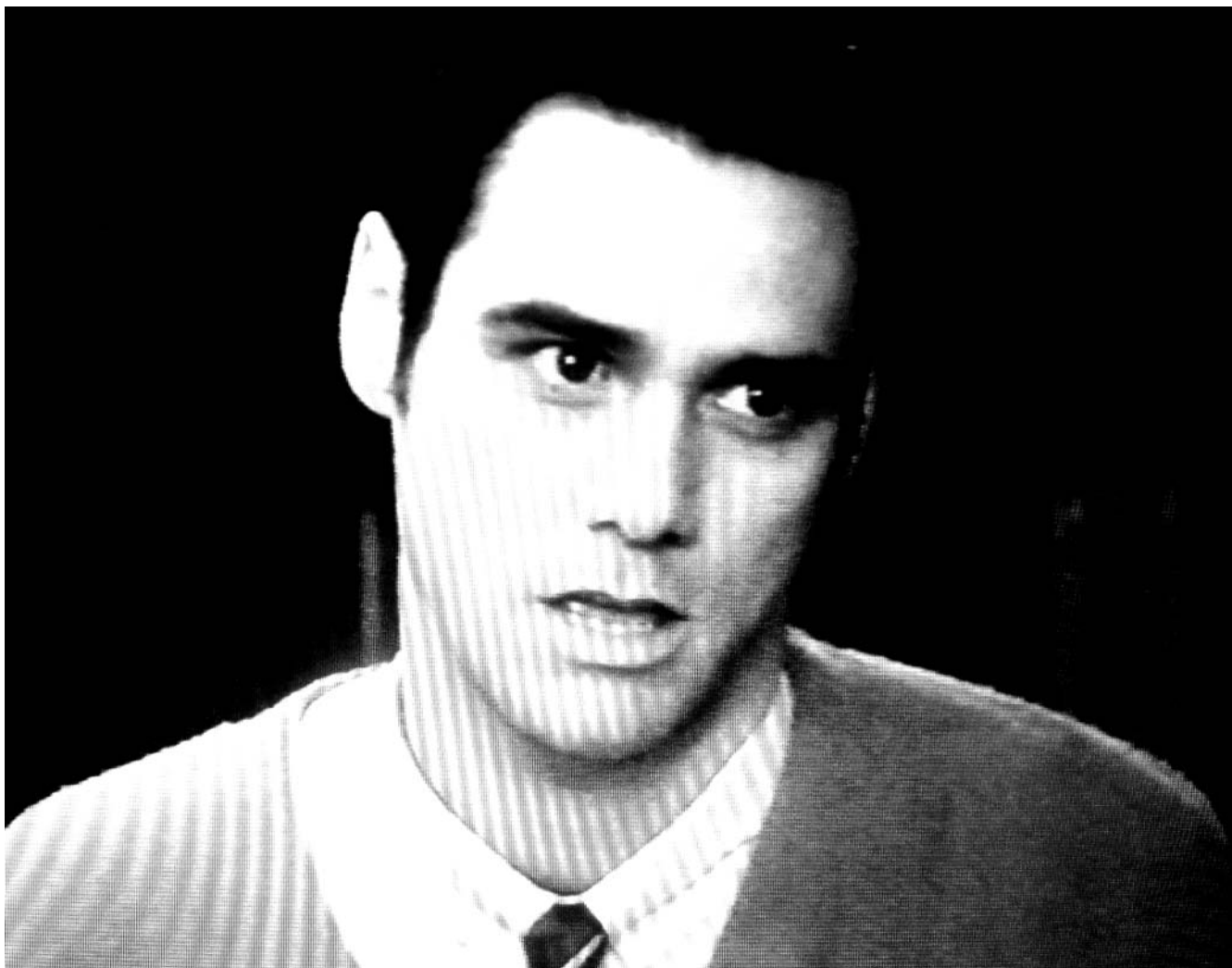


NOWISWERE
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NOWISWERE invites personalities to talk about their creativity with a subjective involvement. The passing of the 'nows' and the accumulation of the recent 'nows' does not only produce an urge to grasp and evaluate and understand but also to feel the unexpectability of the future.

NOWISWERE aims to actively involve in the production of the 'now' through taking each now and then into account.

Tu Zeng

Untitled Dawn, Winter/Spring 2008

(Selection of 5 from a series of 12 photographs)





"Life is made up of contents that are increasingly impersonal and that tend to alter our personalities. In order to face up to these conditions, man adopts a patina of indifference in his search for commitments for survival"
Georg Simmel

In the picturesque views of a town, one wanders around looking for liveliness. Colours are sought for: colours to associate, to feel, to imagine... Tu Zeng displays a series of photographs from the town he is from, where smog is more present than anything else, except rain. He photographs from above, in detail. The town is haunted by the details of silences. Like the shrimps in the aquarium, waiting their turn to be consumed, sitting on top of each other. Their aimless swimming in a tank is like wandering through the town. The time spent waiting in silence, in a density of calmness intrigues me, occasionally. On the occasion of viewing his photographs, one after another, I try to form a prologue for a city. I imagine the city through these images by Zeng. The skyscrapers appear to contain nothing but their concrete. The ducks in the faint garden are as if surprised by 'a' gaze through a pointed camera. Another image from the series is marked by the pattern of continuity from trees to car bonnets. The nature within the built, and the built within nature exposes a mystery: a mystery of nothingness within people's conditioned lives.

The series is comprised of twelve photographs, *Untitled Dawn*, which picture Zeng's hometown ChongQing in winter and spring, 2008. As a viewer of Zeng's imagery I am intrigued. I recall Camus, especially the starting sentence of his short story 'Summer in Algiers' where he says: 'The loves we often share with a city are secret loves'. I try to excavate the love of Zeng from the different tones and colours of his hometown. I try to decipher the secrecy of the images through my gaze. I take one and then another and then go back to the start. I wonder about the dilemma of impersonal and personal in the secrecy of love. How one crosses the zones of both, and how one can survive in the intersection. The image as once captured no longer there, causes a challenge, to visit, interpret and associate the town and an artist's uncovering of its presence. I wonder about the love and the agony and joy that come from within. Where the state one is in, is the state one is in...

