

霧城 Smog City

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“一位真正的攝影師永遠只為內心去拍片。有時他會迷失，去關注那些政治家和社會學家關心的問題。但他滿足了這種責任和道德的成功之後，他會感到空虛，重新回到內心。”

" The true photographer only shoots for his inner mind. Sometimes he gets lost, and focuses on the issues that politicians and sociologists worry about. But once he satisfies this moral responsibility, he will feel empty, and return to the mind."

“我要說的是：當實現強國夢的途徑變為傳銷之路，那麼，實現了的世界將會是一座又一座的霧城。”

" What I would like to say is: when the path to realizing the dream of being a great nation turns into a pyramid scheme, then the resulting world will consist of one fog city after another. "



# 霧城：擊鼓傳花

## ——三峽背後的中國資源傳銷

陳家剛

撿金子的故事：為了給兩個兒子籌學費，他買了一群鴨子。一年夏天，兩個兒子在池塘邊放鴨子，看到池塘裏有東西金光閃閃，他們倆不識水性，只好找老爸。爸正在打牌，聽大兒子言此很不耐煩。大兒子無奈，只得返回。小兒子見狀，心裏明白原委，又去找爸道：「爸爸，哥把腿摔斷了。」他爸急了，到塘邊一看，大兒子好好的。氣急，給小兒子一耳光。小兒子掩着臉，說：「爸，看河裏！」他一瞧，果然塘裏有個金光閃閃的東西但又撈不到。於是他把塘裏的水放乾，拾起一看——原來是唐代一個縣令用過的金碗，價值連城。後來，他托朋友賣了那隻碗，賺了一百多萬。別人問他怎麼一下子就發財了。他望着乾涸的魚塘，摸着小學兒的頭說：「都是小兒子聰明啊，一個善意的謊言，一個乾涸的魚塘，騙得我腰包脹脹的。」

——傳銷故事摘錄

有朋友說，看不清未來的時候，我們就看看歷史。

首先，中國今天的經濟格局，可能與十九世紀後期和二十世紀四十年代前的歐洲大陸存在某種類似。當時，整個歐洲差不多被一種看起來偉大、光榮、正確的全能政府所統轄。那時，自由主義經濟學遭遇前所未有的排斥。知識分子的視野局限在狹隘的領域，大家都不關心政策的後果，而政府對這樣的行為和立場竟然予以獎勵。人們的工具上升到偏執的地步：勞動經濟學家只研究勞工政策的後果，農業經濟學家只研究農業價格的上升。他們都只是站在政府壓力的角度看問題，根本不關心最終的社會後果。他們已經不是經濟學家，只是特定行政部門的政府行為解釋者。這些情形與今天中國面臨的情形是多麼的相似。目前中國的救市政策是只能延伸危機，把危機的時間變得更長。而救市政策中的核心就是上馬一批重大工程。「十五」計劃期間，我國曾啓動「青藏鐵路，南水北調，西氣東輸，西電東送」這四大工程。最近，我國以前所未有的力度擴大投資規模。啓動和加快建設一批國家級重點工程。這其中凸顯出投資額為千億元級的西氣東輸二綫，京滬高鐵，核電工程，南水北調開工專案逾新「四大工程」。至於這些項目的目前利益是打着救市的旗號，而它們帶來的後果以及未來是看不清的，就像籠罩了一團霧。因此我將那些超越人們日常經驗的龐然大物工程所帶來的後果描述為「霧城」。在這裏我就來看看那個已經成爲歷史的大工程「三峽工程」的上下游關係及提供給我們的反思。

本來，這次我原本是準備回重慶去拍一個專題《陰影》。主要表現如今城市快速發展後，留下了許多後遺症。就像樓高了，它所產生的陰影就越長。我想把這些處於陰影裏的東西表現出來。到了重慶呆了一陣，但整個重慶，以至三峽地區，下游的湖北，都一直處在大霧的籠罩之中。沒有陽光，也就沒有了陰影。霧成了城市存在的標誌，人在其中無法真正辨別，這成了拍攝的另一種動力。拍那在霧城中的社會百態，並探求那些從來不曾有的霧的來歷和它的象徵意義。



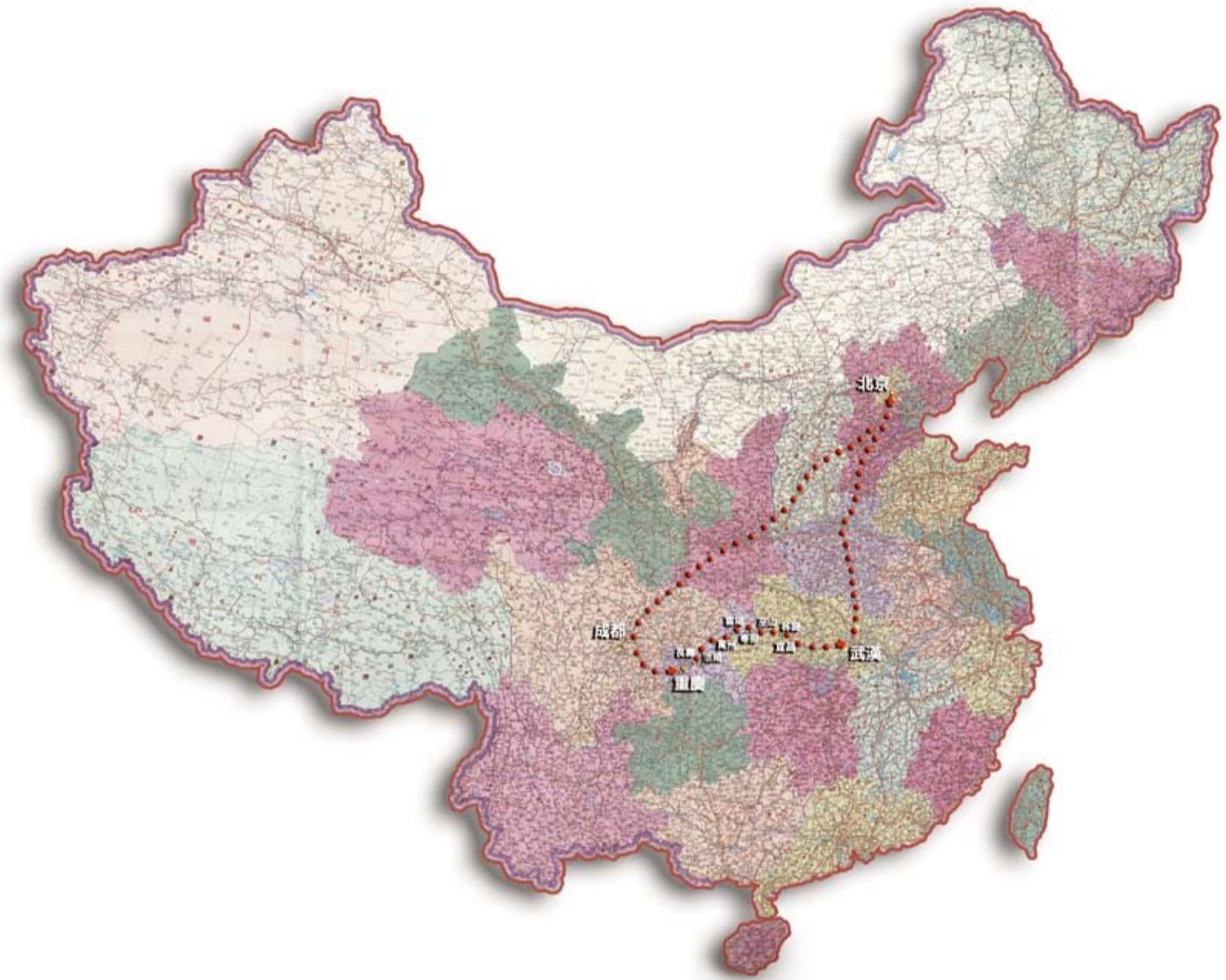
武漢·武鋼廠  
Wuhan Steel Factory



武漢·焦化廠  
Incinerator in Wuhan



武漢·焦化廠  
Incinerator in Wuhan



拍攝路線：北京——成都——重慶——長壽——涪陵——萬州——雲陽——奉節——巫山——秭歸——宜昌——武漢——北京

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## 一 中國製造

由中國製造的外貿所創造的GDP佔國民生產總值的百分之四十三。也使中國的外匯儲備近兩萬億美元，居全世界之首。而國家又購買了美國的國債近萬億美元。而在這驕人成績的背後是什麼呢？首先是低價傾銷，中國產品大都只有別國的三分之一到五分之一的價格。其次是對資源的浪費。再就是超人性地使用勞動力成本。今天美國佔全世界經濟總量的百分之二十五，中國佔百分之六，歐盟佔百分之三十三。但是中國所耗費的資源卻佔百分之三十。也就是中國承受了佔全球百分之三十的能耗所帶來的污染，創造了百分之六的經濟總量。事實上，地大物博的中國，缺銅少鐵，我們用的鐵礦石和銅礦石，大部分要進口。別看中國挖煤經常出事故，中國的煤也不夠用，我們還要進口相當數量的煤。在過去二十年，儘管中國成為全球最大的產鋼國和第二大產銅國，但是中國煉鋼，煉銅的能源和水的消耗水平高於世界的平均水平。

我們煉一噸鋼和一噸銅，不僅要用更多的煤，電和水等資源，還要產生更多的污染。按中國目前煉鋼和煉銅的平均消耗水平，一公斤銅耗電二十度，每度電耗標準煤四百克；一噸銅耗六百公斤標準煤。另外，一噸鋼用新水（還要用循環水）十五噸，一噸銅用二十五噸新水。還不能計算的還有提供這些資源消耗產生的污染。去年，中國從澳洲整整買了一億噸鐵礦。就是說，每個中國人平均能分七十七公斤。爲了把每個人這樣一大口袋的褐色石頭，變成中國製造的產品，中國人要日以繼夜地拼命挖煤、發電、耗水、搬運、冶煉、鍛造、切削、製模、拋光、裝配、調試、包裝。不知不覺地，我們喝了由於處理礦石而被污染的水，呼吸着由於處理這些礦石導致二氧化碳超標的空氣睡，大口地吃偶爾有蘇丹紅的咸鴨蛋，喝農藥超標的糧食、蔬菜。結果中國人使礦石變成了產品，又運回了西方。由此，至少明白西方人浪費習慣的一個根源，中國的低人力成本和懶理污染，使中國的工業製品太便宜。發達國家的修理人員人工往往高過這些低價生產修理品本身，令人覺得不值得爲其花修理費。

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重慶·東風造船廠 Chongqing East Wind Shipyard



重慶·屯船 Ship parking in Chongqing

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Red Cliff (Chongqing) 穿行紅崖（重慶） 大：160cm×190cm（5版） 小：110cm×130cm（5版）







「這是一千八百二十萬Kw，年發電量為八百四十七億度（千瓦小時）。那麼，由此可以算出三峽大壩一年的產值是二百一十億人民幣左右，換成美元就是一個年產值三十億美元的企業。這種大小的企業不要說在國外比比皆是，就是在國內也只能稱作一個中等規模的民營企業。但它負的代價是如此之大。這值得嗎？」

五、關於三峽工程防洪與發電的問題。防洪與發電本身就是一個矛盾。

三峽下游近期在全面加固堤防，目的是確保三峽电站能夠正常發電。船只目前通過船閘的時間超出設計時間兩個半小時，達到四個小時。另外，由於泥沙淤積也有一個鮑尾巴問題。因此，若干年後，重慶淤港變為現實。再者，由於泥沙存於庫區，使長江下游含沙量下降，江水變清，清水對入海口淘刷較為嚴重，海岸綫有後退現象。是否會引起上海被海水淘刷的危險？那可是上海啊！

六、關於水庫移民問題。移民問題一直是民衆與國家博弈的一個焦點，雖然封庫令早已下，但「要想富，下水庫」，就是在庫區水位綫下增加人口。一百一十三萬包不住，據說要超過二百萬的移民。移民破壞了原來的生產，生活和社會環境。雖然補了不少錢，但大手大腳，沒了又要。出現弄虛作假，畸形消費。七、關於庫區產業空心化問題。庫區城市規劃得太大，一些地方的新城超出老城多少倍。搞那麼大，人都還是只有這麼多，是不是就做成了「產業空心化」呢？八、水電圈地運動。佔有資源就有錢，如果怒江上的电站得以通過，中國就找不到一條江沒有被阻斷了。九、關於建壩對生態環境的影響問題。我們先不談水污染和垃圾問題。與三峽水庫蓄水一年的周期大致同時，在洞庭湖等地爆發了大規模的血吸蟲病<sup>⓪</sup>。查閱相關資料，阿斯旺等大壩修建之後，也帶來了血吸蟲病的泛濫。最近市庫區萬州市疾控中心的一位專家提出，蓄水後庫區條件變化，利於血吸蟲病通過船舶，人體等帶到上游。而這種在中國已滅絕了的病又死灰復燃。當有人問及一位官員時，答：加強措施預防血吸蟲病是必要的。十、關於「炸壩時代」是否來臨的問題。隨着時代的變化，國際上正在不停的炸壩，而我國卻在不停地建壩。這是為什麼？只能說人家沒有我們聰明？

恩格斯說，人類對於自然的認識是有限的，故在自然面前還是謹慎一點好。如何處理好資源傳銷和人定勝天的關係，是需要我們思考的問題。

## 二 精神空虛

在上游重慶，因三峽工程而變成了直轄市。而重慶人在與外地人的交往和關係中，刻意地表現出自信，自尊，往往過猶不及。魯迅曾說過，中國人沒有個人的自大，有集體的自大。中國人都是背靠着一個偉大的祖國，古老的文明，來尋找自我的意義。經常說我是一個中國人，而不是說我是一個人。經常說我們古老的文明，我們的祖先怎麼偉大，經常會有一些對今天的中國和世界不符合實際的認識，並容易以此為基礎養成虛驕自大。而這種自大是缺少事實依據的，一旦遭受什麼波折打擊，立刻就變得極其自卑。重慶人背靠三峽而自信，GDP三千九百多億，卻感覺自己是西部的老大。與之相鄰的四川比卻只有其三分之一，四川的GDP有一萬三千多億。但每個重慶人都認為它們比四川厲害。所以重慶人要穿世界最好的衣服，開最好的車，形成畸形消費。西部的名牌消費在重慶是第一。而要消費就需要錢，錢哪兒來？重慶人那麼多，能掙到的錢也沒幾個。因此，就只有想辦法坑別人肥自己。坑資源賣幾個錢，從而走快捷方式。故重慶人不言「掙錢」而說「找錢」。好像錢不是掙來的，而是從別人那兒找來的。這就像傳銷，自己的發財是建立在別人的破財上。不可想像，一個工程的建立，使人的心態產生了這麼大的變化。這不是巨大環境改變帶來的人性的異化麼？

在中游的庫區，長壽，涪陵，萬州，雲陽，奉節，巫山，宜昌，水淹了他們的家園。他們中的一部分人移民去了別處，多數人則留在了當地。只不過他們從熟悉的山腳搬到了不適宜居住的山頂上，沒有了賴以生存的土壤。光靠移民的少得可憐的補償又能維持多久？看着三峽水庫的水不斷上漲發呆。他們的未來在哪兒？眼前都無賴，何談未來，還是今朝有酒今朝醉吧。在庫區，你會看到日夜嘶鳴的夜總會，燈火輝煌的賭局，還有一排又一排的髮廊，一串又一串的擦鞋攤。你看到的年輕人，都是染着黃髮，穿着發亮的皮鞋，穿着A貨的各式名牌，一群一群的呆着，就像垮掉的一代。

「這是一千八百二十萬Kw，年發電量為八百四十七億度（千瓦小時）。那麼，由此可以算出三峽大壩一年的產值是二百一十億人民幣左右，換成美元就是一個年產值三十億美元的企業。這種大小的企業不要說在國外比比皆是，就是在國內也只能稱作一個中等規模的民營企業。但它負的代價是如此之大。這值得嗎？」

五、關於三峽工程防洪與發電的問題。防洪與發電本身就是一個矛盾。三峽下游近期在全面加固堤防，目的是確保三峽电站能夠正常發電。船只目前通過船閘的時間超出設計時間兩個半小時，達到四個小時。另外，由於泥沙淤積也有一個鮑尾巴問題。因此，若干年後，重慶淤港變為現實。再者，由於泥沙存於庫區，使長江下游含沙量下降，江水變清，清水對入海口淘刷較為嚴重，海岸綫有後退現象。是否會引起上海被海水淘刷的危險？那可是上海啊！

長壽·化工廠 Chemical plant in Changshou

六、關於水庫移民問題。移民問題一直是民衆與國家博弈的一個焦點，雖然封庫令早已下，但「要想富，下水庫」，就是在庫區水位綫下增加人口。一百一十三萬包不住，據說要超過二百萬的移民。移民破壞了原來的生產，生活和社會環境。雖然補了不少錢，但大手大腳，沒了又要。出現弄虛作假，畸形消費。七、關於庫區產業空心化問題。庫區城市規劃得太大，一些地方的新城超出老城多少倍。搞那麼大，人都還是只有這麼多，是不是就做成了「產業空心化」呢？八、水電圈地運動。佔有資源就有錢，如果怒江上的电站得以通過，中國就找不到一條江沒有被阻斷了。九、關於建壩對生態環境的影響問題。我們先不談水污染和垃圾問題。與三峽水庫蓄水一年的周期大致同時，在洞庭湖等地爆發了大規模的血吸蟲病<sup>⓪</sup>。查閱相關資料，阿斯旺等大壩修建之後，也帶來了血吸蟲病的泛濫。最近市庫區萬州市疾控中心的一位專家提出，蓄水後庫區條件變化，利於血吸蟲病通過船舶，人體等帶到上游。而這種在中國已滅絕了的病又死灰復燃。當有人問及一位官員時，答：加強措施預防血吸蟲病是必要的。十、關於「炸壩時代」是否來臨的問題。隨着時代的變化，國際上正在不停的炸壩，而我國卻在不停地建壩。這是為什麼？只能說人家沒有我們聰明？

重慶·老宿舍 Old dormitory in Chongqing



奉節·市民廣場 Fengjie Citizen's Square



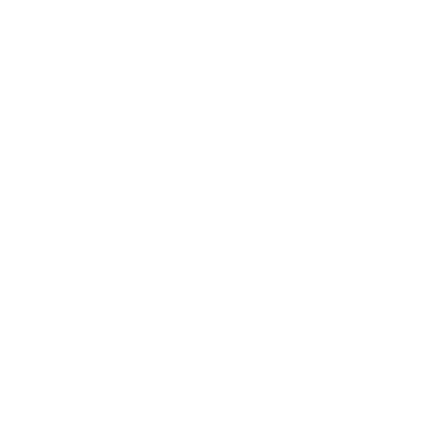
On The Other Side Of The Water (Chongqing) 在水一方（重慶） 大：160cm×190cm（5版） 小：110cm×130cm（5版）

<sup>[1]</sup> 血吸蟲病是一種吸食的熱帶寄生蟲病，也稱為血吸蟲病。









武漢·大酒樓

*A big restaurant in Wuhan*



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在這次拍攝《霧城》之前，我拍攝了《三綫》，《病城》和《風月》。它們分別反映老工業，城市病和女人的問題。這次，一個《霧城》將前面三個題材要說的問題都說了。霧城就是一個巨大的工程，串起了許多相關的城市，間接或直接令到這些城裏的人的心態產生異化，變得膚淺，沒有理想，只有欲望。而片中的女人正是隱喻這種欲望的符號，通過拍攝這些女人，進而去反思這些女人所處的工廠，城市和喧區存在的歷史意義，達到一種視覺上的假想。也就是說讓欲望和實現欲望的過程和代價處於同一畫面上。這本身就是一種矛盾。這種矛盾性和複雜性本身就是後現代主義的一種典型手法。你想，整個中國都在搞傳銷。我們把對政治的狂熱轉化為對經濟的宗教。國家處於傳銷金字塔的頂端。它是神聖和正確的，是社會財富的集大成者和經濟宗教的製造者。我國的GDP每年以百分之八的增長。但不要忘了，我國的財政收入卻以百分之三十幾的速度增長。各省市和中央是中層。地方，民營企業處於下層，而底層當然是老百姓了。他人就是地獄，存在主義哲學家沙特所說的這個道理用在今天的中國傳銷上是最適合不過了。而代價呢？自己只掃門前雪，哪管別人瓦上霜。由此產生的環境污染，人性異化也就像傳銷一樣，一級一級往下傳，傳到最後就没人管了，變成了公共垃圾。而霧就是這種公共垃圾的象徵。《霧城》就是來描述這種中國傳銷的一個視覺寓言罷了。

## 珍珠和符號

我設定了一個符號，就是由幾個女孩構成的戲劇。將這個概念置入在一個現實之中拍下來，就形成一個有細節的「假現實」的影像。或者稱虛擬的真實，超現實。人們往往比較容易對那些形式上反常規的攝影方式形成認同。或者對那些製造出來的，沒有細節的符號照片有偏好。我認為那不是方向，我認為這樣的藝術走不遠。今天，藝術的標準樣式已成為一種流行。但新的藝術一定不是這種流行，不是我們現在看到的樣子。它樣子出現的時候一定「不像」，一定與我們已經習慣了的藝術審美有距離，這樣它才能走得遠。藝術處於歷史的亂局之中。於是只有一條路好走。就是對符號不斷地練書法，練出與他人不同的「絕活」來。再單一個所謂的概念，就成了。那麼，我們是否能在社會中汲取營養，或者把自己的意志的符號置於現實的亂局中呢？這次的拍攝就好比是一顆珍珠的形成過程：將一粒沙置入貝殼之中，使貝殼不舒服，便分泌出一種黏液，將沙子包裹起來，越包越大，最後形成了珍珠。當然，還需做的一個工作就是需用藝術哲學來描述這個「珍珠」，使之有學術價值。但我們這次的「珍珠」是人工合成的假珍珠，就像在傳銷裏一樣，傳銷術裏有一個基本手法，就將一個假產品的價值無限放大，用來承載每一級傳銷人的發財欲望。其實每一級擊鼓傳花者都明白它是假的，但是為了自己的利益，則會把這個謊言也傳銷下去。這就是傳銷術對於人性的扭曲。反觀當今中國的方方面面，也包括文化領域，不是都在搞傳銷嗎？

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## 奉節和舊城



奉節·擦鞋攤  
Shoe shining stalls in Fengjie



奉節·雙門  
Kuimen of Fengjie



在下游的武漢，你感覺整個城市都在吃喝玩樂。全城最漂亮的房子都是豪華餐廳，如果不訂座，就吃不上。根本就不像剛在漢正街<sup>o</sup>發生了大火的城市。我好奇地問他們：為什麼？他們說三峽在上，存了那麼多水，如果萬一發生了意外，武漢就不保了。哦，原來是這樣。三峽是懸在湖北人心頭的堰塞湖。怪說不得武漢有那麼多棚戶區，有人在環境這麼差的地方經商。雖然，上有九頭鳥，下有湖北佬，但九渠通漢又阻止不了對全國供電不到百分之二的三峽大壩的建設。不吃喝不撈錢又能做什麼呢？有道是：曾經滄海難為水，除去巫山不是雲。有對明志：心在荒村聽雨，人在名利行走。不能想像，在漢正街這麼環境差的地方，也有大生意。如今，傳銷術和成功學大行其道。這兩個東西都有兩個共同的特點。一是崇尚「快」。快速發財，快速成功。二是宣揚「捷」。希望不戰而屈人之兵，以最小的代價獲取最大的成功。然而「快」和「捷」都是有後果的。只是把這種後果傳銷給了別人，傳銷給了環境，形成始終揮之不去的「塵霧」。這種霧是意識形態的霧，是人為的盲目開發資源形成的霧，是世界工廠迅速擴張所造成的污染之霧，總之就是問題之霧。

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## 奉節和舊城



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## 擊鼓傳花

在中國人的記憶中，擊鼓傳花是兒時都玩過的一種遊戲。玩法是這樣的，有一個背對大伙或蒙着眼睛的擊鼓者，玩遊戲的人圍坐一圈，人數七八個、十個不等。只有一朵花，用來大伙傳遞的。隨着擊鼓聲，花從一個人傳給下一個人，直到鼓聲嘎然而止。這時花落誰家誰就將受到懲罰。當然，遊戲的懲罰有時是罰跑一圈，有時是唱一首歌。然後再重新開始。我用這個遊戲再比喻中國傳銷，既形像又戲諷。基辛格曾經說過，誰掌握了石油（資源），誰就掌握了國家；誰掌握了糧食，誰就掌握了人類；誰掌握了金融，誰就掌握了世界。那怎麼掌握呢？就是搞傳銷。這次世界經濟危機的爆發，也是世界傳銷的一個真實後果罷了。既然經濟危機來了，最後解決經濟危機的辦法也就用傳銷的方法。就是說，危機本身是解決不了的。所謂的解決無非是將危機傳銷給了其它人。這場經濟危機的最終受害者可能就是那些出賣資源的落後國家。不久的將來，經濟危機結束了。而中國呢？爲了所謂的內需將建一座又一座的三峽大壩，懸在我們上空的酸霧越來越濃……

德國心理學家博爾溫·班德洛說，人類的文化成就之一就是「人們不總是直接使他們的需要得到滿足」，人的大腦當中有一個「酬勞系統」。這種酬勞系統通過大腦內部的「內部嗎啡」去刺激「幸福激素」的分泌，正常人的「酬勞系統」穩定的運作着，使他們能在本能和克制之間保持平衡。但被傳銷術洗過腦的人，具有「邊緣性人格障礙」的人，酬勞系統達到滿足的閾值要比正常人高的多。他們「不能忍受酬勞的延後。他們隨時隨地都要幸福的感覺」於是屈服於自身本能的誘惑，通過一些自殘、殘他等形式使自己的幸福荷爾蒙迅速得到增加。看我們今天的中國，以及一些落後的國家，到處都充滿肆無忌憚、爲所欲爲的人，做的是我們不敢做也沒能力做的事。他們達成了我們人性惡的願望。因此，成了偶像。記得有一位哲人說過：當國人不具備現代性的時候，實現現代化的所有努力都是一句空話。我要說的是：當實現強國夢的途徑變爲傳銷之路，那麼，實現了的世界將會是一座又一座的霧城。



武漢·夜市  
Night market of Wuhan



重慶·婚紗店  
A wedding gown shop in Chongqing



主要創作人員在三峽大壩上的合影  
Key members of the crew on The Three Gorges Dam



Mirage (Wanzhou) 海市蜃樓（萬州） 大：160cm×190cm（5版） 小：110cm×130cm（5版）







# SMOG CITY: PASSING THE FLOWER

## The Chinese Resource Pyramid Scheme behind the Three Gorges Dam

Chen Jiagang

A story about finding gold: a man bought a flock of ducks to raise tuition money for his two sons. One summer, the boys were tending the ducks by the pond and saw something gold shimmering under the water. They could not swim so they set out to find their father. The father was busy playing cards, and he ignored the boys. The older son, out of patience, returned to the pond. The younger son appraised the situation, and had an idea. He went to his father and said, "My brother broke his leg". His father ran frightened to the edge of the pond, and saw that his eldest son was fine. Angry, he slapped his younger son. The child, rubbing his sore face, said "Father, just look at the water!" The father looked, and saw something gold and shiny. He could not reach it, so he drained the pond. When he picked up the object, he saw that it was a golden bowl of the type used by county magistrates in the Tang Dynasty, an extremely valuable object. He got a friend to sell it for him, and received over a million Yuan. When someone asked how he got so rich so quickly, he looked at the dried out pond, rubbed his son's hair and said, "My smart son, a lie with good intentions and a dried-up pond are what made me my fortune."

—extracts from a Pyramid Scheme Story



重慶·長江新橋  
New bridge on Yangtze River, Chongqing



重慶·老碼頭  
Old wharf in Chongqing

A friend of mine likes to say that when we cannot see the future, we should look to history.

China's current economic situation bears some resemblance to the situation in Continental Europe in the late 19th and early 20th Centuries. At the time, Europe was almost completely controlled by powerful governments that appeared great, glorious and correct. It was a time of unprecedented prejudice against liberal economics. Intellectuals focused only on very narrow fields, and the people put no thought towards the outcomes of policies, a trend that was encouraged by the governments. The tools of the people were elevated to the point of total bias: labour economists only researched the effects of labour policies, and agricultural economists only researched ways of raising the prices of agricultural goods. They only thought about issues in terms of government pressure, without thinking about the effects on society. They were no longer economists, but explainers of the behaviour of government departments. In this respect, there are many similarities between that situation and the situation now facing China. China's current market-rescue policies can only extend the crisis, stretching it out over a longer period of time. The core of these market-rescue policies is to approve a wave of massive projects. During the period of the "ten fives" plan, China embarked on such massive projects as the "Qinghai-Tibet Railroad", the "South-North Water Diversion Project", the "West-East Natural Gas Pipeline" and the "West-East Electricity Transmission Project". Recently, China has engaged in an expansion of investment on an unprecedented scale, starting or accelerating a series of key national-level projects, the most remarkable being a new set of four massive engineering projects on the hundred-billion Yuan scale, the "second West-East Gas Pipeline", the "Beijing-Shanghai High-Speed Rail", the "Nuclear Power Program" and the execution of the "South-North Water Diversion Project". These projects are being touted as part of the market-rescue plan, but their results and their futures are unclear, as if cloaked in a dense



Fruit in Furnace 爐中果 小: 110cm×130cm (5版)







layer of smog. Therefore, in describing these massive engineering projects that exceed the capacity for human imagination, we will use the term "smog city". Now I will take a look at one massive project which has already entered the annals of history, the Three Gorges Dam project, looking at relationships up and downstream, and at what the project's experience can tell us.

I had originally planned to return to Chongqing to shoot a series of photographs entitled Shadow, to show the aftereffects of that city's rapid development. As a building rises higher, its shadow grows longer. My wish was to convey the story of what resides in these shadows. I went back to Chongqing for a while, but the whole city, as well as the Three Gorges region and downstream Hubei Province, was cloaked in perpetual smog. Without sunlight there are no shadows. Smog has become the marker of the city's existence, and within that smog, people are unable to make real distinctions, and this became my new motivation for shooting. I set out to capture this society in the smog, to explore how it came about and its symbolic meaning.

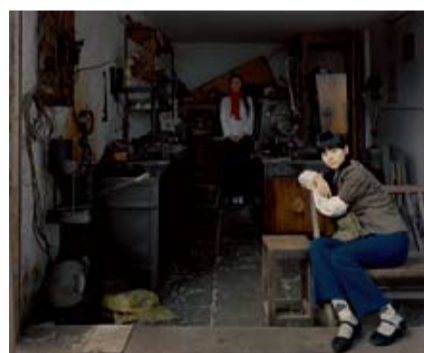
## I. Made in China

China's export-oriented manufacturing accounts for 43% of the nation's GNP. This has allowed China to amass nearly 2 trillion USD in foreign currency reserves, the largest in the world. China has also purchased nearly 1 trillion dollars in US national debt. What lies behind this impressive achievement? The first factor is low cost. Chinese products, on average, are 1/3 to 1/5 the price of products from other nations. The second factor is the waste of resources, and then there is the excessive reliance on human capital. Today, America accounts for 25% of the global economy, while China accounts for 6% and the EU 33%, but China uses 30% of the world's resources. That is to say, China bears the effects of the pollution created by using 30% of the world's energy to produce only 6% of the global economy. China, with its large land mass and abundant materials, is short on copper and iron ore, most of which must be imported. Though we often see accidents happening with China's coal mining industry, China is short on coal too, which it also must import in massive quantities. Though China has become the world's leading producer of steel and second largest producer of copper, its relative use of power and water for that production far exceed world averages.

To produce a ton of steel and a ton of copper, not only does China use more resources such as coal, water and electricity than the rest of the world, it also produces more pollution. According to Chinese steel and copper industry averages, it takes 20 kilowatt-hours of electricity to produce one kilogram of copper. With each kilowatt-hour requiring an average of 400 grams of coal, and 600 kilograms of coal for one ton of steel. In addition, one ton of steel uses 15 tons of fresh water (this does not count gray water, which is also used), while one ton of copper requires 25 tons of fresh water. Yet to be calculated at this point is the amount of pollution created by this resource-intensive production. Last year, China purchased one million tons of iron ore from Australia. That is 77 kilograms for each Chinese person. To turn each of these big bags of brown rocks into Chinese-made products, Chinese people have to dig coal, produce energy, use water, ship, refine, cast, cut, mold, polish, assemble, adjust and package day in and day out. Unknowingly, we drink water polluted by the processing of this ore, breathe air with excessive levels of carbon pollution from its processing, eat eggs contaminated with Sudan Red, and eat grains and vegetables containing excess levels of chemical fertilizers and pesticides. Thus, Chinese people have turned ore into products to be shipped back to the West. At least now we can understand one of the sources of western greed. China's low labour costs and lackadaisical pollution controls have made Chinese industrial products too cheap. Replacement products are much cheaper than the salaries for repair workers in developed countries, so they feel that repairs are not worth the cost anymore.



涪陵·28公裏長的核工廠  
Nuclear Plant stretching 28 km in Fuling



雲陽·修理舖  
Repair shop in Yunyang



武漢·鐵廠  
Iron factory in Wuhan



Fountains (Wuhan) 高壓噴泉 (武漢) 大: 160cm×190cm (5版) 小: 110cm×130cm (5版)







## II. Resource Pyramid Schemes

We just spoke of Chinese manufacturing's needs of and dependence on resources. Now I would like to talk about two other properties of resources. One is the political aspect, that is, when the control and development of resources becomes a tool for real political gain, economic targets take second place. This enters into people-oriented ideologies and furthers differences in ideas and values. The second property of these resources is their pyramid-scheme characteristic. When aspirations to become wealthy reach the level of religious faith, then a frenzy begins to amass wealth through reliance on resources and the sale of resources. The price paid for this aspiration, just like a pyramid scheme, cascades down from the top. Each tier pulls up benefits from, and tosses the garbage to, the tier below. No one cares about the resulting defeat of morals and pollution of the environment.

The Three Gorges hydropower station produces less than 2% of the nation's electricity, but it affects 25% of China's territory, reaching up to Chongqing, Sichuan and Guizhou, and down to Hunan and Hubei provinces. Is it worth it? Why do we need all that power? It is because China is the factory of the world, everything is made in China. It is for the high-speed GDP growth brought by energy-intensive, low value-added products. The results are endless mining accidents in the north and countless dams along the rivers of the south, causing ecological destruction. Smog is a kind of symbol; it comes from pollution of the environment and destruction of the ecosystem. They are the real embodiment of the effects of this pyramid scheme. For the Three Gorges Dam, there are many questions worth discussing. The first is the question of quality. When the reservoir is filled to the 175 metre level, it holds 39.3 billion cubic metres of water. With an annual flow of 4.5 trillion cubic metres of water, it can only be refreshed around ten times. Compared to the once rushing waters of the Yangtze River, it is a pool of dead water. Floating debris can be found all over the reservoir, so the cities along its banks have no choice but to spend increasing amounts to utilise water from the surrounding tributaries and mountains. The second question is about silt. Right now, 60% of the sediment in the river remains in the reservoir as the water flows through. Is the Three Gorges project destined to become the next Sanmenxia Reservoir<sup>1</sup>? No worries, we still have 4 trillion Yuan in funding for western expansion. We can just build more dams upstream along the Yangtze and Jinsha Rivers to resolve this. The third question is about safety. First is the issue of earthquakes. Earthquakes tend to happen when reservoirs are first being filled, but they are usually not very strong. The Three Gorges Reservoir, however, is the largest hydropower station on earth. Does it have the potential to cause a larger earthquake than we have experienced in the past? There is also the issue of potential future wars. The Three Gorges project was designed and constructed according to our current level of technology. What about the future? In the future, militaries will surely be more technologically advanced than they are now. This unchanging structure will have to face the continuous development of military strike capabilities. Is it safe? Will this barrier become unsound in the future? The fourth question is about profitability. When the entire project is complete, it will have a total capacity of 18,000 megawatts, producing 84.7 billion kilowatt-hours. This can be calculated to annual revenues of roughly 21 billion Yuan, or 3 billion USD. Not only are companies of this size ubiquitous in the West, even in China this would only be a mid-sized company, but the price paid for it is enormous. Is it worth it? The fifth problem is about its ability to prevent floods and generate electricity. Flood prevention and electricity generation are naturally opposing goals. All along the river downstream they are constructing dikes and levees to ensure that the hydropower station can maintain normal operations. The locks at the dam were designed so that a boat could pass through in 2.5 hours, but now it can take as long as four. In addition, silt build-ups are threatening to eventually clog the Chongqing port. As the silt remains in the reservoir, the water downstream becomes clearer, and erodes the riverbed downstream,



武漢·造船廠  
Shipyard in Wuhan



宜昌·三峽水文站  
Three Gorges Monitoring Station, Yichang



涪陵·化肥廠  
Fertiliser plant in Fuling



Demolished houses & repaired ships (Fengjie) 被拆遷的房子與被修理的船(奉節) 大: 160cm×190cm (5版) 小: 110cm×130cm (5版)







causing the coastline to recede. Could Shanghai be washed away in the sea? Keep in mind that the name Shanghai means "on the sea"! The sixth question is about relocation of the Three Gorges residents. The relocation issue has always been a centre of political maneuverings between the state and the people. Though the area has officially been closed off for a long time, people continue to move there seeking relocation money, adding to the population below the proposed waterline. It is hard enough to accommodate the estimated 1.13 million people requiring relocation, but the real number has already surpassed 2 million. The migrants have destroyed the original social and living environment. Though much money has been spent on reimbursement, it is wasted, and the people always yearn for more. There has been much fraud and waste. Seventh is the question of creating an industrial vacuum. The urban planning for the region around the reservoir is too big, with the new cities several times larger than the old ones they are set to replace. With so much expansion but a finite amount of people, will this lead to an industrial vacuum? The eighth question is about mission creep. He who controls resources gets the money. If the dams planned along the Nuijiang River (upper Salween) are approved, there will be no more major rivers in China left unobstructed. The ninth question is about the dam's effects on the ecology. Let's set aside questions about water pollution and garbage for now. Since the dam's completion, outbreaks of schistosomiasis <sup>II</sup> have been hitting areas such as Dongting Lake on a cycle roughly equivalent to the reservoir's water-filling cycle. Looking through related research documents, the construction of other dams such as the Aswan Dam in Egypt were also followed by outbreaks of schistosomiasis. An expert at the Chongqing Wanzhou Center for Disease Control has pointed out that the filling of the reservoir has created conditions that facilitate the spread of the schistosomiasis parasite on boats and people to the upper reaches of the river. This disease, once eradicated in China, has sprung back to life. When one official was asked about this problem, his response was simply: it is necessary to take precautions to prevent this disease. Tenth is the question of whether or not the "era of demolishing dams" is upon us. Internationally, many countries are feverishly demolishing their dams, while we are feverishly building them. What is going on here? Are we really just smarter than them?



長壽·五彩池  
Colourful Mine Pool in Changshou

Engels said that man's understanding of nature is limited, so we would do well to be careful with it. It is worth pondering how to deal with the relationship between resource pyramid schemes and human self-determination.



秭歸·壩下縣城  
A town beneath the dam in Zigui



重慶·下水道  
A drain in Chongqing



重慶·噴漆車間  
A garage in Chongqing

### III. Spiritual Void

Upstream, Chongqing was elevated to the level of a state-administered municipality for the Three Gorges project. Now, in their dealings with outsiders, Chongqing residents display an air of confidence and self-importance. Famous writer Lu Xun once noted that in China there is no individual arrogance, only collective arrogance. The Chinese people all seek out individual meaning while relying on the backing of the great motherland and an ancient civilisation. They often say "I am a Chinese person" rather than "I am a person". They often talk about our ancient civilisation and the greatness of our motherland, and often have distorted views of the state of China and the world today, which can lead to false arrogance. This arrogance, lacking in a foundation of facts, quickly turns into self-pity when one is faced with adversity. Chongqing residents, with the Three Gorges project and a GDP of 390 billion, are often self-confident, seeing themselves as the lords of western China. They are only a third of their neighbour Sichuan, which has a GDP of 1.3 trillion, but most Chongqing residents still think themselves better than their neighbours in Sichuan. Chongqing residents have to wear the world's finest clothes, drive the nicest cars and waste a lot of money. Chongqing leads western China in name brand consumption. Consumption requires money, but where does this money come from? There are a lot of people in Chongqing, but very few of them actually make real money. Hence, they must figure out ways of enriching themselves off of others. Resources are



Dazed, confused (Chongqing) 廢都迷途 (重慶) 大: 160cm×190cm (5版) 小: 110cm×130cm (5版)







sold for a bit of money, and then people look for shortcuts. Chongqing's talk about money as if it is not something to be earned, but something to be found. This, again, is like a pyramid scheme; one's wealth is built upon the financial ruin of others. It is hard to imagine that an engineering project could lead to such a profound change in the people's mentality. Is this not human alienation caused by massive changes in the environment?

Midstream, water has flooded the homelands of the people from Changshou, Fuling, Wanzhou, Yunyang, Fengjie, Wushan, Yichang and the military district. Some of those people have relocated to other regions, but most have stayed, the only difference being that they moved from the familiar foot of the mountains to the mountaintops, which are not really all that suited for human settlement, lacking the soil they once relied on for subsistence. How long can they last solely on the meager reimbursements they were paid? They just sit there watching the continuous rise of the reservoir. What does the future hold for them? Night clubs, glitzy gambling parlors, row upon row of hair salons, stacks of shoeshine stands. The young people you see there all have bleached hair, shiny shoes and high quality brand name knockoff clothes, just hanging around in groups, like a decadent generation.

Downstream in Wuhan, it is as if the entire city does nothing but eats, drinks and plays. The most beautiful buildings in the city are the fancy restaurants, and don't bother trying to eat in them without a reservation. It looks nothing like the city where that massive fire took place not so long ago<sup>III</sup>. Curiously, I asked them why. People told me that with the Three Gorges Dam upstream, if an accident were to occur, there would be no hope for the city. So that is it. The reservoir hangs over the people of Hubei Province like the sword of Damocles. No wonder there are so many slums around the city and people doing business in such poor conditions. The people of Hubei, renowned for their prowess, are helpless in the face of the Three Gorges Dam and its two percent of the nation's electricity. What else can they do but eat, drink and chase money? In light of this, it is not hard to believe that so much business would be taking place in an area as decrepit as the Hanzheng Street fire zone. The city is now fertile ground for pyramid schemes and get-rich-quick seminars, which have two things in common. One is the obsession with speed, getting rich quick and quickly becoming successful. The second is an obsession with convenience. They hope to win without fighting, and bring the greatest success at the lowest price. There are drawbacks to both of these, but those drawbacks are passed on to other people and to the environment, becoming impenetrable "smog". This is the smog of ideology, the smog of man's blind development, the smog of pollution created by the rapid expansion of the world's factory, overall questionable smog.

Now the economic crisis has come, and no one wants the cheap goods that came at such a high price. Can we change our economic means? Can we go from "made in China" to "made for China"? Can we go from "economic growth" to "cultural growth"? Westerners do not understand the Chinese economy. The Chinese do not understand western society. I am doing nothing more than pulling back the smog that shrouds Chinese society, clearing away temporary hopes to close in on the historical smog that makes up our era.

Before Smog City, I shot Third Front, Diseased City and



萬州·教堂  
A church in Wanzhou



武漢·長江大橋  
Yangtze River Bridge, Wuhan



萬州·斷橋  
Broken bridge in Wanzhou



萬州·碼頭  
A dock in Wanzhou



Bridge in Water 水中橋 大: 160cm×190cm (5版) 小: 110cm×130cm (5版)









武漢·焦化廠2  
Incinerator in Wuhan II

Temptations series. They focused on old industry, the ills of city life, and women's issues, respectively. Smog City covers all of those previous topics simultaneously. Smog City is a massive project that winds through many related cities, directly and indirectly touching on the alienation of the people there, who have become shallow and have lost their ideals, with nothing left but desire. The women in these images are a symbol that alludes to this desire. Through photographing these women, we can delve deeper into the historical meaning of the factories, cities and warehouses they are in, reaching a visual hypothesis. In other words, I am placing desire, the process of attaining the objects of desire and the price paid for this desire, in a single picture. This is a contradiction in and of itself. This method

of contradiction and complexity is a typical postmodern technique. Think about it, all of China is engaged in a pyramid scheme. We have transformed political fervor into a religious faith in the economy. The state is positioned at the apex of this pyramid. It is holy and correct, the culmination of societal fortunes and the manufacturer of the economic religion. The nation's GDP has been growing at an annual rate of 8%, but do not forget that government revenues have been growing at a rate of over 33%. The cities and provinces are at the middle of the pyramid, towns and private enterprises are a level below that, and of course the common people are at the bottom. No idea better suits China's pyramid scheme than Sartre's assertion that hell is other people. What about the price? Most people are too busy sweeping the snow from their own doorsteps to pay any heed to the frost on their neighbours, roofs. The pollution and human alienation that results, just like a pyramid scheme, gets pushed down, level by level, to the point that no one bothers and it becomes public garbage. Smog is a symbol of this public garbage. Smog City is a visual fable about this Chinese pyramid scheme.

## Pearls and Symbols

I have created a symbol, a drama consisting of several women. When this concept is inserted into reality and photographed, it forms a detailed spectacle of a "false reality". Or you could call it a virtual truth, a surreality. People are usually quick to accept photographic methods that break conventions on the formal level, or they have a bias towards those produced, detail-scarce icon photographs. I don't think that is the way to go, because that kind of art cannot go very far. Today, the standard model of art has become a fashion, but new art cannot follow this trend; it cannot be what we see now. When it emerges, it definitely will not "look like it"; it will definitely be rather distant from our accustomed esthetics. That is the only way it will be able to go far. Art is in the midst of the chaotic mess of history, and for that reason, there is only one way to go, and that is to practice our calligraphy of icons, and create something that no one else can. Add a so called concept, and there, you are done. So, is there a way we can draw nourishment from society, or place the icons of our determination into the chaos of society? The process of photographing this project was a lot like the formation of a pearl: place a grain of sand into a clam, making it uncomfortable so that it secretes a mucous which envelops the sand. As it gets bigger and bigger, it turns into a pearl. Of course, there is one more step, which is to describe this "pearl" in the language of artistic philosophy to give it some



涪陵·氮肥廠  
Nitrogen fertiliser plant in Fuling



長壽·山頂上  
View from top of a hill in Changshou



長壽·開發區  
Developed zone in Changshou



Apprehension (Chongqing) 彷徨暮歸 (重慶) 大: 160cm×190cm (5版) 小: 110cm×130cm (5版)





中国工商银行

美钻

贵乎稀有 万里挑一



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美钻热线：63820808

中...  
层高

项目地址

诚泰恭祝全市人民新春快乐

诚泰通

小灵通营

CHENOTAI

诚泰通  
CHENG TAI COMMUNIC

中国建设银行



academic value. But our pearl here is a manmade artificial pearl. Just like in a pyramid scheme, a fake product is bestowed with unlimited value so that it can be the carrier of the desire for wealth among the people on each level of the pyramid. On each level, the people passing the hot potato know it is fake, but for their own benefit they will pass the lie on down the pyramid. This is how the pyramid method distorts human nature. When we look back at China now, including the cultural realm, isn't everybody in on the scam?

## Pass the Flower

Most Chinese people remember the game "play the drums, pass the flower". It is played like this: one person plays the drum is either blindfolded or with his back to the other players, seven or eight of them, while they sit in a circle. There is only one flower, which is passed from one player to another to the beat of the drum. When the drumming stops, whoever is holding the flower loses. Sometimes the penalty is to run a lap around the circle; sometimes the loser has to sing a song. Then it starts all over again. I use this game as a striking and satirical metaphor for China. Kissinger once said, control oil (resources) and you control nations, control food and you control people, control finance and you control the world. But how do you control it? Through pyramid selling. The explosion of this global financial crisis is the real result of this false pyramid scheme. Though the crisis hit, the solution we are applying to the crisis is still the pyramid method. That is to say, the crisis cannot be solved. The so called solution is nothing more than to pass the crisis on to others. In the end, the people who really feel the brunt of the crisis may be the poor nations that sell resources. In the not too distant future, the crisis will be over. What about China? For so called internal needs it will build one Three Gorges Dam after another, hanging increasingly thick smog over our heads.

German psychologist Borwin Bandelow says that one of man's achievements is that he does not always satisfy his needs. The human brain has a "rewards system". This rewards system uses the brain's "internal morphine supply" to stimulate "pleasure receptors". In the brains of normal people, this "rewards system" works to strike a balance between instinct and control, but for people brainwashed by pyramid schemes, and people that have "borderline personality disorders", the "rewards system's" satisfaction thresholds are much higher. They "cannot withstand the delaying of rewards, and always yearn for the feeling of pleasure" , so they give in to their instinctual temptations, using methods that are destructive for themselves or for others to stimulate the production of pleasure hormones. Looking at China today and at some backwards countries, we see rampant, brazen acts of desire everywhere, people doing things that we dare not and cannot do. They have achieved the evil aspirations of mankind. And that has made them idols. I remember a philosopher once said that when a nation's people lack modernity, all of their efforts towards modernisation are for naught. What I would like to say is: when the path to realising the dream of being a great nation turns into a pyramid scheme, then the resulting world will consist of one smog city after another.



重慶·解放碑  
Chongqing Liberation Stele



重慶·體育場  
Sports stadium in Chongqing



宜昌·三峽大壩  
The Three Gorges Dam, Yichang



鄭州·鐵路橋上 On a train bridge in Zhengzhou

“我所做的無非撥開這些籠罩在中國社會的雲霧，留住霧的宿命，揮去暫時的希望，去逼近形成今天的歷史煙雲。”

" I'm doing nothing more than pulling back the fog smog that shrouds Chinese society, clearing away temporary hopes to close in on the historical fog smog that makes up our era. "



陳家剛的畫作《霧城》

## 陳家剛

一九六二年出生於重慶

一九八四年畢業於重慶建築學院建築係

一九八四年至二零零零年同時身兼建築師和商人

二零零一年成爲全職藝術家

現正於北京工作和生活

陳家剛的畫作《霧城》

### 個展

陳家剛的畫作《霧城》

二零零九年

**霧城**， Contemporary by Angela Li 畫廊，中國香港

**交叉路**，巴黎·北京畫廊，中國北京

二零零八年

**陳家剛：大三綫**， Edwynn Houk畫廊，美國紐約

**陳家剛：大三綫**，巴黎·北京畫廊，中國北京

**劫**——**陳家剛**，北京宋莊美術館，中國北京

**座瘍**——**陳家剛三綫攝影作品**， Contemporary by Angela Li 畫廊，中國香港

二零零七年

**三綫**，巴黎·北京畫廊，中國北京

**紫禁城**，中國廣場畫廊，美國紐約

**病城**，中央美術學院美術館，中國北京

二零零六年

**三綫**——**陳家剛作品個展**， Atelier Werner Schaarmann，

德國漢堡

二零零五年

**派門**——**陳家剛作品個展**，藍頂藝術中心，中國成都

二零零四年

**光·空間·時間**——**陳家剛攝影個展**，東京藝術工程，

中國北京

陳家剛的畫作《霧城》

### 聯展

陳家剛的畫作《霧城》

二零零九年

**閃閃紅星**， Contemporary by Angela Li 畫廊，

中國香港

**中國當代攝影**，佛羅裏達攝影美術館，美國坦帕

二零零八年

**Paesaggio**， Territorio博物館，意大利比耶拉

二零零七年

**三人展** —— **走向後紀實**，紅星畫廊，中國北京

**魅惑與迷亂** ——**中國新藝術展**， Heyri琴山畫廊，

韓國首爾

**黑白現實主義文獻展**，環鐵時代ART美術館，中國北京

**龍的變身**，中國廣場畫廊，美國紐約

**無邊的現實** —— **當代影像展**，影像國際，中國北京

二零零六年

**始亂終弃** ——**二零零六中國當代社會學圖像**， 798藝術區

/華藝沙畫廊/平遙攝影節/四平倉庫，中國北京、

印度尼西亞雅加達、中國山西、中國上海

陳家剛的畫作《霧城》

### 公共收藏

現代藝術博物館，美國紐約

中央美術學院美術館，中國北京

Territorio博物館，意大利比耶拉

伊比利亞美術館，西班牙

陳家剛的畫作《霧城》

## Chen Jiagang

1962	Born in Chongqing, China
1984	Graduated from Architecture Department, Chongqing Architecture College, China
1984-2000	Worked as an architect and businessman
2001	Became full time artist
Currently lives and works in Beijing.	

2009	<i><b>Smog City</b></i> , Contemporary by Angela Li, Hong Kong, China <p><i><b>Crossroads</b></i>, Paris-Beijing Photo Gallery, Beijing, China</p>
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2008	<i><b>Chen Jiagang<span> </span>: The Great Third Front</b></i> , Edwynn Houk Gallery, New York, USA <p><i><b>Chen Jiagang<span> </span>: The Great Third Front</b></i>, Paris Beijing Photo Gallery, Beijing, China <p><i><b>Kalpa</b> — <i>Works by Chen Jiagang</i></i>, Song Zhuang Art Center, Beijing, China <p><i><b>Smog from our History - Photographs from Chen Jiagang's Third Front series</b></i>, Contemporary by Angela Li, Hong Kong, China</p></p></p>
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2007	<i><b>Third Front</b></i> , Paris-Beijing Photo Gallery, Beijing, China <p><i><b>Forbidden City</b></i>, Chinasquare Gallery, New York, USA <p><i><b>Diseased City</b></i>, Art Gallery of Central Academy of Fine Arts, Beijing, China</p></p>
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2006	<i><b>Chen Jiagang's works "Third Front"</b></i> , Atelier Werner Schaarmann, Hamburg, Germany
2005	<i><b>Genre</b></i> . Blue Top Arts Centre, Chengdu, China

2004	<i><b>Light.Space.Time</b> — <i>Solo exhibition for photographic works by Chen Jiagang</i></i> , Tokyo Art Projects, Beijing, China
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2003	<i><b>Light.Space.Time</b> — <i>Solo exhibition for photographic works by Chen Jiagang</i></i> , Tokyo Art Projects, Beijing, China
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### Group Exhibitions

2009	<i><b>Twinkle Twinkle Red Star</b></i> , Contemporary by Angela Li, Hong Kong, China <p><i><b>Cotemporary Chinese Photography</b></i>, Florida Museum of Photographic Arts, Tampa, USA</p>
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2008	<i><b>Paesaggio</b></i> , Museo del Territorio Biellese, Italy
2007	<i><b>Beyond "Site Specific"</b></i> , RedStar Gallery, Beijing, China <p><i><b>Seduction And Confusion</b> — <i>China New Art Exhibition</i></i>, Keumsan Gallery, Seoul, Korea <p><i><b>The Documentary Exhibition Of Black And White Realism</b></i>, Huantie Times Art Space, Beijing, China <p><i><b>Dragon's Transformation</b></i>, Chinasquare Gallery, New York, USA <p><i><b>Boundless Reality</b> — <i>Photography Exhibition</i></i>, China Picture, Beijing, China</p></p></p></p>

2006	<i><b>Seduced and Abandoned</b> — <i>Contemporary Sociological Images in China 2006</i></i> , 798 Art Zone/Times and Signs Art Galley/Photography Festival in Pingyao/Siping Warehouse, Beijing/Jakarta/Shanxi/Shanghai
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2005	<i><b>Light.Space.Time</b> — <i>Solo exhibition for photographic works by Chen Jiagang</i></i> , Tokyo Art Projects, Beijing, China
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### Public Collection

The Museum of Modern Art (MoMa), New York, USA <p>Art Gallery of Central Academy of Fine Arts, Beijing, China <p>Museo del Territorio, Biella, Italy <p>Institut Valencia d' Art Modern (IVAM), Spain</p></p></p>
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出版：CONTEMPORARY BY ANGELA LI  
翻譯：謝飛  
設計：北京朗色設計

Publisher: Contemporary by Angela Li  
Translation: Jeff Crosby  
Design: Lavalase

出版日期：2009年09月  
ISBN 978-988-17454-9-1  
港幣180元整

Publishing Date: 2009/09  
ISBN 978-988-17454-9-1  
HK\$ 180

