
十年电影 *Ten Years of Film*

新闻稿

Press Release

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宇宙的外面是什么？时间是否有终点，而我又是否是唯一的我？

在《魔法星图》的尽头，孙逊留下这样一串近乎孩童般天真、却古老得令人眩晕的追问。始于终结，终于开始：这既是作品自我循环的结构，也是他以宇宙为喻所勾勒的世界观。每一个星球都是宇宙电影的一帧，每一个生命都是同一部造物投下的影子。孙逊的《魔法星图》历经十年完成，对于作品而言，十年并非单纯的制作周期，更像是一段持续发生的创作实践。绘画、木刻、动画、电影，连同创作者不断变化的现实经验，在漫长的时间中彼此交叠，最终形成一个开放而复杂的视觉系统。

《魔法星图》的世界建立在一个名为“螺刹”的煤炭帝国之上。这是一个禁止地图与飞行、并周期性抹除历史记忆的国度。它以一种“历史的化石”为能源，用被压缩、被焚烧的过去维持当下的运转，却系统性地剥夺国民对过去的记忆与向上飞升的可能。一个必须不断遗忘才能延续的秩序，一种以消除记忆为治理术的权力。孙逊没有把螺刹处理成某个特定政体的影射，禁飞、禁图、抹忆，是任何一种封闭结构维持自身所共享的机制。

影片主体段落以密集而冷峻的木刻语言呈现，木刻天生的黑白对峙、刀痕的暴力与不可修改性，与螺刹世界的压抑质地互为表里。黑与白在此不是风格选择，而是这个被抽干了色彩与记忆的帝国的视觉本体。木刻将时间留下的痕迹刻入材料，动画又让这些静止的图像重新运动起来。在这一过程中，绘画、木刻与电影并非彼此独立的媒介，而形成一种不断往返的关系。图像从纸面进入木板，从静止进入运动，又在展览空间中重新回到可以被凝视的状态。放映机的光束穿过一帧帧手绘的画面，恰如某种更高维度的心力，幻化出眼前这看似坚实、实则如梦的现实。

支撑这一叙事的，是一种彻底非线性时间观。孙逊借由佛教的轮回宇宙论，让灵魂的转世不必“向前”。它可以退回古代，转向侧面，或坠入完全不同的维度。我们此生或许来自未来，死后的来世也可能发生在远古。作品开篇那些看似与主线无关的世界，正是这一观念的展开：生命如天际闪电，始于终结，终于开始。整件作品不再是一个可被时间轴梳理的故事，而是一幅“权力、剥削、轮回、文化记忆与本真自我”相互缠绕的宇宙图谱。木刻与最终影像彼此并置，恰如这一个宇宙的多重切面，让观者同时面对图像的两种状态。每一帧画面都是一个独立的世界，而世界的总和，则构成了关于时间、记忆与存在的思辨场域。

What lies beyond the universe? Does time have an end? And am I the only me?

At the end of *Magic Atlas*, Sun Xun leaves us with a series of questions—almost childlike in their innocence, yet ancient enough to induce vertigo. Beginning with an ending and ending with a beginning, this circularity defines both the structure of the work and the worldview Sun constructs through the cosmos as metaphor. Every planet is a frame in a cosmic film; every life,

a shadow cast by the same act of creation. Ten years in the making, *Magic Atlas* emerged from a creative process that extended far beyond the conventional cycle of film production. Over the course of a decade, painting, woodcut, animation, and film intersected with the artist's continually shifting experience of reality, gradually coalescing into an open and complex visual system.

The world of *Magic Atlas* unfolds within a coal empire called "Luocha," where maps and flight are forbidden and historical memory is periodically erased. The empire draws its energy from a kind of "fossilized history," sustaining the present by compressing and burning the past while systematically depriving its people of both their memory of what came before and the possibility of ascending beyond their world. It is an order that can sustain itself only through perpetual forgetting—a form of power that operates through the erasure of memory. Sun does not present Luocha as an allegory for any particular political regime. Rather, the prohibition of flight and maps, and the erasure of memory, point to mechanisms by which closed systems preserve and perpetuate themselves.

The main body of the film unfolds through the dense, austere visual language of woodcut. The medium's stark opposition of black and white, and the violence and irreversibility of the carved mark, resonate with the oppressive texture of the Luocha world. Here, black and white are not merely stylistic choices, but the very visual substance of an empire drained of color and memory. Woodcut inscribes the traces of time into its material, while animation sets these static images back into motion. Through this process, painting, woodcut, and film do not operate as discrete media, but remain in constant circulation. Images move from paper to carved woodblocks, from stillness into motion, before returning, within the exhibition space, to a state in which they can once again be contemplated. As the projector's beam passes through frame after frame of hand-drawn imagery, it evokes a force of consciousness emanating from a higher dimension, conjuring the reality before us—seemingly solid, yet ultimately as insubstantial as a dream.

Underlying this narrative is a radically non-linear conception of time. Drawing on Buddhist cosmologies of reincarnation, Sun imagines the transmigration of the soul as a process that need not move "forward." It may move backward in time, shift laterally, or enter an entirely different dimension. Our present lives may come from the future, just as the lives that follow our deaths may unfold in the distant past. The worlds that appear at the beginning of the film, seemingly disconnected from its central narrative, give form to precisely this idea: life is like lightning across the sky, beginning with an ending and ending with a beginning. The work as a whole thus resists being organized along a linear timeline. Instead, it unfolds as a cosmic constellation in which power, exploitation, reincarnation, cultural memory, and the authentic self become intertwined. Presented alongside one another, the woodcuts and the final moving images reveal multiple facets of the same universe, allowing viewers to encounter two states of the image simultaneously. Each frame constitutes a world unto itself; together, these worlds form a space for contemplating time, memory, and existence.

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