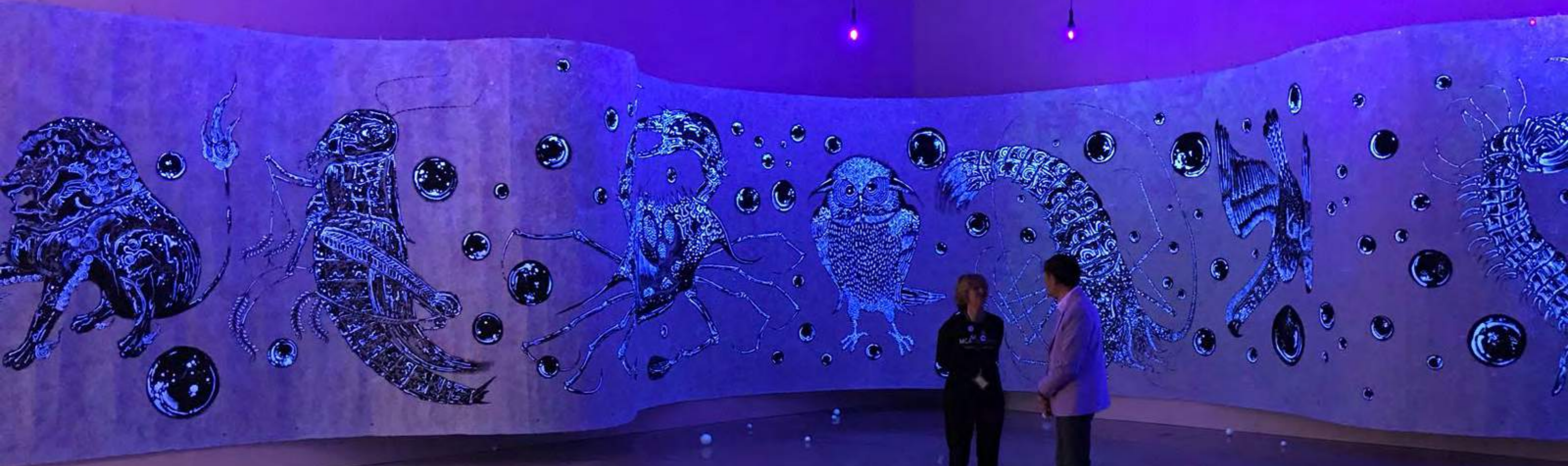


|Sun Xun|孫遜|





## INTRODUCTION

Recent and past histories, intransigent conflicts and tensions, sequential flashes of hand-created images – these are the irrevocable features of Sun Xun’s artistic practice that fuses the line between art and animation. A graduate from the Printmaking Department of the China Academy of Arts in 2005, 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’s art thus acts as a theatre of memory, replete with shuttering sequences and jarring juxtapositions of surrealistic and recognisable images, which collectively serve to scrape the uncontested surface of politicised truth.

Sun Xun was born in 1980 and raised in Fuxin, located in the North East of China. While most of the country was in the throes of reinventing itself along the tenets of Deng Xiaoping’s economic reform, the area Sun Xun grew up in remained largely the old mining county he was born into: propaganda blared from loudspeakers, uniform workers shuffled past, flags fluttered hailing a “New China” [1] in its premature infancy [2]. Such national historicity, flawed and disparate, sowed the seeds for the vital narrative that pervades Sun Xun’s visual artistry. It also laid the foundation for his work’s most imperative question: which history does China wish to remember and which does it seek to be a part of?

From Sun Xun’s early oeuvres, through to his most recent pieces, one comes to identify various protagonists that repeatedly appear in his probing chronicles. The mosquito, for example, which sucks on the blood of mammals and primarily of men to survive, was the subject of “Insect Archeological” (2005) and reappears periodically in works such as “Requiem” (2007). The incontestable central figure of his narratives, however, is the magician, which Sun Xun has remarked is “the only legal liar” [3]. From “Lie” (2006) to “Magician Party” (2008), “Beyond-Ism” (2010) and “Reconstruction of the Universe” (2016), the magician appears, over and over, as a well-suited dark figure, representative of humanity’s willing submission to falsehood.

Crucially, the two above-mentioned characters come together in the early work “The New China”, a video and immersive exhibition that was staged at the Hammer Museum in 2008. As the title suggests, the work directly refers to the missionary book Sun Xun was gifted several years prior but also refers to the nation’s own projected efforts at reinvention. At the centre of the exhibit, above the screened film, is a geographical outline of China, across which the word ‘History’ is painted in black. On either side runs a banner, inscribed with the words ‘Lie’ and ‘Farce’. The declaration of deceit is summated by the profile of the magician that stands above, flanked on either side by two gigantic mosquitoes that have pierced into the outline of China and are identifiably feasting.

In more recent work, Sun Xun continues to provide voices for his central protagonists whilst incorporating innovative production techniques. The recurring magician motif, for example, appears heavily in the context of time exploration as part of Sun Xun’s recent 2016 Audemars Piguet Art Commission. One of his most ambitious projects to date, Sun Xun’s film “Reconstruction of the Universe” (2016) was produced by carving more than 10,000 woodcuts that were inked and digitally scanned to create 3D animation cells. The intricate

film rolls to the backdrop of a recording by the Beijing philharmonic, amounting to a prolonged meditation on time by bridging classical and modern art, and exploring the history and metaphysics of the world that surrounds us. Extending to his most recent work, “Maniac Universe” (2018) unveiled at the MCA, Sydney as part of his major solo exhibition, presents a wall mural over 40 metres in length painted on handmade bark paper and lit by ultraviolet light in the gallery. As if entering an aquarium, luring and wondering, the protagonists, from bat to owl, envelop you in larger-than-life proportions, creating an immersive encounter with Sun Xun’s narratives.

Sun Xun thus builds an allegory for the covert practices that occur under the surface in his native country – a dialogue that can also apply to other notions across the globe. He expresses how people have accepted deception despite its illegality and permitted the authorities to feast on their efforts. He also poses the question of how his nation is perceived abroad. At the end of the day he asks a more global question: which history, both internally and externally, will be canonised and accepted? Ultimately, Sun Xun probes. He crucially, however, does not provide answers. The main leap has been taken and that has been to question, to adopt a critical stance, to not simply accept. Sun Xun’s works are alternative histories, which beautifully rendered, thrive off the fear they instill, the perplexion they instigate and the dark inquisitive attraction they project.

Considered one of China’s most talented rising artists, Sun Xun has been granted several prestigious awards including the 2010 CCAA Best Young Artists award, Taiwan Contemporary Art Link Young Art Award (2010) and the Civitella Ranieri Visual Arts Fellowship (2011/2012). He has held multiple solo exhibitions around the world, most notably at the MCA, Sydney; Hammer Museum, Los Angeles; Kunsthau Baselland, Basel and Yuz Museum, Shanghai. He has participated in numerous group exhibitions including The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim, New York; The Metropolitan Museum of Art, New York; Kunsthalle Bern, Bern and Taiwan Museum of Fine Arts, Taipei among other locations. In 2016 he was awarded the Audemars Piguet art commission, a project that toured from Miami Beach and Hong Kong to New York Times Square. 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. Furthermore, his film has been nominated by the Berlinale Shorts 2012 jury at the 62nd Berlin International Film Festival and was presented at the Venice Film Festival in 2010. Sun Xun’s work is permanently held in the collections of the Guggenheim, Hammer Museum, Astrup Fearnley Museum, amongst others.

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[1] “Sun Xun” Mathieu Borysevicz, July – October, 2008; [http://hammer.ucla.edu/exhibitions/detail/exhibition\\_id/80](http://hammer.ucla.edu/exhibitions/detail/exhibition_id/80)

[2] “Sun Xun : There is no standard in art” ArtWorld interview with Sun Xun, China Contemporary Art Award, 2010, p. 267

[3] A book written by a US missionary in 1914, later passed to Sun Xun by a friend of his.

## 介紹

### 關於孫遜

### 關於《盜夢空間》

### 關於《盜夢空間》

現在與過去的歷史、無法調和的沖突和張力，連續閃現的手繪圖像——這些都是孫遜藝術實踐的特徵，融合了美術與動畫之間的界限。中国美術學院版畫系畢業的孫遜曾在著名的母校執教，直到2006年創始了自己個人的動畫工作室π。他的作品主要涉及把色粉、木刻和傳統墨汁等材料制作成圖像並轉化為影片，通常在沉浸式的情景下呈現。孫遜的藝術作為回憶的戲劇，充斥著破碎的片段和熟悉與超現實圖像的不和諧並列，揭示著政治真相無爭議的表面。

孫遜1980年生於中國東北阜新。儘管大部分地區都在鄧小平的經濟改革下進行痛楚的重塑，孫遜成長的老礦區還基本維持著他出生時狀況：大喇叭廣播著宣傳口號，穿著制服的工人們川流而過，旗幟贊揚著初生卻未健全的「新中國」[1]。如此殘缺並疏離的國家歷史性，為瀟灑在孫遜視覺技藝中至關重要的敘述埋下了種子。這也決定了他作品中最急切的問題：中國要記住哪段歷史，又在哪段歷史中生存？

從孫遜的早期習作到近期的作品，多個主角反復出現在他的探索的編年史中。如蚊子——《昆蟲考古學》(2005)的主題——靠吸取以人類為主的哺乳動物血液為生子，(角並在《安魂曲》(2007)等作品中多次出現。他敘事中最無可爭議的中心人物是被孫遜稱為“唯一合法撒謊者[2]”的魔術師。從《訛》(2006)到《魔術師黨與死烏鴉》(2013)和《主義之外》(2010)，魔術師衣裝華麗的黑暗身影反復出現，代表著人性中向虛假妥協的一面。

重要的是，上述兩個角色匯集在早期作品《新中國[3]》中，於2008年翰墨美術館錄像浸入式的展覽中展出國現。如標題所示，作品指涉了孫遜幾年前收到的傳教書籍以及國家計劃自身改造的努力。在展覽正中屏幕的上方，字用黑色書寫的“History(歷史)”一詞繪於中國地理的版圖上，兩邊分別掛著標語“謊言”和“鬧劇”，凌駕在上的魔術師側影宣告著騙局，一邊一只巨大蚊子的毒針插在版圖上，顯然正在飽餐。

### 關於《盜夢空間》

### 關於《盜夢空間》

孫遜在近期的作品中摻雜創新技藝，並持續為他的中心主角發聲。例如,2016年受愛彼藝術委員會委託創作的作品中，魔術師主題在時間探索的背景下重復再現。作為迄今為止最雄心勃勃的項目之一，電影《偷時間的人》(2016)是通過雕刻10000多個木刻來制作的，並利用墨水和數字掃描來制作3D動畫。這部錯綜複雜的電影以北京愛樂樂團的錄音為背景，通過連接古典和現代藝術，以及探索我們周邊世界的歷史和形而上學，形成一段延續許久的時間冥想。延伸至他最近的作品，《狂飆擎宇宙》(2018)做為孫遜在澳大利亞當代藝術博物館個展的主要部分，呈現了一幅40米長手工制作的樹皮紙畫，並用紫外線燈點亮作品。仿佛進入一個水族館，充滿驚奇和誘惑，觀者被超出尋常比例的主題包圍，從蝙蝠到貓頭鷹，與孫遜的敘事沈浸式地相遇。

孫遜構建了一個在他的祖國表面下隱匿現實的寓言——這種對話也適用於全球其他國家。他表達著他的同胞們接受欺騙並允許當權者對他們努力成果的非法吸食，並探索著他的國家將如何被別的國家看待。當這一頁被翻過，他問了一個更加全面的問題：終究內在和外在的哪段歷史會被接受並推崇？最終，孫遜探索著，然而更重要地，他沒有提供任何答案。最大的挑戰是帶著質疑不斷發問，而不是被動接受。孫遜的作品是精美呈現的另類歷史，在灌輸的恐懼，煽動的困惑和投射出的黑暗好奇心下迸發成長。

孫遜被廣泛地認為是中國最具才華的青年藝術家之一。他在2010年分別獲得中國當代藝術獎“最佳年輕藝術家獎”、臺灣當代藝術連線新潮賞獎以及意大利CIVITELLA RANIERI 基金年度獎學金。孫遜曾多次在世界各地舉辦個展，包括澳大利亞當代藝術博物館(悉尼)、翰墨美术馆(洛杉磯)、巴塞爾鄉村半州美術館(巴塞爾)、余德耀美術館(上海)。他也曾參加諸多知名聯展，包括古根海姆“何鴻毅家族基金會中國當代藝術計劃”、大都會博物館(紐約)、伯爾尼美術館(伯爾尼)和國立臺灣美術館(臺北)。此外，他的錄像作品被廣泛展出於包括德國、奧地利、瑞典、韓國、巴西和伊朗等地的電影節上，曾入圍第十二屆柏林電影節短片競賽單元以及2010威尼斯電影節地平線單元。孫遜的作品被在古根海姆美術館、翰墨美术馆、阿斯特魯普費恩利博物館等重要機構永久收藏。

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[1] “孫遜” Mathieu Borysevicz, 2008年7月至10月;

[http://hammer.ucla.edu/exhibitions/detail/exhibition\\_id/80](http://hammer.ucla.edu/exhibitions/detail/exhibition_id/80)

[2] “孫遜:藝術本來就沒有標準” ArtWorld 採訪, 孫遜, 中國當代藝術獎, 2010, p. 267

[3] 一位美國傳教士寫於 1914 年的書，後通過朋友傳到孫遜手中。

Sun Xun (b. 1980, Fuxin, China) is one of China's most exciting young artists, best known for his stop-motion animations that are based on thousands of ink paintings, charcoal drawings and woodcuts.

Containing very little dialogue, these hand-made films use combinations of image, sound and text to raise questions about what we perceive as truth and explore the slippery dynamics of memory, history, culture and politics.

Sun Xun's works often highlight the absurd incongruities between authorised histories and personal recollections, and are particularly concerned with how history can be manipulated, interrogating the differences between official narratives presented by public agencies, politicians and the media — and more marginalised accounts that stem from ordinary people's experiences.

This is Sun Xun's first solo exhibition in Australia. The exhibition includes a number of the artist's most important animated works and encompasses both the MCA's Level 1 North & South Galleries. MCA Curator Anna Davis has invited the artist to create a major new work for the exhibition, which will involve him and a small team working 'in residence' over one week to complete a large-scale installation in view of the public.

孫遜同名個展“孫遜”今日(7月9日)在澳大利亞當代藝術博物館開幕。此次由安娜·戴維斯擔任策展人的展覽是孫遜在澳大利亞的首次個展。本次展覽展出孫遜部分最重要的作品，以及藝術家受澳大利亞當代藝術博物館和馬凌畫廊共同委託的新作，其中包含40米長的樹皮紙畫和系列木刻。

孫遜(生於1980年中國阜新)是目前中國最受矚目的年輕藝術家之一，他以數以千計的墨水，碳畫以及木刻構成的動畫作品而聞名。這些手繪影片中少有對白，以圖像，聲音和文字來對我們感知到的真相提出疑問，並探索記憶，歷史，文化和政治中轉瞬而多變的動態。

孫遜的作品經常著重探討被授權的歷史與個人回憶之間荒誕的分歧，特別關注歷史是如何被操縱，審視公共機構，政治家和媒體之間各自官方敘事中的區別，尤其是與社會邊緣普通人群的口述歷史的差異。

孫遜被廣泛地認為是中國最具才華的青年藝術家之一。他在2010年分別獲得中國當代藝術獎“最佳年輕藝術家獎”，台灣當代藝術連線新潮賞獎以及意大利CIVITELLA RANIERI 基金年度獎學金。孫遜曾多次在世界各地舉辦個展，包括哈墨博物館(洛杉磯)，巴塞爾鄉村半州美術館(巴塞爾)，余德耀美術館(上海)。他也曾參加諸多知名聯展，包括古根海姆“何鴻毅家族基金會中國當代藝術計劃”(紐約)，大都會博物館(紐約)，伯爾尼美術館(伯爾尼)和國立台灣美術館(台北)。此外，他的錄像作品被廣泛展出於包括德國，奧地利，瑞典，韓國，巴西和伊朗等各地的電影節上，曾入圍第六十二屆柏林電影節短片競賽單元以及2010威尼斯電影節地平線單元。

## *Sun Xun* 孫遜

Solo Exhibition 個人展覽

Museum of Contemporary Art Australia (MCA), Australia  
澳洲當代藝術博物館，澳洲

July 09 - October 14, 2018



Installation View  
裝置現場

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜，澳大利亞當代藝術博物館，悉尼，2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影：Jacquie Manning



Installation View  
裝置現場

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
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*Invisible Magic*  
看不見的魔法  
2018

Commissioned by the Museum of Contemporary Art Australia and Edouard Malingue Gallery  
由澳大利亚当代艺术博物馆及马凌画廊委托创作

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
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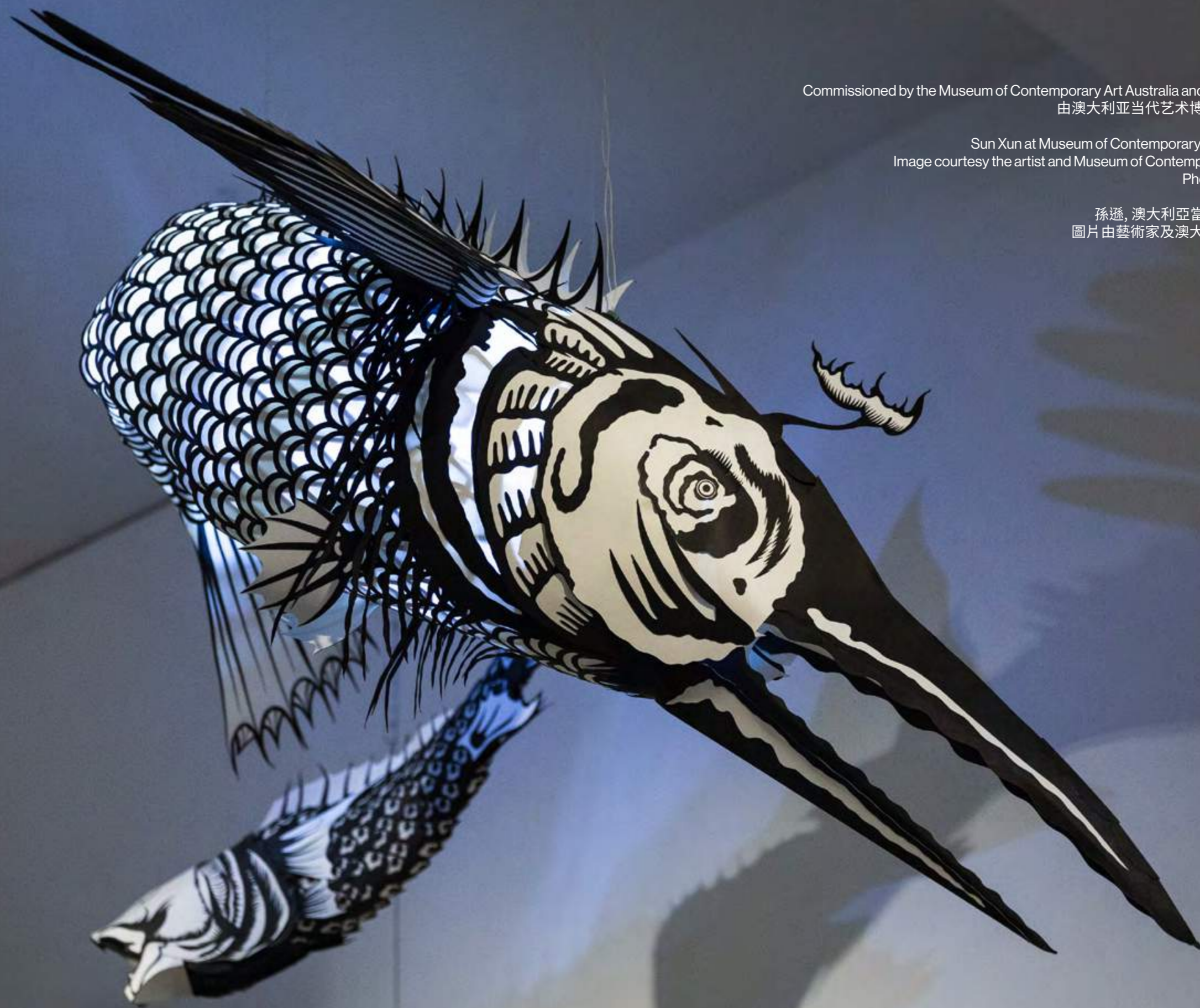


*Invisible Magic*  
看不見的魔法  
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Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
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孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影: Jacquie Manning

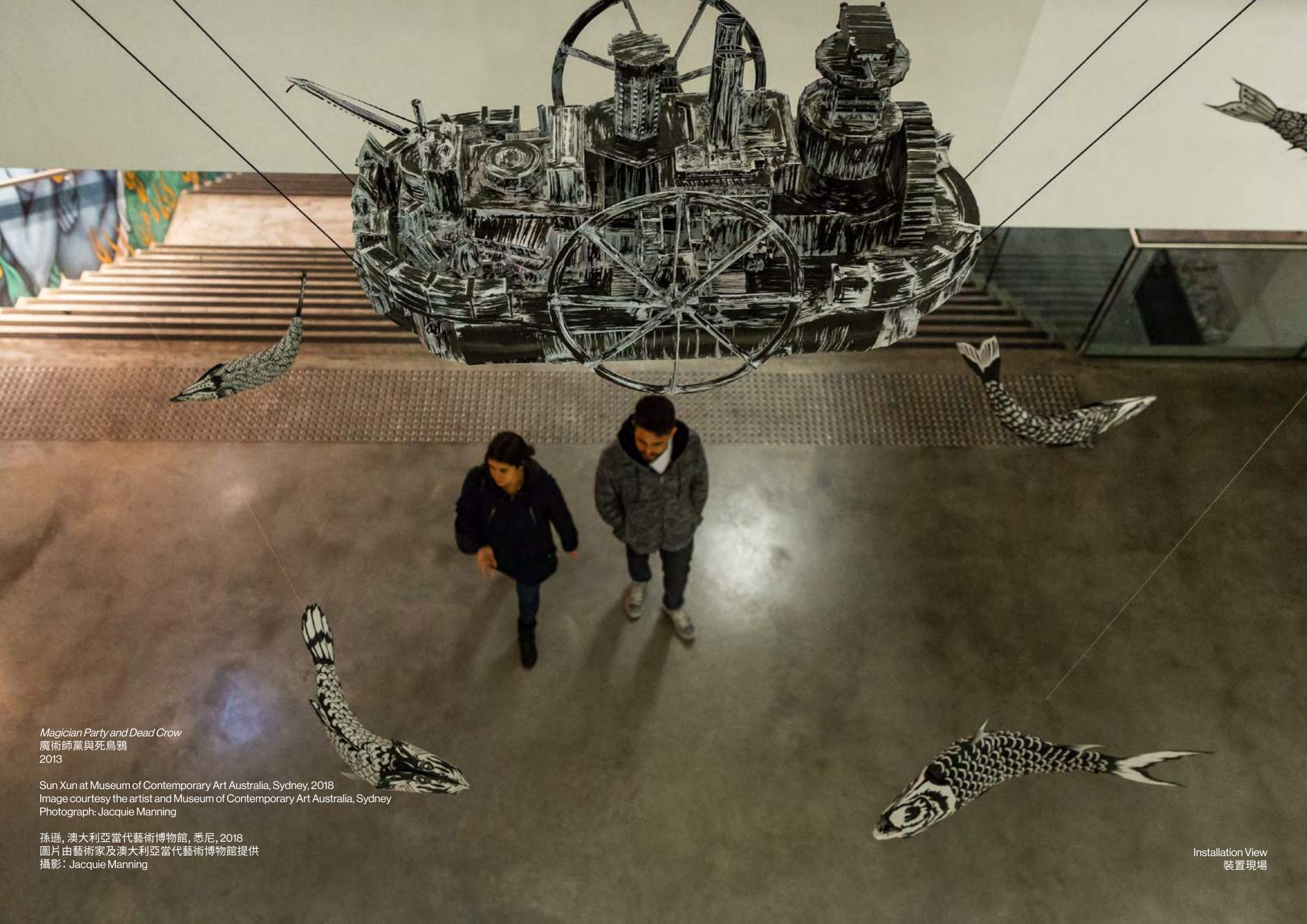




*Beautiful prediction from China*  
來自中國的美麗識語  
2018

Commissioned by the Museum of Contemporary Art Australia and Edouard Malingue Gallery  
由澳大利亞當代藝術博物館及馬凌画廊委托創作

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018



*Magician Party and Dead Crow*  
魔術師黨與死鳥鴉  
2013

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜，澳大利亞當代藝術博物館，悉尼，2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影：Jacquie Manning

Installation View  
裝置現場



*Magician Party and Dead Crow*  
魔術師黨與死烏鴉  
2013

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*Magician Party and Dead Crow*  
魔術師黨與死鳥鴉  
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圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影: Jacquie Manning



*Flight drawing*  
云端绘画  
2015-2018

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影: Jacquie Manning



Flight drawing (Details)  
云端绘画 (細節)  
2015-2018

Image courtesy the artist  
圖片由藝術家提供





21 Grams (still)  
21克  
2010

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜，澳大利亞當代藝術博物館，悉尼，2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影：Jacquie Manning



*21 Grams (still)*  
21克  
2010

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影: Jacquie Manning



*Maniac Universe*  
狂飆擊宇宙  
2018

Commissioned by the Museum of Contemporary Art Australia and Edouard Malingue Gallery  
由澳大利亞當代藝術博物館及馬凌画廊委托創作

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
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孫遜，澳大利亞當代藝術博物館，悉尼，2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影：Jacquie Manning





Maniac Universe  
狂飆擊宇宙  
2018

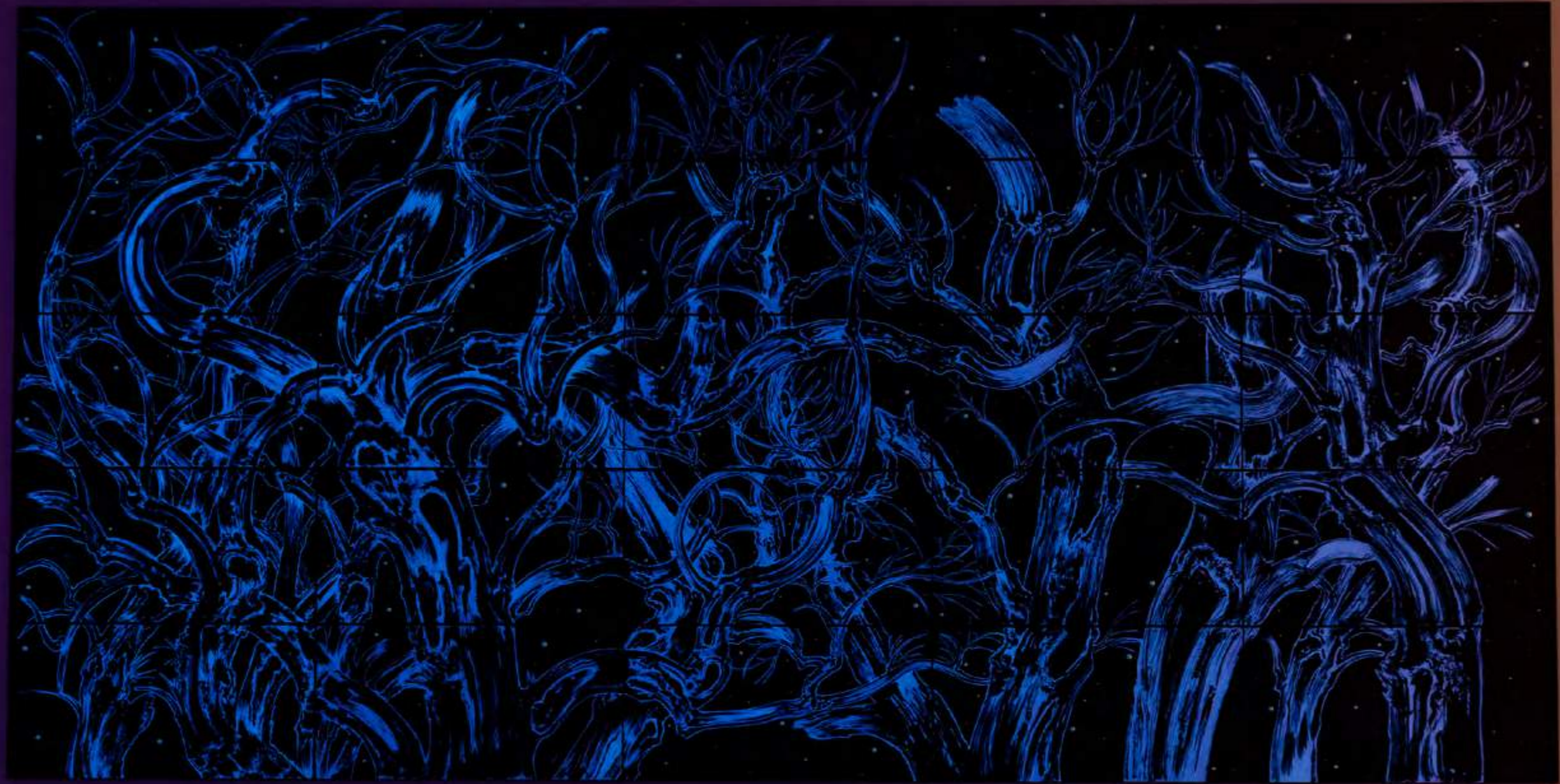


Maniac Universe (Detail)  
狂飙擎宇宙 (細節)  
2018



Maniac Universe (Detail)  
狂飆擊宇宙 (細節)  
2018





*Who First Saw the Stars?*  
何人初見星空?  
2018

Commissioned by the Museum of Contemporary Art Australia and Edouard Malingue Gallery  
由澳大利亚当代艺术博物馆及马凌画廊委托创作

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由藝術家及澳大利亞當代藝術博物館提供  
攝影: Jacquie Manning





*Untitled (MCA Residency Painting)*  
2018

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy the artist and Museum of Contemporary Art Australia, Sydney  
Photograph: Jacquie Manning

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
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*Untitled (MCA Residency Painting)*  
2018

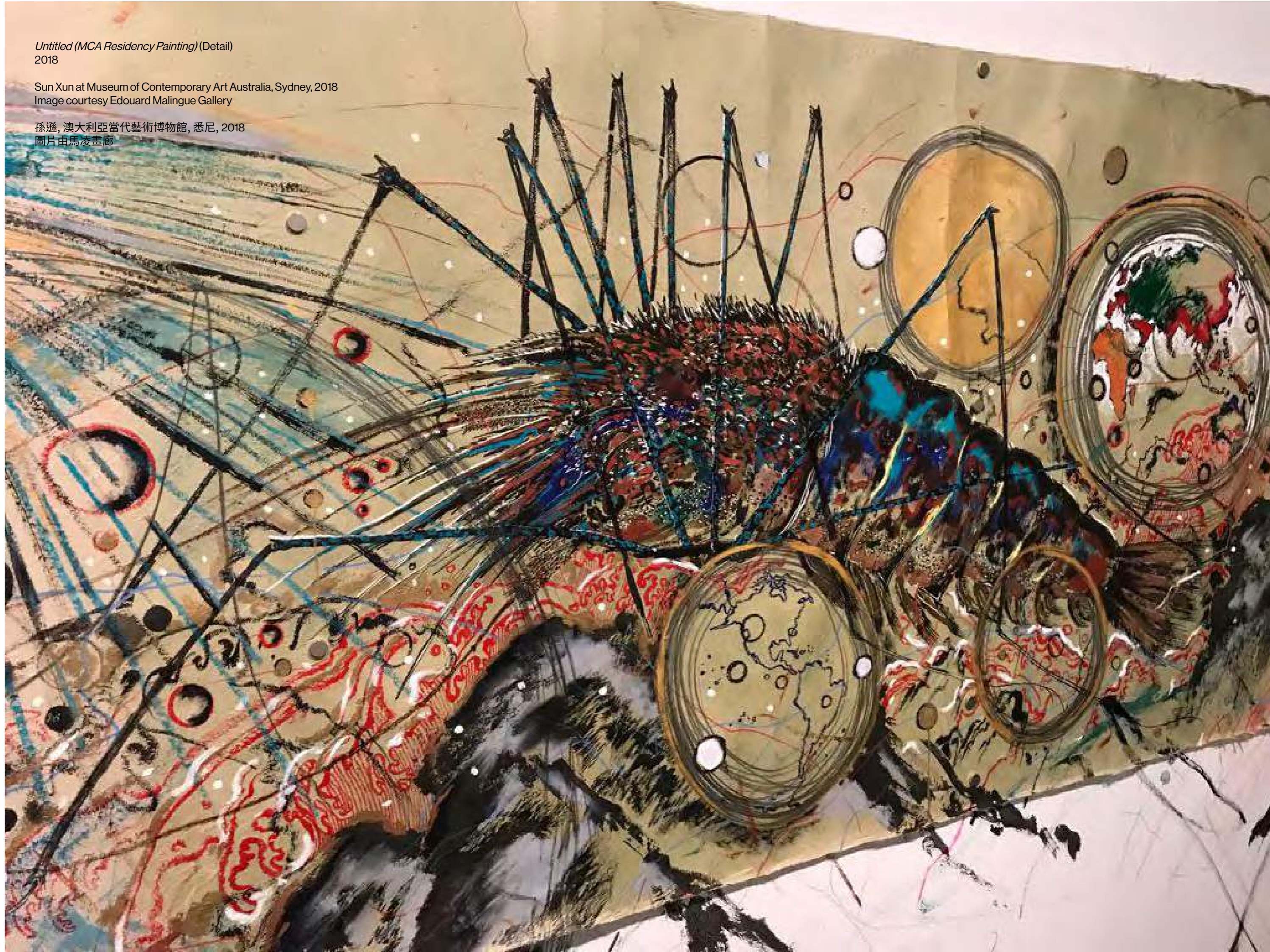
Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy Edouard Malingue Gallery

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由馬凌畫廊

Untitled (MCA Residency Painting) (Detail)  
2018

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy Edouard Malingue Gallery

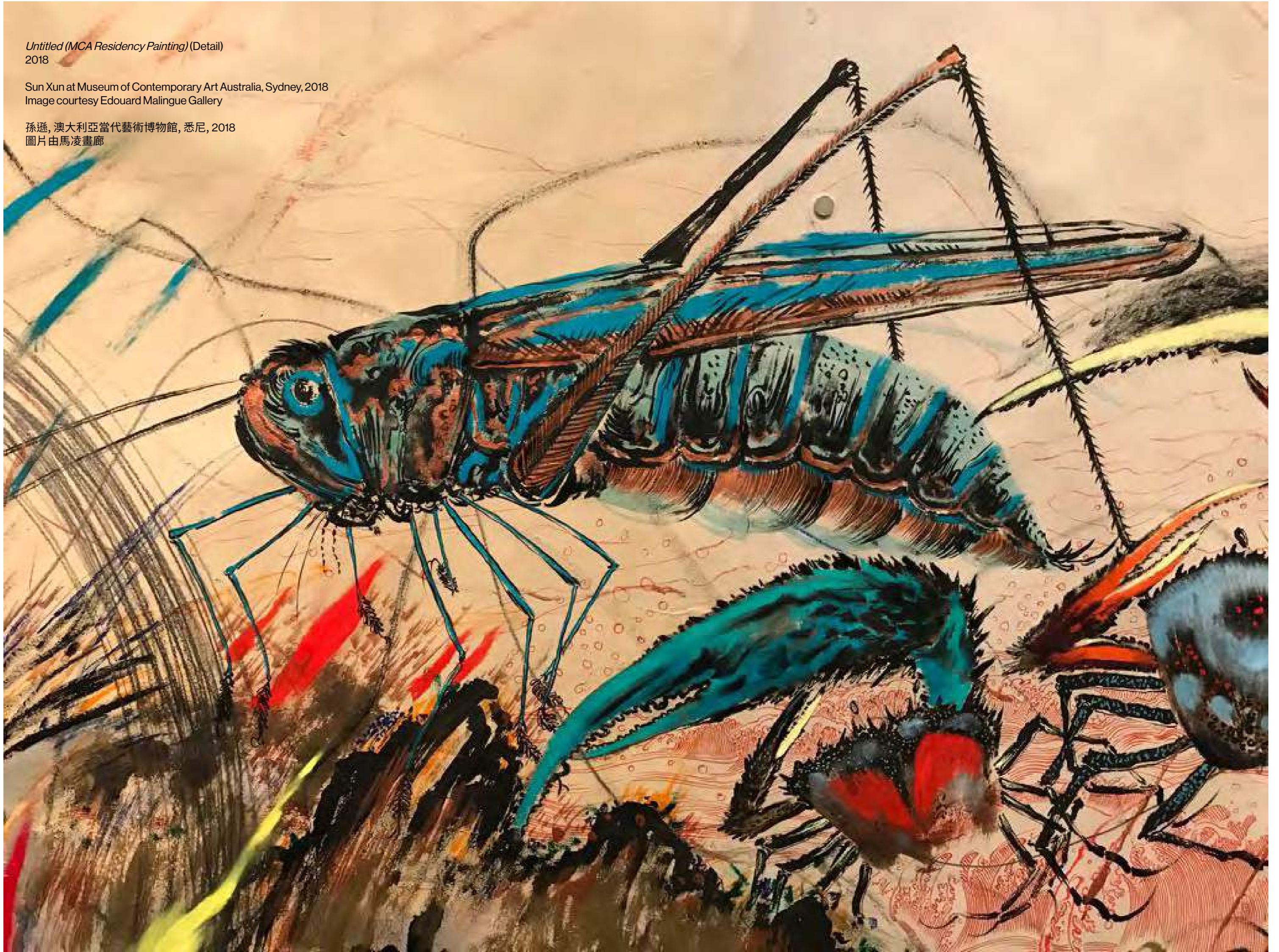
孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由馬凌畫廊

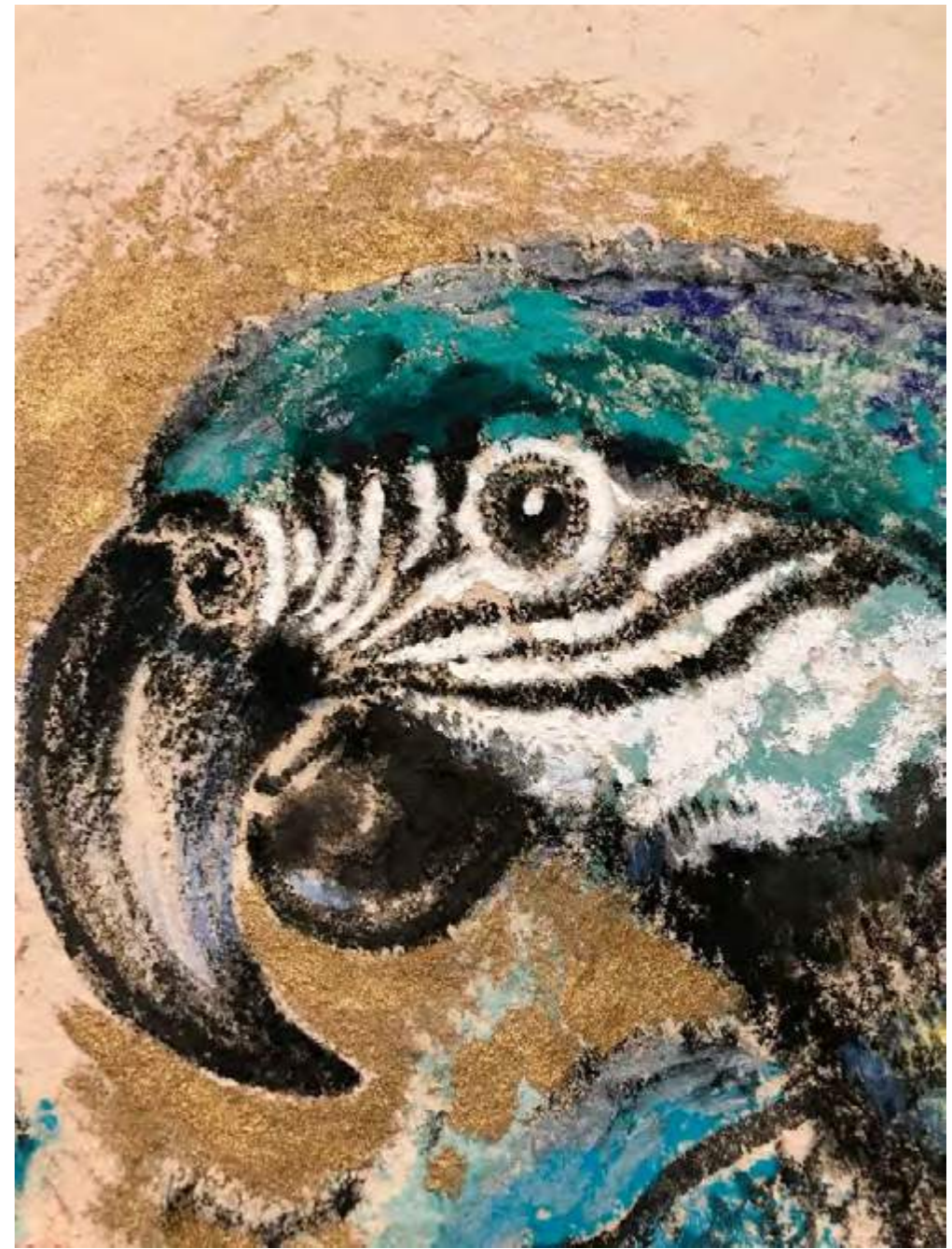
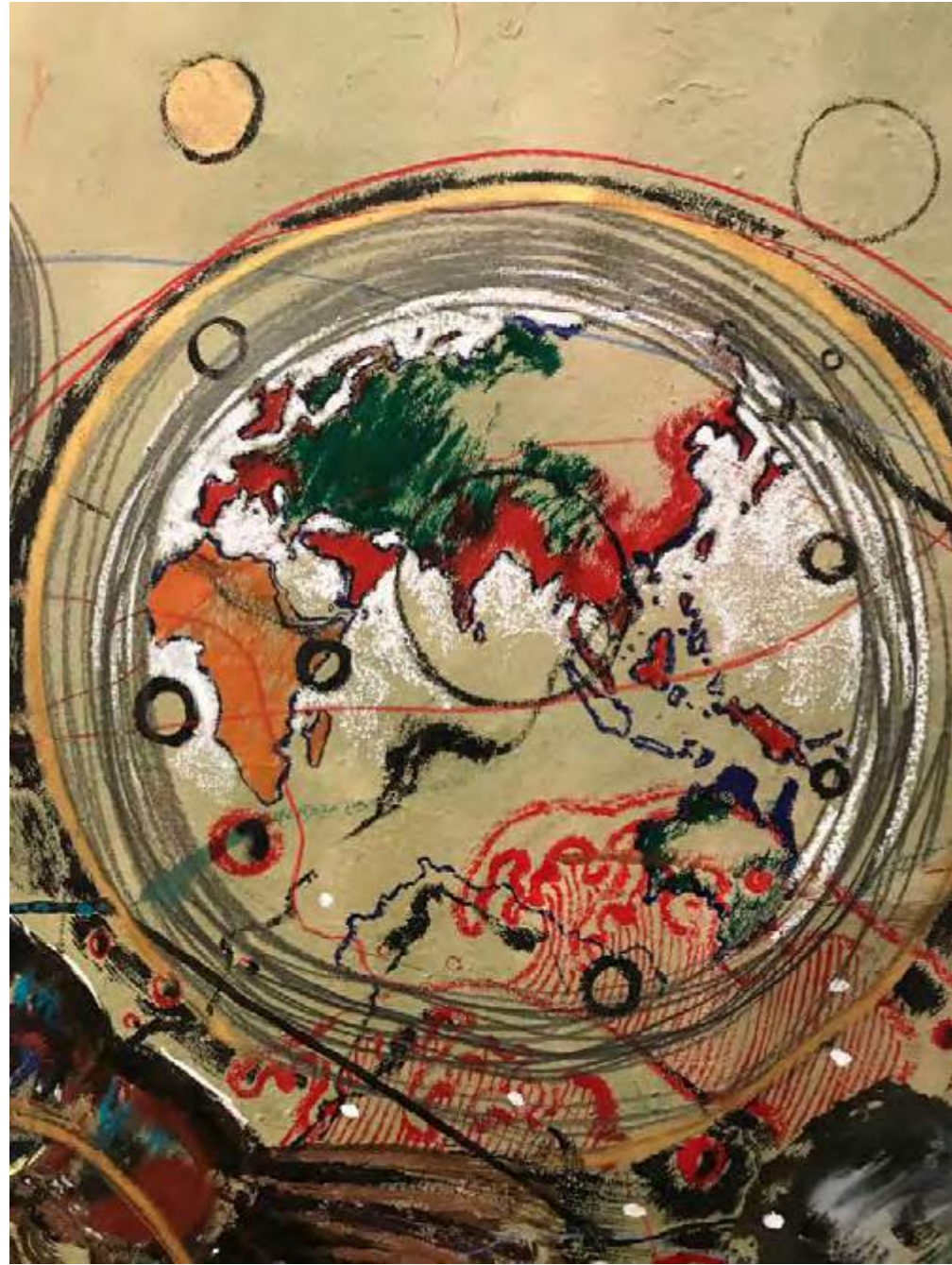


*Untitled (MCA Residency Painting) (Detail)*  
2018

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy Edouard Malingue Gallery

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由馬凌畫廊





*Untitled (MCA Residency Painting) (Detail)*  
2018

Sun Xun at Museum of Contemporary Art Australia, Sydney, 2018  
Image courtesy Edouard Malingue Gallery

孫遜, 澳大利亞當代藝術博物館, 悉尼, 2018  
圖片由馬凌畫廊

In partnership with the Audemars Piguet Art Commission, Times Square Arts presents artist Sun Xun's Time Spy on Times Square's electronic billboards from 11:57 p.m. to midnight every night in July. This project is a part of Midnight Moment, a monthly presentation by The Times Square Advertising Coalition (TSAC) and Times Square Arts. One of China's most prominent young artists, Sun Xun created Time Spy for the second Audemars Piguet Art Commission in partnership with Sean Kelly Gallery, Edouard Malingue Gallery and Shanghart Gallery as part of a large-scale immersive multimedia installation first presented during Art Basel in Miami Beach in December 2016.

A violin with wings flies through a sky filled with spinning moons, while rotating machinery gives way to strange landscapes and pressure valves. These chimerical images come together in Sun Xun's Time Spy, a 3D animated film created from thousands of individual hand-carved woodcuts. Hundreds of Chinese art students assisted Xun in carving each frame of the film, juxtaposing traditional and analog illustration methods with modern 3D animation across digital screens in a way that turns the antithetical into the elegant. The film employs images of traditional Chinese themes like the five elements (metal, wood, water, fire, and earth) in a symbolic exploration of the nature of time and how we try to make sense of it.

*Time Spy*  
偷時間的人

Midnight Moment, Times Square, New York, USA  
展映，紐約時代廣場，紐約，美國

01 - 31.07.2017



Installation View  
裝置現場

Image courtesy of Lovis Dengler , Times Square Arts





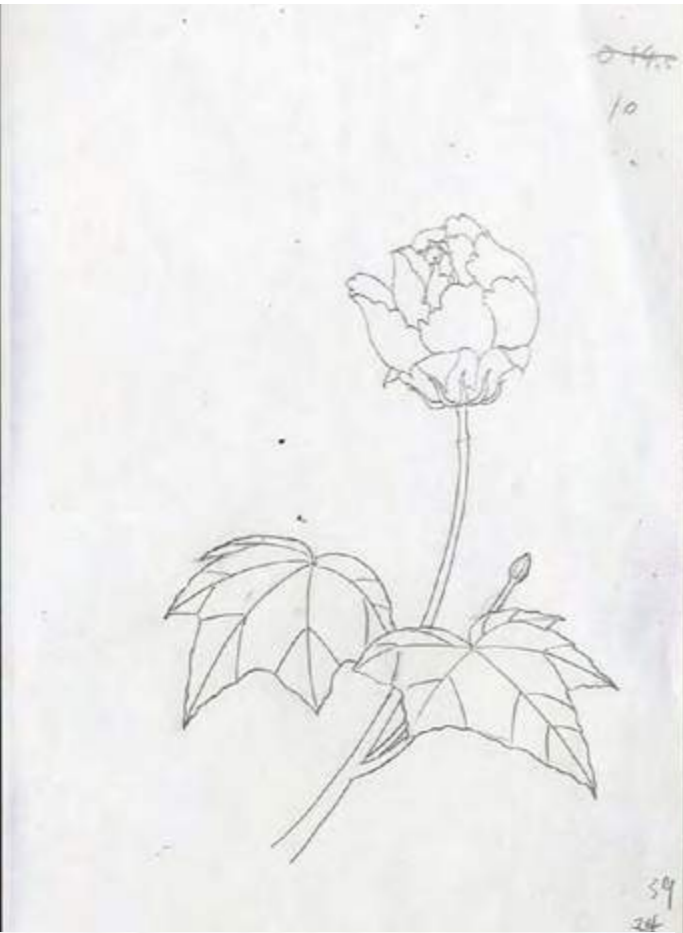
Installation View  
裝置現場

Image courtesy of Lovis Dengler , Times Square Arts

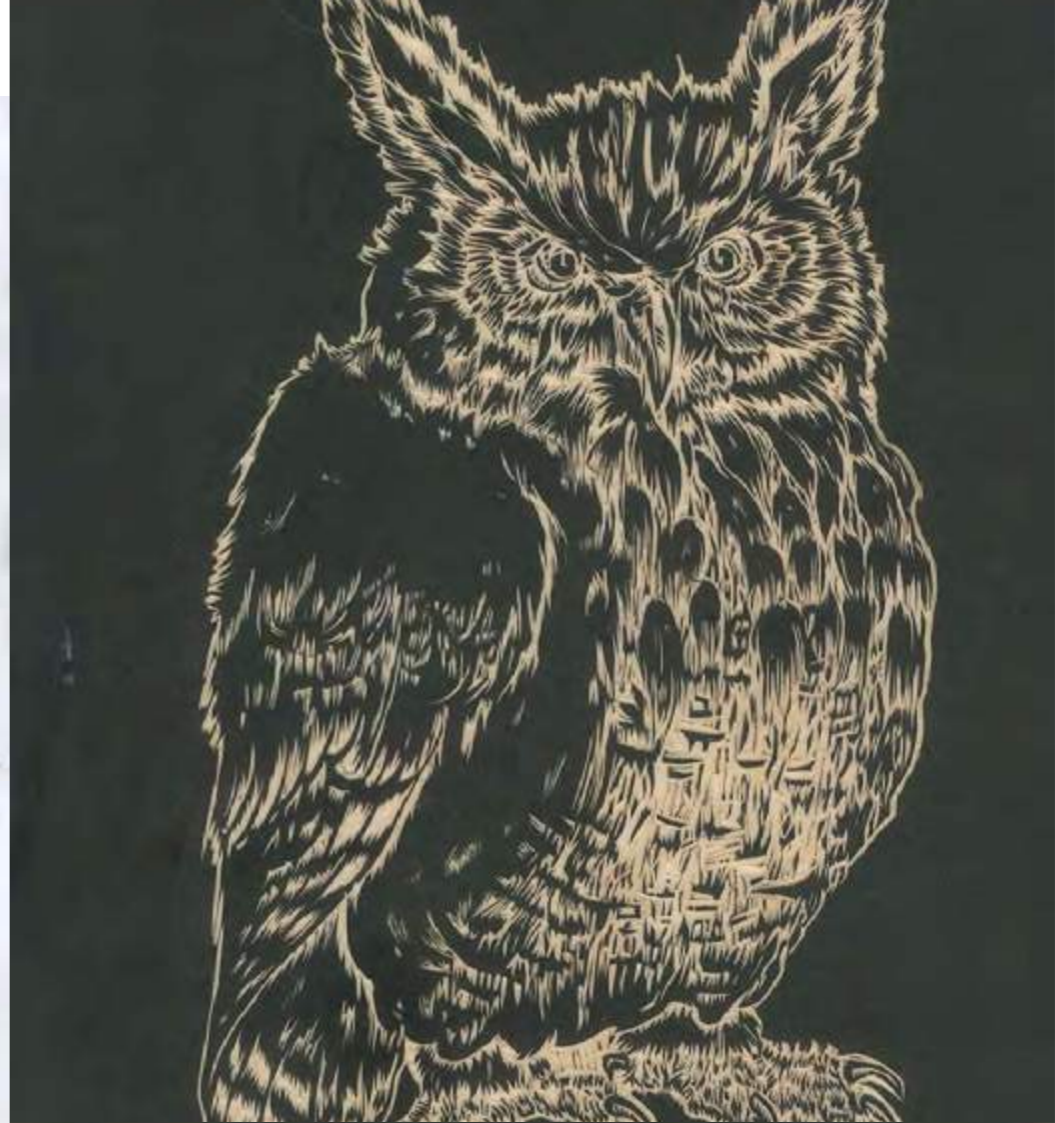


Installation View  
裝置現場

Image courtesy of Lovis Dengler , Times Square Arts



*Time Spy* (Detail)  
Flower (Sketch, Draft, Woodcut)



*Time Spy* (Detail)

Owl (Sketch, Draft, Woodcut)



*Time Spy* (Detail)

Wings (Draft, Woodcut)







*Time Spy* (Detail)  
Background (Woodcut)

Republic of Jing Bang presented Sun Xun's creation of a fictional utopian land, which was accepting a finite number of citizens. Presented as a solo project by the Singapore Tyler Print Institute, it stood as an interactive immersion with Sun Xun's politically-charged body of work.

"Make the land of your dreams come true and be one of the only 100 citizens of Sun Xun's new country launch, "Jing Bang: A Country Based on Whale". The worldwide registration of new citizens and visa applications are now open. Immigration officers from STPI will be there to process new enlistments at this checkpoint. Get a glimpse of this "Divine Country Jing Bang" when visiting the booth.

Successful citizenship applicants (at a cost of USD 10,000) shall be rewarded with a hand printed and bound book of "Jing Bang", a passport, identification card, national flag and animation in DVD and digital betacam. Visas (at USD 25) are available for short-term visit. All visa and citizenship packs are produced by Sun Xun in collaboration with STPI."

*Reconstruction of Universe*

再造宇宙

Art Basel Miami Beach - Audemars Piguet Commission  
巴塞爾藝術展邁阿密海灘展會－愛彼委約藝術項目

01-04.12.2016





Installation View  
裝置現場











Sun Xun is presenting his solo show 'Prediction Laboratory' at the Yuz Museum in Shanghai. Curated by Barbara Pollack, the exhibition is a select space for investigation and experimentation, featuring 12 of Sun Xun's animated films that convey the artist's major themes and imagery using a variety of mediums. By screening the films in a tunnel of light and sound, they lead the way to a pseudo-laboratory where scientific experiments may or may not be underway.

*Prediction Laboratory*  
識語實驗室

Yuz Museum

19.11.2016 - 01.15.2017







Installation View  
裝置現場





Installation View  
裝置現場



Installation View  
裝置現場

Invited to create site-specific works for the museum which will eventually become a part of the museum's permanent collection, the show seeks to present a heterogeneous yet socially aware perspective on contemporary art in China. Specifically, the exhibition will explore the dynamics between individual narratives and collective history, whilst critically engaging with the dialogues surrounding Chinese art in an international context.

*Tales of Our Time*  
我們這時代的傳說

Solomon R. Guggenheim Museum

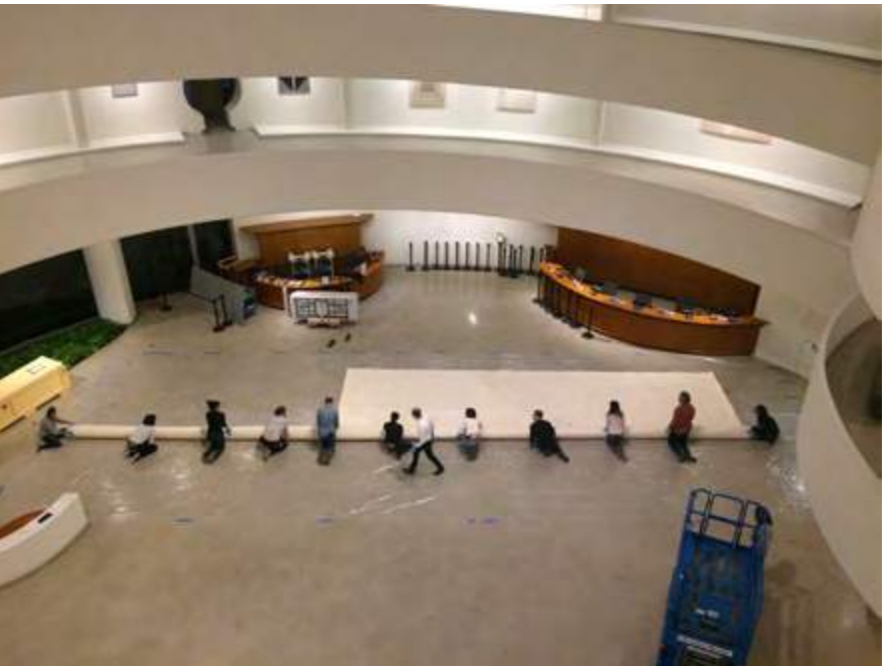
04.11.2016 - 10.03.2017



CAUTION  
ART

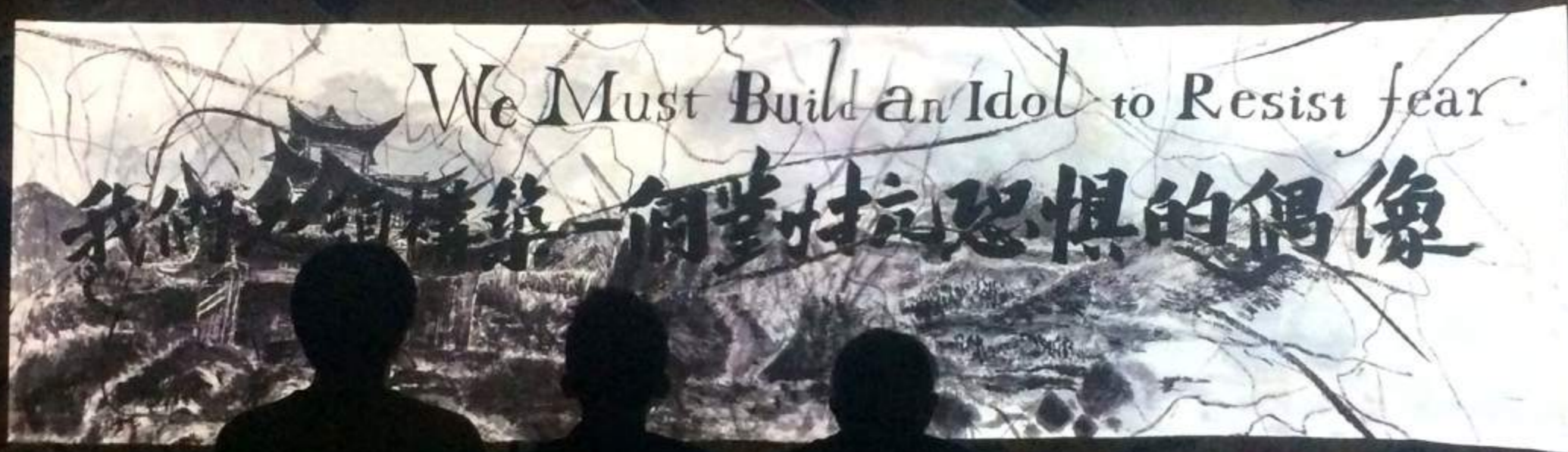
KleenGuard  
619











Republic of Jing Bang presented Sun Xun's creation of a fictional utopian land, which was accepting a finite number of citizens. Presented as a solo project by the Singapore Tyler Print Institute, it stood as an interactive immersion with Sun Xun's politically-charged body of work.

"Make the land of your dreams come true and be one of the only 100 citizens of Sun Xun's new country launch, "Jing Bang: A Country Based on Whale". The worldwide registration of new citizens and visa applications are now open. Immigration officers from STPI will be there to process new enlistments at this checkpoint. Get a glimpse of this "Divine Country Jing Bang" when visiting the booth.

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*STPI - 'Republic of Jing Bag: A Country Based on a Whale'*  
鯨邦實習共和國

Encounters Art Basel Hong Kong, E3, Hall 1 Level 1, Curated by Yuko Hasegawa

14 - 18.05.2014



身分證/ID Card







人類歷史上第一列火車由鯨邦開出  
LE PREMIER TRAIN DE L'HUMANITÉ ARRIVE DE JING-BANG



鯨邦公民無尚榮耀

統一思想  
CAYA BERFIKIR



鯨邦公民無尚榮耀





*BRAVE NEW WORLD*  
美麗新世界

Edouard Malingue Gallery, Hong Kong

13.05 - 05.07.2014

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?

馬凌畫廊將於2014年5月13日至7月6日期間為中國藝術家孫遜(1980年在遼寧省阜新市出生)隆重舉行個人展覽《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《美麗新世界》的當代式回應。孫遜畢業於中國美術學院版畫系，在2006年創立丌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，就像一個記憶劇場般，充斥著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。

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。Aldous Huxley 希望讀者能夠從故事中反思，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，它能為人類帶來歡樂、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，培養獨立思考；他們沈迷於網絡電視，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21世紀餵食資訊的慣性，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。

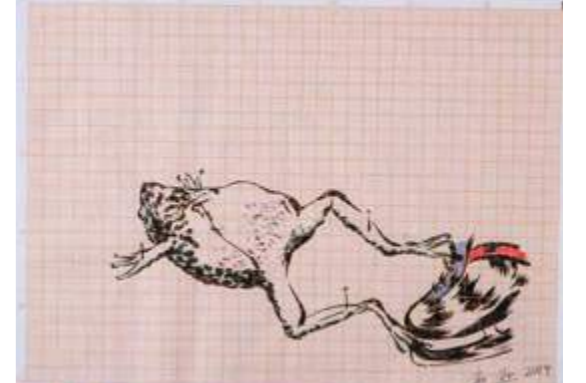
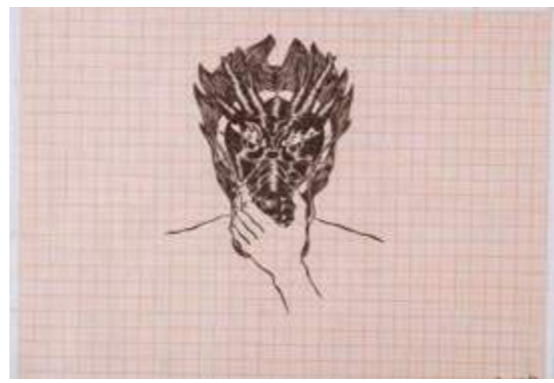
畫廊不只是提供觀眾一個靜靜思考的空間，而是將裝置和畫作結合，鼓勵我們積極回應，無論這種回應是政治上或其他方面的。孫遜的作品經常刺激我們思考，特別是在公眾場所；作品履行了積極和有意識地關心社會現況的責任。不過，他並沒有透過描繪時事達至警世效果，而是描繪一些貌似古代人的人物，例如戴高帽和穿禮服的魔術師。畫作中的場景也不像實景，反而像回憶中一些黑暗角落。這些情景和地方不是我們能認出的，而是取自一些虛構的黑暗故事。然而這些作品都令我們有所共鳴，把我們帶進幻想世界的同時，呈現一些鮮明的隱喻，促使我們反思自己所處的真實世界。這也正正是孫遜成功的地方。

總括來說，《美麗新世界》對文學大師Aldous Huxley在近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。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？還是我們無所謂、無知地容許別人把這些附加在我們身上？



*Script for What happened in the year of the Dragon*  
《「龍年往事」腳本 壹》

2014  
Ink on rice paper  
墨水 宣紙  
38 pages, 33 x 33 cm each



Group of 15 drawings created for the video "What happened in the year of the Dragon"  
龍年往事》動畫之 15 幅手繪紙本作品

What happened in the year of the Dragon  
龍年往事

2014  
Animation (動畫)  
10 minutes (10分鐘)

Watch preview  
Password: EMGSX123



*The Other Moment*  
另外一个瞬间

2014  
Ink on paper  
墨水 宣纸  
60.3 x 111.8 cm



*A Historic Moment*  
歷史的瞬間

2014  
Ink on paper  
墨水 宣紙  
111.2 x 160.5 cm





*Organism of Civilization*  
文明的生物

2014  
Ink on paper  
墨水 宣紙  
150.1 x 232.3 cm



*Appreciated Scenery*  
值得欣賞的風景

2014  
Ink on paper  
墨水 宣紙  
150.1x250.2 cm



*Trotsky's Religion*  
托洛斯基的信仰

2014  
Pastel on canvas  
粉彩 畫布  
80 x 120 x 4 cm

*Was Nikola Tesla a Communist?*  
尼古拉·特斯拉是不是一個共產主義者？

2014  
Pastel on canvas  
粉彩畫布  
120 x 80 x 4 cm





*The Second work of Spontaneous Generation*  
無生源說之二

2014  
Pastel on canvas  
粉彩 畫布  
100 x 200 x 4 cm



*Kafka's Travels*  
卡夫卡遊記

2014  
Pastel on canvas  
粉彩畫布  
120 x 80 x 4 cm



*Brave New World*  
美麗的新世界

2014  
Ink and colour on paper  
墨水 宣紙  
43.7 x 885 cm







Installation View  
裝置現場







“Yesterday is Tomorrow’ at the Hayward Gallery marked the first solo show in a UK public institution by Chinese artist Sun Xun. For the Hayward Gallery Project Space, Sun created a new series of wall drawings in ink and charcoal. They also introduced his film works, a selection of black-and-white and colour animations that included 21 KE [21 Grams] (2010), one of his best-known pieces and the first ever Chinese animation to be shown at the Venice Film Festival.

Sun’s animated films weave reality and fantasy with time and world history, producing haunting visions of mythology in the making. Drawing lies at the heart of all Sun’s art. His meticulous handdrawn animations incorporate text and images, combining traditional materials and printmaking techniques. Illustrations are drawn on the pages of old Communist newspapers and magazines, or on canvas and silk. He then films the drawings frame by frame to create flickering effects and complex, multilayered textures. While seeming to scratch at the surface of political history, his subjects expose the past as being in a state of constant becoming.”

*Yesterday is Tomorrow*  
昨日即明日

Hayward Gallery, Southbank Centre, London, UK

16.01 - 23.02.2014









Sun Xun was selected for 'China, China', a major group exhibition including eleven Chinese artists of different generations, focusing on the tension between individuality and collective thinking - a subject, which not only defines Chinese history and continuously shapes contemporary society but equally has gained importance in the West. The exhibition included the works of Ai Weiwei, Cao Fei, Chen Zhen, Sun Xun, Sun Yuan & Peng Yu, Xu Zhen, Yan Xing, Yang Fudong, Zhang Huan, Zhao Yao, Zhao Zhao.

'China China' was an exhibition about two different Chinas: about the present and the past, and about choices for the future. Exploring both the ongoing search for historical truth and the contemporary reality that is shifting from a local to a global context, the show highlighted the different approaches taken by two generations of artists. Those who lived through the Cultural Revolution found their subject by researching the past while dealing with the present, while young Chinese artists engage with an uprooted society and move forwards into a new socio-cultural future.

For many artists the investigation of their own historically motivated identity appears to have been the key moment in the development of individual artistic strategies. It is a search for answers to the question of how, after the bizarre shock of the Cultural Revolution, a new balance can be achieved between the desire for more individuality and freedom and the dictate of conformism that a historically determined collective thinking still exerts. This critical conflict, particularly fruitful for artists, is also the result of the growing pressures on a society in transition, one increasingly forged by economic factors and a philosophy of consumerism.

As part of the framework of increasing globalisation these pressures mean that China has also been overwhelmed by worldwide socio-cultural phenomena, such as environmental hazards, the desire for more individuality, the uprooting of rural populations and the accompanying growth of urbanisation factors in the megalopolis. It is within this development, not typical only of China, that artists find their grand themes, as 'China, China' demonstrated in its impressive works.

Eckhard Schneider, General Director of the PinchukArtCentre: "China China is a new, highly focused look at an art scene in which amazing developments have occurred over recent decades. Its earlier practice of adapting western styles of art is now history. Numerous individual positions have long been established, as much within the older as the younger generation, producing art that traces the history of their nation while being firmly located within the networks of the international art world, freely and independently employing current international art practices."

*China, China*  
中國, 中國

PinchukArtCentre, Kiev, Ukraine

18.05 - 06.10.2013



*China, China, 2013*  
A Group of Chinese Artists



Installation View  
裝置現場

ТНУК



Заборонена історія

Заборонена історія

забо

“‘Magician Party and Dead Crow’ marked the culmination of a project that lasted almost three months since 30th January 2013. As Sun Xun’s first residential project at home since 2008, this exhibition presented Sun’s residency workplace in ShanghART Beijing - an immersive space artwork blending installations, paintings and three-dimensional animations. Taking inspiration from thoughts and experiences pertaining to previous immersive space artworks, this exhibition marked a totally new a empt.

‘Magician Party and Dead Crow’ bore testimony in its title to Sun’s running contemplation of systems and was connected to the later exhibition ‘Republic of Jing Bang’ at Project STPI Singapore. It marked a feature of Sun’s work habit, which is to build connections between and extensions of all of his art pieces and displays, unfolding a narrative of exhibitions.

By adopting a stage setting as used in earlier movie studios and theatres, ‘Magician Party and Dead Crow’ was mainly inspired and also limited by the specific site of the project. The works were produced in the very same space through a creative process full of possibilities and unknowns. Ultimately, the vision released was of a magician as a paradoxical organisation about to crash unconventionally into a string of fractured realities or fantasies.”

*Magician Party & Dead Crow*  
魔術師黨與死烏鴉

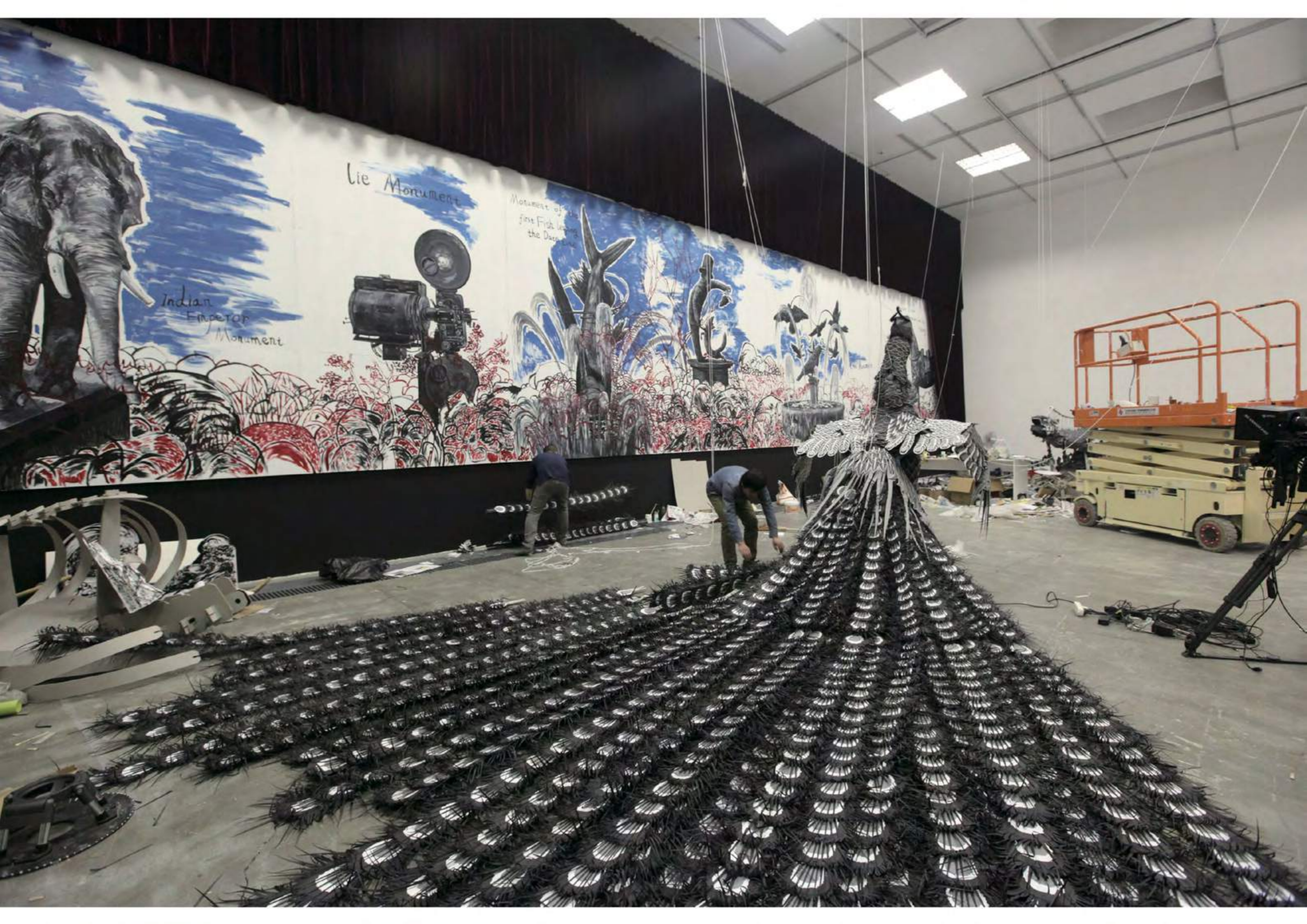
ShanghART Beijing Art Space, Beijing, China

30.04 - 08.05.2013



Installation View  
装置現場













Installation View  
裝置現場

“Sun Xun’s first solo exhibition in Scotland, ‘Undefined Revolution’ combined new temporary wall paintings (especially created for The Collective), with seven animations, exemplifying how he is part of a new generation of Chinese artists who produces politically engaged work that investigates the construction and narration of history through the process of drawing.”

As Sun’s ephemeral wall paintings and hand-drawn animation were erased after the duration of the exhibition or during the filming process, they posed a further question on the value of drawing and the art object.”

*An Undefined Revolution*  
未定義的革命

Collective Gallery, Edinburgh, Scotland

03.03 - 06.04.2012



Installation View  
装置現場





“Following solo debuts at the Hammer Museum in Los Angeles and the Drawing Center in New York, Sun Xun transformed the music room of the former Beacon high school in New York into an immersive, multifaceted installation. Employing a combination of ink-drawn murals, collage, newsprint, text, found objects, and shadow puppets, Sun converted the most familiar of spaces into an uncanny theatrical set where visitors are invited to play roles. Staging a collision between the scene of suburban childhood education and a trans-cultural symbolic narrative, Sun forged an ambiguous spacetime in which history, memory and national identity were porous and mutable; inhabit it was to participate in a laboratory and projection screen for the public imagination.

Conceived partly in response to the dislocations of post-revolutionary China, Sun's work explores the distortions of official history and commonplace perception. His distrust of received narrative has led him to assume the figure of a magician and jester, presiding over a twilight cosmos populated by clowns, animals, broken language, and military devices run amok. The result is often a sensory revel in the illusions that underpin collective reality.”

*Sun Xun: A Footnote to Time*

孫遜: 沒有意義的註腳

211 Fishkill Avenue, Beacon, New York

25.02 - 01.03.2012





TRUST EXPERIENCE ABSOLUTELY  
THE ROUTINE IS THE ONLY TRUTH





SUN XUN:  
A FOOTNOTE TO TIME

CURATED BY XU QIAO AND ELI EPSTEIN-DEUTSCH

FEB 25 2012 - MAR 10 2012

R113, 211 FISHKILL AVENUE, BEACON, NEW YORK

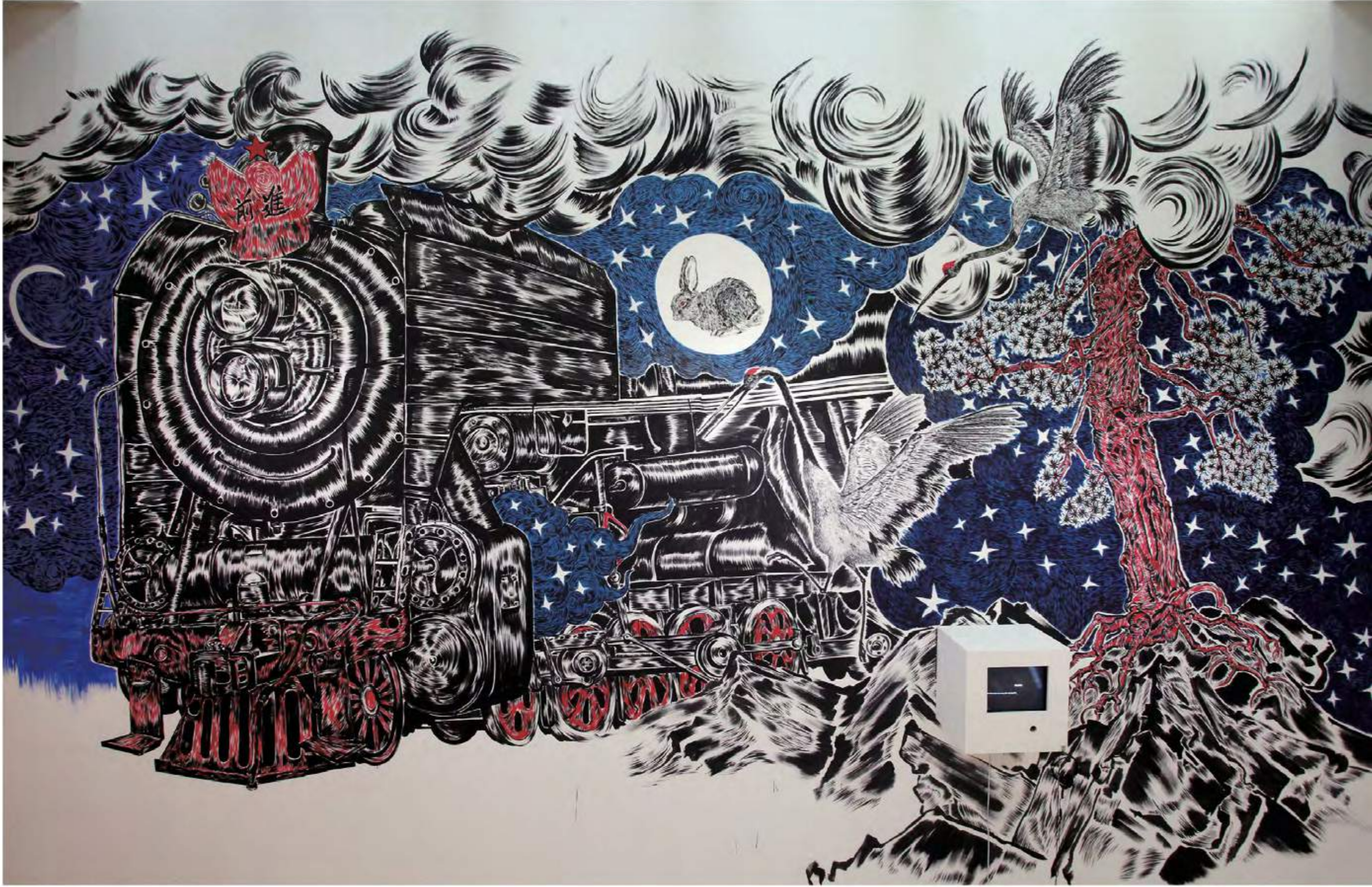
**wall/ladder/machine**®

'The Parallel World' marked Sun Xun's first solo show at the A4 Contemporary Arts Center in Chengdu. The exhibition placed an emphasis on Sun's on-site creations over the years, presenting them as a helpful gateway for fully interpreting his working method and presentation. Works presented included 'Some Actions Which Haven't Been Denied Yet In The Revolution' (2011) as well as 'Beyond-Ism' (2010) and 'The New China' (2008) as well as his earlier films, such as a 'Shock of Time' (2006). Overall, the comprehensive exhibition sought to flesh out Sun's running question: "How should we witness this period of history?"

*The Parallel World*  
孫遜: 沒有意義的註腳

A4 Contemporary Arts Center, Chengdu, China

17.03 - 17.05.2012





THE  
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OF  
ART  
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DESIGN  
OF  
THE  
UNIVERSITY  
OF  
MICHIGAN  
ANN ARBOR, MI



Sun Xun was selected for the Liverpool Biennial 2012, directed by Sally Tallant, which explored the theme of hospitality. Hospitality is the welcome we extend to strangers—an attitude and a code of conduct as well as a metaphor that suggests conditions and energies that inspire artists.

*Liverpool Biennale 2012*

利物蒲雙年展

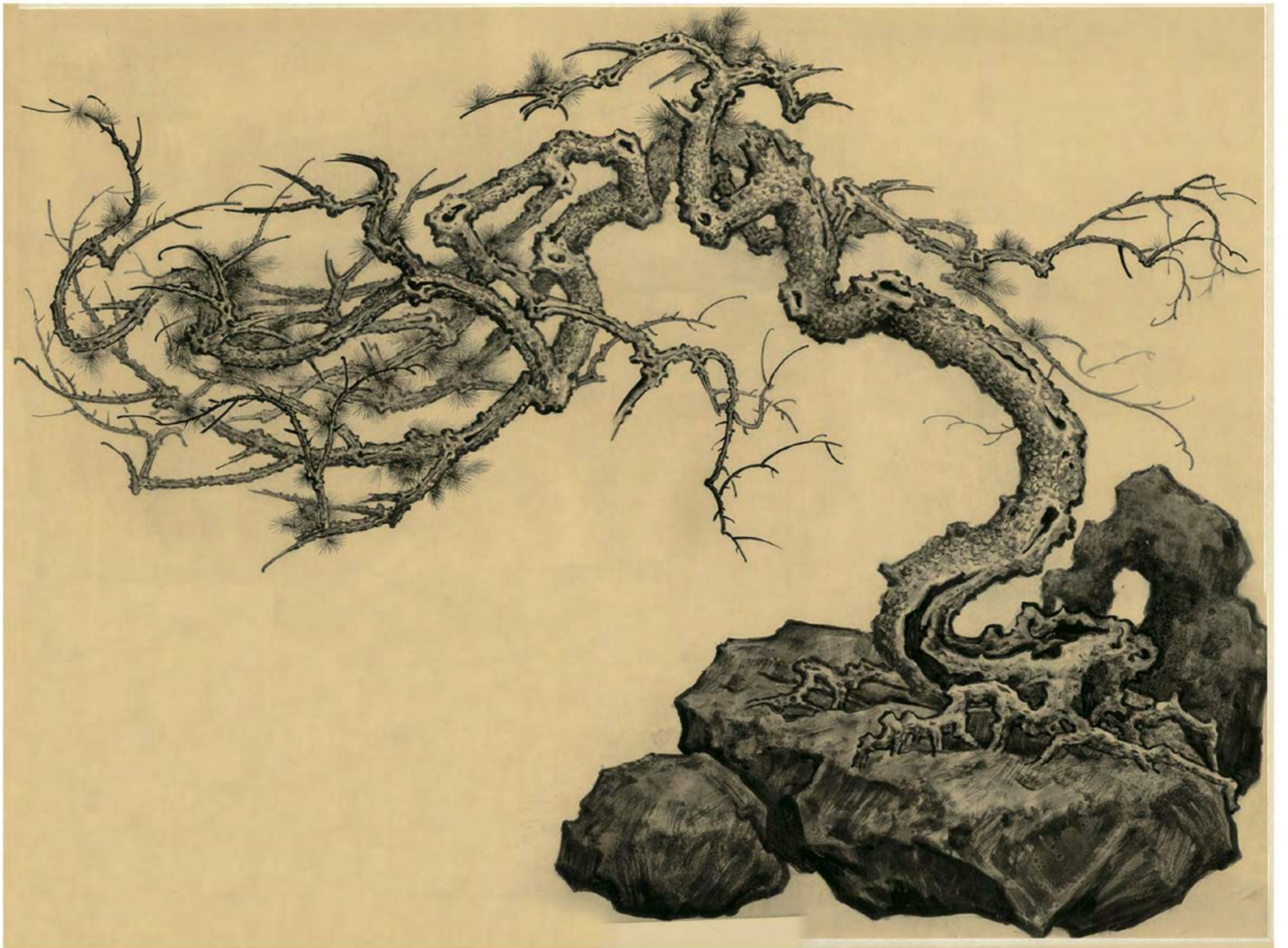
Liverpool Biennale, The Bluecoat, Liverpool, UK

12.09 - 25.11.2012



Installation View  
裝置現場









Sun Xun was selected for the Liverpool Biennial 2012, directed by Sally Tallant, which explored the theme of hospitality. Hospitality is the welcome we extend to strangers—an attitude and a code of conduct as well as a metaphor that suggests conditions and energies that inspire artists.

*Kochi Muziris Biennale 2012*  
2012年印度雙年展

Kochi, India

12.12.2012 - 17.03.2013



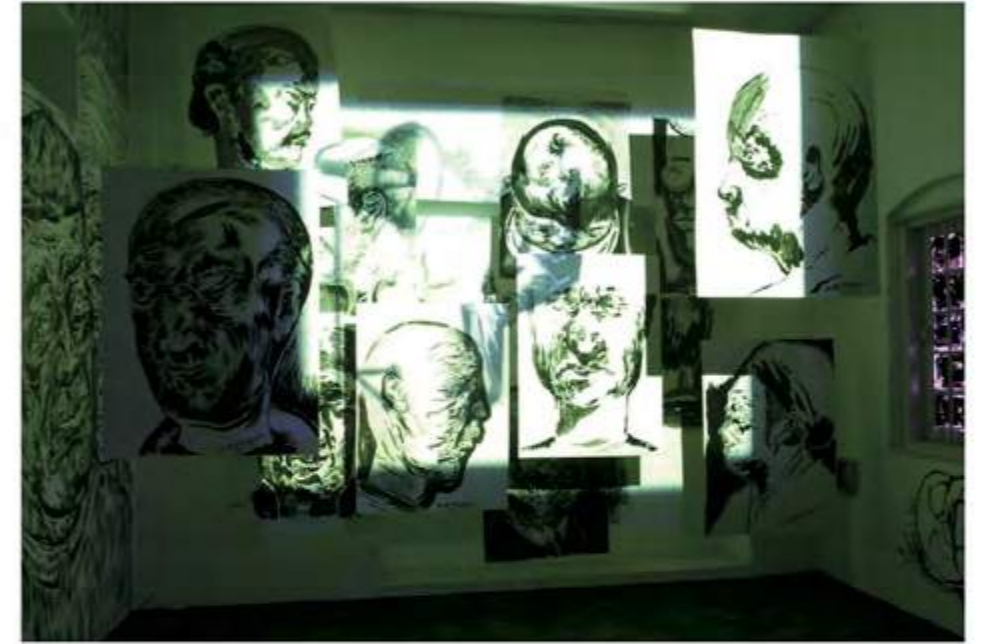
金寿  
Jin Shou



Handwritten signature or text in the upper right corner.







This complex, beautifully rendered woodprint animation—made using a method that was popular in the decades following the 1949 formation of the Peoples Republic of China—presents a dark portrait of the contemporary world. This printing technique was used as an important means of communication to quickly convey information.

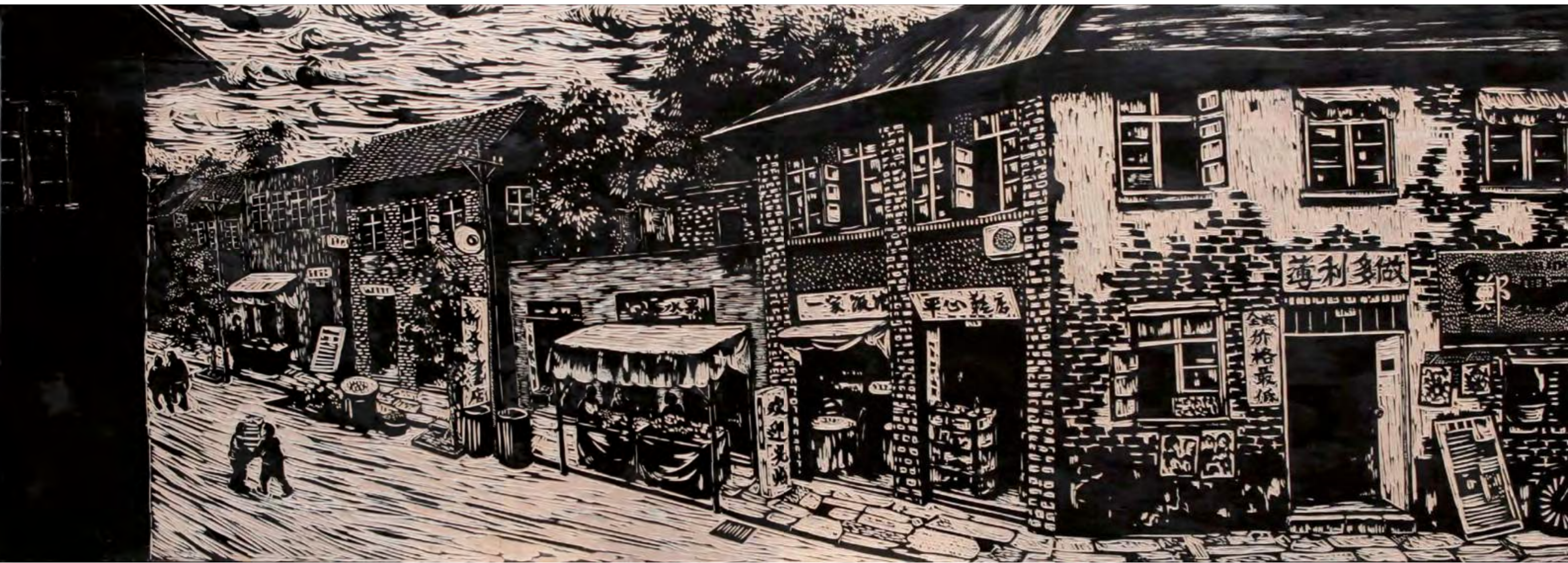
*Some Actions which Haven't Been Defined Yet in the Revolution*

一場革命中還未來得及定義的行為

2011, No dialogue, 12 min 22 sec

Exhibited at: MoMA Film Screenings, 1 June, 2013









Sun Xun was included in the group project 'Huge Character' at ShanghART Beijing. Featuring the work of artists Tang Maohong, Zhang Ding and Sun Xun, the exhibition was split into two stages. The first stage started from September 3rd, 2011. Six 7m black Chinese characters - “你準備好了嗎” (literally meaning “Are you ready”) were put on four walls of the exhibition hall. After the first stage, the project entered its second stage. Artists created the exhibition onsite and the creative process was open to the public. Based on the huge characters, three artists returned to their own creations. During the second stage, Sun Xun created a mural with sculpture and painting on paper 'March 18th Park'. The final three artworks were independent but with internal relations.

*Huge*  
大字

ShanghART Beijing

30.10 - 10.11.2011





Sun Xun was selected for the fourth edition of the Yokohama Triennale curated by Miki Akiko, focused on works of art that refer to the mysteries of the world and our everyday lives - such things as magic-like powers, supernatural phenomena, mythology, legend and animism. In particular, Sun presented a work featuring The Magician, a running character in his artistic narrative, alongside an Invisible Man work by Magritte.

The Yokohama Triennale 2011 took place both outdoors and indoors at two main venues, the Yokohama Museum of Art and BankART Studio NYK. It included artworks by just over 60 contemporary artists and also some from the museum's collection. One of the distinctive features of the Triennale was that there were unexpected "encounters" at various corners of the exhibition space.

## *Yokohama Triennale: 'Universe in Universe'*

Contemporary of Art Yokohama, Yokohama, Japan

06.08 - 06.11.2011







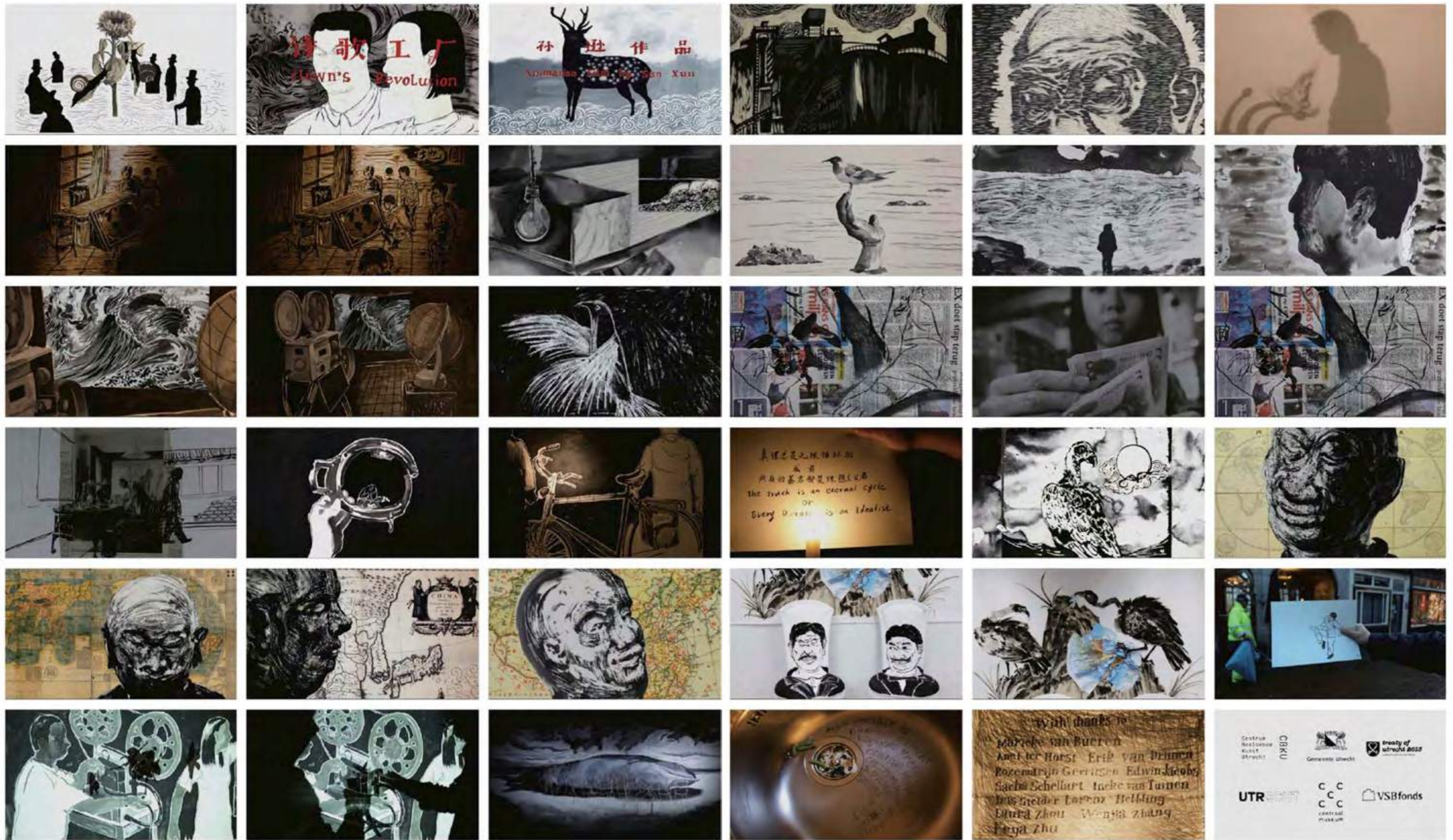
The film 'Clown's Revolution' was presented during the Holland Animation Festival. Sun Xun largely took inspiration from observing Dutch society. The Chinese title "Shi Ge Gong Chang" pertains to an island in real life. In the work there is a group of poets living on this island and it's an ideal little society. This is a dream we have always been chasing and a utopian reality, which only exists in the pursuit of art. The English title is more akin to the pursuing process, which is full of absurdity and running circles.

*Clown's Revolution*  
詩歌工廠

2010, Video, 10 min 8 sec

Holland Animation Festival





Clown's Revolution, 2010  
Film Stills

“Beyond-ism” (2010) includes an animation video and ink drawings, all hand-drawn renderings. The work was inspired by Sun Xun’s residence project in Yokohama, and the work consists of three parts. The first part, which consists of 10 huge ink drawings and frames of animation video, was realised in Yokohama. The second part, the drawings for the animation, was completed in Beijing, and the work was firstly exhibited at the Aichi Triennale 2010 in Japan. The third part, hand-drawn renderings and video, was exhibited at the Rockbund Museum in Shanghai.

The whole process was combined with site-specific drawing.

The work was primarily inspired by an old Chinese legend that says the Emperor Qin Shi Huang (258 BC – 210 BC, he was the first emperor of a united China – Qin Dynasty) sent Xu Fu (who served as a court sorcerer in Qin Dynasty) and 3,000 boys and girls on a boat towards Fairyland Penglai in the East to find the elixir of life. It is said that these people may have arrived in Japan... In ancient China, people had at the me one understanding of the world. It was said that the world was a big mountain carried on the back of a big tortoise whose name was “Bi Xi”, the eldest of the Dragon’s 9 sons, who was very good at carrying heavy weights whilst standing over four big elephants... This was the way the world had been structured.

*Beyond-ism*  
主義之外

2010, Video, 8 min 8 sec

Rockbund Art Museum, Shanghai







Beyond-ism, 2010  
Film stills









Installation View  
裝置現場



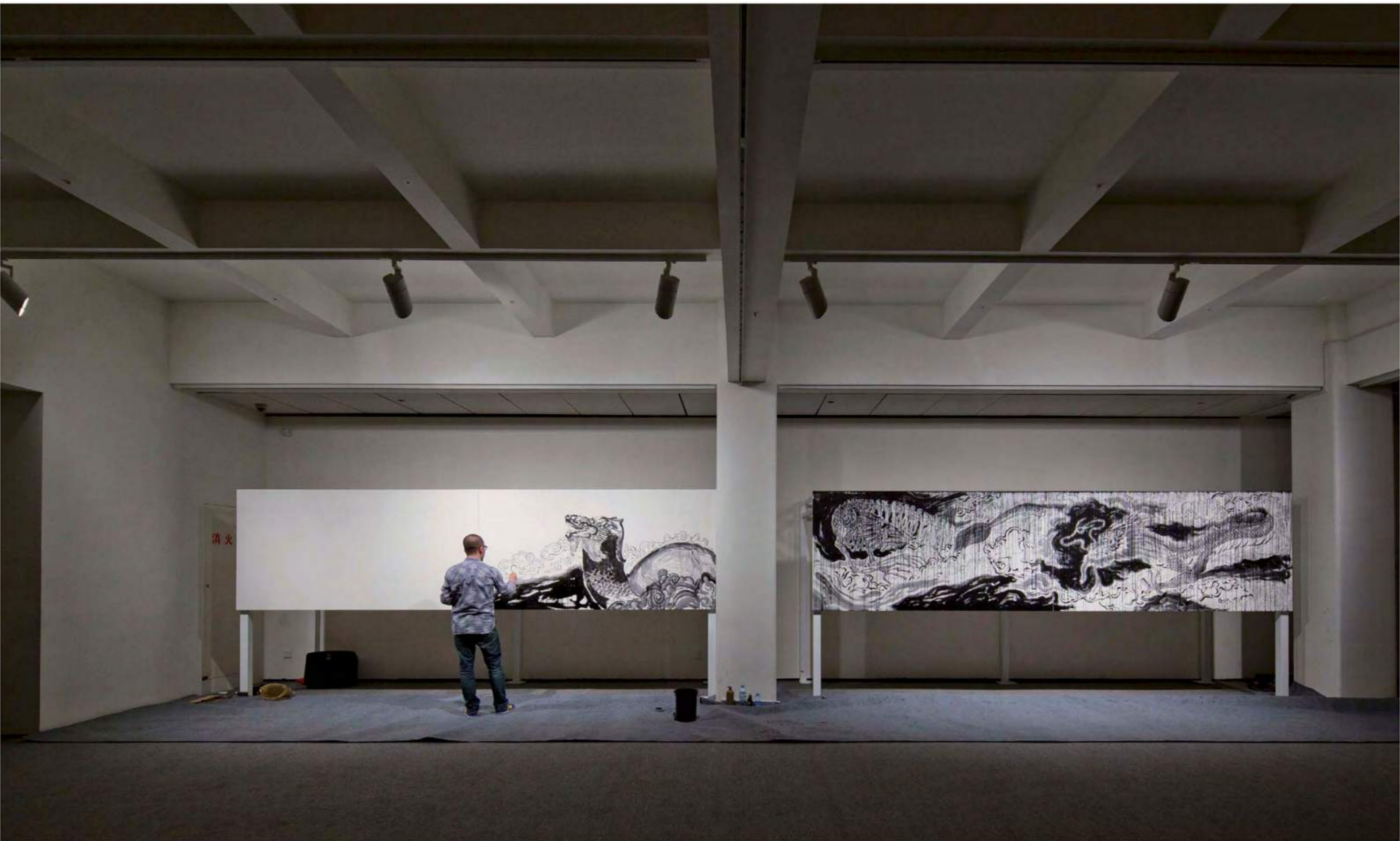
Installation View  
裝置現場



Installation View  
装置現場



*Beyond-ism, Be By Day By Night or some special things a museum can do, 2010*



“21 KE” (2010) was produced 3 years after its commencement and mainly completed by pastel and fusain on canvas. It is an animated film based on a 1907 research thesis by Dr. Duncan MacDougall, an American physician who claimed to have measured the weight of the human soul as 21 grams. Taking this theory as his point of departure, Sun Xun depicts a surreal journey through a dystopian world full of cryptic symbols. Drawn with crayon, frame by frame in a magical realistic style, 21 KE drifts through mysterious cities of plague and soot.

The film is among Sun Xun’s work to create videos and animation films referencing theorists and thinkers such as Marx, Adorno and Horkheimer, investigating the complexity of revolution, existence, historiography and the notion of time. Importantly, the film had its world premiere at the new “Orizzon ” section of the 67th Venice International Film Festival. This was the first Chinese animation film premiered at the Venice Film Festival.

*21 KE [Grams]*  
21克

2010, Video, 27 min

Minsheng Art Museum, Shanghai, China

















'The Soul of Time' at the Kunsthhaus Baselland curated by Sabine Schaschl presented Sun Xun's first European solo exhibition. On display were his drawing series 'Shock of Time' (2006), "Mythos" (2006), "Heroes no longer" (2008), and his new film "21g" (2010) as well as related drawings (2010).

The work "Shock of Time" (2006), a series of small paintings and a film, is composed from old newspapers from the 1950s and '60s. Here, the artist questions our notion of history, which varies individually and according to the temporal distance and thus carries the potential of a false construction of history or a lie. Headlines and news from Mao Zedong's era are so far away to the young that he can weigh their importance and accuracy only from a temporal distance. He uses the newspaper reports as a support and adds new, painted-on stories, which together underscore the fragmented perception of historical events.

The work "Mythos" (2006) is dedicated to a reflection of history. A new element in the film and in the paintings was the sudden brilliant ashes of colour. In addition to the figure of the magician, there is another conceptual parameter that newly defines his vocabulary: the concepts and issues of history, geocentric theory, country, historical idealism, or revolution. As written by Beijing-based critic and curator Karen Smith: "These words map out the parameters of the works, and the thought processes by which the artist questions political systems and socio-cultural multi-lateral relationships that are designed to preserve the illusion of nationhood but that ultimately shift around similar but irreconcilable perspectives on the world."

*Soul of Time*  
時間的靈魂

Kunsthhaus Baselland, Basel, Switzerland

19.09 - 14.11.2010





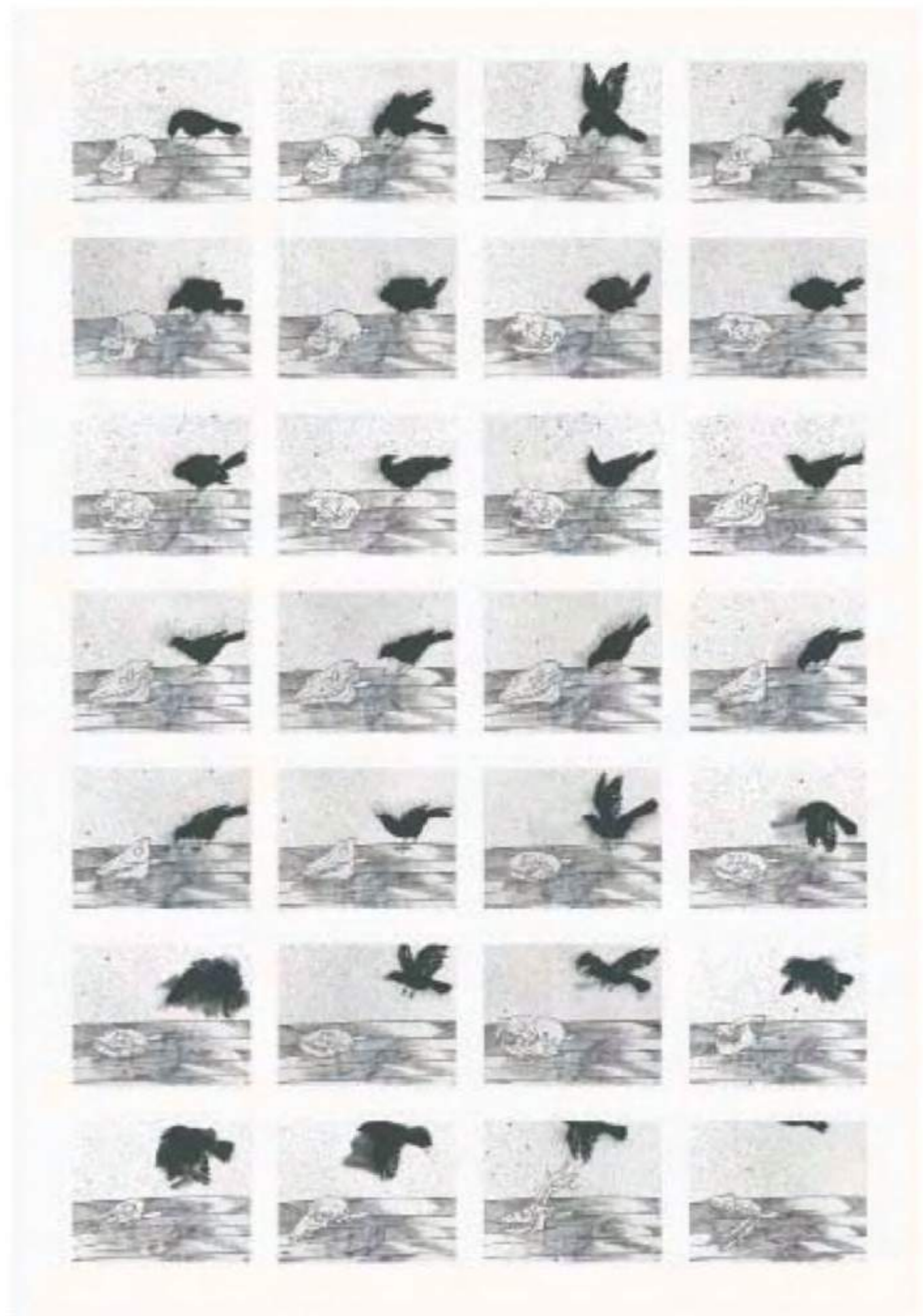
Installation View  
装置現場

For his residency at the University of Essex, Sun Xun explored “different versions of the same events” produced by individual cultures to assuage their sense of the past and of actions enacted (the primary example being historic clashes between Japan and China and the vastly differing accounts thereof). From here he decided to create ‘The People’s Republic Zoo’.

The “zoo” is a reference to—or a version of—George Orwell’s *Animal Farm*, a book that greatly influenced the artist, as well as his generation (it was staged as a play in Beijing in 2006, and included caricatures of several prominent leaders amongst the ranks of the “pigs”). Technique-wise, ‘The People’s Republic Zoo’ was created using ink on rice paper. As explained by Sun, “I can use anything to make an animation: the important thing being to find a language and a means of expression that is mine and is unique.”

*People’s Republic of Zoo*  
人民共和動物園

2009, Video, 7 min 49 sec









Installation View  
装置現場

# The New China

## 新中國

Hammer Museum, UCLA, Los Angeles, California, United States

July 11 – October 12, 2008

'The New China' was the result of a residency Sun Xun held at the Hammer Museum, UCLA. To create his meticulous animations, Sun Xun produced a multitude of drawings that incorporated text within the image. For over a week, Sun Xun inhabited the Vault Gallery to develop a new animated, site-related video and drawing installation.

### About the Exhibition:

"...Sun Xun's work plies the uncontested surface of politicized truth. By tying together the tenets of academic drawing with political cartoons and projecting them into the realms of installation and film, he manifests his multifaceted imagistic world as improvisational theater. His broken narratives, peopled with pedagogues as magicians and infectious insects that plague the world, work on the viewer's emotional response to fear—fear of the unknown, of the undiscovered country that Shakespeare, Nixon, and each of us cower before. But it is the ambiguous era in which he sets his stories that further mystifies the viewer. Sun's world lies suspended in anonymous twentieth-century eternity, a past riddled with legacies of modernity at its most extreme, a film noir testimony to absolutism. His flickering images crystallize into a gritty, dystopic urban overture to revolution; it is the industrial revolution as much as it is the Cultural Revolution. But Sun's work, muddled in this overlapping and obsolete modernity, idles at the brink of revolution without spilling over. His aim is to scratch the surface of political history, a history continuously conflated into myth, in order to expose the past as being in a state of constant becoming. His vision is the pregnant pause of mythology in the making.

The collage that results from postmodernism's "crisis of historicity," in which recorded events are confounded by the pastiche of existing juxtapositions, is Sun Xun's allegorical enterprise. Perhaps Sun's suspicion of mediated truth comes with the territory. The China that he grew up in was in a constant state of reinvention and denial. Moving hastily from socialist bankruptcy toward economic salvation, much of the population hasn't had the opportunity to fully process the onslaught of novelty that they continue to experience. The physical, social, and cultural transformations of this New China have created a paradox wherein nostalgia for the way things were is continually negated by the continually new, and where the ideological imprint left by Mao has yet to be adequately filled. When Sun was still in grade school, the "East Is Red" changed its tune to "Balls under the Red Flag" as the end of the 1980s saw the shock of yet another China. Taking the seventy-year anniversary of the May Fourth Movement (instigators of the twentieth-century's original "New China") as their cue, students occupied Tiananmen Square in an effort to reform what they saw as a government out of step with the current needs of society. The

outcome of this standoff was yet another New China, which violently crushed individual liberties while simultaneously promoting individual wealth and unbridled consumerism. Today, China is intoxicated with its newfound prosperity but has yet to confront its recent past, revise its politics, or fulfill the spiritual needs of its people. In the wake of this erratic social transformation, a sense of collective historical amnesia has begun to set in. Sun's work is an expression of this amnesia.

A history buff with a tendency to collect printed matter, Sun Xun was given a bilingual turn-of-the-century publication, *The New China*. This book, ironically written by an American during his ten-year stay in the Republic of China, outlines a dogma of how the Chinese should behave in a world that was to become increasingly globalized. Originally employed as a tool for cultivating a new sense of nationalism, this doctrine is hauntingly similar to ones employed later by Mao at the outset of Communist liberation or by the Red Guards during the Cultural Revolution. It is also similar to ones being employed in the schools of today's hypermodern China. While the reasons behind the dogma have changed, the principles haven't: "Love and honor your country." Fredric Jameson, in writing about utopia, suggests that today's historical situation requires archaeologies of the future and not forecasts of the past. Today, in the third major power shift in modern history, wherein America's twentieth century domination has instigated an accelerating global economy and the rise of "the rest," China sits at the helm. But the political signposts of today suggest a potentially different future, one in which China remains undiscovered. It is a country that prepares for a science fiction future while still blighted by forms of labor exploitation reminiscent of the industrial age. With economic socialism left in the dust, Marx's *Das Kapital* has become a bestseller in the nation's capital. Sun Xun's works express the historical schizophrenia that plagues China, a nation that is in a state of incessantly becoming new." - By Mathieu Borysevicz—artist, critic, and curator.



The New China, 2008  
Film stills

Watch 'The New China'  
PW: EMGSX123











HAMMER PROJECTS

# Sun Xun

## The New China

Hammer Projects is made possible with support from  
The Museum of Contemporary Art, Los Angeles Foundation, The Hammer Foundation,  
The International Center for Chinese Studies, The  
Los Angeles County Art Commission, and the  
David M. Knight Foundation. Travel funds, shipping, installation and  
maintenance is paid by the Hammer Art Alliance.

Hammer Projects, Los Angeles  
through a courtesy of the Hammer Museum.  
The Hammer Museum's World Building Program  
was initiated with funding from the  
Henry Foundation and is supported  
through a significant grant from  
The James Irvine Foundation.



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

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

*Coal Spell*

黑色咒語

2008, Video, 7 min 56 sec

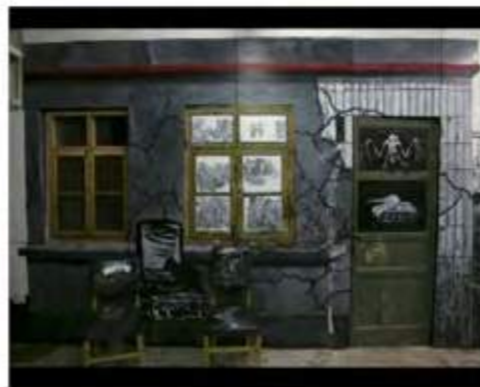
# 黑色咒语

COAL SPELL



5

WU  
YUAN



Coal Spell, 2008  
Film stills

Watch 'Coal Spells'  
PW: EMGSX123







5

WU  
YUAN



安全投入生産!

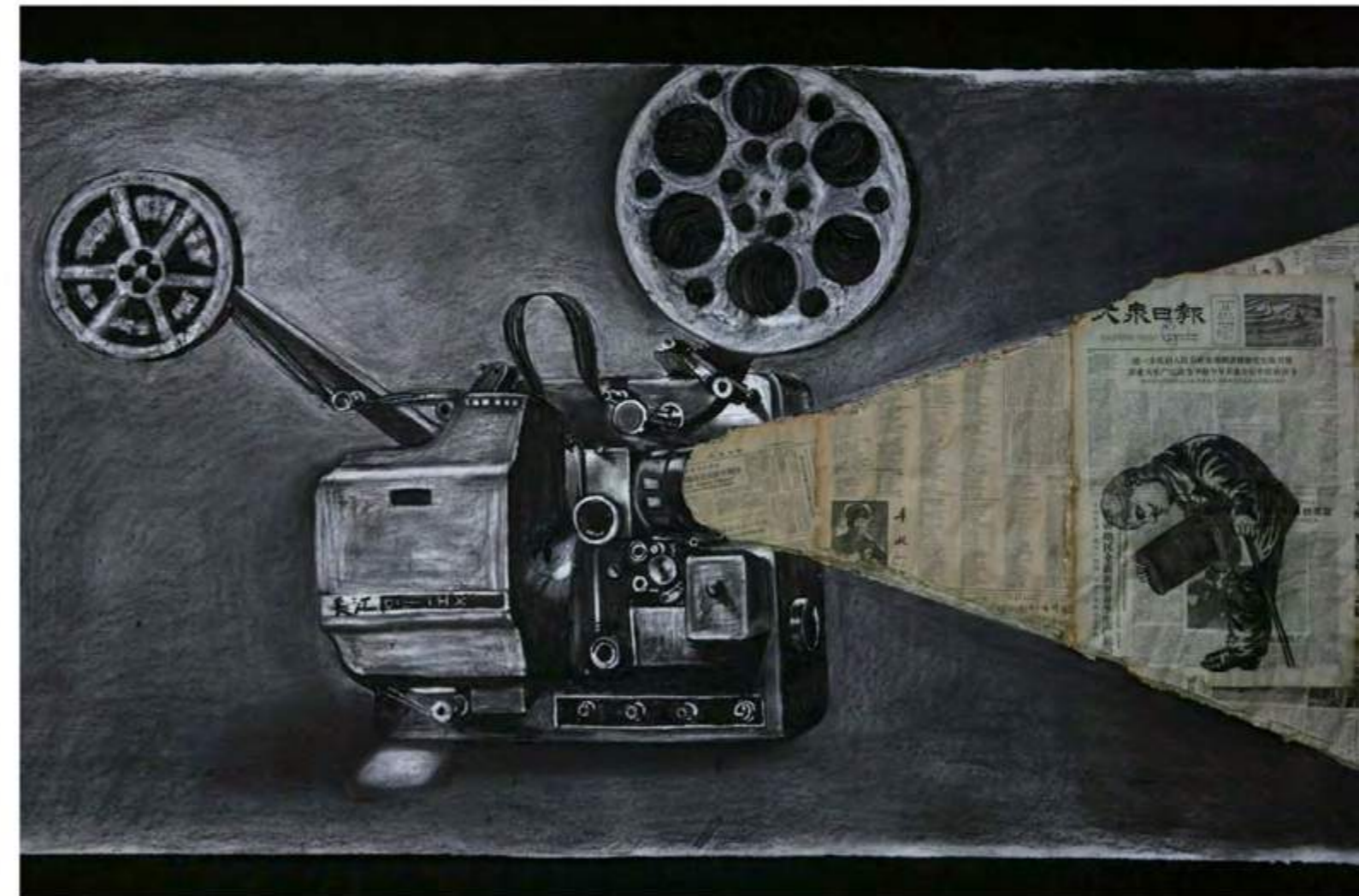
ПОМОЩЬ ПОЗДРАВЛЯЕМ  
В ЭКСПЛУАТАЦИЮ



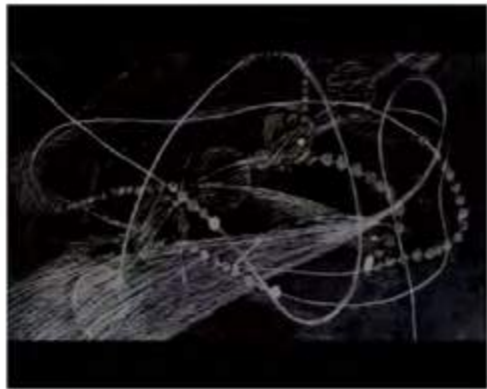
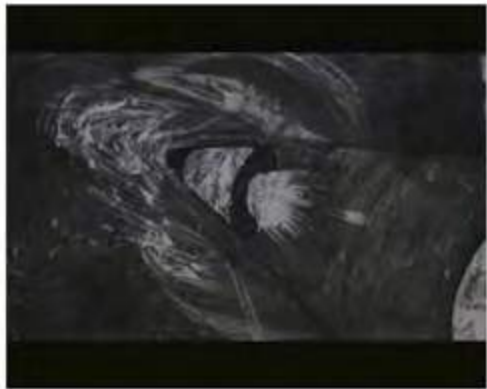
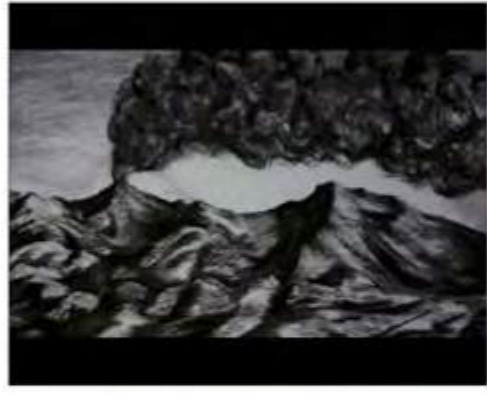
In the paintings of the series "Heroes No Longer" (2008) Sun Xun combines the concept of the hero with that of history. The heroic figure is a kind of historical complex that is constructed within the historical process as well as in history itself, or to formulate it differently: for him, the hero is just as unrealistic as history. "History is Conspiracy" is written on one of the sheets, birds pecking around a newspaper lying on the floor. The magician is conjured through the illusionary possibilities of a film projector and could disappear at any time, an old bill, from which a piece is torn out, is confronted with the daily reality of a paper cutout.

*Heroes No Longer*  
英雄不再

2008, Video, 9 min 4 sec

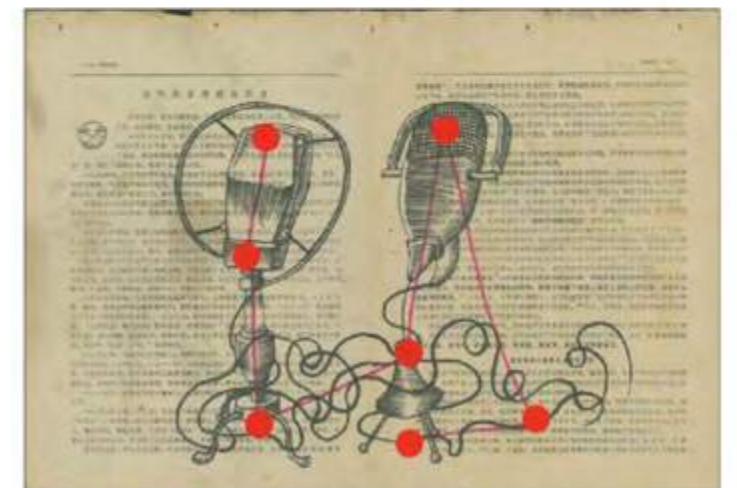
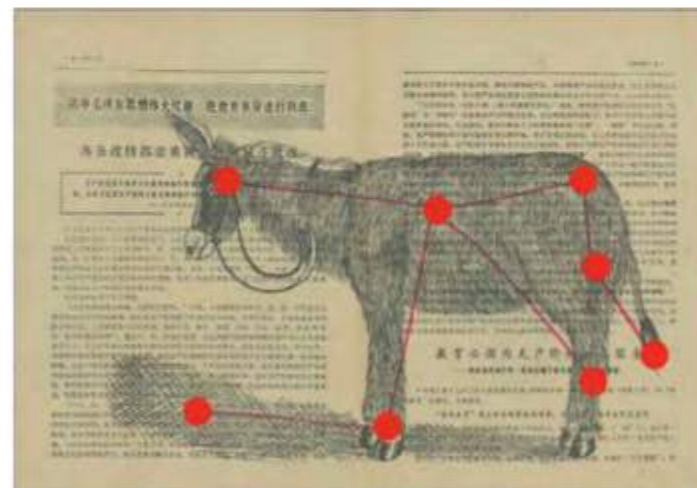
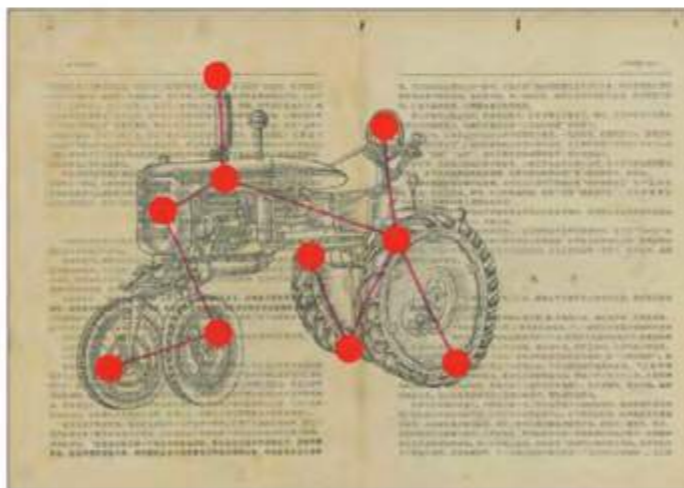
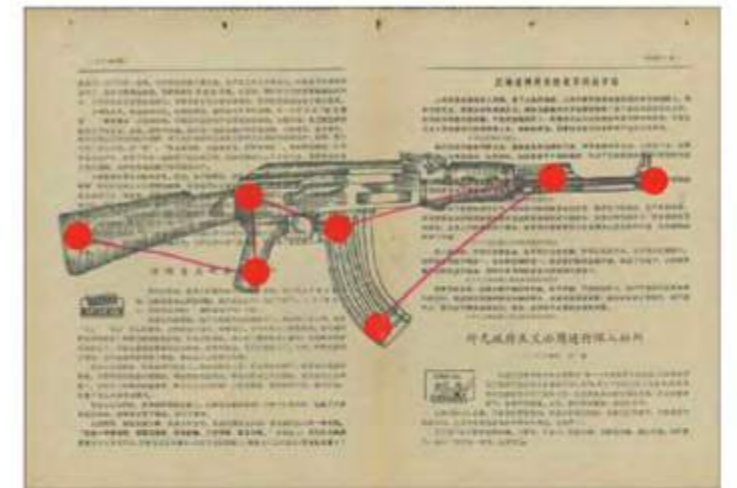
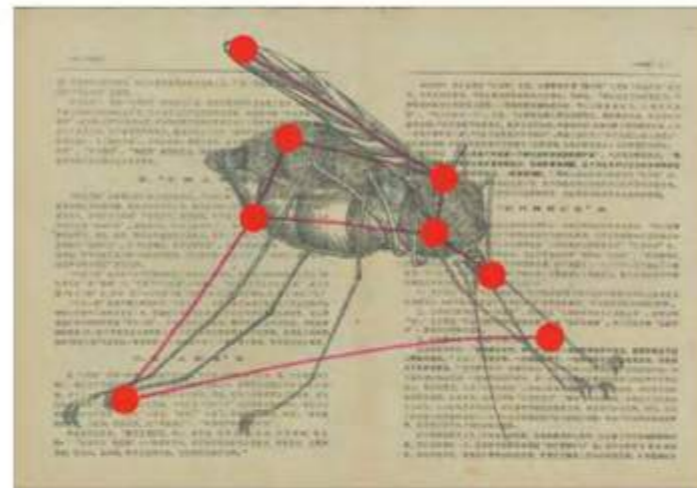
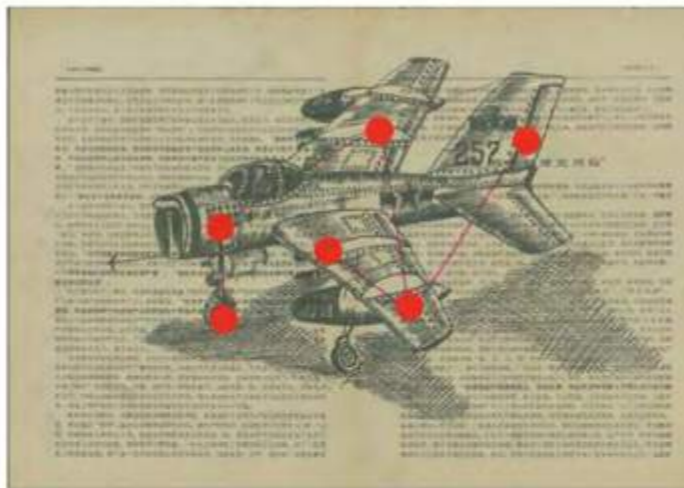
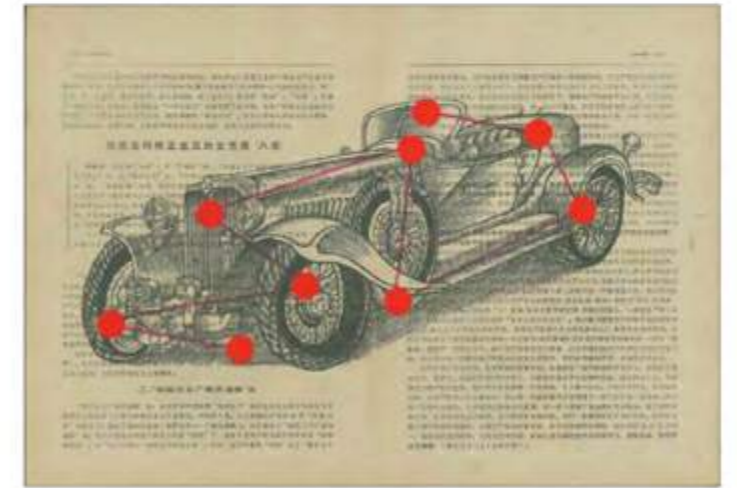
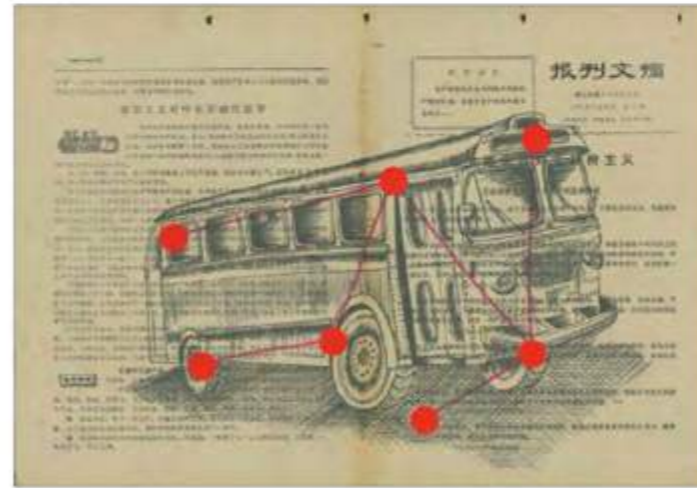
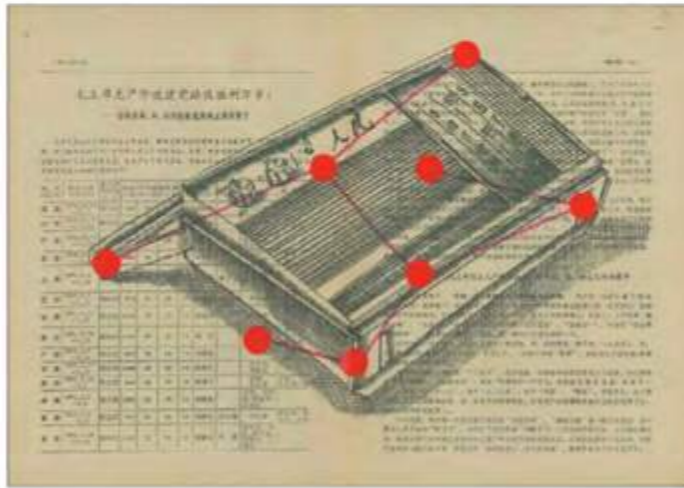
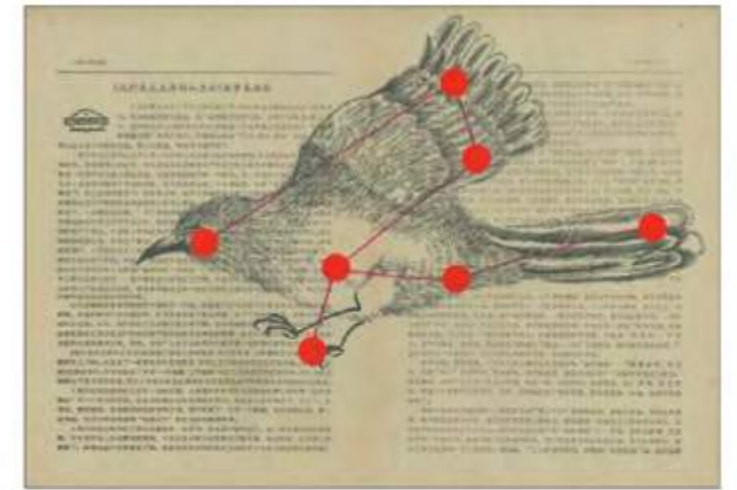
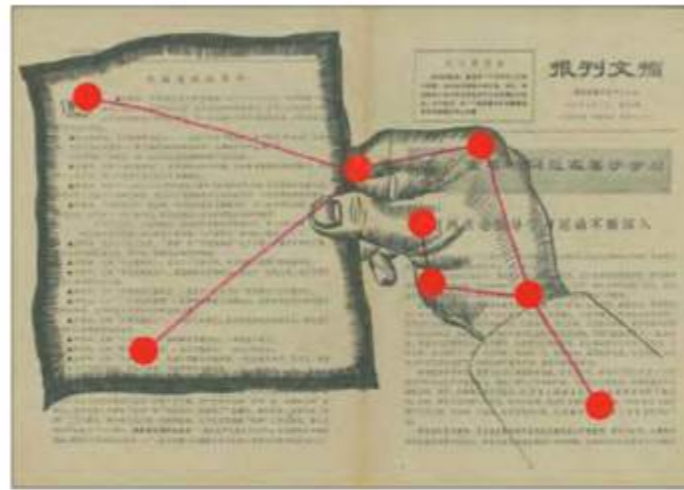


*Heroes No Longer*, 2008  
Film stills



Heroes No Longer, 2008  
Film stills

Watch 'Heroes No Longer'  
PW: EMGSX123



Heroes No Longer, 2008  
Film stills

# Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
適安街 10 號 | 灣仔 香港  
Open: Tuesday-Saturday 12-6PM  
and by appointment.

# Sun Xun

Office N° | 電話 +852 2810 0317

Born 1980 in Fuxin, China. Lives and works in Beijing, China.

Created π Animation Studio in 2006

Moved π Animation Studio to Beijing

## Education

2005 Graduated from Print-making Department of China Academy of Art

2001 Graduated from Art High School of China Academy of Art

## Residencies

2015 Artist-in-Residence, ShanghART Gallery, Hangzhou, China

2010 Artist-In-Residence, CENTRAAL MUSEUM

2009 Residency program in Yokohama, ZAIM Gallery, Yokohama, Japan

Sun Xun: Artist in Residence, University Gallery, Colchester Campus, U.K

## Awards

2014 The 8th Award of Art China for the Most Influential Chinese Artist

2010 Chinese Contemporary Art Awards (CCAA Best Young Artist)

Taiwan Contemporary Art Link (Young Art Award)

Artist in Residence at Centraal Museum, Utrecht, The Netherlands

The Civitella Ranieri Visual Arts Fellowship, Civitella Ranieri Foundation, Umbria, Italy

## Solo Exhibitions

2018

Sun Xun, Museum of Contemporary Art Australia, Sydney, Australia

Frontier, SUN Xun-Phase I, Shanghai Museum of Glass, Shanghai

SUN XUN, Museum of Contemporary Art, Australia

SUN Xun: Time Spy, Saint Louis Art Museum, U.S.A

2016

Reconstruction of the Universe, 2016 Audemars Piguet Art Commission, Art Basel Miami Beach, Miami, USA

Prediction Laboratory, Yuz Museum, Shanghai.

“The Secondary Republic” 62nd International Short Film Festival Oberhausen - Artist

Exhibition, Verein für aktuelle Kunst, Oberhausen, Germany

2015

Unfounded Predictions, ShanghART Gallery, Singapore

Script Film, A Sun Xun Art Theater Residence Project, ShanghART, Zeyi Movie Theater, Jianggan District, Hangzhou

Stately Shadows, Centre for Chinese Contemporary Art, Manchester, UK

2014

Brave New World, Edouard Malingue Gallery, Hong Kong

Yesterday Is Tomorrow, Hayward Gallery, London, UK

The Time Vivarium, Sean Kelly, New York, U.S.A.

PALIMPSESTES - SUN Xun Solo Exhibition, ShanghART Singapore, Singapore

2013

Magician Party and Dead Crow, SUN Xun Residency Project, ShanghART Beijing, China

2012

Last Night, Platform China (Hong Kong), Hong Kong, S.A.R. China

The Parallel World, A4 Contemporary Arts Center, Chengdu, China

Undefined Revolution, Collective Gallery, Edinburgh, Scotland, UK

Sun Xun: A Footnote to Time, Wall/ladder/machine, New York, USA

Republic of Jing Bang, STPI, Singapore, Singapore

Art Stage Singapore - Beyond-ism, Edouard Malingue Gallery, Singapore, Singapo

2011

Sun Xun • A Candid Dialogue, LV Taipei Maison, Taipei, Taiwan

Clown's Revolution, Vanguard Gallery, Shanghai, China

LAND-TA-MORPHOSIS Last of the Trilogy—Beyond-ism, I/O Gallery, Hong Kong

Beyond-ism — Sun Xun Solo Exhibition, ShanghART Beijing, Beijing, China

2010

Clown's Revolution, Holland Animation Festival, Center Museum, Utrecht, The Netherlands

21KE, Minsheng Art Museum, Shanghai, China

The Soul of Time, Kunsthau Baselland, Basel, Switzerland

After Doctrine, Yokohama Creative City Center, Yokohama, Japan

Beyond-ism, Yokohama Creativecity Center, Yokohama, Japan

2009

Sun Xun Solo Exhibition, ZIAM Gallery, Yokohama, Japan

Animals, Sun Xun Solo Exhibition, Max Protetch Gallery, New York, USA

Sun Xun: The Dark Magician of New Chinese Animation, Pacific film archive Theater,

University of California, Berkeley, USA

Sun Xun: The Dark Magician of New Chinese Animation, California Institute of Arts,

Los Angeles, USA

His Story, Sun Xun Solo Exhibition, ShanghART H-Space, Shanghai, China

People's Republic of Zoo, University of Essex Gallery, Colchester, UK

Sun Xun: Shock of Time, The Drawing Center, New York, USA

2008

The New China, Hammer Museum, Los Angeles, USA

Coal Spell, Platform China Project Space, Beijing, China

2007

Mythos, SUN Xun Solo Exhibition, ShanghART F-Space, Shanghai, China

## Group Exhibitions

2019

Sans Soleil, Edouard Malingue Gallery, Shanghai, China

Side Lanes, ShanghART, Shanghai



2018

Yambaru Art Festival, Okinawa Main Island, Northern Region, Japan  
China (Xi'an) Experimental Art Exhibition of Young Artists, Western Art Museum, Xi'an Academy of Fine Arts, Xi'an  
Saudade - Irretrievable Place in Time, China & Portugal Contemporary Art by Fosun Art Foundation, Museu Coleção Berardo, Portugal  
Smiles Without Freedom, Leroy Neiman gallery, Columbia University, New York, U.S.A  
Lyrik•Film, Der Zauber, The Purple Mountain, Nanjing 2018 Yeosu International Art Festival, Yeosu, Korea  
Partial Parable?, Extrart Base, Shanghai  
Entropy, Faurschou Foundation, Beijing  
White Flash, ShanghART Beijing, Beijing  
Saudade: Unmemorable Place in Time, China-Portugal Contemporary Art Exhibition by Fosun Foundation, Fosun Foundation, Shanghai  
Clouds Stretching for A Thousand Miles, Ink in Asian Art, Asia Society, New York, U.S.A  
The exhibition of annual of contemporary art of China 2017, Beijing Minsheng Art Museum, Beijing  
Art & Coal, Homage to Jannis Kounellis, MKM Museum Küppersmühle of Modern Art, Duisburg, Germany  
Assembling, Chi K11 Art Space, Shenyang  
Life and Dreams, Photography & Media Art in China since the 1990s, The Walther Collection, Neu-Ulm, Germany  
Contemporary Chaos, Vestfossen Kunslaboratorium, Vestfossen, Norway  
Instruction for the Audience, Seoul Museum of Art Bunker, Seoul, Korea  
South, Wu Space, Shenyang  
The Sleeper Awakes, White Rabbit, Contemporary Chinese Art Collection, New South Wales, Australia  
Art Basel HK 2018, Booth Nr. 1C16, Hong Kong Convention & Exhibition Centre, Hong Kong  
Chinese Contemporary Selected Videos, Cinema Dynamo, Centre D'Art Contemporain Geneve, Switzerland  
As A Reason for December 12th, Hangzhou  
#YOU#ME#OUR SELFIES, One World Exposition 2.2, Visual Arts Center, Hong Kong  
The Reason Why Classic Is, Artron Art Center, Shenzhen  
Landmark, Guardian Art Centre, Beijing  
Light Art, Old Mitsui Family Shimogamo Villa, Kyoto, Japan  
Facing the Sea, Extra Time x Screenroom, Extrart Base, Shenzhen

2017

Jungle III, Common, Platform China Contemporary Art Institute, Beijing  
Film Screening, Edouard Malingue Gallery, Hong Kong  
Mass Energy 1862 HBC Contemporary Art Exhibition, Shipyard 1862, Shanghai  
Anren Biennale, Today's Yesterday, Anren, Chengdu  
The Unknown Future, International Visual Art Experimental Exhibition, NIU Art Space, Shijiazhuang  
ZHONGGUO 2185, Sadie Coles HQ, London, U.K.  
From Pop Art to New Media, ShanghART, Singapore  
Zhao Yang, Liu Xiaohui, Sun Xun, ShanghART, Beijing  
Ballade – Animamix Contemporary Art, Macao Museum of Art, Macao  
By the Book, Sean Kelly, New York, U.S.A  
SELECTED, Sean Kelly, New York, U.S.A  
Chinese Summer, Astrup Fearnley Museet, Oslo, Norway  
China, Art of Movement, Castle Museum, Annecy, France  
SUN Xun, GAO Yuan, Henry Coombes, Telescope Art Studio, Beijing  
Luther and the Avantgarde, Artist-In-Residence, Wittenberg, Old Prison, Germany  
Move on Asia 2017, Alternative Space LOOP, Seoul, Korea  
One World Exposition, #Like4Like, Chi K11 Art Space, Hong Kong  
Rosa's Wound, Museum of Contemporary Art (MOCA), Taipei

2016

20, Fosun Foundation, Shanghai  
The 3rd Shenzhen Independent Animation Biennale, C2 Space, OCT-LOFT, Shenzhen  
Holzwege, ShanghART, Shanghai  
Everyday Legend, Shanghai Minsheng Art Museum, Shanghai

The Robert H. N. Ho Family Foundation Chinese Art Initiative at the Guggenheim, Solomon R. Guggenheim Museum, New York, U.S.A.

The Pleasure of Love-56th October Salon, Belgrade, Republic of Serbia  
Across the Divide, Rosenfeld Porcini, London, U.K. The Uncertain, or the Shelved..., ShanghART Gallery, Shanghai  
Group Exhibition: How Should I Explain to You, ShanghART Beijing, Beijing  
The Crocodile in the Pond, 11 artists from ShanghART Gallery - Curated by Alexandra Grimmer, Museum Art St. Urban and Abbey St. Urban, Luzern, Switzerland  
Talking on Paper, Pace Beijing, Beijing

2015

Nonfigurative, Shanghai 21st Century Minsheng Art Museum, Shanghai  
TANIMAMIX BIENNALE 2015-2016, Daegu Art Museum, Daegu, Korea  
Print in the Post- -Print The 1st CAA Printmaking Biennial, Museum contemporary Art of CAA, Hangzhou  
2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
Treasures of the Day and Creatures of the Night, Asia Society Hong Kong Center, Hong Kong  
West Bund Art and Design 2015 [Booth Nr. A2], West Bund Art Center, Shanghai  
HETERO-ENTITY: Myths, Narration, Imagination, Shenzhen E Museum of Contemporary Art, Shenzhen  
Garden Splendors, Chinese Cotemporary Art Invitational Exhibition, Suzhou Jinji Lake Art Museum  
Paper, ShanghART Singapore, Singapore  
China 8, Contemporary Art from China at the Rhine and Ruhr, Lehbruck Museum, Duisburg

2014

Art Basel Miami Beach 2014, Booth E09, Miami Beach, U.S.A  
Unscrolled, Reframing Chinese Contemporary Art, Vancouver Art Gallery, Vancouver, Canada  
Art Taipei 2014, Taipei World Trade Centre, Taiwan  
China Onscreen Biennial 2014, Los Angeles and Washington D.C, U.S.A  
Social Scenery, Landscape Narration in Contemporary Art, East Lake Park Western Bonded Center Exhibition Hall, Chengdu  
Collective Thoughts Divided Worlds, ShanghART Singapore, Singapore  
The Ultimate Capital is the Sun, Metabolism in Contemporary Art, Politics, Philosophy and Science, Neue Gesellschaft Für Bildende Kunst, Berlin, Germany  
CFCCA Floating Cinema, London, U.K.  
The 4th Moscow International Biennale for Young Artists, Museum of Moscow, Moscow, Russia  
Art Basel 2014, Hall 2.1, Booth Nr K15, Basel, Switzerland  
My Generation: Young Chinese Artists, Tampa Museum of Art and Museum of Fine Arts, St. Petersburg, Florida, U.S.A.  
Myth/History: Yuz Collection of Contemporary Art, Yuz Museum, Shanghai  
Art Basel in Hong Kong 2014, Booth Nr. 1D11, Hong Kong Convention & Exhibition Centre, Hong Kong  
"The 8 of Paths", Art exhibition in the Uferhallen, Uferstrasse 8, 13357 Berlin  
15 Years Chinese Contemporary Art Award (CCAA), Power Station of Art, Shanghai  
Time Being Time, Contemporary Drawing in Motion, Museum of contemporary Art of republic of Srpska, Banja Luka, Bosnia and Herzegovina  
Global City, Surreal City, IVAM, Valencia, Spain  
Starlight, ShanghART Gallery, Shanghai  
Video Art at Bhau Daji Lad Museum, Bhau Daji Lad Museum, Mumbai, India

2013

The Spectacle of the Spectacles, ShanghART Singapore, Singapore  
INK ART: Past as Present in Contemporary China, The Metropolitan Museum of Art, New York  
The Garden of Diversion, Sifang Art Museum Inaugural Exhibition, Sifang Art Museum, Nanjing  
The Light, HAFF Invitation Exhibition, Inna Contemporary Art Space  
West Bund 2013: A Biennial of Architecture and Contemporary Art, Waterfront of Xuhui District, Shanghai  
Yalta European Strategy, Livadia Palace  
Drawing • Expression and Limit, Art Museum of Nanjing University of The Art  
Clutch, ShanghART H-Space, Shanghai  
Foundational Work II, ShanghART H-Space, Shanghai

Warehouse Story, The Second Round, Vanguard Gallery, Shanghai  
“China China”, A Group Show of Chinese Artists, Pinchuk ArtCentre, Kiev, Ukraine  
The Garden of Forking Paths, Exploring Independent Animation, OCT Contemporary Art Terminal Shanghai  
Foundational Work, ShanghART H-Space, Shanghai  
Moving On Asia, Towards a New Art Network 2004-2013, City Gallery Wellington, New Zealand  
Documentary Fortnight 2013: MoMA's International Festival of Nonfiction Film and Media, New York, U.S.A.  
ON|OFF, Ullens Center for Contemporary Art (UCCA), Beijing  
GREENBOX, REMAPPING - THE SPACE OF MEDIA REALITY, Tianhong Mei Heyuan Arts Center, Hangzhou

2012

First Shenzhen Independent Animation Biennale-The World of Soul: As Virtual Artistic Engineering, Shenzhen, China  
Revolving Stage, Contemporary Video Art in China, Arario Gallery, Cheonan, Korea  
Kochi-Muziris Biennale (India) 2012, Kochi-Muziris, India  
The 7th Asia Pacific Triennial of Contemporary Art (APT7), Gallery of Modern Art (GOMA) and Queensland Art Gallery (QAG), Brisbane, Australia  
Do Androids Dream of Electric Sheep?, Para-Site Art Space, Hong Kong  
Queen LiLi 's Garden, BIRD HEAD, CHEN Xiaoyun, GENG Jianyi, LIANG Yue, SUN Xun, YANG Fudong Video& Photography, ShanghART Gallery, Shanghai  
Perspectives 180 - Unfinished Country, New Video from China, The Contemporary Art Museum in Houston, U.S.A.  
Diagnostic Mind\_1: Catastrophe, DongdaeMoon Design plaza, Seoul, Korea  
China Onscreen Biennial, Los Angeles and Washington D.C., USA  
4th Taipei International Modern Ink Painting Biennial, Tai-chung, Taipei, Tao-yüan  
D For Drawing, Platform China, HongKong  
4th Taipei International Modern Ink Painting Biennial, Tai-chung; Taipei; Tao-yüan  
Taipei Biennial 2012, Taipei Fine Arts Museum, Taipei  
Liverpool Biennial 2012, The Bluecoat, Liverpool, UK  
2nd N Minutes Video Art Festival, Shanghai, China  
ShanghART Group Exhibition, ShanghART Gallery,  
The First “CAFAM•Future” Exhibition—Sub-Phenomena:Report on the State of Chinese Young Art, CAFA Art Museum, Beijing  
Shanghart Beijing Group Exhibition, ShanghART Beijing  
ShanghART Group Exhibition, ShanghART Gallery, Shanghai  
Clouds, Skissernas Museum, Lund, Sweden LIU Weijian, SUN Xun, ZHOU Zixi-ShanghART Group Exhibition, ShanghART Gallery, Shanghai  
NEWTOPIA: The State of Human Rights, Mechelen and Brussels, Belgium  
Diversity in Harmony, 5 Art, Guangzhou  
TransMedia Art & Fashion Exhibition, Shanghai Sculpture Space, Shanghai  
ART HK 12-Hong Kong International Art Fair- Booth Nr. 3A09 , Art Fairs Hong Kong Convention Center, Hong Kong  
AGAF (Asia Gallery Art Fair) Shanghai, Booth Nr. 26, Art Fairs Shanghai Exhibition Centre, Shanghai  
Nomadic Report 2012, Arko Art Center, Seoul, Korea  
Face, Minsheng Art Museum, Shanghai  
Re: Painting, Platform China, Beijing  
ShanghART Group Exhibition, ShanghART Beijing  
ShanghART Group Exhibition, ShanghART Gallery, Shanghai

2011

Me/You, In-Out Club, Shenzhen, China  
The Power of Doubt, Times Museum, Guangzhou, China  
Alternative Narrative, V Art Center, Shanghai, China  
Growing Up, Exhibition celebrating SWFC 3rd Anniversary & ShanghART Gallery, Shanghai World Financial Center, Shanghai  
ShanghART Gallery Autumn Group Show, ShanghART Gallery, Shanghai  
3 Countries 3 Artists, HADRIEND DE MONTFERRAND GALLERY, Beijing  
Hell (Helvete), LILJEVALCHS KONSTHALLI, Stockholm, Sweden  
Spectrum, Chinese Independent Animation, A4 Contemporary Arts, Chengdu, China

Impossible Universe: Now Here, Parer Place Urban Screens, Brisbane, Australia  
Daybreak, Arario Gallery(Cheonan), Cheonan, Korea  
Daybreak, Arario Gallery(Beijing), Beijing, China  
Sweet Dreams (Are Made of This), LEO XU PROJECTS, Shanghai  
Moving Image In China : 1988-2011, Minsheng Art Museum, Shanghai  
The End of the Brush and Ink Era: Chinese Landscape, True Color Museum, Suzhou  
N Minutes Video Art Festival, Shanghai, China  
SH Contemporary 2011, 5th EDITION / ALL THAT IS NEW IN SHANGHAI, booth nr: M1-14, Art Fairs Shanghai Yokohama 2011, International Triennale of Comtemporany Art, Yokohama  
Catch the Moon in the Water: Emerging Chinese Artists, James Cohan Gallery, New York, U.S.A.  
PHotoEspaña 2011, Madrid, Spain  
ART HK 11 Booth Nr:1H04, Art Fairs HongKong Convention Center, Hongkong  
ShanghART Group Show, ShanghART Gallery, Shanghai  
Tales from the New Chinese Cinema, Jordan Shnitzer Museum of the Moving Image, New York, U.S.A.  
Los Angeles Filmforum, Los Angeles, U.S.A.  
New Experimental Media: China and Hong Kong, Jordan Shnitzer Museum of Art, Eugene, U.S.A.  
19 Solo Shows About Painting, Platform, Beijing, China  
A Pile of Passion, ShanghART Gallery, Shanghai  
VIP online Art Fair, Art Fairs

2010

One by One, ShanghART Group Show, ShanghART Gallery, Shanghai, China  
Shenzhen International Ink Art Biennale, ShenZhen, Guangdong, China  
In the Garden, Contemporary Art Exhibition, Hangzhou, China  
The Third Party, An Exhibition in Three Acts, Platform China Contemporary Art Institute, Beijing, China  
China Power Station, Part IV, Pinacoteca Agnelli, Torino, Italy  
By Day By Night, or Some (Special) Things a Museum Can Do, Rockbund Art Museum, Shanghai, China  
The 7th China Independent Film Festival Contemporary Artists New Video Works Exhibition, Center for Contemporary Art Shangdong, Nanjing, China  
2010 Impark Festival Utrecht, Utrecht, The Netherlands  
FIAC 2010, Art Fairs Grand Palais, Paris, France  
2010 Impark Festival Utrecht, Utrecht, The Netherlands  
Flowers of chaos, Veneto Videoart Archive  
Get It Louder, Sanlitun SOHO, BeiJing  
Work In Spreading, Images of Circulation and Retranslation, Iberie Center for Comtemporany Art, BeiJing  
Negociation, The Second Today's Documents, Today Art Museum,Beijing  
ShContemporary 2010 booth nr:E24, Art Fairs 1000 Yan an zhong Rd., Shanghai Exhibition Center  
Aichi Triennale 2010, Arts and Cities, Aichi Arts Center; Nagoya City Art Museum;  
the Choja-machi area, Japan  
Do You See What I Mean?, Fabiben Fryns Fine Art, Los Angeles, U.S.A.  
ShanghART Group Show, ShanghART Gallery, Shanghai  
Group Show in ShanghART HHL796, ShanghART at Huaihai Rd 796, Shanghai  
幕MU: Screen-Three Generations of Chinese Video Art, UTS Gallery, Sydney, Australia  
China International Gallery Exposition 2010, Art Fairs Exhibition Hall of the China World Trade Centre, Beijing  
Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai  
Looking through Film: Traces of Cinema and Self-Constructs in Contemporary Art, OCT Contemporary Art Terminal Of He Xiangning Art Museum, Shen Zhen  
Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing  
10th Transmediale Festival, Berlin, Germany  
Winter Group Show, ShanghART Beijing

2009

Art Basel Miami Beach 09 | ShanghART Gallery at Booth H05, Art Fairs Miami, USA

13th Microwave International New Media Arts Festival, Hong Kong Heritage Discovery Centre, Hong Kong  
2009 International Festival for Media and Arts Yokohama, Yokohama Japan  
2009 Impakt Festival, Utrecht, The Netherlands  
Rebirth-Art meets Architecture, 800Show Creative Center, Shanghai, China  
The Shape of Things to Come, 140 sqm Gallery Shanghai  
2009 Festival Ars Electronica, Linz Austria  
"CHINA NARRATIVES" THE FOURTH CHENGDU BIENNALE, Chengdu Contemporary Art Museum  
Shahzia Sikander: Sun Xun, Smithsonian Museum Freer and Sackler Gallery Washington, D.C. America  
Metamorphosis, ShanghART at Huaihai Rd 796, Shanghai ShanghART at Huaihai Rd 796, Shanghai  
The Tree, James Cohan Gallery Shanghai  
Art 40 Basel ShanghART at booth # J7, Art Fairs Basel, Switzerland  
"YiPai-Century Thinking" A Contemporary Art Exhibition, Today Art Museum  
Shanghai Kino-Shanghai Kino, KUNSTHALLE BERN, Switzerland  
SPEAK DESCRIBE—2009 Cross-----strait Contemporary Art, Taiwan Museum of Fine Arts  
BLACKBOARD, ShanghART H-Space, Shanghai  
What has been happening here? -The Inaugural Exhibition of Chinese Independent Film Archive, Iberia Center for Contemporary Art  
ShanghART Group Show, ShanghART Gallery, Shanghai  
In the Mood For Paper, F2 Gallery, Beijing  
Another scene-artists' projects, concepts and ideas, ShanghART H-Space, Shanghai  
Artists Video Week - Sun Xun-ShanghART Video theque Project, ShanghART Beijing  
Paperwork, DF2 Gallery, Los Angeles, U.S.A.  
New Work from China-Painting, Photography & Video, Fortune Cookie Projects Singapore, HT Contemporary Space, Singapore  
Rebirth-Atr meets Architecture, 800Show Creative Center, Shanghai, China

2008  
Five Years of Duolun, Chinese Contemporary Art Retrospective Exhibition, Duolun Museum of Modern Art, Shanghai, China  
Future Sky - Chinese Contemporary Young Nomination Exhibition, Today Art Museum  
AN UNFORGETTABLE TOUR, National Museum of Cinema  
ARTissima-The Forgotten Bar Project - Booth 17, Art Fairs Green Hall, Turin  
ShanghART Gallery Artists' Group Show-Shi Qing, Sun Xun, Wang Youshen, Zhao Bandi, ShanghART Beijing Shanghart  
Beijing, Beijing, China  
Multiple Realities, F2 Gallery, Beijing, China  
IN-BETWEEN-Asia Video Art Weekend, Mori Art Museum, Japan  
Mellow Fever, Galerie des Galeries, Paris  
Artseason-The Third China New Media Art Festival, China Art Academy, Hangzhou  
Crouching Paper, Hidden Dragon-Works on Paper, F2 Gallery, Beijing  
Shanghart Group Exhibition, ShanghART Gallery, Shanghai  
There Is No I In Team-Group Show of Chinse Film Video & Installation Art, Newcastle Upon Tyne, UK

2007  
Refresh: Chinese Emerging Artists, ARARIO, Beijing, China  
Amateur World, Platform China Contemporary Art Institute, Beijing, China  
SunXun: Art Didn't Have a Standard, 12+Contemprary Film Screening of Experimental Animation, MOCA, Shanghai, China  
Refresh: Chinese Emerging Artists, Zendai Museum of Modern Art, Shanghai, China  
China Power Station: Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway  
Shouting Truth, A Contemporary Art Exhibition, Platform China Contemporary Art Institute, Beijing, China

2006  
Gifts 2: A Case of Contemporary Art, Fanren Villa, Hangzhou, China  
It's All Right, Contemporary Art Exhibition, Hu Qing Tang Museum of Traditional Chinese  
Second Shanghai Duolun Exhibition of Young Artists, Shanghai Duolun Museum of Modern Art, Shanghai  
2006 Borderline International Video Festival, Beijing, China

Solo Exhibition, 2577 Creative Garden, Shanghai  
China's Cutting Edge: New Video Art From Shanghai and Beijing, Anthology Film Archives, New York, USA  
Image Flux: China, Guangzhou  
A Yellow Box in Qingpu: Contemporary Art and Architecture in a Chinese Space, Xiao Ximen (Minor West Gate), Qingpu Town, Shanghai, China  
Chaos City, Universal Studios, Beijing, China  
The 3rd Annual Chinese Independent Film & Video Exhibition, Nanjing, China  
Future Landscapes, Duolun Museum of Modern Art, Shanghai, China

2005  
Gifts 1, a Case of Contemporary Art, Modern Art Museum Of Hangzhou Normal University, Hangzhou, China  
In the Deep of Reality, A Case of Chinese Contemporary Art, Basement of Tianyu Apartment, Hangzhou, China  
2004  
China's Cutting Edge, New Video Art From Shanghai and Beijing, Anthology Film Archives, New York, USA  
Image Flux: China, Guangzhou, China  
A Yellow Box in Qingpu, Contemporary Art and Architecture in a Chinese Space, Xiao Ximen (Minor West Gate), Qingpu Town, Shanghai, China  
2004 New Media Art Festival, China, China Academy Of Fine Arts, Hangzhou, China  
Video Exhibition, On The Hill, Baitaling, Hangzhou, China  
Blink in Video Festival, Beijing, Shanghai, Changsha, Hangzhou  
Shanghai Duolun Exhibition of Young Artists, Shanghai Duolun Art Museum, Shanghai

2003  
Characters, Coffee box, Hangzhou, China  
The Minority Is Subordinate to the Majority, BizArt, Shanghai, China  
White Tower Mountain, Contemporary Art Exhibition, Baita Ling, Hangzhou, China  
Format, 31#Bar, Hangzhou, China

2002  
Shadow-XXX Art Exhibition, Qin Zhou Nan Road, Shanghai, China

## Film Festivals

2018  
New Chitose Airport International Animation Festival 2018, Hokkaido, Japan  
2018 Ottawa International Animation Festival, Ottawa, Canada  
Beijing International Short Film Festival 2018, Ullens Center for Contemporary Art, Beijing  
4th Edition of The Movie Screen Pro Film Festival, Los Angeles, U.S.A  
2018 Guanajuato International Film Festival, Guanajuato, Mexico  
2018Annecy International Animation Film Festival, Annecy, France  
34th Hamburg International Short Film Festival, Hamburg, Germany

2017  
2017 Taichung International Animation Festival, Taichung, Taiwan  
57th Annecy International Animated Film Festival, <Annecy 2017 / Xun Sun programme - Guest Country: China: Sun Xun, the Magician and the World>, Annecy, France  
The New Voices of Chinese Cinema @French Cinematheque, Paris, France

2016  
3rd Shenzhen Independent Animation Biennale, 2016, Shenzhen, China  
62nd International Short Film Festival, Oberhausen, Oberhausen, Germany  
The 4th ARKIPEL - Jakarta International Documentary & Experimental Film Festival, Jakarta, Indonesia

2015

2015 Guanajuato International Film Festival, Guanajuato, Mexico  
61st Oberhausen International Short Film Festival, Oberhausen, Germany  
18th Holland Animation Film Festival, Utrecht, The Netherlands  
37th Clermont-Ferrand Short Film Festival, Clermont-Ferrand, France

2014  
Floating Cinema, London, United Kingdom  
SiGNS Festival, Kochi-Muziris, India  
54th Annecy International Animated Film Festival, Annecy, France  
60th Oberhausen International Short Film Festival, Oberhausen, Germany  
17th Holland Animation Film Festival, Utrecht, The Netherlands  
43rd International Film Festival Rotterdam, Rotterdam, The Netherlands

2013  
8th International Rome Film Festival, Rome, Italy  
13rd Seoul International NewMedia Festival, Seoul, Korea  
2013 Ikono on Air Festival, Berlin, Germany  
30th Busan International Short Film Festival, Busan, Korea  
26th European Media Art Festival, Osnabrueck, Germany  
KINO DER KUNST Film Festival, Munich, Germany  
37th Hong Kong International Film Festival, Hong Kong, S.A.R. China  
32nd Brussels Animation Film Festival, Brussels, Belgium

2012  
9th Animateka International Animation Film Festival, Ljubljana, Slovenia  
6th Big Cartoon Festival, Moscow, Russia  
2012 London International Animation Festival, London, UK  
2012 Kuandu International Animation Festival, Taipei  
2012 Milano Film Festival, Milano, Italy  
2012 Xi'an International Animation Film Festival, Xi'an, China  
6th Cinema Digital Seoul Film Festival, Seoul, Korea  
2012 Guanajuato International Film Festival, Guanajuato, Mexico  
The 58th Robert Flaherty Film Seminar, Colgate University, Hamilton, USA  
9th VIS Vienna Independent Shorts International Short Film Festival, Vienna, Austria  
52nd Annecy International Animated Film Festival, Annecy, France  
40th World Festival of Animated Film-Animafest Zagreb, Zagreb, Croatia  
24th Filmfest Dresden International Short Film Festival, Dresden, Germany  
2012 CPH PIX Copenhagen Film Festivals, Copenhagen, Denmark  
15th Holland Animation Film Festival, Utrecht, The Netherlands  
3rd AmerAsia Film Festival, Montreal, Canada  
62nd Berlin International Film Festival, Berlin, Germany

2011  
13th Wiesbaden International Weekend of Animation, Wiesbaden, Germany  
30th Vancouver International Film Festival, Vancouver, Canada  
5th Cinema Digital Seoul\_Film Festival, Seoul, Korea  
17th Sarajevo Film Festival, Sarajevo, Bosnia and Herzegovina  
35th Munich International Short Film Festival, Munich, Germany  
9th Tabor Film Festival, Zabok, Croatia  
2011 Metropolis Art Cinema, Beirut, Lebanon  
25th Image Forum Festival, Tokyo & Kyoto, Japan  
12th Jeonju International Film Festival, Jeonju, Korea  
2011 Tiburon International Film Festival, Tiburon, U.S.A.  
10th Rome Independent Film Festival, Roma, Italy  
33rd Clermont-Ferrand Short Film Festival, Clermont-Ferrand, France  
40th International Film Festival Rotterdam, Rotterdam, Netherlands

30th Uppsala International Short Film Festival, Uppsala, Sweden  
32nd The Festival of 3 Continents, Nantes, France  
World Film Festival of Bangkok, Bangkok, Thailand  
18th Alter- Native International Short Film Festival, Romania  
Holland Animation Film Festival, Utrecht, The Netherlands  
5th anim'est International Animation Film Festival, Bucharest, Romania  
The 5th Beijing Independent Film Festival, Beijing  
18th Film Festival ContraVision, Berlin, Germany  
67th Venice International Film Festival, Venice, Italy  
8th FILM PALACE FEST International Short Film Festival, Balchik, Bulgaria

2010  
32nd The Festival of 3 Continents, Cinemas d' Afrique,d'Asia, d'Amerique du Sud, Nantes, France  
World Film Festival of Bangkok, Bangkok, Thailand  
18th Alter- Native International Short Film Festival, Romania  
14th Holland Animation Film Festival Utrecht. The Netherland  
5th anim'est International Animation Film Fetival, Bucharest, Romania  
The 5th Beijing Independent Film Festival, Beijing, China  
18th FilmFestival ContraVision, Berlin, Germany  
67th Venice International Film Festival, Venice, Italy  
8th FILM PALACE FEST International Short Film Festival, Balchik, Bulgaria  
6th International Short Film Festival Detmold, Detmold, Germany  
VIS VIENNA INDEPENDENT 7th International Short Film Festival, Vienna, Austria  
3rd Lviv International Festival of Visual Art WIZ-ART, Lviv, Ukraine  
11th Jeonju International Festival, Jeonju, Korea  
56th International Short Film Festival Oberhausen, Oberhausen, Germany  
24th Image Forum Festival 2010, Tokyo; Kyoto; Fukuoka; Yokohama, Japan  
53rd SAN FRANCISCO International Film Festival,  
San Francisco, U.S.A.  
CPH PIX Copenhagen Film Festival 2010-Copenhagen, Denmark  
4th BilBolBul International Comic Festival, Bologna, Italy  
29th Anima Brussels Animation Film Festival, Brussels, Belgium

2009  
Up-and-Coming Int. Film Festival Hannover 2009, Hannover, Germany  
35th International Filmets Festival of Badalona, Badalona (Barcelona) Spain  
11th Osian's-Cinefan Film Festival, New Delhi, India  
International Experimental Film & Video Festival, Nuovo Cinema Aquila, Rome, Italy  
11th Wiesbaden International Weekend of Animation, Wiesbaden, Germany  
6th Curtocircuito International Short Film festival, Santiago de Compostela, Spain  
International Amsterdam Film Festival, Amsterdam, The Netherlands  
4th Anim'est International Animation Film Festival, Bucharest, Romania  
14th Split Film Festival, Split, Croatia  
8th International Kansk Video festival, Moscow, Russia  
20th Sao Paulo International Short Film Festival, Sao Paulo, Brazil  
6th CON-CAN Movie Festival, Tokyo, Japan  
7th International Short Film Festival of Salento Finibus Terrae, Apulia, Italy  
7th CinemadaMare International Film Festival, Roma, Italy  
5th International Short Film Festival Detmold, Detmold, Germany  
16th Stuttgart International Festival of Animated Film 2009, Stuttgart, Germany  
International Festival of Animated film AniFest 2009, Praha, Czech Republic  
55th International Short Film Festival Oberhausen, Oberhausen, Germany  
10th Jeonju International Film Festival, Jeonju Korea  
The 2009 BeFilm The Underground Film Festival, New York USA  
9th SONAR INTERNATIONAL SHORT FILM FESTIVAL, Florence Italy

11th Mecal International Short Film Festival, Barcelona Spain  
31st Clermont-Ferrand Short Film Festival, Clermont-Ferrand, France

2008

Regulations for the 1° Recife Janela Internacional de Cinema, Recife, Brazil  
13th Tehran International Short Film Festival, Teheran, Iran  
The ALTER-NATIVE 16th International Short Film Festival, Romania  
The 12th Holland Animation Film Festival, Utrecht, The Netherlands  
Festival Shadows 2008 Chinese Independent cinema, Centre Pompidou, Paris, France  
5th SEDICICORTO International Film Festival, Forli, Italy  
4th International Short Detmold Film Festival, Detmold, Germany  
Fresh International Short Film Festival, London, UK  
16th International Filmfestival ContraVision, Berlin, Germany  
The 31st Norwegian Short Film Festival, Oslo, Norway  
24th Hamburg International Short Film Festival, Hamburg, Germany  
17th Youth media festival, Berlin, Germany  
2008 Santa Cruz Film Festival, Santa Cruz, USA  
54th International Short Film Festival Oberhausen, Oberhausen, Germany  
9th Jeonju International Film Festival, Jeonju, Korea

2007

25th Torino Film Festival, Torino, Italy  
Up-and-Coming Intl. Film Festival Hannover, Hannover, Germany  
AURORA Film Festival, Norwich, UK  
23rd International Berlin Short Film Festival, Berlin, Germany  
Shoot Me Shortfilm Festival, Hague, The Netherlands  
30th Uppsala International Short Film Festival, Uppsala, Sweden  
Future Shorts Festival, UK  
Mecal Internacional Short Film Festival, Barcelona, Spain  
Split shortfilm Festival, Croatia  
EXiS 2007, Experimental Film and Video Festival in Seoul, Seoul, Korea  
Alucine Toronto Latin@Media Festival, Toronto, Canada  
53rd International Short Film Festival Oberhausen, Oberhausen, Germany  
26th Uppsala International Short Film Festival, Uppsala, Sweden

2006

Shadows Festival, Paris, France

## Projects

2018

Audemars Piguet, Hall N3, West Bund Art and Design 2018, West Bund Art Center, Shanghai  
SUN XUN, Richard Koh Fine Art, Kuala Lumpur, Malaysia  
Sun Xun: Work in Progress, ShanghART Singapore, Singapore

2017

Time Spy, E MOCA, Shenzhen  
Time Spy, SUN Xun Works, ShanghART, Beijing  
SUN Xun's Times Square Art Project, SUN Xun's "Time Spy" 3D woodcut animation premiere at ShanghART Archive, Times Square, New York, U.S.A  
Virtual Frontiers: Artists Experimenting with Tilt Brush, Art Basel and Google Arts & Culture, Hong Kong Convention and Exhibition Centre, Hong Kong

2016

62nd International Short Film Festival Oberhausen, Oberhausen, Germany

2015

Bat Cave: Treasures of the Day and Creatures of the Night, Chantal Miller Gallery, Asia Society Hong Kong Center, HK  
Expanded Animation: New Directions in Chinese Animation, Boston, U.S.A.  
Video Bureau Archive 34: SUN XUN, Video Bureau, Beijing / Guangzhou  
Wood PrintWork Shop, Metropolitan Art Museum Chinese Garden, USA

2014

Asian Contemporary Art Week New York - The Field Meeting, New York, USA  
Republic of Jing Bang, SUN Xun's time based country is recruiting 100 citizens. ,  
Residency East-Asia Dialogue, Tokyo, Japan

2013

13rd Seoul International New Media Festival trailer & poster, Seoul, Korea

2012

Girard-Perregaux 1966 SunXun Limited Edition  
Republic of Jing Bang, STPI, Singapore  
13th Jeonju International Film Festival-Korean Short Competition Jury, Jeonju, Korea  
A Celebration Show for Sun Xun's Work Nominated by 62nd Berlin International Film Festival, ShanghART Beijing  
Art Stage Singapore - Beyond-ism, Edouard Malinque Gallery, Singapore

2011

5th Cinema digital Seoul\_Film Festival Poster, Seoul, Korea  
Party, Sheraton Shanghai Hongkou Hotel, Shanghai  
Annual Meeting of the new Champions 2011, World Economic Forum Summer Davos , Dalian  
Huge Character: Cooperation Project by Tang Maohong, Zhang Ding and Sun Xun, ShanghART Beijing

2010

14th Holland Animation Festival Poster, Utrecht, The Netherlands  
14th Holland Animation Film Festival Artist-in-residence, Centraal Museum & the Centre Visual Arts, Utrecht, The Netherlands  
ShContemporary 2010 booth nr:DIS08, Art Fairs 1000 Yan an zhong Rd., Shanghai Exhibition Center

2009

Residency program in Yokohama, ZAIM Gallery, Yokohama, Japan  
Sun Xun-From painting to animation, Smithsonian Museum Freer and Sackler Gallery, Washington DC, USA  
Workshop, California institute of arts, Los Angeles, USA  
Pawnshop, vitamin (The Shop), Beijing  
Sun Xun: Artist in Residence, University Gallery, Colchester Campus, UK  
Art Salon-A conversation between Sun Xun and Bérénice Reynaud, China Institute, New York, USA  
Future Shorts Festival, London, UK

2008

My China Now - A Moving Image Project, Hayward Gallery (concrete Bar), London; Brewhouse Theatre and Arts Centre, Taunton; City Art Centre, Edinburgh; Filming East Festival, London; Filming East Festival, Oxford; The Yorkshire Waterways Museum, Goole ect., U.K.

## Collections

White Rabbit Gallery, New South Wales, Australia  
Solomon R. Guggenheim Museum, New York, U.S.A.  
Hongkong M+ Art Museum, HK, China  
Asia Society, New York, America

Kadist Art Foundation, San Francisco, America

Metropolitan Art Museum, America

Brooklyn Museum of Art, America

Dr. Michael I. Jacobs Collection, U.S.A.

Birmingham Museum of Art, Birmingham, U.S.A

Franks Suss Collection, U.K.

Hammer Museum, Los Angeles, America

Astrup Fearnley Museum, Oslo, Norway

DSL Collection, Beijing

# K

# M

# 孫遜

2009年π 格動畫工作室搬至北京  
2006 年創立 π 格動畫工作室  
1980 年於遼寧省阜新市出生,現於北京生活及工作

## 學歷

2005 中國美術學院版畫系畢業  
2001 中國美術學院附屬中等美術學校畢業

## 駐留項目

2015 香格納畫廊, 杭州, 中國  
2010 中央博物館, 烏得勒支, 荷蘭  
2009 ZAIM畫廊, 橫濱, 日本  
埃塞克斯大學, 科爾切斯特, 英國

## 獎項

2018 亞洲協會未來藝術獎, 德里, 印度  
2017 橘郡美術館藝術家獎, 美國加州  
2014 中國最具影響藝術家 第八獎項  
2010 CCAA中國當代藝術獎 (最佳年輕藝術家)  
台灣當代藝術連線 (新潮賞)  
荷蘭烏德勒支中央博物館駐場藝術家  
獲2011/2012 Civitella Ranieri基金獎學金, Unbria, 意大利

## 個展

2018  
「塞上」, 孫遜個展 (上篇), 上海玻璃博物館, 上海  
「孫遜」澳洲當代藝術博物館, 澳洲  
「孫遜:偷時間的人」, 聖路易斯美術館, 美國

2017  
「偷時間的人」, Sean Kelly, 紐約, 美國  
「鴉吻之淚」, 阿拉里奧畫廊, 首爾, 韓國

2016  
「宇宙的重構」, 2016年愛彼藝術創作委託計劃藝術家, 邁阿密海灘, 美國  
「讖語實驗室」, 余德耀美术馆, 上海, 中國  
《第二共和國》第62屆奧伯豪森國際短片電影節 - 藝術家展覽項目, VER-EIN FUER AKTUELLE KUNST, 奧伯豪森, 德國

2015  
「不設預期」, 香格納畫廊, 新加坡  
「時光草圖」, 孫遜電影院駐留項目, 香格納畫廊, 澤藝影城, 杭州  
「莊嚴的影子」, 華人藝術中心, 曼徹斯特, 英國

2014  
「時間公園」, Sean Kelly, 紐約, 美國  
「隱者之書 - 孫遜個展」, 香格納新加坡, 新加坡  
「美麗新世界」, 馬凌畫廊, 香港, 中國  
「昨日即明天」, HAYWARD 畫廊, 倫敦, 英國

2013  
「魔術師黨與死烏鴉」, 孫遜駐留項目, 香格納北京, 北京, 中國

2012  
「昨夜」, 站台中國 (香港), 香港, 中國  
「平行的世界」, A4當代藝術中心, 成都, 中國  
「未定義的革命」Collective畫廊, 愛丁堡, 蘇格蘭, 英國  
「孫遜:沒有意義的註腳」, Wall/Ladder/Machine, 紐約, 美國

2011  
「孫遜:無機的對話」, 路易威登中山旗艦店, 台北, 台灣  
「詩歌工廠」, Vanguard畫廊, 上海, 中國  
「數碼新繪第三部曲-主義之外」, I/O畫廊, 香港  
「主義之外-孫遜個展」, 香格納北京, 北京, 中國

2010  
「詩歌工廠」, 荷蘭動畫電影節, 中心美術館, 烏得勒支, 荷蘭  
「21克」, 民生現代美術館, 上海, 中國  
「時間的靈魂」, 巴塞爾鄉村半州美術館, 巴塞爾, 瑞士  
「主義之外」, 橫濱創意城市中心, 橫濱, 日本

2009  
「孫遜個展」, ZIAM藝術中心, 橫濱, 日本  
「獸兒們」, 孫遜個展, Max Protetch畫廊, 紐約, 美國  
「孫遜:新中國動畫的魔術師」, 太平洋電影資料館, 加州大學伯克萊分校, 美國  
「孫遜:新中國動畫的魔術師」, 加州藝術學院, 洛杉磯, 美國  
「他的故事 - 孫遜個展」, 香格納H空間, 上海, 中國  
「人民共和動物園」, 艾塞克斯大學畫廊, 科爾切斯特, 英國  
「休克時光-孫遜」, 繪畫中心, 紐約, 美國

2008  
「黑色咒語」, 站台中國項目空間, 北京, 中國  
「新中國」, 翰墨美術館, 洛杉磯, 美國

2007  
「異邦」, 孫遜個展, 香格納F空間, 上海, 中國

## 聯展

2019  
「沒有太陽」, 馬凌畫廊, 上海  
「輔路」, 香格納, 上海

2018

「雅巴魯藝術節」，沖繩本島，北部地域, 日本

「中國 (西安) 青年實驗藝術展」，西安美術學院西部美術館, 西安

「Saudade - Irretrievable Place in Ti-me」，復星基金會中葡當代藝術大展, 貝拉多收藏博物館, 葡萄牙

「無自由微笑, 勒魯瓦內曼畫廊」，哥倫比亞大學, 紐約, 美國

「詩歌•影像, 日常之光」，TPM紫麓戲劇空間, 南京

「2018麗水國際藝術節」，麗水, 韓國

「片面寓言?」，多餘美術館, 上海

「熵I」，林冠基金會, 北京

「閃白」，香格納北京, 北京

「指南針」，復星基金會中葡當代藝術大展, 復星藝術中心, 上海

「千里陣雲」，亞洲藝術中的墨, 亞洲協會, 紐約, 美國

「中國當代藝術年鑒展 2017」，北京民生現代美術館, 北京

「藝術與煤炭, 對詹尼斯•庫內利斯的敬意」，杜伊斯堡當代藝術美術館, 杜伊斯堡, 德國

「在集結」，Chi K11 藝術空間, 瀋陽

「生活和夢想, 自1990 年後在中國影像藝術」，THE WALTHER 收藏, 新烏爾姆, 德國

「當代混沌」，維斯特富森美術館, 維斯特富森, 挪威

「給觀眾的說明」，北首爾美術館, 首爾, 韓國

「南方」，無空間, 瀋陽

「沉睡者蘇醒了」，兔免中國當代藝術收藏, 新南威爾士, 澳大利亞

2018香港巴塞爾藝術博會, 展位號: 1C16, 香港會議展覽中心, 香港

「中國當代影像選片」，Cinema Dy-namo, 日內瓦當代藝術中心, 瑞士

「以12月12日作為理由」，杭州

「#YOU#ME#OUR SELFIES, 平行世界2.2」，香港視覺藝術中心, 香港

2017

「之所以為經典」，雅昌藝術中心, 深圳

「地標—測繪中國當代藝術」，嘉德藝術中心, 北京

「光之現代美」，舊三井家下鴨別邸, 京都, 日本

「面朝大海, 補時 x 屏幕間」，多餘美術館, 深圳

「叢林III」，尋常, 站台中國當代藝術機構, 北京, 中國

「當量1862•HBC當代藝術展」，船廠1862, 上海, 中國

「安仁雙年展, 今日之往昔」，安仁, 成都, 中國

「未知的未來」，國際視覺藝術實驗展, NIU藝術空間, 石家莊, 中國

「中國 2185」，賽迪HQ畫廊, 倫敦, 英國

「從波普到新媒體」，香格納新加坡, 新加坡

「趙洋, 劉曉輝, 孫遜」，香格納, 北京

「敘事曲—動漫美學當代藝術展」，澳門藝術博物館, 澳門

「書的故事」，Sean Kelly, 紐約, 美國

「SELECTED」，Sean Kelly, 紐約, 美國

「中國夏天」，阿斯楚普費恩利現代美術館, 奧斯陸, 挪威

「中國, 藝術運動」，城堡美術館, 安納西, 法國

「孫遜, 高源, 亨利•庫姆斯」，望遠鏡藝術家工作室, 北京, 中國

「路德與前衛」，藝術家駐留, 維滕貝格, 老監獄, 德國

「MOVE ON ASIA 2017」，環形替代空間, 首爾, 韓國

「平行世界 #LIKE4LIKE」，K11chi 藝術空間, 香港

「羅莎的傷口」，台北當代藝術館, 台北

「飄渺流雲, 霧彩四散(二)」，聖馬可, 威尼斯

「飄渺流雲, 霧彩四散」，利物浦, 英國

「看不見的城市」，達拉斯當代中心和The Crow 亞洲藝術收藏, 美國

「路德和先鋒派」，維滕貝格的老監獄, 德國

放映, 馬凌畫廊, 香港

2016

「20」，復星藝術中心, 上海

「第三屆深圳獨立動畫雙年展」，華僑城創意文化園 C2空間, 深圳

「HOLZWEGE」，香格納, 上海

「今天重做」，上海民生現代美術館, 上海

古根海姆「何鴻毅家族基金會中國當代藝術計劃」，Tales of Our Time, 所羅門•R•古根海姆美術館, 紐約, 美國

「愛之悅-56屆十月沙龍」，貝爾格萊德, 塞爾維亞

「跨越鴻溝, Rosenfeld Porcini」，倫敦, 英國

「不确定的, 或者被擱置的……」，香格纳画廊主空间, 上海

「藝術家群展: 我該如何向你解釋」，香格納北京, 北京

「池中有鱷」，11位來自香格納畫廊的藝術家- 策展人: Alexandra Grimmer, Museum Art St. Urban and Abbey St. Urban, 盧

塞恩, 瑞士

「紙上談兵」，佩斯北京, 北京

2015

「非形象--敘事的運動」，上海二十一世紀民生美術館, 上海

「動漫美學雙年展 2015-2016」，大邱美術館, 大邱, 韓國

「後印刷- 第一屆CAA國際版畫雙年展」，中國美術學院美術館, 杭州

「造動」- 2015亞洲藝術雙年展, 國立台灣美術館, 台中, 台灣

「別有洞天: 蝙蝠之旅」，亞洲協會香港中心, 香港

2015 西岸藝術設計博覽會 [展位號 A2]，西岸藝術中心, 上海

「異質體: 神話、敘事、想像」，深圳e當代美術館, 深圳

「園林異景 – 當代藝術邀請展」，蘇州金雞湖美術館, 中國

「紙, 香格納新加坡」，新加坡

「CHINA 8, 萊茵魯爾區中國當代藝術展」，勒姆布魯克博物館, 杜伊斯堡

2014

邁阿密巴塞爾博覽會2014, 展位號 E09, 邁阿密海灘, 美國

「未被記錄在冊的, 重構當代藝術」，溫哥華美術館, 溫哥華, 加拿大

「台北國際藝術博覽會 2014」，台北世界貿易中心, 台灣

「2014銀屏中國雙年展」，洛杉磯與華盛頓, 美國

「社會風景, 當代藝術中的「風景敘事」」，東湖公園西部保稅中心展覽廳, 成都

「匯聚思想 紛呈世界」，香格納新加坡, 新加坡

「終極資本是太陽, 當代藝術, 政治, 哲學和科學中的新陳代謝」，NEUE GE-SELL SCHAFT FÜR BILDENDE KUNST, 柏林, 德國

「CFCCA 流動影院」，倫敦, 英國

「第四屆莫斯科年輕藝術家國際雙年展」，莫斯科博物館, 莫斯科, 俄羅斯

巴塞爾藝術博覽會 2014, 展位Hall 2.1, K15, 巴塞爾, 瑞士

「我一代: 中國年輕藝術家」，TAMPA美術館及聖彼得堡美術館, 佛羅里達, 美國

「Now You See: 邁克•雅各布斯收藏中國影像藝術展」，白盒子藝術中心, 紐約

「天人之際: 余德耀藏當代藝術」，余德耀美術館, 上海

香港巴塞爾藝術展2014, 展位號 1D11, 香港會議展覽中心, 香港

「八種路徑」，藝術在北京, 柏林 Uferhallen

「CCAA中國當代藝術獎十五年」，上海當代藝術博物館, 上海

「進行時, 當代動畫繪畫」，波黑當代美術館, 巴尼亞盧卡, 波斯尼亞和黑塞哥維那

「全球化城市, 超現實城市」，IVAM, 巴倫西亞, 西班牙

「星光」，香格納畫廊主空間, 上海

「BHAU DAJI LAD博物館影像藝術項目」，BHAU DAJI LAD博物館, 孟買, 印度

「動畫雙年展2013-2014: 重新發現」，上海當代藝術館, 上海, 中國

「傳說/歷史: 余德耀現代美術收藏」，余德耀美術館, 上海, 中國

「當代中國水墨的過去與現在」，美國大都會藝術博物館, 紐約, 美國

「動畫是一層皮 – 個藝術家的工作案例」，時代·國際單位藝術中心, 廣州, 中國

「The 8 of Paths」，Uferhallen, 柏林, 德國



2013

「圖像景觀」, 香格納新加坡, 新加坡

「水墨藝術:借古說今中國當代藝術」, 大都會博物館, 紐約

「歧異花園 - 四方當代藝術館開幕展」, 四方當代藝術館, 南京, 中國

「遠處, 那束光」, 第五屆杭州青年影展, 清影現代藝術空間, 杭州, 中國

「西岸2013建築與當代藝術雙年展」, 徐匯濱江, 上海, 中國

「雅爾塔年度歐洲戰略會議」, 里瓦幾亞宮, 烏克蘭

「素描、表達與限度」, 南京藝術學院美術館, 南京, 中國

「離合器」, 香格納H空間, 上海, 中國

「基本工作II」, 香格納H空間, 上海, 中國

「倉庫總動員, 第二回」, Vanguard Gallery, 上海, 中國

「中國中國」, 來自中國藝術家的群展, 平丘克藝術中心, 基輔, 烏克蘭

「曲徑通幽」, 獨立動畫作品展, 華僑城當代藝術中心上海館, 上海, 中國

「基本工作」, 香格納H空間, 上海, 中國

「行進中的亞洲, 走向新藝術網絡 2004-2013」, 威靈頓城市美術館, 新西蘭

「2013紀錄片雙週: MoMA國際非小說電影和媒體節」, 紐約, 美國

「ON|OFF, 中國年輕藝術家的觀念與實踐」, 尤倫斯當代藝術中心, 北京, 中國

「綠盒子, 重繪形貌-媒體現實的空間」, 杭州天鴻美和院文化藝術發展中心, 中國

2012

「首屆深圳獨立動畫雙年展-心靈世界:作為虛擬藝術工程」, 深圳, 廣東, 中國

「旋轉的舞台」, 中國當代影像藝術群展, 阿拉里奧畫廊, 天安, 韓國

「2012年Kochi-Muziris印度雙年展」, Kochi-Muziris, 印度

「第7屆亞太地區當代藝術年展」, 現代藝術美術館及昆士蘭美術館, 布里斯本, 澳洲

「機器人會夢見電子羊?焦慮時代下的選擇悖論」, Para-Site藝術空間, 香港, , 中國

「麗麗皇后的花園, 烏頭、陳曉雲、耿建翌、梁玥、孫遜、楊福東 影像與攝影」, 香格納畫廊主空間, 上海

「透視180 - 未完成的國家, 中國新影像」, 侯斯頓當代藝術博物館, 美國

「診斷論1: 大災難」, 東大門設計中心, 首爾, 韓國

「銀幕上的中國雙年展」, 洛杉磯與華盛頓, 美國

「第四屆台北當代水墨雙年展」台中, 桃園, 台北, 台灣

「2012台北雙年展」, 台北市立美術館, 台北, 台灣

「D For Drawing」, 站台中國(香港), 香港, 中國

「2012利物浦雙年展」, Bluecoat藝術中心, 利物浦, 英國

「第2屆N分鐘影像藝術節」, 上海, 中國

「香格納群展, 香格納畫廊主空間, 上海

「首屆CAFAM未來展 – 亞現象-中國青年藝術生態報告」, 中央美術學院美術館, 北京, 中國

「體檢」, 香格納北京群展, 香格納北京, 北京, 中國

「雲」, Skissernas博物館, 隆德, 瑞典

「新托邦:人權之州」, 梅赫倫和布魯塞爾, 比利時

「劉唯艱, 孫遜, 周子曦-香格納群展」, 香格納畫廊主空間, 上海

「和而不同」, 五樓藝術空間, 廣州, 中國

「轉媒體時尚藝術展」, 上海城市雕塑藝術中心, 上海, 中國

「香港國際藝術展- 展位: 3A09」, 藝術博覽會香港國際會展中心, 香港

「亞洲畫廊藝術博覽會, 展位--26」, 藝術博覽會 上海展覽中心中央大廳, 上海

「2012漂流記」, Arko藝術中心, 首爾, 韓國

「開放的肖像」, 民生現代美術館, 上海, 中國

「再繪畫」, 站台中國, 北京, 中國

2011

「我們/你們」, 117里外, 深圳, 廣東, 中國

「懷疑的力量」, 時代美術館, 廣州, 中國

「在成長, 環球金融中心三周年慶典之香格納15周年特展」, 上海環球金融中心, 上海

香格納畫廊秋季群展, 香格納畫廊主空間, 上海

「三個國家三位藝術家」, Hadrien De Montferrand畫廊, 北京, 中國

「煉獄」, Lilijevalchs Konsthalli博拉斯現代藝術博物館, 斯德哥爾摩, 瑞典

「光譜, 當代獨立動畫」, A4當代藝術中心, 成都, 中國

「不可能的宇宙, 現在這裡」, Parer Place Urban Screens, 布里斯本, 澳洲

「破曉」, 阿拉里奧畫廊(北京), 北京, 中國

「破曉」, 阿拉里奧畫廊, 天安, 韓國

「甜美的夢(由此構成)」, Leo Xu Projects, , 上海, 中國

「中國當代藝術三十年-中國影像藝術」, 民生現代美術館, 上海, 中國

「筆墨終結之後:中國式風景」, 本色美術館, 蘇州, 中國

「上海藝術博覽會當代藝術展 2011, 展位號: M1-14」, 藝術博覽會 上海

「橫濱2011, 國際當代藝術三年展」, 橫濱, 日本

「水中撈月:中國新銳藝術家」, 科恩畫廊, 紐約, 美國

「PHotoEspaña 2011」, 馬德里, 西班牙

「香港國際藝術展2011 展位: 1H04」, 藝術博覽會 香港國際會展中心, 香港

香格納畫廊初夏群展, 香格納畫廊主空間, 上海

「故事來自於中國新電影」, 移動影像博物館, 紐約, 美國

「洛杉磯電影論壇」, 洛杉磯, 美國

「新的實驗電影: 中國和香港」, JOR-DAN SHNITZER 美術館, 尤金, 美國

「關於繪畫的十九個個展」, 站台中國, 北京, 中國

「一堆熱情」, 香格納畫廊主空間, 上海, 中國

「另一種講述」, 視點空間, 上海, 中國

「N分鐘影像藝術節」, 上海, 中國

2010

「一個接一個」, 香格納畫廊群展, 香格納畫廊主空間, 上海, 中國

「第七屆深圳國際水墨雙年展」, 深圳, 中國

「游園」, 當代藝術展, 石屋洞公園, 杭州, 中國

「第三方, 三位一體之展」, 站台中國當代藝術機構, 北京, 中國

「中國電站:第四站」, Pinacoteca Agnelli, 都靈, 意大利

「日以繼夜, 或美術館可為之若干事」, 外灘美術館, 上海, 中國

「第七屆中國獨立影像年度展:藝術家影像新作展」, 尚東當代藝術中心, 南京, 中國

「2010 Impark藝術節」, 烏得勒支, 荷蘭

「亂花」, 威尼托影像藝術檔案館, 維羅那, 意大利

「2010大聲展, 分享主義」, 三里屯SOHO, 北京, 中國

「工作坊, 傳播的圖與轉譯的像」, 伊比利亞當代藝術中心, 北京, 中國

「調節器, 2010第二屆今日文獻展」, 今日美術館, 北京, 中國

「愛知三年展2010」, 都市的祭典, 愛知藝術文化中心; 名古屋市立美術館; 長者町會場, 納屋橋會場, 日本

「你明白我說的嗎?」, 佛羽森畫廊, 洛杉磯, 美國

香格納畫廊群展, 香格納畫廊主空間, 上海

香格納畫廊夏季群展, 香格納畫廊主空間, 上海

「幕MU: Screen-Three Generations of Chinese Video Art」, 中國影像藝術的三個時期, UTS畫廊, 悉尼, 澳洲

「中國當代藝術三十年」, 民生現代美術館, 上海, 中國

「從電影看:當代藝術的電影痕跡與自我建構」, 何香凝美術館OCT 當代藝術中心, 深圳, 中國

「叢林:中國當代藝術生態管窺」, 站台中國, 北京, 中國

「英雄不再-第十屆轉媒體藝術節」, 柏林, 德國

「第41屆巴塞爾藝術博覽會」, 藝術博覽會, 巴塞爾, 瑞士

「第10屆轉譯媒體藝術節」, 柏林, 德國

冬季群展, 香格納北京

「邁阿密巴塞爾藝術博覽會 09 | 香格納畫廊 H05展位」, 藝術博覽會 邁阿密, 美國

2009

「第十三屆微波國際新媒體藝術節」, 香港文物探知館, 香港

「2009橫濱國際影像藝術節」, 橫濱, 日本

「2009 Impakt 藝術節」, 烏得勒支, 荷蘭

「重生, 當多媒體藝術遇上人民電機廠」, 八佰秀創意園區, 上海, 中國

「未來事物的面貌」, 140平方米畫廊, 上海, 中國

「2009奧地利電子藝術節」, 林茲, 奧地利

「敘事中國」, 2009第四屆成都雙年展, 現代藝術館, 成都, 中國

「Shahzia Sikander和孫遜」, Smithsonian Museum Freer and Sackler Gallery, 華盛頓, 美國

「變態」, 香格納在淮海路796號, 上海

「樹」, James Cohan畫廊, 上海, 中國

「第40屆巴塞爾國際藝術博覽會」, 藝術博覽會 巴塞爾, 瑞士

「意派:世紀思維」, 當代藝術展, 今日美術館, 北京, 中國

「Shanghai Kino-Shanghai Kino」, 伯爾尼美術館, 瑞士

「講述」, 2009海峽兩岸當代藝術展, 國立臺灣美術館, 台北, 台灣

「黑板」, 香格納H空間, 上海, 中國

「這裡發生了什麼?」伊比利亞當代藝術中心影像檔案館開館展, 伊比利亞當代藝術中心, 北京, 中國

香格納群展, 香格納畫廊主空間, 上海

「染紙傾懷 – 紙上作品展」, F2畫廊, 北京, 中國

「另一個現場-藝術的計劃、概念與想法」, 香格納H空間, 上海

「藝術家影像周-孫遜-香格納影像資料庫」, 香格納北京

「紙上作品」, DF2 畫廊, 洛杉磯, 美國

「來自中國的新作品, 繪畫, 攝影和影像」, Fortune Cookie Project新加坡, T當代空間, 新加坡

「重生-當多媒體藝術遇上人民電機廠」, 上海八佰秀創意園區, 上海, 中國

2008

「未來天空, 中國當代青年藝術家提名展」, 今日美術館, 北京, 中國

「一次難忘的旅行」, 國家美術館劇院, 都靈, 意大利

「ARTissima-被遺忘的酒吧—展位17」, 藝術博覽會 綠色大廳, 都靈

「香格納畫廊藝術家群展-石青 孫遜 王友身 趙半狄 朱加」, 香格納北京, 北京

「多重現實」, F2 畫廊, 北京, 中國

「IN-BETWEEN-Asia Video Art Weekend」, 森美術館, 日本

「慵懶發燒」, Galerie Des Galeries藝術展覽廳, 巴黎, 法國

「四季新顏」, 中國第三屆媒體藝術節, 中國美術學院象山校區, 杭州, 中國

「畫紙藏龍」, 紙上作品展, F2畫廊, 北京, 中國

香格納畫廊群展, 香格納畫廊, 上海

「團隊不是一切-中國電影群展」, 視頻與裝置藝術, 泰恩河畔, 紐卡斯爾, 英國

2007

「刷新:中國年青藝術家」, 阿拉里奧, 北京, 中國

「業餘人間」, 站台中國, 北京, 中國

「孫遜:藝術本來就沒有標準, 12+當代影像展影之實驗動畫」, 上海當代藝術館, 上海, 中國

「刷新:中國年青藝術家」, 證大現代美術館, 上海, 中國

「中國發電站:第二站」, Astrup Fearnley Museum of Modern Art, 斯陸, 挪威

「叫真」, 當代藝術展, 站台中國, 北京, 中國

2006

「禮物2, 當代藝術展」, 凡人樂墅, 杭州, 中國

「沒事:當代藝術展」, 胡慶餘堂中藥博物館, 杭州, 中國

「第2屆上海多倫青年美術大展」, 多倫現代美術館, 上海, 中國

「第一屆邊界綫影像作品展」, 北京, 中國

「38個個展」, 龍華路2577號創意大院, 上海, 中國

「中國刀鋒: 來自上海和北京的新興錄像藝術」, 電影檔案館, 紐約, 美國

「聚合影像流」, 廣州, 中國

「黃盒子. 青浦:中國空間裡的當代藝術」, 青浦區小西門, 上海, 中國

「迷亂之城」, U空間, 北京, 中國

「中國第3屆獨立影像年度展」, 南京, 中國

「明天的風景」, 多倫現代美術館, 上海, 中國

2005

「禮物1, 當代藝術展」, 杭州師範學院現代美術館, 杭州, 中國

「寓. 言:中國當代藝術展」, 六合天寓地庫, 杭州, 中國

2004

「2004中國新媒體藝術節」, 中國美術學院

「圈地影像展」, 白塔嶺藝術空間, 杭州

「眨眼錄像節」, 北京, 上海, 長沙, 杭州

「上海多倫青年美術大展」, 多倫當代美術館, 上海

2003

「白塔嶺當代藝術展」, 白塔嶺藝術空間, 杭州, 中國

「格式化」, 31#酒吧, 杭州, 中國

「文字」, 咖啡盒子, 杭州, 中國

「少數服從多數」, 比翼藝術中心, 上海, 中國

2002

「影子xxx藝術展」, 欽州南路, 上海, 中國

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第8屆羅馬國際電影節，羅馬，意大利

第13屆首爾國際新媒體電影節，首爾，韓國

2013 Ikono 直播電影節，柏林，德國

第30屆釜山國際短片電影節，釜山，韓國

第26屆歐洲多媒體藝術節，奧斯納布呂克，德國

慕尼黑國際電影藝術節，慕尼黑，德國

第37屆香港國際電影節，香港，中國

第32屆布魯塞爾動畫電影節，布魯塞爾，比利時

2012

2012

第9屆Animateka 國際動畫電影節，盧比安納，斯洛文尼亞

第6屆Big Cartoon Festival動畫電影節，莫斯科，俄羅斯

2012 倫敦國際動畫電影節，倫敦，英國

2012 關渡國際動畫節，台北，台灣

2012 米蘭國際電影節，米蘭，意大利

2012 西安國際動畫電影節，西安，中國

第6屆首爾數碼電影節，首爾，韓國

2012 瓜納華托國際電影所，瓜納華托，墨西哥

第58屆羅伯特·弗萊厄蒂電影研討會，科爾蓋特大學，咸美頓，美國

第9屆VIS維也納國際獨立短片電影節，維也納，意大利

第52屆安納西國際動畫電影節，安納西，法國

第40屆薩格勒布國際動畫電影節，薩格勒布，克羅地亞

第24屆德累斯頓國際短片電影節，德累斯頓，德國

2012 CPH PIX 哥本哈根電影節，哥本哈根，丹麥

第15屆荷蘭動畫電影節，烏德勒支，荷蘭

第3屆AmerAsia 電影節，蒙特利爾，加拿大

第62屆柏林國際電影節，柏林，德國

2011

2011

第30屆烏普薩拉國際短片電影節，烏普薩拉，瑞典

第13屆威斯巴登國際動畫電影節，威斯巴登，德國

第30屆溫哥華國際電影節，溫哥華，加拿大

第5屆首爾數碼電影節，首爾，韓國

第17屆薩拉熱窩國際電影節，薩拉熱窩，波斯尼亞和黑塞哥維那

第35屆慕尼黑國際短片電影節，慕尼黑，德國

第9屆Tabor國際電影節，薩波克，克羅地亞

2011 METROPOLIS 藝術電影節，貝魯特，黎巴嫩

第25屆 IMAGE FORUM 電影節，東京 & 京都，日本

第12屆全州國際電影節，全州，韓國

2011 TIBURON 國際電影節，蒂伯龍，美國

第10屆羅馬獨立電影節，羅馬，意大利

第33屆克萊蒙費朗國際短片電影節，克萊蒙費朗，法國

第40屆鹿特丹國際電影節，鹿特丹，荷蘭

2010

2010

第32屆南特三大洲電影節 南特，法國

2010曼谷世界電影節 曼谷 泰國

第18屆ALTER- NATIVE 國際短片電影節，羅馬尼亞

第14屆荷蘭動畫電影節 烏德勒支，荷蘭

第5屆 ANIM\EST國際動畫電影節，布加勒斯特，羅馬尼亞

第18屆ContraVision電影節，柏林，德國

第五屆北京獨立電影展，北京，中國

第67屆威尼斯國際電影節，威尼斯，意大利

2009

第8屆 FILM PALACE FEST 國際短片電影節，巴爾奇克，保加利亞
第6屆代特莫爾德國際短片電影節，代特莫爾德，德國
第7屆VIS維也納獨立國際短片電影節，維也納，奧地利
第3屆利沃夫國際視覺藝術節 WIZ-ART，利沃夫，烏克蘭
第11屆全州國際電影節，全州，韓國
第56屆奧伯豪森國際短片電影節，奧伯豪森，德國
第24屆 Image Forum 電影節 2010，東京、京都、福岡、名古屋、橫濱，日本
第53屆舊金山國際電影節，舊金山，美國
2010 CPH PIX哥本哈根電影節 哥本哈根，丹麥
第4屆BiIBoIBul國際漫畫電影節，博洛尼亞，意大利
第29屆Anima布魯塞爾動畫電影節，布魯塞爾，比利時

2009

2009

2009 Up-and-Coming漢諾威國際電影節，漢諾威，德國

第35屆巴塞隆拿國際電影節，巴塞隆拿，西班牙

第11屆Osian's-Cinefan國際電影節，新德里，印度

羅馬國際實驗電影及影像節，Nuovo Cinema Aquila，羅馬，意大利

第11屆威斯巴登國際動畫電影節，威斯巴登，德國

第6屆Curtocircuito國際短片電影節，聖野聖地牙哥，西班牙

2009阿姆斯特丹國際電影節，阿姆斯特丹，荷蘭

第4屆 Anim'est國際動畫電影節，布加勒斯特，羅馬尼亞

第14屆斯普利特電影節，斯普利特，克羅地亞

第8屆Kansk國際電影節，莫斯科，俄羅斯

第20屆聖保羅國際短片電影節，聖保羅，巴西

第6屆CON-CAN電影節，東京，日本

第7屆Salento Finibus Terrae國際短片電影節，阿普利亞區，意大利

第7屆CinemadaMare國際電影節，羅馬，意大利

第5屆代特莫爾德國際短片電影節，代特莫爾德，德國

第16屆斯圖加特國際短片電影節，斯圖加特，德國

2009 AniFest國際動畫電影節，布拉格，捷克

第55屆奧伯豪森國際短片電影節，奧伯豪森，德國

第10屆全州國際電影節，全州，韓國

2009 BeFilm地下電影節，紐約，美國

第9屆SONAR國際短片電影節，佛羅倫斯，意大利

第11屆Mecal國際短片電影節，巴塞隆拿，西班牙

第31屆克萊蒙費朗國際短片電影節，克萊蒙費朗，法國

2008

2008

2008巴西累西腓國際電影節，累西腓，巴西

第13屆德黑蘭國際短片電影節，德黑蘭，伊朗

第16屆ALTER-NATIVE羅馬尼亞短片電影節，羅馬尼亞

第12屆荷蘭動畫電影節，烏得勒支，荷蘭

2008影子-中國獨立電影節，龐比度藝術中心，巴黎，法國

第5屆SEDICICORTO國際電影節，費利，意大利

第4屆代特莫爾德國際短片電影節，代特莫爾德，德國

Fresh國際短片電影節，倫敦，英國

第16屆ContraVision國際電影節，柏林，德國

第31屆挪威短片節，奧斯陸，挪威

第24屆漢堡國際短片電影節，漢堡，德國

第17屆柏林青年媒體電影節，柏林，德國

2008 聖塔克魯茲電影節，聖塔克魯茲，美國

第54屆奧伯豪森國際短片電影節，奧伯豪森，德國

第9屆全州國際電影節，全州，韓國

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| <span>新加坡藝博會-主義之外, 馬凌畫廊,新加坡</span>   |
|  |
| <p>2011</p> 第五屆韓國首爾數碼電影節海報設計, 首爾, 韓國 聚會, 上海虹口三至喜來登酒店, 上海 新領軍者年會2011, 夏季達沃斯論壇, 大連 大字: 孫遜、唐茂宏、張鼎的合作項目, 香格納北京   |
| <p>2010</p> 第14屆荷蘭動畫電影節海報設計, 烏得勒支, 荷蘭 第14屆荷蘭動畫電影節藝術家居留項目, 烏得勒支中央博物館&烏得勒支視覺藝術中心, 烏得勒支, 荷蘭 上海當代藝術博覽會 2010 展位：DIS08, 藝術博覽會 上海市延安中路1000號上海國際展覽中心   |
| <p>2009</p> 橫濱藝術家居留項目, ZAIM Gallery, 橫濱, 日本 孫遜-從繪畫到動畫, Smithsonian Mu-seum Freer and Sackler 畫廊, 華盛頓, 美國 Workshop, 加州藝術學院, 洛杉磯, 美國 當舖, 維他命\”這個店\”, 北京 孫遜: 藝術家居留項目, 大學畫廊, 科爾切斯特校園, 英國 藝術沙龍-孫遜與Bérénice Reynaud的對話, 中美中心,紐約,美國 Future Shorts Festival, 倫敦, 英國 我的今日中國, 海沃德美術館, 倫敦; BREWHOUSE戲劇與藝術中心 (THER-TRE&ARTS CENTRE), 陶頓; 城市藝術中心, 愛丁堡 |
| <p>2008</p> 東方電影節, 倫敦 東方電影節, 牛津 THE YORKSHIRE WATERWAYS MU-SEUM, GOOLE 等, 英國   |
| <p><b>收藏</b></p>   |
| <p>白兔美術館, 新南威爾士, 澳大利亞 所羅門•R•古根海姆美術館, 紐約, 美國 香港M+美術館, 香港, 中國 亞洲協會, 紐約, 美國 卡迪斯特藝術基金會, 舊金山 美國, 大都會美術館, 美國 布魯克林美術館, 美國 邁克•雅各布斯收藏, 美國 伯明翰美術館, 伯明翰, 美國 FRANKS SUSS收藏, 英國 漢莫爾美術館, 洛杉磯, 美國 ASTRUP FEARNLEY美術館, 奧斯陸, 挪威 DSL收藏, 北京</p>   |
| <p>2007</p> 第25屆都靈電影節, 都靈 意大利 漢諾威國際青年電影節, 漢諾威 德國 AURORA 電影節, 諾威茨,英國 第23屆柏林國際短片電影節, 德國 Shoot Me 短片節, 海牙,荷蘭 第26屆烏普薩拉國際短片電影節, 烏普薩拉,瑞典 Future Shorts Festival, 英國 Mecal 國際短片節, 巴塞羅那,西班牙 斯普利特短片節, 克羅地亞 EXIS2007-首爾實驗電影節, 首爾, 韓國 Alucine Toronto Latin@Media Festi-val, 多倫多,加拿大 第53屆奧伯豪森國際短片電影節, 奧伯豪森,德國                                       |
| <p>2006</p> Shadows 中國獨立電影節, 法國巴黎  |
| <p><b>項目</b></p>   |
| <p>2018</p> 愛彼, N3展館, 西岸藝術與設計博覽會2018, 西岸藝術中心, 上海 孫遜, Richard Koh 藝術, 吉隆坡, 馬拉西亞 孫遜: 進行中, 香格納新加坡, 新加坡  |
| <p>2017</p> 偷時間的人, e當代美術館, 深圳 偷時間的人, 孫遜作品, 香格納, 北京 孫遜紐約時代廣場藝術項目, 孫遜3D木刻動畫「偷時間的人」香格納圖書館展映, 時代廣場, 紐約, 美國 虛擬領域: 藝術家的Tilt Brush體驗, 巴塞爾藝術與谷歌藝術文化, 香港會議展覽中心, 香港  |
| <p>2016</p> 2016年愛彼藝術創作委託計劃藝術家, 邁阿密海灘, 美國 第62屆奧伯豪森國際短片電影節 - 藝術家展覽項目, Verein für aktuelle Kunst, 奧伯豪森, 德國   |
| <p>2015</p> 別有洞天: 蝙蝠之旅, 亞洲協會香港中心麥禮賢夫人藝術館, 香港 Expanded Animation: New Directions in Chinese Animation, 波士頓, 美國 錄像局 檔案34: 孫遜, 錄像局 北京/廣州 版畫工作坊, 大都會博物館中花園, 美國   |
| <p>2014</p> 紐約亞洲當代藝術周-實地會議, 紐約, 美國 鯨邦實習共和國, 孫遜的時效性國家正在徵召一百位公民  |
| <p>2013</p> 駐地•東亞•對話, 東京, 日本 第13屆首爾新媒體電影節宣傳片及海報設計, 首爾, 韓國  |
| <p>2012</p> 芝柏表Girard-Perregaux 1966孫遜限量系列 鯨邦實習共和國, 泰勒版畫院, 新加坡 第13屆全州國際電影節-韓國短片競賽單元評委, 全州, 韓國 孫遜作品入圍第62屆柏林電影節同步展映活動, 香格納北京   |

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10 Sik On Street, Wanchai,  
Hong Kong

適安街 10 號 | 灣仔 香港

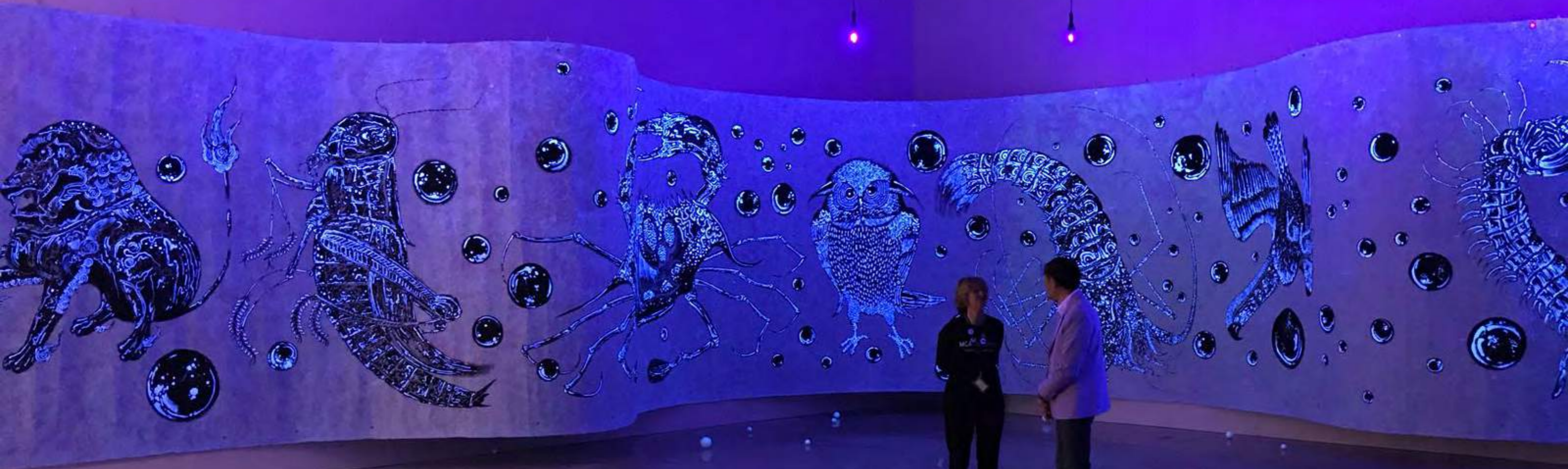
Sun Xun | 孫遜

Published by Kiang Malingue Gallery, 2021

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