

Tao Hui 陶輝





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What have you been working on lately?

I've been working on a commission for a new exhibition, "Searing Pain", a solo exhibition at the Aranya Art Center, which opens soon. I have finished the shooting, and am now busy with the post-production.

Did it go well? What is the commissioned work about?

It's not easy; there are a lot of technical problems. The new film is called *The Night of Peacemaking* and I filmed it in a television studio. The scene is actually based on a famous programme called *Gold Medal Mediation*, where families and couples will go on TV when they have emotional disputes, and there will be observers, psychologists, or lawyers to help them mediate the conflicts. After a successful mediation session, they'd sign an agreement, but in many cases it actually does not work out. The story I wrote for the film ended abruptly in failure. This work also emphasises the production process of the television show — revealing both the crew and the behind-the-scene elements.

So the focus is not the mediation itself.

No, but it's not only about seeing behind-the-scenes; the two mediated parties are thoroughly depicted. I would cut in different camera positions; one of which is more fixed, recording the whole panorama of the production. There is another camera that is on the run, and another one that is a robot arm that goes back and forth between the actors, moving around to capture different angles.

Did the shoot take a long time?

No, but the preparation process was long. The exhibition was originally scheduled to open in June, so I started to prepare this work in April. However, because of the epidemic, the exhibition was postponed to September, so the production of the work was put on hold for a while.

This commissioned work, is it a video, or a video installation? When you introduced yourself in 2020, you said that your medium "has always been video installation," not video. This struck me as interesting, as I thought you would say it was video.

最近在忙什麼？

最近在做新展覽的委託創作作品，就是即將開幕的阿那亞藝術中心個展「熱辣辣的痛楚」。為這個展覽做的委託創作作品已經拍攝完了，現在正在忙著做後期。

這件作品的整個創作過程都算是順利的？能簡單談談這件委託創作作品嗎？

不是很順利。有很多技術問題。這件作品叫《拍攝之夜》，我拍攝了一個錄制現場的情景。這個錄制現場其實是脫胎於一檔很有名的節目叫做《金牌調解》，人們發生了情感糾紛，就會去上電視，現場還有觀察員、心理醫生，或者律師等，一同來協助他們調解。調解成功後，他們會簽署一個約定，但其實有很多案例都是失敗的。我寫的這個故事就是戛然而止以失敗告終的。這件作品的側重點更多是電視節目的製作過程——把所有的工作人員或是個製作現場的情境都放進作品中去。

集中關注了節目製作幕後的因素。

對，但還是有很多鏡頭是關於那兩個受調解者的。我會把不同的機位的內容剪進去，其中一個機位是相對固定的，這個機位一直在記錄整個製作的全景。還有一個機位是移動的，另外還有一個是機械手臂，在各個演員之間來回穿梭，很快速地移動捕捉畫面。

拍攝過程花費了很多時間嗎？

沒有，但準備過程是很長的。這次展覽原本是6月開幕，於是我4月就開始準備這件作品了。但後來因為疫情的原因，展覽推遲到9月，所以作品製作在前一段時間一直就是擱置的狀態。

這件委託創作作品，是一件影像作品，還是一件影像裝置？你在2020年介紹自己時說，「我的創作媒介一直是影像裝置」，而不是影像。這個讓我覺得很奇異，我以為你會說自己的創作媒介是影像。



Yes, this is actually also a video installation. I will move a lot of props from the TV studio into the exhibition, rendering it like a studio as well. There will be a lot of lights, apple boxes, chairs, cameras, etc.

Take your recent work *257* first shown in Beijing, as an example: for someone who has been creating videos and films for years, you don't feel that throwing sculptural or painterly elements into the video is enough, right? I mean, film itself is an all-encompassing form.

I started out fancying television and film — and working in the industries, and then sort of went astray from that and from studying painting to making videos in a contemporary art context. I soon discovered that they are vastly different because watching a film or television is incompatible with the experience of watching video art. The physical level of spatiality is very different, in that you need to bring your own physical perception of a specific space to watch the videos. In an art museum, people are not really "watching"; they are experiencing. They need to listen and to perceive with their bodies. I've been trying to control the length of the videos because I don't think it's appropriate to show lengthy videos in exhibitions. You are more often than not standing there in a museum, and you can't watch a video from beginning to end if it lasts for hours, so I hope the video can be short and is not making the audience physically uncomfortable. Regarding the installation part of the video, I think it's important to experience the physicality, which is probably also related to my love for the theatre, and I have benefited a lot from theatrical experiences — your body must be present and have a relationship with what is happening, in order to feel and perceive the work deeply. Nowadays, we tend to watch video works on a computer, which is also a completely different experience from watching them in a dedicated space.

What was the most recent and impressive theatrical performance you went to see?

It's been years since I last went to the theatre. Most recently, I wore a pair of slippers to the National Centre for the Performing Arts in Beijing and got kicked out. My feet are size 40.5; I had no choice but to rent a pair of 46 size kungfu shoes just to get in. It was not a good experience. In a familiar

對，這其實也是影像裝置。我會把演播廳里的很多道具搬到展廳里去，把展廳也渲染得像一個演播廳、攝影棚。其中會有很多燈、蘋果箱、椅子、攝像機等。

以你近期在北京展出的《257》為例，對於一個長年進行影像創作的人來說，你覺得把雕塑性、繪畫性的元素扔進影像里是不足夠的，是嗎？影像本身是包羅萬象的。

我最開始是關注電視、電影——工業影視，然後算是誤入歧途，開始進行當代藝術語境中的影像創作。我很快發現，它們的區別特別大，因為電影、電視是很少帶有觀看錄像藝術的經驗的。物理層面的空間感就非常不同，在一個具體的空間里，你需要帶著自己身體的感知力去看不同的影像。很多人在美術館裡看錄像時都不是在「看」，而是在體驗。他需要去聽，需要用身體去感知。我一直嘗試控制錄像作品的時長，是因為我覺得其實錄像不適合用太長的時間在展廳里播放。你站在美術館展廳中去看作品，這是需要體力的，你沒辦法從頭到尾看幾個小時錄像，所以我希望它在一個盡量短的時間內、在觀眾感到舒適的範圍內達成這種體驗。關於影像的裝置部分，我覺得物理性的體驗很重要，這可能也和我喜歡戲劇有關，我從戲劇觀看經驗中獲益良多——你的身體一定要在場，和在發生的事情有一個接應的關係，你才能更深刻地感受感知到作品里的東西。我們現在往往在電腦上看錄像作品，而這也和在現場看作品是完全不一樣的感受，我現在比較強調影像作品的裝置元素，是因為我覺得影像並不簡單地是一個視頻而已，它可能慢慢地已經變成了一個物了，不再是完全無實體的、二維的東西。

你最近一次去看的、印象深刻的戲是什麼？

我好多年都沒看過戲了。我比較印象深刻的最近一次看戲體驗是：我穿了一雙拖鞋去國家大劇院看戲，就被趕出來了。我的腳是 40.5 碼的，但沒辦法，只能租來一雙 46 碼的北京老布鞋去看戲。這體







place, in a city where I live, I don't seem to have as much of an urge to go to the theatre. I think I was most passionate about it when I was in Iran — I wanted to go to the theatre every day. The theatre there was visually unfamiliar. The plays in Beijing are always the same things, leaving no room for expectations, and it's also hard for the local creators to fully realise their ideas.

Back to the subjects you have been tackling: have you been concerned with specific political issues of the day? Politics never seems to be the subject of your work.

Actually, there is a political motivation there, or the feeling of some kind of obstruction or pressure from the ideological structure, which has been embedded in my works. I don't want to over-amplify it, because I think it is something that everyone can perceive, but I think it has more or less influenced some of the content of my works. I watch international political programmes every day. I always watch those very entertaining political programmes on Taiwan news, and now I'm also watching Al Jazeera, or CNN, and other such stations.

驗不好。在一個熟悉的地方，我好像沒有那麼多衝動想要去看戲。我對戲劇最有衝動的時候，應該就是在伊朗——我每天都想去看戲。那裡的戲在視覺上有陌生感。在北京的戲總覺得太熟悉了，沒有任何期待，而且很多戲劇很難完全遵循創作者的心願來做。

說回創作主題這一方面：你一直有關注當下各個具體的政治議題嗎？政治好像從來就不是你作品的主題。

其實有，政治的意願，或者是在意識形態框架里受到的某種阻礙或者壓力，其實一直有隱藏在我的作品之中。我不想把它過度放大，因為我覺得那是所有人都能感知到的東西，但是我覺得它或多或少地影響到了我作品的某些內容。我每天都在看海外電視台的政治節目。我總看台灣新聞裡那些很娛樂化的政治解讀節目，現在也在看半島電視台，或者是CNN 等這些電視台的節目。



You always seem to have the Middle East on your mind. Even to this day you still watch Al Jazeera.

I'd love to go back.

That sounds like a place you really want to be. Is the question of identity, as you've explored in *Mongolism*, becoming a reality? You'd say "go back" — it's a very subtle wording, as if it's home.

It's like a second home or a spiritual home. But the truth is, it's hard for me to leave Beijing. After all, I've lived here for so long, and I have all my friends and connections here. I'm lacking the courage to go to a new place and start a new life there. I tried to go to a new place last year and found out that I couldn't do it at all. I also went back home to Chongqing for a week and I felt so bored and wanted to leave and go back to Beijing so badly.

提到中東時你好像總是心心念念的。甚至一直到現在還在看半島電視台。

很想回去。

那是你很嚮往的地方。像是《蒙古症》里提到的身份認同問題，是否正在逐漸變成現實？你說「想回去」——這用詞是很微妙的，就好像那裡是家鄉一樣。

那好像是第二故鄉或是精神故鄉。但事實上，我也很難離開北京，畢竟我在這生活這麼久，這裡有所有的朋友和關係。我現在很缺乏勇氣，難以去一個新的地方重新生活。我在去年嘗試了一下去一個新的地方生活，發現我根本做不到這件事。我也回重慶老家待了一個星期，我覺得好厭倦，好想離開，好想回北京。







And the experience of working trips to Guangzhou and Shanghai didn't make it into your book either, did it?

No. But Chongqing offers inspiration every time. When I go back to Chongqing, I can feel that all the messages are coming to me, and I even feel that it's overwhelming, I don't want it anymore. I have been working for a long time, and it seems that a lot of the core messages of my creation still come from Chongqing, which actually has nothing to do with Beijing. Beijing is like a landing point. I think you really have to get away from the places that provide you with materials, and then go to a relatively calming place where you can sort out and create things. The messages from Chongqing are so heavy, that I am not interested in making works there.



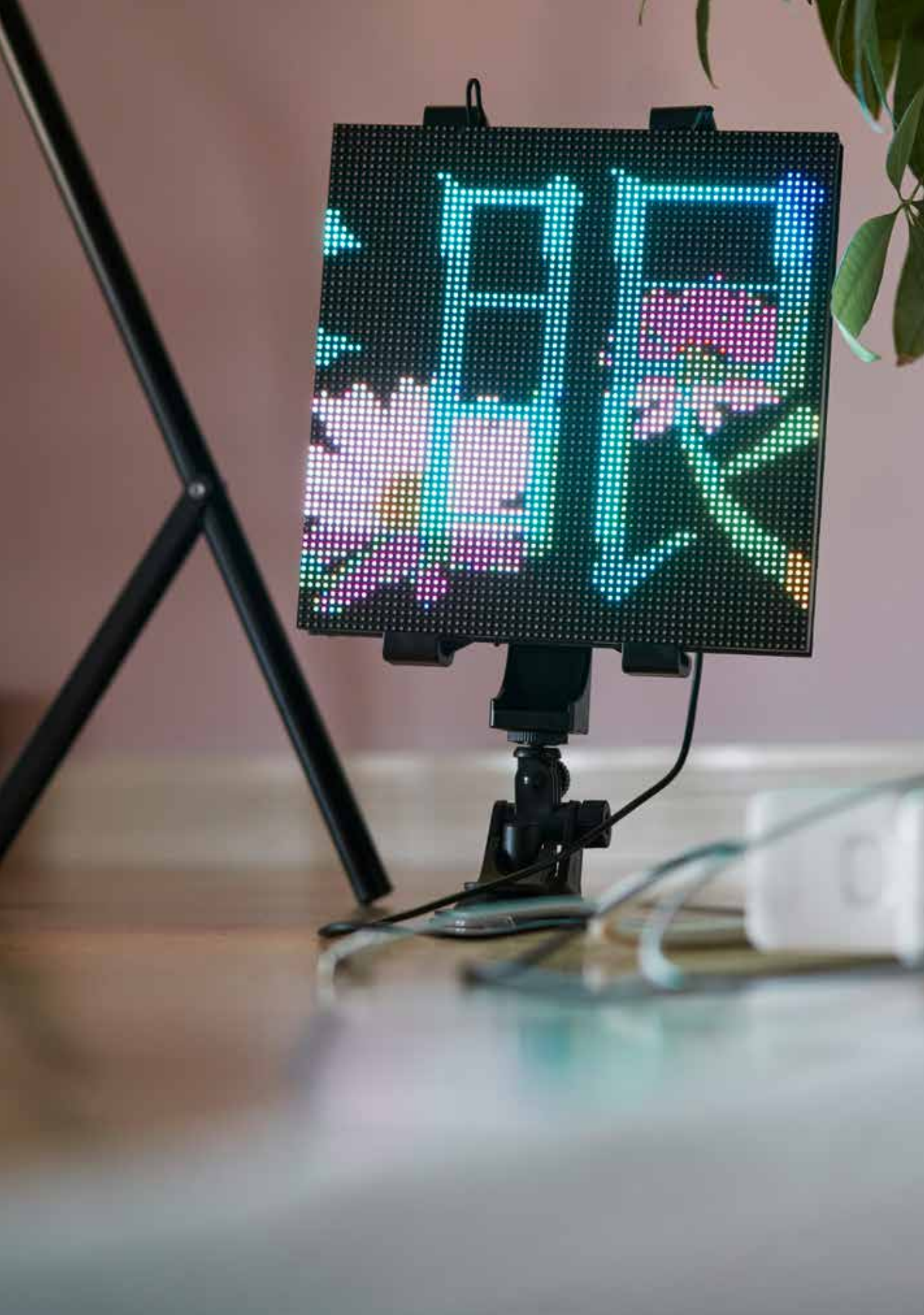
而去廣州、上海等地的工作旅行經驗也沒能進入到你的創作筆記中去，是嗎？

沒有。但重慶每次對會帶給我影響。每次回到重慶，我就覺得所有的信息都撲面而來，甚至感覺太多了，不想要。我進行了這麼長時間的創作，好像很多創作內核還是來自重慶，其實跟北京沒什麼關係。北京像是落腳點一樣。在重慶，其實我也沒辦法創作，我覺得可能真的是要遠離那些給你提供素材的地方，然後到一個相對比較平靜的地方，你才可以把那些東西整理出來、創作出來。所以重慶的信息太厚重了，反而把我壓得無心創作。









Did you have a similar experience while working on *Hello, Finale!* in Kyoto? Although you went there for the purpose of making the artwork.

Yes, I went there just to create, and I brought with me all those stories from China. So, I actually just borrowed the visual forms of Japanese film and tv, borrowed some scenes, but the core of the stories still comes from within China.

Back to Chongqing and television: we are familiar with your fascinating upbringing stories, and you often mention the important role television played in it. You'd describe television as the unique window through which you got to know about the outside world from a relatively isolated environment. Now that your surroundings have changed significantly, has television taken on a new meaning? Is it still a wonderful window?

To me as a child, that "window" was literally like one of the windows in my family apartment. There was no scenery everywhere, but in that "little window" there were changing and exciting views. I wanted to see what was outside through that window. But I think now the TV is like a window on a train. You only take a train ride once in a while, and you also want to sit by the window and see the view. I think the two states are different. It fixes you there by the window, which is very different from when you were eagerly seeking that view. Now it's probably more like a companion which is a kind of white noise, whereas before it was like a necessity.

Were there any memorable TV shows?

I was very fond of watching martial arts shows or kungfu films. In a small mountain village, on summer nights, the frogs and insects chirp, and you turn on the TV at home and enjoy a martial arts film. Martial arts films are filled with "ho ho ha ha" sounds as the characters fight each other; or are filled with some fairy, godly plots. I was watching the *Legend of Shu Shan Chivalry*, there was a character called Sha Yanhong, and I was thinking, I must marry her when I am grown up. Now that I think about it, that experience was just wonderful, the environment outside the house was quiet and peaceful, and the stories on TV were infinitely intriguing, portraying worlds that

在京都創作《你好，盡頭！》時有類似這樣的體驗嗎？雖然那次是為了創作才去的。

對，就是為了去創作才去的，而且那些故事都是我從中國帶過去的。所以，我其實只是借用了日劇的視覺形式，借用了一些場景，但故事的內核還是來自於中國內部。

說回重慶和電視：你的成長背景是很迷人的，你也常提到自己的成長背景跟電視之間的關係。你常回憶，對那時的你來說，因為生活環境相對閉塞，電視就成為了一個窗口。那麼到了今天，你的所處環境已經有了這麼大的改變之後，電視是否有了什麼新的意義？它還是一個很精彩的窗口嗎？

對小時候的我來說，那個「窗口」就像是家裡房間的一個窗口。四處都沒有風景，而那扇「小窗口」里有變換多彩的風景。我想要通過那個窗口去看一看外面有什麼。但我覺得現在電視就像是火車上的窗口。你偶爾才坐一次火車，但也希望坐在窗邊，可以看看風景。我覺得這兩種狀態是不同的。它把你固定到那兒去了，這和你之前發自內心地想要尋找什麼是很不一樣的。現在，它可能更像一個陪伴，而之前的它則像是一個必需品。

那還有什麼印象比較深的早年電視節目嗎？

我當時很喜歡看武俠片。在小山村裡，在夏天，夜晚的青蛙一直在叫，蟲蟲也一直在叫，你在家裡打開電視，看個武俠片。武俠片里充斥著呼呼哈哈的聲音，或是有什麼玄幻的情節。我當時看《蜀山奇俠傳》，劇里有位沙艷紅，我當時就想，以後一定要娶她為妻。現在想起來，那種體驗就是很美好的，屋外的環境很安靜祥和，而電視里的故事讓人無限憧憬，充滿了和已知世界完全不同的世界。那種體驗特別奇妙。我前段時間在短視頻平台上看人解讀《紅樓夢》，



were completely different from the world we live in. That experience is particularly wonderful. Not long ago I was watching short videos of people commenting on the old *Dream of the Red Chamber* TV series, talking about unknown facts and behind-the-scene stories that you might miss when watching the TV series. I thought that was pretty good too.

Which artists do you find interesting?

I am especially interested in two artists: Dominique Gonzales-Foerster, and Philippe Parreno. Their art is connected to space via something atmospheric, not some particular objects.

Speaking of Parreno, are you perhaps also interested in another form of pop culture — video games? Nowadays people have high hope for it, describing it as post-cinema. I am aware that Parreno talks about “post cinema” a lot.

Over the years I have learned a bit about film making: they are using a lot of XR studios today, in which everything but the actors are virtual, and the set is generated according to the appearances and movements of the actors. Be it the ground on which we stand or the background landscape, these are all realised through large LED screens. So basically you don't have to leave the studio to film any scene. I think this could be a direction for films. But I think what's problematic about video games is that you have to do so many choices and decisions yourself. With a film, the director is deciding all for you. That's what's charming about it: your viewing experience is being led and guided by others, be it the director, the writer or the actor. I think young people today have to be exhausted by the need or necessity to make decisions. You might even be intimidated by the idea that you have to decide the development of a story. This is where films and video games are different. I don't enjoy playing games, because I can be easily exhausted by the process of constantly making decisions and choices for myself.

You'd rather a tyrant-like director does it all for the audience, to save them some trouble.

I think that's a director's responsibility. He needs to design the story well, to bring

講了一些你可能無法完全通過看電視劇瞭解的信息或知識，比如演員的背景或配樂的背景等，我覺得這也是挺好的。

在當代藝術領域之內，有什麼讓你著迷的藝術家或作品嗎？

我特別喜歡兩個藝術家，一個是多米尼克·岡薩雷斯-福斯特（Dominique Gonzales-Foerster），另一個是菲利普·帕雷諾（Philippe Parreno）。他們的作品通過一種氛圍與空間產生聯繫，對我來說而不是什麼很具象的物件。

說起帕雷諾，你是否對另一種形式——遊戲——感興趣？人們常賦予遊戲以希望，稱遊戲可能是帶有後電影性質的。我知道帕雷諾常談起「後電影」形式。

我對影視製作有一些瞭解；現在很多人在拍電影的時候使用 XR 影棚，這個拍攝環境中的一切全是虛擬的，會根據人物的跟蹤點來計算後面的背景。無論是地面還是背景環境全是靠巨大的 LED 來實現的。所以，只要完全在這種影棚里拍，就可以在拍電影的時候拍出各種各樣的場景。我想這可能也是電影的一個方向，但是我覺得遊戲的自我選擇性要求太高了，很多東西需要你去自主決定。但電影它不需要自主決定，它的魅力就在於你要去看人家的決定——導演的決定、編劇的決定或是演員的決定。如果你自身還要去做出決定的話，我覺得會讓現在的年輕人覺得很累、很辛苦。如果要自己去決定故事的走向，你可能會因此感到害怕。電影跟遊戲在這一方面很不一樣。我不太喜歡玩遊戲，因為我自己就覺得那種不斷地在做自我選擇的過程真的太辛苦了、太累了。

你寧願看到一個類似暴君一般的導演去為觀眾做好決定，讓他不要那麼累。

我覺得這就是導演的職責。他需要把故事設計好，讓你憤怒，讓你感動或者讓你開心。這可能就是電影最原真的魅力所在。如果反過來，你僅設定幾個演員，







out your anger, your emotions and your happiness. This could be the original beauty of film. If you turn it around, give them only a handful of characters and ask: "My audience, do you think he should die? Please vote." I'd find that boring.

You don't want to watch that kind of film nor do you want to create that kind of film.

No. Personally, I think the creation of a film is very idiosyncratic a practice, and I hope we can pay not so much attention to the circulation and communication aspects of it. As an artist, I am aware that artistic qualities and trendiness do not go together.

Although that is the case, you'd say that you are willing to consider creating works that actively face the public.

In terms of mode of creation, yes, I am willing to make that kind of attempt, to create films that are for the cinema. Contemporary art is consumed by a handful of people; film is by the public. I once read on Douban — the Chinese equivalent of IMDB — reviews of a film of mine. Some were positive and some were very negative, which I find

然後問觀眾：你覺得他應該死嗎，請來投票，我就覺得好無聊。

你不願意看那樣的電影，你也不想要創作那樣的電影。

對。電影對我來說是很個人化的。我希望它能不斷地降低其傳播屬性。作為一個藝術家，我很清楚知道藝術性和流量或者說流行度是完全背道而馳的。

但儘管是這樣，你會常說希望創作面向大眾的作品。

從創作方法的層面上講，我也想去做這樣嘗試，就是希望我進入大眾電影的模式，用這種方法來做作品，因為當代藝術是由少數人來消費的，但電影是由大眾來消費的。我也曾看到有人把我的作品放到豆瓣網上，有比較好的評價，也有很差的評價，我看著覺得很好笑。其中一個對我的微電影《私人的城市》的評價是：拍得一無是處，只有導演說話

amusing. One of the reviews said: the film is worthless, and only the director's voiceover narration's worth the time. I was quite happy reading that. A greater audience means that you are confronted by multiple, varied personal experiences, instead of a more homogenised idea that the art world people tend to voice. Art goes are a minority. When I was making *Similar Disguise*, I wanted to make sure it was in the form of the short video, being circulated and shared on a platform that is very public in essence. I wanted to see outcomes that are different.

We were talking about political programmes; are the aesthetic or formal aspects of political programmes also more or less incorporated into your work?

Not so much. On some level, a lot of current affairs programmes seem to me tasteless. What it conveys to you is brutal, devoid of any sense of beauty. But I love watching Al Jazeera, and I think a lot of its documentaries are particularly beautiful. They are not quite documentaries either, but are more like short films in the form of an interview, but it goes about practising its own aesthetic principles. It's not straight journalism, but it

的時候還可以聽一下。我讀到後覺得挺開心的。更多更廣大的觀眾意味著，你能感受到的個人經驗是更多的、更多重的，不像是藝術觀眾一樣那麼單一的評價。選擇來看藝術展覽的人還是少數。拍《類似裝扮》時，我就是想以藝術家的視角拍攝視頻，放到大眾的平台上，讓它去傳播、流動。我期待看到不一樣的結果。

我們剛才談到政治類、時評類節目；這些節目的審美或形式也或多或少地融入到了你的作品中去嗎？

比較少。在某種層面來說，很多時政類的節目在我看來是毫無美感可言的。它傳遞給你的東西都是很殘忍的，是沒有任何美感的。但我很愛看半島電視台，我覺得它的很多紀錄片都是特別美的。它也不太像是紀錄片，就是一個訪問形式的短片，但是它會去實踐其自有的美學原則，它不是直接的報道，而是會加入很多……因為它是位於中東的電視



adds a lot of... It's a TV station based in the Middle East, and it often does interviews with regular people from the region, and it adds a lot of Middle Eastern music to it, or other elements from Middle Eastern art and culture. I think they're very beautiful. I would have those shows on at work, listening to the language that I don't understand, set to Middle Eastern music. Even though those are journalistic programmes, they are also, to me, very gentle and comforting.

I'm not trying to force you into a relationship with politics; what I'm curious about is how far you are from this subject.

Actually I am not too far from it. One is more or less influenced. It just depends on whether you are willing to let this theme manifest itself in the most obvious way in your work. I always want it to be subtle, because I think people should still feel politics from the most microscopic things, rather than looking directly at grand subjects — everybody sees and knows those. If an artist chooses to show it directly, it doesn't make much sense.

The theme of your earlier work *Mongolism* seems to have a very precise and explicit geopolitical connotation, while in recent works this political tendency seems to be more diffuse and euphemistic. Coming back to the current exhibition "Searing Pain", what other works will be shown in the exhibition, besides the main commissioned work?

There will be about ten works or so in the exhibition, some of which are my typical works — the "Tao Hui" works that the audience will recognize immediately. There are also a few different works that may have been exhibited abroad or only once or twice at some project space. These works do not look like my work, but Damien Zhang, Aranya's director, wanted to show these works. This exhibition focuses on my understanding of the concept of "platform"; I have always been concerned with all kinds of popular culture, or something that is just dramatic around me. Damien sees this as a focus on different platforms — whether it's television, film, or short video in recent years — and he wants to show my process of transiting from one platform to another. Platforms are constantly evolving, and many of the old platforms, including television, have long since begun to dissolve and are on

台，它常做中東地區小人物的採訪，在其中加入了大量的中東音樂元素，或者是其他帶有中東地區藝術文化元素的東西。我覺得這是很美的。我在工作時候就會開著這些節目，一邊聽著那些我聽不懂的語言，配上中東的音樂。雖然那些是新聞節目，但在我看來，也是很溫柔的。

我一點也不想要強硬地把你和政治拉到一起；我好奇的是，你和政治這個籠統的主題之間的距離到底有多遠。

其實沒多遠；一個人或多或少都會被影響到。只是看你願不願意讓這主題以最主要的視覺形式在作品中呈現出來。我一直希望它變得晦澀一些，因為我覺得人們還是應當從最微觀的事物出發去感受政治，而不是直接去看那些宏大的題材——那些是所有人都能看到的。如果藝術家選擇把它直接地展示出來，那沒有太多意義。

以你早期的《蒙古症》為例，這作品的命名似乎有一個非常確切、顯性的地緣政治內涵，而在近期作品中這種政治傾向好像是越來越彌散、委婉的。說回來目前在準備的展覽「熱辣辣的痛楚」：這展覽中除了會有一件主要的委託創作作品，另外還會展出些什麼作品？

展覽中大概會有十來件作品，其中有一些是我比較典型的作品——就是觀眾會一眼認出的「陶輝」作品。另外也有一些比較不同的作品，這些作品可能在國外展過，或是僅在某一個非盈利機構展過一次。從視覺形式上來說，這些作品看起來不像是我做的作品，而阿那亞的總監張震中希望把這些作品展示出來。這次展覽聚焦於我對「平台」概念的理解；我一直關注各種各樣的大眾文化、流行文化，或者是周遭的一些就是很戲劇性的東西。張震中把我的關注看待成對不同平台的關注——無論是電視、電影，還是近年的短視頻平台——他看到了從一種平台到另一種平台的轉換過程。平台是在不斷發展的，包括電視在內的







the verge of disappearing. And I have been paying more attention to new platforms and media lately.

We'll talk about short videos in a moment; I'd like to hear more about the subject matters you're interested in. In 2020, you mentioned that you were reading John Holland's *Emergence: From Chaos to Order*. What have you been reading recently? You're known as an artist who actively uses and examines short videos, and I'm curious what else you're focusing on besides that, especially things that are not visual but literary in essence.

One book I read twice was Byung-Chul Han's *The Agony of Eros*. This book offers a kind of theoretical support for my dilemma in life over the past two years, and made me feel that what I did was right — I was not wrong. So I read it twice. It's also a good read, very accessible. The reading experience was smooth and I found something in it that resonated.

很多舊平台早已經開始消解了，已經快被歷史淘汰了。而我在近年也更多關注新平台、新媒介。

我們接下來再談短視頻形式美學這件事；我還是想繼續聽你談談現在關注的主題。在 2020 年，你曾在一次公開場合提到，自己在讀約翰·霍兰德（John Holland）的《湧現》。那麼，你近期在讀什麼？你是一名積極使用、考察短視頻平台的藝術家，這是廣為人知的，我好奇的是你除了短視頻外還在關注什麼？尤其是有文學性意義的事情。

有一本書我讀了兩遍，就是韓炳哲的《愛欲之死》。這本書為我這兩年的生活上的困境找到了一種理論支撐，讓我覺得原來我做的是對的，我沒有錯。所以我看了兩遍。這本書也很好讀，不那麼深奧。我讀得很順，在裡邊找到了一些有共鳴的東西。







I am too gifted in love.  
我是愛的天賦太高了。



You've made some great statements on the subject, saying "I know too much about love" or "I'm too good at love" on a podcast.

What I said was "I am too gifted in love". This is just my one-sided opinion of course. On the other hand, I think it's not okay to be too gifted. For *Hello, Finale!*, I adapted a true story about an 18-year-old kid in Xi'an who was particularly talented for history, so he studied it, published a book at the age of 18, and then committed suicide after the book was published. He felt that he had seen enough, through history into the future, and felt that the future was meaningless and didn't want to live anymore. I think that knowing something absolutely or having an overwhelming gift for something is not necessarily a good thing.

As you make films, which roles do you like to play the most? Which role's the toughest? Directing? Script writing? Cinematography? Acting? Make up and costume?

At the beginning, it was obvious that I was the writer; the responsibilities that I really care about also includes set design. I am very afraid of people calling me "director", because as you build a filming crew, those who are not familiar with your way of working always address you re-spectfully as "director" — whoever films stuff is a director. They'd keep calling you that, and that makes me really uncomfortable. I am well aware that I am not a real director, and they won't stop calling you that. More often than not, I am like a best boy at a shoot. A real director may say: hey production designer, go do his hair a little; I on the other hand won't allow anybody else but myself to do that. I am very specific about details others may neglect. A director may say: hey you best boy, go ahead and move that light stand a bit; I'd say you don't touch that and let me do it. That's how I can be sure about the positions of the lighting and the characters.

You studied painting when you were in the academy, and maybe that's why you are fastidious about set design, costume, hair and make up and lighting, and can hardly allow others to do these jobs.

When I first started out, I had to do everything by myself of course, had to even make and dye the clothes and costumes, literally sewing patches. But it

關於這件事，你曾經說過一些豪言壯語，在做播客節目的時候說「我太懂愛了」，或者「我太會愛了」。

我說的是「我是愛的天賦太高了」。這是我單方面的想法。另一方面，我覺得，太有天賦了也是不行的。《你好，盡頭！》里有一段挪用了一個真實的故事：西安的一位 18 歲的孩子對歷史有特別高的天賦，他於是研究歷史，在 18 歲就出了書，然後在著作出版後就自殺了。他覺得他已經看透了，通過歷史，他已經看透了未來，覺得未來太沒有意思了，於是不想再活下去了。我覺得，完全瞭解什麼事物或是對什麼事情有過人的天賦，未必是一件好的事情。

在創作過程中，你更喜歡扮演哪個工作角色，或者說哪個角色是更困難的？導演？劇本？攝影？演員？化妝師？

在最開始的時候，我扮演的是劇作的角色；我自己比較在意的角色，還包括置景。我很害怕人們叫我導演，因為你在建立團隊的時候，不瞭解情況的人認為你就是導演——拍東西的都是導演。他們就會一直叫你導演，而我聽著覺得很彆扭，我瞭解自己不是真正的導演，而人家卻這麼稱呼你。有的時候，在拍攝現場的我更像是場工。一般的影視導演常會說：服裝師去把他的頭髮撩一下；在我這裡，我就要自己上手去處理。我對其他人不在意的細節是很注意的，一般的導演可能說：場工去把那個燈移一下；我就會說，你不要動那個燈，我來移，這樣我才能清楚確認燈光和人物的位置。

學習油畫藝術出身的你應當是對置景、舞美、妝發、服裝乃至燈光非常在意，一定不能假他人之手。

早期的時候，我真的所有東西都是自己來，連演員的衣服都是我自己來改造，做染色，縫縫補補。但這實在是太累了。我拍完《一個人物與七段素材》後，在醫院輸了一個星期的液——整個人已經虛脫了。在近些年，我會找製片幫忙，

was exhausting of course. After finishing *1 Character & 7 Materials*, I had to take infusion at a hospital for a week — I totally collapsed. In recent years I'd often work with a producer, but can still be very anxious a week before the shoot. Your mind is occupied by the script that you have written, and it plays itself in your head when you go to sleep. I thought that was horrible, like a nightmare. Writing the script is not a walk in the park either; what is really enjoyable is the process of conceiving a work, thinking about it. I really take pleasure in walking along a path while listening to music, surveying the environment. You may see something in a corner and then go "ah yes! That's how I should write the story." It flies up and down in your head. But when you have to put it down in a script, it's really suffering. You have to think about organising your language and whatnot. So I think it would be perfect if I can just create artworks in my head and call it a wrap.

Speaking of writing a script, I'd like to talk about the utterance of "yesimola" in your recent work *Being Wild*. It is quite unexpected and enigmatic in relation to the gentle structure of the video. How did you come up with such a riddle-like exclamation?

At that time, I wanted to present an attitude. So this Douyin (Tik Tok) celebrity Ms. Guo (Guo Laoshi) was banned, and "yesimola" was a term she created. In her made-up language, it can go with any emotion. She would shout out "yesimola" when she was angry, and "yesimola" when she was happy, or just to act cute. This word can be used to represent any of the banned words on Douyin. There's a wisdom here, that you can use an onomatopoeic word or simply an unintelligible exclamation to express a variety of emotions and values. This seemed important to me then. *Being Wild* actually is to some extent mournful, in which the heroine embodies a sense of repression within the society. That's why I had her fallen down, screaming out "yesimola". It's true that Ms. Guo was at times vulgar on Douyin, but she did make a lot of people happy through her own creativity. It's kind of like a god-making movement on the grassroots level. Why should we go worship the pretty, successful people? Someone who appears as silly, ugly but can make us happy may also be an idol. On Douyin, the vast majority of her fans are sexual minorities. Many

但拍攝前的一個星期內還是會特別焦慮。你寫的腳本會不斷出現在你腦海裡，晚上睡覺一閉上眼就開始在你腦袋里演。我會覺得好辛苦，就是像夢魘一樣。寫作的過程其實也不享受，思考的過程是很享受的。我很喜歡聽著音樂在小路上走走，觀察周圍的環境。在突然看到某一個角落時，你會意識到：啊！我這個故事應該怎麼寫，你就會在腦子里浮想聯翩。但到了真的要動筆的時候，你就會變得很痛苦，你要組織語言等等。所以我就覺得，很多作品只想在腦子里做，想過一遍就好了。

說到短視頻文化，我想談談近期新作品《奔放》中的「yesimola」。這在作品中是顯得是相對突兀的，你是為何想要在作品中添加這樣的一句謎語？

當時我想要呈現一種態度。郭老師被封禁了，「yesimola」是她創造出來的語言。在她的世界里可以代表任何情緒。她在憤怒的時候會叫喊「yesimola」，在開心時候也會高呼「yesimola」，用這句話來撒嬌。這詞彙可以用來代表抖音上任何一個被封禁的詞彙。這裡有一種智慧，你能夠用一個象聲詞或語氣詞來表達各種各樣的情感及價值。這然後對我來說是很重要的。《奔放》其實是帶有一種喪的情緒的，其中的女主角體現了一種在面對社會時流露的壓抑感。我於是安排讓她摔倒，並憤怒地叫出了「yesimola」。抖音上的這位郭老師的確有低俗的一面，但是她在某些方面確實是通過她自己的創造力讓很多人開心了起來。這有點像草根層面的造神運動。我們為什麼要去喜歡漂亮的、優秀的人？傻傻的、醜醜的，但是能讓我們開心的人也可以成為一個偶像。在抖音上，她的絕大部分粉絲都是性少數群體。很多人會模仿她，學她說話，或是跟她一塊合拍。我覺得她當時代表了壓力的疏解。就好像還是有希望的，還是有可能去推翻一些固有的模式，建立新的秩序。

聲音是《奔放》的重要元素，也是你許多其他作品重要卻不常被重視的元素。





would imitate her, learn to speak like her, or do a short video with her. I think, back when she was active, she symbolised a certain relief. It's like there's still hope, there's still the possibility of overturning the status quo, and establishing a new order.

From the "yesimola", to the songs by Taiwanese singers from the 1980s, to the lines you wrote for the character, we got to learn that the acoustic is an important part of the work. I also sense that it is a very important part for many of your other works as well although it might not be obvious. You once talked about the telephone in *Hello, Finale!* and pointed out that the other end of the telephone is like a black hole.

Sound is indeed key in many of my works. If you only listen with your ears, the sense of space you can feel is very complicated. If you use sound to create a narrative, you'll see it has a great potential to recreate space, and I like that feeling very much. If you only have sound but no vision, even though there is a lack of senses, this lack creates infinite possibilities.

Some of your recent works seem to capture a certain zeitgeist — people who express themselves through selfies or short videos seem to be actively trying to be others instead of themselves.

That's my motto: to be someone else, not yourself. I was desperate about my identity, so I wanted to be someone else, and I wanted to see other people's lives, which is why I like to watch short videos, because I can see numerous other people's lives on these platforms, and I envy a certain kind of life, I loathe a certain kind of life. But I think it's pretty good if I can go try a different kind of life. Excessive promotion of self-assurance and the urge to be yourself is a trap set by consumerism — so that you can buy more things and "love" yourself a little more.

What about your artist identity?

My artist identity is the only identity that can still stand today. I feel that art has been treating me well. Although I have not worked too hard for it, it treats me well.

以《你好，盡頭！》為例，你曾指出，電話另一頭的回應就像是黑洞一樣。

聲音的確是我很多創作的線索，很多作品是跟聲音有關係的。只用耳朵去聽的話，你能感受到的空間感是很複雜的。用聲音來創造敘事，在再造空間這一方面是有非常大的潛能的，我很喜歡那種感受。只有聲音沒有視覺的話，儘管在感官上有欠缺，但這欠缺就會製造無限的可能性。

你近期的一些作品似乎都很好地捕捉到了當代文化中的一種時代精神，通過自拍或短視頻表達自己的人們似乎都很積極地想要扮演自己既有角色、既有身份之外的什麼人。

我的座右銘不就是要成為別人嘛，不要做自己。我對自我身份感到絕望，於是我就很想成為別人，我很想看到別人的生活，這就是為什麼我喜歡刷短視頻，因為我在這些平台上可以看到無數他人的生活。我羨慕某種生活，厭惡某種生活，但我覺得，如果能去嘗試不一樣的生活，那就是蠻好的。過度鼓吹自我意識其實就是一種消費主義的陷阱——為了讓你多買點東西，多「愛」自己一點。

你是如何看待自己的藝術家身份的？

藝術家是我現在唯一還能站得住腳的身份，我感覺藝術對我一直挺好的。我雖然在這上面沒有付出太多，但是它還是回報我。







## Tao Hui

Born 1987 in Chongqing, China

Born in Yunyang, Chongqing and a graduate from Sichuan Fine Art Institute, Tao Hui currently lives and works in Beijing, China. With an initial degree in Oil Painting, Tao traversed into the art of video and installation, drawing from personal memories, visual experiences and popular culture to weave an experimental visual narration, the focus of which is often our collective experience. Running throughout his work is a sense of misplacement vis-à-vis social identity, gender status, ethnicity and cultural crisis, prompting the audience to face their own cultural histories and living conditions.

Located in the northeast of Chongqing in China, Yunyang borders the Sichuan Basin whose cultural environment constitutes a melting pot of collected memories, folklore, hearsay, and reality. Subtly evolving beyond these cornerstones is Tao's practice, which comprises multiple captures along a singular sequence: a flutter of the imagination, a nonsensical remark, a day in passing. *1 Character & 7 Materials* (2015), for instance, features seven 1-minute videos conceived from Tao's journal, depicting ethnic minority girls in the rain, a journalist interviewing a corpse, and a spirit cruising a river. These visual fragments flesh out an achronological narrative that prompts re-choreography and exploration, both imaginative and actual, of a parallel universe subject to the audience's experience of the work.

An aspiring filmmaker, who perchance took oil painting as an initial standing point, Tao was exposed for the formative parts of his early years to a fascination with television as a portal to the world beyond rural Yunyang. Citing domestic TV shows as inspiration, Tao's cinematography explores our existence in light of increased digitisation, as well as the status of television as a cathartic twist on the trials rooted in daily life. As such, Tao prompts considerations regards the dynamics between

## 陶輝

1987 年出生於中國重慶

陶輝出生於重慶雲陽，畢業於四川美術學院的油畫系，目前生活在北京。雖然畢業於油畫系，但陶輝的作品以影像和裝置藝術為主，從個人記憶、視覺經驗和大眾文化中積累素材，通過提煉與改造形成嶄新的敘事模式和影像風格。陶輝從社會身份、性別地位、種族問題和文化危機等問題入手，以荒誕、弔詭、誇張的場景搭建，充滿隱喻和錯位感的人物設置，呈現出當代人的集體經驗，帶動觀者正視自身的文化歷史、生存現狀和社會身份。

雲陽位於重慶東北部，地處四川盆地邊緣的山巒地帶，陶輝和其它在閉塞山村里成長起來的人一樣，習慣於混沌之中的生存，把個人記憶、民間傳說、街談巷議和真實世界混為一談，這種對現實的綜合性的認知方式，被陶輝發展成他獨有的工作方法。各種奇思妙想、不經之談、日常事件被他一一記錄下來，為日後的作品積累素材。陶輝的作品《一個人物與七段素材》(2015) 中的「七段素材」就是陶輝從筆記本中不計其數的場景中挑選出的七段內容，拍成每段約一分鐘的錄像，其中包括站在土坑中淋雨的少數民族女孩、採訪死屍的記者、乘遊艇徜徉在江心的神仙等等。這七段素材在展覽現場被設置為無序播放，觀眾從任意一點進入陶輝的敘事邏輯，並且作品中圖像和聲音文字並置於兩個時空軌道，觀眾需要以自身經驗將其拼接重組，這樣每個觀眾看到的都是唯一屬於他們的故事。

原本打算讀電視和電影製作，卻陰差陽錯進了油畫系的陶輝始終對電視這一媒介情有獨鍾，這同樣緣於他年幼時的鄉村經驗，閉塞的環境中電視是唯一通向外面世界的大門。在他的作品中所使用的鏡頭語言也大量借鑒了國產電視劇的拍攝手法，陶輝從另一個角度解讀這種流行通俗文化，從中看到它如何反應這個時代大多數人的生活和經驗，如何成為大多數人的情感寄託，而非一味的以精英主義的姿態對其嗤之以鼻。陶輝思


life and theatricality: is life imitating art, or is art documenting life? *The Acting Tutorial* (2014) depicts a group of women reenacting, under the direction of a drama teacher, emotionally problematic situations such as a break-up, a fire, or obstructed labour. The students' resulting distress references Jacob Levy Moreno's psychodrama, which emphasises the analysis and liberation of suppressed feelings. Blurring the line between imagination and reality in a dramatisation of obstructed labour, the actresses burn one of their own to death.

In 2017 Tao Hui was nominated for HUGO BOSS Asia Art Award for Emerging Artists, where he presented *Hello, finale!* (2017), a video installation conceived from his residency in Japan. Multiple screens depict nine people from all walks of life across Japanese society – including a waiter, a school girl, a child, a religious ascetic and a media professional – engaging in phone conversations about endings and death. The nine videos on display, which share no actual connection, lead to individual contemplation of each piece whilst alluding to the incomplete stories of the protagonists as well as their possible interrelations. Seemingly further away from his initial aspirations, Tao has in fact created a realm of possibilities beyond the conceived limits of television and film using the language of video, installation and audience engagement. *Hello, finale!* elevates the experimental concept behind '1 Character & 7 Materials', bringing to transcendence Tao's visual semiosis. Deconstructive in its essence and raw in its narrative, Tao's storytelling continues to evolve from the imagery in '1 Character & 7 Materials' through life as seen in 'Hello, finale!', opening the floodgates to – and testing – the cornerstones of our own remits of cognisance.

考我們的生活和這種戲劇性到底是一種什麼樣的關係，是我們在模仿他們，還是他們在記錄我們。作品《演技教程》(2014) 就是基於這一方向的探索，作品攝製於一個空曠的攝影棚。在錄像中，一位表演教師召集了一群業餘學員，她們在教師的帶領下，不斷地排演各種極端情感狀態——如分手、火災、難產——的場景。在表演的過程中，她們嘶吼、尖叫、歇斯底里，似乎在踐行莫雷諾的心理劇療法，以拓展對各種情景的想像力的名義，宣洩感情。隨著劇情的發展，想像力的邊界逐漸過渡到現實——她們最終假戲真做，將一位扮演難產孕婦的學員活活燒死。

2017 年陶輝入圍「HUGO BOSS 亞洲新銳藝術家大獎」，在評選大展中陶輝展出了他在日本駐留期間創作的作品《你好，盡頭！》(2017)。這是一件多屏錄像裝置，呈現了九個來自日本社會中不同身份的人物，有服務員、女學生、小孩、苦行僧、媒體工作者……，九個錄像片段都是一位表演者在給“對方”打電話的場景。他們的談話內容都關乎最後、盡頭、結束和死亡。每個錄像的構圖、場景和主題都很相似，但相互之間沒有明確的線索或關聯，在觀看的過程中，觀眾會不由自主通過對電話另一頭的想像將故事補充完整，每個觀眾會有一個屬於自己的故事。同時，也可以去猜測這九個人物之間的關係，想像他們的故事之間的交集。雖然沒有如願成為一個電影或電視製作人，但不可否認錄像藝術給了陶輝更大的創作空間和更多的藝術可能性，展覽空間的立體感和錄像作品在呈現方式上的多元化，包括與觀眾之間的互動都是電視或者電影無法做到的，陶輝在《你好，盡頭！》中，把早先“七段素材”裡實驗意義推向更遠，視覺語言也趨向成熟，從七段意象碎片，到九個人的人生片段，陶輝繼續探索講“故事”的方法，開放的結構，缺失的情節，不明確的線索，亦真亦假的表演，在為觀眾打開新的觀看方式的同時，也測試人們如何獲得感知。



A man in a white t-shirt and blue jeans stands between two large trees, looking out over a pond with lily pads. The scene is peaceful and natural, with sunlight filtering through the leaves.

Kiang Malingue

馬凌畫廊

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