Searing Pain
热辣辣的痛楚

Tao
Hui
陶辉

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Content

阿那亚艺术中心荣幸呈现中国艺术家陶辉的首场梳理性美术馆个展"热辣辣的痛楚"及同名展览画册。此次展览追踪其逾十年基于影像和装置的艺术实践，展出了艺术家从 2013 年至今创作的共 18 件作品，其中包括由阿那亚艺术中心支持的三组新作：影像《拍摄之夜》、雕塑《坠落》和摄影《无题（全息建筑 06 & 07）》。

对陶辉作品的评论和解读大多从影像内部出发，通过拆解其人物塑造和非线性叙事结构，引出与个体身份、集体经验、流行文化和情感机制等相关的话题。事实上，在图像的外部，艺术家也循着另一条平行的线索开展工作。陶辉强调他的作品都是影像"装置"：从电视、公交站台、控制台，到电子画框、全息风扇、手机和短视频平台等，陶辉的作品一直随着媒介和媒介平台的变化同步生长。艺术家试图告诉我们，在哪里看和用什么看，与看什么同样重要。媒介并非中立的工具，往往是平台的机制决定着影像的内容。此次展览的策展思路也由此出发，将展厅化身为特定平台的工作场所，例如控制室、短视频内容制作中心、演播厅等。我的文章《平台：虚假与真实》则在此基础上展开探讨了影像与现实、虚构与真实的关系。

在此我要尤其感谢另外三位撰稿人，面对这本阿那亚艺术中心首次独立出版的展览画册，他们对我们的团队给予了真诚的信任、理解和支持。策展人和作者富源从霍米巴巴（Homi K. Bhabha）的"无家"概念出发，提出"无家时刻体现为家与世界、私人与公共之间边界模糊的、不稳定和破裂的边界。"她指出，陶辉的创作正是"展演了当代生活和文化的无家时刻"，并唤醒了其作为一种"中间状态"的潜能。纽约瑞士当代艺术中心（Swiss Institute / Contemporary Art New York）的策展人丹尼尔·梅列特（Daniel Merritt）聚焦于此次由阿那亚艺术中心支持制作的全新作品《拍摄之夜》（2022），继而发问：什么是好家庭？文中，他将陶辉所杜撰的"今日调解"栏目与美国知名家庭疗愈脱口秀"菲尔博士（Dr. Phil）"中的情节并置讨论，尤其生动。巴黎市立现代美术馆 (Paris' Museum of Modern Art) 的策展人奥迪尔·布尔吕（Odile Burluraux）则将陶辉置于广阔的当代影像艺术的全景图中，为我们提供了一种定位其创作的可能性。她在陶辉的作品与普遍概念（General Idea）、多米尼克·冈萨雷斯 - 福斯特（Dominique Gonzalez-Foerster）和布莱斯·德尔斯佩格（Brice Dellsperger）等艺术家和艺术团体的作品之间所建立的联系尤其有趣且富有启发性。

阿那亚艺术中心将持续关注和支持像陶辉一样，虽仍处于职业早期，但已经有丰富作品积累的中国年轻艺术家的创作。我们认为，对这些艺术家逾十年的创作进行阶段性的梳理和呈现是非常有必要的。参与过多的群展或个人项目在当下工业式的展览生产背景下，很容易被扭曲为对创造力的消耗与剥削。梳理性的策展工作将在重要的节点为艺术家的创作提供新的视角和启示，这也正是我们编撰这本画册的初衷。

最后，我要感谢阿那亚与阿那亚国际文化发展有限公司对此次展览和出版项目的支持。感谢阿那亚邮报的平面设计师孙连琨热情和细致的工作。在阿那亚艺术中心，策展助理、出版物项目负责人蒋若禹为这本画册倾注了很多心血。当然，所有这一切都离不开展览艺术家陶辉对阿那亚艺术中心各项工作的无私信任与支持。

张震中
阿那亚艺术中心馆长

Aranya Art Center is pleased to present *Searing Pain*, Chinese artist Tao Hui's first comprehensive solo museum exhibition, and its accompanying catalogue. *Searing Pain* surveys the first decade of Tao's career, focusing on his groundbreaking videos and installations. This exhibition features 18 works made by the artist between 2013 - 2022, including three new commissions produced by the Aranya Art Center: the video *The Night of Peacemaking*, a large-scale sculpture *The Fall*, and the photographic series *Untitled (Holographic Building 06 & 07)*.

Most reviews and interpretations of Tao Hui's works start from inside the videos, deconstructing their characterizations and non-linear narrative structures to lead to topics related to individual identity, collective experience, pop culture, and emotional mechanisms. In fact, outside the images, the artist is also working through a parallel thread. Tao Hui emphasizes that his works are all video "installations." From television, bus stops, and control panels to electronic picture frames, holographic fans, mobile phones, and short video platforms, Tao Hui's works have been growing in step with the changes in media and their platforms. He tries to tell us where to see – and what to see with – are as important as what to see. The medium is not a neutral tool; it is usually the platform's mechanism that determines the image. Therefore, the idea of this exhibition is to transform the galleries into workplaces of specific platforms, such as the control room, the short video content production center, and the television studio. On this basis, my article *Platforms: Fake and Real* explores the relationships between image and reality, fiction and truth.

I would like to thank the other three contributors particularly for their trust, understanding, and support of the team in our first independently published exhibition catalogue. Based on Homi K. Bhabha's concept of "unhomeliness," Yuan Fuca, curator and writer, proposes that, "The unhomely moment is a result of the blurred, uncertain, and ruptured boundaries between the home and the world, the private and the public in modern society." Tao Hui's works, she notes, "display unhomely moments in contemporary life and culture" and awaken the potential as an "intermediate state." Daniel Merritt, a curator at Swiss Institute / Contemporary Art New York, focuses on the new work supported and produced by the Aranya Art Center, *The Night of Peacemaking* (2022), and raises the question: What is a good family? His juxtaposition of *Mediate Today*, a program fabricated by Tao Hui, and episodes from *Dr. Phil*, a popular American family therapy talk show, is particularly vivid. Odile Burluraux, a curator at the Paris' Museum of Modern Art, places Tao Hui's work in a broader panorama of contemporary video practice, offering a possibility to situate and locate Tao's works. The connections she made between Tao Hui's works and those of other artists and art collectives, such as General Idea, Dominique Gonzalez-Foerster, and Brice Dellsperger, are particularly illuminating.

Aranya Art Center will continue to highlight and support the practice of young Chinese artists who are still in the early stages of their careers but have already accumulated a rich body of work like Tao Hui. We believe that it is necessary to periodically comprehend and present these artists'

decade-long practices. Excess participation in group exhibitions or solo projects could lead to the consumption and exploitation of creativity in the context of today's industrial exhibition production in China. The comprehensive curatorial work will provide a new perspective and inspiration for artists' practices at important career points, which is exactly the intention of compiling this catalogue.

In the end, I would like to thank the Aranya and Aranya International Culture Development Co., Ltd for supporting this exhibition and publishing project. Thanks to Sun Liankun, the graphic designer of aranya Post, for his passion and meticulous work. At the Aranya Art Center, Jiang Ruoyu, the assistant curator and coordinator of our publishing activities, put much effort into this catalogue. And certainly, all of this could not have happened without the trust and support of the artist Tao Hui .
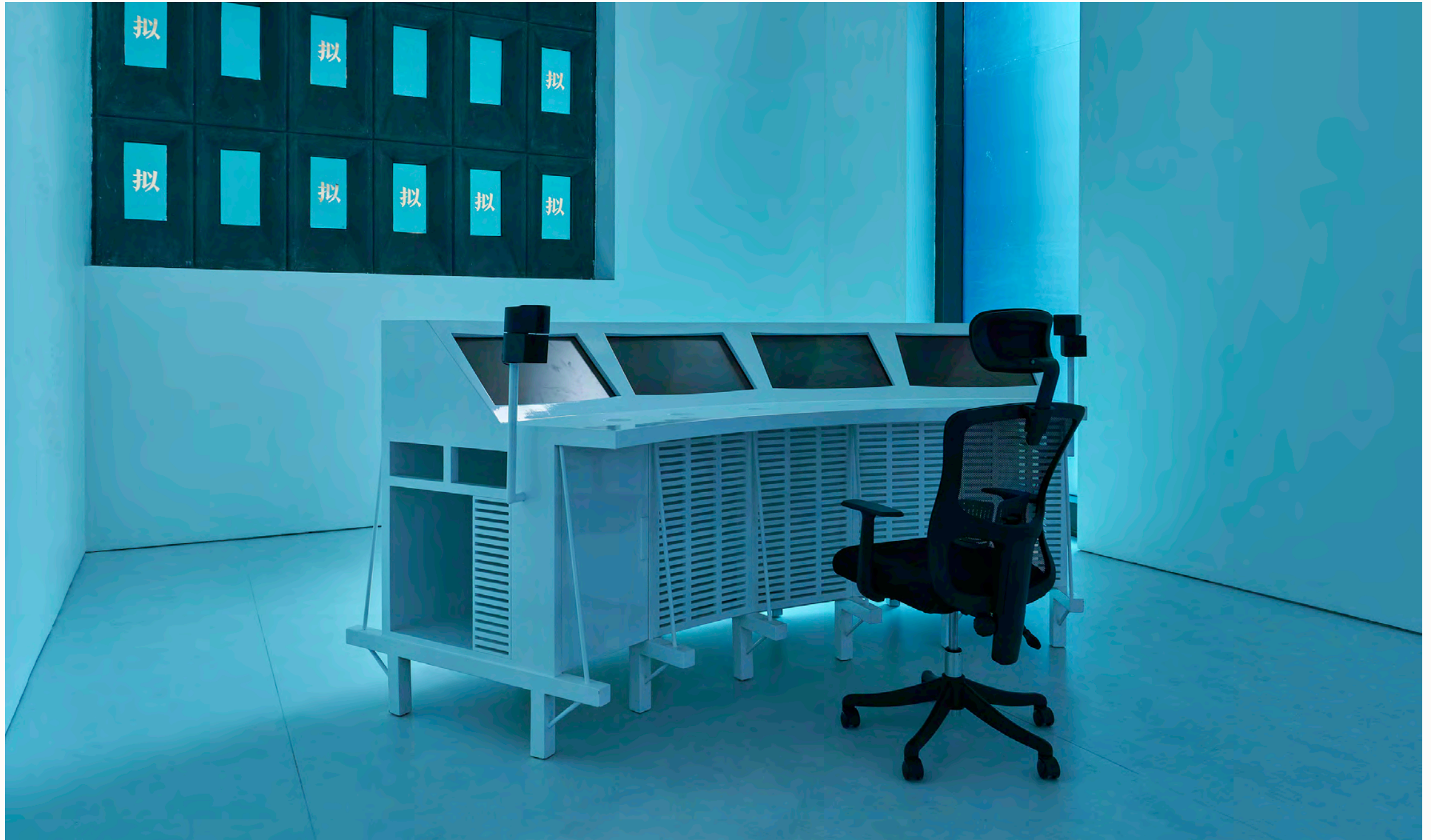
Damien Zhang
Director, Aranya Art Center

白色建筑　　　2019　　谈身体　　　2013
White Building　　　　Talk about Body

过道
Ramp

257（数码绘画） 2022
(Digital Painting)

展厅
Gallery 2

屏幕作为
展示主体
Screen as
Display Body

2019

跳动的原子
Pulsating Atom

2019

青蛙
Frog

2020

坠落
The Fall

2022

过道
Ramp

257（数码绘画）　2022
(Digital Painting)

陶辉：无家

富源
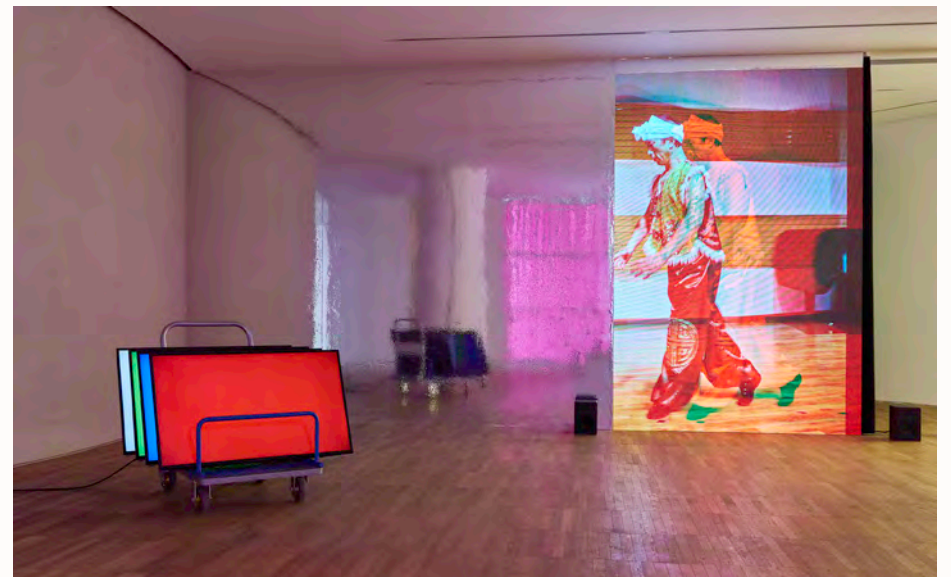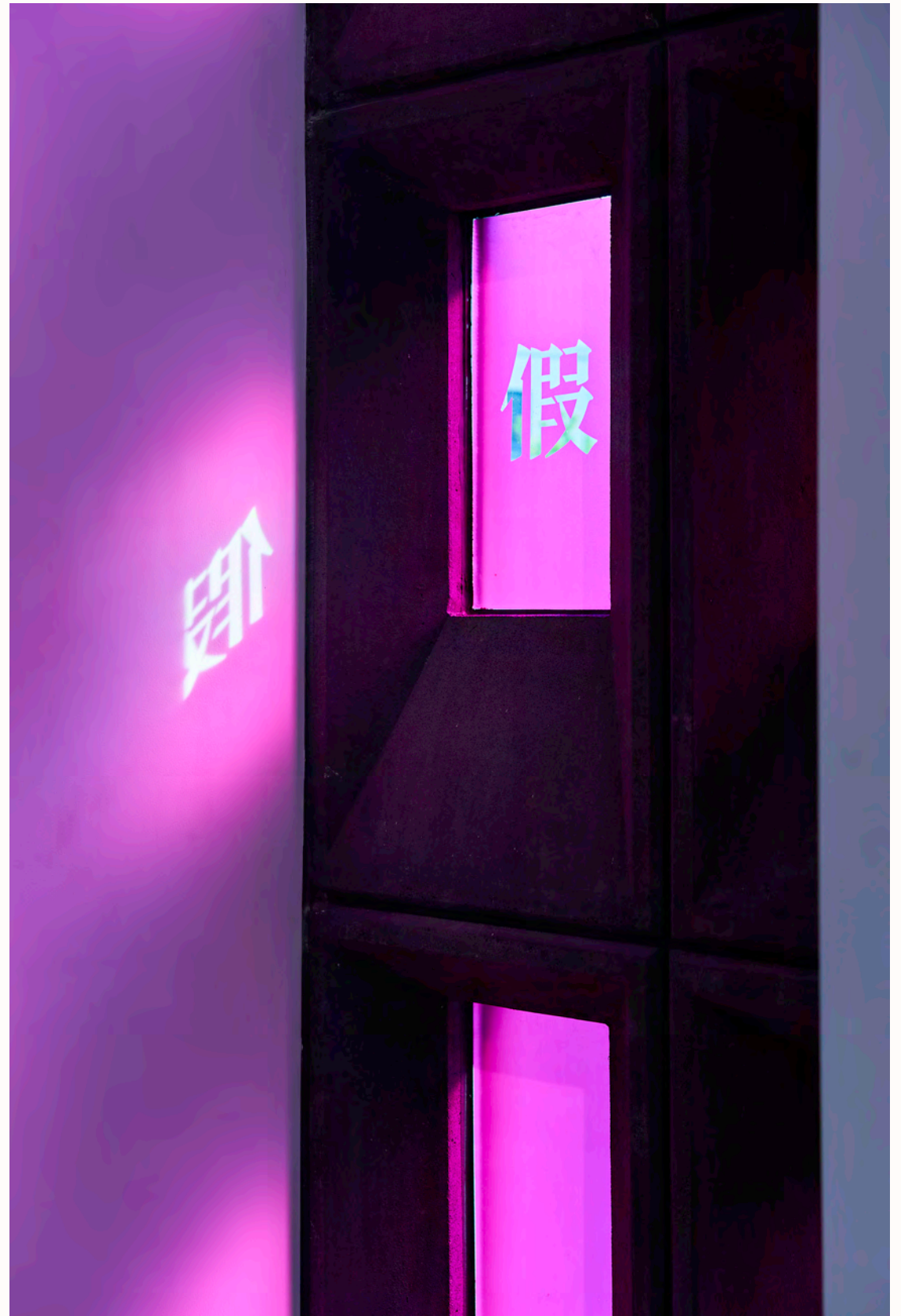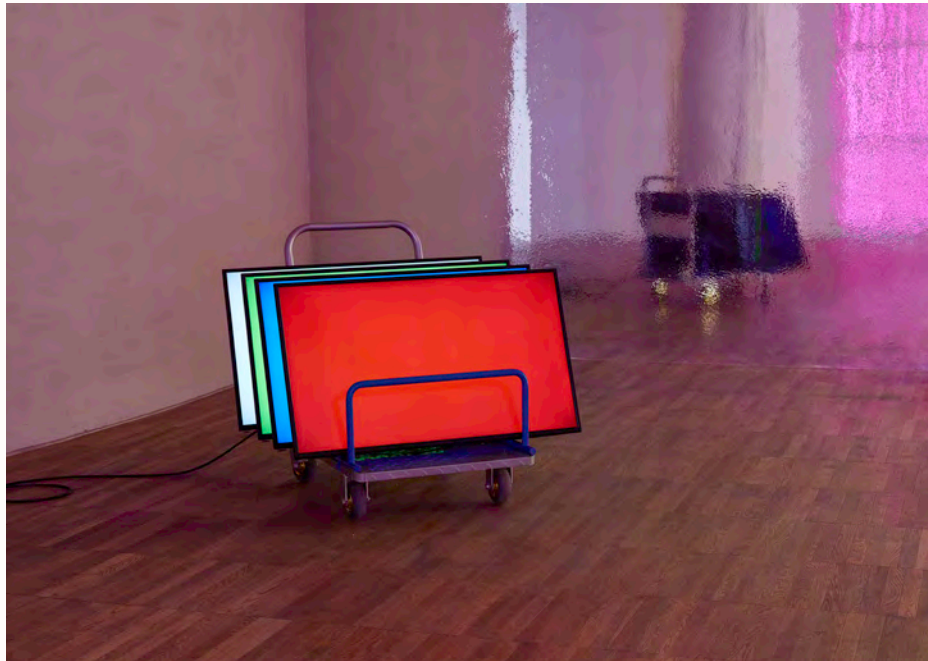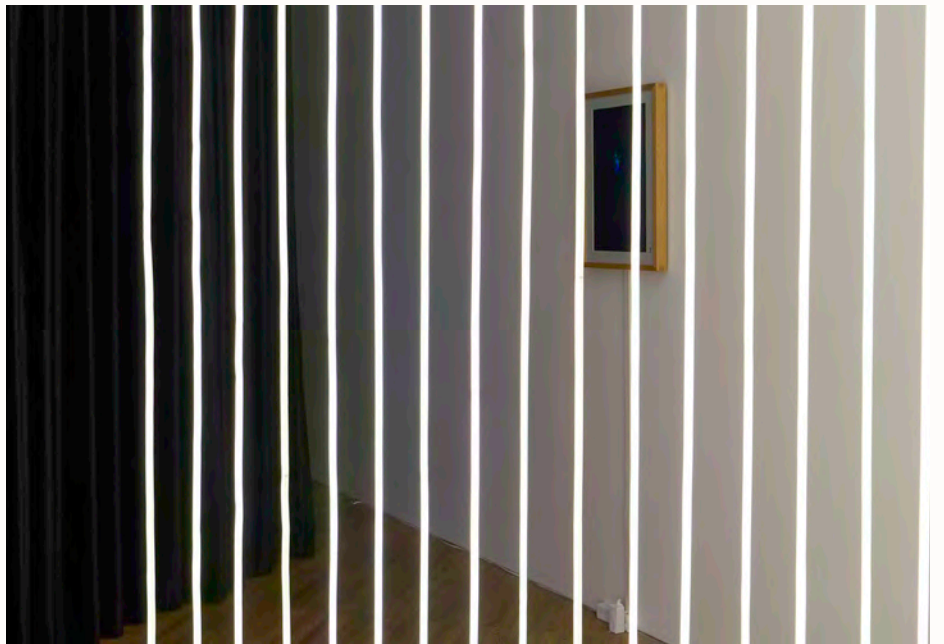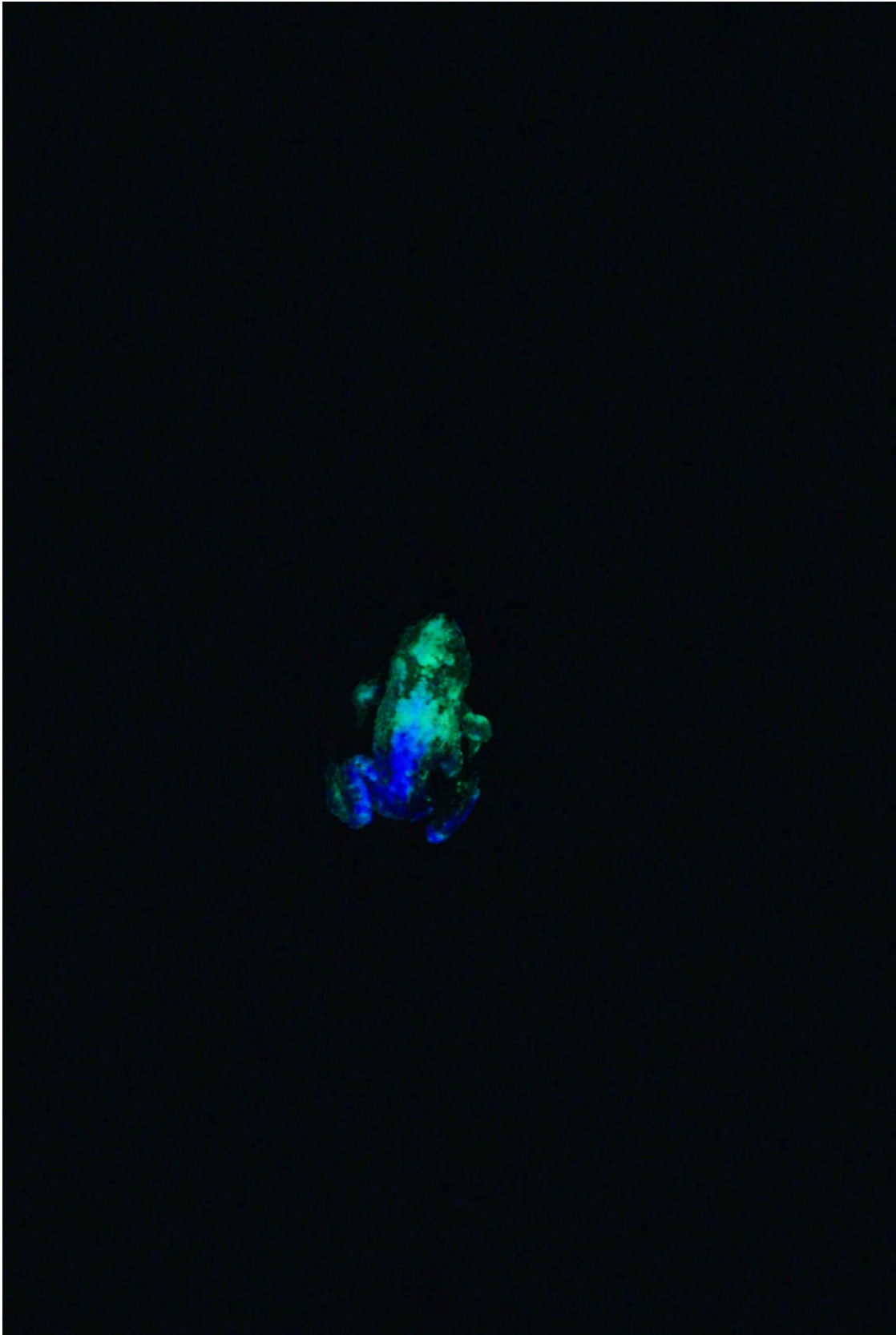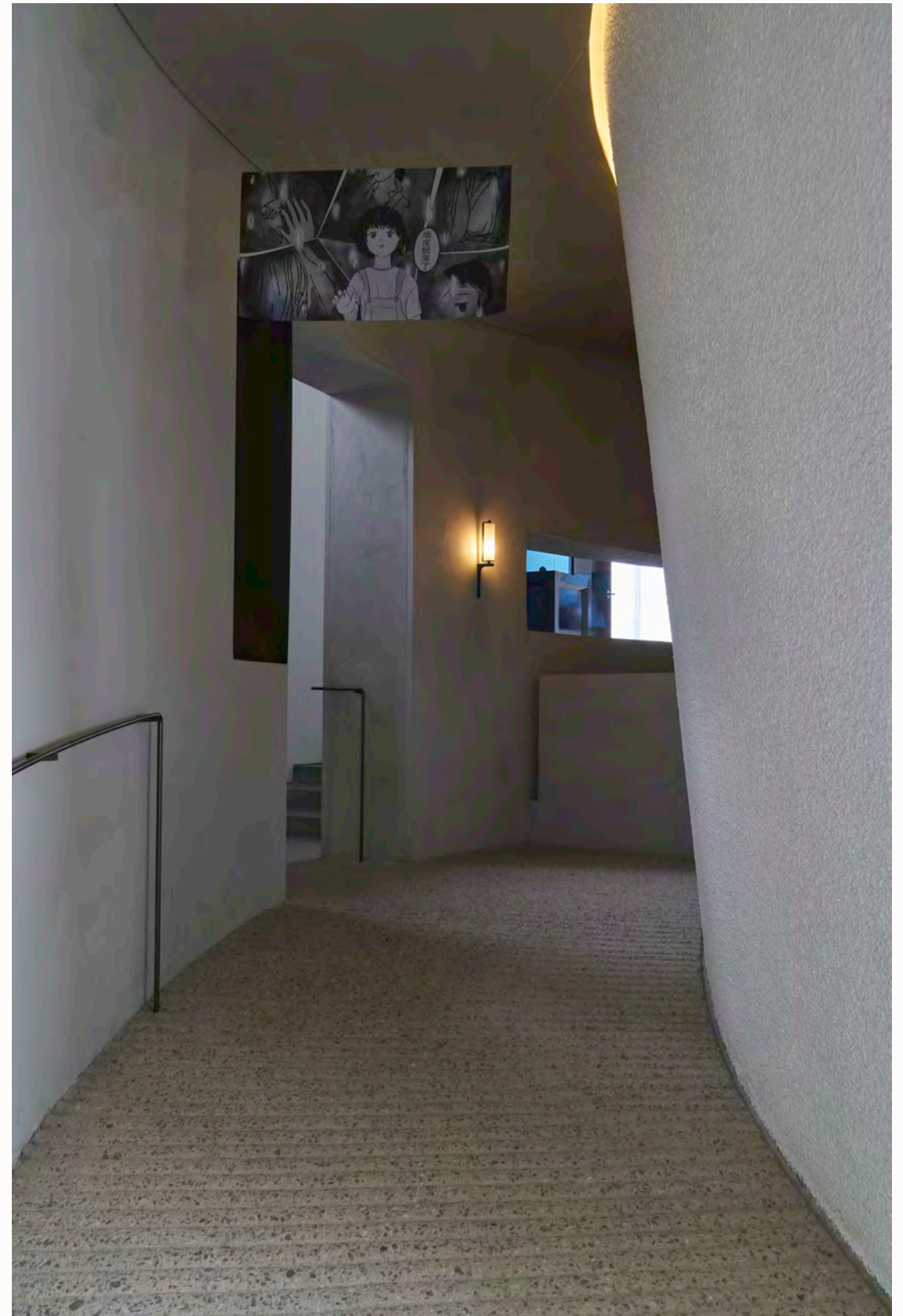
从毕业创作《蒙古症》（2010）【图 1】以类肥皂剧的、即兴的拍摄形式捕捉当代青年人在参差不齐的现代化进程中跨越地域的意识形态和精神状况，到近期回顾性个展 "热辣辣的痛楚" 中对不同的地理、文化、政治、媒介空间的边界渗透中个体的存在主义焦虑和不合时宜的疏远感，陶辉的影像实践始终呈现出混搭的、错置的特质。如同展览题目对于重庆夏天炎热刺痛体感的描述，隐喻了一种对于家乡的复杂、难以言表的情感。陶辉的生命经验体现了一代艺术家的（后）现代状态，成长于中国城市化极速化进程、大规模人口流动，快速转型的市场经济和加速融入全球化的互联网世代，从长江边的小镇云阳到重庆读书再到北京发展，以艺术家的身份在全球当代文化的多重空间和边界中游走。与此同时，他深受大众媒介、屏幕文化和社交媒体的影响，通过操演的、分裂性的影像实践持续地审视电视、电影以及短视频的再现机制和现实操演，相交于法兰克福学派批评文化产业不过是对陈词滥调有限的排列组合，他称赞流行体裁和大众媒介的文化推动性潜力。

在《世界与家》中，霍米·巴巴（Homi K. Bhabha）发展了西格蒙德·弗洛伊德（Sigmund Freud）的 "离奇" 的概念来描述（后）现代归属感和 "无家" 状态。无家，并非无家可归，而是家的疏远、错置或者不可及。体现为家与世界、私人与公共之间边界模糊、不稳定和破裂的边界。早在影像装置《多余的》（2015）【图 2-3】中，陶辉便敏感地审视家的复杂性。影像中，家庭关系的冲突围绕女儿多余的手指展开，而代表了厄运的 "六指症" 最终通过暴力的形式得以化解——女孩割下并烧掉了自己畸形的手指，一直弥漫的惯性般的压抑和压力才得到释放。盛装断指残骸、并播放着焚烧影像的盒子如同一个处死的纪念碑，家成为了非家的、陌生的，甚至是恐怖的。同样，亲缘关系和家族秘密在新作《拍摄之夜》（2022）里得以以操演，这组影像装置模拟了真人秀节目《金牌调解》的拍摄现场，试图解决一对 "姐妹" 之间积蓄已久的误解与否认。一同参与的观察员、心理医生和律师又构成了一层虚假的公共性，在他们常规的问答和评论的推进中，两位女性的情绪逐渐崩溃，随之揭露的秘密与耻辱一方面以女性主义的视角暗示了当代文化中母女关系的分裂，也将今天社会归属感的系统性心理缺陷暴露无余。

"无家" 时刻如同现实建构中的漏洞，未说的事，未被回答的问题。在陶辉的影像空间中，这些被压抑的情感和故事被编织成收容性的独白。在《德黑兰的黄昏》（2014）中，出租车中的伊朗女演员表演着歌星梅艳芳在一次演唱会上关于婚姻的独白，通过嫁接两种截然相反的文化背景——娱乐至死的香港与极端宗教统治下的伊朗，女性的欲望和期盼得到了普世性的关照。影像装置《一个人物与七段素材》（2015）中，公交车站的屏幕里播放着土坑中淋雨的少数民族少女、车祸现场采访死者的记者、在江心徜徉的神仙等片段，被一段溺水于长江中的女性关于爱情经历的自述串联起来，这些神话般的形象和碎片的影像具有一种复调性，意义在观众的情感链接中不断被缝合。《你好，尽头！》（2017）【图 4】中，九个人物都通过电话的方式倾诉着，无论是高中女学生下课后对爱人的表白，还是背向而坐的母亲诉说她失去孩子，这些根据社会新闻或是艺术家的个人经历所改编的故事在日剧式的多愁善感的演绎中，变得不再陌生，交流的不可能也因而获得了共情契机。在《南方戏剧史》（2018）【图 5】中，随着记者对这

图 1
《蒙古症》（静帧）
2010
录像（彩色，有声）
31 分

图 2
《多余的》
2015
高清录像（彩色，有声）、玻璃、投影仪、硅胶、铁、木头
118 x 62.5 x 40 cm
19 分 32 秒

图 3
《多余的》（静帧）
2015
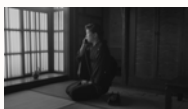
图 4
《你好，尽头！》（静帧）
2017
高清影像装置（彩色，有声）
40 分

图 5
《南方戏剧史 A 幕》（静帧）
2018
单频道录像（彩色，有声）
10 分 46 秒

本从未发表，却备受关注和改编的杜撰著作以及作者冷水花的采访，我们最终得知这部融合"传记、散文和民间杂烩"多种题材写就的史论实则为作者爱的表白。《奔放》（2022）中，女孩穿着旱冰鞋以身体测量城市的尺度，她穿过大学城、旧纸厂、影视城、中央商业区，一边哼唱着代表了一代人记忆的中国台湾 80 年代的民谣，一边诉说对个人的喜好和挫折。这些独白和自言自语式的对话，代表了主人公某种理想化的渴望，也是她们惯有偏执和不合时宜的释放之地。

可以将陶辉的艺术实践看作是一种影像行动，通过并峙真实与虚构，真实和虚构的边界消除，在合理与反常的并峙中，合理失效。通过书写个人经验与集体记忆交织而成的文本书写，建构私人与公共折叠的影像空间的构建，和解构大众媒体对文化的整体叙事策略，这些影像行动展演了当代生活和文化的无家时刻。如同巴巴对异乡人的建议："作为文学生物和政治动物，我们应该将人类行为和社会世界理解为无法控制但并非无法照料的时刻"。在陶辉的影像中，无家时刻作为压力、情感的释放空间，也成为充满潜力的栖息地。正是通过这种中间状态，个体在混乱的时代获得了精神的续航。

参考资料

霍米·巴巴 (Bhabha, Homi K.)，《世界与家》(The World and the Home)，发表于《社会文本》（Social Text）第 31/32 期（1992）。

Tao Hui: Unhomely

Yuan Fuca

fig.1
Mongolism (still)
2010
HD video (color, sound)
31 min

Tao Hui's video practice has always been characterized by interrupting and displacing. In his graduate thesis work *Mongolism* (2010) [fig.1], he offers a soap opera-inspired spontaneous film that captures contemporary youth's ideological and spiritual states in a China that is unevenly modernized. More recently, in his survey exhibition *Searing Pain*, Tao Hui shows how existential anxiety and untimely alienation have filtered into the boundaries between different geographic, cultural, political, and media spaces. The title *Searing Pain* suggests the agony of Chongqing's scorching summer heat, indicating complex and unspeakable feelings towards his homeland. Tao Hui's life experience reflects the (post-)modern state of his generation of artists. He grew up in China amid rapid urbanization, large-scale population flows, the sudden shift to a market economy, and the globalizing internet era. He moved from Yunyang, a small town along the Yangtze River, to study in Chongqing, and then he started his career in Beijing. As an artist, he has migrated through multiple spaces and across several boundaries in the contemporary global cultural scene. At the same time, he has been deeply influenced by mass media, screen culture, and social media. Through his performative, borderline video practice, he has continued to examine the representational mechanisms and performance of the present in film, television, and video; in contrast to the Frankfurt School critique of the cultural industry as nothing more than the rearrangement of very limited sets of cliches, he appraises popular genres and mass media as drivers of culture.

In *The World and the Home*, Homi K. Bhabha develops the Freudian concept of the uncanny to describe a (post-)modern sense of belonging and a state of "unhomeliness." For him, unhomeliness does not mean "homeless," but rather that home is separate, displaced, or unreachable. The unhomely moment is a result of the blurred, uncertain, and ruptured boundaries between the home and the world, the private and the public in modern society. In his early video installation *Excessive* (2015) [fig.2-3], Tao Hui sensitively examines the complexity of home. In the film, conflicts within families develop around the daughter's "extra" finger. Her polydactyly, which is thought to be a bad omen, is resolved through violence—the young woman eventually cuts off and burns her sixth finger, setting herself free from the repression and stress that have built in her life. Meanwhile, a stand-alone box that contains the finger's remnants and plays the video showing the burning is like a marker commemorating an execution. Here, the home becomes unhomely, unfamiliar, and even scary. Family relationships and secrets also appear in his new work *The Night of Peacemaking* (2022). This video installation simulates the set of the reality TV show *Jin Pai Tiao Jie (Gold-Medal Mediation)*, in which a pair of sisters aim to resolve long-standing misunderstandings. The observer, psychologist, and lawyer create a fabricated community, and through their conventional questions, answers, and comments, the emotions of these two women gradually surface. The secrets and humiliations that are revealed reflect the split between mothers and daughters in contemporary culture from a feminist perspective and lay bare the systemic psychological flaws in
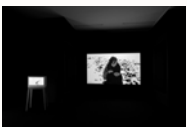

fig.2
Excessive
2015
HD video (color, sound), glass, projector, silica gel, iron, wood
118 x 62.5 x 40 cm
19:32 min

fig.3
Excessive (still)
2015

feelings of belonging in society today.

Unhomely moments are like loopholes in reality construction where words are left unsaid and questions are left unanswered. In Tao Hui's videos, characters' accommodating monologues are woven from repressed emotions and stories. For example, in *The Dusk of Tehran* (2014), an Iranian actress in a taxi performs a monologue on marriage that Hong Kong star singer Anita Mui Yim-fong once gave during a concert. By grafting together two diametrically opposed cultural backgrounds—a Hong Kong obsessed with entertainment and an Iran ruled by religious extremists—women's desires and dreams become universal concerns. In the video installation *1 Character & 7 Materials* (2015), the screen at a bus stop plays clips of ethnic minority women in a pit in the rain, a reporter interviewing bystanders at the scene of a car accident, an immortal drifting in the middle of the river, among others scenes, which are connected by a love story told by a woman who drowned in the Yangtze River. These mythical figures and fragmented clips form a kind of polyphony, and meaning is constantly being created through the viewers' emotional connections. In *Hello, Finale!* (2017) [fig.4], nine people tell their stories over the phone, including a high school student talking to her sweetheart after class and a mother with her back to the viewer talking about her lost child. These stories adapted from the news or the artist's personal experiences are no longer unfamiliar when interpreted through the lens of sentimental Japanese dramas. In this way, the impossibility of communication finds a moment of empathy. In *The History of Southern Drama* (2018) [fig.5], a journalist interviews the fabricated author Leng Shuihua about her unpublished work that has nonetheless received acclaim and been adapted for the screen, eventually showing us that the history of this fake book—which fuses biography, essay, and folk miscellany—actually contains the author's confession of her love. In *Stay Wild* (2022), a young woman wearing roller skates offers a physical survey of the city. She passes through a university campus, an old paper mill, a film set, and the central business district. She sings folk songs from 1980s Taiwan that represent the memories of a generation, and she speaks about her personal preferences and setbacks. These monologues or soliloquizing dialogues represent the protagonists' idealism, but they are also liberations from prejudice and untimeliness.

Tao Hui's video practice can be seen as filmic acts. By juxtaposing the truthful and the fictional, he attenuates fiction, and by juxtaposing the rational and the anomalous, the rational loses its validity. In the writing of texts that interweave personal experiences and collective memories, the construction of video spaces that layer the private and the public, and the deconstruction of mass media's overall cultural narrative, these filmic acts display unhomely moments in contemporary life and culture. We should consider Bhabha's recommendation: "As literary creatures and political animals we ought to concern ourselves with the understanding of human action and the social world as a moment when something is beyond control, but it is not beyond accommodation." In Tao Hui's video works, the unhomely moment is a space in which to release stress and emotion, as well as a dwelling place full of potential. In this intermediate state, individuals find psychic survival in troubled times.

fig.4
Hello, Finale! (still)
2017
HD video installation (color, sound)
40 min

fig.5
The History of Southern Drama - Scene A (still)
2018
Single-channel video (color, sound)
10:46 min

References

Bhabha, Homi K. "The World and the Home," *Social Text* No. 31/32 (1992).

展厅
Gallery 3

一个人物与
七段素材
1 Character &
7 Materials

2015

烟与光
Smoke and Light

2021

德黑兰的黄昏
The Dusk of Tehran

2014

从四川到深圳
From Sichuan
to Shenzhen

2017

过道
Ramp
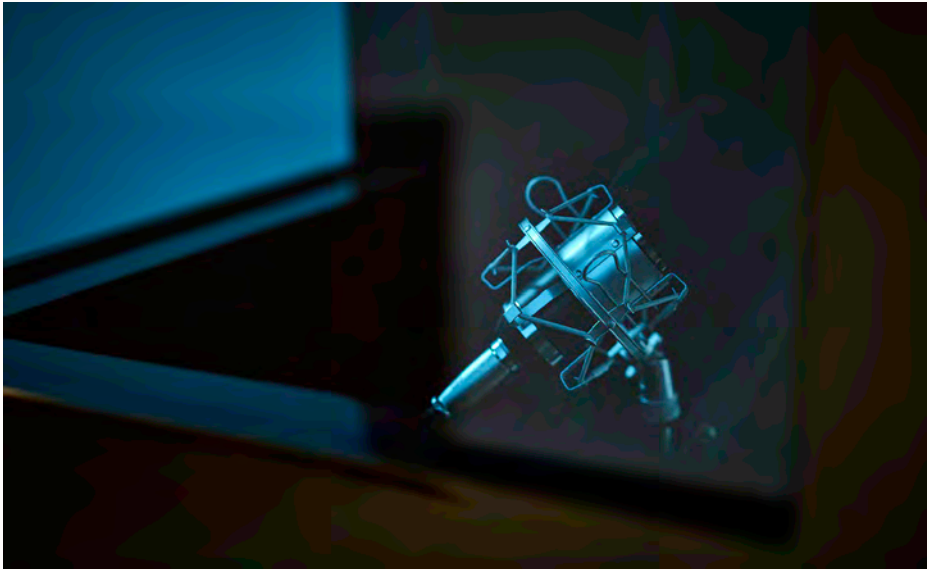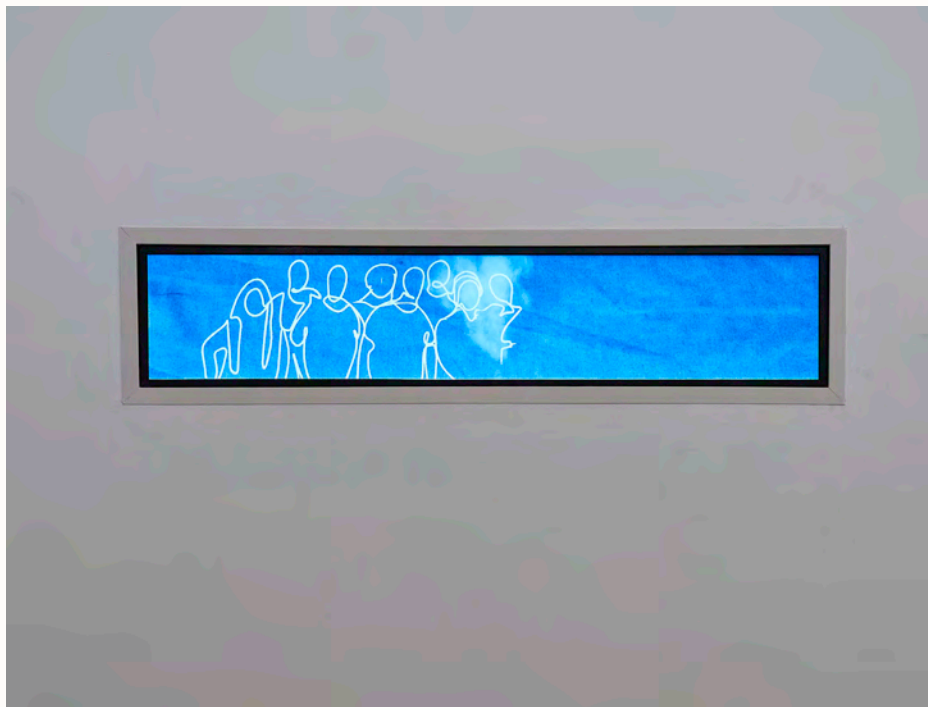
257（数码绘画）　　2022
(Digital Painting)
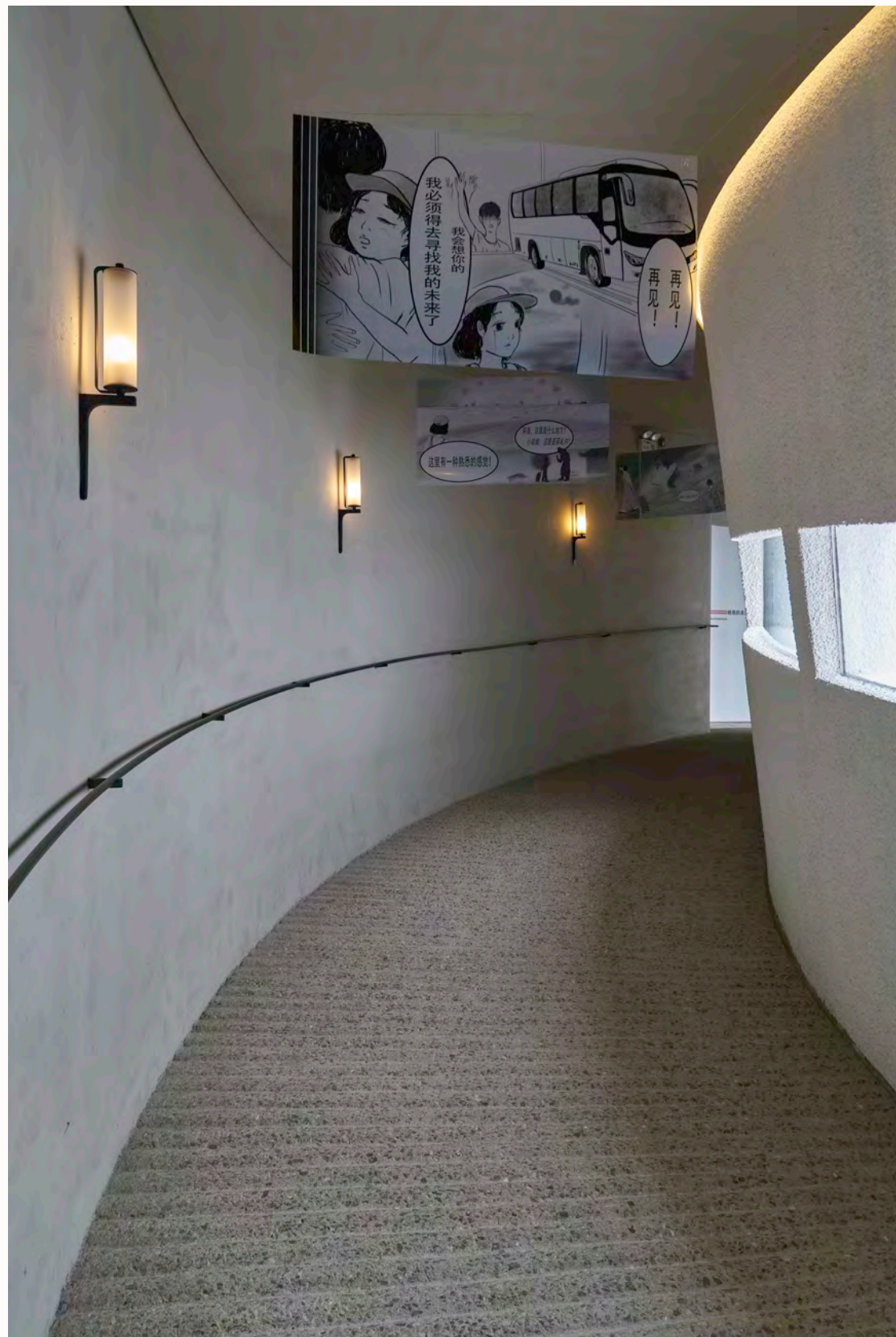
片场生活

丹尼尔·梅列（Daniel Merritt）

我们来到置景中，一切很简洁，一台摄像机静置在三脚架上，镜头朝向一些木制台子和两把浅色椅子，背后是绿色的幕布，多种工作室用灯散布其中。也许我们正在被记录，或很快就会被记录。在墙上，一台平板显示器播放着一群人坐在房间里的视频，那个房间看上去像是我们所在的空间的延伸。这个视频是陶辉的作品《拍摄之夜》(2022)，而我们正在参观的是他在阿那亚艺术中心的回顾性个展"热辣辣的痛楚"。

屏幕上的内容描绘了真人秀节目《今日调解》的摄制过程，一个让人感觉介于邀请与命令之间的节目标题。随着演职员表旋转着映入眼帘，一只摄影机械臂在被拍摄对象们的头顶上方吊起和扭转，这些被拍摄者在等待着开拍的提示，这都是陶辉安插的让人迷惑的序曲，由他本人饰演的导演喊道"开拍"。摄像机由将我们引入该场景的机械臂推动着，转向主持人，发出一种呼吸般的沙沙声。主持人介绍在场的人员：一个由心理医生、律师、居委会阿姨、流行歌手和志愿咨询师组成的专家小组。正如主持人告诉我们的那样，他们在本集节目中的任务是解决两姐妹之间的痛苦冲突。一个是年长许多的姐姐，长久以来独自承担着家中主要收入来源的重担。另一个很年轻，刚刚进入职场，坚决地要与她严格而苛刻的姐姐以及情感疏离的母亲断绝关系（这是一个由三个女人组成的家庭），她希望开启一种不受血缘和财务责任束缚的新生活。她的姐姐发起了这次会面，以便修复她们之间的紧张关系，并希望妹妹最终能归家。

陶辉深知我们对此类戏剧事件的经验，以及我们如何在对家庭动荡的刻画中看见自身所经历过的冲突，无论这种动荡是真实还是虚构的。通常，这两种模式会融汇成一种煽情的模糊状态。2016 年，他创作了《我们共同的形象》作为影像片段的合集，它呈现了在公共与私人空间里的不同个体，复刻了中国流行文化里一些众人皆知的场景，原始片段则在附近的屏幕上播放。家庭，尤其是母亲，在这些场景中占据着显著位置。电视上播放着孩子出生的过程，而旁边的沙发上一名妇女正经历着痛苦的分娩【图 1】。歌唱比赛的获胜者情绪激动，被鼓励为观众献唱一首，而她的母亲泪眼婆娑地坐在观众席中，讲述着母性谦卑与奉献的故事。两个拿着麦克风的女人站在空荡荡的舞台前，舞台上投放着的正是这场演出【图 2】。在一间废弃教室的电视屏幕里，心烦意乱的女儿由于无法斩断一段虐恋关系，正向她的父母表示悔恨。就像屏幕里的人物，教室里的演员们也同样恼怒而沮丧地紧紧相拥在一起【图 3】。在陶辉的影像合集中，这些瞬间就像一颗颗药丸，尽管这些场景的内部运作复杂而激烈，但它们很容易被吸收、摄取并渗入我们的身体和大脑。通过在屏幕和现实空间的双重呈现，陶辉筛选出的这些近期的文化产物，被显现为情绪反应的流行模板，一种主角综合症的符号学。

图 1-3
《我们共同的形象》（静帧）
2016
单频道高清录像（彩色，有声）
14 分 27 秒

透过构成《拍摄之夜》的场景与影像元素，陶辉像是制造了一种机会，使观众可以进入演员的角色，尽管这种机会是虚拟化的。不同于《我们共同的形象》中的方式方法——将各种令人难忘的文化片段汇集在一起并转化为供演员模仿的"材料"——在《拍摄之夜》搭建的临时场景中，陶辉为观众编织了一整个充满着"真实"的人、"真实"的电视节目和"真实"问题的世界，让观众有可能进行重现或者回应。通过视频中未透露姓名的一对姐妹，他延续着对家庭冲突的关注，将此棘手问题置于名为《今日调

解》的节目中，而该节目的标题也暗示着问题将在 30 分钟内自行解决，一切重归于好。但这对姐妹跟她们的母亲能构成一个好家庭吗？ 什么是好家庭？ 正如莎拉·舒尔曼（Sarah Schulman）[1] 在她 2016 年出版的《冲突不是虐待（Conflict is Not Abuse）》一书中指出：" '良好'的家庭模式基于一种名叫'忠诚'的意识形态之上，用更符合新自由主义的话来说，基于'给予支持'上。通常在这种模型中，家庭成员会让彼此变得更强大，无论他们的生活状况如何，或者他们的行为会给他人造成何种后果。"她继续解释道："正如我们所理解的，'坏'家庭与这种至高无上的模式正好相反。它不会让成员团结起来一致对外，而是从内部攻击各个成员，贬低他们、打击他们、侵害他们，逐渐引导他们做出自我毁灭行为及对社会有害的行为。"按照舒尔曼对这些宽泛却广为流传的见解所作出的解释，我们看到的是一对"坏"姐妹。[2]

年轻的妹妹羞涩地向镜头透露（由此也向我们透露，因为我们坐在片场延伸出来的空间里），而不是向身边的专家小组，她是如何在作为姐姐和母亲的负担的清楚印象中长大的，他们拒绝给予她大多数物质或情感上的关心。年长的姐姐尝试解释她的行为，并将这种行为描述成是将妹妹领进一个充满劳务和财务困境的无情世界的方法，并指出妹妹最近是如何被男友骗光了积蓄的。财务上不负责任的女儿，即在此情况下的妹妹，是真人秀节目中的常见议题，其最近一次被具像化也许是在美国家庭疗愈脱口秀节目"菲尔博士（Dr. Phil）"[3] 的一集中。 在青少年的呜咽、号称医生的建议与母亲温和的应许的助推下，这群人针对就业的价值展开了一场各抒己见的激烈讨论。青少年泪流满面地恳求菲尔医生放她一马，放任她过一种被接济的休闲生活【图 4】。与菲尔坚定指出的明路相悖，她就像一个 Z 世代的约吉·贝拉（Yogi Berra）一样，大声哭喊道："不，我不想找工作……工作太多了。"观众哄堂大笑。

在《拍摄之夜》中，危机没有被拆分为喜剧，而是由一开始的财务分歧转变成了对残忍和欺骗过往的揭露：妹妹陷入泥沼后变得孤立无援，姐姐的一个潜在恋爱对象被她的家庭驱逐。在这些讨论中，镜头很少停留在我们熟悉的画面上，那些我们能从过往观看此类节目的经验中辨别出的画面。毫无修饰的图像捕捉机制被反复强调：机械臂、工作人员、摄像机、灯光和绿幕，作为一组额外的角色出现在视频中。背景中插入的各种视频素材激进地将姐妹俩的情绪状态视觉化，进一步强调了该场景的人为性，包括海浪拍打、火山喷发、金属链条被加热至熔断点【图 5】。专家小组表达了对双方的同情与支持，如同希腊戏剧中的合唱团般提供温和的建议。姐妹俩的母亲的坦白让一切变得清晰起来，所有观众——专家组、工作人员、我们这些观者——都被欺骗了。通过近乎没有情绪的坦白，母亲将自己从她的后代中解放出来。圣奥古斯丁（St. Augustine）[4] 写道，谎言会"最终……就像一个精心布置的圈套，攥住我们的头脑。"

姐姐其实是妹妹的亲生母亲。她在 14 岁时生下了她，并由她的母亲，即"妹妹"的外祖母抚养长大。这种情节转折，也是电影和肥皂剧中的一种常见设置，有潜力催发出一种专家小组的建议所无法达成的圆满结局。然而在这个场景中，这样的解决方案并没有出现，相反地，以一声响彻片场的"滚开"而告终。带着发自内心的呐喊，被重申身份的母女俩转向了仇恨、虚伪与怒斥。在一个广角镜头中，布景传达出了雪花玻璃球中城市的脆弱的自我封闭状态，渺小，拥有的保护也岌岌可危【图 6】。在片刻的惊愕沉默中，陶辉和他的剧组人员介入，当拍摄结束时，母女俩得到了大家的安慰。突然的破裂让人想起弗雷德里克·詹姆森（Frederic Jameson）[5] 对"电视时间性"的理解，在其中，"原素材很快就会被耗尽"。每个人都精疲力竭，居委会阿姨安慰哭泣的女儿，律师与母亲交谈，母亲喃喃自语道："我后

图 4
"菲尔博士"节目片段
"我 15 岁的女儿是一个被宠坏的比弗利山庄富孩！"
2018

图 5-6
《拍摄之夜》（静帧）
2022
单频道高清录像（彩色，有声）
22 分 18 秒
由阿那亚艺术中心支持创作

图 7
《拍摄之夜》（静帧）
2022

悔来这里录制"。在导演的审慎决定下，本次拍摄结束了。

一声喊卡之后，一个新的镜头展示出流泪的母亲【图 7 】。她凝视着我们，目光投向我们自己的布景上，投向显示器的另一面，投向这个展厅。我们离开了，我们假设母亲、女儿、心理医生、律师、居委会阿姨、流行歌手、志愿咨询师、主持人、陶辉和他的团队也都离开了。片场空无一人。而在另一天，此地又会将冲突扭转成放送的内容，稍后再作调解。

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1. 莎拉·舒尔曼，《冲突不是虐待》（温哥华：阿森纳普尔出版社，2016 年），第 192 页。
2. 这不是陶辉第一次探讨不良的家庭关系。他在 2015 年的作品《多余的》中，讲述了一个诗意的寓言，调解了一对不伦兄妹之间的悲伤、愤怒和怨恨，他们生下了一个多长了一根手指的女儿。影片在简洁而无深度的白色布景中拍摄，与《拍摄之夜》非常类似，戏剧性的叙事在肥皂剧和童话的风格基调之间摇摆。父母由于愤怒和羞愧一直操控着女儿，而女儿自出生起就对自己异样的身体感到自在，最终采取了自我截肢的行为。在展示这件作品时，视频被与一个小雕塑一起呈现，其中包含了一根脱离身体的手指，暗示观众身正处这场暴力的后果中。雕塑展现出一种"幻觉状态"，类似于《拍摄之夜》的布景环境。
3. "菲尔博士"真人秀，16 季 145 集，播出时间：2018 年 5 月 1 日。
4. 圣奥古斯丁，《谎言》，出自《杂论（教父学研究，第 16 卷）》，罗伊·德法拉利编辑（华盛顿：美国天主教会大学出版社，1955 年），第 53 页。
5. 雷德里克·詹姆森，《奇点的美学》，发表于《新左派评论》第 92 期，2015 年 3-4 月刊，第 132 页。

Set
Life

Daniel Merritt

We arrive on set. It's simple. A camera sits on a tripod with its lens facing empty wooden risers and two white plastic chairs in front of a green screen. Various studio lights populate this area. Maybe we are being recorded or will be soon. On the wall, a flatscreen monitor plays a video of a group of people seated in a room that looks like an extension of the one we are in. The video, *The Night of Peacemaking*, is by Tao Hui and we are visiting his survey exhibition, *Searing Pain*, at the Aranya Art Center.

The content on the monitor depicts the filming of a talk show called *Mediate Today*, a title that feels stuck between an invitation and an imperative. As credits swirl and snap into view, a robotic camera arm cranes and contorts cover its subjects as they wait for their cue, a disorienting prelude punctuated by Tao Hui who stars as the show's director and calls "action." The camera, propelled by the robot who introduced us to this scene, pivots with a breathy whir towards the moderator who introduces the cast of characters: a panel comprised of a psychiatrist, a lawyer, a neighborhood auntie, a pop singer and a volunteer counselor. As the moderator informs us, their mission in this episode is to resolve a painful conflict between two sisters. One is older and has long suffered as the lonely primary earner for her family. The other is young, brand new to the work force, and is adamant about breaking ties with her harsh, demanding sister and emotionally detached mother. (This is a family of three women.) She wishes to begin a new life unbound from ancestry and fiscal responsibility. Her older sister initiated this reunion to repair their fraught relationship in hopes that she will return home.

Tao Hui knows our experience of dramas like this, the ways in which we see our own conflicts in depictions of familial turmoil both real and fictitious. Often, these two modes fuse in a melodramatic blur. In 2016, he made *Joint Images*, a compilation of vignettes that depict individuals replicating notorious scenes from Chinese popular culture in both public and private spaces while the original footage plays out nearby on a screen. Families, particularly mothers, feature prominently in these scenes. The birth of a child is televised beside a woman writhing in labor on her couch [fig.1]. The overwhelmed winner of a singing competition is encouraged to serenade the audience, where her mother stands teary-eyed, with a tale of maternal humility and sacrifice. Two women holding microphones stand before an empty stage where this performance is projected [fig.2]. On a monitor in an abandoned classroom, a distraught daughter expresses remorse to her mother and father for remaining in an abusive relationship. Like the figures on the screen, the actors in the classroom cling to each other in an exasperated embrace [fig.3]. These 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

Fig. 1-3
Joint Images (still)
2016
Single channel HD video (color, sound)
14:27 min

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.

Through the scenic and filmic elements that comprise *The Night of Peacemaking*, Tao Hui enacts a similar, though fictionalized, opportunity for the audience to assume the role of the actors. Whereas *Joint Images* functions as a compendium of varied memorable cultural moments transposed to "material" for actors to mimic, Tao Hui here fabricates an entire world of "real" people, "real" television programs, and "real" problems for the audience to potentially replicate or respond to in his makeshift set. Invoking the older and younger sisters, who remain nameless in the video, he upholds his attention to family struggles, situating this thorniness within a program whose title literally implies that the action—*Mediate Today*—will resolve itself in a 30-minute timeslot. All very good. But do these sisters and their mother make a good family? What is a good family? As Sarah Schulman lays out in her 2016 book *Conflict is Not Abuse*, "a 'good' family model is based on an ideology called 'loyalty' or, more neo-liberally, 'being supportive.' Often this is one in which the members reinforce each other regardless of the content of their lives and the consequence of their actions on others." She continues by explaining that "a 'bad' family, as we understand it, is the opposite of this Supremacy model. Instead of bonding with each other to the detriment of outsiders, the family turns on its own members directly, demeaning them, beating them, fucking them, conditioning them towards self-destructive and socially detrimental behaviors." [1] In accordance with Schulman's interpretation of these widely held, though vague, understandings, this is a pair of "bad" sisters. [2]

The little sister shyly discloses to the camera (and, by proxy, us, seating in in the set extension in the gallery), not the adjacent panel, how she was raised under the clear impression that she was a burden upon her sister and mother, who refused most material and emotional expressions of care. The big sister endeavors to contextualize this behavior as a method to introduce her younger sister to an unforgiving world of labor and financial hardships, noting how the younger sister was recently scammed by a boyfriend who drained her savings. The fiscally irresponsible daughter, in this case, the younger sister, is a trope in reality television, perhaps most recently crystalized in an episode of the American family therapy talk show, *Dr. Phil*.[3] In a symphonic discussion buoyed by a teenager's whimpering, the titular doctor's advice and a mother's gentle agreement, the group argues about the value of employment. Through tears, she begs Dr. Phil to give her an out, to live a subsidized life of leisure [fig.4]. Contesting his firm instruction, like a Gen-Z Yogi Berra, she cries out, "No, I don't want a job…it's so much work." The audience erupts in laughter.

Crisis does not unravel into comedy in *The Night of Peacemaking*. What begins as a disagreement over finances devolves into disclosures of cruelty and deception. The younger sister is left helpless after falling into a cesspool. A love interest of the older sister is driven away by her family. Throughout these discussions, the camera rarely rests in a familiar frame,

fig.4
Scene from *Dr. Phil*
"My 15-Year-Old Daughter Is a Rich & Spoiled Beverly Hills Brat!"
2018

one we might recognize from our own experience with shows of this sort. The bare mechanisms of image capture are emphasized repeatedly: cranes, crew, cameras, lights and green screens appear in the video as an additional group of characters. The artificiality of the scene is further emphasized by various videos keyed into the backdrop that aggressively visualize the sisters' emotional state. Waves crash, volcanoes erupt, metal chains heat to the point of rupture [fig.5]. The panel of experts express compassion and support for both parties, a Greek chorus of gentle advice. It becomes apparent through a confession of the sisters' mother that all audiences—the panel, the crew, we the viewers—have been deceived. With a nearly affectless confession, it is the mother who frees herself from her progeny. Lies, St. Augustine writes, will, "in the end… like a carefully laid snare, seize upon our mind." [4]
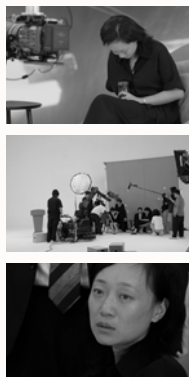
The older sister is the younger sister's mother. She gave birth to her at 14 and had her raised by her mother, the "younger sister's" grandmother. This plot twist, also something of a trope in movies and soap operas, has the potential to catalyze a reunion that the advice of the panel could not. Yet on this set, no such resolution unfolds. Rather, it culminates in a resounding "Fuck off," With visceral cries, re-introduced mother and daughter exclaim hatred, hypocrisy, and admonishments. In a wide shot, the set conveys the vulnerable self-containment of a city in a snow globe, small with precarious protections [fig.6]. In a moment of stunned silence, Tao Hui and his crew step in. Filming ends as mother and daughter are comforted. The sudden rupture recalls Frederic Jameson's understanding of "television temporality" in which "raw material is quickly exhausted," [5] Everyone is exhausted. The neighborhood auntie consoles the weeping daughter. The lawyer consults the mother. "I regret coming on the show," she mutters. At the discretion of the director, filming ends for the day.

Cut. A new shot, accompanied by swelling strings, shows the mother in tears [fig.7] gazing towards us, stationed on our own set, on the other side of the monitor-portal, in the gallery. We leave, and we assume the mother, the daughter, the psychiatrist, the lawyer, the neighborhood auntie, the pop singer, the volunteer counselor, the moderator, Tao Hui and his crew do too. And the sets are empty. A forum for another day in which conflict is wrangled into content. Mediate later.

fig.5-7
The Night of Peacemaking (still)
2022
Single channel HD video (color, sound)
22:18 min
Produced by the Aranya Art Center

1.Sarah Schulman, *Conflict is Not Abuse* (Vancouver: Arsenal Pulp Press, 2016), 192.
2.This is not Tao Hui's first consideration of sinister family dynamics. In his 2015 poetic fable, *Excessive*, Tao Hui mediates on the grief, anger, and resentments between an incestuous brother and sister who bear a daughter with an extra finger. Shot in a sparse, depthless white set not unlike that of *The Night of Peacemaking*, the dramatic narrative oscillates between the stylistic tone of a soap opera and a fairy tale. Seething with rage and shame, the parents manipulate the daughter, who is born at ease with her divergent body, into an act of self-amputation. When screened, the video is presented alongside a small sculpture containing the disembodied finger, implicating the audience in this violent aftermath. The sculpture enacts a suspension of disbelief akin to the set-environment that accompanies *The Night of Peacemaking*.
3.*Dr. Phil*, Season 16, Episode 145, Air date: May 1, 2018.
4.St. Augustine, "Lying," from *Treatises on Various Subjects (The Fathers of the Church, Volume 16)*, ed. Roy J. Deferrari, (Washington: The Catholic University of America Press, 1955), 53.
5.Frederic Jameson, "The Aesthetics of Singularity," *The New Left Review*, No. 92. March-April 2015. 132.

拍摄之夜
The Night of
Peacemaking

2022

无题（全息建筑 06 & 07）
Untitled (Holographic Building 06 & 07)

2022

过道
Ramp
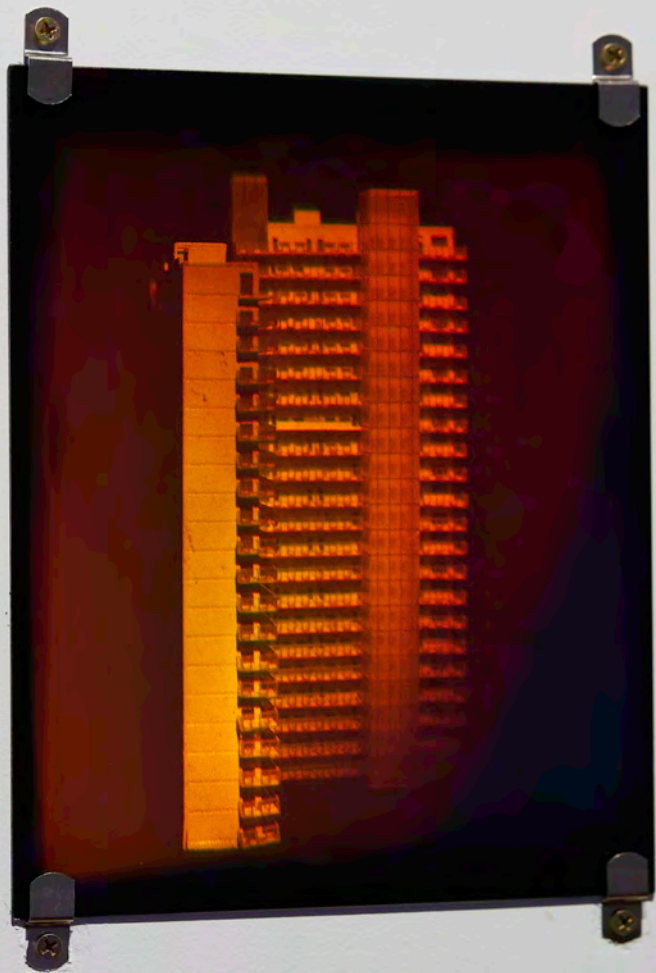
257（数码绘画）   2022
(Digital Painting)

再生的联结

奥迪尔·布尔吕（Odile Burluraux）

受馆长张震中之邀，陶辉在阿那亚艺术中心呈现展览"热辣辣的痛楚"。此次展览汇集了 18 件作品，其中大部分为影像。法国观众很少有机会看到这位年轻中国艺术家的作品，他曾于 2016 年参加路易威登基金会（Fondation Louis Vuitton）的群展"本土：变革中的中国艺术家（Bentu: Chinese Artists in a Time of Turbulence）"，参展作品为装置《一个人物与七段素材》（2015）和单频道影像《德黑兰的黄昏》（2014）（由LVMH 集团收藏）；后者曾在 2015 年的巴黎"ASIA NOW"艺术博览会上展出，我也因此得以认识这位艺术家。

陶辉在重庆周边的县城云阳的一个山村长大，他的父母都是教师。小时候，他会连续看电视数个小时，尤其是肥皂剧和古装剧。陶辉一遍一遍地观看单频道电视中的节目，他对影像的热爱正是根植于他对这些节目的沉迷之中，这也造就了他对中国流行文化的认知。他在四川美术学院油画系求学期间，自然而然地对影像产生了兴趣。自此，影像成为了他艺术表达的主要手段。自 2013 年始，在强烈好奇心和自我革新能力的驱使下，他不断探索着影像的各种形式。

在陶辉的大多数作品中，他通过自己的私密记忆来构建故事，并由此唤起个人经验。他还在作品中引入了与传统或是当代中国文化相关的，来自亚洲影视领域的一些集体记忆。通过借鉴电影的技巧和风格，他的影像创作游离在虚构、纪实、喜剧与悲剧之间，从而重新演绎对世界的不同见解。他也引入了一些中国传统元素，这些元素质疑霸权主义思想，并指出现实和虚构之间的矛盾性。他关注的议题涉及群体和集体、社会身份、性别、种族以及文化危机。在这些议题中，他进一步提出与社交媒体、个人主义以及坐标迷失等当代问题。他的作品贯穿着游离之感，邀请观众直面自己的文化历史、生活境况、社会身份以及信仰。

鉴于阿亚那艺术中心此次展览的回顾性本质，在衡量了陶辉以敏锐目光对我们所处的不断演变的环境所做的回应后，我希望深究他的作品是如何在艺术领域引发共鸣的。事实上，他的一些作品可以与巴黎市立现代美术馆一些展览中艺术家的作品或是美术馆新媒体馆藏中的一些影像作品联系起来看待。

屏幕作为本体

就如影像艺术先驱白南准 [1]【图 1】使用旧的阴极射线管显示器一样，陶辉在他的多个装置作品中使用了当今批量化生产的平面显示器。在此意义上，两位艺术家都把电视看作一种技术本体。

因此，陶辉 2019 年的作品《屏幕作为展示主体》中的单色 LED 屏幕被接上电源并放置在空间中间的手推车上，仿佛在等待着什么。屏幕从人工制品转化为发光的指示器，或是某种类似潘通色表的东西，展示着显示像素的基础色调：蓝、红、绿和白。在这里，媒介变成了作品的内容本身，令人产生混淆。陶辉从最初通过构建故事来创作作品，逐渐转向了对技术历史的研究和对媒介的思考。该装置与加拿大艺术小组普遍概念（General Idea）[2] 的手法产生了共鸣，该艺术小组于 1988 年创作了《电视测色板：

图 1
白南准
《奥兰普·德古热（Olympe de Gouges）》
1989
巴黎市立现代美术馆收藏

电视餐盘（Pattern: T.V. Dinner Plate）》，该作品由 432 个电视测色卡图案的陶瓷寿司碟组成，他们试图通过巧妙地挪用流行电视节目的形式来批判媒体。陶辉于《屏幕作为展示主体》同年创作的作品《白色建筑》则是用白色木材制成的了无生气的控制台，看起来就像是监控室里的设备，而监控屏幕中播放的影像实际上只是风景视频。这个控制台通过强调我们穷极一切以虚拟接口寻求互动的方式，质疑了我们的现代感知模式（视觉和触觉），并解构了我们与周围自然环境中"风景"的关系。

陶辉其它的多屏幕装置同样值得一提，例如 2017 年他在日本驻留期间创作的《你好，尽头！》。每个短故事都由一位日本演员（儿童、女学生、苦行僧、媒体工作者等）演绎，呈现出一场单方面的，关于生命尽头或死亡的通话。艺术家所有的影像剧本基本上都由他亲自编写，但在这里的九个取材于中国短篇小说和艺术家个人叙事的场景中，例外地有两个场景的对话不是出自艺术家之手。这些场景使得作者可以将一个他深感沉重的话题——他观察到的日本年轻人的诸多自杀案例——以糅合了距离感和亲密感的方式呈现出来。由此，陶辉创造出一种放大镜效应，放大了大众日益孤立的这一社会现象。陶辉通过将显示器排成一排，创造出一种能让人联想起墓地的展示场景，同时突出了个体化的概念，这种展示方式加强了其中描绘的生活的碎片化之感。借用与电视有关的比喻来说，我们在此经历着频道之间的切换。

2015 年在巴黎市立现代美术馆举办的群展"Co-Workers"审视了"后网络"这一主题，以及网络爆炸和互联网的诸多用途是如何催生全新的社会行为并改变自身与视觉艺术之关系的。展览中，美国酷儿艺术家瑞恩·特雷卡丁（Ryan Trecartin）[3] 在并排放置的几台显示器上展示了他的影像作品《I Be Area》（2007）；在这件作品中，他呈现了与真人秀有关的一系列文化转变、社交媒体的发展和酷儿行为表演，表演中展现出一个遭受干扰的家庭世界，语言和群体在其中相遇并碰撞。作品中的重复效果和杂音服务于对社交媒体上图像堆积的谴责，同时驳斥了空虚和个体之间真实关系的缺乏。正如陶辉的创作，特雷卡丁的剧本和对白也都完全由他本人撰写。这些剧本和对白给人以即兴创作的印象，呈现出一种集体的歇斯底里，在这里，话语在难以描述的混乱中流动和释放。在一个数据加速，图像无所不在的世界里，在可见的文化中，私人和公共领域之间的界限变得模糊，亲密变成了"疏密（extimacy）"。

女性化身体的介入

陶辉对其作品的参与是全面的：不仅体现在他与我们分享他的个人故事，还体现在他接近于行为艺术的表演中。事实上，在他的多部作品中，他以第一人称视角撰写剧本，而后也亲身出演该角色。他的早期作品之一《谈身体》正是采取了这种模式：他自己以一种特殊的方式登场，在类似众人环绕的病床这一场景中扮演主角——一位穆斯林女孩。见证这一近乎仪式的场景的人都沉默不语。主角以一位体质人类学家对其身体进行分析的文章为蓝本，发表了一段坦率的独白。他试图摒弃情感，聚焦于有关身体和基因的问题。独白的最后，他以"我剔除了所有的偏见，用自然的事实建构了我的身体，我只属于土地。"为结语。在这里不得不提到多米尼克·冈萨雷斯 - 福斯特（Dominique Gonzalez-Foerster）[4] 这位九十年代中期以来法国最重要的艺术家之一。她创作了大量影像作品，同时创作了一系列与空间相关的作品。她不断加深着对戏剧化这一概念的关注，而如今这也在她的创作中占据了主导地位。她于九十年代初开启创作生涯，并于 2009 年在其影片《De Novo》中首次亲自出镜。影片中，她讲述了作为视觉艺术家的疲惫。青少年时期的她一直不敢成为一名演员，2012 年以来，她却

更进一步，开始创作舞台剧和歌剧，并由此开创了《幻影（Apparitions）》系列。在这一系列的表演性作品中，她与舞台上诠释的人物融为一体，有时也会以全息投影形式呈现。陶辉在2018年创作的作品《唯一具体的人》也采用了这种呈现方式，谱写出对爱与韵律的赞歌。

陶辉的创作从一开始就关注性别这一主题。自1995年以来，曾多次参与巴黎现代艺术博物馆展览的艺术家布莱斯·德尔斯佩格（Brice Dellsperger）[5]就一直在拍摄他自己的变装。他的《双体（Body Double）》系列作品包含了三十余个从邪典电影中翻拍而来的场景（《冲动（Pulsions）》、《星球大战IV：绝地归来（Return of the Jedi）》、《周末夜狂热（Saturday Night Fever）》、《爱是最重要的事（That Most Important Thing: Love）》、《我自己的爱达荷（My Own Private Idaho）》、《双峰：与火同行（Twin Peaks）》等）。男演员一人分饰了全部角色——包括男性和女性。他探究性别这一主题：男人一女人、双性性格角色和异装者，他提出了"电影所特有的性别"。

陶辉对包括女演员在内的名人言论尤其敏感。在他2014年创作的《德黑兰的黄昏》这件使他在法国为人所知的作品中，体现出的不仅是文化差异的问题，也是审查制度的问题。这件作品是他在德黑兰驻留期间创作的，以含蓄的方式指向了伊朗电影人在拍摄时受到的种种限制。这让我们想起贾尔法·帕纳希（Jafar Panahi），他在2015年拍摄电影《出租车（Taxi Tehran）》时规避了伊朗政权所施加的限制。在《德黑兰的黄昏》中，陶辉邀请一位年轻的伊朗女人扮成新娘坐在出租车里，随着汽车驶过德黑兰的街道，复述着著名演员和歌手梅艳芳在香港的最后一场演唱会里对歌迷讲的话，言语中梅艳芳表明自己已罹患癌症，也许将在几个月后因此而离世。对这位亚洲歌后的忠诚歌迷（陶辉）而言，这不仅仅是为了要向她致敬，更是为了将香港描绘为一个个人自由之地，也是为了声援伊朗女性——她们不被允许在公开场合唱歌，在婚姻中也没有任何实质的自由。

令人着迷的媒体

当下，个人行为的转变与技术革新密不可分。自图像和影像分享平台问世以来，陶辉一直将自己浸润在这些新出现的媒体形式中，并甄别出可在创作中挪用和利用的短视频。通过这种方法，他创作出了装置作品《跳动的原子》，作品引用了手机屏幕的形式。在一个垂直的大屏幕上，一位女歌手发表着碎片化的见解，其中穿插的其他场景令人联想到抖音的四亿中国用户在他们的屏幕上所看到的内容。然而作品中没有任何部分是直接来自社交媒体的——所有影像都是以"抖音的风格"拍摄的。

巴黎现代艺术博物馆馆藏中，非裔美国艺术家亚当·彭德尔顿（Adam Pendleton）创作的《你的名字是什么？凯尔·亚伯拉罕（What Is Your Name? Kyle Abraham）》【图2】也是一件竖向投影的影像作品，引用了iPhone手机的录像模式。图像经过编辑处理（重复和停顿），以此呈现出黑人舞者卡尔·亚伯拉罕身体的碎片化和脆弱性，并审视了记忆和身份的生产方式。该作品是彭德尔顿的《肖像（Portraits）》系列作品的一部分，而该系列在一定程度上受到了格特鲁德·斯泰因（Gertrude Stein）的文学自画像的影响。

图2
亚当·彭德尔顿
《你的名字是什么？凯尔·亚伯拉罕》（静帧）
2018-19
巴黎市立现代美术馆收藏

电视对陶辉和许多观众的生活都产生了强烈的影响，因此陶辉在他最新的作品之一《拍摄之夜》中采用了流行电视节目的叙事方式：在这些节目中，主人公讲述他们的困境，并由专家介入解决危机。摄像机、麦克风和灯光等节目录制中的元素也都可以在展厅内看到。布景中包括了一个绿幕，上

面显示的场景根据氛围而变化（瀑布、着火的链条、火山喷发等），似乎让观众作为见证者般地，实际参与到了场景之中。这一做法也令人联想到其他艺术家的作品，例如吉莉恩·韦尔林（Gillian Wearing）[6] 在其 2000 年的作品《创伤（Trauma）》【图 3】中用小木屋作为个人叙事和忏悔的场所，八个头戴面具的人仿佛是在一个真人秀节目里，向艺术家（也向观众）讲述着童年创伤的故事。

在五集系列作品《类似装扮》（2020）中，陶辉借鉴了新媒体的产出模式以及公众的图像消费习惯。他借用了社交媒体短视频的形式，尽管视频的内容与主流相背离：剧情的强度被刻意弱化了，故事反倒以诗意的方式被呈现出来。每个场景都邀请人物进入一个不同的时空环境，使艺术家得以呈现出行为和姿态的普世性，并重新思考"装扮"和"表演"在人们身份认同和转换中的作用。这展示了这些在社交媒体上发布短视频的用户如何通过层层装扮来寻找并展现自己的个性。

通过装扮进入平行世界这一主题激发了许多的影像作品。中国艺术家曹斐[7]的作品《角色》（2004）【图 4】曾于 2005 年在巴黎市立现代美术馆展出，它也是馆藏作品中尤其引起公众关注的一件。作品中，年轻人探索着想象中的身份，在大多都荒废了的公共空间里，通过模仿虚构作品、电子游戏或动漫中人物的服饰、发型、妆容以及与现实世界的互动方式来扮演这些人物。而艾伦·德拉·聂格拉（Alain Della Negra）和木下香织（Kaori Kinoshita）[8] 创作的带有纪录片性质的影片《巢穴（La Tanière）》【图 5】也采用了这种模式。这部影片深入到了那些被称为"兽迷（furries）"的群体的世界，在这种亚文化里每个人都会选择一种让他们有认同感的真实或虚构的动物，并以这些动物的特征进行装扮。

陶辉是一位创作非常丰富而且复杂的艺术家。他从文学和文字中汲取灵感，常常引用其他作者的文本。同样地，许多脚本的确是以文学的方式创作出来的，尽管它们看似是从即兴的电视节目中借鉴而来。陶辉在对图像之未来的思考中发挥的作用是不容否认的。他作品之中阅读层次和解读的丰富程度，使他在当代舞台上不可或缺，并占据了的一席之地。他不断拓展着流动影像与声音、与媒介本身以及与虚拟和现实相结合的多种可能性。他处理许多当代问题的方式，比如语言的位置、集体、本土、乡土、女性等等，从未停止与他设法打破或者至少是转变的确定性之高墙产生碰撞。

图 3
吉莉恩·韦尔林
《创伤》
2000
巴黎市立现代美术馆收藏

图 4
曹斐
《角色》（静帧）
2004
巴黎市立现代美术馆收藏

图 5
艾伦·德拉·聂格拉和木下香织
《巢穴》（静帧）
2009
巴黎市立现代美术馆收藏

1. 白南准曾参与巴黎市立现代美术馆 70 年代的多个群展，并于 1978 年和 1989 年举办个展 "La fée électronique"；他的多件作品被美术馆收藏，包括《Diderot》（1989）以及《Madeleine Disco》（1989）。
2. 普遍概念（General Idea）：美术馆于 2011 年为他们组织了回顾展 "General Idea : Haute Culture"。《Blue Cobalt Placebo》（1991）被美术馆收藏。
3. 瑞恩·特雷卡丁曾于 2011 年在巴黎市立现代美术馆举办大型展览 "Any Ever"，并在 2015 年的群展 "Co-Workers" 中展出作品《I Be Area》（2007），该作品被美术馆收藏。这件影像作品曾于 2022 年在北京红砖美术馆的展览 "自由影像—亲密关系" 中展出。
4. 多米尼克·冈萨雷斯 - 福斯特的作品曾于 1993、1994、1997、1998、2000、2007 多次在巴黎市立现代美术馆展出；她的一些作品被美术馆收藏，包括影像作品《Central Hong Kong》（2001）、《Ann Lee in Anzen Zone》（2000）和《Atomic Park》（2004）。
5. 布莱斯·德尔斯佩格的作品曾于 1999（ZAC 99）、2007（Playback）和 2018（Medusa）多次在巴黎市立现代美术馆展出。
6. 吉莉恩·韦尔林的作品《创伤（Trauma）》曾于 2000 在巴黎市立现代美术馆举办的专题展览中展出，并于 2022 在北京红砖美术馆的展览 "自由影像—亲密关系" 中展出。
7. 曹斐曾于 2005 年参与巴黎市立现代美术馆的展览 "我仍然相信奇迹（I still believe in miracles）"。
8. 艾伦·德拉·聂格拉和木下香织曾于 2010 年参与巴黎市立现代美术馆展览 "Dynasty"。

Renewed Connections

Odile Burluraux

Invited by Damien Zhang, Tao Hui proposed *Searing Pain*, an exhibition gathering 18 artworks, of which a large proportion are videos, for the Aranya Art Center. In France, the public has had very few occasions to view the work of this young Chinese artist. In 2016, he participated in the group exhibition *Bentu: Chinese Artists in a Time of Turbulence and Transformation* at the Fondation Louis Vuitton, displaying his installation *1 Character & 7 Materials* and single-channel video *The Dusk of Tehran* (acquired by LVMH); the latter video was screened in 2015 at the art fair ASIA NOW in Paris, where I discovered it.

A child to schoolteacher parents, Tao Hui grew up in the mountain village of Yunyang, near Chongqing. As a child, he watched television for hours on end, especially soap operas and costume dramas. His passion for the moving image is rooted in this fascination with programs that he watched over and over again on his single television channel, which forged his knowledge of Chinese pop culture. While studying painting at the Sichuan Fine Art Institute in Chongqing, he naturally became drawn to video. From then on, it has become his principal means of artistic expression. Since 2013, imbued with a great curiosity and a capacity to reinvent himself, he explores video's many forms and shapes.

In most of his artworks, Tao Hui relies on his intimate memories to build the stories in which he evokes personal experiences. He also introduces collective references linked to Chinese culture—traditional or contemporary—borrowed from the world of Asian television. Using techniques and styles borrowed from cinema, his video creations alternate between fiction, documentary, comedy, and tragedy to reinterpret different perceptions of the world. He introduces elements of the Chinese tradition that call into question hegemonic thought, and point out the ambivalence between the real and the virtual. The subjects he deals with concern groups or communities, social identity, gender, ethnicity, or cultural crisis. Through these subjects, he raises contemporary questions linked to social media, individualism, and the loss of reference points, among other themes. The impression of wandering navigates through his work, inviting the audience to confront their own cultural history, living conditions, social identity, and beliefs.

In view of the quasi-retrospective nature of the exhibition at the Aranya Art Center in Qinhuangdao, and after having measured the acuity of Tao Hui's incisive gaze in response to our ever-changing environment, I propose to question the way in which his work resonates in the artistic landscape. Indeed, some of his artworks can be considered in relation to works by artists presented in exhibitions organized by the Paris' Museum of Modern Art or moreover, with videos from the same museum's new media collection.

The Screen-object

Like Nam June Paik[1] [fig.1], a pioneering video artist who mainly used old cathode ray tube monitors, Tao Hui appropriates the flatscreen (mass produced, nowadays) in several of his installations. In this sense, both artists refer to the television as a technological object.

Thus, the monochrome LED screens of *Screen as Display Body* from 2019 are placed and plugged in on a trolley in the middle of the space, as if on hold. As an artifact, the screen turns into a luminous color indicator, a sort of Pantone color chart indicating one of the key tones of the displayed pixels: blue, red, green, and white. Creating confusion, here the medium becomes the content of the artwork. Tao Hui, who began creating his works by forging stories, gradually evolves to present a study of the history of technology and a reflection on mediums. This installation resonates with the approach of artists from the Canadian collective General Idea,[2] who in 1988 developed *Pattern: T.V. Dinner Plate*, a series of 432 porcelain sushi plates with the motif of the test card – the bands of color on television sets. They sought to critique the media by subtly appropriating the forms of popular televisions. Created the same year as *Screen as Display Body*, *White Building* is a kind of counter made of white wood, in an aseptic style, which resembles the furniture of a surveillance room with monitors broadcasting moving images, which are in fact videos of landscapes. This console questions our modern modes of perception (sight and touch) by highlighting the way we seek contact, despite everything, through virtual access. It deconstructs the relationship with the "scenery" of the surrounding nature.

It is also worth mentioning other examples of Tao Hui's installations in which multiple screens are arranged, like in *Hello, Finale!*, created during a residency in Japan in 2017. Each mini story is played by a Japanese performer (child, schoolgirl, religious ascetic, media professional, etc.) and yields a one-sided phone conversation about the end of life, and subsequent death. While the artist writes the scripts of all his films himself, here, exceptionally among the nine scenes—based on Chinese short stories and his own narratives—the dialogues of two of them were not written by him. These scenarios allow the author to mix together both a form of distance and familiarity about a subject whose gravity he felt through observing the numerous cases of suicide among young Japanese people. In this way, Tao Hui creates a sort of magnifying glass effect on a phenomenon of our society, where we witness an increased isolation of citizens. Therefore, by presenting the monitors in rows Tao Hui creates a device reminiscent of a field of tombstones, and singles out individualization. The mode of presentation contributes the feeling of fragmentation of described lives. Here, we experience channel surfing— to use the television metaphor.

In 2015, the group exhibition *Co-Workers* at the Paris Museum of Modern Art examined the question of Post-Internet and the way in which the Internet explosion and its diverse uses have generated new social behaviors and altered the relationship to visual arts. The queer American artist Ryan Trecartin[3] exhibited his video *I Be Area* (2007) on

fig.1
Nam June Paik
Olympe de Gouges
1989
Collection of Paris' Museum of Modern Art

several monitors placed side by side; here, he shapes the cultural shifts related to reality television, the development of social media and queer performance showing a disturbed familial world where the language and the community encountered and collided. The effect of repetition and cacophony served to denounce the accumulation of images from social media, but also to counter the void and the lack of real relationships between individuals. Like in the works of Tao Hui, the script and the dialogues are written entirely by Trecartin. They give the impression of being improvised and create a form of collective hysteria, where words flow and are unleashed in indescribable chaos. In a world marked by data acceleration and the omnipresence of images, in a culture of the visible, the frontiers between the private and public spheres are blurred, and intimacy becomes "extimacy."

The Feminized Body at Play

Tao Hui's involvement in his work is total: not only through his personal stories treated as elements of experience to be shared, but also through acting, which is close to performance art. Indeed, in several of his productions, he writes the script that places himself in the first person, after which he interprets the character himself. Such is the mode of one of his early works from 2013, *Talk about Body*, where he stages himself in a very particular manner, playing the lead role of a young Muslim woman in a setting that resembles a gathering of people around a sickbed. The witnesses of this scene, which is treated as a quasi-ritualistic ceremony, remain silent. The central character delivers a shameless monologue based on the writings of a physical anthropologist analyzing his own body. He seeks to abandon his emotions and addresses the issue of bodily and genetic treatments; he concludes his remarks with the resolution "to abandon all my prejudice and create my body by natural facts." It seems interesting to call to mind Dominique Gonzalez-Foerster[4] here—one of the most important artists in France since the mid-90s. She has produced numerous videos and developed, in parallel, a body of work with spaces. She has gradually developed a particular attention to dramatization, which has become dominant in her practice today. Having debuted her career in the beginning of the 90s, she made her first personal appearance in 2019 in her film *De Novo*, in which she tells of her exhaustion as a visual artist. As a teenager, she did not dare to become an actress. In 2012, she took a step further and began to produce stagings and operas; she thus initiated the series of *Apparitions*—performative works in which she interprets onstage characters that inhabit herself completely and sometimes take the form of holographic projections. Tao Hui also used this mode of dissemination for *The Tangible Ones* in 2018, in a kind of hymn to love and melody.

The theme of gender has been addressed in Tao Hui's work from the beginning. Since 1995, the artist Brice Dellsperger,[5] who has exhibited several times at the Paris' Museum of Modern Art, has been filming himself in drag; as such, his series *Body Double* includes some thirty remakes of sequences from cult films (*Pulsions, Return of the Jedi*, *Saturday Night Fever, That Most Important Thing: Love*, *My Own Private Idaho*, *Twin Peaks*, among others). The actor splits himself and plays all

the characters, both female and male. He ponders about gender: man-woman, androgynous character, cross-dresser. He claims "a specific gender for the cinema."

Tao Hui is particularly sensitive to the statements or words of such prominent personalities as actresses. In the artwork that made his fame in France, *The Dusk of Tehran* from 2014, it is not only the question of cultural difference, but also that of censorship which is at stake. Produced during a residency in Tehran, this video implicitly evokes the limitations of filming imposed upon Iranian filmmakers. One thinks of Jafar Panahi, who circumvented confinement imposed by the Iranian regime, with his film *Taxi Tehran* in 2015. Here, Tao Hui asks a young Iranian woman, dressed as a bride and sitting in a cab driving through the streets of Tehran, to say the exact words in the famous actress and singer Anita Mui Yim-fong's address to her fans during her last concert in Hong Kong, where she announced that she was suffering from cancer, from which she would die a few months later. To this unconditional supporter of the Asian muse, it was not only a question of paying homage to her, but also of painting a portrait of Hong Kong as a place of individual freedom, and of pleading the cause of women in Iran who are not allowed to sing in public, nor have any real liberty in marriage.

Media Fascination

Nowadays, the transformation of individual behavior is in line with technological innovation. Since the creation of image and video sharing platforms, Tao Hui has immersed himself in these emerging media forms. He identifies short videos, then appropriates and exploits them. In this way, he created the installation *Pulsating Atom* (2019) on a large screen displayed vertically, in reference to a phone screen, on which a female gala singer delivers fragmented observations interspersed with scenes reminiscent of those posted on the screens of the 400 million Chinese TikTok subscribers. However, nothing here has been borrowed from social media—everything has been shot "in the style of."

From the collection of the Paris' Museum of Modern Art, the artwork *What Is Your Name? Kyle Abraham* (2018-19) [fig.2] by African American artist Adam Pendleton is a vertically projected video in reference to the recording mode on iPhone. The image is subjected to an editing process (repetitions and caesuras) as if to show the fragmentation of the Black dancer Kyle Abraham's body, as well as his fragility, and to examine the methods of production of memory and identity. This artwork is part of the series of "portraits" that Pendleton has made, partly influenced by Gertrude Stein's literary self-portraits.

Strongly marked by the influence of television in his life and in the lives of the many viewers, Tao Hui takes up, in one of his most recent creations *The Night of Peacemaking* (2022), the principle of popular shows in which protagonists reveal their tense situations while experts intermediate to resolve the crisis. The elements of the recording of the program are visible: camera, microphone, lighting. The sets include a green wall with renderings that change according to the ambience (waterfall, chain

fig.2
Adam Pendleton
What Is Your Name? Kyle Abraham (still)
2018-19
Collection of Paris' Museum of Modern Art

fig.3
Gillian Wearing
Trauma
2000
Collection of Paris' Museum of Modern Art

fig.4
Cao Fei
Cosplayers (still)
2004
Collection of Paris' Museum of Modern Art

fig.5
Alain Della Negra et Kaori Kinoshita
La Tanière (still)
2009
Collection of Paris' Museum of Modern Art

on fire, erupting volcano, etc.), which seems to take the visitor as a witness and physically involve him or her in the scene. It recalls other premonitions of artists such as Gillian Wearing,[6] with *Trauma* [fig.3] from 2020, which used a cabin as a place of confession and individual narrative. Eight masked people tell to the artist (and to the audience) a story of childhood trauma like in a reality show.

For the five-episode series *Similar Disguise* (2020), Tao Hui embraces the production mode of new media and the public's image consumption habits. He borrows the format of short videos, although the content deviates from the mainstream: he takes the initiative to weaken the intensity of the plot, and presents the stories in a poetic manner instead. Each scene invites a character into a different temporal and spatial environment, allowing the artist to represent the universality of gestures and to rethink the role of "dressing" and "performance" in the identity and transformation of people. It demonstrates how users of these short videos posted on these social media find and reveal their personality through layers of disguises.

Access to parallel worlds through costume has generated a number of audiovisual productions. *Cosplayers* (2004) [fig.4] by the Chinese artist Cao Fei,[7] shown at the Paris' Museum of Modern Art in 2005, is one of the artworks in the collection that has, in particular, drawn public attention. In the work, young people explore imaginary identities, playing the roles of characters from fiction, video games, or manga by imitating their costumes, hairstyles, makeup, and their interaction with the real world in often deserted public spaces. This is also the case of Alain Della Negra and Kaori Kinoshita's[8] film with a documentary aspect, *La Tanière* (2009) [fig.5], from the collection of the Paris' Museum of Modern Art, in which one dives into the world of "furries," a subculture where everyone chooses a real or fictional animal with which they identify and whose attributes they wear.

Tao Hui is an artist with a very dense and complex repertoire. Inspired by literature and words, he often cites texts by other authors. In the same way, many scenarios are written literally, even if they seem to have been borrowed from the improvised televisual channel. The artist contributes undeniably to the reflection on the image of tomorrow. The richness of levels of readings and interpretations of his artworks bestow on him an indispensable and canonical place on the contemporary scene. He belongs to those who indefinitely expand the multiple possibilities of the moving image in relation to sound, to the medium itself, to the virtual combined with the real. His way of approaching many contemporary questions, such as the place of language, the collective, the local, the vernacular, the woman, and beyond never ceases to collide with walls of certainty that he manages to break down, or, at least, shift.

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1. Nam June Paik appeared in several group exhibitions of Paris' Museum of Modern Art in the 70s, and has had solo exhibitions *La fée électronique* in 1978 and 1989; several at his works are included in the collection, including *Diderot* (1989) and *Madeleine Disco* (1989).
2. General Idea: Paris' Museum of Modern Art organized the retrospective *General Idea: Haute Culture* in 2011. *Blue Cobalt Placebo* (1991) is in the collection.

3. Ryan Trecartin has had a major exhibition *Any Ever* at Paris' Museum of Modern Art in 2011 and presented his work *I Be Area* (2007), which is in the museum's collection, in the group exhibition *Co-Workers* in 2015. This video has been shown at the Red Brick Museum Beijing in 2022 in *Video at Large – Intimacy*.
4. Dominique Gonzalez-Foerster has exhibited at Paris' Museum of Modern Art several times in 1993, 1994, 1997, 1998, 2000, 2007; several of her works are included in the collection, including the videos *Central Hong Kong* (2001), *Ann Lee in Anzen Zone* (2000), and *Atomic Park* (2004).
5. Brice Dellpserger has exhibited at Paris' Museum of Modern Art several times in 1999 (*ZAC '99*), 2007 (*Playback*), and 2018 (*Medusa*).
6. Gillian Wearing has had a monographic exhibition at Paris' Museum of Modern Art in 2000 where she showed *Trauma*. *Trauma* has been shown at the Red Brick Museum Beijing in 2022 in *Video at Large – Intimacy*.
7. Cao Fe has exhibited at Paris' Museum of Modern Art in the exhibition *I still believe in miracles* in 2005.
8. Alain Della Negra and Kaori Kinoshita have exhibited at Paris' Museum of Modern Art in the exhibition *Dynasty* in 2010, where they showed *La Tanière*.
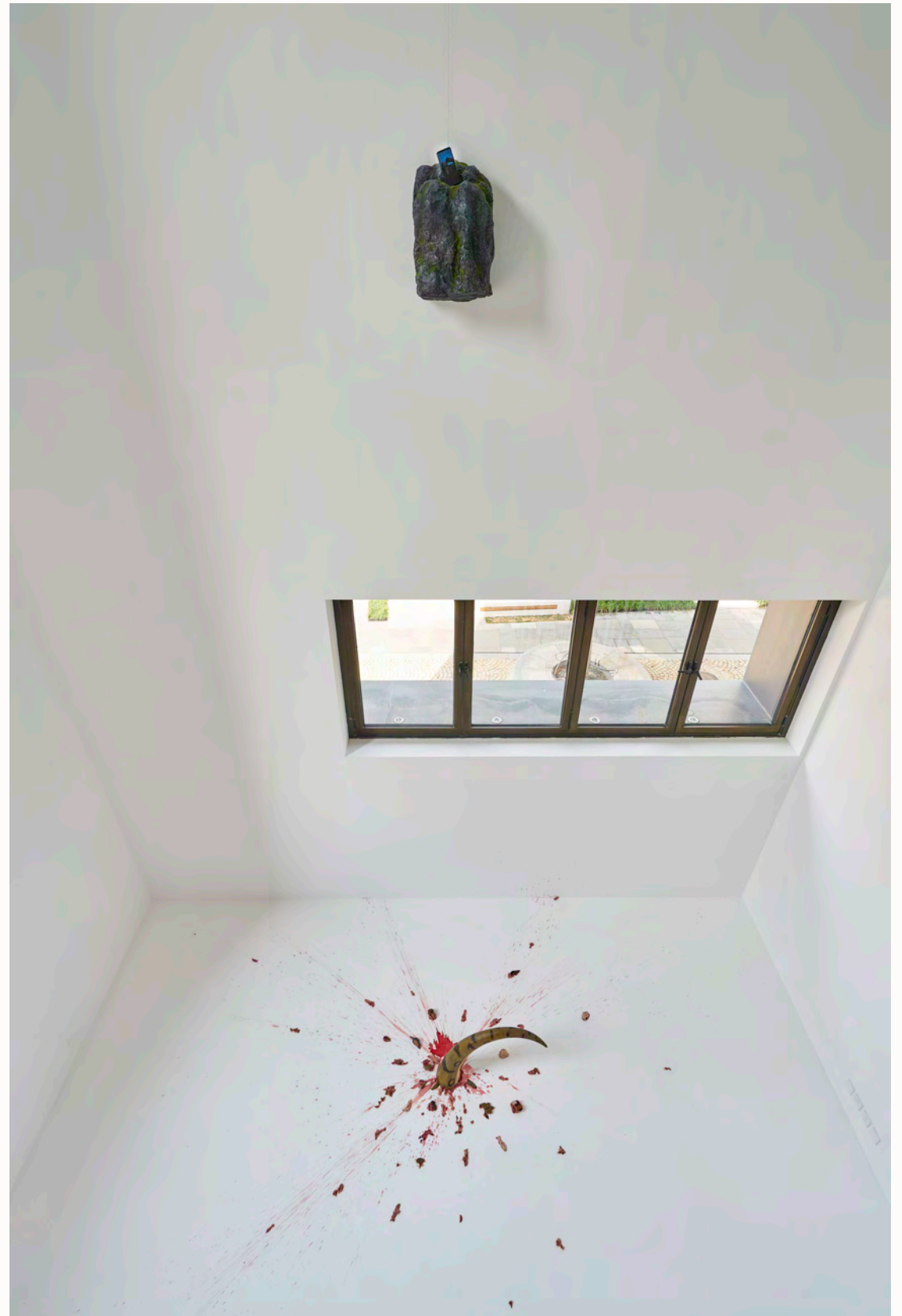
展厅
Gallery 5

你好，尽头！   2017   类似装扮   2020
Hello, Finale!   Similar Disguise

平台：
虚假与真实

张震中

一条蛇从高处坠落，摔得稀巴烂，只剩蛇尾。《坠落》（2022）是艺术家陶辉为此次在阿那亚艺术中心的个展"热辣辣的痛楚"所创作的全新雕塑作品，这一媒介在他过往的艺术语言中并不常见。然而，实则早在2010年，他业已开始雕塑的尝试：匀速转动的内嵌马达带动一条蛇尾，发出刺耳的依依呀呀之声，似乎是在切割自己时痛楚的呻吟。这件十多年前的《自宫》【图1】表皮锃亮，是一种孤芳自赏，或是顾影自怜，是艺术家青年时期对自身好奇的凝望。

图 1
《自宫》
2010
PU、木材、马达、海绵、琴弦、旋钮
28 × 250 cm

蛇身与蛇尾浑然一体；陶辉温柔抚摸的"尾巴"对人类而言却只是冗余。艺术家借此隐喻其创作中一以贯之的焦点：在当代被媒介与图像高度裹挟的社会中，个体与集体都直面如何处理情感过剩与其残余的问题。无论是《德黑兰的黄昏》（2014）里穿上婚纱的伊朗女演员，还是《跳动的原子》（2019）里身着艳色蓬蓬裙的中年妇女，又或是《你好，尽头！》（2017）里手持电话对着虚空呐喊的孤独背影，这些情绪饱满得快要溢出来的人物形象同时又流露出各自命运的不平坦与不可得，和一份"被剩下"的辛辣苦楚。从重庆云阳的山村到北京，陶辉自己也一直兜兜转转，个人经验正是他创作的源头。像是波拉尼奥在《荒野侦探》里所描述的那样，"我就像光明与黑暗、泪水与欢笑之间的一粒尘埃般闪烁着"。面对宏大的时代与社会叙事，艺术家总感受到一种无力的下坠感。但在这里，蛇坠落过程中的挣扎与歇斯底里被隐去了，艺术家在其创作中勾勒出的是深夜里泛着淡淡波纹的宽阔江面，货船的身影被黑暗吞噬，低沉的轰鸣声似是从江底深处传来，远得连汪洋之外的鲸鱼都能听到。

这些隐秘的情感被昭示于众，被太阳晒得漂白，就像那部让艺术家从小和家人着迷的重庆本地方言栏目剧《雾都夜话》一样。有一天，他发现母亲的情绪表达跟电视里如出一辙，甚至更为夸张，虚构与现实的界限在他眼中逐渐模糊。影像是对现实的再现，亦或现实是对影像的模仿？现实与影像，哪个世界才是真实的存在？法国后现代文化理论家尚·布希亚（Jean Baudrillard）以拟像（simulacrum）的概念论证影像才是真实的存在。没有完全客观再现现实的影像，对战争影像的讨论早已揭示了这一点：我们对影像的"真实性"存疑。直播和业余视频的广泛流行最初似乎提供了对抗虚假影像的可能，但我们很快发现它们也不过都是摄影棚里的表演。反讽的是，就像艺术家的母亲一样，大部分人生活的现实已经越来越趋向于影像里虚假的演出。我们正在通过模仿影像生活，影像转而成为了现实的原型，即真实的存在。这一点在作品《我们共同的形象》（2016）【图2】中被淋漓尽致地展现。而陶辉作品中广泛存在的刻意的表演痕迹、粗糙的颗粒度和"塑料感"也正是为了强调这一悖论，即影像（真实的存在）内部的虚假性。如今，我们唯有依托虚构才能抵达真实，正如艺术家在《257（数码绘画）》（2022）中引用自《红楼梦》的对联：假作真时真亦假，无为有处有还无。

图 2
《我们共同的形象》（静帧）
2016
单频道高清录像（彩色，有声）
14 分 27 秒

回过头来，那条蛇从何处坠落？高高悬挂于它之上的是一台小小的手机，正播放着艺术家基于抖音平台所创作的短视频系列《类似装扮》（2020）。这或许揭示了直播和短视频对虚假的挑战终将失败的部分原因：屏幕有其边界与局限，为虚构提供了广阔的暗空间；而后期制作以及平台所提供的诸如美颜等五花八门的特效，则鼓励了虚假的生产。揭示屏幕独立于其功

图 3
《Double Talk》
2018
双频道同步高清录像（彩色，有声）
23 分 44 秒

用性的"控制"属性也正是艺术家创作《白色建筑》（2019）和《屏幕作为显示主体》（2019）等作品的动因。因此，在哪里看，用什么看与看什么同样重要。对布希亚而言，影像之所以能够转而成为现实的蓝本，成为真实的存在，其根本原因在于，影像早已不是对现实进行表象式的重演，而是对现实世界运转流程和生产系统的模拟和显现。由是，艺术家对影像的展示媒介系统及其机制的关注，其本质在于真实的界限与尺度。从关注韩国偶像制造业的《Double Talk》（2016）【图 3】，到此次以阿那亚建筑沙盘残件为基础的新作《无题（全息建筑 06 & 07）》和聚焦情感调节类节目的《拍摄之夜》，都是艺术家持续介入、研究和探索这一问题的尝试。无论是十多年前切开蛇尾上那层平滑的表皮，还是眼前现在这摊七零八散的蛇尾肉块，刺破影像与现实的关系本身就是一种痛楚的症状了。

童年时期，92 版《新白娘子传奇》里白娘子饮雄黄酒现原形的情节让陶辉深受触动：真我的展现及其后果原来可以如此可怖和痛苦。陶辉从自身的经验中抽丝剥茧，通过真与假的矛盾，试图唤醒和动员我们对自身和周遭世界的批判意识。陶辉说："将自身的苦楚化为审美，或许就是艺术家的宿命。"

Platforms:
Fake and Real

Damien Zhang

fig.1
Autocastration
2010
PU leather, sponge, timber, guitar string, knob,
motor
28 × 250 cm

A snake falls from above and explodes into pieces. Only its tail remains. *The Fall* (2022) is a new sculptural work by the artist Tao Hui newly commissioned for his solo exhibition *Searing Pain* at the Aranya Art Center. Although known primarily for his experimental films and videos, Tao has in fact made sculptures since 2010. In the work *Autocastration* (2010) [fig.1], a snake's tail, powered by a built-in motor that rotates at a steady speed, emits an ear-piercing yip, evoking a painful moan of self-mutilation. Contemplate the tail's polished and sleek skin. What do we have here? Is it a vessel for narcissism or a well of sentimentality? And so the youthful artist projects a curious gaze toward his own body.

It is a tricky exercise for the human eye to discern a snake's tail from its body, and the "tail" that Tao tenderly caresses is, however, unnecessary for humans. It is the artist's metaphor for his incessant investigation into the sequelae of today's highly mediated society. He plumbs our emotional excesses and sentimental remnants at both the individual and collective levels. Whether it is the Iranian actress dressed in bridal attire in *The Dusk of Tehran* (2014), the middle-aged woman wearing a kitsch floral dress in *Pulsating Atom* (2019), or the lonely figure speaking into the void over his phone in *Hello, Finale!* (2017), these emotionally charged characters weave together a shared fate of pot-holed roads and unrequited love, as well as the agony of being "left behind."

From the quiet mountain village of Yunyang, Chongqing to Beijing, Tao experienced his own highs and woes. Personal experiences become the source material for his art. "My role in it will flicker like a speck of dust between the light and the dark, between laughter and tears," as Roberto Bolaño appropriately describes in *The Savage Detectives*. Subjected to the grand narratives of our times, the artist feels trapped in an inclination to plummet, sink, and fall. Nevertheless, in most of his works, the processes of falling, struggling, and hysteria have been cleverly omitted. What the artist aims to achieve visually evokes the vast surface of the Yangtze River at night, filled with star-lit ripples. Darkness swallows the silhouettes of cargo ships, and a low roar from the depths of the river reaches the ocean's whales.

Tao reveals such private sentiments, bleaching them under the sunlight, an approach quite similar to stories from *Wu Du Ye Hua* (*Night Talks in a City of Fog)*, a television drama filmed entirely in Chongqing's local dialect, which has fascinated the artist and his family for decades. One day, he remarked that his mother's emotional dumping echoed what is seen on television, sometimes in an even more exaggerated manner. The boundary between fiction and reality started to blur for Tao. Are images the representation of reality, or is reality the imitation of images? Which world is the "real" one: our reality or the image? Is there even a difference between the two?

The French postmodern cultural theorist Jean Baudrillard used the term simulacrum to describe that which no longer has an "original," or perhaps never did, and so reality now lies within images, a procession of simulations that distorts our ability to determine if there is any "real" at all. We now have inherent doubts over the authenticity of pictures, and the attempt to objectively reproduce reality through images has been declared a failure. The widespread popularity of live and amateur videos initially seemed to offer a chance to fight against fake images, yet we soon realized that they too were nothing more than curated plots shot in a studio. Ironically, just like the artist's mother, most people today live in a reality that has become more and more akin to the staged performances in their screens. We now live the reality that imitates images. The latter has in turn become the prototype of the former. Imagery has become the real, a point compellingly illustrated in Tao's 2016 work *Joint Images* [fig.2]. Hamming, clumsy acting, deliberate artificiality, and a "plastic" visual quality are prevalent throughout Tao's works. They are intended to foreground the paradox of harboring falsity within the "real" image. Nowadays, it appears that the only way to approach truth is through fiction. Take, for instance, this quote from *Dream of the Red Chamber,* one of the four great classical novels of Chinese literature, which is borrowed by the artist for his 2022 work *257 (Digital Painting)*: "Truth becomes fiction when the fiction's true; real becomes not-real where the unreal's real."

Looking back, from where did the snake fall? High above the sculpture hangs a diminutive smartphone that plays *Similar Disguise* (2020), a short video series Tao customized for TikTok. This might offer some insight into why livestreams and TikToks would fail to challenge fake images: the screen, with its boundaries and limits, harbors an obscure and vast void for fabrication. On the other hand, post-production and kaleidoscopic filters and effects, offered and encouraged by the platforms, nourish fiction production. To reveal the screen's manipulative nature in addition to its functions is precisely Tao's intention in producing works like *White Building* (2019) and *Screen as Display Body* (2019). Consequently, where to see—and what to see with—are as important as what to see. For Baudrillard, there is a fundamental reason why images can morph into the blueprint of reality and become the reality itself: images are no longer the mere representation or reenactment of the actuality, but the simulation and manifestation of the real world's systems of production and operation. Therefore, Tao's investigation into imagery, its display media, and mechanisms is in essence an attempt to outline the boundaries and scales of what is real. A group of Tao's works, including *Double Talk* (2016) [fig.3], which considers South Korea's idol industry, *Untitled (Holographic Building 06 & 07)* (2022), based on the leftover of Aranya's architectural maquettes, and *The Night of Peacemaking* (2022), which draws its inspiration from tabloid talk shows, exemplifies his continuous experiments in intervening and investigating the problematics around image production. Whether it is the snake's self-castration ten years ago, or the collapsed tail in front of our eyes today, the act of piercing through the relationship between image and reality involves the symptoms of pain.

As a child, Tao was struck by a scene from the 1992 version of N*ew Legend of Madame White Snake*, where the female protagonist reveals

fig.2
Joint Images (still)
2016
Single channel HD video (color, sound)
14:27 min

fig.3
Double Talk (still)
2018
Two-channel HD video (colour, sound, synchronised)
23:44 min

her true form after drinking realgar wine: the manifestation of one's true self and its consequences can, in fact, be horrific and full of pain. Tao strives to awaken and mobilize our critical awareness of ourselves and the surrounding world through the contradiction of truth and falsehood distilled from his own experiences. So Tao nobly reminds us that it is "the artist's destiny to translate his own sufferings into aesthetics."

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1. Realgar wine is a wine that is mixed with an arsenic compound to ward off evil, also a snake repellant. It can be store bought or homemade.
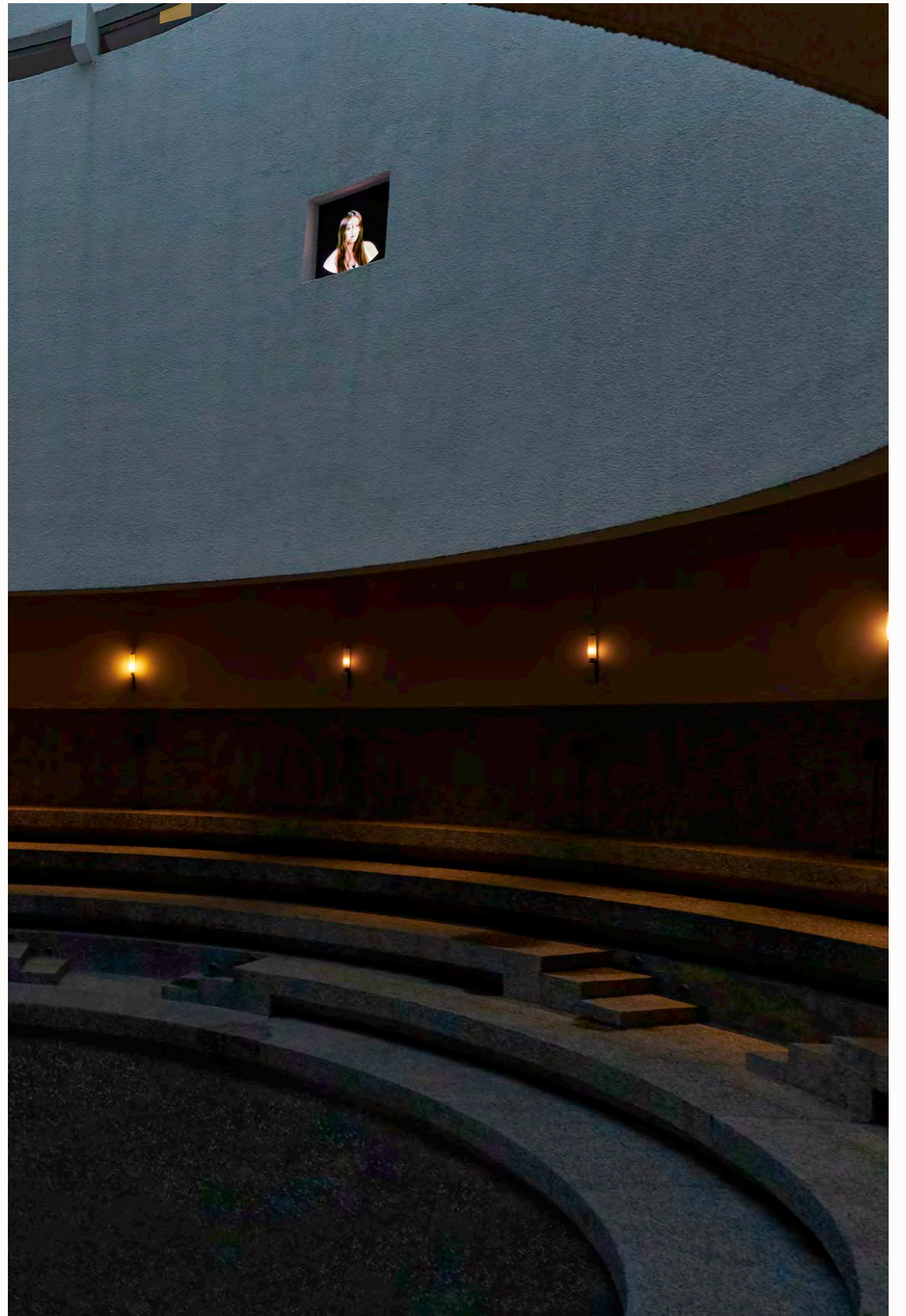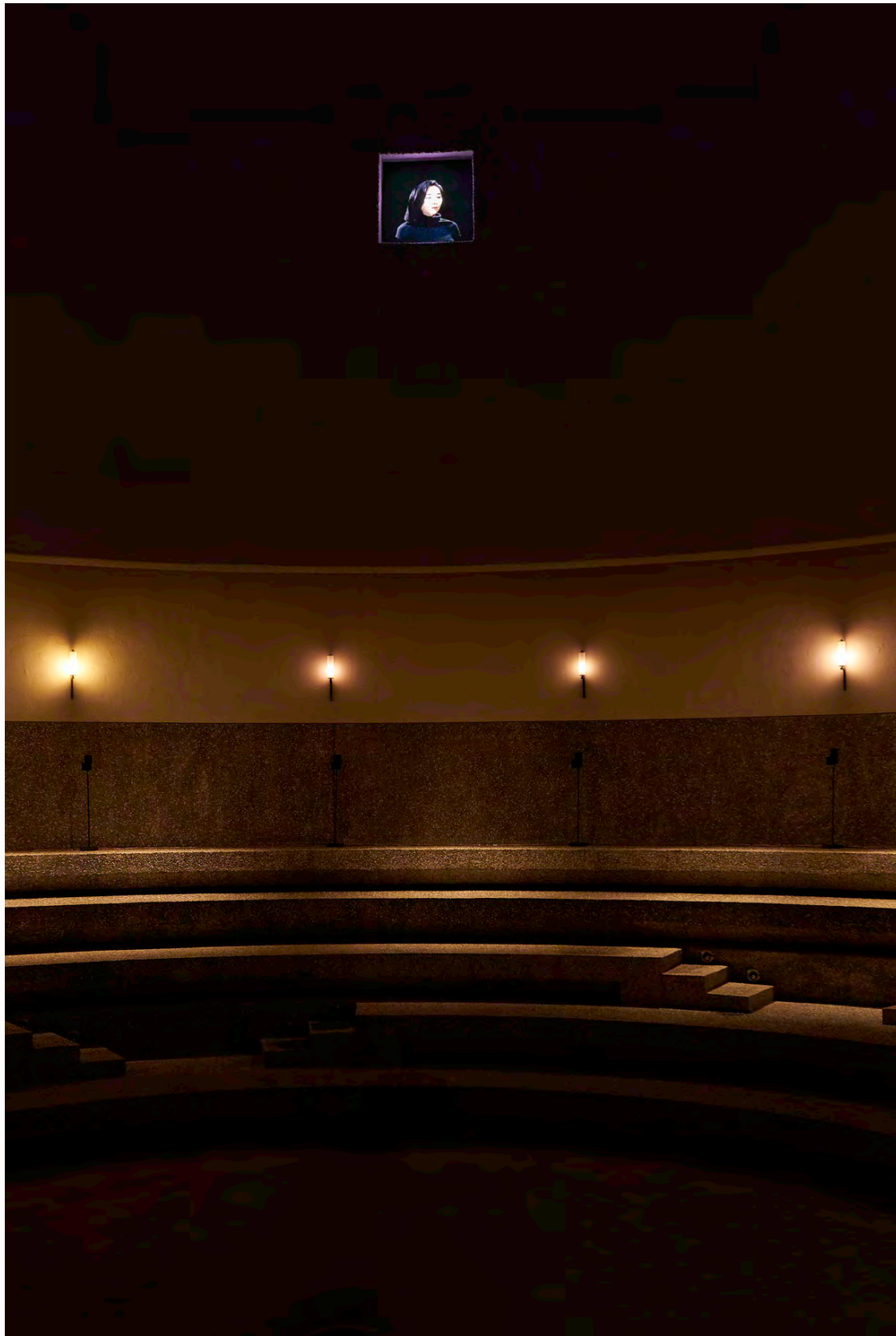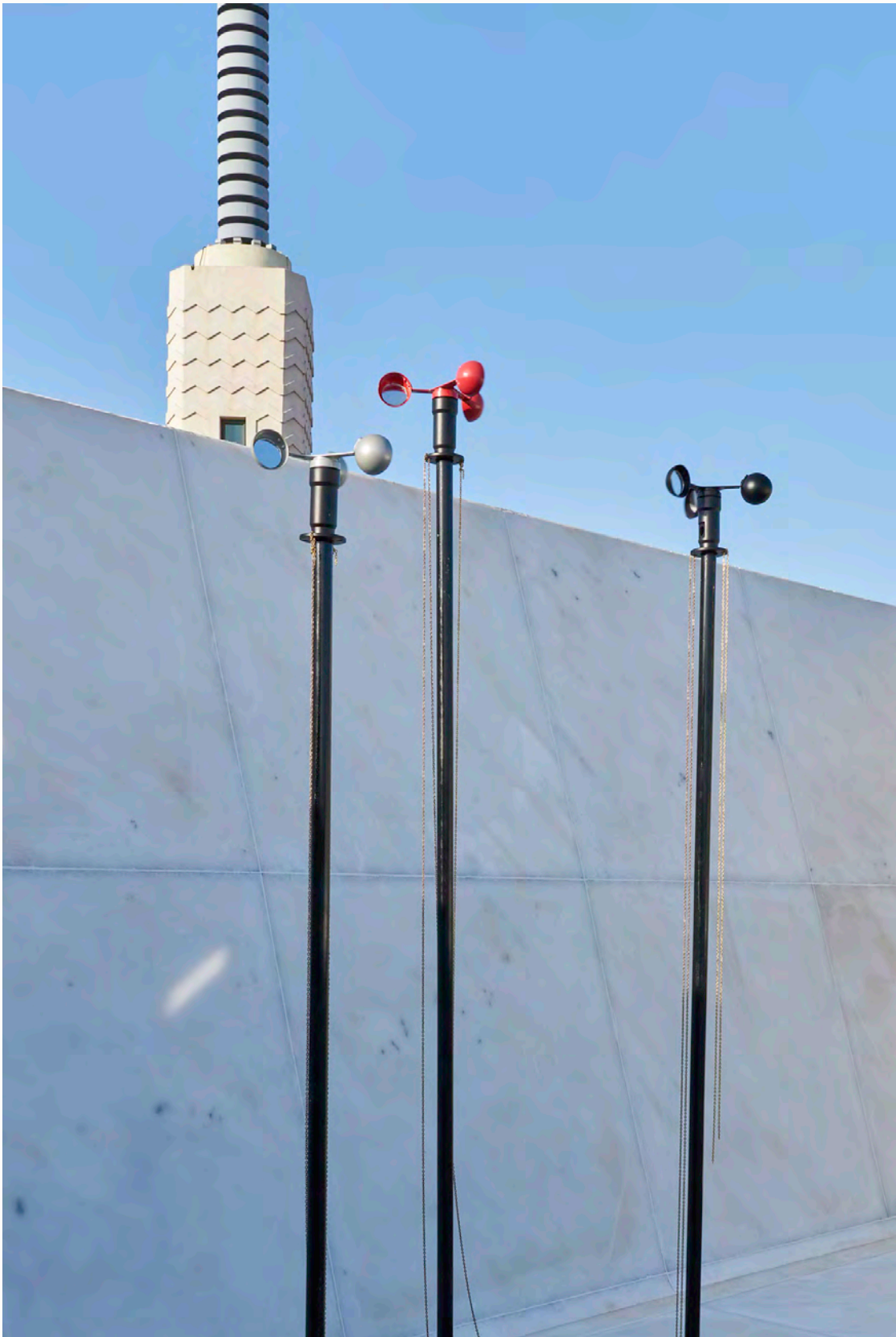
天台
Rooftop

无题（风杯）　　　2017
Untitled (Wind Cups)

作品清单
Exhibition
Checklist

1. 《白色建筑》，2019
录像装置、有声、木材、屏幕、音箱
124 x 286 x 130 cm
White Building
Video installation, sound, wood, LED screen, speaker

2. 《谈身体》，2013
单频道高清彩色有声录像
3 分 15 秒
Talk about Body
Single channel HD video, color, sound
3:15 min

3. 《坠落》，2022
硅胶
尺寸可变
由阿那亚艺术中心支持制作
The Fall
Silicone
Dimensions variable
Produced by the Aranya Art Center

4. 《跳动的原子》，2019
单频道高清彩色有声录像
14 分 12 秒
Pulsating Atom
Single channel HD video, color, sound
14:12 min

5. 《青蛙》，2020
高清彩色有声录像
15 秒
Frog
HD video, color, sound
0:15 min

6. 《屏幕作为展示主体》，2019
LED 屏幕、手推车
尺寸可变
Screen as Display Body
LED screens, trolley
Dimensions variable

7. 《一个人物与七段素材》，2015
《一个人物》
声音装置、麦克风、耳机
13 分 55 秒
《七段素材》
影像装置、彩色单频道高清录像
11 分 48 秒
1 Character & 7 Materials
1 Character
Sound installation, microphone, headphones
13:55 min
7 Materials
Video installation, single channel HD video, color
11:48 min

8. 《烟与光》，2021
单频道彩色有声录像装置
22.1 x 110.1 cm
12 分 36 秒
由光州国立亚洲文化殿堂委任制作
Smoke and Light
Single channel video installation, color and sound
12:36 min
Commissioned by Asia Culture Center, Gwangju

9. 《德黑兰的黄昏》，2014
单频道高清彩色有声录像
4 分 14 秒
The Dusk of Tehran
Single channel HD video, color, sound
4:14 min

10. 《从四川到深圳》，2017
立体声
13 分 29 秒
From Sichuan to Shenzhen
Stereophony
13:29 min

11. 《无题（全息建筑 06）》，2022
全息摄影，玻璃
25 x 20 cm
由阿那亚艺术中心支持制作
Untitled (Holographic Building 06)
Hologram, glass
Produced by the Aranya Art Center

12. 《无题（全息建筑 07）》，2022
    全息摄影，玻璃
    25 x 20 cm
    由阿那亚艺术中心支持制作
    Untitled (Holographic Building 07)
    Hologram, glass
    Produced by the Aranya Art Center

13. 《拍摄之夜》，2022,
    单频道高清彩色有声录像
    22 分
    由阿那亚艺术中心支持制作
    The Night of Peacemaking
    Single channel HD video, color, sound
    22 min
    Produced by the Aranya Art Center

14. 《你好，尽头！》，2017
    高清彩色有声影像装置
    40 分
    Hello, Finale!
    HD video installation, color, sound
    40 min

15. 《类似装扮》，2020
    单频道高清彩色有声录像（共 5 集）
    8 分 12 秒
    视频剧集由美凯龙艺术中心数字影像委任项目"赤屏"
    委任创作及支持
    Similar Disguise
    Single channel HD video, color, sound. 5 episodes
    8:12 min
    Video commissioned and supported by
    Macalline Art Center for Digital Commissions
    Program "Bare Screen"

16. 《唯一具体的人》，2018
    全息风扇投影、有声，尺寸可变
    10:36 min
    The Tangible Ones
    Video on 3d hologram fan, sound
    Dimensions variable

17. 《257（数码绘画）》，2022
    数码绘画，尺寸可变
    257 (Digital Painting)
    Digital painting
    Dimensions variable

18. 《无题（风杯）》，2017
    风杯，金属支架，镜子，金属链条
    尺寸可变
    Untitled (Wind Cups)
    Windcups, metal stands, mirror, metal chains
    Dimensions variable

艺术家
Artist

陶辉
Tao Hui

陶辉1987年出生于中国重庆云阳，现工作生活于北京。艺术家从个人记忆、视觉经验和大众文化中积累素材，通过提炼与改造形成崭新的叙事模式和影像风格。他从社会身份、性别地位、种族问题和文化危机等话题入手，以荒诞、吊诡、夸张的场景搭建，充满隐喻和错位感的人物设置，呈现出当代人的集体经验，带动观者正视自身的文化历史、生存现状和社会身份。

陶辉曾在 OCAT 西安馆和北京尤伦斯当代艺术中心举办个展。他的作品亦在不同的国家和地区参与展出与放映，其中包括：2019 年第四届温哥华双年展（the 4th Vancouver Biennale）；2016 年第十一届上海双年展；2016 年巴黎路易威登基金会（Fondation Louis Vuitton）。他曾于2015 年在 SESC 巴西录像艺术节"南部全景"单元（Contemporary Art Festival Sesc Videobrasil）上获得大奖，并于同年荣获三亚艺术季华宇青年奖评委会大奖。

Tao Hui was born in 1987 in the mountain village of Yunyang near Chongqing, China, and now lives and works in Beijing. Drawing inspiration from personal memories, television, and popular culture, Tao distills and weaves them into experimental visual narratives and film styles. Running throughout his practice is a sense of misplacement, explored through such subjects as social identity, gender, ethnicity, and cultural crisis. He sets up absurd, paradoxical, and melodramatic scenes with characters brimming with metaphor. Tao reveals our shared contemporary experiences and prompts us to face our own cultural histories, living conditions, and subjectivities.

Solo exhibitions include: *OCAT Xi'an*, Xi'an, China, 2017; UCCA, Beijing, China, 2015. Selected group exhibitions include: *re-IMAGE-n*, the 4th Vancouver Biennale, Vancouver, Canada, 2019; the 11th Shanghai Biennale, PSA, Shanghai, China, 2016; Fondation Louis Vuitton, Paris, France, 2016. In 2015, Tao received the grand prize of the 19th Contemporary Art Festival Sesc Videobrasil; in the same year, he won the grand jury prize of Contemporary Art Archive from Art Sanya & Huayu Youth Award.

作者
Contributors

奥迪尔·布尔吕
Odile Burluraux

奥迪尔·布尔吕 (Odile Burluraux) 是巴黎市立现代美术馆 (Paris' Museum of Modern Art) 的策展人。她曾策划众多回顾展，如 2013 年的 "Keith Haring, the Political Line"，2019 年的 "Hans Hartung, la fabrique du geste"，2014 年参与联合策划的 "Unedited History – Iran 1960 – 2014"，2018 年的 "Mohamed Bourouissa, Urban Riders" 和 2021 年的 "The Power of My Hands - Afrique(s) Artistes femmes"。她撰写了一部关于道格拉斯·戈登的专著。她负责美术馆的影像作品收藏和筹备影像作品目录。

Odile Burluraux is curator at the Paris' Museum of Modern Art. She has curated retrospective exhibitions such as *Keith Haring, the Political Line* in 2013, *Hans Hartung, la fabrique du geste* in 2019, and co-curated *Unedited History – Iran 1960 – 2014* in 2014, *Mohamed Bourouissa, Urban Riders* in 2018 and *The Power of My Hands - Afrique(s) Artistes femmes* in 2021. She is the author of a monographic publication dedicated to Douglas Gordon. She is in charge of the video collection of the museum and prepares a catalogue about the video works.

富源
Yuan Fuca

富源是一名策展人和作者，研究兴趣集中于表演与操演，展览史，生态敏感的艺术实践与研究，以及非传统媒介的生产机制和再现政治。2019-2022 年作为创始艺术总监和首席策展顾问开启美凯龙中心的开馆和项目。2016-2019 年联合创立和运营非营利艺术空间 Salt Projects，为青年艺术家和从业者提供实践和交流的场所。富源是《黑齿》杂志的创刊主编，亦为《Artforum》、《ARTnews》、《BOMB》、《Flash Art》、《Frieze》、《New York Times T Magazine》、《Yishu》等杂志撰写评论文章。富源目前是德英基金会的策展学者。

Yuan Fuca is a curator and writer. Her research interests lie primarily in performance and performativity, exhibition history, ecological responsive art and research, and politics of production representation in non-traditional media. From 2019 to 2022, she served as founding artistic director and Chief Curator-at-Large at the recently launched Macalline Art Center, and was instrumental in shaping its initial programme and focus. From 2016 to 2019, Yuan Fuca led and managed Salt Projects, Beijing, a non-profit art space that offered a site for action and exchange among young artists and practitioners. Yuan Fuca is the co-founding editor of *Heichi Magazine*, her writing has been published on platforms such as *Artforum*, *Artnews*, *BOMB*, *Flash Art*, *Frieze*, *New York Times T Magazine* and *Yishu*. Yuan Fuca is currently a curatorial fellow at De Ying Foundation.

作者
Contributors

丹尼尔·梅列特
Daniel Merritt

丹尼尔·梅列特（Daniel Merritt）是纽约瑞士当代艺术中心 (Swiss Institute / Contemporary Art New York) 的策展人和驻地项目负责人。他在纽约瑞士当代艺术中心组织了塞尔·瑟帕斯 (Ser Serpas)、华特·菲佛 (Walter Pfeiffer)、朱利安·阮 (Julien Nguyen)、简·基弗 (Jan Kiefer)、塞布尔艾丽斯史密斯 (Sable Elyse Smith)、RM 和马蒂斯加塞尔与安加拉德威廉姆斯 (Mathis Gasser & Angharad Williams) 的展览和项目。作为纽约瑞士当代艺术中心场外系列展览的一部分，他在纽约曼哈顿下城文化协会的总督岛艺术中心 (LMCC's Arts Center at Governor's Island) 组织了迈克尔·王 (Michael Wang) 的首次展览"Extinct in New York"，并在贝尔格莱德当代艺术博物馆 (Museum of Contemporary Art, Belgrade) 担任群展"FADE in 2: EXT. modern HOME – NIGHT"的助理策展人。他拥有伦敦考陶尔德艺术学院的艺术史硕士学位和纽约哥伦比亚大学的艺术史与美国研究学士学位。

Daniel Merritt is Curator and Head of Residencies at Swiss Institute, New York. At SI, he has organized exhibitions and projects by Ser Serpas, Walter Pfeiffer, Julien Nguyen, Jan Kiefer, Sable Elyse Smith, RM, and Mathis Gasser & Angharad Williams. As part of SI's offsite series of exhibitions, he organized *Michael Wang: Extinct in New York*, an inaugural exhibition at LMCC's Arts Center at Governor's Island, and served as assistant curator for the group exhibition *FADE IN 2: EXT. MODERNIST HOME - NIGHT* at the Museum of Contemporary Art, Belgrade. He holds an MA in the History of Art from the Courtauld Institute, London and a BA in Art History and American Studies from Columbia University, New York.

张震中
Damien Zhang

张震中是阿那亚艺术中心的馆长，以及展览"陶辉：热辣辣的痛楚"的策展人。

Damien Zhang is the director of the Aranya Art Center. He is the curator of the exhibition *Tao Hui: Searing Pain*.

阿那亚艺术中心团队
Team of Aranya Art Center

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观众体验专员
An Jianyin, Tan Moyu, Zhang Ruijia
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曹光艳、常海英
保洁
Cao Guangyan, Chang Haiying
Custodian

高良娇
策展助理 / 媒体与公众专员
Gao Liangjiao
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Guo Ping
Facilities and Security Manager

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Guo Wei, Lu Shuwei, Qin Yukai, Sun Bocheng, Yin Congnuo, Zhao Yanzhou
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王森
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张震中
馆长
Damien Zhang
Director

阿那亚艺术中心
Aranya Art Center

阿那亚艺术中心是一个当代艺术中心，坐落于中国北戴河阿那亚黄金海岸社区。其建筑由如恩设计研究室设计。其厚重的体量、深色的立面和不同质感的混凝土墙砖，让建筑从外部看起来像一块坚韧的岩石。内部的螺旋楼梯则将底部的圆形剧场与每个展厅连接起来。自 2019 年 5 月开馆以来，阿那亚艺术中心已经举办了八场展览，包括群展"度日"和"练习曲"，以及安塞姆·雷尔（Anselm Reyle）和希尔维·夫拉里（Sylvie Fleury）在中国的首场大型机构个展。

Aranya Art Center is a kunsthalle for contemporary art, powered by Aranya, a seaside community in Beidaihe, China. Architecture is designed by Neri&Hu. Its heavy volume, dark facade, and concrete wall tiles with different textures make the exterior of the art center look like a tough rock. The spiral staircases inside the building connect the open-air atrium at the bottom with each exhibition gallery. Since its opening in May 2019, the Aranya Art Center has presented eight exhibitions, including the group exhibition *Long Day* and *Études*, as well as first museum exhibitions of Anselm Reyle and Sylvie Fleury in China.

aranya
art center
阿那亚艺术中心