

PRESS RELEASE

28 May 2008

Zu Jing 祖菁

'Frivolous' 轻浮

CPU:798 are proud to be able to present the first solo show of the Beijing-based photographer Zu Jing in our new space in the 798 Art District.

CPU:798—荣誉贡献—祖菁首次个展

We will be showing selections of works from two ongoing series by the artist, 'Taxi Legs' and 'Blow Up,' presented in a series of installations in the gallery space under the title 'Frivolous.' The state of being: 'Frivolous' reflects the artist's subject-matter and it's relation to her life. The works document discrete aspects and moments of her day-to-day being, mediated and interpreted by the methods of photography and the ultra-selective and introverted viewpoints involved.

在‘轻浮’之下，‘出租车上的腿’和‘放大’两个仍在持续创作中的系列装置作品共同架构起此次展览，同时影射艺术家的创作主题和与其息息相关的日常生活。作品纪录了日常生活中艺术家流离的观点和情景，摄影这种方式成为她调和这种影响背后产生的迥异的极端挑剔和内向的人生观，

'Taxi Legs' presents the artist's legs as their landscape upon which various objects from the artist's immediate possessions are placed for our analysis. The installation for 'Taxi Legs' is in two parts. In the first space small transparencies of the photographs are scattered at random around the room, below eye-level, somewhat avoiding the gaze of the viewer, maintaining their own self-sufficiency. In the back space a taxi seat is available for the visitor to use and peruse the photographs provided there, while they accompany the artist on her journey.

‘出租车上的腿’，艺术家以其双腿作为作品的风景，在此之上，一些随手可得的私密物件出现在影像中为观众提供了思考的线索。‘出租车上的腿’由两个部分组成。第一部分的作品由一些小胶片灯箱组成，她们被游离分散在空间内，并且全部处于视线之下。这样的布局使每一张胶片都充分体现其张显出来的个体魅力。在空间的最内部、狭小的角落里，一个出租车座椅被放置在其中。当观众将自己的身体置于这个座椅之中的时候，他/她将与艺术家同行，去看隐藏在自己身边的‘风景’，同时无心俯首间发现自己身体上也有灿烂的一道。

Taken during the gap periods, travelling between destinations, these pictures are the result of a state of slight boredom developing in the affluent contemporary Chinese woman. The focus is not outward, beyond the body, into the surroundings, but on the artist's body and the objects she carries with her at any one time, these extensions of her body. This externalised-internalisation indicates the growing self-obsession prevalent in a certain class of this rapidly developing, 'socialist market economy.'

随意取材，穿行于目的地之间，这些影像的最终取得，得益于处于一个极具当代性的中国女性稍显乏味的生活状态。这种聚焦不是向外的，或超越身体的，或融入环境的，而是就在艺术家的身体上，那些小的部件也都是她随身携带的，这些在她的身体之外延伸出来。在今天这个社会主义市场化的、拥有翻天覆地之变化社会里，一种阶层悄然兴起——在她们身上外在表现化的内在化表明一种当下流行的、并持续增长的自我陶醉。

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For the series 'Blow Up' Zu Jing snaps moments from every day life around her, but at a minute level of detail and abstraction. She pushes her camera to it's technical limits to create close-ups of things which she encounters. The images become indistinct, less presenting a meaningful subject and more a record of the camera's limits.

‘放大’这一系列作品，祖菁从日常生活中抓拍到它们，但旨在从中提取一种极端的细节和抽象。她将手中的相机推向拍摄近距离技术所能达到的边缘。图像呈现出影影绰绰，参照物的具体意义被忽略到，纪录下来的是照相机所能为她创造的极限。

The images are partially obscured themselves by a large inflated balloon filling the space between the two walls of the long thin space in which they are installed. Nonetheless the light from them filters through and the balloon can be pushed aside to reveal the hidden elements, suggesting that there is a possibility of meaning becoming revealed, although this may just lead to more questions.

部分作品的图像把它们自己隐藏在充满这个狭窄空间的巨大气球的皮肤下。尽管光线仍然可以不被过滤掉而且气球也可以被拨开从而使被遮挡的线索重见光日，这样的叙事方式提醒观者仍有一种寻找到其意义的可能性，但最终她可能把你引入更多的谜团当中。

Biography

Zu Jing lives and works in Beijing, China.

Gallery Opening Hours

Tuesday – Sunday 13:00 – 18:00
(or by appointment)

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