

FORBIDDEN CITY  
C H E N J I A G A N G



# FORBIDDEN CITY

CHEN JIAGANG

Eric C. Shiner

CHINASQUARE PUBLISHING INC.



Front Photo: *Third Front* — *Undemolished Plant 2006*

*To My Loved*  
*and*  
*Those who love me*

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"Forbidden City: Art of Chen Jiagang " 2007 By Eric C. Shiner, Kristina Feliciano

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*Please give me you hand, where is you hand? I only saw the lure "foot" behind  
the age-old wall and your silhouette that has disappeared*

CHEN JIAGANG

Building a New Forbidden City, One Frame at a Time

Eric C. Shiner

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## BUILDING A NEW FORBIDDEN CITY, ONE FRAME AT A TIME

Eric C. Shiner

In 1964, The People's Republic of China initiated a massive effort to construct a new frontier of industrialism in the rugged mountainous terrain of the Southwestern provinces of Guizhou, Sichuan and Yunnan. Literally tucked away in the theretofore uncharted territory of China's far reaches, these huge complexes were easy to defend in times of international political uncertainty, and just as importantly, were perfectly situated to make use of the untapped natural resources to be found there. During the course of the factories' construction and operation, millions of workers were relocated to these cities comprising China's "Third Front," creating economic boomtowns overnight that performed around the clock fabricating military equipment and marketable goods in droves. Yet, in light of governmental reforms made in the mid-1980s that marked China's slow shift to a market economy, the Third Front disappeared almost overnight—and just as quickly as it had been erected in the first place. In a matter of years, these factories and cities no longer had a function in the new economy, and as they closed, the workers who once labored there returned in hordes to their hometowns, quite literally leaving a series of ghost towns behind in their wake. To this day, many of these industrial behemoths and the cities that were built around them to shelter and

nourish the local labor force stand either sparsely populated or fully abandoned. The sustenance that once fed the machine of industry has been erased, leaving only the empty facade of its making to history and those who stumble into its midst.

Chen Jiagang, a former architect, businessman and curator, has taken the Third Front as the subject matter of his first extensive body of works, using photography as his means of capturing the specters of industry that still reside there. His monumental pictures tell a story of the industrial and human activities that took place in these remote areas, of the grit and human toil that once powered China's military end economic engines. Sweeping in size and powerful in scale, Chen's large photographs capture not only the vacant factories dotting the landscape of the Third Front, but also the terrain within which they were constructed—as well as scars in the form of the mines and quarries that they left behind. Often times, Chen situates a lone beauty in traditional garb in the image, a gorgeous foil to the intense labor that took place there, as well as an urban representative of the Beijing-based governmental bodies that both initiated the Front, and profited from it. Chen further complicates the binarism of man versus nature—

and indeed the whole of Chinese art history that so often turns to man's relationship with nature as a prime subject—by literally fabricating the images frame by frame from large-format photographs shot on location. Although the final picture appears to be one seamless image, it is in fact made up of many photographs connected digitally, or manipulated in such a way that the impossible appears to be real. Chen's mastery of the technologic processes of the 21<sup>st</sup>-century emerges victorious over those of the mid- to late-20<sup>th</sup>-century; art prevails over industry, and not the other way around.

In so doing, Chen creates a self-described “re-reality” of the Third Front that approximates its actuality through slightly altered views and angles. This is a literal “body of work” that is produced through the alteration of the sites of production, a project that utilizes the very ideas and processes that once fueled a nation and now looks back on it with quizzical reflection. Often murky in color palette, but crisp in format and detail, Chen's manipulated portraits of the Third Front recall a laborious moment in China's past, while at the same time plugging into the contemporary societal malaise caused by an intensely rapid economic growth that often leaves morals and human relationships in the dust. Chen seems to warn the viewer that the modern metropolises of Shanghai and Beijing, ripe as they are with economic explosion, mammoth building campaigns and a huge influx of workers from the countryside, may end up in the same situation as the Third Front if China takes a turn for the worse. His epic photographs thus stand as a heady reminder that rapid expansion may lead to the extinction of cities hitherto marked as the epicenters of China's political or economic power.

Of course, the likelihood of Beijing or Shanghai becoming extinct is nearly impossible, yet the potential for many of its gleaming new skyscrapers to sit empty is real. Indeed, artists from around the world have taken up themes similar to Chen Jiagang in their work, documenting the remains of modernism, the stoic ghost-shells of buildings and ideas that faltered as the economies that built and promoted them crumbled. For example, Austrian artist Florian Pumhösl has made a full body of work based on crumbling modernist

buildings located throughout Africa. His work *Design for a Space with More Than One Video Projection* (Kampala, Uganda, 2001) is a three-panel video installation that features buildings in Kampala and Jinja, Uganda that were either never completed, or started to decay thanks to disuse. His *Lac Mantasoa* video installation from 2000 captured the remains of a mid-19<sup>th</sup>-century industrial complex in Madagascar that was flooded by a manmade reservoir lake in the 1930s. In this latter project, 19<sup>th</sup>- and early 20<sup>th</sup>-century modernism collide with the artist's decidedly 21<sup>st</sup>-century mode of presentation. His floating screens display images of static architecture here, interspersed with shots of insects buzzing under an incandescent light there. Overall, Pumhösl and Chen undertake a similar project in their pursuit of documenting the industrial history of regions around the world, and then making it their own through photographic or video-based manipulation. Others, including the Dutch artist Aernout Mik and Taiwanese artist Chen Chieh-jen, have also included collapsing architectural spaces in their work, some fully staged, as in Mik's *Softer Catwalk in Collapsing Rooms* (1999), and others actual, as in Chen Chieh-jen's *Factory* (2003). For all of these artists, the well-rehearsed recording of spaces in flux has become a trademark which allows them to document the past, while analyzing the present.

Returning to Chen Jiagang, another series of works represented in this exhibition, *Diseased City*, includes images quite the opposite of those found in *Third Front* in that they are densely populated street scenes and cityscapes of China's large urban centers. Certain works include hundreds of people hurrying to and fro on city streets, enjoying banquet festivities or pouring out of a convention center. Each features one or two protagonists engaged in pensive thought or behind-the-scenes action: a woman stares off into space in the foreground of an otherwise cheerful banquet scene here, a man yawns as he looks at his cell phone in a street scene there. In other images, illicit acts take place in the background, camouflaged by the energized comings and goings of passers-by fully unaware of what is going on nearby. In these works, Chen makes a pointed critique of his contemporary society and the corruption that takes place in the shadows of the glittering new face of China, a necessary evil that occurs not just in China, but in developing

regions around the world. For him, it seems, new growth is predicated on old ways of doing things. Again, Chen foreshadows the ill effects that such illicit activities will have on China's future, just as he captures the boredom of the average citizen to draw attention to society's general antipathy toward the systems that drive the development machine, and their indifference to the scandalous activities that go on around them. For Chen, whether it be a beautiful woman standing in an abandoned factory in the *Third Front* series, or a yawning man in the streets of a booming metropolis in *Diseased City*, his message is the same: We, as human beings, must be aware of the environments that we populate and construct, forever realizing that they are just as ephemeral as our very lives. There is no guarantee that the future will follow the path of our dreams; overarching edicts and economies will always overpower the individual.

In addition to the many works on display from the *Third Front* and *Diseased City* series, this exhibition also introduces Chen's sketches for works from the latter series, showing his thought-processes behind the works prior to ever picking up a camera. Many of the photographs were actualized in close proximity to the original sketch, whereas others differ radically. These intimate drawings and texts hint at the artist's project, and display his initial ideas behind his own construction of space, and to an extent, his attempts at social engineering through staged photography. Another recent work, *Space Narration Chart*, eloquently discussed elsewhere in this catalogue by Kristina Feliciano, is a glass wall populated by the negatives of many of Chen's photographs. They become the building blocks of Chen's final constructions, the frames that once pieced together become the foundation of the artist's entire oeuvre.

Chen Jiagang is a master of building things, whether it be new architectural developments, art collections, or ideas. As a businessman, curator and collector, he has overseen the process of bringing amorphous parts together to create a unified whole; as an artist, he uses the very same processes to stitch together multiple photographic viewpoints into a single image. Throughout all of this, Chen has quite literally changed the landscape of China, whether it be the construction

of a new building in Beijing, the theoretical import of amassing one of the most important collections of Chinese contemporary art in the world, or the manipulated photography that is celebrated in this publication. For Chen, change is integral to progress, just as the reexamination and manipulation of history and its documentary imagery is integral to his process. Chen Jiagang quite literally creates a contemporary Forbidden City that attracts and repels in equal measure.

THIRD FRONT I





018



023



029



033



039



044



019



025



030



035



040



045



021



026



031



036



041



022



027



032



037



043

018: third front — people sitting in the room 2004

019: third front — crossroad 2004

021: third front — golden age 2004

022: third front — balcony 2004

023: third front — opera in the deserted area 2004

025: third front — stone striking waves 2004

026: third front — picking up mine debris 2005

027: third front — water bridge 2005

029: third front — mine pool 2004

030: third front — baiyin city 2006

031: third front — shenmu town 2006

032: third front — stone mill 2005

033: third front — guiyang special steel co., ltd. 2006

035: third front — shuicheng 2004

036: third front — weining water plant 2006

037: third front — old wall 2004

039: third front — shuicheng iron & steel co. ltd. 2006

040: third front — chencang primary school 2006

041: third front — fengyang coke plant 2006

043: third front — old machine tool 2004

044: third front — luoyang iron & steel co., ltd. 2006

045: third front — train 2006



THIRD FRONT — PEOPLE SITTING IN THE ROOM 2004



THIRD FRONT — CROSSROAD 2004

THIRD FRONT — GOLDEN AGE 2004





THIRD FRONT — BALCONY 2004



THIRD FRONT — OPERA IN THE DESERTED AREA 2004

THIRD FRONT — STONE STRIKING WAVES 2004





THIRD FRONT — PICKING UP MINE DEBRIS 2005



THIRD FRONT — WATER BRIDGE 2005

THIRD FRONT — MINE POOL 2004





THIRD FRONT — BAIYIN CITY 2006



THIRD FRONT — SHENMU TOWN 2006





THIRD FRONT — STONE MILL 2005



THIRD FRONT — GUIYANG SPECIAL STEEL CO., LTD. 2006

THIRD FRONT — SHUICHENG 2004





THIRD FRONT — WEINING WATER PLANT 2006



THIRD FRONT — OLD WALL 2004

THIRD FRONT — SHUICHENG IRON & STEEL CO. LTD. 2006





THIRD FRONT — CHENCANG PRIMARY SCHOOL 2006



THIRD FRONT — FENGYANG COKE PLANT 2006





THIRD FRONT — LUOYANG IRON & STEEL CO., LTD. 2006



THIRD FRONT — TRAIN 2006

THIRD FRONT II





050



055



060



065



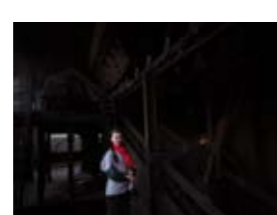
071



076



051



057



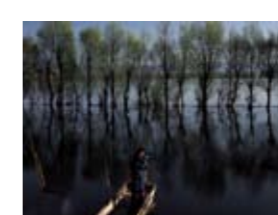
061



067



072



077



053



058



063



068



073



054



059



064



069



075

- 050: *third front — coal washery* 2004
- 051: *third front — classrooms* 2004
- 053: *third front — sorrow* 2004
- 054: *third front — mine mountain* 2004
- 055: *third front — general factory of asbestos* 2004
- 057: *third front — workshop* 2004
- 058: *third front — barbershop* 2005
- 059: *third front — cinema* 2005
- 060: *third front — steel plant internal train* 2006
- 061: *third front — sold factory* 2006
- 063: *third front — cable bridge* 2004
- 064: *third front — intersection* 2004
- 065: *third front — cable bridge* 2005
- 067: *third front — mine water bridge edge* 2006
- 068: *third front — third front — mist mine* 2006
- 069: *third front — country teacher* 2004
- 071: *third front — dormitory* 2003
- 072: *third front — phanthom* 2006
- 073: *third front — mine debris vehicle* 2006
- 075: *third front — worker dormitory* 2004
- 076: *third front — mirage* 2006
- 077: *third front — aquatic* 2006



THIRD FRONT — COAL WASHERY 2004



THIRD FRONT — CLASSROOMS 2004

THIRD FRONT — SORROW 2004





THIRD FRONT — MINE MOUNTAIN 2004



THIRD FRONT — GENERAL FACTORY OF ASBESTOS 2004

THIRD FRONT — WORKSHOP 2004





THIRD FRONT — BARBERSHOP 2005



THIRD FRONT — CINEMA 2005



THIRD FRONT — STEEL PLANT INTERNAL TRAIN 2006



THIRD FRONT — SOLD FACTORY 2006

THIRD FRONT — GARAGE 2004







THIRD FRONT — INTERSECTION 2004



THIRD FRONT — CABLE BRIDGE 2005





THIRD FRONT — MIST MINE 2006



THIRD FRONT — COUNTRY TEACHER 2004





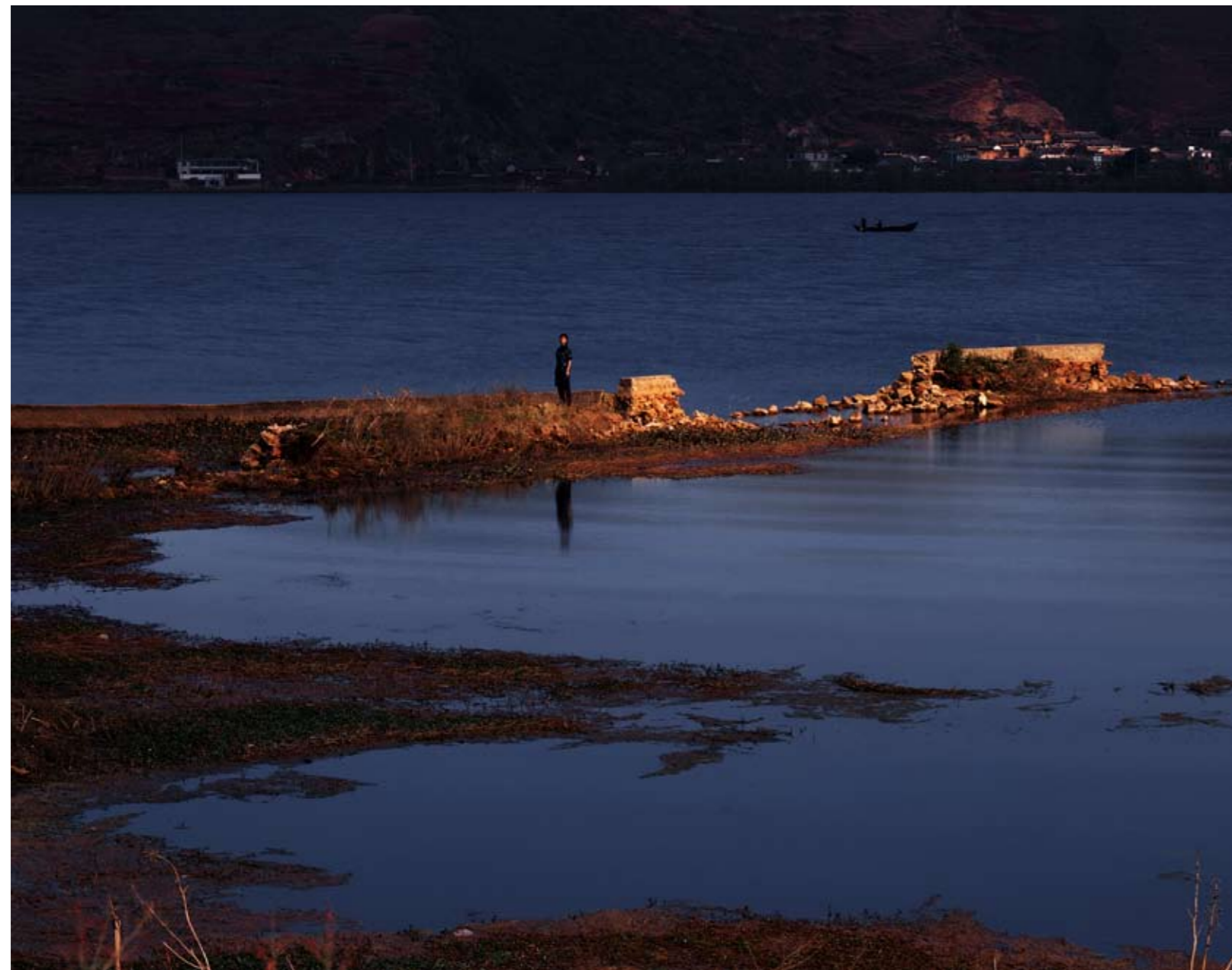
THIRD FRONT — PHANTHOM 2006



THIRD FRONT — MINE DEBRIS VEHICLE 2006

THIRD FRONT — WORKER DORMITORY 2004





THIRD FRONT — MIRAGE 2006



THIRD FRONT — AQUATIC 2006

THIRD FRONT III





082



087



093



097



103



108



083



089



094



099



104



109



085



090



095



100



105



086



091



096



101



107

- 082: *third front — mining* 2006
- 083: *third front — mine exploitation* 2006
- 085: *third front — well-illuminated basketball ground* 2006
- 086: *third front — regular bus station* 2006
- 087: *third front — out of station* 2006
- 089: *third front — pan mine* 2006
- 090: *third front — chishui town* 2006
- 091: *third front — power plant* 2006
- 093: *third front — gong county* 2006
- 094: *third front — cement plant in the mountain* 2006
- 095: *third front — in the mine only hear yip* 2006
- 096: *third front — bridge* 2006
- 097: *third front — dusk* 2006
- 099: *third front — processing workshop* 2006
- 100: *third front — goaf* 2006
- 101: *third front — the side of railway* 2006
- 103: *third front — jin sha* 2006
- 104: *third front — garbage* 2006
- 105: *third front — afternoon* 2006
- 107: *third front — garret* 2006
- 108: *third front — a little railwaystation* 2006
- 109: *third front — morning* 2006



THIRD FRONT — WELL-ILLUMINATED BASKETBALL GROUND 2006





THIRD FRONT — REGULAR BUS STATION 2006



THIRD FRONT — OUT OF STATION 2006

THIRD FRONT — PAN MINE 2006





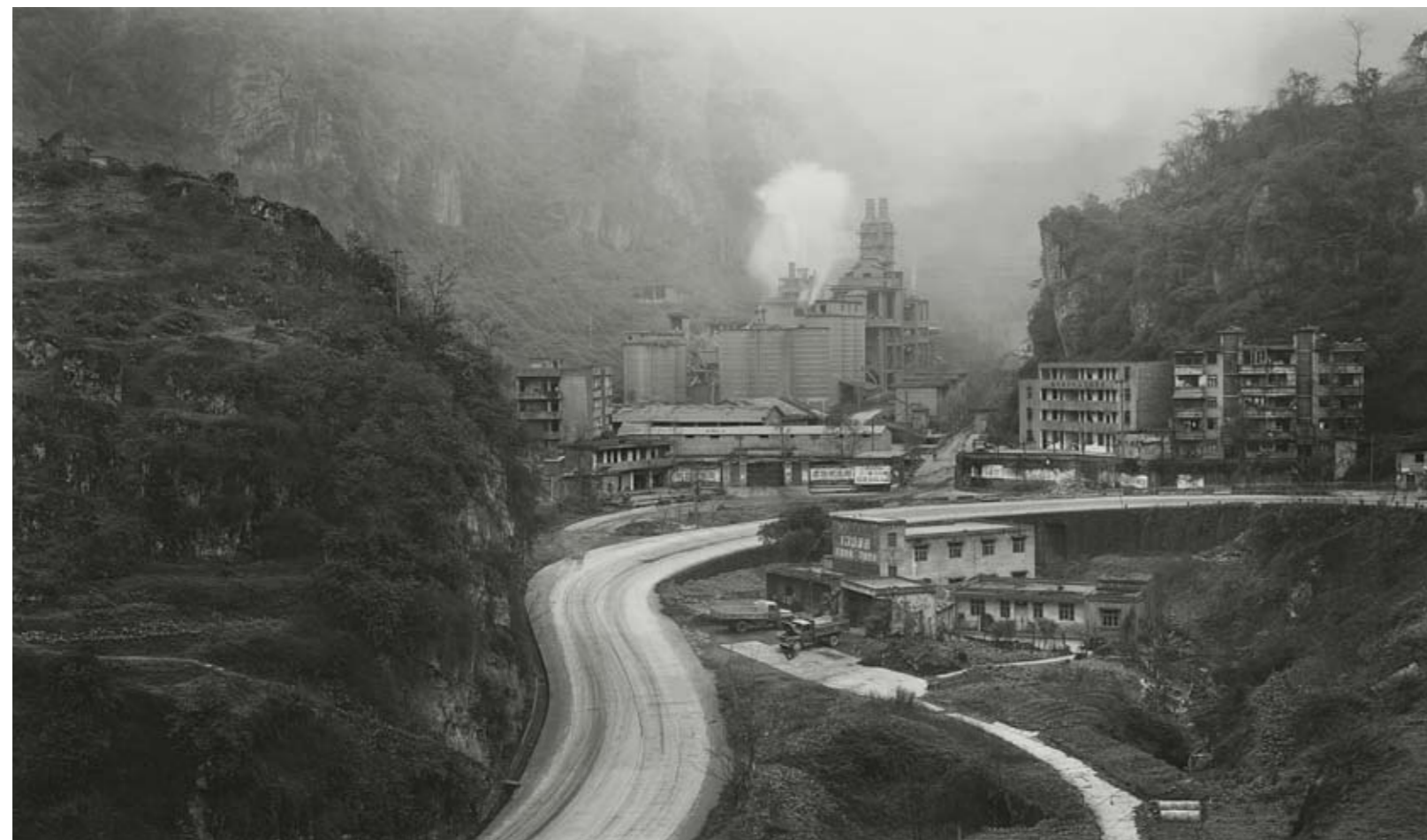
THIRD FRONT — CHISHUI TOWN 2006



THIRD FRONT — POWER PLANT 2006

THIRD FRONT — GONG COUNTY 2006





THIRD FRONT — CEMENT PLANT IN THE MOUNTAIN 2006



THIRD FRONT — IN THE MINE ONLY HEAR YIP 2006





THIRD FRONT — BRIDGE 2006



THIRD FRONT — DUSK 2006

THIRD FRONT — PROCESSING WORKSHOP 2006





THIRD FRONT — GOAF 2006



THIRD FRONT — THE SIDE OF RAILWAY 2006

THIRD FRONT — JIN SHA 2006





THIRD FRONT — GARBAGE 2006



THIRD FRONT — AFTERNOON 2006

THIRD FRONT — GARRET 2006





THIRD FRONT — A LITTLE RAILWAYSTATION 2006



THIRD FRONT — MORNING 2006

## GLASS HALF EMPTY

Kristina Feliciano

At first, Chen Jiagang's Space Narration Chart feels like an invitation to peek behind the scenes of his “Diseased City” series and scrutinize the artist’s process. Like the sketches that he composes before undertaking one of his labor-intensive shoots, the wall display of a hundred or so negatives sandwiched between two plates of glass has an expository quality, seemingly laying out, or charting, Chen’s thought processes step by step, as if access to the individual bricks could somehow infuse us with the understanding of how a building came into existence. Of course, it doesn’t quite work that way, and while the piece does shed light on the artist’s methods, its capacity to illuminate far exceeds that purpose.

An award-winning architect, Chen has a visceral understanding of space and form, a sensitivity that lends his work a sort of epic grandeur; Chen’s photographs are of environments, of course, but they themselves are environments—spatially expansive images that seem to wrap themselves around us. They are habitable, even as the places they depict are often less than hospitable. With Space Narration Chart, the photographer is challenging the idea of the gallery space itself, grabbing the reins for a moment from the architect of the gallery and

asserting his own design sense. That approach offers him an advantage with viewers: walking into an exhibition space—or any space, for that matter—one naturally accepts as fact the structure as it is, without question. Rooms are generally designed to make sense and to feel right, not to draw attention to themselves. But Chen’s wall does not belong; it was not part of the original plan, and so it stops us. It cannot be accepted blindly; even if we ultimately dismiss it, we must first consider it.

This is an important point. Far more than a formal exercise, Chen’s wall is a display of emphasis, a silent plea to look closely and, most of all, to question. As confident as his work is, Chen provokes the viewer to doubt him, to perhaps arrive at a different conclusion than he did when he photographed his subjects from multiple angles and at different times and later digitally composited them into an image that expressed his imagination and emotion. He has described himself as an expressionistic photographer, and he readily embraces the open-endedness of his work, such as the decision to position Space Narration Chart in New York City’s ChinaSquare Gallery in July 2007 so that one can look through it and out onto the Manhattan skyline. “I think it’s a





very good idea,” he says. “An illusionary city overlapping with the real city. It’s like Confucianist thought: What is the illusion, and what is the truth?”

The glass wall can also be read as a metaphor for transparency, a pointed commentary by a Chinese artist on his home country, where the government continues to attempt to control information and perception, even as globalization, modernization, and technology make such control a struggle, at best. But can an artist whose work has a message be truly transparent? Chen has said that the society he’s living in is not the one he wants and that the Chinese are not living in it happily. “The fragileness of the glass implies the disillusion of the ‘diseased’ city,” he says. And in interviews and his own writings, he has inveighed against what he sees as the exploitation of the poor to advance the progress of the more fortunate. He has lamented that smaller cities are laid to waste, their resources plundered, in service to the development of larger cities.

Clearly, he has a point of view, and it comes through crisply in his art. In the world of his photographs, the palette is often soot-gray,



there is an acrid smell in the air, and there is very little comfort. There’s frequently a lone figure whose gaze is directed at the camera, and this figure is usually a woman. Is she stranded among the rubble, making do with what’s left of her village after the opportunists have raided it? Is she in need of aid, hopeless, lonely? If one accepts the idea of a woman as a symbol of vulnerability, that she is one who is meant to be taken care of and who is acted upon, rather than an agent of the sweeping changes that have obviously transpired all around her, then it’s possible to understand her as a representation of the less fortunate and the less able. Looking at the work this way, one can feel Chen’s ambivalence about the breathtaking pace of China’s development and can taste what it means to be powerless.

Ultimately, Space Narration Chart is an assurance of Chen’s own transparency and an indication that he is aiming to begin a conversation, not to have the final say. He is laying bare his process, so that we will not be able to look at his photographs as statements of fact. He will not allow us to be seduced by the power of persuasion that an image on a gallery wall has. Space Narration Chart pulls us into Chen’s world, where we find an artist who is the product of a country that

for so long demanded complicity from its creative class. But masterful though he is, Chen is not trying to trick us with his digital wizardry, and he in fact explodes the very illusions he creates by showing us how he put it all together. He is, however, trying to tell us something with his art, and the honesty of his work is indisputable, even if there is manipulation behind it. Chen once remarked with admiration that a fable teaches us truths even though the characters are manufactured. The value of the fable, he noted, remains the same regardless of whether the places, the events, and the people in it are fabrications. It’s a concept worth pondering as you stand in front of Chen’s great wall.



DISEASED CITY



120-121



136-137



124-125



140-141



128-129



144-145



132-133



148-149

120-121: diseased city — chengdu · the cop and the thief 2006

124-125: diseased city — chong qing · the migrant worker and the city administrator 2006

128-129: diseased city — panzhuhua · taking pictures before retiring 2006

132-133: diseased city — shanghai · hooligan foreigners 2006

136-137: diseased city — wedding banquet 2006

140-141: diseased city — birthday celebration 2006

144-145: diseased city — seminar 2007

148-149: diseased city — biennial exhibition 2007





病城·成都 (警察与小偷)

成都是一个四百年没有战争的地方。一切伦理道德、法律、贫穷和富贵都在这里被消解。

故事：成都火车站派出所本来的职责是维持治安、抓小偷。却与小偷勾结起来偷东西。然后就地分赃。后车底事发，警察被抓，小偷却依如逍遥……

小偷

20

掉东西的人

围观之人

交钱的人

维持秩序的警察

互分钱

的警察

拍摄时间：黄昏

人员：四个警察，一个小偷，二个被偷的旅客（男一女）

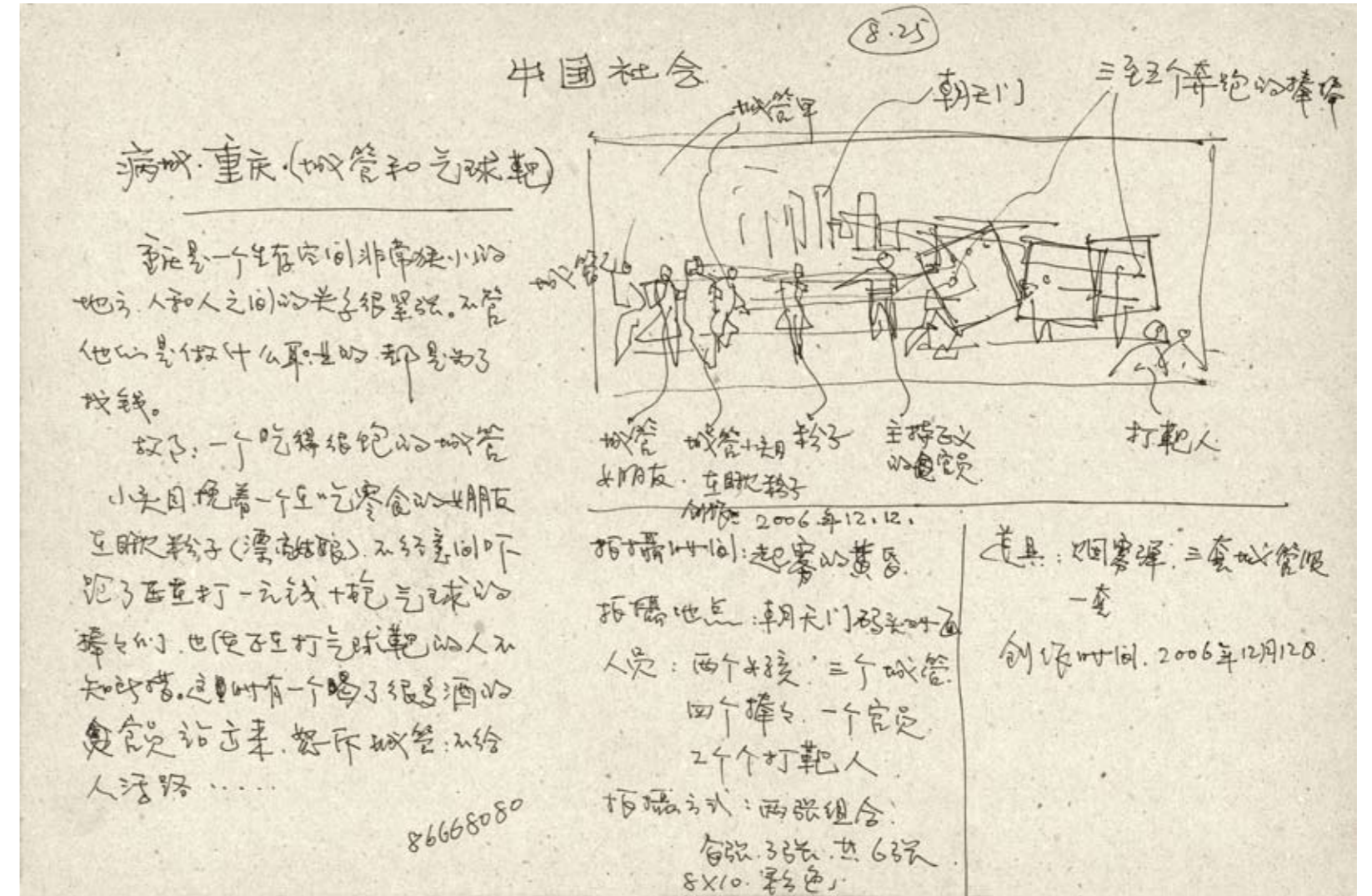
拍摄方式：三张组合，共拍九张

地点：成都火车站

道具：四套警制服，一套平民衣服及行李，一套旗帜

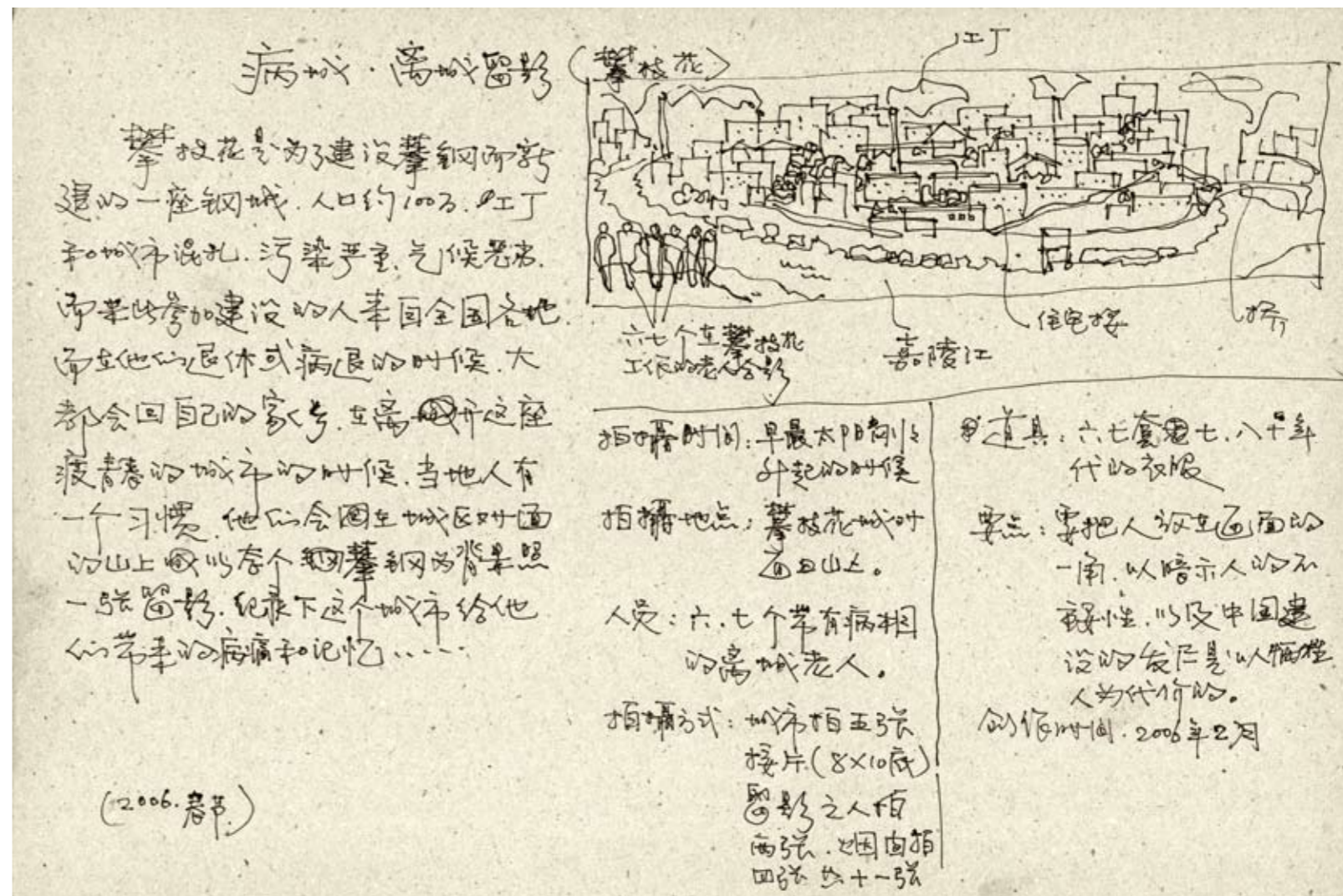
创作时间：2006年12月31日



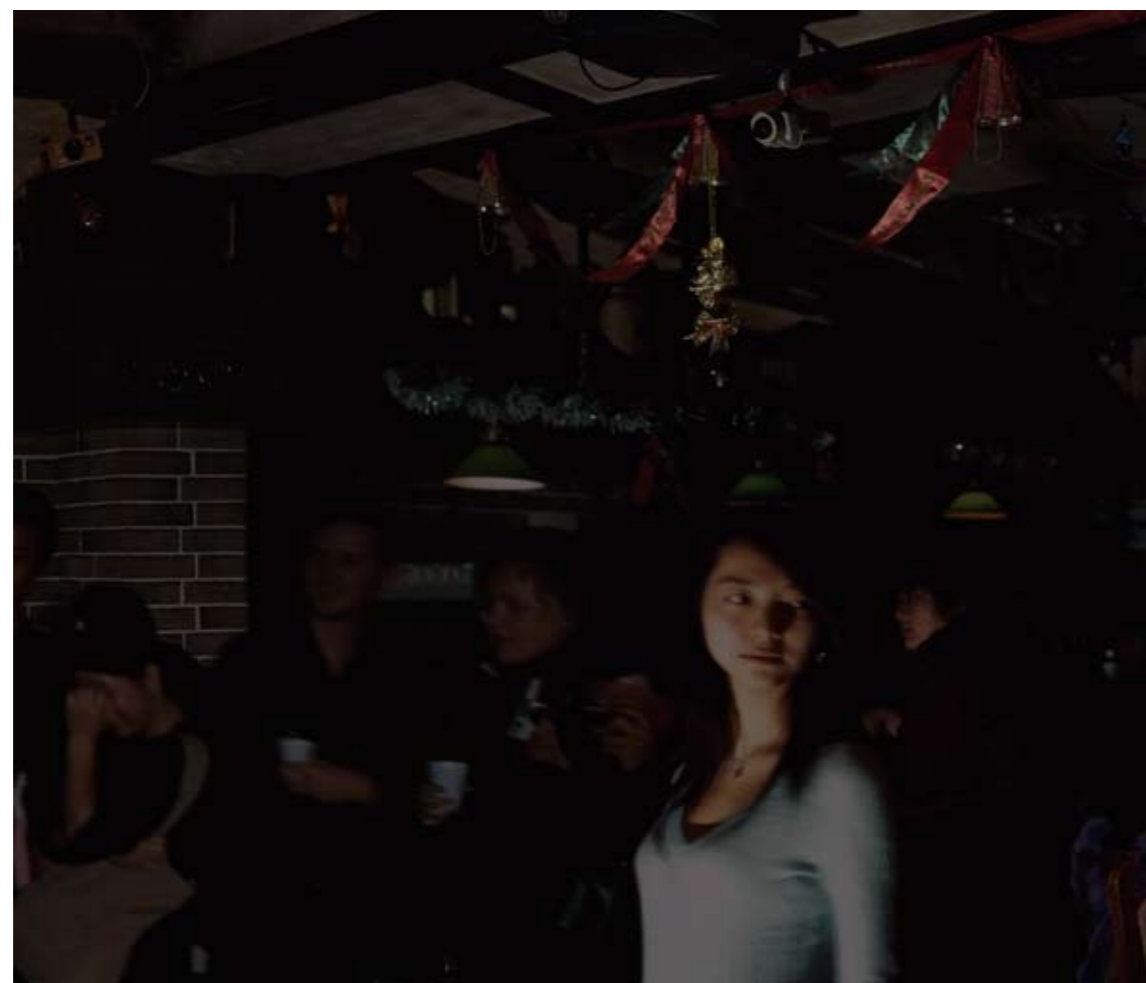












病城·上海 (流氓老外和女人)

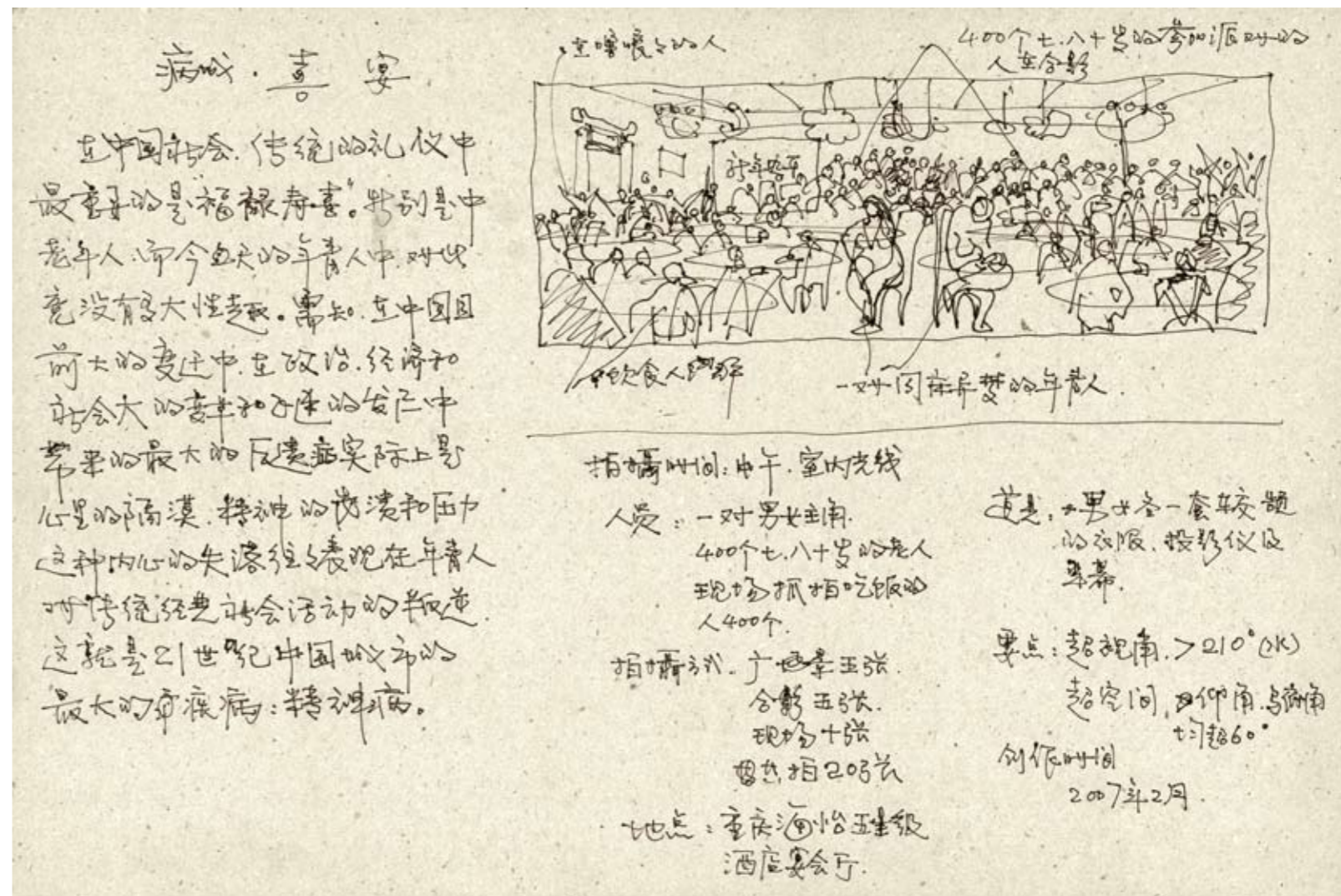
上海是一个崇拜嫖娼的地方。  
 经济的发达却代替不了精神的  
 空虚。在西方生活方式的优越面  
 前，上海的男女渐与妻以婚女性。  
 取了：流氓老外在上海玩了女人  
 却百倍的在网上把经过  
 公布出来炫耀。在上海一  
 学者还发表：发动了一场  
 驱逐流氓老外的运动。  
 却在者自了了。

创作时间：  
 2006. 11月某日。

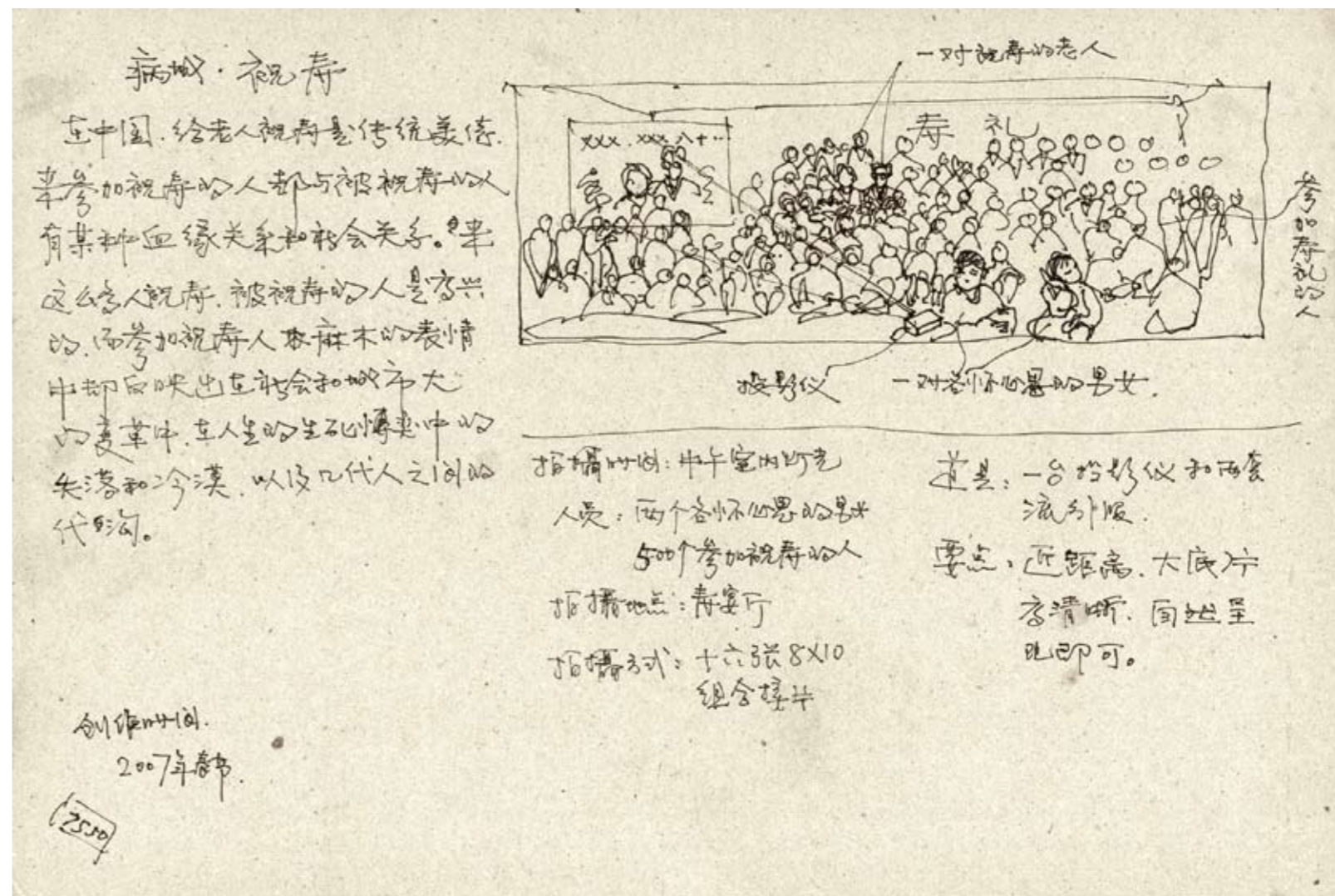


拍摄时间：黄色以后。  
 人员：4个中国姑娘。  
 三个老外（两个白人  
 一个黑人。  
 拍摄地点：外滩三号酒吧  
 拍摄方式：三张照片。先  
 容镜头取景，再植入  
 表演。  
 道具：一套旗袍、一个笔记  
 本电池



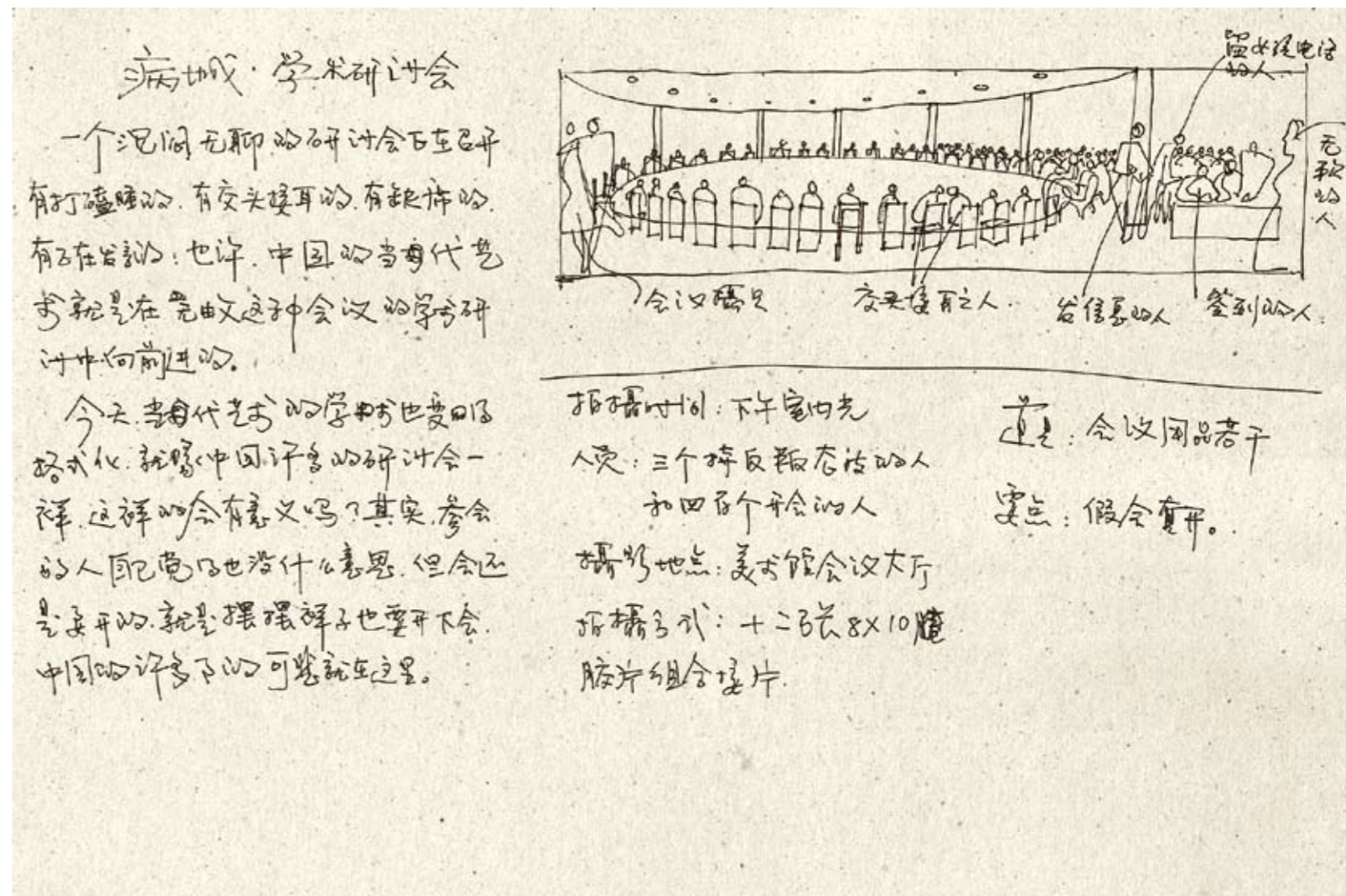




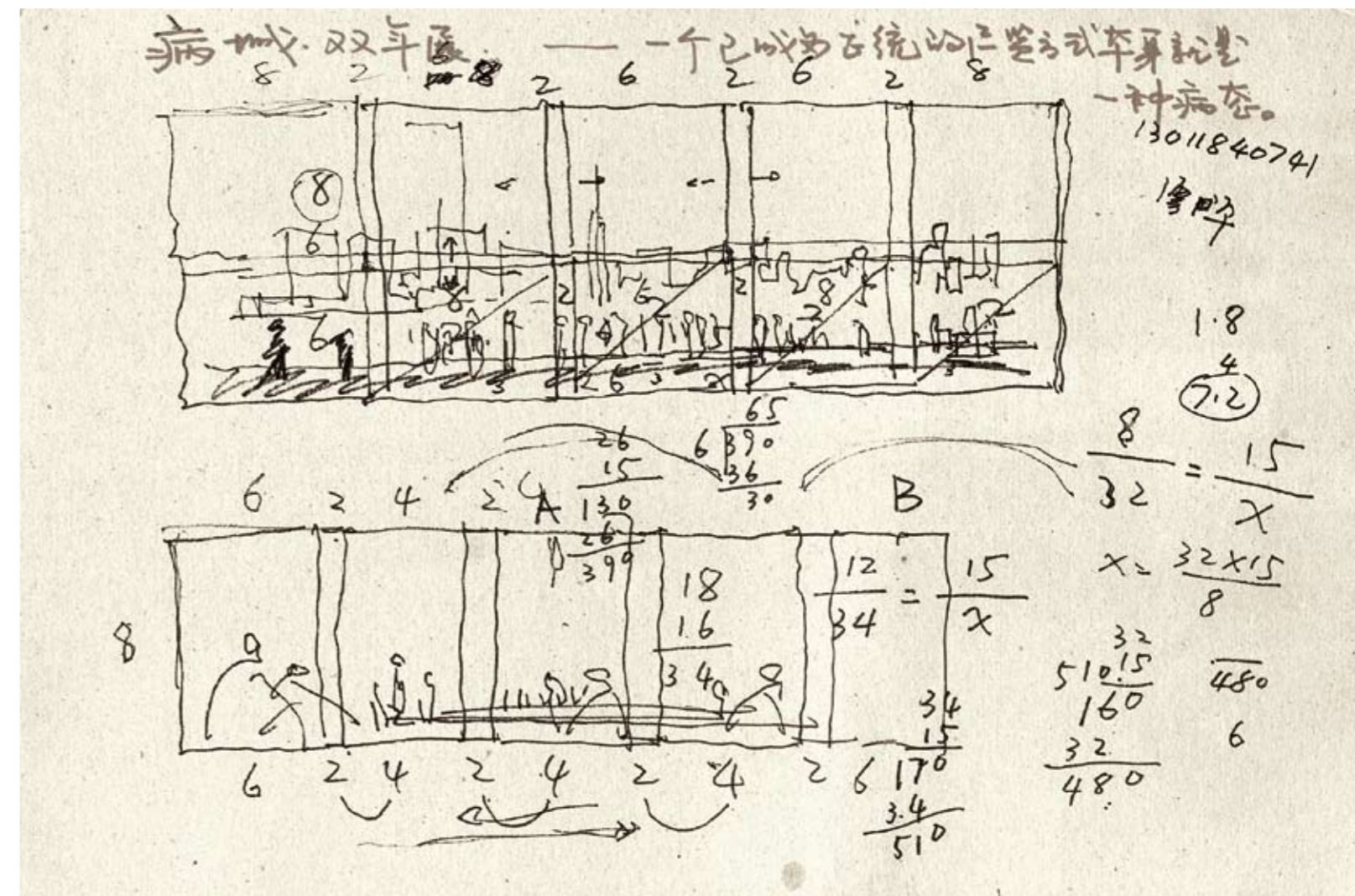












|  |  |
|--|--|
| Chen Jiagang   | 1998   |
| Male, born in 1963.  | awarded by the United Nation as one of the 12 “outstanding young architects”.  |
| 1980-1984  | 1999   |
| as a student in the architectural department of chongqing jianzhu university (he set up jianzu, journal of chongqing jianzhu university, when he studied there); worked in china southwest architectural design. | Jointly held Limitless Realism-Contemporary Image Exhibition in Beijing.   |
| 1984-1992  | Exhibitions:   |
| Research Institute as a State Registered Architect. Received various architectural awards; Established Chengdu House Property Development Co., Ltd.  | 2007   |
| 1992   | Dragon’s Evolution - Contemporary Chinese Photography in New York.   |
| Established Sichuan Gangjia Architectural Design Co., Ltd.   | 2006   |
| Established Sichuan Upriver Co., Ltd.  | Group exhibition: seduced and abandoned-2006 contemporary sociological images in beijing, jakarta (indonesia), pinyao, shanghai. |
| 1996   | 2004   |
| Founded Sichuan Upriver Museum, the first private museum in China.   | Light, Space,Time-Chen Jiagang Photograph Exhibition.  |
| 1997   | 2002   |
| Set up Chengdu Upriver Museum and Kunming Upriver Museum.  | Awarded the Excellent Works Prize in the 20th China Photographic Art Exhibition.   |

Participated in:  
 august 15-18, 1988, "no finish", german artist hjschero, upriver gallery in chengdu.

nov. 1-30, 1998, exhibition of creative artworks by alfred aldrake, Dr. walter schurian, professor of university muenster, fan di’an, ph.d., associate professor of central academy of fine arts, ms. weng ling, gallery manager of central academy of fine arts, alfred aldrake, upriver gallery in chengdu.

dec. 9-18, 1998, the first collection exhibition of upriver gallery, the arts committee of upriver gallery, zhou chunya, fang lijun, wang guangyi, mao yan, mao xuhui, ye yongqing, mi qiu, liu wei, liu xiaodong, zhang.

january 16, 1999, to all directions, ye yongqing, 40 artists from all over china, upriver gallery in kunming.

april 15-may 15, 1999, 99 academic. invitation exhibition of upriver gallery, zhang xiaogang, huang zhuan, he sen, chen wenbo, chen liang, xin haizhou, li ji, yang mian, guo jin, zhang xiaotao, zhong biao, zhao nengzhi, xie nanxing, liao haiying, upriver gallery in

chengdu.

may 21-june 21, 1999, heavy metal painting, ye yongqing, yorick johansson (sweden), upriver gallery in kunming.

july 9-30, 1999, claude viallat solo exhibition-repetition, chen xindong, claude viallat (france), upriver gallery in chengdu.

aug. 13-sep.10, 1999, another side of the master, ye yongqing, akira kurosawa (japan), upriver gallery in kunming.

oct. 22-26, 1999, words, ye yongqing, menna karl (britain), upriver gallery in kunming.

oct. 22-nov.8,1999, a century of spanish engraving, science and culture bureau of ministry of foreign affairs of spain, the royal academy of san fernando, madrid metal plate printing house, 44 artists including bartolome maura, upriver gallery in chengdu.

nov. 16-19, 1999, three artists from texas usa, zhou chunya, girgil grotfeldt, wei hong, lucas johnson, upriver gallery in chengdu.

dec.17, 1999- jan. 10, 2000, one-man show by zhang qikai—from tokyo to berlin, arts

committee of upriver gallery, zhang qikai, upriver gallery in chengdu.

april 7-21, 2000, society: the 2nd academic invitation exhibition of upriver gallery, huang zhuan, wang guangyi, wang youshen, fang shaohua, mao tongqiang, shi lei, feng feng, deng jianjin, wang jianwei, li yaobang, yang guoxin, yuan xiaofang, zeng hao, wei guangqing, upriver gallery in chengdu.

april 28-may 20,2000, "time of reviving" -the exhibition of contemporary chinese art in 2000, zhu qi, ma liuming, wang du, tian rong, liu jianhua, xin haizhou, yang fan, zhang xiaotao, li zhanxiang, xu yihui, cao kai, yu hong, xie nanxing, liao haiying, cai qing, upriver gallery in chengdu.

october, 2002, london—contemporary chinese art exhibition, ye yongqing, the red mansion foundation (britain), zhan wang, zhang xiaogang, zhao bandi, ye yongqing, li ji etc.

december, 2000, three artists’ exhibition of fang lijun, yue minjun, ye yongqing, arts committee of upriver gallery, fang lijun, yue minjun, ye yongqing, upriver gallery in chengdu.

*Third Front — Undemolished Plant 2006*



# “Forbidden City”

— CHEN JIANGANG —

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545 W. 25th Street 8th fl. Chelsea Arts Tower New York, NY 10001

212.255.8886

[info@chinasquareny.com](mailto:info@chinasquareny.com)

[www.ChinaSquareNY.com](http://www.ChinaSquareNY.com)

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