

SURFACE

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Edouard Malingue Gallery just announced the solo exhibition of Sun Xun entitled 'Brave New World' to open on 13 may. The exhibition will feature the exciting new animation film 'What happened in the year of the dragon' (2014) and an install... [See More](#)



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Sun Xun, Script for What happened in the year of the dragon (Back), 2014, Ink on rice paper, 38 pages, 33x33cm each. Courtesy of Edouard Malingue Gallery



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Dawin Ho likes this.

28 Mar 2014
arts-news.net
'孫遜個展《美麗新世界》'
Link: <http://bit.ly/1xyFE3s>

藝頻 Arts Promotion News Network

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藝術團體/機構



馬凌畫廊
Edouard Malingue Gallery

孫遜個展《美麗新世界》

Home · 馬凌畫廊 ·

Submitted by AMCNN on Fri, 03/28/2014 - 14:00

英文名稱: Sun Xun | Brave New World

Details: 2014年3月13日 - 2014年7月6日
開放時間: 10:00 - 19:30 (逢週一至六)

主辦機構: 馬凌畫廊

Venue: 馬凌畫廊



孫遜於今年為多個藝術節創作最新動畫電影《「晚年作品」紀念卷》(2014年)以及一系列大型裝置藝術。電影將會在藝術節的畫廊和展覽作品旁放映。作為美國作家Aldous Huxley的經典科幻小說《美麗新世界》的當代式詮釋，孫遜畢業於中國中央美術學院。在2006年剛以工業設計專業畢業於中央美術學院後，他的創作以各種材料的拼貼為主。如顏色粉末、木料、傳統水墨；他也經常將這些材料組合而成一部電影，並在獨特的場景和畫面中播放。孫遜不只是一名動畫藝術家，他的藝術也涉及了生產。就像一個藝術家一樣，他需要去尋找不同的設計(過程和空間)與藝術家。第一級級之為藝術家的一部分(增加)與藝術家相關，藝術家與他。

展覽反映了 Aldous Huxley 在《美麗新世界》所描寫的人類都已經不再能變成現實。在小說中，Aldous Huxley 以其獨特的視角手法描寫了一個想像中的未來世界。人類已經在社會主義和科學的進步下失去了個人自由意志。在這個與科學世界，像機械對所有各種科技裝置控制人類的生活。全球們已近乎無意識的幸福狀態下成為消費社會的一部分。Aldous Huxley 希望讀者能從故事中找到一些，從而對這個世界的現狀有所警覺。

小說中有一個非常深刻的問題，它認為人類都已經不再能變成現實。為社會帶來希望。孫遜認為這是在反社會和科學的「理想」。這已經成為事實。今天，人類已經不再看書。每當我們思考時，我們就處於解構狀態。與人類一樣。為了達到這個目的，孫遜將在今年製作了一系列關於「晚年作品」的裝置藝術。作品不是一般的藝術品，而是將一些圖像與文字結合在一起的裝置藝術。這些裝置藝術不僅是藝術品，也是對社會的批判。由此可見，孫遜不僅是一個藝術家，更是一個思想家。他希望我們能從他的作品中找到一些啟發，從而對這個世界的現狀有所警覺。

關於反社會的批判。它認為人類都已經不再能變成現實。為社會帶來希望。孫遜認為這是在反社會和科學的「理想」。這已經成為事實。今天，人類已經不再看書。每當我們思考時，我們就處於解構狀態。與人類一樣。為了達到這個目的，孫遜將在今年製作了一系列關於「晚年作品」的裝置藝術。作品不是一般的藝術品，而是將一些圖像與文字結合在一起的裝置藝術。這些裝置藝術不僅是藝術品，也是對社會的批判。由此可見，孫遜不僅是一個藝術家，更是一個思想家。他希望我們能從他的作品中找到一些啟發，從而對這個世界的現狀有所警覺。

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10 Apr 2014
The Sun (p.E20)
'孫遜 動畫新世界'

**孫遜
動畫新世界**

兩位歐洲藝術家顛覆舊世界觀念，而將於下月來港舉行個展的中國著名藝術家孫遜，則帶來《美麗新世界》，屆時將展出他所創作的最新動畫電影《「龍年往事」腳本壹》(2014年)以及一個大型裝置藝術。電影作品將探討各種社會現象和反思人類的冷漠，最重要是刺激獨立思考。而畫作則描畫一些貌似古代的人物，例如戴高帽和穿禮服的魔術師，把觀眾帶進幻想世界。 文：Popopo (相片由受訪機構提供)

作品描繪了不少虛構的、古代的場景，讓觀眾充滿想像空間。

孫遜《美麗新世界》
日期：5月13日至7月6日
(星期一至星期六 10:00am-7:00pm)
地點：馬凌畫廊 (中環皇后大道中8號1樓)
查詢：2810 0317
網址：www.edouardmalingue.com



10 Apr 2014
The Sun (online)
'孫遜動畫新世界'

Link: http://the-sun.on.cc/cnt/lifestyle/2014-04-10/00485_002.html

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查詢：2810 0317
網址：www.edouardmalingue.com
Popopo

16 Apr 2014

Artron

"美丽新世界"孙逊个展將於 5 月亮相馬凌畫廊'

Link: <http://news.artron.net/2014-04-16/n592251.html>

Artron 首页 您好! 免费注册 请登录 我的账户

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新闻 原创 正文

【快讯】“美丽新世界”孙逊个展将于5月亮相马凌画廊

2014-04-16 08:49:46 来源: 雅昌艺术网专稿

【雅昌艺术网讯】马凌画廊将于2014年5月13日至7月6日期间为中国艺术家孙逊(1980年在江苏省南通市出生)举行个人展览《美丽新世界》, 即将展示孙逊特别为这次展览而创作的最新动画电影《龙年往事》(2014年)以及一个大型装置艺术, 动画将在艺术家的画廊和装置作品旁播放。作为英国作家Aldous Huxley...

推荐关键字: 孙逊 美丽新世界 马凌画廊



(雅昌艺术网讯)马凌画廊将于2014年5月13日至7月6日期间为中国艺术家孙逊(1980年在江苏省南通市出生)举行个人展览《美丽新世界》。

即将展示孙逊特别为这次展览而创作的最新动画电影《龙年往事》(2014年)以及一个大型装置艺术。动画将在艺术家的画廊和装置作品旁播放。作为对英国作家Aldous Huxley的经典科幻小说《美丽新世界》的当代式回应。孙逊毕业于中国美术学院版画系, 在2006年创立了马凌画廊工作室之前曾是中国美术学院教授。他的作品以各种材料的混合为主, 如颜色粉末、木刻、传统水墨; 他也经常将这些材料组合而成一部录像, 并在独特的装置布景中播放。孙逊不只是一名动画艺术家, 他的艺术超越了生产, 就像一个记忆剧场般, 充斥着失去序列及不和谐的(超现实和可识别)连接组合。将一些视觉之理而当然的(政治)真理抽丝剥茧, 重新呈现出来。

展览反映了 Aldous Huxley 在《美丽新世界》所预言的人类悲剧已经不幸地变成现实。在小说中, Aldous Huxley 以其独特的讽刺手法描写了一个想象中的未来新世界。人类已经在社会和稳定的前提下失去了个人自由意志。在这个反乌托邦世界中, 极权政府利用各种科技严格控制各阶层人类的喜好, 令他们在近乎无意识的幸福感状态下成为消费社会的一部分。Aldous Huxley 希望读者能够从故事中反思, 从而对极权政府的无形之手提高警觉。

小说中有一个精密的娱乐机器, 它都为人带来欢乐, 通过各式各样的高昂消费和生产, 为社会带来安定。孙逊认为这些在反乌托邦世界中的「理想」现已成为事实。今天, 人类已不再看书, 培养独立思考; 他们沉迷于网络电视, 丧失个人理性。为了讽刺这些媒介, 孙逊特别在今年制作了《龙年往事》这部动画。作品不像一般由制作公司制造的作品, 而是通过一系列图像去尝试探讨各种社会现象和反思人类的冷漠。最重要的是刺激独立思考。由此可见, 孙逊不啻21世纪启蒙思想的践行者, 希望把我们从不思考就全盘接受的习惯中拯救出来。因此, 他的终极作品不只是我们看见的一部动画, 而是一份原稿——一个原创的互动影像作品。

画廊不只是提供观众一个静静思考的空间, 而是将装置和画作结合, 鼓励我们积极回应。无论这种回应是政治上或其他方面的。孙逊的作品经常刺激我们思考, 特别是在公共场所; 作品履行了积极和有意识地关心社会现状的责任。不过, 他并没有透过煽动时事达到警告效果, 而是描绘一些貌似古代的人物, 例如戴着高帽和穿礼服的魔术师。画作中的场景也不像实景, 反而像回忆中一些模糊角落, 这些情景和地

方不是我们熟悉的, 而是取自一些虚构的黑暗故事。然而这些作品都令我们有所共鸣, 把我们带进幻想世界的同时, 呈现一些鲜明的隐喻, 促使我们反思自己所处的真实世界。这也正是孙逊成功的地方。

总结来说, 《美丽新世界》对文学大师Aldous Huxley在百年前创作的同名作品中的警示作出挑战性的回应。它让我们积极投入地思考, 也让我们当头棒喝地意识到自己——作为一个看似自由的人——的境况。我们的存在真的属于我们吗? 我们的历史真的由我们创造吗? 还是我们无所谓, 无知地容许别人把这一切附加在我们身上?

孙逊被广泛认为是中国最好的优秀艺术家。2010年, 他获得中国当代艺术奖最佳青年艺术家、台湾当代艺术连续颁发年轻艺术家、意大利 Citivella Ranieri Foundation 颁发的艺术奖学金。孙逊曾在世界各地举行展览, 最为人熟悉的有伦敦 Hayward Gallery、洛杉矶哈默艺术博物馆、纽约绘画中心、巴塞罗那 Kunsthous Baseland、成都 A4 当代艺术中心、上海民生美术馆、台北路易威登旗舰店。他也获邀参与多个重要展览, 包括: 纽约都市艺术馆、隆德 Skissornas Museum、广州时代美术馆、纽约 Jordan Shitzer Museum of the Moving Image、上海民生美术馆、伯恩 Kunsthalle Bern、国立台湾美术馆等。他的录像作品也在各地电影节中展出, 包括德国、奥地利、瑞典、南非、巴西、伊朗。

(责任编辑: 任泽君)

注: 本网上发表的所有内容, 均为原作者的观点, 不代表雅昌艺术网的立场, 也不代表雅昌艺术网的任何机构。

17 Apr 2014
Huanan Artron

'孫遜個展《美麗新世界》5月香港展出'

Link: <http://huanan.artron.net/20140417/n592906.html>

华南 > 新闻 > 正文

【快讯】孙逊个展《美丽新世界》5月香港展出

2014-04-17 10:14:30 来源：雅昌艺术网专稿 作者：何妍婷

A⁻ A⁺

摘要：孙逊个展《美丽新世界》海报 雅昌艺术网讯2014年5月13日至7月6日,马凌画廊将为中国艺术家孙逊举行个人展览《美丽新世界》，展示孙逊特别为这次展览而创作的最新动画电影《龙年往事》(2014年)以及一个大型装置艺术。动画将会在艺术家的画作和装置作品旁边播放，作为对英国作家Aldous Huxley的...

推荐关键字 [孙逊](#) [美丽新世界](#) [马凌画廊](#)



孙逊个展《美丽新世界》海报

雅昌艺术网讯 2014年5月13日至7月6日,马凌画廊将为中国艺术家孙逊举行个人展览《美丽新世界》，展示孙逊特别为这次展览而创作的最新动画电影《龙年往事》(2014年)以及一个大型装置艺术。动画将会在艺术家的画作和装置作品旁边播放，作为对英国作家Aldous Huxley的经典科幻小说《美丽新世界》的当代式回应。

孙逊毕业于中国美术学院版画系，在2006年创立开格动画工作室之前曾是中国美术学院教授。他的作品以各种材料的图像为主，如颜色粉末、木刻、传统水墨；他也经常将这些材料组合而成一部录像，并在独特的场景布置中播放。孙逊不只是一名动画艺术家，他的艺术超越了生产，就像一个记忆剧场般，充斥着失去序列及不和谐的(超现实和可识别)图像组合，将一些视之为理所当然的(政治)真理抽丝剥茧，重新呈现出来。

总括来说，《美丽新世界》对文学大师Aldous Huxley在近百年前创作的同名作品中的预示作出挑战性的响应。它让我们积极投入地思考，也让我们当头棒喝地意识到自己——作为一个看似自由的人——的现况。我们的存在真的属于我们吗？我们的历史真的由我们创造吗？还是我们无所谓、无知地容许别人把这些附加在我们身上？

(责任编辑：何妍婷)



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30 Apr 2014
House News
'畫廊協會 ART BASEL 前夕畫廊之夜'
Link: <http://archive.is/5G1t8>

主 | 場 | 街 ART'S 主辦 專業 藝術 評論 一 | 指 能 知 天 下 事


主場新聞 抗戰藝術 表演藝術 文學

【香港五月藝術月】畫廊協會 ART BASEL 前夕「畫廊之夜」 / 主場報道

主場報道

【香港五月藝術月】畫廊協會 ART BASEL 前夕「畫廊之夜」

2014-4-30 13:25:42



【香港五月藝術月】系列

香港畫廊協會「下輯畫廊」將於巴塞爾藝術展 VIP 預展（五月十日）前夜舉行名為「畫廊之夜」的藝文特展。這次活動有近六十個畫廊參加，合共舉辦超過一百場活動及展覽，內容包括展覽、講座、講座、紀錄片播放、藝術表演、藝術研討會等。

畫廊之夜將於下午八時至晚上十時三十分舉行，參與的成員包括畫廊主理人、上環、灣仔、香港仔、美芝路以及沙田，所有活動免費。畫廊主理人希望收藏家及藝術愛好者把握機會，踴躍參加。

香港畫廊協會於2012年成立，目標為推廣香港畫廊發展。去年畫廊協會與中環賽馬場聯袂舉辦畫廊巡遊，與國際及本地畫廊交流。今年在「畫廊之夜」一系列活動中，焦點包括：

法國華裔現代繪畫大師聯展




畫廊協會將於畫廊之夜舉行「法國華裔現代繪畫大師聯展」展覽開幕禮。展覽由五月十三日至六月二十一日舉行。這次展覽展出了傅抱石、張大千、林風眠、第五、吳大澂、吳冠中、趙無極、朱德群、程樂明、曾海文等十位中國現代畫家的作品。

第二代畫家如趙無極、朱德群、曾海文曾於聯合中西美術的理論，創立「中國繪畫風格」。徐悲鴻與他的弟子、海玉良畫的婦女，展現明確的水牛形象為中國傳統藝術提供了新的挑戰。

這些藝術家，不少曾獲法國巴黎美術學院獎，作品多納入國際性的藝展在歐洲、美國、香港等地。

孫遜《美國新世界》個人藝術展



在「畫廊之夜」，高美畫廊正和中環藝術家孫遜舉行個人展覽《美國新世界》。孫遜的藝術創作電影《百年往事》（2014年），展覽於五月十三日至七月八日期間舉行。展覽將在藝術家的條件和其位於廣州法蘭西畫廊，伴隨對其畫作家 Alanus Husky 經典的《O》（《美國新世界》）的回應。

孫遜畢業於中國美術學院油畫系，作品以各種媒介的畫家為主，包括油畫、木版、攝影、水彩、他也在其各種材料混合的繪畫。於其畫中，孫遜的作品往往在畫中失去序列表及不和諧的圖像組合。第一件原本看來所當然的其理而論，重新至現在觀感眼前。

新展《六十年代藝術展》開幕



世界畫廊於五月九日至六月三十日期間舉行著名水畫家劉慶和個人回顧展《他六十年代藝術》。這項展覽將在巴塞爾藝術展開幕。劉慶和先生表示「欲透過這展覽呈現其六十年來的藝術創作」，其中作品「雲山山」的展覽，曾於香港展出。

另外，劉慶和先生將於「畫廊之夜」於世界畫廊舉行公開討論，討論水畫藝術之當下形態，並探討劉慶和六十年來的藝術人生。讓藝術愛好者對這位中國水畫大師有更全面的了解。

原：Lushan Museum 藝術展新聞

Apr 2014

Artforum – Artguide

'Sun Xun Brave New World'

Link: <http://artforum.com/guide>

ARTFORUM



Sun Xun Brave New World
May 13 - Jul 5, 2014
Solo exhibition of Sun Xun (b. 1980, China)

HIDE PRESS RELEASE



Edouard Malingue Gallery is thrilled to announce the solo exhibition of Sun Xun (b. 1980, Fuxin, China) entitled 'Brave New World', which will feature the exciting new animation film 'What happened in the year of the dragon' (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. A graduate from the Printmaking Department of the China Academy of Arts in Hangzhou, Sun Xun was a professor at the prestigious Academy before founding in 2006 his own Animation Studio, entitled π. His work primarily involves making images using various materials such as colour powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun is not to be simply categorised as an animation artist, though - his art goes beyond production and acts as a theatre of memory, replete with shuttering sequences and jarring juxtapositions of surrealistic and recognisable images, which mutually serve to scrape the uncontested surface of politicised truth.

'Brave New World' reflects and condemns how the predicaments outlined in Huxley's ominous text have become a reality. An illustrious writer, Brave New World was Huxley's most enduring work in which he imagined a fictional future where free will and individuality have been sacrificed in deference to complete social stability. A work that combined the writer's skill for satire and his deep-rooted fascination with science, Brave New World envisaged - or indeed even warned - of a dystopian world, in which a totalitarian government controlled society through the use of science and technology, one was part of an extreme consumerist society, and there was an incompatibility between happiness and truth. Huxley, whilst creating a notorious tome, effectively cautioned readers of the dangers of an all-powerful State; a premonition that, through his work, Sun Xun is stating has actually become a reality.

Consider, for example, Huxley's vision of complicated entertainment machines: ones that would generate both harmless leisure and high levels of consumption and production, which in turn would form the basis of the World State's stability. Sun Xun remarks and evinces in his exhibition that today these dystopian 'ideals' have become a reality, where rather than reading a book replete with independent thought, contemporary individuals tune in to watch meaningless TV that distracts their mind and deletes their impartial thoughts. Ironically, and as a deliberate response, Sun Xun presents a film entitled 'What happened in the year of the dragon' (2014). But unlike those blasé channels of entertainment pumped by production houses, it comprises a series of individual images that are questioning, reflective and, most importantly, stir independent thought. Sun Xun has thus turned on its head the 21st century tactics of information ingestion to gain our attention and, in turn, deliver us intellectually from our flat unquestioning nonchalance. The ultimate result is then not so much a film, as we have come to recognise it, but rather a manuscript - an interactive visual work of authorship.

Combined with installations as well as drawings, the gallery space will thus go beyond being a site for placid contemplation and be pivotally changed into a milieu for you to be engaged, politically or other. Sun Xun's work purposefully stimulates us to think, and urges us to do so in a public environment; it responds to a critical need within our contemporary society to be actively and consciously present. Sun Xun achieves this, however, not by pointing to current events but rather by presenting a series of characters that seem to have existed in times past. Consider, for example, his top-hatted and straight-suited magician. The locations, furthermore, seem to be of elsewhere: some mnemonic nightmarish milieu. Indeed, the scenes and sites are not attributable to places you would recognise, but rather seem to stem from some dark fictional narrative. Within this portrayal, however, lies the true wonder in Sun Xun's works, for he is able to create a relevant fiction, one that brings you into another world, yet presents a vivid undercurrent that prompts reflection into the world you currently live in.

Overall, 'Brave New World' provides a challenging response, not far from a century later, to the predictions made by the literary master Aldous Huxley. Primordially, it prompts an active and engaged consideration as well as an awakening vis-à-vis what is taking place in our society and how we - as supposedly sophisticated liberated people - 'are'. Is our existence really ours, and is our history really one that we're making? Or are we allowing it to be simply, and ignorantly, constructed for us?

Sun Xun is widely considered one of China's most talented rising artists. He was awarded in 2010 the Best Young Artists award by the CCAA, the Young Art Award by Taiwan Contemporary Art Link and the Arts Fellowship by Citivella Ranieri Foundation (Italy). Sun Xun has held multiple solo exhibitions around the world, most notably at the Hayward Gallery (London), Hammer Museum (Los Angeles), The Drawing Center (New York), Kunsthau Baselland (Basel), A4 Contemporary Arts Centre (Chengdu), Minsheng Art Museum (Shanghai) and the Louis Vuitton Taipei Maison (Taipei). He has also been included in numerous significant group exhibitions at the Metropolitan Museum of Art (New York), Skissernas Museum (Lund), Times Museum (Guangzhou), Jordan Shnitzer Museum of the Moving Image (New York), Minsheng Art Museum (Shanghai), Kunsthalle Bern (Bern) and Taiwan Museum of Fine Arts (Taipei), amongst others. Furthermore, his video work has been widely exhibited at film festivals around the world, from Germany and Austria, to Sweden, South Korea, Brazil and Iran.

Apr 2014
Art in Asia

Link: <http://www.artinasia.com/galleryDetail.php?catID=1&galleryID=2122&view=7&eventID=23750>


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Brave New World [rate this](#) [Like](#) 0

by Edouard Malingue Gallery
Location: Edouard Malingue Gallery
Artist(s): SUN Xun
Date: 13 May - 5 Jul 2014

Edouard Malingue Gallery presents the solo exhibition of **Sun Xun** (b. 1980, Fuxin, China) entitled *'Brave New World'*, which will feature the exciting new animation film *'What happened in the year of the dragon'* (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. A graduate from the Printmaking Department of the China Academy of Arts in Hangzhou, Sun Xun was a professor at the prestigious Academy before founding in 2006 his own Animation Studio, entitled *rt*. His work primarily involves making images using various materials such as colour powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun is not to be simply categorised as an as an animation artist, though - his art goes beyond production and acts as a theatre of memory, replete with shattering sequences and jarring juxtapositions of surrealistic and recognisable images, which mutually serve to scrape the uncontested surface of politicised truth.

'Brave New World' reflects and condemns how the predicaments outlined in Huxley's ominous text have become a reality. An illustrious writer, *Brave New World* was Huxley's most enduring work in which he imagined a fictional future where free will and individuality have been sacrificed in deference to complete social stability. A work that combined the writer's skill for satire and his deep-rooted fascination with science, *Brave New World* envisaged - or indeed even warned - of a dystopian world, in which a totalitarian government controlled society through the use of science and technology, one was part of an extreme consumerist society, and there was an incompatibility between happiness and truth. Huxley, whilst creating a notorious tome, effectively cautioned readers of the dangers of an all-powerful State; a premonition that, through his work, Sun Xun is stating has actually become a reality.

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Overall, *'Brave New World'* provides a challenging response, not far from a century later, to the predictions made by the literary master Aldous Huxley. Primordially, it prompts an active and engaged consideration as well as an awakening vis-à-vis what is taking place in our society and how we - as supposedly sophisticated liberated people - 'are'. Is our existence really ours, and is our history really one that we're making? Or are we allowing it to be simply, and ignorantly, constructed for us?

-Edouard Malingue Gallery

Image: © Sun Xun
Courtesy of the artist and Edouard Malingue Gallery

[website](#) [Facebook](#) [Twitter](#) [0](#)

Apr 2014

Randian (English)

Link: http://www.randian-online.com/np_vernissage/sun-xun-brave-new-world-edouard-malingue-gallery/

randian = 燃点

Edouard Malingue Gallery

Edouard Malingue Gallery was founded to show emerging and established contemporary artists. As well as holding solo exhibitions with internationally renowned artists such as Laurent Grasso, Callum Innes and Leo Caratino, the gallery is dedicated to presenting curated projects with emerging artists and organising large-scale off-site projects in Hong Kong. The program, which has included the solo exhibitions of Fabien Morelle, Nuri Kuzucan, Yuan Yuan, Wang Zhibo, Chenwei Tsai and Wu Chi-Tsung, is carefully organized to bring a rich artistic and curatorial dialogue to the public.

Forthcoming Exhibitions:

Sun Xun "Brave New World", Solo Show, Edouard Malingue Gallery, Hong Kong, May 13 - July 6th

Sun Xun (b. 1980, Fuzhou, China) will present a solo exhibition entitled "Brave New World" at Edouard Malingue Gallery, which will feature the exciting new animation film "What happened in the year of the dragon" (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary implications. A graduate from the animating Department of the China Academy of Arts in Hangzhou, Sun Xun was a professor at the prestigious Academy before founding in 2008 his own Animation Studio, entitled so. His work primarily involves making images using various materials such as color powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun is not to be simply categorized as an animator or artist, though - his art goes beyond production and acts as a theatre of memory, replete with structuring sequences and jarring juxtapositions of surrealist and recognizable images, which mutually serve to scrape the unexcited surface of politicized truth.



Sun Xun, Script for "What happened in the Year of the Dragon", ink on rice paper, 3R pages, 33 x 33 cm each, 2014

João Vasco Paiva "Cast Away", Solo Show, Orient Foundation, Macau, May 9 - June 7th

João Vasco Paiva (b.1978, Portugal) will be holding a solo exhibition "Cast Away" at the Orient Foundation in Macau. A graduate from the Porto Arts Institute, João Vasco Paiva moved to Hong Kong in 2006 and is highly lauded for his practice, which across multiple mediums, consistently explores how urban spaces may serve as catalysts for aesthetic production. "Cast Away", Paiva's first solo exhibition in Macau, explores the blurred boundary between the archipelago's urbanised territory and its natural surroundings. Taking in account the history of the Orient Foundation, a XVIII century house that has historically hosted foreign visitors, as well as Macau and Hong Kong's colonial pasts, Paiva presents in "Cast Away" a series of works, which across different mediums, present layers and forms of inquisitive engagement with the physical, geographical and cultural weights he is

Apr 2014

Randian (Chinese)

Link: http://www.randian-online.com/zh/np_vernissage/sun-xun-brave-new-world-edouard-malingue-gallery/

randian : 燃点

马凌画展

新加坡的画廊和博物馆总是充满着各种各样的艺术展览。在这样一个充满活力的城市里，艺术展览总是层出不穷。这次的展览也不例外。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。

展览名称: 马凌画展

展览地点: 新加坡马凌画廊

展览时间: 2014年4月

展览内容: 马凌画展

马凌画展是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。



展览名称: 新世界

展览地点: 新加坡马凌画廊

展览时间: 2014年4月

展览内容: 新世界

新世界是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。这次的展览是由马凌画廊主办的。马凌画廊是一个非常有名的画廊，它收藏了许多珍贵的艺术品。

Apr 2014
Visual Arts Calendar
'Brave New World'
Link: <http://bit.ly/1ykdsYk>



MAY 2014

4	5	6	7	8
11	12	13	14	15
18	19	20	21	22
25	26	27	28	29




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BRAVE NEW WORLD

Edouard Maitique Gallery
13 May - 18 Jun 2014



Edouard Maitique Gallery
First Floor 3 Queens Road Centre
Stratford
Postcode: E20 1JH
Opening Hours: Monday - Saturday
10am - 6pm
Website: www.edouardmaitique.com

Other Exhibitions:
MAY 2014
EDOUARD MAITIQUE
13 MAY - 18 JUN 2014
SUN XUN
13 MAY - 18 JUN 2014

Gallery Artists:
John Van Der Meer
Yael Tzoref
Zhou Wang
Liam Neeson
Xavier De Maistre
Celine Reno
Pek Nilsen
Lee Cappelen
Felix Heine
Fiona-Louise King
Charles Theobald
Archie Jackson
Cheng He
James Toback

Edouard Maitique Gallery is pleased to announce the next exhibition of Sun Xun. Sun Xun's 'Brave New World' is a powerful and thought-provoking work that explores the complexities of the modern world. The exhibition features a series of large-scale artworks that challenge the viewer's perception of reality and identity. Sun Xun's work is characterized by its intricate detail and vibrant colors, creating a sense of depth and texture that draws the viewer in. The exhibition is a must-see for anyone interested in contemporary art and the human condition.

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05 May 2014
Blouin Artinfo

'Around Town: Exhibitions around Art Basel Hong Kong 2014'

Link: <http://hk.blouinartinfo.com/news/story/1031351/around-town-exhibitions-around-art-basel-hong-kong-2014>

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Around Town: Exhibitions Around Art Basel Hong Kong 2014

2014-05-05 10:30 AM HKT



WANG KUNGLI Coming to Hong Kong for the second edition of Art Basel in Hong Kong next week, WANG KUNGLI's Hong Kong team has prepared a list of art events and exhibitions opening or starting around the same week.

May 10 through June 10, 2014

Art Fair: The First Street, Hong Kong, and several other notable venues in Hong Kong, Central, and North Zone

May 10 through August 04, 2014

Tung King's leading independent art center is celebrating a week round of exciting contemporary art events. From 10th May to 4th August, the center will host a series of art events, including a week-long exhibition "The Page One" at the center of the art fair.

The year's first exhibition is a vibrant appointment: three interactive art installations are set to be displayed through weeks in the city. In the city, there will be a series of art events, including a week-long exhibition "The Page One" at the center of the art fair.

June 10 through June 10, 2014

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September 10 through September 10, 2014

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October 10 through October 10, 2014

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November 10 through November 10, 2014

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December 10 through December 10, 2014

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February 10 through February 10, 2015

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Art Fair: The First Street, Hong Kong, and several other notable venues in Hong Kong, Central, and North Zone

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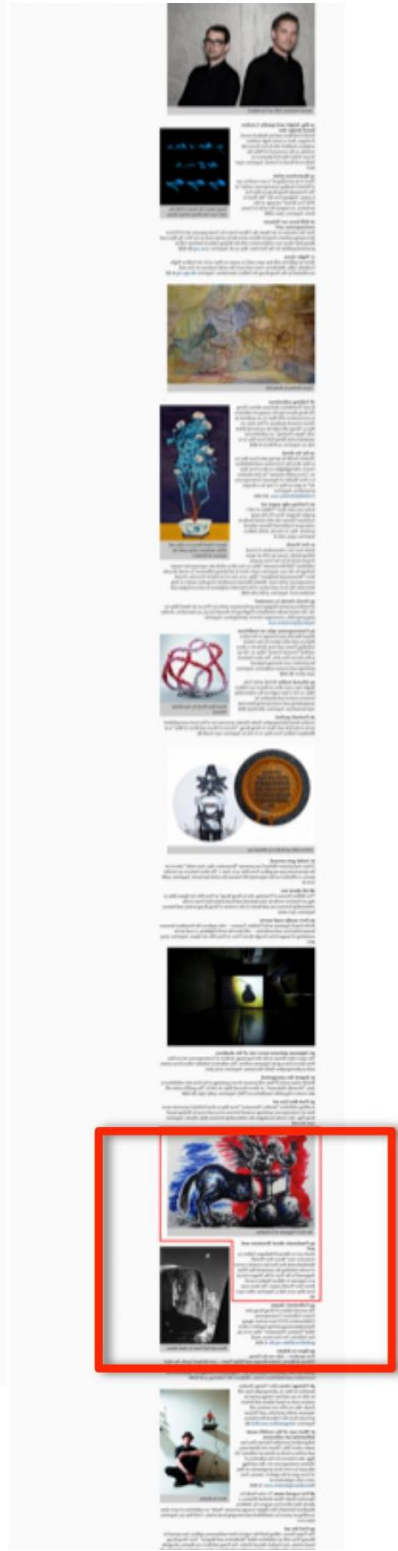
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08 May 2014

48 Hours

'Tour of beauty: from galleries and installations to auctions' by Vanessa Yung, Sijia Jiang, and Kevin Kwong

Link: <http://www.scmp.com/magazines/48hrs/article/1505832/tour-beauty-galleries-and-installations-auctions>



08 May 2014
48 Hours (p.14)

'Passionate about literature and art?'

ARTIST HIGHLIGHTS

27 Artist gets around

Urban vinyl pioneer Michael Lau presents "Remember-disc, time-table" (right) at his eponymous pop-up gallery from May 15 to June 1. The show features 44 circular pieces, a reflection on the important life lessons the artist has learnt. Inquiries: 3486 7070 \$



R-W02 by Michael Lau.

28 All about sex

"Ten Million Rooms of Yearning. Sex in Hong Kong" at Para/Site Art Space (May 9- Aug 10) features works by international and local artists that focus on the relationship between sex and desire in the context of Hong Kong society and history. Inquiries: 2517 4620

29 New media road movie

Berlin-based Japanese artist Yuichiro Tamura – who explores the boundary between human behaviour and aesthetics – will show his work *Nightless*, a road movie consisting of images from Google Street View, at Para/Site Art Space. Inquiries: 9123 5621

31 Expect the unexpected

British urban artist D*Face will present 18 new paintings at his first solo exhibition in Asia, "Honestly Dishonest", at Above Second (May 16-Jul 6). The graffiti artist will also create a big public installation at PMQ. Inquiries: 3483 7950 \$\$-\$\$\$

32 Post-80s Gen art

A selling exhibition "Another Dimension" from May 9-18 at Sotheby's presents more than 20 contemporary paintings created between 2013 and 2014 by Beijing-based Song Yige. Her works investigate the relationship between daily objects. Inquiries: 2524 8121 \$\$

R-BC01 by Michael Lau.



30 Japanese pictures move out of the shadows

The open video library at the Moving Image Archive of Contemporary Art in Chai Wan (above) has a great Japanese archive. The collection includes videos from artists such as photographer Daido Moriyama. Inquiries: 9123 5621



Sun Xun's Organism of Civilization.

33 Passionate about literature and art?

Head over to Edouard Malingue Gallery in Central to view "Brave New World". Mainland artist Sun Xun has created a series of works including the animated film *What Happened in the Year of the Dragon* (2014) as a response to Aldous Huxley's novel *Brave New World* (1932). The show runs from May 3 to July 5. Inquiries: 2810 0317 \$\$

08 May 2014

Blouin Artinfo

'INTERVIEW: Sun Xun at Edouard Malingue Gallery'

Link: <http://hk.blouinartinfo.com/news/story/1033019/interview-sun-xun-at-edouard-malingue-gallery>


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INTERVIEW: Sun Xun at Edouard Malingue Gallery

By Doris Wu 07:07 PM EDT

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Sun Xun, "Theater's Polytop" (2012), Oil, Paint on canvas, 80 x 130 x 4 cm.
© Sun Xun. All rights reserved. Photo: Edouard Malingue Gallery.

HONG KONG — Sun Xun, one of China's most bewildering contemporary artists, opens "Brave New World," a solo show of new works at Edouard Malingue Gallery on May 13 to coincide with this year's edition of Art Basel in Hong Kong.

Known for his longstanding fascination with and interest in the depiction that underlies modern Chinese history and the depiction of "official" accounts of that history mentioned and promulgated by the Chinese government, Sun's relationship to this history is both poignant and personal — his grandmother was marched off into a public square during the Cultural Revolution and declined for her upper-class background, for instance.

Currently based in Beijing, where he runs his own animation company P1 Animation, Sun roams about some of the artistic positions and inspirations embodied in his recent output with **BLOUIN ARTINFO** shortly before the opening of his Hong Kong exhibition.

You are known for a body of work that demonstrates a longstanding interest in the lacunae of Chinese history as it is told through government-endorsed textbooks and "official" publications, commenting on the deceptions of the Chinese government through a subtle, allusive approach that never crosses over into direct criticism. What are the specific qualities of ink art and animation that help you convey your messages and stories to your audience?

I am indeed interested in the lacunae of Chinese history, because they are related to how you position yourself in time and space. They also have a relation to politics as well, when given an inevitable cultural context. Through my work, however, I am not trying to draw the viewer's attention to the deception of the Chinese government in particular — in terms of how we perceive history, all countries are similar in some ways, despite the fact that they may have different motives behind the way in which this history is presented.

To put in another way — there isn't a government that doesn't deceive us in some way, because the act of revising history itself is extremely dangerous. As an artist, one should not criticize history, because it is impossible to detach it. However, any sort of attention paid to history can provide a new perspective on it. To a certain extent, art is not something that we create for the present, rather, it is for the sake of the future.

Whether it's ink or animation, to me, those are only various approaches that I can take to my art. Today, people are more concerned about discussing certain issues surrounding artworks. We should not exaggerate the way they are presented. Out of the 17 animations I have created up until now, only two involve the use of ink.

Maxwell Hurst, curator of the "Ink Art: Past as Present in Contemporary China" show at the Metropolitan Museum of Art in New York that featured your work, has said that your images make up "a dystopian vision of rootlessness and confusion." Would you agree with his assessment of your work? From your vantage point, is the situation in contemporary China with regard to its own history changing?

Everyone can have a different interpretation of my work — one important feature of contemporary art, after all, is its openness to interpretation. As Stefan Zweig suggests in his novel *Decade Moments in History*, history consists of decisions that are made in causal moments. This sense of openness exists in everything, not to mention history.

When it comes to the relationship between art and the present, I believe that all artists are trying to promote history. However, in contemporary China, historical forces are over-riding, and the task of promoting history has become a very difficult one for artists. One question that has been much asked remains does the one in which we live choose its artists, or are our artists creating history?

In your own artistic practice as well as the work that you do through your Beijing-based studio, P1 Animation, who do you consider to be your artistic inspirations and predecessors?

This is a difficult question. I get my inspirations from a lot of sources, not just artists. Nicola Tesla and Leonardo da Vinci are some of the figures I admire the most.

Last fall, you spent time in New York working on a new series of work dealing with your father's stories of the Cultural Revolution that will be shown at Sean Kelly Gallery later this year. Among your research hunts were the American Museum of Natural History, the New York Public Library, and the military academy at West Point. Compared with your native China, what were your impressions of how knowledge is disseminated, and how historical themes and episodes are presented, to the American public?

The social system in the U.S. is well constructed. The American Museum of Natural History, the New York Public Library, and the USMA at West Point all gave me a great impression of the country's social system. My father's stories, on the other hand, opened me up to the possibility of different perspectives on history.

What the U.S. and China share in this respect is the attitude of their people. When a certain attitude begins to exert an influence on people through social institutions, people start to think, and the result is surprising — regardless of whether this is exciting or exciting to me as an artist. Nobody can make changes to history. When you keep questioning this history, you can always discover its dark secrets, but this demands a certain measure of courage from the viewers.

Sun Xun's "Brave New World" runs at Edouard Malingue Gallery from May 13 through July 6, 2014.

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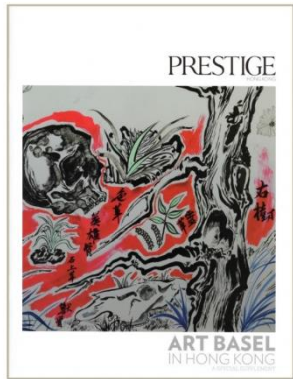
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Cover

EDITORS LETTER

Hong Kong Ink

Hong Kong culture as an international art scene is getting by leaps and bounds. It's particularly apparent this month with the abundance of art-related events around town. And the indisputable convergence of this creative focus is the annual Art Basel in Hong Kong.

As the second Art Basel in this city gets under way, Prestige Hong Kong is a magazine of the fair, presenting the special requirements that define this fair: international artists and emerging talent with local presence or one, and exposure internationally as well as local events, creative talent and project partners.

We look, for example, at the burgeoning popularity of ink painting, and how collectors are looking to its contemporary interpretations as the artistic discipline of choice, often with exciting results, the reverse of traditional color and resolution over time. But also the recent search for truth and authenticity, and power in a world only recently broken open by the Chinese Dream. The China Museum in Asia Center's exhibition of a photograph of a Hong Kong ink exhibition, *Along the River*, is a beautiful work of art. We hope to see more of this.

We profile Alan Lee, a Hong Kong inkmaster who's contributing to the city's future in ink. There's an introduction to how ink painting is making a difference in the Asia art world, and a visit to a gallery that's making their debut at Art Basel in Hong Kong. There's also a look at a group of four gallery CEOs' engagement as collectors and donors of artwork, and how they're helping to define the market that you work in.

Right to Ink: Right to Ink All the information you need to plan your visit to this month's art event, Art Basel in Hong Kong, is here. Drop us a line or follow us on social media to stay in the loop.

[Signature]
 Phil Compagni, Editor

STUDIO VISIT

Test of Time

Portrait of a traditional Chinese ink wash master, Alan Lee, by Philip Compagni.

Alan Lee is a Hong Kong ink master who's contributing to the city's future in ink. There's an introduction to how ink painting is making a difference in the Asia art world, and a visit to a gallery that's making their debut at Art Basel in Hong Kong. There's also a look at a group of four gallery CEOs' engagement as collectors and donors of artwork, and how they're helping to define the market that you work in.

Lee's ink painting, *Along the River*, is a beautiful work of art. We hope to see more of this.

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At the end of the interview, Lee says he's looking forward to the next Art Basel in Hong Kong. He says he's looking forward to the next Art Basel in Hong Kong. He says he's looking forward to the next Art Basel in Hong Kong.

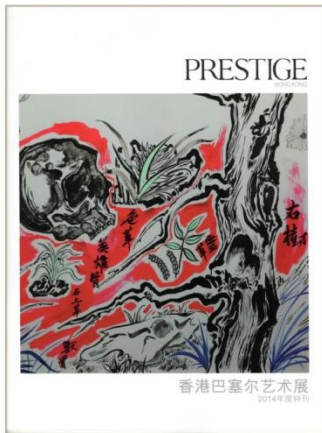
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08 May 2014
 Prestige Art Basel Supplement – Chinese (Cover, p.6, 30-33)
 '時間印象'



Cover

香港艺术

香港艺术在近年国际艺坛上，正成为备受关注的焦点。香港艺术市场以独特面貌，展现出蓬勃的活力。同时，国际艺坛也透过香港，重新认识这个充满创意的城市。

2014年第二届香港国际艺术展 (Orange Hong Kong) 以中外精英之艺术巨作亮相，再次印证香港的国际地位。以国际级水准举办的艺术展，亦是国际艺坛对香港艺术发展的肯定。

我们期待香港国际艺术展能继续发挥平台作用，让中外精英艺术家在本地及国际艺坛上交流心得，建立更紧密的人脉网络。我们亦期待香港国际艺术展能继续发挥平台作用，让本地及国际艺术家在本地及国际艺坛上交流心得，建立更紧密的人脉网络。

香港国际艺术展 2014 年度特刊
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時間印象

年轻华裔艺术家陈冠中 (CHEN GUANCHONG) 对话，畅谈他对艺术的思考及创作思维转变过程中的挑战。

陈冠中：一位年轻华裔艺术家，他的作品以抽象、表现主义风格为主，色彩大胆，线条有力。他毕业于中央美术学院，曾在多个国际艺术展中展出作品。他的作品深受国际艺坛的关注，被认为是当代中国艺术的重要代表之一。

30 香港国际艺术展

若

若 陈冠中 2014

陈冠中是一位年轻华裔艺术家，他的作品以抽象、表现主义风格为主，色彩大胆，线条有力。他毕业于中央美术学院，曾在多个国际艺术展中展出作品。他的作品深受国际艺坛的关注，被认为是当代中国艺术的重要代表之一。

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52 香港国际艺术展

55 香港国际艺术展

Prestige Art Basel Supplement – Chinese (Cover, p.6, 30-33)
 Date: 8- May-14
 Article: 時間印象

09 May 2014

Butterboom

'Hong Kong's Art Week Kicks-off with Art Gallery Night on 13 May'

Link: <http://butterboom.com/lifestyle/art/hong-kongs-art-week-kicks-art-gallery-night-13-may/>

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Hong Kong's Art Week Kicks-off with Art Gallery Night on 13 May

Posted in Art, Lifestyle



BY BUTTERBOOM WRITERS / MAY 9, 2014

Thirty-six Hong Kong galleries will remain open till late at night in a special 'Art Gallery Night' affair organised by the Hong Kong Art Gallery Association (HAGA), happening on 13 May 2014. Three galleries will open from 8:00am to 10:30pm for guests to enjoy Hong Kong's art scene in a relaxed evening setting. Each gallery will also have a special programme for the evening. All events are free and open to the public.

What's Happening During Art Gallery Night

Art Supermarket, 6pm onwards
French Street artist Shou will be giving a live street-painting performance inspired by Japanese Manga and her love for cats.

Identy Art Gallery, 6pm onwards
Jing Wang/People Mountain People Sea will give a live music performance during the cocktail reception for the exhibition "Symbolic Logic" by 10 UK artists.

Karin Weber Gallery, 6pm onwards
A cocktail reception for the two-artist show "The Invisible Visible" by Peter Peryocski and Udo Noger as well as two new solo installations (intervention) projects for art spaces for visual, live forms by Spentan dancer, choreographer and pedagogue Laura Aho.

Galerie Du Monde, 6:00pm onwards
A discourse between renowned artist Liu Kuo-Sung and curator Zhu Hongqi covering the genre of contemporary ink paintings and Liu's career of over 32 years during the exhibition, "Reverend Glance – from the 1980s to the present", 25PM at 2925-2928 or line@digitalartlab.com.hk.

Galerie KDD, 6pm onwards
Catch the video and slideshow alongside Narciso's solo exhibition. At 7:30pm, artist Michele Kwan Suet Fung will present a talk, "Abstract Expressionism and Rubiko the Serious Art Giant".

Picture This Gallery, 7pm
Photographer Dominique Laugel will for the first time give a talk on his exhibition, "Zero One Zero One".

The Cat Street Gallery, 6pm
Joshua Yeldham, the artist behind "Surrender" will give a talk about his solo exhibition on view at the gallery.

YYG Gallery, 6pm
Sim Chen, one of the two artists behind the "Poetic Space" exhibition, will host an artist-sharing session with YYG's curator.

Esouard Malingue Gallery, 6pm to 8pm
Catch the animation film featured for celebrated artist Sun Xun's "Brave New World". The film will be screened alongside drawings and sculptures during the cocktail reception.

Koru Contemporary Art, 6pm onwards
Catch the presentation of documentary videos for 'New Zealand Trilogy – a painter, a photographer and a sculptor – Albrecht, Drake, Stringer'.

Identy Art Gallery, 8pm to 9:30pm
Don't miss your chance to win prizes during the exotic medley contest and photo contest held at the gallery.

Red Square Gallery Heady Valley, 7pm to 8pm
Gallery Director Anastasia Katsiflyoti will give a talk about the gallery and its current exhibition, "Cocoon's Ripe Gardens" by Nikoleta Prokeperova.

Sundown Tagore Gallery, 6pm onwards
Join the scheduled private tours of Edward Martynsky's work as well as the book launch and sale of Martynsky's book, "Wester".

In addition, these artists will be present on the evening to meet and mingle with guests:
Asia Fine Art: Lee Sun Cheung for "Reveries of the Universe"
Contemporary by Angela Li, Mo Yi for "Mo Yi" – Solo Exhibition"
Galerie Ora-Ora: Halley Cheng, Beahen Wong and Nina Pryde for "I want to be Seen!"
Opera Gallery: Gerard Ransman for "CROSS"

For more information, visit www.hk-aga.org.

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ARTIST
SUN XUN

Sun Xun was born in China's Fuxin Province, and majored in print making at China Academy of Fine Arts. He is working on various projects, including a film shoot, at Phi Animation Studio which he found in 2005. His films have been presented at Torino Film Festival and the Oberhausen Short Film...

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'Sun Xun'

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SUN XUN
ARTIST CHINA
"My work should be read through language, not described. Description is negative. When I say you are a man, I negate everything else about you."

Sun Xun is a paradoxical figure: he works with ink but rejects the discipline of traditional practice that encompasses it; through political censorship he takes early major positions of his own, and runs an animation studio while developing a diverse practice that combines much more radical gestures. Based in Beijing, where he runs PE Architecture, he is perhaps more closely associated with a western Chinese school of contemporary art, but continues to deny

SELECTED ARTICLES BY ARTIST: SUN XUN BY SUN XUN

How did you arrive at the idea for your new exhibition, *Once a New World*?

When we started discussing the exhibition the gallery asked me if I would have any interest in being something with their Hong Kong partner, where I already had a few shows. I really like Hong Kong, and started looking at the painting the spontaneous movement, which I found to be created after reading about Douglas Bruce Xun World. Reading the novel I found it that well with other Chinese artists I was interested in, the Chinese style. This Hong Kong exhibition matches up with my Chinese history, so that we have progressed from only to Bruce Xun World. I found this very interesting, so in this exhibition 'The Knowing' this is good.

How would you position this work's relation to the ongoing work of ink in Chinese art right now?

Of the various traditions I've produced, only two or three of them have anything to do with Chinese ink painting. Most of them have nothing to do with it, but instead of the same tradition towards ink it appears more diverse. I use the ink and a brush in the work, but the ink painting only makes sense as a gesture. My intention are different, I don't want to be defined just any more like ink painting. They're records, but I'm not particularly interested in one or two ink traditions. What's most important is the thinking behind the work, not these superficial gestures.

My work is necessarily self-referential and it's if they don't know you?

They're not. Animation is just a word, but as a thing animation can look space and time. This is what I explore. It has its own history and development. When you see it from something, the first one really only talking about words and ideas. When you see it from you, that's the word 'form', and only then does it talk about what the form looks like. This is wrong. You should first forget the meaning of 'form' and understand nature through language. Otherwise the surface that we have of film - not a real thing at all. People are often interested in the idea of 'ink', but they don't often think about what it means to put the practice together with water. We talk about 'animation', but we don't really think about how it moves, or what it does. We don't think enough about what animation can bring us as compared to traditional ink, and what else you have to do to understand 'that' and the real work. It's a critical gesture. The way of this, my work also isn't behind the way.

How would it be that does matter most in your work? Change? Structure?

Change. The change is most important because it is equal. Language is not about change in itself. If I say you're a man, of course you'll think I'm doing it. I don't really describe you. But you can't say I'm wrong. I can say you're a man and you're wrong. The ink can't say I'm wrong, but you will don't agree. So what's the only way to exhaustively describe you? To make an image. Describing that you is absolutely wrong. Language does not allow for this. It would be like describing the work. My work should be read through language, not described. Description is negative. When I say you are a man, I negate everything else about you.

Are language also outside language particularly when they function symbolically?

A gesture is a gesture because it contains language. Symbols are difficult to work with because of cultural and historical baggage. They are extremely powerful. If I use a symbol in my work, there is no way you can avoid thinking of them and what they're all about. The other way around is, that you only see words like this if you are willing to be read by them - if you are willing to 'become' a part of their system.

There are a lot of symbols in this exhibition. By this logic, what kind of larger language system are you trying to associate with?

Yes, there are a lot of symbols, including the globe, the dragon, the skull. But the skull is not exclusive - you don't necessarily associate it with death. Everyone associates things to their own mind. Everyone is free will and there are only kinds of them about them. Because language can't hold a word differently from someone who will. This depends on your experience and associations. Different people associate with different symbols in the work.

For Western audiences, these symbols have an other symbolic charge than for your friends and colleagues in Hong Kong?

This is good. This is the point. Being from a special kind of place is not an excuse. A lot of associations, and include both Western and Eastern elements. In Hong Kong, the globe might just be an arbitrary sign, but in China it is a form of cultural power, an expression of power. Why is there a globe on the floor? It's a dragon and think immediately of China? Who decided that it's necessary to have Chinese people and historical sites on the dragon and give it a Chinese? This is a cultural power, which is not to be taken. Because I put a skull and use it to represent China. This is the power of the symbol, or of the image. It becomes an expression of power, not just a single specific point. It is an incredible thing that the center world agrees on the meaning of a symbol like this.

To what extent do you see symbols as being intended as a way to be read, and to what extent are you working against the grain of this common understanding?

Working in my tradition here is all on the surface. You will see very simple questions, who is there a man on the floor? Why is there a globe on the floor? We will see you ask these questions, I have asked you. It's a game of being with nothing. A sign, for me as you, that's thinking you play the ball. The meaning is there, the don't need to add anything. The about that when you're reading, but do you think on the ball? Do you think you're reading? There are times when we should think too fast, and there are times when we think without there as means. We don't need to think so much. When you point in an exhibition, the one where you need to think, and where where you don't.

What do you think about the viewer's role in this?

Appear our desire. As long as you're willing to think you're welcome to be in... [11]



SUN XUN
"Once a New World"
SUN XUN
"Once a New World"
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"Once a New World"



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12 May 2014
 Artguide Artforum
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ARTFORUM

TUESDAY, MAY 12TH 2014

18 Chanery Lane Gallery
 GF, 18 Chanery Lane, North, Central / +85228100065 / 18chanerylanegallery.com
 Tue - Sat 10am to 7pm
Huang Rui | Huang Rui: Space Structures 1983 - 1990
 May 9 - Jun 14, 2014
 A series of Huang Rui's early works dating from the era of 1983-1990 will be shown for the first time in Hong Kong.

Contemporary By Angela Li
 GF, 248 Hollywood Road, Sheung Wan / +85225116200 / cbsalon.hk
 Mon - Sat 10am to 6:30pm
Mo Yi | Heavy Memories
 May 14 - Jun 14, 2014

de Bertha Gallery
 8/F, Club Lushere, 18 Ice House Street / +85221679398 / debertha.com
 Tue - Sat 11am to 7pm
Group Show | Process of Modern Chinese Painting in Paris
 May 14 - Jun 21, 2014

Edouard Malingue Gallery
 8 Queens Road Central, First Floor / +65229100217 / edouardmalingue.com
 Mon - Sat 10am to 7pm
San Xun | San Xun: Non-Words
 May 12 - Jul 5, 2014
 Solo exhibition of San Xun (b. 1980, China)

Hanart T2 Gallery
 12 Pedder Street, 101 Pedder Building / +85225266019 / hanart.com
 Mon - Fri 10am to 6:30pm, Sat 10am to 6pm
Guo Wenbin | Guo Wenbin
 May 12 - Jun 7, 2014
 Artglobe 2014's solo show will be his human hair installation 'United Nations' at E&S and also 'Forest of Stone States' at XOOT at Art Base HK.

Islands | Hong Kong
 1 New Street, Sheung Wan / +85225177566 / islands.hk@islands.hk/hongkong.htm
 11:00am to 7:30pm daily
Islands Art Collective | The Art of Ding
 May 12 - Jul 12, 2014
 Liu Dan's collective masses over the true meaning and aim of history as they beckon you to abandon your senses to pure, unfiltered experience.

Kern Weber Gallery
 GF, 20 Hennessy Street, Central / +35225445304 / kernwebergallery.com
 Mon - Sat 11am to 7pm
Peter Panyozaki & Udo Neuper | The Invisible Visible
 May 12 - Jun 27, 2014

Lehmann Maupin | Hong Kong
 12 Pedder Street, 101 Pedder Building / +85225222025 / lehmannmaupin.com
 Tue - Fri 10am to 7pm, Sat 11am to 7pm
Herman Bas | Case Studies
 May 12 - Jun 28, 2014

Peart Lam Galleries | Hong Kong
 12 Pedder Street, Central, 101-102 Pedder Building / +85225221428 / peartlam.com
 Mon - Sat 10am to 7pm
Su Kazuo | Penetration and Being
 May 14 - Jul 15, 2014
 The new exhibition provides the best opportunity to see the quite extraordinary work of Su Kazuo of the last two years.

Galerie Perotin | Hong Kong
 50 Cornough Road, 17th Floor / +65237582180 / perotin.com
 Tue - Sat 11am to 7pm
Jean-Michel Dethaile
 May 12 - Jun 21, 2014

Galerie Perotin | Hong Kong
 50 Cornough Road, 17th Floor / +65237582180 / perotin.com
 Tue - Sat 11am to 7pm
Ryan MacIntyre
 May 12 - Jun 21, 2014

WEDNESDAY, MAY 14TH 2014

de Bertha Gallery
 8/F, Club Lushere, 18 Ice House Street / +85221679398 / debertha.com
 Tue - Sat 11am to 7pm
Art Base | Hong Kong 2014
 May 14 - 16, 2014

White Cube | Hong Kong
 50 Cornough Road / whitecube.com
 Tue - Sat 11am to 7pm
Mark Brachtel
 May 14 - Aug 30, 2014

THURSDAY, MAY 15TH 2014

18 Chanery Lane Gallery
 GF, 18 Chanery Lane, North, Central / +85228100065 / 18chanerylanegallery.com
 Tue - Sat 10am to 7pm
Shao Xingxing and Huifeng Azarim | Spring
 May 15 - Jul 26, 2014
 Using the refined technique of traditional Suzhou embroidery, the works create highly detailed yet fragile images.

18 Chanery Lane Gallery
 GF, 18 Chanery Lane, North, Central / +85228100065 / 18chanerylanegallery.com
 Tue - Sat 10am to 7pm
Atsui Dondoya, Eishi G. I.A. Wu, Dan Tan An | Book of Hong Kong: booth 1D43
 May 15 - 16, 2014
 18 Chanery Lane Gallery will be at booth 1D43.

Art Base | Hong Kong
 GF, Luk Wook Centre, 72 Gloucester Road, Wan Chai / +85221275529 / hongkong.artbase1.com
 Art Base
 May 15 - 16, 2014

Gallery EXIT
 3/F, 25 Hing Wo Street, Tin Wan, Aberdeen / +85228111286 / galleryexit.com
 Tue - Sat 11am to 7pm
The Solo Soprano
 May 15 - Jun 14, 2014 Reception: Thu May 15 7pm
 The Solo Soprano is a group exhibition co-organised by Gallery EXIT and Marie-based SILVERLENS.

Sin Sin Fine Art
 52-54 Sai Street / +8523305072 / sininfinart.com
 Mon - Sat 10am to 6:30pm
Dani Galante, Edil Polidoro, Li Fung, and S. Teddy Darmawan | Exposure
 May 15 - Jun 30, 2014 Reception: Thu May 15 6pm
 'Exposure' showcases works by Indonesian artists.

WEDNESDAY, MAY 21ST 2014

Kwai Fung Hin Art Gallery
 GF, 20 Ice House Street, Central / +85225800588 / kwaifunghin.com
 Mon - Sat 10am to 6:30pm
Asauchi | Asauchi Sleepers
 May 21 - Jun 8, 2014

THURSDAY, JUN 5TH 2014

Hong Kong Arts Centre
 2 Havelock Road, Wanchai / +85225820200 / hkac.org.hk
 Mon to 11pm daily
Australian artist Rene Hauseren | Look Left - Look Right | Solo Exhibition of Rene Hauseren
 Jun 5 - 28, 2014 Reception: Thu Jun 5 12pm
 The Exhibition will feature Hauseren's recently completed large-scale paintings.

12 May 2014

Artnet News

'Article: Top 10 Gallery Shows to See During Art Basel in Hong Kong'

Link: <http://artnt.cm/1mTiNab>

artnet news

TOP 10 GALLERY SHOWS TO SEE DURING ART BASEL IN HONG KONG

Final Update, Monday, May 12, 2014

NAME



Souta Sasaki, Works in Memory of T. 1993
Photo: Collection Fondation Giacometti, Paris; © Giacometti Foundation / Giacometti and AD&P, Paris

Spotlight Hong Kong, Alberto Giacometti, closes May 31. Chinese art at Shea Tsang compares Alberto Giacometti's art to "dry wood that could burst into flames at any moment." In the catalogue for "The Giacometti: A Retrospective" reproduced on the powerful works on display. Facing the Swiss sculptors journey from studio into the streets, 121 bronze sculptures for the book "Paris Sans les photos" without front face the backbone of the museum's exhibition. Composed of a flurry of neo-optic lines, the new sculptures are a window into Giacometti's obsessive practice. Intersected among these pieces are featured drawings as well as paintings, photographs, and archival letters.



Fernand Léger, Fem. Figure, 1946
Photo: Courtesy of Sotheby's

de Sauter Gallery, "Pioneers of Modern Chinese Painting," May 19-June 21
From ancient to modern, Chinese art has always been an essential component. This exhibition brings together diverse works by 10 Chinese artists who worked in Paris in the early part of the 20th century. It's a chance to see what they did, right on a beautiful moment in the career of each artist. In *de Sauter*, Zou Taofan, Chen and Zou Taofan. Experimenting freely with Western techniques, they yield exciting results.



Mark Bradford, Circles, 2014
Photo: Courtesy of the artist

White Cube, Mark Bradford, May 14-August 30
For his Hong Kong debut, multi-armed American urban artist Bradford focuses on the massive scale of the city's cramped public housing. Marrying a mix of "real" plans and images of government subsidised housing estates, he creates monumental collage paintings layered with text in bold posters, maps, or, and wealth of colored paper, fused with a network of interconnected lines. The work underlines the can-the living conditions of a large portion of the local population.



Sun Rui, A Woman, 2013
Photo: Courtesy of the artist and Goodland Gallery

Kinsore Hestropo Gallery, Sun Rui, May 13-July 4
Known for his haunting hand-drawn portraits, Sun Rui is one of China's most talked-about young artists. Taking Alison Hestropo's (Kinsore) recent *Shane New World* as a point of departure, he creates an intense and evocative line using the knowledge of technology and how it has changed people's lives. Highlights of the show include a 3D live video work titled *Realism* (2013) in the year of the dragon (2012) and a mixed-media painting titled *Realism* (2013).



Chen Zhen, The Hidden Order, 2014
Photo: Courtesy of the artist and Pace Hong Kong

Pace Hong Kong, Zhang Keping, May 16-July 12
Zhang Keping's Hong Kong site

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艺术家

孙逊——美丽新世界 (个展)



展览日期 2014年6月13日 - 2014年7月6日
 展览地点 马婆画廊 (中国 香港)
 艺术家 孙逊
 主办方 马婆画廊 (中国 香港)

简介
 孙逊——美丽新世界简介
 高宝珊画廊于2014年5月13日至7月6日荣幸地为艺术家孙逊 (1960年在辽宁阜新市出生) 隆重举行个人展览《美丽新世界》。展示孙逊特别为此次展览创作的动画电影《龙年往事》(2014年) 以及一个大型装置艺术。孙逊曾在艺术家的高作和装置作品身边担任助理。作为对英国作家Aldous Huxley的科幻小说《美丽新世界》的当代式回应。孙逊毕业于中国美术学院后，在2006年创立了动画工作室之前曾是中国美术学院教授。他的作品以各种材料的重叠为主，如颜色粉末、木刻、传统水墨；他也经常将一些材料组合成一些抽象，并在独特的装置布置中增加。孙逊不仅是一名动画艺术家，他的艺术超越了生产，就像一个记忆新环境，充斥着失去序列及不和谐的（超现实和可识别）图像组合，将一些假之物理所当然的（政治）真理剥去表面，重新呈现出来。

展览反映了Aldous Huxley在《美丽新世界》所预言的人类却已经不幸地变成现实。在小世界中，Aldous Huxley以其独特的讽刺手法描写了一个想象中的未来新世界。人类已经在社会和制度稳定的前提下失去了个人自由意志。在这个高度控制的世界中，政权政府利用科学和科技严格控制着人类的幸福。令他们在近乎无意识的幸福状态下成为消费社会的一部分。Aldous Huxley希望读者能够从事中反思，从而对极权政府的无形之手提高警觉。小说中有一个精密的娱乐机器，它能为人类带来欢乐。通过各式各样的消费和生产，为社会带来安定。孙逊认为这些在反马利到世界中的「理想」现在成为现实。今天，人类已经不再思考，抛弃独立思考，我们沉醉于网络电话，及次个人理性。为了讽刺这些概念，孙逊特展今年制作了《龙年往事》这部动画。作品不像一般由制作公司所制作的动画，而是通过一系列画面去尝试探讨各种社会现象和反思人类的冷漠。更重要的是刺激独立思考。由此可见，孙逊不满足于仅仅吸食资讯的惯性，他希望我们从不经意就全面接受的习惯中拯救出来。因此，他的展览作品不只是我们习以为常的一幅动画，而是一份逻辑——一个原创的互动视觉作品。

画廊不只是提供观众一个静观思考的空间，而是得装置和画相结合，鼓励我们积极回应。无论这种回应是政治上的或其他方面的。孙逊的作品是经常刺激我们思考，特别是在公众场所；作品履行了影响和有意制造社会视觉的责任。不过，他并没有透过煽情对事达三警告效果，而是挑战一些假想古人的形象，例如戴高帽和穿礼服的魔术师。画作中的场景也不像现实，反而像回忆中一些黑暗场景。逐渐接近和时。

方不是我们认同的，而是来自一些虚构的黑暗故事。然而这些作品都令我们有共鸣，把我们带进幻想世界的同时，呈现一些鲜明的隐喻，促使我们反思自己所处的真实世界，这也正是孙逊成功的地方。

总的来说，《美丽新世界》为艺术家Aldous Huxley在四十年前创作的同名作品中的预示作出挑战性的回应。它让我们积极投入地思考，也让我们回头审视地意识到自己——作为一个看似自由的人——的现状。我们跨存在真的属于我们吗？我们跨历史真的由我们创造吗？还是我们无所谓、无地地容许别人把这强加在我们身上？



OCULA



A Conversation with Sun Xun



SUN XUN
Artist, China

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Sun Xun is considered one of the most unique voices amongst the younger generations of Chinese artists working today. A paradoxical figure, Sun Xun works with ink but rejects the discourse of cultural purity that accompanies it, dissects political narratives but takes only vague positions of his own, and runs an animation studio while developing a diverse practice that confronts much more radical questions. Based in Beijing, where he runs Pi Animation, he is perhaps more closely associated with a southern Chinese school of contemporary art, but continues to defy categorization by easily moving between media and genres, styles and positions. Ocula correspondent, Robin Peckham, recently spoke to Sun Xun about his practice and his latest exhibition, which opens in Hong Kong today.

Sun Xun at Edouard Malingue Gallery, Hong Kong
13 May - 06 July 2014

View Exhibition



SUN XUN
Brave New World

Follow Artist

Edouard Malingue Gallery is pleased to announce a solo exhibition by Sun Xun (b. 1980, Fuxin, China) entitled *Brave New World*, which will feature an exciting new animation film, *What happened in the year of the dragon* (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incursions.



SUN XUN
A Historic Moment



SUN XUN
Appreciated Beauty



SUN XUN
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OCULA REPORT
G-Seon Lee: Back to Boutique

13 May 2014

South China Morning Post (p. CITY 12)

The Planner Exhibitions

de Sarthe Gallery

Tue-Sat, 11am-7pm, 8/F Club Lusitano Bldg, 16 Ice House St, Central. Inquiries: 2167 8896

Pioneers of Modern Chinese Paintings in Paris

Group show of works by 10 Chinese émigré artists, including Xu Beihong, Lin Fengmian and Sanyu. Reception May 13, 6pm-9pm. Ends Jun 21

Edouard Malingue Gallery

Mon-Sat, 10am-7pm, 8 Queen's Rd Central, Central. Inquiries: 2810 0317

Brave New World

Mainland artist Sun Xun showcases installations and a new animation film titled What Happened in the Year of the Dragon. Opens May 13. Ends Jul 5

The Fringe Club

Daily, noon-midnight (closed public holidays), 2 Lower Albert Rd, Central. Inquiries: 2521 7251

Joyful Ink

Joint show of Chinese ink paintings by Li Jin and Song Yonghong. Opens May 13. Ends May 24

Galerie Ora-Ora

Mon-Fri, 10am-7pm, Sat, 11am-5pm, 7 Shin Hing St, Central.

Inquiries: 2851 1171

I Want to be Seen

A group show of paintings by locals Halley Cheng, Stephen Wong and Nina Pryde that reveals their thoughts on being Hongkongers. Reception May 13, 6pm-10pm. Ends Jun 30

Galerie Perrotin

Tue-Sat, 11am-7pm, 17/F, 50 Connaught Rd Central, Central. Inquiries: 3758 2180

Monumental Sculptures

Solo show of mirrored glass and stainless steel sculptures by French artist Jean-Michel Othoniel. Opens May 13. Ends Jun 21

Karin Weber Gallery

Tue-Sat, 11am-7pm, 20 Aberdeen St, Central. Inquiries: 2544 5004

The Invisible Visible

International artists Peter Panyoczke and Udo N?ger explore the themes of visibility and tangibility. Opens May 13. Ends Jun 27

Simon Lee Gallery

Tue-Sat, 11am-7pm, 3/F Pedder Bldg, 12 Pedder St, Central. Inquiries: 2801 6252

Toby Ziegler

The British artist makes his Hong Kong debut showcasing a series of images and sculptures put through a process of technological reproduction and physical erosion. Reception May 13, 6pm-8pm. Ends Jul 1

14 May 2014

Hi Art

'孫遜個展"美麗新世界"亮相香港馬凌畫廊'

Link: <http://www.hiart.cn/news/detail/ca2dwxq.html>

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孙逊个展"美丽新世界"亮相香港马凌画廊

作者: 滕昆 2014年5月14日 资讯 • 展览

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孙逊在展览现场接受媒体采访

5月13日, 香港巴塞艺术博览会前一天, 孙逊个展《美丽新世界》亮相皇后大道中8号1层马凌画廊, 展览展出了艺术家主要创作于日本驻留期间为本次个展完成的最新动画电影《龙年往事》及装置艺术作品。

在香港巴塞其间"特别的香港", 在香港看上去略显斑驳的新世界大厦不远处, 孙逊呈现了一场反映了英国作家阿道司·赫胥黎(Aldous Huxley) 所著"二十世纪最经典的反乌托邦文学代表作"——《美丽新世界》中所预言的人类悲剧已经不幸变为现实的"现实"。展览起源于艺术家孙逊本人对《美丽新世界》这部小说的反思, 并直接"模拟"了一张玛格丽特在阅读完这部小说之后创作的绘画作品《无生源说》的局部。

在小说《美丽新世界》中, 阿道司·赫胥黎以独特的讽刺手法描写了一个想象中的未来世界, 在这个人类丧失个人自由意志的世界中, 集权政府利用各种科技严格控制各阶层人类的喜好并令他们在近乎无意识的幸福状态下成为社会消费的一部分。孙逊认为这些在反乌托邦世界中的"理想"已经成为现实, 这个人们沉溺于网络电视、丧失个人理性的时代, 人们仿佛已经失去了阅读并培养独立思考的能力——如果说阿道司·赫胥黎试图让读者从他的小说中警醒并反思, 孙逊则通过这场展览表达了他对于21世纪喂食资讯方式的不屑, 并希望得我们从不经思考就全盘接受的可怕习惯中拯救出来。

在展览布置中, 画廊将动画电影与装置并置, 令进入现场的观众脱离静思的空间, 而是鼓励观众进入现场, 并积极回应本场展览的反思及设问——我们的存在真的属于我们吗? 我们的历史真的由我们创造吗? 还是我们无所谓, 无知地容许别人把这些附加在我们身上? 因此, 诚如画廊在展览介绍中提到的, 这场展览中孙逊的终极作品并不只是我们所看见的那部动画, 而是一份原稿——一个原创的互动影像作品。在这个艺术家特别制作的作品中, 那些经由一系列图像尝试探讨各种社会现象和反思人类冷漠, 并关注于刺激观众独立思考的尝试, 即"互动"才是这场展览的最大意义。

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14 May 2014
Hong Kong Informer
Link: <http://bit.ly/1jeurhG>

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In Sun Xun's Art, Dragons Greet a Brave New World

Posted on 14 May 2014. Tags: [brave](#), [Dragon's](#), [greet](#), [World](#), [Xun's](#)

Duelling red dragons, at the center of artist Sun Xun's new show in Hong Kong, tell the story of Chinese politics and power struggles – without naming names.

[Full News here – Scene Asia » Hong Kong](#)



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14 May 2014

TimeOut Hong Kong

'Interview: Sun Xun – Brave New World'

Link: <http://www.timeout.com.hk/art/features/66415/interview-sun-xun-brave-new-world.html>

The screenshot shows the TimeOut Hong Kong website interface. At the top, there are navigation menus for Home, Food & Drink, Big Drops, Music, Awards/Tour, Shopping, Culture, Film, Events, LGBT, Travel, and more. The main header includes the TimeOut logo, a 'KNOW YOUR CITY.' tagline, and a 'BEECRAZY' banner. The date and time are displayed as 'Fri Nov 14, 2014 11:07 AM' and 'PTO Party Daily'.


Art

Art Home What's On Features

Interview: Sun Xun - Brave New World

Posted: 14 May 2014

12 Likes 0 Comments 0 Shares 0 Retweets



Animation artist Sun Xun talks to Ysabelle Cheung about existentialist reality and the creatures that inhabit his work ahead of his show at Edouard Malingue Gallery.

Stanley Plaza SPARKLING WALK
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Stanley Plaza SPARKLING WALK
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The artist

In the classic 1931 Aldous Huxley novel *Brave New World*, happiness is a chemically enhanced state of mind, a naturally challenged existence aided by the euphoric new drug soma. On the surface, everything is perfectly peaceful and eternal happiness reigns supreme. Underpinning this, however, is a bleak, nuclear wasteland controlled by a few figures at the top – and Chinese artist Sun Xun explores this darker side of Huxley's universe in his works.

For his new solo show, which has just opened at Edouard Malingue Gallery, Sun creates immersive installations and an animation which takes its title from the Huxley novel.

Despite more than 80 years separating Huxley's dystopian masterpiece and Sun's thought-provoking exhibition, the Chinese artist's philosophical and existential outlook on life – which is, of course, prevalent in his work – is startlingly similar to Huxley's. Musing his words is not an option, either. "Normally, people think my work is dark," says Sun, considering his oeuvre. "It's heavy and black and white – but I think it is our life. Socrates, for normal people, for everybody, for the longest time, you are nothing. You feel nothing. I think in a lifetime you love, you cry – very few times – and then you're dead. My work relates to the truth, it's not dark, it's normal."

In many of Sun's work, animals feature almost as many times as humans do. While *Brave New World* companions arise, precociously, Sun argues the opposite: animals are not direct representations of people. "An animal is a part of the world, yet they have their own system," he says. "Featuring them gives us – the people – more space for thinking about our own systems." In his latest works for *Brave New World*, horses, pigs and monkeys are notably featured – all Chinese zodiac mammals. Sun also introduces two dragons in the form of a new animation titled *What happened at the Year of the Dragon?* "It's about the fight inside the government and Bo Xilai," he explains, mentioning the political scandal in China last year (the aforementioned year of the dragon). "It talks about the historical side. Two powers of the sides fighting together. Two dragons, fighting for what?"

Sun is also lauded for his use of animation, where he films thousands of black and white oil or ink images and woodcut prints (he studied printmaking at the Academy of Fine Arts in Hangzhou). His animations have been screened at festivals and shows worldwide, most notably New York's Metropolitan Museum of Art in an exhibit last year: a groundbreaking survey featuring contemporary ink artists from China. The medium is the perfect companion to his soft, flickering works, which usually feature distorted historical narratives – no doubt a rebellion of his own upbringing during the Cultural Revolution. "With animation, anything is possible," he says.

"I'm interested in drawing and film, and with animation it's drawing and moving together. I can do painting, sculpture, installation, even performance, anything around the animation – so I can touch everything and there are no rules in my art world, it's really free for me."

Sun works out of his Beijing-based studio, P1 Animation, which he founded in 2005. As with *Brave New World*, the artist's complex exploration of the rich narratives in history and society bleeds into his night and day. "I want people to think about what the truth is, not to reveal the truth," he says. "Because I'm not God. My studio is called P1 – and that represents us never really getting to the truth. The number P1 is three parts one, four, one – it keeps getting closer and closer to the 'truth'. But it never quite reaches it."

Brave New World Edouard Malingue Gallery, until July 5;
info@edouardmalingue.com.

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14 May 2014
Randian (English)
'In Pictures: Hong Kong Gallery Openings'

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TRAVELER

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14 May 2014

Celebrender

'In Sun Xun's Art Dragons Greet a Brave New World'

Link: <http://bit.ly/1sLG2X2>

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IN SUN XUN'S ART DRAGONS GREET A BRAVE NEW WORLD

IN SUN XUN'S ART, DRAGONS GREET A BRAVE NEW WORLD

TUE, 13 MAY 2014 19:57:00 GMT WALL STREET JOURNAL



Credit: Wall Street Journal

Dueling red dragons, at the center of artist Sun Xun's new show in Hong Kong, tell the story of Chinese politics and power struggles "without naming names. "If you are a businessman, you cannot talk about [Chinese politics] in public," he said ...

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THU, 08 MAY 2014 10:35:02 GMT SOUTH CHINA MORNING POST

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THU, 01 MAY 2014 17:00:00 GMT SPRINGFIELD NEWS SUN

Hold on for the most twisty, turny, rollicking summer ever for Walt Disney World Resort. From the crowning ... songs from favorite Disney films, plus a new parade theme song. A Steampunk-inspired Dragon as the wicked Maleficent stretches 53 feet in length ...

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Wall Street Journal

'In Sun Xun's Art, Dragons Greet a Brave New World'

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THE ARTIST
May 14, 2014 ARTS & CULTURE

In Sun Xun's Art, Dragons Greet a Brave New World

ARTICLE COMMENTS

ART BASEL BRAUN NEUFELD CHINA EDVARD MUNCHS GALLERY HONG KONG

By DEBRA BRUND



Dueling red dragons, at the center of artist Sun Xun's new show in Hong Kong, tell the story of Chinese justice and power struggles — without naming names.

"If you are a business man, you cannot talk about [Chinese politics] in public," he said from his sprawling studio on the outskirts of Beijing. "But I'm an artist. I can. Two dragons are nothing."

The creatures appear in a nine-minute animated film called "What happened in the year of the dragon," an show as part of the exhibition "Brave New World," which opened last week at Edvards Munch's Gallery. Created for Art Basel, the show collates his sketches on rice paper shown rapidly in thousands of frames, all hand-drawn by Mr. Sun and then copied by his team of assistants. The result is a flowing sequence of graceful, flowing movements as the two dragons face each other in battle.


More In Art Basel

- Art Basel Hong Kong: Art-Inspired Food and Drink
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Do the dragons require any explanation? "It's not necessary. Everybody knows," Mr. Sun said. As for whether they represent any politics in particular — for instance, the 2012 power struggle between President Xi Jinping and his rival Bo Xilai — he requested to leave names out of the conversation.

It's the dilemma of the artist in China: working to tell the truth, but stepping clear of controversy.

Mr. Sun's immersive Hong Kong show includes drawings as well as an installation featuring the back half of a taxidermed horse from Inner Mongolia, whose fat rear end is attached to a video screen. The screen shows the artist's dragon animation plays on a loop; above it, two stuffed rodents stand posed as if for a fight.



"If you are a business man, you cannot talk about [Chinese politics] in public," Sun Xun said. (See from artist from an earlier exhibition.)

Born in 1980, Mr. Sun is "one of the key emerging artists of his generation," said Lorenz Melling, co-director of the gallery. "He's super-active: in arts festivals and film festivals worldwide. He's adding creative works across media that serve as an 'allegory of the contemporary world and spirituality of China itself.'"

Mr. Sun came to the attention of the art world soon after he graduated from Henan's China Academy of Art in 2005. He has held a number of solo exhibitions internationally, including a 2009 show at the Smithsonian's Sussler Gallery in Washington, D.C., in which he drew images on top of old Chinese newspapers to create two films, one of which illustrated the rise of military technology. A 2008 residency at UCLA's Hammer Museum produced an animation and installation, while a show last year at London's Hayward Gallery, "Yesterday is Tomorrow," included nail drawings in ink and charcoal and another animated film.

The artist says his work is influenced by three dystopian novels: Aldous Huxley's "Brave New World" — from which his current exhibition takes its name — George Orwell's "1984" and Russian writer Yevgeny Zamyatin's "We." In all of these, governments control lives, technology numbs humans, and individualism is crushed.

During the Cultural Revolution, these books were forbidden in China, but now people can access these works along with hundreds of others, Mr. Sun said. "So for him, the result is the same: instead of shooting books that were once off limits, it's more likely that 'you'll pick some funny book, maybe, or some interesting book.' He made reference to Hitler, who knew that to rule younger people, you needed to let them have prosperity. "I'm sure you can control them," Mr. Sun said, noting that people today have "too many choices."

The motifs in Mr. Sun's work — magicians in top hats, a horse's backside, large-scale drawings of donkey heads — are all elaborate collections of reality. "If you want to enjoy the magician, you go to the theater and you pay and you say, oh, that's magic," he said. "You buy a lot."

Meanwhile, he chafes behind not a mild stimulant, throughout it's work, to enhance his "special way of thinking" — an outlook that helps him find his vocation.

"For the artist, destroying the rules is your job," Mr. Sun said. "I don't like to follow."

"Brave New World" is an show at Edvards Munch's Gallery from May 13 to July 6.

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ART BASEL BRAUN NEUFELD CHINA EDVARD MUNCHS GALLERY HONG KONG SUN XUN

PHOTOS
Illustration With Chinese Characteristics: Munch's Gallery
Australia News: AP-Asia News/Ag. Squid

SCENE ASIA HOME PAGE



A whole new world
Frame from *What Happened in the
Year of the Dragon?*; (below) the artist

House of the rising Sun

Animation artist **Sun Xun** talks to Ysabelle Cheung about existentialist reality and the creatures that inhabit his work ahead of his show at Edouard Malingue Gallery

In the classic 1931 Aldous Huxley novel *Brave New World*, happiness is a chemically enhanced state of mind, a naturally challenged existence aided by the euphoric new drug soma. On the surface, everything is perfectly peaceful and eternal sunshine reigns supreme. Underscoring this, however, is a bleak, nuclear existence controlled by a few figures at the top – and Chinese artist Sun Xun explores this darker side of Huxley's universe in his works. For his new solo show, which has just opened at Edouard Malingue Gallery, Sun creates immersive installations and an animation which takes its title from the Huxley novel.

Despite more than 80 years separating Huxley's dystopian masterpiece and Sun's thought-provoking exhibition, the Chinese artist's philosophical and existential outlook on life – which is, of course, prevalent in his works – is startlingly similar to Huxley's. Mincing his words is not an option, either. "Normally, people think my work is dark," says Sun, considering his oeuvre. "It's heavy and black and white – but I think it is our life. Because, for normal people, for everybody, for the longest time, you

are nothing. You feel nothing. I think in a lifetime you love, you cry – very few times – and then you're dead. My work relates to the truth. It's not dark. It's normal."

There are no rules in my art world. It's really free for me

In much of Sun's work, animals feature almost as many times as humans do. While Orwellian comparisons arise, predictably, Sun argues the opposite: animals are not direct representations of people. "An animal is a part of the world, yet they have their own system," he says. "Featuring them gives us – the people – more space for thinking about our own systems." In his latest works for *Brave New World*, horses, pigs and roosters are heavily featured – all Chinese zodiac mammals. Sun also introduces two dragons in the form of a new animation titled *What Happened in the Year of the Dragon?* "It's about the fight inside the government and Bo Xilai," he explains, mentioning

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Sun works out of his Beijing-based studio, Pi Animation, which he founded in 2006. As with *Brave New World*, the artist's complex exploration of the rich narratives in history and society bleeds into his night and day. "I want people to think about what the truth is, not to reveal the truth," he says. "Because I'm not God. My studio is called Pi – and that represents us never really getting to the truth. The number Pi is three point one, four, one... it keeps getting closer and closer to the 'truth'. But it never quite reaches it."

Brave New World Edouard Malingue Gallery, until July 5; edouardmalingue.com.



14 May 2014
 TimeOut Hong Kong Art Guide (p.35)
 'Edouard Malingue'



Installation view of Claude and Françoise-Xavier Lubenne, Claude & Françoise-Xavier Lubenne, 2014. Courtesy Ben Brown Fine Arts.

Ben Brown Fine Arts

Hong Kong-born Ben Brown began his career in the Contemporary Art department at Sotheby's. He returned from setting up a gallery in London to open this bespoke Andre Fu designed gallery in Pedder Building in 2009, the first step in an international expansion. Like his London galleries, he deals in modern contemporary works by internationally-acclaimed artists such as Ron Arad and Miquel Barceló, with modern art exhibitions from the likes of Pablo Picasso and Alighiero Boetti presented in the space as well. The gallery keeps on top of art trends and they have a strong focus on German photography and Italian painting.

301 Pedder Bldg, 12 Pedder St, Central, 2522 9600; benbrownfinearts.com.
 Mon-Sat 11am-7pm.

Axel Vervoordt

Axel Vervoordt, originally from Antwerp, Belgium, is joining a multitude of galleries launching during Art Basel this year. The opening exhibit features specially commissioned tapestry-like installations from Ghanaian artist El Anatsui.

15/F, Entertainment Bldg, 30 Queen's Rd C, Central, 5937 8098; axel-vervoordt.com.
 Tue-Sat 11am-7pm.



Connoisseur Art Gallery and Connoisseur Contemporary

Connoisseur Art began as a non-profit entity in 1989 to promote modern Chinese art, and now exhibits Chinese master artists. It also created its contemporary counterpart next door, which specialises in avant-garde Chinese and Asian artists.

G3-4, 1 Hollywood Rd, Central, 2868 5358, 3521 0300; connoisseur-art.com, connoisseurcontemporary.com.
 Mon-Sat 10.30am-7pm, Sun (Connoisseur Contemporary only) midday-6pm.

IN THE FRAME



Edouard Malingue

Founder of Edouard Malingue Gallery

France-born Edouard Malingue grew up surrounded by art in France at his father Daniel Malingue's gallery in Paris, which has hosted works by Dali and Miro over the years. After working for six years at his father's gallery, then spending five years in London as a private dealer, Malingue moved to Hong Kong seeking new adventures.

When he launched his own gallery in 2010, he brought over one of the largest Picasso collections ever to be presented in Hong Kong. Decidedly out of the box in its curatorial mission, the gallery has since made waves with its large-scale outdoor installations and sculptures in public spaces, making its mark on the Hong Kong art landscape scene. Although still deeply rooted in European art and culture due to Malingue's background, the gallery also branches out in Asian art – an exhibition by renowned animation artist Sun Xun opens in May this year. "We have developed a programme that integrates Asian and international artists with a platform for both emerging and established artists," says Malingue of his mission. The gallery hosts around six to eight exhibitions a year at its Central location, designed by architect Rem Koolhaas, as well as organising public projects that are more visible to the public eye.

Edouard Malingue Gallery edouardmalingue.com.

CALENDAR

Art Basel in Hong Kong 2014

CONTINUED FROM PAGE 19

C&G Artpartment
222 Sai Yeung Choi Street
South, Prince Edward,
Kowloon
• [En]counters: Is There Love in
This Air?
UNTIL 9 JUNE
www.candg-artpartment.com

De Sarthe Gallery
87F Club Lusitano Building,
16 Ice House Street, Central
• Pioneers of Modern Chinese
Painting in Paris
14 MAY-21 JUNE
www.desarthe.com

Deem
252 Hollywood Road,
• Yeung Tong Lung
UNTIL 31 MAY
www.deemlimited.com

Edouard Malingue Gallery
8 Queen's Road, Central
• Sun Xun: Brave New World
UNTIL 5 JULY
www.edouardmalingue.com

Gagosian Gallery
77F Pedder Building,
12 Pedder Street, Central
• Giacometti: Without End
UNTIL 31 MAY
www.gagosian.com

Galerie du Monde
108 Ruttonjee Centre,
11 Duddell Street, Central
• Liu Guxiong:
Rearward Glance
UNTIL 30 JUNE
www.galeriedumonde.com

Galerie Emmanuël Perrotin
17th floor, 50 Connaught
Road, Central
• Jean-Michel Othoniel:
Monumental Sculpture
UNTIL 21 JUNE
• Ryan McGinley: Vertical Colour
of Sound
UNTIL 21 JUNE
www.perrotin.com

Gallery Exit
Southside, 25 Hing Wo Street,
Tin Wan, Aberdeen
• The Bold Sopranos
15 MAY-14 JUNE
www.galleryexit.com

Xu's metamorphosis at the Asia Society



It Begins with Metamorphosis: Xu Bing
Asia Society
UNTIL 31 AUGUST
The conceptual artist Xu Bing was born in China in 1955 and moved to the US in 1990. He received a MacArthur Foundation grant in 1999. Best known for his ink paintings and large-scale installations, recent solo shows include ones at Mass MoCA (Massachusetts Museum of Contemporary Art) and the Ashmolean Museum, Oxford. His work explores concepts of memory, history and language. These concepts will resonate with Hong Kong's colonial past and its complex relationship with mainland China, says Koon Yee-wan, the curator of "It Begins with Metamorphosis" at the Asia Society. L.R.

Xu Bing's *Bird Language, 2002, and Calendar Book, 2000*

Young Student Artwork Show
16 MAY-13 JUNE
www.youngspace.org.hk

Art Museum at the Chinese University of Hong Kong
Chinese University of Hong Kong, Shatin, NT
• The Bei Shan Tang Legacy: Chinese Calligraphy
UNTIL 16 NOVEMBER
www.cuhk.edu.hk/icsjamm

Asia Society Hong Kong
9 Justice Drive, Admiralty
• It Begins with Metamorphosis: Xu Bing (see left)
UNTIL 31 AUGUST
www.asiasociety.org/hongkong

Duddell's
Shangshui Tang Mansion,
1 Duddell Street, Central
• The Aftermath: Post-Sense Sensibility, Fifteen Years On
UNTIL 30 SEPTEMBER
www.duddells.co

Goethe-Institut Hong Kong Arts Centre, Level 14, 2 Harbour Road, Wan Chai
• Marc Schmitz and Kingsley Ng
UNTIL 20 MAY
www.goethe.de/hongkong

Hong Kong Museum of Art
30 Salisbury Road, Tsim Sha Tsui, Kowloon
• Heaven, Earth and Man: a Hong Kong Art Exhibition
01/02/14-30/08/14
• Ju Ming: Sculpting the Living World
UNTIL 15 JUNE
• Ming and Qing Chinese Arts from the C.P. Lin Collection
UNTIL 28 SEPTEMBER
www.hkma.gov.hk/hkma

Satellite fairs

Asia Contemporary Art Show
Conrad Hong Kong Hotel
40th-44th floors, One Pacific Place, 88 Queensway
15-18 MAY
www.asiacontemporaryart.com

Hong Kong Contemporary Art Fair
Excelsior Hotel, 281 Gloucester Road, Causeway Bay
17-19 MAY
www.hkc.com.co



Asia International Arts and Antiques Fair opens 24 May

Asia International Arts and Antiques Fair
Kowloonbay International Trade & Exhibition Centre
24-26 MAY
www.aiaa.com.hk

International Antiques Fair
Hong Kong Convention and Exhibition Centre
24-26 MAY
www.iaf.com.hk

Grotto Fine Art
1-2/F 31C-D Wyndham Street, Central
• Flow: Hong Kong Experimental Ink Art
UNTIL 31 MAY
www.grottofineart.com

Hanart TZ Gallery
401 Pedder Building,
12 Pedder Street, Central
• Gu Wenda: Forest of Stone Steles
UNTIL 7 JUNE
www.hanart.com

Identity Art Gallery
53 Tang Street,
Sheung Wan
• Symbolic Logic
UNTIL 31 MAY
www.identityartgallery.com

Karin Weber Gallery
Ground Floor, 20 Aberdeen Street, Central
• Peter Panyoczki and Udo Nöger: The Invisible Visible
UNTIL 27 JUNE
www.karinwebergallery.com

Koru Contemporary Art
Unit 1604, Hing Wai Centre,
7 Tin Wan Praya Road,
Aberdeen
• New Zealand Trilogy: a Painter, a Photographer and a Sculptor,
Albrecht, Brake, Stringer
UNTIL 28 JUNE
www.koru-hk.com

Lehmann Maupin
407 Pedder Building,
12 Pedder Street, Central
• Hernan Bas: Case Studies
UNTIL 28 JUNE
www.lehmannmaupin.com

Lightbombs Contemporary
Unit 281, 12 Yip Fat Street,
Evergreen Industrial Mansion,
Wong Chuk Hang
• New Natives: Survey of Contemporary Filipino Art
UNTIL 30 MAY
www.lightbombs.com

Mur Nomade
Unit 304, 28 Beach Road,
Repulse Bay
• An Artist-Curated Exhibition by Vivian Poon and Tsang Chi-mei
UNTIL 19 JULY
www.murnomade.com

Opera Gallery Hong Kong
1F Place, 52 Wyndham Street,
Central
• Gérard Rancinan: Chaos
UNTIL 31 MAY
www.operagallery.com/asia/hong-kong.html

Pace Hong Kong
15C Entertainment Building,
30 Queens Road, Central
• Zhang Xiaogang: Oil on Paper
14 MAY-12 JULY
www.pacegallery.com

Pearl Lam Galleries
609-602 Pedder Building,
12 Pedder Street, Central
• Su Xiaobai: Painting and Being
14 MAY-15 JULY
www.pearllam.com

Platform China Hong Kong
Unit 601, Chiuwan Industrial City Phase 1, 60 Wing Tai Road, Chai Wan
• Zhao Zhao: How?
UNTIL 12 JULY
www.platformchina.org

Pékin Fine Arts, Hong Kong
Osion Industrial Building,
148 Wong Chuk Hang Road,
Aberdeen
• John Clang: (Re) Contextualising My Mind
UNTIL 12 JULY
www.pekinfinearts.com

Simon Lee Gallery
304, 3F Pedder Building,
12 Pedder Street, Central
• Toby Ziegler
14 MAY-13 JULY
www.simonleegallery.com

Sin Sin Fine Art
S3-54 Sai Street, Central
• Exposure
15 MAY-30 JUNE
www.sinsinfineart.com

Sundaram Tagore
57-59 Hollywood Road,
Central
• Edward Burtynsky: Water
UNTIL 21 JUNE
www.sundaramtagore.com

The Cat Street Gallery
222 Hollywood Road,
Sheung Wan
• Joshua Yeldham: Surrender
UNTIL 1 JUNE
www.thecatstreetgallery.com

White Cube Hong Kong
50 Connaught Road, Central
• Mark Bradford: New Work
14 MAY-31 AUGUST
www.whitecube.com

Yalley Gallery
Unit 3C, Yalley Building, 6 Yip Fat Street, Wong Chuk Hang
• Today and Tomorrow: Indonesian Contemporary Art
15 MAY-10 JUNE
www.yalleygallery.net

YY9 Gallery
Unit 206, Chai Wan Industrial City Phase 1, 60 Wing Tai Road, Chai Wan
• Arthur Chan and Sim Chan: Poetic Space
UNTIL 30 JUNE
www.2bsquare.com

NON-COMMERCIAL EXHIBITION

1a Space
Unit 14, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon
• Out of the Artroom: Ricky



Shi Guowei's *Laocon Spirit, 2010*, in "Art Nova 100" at K11 Art Space

15 May 2014

Nowness.com (Chinese)

'孫遜：龍年往事'

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主页 / 艺术 / 星期四, 五月 15, 2014



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LOVE

孙逊：龙年往事

抢眼艺术新星于香港巴塞艺术展揭幕前夕呈献龙年动画追忆

“龙年往事起源于我为一个经济杂志设计的封面，封面的故事是以艺术家的眼睛去判断中国新的龙年。而开始做这个作品则是在蛇年，分别是预计和回望。”——刚刚于香港Edouard Malingue (马凌画廊) 为个展《美丽新世界》拉开帷幕的动

NOWNESS 艺术 美容 文化 设计 时尚 美食 音乐 运动 旅游 | 视频 回顾 供稿人

这里曾参与大都会博物馆大型群展《INK ART》以及佳伦奴Hayward画廊举办的中国艺术家新作中，以传统的水墨笔触勾勒出了一番对赫胥黎反乌托邦小说《美丽新世界》的当代审视。“其实最初的计划中有一幅画廊收藏的马格里特原作《无生源说》会在展览中展出，这幅作品正是大师在谈过《美丽新世界》这部小说后的艺术回应！我从马格里特的艺术到具体的生活的体验中，做了这个展览，这也是我对于世界，对于生活，对于艺术，对于文学的回应。”

“孙逊在本年度香港巴塞艺术展周边内外无疑不是最引人注目的锐利新秀之一，”身为国际文化论坛Intelligence Squared执行总裁、亚洲艺术领航倡导人的Yana Peel不讳说到，“作为一个空间级为受到局限却不懈地展示视觉艺术的社区团体，在香港有这样的展览就足以能给六万五千人带来前所未有的接触艺术的机会。”

评论 >

发表评论

标签: 艺术, 中国, 香港, Yana Peel, Art Basel Hong Kong, Sun Xu, Edouard Malingue Gallery, Brave New World

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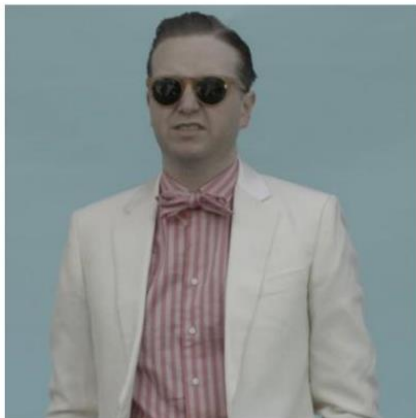
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Ragnar谈Ragnar

势不可挡的冰岛艺术家Ragnar Kjartansson呈献自问自答

“我仍然不明白什么是艺术品。”对于涉足多种媒介、有着摇滚巨星般魅力的冰岛艺术家Ragnar Kjartansson来说，他想要传达的绝非只是一件物品而已。联手了另外19位冰岛表演艺术家，Kjartansson进驻了维也纳的Thyssen Bornemisza Art Contemporary，借此机会来重新打造Halldór Laxness的非凡作品《World Light》。用艺术家本人的话来说，这本小说解剖了他自己火山岩家乡的艺术基因。将这个空间改造成一个传统的电影片(Read More)

15 May 2014
 Nowness.com (English)
 'Sun Xun: Dragon Force'
 Link: <http://bit.ly/lT0wNRm>

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ART BEAUTY CULTURE DESIGN FASHION GASTRONOMY MUSIC SPORTS TRAVEL VIDEOS ARCHIVE CONTRIBUTORS

Thursday, May 15, 2014



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Sun Xun: Dragon Force

The Breakfast Artist Plays with Chinese History in Time for Art Basel Hong Kong's Return

Sun Xun's meticulously crafted ink-and-brush animated "What Happened in Peel Dragon Year" riff on traditional Chinese iconography to create a gently subversive work that uses broken translations of the original language throughout. "I started with a cover I was designing for an economics magazine. The brief was an assessment of the Year of the Dragon through the eyes of an artist," says the Beijing video artist. "It works as both a reflection and a prediction." The piece is

NOWNESS ART BEAUTY CULTURE DESIGN FASHION GASTRONOMY MUSIC SPORTS TRAVEL | VIDEOS ARCHIVE CONTRIBUTORS
 at London's Hayward Gallery earlier this year. The rising star is being spotlighted at Art Basel Hong Kong fair, which kicks off today. "Sun Xun is one of the most original and witty artists of the younger generation in China," notes Yanshi Pei, CEO of world-famous debating forum Intelligence Squared and one of the most ardent supporters of contemporary Asian art. "In a community with very limited spaces dedicated to the display of visual culture, the Hong Kong fair will be an opportunity for 65,000 people to see art they could not encounter otherwise."

CONVERSATIONS >

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Tags: Art, China, Hong Kong, Yanshi Pei, Art Basel Hong Kong, Sun Xun, Edouard Malingue Gallery, Brave New World

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ON REPLAY

Ragnar On Ragnar

The Many Guises of Unstoppable Icelandic Artist Ragnar Kertansson

For Ragnar Kertansson, the story of a work is more important than its physical form. "I still don't understand the art object," says the multi-talented Icelandic native. As it proved it, he has taken over the entire exhibition space of Thyssen Bornemisza Art Contemporary in Vienna — where today's film was shot by Pavel Raab — together with a brigade of 19 Icelandic performers, in order to recreate Harold Lloyd's epic "World" (Read More)

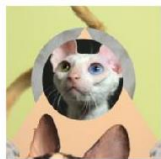


MOST SHARED IN CHINA

Angelica Cheung: In Paris

Vogue China's Super-Editor Invites NOWNESS into Her World

International tastemaker and Vogue China Editor-in-Chief Angelica Cheung opens up about life in fashion in this intimate short by French director Aurélie Saac. Shot during the Paris couture shows in July, Saada trailed Cheung for a day meeting with actress, model and Schiaparelli muse Fátima Khalil, attending the Chinese show, and lunching with Chinese designer Zhou Xun. "Angelica is driven by a sort of mission for her" (Read More)



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Art Basel

The fair offers artists, collectors and contemporary art, paintings, prints, sculpture, performance, film, video, installation and mixed media that are presented and viewed.

Local galleries set to shine at Art Basel Hong Kong

Fast track up to reception of leading local artists

By **Samira S. Inayat** | Published: Thursday, 15 May 2014 01:00
Updated: Thursday, 15 May 2014 01:00



Local galleries participating in the fair will have several months to prepare and exhibit their work. These galleries are in the works of world-renowned artists and other art collectors from the far side of the world.

The fair also offers reception to the art market in Hong Kong, which is a global art hub. It is a place where art collectors and artists meet to discuss art, and it is a place where art is sold. The fair is a place where art is bought and sold, and it is a place where art is appreciated.

Art Basel Hong Kong is a place where art is sold, and it is a place where art is appreciated. It is a place where art is bought and sold, and it is a place where art is appreciated.



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In Case You Missed It



Clockwise from top: Shao Yinong and Muchen's "Ten Chinese Note (Workers and peasants) 1949," 2004-2010, silk, at 10 Chancery Lane Gallery; Mark Bradford's "Circus," 2014, mixed media on canvas, at White Cube; Evan Wu's "My Dear My Son," at Artify Gallery

testament to Huang's firm grounding in the universal concerns of Chinese philosophy.

ARTIFY GALLERY

10/F, Block A, Ming Pao Industrial Centre, 18 Ka Yip Street, Chai Wan

"Tidbits of Life"

Through 26 June

Artify Gallery presents the works of veteran advertisement and graphic artist Evan Wu. She draws inspirations from her daily surroundings, representing them in Chinese ink, rubbing, and mixed media. Displaying a gifted sense of humor, Evan aspires for her works to provide the audience with an alternate taste of Hong Kong culture.

LEHMANN MAUPIN

407 Pedder Building, 12 Pedder Street, Central

"Case Studies"

Through 28 June

Miami-born Hernana Bas's first solo show in Hong Kong showcases decadent portraits of androgynous male figures at the cusp of adulthood, surrounded by lush tropical greenery that also allude to occult and paranormal phenomena, mythology, literature, horror films, and more.

PEARL LAM GALLERIES

6/F, Pedder Building, 12 Pedder Street, Central

"Painting and Being"

Through 15 July

Part of a generation of veteran Chinese artists who left China in the 1980s, Su Xiaobai has developed a minimal, yet sensual vocabulary of abstraction that combines a faithful devotion to chosen medium of Chinese lacquer with the theoretical rigor that he encountered at the Kunstakademie in Dusseldorf, where he studied in the '90s. Curated by Paul Moorhouse of London's National



Portrait Gallery, the recent works at this show are simultaneously painterly and sculptural, alluding to both Western predecessors like Malevich and the traditional pairings of red and black in Chinese art.

EDOUARD MALINGUE GALLERY

1/F, 8 Queen's Road, Central

"Brave New World"

Through 6 July

One of contemporary China's rising stars, Beijing-based Sun Xun presents a new series of works based on a research stint and residency in New York last fall, inspired by his father's tales of the Cultural Revolution, that bring the traditional medium of Chinese ink into a contemporary context with a keen, questioning historical awareness.

SIMON LEE GALLERY

304, 3/F Pedder Building, 12 Pedder Street, Central

"Toby Ziegler"

Through 1 July

In British artist Toby Ziegler's



GALERIEI ORA ORA

Hong Kong Maritime Museum, Central Ferry Pier No. 8, Man Kwong Street, Central

"Devotion to Ink"

18-19 May

With over one thousand years of history, ink art has evolved from traditional ink to create a contemporary aesthetic standard and visual experience. The gallery presents an extraordinary contemporary ink exhibition, featuring works by Gao Qian, Hang Chunhui, Hao Liang, Huang Dan, and others.

CONTEMPORARY BY ANGELA LI

G/F, 248 Hollywood Road, Sheung Wan, Hong Kong

"Illusory Memories"

Through 14 July

Mo Yi's new installation series is a continuation of his photography works. The background images of the works are pixilated — merely colored tiles when viewed close to the works. However, when one steps back, one will be able to recognize the images immediately.

DE SARTHE GALLERY

8/F, Club Lusitano Building, 16 Ice House Street, Central

"Pioneers of Modern Chinese Painting in Paris"

Through 21 June

This ambitious group show traces the looming influence of Paris as a locus of cross-cultural artistic inspiration in years just following World War I, and in the interwar period, when Chinese painters traveled to the French capital in order to discover how they could modernize their native artistic traditions. Featured are works by Xu Beihong, Lin Fengmian, Sanyu, and others.

HONG KONG REPERTORY THEATRE LTD.

4/F Sheung Wan Municipal Services Building, 345 Queen's Road, Central

"Wait Until Dark"

Through 25 May

The Hong Kong Repertory Theatre opens its 2014-15 season with classic British thriller "Wait Until Dark," famously adapted with Audrey Hepburn in a 1967 film by Terence Young. Originally written as a play by Frederick Knott in 1966, the suspense story was adapted for Broadway in 1998 with director Quentin Tarantino in a lead role, playing a gang member. The Hong Kong Repertory Theatre describes the stage version as "further heighten[ing] the dramatic

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tension in the tightly constructed plot, which unfolds with accurately crafted details. The result is a gripping theatrical journey of deadly mind games and hard-won survival." Anthony Chen will direct the production.

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CULTURE EXPRESS



Photos: Yeung Chun Yin

A world of art comes to Hong Kong

Second edition of Art Basel expands its horizons with a selection from across the globe including its first focus on cinema, the *CJC Fellows* report

Organisers of Art Basel in Hong Kong believe the city's determination to establish itself as one of the "hubs" of the international art world has been reflected in the range of international galleries – and artists – on show at this year's event.

"We have a huge diversity of work both in terms of mediums and geographical origin because that is one of the things that really defines the event," said Magnus Renfrew, Director Asia, Art Basel, at the event's launch yesterday.

"Just walking around, my own sense is that things have stepped up a notch this year, particularly with regard to western gallery participation. At the very early stages of the fair there was sometimes a temptation to try to second guess what the market is like [but] we've been trying to get the galleries to showcase what they do best."

Art Basel runs through Sunday at the Hong Kong Convention and Exhibition Centre and has attracted 245 galleries from 39 countries and territories. Those numbers – and an expanded range of programmes that for the first time includes a spotlight on cinema – have

organisers predicting more than 60,000 art lovers will attend the four day fair.

The city's various art galleries are hoping to catch the eye of the art world as it focuses on Hong Kong this week, while at the same time reaching out to a local audience increasingly aware – and interested – in both art and culture.



want to tease our audiences' brains. Art is not something to only satisfy people," said Edouard Malingue, owner of the Edouard Malingue Gallery in Central which is this week showcasing the work of Sun Xun, while having pieces from Yuan Yuan on show at Art Basel.

Among the highlights of this year's Art Basel will

be the *Film* section, curated by Li Zhenhua, while *Discoveries* is a section that features 27 galleries representing what organisers claim are the emerging stars of the international art world.

There are also parties all over town, kicked off with the staging of pre-official opening VIP tours of the fair yesterday. But not everyone in attendance was a veteran of the Asian art scene. Americans Will and Julie Obering had flown in from Wyoming for their first look at Art Basel, Hong Kong style – after having previously checked out both the Miami and Basel editions of the event.

"I'm still trying to learn the names," Will Obering said, peering at his notes, which included the name of the New York-based Gu Wenda.

And for seasoned collectors such as the Switzerland-based Schoscho Rufener, that's just what the event is all about – making new connections. "I like contemporary Chinese art in particular and I like the interaction you get at this event," he said. "I think there seems to be more selections at this year's Art Basel – and I see more Asian art represented."

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16-18 May 2014
 ArtInfo Art Basel Edition (Cover, p.5)
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ARTIST SPOTLIGHT

FINDING THE GAPS

Chinese artist Sun Xun on ways of seeing history



Sun Xun's *Ways of Seeing* (left) and *Ways of Seeing* (right), 2014, oil on canvas, 100x100cm.

WATCH IT ONLINE



GUT A MINUTE?

For those in Hong Kong, over 200 galleries are offering works by more than 2,000 artists, providing an important window to the art world to find the highest quality work from the Asia and Asia Pacific region. Watch highlights from the show: [The Works of Sun Xun from Art Basel Hong Kong](#). [@sunxunart](#)

SUN XUN, one of China's most bankable emerging contemporary artists, opened "Ways of Seeing" at Edward Malingue Gallery on 11 May to coincide with this year's edition of Art Basel in Hong Kong.

Known for his longstanding fascination with, and interest in, the depiction that underlies modern Chinese history and the depiction of "official" accounts of that history sanctioned and promulgated by the Chinese government, Xun's relationship to this history is both personal and political — his grandfather was murdered off into a public square during the Cultural Revolution and declassified for his opposition background.

Currently based in Beijing, where he runs his own animation company, P's Animation, Xun speaks about some of the artistic positions and inspirations embodied in his recent output.

You are known for a habit of work that demonstrates an interest in the history of Chinese history as it is told through government-sanctioned textbooks and "official" exhibitions, commenting on the depiction of the Chinese government through a subtle, allusive approach that never crosses our mind's strictest censors.

I am indeed interested in the history of Chinese history, because they are related to how you position yourself in time and space. They have a relation to politics as well, when given an invisible call-cast context. Through my work, however, I am not trying to draw the viewer's attention to the depiction of the Chinese government in particular, in terms of

how we perceive history, all countries are similar in some ways, though they may have different motives behind the way in which this history is presented.

To put it another way, there isn't a government that doesn't depict us as a nation, because the act of creating history itself is extremely dangerous. As an artist, one should not criticize history, because it is impossible to define

"I am not trying to draw the viewer's attention to the depiction of the Chinese government."

As a historian, one sort of attention paid to history can provide a new perspective on it. To a certain extent, art is not something that we create for the present, rather, it is for the sake of the future.

Maxwell K. Hearn, curator of the "3rd Art Fair at Proust in Contemporary China" show at the

Metropolitan Museum of Art in New York that featured your work, has said that your images make up "a dramatic vision of modernism and socialism."

Would you agree from your vantage point, in the situation in contemporary China with regard to its own history changing?

Everyone can have a different interpretation of my work — one important feature of contemporary

art, after all, is its openness to interpretation. As Stefan Ziegler suggests in his novel, "Decision Moments in History," history consists of decisions that are made in causal moments. This sense of openness exists in everything, not in scientific history.

When it comes to the relationship between art and the present,

I believe that all artists are trying to preserve history. However, in contemporary China, historical issues are overwhelming, and the task of preserving history has become a very difficult one for artists. One question that has been stuck behind me: does the era in which we live obscure its artists, or are our artists creating history?

In your own artistic practice as well as the work that you do through your fiction-based media, P's Animation, who do you consider to be your artistic inspirations and predecessors?

This is a difficult question. I get my inspirations from a lot of sources, not just artists. Nikolai Tesla and Leonardo da Vinci are some of the figures I admire.

Last fall, you spent time in New York working on a new series of

works dealing with your father's vision of the Cultural Revolution, which will be shown at Sun Xun Gallery later this year. Among your research sources were the American Museum of Natural History, the New York Public Library, and the military academy at West Point. Compared with China, what were your impressions of how knowledge is disseminated, and how historical documents and speeches are preserved to the American public?

The social system in the U.S. is well constructed. The American Museum of Natural History, the New York Public Library, and the USMA at West Point all give me a great impression of the country's social system. My father's opening, on the other hand, opened me up to the possibility of different perspectives on history.

What the U.S. and China share in this respect is the attitude of their people. When a certain attitude begins to exert an influence on people through social institutions, people start to think, and the result is surprising — regardless of whether this is opening or exciting to me as an artist.

Subtle can make changes to history. When you keep questioning the history, you can always discover its dark secrets, but this demands a certain amount of courage from the viewers.

BAHAI, BEE!
Sun Xun's "Shen Bao: Bee!" runs at Edward Malingue Gallery through 8 July.

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PREVIEW

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Sun Xu, *Appreciated Scenery*, 2014. Courtesy the artist and Edouard Malingue Gallery, Hong Kong

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Zhang Enli: All Things Sentient

Read our feature on Chinese artist Zhang Enli, ahead of his new exhibition at the K11 Art Foundation's pop-up space in Hong Kong, from the Spring/Summer 2014 issue of *ArtReview Asia*

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Giacometti: Without End, through 31 May at Gagosian Gallery, Central

In this show you will see Alberto Giacometti's complete suite of lithographs *Paris sans Fin (Paris Without End)*, together with key sculptures, paintings, drawings, photographs and archival material from the 1930s until his death, in 1966.

Mark Bradford, through 16 August at White Cube Hong Kong, Central

Earlier this year Mark Bradford spent time in Hong Kong researching architectural floor plans for public housing. The result is this new series of multilayered collaged paintings that criticise the lack of affordable living space in Hong Kong, and which are showing in the city's most expensive location: Central.

Sun Xu: Brave New World, through 5 July at Edouard Malingue Gallery, Central

For those who are in search of young and fresh Chinese art, Sun Xu's new animation film, *What Happened in the Year of the Dragon* (2014), is a must-see. He has also created an immersive installation with a series of drawings and other 'raw materials' that were used in the making of the film – a new direction for the artist within the last two years.

Nadav Kander: With Curves of Moon and Rivers of Blue, through 19 July at Blindspot Gallery, Wong Chuk Hang

Parallel to his mixed-media (acrylic painting) works in the Insights section at Art Basel Hong Kong, Kander will present two of his most accomplished series, *Yangtze, The Long River* (2006-9) and *Bodies* (2010-14), in his first Hong Kong solo show.

8th Shenzhen Sculpture Biennale: We Have Never Participated, through 31 August at OCAT, Shenzhen

Take a train ride out to neighbouring Shenzhen, where you can catch the opening of the 8th Shenzhen Sculpture Biennale. This edition, curated by Tate Modern's Marko Daniel, has a focus on 'social sculpture'.

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Mon-Sat, 10.30am-5.30pm (closed public holidays), 2/F Hing Wai Centre, 7 Tin Wan Praya Rd, Aberdeen. Inquiries: 2526 1091

The Ink Discipline

Fabienne Verdier's debut solo exhibition of prints includes a collection of 20 rare and original pieces that reflect the time she spent in China. Part of Le French May festival. Ends Jun 7

Comix Home Base

Daily, 10am-8pm, 3/F, 7 Mallory St, Wan Chai. Inquiries: 2824 5303

In the Footsteps of the Buddha

The Consulate General of India presents photos and paintings owned by the Nava Nalanda Mahavihara university, with photos by Benoy Behl. Ends May 19 ▶▶

Culture Club Gallery

Mon-Fri, 2.30pm-10.30pm, 15 Elgin St, SoHo, Central. Inquiries: 2127 7936

Break the Sequence

Local Calvin Sit's photos showcase his intricate use of light and shadows.

Ends May 31

Edouard Malingue Gallery

Mon-Sat, 10am-7pm, 8 Queen's

Rd Central. Inquiries: 2810 0317

Brave New World

Mainland artist Sun Xun showcases installations and a new animation film. Ends Jul 5

The Fringe Club

Daily, noon-midnight (closed public holidays), 2 Lower Albert Rd, Central. Inquiries: 2521 7251

La Habana in Waiting

Christian Louboutin and Art Lexing team up to present works by photographer Quentin Shih that were inspired by his recent travels to Cuba. Ends May 19 ▶▶

Performing Arts

✓ Equus

Drama about a young man's obsession with horses, and a psychiatrist's attempts to treat him. Based on Peter Shaffer's psychodrama of the same name. In Cantonese. May 20-25, May 27-Jun 1, 7.45pm, **HK Academy for Performing Arts**, 1 Gloucester Rd, Wan Chai, HK\$280-HK\$1,000 HK Ticketing. Inquiries: 8198 9619

20 May 2014
The Sun (online)
'孫遜迷失新世界'
Link: <http://bit.ly/1aQw9Fs>

香港新聞 財經 娛樂 體育 科技 教育 社會 國際 本地 專訊

2014年5月20日 (星期二) 13:00

孫遜迷失新世界

科技與現實，未必一定是背離北極。兩者之間有時總是悄悄地存著一點連繫。在英國經典科幻小說《美麗新世界》中，世界都將人民分了等級，全數人都被安排按部就班的機械化生活。人云亦云，最失去了自我思考的空間。歷經多場舉行個人藝術展的中國藝術家孫遜，正正地透過其畫作和動畫讓我們所說：我們生活的世界正一步步變成這樣的「新世界」。



科幻與現實，未必一定是背離北極。兩者之間有時總是悄悄地存著一點連繫。在英國經典科幻小說《美麗新世界》中，世界都將人民分了等級，全數人都被安排按部就班的機械化生活。人云亦云，最失去了自我思考的空間。歷經多場舉行個人藝術展的中國藝術家孫遜，正正地透過其畫作和動畫讓我們所說：我們生活的世界正一步步變成這樣的「新世界」。

1932年出版，由英國作家Aldous Huxley創作的科幻小說《美麗新世界》當中，所預高的新世界結構重大，高度性且具有預性的世界觀，引起許多人爭相討論。其後更與《1984》、《殺戮》這兩部作品，並稱為世界三大反烏托邦小說。而孫遜今次以「美麗新世界」為名舉辦最新個人展覽，正正地對形「新世界」的想像，透過其畫作、動畫裝置、裝置作出一個當代化的回應。

人云亦云的真相

在小說的「新世界」裏，人類在嚴密的科學控制下，被區分等級、外形、知識，而且在社會安定的大目標下，所有人聯了工作就是集體生活，沒有個體兒序下來自我思考的空間，這引發孫遜的反思：「最近現在不誠口即變成了這樣的新世界嗎？」在他眼中，現今的人們彷彿被分成各項等級，人們按著自己等級該有的準則而生活，而時時太多人依賴網絡資訊，不思考看，也不再問自己變成這副模樣真實的事物。「人云亦云是一件可怕的事情，習慣地變得懶惰，沒有獨立思考，網上看見任何訊息，都會相信。」而他創作的藝術裝置《文明的生物》，以鳥、蟲、母體、再再組合成的「生物」，正正地是在批判這種現象：「我敢對人說有這樣一種生物，人們慢慢就會相信，很多年後人人都以為真的有一種這樣的生物。」孫遜說。

繼續挑戰自己

孫遜的畫作帶有濃郁的水墨畫風，其中不乏位對內性生物的好奇，也有一些對歷史、文明的反思。而他更為今次展覽創作了幾部動畫電影《「龍年往事」課本畫》，是一部以手繪畫像製作而成的動畫，孫遜希望透過這種平發生的事情時，反思年畫中會與人類共同命運，難以割離人與獨立思考，最後談到孫遜的創作風格，別人眼中孫遜「從情水基、手繪動畫、對歷史社會的感悟」，他認為那取不上甚麼風格，他認為「我不認為有甚麼風格可言，藝術生命就是抄襲複製，而複製自己也是一種抄襲，我不希望給自己加標籤，最重要是對世界保持的好奇心。」

「美麗新世界」孫遜個人展覽

日期：即日起至7月6日 (星期一至六)
時間：12:00am-7:00pm
地點：馬悅堂樓 (中環皇后大道中8號一樓)
查詢：2810 0317 網址：www.edouardmallinque.com

About 孫遜

中國知名藝術家，曾任中央美術學院教授，於2006年創立了刀馬畫畫工作室，2010年曾獲得中國當代藝術獎並獲頒終身成就藝術家，曾獲香港藝術發展局資助，其作品曾在倫敦、洛杉磯、紐約、巴黎、上海、成都、台北等地舉行個人展覽及參與群展。其創作的繪畫作品曾在倫敦、奧地利、瑞典、南韓、巴西、伊斯蘭等地的電影館中展出。

虛幻中的輪廓

在剛開始的Art Basel Hong Kong (香港巴魯藝術展)「藝術空間」第五屆，新加坡等地區的以年輕的畫家都於展出了孫遜的另一件藝術作—2014年最新創作的繪畫及表演藝術作品《輪廓》，此為孫遜一個大型的創作計劃，他以一個虛構的「聯邦共和國」為主題，曾創作過一幅31米長的《聯邦千里江山圖》，而今次Art Basel就展出了其中一幅《聯邦至善之美》，並把現場變成一個移民與辦公室的模樣，為虛構城市「聯邦」招募市民。

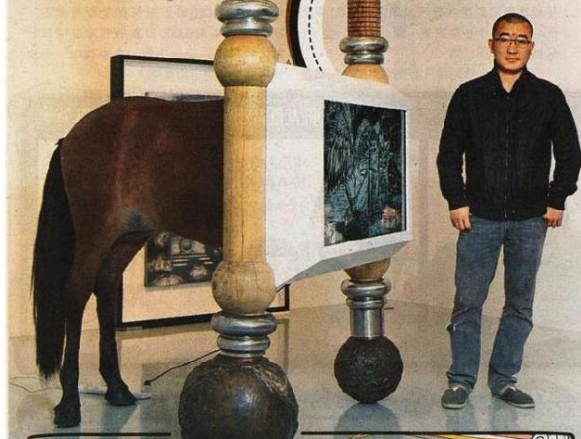
在孫遜眼中，輪廓是一個藝術與生活空間的建立，又在輪廓潛入水中觸及消亡的溫度，只存於六面旋轉這靜止傳奇，讓觀者對現今不同國家應有的構思與創作中。

David L
▲上一層: O'Neill史料湯水部
▼下一層: 55級手Iron 2重火力幫團

其他人正在閱讀



由畫作《文明的生物》(右圖)的靈感變成一件立體藝術裝置,孫遜希望藉此表達一種對人云亦云的諷刺。



科幻與現實,未必一定是南轅北轍。兩者之間有時總是悄悄地存着一點連繫。在英國經典科幻小說《美麗新世界》中,世界都將人民分了等級,各類人都在被安排的生活模式中機械化地生活,人云亦云,喪失了自我思考的空間。最近來港舉行個人藝術展的中國藝術家孫遜,正正想透過其畫作和動畫跟我們訴說:我們生活的世界正一步步變成這樣的「新世界」。

文: David L 攝: Man (部分相片由受訪者提供)

1932年出版,由英國作家Aldous Huxley創作的科幻小說《美麗新世界》當中,所描寫的新世界結構龐大,表頭恍如具有預言性的世界觀,引起很多人不停討論,其後更與《1984》、《我們》這兩部作品,並稱為世界三大反烏托邦小說。而孫遜今次以「美麗新世界」為名舉辦最新的個人展覽,正是將他對那「新世界」的感悟,透過其畫作、藝術裝置、動畫作出一個當代式的回應。

物,人們慢慢就會相信,很多年後人人都以為真的有這樣的生物。」孫遜說。

拒絕複製自己

孫遜的畫作帶有濃厚的水墨畫風,其中不乏他對古怪生物的奇想,也有一些對歷史、文明的反思。而他還為今次展覽創作了最新動畫電影《龍年往事》(腳本:查),是一部以手繪畫像製作而成的動畫,孫遜希望在回首龍年發生的事情時,反思各種社會現象與人們的冷漠,藉以刺激大家獨立思考,最後談到孫遜的創作風格,別人眼中那些「鍾情水墨、手繪動畫、對歷史社會的感悟」,他認為都談不上甚麼風格,他說:「我不認為有甚麼風格可言,藝術最怕就是抄襲複製,而複製自己也是一種抄襲。我不希望給自己設框框,最重要是對世界經常抱着好奇心。」

人云亦云的諷刺

在小說的「新世界」裏,人類在嚴密的科學控制下,被區分等級、外形、知識,而且在社會安定的大前提下,所有人除了工作就是集體玩樂,沒有獨個兒停下來自我思考的空間,這引發孫遜的反思:「難道現在不就已經變成了這樣的新世界嗎?」在他眼中,現今的人都彷彿被分成各個等級,人們按著自己等級該做的事情而生活。同時愈來愈多人依賴網絡資訊,不再看書,也不再用自己雙眼去認識真實的事物,「人云亦云是一件可怕的事情,習慣地變得懶惰,沒有獨立思考,網上看見任何訊息,都會相信。」而他創作的藝術裝置《文明的生物》,以馬、雞、球體、屏幕組合成的「生物」,正正就是在諷刺這種現象:「我跟別人說有這樣的一種生

About 孫遜

中國新晉起藝術家,曾任中國美術學院教授,於2006年創立了JJ格勒畫工作室。2010年曾獲得中國當代藝術獎頒發最佳年輕藝術家、台灣當代藝術連線頒發年輕藝術家獎。而他亦曾在倫敦、洛杉磯、紐約、巴塞爾、上海、成都、台北等地舉行個人展覽及參與聯展。其創作的錄像作品也在德國、奧地利、瑞典、南韓、巴西、伊朗等地的電影節中展出。



- 1 《龍年往事》
現場即席播放的動畫電影,組合成動畫的每一幅畫都是由人手繪畫。
- 2 《托洛斯基的信仰》
黑白的畫面,描繪了各種生物形象,看似熟悉的動物,卻有着古怪的大小比例和組合。
- 3 《卡夫卡遊記》
- 4 《尼古拉·特斯拉是不是一個共產主義者?》
- 5 《歷史的瞬間》
- 6 《另外的一個瞬間》
充滿動感的畫面,記錄畫者對歷史文明的感悟。

「美麗新世界」孫遜個人展覽

日期: 即日起至7月6日
(星期一至六)
時間: 10:00am-7:00pm
地點: 馬凌畫廊(中環皇后大道中8號一樓)
查詢: 2810 0317
網址: www.edouardmainguet.com

虛幻中的鯨邦

在剛完結的Art Basel Hong Kong(香港巴塞爾藝術展)「藝聚空間」展區內,新加坡泰勒畫院及香格納畫廊就聯手展出了孫遜的另一件新作——2014年最新創作的裝置及表演藝術作品《鯨邦》。此為孫遜一個大型的創作企劃,他以一個虛構的「鯨邦寶習共和國」為主題,曾創作過一幅31米長的《鯨邦千里江山圖》。而今次Art Basel展場就展出了其中一幅《鯨邦聖景之圖》,並把現場營造成一個移民局辦公室的模樣,為虛構城市「鯨邦」招募市民。
在孫遜眼中,鯨邦是一個鯨魚躍出水面瞬間建立,又在鯨魚潛入水中瞬間消亡的國度,只存世六周就變成歷史傳奇。孫遜將他對現今不同國家現狀的感悟投射作品中。



今年Art Basel展示了大型畫作《鯨邦聖景之圖》及裝置。

23 May 2014

Nanzaozhinan by SCMP

'完美旅程：從畫廊、裝置藝術到拍賣會的藝術之旅'

Link: <http://www.nanzaozhinan.com/tc/zhan-lan/2957/wan-mei-lv-cheng-cong-hua-lang-zhuang-zhi-yi-shu-dao-pai-mai-hui-de-yi-shu-zhi-lv>

25 May 2014
China Daily USA
'The Art of Urbanity'

Link: http://usa.chinadaily.com.cn/culture/2014-05/26/content_17539285.htm

CHINADAILY.com.cn

CHINADAILY 中国日报

Home / Sunday Edition / Sunday Kalla-052014

The art of urbanity

By Rebecca Lo (China Daily)



An oil painting of a nude beauty by Pan Yuliang is on show at de Sarthe Gallery. Photos Provided to China Daily



Self-portrait of Xu Beihong.



Young artist Sun Kun's works are on display at Edward Malingue Gallery.

This year's Art Basel Hong Kong included a week-long extravaganza of creative activities, some of which stir debate about city living. Rebecca Lo looks back at some of the highlights.

By all accounts, the second edition of Art Basel Hong Kong was a resounding triumph. It has been two years since Art Basel acquired a 60 percent share in the Art Hong Kong Bar and made it the third on its worldwide calendar of contemporary art events. This year, with UGC as its lead partner, the Hong Kong Convention and Exhibition Center saw more than 60,000 visitors pour in to the art from 245 galleries from 38 countries over the four-day session. That's a lot of champagne.

Along with the show within, Art Basel inspired a public program such as a three-day film section with 49 films by 41 artists screened at Agnes b. Cinema, including films by Hong Kong's Kevin Sheng Chi and Christopher Doyle.

In addition, the audio-visual light presentation Alpha Pulse customized for the facade of the 490-meter-high ICC by German artist Carsten Nicolai drew everyone within view of Victoria Harbor caught a glimpse of the city's hippest art installation.

"This is the first time we've included film," says Magnus Ranfrew, Art Basel's director for Asia and the founder of Art Hong Kong.

We commemorated the Berlin artist Carsten Nicolai to create an app with an audio component to go with his light display at ICC. Alpha Pulse is an emotional response to the different frequencies of light and sound.

One of the highlights on the sidelines of the fair was a debate organized by the Hong Kong Office of Intelligences entitled Asia Shouldn't Have to Poor Before It Hasen as Art: The Funding of Museums is Best Left to Private Patrons.

It's a controversial topic, as Hong Kong's West Kowloon Cultural District continues to see star architects being commissioned to build government-funded galleries and museums. Meanwhile, China's museum scheme of curators and art critics lags behind its hardware of shiny new buildings.

Somewhat ironically moderated by West Kowloon's CEO Michael Lynch, the motion was argued by South China Morning Post financial columnist Jans van der Kamp and Mumbai-based features editor Vihara Kulkarni. Talk Modern curator Jirosto Morgan and Beijing's Ullens Center for Contemporary Arts director Philip Tsai debated against the motion. The audience got a chance to challenge each of the speakers and to vote before and after hearing their arguments.

Both van der Kamp and Kulkarni played the emotion card.

"Art is a toy for the very rich in very poor countries," Kulkarni says.

Van der Kamp says: "Museums are for beautiful people with some graces. Government-funded art is stuck in the 19th century. Artists today make it themselves and show their work online."

Morgan and Tsai stressed that without government-funded education in the form of museums, culture and knowledge, art would be reduced to whatever is in fashion.

"Education is a fundamental way of reaching conflict resolution," Morgan says.

"Sharing information led to the origin of public museums. If museums are left to private investors, it allows the free market to decide what's worth collecting."

Swarovski commissioned a PMQ site-specific work by British authors Philip Mackintosh and Ian Spink for Art Basel Hong Kong. Pronglike juxtaposes raw industrial steel with the sophisticated of non-colored precision-cut crystals suspended within its circular cradle. The hundreds of crystals sparkle with different effects, depending on the amount of natural or artificial light available during the course of a day.

Local galleries exhibiting at Art Basel Hong Kong also offered meticulously curated shows in their permanent galleries across the city.

Faces reflect Sun Kun, one of China's rising young artists, has a solo show titled Brave New World at Edward Malingue Gallery.

It features drawings and installations referencing Aldous Huxley's dystopian view of the future. The centerpiece is Sun's animated film What Happened in the Year of the Dragon, based within a farmers' annual festival installation.

Meanwhile, de Sarthe Gallery presents Pioneers of Modern Chinese Painting in Paris, a collection of 12 first- and second-generation Chinese painters who studied Western techniques in Paris during the early to mid-20th century.

Painters such as Xu Beihong and Pan Yuliang returned to China with their newly acquired knowledge only to see most of their works destroyed during the "cultural revolution" (1966-76). The extremely rare works on display, collectively about China's first crisis from its long history of galloping brushwork and provide food for thought about emerging talent.

Contact the writer at sundayec@chinadaily.com.cn

(China Daily US/250514 page9)

THE ART OF URBANITY

This year's Art Basel Hong Kong included a weeklong extravaganza of creative activities, some of which stir debate about city living. **Rebecca Lo** looks back at some of the highlights.

By all accounts, the second edition of Art Basel Hong Kong was a resounding triumph. It has been five years since Art Basel acquired a 60 percent stake in the Art Hong Kong fair and made it the third on its worldwide calendar of contemporary art events. This year, with UBS as its lead partner, the Hong Kong Convention and Exhibition Center saw more than 85,000 visitors gaze at the art from 245 galleries from 39 countries over the four-day session. That's a lot of champagne.

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In addition, the audio-visual light presentation Alpha Pulse customized for the facade of the 480-meter-high ICC by German artist Carsten Nicolai ensured everyone within view of Victoria Harbor caught a glimpse of the city's biggest art installation.

"This is the first time we've included film," says Magnus Ranberg, Art Basel's director for Asia and the founder of Art Hong Kong.

"We commissioned the Berlin artist Carsten Nicolai to create an app with an audio component to go with his light display at ICC. Alpha Pulse is an emotional response to the different frequencies of light and sound."

One of the highlights on the sidelines of the fair was a debate organized by the Hong Kong office of Intelligence3 entitled *Asia Should House its Poor Before it Houses its Art: The Funding of Museums is Best Left to Private Patronage*. It's a controversial topic, as Hong Kong's West Kowloon Cultural District continues to see star architects being commissioned to build government-funded galleries and museums.

Meanwhile, China's museum software and content providers are busy behind its hardware of shiny new buildings.

Somewhat ironically moderated by West Kowloon CEO Michael Lynch, the motion was argued by South China

IF YOU GO
Until June 21.
Pioneers of Modern Chinese Painting in Paris de Sarthe Gallery, 3/F Club Lushan, 35 Kee House Street, Central. 852-2507-8996.
Until June 6.
Van Xun, Bruno New World, Edouard Malingue Gallery, 1/F Queen's Road Central, Central. 852-2810-6077.
For sporting debates organized by Intelligence3 visit www.intelligence3.com.
Art Basel Hong Kong will be held March 12-17, 2015, Hong Kong Convention & Exhibition Center, 1 Expo Drive, Wanchai. 852-2528-0792. www.artbasel.com.

Morning Post financial columnist Jake van der Kamp and Mumbai-based feature editor Vishwas Kulkarni. The Moderators curator Jessica Morgan and Beijing's Ullens Center for Contemporary Art's director Zhuji Zhang debate against the motion. The audience got a chance to challenge each of the speakers and to vote before and after hearing their arguments.

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"Art is a toy for the very rich in very poor countries," Kulkarni says.

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"Sharing information led to the origin of public museums. If museums are left to private investors, it allows the free market to decide what's worth collecting."

Swan-wai commissioned a PMQ site-specific work by British sculptors Patrick Frech and Ian Spalding for Art Basel Hong Kong. Prologue juxtaposes raw industrial steel with the sophistication of amber-colored precision-cut crystals suspended within its circular cradle. The hundreds of crystals sparkle with different effects, depending on the amount of natural or artificial light available during the course of a day.

Local galleries exhibiting at Art Basel Hong Kong also offered meticulously curated shows in their permanent galleries across the city.

Fuxi native Sun Xun, one of China's rising young artists, has a solo show entitled *Drone* at New World at Edouard Malingue Gallery.

It features drawings and installations referencing Aldous Huxley's dystopian view of the future. The centerpiece is Sun's animated film *What Happened in the Year of the Dragon*, housed within a farmyard-animal inspired installation.

Meanwhile, de Sarthe Gallery presents *Pioneers of Modern Chinese Painting in Paris*, a collection of 22 fine- and second-generation Chinese painters who studied West-



An oil painting of a nude beauty by Pan Yuliang is on show at de Sarthe Gallery.

PHOTOS PROVIDED BY CHINA DAILY



Self-portrait of Xu Beihong.



Young artist Sun Xun's works are on display at Edouard Malingue Gallery.

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Painters such as Xu Beihong and Pan Yuliang

returned to China with their newly acquired knowledge only to see most of their works destroyed during the "cultural revolution" (1966-76).

The extremely rare works on display collectively show China's first break from its long history of calligraphic brushwork and provide food

for thought about emerging talent.

Contact the writer at sunday@chinadaily.com.cn

Children's ballet keeps youth on their toes

By CHEN NAN
chenan@chinadaily.com.cn

Girls aged 3 to 10 clad in pink leotards and pointe shoes pull themselves up as straight as they can in a bright dance studio lined with mirrors.

They're following demonstrations by 15-year-old Albert Diep and 13-year-old Anastasia Milyachenko, both from the Ukrainian National Children's Ballet.

Their teacher, Natalia Rubevka, walks among them, raising their heads and adjusting the curves of their arms.

"I didn't expect Chinese children to be learning ballet at such a young age. They are thrilled at what they see. They are aspiring dancers," Rubevka says.

"So much of our career in this business has been judged by critics, who comment on how well or badly you perform. But, for children, they just dance and enjoy the moment without any distraction. I think that is what we should dance for."

Rubevka, who is director of the Ukrainian National Children's Ballet which she founded in 1982, has been taken more than 30 child dancers to perform in over 50 Chinese cities over the past five years.

During their month-long 2014 tour, the troupe will perform two classical ballet pieces — *Snow White and the Seven Dwarfs* and *The Little Mermaid* — as well as giving workshops and master classes for audiences, especially

young Chinese ballet students. Beijing-based dance critic Ou Xiangping, who also the China National Arts Academy's Dance Research Institute director, says: "Many famous ballet companies come to perform in China every year. But it's rare to see a children's ballet troupe. It offers us a good opportunity to see what ballet education is in Ukraine and how it has influenced children."

In 2004, Ou was invited to be one of the judges of the Youth International Ballet Competition in Kharkiv. The contestants impressed him.

"In China, children learn ballet with clear intentions, such as passing examinations or taking it as a profession. So they work hard to learn all the movements and techniques," Ou says.

"However, what Ukrainian's children have is more than simply movements but also the manner and attitude of ballet dancers. I hope Chinese children can learn the culture behind ballet, which is much more important than the superficial moves."

In 2009, with the help of Ou, the Ukrainian National Children's Ballet toured China for the first time to audience acclaim.

On student Huang Xin saw the troupe perform *Cinderella* in 2012. She shares the philosophy that ballet education should nurture children's hearts rather than push them to reach particular goals.

After obtaining her PhD in



Girls follow demonstrations by Albert Diep and Anastasia Milyachenko from the Ukrainian National Children's Ballet.

IF YOU GO
Hidden Theater
29 Zhongyuanan Dajie, Haidian district, Beijing. 2:30 pm and 7 pm, May 21; 10 am, 2:30 pm and 7 pm, June 1. 190-480 yuan (\$29-77).

Contemporary Moma complex.

She has witnessed an increase of parents who hope to instill a love of ballet in their children.

"In the beginning, we had no more than 20 children. But now we have nearly 300, including boys and girls, Chinese and international students, aged 3 to 11," Huang says.

"The need is rising. This mirrors Chinese parents' changing attitude toward art education."

She says it's a rare opportunity for children to enjoy intimate communication with Western dancers, who are around the same age, which is inspiring.

"You really have to introduce people to performing arts at an early age," she says.

"This will be the audience of our future. If you have a good experience at an early age, it will be with you for the rest of your life."

Photos weave together the fabric of imagination

By WUYUYAO in Shanghai
wuyuyao@chinadaily.com.cn

Photographer and filmmaker Gao Tunzi will present a virtual exhibition portraying rural ethnic Qiang, and especially their daily lives of the ethnic Qiang people who live in southwestern China, mostly in Sichuan province.

Many of the images, selected from thousands Gao has shot since 2008, feature the ethnicity's colorful embroidery. Embroidery has remained important to the Qiang for millennia as a medium to tell stories from saga to family histories.

You Liyu, a 35-year-old mother who brought her child to the show, says many parents are buying their kids clothes for the holiday.

"Bringing children to the exhibition shows them another way to dress. It expands their knowledge. The exhibits depict clothes not only as fashion but also as a craft and lifestyle, and reveal ethnic diversity."

Embroidering is considered an essential skill for Qiang women. Their aptitude in the craft is traditionally hailed as a benchmark for their overall aptitude, Gao says. "The garments worn by



PROVIDED TO CHINA DAILY
Gao Tunzi photographs the daily scenes of the ethnic Qiang people with a focus on embroidery.

IF YOU GO
Forum
3033 Meiya Nandu (South Road), near Cao'an Lu (Road), Jieding district, Shanghai. 10 am-8 pm, until June 1. Free Admission.

the people in the photos show Qiang embroidery value vibrant colors and contrasts," he says.

Today's Qiang often dwell

on mountains in clusters of up to 100 households called *zhai*, which means "rustic village". Inhabitants cultivate plants, hunt animals, collect mushrooms and herbs, and herd yaks.

Embroidery has undergone rejuvenation as a livelihood, especially among women. The outside world has rediscovered the folk art and sales channels have expanded.

Qiang embroidery patterns vary from household to household, shut to shut.

"Qiang people can make many items embroidered works aside from just clothing," Gao says.

"Ornaments, including girdles, earrings, necklaces, hairpins and badges can be embroidered. Shoes, too," Gao says.

Zhu Bo, a 29-year-old engineer who visited the exhibition, says: "The pieces remind me of the hand-knit blouses and trousers my mother and grandma made. All the patterns are spontaneous, and the workmanship is so delicate that you can boast to your peers."

The photographer says he hopes the show can be a bridge between youth and the very ancient, and let Shanghai's children see a culture, place and people different from those they are familiar with.

"I hope this inspires kids to wonder and explore different cultures," Gao says.

26 May 2014

China Daily (online)

'The Art of Urbanity'

Link: http://usa.chinadaily.com.cn/culture/2014-05/26/content_17539285.htm

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The art of urbanity

By Rebecca Lo (China Daily)
Updated: 2014-05-26 08:15:12

Comments Print Mail Large Medium Small



Young artist Sun Xun's works are on display at Edouard Malingue Gallery.

Local galleries exhibiting at Art Basel Hong Kong also offered meticulously curated shows in their permanent galleries across the city.

Fuxin native Sun Xun, one of China's rising young artists, has a solo show entitled Brave New World at Edouard Malingue Gallery.

It features drawings and installations referencing Aldous Huxley's dystopian view of the future. The centerpiece is Sun's animated film What Happened in the Year of the Dragon, housed within a farmyard-animal inspired installation.

Meanwhile, de Sarthe Gallery presents Pioneers of Modern Chinese Painting in Paris, a collection of 12 first- and second-generation Chinese painters who studied Western techniques in Paris during the early to mid-20th century.

Painters such as Xu Beihong and Pan Yuliang returned to China with their newly acquired knowledge only to see most of their works destroyed during the "cultural revolution" (1966-76).

The extremely rare works on display collectively show China's first break from its long history of calligraphic brushwork and provide food for thought about emerging talent.

Contact the writer at sundayed@chinadaily.com.cn

27 May 2014

Oriental Daily News

藝術家孫遜冷眼看世界'

Link: http://orientaldaily.on.cc/cnt/lifestyle/20140527/00321_001.html

東方日報 網頁 電子報 即時新聞 東方新報意見箱 5月27日(二) 29°C

5月27日(二) 要聞港聞 兩岸國際 財經 娛樂 副刊 男優圈 體育 馬經 波經 社論專欄 慈善基金 昔日東方

時尚潮流 科技新知 名家專欄 保健·教育

藝術家孫遜 冷眼看世界

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關鍵字
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- 市場推廣 婚紗攝影 網上商店
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我的瀏覽記錄
· 藝術家孫遜 冷眼看世界 (今日)
清除記錄

藝術家孫遜 冷眼看世界

八畫明星百科?! 即入星星廟起底!

美麗新世界，讓人想起英國著名作家Aldous Huxley的同名科幻小說《Brave New World》，當中的人類社會被劃分了等級，人人都按既定的安排機械式地過活，人云亦云，喪失了自我思考的空間……最近來港舉行個展的內地藝術家孫遜，以「美麗新世界」作為展覽主題，用意不言而喻，就是要藉畫作、裝置、動畫等作品，分享自己對「新世界」的感悟。

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1932年出版的小說作品《美麗新世界》，跟《一九八四》、《我們》這兩部作品，並稱世界三大反烏托邦小說，作者Aldous Huxley建構的「新世界」，在嚴密的科學控制下，每個人都有所屬的等級，而且在社會安定的大前提下，所有人於工作以外，就是進行集體玩樂，沒有獨個兒停下來思考的空間……這一世界觀充滿預言性，引來不少回響與討論，藝術家孫遜更對現實提出質疑：「難道現在不就已經變成了這樣的新世界嗎？」



《值得欣賞的風聲》是孫遜的最新畫作，大家可從中發現藝術家對「新世界」的探討。

諷刺時弊

在孫遜的眼中，現今的人彷彿被分成不同等級，人們按着自己等級該做的事情去生活；同時愈來愈多人依賴網絡資訊，不再看書，也不再用自己雙眼去認識事物。「人云亦云是一件可怕的事，習慣地變得懶惰，沒有獨立思考，網上看見任何訊息，就信以為真。」藝術裝置《文明的生物》，以馬、雞、球體、屏幕組成一件奇怪的「生物」，正是要諷刺這種拾人牙慧、不求甚解的現象：「我跟別人說有這樣一種生物，多說幾遍，慢慢就有人相信，很多年後，人人都以為真的有這樣一種生物……」



由畫作《文明的生物》衍生的立體裝置，旨在表達一種對人云亦云的諷刺。



放大畫片



早前於「香港巴塞爾藝術展」亮相的畫作《駱駝聖象之畫》是孫遜的另一件新作。

拒絕複製

看孫遜的畫作，除了帶有濃厚的水墨色彩，畫面中常出現一些古怪生物，這些奇想某程度反映了畫家對歷史、文明的反思。好像為今次展覽創作的《「龍年往事」脚本畫》，是一部以手繪畫像製作的動畫，孫遜在回首龍年發生的事情時，察覺到各種社會現象與人類的冷漠，因此希望通過創作，刺激大家獨立思考。

談到創作問題，他不認為自己有甚麼風格可言，「藝術最怕就是抄襲複製，而複製自己也是一種抄襲。甚麼類型的東西我都會嘗試，不希望給自己設框框，最重要是對世界經常抱着好奇心。」

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撰文：李潤康

上一則：Peach John Coolish Bra冷艷登場

下一則：奧克蘭 海濱大變新

27 May 2014

Oriental Daily News (p. E07)

藝術家孫遜冷眼看世界

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最近來港舉行個展的內地藝術家孫遜，以「美麗新世界」作為展覽主題，用意不言而喻，就是要藉畫作、裝置、動畫等作品，分享自己對「新世界」的感悟。

撰文：李潤康 部分攝影：胡振文

藝術家孫遜

冷眼看世界

■《值得欣賞的風景》是孫遜的最新畫作，大家可從中透視藝術家對「新世界」的探討。

1/ 《龍年往事》脚本·壹
現場播放的動畫片段，原來是由一幅幅人手繪製的畫作組合而成。

2&3/ 《歷史的瞬間》（右）與《另外的一個瞬間》（左）
骷髏頭躍現畫面，記錄了藝術家對歷史文明的感悟。

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ART

孫遜的作品很「哽」，人也一樣。他的作品滿是典故，藏滿政治隱喻，有記者問他畫中含意，他老不願意作答，說了兩句就打住，氣氛尷尬。不如由政治隱喻談起及內地的審查制度談起，沒想到他大動肝火。他作品中引用Will Durant所說：「歷史大部分都是猜的，剩下的都是偏見。」記者問他：那作品也是偏見吧？他答：「當然是！」

孫遜：藝術就是偏見

文、何兆彬 圖、Ben Tam

審查

孫遜筆下，創作了一個世界，這世界由魔術師統治，而他們又是世界裡「唯一合法撒謊者」，政治隱喻呼之欲出。不過孫遜不喜歡解釋自己作品。他是遼寧人，1980年出生，中央美術學院版畫系畢業，但後來迷上動畫，就不停的畫，2010年，他憑動畫獲得CCA獎最佳年輕藝術家獎。今次展覽名叫《美麗新世界》，靈感來自Aldous Huxley同名經典科幻小說，在小說中，未來新世界中，極權政府利用各種科技嚴格控制各層階的喜好，以消費麻木人心。小說中又有一部機器，透過各種消費及生產，能為大家帶來安樂。同一個展覽中，孫遜展出動畫《龍年往事》，展場上有一本畫冊，封面是「慶祝中國共產黨成立九十周年」，裡面以古代神話的記錄形式，寫中國有一個巨龍黨，一個是麒麟黨，又是層層隱喻。這樣的作品，記者想知道有沒有遇到政治審查。

孫遜：「一點問題也沒有，而且我還參加政府項目。我當初出來還參加杭州動漫節，做了動畫片，代表中國美術學院。」然後他突然發火：「你們是不是覺得中國官方一定會壓制，然後去印證你們的判斷？就是『現在我有個判斷，中國是一定要專制，一定要不民主』，然後你去問這些問題，最好我去回答說『是』，然後就印證了果然是不民主的，『我想的對的！』中國以外很多人都這樣想。這種印證是不對的。雖然是有個問題，但大部分時候還是不會影響到我們的生活的。香港一定也有香港的禁忌，它民主它自由嗎？英國美國也有它的禁忌。所以我覺得不應該先下一個判斷，再去印證。」

我是先下了判斷嗎？我在問你問題呀，他毫不猶豫就說：「是。」

記者告訴他，因為有內地的藝術家講過，當初因為重政治題材，所以沒法進去主流的藝術圈。孫遜：「扯蛋！這東西我就不信，如果你自己東西做得不好，就別拿政府給你加分，你就自己畫自己的畫。」

那你是覺得內地沒有審查制度嗎？「審查制度一定有，這個東西那裡都有呀。」那說看你昇格怎樣吧，「對呀，我參加杭州動漫節，也參加了，但我參加北京的，就說這個審查不通過。杭州通過了一個政府，北京沒通過又是一個政府。兩個政府，你怎麼定呀？中國有太多政府了。我也不是要替中國共產黨說話，我只是反對一刀切！如果我說它甚麼都對，那是傻瓜，可是如果你說它甚麼都不對，也不都是傻瓜嗎？媒體都在討論中國3T問題（按：指中國採訪三大禁區，天安門、台灣

與西藏），你說這些是不靠真的，確實是真的，好的東西都不該。美國的東西都好，中國的東西都不好，非得要這樣對比才過癮！我去美國也看到不好的東西，怎麼沒有人寫？」

3T

有吧，美國的記者都在批評政府吧？

「但實際上，它有個判斷。我早陣子去東京回來，我們幾個藝術有韓國人有日本人，我說：『你們太土啦，地方都沒去過，整天就3T3T，你有去過中國嗎？聽人家講就跟着說。所以我說，如果你沒在中國住過，在中國生活過就別討論中國沒有民主……』

所以我才問你呀……

「完全沒有。太多記者問這個了。」

但你剛才說，一個城市有限制，另一個城市沒限制，那就是有限制吧。你來香港一百次，也不會有審查的。「看你怎麼看。因為我全世界跑，沒去美國的時候，我覺得民主很好，去過以後，就覺得不是那麼好了。我在內地沒有遇過審查問題，但也是會有胡理取鬧的時候，像我帶英國報紙回去，他要我把報紙翻成中文！」

他平靜下來，我問他以《美麗新世界》為主題，是否他如今看到的世界，資訊自由，但其實受盡政府愚弄，「香港就是《美麗新世界》的狀態，所有東西看來都自由。在一個專制社會，有一本很好的書，但被禁掉，不給你，跟在另一個狀態，我給你這本書，但再給你一千本其他的書，那本經共同樣不會去看！你都不去看，這也是一種統治手段，兩個目的都是一樣的嘛。所以我們去討論民主不民主，不是很無聊嗎？我們都被統治着。」

給你選擇，你會選那一個社會？

「當然是後者啦，但本質上它們是一樣嘞。至少我有愚弄的權利。」

記者有答案了。補充兩點，一，前文提到，曾在訪問中表示在內地創作有政治含意的作品而被排擠的那一位，叫伍啟君。二，就這個月，內地藝術家陳光用行為藝術被排六四，被公安抓走。



孫遜《美麗新世界》

地點：馬交車廊 (2810 0317) 中環皇后大道中8號一樓 日期：即日起至7月6日

Coming Home

Art Container Project Documentation and Art Exhibition

text/ Wendy Wu

“Art containers are coming home!” Don’t be thrilled too early. Stella Tang Ying-chi, convener of Art Container Project, clarified, “They are actually not coming back to Hong Kong, not yet.”

This month six years ago, 37 freight containers departed from Hong Kong to fulfil their mission. But these containers were like no other; they were to bring Hong Kong art to contact with the world. Having completed a couple of trainings on mural making, weather-proof paints and fire safety, 38 Hong Kong artists invited to Art Container Project painted their works on the 20-feet-long containers. Partnering Lumenvision, the project was documented through images. Public was welcomed to visit the art making process at weekends while there was an art ambassador scheme encouraging students and public to create their own mini art containers.

It is not difficult to recall how our world has changed. Some team members chose to leave Hong Kong (for some already came back) whereas some moved on to a different role; many today’s established artists were then emerging. Having delivered several exchange programmes and exhibitions in neighbouring cities like Macau, Shanghai and Singapore as well as in Hong Kong, the project organiser, Mere Independent Artists (MIA), decided to draw the curtain. Bidding farewell in the absence of the protagonist may sound somewhat nostalgic, but the finale show can bring back the good old memories to participating artists and audience on one hand, and relate the project closer to the art development and our everyday lives on the other.

The finale consists of a project documentation including photographic documentations from making art to departure, a tracking record of each art container and a parallel chronology of happenings at WKCD and Art Container Project. Carl Cheng Chi-ming, the curator of the documentation and a participating artist in 2008, made an analogy, “An art event in Hong Kong is like a sitcom, mostly one-off and occasionally there is a se-

quel. This project, however, is a TV drama running non-stop for years, because the containers are in fact always on display around the world. They are 37 actors setting sail with a role to play.”

In freight industry, the lifespan of a container is seven to ten years. Owing to resource and space constraint, MIA is not able to summon the retiring art containers back. Stella Tang explains, “Our co-organiser owns the freight containers. They stay open to call the art containers back to Hong Kong as long as there is a space to keep them.” The team is exploring ways, literally in search of a founder, to give some if not all art containers a home. MIA also pledges support to any organisation who is interested to convert the containers into office, mobile education centre, you name it.



Art Containers at sea
藝術貨櫃出海了

回家了 藝術貨櫃計劃文獻展 及藝術展覽

「藝術貨櫃要回家了！」可別興奮得太早，藝術貨櫃計劃召集人鄧凝姿澄清說：「那些貨櫃其實還未回來。」

六年前的五月，三十七個貨櫃航行出海，履行其使命；它們不單運貨，還帶着香港藝術與世界接觸。三十八位香港藝術家獲邀參與藝術貨櫃計劃，大會提供了一些基本工作坊如繪畫壁畫技巧、防火知識及認識專用顏料的特性等，藝術家便可在二十尺長的貨櫃表面創作。另伙拍《光影作坊》為計劃作影像紀錄，參與藝術家會在這露天工作室駐守兩星期，公眾可於週末到場參觀。

本着貨櫃運輸的功能，計劃主辦機構純粹獨立藝術家群 (MIA) 在香港及幾個鄰近城市如澳門、上海、新加坡舉行藝術交流，六年過去，回想當中轉變，有些選擇離開香港 (有些更已回港)，有些擔當不同工作或職位，當時出道不久的藝術家如今已獨當一面。在總總人事變遷的背景之下，MIA 決定為藝術貨櫃計劃落下帷幕。主角

不在，連說一句再見的機會也沒有，難免有點可惜。

所以，是次結幕展一來為當年參展藝術家及觀眾重溫美好時光，二來則為反思香港藝術發展。當年參與藝術家、是次文獻展策展人鄭志明比喻說：「香港的藝術活動好像一集劇終的單元劇，偶有續集；藝術貨櫃則長期橫越海洋，是一齣連續劇，不停播了幾年，三十七個演員各自飾演自己的角色。」文獻展部份包括當年藝術貨櫃創作啟航的影像紀錄、每個貨櫃的蹤跡、平衡並置西九文化區及藝術貨櫃計劃的進程等等。

航運貨櫃的壽命約有七至十年。MIA 坦言受到資源及空間的限制，以現時條件實在無法把即將退役的藝術貨櫃運回香港。鄧凝姿補充：「那些貨櫃的擁有權屬協辦人，然而只要找到藝術貨櫃的方案和安置的空間，他們樂於協助。」

Coming Home – Art Container Project

Date: 24/5/2014 – 3/6/2014
(Close on 2/6)
Time: 10am – 8pm
Venue: Koo Ming Kwon Exhibition Gallery, Communication and Visual Arts Building, Hong Kong Baptist University, 5 Hereford Road, Kowloon Tong



Art Basel VIP Events

(Cont)

4. BRAVE NEW WORLD

Sun Xun, the artist who created Brave New World has an internationally recognized reputation, and is hailed as becoming one of China’s most successful artists. Sun is highly interested in Chinese history, and the discrepancies between official accounts/school curriculum and personal experiences. He uses ink art as a traditional, inherited medium, but contemporises it into installations and animations. Brave New World reflects and condemns how the predicaments outlined in Huxley’s ominous text have become a reality.

Date: 13 May 2014 - 05 July 2014
Venue: Edward M. Wechsler

7. HONESTLY/DISHONEST BY D’FACE

D’Face is one of the most prolific contemporary urban artists of his generation. He encourages the public not just to ‘see’, but to look at what surrounds them and their lives, reflecting our increasingly bizarre fascination with celebrity, fame, consumerism and materialism re-thinking, reworking and subverting imagery drawn from a refuge of decades of materialistic consumption imagery appropriated from currency advertising, comic books, these now iconic motifs, cultural figures and genres are subverted to comment upon our conspicuous society.

Date: May 16 – July 6 2014
Venue: Above Second

8. TOBY ZIEGLER

Ziegler appropriates key images and objects from art history and digitally converts and inverts them to create paintings and sculptures. The result translates the ‘virtual to reality again’ creating beautiful art object, which give off the faintest scent of the original. Incredibly well received in the local market, his work has been added to important private collections in Hong Kong. Toby Ziegler’s paintings and sculptures orchestrate a continual oscillation between abstraction and figuration and between classical composition and its digital manipulation and obfuscation.

Date: 14 May – 1 July 2014
Venue: Simon Lee Gallery

9. AUDEMARS PIGUET

Audemars Piguet is delighted to today announce plans for a new lounge created by leading French designer Mathieu Lehanneur as well as a new piece by Austrian video artist Kurt Hentschläger. Inspired by Audemars Piguet’s home in Le Brassus in the Vallée de Joux, the innovative design by Lehanneur will provide the setting for a reflective video piece by Hentschläger and an exhibition of exceptional historic and contemporary timepieces, including a display of six new models of the Royal Oak Offshore in 42 mm.

Date: 14 - 18 May 2014

Location: Audemars Piguet’s booth at the Collectors’ Lounge at Art Basel in Hong Kong

10. ARTWORK BY CARIBBEAN ARTIST

QUISQUEYA HENRIQUEZ

An additional outdoor Cigar Lounge will be situated at The Pool House, Grand Hyatt Hong Kong. On Wednesday, 14 May, Davidoff Art Initiative will unveil the first Davidoff Limited Art Edition, a specially commissioned series of artwork for limited edition cigar boxes, and 50 Collector’s Limited Edition prints designed by Caribbean artist Quisqueya Henriquez and inspired by the tradition of cigar manufacture and the tobacco fields of the Dominican Republic.

Date: 15-18 May 2014

Venue: Davidoff Lounge in the Collectors’ Lounge, Hong Kong Convention and Exhibition Centre (HKCEC)



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美麗新世界

05月13日至07月06日



馬泰德將於2014年5月13日至7月6日期間為中國藝術家孫遜 (1980年在廣東省佛山市出生) 舉行個人展覽《美麗新世界》。展示孫遜特別為是次展覽而創作的最新繪畫電影《「新年往事」(原本畫)》(2014年) 以及一個大型裝置藝術。電影將會在藝術家的工作室和裝置作品旁邊播放。作為對美國作家Aldous Huxley的經典科幻小說《美麗新世界》的現代式回應。孫遜畢業於中國美術學院攻讀書法。在2006年創立了移動畫工作室之前曾為中國美術學院教授。他的作品以各種材料的畫像為主。紙、墨、木、漆、等物。他也經常將這些材料組合而成一部電影。並在獨特的場景佈置中播放。孫遜不只是一名動畫藝術家。他的藝術超越了生產。就像一個記憶劇場。充滿著失去序列及不和諧的《超現實和可預測》圖像組合。將一些視之為理所當然的《政治》與性抽離制。重新呈現出來。

展覽反映了Aldous Huxley在《美麗新世界》所預言的人類悲劇已不幸地變成現實。在小說中。Aldous Huxley以其獨特的諷刺手法描寫了一個想像中的未來新世界。人類已經在社會和諧穩定的前提下失去了個人自由意志。在這個反烏托邦世界中。極權政府利用各種科技嚴格地控制著階級人類的喜好。令他們在近乎無意識的幸福感狀態下成為消費社會的一部分。Aldous Huxley希望讀者能夠從故事中找到。從而對極權政府的無形之手提高警覺。

小說中有一個精密的娛樂機器。它將人帶入歡樂。透過各式各樣的高級消費和生產。為社會帶來安定。孫遜認為這些在反烏托邦世界中的「理想」現已成為事實。今天。人類已經不再看書。透過獨立思考；他們沉迷於網絡電視。喪失個人理想。為了這個這些原因。孫遜特別在今年製作了《新年往事》這套電影。作品像一般由製作公司所製造的作品。而是透過一系列圖像去嘗試探討各種社會現象和反烏托邦的冷漠。並希望能夠激發獨立思考。由此可見。孫遜不願21世紀繼續食言的憤恨。希望把我們從不願思考就全盤接受的習慣中拯救出來。因此。他的藝術作品不但是我們看見的一部電影。而是一份原稿——一個原創的互動影像作品。

畫像不只是提供觀者一個靜靜思考的空間。而是將裝置和動作結合。鼓勵我們積極回應。無論這回應是政治上的或其他方面的。孫遜的作品經常刺激我們思考。特別是公共場所；作品履行了積極和有意識地關心社會現狀的責任。不過。他並沒有透過換轉時事達至警世效果。而是描繪一些類似古代的人物。例如高僧和穿僧袍的藝術家。畫作中的場景也不像現實。反而像回憶中一些無聊角落。這些場景和地方不是我們能認出的。而是取自一些虛構的編織故事。然而這些作品都令我們有所共鳴。把我們帶進幻想世界的同時。呈現一些鮮明的隱喻。促使我們反思自己所處的真實世界。這也正是孫遜成功的地方。

總括來說。《美麗新世界》對文學大師Aldous Huxley在百年前創作的同名作品中的預示作出挑戰性的回應。它讓我們積極深入地思考。也讓我們當頭棒喝地意識到我們——作為一個看似自由的人——的現況。我們的存在真的屬於我們嗎？我們的歷史真的由我們創造嗎？還是我們無所措。無知地容許別人把這些附加在我們身上？

孫遜被廣泛認為是中國當代的優秀藝術家。2010年。他獲得中國當代藝術獎頒發最佳青年藝術家。台灣當代藝術獎頒發終身藝術家。意大利 Civitella Ranieri Foundation 頒發的藝術獎學金。孫遜曾在世界各地舉行展覽。最為人所知的有倫敦 Hayward Gallery。洛杉磯哈默藝術博物館。紐約龐畢中心。巴塞爾 Kunsthaus Basel。成都A4當代藝術中心。上海民生美術館。臺北路畫成發樓。他也獲邀參與多個重要展覽。包括：紐約都市藝術館。摩德Skissernas Museum。廣州時代美術館。紐約Jordan Shnitzer Museum of the Moving Image。上海民生美術館。伯爾尼Kunsthalle Bern。國立臺灣美術館等。他的繪畫作品也在各地電影節中展出。包括德國。奧地利。瑞典。南韓。巴西。伊朗。

開始日期	05月13日
地點	Edouard Malingue Gallery 地圖 →
網站	www.edouardmalingue.com
聯絡方法	28100317 mail@edouardmalingue.com

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Sun Xun: Brave New World
 at **Edouard Malingue Gallery**
 May 13, 2014 - Jul 5, 2014

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OVERVIEW



Edouard Malingue Gallery is thrilled to announce the solo exhibition of Sun Xun (b. 1980, Fuxin, China) entitled 'Brave New World', which will feature the exciting new animation film 'What happened in the year of the dragon' (2014) and an... [Read More](#)


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About the Event

Edouard Malingue Gallery is thrilled to announce the solo exhibition of [Sun Xun](#) (b. 1980, Fuxin, China) entitled 'Brave New World', which will feature the exciting new animation film 'What happened in the year of the dragon' (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. A graduate from the Printmaking Department of the China Academy of Arts in Hangzhou, [Sun Xun](#) was a professor at the prestigious Academy before founding in 2006 his own Animation Studio, entitled π. His work primarily involves making images using various materials such as colour powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. [Sun Xun](#) is not to be simply categorised as an animation artist, though - his art goes beyond production and acts as a theatre of memory, replete with shattering sequences and jarring juxtapositions of surrealist and recognisable images, which mutually serve to scrape the uncontested surface of politicised truth.



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May 2014

My Art Guides

'Sun Xun: Brave New World'

Link: <http://www.myartguides.com/art-basel-hong-kong-2014/exhibitions/item/2582-sun-xun-brave-new-world>

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Sun Xun: Brave New World

Edouard Malingue Gallery

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The solo exhibition of Sun Xun, entitled 'Brave New World', will feature the exciting new animation film 'What happened in the year of the dragon' (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. His work primarily involves making images using various materials such as colour powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting.

Combined with installations as well as drawings, the gallery space will thus go beyond being a site for placid contemplation and be pivotally changed into a milieu for you to be engaged, politically or other. Sun Xun's work purposefully stimulates us to think, and urges us to do so in a public environment; it responds to a critical need within our contemporary society to be actively and consciously present. Sun Xun achieves this, however, not by pointing to current events but rather by presenting a series of characters that seem to have existed in times past.

Special Event:

May 12, 5pm - 6pm | Preview

May 13, 6pm - 10pm | Opening reception

Artists: Sun Xun

Open: Tuesday, 13 May 2014

Close: Saturday, 05 July 2014

Address: 1/F, 8 Queen's Road Central, Hong Kong

Mail: mail@edouardmalingue.com

Phone: +852 2810 0317

Web: [Edouard Malingue Gallery](#)

Opening hour: Mon - Sat | 10am - 7pm

Closing day: Sun

Transport: Central MTR Station, Exit D1

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May 2014

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'Sun Xun "Brave New World", Edouard Malingue Gallery'

Link: http://www.randian-online.com/np_event/sun-xun-brave-new-world/

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Sun Xun "Brave New World", Edouard Malingue Gallery

Hong Kong, May 13 - July 6th

Sun Xun (b. 1980, Fuxin, China) will present a solo exhibition entitled "Brave New World" at Edouard Malingue Gallery, which will feature the exciting new animation film "What happened in the year of the dragon" (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. A graduate from the Printmaking Department of the China Academy of Arts in Hangzhou, Sun Xun was a professor at the prestigious Academy before founding in 2006 his own Animation Studio, entitled 卍. His work primarily involves making images using various materials such as color powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun is not to be simply categorized as an animation artist, though - his art goes beyond production and acts as a theatre of memory, replete with shuttering sequences and jarring juxtapositions of surrealist and recognizable images, which mutually serve to scrape the uncontested surface of politicized truth.



Sun Xun, Script for "What happened in the Year of the Dragon", ink on rice paper, 38 pages, 33 x 33 cm each, 2014

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May 2014

TimeOut Hong Kong

Link: <http://www.timeout.com.hk/art/events/67338/brave-new-world.html>



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Brave New World

Until Jul 6

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Animation artist and painter Sun Xun presents a narrative walkthrough exhibition inspired by Aldous Huxley's dystopian novel Brave New World.

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Edouard Malingue Gallery details


Address
1/F, 8 Queen's Rd
Area Central

Telephone 2810 0317

Open Tue-Sat 11am-7pm

[Visit website](#)

[View events at Edouard Malingue Gallery](#)



8 Queen's Road Central
Central, Hong Kong

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HOT DATES



Faust opera, from May 9-11

1 THU

Chloe Ho's *Forces of Nature: What Do You See?* exhibition at 3812 Contemporary Art Projects; until June 30

2 FRI

Andree Putman – *Ambassador of Style* design exhibition at Landmark; until May 23

3 SAT

Pigalle x Nike collection launch party at Juice store, Causeway Bay

New Wine Ministries Hong Kong charity gala at the Conrad

5 MON

Smile Asia Week charity event at the Ritz-Carlton; until May 11

8 THU

Ferragamo watch launch party at Pacific Place

John Chiang's *Re-Contextualising My Mind* exhibition at Pekin Fine Arts; until July 12

Tassels x Michael Wong VIP cocktail at Landmark

Xu Bing's *It Begins with Metamorphosis* exhibition at Asia Society; until August 31

9 FRI

Faust opera at the Cultural Centre; until May 11

Lam Tung-pang's *Play* exhibition at Louis Vuitton Art Space; until September 30

Sotheby's spring sales at Sotheby's Hong Kong Gallery; until June 10

Ten Million Rooms of Yearning, Sex in Hong Kong group exhibition at Para/Site Art Space; until August 10

The Sake Room festival at the Maritime Museum; also on May 10

10 SAT

Nadav Kander's *Curves of Moon and Rivers of Blue* exhibition at Blindspot Gallery; until July 19

12 MON

Aftermath: Post-Sense Sensibility, Fifteen Years On group exhibition at Duddell's; until September

Asia Society art gala

Huang Rui's *Space-Structure* exhibition at 10 Chancery Lane Gallery; until June 17

Mapping Asia art exhibition series at the Asia Art Archive; until August 16

Space Painting by Zhang Enli at K11 Art Foundation Pop-up space; until July 13

Sovereign Asian Art Prize charity dinner at the Four Seasons

13 TUE

Diageo Reserve World Class Final (venue to be confirmed at press time)

Jimmy Choo Choo.08 collection launch party exhibition (venue to be confirmed at press time)

Sun Xun's *Brave New World* exhibition at Edouard Malingue Gallery (closing date to be confirmed at press time)

The *Invisible Visible* group exhibition at Karin Weber gallery; until June 27

Officine Panerai sponsors The Art Newspaper Asia Prize at Asia Society

14 WED

Art Basel vernissage at the Convention and Exhibition Centre; fair until May 18

Mark Bradford's *New Work* exhibition at White Cube; until August 30

Su Xiaobai's *Painting and Being* exhibition at Pedder Building; until July 15

Toby Zeigler's solo exhibition at Simon Lee Gallery; until July 1

15 THU

Asia Contemporary Art Fair vernissage at the Conrad; fair until May 18

Jacky Tsai x Shanghai Tang collection launch party at Shanghai Tang Central flagship store

Carsten Nicolai's *a (alpha) pulse* at the ICC; until May 17

Nadim Abbas x Absolut art bar at Soundwill Plaza; until May 18

The Bold Sopranos group exhibition at Gallery Exit; until June 14

16 FRI

Intelligence Squared debate at the Convention and Exhibition Centre

Nice Opera Ballet presents *Marco Polo* at the Cultural Centre; also on May 17

17 SAT

Bonhams spring sales at Bonhams Hong Kong Gallery; until May 26

First Initiative Foundation VIP dinner at Four Seasons Harbourview Ballroom

18 SUN

Alexandre Tharaud piano recital at the Cultural Centre

21 WED

Multi-media art exhibition at Pacific Place; until June 10

Jysho opens at Festival Walk

22 THU

Luxford fine jewellery auction at the Landmark Mandarin Oriental

24 SAT

Hong Kong Rum Festival at Honi Honi Tiki Cocktail Lounge; also on May 25

Mayya Movement health launch party at the W Hong Kong; also on May 25

28 WED

Domaine Bouchard Pere & Fils wine dinner at the Intercontinental Steak House

30 FRI

Youth Diabetes Action Gala 2014 at the Conrad

What's ON



THE UNSPEAKABLE

明明藏著了很多明顯的弊病，卻裝著一片欣欣向榮的境況，更強逼別人相信和盛讚這種如表演一樣的繁榮。在這環境生活的孩子只能夠藉著長輩口述的個人經歷去了解一個課本學不到的歷史事實。年輕中國藝術家孫遜以文化大革命中的荒誕陸離作為靈感，以傳統水墨、木刻和顏色粉末創作多個裝置藝術和動畫。香港馬凌畫廊將於5月13日至7月5日期間為藝術家舉行個展《美麗新世界》，通過孫遜為是次展覽特別創作的《龍年往事》，向觀眾展示藝術家融合了美術和動畫界限的創意。

展覽至2014年7月5日
<https://www.edouardmalingue.com/fo/exhibitions/685>

Sun Xun, What happened in the year of the dragon., 2012.
 Courtesy of Edouard Malingue and Edouard Malingue Gallery



PERFECT FUTURE

前人看的未來，正正是我們的現在，而活於現在的人又想像未來，這是基於我們相信「明天會更好」的說法，把現在不夠好的地方，藉無邊的構想建築我們的未來。作為「法國五月」的其中一個節目，agnès b's Librerie Galerie 把先後在巴黎和紐約展出的《Future Perfect》帶來香港，由現在起至7月5日觀眾可以透過多位來自世界各地藝術家的作品，於「過去」看現在的「未來」，由現在回望「過去」，再由「未來」出發尋找「未來」，恍如一場穿越時空的旅行。

展覽至2014年7月5日
<http://asia.agnesb.com/zh/bside>

Ray Caesar, Metatron, 2012
 Courtesy of the artist and agnes b's Librerie Galerie

MAKE IT SIMPLE

喜歡是一種簡單的感覺，直接而且解釋不了。我們喜歡簡單的東西，即使它們不會像繁複的事物般令人興奮，卻較易被人接受，而且喜歡的感覺亦會相對地長久。巴黎龐比度中心 (Centre Pompidou) 將於本年6月中旬聯同 Fondation d'Entreprise Hermès 舉行為期5個月的展覽《Simple Shapes》，以不同時期和不同範疇的藝術品，去解釋我們對簡單圖形的偏愛，而且更進一步向觀眾解釋這些簡單圖形怎樣跟我們的現代生活相輔相成，原來喜愛的感覺也不太簡單。



展覽至2014年11月5日
<http://www.centrepompidou-metz.fr/en/simple-shapes>

Meule et broyeur à couleur, vers 14.000 BP
 Musée national de Préhistoire, Les Eyzies de Tayac
 © MNP, Les Eyzies, Dist. MN-Grand Palais / Philippe Jugie

5/13 佩斯畫廊進駐香港中環 首展張曉剛紙上作品

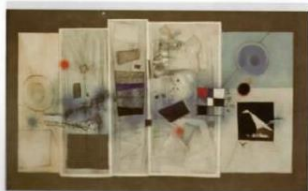
譯者 Vivian / 整理報導



Zhang Xiaogang
The Prisoner of Book No.5, 2014
oil on paper, 30 x 39.5 cm
© Zhang Xiaogang,
courtesy of Pace Hong Kong

香港藝術界又加入新成員，來自美國的頂級畫廊佩斯畫廊將在香港期間開幕。佩斯香港空間位於香港中環皇后大道中娛樂行15樓，面積1200平方英尺。繼2008年佩斯畫廊在北京設立第一家分支機構之後，步伐穩健的在亞洲持續發展，這是該畫廊繼紐約、北京和倫敦後開設的第四家國際分畫廊。畫廊將在5月13日正式啟動，與香港巴塞爾藝術博覽會一致。據了解，佩斯畫廊2008年在北京開設了一家前哨後，就已考慮移駐香港，部分原因是香港市場的開放和活躍，以及它明顯的稅收優勢，那裡沒有營業稅、增值稅或者資本利得稅。新畫廊的首展將推出張曉剛的紙上油畫作品，他是中國最受歡迎的藝術家，也是佩斯畫廊去年帶去香港巴塞爾藝術博覽會展出的藝術家。

另據了解，比利時經銷商阿韋爾·維佐德 (Axel Vervoordt) 也計劃於同一時間在香港的娛樂大廈中開設一家海外空間，同時展出加納藝術家艾爾·安納紐 (El Anatsui) 的作品。娛樂大廈這種新哥特式的建築位於畢打行 (Pedder Building) 的附近，兩棟建築都由公和洋行 (Palmer & Turner Group) 的建築師設計，香港的很多國際畫廊都進駐於其中。



羅志實 (新加坡, 1917-1983年) 藍色構圖
油彩 畫布 92 x 153 cm

4/12-30 香港佳士得展出 東南亞華人藝術家特展

佳士得香港畫廊舉辦東南亞華人藝術家特展，展覽涵蓋60件作品，來自26位藝術家。展覽分為聯繫、家園、海外及超越四個主題，代表華人藝術家集體旅程的不同階段。精選展品包括丹龍黃、張嘉英、陳文希、鍾泗濱、黎譚及李曼峰等的作品。東南亞華人藝術家特展，試圖打破國籍、年代和藝術風格的藩籬，這個展覽將掀開東南亞藝術的新一頁。在【聯繫】主題中，畫管藝術家移居東南亞後接觸到全新環境和題材，並試圖挑戰中國水墨畫的美學風格，但其傳統地位一直未受動搖。在【家園】主題中，藝術家將注意力投向新環境，通過畫作表達對東南亞生活的獨特情懷。【海外】地區文化和歷史的多樣性，驅使不少藝術家經常外遊，從獨特的地區文化體驗中汲取靈感，並以本土人民和景色作畫。【突破】這些藝術家的作品同時突破東方藝術的界限，在描繪非傳統主題時，他們摒棄運用傳統媒介，亦不再以非傳統方式使用傳統媒介，形成一種超越區域的視覺語言，並展示出區內藝術家在全球美學運動下的一致和團結。



安東尼·葛姆雷

3/27-5/2 自立方香港展出 安東尼·葛姆雷新作

安東尼·葛姆雷在香港自立方介紹了最新作品展【香港：狀態與狀況】。尼·葛姆雷於1950年於倫敦，他曾個地方作個人展覽。安東尼·葛姆雷此次展覽中，將整個畫廊的建築結構轉為一個心理與生理的試驗場，利用雕塑空間生命，使建築環境躍動起來。此是為呼應香港人口稠密的都市環境而。展品在畫廊內巧妙地分布擺放，並聯各樓梯和通道，引起觀眾的主動投射和尺寸的大幅度改變，使雕塑的形態和觀眾的身體均同時被納入展品及排外，取得實體而非物質化，容許換置的同時，亦清楚辨識空間。英國當代藝術大師安東尼·葛姆雷 (Antony Gormley) 是英國著名透納藝術獎得主，還是當代最為人熟悉和推崇的藝術家之一。二十多年的藝術生涯中，他的雕塑經常以人體為題材，包括矗立於英國北部蓋德鎮的《北部天使》，以及得獎作品《倫敦島土地》。



孫遜 龍年往事 (局部), 2014,
紙本 水墨, 38頁, 33 x 33 cm / 頁

孫遜個展 5月亮相香港馬凌畫廊

馬凌畫廊將為中國藝術家孫遜舉行個人展覽【美羅新世界】，展示孫遜特別為這次展覽而創作的最新動畫電影《龍年往事》(2014年)以及一個大型裝置藝術。動畫將會在藝術家的畫作和裝置作品旁邊播放，作為對英國作家Aldous Huxley的經典科幻小說《美羅新世界》的當代式回應。孫遜畢業於中國美術學院版畫系，在2006年創立丁格動畫工作室之前曾是中國美術學院教授。他的作品以各種材料的圖像為主，如顏色粉末、木刻、傳統水墨；他也經常將這些材料組合而成一部錄像，並在獨特的場景布置中播放。孫遜不只是一名動畫藝術家，他的藝術超越了生產，就像一個記憶劇場般，充斥着失去序列及不和諧的(超現實和可識別)圖像組合，將一些視之為理所當然的(政治)真理抽絲剝繭，重新呈現出來。總括來說，《美羅新世界》對文學大師Aldous Huxley在近百年前創作的同名作品中的預示作出挑戰性的響應。它讓我們積極投入地思考，也讓我們當頭棒喝地意識到自己——作為一個看似自由的人——的現況。



CULTURE
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GALLERIES

The scoop on some of the best art showrooms and their current exhibitions



Arch Angel Gallery
Established in 2001 by Dutchman Kees Groot, Arch Angel Art specialises in contemporary Southeast Asian work featuring an outstanding collection of Vietnamese oil paintings as well as Southeast Asian master paintings, many from the owners' private collections built up over decades. *Mon-Sat, 9.30am-6.30pm. Sun/PH 10.00am-6.00pm. 30 Paol Street (corner Hollywood Road), Central. 2851 6882. Art@ArchAngelArt.com.hk*



"CHAOS" at Opera Gallery
13-31 May. "CHAOS" showcases 20 large-scale photographs transforming imageries of iconic artworks from past eras (such as Da Vinci's *The Last Supper*) into hyper-realistic mockeries of modern society. Born in France, Gerard Rancinan has received four prestigious World Press Awards. *Mon-Sat, 11am-8pm/Sun & PH, 11.30am-5.30pm. 52 Wyndham Street, Central. 2810 1208. www.operagallery.com*



"Brave New World" at Edouard Malingue Gallery
13 May-5 July. An exhibition by celebrated Chinese artist Sun Xun featuring drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal novel *Brave New World*. Featuring the exciting new animation film "What happened in the year of the dragon" (2014) and an immersive installation. *Mon-Sat, 10am-7pm. 1/F, 8 Queen's Road Central, Central. 2810 0317. www.edouardmalingue.com*

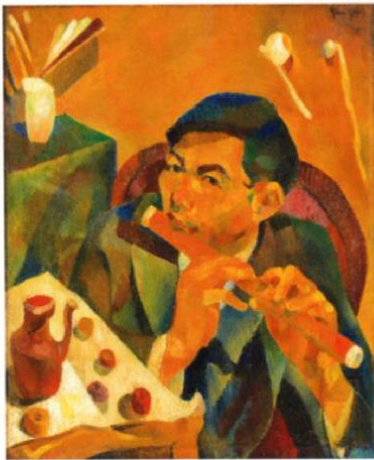


"Gaudi Architecture Exhibition" at Times Square
30 April-June 1. This month you don't need to fly to Barcelona to see works by the Spanish architectural genius Antoni Gaudí (1852-1926). The brilliant mind behind La Sagrada Família will be celebrated in the heart of Causeway Bay organised by Times Square Hong Kong, Museu Nacional d'Art de Catalunya and Basílica de la Sagrada Família of Spain. *10am-10pm. Times Square Open Piazza, 1 Matheson Street, Causeway Bay. 2118 8900*



"Golden Time of the Kings" at Hullet House
Until May 2014. An exhibition of museum-class 18th Century French antiques including pieces made for the royal courts of French Kings Louis XIV to Louis XVI. This visiting display by Kraemer Gallery (Paris, since 1875) follows a successful year-long exhibition with ArtScience Museum at the Marina Bay Sands in Singapore. *Hullett House, 1881 Heritage, Tsim Sha Tsui.*

Central GALLERIES & MUSEUMS



Yun Gee, *The Flute Player*, 1928. Courtesy of Sarthe Gallery

de Sarthe Gallery

Founded in 1977 in Paris, with galleries later opened in America and now Hong Kong, Pascal and Sylvie de Sarthe exhibit a diverse spectrum of international artists, from important modern masters to a generation of emerging talents. The Hong Kong outpost launched in 2011 with their son, Vincent, at the helm. The gallery deals with the secondary market of impressionist, modern, post-war and contemporary talent. Their Beijing gallery will be unveiled later this year.

8/F, Club Lusitano, 16 Ice House St, Central, 2167 8896; desarthe.com.
Tue-Sat 11am-7pm.

Galerie du Monde

Founded by Fred Scholle in 1974, this is one of the oldest galleries in Hong Kong. At the time of opening, Scholle started out showing limited edition prints by established contemporary artists from the West, like Marc Chagall, Salvador Dalí and Joan Miro. In 1977, the space opened its first major show, an etching series of David Hockney's works, and this firmly established the gallery as a mainstay of the scene, and it has remained so ever since. They are long-time supporters of contemporary and modern mainland Chinese artists such as Li Shuang, Le Longyao, Yu Xiaohui, Hon Chifun and Pan Xun.

108 Ruttonjee Ctr, 11 Duddell St, Central, 2525 0529; galeriedumonde.com.
Mon-Sat 10am-7pm.



Installation view Shi Jinrong and Xiang Yun, *You Won't Believe It*, 2014. Courtesy Galerie du Monde

EC Gallery

EC Gallery was created by its namesake Hong Kong Exhibition Centre, which was founded in the 1980s. Taking advantage of its long history of experience, the gallery aims to nurture young talents from around the globe.

72A Hollywood Rd, Central, 2519 6178; galleryec.com.
Tue-Sat 10.30am-7pm, Sun 1pm-7pm.

Gagosian Gallery

Mega-dealer Larry Gagosian has created a brand in its own right with 16 galleries in his name dotted strategically around the globe. The Hong Kong outpost launched in 2011, opening as the largest gallery in the historical Pedder Building. As the first Asian branch, Gagosian inaugurated the opening with one of the most recognisable artists of this generation, Damien Hirst, and it went down a storm. Featuring artists like Jean-Michel Basquiat and Giacometti, the space can be credited for being a catalyst in the wave of gallery openings in Hong Kong in recent years.

7/F, Pedder Bldg, 12 Pedder St, Central, 2151 0555; gagosian.com.
Tue-Sat 11am-7pm.



Sun Xun, *Red, Black, Blue*, 2014. Courtesy Edouard Malingue Gallery

Edouard Malingue Gallery

Edouard is the son of Daniel Malingue, founder of the 50-year-old Galerie Malingue in Paris. They regularly exhibit impressionist, modern and contemporary art, with a strong focus on art history and a good mix of East and West. When they first opened in 2010 they launched with the largest Picasso exhibition ever mounted in Hong Kong, comprising 40 original works on canvas and paper. The gallery is a lovely, roomy space designed by Rem Koolhaas, although the location is a little hidden.

1/F, 8 Queen's Rd C, Central, 2810 0317; edouardmalingue.com.
Mon-Sat 10am-7pm.



Tetsoya Inaba, *Waiting For A Chance*, 1999. Courtesy Gagosian Gallery

May 2014

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Edouard Malingue Gallery

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Sun Xun: Brave New World



Sun Xun
Installation view 2014
Price on Request



Sun Xun
Appointed Zener 2014
Price on Request



Sun Xun
Organism of Civilization 2014
Price on Request



Sun Xun
The Second Year of Spontaneous Generation 2014
Price on Request



Sun Xun
A Historic Moment 2014
Price on Request

Tuesday, May 13, 2014-Saturday, July 5, 2014

8 Queen's Road Central, First Floor
Hong Kong, China

Edouard Malingue Gallery is thrilled to announce the solo exhibition of Sun Xun (b. 1980, Fuxin, China) entitled "Brave New World", which will feature the exciting new animation film "What happened in the year of the dragon" (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. A graduate from the Printmaking Department of the China Academy of Arts in Hangzhou, Sun Xun was a professor at the prestigious Academy before founding in 2009 his own Animation Studio, entitled e. His work primarily involves making images using various materials such as colour powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun is not to be simply categorised as an animation artist, though - his art goes beyond production and acts as a theatre of memory, replete with shattering sequences and jarring juxtapositions of surrealistic and recognisable images, which mutually serve to scrape the uncontested surface of politicised truth.

"Brave New World" reflects and condemns how the predicaments outlined in Huxley's ominous text have become a reality. An illustrious writer, Brave New World was Huxley's most enduring work in which he imagined a fictional future where free will and individuality have been sacrificed in deference to complete social stability. A work that combined the writer's skill for satire and his deep-rooted fascination with science, Brave New World envisaged - or indeed even warned - of a dystopian world, in which a totalitarian government controlled society through the use of science and technology, one was part of an extreme consumerist society, and there was an incompatibility between happiness and truth. Huxley, whilst creating a notorious tome, effectively cautioned readers of the dangers of an all-powerful State; a premonition that, through his work, Sun Xun is stating has actually become a reality.

Consider, for example, Huxley's vision of complicated entertainment machines, ones that would generate both harmless leisure and high levels of consumption and production, which in turn would form the basis of the world State's stability. Sun Xun remarks and evinces in his exhibition that today these dystopian "ideals" have become a reality, where rather than reading a book replete with independent thought, contemporary individuals tune in to watch meaningless TV that abstracts their mind and dilutes their impartial thoughts. Ironically, and as a deliberate response, Sun Xun presents a film entitled "What happened in the year of the dragon" (2014). But unlike those biased channels of entertainment pumped by production houses, it comprises a series of individual images that are questioning, reflective and, most importantly, still independent thought. Sun Xun has thus turned on its head the 21st century tactic of information ingestion to gain our attention and, in turn, deliver us intellectually from our fat unquestioning nonchalance. The ultimate result is then not so much a film, as we have come to recognise it, but rather a manuscript - an interactive visual work of authorship.

Combined with installations as well as drawings, the gallery space will thus go beyond being a site for placid contemplation and be pivotedly changed into a milieu for you to be engaged, politically or other. Sun Xun's work purposefully stimulates us to think, and urges us to do so in a public environment: it responds to a critical need within our contemporary society to be actively and consciously present. Sun Xun achieves this, however, not by pointing to current events but rather by presenting a series of characters that seem to have existed in times past. Consider, for example, his top-matted and straight suited mapo toon. The locations, furthermore, seem to be of elsewhere: some evocative nightmarish milieu. Indeed, the scenes and sites are not attributable to places you would recognise, but rather seem to stem from some dark fictional narrative. Within this portrayal, however, lies the true wonder in Sun Xun's work, for he is able to create a relevant fiction, one that brings you into another world, yet presents a vivid undercurrent that prompts reflection into the world you currently live in.

Overall, "Brave New World" provides a challenging response, not far from a century later, to the predictions made by the literary master Aldous Huxley. Primordially, it prompts an active and engaged consideration as well as an awakening vis-à-vis what is taking place in our society and how we - as supposedly sophisticated liberated people - are, is our existence really ours, and is our history really one that we're making? Or are we allowing it to be simply, and ignorantly, constructed for us?

Sun Xun is widely considered one of China's most talented rising



May 2014
ArtSlant China
Link: <http://bit.ly/1uo2aaX>



Edouard Malingue Gallery

Event Map Reviews Comments

Exhibition Detail

Sun Xun
Brave New World

Edouard Malingue Gallery
First floor, 8 Queen's Road Central
Hong Kong
China



© Courtesy of the Edouard Malingue Gallery

May 13th - July 5th

> QUICK FACTS

WEBSITE: <http://www.edouardmalingue.com>

NEIGHBORHOOD: hong kong

EMAIL: mail@edouardmalingue.com

PHONE: +852 2810 0317

OPEN HOURS: Tuesday - Saturday, 11am - 7pm

TAGS: drawing, film, installation



> DESCRIPTION

Edouard Malingue Gallery is thrilled to announce the solo exhibition of Sun Xun (b. 1980, Fuxin, China) entitled 'Brave New World', which will feature the exciting new animation film 'What happened in the year of the dragon' (2014) and an immersive installation. Created exclusively for the show and presented for the first time, the film - which carries the show's title - will be screened alongside drawings and installations that collectively present a response to Aldous Huxley's 1932 seminal text and considers its contemporary incarnations. A graduate from the Printmaking Department of the China Academy of Arts in Hangzhou, Sun Xun was a professor at the prestigious Academy before founding in 2006 his own Animation Studio, entitled it. His work primarily involves making images using various materials such as colour powder, woodcuts and traditional ink, and collating these to produce a film, which is often presented in an immersive setting. Sun Xun is not to be simply categorised as an animation artist, though - his art goes beyond production and acts as a theatre of memory, replete with shuttering sequences and jarring juxtapositions of surrealistic and recognisable images, which mutually serve to scrape the uncontested surface of politicised truth.

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Sun Xun is widely considered one of China's most talented rising artists. He was awarded in 2010 the Best Young Artists award by the CCAA, the Young Art Award by Taiwan Contemporary Art Link and the Arts Fellowship by Civitella Ranieri Foundation (Italy). Sun Xun has held multiple solo exhibitions around the world, most notably at the Hayward Gallery (London), Hammer Museum (Los Angeles), The Drawing Center (New York), Kunsthuis Basel/Land (Basel), A4 Contemporary Arts Centre (Chengdu), Minsheng Art Museum (Shanghai) and the Louis Vuitton Taipei Maison (Taipei). He has also been included in numerous significant group exhibitions at the Metropolitan Museum of Art (New York), Skissernas Museum (Lund), Times Museum (Guangzhou), Jordan Schnitzer Museum of the Moving Image (New York), Minsheng Art Museum (Shanghai), Kunsthalle Bern (Bern) and Taiwan Museum of Fine Arts (Taipei), amongst others. Furthermore, his video work has been widely exhibited at film festivals around the world, from Germany and Austria, to Sweden, South Korea, Brazil and Iran.

May 2014

Artsy

Link: <https://www.artsy.net/show/edouard-malingue-gallery-sun-xun-brave-new-world>

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May 12th – Jul. 4th
Hong Kong, First Floor, 8 Queen's Road Central


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Sun Xun | Brave New World


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Edouard Malingue Gallery




Sun Xun
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Edouard Malingue Gallery




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Trotsky's Religion, 2014
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The Cyber Moment, 2014
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Appreciated Scenery, 2014
Edouard Malingue Gallery
HKD 585,000



Sun Xun
What Nikola Tesla a Communist, ...
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Sun Xun
Scripts for What happened in the year of the ...
Edouard Malingue Gallery
SOLD – \$260,000



Sun Xun
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May 2014

Gallery Guide by Pipeline

'Sun Xun'

Link: <http://www.hkgalleryguide.com/?p=3130>

GALLERY GUIDE
by Pipeline

PIPELINE INTERNATIONAL ART MAGAZINE BASED IN HONG KONG
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Hong Kong

Sun Xun

Edouard Malingue Gallery HONG KONG
May 13 – Jul 5
Opening: Tuesday May 13, 6.30-8.30pm



Script for What happened in the year of the Dragon by Sun Xun, Ink on rice paper, 38 pages, 33 x 33 cm each, 2014.

"Brave New World" will feature the film "What happened in the year of the dragon" (2014) and an immersive installation. The film will be screened alongside drawings and installations that collectively respond to Aldous Huxley's 1932 seminal text and consider its contemporary incarnations.

Tagged Chinese, ink, paper

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Upcoming Exhibitions & Events

Contemporary Art Fairs in Asia Now to July 2014

- [China International Gallery Exposition](#) - Beijing, China, date TBA April 2014
- [Art Beijing](#) - Beijing, China, April 30-May 3, 2014
- [Art Revolution Taipei](#) - Taipei, Taiwan, date TBA May 2014
- [Young Art Taipei](#) - Taipei, Taiwan, date TBA May 2014
- [ARTJOG](#) - Yogyakarta, Indonesia, date TBA July 2014
- [Art Osaka](#) - Osaka, Japan, date TBA July 2014




Edouard Malingue Gallery

SUN XUN | BRAVE NEW WORLD
13 May 2014 - 05 July 2014

"Brave New World" reflects and condemns how the predicaments outlined in Huxley's ominous text have become a reality. An illustrious writer, Brave New World was Huxley's most enduring work in which he imagined a fictional future where free will and individuality have been sacrificed in deference to complete social stability. A work that combined the writer's skill for satire and his deep-rooted fascination with science, Brave New World envisaged - or indeed even warned - of a dystopian world, in which a totalitarian government controlled society through the use of science and technology, one was part of an extreme consumerist society, and there was an incompatibility between happiness and truth. Huxley, whilst creating a notorious tome, effectively cautioned readers of the dangers of an all-powerful State; a premonition that, through his work, Sun Xun is stating has actually become a reality.

First Floor, 8 Queen's Road Central, Hong Kong
T +852 2810 0317- F +852 2810 0311- mail@edouardmalingue.com
<http://www.edouardmalingue.com/>



Asia Contemporary Art Show

May 15th to 18th, 2014
Conrad Hong Kong | 40th - 44th floors
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"Bringing a World of Art to Hong Kong"

Asia Contemporary Art Show presents 3,000 works by 400 artists

Final preparations are underway for the fourth edition of the Asia Contemporary Art Show, which opens with an invitation-only VIP Collectors Preview on Thursday May 15th and runs through to Sunday evening May 18th on five floors at the Conrad Hong Kong.

With 102 exhibitors from 19 countries around the world showing over 3,000 works by some 400 artists, the Show is the largest and most influential 'satellite' event to Art Basel

The Planner

Exhibitions

Central Atrium

Daily, 10am-10pm, Olympian City 2,
18 Hoi Ting Rd, West Kowloon.

Inquiries: 2740 4108

The Little Prince

French consulate, Sino Art, Olympian
City and the Foundation of Antoine de
Saint-Exupéry present works dedicated
to the literary classic. Part of Le French
May festival. Ends Jun 2 ▶▶

Edouard Malingue Gallery

Mon-Sat, 10am-7pm, 8 Queen's Rd
Central, Central. Inquiries: 2810 0317

Brave New World

Mainland artist Sun Xun showcases
installations and a new animation
film titled *What Happened in the Year
of the Dragon*. Ends Jul 5

Galerie du Monde

Mon-Sat, 10am-7pm (closed
public holidays), 108 Ruttonjee
Centre, 11 Duddell St, Central.

Inquiries: 2525 0529

✓ Rearward Glance -

From the 1960s to the Present
Retrospective look at more than five
decades of works by Chinese ink master
Liu Kuosung. Ends Jun 30

Sin Sin Fine Art

Mon-Sat, 9.30am-6.30pm,

52-54 Sai St, Sheung Wan.

Inquiries: 2858 5072

Exposure

Four Indonesian artists - Dwi Setianto,
Eddi Prabandono, Lie Fhung and S.

Teddy Darmawan - showcase paintings,
sculptures and life-sized installations.

Ends Jun 30

Performing Arts

✓ Sign of Happiness

PIP Theatre founder Jim Chim Sui-man
directs and stars in comedy as an
eccentric speech professor who helps his
marginalised students, including a
reticent girl played by Isabella Leong

Lok-sze, realise their self worth.
In Cantonese. Jun 2, Jun 6, Jun 8,
7.30pm, **HK Cultural Centre**,
10 Salisbury Rd, TST, HK\$195-HK\$580
Urbtix. Inquiries: 3583 3233

Radwimps

Japanese rock band in concert.
Jun 2, 8pm, Music Zone@E-Max,
Kitec, 1 Trademart Dr, Kowloon Bay,
HK\$380, HK\$580 tixeasy.com.
Inquiries: 8100 0138

Lasagna A Cappella

Award-winning contemporary a cappella

06 Jun 2014

99ys.com

'孫遜：美麗新世界'

Link: http://news.99ys.com/news/2014/0606/18_165452_1.shtml

孙逊：美丽新世界

2014-06-06 11:39:09 来源：Artforum 作者：盛立宇

0条评论



孙逊，《尼古拉·特斯拉是不是一個共产主义者？》，2014，粉彩，画布，120 x 80 x 4cm.

孙逊喜欢挑战经验产生的模式，但他的作品经常指涉的主题——历史——又是经验的产物，这种状态令其新展“美丽新世界”产生出一种游走于经验与叙事边缘的趣味。展览中呈现的影像，文本以及绘画中，最吸引眼球的莫过于动画装置《龙年往事》（2014）。屏幕上播放的动画新作并未与小说《美丽新世界》形成直接的互文，但艺术家用一贯的幽暗影调制造出一个让人不安的“新世界”：共产主义，民主，革命，宣传，选举，民族国家，以及画面中年迈的魔术师，为主义献身的勇士已经变成骷髅，但孙逊似乎执意要讨论“宏大叙事”，道明历史的虚妄。他比正襟危坐写文章的前辈们多了几分狡猾，叙事模棱两可，但这些意象组合达到的指涉是明显的：革命是一个不停循环的人类悲剧。

孙逊的文化精英立场是明显的。他暗示革命者是缺乏智慧的大众，而大众心理是盲从，易被煽动且短视的，其意义不过一地鸡毛。他对历史同样缺乏信心，“大部分历史是猜的，还有一部分是偏见”（《龙年往事》脚本一，2014）。而且他并不打算掩饰自己的精英取向：在自画像《无生源说之二》（2014）中，艺术家在左，黑乌鸦在右，窗外的酒瓶似乎象征着漫无目的，但随时准备奔赴战场的队列。艺术家对此除了注视之外无能为力。

与其相信可以根据需要来编写的人类历史，孙逊显然更相信上帝的安排。对他而言，上帝似乎是一位极富巧工的设计师。看似混沌的个体行为实际上都在一个精心计算的系统中，形成一段段秩序井然，不断循环的过程。自由与专制的冲突，在孙逊看来是宗教的冲突，而宗教的冲突，是否是上帝的故意安排？艺术家让观众自己去琢磨这个问题。“每个人都会改变未来，偶然的力量才是上帝的密码”（《龙年往事》脚本一，2014）。孙逊是一个踩在云端向上帝发问的人，对他来说朝闻道夕死可矣。

编辑：文凌佳

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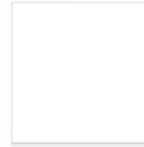
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4岁萌弟抓拍美国西部风光 国家地理摄影师之子

27 Jun 2014
House News

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Link: <http://bit.ly/1o8V5IE>

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2014年6月27日 星期五

去週五個好展覽

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Almost Empty / 瀟灑的房間

2014年6月27日 星期五

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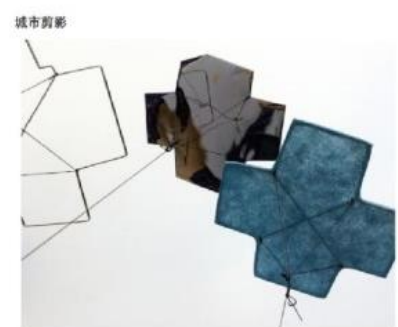
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時間遊廊 - 香港的變遷及復舊故事

本週五個好展覽：EXIT、鄧凝姿、YY9、孫遜、Nadav Kander

PHQ's a residence in Canton with growing pop art, a richly ground of...
PHQ's a residence in Canton with growing pop art, a richly ground of...
PHQ's a residence in Canton with growing pop art, a richly ground of...



城市剪影

YY9 Gallery
地址：Unit 204, 2/F, Chai Wan Industrial City Phase 1, 80 Wing Tai Road, Chai Wan
日期：五月廿九至七月三十日
網址：www.yy9.com/index2.html
藝術家：鄧宇傑、陳傑
電話：2574 3636
開放時間：星期一至六 13:00-18:00

這次展覽中，兩位本地藝術家透過對城市的全新想像進行解構與轉化，以重新詮釋城市與建築的關係。展覽中，兩位藝術家以不同的方式，將城市建築的結構與空間，重新詮釋為一種新的藝術形式。展覽中，兩位藝術家以不同的方式，將城市建築的結構與空間，重新詮釋為一種新的藝術形式。

萬籟新世界

孫遜 SUN XUN

本週五個好展覽：EXIT、鄧凝姿、YY9、孫遜、Nadav Kander

展覽：Edward Manguo Gallery

地址：香港中環皇后大道中八號一樓
日期：五月十三日至七月六日
藝術家：孫遜
電話：2515 0317
開放時間：星期一至六 10:00-18:00

萬籟新世界

孫遜 SUN XUN

本週五個好展覽：EXIT、鄧凝姿、YY9、孫遜、Nadav Kander

本週五個好展覽：EXIT、鄧凝姿、YY9、孫遜、Nadav Kander

本週五個好展覽：EXIT、鄧凝姿、YY9、孫遜、Nadav Kander

30 Jun 2014

Hong Kong Economic Journal (p. C05)

'孫遜《美麗新世界》最新電影及裝置藝術作品展'

孫遜《美麗新世界》 最新電影及裝置藝術作品展

展覽反映了 Aldous Huxley 在《美麗新世界》所預言的人類悲劇已經不幸地變成現實。在小說中，Aldous Huxley 以其獨特的諷刺手法描寫了一個想像中的未來新世界，人類已經在社會和諧穩定的前提下失去了個人自由意志。在這個反烏托邦世界中，極權政府利用各種科技嚴格控制各階層人類的喜好，令他們在近乎無意識的幸福感狀態下成為消費社會的一部分。

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第 1 期



远观香港画廊

文/陈冠 摄影/陈冠

五月的香港，是艺术圈关注的焦点。把香港会展中心变成 798，说起来也不是一而再玩。那副展展成香港具探险的人气与热恋中，我们看到了内地画廊对博览会口味越来越成熟的渴望日新月异成熟。这种成熟的热衷且并不下套，或许，我们愿意看看香港在巴塞尔艺术博览会之外，属于香港的“口味”是什么。而我们，如果不想再戴“旁观者”的角色，又该做些什么。

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迎合还是互斥

事实上，从某种意义上讲，整个香港非但不一定意义上对内地画廊开放，反而在某种程度上迎合了内地画廊的口味。

香港艺术圈中，最热衷于展示本土文化特色的画廊，当属由香港本土文化界人士创办的“de Sarthe gallery”。这家画廊的创始人，是香港著名的策展人、艺术评论家、同时也是香港艺术圈的重要人物。KJ 的创始人，是香港著名的策展人、同时也是香港艺术圈的重要人物。KJ 的创始人，是香港著名的策展人、同时也是香港艺术圈的重要人物。

中，香港画廊的口味与内地画廊的口味，从某种程度上讲，是迎合还是互斥，这是一个值得探讨的问题。在内地画廊眼中，香港画廊的口味，是迎合还是互斥，这是一个值得探讨的问题。

港台画廊的口味与内地画廊的口味，从某种程度上讲，是迎合还是互斥，这是一个值得探讨的问题。在内地画廊眼中，港台画廊的口味，是迎合还是互斥，这是一个值得探讨的问题。

空间与装置

香港画廊在空间与装置方面，有着独特的优势。在内地画廊眼中，香港画廊的空间与装置，是迎合还是互斥，这是一个值得探讨的问题。



由香港著名艺术家陈冠创作的“de Sarthe gallery”展览作品，展示了香港画廊在空间与装置方面的独特优势。

东方之美

习惯了西方画廊的口味，内地画廊的口味，在某种程度上讲，是迎合还是互斥，这是一个值得探讨的问题。

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由香港著名艺术家陈冠创作的“de Sarthe gallery”展览作品，展示了香港画廊在空间与装置方面的独特优势。

与这个时代的口味相适应。在内地画廊眼中，香港画廊的口味，是迎合还是互斥，这是一个值得探讨的问题。

事实上，从某种意义上讲，整个香港非但不一定意义上对内地画廊开放，反而在某种程度上迎合了内地画廊的口味。

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第 1 期



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的所有的作品，在某种程度上讲，是迎合还是互斥，这是一个值得探讨的问题。在内地画廊眼中，香港画廊的口味，是迎合还是互斥，这是一个值得探讨的问题。

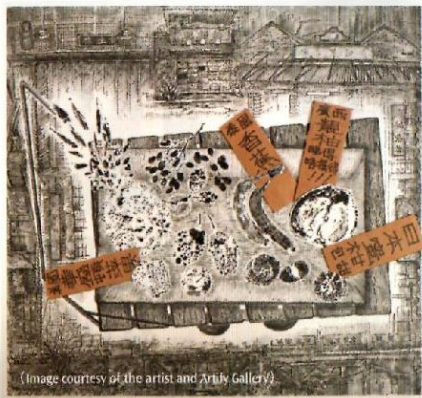
爱的代价

选择在香港画廊，对于内地画廊来说，是一种挑战。在内地画廊眼中，香港画廊的口味，是迎合还是互斥，这是一个值得探讨的问题。

港台画廊的口味与内地画廊的口味，从某种程度上讲，是迎合还是互斥，这是一个值得探讨的问题。在内地画廊眼中，港台画廊的口味，是迎合还是互斥，这是一个值得探讨的问题。

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JESSICAHOT NEWS



(Image courtesy of the artist and Artily Gallery)

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除了生活文化，胡小萍的藝術觸覺更集中在城市的街頭巷尾，例如每天帶兒子上學必經的果欄，因而創作了《鮮果拼盤》。

日期：即日起至6月26日
地點：柴灣嘉業街18號明報工業中心A座10樓 Artily Gallery

港媽的香港情懷

每個香港人心中都有一份香港情懷，本地資深廣告人及平面設計藝術家胡小萍，在其《生活·生趣》展覽中以嬉笑怒罵、充滿玩味的手法演繹本土情懷。胡小萍的創作充滿小品式的清新風格，以女性角度放大細微細眼處的香港生活特色，如《終生美麗》描繪正在做面膜的女士們，如蒙面怪客，並於作品附上一系列面膜配方；《雀仔街外望》透過重疊的鳥籠觀看獅子山，藝術家解釋創作動機：「香港寸金呎土，我們的夢想居所在現實中大概不存在，反而透過重疊的鳥籠影像可以幻想一下。」

1600 · 06 · 10

記住以上密碼！由法國著名藝術家 Paul Grangeon 用回收廢紙製作的 1600 隻紙糊熊貓，會於 6 月隆重抵港，以游擊方式快閃巡迴港九超過 10 個地標，最終落戶中環 PMQ 元創方，場面勢將浩大。其實「1600」這個數字是一個警鐘，事實上如可愛的熊貓在世界上只剩約 1600 隻，藝術家便以熊貓為環保大使呼籲人實行可持續發展的生活。認住這張地圖，6 月一齊追熊貓撐環保吧！



賽馬是香港特色之一，熊貓也來參賽試跑！藝術家 Paul Grangeon 特意為香港創作了這款東馬紅燻熊貓。

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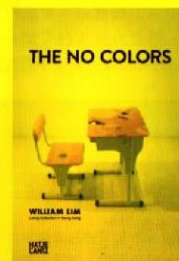
父親節
節目

舞台劇《我的科學家爸爸》，以創意手法探討「父親」這種生物的定義和印象！此劇於 6 月 27 日至 29 日假西灣河文娛中心劇院上演。

香港藝術有無出色？

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著名藝術家及建築師林偉而最近推出書集《The No Colors》，莫非想諷刺人「無出色」？此書深入回顧並分析當代香港藝壇發展，紀錄他所收藏的近 50 件本地藝術家作品，並介紹多位有份量的香港當代藝術界人士。香港創意有色定無色，不妨看看，自有分曉。



Text: Nora Leung

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新美麗
新世界

《美麗新世界》是一本反烏托邦思想的著名小說，內地藝術家孫遜最新創作動畫電影《『龍年往事』腳本壹》，作為對《美麗新世界》原著的當代式回應與諷刺——藝術家認為今天的人類已不再看書去培養獨立思考，人們沉迷於網絡及電視，幾乎喪失個人理性，我們是否已被爆炸的資訊洗腦而變得冷漠和機械化，世界是否美麗？

日期：即日起至 7 月 6 日 地點：中環皇后大道中 8 號 1 樓馬漫畫廊

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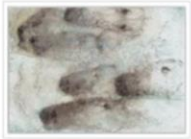
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Nadav Kander - Curves of Moon and Rivers of Blue

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Ben Brown Fine Arts Hong Kong is honoured to present Courant Central, a comprehensive exhibition of recent paintings and sculpture by renowned Spanish artist Miquel Barceló. This will be the second solo exhibition of Barceló's work at the Hong Kong



Edouard Malingue Gallery

SUN XUN | BRAVE NEW WORLD

13 May 2014 - 05 July 2014

"Brave New World" reflects and condemns how the predicaments outlined in Huxley's ominous text have become a reality. An illustrious writer, Brave New World was Huxley's most enduring work in which he imagined a fictional future where free will and individuality have been sacrificed in deference to complete social stability. A work that combined the writer's skill for satire and his deep-rooted fascination with science, Brave New World envisaged - or indeed even warned - of a dystopian world, in which a totalitarian government controlled society through the use of science and technology, one was part of an extreme consumerist society, and there was an incompatibility between happiness and truth. Huxley, whilst creating a notorious tome, effectively cautioned readers of the dangers of an all-powerful State; a premonition that, through his work, Sun Xun is stating has actually become a reality. First Floor, 8 Queen's Road Central, Hong Kong
T +852 2810 0317- F +852 2810 0311- mail@edouardmalingue.com
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ART & CULTURE

人類悲劇

Issue 149, June 2014

text: 式自 photo: Courtesy Of The Artist And Edouard Malingue Gallery

人類悲劇



以藝術作品來諷刺社會問題，確是個不錯的選擇，反正不論到最後有沒有反思也好，觀賞者與藝術品的視覺交流，也算是對話的一種。而這位中國藝術家孫遜，則選擇以被諷刺的，成為作品。

孫遜
中國冒起的優秀藝術家，二〇一〇年獲得中國當代藝術獎頒發最佳年輕藝術家、台灣當代藝術連線頒發年輕藝術家獎、意大利 Citivella Ranieri Foundation 頒發的藝術獎學金。孫遜曾在世界各地舉行展覽，曾為人熟悉的有倫敦 Hayward Gallery、洛杉磯哈默藝術博物館、紐約維多利亞中心、巴塞爾 Kunsthaus Baselland，成都A4 當代藝術中心、上海民生美術館、臺北路易威登旗艦店。他也獲邀參與多個重要聯展，包括：紐約都市藝術館、薩德 Skissernas Museum，廣州時代美術館、紐約 Jordan Schnitzer Museum of the Moving Image 等。

「美麗新世界」孫遜個人展覽
date 由即日起至7月6日
venue 馬委畫廊 (中環皇后大道中8號一樓)
time 早上十時至晚上七時 (逢周日休息)
enquiry 2810 0317
website www.edouardmalingue.com

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寻找幽灵—2014.05.25

曾被西方某媒体报道“一开馆就荒废了”的红砖美术馆自2012年底开馆后就归于沉寂。投资人、创办人闫士杰从2007年开始收藏当代艺术，藏品虽然还不多，但“都是大件的、水准很高”。在国内外各种艺术资源枯竭一年多之后，今天他以红砖美术馆馆长的新身份高调亮相，消散了之前坊间的一些传闻。红砖美术馆占地二万平米，其中8000平米是继续

所见所闻 DIARY



artguide 艺术向导

展评 CRITICS' PICKS



孙逊：美丽新世界

孙逊喜欢挑战经验产生的模式，但他的作品经常指涉的主题——历史——又是经验的产物，这种状态令其新展“美丽新世界”产生出一种游走于经验与叙事边缘的趣味。展览中呈现的影像、文本以及绘画中，最吸引眼球的莫过于动画装置《龙年往事》(2014)。屏幕上播放的动画新作并未与小说《美丽新世界》形成直接的互文，但艺术家一贯的幽暗基调制造出一个让人不安的“新世界”：共产主义 继续

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- 2014.06.02 罗中立作品《春蚕》创画家拍卖纪录
- 2014.05.30 美国作家玛雅·安吉鲁 (1928-2014) 去世
- 2014.05.29 辽宁鹿城博物馆关闭
- 2014.05.28 艾未未宣布从UCCA“戴汉志：5000个名字”撤展后引发连锁反应
- 2014.05.28 平面设计师马西莫·维格内利 (Massimo Vignelli) 去世
- 2014.05.28 德国摄影师麦克·史密茨 (1945-

2014年夏季



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I'M EXACTLY WHERE I PLANNED TO BE, IT'S AMAZING!!
I SEE.
BUT HONEY, YOU KNOW...
WHEN NO ONE IS LOOKING, YOU HAVE THIS SNEEZE LOOK ON YOUR FACE... ARE YOU SECRETLY HURTING?
IMPOSSIBLE!
I ALSO HAVE MY STYLE, MY MAN, SO!

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de Sarthe gallery

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孙逊：美丽新世界

马凌画廊 | EDOUARD MALINGUE GALLERY
 香港中环皇后大道中8号1楼
 2014.05.13-2014.07.06

孙逊喜欢挑战经验产生的模式，但他的作品经常指涉的主题——历史——又是经验的产物，这种状态令其新展“美丽新世界”产生一种游走于经验与叙事边缘的趣味。展览中呈现的影像，文本以及绘画中，最吸引眼球的莫过于动画装置《龙年往事》（2014）。屏幕上播放的动画新作并未与小说《美丽新世界》形成直接的互文，但艺术家一贯的幽暗影调制造出一个让人不安的“新世界”：共产主义，民主，革命，宣传，选举，民族国家，以及画面中年迈的魔术师，为主义献身的勇士已经变成骷髅，但孙逊似乎执意要讨论“宏大叙事”，道明历史的虚妄。他比正襟危坐写文章的前辈们多了几分狡猾，叙事模棱两可，但这些意象组合达到的指涉是明显的：革命是一个不停循环的人类悲剧。

孙逊，《尼古拉·赫斯特拉是不是一个共产主义者？》，2014，粉彩，画布，120 x 80 x 4cm.

孙逊的文化精英立场是明显的。他暗示革命者是缺乏智慧的大众，而大众心理是盲从，易被煽动且短视的，其意义不过一地鸡毛。他对历史同样缺乏信心，“大部分历史是猜的，还有一部分是偏见”（《龙年往事》脚本一，2014）。而且他并不打算掩饰自己的精英取向：在自画像《无生源说之二》（2014）中，艺术家在左，黑乌鸦在右，窗外的酒瓶似乎象征着漫无目的，但随时准备奔赴战场的列队。艺术家对此除了注视之外无能为力。

与其相信可以根据需要来编写的人类历史，孙逊显然更相信上帝的安排。对他而言，上帝似乎是一位极善巧工的设计师。看似混沌的个体行为实际上都在一个精心计算的系统中，形成一段段秩序井然，不断循环的过程。自由与专制的冲突，在孙逊看来是宗教的冲突，而宗教的冲突，是否是上帝的故意安排？艺术家让观众自己去琢磨这个问题。“每个人都会改变未来，偶然的力量才是上帝的密码”（《龙年往事》脚本一，2014）。孙逊是一个踩在云端向上帝发问的人，对他来说朝闻道夕死可矣。

—文/盛立宇

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艺术向导

随时

展评



仇晓飞：南柯解醒

“如果劳申伯格重新发明了图像的表层并将其向世界敞开，那么仇晓飞的图像则是艺术家认识世界的一种方法，而对世界的认知也同样是对自身潜能的开发。”...
继续阅读



李明：中介

“作品无一例外地都是以镜头为中介来调停时空经验。在摄影机镜头的光学变焦功能下，远的可以成为近的，远和近的辩证关系就此重组.....”...
继续阅读



孙逊：美丽新世界

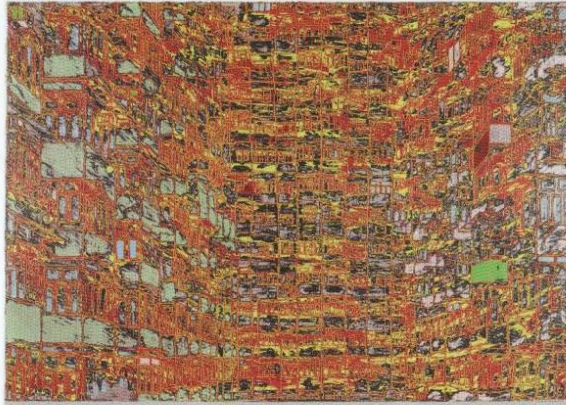
“孙逊喜欢挑战经验产生的模式，但他的作品经常指涉的主题——历史——又是经验的产物，这种状态令其新展‘美丽新世界’产生出一种游走于经验与叙事边缘的趣味。”...
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Jun 2014

The Peak (p. 185)

'Sun Xun's Brave New World'



04 Mark Bradford Explores Cubicle Living

Los Angeles-based artist Mark Bradford showcases the lack of affordable living space through his collection of abstract collage paintings, *New Work*, at White Cube. Bradford collected architectural floor plans when he visited Hong Kong last year and used this as an inspiration to create a series of new works. The materials he used were culled from the streets, including billboard scraps, fly posters, digitally printed colour sheets, newspaper and street maps, then partially smoothed for the design to re-emerge.

www.whitecube.com

05

Revelation Made Clear

Indonesian artists Dwi Setianto, Eddi Prabandono, Lie Fhung and S Teddy Darmawan present *Exposure*, a visual exploration that reveals their personal lives through sculptures, paintings, sound installation and aural work at Sin Sin Gallery. Setianto and Japanese sound artist Nao Sakamoto enrich the overall aesthetic experience with a special live performance called *Hong Kong King Kong*.

www.sinsin.com.hk



Self Portrait by S Teddy Darmawan

Sun Xun's Brave New World

Beijing-based contemporary artist Sun Xun is holding his solo exhibition entitled *Brave New World* at Edouard Malingue Gallery. Inspired by Aldous Huxley's 1932 novel, the show features a nine-minute animation film, *What Happened in the Year of the Dragon*, directed by Sun and produced at his Animation Studio in Beijing. The film consists of collated images made with different materials like coloured powder, woodcuts and traditional ink.

He also creates standalone works with ink on rice paper and some on canvas to portray the story of Chinese politics and power struggles.

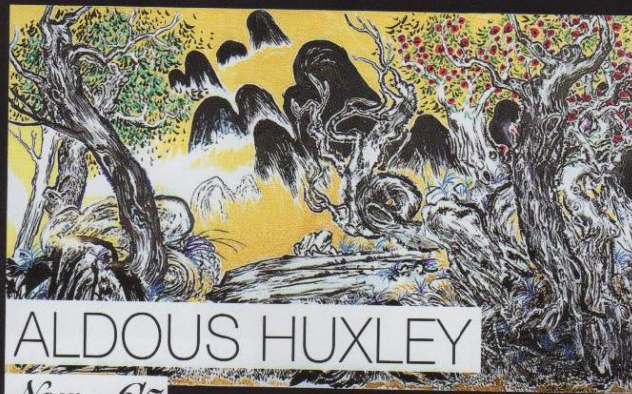
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What Happened in the Year of the Dragon by Sun Xun

06

Discover
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ALDOUS HUXLEY

Now - 6/7

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極權下的警號

畢業於中國美術學院版畫系的孫遜，2006年創立丁格動畫工作室之前曾是中國美術學院教授，他的創作媒介可以包括顏色粉末、木刻或傳統水墨，有時甚至將材料組合拍成錄像，並在獨特的場景佈置中播放。是次藝術家特別為展覽創作最新動畫電影《龍年往事》以及一個大型裝置藝術，動畫將在畫作和裝置作品旁邊播放，作為對英國作家 Aldous Huxley 的經典科幻小說《美麗新世界》的當代式回應。孫遜透過展覽反映 Aldous 在小說中的預言其實已經不幸地變成現實，他希望參觀者能從中反思對極權政府的無形之手提高警覺。

漁民文化跨齡集作

由 Project Artist X 與香港仔坊會社會服務聯合策動的《藝。漁情》，展品包括藝術裝置、陶藝作品、攝影和一幅大型藝術地圖，部分由本地藝術家與中小學生及長者義工聯合創作，是全港首個結合本地藝術家與跨齡人士創作以展示漁民文化的展覽。是次展覽更將與真光書院合作，向學生展示當年遷上岸上居住的漁民生活，Project Artist X 更邀得藝術家 Edith Mak 以插畫形式記錄走訪特色店鋪的資料，引導跨齡合作。而擅長捕捉郊野景色的攝影師李善武亦會以攝影形式向觀眾呈現這些特色店鋪。同一主題、兩種不同的藝術形式、長幼合作，相信定能加深觀眾對南區漁民社區的認識。

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Jeremy Everett 首個展

來自紐約的藝術家 Jeremy Everett 畢業於景觀建築學系，後來投身藝術創作，因兒時在原始的生活環境長大，經常與孕育萬物的大自然接觸，使他的創作更忠於自身的直覺，而風格深受地景藝術大師 Robert Smithson 及 Michael Heizer 影響。

而是次展出的作品在混合媒介上讓塑膠薄膜染有淡淡的色彩，而薄膜表面又帶有一種快將凋逝卻莊嚴的美感，褶皺或微微伸延的狀態，增加了表面凸凹的動態，更喚起了一種微妙的詩意，當薄膜與觀者臉對臉時，它呈現出一種不由自主的脆弱狀態，其佈滿紋理的外觀卻予人一種神秘莫測的感覺。是次展品均為創作中的作品，正好呈現出一個不斷在美和凋零之間變動的狀態。



藝。漁情

Now - 29/7

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Aug 2014

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'Brave New World Sun Xun'

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BRAVE NEW WORLD

SUN XUN

WEB REVIEW BY SUZANNA CHEN
FOCUS ARTS AND BOOKS EDITOR

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SUN XUN, *What Happened in the Year of the Dragon (2014)*, 2014, animation, 10 min, installation view at Edward Malingue Gallery, Hong Kong. Courtesy Edward Malingue Gallery.

Chinese artists like Ai Weiwei and Guo Jian face censorship issues in their native country for their politically sensitive artworks. In contrast, emerging contemporary artist Sun Xun was able to subtly express his political stance and managed to evade censorship in "Brave New World," his solo show at Edward Malingue Gallery in Hong Kong. During the two-month exhibition period, which started in May, the impatient artist used ink art, pasted sketches and animation to challenge the Chinese government's "official" account of its own history and also to provoke viewer's thoughts on those issues.

Named after a classic novel written by Aldous Huxley in 1931, which narrates an imaginative future where free will and individuality are traded for social stability, "Brave New World" acted as a continuity of this story. The exhibition explored the power struggles in our society—seeing it as a world controlled by governments and technology. Covering a relatively dark and serious topic of real-life dystopia, Sun presented his version of "truth" and reality to the public and encouraged viewers to have different interpretations of his ideas.


Situated at the centre of the gallery was an installation with a video screen. The back of the screen was attached to the rear of a taxidermed horse. Two stuffed roosters stood imposingly above the screen as if they were staring a fight. The screen was supported by two round sculptures—an earth and a moon. As the majestic installation stunned viewers, a ten-minute animated film entitled *What Happened in the Year of the Dragon* (2014) played on the screen. The film begins with a battle of two dragons flying between layers of auspicious red clouds. The fight supposedly symbolizes a political scandal that took place in 2014 (the year of the dragon, according to the Chinese zodiac) between the Chinese government and Bo Xilai, a former star of the Communist Party. The animation features a magician in a top hat and suit, a horse's backside, a prisoner and many other imaginative characters. Each of them represent a deceiving nature of our society, and the unrecognizable locations that they are shown in are like settings of a dark fiction novel. In this film, the artist has created a world where the magician ("the only legal line," in the artist's words) rules everything, and the other people are not really as happy as they seem on the surface. It is a fictional universe that viewers could relate to and associate with the real world that they are living in.



SUN XUN, *Script for What Happened in the Year of the Dragon*, 2014, ink on 38 pages, 32 x 38 cm each. Courtesy Edward Malingue Gallery.

Meanwhile, located by the gallery entrance was a 38-page album, entitled *Script for What Happened in the Year of the Dragon* (2014), which feature comic-like sketches and paragraphs that serve as a literal explanation of Sun's anonymous animation film. The "script" tells the story in the form of ancient myths, describing the fight between "The Dragon Party" and "The Qilin Party" (the cartoon-like qilin is seen as one of the "Four Benevolent Animals" in Chinese tradition, along with the dragon, turtle and phoenix). The exhibition at Edward Malingue consisted of layers of political metaphors, which the audience were able to experience by looking at some of Sun's original sketches that were hung on the gallery walls. Powerful and strong brushworks and expressive colors, including red and blue, are widely used in his paintings. A painting entitled *A Historic Moment* (2014), which juxtaposes landscape with human skulls, summarizes the mortality of Sun's works. The strip of red color for the lower foreground appears like a pool of blood, as it echoes with the solemnity of the blue-painted background.

As stated in *Script for What Happened in the Year of the Dragon*, "Today, everyone is pursuing a new world order in a global context." This notion resonates with the dilemma of today's Chinese artists who are trying to present their version of truth in their works, while sidestepping direct criticisms and expletives. Sun's works show international audiences that art allows the artist to express his condemnations to the government without spelling them out. Sun emphasizes, on a global level, that many people are ruled by powerful parties and that China is not the only government that is guilty of such doings. Furthermore, Sun's works proposes questions to viewers without providing answers. "Brave New World" was a call for people to participate actively in society and stop being nonchalant about its issues. In Hong Kong, where the exhibition was held, different social groups have recently started to get involved in activities and publicly voice their needs in the form of protests. In this way, perhaps it is time for us to be brave and gain back control of one's life and society.



SUN XUN, *A Historic Moment*, 2011, ink on photographic paper, 111.2 x 192.9 cm. Courtesy Edward Malingue Gallery.

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人類悲劇

以藝術作品來諷刺社會問題，確是個不錯的選擇，反正不論到最後有沒有反思也好，觀賞者與藝術品的觀受交流，也算是對話的一種。而這位中國藝術家孫遜，則選擇以諷刺的，成為作品。

text 吳自 photo Courtesy Of The Artist And Edouard Malingue Gallery

未來的世界

孫遜個人展覽「美麗新世界」展示中國藝術家孫遜創作的最新動畫電影「龍年往事」二〇一四，以及一個大型裝置藝術。動畫將會在藝術家的畫作和裝置作品旁邊播放，作為對英國作家 Aldous Huxley 的經典科幻小說「美麗新世界」的當代式回應。展覽反映了 Aldous Huxley 在「美麗新世界」所預言的人類悲劇已經不幸地變成現實。在小說中，Aldous Huxley 以其獨特的諷刺手法描寫了一個想像中的未來新世界，人類已經在社會和諧穩定的前提下失去了個人自由意志。

孫遜認為這些在反烏托邦世界中的「理想」現已成為事實。今天，人類已經不再看書，培養獨立思考；他們沉迷於網絡電視，喪失個人理性。為了諷刺這些媒

介，孫遜特別在今年製作了「龍年往事」這套動畫。作品不像一般由製作公司粗製濫造的作品，而是透過一系列圖像去嘗試探討各種社會現象和反思人類的冷漠，最重要是刺激獨立思考。由此可見，孫遜不屑二十一世紀饕餮資訊的慣性，希望把我們從不經思考就全盤接受的習慣中拯救出來。因此，他的終極作品不只是我們看見的一部動畫，而是一份原稿，一個原創的互動視像作品。

請回應吧

畫廊不只是提供觀眾一個靜靜思考的空間，而是將裝置和畫作結合，鼓勵積極回應，無論這種回應是政治上或其他方面。作品經常刺激思考，特別是在公眾場所；履行了積極和有意識地關心社會現況

的責任。他並沒有透過描繪時事達至警世效果，而是描繪一些貌似古代人的人物，例如戴高帽和穿禮服的魔術師。畫作中的場景也不像實景，反而像回憶中一些黑暗角落。這些情景和地方不是我們能認出，而是取自一些虛構的黑暗故事。然而這些作品都令觀賞者有所共鳴，帶進幻想世界的同時，呈現一些鮮明的隱喻，促使我們反思自己所處的真實世界。C



孫遜

中國冒起的優秀藝術家。二〇一〇年獲得中國當代藝術獎頒發最佳年輕藝術家、台灣當代藝術連綿頒發年輕藝術家獎、意大利 Citivella Ranieri Foundation 頒發的藝術獎學金。孫遜曾在世界各地舉行展覽，最為人熟悉的有倫敦 Hayward Gallery、洛杉磯哈默藝術博物館、紐約繪畫中心、巴塞爾 Kunsthau Baselland、成都 A4 當代藝術中心、上海民生美術館、臺北路易威登旗艦店。他也獲邀參與多個重要聯展，包括：紐約都市藝術館、隆德 Skissernas Museum、廣州時代美術館、紐約 Jordan Shnitzer Museum of the Moving Image 等。



「美麗新世界」孫遜個人展覽

date 由即日起至 7 月 6 日
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time 早上十時至晚上七時 (逢周日休息)
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