

Theatre for Climate Control

控制气候的剧场

SHI Qing Solo Exhibition
石青个展

ShanghART
香 格 纳 画 廊



“气候剧场”的概念来自一战时期英国科学家Lewis Fry Richardson关于预报天气的疯狂设想：在一个剧场的空间架构中，通过六万余人的数据分析来进行全球天气的即时运算。现代性话语中，“气候”往往被用来指代某种复杂性和不确定性，艺术家石青即将在草场地实施的项目，正是以重新认识和激活当代艺术系统中的这些特性为前提的：艺术家试图把“气候”作为第三方，以一种意外的冲突的引入，贯穿并内化于整个实践过程；作为与“气候”对应的“地形”——草场地的微观地理，以及与之相互作用的区域空间组织和再生产，则成为项目进行观察干预的对象和情境，在避开工具性的田野调查方式与社群参与的虚构模式的同时，项目实践始终强调一个外来者介入的行动机制，重新组织或分配与空间和艺术生产的三方关系，在这里“气候”既是修辞的，同时也是真实空间涉入的。

项目展示将于2013年5月18号下午4时在香格纳北京空间开幕，并持续到6月18号，项目的实施会早些时间在草场地及周边区域以事件的形式展开。正如通常

在展示空间中所看到的仅仅是艺术实践所勾勒和呈现的局部，而它的复杂性和开放性则更多隐藏在自身生产过程及系统冲突之中。

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。曾参加过的主要展览有：重新发电 - 第九届上海双年展，上海当代艺术博物馆，上海（2012）；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。近期个展有：一切坚固的东西都烟消云散了——石青个展，香格纳H空间（2012）；无产阶级花鸟观，桃浦工作室，上海（2010）；半途而废——石青个展，香格纳北京（2009）；诸葛熊猫奇遇记——石青新作计划，香格纳F空间，上海（2007）；电控制上海，比翼艺术空间，上海（2006）等。

The concept of "Climate Theatre" originated from a crazy plan about weather forecasting envisaged by Lewis Fry Richardson, a British scientist during the First World War. Shielded inside a theatre-like structure, global weather could be instantly computed and analysed from the data of more than sixty thousand people. Usually, "climate" is used metaphorically as a synonym for complexity and uncertainty, the exact qualities in contemporary art system to be rediscovered and reactivated in this project. SHI Qing attempts to put "climate" as a third party or unexpected conflicts introduced into his project, which is penetrated and internalised into the entire practice. Corresponding to such climate, "terrain", namely the microenvironment of Cao Chang Di, is treated as both subject and context of observation and interposition and interacts with the organisation and reproduction of regional spaces. The purpose of this project is not to get the models of live or

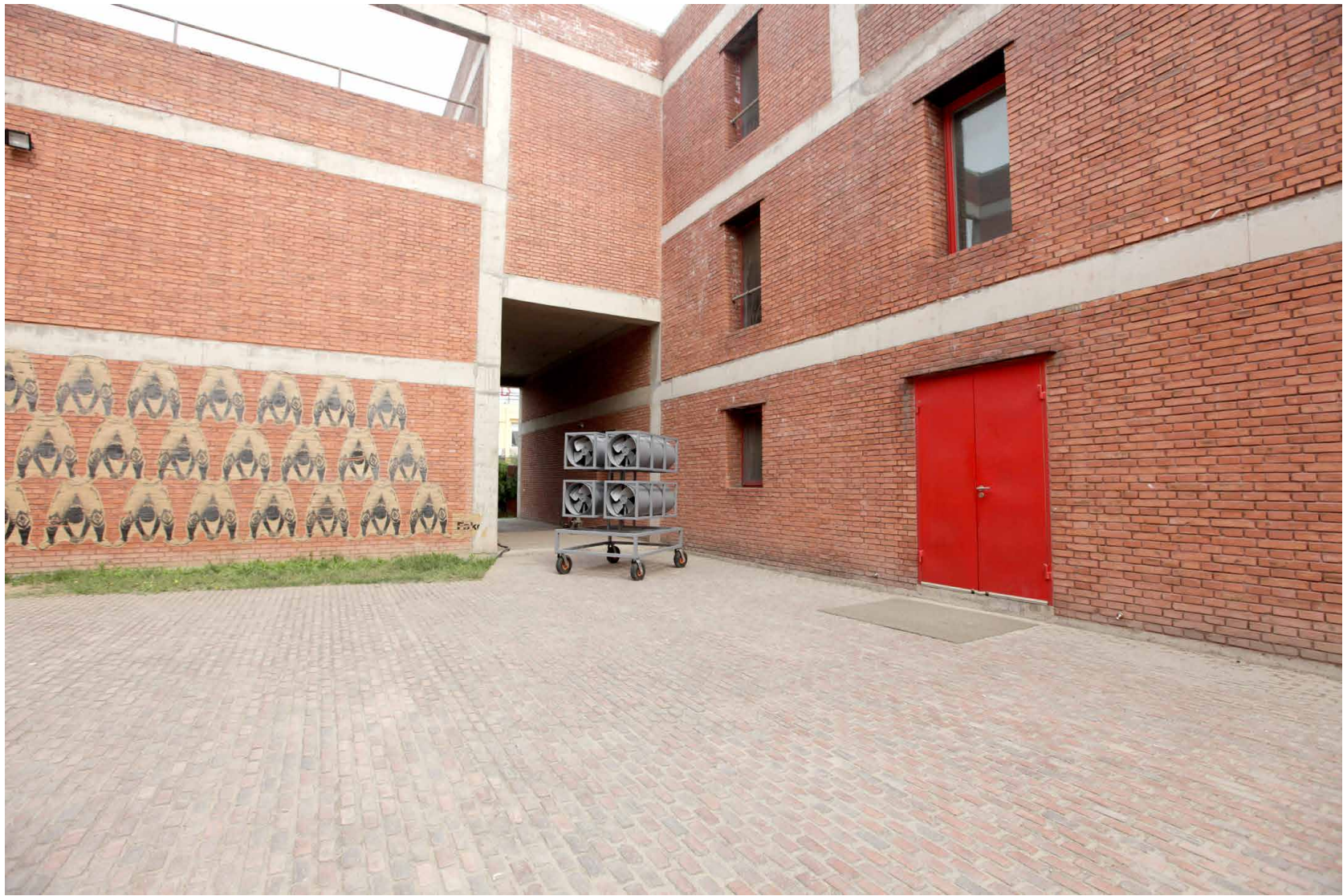
fictional participation, but constantly emphasis on the mechanism for action involving with an outsider and the tripartite partnership among action, living space and art producing. "Climate" in living environments is both rhetorical and practical.

This new project will be on view at 4 p.m. on 18th May, 2013 in ShanghART Beijing and runs until 18th June. Additionally, it will be preluded by a string of practice in form of art events in Cao Chang Di and surrounding areas. What we see in galleries' presentation are normally only some parts of the entire art producing, whereas the complexity in art lies in art's conflicts with systems and art itself.

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: Reactivation - 9th Shanghai Biennale 2012, Power Station of Art, Shanghai (2012); Santa Fe Biennale U.S.A. (2008); Guangzhou Triennial (2005); Prague Biennale, Czech Republic (2005); Busan Biennale Korea (2004). Recent solo exhibitions include: All That Is Solid Melts into Air-SHI Qing Solo Exhibition, ShanghART H-Space, Shanghai (2012); Flower & Bird View of Proletarian, SHI Qing's studio, Shanghai (2010); Halfway House, SHI Qing Solo Exhibition, ShanghART Beijing (2009); When Zhuge Liang Meets Panda, A New Project by SHI Qing, ShanghART F-Space, Shanghai (2007); Electricity, BizART, Shanghai (2006) etc.

户外场景图 | Installation View Outdoor

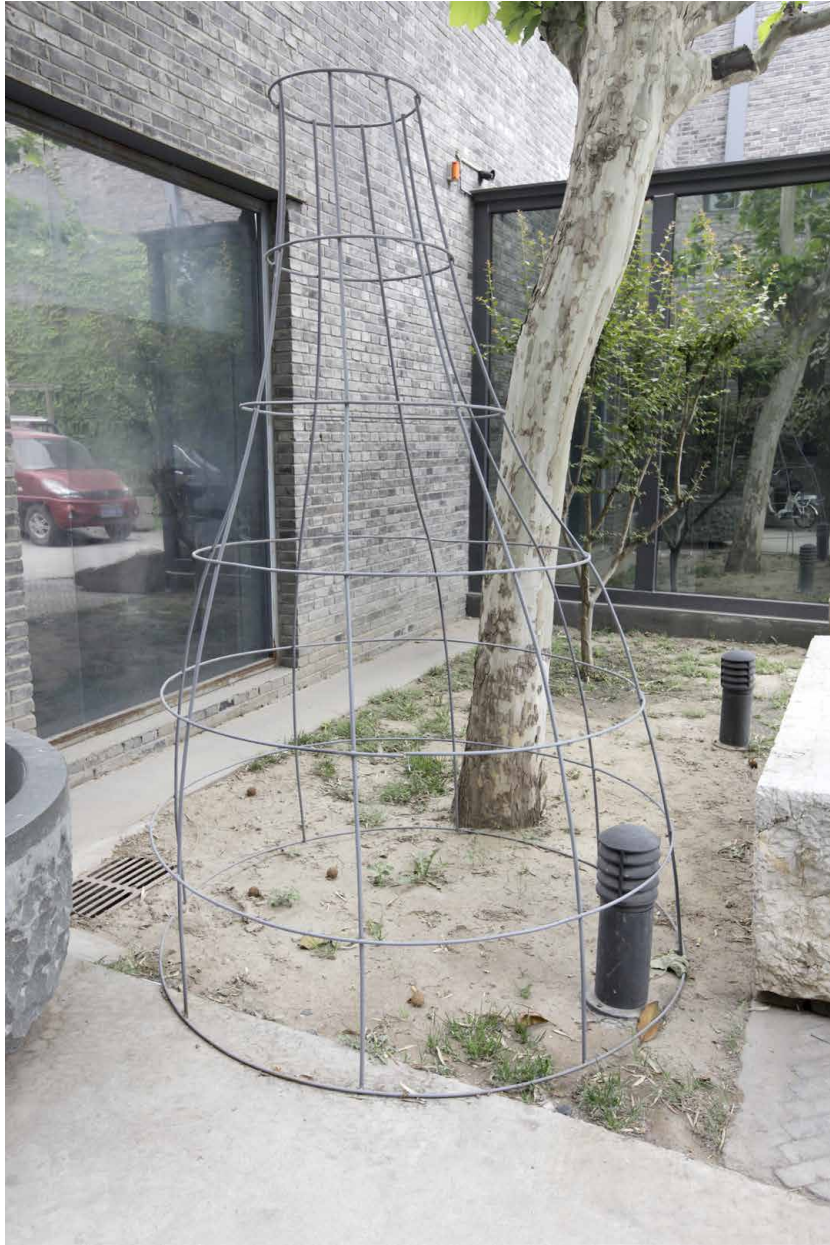












展厅场景图 | Installation View Indoor



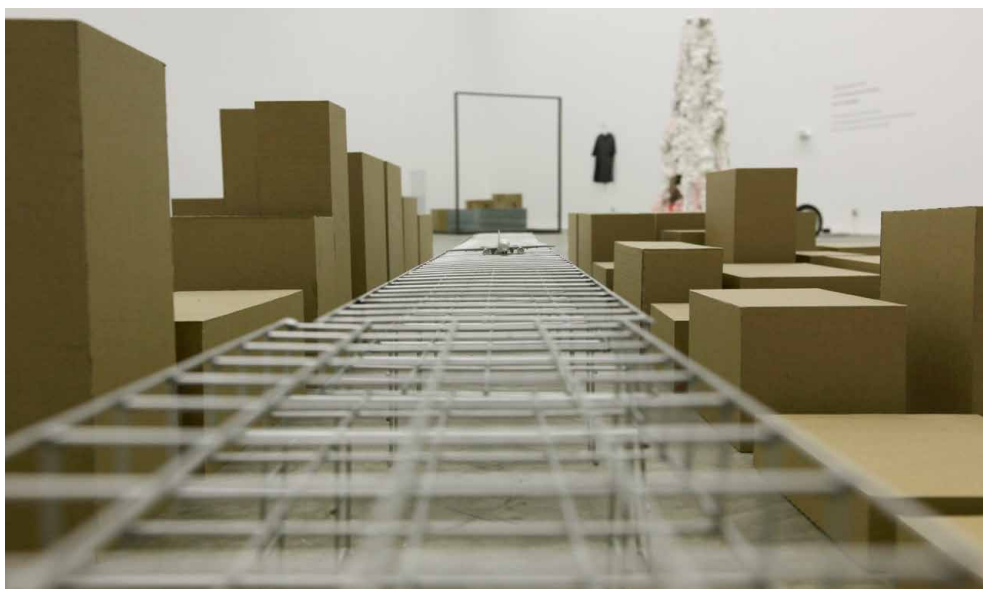












草场地跑道

从草场地到北京国际机场的空间位置很近 / 数量极大的出行人次
设计一条路过草场地的跑道 / 飞机在起飞和降落同时 / 可以观看草场地的艺术活动和展示
出于观看需要 / 画廊和艺术空间都用超大的开窗来展示作品或进行表演
因为噪音原因 / 生活区的建筑窗口很小 / 艺术空间则没有常驻人员
跑道本身把草场地艺术区和生活区截然分开

Caochangdi Runway

Caochangdi is geographically close to Beijing International Airport/ Large amount of travel
Design a runway for Caochangdi/ when planes take off and land/ enjoy Caochangdi art and living area
For review / gallery and art space will exhibit works or perform with wide-open window
Because of noise/ Construction windows in living area are very small / no regular staff in art space
The runway separates the art area from living area









草场地漂移

草场地位于北京东北五环 / 位于市区和近郊交界 / 也是城市收缩扩张的临界点

两个地理属性全然不同的板块 / 工作室与画廊组成的艺术区 / 以原住民和以出租司机为主的廉租群体生活区

两者互相侵蚀和渗透 / 犬牙交错 / 错位隔离 / 时刻进行空间的重新分配

对应不同的生产和消费方式 / 日常生活及交通关系的错落和咬合 / 犹如潮涨潮落

Caochangdi Drift

Caochangdi is located in Northeast fifth ring road of Beijing/ in border between urban and rural area/
Transition point of city' s contraction and expansion

Two completely different geographical plates/ studios and galleries composed of art area / Low-rent
group living area lives most local residence and taxi drivers

Erode and permeate each other/ interdigitate/ Reallocate spaces at every moments

In accordance with different production and consumption ways/ living and traffic plates separate and
joint/ as tide falls and rises







草场地大坝剧场

草场地曾面临拆迁 / 世人瞩目的三峡世纪大迁徙也进入尾声

修筑半圆式古希腊阶梯剧场 / 生活区建在台基高处 / 如同大坝顶处 / 生活势能积蓄

艺术空间和工作室集中在坝底的高层建筑 / 超大的橱窗式展示

居民和观众可随时聚集在圆形剧场 / 观看艺术和进行公共活动

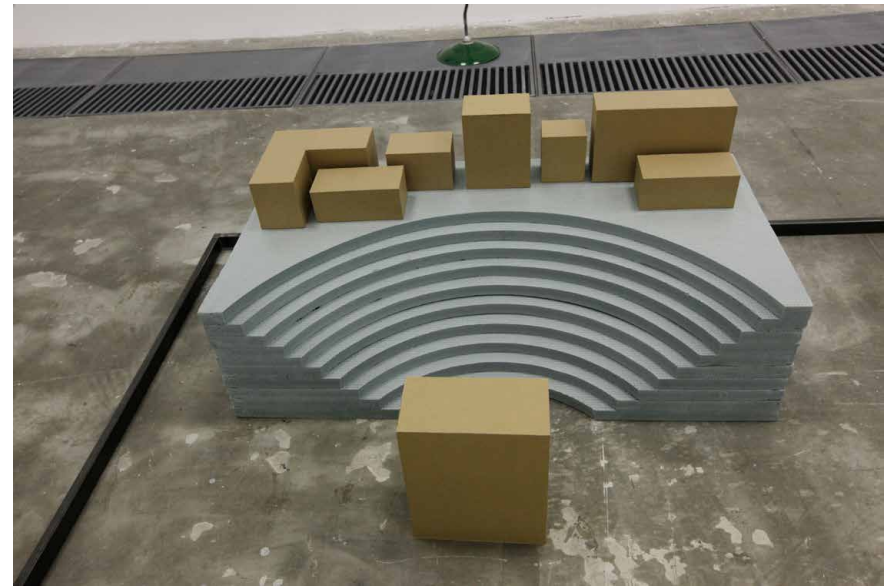
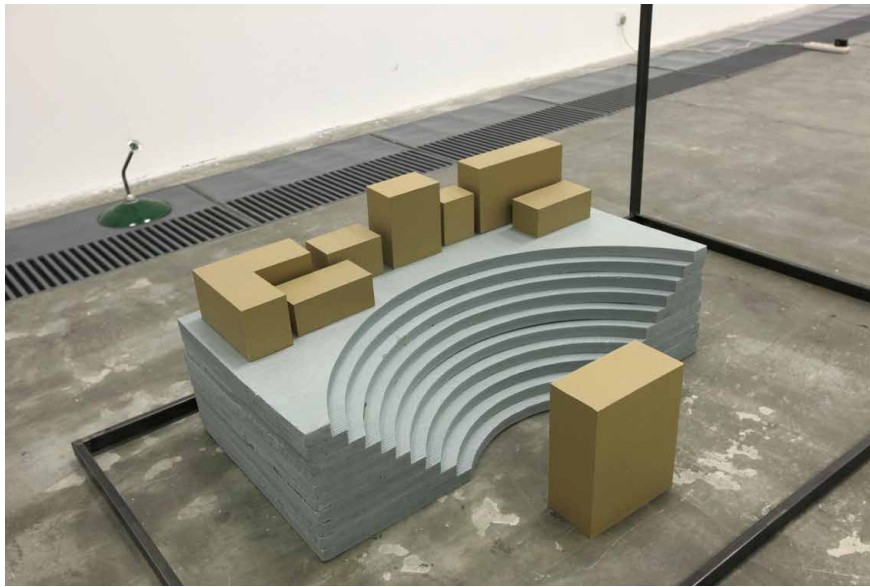
Caochangdi Dam Theatre

Caochangdi confronted destruction before/ Significant Three Gorges Dam relocation came to a close at the same time.

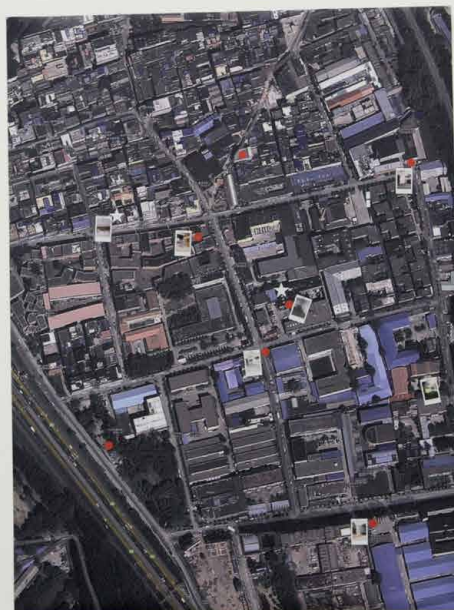
Build semi-circle ancient Greece ladder theatre / living area is built above stylobate / like potential energy savings in life

Art spaces and studios are concentrated in the bottom of the high-rises of Dam / exhibit through wide-open window

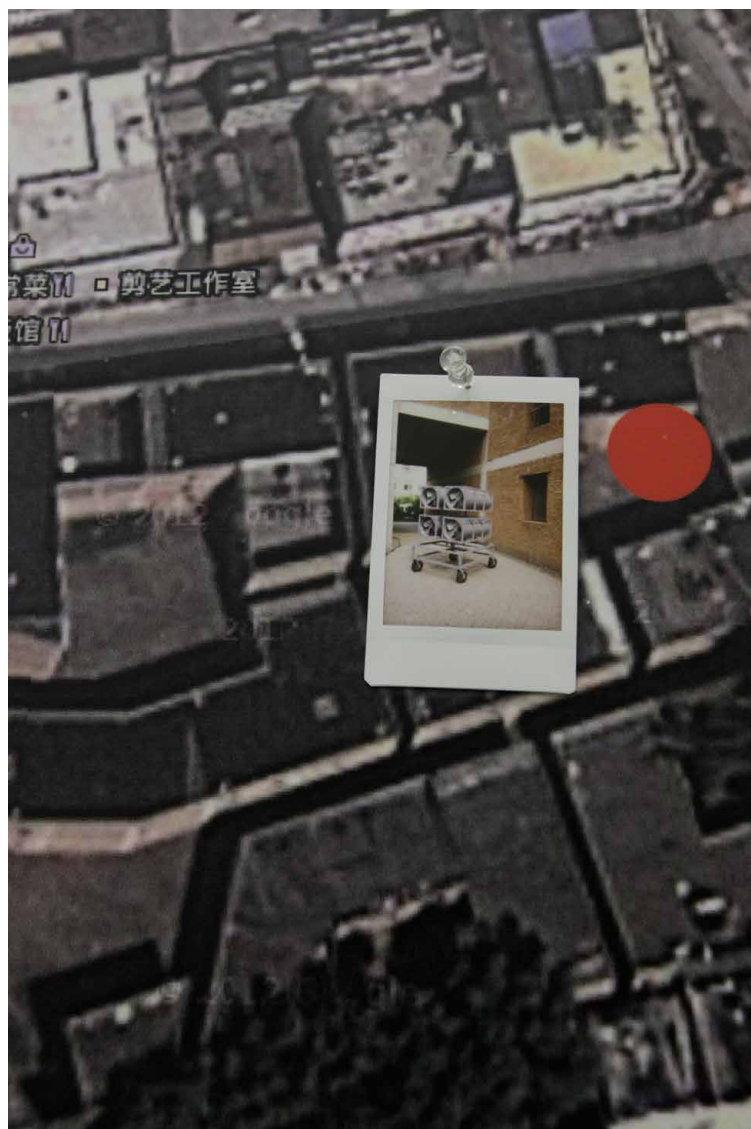
Residents and audience could gather in the amphitheater at any time / viewing art and holding public events



所有轮子都来自草场。 All the wheels comes from Caochang.











草场地之窗

将草场地不同的政治空间和社群 / 聚集在一座类似巴比塔式的大楼之中

以开放程度和公共性排序 / 从上至下的空间依次为 / 天文台>瞭望口>收容所>行政机关>生活居住>美术馆>群众广场

窗口的大小及其密度 / 最直观呈现并反作用于社会组织关系

空间的串通是位于中央的垂直电梯 / 各层的政治社群完全隔绝

Caochangdi Window

Different political spaces in Caochangdi are gathered in a Babel Tower shaped building.

Arrange by openness and public / Order is from top to bottom/ Observatory> Outlook Port> Hospice > Administration >

Residence place> Museum> People Square

The size and density of the window / is a visual presentation and react upon social organization relationships

The connection of spaces is located in the central of elevator/ each political group is isolated completely



黑桥之花
The Flower of HeiQiao











日常生活批判 资本剩余 生产过程转移消费

本雅明 列斐伏尔 德波 艺术实践组成部分

日常意识形态 日常反对景观 偶遇 后福特主义

情境国际 贫穷艺术 关系美学 资本的日常生活控制

文脉的自觉性 重组变异 德豪杜 低技性 公共性

当日常成为形式 日常被接管

天台聊天思路 日常挤压 展览在今天的意义所在

日常矩阵 套路美学 七天 草场地激发方式

动力性本源 问题生产 日常是一种微妙的分岔点

重新审视 下一个文献展思路 生活表面张力

艺术进入编辑 二十三日 艺术对日常的重新发明

艺术现实的再发现和再生产 日常即事件

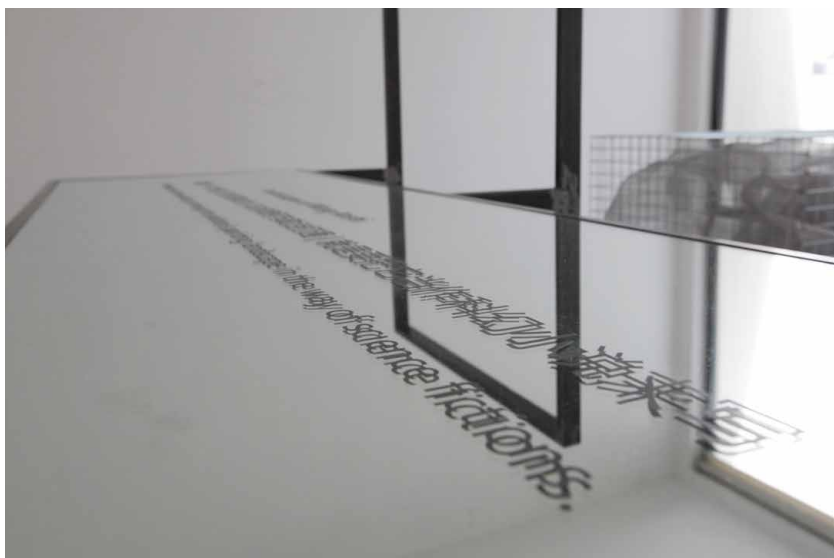
When routines become form















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