

Brilliant City is based on Inger Lise Rasmussen's extensive travels to some of China's rapidly growing cities: Beijing, Xian, Chongqing, Wuhan and Shanghai. The exhibition is focused on the hefty urbanization of China, also called *city boom*. The title *Brilliant City* is the name of a large residential area in Shanghai, but is here applied as a broadly covering concept.

The folded friezes refer to the picture scrolls of the East and contain small running "tales" which give an insight in Chinese everyday life, as it can immediately be seen at street level. The toil of the migrant workers, relaxed situations with chess and music. Or dramatic situations where the world of the ordinary Chinese is turned upside down and whole urban areas are levelled with the ground.

The result can be seen on one of the end walls in *Megalopolis* which presents views of *future cities* with elevated motorways, pollution, traffic inferno, postmodern areas for the wealthy and elegant apartment houses which seem to stretch out indefinitely. The opposite end wall with the work *The Great Wall* is an image of the monotony of the concrete buildings. If you step closer, however, a swarming life is revealed. The work is composed of many small prints and is built on repetition and variation with reference to the historic Wall.

The light podiums of the exhibition, *The Garden of the Mandarins*, simulate the calm and harmony which is sought in the traditional Chinese gardens. The motives are from the gardens in Suzhou and the red colour symbolizes happiness and wealth.

The works of the exhibition are based on analogous photography executed as photogravures which is a photographic technique that enables you to print a photo as an original print. The light podiums are liquid photo-emulsion on red Plexiglas.

Inger Lise Rasmussen is represented on Musée Carnavalet de Paris, Museum of Fine Arts, Houston and The Museum of Photography, Odense.