



## 山海杂俎

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时光的慢门，磨断的画笔，泣血般濡毫，唯愿汲尽山海予你。

山海，如词意析解出的山与海，一端凝视着辽阔而神秘的远方，一端牵引出思念与向往的情感。李舜的山海，此时为山，彼时作海，光墨随行之间，化身骊山海市的蜃景。名词之外，山海隐藏着翻越的动作，仿佛一种蛰伏于形式之下的动能，伴随光与笔的航行，如阵阵诗意回荡在路上。“五杂俎”亦称作“五杂俎”，古乐府的体名，三言六句的节律。其词例曰：“五杂俎，冈头草。往复还，车马道。不获已，人将老。”著作《五杂俎》，为明代文学家谢肇淛创作的一部著名的随笔札记。内容繁杂，包括读书心得和事理的分析，并记载政局时事和风土人情，涉及到当时社会的诸多层面。说尽天地之间的魔幻与现实，千奇百怪的人与事，杂列其中。

山海杂俎如一部个人札记的目录，标记了李舜作品创作的多维路径，整理与简述艺术家的工作逻辑与生产方法。如何理解李舜从视觉、观念，以及“副本”语言的转译逻辑，光线是离此最近的入口。摄影是如何理解和使用光线的工作逻辑，而李舜通过疯狂的摄取光线遗留在现实中的痕迹，塑造出另一种原本不可视的风景，如风在慢速曝光的奔跑中，不借助外部物质所展现的形象与体态。

“奔跑的光”是山海杂俎的第一个部分，正如作品“我们生存的立足点除了不断消逝的现实之外，别无其他”所示，艺术家利用汽车作为录入媒介的工具，车顶的前后固定两台120相机，通过慢速曝光收集光线真实存在的“线”，同时自然地抽离掉现实环境的真实状态，以及与光线的关联性，时间的残影如墨迹划过，空灵的感觉，如一面反射着时光的镜子，由此可以进入艺术家“俘光掠影”的内部世界。

“海面-中国通史”和“海面-世界史”，是李舜体量最大的两件作品，艺术家撕下两本历史书籍的内页，28米的页面画满了阴郁的海面，暗流奔涌中光线被黑色调稀释殆尽，失去光线而坠落的空间，如同被现实吞噬的历史，在正负向的之间忘记真实的色彩。两部历史，背靠着对方，仿佛两个素未谋面的“好友”，将展厅分割成平行的“航海”路径，同时构建出现实与历史互为折射的对镜关系。

“中国通史”的一侧，由“光的书法”作为索引，描绘中国传统文化与观念所转换出的“文人航海”路线。宋朝杭州港的开通，象征着南北宋的政治、经济、文化等特质，通过航海远洋实现商业的贸易与文化艺术的交流。李舜在杭州工作和生活了18年，杭州已成为他的第二故乡。杭州港历史与当下引言出的线索，将李舜的身份与创作的根基，勾勒在文化与历史共同转译的“乡音”之中。如同新的“航海”模式，自临安初始，最终回到杭州。光线是链接的起点，从感知量化出可观看的“物质化”的笔划、符号与笔触，经历繁复的拣选和改编的过程，光线婀娜的身姿不断被抽离与重塑。“光”的描写处于对传统经典的致敬，“天上大风”的禅意到“裴将军诗”刀光剑影般的气概，“光”在“书写”着艺术家内心真实的涌动：“我只是用这个时代的工具，以更多的可能性，去继承中国传统文人艺术的精神。”

“世界史”的一侧，徜徉在“互联网的航海”，互联网是海中的帆，“卧游”是精神的向往，李舜以互联网写生的方法，回应感受中的现实。通过国内外不同的实景导航软件的容错性，将产生的错误信息与图景，转译成魔幻与现实交替构成的奇妙景观，构建出一条新的航海路径“互联网航海”。世界共同停摆的时间里，互联网成为理解现实的捷径之一，看似与之对峙传统文化的图景，同样在失语的秩序中，保持着密切的内在关联。两条关于航海的线索，分解成不同颜色的海水，流向山海杂俎的终点《溪山行旅图》。《溪山行旅图》是李舜最新创作的作品，经过转译经典的山水，清雅的古意散发出氤氲的湿度，光线与观念多次的转换的背后，是更加繁杂的劳作过程，身体的投入与付出，换来语言丰富的表情。

乘风破浪而来，远眺灯火酒绿的深处，一位杭州 rapper 在哼唱：“灯初上 / 夜未央 / 倩影在湖面摇 / 与月光共妖娆 / 繁星也倾倒”优美的描述，只占有歌词的小部分，名为“漂”的歌，是唱给活在现实之中的今天，以及深埋在“山海”之下的昨天。



## Nostalgia From Nowhereland

Text: Curator Feng Xi

The slow door of time, the broken paintbrush, with extreme sadness, dipping the brush to write or paint, only wishing to draw all the mountains and seas to you.

The mountains and the sea, as analysed in the meaning of the words, gaze at the vast and mysterious distance at one end, and pull out the emotions of longing and yearning at the other. Li Shun's mountains and the sea are mountains at this time and the sea at the other time, and between the light and the ink following the line, it transforms into the mirage of the sea market of Mount Li. Beyond the nouns, the mountains and the sea hide the movement of overturning, as if a kind of kinetic energy lying dormant beneath the form, accompanied by the voyage of light and pen, like a burst of poetry echoing on the road. The "Five Miscellaneous Chops", also known as "Five Miscellaneous Groups", is the name of the ancient music genre, with a rhythm of three words and six lines. An example of the lyrics is: "The flowers and grasses on the hills are colourful; the cars and horses on the road come and go; old age is a matter of necessity." The book *Five Miscellaneous Chopsticks* is a famous essay journal created by Ming Dynasty literary scholar Xie Zhaozhe. The content is complicated, including reading and analyses of things, and records of political and current affairs and customs, involving many levels of the society at that time. It covers the magic and reality between heaven and earth, and the strange and bizarre people and events are listed in it.

*Nostalgia From Nowhereland* is like a catalogue of personal journals, marking the multi-dimensional path of Li Shun's works, organising and briefly describing the artist's

logic of work and method of production. Light is the closest entry point to understanding Li Shun's logic of translation from the visual, conceptual, and "duplicate" languages. Photography is the working logic of how to understand and use light, and by frantically taking in the traces of light left behind in reality, Li Shun shapes another kind of otherwise invisible landscape, such as the image and body shape shown by the wind running in a slow exposure without the help of external substances. *Running Light* is the first part of *Nostalgia From Nowhereland*, as shown in the work *We survive on nothing but a fading reality*. The artist uses the car as a recording medium, with two 120 cameras fixed on the front and rear of the roof, collecting the "threads" of light through slow exposures of the real existence of the light, while at the same time naturally withdrawing from the reality of the environment and its correlation with the light. The residual shadow of time is like an ink blot, an ethereal feeling, like a mirror reflecting time, from which we can enter the inner world of the artist's *Capture the Light and Shadow*.

*Oceanic Scroll-The General History of China* and *Oceanic Scroll-The World History* are two of Li Shun's largest works. The artist tore out the inner pages of two history books, and the 28-meter page is filled with the gloomy sea, the light is diluted by the black tones in the dark current, and the space that falls without the light is just like the history that is swallowed by the reality, and forgets the real colours between positive and negative directions. The two histories, with their backs to each other, as if they were two "best friends" who had never met each other, divide the exhibition hall into parallel "sailing" paths, and at the same time construct a mirror relationship in which the reality and the history are refracted by each other. On the side of *The General History of China*, "The Calligraphy of Light" is used as an index to depict the route of the "Scholarly Voyage" transformed by traditional Chinese culture and concepts. The opening of Hangzhou harbour in the Song Dynasty symbolises the political, economic and cultural qualities of the Northern and Southern Song dynasties, where trade in commerce and cultural and artistic exchanges were achieved through seafaring oceans. Li Shun has worked and lived in Hangzhou for 18 years, and Hangzhou has become his second hometown. The history of Hangzhou harbour and the current situation have drawn out the clues that outline Li Shun's identity and the foundation of his creations in the "hometown sound" that is translated by culture and history together. It is like a new mode of "sailing", starting from Lin'an and finally returning to Hangzhou. Light is the starting point of the link, and from perception, the "materialised" strokes, symbols and brushstrokes are quantified and viewed, and through the complicated process of selection and adaptation, the graceful figure of light is constantly being extracted and reshaped. The depiction of "light" is a tribute to the traditional classics, from the Zen meaning of *Strong winds in the sky* to the swords-like atmosphere of *The General Pei's Poem*, "light" is "writing" the real surging of the artist's heart: 'I am just using the tools of this era to inherit the spirit of traditional Chinese Literati art with more possibilities.'

On the side of *Oceanic Scroll-The World History*, he wanders in the "Internet Voyage", the Internet is the sail in the sea, and "Recumbent tour" is the spiritual yearning, Li Shun responds to the reality of his feelings by sketching on the Internet. Through the fault-tolerance of different real-life navigation software at home and abroad, the erroneous information and images generated are translated into a marvellous landscape composed of alternating magic and reality, constructing a new navigation path- "Internet Voyage" .

In the time of the world's common pause, the Internet has become one of the shortcuts to understanding reality, seemingly confronting it with the picture of traditional culture, which likewise maintains a close and intrinsic connection in the order of the lost word. Two clues about navigation break down into different colours of seawater, flowing towards the end of *Nostalgia From Nowhereland, Travelers Among Mountains and Streams*. *Travelers Among Mountains and Streams* is Li Shun's latest creation, after the translation of the classic landscape, the elegant ancient meaning exudes a dense humidity, light and the concept of multiple conversions behind the more complicated labour process, the body's dedication and pay, in exchange for the language of the rich expression.

Riding the wind and waves, overlooking the depths of the lights and wine green. A Hangzhou rapper in humming:" The light on the beginning/before dawn/beautiful shadow in the lake/enchanting with the moonlight/stars also fall" Beautiful description, only occupy a small part of the lyrics, called "Floating" song, is sung to live in reality today, and buried deep in the "mountains and seas" under the yesterday.

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