

李姝睿：庇护所——
所有的恐惧来自于世界边际未知的闪烁
LI SHURUI: THE SHELTER: ALL FEARS COME
FROM THE UNKNOWN SHIMMERING
AT THE EDGE OF THE WORLD

北京空白空间 WHITE SPACE BEIJING 2012.05.05~2012.06.17

《庇护所：所有的恐惧来自于世界边际未知的闪烁》
2011–2012年
布面丙烯、木板、钢架、
地毯、射灯
1560 × 800 × 550厘米
*The Shelter: All
Fears Come from the
Unknown Shimmering
at the Edge of the
World*, 2011-2012
Acrylic on canvas, board,
steel-frame structure,
carpet, spotlights
1560 x 800 x 550 cm



走进展厅，浮现在四周昏暗灯光之中的是一座高6米接近天花板的“建筑模型”，这座形似教堂或洞穴的半包围拱顶式“建筑”由三层结构衔接而成，每一层的结构零件被设计成不同形状的多面体，多面体的每个面都是一幅黑白灰三色的李姝睿典型风格的“圆点绘画”，大大小小共106幅，因此从整体来看这是一件基调为深灰色的大型“绘画装置”。

顺着红毯下的斜坡，观众逐渐进入作品的包围之中，也可以说是进入了艺术家搭建的“艺术之屋”，这时观众才能近距离观看“墙”上的绘画，由于周围

光线的不足，大部分区域画面上代表高光的白点都只闪烁出微弱的光芒，而同时能明显感受到中心画面一片面积较大白点密集的强大反光效应的吸引，而这一束强光的来源正是艺术家故意设置在装置正对面的射灯，当观众在画面中心前方转身离开时，强光正好射入观众的眼中，伴同脚下的红地毯产生犹如身处舞台中心目盲的错觉。这束强光既提供了视觉观看必要的光源，也营造了特殊的氛围，同时与画面中作为主题的“光”形成了某种对应关系。在这件作品中，绘画已经退居为“艺术之屋”中的元素之一，建

筑结构和真实的光源同样是重要的组成部分，以往绘画作品中彩点弥漫跳跃的视觉晕眩感在这里被大幅削弱，取而代之的是整体的仪式感。

在过去7年多的时间中，李姝睿主要通过平面绘画中描绘“光”以及色彩斑斓的光斑，探索如何带给观众纯粹视觉体验。但在北京的首次个展，李姝睿并没有展示那些“代表作”，而是聪明地融合了自己多年的绘画经验以及对于装置艺术和空间营造“原教旨”般的迷恋和野心。同样的尝试还出现在2011年今日美术馆展出的一件光点“幕墙”。李姝睿显然不满足于平面绘画和观看上的思维定势，而尝试如何让绘画与观众接触的方式更加诡异和“包容”，从而获得全新的视觉与心理体验。

今天再来评价李姝睿艺术创作的价值，已经不能仅仅将阐释起点局限于年轻艺术家如何区别于上一代中国当代艺术家意识形态化或社会叙事的创作模式，而是应该更勇敢地将标杆放置于历史性的全球视野，艺术家的自我认知和发展也同样如此。最初以直觉式的生理体验为创作出发点的李姝睿，早已轻松地甩开了意识形态和社会叙事的包袱，那么，在理性思考和控制更多参与的情况下，如何形而上的探索光与空间的表现方式，在既然已经确定以追求体验为主的创作方向下，如何将“体验”更加极致化，都是艺术家如何回应作品装饰化倾向的有力回答，也是值得我们持续期待的“未知的闪烁”。

常旭阳

Within the dim lighting of this exhibition space towers a six-meter-high “construction matrix,” stretching nearly to the ceiling. This semi-circular, domed form is both church- and cave-like, composed of polyhedral forms joined at three separate levels and adorned with Li Shurui’s now trademark black, white, and gray “dot paintings” of varying sizes. These paintings, 106 in all, thus form the keynote to this deep-gray, towering installation of paintings.

Following the sloping red carpet, the audience gradually enters the immersive atmosphere of this piece, which one could also call a custom built “art room.” Once inside, the audience can observe the paintings on the walls up-close, though, due to a lack of lighting within the enclosed area, the majority of the paintings’ bright white dots glimmer faintly. This dimness is contrasted by a strong refracted glare coming from an intensity of white dots at the center of the piece. The source of this glare is a spotlight, deliberately installed by the artist directly opposite the installation, which shoots straight into the audience’s line of vision as they turn to leave, the effect of which, in conjunction with the redness of the carpet underfoot produces the same illusion of dazzling blindness as on-stage “lime-

light.” This glare both acts as a necessary light source and constructs an unusual atmosphere, while simultaneously forming a kind of reciprocal relationship with the lights, the central theme of the paintings. But on this occasion, the paintings have been reduced to an element within the larger “art room,” making the architecture of the construction and the actual light source both important components in the same sense. The bright dots of former paintings, diffused and glittered like clusters of particles, have here been subordinated and integrated into a total atmosphere of ceremony.

Over the past seven years, Li Shurui has primarily focused on the painting of particles, polychromatic faculae of light onto flat surfaces, exploring the ways in which pure visual experience can be brought to an audience. But on this occasion, her first solo exhibition in Beijing, Li chose not to show her representative works, but instead astutely combined her years of experience of painting with an indulgent, ambitious, and almost puritanical approach to installation art and spatial design. A similar attempt was made by Li at the Today Art Museum in 2011, with her spotlight “curtain wall.” She is clearly not content with the confines of two-dimensional painting, and is trying to find ways to make the experience of viewing a painting more unfamiliar and immersive, thus bringing about a completely new visual and psychological experience.

But returning to a critique of Li Shurui’s current practice: we ought not to merely limit our interpretation to the ways in which this young artist may differ from a previous generation of Chinese contemporary artists and their ideologies or modes of producing social narrative. We should instead be more bold, and place its signifiers within a historical global perspective, alongside the artist’s personal enlightenment and development. For Li, who initially adopted intuitive physiological experience as a creative pathway, has long ago shaken off the burdens of ideology and social narrative. Thus, the metaphysical exploration of light and spatial expression conditioned by rational thought and control, the primary pursuit of experience, and the challenge of taking this experience to its greatest height—all of these elements now form a powerful response to the challenge presented by the ornamental possibilities in her work. These possibilities, these future “unknown shimmers,” certainly deserve our continued attention.
Chang Xuyang (Translated by Dominik Salter Dvorak)