



A stunning compendium of the best in contemporary Chinese art

Since the turn of the 21st century, China has been the site of one of the most astonishing explosions of creativity in modern times.

The White Rabbit Collection, based in Sydney, Australia, is committed to recording this artistic boom and sharing it with the world.

In 400 pages of superb colour, *The Big Bang* showcases the work of seventy-five of China's most vibrant artists. They range from celebrities like Ai Weiwei and Lin Tianmiao to young artists, like Cong Lingqi and Dong Yuan, who have barely embarked on their careers.

The book is written by Elizabeth Keenan, with contributions by Australian critic John McDonald. It includes introductory essays by McDonald, artist Wang Zhiyuan, and critics Huang Du and Pi Li.

With fascinating biographical details and extraordinary close-up photographs, *The Big Bang* will surprise even those who know the artists and their works well. For those who don't, it will be a revelation.

Cover image: Chen Fei, *Beyond Satisfaction 2005 No. 3*, 2005

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陈海燕

CHEN HAIYAN

In 1978, Chen Haiyan discovered that a full career in the West would not be the alternative she needed. The dream would be to make a social statement in what then was China, a statement of personal freedom and a desire to work in a field that was not just a job but a way of life. She wanted to be a woman with her legs apart. Chen Haiyan looked for the right job for the rest of the 1980s. Her search was not for a job but for a way of life.

In 1986, Chen Haiyan was hired as an editor for the "World of Youth and Leisure" magazine. She was the first woman to work in a magazine in China. She was also the first woman to work in a magazine in China. She was also the first woman to work in a magazine in China.

Artist: Chen Haiyan
Born in: 1958
Place: Shanghai, China

Title: Untitled
Year: 2004
Medium: Oil on canvas
Dimensions: 100 x 100 cm

陈文博

CHEN WENBO

When Deng Xiaoping came to power, he laid a foundation for the modern, individual and self-reliant China. He was a leader who was not just a leader but a man who was a man. He was a man who was a man. He was a man who was a man.

Chen Wenbo's work is a reflection of the modern, individual and self-reliant China. He is a man who is a man. He is a man who is a man. He is a man who is a man.

Artist: Chen Wenbo
Born in: 1968
Place: Shanghai, China

Title: Untitled
Year: 2004
Medium: Gold
Dimensions: 100 x 100 cm

陈文令

CHEN WENLING

When China started to open up in 1978, Mao Zedong was still in the Red Guard. He was a man who was a man. He was a man who was a man. He was a man who was a man.

Chen Wenling's work is a reflection of the modern, individual and self-reliant China. He is a man who is a man. He is a man who is a man. He is a man who is a man.

Artist: Chen Wenling
Born in: 1968
Place: Shanghai, China

Title: Untitled
Year: 2004
Medium: Red
Dimensions: 100 x 100 cm