
The assemblage of the traces of slices, handprints and portfolio formed a both realistic and fantastic setting to his images between air and water. I could then already see one of Hu Jiming’s characterizations: quite rare in the world of new media arts—which was the ability of giving some thickness to any preliminary idea by taking care over the images during the shooting process as well as the images projection background.

This is a characteristic that I see in many of Hu Jiming’s works.

In Close to the Sea (2006), the idea, after all quite common, of a tracing shot through the city activated by pedaling marking, is enriched by the choice of devices: an old cart wheel synchronized with the sound of bicycle, and the environment where the tracing shot is shown is set of old windows.

This type of assemblage combines high technology and objects ‘dead or about to die’. Can be seen in a few artists with the same predilection, such as Brad Eberhard, the Korean artist living in Berlin, and the French artist Jean Michel Bruyère.

This same kind of contrast between new media (Partinoi) and material (transparency films) can also be found in the works 1995–1998 (1996) The Labyrinth between 1999–2000 (2000) where the visitor is immersed in a labyrinth made of screen films coming from the internet from midnight of December 31, 1999, until midnight of January 1, 2000. Another kind of thicknessness.

Another aspect of Hu Jiming’s work is a linking for parallel worlds associated with a predilection for the diversity of images.

In The best strategy is to be as decisive (2002), the overlap of images from daily life with old songs, and conversely old film soundtrack superimposed by clay ropes, the juxtaposition of construction site, aerial performance, where only public reactions are shown, war films taking others, create a maximum of intentions where each sound or visual image is transformed by the others.

This type of overlap is also expressed in fixed images as in the Postcard (2006) series.

Another division could be presented as an homage to the cult film of the 40’s La Délivrance pour le sauvage des tigres (1945) (The Deliverance from Brutes), where Jujube substituted the original subtitle of a Chinese Kong Fu film with Maxist subtitles. New Journey to the West is made up with the Chinese classic film Journey to the West in which Hu Jiming has substituted the original dialogues with a neo-liberal, dub.

Hey! A World is under Construction (2006) presents a narrative more “planter” whose evocations constructions are integrated in parallel worlds, on the surface of the Moon or Mars, and can be fully visible by looking through telescopes. In a perspective that nominate one of the French artist Anne and Patrick Poirier, with the unique difference that Hu Jiming doesn’t hesitate to represent examples hardly recognizable from our architectural heritage.

It is important to specify that during the preceding year, Hu Jiming had already trained on Earth where ‘Where is my films?’ (2006) where he succeeded in relaying Guangzhou with elements from Shanghai.

This cartographic game can also be found in The Cane in the Wind (2001), although this video belongs to another category of works which includes The Infernal Soulful Touch (2003), the series Relational... (1996–1999), Online only (2000) and From Architectural Immanence (2002).

In this sense as well, the idea of using enoephilograms, cartograms or building 3D’s as a base for sound creation could be tested on pure videog. However, the choice and transition of the images with the background musical score, particularly in From Architectural Immanence with the dynamic use of the sequencers’ transitional sections distilling the already defined movement of the musical piece, all give this a thickness that I would appreciate during my first encounter with his work.

The only appealing thing to this thickness, to a quality that can be noticed in all of Hu Jiming’s works, is the deromantic illustration above realism. It is a sense of humour, ad light and subtle as the thickness and diversity of his works.

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