

SUN Xun 孙逊

Animation Works 2003-2017

ShanghART

香 格 纳 画 廊

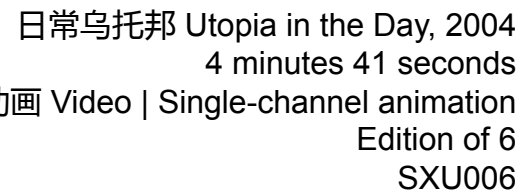


一个瞬间对于历史的影响，每一瞬间都有自己的权利。

A moment could influent the history, every moment has its right.

瞬间的权利 Instantaneous Power, 2003
4 minutes 20 seconds
视频 | 单屏动画 Video | Single-channel animation
Edition of 6
SX_6696

"Utopia in the Day" presents a marionette theater – here, the characters are controlled by a puppet master in the character of a skeleton. Alas, death controls the living.





魔术师的谎言 Lie of Magician, 2005
4 minutes 14 seconds
视频 | 单屏动画 Video | Single-channel animation
Edition of 6
SXU004

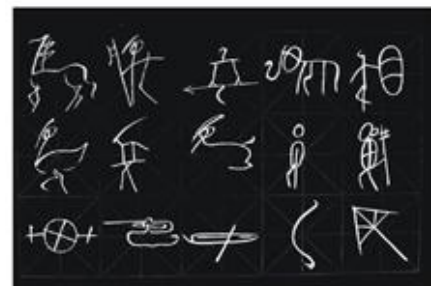
该片中，一个被黑色笼罩的人身上不断出现代表不同部落的白色纹身。

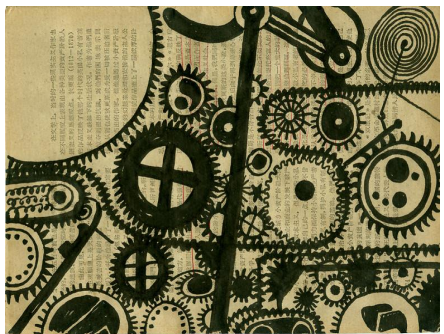
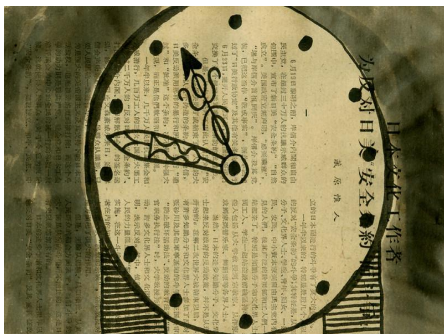
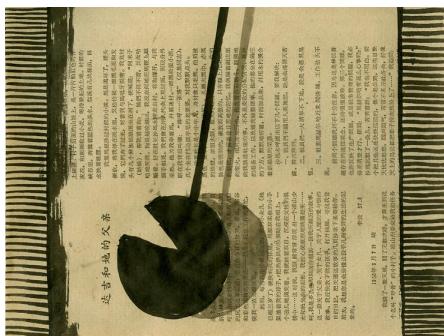
In 'Magician' s Lie' we see a single person covered in black paint while white tribal patterns continuously form various tattoos on his body.

这是一部黑白动画，中国的文字被赋予生命形态，
像士兵、动物和坦克一样打仗。

“A War About Chinese Words” is a black and
white movie animation where Chinese
characters morph and come alive as soldiers,
animals and tanks. The characters enter into
warfare and battle.

文字元年战役 A War about Chinese Words , 2005
2 minutes 12 seconds
视频 | 单屏动画 Video | Single-channel animation
Edition of 6
SXU012





休克时的记忆是空白的，休克时光也可以理解为休克的历史。作品用的都是一些五六十年代的旧报纸、旧刊物，这些报纸刊物上面记载的是当时中国的信息，对我来说这些已经成为历史，再也无法回去。因此，我只能通过我的作品使这段曾经真实过的历史成为一个充满疑问的传奇。我们所有人的“历史的概念”都主动或者被动地或多或少地被扭曲了。这所有的背后是谎言、秘密，或者是一出闹剧，或许她就是真实的历史。历史仅仅是我们思考“历史”的过程，而不是“历史本身”。我们有“考古学”，我们有“博物馆”，就算这样，我想当我们真正的面对任何“历史”的时候，还是充满遗憾。

The memory is empty, when man gets into a state of shock. The shock of time can also called the shock of history. The most important element of this work is some old paper from 50's and 60's. The papers recorded some important information of China. To me, it has become history which I can never get close to. For this reason, I can only use my work turned this history into a doubtful legend. Our conception of history has been twisted passively or voluntarily. There are lies, secrets or maybe farces behind all these things. Maybe it is just the real history. History is how we think but not what it is. Even we have archeology and museum, we still sorrow when we face the real history.

休克时光 Shock of Time, 2006

5 minutes 29 seconds

视频 | 单屏动画 Video | Single-channel animation

Edition of 6

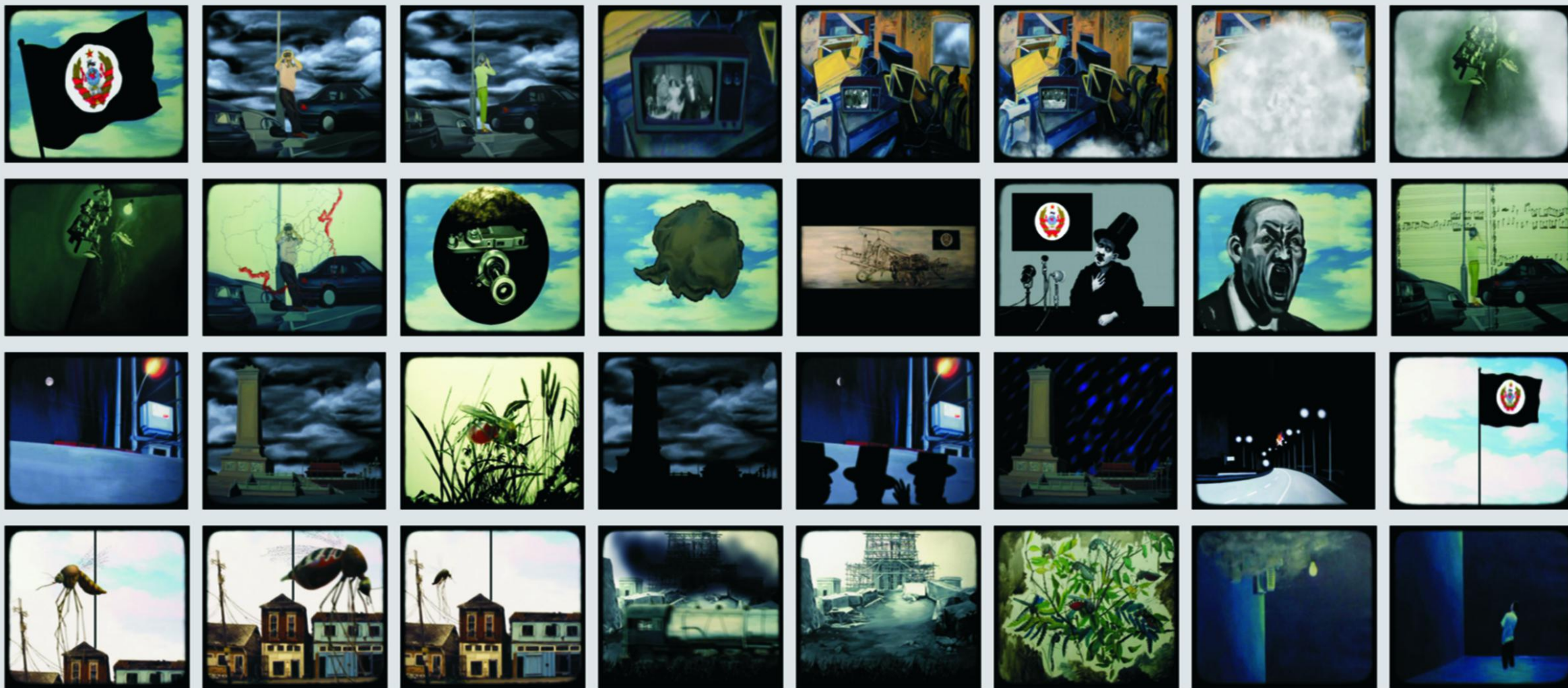
SXU002

“讹”中，只有一个戴着魔术帽的人物。窗外月光普照，房间里的墙突然活了，奇怪的形象不断地出现并爆炸焚烧。

“Lie” is set in a space only inhabited by a character wearing a tall magician’s hat. The space is lit up from outside by the moon that shines through the barred window frames. Inside, the walls suddenly come to life, and strange creatures morph into bombs and bonfires.



讹 Lie, 2006
7 minutes 20 seconds
视频 | 单屏动画 Video | Single-channel animation
Edition of 6
SXU005



安魂曲 Requiem, 2007

7 minutes 21 seconds

视频 | 单屏动画 Video | Single-channel animation

Edition of 6

SXU003

“安魂曲”描述的是一个陷入灾难的绝望的世界：街道陷入一片火海之中，巨大的蚊子像直升机一样盘旋于城市上空准备袭击。

"Requiem" is an apocalyptic story about a world in despair, streets are burning and giant mosquitos flying above the city as helicopters ready for attack.

"英雄"是一种历史情结,这种历史的情结使我们的历史产生了转折,历史的转折往往是荒谬的,"历史"对于我们来说更是一种印象,一种虚幻的真实.

'Hero' is a kind of historical complex, this complex lead to the transitions of our history. But they are usually ridiculous. "History" means to us more likely a sort of impression, or a virtual reality.



英雄不再 Heroes No Longer, 2008

9 minutes 4 seconds

视频 | 单屏动画 Video | Single-channel animation

Edition of 6

SXU083

有关《黑色咒语》：

当我们沉睡时，一切都成为历史。—— 孙逊

这是一个有关煤炭工业城市 - 阜新的兴衰的叙述。艺术家通过对家乡的记忆和感怀，进行着对历史和权利的质疑.....

一座神秘的黑暗之城，风暴肆虐，黄沙漫天。城市中心，几座巨大的建筑冲向天际，喷出滚滚浓烟，遮天蔽日，终日不见阳光。一种主义的声响日以夜继，千日不绝，用以驱逐人们对这个世界的种种好奇与揣测！这是一间囚禁着历史的巨大的监牢，亦是一头性情凶残暴戾而且喜怒无常的怪兽，直到有一天，人们驱动着发出撕心裂肺吼叫的苏联挖掘机，粗暴掀开巨大的地皮，渐渐接近这个城市的心脏.....甚至可以窥视历史的变幻！

About Coal Incantation:

When we sleep deeply, everything becomes history. --- Sun Xun

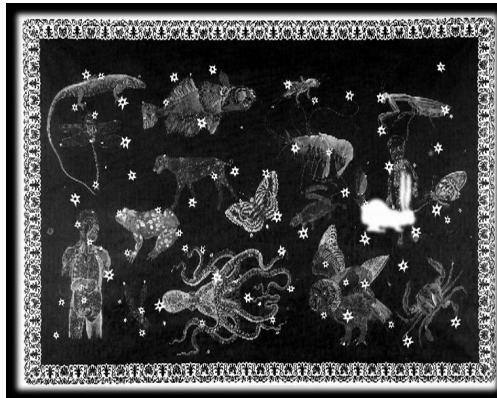
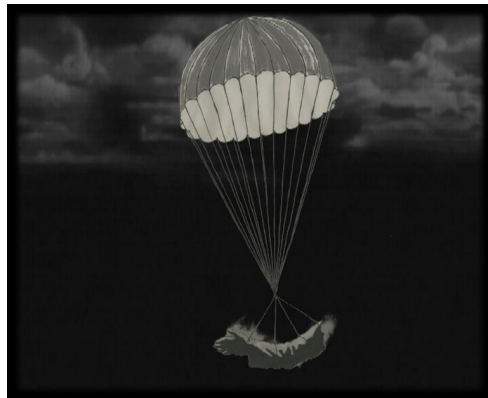
Coal Spell, inspired by this old five Yuan RMB note, is an account of the rise and fall of Fuxin, an old industrial coal city located in northeastern China. As a result of the experiences and nostalgia of his upbringing, the artist began to question both History and Power:

In a mysterious dark city, yellow sand storms wreak havoc. Several huge smokestacks located in the middle of the city pierce the sky, emitting black fumes, which blanket the sun. The sound of doctrine rings out daily in order to banish various curiosities about this world. The city is a tremendous prison where history is boxed up like a monster – a brutal, fierce monster. One particular day, people were forcing the screaming Soviet Union excavator to clumsily open the skin of the land, gradually closing the heart of the city...even the changes of history can be closely watched.

People's money, pattern is just the illustration...



黑色咒语 Coal Spell, 2008, 7 minutes 56 seconds, 视频 | 单屏动画 Video | Single-Channel animation, Edition of 6 SXU130



关于动物的世界, 受到奥威尔的小说启发制作.

About animal's world, inspired by Orwell George novel inspiration manufacture.

人民共和动物园 People's Republic of Zoo, 2009
7 minutes 30 seconds
视频 | 单屏动画 Video | Single-channel animation
Edition of 6
SXU267

人们刨根问底的质问历史，但是当历史的概念中抽离了实实在在的一秒，一份，一个小时，一天，一年，一个世纪的时间，一个百分之一百真实具体而不是某种概念的时间时，人们得到的答案永远没有比质疑本身真实更精彩的了，人们对世界的认识一直处于在徒劳的变化之中.....我们，所有的人，精神恍惚，游移不定，不能改变居无定所的尴尬。我们每个人都是流浪者。

《21克》由孙逊及其团队π格动画工作室历时4年完成，无论是对技术上的追求还是在艺术语言上的探索，都倾注了艺术家对动画创作的理想。该片以“人类灵魂的重量”为话题，带领观众探索自我存在的价值根源。这部实验“动画电影”主要以色粉画的手法制作完成。色粉细腻、饱满的质感构成一帧帧阴霾的黑白图像，在穿插着人声、机械声、暴乱声等不安因素的背景音乐渲染下，《21克》为我们带来一段震撼的视听体验。艺术家自述：“21克，历史抛弃了时间，我们丧失了灵魂.....”孙逊试图通过制造一系列荒诞而似曾相识的场景和事件，建立个人经验与宏大叙事之间的联系，反思自我与历史的存在。艺术家曾参展第67届威尼斯国际电影节地平线单元、个展“21克”（2010，民生美术馆）、主义之外（2011，香格纳北京；2010，横滨创意城市中心）及“休克时光-孙逊”（2009，纽约绘画中心）等。

作品曾参展第67届威尼斯国际电影节、美国迈阿密巴塞尔艺术博览会、美国纽约“故事来自于中国新电影”、西班牙马德里“PhotoEspana 2011”、澳大利亚布里斯班“不可能的宇宙”及瑞典斯德哥尔摩“炼狱”等。

We always make thorough enquiry about history. But when history is past and distant-such as a second, a minute, an hour, one day, one year, even a century-then the enquiry itself will be much more sincere and exciting than the answer. Our perspective on the world is in useless changing. We, all the people, are in hesitating and homeless situation. Everyone is a wanderer.

21 KE was produced by SUN Xun and π Animation Studio four years after its commencement, in which the artist and his team invested the dream of animate creation by pursuit in technique and exploration in artistic language. Themed with "the weight of soul", the video guided its viewers into a journey that probed for the very origin of the value of self-existence. The experimental "animation film" was mainly completed by pastel on canvas. Presented with exquisite and rich texture that constituted black and white images, and rendered by background music composed with human voice, sound of machines, noise of riots and other restless factors, 21 KE introduced to its spectators an overwhelming audiovisual experience. SUN Xun commented on this piece that "in 21 KE, time is abandoned by history and soul is lost by us..." The artist attempted to reflect on the existence of self and history by the production of a series of scenarios and events appearing ridiculous and yet familiar, as well as the establishment of the relationship between personal experience and grande narration.

Artist has exhibited his works in "Orizzonti" section at the 67th Venice International Film Festival, solo exhibition 21 KE (2010, Minsheng Art Museum), Beyond-ism (2011, ShanghART Beijing), After Doctrine (2010, Yokohama Creative City Centre) and SUN Xun – Shock of Time (2009, Drawing Center, New York) and so on.

21 KE was shown in 67th Venice International Film Festival in Italy, Art Basel Miami Beach in U.S.A., Tales from the New Chinese Cinema in New York, PhotoEspana 2011 in Madrid, Impossible Universe in Brisbane and Hell (Helvete) in Stockholm and so forth.



21克 21 Ke, 2010 , 27minutes
视频 | 单屏动画 Video | Single-channel animation
Edition of 8
SXU080



主義之外

中国古代有一个传说，秦始皇派出徐福和三千童男童女乘船到东方的蓬莱仙境寻找长生不老的仙药，，，，，据说他们后来到了日本。

同样在中国古代，人们对世界很多种理解，其中一种是：人们认为世界是一座巨大的山，这座大山被一个巨大的龟驮着，这龟叫做“赧质”，据传是龙的第九个儿子，特别善于负重，而龟又踩着四只大象，，，，，这是世界的构成方式。

魔术师的世界，这个唯一合法的谎言家，杜撰着这个世界最美丽的政治神话，但却是一个飘渺的海市蜃楼，可整个世界却为之倾覆，一切都是浪漫的废墟，在这废墟之上，会出现人们期待已久的辉煌么？

或者，我们需要颠覆谎言，，，，，主义之外，我们的生活应该如何？

时光荏苒，到了今天，我来到日本，缘起在横滨ycc的艺术项目。这部作品包括三个部分，在横滨是第一部分，完成10张巨幅的绘画。在北京是第二部分，完成了一部动画作品的绘制工作，所有的场景都是来自日本。第三部分在名古屋完成一个现场的绘画。

这件作品和日本有关，但故事来自中国。

There is an old Chinese legend that says the First Emperor of the Qin Dynasty sent Xufu and 3,000 boys and girls on a boat towards the magic lands of the East in order to find the remedy for eternal life It is said that the boat reached Japan in the end.

Similarly, in ancient China, people had different understandings of the world; one says that people believe the world is a big mountain, and this big mountain is carried on the back of a big tortoise whose name is “bei xu” , the last son of the Dragon, who is also very good in carrying heavy weights whilst standing over four big elephants ... this is the way the world has been structured.

The world of the Magician, who is the only legal liar, states the magnificence of the world of politics; in reality this is just a mirage, like an oasis, and the entire world is upside down; everything is a romantic wasteland and in this wasteland will the brightness people has so longed ever appear? Or do we need to turn all lies upside down....beyond-ism, how our lives should be?

Time has passed until now; I came to Japan for the art project at the Yokohama Art center. This artwork combines three parts; I realized the first part that comprises 10 huge ink drawings in Yokohama. In Beijing I realized the second part, which consisted in the video animation the scenarios of which are taken from Japan. The third part is a site-specific drawing I completed now in Nagoya.

This work is related to Japan, however the story comes from China.

主義之外People's Republic of Zoo, 2010

8 minutes 8 seconds

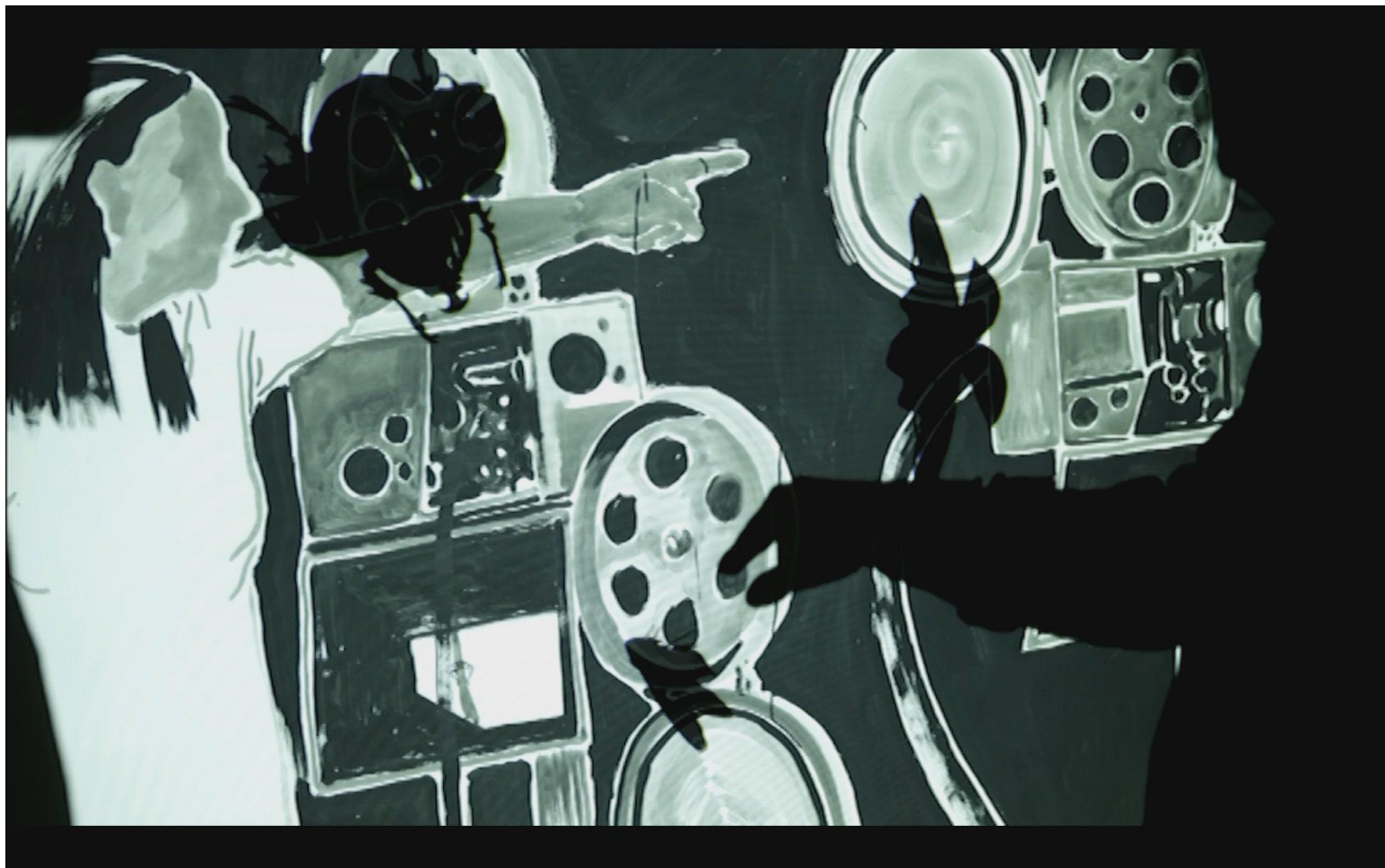
视频 | 单屏动画 Video | Single-channel animation

Edition of 6

SXU365

诗歌工厂缘于真实中的一个岛屿，岛上生活着一群诗人，这是一个完全理想化的小社会，也是我们一直追寻的一个梦想，是一个乌托邦化的现实，但仅存于艺术追寻的生活之中。而英文的名字则更像我们追寻的过程，充满了荒谬与轮回。

"Clown's Revolution" is about a real island where a group of poets live. It's a small and completely Utopian society, and a dream we have been pursuing; it is an Utopian reality, which exists in a life pursued by art. The English title is more like a process we are seeking, which is full of absurdity and metempsychosis.



诗歌工厂 Clown's Revolution, 2011

10 minutes

视频 | 单屏动画 Video | Single-channel animation

Edition of 6

SXU470



这是一部全部由木刻版画来完成的影片，耗时一年多。木刻版画在中国有特别的发展和历史，它曾经是中国革命的武器，也是对革命精神的继承，它的形式远远超过了它的本身。通过这连续的木刻画面，讲述了一个遥远国度的特殊记忆，这记忆却不断的在现实中轮回。

This is an animation film made from wood printing block. It costs more than a year to complete the film. Wood printing block has got a unique development and history in China, since it was a culture weapon in revolution, as well as the inheritor of revolution spirit. Thus, its form is more than wood printing block itself. Those animation frames tell us a special memory of a remote country, but the memory continues to repeat in reality.

一场革命中还未来得及定义的行为

Some Actions Which Haven't Been Defined Yet in the Revolution Revolution, 2011

12 minutes 22 seconds

视频 | 单屏动画 Video | Single-channel animation

Edition of 6

SXU579

古代的宇宙与今天不同, 与神灵对应的星球曾经距离地球很近, 宇宙与我们的世界相同, 每一个星球都有神灵居住,万物有神!

"法老死了, 我们的法老死了!" 埃及人惊呼.

"他应该与宇宙中的神祇在一起"

金字塔建成了, 里面藏着死去的法老.在特定的角度和时间, 金字塔的尖顶与宇宙相连----不同的星球落在很多金字塔的尖顶上面.

死后的法老与诸神同在!人类最早的纪念碑形成了, 为了纪念"神"!

也是巨大的坟墓!

1989年,东欧!

所有的共产主义纪念碑被移至东欧某处,有人说那是纪念碑公园,也有人说那是纪念碑坟墓.

The ancient universe is different from ours today: the deities lived in every planet, as with in our world, and planets with deities were once very close to the Earth. Deity inhabits in all natural objects and phenomena!

"Pharaoh died, our Pharaoh died!" exclaimed Egyptians.

"He shall be buried with deities in the universe."

The Pyramid was built, beneath which lied dead Pharaohs. From certain angle and in certain time, the apex of the Pyramid could connect with the universe---different apexes with different planets.

Dead Pharaohs are here, be with all deities! Thus the earliest monument of human was established, for commemorating "deity"!

It was also the largest tomb!

1989, Eastern Europe!

All communist monuments were transferred to a place in Eastern Europe, which is called monument park by someone, or monument tomb by others.



魔术师党与死乌鸦 Magician Party and Dead Crow, 2013
9 minutes 43 seconds

视频 | 单屏动画 3D动画 Video | Single-channel animation 3D Animation
Edition of 6
SX_4695



时间公园 The Time Vivarium, 2014
10 minutes
视频 | 多屏动画 Video | Multi-channel animation
Edition of 6
SX_4671

时间公园

多年以后，我不确定在我的记忆里是不是还可以找到这样一座不算雄伟的山，植被很少，基本都是长不高的半截松和小柏树，全长在山的阳面。背阴那一面光秃秃的很多石头，洁白却不光滑，一些狗尾巴草稀里糊涂的塞在石头底下，间或有几朵嫩黄的小花儿从狗尾巴草中蹦出来，放眼望去，指甲大的灰蝴蝶和几片亮莹莹的白粉蝶在一大片星星般的小黄花儿中间闪来闪去，稀稀拉拉能看见几座长满野草的灰土包，几堆白花花烂纸不知道经过多长时间的日晒雨淋，散在土包周围，若隐若现，也有几个土包很高很大，被散发着幽幽土腥味的黑土一层层顽强的裹着，大土包顶上擎着半块砖头，砖头下面是一张耷拉着的黄草纸，这是新上的坟，灰矮的土包是荒坟，草丛里也能看到骷髅头，长着粉红色翅膀的尖头绿蚂蚱偶尔从骷髅头的眼眶里飞出来，啪啪啪的响。据说在极少极偶然的情况下，可以看到暗紫色的灵芝扭曲着从坟的旁边冒出来，那灵芝熬成汤给女人喝，可以治百病，从棺材板上长出来的灵芝属于极阴之物，也正因为如此，男人却喝不得，至于喝了之后会怎样？从来无人知晓。山中有若干处水洼时连时断，磕磕巴巴的通向几里以外的人工水库，如果适逢多雨的季节，那年的蚊子会少一半，如果逢旱就难说，因为水洼里的蝌蚪绝少有机会变成青蛙或者癞蛤蟆。山里面住着五个喇嘛，本来他们住在半山腰布达拉宫风格的喇嘛庙里，但年久失修的喇嘛庙后来经历了一场大火，最终塌了一半，只有庙里的佛像依然立在原来的位置。喇嘛们只好轮流住在山脚处的几户人家里，除了农忙的时候帮忙干些农活，平时就聚在山里拍着巴掌辩经。喇嘛庙的后面是一大片的豆子地，每到盛夏，这片豆子地里的叫驴，蝈蝈和知了的叫声此起彼伏，所有喜欢叫的虫子只爱呆在豆子地里面，而且都长着一对“隐翅”，其中的一片翅膀上面有一个又小又圆的“镜子”，另外一片则没有，其实所有的昆虫并不是真的用嘴在叫唤，而是它们用一片翅膀在打磨另外一片翅膀上面的“镜子”时发出的声响，老人说：那些虫子如果能把“镜子”磨得映出人影儿，它们就可以挨过冬天，第二年的春天便可以讲人话。

五个喇嘛搬出了喇嘛庙之后，很多山里的动物就把那儿当成了家，有乌鸦，猫头鹰和不知从哪里跑来的野猫，它们都躲在抱琵琶的金刚后面，其他三尊金刚都已经毁于那场大火，只有这尊金刚完整的保留下来，通体亮黑，已经完全炭化了，金刚的上面塌掉了，露出一片天，时不时会有几只老鹰风筝般盘旋在喇嘛庙的上头。金刚面对着一尊端坐的释迦摩尼佛，本来是泥塑着色，有的地方描着金，但自从庙塌了以后，就再没有人去维护，这尊佛像早已失去了表面的华彩，但看上去反而更加的朴素和慈悲，显出一种纯粹之美。佛像的后面有些破损，时间久了就成了一个洞，一只红狐狸每到太阳下山的傍晚就会住在里面，清晨离开。山里的村民说：经常在深夜能听到诵经的声音从那半座喇嘛庙传出来，并伴随着点点光亮，第二天却也没有任何的异常。农村关于这类神鬼志怪的故事多得很，根本无人在意，渐渐的，就再也没有人去过那座残破的寺庙，只是偶尔能看见几只家畜从喇嘛庙的方向悠悠的往山下走。

这座山的山顶，有一处藏传佛教的摩崖石雕，密宗佛教经过蒙古人传播到了这儿，摩崖石雕上刻的似乎是白度母。石刻的背面有一行阳刻的大字：毛泽东思想与依玛图山天地永存！那一行大字曾被红色的油漆刷过，现在已成了点点的褐色瘢痕，“毛”字，只能隐约看出个“七”。摩崖石雕的旁边有几颗山枣树，透过布满锋利小刺儿的枣树叉儿，可以看见很远很远的地方有一个深不见底的大坑，大坑的边缘与更远处的地平线重叠，那条线之上就是天，淡淡的紫气均匀的由大坑中心向天空晕散开去，紧接着就是非常艳丽的钴蓝色，不掺半点杂质的往人的心里沁着，再往上就是没有边际的白，白的让人固执的相信那白色之后的神话故事都是真的：有一条长到看不见尾巴的大白龙不慎跌入大坑，化作无数缕丝般的青烟，青烟连着天，另外一头拴着各式各样的火车和电车，把这些火车和电车从地球深处的某个地方拽出来，再一圈一圈盘旋着从大坑的底端绕到眼前的这个时空，那火车和电车有苏联造的和日本造的，也有沈阳车辆厂制造的，车身上刷着红色的毛主席语录，货厢里面堆着煤和黑黝黝的化石，有三叶虫，鹦鹉螺，也有海龟和蜈蚣草，生锈的步枪和手榴弹，一连串很久以前发生的故事不加修饰的呼啸而出。时间和空间的经验顷刻间被眼前这个大坑颠覆，人的意识从来没有如此的局限。

大坑的旁边趴着一座巨大的圆锥体，浑体通黑，锥尖儿顶着天，另外还有几座巨大的烟囱挨着圆锥体矗在那，灰白色的气体一股一股从烟囱口冒出来再顺势向上翻滚，最后都变成了云。眯起眼睛，隐隐约约的一大片“火柴盒”散落在这景致的四周，这是一座城市。这座城市所发生的一切都围绕着眼前的这个亚洲最大的露天煤矿和同样是亚洲最大的火力电厂展开，或者说煤矿和电厂造就了这座城市。依玛图山正是这个城市最高的山峰。那个巨大圆锥是“矸子山”，“矸子”是煤矿里面不能燃烧的部分，从开矿的时候就堆在那儿。露天煤矿开采的顺序是从地表到大地的深处，“矸子山”也伴随着这座煤矿几十年的开采以同样的顺序越堆越高，直到“历史的灵魂”触碰云端。

The Time Vivarium

Many years later, I'm still not sure whether I can find such a mountain inside my memories: not grand enough though, with a few plants growing on the sunny side of the mountain, most of them were short pines and cypress. And on the dark side of the mountain, you can see lots of spotless and rough rocks where quite a lot of bristlegrasses emerged randomly. There were a couple of little bright yellow flowers among those grasses. Take a glimpse of it, you'll find nail-sized grey butterflies and chalky white ones flickering inside a huge field of starry yellow flowers. Vaguely, you can see several hillocks covered by weed. Piles of white papers, exposed to much sun and rain, scattered around the hillock. There were also several hillocks that were quite huge and tall, wrapped up with black soil and they give subtle smell of earth. On the top of the hillock, there was a half piece of brick, beneath it, a yellow papyrus slouched. This was a new tomb, while other shorter tombs were dumped, since a skull was still visible aside the grass. Grasshoppers, sharp-headed and with pink wings, flew from the hollow eyes of the skull accompanied by sound of flap. It is said that only in rare coincidence will you find dark purple ganoderma, growing in a twisted way, beside a grave. Such kind of ganoderma, if cooked as soup, was regarded as a panacea for women. Since it grows near the coffin, it is called an "extreme Yin stuff", thus such thing is not suitable for men. But nobody knows what would happen if it is fed to a man. Several pools in the mountain were weakly connected to the artificial reservoir miles away. In rainy days, number of mosquitoes would probably decline by half. But it was quite unpredictable in dry season because those tadpoles seldom turned into frogs or toads. Back of the mountain inhabited five lamas, who used to live half way up the mountain in the Lama Temple similar to the Potala Palace. However, the temple, out of repair for long years, underwent a big fire and collapsed by half and only statues of Buddha remained the original situation. So the lamas had to live in villagers' homes by turn down the hill. In usual, they kept chanting with gestures, except for some time that they help with farming. The backyard of the temple was a big land planting beans. Every summer, the sound of donkeys, grasshoppers and cicadas fell and rose one after another. All those insects that enjoy buzzing loved to stay in the beans land. Generally they had a pair of invisible wings, one of which carried a little round pattern like a mirror, but it's not on both sides. In fact, insects make sounds not by mouth, but by using one wing to hit the "mirror" on the other. There are old people saying: If insects can rub the "mirror" until it reflects, then they can survive in the winter and even able to speak human language in the next spring.

After five lamas left the temple, animals in the mountain moved there, including crows, owls and wild cats coming from nowhere. They inhabited behind the statue of Vajra who was holding a lute. Three other statues were all destroyed by a big fire. Only this one survived, but left black and carbonized throughout the body. Above the statue, the ceiling was broken so there was a leakage of sky where eagle-like kites could be seen hovering over the temple. Opposite the Vajra was a statue of Sakyamuni, originally painted in clay with gold outlines. However after the temple collapsed, no one fixed it any longer. The statue had lost its superficial gloss but looked more modest and merciful, in a kind of purified beauty. The back of the Buddha statue was worn enough to form a hole. A red fox came to inhabit in the hole everyday after the sun went down and left on the other day's morning. Villagers said they often heard voices of chanting from the temple accompanied by spots of gleam, but they couldn't find anything wrong the other day. Since there were quite lot rumors of ghosts through the village, nobody cared too much about it. They just avoided going to the temple gradually. Only several cattle wondered from the temple downward the hill.

On the peak of the mountain, was an inscription of Tibetan Buddhism engraved on a cliff. Tantrism was spread here via Mongols. The inscription seemed to be White Tara. Back of the rock was a line, carved: Mao Zedong thought and Yimatu Mountain Lasts Forever! The line had once been painted red so some brown spots remained. The structure "毛" (mao) was more like "七" (seven) now. Beside it, were some jujube trees, through branches full of thorns; you can see a bottomless hole very far away. The rim of the hole shared the same line with the horizon, above it was the sky. Faint purple mist faded from the middle of the hole to the sky, followed by glamorous cobalt blue permeating into one's heart straightly. Higher, was boundless white which was enough to make people believe such a myth: a white dragon slipped into the hole by chance and turned into numerous silky smoke. The smoke combined the sky with various trains and buses. You drag these trains and buses from somewhere very deep beneath the earth, and then chain them up along the big hole in the space we stands. Among the them, some were made in Soviet Union, some in Japan while others were made in Shen Yang vehicle factory which was painted quotations of Mao in red on the body of the trains and buses. The compartment loaded mine, dirty fossils, trilobite, nautilus, turtles and *eremochloa ciliaris*, rusty rifles and hand grenades. A story happened a long time ago burst out without polish. The experience of space and time suddenly fell apart as we stare at the huge hole before us. Men's consciousness was never limited that much.

By the hole's side was a huge cone, all black, its tip was upward to the sky. Some giant chimneys were close to the cone. Grey smoke was leaking from it, a gust after a gust, and finally turned into clouds. Squint your eyes then you can capture a wide field of "matchboxes" scattered around ---- you see a city. Everything happened in this city was rooted to the biggest open coal mine and the biggest power plant of Asia, or should we say, it was coal mine and power plant that built the city. Yimatu Mountain is the highest mountain of the city. The huge cone was actually a spoil heap. The spoil pile was a part of the mine coal mine that can't be burnt; they existed ever since the mine got exploited. The procedure of exploiting an open coal mine was from surface to deep down the earth. Thus, the spoil heap piled up according to the pace of exploiting within decades and was reaching out to the sky as "spirit of history" so far.



这是一部传统木刻与3D视觉相结合影片，讨论了生命中的时间或者时间中的生命，我们以回忆来保存过去，用愿望去衡量未来，我们讨论历史，此刻，未来和永恒，可是记忆是会说谎的，明天永远是不存在的，我们只停留此刻，每一天都是今天，永恒却不可触及。在时间中，任何人都是无奈的存在.....唯有宇宙才能界定一切，每一个人都仿佛时间中的间谍。

This film combines the traditional woodcut and 3D visual experience and discusses the relationship between the time and life. We preserve the past by maintaining our memory and value the future by our desire. When we mention history, present, future, and eternity, memory could lie to us and tomorrow could never exist. There is nothing forever because we only live at the moment. Everything endures in the flux of time. The Universe is the only authority that could determine everything, and we are just the spies of time.

偷时间的人 Time Spy, 2016

9 minutes 4 seconds

视频 | 单路视频 3D木刻动画 Video | Single-channel video 3D Woodcut Animation

Edition of 6

SX_5272



一部探讨历史起源的影片。从中国东北的一个曾经无比重要的能源城市一直到如今没落的 " 遗忘角落 " ，这中间有民俗的传奇，有政治信仰的更叠，更有历史的变迁.....通过影片，窥视了瞬间中的历史，但这瞬间的历史却是黑暗与厚重的。

This is a film that discusses the origin of our history. It narrates how an industrial city used to be incomparably important in Northeast China, but now on its wane to be forgotten. Viewing through the featured legendary of folk customs, the alteration of political beliefs, and the historical changes, the dark and rich history captured momentarily is glimpsed.

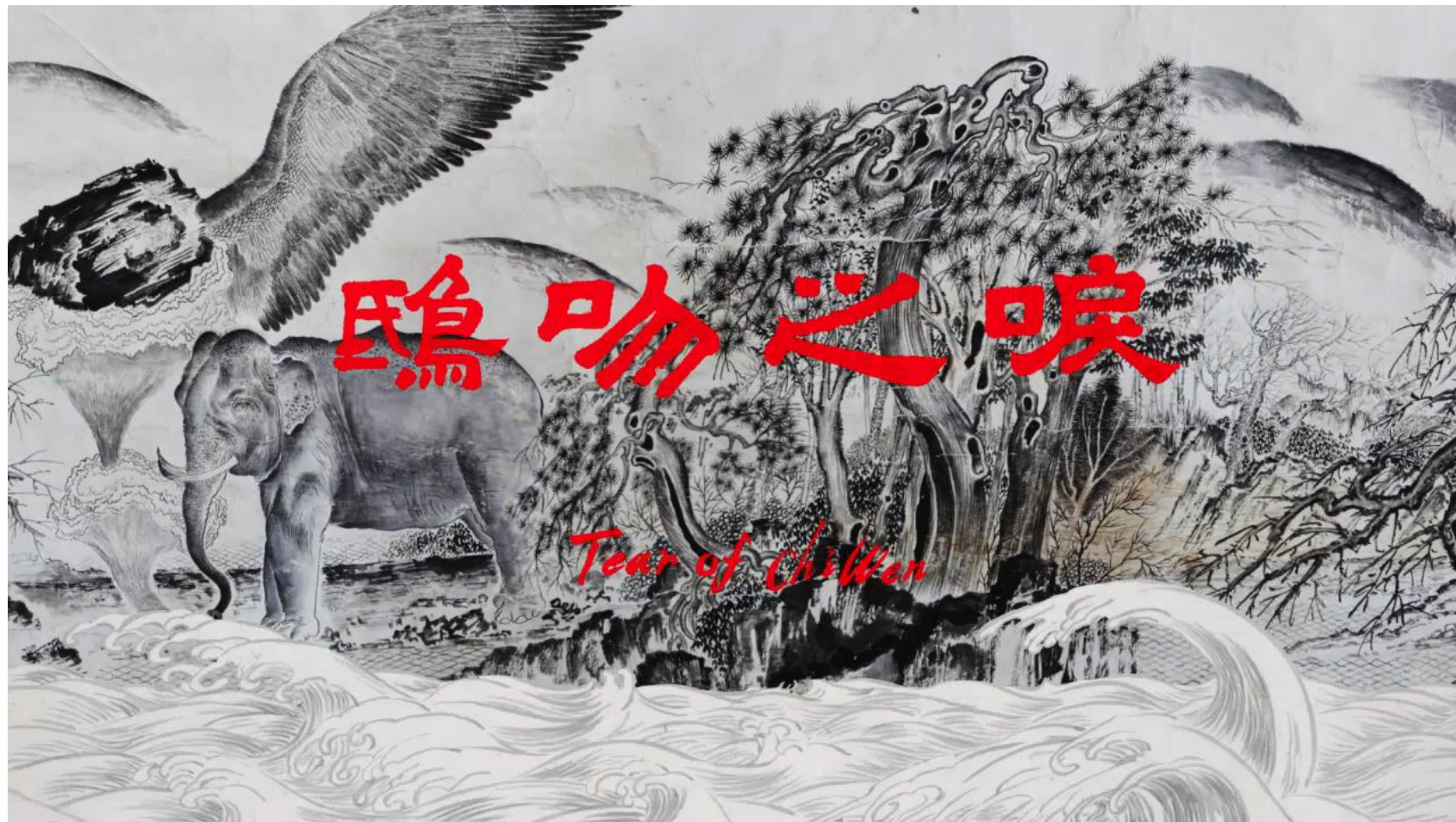
通向大地的又一道闪电 Mythological Time, 2016
12 minutes 44 seconds
视频 | 多屏动画 Video | Multi-channel animation
Edition of 6
SX_9759

鸱吻，东方文化中古代建筑屋脊两端神兽，龙之子，善喷浪降雨。设鸱吻之像于屋脊，以压火灾，喻避灾防火吉祥之意。

鸱吻之泪是一种暗喻，东亚诸国近代历史开端以来，分别于东方学习西方文明，时至今日发展出不同的西化面貌。泪，既是泪也是水，亦喜亦悲，鸱吻之泪是在全球化语境下对于东亚文化之现代性的反思。---孙逊

Chiwen, the legendary animal used as ornaments on two sides of roof ridge on ancient eastern architectures, are known as the dragon's son, who is good as spewing waves and making rain. Chiwen on the roof ridge are used as good omen to prevent fire and bring good fortune on the house.

The tears of Chiwen is a metaphor. In recent east Asian history, each country absorbs western culture in different ways, and now demonstrates different appearances of westernization. Tears, are both tear and water, both sadness and fortune. Chiwen's tears are introspection of the modernity of East Asian Culture under the context of globalization.--SUN Xun



鸱吻之泪 Tear of Chiwen, 2017 , 9 minutes , 视频 | 单屏动画 Video | Single-channel animation , Edition of 6 SX_3121



教徒 Protestant, 2017 , 6 minutes 45 seconds , 视频 | 单屏动画 Video | Single-channel animation , Edition of 6 , SX_2206

作品为宗教改革500年所做，此为宗教监狱遗址的驻留项目。宗教监狱就是当年关押马丁·路德的监狱。

This work is made for 500 years of religious reform. The old religious prison became the site of a residency program. This prison once detained Martin Luther.

艺术家简介

Artist Biography

孙逊(b.1980), 出生于中国辽宁省阜新。2005年毕业于中国美术学院版画系。次年, 成立π格动画工作室。现生活并工作于北京。

2010年, 孙逊陆续获得中国当代艺术奖“最佳年轻艺术家奖”; 台湾当代艺术连线新潮赏奖和意大利CIVITELLA RANIERI 基金2011/2012年度奖学金。2012年, 木刻动画短片《一场革命中还未来得及定义的行为》(2012) 入围第六十二届柏林电影节短片竞赛单元。这是其作品《21克》(2010) 入围2010威尼斯电影节地平线单元, 成为第一部入围威尼斯电影节的中国动画影片之后, 两年内作品再次入围国际三大A类电影节。

孙逊近期重要展览包括: 孙逊, 当代艺术博物馆, 澳大利亚 (2018); 沉睡者苏醒了, 白兔中国当代艺术收藏, 新南威尔士, 澳大利亚(2018); 罗莎的伤口, 台北当代艺术馆, 台北 (2017); 古根海姆“何鸿毅家族基金会中国当代艺术计划”, 故事新编, 所罗门·R·古根海姆美术馆, 纽约, 美国 (2016); 谶语实验室, 余德耀美术馆, 上海 (2016); 鲸邦实习共和国个展 荷兰动画电影节&市政厅, 乌得勒支, 荷兰 (2015)。

Sun Xun was born in 1980 in Fuxin in Liaoning province, China. He currently lives and works in Beijing. He graduated in 2005 from the Print-making Department of the China Academy of Art. In 2006 he established π Animation Studio.

In 2012, his latest wood printing animation film “Some Actions Which Haven't Been Defined yet in the Revolution” has been nominated by the Berlinale Shorts 2012 jury in 62nd Berlin International Film Festival. Merely 2 years after SUN Xun's work 21G entered Venice Film Festival in 2010, being the first Chinese animation film nominated by this festival, the artist brings animation work once again into top three A-class international film festivals.

Recent vital exhibitions include: SUN XUN, Museum of Contemporary Art, Australia(2018); The Sleeper Awakes, White Rabbit, Contemporary Chinese Art Collection, New South Wales, Australia(2018); Rosa's Wound, Museum of Contemporary Art (MOCA), Taipei (2017); The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim, Tales of Our Time, Solomon R. Guggenheim Museum, New York, U.S.A.(2016); Prediction Laboratory, Yuz Museum, Shanghai (2016); Republic of Jing Bang, a Country Based on Whale, Holland Animation Film Festival&City Hall, Utrecht, The Netherlands (2015).

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