

Colossal Images Dissect China's Past and Present

By Jordan G. Teicher



Follow Me, 2003. "At least on the surface, China is communicating well with the rest of the world," Qingsong said. "However, when I look at



Temple, 2011.



Follow Him, 2010. Wang says the photograph is about education in China, where "knowledge is taught but not learnt by many people who fail



Dormitory, 2005. Wang says the photograph is about Beijing's population of migrant workers and reflects "the inherent conflict the floating population experiences when their dreams are in conflict with reality."



Past, Present and Future, 2001. Wang says he finds that urban state sculpture iconography can often best reveal Chinese history and ideals. "However, I alter the sculptures, posing implicit doubt on what we have achieved and what we are expecting," Wang says. "With such 'doubt,' I



Competition, 2004. Wang constructed a giant wall for this photograph and covered it with advertisements. "On my gigantic wall, I make the fight for advertising as fierce as a struggle for military power, with inevitable casualties on the battlefield," he says.



UN Party, 2007. "In the left panel of this work, over 1,300 people sat around U and N shaped tables and enjoyed cheap fast-food while entertaining heated discussions and expecting a bright future," Wang says. "However, in the right panel, all that remains are leftovers and a zone of chaos. The clouds of smoke overshadowing the black, secretive place represent gloomy fantasy."