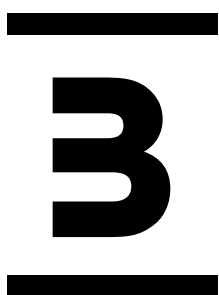


北京国际短片联展

3rd BEIJING
INTERNATIONAL
SHORT FILM
FESTIVAL

2019.11.29 - 12.09



北京国际短片联展
Beijing International
Short Film Festival

北京国际短片联展

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北京国际短片联展
Beijing International
Short Film Festival

联展

北京国际短片联展立足中国，放眼世界；我们让全新的影像在中国发生，在长达十天的展期内，各国创作者和艺术家们在北京展示他们最新的影像作品。我们将“短片”的概念延伸至创作的各个领域，在电影和艺术中寻求结合的可能——丰富前卫，不拘一格——让真正的才华在人们面前得以呈现：我们是站在影像前沿的观察者和思考者，也是推动者和冒险家。

BISFF 试图让短片呈现出足够的纵深和张力，我们将短片置入整个文化生态中考量，试图探寻可延伸的社会意义。我们摒弃歧视、成见和胁迫；力求建造起激发灵感的力场，让表达得到瞩目，让影像得以延续，让艺术可以无畏迸发。

视野

北京国际短片联展向短片敞开怀抱，我们尝试对短片这种在中国始终缺失身份的体裁，在不同的领域做出全新的阐释；我们尊重短片体裁的创作潜能，也相信短片可以更敏捷地传达灵感，更灵活地激发创作，为此我们试图为不同年龄、不同背景的创作者提供同样平等的可能性。

目标

北京国际短片联展旨在展示每年来自国际各地类型丰富的短片作品，发掘独立影片的艺术价值，在当代语境下感知全新的表达方式，去引发当代艺术和当代电影无阻的对谈，试图循着新世界破壳的角度，去探索当代影像表达的未来走向。

About

Beijing International Short Film Festival (BISFF) is a beloved short film festival in China. During ten festival days, hundreds of filmmakers and artists present their work to a large audience. The festival is a hub where our visionary team organises and stimulates film-related activities to accompany a quality program—robust, eclectic, adventurous—and where emerging talent meets prestigious guests. This is what makes BISFF unique: every year it attracts distinct personalities from the field, who rediscover the magic of cinema at the heart of one of the world's most dynamic cities.

At BISFF, we represent the strength and impact of short films, filmmakers and film-related art, contributing to a culture built on foundations of mutual respect and dignity. BISFF aspires to create an environment where everyone has the freedom to express him or herself, without fear of harassment, intimidation, discrimination, sexism, or other disrespectful behaviors.

Vision

BISFF embraces short films, a vibrant film category that deserves more attention both from the industry and the audience in China.

We believe in the power of short films to encourage meaningful conversations and infuse positive social change. We welcome and motivate both emerging talents and established filmmakers from all backgrounds in their artistic endeavors. We collectively strive to expand the creative space for film citizenship and celebrate the diverse forms of cinema. We accept challenge head-on. We are BISFF!

Mission

We aim to provide a showcase for various genres of short films around the world every year and promote independent filmmaking of artistic merits, acknowledging and appreciating new perspectives and expressions, creating a space for inspiration to spark, a platform that stimulates cross-border conversations with contemporary art and technology worlds. Our programming tackles issues of contemporary social and aesthetic relevance, representing the strength and impact of independent cinema.

ARTHUR KLEINJAN / BEN RUSSELL / EDUARDO
WILLIAMS / EMMANUEL MARRE / HAFIZ
RANCAJALE / KIM KYUNG MAN / MALENA SZLAM
/ MATTHIAS MÜLLER / CHRISTOPH GIRARDET /
SUSANA DE SOUSA DIAS / WREGAS BHANUTEJA
/ 胡荻 DI HU / 廖沛毅 SIMON LIU / 黄邦铨 HUANG
PANG-CHUAN / 林延昭 LIN YEN-CHAO / 苏杰浩 SU
JIEHAO / 余果 YU GUO / 郑源 ZHENG YUAN / ADITYA
AHMAD / AGNÈS PATRON / AGNIESZKA CHMURA
/ AIANO BEMFICA / CAMILA BASTOS / CRISTIANO
ARAÚJO PEDRO / MAIA DE BRITO / AKVILÉ
ŽILIONYTĖ / ANDY GUÉRIF / ARIANI DARMAWAN
/ BAYU PRIHANTORO FILEMON / BOGDAN
MURESANU / CAHYO PRAYOGO / CHAERIN IM /
CHRIS STRICKLER / CHULAYARNNON SIRIPHOL /
CORINA SCHWINGRUBER ILIĆ / DIAS KULMAKOV
/ EDUARDO BRITO / EKKAPHOB SUMSIRIPONG
/ GERCO DE RUIJTER / MICHEL BANABILA /
GIOVANNI GIARETTA / GULI SILBERSTEIN /
HEURTIER MANZANARES LYSA / PERRAIS
AGNÈS/ HUGO LJUNGBÄCK / IDA GREENBERG /
ISMAËL JOFFROY CHANDOUTIS / JAMIE HELMER
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MONEO QUINTANA / JOSEPHIN BOETTGER /
JUANITA ONZAGA / JULIE NGUYEN VAN QUI /
KAI WELF HOYME / KONSTANTINOS STATHIS /
KYM MCDANIEL / LINNÉA HAVILAND / LOUISE
COURVOISIER / MAHDI ALI ALI / MALENA SZLAM
/ MANUEL MORALES / MARC MARTÍNEZ JORDÁN
/ MARÍA MOLINA PEIRÓ / MATHEUS FARIAS /

ENOCK CARVALHO / MICHAEL LYONS / MIKE
HOOLBOOM / MISCHA HEDINGER / NAYRA
SANZ FUENTES / PAUL HEINZ / POOJA GURUNG
/ BIBHUSAN BASNET / RAÚL RIEBENBAUER /
RICARDO BROSS / RODRIGO FAUSTINI / ROSS
HOGG / SARAH VAN DEN BOOM / SCHAHRAM
POURSOUDMAND / YOANN TRELLU / SHIRLEY
BRUNO / SIDI SALEH / SIMON RIETH / SOUMYA
MUKHOPADHYAY / STEFAN KRUSE JØRGENSEN
/ STÉPHANIE LAGARDE / STEVEN MCINERNEY
/ THADEUSZ TISCHBEIN / TINTIN WULIA / TOM
BESSOR / VICTOR OROZCO RAMIREZ / WISNU
DEWA BROTO / WISSAM CHARAF / YOSEP ANGGI
NOEN / YUSUF RADJAMUDA / 艾麦提·麦麦提
EMETJAN MEMET / 蔡宝丰 CAI BAOFENG / 陈延
企 CHEN YANQI / 陈语沙 CHEN YUSHA / 张庭玮
CHANG TING-WEI / 邓荟 DENG HUI / 邓乃川 DENG
RIVER / 王兆阳 WONG SHINE / 董劼 DONG JIE / 董妍
妤 DONG YANYU / 段云冲 DUAN YUNCHONG / 高娟
GAO JUAN / 贡布才让 GONGPO TSERING / 胡兆祥
HU ZHAOXIANG / 华智 HUA ZHI / 黄玮纳 WONG WAI
NAP / 兰天星 VINCENT LAN / 兰泽 LEN ZE / 雷钊
ZHAO LEI / 李德宙 LI DEZHOU / 李雪音 LI XUEYIN /
廖康 LIAO KANG / 龙淼渊 LONG MIAOYUAN / 马晓辉
MA XIAO-HUI / 马越 MA YUE / 牛牛 NIU NIU / 瞿瑞 QU
RUI / 王沫文 WANG MOWEN / 王裕言 WANG YUYAN /
吴鑫霞 WU XINXIA / 徐旖岑 XU YICEN / 颜世友 SHIYOU
YAN / 扎琼衣扎 TACHUNG YIZHA / 张洵 ZHANG XUN /
张轶峰 CHANG YI-FENG / 张雨桐 ZHANG CORAL / 朱
凯湊 CHU HOI-YING / 曾汤尼 ZENG TONY

2019年4月，巴黎圣母院大火。三百多个消防员竭力喷出几十米高的水柱，塞纳河两岸上万人使用形形色色的影像设备，从几乎任何可能的角度记录着火柱缓缓吞噬尖顶，直到其塌陷坠落。这是某种次世代的献祭，人们不再手捧蜡烛，而是泛着荧光的屏幕，人们紧紧站在一起，感受着更多基于图像和网络获得的连接和共情。

这似乎是一个绝佳的当代缩写，无数人手持便携镜头去围观（围观）燃烧的圣殿，它化作大小不一的数据包在网络上被频频交换，让人联想到230年前巴士底狱被奔流的人群淹没。这无异是权力均分的崭新换算方式，只是人群接管的不再是武器和财富，而是图像（image），以及其所生长而成的视野（vision）。

我们分发街头的滚滚硝烟，也分发黄色人潮的怒吼，表面上看，一切似乎是影像及其传播模式对公共空间和公共权力的不断侵蚀——又更像是两者现实运作逻辑的复制（duplicate）。这种集体观看经验是否仍然能如 Rosalind Krauss 所说的那样，把男男女女再次从私密空间释放至某种集体王国，并在这个过程中渗透和重建主体意识，将残缺的个体经验转换为精力充沛的集体观感呢？^①又或者，这种集体观感是否是否仍然精力充沛，仍然重要，或是否仍因其“精力充沛”而重要？

我们用影像建造乌托邦，今又在用影像将其拆除。在过去十年间，我们制造了大量的基于时间的媒体内容（time-based media），这些内容的时长总和远远长于十年的线性时间。影像是一种崭新且即将失控的货币，人们为讲述付出了如此大的成本，而真正产出的信息却越来越少。我们如此迫切地在硬盘上储存时间载体，而其通胀率像持续攀升的巨浪，随时都能将我们压垮。

在硬币的另一端，我们也看到浩然如山的影像赋予影像展示者的特权，他们拥有随时打开“时间胶囊”的权力——在这个层面上看，影展同VOD网站、短视频平台并无它异。尽管它有起源深厚的权力运转方式，对话语权更委婉地迷恋，然而当权力被不断架设，它便离架设的材质愈发遥远，红毯是加冕礼的简化和延伸，闪光灯则是轰响的礼炮，衣着光鲜的人们频频招手渐行渐远，似乎在与影像告别。

这便是 BISFF 试图回避的两端——我们必须小心翼翼地避开集体王国的诱惑，又需要克服某种权力运作机制——不单单摒弃其形式，更要沿着更深层面进行反方向长途跋涉。我们正处于一个微妙的集体旅途之中，也许更多地投情于亢奋与疲软中夹杂的经常状态，才能发现一些基础而简易的问题。这样做的理由之所以充足，是因为问题的充分发现和解决才能交换一些同样基础而简易的振奋。

丁大卫

April 2019, Notre-Dame de Paris was on fire. More than 300 firefighters fought for hours to put out the devastating blaze. Along the Seine, hundreds of thousands of people were documenting, using all the recording devices one can imagine, from all possible angles, as the fire engulfing the cathedral, until the spire's final fall. What we witnessed was a new generation's memorial - people hold not candles but smartphones, standing next to each other as they used to be, while the connection they feel among them now derives much less from the actual scene, but more from the images shared and reposted on the internet.

This seems a perfect epitome of our time. Countless people using portable lenses to see (and siege) the burning church, split it into data packages of various sizes which exchange at an alarming speed online, reminding us of the Bastille 230 years ago, flooded by revolutionary crowds storming in. A new conversion model to equalize the power is emerging without a doubt, only what the crowds take over today are no longer weapons and fortune, but image, and the vision grown from it.

We retweet the streets in flames and smoke, pinning the roars and rage of yellow vests onto our social wall. On the surface, it seems all about the image and its dissemination's unstoppable erosion of public space and public power – or more of a duplication of their realistic mechanism. Can this collective viewership, as Rosalind Krauss argues, 'release men and women from the confines of their private spaces and into a collective realm' and in turn, 'infiltrate and restructure subjectivity itself, changing damaged individual experience into energized collective perception' ?^① Or does this collective viewership still hold weight, simply because it is 'energized'?

The utopia once built up by images, is again being torn down by images. Over the past 10 years, we have created huge amount of time-based media content, which adds up to a much larger accumulative sum longer than the real, linear time. Image is a new type of currency, which now on the edge of losing control. People have paid increasingly high prices just to be able to retell the reality, while very few effective information produced. We are in such urgency to save up time currencies on our hard drives, while its inflation rate is skyrocketing.

On the other hand, the unbounded ocean of images grants its presenters privilege – they now possess the power of opening up the 'time capsule' at any time. In this functional sense, film festivals do not differ that much from VOD sites and short video platforms, despite their long-standing power plays and subtle obsession for authority. But when the power structure erected, it grows further away from its foundation. Coronations condensed to red carpets; gun salutes replaced by whirring and clicking of flashlights; well-dressed celebrities smile and wave, disappearing at the perspective vanishing point, as if saying goodbye to the images themselves.

Here at BISFF, we are trying to find a middle ground – tiptoeing around the collective realm, and cautiously withdrawing from the mechanism of artistic dictatorship - not just abandoning its form but going further beyond to explore a new way. It has been a journey with moments of ecstasy and exhaustion, but only when we shift our attention away from the extremes and look closely at the intervals scattered along the spectrum can we possibly notice the simple but essential problems. The very efforts to solving them bring the same simple but essential gratification, all the good reason to tread our path with a stern resolve.

① 'Not only was film to release men and women from the confines of their private spaces and into a collective realm... but it was to infiltrate and restructure subjectivity itself, changing damaged individual experience into energized collective perception.' *The Rock: William Kentridge's Drawings for Projection*, October Vol.92 (Spring, 2000)

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评委介绍 The Jury

北京国际短片联展组委会从电影、艺术和文化等领域选出了五位资深人士组成评审委员会，2019 年评审团阵容如下：**章明**（电影导演、编剧），**Hafiz Rancajale**（艺术家、策划人），**宋轶**（艺术策划人），**冯宇**（影展策划人），**Eduardo Williams**（电影导演）。评委会将负责评审竞赛单元的参赛作品，并评选出如下重要奖项：

国际单元奖项

- 星云 虚构类最佳影片奖
- 图卷 非虚构类最佳影片奖
- 幻景 实验类最佳影片奖

华语单元奖项

- 潮汐 华语最佳影片奖
- 光晕 华语学院最佳影片奖

杰出艺术探索奖

Beijing International Short Film Festival has selected five people from film, art and culture to constitute the jury: **Zhang Ming** (film director, screenwriter), **Hafiz Rancajale** (artist, curator), **Song Yi** (curator, filmmaker), **Feng Yu** (curator) and **Eduardo Williams** (film director). The jury will be responsible for judging competition programs and selecting the following awards:

International Competition

- Nebula Award for Best International Fiction Short Film
- Fresco Award for Best International Non-fiction Short Film
- Mirage Award for Best International Experimental Short Film

Chinese Competition

- Tide Award for Best Chinese Short Film
- Halo Award for Best Student Project

Outstanding Art Exploration Award



章明

电影导演，编剧，监制；北京电影学院导演系教授。2019 年编剧导演电影《热汤》（后期制作中）。2018 年编剧导演电影《冥王星时刻》，入选七十一届戛纳国际电影节导演双周单元；2015 年编剧导演《九号女神》获陕西省“五个一工程奖”；2013 年编剧导演电影《她们的名字叫红》，获第十六届上海国际电影节“传媒大奖评委特别奖”；2011 年导演编剧电影《郎在对门唱山歌》，获第十四届上海国际电影节“金爵奖”最佳编剧、最佳女演员、最佳音乐等五项大奖；导演编剧电影《新娘》（2009 年）、《结果》（2006 年）和《秘语拾柴小时》（2001 年），均入围包括东京、釜山、柏林、洛杉矶、鹿特丹、首尔、巴黎、香港等国际影展。导演电影《院长爸爸》，入选 2007 年中国电影 20 部优秀电影华表奖；1996 年电影导演处女作《巫山云雨》入选柏林电影节、纽约电影节、旧金山电影节等并获得釜山、都灵、温哥华等国际影展八项首奖。论著《找到一种电影方法》等。

Zhang Ming (b.1963) is a film director, screenwriter, producer. Professor at Beijing Film Academy. He is well known as a member of sixth-generation while he cannot easily be categorized as the fifth or sixth generation. In 2019, the film *Hot Soup* in post-production. In 2018, *The Pluto Moment* was selected to screen in the Directors' Fortnight section at the 2018 Cannes Film Festival. In 2011, *Folk Songs Singing* won the Golden Goblet Award at the 14th Shanghai International Film Festival, best actress, best music, and other five awards.



Hafiz Rancajale (哈菲兹·兰卡加尔)

Hafiz 是一个在印尼无处不在的流动的“游击队长”，他既是重要的艺术家，也是艺术生态的搭建者。1994 年毕业于雅加达艺术学校（Jakarta Institute of Arts-IKJ）后，就活跃在 90 年代以来印尼所有的艺术、影像、音乐场景中。在 1998 年印尼大规模的民主运动推翻苏哈托独裁政权之前，Hafiz 曾经开过一个广告公司。2002 年和 Ade Darmawan 创立 ruangrupa，2003 年创立 OKVideo 雅加达国际录像艺术节（2003–2011）；2003 年创立以电影和实验影像为核心媒介的艺术集体 Forum Lenteng，2013 年以来，他是雅加达国际纪录片和实验影像电影节-ARKIPEL 的主席。

Hafiz Rancajale (b. 1971, Pekanbaru, Indonesia) is an artist, curator and one of the founders of the collective ruangrupa and Forum Lenteng. Hafiz often works in video, using the form of the documentary; for him, film or cinema is not just entertainment, but can be seen as a product of culture, education and visual knowledge. Some of his films include: *Alam: Syuhada* won award at Indonesian Film Festival (2005), *Rangkasbitung: A Piece of Tale* at the Yogyakarta Documentary Film Festival (2011) and *Behind Flickering Light* (2013) at Dubai International Film Festival and Yogyakarta Documentary Film Festival, *Raging Soil* at the Indonesian Film Appreciation (2014). He was initiated OK. Video Festival and act as artistic director in 2003 - 2011. In 2003, Hafiz spearheaded 'Forum Lenteng,' a community engaged in alternative education and the development of audio-visual media knowledge. He was artistic director and curator for Jakarta Biennale 2013 SIASAT. In 2013, Hafiz initiated ARKIPEL Jakarta International Documentary and Experimental Film Festival. He is artistic director for ARKIPEL since 2013 - now. He lives and works in Jakarta, Indonesia.



宋轶

策划人、写作者、影像作者，独立空间“激发研究所”运营者之一，新工人影像小组发起人之一，“Bloom 绽”艺术与建筑集体策展小组发起人之一。

Song Yi, curator, writer and film maker. He was a founder of the Migrant Workers Video Collective, co-director of art space Institute For Provocation, founder of Bloom 绽 curating collective for contemporary and urban planning. He was senior editor of LEAP magazine, former Head of Exhibition at Long March Space, coordinated Ho Chi Minh Trail project.



冯宇

独立策展人。2007 年于深圳创办“圆筒艺术空间”，从事两岸四地华语独立电影的推介。发起“圆筒大学生影像展”、“深圳湾艺穗节·电影+影像展”（艺穗影展）和在农村展映的乡土影像展，并于两岸四地多个影展出任评委。2017–2018 年担任第七届深港城市建筑双年展影像展策展人。组织策划的活动将放映行为拓展至城市荒地、厂房、公共场所、乡村祠堂、粮仓等，拉伸影像传播的边界。

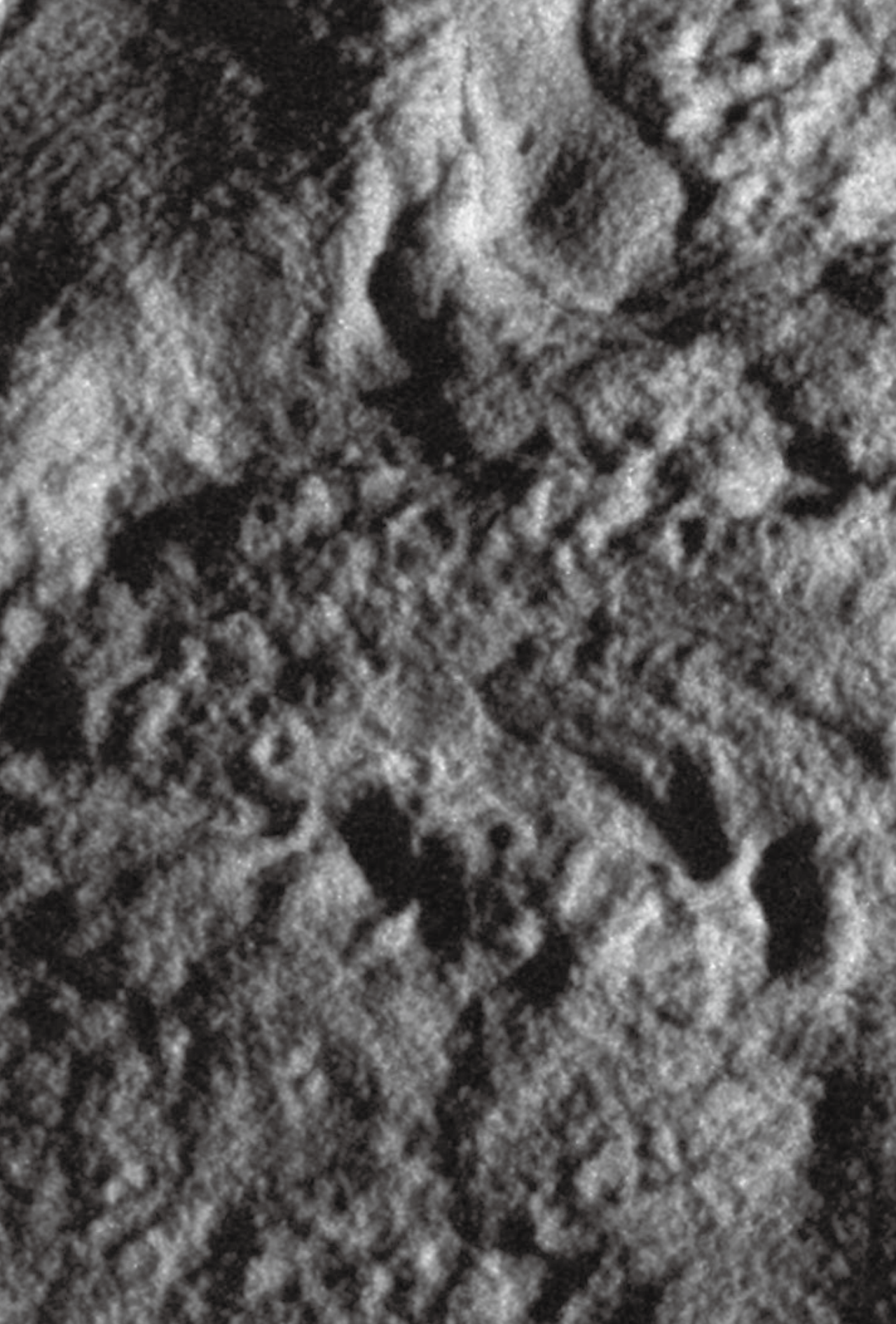
Feng Yu, curator. In 2007, he founded the Cylinder Art Space in Shenzhen, and was engaged in promoting Chinese-language independent films across the Taiwan Straits. In 2018, he was the curator of the 7th Shenzhen-Hong Kong Urban Architecture Biennale. He planned programs beyond screening in normal spaces, expanding to urban ruins, factories, public places, rural ancestral halls, granaries, etc.

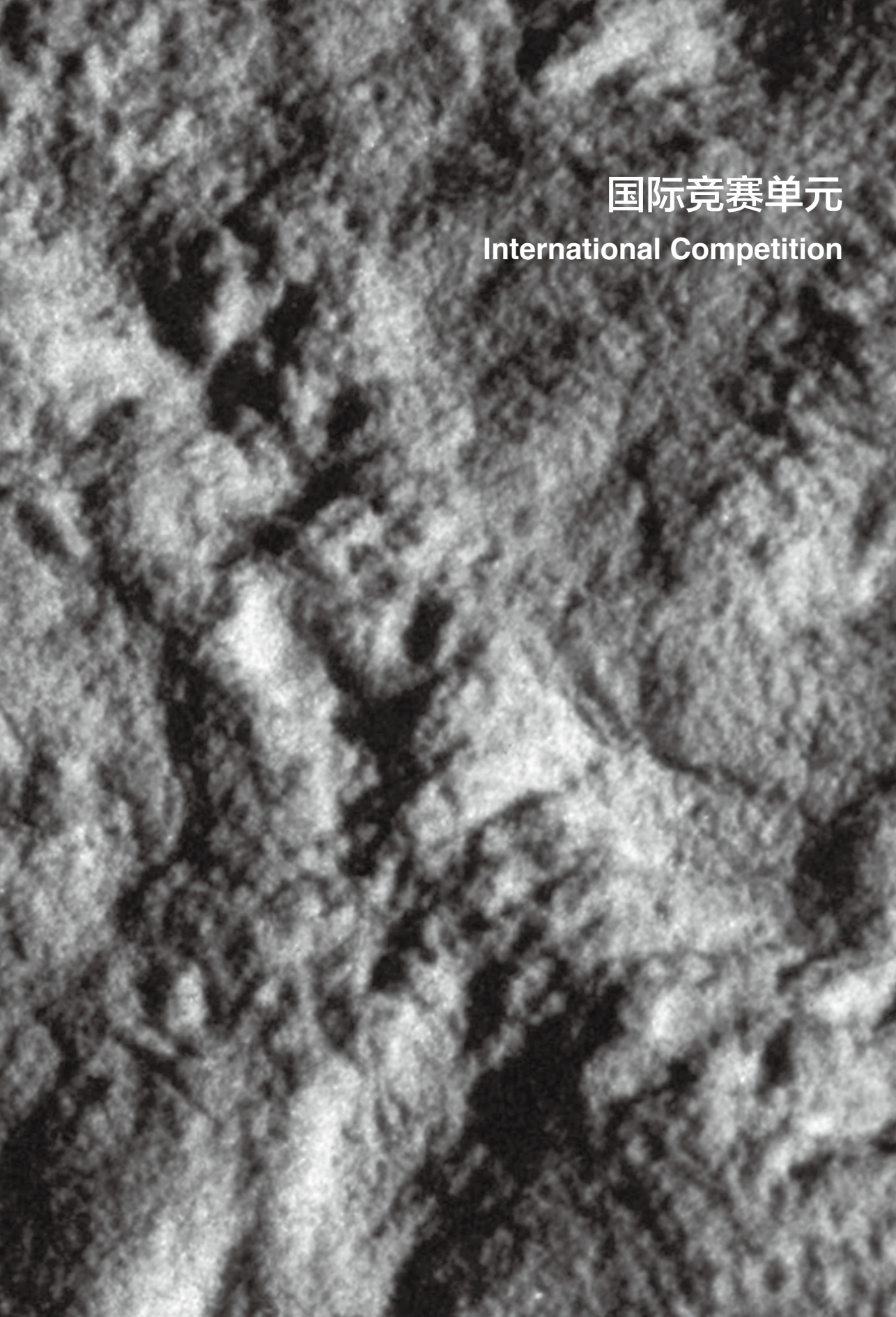


Eduardo Williams (爱德华多·威廉姆斯)

1987 年生于阿根廷，就读于布宜诺斯艾利斯电影大学学习，然后加入法国当代艺术工作室（Le Fresnoy）。《13.7 十亿年》（Couma See a Puma, 2011）和《我要堕落了》（Que je tombe tout le temps, 2013）先后在戛纳电影节“电影基石”和“导演双周”首映，随后是《我已忘记》（Tôï quên rồi!, 2014）在马赛电影节首映。法国电影资料馆（Cinémathèque Française）和纽约林肯中心（Lincoln Center）都曾经举办他的短片作品回顾。他的第一部长片《人类之巅》（The Human Surge, 2016）在第 69 届洛迦诺电影节获得了当代影人最佳影片奖。

Eduardo Williams (b. 1987, Argentina) studied at the Universidad del Cine in Buenos Aires, before joining Le Fresnoy – Studio national des arts contemporains in France. Williams' shorts films *Could See a Puma* (2011) and *That I'm Falling?* (2013) premiered at Cinéfondation and Director's Fortnight at Cannes Film Festival followed by *Tôï quên rồi!* (2014) which had its premiere at FID Marseille. Retrospectives of his short films are organized, among other places, at the Cinémathèque Française in Paris and Lincoln Center in New York. His first feature, *The Human Surge* (2016), won the Filmmakers of the Present prize at the 69th Locarno Film Festival and was later shown at Toronto International Film Festival - Wavelengths, New York Film Festival - Projections and other festivals.





国际竞赛单元

International Competition

不可预知之宏大

MIRAGE 幻景单元所展现的作品，或绚烂、或沉寂、或绵长、或激进，电影在这里回归到影像本体又试图突破传统本体的一切。胶片的划痕颗粒相拥起舞，数字的照片影像相叠溶解。每一部作品都以其独一无二的特质，如同带领观众进行时间旅行。从回归久远过去的默片，到开发未来语境的超文本。从悠远神秘的神话历史，到互联网带领我们所能达到的未来彼岸。每部作品都带着开创全新视听语言的探索精神，涵盖着多元多层次的人文地理。

面对着历史与传说交织的暧昧地带，甲米双年展被禁作品《金蜗牛的诞生》(Birth of the Golden Snail, 2019) 尝试回到那个默片辉煌的未来时代。用黑白胶片拍摄、默片表演风格、字幕卡以及惊艳的手工上色，让这部作品看起来像是来自悠久过去的怪异寓言，如同从考古工地里发掘出一样，清掉尘土与泥沙，与观众进行一场跨越时间的对话。而《自我考古学》(An Excavation of Us, 2018) 则选择了不同的道路，以媒介探索视角来探索展现古老故事的可能性。充分运用故事发生洞穴的地理特性，通过数字时代后期制成光与影的虚拟魔术，将老式皮影戏的效果带入到全新时代的展现领域，用奇妙的手法向我们呈现这段虚实结合的历史传说。

同样将地理特性作为主要呈现效果，《高原》(ALTIPLANO, 2018) 则选择了传统实验电影的手法，呈现出一场撼天动地的纯视觉景象。使用 16mm 胶片拍摄，选择机内重曝光的拍摄手法，通过这种无法预料成果的机内剪辑，最终呈现出的影像更像是受到了拍摄地点的恩赐。地理环境带来的厚重与广阔，在多层次的叠影下像是要突破时间与空间，通过胶片影像重塑新的历史传说。而《马库塔爱的精神守护者》(The Spirit Keepers of Makuta'ay, 2019) 则选择直接拍摄台湾阿美族的仪式，手工冲洗的超 8 胶片影像为影片带来了那种亲近土地的粗糙感，同时也赋予了一种传闻故事般的传颂。在不同的人与不同信仰仪式的展现之中，人们的变迁与土地的永恒结合在一起，烙印在了胶片的颗粒之中。

同样是地点与人的关系，《去年火车经过的时候》(Last Year When the Train Passed By, 2018) 则用了不同的结构与不同段落的拼接来展现。火车经过时透过窗拍下的静态影像，一年后带着超 8 胶片机去拜访那些照片中的地点。一个类似于导演给自己设计的游戏关卡，在一处处的拜访背后，时间与记忆的特性和意义，就不动声色地蔓延开来。一段段的思绪与回忆拼贴起来，如同一粒粒光点聚集，形成一幅完整的图景。同样探讨记忆，《电子票》(E-ticket, 2018) 中的拼贴手法更加靠近拼贴的字面意义，将 35mm 胶片照片和影像的单帧剪开打乱，然后再手工用胶带拼贴起来，各种处理的痕迹真真切切地重构出了在脑海中回忆自己过去的那种过程。各种或模糊或失真的记忆之海中，试图通过一些段落线索，寻找拼贴，重新拾得那段早已变形的记忆影像。

“拾得影像”(Found Footage) 作为实验电影中重要的创作手法，也在新的互联网数字时代下，焕发着全新的面貌。数字资料库的普及，让拾得的内容不再限定于千篇一律的老式资料画面或者是业余的家庭影像。比如在《部署》(Deployments, 2018) 中，虚拟空间形成的 CG 图像作为数字时代的全新拾得影像被融入到影片的影像论文叙述之中。这种新兴的纯虚拟数字画面在《破门》(Swatted, 2018) 中得到了更加完美的体现，要展现破门这种完全通过互联网虚拟世界所成立的犯罪现象，导演拾得了网络直播的画面与 Youtube 的视频素材，将 CG 全新模拟出的类游戏画面作为针线来将一切拼接完成。一种属于新时代虚拟犯罪的样貌就这样被呈现，你看不见它的全貌与内核，只能靠这些数字和虚拟的影像来摸到一些轮廓。好似为虚无做出了新的解释定义：虚拟而无可奈何。

同时，当下数字信息时代，不仅是影像本身的质感和意义的变化，整个存储的介质变化带来了完全不同的网络连接方式，一种全新的超链接关系已经构成。在影片《萨莎》(The Sasha, 2019) 中，从人类登月时拍下的高清月球影像讲起，逐渐链接到了现代谷歌地球所展现出的高分辨率虚拟月球。人类的历史似乎从对未知空间的探索，逐渐变成了在虚拟空间中的物体还原创造。各种思绪或是想法，都通过现有的数字信息，将一个素材链接到下一个素材，不论是历史照片还是新闻报道，亦或是数字 CG 在赛博空间完全重构的一次虚拟登月，形成了一种神奇的超文本链接。互联网时代的数据库，不仅为我们回望过去，分析当下，还试图向我们预言可能的未来。这种宏大而又不可预知也正是我们观看幻景单元电影时所能感知到的，它们代表了现今电影界中最具有活力的一批创新者，在这个百年多后看似已经穷尽一切的电影艺术中探寻着全新影像语言的可能性。他们用着摄影机的镜头，或者甚至取消了自己摄影机拍摄的手法，去探究历史、自我、当下、未来等一系列无穷无尽，将电影引向未知但又无限可能的未来。

方天宇

Unpredictable Grandeur

The works presented in the MIRAGE program are either gorgeous, silent, long, or radical. Here, the film not only returns to the image ontology but also tries to break through traditional ontology. The film's grain seems to be dancing, and the digital images are dissolving with each other. Each work owns its unique characteristics, leading the audience to experience a time travel, from silent films that return to the remote past to the hypertext that develops a future context, from the distant mysterious myth of history to the future shore that the Internet may sail us to. Each piece of work carries the spirits of exploration to create brand new audiovisual language, covering multilayered socio-culture.

Faced with the ambiguous area between history and legend, *Birth of the Golden Snail* (2019), which was banned in Thailand Biennale Krabi, tries to retrace the glorious era of the silent film. Shooting in B&W film, its silent film performance styles, subtitle cards, and stunning hand-painting make itself look like a bizarre fable from the ancient world, just excavated from an archaeological site, clearing its dust and sand, and conducting a dialogue with the audience across time and space. While *An Excavation of Us* (2018) chooses a different path to explore the possibility of presenting ancient stories, makes full use of the geographical characteristics of the cave, and uses post-production in the digital era to perform practical magic of light and shadow. It successfully brings the effect of the old-fashioned shadow play to the field of the new era and presents such historical legend that is the combination of fiction and reality with magical methods.

Also taking geographical features as the main presentation effect, *ALTIPLANO* (2018) chooses the approach of traditional experimental films to present a stunning pure visual. Shooting on 16mm film, it chooses the way of in-camera re-exposure, and through this unpredictable in-camera editing it presents the final image which is more like a gift from the location. The thickness and roominess of geographical environment seems to break through the limitation of time and space under the overlapping shadow and reconstruct the new historical legend through film images.

Same on the topic of relationship between humans and lands, *Last Year When the Train Passed By* (2018) chooses to piece together different structures and different parts. Static photos taken through the window when the train passed by, then the director will carry a super 8 camera to visit those places a year later. This seems to be an adventure game designed by the director for himself. The significance and characteristic of time and memory, gently expands behind these visits. Memories and thoughts are pieced together, just like little shining light dots merging into a whole image. Also dealing with memory, *E-ticket* (2019) uses a more literal collage way. The director cuts up

these 35mm photos and film frames in a random sequence, then tapes them together manually. All these scratches and dirt caused by the manual post rebuild the trails of these past memories left in the head. In that blurred and distorted memory sea, the director tries to track those trails and clues to find the right pieces and put them together, acquiring the long-forgotten memory images.

Found footage, as an important genre of experimental cinema, takes on a brand-new look in the Internet-based digital era. With the development of digital archives, found footage is no longer limited to those old archive images or amateur home videos. Like in the film *Deployments* (2018), CG images generated in virtual space are used as a kind of new found footage in digital age to complete the narrative structure of the film. Such kind of virtual images are represented more vividly in *Swatted* (2018). The director uses live streaming and YouTube videos as found materials to show the cyber-crime of swatted which is totally based on virtual world, using the CG rendered game-alike images as the thread to piece them together. A crime belongs to the new era is presented in this new way. You may not be exposed to its panorama and core but can glimpse at the outline through these digital and virtual images. It seems that a new interpretation of void is made: virtual but helpless.

Of course, the digital age nowadays not only changes the texture and meanings of image itself, but also brings an entirely different Internet connection, constituting a brand-new hyperlink way through the change of materials. *The Sasha* (2019) starts from the high definition moon photos taken by the astronaut in 1972, then gradually moves to the high definition virtual moon created by Google Earth. The history of human being seems to be experiencing the conversion from the exploration of the unknown to the rebuilt and creation of the virtual space. All kinds of thoughts or mind, link one material to the next through existing digital information, whether it is a historical photo or a news report, or a virtual landing moon that is completely reconstructed in Cyberspace by digital CG. The database in the internet era not only helps us look back into the past and analysis today, but also tries to predict the possible future. Such grand and unpredictable feeling is something we can feel when watching films from MIRAGE program. These works represent the liveliest innovators in cinema world nowadays. More than a hundred years have passed since cinema was created. Everything seems to have been tried by the predecessor, these directors are still trying to explore the new ground that no one has set foot on. They are using their cameras, or even get rid of the idea of camera shooting, to explore the history, self-identity, contemporary world or the future. They are leading the cinema into an unknown but magnificent future.

FANG Tianyu

Translation: ZHOU Siya



自我考古学
An Excavation of Us

Shirley Bruno | 2018 | France | English, Creole | 11:00

拿破仑军队的阴影落在一条船上，船穿过神秘的山洞，山洞以玛丽·珍妮 (Marie Jeanne) 命名，她是海地革命中的传奇女兵，正是在以她命名的洞穴内的这场战斗成为了历史上最成功的奴隶革命。

The shadows of Napoleon's army fall upon a boat traveling through the mysterious cave named after her legend Marie Jeanne, a female soldier who fought in the Haitian Revolution. It is this battle inside her cave that will become the most successful slave revolution in history.



Shirley Bruno 生于纽约，是一名美国-海地裔电影人。她最初是纪实电影制片人和多学科艺术家，后硕士毕业于伦敦电影学院。她的影像灵感主要来自海地民俗传统，风格内向，富有哲理，超然于世。她的电影涉及神话与历史、肉体和精神之间的空间，深受加勒比区域万物有灵论哲学的影响。

Born in New York, Shirley Bruno is an American-Haitian filmmaker. She started out as a documentary filmmaker and multidisciplinary artist before enrolling at the London Film School (United Kingdom), where she obtained a Master's degree with distinction. Her approach is inward-looking, philosophical, transcendent and largely inspired by the heritage and folklore traditions of Haiti. Her films generally deal with the space between myth and history, corporeality and spirit, and are influenced by Caribbean animist philosophy.

32-R比特
32-Rbit

Victor Orozco Ramirez | 2018 | Germany, Mexico | Spanish | 07:45

我的祖母深信，唯一会犯两次相同错误的动物就是人类。一部关于导演个人互联网的散文短片，一个所有人和事都被记忆缺失、错误、监视和隐欲覆盖了的平行宇宙。

My grandmother was convinced that the only animal that made the same mistake twice is the human being. An essay short film about my very own Internet, a parallel world where memory loss, errors, surveillance and addiction smear everything and everyone.



Victor Orozco Ramirez 本科于瓜达拉哈拉大学工业设计系就读，后取得德国汉堡美术学院纪录片硕士学位。他于1999年创立了Gremiodiseño (设计和艺术实验室)。2012年，他在德国、厄瓜多尔和墨西哥举办了电影节“ambulant”，这是一个旨在促进德国与拉丁美洲之间电影交流的项目。他执导过各种动画和纪录片短片。

Victor Orozco Ramirez graduated with a degree in Industrial Design from the University of Guadalajara and graduated from the Academy of Fine Arts of Hamburg Germany with a master's degree in the area of documentary film. He founded Gremiodiseño (Design and Art laboratory) in 1999. Until 2012 he organized in Germany, Ecuador and Mexico the film festival "ambulant", a cultural project which is aim to foment a film exchange between Germany and Latin-American. He has directed a variety of animation and documentary short films.



航行 Sail

Heurtier Manzanares Lysa, Perrais Agnès | 2018 | France | 12:45

从未寄出的一堆情书，从未航行过的微型船只，纸卷成面纱，声音从周围的海中升起。

Love letters never sent. A miniature ship that never sailed. Papers rolled in its veils. A voice emerging from the sea around it.



马库塔爱的精神守护者 The Spirit Keepers of Makuta'ay

Yen-Chao Lin | 2019 | Canada | Amis, Mandarin | 10:50

《马库塔爱的精神守护者》穿越台湾东海岸的村庄，在传统的阿美族领土上拍摄。自然、殖民和移民融合在一起，形成了独特的灵性景观。从道教的仪式到长老会的葬礼，从个人祷告到集体抵抗，手工冲洗的超8打开了混合的信仰，试图追溯过去的阿美族巫师的记忆。

Shot on location in the traditional Amis territory, The Spirit Keepers of Makuta'ay travels through villages on the east coast of Taiwan, where nature, colonization and population migration merge to create a unique spiritual landscape. The hand processed super 8 unravels mixed faith expressions from Daoist ritual possession to Presbyterian funeral, from personal prayers to collective resistance, all the while attempting to trace the memories of past Amis sorcerers.

Heurtier Manzanares Lysa 在巴黎迪德罗大学上学并在纽约进行交流后，她在 G.R.E.C. 中共同执导了美国公路纪录电影《让我们玩》，通过游戏描绘了该国的肖像。在 Lumiere du monde 工作了两年后，她致力于创作自己的电影。

After her university years at Paris Diderot and an exchange in New York, she co-directed a documentary, *Let's Play* in G.R.E.C., a road movie in the United States, a portrait of the country through games. After working for two years at Lumiere du monde, she devoted herself to the realization of her films. After studying literature and cinema, Perrais Agnès made several films including *As Long as We're on Board*, (2014) and *Magari* (2019).

Perrais Agnès 在学习文学和电影之后拍了几部电影，包括《只要我们在船上》(2014) 和《Magari》(2019)。

After studying literature and cinema, Perrais Agnès made several films including *As long as we're on board* (2014) and *Magari* (2019).



林延昭是常驻蒙特利尔的跨学科艺术家。她关注存在的即逝，在作品中大量依靠直觉、与人合作和广泛搜寻，她的实践探索了占卜、民间宗教、生态学和社会永续文化。她自称为后现代档案工作者，爱好自然史，拾得的家庭纪录、维多利亚时期的日用品和生物标本，她都收藏。她的作品曾在柏林电影节、Articleule (蒙特利尔)、Art Metropole (多伦多)、新电影节 (蒙特利尔)、OBORO (蒙特利尔)、SBC 当代艺术画廊 (蒙特利尔) 展出。林延昭还是 Atelier Céladon 的程序员和展览设计。

Yen-Chao Lin is a Montreal-based multidisciplinary artist. Commenting on the impermanence of existence through intuitive play, collaboration and scavenging, her practice explores divination arts, folk religion, ecology and social permaculture. A self-described postmodern archivist, and natural history enthusiast, she is an avid collector of all things from found family records to Victorian ephemera and biological specimens. Her works have been shown at Berlinale (Berlin), article (Montreal), Art Metropole (Toronto), Festival du nouveau cinéma (Montreal), OBORO (Montreal), SBC Gallery of Contemporary Art (Montreal), among others. Yen-Chao also serves as a key programmer and exhibition designer for Atelier Céladon.





交 / 影 cross/film

Konstantinos Stathis | 2019 | Greece | Greek | 23:01

一部正在拍摄中的电影。角色们逃到了乡下，导演在夜晚的城市游荡，摄制组在拍摄，试图从看似有用或可运行的一切事物中组接成电影，是这样吗？一个女人在晚间的城市徘徊，角色们开始为自己而表演，摄制组和导演正进入电影。人们穿梭在这部正在拍摄的电影的里与外，电影也与他们同行。

A film is being made. The characters of the film have escaped in the countryside. The director wanders in the city at night. The crew is filming, trying to consist the film from everything that appears to be useful or function-able, but is that so? A woman is wandering in the city at night. The characters start to act for themselves. The crew and the director are getting into the film. Crossing in and out-all these people-from that film that's being made by and with them, among other things.

Konstantinos Stathis 出生于雅典，在雅典国立科技大学学习化学工程后，他转去了塞萨洛尼基亚里士多德大学美术系学习电影。在校期间，他执导了5部短片，还参与了其他几部短片的制作，曾经当过制片经理、摄影指导、演员和助理导演。他执导了电影《交 / 影》，《步行》和他的第一部长片《无法实现的统一》。

Konstantinos Stathis was born in Athens. Attended NTUA as a Chemical Engineer and subsequently the School of Film Studies at the Fine Arts Department of A.U.th. In the years of his studies he directed 5 short films, participating meanwhile in the production of several other shorts, mainly as production manager, but also as DOP, actor and assistant director. More recently, being a member of a wider group of independent filmmakers, based in Thessaloniki, he directed the films, *cross/film*, *Walk* and his first feature, *the Infeasible Unity*.



金蜗牛的诞生 Birth of the Golden Snail Kam-Nerd-Hoy-Tak-Tong

Chulayarnnon Siriphol | 2019 | Thailand | No Dialogue | 20:00

《金蜗牛的诞生》是2018年泰国甲米双年展的被禁作品。影片根据史前和第二次世界大战期间泰国甲米的 Khao Kha Nab Nam 洞穴的历史拍摄，这个洞穴是甲米最知名的地标之一。影片在幻想和史实、虚构与传说的边界间游摆，它也将天然洞穴转变成电影的放映空间和内部空间。影片使用与早期电影类似的黑白胶片和胶片放映机，讨论了早期电影和人类的起源，从母性的黑暗洞穴到启蒙的外部世界。

Banned at the Thailand Biennale Krabi 2018, this film is based on the history of Khao Kha Nab Nam, Krabi. Filled with fantasy and historical facts, it treads the line between fiction and folklore.

Chulayarnnon Siriphol (出生于1986年)，电影人和艺术家，他的短片 Planetarium 作为《十年泰国》四部短片之一，在2018年戛纳电影节上首映。

Chulayarnnon Siriphol (b.1986) is working between the role of a filmmaker and an artist, using video as a medium. His latest short film *Planetarium* premiered at 2018 Cannes Film Festival as part of *10 Years Thailand*.



幻景 实验类国际竞赛 2

MIRAGE Competition-2

部署

Deployments | Déploiements

Stéphanie Lagarde | 2018 | Netherlands | French | 16:00

影片展示了国家如何实施系统控制。通过将战斗机飞行员精心设计的手势、水耕农场和人群控制软件生成的图像联系起来，影片试图质疑国家如何在物理和象征意义上控制领空和土地。

The film shows how a state may perform systems of control. Associating choreographed hand gestures of fighter pilots with a hydro-culture farm and images generated by crowd-control software, the film questions how states occupy terrain, both in air and on ground, both physically and symbolically.



Stéphanie Lagarde (1982 年生于法国图卢兹) 是常驻巴黎的视觉艺术家和电影人。她的作品致力于在物体系、语言和人类方面讨论占领和空间组织的策略问题。

Stéphanie Lagarde (born in Toulouse, FR in 1982) is a visual artist and filmmaker based in Paris. Her works deal with strategies of occupation and the organization of space throughout systems of objects, languages and human beings.



屏幕

Screen

Matthias Müller, Christoph Girardet | 2018 | Germany | English | 17:34

火、水、土、空气。虚构人物的声音，有时是暗示性的，有时是严格的，试图带领观众离开此时此地。谁在说话？催眠对象和催眠者之间的关系反映在观众与屏幕的关系中。

Fire, water, earth, air. Voices of fictional characters-sometimes suggestive, sometimes strict-leading the viewer away from the here and now. Who's talking? The relationship between the hypnotised subject and the hypnotist is mirrored in the spectator's relationship to the screen.



Christoph Girardet (1966 年生于德国朗根哈根) 和 Matthias Müller (1961 年生于德国比勒费尔德) 从 1999 年开始共同进行艺术创作。他们经常利用拾得影像镜头，展现了素材复杂编排的全新多层次意义。他们的影片曾在戛纳、威尼斯、柏林、鹿特丹、纽约和奥伯豪森等电影节上展出，并在如明尼阿波利斯的沃克艺术中心、波扎尔-布鲁塞尔宫廷美术学院、泰特现代美术馆、汉堡 Deichtorhallen 和阿姆斯特丹 EYE 电影博物馆等美术馆放映。Christoph Girardet 和 Matthias Müller 曾多次在电影节获得奖项，如 1999 年德国电影评论家协会奖、2004 年马尔视频艺术奖、戛纳电影节的最佳短片奖、2006 年德国短片大奖以及 2012 年和 2014 年 Arte 短片奖。

Christoph Girardet (born in Langenhagen, Germany, in 1966) and Matthias Müller (born in Bielefeld, Germany, in 1961) started collaborating artistically in 1999. In many of their works they make use of found footage; their complex compositions of appropriated material unfold new layers of meaning. Their films were presented at such film festivals as Cannes, Venice, Berlin, Rotterdam, New York and Oberhausen as well as in museums and exhibition venues like the Walker Art Center Minneapolis, the Bozar-Palais des Beaux-Arts Brussels, Tate Modern London, the Deichtorhallen Hamburg and the EYE Film Institute Amsterdam. Christoph Girardet and Matthias Müller have been honored with numerous prizes, for example the 1999 German Film Critics Association Award, the 2004 Marl Video Art Award, the Prix Canal + du Meilleur court métrage at the Cannes Film Festivals and the German Short Film Award in 2006 as well as the 2012 and 2014 Arte Short Film Prize.





破门 Swatted

Ismaël Joffroy Chandoutis | 2018 | France | English | 21:14

在线游戏玩家描绘着他们遭遇的“特警破门而入”的经历，一种让他们在玩游戏时突然遭遇到生命危险的网络骚扰行为。这种行为在 YouTube 视频与在线游戏直播之中逐渐成形。

Online players describe their struggles with “swatting”, a life-threatening cyber-harassment phenomenon that looms over them whenever they play. The events take shape through youtube videos and wireframe images from a video game.



Ismaël Joffroy Chandoutis 1988 年生于法国，毕业于 INSAS（比利时）剪辑系，毕业于圣卢卡斯艺术学院（比利时）电影制作和 Fresnoy（法国）。Ismaël 探索了超越类型界限的电影。他的电影质疑记忆、虚拟、技术以及世界和文字的内部空间。目前 Ismaël 作为一名剪辑师，在巴黎生活和工作。

Ismaël Joffroy Chandoutis was born in France in 1988. Graduated from INSAS (Belgium) in editing, from Sint-Lukas Art School (Belgium) in filmmaking and from Fresnoy (France). Ismaël Joffroy Chandoutis explores a cinema beyond the boundaries of genres. His films question memory, virtual, technology and the intermediate spaces between the worlds and between the words. Ismaël is also a film editor. He currently lives and works in Paris.



黄邦钊，1988 年生于台湾高雄，毕业于台中科技大学和巴黎索邦第三大学电影系。其创作理念主要探讨影像与材质，纪实与虚构间的模糊关系。目前于法国巴黎和位于里尔的 Le Fresnoy 进行创作。

Born in 1988 in Taiwan graduated from graphic design, then immersed in the cinema in France, since Paris 3 Sorbonne Nouvelle. HUANG Pang-Chuan is inspired by his diverse practical experiences, to create an ambiguity between documentary and fiction. All his work contains three elements: memory, voyage and traditional film technology.



去年火车经过的时候 Last Year When the Train Passed By

Huang Pang-chuan | 2018 | France | French, Chinese | 17:36

去年，火车经过你家时我拍了这张照片，那时的你在做什么呢？

What were you doing while I took this photo when the train passed through your house last year?



电子票 E-ticket

Simon Liu | 2018 | USA, UK | No Dialogue | 13:02

电影由一万六千张照片铰接而成。《电子票》是对个人档案的疯狂（重新）编录，是被遗忘图像重生的机会。35 毫米的照片和运动图像被切开，重新洗牌，以逐英寸增加的量用胶带拼接在一起。影片由学校旅行、印度之行至 2005 年香港反世贸峰会达到高潮。“我的照片全都被裁开混在一起，但至少现在它们都在一个地方了。”一段在流媒体时代对但丁地狱的重述，一次为保留现代云的运动自由。

A film sixteen thousand splices in the making. *E-Ticket* is a frantic (re)cataloguing of a personal archive and an opportunity for rebirth to forgotten images. 35mm photographs and moving pictures are obsessively cut apart, reshuffled then tape spliced together inch by inch in rigid increments. Views swipe between a school trip to India then culminate with a protest of a 2005 World Trade Organization summit in Hong Kong. My photographs may have all be cut up and mixed around, but at least they're all in one place now. A retelling of Dante's *Inferno* for the streaming age; a freedom of movement reserved for the modern cloud.



廖沛毅 (Simon LIU)，电影人，生于香港，并于香港及英国特伦特河畔斯托克长大，现居住和工作于美国纽约。他于 2010 年在纽约大学获得电影制作学位。其作品曾于多个国际电影节及国际电影机构放映，包括鹿特丹国际电影节、CROSSROADS、EXiS、WNDX、Mono No Aware IX、Microscope Gallery、英国电影协会及里约热内卢国际电影节。

Simon LIU lives and works in Brooklyn, New York. Born in Hong Kong and raised in both Hong Kong and Stoke-On-Trent, England, he moved to New York in 2006 and received a degree in Film Production from New York University. His work has been exhibited and distributed at festivals and institutions internationally including the International Film Festival Rotterdam, CROSSROADS, EXiS, Microscope Gallery, Mono No Aware IX, WNDX, Paris Festival of Different & Experimental Cinemas, the British Film Institute and the Rio De Janeiro Film Festival.

幻景 实验类国际竞赛 3
MIRAGE Competition-3

三马梦
3 Dreams of Horses

Mike Hoolboom | 2018 | Canada | No Dialogue | 06:20

胶片是用马的明胶制成的。他们在等着被屠杀，来让照片得以拍摄。许多年前，我们学习了主人的语言，我们忍不住去想为什么你们中很少有人去学习我们的语言。影片由三个以马为主的场景组成——第一个是白天在转盘上缠绕的森林，第二个是葡萄牙下雨的街道，最后是火与水的守夜。

Film is made out of gelatin that comes from horses. They're waiting to be slaughtered, so that pictures can be made. Many years ago, we learned the language of our masters. Though we couldn't help wondering why so few of you bothered to learn ours. Three scenes featuring horses, remembering Jacinto. The first is a daytime forest haunting that winds up at a carousel, the second a rainy street in Portugal, the finale a nighttime vigil of fire and water.



Mike Hoolboom 是加拿大电影和录像艺术家。他制作了八十多部电影和录像，尽管大部分已不再公开放映，但仍有大约十二个影片还在放映中。他的作品参加过四百多个电影节，获得过三十个奖项。他获得了汤姆·伯纳奖的社区服务奖和两项分别来自多伦多和匈牙利 Mediawave Festival 的终身成就奖。

Mike Hoolboom is a Canadian artist working in film and video. He has made over eighty films and videos, though most have been withdrawn from circulation, approximately a dozen remain on view. His work has appeared in over four hundred festivals, garnering thirty awards. He has been granted the Tom Berner Award for community service and two lifetime achievement awards, the first from the city of Toronto, and the second from the Mediawave Festival in Hungary.



宏大之像
Magnitude

Kai Welf Hoyme | 2019 | Germany | English, German | 10:22

影片将人像与德国中西部莱茵河区域的风光混合在一起，用一种私密与诗意的眼光讲述了母亲的一生。

Magnitude gives a personal and poetic insight into the biography of my mother and combines it with portraits of people and landscapes of the Niederrhein area in mid-west Germany.



Kai Welf Hoyme 1979 年出生于德国西部城市门兴格拉德巴赫。他毕业于科隆媒体艺术学院的视听媒体硕士学位和波鸿鲁尔大学的文化和社会科学硕士学位。他自 2003 年以来开始参加国际展览。

Kai Welf Hoyme was born 1979 in Moenchengladbach, Germany. He holds a MFA in Audiovisual Media from the Academy of Media Arts Cologne and a M.A. In cultural and social sciences from the RUB. International exhibitions since 2003.



萨莎 The Sasha

María Molina Peiró | 2019 | Netherlands | English | 20:00

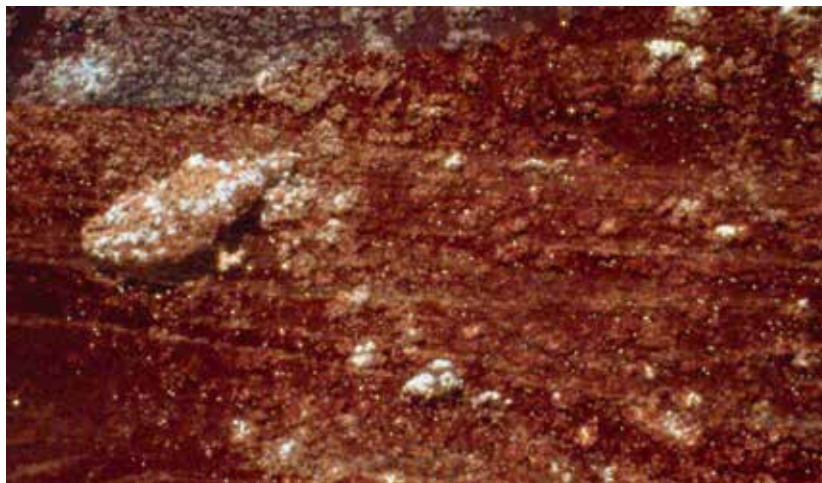
1972 年，宇航员查尔斯·杜克执行阿波罗十六号任务，着陆在月球后，他负责用高分辨率照相机拍摄月球表面。《萨莎》讲述了人类对地球的视角和突破时间和空间局限的不懈努力，从太空探索到网络，从 1972 年的模拟月球到今日谷歌地球中的虚拟月球。这是一个关于平行宇宙的故事，“永恒”消逝于画面边框和界面间。

On 1972 the astronaut Charles Duke landed on the Moon on the Apollo XVI. He was in charge of taking photos of the lunar surface with a high-resolution camera. *The Sasha* is a film about the human perspective on Earth and our constant struggle with our temporal and spatial limitations. From the exploration of space to cyberspace, from an analogue Moon in 1972 to a virtual Moon in Google Earth today. A story about parallel universes where eternity seems to be lost between frames and interfaces.



María Molina Peiró 是西班牙的声画艺术家、电影人和研究者，现居阿姆斯特丹。她的电影和装置探索了联结人类、技术和自然的多层现实。她对记忆（从地质学到数字存储）及电影和科学的关系特别感兴趣。她毕业于塞维利亚艺术大学和荷兰电影学院。她的电影和艺术作品曾在国际博物馆和艺术节上展出过，例如 Haus der Kulturen、EYE 电影博物馆、巴塞罗那现代艺术博物馆、Art Futura、台湾录像艺术双年展和 VIS Vienna。

María Molina Peiró is an Amsterdam-based spanish audiovisual artist, filmmaker and researcher. Her film and installations explore layered realities that connect humans, technology and nature. She is particularly interested in memory systems (from geology to digital memory) and the relation between cinema and science. She studied at the University of the Arts in Sevilla and the Netherlands Film Academy, where she won the AHK Award for Best Master Project. Her films and art works have been showcased in international museums and festivals like Haus der Kulturen, EYE Film Museum, Museum of Modern Art Barcelona, Art Futura, Taiwan Video Art Biennia and VIS Vienna.



高原 ALTIPLANO

No Dialogue | 2018 | Malena Szlam | Canada | 15:30

影片拍摄于智利北部和阿根廷西北部阿塔卡梅尼奥，艾马拉和卡尔恰基-迪亚吉塔的传统土地上的安第斯山脉。《高原》发生在祖先盐沼，火山沙漠和彩色湖泊的地质世界中。影片将地球与天空，白天与黑夜，山脉与心跳，矿物与虹彩云融合在一起，展现出一个震动的景观。在其中，明亮的蓝色太阳永远威胁着要让血红色的月亮黯然失色。结合火山、间歇泉、智利蓝鲸等的次声录音产生的音景，影片利用机内剪辑的手法，通过色彩和形式的冲突创造出令人回味的视觉节奏。通过复杂的 16mm 像素颗粒与叠加技术，景观脉动和断断续续，转化为同时存在多个时间的空间。

Filmed in the Andean Mountains in the traditional lands of the Atacameño, Aymara, and Calchaqui-Diaguita in Northern Chile and Northwest Argentina, *ALTIPLANO* takes place within a geological universe of ancestral salt flats, volcanic deserts, and coloured lakes. Fusing earth with sky, day with night, heartbeat with mountain, and mineral with iridescent cloud, *ALTIPLANO* reveals a vibrating landscape in which a bright blue sun forever threatens to eclipse a blood-red moon. Coupled with a soundscape generated from infrasound recordings of volcanoes, geysers, Chilean blue whales, and more, *ALTIPLANO* makes use of in-camera editing to create evocative visual rhythms through the clash of color and form. Landscapes pulse and stutter, transformed through complex 16mm pixelation and superimposition techniques into spaces that exist in a multitude of times simultaneously. Located at the heart of a natural ecosystem threatened by a century of saltpeter and nitrate mining practices, and recent geothermic exploitation, *ALTIPLANO* reveals an ancient land standing witness to all that is, was, and will be.

智利导演和艺术家 Malena Szlam 现居蒙特利尔。她的装置和机内剪辑的影片很难归类，位于实验性电影与装置艺术的交汇处，与模拟电影的材料本质息息相关。她还是 Double Negative 的成员，是一个对模拟电影和实验电影感兴趣的独立艺术家群体。她的作品曾在鹿特丹、爱丁堡国际电影节、多伦多国际电影节、智利瓦尔迪维亚国际电影节和香港国际电影节展出。

Malena Szlam from Chile is a filmmaker and artist who lives and works in Montreal. Situated at the intersection of experimental film and installation art, her installations and in-camera edited films engage with the material nature of analogue cinema. She is also a member of Double Negative, a collective of independent artists interested in analogue film and experimental cinema. Her work has been exhibited at IFFR, Edinburgh IFF, Toronto IFF, FIC Valdivia and Hong Kong IFF.





鲜绿色 Fresh Green

No Dialogue | 2018 | Ida Greenberg | United States | 04:21

空荡的酒吧中，一个孤独的顾客在打台球。

In an empty bar, a lone patron plays a game of pool.

Ida R.J. Greenberg 是常驻美国马里兰州巴尔的摩的定格动画师。她的作品探索各种叙事形式和方法，表达日常的微妙幽默。

Ida R.J. Greenberg is a stop-motion animator based in Baltimore, MD, U.S. Her work explores various forms and methods of storytelling in order to express the subtle humor of everyday.



吱吱作响的时间 A Creak In Time

Steven McInerney | 2018 | United Kingdom | English | 27:00

《吱吱作响的时间》是对不断扩展的分形宇宙进行的 27 分钟冥想，反复出现形态和感知的改变，尺度从微观地形切换到广袤宇宙。影片分为两个部分，第一部分探讨宏观世界，天体的物理性质和形成的本质，后者关注看不见的微观世界，其中各种生命形式生机勃勃，不断扩展并共生。

A Creak In Time is a 27-minute meditation on the ever-expanding fractal universe with recurring themes of transformation and altered perception, switching scale from microscopic topography to the vast distances of the cosmos. Presented in two parts, the first exploring the macro; the nature of physicality and formation on a celestial level, with the latter concerning the micro; the world unseen, thriving with lifeforms, continuously expanding and in complete symbiosis.

Steven McInerney 是常驻伦敦的多媒体艺术家，他的实践包括实验电影、现场声画和音乐表演、装置和策展活动。他经营一个为跨学科领域的艺术家发布和展示作品的厂牌 Psyché Tropes。

Steven McInerney is a multimedia artist living in London. His practice ranges from experimental film, live audiovisual and musical performance, installation and curatorial activities. He runs Psyché Tropes, a label dedicated to releasing and exhibiting work by artists practising within cross-disciplinary fields.



非理性与非虚构

“将虚构区别于日常经验的，不是真实的匮乏，而是过度的理性。”

朗西埃 (Jacques Rancière) 在《虚构的边界》中写道，他试图借用作品背后的理性的作用方式来探寻虚构的起源。只有宣称 (avow) 自身是虚构或者非虚构的作品，而不存在绝对的两极——既然虚构不再是某种体裁，而非虚构也不应该再继续统领某种形式。边界是模糊的，在一些挑衅者如 Robert Kramer 或 Jacques Rivette 等的电影里，这里更像是适合散步的丘陵地带。

然而即便如此，影片也仍有被分类的空间，理想分类的方式并不是畜牧式的，如在草原上驱逐羊群，而更像是观测天体，角度和距离成为关键。FRESCO 单元的设置初衷，是怀着一种对真实材料在影片中产生的“渗透”效应的向往；“湿壁画”的创作中，颜料，材质和介质因成分相近而融为一体，成为作品的关键，在于石灰材质的相互吸附和反复渗透。FRESCO 对作品提出这样的愿景：“现实—现实材料—影像”的转变过程中，避免用所谓的理性来过多干预这种自然的“渗透”方式。

《窗》(Windows, 2018) 是一部非典型的观察者电影，影片通过长焦镜头的大量使用，构建了一种强烈的疏远感，整部影片像是爱斯基摩人构筑冰屋，被拍摄端是发散而彼此凝结的，摄像机端则是被封闭的私密而伤感的圆点。《告诉他们，我们从未倒下》(Tell This To Those Who Say We've Been Defeated, 2018) 则正好是一部真正意义上的观察者电影，镜头在跟随巴西运动分子在黑暗中行走、掩藏和等待出击的过程中，制造出全然沉浸式的紧张。

Ben Russell 在新作《色盲症》(Color-blind, 2019) 中沿用他独特的美学手法，将实验电影手法介入人类学调研，通过法属波利尼西亚和布列塔尼的色彩斑斓的影像发掘人们对色彩的认知，用以对抗西方中心的主导叙述 (Master Narrative)。同样探讨后殖民主义，葡萄牙导演 Susana 的《福特小镇》(Fordlandia Malaise, 2019) 堪称风景叙事的典范，镜头对准亚马逊丛林中的美国工厂废墟，无人机的使用制造了大量平滑均匀的高质量图像，而影片背后的声音则像是化身幽魂的见证者——歌曲、口述、广播被封存在外表坚硬光滑的记忆体内。如果说《福特小镇》是风景的消逝，是灵魂在空中进行最后一次留恋，《我们之上只有天空》(Above Us Only Sky, 2018) 则是风景的诞生，影片重新审视天空和个人的关系，试图将这种关系对应至政治体制与人的关系；使废墟和荒野重新获得生命演绎的，不仅仅是镜头的审视，还有历史意义的注入。

《应有尽有》(All Inclusive, 2018) 则是一种景观叙事，镜头对准海面上的豪华游艇，通过高度发达资本主义对天堂进行一场溢美、流脂、甜腻的描绘，延续着对德波“景观社会”(La Société du spectacle) 的部分回应。与豪华游艇不同，难民船是公海上另一种截然不同的物种，丹麦影片《难民图景》(Migrating Image, 2018) 使用大量观测站的图像，通过屏幕上的检测 and 统计图表试图来重新审视媒介在欧洲和难民之间的作用方式。

FRESCO 的影片不会按照某个主题，或者实现手法进行放映归类与分组，观看体验必须变得冗长而驳杂，才能在某种层面上，驱使我们继续克服所谓的“理性”，并与创作者在银幕内外共担风险。

丁大卫

Non-fiction and Non-rational

What distinguishes fiction from ordinary experience is not a lack of reality but a surfeit of rationality.

Jacques Rancière noted in his work *the Edges of Fiction*. He attempted to inquire into the origin of fiction with how rationality functions in making a work. There are only works which avowed themselves to be 'fiction' or 'nonfiction', but not absolutely pure 'fiction' or 'non-fiction'. If fiction is no longer a genre, then non-fiction should not be dominating anymore. Then the boundary between the two is blurred, made it more like a walkable slope, especially in the films made by provocateurs such as Robert Kramer and Jacques Rivette.

Nevertheless, films can still be categorized. The ideal way should be less like husbandry, shepherding sheep to pasture, but more observational astronomy, where angle and distance remain the key. FRESCO section was set up to advocate a natural 'osmosis' effects where the films permeating with (fragmented) reality. In the creation of frescos, the pigment, the medium, the texture blending as a whole due to their similarity in the materiality. Different compositions of lime constantly absorbing and diffusing through each other made the key to mold a work. FRESCO holds this vision for works in the section that rationality can stand aside, not interfering with the natural 'diffusion' in the transition from the reality to material to films.

As an untypical observational film, *Windows* (2018) constructed a strong sense of alienation with extensive use of telephoto lens. The film can be in parallel with an igloo, Eskimo snow hut, where the director sit in one spot of the middle, these objects in her lens condensed in the distance. *Tell This To Those Who Say We've Been Defeated* (2018) is a classic observational film. It tightly follows several Brazil housing activists walking, hiding and ambushing in the dark with immersive tense.

Ben Russell continued his signature aesthetic eye in new work *Color-blind* (2019), submerging experimental film with ethnographic research. He confronted with the master narrative of Eurocentrism with a psychedelic portrait made between French Polynesia and Brittany. Also of post colonialism, *Fordlandia Malaise* (2019) by Portuguese filmmaker Susana is exemplary in landscape narration. She shot a classical failed colonial project, an American factory ruins which was founded in 1928 by Henry Ford to circumvent rubber monopoly. Drones produced massive smooth high-quality images, while sounds in the film-songs, oral histories, broadcasts acted as witness of ghosts. If *Fordlandia Malaise* represents the passage of landscape, then *Above Us Only Sky* (2019) represents the birth of it, which looks at the relationship between sky and individual, metaphorically referring to the relationship between political system and individual. It is not only the gaze of cameras relived the ruins and wastes, but also the infusion of history.

All Inclusive (2018) is narrated through landscape, where the camera looks carefully at entertainments in a luxurious cruise ship. It is partially responding with *La Société du Spectacle* by delineating how fragrant, triumphant and greasy a late capitalism 'heaven' can be. Contrary to cruise ship, refugee ship is another distinctive presence in international water. The Danish film *Migrating Image* (2018) investigated how image functioned in Europe refugee crisis by collecting massive 'technical images' such as diagram and surveillance produced by border-watching institutions.

Films in FRESCO shall not be screened under certain topics or way of making. Watching them must be prolonged and heterogeneous. Only this can impel us to conquer 'rationality' to some extent and share the risk with creators beyond the screen.

DING Dawei
Translation: Jiahui

图卷 非虚构类国际竞赛 1
FRESCO Competition-1



窗
Windows

Akvilė Žilionytė | 2018 | Lithuania | Lithuanian | 20:00

一个难以在一个地方久呆的男人，在过去的七年中，他搬迁了十六次，而现在他将再一次搬家。在收拾东西时，他透过窗户观察邻居，拍摄他们，以便不会忘记他们。影片由透过窗户看见人们走动的镜头，以及隐蔽观察者的画外音组成。

A man who finds it difficult to stay in one place for too long. He has moved 16 times over the past seven years, and he is moving now. As he packs his things, he observes his neighbours through the window, filming them so that he won't forget them. The film thus consists of footage of windows in which people are moving, with the voiceover of a hidden observer.

Akvilė Žilionytė 1987 年出生于立陶宛的电影人，早年学习语言学和文学，之后转入导演专业。
Lithuanian filmmaker Akvilė Žilionytė (b.1987) originally studied linguistics and literature, and later studied film directing. Her works include *The Daytime Is Not for Me* (2016).



二次对折
Twist Again

Andy Guérif | 2019 | France | No Dialogue | 13:01

影片基于罗索·菲伦蒂诺 1521 年的名画《基督被解下十字架》，基督被他身旁的圣经人物从十字架上徐徐移开了。

Rosso Fiorentino's painting *The Deposition of the Cross* comes to life. The Christ is gradually removed from his cross by the biblical characters who surround him.

Andy Guérif, 1977 年出生于法国，艺术家、导演。
Andy Guérif was born in 1977 in France. He is artist and director. His works include, *Portraits d'étudiant*, 2001, *Why are you running?...*, 2002, *Le Code de l'Art*, 2013.





伤疤 The Scars | Orbainak

Jorge Moneo Quintana | 2019 | Spain | Basque | 29:13

叔叔、父亲和儿子各自的私人故事形成了一条悲剧的时间线，这条线相当于家庭相册页面中的折痕，也相当于父系祖屋墙壁上的裂缝。它类似于电钻打入大山时产生的伤口，也类似于社会集体想象中的疤痕。在政治斗争中，“救赎”的念头只能以悲惨告终。这条线的末端是什么？古老的战争歌曲是否可以绕过这一命运？

The personal stories lived by the Uncle, the Father and the Son, respectively, form a tragic experience that is drawn along a line in time. This line is comparable to a crease in the pages of the family album, but also to a crack in the walls of the paternal house. It resembles the open wound created when drilling into a mountain, but also a scar in the collective imaginary of a society, where the idea of salvation finds its tragic destiny in the political struggle. What is at the end of that line? Will old war songs be enough to circumvent that destiny?

Jorge Moneo Quintana 于 1988 年出生于西班牙的巴斯克首府维多利亚。他在巴斯克大学获得了学士学位，曾在罗马尼亚的科鲁-纳波卡艺术设计大学和西班牙的维戈大学学习过。

Jorge Moneo Quintana was born in Vitoria-Gasteiz in 1988. He achieved his Bachelor degree at the University of the Basque Country and also carried out studies at Universitatea de Artă și Design din Cluj-Napoca (Romania) and Universidade de Vigo (Spain). His works include, *Where is the jungle?*, co-director, 2015, *The Interior City*, co-director, 2017.



我们之上只有天空 Above Us Only Sky

Arthur Kleinjan | 2019 | Netherlands | English | 28:53

关于个体和集体记忆的一部视觉和叙事寓言，当代版本的个人神话。叙述者将观众带入一段虚构的魔幻现实主义历史，故事始于对共产主义捷克斯洛伐克一次空难的调查，一位名为维斯纳·武洛维奇的女性在坠落后奇迹幸存。此事件成为看似无关的事件交织汇集的入口，其实这些事件已深深勾连。

Above Us Only Sky is a layered visual and narrative allegory of individual and collective memory, as well as a contemporary form of personal mythology. A narrator leads the viewer into a magical-realist history that is bereft of fabrication. His story begins with an investigation into a plane crash in communist Czechoslovakia, which one woman (Vesna Vulovic) survived after an unlikely fall from the air. This event becomes the point of entry to a dense web of seemingly unrelated events that appear to be deeply entangled.



Arthur Kleinjan 是一位主攻电影和摄影媒介的视觉艺术家，他曾在阿姆斯特丹的荷兰皇家视觉艺术学院和鹿特丹的德库宁学院学习。

Arthur Kleinjan is a visual artist working with film and photography. He studied at the Rijksakademie in Amsterdam and the Willem de Kooning Academy in Rotterdam, the Netherlands.

图卷 非虚构类国际竞赛 2
FRESCO Competition-2



告诉他们，我们从未倒下
Tell This To Those Who Say We've Been Defeated
Conte Isso Àqueles Que Dizem Que Fomos

Aiano Bemfica, Camila Bastos, Cristiano Araújo Pedro, Maia De Brito | 2018 | Brazil | No Dialogue | 23:00

光芒在阴影中指引我们（或者，夜晚是抗争之时）。

In the shadows ours lights shows the way (or, the night is time to struggle).

这是一部由“武装电影人”组织联合拍摄的电影，他们致力于用画面与声音在电影的映布上呈现巴西社会住房运动。Bastos 和 Araújo 在制作他们的首部电影，Bemfica 和 Maia de Brito 已经联合导演了短片《Na Missão, com Kadu》。

Militants-filmmakers building films together and concentrating efforts to put the image and sound forged on the brazilian organized popular housing social movements on the cinema canvas. Bastos and Araújo are debuting they first film. Bemfica and Maia de Brito have had already direct together the short film *Na Missão, com Kadu*.



我曾是安德森
I Was Anderssen | Yo Fui Anderssen

Raúl Riebenbauer | 2019 | Spain | Spanish | 14:00

我父亲在他永远离开家不久前还在教我下棋，那时我还是孩童。四十年过去了，他刚刚去世，我决定完成一个仪式，那个从我试图击败他那天开始的仪式。

My father taught me to play chess, shortly before leaving home forever. I was a child. Forty years have passed, he has just died, and I have decided to complete the ritual that began on the day that I managed to beat him.

Raúl Riebenbauer 于 1969 年出生在西班牙的瓦伦西亚，是一名记者、纪录片导演和作家。近年来，他定居在利马（秘鲁），并在当地教授纪录片创作和新闻调查的课程。2017 年以来，他一直从事纪录片的拍摄工作。

Raúl Riebenbauer (Valencia, Spain, 1969) is a journalist, documentary maker and writer. During recent years he has lived in Lima (Peru), where he has given workshops about documentary and investigative journalism. Since 2017 is focused in directing documentaries. His works include, Non-fiction book *Georg's Silence* (RBA, 2005; UPC, 2013), Documentary feature *The Shadow of the Iceberg* (2007).



应有尽有 All Inclusive

Corina Schwingruber Ilić | 2018
| Switzerland | No Dialogue |
10:00

沉醉于公海上的大型娱乐魅力之中。

Under the spell of mass
entertainment on the high
seas.



Corina Schwingruber Ilić 于 1981 年出生，现于瑞士的卢塞恩和塞尔维亚的贝尔格莱德居住和工作。2004-06 年，她毕业于巴塞尔的美术大学和贝尔格莱德的美术学院。2006-09 年就读于卢塞恩艺术设计大学的视频系；2010 年以来，她一直担任电影人和剪辑师的工作，2017 年作为联合创始人创办了 PRO SHORT（瑞士短片协会）。

Corina Schwingruber Ilić (b.1981) lives and works in Lucerne (Switzerland) and Belgrade (Serbia). 2004-06 attends University of Fine Art in Basel and Academy of Fine Arts, Belgrade. 2006-09 University of Art & Design Lucerne, in Video department. Since 2010, she works as a filmmaker & editor. 2017 Co-Founder of PRO SHORT (Short Film Association Switzerland).



Susana de Sousa Dias 的影片已在世界各地的电影节、展览和机构展出。她的电影《48》获得了多个国际奖项，包括法国真实电影节的电影大奖和莱比锡纪录片电影节的国际影评人费比西奖。

Susana de Sousa Dias's cinematic works have been exhibited worldwide at film festivals, art exhibitions and venues. She has received several awards, among them the Grand Prix Cinéma du Réel and the FIPRESCI award (DokLeipzig) for her film 48.

福特兰迪亚症 Fordlandia Malaise

Susana de Sousa Dias | 2019 | Portugal | Portuguese | 40:50

这是一部有关福特兰迪亚的过去和当下的电影，福特兰迪亚是由福特汽车创始人亨利·福特（Henry Ford）于 1928 年在亚马逊雨林中创立的工业小镇。小镇原计划为就近取材汽车原材料橡胶，项目失败后小镇于 1934 年废弃。影片将档案图像、人物口述、无人机航拍、流言、神话和歌曲交织在一起。

A film about the memory and the present of Fordlandia, the company town founded by Henry Ford in the Amazon rainforest in 1928. A film that blends together archive imagery, testimonies, drone shootings, tales and narratives, myths and songs.



图卷 非虚构类国际竞赛 3
FRESCO Competition-3



壁炉
Hearths | Foyers

Paul Heinz | 2018 | France | French | 18:25

画面上镜头沿着住宅区、空旷的街道、朴素的外墙，缓慢地移动着。声音上旁白讲述着有关第一次、欲望、点火的头晕、健忘、停电的话语。大火？ Paul Heinz 将为我们梳理它。在哪里？ 在任何家庭中，都有一套道具：一个不起眼的沙发，一张桌子等。故事与家庭生活的观念混在一起，从家庭到壁炉，我们由此理解另一种形式的引燃。

At first a slow movement along residential spaces, empty streets, plain facades, as though artificial. The sound is made up of a voice-over relating the first time, desire, dizziness of the ignition, forgetfulness, blackout. A blaze? Paul Heinz will organise it for us. Where? In any household, with a set of props: a humble couch, a table, etc. Mixing stories with the idea of domesticity, here we understand that this is about another kind of ignition. From household to hearth.



Paul Heinz 于 1989 年出生在圣阿沃尔德，后在巴黎工作。他于 2010 年毕业于南锡国家艺术高级学院，随后又毕业于巴黎国立高等装饰艺术学院和法国国立当代艺术工作室。

Paul Heinz was born in Saint-Avoid in 1989, then works in Paris, Paul graduated from l'École Nationale Supérieure d'Art de Nancy at 2010, then l'École Nationale Supérieure des Arts Décoratifs de Paris and Le Fresnoy.



我们的战歌
Our Song to War

Juanita Onzaga | 2018 | Belgium, Colombia | Spanish | 14:09

一位鳄鱼人，一条神秘的河流，一些喜欢钓鱼的孩子，一场来到尾声的战争，他们共享着同样的哥伦比亚土地：Bojaya。这里的村民有奇怪的信仰，庆祝名字为 Novenario 的死亡仪式。这可能是一个漫长故事的开始，在此故事中，神灵与人类会面，以理解战争结束后的生活。

Crocodile-men, a mystic river, some kids who like fishing and a war that is coming to an end, share the same Colombian land: Bojaya. In this place, villagers have strange beliefs and celebrate the Novenario death ritual. This might be the beginning of a very long story, where spirits and humans meet each other to learn what is there to life after the end of war.



Juanita Onzaga 是哥伦比亚-比利时裔的导演和电影摄影师，她的作品经常杂糅虚构、纪录片和实验电影。她曾在布鲁塞尔学习电影，曾获得摄影学士学位和电影导演硕士学位。曾担任多部短片、纪录片和视频片段的导演与摄影指导。

Juanita Onzaga is a Colombian-Belgian film director and cinematographer playing with hybrid forms between the fiction, the documentary and the experimental. She studied cinema in Brussels, obtaining a Bachelor in Direction of Photography at Institut des arts de diffusion (IAD) and a Master in Film Direction at Sint-Lukas Brussel. She worked as a director and DOP for several short films, documentaries and video clips. Her works include, *The Jungle Knows You Better Than You Do*, 2017



Stefan Kruse Jørgensen 1987 年出生于丹麦埃斯比约，是一位运动影像艺术家。

Stefan Kruse Jørgensen (b.1987 in Esbjerg, Denmark) is a moving image artist.

难民图景 Migrating Image

Stefan Kruse Jørgensen | 2018 | Denmark | English | 28:34

通过跟随穿越欧洲的一个虚构难民群，影片对围绕现实悲剧和死亡的影像制作提出了质询。电影的每个部分都以难民的目的地为线索，从欧盟边界管理机构 (FRONTEX) 如何描写地中海难民到发源自贝尔格莱德某仓库的新闻摄影报道。这些关于难民的图像都是从哪里来的？它们如何重塑欧洲地理？

By following a fictional group of refugees across Europe, the film questions the production of images surrounding real-life tragedies and deaths. Each segment of the film takes its cue from the destination of the refugees, from FRONTEX depicting the refugees on the Mediterranean Sea, to a photojournalistic reportage from a warehouse somewhere in Belgrade. Where do all these images about refugees come from? How do they reshape geography of Europe?



Ben Russell，艺术家、策展人。他的电影、装置和表演促使人们对动态图像的历史和符号学产生了浓厚的兴趣。他曾在芝加哥当代艺术博物馆、鹿特丹电影节、韦克斯纳艺术中心和现代艺术博物馆举办过回顾放映和个展。

Ben Russell is an artist and curator whose films, installations, and performances foster a deep engagement with the history and semiotics of the moving image. He has had solo screenings and exhibitions at the Museum of Contemporary Art Chicago, the Rotterdam Film Festival, the Wexner Center for the Arts, three walls and the Museum of Modern Art.

色盲症 Color-blind

Ben Russell | 2019 | France, Germany | French, Marquesan, English, German | 30:00

一副创作于法属波利尼西亚和布列塔尼之间的通感肖像，色盲跟随更高更躁动不安的幽灵挖掘出后殖民时代的殖民遗产。

A synaesthetic portrait made between French Polynesia and Brittany, Color-blind follows the restless ghost of Gauguin in excavating the colonial legacy of a post-colonial present.



寻找一种对抗叙述的虚构

在当今数字时代大潮下，影像的获取已不再具有难度，何况只要拿起身边的手机就可以拍摄一部自己的短片。不论你在世上何处，不论你是怎样的个体，都能轻松运用影像来传达自己的想法。影像总体量在不断膨胀，视频和电影（作品与非作品）的界限也不再那么明晰。传统意义上的叙事短片，似乎在这个时代开始走向千篇一律且不合时宜。

回到虚构短片的概念上来，这个每年产量庞大到无法计算的类别，正在以什么样的形式发展或是转变，试图在当下的数字环境大潮中脱颖而出呢？虚构是否代表了叙事？而叙事本身的概念又该如何解构？在 Nebula 星云单元，我们试图用这些各具风格的作品，为这些问题提供一些可能的答案。

今年的片单中出现了三部通过孩童来展现历史上特殊政治时期的作品。《圣诞礼物》（2018）通过用儿子寄给圣诞老人的信，带出了齐奥塞斯库对蒂米什瓦拉（Timisoara）流血镇压事件。而基于导演童年记忆所拍摄的《穿越边境》（2019），更加直观的从孩童的视角出发。设定在东欧共产主义的最后一年，过边境检查所带来外界的争吵与噪音，都化为小女孩无法理解之物。《友人的记忆》（2019）对这种表现则更加含蓄，表面上仅仅是青春期男孩在情窦初开时期的成长故事，但是 1985 年黎巴嫩的时间设定，靠着电视机里传出的报道和背景声音的传递，社会政治环境暗藏于故事之中。

《露天剧场》（2018）来自卡塔尔，通过卡塔尔女孩出走后所见之物为我们勾勒出本土的女性境遇。如果说叙事是文本的延伸，那么这部影片显然是将叙事的成分削到了最低，靠着画面中不同地点与人物的动作来推进着整部短片；人物动作的编排甚至能够让人联想到雅克·塔蒂（Jacques Tati）。同样是这种处理的手法，印度影片《等待的夏日》（2019）也将一对在相遇陌生人的情感思绪外化到了环境空间之中，通过在城市空间里的无目的漫游，极具玩味地展现了人物心理上的微妙变化。在《斜坡》（2018）中，导演则选择了更加激进的处理，我们不再能够见到人物或者是文本上的故事，只能从影像上的与旁白中勾勒出一丝记忆的感召，似乎房子本身成为了一个活生生的角色。

传统文本上靠着事件转折或是台词呈现的手法，有一种逐渐外化的趋势。《手拉手》（2019）中，一对杂技演员情侣的心理关系变化，在导演选择下被外化到肢体动作上。不论是舞台上，还是在大自然中，那些动作的舒展代替了老套的台词交流。在《帝王蟹》（2018）中，那种在城市中生活的焦虑压迫，则被外化成未知的疾病与无处可见的螃蟹。导演也并未对这些事物做出任何的解释，只让它们成为一种情感的外泄渠道。

将影像介质的转换邀请至时代背景的探讨也日渐成为叙事的重要手段，《城堡到城堡》（2018），在法国大选时期下一老一少两人的观念碰撞与日常生活，导演选择了分别用胶片与数字中平民化的极端介质来拍摄：超 8mm 胶片和 iPhone 手机。数字噪点和胶片颗粒的互相冲撞，不仅带来了在现场当下与事后回忆的直观区别表现，甚至还像是对当今虚构电影的一种宣告：虚构电影正在从过去的虚构完整事件，逐渐走向虚构场景、环境、一个举动、一个瞬间甚至只是一丝情感。

方天宇

Seeking a Fiction Against the Narrative Grain

In the contemporary digital age, the acquisition of images is no longer difficult, not to mention just picking up a mobile phone around you and shoot a short film of your own. No matter where you are, no matter what kind of individuality you own, you can easily use images to convey your thoughts. The overall number of images is constantly expanding, and the boundary between video and film (works and non-works) is being blurred. Traditional narrative short films seem to become repetitious and obsolete in this era.

So, when we go back to the discussion of fictional short films, in which way is this category, the amount of which is countless every year, evolving or transforming to stand out from the current digital wave? Does fiction represent narrative? And how should the concept of narrative be deconstructed? These questions lead us to the origin of "Nebula" program: when fiction meets narration, we aspire to seek what kind of sparks will burst out from these diverse works and how will they interpret the answers of these questions.

This year's lineup features three films that use children's perspectives to present particular political times in history. *A Christmas Gift* (2018) brought out the bloody suppression of Timisoara by Ceausescu through a son's Christmas letter sending to Santa Claus. While *Border Crossing* (2019), which is based on the director's childhood memories, takes a more direct perspective of the child to express the little girl's incomprehension of quarrels and noises in border inspections. Its background is set in the last year before communism ends in Eastern Europe. In contrast, *Unforgettable Memory of a Friend* (2019) turns out to be more implicit. Ostensibly it is a coming-of-age story of adolescent boys, but through setting the story in the 1985 of Lebanese, the director hides the socio-political environment behind the television coverages and background sounds.

Amphitheater (2018), from Qatar, outlines the circumstance and experiences of local females through the vision of a runaway girl. If narration is the extension of the text, then this film obviously abandons the narration-oriented structure while takes a different way to push the plots forward: through the switch of scenes and depiction of

characters' motions. The choreography can be reminiscent of Jacques Tati. In the same way, the Indian film, *This Summer in Waiting* (2019) externalizes the sentiments of two strangers' encounter in the environment. Through the images of aimless wandering in the urban space, it shows the subtle psychological changes of the characters. In *Slope* (2018), the director chooses a more radical treatment. Characters and textual stories disappear, while the house itself seems to turn into a living character. We can only feel faint trace of memories that flickers in the images and voiceover.

There is a tendency to externalize the technique of the turn of events and presentation of lines in traditional texts. In *Hand to Hand* (2019), the director chose to externalize the psychological changes of an acrobat couple's relationship into body movements. Whether on stage or in nature, the stretch of movement take the place of the old-fashioned dialogues. Similarly, in *The King Crab* (2018), the anxiety of living in the city is externalized into unknown diseases and crabs everywhere. The director did not give any interpretation of these things, only make them as an outlet for emotions.

The transformation of image materials leading to the study of the era background of the study has also become an increasingly important means of narrative. *Castle to Castle* (2018) portraits the daily life and concept collisions between an old man and a young man during French election. The director chooses two poles of civilian means of film and digital materials: super 8 mm film and iPhone. It turns out that the collision between digital noise and film grain not only brings distinct representations of the scenes in present time and the memories afterwards, but also shows a declaration on contemporary fictional film: we are experiencing the transition from the old fictions with a complete storyline to a more fictional form: the fictional scenario, environment, a move, a moment or even just a trace of emotion.

FANG Tianyu
Translation: ZHOU Siya

友人的记忆

Unforgettable Memory of a Friend
Souvenir Inoubliable d'un Ami

Wissam Charaf | 2019 | France | Arabic | 25:00

故事发生在黎巴嫩，查弟 13 岁，是班上成绩第一的男孩，他发现他可以炫耀自己的才华 ... 不是为了赚钱，而是为了赢得拉雅的关注，一位他喜欢但是之前不敢去交流的漂亮女孩。

In Lebanon, Chadi, a 13-year-old boy, first of his class, discovers that he can show off his talent... If it's not for money yet, it will be to win the interest of the pretty Raya to whom he does not dare to speak.



Wissam Charaf 于 1973 年出生于贝鲁特，导演兼记者。他最近执导了短片《战士生存指南》和《之后》（在 2016 年 Pantin 电影节上获奖）。他的第一部故事长片《天堂已送出》入选戛纳电影节 ACID 单元。

Wissam Charaf was born in Beirut in 1973, he is a director and journalist. He recently directed short films *Survival guide for fighters* and *After* (awarded at the 2016 Pantin's festival). His first long feature *Heaven Sent* was selected among the ACID program at the 2016 Cannes festival.



潜水者
The Diver

Jamie Helmer, Michael Leonard | 2018 | Australia | English | 12:00

愤怒、混乱和疑惑充斥着卡兰的思想，为他周围的所有人带来了破坏性的环境。只有水下世界的孤独才能缓解其内心的动荡。但是当他的本能不受控制时，他的暴力就会展现出全部潜力。

Rage, chaos and confusion consume Callan's mind, creating a destructive environment for all those around him. Only the solitude of the underwater world is capable of soothing his volatility. But when his base instincts are left unchecked, the violence he is capable of displays its full potential.

迈克尔·伦纳德和杰米·海默于 2014 年开始合作拍摄短片《十月底》。在 2016 年，他们开始创作第二部作品《匕首推销员》，该片在第 74 届威尼斯电影节上首映。这部电影是他们首部故事片《格拉夫顿角》的概念片。

Michael Leonard and Jamie Helmer began making films together in 2014 when they collaborated on the short film, *Late October*. In 2016 they began to work on their follow up, *The Knife Salesman*, which premiered at the 74th Venice Film Festival. The film is a proof of concept for their first feature film, *Grafton Point*, currently in production.





此地无人失常

No One is Crazy in This Town | Tak Ada Yang Gila Di Kota Ini

Wregas Bhanuteja | 2019 | Indonesia | Javanese, English | 20:00

酒店老板指使马尔万和他的队伍将精神病人从街上赶进森林，以防他们打扰客人，但马尔万有自己的计划。

A hotel owner orders Marwan and his team to remove the mentally ill people from the streets, and cast them into the forest so as not to disturb his guests. However, Marwan has another plan.

Wregas 的上一部影片《猴年》曾入围戛纳电影节，他目前在制作第一部长片。

Wregas Bhanuteja's previous films like *In the Year of Monkey* (2016) have screened at film festivals including the Cannes Film Festival. He is currently working on his debut feature film.



恐惧与肉体

Angst & Flesh | Lamento & Carne

Ricardo Bross | 2019 | Mexico | Spanish | 14:17

埃琳娜爱着亚伯……生存的痛苦让她窒息，她的潜意识表现出了她的冲动……潜伏着难以言表的举动。她的祖母徘徊在一个无菌的深渊，在葬礼期间……不幸临到。裂隙与镇定，虔诚与恐惧……焦虑与肉体。

Elena loves Abel... she is drowning on the anguish of being, her subconscious manifests her urges... lurking for unspeakable acts. Her grandmother wanders a sterile abyss; during the funeral... misfortune sets in. Laceration & calm, devotion & fear... angst & flesh.

Ricardo Bross 1991 年出生于墨西哥瓜达拉哈拉。2015 年撰写、制作、导演并剪辑了他的第一部短纪录片《Miriam Rachel》，2018 年，他参与了瓜达拉哈拉电影节的编辑工作。

Born in May 5th 1991 in Guadalajara, Mexico. Wrote, Produced, Directed and Edited his first short documentary *Miriam Rachel* in 2015. He also worked as an Editor at the 2018 Guadalajara Film Festival.





你在世上的最后一天 Your Last Day On Earth | Tu último día en la tierra

Marc Martínez Jordán | 2018 | Spain | Spanish | 12:00

一位穿扮成狐狸的男人想进行时空旅行，只为了一个目标：与他的妻子多呆一会。但在这个看似十分消遣的行为背后，有着一个更加复杂有野心的计划。

A Fox-dressed man breaks the spacetime limits with only one goal: to spend some time with his wife. But below this recreational act there's a far more complex and ambitious plan.



手拉手 Mano a Mano | Mano a mano

Louise Courvoisier | 2019 | France | French, German, Italian | 22:00

一对杂技艺术家 Abby 和 Luca 巡回演出，他们的关系越来越糟。在野营旅行时，他们不得不面对问题，试图重建对彼此的信心。

Abby and Luca, a couple of acrobatic artists, travel to perform from stage to stage. Their relationship is getting worse. The time of a trip by camper, they will have to face their problems and try to regain confidence in one another.

Marc Martínez Jordán 毕业于巴塞罗那 ESCAC，是一名电影导演。

Marc Martínez Jordán (Calella) graduated as a director in ESCAC (Barcelona). His works include, *Timothy*, 2015, *Horseface*, 2015, *Framed*, 2018.



Louise Courvoisier 曾在法国里昂的国家电影学校 La Cinéfabrique 学习编剧。她于 2018 年毕业，并拍摄了关于马戏团艺术家的短片《Mano a Mano》，且在戛纳电影节上获得“电影基石”单元第一名。在做电影之前，她曾是和家人一起的歌手和马戏团艺术家，她喜欢把自己的这段经历融入到影片中。

Louise Courvoisier has learned screenwriting in the National Cinema School La Cinéfabrique in Lyon, France. She graduated in 2018 with a short-film she directed *Mano a mano* about circus artists, and won the first price at Cannes film Festival, Cinéfondation. Before being a filmmaker, she was also a singer and circus artist with her family. She likes to use this experience in her films.



星云 国际虚构类竞赛 2

NEBULA Competition-2

斜坡

Slope | DECLIVE

Eduardo Brito | 2018 | Portugal | Portuguese | 07:00

一所房子似乎在等你，就像在斜坡上一样，这是关于对地点和物的记忆、回归和新起点的一个倾斜故事。

And then, a house will appear to be waiting for you: as in a slope, this is a leaning story on the memory of places and things, on returns and new beginnings.



Eduardo Brito 拥有波尔图大学美术学院艺术学硕士学位-博物馆学和策展学，他是 I2ADS 艺术与媒体研究小组的研究员，研究博物馆学、电影和视觉研究和摄影。Eduardo 是“重新想象吉马良斯”（Remaging Guimarães）的项目协调员，这是为葡萄牙古城吉马良斯 2012 年申请“欧洲文化城市”的摄影、档案和策展计划。

Eduardo Brito holds a Master's degree in Artistic Studies - Museology and Curatorial studies from the Faculty of Fine Arts, University of Porto. At the faculty Eduardo is a research fellow at the I2ADS's Research Group in Art and Intermedia, researching on museology, film and visual studies and photography. Eduardo was project coordinator of Reimagining Guimarães, a photography, archive and curatorial programme developed for the Guimarães 2012 European City of Culture. His works include *Penumbria*, 2016.



Agnès Patron 在法国高等装饰艺术学院的动画专业学习后，与其他导演合作的同时也单独导演了多部动画。

Following her studies in animation at the Ecole Supérieur des Arts Décoratifs, Agnès Patron co-worked with many feature directors to create animation, she has directed several animation short films too. Her works include, *La Valse Du Pendu*, *La Veuve Caillou*, *La Traversée*, *Chulyen* *Histoire De Corbeau*.

熊来了

And Then the Bear | L'Heure de l'Ours

Agnès Patron | 2019 | France | No Dialogue | 13:52

那个晚上，房屋将被烧毁，男女都会颤抖，成群结队的孩子们聚集起来，在灰烬上如野熊一样跳舞长嚎。只需一声哭喊就能将他们从沉睡中唤醒！

That very night, houses will burn. Men and women will tremble. Hordes of children will come together and howl as they dance alone on the ashes like wild bears. It only takes one cry to awaken them all from their slumber!





穿越边境

Border Crossing | Przejście Graniczne

Agnieszka Chmura | 2019 | Poland | Polish | 15:00

以 1989 年夏季为时间背景的惊悚片，影片灵感来自导演童年时代越过边界的记忆——不仅是国界，更是在本能驱使的自然界与不可理解的成人世界之间的边界。影片紧紧跟随小女孩的视线，从嗡嗡作响的蜜蜂到父母之间加剧的紧张局势，再到队列整齐的边防人员步伐。气氛愈加紧张，小女孩能融化边防冷酷的心吗？

A thriller based in the summer of 1989, the final year of communism in Eastern Europe, inspired by a childhood memory of crossing the border-not only between countries, but between the instinctive world of nature and the incomprehensible world of the adults. The story follows paths dictated by the little girl's attention going from the bees buzzing around, to the rising tension between her parents, to the frightening border guard pacing along the queue. As the heat rises and the atmosphere thickens, can the little girl melt the border guard's icy heart?



帝王蟹

The King Crab

Matheus Farias, Enock Carvalho | 2018 | Brazil | Portuguese | 23:00

Eduardo 患有一种神秘疾病，这可能和在累西腓，这个热带城市随处可见的螃蟹有关系。

Eduardo (Tavinho Teixeira) has a mysterious disease in his body. The appearance of crabs everywhere in the tropical city of Recife may have something to do with it.

Przejście Graniczne 1986 年生于波兰克拉科夫，曾在法国埃克斯-马赛大学学习纪录片，目前在伦敦做剪辑的工作，《穿越边境》是她的处女作。

Przejście Graniczne was born in Krakow, Poland in 1986, studied Documentary Film at Université Aix-Marseille in France, currently based in London where she works as video editor. *Border Crossing* is her debut short fiction.



Enock Carvalho 和 Matheus Farias 是来自巴西伯南布哥州累西腓的电影制片人 and 编剧。他们首次以导演和编剧的身份创作的作品是 2016 年的《房屋出租》。

Enock Carvalho and Matheus Farias are filmmakers and screenwriters from Recife, Pernambuco, Brazil. They both made their debut as directors and screenwriters with *Room For Rent*, 2016.



衰弱的闪光

Diminishing Shine

Simon Rieth | 2018 | France | French | 06:59

距离 Diong 王子神秘消失已经一年了。当叛军隆隆行进时，他的姐姐 Pauline 收到了他的消息。

It's been one year since prince Diong has mysteriously vanished. As a revolt is rumbling, his sister Pauline receives a message from him.



Simon Rieth 1995 年出生于蒙彼利埃，是一位电影人和艺术家。

Simon Rieth was born in 1995 in Montpellier, he is a filmmaker and video artist. He made many experimental short films. His works include *La Colonie*, *Max et Damien et FANTOM*1494, *Feu mes frère* (2016) and *Saint-Jean* (2017).

城堡到城堡

Castle to Castle D'Un Château L'Autre

Emmanuel Marre | 2018 | Belgium | French | 40:00

2017 年春，法国总统大选期间。皮埃尔，现年 25 岁，获得一所著名巴黎学校的奖学金，与 75 岁的弗朗辛住在一起，她因残疾只能坐在轮椅上。他们既困惑又迷失方向，目睹了正在进行的选举。即使两人的政治见解和社会背景完全相反，但他们仍然互相信任。在等待民意调查结果时，皮埃尔试图照顾弗朗辛的身体状况，而弗朗辛试图平息皮埃尔的精神怨恨。

Spring 2017, during the French presidential election. Pierre, 25 years old and on a scholarship for a prestigious Parisian School, is housed by Francine, who is 75, disabled and confined to her wheelchair. Both puzzled and disoriented, they witness the electoral fair that's playing out. Their political opinions and social backgrounds are opposite but they still confide in each other. While waiting for the polls verdict, Pierre tries to look after Francine's body while Francine tries to heal Pierre's resentment.



Emmanuel Marre 喜欢森林、伐木、拳击、诗歌和建筑。他曾在 HLM 办公室（法国社会住房局）担任接线员、服务生和美容院模特。离开巴黎和文学专业之后，他前往比利时的 IAD 学习。

Emmanuel Marre likes forests, lumberjacking, boxing, poetry and architecture. He also worked as an operator in a HLM office (French social housing), as a waiter and a living model for an academy. After running away from Paris and literature studies, he went to IAD (Institut des Arts de Diffusion) in Belgium. His works include *Rooms Without a View* (2013), *A Life that Fits In* (2008), *The Little Knight* (2010), *Le désarroi du flic socialiste Quechua*, *The Disarray of a neighbourhood's cop* (2014) and *Le Film de l'été* (2016).



圣诞礼物

A Christmas Gift | Cadoul De Craciun

Bogdan Muresanu | 2018 | Romania | Romanian | 20:00

1989 年 12 月 20 日，齐奥塞斯库对蒂米什瓦拉 (Timisoara) 流血镇压之后的几天，父亲发现他的小儿子给圣诞老人寄了一封许愿信，安静的夜晚因此变得煎熬，孩子也知道，他父亲衷心希望看到齐奥塞斯库去死。

On the 20th of December, 1989, a few days after Ceausescu's bloody repression in Timisoara, a father's quiet evening turns to sheer ordeal as he finds out that his little son has mailed a wish letter to Santa. As the kid understood, his father's desire was to see Ceausescu dead.



Bogdan Muresanu 常驻西班牙的毕尔巴鄂，他 2012 年自编自导的第一部短片《胡子半刮》入选如蒙特利尔、Cinequest、克利夫兰、里尔等多个国际电影节，在罗马尼亚 Anonimul IFF Sf 观众奖。2018 年，他完成了《圣诞礼物》，目前正在制作动画短片《魔术师》。

Bogdan Muresanu lives in Bilbao, Spain. He produced and directed his first short film in 2012, based on his own script, *Half Shaved*, was selected in International Festivals as Montreal, Cinequest, Cleveland, Lille.....and winner of the Audience Award at Anonimul IFF Sf. Gheorghe (Romania). In 2018 he presents *The Christmas Gift*, represented by Mailuki Films, while the short animation called *The Magician* is undergoing pre-production.

雷蒙德或垂直逃亡
Raymonde or the vertical escape
Raymonde ou l'évasion verticale

Sarah Van Den Boom | 2018 | France | French | 16:31

一部奇异的动画短片。雷蒙德对豌豆、蚜虫、肮脏内裤和她的菜园感到厌倦，她更喜欢性、爱和天空的无限力量。

Raymonde is really fed up with peas, aphids, dirty panties and her kitchen garden to dig. After all, she would prefer sex, and love, and the immensity of the sky...



Sarah Van den Boom 曾在 ESAG Penninghen 和巴黎国立高等装饰艺术学院的动画工作室接受过指导和培训。她担任过动画师、动画助理和角色设计师的职位。她指导了洛杉矶 ACME FILMWORKS 的广告，并与蒙特利尔的 NFB 合作。2006 年，她参与了制作公司 PAPY3D 的创建。《雷蒙德或垂直逃亡》是她的第四部电影，这也是她第一部以木偶动画制作的电影。

Sarah Van den Boom was trained at the ESAG Penninghen and then in the animation workshop of the Ecole Nationale Supérieure des Arts Décoratifs in Paris. She then worked as an animator, animation assistant and character designer. She also directed ads for ACME FILMWORKS in Los Angeles and worked with the NFB in Montreal. In 2006 she participated in the creation of the production company PAPY3D. *Raymonde Or The Vertical Escape* is her fourth film, but it's actually the first that's mainly in volume with puppet animation.



等待的夏日 This Summer in Waiting

Soumya Mukhopadhyay | 2019 | India | No Dialogue | 14:45

印度加尔各答的夏天，一个人早上在公交车站等车，一个带着小提琴的女孩在下午等车。有一天，他们相遇了，当他们开始探索这座宁静的城市时，奇怪的关系展开了。由于无法安顿下来，他们决定离开这个衰败中的城市，季节变迁，公交车站下了雨。

It is summer in Kolkata, India. A man waits at a bus stop in the morning while a girl with a violin waits in the afternoon. One day their paths cross. A strange relationship unfolds as they begin exploring the quiet of the city. Unable to settle down, they decide to leave the crumbling city. Season changes. It is raining at the bus stop.



Soumya Mukhopadhyay 1974 年出生于印度加尔各答，他制作大量实验虚构和非虚构电影和音乐视频。

Soumya Mukhopadhyay, born in 1974 in Kolkata, India, he made a spate of experimental fiction and non-fiction films and music video.



Dias Kulmakov 主修导演专业，他完成过多部短片、电视剧和一部纪录长片。他的影片曾在法国、孟加拉、泰国和俄罗斯放映和获奖。



露天剧场 Amphitheater

Mahdi Ali Ali | 2018 | Qatar | No Dialogue | 16:00

一场突如其来的争吵后，一个卡塔尔女孩在全家出游时逃离了控制狂父亲。

Following a sudden disagreement, a Qatari girl runs away from her controlling father during a family day out.



Mahdi Ali Ali 是来自卡塔尔的电影人，负责多哈电影学院培训和教育部。他拥有巴黎国际电影学院 EICAR 的硕士学位，并曾制作短片，包括《Champs Elysées, I Love You》(2009) 和《The Gulf Habibi》(2011)。

Mahdi Ali Ali is a Qatari filmmaker in charge of the Training and Education Department at the Doha Film Institute. Through the years, he has successfully worked with major industry players in providing filmmakers in Qatar with comprehensive learning initiatives. He holds an MFA from EICAR, the International Film School of Paris, and has made short films including *Champs Elysées, I Love You* (2009) and *The Gulf Habibi* (2011).

第一场雪 First Snow | Qansonar

Dias Kulmakov | 2019 | Kazakhstan | Kazakh | 40:00

一篇具有毁灭效果的丑闻文章即将发表，主角 Anuar 和他的黑帮被雇去杀死作者。夜晚，Anuar 看到了记者和儿子在一起的家庭场景，他必须做出艰难的道德抉择，是否要谋杀一个像他一样有妻儿的人？

Scandalous ruinous article is about to be published by a journalist. Main protagonist Anuar and his gang are hired to kill the journalist. The night ours story takes place Anuar witnesses a family scene between the journalist and his son, morally torn Anuar has to make a difficult choice whether to commit a murder on a person who has a son and a wife, just like him.

Dias Kulmakov graduated from academy of arts on majoring fiction film directing in 2016. He made short films, TV-series, one Feature Documentary film. His films were shown and won prizes in France, Bangladesh, Thailand, Russia.



华语竞赛单元

Chinese Competition



逆反的视觉性

潮汐华语竞赛单元意在展现当下华语影像创作的多样面貌，本届入围的 11 部作品，确实可以在不同层面上拆解、重构我们对华语影像的理解与想象。华语，在这里呈现为纷杂的声音与语言，日常口语、方言、诗、屏幕上的方块字，或繁或简。声音发自四面八方，超越了边界和肉身，有些从未在物理世界流通，只是在影像的再造宇宙中低语或嘶吼，待撞击到有心的观者，生发出回响。

谈及影像，或许我们可以抛开叙事性、艺术性，来提出“视觉性”（visuality），一种与权力机制和美学形塑紧密相连的视觉的技术化成果。在当下，影像作为极度不纯的混杂性的视觉晶体，它甚至已经和物理性的可视性（visibility）关系显微，我们在日常视觉经验中所看到的大多是一种基于权力和美学的选择性，清醒且勇敢的影像作品应该是对这种控制性网络的直面、异轨与突破。

这种对视觉性之下的影像物质性本体的思考尤其体现在作品《早晨的风暴》（苏杰浩）、《所有动作都应杀死风》（王裕言）还有《磧石与危岩：羊角镇的地表现实》（余果）。《早晨的风暴》中对现实的影像框选与对影像素材的主动操控成为一种私密的记忆与身份构建，让作者可以跳出全球性地域移动之中的无根系漂浮状态，与中国古代的文人诗画神交。在《所有动作都应杀死风》中，影像运动精准的穿透雕像劳作四周的浓厚粉末，一次次敲打石块的无名底层劳动者的手、面容与背影与他们雕砌的光滑、优雅、伟岸的塑像以平行蒙太奇之势成为历史罡风吹不散的影像雕塑——一种没有技术光环的被迫与石块粉尘共生的后人类（posthuman）。这种后人类属性也在《磧石与危岩：羊角镇的地表现实》不乏幽默的精湛上演，城市景观与种种人造美学成为都市人群的日常生态，基于这些景观图像的戏仿和逻辑再现或许是进行当代都市考现学的影像方法。

在《普罗大众之夜》（2019）与《关于成都》（2019），影像成为开启被遮蔽的角色与事件的行动工具，也在自我剖析与家庭、友人和社会群体分析之中成为纽带。这种略带距离的日常审视，或许可以成为新形态的私影像。在以戏剧性捕捉、再造社会现实方面，《上帝保佑你》（2019），《再会！方舟》（2019），《深度睡眠》（2019）三部作品非常突出，各自关注的阶层也鲜明毫不含糊，从基层打工者，大都会的边缘青年到城市中产，都有着不同但可互通的躁动与孤独。看似牢固生活中的动荡性（precarity），是我们所处时代的症结。

这种症结也体现在两部香港的作品《红枣薏米花生》（2019）、《那日上午》（2018），两位作者以不同的笔触画出城市空间和时间不断被系统性割裂利用之下的代际间隙和个体无力感，高度控制的虚构性影像却也是现实肌理的搬演。相比于《红枣薏米花生》里三代女性仍可在男性稀少的家庭日常开展温情对话，《辞柯》（2019）中，女性对于父亲形象与象征的逆反式吃语与爆发十分决绝，塑造出一种华语影像中少见的女性弑父者。

当具体的电影运动总是被比作浪潮（waves），一种有时限的显性的激情与力量，潮汐（Tide）是一种循环往复的生态规律，历史书写，它所因袭的视觉性固然强势，但逆反因子同样也自内部生发，朝夕不怠，顷刻拍岸而来。

张子木

The Visuality of Resistance

TIDE section is set up to showcase the diversity of contemporary Chinese filmmaking. The eleven films shortlisted this year could dismantle and reconstruct our understanding and imagination towards Chinese filmmaking on multiple levels. Chinese, presented here as a labyrinth of sounds and languages: verbal words, dialects, poems, on-screen Han zi (Chinese characters) of both traditional and simplified forms. The sounds, transcending boundaries of physicality, came from all directions; some of them have never circulated in the physical world but have whispered or snarled in the recreated universe of film, awaiting the moment of reverberation once they strike the viewer.

In terms of film, we could perhaps cast aside narrative and artistic qualities and come up with 'visuality', a technical fabrication of vision inextricably linked with power mechanism and aesthetics. Nowadays, as an extremely impure and hybrid visual crystal, film has gradually broken away from physical visibility. What we are seeing everyday as visual experience is mostly based on selectivity of power mechanism and aesthetics. Sober and courageous film works should always be confronting, transcending and breaking through such network of control.

This reflection about the material ontology of the image within the discourse of visuality is especially presented in the works *The Storm in the Morning* (2018), *All Movements Should Kill the Wind* (2019), and *Rock and Cliff: The Geological Surface of Horn Town* (2019). The selective framing of actuality and active manipulation of filmed footage in *The Storm in the Morning* becomes a kind of construction on private memory and identity, allowing the director to jump out of the rootless floating status around the world, and be spiritually connected with the Chinese ancient poetries and literati paintings. In *All Movements Should Kill the Wind*, the camera movement accurately penetrates the thick powder around the statues. The depiction of unnamed laborers' hands hammering on the rocks over and over again, their faces and backs together with smooth, elegant and imposing statues are carved by parallel montages into an upright sculpture of image. This post-human condition of co-existing rocks and dust that is beyond the halo of technology shall never be blown off by the wind of history. This kind of posthuman condition is also staged humorously in the *Rock and Cliff: The Geological Surface of Horn Town*. Urban

landscapes and artificial aesthetics have shaped the daily environment of urban population. Such theatrical representation and reproduced logic of these urban spectacle images may become an important method to conduct modernology.

In *Nights of Proletarian* (2019) and *Memories of Chengdu* (2019), images have become a tool of action for opening up shadowed roles and events and have also established a link between self-analysis and the analysis of the intimate relationships and social ties. Such daily observation in a subtle distance may become a new form of self-documentaries. The dramatic capture and reconstruction of social reality in *God bless you* (2019), *Farewell to the Ark* (2019) and *Deep Sleep* (2019) are also prominent. Their observations of different classes are sharp and unhesitating. From grass-roots workers, marginalized youth in the metropolis to the middle class in the city, all of whom seem to be interlinked with diverse but mutual restlessness and loneliness. The hidden precarity in seemingly stable life is the crux of our era.

This syndrome is also reflected in two Hong Kong works, *3 Generations 3 Days* (2019) and *That Morning* (2018). The two authors use different touches to depict the intergenerational gaps and individual powerlessness under the consistent structural fragmentation of urban space and time. Highly controlled fictional images are also a reproduction of actual daily life. Comparing with three generations of women in *3 Generations 3 Days*, who can still conduct daily warm-hearted conversations in families where men are rare, *The Leaf Leaves The Tree* (2019) uses a more poignant way to represent the disobedient murmur and outburst of a female against the father's image and symbol. It also provides a figure of female patricide that's rare in the Chinese film world.

Waves is often used as an analog of specific film movement, with a time-limited explicit passion and strength. Tide is a phenomenon of a cyclical ecological law, eternally immutable and historically inscribed. Its embedded visuality is no doubt strong, but the reverse factor is also developing internally, crossing day and night, unexpectedly rushing to the shore.

ZHANG Zimu

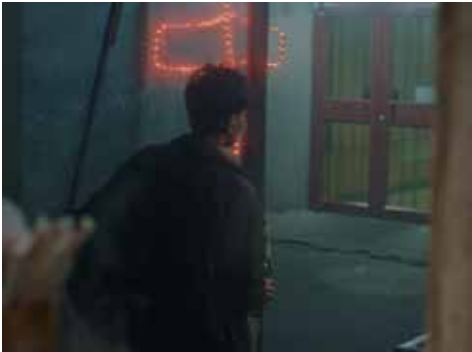
Translation: ZHOU Siya, ZHANG Zimu

上帝保佑你
God Bless You

牛牛 Niu Niu | 2019 | Mandarin | 21:40

初入社会的小河南，本想进行一场恋爱却因工误伤下体。网管猴子是个惯犯，对工作很不上心，因和老板的矛盾而丢掉工作。印刷厂老板偷情被情人威胁，又遭小河南数次索要赔款，工厂面临破产。四个人物，殊途同归，上帝会保佑谁？

Xiao Henan, who first entered the society, wanted to visit his girlfriend but was injured by work. The webmaster monkey is a recidivist who is very uncomfortable with the work and loses his job because of the contradiction with the boss. The printing house owner was threatened by the lover, and was asked by Xiaohe several times for compensation, and the factory was facing bankruptcy. Four characters, on the forking paths leading to the same destination, who will God bless?



牛牛先后就读于北京电影学院文学系、北京电影学院摄影系、中央戏剧学院戏文系。参与电影《塔洛》、《撞死了一只羊》、《旺扎的雨靴》等多部电影的拍摄工作，执导《最美之书》《荒野中》纪录片。2015 年举办个展《小影像大时代》。

Niu Niu studied at the Literature Department of Beijing Film Academy, the Department of Photography of Beijing Film Academy, and the Department of Drama of Central Academy of Drama. Participated in the filming of many films such as *Tharlo*, *Jinpa* and *Wangdrak's Rain Boots*. Directed: *The Most Beautiful Book* and *The Wilderness* documentary. A solo exhibition in 2015: *The Recordings Of Time*.



紅枣薏米花生
3 Generations 3 Days

朱凯浚 CHU Hoi-ying | 2019 | Cantonese | 20:04

阿晴受妈妈所托，照顾由内地来港并准备入住老人院的婆婆。短短的共处中，阿晴从婆婆口中得知妈妈当年如何含辛茹苦养大地和弟弟，还有妈妈的童年往事。阿晴不但瞥见妈妈与婆婆的黄金岁月，还对自己和妈妈的相处有了新的领悟。红枣、薏米、花生，烹调出的既是人生的味道，亦是三代女性血浓于水的连系。

Ching is asked to take care of her grandmother who has arrived at Hong Kong from mainland China and is to be admitted into a nursing home soon. During the three days she and her grandmother spend time together, she learns more about her grandmother and how the past has shaped her mother with whom she finds difficult to communicate. The three women from different generations each has her own share of pain in striving to survive and fulfilling commitments in life. With her new insight, Ching is inspired to re-examine her relationship with her mother.

朱凯浚，毕业于香港中文大学音乐系，后获颁香港浸会大学电影学院艺术硕士学位，主修电影制作；2016 年入围釜山国际电影节“亚洲电影学院”成为学员；2017 年参与拍摄及联合剪辑陈安琪纪录长片《水底行走的人》，入围釜山国际电影发展基金项目等。

CHU Hoi-ying graduated from The Chinese University Hong Kong, major in Music; and obtained a master degree in Fine Art, majoring in Film Production from Hong Kong Baptist University. Shortlisted for “Asian Film Academy Class of 2016”, organised by Busan International Film Festival. She is co-editor for *I've got the Blues* (2017), a critically acclaimed documentary directed by Angie CHEN.



再会！方舟

Farewell to the Ark

张轶峰 Chang Yi-Feng | 2019 | Mandarin | 25:00

静子是个足不出户的家里蹲，由于三年前的某个事件，让她对某人有着深深的自责与亏欠；仙仙生平最讨厌别人叫她正妹，从不轻易将内心的喜恶表露在外，但她看起来似乎并没有真正的“朋友”；阿杰在线上游戏里是个等级封顶的孤独剑士，却怎么也无法发泄完他对父亲、主管、同事...这些不断指挥着他的人的憎恨。网路世界是阿杰唯一的栖身之处，因为只有在那里，他说话时可以不必要看到对方的眼睛。直到有一天，他们被卷入另一个与三年前类似的漩涡当中，原本看似毫无交集的三人之间彼此有了“绊”……

Shizuko was a cocooned home-stayer. She'd been blaming herself deeply for someone. Xian-Xian always didn't reveal her true emotions, and she seemed to have no real friend.



Jie, a lonely swordsman in the online game yet a loser in real life. Internet was his only refuge. Due to an anime figure, The three seemingly irrelevant became to find something related...



张轶峰 1979 年生于桃园，现为独立影像工作者，曾担任多部辅导金长短片美术指导，并以《最后的诗句》获第 52 届金钟奖最佳美术设计，本片为导演首部剧情短片作品。

Zhang Yifeng was born in Taoyuan, Taiwan in 1979, he is now a freelancer in filmmaking. He has served as production designer/art director for many preeminent directors in Taiwan, and won the 52nd Golden Bell Award for best Art Direction for *The Last Verse*, *Farewell to the Ark* is his first short film.

辞柯

The Leaf Leaves The Tree

吴鑫霞 Wu Xinxia | 2019 | Mandarin | 24:59

一个患有失眠症的女儿和做养蜂人的父亲独居在一片树林中。女儿夜晚无法入眠，便独自外出游荡，靠着往日的记忆在白天的梦境里重塑生活。父亲在物质上尽着自己的责任，精神上却从未与女儿产生过交流。女儿和父亲年复一年生活在同一个空间，却过着完全没有交集的日子，直到有一日女儿发现父亲有了情妇……

An insomniac daughter and a beekeeper father lived alone in the woods. The daughter cannot sleep at night, go out alone loiter, recant the memory of the past is remade in the dream of the day life. The father did his duty materially, but never



communicated with his daughter spiritually. The daughter and the father live in the same space year after year, but they have no overlapping days, until one day the daughter found that the father had a mistress...



吴鑫霞，浙江传媒学院戏剧影视文学专业 2013 级毕业生。2017 年毕业作品《往生树》入围第四届 New Vision 毕业季影像展。2019 年创作短片《辞柯》，入围第三届内蒙古青年电影周、AME 影像计划。

Wu Xinxia is a 2013 graduate of Zhejiang university of communication majoring in drama, film and television literature. I made short films *The Town* in 2017, short films *The Leaf Leaves The Tree* in 2019.

深度睡眠
Deep Sleep

陈延企 Chen Yanqi | 2019 | Mandarin | 15:42

这个故事发生在一夜之间。男人在寻找他的狗，女人在寻找她的男人。每个人看起来都忧心忡忡，每个人都和白天不同。

The story focuses on a Chinese middle-class and middle-aged man who is wandering in the midnight. During the sleepless night, it seems that everyone is waiting for a special moment to make a change.



陈延企，出生于哈尔滨，导演、编剧、剪辑。目前正筹备长片处女作《一日游》，该剧本曾获第12届FIRST青年电影展创投会获腾讯影业“NEXT IDEA 计划”剧本发展金，并入围第四届“青葱计划”10强。

Yanqi Chen, born in Harbin, China, is a film director, screenwriter and editor. Now he is working on his feature script named *Day Tripper*, which has won the prize in the 12th First Film Festival in 2018, and was selected in the Top10 projects of the 4th CFDG Young Director Support Program.

普罗大众之夜
Nights of Proletarian

郑源 Zheng Yuan | 2019 | Mandarin | 29:17

《普罗大众之夜》围绕着凯文·曹颇具戏剧性的人生经历展开，在接连获得“2009 年度全国脚斗士精英赛中量级冠军”、“2009 年“CCTV5 挑战脚斗士”六连冠之后，他决定远赴美国推广这一竞技项目，并以失败告终。曹旋即选择留在美国，自学摄影并从大众文化与视觉艺术中汲取养分，最终成为一名婚礼摄影师。《普罗大众之夜》试图将凯文·曹在美国所拍摄的婚礼影片，早年的比赛录像，以及对他的采访片段作为材料，展现他中美之间的身份处境以及他在图像内外的身体劳动。



Nights of Proletarian based on the dramatic life experience of Kevin Cao. After becoming the middleweight champion in the 2009 National Judose Classic and topping the 2009 CCTV5 Judose Tournament for the sixth consecutive time, he and his team decided to head to the US to internationalize the sport of Judose, but it ended in failure. In the aftermath of the setback, Kevin Cao chose to remain in the US and became a wedding videographer immersed in popular culture and filmmaking. Proletarian Nights weaves together of wedding videos Cao made in the US, game recaps in his early years, and interview clips at his studio in Chicago, attempts to spark discussions over issues of labor, value, and identity in and outside the image-making process, and reconstructs images into a narrative entwined by both fictional and documentary elements.



郑源 1988 年出生于兰州，2015 年毕业于芝加哥艺术学院，获电影、录像及新媒体艺术硕士。现生活工作于北京。他的作品以运动影像为主要媒介，近期个展包括：“悬而未决”，泰康空间，北京，2017；An Open Studio, PRACTICE, New York, 2016。他的作品在各国影展有所放映，包括：第三十六届卡塞尔 Dokfest (2019)，25FPS Festival, 2019, 第 65 届德国奥伯豪森国际短片电影节，2019；第 55 届安娜堡电影节，安娜堡，2017。

Zheng Yuan, born in Lanzhou in 1988, lives and works in Beijing. Zheng received his MFA in Film, Video, New Media and Animation at the School of the Art Institute of Chicago in 2015. His work addresses questions about image-based representations that embody the state of contemporary visual culture, history, and technology. His recent solo project includes “Up in the Air”, Taikang Space, Beijing, 2017; “An Open Studio”, PRACTICE Space, New York, 2016. His works are also screened at film festivals including the 36th Kassel Dokfest, Kassel, 2019, the 65th International Short Film Festival Oberhausen, Oberhausen, 2019; 55th Ann Arbor Film Festival, Ann Arbor, 2017; European Media Arts Festival, Osnabrueck, 2016; Gene Siskel Film Center, Chicago, 2016, etc.



礧石与危岩：羊角镇的地表现实 **Rock and Cliff: The Geological Surface of Horn Town**

余果 Yu Guo | 2019 | Mandarin | 47:21

影片借用一种伪科教片的形式，通过喋喋不休地描述一些场景来展开叙事，而这些不同的描述方式在不断的相互撕扯间被编织在一起。余果通过对羊角镇的田野考察并邀请他人共同写作，用看似对地质地表的描述把羊角镇的历史与现实串联起来，探讨当下的土地政策，文化打造以及乡村建设有关的现实。

The video essay investigates the creation of Horn Town, a new model village and centre of large scale tourist development, and the experiences of rural residents moved there through government-led displacement. Horn Town is located in Wulong, a rural district near the Three Gorges Dam administered by the Chongqing municipality (a city of 30 million people). Narrated in the style of a science documentary but using local Chongqing dialect, the video brings a geological and topographical perspective to types of ‘rocks’ found in the area, from mythological stones from a mountain cliff, to ruins of the original settlement, to a stone sculpture from a dubious Land Art Biennial, in order to address issues of land acquisition, top-down development and spatial politic.

余果，艺术家，1983 生于四川通江，2006 毕业于四川美术学院油画系，现工作生活于重庆。创作涉及影像、绘画、写作等多种媒介。关注社会性的艺术实践，和他人共同发起重庆工作研究所。

Yu Guo, freelance artist, born in Tongjiang, Sichuan in 1983, graduated from the Oil Painting Department of Sichuan Academy of Fine Arts in 2006, and currently works and lives in Chongqing. His creation involves various media such as video, painting and writing. He is concerned about the social art practice and has co-founded the project space such as the Chongqing Work Institute with others.





所有动作都应杀死风
All Movements Should Kill the Wind

王裕言 Wang Yuyan | 2019 | Mandarin | 12:20

离北京 200 公里的村庄里，人们在岩石中间进行开采，切割，打磨。同样的姿势一次又一次地书写关于损坏和修复的故事。影片的叙述逐渐消失在雕像的制作中，随着风无情地扩散着这些即将消失的动作。

Two hundred kilometers from Beijing, men live among rocks waiting to be broken, cut, sanded. The same gestures come back again and again to write a history of damage and repair. This story fades into the manufacture of monuments. With the wind that inexorably disseminates the traces of these actions.



关于成都
Memories of Chengdu

兰天星 Vincent Lan | 2019 | Mandarin, English | 12:00

离开成都三年后，我回到了这里，看到那些改变了的和那些没有改变的。

After being away from Chengdu for three years, I got back to my hometown, and saw things that had changed and things that had not.



王裕言目前就读于法国当代视听艺术创作中心和高等艺术研究院，毕业于巴黎国立美术学院和中国美术学院跨媒体学院。曾获 Thaddaeus Ropac 画廊 Prix des Beaux-arts 奖项，瑞士 Prix Analix Forever 奖项，作品曾展出于阿姆斯特丹国际纪录片电影节，巴黎东京宫 Do disturb 表演节，Richard 基金会等。

Born in 1989, WANG Yuyan is currently working at Le Fresnoy - National Studio of Contemporary Arts. She graduated from the Fine Arts of China in 2012 and Beaux-Arts of Paris in 2016. She realizes multi-media projects which oscillate between performance, video, and installation, often in an immersive perspective.



兰天星，哈佛大学视觉与环境研究系（电影方向）毕业生，作品曾获哈佛杰出学术作品奖 Hoopes Prize 以及美国费正清东亚研究中心奖金。2018 年入选西宁 FIRST 影展训练营，在贝拉·塔尔和蔡明亮指导下拍摄短片。目前对纪实和虚构电影都有涉猎。

Graduated from Harvard University Visual and Environmental Studies Department (Film/Video Production Track). In 2018, admitted to FIRST Film Festival Training Camp to work under the instructions of Béla Tarr and Tsai Ming-liang.

早晨的风暴

The Storm in the Morning

苏杰浩 Su Jiehao | 2018 | English | 17:45

这是一部自传性的散文电影，混合了许多来源不同的材料来构建一种综合的叙事，将记忆，语言和图像交织在一起，并且模糊了空间和时间的界限。借此我从个人角度出发试图探讨一种微妙的归属感，同时回应中国古典文学中关于追忆的传统，在经验和感知，文本和图像，现在和过去之间形成某种对话和联系。

The Storm in the Morning is an autobiographical film. It blends digital, natural, and cultural worlds to build a multidimensional narrative where memories, languages, and images work together to navigate and reconstruct my personal experience and perception. By returning to the tradition of remembering in classical Chinese literature, I aim to create new dialogues or connections between the experience and memory, languages and images, the present and the past.



苏杰浩出生于广东，毕业于罗德岛设计学院并取得艺术硕士学位，他的艺术实践主要涵盖摄影，录像，文本，装置等不同媒介，他目前生活工作于美国普罗维登斯和中国北京。

Jiehao Su is an artist working primarily with photography, video, text, and spatial installation. Su was born in Guangdong, and he received an MFA from Rhode Island School of Design. He is currently based in Providence, U.S., and Beijing, China.



那日上午

That Morning

黄玮纳 WONG Wai Nap | 2018 | Mandarin | 45:00

同学，你怎样形容现在的生活？

八时四十三分，数学课。窗外是操场上的影子，排球掠过短发，她好像交了新男友；一时零二分，午饭。留级生滔滔不绝，我只好低头吃饭，想着昨日放学后的事…十一时三十一分，中文课。双手接过模拟试题的成绩，要态度诚恳地面对老师的称赞（不？）；女班长不发一语，意外被晒过一眼…七时十七分，回家要经过一条河；六时四十八分，起床。四时二十九分，打开礼堂大门，幸好没有迟到。受访学生逐一回应，只有尔雅保持沉默。日复一日，心底话无人知晓，那日上午，思绪脱序，翻开密荫下的困惑。



黄玮纳，导演、摄影、剪辑，毕业于香港城市大学创意媒体学院，曾入选金马电影学院编导之一。实验作品《Walker》、剧情短片《彼岸》、《美华》、《他们的海》、《那日上午》等入围多个国际影展并荣获不少奖项，包括香港鲜浪潮大奖及最佳电影、香港 ifva 金奖、中国独立影像展最佳短片奖、台湾南方影展评审团奖等，黄氏现正募资首部剧情长片计划。

WONG Wai Nap graduated from School of Creative Media at City University of Hong Kong in 2009. In 2012, he participated in Taipei Golden Horse Film Academy. His short films were screened and awarded at numerous international film festivals.



Set in Hong Kong, Eya is a shy teen who takes writing as a way to escape alienation, bullying and loneliness. On the school fun day Eya remains silent in the interview, but she is not the only one who finds life is too hard to bear. Everything is changed that morning.

破局与升腾

HALO 光晕单元聚焦最具开拓精神的学院力量，未经酌染的原始情感与影像思考，无所束缚的视听碰撞，无边界的题材拓展与议题探索，在这里可以看到寰宇初生的隐秘纯净，以及创造力迸发过后的恢弘夺目。

我们发现了三部讲述家庭和亲人的私影像，《三重渡》(2019)以纪实视角引入一次母女关系的探问和寻觅，阴阳与虚实之间的穿梭与沉潜，交织着迷惘与伤感的再现。《夏日里一轮满月》(2018)则以更日常和私人化的视点捕捉父与子的互动，夏日里口述的文字诗意涌动。《六月三十》(2019)在葬礼送棺的人流中入定沉思，对外婆和家庭关系的回望在与亲人的对话中逐渐明晰。

对于形式的探索和叙事的把玩时常营造出巨大的画外空间，《天台上的魔术师》(2019)以成熟饱满的影像风格为基底，搭建出一则趣味丰盈的天台奇妙之旅，沉着捕捉市井之气，都市男女的情愫暗察都沉着而自信。《埃里克斯》(2019)穿过短暂的喧嚣，开启了一段轻盈可爱，朴实自然的对白，固定机位传达的冷感与幽默。《课间休息》(2019)带我们回到导演的中学校园，与老师进行了一次轻快而深沉的寻觅之旅，伪纪录片形式在真实人物关系的搭配下，运造出令人享受的舒适语调。

《海雀》(2019)取材自真实的海滨家庭故事，导演聚焦于母女的纷争与和解，一段温婉的跨国恋情交杂在其中，海风与海浪也衬出闪烁的影调。《狗叫了一天》(2019)弥漫着失落与灰淡的城郊冷漠气氛，改编文学作品所带来的人物宿命感与影像空间有效融合，从落败的犬到残缺的人，对现实做出咄咄回应。

《娜妹的婚事》(2019)带我们深入云南隐秘小镇，一段五角钱引发的婚俗风波，掀起了执拗而欢快的人情起伏，民族志的丰富趣味也时刻弥漫。再跟随《出花园》(2019)领略传统与现实碰撞中的潮汕成人礼，对人物群像的独到描摹，勾勒出清新而立体的南方少年。《夜晚的故事》(2019)唤醒记忆中流转的地铁，阑珊的灯火和像素组成的面目不清的故人，它使生活变成了巨大的谜题。

新生的电影势力一方面制造着小径分叉，另一方面也铺散出江河通行，年轻视角下的观察与审视，从个体家庭到族群地方，从虚构到非虚构，再到虚实交结，光晕单元希望完成影像语言与现实世界的双重破局与升腾。

沈韩成

Breakthrough and Sublimation

The "Halo" program focuses on the most pioneering academy's strengths, which contain uncontaminated original emotions and image thinking, unbounded audiovisual collisions, borderless development of subjects and exploration of various issues. Here you can see the secret purity of the world at the beginning, as well as the brilliant explosion of creation.

We have found three private films discussing about family and loved ones. "Trinity " (2019) introduces an exploration and search of mother-daughter relationship from the perspective of documentary. The shuttle and submergence between Yin and Yang (the two opposing principles in nature), the virtual and the real are both intertwined with confusion and sadness. "A Full Moon in the Summertime" (2018) captures the interaction between father and son in a more daily and personal way, with poetic voice-over in the summer. "June 30th" (2019) broods amid the throng of funeral crowds, and the retrospection on the relationship with grandmother and family is gradually clarified in conversations with relatives.

The exploration of form and narrative often creates a huge space outside the images. With mature and saturated image style as the base, "Magician on the roof"(2019) sets an interesting and wonderful journey on the roof, calmly capturing the lively atmosphere of the city, and the confident feelings of urban men and women. "Alikis" (2019) cuts through the brief din to open a lovely and natural dialogue, delivering a kind of coldness and humor through a stationary camera. "Break" (2019) takes us back to the director's middle school campus and begins a brisk and deep search journey with the teacher. The mockumentary format creates a comfortable style with the real relationship between characters.

"Trapped Birds" (2019) is based on real seaside family stories. The director focuses on the disputes and reconciliation between mother and daughter. A gentle cross-country romance is mixed with the breeze and the waves by the sea to create a shimmering tone. Boring Life (2019) is permeated with a sense of indifference and loss in the outskirts. The fate of characters brought by the adaptation of literary works is effectively integrated with the image space, from defeated dogs to disabled people, responding aggressively to reality.

"Na Var's Marriage" (2019) takes us deep into a secluded town in Yunnan province, where the storm of a marriage custom triggered by a 50-cent coin has set off stubborn and happy people ups and downs and fills us with interesting ethnographic images. Then follow "Paradise Lost" (2019) to appreciate the Chaoshan adult ceremony in the collision of tradition and reality. The unique description of the group portraits outlines a fresh and vivid southern boy. "Story of the night" (2019) evokes memories of the moving subways. Dimly lit lights and pixelated unidentified faces of the departed make life become a huge mystery.

The nascent film forces on the one hand are creating a bifurcation of paths, on the other hand is also flowing into rivers and seas. Observation and inspection of the young perspective vary from individual families to ethnic groups, from fiction to non-fiction, from the virtual to the reality. The "Halo" program hopes to complete the double breakthrough and sublimation between the image language and the real world.

SHEN Hancheng
Translation: ZHOU Siya

光晕 学院竞赛 1

HALO Competition-1



夜晚的故事

Story of the Night

李雪音 Li Xueyin | 2019 | Mandarin | 10:06

在巴黎的深夜，Yin 和她刚出狱的男友共同进行了一场“逃亡”。

A midnight in Paris, Yin and her boyfriend who had just been released from prison were “escaping” together.

李雪音，2018 年毕业于中国戏曲学院导演系。2019 年入学 La Femis 暑期班，获法国文化部全额奖学金赴法拍摄纪录片。

In 2018, Li Xueyin graduated from National Academy of Chinese Theatre Arts, Department film directing. In 2019, La Femis (l'université d'été), won the full scholarship from French Ministry of Culture.



天台上的魔术师

Magician on the Roof

马晓辉 Ma Xiao-hui | 2018 | Mandarin | 27:32

整日无所事事，游手好闲的林飞隆经常做些偷盗的勾当。某天大雨磅礴，被迫入小巷的飞隆偶然目睹了一起强暴性侵事件的发生。落汤鸡般的飞隆快步地走出小巷，选择视若无睹地开了现场。但这日后，飞隆心中终日惴惴不安，直到他又再次遇到那晚的外籍看护阿盈……

With nothing to do all day, the idle Lin Fei Long would often turn to stealing. One night out, on a heavy rainy day, when Fei Long was caught up in an alley, he accidentally witnesses a violent sexual crime. Fei Long walked out of the alley and chose to leave the scene of the crime behind. But, as time went on, Fei Long's heart grew more and more uneasy until one day he meets the foreign caretaker girl from that fateful night...

马晓辉，编剧、导演。大学毕业于上海同济大学，后就读于台湾艺术大学电影学系获艺术学硕士学位。导演作品《天台上的魔术师》于东京国际短片节、日本爱知国际女性影展、以色列特拉维夫国际学生影展等多个国际奖项获奖和提名。

Xiao-Hui MA was born September 11, 1991, in Shandong Province, China. Graduated from Department of Motion Pictures, Shanghai Tongji University. Currently studying in Department of Motion Pictures, National Taiwan University of Arts for MFA degree.





课间休息

Break

董劼 Dong Jie | Mandarin, English | 2019 | 49:54

国庆节，初中政治老师盛利铭在宿舍里百无聊赖。他曾经的学生董劼回来拍一部关于他生活的纪录片作业。两人无意间得知董劼的初中同学李言午失踪的消息，这似乎给难熬的假期注入了一些新鲜刺激。伴随着生活和工作中种种问题的隐隐作痛，盛利铭试图找到李言午的愿望渐渐强烈，而董劼对待拍摄的态度也在发生变化

On National day, Sheng Liming, a junior high school teacher, is bored and sits around in his single-room dormitory. Meanwhile, his former student Dong Jie plans to take a documentary about Sheng's life. During the filming, one of Dong and Sheng's friends tells them about the news that Dong's former classmate Li Yanwu is missing for quite a while. It seems to infuse some fresh excitement into Sheng's difficult holiday. Sheng's desire to find Li Yanwu is getting intenser with the hidden aches and pains of life and work. Dong Jie's attitude towards the expression of his film also turns different during the week.



董劼，1996 年 10 月生于武汉，长于上海，念过两次幼儿园大班。北京电影学院导演系 15 级本科。在校期间拍摄短片《渡》、《子非鱼》、《马大福音》。2019 年 4 月出版短篇小说集《迁徙的间隙》（后浪）。

Dong Jie was born in Wuhan in October 1996, grew up in Shanghai. Graduated from the Beijing Film Academy. In April 2019, he published a collection of short stories *Gaps During Migration*.



狗叫了一天
Boring life

段云冲 Duan Yunchong | 2019 | Mandarin | 21:39

冬日，北京城中村。傻子大庆一家三口和三个贴小广告为生的年轻人来顺、小飞、阿骏住一个院子里。大庆总是在屋顶补天，来顺也喜欢待在屋顶看书。大庆家的狗一直在叫，吵得小飞、阿骏补不了觉。小飞、阿骏找到了新的娱乐方式，折磨那只狗。狗终于挣脱了跑了出院子，大庆跟父母刚好骑着三轮车从外面回来。车躲让不及，翻车。大庆父母回了老家。过完年，来顺在路边遇到了那只狗……

Winter, Urban Villages in Beijing. Daqing is a fool, Daqing Family and three young people living in the courtyard together. Daqing always mends the sky on the roof, Laishun likes to stay on the roof and read books. Daqing's dog has been barking. Xiaofei and Ajun couldn't sleep. Xiaofei and Jun have found new ways of entertainment, they tortured the dog. The dog finally broke free and ran out of the yard. Daqing and his parents just came back from the outside on a tricycle. The car can't hide and roll over. Daqing's parents left Beijing. After the Spring Festival, Lai Shun met the dog on the roadside...



艾麦提·麦麦提，1991 年出生。现在北京电影学院导演系就读。
Emetjan Memet was born in 1991, now studying in Beijing Film Academy.

段云冲，毕业于北京电影学院。2018 年导演短片《静夜思》，获第十四届长春电影节短片单元最佳导演等奖项；2018 年编剧的电影长片剧本《老枪》，获第九届“青年编剧扶持计划”奖；2019 年导演短片《狗叫了一天》。

Duan Yunchong, graduated from Beijing Film Academy. He made short films *Lonely* (2018), *Boring Life* (2019) and the long screenplay *The Man* (2018).



埃里克斯
Alikis

艾麦提·麦麦提 Emetjan Memet | 2019
| Uyghur | 11:56

结婚一周年那天，尼扎提没有提前通知妻子就回到了家里，发现每一次他不在家的时候，妻子都会把他宠爱的狗寄养在她叔叔克热木家，而妻子抽烟的事儿，也只有妻子的表弟伊尔盼知道。

On the one year anniversary of his wedding, Nijat came home without telling his wife in advance. He discovered that every time he wasn't there, his wife would bring his beloved dog to her uncle Kerim's house. And even the fact that she was a smoker was something only her cousin Erpan knew.



六月三十 June 30th

张洵 Zhang Xun | 2019 | Cantonese | 32:03

外婆老了，脑部退化，所有东西都不记得，不会走路，不会说话，连吃饭都会吐得满地。她变成了小孩，女儿则便成妈妈，一天天地照顾她，想着让她吃多一点、玩多一点，会不会就有时光逆转，外婆就会变好一点？就像小孩会长成大人一样。但大人……只会变老。她老了，脑部退化，所有东西都忘了，但还记得孙子的生日——6月30日。

My granny is old, she suffers from Alzheimer's disease, hardly remembers anything, hardly walks, hardly speaks. She even spits everywhere while eating. Granny becomes a 'child', and her daughter becomes her 'mother'. She takes care of her, hoping that my granny will get better someday, just like a child will finally grow up. But people can only get older and older. Granny is too old, the only thing she can remember, is the date of her grandson's birthday, June 30th.

张洵，毕业于香港城市大学媒体文化硕士专业，首部纪录短片《婆婆、妈妈》入围第一届香港国际纪录片节。曾参与拍摄及剪辑《古巴花旦》、《红色摇滚》等纪录长片。

Zhang, Xun(Eugene) is an independent photographer and documentary filmmaker. In 2015, he received a master's degree in Media Cultures at the City University of Hong Kong. His first short documentary, Granny and Mommy, was selected in the Hong Kong International Documentary Festival. From 2015-2018, he participated in the production of documentary Havana Divas and Red Rock, as a cameraman and film editor.



出花园 Paradise Lost

张雨桐 Zhang Coral | 2019 | Teochew | 25:00

《出花园》以潮汕地区的传统成人仪式为背景。作为家中独子，阿玖一直背负着母亲的期望。不同于家中的沉默，他与不甘平庸的小伙伴在外过着精彩快意的日子，却在出花园前夕闯下大祸。母亲与朋友的期待都落空，对自己失望至极的阿玖，把一切归咎于沉默的父亲。他在羞愤与惘然之中，初尝了成人的滋味。

Cok hue hng, literally means 'walking out of the garden', is a traditional coming-age ceremony in Chaoshan. The child must be very careful on the day to pray for the good luck in the future. However, burdened with the anxious expectations from parents, our protagonist Gou made a big mistake on that day.



张雨桐本科毕业于中国美术学院，北京电影学院导演系研究生。

Zhang Coral, graduated from China Academy of Fine Arts with a bachelor degree and Beijing Film Academy with a master degree.

光晕 学院竞赛 3
HALO Competition-3



三重渡
Trinity

王沫文 Wang Mowen | 2019 | Mandarin | 18:25

他们说，“安葬”是为故人找到心安的归处，而母亲的归心之所却始终让女儿游弋、找寻。日常生活中思绪的抽离，异度时空里对母亲的臆想，对故人无休止的探寻又怎不是对自己内心的索引。母亲到底去哪儿了？女儿如何感知到一界之隔的至亲？通过玄人之口，抵达探索的未知空间。

They say, ‘burial’ is for the deceased to find a peaceful mind place, and the place of heart returning of the departed mother has always let her daughter cruising. The abstraction of thoughts in daily life, the conjecture of mothers in different time and space, and the endless search for the dead also are indexes of daughter’s heart. Where on earth has mother gone? How does a daughter perceive a distant relative? Through the mouth of the mysterious people, to explore the unknown space.



夏日里一轮满月
A Full Moon In the Summertime

蔡宝丰 Cai Baofeng | 2018 | Mandarin | 26:00

这是关于一个老人，这个老人一生比较曲折，由穷到富，由富到病，由病到发奋做书。这是我爸在接受采访时，对我这部关于他的片子，自己的概括。作为导演，我记录了下他一些，在九年前险些被错过的生活，还有他的一段旅程，去往故乡，与接近死亡。

‘It is about an old man, who had a hard life. He started off poor, then wealthy, from wealthy to unwell, and from the illness arises his determination to write.’ This is what my father told me about this film. As the director and a son, I documented his life which was almost ignored 9 years ago, his journey from where he lived now to his hometown, from life to death.

王沫文，大连人，影像艺术创作者。2019 年研究生毕业于鲁迅美术学院摄影系。现工作生活于北京。艺术实践多基于自身的生命体验，以纪录与实验相结合的影像语言，探索现实与虚构间的互通表达。

Wang Mowen, born in Dalian, is an artist of video art, graduated from photography department of Luxun Academy of Fine Arts in 2019. She lives and works in Beijing now.



蔡宝丰是一名纪录片导演，来自中国广州。2017 年本科毕业于中国传媒大学广播电视学专业，又于 2018 年在英国伦敦大学学院获得人类学纪录片的硕士学位。毕业作品《夏日里一轮满月》获得英国第一届东方电影节短片大赛“最佳导演奖”。现在他在中国是一名自由职业导演，作为导演正在参与拍摄由腾讯视频出品，稻来传媒公司制作的中国版《纪实 72 小时》。

Baofeng Cai is a documentary filmmaker from Guangzhou, China. Graduated from the CUC in 2017, he then finished his master degree in UCL. He had won the Best Director in the Filming East Shorts Award in the UK.





娜祿的婚事

Na Var's Marriage

徐旖岑 Xu Yicen | 2019 | Lahu | 27:04

《娜祿的婚事》以拉祜族婚礼习俗——聘礼上放“五角钱”象征“婚前性关系的发生”作为故事的发展线索，主要讲述了一个拉祜族女孩娜祿向拉祜族男孩扎约提亲时遭到扎约阿比（奶奶）的反对，并通过自己不懈努力最后获得阿比同意的故事。

The film is based on a custom in Lahu people about the Five Jiao put in the betrothal gifts which means 'sex before marriage' of the couple. Na Var proposed to his boyfriend Cad Yawl, a Lahu boy, but their marriage was objected by the boy's respected granny. After the girl's untiring efforts, Na Var finally wins granny's trust and agreement to the combination of this young couple.



徐旖岑，生于云南省普洱市澜沧县，系拉祜族；本科毕业于中国传媒大学表演专业，拥有十余部舞台剧创作经历，参演过多部电视剧、电影短片的拍摄。

Xu Yicen, born in Lancang County, Pu'er City, Yunnan Province, is from Lahu ethnic group. She graduated from the Communication University of China with a bachelor's degree in acting and has more than ten creation experiences of stage drama. She has participated in the many shooting of TV drama and short film.



海雀

Trapped Birds

邓乃川 River Deng, 王兆阳 Shine Wong | 2019 | Mandarin, French | 20:40

向往自由的华子，四十到头来，一事无成，因为要照顾尿毒症晚期的母亲，被困在温岭石塘镇，做着不正经的生意。打了一辈子鱼的母亲，却因为得了尿毒症，不能喝水，每天只能在家呆着。华子在当地找到了一个外国男朋友，却遭到了母亲强烈的反对，性格爆炸的两人发生了剧烈的摩擦……

Hua, longing for a free life yet with no achievement at any kind at her forty, only doing some petty indecent business, trapped in a town named Wenling to take care of her sick mother, who had been in her late stage of uremia. The mother, fishing for her whole life on the sea, now because of the uremia, could not drink any water but stayed at home everyday. When Hua had a foreign boyfriend in local, her mother had opposed strongly against it and between these two persons of strong personality a huge conflict had exploded...



邓乃川，一个对生活依旧充满热情的诗人。

王兆阳，导演、制片人。2010年哈尔滨师范大学广播电视新闻专业毕业后进入黑龙江卫视工作，2012年来到北京进入光线传媒担任综艺节目导演，2016年创业成立传媒公司，2018年放下公司业务来北京电影学院导演系进修，追求电影梦，希望做有故事、有情感、有内涵的电影。

River Deng, a poet who is passionate about life, still. Shine Wong, director and producer. In pursuing his dream of film in 2018, he put aside the company's business to study at Beijing Film Academy majored in directing, with the goal to make great films.



特別展映

Special Screening



拒绝单一的阐释光影

AURORA 华语平行展映单元怀着对多元化表达的憧憬，尝试寻找和展示当下华语短片极具探索精神的创作现象，对华语影像的展示场景进行根茎状的脉络性延伸。当我们回望这些叙述空间，会发现类型与实验的协然共生，现实投射与记忆蠕动形成的影像徊路。

《姿势》(2018)以惊悚化的巧思构建关于图像的一次逃亡循环，叙事创新与风格破位在有限的空间中稳健落地。同是暗黑色调，《冰川荒原》(2019)冷酷刻画了无产青年的道德困境和荒原一般的生活境地。《嗜睡症》(2019)设定大胆而指向清晰，以群体陷入无法苏醒的超现实科幻设定来逐步延展出对于现实世界的映照和警谕。

《边界计划》(2018)是实验音乐现场的影像存储，围绕深港边界的风土展开漫漫勾勒，笔调张扬而不失力度，将城市的表面形变与内部异化，不同情态与意识的共存与摩擦，共同融入到层次多元的视听思考。《关于宾图》(2019)用纪实视角深入广州小北，跟随来自马里的女留学生，倾听另一种全球化叙事的日常与隐秘。《水老鸦》(2019)聚焦洱海边的渔民在城市变革与搬迁中的职业危机，贴身的跟随式纪录，捕捉了家庭与社会变革的激烈回响。《鹿鸣小学》(2019)在山西太行山地区观察一所只有一位老师与四位学生的小学，真切从容地记录下学校被撤并前的课堂与生活日常，一人团队的独立摄制方式更是难能可贵。

《阿伊莎》(2018)以表演性情景再造为核心，在印度的恒河与庙堂之中展开了一场为母亲圆梦与改编命运的神奇旅程。两代女性的记忆与想象在异域的场景中以活人塑像 (tableau vivant) 之姿加以连接、衍生。《在别处》(2019)同样通过时空的构画衔接来抵达个体与群体记忆的秘境，呈现出白日梦一般的影像质感。《秋天来客》(2019)与《经过》(2019)两部影片都举重若轻的描画了都市年轻人的情感之亲密与疏离，在克制写实的影像文本中大胆注入戏剧冲突和诗意表达。

在这些无法化约，拒绝单一阐释的光影中，我们可以屏息凝视，随作品的时序漂流，沿路拾拾似曾相识的生活和其倒影。

沈韩成，张子木

Rejecting Monotonic Interpretation of Light

With a longing for diversified expression, the AURORA Chinese short film parallel screening tries to find and display the creative phenomenon of the current Chinese short films and extends the rhizome-like context of the display scenes of Chinese images. When we look back at these narrative spaces, we can see the symbiosis between types and experiments, the hovers between reality projection and creeping memory.

Pose (2018) constructs an escape cycle about images with a thrilling ingenuity and makes narrative innovation and breaking style firmly landed in a limited space. *Marooned* (2019), with its dark tone, is a grim portrait of the moral dilemma of the proletariat and their wasteland-like living conditions. *Hypersomnia* (2019) has a bold and bright setting, extending its reflections and warnings of the real world with the surreal sci-fic setting that the group descends into the status where they cannot be awakened.

The Boundaries (2018) is image storage of experimental music lives. It draws a slow outline of the terroirs around the boundary of Shenzhen and Hong Kong with bold but forceful strokes. It also integrates the deformation of city surface and internal alienation as well as the coexistence and friction of different sentiments and consciousness into its multi-layered audio-visual thinking. *About Bintou* (2019) penetrates the Xiaobei area of Guangzhou from a documentary perspective, follows the perspective of a female international student from Mali, and listens to the daily life and secrets from another kind of global narrative. *The Song of Cormorant* (2019) focuses on the career crisis of fishers along the Erhai lake during the process of urban transformation and relocation, using follow-up recording to capture the intense echoes between families and social change. *The Voice* (2019) observes a primary school with only one teacher and four students in the Taihang Mountain area of Shanxi. It records the scenes of classrooms and their daily lives before the school was taken down in an independent shooting way of a one-person team.

Ayesha (2018), centered on the re-creation of performative scenes, embark on a magical journey of realizing a mother's dream and rewriting destiny in the Ganges and temples of India. The memories and imaginations of the two generations of women are connected and derived in the form of tableau vivant in exotic scenes. *River Straying* (2019) also reaches the secret region of individual and group memory through the connection of time and space, presenting the daydream-like image texture. Both *Where Love Fail to Speak* (2019) and *A Film* (2019) depict the emotional intimacy and alienation of urban young people, boldly injecting dramatic conflict and poetic expression into the restrained, realistic image texts.

Among these lights and shadows which cannot be reduced and always refuse imitative interpretation, we can hold our breath to gaze, to drift along with the time sequence of the works, to pick up lives that are also familiar to us and to stare quietly at their inverted images along the way.

SHEN Hancheng, ZHANG Zimu
Translation: ZHOU Siya

曙光 华语展映单元 1
AURORA screening-1



关于宾图
About Bintou

李德宙 Li Dezhou | 2019 | Mandarin, French | 13:00

《关于宾图》讲述的是一名来自马里的留学生在广州的生活故事，她将与我们将分享她作为一名非洲穆斯林女性遇到的困难与挑战。

The film is a short documentary about a young Malian student in Guangzhou, reflecting on the challenges of living abroad as an African, Muslim woman.



从英国萨里大学和伦敦电影学院毕业后，李德宙把热情放在了纪录片制作上。在校内参加过十余部国际获奖短片的制作，主要工作方向为导演和前期录音。其录音和导演的纪录片作品《关于宾图》入围北美最大的短片电影节棕榈泉国际短片节和美国最大的地区电影节克利夫兰国际电影节等。

After getting a BA Film Studies with Creative Writing course degree from the University of Surrey in 2015, Dezhou decided to be a more practical filmmaker. Dezhou now is focusing on making documentaries around the world and trying to spread the power.



鹿鸣小学
The Voice

高娟 Gao Juan | 2019 | Mandarin | 34:41

鹿鸣村，位于山西省左权县，地处太行山区，山村生活平静恬淡，时间缓慢而悠长。这里的学校组成独特：一个老师，一个班级，四名不同年龄的孩子。村中唯一的老师武志思在 20 年间送走了一批批学生，他带着孩子们学习、读书、玩耍，五人之间的关系更像是一家人。而今年是学校的最后一年。学习和成长的艰难是每个人的必经之路，学生的矛盾，家长外出务工和手机、电脑的冲击等都在课堂上表现的淋漓尽致。1 个老师 +1 间教室 +4 名学生 = ? 本片想要给出一个解读。

The documentary is set in the background that the government replaced rural primary schools with town schools. It tells a story about the teacher Wu Zhisi and four students in Luming Primary School of Luming Village, Zuoquan County, Shanxi Province and recorded the choice made by teachers and students in this background. This work shows the disappearing process of a rural elementary school hidden in the mountains and the passive choices of this five families influenced by this event.

高娟，清华大学新闻与传播学院 2019 届毕业生。

Gao Juan, a graduate of the School of Journalism and Communication at Tsinghua University in 2019.





在别处 River Straying

胡兆祥 Hu Zhaoxiang | 2019 | Mandarin | 44:56

外出躲债七年的男人因母亲的去世，踏上了返乡的路程。在路上，儿时的记忆像梦境一样不断向他袭来。他到曾经的工厂找一位老朋友，找寻当年写给他前妻的一本诗集。城市的别处，三个高中生谈论着关于各自未来的计划。在火车桥下游荡的男人，儿时的小男孩，高中生的命运在冥冥之中被河流牵引，而记忆被重新唤起……

A man who was hiding for 7 years to avoid creditors has embarked on his journey home because of the death of his mother. On the way back home, the childhood memories stroke him constantly just like dreams. In search of a notebook full of poems written for his ex-wife, he went to the former factory to find an old friend. Elsewhere in the city, three senior students are talking about their future plans. All the wandering man under the bridge, the little boy in his childhood and the young senior students, imperceptibly but inexorably are linked together by the river, and the memory has been revived……

胡兆祥，1997 年出生于河南省漯河市，2015 至 2019 年就读于浙江传媒学院华策电影学院戏剧影视导演专业，2019 年拍摄毕业联合创作作品《在别处》

Zhao Xiang Hu, director / screenplay. Born in 1997 in Luohe City, Henan Province. Majored in drama, film and television director of Communication University of Zhejiang from 2015 to 2019. And completed the film River Staying in 2019.





冰川荒原
Marooned

颜世友 Yan Shiyu | 2019 | Mandarin | 27:53

王帅是一位无业青年，以帮助他人放高利贷为生。有一天，他私自挪用高利贷的事情暴露，被老板逼着连本带息还清，不然就会遭到严重的惩罚。而与此同时，他与她怀有八月身孕的女友之间的隔阂也变得越来越大，为了还钱，他孤注一掷地采取极端罪恶的举动，同时也受到了出人意料的惩罚。

Wang Shuai is an unemployed young man living off practicing illegal usurious loan. One day, he and his partner are exposed that they secretly embezzled money of their boss. They need to raise a large amount of money to avoid serious punishment. While back in home, his relationship with his pregnant girlfriend is also getting fragile. Under huge stress, he chooses to sell his unborn child to a human trafficker, which is uncovered by Jing. Desperately, Wang Shuai commits a crime. And he doesn't know that the punishment, marooned, will come soon.

颜世友，27岁，导演，编剧。编剧并导演的短片《冰川荒原》入围第25届棕榈泉短片节最佳短片、最佳国际短片，并入围第33届埃德蒙顿国际电影节短片竞赛单元。长片剧本《小镇猎人》入围第72届戛纳电影节 Focus CoPro' 2019 创投计划。

Yan Shiyu (b.1992), a director and writer. His short film *Marooned* was selected by the 25th Palm Springs ShortFest and 33rd Edmonton International Film Festival.



秋天来客
Where Love Fail to Speak

瞿瑞 Qu Rui | 2019 | Mandarin | 28:28

彤彤大学毕业后，和男友租住在城市里一间旧公寓里，过着潦草而迷惘的生活。某天清晨，远在小镇的父亲突然出差来访，打破了她生活的平静。一个谎言引发另一个谎言，牵扯出过往岁月中彼此回避的情感创伤。父女俩尴尬地面对彼此的生活境况，并试图打开心结……

After graduation from university, Tongtong resided in a rented old flat in the city with her boyfriend. One morning, her father who lived in a faraway small town made an unexpected visit to the flat, disturbing the stillness of her life. One lie triggered another, dragging out the emotional trauma that both of them evaded over the years. When father and daughter, awkwardly, tried facing each other's living conditions, they also tried dissolving the knots in their hearts.



瞿瑞，1992年1月出生于中国新疆，毕业于上海大学电影学院。从事过图书出版、电影编剧、文学顾问等职业。现居北京，创作及发表诗歌、小说及电影剧本，作品有《遗物》《地图上的旅行》《十二月》等。《秋天来客》是第一次尝试的电影短片创作，故事根据自身经历改编。

Qu Rui, born 1992 in Xinjiang, China, graduated from Department of Film Studies in Shanghai University. She was an editor, film writer and literary consultant, and she currently lives in Beijing working on poetry, fiction and script writing/publishing. *Where Love Fail To Speak* is her first trial on short film and the story is adapted from her personal experience.





嗜睡症 Hypersomnia

廖康 Liao Kang | 2019 | Mandarin | 12:51

村内出现了一种奇怪的症状，村民纷纷不知因由的陷入沉睡。村内诊所的医生阿文与阿栋照顾着村内患病的村民。状况愈演愈烈，有意识的村民也都已纷纷离开，医生阿栋也放弃了病患离开了村子。整个村子陷入了一种荒废的状态，只剩下熟睡的村民与不知何去何从的阿文。

The village has a strange phenomenon, the villagers do not know why have fallen into a deep sleep. Wen and Dong, the village clinic doctor, take care of the sick villagers in the village. However, the situation in the village began to get worse and worse. The villagers who were unwilling to fall asleep left one after another. Doctor Dong finally gave up the patient and left the village. The whole village fell into a state of neglect, leaving only the sleeping villagers and Wen who did not know where to go.

廖康，编剧导演。毕业于北京电影学院导演系，16年本科毕业后主要从事广告摄制工作，拍摄多部独立短片与纪录片。

Liao Kang, scriptwriter and director. He Graduated from director major of Beijing Film Academy. After graduating in 2016, he mainly engaged in advertising shooting, and shot a number of independent short films and documentaries.



水老鸦 The Song of cormorant

邓荟 Deng Hui | 2019 | Mandarin | 25:55

洱海环境恶化，围绕洱海开展的生产活动被按下了暂停键。洱海驯养鱼鹰的高手杨月岗被确诊身患癌症，面对自己身体的状况，以及鱼鹰基地的拆迁，内外的困境让他备受煎熬。但他不愿意妥协，他想带着被关进笼子里的鱼鹰再次出发，找回他人生的高光时刻。

With the environment deterioration of Erhai Lake, all production activities are banned. Yang Yuegang, a trainer of cormorant who is living beside Erhai lake, he has been diagnosed with the colon cancer. Along with the pain of chemotherapy, the training center for cormorants which Yang also participated is demolished, he's suffering from the ordeal inside and outside. But Yang doesn't want to compromise, he takes the cormorants from the cage, tries to find his own way of life.



邓荟，昆明理工大学广播电视艺术学硕士毕业，参加栗宪庭电影学校第15期电影进修班。

Deng Hui, independent documentary director.



边界计划
The Boundaries

龙淼渊 Long Miaoyuan | No Dialogue | 2018 | 14:30

深圳河（深港之界）与二线关（经济特区之界，社会主义与资本主义之界）曾被类比为柏林墙。二线关建于1982年6月，拆于2015年6月，一线关（深圳河）在1997年之后依然存在，且沟壑愈深。艺术家龙淼渊和陆正沿线拍摄纪录主要关口，以实验视听反思深圳地缘历史及影像生产的边界。本片的48分钟现场演出版首演于2017年波兰WRO媒体艺术双年展。

Checkpoints and borders have a long-lasting impact on physical and psychological space. For example, the opening scene of Dapeng Beach was hotspot for people to swim to Hong Kong during the Big Escape. Some entered the sea from Dapeng (east coast of Shenzhen) and shouting freedom when arrived on another beach after longtime swimming, but turn out to find that the landing spot was Shekou (west coast of Shenzhen), and captured by Chinese boarder guards. After 1997, daily communications between Shenzhen and Hong Kong seem to be more regular and convenient, but the psychological gap is growing deeper and deeper. Another example, in 2015, the Second Line checkpoints were ‘destroyed from the flesh’, but the unbalanced development and state of mind caused by the Second Line will last for a long time within Shenzhen Special Economic Zone.

龙淼渊，拥有管理学、纪录片、电影、广告、新媒体等跨领域工作经验。2008年创立 Story Farm，致力于多元影像作品的开发、制作、培训及国际交流，拍摄足迹遍及世界各地，植根中国，跨界实践，多次入选各类国际影展和双年展，屡获嘉奖。

Long Miaoyuan, cross-media and cross-region filmmaker. Founder of Story Farm Productions, which dedicated to interdisciplinary media creation. His works were selected and/or awarded by many international film festivals and biennales.



姿势
Pose

马越 Ma Yue | Mandarin | 2019 | 18:45

一幢工业大厦里，一个年轻女模特在逃跑，一个黑衣人在追逐她，而女孩的摄影师男友在寻找她。与此同时，一部神秘的相机不停拍下女孩逃跑的姿势。

In an industrial building, a young model was running away, a man in black was chasing her, and the girl’s photographer boyfriend was also looking for her. Meanwhile, a mysterious camera kept taking pictures of the girl’s pose.



马越曾于南京大学和香港浸会大学学习文学及电影相关课程。2010—2019年间，拍摄制作短片数十部，包括剧情片、纪录片和动画短片。2014—2015年间，在北京的影视公司担任商业类型片的编剧及策划工作。2016—2019年间，在香港的媒体公司担任电视纪录片的编导工作。

Ma Yue studied literature and film-making in Nanjing University and Hong Kong Baptist University. During 2010 to 2019, he has produced dozens of short films including features, documentaries and animations. During 2014 to 2015, he worked as a script.





阿伊莎 Ayesha

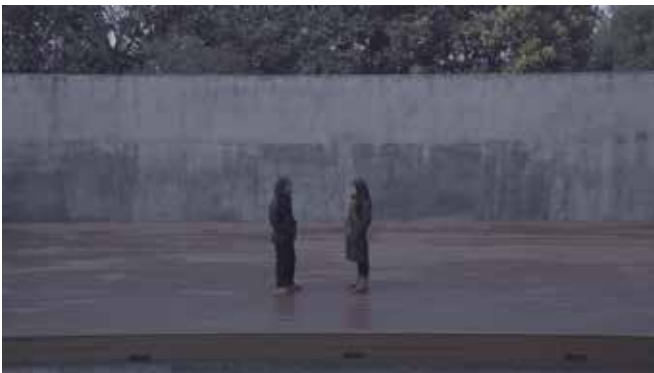
董妍妤 Dong Yanyu | 2018 | Hindi | 19:40

Ayesha 是一部虚构的人物自传：“我”偶尔发现了母亲的一张旧照片，从而得知母亲年轻时曾想当一名宝莱坞舞者，但因年代原因她的梦想和爱情都成为泡影，因不想重蹈覆辙，“我”决定在另外一个国度改编妈妈的命运。

An imaginary biography of my mother who, in her youth, dreamed of being a Bollywood dancer. In a lush fantasy through India, I reclaim her destiny and desires lost in another age.

董妍妤，媒体艺术家，实验电影人。她擅长运用与融合动态影像、图像与行为表演的方法，将自己自的美学赋予诗意。她致力于将她的实验精神与文化认同感碰撞，产生文一种开放而又个人的，多元化的思考。董妍妤本科毕业于天津美术学院，并在加州艺术学院取得影像硕士学位。她的作品曾在世界各地展出，也是美国杰出人才签证的持有者。

Yanyu Dong is a Chinese visual artist currently based in Los Angeles. She uses video, photography and performance as platforms to examine her cultural dissonance as an international artist. She received her BFA at the Tianjin Academy of Fine Arts and her MFA at the California Institute of the Arts. Her work has been exhibited at venues internationally.



经过 A Film

雷钊 Lei Zhao | Mandarin | 2019 | 39:27

失意导演带着刚刚完成不久的作品来到故地放映，在这里他见了几位老朋友，也遇上了几个新的面孔。生活充满了巧合和循环，故地重游的他，却似乎是在自己的作品里走了一遭。

A film director discontented with life returns to the city once he lived in to screen his latest work. He sees some old friends and meets some new faces. Life is full of cycles and coincidences, and the director, upon coming to the city, starts to feel as if he has entered into his own film.

雷钊，1990年7月出生，2014年毕业于武汉大学新闻与传播学院，现从事纪录片与电影创作。

Lei Zhao, born in July 1990, graduated from the School of Journalism and Communication of Wuhan University in 2014. He is now engaged in documentary and film production.





非洲之镜 African Mirror

Mischa Hedinger | 2019 | Switzerland | German, French | 84:00

数十年间，瑞士探险家荷内·杰哈迪 René Gardi (1909–2000) 向我们展示了非洲大陆和土著居民。他声情并茂、滔滔不绝地在书籍、电视栏目和电影中描述着美丽并赤裸着的“蛮族”和他们未开化的文明。这传说中的美好世界成为杰哈迪的天堂，而非洲则化身为观众们渴望的投影屏幕。《非洲之镜》使用杰哈迪的影片档案，讲述了漏洞百出的非洲影像的诞生过程，这些影像在各个角度都成为欧洲人自我意识的矛盾投射。影片也重新发掘了图像制造作为殖民主义的形式，以及我们如何至今仍拒绝真正审视镜中的自己。

For decades, Swiss traveller René Gardi (1909-2000) explained the African continent and its inhabitants to us. In books, television programs and films, he waxed poetic about the beautiful naked “savages” and the pre-modern era in which they apparently lived. This supposedly idyllic world became Gardi’s paradise, as Africa was transformed into a projection screen for the desires of the audience back home. The film *African Mirror* tells the story of our problematic image of Africa using materials from Gardi’s archive, whose ambivalent pictures mirror our European self-conception in myriad ways. The film reveals image production as a form of colonialism and shows how we have refused to truly look into this mirror to this very day.



Mischa Hedinger 1984 年出生，是一位独立电影人和剪辑师。他在卢塞恩艺术设计学院学习视觉，并在洛桑 ECAL 学习电影，2013 年他拍摄了第一部纪录片《Assessment》。

Mischa Hedinger (born in 1984) is a freelance filmmaker and editor. He studied video at the Lucerne School of Art and Design, and film at ECAL in Lausanne. In 2013, he realised his first extended-length documentary film *Assessment*.

《非洲之镜》：殖民者凝视^①下的异域图景

我们对陌生地域的认知常常仰赖旅行者的主观感受和描述。在异域图像的建构过程中，跨国旅行成为尤为关键的先决条件。如法国学者基亚(Marius-François Guyard)所言：“依靠旅游者……了解在某个时期，某个民族是怎样理解另一个民族的”，同时“研究某个旅行者，他的成见、他的单纯幼稚和他的一些发现”。他认为对旅游故事进行研究“能帮助我们懂得一些民族的声望是怎样被树立起来或被毁灭掉的”。^②对一片土地的认识，从初始阶段的神秘期许到逐渐对风土人情开始简单阐释，再到后期对自我和异邦文化进行深层考量和跨界反思，一切都离不开旅行者的描述。

旅行亦是一种力量不均等的文化遭遇。以欧洲和非洲为例，殖民主义的长期存在使欧洲习惯于文化上的俯视角度，在观望自身以外的地域（尤其是殖民地）时往往不假思索将自我认知和预设观点加诸其上。欧洲视角下的非洲影像很大程度上是以欧洲文化为基点，通过“选择性聚焦”折射和营构处理的对非洲的理解和镜像。在悬殊的文化定势之下，非洲当地居民并无权利发出声音来定义自己的民族与文化，而在白人殖民者代其完成的过程中，非洲的图景已然扭曲失真，仅仅成为一种再想象空间。

《非洲之镜》(2019)的出现为以上现象的探讨增添了一道独特的声音。旅行作家、摄影师和电影人 René Gardi 所拍摄的影像塑造了一整代瑞士人对非洲的印象。导演 Mischa Hedinger 在这部文献纪录片中摒弃解释，仅以大量来自 Gardi 的影像资料（大部分拍摄于喀麦隆）、录音、照片和未发表的日记，拼贴起一场电影层面的田野调查：白人如何讲述他们眼中的非洲？跨大陆的媒介历史又是如何产生与演变的？尽管在美化还是批判的态度间摇摆不定，这部影片仍旧可以视作挣脱时代局限的一面镜子，映射出不止旧日，更是当下对非洲影像中“殖民者凝视”的反思，和后殖民时期的讨论不谋而合。同时，它所照出的也不仅是瑞士和欧洲，而是非洲以外世界其他地区眼中的“他者”图景。

构建起 Gardi 镜头下非洲的是他的主观意识。大多数画面都经过细致的策划免于呈现任何一丝“现代化”的痕迹。大城市的生活状态也被有意识地全面隐去。这种对非洲的观望反映出欧洲人的某种心理状态：人们渴望看到一片迥异的土地——古早、单纯、远离一切工业化，不着寸缕的原住民像野人一样生活在现代化到来之前的时代。在他们眼中，这象征了挣脱传统社会的牢笼，寻找新自由形式的希望。而在殖民体系中，白人的自由是建立在被殖民的不自由之上的。一旦非洲国家获得独立，人

民获得解放，社会进步，经济发展，（前）殖民白人群体便再也感觉不到自由。从 Gardi 的视角看来，非洲是一片自由原始的桃花源，非洲人是真正的民主主义者，但同时，如果交不出殖民税，田地被殖民者烧毁也理所应当。Gardi 从不认为自己是问题的一部分，或许因为瑞士没有海外殖民地（而他甚至承认：“有时候，我希望我们瑞士人也在热带有些殖民地。”），而是自视为一个捕捉了绝大部分真相的诚实观察者。他代表性的手法就是想方设法劝说当地人在镜头前“表演”他想象中的“正宗”非洲传统，有时甚至还会给予报酬。如果当地人拒绝或者试图纠正他对习俗的看法，他仍旧坚持让他们根据他的要求来做。如果想要之物不存在就虚构出来，如果当地现实不便利，就将自己的方式强加于人，这正是殖民主义典型的优越感体现。

Gardi 对画面中人物的处理和旁白几乎与野生动物纪录片无异：当地人最私密的时刻公然暴露在镜头前，且并未提前征得同意。解释和评论的权力则牢牢掌握在摄影机后的人手中，不仅当地人的声音被抹去，在这人造的虚假原始状态中，他们甚至也被假定为无法发声的蛮荒生物。随着时间流逝，欧洲大众对于 Gardi 作品态度也发生着变化——从大肆赞美（其中一部影片在 1960 年入选柏林电影节并获奖）到重新审视，再到批判其殖民主义视角与日渐显得过时的价值观。

导演 Hedinger 对 Gardi 暧昧不明的态度颇值得玩味。一方面，通过素材组合，他明确指出了 Gardi 的刻板描摹实际上是对真实非洲的一种曲解，揭露出这位曾被认为是“他者”世界的真实目击者行为的非客观性。但他将 Gardi 的做法归因于身处广袤发达社会的西方人希望寻求原始纯真的怀旧心情，仍然在某种程度上为殖民窥视欲望作出辩护，而被凝视的对象因此再度沦为受嘲讽的一方，暗中佐证了如今大银幕上对非洲的讨论绝大部分仍基于白人的幻想与猎奇心理，而今天的非洲人也与 Gardi 镜头下的原住民一样，没有姓名，面目模糊，声音微弱，这是否可以看作另一种“殖民者凝视”呢？

《非洲之镜》是一幅受制于拍摄者自我认知的非洲图景，但它所说的不仅仅是非洲和非洲人，也同样是欧洲人及殖民者凝视的历史——一方如何在全然陌生的“他者”中看到自己的倒影。每个民族对异邦图景的渴望，都是确信自己身份的焦灼。影片开头非洲哲学家 Achille Mbembe 的话便是对此最好的概括：“我们所说的非洲是一个愿望、渴求与天真幻想的合集，而得以传扬、延续，并在人心中生根发芽的也恰恰是它们。”

邹艾阳

① 埃勒克·博埃默(Elleke Boehmer)提出，有关殖民主义的叙事文本中存在一种“殖民者凝视”(colonial gaze)，这种凝视由一系列观察活动（例如调查、检查、窥视、注视）组成，这些文本采取了一种统摄俯瞰的观察角度，反映殖民者在文化上的优越感。西方人让自己身处高高在上的位置，整个世界在他们眼中只是一个与动植物和无生命体类似的对象。“殖民者凝视”呈现出的是观察者的一种天真，以及其窥视癖的嘴脸。有关“殖民者凝视”的说明可参考 Mary Louis Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London/New York: Routledge, 1992), pp. 15-37.

② 《比较文学》，马·法·基亚著，颜保译，北京大学出版社，1983

African Mirror: Images of Foreign Territories Under Colonial Gaze

Our knowledge on any alien territory usually depends on traveller's subjective perception and description. In the process of constructing images of foreign lands, inter-continental travelling became a crucial prerequisite. The French scholar Marius-François Guyard talked about this at large in *La Littérature Comparée*, arguing that travellers help us to understand how a nation perceives another in a particular time period. He believed that by studying travellers' stories, we could form an opinion on how certain nation's reputation got established or destroyed. The understanding of any land draws upon the traveller's records, from the first expectation of the mysterious unknown, to the attempt of depicting and explaining what they saw, all the way up to the more profound deliberation and transboundary comparison or reflection of the cultural identity of one's own nation and that of a foreign land.

Travel is also a cultural encounter of uneven powers. Take Europe and Africa as an example: the long hovering colonialism accustomed Europe to a downward-looking angle when they observe foreign territories (especially colonies), where self-perception and abrupt assumption often imposed without much thinking. To a great extent, images of Africa under European lenses are still centred around European culture, making it merely an understanding and mirroring reflected and constructed through 'selective focuses'. With a giant pre-set disparity in cultural strengths, local people do not have the right to define their own country and culture to the outside world. By and large, white colonists do. Thus, the images produced in this process are mostly distorted, reduced to a reimagination space.

African Mirror (2019) responds to this very discussion in a unique way. Swiss travel writer, photographer and filmmaker René Gardi shaped a whole generation's image of Africa. Director Mischa Hedinger uses Gardi's extensive stock of footages (mainly shot in Cameroon), recordings, photographs as well as excerpts of his unpublished diaries, uncommented, constructing a film essay using only archive material, seeking to carry out a work of cinematographic field research: How does the white speak of Africa? How does the transcontinental history of media come into existence and how their means of production evolve? Whether idealizing or criticizing, and as ambiguous as it may be, *African Mirror* has broken free from the limitation of the materials' own time, and equally serves to reflect on the colonial gaze in present-day images of Africa, which sounds a lot like today's, post-colonial discourses - and not only for the Swiss and Europeans, but also the entire world outside Africa.

Gardi's Africa was subjective and constructed. A large part of the scenes in his films are meticulously staged to avoid showing a trace of 'modernity'. Life in the big cities was also consciously blocked out. This view of Africa says a lot about the Europeans, yearned for earlier, simpler times, far from all industrialisation, where naked natives subsisting like savages in a pre-modern setting. In their opinion, this is a symbol of breaking chains of conservative societies and possibilities of finding another form of freedom. And yet in the colonial system, the freedom

of whites was based on the lack of freedom of the colonized. As soon as African countries struggled to be independent, society progressed, economy grew, the post-colonialism whites no longer felt free. As Gardi saw it, Africa was the land of pure freedom, and Africans were true democrats, though it was also natural that their farms had to be burned down if they did not pay the colonial tax. Gardi never saw himself as part of the problem, maybe because Switzerland never had any colonies (and at one point he even confessed: 'Sometimes I wish we Swiss had some colony in the tropics.'). He considered himself an observer who captured the truth with honesty. One of Gardi's signature techniques was to persuade the natives - sometimes with some form of payment - to perform what he imagined were their "authentic" traditions in front of the camera. If they refused or tried to correct his ideas of what their traditions were, he would respond by insisting on them following his lead. What a classic example of colonial superiority: if what you want doesn't exist, you make it up; if the truth is not convenient, you bend other people's will.

The footage and voiceovers of Gardi resemble wild animal documentaries: natives are blatantly exposed in their most intimate moments and without consent; the right to explain and comment held tightly in the hands of the person behind the camera. The locals are not only denied their own voice but assumed to be voiceless in the constructed primitivism. As time pass by, the popular European reception of Gardi's work changed from celebration (one of his films selected and awarded at the Berlin Film Festival back in 1960) to scrutiny, then to critique for its colonial and increasingly out-dated gaze.

The ambiguity in Hedinger's attitude towards Gardi provides much food for thought. On one hand, through the arrangement of materials, he demonstrates how the clichéd descriptions of Gardi are a distortion of reality, exposing such practices of people who were once perceived as truth witnesses of 'the other'. However, he puts the drive behind it down to the nostalgia of Westerners to discover a pre-enlightened purity, tucked away in the vastness of the modern world, which also seems as a justification of colonial voyeurism. The ridicule is, once again, inflicted up the objects of such observation. The film clarifies that contemporary European discourse is still imagining Africa as their screen fed by the hunger for exoticism. Most African people today, similar to those in Gardi's footage, remain unnamed, unspecified and voiceless. Could it be read, as it were, a new form of colonial gaze?

African Mirror is Westerners' subjective image of Africa. It is not solely about Africa and Africans, but also about Europe and the colonial history - how one sees oneself reflected in an entirely unfamiliar image of 'the other'. Every society is needy for images of foreign territories to fortify its identity. The words of the philosopher Achille Mbembe which opens the film summarize it best: 'What we call Africa is a collection of wishes, longings and naïve fantasies. These are promoted, passed on and cultivated.'

星辰 聚焦影人单元

ASTRO - Filmmaker in Focus

ASTRO 星辰单元是为活跃在当代影像领域，具有特别成就或杰出贡献的影人和艺术家而设置的展映单元。本单元聚焦于个人创作者或创作团体，重新发现和梳理其创作历程。本年度 ASTRO 星辰单元将聚焦阿根廷导演爱德华多·威廉姆斯 Eduardo Williams 的影像创作。

ASTRO is an exhibition section devoted to filmmakers or artists who made idiosyncratic contribution to contemporary image-making. It charts a filmmaker / artist or a collective's full career with curated screening program. Argentine filmmaker Eduardo Williams is this year's focus.



13.7 亿年

Could see a puma
Pude ver un Puma

2011 | Argentina | Spanish | 17:00

一场意外的发生使得一群年轻男孩从他们临近街坊的屋顶，经历了它的毁坏，到达了地球的最深处。

The accident leads a group of young boys from the high roofs of their neighborhood, passing through its destruction, to the deepest of the earth.



我要堕落了

That I'm Falling?
Que je tombe tout le temps

2013 | France | French | 15:00

一个寻找种子的年轻人从他和朋友过去常呆的地下出来。在他们的陪伴下，他开始了漫长的消化之旅。

A young man in search of a seed emerges from the underground where he spends time with his friends. In their company he begins a long digestive journey.





我已忘记

I Forgot
Tôi quên rồi!

2014 | France, Vietnam | Vietnamese | 30:00

爬上来，让我们一起跳吧，四处是绿色的田野和灰色的房屋。我们是如此的小。这种感觉好像我皮肤的毛孔已经变得巨大。

Climb up, let's jump, the fields are green and the houses grey. We're all small. It feels like the pores of my skin have become gigantic.



仿佛

Parsi

2018 | Switzerland, Argentina, Guinea Bissau | 23:00

《No es (It isn't)》是马利亚诺·布拉特 (Mariano Blatt) 创作的一首诗，他一生的写作过程不断延长。这首诗的诗句经过数天、数月 and 数年的添加，覆盖了任何内容：图像，人物，回忆，风景，短语，想法等。这个列表：“看起来像是什么但又不是”在头脑里回响着，影片发现自己始终处在穿越空间和围绕人群的永恒运动中。我们被透不过气地吸入喧闹的街区，经过一个又一个人，被扔到水里，浸在水底，从一个图像冲向另一个图像，在此过程中另一首诗被创作出来，被轻抚着，撞进《No es》并在其旁不停旋转着。

No es (It isn't) is a cumulative poem by Mariano Blatt, whose constant writing process extends over a lifetime. The text of the poem, to which verses are added over days, months and years, can cover anything: images, people, memories, landscapes, phrases, ideas, etc. With this list of “what seems to be but isn't” ringing in its head, Eduardo Williams's film *Parsi* finds itself in a perpetual movement through spaces and around people. We are taken in a breathless ride through bustling neighborhoods, from person to person, thrown, dipped under water, rushed from image to image, creating in the process yet another poem which is caressed by, crashes into, and spins next to *No es*.

第三世界青年漫游记



王小鲁，影评人，策展人，电影学博士，毕业于北京电影学院文学系，从事中国电影历史与文化研究。出版有《电影与时代病》、《电影政治》，现供职于中国电影艺术研究中心。

Wang Xiaolu, a film scholar and curator based in Beijing. He holds a PhD in film culture and history from Beijing Film Academy, now working in China Film Archive as a research fellow. He is author of three books, *Film and Times Diseases* (2008), *Film Politics* (2014), *The Will of Film* (2019).

爱德华多·威廉姆斯 (Eduardo Williams) 富有辨识度，他的电影有不断重复出现的母题以及不断出现的形式感。他的风格很强烈，今天深刻的电影个性和原创性已经很难被发现，从这个角度看威廉姆斯的影片，觉得颇为难得。

但要准确描述他的电影意境并不是特别容易。他影片中很多的意义指向若有若无，但是他似乎又有着一种面对世界的强烈的政治观，有时候他的政治表达还相当直接，但这都是片刻迸发的，最后这一切都淹没在他的影像和声音的大海里。

他的影片擅长渲染一种颇为悲观但又富有活力的气氛。由于这些影片没有连贯的戏剧化叙事，所以他要建立影片的吸引力，似乎就要去指望别的东西。他的拍摄对象永远是一群青春年少的人，他们的身体充满热力，身体本身吸引观众目光，电影以各种契机展现他们的身体，这种注意力也是青年时期的必然特征。

电影人物的行动力是电影魅力的重要源泉，这些青年的确在行动，不是单独行动，往往是成群结队地一起在世界上漫游——在住宅区的屋顶，在郊外，在废墟和草原上。电影展现的他们的集体意志是和谐的，只是目的似乎并不明确，他们的行动似乎是漫无边际的，青春的内在力量展现在一种目的性不是很强的暴走当中。这些电影人物时常表达一些观点，但是类似于呓语，并没有展现他们在世界观方面强烈的自觉性。也许他们正在尝试和世界建立一种确定关系的过程当中。

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威廉姆斯电影中有一些常见的元素，比如洞穴。威廉姆斯电影里的人物喜欢在洞穴里出没。洞穴是一种隐喻，它经常是青年聚会的地方，好像是一个安全的存在。在《人类之巔》(2016) 里面，黑人青年在非洲草原上漫游，电影通过一个蚂蚁洞穴连接到了菲律宾。这里的洞穴，则似乎代表了一种联结通道。它有时候似乎还有性的暗示，以及底层所在的意味。

《13.7 十亿年》(2011) 里的一群男孩在屋顶上漫游，游戏中透露出心声，观众可以从对话中得知他们的内在孤独，创伤感。一个男孩说自己对世界有种无名的恐惧和厌倦。漫游过程中周边环境变成了废墟，只剩下三个男孩继续探索世界，他们最后迷路了，走入一片绿色丛林中。这里应该是一个新的世界，因为有人说他梦见了一个新的星系。然后一个男孩发现了一个洞穴，他掉入其中。洞穴也可以隐

喻一种未知和神秘的世界。在他的另外一部短片《我要堕落了》(2013) 里面，一群青年更是在一个大的洞穴里活动，他们休憩时则会使用一个树洞。短片最后男主角则来到地窖里，将藏在体内的白粉排出来，点燃后，释放自己。

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威廉姆斯的拍摄风格十分明显：粗犷的手持跟拍，直击的状态，没有任何过渡。由于观众的视线和手持摄影者的视线重合，观众直接被带入了影片的流动里，迅速地参与到了电影人物的漫游和漂流过程当中。

但由于拍摄过程中摄影机的移动并不均匀，尤其是当摄影机在城市的人群中拍摄的时候，我们会感觉到拍摄者的存在，所以这是一种纪录片式的剧情片拍摄。行人在诧异地观看镜头，这在当下摄影工具普及和平民化的时代，是很容易被理解的现象。也许有人会想到戈达尔电影中的“间离性”，从这个角度将这一切当做一个具有深度的电影行动，我更愿意将这看作一种自由感——导演的创作心态和他的内在世界的无限开放性。

另外，这当然也可以被看作是一种“贫困美学”。在贫困的技术手段和匮乏的资金条件下，电影在他的观赏机制中建立了一种具有革命性的观演关系。威廉姆斯的影片多使用自己和制片人的私人资金，资金规模非常小。我有一种联想，觉得他的创作和 1960 年代阿根廷导演提出的“第三世界电影”——后来被称为“第三电影”的文化实践相关，至少有一些相似之处。威廉姆斯对我说，他并不熟悉第三电影这个概念，但这个概念很容易去想象，因为他对于第三世界这个概念是熟悉的。

他的视野无意中契合中国人曾经熟知的“亚非拉视野”。在《人类之巔》这部三段式电影中，三段故事分别发生在阿根廷、非洲、亚洲。阿根廷的青年在看网络直播，屏幕上是一群非洲青年在做带有性暗示的表演。于是电影带领我们穿越了电脑屏幕，进入到了非洲。

导演对于媒介的关注很自觉，因为这是我们的日常生活。实体空间漫游往往被网络漫游阻断，有的青年沉迷在网络当中。网络不全是负面的，他们仍然是他们联系世界的重要方式。威廉姆斯电影中的青年们多是往来于工作场地(以超市为多)和网络之间。电影也许是在有意无意地揭示了第三世界青年的生活结构，也许还在试图展现一个更大的世界结构。

★★

我不知道是什么契机让导演在世界范围内变换电影场景。我所能感受到的联系是，它们都属于第三世界，而电影中的人物，也多是低下阶层。在他的唯一的长片里面，有一群阿根廷青年住在别墅的地下室里，他们在网络上用自己裸体赚钱。在短片《我已忘记》(2014)里，青年四处打零工，第一个镜头是他在深海中作业，这可以看作最深的洞穴。他还同时在建筑公司和小吃摊上打工，并对这种忙碌的劳工生活感到厌倦。

《我已忘记》里面最后一个段落也是一段漫游，他们在郊区一个未完工的别墅群里攀爬跳跃，从这家的水泥地板上跳到另外一家的窗户里，这一个漫长的段落似乎富有趣味，就是男孩们的活动打破了这个空间的固有秩序，它很容易被赋予象征性。后来，他们来到屋顶上用DV拍摄天空和大地，大地被颠覆了，外部世界被变形。

在导演的拍摄手法给予了群众演员一定的自发性表达余地。而且，在这么一个巨大的空间范围内进行场面调度，无法用电影美术师对这个空间做巨大改变。所以威廉姆斯电影里面的空间都具有直接的纪实性，而这具有重要的意义。而且由于他对于真实空间的偏爱和依赖，可以感到他

的创作中包含了即兴创作的成分。我相信这种创作和外部世界的关系更为亲密。威廉姆斯电影中的漫游不是单纯的浪漫主义，它也包含了现实的质感。威廉姆斯不时在电影中展现自己的社会理念。在《13.7十亿年》中，里面的男孩梦见天空被商业广告遮蔽了。这可以看作导演对于商业的态度。在《人类之巅》里面，黑人在一个特殊商店面前购买商品要比外国人贵很多，一个青年说，黑人偷东西，而白人使用武器。还有那些不能上网而不停寻找网吧和电脑的人……

如前所言，电影也许是在有意无意地揭示了第三世界青年的生活结构，也许还在展现一个更大的世界结构。但是电影中青年们和世界的关系是游离的，他们喜欢在屋顶上漂流，或者聚集在地下洞穴，他们处于这个世界真正的权力结构的外部，而没有真正进入它。这也许是青年们恒久而且无奈的现实。

所以爱德华多·威廉姆斯的电影富于诗意，而又有一种迷离的意味。但因为导演非常年轻，出生于1987年，他有足够的时间去向未知空间和未来世界探索生活和艺术的可能性，而摄影机从未像今天这样广泛地成为一种探索世界的武器。

A Third World Youth in Wonderland

Eduardo Williams is distinct with his recurrent motif and formalism. He impressed me with intensive style. It is becoming harder and harder to discover deep and original characters in film nowadays while he is a gem in this sense.

To precisely describing his film is not easy, as his signifier were not always clear - but sometimes he sent out a strong political inclination with direct confrontation. These eruptive moments tends to be fragmentary, later merging with his ocean of image and sounds.

Coherent dramatic narrative is always absent in his films, and that is why he has to seek for another kind of magic to arrest audiences. Optimistic but also animated air he builds. He is fascinated to film young people, whose body glowing with energy. Body itself appeals audience, reversely films are showing the body at all chance. Teenage always features with this lingering look on body.

The action of characters made one of the main source of this magic. The youth wander around in the world in groups, on the rooftop of residential compound, in the wild, waste, or grassland. They walk around joyfully, without any specific goal. Their action seems aimless, boundless, vigour of youth radiant in their endless trek. Sometimes they talk, or more likely, rambling, not shooting intensive self-conscious opinions related to the worldview. They might be still locating themselves in the world.

★★

There are some elements that Eduardo constantly goes back to visit, like cave. His characters are used to wander in caves. Cave is a place for youth gathering, a safe haven. In the film *The Human Surge* (2016), black youth was wandering in African grassland when they found an ant nest connecting to Philippine. Cave here refers to a channel to connect, coloured with sexuality, and subaltern lives.

A group of boys wandering on a rooftop in *Could see a puma* (2011), telling secrets when playing game. Their inner solitary and trauma revealed in conversations. One boy said that he had unidentified fear about the world. The surroundings turned to ruins when they keep wandering, gradually, only three boys left exploring. They found themselves lost in a green jungle, which should lead to a new world, as one said he dreamed about a new galaxy, the other discovered a cave where he fell in. Cave again, cave can also suggest an unknown and enigmatic world. In another short film *That I'm falling*, a band of youth were gathering, resting in a tree hole. In the end, the protagonist came to a cellar, excreting heroin out and burnt himself.

**

Eduardo is gifted with distinct cinematography: grainy hand-held following shots, direct strike without any transition. As the vision of audience exactly overlapping with the vision of camera holder, audience was dragged directly into the flow of the film, actively taking part in the floating and wandering.

As the movement of camera not always smooth, we (audiences) can feel the camera man easily, especially when filming the urban crowd. It is a documentary-like feature film cinematography. Passers-by gazing at the camera with surprise is something easy to catch in the period when the camera and video tools democratized dramatically. This may remind people of Godard's 'Verfremdungseffekt', a perspective from which the scene can be seen as a profound move - while I prefer to deem it as a sense of freedom. The infinite openness of the filmmaker's creativity is demonstrated.

Moreover, this can be read as an embodiment of the aesthetic of poverty. With limited technology access and funding, his films constructed a revolutionary relation between actor and audience. The fundings always come from his producer or himself, which are generally small. I want to associated his practice with the 'third world film' proposed by Argentina filmmakers in the 1960s - which later developed 'third cinema'. Nevertheless, Eduardo told me that the idea of 'third cinema' is unknown to him, while it is not difficult to picture, as he knows 'third world' so well.

His regards coincidentally echoed with the Afro-Asia-Latin America worldview which were most amicable to Chinese. The three chapters in *The Human Surge* were shot in Argentina, Africa and Asia respectively. The Argentina youth watching live streaming, where African youth were performing sexually. The film led us traversing through screen to Africa.

Eduardo is highly conscious of medium as part of daily life. The wish to wander in physical space has occasionally replaced by wandering in internet, some of youth indulging in it. The majority of Eduardo's characters come back and forth between worksites (mainly supermarkets) and internet. Films may

unintentionally unveil the living structure of third world youth, or implied a greater structure of the world beyond.

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The reason for him shifting scenes geologically worldwide remains unclear for me, I do not know what this means. Most of characters in his films live a precarious and deprived life in the third world. Like Argentina young people living in the basement of villa, making money on internet by being naked in *The Human Surge*. The youth taking all kinds of odd jobs in *I forgot*, which begins with a shot the protagonist working in deep sea, the deepest cave in his series of 'cave'. He was also working for construction sites and street food vendors, and getting tired of the busy and arduous life.

The last paragraph of *I forgot* is also wandering, they were climbing, jumping and dancing in unfinished villas, from cement floor in one house to windows in another house. The prolonged paragraph is layered with meanings. Boys' playful hangout breaks the order in the space symbolically. Till the very end, they came to the rooftop and shot the sky and land with DV camera, where everything was upside down, a world transformed.

Eduardo opens vast space for extra actors to improvise. Any superb production or set designer will fail to arrange in such expansive scope, and that's why his films are inevitably direct and realistic. In turn, his preference for real space ensured the improvising. The wandering in his films is far more than naive romantic strolling, but also realistic. In *Could see a puma* (2011), the boy dreamed that commercial advertisements covered the whole sky, which might disclose the filmmaker's attitude towards capitalism. In *The Human Surge*, black people have to pay much more than foreigners in a special store. A youth said, black steal, white arm. Also the people who repeatedly looking for internet cafe and computers...

As mentioned, his films were unintentionally telling the living structure of third world youth, or may imply larger structure beyond. The relation between the youth in films and the world stands loose. No matter how buoyant they are when dawdling on rooftops, or gathering in caves underground, they have been placed strictly in the outskirts of the global power system rather than the center, which is somehow the bleak and persistent reality the youth have to accept.

Thus, the poetic image made by Eduardo Williams, is also illusory. The filmmaker, born in 1987, is still young enough to explore the infinite unknown space and world. And camera, as it has never been, made a mighty weapon in the expedition.

Translation: Jiahui

平行之肤

Parallel Skin

人际关系拥有无尽的可能性。纵向来看，它可以是关系在不同时间段的可能性——单纯热络并且不可名状的喜爱 (*Like Fireworks*)，从关系的发生来认识自己的过程 (*Turning*)，对性关系的探索与享受 (*Strawberry Night*)，自我的再次迷茫与厌弃 (*North of North*)，意外之外却稍纵即逝的救赎 (*Eyeshadow*)。人对于自己的认识往往是从和别人的交往里逐渐清晰或者幡然醒悟的。这些关系的可能性既可以发生在一个人身上，横向来看，也可以是不同人平行世界里的可能。它们从不同的维度展现了关系的不同层次。这是“平行之肤”单元最有趣的地方——在一个有既定范畴的题材里，并没有选择不同身份的人来完整这个题材，而是选择不同关系的存在来开放这个题材。

这几部作品也同样拥有宽广的视听语言维度。作为一个同样需要对大量短片进行取舍的选片人，我也常常思考短片这种体裁，其自身的可能性在哪里？它不是长片的前奏、补充、片段或者附属品，它是完整并且自成体系的影像。因此，当颇具实验性的视听语言在短片里被使用的时候，它的功能就超出了“讲故事”的限制。这五部短片，都没有在追求一种工整剧本的故事性，它们更多的是在表达私人感知的基础上，学习、模仿、尝试并且创造虽显稚嫩但具有可能性的风格。那自然是私人化的，甚至带了一些粗粂，但实现了观众对可能性的期待。希望大家观影愉快。若能以此为契机发现自己的可能性，幸甚至哉。

The possibility of relationships is huge. Chronologically, it can be one relationship in different stages: implicit puppy love (*Like Fireworks*), self-understanding within the relationship (*Turning*), exploration and joy of sexual relationship (*Strawberry Night*), lost and self-loathing (*North of North*), surprising but fleeting encounter with someone who give redemption (*Eyeshadow*). The process of self-understanding — gradually or suddenly — is usually issued from one or several relationships. Those relationships mentioned could be happened to a single one person or to different people in different world. They shows the possibility of relationships in different dimensions. This is the most interesting element of Parallel Skin section — in a given subject, these films are not chosen because of identities of those characters, but because of the existence of different relationships.

These films also use different cinema languages in different dimensions. As a programmer of film festival, I also need to select good short films among a large number of shorts every year. I always think about the uniqueness of short film. What a short film could be? It is not a prelude, supplement, fragment or adjunct to a long film. It is complete itself. It could be beyond the limit of storytelling by experimenting the possibility of cinema language. These short film are not in pursuit of a 'correct' scenario. They are more like experiments of cinema language on expressing personal perception. The filmmakers tries to learn, imite and create a new pattern of cinema language. These films seems intimate and rouge, but they show the possibility of cinema. I hope you will enjoy them. It would be nice to take this as an opportunity to catch the possibility of yourself.



于婧

影评人，写作者，商业视频导演，上海酷儿影展影展选片。毕业于复旦大学及巴黎索邦大学法国文学和比较文学系。偏爱作者电影，关注叙事学和视听语言在作品中的表达。

Yu Jing is a film critic and chief programmer of Shanghai Queer Film Festival. After graduating from Fudan University, she attended Paris Sorbonne University, receiving a MA in French and Comparative Literature. Yu has a fondness for author film and frequently reviews films from both narratological and cinematographic perspectives. As a director, she also works on documentaries and commercial videos.

凌晨四点 Strawberry Night

Chen Yusha 陈语沙 | 2019 | China | Chinese | 25:00

沙沙，一个异性恋（长发女生），偶然被柚子（短发女生）带入了女孩之间的感官世界，这一切颠覆了她以往对自己的认知，并且开始怀疑自己。随之而来的是一连串无法解答的问题。正在两人无言之际，蒋鸿宇，另外一位朋友的意外闯入打破了她们的沉默。3个人在冬季的凌晨4点，围坐在一起聆听窗外的声音……

Shasha, a straight girl (long hair), is brought into sensual world between girls by another girl called Yuz (short hair) occasionally. All of this experience subverted her past perceptions of herself. And She began to doubt herself too. What followed is a series of unanswerable questions. While Shasha and Yuz were speechless, the accidental intrusion of Hongyu, another friend of them broke their silence. And they sit around, just listen to the sound outside the window in a winter morning...

陈语沙毕业于四川传媒学院，目前在北京工作，是一名专业演员，并且继续以导演和编剧的身份进行电影创作。作品包括《凌晨四点》（2019）和《天井》（2018）。

Chen Yusha graduated from China Sichuan University of Media and Communications. She works in Beijing now as a professional actress and keeps making films as director and script writer.

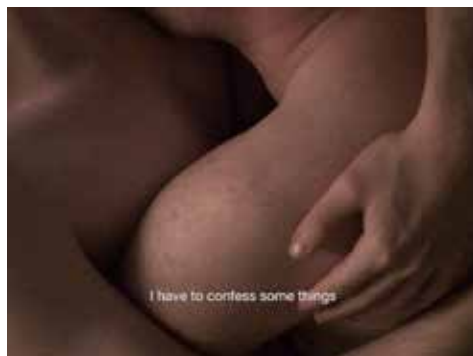


离别之言 Last Words

Hugo Ljungbäck | 2018 | USA | English | 05:53

影片重温了艺术家从前男友那里收到的一封愤怒的电子邮件。文字取自他的再见信，逐字讲述一个失落的爱情，背叛和欲望的幽默痛苦的故事，作家在每一段中都变得越来越妄想，防御和被动攻击性。

The film revisits an angry email the artist received from his ex-boyfriend. The text is taken verbatim from his goodbye-letter, and tells a humorously painful story of lost love, betrayal, and desire, as the writer grows increasingly delusional, defensive, and passive-aggressive with each paragraph.



雨果·隆巴克是一名视频艺术家，电影策展人和传媒学者。他的视频探索酷儿的主体性，过分的身体，性虐待和胁迫，并在伦敦、纽约、北京和布宜诺斯艾利斯等多个国内外电影节和画廊放映。他的研究专注于录像艺术，监视，劳动和酷儿电影的交集，其著作已在国际期刊上发表。他是威斯康星州密尔沃基大学的本科研究员，UWM 移动图像学会主席，密尔沃基地下电影节的策展人。

Hugo Ljungbäck is a video artist, film curator and media scholar. His videos regularly explore queer subjectivities, oversexed bodies, sexual abuse, and coercion, and have screened at national and international film festivals and galleries, from London to New York and Beijing to Buenos Aires. His research focuses on the intersection of video art, surveillance, labor, and queer cinema, and his writing has been published in international journals. He is an Undergraduate Research Fellow at the University of Wisconsin-Milwaukee, Chair of the UWM Moving Image Society, and a programmer for the Milwaukee Underground Film Festival.

转向 Turning

Linnéa Haviland | 2019 | Sweden | English | 01:51

人群中的声音激起了暴力情绪，微侵略带来了过去的创伤。然后转弯改变了情绪态势……一部简短的动画电影，讲述同性恋和恐惧症对年轻人的情感影响，以及支持和社区如何帮助我们成长。

Voices in a crowd stir violent emotions, microaggressions bring up past traumas. Then a turning shifts the emotional landscape...A short animated film about the emotional impact of homo- bi- and transphobia on young people, and how support and community can help us grow.



Linnéa Haviland 是一名斯德哥尔摩的动画师和艺术家，现居住在伦敦，在伦敦担任插画师和电影制片人。她的个人作品侧重于关注表达的政治议题以及如何将其与身份认同和身份认同的形成过程联系起来。她喜欢结合实验性和多媒体的方法进行创作。

Linn'a is an animator and artist from Stockholm, now based in London where she works as an illustrator and filmmaker. Her personal work focuses on the politics of representation and how this links to identity and identity formation. She loves working collaboratively with experimental, multimedia approaches to making. Her works includes, *A Different Category*, 2018; *Painted Screen*, 2015; *Invisible Skin*, 2014.



宛如烟火 Like Fireworks

Ting-wei CHANG | 2019 | Taiwan | Chinese | 15:00

补习班、演唱会、扭蛋店、游乐场，陈仪宁和庄恺柔，此时的我们和未来十年后的我们。烟火声响，宛如烟火。

Cram school, concerts, capsule machines, arcades - Ning and Rou, the both of us, now and the future, a decade from now. The sound of fireworks - just like fireworks.

张庭玮，1995 年生于台北，现就读国立台北艺术大学电影创作学系硕士班。

Ting Wei Chang was born in Taipei in 1995 and currently pursuing a Master's degree at the Department of Filmmaking of Taipei National University of the Arts.





曾托尼是一名生活在马来西亚的华人青年导演。

Zeng Tony, a Malaysia Chinese director.

北方之北 North of North

Zeng Tony | 2019 | China | Chinese | 14:28

一位男性性工作者在中国北方的北部迎接即将到来的新年。

A male sex worker in North of North China, when the Chinese New Year is coming...



眼影 Eyeshadow

Manuel Morales | 2018 | Chile | Spanish | 21:22

两个伤痕累累的生命建立了友谊，映射着了 90 年代智利的身份认同，孤独和死亡。关于艾滋病毒 / 艾滋病及其社会污名的诗意观点，受到智利编年记者佩德罗·莱梅贝尔的启发。

Two deteriorating lives build a friendship framed in reflections on identity, loneliness and death in Chile during the 90's. A poetic point of view about HIV/AIDS and its social stigma, inspired by the Chilean chronicler Pedro Lemebel.

Manuel Morales 从很小的时候起就对绘画和摄影等不同形式的艺术表现产生了兴趣，这促使他选择了瓦尔帕莱索大学电影学院的工作。他曾在校内外担任电影编辑，除了实验项目外，还获得了声音，艺术经验以及小说和纪录片短片的导演经验。

From an early age, Manuel Morales expressed interest in different forms of artistic expression, such as drawing and photography, which led him to pursue a career in the Film School of Valparaiso University. He has worked as a film editor both inside and outside his academic duties, gaining experience in sound, art and directing in fiction and documentary short films, in addition to experimental projects.







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行动中的亚洲影像——印度尼西亚

Asia on Action: Indonesia

行动中的亚洲影像由北京国际短片联展 (BISFF) 策划和主办，是集论坛、放映、讲座等的特别策划单元。BISFF 每年将邀请亚洲某区域特定影像创作群落作为主宾来到北京，力图引发交流、联接群体、产生观点、促进行动。

As a long-term project at Beijing International Short Film Festival, *Asia on Action* serves an annual platform for Asian filmmakers to exchange in forums, screenings and lectures. Each year, BISFF invites a film/image-making community from an Asian country to curate events during the film festival period, aiming to foster robust connection across countries, groups, generations and individuals.

2019 年，继马来西亚华裔导演陈翠梅和她创建的海洋短片电影节 Sea Shorts 之后，BISFF 很荣幸邀请到了印度尼西亚艺术家、策展人 Hafiz Rancajale 和 Afrian Purnama 代表 Arkipel (电影节) 和 Forum Lenteng (电影集体)。他们是整个东南亚最受瞩目的电影集体，不仅是补充着，几乎是填补着学院教育的空白。

2019 年，我参加了一次 Arkipel 电影节在雅加达的放映。他们放了一个现年 74 岁的爪哇传奇舞者从 90 年代以来拍的短片，非常惊人。我从没看过如此混杂着巫术、迷狂、神秘宗教、舞蹈、药物的片子，岂止是难以用艺术门类理解，更难以用理性理解。在那种片子面前，你只能看，看就完了。放映结束后，我和 Hafiz 赞叹，“我从来没见过这样的片子呢。” Hafiz 笑，说，他不以电影著称，他家里还有好多胶片根本没有数字化，没人看过。我们在做。

这就是 Arkipel (电影节) 和 Forum Lenteng (电影集体) 的工作。他们知道自己在开荒，做得自信，也仔细。这里面包括且不仅包括作者档案整理、电影史梳理和创作新的作品。这些并不新鲜的方法，挖出了很多的珍宝。印尼电影研究的“主权”，如果我们用这个词的话，没有被在伦敦、新加坡或者康村的学者夺走。

这是他们首次来到中国大陆。

曾嘉慧

After featuring Tan Chui Mui and Sea Shorts in *Asia on Action* last year, BISFF is honored to have Hafiz Rancajale and Afrian Purnama (on behalf of Arkipel Film Festival and Forum Lenteng) in 2019. They are one of the most original and significant film collective in Indonesia and Southeast Asia. With more than 15 years, their work is not only an alternative to college education but almost replacement for that.

I attended a special screening program of Arkipel (film festival) in Jakarta this year. They showed several short films by a legendary Javanese choreographer and dancer, which were stunning. I have never seen any films blending with witches, ecstasy, myths, dances and rituals like this before. Not mention to categorize, it is even difficult to understand with rationality. Confronting with that kind of film, I can not do anything else rather than watching. Just open the eyes and watch. After the screening, I told Hafiz, 'I think I have never seen any film like this.' He smirked, saying, 'Sardono is not famous for films, he has many films at home not being digitized. No one watched and not many even knew them. We are doing it.'

This is just a glimpse of what Arkipel and Forum Lenteng is doing, a tip of the iceberg. They are highly aware that they are reclaiming new land here and there, with great confidence and patience. By examining, cataloging, archiving artists' works, researching on film history and creating new works, they dig out gems out of dirt. The 'sovereignty' of Indonesian film research, if we may use the word, is still hold tightly in Jakarta, instead of London, Singapore or Ithaca.

This will be their debut in mainland China.

Jiahui



特约策划人 Contributing Programmer

Afriani Purnama & Hafiz Rancajale



Afriani Purnama

1989 年生于雅加达，毕业于比那大学计算机系，Afriani 目前是 Forum Lenteng 的成员之一，影评人和电影作者，从 2013 年开始，作为 ARKIPEL 电影节的策展人和选片人，2017-2018 年度间，他同 Mahardika Yudha 和 Syaiful Anwar 共同执导了纪录长片《金色记忆》GOLDEN MEMORIES 2018。

Afriani Purnama, Born in Jakarta, 1989. He graduated from Bina Nusantara University majoring Computer Science. He is a member of Forum Lenteng, a cinephile, film critic and filmmaker. He is also one of Program Curator of ARKIPEL. Since 2013, Afriani is member of film selector committee for international competition program in ARKIPEL Festival. In 2017-2018, Afriani is co-director for feature documentary GOLDEN MEMORIES (2018) together with Mahardika Yudha and Syaiful Anwar.

印度尼西亚短片一瞥：改革之后
Glimpse of Indonesia Short: After Reformasi

毫无疑问，艺术运动、议题和美学几乎总是与国家的政治动态紧密相交。在印度尼西亚，以苏哈托政权倒台为标志的改革掀开了独立电影的新篇章。“新秩序”政权 32 年以来，苏哈托高压管制这种媒介以维持统治，气氛令人窒息。改革忽然带来了苏哈托政权中前所未有的清新空气，言论自由、表达自由和电影制作的民主化。视觉语言飞速发展，各种议题的讨论相继迸发，在这个过程中，短片成为这种自由的代表性媒介之一。便携式摄像机的普及让制作电影，尤其是制作短片变得更加容易，广受欢迎。

对这种自由的一瞥是我们今年在 BISFF 这个单元的核心。我们基于议题的重要性、艺术成就以及所提出的问题的多样性来选择影片，在这里，你可以看到一些普遍又特殊的问题——性、集体创伤和社会不公正等。

Art movements, issues and aesthetics in a country almost always intersect with the political dynamics that occur within the country itself. In Indonesia, the Reformasi period marked by the fall of Soeharto regime has become a new beginning in the independent practices in using the film medium. Since 32 years in power, Soeharto regime has repressively controlled various uses of the art medium to maintain its status quo. The fresh air of the Reformation period created a new climate that in the Suharto regime did not exist before, that is freedom of speech and freedom of expression as well as democratization of film production. These events allow the development of visual language and the discussion of various issues. One of the medium they choose to celebrate this freedom is to use short-duration films. The emergence of short films during the Reformation period was also accompanied by the easiness of recording motion pictures by using a video camera, so that the access to film production - especially short films - became very widespread by many people.

The program that we will present at BISFF offered a glimpse of the freedom that has been occurred during the Reformasi until now. The choice of films refers to the significance of the theme, artistic achievements, and the diversity of issues that was raised, such as sexuality, collective trauma and social inequalities that occur in Indonesia.



敲门 KETOK

Tintin Wulia | 2002 | Indonesia | Indonesian | 05:00

一个真实的故事，关于一对夫妻在家听到的神秘敲门声。

This is a true story about mysterious knockings on the door of a couple's house.

Tintin Wulia 受训于作曲（1997 年在伯克利音乐学院）和建筑（1998 年在万隆天主教大学）。她于 2014 年在 RMIT 大学取得了艺术博士学位。她创作视频、装置、绘画、声音、舞蹈、文字、表演以及公共干预。她的作品主要着眼于社会阶层人民流动以及穿越边境，展现了社会政治议题，经常具有很强的艺术参与性。她在多个展览中都有所参与：2005 年的伊斯坦布尔双年展和横滨三年展、2009 年的雅加达双年展、2011 年的莫斯科双年展、2012 年的光州双年展和亚太三年展、2013 年的沙迦双年展和 2017 年的威尼斯双年展。她在 2014 到 16 年担任澳大利亚艺术委员会授予的创意澳大利亚研究员，2018 年史密斯森尼艺术调查研究员，现在在瑞典的哥德堡大学进修关于世界范围内移民议题的博士后。



Tintin Wulia was trained as a composer (BMus, Berklee College of Music, 1997) and architect (BEng, Universitas Katolik Parahyangan, 1998). After more than a decade of exhibiting internationally, she received her PhD in Art (RMIT University, 2014). She works with video, installation, drawings, painting, sound, dance, text, performance and public interventions. Her works, addressing sociopolitical issues particularly of mobility and border crossings, are often participatory. She has shown in major exhibitions including Istanbul Biennale (2005), Yokohama Triennale (2005), Jakarta Biennale (2009), Moscow Biennale (2011), Gwangju Biennale (2012), Asia Pacific Triennale (2012), Sharjah Biennale (2013) and Venice Biennale (2017). She is a recipient of the Australia Council for the Arts' Creative Australia Fellowship 2014-16, a Smithsonian Artist Research Fellow 2018, and currently a postdoctoral researcher at Centre on Global Migration, University of Gothenburg, Sweden (2018-20).



殉道者艾伦

Alam Syuhada

Hafiz Rancajale | 2005 | Indonesia | Indonesian | 09:00

艾伦想要参军成为战士，但因为家境贫穷，他只能去往印尼首都雅加达。他想要减轻父母的负担。艾伦讲述关于生活，关于在大城市打拼的人们梦想的故事。

Alam aspired to become a soldier. Out of economical difficulties, he went to Jakarta in order to relieve family burdens. Alam told stories about life and dreams of people who fought for their living in big city.

哈菲兹·兰卡加尔，印尼艺术家、策展人、电影人，同时还担任雅加达纪录片与实验电影节的艺术总监。他共同创立了艺术团体 ruangrupa，同时导演过一些实验电影与纪录片。在 2018 年，他在印度尼西亚国立美术馆举办了“社会有机体”的个展。

Hafiz Rancajale is an Indonesian artist, curator, filmmaker, and artistic director of ARKIPEL – Jakarta International Documentary and Experimental Film Festival. He also co-founded ruangrupa and directed several experimental and documentary films. In 2018, he presented a solo exhibition at the National Gallery of Indonesia titled Social Organism.



苏吉哈蒂·哈利姆

Sugiharti Halim

Ariani Darmawan | 2008 | Indonesia | Indonesian | 10:00

名字中藏有什么信息？对于“苏吉哈蒂·哈利姆”，这个名字可以引导到永无止境的问题上去。既有趣，也恼人，还有时候自我矛盾：一个人真的需要一个“真实”的名字吗？你能卖掉你的名字吗？你真的可以通过名字来隐藏起自己的身份吗？《苏吉哈蒂·哈利姆》给我们带来一个观察角度，有趣、发人深省、前后呼应，而且值得在当下的环境被再次审视。

What's in a name? For Sugiharti Halim, though, a name can lead to a never-ending question. At times funny, annoying, and contradictory: Does one really need a 'real' name? Can you sell your name? Is it true that you can hide your identity behind a name? *Sugiharti Halim* offers a perspective that is comical, provocative, contextual, and deserving to be re-examined today.

Ariani Darmawan 于 1977 年出生在印度尼西亚，她主要做视频艺术，现居万隆。作品展映于多个国际电影节，主题多聚焦于权力、身份、记忆、语言和媒介。

Ariani Darmawan (b.1977) is a video artist living in Bandung. In her work that has been screened at many international festivals, she focuses on themes such as power and identity, memory, language and media.





后院

The Backyard | Halaman Belakang

Yusuf Radjamuda | 2013 | Indonesia | No Dialogue | 12:00

一个男孩在自家屋子的后院里玩耍，他完全无视周围环境发生的一切。

A boy plays in the backyard of his house. He ignores whatever happens in his surrounding.



Yusuf Radjamuda 成长工作于帕卢。在 2010 年，他参与了 In-Docs 举办的 Kickstart! Palu 活动。他的一些短片作品被入选过索罗电影节、玛琅电影节、印尼日惹 NETPAC 亚洲电影节。他的短片《后院》在印度尼西亚和海外都获得过多个奖项，包括：2014 年印度尼西亚电影德宛达拉奖；2013 年索罗电影节的拉德朗奖；2013 年法国电影节的最佳导演奖。同时还在许多国际电影节中展映，包括 2014 年的 Hanoi IFF，还有在 2013 年的迪拜电影节、2014 年的 Vladivostok IFF 与摩洛哥 Tissa IFF，还有 2015 年的印度班加罗尔实验电影展中竞赛。

Yusuf Radjamuda grows and works in Palu. In 2010, he attended a workshop Kickstart! Palu organized by In-Docs. Some of his short films were screened in Film Festival Solo, Film Festival Malang, International Film Festival, Jogja-Netpac Asian Film Festival. His short film *The Backyard* got several awards in Indonesia including Dewantara Cup – Film Appreciation Indonesia in 2013, Ladrang Award-Solo Film Festival 2013, Best Director France-Cinema Festival 2013. Screened at international film festivals such as Hanoi IFF 2014 and competed in the Dubai International Film Festival 2013, Vladivostok IFF 2014, Tissa IFF Morocco 2014, Experimenta Bangalore India, 2015.



玛利亚姆

Maryam

Sidi Saleh | 2014 | Indonesia | Indonesian | 18:00

玛利亚姆是一位女仆，她所照看的主人因为一些原因患有精神失常的疾病。在圣诞节之时，他的家人把他一人留在家里，身边只有女仆陪伴。玛利亚姆带着他去了一场令人焦虑的、有关生死情景的精神圣诞弥撒。

Maryam is a maid who responsible to take care of her master who have a mental disorder because of the certain situation. On Christmas night, his whole family left him only with his maid. Maryam take him to a disquiet, spiritual and life and death situation on christmas mass.



Sidi Saleh 1979 年出生在雅加达。他在雅加达艺术学院获得了电影摄影的学士学位。毕业之后，他的一些实验电影长片担任了摄影的工作，包括《失明的猪也想飞》（2009 年洛迦诺国际电影节费比西奖）、《来自动物园的明信片》（2012 年柏林电影节主竞赛），还有短片作品《Kara - the Daughter of a Tree》（2005 年戛纳电影节的导演双周单元）。Sidi 在 2011 年的导演处女作《满月》是短片合集电影《Belkibolang》中的一个部分，从那之后他继续着自己的导演生涯。2013 年，他参与了柏林电影节的天才训练营。Sidi 的第三部短片《Fitri》入选了 2014 年克莱蒙费朗电影节的竞赛单元。他的后一部短片《玛利亚姆》，在 2014 年的第 71 届威尼斯电影节上夺得了最佳短片奖。

Sidi Saleh was born in Jakarta in 1979. He received a bachelor's degree in cinematography from the Jakarta Institute of Arts. Since he graduated from university. He has credits for some experimental feature film as a cinematographer such as *Blind Pig Who Wants to Fly* (the Fipresci Award at the Rotterdam Film Festival 2009), *Postcard from the Zoo* (in Competition at the Berlinale Film Festival 2012) and one of short films title is *Kara - the Daughter of a Tree* (Cannes Director's Fortnight 2005). Sidi made his directorial debut with 2011's *Full Moon*, one of short film segment in omnibus *Belkibolang* and thenceforth continuing his career as a film director. In 2013, he participated in film workshops at Berlinale Talent Campus. Sidi's third short film *Fitri* was in competition at the Clermont Ferrand International Film Festival 2014. His short film *Maryam* won the best short film at the 71st Mostra Internazionale d'Arte Cinematografica Film Festival 2014 in Venice.



在猴年

In the Year of Monkey | Prenjak

Wregas Bhanuteja | 2016 | Indonesia | Indonesian | 16:00

午餐休息的时候，迪亚带着贾沃进到一个仓库里。她说她急需用钱，试图想要贾沃花一万卢比买下一根火柴。有了这根火柴，贾沃可以用来看迪亚的私处。

Diah takes Jarwo into a storehouse during their lunchbreak. She says she needs money quickly. She tries to get Jarwo to buy a match for 10 thousand rupees. With this match, he will be able to look at Diah's vagina.

Wregas Bhanuteja 1992 年出生在印度尼西亚的雅加达，Wregas Bhanuteja 曾在雅加达艺术学院学习。2011 年，他用 16mm 胶片导演了自己的第一部短片《Senyawa》。2014 年，他拍摄了有关他家庭的毕业作品《Lemantun》。《在猴年》入选了戛纳电影节的国际影评人周单元。

Born in Jakarta in 1992, Wregas Bhanuteja studied at the film school at Jakarta Institute of the Arts. In 2011 he directed his first short film, *Senyawa* on 16mm. In 2014, he made film *Lemantun* about his own family. *In the Year of Monkey* (2016) was selected at the Official Competition of Cannes' La Semaine de la Critique.



关于恐惧的源头

On The Origin Of Fear

Bayu Prihantoro Filemon | 2016 | Indonesia | Indonesian | 13:00

一个战士和一个囚徒。两个战士和一个电影导演。那一天，他们十分亲近地互相交谈：关于痛苦、忠诚、背叛、戏剧和恐惧。

One soldier and one prisoner. Two soldiers and one film director. That day, they talk to each other very intimately: about pain, loyalty, betrayal, drama and terror.

Bayu 是一名自学成才的电影人，釜山国际电影节 2009 年亚洲电影学院的毕业生。他的首部长片《奇异旅程与其他恋爱症候群》在多个重量级电影节展映，包括 2012 年的洛迦诺国际电影节和 2012 年的釜山国际电影节。同时还在 2012 年的温哥华国际电影节上获得了颁给年轻电影人的龙与虎特别提及奖。2014 年，他被选入柏林电影节的天才训练营。《关于恐惧的源头》是他的首部虚构类短片作品。

Bayu Prihantoro Filemon is a self-taught filmmaker and alumnus of 2009's Asian Film Academy, Busan International Film Festival. His debut feature film, *Peculiar Vacation And Other Illnesses*, was screened in major film festivals, including Locarno International Film Festival 2012, Busan International Film Festival 2012, and got Special Mention Dragons And Tigers Award For Young Cinema Vancouver International Film Festival 2012. In 2014, he was selected to participate in Berlinale Talents, Berlin International Film Festival. *On the Origin of Fear* is his directorial debut in short fiction





现代森林

Forrest Now | Rimba Kini

Wisnu Dewa Broto | 2017 | Indonesia | Indonesian | 17:00

跟随着巴松和贝桑格在苏门答腊的“十二山”国家公园的橡胶园里割胶，两人谈到他们的日常，因割胶而起的骚乱，学习字母表等。摄影机在导演和两个孩童的手间频繁移动。

We are invited to follow the daily activities of Baasung and Besangot to sap rubber tree in Bukit Duabelas National Park, Tebo, Jambi. There is a dialogue about how many rubber trees should be sapped and the disturbance that arises in doing so, along with talks on how they learn the alphabet; spell it and write it down. The camera moves several times between the hands of the two children and the filmmakers.

Wisnu Dewa Broto, 出生于 1995 年，毕业于努桑塔拉多媒体大学的设计专业。他现在兼任摄影师、导演、摄影指导和剪辑师的工作。2014 年，Wisnu 和他的朋友创立了名为 Thesign Production 的制作公司，致力于创意视频的制作。

Wisnu Dewa Broto (1995) is a Design graduate in Multimedia Nusantara University. He is currently a cinematographer, director, director of photography and editor. In 2014, Wisnu and his friends tried to establish a production house called Thesign Production and interested in the creative video making. His films include *Wong Tjilik* (2015), *Mata Elang* (2016) and *Doeri Soekma* (2016).



礼物

Gift | Kado

Aditya Ahmad | 2018 | Indonesia | Indonesian | 15:00

伊斯菲在她的男性朋友间可以只穿舒适的裤子，但为了进到妮塔的家中，她必须戴上头巾。离妮塔的生日只剩下两天，伊斯菲想要的只有在妮塔的房间中准备一个最棒的礼物。

Isfi can wear her comfortable pants among her guy friends but has to wear hijab to be accepted at Nita's house. Two days to Nita's Birthday, all Isfi wants is to prepare the best gift in Nita's room.

Aditya Ahmad 的短片《阻雨》在许多国际电影节上都有展映。他在制作公司 Miles Films 里担任过第二副导演的角色，参加了许多长片电影的制作过程。

Aditya Ahmad's short film *On Stopping the Rain* screened at various international film festivals. He has worked as a second assistant director at production house Miles Films, and participated in several feature film production.



聚焦 Arkipel Focus On Arkipel

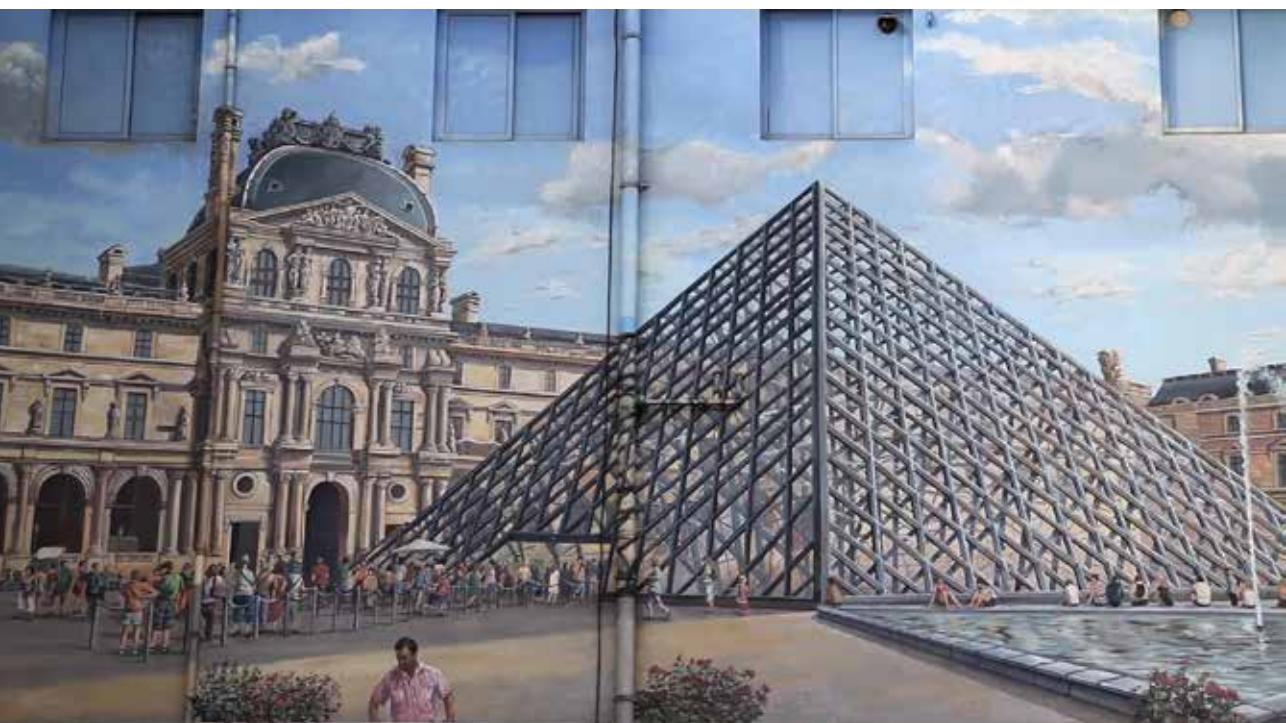


2013 年成立以来，Arkipel 雅加达国际纪录片和实验电影节致力于关注非产业的全球电影创作。在观看这些作品时，Arkipel 不仅关注其社会和政治问题，也非常关心电影这种媒介的不断演变。Arkipel 的策展人在文本中会概述对这些现象的理解，这些发生在印尼和全球的现象也反过来影响着 Arkipel 每年的主要主题的决策。

Arkipel 每年都会向全世界电影人开放征片。从征集的数千部电影中，Arkipel 密切观察各个地区电影人所关注的趋势。本单元来自 2013—2019 年 Arkipel 电影节的入选电影。Arkipel 坚信电影节应该是不同文化背景的人们相逢的盛会，电影节应该倍加珍惜各地电影文化的多样性。我们希望该单元的影片能够激发当代电影发展的重要讨论。

Since its first existence in 2013, Arkipel - Jakarta International Documentary & Experimental Film Festival has always sought to interpret various global phenomenon framed in film medium that produced outside of industrial cinema. In reading those phenomenon, Arkipel does not only focus on contemporary social and political issues, but also sees the development of cinema as a medium of art that continues to evolve with the changing times. The readings of these phenomenon are outlined in curatorial writing formulated by various Arkipel curators. This phenomenon, which occurs in both the local and global domains, also influences the decision of the major themes that Arkipel carries every year.

Every year, Arkipel conducts film submissions that are open for filmmakers from all over the world. From thousands of films that are submitted, Arkipel tries to interpret the tendency towards what is the concern of filmmakers from various regions. The films in this program are films that managed to qualified the Arkipel submission selection from 2013 to 2019. In Arkipel we believe that film festival is a meeting between various people who have different cultural backgrounds to celebrate the diversity of cinema cultures that exist throughout the world, so we hope this program will be able to trigger a critical discourse on the development of contemporary cinema in the alternative territory.





幽灵与幻影

The Ghosts and the Escarlata
Les Fantômes de l'escarlata

Julie Nguyen Van Qui | 2012 | France | French | 15:00

故事设定在一个羊毛工厂。画面里的声音不是工厂工人发出的，而是来自叙述着数百年前的一场商业竞争的男人的旁白。摄像机以一种局促的角度探索和浏览着工厂内的房间。观众的想象和幻想被不断挑战着，去相信和了解一个他们从未意想过的地方的存在。

The Ghosts and the Escarlata is set in a wool factory. The voice of human is not coming from the workers, but from the narration delivered through voiceover of a man telling a story of a business rivalry hundreds years ago. The camera explores and browses the rooms inside the factory from awkward angles. The imagination and fantasy of the audience are challenged to believe and understand a place they never think before.



Julie Nguyen van Qui 毕业于巴黎第七大学的应用艺术与人类学专业，在此期间她接受了纪录片的编剧与影视制作方面的培训，同时导演了她的第一部电影《幽灵与幻影》。

Graduate of applied arts and anthropology, Julie Nguyen van Qui was trained in writing and documentary filmmaking at the University Paris Diderot, whereby she directed her first film *The Ghosts and The Escarlata*.



阳光下的颂歌

Sun Song

Joel Wanek | 2014 | USA | No Dialogue | 15:00

一次普通人乘坐公共交通的寻常出行，一个自由民主国家的某个角落，一种天真无邪的社会现实主义拍摄着人物，脸庞，和傍晚的斜影。然而，在沉默寂静的视觉影像中，模糊地听到马丁路德金那句永恒的话：“我有一个梦想。”我们看着——或者以另一种方式看着，这些代表了几代美国黑人的脸庞和形象，伴随着傍晚夕阳的照射和消失之间他们忽明忽暗的轮廓。旅途中的沉默不可避免地那个历史梦本身的沉默近似相同。

A regular trip from earthy people in public transport in the corner of a country with freedom and democracy, photographing figures, faces, and shadows of an evening with today's ingenu social realism. However, in its silent and calm visual, vaguely heard like bringing back the immortal words of Martin Luther King, "I Have A Dream." We look at—or maybe the other way around, looked at by—the face and figure representing several generations of Afro-American community along with the burst or disappearance of the evening sunlight's reflection contouring sequences of their presence. Inevitably, the silence during the trip is almost the same as the silence of historical dreams itself.



Joel Wanek 是定居于奥克兰的电影人和摄影家。他的作品在北美和欧洲的许多电影节、画廊和出版物展出。多年来，他探索出一种全新的纪录片创作方式：一种模糊主体与制作人之间的界限，融合不同叙述技术手段和真实电影模式，并融入公共空间的参与的全新尝试。

Joel Wanek is a filmmaker and photographer based in Oakland. His work has been shown in many film festivals, galleries and publications throughout North America and Europe. Over the years he has developed a creative documentary practice that often blurs the line between subject and maker, mixes techniques of narrative and vérité modes and utilizes public spaces for collaborative engagement.



类型的嵌套

Genre Sub Genre

Yosep Anggi Noen | 2014 | Indonesia | No Dialogue | 12:00

通过四个视觉片段，我们被带入了一个看似充满着不连贯电路的大厅：从夜晚戏剧性和令人毛骨悚然的画面，到白天光亮的逐渐出现。我们把它看作是一种有着密集对比的线性区域的碎片化创作下的一个完整片段。“现实主义”的想象方式和方法糅合了现实与幻想交界的瞬间。在夜晚，“现实主义”的图像在紧张的气氛中呈现，在白天，视觉图像反而却更富幻想力，这是令人惊讶的。而每个片段都是由大脑的内部诠释构建的，包括视觉对壮丽的沙漠景观和辽阔海洋的反应。

Through four visual fragments, we were brought into the hall a sequential circuit that seems disjointed: from the dramatic and thrilling events in the night, then to the light of day. We see it as a whole piece of fragment creation of the line of a geographic realm in contrast thick. The imaginative way and approach of 'realist' blended the moment between reality and fantasy. On the evening, 'realist' images present within tense mood. During the day, it is amazing that visual images is more fantasized. Each fragment is built with cerebral interpretation, include the beautiful landscape of desert and a vast expanse of ocean.



Yosep Anggi Noen 是印尼最具潜力的独立导演之一。他的第一部剧情长片《奇异旅程与其他恋爱症候群》(2012)年在洛迦诺国际电影节首映，《高尔夫女童》(2013)获得釜山国际电影节的最佳短片奖。他的第二部长片《孤独的独》在2016年洛迦诺电影节首映，最新作品《登月谎言》在2019年洛迦诺国际电影节首映。

Yosep Anggi Noen's first feature *Peculiar Vacation and Other Illnesses* (2012) premiered in Locarno. *A Lady Caddy Who Never Saw a Hole in One* (2013) won Best Short Film at Busan. His second feature *Solo, Solitude* premiered in Cineasti del presente in Locarno 2016. His latest works is *The Science of Fiction*.



哔 Beep

Kim Kyung Man | 2015 | South Korea | Korean | 10:00

Lee Seung-bok 是一个来自朝鲜的孩子，因大喊对共产党的仇恨而被杀害。韩国利用了这次事件，以反共的名义为 Lee Seung-bok 建立了纪念碑。除了有象征意义的纪念物之外，Lee Seung-bok 还被制作成立体图进行了重构，甚至被放进了小学的教育课程。他成为了反共烈士。这部短片对现实的反映是将录像片段、新闻短片与经过修改的宣传式小说融合在一起，就像韩国对 Lee Seung-bok 所做的一样。

TLee Seung-bok was a kid from North Korea who was killed for shouting hatred against communists. This condition was used by South Korea and they made Lee Seung-bok as a monument for anti-communism. Not enough with a symbolic memorial, Lee Seung-bok was also made diorama, reconstruction, was even inserted into the education curriculum of elementary school. He became an anticommunist martyr. The way this film reacts to that reality is by merging the footage and newsreel with propaganda fiction that has been modified, just like what South Korea also did to Lee Seung-bok.



Kim Kyung-man 出生于 1972 年。她对老纪录片、新闻片和宣传片极感兴趣。她投入了大量时间重新编导这些老素材，以此方法制作出首部短纪录片《陛下万岁》，之后相继制作短片《我们不该做的事情》和《习得的恐惧和宏大丧失》。2004 年，她以导演身份参加了“独立电影人废除国家安全法活动”。2006 年，她拍摄了短片《Goliath 的结构》，并担任非虚构长片《破产深描》的摄像工作。之后她制作了《蠢货不会感冒》，并参与了两部电影《痛苦的颜色》和《大脑交流》的工作。2012 年，她开始制作第一部长片《世界秩序电梯》，讨论韩国对美国“宗教般的崇拜”，影片公映后立即获得巨大反响。她的第二部作品《路人》在首尔独立电影节上获得大奖。短片《Beep》曾应邀在 2014 年多伦多国际电影节“波长”单元放映。

Born in 1972, KIM Kyung-man became interested in old documentary movies, newsreels and propaganda films and has devoted much of her work to re-editing footage from these sources she directed, edited and produced her debut short documentary *Long Live His Majesty*. This was followed by *Things That We Shouldn't Do* and *Learned Fear and Delusions of Grandeur*. In 2004, she participated as one of the directors on Independent Film Maker's Project To Abolish The National Security Law. In 2006, she made the short *The Structure Of Goliath* and also took on camera duties for the non-fiction feature *The Description Of Bankruptcy*. She next made *The Fool Doesn't Catch a Cold* and then helped out on *The Color of Pain* and *Brain Communication*. In 2012 she finally embarked on her feature-length debut, releasing the documentary *An Escalator in World Order*. Immediately successful, the film earned awards at the Jeonju International Film Festival and the Seoul Independent Film Festival. Her sophomore work *People Passing By* also picked up a Determination Award at the Seoul Independent Film Festival. Among her subsequent works, the short film *Beep* was invited to screen at the Toronto International Film Festival in 2014.

汤姆和杰瑞

Tom And Jerry

Ekkaphob Sumsiripong | 2015 | Thailand | No Dialogue | 06:00

这是一个关于时间的机械复制的怪诞幽默，它被覆盖在多层表征的阴影中：图像追逐着图像，工具追逐着另一种工具。影片的复制循环通过三种媒介的对立进行操作，这三种媒介赋予三层记录的持续时间，作为在框架、框架和框架中的表达。这些追逐包含被框架限制着的模拟和数字设备的机制，它们对媒介的脆弱性质，距离及其产生的现象均造成了时间的侵蚀。这是一项实验，尝试提醒时间隧道记住现当代对光、机械设备和其有形效果的实验的传统。

This is a strange humor about mechanical reproduction of time which is shrouded in representational shadows, where images chase each other and a tool chases another tool. The reproductive cycle there is operated through the dialectic of three media which give duration to the three layers of recording as representation in the frame, in the frame and in the frame. Those chases which involve the mechanism of analog and digital devices, which are limited by the framing, have created a time corrosive of each of the fragile nature of the media, distance and the phenomenon it produces. It is an effort that reminds the time tunnel of the tradition of modern and contemporary experiments of light, device machine and its tangibility effects.



Ekkaphob Sumsiripong 1980 年出生于曼谷。他制作了一系列短片作品，曾获得加州艺术学院（瓦伦西亚）电影与视频硕士学位以及泰国兰实大学的产品设计艺术学士学位。

Ekkaphob Sumsiripong (Bangkok, 1980) makes series of short video works. He received an M.F.A. in film and video from California Institute of the Arts, Valencia, and a B.F.A. in product design from Rangsit University, Thailand.



一段不精密的距离

An Inaccurate Distance

Giovanni Giaretta | 2016 | Italy | Italian | 16:00

语言是个体进入社会的渠道。翻译则是试图弥合语言鸿沟的个体，其职责是将源文化和意识形态解释为目标语言。影片通过拍摄翻译、同时也是电影解说员的个人物件来呈现语言和文化的差异，如乌克兰语和俄语的手稿、打字机、影印机、印刷图像和绘画。

Language is a way for individual to enter a society. An interpreter, an individual who attempts to bridge the language gap, holds the responsibility to interpret source culture and ideology to the target language. The horizon of language and cultural differences itself is presented through shots on personal properties of the interpreter who is also the film narrator, such as handwriting in Ukrainian and Russian, typewriter, photocopy machine, printed images, and paintings.



Giovanni Giaretta 出生于 1983 年，是艺术家和电影人。他曾在威尼斯学习视觉艺术制作设计，并拥有艺术教学法学士学位。他的作品在欧洲各地展出。Giaretta 现于阿姆斯特丹生活和工作。

Giovanni Giaretta, born in 1983, is an artist and a filmmaker. He was educated in Visual Arts Production Design in Venice and holds a BA in Didactics of Arts. His work has been exhibited throughout Europe. Giaretta lives and works in Amsterdam.



旅程

Passage

胡荻 Di Hu | 2016 | China | No Dialogue | 11:00

影片由中国一个卫星城的典型景观开始——宽阔的街道、豪华的车辆和与城市氛围相违和的大型壁画。然而，这部电影捕捉的不仅是城市的风光，还有看起来微不足道却足以承载这部电影的复杂性的巨大能量。这座建筑物墙壁上的一排壁画模仿着欧洲文明的建筑风格，但这种与其地理位置和城镇居民都大相径庭的错置令人深思。

At first, we see a typical view of a satellite city in China with its large streets, luxury vehicles and murals that look anachronistic to the city's atmosphere. However, this film captures not only the city's sights, furthermore, there is a great power beyond reach that looks tiny but capable of completing the complexity of this film. A row of murals on the walls of this building is drawn to resemble the architecture of European civilization, but raising questions about the effects of its anachronisms that are inconsistent with the location and the townspeople.



胡荻于1982年生于中国浙江，在浙江大学学习中国文学。回国后成为自由电影评论家和电影学者。他的主要学术研究方向是运动影像仪器、让-吕克·戈达尔、哈伦·法罗基和中国独立电影院。在2014年参加安提尔·厄曼和哈伦·法罗基策划的Labour In a Single Shot研讨会后，他开始制作短片。

Di Hu (Born 1982, Zhejiang - China) studied Chinese Literature in Zhejiang University. He became freelance film critic and film scholar when he returned to China. His main research interests are the apparatus of moving images, Jean-Luc Godard, Harun Farocki and the Chinese Independent Cinema. He started making short films from 2014 after attended the Workshop of Labour In a Single Shot curated by Antje Ehmann and Harun Farocki.



罗塔的啄木鸟

Dadyaa | The Woodpeckers of Rotha

Pooja Gurung, Bibhusan Basnet | 2016 | Nepal | Nepali | 16:00

一位来自偏远山区的已婚女子被关于已逝邻居们的记忆不断分心着。她想要这些曾经熟识的人能出现，并强迫丈夫与她一起复制这些人的形象。因此，她制造有活力的木制娃娃，希望它能带回他们的邻居。对已逝者的挽回影响着他们选择停留还是离开他们的灵魂的决定……一段带有音乐声和行为场景的故事，用诗意画面叙述关于死亡的神话。

A woman from a married couple in a remote mountainous village is so distracted by the memory of her dead neighbors. She wants the presence of people she once knew so well, and forces her husband to make a replica of the figures of those people with her. So, be the wooden dolls that feel alive and it brings back their neighbors. The retrieval of the dead leads to their decision to choose whether to stay or leave with the spirits ... A narrative upon the myths of the dead in poetic images with musical sounds and performative scenes.



Pooja Gurung and Bibhusan Basnet 定居在加德满都，他们已经合作了六年。他们的第一部短片《The Contagious Apparitions of Dambarey Dendrite》(2013)在阿布扎比电影节、坦佩雷电影节和温特图尔国际电影节上展映过，并在Alpavirama南亚短片和纪录影像电影节上获得了Golden Comma for Fiction奖。Dadyaa是他们的第二部短片。

Pooja Gurung and Bibhusan Basnet are based in Kathmandu and have been working together for six years. Their first short film, *The Contagious Apparitions of Dambarey Dendrite* (2013), screened at the Abu Dhabi Film Festival, the Tampere Film Festival, and the Internationale Kurzfilmtage Winterthur, among others. It also won the Golden Comma for Fiction at the Alpavirama South Asian Short and Documentary Film Festival. *Dadyaa* is their second short film.



网格的校正

Grid Corrections

Gerco de Ruijter, Michel Banabila | 2016 | Netherlands | No Dialogue | 02:00

一次对卫星画面网格记录的视觉探索，将一种新的变化含义引入对田野、线条和扁平空间的阐释中。影片试图探寻偏移和扭曲发生后，这些基本元素如何形成几何构型，并在虚拟区域的边界上引发冲突。

A visual exploration produced from documentation of the grids of satellite's imagery, illustrating a new changing meaning into fields, lines and flat spaces. The shift and distortion occur and how all those basic elements form geometrical configuration triggering polemic on the boundaries of the imaginary territory.

Gerco de Ruijter 是居住于鹿特丹的视觉艺术家，从事摄影和电影领域。他的艺术旨在探索景观的表达被削弱至多大程度后仍能处于可识别的状态。Michel Banabila 从 1983 年开始从事音乐发行，并为众多电影、纪录片、戏剧和舞蹈设计创作乐谱。他的作品已在国际上被 Bureau B (DE) 和 Séance Centre (CA) 等厂牌发行。

Gerco de Ruijter is a Rotterdam-based visual artist working in the field of photography and film. His art explores how far presentation of the landscape can be reduced and yet still remain recognizable. Michel Banabila releases music since 1983 and has produced musical scores for numerous films, documentaries, theatre plays and choreographies. His work has been released internationally by labels like Bureau B (DE) and Séance Centre (CA).



Nayra Sanz Fuentes 1979 年出生于西班牙大加那利岛的拉斯帕尔马斯。她拥有西班牙语语言学学位。她在柏林完成了一部分博士论文，并在纽约获得了电影导演硕士学位。她执导了五部短片后创作了她的第一部长片《和世界一样老》。

Nayra Sanz Fuentes (1979) was born in Las Palmas de Gran Canaria, Spain. She has a degree in Hispanic Philology. She did part of her doctoral thesis in Berlin. She studied a Master of Film Direction in N.Y. She has directed five short films before finally works on her first feature film *As Old as the World*.



地下墓穴

Sub Terrae

Nayra Sanz Fuentes | 2017 | Spain | No Dialogue | 08:00

摄像机带领我们穿越被秃鹰包围着的墓地迷宫，镜头的跋涉终结于一个巨型垃圾场。本片诗意地回荡着一种恐怖。从过去人们的墓室里预见的未来反乌托邦图像，当代全球危机若隐若现。

The camera leads us through a maze of cemeteries surrounded by vultures, and the trek ends with a view of a garbage dump. Sub Terrae poetically echoes with showing us such a terrifying terror: dystopian imagery of the foreseeable future, which is being seen from the current death chamber where the people of the past buried, signifying the contemporary global crisis in the present.



扫风

Sapu Angin | Windswept

Cahyo Prayogo | 2017 | Indonesia | No Dialogue | 05:00

将相机放在鸽子的身体上，通过非形式化的视觉效果呈现了一种实验语言。它概念性地结合了两类图像形式：第一类是非结构性且在感知上是不可预测的（因为图像捕获的过程完全取决于鸽子振翼的轨迹），第二类是在结构逻辑上可预见的视觉形式—鸽子翅膀的恒定运动已经被科学地证明具有一定的模式。基于这些矛盾概念的结合，影片对当代记录设备的技术进步进行了反思。动作摄像头、手机应用程序和商业无人机的结合满足了我们对于复杂运动图像的想象。

Placing the camera on the body of the pigeon to record the scene from the sky, *Sapu Angin* presents an experimental language through deformed visual. It conceptually combines the two type of imagery-forms: the first, the one non-structural and unpredictable in perceptual senses (because the image capture was left entirely to the trajectory of the fluttering of the bird's wings), and the second, the visual form that is measurable in anatomical logics—the constant motion of the pigeon's wings have been scientifically proved to have a certain pattern. The production based on the combination of such contradictory conceptions, in fact, draws a critical reflection of technological development of contemporary recording devices, in which the combination of action-cams, mobile apps, and unmanned aerial vehicles commercially emerge to meet our imagination of the sophisticated moving images.



Cahyo Wulan Prayogo 长居印度尼西亚的泗水。他是艺术和电影集体 Kinetik 的成员，自参与 Forum Lenteng 的 AKUMASSA 计划以来，他开始创作运动影像。本片基于他对泗水“鸽子大赛”的长期研究。

Cahyo Wulan Prayogo is an artist based in Surabaya, Indonesia. He is a member of Kinetik, a collective that focuses on arts and cinema activities. He has been active in making video since involvement in Forum Lenteng's AKUMASSA program. *Sapu Angin* is one of his films based on long term research on the adu doro (pigeon contest) in his city.



论坛：生态影像—拍摄于过热的人类时代

Ecological Image: Shot in the Over-heated Anthropocene

据报道，2019 年的 6 月，是地球温度有纪录以来同期最热的一个 6 月。这条新闻消散后，随即出现在媒体报道头条、社交媒体推送的还有，北极圈冰层融化，亚马逊雨林大火，威尼斯水灾…

这似乎是科学家把当下地球地质时代命名为“人类世”（Anthropocene）的又一佐证，人类活动对地球生态的影响已经超过任何其他因素，成为主导。而关于一个环境崩溃的未来，我们已经有很多科幻末世大片和相应的环保倡导影像，但以人类为中心的传统人文主义视角下，大部分影像所呈现的非人类的生命和物质体总是被动、单一、无力的，抑或是表现为一种拟人化的可爱面貌或非我族类的邪恶敌人，二元对立。

电影工业作为第二次工业革命的产物，随着全球资本流通、技术升级，也演变成一种标准化的巨资造物，与人体多巴胺直接进行明码交易。在一个高度管控却生态失控的星球之上，在加速的企图吞没一切异质空间的资本生活轨迹中，我们还能创造什么样的影像？在影像生态本体已经面临匮乏和虚妄的危机，我们可以如何把眼光和心灵投向非我族类的生物和非生命体？

通过是次放映与论坛，我们希望聚焦“生态影像”，一种从影像本体和实践中直面人类世的挑战并且以创作进入社会生产、探索生命哲学的影像生产。我们将邀请几位在生态与影像相交地带带有长期工作、生活实践的嘉宾以及多元组织方式的社群，跨越乡村、都市、农田与高原，连接植物、动物等不同生命体以及媒体景观等新物质，通过放映、论坛等环节，来一起拓展当代生态影像的思考与行动路径。

张子木



According to recent media reports, this June was the hottest June ever recorded on earth. After this piece of news passed from the airwaves, the following media headlines and social media feeds included the Arctic ice melt, Amazon forest fire, the Venice flood...

There seems to be evidence of scientists terming the current geological era as the Anthropocene, which states that human activity has transcended all other factors on its impact on earth. We have already witnessed many sci-fi epic productions on apocalyptic futures as well as films advocating environmentalism. But departing from a human-centric conventional mindset, most non-human lives and matters are presented as oppositional binaries that are either passive, singular and powerless, or anthropomorphic, lovely and not-my-breed kind of evil.

The film industry as a product from the second industrial revolution has been shaped by global capital flow, technology acceleration and thus became a standard costly product which trades directly with human dopamine. In a highly controlled but ecologically uncontrollable planet, as well as the capitalistic tracks engulfing every heterogeneous space, what kind of moving image can we still create? Facing the ontological crises such as deficiency and fallacy, how can we still cast our gaze and mind onto the other living creatures and non-living matters.

Through this themed screening and forum, we want to focus on 'ecological image', which confronts the challenge of the Anthropocene from the ontology and practice of the moving image as well as engaging in social production and life philosophy within creative practice. We invited several guests and alternative social communities who have been working and living long-term in the crossing field of ecology and moving image. Coming from various scenes of action ranging from the countrysides to cities, farmlands to highland meadows, we will connect with plants, animals and other living entities as well as media landscapes and other forms of new materials. Hopefully we can expand the thinking and action path of contemporary ecological moving image through this screening and forum section.

Zhang Zimu

乡村之眼——藏地牧民生态影像

From Our Eyes: Ecological Documentaries from Tibetan Herdsmen



“乡村之眼”是由多家植根于中国西部乡村社区的机构共同合作完成的一个公益影像计划。该计划在云南、青海、四川等省区对农、牧区学员进行视频拍摄和剪辑方面的培训，支持他们拍摄自己的影像作品来表达自己的家乡文化及环境的理解。2007年至今，“乡村之眼”已经覆盖云南、四川、青海、广西、贵州等五个西部省份8个项目地，并已经给来自中国西部乡村社区的300多名当地人提供了培训和相应的设备及技术支持，完成近300部的乡村影像作品。持续十二年的公益行动激发了藏地民间影像纪录力量的涌现，拿起摄像机的村民们同时也把镜头对准了很多社区面临的一些公共话题，如水源的污染、草场的退化等等，这些作品在地传播过程中的思考和讨论已经促发了地方行动。此次参展的影片就是来自这些各地由牧民自发成立的影像草根机构，如年目仓牧民影像小组和扎琼仓生态文化交流中心。

Yunnan FROM OUR EYES Rural Documentary and Culture Research Centre (FOE) is a non-profit filmmaking organization in cooperation with rural community partners in western China. It promotes videography as a method of cultural preservation and education, advocacy for local ecological protection, and promotion of sustainable rural development. To date, FOE has provided videography training to more than a dozen rural communities in Qinghai, Yunnan, Guangxi, Sichuan and Guizhou provinces, which has led to the creation over 300 documentaries and has trained over 300 local participants. The beneficiaries use their video skills to run their own studios, train others, sell agricultural products online, and become local community leaders. The videos recorded from the local perspective have proven to be powerful tools in promoting ecological protection and sustainable development among rural communities. The screening program is curated by FOE in collaboration with local grassroot organizations Nyanmo Tsang Nomad's film group and Tachung Tsang Ecological cultural exchange center.

一颗小小的镜头，让这群生活在藏区草原的牧民与世界产生了更深的连接。世界通过一个小小的取景框逐渐被放大。水分从大地凝结，来到天上，成了雾、成了雨，重又回到这片土地上。在这群牧民的镜头里，蕴藏着他们所感知到的生命节奏。你可以从影片中感受到生命的律动。每一部片子的实现都异常缓慢，因为牧民们要等，要等水变成雨，再等雨落回大地，然后要等草慢慢长出来，再等牛羊吃了草，再等剪了牛羊的毛……尽管看起来都是日常，但是在看似重复的事物中，其实充满了变化，而通过纪录，牧民们对这些变化有了更敏锐的感知，更多重的思考。

The one small camera lens made the deeper connection between the Tibetan highland herders and the outside world. The world was gradually magnified through the camera frame. Water is condensed from the earth, up to the sky, becomes fog, rain then falls back again to the earth. From the lens of the herders, the rhythm of life is reserved. You can sense the pulse of living from their films. Every film's realization was rather slow, because the herder filmmakers have to wait, wait till the water turns into rain, rain falls back on the earth, grass slowly sprout, cows and sheep devour the grass, then cutting cow hair and sheep wool... All of these seem banal, but in the repeated daily events, there are full of changes. Through documenting their daily life, herders have gained more sensitive perceptions and multiple reflections.

特约策划人

Contributing Programmer



吕宾

乡村之眼乡土文化研究中心主任，关注少数民族传统文化与自然观的纪录片作者，2000年至今从事乡村影像工作。作为纪录片导演，主要作品有《盛开的红莲花》、《香格里拉之眼》、《鸟语者》。其中《香格里拉之眼》获2009年首届南方短片节纪录短片银奖，三部短片在旅游卫视《行者》栏目播出，其中《鸟语者》入围2009年加拿大“Planet In Focus”国际环境电影节。

Lü Bin

The director of FROM OUR EYES Rural Documentary And Culture Research Centre, a documentary film maker who focuses on traditional culture of the minority and their conception of nature. Since 2000, he has been working on the video record of rural life. As a documentary film director, his main works include "Blooming Red Lotus", "The eye of Shangri-La", and "Bird Whisperer". Among them, "The eye of Shangri-La" won the silver award for the short film in the first Southern Pocket Film Festival in 2009. His three short films were displayed in the "Walker" column of Tourism Satellite TV. "Bird Whisperer" was shortlisted for the 2009 "Planet In Focus" International Environmental Film Festival in Canada.



鼠兔 Pika

兰泽 Len Ze | 2018 | China | Tibetan | 59:49

地处青海年保玉则的高山牧场，曾拍摄《牛粪》的牧民兰泽，再一次将镜头对准了养育他的草原，这一次他要用手中的摄像机做一次草原生态治理的调研。这场耗资巨大、历史悠久、覆盖面甚广的生态治理工程行至当下，似乎收效甚微小，草原的退化仍在进一步加剧，而鼠兔数量也不减反增。

Located in the alpine pasture of Nianbaoyuze in Qinghai Province, the herdsman Len Ze who had directed *Yak Dung* (2013), set the camera again to the prairie that raised him. This time, he would use the video camera in his hand to research prairie ecological management. This large-scale, long-established, and widely reaching ecological management project seems to achieve little success. The degradation of his grassland is still intensifying, and the pika's populations are increasing.

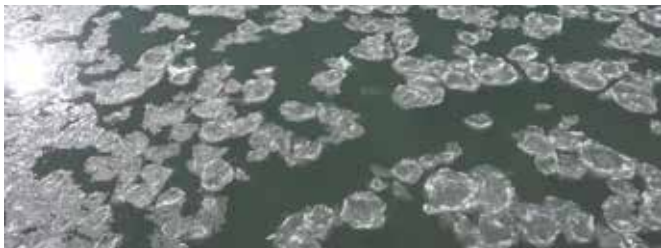
华智，情感细腻而腼腆的藏族青年，在学习影像拍摄之前，他喜欢用写散文的方式来表达，加入“乡村之眼”后，他用镜头描绘出诗意的藏区自然风光、生活，发人深思。代表作品《水》《牦牛之奶》。

Hua Zhi is a shy and sensitive young Tibetan. Before making video, he enjoys writing essays. After joining From Our Eyes, he started to use camera to capture the poetic nature and life in Tibet. His works include *Water* and *Yak's Milk*.



兰泽，藏族，青海果洛年保玉则神山脚下的一位牧民，也是年保玉则生态环境保护协会会员。2010年参加“年保玉则—乡村之眼”的影像培训班开始拍摄纪录片，作品持续关注草原文化的变迁。2018年，在拍摄完第三个作品《鼠兔》后，他开始带领家乡民众通过种草试验修复退化的草原。2019年，兰泽发起成立“年目仓”，其前身为年保玉则生态环境保护协会乡村之眼小组。

Len Ze, a Tibetan herder from Nianbaoyuze holy mountain, Golog, Qinghai, a member of the Nianbaoyuze Ecological Environment Protection Association. He participated in From Our Eyes - Nianbaoyuze documentary workshop and began to make documentaries on the culture of grassland. In 2018, after completing his third film *Pika*, he began to experiment on grass planting for rehabilitating degraded grassland. In 2019, he founded Nyanmo Tsang Nomad's film group.



水 Water

华智 Hua Zhi | 2018 | China | Tibetan | 35:22

三江源有中华水塔之称，生活在三江源的老百姓对水有自己的解释，在藏文化种水分为八种品质的水，在生活中无处不在用水，本片种简述了生活中的用水方式，水源有雪水，地下水和湖泊，治疗疾病的有药泉。在湖泊和溪水、泉水、大小河流孕育着这个世界的万物。

Sanjiangyuan is regarded as China's water tower. People living in Sanjiangyuan have their own explanation of water. In Tibetan culture, water is classified as eight kinds of quality, with water being everywhere in life. This film introduces ways of using water in daily life, the sources of water that are snow water, groundwater and lakes, and medicine springs which can cure diseases. Lakes, streams, springs, and rivers are the breeding grounds of the world.



受伤的黑颈鹤和小牧人

The Wounded Black-Necked Crane and The Herdsman Kid

贡布才让 Gongpo Tsering | 2016 | China | Tibetan | 24:09

高原旷野之上，一支受伤的黑颈鹤无法起飞。骑着摩托车的牧人与其对峙，束手就擒后牧人把它带回家中。牧人家庭腾出院子，找来食物和水，细心照料。还找来了医生救治黑颈鹤。在一次次的试探中，家中的小牧人在不知不觉中与这位来客建立出某种信任。

Above the wilderness of the plateau, a wounded black-necked can not fly away. The herdsman on a motorcycle confronted with it, and the herdsman took it home after the capture. The herding families vacate the yard, pride food and water and look after them carefully, even ask for doctor treated the black-necked crane. Again and again, the little herdsman kid established some kind of trust with this visitor unconsciously. In the spring, the black-necked crane was healed and go back to the habitat.



死于铁丝网

Effect of Barbed Wire on Wild Animals

扎琼衣扎 Tachung Yizha | 2019 | China | Tibetan | 05:39

揭露了铁丝围栏带给生活在青海湖畔野生动物的灾难。导演通过采访海外专家、藏族学者和野生动物保护者，向观众们展示了自己对于藏区野生动物生存状态的问题和思考。

The film reveals the disaster that the wire fence has brought to the wild animals living by the Qinghai Lake. Through interviews with overseas experts, Tibetan scholars and wildlife protectors, the director showed the audience questions and reflections on the survival status of wild animals in Tibet.

2011 年，贡布开始加入到扎琼巴让发起的治沙环保活动，之后又加入到若尔盖草原保护协会，当时的协会总共 7 人，贡布主要负责摄像工作，至此以后，相机就成为了供布亲密的伙伴，在照顾家庭和放牧的同时，他扛起相机，记录着草原的点滴。

Gongpo Tsering has participated in the desertification control environmental activity initiated by Tachung Barang since 2011 and then joined the Zoige prairie protection association. Among seven members back then, Gongpo was mainly in charge of video documentation. Since then, camera was amicable to Gongpo. Now he always takes camera with him whenever herding or taking care of family.



扎琼衣扎，藏族，出生于四川省阿坝州若尔盖县麦溪乡嘎沙村，2017 年西北民族大学毕业，代表作品有《转经轮》、《卓嘎扎西》和《死于铁丝网》，2013 年开始追随他的叔叔，环保行动者扎琼巴让一起做环保事业，于 2015 年一同成立了扎琼仓生态文化交流中心。

Tachung Yizha, Tibetan, born in Aba zoige town, Maixi county Gasha village, graduated from North West university in 2017. His works are *Prayer Wheel*, *Zhuoga Tashi* and *Effect of Barbed Wire on Wild Animals*. Since 2013, he started to follow his uncle, environmentalist Tachung Barang in environment activism and co-founded Tachung Tsang Ecological Cultral Exchange Center.



生态影像实践主题论坛

Forum: On Ecological Moving Image Practices

论坛嘉宾

郭净、郑波、余果、劳丽丽

Panel Guest

Guo Jing, Zheng Bo, Yu Guo, Lo Lailai



阿觉娃与小生命

Ajuewa and Little Creatures

卡瓦格博位于滇藏交界，是东喜马拉雅—横断山区十多万藏族信仰的神山。1998年—2003年，我以“梅里山难”为切入点，到这里开展影像调查，从日常生活和佛教信仰两个层面，纪录了当地村民与自然圣境的密切联系，也纪录了登山、旅游等开发活动对环境和生活的影响。在这期间，我与当地村民此里卓玛合作，制作以《卡瓦格博传奇》命名的“卡瓦格博地方影像文献”。本次发言，选取该文献系列中的短片《野花谷》，通过几位阿觉娃在转山的一天当中，如何与青蛙、蚂蚁、蘑菇和精灵打交道的故事，呈现当地藏族的生命观。

Kawagarbo, located at the junction of Yunnan and Tibet, is a sacred mountain of more than 100,000 Tibetan believers in the East Magdalena-Hengduan Mountains region. From 1998 to 2003, I started research from Meili disaster and came here to carry out a filming research. From two aspects of daily life and Buddhist beliefs, I recorded the close connection between the local villagers and the sacred place and the impact of development activities such as mountaineering and tourism on the environment and livelihoods. During this period, I collaborated with local villager, Cili Dolma, to produce Kawagarbo Local Film Archive, named after Kawagarbo Legend. This time, I chose the short film Wildflower Valley in this documentary series to show the life views of the local Tibetans through the story of how several Ajuewas associated with the frogs, ants, mushrooms, and elves when they spent the whole day walking in the mountains.

郭净

云南省社会科学院退休学者，民族史博士。致力于中国西部山地文化与环境，以及影视人类学的研究和纪录片制作，发表《雪山之书》、《心灵的面具》等十多部著作，曾参与创办“云之南纪录影像展”，并和乡村之眼团队共同推动以影像为媒介的公益事业。作品有《卡瓦格博》的日志式纪录片。

Guo Jing

A retired scholar of Yunnan Academy of Social Sciences, PhD in ethnic history. His research focuses on documentary production of the western region of China and the audi-visual anthropology. He has published many books such as *Book of the Snow Mountain*, *Mask of the Mind* etc. He was one of the curators of Yunnan Multi Culture Visual Festival and worked with FOE team to promote the image-based public welfare program. His films include *Kawagarbo*, a journal-style documentary.





郑波

在北京长大，现在香港大屿山居住。他是一位艺术家、研究者、教师，专注于生态历史与想象。他和边缘人群、边缘植物合作，创作野性的园子、生长的口号、以及生态酷儿的影像。他在美国罗杰斯特大学获得视觉文化研究博士学位，2010-2013 年在中国美术学院任教，2013 年后在香港城市大学创意媒体学院任教。

Zheng Bo

He grew up in Beijing and now lives in Lantau Island of Hongkong. He is an artist, researcher, and teacher, focusing on ecological history and imagination. He collaborates with marginal people and marginal plants to create wild gardens, growing slogans, and ecological queer images. He received a PhD degree in Visual and Cultural Studies from Rogers Tsinghua University. He once taught at the China Academy of Art from 2010 to 2013, since then he has taught at the School of Creative Media, City University of Hong Kong.



余果

艺术家，1983 生于四川通江，2006 毕业于四川美术学院油画系，现工作生活于重庆。创作涉及影像、绘画、写作等多种媒介。关注社会性的艺术实践，和他人共同发起重庆工作研究所等项目空间。

Yu Guo

Freelance artist, born in Tongjiang, Sichuan in 1983, graduated from the Oil Painting Department of Sichuan Academy of Fine Arts in 2006, and currently works and lives in Chongqing. His creation involves various media such as video, painting and writing. He is concerned about the social art practice and has co-founded the project space such as the Chongqing Work Institute with others.

植物 性

Plants and Sex

2016 年我开始拍摄酷儿人类（同志）与酷儿植物（蕨类）缠绵的电影，之后偶然留意到 19 世纪日本浮世绘中大量人与万物交欢的场景，最近更得知自然界中本来就有跨物种的欲望（蜂与兰花）。

In 2016, I started shooting films of queer people (Homosexuals) and queer plants (ferns), which lead me to accidentally encounter many scenes portraying sex between human and all other species in 19th century Japanese Ukiyoe. Recently, I also found that there is even cross-species desire in the natural world, such as between bees and orchids ...



都市景观与结界

Urban Landscape and Enchantments

当我们在都市中的每一次的观看都把场景区分成了外观与背景。但就是这样一种以“人”为中心的观看方式，忽视掉了那些隐没在背景中的信息。而城市已作为一种媒介构成了人类生活的生态，它隐没于观看的背景之后。讲座将分享如何重新观看城市景观，讨论作为生态的都市：我们的都市是否是“液态”的？都市生活是否充满着各种“结界”？

Every time when we look at the city, we separate the scene into appearance and background. But it is such human-centered way of seeing that makes us ignore the information hidden in the background. The city, as a medium, constitutes the ecology of human life, the very landscape that is often invisible. The lecture will talk about how to reexamine the new urban landscape and consider the city as ecology: Is our city turning into liquidity? Is the urban life filled with various “enchantments”?



可持续艺术修行 — 以“半农半 X”生活 重新链接自身与土地

Sustainable Art Cultivation-Reconnecting Life and Land with Half-Farming and Half-X

我将分享跟农友们苦乐参半的耕种经验，尝试以生产者及教育工作者角色推动食物运动，想像社区经营的可能；另外，我亦将谈及回到艺术家自身创作的想法，以流动影像梳理对人跟土地关系的思考。

I will share my bitter-sweet farming experience with farmer friends in which we try to promote food movement and imagine alternative community building as a food producer and an educator. In addition, I will also talk about the idea of returning to the artist's own creation, and the use of the moving images to sort out the thinking about the relationship between the people and the land.



劳丽丽

在香港学习务农之余并探索“半农半 X”生活方式，这种生活实践促使她对另类生活模式及生态作出提问。近年，她尤其对自然及人类间相互牵引、相互制衡的情绪及欲望深感兴趣，她相信个中的角力与矛盾更引人入胜，犹如深不见底的潭。

Lo Lailai Natalie

While she learns farming in Hong Kong, she is also exploring the Half-Farming and Half-X lifestyle. Such kind of lifestyle practice has prompted her to reflect on alternative lifestyles and ecology. Recently, Lai Lai is especially interested in the mutual control and dependence of the emotion and desire found among human being and nature. She believes that the rivalry and contradictions hidden behind such relationship are even more attractive, just like the bottomless pond.



女拾穗者：捕捉时代的气息

Les Glaneuses: Capture l’Air du Temps

2019年3月，“新浪潮祖母”，法国女导演阿涅斯·瓦尔达(Agnès Varda)辞世。在她生前最后一次采访中，瓦尔达追忆到，她的纪录片作品《拾穗者》(Les Glaneurs et la Glaneuse, 2000)，是她捕捉“时代气氛”(l'air du temps)的尝试。“有些人拾穗是因为他们被生活所迫，有些人拾穗是因为他们是艺术家，有些人拾穗是因为他们喜欢拾荒。”这句名言是瓦尔达对三种“拾荒者”的归纳，她将自己比做第三种。“拾穗”意味着捡拾人们遗忘的记忆，而捡拾本身，则被拍摄的动作所取代。

BISFF 邀请中国当下正在活跃的青年女性纪录片导演创作群体，她们都完成了纪录片启蒙并开始投入实践创作，用敏锐的镜头捕捉去当下现实中隐秘而独特的人与事，捡拾时代的记忆。瓦尔达对女性纪录片人的浪漫描绘，是否仍然适用于当今的纪录影像创作；女拾穗者敏感而细腻，感性而乐观的气质是否又是她们捡拾“时代气息”的必然携带？

沈韩成

In March 2019, Agnes Varda, the grandmother of the New Wave, passed away. In her last interview, Varda recalled that her documentary *Les Glaneurs et la Glaneuse* (2000) was her attempt to capture the 'l'air du temps'. 'Some glean because they are forced by life. Some become gleaner because they are artists. Another group of people glean because they like to.' This famous saying was Varda's induction of three types of 'scavengers', and she compared herself to the third one. 'Wheat gleaning' means picking up memories which had been forgotten by people, and the picking itself is replaced by motions in the image.

This year, BISFF invited several young female documentarist in China. They have embarked on their career by using camera to capture the cryptic and exceptional stories and people, gleaning memories. We are here together to explore whether Varda's romantic image of female documentarist still applies to contemporary documentary making, and will our female gleaners still carry the sensitive, delicate and optimistic temperaments of their time?

SHEN Hancheng



佟珊 Tong Shan (客座主持 Guest host)

香港城市大学博士，纪录片研究者，长期关注纪录片、艺术电影的生产与传播问题，从事电影评论及影视编剧工作。英文论文及评论作品散见于学术刊物 *Studies in Documentary Films*、腾讯“谷雨计划”、《南方人物周刊》、《放映周报》、时光网等。

Tong Shan received her Ph.D. degree from City University of Hong Kong. As a film scholar, she has long been concerned about transnational production and distribution of Chinese documentary and art film. Now she is engaged in film criticism and screenwriting. Her articles can be found in *Studies in Documentary Film* (academic journal), Tencent Guyu Project, Southern People Weekly, Funscreen, Mtime, etc.



郭容非 Guo Rongfei

纪录片导演 / 制片人，毕业于纽约大学新闻与纪录片专业。处女作纪录片《我是仙女》曾获得 2016 年学生奥斯卡奖和墨尔本国际电影节最佳纪录片奖，参展 40 多个国际影展，包括北美最权威的纪录片电影节 Hot Docs、纽约纪录片电影节和圣路易斯国际电影节等。她的作品曾在半岛电视台、腾讯、VICE、Fusion TV 等多平台播放。现就职于界面新闻旗下箭厂视频，参与拍摄过 30 多部短纪录片。她同时兼任任教于北京外国语大学-英国博尔顿大学全媒体国际新闻硕士项目。

Documentary director / producer, graduated in Journalism and Documentary from New York University. Her debut documentary *Fairy Tales* has won the 2016 Student Academy Awards and the Best Short Documentary Award at the Melbourne International Film Festival. Over 40 international film festivals have exhibited her works, including Hot Docs, the most authoritative documentary film festival in North America, New York documentary film festival, St. Louis international film festival and so on and various platforms like Al Jazeera, Tencent, VICE, Fusion TV. She is now working for the Arrow Factory video of Jiemian News and has participated in the production of more than 30 short documentaries. She also teaches the multi-media master program of international journalism at Beijing foreign studies university - University of Bolton, UK.



顾雪 Gu Xue

满族，导演、策展人。中国传媒大学艺术硕士，内蒙古青年电影周联合创始人，陆上行舟策展人，西宁 FIRST 青年电影周初选评委，草原电影工作坊策划。代表作：《牡丹花开》、《家庭会议》。

Manchu, director and curator. Master of Fine Arts from Communication University of China, co-founder of Inner Mongolia Youth Film Week, curator of Boat Travelling on Land, jury members of FIRST International Film Festival Xining and planner of Grassland Film Workshop. Her works include *Peony Blossom* and *The Choice*.



沈蕊兰 Shen Ruilan

1993 年生于江苏苏州，现工作生活于杭州。2011-2018 在中国美术学院跨媒体艺术学院学习，并获得学士及硕士学位。创作以影像为主，关注现实生活中的虚构部分，同时也撰写文本、小说，试图挖掘文字与视觉语言的交叉可能。作品《迦罗沙曳》在第二届北京国际短片联展获得“潮汐”华语竞赛单元大奖。

Shen Ruilan was born in Suzhou in 1993, living and working in Hangzhou. In 2015, graduated from the Experimental Image Studio, the School of Intermedia Art, China Academy of Art. In 2018, graduated from the Institute of Radical Visuality of China Academy of Art and was taught by the contemporary artist Zhang Peili. Her creation is mainly based on images, meanwhile, paying attention on writing texts and novels, trying to find out the possibility of intersect between text and visual language. *The Cassock* (2018) won the award of TIDE Competition at the second Beijing International Short Film Festival.



高娟 Gao Juan

清华大学新闻与传播学院 2019 届本科毕业生，《鹿鸣小学》为其毕业作品。

Graduated from the school of journalism and communication of Tsinghua University in 2019, *The Voice* is her graduation work.



刘宽 Kiva Liu

纪录片导演，记者，《单读》编辑。

Documentary filmmaker, journalist, and editor of One Way Street Magazine.

虹吸 实验电影容器

Siphon · Experimental Film Cartridge-Exhibition

虹吸现象是一种天然的力量抗衡，三台各有显像问题的曲面屏和一部高清数字投影构成独一无二的非完美观看容器，将反常的观影体验桥接到观影者既熟悉又陌生的装置之中，光影在这里扭曲缠绕为莫测的感官隧道，恍如梦境般重回模拟信号年代。这是两种影像展示方式——展览和放映的混淆和博弈，SIPHON 既包含了空间感，也有严谨的时间编排顺序。

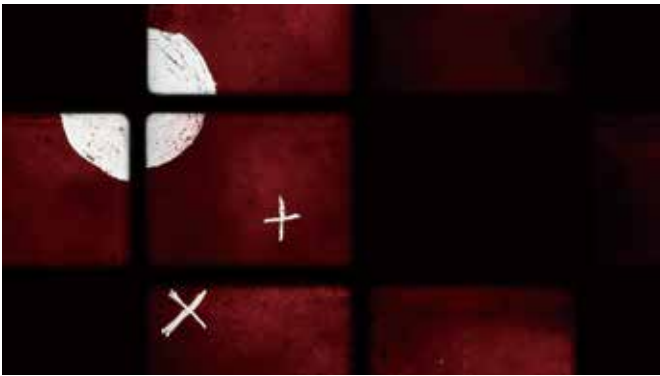
在科学技术飞速发展、影像语言变化万千的当今，我们有必要保持一种反思的态度，同时理解介质带来的时空变化在艺术呈现中的重要性。BISFF2019 将在“虹吸”单元展示 13 部来自世界各地的实验作品。

丁大卫

Siphon phenomenon is a kind of natural countervailing force. Three sets of curve screen with displaying problems and an HD digital projector constitute a unique and imperfect image container which bridges viewer's abnormal watching experience to their familiar but not recognized device. Through Siphon, light and shadow are twisted as an unpredictable sensory tunnel, and viewers will feel like traveling back to the analog signal age in a dream. This is a combination of two video presentation mode—Installation exhibition and live screening, and it contains not only a sense of space but also a choreography of time.

Nowadays, with the rapid development of science and technology, image language changes a lot. Siphon makes people aware of the attitude of reflection, at the same time, understands the importance of spatial and temporal variations presented by the medium in the art. BISFF2019 will show 13 experimental works from around the world in the Siphon presentations.

Ding Dawei



4 : 3

Ross Hogg | 2019 | United Kingdom | No Dialogue | 04:48

不同的放映机结合，融合，成为一体。运用了 16mm 胶片、颜料以及投影机，十二个动画投影画面互相结合形成一个探索影像与声音内在联系节奏对话。与手工绘成的音轨相呼应，每一个投影仪投出的画面都是手工对 16mm 胶片进行涂色以及刮划所形成的。

Separate projections combine, unifying, becoming whole. Twelve animated projections combine to develop a rhythmic dialogue exploring the intrinsic relationship between sound, image using 16mm film, paint and a projector. Responding to a hand-drawn soundtrack, each projection is individually created by painting and scratching directly on 16mm film stock.

Ross Hogg 是一位住在爱丁堡的获奖动画电影人，他专注于运用多种材料来创作灵活的手工动画，来颂扬这种媒介的活力与实体性。他以自由工作者的身份参与了许多动画制作，同时也会在格拉斯哥艺术学院教授本科生与硕士课程。

Ross Hogg is an award-winning animation filmmaker based in Edinburgh, who focuses on creating dexterous, hand-crafted animation using a variety of materials, celebrating the vibrancy and physicality of the medium. Ross works on a freelance basis on a range of animation projects whilst occasionally teaching on the Undergraduate and Masters Programmes at The Glasgow School of Art.





鸟乳 Birdmilk

Chris Strickler | 2018 | Canada | No Dialogue | 04:44

伴以混乱的电子音乐，一场蕴含丰富色彩以及爽脆质感的焦虑发作。

An anxiety inducing exploration of juicy colors and crunchy textures driven by chaotic electronic music.

Chris Strickler 来自美国印第安纳州的西拉法叶。他于 2018 年在加拿大温哥华的艾米丽卡尔艺术与设计大学取得了学士学位。他喜欢用抽象作品来探索物质性与时间的主题。他同时还是一位互动装置艺术家，也是一位业余 VJ。

Chris Strickler is from West Lafayette, Indiana, US of A. He graduated with a BMA in animation from Emily Carr University in Vancouver, Canada in 2018. He likes creating abstract work exploring materiality and time. He is also an interactive installation artist and amateur VJ.



眼闪转码成的男孩 Boy Transcoded From Phosphene

Rodrigo Faustini | 2018 | Brazil | No Dialogue | 02:07

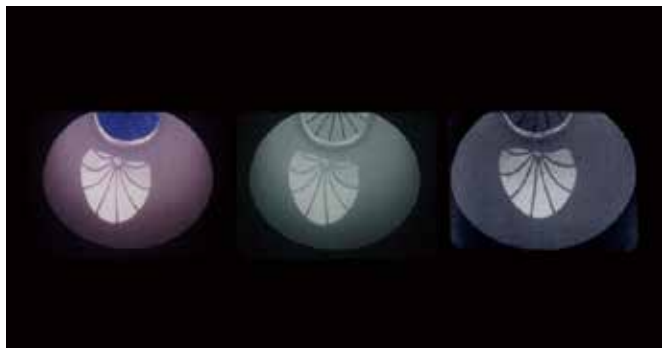
被困于眼闪现象，纪录片的原始素材展现出了它的数字本质，退化到抽象式的幼儿期，当一个记忆的影像还未被参照物的依赖以及其内部的生命所惯坏之时。一台电脑没有眼睛却看见一切。

Trapped in phosphene, raw documentary footage unfolds its digital self, receding into its abstract infancy, a memory image unspooled from the dependency of a referent, affected by its' internal life. A computer sees without eyes.

Rodrigo Faustini 是一位视觉艺术家与研究者（圣保罗大学），他常使用有关视频艺术、拾得影像以及胶片和数字媒体的素材。他的作品曾在多处展出，包括 Images Festival、Anifilm、Stuttgart Filmwinter、File Videoart、活动影像双年展、Ars Elettronica 以及安纳西动画电影节。

Rodrigo Faustini is a visual artist and researcher (at University of São Paulo) working with videoart, found footage and materialities of analog and digital media. His work has already been exhibited at Images Festival, Anifilm, Stuttgart Filmwinter, File Videoart, Bienal de la imagen en Movimiento, Ars Elettronica and Annecy Animation Festival (Off Limits Award 2018).



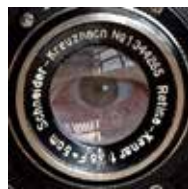


天光 Clarabóia

Michael Lyons | 2018 | Japan | No Dialogue | 01:30

一个对于波尔图天际线的诗意展现，用了三种不同的超 8mm 胶片在三天的时间内拍摄完成。其中一种胶片是过期几十年的柯达克罗姆胶卷，运用咖啡与维他命 C 手工冲洗成像。

A poetic look at a Porto skylight filmed over three days using three different Super 8 film stocks. One of the stocks is decades-old Kodachrome, hand-developed using coffee and vitamin C.



导演 Michael Lyons 是一位在日本京都生活的艺术家与研究者。

Michael Lyons (Canada, U.K.) is a researcher and artist based in Kyoto, Japan.



圆周率的数字 Digits of Pi

Tom Bessoir | 2019 | United States | English | 03:14

一部受到杜尚《贫血的电影》影响的超验电影，导演试图用一个圆形的画面来构图整部作品。圆形构图直接让圆周率的数字参与到了画面构图之中。让圆周率的数字随着音轨哼唱，是对 Philip Glass《海滩上的爱因斯坦》的一次致敬。

A transcendental film inspired by Duchamp's *Anemic Cinema*. The director set out to create a film composed within a circular frame. This circular composition led directly to using the number Pi for the underlying structure. Having the digits of Pi sung on the soundtrack is also a homage to *Einstein on the Beach* by Philip Glass.



Tom Bessoir 曾就读于库珀科学和艺术促进联盟。在艺术联盟期间，他与 Robert Breer、Joshua Pines 及 Sandy Moore 一起学习了电影制作。同时还与 Ira Schneider 学习了视频课程，和 Laurie Spiegel 学习了电子音乐课程。

Tom Bessoir attended the Cooper Union for the Advancement of Science and Art. While at the Cooper Union he studied filmmaking with Robert Breer, Joshua Pines and Sandy Moore. Related studies included video with Ira Schneider and electronic music with Laurie Spiegel.

逃跑策略

Exit Strategy

Kym McDaniel | 2018 | United States | No Dialogue | 08:50

我直面那段导致了我成人后长期疼痛的源头：我的童年。我释放在寻找自我认同以及爱情中，感觉自我不完美以及无人想要的羞耻之心。这是一个系列中的第四部，关于我的头疼如何让我面对过去以及现在的，情感与身体上的创伤。

I confront memories from my childhood that have led to my chronic pain as an adult. I release the shame of being imperfect and unwanted in the hopes of finding self-acceptance and love. The fourth in a series examining how my head injury has asked me to cope with my past and current emotional and physical traumas.



Kym McDaniel 是一位电影人、媒体艺术家、编舞者和表演家。她目前的影像练习主要包含了活动影像、姿势与表演，以此来探索活在躯干下的灵活性。她的作品近期在多处放映，包括芝加哥地下电影节、Antimatter、美国舞蹈电影节的舞者电影节；同时也在展览中展出，包括罗切斯特现代艺术中心、惠特尼人文中心以及宝儿艺术画廊。

Kym McDaniel is a filmmaker, media artist, choreographer, and performer. Her current practice incorporates moving images, gesture, and performance, to explore vulnerability of living in a body. Her films have screened recently at Slamdance, Chicago Underground Film Festival, Antimatter, ADF's Movies by Movers, and in group and gallery exhibitions including the Rochester Contemporary Art Center (NY), Whitney Humanities Center (Yale University), and Bow Arts Gallery (London), among others.

无尽之地

Field of Infinity

Guli Silberstein | 2018 | United Kingdom | No Dialogue | 05:22

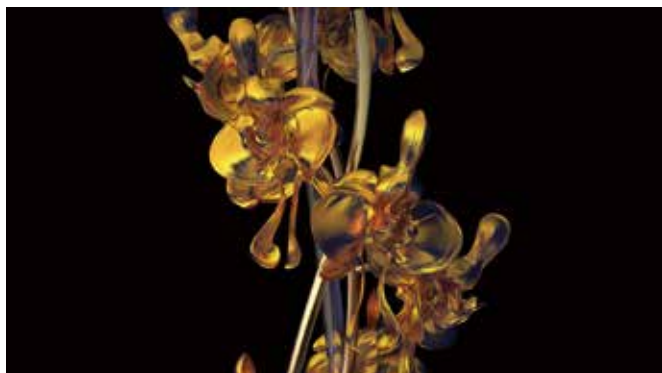
受到意大利文艺复兴的画作以及在以色列边境的加沙抗议者的新闻播报影响，这部作品将人类在地理环境中的动作与形体处理成为一段黑暗又多彩的争夺。本片想要激起一系列的反思，包括对于政治影像、关于政治的影像、影像的政治以及影像的影像的思考。

Inspired by both Italian Renaissance paintings and contemporary news broadcasts from Gaza protests at the border with Israel - the work processes human gestures and figures in landscape into a dark and colourful scramble. The work aims to open up an array of reflections, including concerns about the political image, image of the political, the politics of the image, and the image of image.



Guli Silberstein 是一名艺术家、视频剪辑以及讲师。从 2000 年开始通过用个人拍摄、拾得影像，或是两者兼用，来创作表达政治、生态以及认知的数字视频。这些作品经常在世界多处展览放映获奖。他于 1969 年出生在以色列，于 1997 年在特拉维夫大学获得电影学位。在 1997 年至 2000 年间，他搬到了美国纽约居住，并在新学院大学获得了媒体研究的硕士学位。从 2010 年开始，他定居在了英国伦敦。

Since 2000, London-based artist, video editor and lecturer Guli Silberstein creates digital video experiences addressing political, ecological and cognitive unrest by processing personal recordings, found footage, and mixes of both. The works are extensively and consistently shown and win awards in festivals and art events worldwide. Born in Israel (1969), he received a BA in Film from Tel-Aviv University in 1997. Moving to New York City USA and living there in 1997-2002, he received a MA in Media Studies from The New School University. Since 2010, Guli is based and settled in London UK.



花

Flora | 芾

Chaerin Im | 2018 | United States |
English | 04:17

关于性别与性征的实验动画，差异所带来的尴尬。奇异的私处雕像是影片主要元素。

Experimental animation about gender and sexuality, the awkwardness of division. Uncanny sculptures of vagina and penis are the main element.



Chaerin Im 是一位通过动画来关注性别与性征主题的女性电影人。她于 2017 年毕业于首尔的视觉交流设计专业，最近在加州艺术学院进修实验动画专业。

Chaerin Im is a female filmmaker who focuses on sexuality and gender issues through animation. She graduated Seoul National University's Visual Communication Design BFA program and recently studying at CalArts Experimental Animation MFA program. Her works include *Flora* (2018) and *The Genesis* (2017).



时间漂流

In Time, Its Flow

Helen Hawley | 2019 | United States | No Dialogue | 04:37

《时间漂流》是一部运用水当做绘画媒介以及绘画表面的手绘动画作品。水的绘画伴以一种加强悲伤情感并如同轻抚消失一样短暂的实验音乐。

The film is a hand-drawn animation that uses water as the drawing medium and slate as a drawing surface. The water drawings are accompanied by an experimental musical score that amplify feelings of sorrow and impermanence as the stroke evaporates.



Helen Hawley 是一位视觉艺术家和动画人。她的作品在威斯康星州麦迪逊的当代艺术博物馆以及纽约的焊剂厂都有展出。她有着罗德岛设计学院的学士学位以及威斯康星大学麦迪逊分校的硕士学位。

Helen Hawley is a visual artist and animator. She has exhibited at the Museum of Contemporary Art, Madison, WI and the Flux Factory in NY. She holds a BFA from the Rhode Island School of Design and an MFA from the University of Wisconsin-Madison.

地形 1 号

Land Shape #1

Thadeusz Tischbein | 2019 | Germany | No Dialogue | 4:50

以看向大地的鸟瞰画面，导演试图展现大地本身与土地运用之间的关系。他观察着农夫们创造出一块，也许是在传统大地艺术的衡量下极具美感的大地。我们看到一个与机器和谐共处的世界，带着精准的，如同数码一样的结构。

With the bird's eye view on the landscape Thadeusz Tischbein wonders what this visual information can tell us about the relationship between landscape and its utilization. He observes farmers who create an aesthetic landscape - maybe in the tradition of Land Art. We see a machine-friendly world with precise, almost digital-like structures.



Thadeusz Tischbein 是住在德国的视频艺术家。他对于历史上的残酷段落以及日常生活都感兴趣。在他的作品中，他使用记录素材、模特以及历史影像来创造出纪录片的一种虚构性版本，一种带有辩证关系的推断。Thadeusz Tischbein 于 2008 到 2016 年与 Candice Breitz, Clemens von Wedemeyer 和 Günther Selichar 在德国的不伦瑞克、罗马尼亚的布加勒斯特学习。他生活工作在德国的莱比锡。

Thadeusz Tischbein is a Germany-based video artist. He is interested in cruel intersections of history and everyday live. In his films he uses documentary material along with models and archival material to develop a fictionalized version of a documentary, a forensic speculation. Thadeusz Tischbein studied between 2008 and 2016 in Leipzig, Braunschweig (Germany) and Bucharest (Romania) with Candice Breitz, Clemens von Wedemeyer and Günther Selichar. He lives and works in Leipzig/Germany.

推搡 / 踏步（狠狠伤害我）

Push / Step (Hurt Me Real Bad)

Dana Ollestad | 2019 | United States | No Dialogue | 04:34

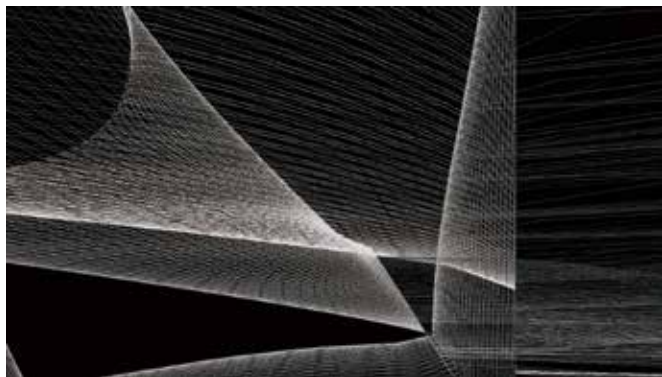
我在一个自己过去录制的小型 DV 带上找到了一段私密的告解。我试图理解我在这里面所扮演的角色，通过与其他片段对照来理解其中意义。它就如我正在降解分裂的记忆碎片一般，在名为我的过去的视频带上重新寻得。

I found an intimate confession is found on an old mini DV tape from my past. I struggle to understand my role in it and set it in the context of other clips, now degrading and fragmenting like my memory, found on other tapes from my past.



Dana Ollestad 是来自于美国弗吉尼亚州的多媒体艺术家和策展人，通过看似简单的动作来展现经历与相遇，结合可能被影响但从未被控制的主体创造一种开放性结构。

Dana Ollestad, multi-media artist/curator from Virginia, USA, presents seemingly simple gestures that facilitate experience and encounter, collaborating with subjects to create open-ended structures that may be influenced, but never fully controlled.



脏灯（灯的先锋艺术之十） Schmutziges Licht (Lichtphon Art-Avant X)

Schahram Poursoudmand, Yoann Trelu | 2018 | Germany | No Dialogue | 07:35

影片在衰败的美感与不存在之间转变。在光与声的变化之中，现实与存在的等级之间产生共鸣。形体与无形变得不可分割。未知浮现，蠕动，进入观察者的身中，进入我们——变成了意识与存在。

Schmutziges Licht (Lichtphon Art-Avant X) is transformation in the beauty of decay and nonexistence. In the change of sight and hearing, reality and the levels of being resonate. Form and formlessness become inseparable. The unknown emerges, moves, penetrates into the observer, into us - becomes conscious and existent.

Schahram Poursoudmand 是一位德国作曲家、音效艺术家、视觉影像家和诗人。他创作了奇特风格的先锋音乐、音效以及视频艺术作品。Yoann Trelu 是一位从 2003 年居住于柏林的法国多学科视频艺术家，是视频内容创作者以及为媒体环境定制视频表格的开发者。

Schahram Poursoudmand is a German composer, music & sound artist, visual imagist and poet. He creates extraordinary avant-garde music, sound and visual art of a unique kind. Yoann Trelu, A french multi-disciplinary video artist established in Berlin since 2003. Creator of video content and Developer of custom video applications for media environments.

Yoann Trelu 一位居住在柏林的法国视觉艺术家和软件开发。

Yoann Trelu, a french video artist and software developer established in Berlin since 2003.



Topiaskop

Josephin Boettger | 2019 | Germany | No Dialogue | 07:19

一座城自己建造了自己。拆除后建造，紧接着又是拆除。在本片中，维度以及关系不再存在，对于地点以及时间的确定性也被拆卸：汉堡这一水泥筑成的城市变成了一个关于成长的荒诞故事发生地。

A city builds itself. Demolition follows construction follows demolition. In "Topiaskop" dimensions and relations are dissolved, the certainty of place and time is dismantled: the concrete city of Hamburg becomes the site of an absurd tale of growth.



Josephin Boettger, 一位居住工作在德国汉堡的视频艺术家。一开始她创作了许多在国际电影节上有所展映的实验短片以及手绘动画作品。在 2002 年拿到了汉堡美术学院的视觉交流文凭之后，她开始创作的 3-6 频道的视频装置以及单频道的视频作品，在国际展览以及公共空间都有展示放映。她的作品观察着城市空间的转变、年代学以及美学。

Josephin Boettger, video artist, lives and works in Hamburg/Germany. At first she produced various short films such as experimental and drawn animation films, shown on international film festivals. Since her diploma at the HfBK (visual communication) in Hamburg 2002, she works on 3-6 channel video installations and single-channel videos, shown at international exhibitions and projections in public space. Her work examines the metamorphosis, chronology and aesthetics of urban space

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歌德学院是德意志联邦共和国在世界范围内从事文化交流活动的文化机构。1988 年，歌德学院北京分院作为第一家外国文化中心在中国成立。自建院以来，我们一方面致力于德语在中国的传播与运用，另一方面积极广泛地从事德中两国在文化领域内的交流与合作。我们根植于开放的德国社会和德国文化土壤，借助于我们所拥有的跨国文化方面的专业力量，多年来与中方合作伙伴在音乐、戏剧、舞蹈、电影、艺术、建筑等众多领域内组织了大量的文化活动。

文化项目和信息中心（798）
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Goethe-Institut China

The Goethe-Institut is the cultural institution of the Federal Republic of Germany, operating worldwide. When the Goethe-Institut Beijing was established on 1 November 1988, it was the first foreign cultural centre in the PRC. From the beginning, it devoted itself to the promotion of the use of the German language, to provide access to knowledge and information about Germany, and to cooperate with Chinese partners in various cultural fields such as music, dance, theatre, film, visual arts and architecture.

Cultural Programme and Library (798)
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尤伦斯当代艺术中心

UCCA 尤伦斯当代艺术中心是中国领先的当代艺术机构。UCCA 秉持艺术可以深入生活，并改善生活的理念，每年为超过百万的观众带来丰富的艺术展览、公共项目和研究计划。UCCA 北京主馆位于 798 艺术区的核心地带，占地约一万平方米，其原址为建于 1957 年、历史悠久的厂房，于 2019 年完成由荷兰大都会建筑事务所（OMA）主持设计的场馆改造。UCCA 沙丘美术馆由 OPEN 建筑事务所设计，坐落于北戴河渤海海岸的阿那亚社区内。UCCA 于 2018 年正式获得由北京市文化局认证的美术馆资质，并经北京市民政局与香港政府许可，在两地注册成立非营利的艺术基金会。UCCA 的商业板块包括零售平台 UCCA 商店、UCCA 儿童艺术中心，以及 UCCA Lab 旗下的馆外合作项目等。UCCA 于 2007 年开馆，2017 年在一组国内外董事的支持下完成机构的重组与转型。UCCA 致力于通过当代艺术，推动中国更深入地参与到全球对话之中。

地址：北京市朝阳区酒仙桥路 4 号 798 艺术区
电话：+86 10 5780 0200

UCCA Center for Contemporary Art

UCCA Center for Contemporary Art is China's leading contemporary art institution. Committed to the belief that art can deepen lives and transcend boundaries, UCCA presents a wide range of exhibitions, public programs, and research initiatives to a public of more than one million visitors each year. UCCA Beijing sits at the heart of the 798 Art District, occupying 10,000 square meters of factory chambers built in 1957 and regenerated in 2019 by OMA. UCCA Dune, designed by Open Architecture, lies beneath the sand in the seaside enclave of Aranya in Beidaihe. Formally accredited as a museum by the Beijing Cultural Bureau in 2018, UCCA also operates non-profit foundations, licensed by the Beijing Bureau of Civil Affairs and the Hong Kong government. UCCA's commercial ventures include the retail platform UCCA Store, the children's education initiative UCCA Kids, and collaborations and projects under the rubric UCCA Lab. Opened in 2007 and revived by a committed group of Chinese and international patrons in 2017, UCCA works to bring China into global dialogue through contemporary art.

Address: 798, No. 4 Jiuxianqiao Street, Beijing
Tel: +86 10 5780 0200



丹麦文化中心

丹麦文化中心是丹麦官方在中国设立的进行文化艺术交流的平台。其项目和活动的目的是在机缘与尊重的基础之上，引进以创意、学习与创新为核心的文化与人类价值。丹麦文化中心的场馆位于北京 798 艺术区，旨在大力推动丹麦与中国合作伙伴之间的文化交流与相互理解，尤其是致力于支持中国与丹麦文化机构、艺术家以及其他有创意专业人士间的长期合作。

地址：北京市朝阳区酒仙桥路 2 号
(798 艺术区 706 北一街)
电话：8610-5762 6100

Danish Cultural Center in 798 Arts District in Beijing is Denmark's official platform for the exchange of culture and art in China, our field of work aims at bringing culture and human values at the heart of creativity, learning and innovation with an approach funded on encounter and respect.

Address: 798 International Arts District, 706 Beiyi Jie, 2
Jiuxianqiao Lu, Chaoyang District, Beijing.
Tel: 8610-5762 6100



北京启皓文化基金会

通过举办展览、支持研究、培育人才、开展公共项目等方式，建设一个文化生成、思想交流与观念传播的平台。基金会现设有启皓对话、启皓艺术讲座、委约创作等系列主题项目，以公共文化培育及现当代艺术支持为重点。

Genesis Culture Foundation is a non-profit foundation. Through organizing exhibitions, supporting research, cultivating talent, and carrying out public projects, it will provide a platform for culture generation, idea exchange and dissemination of concepts. The Foundation continually commissions different projects and has established serial programs as Genesis Conversation, Genesis Concert and Genesis Art Talk to cultivate and support public understanding of art and culture.



激发研究所



激发研究所 /Institute for Provocation (简称 IFP)是成立于2010 年的非营利独立艺术空间。

激发研究所是将策展人、艺术家、建筑设计师、学者以合作的方式组织起来的跨学科社群和联盟平台，激发文化生产 and 交流。

我们发起并支持多种形式的实践活动：包括每年与荷兰、芬兰、澳大利亚等国国家艺术基金会合作 3 个月和 6 个月的艺术家驻留项目，以及策展、放映、讲座、工作坊和出版。这些项目实践始终处在一种相互刺激、碰撞与协调的关系中，这也正是激发研究所知识生产和实践的资源。

激发研究所最早由建筑师陈淑瑜和艺术家 Els Silvrants-Barclay (比利时) 在北京创立。2011 年，建筑师 Max Gerthel (瑞典) 加入。2017 年，激发研究所以新的合作方式开展工作，包括集体成员：建筑师 / 策展人陈淑瑜、艺术家 / 艺术评论人宋轶、艺术家胡伟，委员会：策展人 Alessandro Rolandi (意大利)、策展人由宓、建筑师 Max Gerthel 等。

Institute for Provocation (IFP) is a Beijing based independent art organization and project space founded in 2010. Combining the study of theory and artistic practice, IFP aims to combine cross-disciplinary knowledge and stimulate cultural exchange and production in a collective approach.

IFP organizes and advocates various kinds of activities, including artist residency, research project, discussion, exhibition making, workshop, publication, etc. on the basis of considering the dynamics of the relationship of independent art space with the society. Through a wide network of artists, researchers and makers in China and beyond, IFP can provide intelligence to incoming residents and collaborators who themselves become part of the network. We reckon the interaction between practice of residence artists and IFP's institutional practice are constantly in a relationship of mutual provocation, friction and cooperation. The IFP is an organism traveling at the speed of thought exchanges, exploring what art can be and do for wider range of viewers through its inputs and outputs.

In 2010, Chen Shuyu (CN) and Els Silvrants-Barclay (BE) founded Institute for Provocation (IFP) in Beijing. In 2011, the architect Max Gerthel (SE) joined the organization and contributed to IFP's expansion with new partnerships, residencies and public events in the old city centre. Since 2017 Institute for Provocation takes the form as a collective consisting of Members: architect/editor Chen Shuyu, filmmaker/art critic Song Yi, artist Hu Wei. Advisors: architect/designer/curator Max Gerthel, curator Alessandro Rolandi(IT) and curator/researcher/artist Umi; and more.

导筒



导筒是来自中国上海的艺术电影资讯平台，以导演的演讲、访谈、电影课、展映活动、文字著作等为主要内容，同时也在全国各地拥有自己的艺术电影线下展映和学术活动。各平台订阅人数总计约十万。

Directube is an art film content platform established in Shanghai, orienting itself to mainly cover film festivals,

filmmakers and industrial news, dedicated to reportages, interviews and masterclass of filmmakers. Directube also organizes art film screenings and academic activities. As one of the most influential film new media in China, Directube has more than 100000 subscribers, all platforms included, receives more than 560,000 hits monthly.

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