



Yiyang Sun 孙逸阳

2000 Born in Shanghai, China. Currently based in Tallinn, Estonia. An artist giving birth to handmade films, and puppets. Sun focuses her practice on (Embodied) Puppet and (Immaterial) Animation, creating folk-surreal tales through puppet making and time-based media.

Her daily embodied practice draws on the Talmi Method® and Aikido.

Her films and works have been presented worldwide, such as Animafest Zagreb, PÖFF Shorts, Kaboom Animation Festival, Ars Electronica, and the Venice Biennale. She received the Best Experimental Film Award at PIAFF – Paris International Animation Film Festival and the Best Audience Award at the Rise and Shine CEE Animation Lab. She was the jury member at the International Short Film Festival Nijmegen in the Netherlands.

Her artistic research explores expanded puppet and image moving as practices of “how to relax,” developing a living map of the body through embodied imagination, attention, and different states of consciousness.

Website

<https://yiyangsun.com/>

Phone

[+37258009560](tel:+37258009560)

Email

yiyang.sun@artun.ee / yysun0403@126.com

Instagram

[yiyangsunyiyang](https://www.instagram.com/yiyangsunyiyang)

Facebook

[Sun YiYang](https://www.facebook.com/Sun.YiYang)

Wechat

[yiyangsunyiyang](https://www.wechat.com/p/yiyangsunyiyang)



Studio Photo in 2025

<https://yiyangsun.com/bio/>

Foolish Fish Fable

Film | 2026

A stop-motion animation with 3D digital puppetry about a foolish fish trying to eat a kid to gain immortality.

In Production
Film Website:
<https://yiyangsun.com/foolish-fish-fable-2/>

Produced by: Loqidorprod
<https://loqidorprod.com/>



Foolish Fish Fable , 2025
4K Experimental Animation, 8 mins
China , Estonia, French



Foolish Fish Fable , 2025
4K Experimental Animation , 8 mins
China , Estonia, French



Foolish Fish Fable , 2025
4K Experimental Animation , 8 mins
China , Estonia, French

The Forever Elephant

Film | 2025

“You are going to experience the funeral of an elephant and witness the ritual of the Image’s rebirth.”

Situated between (象)Imagery and (像) Image, between the fables of assembling bones to form an elephant and the blind men touching the elephant, the project draws from the theoretical frameworks of new materialism to pose a central question: What does it mean for an image to live, die, and be reborn?

Film Website: <https://yiyangsun.com/sontosun-2/>
Private Film Link:
<https://vimeo.com/1087699635/571e69ec21?share=copy>



The Forever Elephant , 2025
4K Experimental Animation, 8 mins
China , Estonia



The Forever Elephant , 2025
4K Experimental Animation, 8 mins
China , Estonia

The Forever Elephant

Video Installation | 2025

Based on Yiyang Sun's 8-minute Animation work *Son to Sun: The Forever Elephant*, this installation creates an immersive image-space in an abandoned basement at R vala puistee 8 in Tallinn. Sun reconstructed the interior space of the film on site and covered the back wall of the animation with 360 A4 prints of elephant toys from her personal collection. Through this gesture, Sun seeks to stage a funeral for the image of the future.



The Forever Elephant , 2025
4K video with sound,Curtains; Projector; Photographs of 200 elephant toys; A negative space
600cm x 320cm x 120cm

Frozen Frog

Film | 2023

Because of the lack of common language,a frog choose to be silence.

“I made these ceramic frogs during the 106-day lockdown.
The crystals of frog spawn in the green glaze are sourced from the dust in the air, and time is frozen in this moment.

On January 8th, 2023, Shanghai officially abolished antigen tests and quarantines for arrivals.
On January 29th, 2023, the 8th day of the first lunar month, we free captive animals to pray for luck.
To shoot this footage, I placed the ceramic frogs onto the water, but starling ones in hibernation.”

Film Website: <https://yiyangsun.com/frozen-frog/>
Private Film Link: <https://youtu.be/HW8KONvd7-0>



Frozen Frog , 2023
4K Experimental Animation, 3 mins 21secs
China



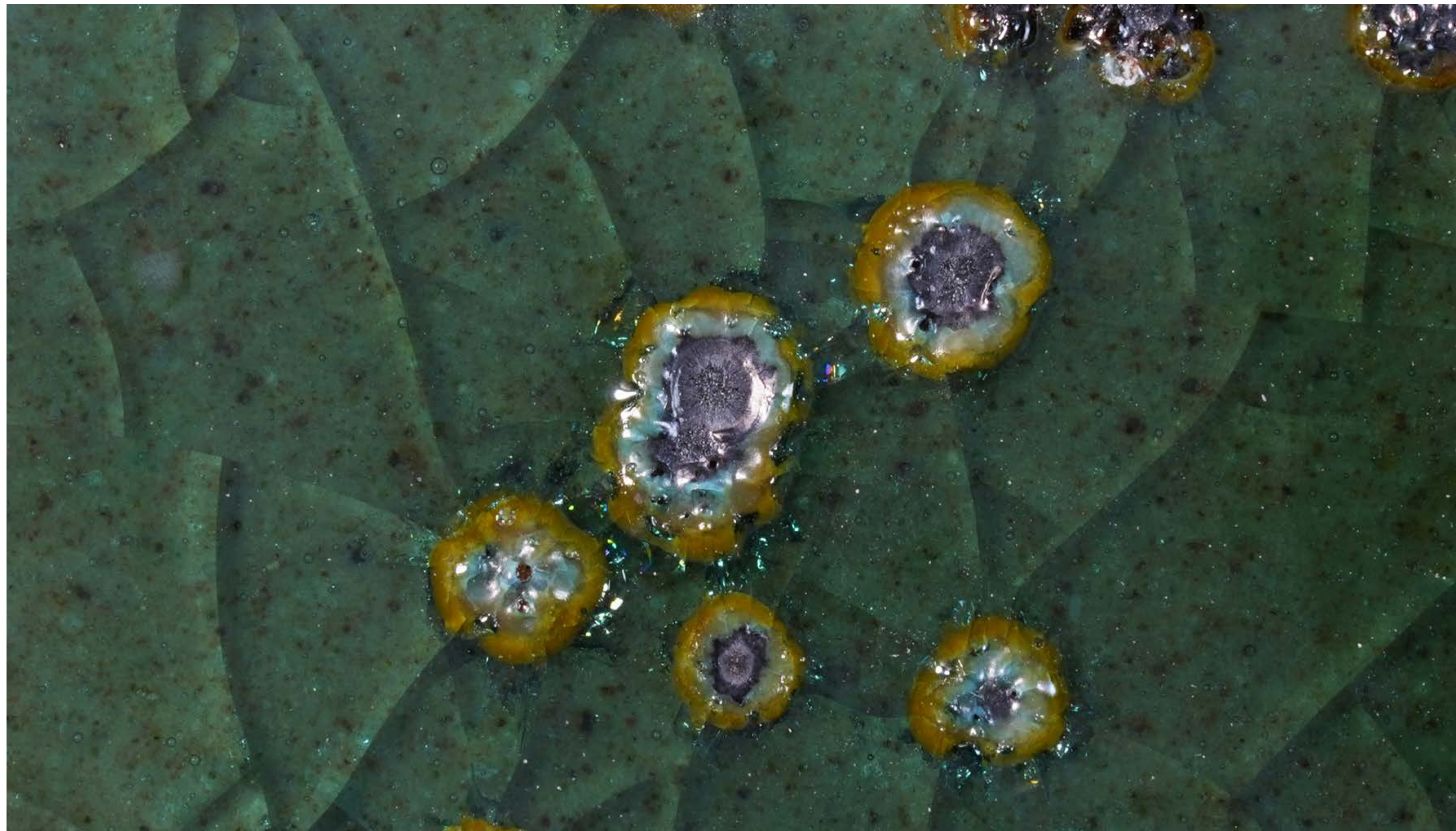
Frozen Frog , 2023
4K Experimental Animation, 3 mins 21secs
China

Frozen Frog
Sculpture | 2023

Ceramic Still frames from the Film I made in 2023
Frozen Frog in 3 mins 21 secs



Frozen Frog , 2025
Ceamic
18cm x 12cm x2cm



Frozen Frog , 2025
Ceamic
18cm x 12cm x2cm



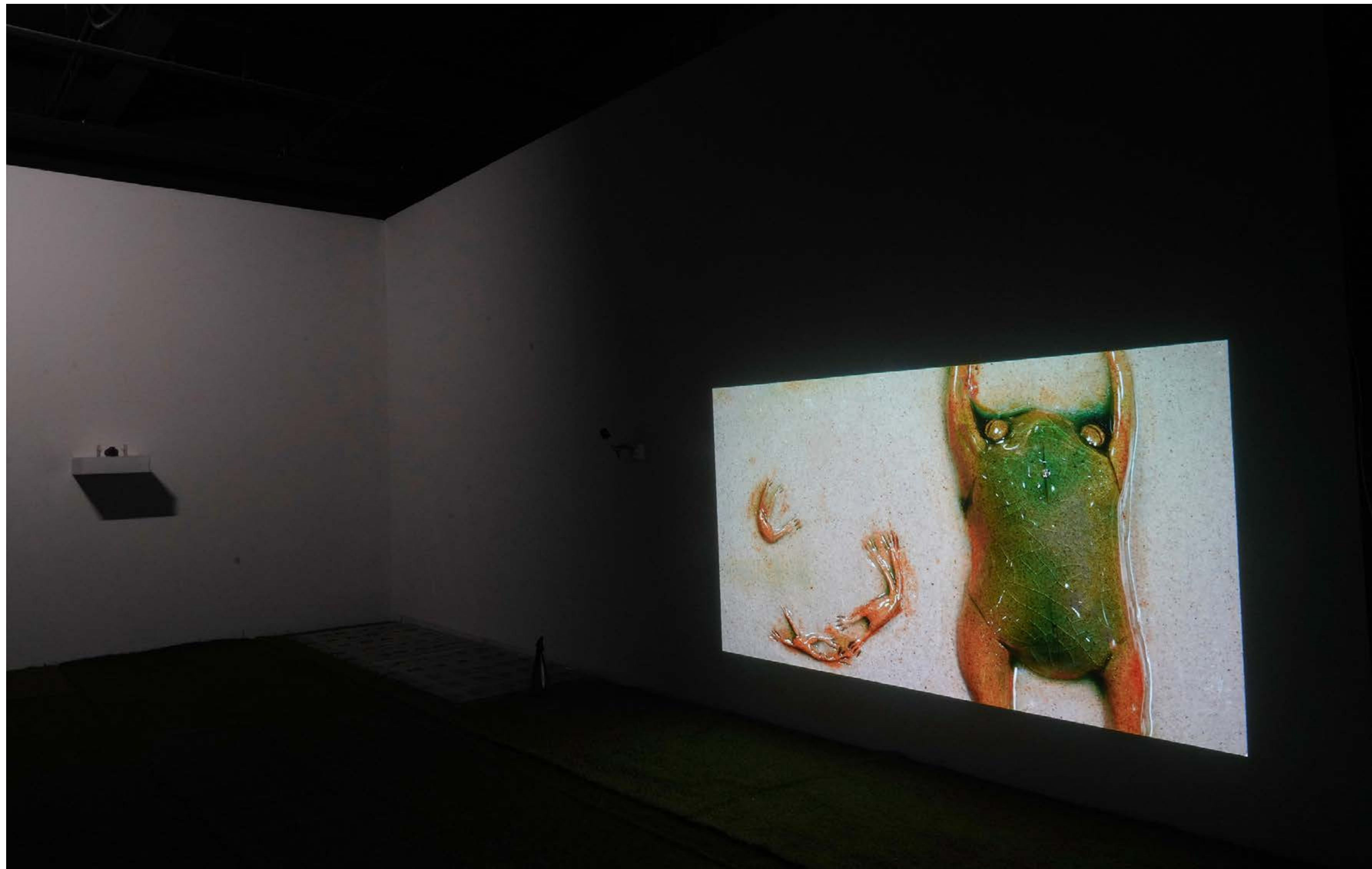
Frozen Frog , 2025
Ceamic
18cm x 12cm x2cm

Exhibition:
Frogs are originally natural predators of mosquitoes, a part of the ecological chain. However, in the present context, they become frozen frogs, symbolizing the absence of specific one in the system cycle. The act of using the water spray bottle to repel mosquitoes can be associated with the experience of “disinfect.” Now the process of the handmade film are being expended, and its comprehensive media nature relies on the space and the audience.

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Frozen Frog , 2025
Ceamic, Water, Acrylic
320cm x 100cm x10cm



Frozen Frog , 2025
Video Installation
180cm x 100cm

Frozen Frog

Snow Sculpture | 2025

An immaterial animated sculpture. Drawing from Sun Yiyang's ceramic animation *Frozen Frog*, the work portrays a giant Alaska wood frog hibernating in a state of deep winter freeze. It was created between December 2023 and early January 2024, and the sculptural form remained until April 2024.

The material of the work was falling snow, which gradually melted and returned to the earth as water. At 100 tons, it is the heaviest sculpture Sun has ever made, yet paradoxically the most free. For Sun, it represents an ideal state of animation—one that does not require a museum or gallery, nor a permanent architectural space to ensure longevity, unlike refined materials such as ceramics that can endure for centuries. The work also metaphorically reflects the atmosphere of thawing and reopening in the post-pandemic era.

At the opening, I projected the ceramic animation *Frozen Frog* onto the snow sculpture, transforming it into a video installation.



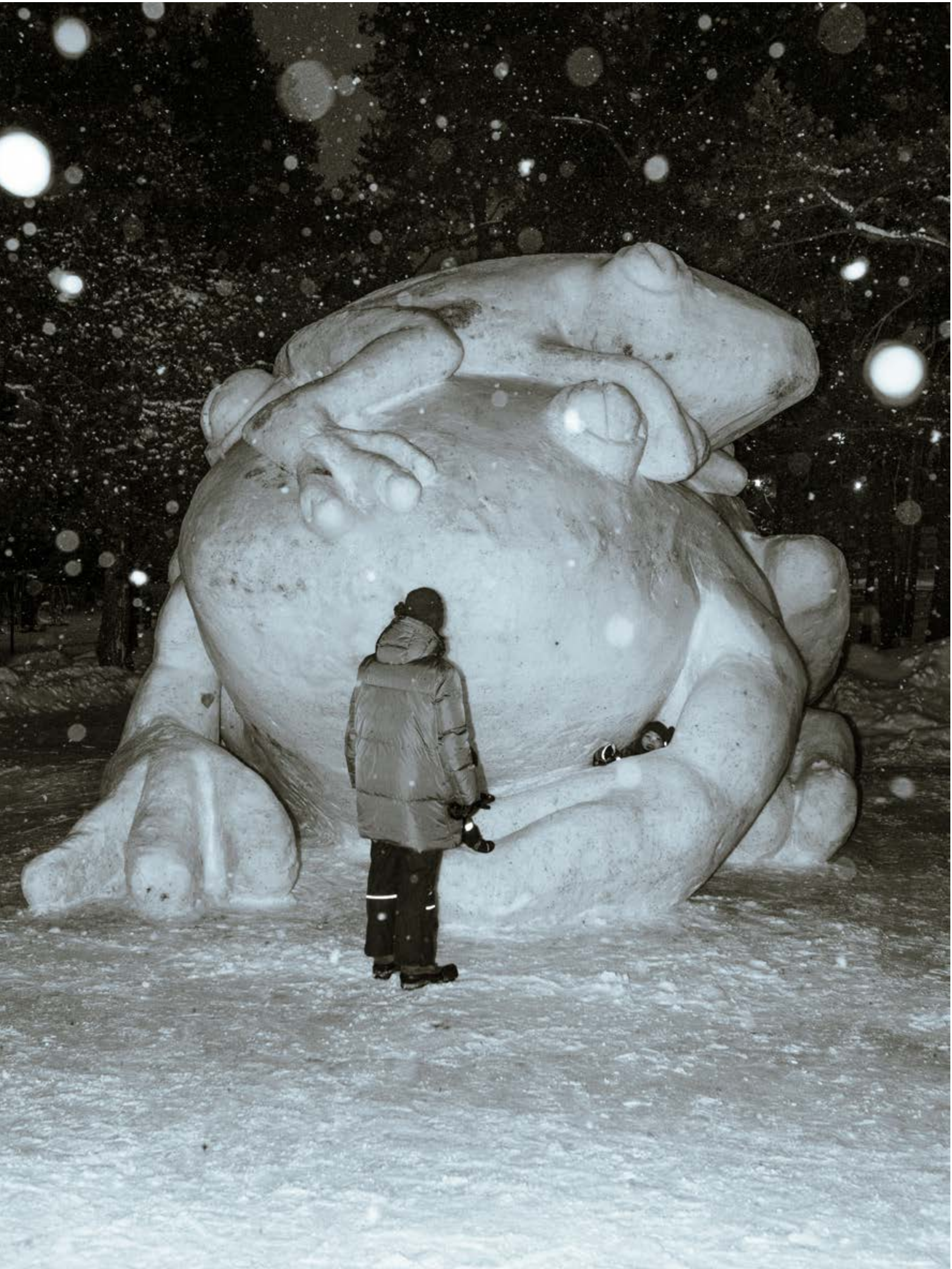
Frozen Frog , 2025
100 tons of snow
600cm x 500cm x450cm

“Snow sculptures inspired by the Alaskan wildliife have been created at Kadaka Stadium in Tallinn's Mustamäe district. The sculptures were finally built after collecting almost 100 tonnes of snow and battling constant changes in the weather.

Kadaka Stadium accumulates a lot of snow during the winter, which needs to be removed from the football pitch and running track. In order to avoid having boring snow piles, a decision was made to turn to the students of the Estonian Academy of Arts (EKA) and ask them to create something special for the people of Mustamäe.

Work to create the snow sculptures began before the holidays, when around 100 tonnes of snow were pounded into two huge blocks.”

<https://news.err.ee/1609228071/snow-sculptures-inspired-by-alaskan-wildlife-built-in-mustamae>
[Estonia ERR News](#)



Frozen Frog , 2025

100 tons of snow

600cm x 500cm x450cm



Frozen Frog , 2025
100 tons of snow
600cm x 500cm x450cm

Breed

Film | 2025

“It’s a story about butterfly Mom fall in love with a water bubble and give birth to babies.”

*The sky is vast, the wilderness is boundless
While the lonely maple tree stands at the corner of
the world
It bears thousands of seeds,Transforming into
butterflies
Flirting and dancing over the water bubbles
They fall in love*

*Bird hatches eggs and give birth to twelve
Dragons, snakes, tigers, frogs, and Jiangyang (the
ancestor of humanbeing)*

Film Website: <https://yiyangsun.com/breed/>
Private Film Link:
<https://vimeo.com/933187779/ec964524e4?fl=pl&fe=ti>



Breed , 2025
4K Experimental Animation, 8 mins 39secs
China , Estonia



Frozen Frog , 2025
100 tons of snow
600cm x 500cm x450cm

The Elephant Treatment Bed

Living Sculpture | 2025

This work is an Elephant Treatment Bed designed for the project “*Puppet and Puppetreat*”. On this bed, Sun adopts the fable of *The blind people and the elephant* as the structural framework for her first puppet-based practice, investigating how puppets and personal puppet images participate in shaping the visual and psychological representations of one’s own body. Through this process, she introduces the question of the “imagined body.”

Since 2025, Sun has been trained in the Talmi working method®. Drawing on five years of experience in animation and puppet-making, she has gradually shifted toward a renewed inquiry into puppet ontology: How can bodywork oriented toward consciousness be carried out through play? What form might an embodied, **living sculpture** take?

For Sun, the body she shapes with her hands departs immediately after each therapeutic session. As a form of immaterial sculpture, the body exists in a continual state of emergence and dissolution. What, then, is the final condition left behind by such an **immaterial sculpture**?

Guided by this reflection on the “Immaterial Image”, Sun sewed this “elephant skin” and conceived the treatment bed as a site where the human being’s body functions as a living sculpture. Through the fabric as a mediating surface, viewers can sense the traces left by touch and, in the act of looking, imagine the presence of an elephant.



The Elephant Treatment Bed, 2025
Wood, leather, sewing thread, foam rollers, gray velvet fabric, a foldable therapy table
185cm x 60cm x65cm

*“Once upon a time
There was a king.
She had an elephant.
But the king did not believe that it was an elephant,
So she found five blind people*

*The first blind person touched the elephant’s ears.
The second blind person touched the elephant’s
trunk.*

*The third blind person touched the elephant’s eyes.
The fourth blind person touched the elephant’s feet.
The fifth blind person touched the elephant’s tail.*

*After each of the them had touched the elephant.
Together, They told the king
The truth of the world.”*

Project Webpage: <https://yiyangsun.com/animated-somatic-treatment/>



The Elephant Treatment Bed, 2025
Wood, leather, sewing thread, foam rollers, gray velvet fabric, a foldable therapy table
185cm x 60cm x 65cm



The Elephant Treatment Bed, 2025

Wood, leather, sewing thread, foam rollers, gray velvet fabric, a foldable therapy table

185cm x 60cm x 65cm

The Blind People and the Elephant

Performance | 2025

You are going to experience the old folk tale The Blind Men and the Elephant through a 90-minute Puppetreat (embodied treatment) with an elephant object Playing .

“Once upon a time
There was a king.
She had an elephant.
But the king did not believe that it was an elephant,
So she found five blind people
The first blind person touched the elephant’s ears.
The second blind person touched the elephant’s trunk.
The third blind person touched the elephant’s eyes.
The fourth blind person touched the elephant’s feet.
The fifth blind person touched the elephant’s tail.
After each of the them had touched the elephant.
Together, They told the king
The truth of the world.”

Project Webpage: <https://yiyangsun.com/animated-somatic-treatment/>



The Blind People and the Elephant , 2025
Talmi Method–based one-on-one embodied theater [Puppetreat]
Dimensions variable

Documentary of the performance
Webpage of the artistic research
<https://yiyangsun.com/animated-somatic-treatment/>



The Blind People and the Elephant , 2025
Talmi Method–based one-on-one embodied theater [Puppetreat]
Dimensions variable

This one-one treatment explores the body as both sculpture and puppet through the lens of the “Talmi Method” — —a holistic body training approach that integrates multiple traditions. Situated in the fragile threshold between half-sleep and half-wake, participants will be guided into embodied puppetry, where muscular release, skeletal alignment, and perhaps endogenous image-making intertwine.

By combining somatic treatment with performative experimentation, the sessions of Pupptreat propose a living map of the body that animated between therapy and art, between physical care and immaterial image-creation.



The Blind People and the Elephant , 2025
Talmi Method-based one-on-one embodied theater [Pupptreat]
Dimensions variable



The Blind People and the Elephant , 2025
Talmi Method-based one-on-one embodied theater [Puppetreat]
Dimensions variable

My Braids
Sculpture | 2025

As a form of ritual boundary within the PUPPETREAT , I experienced a lucid dream in which the dreamcatcher above my bed continuously extended, seemingly without end, like my own braided hair. After waking, I dismantled it, searched for and gathered 100 meters of hemp rope, and re-braided it into two plaits, each 6 meters long—they became the elephant’s tails.



My braids, 2025
Rope, Banana leaf, Tribal folk dolls
600cm x 600cm



My braids, 2025
Rope, Banana leaf, Tribal folk dolls
600cm x 600cm



My braids, 2025
Rope, Banana leaf, Tribal folk dolls
600cm x 600cm

No Name

2026

“No Name Puppet” is a daily puppetry practice, developed as part of Sun’s research into contemporary puppet ontology.

How to animate a transparent puppet into a mirror?

No Name is a neutral ceramic puppet as a piece of white paper. It is activated through improvisation in different public spaces, with its identity continuously shaped by the people it connects with each day. Beginning with the concept of the Collective Mind, No Name continuously builds a living archive through barter — an exchange of one on one performance, presence, and interaction.

Since the day of its birth in June 2026, Sun has carried No Name with her whenever she is on the journey, allowing the puppet to become an extension of the body.

Treat the puppet, and don’t forget to breathe.

<https://yiyangsun.com/noname/>



Performance

Estonian Pavilion at the 61st Venice Biennale

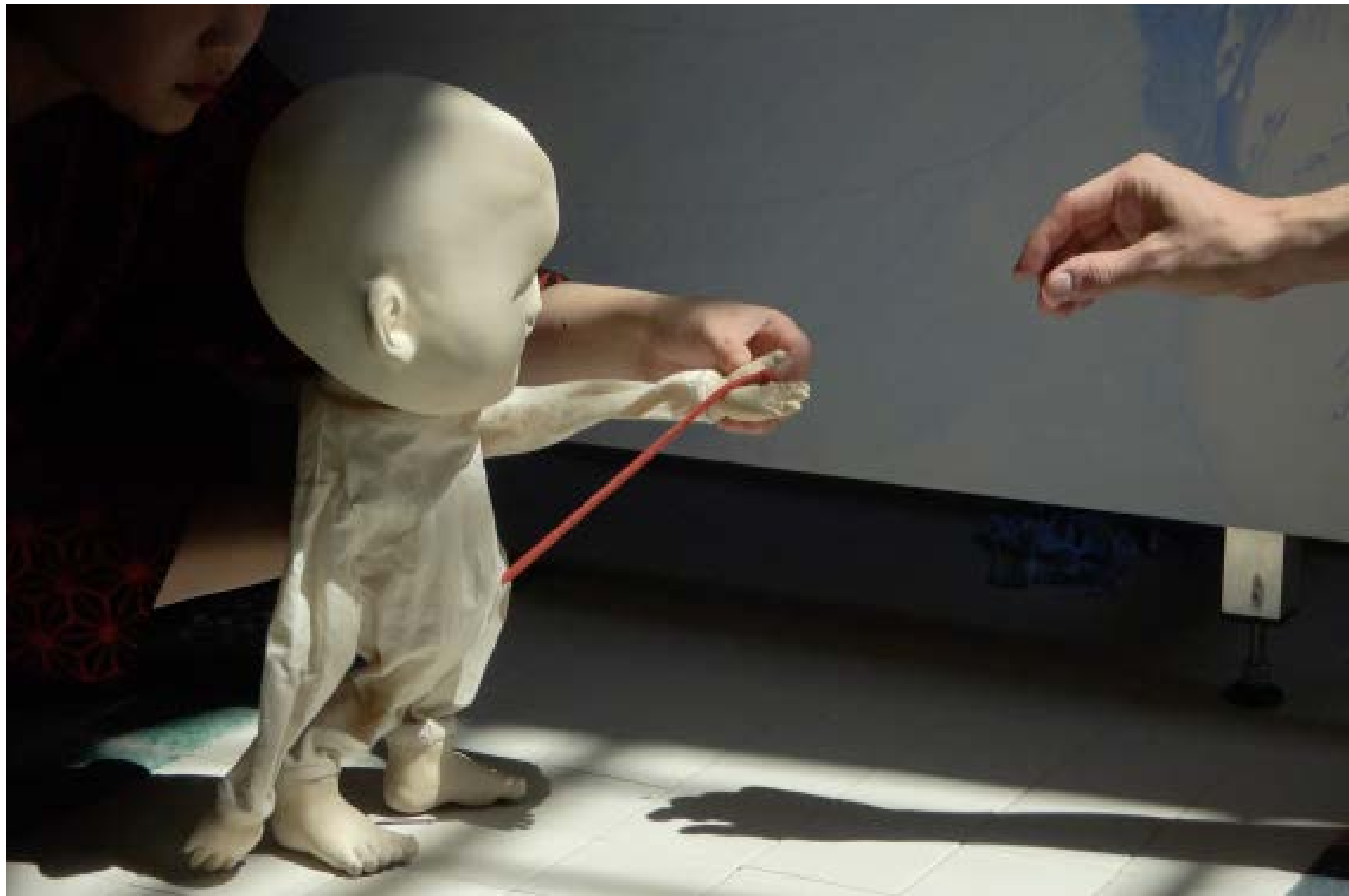
Part of The School of Strange Weather invited by Merike Estna



Performance

Estonian Pavilion at the 61st Venice Biennale

Part of The School of Strange Weather invited by Merike Estna



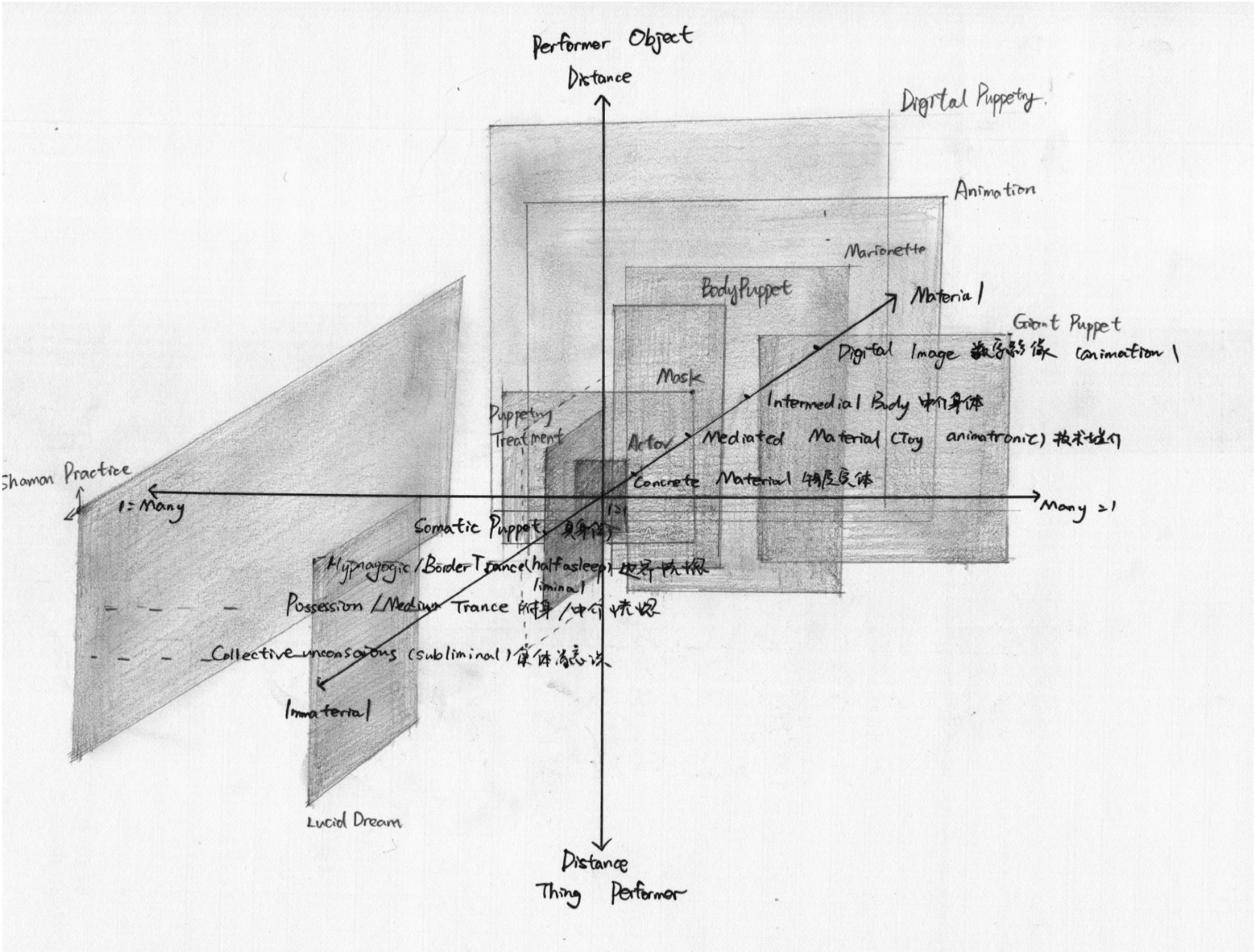
The handle of Puppet Ontology

Artistic Research | 2025

Based on John Bell's taxonomy of puppets, I introduced material and immaterial dimensions as a Z-axis, and use this coordinate system as a conceptual handle for navigating my research on puppets.

In a state of rational analysis, I frame my practice within this diagram; in a state of sensorial and intuitive analysis, I treat the diagram as an animation sheet, onto which I project various models.

Project Webpage: <https://yiyangsun.com/the-puppet-handle/>

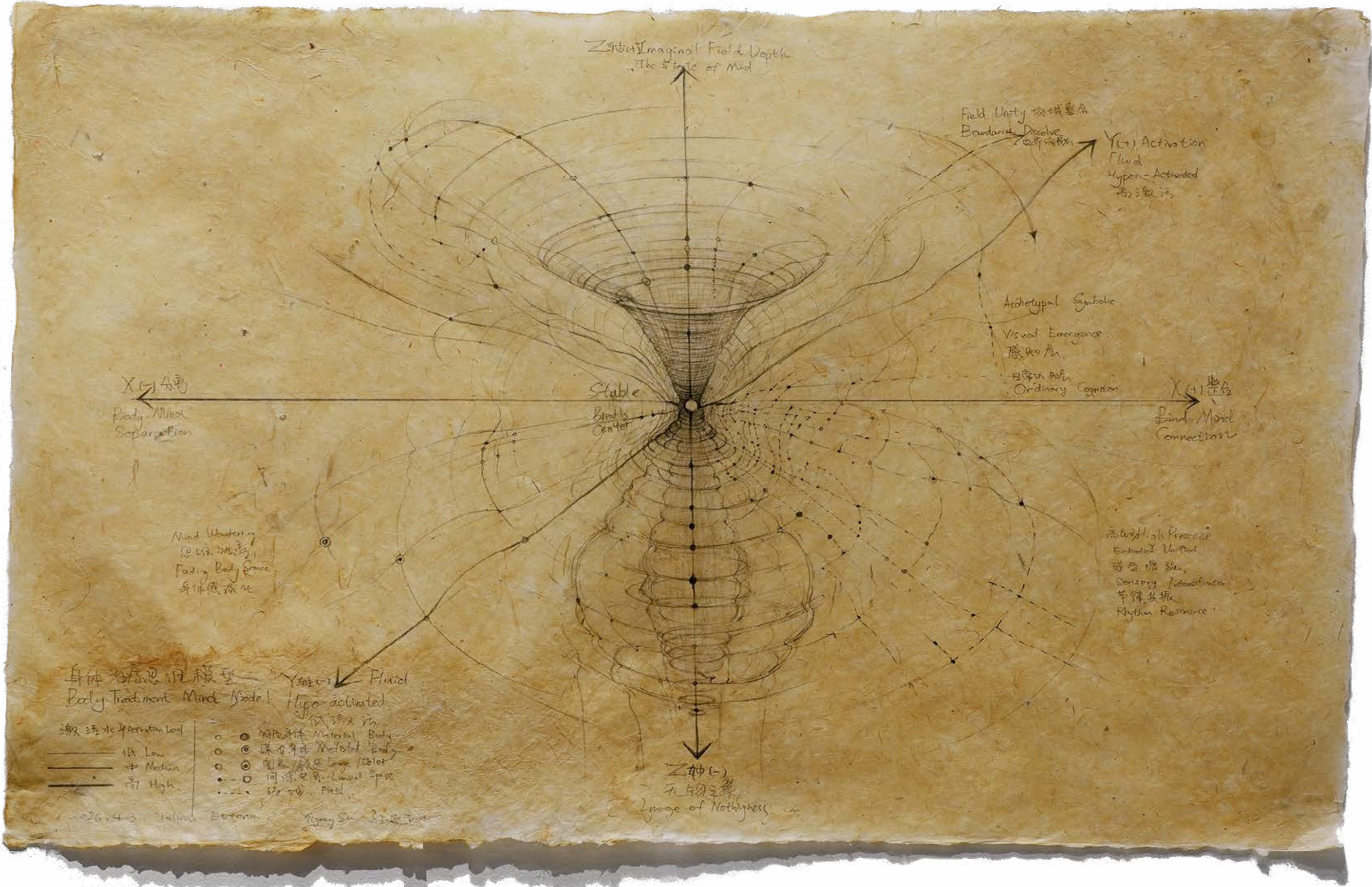


The handle of Puppet Ontology , 2025
Draw on animation frame
30cm x 20cm

Mind Model

2026

Mind Models for hypnotic imagery and immaterial animation to investigate consciousness.
<https://yiyangsun.com/wp-content/uploads/2026/07/Mind-model-Eng.pdf>



Mind Model
Lokta Paper
840mm x 1189mm

Mind Model
2026



Mind Model
Lokta Paper
Size variable

Mind Model
2026



Mind Model
Lokta Paper
Size variable

The Pillow of Walking Dream

2026

The Isogai Stone Pillow is a therapeutic support tool developed within the Isogai Dynamic Therapy method, designed to gently restore pelvic and spinal alignment by supporting the neck in a precisely adjusted position.

I have carried out an open-ended modification of the Isogai Stone Pillow, using it for hypnotic imagery and waking dream practice as a self-opening black box.

<https://yiyangsun.com/work/>



The Pillow of Walking Dream
Ceramic
245mm x 150mm x75mm

A Body to Dwell

2026

The house and the body are spaces that inhabit and are inhabited. A Body To Dwell is a night of rearranging oneself in these spaces.

What if your house was a living body?

We spend this life with a body and a house, putting things into them and taking things out.

So, what do you let enter, and what do you let go?

Director:
Seren Oroszvary (AUS)
Scenographer:
Niina-Anneli Kaarnamo (FIN)
Composer:
Pelle Sand (DK)
Lighting & Sound Technician:
Sasha Mirson (EST)
Performers/Devisers:
Lea Blau (HRV), Maya Libera Castellini (ITA), Samuel Skoog (UK/NZ), Jarmo Reha (EST),
Yiyang Sun (CHN), Fausta Noreikaitė (LTU)
Voiceover Artists:
Ragnar Uustal (EST), Liisbeth Kala (EST), Samson Cox-Vinell (UK)



Conference
Speech | 2025

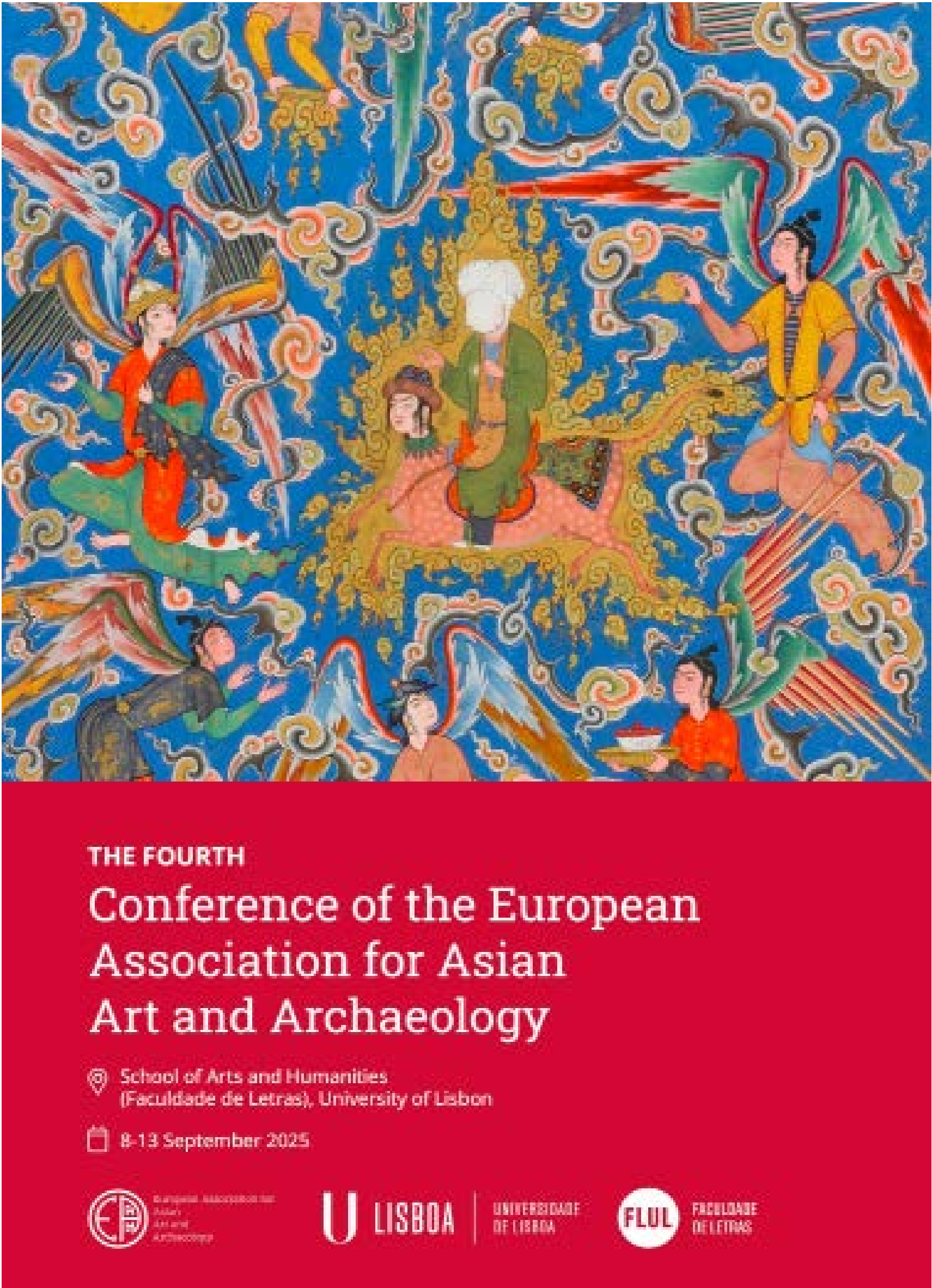
Experimental Animation (BREED) through Media Archaeology

This research analyzes the experimental animated film BREED through the lenses of media archaeology and new materialism. Employing indirect animation techniques informed by structural materialism and stop-motion, the film merges material and immaterial elements to create “new material” from an “endogenous image,” specifically a dream of pregnancy. Inspired by Chinese and Miao creation myths, including those of Nüwa and Butterfly Mom, BREED uses self-referential imagery and symbolic representation to explore creation, transformation, and the humannon-human relationship.

The Estonian animation context allowed the artist, acting as an image revolutionary, to investigate the temporal and spatial dimensions of animation, conducting a counterfactual exploration of image generation. This led to the development of a method for creating new cultural practices. The Chinese Miao people, historically lacking a written language, are represented in the film through images as a medium. Animation installations and imaginative play are used to generate a resonant “butterfly effect” , resulting in a transformation of folk aesthetics.

The film utilizes the “Heaven-Mending Stone” as a symbol of repair and regeneration. The 64 hexagrams of Daoism are reinterpreted using a Western mathematical model, creating a resonance between Lacan’s “mirror stage” and the Eastern myth of Nüwa.

This folkloric, surrealist experimental film’s four-dimensional model of image creation, incorporating time as a key element, highlights the transformative potential of art in mediating conflict and fostering cross-cultural understanding and dialogue. It underscores art’s transformative potential in addressing contemporary social and environmental concerns, contributing significantly to the study of handmade craft film and the global significance of Asian art.



Organised by the European Association for Asian Art and Archaeology (EAAA)
The UNIARQ – Centre for Archaeology (School of Arts and Humanities)
The CH-ULisboa – Centre for History of the University of Lisbon, ARTIS-Institute of Art History
ACN-Asia Collections Network