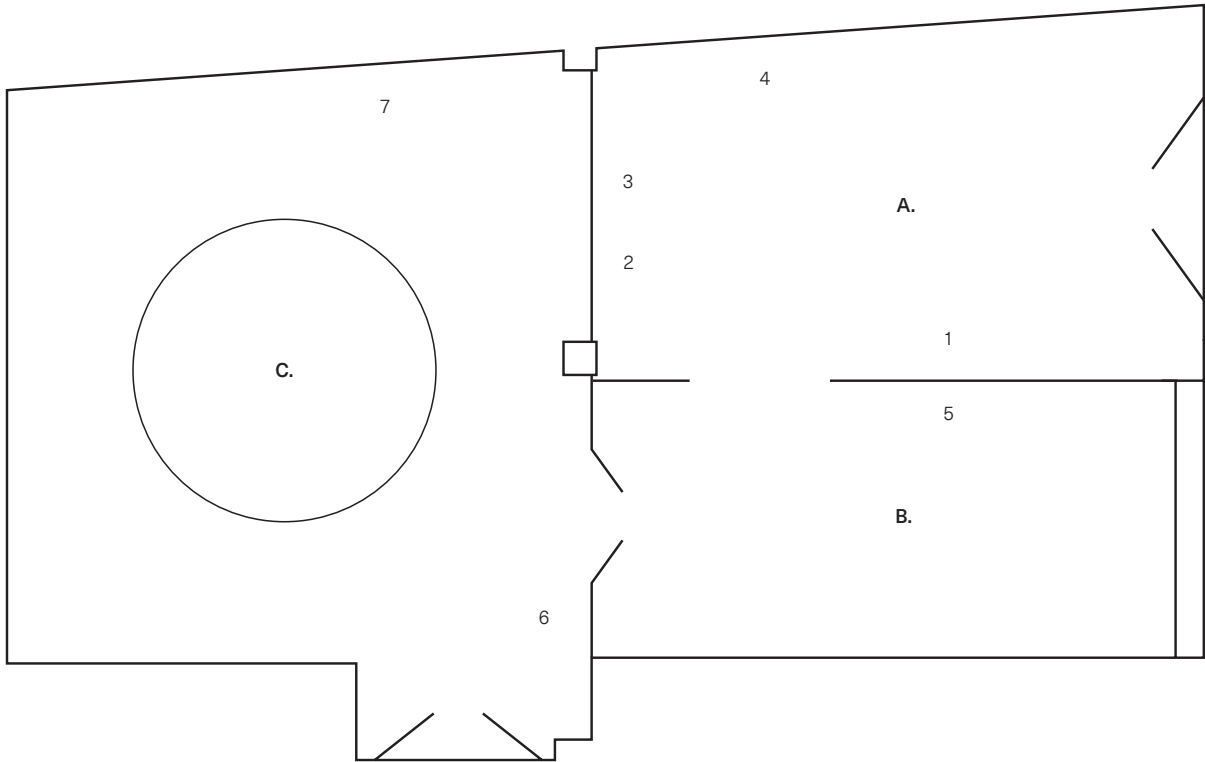


ROOM ROOM

Su Hui-Yu
Vroom Vroom: A Total Story 24 Apr – 1 Aug 2026



A. CONTROL ROOM

1. *The Glamorous Boys of Tang*
2018
Single-channel video, 17 min
2. *The Women's Revenge*
2020
Multi-channel video, 15 min
3. *The Trio Hall*
Outtakes and raw footage (rotating selection)
2023–ongoing
Multi-channel installation, 15 min
4. *The Upcoming Show*
2012
Single-channel video, 17 min

B. MAKEUP ROOM

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2023
Single-channel video, 62 min

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2019
Three-channel video, 35 min
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2023–ongoing
Two-channel video, variable duration

Vroom Vroom: A Total Story concludes Su Hui-Yu's expanded cinema project *The Trio Hall*, initiated at the Museum of Contemporary Art, Taipei (2023) and further developed at the Bogotá Museum of Modern Art (2025), with a feature film produced entirely through three solo exhibitions. The first iteration of the feature film was selected for the Berlinale 2025.

Following Martin Wendelbo and Regen Li's winning proposal for Art Hub Copenhagen's Curator's Open Call 2025, the exhibition is developed specifically for Room Room as a new multichannel presentation of previous works and on-site productions, constantly evolving within a total environment spanning a control room, a makeup room, and a TV studio.

ROOM ROOM

Su Hui-Yu
Vroom Vroom: A Total Story 24 Apr – 1 Aug 2026

Curated by Martin Wendelbo and Regen Li

INTRODUCTION

Same time every week, the glow from wood-paneled TVs once flickered across living rooms with sun-bleached curtains and tobacco-stained carpets. The roaring applause of a studio audience blared from the speakers and induced a collective sigh of relief as the familiar jingle assured that for the next hour or so, the world was going to make some kind of sense. Amid the current media stream in all its chaos, the rose-tinted memory of primetime television almost evokes a sense of longing. Not because its often buttoned-up yet over-the-top formula was ideal, but at least it gave us something simpler to gather around and hold onto. As the future now seems to arrive too rapidly in the present, what might then be revealed if we step back into a format that once promised to hold it all together?

Since the millennial turn, multimedia artist and filmmaker Su Hui-Yu has engaged with mass media as a critical interface to compile postcolonial history, marginalised voices, politics of the present, and imagined futures into sprawling time-worlds. From glitter-scattered imperial orgies to disco-shattered post-human cloning, Su’s glammed-up yet hallucinatory imagery draws on a cacophony of references to navigate the blind spots of popular culture. Thereby, it brings suppressed narratives into visibility while reworking the visual regimes through which histories are mediated.

Whether a total installation or a cinema screening, a sci-fi or a soap opera, baroque or Tang-inspired, Su’s work is at once archival and speculative as he reworks past futures and future pasts across an expanded field of video grounded in technological, performative, and participatory modes of exploration. It is within this medial collapse of temporalities, *Vroom Vroom: A Total Story* sets in motion a television production environment, transmitting key works from his filmography along with on-site productions staged through the apparatus of one of broadcast television’s most long-lived, ubiquitous, and unruly spectacles: the variety show.

Globally circulated during the Cold War as a distinct American export, this new standard of entertainment—with its abrupt tonal shifts between comedy sketches, musical performances, celebrity interviews, and whatnot—arrived in Taiwan in tandem with an era of violent power struggles. Following its defeat by the Chinese Communist Party in 1949, the Nationalist Party (KMT) retreated to Taiwan—then under the administration of the Allied Forces—imposed martial law and turned towards the West to consolidate their political legitimacy. Across the four following decades, rampant detainment, surveillance and heavy-handed

censorship sowed fear and pushed marginalised cultures and communities deeper into the periphery.

Against this backdrop of mass media as a conduit for both external influence and internal repression, Su has formed his signature method of *re-shooting*—referencing a term from the film industry meaning to correct, refine, or entirely redo scenes—to illuminate what was left unfinished in the past. Intertwining private and collective memory, *reshooting* becomes a way to re-enter and reimagine history as a living archive, inhabited by unresolved desires, images, and narratives that still bubble beneath the surface of the present.

While his prior works revive history’s forcefully silenced, ranging from exploitation films, queer theatre, pornography, and foreign literature, Su Hui-Yu has more recently turned to the darlings of broadcast television—precisely because they are forcefully loud. Redeployed to bite the hand of its master, the familiarity of the variety show turns against itself and attacks history with snarky satire. By leaning into the already campy nature of the genre, Su stages a global theatre, where the geopolitical anxieties of the past run parallel to the present.

Across three interdependent zones—a control room, a makeup room, and a TV studio—*Vroom Vroom: A Total Story* revs up the entirety of a story production engine, in which who’s placed beside and behind the frame is as important as what stands in it. Here, locally embedded memories of punk defiance and TV folklore open into a vivid montage of far-reaching references to pop culture and art history that spills from the chromatic building blocks of the RGB colour system.

In its totality, different timelines, genres, and stages of production collapse into one another, opening a narrative circuit that resists closure. However, even with all these attempts to contain it all, a ‘total story’ is still what never arrives. It is then not a promise that Su puts forth, but rather an overzealous desire to deliver stories in their entirety, a contradictory ambition that remains both impossible, yet necessary.

Text by Martin Wendelbo and Regen Li.

ABOUT THE ARTIST

Su Hui-Yu was born in 1976 in Taipei, Taiwan, and received his MFA from Taipei National University of the Arts in 2003. Working primarily with the moving image, his practice spans installation and performance while engaging a broad range of media and technologies. With several institutional solo exhibitions and international presentations of his work at major film festivals, he has established himself as a leading figure of his generation in Taiwan’s contemporary art scene. Exhibitions have been held at institutions including MOCA Taipei (Taiwan), MAMBO Bogota (Columbia), Taipei Fine Arts Museum (Taiwan), San Jose Museum of Art (USA), Kunsthalle Winterthur (Switzerland), Casino Luxembourg, Bangkok Arts and Culture Center (Thailand), Hyundai ArtLab (Seoul), and Power Station of Art (Shanghai), Vargas Museum (Philippines), 1646 Art Space (The Netherlands), ARS Electronica (Australia), Curitiba International Biennial of Contemporary Art (Brazil), Kunstsammlungen am Theaterplatz (Germany), and Kaohsiung Museum of Fine Arts (Taiwan). Screenings include renowned film and art events such as the International Film Festival Rotterdam (dedicated a retrospective to his work in 2017), Berlinale (Forum), Videonale (Germany), Singapore International Film Festival, Taipei Golden Horse Film Festival, PERFORMA (USA), and Rising (Australia). Su Hui-Yu lives and works in Taipei, Taiwan.

Curated by Martin Wendelbo and Regen Li
Guest artist: Cheng Hsien-Yu
Project coordinator (Taiwan): Hsiang-Wen Chen

EXHIBITION
Exhibition concept and installation design: Martin Wendelbo and Regen Li
Media technician: Stanko Lugonja
Graphic design: Stine Sonnichsen
Advisory support: Marie Braad, Art Hub Copenhagen
Exhibition build: Niels Emil, Nikolaj Phillipsen, Peter Højbjerg and Jason Dungan
Light consultation: Will Zawistowski

PERFORMANCES / FILM PRODUCTION
Director: Su Hui-Yu
Producers: Anine Lodberg and Liva Lervig Haue (Hysteriget)
Performance development: Martin Wendelbo and Regen Li
Performers: Alba Greve, Carla Viola, Ditte Krøyer, Klara Lopez, Lee Praecis and Sigrid Stigsdatter

ABOUT THE CURATORS

Martin Wendelbo (b. 1993, Copenhagen) and Regen Li (b. 1995, Copenhagen) are the curatorial duo behind the cross-cultural art association Tofu Collective, facilitating international projects and artistic exchange between the Sinophone and Nordic regions. Martin Wendelbo and Regen Li both hold MA degrees in visual culture and BA degrees in China studies from the University of Copenhagen. From 2023 to 2025, they directed the exhibition platform Tofu Space at Gammel Strand, presenting a programme of community-building and artistic activities, including shows with artists such as Manbo Key, Li Yi-Fan, and Sin Wai Kin, as well as a performance rehearsal of Living Gaya Dreaming Hagay for Tate Modern with Shu Lea Cheang. In addition, they have curated, among others, Nur in Zeit by Liesel Burisch at Nikolaj Kunsthal (2025); the karaoke exhibition K-Whole at ODP3 (2025); the group exhibition Millennium Eggs at Node94 in Taipei (2024); the installation Reading Room at Gammel Strand (2023); and Inside-Out at Copenhagen Photo Festival (2022), as well as performance programmes at Gammel Strand, O Days, Basement, and Romantic House in Taipei. In 2024, they edited and published *Typhoon – In the Eye of Taiwan’s New Artistic Whirlwinds* in collaboration with the publishing house dmp editions in Taipei.

Camera operator: Hannibal Struckman Niels
Lighting technician: Louise Agnete Wolff
Sound technician: Becca Reyes Turcios
Post-production: Jing Moving Image
Make-up: Lu Wohlers and Hera Mira
Costume design: Lenka Žáková
Set consultancy: Jiawei Zheng

Special thanks to Just Lugonja, Ørnbak, AIAIAI and Nikolaj Kunsthal.

The project is facilitated through Tofu Collective and developed in collaboration with Art Hub Copenhagen.

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MAKEUP ROOM

5. *Future Shock – The End of Eternity*
2023
Single-channel video, 62 min

Coined by the American futurologist Alvin Toffler, the term Future Shock describes a society plagued by information overload, unethical technology, and the dissolution of social structures, rendering the population incapable of adaptation as too much change happens in too little time. In 1972, the Chinese translation entered the market, reverberating within a Taiwanese society undergoing rapid industrialisation while also having been expelled from the UN the same year. Departing from this dimension, Su expands a retrofuturistic wasteland inhabited by a lone traveler and an alien god that haunts their dreams. As the concerns of the past echo through time, Future Shock becomes less a prophecy and more a guidebook for navigating a time that only seems to be accelerating.

TV STUDIO

6. *The White Waters*
2019
Three-channel video, 35 min

The White Waters is an adaptation of an adaptation, based on The Legend of the *White Snake*, a Ming Dynasty myth about a snake spirit who takes human form and enters a forbidden relationship with a mortal man, opposed as a violation of the natural order. In Su's version, the work draws on a seminal theatre production from 1993, directed by Tian Chi-Yuan, one of the most important figures in Taiwanese queer theatre. Made shortly after Taiwan's emergence from decades of martial law, Tian's play transforms the ancient myth into a poignant commentary on social issues, political identity, and queer rights. Paying homage to this work, Su bridges man and snake in a sensual confrontation, in which the two counterparts ultimately fuse into a liminal body, as the enemies of legend melt together in freedom and desire.

7. *The Trio Hall*
Excerpts (rotating selection)
2023-ongoing
Two-channel video, variable duration

First filmed in Taipei, *The Trio Hall* is a provocative pop reenactment of the Cold War era, taking aim at chauvinism, colonialism, and the authoritarian tendencies emerging in the 21st century. Excerpts from this postmodern potpourri intermingle with reimagined memories from Danish archives, blending music, jokes, comedy, and celebrity interviews from around the world—*The Trio Hall* only brings you the best. From Denmark's late-70s punk counterculture and the adoption of American talk show formats to the oddball New Year ritual of watching Dinner for One, all of it converges into a thorny satire filled with hellish gags, ultimately asking: what the hell is going on?

CONTROL ROOM

1. *The Glamorous Boys of Tang*
2018
Single-channel video, 17 min

In 1985, two years before the end of Taiwan's martial law period, the renowned poet and screenwriter Chui Kang-Chien's *The Glamorous Boys of Tang* was first screened. As a period drama rife with homoerotic desire, occult monks, and ritualistic orgies, the film was poorly received in a culture gripped by a conservative zeitgeist. Despite its already subversive themes, comparisons with the original script reveal the extent to which the released version had already been redacted. Reimagined decades later, Su Hui-Yu refits the daring spirit of the original into a completely new skin, flaunting its ideals in a way it was never permitted to do in its own time.

2. *The Women's Revenge*
2020
Multi-channel video, 15 min

Starting in the late '70s, European influence brought the exploitation film genre to Taiwan, turning underground cinematic circuits into a breeding ground for local interpretations. These films typically subjected a distraught woman to violent sexual assault, only to push her into a cathartic revenge crusade against her perpetrators. Citing from a trove of films, religious iconography, and Western painting—from where Su formed his early memories of violence—he assembles an ensemble of heroines to dismantle the genre's misogynistic legacy, leaving only the unadulterated punishment of the patriarchy.

3. *The Trio Hall*
Outtakes and raw footage (rotating selection)
2023-ongoing
Multi-channel installation, 15 min

A dense field of competing inputs clusters and scatters across the control room, bringing together outtakes and raw footage filmed at the Museum of Contemporary Art Taipei (2023), the Bogotá Museum of Modern Art (2025), and Room Room in Copenhagen. By combining the format of the variety show with the escapism of Taiwanese Xan Ting (three-hall) cinema, the work sets into circulation an evolving assemblage—suspended in a state of incompleteness and composed of material usually left on the editing room floor. As fragments collide and recombine, references spanning Taiwan, Colombia, and Denmark come into play, forming a flamboyant, satirical montage in which dissonant, often absurd humour emerges from what exceeds the image itself.

4. *The Upcoming Show*
2012
Single-channel video, 17 min

Broadcasts used to tick along to a circadian rhythm, and when the moon rose, even the TV would enter a state of slumber. Mysterious low-budget programmes, dusty reruns, and scratchy test patterns met late-night insomniacs who had chosen the company of blue light over rest. Su recalls being glued to the screen many nights, waiting and hoping that a good show would come on soon—but it never did. Yet, those hours carried a sense of freedom, and flicking through channels almost felt like wandering the streets alone at night. *The Upcoming Show* unfolds as an imagined late-night broadcast—one that might mysteriously have aired sometime in the middle of the night after programming had officially ended—composed of appropriated and subtly restaged fragments from 1980s and 90s variety shows featuring television personalities of the period, marking Su's first engagement with the genre.