

魔法星图

孫遜 導演作品

DIRECTED by SUN XUN

MAGIC OF ATLAS

編劇：胡明春、孫遜 制片：魏濤、楊城 動畫制作：源格動畫工作室 特別支持：白兔美術館、香格納畫廊

Screenwriter: Gong Mingchun, Sun Xun Producer: Wei Tao, Yang Cheng

Animation Production: Pi Animation Studio

Special Support: White Rabbit Gallery, ShangHART Gallery

电影《魔法星图》新片发布会暨实验空间发布
孙逊

**The Release of the New Film "Magic of
Atlas" and Experimental Space
Sun Xun**

ShanghART
香 格 纳 画 廊

香格纳 M50 将于 2019 年 11 月 2 日荣幸召开艺术家孙逊的动画长片电影《魔法星图》的项目启动发布会。与此同时，经过为期一年改造，落地于香格纳 M50 项目区（位于锅炉房西南翼）的实验空间项目也于同期正式面向观众开幕，升级后的项目区将首次公开呈现孙逊电影项目的制作进程。

动画电影始终是孙逊的梦想。经历了近十年的酝酿，这部积淀在孙逊头脑中的动画电影项目终得以启动。在过去的一年中，孙逊频频往返于北京与上海，同时主导北京工作室中电影的制作工作与上海 M50 实验空间项目的规划设计工作，进而孙逊将该实验空间项目命名为“Stop Space”。这两个截然不同的工作场景相辅相成，具象的空间制约着艺术的创作，而创作过程中不断生发的好奇心又使空间成为电影创作的灵感来源。

在这样一部影院叙事电影中，艺术家尝试着把世界艺术风格史巧妙的结合进故事当中，以突破传统电影的工作方式，强调了绘画艺术在电影中的特殊意义。影片结合了木刻、当代绘画、波斯细密画、东方传统绘画等具体的绘画语言风格，来展现不同文化背景之下的故事与特点。而故事本身又与艺术家在世界不同地区进行艺术驻留创作的经验息息相关，形成了不同地区时空的剧情底色，这不仅仅关于各种文明背景的交互与冲突，也是对于人性的探讨和疑问。

该片不同于以往的作品，艺术家在意象语言创作方式的基础上加入了情节叙事的思考角度。人物开始具有明确的身份与特征，影片中的绘画风格带有明晰的情绪引导，区域的世界观设定成为隐喻缓缓进入剧情之中，成为影片中故事展开的基础，电影《魔法星图》与该实验空间项目交替发展，互为支点，形成互文的关系。在该实验空间项目中发生的故事会一直影响并启发电影《魔法星图》的剧情，而电影的制作过程也会一直影响该实验空间项目的变化与发展。通过这样的方式模糊了电影与现实空间的界限，是电影在描摹现实？还是现实本身就是电影的一个部分？

ShanghART M50 is pleased to hold the launching ceremony of the project of artist Sun Xun's full-length stop-motion animation film "Magic Atlas" on November 2, 2019. Meanwhile, after a one-year renovation, the Experimental Space project at ShanghART M50 project area (located in the southwest wing of the boiler house) will be officially opened to the audience during the same period. This renovated project area will present the production process of Sun Xun's film project for the first time.

Stop-motion animation films have always been the dream of Sun Xun. After nearly a decade's mulling over, the idea of this stop-motion animation film project accumulated in Sun Xun's mind was eventually put into action. In the past year, Sun Xun has been traveling to and from Beijing and Shanghai, leading simultaneously the production of films in Beijing studio and the planning and design of the Experimental Space project in M50 Shanghai. Sun Xun named the Experimental Space project "Stop Space". These two distinct work scenes however complement each other. The figurative space restricts the creation of art, and the curiosity that is constantly generated in the creating process also makes the space become the inspiration for the film creation.

In such a cinematic narrative film, the artist tries to incorporate the history of the world art style into the story, and emphasizes the special significance of the art of painting in the film by breaking through the working style of traditional films. The film combines the specific painting language styles of woodcut, contemporary painting, Persian miniature painting and oriental traditional painting to show the stories and characteristics under different cultural backgrounds. The story itself is closely related to the artist's experience of artistic residency in different parts of the world, forming the background of the plot of different time and space. This is not only about the interaction and conflicts between various civilizations, but also the discussion and doubt about human nature.

This film is different from Sun Xun's previous works, and the artist adds the perspective of plot narrative on the basis of the way of imagery language creation. The characters began to have a clear identity and characteristics. The style of painting in the film serves as a clear emotional guidance. The regional world view setting becomes a metaphor and slowly enters the plot, which becomes the basis for the story in the film. The film "Magic Atlas" and the Experimental Space project develop alternately, supporting each other and forming an intertextual relationship. The story that occurs in the Experimental Space project will always influence and inspire the story of the film "Magic Atlas", and the film production process will always affect the changes and development of the Experimental Space project. In this way, the boundary between the film and the real space is blurred. Is the film depicting reality? Or is reality itself a part of the film?



电影场景设定 - 大广场 Film Scene Design - Big Square, 2018
木刻画 Woodcut painting, 183×184cm, SX_9980



电影场景设定 - 魔术师的飞艇 Film Scene Design - The Magician's Airship, 2018
木刻画 Woodcut painting, 92×366cm, SX_3908



细节图 Detail



电影场景设定 - 警报 Film Scene Design - Alarm, 2019
木刻画 Woodcut painting, 92×183cm, SX_8033

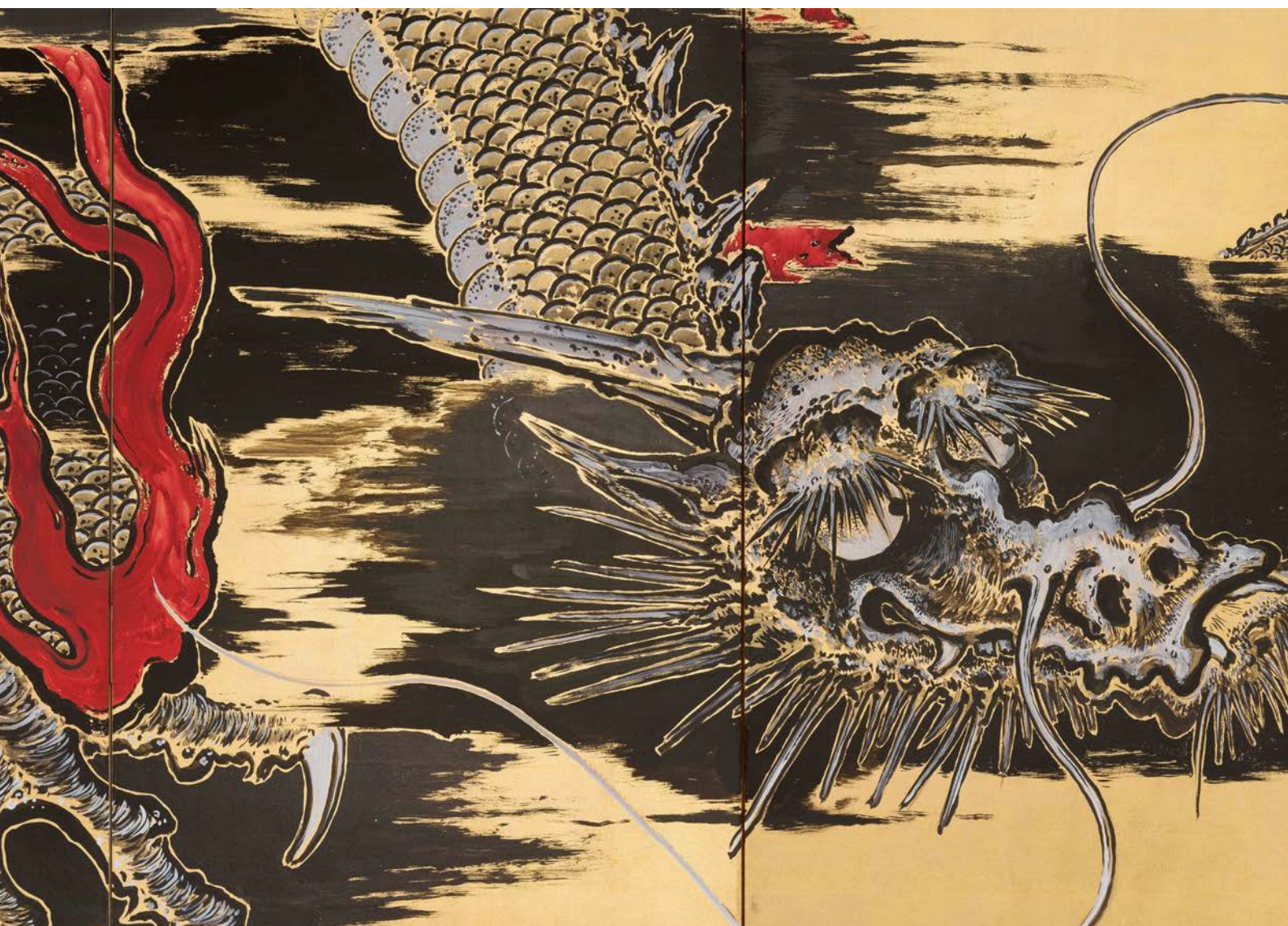


电影场景设定 - 海龙图 Film Scene Design - Sea Dragon, 2018

屏风, 云肌麻纸, 水墨, 金箔

Folding screen, kumohada hemp paper, ink and color, gold foil

172×387×2.2cm, Fold size 172×64.5×12cm, SX_9910



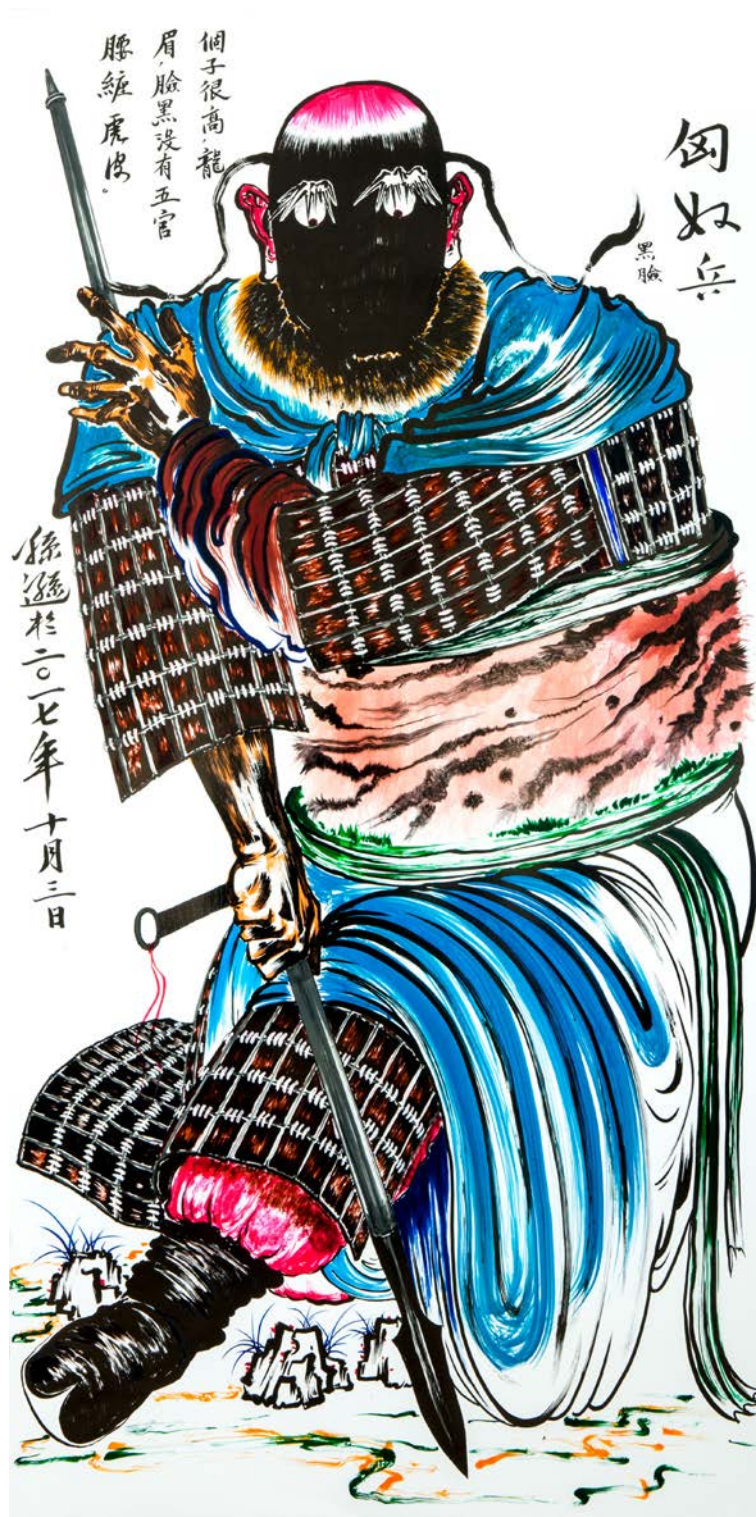
细节图 Detail



电影人物设定 - 火眼 Film Characters Design - FireEye, 2017
照片纸上水墨 Ink and color on photograph, 200×100cm, SX_3022



电影人物设定 - 红狐 Film Characters Design - Red Fox, 2017
照片纸上水墨 Ink and color on photograph, 200×100cm, SX_6092



电影人物设定 - 黑脸 Film Characters Design - Dark Face, 2017
照片纸上水墨 Ink and color on photograph, 200×100cm, SX_6786



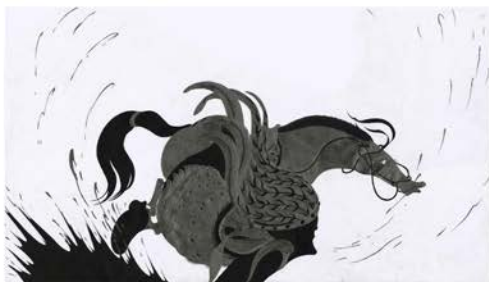
电影动画原稿 - 龙 Original Animation Drawings - Dragon, 2019
纸, 纸浆, 墨拓 Paper, pulp, rubbing, 30.5×40cm, SX_9648



电影动画原稿 - 饕餮 Original Animation Drawings - Taotie, 2019
纸, 纸浆, 墨拓 Paper, pulp, rubbing, 30×50cm (×18 pieces), SX_1062



细节图 Detail



电影动画原稿 - 嵯峨 Original Animation Drawings - Cuo'e, 2018
纸上铅笔 Pencil on paper, 60×105cm (× 9 pieces), SX_4605



细节图 Detail



电影魔法星图 预告片 Preview of Magic of Atlas, 2019
 单路视频, Single-channel video
 1 minute 45 seconds
 SX_8894

孙逊

Sun Xun

b. 1980, 工作生活在北京

孙逊，1980 年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。

作为一位年轻艺术家，短短数年，孙逊在影像艺术领域的成果令人瞩目。2014 年，孙逊获得第八届 AAC 艺术中国·青年艺术家大奖，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。

孙逊近期个展包括：孙逊：偷时间的人，约翰和梅布尔·林林艺术博物馆，佛罗里达，美国（2019）；孙逊，当代艺术博物馆，澳大利亚（2018）；2016 年爱彼艺术创作委托计划艺术家，迈阿密海滩，美国（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）等。近期群展包括：红色童话，白兔美术馆收藏展，维多利亚国立美术馆（NGV），墨尔本，澳大利亚（2019）；第 13 届哈瓦那双年展，国家艺术中心，哈瓦那，古巴（2019）；中国当代艺术年鉴展 2017，北京民生现代美术馆，北京（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）；亚洲艺术双年展，国立台湾美术馆，台中，台湾（2015）等。

孙逊

Sun Xun

b. 1980, works and lives in Beijing

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

As a young artist, Sun Xun made an impressive result during recent years. 2014 he has received the "Award of Art China (AAC The Award for Young Artist of the Year)." He has received several notable awards including the "Chinese Contemporary Art Awards (CCAA Best Young Artist)" and "Taiwan Contemporary Art Link Young Art Award" in 2010, and the Civitella Ranieri Visual Arts Fellowship 2011/ 2012. 2012, his latest wood printing animation film Some Actions Which Haven't Been Defined yet in the Revolution has been nominated by 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 solo exhibitions include: Sun Xun: Time Spy, The John and Mable Ringling Museum of Art, Florida, U.S.A (2019); SUN XUN, Museum of Contemporary Art, Australia (2018); Reconstruction of the Universe, 2016 Audemars Piguet Art Commission, Art Basel in Miami Beach, USA (2016); 17th Holland Animation Film Festival, Utrecht, The Netherlands (2015) etc. Recent group exhibitions include: A Fairy Tale in Red Times, Works from the White Rabbit Collection, National Gallery of Victoria, Melbourne, Australia (2019); 13th Havana Biennial, National Art Center, Havana, Cuba (2019); The exhibition of annual of contemporary art of China 2017, Beijing Minsheng Art Museum, Beijing (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); 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2015) etc.

ShanghART

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