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Artist: Huaifeng Li

Title: Dance Dream Of Mountain Girl, China, 2020

As local people escape poverty, a mountain girl learns to dance in the country and returns home on Sundays to dance for her grandmother.

2



Artist: Fergus Coyle

Title: Walk Through Wuhan, China, 2017

Hankou Bund is a 4km long stretch of curated park that runs parallel to the Yangtze. Locals congregate for group exercises, chess, dancing or to pose for photographs in front of the impressive skyline, dominated by the Greenland Centre – China’s 8th tallest building.

3



Artist: Grace Lau

Title: 21st Century Types, UK, 2023

Through this project, Grace critiques Imperialist depictions of the ‘exotic’ Chinese by reversing roles, becoming the Imperialist photographer documenting her subjects in the ‘Port’ of Hastings. Using a 30-year-old Hasselblad camera, she creates a studio with Victorian-style props: a patterned carpet, a vase with fake peonies, a Chinese stool, a faux panda skin rug, and a painted Oriental backdrop. This deliberate construct highlights the tension between historical cultural representation and modern subjects, whose everyday items—coke bottles, chips, ice-cream, and sunglasses—disrupt the tableau’s formal presentation. The discrepancy between the historic cultural context and the modern appearance of her subjects further interrogates the problem of representation in Imperial archival portrayals of the Chinese.

4



Artist: Baoxian Du

Title: Me, Australia, 2020

“This set of works was created between March and June 2020, when we were experiencing the lockdown at home. I was contemplating what to photograph. Not only had I great enthusiasm, I also had plenty of time. After much thought and planning, I decided to start with myself. Our lives have changed a lot over the decades, but no one can live without food and clothing. Sorting out the wardrobes, I realised our generation of women have bought, used and worn many clothes. We all have a different mix of tastes, from simple to luxurious. Observe our clothes and we can observe our society. I decided to make this the theme of my photography project.”

5



Artist: Jinzi Song
Title: Livestock Market, China, 2017

Jinzi captured this scene of the livestock market with a composite of five shots and a 2-second-long exposure. The image captures the goings-on at the livestock market. The blurred section represents the fast-paced environment.

6



Artist: Sarah Mei Herman
Title: Solace, China, 2019



In September 2019, Sarah travelled to Xiamen to begin a photography project focused on the LGBTQ community in China. She photographed 14 young queer couples and singles, all found through her network and WeChat, and interviewed them about their lives, love, and personal fears. While same-sex relationships have existed in Chinese culture for centuries, homophobia grew in the 18th and 19th centuries due to Western influence. Under Mao, homosexuality was criminalized, but by the turn of the millennium, it became legal, and in 2001, it was declassified as a mental disorder. Despite these changes, stigma remains, with reports of increasing crackdowns on LGBTQ activities and many individuals still being sent to conversion therapy.

7



Artist: Xueya Wang
Title: I, Me and Myself, China, 2020



The sudden outbreak of coronavirus in 2020 forces people to stay at home. We lose control over our daily lives, and are filled with anxiety, confusion and disappointment. Xueya created images hiding her facial expressions, hidden in different indoor spaces, so that the imaginary 'her' replaces 'her' to become a part of reality. This expresses an individual's unfathomable loneliness and helplessness when facing a catastrophic change.

8



Artist: Han Yang
Title: A Deep Blue Night, China, 2020



The joys and sorrows of love present different forms in their lives. A person who integrates love into beauty and uses beauty to express love. A person loves passionately but owns a sad life. Though her life was fragmented and colourful, Han transplanted pain into art. Inspired by the paintings of Marc Chagall and Frida Kahlo, this series presents people's different attitudes and expressions towards love in art such as happiness or sadness, joy or loneliness. You can see Chagall's light and happy dance of silk scarves in love and hear the sound of violins playing. You can also feel the blood vessels of Frida's wounds and her fragility inside. It is a dark blue night of joy and sorrow.

9



Artist: Yam G-Jun

Title: Red Diaspora, Kyrgyzstan, 2019



The Dungans are Chinese Muslims who call themselves Hui. They are a lesser-known Chinese diaspora who have lived in China's neighbouring states such as Kyrgyzstan for more than 100 years. After fleeing war and religious persecution, some of the Hui settled in Central Asia and started to build their lives here. The name 'Dungans' was given to them by the Russians and Central Asians. Even though they share the same religion as Central Asians, the Dungans still face discrimination from those who don't view them as their countrymen.

10



Artist: Tore Sandahl

Title: Where The Forest Never Reaches, China, 2019



During the artist's childhood in Norway, in the 1960s, China was frequently debated in newspapers, radio and television. As a young boy, Tore did not always understand what was going on in the great country in the east, where so many people lived. It was the Long March, the Cultural Revolution, emperors, concubines, the Yellow River, Manchuria and Shanghai. All of this felt exciting and sparked his imagination. In the spring of 1979, Tore tried for the first time to visit China. Unfortunately, he was not allowed to travel, as single travellers were not allowed to enter, so it took many years for him to discover the country with his own eyes. These images were taken during a visit in 2019.

11



Artist: Wei Wu

Title: Home, Chengdu China, 2020-2021



On several occasions, Wei went back to the home she lived in for 17 years and immersed herself in the old spaces and times and opened the sealed relics her grandparents left behind, sorting out their lives.

In the autumn of 2020, Wei returned to Beijing with a stack of old photos and went to the scenic spots she travelled to with her grandparents and took photos standing in the same place, superimposing the existing space, the present, and the photos of the old trips to create fictional truth. For the artist, this is a real reunion.

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Artist: Shengdi Cui

Title: China 24 from Diverse China, China, 2016

This photograph was taken in Jiangxi Province, where the weathered white wall, rich with a sense of time, frames two elderly figures. It symbolises the unique tranquillity and enduring culture of the Jiangnan water towns. The white wall, as a hallmark of Jiangnan architecture, tells the story of this land's deep historical legacy, while also embodying an elegance and subtlety in everyday life. The elderly couple, illuminated by soft, intertwined light and shadow, seem to have journeyed through the passage of time alongside the ancient wall.

Their faces, etched with the marks of age, reflect the peace and warmth of late-life companionship.

13



Artist: Eric Leleu

Title: Day Dreamers, China, 2010

In China, street traders, workers, employees, or waiters are often seen fall asleep for a few minutes at their place of work, in the middle of the day, in the middle of the street.

For several years (2005-2010), Eric photographed them all over the country. For him, it is a social phenomenon, which reveals a little-known side of contemporary China. The sleepers bear witness to a China in which workers get up early, go to bed late, but recover with these short naps, symbols of a certain respect for biological rhythm, knowledge of the body and its balance.

Beyond that, these naps in the middle of the street illustrate the complex relationship between private and public spheres that has been established in China: private life spills over onto the sidewalk, intimacy is exposed to the community.

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Artist: Lixiang Chen

Title: Life Over The Lake, China, 2021

On one side of the river are high-rise buildings, on the other is a warm home. Life is like a double-sided mirror, against the two different representations of life.

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Artist: Eric Seidner

Title: Teatime On White Cloud Mountain, China, 2019

Wuyishan Mountain is to tea like Burgundy or Bordeaux may be to wine—the top expression of famous varieties are grown there. After an early morning hike to watch a sea of clouds flow through the peaks, a group of friends sit on a hidden cliff-side alcove and enjoy a cup of the area's famous rock tea (Yancha) while watching fog drift over bamboo.

The artist's friend had crawled across a narrow unmarked path with a steep drop-off, then beckoned the others to follow. They crawled to a small alcove and shrine. The friend unexpectedly unpacked cups, a pot and a burner, then began to brew tea. The artist climbed back a bit to capture everyone relaxing with what may have been the best tea drinking view they had ever experienced.

17



Artist: Amy Dangerfield

Title: I See You, China, 2018

Growing up, taking the ferry was one of the artist's favourite things to do with family. Even though the ferry still serves as an essential means of transportation, it has become more of a tourist activity for people to see the beauty of the Yangzi River along with all the landmarks nearby.

The artist was visiting family in 2018 when her one-year-old was way more interested in playing “peekaboo, I see you” with his grandma. Quickly, Amy realised that the two ladies sitting across from them also noticed the interaction between her mom and her son. Maybe it was the cuteness of her half-Chinese-half-American baby that brought smiles to these two strangers that day or maybe it was just the universal draw to human connections. Amy was born and raised in Wuhan, China. She went to the US for school in 2010.

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Artist: Youbing Zhan
Title: Migrants Workers, China, 2012

Migrants travel from all over the country to Dongguan, where after passing interviews, they work on the factory assembly line, making Chinese manufacturing famous globally. This image shows two people laughing on a bench during their ‘downtime’.

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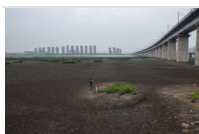
Artist: Yazhen Li
Title: Stage, China, 2021

This image shows people dancing under the Minjiang Bridge on a summer morning - an unexpected scene. Li captures China in different settings, showcasing life across China.

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Artist: Aurelien Chen
Title: Resisting, China, 2021

In the middle of destruction, life goes on until the very last moment. Even after demolition, the memory of the place will remain with all the stories that happened within it. In this photograph, a barber shop stands in the middle of a demolished ground. Clients do not care about the surroundings, the barber is still here, they can still have their haircut; they will keep going as long as the shop still stands.

21

Artist: Tongyu Yang
Title: On The Coast, China, 2020

The reinforced concrete structure constitutes a new landscape on the coast. The juxtaposition of the young boy with a gun, against the giant man-made structure in the landscape paints an interesting comparison on how humans is to the landscape.

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Artist: Jiyuan Zhang
Title: Green Energy 2, China, 2020

The solar thermal power station is located in the Gobi Desert in Delingha City, Qinghai Province. The project site is 7km away from Delingha City, 3,000 metres above sea level, and covers a total area of 2.46 square kilometres.

The solar thermal power station adopts the ‘light-heat-electricity’ power generation method, and the annual power generation will reach 2.7 million kWh, and can reduce carbon dioxide emissions by more than 2,300 tons.

23

Artist: Yikai Liu

Title: The Days Gone Past, China, 2022

Photos always bring back mundane memories. You can also rediscover yourself in photos and memories. Because of Covid-19, the artist returned to their homeland in 2020, only to find it familiar and unfamiliar. There were mountains near the artist's old home, majestic and handsome, with lush grass and trees in summer. Pulled back in time, they kept reflecting on how much they wanted to leave the city and country that gave them life, having lived alone in a foreign land. The artist was lost on the road of their own longing. So, they picked up their camera and created the project "The day gone past", looking for scenes and memories that they missed. Everything seemed to be the same, but everything seemed to have changed a bit also.

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Artist: Jay Wong

Title: Goldfish Market, Hong Kong, 2019



Having grown up in Hong Kong, one of the artist's favourite activities was going to Goldfish Market to look at domestic fish. This series is the artist's attempt to capture the elements of Goldfish Market that he loves, feelings of when he was a child, and fragments of the current situation.

Each street image has been paired with a studio portrait to show the artist's appreciation of the beauty of these animals. In Chinese culture, fish symbolise prosperity.

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Artist: Matt Stirn

Title: The Forgotten History of Chinese Railroad Workers in America, 2020



In the 1860s, over 12,000 Chinese immigrants travelled to the United States to work on the Central Pacific Railroad that would eventually connect the country's east and west coasts. While the Chinese workers were instrumental in the railroad's completion and represented the largest workforce at the time in US history, only a few dozen workers' names were ever recorded, and no single piece of written correspondence from any of the immigrants has been found. It was a history that became lost.



Today, a team of archaeologists along with descendants of Chinese workers from Salt Lake City are turning to the ghost town of Terrace located deep in the Utah desert with the hope of recovering pieces of the lost past to help the Chinese-American community reconnect with their ancestors.

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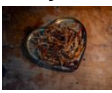


Artist: Qiqi Qu

Title: The Food In Chinese Family Kitchen, China, 2022



Qiqi documents everyday life in the Chinese family kitchen with these still lives that resemble paintings. Her quiet images are beautiful and depict everyday objects.



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Artist: Xiaochun Luo

Title: Mother, China, 2022

Growing up in rural China, Xiaochun witnessed the heavy burdens his mother carried—both the physical demands of labour and the emotional weight of a patriarchal society. These memories became the foundation of his creative process, as he seeks to transform unresolved emotions into art. Returning to his parents' home, Xiaochun selects objects imbued with his childhood memories—farming tools like shovels and scythes. He photographs his mother and screen-prints her image onto these objects, intertwining the past and the present. While Xiaochun reflects on his powerlessness to confront the deep-rooted inequalities his mother endured, his work becomes a tribute to her unwavering strength. The resilience and optimism she embodied continue to inspire him, shaping this project into a poignant exploration of memory, gratitude, and enduring admiration.



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Artist: Shansong Huang

Title: After Ambition, China, 2022



The photos in the project were taken at the rotting Sheraton Hotel in Xianyou County, Putian City, where the construction plan was to build the world's only ancient Chinese style Sheraton Hotel. The hotel has been abandoned since 2014 and was being re-auctioned in 2022. Shansong is concerned with the iconographic response between the traces of the presence of the people who used to live on the site and who still live near the hotel and the landscape of the ruins, as well as the relationship between the hotel and the surrounding landscape.

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Artist: Qingjun Huang

Title: China Intangible Cultural Heritage, China, 2021



Intangible cultural heritage is an important symbol of a country's and nation's historical and cultural achievements. It is a significant component of excellent traditional culture and a valuable spiritual wealth of the nation. In order to protect these cultures, the country invests considerable funds and manpower. From 2021, Qingjun has been reaching out to inheritors of intangible cultural heritage from various regions in China. He arranges the objects representing intangible cultural heritage, their inherited achievements, tools, and related materials in a scene and captures photographs of these cultural artifacts.



Some of the inheritors reside in cities, but many are located in remote villages. He intends to introduce the inheritors and their skills, their spirits, to the viewers in a visual and intuitive manner, and stimulate further contemplation on cultural heritage.

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Artist: Yuxing Chen
Title: The Oriental Scene, UK, 2022

The Oriental Scene explores Chinoiserie architecture in the UK within the context of de-colonialism. Using a replica of the Porcelain Tower of Nanjing in Kew Gardens as its focus, the work examines how the pagoda was depicted across various mediums. While Europe embraced Chinoiserie in the 17th and 18th centuries, Sir William Chambers built a replica of the Porcelain Tower at Kew Gardens in 1762, which was destroyed by the Taiping army in 1856. No photographs of the original tower exist, as photography was not widespread. There are subtle differences in how the Tower is depicted in Western and Eastern imagery. For example, European prints and book illustrations sometimes show the Tower with nine or ten storeys, while Chinese Han Buddhist tradition dictates that a pagoda must have an odd number of storeys, and the Nanking Tower had nine. The ten-storey replica at Kew Gardens raises questions about the accuracy of these depictions.

The architectural redaction deals with the ownership of the Eastern discussion by erasing Orientalism, interrogating the process of cultural othering through the pagodas. Therefore, the project seeks to interrogate the history of cultural colonisation by the West, while urging museums and institutions to recognise and respond to its history.

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Artist: Ava Wang
Title: Remembrance, USA/Taiwan, 2023



Remembrance is a conversation between East and West; past and present. These photos are part of an ongoing series exploring familial ties across generations, geographies, and cultures.

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Artist: Arturo Stanig
Title: Kaohsiung, Taiwan, 2018



This collection of digital prints from digitised negatives is taken in Kaohsiung City in 2018. Arturo's work mixes abstraction and documentarian realism, pushing the boundaries of the photographic medium as an epistemological device. His visual and conceptual practice comes through as associations of visual inputs: a hermetic voyage through landscapes, concepts and portraits as states of mind.