

PRESS KIT

Le Département de la Seine-Maritime présente

LES FLOTS ÉCOULÉS NE REVIENNENT PAS À LA SOURCE

Regards de photographes sur la rivière en Chine

Abbaye de Jumièges

15
juillet
—
29
nov.

Artistes exposés :

Yang Yongliang, Sui Taca, Luo Dan,
Michael Cherney, Edward Burtynsky, Zhuang Hui,
Chen Qiulin, Mu Ge, Liu Ke, Jia Zhangke,
Chen Ronghui, Zhang Xiao, Zhang Kechun

Commissaires d'exposition :

Victoria Jonathan et Bérénice Angremy



NORMANDIE
IMPRESSIONNISTE



www.abbayedejumieges.fr

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THE EXHIBITION « FLOWING WATERS NEVER GO BACK TO THE SOURCE »

Echoing the site of Jumièges Abbey, located near the Seine river, the exhibition “Flowing Waters Never Go Back to the Source. Photographers looking at the river in China” * focuses on the Chinese river, a seminal theme in contemporary photography in China, as seen through the eyes of thirteen photographers.

From the re-appropriation of traditional Chinese painting where idealized landscapes seem suspended in time (“mountain-water”) to the accelerated modernization of the country and its consequences on nature and environment, and visual narratives using its evocative power, the river has formed a recurring motif of inspiration for photographers in China for the past twenty years - whether they are Chinese or not.

Exhibited artists: Yang Yongliang, Sui Taca, Luo Dan, Michael Cherney, Edward Burtynsky, Zhuang Hui, Chen Qiulin, Mu Ge, Liu Ke, Jia Zhangke, Zhang Xiao, Chen Ronghui, Zhang Kechun.

“Flowing Waters Never Go Back to the Source. Photographers looking at the river in China” is an exhibition conceived by Victoria Jonathan with Bérénice Angremy (former directors of the Chinese photography festival Jimei x Arles, founders of the Franco-Chinese cultural agency Doors) for the Jumièges Abbey as part of the 2020 Normandie Impressionist festival.

Produced by Doors agency, the project is organised with the support of the French department of Seine-Maritime.

A catalogue (bilingual French-Chinese) of the exhibition, including reproductions of the exhibited works and exclusive interviews with the artists, will be published by Bandini Books and available for sale from 15 July.

Public programs related to the theme of the exhibition (lectures, encounters, workshops for children) will take place in 2020, notably as part of the literary festival Terres de Paroles to be held in Seine-Maritime from 2 to 22 October (programme available on www.terresdeparoles.com).

* *Excerpt from Song of White Hair (白头吟), poem by Li Bai (701-761)*

Proposing, through the work of thirteen artists around the river in China, a reflection on the relationship between man and nature, and between photography and time, the exhibition is organized along three lines.

Landscape and its contemplation

The river, in particular the Long River (Yangtze) and Yellow River (Huanghe), China's two largest watercourses, has inspired many works by Chinese poets, painters and calligraphers. In Chinese tradition, the river is an element of '*Shanshui*' (mountain-water), a type of natural landscape codified in painting and literature, celebrating the harmony between man and cosmos. In the lineage of classical painters and early photographers in China, some artists today capture the river in China using traditional concepts or historical references. Their images are imbued with serenity, showing human beings living by the rhythm of a constantly changing nature.

The river as witness to the acceleration of history

As the main fact of the second half of the 20th century, industrialization and urbanization have transformed the country and durably made an impact on the environment and climate. The massive project of the Three Gorges Dam (1994-2009), meant to contain the deadly floods of the Yangtze river, has permitted to create the world's biggest hydroelectric plant. More than 2 million people were displaced in the process, while 1300 historical and archaeological sites, 15 cities and 116 villages were submerged. Dry lakes, pollution, landslides... environmental consequences are countless. Chongqing, a municipality of 32 million inhabitants (70% of which come from the countryside) which covers the site of the reservoir, benefits from the effects of the dam: it is the largest industrial and commercial center in the southwest of China. Striding along the country's rivers, photographers document the effects of industrialization on the Chinese landscape, environment and society.

Narrative flows

A mythological, poetic and historical site, the river inspires young contemporary artists who create strong visual narratives using its evocative power. From initiatory journeys triggered by novels and literary references to stagings of the body, and a quest for meaning and beauty amid chaos, the river provides a skeleton for fiction, or auto-fiction, where reality feeds an imagination haunted by issues pertaining to identity, history and natural landscape. Contours and colors shrouded in a cloud of pollution, unexpected appearances in stranded and ghostly places, convey a sense of surrealist poetry to these images. The impact of man-made on ever-evolving landscapes strangely coexists with the still appearance of the great river.

THE ARTISTS



Yang Yongliang 杨泳梁

Born in 1980 in Shanghai. Lives between New York and Shanghai.

Trained in calligraphy and traditional ink painting at an early age, Yang Yongliang graduated from China Academy of Art in Shanghai in visual communication. Yang set out to link classical and contemporary art from the beginning of his career. He combines photography and new media techniques to build seemingly natural landscapes, reminiscent of traditional *Shanshui* painting ("mountain and water" landscapes), which in reality describe the effects of urban development in China. His work has been exhibited internationally in museums and biennials (National Gallery of Victoria in Melbourne, Biennale in Moscow, Museum of Modern Art of the City of Paris, Fukuoka Asian Art Museum, Somerset House in London...). They are collected by more than twenty international institutions such as the British Museum, the Brooklyn Museum, the Metropolitan Museum of Art in New York, the Museum of Fine Arts Boston, and the San Francisco Asian Art Museum.

www.yangyongliang.com



Sui Taca 塔可

Born in 1984 in Qingdao. Lives between New York and Qingdao.

Sui Taca studied at the Central Academy of Fine Arts (Beijing) and the Rochester Institute of Technology (United States). In his twenties, Sui Taca spent a whole year studying the *Book of Odes* (Shijing), the oldest existing collection of Chinese poetry. Sui's works follow the elliptical nature of the poems: his images seem suspended in a strange expectation. The *Odes* series was acquired and exhibited by the Metropolitan Museum of Art in New York in 2014. His latest series, *Steles*, *Revealed* and *Grotto Heavens*, also revisit Chinese civilization.

www.taca.work



Luo Dan 骆丹

Born in 1968 in Chongqing. Lives in Chengdu.

Luo Dan is a renowned portrait and documentary photographer. He graduated from the Sichuan Fine Art Academy. After working as a press photographer for years, he resigned and embarked on a Jeep, driving across China and photographing the country from East to West, from Shanghai to Lhasa, along Route 318, using a medium format camera (*China Route 318*, 2006). In 2008, he hit the road once again, this time driving from North to South (*North and South* series). For *Simple Song* (2010-2012), Luo Dan settled in a remote valley of Yunnan (southwest of China) for two years, in a community whose lifestyle has remained largely intact for hundreds of years. He converted to a forgotten photographic process from the 19th century, the wet plate collodion. Luo Dan has won numerous awards in China: Art Award China (AAC) (2013), Hou Dengke Documentary Photography Award (2011), Best Photographer Award at Dali International Photography Festival (2011) and Lianzhou International Photo Festival (2008).



Michael Cherney 秋麦

Born in 1969 in New York. Lives in Beijing.

Michael Cherney, also known by the Chinese name of Qiu Mai ("Autumn wheat"), has lived in Beijing since 1991. A self-taught photographer and calligrapher, his work is part of the Chinese aesthetic tradition. His photographs are the first to enter the collection of the Asian art department of the Metropolitan Museum of Art (New York) and are part of the collections of numerous museums such as the Berkeley Art Museum / Pacific Film Archive, Cleveland Museum of Art, Getty Research Institute, Harvard University Art Museum...

www.qiumai.net



Edward Burtynsky

Born in 1955 in St. Catharines (Canada). Lives in Toronto.

Edward Burtynsky is an internationally recognized photographer who, for over thirty-five years, has devoted himself to depicting industrial landscapes and the transformations of nature by humans around the world. His works have joined the collections of sixty museums, such as the MoMA and the Guggenheim in New York, the Reina Sofia museum in Madrid, the Tate Modern in London, the LACMA in Los Angeles. His explorations of the human-altered landscape took him to China in the 2000s, where he created several photographic series highlighting the human and environmental consequences of modernization. His large format photos combine a documentary and creative approach, transforming landscapes into places of paradox where calm and uncertainty create a sense of the sublime. Without condemning or glorifying the industry, his images allow the public to understand the origin of the consumer goods that we use daily and the scale of the landscape transformations born of our pursuit of progress — "[looking] at the industrial landscape as a way of defining who we are and our relationship to the planet. "

www.edwardburtynsky.com



Zhuang Hui 庄辉

Born in 1963 in Yumen, Gansu province. Lives in Beijing.

Zhuang Hui is a conceptual artist who mainly expresses himself through performance, photography and installation. He was raised by a father who was an itinerant studio photographer in Gansu. A self-taught man, he learned oil painting from his neighbour after high school, besides his job as a factory worker. Zhuang Hui began to frequent avant-garde circles in the early 1990s, at the time when he created his first (highly political) performances. He became known in the late 1990s thanks to his long horizontal portraits of groups of workers, students and citizens. Highly recognized in China, Zhuang Hui has also participated in group exhibitions at the Yuz Art Museum (Jakarta), Smart Museum of Art (Chicago), Pinacoteca Nazionale (Bologna), and the Lyon Museum of Contemporary Art. Most of his works, although they take a variety of forms and media, stage interventions in real places and events and question the role of the individual in society.



Chen Qiulin 陈秋林

Born in 1975 in Yichang, Hubei province. Lives in Chengdu.

Chen Qiulin expresses herself through performance, dance, installation, photography, video and sculpture. Whichever medium she uses, her works take place in the post-industrial landscapes of Sichuan, and take their source in her own story - that of a Chinese woman whose home city was destroyed by the Three Gorges Dam project. From the chaotic dismantling of the cities affected by the construction of the dam to the effects of modernization on a young generation with rampant materialism, and to the devastating earthquake in Wenchuan in 2008, Chen reveals the brutal realism but also the poetic grace of a new China in the making. Her uniquely staged performances explore the feelings and capacity to adapt of human beings living in a society in upheaval, as well as the conflict between traditional and contemporary culture. Are these transformations synonymous with opportunity or loss? This is one of the questions raised by Chen. Her works are collected by the Denver Art Museum, the Bohlen Foundation and the Worcester Art Museum (United States).



Mu Ge 木格

Born in 1979 in Chongqing. Lives in Chengdu.

After graduating in audiovisual studies at the Sichuan Normal University, Mu Ge turned to photography. The idea of "home" is at the heart of his work. Originally from the Three Gorges region, Mu established in Chongqing. In *Going Home* (2004-today), he documents the radical transformations endured by the area's inhabitants on his trips back home. In *Ash* (2009-2017), again shot in the Three Gorges, he observes nature and the traces left by time and history. For *Behind the Wall* (2013-2018), he followed the Great Wall for tens of thousands of kilometres and visited villages in the North, portraying his native country through its most powerful symbol. « If we say *Going Home* is about my journey back home, *Ash* is my thinking at home, and *Behind the Wall* is again a departure from home, or to seek for my home in a broader meaning. » In 2019, Mu Ge initiated the *Bow Wave* educational project with photographers Feng Li and Zhang Kechun. He presented *Behind the Wall* at Format Photo Festival in 2019. His works are in the collections of institutions such as The Met (New York) and SCoP (Shanghai).

<http://mugetang.com>



Liu Ke 刘珂

Born in 1977 in Chengdu. Lives in Chengdu.

Liu Ke works together as a duo with his partner, Huang Huang. In 2019, they won the Three Shadows Photography Award, one of China's most prestigious photographic awards, for their *Mirror* series. They have participated in numerous exhibitions in China (CAFA Museum, Jimei x Arles, Dali International Festival, Lianzhou Foto Festival...) and in Japan. Between 2007 and 2009, Liu Ke led the *Still Lake* project solo in the Three Gorges, in the footsteps of his father's family. The series earned him a nomination for the FOAM Paul Huf Award.

www.liukehuanghuang.com



Jia Zhangke 贾樟柯

Born in 1970 in Fenyang. Lives in Beijing.

Considered one of the greatest Chinese directors, Jia Zhangke creates films rooted in the reality of contemporary China, playing with the border between fiction and documentary. Trained at the Beijing Film Academy, he belongs to the sixth generation of Chinese filmmakers called "underground". If his camera is always close to the characters, space is also a full-fledged character in his films: the city (*The Pickpocket*, *Unknown pleasures*, *I Wish I Knew*), the Three Gorges dam (*Dong*, *Still Life*), or a world recreated in miniature (*The World*). In 2013, *A Touch of Sin* earned him the award for Best Screenplay at the Cannes Film Festival. His latest movies, *Beyond the Mountains* (2015) and *Ash Is Purest White* (2018), combine love storylines with the portrait of a globalized China.



Zhang Xiao 张晓

Born in 1981 in Yantai, Shandong province. Lives in Chengdu.

After studying architecture and design at Yantai University, Zhang Xiao worked as a photojournalist in Chongqing for the *Chongqing Morning Post*. In 2010, he received the Three Shadows Photography Award, one of the most prestigious photographic prizes in China, for his series *They* (2006-2007). *Coastline* (2009-2013), about the Chinese seaboard, met public and critical recognition both in China and abroad, and won Zhang Xiao numerous awards: Hou Dengke Documentary Photography Award (2009), Bourse du Talent (2010) and HSBC Prize for Photography (2011). In 2018, he was named Robert Gardner Fellow in Photography at Harvard University. His work addresses the human and social consequences of Chinese modernity while combining a documentary approach with an aesthetic research. In his latest project, *Apple* (2019), Zhang Xiao returns to his hometown and uses photography, video and sculpture to evoke the culture of the apple, a pillar of the local economy with global implications.

<http://zhangxiaophoto.com>



Chen Ronghui 陈荣辉

Born in 1989 in Lishui, Zhejiang province. Lives between Shanghai and New Haven (the United States).

Chen Ronghui began his career as a photographer in 2011 after studying journalism. He collaborated with the online media Sixth Tone for several years. His work focuses on the role of the individual and environmental issues in China. In *Petrochemical China* (2013) and *Christmas Factory* (2015), he explores the consequences of urbanization and industrialization in the Yangzi Delta and the Zhejiang region. In *Freezing Land* (2016-2019), he creates landscapes and portraits of the youth in Dongbei, China's 'rust belt'. He has received several awards such as the World Press Photo Award, Three Shadows Photography Award, Hou Dengke Documentary Photography Award. He has been nominated for the Prix Pictet and the C / O Berlin Talent Award. He is currently studying at Yale University in the United States.

<http://ronghuichen.com>



Zhang Kechun 张克纯

Born in 1980 in Bazhong, Sichuan province. Lives in Chengdu.

Zhang Kechun captures the landscapes of contemporary China. He became known through his series *The Yellow River*, produced between 2010 and 2015. He is the winner of the National Geographic Picks Global Prize (2008) and the Rencontres d'Arles Discovery Award (2014). He has participated in numerous exhibitions in China (CAFAM, Beijing Photo Biennale) and abroad (Photoquai, Rencontres d'Arles). His works are included in the collections of institutions such as the German National Museum, the Baltimore Museum of Art, the Central Academy of Fine Arts of China, the Williams Museum and the Schneider Foundation.

<http://zhangkechun.com>

THE CURATORS



Victoria Jonathan

Born in 1985 in Paris. Lives and works between Paris and Beijing.

A graduate from Columbia University (East Asian Studies) and La Sorbonne (Philosophy), after collaborating as an artistic director or independent producer on numerous projects with creators (Soundwalk, Philippe Starck), cultural institutions (Center Pompidou, lille3000), brands (Louis Vuitton, Estee Lauder, Chanel) and festivals (Caochangdi PhotoSpring - Arles in Beijing, Nuit Blanche), Victoria Jonathan established in China in 2013, where she taught at Beijing University before joining the French Embassy's cultural section. She has directed radio and documentaries on the Chinese art scene for French national radio station France Culture, and TV channel Voyage. In 2017, she co-founded with Bérénice Angremy the Franco-Chinese cultural agency [Doors](#) to develop art projects between Europe and China.



Bérénice Angremy

Born in 1968 in Chamonix. Lives and works in Beijing.

Co-founder of the Franco-Chinese cultural agency Doors with Victoria Jonathan, Bérénice Angremy has lived and worked in China for almost 20 years where she established two pioneer art events on the local art scene: the 798 Dashanzi International Art Festival (DIAF, 2004-2007) with artist Huang Rui, and Caochangdi PhotoSpring - Arles in Beijing festival (2010-2012) with photographers RongRong and Inri. She was the cultural attaché at the French Embassy in China (2013-2017), co-director of the artistic agency Thinking Hands (2004-2012) and curator of exhibitions such as the Chinese program of the *Rencontres d'Arles* in 2007, *Action* (Denmark Louisiana, 2007), *Dior and the Chinese artists* (UCCA, 2008) and *Revolutionary Times: Chris Marker* (Star Beijing, 2012).

Photo credits : Shen Wei / DR

Bérénice Angremy and Victoria Jonathan have been co-directors of the photo festival Jimei x Arles (2017-2019), created in China by Les Rencontres d'Arles and Three Shadows Photography Art Centre. They have curated several exhibitions on Chinese art and photography: *The Stars, 1979-2019. Pioneers of contemporary art in China* (Paris, 2019), *Flowing waters never go back to the source. Photographers looking at the river in China* (Jumièges Abbey, 2020), *Luo Yang. Girls & Boys* (Les Rencontres d'Arles, 2020), *Lei Lei. Romance in Lushan Cinema* (Les Rencontres d'Arles and Jimei x Arles, 2019). Their agency Doors develops cultural projects between Europe and China, notably with the Picasso Museum, the Giacometti Foundation and the Henri Cartier-Bresson Foundation.

www.doors-agency.com

Instagram @doorsmenyi

THE BOOK



The book accompanying the exhibition (bilingual French-Chinese) brings together reproductions of the exhibited works, an illustrated essay and exclusive interviews with the artists. Published by Bandini Books, it will be available for sale (35 €) from 15 July.

It is composed of a theoretical booklet, containing an essay and interviews with the artists conducted by the curators, and a series of seven leporellos to be displayed horizontally to discover the artists' works, echoing Chinese scroll paintings.

The book will allow a French and international audience to discover or deepen their knowledge of a contemporary Chinese photographic scene still poorly known in the West, whose concerns about the environment or artistic representation in the digital age find a global echo.

Bandini Books is a publishing house specializing in artists' books, prints and multiples. Based in Paris and created in 2019, it has already published several books by French and international artists (Valérie Mrejen, Elvire Bonduelle, Stephen Dean, Felipe Russo, Nicolas Silberfaden...).

www.bandini-books.com

JUMIÈGES ABBEY

THE SITE

The nearly 50-meter high white towers of the abbey erected in one of the loops of the River Seine always surprise the visitors and arouse admiration amongst them. As a consequence of its destruction, in the 19th Century, Jumièges Abbey was called “the most beautiful ruin in France”, and benefited from the image of an outdoor site impregnated with Romanticism.

Jumièges Abbey is one of the oldest and most important Benedictine monasteries in Normandy. Even if any vestige from the period of its foundation, in the 7th Century, could not be identified yet, some recent excavations on S. Peter’s church site recently allowed dating its built from the late 8th Century, which means that this building is a unique example of a Carolingian Christian church. Yet, its archaeological value does not shadow the emotion felt while visiting Notre-Dame’s church, a beautiful example of the Romanesque architecture from Normandy.

No one could imagine the rebuilding of Jumièges was the solution to preserve the integrity and authenticity of the site. Nevertheless, some consolidation and protection works of the masonries are regularly scheduled to save its structures and adornment, and to ensure its security as far as possible.

Founded ca. 654 by St. Philibert, the abbey immediately followed the rule of St. Benedict, then thrived rapidly. In 841, it was ravaged by the Vikings whose raids forced the monks to abandon the premises for about ten years. After the Duchy of Normandy was settled, its second Duke, William Longsword, favoured its revival.

Still, it really regained some prosperity in the 11th Century, with the rebuilding of Notre-Dame’s Church, inaugurated by William the Conqueror in 1067. In 1450, Charles VII stayed in Jumièges with Agnes Sorel, his favourite mistress, who died the same year. In 1563, King Charles IX also came to Jumièges. The Maurists carried out some significant works in the 17th and 18th Centuries. In 1790, after the last monks’ departure, Jumièges Abbey was sold as a national property to a private individual who turned the site into a stone quarry from 1796 to 1824. The ruins were purchased and rescued by the Lepel-Cointet family in 1853, then by the State in 1946. The Department of Seine-Maritime has owned Jumièges Abbey since 2007.



THE ABBATIAL DWELLING

The abbatial dwelling located northeast of the abbey's ruins is the former residence of Jumièges commendatory* abbots. Its construction began in 1666 to replace the abandoned medieval dwelling house, near St. Peter's Church, and was completed in 1671 when François II de Harlay de Champvallon, then Archbishop of Paris and Abbot of Jumièges, settled in.

The abbatial dwelling is a noble classic three-floored building with a high mansard roof and it resembles a small castle. One could access it through current rue du Quesney entrance to the cour d'honneur (a three-sided courtyard) closed by a monumental gate and flanked by two outbuildings. From its imposing façade on the park side, there is a magnificent view to the abbey ruins and, further on, to the hillocks dominating the River Seine. The coat of arms bearing St. Peter's keys, the patron saint of the abbey, is still on the pediment of the majestic fore-part.

The abbatial dwelling was sold separately from the abbey as a national property in 1791, during the French Revolution, after which it had several owners, until it was bought in 1865 by Louis-Helmuth Lepel-Cointet, son of Aimé-Honoré Lepel-Cointet, who had already purchased the ruins and the park in 1852.

In 1946, Jumièges Abbey became a national property. A lapidary museum was installed in 1954 on the abbatial dwelling's ground floor. Unfortunately, the abbatial dwelling was destroyed by a terrible fire on the night of August, 17-18, 1974. After the damage, some important preservation works were necessary for the building to retrieve its roof and steadiness, yet without allowing the reopening to visitors.

The Department of Seine-Maritime has owned Jumièges Abbey since 2007. They recently decided to open the abbatial dwelling to the public, which is part of their policy in favour of visual arts, and to organize prestigious seasonal exhibitions dedicated to photography and video art, such as photography exhibitions such as "Landscapes" by Henri Cartier Bresson (2015), "Vestiges" by Josef Koudelka (2018), or even "Ravir la force mais toujours aimer" by Ange Leccia (2019). The magnificent lapidary collection kept in the abbey is associated to the exhibitions in order to create a dialogue between these major pieces of medieval art and contemporary creations.



AN EXHIBITION PART OF NORMANDY IMPRESSIONIST

The exhibition « Flowing Waters Never Go Back to the Source » presented at the Jumièges Abbey is one of the events organized by the Seine-Maritime department as part of Normandy Impressionist 2020. The festival takes place from 4 July to 15 November throughout the Normandy region.

Normandie Impressionniste is a regional festival with national and international resonance. It brings together the main cultural actors and the heritage in the Normandy Region to present high quality programming in the major regional museums and heritage sites. Numerous cultural and educational activities complete the programme.

For its fourth edition, presided by [Érik Orsenna](#), Normandie Impressionniste is celebrating its tenth birthday and reinventing itself with a new approach initiated by its general curator, Philippe Piguet. The 2020 edition is not offering a single theme for all of its events, but rather a versatile driving force, rich and open to interpretation: [A new day, a new colour](#). It is through the prism of this pictorial revolution of colour that the impressionists seized their everyday lives and the subjects associated with the evolution of society at the time: the industrial revolution and its social, economic and urban consequences, along with – in its wake – the flourishing of a new social class and practices

Through their unique looks at the river in China, the artworks of the thirteen artists exhibited are perfectly in line with the artistic direction of the event - whether they show their relationship with the Chinese pictorial tradition linked to the landscape or the consequences of industrialization on nature and the environment.

ROYALTY-FREE PHOTOGRAPHS

Twenty-four royalty-free photographs for the promotion of the exhibition:

“ Flowing Waters Never Go Back to the Source.

Photographers looking at the river in China ”

These 24 photographs are to be used solely for the promotion of the exhibition “Flowing Waters Never Go Back to the Source. Photographers looking at the river in China”, presented at the abbatial dwelling and gardens of the Jumièges Abbey, from 15 July to 29 November 2020.

These photographs may be used from June 2 2020 and for the duration of the exhibition. Among these 24 photographs, only 4 can be published royalty-free at the same time by the same medium (even free of charge) or on the same website, for the same issue (except for a special internal publication and an exhibition guide). The image format must not exceed half a page. The photograph may not be used royalty-free for the cover of the publication. On websites, images may only be used in low definition. They must therefore be removed from the websites at the end of the exhibition. No images may be cropped or retouched. The digital files in question must be erased from the tenant's computers and hard disks and those of his partners - graphic designers, printers etc. - as well as from the tenant's computers and hard disks. - at the end of the exhibition.

Each photograph must be accompanied by its legend and the appropriate photographic credit.

For any other use, or for the use of other photographs, please contact directly:

Catherine Philippot cathphilippot@relations-media.com



Yang Yongliang, *The Waves*, 2019

4K video. 7'00". Courtesy of the artist and Galerie Paris-Beijing.



Yang Yongliang, *Artificial Wonderland n°1*, 2010

Artificial Wonderland series. Giclee print on fine art paper. 157 x 800 cm. Courtesy of the artist and Galerie Paris-Beijing.



Sui Taca, *Odes. White Bridge*, 2010

Odes Series (2009-2013). Platinum Print. 20 x 20 cm. Courtesy of the artist.



Sui Taca, *Odes. White Stone*, 2011

Odes Series(2009-2013). Platinum Print. 20 x 20 cm. Courtesy of the artist.



Luo Dan, *Simple Song No. 27. Pu A Qi, Shimendeng Village, 2010*

Simple Song series, 2010-2012. Collodion wet plate process. Inkjet print on Archives paper, 21.5 x 16.5 cm. Courtesy of the artist.



Luo Dan, *Simple Song No. 25. John is knocking the bell, LaoMuDeng Village, 2010*

Simple Song series, 2010-2012. Collodion wet plate process. Inkjet print on Archives paper, 21.5 x 16.5 cm. Courtesy of the artist.



Michael Cherney, *Map of Mountains and Seas. N ° 18. 44 ° 06'22"N 85 ° 06'03"E 220 °*, 2017

Map of Mountains and Seas series, 2012-present. Photography. Print on Japanese *Mitsumata washi* paper, 130 x 56.5 cm. Courtesy of the artist.



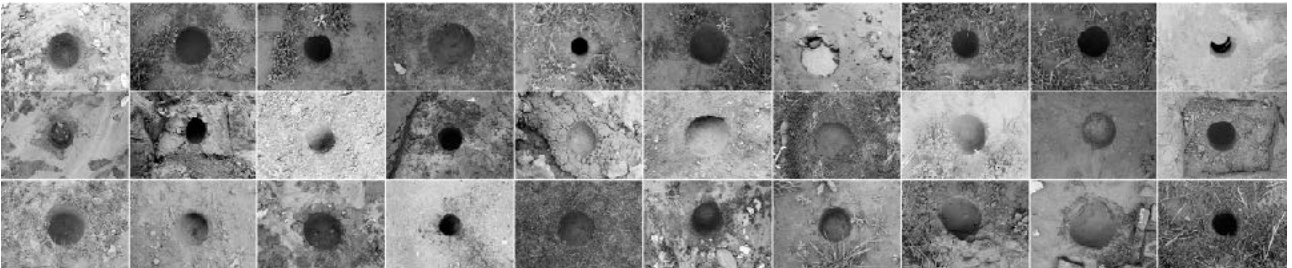
Michael Cherney, *Ten Thousand Li of the Yangtze River. Chongqing Fu*, 2010

Ten Thousand Li of the Yangtze River series, 2010-2017. Handscroll. Print on xuan (Anhui) and *Mitsumata washi* (Japan) paper. Wutong wooden box. 27 x 185 cm. Courtesy of the artist.



Edward Burtynsky, *Dam # 6, Three Gorges Dam Project, Yangtze River, China*, 2005

Chromogenic print, 122 x 152.5 cm. © Edward Burtynsky, courtesy of Nicholas Metivier Gallery, Toronto / Flowers Gallery, London.



Zhuang Hui, *Longitude 109 ° 88 'E Latitude 31 ° 09' N. Traces of the holes dug in Three Gorges*, 1995

Fifteen black and white photographs. Giclee print on fine art paper. Dimensions of each photo: 40 x 60 cm. Courtesy of the artist.



Chen Qiulin, *Untitled n ° 3*, 2005

Giclee print on fine art paper, 94 x 126 cm. Courtesy of the artist and A Thousand Plateaus Art Space.



Chen Qiulin, *The Garden*, 2007

Video, 14'45". Variable dimensions. Courtesy of the artist and A Thousand Plateaus Art Space.



Mu Ge, *Going Home. Boy employee on a Yangtze passenger boat*, 2006

Going Home Series, 2004-present. Giclee print on fine art paper, 110 x 110 cm. Courtesy of the artist.



Mu Ge, *Going Home. Lovers on the bank of the Yangtze*, 2006

Going Home Series, 2004-present. Giclee print on fine art paper, 110 x 110 cm. Courtesy of the artist.



Liu Ke, *Still Lake. Moving Forward*, 2009
Still Lake series, 2007-2009. Giclee print on fine art paper, 110 x 110 cm. Courtesy of the artist.



Liu Ke, *Still Lake. Boy on Ferry*, 2008
Still Lake series, 2007-2009. Giclee print on fine art paper, 60 x 60 cm. Courtesy of the artist.



Jia Zhangke, *Still Life*, 2006 (108 minutes film)
Extract from 6'37". Courtesy of Ad Vitam.



Jia Zhangke, *Dong*, 2006 (76 minutes documentary film)
Extract from 7'. Courtesy of Ad Vitam.



Zhang Xiao, *They No. 004*, 2007

They series (2006-2007). Archival pigment print, 50 x 50 cm. Courtesy of the artist.



Zhang Xiao, *They n° 019*, 2007

They series (2006-2007). Archival pigment print, 50 x 50 cm. Courtesy of the artist.



Chen Ronghui, *Freezing Land. Wuma River, Yichun*, 2016

Freezing Land series (2016-2019). Giclee print on fine art paper, 120 x 150 cm. Courtesy of the artist.



Chen Ronghui, *Freezing Land. Girl with Flowers, Fushun, 2018*
Freezing Land series (2016-2019). Giclee print on fine art paper, 125 x 100 cm. Courtesy of the artist.



Zhang Kechun, *The Yellow River. People Crossing the Yellow River with a photo of Mao Zedong, Henan, 2012*
The Yellow River series (2010-2015). Dibond Print, 120 x 140 cm. Courtesy of the artist.



Zhang Kechun, *Between the Mountains and Water. Stone in the Middle of the River, 2014*
Between the Mountains and Water series (2014). Dibond Print, 120 x 140 cm. Courtesy of the artist.

USEFUL INFORMATION

From July 15 to November 29, 2020

Rue Guillaume le Conquérant - 76480 Jumièges

www.abbayedejumieges.fr

Opening Hours

Until September 15, every day from 10h00 - 13h / 14h00 - 18h00
From September 16, every day from 10h00 - 12h30 / 14h30 - 17h00

Last ticket issued 30 minutes before the site closes.

Closed on November 1 and 11.

Access is strictly prohibited to animals.

Ticketing

Full price : 7,50€

Reduced price : 5,50€

48h Pass Jumièges Abbey and Saint-Georges de Boscherville Abbey: 9.50€

Free: - 26 years old, elected officials and agents of the Department, unemployed, beneficiaries of minimum social benefits, people with a disability + an accompanying person, tourism professionals, residents of Jumièges.

Information and reservations on 02 35 37 24 02.

Credits

Director of Jumièges Abbey: Marie-Laure Sucré

Exhibition curators: Victoria Jonathan and Bérénice Angremy

Production and coordination: Doors www.doors-agency.com

Team: Gabrielle Petiau, Luo Lupeng, Tang Lingzi

Prints: Dong Lai Ying She (Chengdu), Meiyong (Pékin), Liang Yi (Pékin)

Frames: Flamant

Texts : Victoria Jonathan

Press contacts

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