



# NEVER EQUAL DISTANCE TO THE MOON

Curators Bjørn Inge Follevaag | Wang Baoju

## **“Never Equal Distance to the Moon”, Power, Politics and the Environment**

Introduction by curator Bjørn Inge Follevaag

Never Equal Distance to the Moon is a political project, born from the realization that art may serve a purpose without compromising its independent ideals.

The exhibition is chosen from bodies of work by many different Chinese artists who are active in a discourse on their country's rapid development. The economic marvel changes history and traditions far more

quickly and efficiently than the Cultural Revolution ever did. Yet the issues raised by these artists are Universal. They belong to no particular country or region. In this perspective art remains safely independent within its discursive critique of the world around us.

The works are poetic and we strongly believe that change should be powered by poetry.

# “Never Equal Distance to the Moon”, Power, Politics and the Environment

by curators Bjørn Inge Follevaag and Wang Baoju

The title of this project not only refers to the fact that the curve of the earth prevents our two countries from ever having the same physical distance to the moon - but also the fact that our two cultures stand far apart. Geographically, politically, historically and in language, heritage and way of life we are vastly different.

Rapid changes are characteristic of our time. Some changes are structural, affecting the core of our perception of the world, e.g. climate change and credit-crunch. Other changes are more subtle - like in the constant change of focus in all types of media. Material, social and political situations may suddenly change in form and substance. “Truth” always has more than one meaning. In this exhibition the focus is on power-structures, politics and the environment.

In Chinese contemporary art we have seen a strong tradition of social realism emerge since it opened up to the world in 1989. With clear references to national and international socialist icons - often deceased - and socialist symbols as props, including critique of the Cultural Revolution. Art with social criticism in China has - ironically - become a significant object of investment. Large international institutions have flocked to Beijing and Shanghai to invest in Chinese contemporary art, and the market is overheated. The painting - in particular - has become an industry. The larger picture, however, is whether the Chinese system with a new openness has succeeded including their artists in a much larger political project - which has nothing to do with art and everything to do with the market? And where can we find real social criticism in art?

Digital photography / video, often staged and manipulated, is the focal point of the exhibition. The format is reproducible in large quantities and far less commercially tainted than works on canvas. Photo and video seemingly ventures beyond the market with a more liberal - and personal - approach to power, politics and environmental issues.

I am eager to see how these phenomena are read and understood in these two different cultural contexts. It is also relevant to ask whether historical/cultural skills and

knowledge are a prerequisite for reading the works, or whether they exist and speak outside of cultural context and can be universally understood. In this respect we, as curators, often disagree. And how do we explain these differences to the public?

Intuition, embodiment, empathy and morals may in a meta-perspective be applied to universal human, political, social and emotional phenomena, and also significant in the selection of works.

And there is an interesting historical parallel; During the 1980's the Asian “Tiger Economies” grew in Malaysia, Vietnam and Thailand. These countries had access to highly skilled, cheap and efficient labour. The authorities' political objective was national growth and development. A larger middle class emerged. Then, during the Asia crisis in 1998 George Soros and other investors decimated the value of these countries' currencies, and the IMF added to the burden by imposing strict conditions for loans and financial restructuring.

Money has never been faithful to any nation, nor restricted by any set of moral limitations; money flows freely to wherever it can be efficient and serve its owners best.

Today it flows freely towards China. Deng Xiaoping opened up a new communist capitalism which by today has made 120 million Chinese middle class citizens. This economic marvel is based on a political objective - national growth and development. The international credit crunch may seem to halt this project - at least temporarily. This has consequences for the arts - perhaps healthy consequences.

Power structures, political decisions and environmental effects interlock in all cultures. They exist as interdependent structures - yet they are fluid structures and may be influenced by public opinion - through free speech, free press, open or closed political action, environmental initiative or revolution. In the exact same way the political elite shapes a nation's social and economic development, the general public's voice may adjust, change or prevent the destruction of our environment.

## Reality never ceases to fascinate

by Malin Barth

Director Stiftelsen 3,14

The exhibition "Never Equal Distance to the Moon" confirms the medium photography, as profound realist art.

Fundamentally the artists present photography as meditation upon reality. They look at their surrounding world, record and stage their findings with purpose, interest, desire and perfection. In the realm of documentation, a multiple range of strategies exist for improving the real, modify the real, and expose the real to fit a purpose. Documentary photography is not only based on straight photography, but from staged photo to technology of digital manipulation, which can be seen as utterly authentic. Constructed reality presented in photography is also reality. This of course raises multiple questions about issues of representation. One question might be whether the photography is just a means to provide visual raw-material for artists, while remaining a custodian of an independent identity, as well as possessing specific and particular qualities. The images in this exhibition confirm that it does, through the artist's use of the medium's unique relationship with reality.

Documentation can be said to always be a form of utopia. It will require political, social and cultural approach to differentiate historical situations and utilisation. The long standing tradition of documentation photography emphasised its focus and wish to change the presented particularities. It has been argued that the genre of documentation photography could be categorized to relate more to politics than to art.

Jacob Riis, at the turn of the 20th century, could for instance be seen to belong to that category. In an art context documentation photography was placed at the centre of an ongoing discussion. The artist's intention was essential, how the picture had been shot, aesthetical choices, how it was used, and how it finally was presented. As in this case where signed documentation photography in an exhibition hangs on the walls of the art institution being presented to audiences. The context in which documentation photography traditionally has operated has changed or to a large extent irrevocably disappeared from the arts discourse. A great example of this is the work by Jeff Wall, where the contour between constructed documentation images and the "real" documentation of events and situations is totally overlapping. Nor is it identified as a problem in the contemporary arts. On the contrary, it appears to be an extremely interesting and continuously sliding discursive interface which receives

great attention. The borders between different genres are frequently and easily crossed, with artists working with concurrent projects, but in different genres as seen in for example Anne Senstads artistic production. Documentary photography experienced dramatic shifts in the '80s and '90s. The technical aspects of the medium changed radically during the '80s. New and improved color film and paper gave photography unexpected possibilities and started replacing the traditional black and white expression. Documentary photography appeared fresh in color and the sizes the images could be presented in was fantastic. Ethics seemed to have become replaced by aesthetics, or at least factored in as an addition.

Photographic images saturated with color were looked upon as enhancements of the aestheticization and experience of the image. Producing rather immediate eye-catching images of documentary scenes as in for example slum like living conditions, natural disasters, crime-scenes or battlefields. The colour photography expanded during that decade from having generally been used for personal and commercial imagery to also including major documentary photography. It immediately created powerful dislocations, since documentation photography up to this point essentially had been identified with black and white photography.

Color documentary photography is now well established and normalized, while black and white imagery may seem rather mannered and artificial. In the history of photography the '90s was also a unique decade for documentation photography, but for very different reasons than the '80s.

Work produced during that period could by and large be labelled as a humanistic concept of the world. Images often provided very intimate glimpses into peoples personal lives. Photography brought up a new mainstream, in which an ordinary and trivial direct image of the everyday life occupied the main role. A parallel may be seen in French painting some 100 years earlier - in the works of artists such as Edgar Degas, Auguste Renoir, Pierre Bonard, and Mary Cassatt. One could see an emphasis of the everyday in snapshots by Nan Goldin, expressive self-portraiture by Vibeke Tandberg or revealing family portraits by Richard Billingham. After 9/11 there was a need to communicate again on bigger issues. In this first decade of the new millennium the world has become a ground for exploration, and to take a stand through documentary photography. The subject matter openly influences and marks the photographing process and

the photograph. The photographers often also allow for reflections on their uncertainty as part of their images. A defining element of documentary photography is its particularity. It represents a specific and unique spatio-temporal "here-and-now." I seem unable to escape the grand masters of documentary photography. Again and again I return to them and their incredible imagery and achievements. The sophisticated photographic practice of documentation photography was perfected by Lewis Hine at the beginning of the 20th century, often in the pursuit of legislative change to regulate and/or end child labour in the US. He was preoccupied by documentary photography combined with its power of aesthetics on the viewers. For Hines aesthetics integrated ethical concerns. He believed in the persuasive power of the photograph. To capture the public's attention and hold their gaze, he perfected and relied on the photography's formal elements. He fused moral order with political agenda in a form of careful realism.

Unlike Hine, for Paul Strand the aesthetics of documentary images was an implicit ideal. Strand produced a series of striking portraits of poor, elderly and young New Yorkers and later Mexican migrant workers. Strand's interest appeared to go beyond the new reformed documentation photographic aesthetics, to also establishing an iconography of the marginal human being. Strand wanted to draw the viewing audience's attention to those considered unworthy of attention. Contemporary Andres Serrano has for decades followed this track with his many portrait series. Dorothea Land was, like Hines, involved in specific reform campaigns with her aesthetics which fused ethical concern in images from the great American depression of the '30s.

Until the end of the 20th century there has been less reason to question photography's accuracy. It was established as "truth" with far-reaching consequences, importance, implications, and usefulness for the media, government or the judiciary system as well as for personal family histories.

The question remains of course, again and again, who shoots it and for what purpose? Contributing to this is narrative theory and discursive analysis, analysing the configuration and angle of communication. This has further enlivened the divergence between truth and accuracy in photographic documentation. The photographic image's status as faithful representation was radically challenged with the implementation of more and more

sophisticated computer software which could easily alter and manipulate any image. The burden of truth once given to painting to be carried on by photography has by now been set free. But the reading of documentary photography works best against the backdrop of geo-social and geo-political definitions. Characteristics of the use of documentary photography at the turn of the 21st century include complex discussions of for example Alfredo Jaars very conceptual take on global political issues. He is an exceptional conceptual documentarist, who covers a great variety of visual approaches and practices from photographic documentarism. With regards to his practice in particular one might now rather talk about documentary style in photography. A documentary approach may of course contribute to several realities. The viewers react differently, according to their own standpoint to the presented issue, as well as to the photographer's communicating angle.

It is quite fascinating that documentary photography makes a stand again now when digital technology could free photography from the bonds of reality, but reality never ceases to fascinate us. Photography participated in delivering reporting images, forwarding new information to the world, which we had not seen or been aware of. Today we depend on the medium daily to document and communicate current events and history in the making with a credible social vision. Photographic credibility is strongly conditioned by codes of professionalism.

Journalistic ethics encompass honesty and accountability to the subject, while documentary photography is at its best when it does not communicate objectively as it is intended to do in journalism. It is more interesting when an artist balances his/her observation of a situation and at the same time manages to express a personal point of view. But this could be a balancing act between sensationalism and instrumentalism. In this exhibition the curator has chosen to feature works which convey an incorporation of an analytical framework identifying social causes and proposing remedies. The means of several of the artists may vary, but the outreach to the audience is the same. All contemplate the complex concept of reality. They do not try to catch a permanent reality but instead they muse upon it, explore it, regard it not with a journalistic eye but with a photographic documentarist's poetic eye.

## Cooperation between Chinese and Danish artists and institutions for the fine arts

by Else Marie Bukdahl

D. Phil. Former President of The Royal Danish Academy of Fine Arts

Since the mid-1990s I have collaborated with Chinese artists and other Chinese cultural personalities. It has been rewarding, inspiring and enlightening. As president and former president of the Royal Danish Academy of the Fine Arts in Copenhagen, I have, together with my colleagues and students, undertaken fantastic trips to China, and participated in arranging exhibitions and seminars in different Chinese cities. All of these activities have made me well acquainted with the Chinese mentality and my growing appreciation of it.

Our first connection with Chinese artists was a coincidence - a beginning my colleagues and I have often mused over since. A Chinese artist, Tong Wang, wrote to us at the Academy of the Fine Arts, to inform us that the Art Academy of Inner Mongolia, which is now directed by President Li Yulin in Houhot, would like hold their diploma exhibition in Denmark. We prepared to receive our Chinese and Mongolian guests, who arrived in great spirits and bearing wonderful gifts. The exhibition in 2002 was held in the Academy's great Ceremonial Hall, and was a great success. We became friends with our Chinese and Mongolian guests, quickly developing a language of gestures which was applied when Tong Wang could not manage to translate the many animated conversations. We quickly learnt that the Chinese could arrange projects on very short notice (shorter than we were used to) and expected us to do the same. They had a rare ability to work flexibly, quickly and with good humour and laughter. These characteristics became clearer in 2004 when professors, instructors and students from our Academy took part in an exhibition at The Inner Mongolian Art Hall in Houhot. One hundred and fifty works of art were exhibited including a variety of works on paper and some video works. <sup>1</sup>

In Houhot we discovered that Chinese opening ceremonies are exquisite in taste. Beautiful female students, dressed in colourful Mongolian National costumes carried in red scissors on red silk cushions to be used for the opening. We also discovered that the Chinese are keen learners, and fascinated by the new and foreign. They asked us a multitude of questions about the works on display. The same repeated itself when we held an exhibition in 2006 at The Central Academy of Fine Arts in Beijing, in which multi-artist Frans Jacobi's works were central.

The eagerness of Chinese artists to increase their knowledge was also evident in their enthusiasm for a plan developed by the prominent Danish sculptor Bjørn Nørgaard. This plan entailed that we should supplement the Academy's collection of plaster casts of works from antiquity and the renaissance with 17 new casts. When they arrived in 2008 it was the cast of Michelangelo's Pieta that created most interest. In connection with this event my Chinese artist friends and I visited an exhibition of works by the internationally acclaimed artist Huang Yong Ping. Among the works were installations which visualised his criticism of how we have destroyed nature and worsened living conditions for people and animals. Our discussions of these works demonstrates that Chinese artists are well aware of and preoccupied with ecological problems and seek to present their interpretations in their artworks. Dao de Jing's old wisdom once again became relevant. The essence is as follows:

"Human governed by earth; earth governed by heaven; heaven governed by Dao (the way), Dao ultimately governed by nature."<sup>2</sup>

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<sup>1</sup> Catalogue (with Chinese and English texts) for the exhibition *The Royal Danish Academy of Fine Arts at The Inner Mongolian Art Hall*, China 2004.

<sup>2</sup> Lin Cu *The Art of Chinese Painting, Capturing the Timeless Spirit of Nature*, translated into English by Yan Xinjian and Ni Yanshuo, China International Press, 2006, p.9.

In 2005 Tong Wang and I curated an exhibition of Danish printmaking, photographic art and videos in the Lan-Lan Gallery in Xiamen.<sup>3</sup> I had a rewarding collaboration with, on the one hand Tong Wang and the gallery's owner Lan-Lan, but also with the three art academies in town and enterprising, young, local businessmen. This was a very interesting and instructive experience for me.

In September 2009 sculptor Pontus Kjerrman and painter Lars Ravn, in collaboration with Tong Wang, put together a large exhibition of Danish artists in Houhot. A number of them came from the artist group *Corner*, which has included among its members the famous innovative Chinese painter Qi Baishi and the well-known poetic landscape painter He Tianjian.<sup>4</sup>

I also participated in this work-group. Pontus Kjerrman pointed out that collaborating with the Chinese, during planning and mounting of the exhibition, he could feel

“clear traces of old Chinese culture with its fascinating written language and the courtesy, cordiality and humour that mark Chinese social conventions.”

But I have also learned that one needs to grow accustomed to the high tempo in China, and that planning often begins quite late in the process. However, it always seems to work out - often miraculously - problems being solved to everyone's satisfaction on time, even though we, every so often, experienced slight palpitations of the heart.

Working with Chinese artists and other Chinese cultural personalities is an enriching experience that changes one's prejudices and attitudes to the better and provides a greater outlook. One also discovers that Chinese culture is still characterised by harmony between the natural world and human emotion, a product of “heaven (nature) and human.”<sup>5</sup>

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<sup>3</sup> See the article: E. M. Bukdahl, “Aspects of Contemporary Danish Art” in the catalogue (with Chinese and English texts) for the exhibition of artworks in Xiamen from the Royal Academy of Fine Arts, 2006.

<sup>4</sup> See the catalogue - with English and Chinese texts - for the exhibition “*North European Art Exhibition*”, Corner and Royal Danish Academy of Fine Art in The Art College of Inner Mongolian University, 2009.

<sup>5</sup> Lin Ci, *op. cit.*, p. 9.

白宜洛

Bai  
Yiluo

**Bai Yiluo** *b. 1968 in Luoyang, Henan Province, China.  
Lives and works in Beijing*

Bai Yiluo is a factory worker and self taught photographer from Luoyang, in the Henan-province of Western China. He is preoccupied with the massive changes of his native China, changes far removed from the collective values his society is founded on. His works more than suggest an uncertain future. His body of work refers to a continuum in which our individual role is limited. Alienation, globalization, power and tradition are essential elements in his work - the individual subjects constituting his installations remain anonymous building blocks for a larger structure.





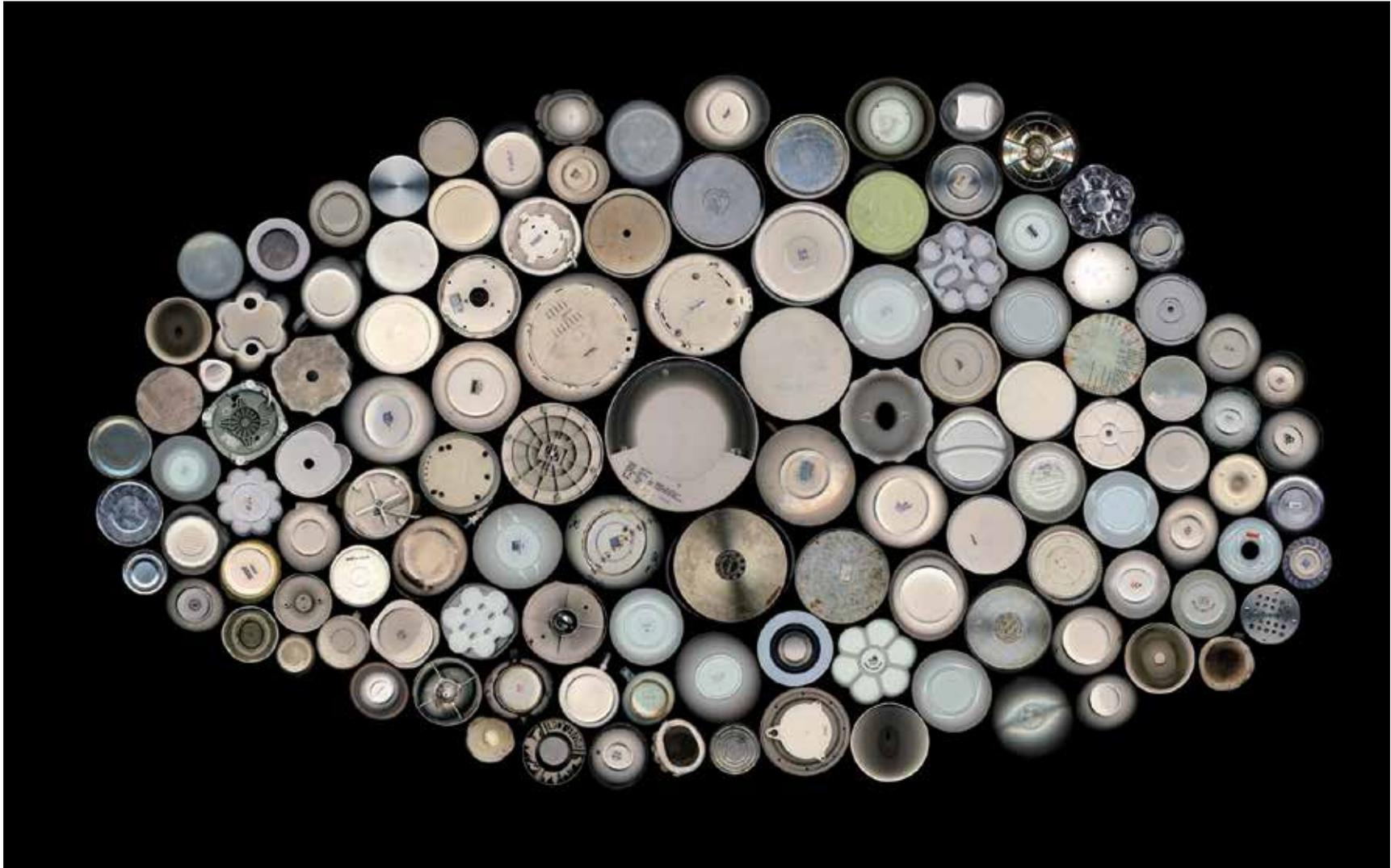


洪浩

Hong  
Hao

Hong Hao *b. 1965 in Beijing. Lives and works in Beijing*

Hong Hao is born and raised in Beijing and educated at the CAA (Central Academy of Art). Hong Hao creates universes of *objets trouvés* – very often inconsequential leftovers from our everyday lives. He documents memories and investigates present and past history – thereby documenting a collective social memory.







迟鹏

Chi  
Peng

**Chi Peng** *b. 1981 in Yantai, Shandong Province,  
Lives and works in Beijing.*

Chi Peng comes from Yantai in the Shandong province and has a degree in photography from the CAA (Central Academy of Art).

He is well known for his superior technical skills in photography and image editing. By blending fact with fiction he creates new realities, often staging himself as the protagonist and commenting on contemporary Chinese culture. Tradition and modernity blend formally as well as thematically to create a parallel universe between reality and cyberspace.







刘瑾

Liu  
Jin

**Liu Jin** *b. 1971 in Jiangsu Province.*

Graduated from the Department of Arts and Crafts of Jiangsu Xuzhou Engineering Institute.

Liu Jin involves the spectator in the dilemmas of rapid growth and development in China. In his series City Construction he applies the overt image of an angel hanging from instruments of construction. Similar to in his Paradise lost series, he criticizes the rapid and unsustainable growth and megalomania of contemporary Chinese culture – voicing the vulnerability of the individual in the face of change.



安

全

第

一

预

防

为

主





谭海山

Tan  
Haishan

**Tan Haishan** *b. 1971 in Guigang, Guangxi.  
Lives in Beijing.*

Graduated from the Sculpture Department of Guangxi Artistic College.

In his work "One Pig" Tan Haishan has photographed the slaughter of a pig in a Chinese village. As the meat from the pig is distributed within the community Tan photographs each of the 29 families this single pig feeds. In this way he refers to the collective responsibility in Chinese tradition as well as advocating sustainability. In stark contrast to the egotistical and individualist attitude which is growing fast in Chinese contemporary culture.











马宏杰

Ma  
Hongjie

**Ma Hongjie** *b. 1963*

Ma Hongjie is from Luoyang in the Henan province. He is self taught. Ma discusses disempowerment, materialism, poverty, the individual and society in his work. Whether the people outside of their houses are moving to improved conditions in nearby high-rises, or being moved to make way for progress, remains unclear – but the Three Gorges Dam looms auspiciously in the background.







孟瑾

Meng  
Jin

**Meng Jin** *b. 1973*

Meng Jin was born in Chongqing and has a BA in art from the local University. He has his MA from Chelsea College in London.

Meng works with issues of identity, accountability and growth in the new China, discussing personal and collective traditions and memories, and how the individual seems unable to liberate himself from culture's symbols.







# 渠岩

Qu  
Yan

**Qu Yan** *b. 1955*

Qu Yan is from the Jiangsu province and graduated in painting at Shanxi University.

Qu Yan addresses power and power structures in his work, whether it is in his photographs of administrative offices in countryside villages, in his imagery from makeshift churches or from inside local hospitals. More than anything Qu focuses on the overt or discreet symbols of power apparent within general social structures.







# 邵译农+慕辰

Mu  
Chen

**Mu Chen** *b. 1970, Liaoning provinsen*

**Shao Yinong** *b. 1961, Xining, Qinghai provinsen*

Shao  
Yinong

The couple Mu Chen and Shao Yinong have been described as working with memories and the functionality of memory. They demonstrate how China has transformed from the agrarian past to economic superpower. Their images portray assembly halls in local communities for political and cultural education - and how they have changed.





六一文艺汇演

維  
鷹  
展  
翅  
情  
歌  
舞  
頌  
年  
慶



王庆松

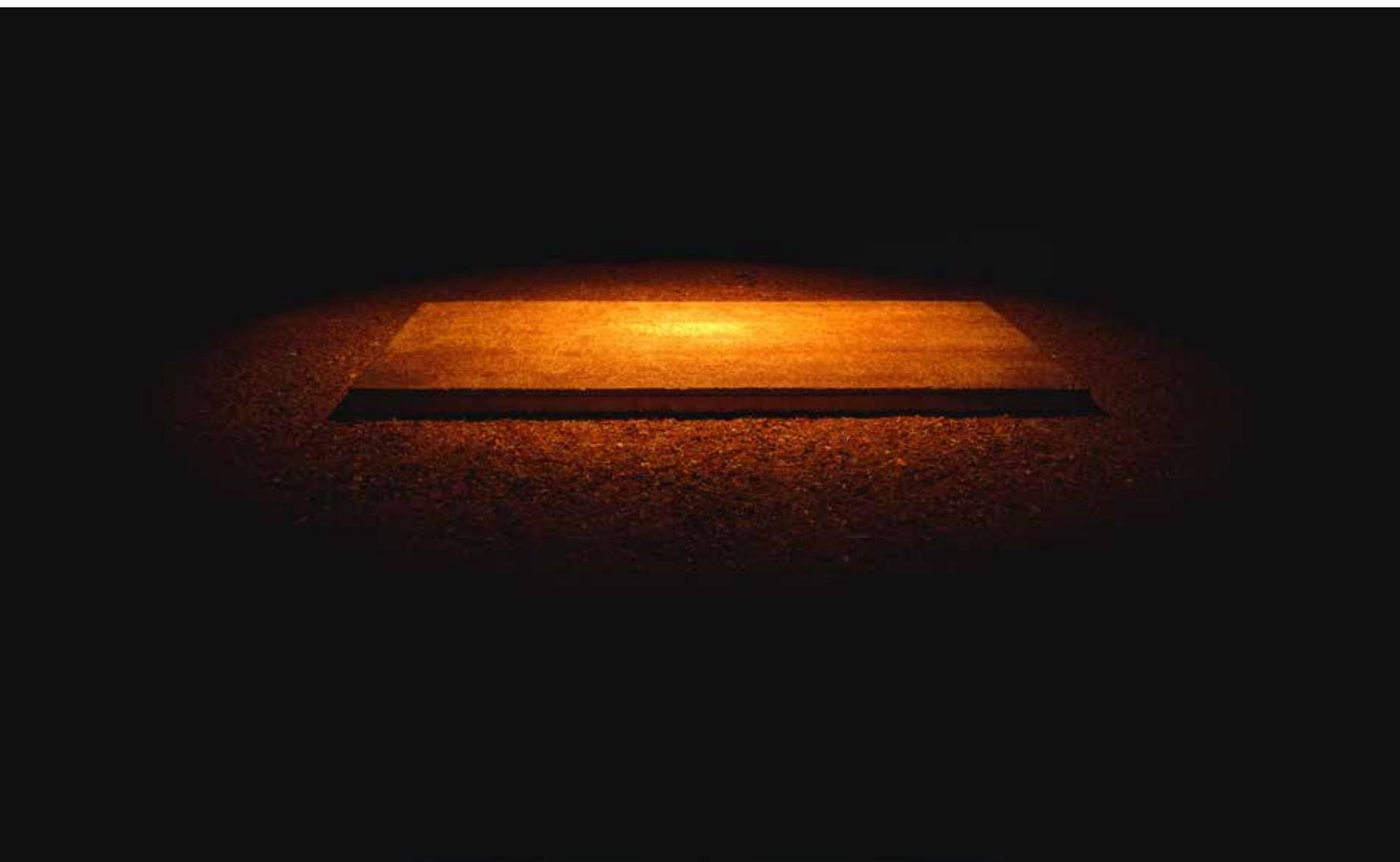
Wang  
Qingsong

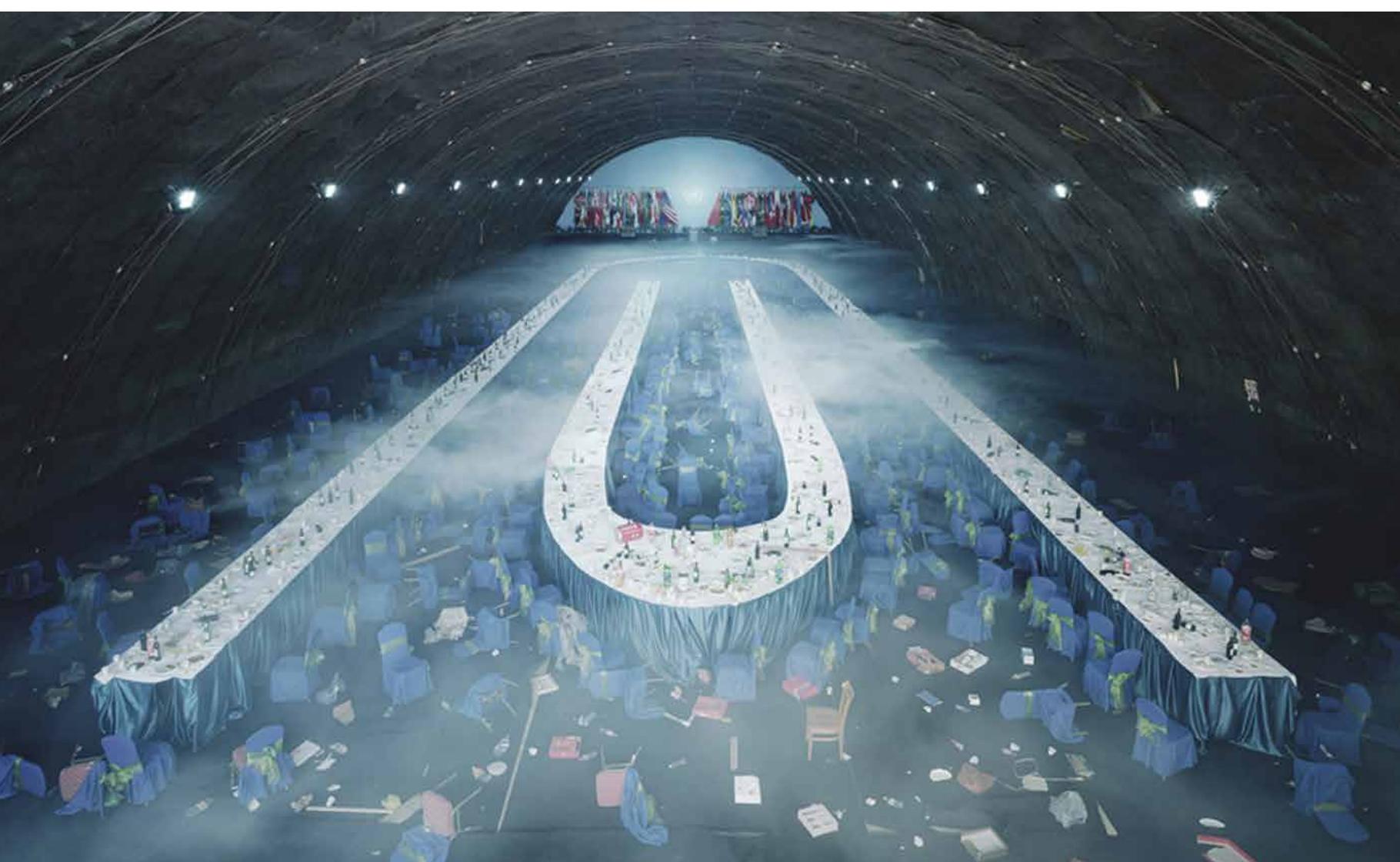
**Wang Qingsong** *b. 1966*

Educated at the Sichuan Academy of Fine Art. Wang Qingsong refers to how economic growth has become China's key slogan:

"One change a year, one big change in three years, and one unidentifiable transformation in five years."

He has chosen a theatrical approach in his staged work to ironically comment the sweetness of the economic marvel.







Could I possibly take a day off next week?  
when do you start? He'll be back in  
you really tried to see on last night  
大课作业 怎样在课上  
This is my wife  
What about next week?  
Come on  
I'm sorry  
I was funny  
孩子  
我上次去厕所  
Nice to meet you  
I go to the bathroom  
Shave 刮胡子  
I brush my teeth  
I'm going out my mouth  
It's for the birds  
I make some coffee  
I have had it up to here  
非 Sars  
Hello / 你好  
WTO 世界贸易组织  
China 中国 the U.N. 联合国  
China Mansion 中国公馆  
Fad Pop  
hip-hop / 嘻哈  
ballet / 芭蕾舞  
A级片  
Environment / 环境  
Key 关键  
Core 核心  
significant 重要的  
humanitarian 人道主义的

# 第八课: 让中国走向世界 Let China walks towards the world!

Hey, who're you?  
I'm just hanging out with my friends  
doing a little bargain hunting  
Wall, you can hang around, but I don't  
want any monkey business from you.  
This is not a cheap joint.  
Cry ones eyes out monkey business  
Bomb: Enjoy yourself!  
Ullens  
DOCUMENTA  
Champion - crown 冠军  
How are you?  
Video 录像带  
How about a movie?  
Think you could walk a little slower.  
Let's see where should we go next.  
Love 爱情  
Money 金钱  
up and coming star / 新星  
Collectors 收藏家  
heavy machine / 重型机械  
Do you know that you are  
Here is a nice view.

How do you make it?  
A<sup>2</sup>+B<sup>2</sup>=C<sup>2</sup>  
I<sup>2</sup>+J<sup>2</sup>+K<sup>2</sup>  
I go to the bathroom  
Shave 刮胡子  
I brush my teeth  
I'm going out my mouth  
It's for the birds  
I make some coffee  
I have had it up to here  
非 Sars  
Hello / 你好  
WTO 世界贸易组织  
China 中国 the U.N. 联合国  
China Mansion 中国公馆  
Fad Pop  
hip-hop / 嘻哈  
ballet / 芭蕾舞  
A级片  
Environment / 环境  
Key 关键  
Core 核心  
significant 重要的  
humanitarian 人道主义的

非 Sars  
Hello / 你好  
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China Mansion 中国公馆  
Fad Pop  
hip-hop / 嘻哈  
ballet / 芭蕾舞  
A级片  
Environment / 环境  
Key 关键  
Core 核心  
significant 重要的  
humanitarian 人道主义的

How are you?  
Video 录像带  
How about a movie?  
Think you could walk a little slower.  
Let's see where should we go next.  
Love 爱情  
Money 金钱  
up and coming star / 新星  
Collectors 收藏家  
heavy machine / 重型机械  
Do you know that you are  
Here is a nice view.

非 Sars  
Hello / 你好  
WTO 世界贸易组织  
China 中国 the U.N. 联合国  
China Mansion 中国公馆  
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ballet / 芭蕾舞  
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Let's see where should we go next.  
Love 爱情  
Money 金钱  
up and coming star / 新星  
Collectors 收藏家  
heavy machine / 重型机械  
Do you know that you are  
Here is a nice view.



李日韦

Li  
Wei

**Li Wei** *b. 1970 in Hubei*

Educated at the CAA in Beijing. Ulrike Münther says about Li Wei;

“He thinks of his artistic work as a continual balancing act between his striving for freedom and his concern for preserving the little emotional security still available”.

Li Wei has become known for his spectacular performances, in which he seems to defy gravity. He delivers subtle messages of control, safety and insecurity in today's China. Leaving the only real freedom to that of the physical body.







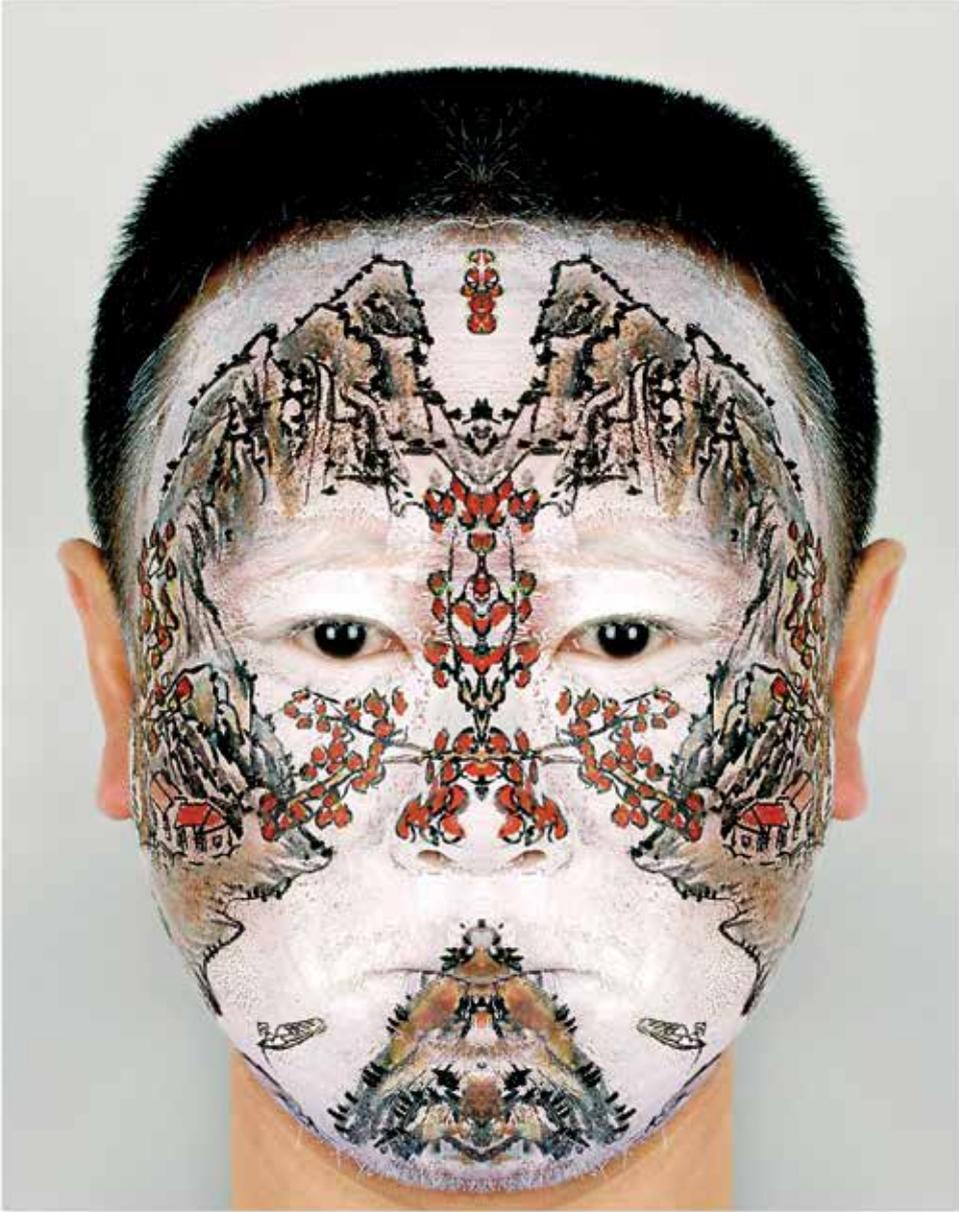
黄岩

Huang  
Yan

**Huang Yan** *b. 1966 in the Jiling province*

Huang Yan works with the essence of Chinese painting – the embodied landscape. The body is ridden with taboos in Chinese culture, and many artists have chosen to work with their physical body to express attitudes and opinions. Huang demonstrates the importance of surface and lets the painted landscape on a person's body become a metaphor for control.







姚璐

Yao  
Lu

**Yao Lu** *b. 1973 in Beijing*

Teaches photography at the CAA. Yao Lu photographs garbage heaps covered in green plastic mesh. By manipulating the images he converts them to seemingly serene classical Chinese landscapes.

Yao Lu moves between painting and photography in his work - between the past and the present - discussing the disastrous damages the economic development and lack of awareness has produced.











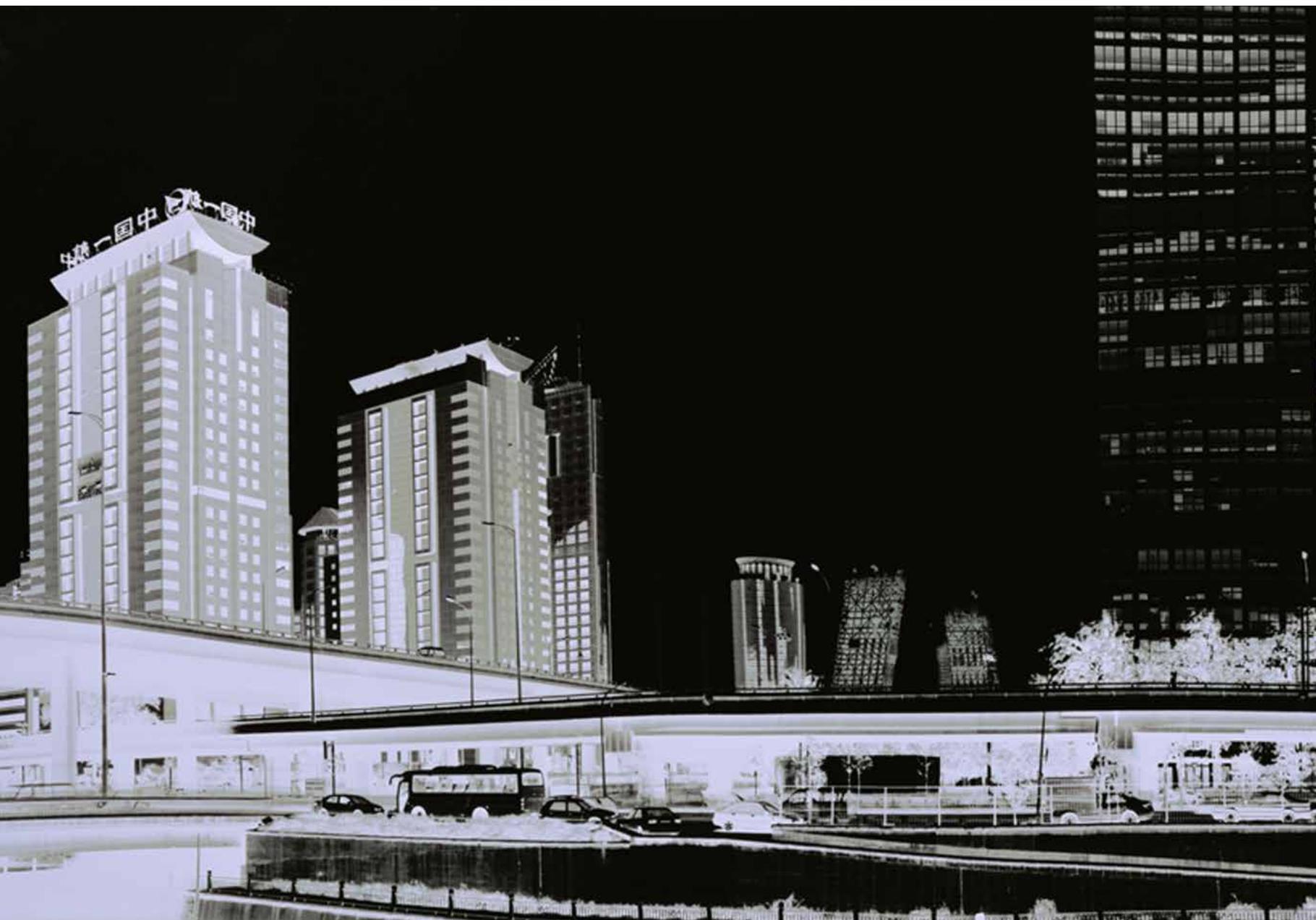
史国瑞

Shi  
Guorui

### Shi Guorui

Shi Guorui is a photographer working with camera obscura. He works on large scale projects producing huge photographs. His projects take months of planning. Shi Guorui's Himalayas series captures the haunting majesty of the world's tallest peak in excellent detail. His images of China's cities whether it be Beijing or Shanghai requires huge structures built on-site to produce the image.











刘新华

Liu  
Xinhua

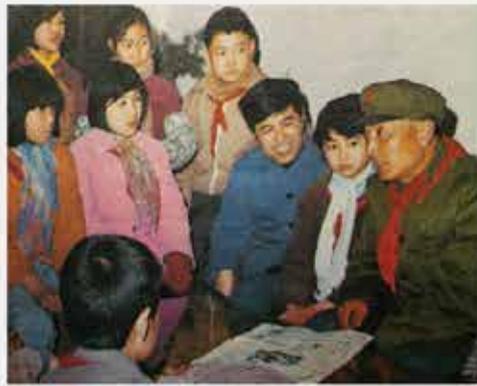
**Liu Xinhua** *born 1956 in Wuhan, Hubei*

Graduated from North Western University in Fine Art. Lives and works in Beijing as art professor.

Liu Xinhua applies propaganda images in his work to comment on social responsibility as well as the falsehood of messages era from 1949 to today was full of lies. Liu photographs a format, which is applied by politicians, businesses, the educational system and religion and which affects all aspects of our lives. When society applies a certain form of communication it also needs to accept the responsibility it involves. When this responsibility becomes disordered, dishonest, and conceptual, artists should stand up and create a "truthful format".







金江波

Jin  
Jiangbo

**Jin Jiangbo** *b. 1972 in Zhejiang province*

Director of Digital Arts at Shanghai University and based in Shanghai and Beijing.

Jin Jiangbo states: "My process enters a space of expressionless aesthetic research. Within the long process of history, things and people shuttle through, and as time passes they gradually disappear and are lost, leaving only the buildings and spaces, as 'witnesses to history'."

Jin debates the last ten to fifteen years of China's growth to economic superpower. The deserted factory buildings not only symbolise growth and progress, but may also be seen as an abandoned temple which the followers have left - investors and industrialists taking anything of value with them and sending the congregation back home.







# 作品名

## Artwork

Bai Yiluo

Chi Peng

Hong Hao

Jin Jiangbo

Liu Jin

Liu Xinhua

Li Wei

Ma Hongjie

Shao Yinong + MuChen

Qu Yan

Wang Qingsong

Yao Lu

Meng Jin

Shi Guorui

Tan Haishan

Huang Yan



白宜洛  
**Bai Yiluo**

人民-2  
People-2

尺寸不定  
Different Sizes

照片,线  
Photograph, String

2003



白宜洛  
**Bai Yiluo**

宿命-4  
Fate-4

35x215x60cm

树脂,铜线,照片  
Resin,  
Cupreous String,  
Photograph

2007



迟鹏  
**Chi Peng**

佛  
Buddha

120x990cm

照片  
Photograph

2007



迟鹏  
**Chi Peng**

阴天了, 我有点怕  
I'm a little scared,  
the sky is getting gloomy

120x249cm

照片  
Photograph

2008



迟鹏  
**Chi Peng**

麦田 — 守望  
Catcher in the Rye

120x630cm

照片  
Photograph

2008



洪浩  
**Hong Hao**

负部之三  
Bottom No.3

120x205cm

数码输出  
Digital print

2009

Ed. of: 9



洪浩  
**Hong Hao**

负部之六  
Bottom No.6

120x205cm

数码输出  
Digital print

2009

Ed. of: 9



金江波  
**Jin Jiangbo**

某外资电视机制造企业大生产车间  
NO.1 Large production workshop  
no. 1 of a foreign capital television  
manufacturing enterprise

300X115cm

照片  
Photograph

2008



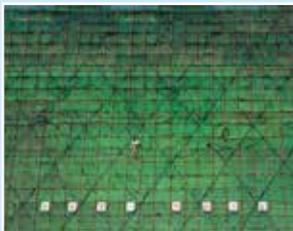
金江波  
**Jin Jiangbo**

某外资电视机制造企业食堂  
Canteen of a foreign capital  
television manufacturing enterprise

300X75cm

照片  
Photograph

2008



刘瑾  
**Liu Jin**

城市建筑  
City Construction

180x220cm

照片  
Photograph

2006



刘瑾  
**Liu Jin**

大风景  
Great Scene

400x57cm

照片  
Photograph

2007



刘新华  
**Liu Xinhua**

解放军给孩子讲  
PLA Tell Stories To  
Children

150x211cm

数码输出  
Digital print

2006

Ed. 1/6



刘新华  
**Liu Xinhua**

领导拿笔照相  
Leader  
Always Has A Pen in  
The Hand

150x200cm

数码输出  
Digital print

2005

Ed. 1/6



李日韦  
**Li Wei**

29层自由度  
29 levels of  
freedom

100x68.56cm

照片  
Photograph

2003



李日韦  
**Li Wei**

李日韦 撞入汽车  
Liwei falls to  
the Car

100x100cm

照片  
Photograph

2003



李日韦  
**Li Wei**

25层自由度  
25 levels of  
freedom

100x100cm

照片  
Photograph

2004



马宏杰  
Ma Hongjie

家底04  
Belongings  
04

170×140cm

照片  
Photograph

2008



马宏杰  
Ma Hongjie

家底K-200-10  
Belongings  
K-200-10

170×140cm

照片  
Photograph

2008



邵译农+慕辰  
Shao Yinong  
+  
MuChen

大礼堂系列·高塘  
The Assembly Hall  
Series · Gaotang

122x168cm

照片  
Photograph

2007



邵译农+慕辰  
Shao Yinong  
+  
MuChen

大礼堂系列·阳郑  
The Assembly Hall  
Series · Yangzheng

122x168cm

照片  
Photograph

2007



渠岩  
Qu Yan

权利空间·山西省广泉县南塔乡白庄村村长办公室  
Power Space · Baizhuang village Head Office,  
Nancun Town, Guangquan County,  
Shanxi province

120×150cm

照片  
Photograph

2006



渠岩  
Qu Yan

权利空间·山西省广灵县南村镇沙泉村村长办公室  
Power Space · Shaquan village Head Office,  
Nancun Town, Guangling County,  
Shanxi province

120×150cm

照片  
Photograph

2006



渠岩  
Qu Yan

权利空间·江苏省邳州市土山镇吴庄村村长办公室  
Power Space · Wuzhuang village Head Office,  
Tushan Town, Pizhou County,  
Jiangshu Province

120×150cm

照片  
Photograph

2005



王庆松  
**Wang Qingsong**

跟我学  
Follow Me

120x300cm

照片  
Photograph

2003



王庆松  
**Wang Qingsong**

123456刀  
123456 chops

120x200cm

影象  
video

2009



王庆松  
**Wang Qingsong**

临时病房  
Temporary ward

170x300cm

照片  
Photograph

2008



王庆松  
**Wang Qingsong**

国宴  
UN Party

170x280cm  
x2 pieces

照片  
Photograph

2007



姚璐  
**Yao Lu**

虞山泊舟图  
Fishing boats berthed  
by the Mount Yu

120x300cm

照片  
C-Type print

2008



姚璐  
**Yao Lu**

江村雪霁图  
Snow cleansed riverside  
village

120x120cm

照片  
C-Type print

2007



姚璐  
**Yao Lu**

溪山秋霭图  
Mountains and streams  
through autumn mist

120x120cm

照片  
C-Type print

2007



姚璐  
**Yao Lu**

行春古渡图  
Passing spring at  
the ancient dock

120x120cm

照片  
C-Type print

2006



孟瑾  
**Meng Jin**

有风景的房间  
No.8 看见无名雕像的废弃客厅  
A room with a View  
Room No.8  
A ruined living room with a view of  
the anonymous Statue

120X80cm

彩色照片  
C-Print

2000-2002



孟瑾  
**Meng Jin**

有风景的房间  
No.10 看见革命军事博物馆的双人房  
Room No.10 A Double Room with  
the View of China Revolutionary  
Military Museum

120X80cm

彩色照片  
C-Print

2000-2002



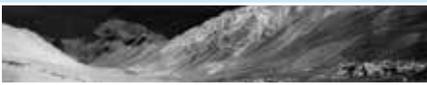
史国瑞  
**Shi Guorui**

新北京 - CBD  
Beijing New CBD

118.6x340cm

黑白银盐相纸  
Gelatin Silver  
Print

2007



史国瑞  
**Shi Guorui**

喜马拉雅：珠峰  
8844.43m  
Himalayas: Everest  
Mount 8844.43m

129x707cm

黑白银盐相纸  
Gelatin Silver  
Print

2005



史国瑞  
**Shi Guorui**

上海  
Shanghai

114x340cm

黑白银盐相纸  
Gelatin Silver  
Print

2005



谭海山  
**Tan Haishan**

一头猪  
A Pig

20x637cm

照片  
Photograph

2007



谭海山  
**Tan Haishan**

左手右手  
Left Hand and  
Right Hand

40x304cm

照片  
Photograph

2008



黄岩  
**Huang Yan**

四季  
Four Seasons

120X150cm

照片  
Photograph,

2008



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## **“NEVER EQUAL DISTANCE TO THE MOON”**

Curators, Bjørn Inge Follevaag and Wang Baoju

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Co-producer Stiftelsen 3,14

Design: Monique Mossefinn

Special thanks to:

Else Marie Bukdahl, Jens and Luise Faurschou, The staff at Faurschou Copenhagen, Malin Barth,  
The staff at Stiftelsen 3,14, Norsk Kulturråd, Stiftelsen Fritt Ord

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