

# Art Radar

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## Top Picks during ASIA NOW 2015

10/23/2015

Rachel Marsden

<http://artradarjournal.com/2015/10/23/top-picks-during-asia-now-2015/>

There is a new art fair on the scene. ASIA NOW Paris Asian Art Fair 2015 (20-22 October 2015) is the first fair dedicated to the Pan-Asia region in Europe with work from China, Taiwan, Japan, South Korea, Cambodia, Vietnam, Myanmar, Malaysia, Thailand, Philippines, Indonesia, Singapore and India.

*Art Radar* contributor Rachel Marsden headed to the fair, to report on her six top picks.



Tao Hui, 'The Dusk of Tehran', 2014. Image courtesy of the artist and Aike-Dellarco.

Just over four minutes long, this intense short film takes place in the back of a private taxi as it negotiates traffic in Tehran, Iran. Focusing solely on a close-up of a female adorned in a white wedding-like dress,

you witness an emotional monologue pronounced to the driver to no reply, the ritual and role of smoking, the distraction of digital technology and her sense of loss when silent, bringing the woman close to tears.

Based on found and individual experiences, the “next generation” Chinese artist **Tao Hui** invited a local Iranian actress to restage, on screen, a dialogue that Hong Kong pop-singer and actress Anita Mui had on stage with fans during her final concert a month before her death. In this sense, *The Dusk of Tehran* (2014) becomes a memory and memorial for Mui, highlighting the global pre-conceived societal expectations and pressures on women as regards marriage, the want and need for love and to be loved, the suppression of rights for women in Iran versus the freedoms of Hong Kong, and the power of governance wherever you are in the world. At one point, you feel the actress acknowledge that she is not far from death, even though she talks of a want for her future – a future dream, love and family.

Created during an artist residency in Teheran, it is Tao Hui’s attempt at processing displacement through being sensitively and visually provocative, finding the difference and the common in different cultural contexts to question your own identity and history – especially poignant for myself as a woman of a similar age to that of Anita Mui. It is the realism of an invented scene.

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## 今日亚洲 | 巴黎亚洲艺术博览会期间最佳作品选

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新登场的今日亚洲——巴黎亚洲艺术博览会 2015（2015 年 10 月 20-22 日）是欧洲第一家齐聚了来自中国、台湾、日本、韩国、柬埔寨、越南、缅甸、马来西亚、泰国、菲律宾、印尼、新加坡、印度等泛亚地区国家的艺术作品的展会。

*Art Radar* 杂志撰稿人 Rachel Marsden 参加了展会并选出了 6 件最佳作品。



陶辉，“德黑兰的黄昏”，2014。图片来自与艺术家与艾可画廊。

这部影像作品节奏紧凑，时长仅为四分多钟，发生在伊朗德黑兰街道上一部行驶的出租车中。微晃的镜头全部聚焦在一位披裹白色婚纱的女性身上，台词基本都是她有感而发的独白，因而司机几乎没有多说话。女主人公点烟、吸烟等动作带有仪式感，时而也被手机和车内广播等电子产品分神，而全片静默的失落感令她几欲落泪。

陶辉作为“新一代”中国艺术家中的一员，常从个人经历和大众叙事中取材。创作这部作品时，他雇请了一位当地女演员来重新演绎香港歌手、女星梅艳芳故去一个月前，在告别演唱会上与粉丝的一段对话。“德黑兰的黄昏”（2014）从某种意义上来看，成了梅艳芳的纪念回忆，影片关注全球环境下社会对于妇女婚姻状况的期望和压力，女性对于爱情的盼望和渴求，伊朗对妇女人权的压迫与香港的自由开放形成对比，而更有无论身在何处都势必经受权力制约的无奈。影片给人以这样的感觉，这位演员即便在展望她的未来，叙述她对梦想、爱情、家庭的渴望时，其实内心很清楚自己就快要不久于人世。

影片创作于陶辉在伊朗驻地项目期间。艺术家尝试以敏感而稍具煽动性的影像，试图捕捉表现生存的错位感，寻找在不同文化框架下的人们质疑自己的身份和历史时，呈现出来的差异点与共同点，对于与梅艳芳岁数相近的女性笔者来说尤其意味深长。此乃这个虚构场景颇为现实的一面。