

|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。

Realism and fiction blur in the otherworldly realm that is *In the Land Beyond Living*, opening up new angles from which to contemplate contemporary society in China and the human condition at large. With elements of painting, sculpture, video, sound, installation, and set design, this solo exhibition by the artist Tao Hui takes us from north to south, the inland to the coast, the urban to the rural, the industrial to the natural.

In the Land Beyond Living highlights how Tao Hui's absurd yet realistic artistic practice explores individual struggles. These include the ethnic minorities guarding the Gansu Corridor; migrant workers striving for a better life in drastically developing cities; and the nouveau riche yearning for spiritual sustenance. In seeking new ways to present and comprehend the complex realities of today, the artist interweaves depictions of harsh environments, migration flows, geographical disparities, and the relentless drive for a better life—into surrealistic imagery that casts new light onto the complex flow of reality.

In the Land Beyond Living is the artist Tao Hui's first institutional solo exhibition in Hong Kong. Alongside multiple new commissions of video installations and sculptures, the exhibition will include the Asian premiere of *Hardworking* (2023) as well as recent works such as *From Sichuan to Shenzhen* (2017) and *Being Wild* (2021).

In the Land Beyond Living is part of Tai Kwun Contemporary's new Breakthrough series, which underlines emerging artistic positions through solo presentations, commissions, and innovative formats.

- Text by Tai Kwun Contemporary

虛實邊界在異乎日常的境域中變得模糊——展覽「荒丘」從另一視角審視和沉思人間境況與當代中國社會。糅合繪畫、雕塑、錄像、聲音、裝置和佈景設計等元素，藝術家陶輝的個展帶領觀眾從北到南、從內陸到海岸、從城市到鄉村、從工業到自然，四處遊走。

「荒丘」著重展現陶輝如何以其荒誕卻寫實的藝術實踐來探索種種個體掙扎。這些個體包括在河西走廊駐守的少數族裔，為求生存而湧入快速發展的城市中拼搏的移工，以及追求心靈富足的新貴階層。藝術家將殘酷的生存環境、移民潮及地域差異，與人們對美好的不懈追求，交織成超現實影像，藉此為理解錯綜複雜的當今現實提供新視角。

「荒丘」是藝術家陶輝在香港的首個美術館個展。除了多件最新委約的錄像裝置及雕塑作品外，展覽還涵蓋《辛苦》(2023)的亞洲首展，以及《四川到深圳》(2017)和《奔放》(2021)等近作。

「荒丘」是大館當代美術館全新策劃的「突破」系列之一。這系列以獨立個展，委約作品等創新形式，展現新銳的藝術實踐與面貌。

- 文字由大館當代美術館提供

Tao Hui: In the Land Beyond Living
《陶輝：荒丘》
2024

Solo Exhibition 個展

Tai Kwun Contemporary, Hong Kong
大館當代美術館，香港

26.09.2024 - 02.02.2025

In the Land Beyond Living

When boundaries blur between the fictional and the real, do they meet in fantasy—or a land beyond?

In the exhibition *In the Land Beyond Living*, the artist Tao Hui constructs a landscape out of the ordinary—through painting, sculpture, video, sound, installation, and set design—wherein visitors are invited to wander. This first institutional solo exhibition in Hong Kong by Tao Hui centres around the artist's creative concerns in recent years: from aesthetic forms generated by various moving-image media platforms to fictional narratives that combine the theatricality and experiences of everyday life, from bodily experiences in observation to the realities of collective survival as well as individual sentiments with marginalised groups. These complex networks of intersection bring out key facets of Tao Hui's artistic practice, and moreover open up a multi-layered re-evaluation of the living conditions and spiritual wellbeing of ordinary folks amidst China's ebb and flow of social development.

Inspiration, Reality, and Illusion inside and outside the Screen

Tao Hui's oeuvre is, in fact, suffused with social and cultural issues—whether arising from traditional mass media such as pop music, film, or television dramas, or from burgeoning social video platforms that double as promotional channels. Indeed, the artist's own earliest exposure to “video art” could be traced back to TV dramas. While TV was a coveted consumer item during the early years of China's Reform and Opening, it only became widespread amongst ordinary families in the 1990s. For Tao, who grew up in the rural mountainous township of Yunyang, TV served as a window to the world. His parents, school teachers, would during the work day leave him home alone to watch TV, which in that area only had one channel. Every day, TV programmes would air repeatedly, depicting unfamiliar yet colourful landscapes, or narrating touching stories.¹ Tao Hui was mesmerised by what lies between fiction and reality, between truth and performance.

While Chinese television dramas stylistically influenced Tao Hui's early works, the compositions and viewing experiences of social video platforms today have also anchored the way he observes the life of others and explores the language of video. With social media, dressing up and performing have become integral parts of life; in particular, in Mainland China, platforms like Douyin and Kuaishou serve as windows of sorts, where people voluntarily showcase and expose themselves. Within this space, everyone is watching and being watched by others at the same time²; everyone peers at one another, prying into lives that are viewable but not exactly tangible. And the data thus generated even feed into a digital panopticon that enshrouds society.

Many do however notice how the invisible hand of algorithms is dictating our lives, trapping us in echo chambers where we consume and numb ourselves. With Tao Hui's latest work, *Hardworking*, for instance, the harsh reality of the livestream e-commerce industry prevalent in China is revealed. The work presents an exaggeratedly large smartphone screen on the verge of collapse, supported only by a human-shaped wooden sculpture seemingly in the process of melting away. The sculptural form echoes the state of the burdened livestream host in the video—who is crushed under the weight of the giant screen, and depleted by both work and life—while the livestream scene, apparently genuine-looking, nevertheless betrays hints of the absurd. In the video, the host's self-deprecating humour uncovers cultural biases in real life; the video also allows one to observe the solitude driving people to seek connections together with the avarice bred from screen-based cultures of consumption.

Dilemma of Staying or Leaving

Tao Hui grew up in a rural environment, in Yunyang, a small town in the eastern part of Chongqing. After attending university in Chongqing, he moved to Beijing. In this, he was part of a migration wave, from township and county to the provincial capital, and then finally to the nation's capital. Along the way, Tao has witnessed rapid changes on both the national and social level—especially the frantic urbanisation that swept the country in the wake of the 2008 Beijing Olympics. Such experiences and observations greatly inform his work.

As a Chongqing native who thrives on noise and excitement, Tao Hui developed a yearning for the hustle and bustle of life: riding buses and subways, standing in lines at malls and restaurants, and wandering through night markets and parks. Witnessing the gulf between rural and urban China as well as differences between groups served as a wellspring of inspiration for the artist. In fact, from the beginning of the Reform and Opening era in 1980 onwards, generations of youth have pursued their dreams in Chinese cities. Both the “Shamate” subculture among factory workers and the “996” regime of office workers in urban China emerged amid various pressures—from household registration restrictions, economic downturns, or increasingly stringent regulations. In response, some have begun “retreating” back to their hometowns, where they can “lie flat”, while others have “run” away to start afresh in a foreign land.

This key question of whether to leave or to stay is present not only in the mind of the female migrant worker in *From Sichuan to Shenzhen* (2017) but is also explored in the newly commissioned work *Chilling Terror Sweeps the North* (2024). In the film, the dilapidated, crumbling villages of the Northwest stand in stark contrast to the prosperity of Chongqing's densely packed skyscrapers, symbolising the seismic changes that industrialisation has brought to China's second-, third-, and fourth-tier cities. The protagonists' personal love story meanwhile evolves into a larger love for their homeland. Should they confront harsh challenges in the hope of transforming their hometown, or choose the comfort of accepting the tranquility of distant regions? Can they adapt to and integrate into a new environment, or can their radically changed selves ever return to their old roots and conform? These themes are all drawn from real-life observations, directly speaking to the struggles and complexities faced amidst changing conditions—all elements Tao Hui had taken from real life, seen and heard.

Although the filmic narratives in the work are mostly fictional, by merging dreams and reality they have nevertheless left viewers with a space pregnant with poetry and imagination. This is owed to Tao Hui's narrative powers, with his ability to uncover genuine emotions as well as theatricality in the crevices between villages and cities, and from there discover intriguing mismatches in life. By grasping, imagining, weaving, abstracting, and creating, step by step Tao Hui deploys his distinctive narrative style, together with an artistic language of the absurd bordering on the nonsensical—all in the aims of rendering tangible hard-to-describe sensations as well as real-life issues. He thus composes a contemporary fable that is at once hyper-realistic and yet surrealistic, offering new perspectives on the complex, confounding realities of the present day.

Power of Eros and of Feminine Empathy

Another distinctive facet of Tao Hui's work is to unveil in subtle, delicate ways the erotics of individual emotions within mighty social torrents. Byung-Chul Han's *The Agony of Eros* —which Tao Hui has read twice—had expanded on this by suggesting that an elevated form of eros can become a source of creative power, as well as a wellspring of political action. For the Surrealists, eros represents a revolutionary longing for new ways of life and community organisation, safeguarding our devotion to the future. Much like the Surrealists of the 20th century, Tao Hui allows emotional resistance to unfold, transforming art into a power that responds to reality.

For instance, in *Chilling Terror Sweeps the North*, the protagonists strive to resolve all manner of differences—whether in terms of the climate of the North vs the South, the city vs villages, or other customs and practices. Despite being pursued and adored by the male character, the female protagonist is unable to relinquish her more intense love for her homeland. In a fatal stroke of fate, her faith collapses as the already harsh environment worsens, leading her to commit suicide. This tragic end echoes Byung-Chul Han's assertion that “although a loving person will sacrifice themselves for the other, this sacrifice also allows them to return to themselves.” For the protagonist, death becomes the only means of reconciliation, and it is only in death that her soul can agree to leaving the arid northern mountains for the humid city in the South. A tragic love is like a duet, and in this case, the woman's death and the soul's escape broke down the dilemma between staying or leaving— opening up the possibility of a world that finds itself somewhere else.

Apart from this work, women's perspectives have in fact occupied a central role in Tao Hui's oeuvre. The artist frequently removes stories of women from their traditional contexts, placing them in imagined or hybrid cultural settings to illustrate different understandings and pursuits of the body, love, and freedom across various ethnicities, eras, and geographic regions.

This interest is evident in the works featured in this exhibition. From *Talk About Body* (2013), written, directed and performed by the artist himself in portraying a Muslim girl, to works created during his residency in Iran, such as *The Dusk of Teheran* (2014), and later in pieces like *Leng Shuihua Youth Age No. 1* (2018), Tao Hui's exploration of female narratives and complex cultural identities is clear. Grand questions such as sexual identity, cultural crisis, fate of nations and such like never directly appear in the artist's work; nevertheless, such issues are packaged inside multilayered narrative structures—whether in *From Sichuan to Shenzhen* (2017), which follows a female migrant worker navigating the challenges of a Special Economic Zone, to *Being Wild* (2021), where a girl skates through the city's nooks and crannies, and the new work *Chilling Terror Sweeps the North* (2024), wherein a fearless heroine is determined to transform her homeland at all cost. The diverse female individuals, struggling under the wheel of time, break down pre-existing gender stereotypes.

From the Screen to the Scene

Originally trained as a painter, Tao Hui has broadened his approach to different media, leading him to treat the exhibition space as a canvas in itself. He carefully considers how to arrange works and curate the space in

creating a more nuanced, three-dimensional experience. In recent years, Tao Hui's works often consist of multi-sensorial installations, combining video works and sculptural scenes. His installations attempt to recreate the set environment where the films were made, blurring the boundary between the world inside the film and the exhibition space outside of the film. This encourages the audience to step away from reality, and revert to their physical presence in engaging with the artworks and establishing a connection. In doing so, they gain deeper insight into the layered subjects presented in the work.

This exhibition, *In the Land Beyond Living*, resembles a spiralling reversal of fate, a recursive loop of history. It starts with the magical absurdity of *Grabbing Hand*, *Embrace*, and *Chilling Terror Sweeps the North*, then twists into Tao Hui's later work, *Michelia Flowers* and *the Conclusion*, which draw from themes such as time-travelling and the changing fate of the nation, as depicted in poetry murals in the 1983 TV adaptation of *Dream of the Red Chamber*, a show which made a strong impression during the artist's early childhood. This loop of history then continues in *Hardworking* and *From Sichuan to Shenzhen*, which portray mirrored struggles of workers from different eras and social contexts, before finally concluding in *Being Wild*. Tao Hui captures the dizzying pace of society's forward march, as well as the effects on people's mindset in *Being Wild*, projecting a video onto a curved wall at the exhibition's entrance and exit. The fluid motion of a young girl gliding through villages and towns offer a wide-angle snapshot of the era's stupendous progress. Through each individual's steps, the development of China's urban and rural landscapes can be traced; amid the ebb and flow of change, individuals navigate their rise and fall, their struggles as well as their growth.

A bit like the poet Zheng Chouyu, whose lyrics featured in *Being Wild*, Tao Hui traverses in and out of reality. Wandering the nooks and crannies of contemporary Chinese society, Tao Hui continues to use his art to reveal truths that are even more surreal than fiction. Within this seemingly desolate “Land Beyond Living”, the artist sows glimmers of hope by nurturing and taking part in this grand theatre of life.

-Jill Angel Chun

Curator of *In the Land Beyond Living*

¹ Classic martial arts films such as *The Flying Fox of Snowy Mountain*, *Zu: Warriors from the Magic Mountain*, *New Dragon Gate Inn*, *A Chinese Ghost Story*, and *A Chinese Odyssey* were deeply influential for Tao Hui. While studying at the Sichuan Fine Arts Institute, though Tao majored in oil painting, he was inspired by his mentor, Li Yifan, to begin exploring video art. His pre-graduation works, *Xiao Qing*, *Remember to Forget and Mongolian Syndrome*, were extensions of the television dramas *The Legend of the White Snake* and *My Fair Princess* respectively. These works already showed the early stages of Tao's distinctive expression of gender and ethnic identity.

² Han Byung-Chul, *In the Swarm: Digital Prospects*, trans. Erik Butler (Massachusetts: The MIT Press, 2017), 70.

荒丘

當虛構與現實的邊界愈發模糊，兩者的交匯之地是幻境異域，抑或一片荒丘？

在展覽「荒丘」中，陶輝透過繪畫、雕塑、錄像、聲音、裝置和佈景設計等作品，建構出一片異乎日常的荒誕之丘，邀請觀眾遊走其中。作為陶輝在香港的首個美術館個展，展覽集中展現了藝術家近年的創作脈絡：各類影像媒體及平台衍生的審美形式、糅合日常生活的戲劇性與真實見聞的虛構敘事、觀看行為的身體經驗，以及對邊緣化群體的生存現實及個體情感等主題的關注。它們交匯而成的複雜網絡既折射出陶輝藝術實踐的關鍵面向，也以多個面向與方式讓人重新審視中國社會發展浪潮下平凡人群的生活及精神處境。

影視文化的啟蒙與屏幕內外的虛實

無論是傳播流行音樂、電影電視等工業化文化產物的傳統大眾媒體，還是近年大行其道、具電子商務功能的社交媒體短片平台，當中承載的社會及文化議題都貫穿了陶輝多年來的創作實踐。陶輝最早接觸的「影像藝術」也許就是電視劇集。在改革開放時期被稱為「四大件」之一的電視機，直到1990年代才普及至中國內陸地區的一般家庭，而兒時生活在小山村雲陽的陶輝，正是透過電視這個小窗戶了解外面的世界。陶輝的父母是鄉村教師，白天上班後便留下他一個人在家看電視，而當時的電視機只收到一個頻道。每天重複放映的節目描繪著陌生而多彩的風景，講述了動人心弦的故事，讓人浮想聯翩。^[1]那種介乎虛構與真實、表演與現實之間的空隙讓陶輝深深著迷。

如果說中國電視劇的風格直接影響了陶輝的早期創作，那麼現今社交媒體影片平台的拍攝形式和觀看經驗，則成為陶輝觀察他人生活，探索影像創作語言的另一支點。在社交媒體的主導下，裝扮和表演彷彿已成為人們日常生活的一部份。而在城鄉差異至今仍然懸殊的中國社會，抖音和快手等平台就像是一扇窗戶，讓人們自願地自我展示和曝光，每個人都在監視別人，每個人都被別人監視，^[2]大家相互窺探，想像可望而不可及的生活。而由此生成的數據則供養了一個包裹著整個社會的數碼全景監獄。不少人也逐漸意識到演算法這隻看不見的「手」，實質是新的命運操弄者，讓我們困在同溫層中互相消費，自我麻醉。陶輝的近作《辛苦》(2023–2024)就揭示了中國直播經濟中帶貨主播面對的殘酷現實。這件影像裝置模仿手機豎屏的形式，但巨大的曲面屏幕幾近癱軟，背後僅由一尊形似融化的人形木雕支撐——它就像是屏幕中的主角，在直播平台上賣力帶貨，幾乎被工作壓榨至站不起來。在影片末端，她甚至艱難地背起待售的巨型電視謝幕。作品再現的直播現場幾可亂真，卻又略顯荒謬。主播在直播期間的自嘲，反映出現實中的文化偏見，以及人們渴求連結的孤獨感和屏幕消費文化所滋生的欲壑難填。

撕裂日常下的去留兩難

陶輝出生自重慶東邊的雲陽，讀大學時才踏入重慶市區，畢業後便到北京北漂。從山村縣城，到大城市，再到國際大都會，他這一路往返於城鄉之間的成長歷程，見證了國家和社會環境的變遷，尤其是2008年北京

奧運帶來的急遽城市化，其效應席捲全國。在巴士地鐵中輾轉、商場餐廳前排隊、夜市公園中流連，愛熱鬧的陶輝將自己放在人海之中，目擊時代巨輪下的城鄉差異與不同群體之間撕裂的生活，並將之成為自身創作的一大靈感來源。從1980年代改革開放至今，一代代青年湧入城市追夢，工廠生產線上的「殺馬特」，北上廣深辦公室中的「996」，都在戶籍限制，經濟下行或愈發嚴苛的監管制度下戰戰兢兢地生活。有人逐漸從城市「後撤」到農村鄉鎮輕鬆「躺平」，或者「潤」到他鄉重新開始。^[3]

橫亙在每個個體眼前的去留，不僅纏繞在裝置作品《四川到深圳》(2017)的女主角心頭，也正是陶輝的展覽委約新作《恐怖摧殘北方》(2024)探討的核心問題。影片以西北破舊坍塌的村落比照重慶鱗次櫛比的高樓，除了鮮明可見的城鄉差異，也體現了2010年代中國三四線城鎮已在內移的工業化潮流下，掀起了翻天覆地的變化。從男女之愛延伸到家國大愛，兩位主角面臨命運的抉擇，究竟是正面迎接殘酷的挑戰來改變故土，抑或是選擇安逸，接受故鄉靜好，倘若適應和融入到全新的環境，已面貌全非的自己又能否重投故土？如此種種掙扎反映了個體在社會變動中的複雜處境，它們無不是陶輝從真實見聞中取材。儘管影片的敘事多為虛構，但融匯了現實與夢境的手法，為觀眾留下了富有詩意與想像的空間。這得益於陶輝編故事的能力，他能發掘生活在城鄉夾縫下的戲劇性和人們的真實感受，並從中發現各樣耐人尋味的錯置。捕捉、想像、編織、抽離、創造，一步步用獨特的影像敘事方式和荒誕得近乎無厘頭的藝術語言，將這些難以言說的感受和現實問題具象化，書寫出一則則極度寫實，甚至超現實的當代寓言，為理解錯綜複雜的當今現實提供新視角。

愛欲的力量與共情女性

陶輝作品中的另一特點，就是細膩展現社會洪流下個體的情感愛欲。在他曾兩次細讀的《愛欲之死》中，韓炳哲引用了安德烈·布勒東賦予愛欲無所不包的意涵：「唯一與人類和宇宙相稱的藝術，唯一能夠引導他勝過星辰的，是愛欲。」^[4]韓炳哲進而提出，在超現實主義者眼中，愛欲是語言和存在的詩意中的革命媒介，並被昇華至創新的源泉，滋養政治活動的發展，代表對其他個體生命形式和社群組織的革命渴望，並維護人們對未來的忠誠。^[5]與二十世紀的超現實主義藝術家相類似，陶輝亦常在作品中釋放人的情感愛欲，藉此將藝術轉化為一種回應現實的力量。

比如，《恐怖摧殘北方》中的一對戀人因源自南北氣候、城鄉生活、信仰習俗等的價值觀差異而糾葛不堪。但無論男主角何等愛慕與追求，女主角還是無法割捨對故土的熾烈熱愛。可惜愈發殘酷的環境使她的信仰坍塌，最終選擇了自殺。這無疑亦應驗了韓炳哲的話：「儘管有愛之人會為他者犧牲，但這種犧牲使他能夠回歸自我。」^[6]對女主角而言，只有死能讓她妥協，所以也只有在死後，她的靈魂才同意從乾旱的北方山區移到潮濕的南方城市。充滿悲劇色彩的愛情是一場雙人舞，女主角的死亡和靈魂的出逃，打破了去留問題的非此即彼，毫無保留的愛欲讓世界得以在別處重生。

此外，除了這件作品，女性視角自陶輝創作之初便成為其作品的一大主軸。他經常將女性從傳統的敘事結構中抽離出來，重新放到虛構的背景脈絡或嫁接而成的文化環境中，藉此描繪不同時空中女性對自我，愛情和自由的理解及追逐。這種志趣從他早期自編自導自演的《談身體》(2013)，駐留伊朗期間創作，由當地女演員重新演繹梅艷芳告別演唱會上真情剖白的《德黑蘭的黃昏》(2014)，以及在台北天母完成，虛構出女性作家冷水花及其著作的創作計劃《南方戲劇史A幕》(2018)中可見一斑。^[7] 性別身份、文化危機、家國命運，這些宏大議題從來不會直白地出現在陶輝的作品中，而是被包裹在複合的影像敘事結構裏——透過獨白、採訪、對話、自述，在具體情境中一一呈現女性的命運與抉擇。而在本次展覽中，不論是《四川到深圳》中闖蕩特區奮鬥多年的鄉村打工妹、《奔放》(2021)裏遊蕩於城市角落的少女，還是《辛苦》中被直播經濟壓榨得挺不起腰的女主播，這些女性個體雖形象不一，但都掙扎於時代巨輪之下，打破社會對性別的刻板印象。

從創造影像到建構場景

陶輝最初習畫，後來開始創作影像藝術。儘管作品結合精心編排的敘事與充滿電影質感的畫面，但他主要的創作媒介是影像裝置，而非單純地流淌在屏幕表面的影像。也就是說，陶輝的作品多以影像裝置及雕塑場景組成，他透過還原影片拍攝製作的場景，模糊屏幕內外的界線，營造出一種從視網膜出發，觸及全身心感知的體驗，讓人能對作品中環環相扣的複雜議題有更直接深入的體會。

在本次展覽中，他將整個展廳看成是一張畫布，思考如何在空間中「構圖」——佈置作品，使「畫面」更豐富，更立體。「荒丘」像是一個倒敘命運的迴旋，又或歷史的遞歸。陶輝構築了一個頗為玄妙的佈景：展廳從天花板到地面縈繞著青色的光暈，一陣陣凜冽的風聲從放在不同角落的揚聲器中播出，環迴在展廳之內。觀眾可繞過魔幻荒誕的《抓錢手》(2024)門簾走進來，踏上高低起伏的荒茫丘壑，跨過夢魘般緊纏馬桶至近乎爆裂的石雕蟒蛇《擁抱》(2024)，再進入《恐怖摧殘北方》的觀影亭台之中；然後來到《黃葛蘭與判詞》(2024)面前，看陶輝如何重新詮釋兒時觀看的83版《紅樓夢》電視劇中，題壁詩所投射的時空穿越及家國命運的變遷；再前行到《辛苦》和《四川到深圳》的裝置旁，細味兩位打工者在各自的年代和發展語境裏拼搏的鏡像對比，最後以投射到展廳出入口一道弧型牆面上的《奔放》作結。《奔放》中的少女以行雲流水的滑步穿村過鎮，勾勒出中國城鄉發展的面貌，從中側寫時代巨潮中每個人的起落，掙扎與成長。也許就像少女吟唱的歌詞一樣，作為藝術家一直創作至今的陶輝，似是鄭愁予筆下的「空間的歌者，時間的詩人，宇宙的遊子」。^[8] 他遊走在中國社會的各個角落，持續用藝術揭示那些比虛構更荒誕的現實。在這看似蕭瑟的「荒丘」之中，仍以飽含希望的心情，觀察 並參與在這個巨大的草台班子之中。

- 秦文娟
展覽策展人

[1] 《雪山飛狐》、《蜀山奇俠傳》、《新龍門客棧》、《倩女幽魂》、《大話西遊》等經典武俠及古裝電影劇集對陶輝影響極大。他在四川美術學院求學時雖主修油畫，但在導師李一凡的啟發下，已開始探索影像創作。畢業前的作品《小青記得要忘記》和《蒙古症》分別是對《新白娘子傳奇》與《還珠格格》的延伸詮釋，日後創作中對性別及不同群體的持續關注在此已見雛形。

[2] 韓炳哲 (Han Byung-Chul), *In the Swarm: Digital Prospects*, trans. Erik Butler (Massachusetts: The MIT Press, 2017), 70.

[3] 「殺馬特」指2000年代流行於城市打工青年群體之間的次文化，他們多以誇張的髮型甚至妝容示人。這詞是英文「smart」的音譯。「996」、「躺平」、「後撤」、「潤」都是近年的網絡熱詞。「996」是996工作制度的簡稱，指早上9點上班，晚上9點下班，每周工作6天，有時也被用來指代僱主要求受僱者延長工時而不給加班費的工作制度，這個用法首見於加班成風的科技行業；「躺平」是指年輕群體對現實中的階級固化，工作過勞等問題解決無望而採取的消極處世態度；「後撤」顧名思義，指重回家鄉過自給自足的生活，然而在大城市極度飽和的情況下，這種策略或許是由互聯網大數據的操縱而起；「潤」原與英文的「run」諧音，指代移民海外，在新冠疫情封城期間成為熱詞。

[4] 韓炳哲著、宋城譯，〈愛欲政治學〉，載於《愛欲之死》(北京：中信出版社，2019)，71。

[5] 同上。

[6] *Han, In the Swarm: Digital Prospects*, 42.

[7] 體現此一志趣的其他作品包括《多餘的》(2015)、《跳動的原子》(2019)，以及《拍攝之夜》(2021)等。



Installation view of "Tao Hui: In the Land Beyond Living", Tai Kwun Contemporary, Hong Kong, 2024
「荒丘」展覽現場，大館當代美術館，香港，2024年

Image courtesy of Tai Kwun. 圖片由大館當代美術館提供。



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Image courtesy of Tai Kwun. 圖片由大館當代美術館提供。



Money Grab Hand
《抓錢手》
2024

Glass, 12-14cm each, Installation size variable
玻璃, 每隻12至14cm, 裝置尺寸可變
Ed.2/3 (Edition of 3 + 1AP)

Commissioned by Tai Kwun Contemporary
大館當代美術館委約作品



Chilling Terror Sweeps the North
《恐怖摧殘北方》
2024

Double channel video
雙頻道錄像
26'52"
Ed.3/5 (Edition of 5 + 2AP)

Commissioned by Tai Kwun Contemporary
大館當代美術館委約作品

 Watch video 觀看錄像
PW 密碼: KMTH123







Cuddle
《擁抱》
2021

Ceramics and bluestone
陶瓷和青石
H 88 cm
Ed.1/3 (Edition of 3 + 1AP)

Commissioned by Tai Kwun Contemporary
大館當代美術館委約作品

Being Wild
《奔放》
2021

Single-channel HD video, colour, with sound
單頻道高清彩色有聲錄像
12'03"
Ed. 4/5 (edition of 5 + 2 AP)

Watch video 觀看錄像
PW 密碼: KMTH123





只要速度夠快
If I go fast enough

你必須以為我在賣電視。
You must think I'm selling TV screens.



Hardworking
《辛苦》
2023-2024

HD video projected on customized slanted and curved wooden screen
高清影像投影於傾斜弧形木質屏幕
Screen size: 320 x 180 cm
12'43"

Ed. 2/5 (Edition of 5 + 2 AP)

 Watch video 觀看錄像
PW 密碼: KMTH123







From Sichuan to Shenzhen
《四川到深圳》
2017

Video, stereophony
立體聲影像
13'29"
Ed.1/3 (Edition of 3 + 1 AP)



Watch video 觀看錄像
PW 密碼: KMTH123





The Michelia and the Prophetic Poems
《黃葛蘭與判詞》
2024

Mural wall painting with special peeled-off effect
具有特殊剝離效果的壁畫
350 x 100 cm

Commissioned by Tai Kwun Contemporary
大館當代美術館委約作品

We, Entertainment
《我們娛樂》
2023

Solo Exhibition 個展

Esther Schipper, Berlin, Germany
施博爾畫廊·柏林·德國

15.12.2023 - 27.01.2024

Esther Schipper presents “We, Entertainment”, Tao Hui’s first solo exhibition with the gallery, Showcasing two video installations, a sculpture, and paintings.

Tao Hui is best known for his immersive video and film works that play on the storytelling tropes of cinema and television, as well as the narrative formats of social media channels. Spanning a variety of media, “We, Entertainment” is divided into four distinct sections that together represent both a personal psychological journey and an examination of the broad societal implications of identity as it relates to gender, class, ethnicity, and cultural biases (fuelled, for example, by dichotomies of urban/rural, North/ South). As Tao’s work makes clear, media emerges as a powerful force in this dynamic of contested identities, both as a destabilizing and normative influence, but also with liberating and even restorative potential.

“We, Entertainment” begins with *The Fall*, which finds a powerful poetic image for a world in crisis: The tail of a giant python protrudes from the floor among the animal’s fleshy, bloodied fragments. Based in part on childhood folktales (a continuing source of inspiration for the artist who grew up in a rural area of China known for its imaginative storytelling) and on his memories of the 1990s TV series *New Legend of Madam White Snake* where the motif is associated with revealing one’s true nature, *The Fall* represents contemporary life and the anxious emotional response one might experience in uncertain times.

Night of Peacemaking portrays the way contemporary culture has turned traumatic experiences into entertainment. Taking the format of a TV talk show, the emotional life of a family is depicted in poignant and at times heated exchanges, especially between mother and daughter. The work includes an environment that simulates the set of such a TV program, blurring the line between studio and exhibition space and thereby aligning spectators with the audience of the talk show. Tao shifts the focus away from its narrative content to use the format as a kind of medium. The structure of the dispute but also its technical representation take on broader significance: Thus the three different cameras, for example, come to symbolize different perspectives in a political power struggle.

Another video, *Hardworking*, has us encounter the host of a streaming infomercial, intend on selling TV sets while acknowledging both her own loneliness, and her exploitation of her audience’s similar search for connection. At the same time, she also muses about the nature of reality in an age of digital screens. Her exhortations—both those to purchase the screens and those to reflect about the nature of reality—are accompanied by her effortless movement between levels of reality: seen entering and exiting the screens she is trying to sell, the video elides all such boundaries.

The fourth section of “We, Entertainment”, turns to the still image. A series of paintings executed on opalescent paper covered with a thin layer of slices of shell represents personal experiences veiled in modified traditional imagery, some associated with Buddhist motifs. One image of intertwined, weeping snakes refers to an endless knot, a symbol of the Eight Treasures of Buddhism, while another juxtaposes the Sanskrit word for “moment,” KSANA, with the image of a decaying human form. Equally important, however, is the material: A conch shell, considered a magical vessel, symbolizes the spread of the Buddha’s teachings and the awakening of his subjects from the slumber of ignorance. On the floor, a large mandala of multicolored glitter also draws on the symbolic and ritual power of its medium, the Tibetan Buddhist practice of creating an image from pigment or colored sand. Yet there is a comic quality to the image of a chubby baby grabbing and punching a (smiling?) python. A symbol of impermanence, the mandala, like all such ephemeral sand mandalas, will be destroyed, its glittering plurality swept away, symbolizing the Buddhist belief in the impermanence of all material life.

- Text by Esther Schipper



Installation view of "We, Entertainment", Esther Schipper, Berlin, Germany, 2023
「我們娛樂」展覽現場，施博爾畫廊，柏林，德國，2023年

Image courtesy of the artist and Esther Schipper (Berlin | Paris | Seoul). Photo: Andrea Rossetti
圖片由藝術家和施博爾畫廊（柏林/巴黎/首爾）提供，攝影：Andrea Rossetti



Installation view of "We, Entertainment", Esther Schipper, Berlin, Germany, 2023
「我們娛樂」展覽現場，施博爾畫廊，柏林，德國，2023年

Image courtesy of the artist and Esther Schipper (Berlin | Paris | Seoul). Photo: Andrea Rossetti
圖片由藝術家和施博爾畫廊（柏林/巴黎/首爾）提供，攝影：Andrea Rossetti



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Image courtesy of the artist and Esther Schipper (Berlin | Paris | Seoul). Photo: Andrea Rossetti
圖片由藝術家和施博爾畫廊（柏林/巴黎/首爾）提供，攝影：Andrea Rossetti



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Image courtesy of the artist and Esther Schipper (Berlin | Paris | Seoul). Photo: Andrea Rossetti
圖片由藝術家和施博爾畫廊（柏林/巴黎/首爾）提供，攝影：Andrea Rossetti



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Image courtesy of the artist and Esther Schipper (Berlin | Paris | Seoul). Photo: Andrea Rossetti
圖片由藝術家和施博爾畫廊（柏林/巴黎/首爾）提供，攝影：Andrea Rossetti



Installation view of "We, Entertainment", Esther Schipper, Berlin, Germany, 2023
「我們娛樂」展覽現場，施博爾畫廊，柏林，德國，2023年

Image courtesy of the artist and Esther Schipper (Berlin | Paris | Seoul). Photo: Andrea Rossetti
圖片由藝術家和施博爾畫廊（柏林/巴黎/首爾）提供，攝影：Andrea Rossetti

Motion Is Action - 35 Years of Chinese Media Art
《動為行——中國媒體藝術35年》
2023

Group Exhibition 群展

BY ART MATTER, Hangzhou, China
天目里美術館·杭州·中國

22.09.2023 - 25.01.2024

BY ART MATTERS presents the fifth season exhibition *Motion Is Action - 35 Years of Chinese Media Art*, from September 22, 2023, to February 25, 2024. This groundbreaking exhibition marks the first retrospective presentation of Chinese contemporary art history from a Chinese perspective. By examining the development and transformations in Chinese media art, the exhibition aims to explore the significant role of media expansion in the evolution of contemporary art, brought about by the information age. Through this exploration, the exhibition examines a series of thought-provoking issues, including scene reconstruction, the manipulation of time and space, perceptual misalignment, the creation of new artistic languages, and reflections on social and cultural contexts.

This exhibition brings together 79 representative works by 72 artists and groups from different generations. The works encompass a variety of media, including video, installations, performance art, interactive pieces, games, and digital art. The exhibition not only reflects on the early practices of video art but also delves into the cutting-edge exploration of emerging media and art forms such as artificial intelligence and space art.

The artworks are connected in chronological order and revolve around the thematic keyword of “motion.” The exhibition is divided into three chapters: *Motion as Action*, *Motion as Interaction*, and *Motion as Agency*. Through the progression of these chapters, the audience can embark on a time-travel-like experience, tracing the artists’ evolving understanding of different issues and exploring the transformation of artistic creations in terms of media, forms of expression, and concepts. Additionally, visitors can gain a profound appreciation of the depth and breadth of the Chinese art world.

Curator Zhang Ga, in discussing the theme *Motion as Action*, highlights the central idea of “movement as action.” Media art, characterised by its dynamic nature, utilises technology to generate various forms of motion, enabling the creation of narratives and exploration of evolving themes. Simultaneously, it challenges the audience’s perception of reality. Artists, through diverse modes of movement, express their distinctive reflections and responses to the contemporary era.

Originating in the late 1980s and gaining prominence in the 1990s, Chinese media art has emerged as one of the country’s most dynamic and experimental art forms. In contrast to traditional artistic mediums, media art offers a flexible and diverse range of expressions, liberating artists from the static, one way visual dominance of painting and sculpture. By embracing digital technologies, media art introduces dimensions of time and motion into the works, revolutionising the way art is perceived and experienced. This transformation prompts a contemporary and universal question: how do we view and experience our personal lives and the world around us? The development of media art is intrinsically linked to scientific and technological progress, as well as the historical processes of society and culture. Therefore, studying Chinese media art not only provides insights into the history of contemporary Chinese art but also offers a retrospective examination of the advancements in science, technology, and cultural shifts over the past 35 years. This exploration encourages deep contemplation on the power of art, human civilisation, and societal transformations.

Hangzhou, the birthplace of China’s inaugural media art piece, solidified its position by establishing the pioneering New Media Department at the China Academy of Arts in 2003, marking a significant milestone in the field. This establishment aimed to foster the creativity and vitality of Chinese media art. To this day, creatives raised or currently based in Hangzhou and many practitioners from around the globe, continue to export perspectives of contemporary Chinese culture to the global art community through vibrant and innovative works and projects. On the occasion of the Hangzhou Asian Games, BY ART MATTERS aspires to enable guests from all corners of the country and overseas to experience China’s advancements in science, technology, culture, and economy through the exhibition *Motion is Action - 35 Years of Chinese Media Art*. Moreover, the exhibition aims to facilitate a retrospective understanding and imaginative exploration of the present and future of Chinese society by embracing the artists’ visionary perspectives.

- Text by BY ART MATTERS

BY ART MATTERS 天目里美術館於2023年9月22日至2024年2月25日舉辦開館以來的第五季展覽「動為行——中國媒體藝術35年」，是首次以中國當代藝術史角度呈現的回顧性展覽。藉由縱覽媒體藝術在中國的發展和變化，探討信息時代帶來的媒介拓展在當代藝術演化過程中所起的重要作用，並就場景的再造，時空的改寫，感知的錯位，形式語言的鍛造和社會文化的反思等一系列問題進行思考。

此次展覽共匯集了72位/組不同代際藝術家的79件代表作品，囊括影像、裝置、行為、交互、遊戲、網絡等作品形式，視角回溯至早期的錄像藝術實踐，亦延展到對人工智能、太空藝術等新興媒材或藝術形態的前沿探索。這些作品按照時間順序串聯，以「運動」為關鍵詞展現「作為行動的運動」、「作為互動的運動」和「作為能動的運動」三個章節。隨著三個章節區域的轉換，觀眾彷彿置身於一場時間旅行中，跟隨藝術家逐步瞭解不同的時代問題，探索藝術創作在媒介、表現形式和觀念上的轉變，感知藝術世界的深度與廣度。策展人張朶在談及此次展覽的主題”動為行”時指出，這個命題關注的是「運動即行動」的概念。作為運動中的藝術，媒體藝術借由技術營造多種運動形態以創造敘事、探索變化和轉型的主題，同時挑戰觀眾對現實的感知。通過不同形態的運動，藝術家以其獨特的方式傳達他們對時代的思考和回應。

以下為策展人張朶老師對展覽三個部分的介紹：

作為行動的運動

媒體藝術是運動的藝術。媒體藝術的製作、展示及傳播是不可或缺的技術過程。以錄像作品為例，它即是通過攝像機去記錄下某個行為或某種事件、發展出某段敘事，並使影像得以回放的展示機制，亦或是某種促成反饋回應的裝置。從張培力1988年的經典作品《30×30》之慎思的單一性，到陶輝《跳動的原子》以及張鼎的《高速形式#1》中精緻的運動處理以及其與環境和心理之間的相互作用所見，展覽第一部分既是對「運動」作為詞意本身展開的敘述，又容納了對它的延展聯想，從而追溯駁雜紛呈的運動現象，並在運動加速的行動中，展現中國媒體藝術的多重軌跡。

作為互動的運動

互動性是媒體藝術的核心之一。隨著傳感技術的成熟，媒體藝術曾經的單向傳播起源（包括攝影、電影、廣播、錄像、電視介入、衛星播送、傳真、慢速掃描等，其中有些類型並未在中國出現）也必然拓展，以包含和吸

納雙向和多向溝通機制，作為在電子計算編程世界中交互式生產和傳遞意義的方式。傳感器開啓了參與和合作的新前景。它們使環境數據和物理屬性成為偶變因素以及可塑造的矢量，增強了人類的感知系統，並引發了存在於熱-生化和電磁自然界中的反饋迴路，從而提升了情感和知覺潛能。「作為互動的運動」將人機互動與機器之間的互動結合起來，同時通過媒體干預加強社會互動，揭示出互動的多重性，以及通過這多重的互動性所達成的開放式意義建構。

作為能動的運動

進入21世紀的第二個十年，氣候變遷急遽加速，環境崩壞日漸惡化，同時，人工智能又再度興起——技術進步由此催化了範式轉換。隨之而來的，是智慧技術與生命模因技術的飛速發展，深刻影響了社會生活與工作空間的每個角落，其規模之大，衝擊之強，為近年來計算革命之記憶所罕見。在市場和業界的紛擾喧囂中，許多藝術家以批判的立場和謹慎的熱情對此做出回應。他們也敏銳地意識到技術的超速發展所帶來的生態後果。展覽第三部分呈現了過去十年間致力於檢視這個劇變社會的諸多充滿活力，形式鮮明的作品，其多樣化的實踐亦非傳統藝術範疇可以歸類。

中國媒體藝術起源於20世紀80年代末，於90年代逐漸興起，現以成為中國最具活力和實驗性的藝術類型之一。和傳統藝術形式相比，媒體藝術靈活多變的表現形式讓藝術家跳脫出繪畫和雕像等靜態、扁平或單向視覺主導的傳統創作框架，採用互動與數字技術，為作品增加時間與運動的維度。當人們觀看與體驗藝術的方式被顛覆時，引發的是如何觀看和體驗個人生活和周遭世界這一當代普世性問題。媒體藝術的發展與科技的進步密不可分，與社會、文化的歷史進程緊密相連。因此，梳理中國媒體藝術不僅局限於對中國當代藝術史的研究，也是回望這35年來的科技發展與文化變遷，引發人們對藝術的力量、人類文明和社會變遷的更深入的思考，為未來的媒體藝術發展提供啓示。

中國媒體藝術演化的35年也折射著中國經濟社會發展進步的縮影，是中國億萬家庭科技應用、生活水平變化和提高的直觀呈現。杭州是中國首件媒體藝術作品的誕生地，亦以2001年中國美術學院首創新媒體藝術中心為標誌性舉措，促進了中國媒體藝術的創作活力。直至今日，從杭州出發或現居住工作於杭州的創作者們與眾多五湖四海的從業者們仍以鮮活有創造性的作品和項目向全球藝術行業持續輸出承載中國當代文化的視角與觀點。值此杭州亞運會舉辦之際，天目里美術館希望通過展覽，以中國媒體藝術發展為切入點，啓發海內外觀眾通過藝術家之眼回望、理解和想象中國社會的當下和未來。



Tao Hui, *Pulsating Atom*, Installation view at “Motion Is Action”, BY ART MATTERS, Hangzhou, China, 2023
陶輝，《跳動的原子》；「動為行」展覽現場，天目里美術館，杭州，中國，2023年

Image courtesy of the artist and BY ART MATTERS. Photo: Liuliu Jiang
圖片由藝術家和天目里美術館提供。攝影：姜六六

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
圖片由當下藝術空間提供

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，也反映了他在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, 2022
「熱辣辣的痛楚」展覽現場，阿那亞藝術中心，秦皇島，2022年

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, 2022
「熱辣辣的痛楚」展覽現場·阿那亞藝術中心·秦皇島·2022年

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



Installation view of the 14th Shanghai Biennale: "Cosmos Cinema", 2023
第14屆上海雙年展「宇宙電影」展覽現場，2023年

Courtesy of Power Station of Art
圖片由上海當代藝術博物館提供



Installation view of the 14th Shanghai Biennale: "Cosmos Cinema", 2023
第14屆上海雙年展「宇宙電影」展覽現場，2023年

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Courtesy of Power Station of Art
圖片由上海當代藝術博物館提供

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

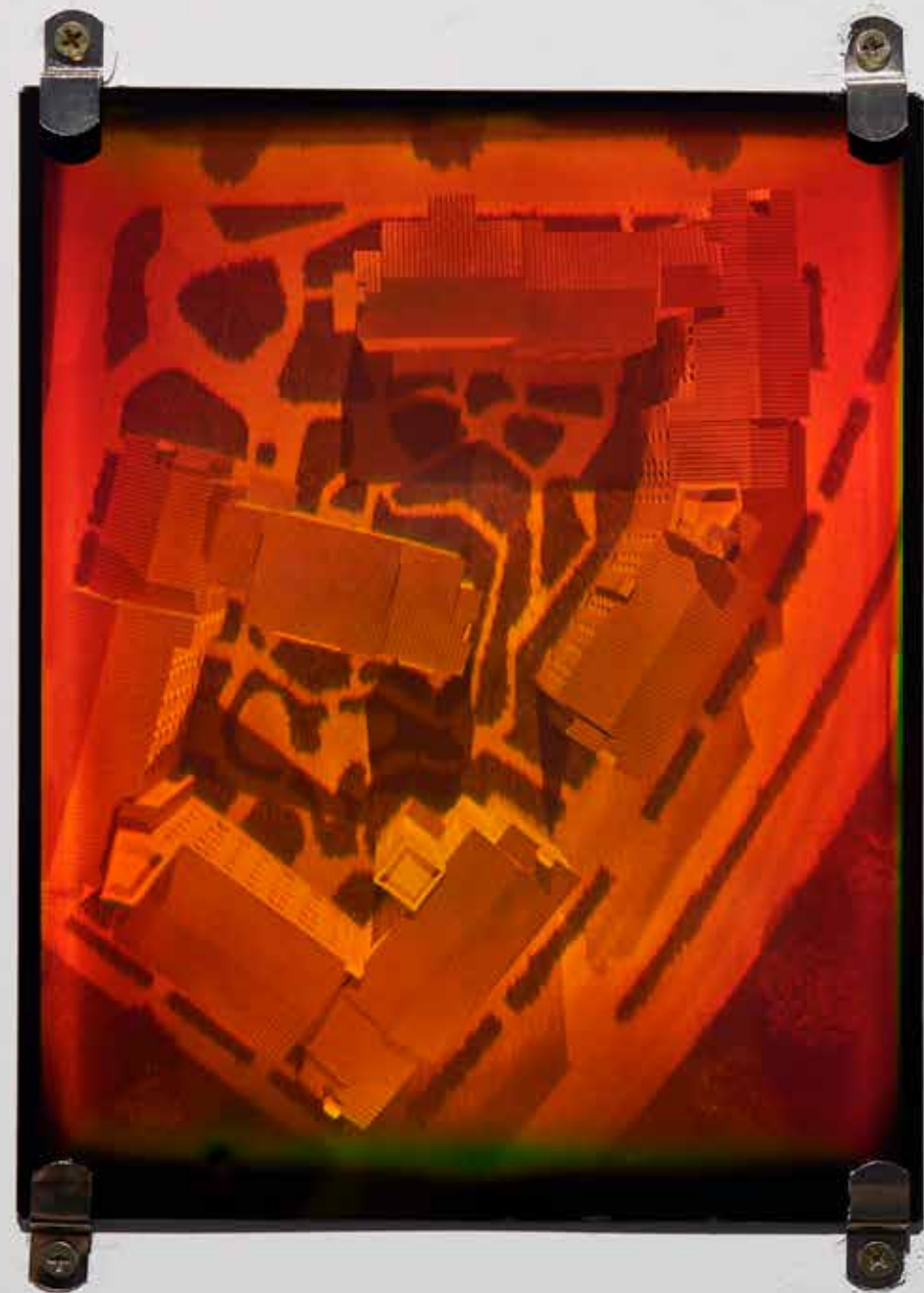
The artist draws from sand tables, objects, and small models of Aranya, left over from the resort's planning phase, which align with Tao's long-term interest in individual destiny and urban changes. Each holographic projection is a high-precision construction process. Using a laser as the imaging light 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。

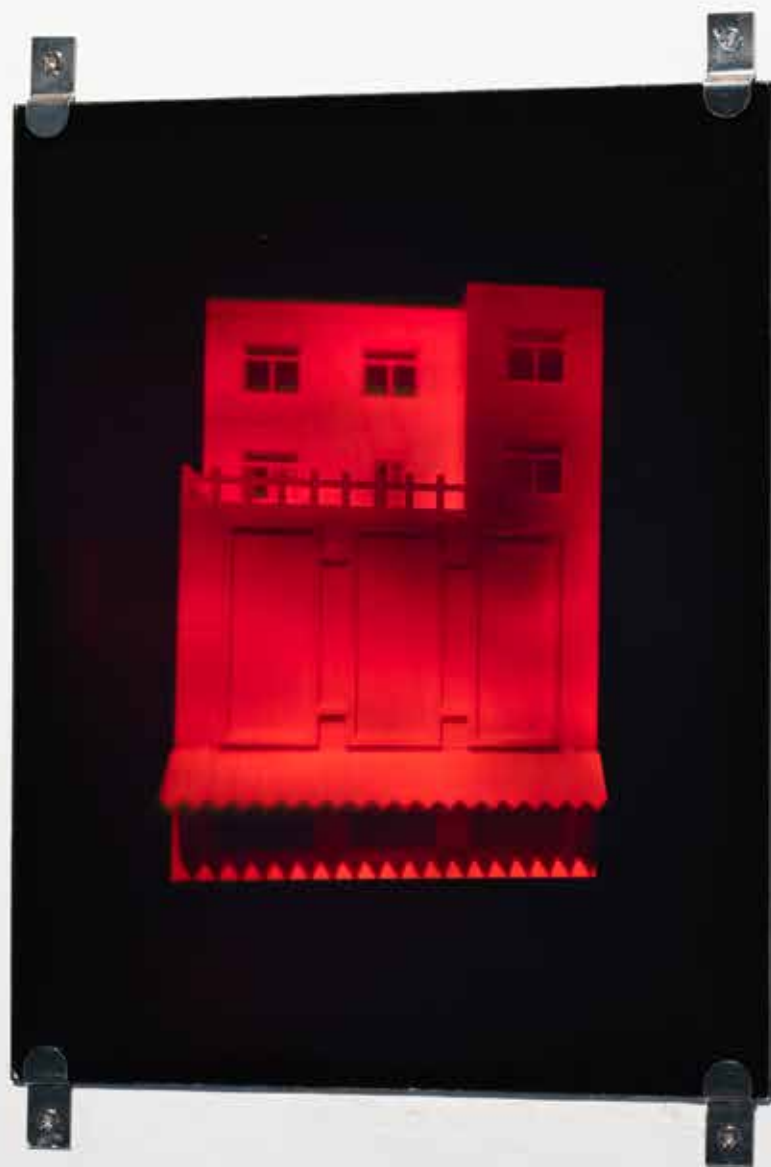


Installation view
展覽現場



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。



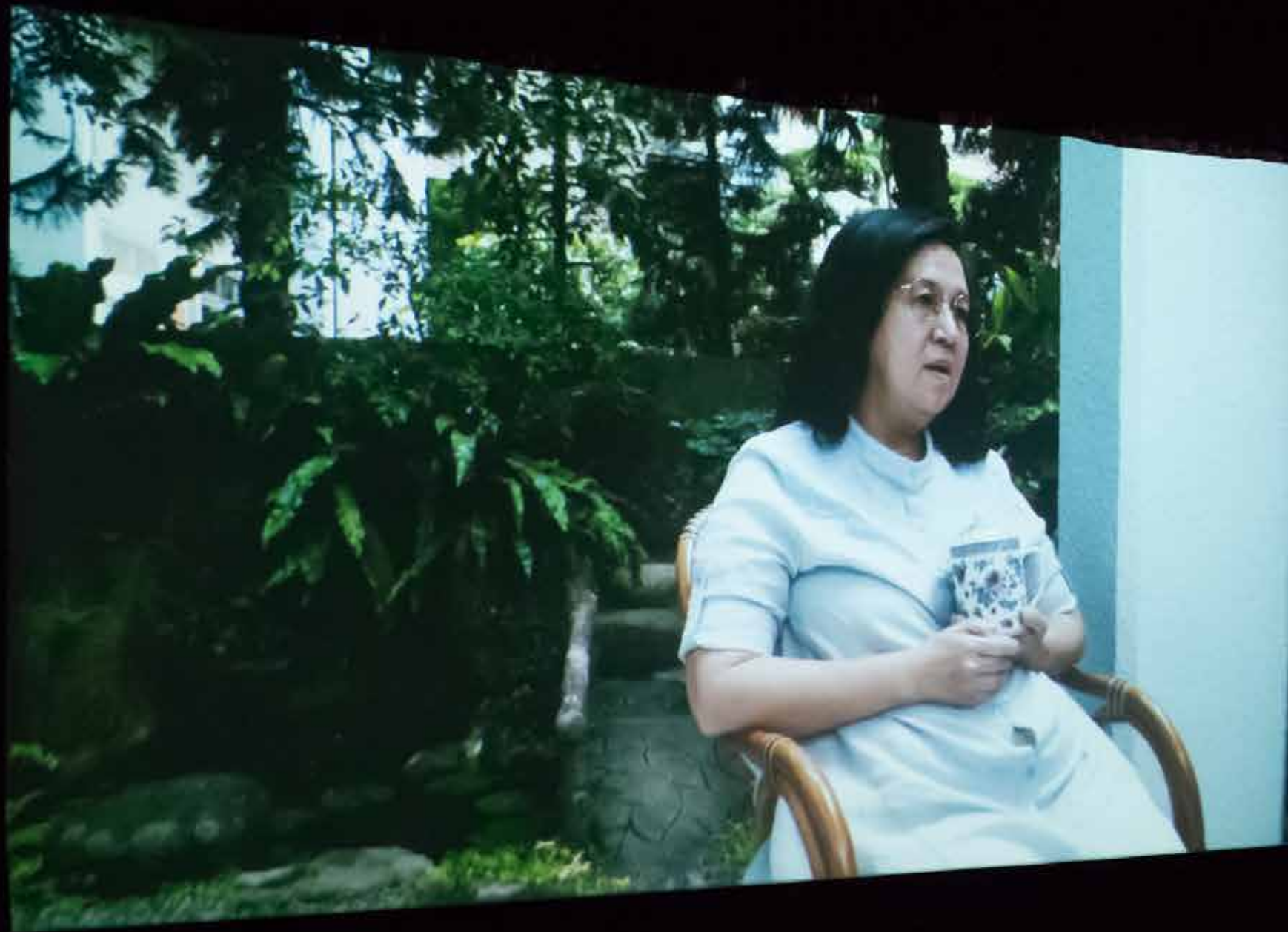
Tao Hui, *The History of Southern Drama, Scene A*, 2018. Installation view at "Noire Lumière", HOW Art Museum, Shanghai, 2020.
陶輝·《南方戲劇史A幕》，2018。「暗光」展覽現場，昊美術館，上海，2020。

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



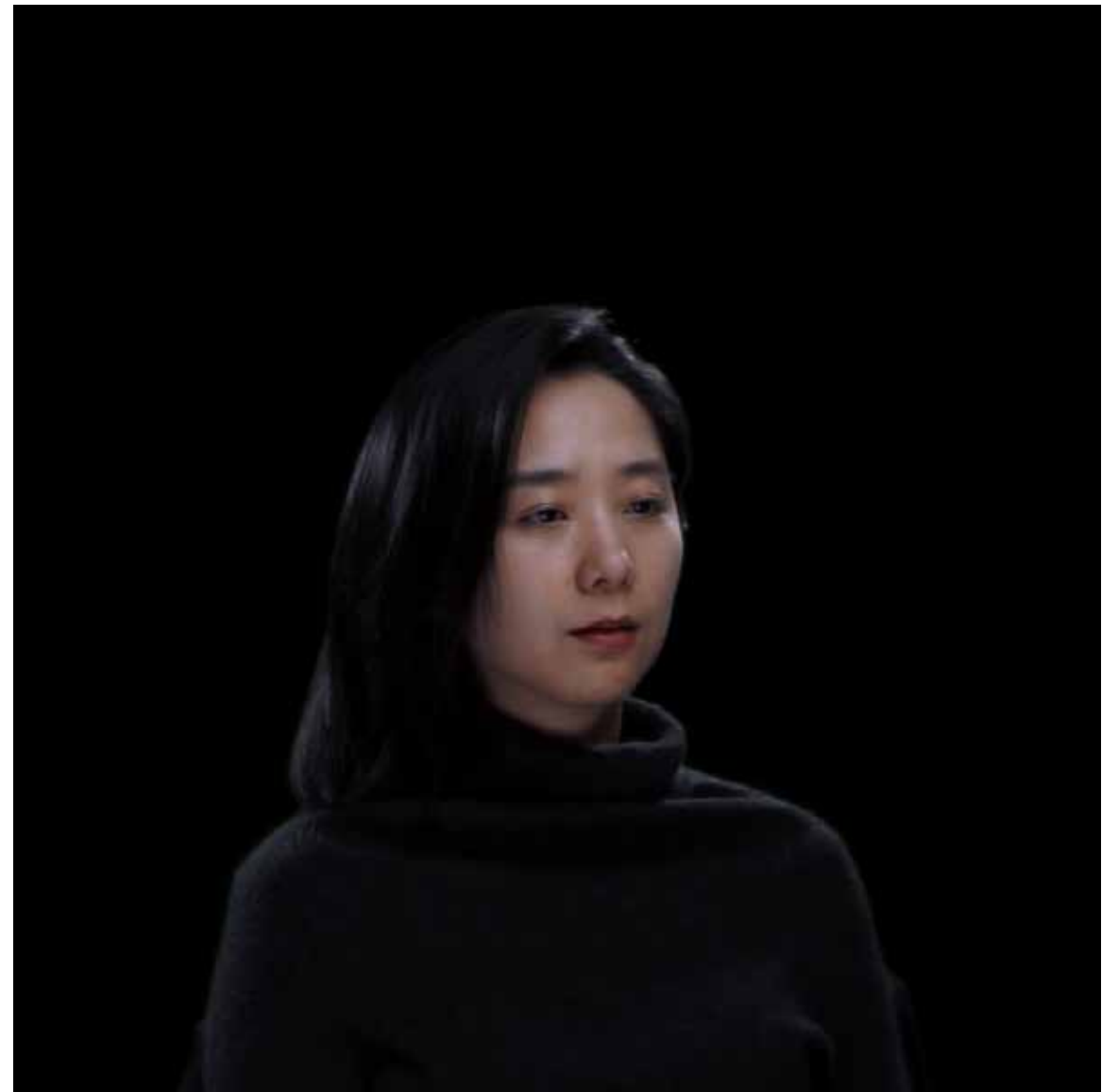
A Young Leng Shuihua No.3
《冷水花青年時代 No.3》
2018

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

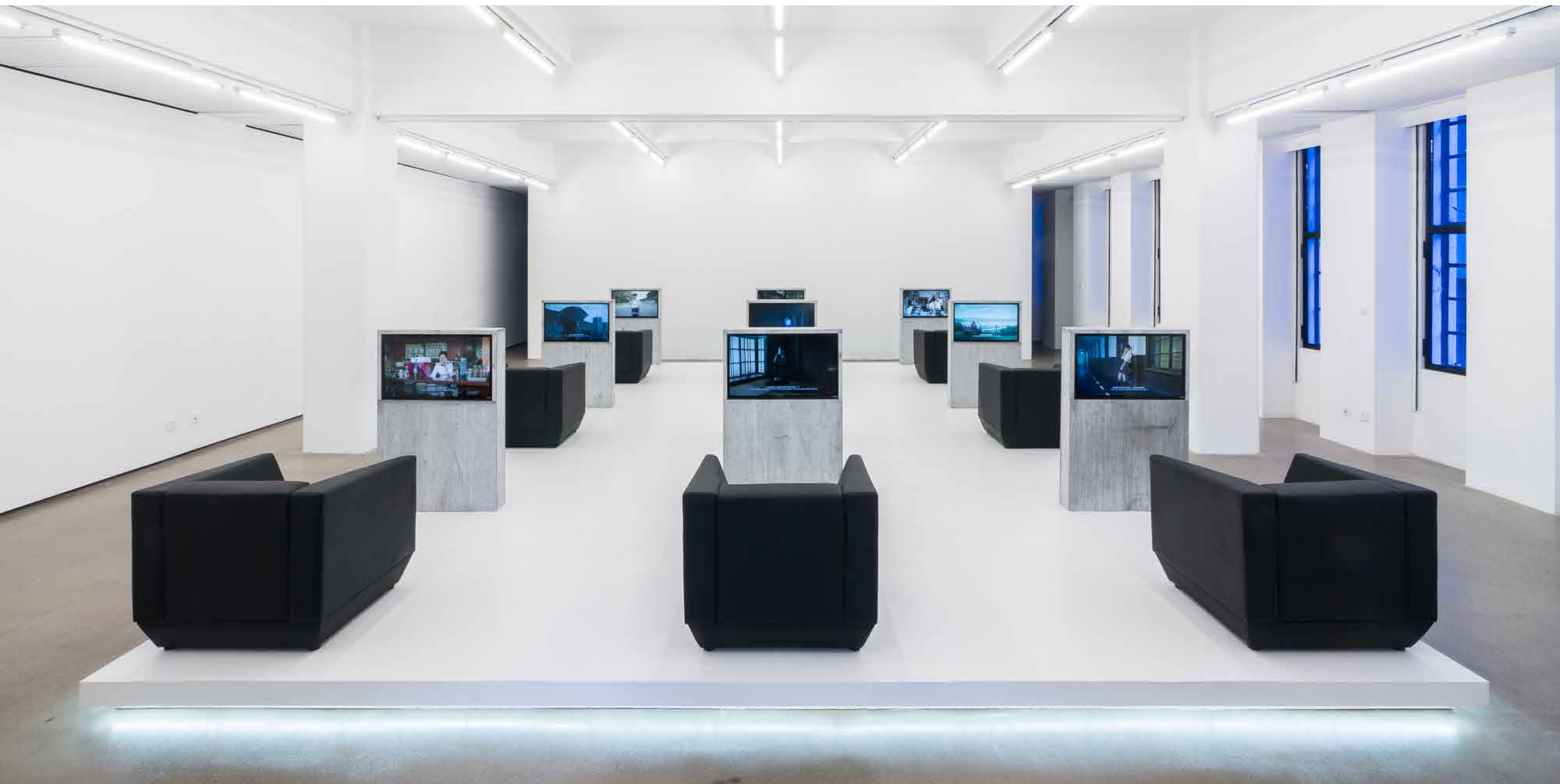
Installation dimensions variable; total video duration: 40 min
裝置尺寸可變，錄像總時長40分鐘

 [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。



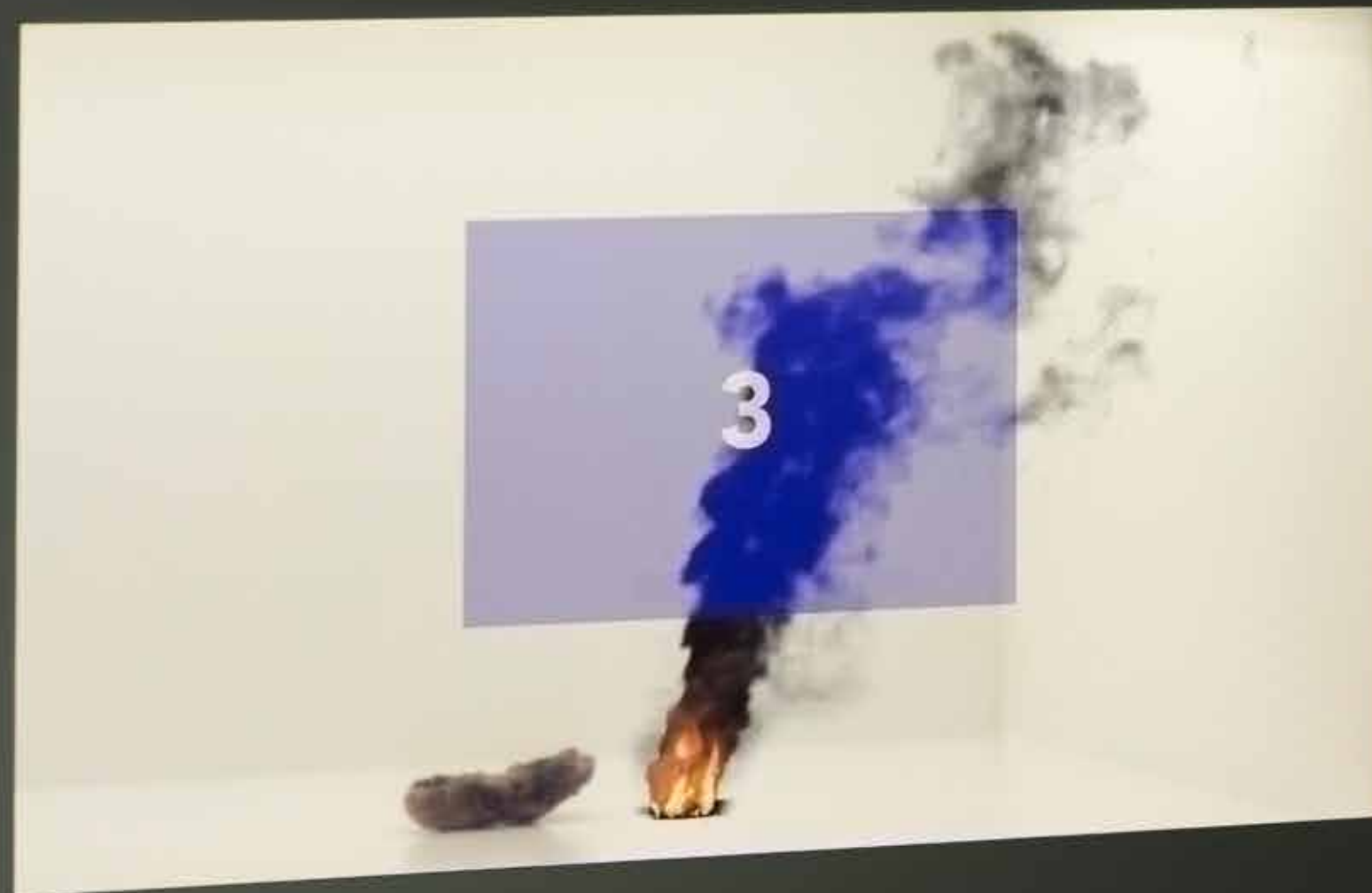
Installation detail of Excessive, 2015
《多餘的》(2015) 裝置局部

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。

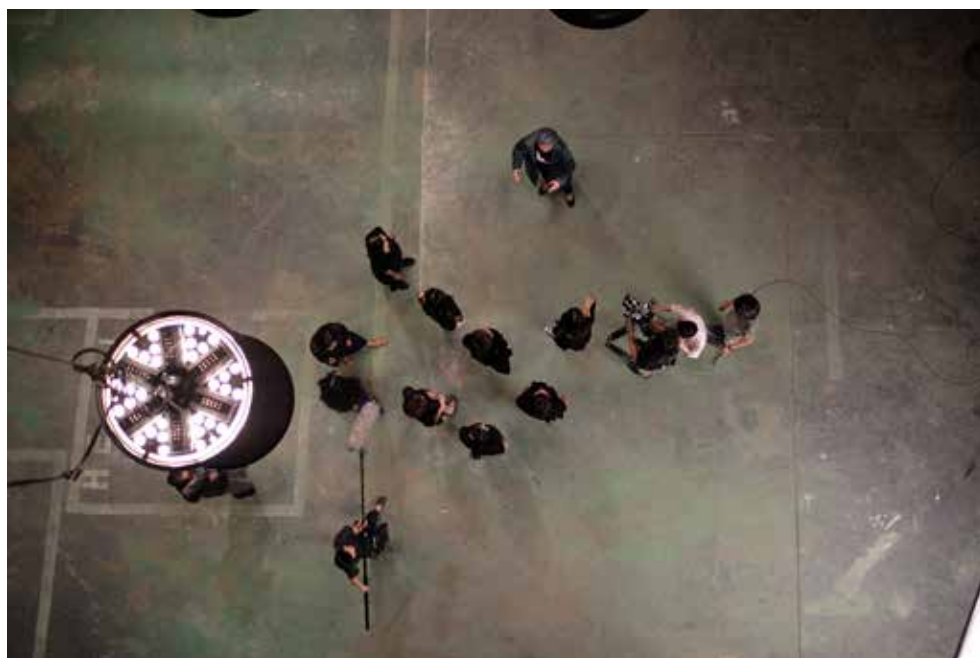


Still from *The Dusk of Teheran*
《德黑蘭的黃昏》錄像靜幀
2014

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

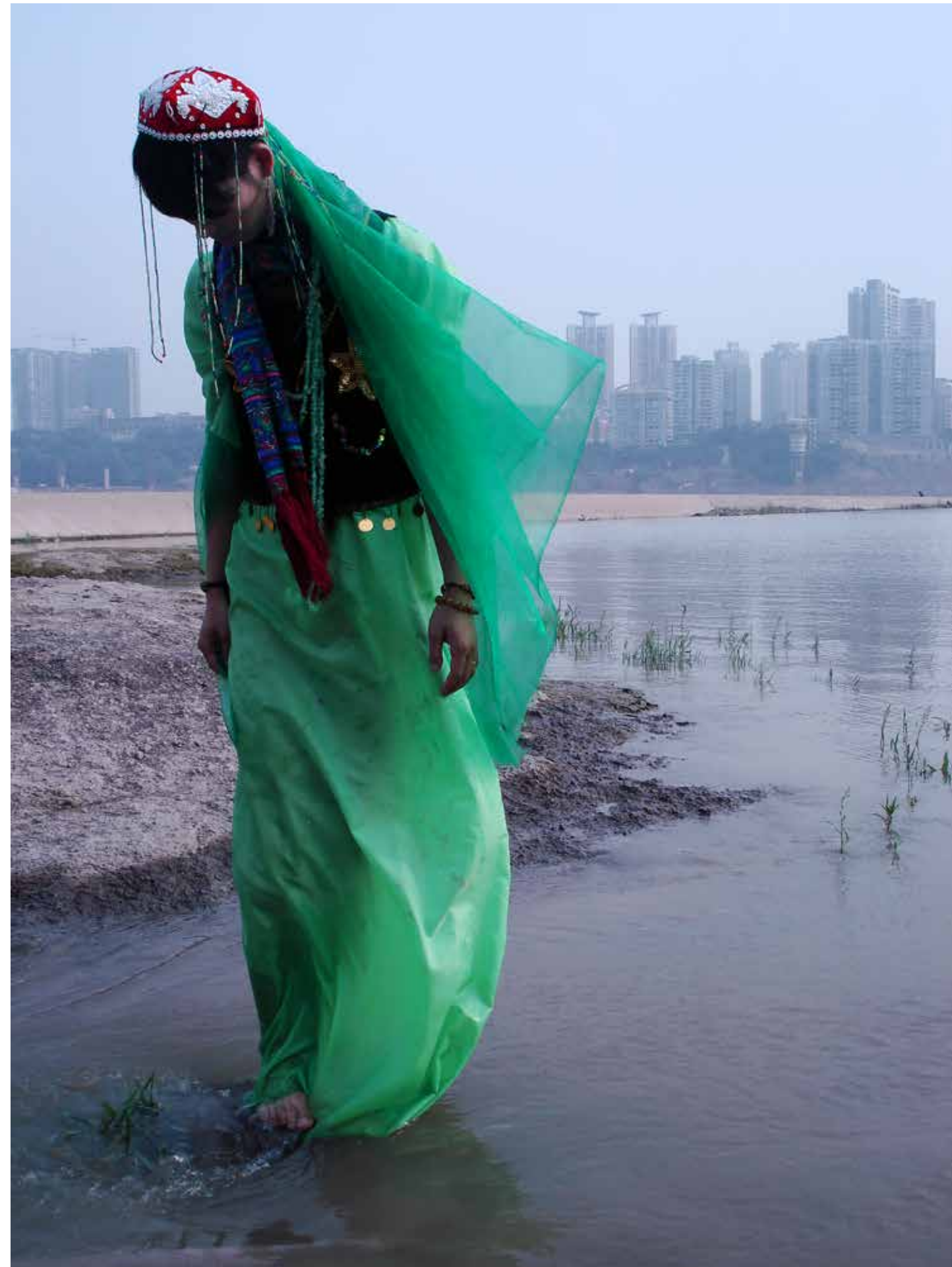
 [Watch video](#) 觀看視頻



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

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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		Selected Group Exhibitions	
2024 “Tao Hui: In the Land Beyond Living”, Tai Kwun Contemporary, Hong Kong		2016 “Now & Then”, Galeria UNTILTHEN, Paris, France	
2023 “We, Entertainment”, Esther Schipper, Berlin, Germany “Tao Hui: Being Wild”, CAC Málaga, Málaga, Spain		2015 “New Directions: Tao Hui”, UCCA, Beijing, China “1 Character & 7 Materials”, AIKE-DELLARCO, Shanghai, China	
2022 “Searing Pain”, Aranya Art Center, Qinhuangdao, China “Speakers in The Square”, The Chapel of Sound, Aranya Jinshanling, Qinhuangdao, China		2013 “Sightseers”, Space Space, Chengdu, China	
2019 “Rhythm and Senses”, Edouard Malingue Gallery, Hong Kong		2024 “I Never Dream Otherwise than Awake: Journeys in Sound”, West Bund Museum, Shanghai, China “Poetry by the Barbarian”, ASE Foundation, Shanghai, China “Launching a New Era: Body and Language as Manifesto”, Yuan Art Museum, Beijing, China “Follow the Feeling”, Times Museum, Guangdong, China Listening Paths: Contemporary Sound Art Practices in China, Shanghai Duolun Museum of Modern Art, Shanghai, China	
2018 “The History of Southern Drama, Scene A”, Chi-wen Gallery, Taipei, Taiwan “TAO HUI”, The Breeder Gallery, Athens, Greece		2023 NGV Triennial 2023, National Gallery of Victoria, Melbourne, Australia 14th Shanghai Biennale “Cosmos Cinema”, Power Station of Art, Shanghai, China “Motion is Action”, By Art Matters, Hang Zhou, China “Making Reality”, Xie Zilong Photography Museum, Chengdu, China “Boardercrossing: Possibilities and Interactions”, Yuz Museum, Shanghai, China “Between Performance and Documentation: Contemporary Photography and Video from China”, Herbert F. Johnson Museum of Art, Cornell University, New York, U.S.A. “The Exhibition of Annual of Contemporary Art of China Shanghai 2022”, Shanghai Doland Museum of Modern Art, Shanghai, China “Droning On”, Wind H Art Center, Beijing “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	
2017 “Not at all”, OCAT Xian, Xi'an, China		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

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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

2024
「陶輝：荒丘」，大館當代美術館，香港

2023
「我們娛樂」，施博爾畫廊，柏林，德國
「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

2024
「清醒夢境：聲音的旅程」，西岸美術館，上海，中國
「野蠻人寫詩」，ASE基金會，上海，中國
「長歌開元：身體與語言的交響」，元美術館，北京，中國
「跟著感覺走」，廣東時代美術館，廣東，中國
「聽路：中國當代聲音藝術實踐」，多倫美術館，上海，中國

2023
2023年NGV三年展，維多利亞州國立美術館 (NGV)，墨爾本，澳大利亞
第十四屆上海雙年展「宇宙電影」，上海當代藝術博物館，上海，中國
「動為行」，天目里美術館，杭州，中國
「製作真實」，謝子龍影像藝術館，成都，中國
「跨界：可能與回響」，余德耀美術館，上海，中國
「Between Performance and Documentation: Contemporary Photography and Video from China」，赫伯特·F·約翰遜藝術博物館，康奈爾大學，紐約，美國
「中國當代藝術年鑒展（上海）2022」，上海多倫現代美術館，上海，中國
「循循」，山中天藝術中心·玄館，北京，中國
「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
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M+美術館，香港
卡蒂斯藝術基金會，巴黎，法國；舊金山，美国
路易·威登基金會，巴黎，法國
K11 藝術基金會，香港
新世紀當代藝術基金會，北京，中國
驕陽基金會，香港
韓國國立現當代美術館，首爾，韓國

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