

**Plant Republic | 植物共和国**

SHI Qing | 石青

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April to June 2011 in Guangdong Museum of Art in Guangzhou, SHI Qing implemented his project Plant Republic during the exhibition entitled Guanxi: Contemporary Chinese Art. By imitating ecosystem and organizational structure of plants, the artist achieves his own methodologies for self-observation, categorization and systemization. The relationship between the configuration of the work and its components renders the simulation of "wildness" by SHI, who counterworks with this concept against "systemized system such as parks or botanical gardens" and therefore reflects on the system established by modern science.

Subsequently in October 2011, the artist finished Plant Republic 2 in Guanxi exhibition in Today Art Museum in Beijing. Between the conformation of this very piece and complicated structure of "wildness" that is Plant Republic, there lies probably certain connection. Both control and loss of control during implementation constitute his production. By discussing the possibility of validity of artwork, SHI offers his own answers to the question that under which condition an individual becomes a ecological system: the model of the power of community in paralleled system as well as the description that "a community rests on external organization rather than internal integration where multiple individuals co-exist constantly at distance".

Wild and parallel: Here is a plant structure as ecological and systems organizational perspective, thus we don't need a method, but a way of organization. It is a method of art self-observation, organization and preparation. It is definitely not an isolated and fragmented work in the system concept; The wild is against the plan in advance, against the advanced concept, emphasis on self-organization, grow, develop and open at the same time. Concepts is a practice start, neither a reason, nor a result. No cleanliness, no single style in the work, no reason and support within the system. Only the difference can establish an effective ecological structure. Community is an external organization, not an internal integration. Multiple singles exist and individuals keep in distance.



Installation view in Guangdong Museum of Art 广东美术馆展览现场

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2011年4月至6月，在广州广东美术馆“关系：中国当代艺术展”展览上，石青实施了《植物共和国》项目。通过对植物结构生态和系统组织的模仿，艺术家形成了一套自我观察、组织和编制的方法。作品的形态和各个部件的关系是艺术家对“野生”的效仿，以“野生”对抗“花园、植物园这类体制化系统”，也由此关涉对“现代主义科学方法建立的系统”的反思。

随后，艺术家于2011年10月在北京今日美术馆“关系”展上完成了《植物共和国2》。这一系列作品中流淌的形态或许与《植物共和国》错综的“野生”结构存在某些共通，施行过程的控制与失控都是作品生成的部分。石青通过探讨“作品成立的可能性”，进而解答“个体之所以成为一种生态组织”的条件即为：平行系统中的共同体权力模型，并予以描述：“共同体在于外部组织，不是内部整合，多个单体并存，个体保持距离。”

野生与平行 植物在这里被当作一个结构生态和系统组织来看，所以所需要的不是一个方法，而是一套方法的组织，更是一个艺术自我观察、组织和编制的方法，绝不是体制概念下一个个孤立而割裂的作品；野生反对提前规划，反对概念先行，强调自我组织，同时成长同时构建，开放和动态。观念只是工作实践起点，不是理由，也不是结果，在作品群落内部做到不洁癖，不提供单一风格倾向，作品之间不需要意义掩护和搭建；系统内部互不为理由和支撑，差异性才可以建立有效的结构生态，共同体在于外部组织，不是内部整合，多个单体并存，个体保持距离。



Installation view in Guangdong Museum of Art 广东美术馆展览现场



◀ Installation view in ShanghART Gallery H-Space  
香格纳画廊 H 空间展览现场

Installation | Glass fibrePolyurethane foam, Plaster,  
Carton, Wood, Iron filters, Cement board, Clamps  
装置 | 聚氨酯泡沫 石膏 纸箱 木方 滤网 水泥板 木工夹子







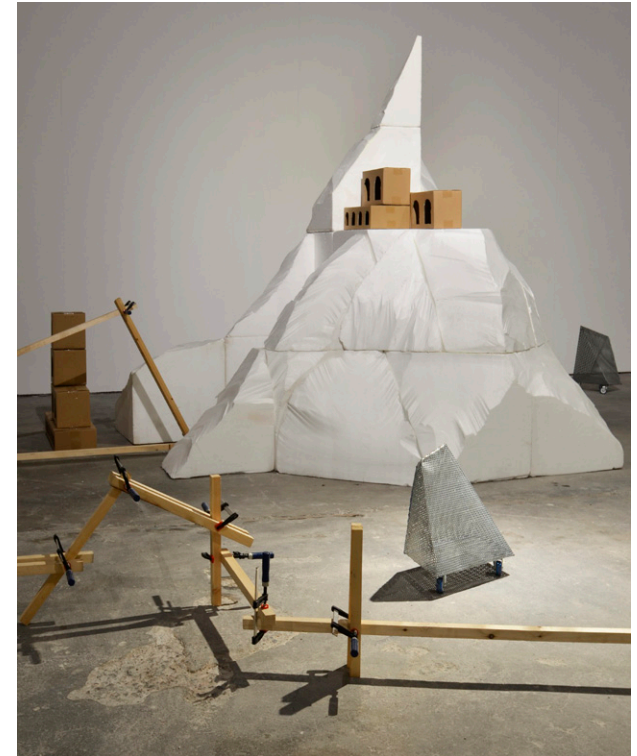


Meaning Fault 意义断层 45×220×120 cm





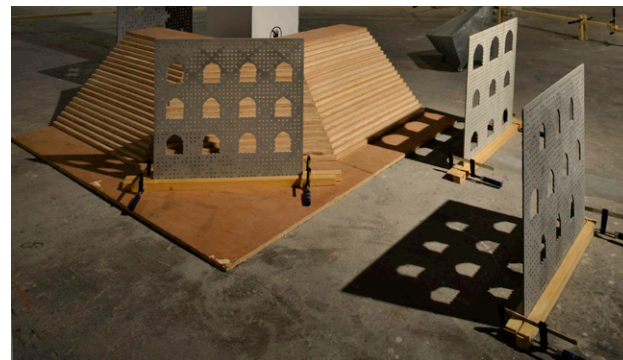
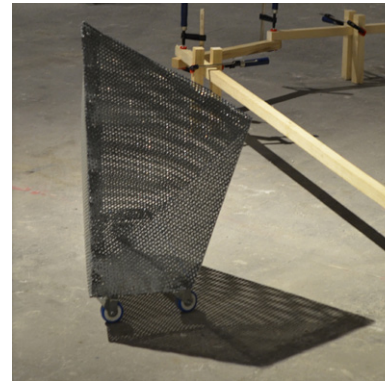
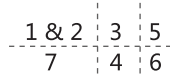






Part of the detailed size 部分局部尺寸

- 1 Metal barriers 金属栅栏  
115×120×4 cm ×4pcs
  - 2 Wooden barrier 木质栅栏  
260×190×80 cm
  - 3 Filter & Wheel 滤网与轮子  
60×60×60 cm ×10pcs
  - 4 Roman pillar & Wooden Box 罗马柱子与木箱  
217×180×130 cm
  - 5 Group A 组合 A  
250×270×270 cm
  - 6 Group B 组合 B  
200×220×220 cm
  - 7 Group C 组合 C  
70×160×250 cm
- Core-board Steps 细木工板台阶  
45×160×160 cm
- Concrete slab & fixer 水泥板与固定物  
70×62×25 cm ×4pcs



(Height×Width×Depth 高×宽×深)

ShanghART

香格纳画廊

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