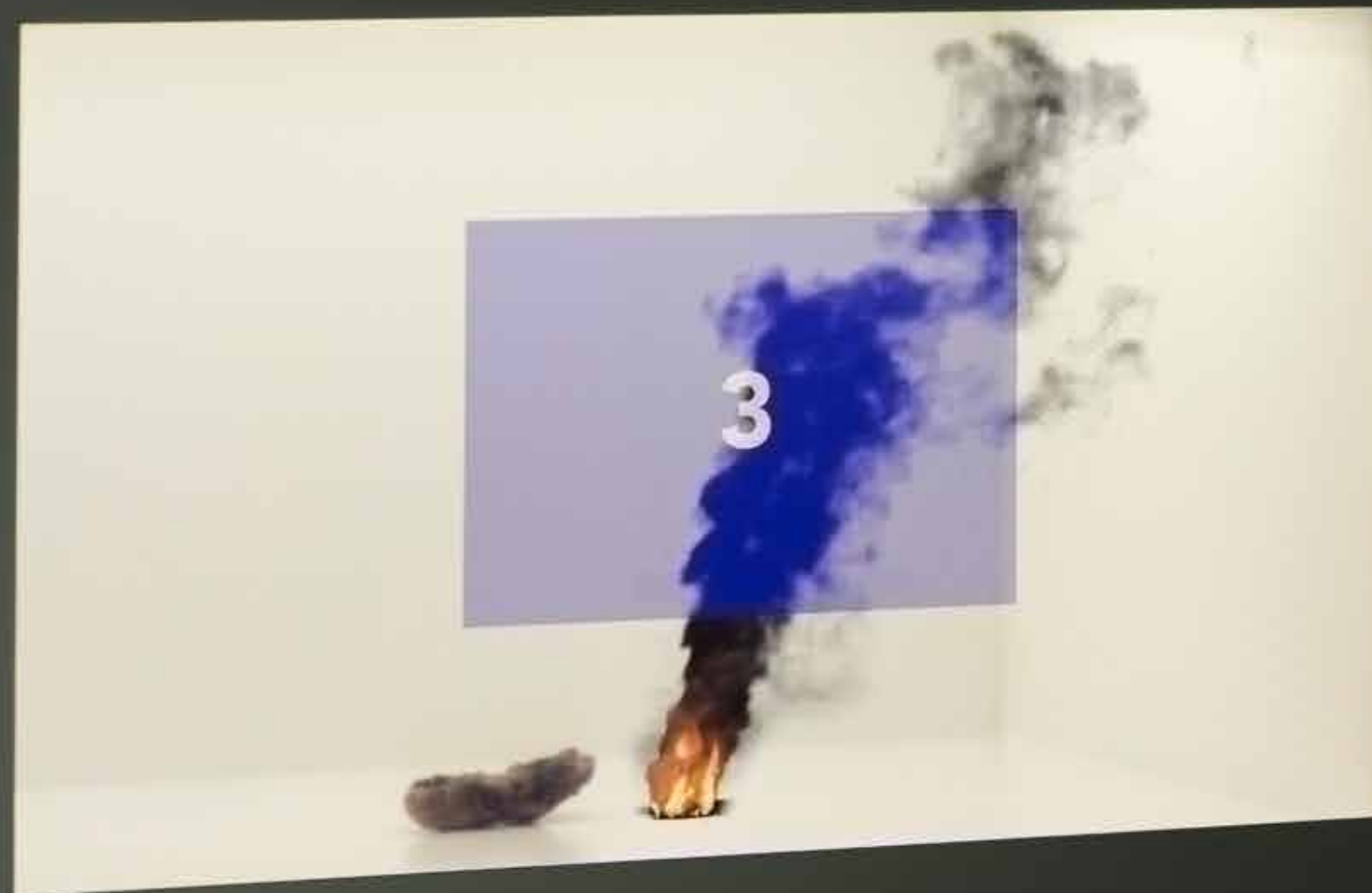
Installation detail of *Excessive*, 2015
《多餘的》(2015) 裝置局部

Image courtesy of Esther Schipper. Photo by Andrea Rossetti.
圖片由施博爾畫廊提供。攝影：Andrea Rossetti。



Installation detail of *Excessive*, 2015
《多餘的》(2015) 裝置局部

Image courtesy of Esther Schipper. Photo by Andrea Rossetti.
圖片由施博爾畫廊提供。攝影：Andrea Rossetti。



Installation detail of Excessive, 2015
《多餘的》(2015) 裝置局部

Image courtesy of Esther Schipper. Photo by Andrea Rossetti.
圖片由施博爾畫廊提供。攝影：Andrea Rossetti。

1 Character & 7 Materials
《一個人物與七段素材》
2015

Sound and video installation, dimensions variable
聲音及錄像裝置，尺寸可變

“1 Character”: Sound installation, with microphone and headphones, various languages in various durations
“7 Materials”: Video installation, with 7 single-channel HD videos, colour, total duration of 11 min 48 sec

「一個人物」：聲音裝置，麥克風、耳機，多種語言，時長不定
「七段素材」：錄像裝置，七段單頻高清彩色錄像，總長11分48秒

 [Watch video](#) [觀看視頻](#)



Installation view of 1 Character & 7 Materials (2015) at the exhibition "New Directions: Tao Hui", UCCA, Beijing, 2015
《一個人物與七段素材》於「新傾向：陶輝」展覽現場，尤倫斯當代藝術中心，北京，2015

Image courtesy of UCCA, Beijing
圖片由尤倫斯當代藝術中心提供



Installation view of 1 Character & 7 Materials (2015) at the exhibition "New Directions: Tao Hui", UCCA, Beijing, 2015
《一個人物與七段素材》於「新傾向：陶輝」展覽現場，尤倫斯當代藝術中心，北京，2015

Image courtesy of UCCA, Beijing
圖片由尤倫斯當代藝術中心提供

The sound installation “1 Character” consists of a confined box, similar to a telephone booth or a confession room, which contains a microphone as a metonymy for the paradoxical presence of an absent character, recognisable only by her voice. The viewers are invited to listen to her story using wireless headphones while watching the videos. Tao Hui shows his elaborate sensitivity as a storyteller in describing the vicissitudes of his marginalised subjects and the recurrent themes in his practice, such as cross-border anxiety, the crisis of marriage, and the consequences of moral prejudice defining “tabooed” relationships.

The video installation “7 Materials” presents seven clips played on shuffle. Seemingly independent, they are interconnected in the sense that viewers are free to associate, reorganise and string together their interpretations of the stories with the aid of the audio clues. These seven videos are displayed in a setting hinting at the features of a bus station – a metaphor for a transient public space where individuals meet daily, linked by their physical closeness, but still absorbed in their private, individual spaces. The fragmentation of the visual materials, the deconstruction of space and the overlapping of temporalities thus correspond to our existential state.

‘1 Character & 7 Materials’ consists of a video and a soundtrack. Independent from the visuals, the voice recording is based on a script written by the artist. The two materials should be watched and listened simultaneously but there are no prescribed rules as to how exactly they are to be experienced. During the exhibition, the 7 videos are played on a loop at random, and as such viewers may experience different combinations of sounds and videos. The way the viewer reacts emotionally to the story is therefore intimately related to the images that are being screened as well as the accompanying audio. The online version works similarly except the audio has been incorporated into the video, both of which are then edited into Chinese and English versions. However, the actual exhibition offers a much wider spectrum of viewing possibilities.

「一個人物」是一件聲音裝置，包括一個封閉性的盒子，類似於電話亭或懺悔室，內部安放著一台話筒，刻意突顯了不在場的人物的真實性。觀眾可以戴著無線耳機，在聆聽故事的同時觀看影像作品。

影像裝置「七段素材」由七段隨機播放的影片構成，內容相互獨立，但通過聲音線索的串聯，由觀眾自行聯想、拼湊、組織，令主觀的聽覺語言與碎片化的視覺圖像產生化學反應。七段影片在類似於公交車站的佈景中播放，形成了有關稍縱即逝的公共空間的隱喻——人們在同一個空間相會，身體雖然接近，卻沉浸在各自的私人空間中。素材的支離破碎、空間的拆解折疊、時間的既往反覆，恰好對應著我們對於現實生活體驗的間離化。

《一個人物和七段素材》包括一個影像文件和一個音頻文件。音頻獨立於影像，包括一段錄音，講述的內容由藝術家撰寫而成。兩個文件需同時播放，觀眾可以隨意選擇觀看影像與聆聽音頻的起始點。展覽中，由於七段素材隨機循環地播放，觀眾會經歷無限種類的影像和聲音的組合。觀眾對聽到故事的情感共鳴與收聽時看到的圖像密切相關。為使在線觀看與現場體驗更為接近，藝術家將聲音與影像剪輯在一個文件裏，分中文和英文，但實際體驗的可能性遠不止這兩種。



Still from *1 Character & 7 Materials*
《一個人物與七段素材》錄像靜幀
2015



Stills from *1 Character & 7 Materials*
《一個人物與七段素材》錄像靜幀
2015

The Dusk of Teheran
《德黑蘭的黃昏》
2014

Single-channel HD video, colour, sound
單頻道高清錄像, 彩色, 有聲
4 min 14 sec

 [Watch video](#) 觀看視頻



In Iran, the rights of women are suppressed in the name of protecting women. Within the framework of marriage law, women are always put in a passive position. Entertainment is forbidden for women and female singers are not allowed to give open performances. Hong Kong is a place that traditionally champions individual freedom; women there can freely pursue their own love interests, dreams and lifestyle. For this work, I invited an Iranian girl who works for a theater to reenact the late Hong Kong female singer Anita Mui's speech to her fans. The speech shows Anita Mui's freedom in pursuing love and marriage. Here I try to flesh out, within a particular narrative frame, the differences and similarities between people from different countries and geographies.

在伊朗, 很多女性的權利被以保護女性的名義所壓制, 婚姻法框架下的女性總是被動的。娛樂是被禁止的, 女性歌手更是不能公開演唱的, 而在香港這個有自由傳統的地方, 女性可以更自由的追尋自己的感情、理想、生活方式。我選擇讓一個在劇院工作的伊朗女孩在私人汽車裡重新演繹香港已故女明星梅艷芳生前在演唱會上的一段與粉絲的對話, 這段對話呈現了梅艷芳對愛情與婚姻的自由追逐。我試圖尋找不同民族、不同地域的人在相同故事的框架下, 呈現出來的差異性與共同點。

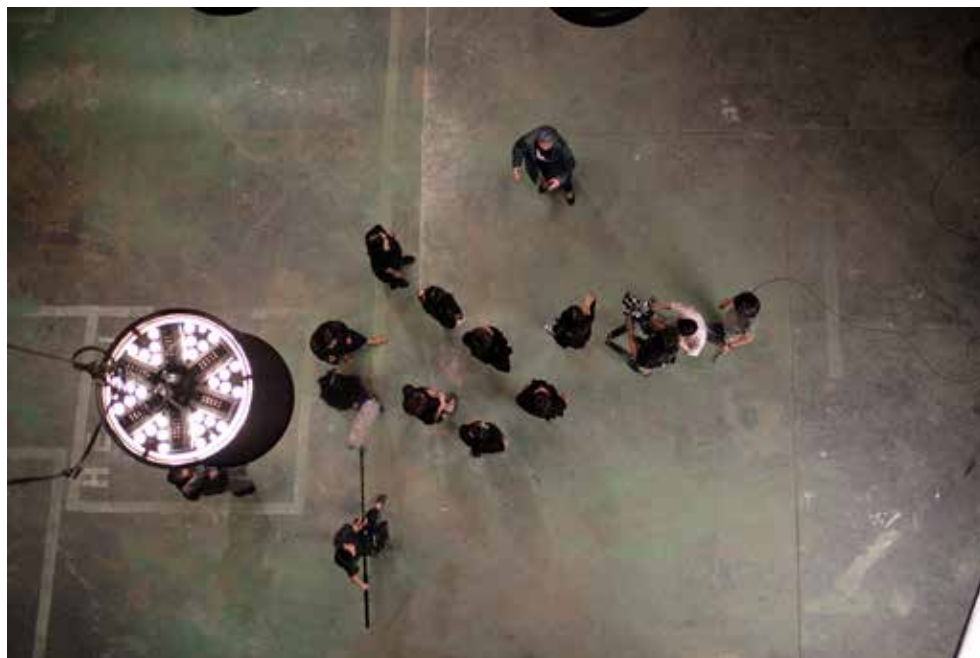


Still from *The Dusk of Teheran*
《德黑蘭的黃昏》錄像靜幀
2014

The Acting Tutorial
《演技教程》
2014

Single-channel HD video, colour, sound
單頻道高清錄像, 彩色, 有聲
16 min 43 sec

 [Watch video](#) 觀看視頻



'The Acting Tutorial' is a narrative experiment featuring 13 actresses, who construct a half serious and half humorous tutorial through a performative language that is both exaggerated and deliberately ambiguous.

《演技教程》是一個敘事實驗。13 個女演員以一種誇張、凌模兩可的表演語言構建了一個嚴肅又詼諧的表演教學現場。



The Acting Tutorial
《演技教程》
2014

Fine art inkjet print
藝術微噴
93.1 x 120 cm

Talk about Body
《談身體》
2013

Single-channel video, colour, sound
單頻道高清錄像, 彩色, 有聲
3 min 45 sec

 [Watch video](#) 觀看視頻



The artist addressed in her own room, acting as an Islamic girl. She took the article which was written by a physical anthropologist analyzing his own body as the chief source. He analyzes the body structure, physiognomy characteristic and blood lineage gene objectively in detail and fabricates a ceremony scene according to the authentic materials. He attempts to abandon emotion and focus on his own body, resist the over-spiritual confinement by traditional religion and try to make a balance between them.



由藝術家自己扮演的伊斯蘭女孩兒，在自己的房間進行了一場演說，她以一個體質人類學學者對他的身體分析文章為藍本；後期配以一個老年女性的聲音詳細客觀的分析了自己的身體結構，外形特徵，血統基因，用真實的材料杜撰了一個儀式式的場景。他企圖撇除感情，關注自己的物質身體，反思傳統宗教的精神禁錮，尋找「物質身體」和「精神身體」之間的平衡點。



Still from *Talk about Body*
《談身體》錄像靜幀
2013

Mongolism
《蒙古症》
2010

Single-channel video, colour, sound
單頻道高清錄像, 彩色, 有聲
31min 1sec

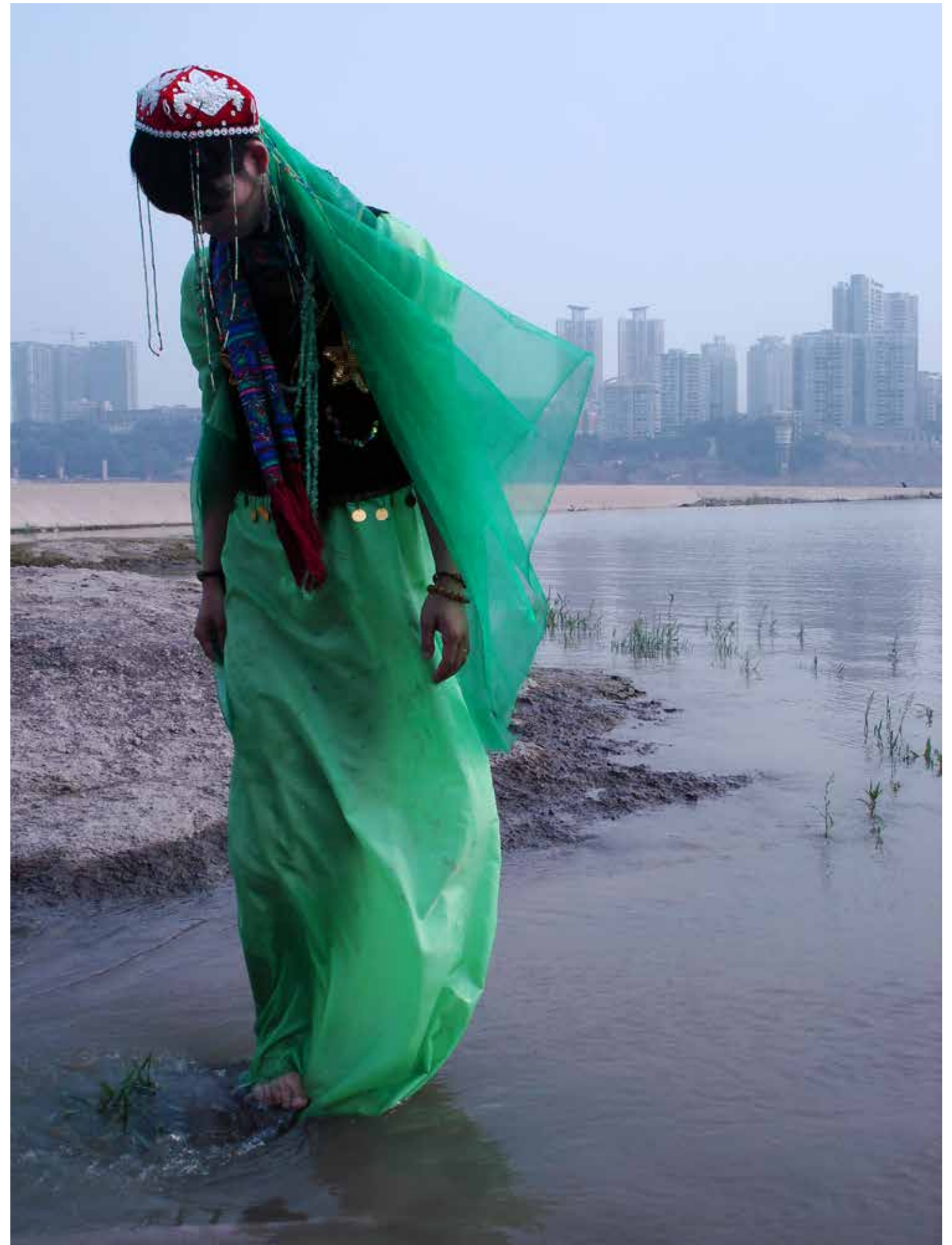
 [Watch video](#) 觀看視頻



Set against the backdrop of modernisation, *Mongolism* is about the mental state of youngsters in the age of cross-border ideology. Improvised cinematography, television script writing, traditional art and folklore; these are but elements of the work which, coupled with nonsensical character relationships, create an isolated political scene within a soap opera about self-consciousness.

《蒙古症》講述了現代化進程中跨越地域的意識形態下的年輕人的精神狀況,用即興攝影的方式來控制演員,電視劇的框架來控制劇情,傳統藝術和民間文化成了影響作品的主要因素,毫無邏輯的人物關係構建了一個孤立的政治圖景,是一部關於自我精神認知的肥皂劇。

Production stills from *Mongolism*
《蒙古症》劇照
2010





Stills from *Mongolism*
《蒙古症》錄像靜幀
2010

Kiang

馬 凌 畫 廊

kiangmalingue.com

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and by appointment.

Tao Hui

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Born in 1987 in Yunyang, Chongqing, China
Currently works and lives in Beijing, China

Education

2010 BFA in Oil Painting, Sichuan Fine Art Institute, China

Awards

2021 Nomination of the 7th edition of Jimei x Arles International Photo Festival 'Discovery Award'
2019 Shortlisted for the inaugural Sigg Prize
2018 ART POWER 100 Award-winning Artist
2017 Shortlisted for HUGO BOSS ASIA ART AWARD for Emerging Asian Artists
2015 The Grand Prize at 19th Contemporary Art Festival Sesc_Videobrasil 'Southern Panoramas', São Paulo, Brazil
Art Sanya & Huayu Youth Award, Sanya, China
2008 Grand Award of Contemporary Art Archive from Sichuan Fine Arts Institute China

Solo Exhibitions

2023
“Tao Hui: Being Wild”, CAC Málaga, Málaga, Spain

2022
“Searing Pain”, Aranya Art Center, Qinhuangdao, China
“Speakers in The Square”, The Chapel of Sound, Aranya Jinshanling, Qinhuangdao, China

2019
“Rhythm and Senses”, Edouard Malingue Gallery, Hong Kong

2018
“The History of Southern Drama, Scene A”, Chi-wen Gallery, Taipei, Taiwan
“TAO HUI”, The Breeder Gallery, Athens, Greece

2017
“Not at all”, OCAT Xian, Xi'an, China

2016
“Now & Then”, Galeria UNTILTHEN, Paris, France

2015
“New Directions: Tao Hui”, UCCA, Beijing, China

“1 Character & 7 Materials”, AIKE-DELLARCO, Shanghai, China

2013
“Sightseers”, Space Space, Chengdu, China

Selected Group Exhibitions

2023
“More Than Human”, Blanc Art Space, Beijing, China
“Projection”, Sifang Art Museum, Nanjing, China
“Bon moment”, Red Brick Art Museum, Beijing, China
“Upstairs Cities”, ASE Foundation, Shanghai, China
“Long Distance”, Nassima Landau Foundation, Tel-Aviv Yafo, Israel
“Tao Hui, Tromarama, Wang Zhibo”, Stevenson, Amsterdam, Netherlands

2022
“Living in the New Century: Chinese Media Arts since 1989” (Screening), Ulsan Art Museum, Ulsan, Korea
2022 Golden Panda Photography Awards Exhibition, Chengdu Contemporary Image Museum, Chengdu, China
“I have not loved (enough or worked)”, The Art Gallery of Western Australia, Perth, Australia
“LOVELOVELOVE”, U2 by UCCA, Beijing, China
“Tongue in Cheek”, Dangxia Art Space, Beijing, China
“Mirror Image: A Transformation of Chinese Identity”, Asia Society, New York, U.S.A.
“ON | OFF 2021: Carousel of Progress”, He Art Museum, Shunde, China
“The Elephant Escaped”, Macalline Art Center, Beijing, China

2021
“9 Latent Episodes Behind the Bund”, Rock Bund, Shanghai, China
The 7th edition of Jimei x Arles International Photo Festival, Jimei Citizen Square Exhibition Hall, Xiamen, China
“A Place for Concealment”, Korean Cultural Center, Shanghai, China
“The Circulation of Images: A Study on Medium Identity”, Voyage UCCA Lab, Shanghai, China
“Durational”, Vanguard Gallery, Shanghai, China
“Refrigerator Illusion”, Asia Culture Center, Gwangju, South Korea
“The 4th Today's Documents: A Stitch in Time”, Chongqing Contemporary Art Museum, Chongqing, China
“The Circular Impact: Video Art 21”, OCAT Shanghai, Shanghai, China
“Jiang Han Stars Plan 2021: Affect”, Wuhan Art Museum, Wuhan, China
“Tracing the Fragments”, K11 Art & Cultural Centre, Hong Kong

2020
“Side A / Side B”, Edouard Malingue Gallery, Hong Kong
“Hasty Falling Time” (online), The Centre d'Art Contemporain Genève, Geneva, Switzerland
“The Curation Workshop II: Story and Structure”, Co-hosted by OCAT Shenzhen and OCT Art & Design Gallery, Shenzhen, China
“Noire Lumière”, HOW Art Museum, Shanghai, China

“The 2020 Taiwan International Video Art Exhibition – ANIMA”, Hong-gah Museum, Taipei, Taiwan
“When Speed Become Form – Live In Your Screen”, Wind H Art Center, Beijing, China
“2020+”, Red Brick Art Museum, Beijing, China
“Embodied Mirror: Performances in Chinese Video Art”, New Century Art Foundation, Beijing, China
“Wake Up Crying”, Online screening exhibition, Centre for Experimental Film, China
“Daisuke Miyatsu 25 Years of Video Art: A Point of Transit Signals from East and South East Asia”, Alien Art Centre, Kaohsiung City, Taiwan
“OCAT x KADIST Emerging Artist Exhibition 2020”, OCAT Shanghai, Shanghai, China
“Methods of Connection”, Kyoto Art Center, Kyoto, Japan

2019
“The Sigg Prize 2019”, M+ Pavilion, Hong Kong
Asia Culture Center(ACC) group exhibition, Gwangju, South Korea
“New Start: The 3rd Shenzhen Biennale of Contemporary Art (BCA) - Concept, Form and Daily Life”, Shenzhen, China
“Lunar Phases”, UCCA, Beijing, China
“D.E.E.P. | NOWNESS Experiments: The Mesh”, chi K11 art museum, Shanghai, China
“Long March Project: The Deficit Faction”, Long March Project, Beijing, China
“ASSEMBLAGE - A project on migration in relation to China”, Goethe-Institut China/ de Art Center, Beijing, China
“re-IMAGE-n”, the 4th Vancouver Biennale, Vancouver, Canada
“Christoph Keller, Hito Steyerl, Tao Hui”, Esther Schipper, Berlin, Germany
“Daisuke Miyatsu Collection x Kasama Museum Blending the quintessence of modern and contemporary art”, Kasama Nichido Museum of Art, Tokyo, Japan
“Collezione Videobrasil”, Opere Vincintrici Del Contemporary Art Festival Sesc_Videobrasil, MACRO ASILO, Rome, Italy
“Remapping Reality: Selected Video Collection from Wang Bing”, OCAT Shanghai, Shanghai, China
“An Opera for Animals”, Rockbund Art Museum, Shanghai, China
“An Opera for Animals”, Para Site, Hong Kong
“Body Search 1”, Museum of Contemporary Art Leipzig (GfZK), Leipzig, Germany
“Airport Biennale 2019”, Guangzhou Baiyun International Airport Cultural Town, Guangzhou, China
“In My Room”, Antenna Space, Shanghai, China

2018
“Force as Fulcrum”, New Century Art Foundation, Beijing, China
“Well-Wish”, Gallery Vacancy, Shanghai, China
“Saudade: Unmemorable Place in Time”, Belem Cultural Center, Lisbon, Portugal
“Bangkok Art Biennale 2018”, Bangkok, Thailand
“Heterotopia On the Route”, The Galaxy Museum of Contemporary Art, Chongqing, China
“One Star, One travel”, Zhi Art Space, Chongqing, China
“Play & Loop”, Blindspot Gallery, Hong Kong
“Flim Screening II”, Edouard Malingue Gallery, Hong Kong
“STATO STAZIONARIO CRAC”, Puglia, Taranto, Italy
“Dominus Vobiscum”, ooojh, Seoul, South Korea
“New Video In China: New Attitude since 2010”, Anren, Chengdu, China
“Pseudo-& Hetero”, Lithium Gallery, Chicago, USA
“How Little You Know About Me”, MMCA, Seoul, South Korea
“Frontier: Re-assessmentt of Post-Globalisational Politics”, OCAT, Beijing, China
“Heterotopia On the Route”, The Galaxy Museum of Contemporary Art, Chongqing, China

2017
“Frontier: Re-assessment of Post-Globalisational Politics”, OCAT Shanghai, Shanghai, China
“Simultaneous Eidos: Guangzhou Image Triennial 2017”, Guangdong Museum of Art, Guangzhou, China
“Cities Grow in Difference: Bi-city Biennale of Urbanism/Architecture”, Nantou Old-town, Shenzhen, China
“Exhibition of Nominated Artists of HUGO BOSS ASIA ART Award for Emerging Asian Artists 2017”, Rockbund Art Museum, Shanghai, China
“Performing Dramas: Screening of Short Films by Contemporary Artists”, chi K11 Art Museum, Shanghai, China
“Culture City of East Asia 2017 Kyoto: Asia Corridor Contemporary Art Exhibition”, Nijo Castle, Kyoto Art Center, Kyoto, Japan
“Spectrosynthesis”, MOCA Taipei, Taipei, Taiwan
“Prospectif Cinéma programme”, Centre Pompidou, Paris, France
The 2nd “Dao Jiao New Art Festival”, XI Contemporary Art Center, Dongguan, China
“The exhibition of Annual of Contemporary Art of China”, Beijing Minsheng Art Museum, Beijing, China

“I SEE” International Video Art Festival, Berlinische Galerie, Berlin, Germany
“Texture of the Era, Selected works of Sichuan Fine Arts Institute”, National Art Museum of China, Beijing, China
“One Second Ago”, Edouard Malingue Gallery, Hong Kong
“Open field of vision”, Ink Not Ink Contemporary Art Space, Qingdao, China
“Reciprocal Enlightenment”, CAFA Art Museum, Beijing, China
“Talk, Talk”, Surplus Space, Wuhan, China
“The mulberry forest becoming ocean”, Esther Schipper, Berlin, Germany

2016
“I SEE” International Video Art Festival, Goethe-Institut China (Beijing), Sichuan Fine Arts Institute (Chongqing), New Media Art, Department for Culture and Education of the German Consulate General in Shanghai (Shanghai), China
“Performance in Mirror”, New Century Art Foundation, Shanghai, China
“Hack Space”, chi K11Art Space, Shanghai, China
“Act”, OCAT Shenzhen, China
“Why Not Ask Again”, 11th Shanghai Biennale, Power Station of Art, Shanghai, China
“New Order: Alter Mondi Alismf”, Just Space, Sanya Edition, China
“The Image Expression in The Art Practice of New Generation”, Xi’an Art Museum, Xi’an, China
“Turning Point: Contemporary Art in China since 2000”, Minsheng Art Museum, Shanghai, China
“IN SILENCE”, Pearl Lam Galleries, Singapore
“This Future of Ours”, Red Brick Art Museum, Beijing, China
“Annual Exhibition of Contemporary Art in China 2015”, Minsheng Art Museum, Beijing, China
“Trust me if You Cant”, Sabsay, Copenhagen, Denmark
“Journey”, AM Art Space, Shanghai, China
“New Capital: Huang Yu Collection Exhibition”, Chengdu Contemporary Art Museum, Chengdu, Sichuan, China
“Tutorials-Moving Images and A Users Guide from China”, Pino Pacali Museum Foundation, Polignano a Mare (BA), Italy
“Art Basel 2016: Film Sector, agnès b. CINEMA”, Hong Kong Art Centre, Hong Kong
“Hack Space”, K11 Foundation Pop-up Space, Hong Kong
“M + Screening: Fourty Years”, Broadway Cinematheque, Hong Kong
“Action Image”, Blue Roof Museum, Chengdu, China
“The Exhibition, Bentu, Chinese artists at a time of turbulence and transformation”, Fondation Louis Vuitton, Paris, France
“The Collection, A selection of Chinese works”, Fondation Louis Vuitton, Paris, France

2015
Huayu Youth Award shortlists exhibition, Sanya, China
“Asia Arts Festival”, Quanzhou, China
“Talk about Body”, AIKE-DELLARCO, Shanghai, China
“Winter Discovery”, 1000 Plateaus, Chengdu, China
“Shanghai Deal”, Radical Space, Shanghai, China
“2015 Europa Tour: Contemporary Art from China, Faith/ Freedom/ Future-proof”, Okręg Warszawski Związku Polskich Artystów Plastyków, Warsaw, Poland
19th Contemporary Art Festival Sesc Videobrasil: Southern Panoramas, São Paulo, Brazil
“Essential Matters – Moving Images from China”, Borusan Contemporary, Istanbul, Turkey
“Perched in the Eye of a Tornado”, Ying Space, Beijing, China
“Sunlight – between Teheran and Chongqing”, LP Art Space, Chongqing, China

2014
“Winter Group Show”, AIKE-DELLARCO, Shanghai, China
“Où vas-tu?”, Espace des Arts Sans Frontières, Paris, France
“Positive Space”, Times Museum, Guangzhou, China
“UP-YOUTH”, China Young Artists Exhibition, Times Art Museum, Beijing, China
“How Do We Become A Part of This World”, DAC, Chongqing, China
“Iran to China”, Darbast Platform, Mohsen Gallery, Teheran, Iran

2013
“Be Conscious Of Yourself”, Suzhou Museum, Suzhou, China
“Art Basel Leap Video Project”, Hong Kong
18th Contemporary Art Festival Sesc_Videobrasil ‘Southern Panoramas’, São Paulo, Brazil

2012
“The Worst Show”, Gland, Beijing, China Listen, Beijing, China

“54 International Youth Art Festival”, Beijing, China

2011
“Look at the Future”, Chengdu Biennale Special Invitational Exhibition, Winshare Art Museum, Chengdu, China
“Workshop”, Organhaus Art Space, Chongqing, China
“Chongqing Independent Film & Video Festival”, Chongqing, China

2010
“Everywhere”, Organhaus Art Space, Chongqing, China
“Xun Ji”, CAEA Art Space, Chongqing, China
“Location: Dragon Fountain Bathhouse”, Forget Art, Beijing, China
“Theme Exhibition The 70th Anniversary of Birth of Sichuan Fine Arts Institute”, Chongqing Art Museum, Chongqing, China

2008
“Annual Exhibition of the Oil Painting Department”, Sichuan Fine Arts Institute, Chongqing, China

Collections

Tank Shanghai, Shanghai, China
National Gallery of Victoria, Melbourne, Australia
Sigg Collection, Switzerland
M+ Museum, Hong Kong
KADIST, Paris, France / San Francisco, U.S.A.
Louis Vuitton foundation, Paris, France
K11 Art Foundation, Hong Kong
New Century Art Foundation, Beijing, China
Sunpride Foundation, Hong Kong
National Museum of Modern and Contemporary Art, Seoul, South Korea

K

M

陶輝

1987年生於中國重慶雲陽，現工作及生活於中國北京

學歷

2010 中國四川美術學院油畫系學士

獎項

2021 第七屆集美·阿爾勒發現獎提名
2019 入圍首屆希克獎
2018 年度ART POWER 100獲獎藝術家
2017 入圍Hugo Boss亞洲新銳藝術家大獎
2015 第19屆SESC巴西錄像藝術「南部全景」單元大獎
三亞藝術季華宇青年獎評委會大獎
2008 四川美術學院當代藝術文獻庫特別獎

個展

2023
「陶輝：奔放」，馬加拉當代藝術中心，馬加拉，西班牙

2022
「熱辣辣的痛楚」，阿那亞藝術中心，秦皇島，中國
「廣場上的音箱」，阿那亞·金山嶺山谷音樂廳，秦皇島，中國

2019
「節奏與知覺」，馬凌畫廊，香港

2018
「TAO HUI」, The Breeder畫廊，雅典，希臘
「南方戲劇史，A幕」，Chi-Wen畫廊，台北，台灣

2017
「一點兒也不多餘」，OCAT西安館，西安，中國

2016
「時常」，UNTILTHEN畫廊，巴黎，法國

2015
「新傾向：陶輝」，尤倫斯當代藝術中心，北京，中國

「一個人物與七段素材」，艾可畫廊，上海，中國

2013
「觀光客」，空格空間，成都，中國

精選群展

2023
「不止於人類」，博樂德藝術中心，北京，中國
「流光」，四方當代美術館，南京，中國
「趣時」，紅磚美術館，北京，中國
「樓上的城市」，ASE基金會，上海，中國
「Long Distance」，Nassima Landau基金會，特拉維夫，以色列
「陶輝，特羅拉馬，王之博」，斯蒂文森畫廊，阿姆斯特丹，荷蘭

2022
「生活在新世紀：后89中國媒體藝術」(放映)，蔚山美術館，蔚山，韓國
第二屆「金熊貓攝影藝術獎」獲獎作品展，成都當代影像館，成都，中國
「I have not loved (enough or worked)」，西澳美術館，珀斯，澳大利亞
愛的藝術流動影像雙年展，U2美術館，北京，中國
「面頰上的舌頭」，當下藝術空間，北京，中國
「鏡像：中國身份的轉變」，亞洲協會，紐約，美國
「ON|OFF 2021：回到未來」，和美術館，順德，中國
「大象出走」，美凱龍藝術中心，北京，中國

2021
「回望：外灘的9個隱身片段」，洛克·外灘源，上海，中國
第七屆集美·阿爾勒國際攝影季，集美新城市民廣場展覽館，廈門，中國
「貯藏」，駐上海韓國文化院，上海，中国
「圖像的旋踵：一次關於媒介身份的研究」，UCCA Lab沃捷藝術空間，上海，中國
「影集」，Vanguard畫廊，上海，中國
太短啦：短視頻潮流，重慶，中國
「綿延：變動中的中國藝術」，北京民生現代美術館，北京，中國
「Refrigerator Illusion」，國立亞洲文化殿堂，光州，韓國
「第四屆今日文獻展：縫合」，重慶當代美術館，重慶，中國
「環形撞擊：錄像二十一」，OCAT上海館，上海，中國
「窗」，符望空間，北京，中國
「第七屆漢江繁星計劃：情動」，武漢美術館，武漢，中國
「尋跡」，K11 Art & Cultural Centre，香港

2020
「A面 / B面」線上放映，馬凌畫廊，香港

「Hasty Falling Time」(線上)，日內瓦當代藝術中心，日內瓦，瑞士
「策展課II：故事與結構」，OCAT深圳館x華·美術館聯合主辦，深圳，中國
「暗光」，昊美術館，上海，中國
「第七屆台灣國際錄像藝術展—ANIMA阿尼瑪」，鳳甲美術館，台北，台灣
「當速度成為形式，在屏幕里生活」，山中天藝術中心，北京，中國
「2020+」，紅磚美術館，北京，中國
「具身之鏡：中國錄像藝術中的行為與表演」，新世紀當代藝術基金會，北京，中國
「夢飲酒者」在線電影院，实验影像中心，中國
「宮津大輔25年錄像收藏展：東亞與東南亞的境遷信號」，金馬賓館當代美術館，高雄，台灣
「自由聯接——2020 OCAT x KADIST青年媒體藝術家展覽」，OCAT上海館，上海，中國
「Methods of Connection」，京都藝術中心，京都，日本

2019
「希克獎2019」，M+展亭，香港
國立亞洲文化殿堂(ACC)群展，光州，韓國
「新徵程：第三屆深圳當代藝術雙年展——觀念、形式和日常化」，深圳，中國
「月相」，尤倫斯當代藝術中心，北京，中國
「光影如網」，chi K11 美術館，上海，中國
「長征計劃：赤字團」，長征空間，北京，中國
「聚合體——與中國有關的移民研究項目」，北京歌德學院／的|藝術中心，北京，中國
「re-IMAGE-n」，第四屆溫哥華雙年展，溫哥華，加拿大
「克里斯托夫·凱勒，希托·史特耶爾，陶輝」，施博爾，柏林，德國
「宮津大輔收藏展」，笠間日動美術館，笠間市，日本
「SESC巴西錄像藝術節影像展」，羅馬當代藝術博物館，羅馬，意大利
「重蹈現實：來自王兵的影像收藏」，OCAT上海館，上海，中國
「百物曲」，外灘美術館，上海，中國
「百物曲」，Para Site藝術空間，香港
「Body Search I」，萊比錫當代藝術博物館，萊比錫，德國
「空港藝術雙年展2019」，廣洲空港文旅小鎮，廣洲，中國
「在我的房間里」，天線空間，上海，中國

2018
「拔起飛翔」，新世紀當代藝術基金會，北京，中國
「祝福」，Vacancy，上海，中國
「指南針/Saudade;Unmemorable Place in Time」，貝拉多收藏美術館，里斯本，葡萄牙
「曼谷藝術雙年展2018」，曼谷，泰國
「急行當下」，之空間，重慶，中國
「Pseudo-& Hetero」，Lithum畫廊，芝加哥，美國
「Dominus Vobiscum」，ooojh，首爾，韓國
「中國新影像」，安仁，成都，中國
「夏日群展：放映II」，馬凌畫廊，香港
「循環播放」，刺點畫廊，香港
「穩態理論」，普利亞當代藝術中心，塔蘭托，意大利
「你對我知之甚少」，韓國國立現代美術館，首爾，韓國
「疆域——地緣的拓扑」，OCAT研究中心，北京，中國
「途中鏡子」， GCA美術館，重慶，中國

2017
「疆域——地緣的拓扑」，OCAT上海館，上海，中國
「復相·疊影—廣州影像三年展」，廣東美術館，廣州，中國
「2017深港城市\建築雙年展(深圳)」，南頭古城，深圳，中國
「HUGO BOSS亞洲新銳藝術家大獎2017」入圍藝術家展，上海外灘美術館，上海，中國
「展演劇場——當代藝術家短片作品放映」，chi K11美術館，上海，中國
「2017京都：亞洲回廊當代藝術展」，京都二條城，京都藝術中心，京都，日本
「光：合作用——亞洲當代藝術同志議題展」，台北當代藝術館，台北，台灣
「未來電影院」項目，巴黎蓬皮杜藝術中心，巴黎，法國
「第二屆道滘新藝術節」，XI當代藝術中心，東莞，中國
「中國當代藝術年鑑展2016」，北京民生現代美術館，北京，中國
「I SEE」國際錄像藝術展映，柏林畫廊，柏林，德國
「時代質感——四川美術學院作品展」，中國美術館，北京，中國

「轉瞬之間」，馬凌畫廊，香港
「後視錄」，墨非墨空間，青島，中國
「教學相長」，中央美術學院美術館，北京，中國
「TALK, TALK」，剩餘空間，武漢，中國
「滄海桑田」，Esther Schipper’ 柏林，德國

2016
「I SEE」國際錄像藝術展映，歌德學院中國（北京），四川美術學院（重慶），德國駐上海總領事館文化教育部門新媒體藝術（上海），中國
「鏡中表演」，新世紀當代藝術基金會，上海，中國
「Hack Space」，chi K11美術館，上海，中國
「裝」，OCAT深圳館，深圳，中國
「何不再問」，第11屆上海雙年展，上海當代藝術博物館，上海，中國
「新國際：另一個世界的可能」，即空間，三亞，中國
「新一代藝術實踐中的影像表達」，西安美術館，西安，中國
「轉向：2000後中國當代藝術趨勢」，上海民生現代美術館，上海，中國
「謐」，藝術門畫廊，新加坡
「我們的未來」，紅磚美術館，北京，中國
「中國當代藝術年鑑展2015」，北京民生現代美術館，北京，中國
「弱無依靠，請寄信於我」，Sabsay藝術空間，哥本哈根，丹麥
「旅途愉快」，上午藝術空間，上海，中國
「新資本論，黃予收藏展」，成都當代美術館，四川成都，中國
「教程——移動的影像和一個來自中國的使用教材」，波利尼亞諾 Pino Pascali 基金會美術館，意大利
「2016 巴塞爾香港展會：光影現場」，agnès b.影院，香港
「Hack Space」，K11 Art Foundation 臨時展覽空間，香港
「M+放映：四十年」，百老匯電影中心，香港
「藍頂美術館媒介研究系列-(影像)Action」，藍頂美術館，成都，中國
「本土，變革中的中國藝術家」，路易威登基金會，巴黎，法國
「藏品-中國當代藝術作品精選」，路易威登基金會，巴黎，法國

2015
「青年的尺度」華宇青年獎入圍展，三亞，中國
「亞洲藝術節」，泉州，中國
「談身體」，艾可畫廊，上海，中國
「冬紀」，千高原藝術空間，成都，中國
「上交會」，激烈空間，上海，中國
「信仰/自由/永不過時之技術」，波蘭美術家協會華沙分會，華沙，波蘭
第 19 屆 SESC 巴西錄像藝術節「南部全景」單元，聖保羅，巴西
「Essential Maders ——中國移動影像展」，Borusan 當代藝術展，伊斯坦布爾，土耳其
「氣旋棲息者」，應空間，北京，中國
「日光——在德黑蘭和重慶之間」，LP 藝術空間，重慶，中國

2014
「冬季群展」，艾可畫廊，上海，中國
「Où vas-tu? 」，無國界藝術中心，巴黎，法國
「積極空間」，時代美術館，廣州，中國
「旋構塔」，時代美術館，北京，中國
「我們如何成為世界的一部分」，DAC 十方藝術中心，重慶，中國
「伊朗到中國」，Darbast 平台，瑪森畫廊，德黑蘭，伊朗

2013
「自我生成」，蘇州美術館，蘇州，中國
「LEAP 香港巴塞爾放映項目」，香港，中國
第 18 屆 SESC 巴西錄像藝術節「南部全景」單元，聖保羅，巴西

2012
「最差的展覽」，分泌場，北京，中國
「傳說」，北京，中國

2011
「看望未來」,成都雙年展特別邀請展,文軒美術館,成都,中國
「工作坊」,器空間,中國
「重慶獨立影展」, CIFVF 實驗電影單元,重慶,中國

2010
「無處不在」,器空間,重慶,中國
「尋跡」, CACE 藝術空間,重慶,中國
「地點:龍泉洗浴」,龍泉洗浴,北京,中國
「四川美術學院 70 週年校慶展」,重慶美術館,重慶,中國

2008
「四川美術學院油畫系年展」,重慶,中國

收藏

上海油罐藝術中心,上海,中國
維多利亞國立美術館,墨爾本,澳大利亞
希克藏品,瑞士
M+美術館,香港
卡蒂斯特藝術基金會,巴黎,法國;舊金山,美国
路易·威登基金會,巴黎,法國
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新世紀當代藝術基金會,北京,中國
驕陽基金會,香港
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