

SUN XUN

孫遜



SUN XUN

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, 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) and "Beyond-IsM" (2010), 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 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.

Sun Xun thus builds an allegory for the covert and corruptive practices that occur under the surface in his native country. He expresses how as a people his compatriots have accepted the 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, which history, both internally and externally, will be canonised and accepted? This position is revisited throughout his works and by other characters too: tenebrous crows in "21KE" (2010), harrowing owls in "Undefined Revolution" (2012), a lonesome intellectual on the brink of animalism in "Some Actions Which Haven't Been Defined Yet in the Revolution" (2011). Throughout, Sun Xun probes; crucially, however, he 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.

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

- [1] Title of a book written by an American missionary in 1914, which was passed to Sun Xun by a friend.
- [2] "Sun Xun" by Mathieu Borysevicz, July-October 2008; http://hammer.ucla.edu/exhibitions/detail/exhibition_id/80
- [3] "Sun Xun: Art has no standards" interview ArtWorld, Sun Xun, Chinese Contemporary Art Awards, 2010, p. 267

孫遜

現在與過去的歷史，無法調和的沖突和緊張局勢，手工制作圖像按順序閃動----這些都是孫遜融合了美術與動畫之界限的藝術特征。中央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各種色粉，木刻和傳統墨汁等材料制作的圖像整理為影片，並在特設情景下放映。孫遜的藝術作為回憶的戲劇，充斥著破碎的片段和熟悉與非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年生於中國東北的小城阜新。儘管大部分國家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：大喇叭廣播宣傳語，工人們穿著統一制服，標語讚揚著初生卻未健全的「新中國」[1]。如此殘缺並疏離的史實性，為孫遜在視覺技藝中瀰漫的至關重要的敘述埋下了種子。它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，多個主角重復的出現在他的編年史中。比如吸取以人類為主哺乳動物血液為生的蚊子，是「昆蟲考古學」（2005）的主角，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，卻是被孫遜稱為「唯一合法撒謊者[2]」的魔術師。從「謊言」（2006）到「魔術師的派對」（2008）和「主義之外」（2010），魔術師衣裝華麗的黑暗身影反復出現，代表著人性中寧願向虛假妥協的一面。

重要的是，以上提到的兩個角色在2008年翰墨美術館的錄像情景展覽作品「新中國[3]」中同時出現。如標題暗示，作品引用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，屏幕的上空，一個中國地理版圖的形狀上「歷史」二字用黑色書寫，兩邊分別掛著標語「謊言」和「鬧劇」。凌駕在上空的魔術師側影宣告著騙局，一邊一只巨大蚊子的毒針插在中國版圖的輪廓裏，顯然正在飽餐。

孫遜構建了一個關於祖國表面下隱藏與腐敗的寓言。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。他同時探問著他的國家將如何被別的國家看待。當這一頁被翻過，終究內在和外在哪段歷史會被接受並推崇？這些問題也不斷通過他作品的其他角色重新審視：「21克」（2010）裏陰暗的烏鴉，「未定義的革命」（2012）中悲慘的貓頭鷹，「一場革命中還未來得及定義的行為」（2011）中一個徘徊在動物主義邊緣的孤獨知識分子。孫遜始終在尋找，但他並不提供答案。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，在它們自己注入的恐懼，煽動的困惑和投射

出的黑暗好奇心下迸發成長。

孫遜被廣泛認為是中國新一代最有才華的藝術家之一。他在2010年分別獲得中國當代藝術獎的最佳年輕藝術家獎，臺北國際當代藝術博覽會的新潮賞，以及意大利Civitella Ranieri基金會的藝術獎學金。孫遜曾多次在世界各地舉辦個展，最顯著的包括翰墨博物館（洛杉磯），繪圖中心（紐約），巴塞爾鄉村半州美術館（巴塞爾），A4當代藝術中心（成都），民生現代美術館（上海）和路易威登中山旗艦（臺北）。他也曾在加入許多知名聯展，包括Skissernas博物館（隆德），時代美術館（廣州），Jordan Shnitzer活動影像博物館（紐約），民生現代美術館（上海），伯爾尼美術館（伯爾尼）和國立臺灣美術館（臺北）。此外，他的錄像作品已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。

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

***STPI – ‘Republic of Jing Bang:
A Country Based on a Whale’***

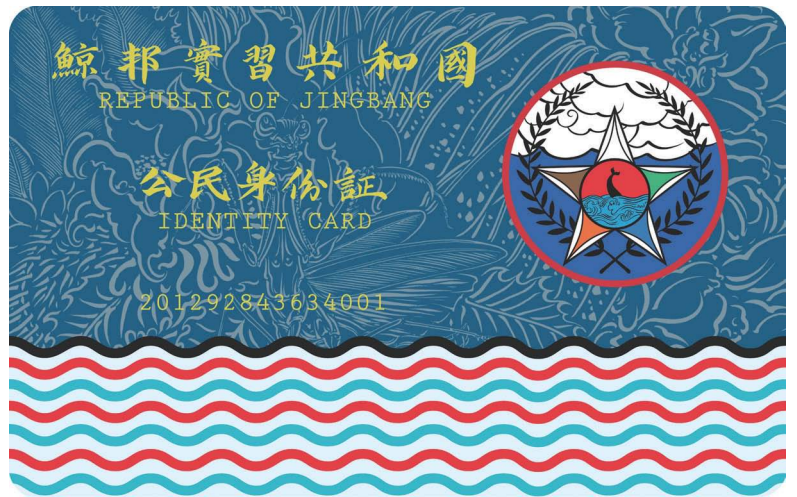
鯨邦實習共和國

Encounters Art Basel Hong Kong, E3, Hall 1 Level 1, Curated by Yuko Hasegawa
May 14 – 18, 2014

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."



I.D. Card



Name

TUANKU AWAL IV

Date of Birth

01-APRIL-1940

Sex

M











我們不再是政治玩具

நாங்கள் எப்போதும் அரசியல்
விளையாட்டு பொம்மைகள் அல்ல



鯨邦公民無尚榮耀

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



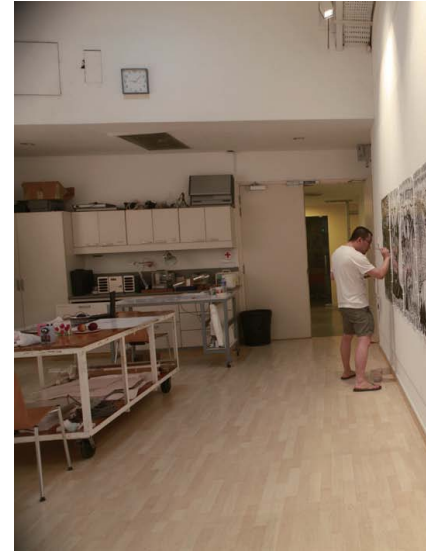
鯨邦公民無尚榮耀

統一思想

CARA PERFIKIR



鯨邦公民無尚榮耀





Yesterday is Tomorrow

昨日即明日

Hayward Gallery, Southbank Centre, London, UK
Jan 16 – Feb 23, 2014

“‘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 hand-drawn 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.”





China, China

中國，中國

PinchukArtCentre, Kiev, Ukraine
May 18 – October 6, 2013

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."*

2013
China, China
A Group of Chinese Artists
PinchuckArtCentre, Kiev, Ukraine









НИК



заборонена історія



забо



Magician Party & Dead Crow

魔術師黨與死烏鴉

ShanghART Beijing Art Space, Beijing, China
April 30 – May 8, 2013

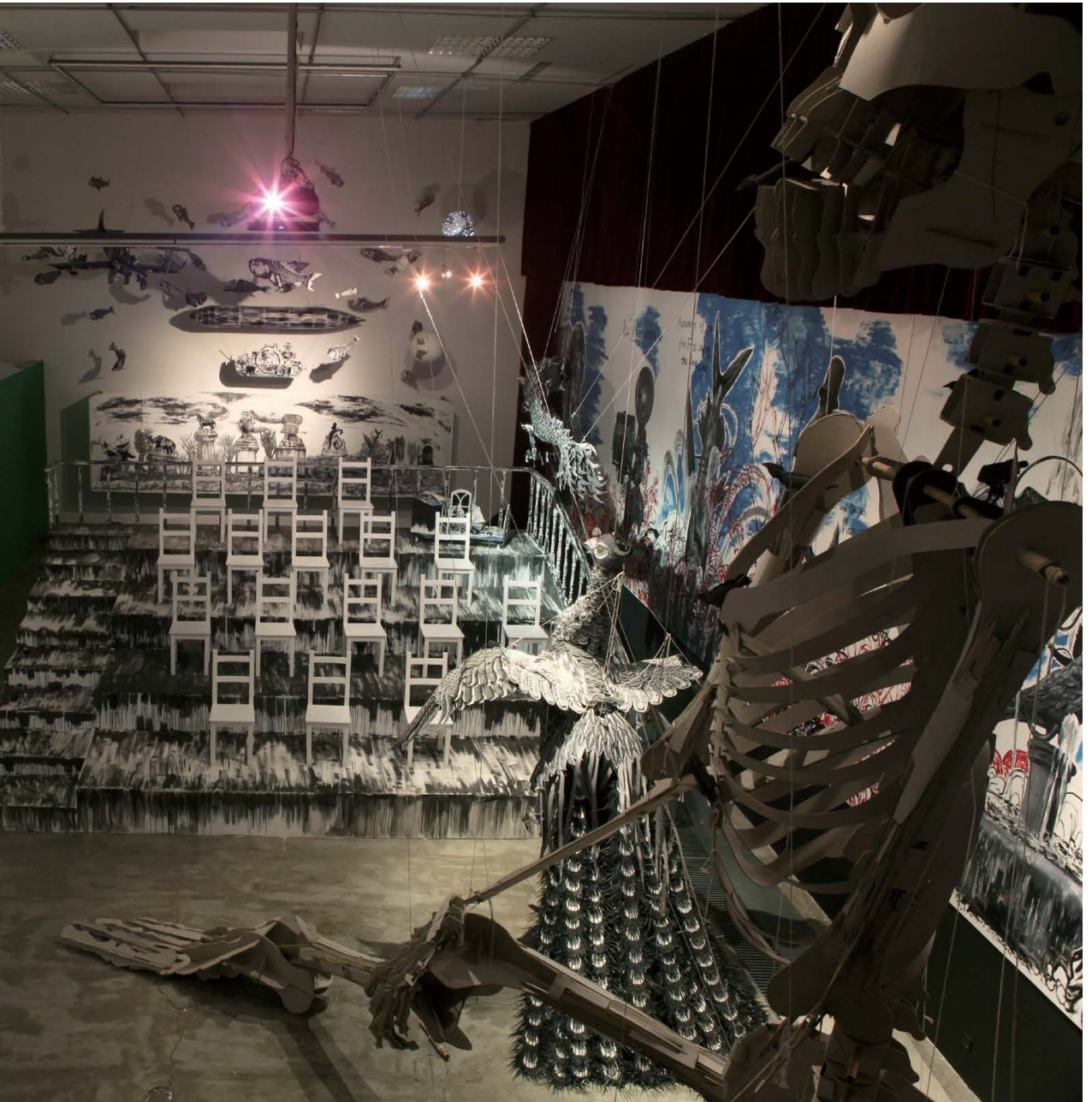
“‘Magician Party and Dead Crow’ marked the culmination of a project that lasted almost three months since 30th January 2013. As Sun Xun’s first residential project at home since 2008, this exhibition presented Sun’s residency workplace in ShanghART Beijing - an immersive space artwork blending installations,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

‘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.

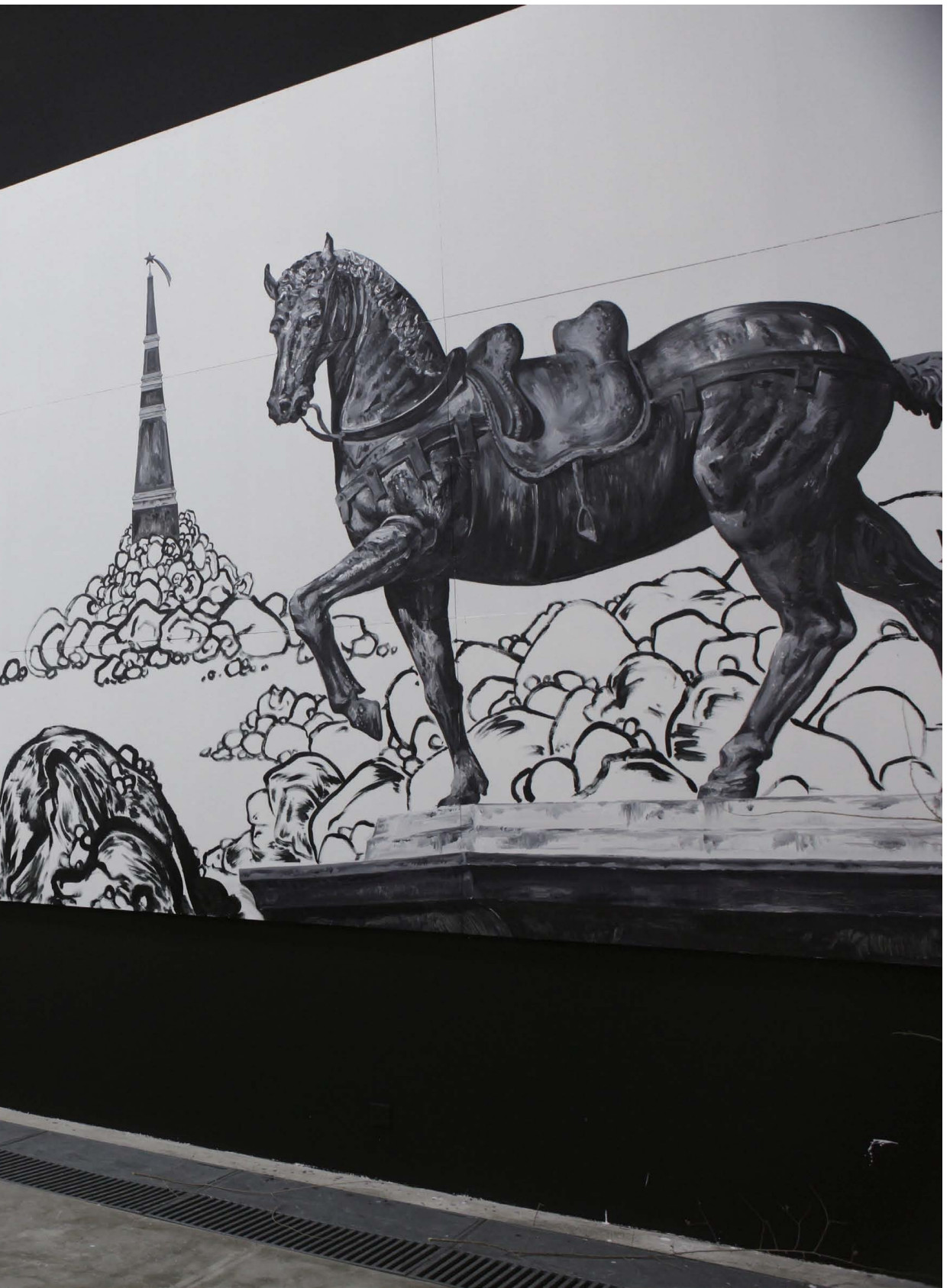
By adopting a stage setting as used in earlier movie studios and theatres, ‘Magician Party and Dead Crow’ was mainly inspired and also limited by the specific site of the project. The works were produced in the very same space through a creative process full of possibilities and unknowns. Ultimately,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

2013
Magician Party and Dead Crow
ShanghART, Beijing, China























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Crow Monument

Meteor

from
H



An Undefined Revolution

未定義的革命

Collective Gallery, Edinburgh, Scotland
March 3 – April 6, 2012

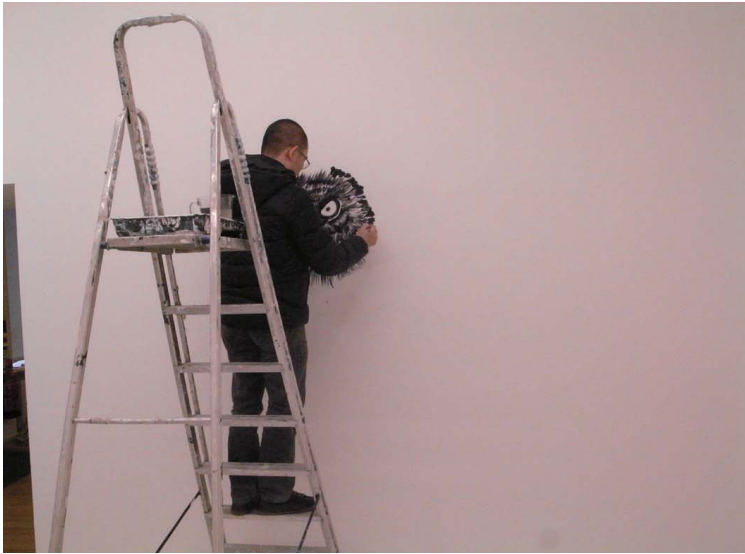
“Sun Xun’s first solo exhibition in Scotland, ‘Undefined Revolution’ combined new temporary wall paintings (especially created for The Collective), with seven animations, exemplifying how he is part of a new generation of Chinese artists who produces politically engaged work that investigates the construction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

2012
Undefined Revolution
Collective Gallery, Edinburgh, Scotland















POETRY IS
MEANING

LESS
詩歌

TRUST
THE R

EXPERIENCE ABSOLUTELY
ROUTINE IS THE ONLY TRUTH



Sun Xun: A Footnote to Time

孫遜：沒有意義的註腳

211 Fishkill Avenue, Beacon, New York
February 25 – March 1, 2012

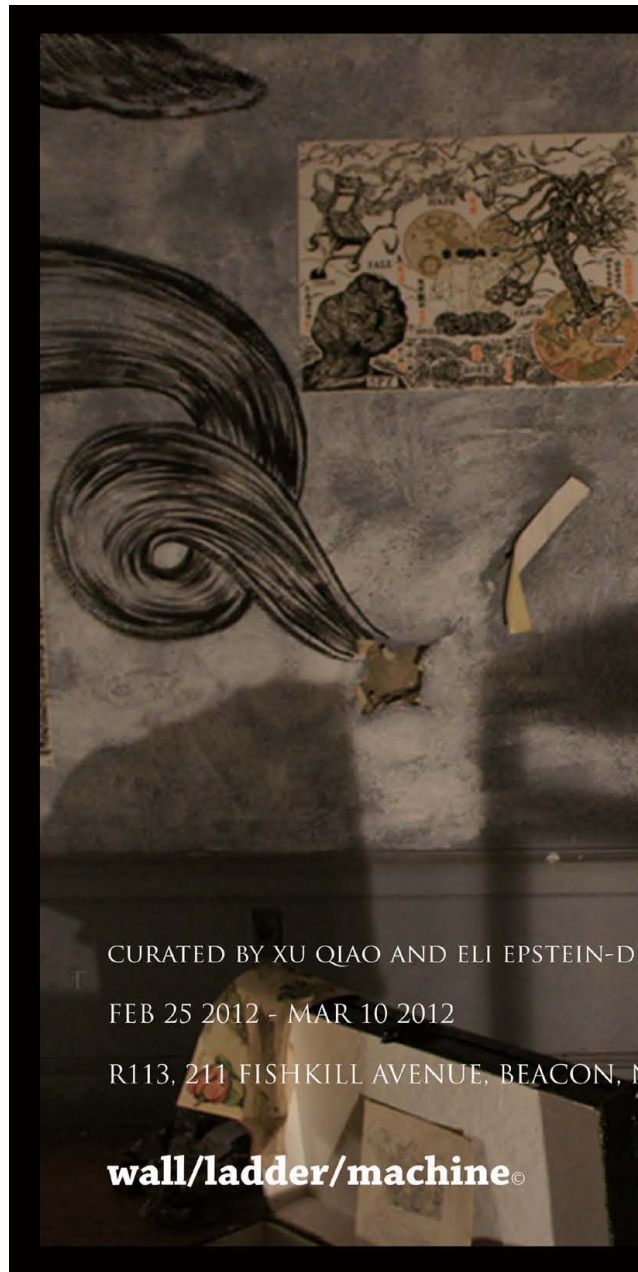
“Following solo debuts at the Hammer Museum in Los Angeles and the Drawing Center in New York, Sun Xun transformed the music room of the former Beacon high school in New York into an immersive, multifaceted installation. Employing a combination of ink-drawn murals, collage, newsprint, text, found objects, 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 space-time 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.”

2012

Sun Xun: A Footnote to Time

Wall/ladder/machine, New York, USA



CURATED BY XU QIAO AND ELI EPSTEIN-D

FEB 25 2012 - MAR 10 2012

R113, 211 FISHKILL AVENUE, BEACON, N

wall/ladder/machine©



SUN XUN: A FOOTNOTE TO TIME

EUTSCH

NEW YORK



EXPERIENCE ABSOLUTELY
ROUTINE IS THE ONLY TRUTH



The Parallel World

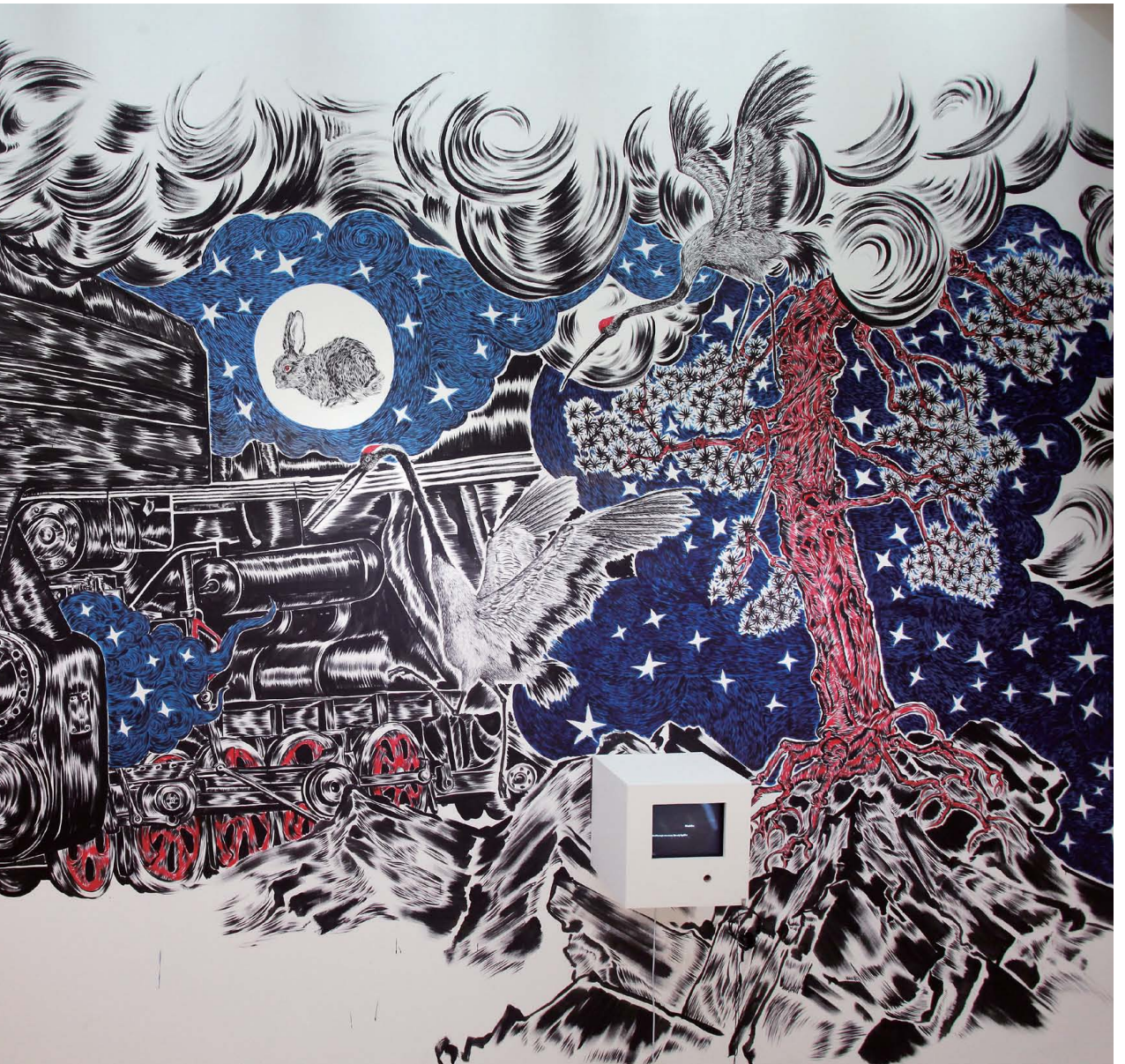
孫遜：沒有意義的註腳

A4 Contemporary Arts Center, Chengdu, China
March 17 – May 17, 2012

'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 Defined 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?"

2012
The Parallel World
A4 Contemporary Arts Center, Chengdu, China







回家
and go
以上...
...
...
...







鬼打師贈帽

浪浪為新

自製
五虎尖

樹枝与浪花
虚—实

实—虚
松枝散盡

开枝

平枝

鳥日落山
过程
落日
暮色

天空

移

繪畫过程

（此畫汁）

時光休克圖

Liverpool Biennale 2012

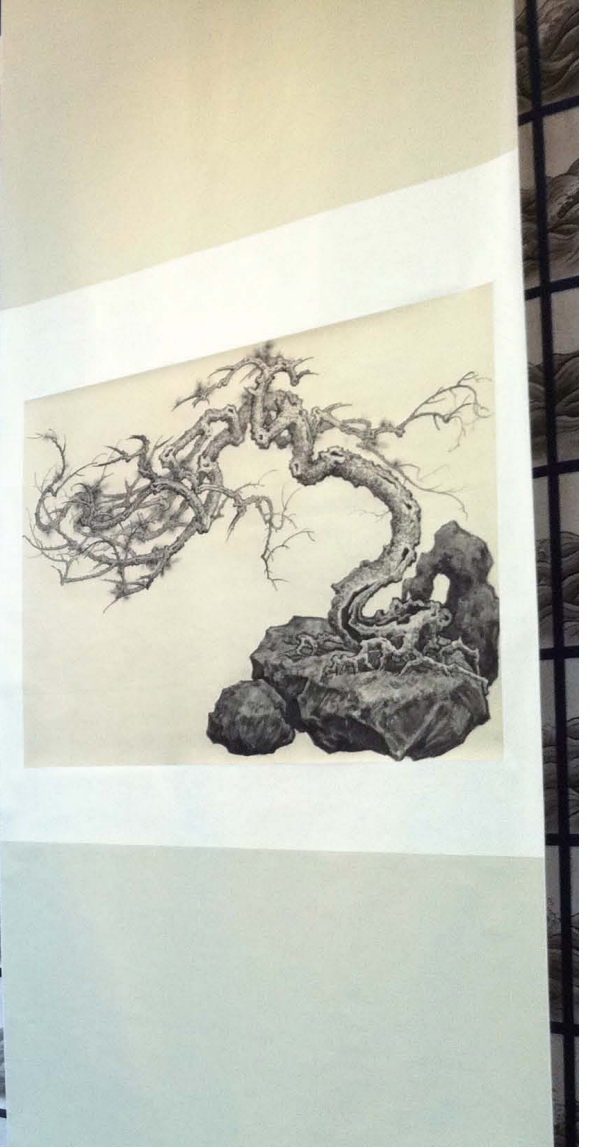
利物蒲雙年展

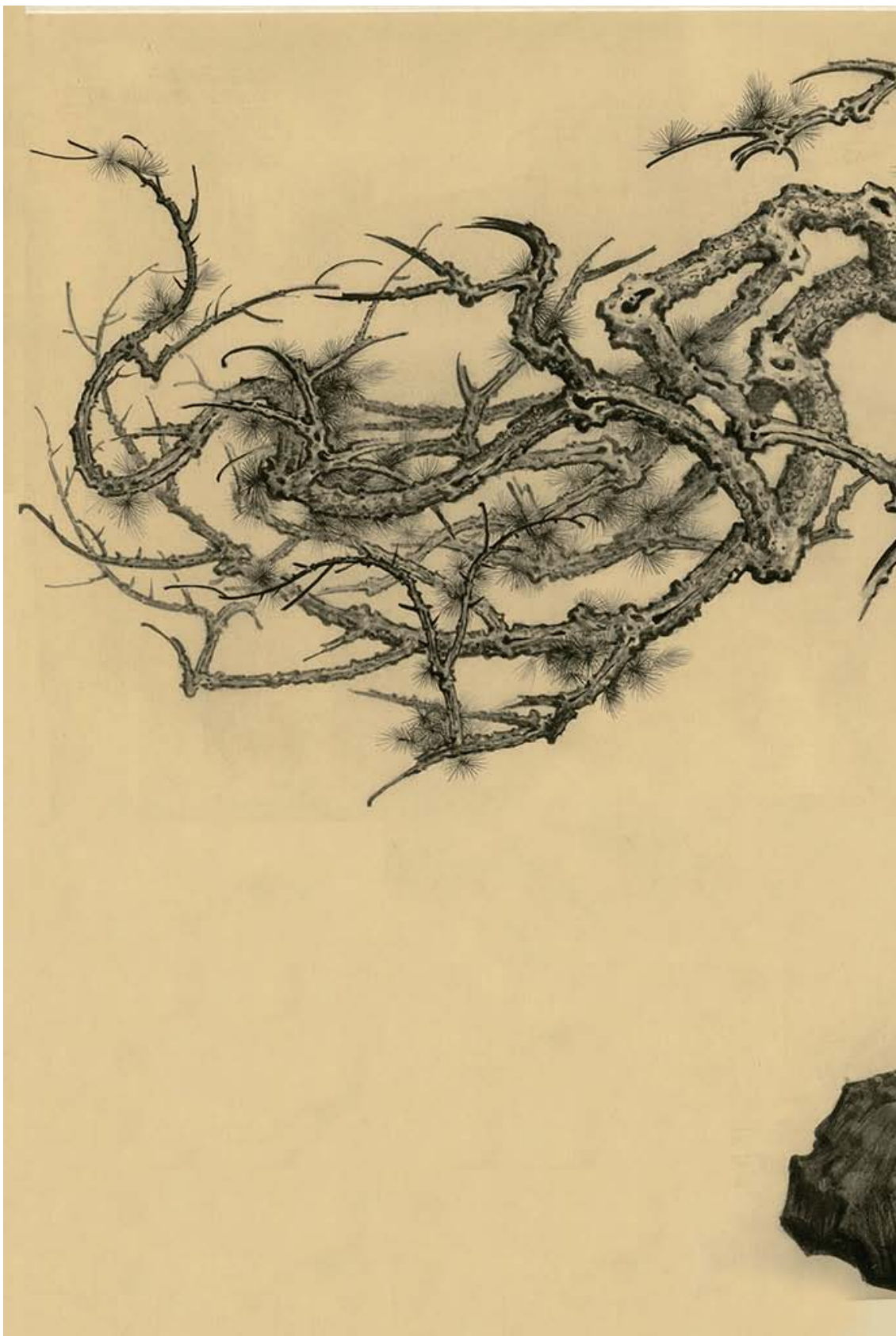
Liverpool Biennale, The Bluecoat, Liverpool, UK
September 12 – November 25, 2012

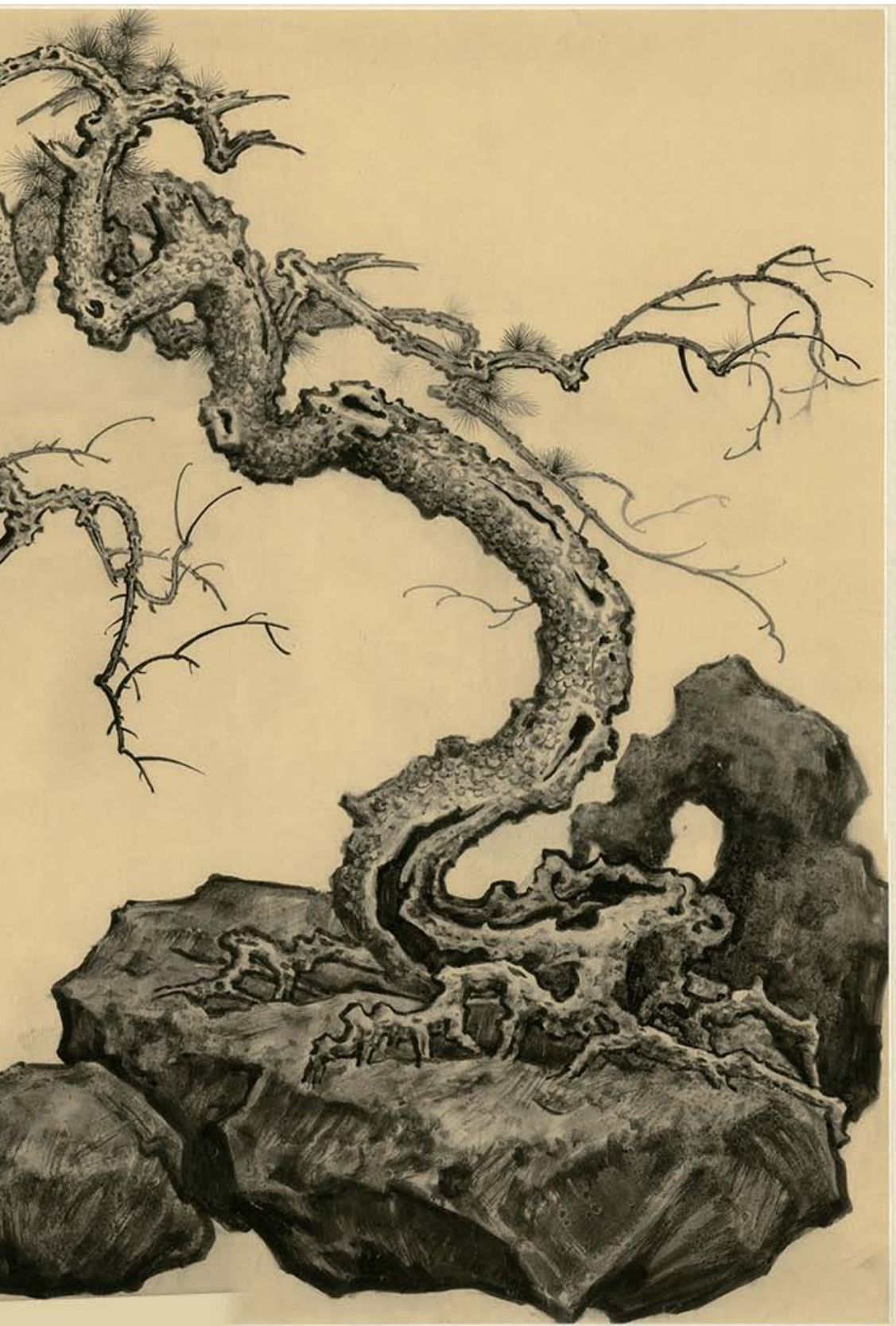
Sun Xun was selected for the Liverpool Biennial 2012, directed by Sally Tallant, which explored the theme of hospitality. Hospitality is the welcome we extend to strangers—an attitude and a code of conduct as well as a metaphor that suggests conditions and energies that inspire artists.

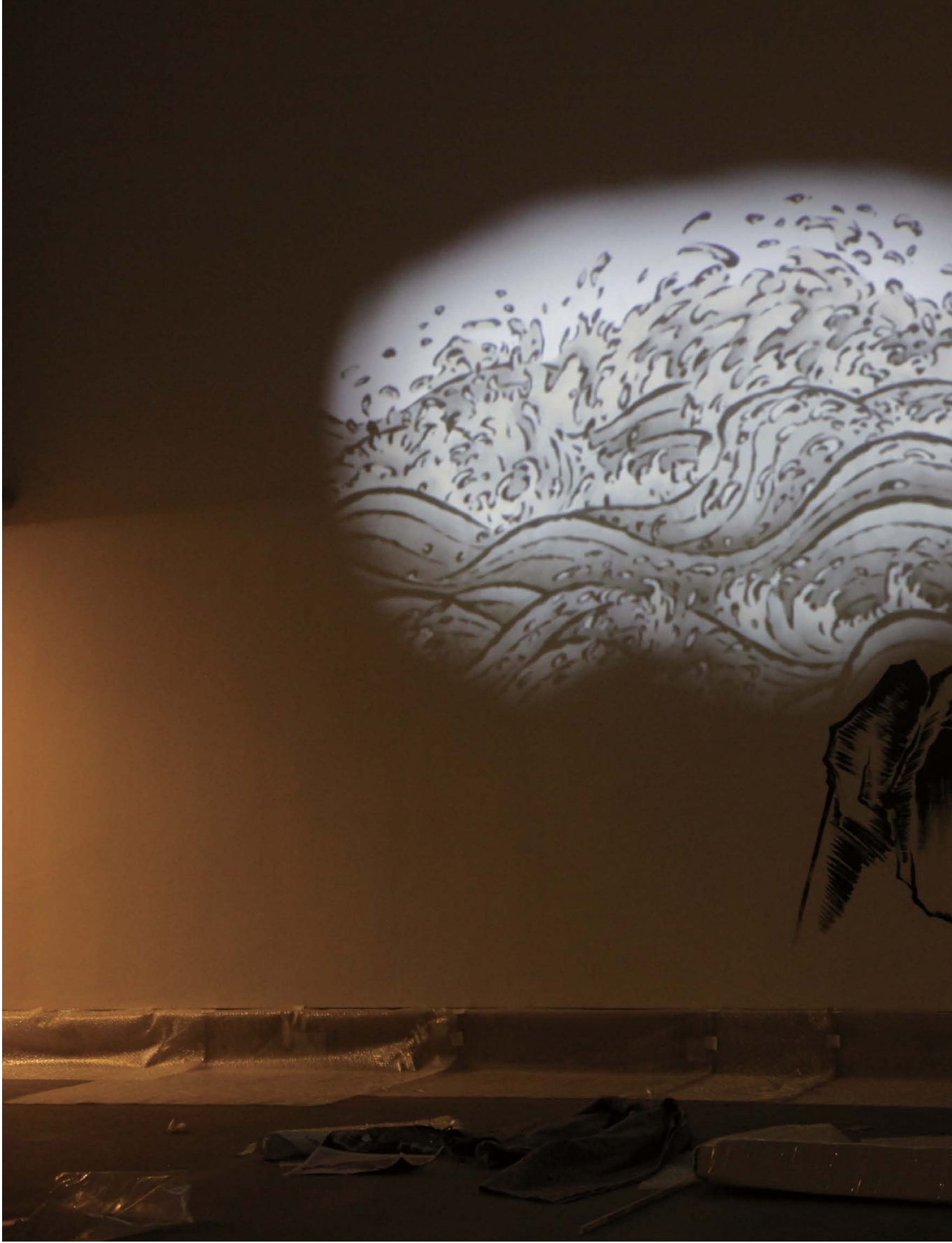
2012
Liverpool Biennial 2012
The Bluecoat, Liverpool, UK















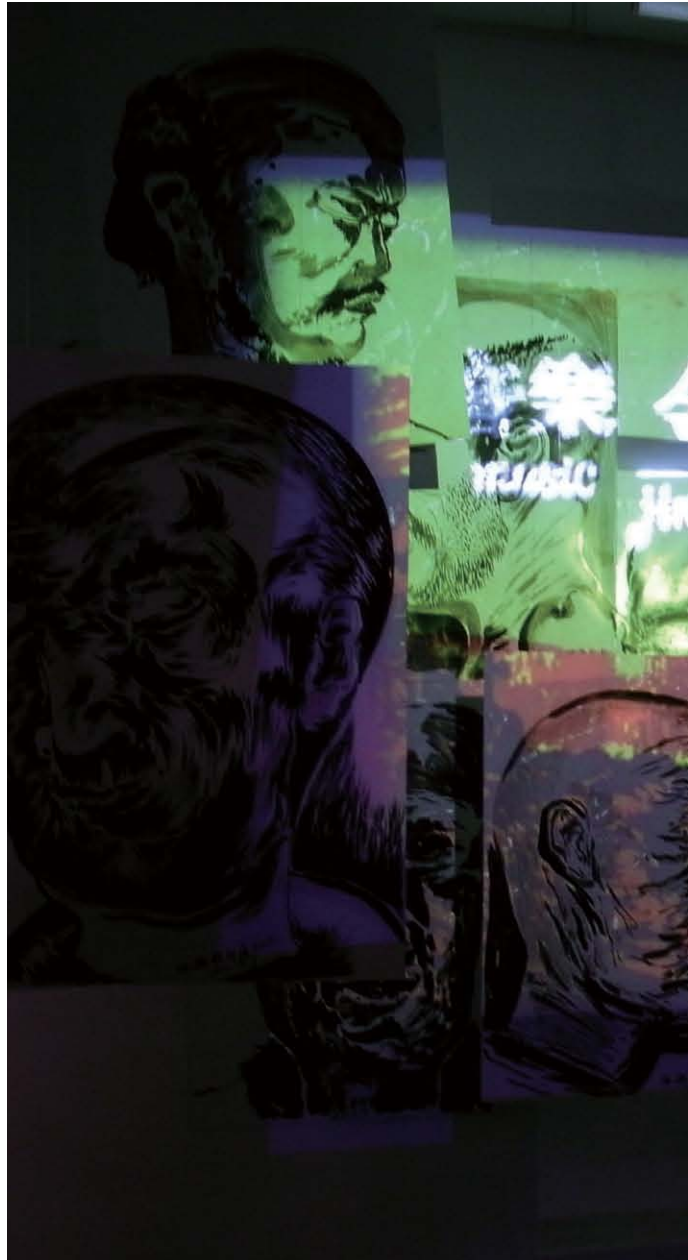


Kochi Muziris Biennale 2012, India
Kochi Muziris Biennale 2012 印度雙年展

December 12, 2012 – March 17, 2013

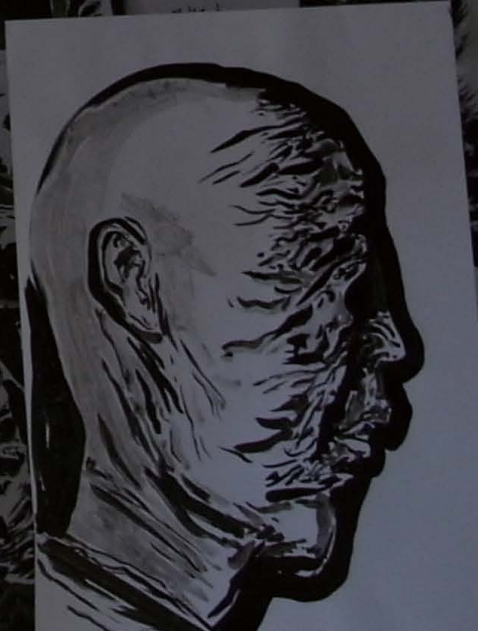
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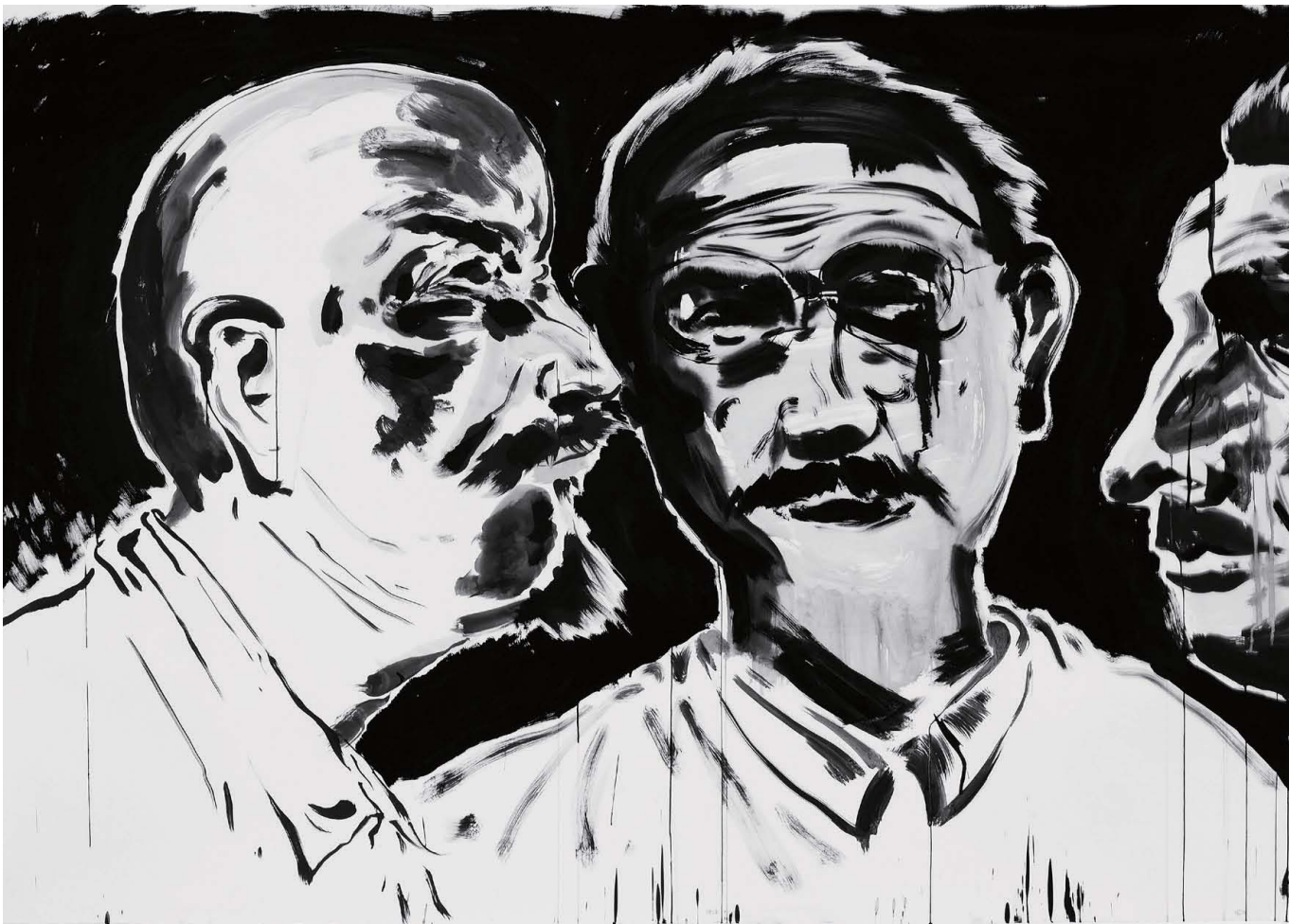
2012
KOCHI-MUZIRIS Biennale (India)















***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, June 1 2013



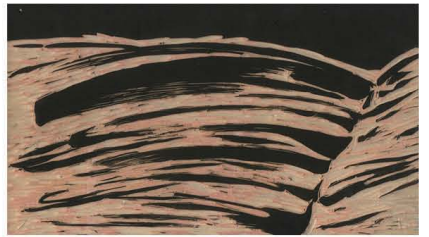
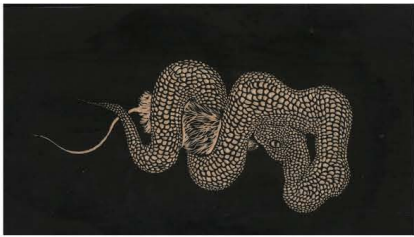
This complex, beautifully rendered woodprint animation—made using a method that was popular in the decades following the 1949 formation of the Peoples Republic of China—presents a dark portrait of the contemporary world. This printing technique was used as an important means of communication to quickly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

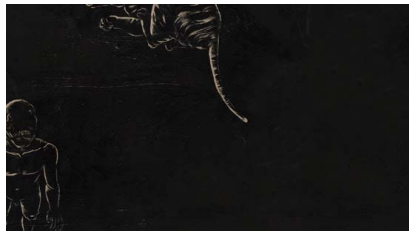
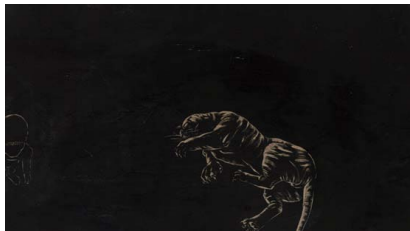
[Click to watch trailer](#) >>

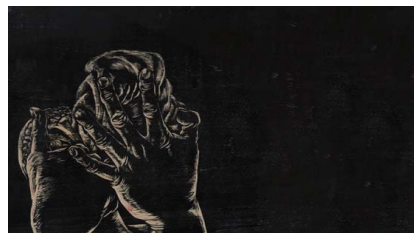
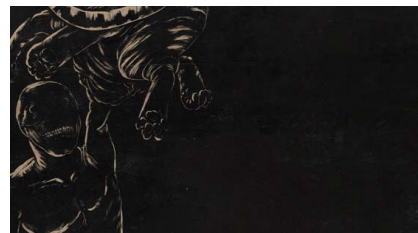
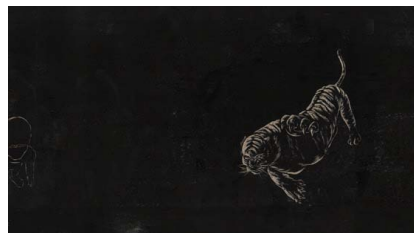
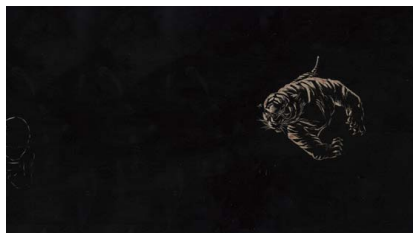
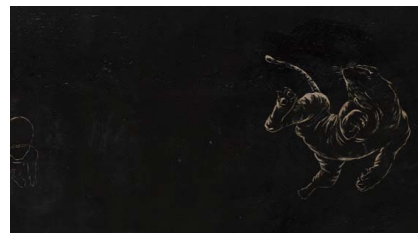
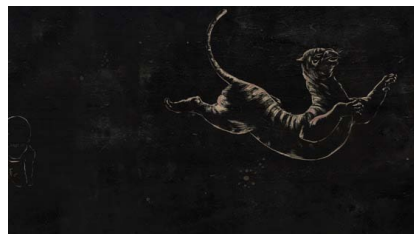
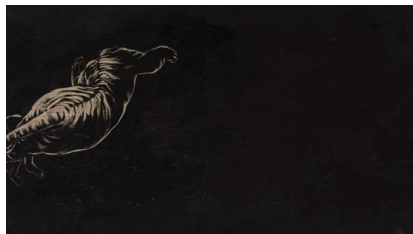
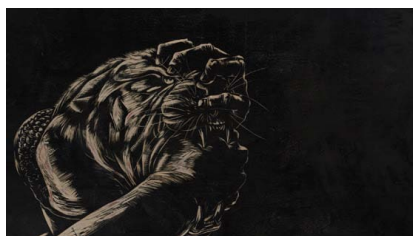
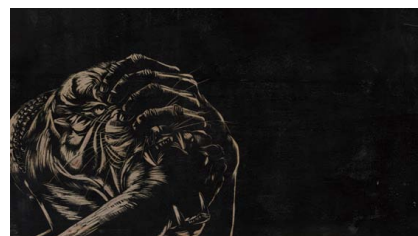
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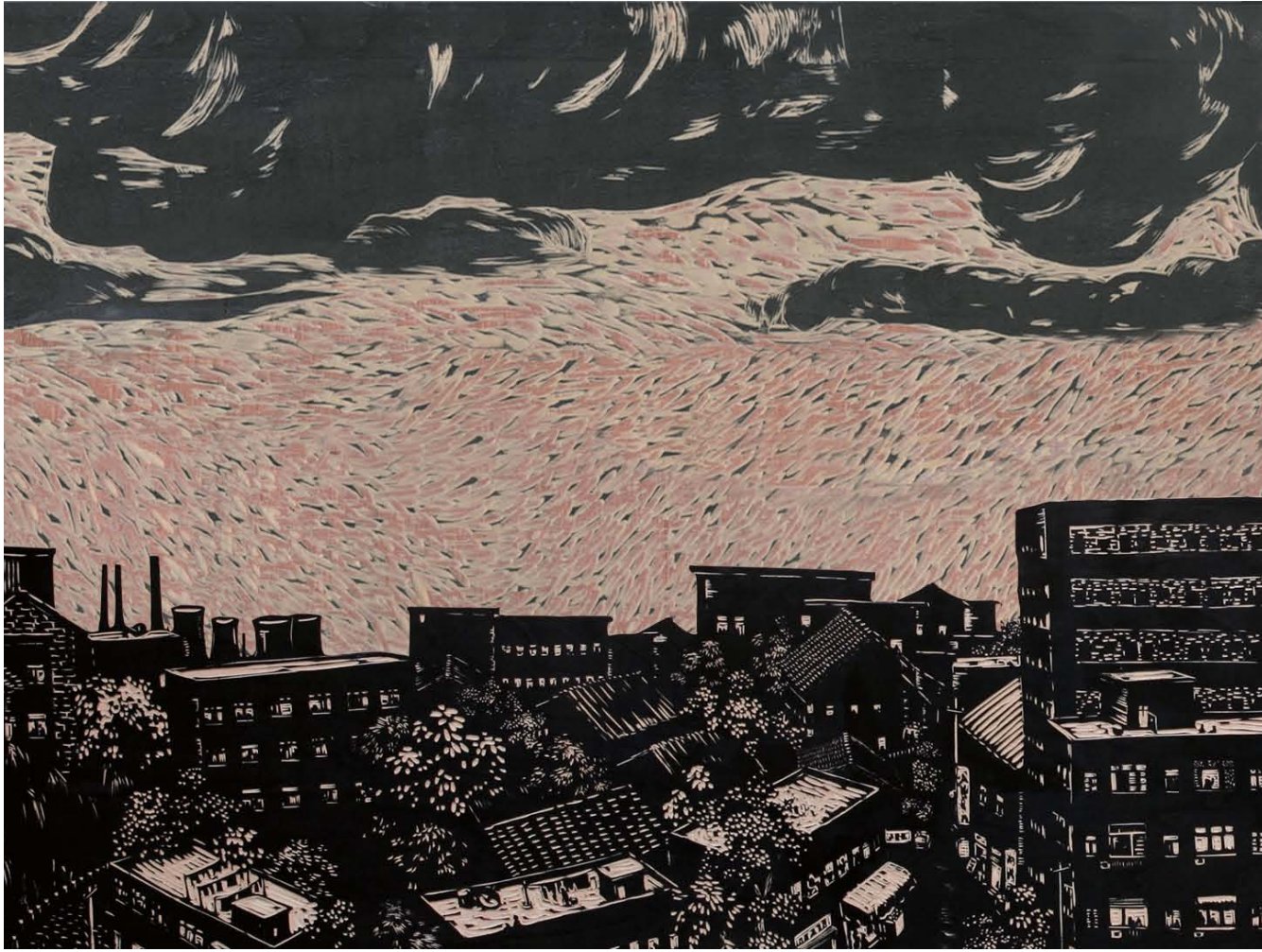


Some Actions which Haven't Been Defined Yet in the Revolution (2011)
Film stills











Huge Character

大字

ShanghART Beijing

October 30 – November 10, 2011

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.

2011
Huge Character
Cooperation project by Sun Xun, Tang Maohong, Zhang Ding









‘Universes in Universe’
Yokohama Triennale

Yokohama, Japan
August 6 – November 6, 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.

2011
Yokohama 2011, International Triennale Contemporary of Art
Yokohama, Japan









Clown's Revolution

詩歌工廠

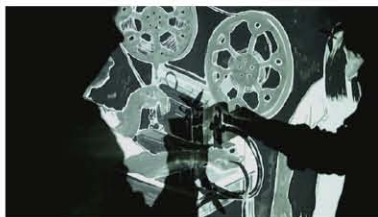
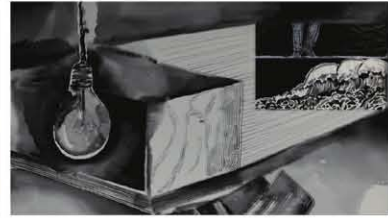
2010, Video, 10 min 8 sec

Exhibited: Holland Animation Festival

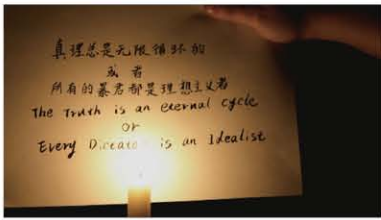
The film 'Clown's Revolution' was presented during the Holland Animation Festival. Sun Xun largely took inspiration from observing Dutch society. The Chinese title "Shi Ge Gong Chang" pertains to an island in real life. In the work there is a group of poets living on this island and it's an ideal little 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 (2010)
Film stills



Click to watch trailer >>
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Beyond-Ism
主義之外

2010, Video, 8 min 8 sec

“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 unified 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 time 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.

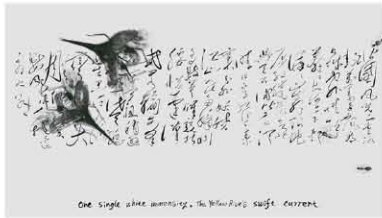




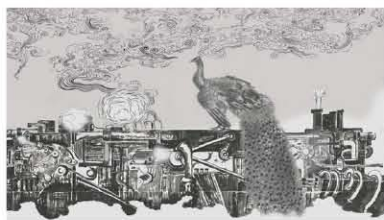
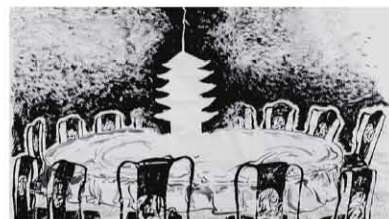
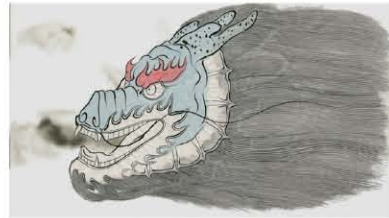
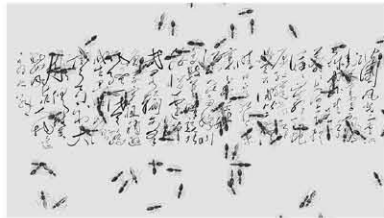




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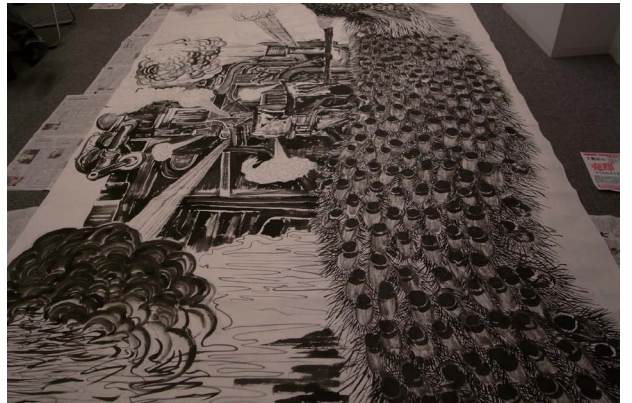


One single white morning, the Yellow River swept current.

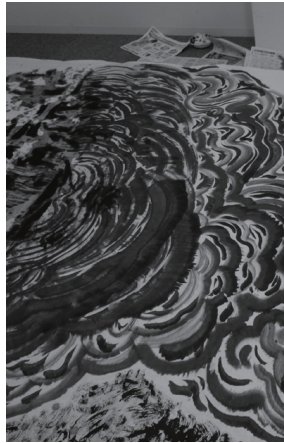


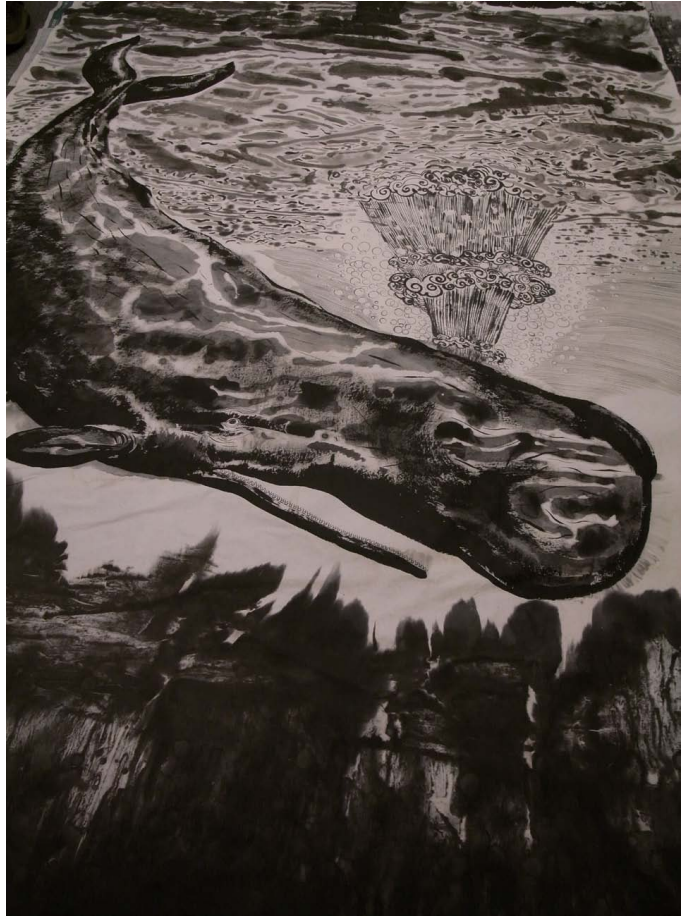
Beyond-ism (2010)
Film stills



























消火



21 KE [Grams]

21 克

2010, Video, 27 min

"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 "Orizzonti" section of the 67th Venice International Film Festival. This was the first Chinese animation film premiered at the Venice Film Festival.







21克



孙逊作品

Animation film by Sun Xun



格动画工作室
Animation Studio

ShangART
壹格映画

21克



孙逊作品

Animation film by Sun Xun



格动画工作室
Animation Studio

ShangART
壹格映画

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21 KE [Grams] (2010)
Film stills





















2010
21 KE Solo Exhibition
Minsheng Art Museum, Shanghai, China



The Soul of Time
時間的靈魂

Kunsthaus Baselland, Basel, Switzerland
September 19 – November 14, 2010

'The Soul of Time' at the Kunsthauus 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 flashes 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."

2010
The Soul of Time
Kunsthaus Baselland, Basel, Switzerland





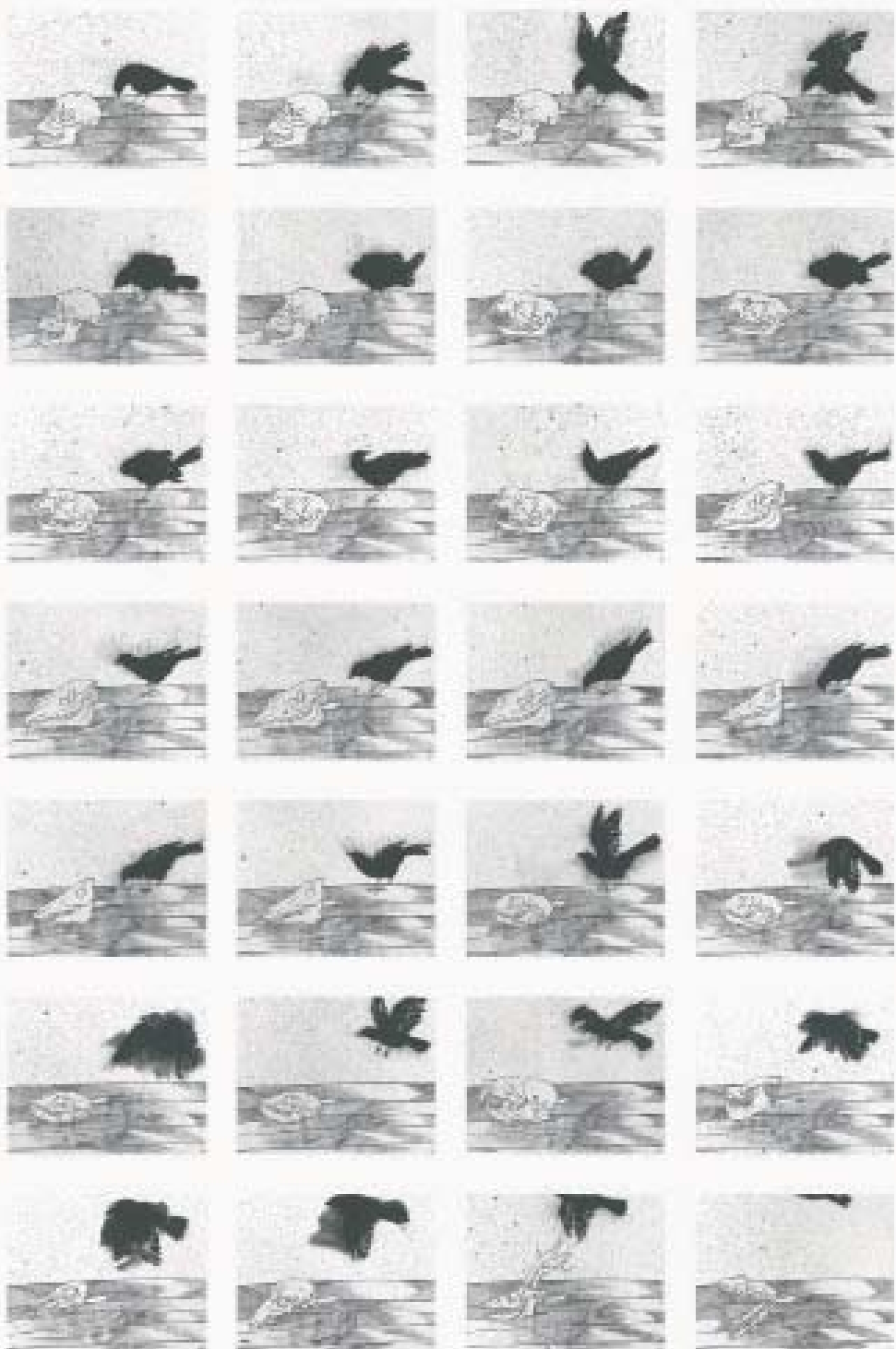
People's Republic of Zoo
人民共和動物園

2009, Video, 7 min 49 sec

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.”



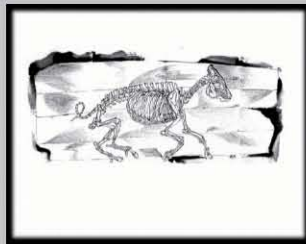








People's Republic of Zoo (2009)
Film stills



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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.

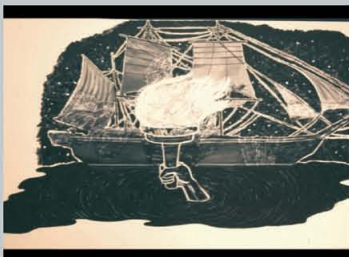
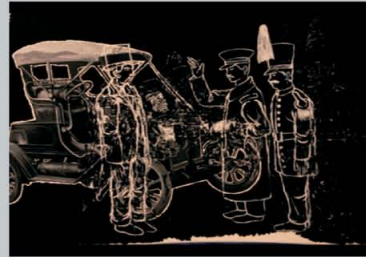
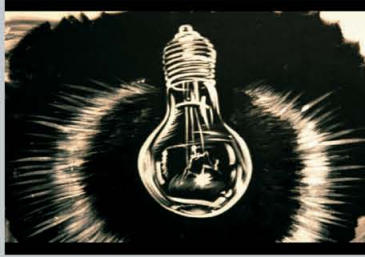
About the Exhibition:

"...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



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HAMMER PROJECTS

Sun Xun

The New China

Hammer Projects is made possible with support from
The Howard W. Goldhamer Foundation, The Anisakawa Foundation,
The International Council on the Development of the
Los Angeles County Art Commission, and the
Southwest Foundation for the Arts. Exhibitions and
publications are paid by the Hammer Art Alliance.

Hammer Projects, Ltd. Art is presented
through a courtesy of the Hammer Museum.
The Hammer Museum's World Building Program
was created with funding from the
Henry Foundation and is supported
through a significant grant from
The Leland T. Jenness Foundation.



Coal Spell

黑色咒語

2008, Video, 7 min 56 sec

'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..."

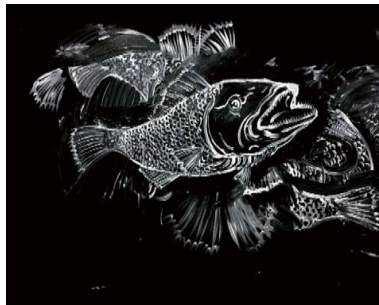
黑色咒语

COAL SPELL

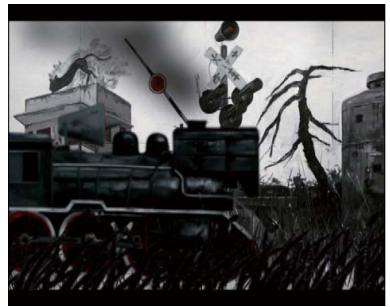
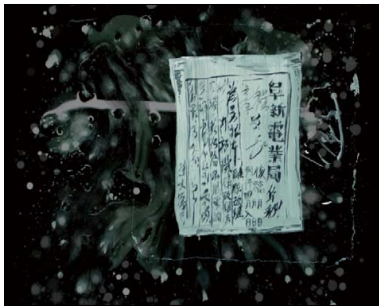
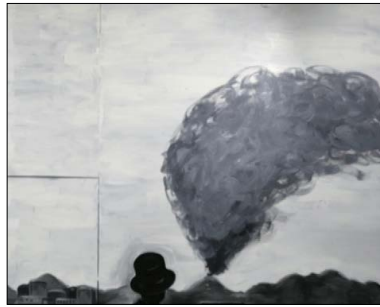


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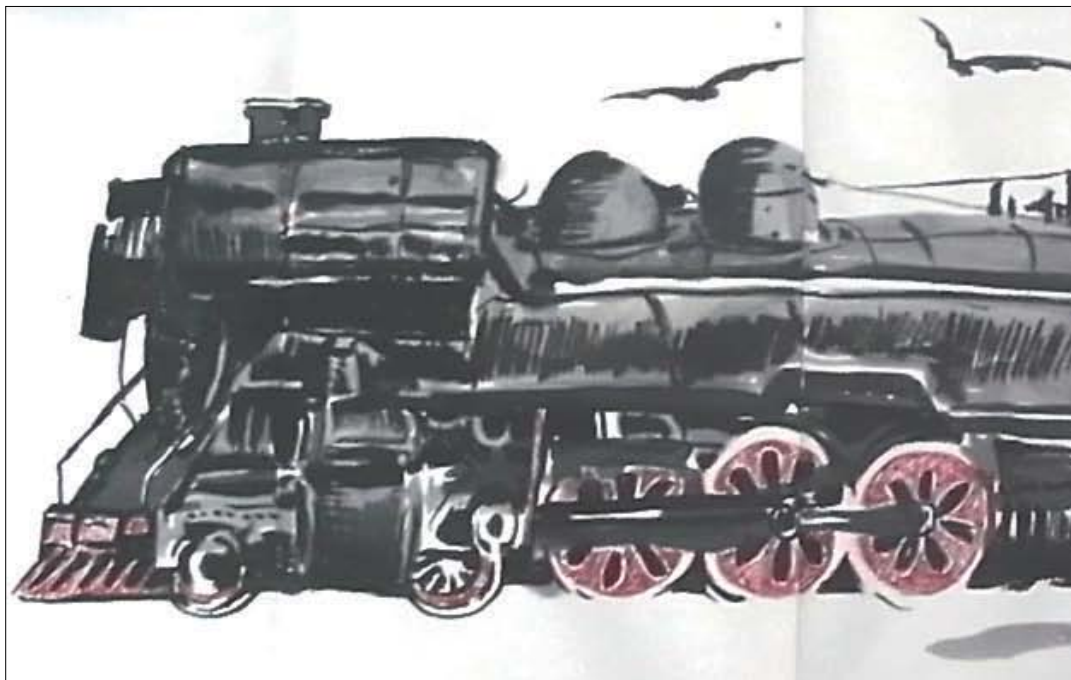
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YUAN

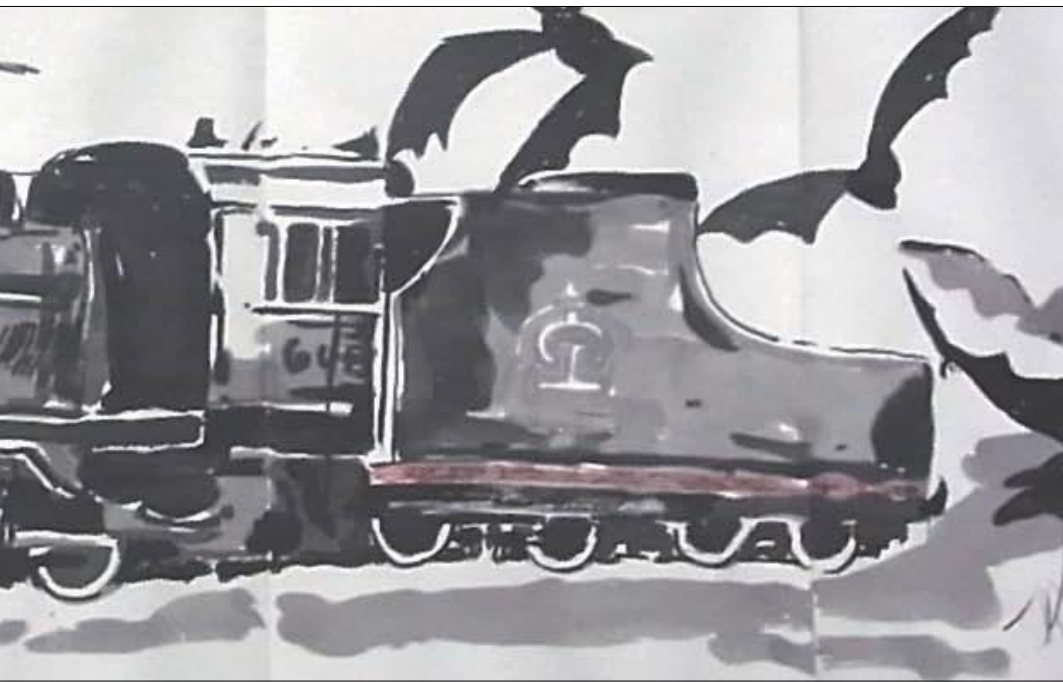


Coal Spell (2008)
Film stills



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5

ZHONGGUO RENMIN



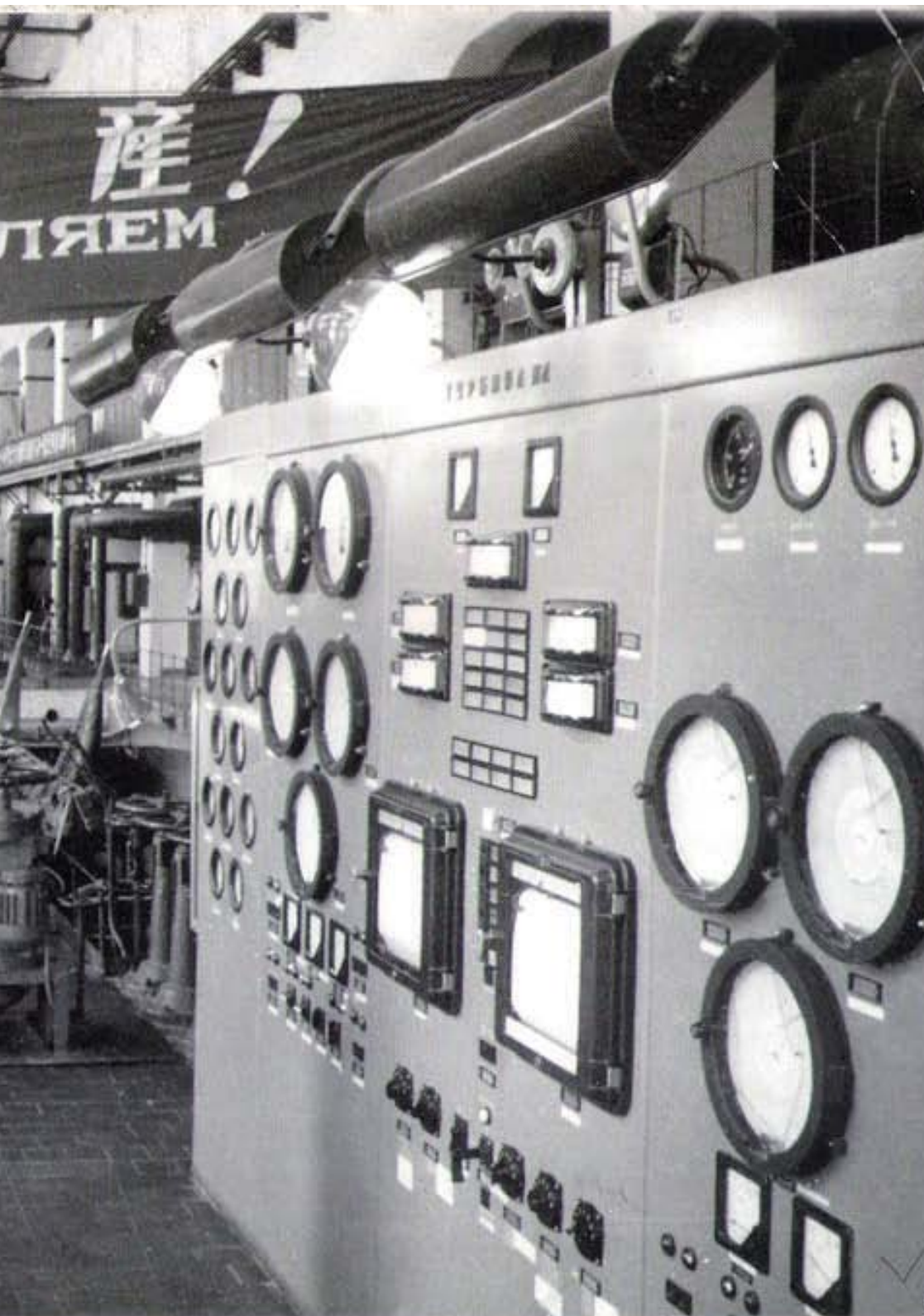
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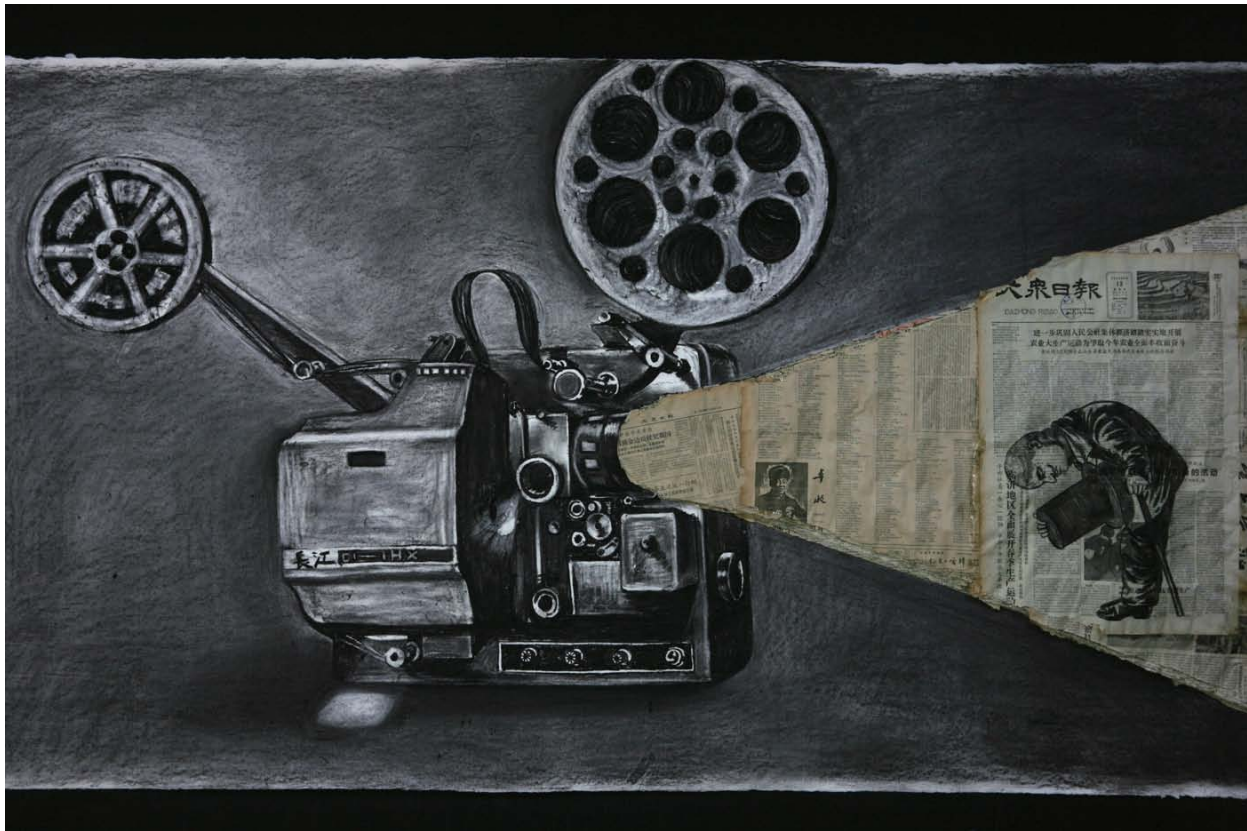
Heroes No Longer
英雄不再

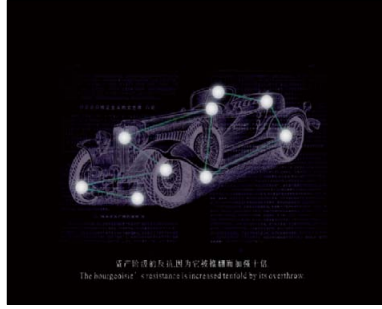
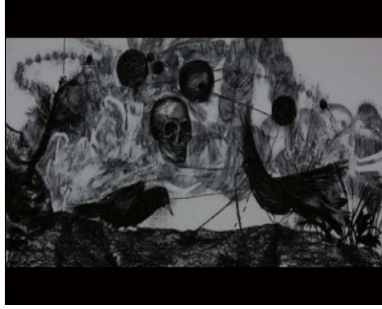
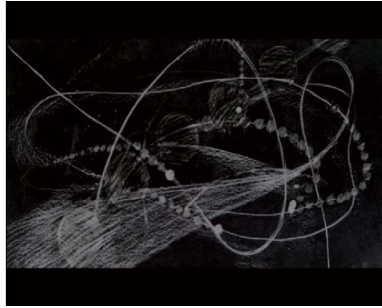
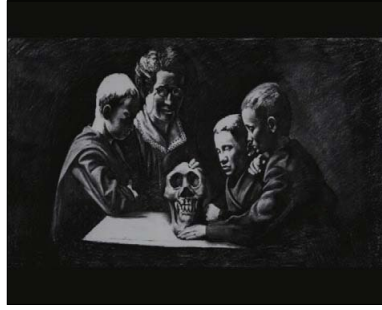
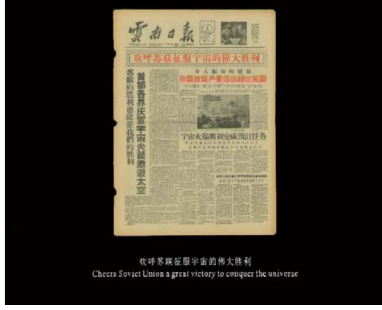
2008, Video, 9 min 4 sec

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.

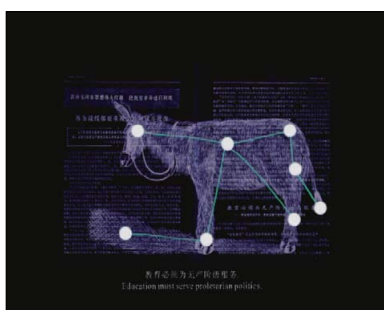
英雄不再
HEROS NO LONGER







Heroes No Longer (2008)
Film stills



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BIOGRAPHY

SUN XUN

Born in Fuxin, Liaoning Province, 1980

Created π Animation Studio in 2006

Currently lives and works in Beijing

Education

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

2001 Graduated from Art High School of China Academy of Art

Prizes

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

2014

Brave New World, Edouard Malingue Gallery, Hong Kong, S.A.R. China

Yesterday Is Tomorrow, Hayward Gallery, London, UK

2013

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

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, S.A.R. China

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

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

2014

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

Starlight, ShanghART Gallery, Shanghai, China

The Spectacle of the Spectacles, ShanghART Singapore, Singapore, Singapore

Ink Art: Past as Present in Contemporary China, The Metropolitan Museum of Art, New York, USA

Art Basel Hong Kong, Booth 1D11, Hong Kong Convention & Exhibition Centre, Hong Kong
The 8 of Paths, Uferhallen, Berlin
15 Years Chinese Contemporary Art Award (CCAA), Power Station of Art, Shanghai
Animation Is a Piece of Skin, Case Studies of 11 Artists, Times Culture Complex Art Center, Guangzhou, China
Time Being Time, Contemporary Drawing in Motion, Museum of contemporary Art of republic of Srpska, Banja Luka, Bosnia and Herzegovina
Starlight, ShanghART Gallery, Shanghai
Video Art at Bhau Daji Lad Museum, Bhau Daji Lad Museum, Mumbai, India

2013

The Garden of Diversion, Sifang Art Museum Inaugural Exhibition, Sifang Art Museum, Nanjing, China
The Light, HAFF Invitation Exhibition, Inna Contemporary Art Space, Hangzhou, China
West Bund 2013: A Biennial of Architecture and Contemporary Art, Waterfront of Xuhui District, Shanghai, China
Yalta European Strategy, Livadia Palace, Ukraine
Drawing · Expression and Limit, Art Museum of Nanjing University of The Arts, Nanjing, China
Clutch, ShanghART H-Space, Shanghai, China
Foundational Work II, ShanghART H-Space, Shanghai, China
Warehouse Story, The Second Round, Vanguard Gallery, Shanghai, China
“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, Shanghai, China
Foundational Work, ShanghART H-Space, Shanghai, China
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, USA
ON | OFF, Ullens Center for Contemporary Art (UCCA), Beijing, China
GREENBOX, REMAPPING - THE SPACE OF MEDIA REALITY, Tianhong Mei Heyuan Arts Center, Hangzhou, China

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 and Queensland Art Gallery (QAGOMA), Brisbane, Australia
Do Androids Dream of Electric Sheep?, Para-Site Art Space, Hong Kong, S.A.R. China
Queen LiLi 's Garden, BIRD HEAD, CHEN Xiaoyun, GENG Jianyi, LIANG Yue, SUN Xun, YANG Fudong Video& Photography, ShanghART Gallery, Shanghai, China
Perspectives 180 - Unfinished Country, New Video from China, The Contemporary Art Museum in Houston, Texas, USA
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, Taiwan
Taipei Biennial 2012, Taipei Fine Arts Museum, Taipei, Taiwan
D For Drawing, Platform China, Hong Kong, S.A.R. China
Liverpool Biennial 2012, The Bluecoat, Liverpool, UK
2nd N Minutes Video Art Festival, Shanghai, China

Newtopia: The State of Human Rights, Mechelen and Brussels, Belgium
The First "CAFAM·Future" Exhibition—Sub-Phenomena:Report on the State of Chinese Young Art, CAFA, Beijing, China
Clouds, Skissernas Museum, Lund, Sweden
Diversity in Harmony, 5 Art, Guangzhou, China
TransMedia Art & Fashion Exhibition, Shanghai Sculpture Space, Shanghai, China
Cross-Time Stories, Wallach Art Gallery, Columbia University, New York, USA
Nomadic Report 2012, Arko Art Center, Seoul, Korea
Face, Minsheng Art Museum, Shanghai
Re: Painting, Platform China, Beijing, China

2011

Me/You, In-Out Club, Shenzhen, China
The Power of Doubt, Times Museum, Guangzhou, China
Alternative Narrative, V Art Center, Shanghai, China
3 Countries 3 Artists, Hadrien De Montferrand Gallery, Beijing, China
Hell/Helvete, Liljevalchs Konsthalli, Stockholm; Boras Museum of Modern Art, Boras, Sweden
Spectrum, Chinese Independent Animation, A4 Contemporary Arts, Chengdu, China
Impossible Universe, Now Here, Parer Place Urban Screens, Brisbane, Australia
Daybreak, Arario Gallery(Beijing), Beijing, China
Daybreak, Arario Gallery, Cheonan, Korea
Sweet Dreams (Are Made of This), Leo Xu Projects, Shanghai, China
Moving Image In China : 1988-2011, Minsheng Art Museum, Shanghai, China
The End of the Brush and Ink Era: Chinese Landscape, True Color Museum, Suzhou, China
Yokohama 2011, International Triennale of Contemporary Art, Yokohama, Japan
Catch the Moon in the Water: Emerging Chinese Artists, James Cohan Gallery, New York, USA
PHotoEspaña 2011, Madrid, Spain
Tales from the New Chinese Cinema, Jordan Shnitzer Museum of the Moving Image, New York, USA
Los Angeles Filmforum, Los Angeles, USA
New Experimental Media: China and Hong Kong, Jordan Shnitzer Museum of Art, Eugene, USA
19 Solo Shows About Painting, Platform, Beijing, China
A Pile of Passion, ShanghART Gallery, Shanghai, China
N Minutes Video Art Festival, Shanghai, China

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
Flowers of Chaos, Veneto Videoart Archive, Verona, Italy

Get It Louder, Sanlitun SOHO, Beijing, China
Work in Spreading, Images of Circulation and Retranslation, Iberia Center for Contemporary Art, Beijing, China
Negotiation, The Second Today's Documents, Today Art Museum, Beijing, China
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, USA
幕MU: Screen, Three Generations of Chinese Video Art, UTS Gallery, Sydney, Australia
Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai, China
Looking through Film: Traces of Cinema and Self-Constructs in Contemporary Art, OCT Contemporary Art Terminal
Of He Xiangning Art Museum, Shenzhen, China
Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing, China
Heroes No Longer—10th Transmediale Festival, Berlin, Germany
2010 Get It Louder, Sharism, Soho Sanlitun, Beijing; 800 Show, Shanghai, China

2009

13th Microwave International New Media Arts Festival, Hong Kong Heritage Discovery Centre, Hong Kong, S.A.R. China
2009 International Festival for Arts and Media Yokohama, Yokohama, Japan
2009 Impakt Festival, Utrecht, The Netherlands
Double Happiness, Leonhardi Kulturprojekte, Frankfurt, Germany
Other Channel, Fine Arts Literature Art Centre, Wuhan, China
Rebirth, Art meets Architecture, 800 Show Creative Center, Shanghai, China
The Shape of Things to Come, 140 sqm Gallery, Shanghai, China
Generation Hangzhou 2.0, F2 Gallery, Beijing, China
2009 Festival Ars Electronica, Linz, Austria
Warm Up, Minsheng Art Museum, Shanghai, China
China Narratives, The Fourth Chengdu Biennale, Contemporary Art Museum, Chengdu, China
Shahzia Sikander & Sun Xun, Smithsonian Museum Freer and Sackler Gallery Washington, D.C., USA
The Tree, James Cohan Gallery, Shanghai, China
Yi Pai: Century Thinking, A Contemporary Art Exhibition, Today Art Museum, Beijing, China
Shanghai Kino, KUNSTHALLE BERN, Switzerland
Speak Describe, 2009 Cross-strait Contemporary Art, Taiwan Museum of Fine Arts, Taipei, Taiwan
Blackboard, ShanghART H-Space, Shanghai, China
What has been happening here?, The Inaugural Exhibition of Chinese Independent Film Archive, Iberia Center for Contemporary Art, Beijing, China
In the Mood For Paper, F2 Gallery, Beijing, China
Another Scene, Artists' Projects, Concepts and Ideas, ShanghART H-Space, Shanghai, China
New Work from China, Painting, Photography & Video, Fortune Cookie Projects Singapore, HT Contemporary, Singapore
Post 24 Animation, 1933 CORE Level 2, 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, Beijing, China
An Unforgettable Tour, National Museum of Cinema, Turin, Italy
Multiple Realities, Beijing, China

IN-BETWEEN, Asia Video Art Weekend, Mori Art Museum, Japan
Focus Shanghai, New Video from China, Anthology Film Archives, New York, USA
Mellow Fever, Galerie des Galeries, Paris, France
Artseason, The Third China New Media Art Festival, China Art Academy, Hangzhou, China
Crouching Paper, Hidden Dragon, Works on Paper, F2 Gallery, Beijing, China
There Is No I In Team, Group Show of Chinese Film Video & Installation Art, Newcastle Upon Tyne, UK
Fokus Kina, Riksstutst, Lningar, Swedish Travelling Exhibitions, Museum of Far Eastern Antiquities, Sweden

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+Contemporary 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 Medicine, Hangzhou, China
Second Shanghai Duolun Exhibition of Young Artists, Duolun Museum of Modern Art, Shanghai, China
2006 Borderline International Video Festival, Beijing, China
Thirty-Eight Solo Exhibitions, 2577 Longhua Road Creative Garden, Shanghai, China
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
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

2004 Chinese New Media Art Festival, China Academy Of Fine Arts, Hangzhou, China
Shanghai Duolun Exhibition of Young Artists, Duolun Museum of Modern Art, Shanghai, China
Video Exhibition, on the Hill, Baitaling, Hangzhou, China
Blink in Video Festival, Beijing; Shanghai; Changsha; Hangzhou, China
Format, Contemporary Art Exhibition, 31#Bar, Hangzhou, China

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

2002

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

Film Festivals

2014

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

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
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

2009

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^o 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

2008 Santa Cruz Film Festival, Santa Cruz, USA
54th International Short Film Festival Oberhausen, Oberhausen, Germany
9th Jeonju International Film Festival, Jeonju, Korea
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
26th Uppsala International Short Film Festival, Uppsala, Sweden
Future Shorts Festival, UK
Mecal Interacional 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

Shadows Festival, Paris, France

Residencies

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.

Collections

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

Franks Suss Collection, U.K.

Hammer Museum, Los Angeles, U.S.A.

Astrup Fearnley Museum, Oslo, Norway

DSL Collection, Beijing

簡 歷

孫 遜

1980年出生於遼寧阜新

2006年創立π格動畫工作室

現於北京工作及生活

學歷

2005 畢業於中國美術學院版畫系

2001 畢業於中國美院附中

獲獎

2010 獲CCAA中國當代藝術獎 (最佳年輕藝術家)

獲台灣當代藝術連線 (新潮賞)

獲2011/2012 Civitella Ranieri基金獎學金, Unbria, 意大利

個展

2014 “美麗新世界”, 馬凌畫廊, 香港

“昨日即明日”, 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

2012 “昨夜”, 站台中國(香港), 香港

“平行的世界”, A4當代藝術中心, 成都

“未定義的革命”, COLLECTIVE畫廊, 愛丁堡, 蘇格蘭

“孫遜: 沒有意義的注腳”, 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

“詩歌工廠”, Vanguard畫廊, 上海

- “數碼新繪第三部曲—主義之外”，I/O畫廊, 香港
- 2010 “主義之外” — 孫遜個展, 香格納北京
- “詩歌工廠”, 荷蘭動畫電影節, 中心美術館, 烏得勒支, 荷蘭
- “21克”, 民生美術館, 上海
- “時間的靈魂”, 巴塞爾鄉村半州美術館, 巴塞爾, 瑞士, 巴塞爾鄉村半州美術館, 巴塞爾, 瑞士
- 2009 “主義之外”, 創造都市橫濱, 橫濱, 日本
- 孫遜個展, ZIAM藝術中心, 橫濱, 日本
- “獸兒們”, Max Protetch 畫廊, 紐約, 美國
- “Sun Xun: The Dark Magician of New Chinese Animation”, Pacific film archive Theater, 加州大學柏克萊分校, 美國
- “Sun Xun: The Dark Magician of New Chinese Animation”, 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
- “人民共和動物園”, 科爾切斯特, ESSEX 大學畫廊, 英國
- “休克時光-孫遜”, 繪畫中心, 紐約, 美國
- 2008 “新中國”, 翰墨美術館, 洛杉磯, 美國
- “黑色咒語”, 站台中國項目空間, 北京
- 2007 “異邦-孫遜個展”, 香格納F空間, 上海
- 群展**
- 2014 “我一代: 中國年輕藝術家”, 坦帕市美術館及聖彼得堡美術館, 佛羅裡達, 美國
- “天人之際: 余德耀當代藝術”, 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
- “星光”, (2014年1月31日及2月1日至3日閉館), 香格納畫廊主空間, 上海
- “Video Art at Bhai Daji Lad博物館影像藝術項目”, BHAU DAJI LAD博物館, 孟買, 印度
- 2013 “歧異花園”, 四方當代美術館開幕展, 四方當代美術館, 南京
- “遠處, 那束光”, HAFF邀請展, 清影二號空間, 杭州
- “西岸2013建築與當代藝術雙年展”, 徐彙濱江, 上海
- 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
- “離合器”, 香格納H空間, 上海
- “基本工作 II”, 香格納H空間, 上海
- “倉庫總動員”, 第二回, Vanguard Gallery, 上海
- “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
- “基本工作”, 香格納H空間, 上海
- “行進中的亞洲”, 走向新藝術網絡 2004-2013, 惠林頓城市美術館, 新西蘭
- “2013 紀錄片雙周: 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
- “綠盒子, 重繪形貌 - 媒體現實的空間”, 天鴻美和院文化藝術發展中心, 杭州
- 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, 中國
- “旋轉的舞台”, 中國當代影像藝術群展, 阿拉裡奧畫廊, 天安, 韓國
- “KOCHI-MUZIRIS 印度雙年展 2012”, KOCHI-MUZIRIS, 印度
- “第七屆亞太地區當代藝術三年展”, 現代藝術美術館及昆士蘭美術館, 布里斯本, 澳洲

“機器人會夢到電子羊麼?”， PARA-SITE藝術空間, 香港
“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”， 休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, 台北, 桃園
“2012台北雙年展”， 台北市立美術館, 台北
“D For Drawing”， 站台中國, 香港
“2012利物浦雙年展”， BLUECOAT藝術中心, 利物浦, 英國
“第二屆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
香格納北京群展, 香格納北京
香格納群展, 香格納畫廊主空間, 上海
“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”， 5樓藝術空間, 廣州
“轉媒體時尚藝術展”， 上海城市雕塑藝術中心, 上海
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
“再繪畫”， 站台中國, 北京
香格納群展, 香格納北京
香格納群展, 香格納畫廊主空間, 上海
2011 “我們 / 你們”， 117裡外, 深圳
“懷疑的力量”， 廣東時代美術館, 廣州
“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
香格納畫廊秋季群展, 香格納畫廊主空間, 上海
“三個國家三個藝術家”， HADRIEND DE MONTFERRAND GALLERY, 北京
“煉獄”， LILJEVALCHS KONSTHALLI, 斯德哥爾摩, 瑞典
“光譜: 當代獨立動畫”， A4當代藝術中心, 成都
“不可能的宇宙: 現在這裡”， Parer Place Urban Screens, 布裡斯班市, 澳洲
“破曉”， 阿拉裡奧畫廊(天安), 天安, 韓國
“破曉”， 阿拉裡奧畫廊(北京), 北京
“甜美的夢(由此構成)”， LEO XU PROJECTS, 上海
“中國當代藝術二十年之一——中國影像藝術”， 民生現代美術館, 上海
“筆墨終結之後: 中國式風景”， 本色美術館, 蘇州
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
“水中撈月: 中國新銳藝術家”， 科恩畫廊, 紐約, 美國
2011 PHotoEspaña, 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”，JORDAN 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
VIP 藝術博覽會，藝術博覽會
2010 “一個接一個——香格納畫廊群展”，香格納畫廊主空間，上海
深圳國際水墨雙年展，深圳，中國
“游園”，當代藝術展，杭州
“第三方”，三位一體之展，站台中國當代藝術機構，北京
“中國發電站 - 第三站”，PINACOTECA AGNELLI，都靈，意大利
“日以繼夜 或美術館可為之若干事”，上海外灘美術館，上海
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
2010 Impakt 藝術節，烏得勒支，荷蘭
“亂花”，威尼托影像藝術檔案館
“大聲展”，三裡屯 SOHO，北京
“工作坊，傳播的圖與轉譯的像”，伊比利亞當代藝術中心，北京
“調節器，2010今日文獻展”，北京今日美術館，北京
第四屆上海當代藝術博覽會 2010展位：E24，藝術博覽會，上海國際展覽中心，上海
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
“你明白我說的？”，弗羽森畫廊，洛杉磯，美國
香格納群展，香格納畫廊主空間，上海
香格納畫廊夏季群展·淮海路796，香格納在淮海路796號，上海
“幕MU: Screen-Three Generations of Chinese Video Art”，UTS 畫廊，悉尼，澳洲
2010中藝博國際畫廊博覽會，藝術博覽會 中國國際貿易中心展廳，北京
中國當代藝術三十年，民生現代美術館，上海
“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
“叢林：中國當代藝術生態管窺”，站台中國，北京
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
2009 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
第13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”，上海八佰秀創意園區，上海，中國
“未來事物的面貌”，140平方米畫廊，上海
2009 奧地利電子藝術節，林茨 奧地利
“敘事中國”，2009第四屆成都雙年展，成都現代藝術館
Shahzia Sikander & 孫遜，Smithsonian Museum Freer and Sackler 畫廊，華盛頓特區，美國
“變態”，香格納在淮海路796號，上海 香格納在淮海路796號，上海
“樹”，James Cohan 畫廊，紐約，美國
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
Shanghai Kino-Shanghai Kino，伯爾尼美術館，瑞士
“講述”，2009海峽兩岸當代藝術展，台灣美術館，台灣

- “黑板”，香格納H空間，上海
- “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
- 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
- “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 Projects Singapore, HT Contemporary Space, 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
- 2008 “未來天空——中國當代青年藝術家提名展”，今日美術館，北京
- “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” 一展位17, 藝術博覽會 綠色大廳，都靈，意大利
- 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
- “IN-BETWEEN”，Asia Video Art Weekend, 森美術館，日本
- “慵懶發燒”，Galerie des Galeries, 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
- “畫紙藏龍-紙上作品展”，F2 畫廊，北京
- 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”，阿拉裡奧，北京
- “業餘人間”，站台中國，北京
- “孫遜：藝術本來就沒有標準”，12+當代影像展映之實驗動畫，上海當代藝術館
- “刷新：中國年青藝術家”，上海證大現代美術館
- “中國發電站：第二部分”，ASTRUP FEARNLEY現代美術館，奧斯陸，挪威
- “叫真-當代藝術展”，站台中國，北京
- 2006 “禮物2: 當代藝術展”，凡人樂墅，杭州
- “沒事-當代藝術展”，浙江杭州西湖區清河坊大井巷95號胡慶余堂中藥博物館
- 第二屆上海多倫青年美術大展，上海多倫美術館，上海
- 第一屆邊界線影像作品展，北京
- 個展，2577創意大院，上海
- “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
- “黃盒子：青浦：中國空間裡的當代藝術”，上海青浦區小西門
- “迷亂之城”，U空間，北京
- 中國第3屆獨立影像年度展，南京
- “明天的風景”，上海多倫現代美術館
- 2005 “禮物 1” - 當代藝術展，杭州師範學院現代美術館，杭州
- “寓·言：中國當代藝術展”，杭州六合天寓地庫，杭州
- 2004 2004中國新媒體藝術節，中國美術學院
- “圍地影像展”，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，杭州
- “格式化”，31 # 酒吧，杭州

- “文字”，咖啡盒子，杭州
- “少數服從多數”，比翼藝術中心，上海
- 2002 “影子-XXX 藝術展”，欽州南路，上海
- 影展
- 2014 第54屆安納西動畫電影節，安納西，法國
第60屆奧伯豪森國際短片電影節，奧伯豪森，德國
第17屆荷蘭動畫電影節，烏德勒支，荷蘭
第43屆鹿特丹國際電影節，鹿特丹，荷蘭
- 2013 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
第30屆釜山國際短片電影節，釜山，韓國
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
第32屆布魯塞爾動畫電影節，布魯塞爾，比利時
- 2012 第9屆Animateka國際動畫電影節，盧布爾雅那，斯洛文尼亞
第6屆BCF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
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瓜納華托國際電影節，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，哈密爾頓，美國
第9屆VIS維也納國際獨立短片電影節，維也納，奧地利
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62屆柏林國際電影節，柏林，德國
- 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，東京及京都，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 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
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BilBolBul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 up-and-coming 漢諾威國際電影節, 漢諾威, 德國
第35屆巴達洛納國際電影節, 巴達洛納 (巴塞羅那), 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, 聖地亞哥·德·孔波斯特拉, 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屆代特莫爾特國際短片電影節, 代特莫爾特, 德國
第16屆斯圖加特國際動畫電影節, 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, 佛羅倫薩, 意大利
第11屆Mecal國際短片電影節, 巴塞羅那, 西班牙
第31屆克萊蒙費朗短片電影節, 克萊蒙費朗, 法國
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屆羅馬尼亞短片電影節, 羅馬尼亞
第12屆荷蘭動畫電影節, 烏德勒支, 荷蘭
2008 Shadows 中國獨立電影節, 蓬皮杜藝術中心, 巴黎, 法國

- 第5屆弗利國際電影節, 弗利, 意大利
 第4屆代特莫爾特國際短片電影節, 代特莫爾特, 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聖克魯斯電影節, 聖克魯斯, 美國
 第54屆奧伯豪森國際短片節, 奧伯豪森, 德國
 第9屆全州國際電影節, 全州, 韓國
- 2007 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 Festival, 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
- 2006 Shadows 中國獨立電影節, 法國巴黎
- 項目
- 2014 鯨邦實習共和國, 孫遜的時效性國家正在征召一百位公民, 香港巴塞爾藝術展
- 2013 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
- 2012 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
 新加坡藝博會-主義之外, 馬凌畫廊, 新加坡
- 2011 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
- 2010 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, 上海國際展覽中心
- 2009 橫濱藝術家居留項目, ZAIM Gallery, 橫濱, 日本
 孫遜-從繪畫到動畫, Smithsonian Museum 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Berenice Reynaud的對話, 中美中心, 紐約, 美國

Future Shorts Festival, 倫敦 英國

2008 “我的今日中國” , HAYWARD 畫廊, 倫敦; THERTRE&ARTS CENTRE, 陶頓; 城市藝術中心, 愛丁堡; 東方電影節, 倫敦; THE YORKSHIRE WATERWAYS MUSEUM, GOOLE 等

收藏

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FRANKS SUSS收藏, 英國

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DSL收藏, 北京

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