



鲸

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BANG



: A COUNTRY BASED ON WHALE

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SUN

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STPI
CREATIVE WORKSHOP & GALLERY



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Sun Xun: Printmaker Animated

TEO HAN WUE

Sun Xun is one of the brightest rising stars on China's lively contemporary art scene. At 33, he has already got under his belt a dazzling list of international exhibitions and accolades that few of his peers can rival.

Within merely eight years of his graduation he has emerged on the stage of international art like a meteor blazing a trail with a series of provocative works in different media, such as paintings in oil and ink, installations and animation films. These works have been widely exhibited in China and abroad in countries such as the United States, United Kingdom, Switzerland, Norway, Italy, the Netherlands, Japan, Singapore and India to critical acclaim.

Born in Fuxin, Liaoning, the northeastern part of China near the North Korean border in 1980, he recalls a childhood in his poor coal-mining hometown where the power stations ran on coal spewing thick fumes. From young, blackness and the darker hues therefore came to dominate and even characterise the way he perceived the world around him, which to a large extent accounts for the sombre tone in most of his works.

Sun, the only son of a carpenter, began his study of art at 14 at the secondary

school affiliated to the China Academy of Art (CAA) in Hangzhou, the capital of Zhejiang province, before he went on to complete his studies at the academy's printmaking department in 2005. Sun Xun has recently returned to his alma mater to teach at its the Department of Foundation.

The CAA is a prestigious premier institution with a brilliant record since it was established in 1928 by Cai Yuanpei, China's most distinguished educator of the modern era, with Lin Fengmian as its founding principal at the age of 28. It boasts of having had many luminaries such as Lin Fengmian, Pan Tianshou, Huang Binhong, Wu Dayu, Li Kuchan, Li Keran, Guan Liang, Huang Junbi, Wu Guanzhong, Zao Wou-Ki and Chu Te-chun as either alumni or faculty members.

In 2010 Sun Xun was named the Best Young Artist by the biennial Chinese Contemporary Art Awards, established by collector Uli Sigg, former Swiss ambassador to China, as a non-profit organisation to recognise outstanding achievements and contributions to Chinese contemporary art and culture. His artistic excellence has also won him other honours such as the Young Art Award from Taiwan Contemporary Art Link, and the Visual Arts Fellowship from the Civitella Ranieri Foundation in Italy.

As a student he became familiar with various mediums such as film, photography, installation and video, in addition to printmaking, oil and ink painting. He was particularly drawn to animation and produced his first animation work in 2004. Largely inspired and influenced by William Kentridge, Sun was struck by the South African artist, whose work at the Shanghai Biennale in 2000 articulated a social political attitude through hand-drawn animation. Known for skillfully combining the mediums of theatre, mime, sculpture, printmaking and drawing in his work, Kentridge creates moving images with his unique animation process of drawing and erasure on the same single surface and filming it frame by frame. The final frame will be the finished work that may be exhibited as a completed drawing in itself.

Kentridge's animation art fascinated Sun Xun and his contemporaries immensely

not only because of the prerequisite virtuosity of the drawing technique, which they possess, but also his critical engagement in socio-political issues which they could identify with in relation to the paradoxes they saw in their own country.

Sun made his first animation film *Utopia in the Day* in 2004, followed by *Lie of Magician* and *Chinese Words War* in 2005. He then set up his animation studio π (Pi) in Hangzhou in 2006 and moved it to Beijing recently. Despite his printmaking background, Sun regards animation as his first love.

But as the artist himself sees it, his work defies a neat definition of animation. "It is highly primitive, done in the most arduous method—hand-drawing every picture with minimal use of a computer. The computer only acts as a glue coming in only to join all the finished frames together so that images will move when projected."

Naturally he strives to go well beyond animation, which he does not see as an end in itself, "I think anything could be turned into animation... it can be integrated with any method. As for works of animation, I hope they are more directly related to place and time. In fact animation is not in itself important, what is most significant about it may only be realised by breaking down its various limitations. I will not only use this medium—I'll take on any medium that is interesting ... I don't regard art as the only ultimate goal. Just look at our history, not only in China but also all over the world. There is culture behind art and a civilisation yet behind that. The artist can play an important role but never the most important."

Indeed, it is history, or more precisely—the artist's enduring concern with the nature and truth of history—that is central to his art. Sun has been questioning this fundamental notion of history from his experience as a new-generation Chinese artist who grew up during China's rapid economic development accompanied by a parallel proliferation of her contemporary art in the international marketplace. From his early works such as *Utopia of the Day* and *Lie of Magician* to each of his subsequent major projects such as *Shock of Time*, *The New China*, *Coal Spell*, *21G*

and *People's Republic of Zoo*, Sun has persistently raised serious concerns about the realness of our world and our past.

Sun keeps going back to interrogate history and the people's memories of their past in his whole series of work with a great sense of urgency and tenacity as though calling attention to the questions raised rather than seeking answers to them. Although each work, whether done for exhibition at home or on residency abroad, deals with a different subject matter, the central question of history being "a lie", perpetrated by an ubiquitous top-hatted figure he calls 'magician', a favourite figure in his works, has always remained his abiding concern.

For instance, in *On Shock of Time*, a 2006 animation done with images superimposed on China's newspapers from the 1950s and '60s, Sun raised serious doubts about the conventional understanding of history, which he describes as "fraught with lies, secrets and farce". Perhaps this, he thinks, is the real history, which is not history in itself but a process by which we question history.

In *Coal Spell*, an animation from 2008, Sun interrogates history and power through the rise and fall of Fuxin, the industrial city of his childhood, which is commemorated in the design of the RMB 5-yuan currency note for its "great contribution to China's energy industry". In his memory, it was a mysterious and dark city frequently hit by bitter sandstorms and marked by towering industrial plants spewing billowing fumes, blocking the sun. Ideological indoctrination in the form of propaganda broadcast continuously blaring from loudspeakers in the streets "banished whatever curiosity or speculations people might have about the world". "It was a huge prison, with history as its prisoner..." he writes. Here history, in his description, was like a ferocious wild beast waiting to be discovered eventually but not without much struggle.

Sun usually prefers to choose a subject matter that has a link to the country where he works on residency. *The New China*, the project he did at the Hammer

Museum in California, USA, in 2008 was based on a little book called *New China* written by an American missionary who knew China well, having lived there for many years just before World War II. It talks generally about how one should love and build China during the period of her revolution then.

For his residency at Essex University in Colchester, England, in 2009, he created *People's Republic of Zoo*, which was inspired by George Orwell's 1945 classic *Animal Farm*. The animation is a critique and a celebration of political allegory, as well as an exploration of numerous animal forms and the various ways in which humans have represented them.

Sun came to the Singapore Tyler Print Institute (STPI) by invitation for a three-week residency in September 2012 and then for another two weeks in May 2013. This latest project called *Jing Bang: A Country Based on Whale*, promises to be different from all his previous works. A country and site-specific work, it is probably the most ambitious in terms of its vision and scope as we shall see in the exhibition, which I will discuss in the other essay in this catalogue.

The work consists of a plan for the founding of the Republic of Jing Bang, a huge painting and the various elements for the organisation of its government such as laws, constitution, passport, flag and even the national anthem. There is also an animation film, which will always form the most important component of his practice.

Singapore
21 October 2013

Making Magic Together

Eitaro Ogawa

When Sun Xun came with his ambitious idea of launching a new country, working with him pushed the boundaries of our printmaking practice at STPI.

It took our workshop beyond the usual task of helping in the creation of artworks. For a change, the artworks this time became tools and materials with which to create a country.

Naturally, my colleagues and I were a little skeptical at first, finding his idea somewhat crazy. But when we started thinking about it deeply, we came to see how his project raised some simple yet important questions.

What is a country? How does one go about setting it up? Is there a way by which an application can be made to found a country? Who has the authority to approve it? And so on...

When someone needs to communicate his ideas and aspirations and spread them widely, printing becomes a crucial means. With our printmaking facilities, STPI logically became the perfect partner for Sun Xun to work with to carry out his country-creating project.

For example, we produced the whole series of propaganda posters that Sun

printed; and flags were screen-printed on silk with his design. We made STPI's first hand-bound book containing traditional prints of lithography on stone, etchings and aquatint, woodblocks and screen prints, to put across his idea of essentials for a country such as a constitution, flags, currency notes, passport, identity card, letterheads, application forms and even ghosts.

As animation is Sun Xun's forte, we were glad to have been able to help him produce a series of monotypes on handmade paper, which he photographed to turn them into a film.


At STPI, Sun got a chance to explore the possibilities of handmade paper. By pouring dyed pulp on paper we created a very tactile surface on which he painted. We also experimented with the methods of making translucent paper in 3D forms. We found a way to produce tough and thin translucent paper with abaca pulp that became a giant paper ball for him to draw on.

We are so excited that this collaboration has certainly expanded our institutional experience in the development of papermaking.

We extended our venture from STPI to Beijing where we found kindred spirits in a paper mill who share our passion and dedication to preserve and enrich the tradition of papermaking. I myself specially flew there in August to work with the artist and paper experts to make a single sheet of translucent paper measuring 30m x 2.5m. It is the biggest of its kind I have seen.

While in Beijing I spent some time studying and discussing materials and methods with them. For one week we were on the rooftop of a building making the sheet. We were so thankful that that the weather was clear and sunny throughout the process.

At this point in time, some aspects of the work are still in progress. Sun is completing his painting on the huge sheet of translucent paper and editing the animation in Beijing. The fabrication of the aluminium case for the Jing Bang




Manifesto set is being done in the United Kingdom.

Here in Singapore we have commissioned a composer to write the Jing Bang anthem, which will be sung and performed at the exhibition opening. Copies of the Jing Bang Manifesto are being bound and the flags are being sewn at STPI.

Indeed, there is magic when people come together to create art.

And they must feel like magicians when their art turns into a country!

21 October 2013



SOME ENCHANTED TERRITORY

The Republic of Jing Bang created by Sun Xun

TEO HAN WUE

When Ms Emi Eu met Sun Xun and saw his work at the Yokohama Triennial in 2011, she felt sure he would be a good candidate for residency at the Singapore Tyler Print Institute (STPI) where she is director.

With his impressive hand-drawn animation and paintings in *21G*, he would be able to take advantage of the institute's excellent facilities to create and show his art here, she thought. She immediately invited him to come on the STPI residency programme and made room in her calendar for his visit.

Sun stayed at the Institute for three weeks in September 2012 and then for another two weeks in May 2013, at the end of which he produced more than an artwork.

He drew up a plan to create a new country within Singapore!

The Republic of Jing Bang, as his work is called, is something Ms Eu and her chief printer Mr Eitaro Ogawa together with his team never expected as a residency art project. It is radically different from works by any of those who had come on their programme previously over the last ten years.

It turned out to be an exciting collaboration between the artist and the printers at STPI. "For the first time we've got an artist who says he is here to create a country and he seems dead earnest in his purpose," says Ogawa, a veteran printer, who has

worked closely with more than 60 artists from all over the world since he joined STPI in 2002. “Unlike other artists whose intention is clearly to make art, Sun approaches it as though art is only secondary,” he says.

As soon as he arrived, Sun Xun sat down to draft a plan for founding a nation entitled 建国方略 *jianguo fanglue* (a general plan to build a nation), which he wrote and sketched in an accordion-style album leaf book now displayed in the exhibition. The draft, which shares the same Chinese title as Sun Yat Sen’s plan for his newly founded Republic—*The International Development of China* published in 1920—is the blueprint for the manifesto of the Republic of Jing Bang. Sun Yat Sen (1866 – 1925), as we all know, led the revolution to overthrow the Manchu empire and became the founding president of the Republic of China in 1911.

One is readily reminded of *The New China*, a work consisting of an installation and an animation film, which Sun Xun did during his residency in Hammer Museum at UCLA California in 2008. The artist drew inspiration from a little book entitled “New China”—a term more often associated with China after the 1949 revolution. Published by an American missionary who lived for some time before World War II, the book was meant to advise people on how to love and support China after the republican revolution. He noticed what is being said about the New China today is essentially the same as what was said in the book for the New China back then, “as though history has come full circle”. Here, he reiterates his view of history being “a magician’s lie”—a recurrent theme in all his works. The magician makes a living from telling lies and will not get into trouble because he is the only one in the world who is allowed to lie legally. “People are even willing to pay him for telling lies. What the magician tells as lies may even be the truth, but one never knows.”


Whenever Sun engages with history in his work, the magician appears as a prominent figure of power who watches over everything in the life of the people. He can be seen as the one who runs things from a commanding position or the one

who acts for the system or ideology. In the Republic of Jing Bang, the magician who is always seen in all his works as a figure wearing a dark tailcoat and a top hat is now clearly referred to for the first time as a member of the ruling party of a country. The Magician Party will be the only political party in Jing Bang and the only one in the world that may lie legally and nobody will be able to tell if the magician tells a lie or the truth.

The magician as a symbol of power in government goes back a long way to ancient history in many cultures. During the Shang Dynasty (1766 – 1027 BC) in China, the shaman or oracle 巫(wu) was consulted by the emperor on many things including affairs of the state because he was believed to have not only knowledge about the world but access to the spirits' realm. According to legends, Qin Shihuang (259 BC – 210 BC), China's first emperor, longed for eternal life and sent his alchemist Xu Fu to the Eastern Sea in search of the elixir of life. Xu led an expedition with three thousand boys and girls, however they never returned and were never heard from again. He and his entourage were believed to have landed and settled in Japan. Apparently, magician Xu Fu, as the story goes, had conned the emperor into providing enough resources for him to start a country of his own. This legendary Chinese tale with a Japanese connection became the inspiration for Sun Xun's work *Beyond-ism*, consisting of an animation film and ink paintings created during his residency at Yokohama Creativity City Centre in 2010.

The draft for The Republic of Jing Bang, entirely handwritten and hand-drawn in ink and colour with a brush, spells out his thinking and aspirations for this new country Jing Bang. It also proposes principles of its organisation, laws, designs of the national emblem, passport, identity card, propaganda posters, stationery, and even a national anthem.

Having made the plan, Sun proceeded to finalise the formal manifesto of the Republic of Jing Bang, which is beautifully written by hand showing off his mastery



of Chinese calligraphy in the fluent, elegant style of Song Dynasty poet Su Dongpo (1027 – 1101). He has grown to love writing with the brush passionately especially after his first visit to Japan in 2010. “I was so touched by how dearly the Japanese cherish the art form, which seems to be taken for granted in China, its land of origin. Now I am doing it all the time—even when I teach or write a short note,” he says. Though it must have been a remarkable feat to attain this level of virtuosity within such a short time, Sun readily defers to his colleagues who teach at the calligraphy department, saying, “They are the real calligraphers; I can no way be compared with them.”

According to his plan, a political party known as the Magician’s Party has been formed and has been endeavouring to found a new country for the last three decades. As it happens, the founder of the Party finds himself as the sole survivor from a typhoon that swept him ashore to “a beautiful place surrounded by lush foliage and unsullied by dirt and dust,” with people of different races who are kind-hearted and upright. He also identified with the majority of the population as being of “the same race and language”.

The small country, which the Party aspires to form, will be on a piece of land within Singapore, temporarily on loan. It will exist in this world for only a period of time. The country will automatically disappear, only to be remembered as a legend. Named “Jing Bang” (which means “whale state”), the Republic according to Sun, is like the largest creature on earth surfacing briefly for air before it sinks back and disappears. Its transience is meant to keep the ideal of the new country “original and pure” so that it never gets to betray and deviate from its goal before long. The name in the original Chinese text *jingbang shixi gongheguo* 鲸邦实习共和国, which literally means “Provisional Republic of Jing Bang”, also points to the temporary nature of the country.

The use of *kaishu* 楷书 (regular script) of Chinese calligraphy in such a formal accordion-style album leaf book suggests a sense of serious intent and great

importance. It reminds one of the format of *zouzhe* 奏折, a memorial to the throne, written in such a book in imperial China. Presented in this manner, Sun's work, which is intended to be site and country specific, reflects his perception and assumption of Singapore being predominantly populated by people of the "same race and language" and therefore able to read and appreciate its contents. The irony is that few among the Singaporeans viewing the work would be able to read the original text - they are more likely to rely on the translation of the profuse calligraphic contents, which the artist has intentionally made more extensive than any of his previous works.

Apart from text, the work consists of several woodcut pictures and paintings as well as a whole range of design and pictorial representations of a country. These include Jing Bang's landscapes, propaganda posters, drawings of strange animals and ghosts, as well as the pictures used for the animation film. Above all there will be a huge painting measuring 30m x 2.5m on a whole sheet of translucent paper specially made to order by a paper mill in Beijing, in consultation with the artist and Mr Ogawa. At the time of writing, this sheet of paper is still in Hangzhou and is still being painted on. When finished the painting will be specially installed with backlighting in the manner of a light-box display.

When one reads the plan for Jing Bang with all the images of magician, landscapes, posters, strange creatures and ghosts, one cannot help but be reminded of the Chinese classic *shan hai jing* 山海经 "The Classic of Mountains and Seas", especially the various illustrated editions with woodblock engravings of the Ming and Qing dynasties. Believed to be compiled between the 5th and 1st centuries BC, this fascinating book is a rich compendium of early Chinese history, geography, astronomy, climate, religion, customs and habits, animals and plants, minerals, medicine, rivers and marine sciences. It also tells of strange beings including popular figures in ancient Chinese mythology such as *nu wa* 女娲, a goddess best known for

creating mankind and repairing the damaged sky.

Sun himself acknowledged his debt to this ancient classic. For him, it is something that has been so deeply entrenched in his experience that it would just emerge spontaneously whenever anything from it may be right for his creative process.

Jing Bang may sound like some enchanted territory from an ancient legend, such as those in "The Classic of Mountains and Seas", however Sun Xun is determined to keep it going. He will be proceeding to launch the new republic formally with an official ceremony during which Jing Bang's national anthem will be sung and performed. The recruitment of citizens will also be carried out during the period of its existence.

It is not known at this point in time if the magician in tailcoat and top hat or members of the Magician's Party will be making an appearance at the launch.

In any case Sun Xun will certainly be there. Because he is after all the one who has masterfully conjured up all this visual magic and enchantment.

Perhaps, someone is not telling the truth here—is he not the one who is the Magician or even the Magician's Party?

Singapore
21 October 2013



Shan Hai Jing illustrations. 马昌仪著, 全像山海经图比较, 北京: 学苑出版社, 2003.

孙逊: 多媒体动画艺术家

张夏帏

在中国蓬勃的当代艺术圈内，孙逊是一颗新崛起的闪耀明星。年仅33岁就已经参加过无数次的国际展览，并屡获奖项，成绩耀眼，让许多同辈艺术家望尘兴叹。

他从美术学院毕业至今只有八年，却已在国际美术舞台上脱颖而出，完成一系列发人深省的作品，创作形式多样化，有油画、水墨画、装置艺术及动画。这些作品展出范围广泛，除了中国国内，也在国外如美国、英国、瑞士、挪威、意大利、荷兰、日本、新加坡与印度等国家展出，深获好评。

孙逊1980年出生于东北辽宁省阜新市，接近朝鲜边境。记忆中，童年在贫穷的煤矿工业区生活，发电厂烟囱终日喷出浓郁的黑烟。打从青少年时代，他家乡的天空只分黑和暗，这塑造了孙逊个性突出的世界观，也奠定了他作品中的阴暗色调。

孙逊是独生子，父亲是一名木匠，14岁时就读于杭州中国美术学院附中，开始接触艺术，进而到美院深造，2005年毕业于美院版画系。目前，孙逊任教于母校专业基础教学部。

中国美术学院是久负盛名的高等艺术学府，1928年由中国近代最杰出的教育家蔡元培先生创办，也由他委任年仅28岁的著名画家林风眠当首任院长。中国美院历来聚集和培养了驰名中外的杰出艺术家，其毕业生或教授包括林风眠、潘天寿、黄宾虹、吴大羽、李苦禅、李可染、关良、黄君璧、吴冠中、赵无极、朱德群等。

2010年孙逊荣获两年一度的中国当代艺术奖最佳年轻艺术家奖，这奖项是由前瑞士

驻华大使兼收藏家乌利·希客 (Uli Sigg) 所成立的非盈利机构所颁发，以褒扬对中国当代艺术与文化所作出的巨大贡献。他杰出的艺术成就也为他赢得其他荣誉如2010年度台湾当代艺术连线新潮赏奖，2011年获颁意大利Civitella Ranieri基金会奖学金。

在美院求学时代，孙逊除油画、水墨画与版画外，对其他艺术形式如电影、摄影、录像、装置、动画等都曾涉猎、实践。其中他对动画尤为倾心，于2004年就创作了第一件动画作品。孙逊曾受到于2000年在上海双年展参展的南非艺术家威廉·肯特里奇 (William Kentridge) 的启发和影响，特别是肯氏手绘动画中社会政治的思想内涵。肯特里奇作品里通常巧妙地结合戏剧、哑剧、雕塑、版画、与绘画的元素。他绘制动画的独特技法是在同一张纸画成就拍摄，然后擦掉再画、再拍摄，以达到动的画面，直到最后完成的那幅就是展出的绘画作品。

肯特里奇的动画艺术深深吸引了孙逊与同辈的艺术家。他们不仅也掌握了精湛的绘画技艺，对肯氏作品中针对社会政治的批判性，引发思考中国常见的矛盾而深感认同。

孙逊于2004年创作第一部动画片《日常的乌托邦》，接着2005年作《魔术师的谎言》与《文字元年·战役》。2006年他于杭州创立π格动画工作室，2009年将工作室迁至北京，在北京生活与工作。版画虽然是他在美院的专业，但动画却是他最喜爱的艺术媒介。

根据艺术家自己的说法，他的创作并不能以简单的归类法界定为动画。“其实我看自己的作品，确切的说是很原始……是最笨拙的一种办法——每一帧都是纯粹的手绘，绝少电脑技术。电脑对我的作品来说就是平儿胶水，把每一帧粘到一块儿播放……让它动。”

当然，他力求超越一般所了解的动画形式，因为动画本身并不是最终目的。他说，“我觉得任何东西都可以成为动画……它可以跟任何手段融为一体。关于这个媒介的作品，我更希望我的动画与空间和时间发生联系，其实动画本身并不是一个很重要的东西，只有突破了动画的种种限制，动画本身最珍贵的东西才能体现出来。我不仅仅会尝试以这个媒介进行创作，任何我认为有趣的方式我都会去接受挑战。……我认为

艺术不是唯一的终极目的，看看我们的历史，不仅仅是中国的历史，而是世界的历史，艺术的背后有文化，文化的背后更有文明的存在。艺术家是一个重要的角色，但永远不是主要的。”

的确，历史或更贴切的说，对历史的本质与真相的坚持，才是孙逊作品里的重点。孙逊作为一位新生代艺术家，成长于中国经济发展迅速的阶段，见识到当代艺术如何会借助经济发展在国际市场上蓬勃起来，他的作品对上述基本的历史观念锲而不舍的做出诘问、质疑。从他早期《日常的乌托邦》、《魔术师的谎言》一直到他近期所有重要的作品如《休克时光》、《新中国》、《黑色咒语》、《21克》、《人民共和动物园》，对现今社会与历史的真实性再三的表现关注。

孙逊在整个系列的作品里头，不断的回溯并责问历史以及人们对往事的记忆，表现出坚持、锲而不舍的态度，目的在于提出问题而引起关注，更甚于寻求答案。他的作品无论是在国内的创作或是海外的驻留项目，虽然每部都有不同的题材，但有个核心问题是他始终关注的：历史原来就是那位身穿燕尾大衣、头戴礼帽的人物所说的谎言。这位他称为“魔术师”的人物无所不在，是一个贯彻于他所有作品里挥之不去的形象。

比如，他在2006创作的动画《休克时光》里，把图像画在1950与60年代中国旧报纸上，严厉质疑历史的常规看法。他形容人们所谓的历史是“充满谎言、秘密与闹剧”的。也许他认为历史不是“历史本身”，真正的历史就在思考历史的过程中体现。

在他2008年的作品《黑色的咒语》里，孙逊通过童年时家乡阜新的兴衰，提出对历史和权力的质疑。阜新是曾对中国能源工业做出巨大贡献的煤矿工业城，因而成为人民币五元纸币上的设计图案 - 根据他的童年记忆，“那是一座神秘黑暗之城，风暴肆虐，黄沙漫天，城市中心几座高大建筑冲向天际，喷出滚滚浓烟，遮天蔽日，终日不见阳光，一种主义的声音日以夜继、千日不绝，用以驱逐人们对这个世界的种种好奇与揣测。这是一间巨大的监牢，囚禁着历史，” 他在这部作品说明中写道。他形容历史犹如一头凶猛的怪兽，总有一天会让人们发现，不过那过程将是荆棘满途。

孙逊每到外国进行驻留创作时，都会选择与那个国家有关联的题材。《新中国》是

他2008年驻留美国加州翰墨美术馆 (Hammer Museum) 时的作品。作品是根据第二次世界大战前一位曾在中国生活多年的美国传教士所写的小书《新中国》而作。这本书的内容是告诉人如何去热爱与建设革命时期的中国。

他2009年在英国科尔切斯特的艾塞斯大学 (Essex University) 驻留时，从英国文豪奥维尔1945年的小说《动物庄园》那里取得灵感，完成作品《人民共和动物园》。这部作品是对政治寓言提出批判与肯定，并且探讨各种动物的表现形态以及人们如何将之表达出来。

孙逊应新加坡泰勒版画院之邀请，于2012年9月驻留了三周，翌年5月再驻二周。这部新作品名为《鲸邦实习共和国》，与艺术家以前的作品截然不同。作品为特定场域和国度而制作，可说是艺术家至今最有看头项目之一，有关述评，详见另文。

这部作品有鲸邦实习共和国的建国方案、组织方式、宪法、国旗、国徽、护照、乃至国歌的设计。此外巨幅绘画、以及他创作中最主要形式--动画片。

新加坡

2013年10月21日

擦出魔术般的火花

小川荣太郎 著
吴毅慧 译

孙逊的新兴共和国构思极为大胆创新，新加坡泰勒版画院在和他携手打造新邦的过程中，也屡屡突破版画创作上的界限。

有别于以往的是，艺术作品这次变成了建立新邦国的工具和材料，因此版画院要做的就不单纯只是协助艺术家完成艺术创作而已。

刚开始的时候，我和同事们自然感到有些疑惑，觉得孙逊的想法有些荒唐。然而往深一层讨论后，我们开始发现他的建国计划其实提出了一些既简单又重要的课题。

何谓国家？如何建立一个国家？要建立新邦，是不是可以填表申请？谁掌握批准建国的权力？诸多问题，引人深思……

要把各种抱负、构想和理念广泛传播开来，印刷是重要媒介之一。拥有先进版画制作设施的泰勒版画院自然成为孙逊实践建立新邦国计划的理想合作伙伴。

例如我们把孙逊绘制的宣传海报系列全部印制出来，另外也采用了丝网印刷技术把他的设计图案印在锦旗上。我们也制作了本院第一本手工线装书，内附传统的石印版画、蚀刻版画和凹铜版腐蚀制版画、木刻版画和丝网版画，这些都承载了与新邦国相关的重要内容，例如宪法、国旗、货币、护照、身份证、信笺和各种申请表，甚至在新邦国出沒的鬼魂！

孙逊的专长是制作动画片，我们很高兴能协助他以手工纸制作一系列单版画，这些

单版画后来被孙逊拍成照片，作为摄制影片的素材。

孙逊在泰勒版画院期间也积极探讨了手工纸在创作上的各种可能性。我们把染色纸浆倒在纸上，创造了触感十足的表面，艺术家便在这上面完成了五幅画。我们也尝试以各种方法制作立体形式的半透明纸张，最终成功以麻浆研制了一种既韧而薄的纸张，并以之制成巨球，供艺术家挥笔作画。

令我们感到雀跃的是，这次合作让版画院在造纸术上汲取了宝贵的经验。

这次合作也把泰勒版画院带到老远的北京，我们在当地造纸厂认识了一群志同道合的热心人士，和我们一样热衷于造纸传统的维护和发展。我个人今年八月份还专程飞到北京，和艺术家以及造纸专家们一同研发了一张长30米宽2.5米的半透明纸，这是我所见过的同类纸张当中最大的一张。

在北京期间，我们一起研讨造纸用的材料和方法。我们花了一个星期，在某栋房子的屋顶上造纸。令人感恩的是，在整个制作过程中，天气始终晴朗，这让我们能够顺利完成任务。

在这一刻，作品的某些部分仍然在制作当中。人在北京的孙逊目前正在巨幅的半透明纸张上作画，同时也为动画片进行剪辑。专门存放鲸邦宣言的铝箱则在英国制作。

在新加坡，我们委托了作曲家为鲸邦创作国歌，准备在展览开幕礼上由专人演唱，以志其盛。泰勒版画院目前正积极在制作鲸邦宣言副本和缝制国旗。

的确，人聚在一起创作艺术，往往会擦出魔术般的火花。

当艺术变成邦国的那一刹那，他们肯定会觉得自己就如魔术师般，神奇无比！

2013年10月21日

神奇的国度

孙逊创造的鲸邦实习共和国

张夏帏

新加坡泰勒版画院院长余惠美女士于2011年横滨三年展上初识孙逊，看了他的作品后，独具慧眼，认定他是版画院驻留艺术家的上佳人选。

孙逊以动画片《21克》参加三年展，作品中手制动画与绘画的才华让人惊叹，余女士认为，若能配合新加坡泰勒版画院完善的设备来创作和展出，肯定能让孙逊尽致淋漓尽致地施展专长。她即刻邀请孙逊来版画院，并尽量调整版画院的档期，促成孙逊来访。

孙逊于2012年9月在本版画院驻留了三周，翌年5月再续二周，创作结果出人意料，超越一般意义的艺术作品。

他草拟了一项计划：要在新加坡境内创建一个新国度！

这部题为《鲸邦实习共和国》的作品，完全超出余院长与版画工作室主任小川荣太郎先生以及有关工作人员的理想，甚至跟过去十年来所有驻留计划艺术家的创作截然不同。

但是孙逊与版画工作室双方合作无间，终于完成一部别开生面的作品。“我们第一次遇到这么一个艺术家，说来这里的目的是要创立一个国家，而他又是那么严肃、认真的。”小川先生说。小川先生是位经验丰富的版画师，于泰勒版画院服务十年间曾跟60多位来自世界各地的艺术家合作过。“一般艺术家来到这里，目的很明显就是要创作艺术品，但对孙逊来说，艺术似乎仅居次要。”

孙逊一抵达新加坡就即刻着手草拟创建国家的方案。他在一本折叠式小册里写下基本理念与设计草图，题为《建国方略》，与当年孙中山先生于1920年出版的《建国

方略》同名。大家都知道孙中山先生(1866-1925)于1911年领导革命推翻满清帝国后当选为中华民国开国总统。孙逊这本“鲸邦实习共和国”蓝图与宣言的手稿也成为展出作品之一。

我们不免由此联想到孙逊2008年于美国加利福尼亚州翰墨美术馆驻留时所创作的装置与动画作品《新中国》。创作灵感来自一本书,同样名为《新中国》——这个词较多描述1949年以后的中国。此书是由一位曾在第二次世界大战前在中国生活过一段时期的美国传教士所著,内容是教人如何去热爱和建设这个历经辛亥革命的国家。孙逊发现原来现在中国墙上所看到的文字全跟小书上的没有两样,国家犹如一直绕着一个圆圈跑,最后还是回到原位。他在作品里再度表达他贯彻于所有作品里的主题:“历史即是魔术师的谎言”。魔术师靠说谎以营生,免遭法律或道德的谴责,因为他是世界上唯一合法的撒谎者。“人们心甘情愿的花钱从我这里购买谎言。”“魔术师之谎言名曰谎言或似真理,世人不得而知也。”

凡涉及历史课题的孙逊作品,必出现一个显著象征权势的魔术师审视着人们生活的一切。他操纵大局,或代表体制、思想意识的执行者。在《鲸邦实习共和国》里,魔术师与往常的姿态、形象一样,身着深色燕尾大衣,头戴礼帽,第一次被称为国家首长与执政党。魔术师党是鲸邦实习共和国里唯一的政党,世界上唯一可以合法撒谎的政党,但也无人能辨识他说的是谎言还是真理。

其实,在许多不同的文化里,魔术师[或方术之士]作为领导层权势的象征可以追溯至远古时期。中国殷商时代(公元前1766-1027),帝王靠巫师占卜来处理朝廷国家大事。人们相信巫师不仅无所不知,还有通灵的异能。根据传说,统一中国的首位皇帝秦始皇(公元前259-210)追求长生不老,派术士徐福往东海寻找长生不老药。徐福带领了三千童男童女,向东海航行,却一去不返、渺无音信。据说,他们一行人抵达日本后便定居下来。很可能徐福骗过了秦始皇,获取足够的物资人员让他自己到别处另建王国。这个与日本有关连的中国传说,成为孙逊创作的灵感,2010年在横滨城市创意中心驻留计划下,完成动画片与水墨画作品《主义之外》。



鯨邦实习共和国《建国方略》原稿的文字部分完全用书法书写，图像则用彩墨绘制，内容申述作者对于新国度鯨邦实习共和国的旨意与期许，包括创建国家的原则、组织、法律、国徽、护照、身份证、宣传海报、信笺、甚而国歌。

《建国方略》完成后，孙逊进一步正式敲定鯨邦实习共和国的宣言，用宋代苏东坡(1027-1101)体隽永潇洒风格的书法写成，表现出他书法的功力。他于2010年访问日本归来后，尤其喜爱写书法并更勤于练字。他说，“日本人对书法这种艺术形式那么重视，令我非常感动。反观中国，作为书法发源地，书法对很多人来说似乎无所谓。现在我一直都用毛笔写字，连教书和写便条时都用书法。”虽然，在这么短的时间内就练就一手好字确实不简单，孙逊却谦逊地说，“学院里有书法系同事，他们才算是真正的书法高手，我可不能与他们相提并论。”

按照计划，一个叫魔术师党的政党已经成立，并奔走国事已三十余载，创党人适逢阿丽布拿飓风袭扰中国，无人幸免，他却被卷至一块土地，“气候炎热之瑰丽土地，植被茂密叶宽而枝繁，一尘不染也”，此地有各族人民，皆心善而行端，而且“大部与吾同文同种”。

魔术师党要建立的小国度是借用新加坡境内“有限土地”以筹备建国，存在于世间一个时期，之后土地自动归还与新加坡。新国度也从此消失成为历史的传奇，成为人类历史的一部分。照孙逊的说法，这以鲸鱼命名如建立在鲸鱼背脊上的国家，犹如地球上最庞大的生物在跃出水面瞬间建立，潜入水中瞬间消亡。鯨邦与其他国家不同，如此昙花一现，所以“永远不可能走向理想和真理的反面”。鯨邦实习共和国的名字里头的“实习”两个字就道出了新国度存在短暂的本质。

作品文本用书法正体楷书写在传统折叠式册页本上，折射出个中内容极其严肃、意义重大。所使用的形式也令人联想到古代上疏给朝廷的奏折。孙逊这部作品是因新加坡为特定展出地点而作，反映出建立鯨邦者视新加坡为“同文同种”的观点，认定大多数人都能读通与理解作品里的文字和内容。但这却与事实相悖，倘若新加坡人来观赏这部作品的话，能直接阅读作品文本者属于少数，更多人得借助英文翻译来解读作品中丰



富的文本内容，而孙逊这次的创作中，文字的份量远超出以往的作品。

除文字以外，作品中也包含木刻版画与绘画，另外还有好些代表国家的设计与图像，包括鲸邦风景画、宣传海报、怪兽鬼神的绘图，以及用来拍动画的图片。其中最引人注目的是一幅巨画：一整张长30米，宽2.5米特制半透明纸张上的画作。这张特大号纸是孙逊和小川先生与北京一家造纸厂的师傅一起制作，独一无二。在撰写本文这一刻，孙逊还在杭州努力作画。到时这幅画在泰勒版画院将以特别的方式悬挂，背面装置灯光来展示，犹如一个大灯箱，预料必成为整部作品的焦点。

看到鲸邦实习共和国宣言里头的各种图像如魔术师、风景、怪兽、鬼神等，不禁会联想起中国古代典籍《山海经》，尤其是各种明、清木刻图绘版本。一般认为《山海经》编撰于公元前5世纪至1世纪之间，内容包括中国古代历史、地理、天文、季候、宗教、民俗、鸟兽、植物、矿物、医药、山川、海洋等学问。里头也有许多神怪角色，如大家熟悉神话要角如人类始祖、采石补天的女娲等等。

孙逊承认作品受《山海经》的影响。对他来说这部古老经典已融入整个觉知经验里，在创作过程中，只要合适，便会自然而然地，无意识地选择或移用。

鲸邦看起来犹如一个只存在于古代传说《山海经》里的神奇国度，但孙逊坚决要让它生存一段时间。

此时此刻，我们还不知道那位身着燕尾装、头戴礼帽的魔术师或魔术师党党员是否会出席开国庆典。

无论如何，孙逊本人一定会在场。是他巧妙地孕育出这一切视觉魔术，洋溢着神奇的魅力。

或许，真相还没揭开——莫非孙逊就是那位魔术师？莫非孙逊就是魔术师党？

新加坡

2013年10月21日

Past Work



《The New China》
5'19"
Animation
July, 2008
China
“π” Animation Studio
Chinese / English

The inspiration comes from a small book called New China, which was given to me by a friend of mine. It was probably printed before the Second World War. This book was written by a missionary who knows China very well after having lived in China for many years. The general content of the book instructs people on how to love and construct their country, how to be a useful person, and is about China's revolution at the time.

Everyone knows that China was called New China after 1949. But this appellation has always existed. It is very interesting. After reading this book and looking at China's Modern history, I found that this country actually runs in circles. They can stop at any point to do more valuable things, but maybe there are many unknown stories behind it that have changed its result. Well what about China now?

Director: Sun Xun
Animation: SunXun/Yang Ze
Editor: Sun Xun
Music: Jin Shan
Producer: Sun Xun
Photography: Yang Ze

《新中国》
5'19"
Animation
2008年7月
中国
“π” Animation Studio
中文/英语

所有的灵感来自一本朋友送的小书—《新中国》，这本书的印刷时间大概在第二次世界大战之前，是一个在中国生活了很多年，对中国非常了解的美国传教士写的，大概的意思是告诉人们如何去热爱这个国家，如何去建设这个国家，以及如何成为一个有用的人和关于中国当时的革命。

所有人都知道，1949年后的中国才叫做“新中国”，但是在很久以前就存在这个称呼，这个很有意思，当我通读了这本书后，纵观中国的近代历史，我发现其实这个国家其实一直在绕着一个圆圈跑步，其实可以在任何一个点上停下来去做些更有价值的事情，但是可能这背后有很多很多我们并不知道的故事改变了事情的结果，反观现在的中国呢？

导演：孙逊
动画制作：孙逊/杨泽
编辑：孙逊
音乐：金闪
制片人：孙逊
摄影：杨泽

毛泽东思想深入日本人民

九天来一百万人参观名古屋中国展览会

【新华社东京二十一日专电】名古屋中国展览会，自开幕以来，已吸引了大批日本人民参观。据展览会工作人员说，展览会的观众，每天都有几十万之多。展览会工作人员说，展览会的观众，每天都有几十万之多。展览会工作人员说，展览会的观众，每天都有几十万之多。

群众游行

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把“老三篇”

河深海深不如阶级友爱深

“老三篇”教我正确认识和处理不幸事件



【新华社北京二十一日专电】“老三篇”是毛主席在延安整风运动期间，为全党同志必读的著作。它深刻地揭示了无产阶级专政下继续革命的规律，是指导我们进行社会主义革命和建设的唯一正确的思想武器。

越是关键时刻越要

【新华社北京二十一日专电】在社会主义革命的关键时刻，我们必须保持清醒的头脑，坚定地执行党的路线，不怕困难，不怕牺牲，为无产阶级专政的巩固而奋斗到底。

一定要极端的负责

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《Shock of time》
5'29"
Animation
June, 2006
China
“π” Animation Studio
Chinese / English

The memory is empty when man gets into a state of shock. The shock of time can also be called the shock of history. The most important element of this work are the pieces of old newspapers from the 50s and 60s, which record important information about China. To me, it has become a history that I can never get close to. For this reason, I can only use my work to return to this history, one that is filled with doubtful legends. Our concept of history is fragmentary. Our concept of history is more like a placebo to us; our conceptions having been twisted passively or voluntarily. There are lies, secrets and farce behind all these things, and perhaps this is the real history. History is how we think but not what actually is. Even though we have archeology and museums, I think whenever we confront real history, we will still be full of sorrow.

Director: Sun Xun
Animation: Sun Xun
Editor: Sun Xun
Music: Jin Shan
Producer: Tong Biao

《休克时光》
5'29"
Animation
2006年6月
中国
“π” Animation Studio
中文/英语

休克时的记忆是空白的，休克时光也可以理解为休克的历史。作品的很多元素来自一些五六十年代的旧报纸、旧刊物，这些报纸刊物上记载的是当时中国的信息，它们已成为历史，再也无法靠近。因此我只能通过作品还原这段曾经真实过的历史，一个充满疑问的传奇。历史的概念是破碎的，它更象自我安慰，我们所有人的“历史的概念”都主动或者被动地或多或少地被扭曲了。所有这些的背后充满了谎言，秘密和闹剧，也许这就是真正的历史，历史仅仅是我们思考“历史”的过程，而不是“历史本身”。我们有“考古学”，我们有“博物馆”，就算这样，我想当我们真正的面对任何“历史”的时候，还是充满遗憾。

导演：孙逊
动画制作：孙逊
编辑：孙逊
音乐：金闪
制片人：佟飙



《People's Republic of Zoo》
7'49"
Animation
October, 2009
China
“π” Animation Studio
Chinese / English

This was inspired by George Orwell's novel.

Director: Sun Xun
Animation: SunXun/Xu Chongo/Zhu Erya/Niu Shensi/Tang Bohua
Editor: Xu Chong/Sun Xun
Music: Jin Shan
Producer: Zhou Lei

《人民共和动物园》
5'29"
Animation
2009年10月
中国
“π” Animation Studio
中文/英语

关于动物的世界，受到奥威尔的小说启发制作

导演：孙逊
动画制作：孙逊/徐翀/朱尔雅/牛申思/汤柏华
编辑：徐翀/孙逊
音乐：金闪
制片人：周磊



《Coal Spell》
7'56"
Animation
May, 2008
China
“π” Animation Studio
Chinese / English

When we sleep deeply, everything becomes history.

—Sun Xun

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

In a mysterious dark city, yellow sandstorms wreak havoc. Several huge smokestacks located in the middle of the city pierce the sky, emitting black fumes that 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 violently open the skin of the land, gradually closing in on the heart of the city... even the changes of history can be closely watched.

The pattern on currency is even more illustrative...

Director: Sun Xun
Animation: Sun Xun
Editor: Sun Xun
Music: Jin Shan
Producer: Zhou Lei
Photography: Yang Ze
Image Processing: Han Ling

《黑色咒语》
7'56"
Animation
2008年5月
中国
“π” Animation Studio
中文/英语

当我们沉睡时，一切都成为历史
——孙逊

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

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

人民的货币，图案便是插图.....

导演：孙逊
动画制作：孙逊
编辑：孙逊
音乐：金闪
制片人：周磊
摄影：杨泽
图片处理：韩令



《Beyond-ism》
8'08"
Animation
August, 2010
China
“π” Animation Studio
Chinese / English

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

Similarly, in ancient China, people had a different understanding of the world; some believe the world to be a big mountain, and this big mountain sits on the back of a big tortoise called “bei xu”, the last son of the Dragon, who is also very good in carrying heavy weights whilst standing over four big elephants... this is the way the world has been structured.

The world of the Magician, the only legal liar, declares the magnificence of the world of politics; in reality this is just a mirage, like an oasis, and the entire world is upside down; everything is a romantic wasteland, and in this wasteland, will there be people longing for glorious days? Or do we need to turn all lies upside down... beyond-ism, how should our lives be?

Time has passed until now; I came to Japan for the art project at the Yokohama Art Centre. This artwork consists of three parts; I realised the first part, comprising of 10 huge ink drawings, in Yokohama. In Beijing, I realised the second part which consists of a video animation - its scenarios taken from Japan. The third part is a site-specific drawing which I did in Nagoya.

Director: Sun Xun
Producer: Sun Xun
Script: Sun Xun
Animation: Sun Xun, Tang Bohua,
Fang Anguo, Han Ling, Zhou Lei,

Li Rong, Li Tianyao, Zhang Feng
Editor: Xu Chong, Sun Xun
Sound: Jin Shan
Image Processing: Deng Jing, Zhou Chao

《主義之外》
8'08"
Animation
2010年8月
中国
“π” Animation Studio
中文/英语

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

同样在中国古代，人们对世界很多种理解，其中一种是：人们认为世界是一座巨大的山，这座大山被一个巨大的龟驮着，这龟叫做“赑屃”，据传是龙生九子之长，特别善于负重，而龟又踩着四只大象..... 这是世界的构成方式。

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

或者，我们需要颠覆谎言..... 主义之外，我们的生活应该如何？

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

这件作品和日本有关，但故事来自中国。

导演：孙逊
制片：孙逊
编剧：孙逊
动画制作：孙逊，汤柏华，方安国，

韩令，周磊，李蓉，李天耀，张峰
剪辑：徐翀，孙逊
声音：金闪
图片处理：邓晶，周超



《21KE》
27'
Animation
July, 2010
China
“π” Animation Studio
Chinese / English

People keep questioning the history, however, when history is put away from an actual second, a minute, an hour, a day, a year, a century, a 100% actual specific instead of time, the answer we get is never more true or more exciting than questioning. People's understanding of the world is always changing in vain...We, all of us, fall into a trance and wander around; we feel embarrassed to have no fixed abode, but we can do nothing about it. Each of us is a vagabond, wandering around the edge of the world.

Director: Sun Xun
Producer: Lorenz Helbling
Assistant Director: Deng Jing
Associate Director: Fang Anguo, Zhou Lei
Script: Sun Xun
Scene Design: Sun Xun, Fang Anguo
Action Design: Han Ling, Zhou Lei
Animation: Yang Ze, Tang Bohua, Zhao Jiner, Li Rong, Cui Ying, Li Guohua, Chen Chen, Chen Lei, Wang Zhenbo, Li Tianyao, Yu Yin, Ma Yu, Wang Gang, Zhou Chao, Han Ling, Zhou Lei, Fang Anguo, Xu Chong, Deng Jing, Sun Xun
Editor: Xu Chong, Sun Xun, Zhou Chao, Deng Jing

Image Processing: Zhou Chao, Tang Bohua, Zhao Jiner, Li Rong, Cui Ying, Li Guohua, Chen Chen, Chen Lei, Wang Zhenbo, Li Tianyao, Yu Yin, Ma Yu, Wang Gang, Deng Jing, Xu Chong, Zhou Lei, Fang Anguo
Music: Zhang Fei
Orchestration: BEIJING Asian Philharmonic Orchestra
Bandleader: Huang Lijie
Recording: Qin Guochen, Liu Yi
Sound: Jin Shan
Stage Management: Niu Shensi, Tang Bohua, YangZe
Cashier: Zhao Jiner
Assistant Life: Li Rong, Cui Ying, Ye Guanglian

《21克》
27'
Animation
2010年7月
中国
“π” Animation Studio
中文/英语

人们刨根问底的质问历史，但是当历史的概念中抽离了实实在在的一秒，一分，一个小时，一天，一年，一个世纪的时间，一个百分之一百真实具体而不是某种概念的时间时，人们得到的答案永远没有比质疑本身更真实更精彩了，人们对世界的认识一直处在徒劳的变化之中..... 我们，所有的人，精神恍惚，游移不定，不能改变居无定所的尴尬。我们每个人都是流浪者，流浪在世界的边缘。

导演：孙逊
制片人：Lorenz Helbling
导演助理：邓晶
副导演：方安国, 周磊
编剧：孙逊
场景设计：孙逊, 方安国
动作设计：韩令, 周磊
动画：杨泽, 汤柏华, 赵锦儿, 李蓉, 崔莹, 李国华, 陈晨, 陈蕾, 王振波, 李天耀, 俞寅, 马玉, 王刚, 周超, 韩令, 周磊, 方安国, 徐翀, 邓晶, 孙逊

剪辑：徐翀, 孙逊, 周超, 邓晶
图片处理：周超, 汤柏华, 赵锦儿, 李蓉, 崔莹, 李国华, 陈晨, 陈蕾, 王振波, 俞寅, 马玉, 王刚, 邓晶, 徐翀, 周磊, 方安国
音乐：张飞
演奏：北京亚洲爱乐乐团
指挥：黄立杰
音乐录音：秦国臣, 刘奕
声音：金闪
剧务：牛申思, 汤柏华, 杨泽
出纳：赵锦儿
生活助理：李蓉, 崔莹, 叶光连

Jing Bang possesses all initial forms one can find in any country, and it's launch is an alternate hypothesis and mock-up to History. It is the interactions between many people under one circumstance, creating a new space that exists both in and beyond consciousness.

What we should be doing is inventing history rather than establishing a country!

鲸邦实习共和国具备所有国家的初始形态，是对历史的另外一种假设和演习！是人与人之间在同等环境下产生的一个新空间，这一空间诞生于意识之中却又超乎意识之上。

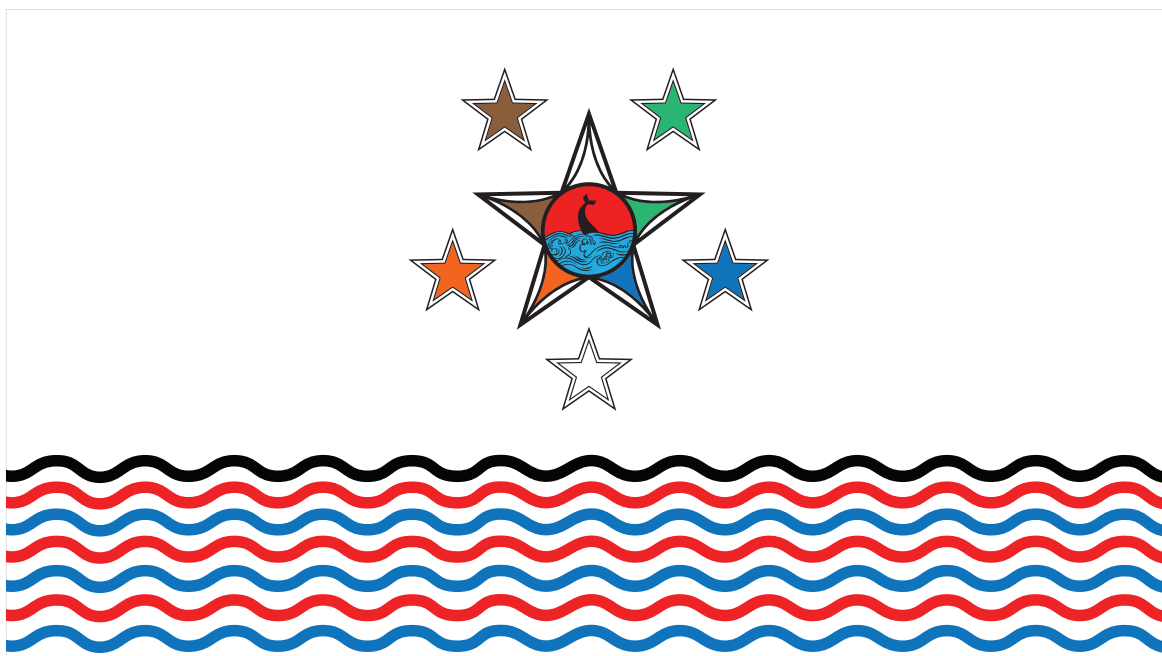
创立一个国家不如制造一个历史！

What is a country?

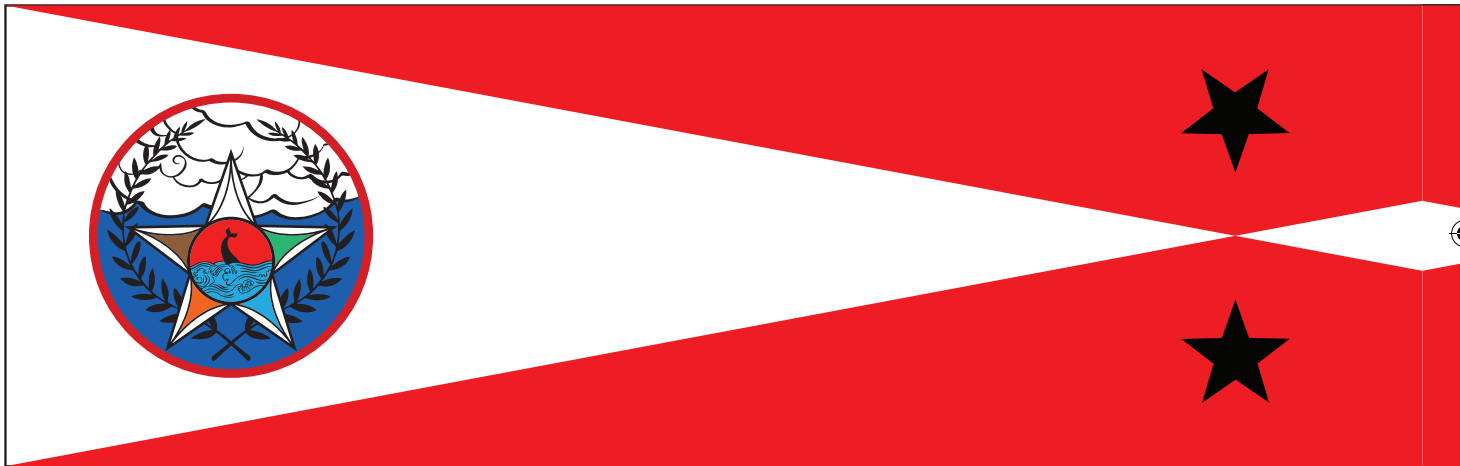
"Country" is a collective consciousness that exists to effect a sense of orderliness, just like how the Yalta Agreement sought to re-establish the nations of war-torn Europe. Taken from this perspective, a "country" is a recreation product of Man! Such is the meaning of a "country" today. Where Ancient Greece, Ancient Rome and Ancient Egypt were once defined as countries, today we are moving towards recognising them as "Greek, Roman or Egyptian civilisations" – a result of Man's cognitive ability. To this end, "country" is equated to its "people", as in "archaeology of culture." While Jing Bang shares certain universal characteristics of a "country", the most important factor is "people"! Jing Bang covers all land under the sun.

所谓 " 国家 " 内涵是什么？

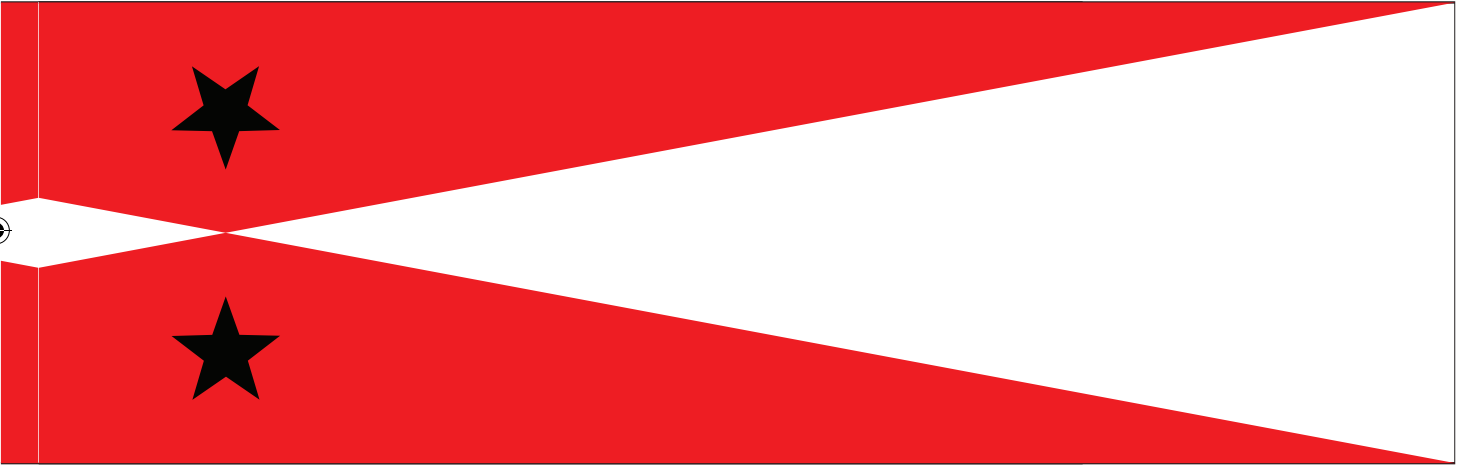
所谓国家，乃意识的集合，或意识的工具，是为着秩序的有效性而存在的，就像“雅尔塔协定”制造了很多国家一样，从这个角度来看，“国家”乃人类游戏的产物！这是今天意义上的国家。而古希腊是国家，古罗马是国家，古埃及也是国家，而今天我们更多的把它们视为“希腊文明”“罗马文明”“埃及文明”，这更多是以“人的意识”来区别的，“国家”即“人”！与“文化的考古”相关。而在鲸邦，“国家”虽有着类似普遍国家的样式，但更重要的是“人”，“鲸邦”即“天下”！



- └ Unique
- └ 2013
- └ Embroidery, textile, fringe, stainless steel
- └ Approx. 200 x 112.3 cm + 5 cm fringe



- └ Unique
- └ 2013
- └ Embroidery, textile, fringe, stainless steel
- └ Approx. 270 x 50.6 cm + 5 cm fringe



When was Jing Bang founded?

Jing Bang has been in existence since antiquity. It has also been referenced to in a Chinese prophecy book by the title of *tu bei tu*, but its official introduction to the secular world is the exhibition launch itself.

鲸邦是什么时候成立的？

这个国家在上古的时候就有了,《推背图》里也有预言提及(详见邮件附件中的附图)。





建國方畧

- └ Unique
- └ 2013
- └ Book, ink,
- └ 51 x 35 x 5 cm (closed)





凍不死

聽得見 天明 亂想

即可

為鯨邦傳說中四種護佑神鳥凍不死為北極鳥類此鳥的蛋
 必須零下百度才能孵化但却在鯨邦它們用盡一生從北
 極飛往鯨邦產卵之後便下到鯨邦赴死有言詳永恆之意
 聽得見為極為奇異之鳥但凡天下政治不清明此鳥便含
 生背生人耳以聽取人間疾苦但各國政府多設密秘機捕
 殺如此這般便更被人神化和崇拜
 天明身以花蕊為食不潔也清法至極人們喜愛其清法自愛
 亂想者一種無頭鳥在頂的位置有一撮長毛終日搖擺不停
 被人喻勤思者和上進之人也保佑學業有成多為文人所喜愛

定稿到作畫推外框內如
 在圖畫中的位置如下圖所示

四種鳥名字的文字用在左邊的掃描和圖對位



每頭鯨魚死後其靈魂傷會升入
 靈界鯨魚的靈魂飄揚在第十二層天
 空而鯨靈身便生長在鯨魚靈魂的背
 脊每十年隨雷雨水降臨
 人間一次在鯨邦人們確信有這
 種年只是無人見識罷了此年每多
 倍留在傳統之中國後多製成非身裝

鯨靈 生長在鯨魚靈魂上
 需要用法極深家生法文字符號
 需要用法極深家生法文字符號

像灰毛虫被洗就樣圖像
 淡藍色底配此圖
 日照信息頁



Who are the indigenous people?

The indigenous people have always been living underwater. They look just like normal people but with a pair of eyes on their back – large, convex and sparkling. They live on the seabed by day and come up to the water surface at night, spraying water from their backs. Eyes turned towards the night sky, they take in starlight for food. A single intake of starlight can sustain them for one year underwater, hence no one has ever seen them, and they remain a lingering legend in the world.

有土著吗？

他们一直生活在水下，外观与人无异，背脊生眼一对，大而外凸，炯炯有光，他们终日生活于海底，仅夜晚游浮于水面，背脊出水，以眼望璀璨星空，靠星光为食，吸食一次星光便可在水下一年不食，故无人得见，仅传说广为流传于人间。

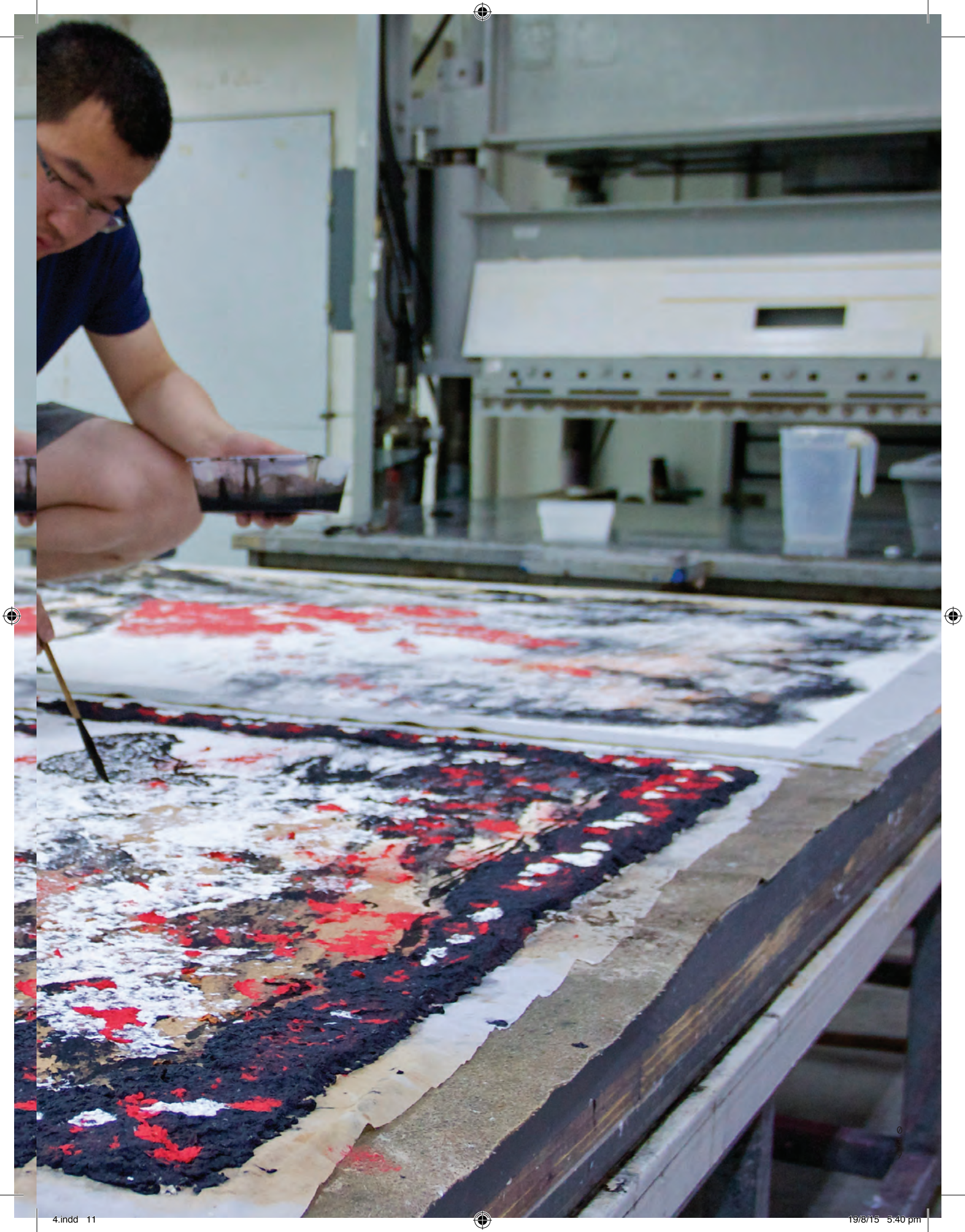
Population total?

As long as there are people - regardless of race - with common ideals, and who can coexist harmoniously and be free of political associations.

人口有多少？

凡有共同之理想者，皆我族类。凡我族类，相互亲爱，所有人等皆在政治之上，皆在地缘之上！









- └ Unique
- └ 2013
- └ Paper pulp painting, ink, paper pulp frame
- └ 170.5 × 133.5 cm



- └ Unique
- └ 2013
- └ Paper pulp painting, ink, paper pulp frame
- └ 168 × 132.5 cm



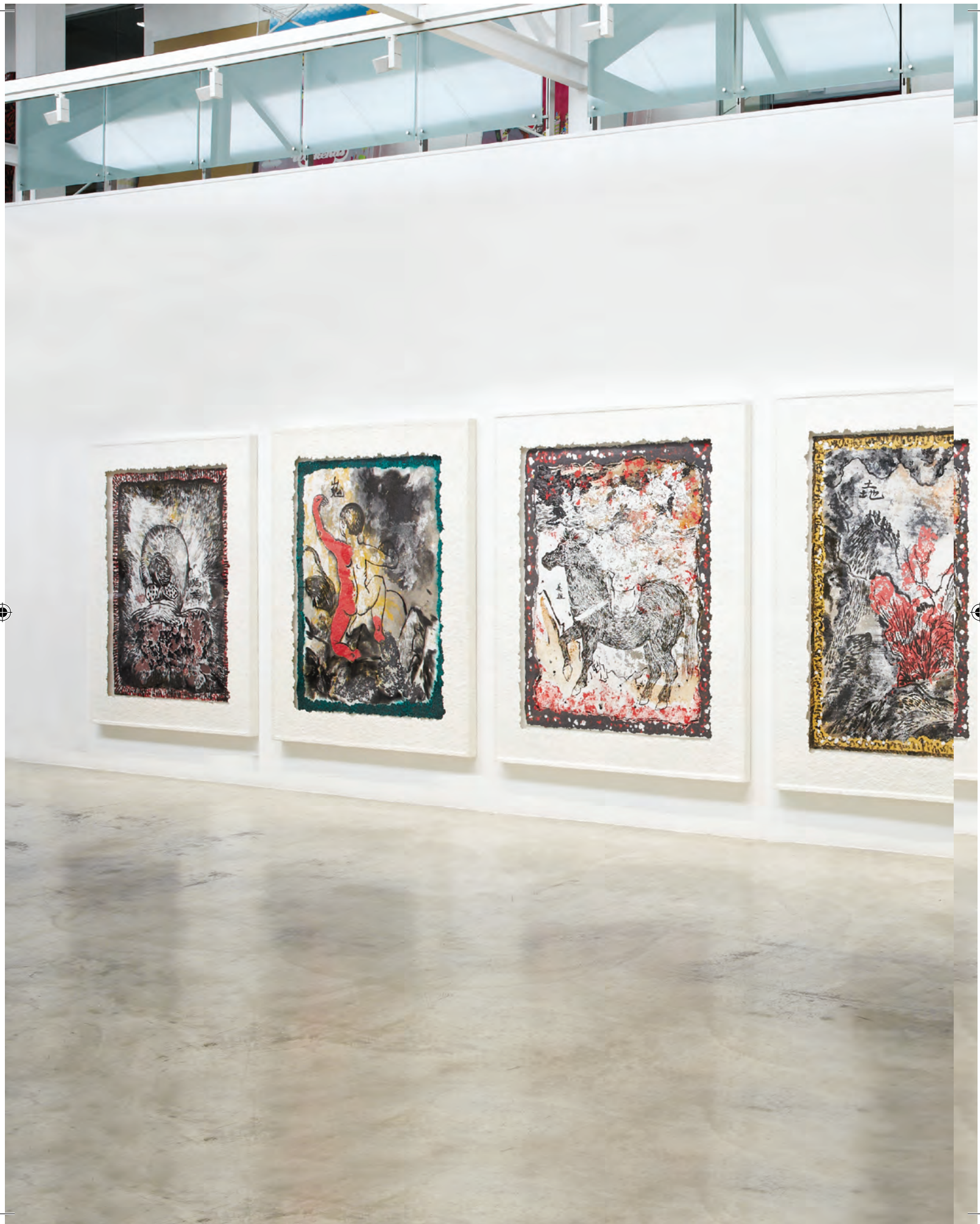
- └ Unique
- └ 2013
- └ Paper pulp painting, ink, paper pulp frame
- └ 168 × 133.5 cm



- └ Unique
- └ 2013
- └ Paper pulp painting, ink, paper pulp frame
- └ 168 × 131 cm



- └ Unique
- └ 2013
- └ Paper pulp painting, ink, paper pulp frame
- └ 170.5 × 131 cm





How many seasons are there in Jing Bang?

Jing Bang has a unique measure of time that differs from the norm.

From the Mahāsāṃghika:

A "flash"(Ksanna) makes a "thought-moment", 20 "thought-moments" make an "eyeball movement", 20 "eyeball movements" make a "flick of a finger, 20 "flicks of a finger " make a "complete wink ", 20 complete winks make a muhurta and a full period of day and night (from one sunrise to the next or nycthemeron) are made of 30 muhurtas. Accordingly it can be calculated: if 1 nycthemeron has 86,400 seconds, then one "muhurta " is equal to 2,888 seconds; 1 "flick of a finger " is equal to 7.2 seconds; 1 " eyeball movement" is equal to 0.36 seconds; and 1 "flash or thought-moment" lasts only for 0.018 seconds.

In Jing Bang, every "flash" makes one season, which emanates from the heart, as do all things. Seasons and moods are also connected; hence there are no fixed seasons.

*Note: Mahāsāṃghika (literally "the Great Sangha") was one of the early Buddhist schools in ancient India. "Vinaya" translates literally to "education" or "discipline", and is the regulatory framework for the Buddhist monastic community (or sangha), based on the canonical texts called *Vinaya Pitaka*. The teachings of Buddha can be divided into 2 broad categories: 1) *dharma*, or doctrine, and 2) *vinaya*, or discipline.

鲸邦分季节吗？

鲸邦计时不同于世俗，有自己独特的计时规则。

一刹那为一念，二十念为一瞬，二十瞬为一弹指，二十弹指为一罗预，二十罗预为一须臾，一日一夜有三十须臾。据此可推算出，一昼夜有八万六千四百秒，那么，一“须臾”等于二千八百八十秒；一“弹指”等于七点二秒；一“瞬间”等于零点三六秒；一“刹那”却只有零点零一八秒。

在鲸邦，每一刹那即为一季。“以心换季”，瞬间白雪，继而秋风，顷刻霜至。万物皆从心而发。季节也与心情有关，无固定的明确季节。







— Unique
— 2013
— Ink, cast paper, cotton pulp, stainless steel screws, 6 panel of Tri-wall
— 224 x 147.5 cm each







Is Jing Bang a democracy? Dictatorship? Communistic?

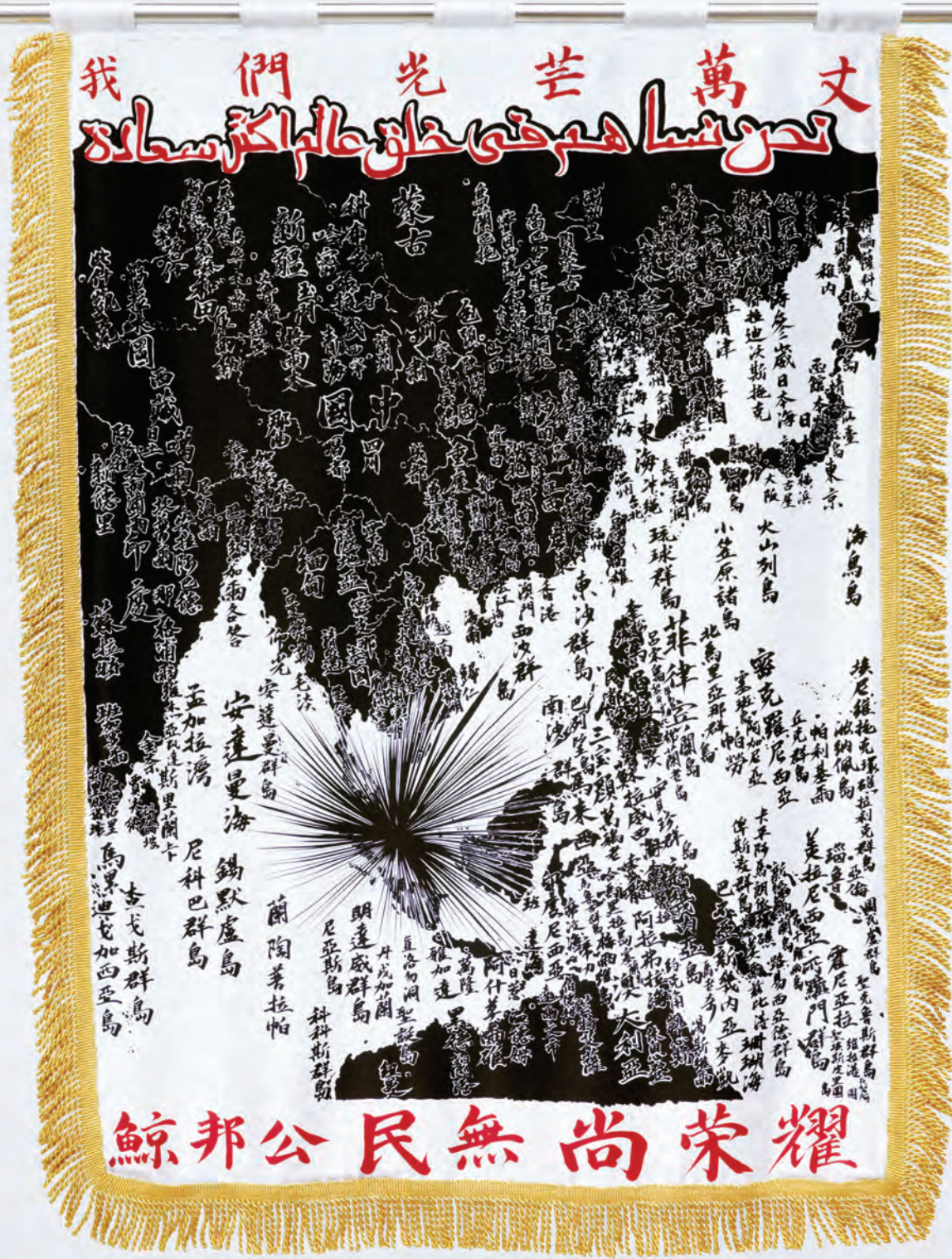
Jing Bang acknowledges not the concept of "democracy" nor "dictatorship", both of which are always in flux. Where does "democracy" end and "dictatorship" begin? Regardless, both concepts originate from and re-enter Man's thoughts. That is how we "exist in the world". For "democracy" and "dictatorship" to be reduced to political slogans and propagandist tools, the two are not any different! Birds of a feather! The existence of Jing Bang is above "-isms"-- it is weaved into the nuances of everyday life.

鲸邦的国家性质 属于民主、独裁 还是 共产？

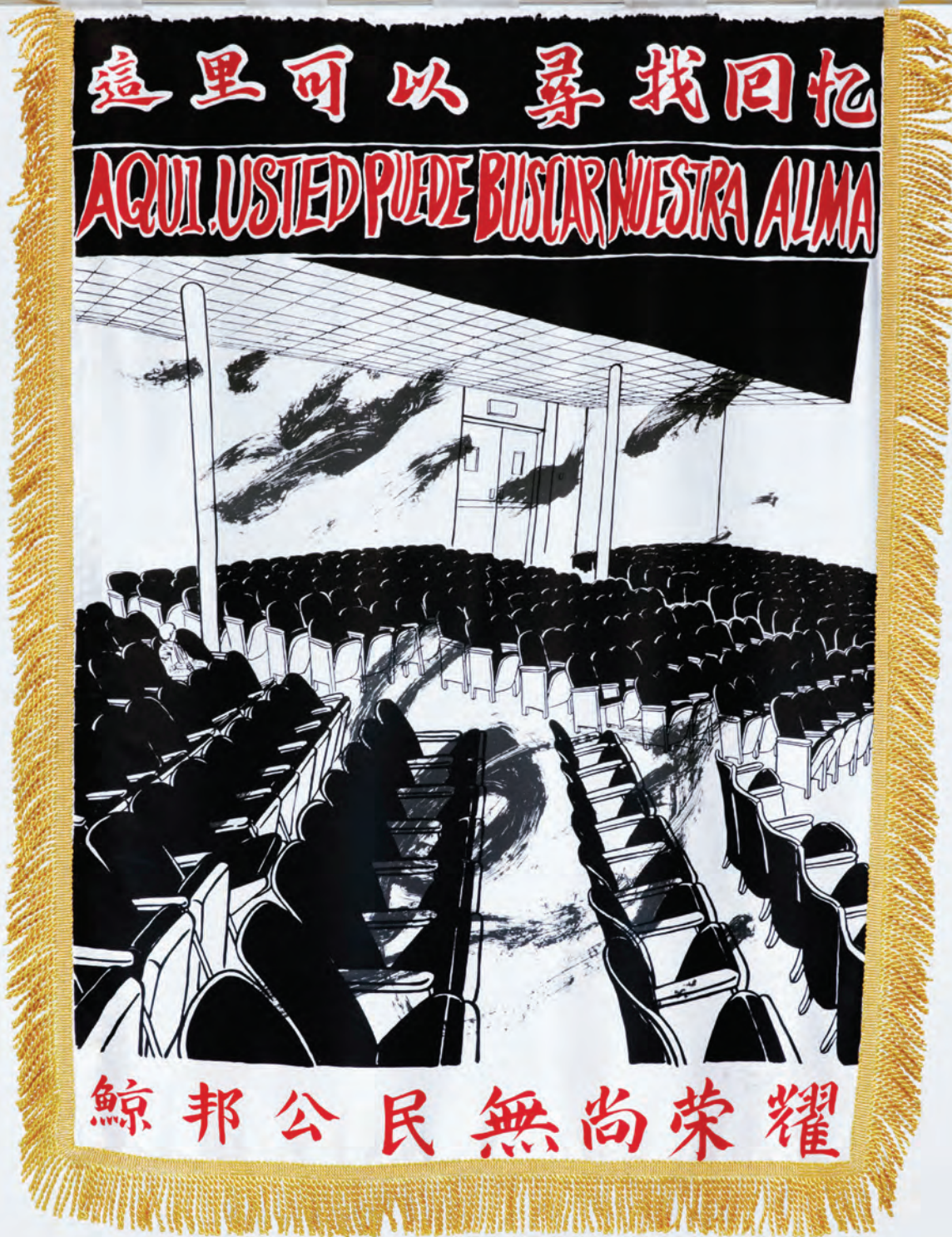
鲸邦不承认“民主”或者“独裁”的概念，二者皆在发生和变化之中，“民主”的终点是什么？而“独裁”的起点又是什么？无论“民主”和“独裁”都是人类演进和发展的过程和现象，他们终归要流进同一条河流，就是我们如何“存在于世界之中”，如果“民主”和“独裁”沦为政治的口号与借口，抑或工具，那二者就是相同的！乃一丘之貉！鲸邦乃存于“主义”之外，存于生活的具体细微之处。







- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm



└ Edition of 4
└ 2013
└ Screen print, silk, fringe
└ 122 x 89 cm



- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm



- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 x 89 cm



- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm | 48 × 35 in



- Edition of 4
- 2013
- Screen print, silk, fringe
- 122 × 89 cm | 48 × 35 in



- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm



- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm

鯨邦權力似流水

政治的指導者はその顔をしろに向けなければならない



鯨邦公民無尚榮耀

- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm



Poster - Flag edition 牠們是人民大救星

They are The Saviors of People

- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 x 89 cm

0
6
5



- └ Edition of 4
- └ 2013
- └ Screen print, silk, fringe
- └ 122 × 89 cm



└ Edition of 4
└ 2013
└ Screen print, silk, fringe
└ 122 × 89 cm



1.

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

5.



鯨邦權力似流水

9.

政治的極權者像水的顏色可以向外變幻成城市的雲



- ⑫ 鯨邦言論自由 —— Jing Bang Freedom of Speech
- ⑪ 這裡沒有主義殖民 —— Here The Settlers Have No Agenda
- ⑩ 牠們是人民大救星 —— They are The Saviors of People
- ⑨ 鯨邦權力似流水 —— Power of Jing Bang is Like a Flowing Water
- ⑧ 鯨邦是人間樂土 —— Jing Bang is a Heaven
- ⑦ 統一思想 —— United Thinking
- ⑥ 我們不在是政治玩具 —— We are No Longer Political Toys
- ⑤ 人類歷史上第一列火車由鯨邦開出 —— The First Train Human History to Depart from Jing Bang
- ④ 熱愛領袖 —— Messiah Loves Us
- ③ 鯨魚背上的國家 —— The Country on a Whale's Back
- ② 這裡可以尋找回 —— Here You Can Find Memories
- ① 我們光芒萬丈 —— We Are Glorious

Poster

- ┌ Unique
- ┌ 2013
- ┌ Ink on paper
- ┌ 109.5 × 79 cm



What is the national language?

The national language is the "Language of Jing Bang", namely "Lies"! "Lies" are used to represent "truths" and are amazingly effective. The binary use of "yes" and "no" can be avoided, and hence the "trap of language". People no longer have to rely on language to understand the world - given that "by nature lies cannot be trusted", we will find ourselves confronting the truth head on. As "10 lies add up to the truth," our national language of "lies" is inarguably the most efficient and accurate language in the world.

以哪种语言 为国语？

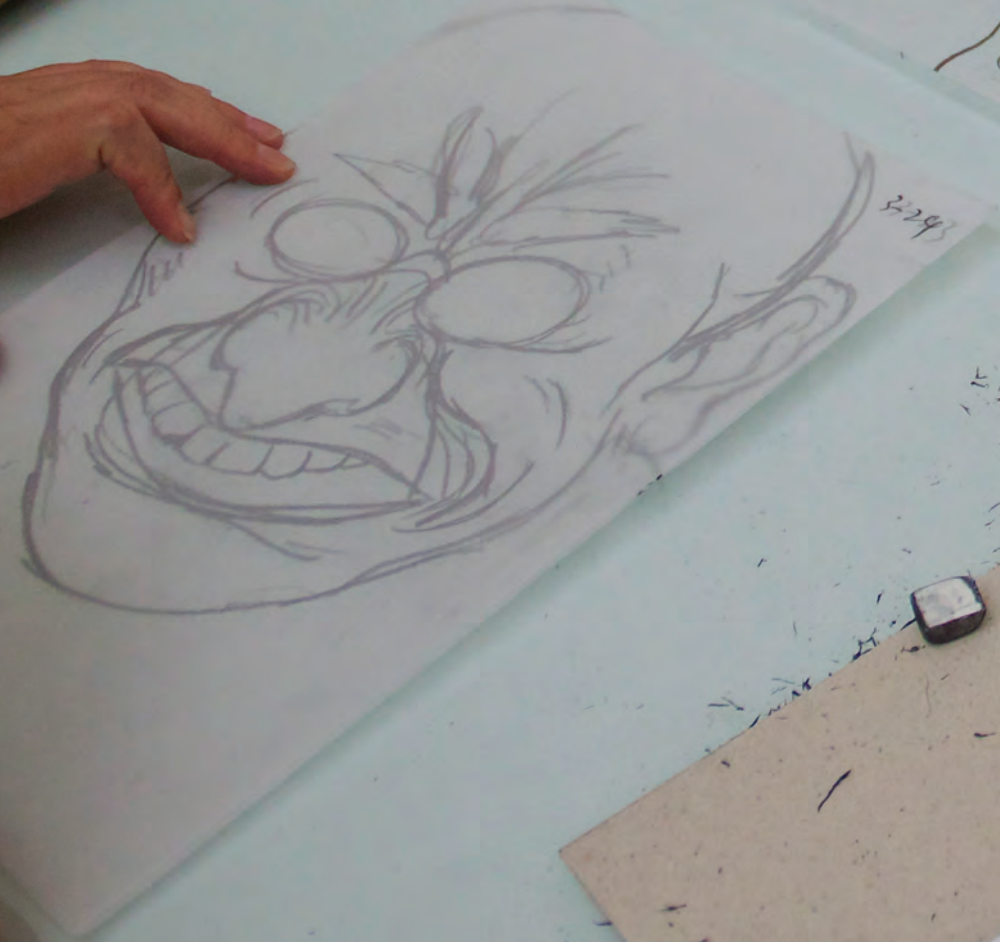
国语为鲸邦语，即“谎言”！用“谎言”来表达“真实”的效果会更加的有效和神奇。可以避免“是”即“否定”，也避免了“语言的陷阱”，人们不必再通过语言去认知世界了，因为“谎言的天然不可信”，所以我们会直接的面对真实。而“十句谎言却可以描述一个真理”，所以我们的国语“谎言”可以说是世界上最为高效和准确的语言。

Who is the 'magician'?

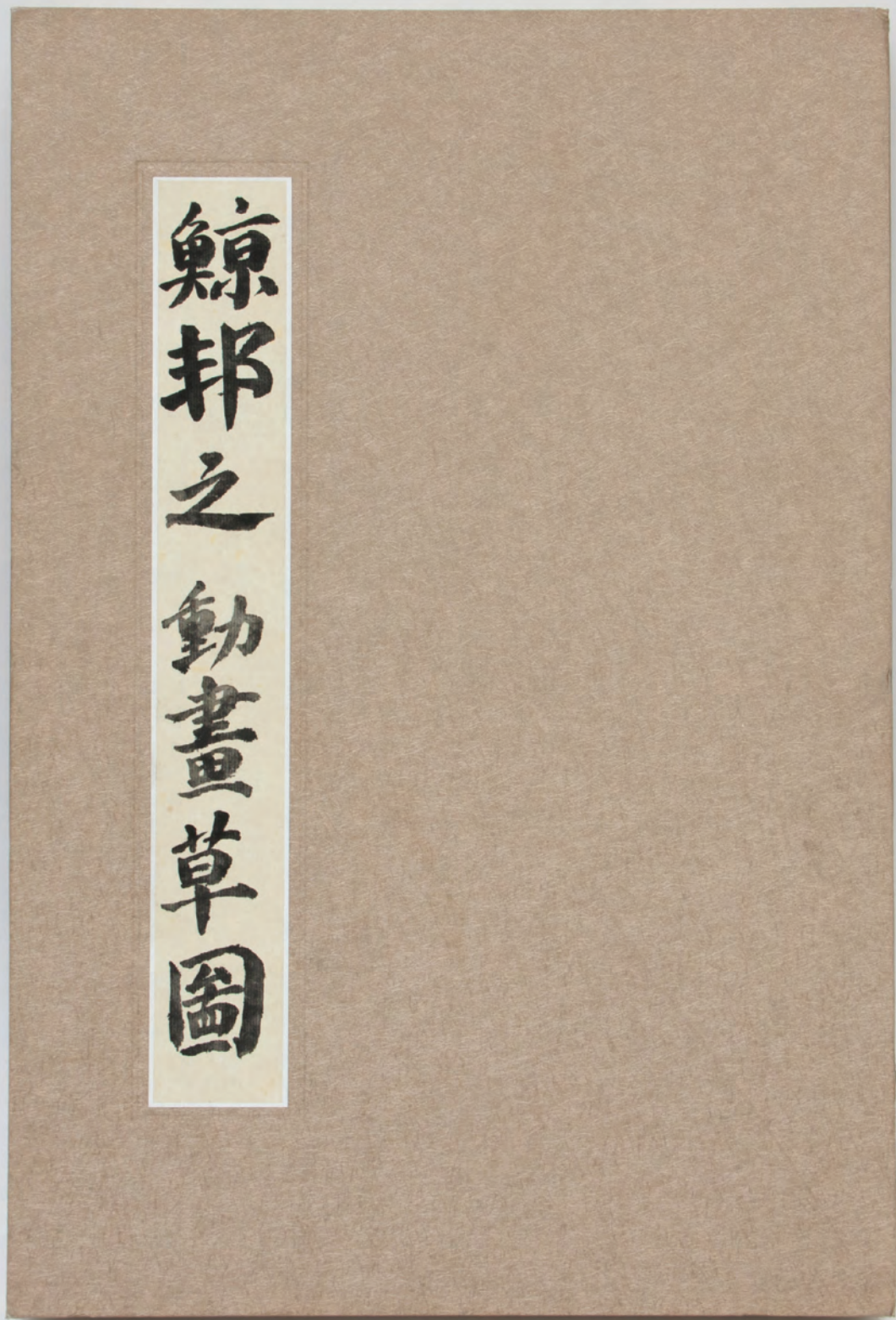
The Magician is the custodian of the world, just like the alchemist! But in the annals of history, he was burnt and killed by the ignorant and uncivilized. Only with the evolution of consciousness did later generations discover the true meaning of the Magician's existence. As a form of commemoration, the Magician is permitted to "lie" to the world, unaffected by judgment or condemnation. He is the world's "only legitimate liar", and people will buy his lies to support him, to redeem Man for all his wrongdoings.

谁是魔术师？

魔术师是人间的导师，与炼金术师一样！但在历史之中，却被愚昧和不开化的人类烧死和杀掉，后来人们意识得以进化，才发觉魔术师存在的意义。故特许魔术师可以以“撒谎”昭告天下而免于道德的谴责，以示纪念！魔术师乃世间“唯一合法的说谎者”，并且人们会到类似寺院和教堂功用的场所——“剧院”去购买谎言供养魔术师，以恕人类在历史中犯下的千古之罪！







- └ Unique
- └ 2013
- └ Book, ink, collage
- └ 51 x 35 x 5 cm (closed)



第二條根據海報而來一切動作由嘴部開始重點是由嘴的動作而產生的臉部和肌肉。更是繪畫筆触的運動此乃要點。動作要強。

第三條為嘴的特寫用透的肌理很重要。

第三條為眼鏡刷部光的疏密感很強且筆触要有很強的繪畫感。

第四條為脸部肌肉的繪畫運動着重筆触的運動重要乃是依靠自己的運動。

無形的運動

第五條為無機的動畫。也是筆触作開花狀。要歇斯底里。要不足。要畫得很差。周圍黑。

第六條為側面鏡頭。除了人嘴的動作外。臉部的筆触方向尤為重要。背景肌理亦是重點。

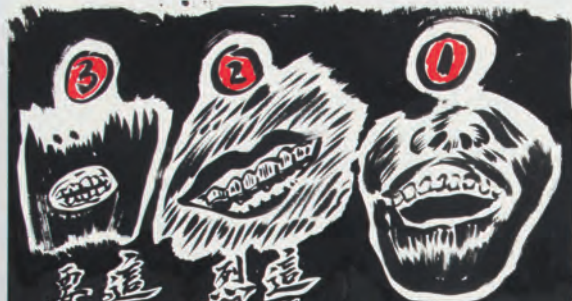
第七條為耳朵和分特寫。着重於前後俯仰之動感。耳朵和部分的刻劃亦為重點。注重繪畫的動感。不要硬中是。

第八條為雜糅斜刺情緒鏡頭。亂筆。營造感覺。無實質內容。

第九條為臉部的法空間運動鏡頭。說話的同時有有前後的運動。

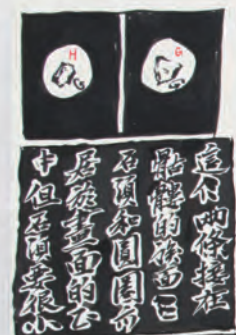
第十條為不同角度的鏡頭。動作無特別的要求。只是背景筆触的動感。是有兩區別的具體可參照鏡頭稿。

參照鏡頭稿



這種嘴說話的動作比較。具烈。臉奔的筆觸也比較。猛烈。和明显。要生龍活虎。這張嘴的動作不似前面那樣具。烈。但強調周圍線條的這度感。這張嘴一張一合便了。重點是手。要刻畫的細段四周平涂黑即可。

此條鏡頭為圖層合并方式未製作。如右圖所示。可先分開繪製。待剪輯時再拼合到一起。所有嘴的四周均為漆黑一片。可剪完後再添。



這個嘴像是在。點。轉動。在。石。頂。面。圓。面。居。於。面。面。的。中。但。居。面。面。亦。



鏡頭一至三為。幾個石球不停。循。環。旋。轉。方。向。以。單。圓。為。準。鏡。頭。四。為。一。最。時。朝。向。不。同。方。向。轉。動。方。向。如。圖。所。示。





此海浪須有停頓感。用筆
要拙一些，但動作要流暢。海浪的
水是活的，但筆力遒勁，略有
金石味道。注意用筆速度，
快慢停之間的轉換關係，以
及粗細之間的變換，曲折與頓挫。







1.



5.



9.

- ⑫ 鯨邦言論自由 —— Jing Bang Freedom of Speech
- ⑪ 這裡沒有主義殖民 —— Here The Settlers Have No Agenda
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- ① 我們光芒萬丈 —— We Are Glorious

Poster - Exhibition set

- ┌ Unique
- ┌ 2013
- ┌ Screen print, silk, fringe, stainless steel
- ┌ 225 × 86.5 cm



2.



3.



4.



6.



7.



8.



10.



11.



12.

Where is Jing Bang? Who are its neighbours?

Jing Bang is located within the boundaries of Singapore. (The Singapore in mention here is one of the prominent countries in the world. The truth is that these countries with geopolitical ideologies are fake. These so-called countries and national boundaries are impermanent and proposed by Man, just like "North Korea" and "South Korea", or former "West Germany" and "East Germany". In fact, in this world there exists another set of "countries" whose systems have already been established for thousands of years. This is the Real Truth that has been withheld by the "United Nations" in order to control the people. They have been facilitating the existing political framework so as to conceal this real system, and all governments are in secret agreement, regardless of whether they are friends or enemies and even if they are at war, that all will comply with this contract and work collectively to hide the true "state" from the people.)

Surrounding Jing Bang are the following countries: Lansylier, South Golden, Biggest Stone, Unautumn, Siyuland, Black Land, Sun Forever Land, Harji, Cujikula, Tongkoshiga, Elephland, Sky Land, Sun, Lingphocor and Fuslysia among others.

鲸邦位于哪里？ 与哪些国家为邻？

鲸邦位于新加坡境内。（这里的新加坡作为显性世界的“国家”之一，真实的情况是这些地缘政治概念的国家都是假的，这些所谓的国家与国界都是暂时的，是人为设计出来的，就像“朝鲜”和“韩国”或者以前的“西德”和“东德”，其实在这个世界存在着另外一套“国家”的系统已经绵延千年，这才是真实的，只是“联合国”为了麻痹人们而便于世界现行政治系统的治理，有目的的把这个系统隐藏了，而且所有的国家政府暗中达成了一致，无论友好或敌对，哪怕战争，在这一点上都会遵守这个共同的契约，共同的向人们隐藏真实的“国家”。）

鲸邦周围有兰斯利亚国(Lansylier)，南金国(South Golden)，巨石国(Bigest Stone)，无秋国(Unautumn)，水鱼国(Siyuland)，黑黑国(Black Land)，永昼国(Sun Forever Land)，霞衣国(Harji)，出云国(Cujikula)，洞国(Tongkoshiga)，无相国(Elephland)，蓬莱国(Sky Land)，獠国(Sun)，灵咒国(Lingphocor)，菲斯里希牙(Fuslysia)等。



Unique
2013
Ink on paper
30 × 2.5 m







无题

Untitled



- └ Unique
- └ 2013
- └ Ink on paper
- └ 132 x 70.5 cm





- └ Unique
- └ 2013
- └ Ink on paper
- └ 53cm diameter





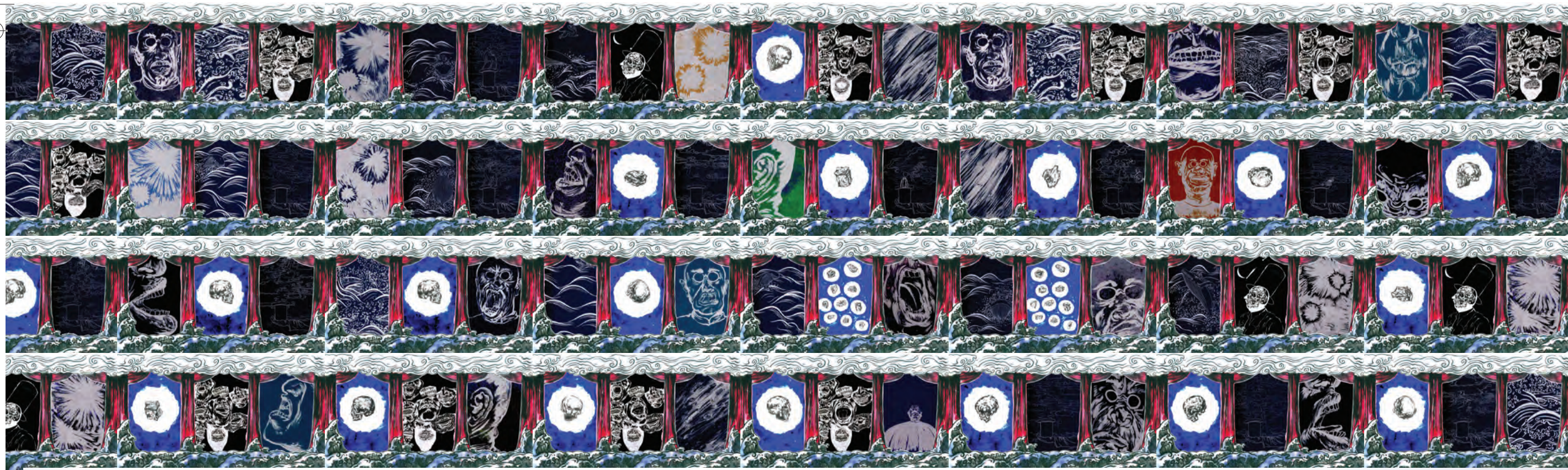
- └ Unique
- └ 2013
- └ Carved plywood, ink
- └ 126.5 x 69 x 2 cm

Can I have dual citizenship?

Yes. Not only do we recognise dual citizenship, we can recognise up to 10 different citizenships. But well-established conventions can be difficult to break – the vast majority of countries in the world are not ready to accept our magnanimity and realm. They can't do it!

可以拥有双重国籍吗？

可以，我们不仅承认双重国籍，最多我们可以承认十重国籍，但世俗难破，我们这个世界上的绝大多数国家不具备我们的肚量和境界，我们承认，但他们做不到！



- └ Edition of 100
- └ 2013
- └ Custom made aluminium case (passport, identity card, monotype, hand bound book of Jing Bang, national flag, certificate, animation in DVD and betacam)
- └ 48.5 × 57 × 11 cm (size of aluminium case)





- └ Edition of 100
- └ 2013
- └ Etching on maple paper
- └ 15 x 21 cm

What is the country's GDP?

Jing Bang is a metaphysical country – its people seek fulfillment in non-material forms. GDP to us is like festive fireworks – a flash in the pan, dispensable, unimportant!

鲸邦的国内 生产总值(GDP) 有多少？

鲸邦是一个形而上的国家，人们以风为娱，以露为食。GDP对我们而言就像节日的焰火，昙花一现，乃身外之物，可有可无，不重要！

What is the national anthem?

This is a solemn matter; we have completed a repertoire from which to choose from.

请介绍国歌？

这是一个很严肃的事情.我们已经完成了一千首备选，目前还在
甄选之中。

What currency does Jing Bang use?

The currency of Jing Bang is “sigu” (思=thoughts, 骨=bones), because transactions were made with bones in ancient times, hence the name.

鲸邦用的是什 么货币？

鲸邦货币为“思骨” (Sigoooooo)，因为在久远时代，我们以骨交易，故名。

Will Jing Bang come into existence again?

After a period of time, Jing Bang will follow in the footsteps of the USSR and become a part of human history. In this respect, Jing Bang and the USSR share very important historical significance! Despite their dissolution, both countries will continue to live on in the consciousness of the people. Moreover, Jing Bang is a vibrant and lively country; she does not exist in the crossfire of any political systems – she is a true free country! An all-inclusive and welcoming state that lives in the mind.

展览完毕后， 鲸邦有机会再 度出现吗？

过了一些时候，鲸邦与苏联一样，成为人类历史的一个部分，从这个意义上讲，鲸邦与苏联有同等重要的历史意义！但鲸邦会与苏联一样，也会存在于人的意识之中。而且“鲸邦”是足够鲜活和生动的国家，她不存在政治上的正确与否，她是真正自由的国度！她更是一个非排他性的，具有最大包容性的形而上的国家。





Sun Xun was born in 1980 in Fuxin in Liaoning province, China. He currently lives and works in Beijing. He graduated in 2005 from the Printmaking Department of the China Academy of Art. In 2006 he established πAnimation Studio. As a young artist, Sun Xun made an impressive result during recent years. He has received several notable awards including the "Chinese Contemporary Art Awards (CCAA Best Young Artist)" and "Taiwan Contemporary Art Link Young Art Award" in 2010, and the Civitella Ranieri Visual Arts Fellowship 2011/2012. His latest wood printing animation film *Some Actions Which Haven't Been Defined yet in the Revolution* has been nominated by Berlinale Shorts 2012 jury in the 62nd Berlin International Film Festival. Merely two years after Sun Xun's work *21G* entered the Venice Film Festival in 2010 as the first Chinese animation film nominated, the artist later brought his animation to top three A-class international film festivals.

Recent solo exhibitions include: *Sun Xun: SUN Xun Stop-motion Residency Project*, ShanghART Beijing, Beijing (2013); *A Footnote to Time, Wall/ladder/machine*, NewYork, U.S.A.(2012); *Beyond-ism - Sun Xun Solo Exhibition*, ShanghART Beijing (2011); *Clown's Revolution*, Holland Animation Festival, Center Museum, Utrecht, Netherlands (2010); *21KE*, Minsheng Art Museum, Shanghai (2010); *The Soul of Time*, Kunsthau Baselland, Basel, Switzerland (2010); *Animals*, Max Protetch Gallery, New York, U.S.A (2009); *People's Republic of Zoo*, University of Essex Gallery, U.K.(2009); *His Story*, ShanghART H-Space, Shanghai (2009); *The New China*, Hammer Museum, Los Angeles, U.S.A (2008); etc. Recent group exhibitions include: The 7th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art (GOMA) and Queensland Art Gallery (QAG), Brisbane, Australia (2012); *By Day By Night or Some (Special) Things a Museum Can Do*, Rockbund Art Museum, Shanghai (2010); *China Power Station - part 4*, Pinacoteca Agnelli, Torino, Italy (2010); Aichi Triennale 2010, Aichi, Japan (2010); 2009 Ars Electronica Festival, Linz, Austria (2009); *China Power Station: Part II*, Astrup Fearnley Museum of Modern Art, Oslo, Norway (2001) etc.

孙逊，1980年出生于中国辽宁省阜新。2005年毕业于中国美术学院版画系。次年，成立π格动画工作室。现生活并工作于北京。作为一位年轻艺术家，短短数年，孙逊在影像艺术领域的成果令人瞩目。2010年，孙逊陆续获得中国当代艺术奖“最佳年轻艺术家奖”；台湾当代艺术连线新潮赏奖和意大利CIVITELLA RANIERI基金2011/2012年度奖学金。2012年，木刻动画短片《一场革命中还未来得及定义的行为》(2012)入围第六十二届柏林电影节短片竞赛单元。这是其作品《21克》(2010)入围2010威尼斯电影节地平线单元，成为第一部入围威尼斯电影节的中国动画影片之后，两年内作品再次入围国际三大A类电影节。

孙逊近期个展包括：孙逊定格动画驻留项目，香格纳北京，北京(2013)；没有意义的注脚，WALL/LADDER/MACHINE，纽约，美国(2012)；主義之外——孙逊个展，香格纳北京，北京(2011)；诗歌工厂，荷兰动画电影节，中心美术馆，乌得勒支，荷兰(2010)；21克，民生现代美术馆，上海(2010)；时间的灵魂，巴塞尔乡村半州美术馆，巴塞尔，瑞士(2010)；兽儿们，MAX PROTETCH画廊，纽约，美国(2009)；人民共和动物园，埃塞克斯大学画廊，科尔切斯特，英国(2009)；他的故事，孙逊个展，香格纳H空间，上海(2009)；新中国，翰墨美术馆，洛杉矶，美国(2008)等。近期群展包括：第七届亚太地区当代艺术三年展，现代艺术美术馆及昆士兰美术馆，布里斯班，澳大利亚(2012)；中国当代艺术二十年之——中国影像艺术，民生现代美术馆，上海(2011)；中国发电站 - 第四站，PINACOTECA AGNELLI，都灵，意大利(2010)；日以继夜 或美术馆可为之若干事，外滩美术馆，上海(2010)；爱知三年展——都市的祭典，爱知艺术文化中心；名古屋市立美术馆等，日本(2010)；2009奥地利电子艺术节，林茨，奥地利(2009)；中国发电站：第二部分，ASTRUP FEARNLEY现代美术馆，奥斯陆，挪威(2007)；等。

PlatformSTPI Projects (PSP) began as a partnership between STPI and Platform Singapore, giving three highly adept artists of our time the opportunity to expand their creative capacities in the print and paper medium at STPI. The first to receive this generous support was sculpture and installation artist Haegue Yang (Berlin/Seoul) whose residency led to her solo exhibition, "Haegue Yang: Honesty Printed on Modesty" in November 2013.

This year, we are delighted to present Sun Xun, a fast rising artist as the second recipient of this initiative. Sun Xun arrived on the international stage as a promising interdisciplinary artist, with multiple awards in tow including the Civitella Ranieri Visual Arts Fellowship and wide critical acclaim for his films. I was very impressed by the breadth of his practice - encompassing animation, painting and printing - and I just knew that he would be able to take full advantage of what STPI can offer to an artist. When he proposed his idea for the project, *Jing Bang* - a country within a country - I could not resist. I knew at that point it was going to be a challenge, but I believed it to be a project that would bring the team at STPI as well as for the artist, a step closer to realising an extraordinary body of work.

This project is an extension of his artistic achievements, demonstrating a profundity and eloquence in thought and execution. In the process, Sun Xun instigated more than a country, pushing our print- and papermaking boundaries in the scale of production, as well as in the way we as a gallery, workshop, and audience perceive and participate in the materialization of this new nation. Questions regarding power and the truth of history were negotiated and brought to the fore in these works, and we are invited to re-encounter reality through his articulate rendition of an idea. This close collaboration of creating artworks, or rather, of fabricating ubiquitous elements for a country, has been nothing short of a privilege. Sun Xun has led the team onward in a dynamic exchange of ideas and expertise, and that has since evolved into larger than life works, transforming the space it inhabits into a platform for possibilities, and an active space for discussion and interpretation. STPI is honoured to embody the Republic of Jing Bang and we are delighted to present *Jing Bang: A Country Based on Whale*.

I would like to acknowledge our partner Platform Singapore for enabling and supporting collaborations of this calibre. I'm grateful to Sun Xun for accepting the invitation to do his residency with us; this would not have been possible without the invaluable support and enthusiasm from my team at STPI.

Emi Eu
Director
STPI

Platform Projects Singapore, is delighted to have collaborated with STPI to institute PSP (Platform STPI Projects) which affords the opportunity for one Asian artist a year to use a residency at STPI to extend their artistic practice, rework their methodology and formulate new concepts for their art making.

The second recipient of the PSP residency, Sun Xun, shared with us his sustained, dynamic and insightful analyses of the subjective partialities of history and collective memory. Born and brought up in China, and aware of the perceived nefarious role played by history, tradition and culture, Sun Xun consistently questions the nature and truth of this history and the deliberate exploitation of history and memory within the political sphere. With his work during the residency, Sun Xun challenged us to think anew about the role of art in perpetrating, negotiating and denying untruths.

Sun Xun's work has always responded to the locality of his residencies; incorporating, as his wont, a number of mediums including printmaking, paintings in oil and in ink, photography, film, installations and animation: all characterised by his austere palette.

This project, *Jing Bang: A Country based on Whale* extends his earlier practice whilst concomitantly breaking fresh ground. The resultant work is a mediation between mediums and exudes a confident hybridity in spite of, or perhaps precisely because of, its congregation of disparate mediums. His is a voice of difference contesting the more widely accepted version of reality.

PSP is delighted to have been instrumental in helping Sun Xun to create his new republic: replete with manifesto, flag, national logo, emblem, passport, identity card, propaganda posters, stationery, and even a national anthem. With the studio visit, Sun Xun drew us all into his world and into the *Republic of Jing Bang*.

Platform Projects Singapore gratefully acknowledges the invaluable contributions of its patrons and its board of directors. We are delighted to collaborate once again with STPI and thank Emi Eu, and the entire team in the workshop and at the gallery for their enthusiasm and unwavering support throughout this project.

Savita Apte
Director
Platform Projects Singapore

Director

Emi Eu

Gallery

Rita Targui, Jasmine Tan, Maideen Babu, Edmund Chan, Esther Chew, Hannah Chung, Tessa Chung, Sofia Coombe, Tamae Iwasaki, Stephanie Khew, Joanne Low, Aeon Neo, Nor Jumaiyah, Amber Parry, Irina Schmid, Kritsana Srikham, Teng Yen Hui, Karen Tan, Jasmine Tan Jiayi

Workshop

Eitaro Ogawa, Eng Joo Heng, Miyuki Chida, Chong Li Sze, Nehru Ganesh, Haruka Hikita, Gordon Koh, Awaluddin Masnor, Oh Thiam Guan, KC Poh, Tan Taitien, Katariina Träskelin

Interns

Ong Fang Zheng, Linh Trinh, Jade Barget, Yow Chee Hoe, Winifred Seto, Poppy Deng, Gladys Lee Jia Yan, Victoria Tan

STPI is an internationally renowned space in Singapore with a creative workshop focusing on innovative print and paper techniques. We offer a dynamic residency program for leading artists from around the world, where they can experiment and push the boundaries of artistic creation with alternative methods and materials. The combination of a critically acclaimed residency programme, a gallery, and exceptional workshop expertise makes STPI one of the most cutting-edge destinations for contemporary arts in Asia.

STPI

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Colophon

This book is published in conjunction to the completion of the project *Jing Bang: A Country Based on Whale*, a collaboration between Sun Xun and STPI from 18 September 2012 to 14 May 2013.

All artworks by Sun Xun

All artworks © 2014 Sun Xun / STPI

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Dimensions of works are given in centimeters in the following order: height, width, depth.

Unless otherwise noted, all works are courtesy of the artist and STPI.

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About Platform

Platform Projects Ltd (“Platform”) is a nonprofit organisation founded in 2011 by Savita Apte, Shareen Khattar, and Christine Pillsbury. Platform is dedicated to supporting contemporary art and its awareness in Singapore. Through its various projects and collaborations, Platform aims to create a virtuous mutually reinforcing art ecosystem by supporting independent and internationally focused art projects and commissions that harness the interest and resources of new and existing collectors in Southeast Asia. Platform is a registered charity in Singapore and classified as an Institution of Public Character by the Ministry of Culture, Community and Youth.

PLATFORM