

石青
SHI QING

ShanghART
香格纳画廊

石青的创作处于一种跳跃性的不易归类的复杂状态之中，无论是媒介还是认知世界的方法系统，从最早的行为学行为解剖，到全球化背景下的地域政治冲突，以及社会主义文化遗产的继承，一段时期里游牧式的工作方法使其进入真实的地理空间去创作，近期的方向更多集中于日常生活政治和艺术生产关系等领域。

石青，1969年出生于内蒙古包头，在北京生活和工作了近20年，现在居住上海，曾经参加过美国圣达菲双年展（2008），广州双年展（2005），布拉格双年展（2005），釜山双年展（2004）等展览。

Shi Qing's work is hard to categorize and always evolves in both media and methodological tools of perception. From behavioral analysis of psychology to study of geopolitical conflict in the globalized world, from socialist cultural heritage to actual geographical environment in the nomadic space, a wide range of topics have come under his attention. His recent projects are more focused on everyday life politics and artistic production relations.

Shi Qing, born in 1969 in Baotou, Inner Mongolia, lived and worked in Beijing for almost two decades before moving to Shanghai. A selection of major exhibitions in which Shi Qing has participated includes: Santa Fe Biennale (U.S.A, 2008), Guangzhou Triennial (China, 2005), Prague Biennale (Czech Republic, 2005), Busan Biennale (Korea, 2004).



口语阶段 Colloquial Stage
装置 互动影像 尺寸可变 Installation & interactive video Variable size 2000





2 1

1 黑禁忌系类 Black Taboo Series
截屏 Film still
视频 | 单络 Video | Single channel
3 个独立视频 3 dividual videos
edition of 5 2002

2 黑禁忌 展览现场 Black Taboo Installation view



大洪水 The Flood
装置行为 Installation performance 2002



白衣殤 The White Shirt Died Early
摄影 | 数码冲印 Photography | C-print 120x160cm
edition of 5 2004



走神十点十八分 Wander off
摄影 | 数码冲印 Photography | C-print
100x100cm 3pcs
edition of 5 2005

景观道具 位于北京西郊的植物园，成为艺术家质疑中国现代景观建设的一条线索：架空了西方植物园的宗教底色和殖民史密切相关的全球植物学背景，除去异国情调似的展示功能，西方的全球化景观如何嵌入东方城市的文化肌理？艺术家认为植物园做为他者象征，提供了一种对西方的想像消费，成为中国与现代性互相认证的景观道具。

Beijing Botanical Garden, located in west suburb of Beijing, has offered a clue for the artist to question the spectacle construction in modern China. How, when devoid of religious implications and knowledge of global botany that has been closely related to colonial history, is this globalized spectacle from the West incorporated into the cultural fabric of an Oriental city? In the artist's view, the botanical garden functions as a symbolic Other, an imaginary consumption of the West and a spectacle tool for China to reconcile with modernity.



北京植物园 Beijing Botanical Garden
短片 16分钟 video 16minutes
2006



十点十八分 10: :18
摄影 | 数码冲印 Photography | C-print
125x150cm 2pcs 120x120cm 1pcs
edition of 5 2006

集体心理取样 这部风格化的影像在试图提取中国后文革时期群体心理的基因样本，其中主角由四个演员分别扮演意在强调事件的普遍意义，厌食症作为社会心理症候的隐喻，从肉食迷恋到恋尸倾向的戏剧性处理，和被排队经验轨训过的身体一起，把社会转型期的个体选择逼进了进退两难的墙角。

This highly stylized video intends to sample the post-cultural-revolution collective psychology in China. Four characters in the video offer a metaphor of anorexic as a symptom of social psychological ailment. From obsession with meat and corpses to body disciplined by the everyday experience of queueing, the work shows how individual is driven to a corner during the huge social transformation



厌食症 Anorexia
摄影 | 数码冲印 Photography | C-print 160x160cm
2pcs 2006



厌食症 Anorexia
装置 行为 Installation & performance 2006



展览现场 Installation view

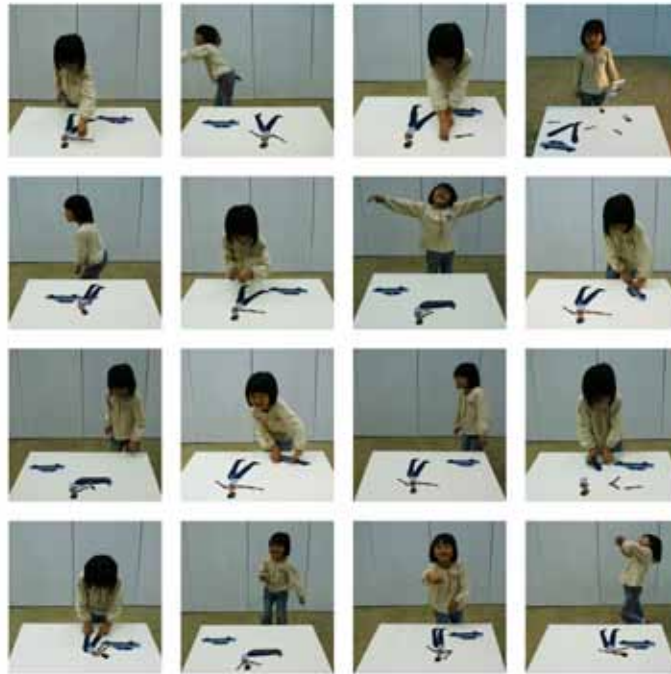


电控制情感 Electricity Controls Emotion
摄影 | 数码冲印 Photography | C-print 100x100cm
edition of 6 2006

电控制上海 Electricity Controls Shanghai
摄影 | 数码冲印 Photography | C-print 120x120cm
edition of 5 2006

间接化经验 司机小王来自河北，平时靠出租拉活维生，他有一个 4 岁的女儿，在北京五环外的一个小幼儿园里，每天下班后小王都要去接女儿。女儿知道她爸爸一天的生活吗？我问过她，看来她只熟悉爸爸下班后和她在一起的情景，小王的部分生活其实是以想象方式进入女儿的世界的。我把小王的图片剪成头部四肢可以组合移动的，类似皮影动画的道具，编上号码，让他的女儿来做拼图游戏，看看她脑海中爸爸的生活是什么样的。

Xiao Wang comes from Hebei and makes a living as a driver, He has a four year' s old little girl, going to a kindergarten out of the fifth ring road in Beijing. Each day after work Xiao Wang goes to pick up his daughter. Does his daughter know what he is doing? I asked her already. It seems that what she is the most familiar with are the scenes with her father after his work. In fact, part of Xiao Wang' s life is constituted by what he imagined to enter his daughter' s world. I cut Xiao Wang' s pictures separating and reassembling head and members like a shadow theatre' s puppet, I numbered them and asked his daughter to make a picture puzzle, to see her own vision of her father' s life.



小王和女儿 - 小王休息图
Driver Xiao Wang and his Daughter - Xiao Wang 's relaxing
摄影 | 数码冲印 Photography | C-print
1.80x240cm x 3pcs 2.100x100cm x 1pcs 3.50x80cm x 1pcs
edition of 5 2007

1	2
3





新《空城计》 New "Empty Fort Strategy"
京剧表演 Beijing Opera performance 45' 2007

游牧式创作 租一辆中型面包车，在北京装载两吨煤炭，从大运河零起点出发 沿其两岸公路行驶。在消耗 100 元汽油价值的地点停车，购买当地 100 元价值的粮食或食用油，卸下同等重量的煤炭，保持车的总载重不变，即物理吃水概念的维持；在当地加满 100 元价值的汽油继续出发，在下一个汽油耗尽处停车，重复以上行为。直至杭州结束。整个行程时间从 2008 年 4 月 3 日到 8 日，总里程 1839 公里。

Rented a medium-sized van, loaded two tons of coal in Beijing, started from the beginning of the Grand Canal, and drove along the offshore highroad. Stopped the car at the spot where an amount of RMB 100 yuan of petrol was consumed, purchased an amount of RMB 100 Yuan of local food or edible oil, offloaded the same weight of the coal, and kept the car' s total load the same. Continued driving after a value of RMB 100 yuan of petrol was filled, stopped at next spot where the petrol was consumed, and repeated above actions until arrive in Hangzhou. The whole journey was from April 3rd to 8th, 2008. The total mileage is 1,839 kilometres.



2008 04 03 Beijing Tongzhou 北京通州 运河零公里处



2008 04 03 Beijing Tongzhou 北京通州 加油站



2008 04 04 Hebei Qingxian 河北青县 运河堤岸



2008 04 04 Hebei Wuqiao 河北吴桥 运河堤岸



2008 04 05 Shandong Liangshan 山东梁山 红庙村



2008 04 05 Shandong Jining 山东济宁 运河煤场



2008 04 06 Jiangsu Pizhou 江苏邳州 京杭大运河



2008 04 06 Jiangsu Huaian 江苏淮安 运河桥头



2008 04 07 Jiangsu Yangzhou 江苏扬州 农贸市场



2008 04 07 Jiangsu Yangzhou 江苏扬州 运河入长江处



2008 04 07 Jiangsu Suzhou 江苏苏州 京杭大运河



2008 04 08 Zhejiang Hangzhou 浙江杭州 运河终点振宸桥

这里是中国腹地的一个历史小城：是家喻户晓的历史人物诸葛去世的地方；也是野生大熊猫的生长地之一。艺术家挪用媒体手法，在当地采访不同职业身份的居民和游客，煞有介事地询问诸葛和熊猫在历史上相遇的可能性，而其真实意图在于促使全球消费语境符号和地域性文化符号在母地重新相遇，进行消费文化比较的创造性试探和想象回馈。

Han Zhong is a historical city in the Northwest China, known as the birth place of Zhuge Liang, a famous chancellor of Shu during the Three Kingdoms period. It's also one of the natural habitats of panda. In this project, the artist approaches his subject in a journalistic way, interviewing local people and tourists about the possibility of Zhuge Liang meeting Panda in history. The real intention is to push the icon of global consumption to confront regional cultural symbol in its birth place, in a way that a tentative exploration and imagination of consumerist culture comparison is possible.



诸葛熊猫奇遇记 When Zhuge Liang Meets Pandas
视频 | 单络 Video | Single channel 35'
edition of 6 2007

集体主义日常经验 这是一组按照实际家具尺度建造的中国集体主义建筑装置，家具配套式样是当时家庭的标准定制，中国社会主义建设既有对现代主义文明的积极认可，同时也保留了民族解放事业中积累的组织经验，两者奇特的组合：家庭与生产单位的组织同构，成为人类文明发展进程中的独特经验，如何尊重和继承这份遗产并用来抵制日益强大的全球同质化和扁平化，这和保持文化多元的艺术任务是方向一致的。

The installation consists of furniture-sized 'architecture' that is installed in the layout of a traditional factory. A mixture of office furniture and living appliances from the planned economy era fit inside these factory buildings. The size of each building fits around one piece of furniture like a glove. China's socialist construction confirms modernist culture while preserving local experiences gained through national liberation. This unique structural combination of family and production units has contributed to progress of civilization. How to carry on this heritage in a critical way so as to resist the powerful trend of homogenization in today's world is in the same direction with art's task to preserve cultural pluralism.



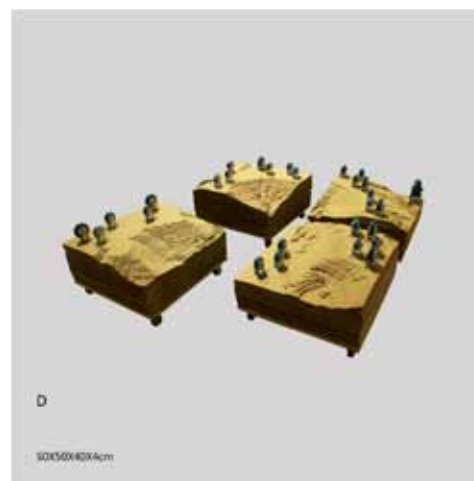
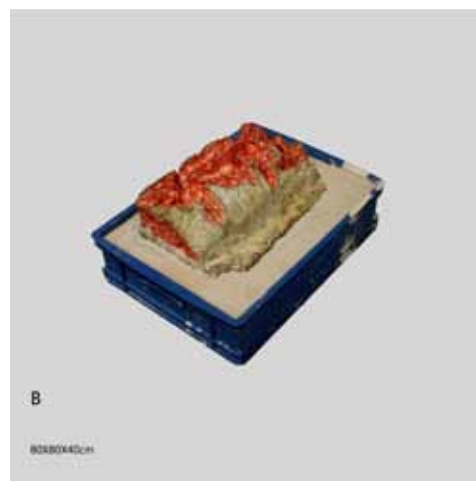
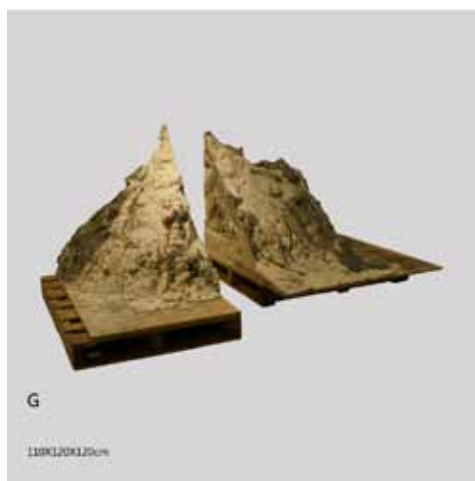
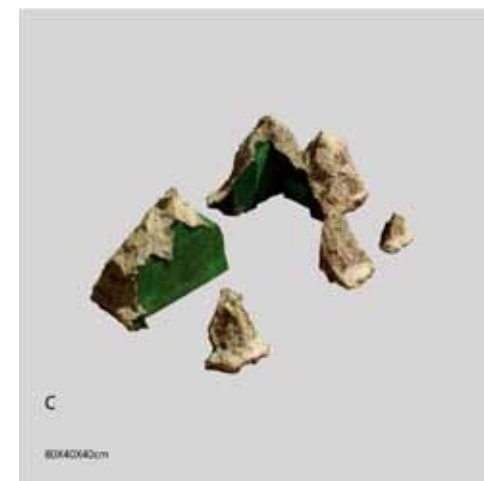
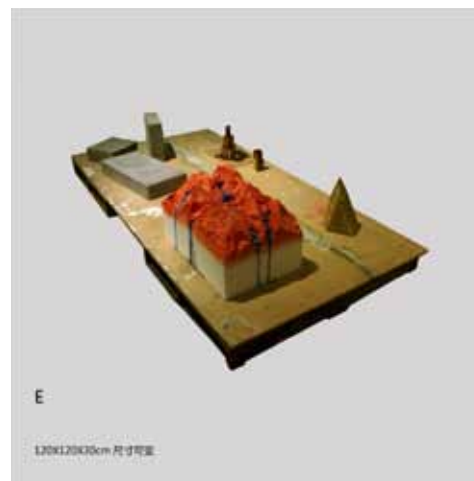
工厂 Factory
装置 | 集装箱木板, 家具, 12件, 尺寸不等
Installation | Container Wood, Furniture, 12pcs, variable size
edition of 3 2009

地理先于景观 这组以地质和建筑形式组织的地理系统，其中作品材料都是互为剩余的，一个作品的余下部分都会成为另一个的骨架、零件和内充物，这些临时的脆弱而廉价的日常材料同时也是沉默的，也是和资本主义生产关系控制的产品标准决裂的材料；它们和劳动的组合，艺术权力才能真正回到艺术家和观看者手里，才能真正逃离景观装置的控制。

Geography before spectacle as capitalism today is closely linked to the society of spectacle, where the production and consumption of images define the basic social structure, art production is in danger of becoming one of tools for capitalist spectacle control regime. "Geography" is a concept used by the artist to resist spectacle techniques and also represent a cultural retracing to the moment before the emergence of capitalist system.



低级景观——石青 邵一 双人展
展览现场，香格纳 H 空间 2010
Elementary Spectacle : exhibition with Shi Qing & Shao Yi
Installation view, ShanghART H-Space 2010



低级景观 Elementary Spectacle
 装置 & 绘画 | 面粉 聚氨酯泡沫 石膏 纸板 脚轮 木板
 Installation & Painting | Flour, polyurethane foam, plaster, cardboard, wood panel, caster wheels 2010

剩余物和中间价值 当代艺术生产和资本主义生产关系是合谋的，反对资本主义生产标准也应该反对艺术家体系化的，因为这样是自我体制化的开始，你被你自己的创作消化了，就会成为一种新的制度来统治你；所以艺术实践的剩余策略就是说服创作从中间发生的，是过程和材料的中间，它和最初的动机已经主动切断联系。

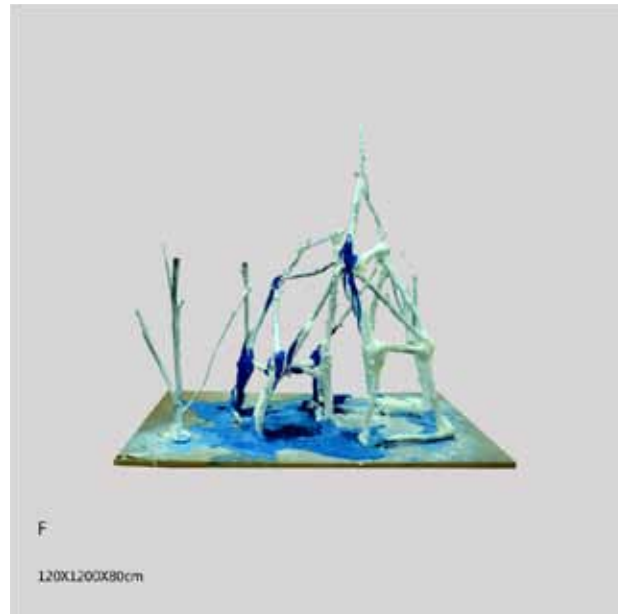
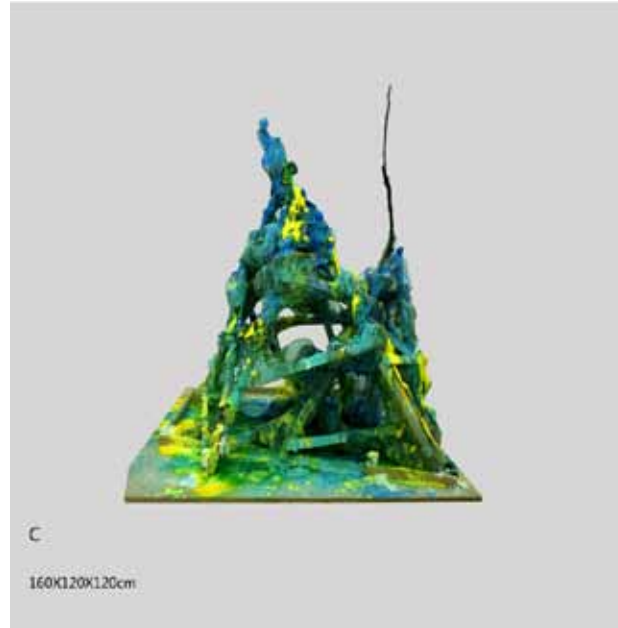
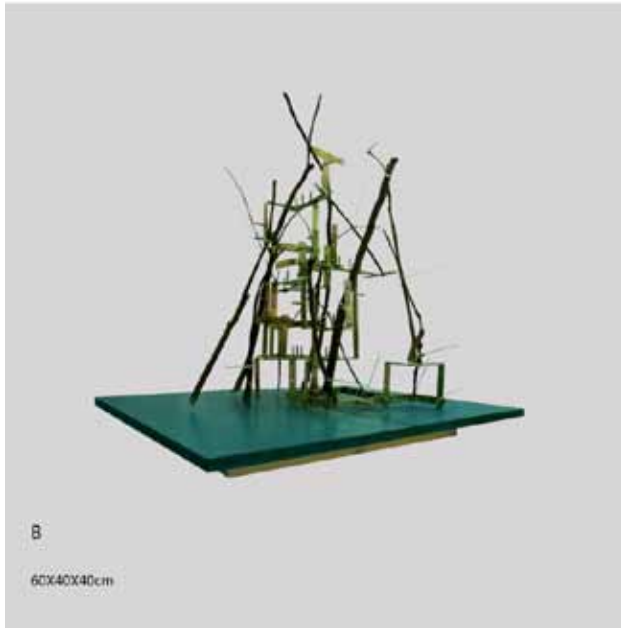
Surplus and mediating value the production of contemporary art and capitalist production relations grow on each other, thus you can't deny the capitalist production standards without opposing to the institutionalization of artists. As soon as you fall prey to self-institutionalization, you are consumed by your own work, which turns out to be a new system with no less manipulating power. The surplus strategy of artistic practice emphasizes creation that happens mid-way, between process and material, and cut from its original intention consciously.



无产阶级花鸟观 Bird-and-Flower Painting for the Proletariat

装置 & 绘画 | 聚氨酯泡沫 石膏 纸板 木板 粘土 钢铁

Installation & Painting | Polyurethane foam, plaster, cardboard, wood panel, clay, steel 2010



无产阶级花鸟观
Bird-and-Flower Painting for the Proletariat
装置 & 绘画 | 聚氨酯泡沫 石膏 纸板 木板 粘土 钢铁
Installation & Painting | Polyurethane foam, plaster, cardboard, wood panel, clay, steel 2010

电控制重庆 一群当地底层劳工（当地俗称棒棒）挑着满箩筐的日光灯管从繁华市区登船逆流而上，两岸灯火从炫目多彩到零星稀落，最后一片黑暗中在位于郊区发电厂附近下船登陆，用当地传统建筑材竹子搭建起一个高压输变电塔，并点亮上面的灯管来唤起它的复活。

Bang bang and fluorescent lights: a group of oddjob street haulage workers (called “bang bang” in local dialect) are asked to lug full baskets of fluorescent light tubes to get on a boat that travels upstream. On the boat, we could see city lights getting dimmer and dimmer until complete darkness falls upon us when we arrive at the final stop—a power station in the suburb of Chongqing. A transmission tower is built with bamboo—the traditional local construction material—and the light tubes covering it are lit to resurrect its lost life.



怪物总是硬邦邦的 Monster is always Blunt

行为 | 竹子 日光灯管 电线 竹箩筐

Performance | Bamboo, light tube, electrical wire, bamboo basket 2008

交流测试 2008 年艺术家邀请一位自中国的蒙古族厨师来到圣达菲，参与交流主题的艺术项目，向当地印第安人、墨西哥人传授蒙古饮食的做法。在中国交流和饮食总是联系在一起的，所以希望能在当地流传下来的不仅仅是食物，还包括这种温和的沟通方式。事实上这种尝试是不成功的，双方高度体制化的对话系统内部，都不同程度地成为这种交流秩序的守护者，一切地域性的企图异质化的交流最终都变成一场表演。

The artist invited a Mongolia cook in China to Santa Fe in 2008 to participate in an art project in which the cook would teach local Indians and Mexicans to cook Mongolia food. In China, exchange and food always go hand in hand, so it's hoped that what would be left to the local people is not only the food, but also this mild way of communication. But the attempt proved to be futile. Under the highly institutionalized mode of dialogue from both sides, any regional exchange aiming at heterogeneity is destined to become yet another show.



蒙古信使：一次游牧式的饮食时间
Mongolian messenger: experience nomadic style of cuisine
摄影 录像 印刷品 文字 食物与调味品 Photography, video, print, literature, food, and seasoning 2011

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。

Wildness and Parallel here in this work, plants are deemed as ecology of structure and systematic organisation. What is required, therefore, is not one method, but the organisation of a set of methods, i.e. a methodology for self-observation, constitution and institution of art. The notion indicates by no means artworks existing in an isolated and detached manner under the concept of institutionalisation. Wildness opposes pre-scheme and prioritisation of concepts. Instead, it accentuates self-organisation, co-development of growth and construction, as well as openness and dynamics. Neither reason nor outcome, a concept marks merely the start of work practice. The morbid fear of getting dirty, or mysophobia, should be avoided inside the colonies of artworks. Also any single tendency of style should not be offered. Neither covering nor establishment of meanings is required between works. Only when the elements inside a system don't serve each other as either reasons or supports, can an effective structural ecology be set up by heterogeneity. The core of community lies in external organisation instead of internal integration, where multiple individuals co-exist at a certain distance.



植物共和国 2 Plant Republic 2
装置 | 聚氨酯泡沫 石膏 纸箱 木板
Installation | Polyurethane foam, plaster, Carton, wood 2011



B

142X100X90cm



D

220X120X45cm



C

130X80X60cm



A

150X120X80cm

植物共和国 2 Plant Republic 2
装置 | 聚氨酯泡沫 石膏 纸箱 木板
Installation | Polyurethane foam, plaster, Carton, wood
2011

艺术生产中的劳动 作品在艺术家与三个木工师傅同时接受同一个“生产订单”中展开：相同时间内各自独立建造一个西方哥特式的木质结构。作品在今天重提艺术生产中的劳动，试图着在刻意被隐藏的生产关系（而不是景观装置）中寻找新的破绽，作品实施中艺术家和工人面对共同的建造蓝本，既是劳动计量的需要，同时也是有意对作品原创的取消，艺术家在建造中还原为现实生活中的劳动者身份，而不是异化为特定的移情对象去表演劳动，过程中和掌握一定技术和体力优势的工人建立起一个暂时的共同体，另一个意义也正是对艺术和艺术家的祛魅；机械复制取消了作品的本真性，而劳动的复制，可以看作是在另一个层次上对艺术生产的展示价值的强调，并说明艺术家和劳动者之间的身体同样是可以互换的。

The Labour in Art Production this piece of work was initiated from the moment when the artist accepted simultaneously with another three carpenters the same "production order", which demanded the four to finish individually a wooden construction of Gothic style during the same period of time. Today, the work intends to bring back the idea of labour found in art production, attempting at the discovery of new defects in deliberately concealed production relationship (instead of scene installation). During the execution of this piece, both the artist and the workers were confronted with the same scheme. It served both the requirement of estimation of workload and the purpose of annihilating the originality of artwork. The artist is reduced to the identity of a general worker in real life, rather than alienated to specific objects of empathy for the performance of labour. In such process, he set up a tentative community with workers who held certain advantages in skills and strength, whereas the other implication refers precisely to the disenchantment of both art and artists. Mechanical reproduction abolishes the authenticity of artwork, while the duplication of labour can be seen as the emphasis on the value of display of art production on another level, which also suggests the exchangeability between the bodies of artists and workers.

简历

基本资料

1969 出生于内蒙古包头，现居上海

个展

- 2010 还不够久，空间站，北京
- 2009 石青 我回来了，寻找甜蜜的家，ARTLIER 画廊，福冈，日本
半途而废，石青个展，香格纳北京
- 2007 诸葛熊猫奇遇记，石青新作计划，香格纳 F 空间，上海
- 2006 电控制上海，比翼艺术空间，上海
- 2004 过期预言，东大名艺术中心，上海
- 2003 黑禁忌，二万五千里文化传播中心，北京

群展

- 2011 关系，广东美术馆，广州
怎么办？，恒庐美术馆，杭州
- 2010 低级景观——石青、邵一双人展，香格纳 H 空间，上海
- 2009 热身，民生现代美术馆，上海
SHANGHAI KINO, SHANGHAI KINO, 伯尔尼美术馆，瑞士
- 2008 幸运数字 7，圣达菲双年展，Site 美术馆，新墨西哥，美国
“自讨苦吃” 日常生活中的中国当代艺术，MACKINTOSH 画廊，格拉斯哥美术学院，英国
美国圣达菲双年展 (2008)，美国
- 2005 布拉格国际双年展，布拉格国家美术馆，捷克
第二届布拉格双年展，EXPANDED PAINTING AND ACCION DIRECTA, 国立美术馆，布拉格，捷克
- 2004 第四届釜山双年展，釜山市立美术馆，釜山，韩国
- 2003 欢乐颂（木马记升级版），国际当代艺术展，圣划艺术中心，南京
木马记—国际当代艺术展，圣划艺术中心，南京
- 2001 煲，奥斯陆艺术家中心，奥斯陆，挪威
- 2000 声音，艺术展，当代美术馆，北京
- 1999 精神食粮：洞察中国当代艺术，埃因霍温 CANVAS 基金会，荷兰
北京在伦敦，当代艺术研究院，伦敦，英国

Biography

Basic

1969 Born in Inner Mongolia, Lives and works in Shanghai

Solo Exhibitions

- 2010 Not long enough, Space Station, 798 Art District, Beijing
- 2009 Shi Qing TADAIMA, Looking for Sweet Home, Gallery Artlier, Fukuoka, Japan
Halfway House, Shi Qing Solo Exhibition, ShanghART Beijing
- 2007 When Zhuge Liang Meets Panda , A New Project by Shi Qing, ShanghART F-Space, Shanghai
- 2006 Electricity , Bizart Art Center, Shanghai
- 2004 Lost Prediction, DDM Warehouse Art Center, Shanghai
- 2003 Black Taboo, 25000 Cultural Transmission Center, Beijing

Group Exhibitions

- 2011 Relation, Guangdong Museum of Art, Guangzhou
How we to do?, Heng Lu Art Museum, Hangzhou
- 2010 Elementary Spectacle: exhibition with Shi Qing & Shao Yi , ShanghART H-Space, Shanghai
- 2009 Warm Up, Minsheng Art Museum, Shanghai
Shanghai Kino, Shanghai Kino, KUNSTHALLE BERN, Switzerland
- 2008 Lucky Number Seven, SITE Santa Fe Seven International Biennial, Santa Fe, New Mexico, U.S.A.
Asking for It, Everyday Neurosis in Chinese Contemporary Art, Mackintosh Gallery, The Glasgow School of Art, U.K.
Santa Fe Biennale (U.S.A, 2008), U.S. A.
- 2005 The Second Guangzhou Triennial, BEYOND: an extraordinary space of experimentation for modernization, Guangdong Museum of Art, Guangzhou
Prague International Biennale of Contemporary Art, National Gallery Prague, Czech
Prague Biennale 2, Expanded Painting and Acción Directa, National Gallery, Prague, Czech Republic
- 2004 4th Busan Biennale—Contemporary Art Exhibition, Busan Metropolitan Art Museum, Busan, Korea
- 2003 Return Nature II: Pastoral, An Exhibition of International Contemporary Art, Shenghua Arts Center, Nanjing
Return Nature I: Trojan Horse—An Exhibition of International Contemporary Art, Shenghua Arts Center, Nanjing
- 2001 Hotpot, Kinesisk Samtidskunst, Hustnernes Hus, Oslo, Norway
- 2000 Sound, Art Exhibition, Contemporary Art Gallery, Beijing
- 1999 Food for Thought: An Insight in Chinese Contemporary Art, Canvas world art/Canvas Foundation, Amsterdam, Holland
Beijing in London, ICA, London,UK

ShanghART

香格纳画廊

ShanghART Gallery & H-Space

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