



北京国际短片联展

4th BEIJING
INTERNATIONAL
SHORT FILM
FESTIVAL

2020.12.04 - 12.14

www.bisff.co

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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 and 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更多的展示可能。

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，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 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.

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.

小田 香 Kaori Oda / Albert García-Alzórriz / Ben Rivers / Gonzalo Suárez / Guy Maddin / Evan Johnson / Galen Johnson / Irene Gutiérrez / Jack Henry Robbins / Jodie Mack/ Bambitchell / 成佳亮 CHENG Jialiang / 林仕杰 LIN Shih Chieh/ Maïder Fortuné / Annie MacDonell /Pathompon Mont Tesprateep / Sasha Svirsky / Simon Liu / 王 博 WANG Bo / Adrien Mérigeau / Agustina Comedi / Alexander Gratzner / Alisi Telengut / Allison Chhorn / Andrew Norman Wilson / Bartosz Kozera / Carmen Leroi / Cécilia Mangini / Paolo Pisanelli / Charlotte Clermont / Chloé Galibert-Laîné / Daniele Atzeni / Dorian Jespers / Fabian Altenried / Felipe Esparza / Guli Silberstein / Jamie Meltzer / Chris Filippone / Jeanne Mayer / Jeroen Van der Stock / Joachim Michaux / Joanne Cesario / Joel Autio / Jonathan Delgado Herrera / Jorge Moneo Quintana / Jussi Eerola / Jyoti Mistry / Kiluanji Kia Henda / Laurence Attali / Lena Windisch / Lisa Reboulleau / Lukas Marxt / Maja Novaković / Moritz Liewerscheidt /

Nikolaj Heinius / Nuria Giménez Lorang / Patricia Froes / Paulina Ziolkowska / Péter Lichter / Ratchapoom Boonbunchoke / Ricardo YUI / Robin Klengel / Leonhard Müllner / Michael Stumpf / Simone Hooymans / Steffen Goldkamp / Stéphanie Lagarde / Suneil Sanzgiri / TaGyem / Tuixen Benet Cosculluela / Marc Martínez Jordán / Yu Araki / Yuula Benivolski / 艾麦提·麦麦提 Emetjan Memet / 薄汉雄 BO Hanxiong / 陈筠 Chen Yun / 戴雨林 Dai Yulin / 邓靖炜 Deng Jingwei / Olivia Powell / Maaïke-Kamila Caenepeel-Klein / Gabrielle McGuinness / 邓一平 Julien Tang / 郭东勋 Guo Dongxun / 黄亮昕 Liang-Hsin Huang / 黄思奕 Huang Siyi / 晋江 Jin Jiang / 李蔚然 Viv Li / 刘广隶 LIU Guangli / 努尔夏提 Nuer Xiati / 彭祖强 PENG Zuqiang / 孙悦慈 Robby SUN / 王思迪 WANG Sidi / 王姿懿 WANG Ziyi / 忻慧妍 YAN Wai-Yin / 闫好好 YAN Haohao / 杨名 Yang Ming / 叶星宇 Ye Xingyu / 张文倩 Wency Zhang / 黄玥 Huang Yue / 仲晴暄 Zhong Qingxuan / 周林 Chow Len / 周振宇 Zhou Zhenyu

“电影是梦境——但是谁的梦境？”¹四十多年前美国电影学者 Bruce Kawin 关于作者与观者心理空间交换的设问，如今由于被这个图像满溢的年代赋予新的意义而显得格外生动。谁制造梦境？谁拥有梦境？

数年来我们贪婪地看着各种图像，试图被打动，被愉悦……在摇曳的光影中款款信步；而今我们被屏幕围困，像一群忘记给伊格鲁 (Iglu) 建造门洞的爱斯基摩人，面对冰砖上的倒影流连忘返，图像随时可将我们压垮（压平），剥夺我们仅剩的秘密；即便我们仍能从中获得些许满足，这种交换关系也枉称平等，因为图像本身并未明显进化，而更像是我们的幻想 (fantasy) 被其频繁召唤，又在各个维度被迅速膨胀的臃肿之物填充，整个过程之迅猛，之暴力，令人猝不及防。

四年前，数个“短片影展”如春笋般在中国长出，那时大部分人觉得“短片”不够长（实际上对长度的争论乏善可陈），而几年后人们忽然开始沉迷于制作持续时间更短的影像——这种转变传导了一种切身可感的媒介震颤——一种“新的”图像形式从出现到其确立统治地位，只需要不到两年的时间。如果打开短视频平台，用拇指频频滑动，技术层面来讲，人们也是在观看一个永无止境的短片影展。这种颠覆了日常感官结构的新常态，显得实体影展更像是秉承远古美学的濒危技艺。一夜之间从“新的”变成了“旧的”，从“春笋”变为“尘埃”，我们是该伤感，还是该欣慰呢？

一场全球性瘟疫的侵入阻隔了各种传统的物理联结，而虚拟联结则迅速被加强了，这似乎并未帮我们挽回太多主体性，而是诡异地将我们推向反面——屏幕是充满诱惑的，如同火光在对飞蛾发出喃喃召唤——似乎人们越是意识到主体性的消弥，越是在屏幕间去埋头寻觅，而事实上飞蛾之所以回应火光的危险召唤，并不是由于其对火的崇拜热爱，而恰恰是因为火光扰乱了其导航系统，使其在不断在对方向的修正中冲向死亡。2020 年我们也亲眼目睹，在群体性的目光转向之中，我们的被动遗忘和主动虚构的“自我”驯化已经日臻完善，以至于构建一段统治性的公共记忆（叙事），营造一个驳杂却同质的梦境竟如此轻易。

记忆是重要的斗争元素²，梦境则是值得捍卫的领域，图像则充当了两者的流通介质，我们必须潜在其循环交换的过程中直面展览的核心问题（即我们本该就何等问题作出哪番回应）：如何从图像中提炼“症候价值”（symptomatic value），追问其社会母题（motif），并甄别其生长出的种种修辞……与其说是维护“图像”的流通，不如说我们应该意图去维护一套语言系统。正如索绪尔告诉我们的，这套系统不仅仅是语句和段落，也有它们排列带来的联想空间；更重要的，是这套系统与外界世界的关系。我们需要用这套语言系统去回溯记忆，识别（破）种种对记忆的构建轨迹，为感知去除镜面属性³，去争夺，去保卫梦境的主权。

更令我们不安的是，媒介震颤以及其持续加剧可能意味着我们还未将一套语言系统充分呈现，就必须提前开始充当它的维系者。数年前，我们还曾不时提及阵地和防线，而今连战场都已不见踪影，“犹如在一片昏暗的荒原”⁴。目光所及影影绰绰，但并不是虚空，浓雾将一切包裹，蒙上等同的灰色。四周的呼唤仍阵阵传来，我们是否能够抵制住被叫名字诱惑？我们是否能抵御住扑火的“冲动”？如同面对角角大王的葫芦，无论被叫到的名字真假，一旦应声，我们便被“装了去也”⁵——真正的诱惑也许愈发不再具体，而在于“呼唤”的动作。

我们如何对待图像的领域和边界，我们如何不再沉迷于归纳和命题带来的安全感，并将一半的视线慷慨地分给屏幕之外……思考上述一切的前提是，我们需要知道如何识别并抵抗这种“呼唤”；如何能够习惯作为一个“他者”，并毫不迟疑地以“他者”的身份去反对“系统化的暴力”。遥想海啸长驱肆虐后，大雾散去，人们在摇曳着滴水的棕榈树下搜寻和拾捡那些闪光的碎片，互相展示那些梦中仅剩的神秘和欢愉。如果足够幸运，BISFF 仍愿意成为一座小型营地，以供人们休憩交谈。

①.“Film is a dream—but whose?” *Mindscreen: Bergman, Godard, And First-person*, Princeton University Press 1978, P.3 Bruce Kawin.

②.“Comme la mémoire est quand même un gros facteur de lutte (c'est bien, en effet, dans une espèce de dynamique consciente de l'histoire que les luttes se développent)…” *Dits et écrits*, 1954–1988, tome II, 1970–1975, Gallimard (1994), P.648, Michel Foucault.

③.“相比艺术和诗歌的责任就在于，为感知去除镜面属性 (entspiegeln)，使它向“相对”、他者、他物开放。”《他者的消失》，中信出版集团，P.96. 韩炳哲著，吴琼译。“It is surely the task of art and literature to de-mirror our perception, to open it up to the counterpart, for the Other — as a person or an object.” *The Expulsion of the Other*. Polity Press. 2018. P.129, Byung-Chul Han.

④.“And we are here as on a darkling plain”, *Dover Beach, New Poems*, Macmillan and Company, 1867, P.114, Matthew Arnold.

⑤.“原来那宝贝，那管甚么名字真假，但掉个应的气儿，就装了去也。”《西游记》第三十四回，《魔王巧算困心猿 大圣腾那骗宝贝》，吴承恩著。“As it happened it made no difference to that treasure whether a name was real or false: any response was enough to get you put inside.” *Journey to the West*. Chapter 34: *The Demon King's Cunning Causes the Mind — Ape Trouble; The Great Sage Wins the Treasures Through Improvisation* P.484. Wu Cheng'en, Adapted from the WJF Jenner translation (Beijing, 1955) by Collinson Fair. Silk Pagoda. 2005.

"Film is a dream—but whose?"¹

This question posed by American film scholar Bruce Kawin forty years ago about the psychological space of the author and the viewer, has been endowed a whole new significance by the age of overflowing images and becomes ever more powerful. Who creates dreams? To whom do dreams belong?

Over years, we devour on images, trying to be impressed, to be pleased... to wander around in the mysterious world of light and shadow. Now we are trapped in between the screens, like a group of Inuit people who forget to open a doorway in their Igloos. Enchanted by the images on the ice bricks which can crush on us and strip us of our best-kept secrets at any time. Even though we could still be satisfied to a certain extent, the interactive relationship gradually tilts, because image itself has not evolved enough to grant true satisfaction, on the contrary, our fantasy was so often called out by it, so quickly stuffed in all dimensions by redundancies that one can hardly resist its violence in form and style.

A few years back, several "short film festivals" popped up in China, at a time when most people regard short films as "not long enough" (while the usefulness of this argument over length is very limited), but suddenly many has indulged into making videos that become shorter and shorter - this transformation caused a "medium earthquake" - from its birth, a "new" form of image only needs two years to dominate the market. Open any short-form videos application on the smartphone and swipe up and down with your thumb: on the technical level, what you see is an endless "short film festival". This new normal that altered the structure of senses has made a physical film festival look more like an endangered species that holds on to aesthetics from ancient times. Over night, the "new" becomes the "obscure", an emerging form of art turned to dust on the shelf - is it pathetic or a blessing in disguise?

A worldwide pandemic cut off many traditional physical connections, while rapidly strengthening virtual ones. However, it does not seem to help us reserve much subjectivity but weirdly push us to the other end - the screens tempt us like the fire attracts moths - the more we realize the dissipation of subjectivity, the more we wish to rediscover it on screen. In fact, moths do not respond to the siren songs of the fire out of worship, but because the fire sabotages its navigation system, making it rush into the flames in the insistent correcting of direction. In 2020, we all witnessed that, in the diversion of the group gaze, our self-domestication of passive indoctrination and active oblivion is being perfected, so much as to create a dominant public memory (narratives) and construct a dream that is heterogeneous and homogeneous at the same time has become almost too easy.

Memory is an important factor of fighting², while the dream is a territory worth guarding. The image is a fluid vehicle connecting the two. In their circulating interconnectivity, we must face a core question all film festivals have to ponder over (What kind of response are we supposed to provide to what questions asked?) : How to distill the 'symptomatic value' of images, examine their social motif and distinguish the rhetorics? Rather than guarding the identity of 'image', we should intend to guard a language system. As Ferdinand de Saussure argues, the systems is not just about sentences and paragraphs, but also about the space created by their permutation and combination. The more crucial, however, is the relationship between the system and the outer world; and how we should be using the language system to reflect on memories, identify (or see through) the traces of manipulation, in order to de-mirror our perception³, to encourage and grasp, to guard the sovereignty of our dream.

What disturbs us more is that, as the "medium earthquake" keeps on aggravating, before letting a language system fully emerge, we might already be forced to act as its defender. A few years ago, we would not be thinking of words such as "trenches" and "enemy lines", but now even the battlefield was gone, "and we are here as on a darkling plain" ⁴. What we can see is vague, though not emptiness. The thickening fog wraps everything in a gray shade. The calling can be heard all around - Can we resist the temptation of answering when our name is called? Can we fight the impulse of darting into the fire? Just like when we face Junior Demon King's treasure gourd, no matter whether the real name or the false one getting called, once answered, we will be "put inside" ⁵ - the real temptation is not in temptation itself, but in its provocative gesture.

We talked a lot about how not to be obsessed with the sense of security brought by generalization and proposition, generously casting half of the eyesight to what lies out of the frame, and how to shape and discuss the field and boundary of images... but before all that, we need to recognize and resist the "calling", get accustomed to the identity of 'the others' and take this with us in the fight of 'systematic violence'. Think about this: after the havoc of tsunami, the sky clears up; people searching and collecting shining bits and pieces under the swaying and dripping palm trees, sharing the only mystery and pleasure left in dreams. There, luckily enough, BISFF still wishes to be a little camp, for them to rest and chat.

丁大卫

DING Dawei

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评审团 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，2020年竞赛单元评审团阵容如下: **王宏伟** (电影制片人、影展策展人)，**黄骥** (电影导演)，**杜海滨** (纪录片导演)，**姚梦溪** (评论人、艺术策划人)，**王晶** (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:

三个并列的国际单元优秀影片奖
两个并列的华语单元优秀影片奖

Beijing International Short Film Festival committee has invited five prominent figures from film, art and culture to constitute the jury: **WANG Hongwei** (film producer, festival programmer), **HUANG Ji** (film director), **DU Haibin** (documentary filmmaker), **YAO Mengxi** (art critic, curator) and **WANG Jing** (film director, editor). The jury will decide on judging competition programs and selecting the following awards:

3 best film awards for International Competition
2 best film awards for Chinese Competition



王宏伟 WANG Hongwei

河南安阳人，北京电影学院 97 届文学系毕业。早年出演《小武》(1998)，《站台》(2000) 等电影并持续至今，同时涉猎电影策划监制，影展活动组织和电影教育培训等工作，现居北京，同时也担任一家民间电影机构艺术总监。

WANG Hongwei, from Anyang, Henan Province, graduated from the Literature Department of Beijing Film Academy in 1997. In his early years, he appeared in films such as *Pickpocket* (1998) and *Platform* (2000), and has remained active on screen to this day. Now living in Beijing, as the artistic director of his film organization, he is also involved in film planning and production, film festival, education and training.



黄骥 HUANG Ji

湖南人，导演及编剧，中国电影研究院特邀专家，并担任 First 青年影展、俄罗斯镜子国际电影节等多个国内外影展评委及训练营导师。她的影片《笨鸟》(2017) 获 2017 年第 67 届柏林电影节“新生代”竞赛单元评委会特别奖、2017 年第 54 届台湾金马奖最佳剪辑提名奖等多个奖项。《鸡蛋和石头》(2012) 获 2012 年鹿特丹国际电影节老金虎奖，并在全球近 30 个国家进行了文化交流和放映。

HUANG Ji, from Hunan Province, director and screenwriter, also an invited expert of the China Film Institute. She served as a jury member and training camp mentor at the FIRST International Film Festival, Zerlako and other domestic and foreign film festivals. Her film *The Foolish Brid* (2017) won Special Mention of Generation 14plus at Berlinale in 2017, nominated Best Film Editing at the 54th Taiwan Golden Horse Award in 2017 among others. Also, with Her film *Egg and Stone* (2012), won the Tiger Award at the International Film Festival Rotterdam in 2012, and has been screened in nearly 30 countries.



杜海滨 DU Haibin

纪录片导演，现任教于中国美术学院，一直致力于纪录片创作与推动。纪录片作品曾获得威尼斯国际电影节地平线单元最佳纪录片奖、法国国际真实电影节评委会特别奖、日本山形国际纪录片节特别奖等诸多重量级奖项。

DU Haibin, a documentary filmmaker and a teacher at China Academy of Art, is dedicated to the creation and promotion of documentaries. His documentary works won Horizons Prize for Best Documentary at Venice International Film Festival, among others, Special Mention at Cinéma du réel, Yamagata International Documentary Film Festival and among others.



姚梦溪 YAO Mengxi

策展人、独立撰稿，激烈空间联合创始人，重庆工作研究所成员，目前工作生活于上海。2018 年获得亚洲文化协会 (ACC) 的纽约资助计划，2016 年获第三届 IAAC 国际艺术评论奖。同年，作为场景建构 (scenographer) 参与贯穿第十一届上海双年展的“理论剧院”项目。2015 年，入选上海当代艺术博物馆青年策展人计划，并策划“展览的噩梦 (下): 双向剧场”。

YAO Mengxi lives and works in Shanghai. She involves in various aspects of Art such as curating, art criticism and participation-oriented / project-based practice. YAO co-founded “Radical Space” in 2014 and “Chongqing Work Institute” in 2018. Yao participated in the 11th Shanghai Biennale as the scenographer of sub-project “Theory Opera” (TO) in 2016. In that November, she was awarded a second prize of the 3rd International Awards for Art Criticism (IAAC). She was awarded one of the winners of the EMERGING CURATORS PROJECT by Power Station of Art in 2015 (Project: “Nightmare of the Exhibition (Part II): the Bilateral Theater”). She was awarded New York Fellowship 2018 for Curator (Asian Cultural Council).



王晶 WANG Jing

导演，编剧，剪辑。《街口》(2007) 获中国独立影展评审委员会奖、北京电影学院金字奖一等奖，并入围鹿特丹、香港等国际电影节。联合拍摄《早餐、午餐、晚餐》(2010) 入围鹿特丹、台北、塔林黑夜、华沙等三十多个国际电影节。《长风镇》(2019) 剧本入选第 52 届台北金马影展之金马创投会议等，影片获俄罗斯喀山国际电影节最佳影片，并入选釜山国际电影节等多个重要国际影展。

WANG Jing is a director, screenwriter and editor. Her film *Crossroads* (2007) won the Jury Prize of China Independent Film Festival, the first prize of Beijing Film Academy Golden Candle Award, and was shortlisted in the international film festival of Rotterdam, Hong Kong and among others.. The film *Breakfast, Lunch, Dinner* (2010) was shortlisted in more than 30 international film festivals in Rotterdam, Taipei, Tallinn Night, Warsaw, etc. The screenplay of *Changfeng Town* (2019) was selected in the 52nd Golden Horse Film Project Promotion, and the film won Best Film Award in Kazan International Festival of Muslim Film in Russia, in Busan International Film Festival and other important international film festivals.

国际竞赛单元

International Competition



THE FUTURE OF THE PAST

互联的再定义

我们仍身处一场正在发生的集体经验之中。

熟悉的秩序无法复归，新世界的期许亦无定论，困于这道裂痕中的每个个体都变为自成一体的宇宙——全部生活移向逼仄的室内，移向面前手机和电脑屏幕构建起的虚拟空间。在瞬息万变的不确定性中，科技带来了交流的可能，也化身隔离情感的黑洞。当面对面成为一种奢侈，长久以来存在于人类群体内部彼此知悉的羁绊和带有温度的讲述，也开始面临稀释乃至消亡的危险。

与此同时，世界也被一种深沉而宏大的失落所笼罩。曾经确切的人与事如沙般迅疾流逝，无法紧握。汹涌而至的冲击尚未经处置，就转而汇入尚未厘清的迷茫、愤怒与焦虑之中。不管是影像本身还是其创作者和观众，都背负了太多急于宣泄又无从表达的情绪。然而沉默的代价又太过巨大，创造性的思绪和声音在此刻亟需被听到，被传播，让世界角落的孑然哀伤之人知道自己的孤独并非异数。

这个时代的标志之一，就是所有人都在分享着自己的学习和适应力。在征集国际单元作品时，我们看到了大量对现实作出即时反馈的作品。尤其难得的是，更多作品中呈现出更甚以往的多元化和想象力。当大多数人的目光不可避免地聚焦于戏剧化都不足以概括的现实之上，今年的国际短片依然在不遗余力地透过多元的视角和观看的脉络，尝试触及此前未曾抵达的疆域。冒险家般的视线投射出的影像与文本，构建起一幅幅现代生活互联性的图景，核心依然是关于人——发现他们，理解他们，珍惜他们，塑造出人性的不同姿态。这些短片中无一不闪耀着令人激动的因子，充盈着对话的渴望和传达时代精神的冲动。

从隔离的状态出发，重新拾起与他人或是外部空间联结的故事，是虚构作品常常涉及的主题。《早安》(Good Morning, 2020) 以黑色幽默的方式讲述了男主角从自杀失败、拒绝沟通，到出门与他人产生关系，从而完成自我救赎的故事。在《归来》(Return, 2020) 中，这种虚构的人物封闭状态的设计和呈现方式变得更加极端。全片没有一句台词，仅是一个个场景与无言的对视，定格动画掌控一切视觉元素，精准展现了主人公独立于世间万物之外的孤独。《这里，这里》(Here, Here, 2020) 的隔离感则来源于异化的外部地形，主人公耳鸣的设计巧妙地通过音效来增强无所适从的状态。《两小时之后，十分钟经过了》(After Two Hours, Ten Minutes Had Passed, 2019) 以压抑的视角刻画了监狱这种极度隔离空间中的时间流逝，真实监狱中的囚犯出演更是模糊了虚构与纪录的边界。同样拍摄监狱，《亨茨维尔站》(Huntsville Station, 2020) 则展示了经历多年牢狱生活后被释放的囚徒们，如何踏出重新与外界接触的第一步。

与上述较为纯粹叙述故事或状态的短片不同，《连接器》(Communicating Vessels, 2020) 更像是对人与人之间交流复杂性的一种互动性短片。在声音上，观众接收到的是叙述者讲述自己与一位学生之间的故事。与声音相对的画面有时与讲述的内容息息相关，有时又似乎毫无关联。微妙的设置正如画面与声音两者在银幕的范畴之内相互交流，而当观众试图去理解时，又形成了另一层面的连通。《 $Z = \lfloor Z/Z \bullet Z - 1 \bmod 2 \rfloor - 1$: 紫苑镇综合症》($Z = \lfloor Z/Z \bullet Z - 1 \bmod 2 \rfloor - 1$: Lavender Town Syndrome, 2020) 也有着相似的玩味设计，一段段机械重复式的镜头运动，配上叙述者自身与外界交流接触时的各种胡思乱想，后半部分更是逐渐进入游戏《精灵宝可梦》系列中虚拟世界内容与设定的探讨，甚至交织了互联网兴起后一系列都市传说以及网络阴谋论，这不仅让故事中人物的交流陷入一种不可知的深渊，也让生活在这个信息爆炸时代并且熟悉片中涉及到内容的观众，与影片在一个特殊的频道下交流共鸣。

科技高度发达的互联网时代所产出的特殊交流方式，在《观看〈他人之痛〉》(Watching the Pain of Others, 2019) 中展现得淋漓尽致。导演在多次观看纪录片《他人之痛》(The Pain of Others, 2018) 后，搜索新闻、社交媒体账号，视频并加以分析，对《他人之痛》的主要被摄群体产生了从共情到怀疑的大幅度情感转折。这一切都发生在虚拟空间中，甚至没有与任何人有过实际的对话。《寻找完美的男人》(Searching for the Perfect Gentleman, 2019) 则如同一场互联网寻宝旅程。导演运用谷歌街景、社交媒体等多种互联网工具循着蛛丝马迹，并与一系列可能拥有海报的人物在网络上进行交流与交易，试图通过虚拟空间上的搜寻能够得到这份海报的原始实体。

虚拟空间下的交流在《在家但不在家》(At Home But Not at Home, 2019) 中上升到了历史溯源的高度：街景图片、航拍视频、与父亲的 Skype 通话拼凑出了一份葡属印度果阿邦的记忆。《如何消失》(How to Disappear, 2020) 则更进一步，以电子游戏《战地》(Battlefield) 的画面，演示和拼贴出一篇关于“逃兵”议题的丰富影像论文。逃离战场的行为和游戏本身规则形成了某种呼应，不仅回溯到真实的历史人物和事件，还通过游戏设计与玩家行为之间的联系，拓宽了属于当下甚至是未来的虚拟互动分析边界。

特殊时代催生出全新的时间与空间体验，借助科技和影像手段，我们有了超越以往任何历史时期的广阔场域，去反思自身和彼此之间的复杂关联。今年，来自 24 个国家的 45 部影片将在这里对话，进行一场再定义我们所属时代互联性的实验。

方天宇 邹艾阳

Redefining Interconnectedness

We are still going through a collective experience.

Familiar orders remain to be restored. Expectations of a new world still hang in the air. Each individual trapped in this rupture has themselves become a universe of their own - with all lives shrinking back into cramped rooms and virtual spaces inside smartphone and computer screens. In the midst of this rapidly changing uncertainty, the technology that brings possibilities of communication, also turns into a black hole of alienation. When face-to-face interactions become luxurious, the intimate ties and narrations with warmth that have existed for such a long time within human communities are on the edge of being diluted and even extinct.

At the same time, the world is also shrouded in a deep loss. People and things once assumed to be consistent now flowed by like sand. All of this, being unprocessed, sinks too fast into tangled confusion, anger and anxiety. Cinema, filmmakers and audiences alike are carrying too much we cannot even imagine how that is going to be expressed. And yet, stakes are just simply too high to be silent. Those ideas, those creative voices particularly in this moment need to be heard and circulated, for the grieving loners even in the farthest corners of the world to know that their loneliness is not an anomaly.

The sign of the time is that we are all sharing our learning curves and adaptability. Going through the submissions this year, we noticed a number of works that gave real-time responses to what was happening. And yet even more valuable is that, unprecedented multiplicity and imagination have appeared in so many other titles. When the majority cast their eyes on the overly dramatic reality, the international shorts this year are sparing no effort in attempting to reach uncharted territories through varied perspectives and context. The gaze of adventurers they trains on us, depicting the interconnectedness of modern life, is essentially about people - get to know them, understand them, appreciate them, discover the different ways humanity can be. We have such excitement about the international shorts this year, about their urge for dialogues and their impulse to express the meaning of our times.

Reconnecting with other people or external spaces from the state of isolation is a frequent subject of fictional narratives. In the style of black comedy, *Good Morning* (2020) tells the self-redemption story of a man, failing to kill himself, turns from someone who used to refuse any type of communication, to one that accept the connections with others. The design and presentation of fictional characters' isolation become even more to the extreme in *Return* (2020). There are no lines in the film, only quiet scenes and wordless gazes. Stop-motion animation controls all visual elements, painting an poignant picture of the protagonist's seclusion from everything else in the world. The sense of isolation in *Here, Here* (2020) comes from the alienated external terrain. The lovingly crafted soundscape of tinnitus subtly enhances the protagonist's confused state. *After Two Hours, Ten Minutes Had Passed* (2019) casts a constrained eye on the time passing in prison, an extremely isolated place. The appearance of real prisoners blurs the boundary between fiction and documentary. Also set in prison, *Huntsville Station* (2020) shows how prisoners take their first steps toward rediscovering and reconnecting with the world after years behind bars.

Differing from the shorts mentioned above, which mainly focus on narration of stories or description of states,

Communicating Vessels (2020) is more like an interactive device about the complexity of human communication. Sound-wise, audiences hear the narrator telling a story between herself and her student. Parallel to the sound, the visuals sometimes follow the storyline, while some other time seem to stray away into unknown territories. Subtle settings interweave sound and images into a conversation within the frames, and as viewers intend to understand, they become part of another set of connectivity. $Z = \lfloor Z/Z \bullet Z - 1 \bmod 2 \rfloor - 1$: *Lavender Town Syndrome* (2020) has similar playful designs: mechanical repetition of camera movements, along with the random thoughts and conjunctures of the narrator during his own communication with the outside world. The second half gradually enters a discussion about the content and settings of the virtual world in "Pokemon" games. It even ties in a series of urban legends and cyber conspiracy theories after the rise of Internet. This not only leads the communication of characters all the way into an unknowable abyss, but also allows audiences, who live in an era of information explosion and are familiar with the references in the film, to resonate through a specific channel.

In *Watching the Pain of Others* (2019), the specific communicative methods emerged in the Internet era with highly developed technology is fully utilized to construct the narratives. After watching the documentary *The Pain of Others* (2018), the director responded by browsing online news and social media accounts, analyzing the subjects on her own. Eventually her empathy took a drastic turn into suspicion. All actions took place in virtual spaces without any actual conversation happening. *Searching for the Perfect Gentleman* (2019), on the other hand, is like a cyber treasure hunt. The director uses tools such as Google Street View and social media to follow the clues, to communicate and trade online with characters who might own the poster, hoping to obtain a printed copy through searching in the virtual space.

In *At Home But Not at Home* (2019), virtual communication rises to the height of looking back at historical roots: street scenes, aerial videos and Skype calls with the father piece together a memory lane leading up to Goa, India, a former Portuguese colony. *How to Disappear* (2020) takes the experiment one step forward by making a video essay on the topic of "deserter" with scenes from the video game "Battlefield", drawing connection between the act of escaping from the battlefield and the rules of the game, going back to real life historical characters and events. In studying game design and player behavior, the film broadens the boundaries of virtual interaction analysis that belongs to the present and even the future.

This extraordinary and painful moment we live now opens up new spatial and temporal experiences. Thanks to these technological and cinematic approaches, we are blessed with a canvas wider than any previous periods in history to paint the complex relationships with each other and ourselves. In the program of 2020 BISFF International Competition, 45 films from 24 countries are entering into a dialogue with one another, conducting an experiment in redefining the interconnectedness of our time.

Frank Fang, ZOU Aiyang
Translation: YANG Chenxi, ZOU Aiyang



视线向下 | Look Then Below
Ben Rivers

United Kingdom | 22' | 2019 | Chinese Mainland Premiere 中国大陆首映

Ben Rivers 的作品研究超世俗的存在，寻找日常循例之外的地点和故事。《视线向下》拍摄于萨默塞特郡，转变为油污海面上色彩斑斓，笼罩在雾中的岛屿，岛上的岩洞沐浴在地下的柔光之中。在那里，时间似乎静止了。在《慢动作》和《厄斯》之后，这是他与美国科幻作家 Mark von Schlegell 合作的三部曲中的最后一部。

Ben Rivers' films study the otherworldly, looking for places and stories outside the daily conventions of reality. *Look Then Below* was filmed in a Somerset transformed into a coloured, mist-enveloped island in an oily ocean with a cave basking in a subterranean glow. Time seems to stand still there. After *Slow Action* and *Urth*, this is the final part of a trilogy developed with American SF author Mark von Schlegell.



Ben Rivers

1972 年出生于英国，是一位艺术家和电影人。他的作品在世界各地的艺术馆和电影节展出。他毕业于法尔茅斯艺术学院，共同发起布莱顿电影资料馆并担任策展（1995-2005 年）。他的第一部长片《海上两年》（2011）获得威尼斯电影节费比西奖。他在 2008 年和 2015 年两次获得鹿特丹国际电影节短片金虎奖。现在他正与哈佛大学合作，制作一部民族志影片。

Ben Rivers (1972, UK) is an artist and filmmaker. His body of work has been exhibited worldwide at numerous galleries and festivals. He was educated at the Falmouth School of Art and was co-founder and programmer of the Brighton Cinematheque (1995-2005). His first feature film, *Two Years at Sea* (2011), won the FIPRESCI Award in Venice. In Rotterdam, Rivers won a Tiger Award for Short Films twice: in 2008 with *Ah Liberty!* and in 2015 with *Things*. At present, he is affiliated with Harvard University, where he will be working on an ethnographic film.



炉 | Fuel | 炉
Yu Araki

Japan | No Dialogue | 16' | 2019 | Chinese Mainland Premiere 中国大陆首映

在北海道东北部港口城市钏路，专业烧烤师傅中岛静子在日本最古老的一个炉端烧店工作。柔缓的剪辑节奏配合默想般的烧肉画面，影片含蓄地呈现了北海道地区的阿伊努原住民文化，并直面现代社会中国绕火与人类的环境问题。

Set in Kushiro, the North-Eastern port city in Hokkaido, FUEL quietly observes an expert griller Shizuko Nakajima working at one of the original and oldest Robata-yaki restaurants in Japan. While the slow-paced editing is matched with contemplative visuals of slow-cooking, the film makes subtle references to indigenous Ainu culture, as well as envisages environmental issues surrounding the fire and humans in contemporary society.

Yu Araki 荒木悠

1985 年出生于日本山形市，2017 年毕业于华盛顿大学圣路易斯分校美术与雕刻专业，并于 2010 年取得东京大学电影与新媒体研究硕士学位。自 2013 年起，他受邀参与全球多个艺术驻地和工作坊。他曾在日本及欧美多国举办展览，电影作品多次入选全球知名电影节，并于 2018 年获得鹿特丹国际电影节短片金虎奖。2019 年，他入围了乌克兰 Victor Pinchuk 基金会举办的未来时代艺术奖 21 人短名单。目前他在东京工作和生活。

Yu Araki (b.1985, Yamagata City) received his Bachelor of Fine Arts in Sculpture from Washington University in St. Louis, U.S.A. in 2007, and completed his Master of Film and New Media Studies from Tokyo University of the Arts in 2010. In 2013, he was selected to participate in many residence and workshops. His art projects can be found around Japan, Europe and North America. His films have been programed at international festivals including International Film Festival Rotterdam, where he won the Ammodo Tiger Short Film Award in 2018. He was shortlisted as one of the 21 artists for the Future Generation Art Prize hosted by the Victor Pinchuk Foundation in Kyiv, Ukraine in 2019. He lives and works in Tokyo, Japan.





审判席上的虫与兽 | Bugs and Beasts Before the Law

Bambitchell

Canada, Germany | English | 30' | 2019 | Asian Premiere 亚洲首映

这部实验电影研究了中世纪审判动物的实践。殖民性立法史建立起人与动物之间的政治性甚至有时具有亵渎性质的关系。艺术家组合 Bambitchell 这部最新的散文式电影重新构想了一般对法制历史的认识，并且在此过程中，创造了一个过去和当下，虚构和非虚构，人类与动物交融的世界。

Bugs and Beasts before the Law is an experimental film that explores the medieval practice of putting animals on trial. This history of colonial law-making forged political and sometimes profane relationships between humans and animals. Bambitchell's new essayistic work reimagines common perceptions of legal history and, in doing so, produces a world where past and present, fiction and non-fiction, human and animal fuse.



Bambitchell

由 Sharlene Bamboat 和 Alexis Kyle Mitchell 结成的艺术创作组合。自 2009 年起，他们基于研究的创作借助运动影像、装置和表演去重构民族主义历史——以趣味性的方式再呈现官方文件和机构档案。他们的作品在世界各地的电影节和美术馆展出，受到媒体广泛报导。Bambitchell 是 2020 年入围加拿大国家美术馆 Sobey 艺术奖长名单。他们将于近期在西雅图亨利美术馆举办个展。

Bambitchell is the artistic collaboration between Sharlene Bamboat and Alexis Kyle Mitchell. Since 2009, their research-based practice has taken form through moving image, installation and performance to re-imagine nationalist histories – playfully recycling official state documents and institutional archives. Their works have been exhibited at festivals and galleries around the world, through the National Gallery of Canada. They have an upcoming solo exhibition at the Henry Art Gallery (Seattle).



遗忘尽头 | Oblivion's End | Glömskans Slut

Nikolaj Heinius

Sweden | Swedish, German | 18' | 2020 | Asian Premiere 亚洲首映

一位有纳粹主义倾向的没落贵族和一位非法营业的德国犹太医生之间产生了不可思议的命运纠葛，引导着我们重新发现一段德国 - 瑞典军事交通线。影片使用荷兰风格派的手法将真实档案编织成一段上世纪四十年代瑞典中立时期的黑暗历史。

An unexpected connection between a decadent aristocrat, with past nazi-affiliations, and a german-jewish doctor who is practicing illegally, leads to the retrieval of a repressed memory from the military service on the German transports through Sweden. Authentic archive material is interwoven with an expressionistic Stockholm. A noir from the neutral Swedish 1940s, visuals of slow-cooking, the film makes subtle references to indigenous Ainu culture, as well as envisages environmental issues surrounding the fire and humans in contemporary society.

Nikolaj Heinius

生于瑞典乌普萨拉，他的创作从文学领域开始，随后转向电影制作。他的创作包括探讨 BDSM 癖好的美术馆电影，斯德哥尔摩健身社区的视觉人类学研究以及有关和平运动的电影作品。他擅长混合表现手法，并试图以独特的美学打开电影的边界。目前他正在斯德哥尔摩戏剧艺术学院完成纪录片电影制作的学士学位。



Native Uppsala citizen Nikolaj Heinius, started in the field of literature and then ventured into film-making. He is finishing his bachelor studies of documentary filmmaking at the Stockholm Academy of Dramatic Arts. His previous films ranges from art-house depictions of bdsm sexuality, visual anthropological studies of the fitness community in Stockholm to a filmic essay about the peace movement. The common denominator is the interest in hybrid methods of production and pushing the boundaries of the film form aesthetics.

国际竞赛单元第 2 组

International Competition - 2



连通器 | Communicating Vessels

Maïder Fortuné, Annie MacDonell

Canada | English | 35' | 2020 | Asian Premiere 亚洲首映

一位艺术教授讲述了学生 E 的故事。E 是一位奇怪的年轻女性，她的概念表演作品和异于他人的存在让教授越来越感到迷惑。根据水永远会找到等高平面的原理，“连通管”这个术语描述了液体在连通容器中流动的方式。正如教师和学生，母亲与孩子之间的关系，意愿和理解在人们之间不断来回流动。影片将叙事、个人轶事和私人对话结合在一起，探索了我们如何通过时好时坏但永远急切和必要的方式影响着彼此。

An art professor tells the story of her student E., a strange young woman whose conceptual performance pieces and singular existence leave the professor increasingly adrift. Following the premise that water will always find its level, the term Communicating Vessels describes the way liquid moves between conjoined containers. Like the relationship between a teacher and a student, a mother and a child, intention and understanding constantly flow back and forth between us. Bringing together narrative, personal anecdote and private conversation, this film explores how we influence each other in ways that are sometimes good, sometimes bad, yet always urgent and necessary.

Annie MacDonell



是一位视觉艺术家，作品横跨电影、装置、表演、写作和摄影等领域。她的首要关注点是随着影像和思维在时空中的传播而依附其上的意义。意义的积累越多，它们陈述当代生活复杂性的能力就越强。她 2000 年毕业于瑞尔森大学，随后前往法国国立当代艺术研究中心深造。她的电影作品、艺术和表演项目在国际上多次上演。她也是女性研究和写作团体 Emilia Amalia 的创始人之一，目前任教于瑞尔森大学，和家人一起生活在多伦多。

Annie MacDonell is a visual artist whose work includes film, installation, performance, writing and photography. Her primary concern is the way images and ideas accrete meaning as they circulate through time and place. The more meaning they accumulate, the greater capacity they have to communicate the complex experience of contemporary life. She received a BFA from Ryerson University in 2000, followed by graduate studies at Le Fresnoy in France. Her films, art projects and performances have been presented globally. MacDonell is a founding member of Emilia Amalia, a feminist research and writing group. She teaches at Ryerson University and lives in Toronto with her family.

Maïder Fortuné



毕业于文学和戏剧专业，随后进入法国国立当代艺术研究中心深造，在那里她主要创作基于舞台表演的科技影像。她作品严谨的形式需要观众集中注意力以期获得影像及其处理过程的真实体验。近期，她的创作转至更偏叙事的方向。她的作品在世界各地广泛展映。2020 年《连通器》获得鹿特丹国际电影节短片金虎奖。

Maïder Fortuné, studied literature and theatre before entering Le Fresnoy National Studio for Contemporary Arts, where she developed a performance-related practice of the technological image. With its great formal rigor, Fortuné's work commands all the viewer's attention for a genuine experience of the image and its processes. Recently, her practice turned to more narratives preoccupations. Her work has been exhibited internationally. In 2020, *Communicating Vessels* won the Ammodo Tiger short award at IFFR Rotterdam.



寻找完美的男人

Searching for the Perfect Gentleman - An Investigative Journey

Lena Windisch

Germany, Netherlands | English | 10' | 2019 | Asian Premiere 亚洲首映

这部纪录片讲述了寻找一家非洲理发店海报的故事。导演带领观众踏上一场穿越数个非洲、欧洲和亚洲国家的虚拟旅行，意图发现这幅海报最初被构想、制作与贩卖的地点。最初看似轻松的一切逐渐变得举步维艰，同时也成为了获取与使用信息，与背景迥异的人进行交流，并沉迷于不确定性的有趣过程——值得赞颂的是探寻之旅本身，无论它通向何方。影片呈现了原创性与再创作是如何在一个万物皆可轻易合成与翻版的世界中彼此交融的，讲述了全球化浪潮里一个关于信任、执着与互联性的多层次故事。

This is a documentary about the search of an African barber shop poster. The virtual journey takes the viewer to various African, European and Asian countries, in order to find the place where it was originally created, produced and sold. What seems easy in the beginning turns out to be a demanding process, yet an interesting experience in accessing information, communicating with people from totally different backgrounds and indulging in uncertainty, to celebrate the search itself — wherever it may lead. The film shows how boundaries between originality and reproduction merge, in a world where everything can be remixed and reprinted easily, and tells a multi-layered story about trust, persistence and interconnectedness in a globalized world.



Lena Windisch

1991 年出生在德国巴伐利亚州的一个小镇。《寻找完美的男人》是她第一部短片作品，创作于 2019 年，当时她在荷兰埃因霍温设计学院攻读硕士。

Lena Windisch was born in 1991 in a small town in Bavaria, Germany. *Searching for the Perfect Gentleman* is her first short film opus, created in 2019, during the master studies at Design Academy Eindhoven in the Netherlands.



这里，这里 | Here, Here Joanne Cesario

Philippines | Tagalog | 19' | 2020 | Chinese Mainland Premiere 中国大陆首映

采矿作业开始数年后，曾经崎岖难行，不受打扰的小镇发生了天翻地覆的变化。22 岁的 Koi 自上大学后第一次回到故乡，并患上了耳疾。他和母亲 Tonet 一起等待着父亲，而两人都不知道，在回采巷道的事故之后，父亲是否还能活着回家。Koi 一边重新与缓慢衰落的故乡建立起联系，一边恐惧着近在眼前的失去父亲和听觉的可能性。影片刻意模糊了纪录与实验的疆界，是一次关于自然层面和更高意义上的地貌与地形的零散视觉化研究。

Years after mining operations began, a once rugged and undisturbed town changes drastically. Koi, 22, returns home for the first time since leaving for college, and does so with an infected ear. He joins his mother Tonet in waiting for his father, both of them clueless as to whether his father could make it home alive after an accident in the extraction tunnel. As Koi reconnects with his hometown in slow decay, he fears the impending possibility of losing both his father and his hearing. Part fiction, part experiment, and purposefully blurring the distinction, Here, Here is a loose visual study on landscapes and terrains, both natural and beyond.



Joanne Cesario

1995 年出生并成长在菲律宾八打雁省，随后前往位于马尼拉的菲律宾大学学习电影。童年经历和政治工作都深刻地塑造了她的信念与知觉。2013 年起，她开始涉足电影、出版和摄影行业，结合劳动、女性身份和不断变迁的地形与空间方面的个人和集体历史进行创作。2020 年，她的第一部专业短片《这里，这里》入围洛迦诺电影节明日影人单元。

Joanne Cesario (b. 1995) grew up in the Province of Batangas and moved to Metro Manila to pursue film studies at the University of the Philippines. Both her childhood experiences and political undertakings have deeply shaped her beliefs and sensibilities. Working across film, publication, and photography since 2013, she melds personal and collective histories on labor, female identity, and ever-shifting landscapes and spaces. In 2020, her first professional short film *Here, Here* was an official selection to the Pardi di domani Competition of the Locarno Film Festival.



难住猜谜者 | Stump the Guesser Guy Maddin, Evan Johnson, Galen Johnson

Canada | English | 19' | 2020 | Asian Premiere 亚洲首映

他在露天集市以猜谜者的身份工作，只要你付钱就可以让他猜任何事物。但突然有一天，他百分百猜准的魔力消失了，还无意中爱上了失踪多年的妹妹。他立志寻找能够证明遗传学理论错误的科学方法，并希望能与爱人尽快结婚。这是一部闪耀着荒诞主义色彩的黑白默片。

He works at the fairground as a Guesser, who can guess anything for a fee. But suddenly his tricks stop working. And then he unwittingly falls in love with his sister whom he believed to be lost. He sets out to scientifically disprove the theory of heredity and marry his beloved as soon as possible. An absurdist firework of a silent film in black and white.



Guy Maddin 导演了十二部长片，包括《绿雾》、《禁忌房间》、《我的温尼伯湖》、《世界上最悲伤的音乐》，以及获得美国国家影评人协会最佳实验电影奖的《大天使》与《地球之心》。他在世界各地举行了超过七十场表演，在现场交响乐、音效、歌唱以及旁白的辅助下呈现自己的影片。2015 至 2018 年期间，他担任哈佛大学视觉与环境研究的客座讲师。从 2011 年开始，Guy Maddin 开始与 Evan Johnson 和 Galen Johnson 合作。

Guy Maddin is the director of twelve feature-length movies, including *The Green Fog* (2017), *The Forbidden Room* (2015), *My Winnipeg* (2007), *The Saddest Music in the World* (2003) and National Society of Film Critics Best Experimental Film Prizewinners *Archangel* (1990) and *The Heart of the World* (2000). He has also mounted around the world over seventy performances of his films featuring live elements – orchestra, sound effects, singing and narration. Maddin was Visiting Lecturer in Visual and Environmental Studies, 2015–18, at Harvard University. Since 2011 Maddin has collaborated with Galen Johnson and Evan Johnson.

Evan Johnson 生活在加拿大温尼伯的一位电影人及作家，曾在曼尼托巴大学学习哲学。被 Guy Maddin 发掘之前一直在一家化学药剂装瓶厂工作。他与 Maddin 第一部联合导演的长片是《禁忌房间》，此后一直与 Guy Maddin 和 Galen Johnson 合作。

Evan Johnson is a writer and filmmaker living in Winnipeg. He studied film and philosophy at the University of Manitoba and worked at Winnipeg's Rug Doctor chemical bottling plant before being discovered there by Guy Maddin. He co-directed his first feature, *the Forbidden Room* (2015), with Maddin, and since then has been working with Maddin and Galen Johnson.

Galen Johnson 生活在加拿大温尼伯的电影人与设计师。他为加拿大国家电影局导演了短片《星期四》，并且与 Guy Maddin 与 Evan Johnson 联合导演了一系列长片与短片作品。

Galen Johnson is a filmmaker and designer based in Winnipeg, Canada. He has directed the short film *Thursday* for the NFB and co-directed *Bring Me the Head of Tim Horton* (2015) the experimental short film website *Seances* (2016), *The Green Fog* (2017), *Accidence* (2017), *Stump the Guesser* (2020) and *The Rabbit Hunters* (2020) all with Guy Maddin and Evan Johnson.



没法满足你的地方 | where i don't meet you

Charlotte Clermont

Canada | English | 4' | 2020 | Chinese Mainland Premiere 中国大陆首映

影片基于超 8 胶片的特性和手动冲洗技术，将胶片不单作为媒介，更作为一种主题。影片用解构的叙事结构营造了一个无法预测的实验时空，它展示了一串带有文字序列的镜头，形成了图像间正式心理空间的联系。通过一首令人困惑的诗歌，电影气氛在“无处”中展开，让人回忆起两个时空之间失落的片刻。

Shot on Super 8, "where i don't meet you" is based on its own physicality by the means of a DIY hand processing technique, where the film's materiality is treated not only as a medium but also as a subject. Its narrative structure reflects a work on film deconstruction, which joins an unpredictable and experimental universe. Showing a series of figurative shots accompanied by textual sequences, formal and psychological associations are developed between each of the images. Through a confusing poetry, a filmic atmosphere unfolds in a "non-place", which recalls a moment lost between two time-spaces.



Charlotte Clermont

用声像作品通过符号和情感联系探讨时间的概念。经常与他人合作，使用模拟记录设备，并结合电影和磁带的延展性，营造介于想象和记忆、过去和现在之间的时空。拥有康考迪亚大学的工作室艺术学士学位，曾多次参与加拿大国内和国际电影节和展览。作品由 Vidéographe 和温尼伯电影集团发行。

Charlotte Clermont's video and sound work addresses the concept of time through symbolic and emotional associations. Often collaborating with others, she uses analogue recording devices and works with the malleability of film and magnetic tape to build space-times that reside between imagination and memory, the past and the present. With a Bachelor's degree in Studio Arts from Concordia University, she has exhibited in Canada and internationally at festivals and exhibitions Her works are distributed by Vidéographe and Winnipeg Film Group.



烧烤派对 | BBQ

Jeanne Mayer

France | French | 20' | 2019 | Asian Premiere 亚洲首映

18 岁的 Alexis Phon 从未离开过他成长的郊区“这里”。这是一个受到监管的世界，百无聊赖让少年的心麻木。然而新的地界“那里”也存在着。多亏了他同样愤怒的 Aïssatou, Alexis 终于有足够的勇气离开。但爱与自由却总要付出代价……这是一部带有未来主义色彩的青少年电影，酸甜如糖，像是自动押韵的说唱妙语。

Alexis Phon, 18, never left "Here", the suburban area he grew up in. A world under supervision, where boredom numbs the hearts of the youth. Yet, a new horizon exists: it's "There". Thanks to Aïssatou, who shares the same anger, Alexis will gather enough courage to leave. But here, love and freedom come at a certain price... A futuristic teen movie, sweet and sour like an autotuned rap punchline...



Jeanne Mayer

出生于 1990 年，在里昂高等师范学校攻读意大利语后，她开始为电影以及广播剧担任导演与编剧的职位，曾为广播剧系列《Affaires Sensibles》编剧。在共同创立了致力于性意识主题的网络播客平台后，她共同创作并执导了虚构情色故事系列《Dre@m-X》。2019 年，她导演了两部短片《马库姆巴》与《烤肉派对》。

Born in 1990, Jeanne Mayer writes and directs for cinema and radio after studying Italian at the Lyon École Normale Supérieure. She is a writer for the radio show "Affaires Sensibles" on France Inter. After she co-founded a podcasts' platform dedicated to sexuality, she co-created and co-directed an erotic fiction series, "Dre@m-X", currently writing season 2. In 2019, she wrote and directed two shorts, "Macumba" and "BBQ".



无机之红 | Red Aninsri; or, Tiptoeing
on the Still Trembling Berlin Wall | อนินทรีย์แดง
Ratchapoom Boonbunahchoke

Thailand | Thai | 30' | 2020 | Chinese Mainland Premiere 中国大陆首映

这部酷儿间谍电影以冷战时期的典型泰语配音片风格拍摄。一位人妖男妓兼间谍被指派了一个卧底任务，要装扮成顺性男同来监视一位学生激进分子。

The queer espionage film made in the tradition of Cold-War-era Thai dubbed film. A ladyboy prostitute-cum-spy is assigned a mission to disguise as a cis-masculine gay to spy on a student activist.



Ratchapoom Boonbunahchoke

有着潮州与海南血统的泰国电影人，他在曼谷出生和长大，毕业于朱拉隆功大学的电影专业。他平日是一位全职编剧，为商业长片以及电视剧编写剧本。2020 年，Ratchapoom 入选柏林电影节英才训练营。他的电影《无机之红》在 2020 年洛迦诺电影节获得青年评审团颁发的最佳国际短片。

Ratchapoom Boonbunahchoke is a Thai filmmaker of Teochew-Hainanese descent. Born, brought up and based in Bangkok. He graduated from the film department of Chulalongkorn University. He works full-time as a scriptwriter for the studio, writing commercial features and television series. Also, he works as a film lecturer and critic. In 2020, Ratchapoom was selected to participate in the Berlinale Talents. His short film "Red Aninsri; Or, Tiptoeing on the Still Trembling Berlin Wall" was selected to be in Pardi di Domani at Locarno 2020 which was rewarded by Junior Jury, the Best International Short Film award.



如何消失 | How to Disappear
Robin Klengel, Leonhard Müllner, Michael Stumpf

Russian Federation | English | 7' | 2020 | Chinese Mainland Premiere 中国大陆首映

一部真正意义上的反战电影，试图在联机战争游戏——这最不可能的地方——寻找和平的可能性。在数字和现实两种意义的战争中，向不服从和逃离致敬。这部电影使用“战地 V”游戏的超清晰图像构成散文般的叙事，围绕逃兵历史这一主题，通过在游戏内进行排演和创造性的干预，探索了视听娱乐机器的范畴和局限性。

"How to Disappear" is an anti-war movie in the true sense of the word, searching for possibilities for peace in the most unlikely place of an online war game. It's a tribute to disobedience and desertion - in both digital and physical-real warfare. Shot in the picturesque war landscapes of "Battlefield V", the hyperreal graphics become the backdrop for an essay-like narrative. The film revolves around the history of deserters where performances and creative interventions explore the scopes and limits of the audiovisual entertainment machine.



Robin Klengel 艺术家、插画家以及文化人类学家，从 2017 年开始担任跨学科艺术文化空间 Forum Stadtpark 的副主席职位，作品在全球各地屡获殊荣。Robin Klengel is an artist, illustrator and cultural anthropologist. Since 2017 he is vice chairman of the interdisciplinary art and culture space Forum Stadtpark. In 2018 he received the Vimeo Staff Pick Award, the award for the "Best Austrian Film", at Vienna Short Film Festival, the Audience Award at the Shortwave Film Festival in Poznan and the Explorer Award at the AMaze Berlin, amongst others.



Leonhard Müllner 视觉艺术家以及媒体研究员。视觉艺术以及媒体艺术出身，目前正在准备文化研究专业的博士论文。他的作品在多个国家获得过奖项。Leonhard Müllner is a visual artist and media researcher. He studied Visual Art and Media Art and is currently writing his PHD in Practice in the field of Cultural Studies. His work has received several awards: the Vimeo Staff Pick Award, the "Best Austrian Film" award at the Vienna Shorts Film Festival, Shortwaves Film Festival in Poznan and at the AMaze Festival in Berlin.



Michael Stumpf 1985 年出生于韦尔斯，曾在维也纳大学学习哲学，目前就读于林茨的艺术及工业设计大学媒体、艺术以及文化理论专业，以哲学家、设计师以及艺术家身份工作。Michael Stumpf was born in 1985 in Wels. He studied Philosophy at the University of Vienna and is currently studying Media, Art and Cultural Theory at the University of Art and Industrial Design in Linz. Michael Stumpf now works as a philosopher, designer and artist."



银河双圣 | My Galactic Twin Galaction
Мой галактический двойник Галактион
Sasha Svirsky

Russian Federation | English | 7' | 2020 | Chinese Mainland Premiere 中国大陆首映

善与恶，乌托邦与反乌托邦，叙事与后叙事在一场死斗中相互碰撞，为观者带来愉悦。

Good and evil, utopia and dystopia, narrative and post narrative collide in a mortal battle to entertain the audience.



Sasha Svirsky

自学动画，自 2008 年起创作了超过 30 部动画短片。他通过混合媒介形成了独特的艺术语言，进而创作平面艺术作品，绘画和拼贴。他采用即兴的创作手法，挑战成见。2013 年起与搭档 Nadezhda Svirskaya 合作，目前生活在莫斯科。

Sasha Svirsky is a self-taught animator. Since 2008 he has created more than 30 animation shorts. He develops his own artistic language by mixing media and continues to make graphics artworks, painting and collages. He uses a method of improvisation and challenges stereotypes. Since 2013 works in collaboration with his partner Nadezhda Svirskaya. Currently, he is based in Moscow.



在死亡庭院中 | In the Dead Park | Im toten Park
Moritz Liewerscheidt

Germany | German | 8' | 2019 | International Premiere 国际首映

改编自西德小镇诗人的作品，这部影片绘出了一幅失语社会的肖像。

Based on the poems of a writer in a small town in West Germany, "In the Dead Park" paints the portrait of a society that has lost its language.

Moritz Liewerscheidt

1981 年出生在西德，在杜塞尔多夫学习历史和哲学，在科隆学习媒体艺术。2012 年起成为自由艺术家，现居柏林。

Born in West Germany in 1981, Moritz studied history and philosophy in Düsseldorf and media and art in Cologne. He has been a freelance artist since 2012 and now lives in Berlin.





佩特拉比安卡的最后一梦
Last Dream in Petra Bianca | L'ultimu sognu
Lisa Reboulleau
France | French, Corsican | 33' | 2019 | Asian Premiere 亚洲首映

科西嘉岛森林的夜晚，一个女人梦见了狩猎。杀戮之后，她直视着死去动物的眼睛，看见了人的脸孔。那些人在现实中也即将死去。自上古流传下来的异能，自岛屿深处传递到了她的身上。尽管如今似乎已经没有人在意她所看到的幻景，因她是野性之女，徘徊黑夜的梦游猎人。只有一位牧羊人仍在留心倾听。

In the heart of a Corsican forest at night, a woman dreams of hunting. After killing, as she looks into the eyes of dead wild animals, she can see faces. Those of people who in real life are about to die. This is an ancestral gift that was passed on to her, and comes from the depth of the island. Even though today, no one seems to care about her visions anymore. Because she is a wild woman. A Mazzera... There is only this one shepherd who is still paying attention.



Lisa Reboulleau

攻读人文学科与社会科学之后，她前往巴黎和马赛学习电影，以纪录片制作为专业。2011 年起，她开始专注于使用档案影像制作电影。在导演工作之外，她还为数家坚持高水准纪录片制作的机构工作，其中包括 FIDMarseille 和 Écrans du Large 电影公司。

After studying Humanities and Social Sciences, Lisa Reboulleau studied cinema in Paris and Marseille and specialised in documentary making. Since 2011, she has been developing her filmmaking skills, focusing on archival images. Alongside her work as a director, she works for various organisations adhering to high standards in documentary making, notably the FIDMarseille and the 'Les Écrans du Large' film company.



苹果酱 | Apfelmus
Alexander Gratzner

Austria, German | 7' | 2019 | Chinese Mainland Premiere 中国大陆首映

两只鸟谈论存在问题的同时，一只小苹果在警觉的目光中落进深深的洞穴中。

While two birds talk about their existence, a small apple makes its way into the depths of a cave under watchful eyes.



Alexander Gratzner

1993 年出生在奥地利哈莱因。2012 年至 2018 年，他在维也纳应用艺术大学学习绘画。2018 年起，他进入布达佩斯莫霍利纳吉艺术与设计大学攻读动画硕士学位。

Alexander Gratzner was born in 1993 in Hallein, Austria. He studied Painting at University of Applied Arts Vienna from 2012 to 2018. Since 2018, he has been pursuing Master Degree in Animation at Moholy - Nagy University Budapest.



地狱 | Inferru

Daniele Atzeni

Italy | Sardinian | 38' | 2019 | International Premiere 国际首映

撒丁岛上有一座矿，名叫“地狱”。二十世纪下半叶，一位生病而疲惫的老矿工在开采时被山体滑坡掩埋。影片设想了他悬置于生死之间的未知中的一段独白，并融入对过去、现在和晦暗未来的预言。

Mine of Inferru (Hell in the Sardinian language), Sardinia. Second half of the twentieth century. Sick and weary, an elderly miner gets buried by a landslide while mining a gallery. Suspended within a time-void between life and approaching death, the man describes the world of Inferru through an imaginative existential monologue, blending past, present, and sombre forebodings regarding the future.



Daniele Atzeni

在意大利撒丁岛出生长大，从罗马新电影电视大学毕业后，他就致力于创作工作相关议题、社会变革、历史记忆再现及传记式肖像的纪录片和短片作品。在拍摄电影的同时，他还在多家学校、文化机构、康复中心为弱势群体举办电影工作坊。

Daniele Atzeni was born and lives in Sardinia. After graduating in film directing at the New University of Cinema and Television of Rome, he has devoted himself to the production of documentaries and short-films dealing with work-related issues, social changes, the recovery of historical memory, biographical portraits. Concurrently with his work as a filmmaker, he directs film workshops at schools, cultural associations and rehabilitation centres for disadvantaged persons.



另一夜 | The Other Night | Toinen yö

Joel Autio

Finland | No Dialogue | 18' | 2019 | Asian Premiere 亚洲首映

梦境与记忆在消失的瞬间融合为一体。反复出现的幻想和姿态在一幅褪色自画像中通入虚空。

Dreams and memories merge together at the moment of disappearance. Recurring visions and gestures are drawn into the void within the portrait of a fading self.



Joel Autio

出生于1987年，是芬兰赫尔辛基的一位视觉艺术家和电影人。他主要创作短片，视频装置和动画。Autio 的电影出现在世界各地的电影节和展映活动中并屡获殊荣。他拥有阿尔托大学视觉艺术硕士学位。

Joel Autio (b. 1987) is a visual artist and a filmmaker based in Helsinki, Finland. He works mainly with short films, video installations and animations. Autio's films have been shown in international film festivals and events around the world and won multiple prizes. He holds a master's degree in visual arts from Aalto University.



回放：一场告别彩排 | Playback
Playback. Ensayo De Una Despedida
Agustina Comedi

Argentina | Spanish | 14' | 2019

远离阿根廷首都的科尔多瓦，军事政权终结后迎来一段短暂的春天。“德尔皮”是一群变性女性和变装皇后中唯一幸存者，群体中的其他人在八十年代末期陆续死于艾滋病。在一个保守的天主教城市，卡拉斯组织以即兴的服装和录像作为他们的武器和战壕。今天，这些独特而鲜为人知画面不仅是一封告别信，更是一份友谊宣言书。

In Córdoba, far away from Argentina's capital city, the end of a military regime promises a spring that doesn't last long. "La Delpi" is the only survivor from a group of transgender women and drag queens, who began to die of AIDS in the late 80's. In a catholic and conservative city, the Kalas Group made their weapons and trenches out of improvised dresses and playbacks. Today the images of a unique and unknown footage are not only a farewell letter, but also a friendship manifesto.



Agustina Comedi

1986 生于阿根廷科尔多瓦，是一位编剧和电影制片人。她主修现代文学。2017 年，她的第一部电影《寂静是坠落的身体》在阿姆斯特丹国际纪录片节首映，并获得了多个奖项，入选 50 多个国际电影节。目前她正在筹备第二部长片。

Agustina Comedi (b. 1986) Córdoba, Argentina. Screenwriter and Filmmaker. She studied Modern Literature. In 2017 her first film *Silence is a Falling Body* was premiered at IDFA. The film was multi-awarded and selected in more than 50 international festivals. Nowadays she's writing her second feature.



太阳狗 | Sun Dog
Dorian Jespers

Belgium, Russian Federation | Russian | 20' | 2020
Chinese Mainland Premiere 中国大陆首映

俄罗斯极圈内的摩尔曼斯克是一个冰冷的城市，年轻锁匠 Fedor 挨家挨户地漫游在混凝土般的城市中，将自己隔绝于世的幻想侵蚀了他与现实的关系，将他拉入幻觉的时空；第二个太阳正在俄罗斯极地上空缓缓升起……

Fedor is a young locksmith in Murmansk, a frozen city in the obscurity of the Russian Arctic. Client after client, he roams through the alleys of concrete animated by a fantasy that isolates him from the city and its population. His dreams corrode his relation to reality and open the door to a phantasmagoric universe; a second sun is rising above the Russian Arctic.



Dorian Jespers

1993 年出生于比利时，曾在 INSAS 学习摄影，并在根特皇家美术学院学习导演，该课程专注于参与者个人电影语言的发展。《太阳狗》是他的硕士毕业作品，影片斩获了 Horlait-Dapsens 奖，获得佛兰芒视听基金会的支持，在鹿特丹国际电影节上赢得了短片金虎奖。

Dorian Jespers (1993) is a Belgian filmmaker. He studied cinematography at INSAS and directing at the Royal Academy of Fine Arts of Gent, an education that focuses strongly on the development of a filmmaker's personal language. *Sun Dog* is his MA project, for which Jespers received the Horlait-Dapsens prize and was offered the Wildcard by the Flemish Audiovisual Funds. The film won the Ammodo Tiger Short Award at the International Film Festival Rotterdam.



8 号标 | Signal 8

Simon Liu | 廖沛毅

USA | No Dialogue | 15' | 2019 | Chinese Mainland Premiere 中国大陆首映

对过度开发的一次注解，导演对香港的想象呈现出现代生活的奇观与断裂感。16 毫米胶片捕捉到柔软的自然光与流水，使人感受到一座燃烧边缘的城市中充斥的紧张感。

A note on over-development, Simon Liu's vision of Hong Kong carries both the marvels of modern life and its short circuits. Through the soft touches of natural light and flowing water captured on 16mm, one feels the tension of a city on the brink of combustion.

Simon Liu | 廖沛毅



电影人，生于香港，并于香港及英国史笃城长大，现于美国纽约布鲁克林区生活及工作。他于 2010 年在纽约大学取得电影制作学位。其作品曾于多个国际电影节及国际电影机构，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放映。

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.



蓝色本田思域 | Blue Honda Civic

Jussi Eerola

Finland | No Dialogue | 11' | 2020 | Asian Premiere 亚洲首映

浪漫主义风景画惯常刻画天气情况，国家景观地形，宗教主题，自然灵性和狩猎场景。本片是一部简约的公路电影，通过他选择观看的风景刻画着驾驶员的情绪。

The romantic landscape paintings often portrayed weather condition, topography of national landscape, religious themes, spirituality of nature and hunting scenes.

Blue Honda Civic is a minimalistic road movie mirroring the emotions of the driver through the landscapes (s) he has chosen to look at.

Jussi Eerola

生于 1969 年，自 1992 年以来曾在许多国际知名的短片，电视连续剧和专题片以及纪录片中担任摄影师。他的导演处女作是关于电敏感人群的纪录片《技治主义的流亡者》(2009)。2015 年，他与长期合作的视觉艺术家 / 电影导演 Mika Taanila 共同完成了另一部纪录片《原子的回归》在多伦多国际电影节首映，并获 CPH : DOX 的 NORDIC : DOX 奖。《蓝色本田思域》是 Eerola 执导的第一部短片。

Jussi Eerola (b.1969) has worked as a cinematographer on many internationally rewarded short films, tv-series & -features and documentaries since 1992. He made his directional debut with documentary about electro-hypersensitive people titled *Refugees of Technocracy* (2009). Year 2015 he finished another documentary together with a longtime collaborator visual artist/film director Mika Taanila: *The Return of the Atom* premiered at Toronto IFF 2015 and was given the NORDIC:DOX award at CPH:DOX in Copenhagen Denmark 2015. *Blue Honda Civic* is Eerola's first short film as a director.





眨眼瞬间 | In Ictu Oculi | Begiak Hesteko Artean Jorge Moneo Quintana

Spain | Spanish, Basque | 15' | 2020 | Asian Premiere 亚洲首映

七个世纪制成的石制建筑在一瞬间被推倒，世界的光辉灿烂在眨眼间就被翻篇。

Seven centuries made of stone are torn down on a single moon. Thus passes the glory of the world, in the blink of an eye.

Jorge Moneo Quintana



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、罗马尼亚的科鲁-纳波卡艺术设计大学与西班牙的维戈大学获得了学士学位。在过去的几年中，他在电影制作以及视听媒体界形成了自己独特的艺术生涯，以导演、剪辑以及摄影师的身份创作一系列私人的作品企划。他的作品在全球各地的艺术展览和电影节中都有展映。

Jorge Moneo Quintana was born in Vitoria-Gasteiz, Basque Country in 1988. He achieved his Bachelor degree at the University of the Basque Country and also carried out studies at Universitatea de Arta si Design din Cluj-Napoca (Romania) and Universidade de Vigo (Spain). Over the past few years he has developed his artistic career in filmmaking and audiovisual media, enrolling in personal projects both as director, editor and cinematographer. His works have been displayed in several art institutions and film festivals around the world.



地方守护神 | Genius Loci Adrien Mérigeau

France | French | 16' | 2019

大城市中四处都是混乱，从她的思想到身体。万物自成一统，年轻的 Reine 漫无目的地搜寻着。影片用精致的绘画和流畅的动画手法描绘出她眼中感知的世界。

There is chaos everywhere: in her head and outside, in the big city. Things are taking on a life of their own. Young Reine is on the search, but she does not know what she is looking for. In delicate drawings and fluid animations, we see the world through her eyes and her perception becomes tangible.

Adrien Mérigeau

从法国 EMCA 动画学校毕业之后，任职于爱尔兰动画工作室，参与 Tomm Moore 导演的奥斯卡提名动画长片《凯尔经的秘密》和《海洋之歌》的制作。2010 年，他导演了自己的第一部短片作品，并在 2015 年回到法国进行短片《地方守护神》的创作。

After studying at the French animation school EMCA, the filmmaker went to work for the Irish animation studio Cartoon Saloon on the Oscar-nominated feature films *The Secret of Kells* (2009) and *Song of the Sea* (2014), both directed by Tomm Moore. He made his debut film as a director in 2010 with the short *Old Fangs*. In 2015, he returned to France and began work on his second short film, *Genius Loci*.





眼 / 眼 / 眼 / 眼 | EYES / EYES / EYES / EYES Albert García-Alzórriz

Spain | No Dialogue | 37' | 2020 | Chinese Mainland Premiere 中国大陆首映

一个保存着倒塌雕像碎片的库房。在角落里，风扇卷起了空气。而空气则抚摸着库房工作人员的慎重动作。

马达的轰鸣声以及冗长的等待催生了睡意：

在梦中，士兵与平民们微笑着，一动不动。

（远处传来枪声，子弹与爆炸的声响）

在另一个梦中，只有石头、漠不关心以及遗忘。

（上面这些没有真的或是对应的）

An archive holds fragments of toppled statues. In a corner, a fan stirs the atmosphere. The air caresses the archivists' measured movements. The hum of the motor and the drawn-out wait induce sleep:

In a dream, soldiers and civilians smile, motionless.

(Faraway shots, bullets whistling and explosions).

In another dream, there are just stones, indifference and oblivion.

(None of the above is real or true).



Albert García-Alzórriz

1992 年生于西班牙巴塞罗那，拥有加泰罗尼亚理工大学的建筑系本科与硕士学位以及巴塞罗那大学的艺术本科学位。他目前在巴塞罗那的庞培法布拉大学攻读现代电影与视听的硕士学位。作为一位艺术家和电影人，他的作品在全球多个电影节与展览中均有放映。

Albert García-Alzórriz (Barcelona, 1992) holds master's and bachelor's graduate in Architecture from the Polytechnic University of Catalonia and bachelor's graduate in Fine Arts from the University of Barcelona. He is currently undertaking the Master's course in Contemporary Film and Audiovisual Studies at Pompeu Fabra University in Barcelona. His work as an artist and filmmaker has recently been exhibited at international events and festivals.

国际竞赛单元第 6 组 International Competition - 6



美国女人 | The American | L'américaine Joachim Michaux

France | French | 25' | 2019 | Asian Premiere 亚洲首映

如果 Emilienne 不是如此钟爱旅行，她本会是我的祖母。在故乡汝拉山中的小村庄里，她回忆起生活在纽约的年月。在她交给我的超 8 毫米胶片中，我发现了那段无人知晓的生活留下的残片，而在其中，另一些东西引起了我的注意……

Emilienne could have been my grandmother if she hadn't had a taste for travelling. In her home village in the heart of the Jura Mountains, she remembers the years she spent in New York. I discover scraps of her unsuspected life there in the super8 films that she has entrusted to me. Yet something else captures my attention...

Joachim Michaux

从小就对电影抱有巨大热情。在法国和荷兰完成商科学业之后，他理所当然地选择投身这种媒介。他在一家致力于推广独立电影的影像出版公司 Blaq Out 工作数年，这段经历使他逐渐形成对纪录影像的喜好。《美国人》是他的第一部纪录片。

Passionate by cinema early in his life, Joachim Michaux naturally chose this medium after his business studies in France and Netherlands. For several years, he worked for a video edition company called Blaq Out, specialized in the diffusion of indie cinema. This experience allowed him to develop a heavy taste for documentary cinema in particular. *The American* is his first documentary movie.





早安 | Good Morning | Dzień dobry

Bartosz Kozera

USA | No Dialogue | 15' | 2019 | Chinese Mainland Premiere 中国大陆首映

那一天，年过半百的你从床上醒来，了无生活的意愿。你在屋子中间放了一张凳子，用绳子在脖子上套了一个绞索，然后……事实证明，有时试图结束自己只是个开始——通常是新苦难的开始。

It's that day when you get out of bed with half a century on this planet behind you, and you don't want to figure out any longer what your story should be about. You place a stool in the middle of the room, take a rope, put a noose around your neck and... It turns out that sometimes trying to end yourself is just the beginning. Usually of a new misery.



Bartosz Kozera

编剧及导演，曾两次获得波兰编剧奖，两部长片剧本被成功搬上银幕，目前在写作两部电视剧剧本，喜欢伤感的喜剧和 Iggy Pop。

Screenwriter and director. The winner of national screenwriting and playwriting competitions, sold two full-length screenplays and worked on two television series. He likes sad comedy and Iggy Pop.



废土二号：耐寒的，热烈的 | Wasteland No. 2: Hardy, Hearty

Jodie Mack

United States | No Dialogue | 6' | 2019 | Chinese Mainland Premiere 中国大陆首映

花园幽灵与春之野草嬉戏，周而复始的物质、生命与死亡。

Garden ghosts flirt with the weeds of spring, cycling matters and lives and deaths.

Jodie Mack

实验动画作者，2007 年从芝加哥艺术学院获得电影、视频及新媒体艺术创作硕士学位。结合抽象 / 绝对动画和电影类型的形式技法与结构，她的手作电影运用拼贴去探索电影图像与构建故事之间的关系，以及形式与意义之间的作用力。她的 16mm 电影作品入围了全球众多电影节。目前她在达特茅斯学院担任动画副教授。

Jodie Mack is an experimental animator who received her MFA in film, video, and new media from The School of the Art Institute of Chicago in 2007. Combining the formal techniques and structures of abstract/absolute animation with those of cinematic genres, her handmade films use collage to explore the relationship between graphic cinema and storytelling, the tension between form and meaning. Mack's 16mm films have screened at a variety of venues and she is an Associate Professor of Animation at Dartmouth College.





岩壁物语 | Rocky Tales of Occupation

Stéphanie Lagarde

Netherlands | English | 15' | 2020 | Chinese Mainland Premiere 中国大陆首映

影片引导观众穿过一个储藏着历史与虚构文物的地下仓库，画外音将背景故事串连在一起时，黑暗中却浮现出一个由幻想、荒诞和力量塑造而成的平行宇宙。

Rocky tales of occupation guides the viewers through an underground depot of historic and imaginary relics. While a voice-over strings together backstories, a parallel history emerges from the darkness, shaped by fantasy, boredom and power.



Stéphanie Lagarde

1982 年生于法国图卢兹，是一位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统、语言和人类方面讨论占领和空间组织的策略问题。她的作品全球各地都有展出。

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. Her films and exhibitions has travelled around the world.



致爱丽莎 | For Elsa | Pour Elsa

Carmen Leroi

France | French | 30' | 2020 | Asian Premiere 亚洲首映

爱丽莎一人住在巴黎的一幢高楼中。每当爱丽莎在家弹钢琴时，她的小女孩邻居爱丽丝就喜欢过来听琴。爱丽莎建议当自己不在家的时候，爱丽丝可以借用她家来学习钢琴。爱丽丝因此形成了每周都要去几次爱丽莎家的习惯。

Elsa lives alone in her flat in a tall Parisian building. Her young neighbour, Alice, enjoys listening to her when Elsa plays piano home. Elsa suggests that Alice could learn the piano at her place when she is not there. Alice gets the habit of using Elsa's place several times a week.



Carmen Leroi

1987 年出生在法国的卡昂市，在为多个电影节工作后，她加入了制片公司 Bathysphere。2018 年，她拍摄了第一部自己制片的电影《美丽的门》，入选多个电影节。她还是 2019 年开始举办的诺曼底 Passage 电影节创始成员之一。

Born in 1987 in Caen, France, Carmen Leroi worked for various film festivals before joining the production company Bathysphere. She directed her first self-produced film, *Les Belles portes* in 2018, selected in prestigious film festivals. Carmen is also a founding member of the Passage Film Festival, established in Normandy in 2019.



古尔邦节 | Tabaski
Laurence Attali

Senegal, France | French, Wolof, English | 26' | 2019 | Asian Premiere 亚洲首映

达喀尔，古尔邦节前数日，一位画家将自己关在工作室里，创作公羊献祭主题的画作。红色的颜料从悬挂在晾衣绳的草图上滴落。墙上有一句铭文：“古尔邦节，下一个是谁？”

三个人与一只羊反复出现在他周围，让他与现实重新建立联系。

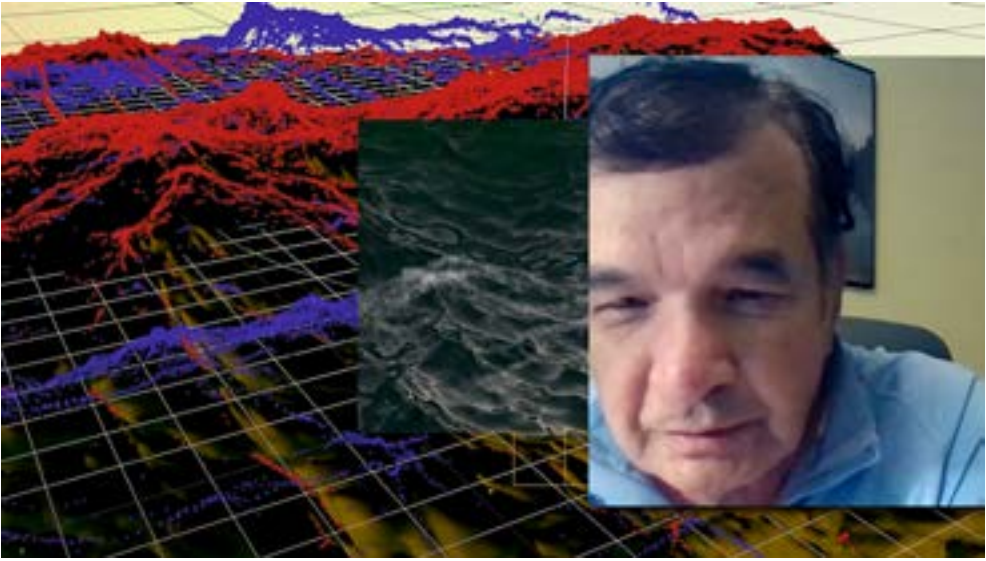
Dakar, a few days before the feast of Tabaski, a painter is shut away in his studio, working on the theme of the ritual sacrifice of the ram. The red paint drips from the sketches hanging on clotheslines. An inscription on the wall: "Tabaski, who's next?". Three characters and a sheep revolve around him and reconnect him with reality.



Laurence Attali

在巴黎索邦大学学习哲学和电影，在温森斯学习戏剧，之后转而从事剪辑，担任多部虚构和纪录电影及电视剧作品的主剪。在前往塞内加尔 5 天之后，她重新回到那里，拍摄了自己的第一部纪录片。之后她开始不断往返于巴黎和达喀尔之间，在非洲拍摄和制作了大部分电影。她的作品入选世界各地电影节并多次获奖。Laurence 于 2004 年获得塞内加尔国籍。

Laurence Attali studied philosophy and cinema at Paris Sorbonne, and theater at Vincennes, before quickly turning to editing. Chief editor for cinema and television, fiction and documentaries. Sent to Senegal by for 5 days, she went back there, one month later, to make her first documentary. Then she began incessant round trips between Paris and Dakar where she has directed and produced most of her films. Her works have been selected by numerous festivals and received several awards. Laurence obtained Senegalese nationality in 2004.



在家但不在家 | At Home But Not at Home
Suneil Sanzgiri

India | English | 11' | 2019 | Asian Premiere 亚洲首映

1961 年，当印度将最后的葡萄牙殖民者驱逐出果阿时，Sanzgiri 的父亲 18 岁。在这部影片中，Sanzgiri 结合 16 毫米胶片影像，直升机拍摄的画面，电脑桌面截图和与父亲的 Skype 对话，以多种观看模式对身份、记忆的构成，以及跨大陆的反殖民协力等问题作出诘问。

Sanzgiri's father was 18 when India ousted the last remaining Portuguese colonizers from Goa in 1961. Combining 16mm with drone footage, desktop screenshots, and Skype interviews with his father, Sanzgiri utilizes various modes of seeing at a distance to question identity, the construction of memory and anti-colonial solidarity across continents.



Suneil Sanzgiri

印度裔美籍艺术家，学者和电影人，致力于理解压迫系统是如何通过创伤、历史和记忆去传递信息并增强的。他的作品包括实验电影和录像，动画，散文和装置，提出身份、传承、文化和移居问题。Sanzgiri 于 2017 年毕业于麻省理工学院艺术，文化与科技专业。他的作品在国内国际的电影节和画廊广泛展映。

Suneil Sanzgiri is an Indian American artist, researcher, and filmmaker working to understand how systems of oppression are informed and reinforced by trauma, history, and memory. His work spans experimental film and video, animations, essays, and installations, and contends with questions of identity, heritage, culture and diaspora. Sanzgiri graduated from MIT in 2017 from the Art, Culture and Technology program. His work has been screened extensively at festivals and galleries nationally and internationally.



两小时之后，十分钟经过了
After Two Hours, Ten Minutes Had Passed
Nach zwei Stunden waren
Steffen Goldkamp

Netherlands | English | 15' | 2020 | Chinese Mainland Premiere 中国大陆首映

吃饭，等待，理发，打扫卫生，打电话和睡觉。少年拘留所的日常凝固了时间。身体成为物体，昏昏沉沉地往返于厂房和单身牢房之间，从走廊到室外，从扶手椅到沙发，没有任何改变。呼吸、散步、坐着、躺着，休克一般的存在感。导演观察着这独特的时空，描绘着一种永无尽头的精神涣散，展示了一种脱离身体的不明确的憧憬，而对少年犯来说，外部世界如此遥远，甚至做梦都无法企及。

Eating, waiting, haircutting, cleaning, telephone and bedtime. The perennial daily routine of a juvenile detention center brings about a clotting of time. Bodies are transformed into vehicles, lethargically moved from workshops to single person cells, down hallways into outdoor areas, from armchair to couch. Nothing makes a difference. Breathing, walking, sitting, lying down again. Existence in a comatose state. The film observes this heterotopic cosmos, picturing a perpetual dissolution. It tells a story of bodies left behind, of an undefined longing. A longing for something different. For an outside so yonder that even the dreamers do not know any longer, if it has even ever existed as such.



Steffen Goldkamp

出生于1988年，在汉堡的艺术大学学习电影制作。他是电影集体 Spengemann Eichberg Goldkamp Hans 的共同创立人，作品探索了特殊空间的特定现实状态。

Steffen Goldkamp was born in 1988 and studied Filmmaking at the Academy of Fine Arts in Hamburg. He co-founded the film collective "Spengemann Eichberg Goldkamp Hans". His works explore the specific realities of particular spaces.



新雅典 | The New Athens | Das Neue Athen
Ricardo Yui

France | French | 30' | 2020 | Asian Premiere 亚洲首映

在西方的衰落之中，文化之母丧失了对自己命运的掌控。Yorgos 是一位过着单调生活的希腊流浪汉，一场前往旧日遗迹的旅程唤醒了他们。在寻得千疮百孔的欧洲留下的碎片后，他点燃火堆，想给它们一次重生的机会。

During the decline of the West, the Mother Culture lost the control of its own destiny. Yorgos is a Greek homeless man stuck in a monotone life, when a trip to the old ruins wakes him up. After finding some pieces of the broken Europe, he sets the fire to offer them a second chance.

Ricardo Yui



秘鲁视觉艺术家以及电影人，他在秘鲁的利马与荷兰的阿姆斯特丹两城之间生活工作，拥有国立阿尔勒摄影学院的艺术硕士学位。他的作品获得全球多个机构的支持，自编自导并制片的五部短片参与了多项电影节以及展览的放映。目前他正在制作第一部长片。

Ricardo Yui is a Peruvian-born Visual Artist and Filmmaker living and working between Lima (PE) and Amsterdam (NL). He holds the Master of Arts degree from the ENSP d'Arles (FR).

His projects and films have been supported by many institutions. Having produced, written and directed five short films, his work has been internationally exhibited and screened. Nowadays, Ricardo develops his first feature film project.

国际竞赛单元第 8 组

International Competition - 8



帝国水利 | Imperial Irrigation

Lukas Marxt

Germany, Austria | English | 20' | 2020 | Asian Premiere 亚洲首映

45 英里长, 20 英里宽, 最深处达到 76 英尺, 索尔顿湖加利福尼亚最大的内陆湖。美国海军从 1939 年开始将索尔顿湖作为水上飞机的测试场地。而在 1942 年, 海军在西南海岸开设了战时索尔顿测试基地。1944 年末, 温多弗陆军航空区的混合机中队在索尔顿湖区域丢下了一百五十多颗爆炸测试原子弹中的第一枚。

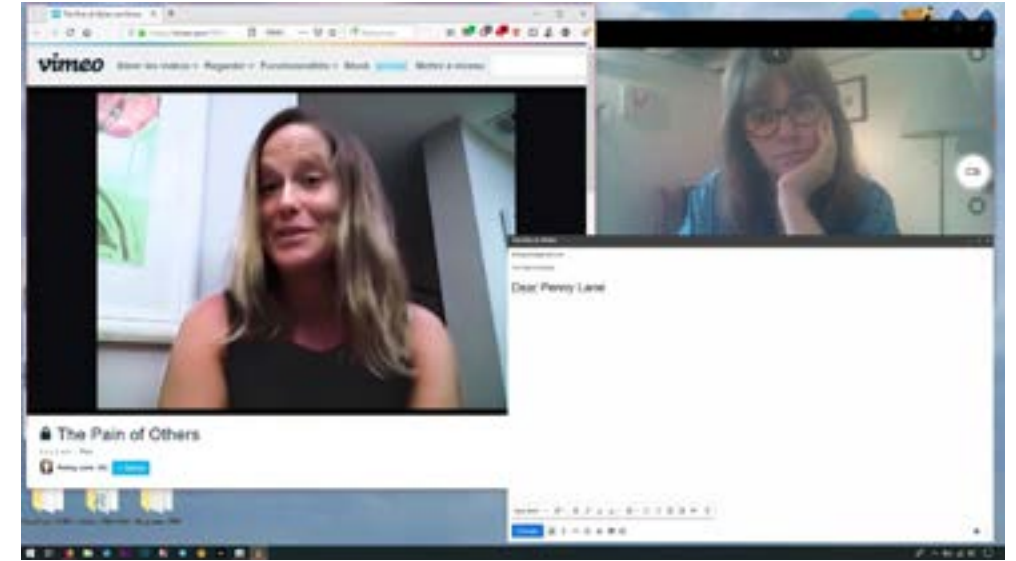
45 miles long, 20 miles wide, and, at its highest level, 76 feet deep in the sink's center Salton Sea was the largest inland lake in California. The U.S. Navy started using the Salton Sea in 1939 as a site for evaluating the performance of seaplanes; in 1942, they opened the wartime Salton Sea Test Base on the southwest shore. In late 1944, the 509th Composite Squadron from Wendover Army Air Field began dropping the first out of over 150 test atomic bombs into the Salton Sea.



Lukas Marxt

1983 年生于奥地利, 目前在科隆和格拉茨两地生活。Marxt 对人类和地质学存在之间的交流很感兴趣。人类对自然造成的影响是他在格拉茨大学地质环境科学学科学习时首要探索的课题。他在林茨艺术大学攻读视听专业时对这一课题进行了进一步的深入研究。他在科隆媒体艺术学院取得了艺术硕士的学位, 在莱比锡艺术学院参与了研究生课程。Marxt 的研究不仅限于视觉艺术环境领域, 也在电影媒介中得到体现。2017 年开始, Marxt 开始在加州南部花费大量时间进行关于索尔顿海的生态与社会政治结构研究。

Lukas Marxt (1983, Austria) is an artist and a filmmaker living and working between Cologne and Graz. Marxt's interest in the dialogue between human and geological existence, and the impact of man upon nature was first explored in his studies of Geography and Environmental Science at the University of Graz, and was further developed through his audio visual studies at the Art University in Linz. He received his MFA from the Academy of Media Arts Cologne, and attended the postgraduate programme at the Academy of Fine Arts Leipzig. Marxt has been sharing his research in the visual art environment as well as in the cinema context. Since 2017, Marxt has spent a considerable amount of time in Southern California, where he has researched the ecological and socio-political structures surrounding the Salton Sea.



观看《他人之痛》| Watching The Pain of Others

Chloé Galibert-Lainé

France | French, English | 31' | 2019 | Chinese Mainland Premiere 中国大陆首映

在这部极其私人的视频日志中, 一位年轻的研究者想要弄清为何她会对潘妮·琳恩的电影《他人之痛》入迷。这场潜入 Youtube 及网络阴谋论的不安旅程, 会改变你对传统纪录片的认知。

In this deeply personal video diary, a young researcher tries to make sense of her fascination for the film "The Pain of Others" by Penny Lane. A deep dive into the discomforting world of YouTube and online conspiracies, that challenges traditional notions of what documentary cinema is, or should be.



Chloé Galibert-Lainé

法国的研究者与电影人, 目前在攻读法国巴黎高等师范学院的博士学位。她的作品涉及多种类型(文字、电影、视频装置还有现场表演)并多探讨电影本身与网络媒体之间的互相连接。

Chloé Galibert-Lainé is a French researcher and filmmaker, currently preparing a PhD at the Ecole normale supérieure de Paris (SACRe / PSL University). Her work takes different forms (texts, films, video installations and live performances) and explores the intersections between cinema and online media.



Z = |Z/Z·Z-1 mod 2|-1：紫苑镇综合症 Z = |Z/Z·Z-1 mod 2|-1: Lavender Town Syndrome Andrew Norman Wilson

Netherlands | English | 15' | 2020 | Chinese Mainland Premiere 中国大陆首映

一个从 75 毫米到 1500 毫米的变焦镜头，靠着安非他命刺激着的意识流碎碎念推动，不断变焦到位于芝加哥的典型建筑玛丽娜大厦中，由叙述者、两位艺术合作人还有他们的双胞胎孩子居住的公寓阳台上。在瞄准了一系列网络迷因影响下的雕塑后，镜头闲转到了一个 2013 年发到 reddit 上后就网络爆红的一个纸模皮卡丘。从这开始，叙述者讲述起了自己与同居者们进行的一次理论性争论，有关于宝可梦在对战之间被转化成光存进精灵球时，球内的环境模拟会是什么一个状态。

A camera lens with a range of 75mm to 1500mm, propelled by an amphetamine-fueled stream of consciousness rant, repeatedly zooms into the balcony of an apartment inhabited by the narrator, their two artistic collaborators, and their twin boys in Chicago's iconic Marina Towers. After zeroing in on a series of meme-influenced tableau, the zoom idles on a recreation of a Papier-mâché Pikachu that went viral after being posted to Reddit in 2013. From here the narrator recounts a theoretical argument with their cohabitants about what kind of environment is simulated for Pokémon when they're transformed into light and stored inside a Poké Ball between battles.



Andrew Norman Wilson

居住在美国以及欧洲的一位艺术家，曾多次举办个展，并参与在惠特尼美术馆、纽约现代艺术博物馆、雕塑中心、尤伦斯当代艺术中心等多个美术馆的群展。他在牛津、剑桥、哈佛、耶鲁、UCLA 等多个大学担任过教职，现在库伯高等科学艺术联盟学院教书。他的作品被广泛讨论，也被世界各地多家博物馆收藏。

Andrew Norman Wilson is an artist based in America and Europe. He has held solo exhibitions and exhibited work in group exhibitions at the Whitney Museum, MoMA PS1, Sculpture Center, the Ullens Center for Contemporary Art, etc. He has lectured at Oxford University, Cambridge University, Harvard University, Yale University, UCLA, and Cooper Union, where he is now teaching. His work has been featured widely in media coverage and in the collections of the museums around the world.



镜中无光 | There Is No Light Inside the Mirror Não existe luz dentro do espelho Kiluanji Kia Henda

Angola | Portuguese | 15' | 2020 | Asian Premiere 亚洲首映

影片《镜中无光》讲述了 Emanuel Tchisseke 的故事，从安哥拉东部战区逃离后，在罗安达寻求庇护所。来自内陆的 Emanuel 遭受了战争导致的创伤，正与罗安达的城市环境相对峙。影子成了他自己最大的敌人，代表着遭受战争暴行的过去以及城市中所遭受的冷遇。他与影子越来越激烈的冲突对峙带来了极大的孤独感。在绝望最强的时刻，Emanuel 试图暗杀自己的影子，却没有意识到他实际上是在自杀。

The film tells the story of Emanuel Tchisseke, a man who escapes from conflict areas in eastern Angola, and seeks shelter in Luanda. Emanuel, a man from the interior of the country, suffering from various war-related traumas is deeply confronted by the hostile urban environment of Luanda. Emanuel's shadow made him his main enemy. The shadow now represents its past marked by the atrocities of war, and the indifference with which it is treated in the city. The growing conflict with his own shadow brings him to an extreme loneliness. At the height of his despair, Emanuel tries to assassinate his shadow, never realizing that what he would eventually commit would be suicide.



Kiluanji Kia Henda

1979 年出生于安哥拉，是一位涉足多领域的视觉艺术家和摄影师。他在安哥拉独立四年后出生，作品多以幽默讽刺的手法探讨安哥拉的殖民地历史以及后殖民时代的身份。2012 年，他被安哥拉文化部授予国家文化艺术奖，并在 2017 年获得了弗里兹艺术家奖。他的作品被泰特美术馆收藏，并在全球范围内参与展出。

Kiluanji Kia Henda (1979, Angola) works mainly as a photographer and visual artist. Born only four years after Angola's independence, his work deals with the country's colonial history and postcolonial identity, often in a humorous and ironic way. In 2012, Kia Henda received the National Culture and Art Prize from the Ministry of Culture in Angola and in 2017 he won the Frieze Artist Award. His work is in the public collection at Tate Modern and he has exhibited around the world.



悲伤解药 | Solution for sadness | Solució per a la tristesa

Tuixen Benet Coscolluela, Marc Martínez Jordán

Spain | Catalan, English | 15' | 2020 | Asian Premiere 亚洲首映

神秘的包裹似乎能够将女人从忧郁中解脱，只是后果比她意识到的更持久和深入。

A mysterious package offers a woman a reprieve from her melancholy, only its results are more permanent and pervasive then she realizes.



Tuixén Benet Coscolluela

生活在巴塞罗那和洛杉矶的编舞兼电影制片人。她为世界各地的故事片，广告活动和音乐录影带编舞。她毕业于巴塞罗那国际剧院编舞和表演技术专业，并获得了加利福尼亚艺术学院电影导演专业的硕士学位。

Benet Coscolluela is a choreographer and filmmaker based out of Barcelona and Los Angeles. She has choreographed for feature films, advertising campaigns and music videos all over the world. Graduated in Choreography and Interpretation Techniques at the Institut del Teatre de Barcelona and earned an MFA in Film Directing at the California Institute of the Arts.

Marc Martínez Jordán

是一位电影制作人，2012 年毕业于 ESCAC 毕业，专门从事电影导演工作，导演了数部长片及短片作品。

Marc Martínez Jordán is a filmmaker graduated from ESCAC in 2012 in the specialization of film direction. He directed both feature and short films.



归来 | Return

Jonathan Delgado Herrera

Argentina, Colombia | No Dialogue | 12' | 2020

一个孤独的男人，一生大部分时间都在超市中工作。有一天，在与父亲意外的重逢后，两人之间存在的距离将受到考验。

A lonely man has worked most of his life in a supermarket. One night, after an unexpected reunion with his father, the distance that has existed between them is tested.



Jonathan Delgado Herrera

1992 年出生于哥伦比亚，是一位电影人以及摄影指导。他在阿根廷的拉普拉塔国家大学学习了摄影指导方向的视听艺术专业。在短片《归来》中，他一人设计了多个定格动画场景的整体视觉以及美学方向。

Jonathan Delgado Herrera was born in Colombia, 1992. Director of photography and Filmmaker. He studied Audiovisual Arts with orientation in direction of photography at the national university of La Plata, Argentina. In his short film *Return*, he designed the entire visual and aesthetic part in different stop motion sets.

华语竞赛单元

Chinese Competition



消逝与新生

特殊的一年，生死交替，未显平歇的现实图景还在释放着比虚构影像里更为强大的穿透力。面对这特殊的时刻，我们也需要重新思考影像之于现实的意义：不仅是作为现实的映射，而是从现实生发出的想象与思考，在制作、观看与讨论的过程中，与其他现实因素勾连、缠绕，演变成现实本身的一部分，获得连接、生成甚至改变的力量。

在今年投递来的 500 余部华语短片作品中，我们看到了背景、年龄不同的影像创作者们以多元的美学风格，构建并呈现的广阔而复杂的视象图景。本届 BISFF 华语竞赛单元也做出了调整，将原有的学生单元与非学生单元进行了合并，以化繁为简的姿态，带着更包容与平实的瞩目与期许，寻找本年度的华语精粹。

亲情与成长的主题常常是青年创作者出发的起点，本届 BISFF 华语竞赛也不乏相关主题的作品。《果树园》(The Fruit Garden, 2019) 聚焦一对父女间微妙的情感变化，从亲密到疏离再到和解，轻巧又准确地抓住了日常生活中微小的戏剧性。《阿尔斯兰》(Arslan, 2020) 如一曲轻快悠扬的异域小调，以沉稳而不失诙谐的调度，铺展出一位维族少年的成长与烦恼。《山下野兽》(Monsters Never Know, 2020) 如一台暴力摩托横行而来，自信张扬的影像表现力之下，清晰地浮现出一则浪子回头式的牧区寓言。《北京下雪了吗》(Snowy Northland, 2020) 是一幅“北漂”文艺青年的画像，以自嘲和幻想在荒寒的北方冬季寻求慰藉，影片的质感与对边缘小人物的关注都令人联想起九十年代的独立电影。

另一些创作者则将目光投向他人、投向更广阔的社会与历史面向。《索朗热登》(Sonam Raten, 2020) 朴实地记录下一位藏区老者孤身食素、自我修行的低调人生，却也释放出草原般辽阔的精神光彩与人格力量。《阿添》(A-Tien, 2020) 关注台湾街头的小人物日常，通过小司机与大财团的对冲，以及宿命感十足的情节设定完成了简短有力的社会议题探讨。《正常》(Normal, 2020) 则以看似“不正常”的拍摄与剪辑方式，勇猛地对当代校园学生会系统进行了批判与讽刺，同时也创造了出色的带入式体验感。《漂流》(Drifting, 2019) 勾勒了城市变迁中的阵痛与撕扯，影像与人物一同游荡在若隐若现的无尽赛道。《锡都新闻》(Antimony Capital News, 2019) 自由地调用各类质感的影像素材，在捕捉没落的小城传统工业系统的神秘变迁经历中，也显现出时间与政治的双重引力。

也有创作者以影像探索空间。《默垣墟语》(Murmuring Debris and Leaves Silently Fall, 2019) 将带观众走进光州时代废墟下掩盖的冷热与荣辱，营造出幽寂而冰冷的在场感。《拜拜戈壁》(Bye Bye Gobi, 2019) 以黑白影像呈现一趟悼念与告别公路旅行，西北荒漠构成了心理与情绪的空间，饱满而真挚。还有创作者从物理空

间进入虚拟空间，探索数字时代下由即时通讯工具构筑的日常与人际关系，制作于疫情期间的《拒收》(Video Chat Party, 2020) 就是这样一部作品。看似随意的对话透露出年轻人的期待、无聊与焦虑，也曝露了当代文化工业实习机制对青年劳动力的剥削。

一个可见的变化是越来越多华语影像创作者拥有海外留学和生活经历，跨国流动的经验也成为了他们表达的主题。《我在家中渐渐消失》(Don't Feel At Home Anywhere Anymore, 2020) 是一则幽默与怅然并存的影像日志，记录导演的归家之旅。微小的裂隙与隔膜在亲友的交谈中不断浮现，凸显了全球化时代流动个体在打破固定的国族 / 地域认同后身处 in-betweenness 的失落与无处安放的乡愁。同样有关离散与乡愁的是记录华人女性异国生活的《花泥》(Soil-Flowers, 2019)。影片跟随女主人公一路从法国到中国，个体的微历史背后是大时代洪流与偶然命运的交织。

本届华语竞赛还包含了一系列具有鲜明女性视角的作品，以丰富的形式触及女性的身份与经验、身体与情感关系等面向。《M.A.R.Y. 玛丽》(M.A.R.Y, 2020) 以漫画般跳脱与夸张的表演，曝露了 AI 文本生成技术中携带的性别偏见，并呼吁我们以实际行动颠覆和改写父权制下的主流性别叙事。《私有海域》(No Entry, 2020) 里暗藏的少女心事，似乎不需要言语的直白传递，仅通过简单的眼神与肢体摆动便足够迷人。《明暗之间》(Twilight Zone, 2020) 以质朴的影像风格与独特的女性视角，细腻地捕捉到女主人公在一段不被祝福的恋情中甜蜜又怅惘的心情和自我寻找的过程。而入围本届竞赛单元唯一一部动画作品《害怕碰触的女孩》(A Girl Who's Afraid Of Touching People, 2019)，以玻璃彩绘表现女孩的一段冒险旅程。影片突破了叙事框架，以丰富的色调、动态与转场来传递情绪与心境，宛如一首影像诗。

值得一提的还包括几部实验气质突出的作品：《一天》(One Day, 2020) 拍摄一位老人日复一日的山间行走，以极简的风格通向了时间与寓言，重复中富于变化，简单中蕴含着丰富，以有限开启了无限的感知与想象。《局部失明》(Localized Blindness, 2019) 拥有或微观或远眺的影像视角，在机械冰冷的旁白引导下，带领观者进入一个等待消解的临界区域。《异常残酷凌虐物語之乙女腦髓》(Extremely Cruel Sadistic Story: The Phantom of Love, 2020) 则拥抱日式实验片的瑰丽与邪媚，创造出一个血与骨交揉碰撞、又和谐俱存的脑剧场。

2020，在危机中持续思考，在告别中探索新途。将这 21 部华语作品带入观众的视线，是 BISFF 的一次微小努力。只有当更多元的影像进入观众的视野、开启对话的可能，我们才有可能谈及影像的力量，期待新的篇章。

佟珊 沈韩成

Disappearance and Rebirth

In the year when we have seen the world in reality can be more unimaginable than fictional words in our videos, we need to reconsider what images mean to reality. That is, videos are not only a reflection of reality, but also evolved into part of the reality. The imagination and thinking derived from reality, links and entangles with other factors coexisting in the real. Thus, videos gain the power to connect, generate and even change in the process of being produced, viewed and discussed.

In more than 500 Chinese-language short films submitted this year, we have seen creators of different backgrounds and ages constructing and presenting vast and complex visual scenes with diverse aesthetic styles. This year's BISFF Chinese Language Competition takes a new shape. With an open mind and rising expectation we merges the student unit and the non-student unit to find this year's TOP videos.

Young creators often base their works on family and self-growth. There are quite a few titles related to these themes in this year. *The Fruit Garden* (2019) focuses on the subtle emotional changes between a father and a daughter from intimacy to alienation to reconciliation, lightly and accurately capturing the subtle drama in real life. *Arslan* (2020) is like a brisk and melodious exotic tune. With a calm and witty narrative, it presents the growth of a Uighur teenager and troubles he meets. *Monsters Never Know* (2020) comes like a violent motorcycle; under the confident and assertive image expression, a pastoral fable of the prodigal son restarts his life emerges. *Snowy Northland* (2020) is a portrait of a "Northern Drifting" young artist who seeks solace in the cold northern winter with self-deprecation and fantasy; the film's texture and attention to marginal characters are reminiscent of the 1990s Independent film.

Several creators set their sights on "others", into a broader social and historical dimension. *Sonam Raten* (2020) simply records the life of an old Tibetan living alone and practising self-cultivation. It also releases the spiritual brilliance and personality power of the older man. *A-Tien* (2020) pays attention to the daily life of "small people" on the streets of Taiwan. With its fateful plot setting, it completes a brief but robust discussion of social issues through the hedge between personal drivers and large consortium. *Normal* (2020) uses the seemingly "abnormal" shooting and editing methods to bravely criticize and satirize the current campus student union system, while also creating an excellent sense of immersion. *Drifting* (2019) outlines the pains and tears of the city's changes, with images and characters wandering on the endless looming track. *Antimony Capital News* (2019) freely uses various textures of image materials. In capturing the mysterious changes in the traditional industrial system of a declining town, it also shows the dual attraction of time and politics.

Some creators explore the space with images. *Murmuring Debris and Leaves Silently Fall* (2019) presents the audience a ruined of the quiet and the lifeless, honour but disgrace at the same time in the Gwangju era, creating a sense of quiet and lifeless. *Bye Bye Gobi* (2019) depicts a mourning and farewell road trip in its black and white images. The north-western desert in the video constitutes a psychological and emotional space, full and sincere. Some creators enter the virtual space from the physical space to explore the interpersonal relationships in the digital age. *Video Chat Party* (2020) produced during the epidemic is such a

work. With seemingly random dialogues, it reveals the expectations, boredom and anxiety of young people. Also, it exposes the exploitation of young filmmakers by the cultural industry internship mechanism nowadays.

A visible change is that more and more Chinese moving image makers have overseas study and life experience, and these experiences have become the theme of their expression. *I Don't Feel At Home Anywhere Anymore* (2020) is a video diary that records the director's journey home, where humor and melancholy coexist. between relatives and friends, highlighting the loss of in-betweenness and the personal nostalgia in the era of globalization when the fixed national/regional identity is fragmented. Also related to separation and homesickness is *Soil-Flowers* (2019), which records the lives of Chinese women in foreign countries. The short film follows the heroine from France to China, revealing the intertwining fate of the history and the individuals living.

This year's Chinese Language Competition also includes a series of works with a distinct female perspective, which touches on women's identity and experience, as well as physical and emotional relationships. *M.A.R.Y.* (2020) uses a comic-like and exaggerated performance to expose the gender bias in the AI text generation technology and calls on the audience to subvert and rewrite the mainstream gender recognition under the patriarchy with practical actions. The hidden thoughts of the girls in *No Entry* (2020) do not seem to need any specific words to convey; only eyes and body movements are enough to explain. *Twilight Zone* (2020) uses a simple image style and a unique female perspective to delicately capture the heroine's bittersweet mood and the process of self-seeking in an unbled love affair. The only animation work in this competition, *A Girl Who's Afraid Of Touching People* (2019) uses paint-on-glass technique to illustrate a girl's adventure. The video breaks through the narrative framework, conveying emotions and feeling with rich tones, dynamics and transitions, just like a video poem.

It is worth mentioning that there are several outstanding experimental works as well: *One Day* (2020) shoots an older man walking in a mountain day after day, leading to time and fables in a minimalist style; in the film, we can see it's full of change in repetition, and connotation in simplicity with abundance, and how finite opens up infinite perception and imagination. *Localized Blindness* (2019) has a microscopic or distant view of the image; guided by the mechanical cold narration, the viewers are led into will be led into a critical area waiting to be resolved. *Extremely Cruel Sadistic Story: The Phantom of Love* (2020) embraces the magnificence and evil charm of Japanese experimental films, creating a a theatrical space within the brain where blood and bones collide and coexist in a harmonious way.

In 2020, we continued to think in the crisis and explored new ways in the farewell. Bringing these 21 Chinese-language works to our audience is a small effort by BISFF. Only when more diverse images are met by the audience and a connection is created and enhanced, can we talk about the power of images and how to look forward to a new chapter.

TONG Shan,SHEN Hancheng
Translation: Scarlett



漂流 | Drifting
薄汉雄 | BO Hanxiong

China | Chinese Mandarin | 2019 | 16'25"

青少年的妍妍，对自己的身份认同产生了怀疑。面对父母与社会的不理解，他唯一的发泄方式就是在夜光下疯狂驾驶着父亲老旧的出租车。

Yan is the second child in the family and was born illegally under the One-Child policy. To avoid government punishment, Yan's parents hid their oldest daughter in the countryside and raised Yan as a girl. Now as a young adult, Yan struggles with his gender identity and is being treated as an outcast in a conservative society. His sole escape is drifting his father's old taxi through abandoned parking lots.

薄汉雄 BO Hanxiong



薄汉雄出生于北京，本科毕业于中国传媒大学与芝加哥艺术学院。研究生毕业于美国加州大学洛杉矶分校（UCLA）电影导演系。他的最新短片作品《漂流》首映于第 67 届圣塞巴斯蒂安国际电影节，获得了 2020 年冰岛雷克雅未克国际电影节的最佳国际短片奖、日本奈良国际电影节学生单元金鹿奖等多个奖项、并入围学生奥斯卡的半决赛名单。薄汉雄还入选了 2020 年沃纳·赫尔佐格创办的电影训练营。

Hanxiong Bo is a filmmaker born and raised in Beijing and based in Los Angeles. He received his BFA degree in Film and Media Arts from The School of the Art Institute of Chicago and his MFA degree in Film Directing from the University of California, Los Angeles. His latest short film *Drifting* premiered at the 67th San Sebastian International Film Festival, was a Student Academy Award Semifinalist. Bo was selected to participate in the 2020 Werner Herzog's Filmmaking Workshop in Colombia. He is also a 2020 Cine Qua Non Screenwriters Lab fellow and the recipient of both the Jack Nicholson Distinguished Student Director Award and the HFPA Directing Fellowship.



我在家中渐渐消失 | I Don't Feel At Home Anywhere Anymore
李蔚然 | Viv Li

Belgium, China | Chinese Mandarin | 2020 | 15'54" | Asian Premiere 亚洲首映

现年三十岁的李蔚然正在比利时学习艺术，她已经有十年没有回过中国了。趁着圣诞假期，她计划了一次九天的回国之旅，去北京探望她的家人。很快她就发现自己像一个局外者了。奶奶觉得她太瘦了，叔叔想要了解她做什么工作谋生的，和前男友的见面还带回了伤心的情感。甚至从政治讨论中便能展现一个巨大的信息鸿沟。

导演展示了失去人的根这一痛苦的过程，即便影片中包含许多幽默的时刻。简单来说，这部短片描绘一只飞走的鸟暂时回到笼里的不适。当她不在北京时，十分想念它；一旦待太久了又让她十分烦躁。这归结于异乡者的残酷命运。当导演回到她比利时的家中时，这种隔离感才真正完整体现。

Thirty-year-old Viv Li is studying art in Belgium and hasn't been back to China for ten years. During the Christmas holiday, she pays a nine-day visit to her family in Beijing, where she finds herself like an outsider. Her grandmother thinks she's too thin, her uncle wants to know what she actually does for work, and a meeting with her ex-boyfriend causes grief. Political discussions even reveal a huge information gap between she and her family.

Li shows that losing our roots is a painful process, though there are some comedic moments in the film. In brief, subtitled scenes (the dialogue is summarized in titles above), this short film portrays the discomfort of the bird that has flown but temporarily returns to the nest. Li misses Beijing when she's not there, but it drives her crazy if she stays there for too long—the cruel fate of the migrant, subtly captured in modest but telling scenes. When Li returns to her home in Belgium, the disconnection is more tangible.

李蔚然 Viv Li



李蔚然生于北京，现居柏林。毕业于曼彻斯特大学戏剧本科和欧盟 DocNomads 纪录片导演学士学位。她的作品在曾在世界各地多个电影节放映。李蔚然曾经在欧洲，南美洲和东南亚旅居十年。她的作品常常关注年轻人的自我认知和当代文化归属感。

Viv Li is a Chinese filmmaker based in Berlin. Her films has been screened worldwide. She holds a bachelor degree in Drama from University of Manchester and a master degree in Directing from DocNomads. In the past 10 years, she sojournd extensively in Europe, South America and Asia. She enjoys working between genres, disciplines and cultures while focusing on sexuality and self-awareness. Her film, *She Dyes Her Hair Pink* has won the Best Short Documentary in Porto Femme International Film Festival, dedicated to women filmmakers. Her most recent film is selected to IDFA 2020.



一天 | One Day 晋江 | JIN Jiang

China | No Dialogue | 2020 | 24'20" | Asian Premiere 亚洲首映

镜头跟随着一位上了年纪的老人，一同沿着迷蒙的山路慢慢行走。他背着一个袋子，或是背着一袋大米、一捆木材、一大桶水。拍摄者在白天、晚上和深夜，与这位老人一同穿过清新的春天，跋涉过阴冷的冬天。

柔和的灰绿作底色，和无言的沉默背景，让这部作品呈现出一种别样的感觉——当你在观看时，能感受到另一个空间逐渐被打开，你能听到风的声音、人的脚步声、鸟的声音。观众在这样的视角中有足够的时间思考画面所跟随的这个人到底是谁？他要去哪里？他的生活究竟是什么样的？只有在他路途的最后，我们才对他有了更多的了解。

We follow a man of advanced age walking along a misty mountain path in China. In one shot he carries a bag; in others he carries sacks of rice, or timber, or large buckets of water. He's filmed in the morning, in the evening, and at late night. The seasons change as we walk with him, through the bleakness of the winter, or on a fresh spring morning.

The low-key atmosphere, the subdued gray-green hues of the surroundings, and the absence of dialogue and music all lend this film a refreshingly understated feel. A space is opened up in which the viewer can listen to the sound of the wind, the man's footsteps, the birds. There is time to wonder who the man is that we are following, where he is going, and what his life is like. Only at the end of his journey do we find out a little more about him.



晋江 JIN Jiang

1989 年 生于河南洛阳，幼时学过绘画，高二辍学自谋生计，业余时间从事当代艺术创作。他的作品有《上阿甲》（2017）、《一天》（2020）、《半截岭》（2020）。

Born in 1989, Luoyang, Henan Province, he studied painting at his young age. He quit highschool and started to work on contemporary arts. *Shang'ajia* (2017), *One Day* (2020), *The Broken Ridge* (2020).



M.A.R.Y 玛丽 | M.A.R.Y 邓婧炜 Jingle Deng, Olivia Powell

China, United Kingdom | English | 2020 | 12'30" | Asian Premiere 亚洲首映

MARY 是由皇家艺术学院四位同学联合导演，和 AI 文本生成器 GPT-2 共同编剧的短片，该程序可以完成一整段上下文相关具有逻辑性的文章，其被认为“太危险”，无法向公众全面发行。当 GPT-2 响应一系列模型提示时，它会产生充满性别偏见的建议性的场景。但是，还出现了 MARY，一个试图挣脱 GPT-2 控制她的故事、对她使用的惯用语境进行搏斗的角色。电影风格漫画，怪异的，有时可能也令人恐惧的，试图传递被人工只能环绕的当代生活现状。MARY 旨在重塑和颠覆由诸如 AI 之类的新兴技术及其泛 AI 语境产生的主导性叙述。

MARY is a short film co-devised by four directors from Royal College of Art and GPT-2, an AI text generator deemed "too dangerous" for full release to the public. When GPT-2 responds to a series of model prompts, it generates dramatically suggestive scenes that are rife with gender biases. But what also emerges is MARY, a character who wrestles GPT-2 for control of her story and the languages used to tell it. "Comic, bizarre and (at times) quietly terrifying," MARY aims to rewrite the dominant narratives produced by and around emerging technologies like AI.

邓婧炜 Jingle Deng



邓婧炜毕业于北京电影学院摄影系电影制作专业，曾是一位广告导演，目前于英国皇家艺术学院数字导演攻读硕士学位。她的作品包括《孩子们》（2015）《M.A.R.Y》（2020），曾赢得多个奖项。Deng Jingle graduated from Beijing Film Academy, majoring in film production at the Department of Photography. Then she majored in Digital Directing at the Royal College of Art in the UK. Her works include *Kids* (2015), *M.A.R.Y* (2019).

Olivia Powell



Olivia 在美国达特茅斯学院获得了电影与媒体学士学位，在伦敦皇家艺术学院获得了数字方向硕士学位。她是一位作家，艺术家，导演和讲故事的人，她想知道故事还能做什么。她对故事讲述本质，（历史性）幻想和虚构人物的死亡特别感兴趣，她尝试跨媒体进行写作和故事发展。她的作品被描述为“我们忘记讲的睡前故事”，并反映出诗意感和态度受到 Heraclitan 片段“时间在嬉戏……”的启发。她努力追求实验性，本能性的过程的驱使，富有想象力且易于使用。Olivia is a writer, artist, director and storyteller who wonders what else stories can do. With a particular interest in metafiction, (historical) fantasy and the mortality of fictional characters, she experiments with writing and story development across mediums. Her works have been described as "the bedtime stories that we forgot to tell" and reflect both a poetic sensibility and an attitude inspired by the Heraclitan fragment "Time is a child playing...". She is driven by processes that strive to be experimental, instinctual, imaginative and accessible.

华语竞赛单元第 2 组 Chinese Competition -2



锑都新闻 | Antimony Capital News 刘广隶 LIU Guangli

China, France | Chinese Dialect | 2019 | 27'23" | Asian Premiere 亚洲首映

位于湖南省中部的小城市冷水江因境内“锡矿山”含有世界上最多的锑矿储藏而被建立，并一度被称为“世界锑都”，两次世界大战期间，这个深山中的偏僻之地出口了全世界将近百分之八十的锑产品。

《锑都新闻》原为冷水江当地电视台播放的一档新闻纪实类栏目，在新的剪辑中，该栏目早期的部分原始素材与一部冷水江纪录片的拍摄现场（《中国影像方志·冷水江篇》）混杂在一起，试图呈现一段“无时间”的叙述。在某种特定的意识形态下，“新闻”这一体裁的现实性和连续性不复存在，留下的影像除了言说自身的诞生过程外，别无他物。当下，成了永远的缺席。2009 年，冷水江市正式被国务院定性为“资源枯竭型”城市，距离其建市不过四十年之久。

Lengshuijiang, in the southwest of China, was once home to the world's biggest deposit of antimony, a metal that had been mined for more than 100 years. In 2009, the Chinese government listed the city as one of a number of locations where the natural resources have now run dry. By documenting the filming of a local state-TV show, this film becomes a silent witness to troubling scenes. The images, in a distorted arrangement of time and space, attempt to demonstrate an abject past, capable only of engendering an equally unhappy future.

刘广隶 LIU Guangli



刘广隶，生于“世界锑都”冷水江，毕业于法国国立当代艺术工作室（Le Fresnoy - Studio national des Arts contemporain），作品试图探求现实、虚构及集体记忆等概念，在今天如何被生产和消费。

Guangli Liu is a Chinese artist born in 1990. After studying mechanical design and automation for a year he switched to digital media. This change of direction eventually brought him to France, where he graduated cum laude from Villa Arson, Nice, in 2017. Fascinated by technology, he has developed a practice based around video, 3D animation and painting. His work creates virtual worlds in an attempt to question the way the computer medium interweaves with contemporary narrative and the reconstruction of our collective memory.



局部失明 | Localized Blindness 忻慧妍 | YAN Wai-Yin

Hong Kong | English | 2019 | 19'45" | Chinese Mainland Premiere 中国大陆首映

局部失明是一部以眼科检查 / 观察诊断形式所构成的半自传式录像，记录去年一些自我对话：一个人离世后还剩下什么？我，作为连续经历几段逝去的个体；另一个我，作为目睹身边人事物转变的观察者；以及其他声音，呼应主题和局外人之间的距离。

Constructed in the form of an eye test/observational diagnosis, Localized Blindness is a semi-autobiographical video that documents several internal monologues: What is left after the passing of an individual?

It's between me - an individual who witnessed consecutive passings; another me - an observational being who observed the changes of my accompany and the surrounding; and the other voices, all that echo the distance between the subject and the outsider.



忻慧妍 YAN Wai-Yin

1994 年生于香港，艺术家、研究员。2016 年毕业于香港城市大学创意媒体学院。她于 2015 年加入据点。句点艺术群体，与各成员合作。她从事动画和影像，探索框架作为一种空间辅助，及重复作为叙事构建的概念。

YAN Wai-Yin (born in 1994, Hong Kong), graduated from School of Creative Media, City University of Hong Kong in 2016. She is an artist and a researcher who lives and works in Hong Kong. Yan joined Floating Projects Collective in 2015 and work together with its members. She is engaged in animation and video, exploring the concept of frame as a spatial aid and repetition as narrative construction.



拒收 | Video Chat Party

黄思奕 HUANG Siyi

China | Chinese Mandarin | 2020 | 22'49" | World Premiere 世界首映

在疫情后期，因为工作不断争吵的年轻情侣，发生过矛盾冲突的合作对象，一位许久没有联络的不愿露脸的朋友，他们的视频聊天交织在一起，被电脑屏幕录制下焦虑，无聊，和希望。

In the later stages of the pandemic, a young couple who constantly argued over work, partners who had a conflict, a friend who didn't show up for a long time. Their video chats were interwoven and recorded on a computer screen, showing anxiety, boredom, and hope.



黄思奕 HUANG Siyi

中国戏曲学院导演系学生，青年导演，主要作品有《亲密》，《拒收》，《水里的凯尔匹》等。

Film director. His films include *Intimacy*, *Video Chat Party*, *Please Water Me*, etc.



阿尔斯兰 | Arslan

努尔夏提 Nuer Xiati

China | Uyghur | 2020 | 29'45" | Asian Premiere 亚洲首映

新疆的维吾尔小男孩即将迎来自己的割礼小婚，父亲教育他这是成为男子汉的必经之路，但发生的一切却使他困惑

An Uyghur boy named Arslan from Xinjiang China is about to celebrate his Herne, which is known as circumcision. His father told him this is the path to become a real man, but what happened next had him puzzled.



努尔夏提 Nuer Xiati

维吾尔族，生于中国新疆。2020 年毕业于上海戏剧学院。是一名青年导演及说唱歌手，在 2012 年发表第一张个人专辑，2013 年开始拍摄短片，传统民族文化和外来的 Hip-Hop 文化的矛盾与融合占据了他创作的中心。

Nuer Xiati is a Uyghur director and Rapper born in Xinjiang, China. Graduated from Shanghai Theatre Academy in 2020, he is a young director and rapper. He released his first solo album in 2012 and started shooting short films in 2013. The contradiction and integration of traditional national culture and foreign Hip-Hop culture are at the center of his creation.



默垣墟语 | Murmuring Debris and Leaves Silently Fall 王博 | WANG Bo

South Korean | 2019 | 22' | Chinese Mainland Premiere 中国大陆首映

现已废弃多年的光州空军军事医院承载着韩国 80 年代的革命记忆。在 1980 年的光州事件期间，不少学生和知识分子被秘密押运到这里被迫接受治疗。在被瓦砾和废墟尘封 20 年后，2018 年这里被开放作为光州双年展的特别展场。本作品创作于 2017 与 2018 年之间，艺术家以表演和纪录混合的方式，通过材料与身体来探讨空间、历史记忆以及当代艺术对空间的文化改造。

The Gwangju Air Force Military Hospital, which has been abandoned for many years, carries the revolutionary memory of South Korean in the 1980s. During the Gwangju Uprising in May 1980, people wounded by torture and assault were taken here and forced to receive treatment. After being covered by rubble and ruins for 20 years, it was opened as a special exhibition venue for the Gwangju Biennale in 2018. This work was created between 2017 and 2018. The artists use a mixture of performance and record to explore space, historical memory, and the cultural transformation of space by contemporary art through materials and bodies.

王博 WANG Bo



1982 年生于重庆，艺术家、导演，工作生活于荷兰与中国之间。他的作品在包括古根海姆美术馆、纽约现代艺术博物馆、莫斯科车库当代艺术博物馆、鹿特丹电影节、瑞士真实影展、东京影像论坛电影节、乌拉尔工业区双年展、韩国非军事区纪录片电影节、哥本哈根国际纪录片电影节、广州时代美术馆、布鲁塞尔 BOZAR 当代艺术中心、香港 Para Site 等一系列机构展映。他是罗伯特弗拉哈迪研讨会 2013 年 Fellow，同时是 2017-2018 年光州亚洲艺术中心 - 荷兰皇家艺术学院联合驻留艺术家，2016 年新加坡南阳理工当代艺术中心驻留艺术家。

Bo Wang (b. 1982 Chongqing) is an artist and filmmaker who works and lives between Netherlands and China. His works have been exhibited internationally, including venues like Guggenheim and MoMA in New York, Garage Museum of Contemporary Art in Moscow, Int'l Film Festival Rotterdam in Netherlands, Visions du Réel in Switzerland, Image Forum Festival in Tokyo, Ural Biennale in Yekaterinburg, DMZ Docs in South Korea, CPH:DOX in Denmark, Times Museum in Guangzhou, BOZAR in Brussels, Para Site in Hong Kong among many others. He is an artist-in-residency at ACC-Rijksakademie 2017-2018 (Gwangju & Amsterdam), artist-in-residency at NTU CCA Singapore 2016, fellow at Robert Flaherty Film Seminar 2013.

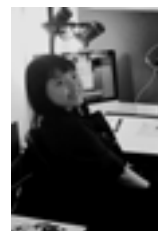


害怕触碰的女孩 | A Girl Who's Afraid Of Touching People 黄亮昕 | Liang-Hsin HUANG

Taiwan | No Dialogue | 2019 | 5' | Chinese Mainland Premiere 中国大陆首映

你能看见她，亦或你不能。只知道她是位害怕被碰触的女孩。她将踏上一段克服恐惧、寻觅宽宥的旅程，跑过过往的荒野，躲藏在痛苦的公寓，最终抵达了海边。

You see a girl or you don't. But at least you know she is afraid of being touched. Now she is going on a journey to overcome her fear from the past to the present, from pain to relief. Running across the snow, hiding in an apartment and going to the sea.



黄亮昕 Liang-Hsin HUANG

2019 年毕业于英国皇家艺术学院实验画所，喜欢荒野、森林、星星还有海洋。目前从事动画接案及个人漫画及动画短片创作，寻找诗、情绪、场所和影像之间的联系。

Liang-Hsin Huang is a Taiwanese independent animation filmmaker who graduated from Royal College of Art in 2019. With atmospheric scenes and hand-drawn art styles, her shorts often depict intimacy in people's relationships and explore places, poetry and rhythm.



正常 | Normal
叶星宇 | YE Xingyu

China | Chinese Mandarin | 2020 | 33'49" | World Premiere 世界首映

小齐是学生会宣传部的一员，正在剪辑学生会换届选举大会的宣传视频，当他完成剪辑后，一条电视新闻改变了他剪辑的视频。

Lil Qi works for the publicity department of the student union, editing promotional video of union's general election meeting. After clip is finished, a news from China Central Television changed "the film".



叶星宇 YE Xingyu

叶星宇生于 1995 年，陕西榆林人，现在北京电影学院导演系研究生就读，2018 年完成纪录短片《奇妙现场之旅》。

The director, Ye Xingyu, who was born in 1995 in Shaanxi, China, is now a postgraduate student in the Directing department of Beijing Film Academy. In 2018, he completed the short documentary named *Fantastic Live Tour*.



北京下雪了 | Snowy Northland
周林 | CHOW Len

China | Chinese Mandarin | 2020 | 27'41" | Chinese Mainland Premiere 中国大陆首映

主人公独自一人租住在北京五环的一处地下室里。刚入冬的北京已经寒意逼人，地下室更是冰冷不堪，他除了外出找工作之外，唯一能做的就是终日裹着被子在床上读诗，这似乎能驱逐一点寒意。一天早上，他模模糊糊听到有人敲门，开门却一望无人，门口有一封没有地址和寄信人的信，里面写着：北京下雪了吗？疑惑之余，他不得不心里咒骂起这无聊的人，让他一个本就孤独难堪的人又受到这生活的嘲弄，但是“北京下雪了吗”这一问题却渐渐在他心里生根发芽，好像是他无趣生活的一个新的生机，他渐渐关注起来。自那以后，他经常收到一模一样的来信，但是北京的雪却迟迟不来…

The protagonist alone rents a basement in the fifth ring of Beijing. Beijing has just been chilled in the winter, and the basement is cold. In addition to going out to find work, the only thing he can do is to be wrapped in bed and read poetry, which seems to expel a little chill. One morning he vaguely heard someone knocking at the door. When he opened the door, he found nobody. There was a letter without an address and a post. It said: Is it snowing in Beijing? Apart from doubts, he cursed this boring man in his heart, which made him as lonely as if he had been ridiculed by life. But "is it snowing in Beijing?" The question was buried deep in his heart, as if it were a new life in his uninteresting life, and it caught his attention. Since then, he has often received the same letters, but the snow has never fallen in Beijing.



周林 CHOW Len

周林，导演、编剧，1993 年出生。本科毕业于浙江传媒学院，2017 至 2020 年，就读上海戏剧学院电影电视学院影视导演专业，取得艺术硕士学位。作品有《圆梦计划》(2019),《有一天下午》(2019)。

CHOW Len (b.1993), Director, Screenwriter. I graduated from the Directing Department of Shanghai Theatre Academy, Master of arts. His works include *Dream Realization Plan* (2019), *One afternoon* (2019).

华语竞赛单元第 4 组

Chinese Competition -4



花泥 | Soil-Flowers

周振宇 ZHOU Zhenyu

China, France | Chinese Mandarin, French, Spanish Castilian | 2019 | 35'

World Premiere 世界首映

张赛坚的伴侣去世后，她独自一人生活在法国图卢兹市，她的家中塞满了大大小小承载记忆的物件。为了照顾年迈的母亲，她踏上回国的旅程。

在拍摄进程中，电影人受邀跟随于她的浮游故事当中。这是一部关于生活在异乡女性的肖像电影，同时电影回望电影人自身的生存状态。

Soil-Flowers is a portrait film of a woman getting ready to go on a trip to China to take care of her elderly mother. She lives alone in a house in Toulouse (France) filled with tones of objects and belongings after her partner passed away. Even though the filmmaker stays behind the camera he is also an actor and spectator inside his own films. By following the woman who goes back and forth between China and France, he starts questioning about his own living conditions.

周振宇 ZHOU Zhenyu



独立电影人。工作生活于巴黎和北京。2013 年毕业于中央美术学院，获学士学位；2018 年毕业于图卢兹高等美术学院 (isdaT)，获硕士学位并获得评委会最高嘉奖；2019 年毕业于图卢兹国立高等视听学院 (E.N.S.A.V)，获 DURCA 文凭。他的影像着重描绘自己和拍摄主体之间的关系。

Zhou Zhenyu, lives and works in Paris and Beijing, graduated with a MFA at the Institut Supérieur des Arts de Toulouse (isdaT) in 2018, and majored in Audiovisual Research and Creation (bac+6) at E.N.S.A.V. (Ecole Nationale Supérieure d'Audiovisuel) in 2019. His auto-fiction film focuses on the relationship between himself and his film subject.



阿添 | A-Tien

孙悦慈 Robby SUN

Taiwan | Chinese Mandarin | 2020 | 20'48"

Chinese Mainland Premiere 中国大陆首映

阿添是个遵守交通的大老粗司机。强星车队，行事霸道的大集团，改变了市场风气——开车插队，不遵守规矩。阿添因此号召好友司机站上街头，然而，乘客却仍然选择了强星车队……。即使强星不合理，司机们仍因生活压力而投靠强星，面对现实及理想拉扯的阿添，最后会做出什么选择呢？

A freelance taxi driver A-Tien who follows the Taiwanese taxi industry's rules can't stand a big taxi company "5-Star" which snatches customers all the time. So he decides to stand up and protest with his buddies to maintain the balance of the industry. Even if the 5-Star is unreasonable, the drivers still rely on it due to the pressure of life. Facing reality and ideals, what choice will A-Tien make in the end?



孙悦慈 Robby SUN

毕业于纽约电影学院洛杉矶分校。她曾荣获多伦多短片电影节，伦敦独立电影节的多个奖项。

Robby Sun just graduated from New York Film Academy. She has won a couple awards at film festivals such as Toronto Shorts International Film Festival, London Independent Film Fest, and got in finalist in USA Film Fest, etc. She is passionate in making film and writing social awareness stories.



果树园 | The Fruit Garden

艾麦提·麦麦提 Emetjan Memet

China | Uyghur | 2019 | 14'15" | World Premiere 世界首映

热米拉被大学录取，一直以来相依为命的父女即将要分开。罗克曼带着热米拉去胡尔西旦的果园郊游，热米拉察觉到爸爸和胡尔西旦之间有着一些情愫，这使得热米拉的内心感到有些失落。

Ramile was admitted to the University. The single father and daughter, who have been dependent on each other for a long time, are about to separate. Lokman took Ramile to Hurshade's orchard for an outing. Ramile noticed that there was some sparks between her father and Hurshade, which made her feel a little upset.



艾麦提·麦麦提 Emetjan Memet

1991 年出生于新疆喀什，目前就读于北京电影学院导演系研究生。他的短片《敲门》获得第四届 86358 电影短片交流周的最佳影片奖，《埃里克斯》获得第三届北京国际短片联展评为会特别提及奖，并入围日本大阪亚洲电影节 Spotlight 单元等多个电影节。

Born in Xinjiang province in China on 1991, studying at Beijing Film Academy as a postgraduate student majoring in directing. In the 4rd 86358 short film festival, his short film *Blessed winter* had won the Best Film award, and In the 3rd Beijing International Short Film Festival, *ALIKIS* had won the award of Jury Special Mention For 2018 BISFF Chinese Competition, and shortlisted for Spotlight Section of Osaka Asian Film Festival.



拜拜戈壁 | Bye Bye Gobi

邓一平 | Julien Tang

France, China | English, Chinese, German | 2019 | 18'44"

World Premiere 世界首映

在他们的乐队主唱死亡之后，Amelie、温舜、龙龙、一平，开车前往戈壁沙漠，开启了他的人生最后一段旅程。一部公路片唤起今日中国青年的希望与失落。

After the death of their band lead singer, Amelie, Wen Shun, Long Long and I-Ping drive through the Gobi desert for an ultimate journey with him. A road movie that echos with the hopes and disenchantments of a youth in China today.



邓一平 Julien Tang

邓一平在巴黎出生长大。在攻读汉语言和电影之后，他 2005 年在巴黎创立 Festival Shadows 电影节。他也曾在实验电影论坛 Re:Voir, Forum des images 和独立制片公司工作过。2008 年，他来到北京开始组织一些实验电影放映和制片工作；除此之外，他也是一位音乐人，出版人和广告导演。目前他在巴黎筹备他的新影片。

Julien Tang was born and raised in Paris. After Chinese studies and film studies, he created the Festival Shadows, a Chinese independent film biennial in Paris in 2005. In his early years, he also worked at Re:voir (with Pip Chodorov), at Love Streams agnès b. Productions, and at the Forum des images. In 2008, he expatriates to Beijing where he explores his other fields of interests, producing films *Kids of Today*, programming experimental films (Beijing Experimental screening series), writing music (Rubik's Cube EP) and publishing (Laji Magazine). Last few years, he produced many video content for luxury brands such as Chanel. Now back in Paris, he continues working on new films.



索朗热登 | Sonam Raten
扎加 TaGyem, 俞佳明 YU Jiaming

China | Tibetan | 2020 | 40' | World Premiere 世界首映

索朗热登，生活在西藏牧区的一个普通老牧民，从二十几岁开始戒肉食素，他一生没有娶妻生子，以前有个哥哥和他相依为命，后来哥哥去世了只剩下他一人。他平时待家畜如生命挚友，甚至很多人觉得能够投胎到他家做牦牛是上辈子积德行善的成果。

Sonam Raten, an ordinary old herdsman living in the pastoral area in Tibet who became a vegetarian in his twenties. He never got married, while he used to live with his brother who died later. He usually treats domestic animals like life's best friends. Many people even think that reincarnation into his house to be a yak is the result of a good deed in his life. boredom and power.



扎加 TaGyem

苏州大学传媒学院网络与新媒体专业本科在读。

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俞佳明 YU Jiaming

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山下野兽 | Monsters Never Know
杨名 | YANG Ming

China | Chinese Dialect | 2020 | 15'10"

蒙古族信仰腾格里，相信万物皆有灵。腾格里是天，天的灵藏在一花一木中，守护族人。族人们，称那些充满戾气且对自然与生命无敬畏心的刁人为野兽，野兽也译为受惊的动物。刁人虽恶，原非本意，至亲把刁人送上山，静心洗灵。腾格里的灵，则化作自然，在关键时刻为其指引方向，助他重回做人的路，故此，山下野兽，山上人。

Mongolians believe in Tengri. They think everything in the world has a spirit. Tengri is god and the spirit of god is hidden in nature to protect the tribe. Mongolians call people who don't respect life and nature "monsters". Monsters can also refer to frightened animals in Mongolian culture. Mongolians also believe that the evil behavior of monsters is not their original intention. Therefore, relatives send monsters to the temple for reincarnation of the spirit. The spirit of Tengri points out the way for monsters at critical moments. After the journey, the monsters finally get healed. In the end, monsters are on the mountain, while people are down the mountain.



杨名 YANG Ming

杨名，蒙古族，1997 年生于内蒙古深处的小城乌兰察布。从小学画，高中就读于中央美术学院附中。后转向电影，目前就读于北京电影学院，是一名学生。

Yang Ming, Chinese Mongol, was born in Ulanqab, a remote city in Inner Mongolia in 1997. He started painting from an early age and studied at the Fine Arts School Affiliated to China Central Academy of Fine Arts. He finally found his passion in film. He is currently studying at the Film Director Department of Beijing Film Academy and studying filmmaking.



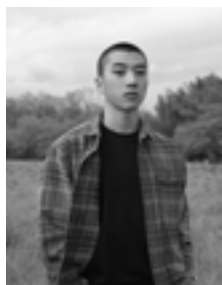
私有海域 | No Entry

郭东勋 GUO Dongxun

Japan, China | Japanese, English | 2020 | 13'

港口小镇上，少女 yoko 帮母亲打理着家庭旅馆，一位汽车抛锚的法国女房客闯入她一成不变的生活，两人关系在短暂亲密的接触之后发生了微妙的变化，她对自我身份的探索之路也由此开始了……

In a port town of Japan, a young girl named Yoko helps out her mother with homestay business. A French lady whose car broke down became their new guest and suddenly interrupted Yoko's daily routine, their relationship changed subtly after a short-lived intimacy. Yoko's thus embarked on the journey of exploring her self-identity...



郭东勋 GUO Dongxun

郭东勋，1995 年出生于黑龙江省哈尔滨市，毕业于日本武藏野美术大学映像科，此部短片《私有海域》为其第一部电影短片作品。

Guo Dongxun was born in 1995, Harbin, China, graduated from Department of Imaging Arts and Sciences of Musashino Art University. *No Entry* was his first film work.



明暗之间 | Twilight Zone

仲晴暄 | ZHONG Qingxuan

China | Chinese Dialect | 2020 | 39'55"

纪录片围绕一个患有先天性白内障、半盲的 20 岁女生戴聪阳展开，讲述了她面对全盲男友和极其反对这段恋情的父母时发生的冲突和面临的选择，展现了她在外出奔走和回归家庭之间不断认识自己、寻找自己的过程。

主人公在温州、杭州、台州折返，在充满着谎言、利用也充满着甜蜜的爱情之中不断面临抉择。最后她是孤注一掷选择爱情还是听从父母开始新的生活？

The documentary focuses on DAI Congyang, a 20-year-old girl with congenital cataracts and semi-blindness. It shows what Dai has been confronted with and how she struggles with the conflicts about her blind boyfriend and her parents who strongly oppose the relationship. Besides, it witnesses how she gains self-recognition and self-actualization when torn between "to stay at hometown" or "to start up in a bigger city".

Back and forth between Wenzhou, Hangzhou and Taizhou, Dai finds herself trapped in a relationship seemed sweet but also full of lies and vanity. In the end, it still remains unknown as to whether Dai chooses to gamble on love or to succumb to her parents and start a new life.



仲晴暄 ZHONG Qingxuan

仲晴暄，1998 年出生于浙江温州，2020 年毕业于浙江传媒学院电视艺术学院编导系。纪录片作品《明暗之间》入围杭州青年影像计划 YOUTH IMAGE “金荷奖”

Zhong Qingxuan was born in Zhejiang Wenzhou in 1998. She graduated from Communication University Of Zhejiang, majoring in directing and editing.



異常殘酷凌虐物語之乙女腦髓

Extremely Cruel Sadistic Story : The Phantom of Love

戴雨林 | DAI Yulin

China | Chinese Mandarin | 2020 | 34'44"

剧场是被建构的虚假的旁人的世界。我们沉迷于观看明知是假的表演，为了通过模仿代入理想的自我，通过窥淫达满足潜意识中嗜血的慾望和猎奇的刺激。通过虚拟的旁观我们寻求一种个体之间的联繫。因为现实中我们的每一个个体都是无比孤独的孤立的存在，永远无法相连，却又永远在试图沟通和联繫并在联繫中企图确立自我的存在。四个平行的故事暗中联结，互为喻体。

Theater is a fictional world constructed for the viewers. To substitute our ideal selves through imitation, we seek inspirations in such performative acts to satisfy our subconscious and primitive needs for blood and thrill. In reality individual selves are always trapped in a state of isolation, constantly trying to communicate in some deep levels while always falling to do so. This need for intimacy is extended to the virtual world as we try establish the existence of the self. The four parallel stories are implicitly linked, and serve as each other's metaphors. boredom and power.



戴雨林 DAI Yulin

戴雨林，2019 年 6 月毕业于浙江大学广播电视学专业，并于同年进入香港浸会大学电影学院就读电影制作 MFA；偏好创作带实验风格的剧情片。

DAI Yulin graduated in 2019 from radio and television broadcast major at Zhejiang University, BA. She attended film studies MFA at Hong Kong Baptist University in the same year; Her works focus on experimental fiction films.



星辰－聚焦 小田 香

Astro - Focusing on Kaori Oda



在日本导演小田香的镜头下，空间与声场都不动声色地发生着陌生化的嬗变。她借助影像与声音追索人类记忆中最为难测的微粒，以力量充盈的感官体验摒弃了一切对戏剧性的需求，转而将现象本身置于核心。浸没于这种视觉主张延伸出的实践之中，纷繁的色彩和光线引发愉悦，自然的总和创造出令人心醉神迷的存在。她作品中超越国境与世俗界线的知觉性通感，或许是电影在消除文化疆界的尝试上所能企及的至高形式。

1987 年出生于大阪的小田香无疑是 2020 年世界范围内最受关注的新生代影像作者之一。她的足迹遍及多个国家，在美国学习电影期间以自己对家人出柜经验为蓝本创作的首部短片《噪音如是说》（Thus A Noise Speaks, 2010）首次引起关注。凭借这部作品，她也成功入选贝拉·塔尔创办的实验性电影教学项目 film.factory，在此期间拍摄了第一部长片《矿》（Aragane, 2015），深入东欧的矿道核心，将黑暗演绎出每时每刻都不断变化的深浅层次。而到最新作《沉洞》（Cenote, 2019），她自学潜水，在墨西哥尤卡坦半岛独特的水下洞穴中与浩瀚彼世相遇。小田香与神秘自然空间的对话，伴随着某种技术上的“奇观”，挑战着形式的极限与虚玄之美。然而与此同时，她的情感却无限接近所摄对象，精准阐释出人与地形、人与摄影机之间交错共生的复杂连结。她的影片最终往往正是借由人类的在场，才呈现出更加完整深刻，甚至充满矛盾的形态。

小田香用迥异于过往所见的语言改变了我们对“电影是什么”、“电影可以成为什么”的理解 -- 如同一道形而上的谜题：她究竟是在发现已经存在的世界，还是在创造一个新世界？ — 邹艾旻

Under the gaze of Japanese filmmaker Kaori Oda's camera lens, space and soundscape quietly undergoes a defamiliarizing transmutation. She explores the most ethereal particles of human memories through image and sound, rendering a powerful sensory experience that forgoes any need of drama, and in turn centers the phenomenon itself. In the moments where we immerse in the extensions of these visual ideas, the variety of colors and lights stimulate on a euphoric level; the totality of nature creating figures ever more intoxicating. The perceptive synesthesia in her works that transcends national and ideological borders, is about as culturally borderless as a film can be.

Born in Osaka in 1987, Kaori Oda is one of the most notable new auteurs in the world this year. Her filmmaking trajectory spans across continents. Her debut short *Thus A Noise Speaks* (2010) was completed during her study in the US, based on her real experience of coming-out as homosexual to her family. With this film, she enrolled in film.factory, the experimental film program created by Béla Tarr. During her time there, Oda made her first feature *Aragane* (2015), going deep down into an Eastern European coal mine, where constantly shifting and changing darkness unfolds. To make her latest feature *Cenote* (2019), she took lessons of diving and underwater photography, delving into the sinkholes in Yucatan peninsula, Mexico, building a audiovisual tunnel that connects the past and the present. Oda's dialogues with mystic natural spaces achieves certain technical "marvels", which boasts an exquisite formal and abstract beauty. While emotionally, she stands infinitely close to her subjects, providing a poignant interpretation of the intertwined coexisting relationship among human beings, terrain and the camera. In fact, her films are ultimately complemented, complicated, and sometimes even contradicted by a continuous human presence.

Using a language unseen before, Oda has reinvented our idea of what cinema is and can be, posing a sort of metaphysical conundrum: Is she discovering an existent world, or is she creating a new one? - **ZOU Aiyang**

Kaori Oda 小田 香

小田香于 1987 年出生于日本大阪，是一位电影人以及艺术家。其作品经常通过影像与声音探索人类记忆相关的主题。自 2013 年起，她在萨拉热窝生活了三年，在贝拉·塔尔门下于 2016 年取得了电影博士学位。拍摄波斯尼亚煤矿的首部长片《矿》在山形国际纪录片电影节首映并获得特别提及。此片之后在各国多个电影节都有展映。她的第二部长片《朝向那片温柔》在莱比锡纪录片展全球首映，第三部长片《沉洞》同样入围多个电影节包括鹿特丹国际电影节、墨西哥国立自治大学电影节、山形国际纪录片电影节、蒙特利尔国际纪录片电影节等。

Born in Osaka (Japan), 1987. Filmmaker/Artist. Through images and sounds, her works explore the memories of human beings. She lived in Sarajevo for three years from 2013 and completed the Doctor of Liberal Arts in filmmaking under the supervision of Bela Tarr in 2016. Her first feature, *Aragane* (2015) shot in a Bosnian coal mine, had its world premiere at Yamagata International Documentary FF and received Special Mention. The film has been screened at festivals such as Doclisboa, Mar del Plata IFF, Sarajevo FF, Taiwan International Documentary FF, and more. Her second feature, *Toward A Common Tenderness* (2017), had its world premiere at DOK Leipzig. *Cenote* (2019) Also screened numerous film festivals such as International Film Festival Rotterdam, FICUNAM, Yamagata International Documentary FF, RIDM, and so on.



噪音如是说
Thus A Noise Speaks
ノイズが言うには

2010

Japan | Japanese | 38' | Chinese Mainland Premiere

暑假时分，从国外留学回来的 Kacchi 向自己的家人出柜了，她的父母无法接受这个事实并以消极态度对待。虽然 Kacchi 对父母的反应感到很沮丧，但依旧决定以拍摄一部关于出柜的电影来再次面对自己的家人。

While at home for summer vacation, Kacchi finally confesses her belonging to the sexual minority to her parents. They reject the confession and deal with it in a passive attitude. Hoping for her parents' understanding, and with a little taste for revenge, she decides to make a film of her confession with her family.



呼应
Conniving
呼应

2014

Bosnia and Herzegovina | No Dialogue | 19' | Chinese Mainland Premiere

一位牛倌，一只羊，还有吹过的风，都在村子里平等存在。生与死融为一体，不可分割。

A cowherd, sheep, and the wind, all have an equal presence in the village. Death and life are one and indivisible.



一瞬
Flash
フラッシュ

2015

Bosnia and Herzegovina, Japan | Japanese, Bosnian | 25' | Chinese Mainland Premiere

在一辆从萨拉热窝开往的萨格勒布的火车上，我透过窗外看着异国的景色，突然一阵怀旧之情以及一个问题蹦入脑中：“我一生中最初的一段记忆是什么？”

最初的记忆能否与他人共存，而人们集体的记忆是否真的存在？如果继承下来的这种集体记忆真的存在于我们自身之中，那我要知道它的样貌，并用摄像机和收银设备将它捕捉下来。

In a train from Sarajevo to Zagreb, looking at the landscape of the foreign country from a window, I somehow felt nostalgic and a question crossed my mind. "What is my first memory?"

Could the primitive memories be found and shared in human beings? If the collective memories exist in us as what is inherited, I would like to know what it is like and capture them by camera and soundrecorder.



矿
Aragane
鉱

2015

Bosnia and Herzegovina, Japan | Bosnian | 68' | Chinese Mainland Premiere

片名的“あらがね”在日语中既可以指小片的煤炭，也可指从矿井中开凿出的石头。在为另一部作品进行勘景的途中，我在波斯尼亚发现了这个矿井。这个矿井以及工作人员本身，还有他们的工作和进行的体力劳动让我对其产生兴趣。在矿井中工作的人一般要花上八个小时呆在没有任何光照的艰苦环境中，在地底持续进行体力劳动，我对他们的这种工作量感到震惊。

'Aragane' is a Japanese word for small pieces of coal or stone excavated from a mine. The mine that I filmed in Bosnian bears this name. I found the mine – which is the topic of my film – while scouting for a location for another film I was about to make. What attracted me first about this accidental discovery were the place and the people themselves, their work and their physical effort. I was impressed by the sheer amount of physical labour done under the ground in eight-hour shifts under harsh circumstances every day without any sunlight.



朝向那片温柔 Toward A Common Tenderness あの優しさへ

2017

Japan, Bosnia and Herzegovina | Japanese, Bosnian | 63' | Chinese Mainland Premiere

这部迷人的散文电影在日本与波黑两地共同制作，它与纪录片的本质问题进行着抗争：以对方的私人情感和内心世界向大家展示一位个体，不论他是你家庭的成员还是来源于另一文化的他人。小田香将自身在家乡日本以及 2013 至 2016 年在贝拉·塔尔设立于萨拉热窝的 Film Factory 学校学习时，拍下但并未使用的生活画面编织在一起。本片有力探讨了关于同性恋身份与不同文化交流的议题，展现了贫困、劳工以及电影的力量，可以说是一场关于电影制作道德与艺术理念的大师班。这是一场诗意奇观，轻松举出了日常画面中连结的顿悟之时。

Produced between Japan and Bosnia-Herzegovina, this entrancing essay film contends with the essential questions of documentary cinema: representing an other with their own emotions and inner life, whether a family member or a person from another culture. Kaori Oda knits together unused personal footage from her experiences home in Japan and studies with Béla Tarr at his Film Factory in Sarajevo from 2013-2016. Becoming a masterclass in the art and ethics of filmmaking, the film powerfully engages questions of queer identity, cross-cultural communication, representing poverty and labor, and the power of the camera. A poetic wonder, effortlessly lifting up epiphanies coalesced in images of the everyday.



色彩论：序章 Theory of Colours: prologue 色彩論 序章

2017

Japan | No Dialogue | 6' | Chinese Mainland Premiere

歌德曾说过：“明与暗，光亮与黯淡，或者是大众更喜欢描述成的有没有光线，这都是组成色彩的必要部分……色彩本身就展现了黑暗的某种程度。”

Goethe once said: "Light and darkness, brightness and obscurity, or if a more general expression is preferred, light and its absence, are necessary to the production of color... Color itself is a degree of darkness."



夜航 Night Cruise

2019

Japan | No Dialogue | 7' | Chinese Mainland Premiere

这部作品集合了小田香为“梅田哲也 /hyslom 船 2017”项目担任研究员时在环绕大阪的水道中拍摄的素材，以及次年游轮上拍摄的画面，呈现了令人着迷的夜晚河流上摇曳的波光。

This film consists of footages taken in the waterways of Osaka, when Kaori Oda was a researcher participating in "Tetsuya Umeda/hyslom • 2017" project, as well as sequences shot during a cruiseship tour the following year, capturing the shimmering water and lights on a charming river at night.



沉洞 Cenote TS'ONOT

2019

Mexico, Japan | Spanish | 75' | Chinese Mainland Premiere

阳光从洞窟顶端射入水中。尤卡坦半岛北部，在没有陆地湖泊以及河流的地方，一类名为沉洞的泉水，源自地底洞穴的地下水，成为了当地唯一水源。许多沉洞曾被用作宗教仪式，许多人被扔进洞中用以献祭。同时人们认为雨神 Chaac 就住在这些洞底，因此也被用作接收雨神旨意的场所。

在古玛雅文化的“波波尔·乌”传说中，当一对双胞胎前往名为“Xibalba”的冥府时，他们要经过一个巨大的水源。玛雅人认为沉洞是连接现世与死后世界的通道。沉洞的地底世界承载了迷失的灵魂以及这片土地历史的沉重历史。当被献祭的灵魂苏醒并邀请活着的人进入水中后，这块土地的记忆将会重新被拾起。

Sunlight comes down into the water from the top of the cave in the water. In the north of Yucatan, fountains called cenote are made with groundwater in the underground cavity were the only water sources in the land where there is no river and lake. Some cenotes were used as ritual space and many people were thrown into the water as sacrifices. It was also to receive a message from the Rain God "Chaac" that they believed the God lived in the bottom of cenote.

In the Popul Vuh myth that is the genesis of ancient Maya, when the twins go down to hades "Xibalba", they pass through the big water. Mayan believed cenotes were the way that connected the present life and hereafter. The underground world that has wandering lost souls and its own history carrying the heavy responsibility of its land. When the sacrificed souls would wake up and invite the livings into the water, memories of the land would come back.

对话 小田 香

Q: 从你之前的其他访问中，我们了解到你曾经想成为一名篮球选手，但因为受伤不得不放弃。在这之后，你是如何开始对电影产生兴趣的？

A: 篮球是我年轻时的热情所在，但很不幸我的右膝受了伤。我经历了两次大型手术，但无法继续向职业方向发展。医生对我说了个大大的“不”。我就此彻底陷入迷茫，因为在那时，我生命中唯一了解的事就是篮球。再之后我开始寻找另一项终身事业。在日本读了两年短期大学后，我决定去美国留学。我想，如果地方改变了，也许我的生活也会随之改变。在美国我选择了电影课程。那是我第一次接触摄影机和电影制作。

Q: 你的第一部电影《噪音如是说》正是在美国读书期间完成的作品，这部影片涉及了非常私人的主题。在片中你探讨了自己的性向，并反思了自己与家人之间的关系。为何你想要讲述这个故事？

A: 在美国大学的导师问我生命中最大的冲突是什么。当时，我的家人还不知道我是同性恋。在 2010 年，我和家人共同完成了我的第一部电影（也就是《噪音如是说》），以此来直面这一冲突。在这部私密纪录片中，我的家人和我共同讲述了一个出柜的故事。我希望将电影拍摄作为一种和家人沟通的方式，并且去面对他们无法接受我是同性恋的事实。整个过程非常艰难，但我从中收获良多，并且开始意识摄影机可以作为一种交流工具，或是一种对镜头前事物进行认知的行为，借以理解我自己和被摄对象（人物/空间）之间的关系。那段经历对我产生了巨大的影响。那时我还不不知道自己对电影感兴趣，但拍摄电影正是我去对抗、去生活和探索周围世界的方式。

Q: 这部影片处在虚构与非虚构的中间地带，正如你之前所说的，“演员”其实是你真正的家人，故事也基于真实的经历，而你在片中以“Kacchi”的名义出现。请家人参与到电影的拍摄中是不是一件困难的事？

A: “Kacchi”是我的小名，我的家人现在依然这么叫我。请他们参与到电影拍摄中并不难。我想他们感到很困难，在我出柜之后有些不知所措，但同时又感觉必须要以某种方式来帮助我。尽管他们不能真正接受这个事实，但并不意味着他们不爱我。他们非常爱我，并且希望找到一种方式来表达。

Q: 这部影片的拍摄是准备了详细的脚本，还是更多基于一种即兴的方式？

A: 可以说我写过剧本，但更像是对场景的注解。在前一半，我写下了真实的经历，去再次面对我们曾经历的事，后一半则体现了我对未来的期许。最后一组镜头中我母亲的眼泪是唯一没有提前写下来的部分。

Q: 这部影片以及拍摄的过程是否在情感层面改变了你家庭内部的状态？

A: 是的，它确实帮助我们重新建立起了纽带。从拍摄这部影片到现在已经十年了。在《沉洞》上映线公映时，我也有机会放映一些过去的作品，包括《噪音如是说》。我的家人从前曾经在 DVD 上看过，但这次我终于可以邀请他们在大银幕上观看了。我需要时间做好心理准备，我想我的家人也一样。看到家人和其他观众一起坐在影院里，让我感到很幸运，我很幸运能拥有他们。现在我们已经可以坦诚地、放松地去讨论我的性向问题了。

Q: 《矿》就是你拍摄于那段时间的作品，我听说这部影片原本应当改编弗兰兹·卡夫卡的一部短篇小说，但最后呈现出来的却是另一种面貌。能和我们谈一谈这部影片是如何构思的吗？

A: 贝拉给我们布置的作业是拍一部改编自卡夫卡作品的短片，他给我的那篇是《骑桶者》。这篇小说讲述一个贫穷的男人因为没有钱买煤炭，而乞求煤炭店店主分给他一些的故事。我去了萨拉热窝附近的布雷扎煤矿进行调研和勘景。在那里，我被 300 米深处的地下世界吸引了。我看到矿工们在黑暗和巨响中勤劳工作。第二次去那里时，我请求煤矿公司让我进行一些拍摄，并将素材拿给贝拉看。我告诉我，我想在那里和矿工们一起拍摄一部原创电影。

Q: 你与矿工们的互动是如何进行的？我想他们应该都不会说英语。在你拍摄时，是如何决定拍下哪些对话的？

A: 在第一次和最后一次拍摄时，有一位会说波斯尼亚语的朋友在场，所以可以向他们解释我们想拍摄一部关于煤矿和矿工的影片。而在独自一人拍摄时，我完全听不懂他们在说什么。我的拍摄过程非常简单，绝大多数时候我们都通过肢体语言交流，比如什么时候停下脚步进行拍摄，什么时候继续向前。后来在剪辑阶段，我终于通过对白转录了解了他们所说的内容。

Q: 来到《向着那份温柔》，这部影片又一次呈现出了非常私人 and 沉思式的风格，在片中你谈到了在萨拉热窝的经历，以及你的性别和电影人身份。为什么会选择在这一阶段拍摄一部这样的影片，并对自己提出这些问题？

A: 在拍摄《噪音如是说》之后，我内心产生了痛苦和不确定的情绪，因为我觉得我将摄影机用作一种暴力的工具，或多或少伤害了我的家人，即便采用这种交流方式是当时我唯一能够做到的事。我没有后悔自己的行为，但需要更多的思考和领悟，才能继续拿起摄影机。拍完《矿》之后，我回到日本，我感觉已经是时候去面对这些问题——在电影制作上我未来想向什么方向前进，以及我希望用什么方式去实现它。

Q: 《沉洞》这部影片的构想是如何产生的？

A: 在波斯尼亚的煤矿拍完《矿》之后，我 film.factory 的同事 Marta Hernaiz Pidal 谈起了接下来想拍摄的内容。我很笼统地说我接下来想拍水，以及水中的光线。我们在萨拉热窝度过几年后返回各自的国家，但并没有忘记曾经的这段谈话。Marta 向我介绍了沉洞这种地貌现象并给我发了一些照片。其中一张描绘了一个巨大的山洞，只有上方投下的几丝阳光，洞里一个孩子在水面上玩耍。那张照片触动了我，于是我在日本开始了关于沉洞的研究，同时存钱准备前往墨西哥尤卡坦半岛。渐渐地，我的兴趣转向了与沉洞相互联系的神话和传奇故事，并开始将沉洞与集体无意识联系起来。

Q: 我很好奇你对于电影介质的看法，因为你既用过胶片也用过数字拍摄。举例来说，在《沉洞》里，你使用了 8 毫米胶片和 iPhone。你是如何决定拍摄手段的？会根据拍摄的对象而改变吗？

A: 我们计划用佳能 5D 摄影机加上防水罩来拍摄水下镜头，但一开始先使用 iPhone 进行了测试。iPhone 拍摄的画面质量远远超出了我的想象。而且我的潜泳技能也不足以在水下操作 5D……同时，因为我们知道影片会与记忆、生命与死亡相关，我希望能对时态的呈现进行一些考量。选择 8mm 胶片拍摄主要是出于这个原因。我希望借此来提出一个问题：“我们现在的所见，究竟是来源于过去，当下，还是未来？”

Q: 《沉洞》中的文本和语言是非常重要的元素。能否谈一谈你是如何设计片中的叙述和旁白的？

A: 在最后一次去拍摄时，我写下了一些旁白的台词，灵感来源于玛雅神话和与沉洞周边社群进行的面谈。找到合适的女声非常困难，因为我们想找一个会说玛雅语的年轻人，而会说玛雅语的年轻一代已经越来越少了。很幸运地，我们遇到了一个日常生活中还说玛雅语的女孩，在她家里录制了我准备的所有文字，还请她用了或轻柔，或像耳语，或正常的多种声线去录制。我想，如果我能准备这些不同声线，或许就能表现出声音的更多层次。

Q: 你曾经不止一次提到过拍摄影片时的空间以及你与空间的关系。当我看《矿》和《沉洞》时，有一种强烈的、正在观看如同“外星”般异质地形的感受，并为它们的物质性和美感折服。是什么原因让你如此关注这种类型的空间？

A: “外星”地形！我很高兴听到你这么说。我们生活在地表，但如果我们稍微向下一点，正是那片未曾见过的陌生空间提供了我们生活的基建。我不知道为什么我会如此迷恋这样的空间。也许来源于我对集体无意识的兴趣，我相信我们作为人类拥有诸多相通之处，也彼此分享着记忆。拍电影就是我探索这一主题的方式。拍摄外太空也是我未来计划的项目之一！

Q: 你第一部影片中的“噪音”这一概念非常吸引我，而你在电影中呈现声音的方式，在《噪音如是说》和后续的作品中也非常迷人。是否可以和我们分享一下你是如何进行声音设计的？

A: 我在剪辑时永远是画面先行。完成粗剪后才开始处理声音。在《矿》当中，我并没有做太多设计，因为矿道本身就是一种绝妙的空间，如同一座自然录音室。我主要调整了采矿设备声响的部分节奏，并使声音动态获得均衡。在《沉洞》当中我进行了更多尝试。我的助理用 TASCAM 收集了环境音，动物和人类的嘈杂，风的轻微声响等等。我使用了现场录音中采集的音源，以及我在水中的呼吸声，跨越洞穴和地面，生与死，过去与现在的边界。在将这些声音进行粗剪后，我再加入人声，包括访谈、旁白和诵读片段。这些声音出自文字，赋予我们意义和解读，但我依旧将它们视作影片声音的一部分。

Q: 你的电影往往带有一种强烈的感官体验，摄影机的运动和剪辑极具流动性，仿佛出自直觉。在剪辑的时候你会有一种特定的期待去实现这种效果吗？

A: 没有，但我会试着对拍摄时所感觉和经历的一切保持坦诚的态度。我的目标是在剪辑当中正确使用镜头 / 碎片的潜在力量，既不过多也不过少。

A Conversation with Kaori Oda



From your earlier interviews, we know that you wanted to be a basketball player but had to give up because of injury. After that, how did you start getting interested in filmmaking?

Basketball was my passion in my youth, but unfortunately my right knee got broken. I underwent two big operations but it was not impossible to be a professional player. Doctors said NO to me. So I was lost completely because the only thing I knew in life was basketball. Then, I started to look for something I can continue until I die. After spending two years in Japanese junior college, I decided to go to the US to study abroad. I thought that if I moved the place, something might change in my life. There I took a film course. That was the first encounter to camera and filmmaking.

Your first film “Thus A Noise Speaks” was made during your study in the US. It deals with a very personal subject, where you explore your own sexuality and reflect on the relationship you had with your family. Why do you want to tell this story?

My mentor in US college asked me what was the biggest conflict in my life. At that time, my family didn’t know I was gay and I made the very first film with them in 2010 (“Thus a Noise Speaks”) to face that conflict. It is a self-documentary made by my real family and myself about the coming-out as gay. The idea was to use filmmaking to communicate with my family and face the fact that they could not accept that I was gay. It was a really tough experience but I learned a lot from that and started to see and use camera as a tool for communication or the act of perceiving what is in front of the camera, of understanding the relationship between myself and the subject (the people/ the space). That experience left a huge impact on me. I didn’t know if I was interested in cinema but filmmaking was the way of confronting, living, and exploring life around the world and me.

The film is somewhere between fiction and non-fiction; as you said, the “actors” were your real family and the story is based on actual experience. You also appeared in the film as “Kacchi”. Is it difficult to convince your family to take part?

Kacchi is my nickname from my childhood. My family still calls me Kacchi. It wasn’t difficult to ask my family to be in the film. I think that they were confused and didn’t know what they should do after my coming-out but felt they had to help me in somehow or other. Even though they could not really accept the fact, it didn’t mean that they don’t love me. They do love me and was looking for a way to express it.

Is there a written script or more on the improvisational side?
There was kind of a script, more like a note of each situations. In the first half, I wrote from the real experience to face again what we have gone through, and the second half is based on my wishes for the future. My mother’s tears in the last sequence were the only part that was not written.

Did this film and the filmmaking process change the dynamics within your family, emotion-wise?
Yes, it really helped us to connect again. It has been ten years since we made the film. Along with the theater release of “Cenote”, I screened some of my past works, including “Thus A Noise Speaks”. My family watched it before on DVD, but finally I could invite them to see it on screen. I needed time to be ready for that and I think my family also did. Seeing my family in Cinema with other audience made me feel how lucky and blessed I was to have them. Now we can talk about my sexuality openly without any tensions.

“Aragane” was made during that period. I heard that this was supposed to be a task based on a short story by Franz Kafka, but headed to another direction at certain point. Can you tell us more about how this project was conceived?

Béla assigned us to make an adaptation short film from Kafka and he game me “The Bucket Rider”. It was about a poor man who didn’t have money to buy coal and begged the storekeeper of coal to give him some. I went to Breza coal mine near Sarajevo to make research of coal and location hunting. There I was attracted to the underground world, down to 300 metres. I saw miners working hard in the dark and roaring sounds. At the second visit, I asked the coal company to let me shoot a bit and showed those materials to Bela to tell him I would like to make my own work in that location with coal miners.

How were interactions with miners look like? I don’t think they speak English. When you were filming, how did you figure out what conversations you wanted to capture?

In the first and last shoot, there was my friend who can speak Bosnian, so we could explain that we wanted to make a film about the coal mine and miners. When I was shooting alone, I didn’t understand what they were talking about at all. My filming process was very simple, most of the times we communicated with body language, for example, when to stop walking and shoot, and when to start walking again.I could finally know what they spoke from the transcriptions in the editing process.

Going forward to “Toward A Common Tenderness”, this film returns to a very personal, very reflective style where you talked about your experience in Sarajevo and your identity as a women and as a filmmaker. Why did you choose to make a film about those questions at that point?

I had pain and unclear feelings after making “Thus A Noise Speaks” as I thought that I used my camera as violent tool and hurt my family in somehow even though that kind of communication was the only thing I could do at that time. I didn’t regret what I did but needed to digest more to keep going with camera. After making “Aragane” and came back to Japan, I thought that now it was the time to face where I would like to go in filmmaking and how I hope to do it.

How did the concept of “Cenote” come to you in the first place?
After I made “Aragane”, shot in the Bosnian coal mine, my colleague at film.factory Marta Hernaiz Pidal and I were chatting what we would like to shoot next. Vaguely I answered water and the lights in the water were my next things to follow. We went back to our home countries after a few years in Sarajevo but didn’t forget the chat we had. Marta told me about Cenotes and sent me some photos of them. One of them pictured a big cave only with limited sunlight from above, with a boy playing with camera. That photo touched me and I started to research about cenotes in Japan while saving money for the trip to Yucatan, Mexico. Gradually, my interests headed to the myth and legends they had related to cenotes and started to connect cenotes to collective unconsciousness.

I’m curious about your opinion on film format as you have shot on film and in digital. For example, in “Cenote”, you used 8mm and an iPhone. How do you make the choices? Does it relate to the subject you are filming?

We planned to shoot on Canon 5D with water housing for underwater shots but tested first with iPhone. The images shot by iPhone were more than I expected. In addition to that, my swimming skill didn’t go up enough to operate a 5D underwater...And then, since we knew the film would relate to memories, life and death, I wanted to play with tenses. Choosing 8mm mainly came from that reason, in order put up the question: “What we see now is from past, now, or future?”

Text and language is an important part of “Cenote”. Can you tell us how you arrange the narration and voiceover of this film?

Before the last shooting trip, I wrote lines for narration that was inspired by books of Mayan myth and interviews we did in the communities around cenotes. It was hard to find a voice actress because we were looking for young Mayan speaker. Mayan speakers are getting less and less in young generations. Luckily we met a girl who spoke Mayan in her daily life and recorded all the text I prepared at her home in some variations like soft voice, whispering voice, and normal voice. I thought that if I would have the variations, I might be able to express plurality of the voices.

In more than one occasions you mentioned space and your relationship with space when making a film. When I watched “Aragane” and “Cenote”, I had a strong feeling that they were about an “alien” landscape and the materiality and beauty of it. What brought you to focus on this kind of space?

Alien landscape! I am glad to hear that. We live on the ground but if we go down a bit, it is an unseen alien space and it supplies our infrastructure! I don’t know why I am attracted to such spaces. It may come from my interest toward collective unconsciousness though. I believe we have things in common and share memories as human beings. Filmmaking is my way of exploring of that theme. Capturing outer space is also one of my future projects!

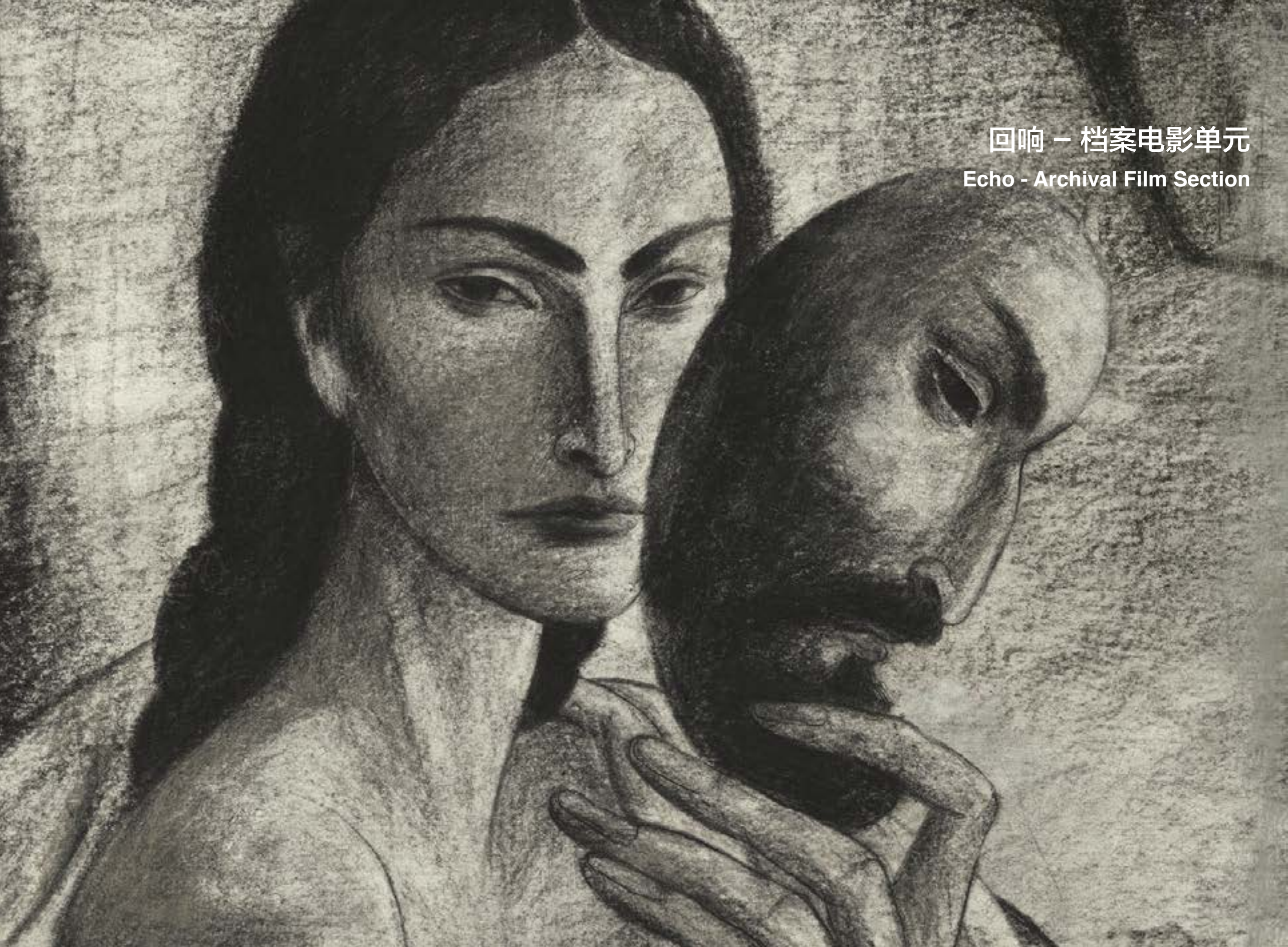
The concept of “noise” in your first film is quite fascinating for me, and so is the way you create and play with sound in your film. Would you like to tell more about how you design sounds in your film?

Image always goes first in editing. I would make a rough cut and then work on the sounds. As for “Aragane”, I didn’t do much on design because the mine itself had fascinating space as natural sound studio. What I changed was only some parts of rhythm from mining equipment and balanced the roundness. I played more in “Cenote”. My assistant collected sounds with TASCAM such as nature sounds, animals, people’s buzzing, murmur of the wind, and so on. I used those sounds from field recording and my breathing sound in the water to cross the border between in the cave and on the ground, life and death, past and present. After making rough cut of those sounds, I added human’s voices in, including interviews, narrations, and recitations. Those voices are made from words that give us some meanings and definitions but I see them also as sounds.

You films have a strong sensorial feeling, and the movement of camera and editing looks very fluid and intuitive. Did you have a specific idea in mind when you edit so that you can achieve this effect?
Not really but I tried to be sincere and honest with what I felt and experienced while shooting. My goal in the editing is to use the potential power of shots/fragments in right ways. Neither too much nor too little.

Interview/Text/Translation: ZOU Aiyang

回响 — 档案电影单元
Echo - Archival Film Section



记忆考古学

Memory Archaeology

过去犹如异乡。

——L. P. 哈特利《送信人》

“倒着生活！”爱丽丝惊奇地重复了王后的话，
“我以前从没听说过这样的事。”
“可是这样做有个很大的好处，人的记忆可同时向两个方向发展。”
“我可以肯定，我的记忆只有一个方向，”爱丽丝说，
“我不能记住还没有发生过的事。”
“只能记过去，那真是一种可怜的记忆。”

——刘易斯·卡罗尔《镜中奇遇记》

符号学家茨维坦·托多洛夫 (Tzvetan Todorov) 曾断言：
“记忆已成为新的偶像崇拜。”

在过去半个多世纪中，记忆经历了前所未有的热烈讨论与广泛研究。它不可避免的主观性和真假难辨的特质，抵达过往的诱人允诺，都让附着于其上的谜题与幻觉，乃至偏差与谬误，激发着人们无穷的好奇与迷恋。

今天丢弃的垃圾经时间裹挟发酵，形态异变，成为明日的考古发掘。透过影像这种几经淬炼，藏有意象符码的独特语言，记忆存在的背景得以重塑；在不断的剪切、重组、置于新语境的实验中，成为一件织物，串联起叙述的可能，以此对抗琐碎、纷乱而庸碌贫乏的现实，以一种直觉性的超验逻辑，去观看与理解过往。

涉及时代又潜入历史，趋向宏大又归于微末，残酷与诗意缠绕，叙事与哲思交错——我们试图借助“记忆考古学”这项策划中的三组影片，进行一次注解历史的尝试，呈现档案影像中记忆样貌的多重性：它是如何抗争与补充着历史，又是如何塑造和扭曲着我们对过往的认知。同时，记忆本身又积累下何其深重的执念与无能，挣扎于无法证实与无法推翻的矛盾之间，在承载历史的过程中落下深深浅浅的伤痕。

在世界迎接剧变的此刻，我们对历史的回望又将投出怎样的一种视线？而过去或许也不再是我们遗留在身后的他者，而是与我们并肩的幽灵。

邹艾旻

The past is a foreign country.

– *The Go-Between*, L. P. Hartley

"Living backwards!" Alice repeated in great astonishment.
"I never heard of such a thing!"
"— but there's one great advantage in it, that one's memory works both ways."
"I'm sure mine only works one way," Alice remarked, "I can't remember things before they happen."
"It's a poor sort of memory that only works backwards."

—*Through the Looking Glass*, Lewis Carroll

Tzvetan Todorov alleged that memory has become a new iconolatry.

In the past fifty years or so, memory undergoes unprecedented discussion and research. Its intrinsic subjectivity and ambiguity, the tempting promise of going back in time, with all the enigma and illusion, bias and fallacy attached to it, stimulate endless curiosity and obsession.

Today's rubbish dumps, transformed by time, become tomorrow's archaeological digs. Through cinema, a language that refines over and over again with imagery signifiers, the space for memory was remoulded. In non-stopping cutting, editing and recontextualizing, memory is made into a fabric or a story that puts narratives together, to confront the triviality, mediocrity and the helter-skelter of reality, to reexamine and reassess the past in an intuitive, transcendent way.

Approaching the present while delving into the past; tending towards the grand while attributing to the trifles; narrating and philosophizing in brutality and poerty, the three programs of "Memory Archaeology" attempt to carry out an experiment in annotating history, revealing memory's multi-faceted quality in archival footages: how does it resist and complement history? how has it been shaping and distorting our perception of the past? At the same time, memory accumulated on itself scars of obsession and futility, struggling between the unverifiable and the uninterpretable, while trying to carry the weight of history.

As the world today torn apart in drastic changes, what kind of sight will we cast back over the history? The past may not be the "other" that we left behind, but rather, a phantom standing by our side.

ZOU Aiyang



第一组：歧义 Program I: AMBIGUITY

增删篡改，逡巡呢喃，记忆的叙述者将秘密当作养料。而随着观者拆开审阅，真实与虚构的分野，渐渐在层叠的影像密林之间变得暧昧交错，悬而未决。离开人世的著名导演漫步于异色梦境，家庭影像构筑起虚妄迷宫。本单元的两部影片将着重呈现记忆摇曳不可靠的特质。

Taking advantage of additions and deletions, manipulations and distortions, memory-tellers wander around in whispers, feeding on secrets. While the listeners defenselessly follow, reality and fiction gradually merge in the jungle of images. In this program, a deceased director strolls in iridescent dreams; mysterious home video tapes builds a castle in the air. The two films in AMBIGUITY are about the unreliability of memory.

猎兔人 The Rabbit Hunters Guy Maddin, Evan Johnson, Galen Johnson

Canada | English | 2019 | 7' | Asian Premiere 亚洲首映

一位电影人在死后的梦境中漫游。来自层层过去的各种障碍阻止着他与妻子重聚。由 Isabella Rossellini 主演，本片是加拿大鬼才导演对费里尼诞辰百年的一次致敬。

A dead filmmaker (Isabella Rossellini) experiences a posthumous dream in which every attempt to reunite with his wife is thwarted by obstacles that rise from various layers of his past. A short film in honor of Federico Fellini's centenary.



我的墨西哥椒盐脆饼 My Mexican Bretzel Nuria Giménez

Spain | No Dialogue | 2019 | 73' | Chinese Mainland Premiere 中国大陆首映

“谎言只是讲述事实的另一种方式。信任的欲望只是当一个人被挂在悬崖边上时唯一能抓住的那块石头。然而那块石头仅为幻景，整个悬崖也是一样。在这个梦中，所需之物可以被说出，不断延续以及无穷无尽的事物有其始，亦有其终。死神就从这个梦中苏醒。” - Paravadin Kanvar Kharjappali

"Lies are just another way of telling the truth. The desire to believe is the hand of the man hanging from a cliff and clinging to the only stone that would seem to save him. But he always ends up falling because the stone is a mirage, just as the cliff is. Death is awakening from this dream in which the essential can be said and in which the continuous and infinite has a beginning, an end and a meaning." - Paravadin Kanvar Kharjappali



Nuria Giménez

1976 年出生在巴塞罗那，毕业于新闻、国际关系以及纪录片制作专业。曾在柏林、巴黎以及伦敦干过各种与电影行业毫无联系的工作。在过去十年中，她靠自己所仰慕的电影人大师班扩充了知识，第一部短片入选了 2017 年的马德里纪录片电影节以及波哥大国际纪录片电影节。《我的墨西哥椒盐脆饼》是她的第一部长片作品。

Nuria Giménez was born in Barcelona in 1976. She studied Journalism, International Relations and Documentary Filmmaking. She has lived in Berlin, Paris and London doing different types of jobs, most of them unrelated to cinema or to each other. In the last decade, she has extended her knowledge thanks to seminars and master classes of several filmmakers she admires. Her first short film *Kafeneio*, was presented at DocumentaMadrid 2017 and MIDBO 2017. *My Mexican Bretzel* is her first feature film.

第二组：遗落
Program II: AMNESIA

三段属于女性的记忆：偶像、身体与未完成的电影。正如《追忆逝水年华》的主题，认识是在时间流逝中的认识。经过数十年乃至数百年的忽视，未经探究的细节在新语境下变得珍重。本单元影片跨越形式与地缘的界限，让个体、性别与群体的记忆重新浮现于时间的显影液中。

This program consists of three pieces of memory that belong to women. As Proust indicated in *In Search of Lost Time*, understanding is constantly renewed in the passing of time. After decades, even centuries of negligence, once unthought details reappear in spotlight thanks to new contexts. The three films in AMNESIA stride across formative and geographical boundaries, bringing shadowed individual, gender and collective memories back to life.



斯通 Stone

Jeroen Van der Stock

Japan | No Dialogue | 2020 | 6' | Chinese Mainland Premiere 中国大陆首映

十五张被化学试剂处理过的莎朗·斯通剧照，来自于翻拍自《恶魔》的电影《孽迷宫》。而在本片中，导演对克鲁佐《恶魔》的翻拍作进行再一次抽象创作，让被遗忘的电影女神重新回到聚光灯下。

Stone is a radical 'found footage' remake of the remake Diabolique (1996) of the original French suspense thriller Les Diaboliques (1955) and simultaneously puts the spotlights back on Sharon Stone, a forgotten film goddess and perhaps the last real film diva? The images used in Stone were heavily treated with a cocktail of chemicals straight after Van der Stock obtained them as 'film waste' from a Belgian film distributor some 20 years ago. Upon rediscovering the box containing this waste a while back 15 film stills, featuring whatever was left of the very entrancing Sharon Stone, were selected and carefully scanned. After filming, re-framing, editing and having an original score composed by Dutch musician Reinier van Houdt the experimental short film Stone came about.

Jeroen Van der Stock



1979 年出生于比利时，在布鲁塞尔的卢卡艺术学院取得了视听艺术的硕士学位。他的作品在全球各大电影节均有展映，经常探讨遗弃和功能失调等主题。他目前在日本神奈川县工作和生活。

Jeroen Van der Stock (b. 1979) is a Belgian-born filmmaker who earned his Masters in Audiovisual Arts from the Luca School of Arts in Brussels. In his work he often explores ideas around rejection, dysfunctionality and abandonment. Van der Stock his video works have been screened at film festivals including Rotterdam, Oberhausen, RIDM, Rencontres Internationales, CPH:DOX and Jeonju. His short film Night Horse won the Grand Prize at the Image Forum Festival and was nominated for the Found Footage Award at IFFR 2019. Van der Stock is currently living and working in Kanagawa, Japan.



死因 Cause of Death

Jyoti Mistry

South Africa, Austria | English | 2019 | 20' | Asian Premiere 亚洲首映

女性的身体时刻处于危险之中。尸检报告表明物理上对身体的伤害导致了死亡，却隐匿了导致杀害女性事件发生的结构性与反复出现的暴力。影片通过档案中的胶片画面、动画以及口述文字诗歌，揭露了一场针对女性的系统性暴行。

Women's bodies are always at risk. An autopsy report describes the physical impact on the body that results in death but hides the structural and recurrent violence on women's bodies that leads to femicide. Through archival film footage, animation and spoken word poetry an experience of structural violence against women is exposed.



Jyoti Mistry

1970 年出生于南非德班，结合传统电影规范与装置艺术影响进行创作。她的作品入选全球各大电影节与展览，她在阿姆斯特丹的荷兰电影学院以及旧金山的加州艺术学院做过驻地艺术家，也是第 68 届柏林电影节的国际短片评委之一。她目前在哥德堡大学担任电影专业教授。

Born in Durban, South Africa in 1970, she works with film as an interplay between cinematic traditions and installation art. Her films have screened at festivals including Toronto, Winterthur, Rotterdam and Durban and in exhibitions at Kunsthau Zürich, Museum der Moderne Salzburg and Kunsthalle Wien. She has been artist in residence at the Netherlands Film Academy in Amsterdam and the California College of the Arts in San Francisco and was a member of the International Short Film Jury at the 68th Berlinale. She is currently professor for film at the University of Gothenburg.



两个被遗忘的盒子 Two Forgotten Boxes

Cécilia Mangini, Paolo Pisanelli

Italy | Italian, French | 2020 | 58' | Asian Premiere 亚洲首映

在成为影评人并作为电影人与去世的丈夫 Lino Del Fra 共同导演纪录片之前，Cécilia Mangini 是一位摄影师。1965 年她与丈夫前往被战火摧残的越南拍摄，但电影最后没有完成。半个世纪过去，她再度打开盒子，重温这些影像，并借此机会回顾了自己的人生，以及她经历的近百年时光中周围世界的变迁。

Before becoming a film critic, then a maker mainly of sharply engaged documentaries, usually in tandem with her late husband Lino Del Fra, Cécilia Mangini was a photographer. Taking pictures was something she did all her life, alongside whatever else she was working on. In 1965 Mangini and Del Fra went to war-torn Vietnam to make a film they never finished. More than half a century later, she returned to these images, moving and still, some of which she found again by accident. But Due scatole dimenticate is much more than a return to unfinished business: Mangini takes the opportunity to look back at her life and the choices she made, how the world has changed during her near one hundred years on earth.

Cécilia Mangini



意大利编剧、摄影师及电影人。她早期作为影评人为《Cinema Nuovo》、《Cinema '60》以及《L'Eco del cinema》撰稿，之后她分别与皮埃尔·保罗·帕索里尼和她的丈夫 Lino Del Fra 开始合作拍摄电影。过去的六十年中，她的作品涵盖了从堕胎到阶级斗争的多种社会与政治议题。在上上了年纪之后，她依然时刻作为社会活动家，抗议意大利钢铁产业对环境造成的污染。Cécilia Mangini (1927, Italy) is an Italian writer, photographer and filmmaker. Beginning her career as a film critic for publications such as Cinema Nuovo, Cinema '60 and L'Eco del cinema, she began her career as a filmmaker in collaboration with her husband, Lino Del Fra, and Pier Paolo Pasolini. Over the last six decades, Mangini has made work that covers social and political issues from abortion to class struggles. She has spent the last part of her life as an activist fighting pollution produced by the Italian iron and steel industries.

Paolo Pisanelli



1965 年出生于意大利，是一位摄影师以及电影人。他最初从事摄影记者和舞台摄影师的工作，直到 1997 年选择成为了一位纪录片导演。他在世界各地和电影节屡获殊荣过，也是每年在萨兰托举办的视听电影节 Cinema del Reale 的创始人以及艺术总监。Paolo Pisanelli (1965, Italy), is an Italian photographer and filmmaker. He started out working as a photojournalist and stage photographer; in 1997 he took his career in a new direction when he became a documentary filmmaker. He is the founder and artistic director of Cinema del Reale, an annual audiovisual festival in Salento. He has received prizes and awards from national and international film festivals.

第三组：缺席

Program III: ABSENCE

消亡于殖民扩张的阿兹特克王国幻化为神话的土壤，本国历史的不在场者流亡于另一段平行历史之中。我们能否从民族记忆、社会记忆与国家记忆场域下的被动失语或主动删除中，挖掘拼凑出某些无人知晓的真相？

Lost in colonialism, Aztec Empire turned into soil for myth. Absentees of their own nation's history were exiled in a parallel history elsewhere. From the two films in this program, could we piece together some kind of unknown truth, out of the coerced silence or unsolicited erasing of national, social and statal memories?

流亡日记 Exile Diaries

Irene Gutiérrez

Spain | Spanish, French, Russian | 2019 | 43' | Asian Premiere 亚洲首映

据统计有超过五十万人在西班牙内战结束后离开了祖国。他们之中有些人后来回了国，有些人永远没有归来。本片由流亡至全球各地的人们拍摄于1937年至1977年间的家庭影像组成，既关注构成流亡生活细节的光点，也聚焦胶片中的失衡状态。

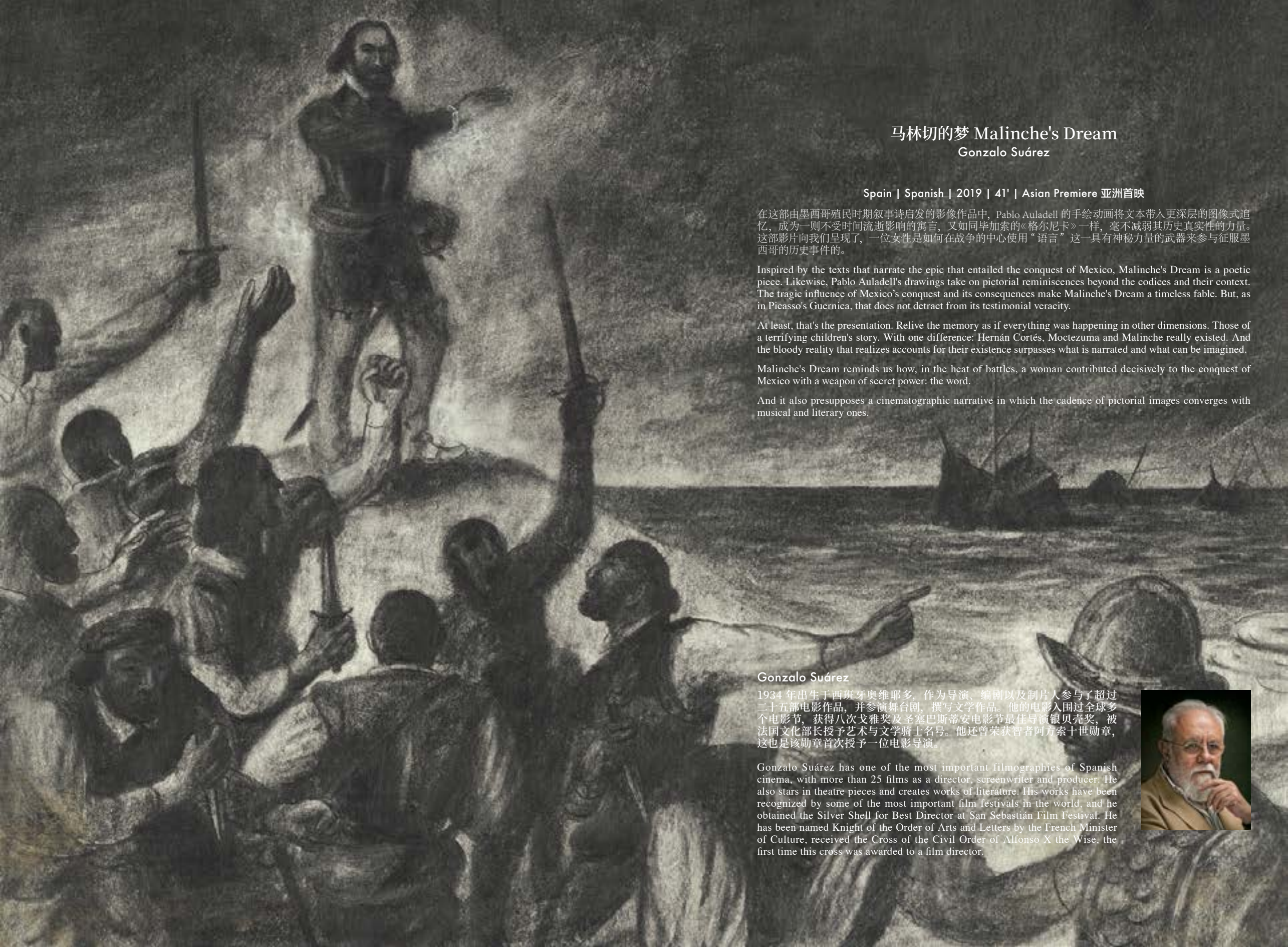
"Today, being captive and disarmed the Red Army, the national troops have reached their last military objectives. The war is over." And so, eighty years ago, the Spanish exile officially started, although the massive departure of Basques, Asturians, Cantabrians had already begun with the fall of the Northern Front. It is estimated that more than half a million people left the country after the Spanish Civil War. Some were able to return, others never did. 'Exile Diaries' looks to the small gestures, games and celebrations found in the domestic films shot by those exiles around the world, but it also addresses the absences, failures and imbalances crystallized in their family reels during the historical period that goes from 1937 to 1977.

Irene Gutiérrez



来自西班牙休达，在圣安东尼奥德洛斯巴诺斯国际电影学院获得纪录片的文学士学位后，又继续进修，获得艺术以及电影硕士学位。她的作品入选过全球五十多个电影节以及艺术巡展，擅长通过调研等方式将私人生活与更广袤的社会图景联系在一起，以此呈现个人与国家之间的政治性对立。

Irene Gutierrez Torres is a filmmaker from Ceuta. She earned a B.A. in documentary from the International Film School of San Antonio de los Baños (EICTV, Havana, Cuba) before receiving her M.F.A. in fine arts & cinema studies with high honors. She has directed Border Diaries (2012), Hotel Nueva Isla (2014) and Exile Diaries (2019). Her films received funding from the Tribeca TFI program, the Sundance Institute and the Spanish General Consulate in New York city and have been screened in more than fifty international film festivals and art venues. Hotel Nueva Isla won special jury awards at the Jeonju International Film Festival, New Orleans International Film Festival and Austin Las Americas Film Festival. The film was part of the Bright Future program in 2014 and the MoMA Documentary Fortnight in 2015. Her films and research link the intimate portrait with the landscape as an expression of the political tensions between individuals and nations.



马林切的梦 Malinche's Dream

Gonzalo Suárez

Spain | Spanish | 2019 | 41' | Asian Premiere 亚洲首映

在这部由墨西哥殖民时期叙事诗启发的影像作品中，Pablo Auladell 的手绘动画将文本带入更深层的图像式追忆，成为一则不受时间流逝影响的寓言，又如同毕加索的《格尔尼卡》一样，毫不减弱其历史真实性的力量。这部影片向我们呈现了，一位女性是如何在战争的中心使用“语言”这一具有神秘力量的武器来参与征服墨西哥的历史事件的。

Inspired by the texts that narrate the epic that entailed the conquest of Mexico, Malinche's Dream is a poetic piece. Likewise, Pablo Auladell's drawings take on pictorial reminiscences beyond the codices and their context. The tragic influence of Mexico's conquest and its consequences make Malinche's Dream a timeless fable. But, as in Picasso's Guernica, that does not detract from its testimonial veracity.

At least, that's the presentation. Relive the memory as if everything was happening in other dimensions. Those of a terrifying children's story. With one difference: Hernán Cortés, Moctezuma and Malinche really existed. And the bloody reality that realizes accounts for their existence surpasses what is narrated and what can be imagined.

Malinche's Dream reminds us how, in the heat of battles, a woman contributed decisively to the conquest of Mexico with a weapon of secret power: the word.

And it also presupposes a cinematographic narrative in which the cadence of pictorial images converges with musical and literary ones.

Gonzalo Suárez

1934 年出生于西班牙奥维耶多，作为导演、编剧以及制片人参与了超过二十五部电影作品，并参演舞台剧，撰写文学作品。他的电影入围过全球多个电影节，获得八次戈雅奖及圣塞巴斯蒂安电影节最佳导演银贝壳奖，被法国文化部长授予艺术与文学骑士名号。他还曾荣获智者阿方索十世勋章，这也是该勋章首次授予一位电影导演。

Gonzalo Suárez has one of the most important filmographies of Spanish cinema, with more than 25 films as a director, screenwriter and producer. He also stars in theatre pieces and creates works of literature. His works have been recognized by some of the most important film festivals in the world, and he obtained the Silver Shell for Best Director at San Sebastián Film Festival. He has been named Knight of the Order of Arts and Letters by the French Minister of Culture, received the Cross of the Civil Order of Alfonso X the Wise, the first time this cross was awarded to a film director.



A low-angle, blue-tinted photograph of a person standing on a complex metal scaffolding structure. The person is silhouetted against a bright sky with a large sun flare in the upper left corner. The scaffolding consists of numerous intersecting metal beams and cables, creating a dense geometric pattern. The overall mood is industrial and dramatic.

中子 - 中片展映单元

Neutron - Mid-Length Film Section

随着电影时长缩短，它便逐渐获得了内容和美学上的自由：对传统电影行业发行链条的依托和迎合市场预期不再是重点，观看的形式亦可以超越许可与场所的诸多限制。面对一部中片，观众内心往往不会埋下任何对结构与节奏的预设，因此创作者既不必拘泥于长片制作的条条框框，又不必像短片那样过多考虑表述的经济性。

我们始终相信，电影时长是属于创作者的自由，是艺术家对作品整体考量的必要组成部分。2018年设立“中子”单元的初衷，正是希望突破短片节这一名词的边界，迎接一切接近影像创作本真的探索。希望在这些 45-75 分钟的影片之中，发现更多跨出常规和消解既定模式的尝试，为广义上的电影创作带来更多可能性上的思考。

今年“中子”的四部影片，穿梭于迥异的语境之中，制造出主题与美学上的丰富性，正是对我们所期待的自由作出的最佳回应。《录像时带》(VHYes, 2019) 将介质作为叙事的武器，附着于录像带画面本身的年代感与距离感是戏仿的绝佳材料，让段子合集般的故事呈现出混合了怀旧与荒诞的复合情绪。如同一场私人情感练习的《塑料大棚》(The Plastic House, 2020) 里，主人公对父母去世的恐惧和深植心底的孤独寄托于近似仪式的劳动场景中，在容纳了时间流逝和季节变迁的大棚里氤氲发酵。《电影速写》(Film Sketch, 2020) 漫步于古都南京，对人物的讨论在文本内外来回逡巡，折射历史，勾连现实，强烈的元叙述气质带来把玩形式的乐趣。《空荡的马背》(Empty Horses, 2019) 则是一幅极具想象力的电影史拼贴画卷，两位创作风格与理念南辕北辙却同样举足轻重的匈牙利电影人，在虚构空间里展开一场激烈的精神交锋。— 邹艾涛

As films grow shorter, they begin to enjoy particular freedom, both in terms of content and aesthetics: Operating outside conventional distribution chains, shorter films don't need to pander to market expectations; the form of viewing also transcends restrictions of license and venue. With medium-length films, audiences usually don't have a pre-built set of supposition about structure and pacing. Therefore, creators are no longer hedged in with the rules of feature film production, nor do they have to think too much about being economical like when they are creating shorts.

We have always believed that the freedom of deciding how long a film should be belongs to the creator which is an essential element of the artist's overall consideration of his/her work. Kicking off a new section "Neutron" in 2018, we intend to break free from the limitations of the term "Short Film Festival" and welcome all kinds of artistic exploration with sincerity and honesty. It is hoped that in these films, ranging from 45 to 75 minutes in length, we can found more out-of-the-box attempt and effort to eliminate the established modes, to reimagining the possibilities of filmmaking in a broader sense.

The four films in this year's "Neutron" section, weaving through disparate contexts to display thematic and aesthetic richness, are the best response to the freedom we expect. *VHYes* (2019) uses materials as a narrative vehicle, distancing the audience from the time and space they are in with videotape images. Almost a sketch collection and parody of late-night television, the film offers a compound emotional mix with a quirky nostalgic sensibility. *The Plastic House* (2020) feels like a personal emotional exercise. Fearing the death of her parents, the protagonist's deep-rooted loneliness are placed in ritualistic labor scenes, fermenting in a greenhouse that sees time passing and seasons changing. *Film Sketch* (2020) guides the audience to wander around the ancient capital Nanking, as the discussion of characters unfolds, going in and out of the text, reflecting on the past and reconnecting with the present. Its strong meta-narrative quality brings out the pleasure of playing with form. *Empty Horses* (2019) is a highly imaginative collage of film history, in which two important Hungarian filmmakers, differing in creative styles and philosophy, engage in a fierce spiritual dialogue in a screening room in their heads. **ZOU Aiyang**, Tran. **LI Ruiqi**, **ZOU Aiyang**



录像时带 | VHYes

Jack Henry Robbins

USA | English | 72' | 2019 | Chinese Mainland Premiere 中国大陆首映

12 岁的 Ralph 误将父母的结婚录像带当作空带子，用来录制了自己的家庭录像以及他最喜欢的深夜节目。一场电视购物片段、审查过后的情色电影以及真实犯罪故事的喜剧浪潮，势必会将现实倒带。

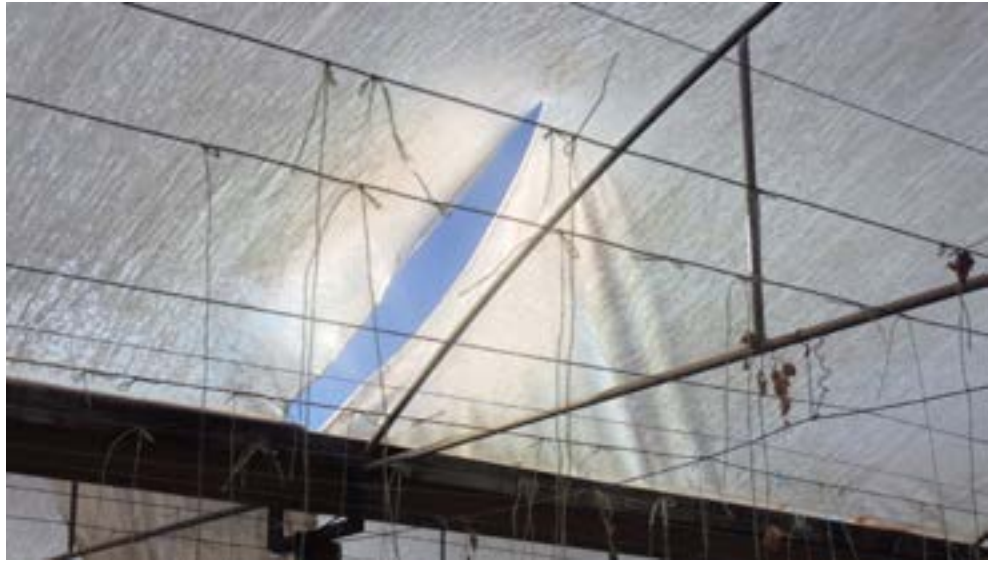
12-year-old Ralph mistakenly records home videos and his favorite late night shows over his parents' wedding tape. A comedic wave of home shopping clips, censored pornography, & true-crime tales that threaten to rewind reality.

Jack Henry Robbins

Jack Henry Robbins 是一位来自纽约的导演以及人类，他目前正堵在洛杉矶的路上。他的两部短片《Painting With Joan》与《Hot Winter: A Film By Dick Pierre》先后入围 2017 和 2018 年的圣丹斯电影节，他创作的关于业余 DJ 的网络剧系列《Ultimate Ultimate》被喜剧中心频道改编成电视剧。他的纪录片《无家故事》讲述了美国街头流浪者人群的故事，在多个电影节夺得奖项。他为此片让更多人意识到了他所关心的这一议题而感到自豪。

Jack Henry Robbins is a filmmaker and human being from New York City who is currently in traffic in Los Angeles. Jack Henry's short films, *Painting With Joan* and *Hot Winter: A Film By Dick Pierre*, premiered in back-to-back years at Sundance 2017 and 2018. His webseries *Ultimate Ultimate*, a show about amateur DJs, was developed into a TV show by Comedy Central and currently lives on Funny or Die. His documentary *These Storied Streets* about America's homeless population has won awards at multiple festivals and he is proud of what the film has done to raise awareness for an issue dear to his heart.





塑料大棚 | The Plastic House

Allison Chhorn

Australia | Central Khmer | 46' | 2020 | Asian Premiere 亚洲首映

一位年轻女性在幻想中构建起父母去世后独自生活的现实。沉浸在家中温室里独自工作的缓慢节奏中，她不断重温柬埔寨父母无法言说的回忆。随着时间流逝，体力劳动逐渐成为一种疗愈的仪式。塑料大棚屋顶承受着自然的重量，逐渐恶化的天气状况威胁着这个独自生活的新生命。

A young woman constructs a solitary reality by imagining what life would be like after the passing of her parents. Absorbed in the slow process of working alone in the family's green house, she relives shadow memories of her Cambodian mother and father. The healing ritual of physical labour gradually reveals itself over time. As the plastic roof bears the weight of natural elements, the increasingly precarious weather threatens this new life alone.



Allison Chhorn

出生于1992年的Allison Chhorn是一位柬埔寨-澳大利亚电影人和多领域艺术家，在作品中探讨移民流离，创伤和记忆的重复性等主题。Chhorn制作多部长短电影作品，为特定场馆创作的录像装置和纪录片。她的作品在世界各地的电影节均有展映。

Allison Chhorn (b. 1992) is a Cambodian-Australian filmmaker and multidisciplinary artist whose work explores themes of migrant displacement, trauma and the repetition of memory. Chhorn made several feature films, as well as directing numerous short films, site-specific video installations and documentaries. Her work has screened at festivals around the world.



电影速写 | Film Sketch

成佳亮 CHENG Jialiang

China | Chinese Mandarin | 59' | 2020 | Asian Premiere 亚洲首映

影片主要围绕着一位艺术家试图去对《刺杀汪精卫》这部好莱坞式电影进行改写，为此拜访了南京的故人刘老师。讲述了片中几位角色对汪精卫这个争议人物的议论、同情、闲聊之间，不断让历史的鬼魂得以显现又瞬间消失的“故事”。

对汪的讨论，实际上是对巨大不可抗力下，两难处境的讨论，而这折射的是所有人都可能的普遍境遇。处在中国社会变革节点上的人们，都会被进步/保守或东方/西方这样的抉择牵绊，整个国家也在这种状态下摇摆，走走停停，甚至时而倒退，事与愿违。影片似乎是对历史的涂涂写写，类似速写。也是在南京这个民国历史遗骸内的一次漫步。

The film follows the undertaking of one artist to rewrite the Hollywoodesque film – The Assassination of Wang Jingwei (1988) – starting with a trip to Nanjing to a visit a friend named Mr. Liu. It tells the "story" of the appearance and then disappearance of such a controversial figure in history, delving into the discussions, empathy and gossip regarding Wang Jingwai.

A discussion of Wang is, a larger discussion of the great force majeure; a modern day reflection of a dilemma that anyone could potentially be faced with. In terms of social change in China, people are routinely trapped by choices somewhere between progressive and conservative, East and West. The whole country teeters, moves forward, pauses, and even goes backwards at times when things don't go according to plan. The film is more than a historical charcoal sketch. It is a tour of Nanjing, and a glimpse at the remnants of the Republic of China.



成佳亮 CHENG Jialiang

青年电影工作者，居住生活在南京。擅长指挥小动物。

Independent Filmmaker from China and base in Nanking.



空荡的马背 | Empty Horses | Üres lovak

Péter Lichter

Hungary | Hungarian | 67' | 2019 | Asian Premiere 亚洲首映

这部实验电影讲述了两位于世的匈牙利名导的一次相遇。因《卡萨布兰卡》获奥斯卡奖的 Michael Curtiz 在好莱坞黄金时代拍摄了超过了 150 部电影，而 Gábor Bódy 则是一位实验电影和影像语言创新的先锋，也是此领域著名的学术理论家。

两位导演的灵魂被锁在他们脑中的一个超自然放映室中，艰难地试图理解他们身处的全新现实和其中的创作可能性。秉持截然不同电影创作手法的两位天才就生活、创作和艺术展开一场针锋相对的争论，由此对话衍生出的好莱坞经典影片和先锋影像拼贴则呈现在画面中。

This experimental film documents an encounter between two much celebrated and very deceased Hungarian film directors. Michael Curtiz (1886-1962), the Oscar-winning director of Casablanca, responsible for shooting more than 150 movies during Hollywood's Golden Age. Gábor Bódy (1946-1985), in contrast, was a pioneer of experimental filmmaking and film language, as well as a renowned academic theorist in his field.

Our two spirits are locked in to the metaphysical screening room of their minds and struggle to make sense of their new reality and its creative possibilities. With two fundamentally different cinematic approaches, a prickly dialog plays out between two geniuses as they hold forth on life, work and art, while we are immersed in an associative collage of Hollywood classic and avant-garde imagery.

Péter Lichter



Péter Lichter 是一位匈牙利实验电影人，毕业于布达佩斯 ELTE 大学学习电影史与电影理论专业。自 2002 年起，Péter 创作抽象的拾得影像作品，诗意纪录片和虚构类实验电影，在世界各地的电影节和场馆展出。他也是电影期刊 Prizma 的编辑之一，他的第一本关于实验电影的著作《看不见的帝国》于 2016 年出版。

Péter Lichter is a Hungarian experimental filmmaker. He studied film history and film theory at the ELTE University, Budapest. Péter makes found footage abstract films, lyrical documentaries and experimental features since 2002. His films were screened at festivals and venues around the world. He is also one of the editors of the Prizma film-periodical, his first book on experimental cinema "A láthatatlan birodalom / The Invisible Empire" was published in 2016.





放映 / 论坛 / 对话

Screenings / Panels / Talks

“时间迷宫”

"The Labyrinth of Time"

时间迷宫

电影家可以把时间凝固在时间的一些痕迹（符号）中，而人们可以通过意义来感知这些痕迹。

——安德烈·塔可夫斯基

“时间迷宫”这个主题策展并非始于某个先入为主的概念或想法，而是在本届华语单元的观片和选片过程中，借由作品本身的丰富、多元与新锐以及在主题上奇妙的关联而逐渐浮现的。来自两岸的华语青年作者自发地以具有实验气质的形式对“时间”的主题进行探讨，也让我们看到了新一代作者对时间的企图与对语言创新的野心。

本单元的四部华语作品，尽管风格各不相同，但它们都从不同角度探讨“时间”这一根本问题。然而其方式并非如克里斯托弗·诺兰般去构建具有复杂叙事的运动 - 影像，而是去接近一种“时间 - 影像”的形式，对线性时间提出质询，并试图表现（或曰创造）“生成中的时间”。

陈筠的《台风来之前》(Before the Typhoon Comes, 2020)是本单元最接近叙事影像的作品，也让观者轻松地进入“时间”这一主题。《台风来之前》聚焦于一名青年男子生命中的两个特定时刻——它们或许发生于不同的时间维度，却在男子的主观意识中实现了瞬间的共存。台风来临之前的气息、涌动的海水搅动了隐匿在意识深处的记忆，童年夏日的气味、秘而不宣的情绪忽然浮现。这些翻涌而来的回忆是被意识之光偶然照亮的潜在影像，构成“回忆 - 影像”，也再次证明德勒兹所说的：“我们生活的每一个时刻都有两面：它既是现实的，又是潜在的，一面是感知，一面是回忆”。除此之外，《台风来之前》也是一场成年之“我”以回忆实现自我和解的旅程。

台湾影像创作者林仕杰的《未来奇案》(Future Mysteries, 2019)则以更激进的方式解构了时间，同时也探讨了记忆与人类主体性的问题。这部融合了科幻、说书传统、佛教故事等元素的实验短片，将叙事置于人类毁灭之后的未来考古现场。再生人阿木在对人类纪时代遗迹进行考察，挖掘出一个铁盒。铁盒如普鲁斯特的玛德琳蛋糕一般，激活了他有关过去的记忆与经验。梦境、记忆与历史的交织令《未来奇案》构成了德勒兹意义上的“晶体 - 影像”，现实与潜在循环，彼此不同，却又不可辨识。也是借助这些的记忆碎片（构成了叙事），作为“时间动物”的阿木得以确认自我的身份与主体性。

同样借用了科幻元素的，还有张灏严和黄玥的《2069，花咪来信》(A Letter From Huami, 2020)。这部散文电影将时间设定于2069年，一只名为花咪的猫咪依赖基因技术、胶片影像而获得重生。重生后的花咪在未来游荡，写信给主人Wency诉说所见所闻。影片对2069的想象无疑带着创作者对当下社会现状的批判、对艺术、电影未来乌托邦式的期望，但最终温柔地落脚于人类与猫咪超越物种与时间的情谊。全片用Lomokino相机配35毫米胶片拍摄，制造出慢速动态影像的效果，模拟人类对往事的印象。流动与卡顿并存的影像观感，令人如坠回忆、梦境与催眠。借助科幻的形式，影片也对电影这一媒介进行了反身性的思考：电影不仅是承载记忆的容器，也是人类

精神与意识的基因，是我们得以“再生”的凭借。

彭祖强的《成立之时》(Inauguration, 2020)则以历史来质询时间。这部带有实验色彩的纪录片，使用了档案资料、口述历史、现场记录、双屏等多元形式。影片开始于彭祖强在档案研究过程中一个充满矛盾与悖论的发现，通过两段与少年学社有关的海外华人革命事件——一次失败的暗杀和一趟疑点重重的旅行，来质询历史的建构过程。相较于尝试还原某段真实的历史，彭祖强选择了让散轶的历史细节在其作品中保留碎片化的状态，更突显了它们无法被拼凑、无法以线性因果逻辑进入的事实，从而进一步暴露了历史生成中抹除 / 遗忘与铭记并存的双重过程，以及背后隐而不见的权力机制。

最终，将这些作品集结放映，也源自这样一个初衷：在绝大多数观众都太习惯于好莱坞式的主流叙事影像的今天，通过策展的方式，建构一个观看与讨论的语境，让观众可以通过这样的语境来进入、感受以及理解这些作品（当然只是进入方式之一）；也期望在对照观看之中，形成对话，实现 2+2 大于 4 的效果。

佟 珊

The Labyrinth of Time

The cinematographer succeeds in fixing time in its indices [in its signs] perceptible by the sense.
——Andrei Tarkovsky

The theme of "The Labyrinth of Time" is not a pre-set topic or idea, but comes along with the richness, diversity, originality of the works we received and accepted, with a surprising connection on their topic among all these works in the Chinese Unit this year. These young Chinese filmmakers from Taiwan and mainland China have spontaneously explored the theme of 'time' experimentally; they also present the new generation filmmakers' ambitions to delivery 'time' and to innovate the language of film.

Although the four works in the Chinese Unit have their distinct flavours, they all pay attention to accessing a fundamental issue, 'time'. Nevertheless, they do not construct a movement-image narrative in their videos as Christopher Edward Nolan does, but to approach a form of time-images, to question 'linear time', and to express, or precisely, to create 'time of becoming'.

Before the Typhoon Comes (2020) is the closest one to the narrative films in the Unit, which also allows the audience to touch the theme of "time" smoothly. The film focuses on two specific moments in a young man's life. These two moments may exist in different time dimensions, but they meet in the man's subjective consciousness. The scent which comes before a typhoon and the surging sea stir up the memory hidden in the depth of consciousness; then the smell from summer in childhood and those secret emotions emerge. These memories are those potential images which are occasionally illuminated by the light of consciousness, constituting 'recollection-images'. They also point out what Deleuze says, "every moment of our life presents the two aspects , it is actual and virtual , perception on the one side and recollection on the other..." Besides, the film depicts a journey of the hero, as an adult, to reconcile himself with his memories.

Future Mysteries (2019), by Shih-Chieh Lin, a Taiwanese filmmaker, deconstructs 'time' more radically and also explores the issues of memory and human subjectivity. This short experimental video, which combines elements of sci-fi, the traditional storytelling and Buddhist stories, narrates a story after the extinction of humankind and at a future archaeological site. In the investigation of the relic of Mankind Realm, Mu, a reborn, excavates an iron box. The iron box, like Proust's Madeleine Cake, activates his memories and experiences of the past. The interweaving of dreams, memories and the past makes *Future Mysteries* reaches what Deleuze called 'the crystal-image', in which, the actual and the virtual alternately cycle, different from each other, but also can't be recognized. With the help of these memory fragments (as a narrative), Mu, an "animal" controlled by 'time', can confirm his identity and his subjectivity.

A Letter from Huami, 2069 (Wency Zhang and Yue Huang, 2020) uses the elements of sci-fi as well. This essay film is set in 2069, telling a story about a cat called

Huami relying on genetic technology and film image to gain a new life. After getting a new life, Huami wanders in the future and writes to her owner, Wency about what she has seen. The imagination of 2069 projects two filmmakers' criticism of the current society and their utopian expectation of art and film in the future. But they settle their film in a friendship between a cat and a human which transcends species and time. The film is shot with a Lomokino camera on 35mm film, creating a slow-motion image effect, simulating the impression of the past. The perception of flowing shots and stuck pictures makes audiences feel like rambling in memories, dreams and hypnosis. In the form of sci-fi, the film also reflects on the medium of film: Film is not only a container of memory but also a genre of spirit and consciousness, by virtue of which human beings could reborn.

Inauguration (2020), by Zuqiang Peng, an experimental documentary with multiple shooting methods such as archives, oral history, on-the-spot records and dual-screen, questions 'time' through an exploration of history. The film begins with a paradox discovery during the filmmaker's archives research. Through two overseas Chinese revolutions related to the Young China Association, i.e., a failed assassination and a trip full of doubts, the film inquiries into the construction process of history. Instead of trying to restore a real history, Peng chooses to let the historical details remain fragmentary in his works, which highlights the fact that they can not be patched up and narrated by linear causal logic. In this way, the film has further revealed the dual process of erasing/ forgetting and remembering in the construction of history, as well as the hidden power mechanism behind.

The collective screening of these works originates from an intention. That is, while the vast majority of viewers are so accustomed to mainstream Hollywood films, we want to construct a new context. So that the audience can feel and understand some novel works (indeed, our curation is only just one way of interpreting these experimental videos). At the same time, we hope to build a connection between the audience and the films, and the films themselves, producing "a whole greater than the sum of the parts."

TONG Shan
Translation: Scarlett, ZOU Aiyang



台风来之前 | Before the Typhoon Comes

陈筠 | CHEN Yun

China | Chinese Dialect | 2020 | 14'32"

父亲带着阿琛到海边度假，没想到遇上台风。阿琛执意要下水。波涛汹涌中，阿琛看到自己的过去，并试着与之和解。这是一个从孩子的视角看待家庭关系的故事。随着孩子长大，童年记忆变得敏锐模糊，而内心深处的忧伤只有通过寻找过去的自己才能化解。

The father takes Chen to the beach, but unfortunately there's a typhoon coming. Chen is determined to swim. In the choppy sea, Chen meets his himself in childhood and tries to have a reconciliation with him. In the choppy sea, Chen meets his self in childhood and tries to have a reconciliation with him. This is a story about family relationships from the point of view of the child. As children grow older, memories of childhood become more acute and blurred, and deep inner sadness can only be resolved by searching for the old self.



陈筠 CHEN Yun

陈筠，1996 年出生于福建漳州，毕业于北京电影学院，现工作生活于北京，自 2016 年以来 作为摄影师参与拍摄电影、广告、纪录片等。2020 年，陈筠制作完成了他的第一部叙事短片，开始以导演身份进行电影创作。

Chen Yun, born in 1996 in Zhangzhou, Fujian and now a Beijing based filmmaker. Chen Yun graduated from Beijing Film Academy and from 2016, has worked as cinematographer for films, commercials and documentaries. In 2020, Chen Yun directed his first narrative short film and started his career as a director.



未来奇案 | Future Mysteries

林仕杰 LIN Shih-Chieh

Taiwan | Taiwan Dialect, Mandarin | 2019 | 25' | Chinese Mainland Premiere 中国大陆首映

夜晚的残破屋子，躺在床上的男子梦见了未来的记忆。荒芜的未来，一名再生人勘查着人类的遗迹。遗迹之中偶然发现的铁盒，挖掘出再生人意识底层的画面：男子带着一名神秘女子，走在似曾相识的场景中，既陌生又亲密，两人一路回到了那间残破的屋子。

Night falls on a broken house, where a man is dreaming about memories from the future. In the desolate future, a male reborn is surveying the ruins of human civilization. A rusty box, found by chance, digs out images from the bottom of the reborn's consciousness: The man is taking a mysterious female reborn back to the broken house.



林仕杰 LIN Shih-Chieh

林仕杰，美国加州艺术学院电影与录像研究所毕业，现居台北。创作包括实验电影、纪录片与声音作品。主题多着墨于个人记忆、梦境、地景与历史的交互关系。藉由神话的探寻，去解析叙事的起源。作品曾在国内外影展与艺廊空间展出。

LIN Shih-Chieh is a filmmaker and audiovisual artist based in Taipei. He holds MFA in Film and Video from California Institute of the Arts. His works mingle reality with mythology, folklore and paracosm, projecting a parallel landscape of realities based on the collective consciousness of human beings.



2069, 花咪来信 | A Letter From Huami

张灏严 Wency ZHANG, 黄玥 HUANG Yue

USA, China | Mandarin, English | 2020 | 24'48"

2019 年, 猫的主人在处理自己拍摄的一卷胶片时不小心在上面留下了一些它的毛发; 2069 年, 科学家在废弃的回收站发现了这卷胶片并用基因克隆技术复活了这只名为“花咪”的猫。苏醒后的花咪游荡在 2069 年的世界, 在陌生的街头巷尾她一次次唤醒历史在她记忆中留下的感知, 眼前的所见所闻和脑海中久远的记忆纷至沓来, 时空也随之模糊错乱……

In 2069, a few rolls of films were found in a regeneration center occasionally. Then scientists extracted the genes from the hair which was left on the films to give a cat "Huami" a new life. With human's consciousness and the memories which belong to the past time, Huami wrote a letter to her owner in 2019...

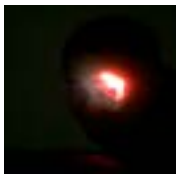
张灏严 Wency ZHANG



张文倩, 毕业于芝加哥艺术学院, 并获得电影和新媒体硕士学位。热衷于以影像来探讨真实和虚构的边界。短片《2069, 花咪来信》是她和电影搭档黄玥完成的第一部以记录影像完成虚构述说的作品。目前她长居上海, 创作自己的长片。

Wency Zhang(1992) is an independent film maker and visual artist. She achieved her MFA degree in School of the Art Institute of Chicago. During her studying time, she finished an experimental documentary essay film *A Letter from Huami*. Now she lives in Shanghai and is working on her first non-fiction films.

黄玥 HUANG Yue



黄玥, 生于 1992 年, 电影作者、独立艺术家, MFA 毕业于芝加哥艺术学院。目前他的兴趣点和创作主要集中在当下中国大城市的发展状态, 及此状态下生活在同一座城市中不同阶层的个体, 其相互间的关联与各自存在的方式。

Huang Yue(1992) is a filmmaker and artist who achieved his MFA degree of Filmmaking in School of the Art Institute of Chicago in 2019. Now he lives in Shanghai and currently his works focus on the highly diversified classes who live in the same city and the contradictory among those different individuals through paying attention on how they exist by themselves and how they connect with each other.



成立之时 | Inauguration

彭祖强 | PENG Zuqiang

USA, Cuba | English | 2020 | 13'32"

成立于旧金山的少年学社, 是美国最早的华人革命组织, 他们举办了诸多支持推翻清朝建立民国的革命活动。其中就包括清皇室载洵于 1910 年访美时, 一场针对他的刺杀。而在另一段古巴华人史的记载里, 1910 年的古巴华人社区, 正准备派遣两名青年前往得克萨斯州, 参与少年学社 1911 年那里举办的成立大会。于是是先有成立还是先有革命活动? 在两段时间互有出入的记载中, 打开的是刺客乔治的一段私人史: 他刺杀失败后的隐姓埋名, 刑满出狱后对政治的失望, 还有少年学社对这段刺杀史的抹去。作品在古巴、旧金山与得克萨斯州三个时空之间穿梭, 想要在虚实之间思考, 能去寻找的究竟是一段历史, 还是它的消亡?

Inauguration looks at the fragmented history of the Young China Association. Interweaving temporal connections with faint chances of synchronous events between two disparate events at the margins of Chinese revolutionary history: a failed assassination and an impossible trip. The film narrates a forecast of the past, wherein it renders visible the processes of erasure, remembrance, and archival anchors of the early overseas Chinese revolutionary politics and its aftermaths. Movements, geographies, and events do not follow a linear arch but rather are scattered across memories and places, only to be treated as residues, witnesses or simply discards of the history. What happens when the premise of the story is, in fact, the assurance of its erasure?

彭祖强 PENG Zuqiang



影像创作者, 1992 年生于长沙, 工作生活于纽约。作品曾在阿姆斯特丹国际纪录片电影节, AntiMatter 影像艺术展, 香港咩事艺术空间, 以及休斯顿美术馆展映。参与过的驻留项目包括 MacDowell, Skowhegan, 和 Core Program。他毕业于芝加哥艺术学院电影和影像艺术系, 以及伦敦金匠学院。

Peng Zuqiang makes moving images. Zuqiang's works have been shown at exhibitions and festivals including Antimatter, UCCA Beijing, Open City Documentary Festival, Connecting Space in Hong Kong, and Museum of Fine Arts, Houston. He has received fellowships and residencies from the MacDowell, Skowhegan, True/False Film Festival, and the Core Program.

His first feature *Nan* (2020) is having its World Premiere at IDFA, 2020.



放映 / 论坛 / 对话

Screenings / Panels / Talks

“例外状态”
"State of Exception"



重要的是在危机过去之后的最初阶段，不要立即结束危机感，而是重新整理危机时刻的基本经验，并依靠它对常态进行质疑。

—— 孙歌《“常态偏执”与当今世界》

2020 年初，新型冠状病毒在全球范围爆发、蔓延，这一被视为自 1918 年西班牙流感后又一大全球流行病，将世界拖入危机与不确定之中。时至今日，尽管全球范围内疫情并未结束，但人们已从最初的恐慌失序渐渐回归日常秩序，例外状态被常态化。而这种即便危机尚存也要回归常规的本能心态，被学者孙歌称为“常态偏执”，因为“使自己处于常态感觉之中，意味着可以不用思考和选择而重复性地生活在某种秩序状态中”。本届 BISFF 特别策划疫情单元不仅是对这一年度重大事件的回应，更是对我们身处的“例外状态”的重新提醒，希望借助影像打开思考与讨论的空间，在 2020 最后一个月来回看和思考这充满危机与变动的一年。

佟 珊

TONG Shan
Translation: Scarlett, WANG Cheng

In the initial stage after the crisis has passed, it is important not lose the sense of crisis immediately, but to rearrange the prior experience of the crisis and rely on it to question normalcy.

— SUN Ge *"Normality Paranoia" and Today's World*

At the beginning of 2020, the COVID-19 pandemic broke out and has been spreading globally. It is regarded as another global pandemic since the 1918 Pandemic (H1N1 virus), and drags the world into crisis and uncertainty. Up to now, people have returned to daily routines from the initial panic and disorder gradually, and the exceptional status has been normalized, although the global pandemic is still not over. The intuitive mentality of returning to routine even if the crisis still exists is called "normality paranoia" by researcher SUN Ge, because "Keeping a sense of normalcy means that one can repetitively live in a state of order without thinking and choosing". TBISFF dedicates a special section to discuss and reflect on current situations, but also a reminder of the "state of exception" we are in. In the last month of 2020, we hope to open up a space for contemplation and discussion about this year full of crises and changes, with the help images on screen.

PART I “远离人群”

PART I: "Away from the crowd"



放映 / 对谈：厄瓜多尔视频信件计划

2020 年 7 月，几位厄瓜多尔的纪录片工作者发起了一个视频信件计划面向国内和国际公开征集以视频信件的形式围绕“隔离”所制作的短影像。时值南美洲的疫情肆虐，厄瓜多尔更是遭受疫情冲击最严重的国家之一，3 月份开始，政府颁布宵禁，直到 8 月份才解除。这期间媒体报道中的厄瓜多尔，充斥着悲剧性的图像，耸动的情感，在漫长的居家隔离的冬季（北半球的夏季），两位纪录片作者好友 Diana 和 Mariuxi，除了在网上参与志愿活动，线下协助感染亲友，处理、纪录自己在隔离期间的身心震动，也在互通简短的日常隔离纪录。这些起初随性的纪录慢慢地扩散到周边同在隔离不能相见的朋友们。受到这些日常影像互通的鼓舞，ta 们也因此决定发起一个社会性的征集，以一种视频信件的方式，鼓励大家把自己疫情期间的心绪记录下来。一个月之内，ta 们收到了 56 封来自不同地方的视频信件，大部分来自厄瓜多尔，南美洲的其他国家，也有欧陆的法国、波兰、西班牙、最远的一封来自中国。经过认真的评选，ta 们选出了 11 封视频信件，这些信件的作者有的是高中生，非影像专业的大学生，也有专业的电影从业者。ta 们的信件有的写给永恒之神 / 艺术家，写给一个自然沉积形成的小岛，写给离开人世的父亲，写给身处第三世界的自己……物理视阈受限的影像有着日常的诗意和温柔的情感，也不乏幽默与想象力。这些专业以及业余的疫情视频信件，是一种“非常态”的影像创作，却是在抵抗疫情隔离所带来的隔阂、猜忌，冷漠等非常态的常态化。希冀通过观看、阅读这些来自南半球的日常生活，我们也能从中发现早已存在的联结与仍待建立的认同。

张子木



项目征集海报 Call for Participation

Screening/Talk: Correspondencias Filmadas

In July 2020, several Ecuadorian documentary filmmakers initiated the Ecuador Video Letter Project, Correspondencias Filmadas (2020), which called for entries of domestic and international short videos produced around the topic of "isolation" in the form of video letters. When the pandemic was raging in South America, Ecuador was one of the countries that were most severely hit by the pandemic. In March, the government enacted a curfew, which was not lifted until August. During this period, Ecuador in the media was full of tragic images and sensational emotions. In the long winter (summer in the northern hemisphere) of home quarantine, two documentary filmmakers and friends, Diana and Mariuxi, in addition to participating in voluntary activities online, assisting in infecting relatives and friends offline, handling and recording their own physical and mental shocks during their isolation, they were also exchanging their own brief daily isolation records with each other. These random records at first slowly spread to the surrounding friends who could not meet because of the home quarantine. Encouraged by these exchange of daily videos, Diana and Mariuxi decided to launch an open call, to encourage everyone to record their feelings and status during the pandemic in the form of video letter. Within a month, they received 56 video letters from different places, most of which came from Ecuador and other countries in South America, as well as France, Poland, Spain in Europe, among which the farthest came from China.. After careful selection, 11 video letters stood out. The authors of these letters were high school students, college students from non-film background and film professionals. Some of their letters are written to the Eternal God/artist, to a small island formed by natural deposition, to one's father passing away, to a self-reflection of life in the third world. The videos with limited physical vision have everyday poetics charm and gentle emotions, and are also no lack of humor and imagination. These professional and amateur pandemic video letters are video creations of "non-normality", but they are resisting the normalization of abnormalities, such as the isolation, suspicion, and indifference caused by pandemic quarantine. Hopefully, by watching and reading these daily lives from the southern hemisphere, we can also discover the connections already established and the identifications yet to be built.

ZHANG Zimu
Translation: Scarlett, WANG Cheng



发起人 Diana（第一排中），Mariuxi（第二排右）与部分视频信件导演进行视频讨论
Initiators, Diana (in the first row) and Mariuxi (second row, right), are having a video discussion with the directors

Letters | 信件

- #1 **ADN KHAPA**
Martina Blum | Ecuador | 04'44"
- #2 **Letter to George Orwell | 给乔治·奥威尔的信**
Gabriel Zhiminaicela | Ecuador | 01'57"
- #3 **Hello | 你好**
Karime Torres | Mexico | 03'19"
- #4 **To Ana Rosa and Guille | 给 Ana Rosa 和 Guille 的信**
Mario Maquilón | Ecuador | 04'27"
- #5 **From My Childhood | 来自我童年的记忆**
Fiorella Correia | Ecuador | 04'51"
- #6 **47 Furong Street to Palm Island | 福荣街 47 号致棕榈岛**
Zimu Zhang | China | 05'15"
- #7 **Dad | 爸爸**
Christian Pico | Ecuador | 05'13"
- #8 **The Last Letter | 最后的来信**
Hari Villareal | Cuba, Ecuador | 07'14"
- #9 **Milky Way | 银河**
Christian Euvin | Ecuador | 02'11"
- #10 **Dear Dan | 亲爱的 Dan**
Mayro Romero | Ecuador | 03'54"
- #11 **Saudade**
Madeleine Martinod | Ecuador | 06'09"

来自 Diana 给北京观众们的一封信：

亲爱的北京的观众们，

你们或许会理解这次视频信件项目所产生的语境：一个因新冠肺炎疫情导致数月医疗危机的城市。但我仍希望分享一些这个项目是如何开启的细节，以及为什么我们，发起者们，想要继续发送这些信件，现在，它们来到了你们这里。

我的城市瓜亚基尔，是厄瓜多尔第一个有大量新冠肺炎感染者，并采取大规模隔离措施的城市。在悲剧性的数月后，生活开始适应封闭性的常态。四月份左右，我和好友 Mariuxi，分别在梳理各自经历的许多情绪与理解我们所处的封闭空间。没有明确的目的性，我们开始以视频信件的形式用手机发送日常图像给彼此。这种微小的行动对于安抚我们的焦虑和重新思考亲密空间和其中的创造性非常重要。在几次对话之后，我们觉得让更多人参与进来会是一个有趣的事情，至少此刻，在瓜亚基尔，我们都经历着一种情绪的亲近性。

七月份，我们设计并发起了一个视频信件的公开征集。这些短的信件可以是发送给任何人的，只希望是源自一种基于隔离所触发的对个人经历的探索。视频信件这个概念在我们的语境里面是比较陌生的，所以与此同时，在我策划的一个电影俱乐部的社群网络中，我制作了一个小的电影集合，放映以信件为形式构成的电影（香特尔·阿卡曼，克里斯·马克，何塞·路易斯·格林，乔纳斯·梅卡斯等）。我们在线上发起了征集并在一些我们熟悉的机构进行（线上）推广：我在一所大学工作，Mariuxi 也在完成一个电影学位，我们有在学校教书的朋友和共享艺术爱好的圈子。每次我们在描述这个项目，总会遇到类似的问题：到底是什么样的形式？我们尝试做非常开放性的阐释，所以这些报名的作品并不遵循一个既定的形式。

作为流程的一部分同时也是对于参与者的激励，我们邀请了专业的评委来决定最终的入选作品。我们邀请了几位我们非常喜爱的纪录片导演：Javier Izquierdo, Carla Valencia 和 Darío Aguirre。在

我和 Mariuxi 进行初选之后，我们再把影片发给评委去评分。评委们都很开心看到这些新鲜的影像以及这种形式的自由感。

最终经过评委们的辩论，我们选择了 11 部短片作为展示。这些影片的独特性吸引着我们。大部分影片不直接呈现我们所经历的封城，而是在主观的叙述中以不易察觉的方式展开。信件作者们挖掘记忆，透露日常习惯，以想象力来探索恐惧。Martina 从她的饭菜肌理、洗发水泡沫和日常物件中建立了一个字母表，Fiorella 游走在她的童年相片与姐姐的温暖关系之中。Madeleine 探索她祖父母通过电话给予她的建议：在艰难时期，需要紧握上帝力量。Cristian 关注他在路上遇到的所有昆虫，并写成了一首歌。每一个信件作者，尽管大部分不是专业的电影人，都尝试找到自己的声音。这种声音可以形象地通过许多画面音感受到，但也体现在某个特殊时刻的即兴发言（就像 Mario 的影片）。也可以在屏幕上的文字寻得，就像子木以流动性的文字联动瓜亚基尔和香港。或者让影像自己发声，就像失去父亲的 Christian Pico，他拍摄了一封近乎无言的信，并以乔纳斯·梅卡斯的箴言作为结尾，这是他在电影层面的“父亲”。

我希望你们能从这些信件所收集的情绪和图像中找到共鸣，观看的同时，你们也可以记起自己是如何渡过这个时期的：即是个人的，也是普世的。

敬祝

Diana Pacheco Lagutienko

PART II “佩戴口罩”

PART II: "Wear a mask"



A Letter From the Project Co-initiator, Diana:

Dear Beijing audiences,

You will probably understand the context in which this exhibition was conceived: a city in the months following a health crisis due to COVID-19 pandemic. But I would like to share some details about how the project started and why we, the initiators, keep on resending these letters, now to you.

My city, Guayaquil, was the first city in Ecuador with a large number of COVID-19 infections and the imposition of a general quarantine. After tragic months, life adapted to the condition of isolation. Around the month of April, my friend Mariuxi and I, each on our own, tried to understand the various emotions we were going through and began registering our confined spaces. Without a very clear intention, we exchanged some of these images through small audiovisual letters we send each other by phone. This minimal action was very important to calm our anxiety and rethink our intimate space and its possibilities for creation. After several conversations, we decided that it would be interesting to encourage other people to share their experiences since, at this moment, at least in Guayaquil, we all felt an emotional closeness.

In July, we designed and launched an open call for short audiovisual letters. They could be addressed to any sender and should explore some personal experience triggered by isolation. The notion of audiovisual letters is quite unknown in our context so, simultaneously, in the social networks of a film club I program; I gathered a small showcase of films that use the letter format (Akerman, Marker, Guerin, Mekas, etc). We launched the open call online and also presented it (virtually) in institutions that were close to us: I work in a university and Mariuxi is finishing a film degree, we have friends who teach in schools and friends with whom we share artistic interests. Every time we presented the project, questions arose: but what is the exact format? We tried to give a very open explanation, so the submissions don't stick to a defined formula.

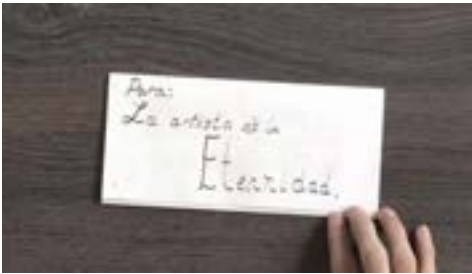
As part of the logistics and as a stimulus for participants, we decided that a professional jury would define the final selection. We invited documentary filmmakers whose work we admire: Javier Izquierdo, Carla Valencia and Darío Aguirre. After a first selection made by us, we send the jury the films they had to rate. The jury, in general, was happy for the freshness and freedom of the format.

Finally, in a meeting with the jury, we debated to define the final eleven shorts for the showcase. What interested us in the selected letters is its singularity. In the majority of them, the lockdown we experienced is not explicit. The context is revealed in a subtle way, through its subjective traces. Filmmakers elicit memories, disclose routines and explore fears through imagination. Martina builds an alphabet made with the textures from her meals, the foam of her shampoo while bathing and other everyday objects. Fiorella navigates between her childhood photos and the memories of her warm relationship with her older sister. Madeleine explores the advice her grandparents tell her on the phone: in difficult times, it is necessary to hold on to God. Cristian registers all the insects he finds on his way and

composes a song. Each filmmaker, the majority non-professional, explores his own voice. This can be found, literally, in a voice over reading a text. But also, in an improvised speech recorded as the sun goes down (as Mario does). It could be by writing a text on screen, as Zimu's floating text evoking Guayaquil from Hong Kong, or just letting the images speak, as is the case of Christian Pico, who lost his father and films an almost wordless letter that ends with the advice of another film "father", Jonas Mekas.

I hope you can also relate to the emotions and images these letters collect and, while watching, you remember your own transit through this period: both singular and universal.

Sincerely,



Guests | 嘉宾

Diana Pacheco Lagutienko

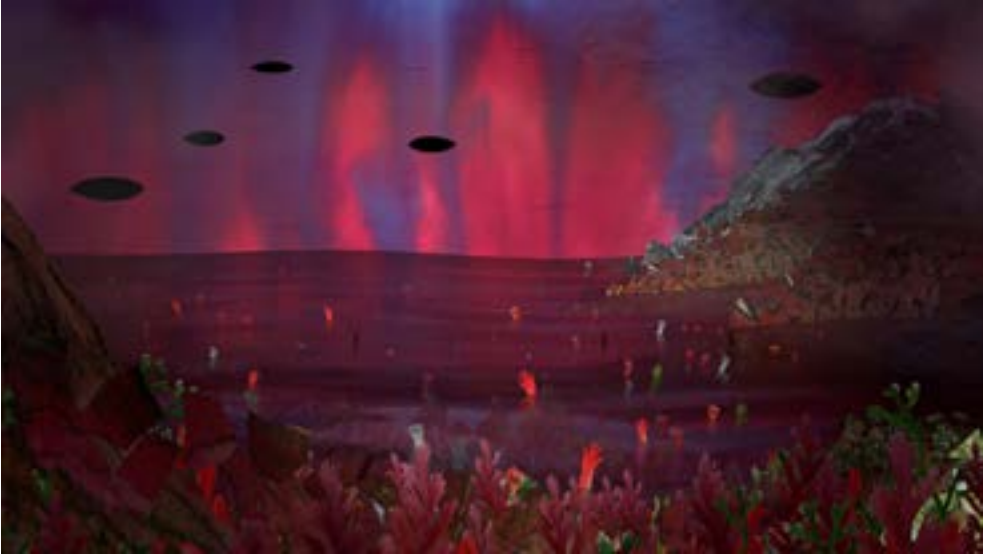
厄瓜多尔纪录片导演，居住在瓜亚基尔，目前在卡萨格兰德大学任教，同时也是该校戏剧艺术项目的协调人。她的纪录短片《路径》曾在瑞士真实电影节和葡萄牙的Encontros de Cinema展出。她是厄瓜多尔视频信件计划（correspondencias filmadas）的联合发起人之一。

An Ecuadorian documentary film director, living in Guayaquil, currently teaching at Casa Grande University, and a coordinator of the school's theatre arts program. Her short documentary *Path* has been exhibited at the Real Film Festival in Switzerland and Encontros de Cinema in Portugal. She is one of the co-founders of the Ecuador Video Letter Project.

ZHANG Zimu 张子木

动态影像作者，香港城市大学在读博士研究生，关注监控与生态视阈下的视觉文化。

An author of moving-image, a PhD candidate at City University of Hong Kong, focusing on visual culture from the perspective of surveillance and ecology.



放映：瘟疫时期的影像

集结于“例外状态”主题之下两组影片，既有创作者在疫情隔离状态下的观察与记录、感受与回应，也包含创作于疫情之前、但经历疫情的我们生发出新读解的作品。正如影评人克里斯藤原（Chris Fujiwara）在谈及《维塔利娜·瓦雷拉》（Vitalina Varela, 2019）提到的，经历了疫情隔离及封城后再重看这部作品，佩德罗·科斯塔以强烈的影像风格所呈现的人物黑暗、孤立状态，毫无疑问会唤起观者隔离期间所体验到的种种孤独感。新冠疫情的经验在改变我们对世界、日常的看法的同时，是否也激发了我们对影像新的体验与思考？

《深渊》（Abyss, 2020）以观察影像的方式记录了社交隔离下巴西人的日常生活，与之并置的则是巴西总统雅伊尔·博索纳罗（Jair Bolsonaro）颇具煽动性的反隔离演说，更与总统演说构成讽刺的是随时间不断增加的死亡人数。导演以某种不动声色的方式对巴西的疫情政策、疫情与政治的关系提出质询。与之类似的是，王姿懿的实验短片《但，我是好意》（2020）。影片通过引入疫情初期的荒诞事件来批判“好意”带来的恶果，大量拾得片段（found footage）被重新组合、拼贴、解构，生发出与其原生活境完全不同的表义。

王思迪的《散买卖不散交情》（2020）是一则疫情期间的家庭记录。影片由导演与生父的语音通话，以及与母亲重新组建家庭的日常生活记录组成，中间穿插拍摄于多年前的家庭录像档案，让过去与现在交织，是导演在疫情期间重新理解父母离异关系的一次尝试。同样具有家庭录像质感的是 Yuula Benivolski 的短片《剪发》（Haircut, 2020）。全片用 super 8 拍摄，黑白色调，胶片的颗粒与划痕，加上古典音乐，令人想起卢米埃尔兄弟的作品，充满怀旧感。影片记录了疫情期间一个女人在自家的花园里剪发，理发师和女人亲密、放松的神情，与街上面戴口罩

匆匆行走的紧张人群形成鲜明的对比。闫好好的《黄真真的演讲》（2019）则将我们带回到 SARS 肆虐的 2003 年，讲述一个寄宿制小学隔离期间三个八岁女孩的微妙心绪与微小成长。在这部充满导演私人记忆与自传色彩的作品中，未完成的演讲成为懵懂孩童试图触摸真相与理解世界的开始。

Paulina Ziolkowska 在动画短片《祝福你》（Bless You!, 2018）中，以艳丽的色块和轻快的韵律呈现了一个喷嚏是如何在城市中一步步传染开来。这些以简单幽默形式呈现的画面，再经历了疫情之后重看，甚至会来一丝恐怖的感觉。同样采用动画形式的短片《土崩》（Earthfall, 2019），导演 Simone Hooymans 以平面动画的形式展现了一场虚构的灾难如何让世界分崩离析的过程，而其中呈现的抽象式的世界末日图景想必也是不少人在疫情期间的焦虑中所幻想过的。

不同于两部动画短片纯粹意象式的展现，导演 Fabian Altenried 在剧情短片《杏仁核》（Amygdala, 2020）中刻画了偏远小镇上某反常事件带来的一系列恐慌和人际关系破裂。这与疫情初始大家在无能为力状态下产生的各种猜忌与恐慌极为相像。影片最后穿着隔离服的医护人员也唤起了我们有关疫情最紧张时期的记忆。也更有敏锐的影像创作者以实验的形式对原有影像进行重制，以呼应人们因经历疫情而产生的新观感。短片《恶魔另有计划（第一幕）》（The Devil Had Other Plans - Act I, 2020）就是代表着这样的尝试。导演 Guli Silberstein 将《活死人之夜》（Night of the Living Dead, 1968）的片段以 AI 上色和像素破损（datamosh）等现代数字技术处理后，使乔治·A·罗梅罗作品中那场无征兆散播的僵尸病毒与疫情当下碰撞出了不同寻常的共鸣效果。

佟 珊 方天宇

Screening: Images from the time of the pandemic

To address the topic 'state of exception', the two screening programs we curated spans across observations, records, feelings and responses of the creators under the pandemic isolation, but also the works created before the pandemic and newly interpreted by us who have experienced the pandemic. As the film critic Chris Fujiwara mentioned when talking about *Vitalina Varela* (2019), in the wake of revisiting this work after experiencing the pandemic isolation and lockdown, the dark and isolated status presented by Pedro Costa's intensive video style will undoubtedly arouse a feeling of loneliness experienced by the audiences during the pandemic isolation. While this pandemic's experience has changed our views of the world and daily life, has it also stimulates new experiences and inspired us to take on new perspectives when we look at the images on screen?

Abyss (2020) records the daily life of Brazilians during their isolation in the form of observational cinema. It is juxtaposed with the provocative anti-isolation speech given by the president of Brazil, Jair Bolsonaro, the irony of which is the increasing number of deaths over time. In a calm manner, the director questioned Brazil's pandemic policy and the relationship between the pandemic and politics. Similarly, *I Mean Good Will* (2020), an experimental short film, criticizes the "bad" consequences of "good" intentions by depicting absurd events in the early stage of the pandemic. A large number of found footages is reassembled, collaged and deconstructed, which results in a completely different meaning from its original context.

A Peaceful Divorce (2020) is a family record during the pandemic. The video consists of a video call between the director with his biological father, and daily life records of the reconstituted family with his mother, which is interspersed with family videos taken many years ago. Intertwining the past and the present is an attempt by the director to reprocess the relationship of divorced parents during the pandemic. *Haircut* (2020) gives an alternative take on home video. The film was shot with super 8 whose black and white tones, film grain and scratches, and classical music are reminiscent of the Lumiere brothers' works, and full of nostalgia. The film records a woman having her hair cut in her garden during the pandemic period. The intimate and relaxed look of the hairdresser and the woman is in sharp contrast to the nervous crowd with masks on

the street. *The Speech* (2019) takes us back to 2003 when SARS was raging. It is full of nuances about three eight-year-old girls' growth and their feelings. In this autobiographical work full of the director's private memories, the unfinished speech becomes the beginning of innocent children trying to touch the truth and understand the world.

The animated short film *Bless You!* (2018) uses bright color blocks and brisk rhythm to show how a sneeze spreads in the city step by step, with bright color blocks and brisk rhythm. After experiencing COVID-19 pandemic, pictures presented in the form of simple humor can well be placed in the shadow of horror. The short film *Earthfall* (2019), in the form of 2D animation, shows how a fictional disaster can make the world fall apart, but the abstract doomsday.

Unlike the purely allegorical presentation of the two animated short films, the drama short *Amygdala* (2020), portrays a series of panics and breakdowns of interpersonal relationships caused by an abnormal event in a remote town. This is very similar to the sort of suspicious and horrifying feelings everyone had at the beginning of the pandemic. At the end of the film, the medical staff in isolation suits also evokes our memories of the tensest period of the pandemic. Besides, We also see poignant works that use existing videos in the form of experiments to echo people's new perception due to the pandemic. The short film, *The Devil Had Other Plans - Act I* (2020), represents such an attempt. The director used modern digital technologies, such as AI colorization and datamosh, to process the footage from George A. Romero's *Night of the Living Dead* (1968). The zombie virus spread without warning parallels the outbreak of COVID-19 to create an unusual resonance.

TONG Shan, Frank FANG
Translation: **Scarlett, WANG Cheng**



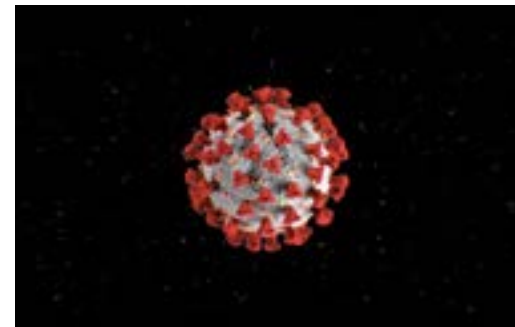
深渊 Abyss Abismo

Patricia Froes

11' | Brazil | Portuguese | 2020 | World Premiere 世界首映

2020年3月13日,巴西的一些官员在自己的州采取了社交隔离限制政策,以此来对抗新冠疫情。但巴西总统雅伊尔·博索纳罗不同意这项举措。

On March 13, 2020, several governors in Brazil imposed social isolation restrictions in their states as an effort to fight the pandemic of covid-19. President Jair Bolsonaro disagreed.



但,我是好意 I Mean Goodwill

王姿懿 WANG Ziyi

4' | China | Mandarin | 2020

这是一部邀请观众展开想象的实验短片,通过回顾疫情初期所发生的荒诞事件,批判了“良好”意愿造成的恶果。你可以从中看到人类用互相责备来掩盖集体堕落,看他们虔诚地寄希望于资本或宗教,看他们讴歌殉难的忠臣……当你仅观看画面时,尽可以感受诡异调性带来的冲击;当你闭上眼睛聆听时,脑海中浮现的又是其他故事。它邀请你将视听结合,去尝试将真实事件相结合构筑成新的故事,并深入思考其中的内在逻辑。

This is an experimental film that invites audiences to expand their imagination. The film review what happened during the beginning of the pandemic, critic that goodwill can cause as much damage as evil.



散买卖不散交情 A Peaceful Divorce

王思迪 WANG Sidi

18'35" | China | Mandarin | 2020

北京疫情防控期，人们把自己关在家里，我与父亲不便见面。父母离异多年，我与母亲的重组家庭一起生活。一次与父亲的对话，让记忆与当下，在一天之内交织重叠。

While being self-quarantined in Beijing with my mom and stepdad, the past and present intervene through a phone call with my dad.



剪发 Haircut

Yuula Benivolski

4' | Canada | No Dialogue | 2020 | World Premiere 世界首映

在经历了几个月的新冠疫情隔离后，一位女性让她的朋友为她进行了一次亲密的理发。画面配以达律斯·米约在百年前的 1918 流感大流行期间编写的平静乐曲。

A woman receives an intimate haircut from her friend after spending a few months isolated during COVID 19. Set to a tranquil piece of music by composer Darius Milhaud, written one hundred years ago, during the 1918 flu pandemic.



黄真真的演讲 The Speech

闫好好 YAN Haohao

25' | USA, China | Mandarin | 2019

2003 年 5 月。北京的夏天闷热潮湿，空气中混杂着白醋与 84 消毒水的味道。在京郊的一个因非典而被封闭的小学校里，三个不相干的 8 岁女孩，度过了一个平常下午。

Beijing, 2003 - While the SARS epidemic unravels social norms, three eight-year-old girls uncover personal truths during a school lockdown.



祝福你！ Bless you! Na Zdrowie!

Paulina Ziolkowska

4' | China | Mandarin | 2020

大家都互相受不了对方，但要是你的身体受不了你自己的话可就糟糕了。

Everyone gets sick of everyone. But things become really bad when you get sick of yourself.



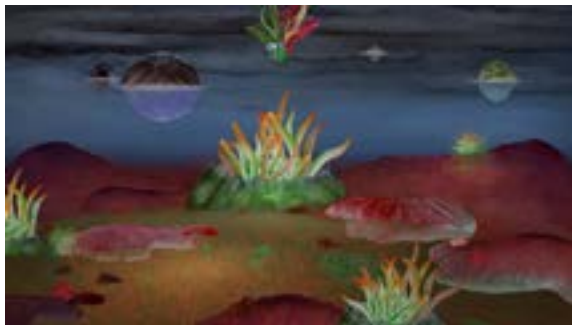
恶魔另有计划（第一幕） The Devil Had Other Plans (Act I)

Guli Silberstein

13' | UK | No Dialogue | 2020 | Asian Premiere 亚洲首映

一种对新冠疫情灾难的本能反应，制作于 2020 年三月到六月间的隔离与困惑初期。这部作品与疫情时期震惊、骇人以及超现实般的体验相互共鸣。来自 1968 年的经典僵尸电影《活死人之夜》画面被一系列程序自学形成的自动上色、像素破损、重新剪辑以及音效处理等步骤重组，揭开一系列肉眼不可见的视觉效果。这是一个三幕式后恐怖实验电影系列中的第一幕——惊愕。

A gut reaction to the Coronavirus apocalypse, made in the first months of isolation and confusion in March-June 2020, echoing the shocking, eerie and surreal experience of the pandemic. The classic Zombie film 'Night of the Living Dead' (1968) is processed by a mix of machine-learning colorization, datamosh techniques, re-cutting and sound work, unveiling visions of the invisible. A post-horror experimental film/series in three acts. This is Act I - SHOCK.



土崩 Earthfall RAS

Simone Hooymans

7' | Norway | No Dialogue | 2019 | Chinese Mainland Premiere

在这部以墨水手绘画制成的实验动画中，艺术家 Simone Hooymans 探索了危机时刻带来的力量转变。景观、城市以及抽象图形在缓慢移动的同时，造成了会摧毁一切的崩塌威胁。紧接着毁灭变成了事实，但从这些碎石和混乱中又能瞥见一丝全新开始：一切未知而且无法定义，但也许是有所希望？这部影片是对目前全球各种混乱局势的一种抽象式探索，同时也是一部关于危机如何改变个人过程的一次内心旅程。

In this experimental animation made of hand-made ink drawings, artist Simone Hooymans explores the transforming powers of crisis. Landscapes, cityscapes and abstract shapes are moving slowly, while growing into an avalanche threatening to destroy everything in its way. Then the destruction is a fact, but from the rubble and chaos emerges a glimpse of a new beginning: Unknown and undefined, but maybe hopeful? The film is a symbolic exploration of current global challenges, yet also an inner journey exploring how a crisis can transform you.



杏仁核 Amygdala

Fabian Altenried

30' | Germany | German | 2020

蓟在寒冬中开花，牛的耳膜爆破，乳房中产出有毒的牛奶，在这遥远的山村中世界正在分崩离析。大自然无形的攻击使得 Haberer 农场的大女儿突然重病，击倒了农场的核心。哑巴 Sander 是一位亲近大自然的素食治愈者，看见越来越多临近灾难降临的迹象。而一年前搬到山村来的牧师，试图为了自己的信仰来利用这些异样事件。在对这些神秘现象所做出具有煽动性的解说下，农场一家越来越为他们的经济以及生存产生绝望与恐惧之情。

Thistles blossom in the dead of winter, cow's eardrums burst, poisoned milk comes out of their udders – in a remote mountain village the world is coming apart. Nature's intangible attacks hit the Haberer's farm at its core when the older daughter suddenly falls ill. Sander, a mute, nature-bound veterinarian and healer, sees more and more signs of an approaching catastrophe. The priest, who moved to the village a year ago, tries to instrumentalize the events for his faith. In the midst of the inflammatory struggle for the interpretation of the mysterious events, the peasant family fears more and more desperately for their economic and naked survival.



PART III “经常洗手”

PART III: "Wash your hands"



论坛 / 座谈：实践与介入

疫情单元影片可以被视作影像工作者对危机回应与介入的一次尝试，这同时带出一个问题，在地创作/实践者如何重新理解自身在危机中的位置，又该如何处理与所处社会的关系。在这一环节，我们邀请不同领域的在地创作/实践者来分享他们在疫情中的具体工作，同时也希望在危机常态化的此刻，通过不同领域创作/实践者的交流，再生产新的异质性的连结。伍 勤

Talk / Panel: Practice and Intervention

Films of the pandemic unit can be considered as an attempt by video workers to respond to and intervene in the crisis, which also raises a question, how local creators or practitioners re-understand their position in the crisis and how to deal with the relationship with the society. In this session, we invite local creators and practitioners from different fields to share their specific works in the pandemic, and hope to reproduce new heterogeneous links through exchanges of creators and practitioners from different fields at a time when the crisis is normalizing. WU Qin, Translation: YANG Chenxi

鲁磨路救援队和疫情中的武汉声音

The Lumo Road Rescue Team and the Voice From Wuhan In the Pandemic

声音研究者东湖全程在武汉经历了疫情最危机的时刻，参与了武汉朋克社群“鲁磨路救援队”的自组织救援，并收集整理了紧急状态下一系列声音档案。来自最危机时刻的声音档案，将以刺耳的方式戳破习以为常的“常态”，重新唤起我们对危机的记忆与感知。

Donghu, a sound researcher, experienced the most critical moment of the pandemic in Wuhan, participated in "Lumo Road Rescue Team", by Wuhan punk community. He collected and sorted out a series of sound archives in the state of emergency. The sound archives from the most critical moments will stridently pierce the "normality", and awake our memories and perceptions of the crisis all over again. (Translation: YANG Chenxi)



东湖 DONG Hu

武汉人，音乐 / 声音研究者。

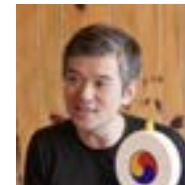
music / sound researcher from Wuhan.

社区艺术的“应疫”实践

Practice in Pandemic Response of Community Art

中央戏剧学院的赵志勇教授与北京“木兰花开”社区活动中心的负责人齐丽霞长期共同组织女工集体创作的社区剧场。在继关注流动女性生育 / 流产问题的非虚构社区剧场《生育纪事》数度公演后，他们在疫情期间走访大量工友群体，组织工友们集体创作了还未正式搬上舞台的《疫情纪事》。与此同时，齐丽霞在疫情期间组织女工进行了一系列关于疫情的摄影创作。赵志勇和齐丽霞将在这一环节分享社区艺术的“应疫”实践与部分成果。

Zhao Zhiyong, a professor of the Central Academy of Drama, and Qi Lixia, the person in charge of the Mulan Community Activity Center in Beijing, together have organized the community theatre created by female workers for a long time. After several performances of the Childbirth Chronicle (2019), non-fictional community theater piece that focused on fertility and abortion issues of migrant women, they visited many groups of workers during the pandemic and organized them to collectively create the Pandemic Chronicle that has not officially appeared on the stage yet. At the same time, during the pandemic, Qi Lixia organized female workers to take a series of photos about the pandemic. Zhao Zhiyong and Qi Lixia will share the practice in pandemic response of community art in this session.



赵志勇 ZHAO Zhiyong

社区剧场研究者与实践者，在流动人口社区从事社区剧场实践十余年。中央戏剧学院教授，英国伦敦大学金匠学院戏剧表演系访问学者，荷兰乌特勒支大学媒体与文化研究系访问学者。

A researcher and practitioner of community theater, has been engaged in community theater practice in migrant communities for more than ten years, a professor of the Central Academy of Drama, a visiting scholar in the Department of Theatre and Performance in Goldsmiths College, University of London, and a visiting scholar in the Department of Media and Culture Studies in Utrecht University, the Netherlands.



齐丽霞 QI Lixia

女，河南人，师范学院毕业。做过乡村中学教师三年，乡镇企业管理人员两年。在生产线上做过2年流动女工，后从事服务流动人口相关工作五年，有丰富组织的经验。2010年和伙伴创立木兰社区活动中心，任总干事。

Born in Henan Province, and graduated from Normal University. She has been a teacher in a rural middle school for three years, a manager in a township enterprise for two years and a migrant female worker on the production line for 2 years, then has engaged in servicing the migrant population for 5 years, which suggests that she has rich organizational experience. In 2020, she established the Mulan Community Activity Center with her partners and served as the secretary general.

PART IV “保持乐观”

PART IV: "Stay optimistic"



社会行动艺术的线下与线上 Social Action

坚果兄弟、武老白和郑宏彬在当代艺术领域实践社会介入式艺术，他们始终强调通过在地的调查与行动引发社会对“不可见者”的关注，从陕西榆林小壕兔乡的水污染，到深圳白石洲城中村的拆迁改造，再到同性恋矫正治疗等项目，他们几度引发媒体对“艺术家是否取代了调查记者”的讨论。然而疫情的隔离，让他们无法进入社会现场，不得不转到线上继续他们介入现实的工作。他们将在这一环节展示从疫情暴早期发起的“新冠肺炎互助手册”、到疫情中期的“公墓计划”、“帅锅舞”、“30 天闭嘴”等项目，并分享社会行动艺术从“线下”到“线上”的工作方法与困境。

Nut Brother, WU Laobai and ZHENG Hongbin practice social interventional art in the field of contemporary art. They always emphasize the importance of drawing attention to "the Invisible" through investigation and social action. From the water pollution of Xiaohaotu township in Yulin, in Shaanxi Province, and the demolition and reconstruction of urban village in Baishizhou, in Shenzhen Province, to corrective therapy for homosexuality, etc, they have sparked a debate for several times in the media about whether artists have replaced investigative journalists. However, the isolation of the epidemic prevented them from the practice in social scene, and they had to go online to continue their work to intervene. In this part, they will showcase projects ranging from the COVID-19 Handbook launched in the early outbreak to the Cemetery Project, the Dance, and 30 Days of Silence, launched in the medium-term. Also, they will share the work methods and dilemma during the transition from offline work to online.



郑宏彬 ZHENG Hongbin

策展人。近年他在中国社会现场策划了数个艺术驻地计划、社区艺术项目和社会性艺术实践。他策划的驻地项目包括：“副馆长计划”（2015）、“应许之地：兴庆宫公园”（2016）以及与当代文学作者及艺术家协作的“实践论：就近说明”（2016）等。自2016年开始，他连续参与发起“居民”（2016），“西三电影制片厂”（2017），“九个发布会”，（2018）等多个社会性艺术项目。

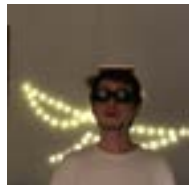
ZHENG Hongbin is a curator, whose recent work include art residency programs, community arts projects and social art practices in Chinese social scene. His resident projects include the Deputy Curator Project (2015), Promised Land: Xingqing Palace Park (2016), and On Practice: A Closer Explanation (2016), in collaboration with contemporary literary writers and artists. Since 2016, he has been involved in many social art projects such as "Residents" (2016), "West Three Film Studio" (2017), "Nine Press Conferences" (2018).



坚果兄弟 Nut Brother

主要实践项目有“无意义公司”、“尘埃计划”、“带盐计划”、“深圳娃娃”、“一键举报神器”等。

His main art projects include "Meaningless Company", "Dust Plan", "Salt Plan", "Shenzhen Doll", "One-click Report Instrument" and so on.



武老白 WU Laobai

艺术工作者，1990年出生于山东，现生活于广东。多以艺术行动回应社会议题，通过在公共空间和参与者的共同协作，完成艺术表达。曾发起《恋人》、《死亡身份证》等艺术项目，并被多家媒体报道。作品曾入围第六届侯登科纪实摄影奖、第二届圈子艺术青年奖。

Wu Laobai, an artist, was born in Shandong province in 1990 and now lives in Guangdong. He responds to social issues through artistic action, and achieve artistic expression through collaboration in public spaces and among participants. He has initiated art projects such as Lovers and Death ID card, which have been reported by many media. His works have been shortlisted for the 6th Houdengke Documentary Photography Prize and the 2nd Circle Art Youth Prize.

网络连线：项飙对谈刘绍华

项飙和刘绍华分别是来自大陆和台湾的两位在公共领域中较为活跃的人类学家，他们在疫情期间都“走出”了学院，在公共知识生产领域做出了及时且有效的反应。在最后的这个环节，我们试图建立两位学者之间的对话，进入被疫情冲击的思想领域。

项飙近年来经常活跃于大陆的公众视野之中，疫情期间，他回到自己对“流动”的研究脉络，在英语世界组织了“流动论坛”，邀请世界各地学者书写疫情隔离对流动的限制所产生的各个方向的社会问题，形成了各区域知识界对疫情次生灾难之反思的有机对话。他在疫情早期所撰写的《从链式反应到网格反应：SARS 和 COVID-19 流行期间的流动与限制》一文，在国内引发了广泛讨论。“流动论坛”经项飙的重新编辑和译介，中文版放入“澎湃新闻·思想市场”栏目的“疫论”专题，作为“疫论·流动”子系列与中文读者见面，成为了疫情重要的知识档案。

刘绍华长期关注中国的公共卫生，于2018年出版著作《麻风医生与巨变中国》。她于疫情爆发初期的1月，就在脸上发出《说给疫情幸存者听》一文，文章即刻在内地各社交平台病毒式传播（和被封禁）。从1月开始，刘绍华始终在以公共访谈和撰写文章的方式发声，对疫情带来的污名化、公共权力与个人权利之间的复杂关系、民族主义以及学者在紧迫事件之中的角色问题，都有振聋发聩的回应。近日，刘绍华的新书《疫情与社会的十个关键词》刚刚于台湾出版。伍 勤



项飙 XIANG Biao

生于浙江温州，现为牛津大学社会人类学教授、德国马克思·普朗克社会人类学研究所所长。

Born in Wenzhou, Zhejiang Province, now a professor of Social Anthropology at Oxford University and director of the Max Planck Institute for Social Anthropology in Germany.



刘绍华 LIU Shaohua

人类学家，美国哥伦比亚大学医疗人类学博士，任职于台湾“中央研究院”民族学研究所，主要领域是中国当代传染病防治。

An anthropologist, PhD in Sociomedical Sciences and Anthropology at Columbia University, now a research fellow at the Institute of Ethnology at the Academia Sinica, Taiwan Province. Her major field is the prevention and control of contemporary infectious diseases in China.



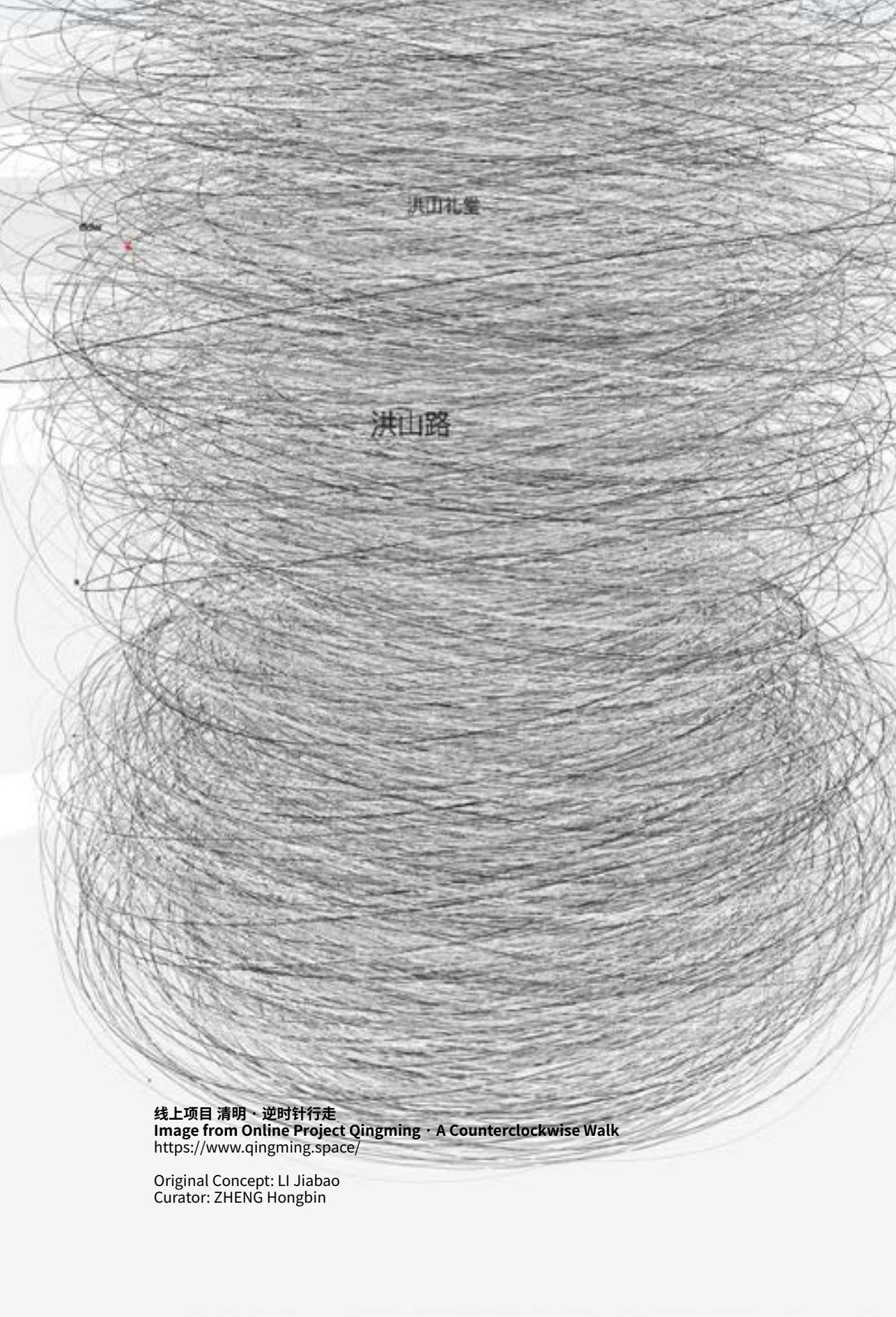
黄山 HUANG Shan (客座主持 Guest Host)

斯坦福大学人类学系博士候选人，研究兴趣为政治人类学与城市研究，曾在香港和北京做过田野调查。

PhD candidate in Anthropology at Stanford University. His research interests are political anthropology and urban studies. He has done fieldwork in Hong Kong and Beijing.

Online Talk : XIANG Biao + LIU Shaohua

XIANG Biao and LIU Shaohua are two anthropologists who are active in the public area from Mainland China and Taiwan Province, respectively. They both "stepped out" of the college during the pandemic and responded in a timely and effective manner in the field of public knowledge production. In this last part, we try to establish a dialogue between the two scholars and enter the field of thought impacted by the pandemic. XIANG Biao has been an active public figure in recent years. During the pandemic, he returned to his study of mobility, spearheaded and hosted the Coronavirus and Mobility Forum in the English-speaking world. At the forum, he invited the scholars all over the world to write about the social problems in all directions caused by the pandemic isolation and restrictions on mobility, which formed an organic dialogue of reflections on the secondary disasters caused by the pandemic among the intellectual communities in various regions. The article written by him in the early days of the pandemic, *From Chain Reaction to Grid Reaction: Mobilities & Restrictions during SARS & Coronavirus* (2020), aroused widespread discussion in China. Re-edited and translated by XIANG Biao, the Chinese version of "Flow Forum", was put into the "Pandemic Talk" topic in the column of "The Paper · Thought Market", which met with Chinese readers as a sub-series of "Pandemic Talk · Flow" and became an important knowledge archive of the pandemic. Liu Shaohua has been concerned about public health in China for a long time and just published her book *Leprosy Doctors in China's Post-Imperial Experimentation: Metaphors of a Disease and Its Control* in 2018. In January, the beginning of the pandemic, she posted an article, *Speaking to Pandemic Survivors*, on Facebook, which immediately went viral (and was banned) on various social platforms in the mainland. Since January, LIU Shaohua has been putting forth her voice in public interviews and writing articles, responding strongly to the stigmatization caused by the pandemic, the complex relationship between public power and individual rights, nationalism, and the role of scholars in pressing issues. Recently, Liu Shaohua's new book, *Disease X Society 10 Keywords* (2020), has just been published in Taiwan. WU Qin



线上项目 清明·逆时针行走
Image from Online Project Qingming · A Counterclockwise Walk
<https://www.qingming.space/>

Original Concept: LI Jiabao
Curator: ZHENG Hongbin

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北京德国文化中心 歌德学院（中国）

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。

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.



北京启皓文化基金会

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

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.



三影堂摄影艺术中心

三影堂摄影艺术中心坐落于北京朝阳区草场地艺术区内，是国内首家专注于当代摄影艺术的民间机构，由中国当代著名的摄影艺术家荣荣和他的妻子、日本著名摄影艺术家映里于 2007 年 6 月共同创办。三影堂摄影艺术中心每年举办高水平的展览、讲座、教育、图书出版、艺术家居住计划以及各种独立项目、活动和派对，致力于构建中国当代摄影艺术领域最高水准的展示、推广与国际交流平台。

Three Shadows Photography Art Centre

Situated in Beijing Caochangdi Art District, Three Shadows Photography Art Centre was China's first independent organization specializing in contemporary art photography upon its founding. It was jointly founded by the influential Chinese contemporary photographer RongRong and his wife, the celebrated Japanese photographer inri. Since June 2007, Three Shadows has become the country's premiere platform for the presentation, promotion, discovery and international exchange of high-caliber photography.



导筒 Directube

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

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，激发文化生产和交流。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。

Institute for Provocation

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.



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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