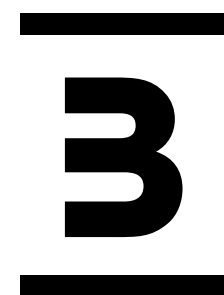


北京国际短片联展

2nd BEIJING
INTERNATIONAL
SHORT FILM
FESTIVAL

2018.09.14 - 09.24



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

北京国际短片联展

新 语 境 · 新 语 法

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

"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，也相信短片可以更敏捷地传达灵感，更灵活地激发创作，为此我们试图为不同年龄、不同背景的创作者提供同样平等的可能性。

目标

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

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

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

Vision

BISFF embraces short films, a vibrant film category that deserves more attention both from the industry and the audience in China. We believe in the power of short films to encourage meaningful conversations and infuse positive social change. We welcome and motivate both emerging talents and established filmmakers from all backgrounds in their artistic endeavors. We collectively strive to expand the creative space for film citizenship and celebrate the diverse forms of cinema. We accept challenge head-on.

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.

Guy Maddin / Evan Johnson / Galen Johnson
/ Jodie Mack / Ben Rivers / Ben Russell / Davi
Pretto / Lewis Klahr / Simon LIU / Jonas Mekas
/ Jeff Scher / Stan Brakhage / Standish Lawder
/ Takashi Ito / Bruce Conner / Ted Fendt /
Alain Biet / Cristóbal León / Joaquín Cociña
/ Koldo Almandoz / 陈翠梅 Tan Chui Mui /
周滔 ZHOU Tao / 孙逊 SUN xun / Andreas
Petrakis / Anna Mantzaris / Araki Yu / Daniel
Jacoby / Bernhard Wenger / Borbála Nagy /
Charlotte Cayeux / Chevalier Guillaume / Yuka
Sato / Dagne Gumbreviciute / Diego Marcon /
Eileen O'Meara / Elinor Nechemya / Elisabeth
Silveiro / Éloïc Gimenez / Emmanuel Fraisse /
Felix Fattal / Feyrouz Serhal / François Fleury
/ Frederic Bayer Azem / Frédéric Moffet /
Gaetano Liberti / Iso Luengo / Jorge Moneo
Quintana / Andrea Ballesteros I Beato / João
Paulo Miranda Maria / Joffroy Chandoutis
Ismaël / Jules Carrin / Juliane Jaschnow /
Stefanie Schroeder / Kevin Vu / Luca Cioci /
Luciano Pérez Fernández / Marco Piccarreda
/ Maryna Roshchyna / Max Porter / Ru
Kuwahata / Mikko Myllylahti / Nicolas Graux
/ Rob Carter / Sahar Sotoodeh / Sébastien
Marques / Sorayos Prapapan / Tanguy De
Donder / Texma Novelo / Till Gombert / Urte

Alfs / Kim Hyuntak / Kimberly Burleigh /
Jason Britski / Evan Luchkow / Haruka Mitani
/ Michael Lyons / Pierre-Luc Vaillancourt /
Guillaume Vallée / Charlotte Clermont / Eli
Hayes / Alex Davies / Ruxandra Mitache /
Simone Hooymans / 王拓 WANG Tuo / 黄邦铨
HUANG Pang-Chuan / 陈卓韵 CHEN Zhuoyun
/ 庄育儒 CHUANG Yu-ru / 张小迪 ZHANG
Xiaodi / 王育臣 WANG Yuchen / 杨潇 YANG
Xiao / 郑陆心源 ZHENG Lu Xinyuan / 谭墨 TAN
Mo / 苏弘恩 SU Hung-en / 蔡采贝 CAI Caibei
/ 沈蕊兰 SHEN Ruilan / 熊仔侠 Xiongzaixia
(Anton) / 李尚山 LI Shangshan / 李嘉 LI Jia /
韩宇盟 HAN Yumeng / 武权 WU Quan / 邓德
宽 DENG Dekuan / 罗列 Royce LEE / 方天宇
Frank FANG / 黄晓鹏 HUANG Xiaopeng / 张
新阳 ZHANG Xinyang / 赵津民 ZHAO Jinmin
/ 徐伊宁 XU Yining / 张墨颖 ZHANG Moying
/ Pham Quang Trung / Chia Chee Sum / Aw
See Wee / Patipol Teekayuwat / Meritxell
A.Valls / Magali Magistry / Santiago Menghini
/ Juan Pablo MUÑOZ / Leticia Belliccini
/ MateoMarquez / Just Philippot / 张凡夕
François CHANG / 张馨丹 ZHANG Xindan /
陈小雨 CHEN Xiaoyu / 周圣崑 ZHOU Shengwei
/ 潘芊羽 PAN Qianyu / 李燕宁 LI Yanning

丁大卫

毫无疑问，BISFF2018 并不完全在“短片展”的框架内。

BISFF 并不执着于所谓的“短片”，也并不执着于“短片”所捆绑的流行化见解。诸如对时长的严格遵守，便捷的传播，极短的创作期，极限的叙事，群体的年轻化——15 分钟，30 分钟，45 分钟……这些日趋于商品标准化的规定，是否会剥夺我们的创造力和表现力，让我们距离想要的东西越来越远？

BISFF 想发现和延续的是影像最古老本源的法则，在当代重新发现影像与人的关系。将短片纳入到整个文化体系中去考量，而不是划定界限自娱自乐。我们也第一次将短片的时长限定扩展到了 60 分钟上下，这是一种有限条件下最大程度的无限；短片的“体裁性”必须被弱化，我们才能借此展示一些创作体量和作品时长相匹配的作品，而非一味框定和比较。

同时，我们也将尝试寄予当代影像更多的思考和反馈，对媒介与科技进行探讨；借由 BISFF，对当代影像语言进行梳理和展示——表现，洞察，革新——新的语境需要新的语法，而新的语法推动了新语境的产生，BISFF 就在这两者微妙的角力和共生之中。

DING Dawei

Without a doubt, BISFF2018 goes far beyond the conventional notion of "Short Film Festival".

BISFF does not fixate on the definition of "short films", nor the common stereotypical impressions attached to it, such as strict length restrictions, easy transmission, minimal creative periods, extreme narratives, and only for youngsters— 15 minutes, 30 minutes, 45 minutes... Will the quasi-commercialized standardization of rules deprive us of our creativity and expressiveness, and push us even further away from what we have been striving for?

BISFF, however, is curious about (re)discovering and preserving the ancient laws of images and exploring how they evolve and function in contemporary social contexts through the interaction of filmmaking and human lives. Short films in this sense should be taken into account within the entire cultural system; the inner power they possess distinguishes them from mere self-amusement within a small group of people. That is why this year, for the first time, BISFF extends the limit of eligible films to 60 minutes, challenging boundaries and testing new possibilities. We believe that only when short film's identity as a certain "category" begins to dissolve can we be free of the predetermined frames and actually present projects whose artistic magnitude is a match of their length.

At the same time, we attempt reflection and feedback on contemporary images, stimulating dialogues about media and technology. With BISFF, we display and dissect, putting the language of filmmaking today into perspective— express, observe, innovate. New contexts calls for new grammar, while new grammar in turn breeds new contexts. In between these two wrestling yet symbiotic forces is where BISFF stands— a witness of this beautiful, ever changing space.

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北京国际短片联展将颁发包括“星云”虚构类短片大奖、“图卷”非虚构类短片大奖、“幻景”实验类短片大奖、“潮汐”华语短片大奖和“光晕”学院短片大奖等多个奖项。入围竞赛单元作品将由 5 位在电影、当代艺术、媒体等领域有着资深经验的重量级评委进行评审。



曹丹 CAO Dan

资深媒体人，策展人，纪录片导演。90 年代初曾任职广东省白马广告公司的创意总监。1998 年至 2012 年移居法国巴黎，从事艺术、设计、纪录片。2012 年至 2017 年，担任两份中国和国际艺术的权威出版物《艺术界》《艺术新闻 | 中文版》的出版人。2014 年后同时以策展人和艺术顾问身份，为国际和国内品牌策划与实施在中国的艺术活动。2018 年初创办了 ARTEMISIA 机构，致力于艺术、设计、工艺美术和科技等跨学科协作，促进艺术家、公众和品牌的联系与互动。曹丹的纪录片《铸造王》《父亲的旅程》《龙船》等，曾多次参加国内外的电影节及展览。

CAO Dan is a senior media professional, curator and documentarian. In the early 90s, she was an artistic director in advertising. From 1998 to 2012, she lived in Paris, France to pursue a career in arts, design and documentary filmmaking. From 2012 to 2017, she was the publisher of two prestigious magazines of international arts - LEAP magazine and The Art Newspaper China. From 2014, she took on further roles as curator and artistic consultant, planning and implementing art-related campaigns and events for both international and domestic brands. In the beginning of 2018, she founded ARTEMISIA, an organization dedicated to the interdisciplinary cooperation among arts, design, crafts and technology, promoting the connection and interaction of the artists, the public and the brands. Dan’s documentary films *Les rois fondeurs* (2003), *My Father’s Journey* (2008) and *Dragon Boat* (2011) have been featured at multiple international and national film festivals and art exhibitions.



陈翠梅 Tan Chui Mui

马来西亚导演，1978 年出生于关丹。她曾创作多部短片，是马来西亚首位在釜山国际电影节、鹿特丹国际电影节、克莱蒙费朗短片电影节、奥伯豪森国际短片电影节上荣获多项殊荣的电影人，她也是首位受邀入驻戛纳电影节“基石”单元驻地计划的马来西亚电影人。2006 年长片处女作《爱情征服一切》获第 11 届釜山国际电影节新浪潮奖。2005 年，她创立了大荒电影公司，并掀起马来西亚电影新浪潮，在短短数年之内，成功地把马来西亚独立电影带到了世界各地的影展。陈翠梅曾担任鹿特丹、釜山国际电影节；克莱蒙费朗国际短片电影节、北京独立影像展、香港独立短片及影像媒体节（IFVA）等各类电影节的评委，2018 年担任上海国际电影节亚新奖评委、台北电影节评委。此外，她还担任各地电影制作工作室的导师，诸如亚韩电影领袖工作坊、东南亚电影实验室和望加锡斯科林学院等。2015 年，她发起了“下一次新浪潮”活动，这是 NNW Films 旗下的一个品牌，旨在策划和组织关于电影制作的研讨会，并为马来西亚年轻且不断发展的电影人才提供一个前所未有的平台，使他们可以直接同该地区的知名电影人探讨及学习。

Born 1978 in Kuantan, Tan Chui Mui is the first Malaysian filmmaker who has won prestigious awards in international film festivals such as Busan International Film Festival, International Film Festival Rotterdam, Clermont-Ferrand Short Film Festival and Oberhausen Short Film Festival. She is also the first Malaysian filmmaker invited to the Cannes Cinéfondation Residency. In 2005, she set up Da Huang Pictures and started the Malaysian New Wave. Mui had also jury for International Film Festival Rotterdam, Busan Film Festival, Clermont-Ferrand Film Festival, Shanghai International Film Festival, Beijing Independent Film Festival, Hong Kong IFVA Award, Vladivostok International Film Festival etc. Besides, she was mentor for regional filmmaking workshops such as Asean- ROK FLY, South East Asian FilmLab and Makassar SEA Skrin Academy. In 2015, she initiated Next New Wave, a brand under NNW Films to design and organize filmmaking related workshop, aims to provide young and growing film talents in Malaysia an unprecedented platform to learn directly from renowned filmmakers in the region.



郭晓东 GUO Xiaodong

电影导演，制片人、剪辑师、策展人。本科毕业于北京大学，硕士毕业于瑞士日内瓦美术学院“真实电影”专业；创办新加坡左旋电影私人有限公司，以制片人的身份参与《梧桐树》、《丘山》、《模样》、《树房子》等亚洲与国际合制电影项目；以独立剪辑师的身份参与《轻松 + 愉快》、《清水里的刀子》、《之子于归》等多部电影的后期制作；作为策展人长期策划亚洲国家电影展映和论坛活动，作为主要发起人于北京成立亚洲电影共同体“新亚洲影志”。

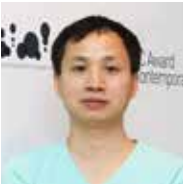
Guo Xiaodong is a film director, producer, editor and curator. He graduated with a bachelor degree from Electronic Engineering Department of Peking University and had his master degree of visual art from Cinéma du Réel department of Geneva University of Art and Design. Having founded Levo Films Pte. Ltd., he participated as a producer in several Asian and international coproductions: Portrait (2011), Hills and Mountains (2017), Caro Mio Ben (My Dear Beloved, 2018), etc. As an independent film editor, he participated in several feature films, such as Knife in the Clear Water (2016), Free and Easy (2017), Lush Reeds (2018). As a curator, he organized a series of Asian film screenings and forums New Asian Scenery. As the main founder, he initialized New Asian Filmmakers Collective in Beijing.



张献民 ZHANG Xianmin

北京电影学院教授、评论人、策展人。曾任克莱蒙费朗短片电影节、鹿特丹国际电影节、釜山国际电影节、香港国际电影节、台北电影节、亚洲纪录片基金、等多个国际电影节评委。2017 年，其写作提案《公共影像》获 CCAA 中国当代艺术评论奖“十周年特别奖”。曾出演《巫山云雨》、《柔情史》等，著有《看不见的影像》、《一个人的影像》。担任包括《街口》、《柔情史》、《何日君再来》、《长风镇》、《好友》等多部电影的艺术指导或监制。

Zhang Xianmin is a professor professor in Beijing Film Academy, critic and curator. He juror in film festivals in Clermont-Ferrand Short Film Festival, International Film Festival Rotterdam, Busan International Film Festival, Hong Kong International Film Festival, Taipei Film Festival and Asian Network of Documentary. In 2017, to mark the tenth anniversary of CCAA Chinese Contemporary Art Critic Award, Zhang Xianmin was awarded a special price for his proposal “Moving Image in Public” As a writer, He had published several books as All about DV, Invisible Images. He supervised the production of films such as Crossroads (2007), Tarlo (2015), Kaili Blues (2015), My Dear Friends (2016), From Where We’ve Fallen (2017), Changfeng Zhen (2020) etc. He also took on acting roles in Rainclouds Over Wushan (1996), Girls Always Happy (2018).



周滔 ZHOU Tao

于 2001 年获得广州美术学院油画专业学士学位，2006 年获得混合媒介专业硕士学位。周滔近年参加的一系列国际展览包括：“艺术万岁”，第 57 届威尼斯双年展，威尼斯，2017；“第 13 届沙迦双年展”，沙迦，2017；“故事新编”，所罗门·R·古根海姆美术馆，纽约，2016；“第八届亚太洋当代艺术三年展”，布里斯班，2014；“社会工厂”，第十届上海双年展，上海，2014；“第五届奥克兰三年展：假如你将生活在这里”，奥克兰，2013 等。获奖经历包括：“FUGAS Feature Film Section - 评审团奖”，DocumentaMadrid，马德里，2018；第 61 届奥伯豪森国际短片电影节，评委会大奖首奖，2015；首届汉涅夫金斯基金会曼谷艺术及文化中心，当代亚洲艺术奖，2013。

Born in 1976 in Changsha, Hunan Province, Zhou Tao studied at the Guangzhou Academy of Fine Arts and received a bachelor of fine arts in oil painting in 2001 and a master of fine arts in mixed-media studies in 2006. Currently lives in Guangzhou, Zhou Tao finds visual and narrative materials for his arresting film works in the places and communities he encounters, and the narration of the film is often developed from the accumulation of the encountered moments. There is no single entry to the practice of Zhou Tao, through often subtle and humorous interactions with people, things, actions, locations and situations, Zhou’s videos invite us to experience the multiple trajectories of reality—what he once called the “folding scenario” or the “zone with folds.” Although all of his footage captures actual scenes, the poetics of Zhou’s visual narratives dissolve the division between fact and fiction. For him, the use of moving image is not a deliberate choice of artistic language or medium, instead the operation of the camera is a way of being that blends itself with everyday life. Zhou Tao has participated in international exhibitions and bienniales, including: Viva Arte Viva, 57th International Art Exhibition of La Biennale di Venezia, Venice, 2017; Sharjah Biennial 13, Sharjah, 2017; Tales of Our Time, Solomon R. Guggenheim Museum, New York, 2016; APT8, Asia Pacific Triennial of Contemporary Art, Brisbane, 2015; “Social Factory” - 10th Shanghai Biennale, Shanghai, 2014; The Sth Auckland Triennial: If you were to live here., Auckland, 2013, etc. He received the awards including “FUGAS Feature Film Section - Jury Award”, DocumentaMadrid in 2018, the 1st Prize of the Jury of the Ministry, 61st Oberhausen Internation Short Film Festival in 2015 and the 1st Han Nefkens Foundation BACC Award for Contemporary Art in Asia in 2013.

奖项介绍 Awards

国际单元奖项

Nebula Award “星云” 虚构类短片奖
旨在奖励 Nebula“星云” 虚构类短片国际竞赛单元中的优胜者，默认获奖者为1 名。

“星云” 国际竞赛单元
展示 60 分钟以内的虚构、真人和动画形式的作品；本单元倾向于选择带有明显叙事结构和导向，意图塑造形象和讲述故事情节的作品。该单元通常涵盖各个创作者在当代电影和当代艺术领域的作品。

Fresco Award “图卷” 非虚构类短片奖
旨在奖励 Fresco“图卷” 虚构类短片国际竞赛单元中的优胜者，默认获奖者为1 名。

“图卷” 国际竞赛单元
展示 60 分钟以内的非虚构类作品；本单元侧重于展示在传达真实的创作实践中不断探索和创新的作品，这些作品往往带有旨向真实的影像表述手法、叙事形态和电影语言。

Mirage Award “幻景” 实验类短片奖
旨在奖励 Mirage“幻景” 虚构类短片国际竞赛单元中的优胜者，默认获奖者为1 名。

“幻景” 国际竞赛单元
展示 60 分钟以内的实验作品；该单元的作品不拘泥于形式和归类，往往代表着带有某种手法倾向或多种艺术手法的延展混合的影像创作。

Jury Special Awards 评委会特别奖
评委会保留评出每单元最多不超过两个“评委会特别奖” 的权利，并特别拥有该奖项的最终解释权。

Outstanding Exploration Award 杰出艺术探索奖
该奖项重点表彰在某方面（表演，摄影，美术，剪辑，音乐等）有突出杰出创造力的影片。

华语单元奖项

Tide Award “潮汐” 华语短片奖
旨在奖励 Tide“潮汐” 华语短片竞赛单元中的优胜者，默认获奖者为1 名。

“潮汐” 华语竞赛单元
展示华语地区青年导演的影像作品。该单元通过展示多种主题、形式和风格的作品（虚构，非虚构，动画和实验等）而呈现当代华语短片的整体面貌，该单元作品持续时间最长不得超过 60 分钟。

Halo Award “光晕” 学院短片大奖
旨在奖励 Halo“光晕” 华语学院短片竞赛单元中的优胜者，默认获奖者为1 名。

“光晕” 华语竞赛单元
展示新一代的年轻华语创作者的学院作品。该单元着重选取全世界范围内学院系统下华人学生创作的作品，持续时间最长不超过 60 分钟。

“玲珑塔” 短片奖
“玲珑塔 —— 华语短片电影促进计划” 特别设立的“玲珑塔” 短片奖，奖金人民币 10000 元，旨在奖励华语电影人创作的充分体现电影才华、有作品性的短片。“玲珑塔” 华语短片电影促进计划致力于提升内地电影短片创作的活跃度和专业度；让创作者从电影短片中展示才华，激发潜力；加强电影行业对短片电影的重视，为行业新人才的涌现奠定基础。

竞赛及展映单元

Competition and Out of Competition Screenings



初恋

Premier Amour | First Love

朱尔斯·卡兰 Jules Carrin | 2017 | 瑞士 法国 | 法语 | 20:00

偏远的法国山区，资源匮乏，经济停滞，困顿的生存状况在人们身上烙印下深深的印记。一对年轻情侣本以为紧紧连结两人的爱情可以让他们摆脱家族世代的仇恨和疑虑。而事实上，成年人缔造起的社会纽带却出乎意料的残暴。

This young couple knows vaguely that the love which bonds them can be their way of freeing themselves from the tenacious resentments and suspicions peculiar to this remote region of France, stigmatized as it is by a survival economy. But the social bonds that the adults forge are unexpectedly violent.



朱尔·卡兰 1988 年出生于法国卡奥尔。他的高中学习以文学艺术为方向，并于毕业后几年在巴黎各地的电影片场担任助理导演、制作助理和舞台监督。2017 年，他从日内瓦艺术与科学学院（HEAD-Geneva）为期三年的电影制作专业毕业，并获导演学位。《初恋》入选了 2018 年柏林电影节“新生代”单元。

Jules Carrin was born in 1988 in Cahors, France. After finishing high-school with a specialisation in literature and fine arts, he has spent several years gaining experience in various positions on film sets throughout Paris – as an assistant director, production assistant, and stage manager. In 2017, he graduated from a three-year filmmaking programme at the HEAD school in Geneva with a degree in directing.



成舟之木

L'Arbre et la Pirogue | The Tree and the Pirogue

塞巴斯蒂安·马奎斯 Sébastien Marques | 2018 | 法国 | 法语 | 25:00

美拉尼西亚是太平洋三大岛群之一，意为“黑人群岛”，这里雨林茂密，火山遍布，地震频繁。其中一个部落在现代生活方式逐渐抵达后发生了剧变。年轻的美拉尼西亚人伊阿布，在突如其来的变化面前无所适从，渐渐迷失在传统与现代的缝隙之间。

The life of a Melanesian tribe is disrupted by the progressive arrival of modernity. Iabe, a young Melanesian, finds this change very hard to cope with and gets lost between his traditions and this modernity.

塞巴斯蒂安·马奎斯是一位法国导演和制片人，他的电影处女作《成舟之木》获得法国电视台颁发的“海洋”奖，并首映于戛纳电影节 2018 年“导演双周”短片单元。

Sébastien Marques is a french director and producer. His first film The Tree and the Pirogue was awarded “Prix Oceans” and premiered at Directors’ Fortnight 2018 at Cannes.



明天之前

Le Jour Avant Demain | The Day Before Tomorrow

安德亚斯·佩塔克斯 Andreas Petrakis | 2018 | 法国 | 俄语 | 20:00

仿佛遗世独立的希腊北部乡间，贫穷落后而宗教气氛浓厚。一座高速公路边的加油站里，年轻的白俄罗斯女人与希腊男人邂逅，吉光片羽中追忆起失落的故土和无望的爱情。

An isolated rural village in a poor and profoundly religious region in northern Greece. A gas station on the side of a highway. Fragments of a brief encounter between a young Belarusian woman and a Greek man. Reminiscences of a territory and an impossible love story.



安德亚斯·佩塔克斯 1981 年出生于希腊雅典。前往位于西班牙巴塞罗那的加泰罗尼亚电影研究中心（CECC）学习电影学之后，曾与多位重要的希腊导演，如雅尼斯·埃柯诺米德斯、蒂蒙·库尔马西斯和西奥·安哲罗普洛斯有过合作。《明天之前》是他的首部短片。

Andreas Petrakis was born in Athens in 1981. He studied cinema at CECC (Center d'Estudis Cinematogràfics de Catalunya), Barcelona. He has worked with some of the most important Greek directors such as Yiannis Economides, Timon Koulmassis and Theo Angelopoulos. The day before tomorrow is his first short film.

在路上

동구밖 | On the Way

金贤德 김현탁 Kim Hyuntak | 2018 | 韩国 | 韩语 | 30:00

离家出走的青年东九和允熙从一座空屋搬到另一座空屋，过着居无定所的流浪生活。在重新开发地区再也没有屋子能住之后，他们闯进了一位弥留老人的家中。

Teenage runaways Dongu and Yunhee move from one empty house to the next. When there are no more houses in the redevelopment area, they go into a dying old man's house.



金贤德毕业于首尔明知大学政治外交学院，并拿到了数字媒体和政治外交双学位。在陪伴罹患癌症父亲最后时光，他写下几部短片剧本，其中一部被拍摄为《在路上》，2018 年该片获得第 35 届釜山国际短片电影节评审团奖。

Kim Hyun-tak studied Political Science & Diplomacy in Myongji University in Seoul. After serving in the military, he did a double degree in Digital Media and Political Science & Diplomacy to study film in-depth. While his companion with his father who got cancer, he wrote some short film scripts. With one of his scenarios, he filmed “On the way”, which won a jury prize at 35th Busan International short film festival.





乐在其中
В Радості, І Тільки В Радості In Joy

玛丽娜·罗施奇娜 Maryna Roshchyna | 2018 | 乌克兰 | 俄语 | 27:00

年轻的单身母亲凯特坠入了爱河，却无法鼓起勇气告诉男友自己已有一个儿子。随着两人之间的恋情急速升温，说出真相变得愈加困难。她不得不日复一日挣扎于个人生活和母亲责任的艰难选择之中。

Kate is a young lonely mother. She falls in love with a fellow but does not have the courage to tell him that she has a son. As their relationship develops rapidly the revelation becomes more complicated. The choice between her personal life and responsibility for her son arises.



惊恐来袭！
Panic Attack!

艾琳恩·奥梅拉 Eileen O' Meara | 2017 | 美国 | 英语 | 03:00

你懂的，当脑海里不断浮现的念头从“你咖啡机关了吗？”变成了“我怀的是不是个魔鬼宝宝？”这部纯手绘动画表现了一个女人的焦虑，执念和在现实中难堪的处境。

You know the nagging thoughts that start with "did I leave the coffee on?" and turn in to "am I pregnant with a devil-baby?" This hand-drawn animation explores anxiety, obsession, and one woman's slippery hold on reality.

玛丽娜·罗施奇娜 1988 年出生于德累斯顿，毕业于基辅国立戏剧、电影和电视大学。她的作品包括《夏日降临》(2013)、《垃圾》(2016) 和《乐在其中》(2018)。

Maryna Roshchyna was born in 1988 in Dresden. She is a graduate of Karpenko-Karyi Kyiv National University of Theatre, Cinema & Television.

2013 - Summer fall | fiction, short

2016 - Trash | fiction, short (script)

2018 - In joy | fiction, short



艾琳恩·奥梅拉是一位美国艺术家，以手绘电影《艾格尼丝飞越养老院》(Agnes Escapes from the Nursing Home) 与《那个奇怪的人》(That Strange Person) 闻名。她为包括美国 HBO 电视网、联合国儿童基金会 (UNICEF) 和 Motown 唱片公司在内的客户制作并指导商业广告，曾获美国艺术基金会 (NEA)、加州艺术委员会 (California Arts Council) 和女性电影基金会 (Women in Film Foundation) 资助。

Eileen O'Meara is an American artist known for her hand-drawn films "Agnes Escapes from the Nursing Home" and "That Strange Person". She produced and directed commercial spots for clients including HBO, UNICEF, and Motown, and received grants from the NEA, California Arts Council, and Women in Film Foundation.



黎明之后
After Dawn

尼古拉斯·格鲁 Nicolas Graux | 2017 | 比利时 | 法语 | 24:00

帕维尔百分之百确定，是分离抑制了他对自己年轻伴侣的情感。而在一个下雨的午后，他发现了家中出现的不速之客，也许就此开始，一切都再也无法回到原点。

Pawel is absolutely positive that separation has completely dampened his feelings for the young man he was in love with. But when he finds an unexpected visitor at home one rainy afternoon, it turns out it might all have been a little different.



尼古拉·格罗于 1988 年出生于比利时列日。抱着对电影的热爱，他于 2006 年进入比利时艺术传播学院 (IAD) 学习电影，并于 2012 年获得电影导演硕士学位。

Nicolas Graux was born in 1988 in Liège, Belgium. Passionate about film, he went to study cinema in 2006 at IAD, obtaining a Master in Film Directing in 2012.

将死之人
Ceux Qui Peuvent Mourir
Those Who Can Die

夏洛特·卡约 Charlotte Cayeux | 2018 | 法国 | 法语 | 18:00

15 岁的佐伊进入了一所校规森严的住宿制中学。看似正常的校园隐隐透出古怪的气息，周围的同学们都带憔悴地上课玩



休肯先生与
世界之光
Herr Schöpfken und das Licht der Welt
Herr Schöpfken and the Light of the World

提尔·贡贝尔 Till Gombert | 2017 | 德国 | 德语 | 24:00

一个中年男人日复一日地为荧光灯箱更换广告，直到其中一个广告牌在他单调的生活中出了差错。

A middle-aged man works as an installer for a big commercial company replacing day-by-day the fluorescent lights in billboards, until a flickering fluorescent brakes his daily routine.



提尔·贡贝尔 1991 年出生于德国弗莱堡。2014 年他就读著名的卡尔斯鲁厄艺术设计学院电影专业。他的上一部作品是短片《影迷》。

Till Gombert, born 1991 in Freiburg, Germany. In 2014 he started studying at the renowned State University of Arts and Design Karlsruhe with a major in Film and received his intermit-diploma summer 2017 with the short film "Cinephilia".

要，而他们逆来顺受的表象之下蛰伏着教员们的残忍阴谋。一天，佐伊认识了玛丽，逐渐明白她们身上注定的悲剧宿命。

Zoé, 15 years old, enters a strict boarding school. Around her, pupils are playing and attending classes with faded eyes. Through their obsequious facade, the supervisors' violence lurks. One day Zoé meets Marie and understands what they are destined for.



夏洛特·卡约在巴黎三大取得电影学硕士学位之后，自 2011 年起连续执导了五部短片：《景象》、《复活》、《塔皮的三次新冒险》、《纳萨拉》和《将死之人》。

After getting a Master of cinema at the University Paris 3, Charlotte Cayeux directed 5 short movies since 2011: "Scene", "Resurgence", "Tapi's three new adventures", "Nassara" and "Those who can die".

老虎

Tiikeri | The Tiger

米克·米利拉蒂 Mikko Myllylahti | 2018 | 芬兰 | 芬兰语 | 10:00

一个冬夜夜晚，泰格在自己的房间，母亲睡在客厅的沙发上。醉醺醺的父亲回到家里后，激烈的争吵突然爆发。面对握有散弹枪的父亲，泰格和母亲仓皇逃离家中。摄人心魂的寂静降临，泰格和母亲将何去何从？

On a winter evening dad returns home drunk. Tiger is in his room and mom is sleeping on the couch. A quarrel breaks out. Dad has a shotgun. Tiger and mom escape the house. Haunting silence falls...



米科·麦利拉提 (Mikko Myllylahti) 生于 1980 年，在芬兰北部的小镇托尔尼奥 (Tornio) 出生并长大，毕业于 ELO 赫尔辛基电影学院，获编剧与小说导演文学硕士。其短片包括《徒劳的爱》(Kurjuuden kuningas)，《金字塔》(Pyramidi) 及《手提包》(Käsilaukku)。他同时也是一名编剧，其第一部剧本为尤霍·库奥斯曼恩 (Juho Kuosmanen) 导演处女作《奥利最开心的一天》，并获 2016 年戛纳电影节“一种关注”大奖。

Mikko Myllylahti (b.1980) was born and raised in Northern Finland, in a small town called Tornio. Mikko applied to film schools and finally graduated as a Master of Arts in Screenwriting and Fiction Directing from ELO Helsinki Film School. His short films include Kurjuuden kuningas (Love in Vain), Pyramidi (The Pyramid) and Käsilaukku (The Handbag). He also works as a screenwriter. His first feature script was Juho Kuosmanen's debut The Happiest Day in the Life of Olli Mäki which won the Un Certain Regard Prize in Cannes 2016.



萨哈尔·索图德 1989 年生于德黑兰，她是一位女演员，音乐人和导演。2014 年她出演的短片《孩子》入围威尼斯国际电影节，她的导演作品包括《玷污》2017，《海蒂》2018。

Sahar Sotoodeh born in Tehran 1989, she is an actress, musician and film director. known for the Stain(2017), Hedieh(2018). Bacheh, 2014 with her interpretation was in short competition of Venice Film Festival

海蒂

Hedieh

萨哈尔·索图德 Sahar Sotoodeh | 2017 | 伊朗 | 阿拉伯语 | 15:00

14 岁的女孩海蒂逃出学校，下落不明，而她的朋友不得不留下来向所有人解释背后的缘由。

Hedieh, a 14 year old girl escaped from the school service and her friend was forced to explain the reason behind it...



静水

Stovintis Vanduo | Still Water

达格涅·格姆布雷维奇特 Dagne Gumbreviciute | 立陶宛语 | 2018 | 立陶宛 | 16:40

一对年轻情侣来到偏僻的湖畔。这里遍布着女子童年时期难以磨灭的回忆。当她尝试靠近父亲从前溺亡的水域时，男友却陷入了真正的危险之中。

A young couple arrives to a remote lake. Apparently this place is full of unforgettable memories from the woman's childhood. While she tries to approach the water that drowned her father, her partner finds himself in actual danger.

达格内·甘布雷维奇特 (Dagne Gumbreviciute) 是一名来自立陶宛维尔纽斯 (Vilnius) 的年轻导演。她于 2018 年获得电影和媒体舞台设计硕士学位，在学习期间曾从事舞台设计、导演、制作等不同工作，并创作数部实验与科幻短片。《静水》被视为其导演处女作。

A young director based in Vilnius, Lithuania. In 2018 finished MA degree of Stage Design for Cinema and Media. During the study years worked in different positions from stage design to directing and producing. Since then have created several short experimental and fiction films, nevertheless "Still Water" can be considered as a director's professional debut.



负空间

Negative Space

马克斯·波特 & 茹·库瓦哈特 Max Porter & Ru Kuwahata | 2017 | 法国 | 英语 | 05:30

“我父亲教会我如何打包……”伴随着美国诗人朗·科杰的散文诗《负空间》，一个交织着温馨与悲伤的故事慢慢在眼前展开。随时都要离开去出差的父亲，唯有借由传授打包技巧，才能与儿子共度宝贵的父子时光。

My dad taught me how to pack.



马克斯·波特 (Max Porter) 与茹·库瓦哈特 (Ru Kuwahata) 是一对工作于美国巴尔的摩的导演双人组。共同成立“小发明”工作室 (Tiny Inventions) 合作十多年来，他们创作的内容包括短片、电视广告、音乐录影带及漫画等多种形式。由法国制作公司 Ikki Films 和 Manuel Cam Studio 出品的《负空间》(Negative Space)，是“小发明”工作室的第四部专业影片。

Max Porter and Ru Kuwahata are a filmmaking duo based in Baltimore, USA. Collaborating for over a decade as "Tiny Inventions", they have directed short films, TV commercials, music videos and comics. Produced by Ikki Films and Manuel Cam Studio in France, "Negative Space" is their fourth professional film.



J

加尔达诺·里贝蒂 Gaetano Liberti | 2018 | 意大利 | 意大利语 | 44:00

如果无人目击，空间还能否承载全部记忆？而一个人又是从何时开始意识不到爱情中的时空错位？一个男人过着与世隔绝的生活，唯有一个女人能让他封闭的世界微微开启，打破他的自控。时间最初是内在的属性，但随着故事的进展，却产生了魔镜般的折射效果，忧郁化作空间本身的性质，亲密与爱情只能位居无望的旁观地位。

‘J’ tells the story of a man who lives an isolated life before encountering a woman that will open up, for a while, his controlled world. In ‘J’, time is at first an internal condition and, as the story unfolds, the effect of a mysterious mirror, where solitude is a condition of space itself and nearness and love are but a position of an impossible witness. Can space hold all the memories of a life without witnesses? When does one begin to forget about the anachrony of love?



盖伊塔诺·利贝蒂 (Gaetano Liberti) 生于1983年，独立电影制片人。拥有视觉艺术实践和表演背景，他在匈牙利导演贝拉·塔尔 (Béla Tarr) 的指导下，于萨拉热窝电影学院 (SFA - film.factory) 获得电影导演学士学位。自2005年来，他在多家戏剧公司的制作中表演，包括 Teatro Valdoca、Motus 及 Opera。其电影和录像装置在国际范围展出，并在2017年都灵电影节最佳国际纪录片奖得主，由卢西亚诺·佩雷斯·萨伏伊 (Luciano Pérez Savoy) 导演故事片《M-1》中担任摄影指导。

Gaetano Liberti (1983) is an independent filmmaker. With a background in visual art practices and acting, he received a Bachelor degree in Film Directing from the SFA - film.factory (Sarajevo), under the mentorship of Béla Tarr. Since 2005 he has been working as theatre performer in the productions of several theatre companies such as Teatro Valdoca, Motus and Opera. His films and video installations have been presented internationally. He worked as a DoP in the feature film “M-1” by Luciano Pérez Savoy, winner of the Best International Documentary Award at the Torino Film Festival 2017.

纪尧姆 (Guillaume) 在法国北部长大，所从事工作包括园丁、木匠、大片特效技师及导演。他曾在路易·卢米埃国立电影学院 (National Cinema School of Louis Lumiere) 学习电影。此后执导了数部短片，包括2013年的《德康尼克先生的回忆》(Mr. Dekoninck's Memories) 与2017年的《深潜者》(The Deep-Ones)。

Guillaume grew up in the north of France, and has been working as a gardener, a carpenter, a special effects technician on blockbusters and finally as a director. He studied cinema in the National Cinema School of Louis Lumiere. And since has been directing several short movies, including Mr Dekoninck's Memories (2013) and The Deep-Ones (2017).



贝恩哈德·威戈 (Bernhard Wenger) 1992年出生于奥地利萨尔茨堡。高中毕业后，他前往维也纳学习电影理论，并获得了专业的片场经验。他于2014年被维也纳电影学院录取，目前正在攻读导演与制作学位。

Bernhard Wenger war born 1992 in Salzburg, Austria. After graduating high school he moved to Vienna, where he studied film theory and gained professional set experience. He was accepted to the Vienna Film Academy in 2014, and is currently pursuing degrees in both directing and production.



深潜者 Les Hommes-Poissons The Deep Ones

谢瓦里耶·吉约姆 Chevalier Guillaume | 2017 | 法国 | 英语 | 22:34

清晨的早餐厅中，在工业区附近的汽车旅馆工作的玛努埃突然决定抛下一切离开这个世界。四处云游的打工者迈克尔同意开车载她前往“小堡”海滩，那里是她决定舍弃生命的地方。他万万没有想到，这趟旅程将彻底改变自己的人生。

Manue works in a motel near an industrial area. One morning, in the middle of the breakfast, she decides to leave everything. Michael, a traveling worker, accepts to drive her to the « Petit-Fort » beach, where she wants to go. Little does he know that this journey will change his life forever.



请问，我怎样才能找到 乒乓球室和我女朋友？

Entschuldigung, Ich suche Den Tischtennisraum Und Meine Freundin Excuse Me, I'm Looking For The Ping-Pong Room And My Girlfriend

伯纳德·文格纳 Bernhard Wenger | 2018 | 奥地利 | 德语 | 23:11

一对情侣来到阿尔卑斯山间的度假胜地享受疗养之旅，女友却突然下落不明。男孩四下寻找，渐渐分不清他究竟是在寻找对方还是在寻找自己。在这个弥漫着诡异氛围的世外桃源，阿伦开启了生活的全新篇章。

A film about a couple on a wellness trip, where one partner disappears and the other isn't sure whether he's looking for her or himself. Within the bizarre world of the alpine wellness resort, Aron begins a new chapter in his life.



受够了! Enough

安娜·曼扎里斯 Anna Mantzaris |
2017 | 英国 | 无对白 No dialogue
02:19

失去自控力的那些瞬间。

Moments of lost self-control.

安娜·曼察里斯 (Anna Mantzaris) 一名瑞典导演与动画制作人。她与埃里克·格荣莫·比杨森 (Eirik Gronmo Bjornsen) 联合创作的短片《但是牛奶很重要》(But Milk is Important)，曾获 20 多项国际奖项。

Anna Mantzaris is a Director and Animator from Sweden. Her previous short film But Milk is Important, co directed with Eirik Gronmo Bjornsen, won over 20 international awards.



跨国驾驶 Cross-Country Drive

伯巴拉·纳吉 Borbála Nagy | 2017 | 德国 | 德语 | 20:00

车抛锚后，安东和朋友们身处陌生之地。等待修车的空闲时间，一场无聊的游戏发生了意想不到的转折，安东陷入了深深的忧虑，他搜寻着自己的灵魂以寻求解脱。

Anton and his friends strand in the middle of nowhere after their car breaks down. The boys are killing time waiting for the fix up, when an innocent game takes an unexpected turn. Anton is left with a strong sense of unease, searching his soul to find closure.

伯巴拉生于匈牙利，她于布达佩斯大学学习期间拍摄了首批短片，随后她成为一名自由撰稿人，并于匈牙利，罗马尼亚和法国参与了大量电影工作坊。2011 年她在德国成为一位电影节策展人，并在德国电影电视学院进修，成为一名导演。

Borbála was born in Hungary, where she spent her childhood and youth. She made her first short movies during her time at Budapest University in the field of Film Studies. Later on she worked as a freelance journalist. Additionally she participated in various workshops in Hungary, Romania and France. In 2011 she moved to Germany and worked as a festival organizer. Since 2012 she studies at the German Film and Television Academy in Berlin, as a director.

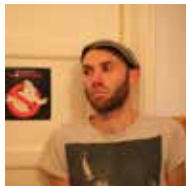


大火将至 La Prochaine Fois, le Feu | The Fire Next Time

弗雷德里克·拜耶·阿泽姆 Frederic Bayer Azem | 2017 | 法国 | 法语 | 阿拉伯语 | 11:00

一个女人尽情欣赏着自然美景，两个男人深陷服丧的哀痛。鸟儿在林间啾啾，而此时，另一道声音悄然而至。

A woman savors the beauties of the nature. Two men in mourning. Birds sing, but another sound infects the atmosphere.



弗雷德里克·拜耶·阿泽姆是一位法国演员和导演，他的作品包括《旺代人》(2015)，《杰罗尼莫》(2014)，《潘》(2013) 和《诡计》(2011) 等，多次入选法国克莱蒙费朗短片电影节，“短边”短片电影节等。

FRÉDÉRIC BAYER AZEM is a French comedian, actor and director. His works include LES VENDEENES(2015), GERONIMO(2014), PAN(2013)and LES FICELLES(2011),etc. His works has been selected into various festivals as Festival international du court métrage de Clermont Ferrand, Festival "côtécourt",etc.



灭蚁人 Meninas Formicida | Ant Killer

胡安·保罗·米兰达·玛利亚 João Paulo Miranda Maria | 2017 | 巴西 | 葡萄牙语 | 12:00

在巴西的一个小镇上，少女每天穿梭于桉树林中工作，并使用灭蚁剂来驱赶蚂蚁。随着时间流逝，她内心的挣扎最终演变为一场真实的斗争。

In a small Brazilian town, a teenage girl works everyday in a eucalyptus forest where she chases ants away with pesticides. Yet, her inner struggle turns out to be the real fight.



胡安·保罗·米兰达·玛利亚在坎皮纳斯大学获得电影硕士学位，2006 年他成为巴西制片公司 Kino-Olho 的签约导演，2012 年开始在皮拉西卡巴卫理公会大学任教。他的短片《行动指令》(2015)，首映于戛纳电影节“影评人周”以及《与魔鬼共舞的女孩》获得 2016 年戛纳电影节短片评审团特别提及奖。2017 年《与魔鬼共舞的女孩》入选 BISFF2017“星云单元”。

João Paulo Miranda Maria got his Master degree in Cinema in Unicamp Campinas SP. From 2006, he became a director of Kino-Olho Group and started his teacher career at Teacher at UNIMEP Piracicaba SP at 2012. His film Command Action, 2015 premiered in Festival de Cannes | Semaine de la Critique and The Girl who danced with the Devil, 2016 premiered in Festival de Cannes | Special Mention of the Jury Award, which also been presented in Nebula competition of BISFF2017.



游园会
Revue

乌尔特·阿弗斯 Urte Alfs | 2017 | 德国 丹麦 | 无对白 No dialogue | 13:30

这部人体运动学研究影片拍摄于德国丹麦交界处。军乐节，射击俱乐部活动，田径比赛，游行庆典，马术比赛……它试图展现人们对集体运动中完美同步和动作精确的疯狂迷恋。人群是怎样的，它们又如何导致焦虑？这是对于我们身体，社会和过去的研究。

A study of movement filmed at fairs and festivals in the German-Danish border region. Military music festivals, german shooting clubs, marching competitions, parades, gym clubs and ringriding festivals, it is about the fascination of humans marching in lockstep and the enthusiasm for perfect precision. What happens while watching these masses? And when does it start to become angst-inducing? It is a study of our bodies, our society and our past.



乌尔特·阿弗斯是一位电影作者，新媒体艺术家和剪辑师。她就读于巴贝尔斯贝格电影大学和科隆媒体艺术学院。她以废弃、回收物件和广义上的文献为素材，探索着电影叙事的可能性。她同时也是女性主义艺术团体CALL的一员。

Urte Alfs (1980) is a filmmaker, media artist and film editor. She studied at the Film University Babelsberg KONRAD WOLF and the Academy of Media Arts Cologne. Searching for the possibilities of film narration she is dealing with the discarded, the recovered and the term of the archive. She is part of CALL, an art group working on art and feminism.

火嘴

Boca de Fogo | Fire Mouth

卢西亚诺·佩雷兹·费尔南德斯
Luciano Pérez Fernández |
2017 | 巴西 | 葡萄牙语 | 09:10

萨尔盖鲁城在巴西伯南布哥州的腹地。热浪侵袭着看台，而“火嘴”引爆了广播。没有任何人能像“火嘴”一样解说比赛。

City of Salgueiro, in the heart-land of Pernambuco, Brazil. In the stands, the heat punishes the fans. On the radio, Fire Mouth ignites the broadcasting. There's no sports commentator like Fire Mouth.



卢西亚诺·佩雷兹·费尔南德斯 出生于巴西里约热内卢，是一位摄影师和制片人。他主修新闻和电影，并且取得了纪录片硕士学位。他的短纪录片《农场工人足球队》曾经在 Cinefoot 电影节和澳大利亚足球电影节获奖，《火嘴》是他的第一部纪录片电影。

Born in Rio de Janeiro, Brazil, Luciano Pérez Fernández is a director, cinematographer and producer. He is graduated in Journalism and Cinema and has a Master in Documentary Filmmaking. His short documentary made for TV "Os boias-frias do futebol" won best short film at Cinefoot 2015 and Football Film Festival Australia 2015. Luciano has also directed music videos and webseries for YouTube. "Boca de Fogo" ("Fire Mouth") is his first film made for cinema.



炮弹对飓风的效果

Die Wirkung des Geschützes auf Gewitterwolken
The Effect of Cannony on Thunderclouds

朱莉安妮·雅什瑙 Juliane Jaschnow | 斯蒂芬妮·施罗德 Stefanie Schroeder | 2017 | 德国 | 30:00

每个人都知道海浪、暴雨和龙卷风正在逼近德国，包括天气预报员、YouTube 和游戏开发商。气候变化形成了大量热空气，类似情景在各地肆虐，如同风暴舞或难民潮。到处都是恐惧（或恐惧的欲望）。这是一次在对流层和隐喻之间反复求证的电影尝试。

Waves, storms and tornadoes are heading for Germany – everybody knows this, the weather forecasters, YouTube and games developers. The climate scenario becomes a lot of hot air, data sloshing everywhere, shitstorms or floods of refugees. (Lust of) fear everywhere. A filmic attempt to mediate between troposphere and trope.



朱莉安妮·雅什瑙，曾于德国莱比锡书籍设计与平面设计学院（HGB）学习摄影专业；获得德国莱比锡大学传播与媒介研究专业本科学位；曾获德国学术交流中心奖学金，于莫斯科国立大学攻读新闻摄影专业；曾入读维也纳美术学院，师从德国著名导演托马斯海泽（Thomas Heise）；曾参加 Werkleitz Society 举办的专业媒体大师班；莱比锡 FILZ 影像组织（Filmische Initiative Leipzig）成员。

Juliane Jaschnow Studies in photography at the HGB Academy of Visual Arts in Leipzig, communication and media sciences at Leipzig University. Studies of photojournalism at the Lomonosov Moscow State University, DAAD scholarship. Study abroad at the Academy of Fine Arts in Vienna with Thomas Heise. Professional Media Master Class of werkleitz Society. Member of the Cinematic Initiative Leipzig FILZ.



斯蒂芬妮·施罗德 曾于德国格赖夫斯瓦尔德大学攻读艺术教育 & 艺术史 & 传播学专业；格赖夫斯瓦尔德独立艺术中心 WBS70 的组织者之一；曾于德国卡尔斯鲁厄国立设计学院媒体艺术系进修学习；曾作为交换生在位于尼斯的阿尔松国立高等艺术学院学习；曾于莱比锡书籍设计与平面设计学院（HGB）学习摄影专业；曾参加 Werkleitz Society 举办的专业媒体大师班；莱比锡 FILZ 影像组织（Filmische Initiative Leipzig）成员。

Stefanie Schroeder Studies in art education, art history, communication science, University of Greifswald. Organisation of WBS70, independent culture centre, Greifswald. Guest student in media art, HFG Karlsruhe. Exchange student at Villa Arson, Nice. Studies in photography, academy of visual arts, HGB Leipzig. Professional Media Master Class, Werkleitz e.V. Halle. Member of the Cinematic Initiative Leipzig FILZ.



稀有事件

The Rare Event

本·里弗斯 Ben Rivers | 本·拉塞尔 Ben Russell
| 2018 | 瑞士, 法国, 英国 | 48:00

在巴黎一家老旧的、木地板的录音室，有一场为期三天的“思想论坛”，聚焦于“抵抗力”（琼·弗朗索瓦·利奥塔尔为其1983年的“非物质”未完成后续展览而起的名称）的多种可能性，本·里弗斯和本·拉塞尔的偶然合作产生了一个最初看起来像是全面探讨哲学的结构主义文档。这一“外在衡量标准”自然具有欺骗性，在沉浸式5.1混响、绿人、绿人形的无限空间、动态数字特效（由美国艺术家彼得·波尔提供）和一群杰出的思想家、评论家、策展人、艺术家的帮助下，一个有抵抗力的文档慢慢变成稀有事件——一个整合了所有维度的接口。

Shot in a creaky, wooden-floored Parisian recording studio at an inaugural three-day “forum of ideas” focusing on the manifold possibilities of “Resistance” (the title of Jean-François Lyotard’s unrealized follow-up exhibition to his 1983 “Les Immateriaux”), occasional collaborators Ben Rivers and Ben Russell have produced what initially appears to be a structuralist document of a philosophical discussion in-the-round. This “appearance dimension” is deceptive, of course, and with the aid of an immersive 5.1 sound-mix, a Green Man, a Green-Man-shaped-Infinite-Void, a dose of kinetic digital magic (courtesy of US-based artist Peter Burr), and an impressive cast of thinkers, critics, curators, and artists, a document of Resistance slowly transforms into The Rare Event – a portal that joins all dimensions into one.

本·里弗斯出生于1972年，是一位屡获殊荣的艺术家和电影人。他的作品在世界各地多个画廊和电影节展出。1995年至2005年，他担任布莱顿电影资料馆联合策展人。目前，他是哈佛大学-拉德克利夫学院担任研究员。继2013年的《驱除黑暗的魔咒》之后，《稀有事件》是他与本·拉塞尔的第二次合作。

Ben Rivers, born in 1972, is an award-winning artist and filmmaker. His films have been exhibited worldwide at numerous galleries and festivals. Between 1995 and 2005 he co-programmed the Brighton Cinematheque. He is currently a Radcliffe Fellow at Harvard University. After A Spell to Ward Off the Darkness (2013) this is his second collaboration with Ben Russell.

本·拉塞尔1976年出生于美国，是一位艺术家和电影人，目前居住在洛杉矶。他曾获多项艺术基金支持，作品致力于探索民族志与迷幻文化的交界领域，在全球各地的艺术展和电影节上广受好评。同时，他也是罗德岛普罗维登斯魔术灯电影节的联合创始人和策展人。

Ben Russell, born in 1976 in the USA, is an artist and filmmaker currently living in Los Angeles. His work’s focus lies at the intersection of ethnography and psychedelia. He has received several grants; his work has been awarded and exhibited worldwide. He is co-founder and curator of the Magic Lantern Cinema in Providence, Rhode Island. In 2012 Forum Expanded presented Austerity Measures, his collaboration with Guillaume Cailleau about the Exarchia district of Athens.



花园城市

Città Giardino

马可·皮卡雷达 Marco Piccarreda | 2018 | 德国 | 阿拉伯语 | 53:25

西西里的荒郊之夏，挤压在山区和工厂之间的“城市花园”难民救助中心摇摇欲坠，里面只住着六个14到18岁之间的孩子。奥马尔忙碌在自创健身房里，亚龙逃避在平板电脑里，亚利马坎则选择祈祷，只有萨义德，作为一个新来者，决心对抗这种平静，策划一场逃离。就连记者的到访都没办法打破乏味，因为没有任何孩子愿意倾吐自己。

Sicilian hinterland, summer. The Città Giardino Help Centre for Immigrants is a dilapidated building squeezed between the mountains and the factories. It is closing and the only guests are six kids between 14 and 18 years old. Omar trains in his improvised gym, Jallow looks for refuge in his tablet, Jelimakan prays. Only Sahid, a newcomer, seems determined to win the immobility: he is planning an escape. Even the visit of a journalist does not break the monotony: he has come to interview the young guests but the words barely come out. None of them wants to tell about himself.



东方号列车

Vostok N°20

伊丽莎白·希尔维罗 Elisabeth Silveiro | 2018 | 法国 | 法语 | 50:00

在横穿西伯利亚“东方号”的三等车厢上，坐立难安的人们分享食物，百无聊赖，对着陌生人告解来打发时间。伴着法国女演员范妮·亚当朗诵的茨维塔耶娃的诗歌，影片以一种文学对位的形式描绘着他们的孤独，以及他们对爱和自由的渴望。

Daily life in a third-class Transsiberian wagon named Vostok N 20. Between discomfort, shared meals, boredom and confessions to strangers, people spend their time as they can. In the form of literary counterpoint, poems of Marina Tsvétaeva told by Fanny Ardant illuminates the feelings of passengers: their loneliness, their desires for freedom and love.

马可·皮卡雷达出生于1976年，1998年毕业于米兰电视电影学院剪辑专业，2003年作为助理导演和助理剪辑师参与《你就是恶狼》（意大利金像奖提名）；2005年，他同导演维多利奥·摩洛创立了“50夜曲”制片与发行公司。

Marco Piccarreda 1998 Film editing diploma at Television and Cinema school of Milan. After the diploma he has worked for several film production companies as filmmaker. 2003 Assistant director and Assistant Editor on TU DEVI ESSERE IL LUPO - nomination “David di Donatello” best debut Film. 2005 Together with Vittorio Moroni he establish the production and distribution company 50Notturmo Ltd.



伊丽莎白·希尔维罗有着俄罗斯和古巴血统，她2011年毕业于比利时电影学院，是一位法国电影作者，热衷于探讨私密空间，自我探索和老龄生活。

Elisabeth Silveiro is a French filmmaker with controversial origins : Russian-Cuban. She studied Editing at IAD Belgium Cinema School and received her diploma in 2011. Elisabeth loves intimate universes and her projects often approach the themes of self-seeking, and of old age.





海女

Haenyo, the women of the sea

埃罗伊克·吉莫内兹 Éloïc Gimenez | 2018 | 法国, 韩国 | 05:15

影片聚焦韩国济州岛的潜水女性——“海女”身上。影片用速写动画的手法展示了岛上的七种常用表达，也着重强调了口语发音的音乐性。

This film focuses on the life of the Haenyo, the diving women of Jeju in South Korea, with 7 idiomatic expressions from the island. The animated sketches also highlight the musicality of the spoken language.

鱼人

Waimaha

弗朗索瓦·弗勒伊 François Fleury | 2018 | 法国, 哥伦比亚 | 其他语言 | 40:00

Wai: 鱼, Maha: 人。哥伦比亚沃佩斯省从 1970 年代就开始源源不断地吸引着人类学家。影片将萨满讲述的三个亚马逊的古老传说关联起来，凸显了族群里的智者们的口语表达，他们守护着自己的文化，又将其适用于新的年代。瓦马哈人语言所具有的音乐感，叙述的非线性，同深沉的场景表达混同起来，为观者提供了一个重叠且不断翻新的现实。

Wai : fish, Maha : people. Shot in the Columbian Vaupès, a region which has attracted anthropologists since the 1970s, the film relates three ancestral Amazonian legends told by shamans. It foregrounds the spoken word of learned men and women who keep this culture alive and adapt it to the 21st century. The musicality of their language and their non-linear narration of this culture's thought meld with contemplative tableaux, rendering a double and renewed reality for the spectator.



埃罗伊克·吉莫内兹在六岁开始接触钢琴，在伊厄尔音乐学院首教授指点开始进行即兴音乐创作，后毕业于瓦伦斯炮提叶动画学校，成为一名动画师。2016 年他与尹珠米联合指导了动画短片《博内的地平线》。吉莫内兹致力于拉进动画和即兴音乐的关系。

Eloïc Gimenez discovered the piano at the age of six. Later he attended the Yerres Conservatoire where his teacher Patricio Villarroel initiated him in the practice of musical improvisation. He finished his studies in animation cinema at La Poudrière school in Valence then became an animator for various studios. In 2016, he and Jumi Yoon co-directed the short film L'Horizon de Bene. His preferred artistic approach consists in bringing animation and improvisation closer together.



弗朗索瓦·弗勒伊出生于 1977 年的他，是一位生活在法国巴黎的摄影师。从 2003 年于巴黎凡尔赛美术学院毕业之后，他在阿富汗、乌干达和巴西定居多年，进行摄影项目的拍摄。这一经历也引发了他的电影《Waimaha》和摄影作品集《A river's tale》和《Negative forest》的创作。

François Fleury, born in 1977, is a photographer based in Paris. Graduated from Ecole des Beaux-Arts in Paris in 2003, he settles for years in Afghanistan, Uganda and Brazil for photographic projects. This experience gave birth to the film "Waimaha" and to the series of photographs "A river's tale" and "Negative forest".



伊索·卢恩戈于 2015 年获得西班牙马德里康普顿斯大学美术专业学位，并完成了她在英国伦敦中央圣马丁学院的学习。她的创作围绕居住空间的运动而展开，来探寻其中公共与私人空间的界限议题；她擅长运用行为艺术、表演艺术、修复影像资料，以及视听艺术作为表达媒介。

ISO LUENGO Got her Fine Arts' degree in 2015 from the Complutense Univerisy of Madrid, and completed her studies at Central Saint Martins, London. Her art work revolves around the act of dwelling, the boundaries between public and private life and spaces; using action art and performance, registration and archive, and audiovisual forms as her media.

豪尔赫·莫内欧·昆塔纳于 1988 年出生于西班牙阿拉瓦省维多利亚。本科毕业于西班牙巴斯克大学，也曾就读于罗马尼亚克卢日纳波卡艺术与设计大学和西班牙维戈大学。在过去的几年中，他同时作为作者和摄像进行个人项目开展，艺术生涯的创作以视觉艺术和视听媒介为主。

JORGE MONEO QUINTANA He was born in Vitoria-Gasteiz in 1988. He achieved his Bachelor degree at the University of the Basque Country and also carried out studies at Universitatea de Arta si Design din Cluj-Napoca (Romania) and Universidade de Vigo (Spain). Over the past few years he has developed his artistic career in visual arts and audiovisual media, enrolling in personal projects both as author and cinematographer.

安德雷亚·巴勒斯泰罗斯·伊·比亚托 1992 年出生并成长于西班牙巴塞罗那，于 2014 年美术专业毕业的她，主攻装置艺术和雕塑。Andrea 的艺术创作来源于她对兼具叙事记录和感官体验功能的延伸性空间的建构热情。

ANDREA BALLESTEROS I BEATO She was born and raised in Barcelona (1992). Graduated in Fine Arts in 2014 she specialized in installation and sculpture. Andrea's artistic career is defined by her interest in constructing malleable spaces that stand for narrative-documentary and sensory experiences.



内陆城市

The Interior City

伊索·卢恩戈 Iso Luengo | 豪尔赫·莫内欧·昆塔纳 Jroge Moneo Quintana | 安德雷亚·巴勒斯泰罗斯·伊·比亚托 Andrea Ballesteros Beato 2018 | 西班牙 | 西班牙语 | 24:00

人们是否会在工作场所沉思，冥想并抒发感情呢？看门人在行人穿梭的地方数日子，他们自己仍能对自己保持审慎和自省。当受限于狭窄的工作空间时，他们也会同我们分享他们的忏悔。

Might workplaces be considered reflective, meditative, or emotive spaces? The days of these janitors unfold in places of transit, yet they themselves remain watchful and attentive within them. While confined to these spaces during their days of work, they share with us their confessions.



一半鬼魂 Half Man, Half Ghost

戴维·普雷托 Davi Pretto | 2018 | 巴西 | 葡萄牙语 | 30:00

人的一生，时间的一点。

大卫·普雷托展示了一位老人连同他古老的存在方式，在遥远偏僻的巴西南部缓慢消失的过程。这是一部介乎人类学纪录片和幻想作品之间的影片，一段通向黑暗和遗忘的旅程。

The whole life of man is but a point in time. Pretto shows us an old man's slow disappearing process, in a far and remote area in the south of Brazil. A man that represents an old style of men that inhabited this region, but no longer exists. Somewhere between an ethnographic documentary and a fantasy, a journey into darkness and oblivion.



戴维·普雷托 1988 年出生于巴黎阿雷格里港，毕业于南大河州天主教大学电影专业。数年间他制作了数部短片，并以策展人身份活跃着。2014 年他的长片《巴西腰果》进入柏林影展“论坛”单元，2016 年第二部长片《步枪》获得韩国全州电影节大奖。

Born in 1988 in Porto Alegre, Brazil, Davi Pretto graduated with a degree in film from the Pontifical Catholic University of Rio Grande do Sul in Porto Alegre. Since then, he has made several short films as well as working as a curator and programmer. He directed two feature films, both presented at Berlinale Forum. CASTANHA (Best Film New Trends - Rio IFF 2014) was his first feature-length film, followed by RIFLE (2016), Grand Prize at the Jeonju IFF.



莫奈尔 Monelle

迭戈·马孔 Diego Marcon | 2018 | 意大利 | 16:00

围绕着沉睡的身体，幽灵在建筑中逡巡，静默地穿梭在空间之中：它们的行为目不可视，除了手电筒灯光中影影绰绰闪动的碎片。《莫奈尔》是一道回环，既无叙事也无层级，既无开端也无结局，陷于混乱和模糊的地带，截然不同的质料与手法——从 35 毫米胶片到 CGI 动画，为这部结构性的惊悚影片赋予了双重性格。

Around the sleeping bodies, some presences occupy the architecture and move around the space in obscure activities: nothing of their actions is visible to us, except in the fragments in which the image shows itself under the flashlight. Monelle is a circular film without any narrative or hierarchy, without a beginning or an end, and it circumscribes a place of promiscuity and ambiguity between the different formats used—35mm and CGI animation—and the approaches of two opposites film attitudes—the structural cinema and the horror genre.



迷彩 Camouflage

佐藤友香 Yuka Sato | 2017 | 加拿大 | 07:00

胶片颗粒让我着迷。将照片放大再放大，一个由颗粒构成的、全然不同的世界就呈现在了眼前。仿佛不计其数的人在其中行走，熙熙攘攘，摩肩接踵。故事的主角就是生活在这样一个城市中的女人。

Film grain fascinates me. Enlarging a photo to its maximum size reveals another world created by the grain. It's like numerous people moving around in a crowd. This is a story of a woman who lives in such a city.

迭戈·马孔常驻意大利米兰，他毕业于米兰电影电视和新媒体学院电影剪辑专业，并在威尼斯建筑大学获取学士学位。他一贯同时使用运动影像和视觉艺术的手法，并不断质疑运动影像的本体论。

Diego MARCON (1985, Italy) is currently based in Milano, Italy. He graduated in film editing at the Scuola Civica di Cinema, Televisione e Nuovi Media di Milano and got a BA Degree in Visual Arts at the IUAV University of Venezia. In his work he uses both the moving image and visual art, and he often questions the ontology of the moving image.



佐藤友香是一位日本电影作者，她从 2014 年的《在房间》开始成为一名“运动 - 影像”艺术家。从那时起，她开始创作和发表了几部作品，包括《麻木》(2016) 和《迷彩》(2017)。

Yuka Sato is a Japanese film maker. She began her career as a moving image artist with 2014's "In the Room". Since then, she has released several works such as "NUMB" (2016) and "Camouflage" (2017). Her works have been shown both nationally and internationally.





黑河瀑布 Black River Falls

路易斯·克拉尔 Lewis Klahr | 2017 | 美国 | 07:00

谈及《黑河瀑布》时，导演克拉尔表示：“能有机会以拼贴形式为我喜爱的作曲家迪克·康奈特和苏西·洛歇造像，我十分开心。歌词清晰明晰而饱含力量，在我逐一建构起视觉瞬间的过程中给予我巨大的自由，去给歌中的阴郁小镇以实体并进一步延展。拼贴使用的图像来自上世纪三十年代的一本百科全书，是我八十年代从马萨诸塞州返家途中从高速公路休息站的二手书店里购买的。自那时起，我便一直在寻找合适的机会使用它，如今终于实现了。”

Black River Falls was a great pleasure to create as I got to collage images to the music of 2 long term favorites—composer Dick Connette and singer Suzzy Roche. The lucidity and power of the lyrics gave me a great deal of freedom to create a visual montage that complemented and enlarged the dark overview of the town being described. The imagery was culled from a 1930’s encyclopedia that I purchased in a highway rest stop restaurant I used bookstore on the Massachusetts turnpike way back in the early 1980’s. I’ve been looking ever since to find the right context for these images—Black River Falls was worth the wait!



玛塔，丽雅，帕塔 Mata Laya Pata

凯文·武 Kevin Vu | 2018 | 美国 | 12:00

一事无成的女孩参加了一场古怪的女性自助活动。她能在此取得成功吗？

An underachiever takes part in a bizarre women's self-help. Will she succeed?

路易斯·克拉尔的电影生涯开始于1977年，别具一格的实验影像和拼贴动画引来业界瞩目，作品在欧美电影节广受赞誉。纽约现代艺术博物馆将其作品收入永久收藏，自1989年起，更三度为他策划个人展览。克拉尔曾获多项艺术基金与奖项，现居洛杉矶并全职执教于加利福尼亚艺术学院戏剧系。

Lewis Klahr has been making films since 1977. He is known for his uniquely idiosyncratic experimental films and cutout animations which have been screened extensively in the United States and Europe. New York’s Museum of Modern Art has purchased Klahr’s films for their permanent collection, and curated three one-person shows with him since 1989. Klahr was The Wexner Center for the Arts 2010 Media Arts Residency Award Winner, the 2013 Brakhage Vision Award winner, a 1992 Guggenheim Fellow and has also received funding from the NEA, NYSCA, CAPS, the Jerome Foundation, Creative Capital. Lewis Klahr lives in Los Angeles and teaches full time in the California Art Institute’s Theater School. Lewis Klahr’s work is represented by The Anthony Reynolds Gallery, London.



凯文·武来自于南加州郊区，现为一名常驻纽约的电影作者。他主修英国文学，后从事影像艺术并在纽约大学蒂施艺术学院攻读硕士。

Kevin Vu is a Brooklyn NY-based filmmaker originally from the suburbs of Southern California. After completing his degree in English Literature, he experimented with video art before attending New York University’s Tisch School of the Arts Graduate Film Program as an MFA candidate.



我想起了桑德兰 Je Me Souviens de Sunderland | I Remember Sunderland

菲利克斯·法达尔 Félix Fattal | 2017 | 法国 | 11:00

伊恩·“重机械”·弗里曼是一位拳击手。每场比赛遭受击打的间隙，他的思维总会飘向年少时代，重回热情与暴力因子诞生的初始。

Ian “The Machine” Freeman is a boxer. At every one of his fights, between blows, his mind drifts away to his youthful days, to the origins of his passion and violence.



回程列車 Retour

黄邦铨 HUANG Pang-Chuan | 2017 | 法国 | 20:00

横跨欧亚大陆的归途上，沿着铁路捡拾支离破碎的青春岁月，那是一些泛黄照片的局部放大，也是一个时代的小小缩影。两段旅程，一趟随着铁道横跨欧亚大陆；另一趟则是从家族照片去回溯战时生活。随着火车行进摇晃的节奏，过去和现在的分界逐渐模糊，尘封的回忆于焉浮现……

This film intertwines two journeys in two different time periods. In the first one, a traveler on the way home picks up tattered memories of the green years along the transcontinental railway from Europe to Asia; While in the other, the life in war flashes back once again through an old family photo. Amid the steady rhythm of the swaying train, the past and the present merge, a long-forgotten memory revealed.



伴随着在索邦大学进行的学院作品实践，菲利克斯·法达尔用声音和影像探索数字年代人类的身体，举止和欲望。作为艺术家团体 Limagorium 的发起人之一，他也有机会以编剧，导演和声音设计师的不同身份参与到各种艺术实践中来。

Aside from his academic work at the Sorbonne, Félix Fattal’s aesthetic research, both visual and sonic, explores themes such as the body, courtesy and eroticism in the digital age. He is a co-founder of the artists’ association Limagorium through which he has had the opportunity to collaborate on projects as a screenwriter, director and sound designer.



黄邦铨 1988 年生于台湾高雄，毕业于台中科技大学，和巴黎索邦第三大学电影系。其创作理念探讨影像与材质，纪实与虚构间的暧昧关系。目前于法国巴黎和位于里尔的 Le Fresnoy - Studio des arts contemporains 进行创作

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



访客 The Visitors

罗伯·卡特 Rob Carter | 2017 | 美国 | 21:00

这部定格动画由明信片、照片与拍摄于西班牙马洛卡岛的影像拼贴而成。这座独一无二的岛屿在历经漫长复杂的自然和人类社会演变史后，淳朴自然的原野，现代豪华的度假村和肮脏的背包客住所混合成这个经济严重依赖英国和德国度假者的岛屿身上难以言表的复杂气质。这部作品为岛屿书写了数世纪的记忆，刻下大规模旅游和自然界变化的印记，构建恒常性与季节性交错的编年史。

A stop-motion animation compiled of postcards, photographs and video shot on the Spanish island of Mallorca. This unique island has a long and complex history of natural and human evolution, and is remarkable for its blend of rustic farmland, chic resorts, and grimy low-budget tourism - heavily dependent on British and German vacationers. This work represents the island through the centuries, chronicling its changes and equally temporary visitations. These changes include the impact of mass tourism and natural alterations, such as the common brush fires and the invasive Asian Palm Weevil that has been decimating the palms—icons of beach vacations.

罗伯·卡特生于英国，现活跃于美国，他擅长使用摄影，动画和装置。他本科就读于牛津大学拉斯金美术学校，后又于纽约亨特学院读取硕士学位

British-born and now US-based, artist Rob Carter uses photography, video animation, and installation. He received his BFA from The Ruskin School of Drawing and Fine Art at Oxford University and later received an MFA in Studio Art from Hunter College in New York.



灼热畸体 Fever Freaks

弗雷德里克·墨菲 Frédéric Moffet | 2017 | 加拿大 | 08:18

本片以皮埃尔·保罗·帕索里尼 1974 年影片《一千零一夜》的镜头重构成威廉·S·巴勒斯出版于 1981 年的小说《红夜之城》片段：侦探接受委托启程寻找一本失踪的古书初版本。书中讲述了一场瘟疫，起源于一种能够激活病毒，如今却早已不为人所知的放射物质。病毒影响大脑中控制性欲与恐惧的神经系统，使恐惧化作性爱狂乱再反哺恐惧，陷入无边循环，最终导致人们大量死亡。

A detective is hired to find the original copy of a lost ancient book. The book recounts the tale of a plague. A form of radiation, unknown at the present time, activates a virus. The virus affects the sexual and fears centers in the brain and nervous system, fear is converted into sexual frenzies which are reconverted back into fear, the feedback leading in many cases to a fatal conclusion. Fever Freaks manipulates and re-edits individual frames from Pier Paolo Pasolini's 1974 film Arabian Nights to illustrate a passage of William S. Burroughs' 1981 book Cities of the Red Night.



天星小轮 Star Ferry

廖沛毅 Simon Liu | 2018 | 美国 | 10:00

以 35 毫米胶片记录下香港与东京的日日夜夜，两个城市静止的街道与狂热的霓虹，交叠成半梦半醒的意识裂隙。

Impressions of Hong Kong and Tokyo by day and night shot entirely with a 35mm still camera. Star Ferry is structured between moments of stasis and frenetic movement, drawing out tensions between abrupt passages forward past neon signs and LED advertisements to quiet observations of personal rituals.



廖沛毅 (Simon LIU)，电影人，生于香港，并于香港及英国史笃城长大，现于美国纽约市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.



我是怪物 I Am A Monster

唐吉·德·东代尔 Tanguy De Donder | 2018 | 比利时 | 17:00

这到底是记忆抑或梦魇? 又或是来自遥远时空的映像与回响? 谜样的男子讲述着女子前世的命运, 到如今只剩下了香烟燃烧时的微微嘶鸣, 风轻抚树梢的沙沙声响, 和列日城中的喧哗与骚动。

Is it a memory? A nightmare? An image, a sound from some other time? An unknown man tells the story of the past life of a woman. But all that now remains is the sound of a cigarette burning, the wind in the leaves, and the brouhaha of the city of Liège.

唐吉·德·东代尔 1995 年生于布鲁塞尔, 2017 年毕业于布鲁塞尔自由大学电影专业。《我是怪物》是他的第一部作品, 入选了 2018 年鹿特丹电影节。

Tanguy De Donder was born in Brussels on January 31st, 1995. He finished his filmmaking studies at the HELB (Haute Ecole Libre De Bruxelles) in 2017.



录音师之死

**Awasarn Sound Man
Death of the Sound Man**

索拉耀斯·普拉帕潘 Sorayos Prapapan | 2017 | 泰国 | 16:00

从色情产业到国家尊严, 两位录音师放飞想象力, 寻找电影项目所需的完美声音素材。而他们自己的声音又有谁来聆听呢? 这部兼具娱乐性与政治性的影片, 向这个鲜获关注的人群致敬。

From eroticism to national pride, two sound recordists let their imaginations loose to find satisfying sounds for a film project. But will their voices ever be acknowledged? Sorayos Prapapan returns with a playful, political homage to the unheard.



索拉耀斯·普拉帕潘 1986 年生于泰国, 是一位独立电影人, 声音工程师和拟音师, 目前活跃在曼谷。他毕业于泰国国立政法大学摄影系, 毕业后以助理制片人身份参与了棕榈获奖影片《能召回前世的布米叔叔》。他的短片作品常见于鹿特丹、温特图尔、弗里堡和威尼斯的各大影展, 2015 年, 他收到了鹿特丹休伯特·鲍尔斯基金会的电影资金, 用于开发新片《模范学生阿诺德》。

Sorayos PRAPAPAN (1986, Thailand) is an independent filmmaker, sound technician and foley artist based in Bangkok. He completed studies at the Film and Photography Thammasat University Thailand. After his schooling, he started working as a production assistant for the Palme D'or-awarded film Uncle Boonmee Who Can Recall His Past Lives (2010). He has directed many short films which won awards in his home country and were shown in many international film festivals including Rotterdam, Winterthur, Fribourg and Venice. In 2015 he received funding from the Hubert Bals Fund for the development of his film Arnold Is a Model Student.



三分熟 Medium Rare

卢卡·西奥西 Luca Cioci | 2018 | 美国 | 04:35

人类与物品的交互关系, 功能与美学呈现, 都在这部定格动画反反复复出现的怪诞家庭场景中, 一一进行拆解分析。

Analyzing human interaction with objects and their functional and aesthetic presence in recurrent, yet questionable domestic scenarios.



意大利电影人和视觉艺术家。他本科毕业于加州艺术学院动画系, 目前正以跨学科自由职业者驻留在洛杉矶。

Luca Cioci is a filmmaker and visual artist from Italy. He recently graduated with a BFA in Animation from CalArts and currently resides in Los Angeles working as a multi-disciplinary freelancer.



圣母 Everlasting MOM

艾莉诺尔·娜什姆娅 Elinor Nechemya | 2017 | 以色列 | 13:45

女儿幻想中的母亲在散发着魔幻气息的房屋和花园中若隐若现地四处游荡。她的形象与声音不断拆解与重构, 锻造成一首回荡在两代人之间的十四行诗。映照出女性身份不断变换演进的世界中, 身为女子所能保有的永恒特质。

A daughter's fantasy of her mother, elusively portrayed at her own magical house and garden. The mother's image and voice are deconstructed and assembled again into an intergenerational sonnet, reflecting the everlasting experience of being a woman, in a world of constant feminine evolution.

艾莉诺尔·娜什姆娅是一位活跃在以色列特拉维夫的电影导演和编剧, 她的作品有《离去的季节》(2014) 等。

Elinor Nechemya is a director and screenwriter based in Tel-Aviv. Works includes OffSeason (2014),etc.



随它去吧 Déjalo Ser | Let It Be

塔西玛·诺瓦罗 Txema Novelo | 2017 | 墨西哥 | 23:00

影片讲述了一个主唱缺乏灵感的墨西哥摇滚乐队在神秘遭遇一位外国歌手(莫莉·尼尔松)之后,踏上前往瓦哈卡寻找神秘精神药物的故事。安东尼·阿尔托逃亡到墨西哥的故事启迪了这次寻找更本真,深层和单纯的现实的旅行。

Déjalo Ser is the story of a Rock Mexican band, who's lead singer is suffering from a lack of inspiration. After a mysterious encounter with a foreign singer (Molly Nilsson), the band embarks with her on a journey to Oaxaca in search of a mysterious psychoactive medicine. A trip inspired by Antonin Artaud exile into Mexico, a search for a primitive, deeper and purer reality.



塔西玛·诺瓦罗出生于1982年,是一位墨西哥视觉艺术家和电影人,目前生活在墨西哥城,他的作品包括《静止电影》(2009),《爱的限度》(2014),《随它去吧》(2017)。

TXEMA NOVELO Mexican Visual Artist and Filmmaker, 1982. Lives and works in Mexico City.
FILMOGRAPHY
2009 "Still Movie" Short Film, writer & director.
2014 "Love Limits" Short Film, writer & director.
2017 "Let it Be" Short Film, writer & director.



山原山 Mountain Plain Mountain

荒木裕 Araki Yu, 丹尼尔·雅各比 Daniel Jacoby | 2018 | 荷兰 日本 | 21:38

仅在日本北海道的带广地区举行的重种马耐力赛正在如火如荼地进行着,这种罕见的驮马比赛独有的声音与节奏,随着比赛幕后运作的画面、解说员激昂的声线与无序之物的狂乱交缠,逐渐打起了一个扭曲的绳结,在观众渐次加深的困惑中提炼出愉悦的体验。

Deepening confusion becomes a delightful experience watching this collaborative film by Daniel Jacoby and Araki Yu. The documentary observes the idiosyncratic sounds and rhythms of Ban'ei, a rare kind of draft horse race that takes place only in Obihiro, Japan. Capturing the behind-the-scenes operations of the race, the film gradually twists itself into a knot as the excited voices of the commentators merge into a frenzy of gibberish.

丹尼尔·雅克比1985年出生于秘鲁,先后在巴塞罗那那大学美术系和法兰克福美术学院学习,荒木裕1985年出生于日本,毕业于圣路易斯华盛顿大学美术专业,后在东京艺术大学读取电影与新媒体方向硕士。2010年两人结识于东京国际艺术村,两个人的旅行深刻地影响着他们的作品。他们经常用虚构手法来尝试理解不同目的地间混淆的文化和社会政治意义。他们的作品在国际上收到了瞩目,《山原山》是他们第一部双人作品。

Daniel JACOBY (1985, Peru) graduated in fine arts from the University of Barcelona and furthered his education at the Städelschule in Frankfurt. ARAKI Yu (1985, Japan) received his Bachelor of Fine Arts in Sculpture from Washington University in St. Louis and completed his Master of Film and New Media Studies at Tokyo University of the Arts in 2007. Dabuek and Yu in 2010 during a residency at Tokyo Wonder Site. Both their works have been highly influenced by their journeys. Fiction is often used by them as a tool to comprehend the puzzling cultural and socio-political differences across destinations. Their work has been exhibited internationally. Their first film made as a duo is Mountain Plain Mountain (2018).



崔维什 Tshweesh

菲鲁斯·塞尔哈 Feyrouz Serhal | 2017 | 西班牙 黎巴嫩 | 25:00

世界杯足球赛的大幕徐徐拉开,黎巴嫩港口城市贝鲁特的居民热情洋溢地期待着这项盛事。时间在这样一个有些特殊的日子缓缓流逝,开幕赛的转播信号却突然遭到奇怪的音波扰乱。挫败感渐渐在空气中积累,酝酿着一起规模更大的实况事件。

The football World Cup kicks off today and the people of Beirut are eager for the big awaited event. While life moves on normally in such a day, the signal of the first match seems to be disrupted by strange audio waves. The frustration in the air builds up giving way to a bigger live event.

菲鲁斯·塞尔哈在伦敦歌德史密斯学院获得电影硕士学位之后,在中东阿拉伯电视台从事导演和制片工作。她写作和导演了几部短片作品,2017 她的短片《崔维什》首映于年洛迦诺电影节。

Feyrouz Serhal acquired her Master's degree in Film and Screen Studies at Goldsmiths College University of London, after having worked extensively as director and producer at some of the most prominent Arab TV channels in the Middle East. She has also written and directed several independent short video works. Her first short fiction film 'TSHWEESH' was premiered in Locarno in 2017. Serhal is now in development of 'I AM HERE BUT YOU CAN'T SEE ME', her first feature film as director.





大炮 Grand Canons

阿兰·贝耶 Alain Biet | 2018 | 法国 | 10:00

千万幅关于日常物件的绘画作品构成了这部影片。堆叠起的浓缩影像，以倍数增长，入侵空间，层层积累的迷醉与真空的眩晕，引观者踏上一条时光穿梭之旅。

The film is made up of thousands of drawings of everyday objects done by the artist. Superimposed, condensed, multiplied, they invade the space. The accumulation, both fascinating and dizzying, takes us on a trip through time.



黑波 Ondes Noires | Black Waves

乔弗洛伊·尚杜提斯·伊斯马艾尔 Joffroy Chandoutis Ismael | 2018 | 法国 | 21:00

当今社会人与人之间的联系日益紧密，放射波入侵了各种各样的空间。三位电磁辐射不耐受者讲述他们如何在这个对他们而言渐渐触不可及的世界中艰难生存。

An ultra-connected society where waves have invaded almost every space. Three people who are intolerant to electromagnetic radiation testify to their survival in a world that seems increasingly inaccessible to them.

绽放 Bloom

伊曼纽尔·弗拉瑟 Emmanuel Fraisse | 2018 | 法国 | 18:27

猴子梦见幽灵即将降临于空寂小镇中漫游的鹿群。

A monkey dreaming of deers in a empty town and of a ghost who's coming to them.



伊曼纽尔·弗拉瑟于法国高等国家影像与声音职业学院学习电影摄影4年，他的毕业作品《绽放》在日本同野生动物一起拍摄。

Emmanuel studied Cinematography for 4 years in La Femis, France. His graduation film "Bloom" has been shot with animals in Japan.



乔弗洛伊·尚杜提斯·伊斯马艾尔 1988 年出生于法国，毕业于比利时国家视觉艺术与传播技术高等学院和布鲁塞尔圣卢卡斯大学艺术学院。他先从事剪辑，后开始从事电影创作。作品曾入选包括汉堡国际短片电影节，全州电影节等各大国际影展。

Ismael Joffroy CHANDOUTIS Born in France, 1988. Graduated from INSAS and Sint-Lukas School of arts. After working as a film editor, he has started to make films. His work selected in several international festivals such as the IKFF Hamburg festival, etc.



半醒 Half Asleep

蔡采贝 CAI Caibei | 2018 | 中国、英国 | 无对白 No dialogue | 5min | 动画

一个房间，一半一半，嘘，昏昏欲睡，摇摇欲坠。

One room, two half bodies, a silent relationship.



蔡采贝，1992 年出生于广东深圳，2018 年毕业于英国皇家艺术学院实验动画专业。她常常将她的作品放置在触感的维度，并希望观众通过他们的眼睛来触摸、挤压和刮擦影片中的图像。

Caibei is a Chinese animator graduated from Royal College of Art 2018. She always addresses her film in the tactile dimension and she would like the viewer to touch, caress, squeeze and scrape her film through the their eyes.

鸱吻之泪 Tears of Chiwen

孙逊 SUN Xun | 2017 | 中国 China | 汉语普通话 Mandarin | 9min | 动画

鸱吻，东方文化中古代建筑屋脊两端神兽，龙之子，善喷浪降雨。设鸱吻之像于屋脊，以压火灾，喻避灾防火吉祥如意。鸱吻之泪是一种暗喻，东亚诸国近代历史开端以来，分别于东方学习西方文明，时至今日发展出不同的西化面貌。泪，既是泪也是水，亦喜亦悲，鸱吻之泪是在全球化语境下对于东亚文化之现代性的反思。

The Chiwen is a legendary animal decoration used on the both ends of the oriental ancient buildings' roof ridge. Known as the dragon's son, it is good at spewing waves and making rain, which helps prevent fire and bring good fortune to the house. Tears of Chiwen is a metaphor. Tears symbolize water, happiness and sadness. Since the recent history of East Asia began, each country has absorbed Western cultures in its own ways, and now takes on a new look of Westernization. The work Tears of Chiwen is a reflection on the modernity of East Asian Culture in the context of globalization. -- SUN Xun



孙逊，1980 年出生于中国辽宁省阜新，2005 年毕业于中国美术学院版画系，现生活、工作于北京。孙逊是一位备受瞩目的年轻艺术家，曾获多个艺术大奖。在诸多成就中，其木刻动画短片《一场革命中还未来得及定义的行为》(2012) 入围第六十二届柏林电影节短片竞赛单元。这是其作品《21 克》(2010) 入围威尼斯电影节地平线单元，成为第一部入围威尼斯电影节的中国动画影片之后，两年内作品再次入围国际三大 A 类电影节。

Sun Xun was born in 1980 in Fuxin in Liaoning province, China. He currently lives and works in Beijing. He graduated in 2005 from the Print-making Department of the China Academy of Art. In 2006 he established π Animation Studio. As a young artist, Sun Xun made an impressive result during recent years. 2012, his latest wood printing animation film Some Actions Which Haven't Been Defined yet in the Revolution has been nominated by Berlinale Shorts 2012 jury in 62nd Berlin International Film Festival. Merely 2 years after SUN Xun's work 21G entered Venice Film Festival in 2010, being the first Chinese animation film nominated by this festival, the artist brings animation work once again into top three A-class international film festivals.



失眠 Insomnia

谭墨 TAN Mo | 2017 | 波兰 Poland, 中国 China | 英语 English, 波兰语 Polish, 汉语普通话 Chinese Mandarin, 汉语方言 Chinese Dialect | 16min | 纪录 实验

主人公即是本片的拍摄者，长期在波兰生活的中国留学生谭墨在夜晚无法入睡，她拿着摄像机，从现实到幻想，从异乡到故乡，在漫长的黑夜里寻找无法入睡的原因。

This is a surrealistic documentary with a strong format which is based on the point of view of author. Tan can't fall in sleep in the night, is that because too noisy in the world, or it's just her thoughts bothering herself? It seems life itself it's a mixture with the reality and the dreams.

谭墨 2010 年曾在北京栗宪庭电影学校进修，2018 年波兰国家电影电视剧学校导演系研究生毕业，现居北京。

TAN Mo studied in Beijing LiXianTing film school in 2010, graduated from the directing department of the Polish National film, television and theatre school, now living in Beijing.



UUFO

陈卓韵 CHEN Zhuoyun | 2018 | 中国 China, 美国 America | 汉语普通话 Mandarin | 20min | 实验

UUFO 包含 6 个章节，讲述了 6 段不同的记忆。以中国 60 年代为起点的大事件为背景，UUFO 是对前辈故事的当代解读。UUFO 意为宇宙不明飞行物。

UUFO consists of 6 short chapters | stories. Each describes a memory. Dealing with conflicting interpretations of China from the 1960s onwards, UUFO contrasts past generations' stories with contemporary perceptions. UUFO stands for Universal Unidentified Flying Object.

陈卓韵，中国青年实验电影人和多媒体艺术家，毕业于芝加哥艺术学院，后在加州艺术学院获得电影与录像硕士学位。现居洛杉矶。其作品在纽约，芝加哥，洛杉矶，阿森斯，柏林，利马等地的诸多国际电影节，艺术画廊和文化中心展出。

Zhuoyun Chen is a Chinese experimental filmmaker and multi-media artist currently based in Los Angeles. Yun received an M.F.A. in Film and Video from the California Institute of the Arts in 2017. She graduated with a B.F.A. from School of the Art Institute of Chicago in 2012. Yun's works have screened in New York, Chicago, Los Angeles, Athens, Berlin, Lima, at galleries, festivals, and micro-cinemas internationally.



海上海 Sea Over Sea

张小迪 ZHANG Xiaodi | 2018 | 中国 China | 汉语普通话 Mandarin | 40min | 实验

海是洋的边缘
湿漉漉的地球上
蜗牛的嫩触角一次次被击打

Sea is the edge of an ocean.
On the moist earth, the tender antenna of a snail gets gently lapped again and again.

张小迪，1983 年生于湖北，2018 年毕业于中央美术学院，获博士学位。现任教于北京电影学院，从事艺术理论研究与创作。在《艺术界》、《艺术时代》、《Artforum 中文网》、《中国摄影》等刊物发表多篇论文与评论，曾获北京大学生电影节最佳实验片奖、关注未来英才计划“英才奖”等。

Zhang xiaodi, born in hubei in 1983, graduated from the Central Academy of Fine Arts in 2018 with a PhD. He is currently teaching at Beijing Film Academy and engaged in art theory research and creation in Beijing. He has published many papers and comments in publications such as Art World, Art Times, Chinese Website of Artforum, and China Photography. He has won the Best Experimental Film Award of Beijing College Student Film Festival and the Talent Award of Focus on the Future Talent Program.





苏弘恩，出生于台湾，毕业于世新大学的广播电视电影学系研究所，原住民跟闽南人的混血儿，穿梭在两种身份之间，让他可以从不同角度来观察这个世界。目前专注于原住民议题及社会议题的创作。

Su Hung-en was born in Taiwan and received his MFA degree of Radio, Television and Film in Shih Hsin University. He's born to mixed aboriginal | Taiwanese parents. Constant switching between these two identities helps him to see this world from different perspectives. Recent film works are issues about indigenous people and social problems

土地
The Land

苏弘恩 SU Hung-en | 2017 | 中国台湾 Taiwan | 普通话 Chinese Mandarin、太鲁阁语 Truku | 20min | 剧情

Halong 继承父亲的土地之后，面临一个两难的局面；要把土地卖给财团以解决家中的财务问题，还是要保留祖先的土地及传统的生活方式？

Halong, the last descendant of generations of Taiwanese farmers, must decide whether to sell his land for the touristic development of the area he lives in, or follow the path of his ancestors.



迦罗沙曳
The Cassock

沈蕊兰 SHEN Ruilan | 2018 | 中国 | 汉语普通话 Chinese Mandarin, 四川方言 Sichuanese | 64min | 纪录

108 天的跟踪记录，一次中断的朝圣之旅，一个深埋心底的出家愿望，一场不知何去何从的生活。

Track recorded with leading character in 108 days, it was an interrupted pilgrimage, a buried down deep will to be a monk and an iffy life situation.

沈蕊兰，1993 年出生于苏州，生活工作于杭州。2015 年毕业于中

国美术学院跨媒体艺术学院实验影像工作室，师从实验影像艺术家杨福东，2018 年毕业于中国美术学院基本视觉研究所，师从当代艺术家张培力。创作以影像为主，同时也撰写文本、小说，试图挖掘文字与视觉语言的交叉可能。

Shen Ruilan was born in Suzhou in 1993, living and working in Hangzhou. In 2015, graduated from the Experimental Image Studio, the School of Intermedia Art, China Academy of Art. Studied under the experimental video artist Yang Fudong. In 2018, graduated from the Institute of Radical Visuality of China Academy of Art and was taught by the contemporary artist Zhang Peili. The creation is mainly based on images, meanwhile, paying attention on writing texts and novels, trying to find out the possibility of intersect between text and visual language.



榴莲榴莲
Chronicle of a Durian

杨潇 YANG Xiao | 2017 | 中国 China | 汉语普通话 Chinese Mandarin, 汉语方言 Chinese Dialect | 18min | 剧情

一个雨天的日与夜：白天，刚愎自用的中年人张新认识了女孩能能，虽初次相识，两人却形成了极高的默契；晚上，张新冒雨前往了久未联系的前妻的新家，试图挽回这个去意已决的女人……

On a rainy day, Zhang Xin, a filmmaker who suffers from obsession deeply, comes across a strange girl, carrying a durian. He can't help but walk towards her. This beautiful bubble breaks once the girl turns out to be the reflection of the obsession.



杨潇，广西桂林人，毕业于上海大学电影 MFA。其作品《动物园》、《霹雳香蕉》、《榴莲榴莲》入围多个国际影展并获奖。曾担任《路边野餐》、《南方车站的聚会》执行导演与分镜头设计工作。

YANG Xiao, Screenwriter & Director, born in 1989, graduated from Shanghai University for the Master Degree of Fine Arts Program in Filmmaking. During the study, he has made his award-winning films.



家蛇

Snake in Home

王育臣 WANG Yuchen | 2018 | 中国 China | 汉语普通话 Chinese Mandarin 汉语方言 Chinese Dialect | 45min | 剧情

三线电视剧演员张植绿要改行做房屋推销，他在准备面试的档口找到一个保姆去打扫他无人居住的老宅。一个保姆在接到清扫一个空房的任务，在一次公交停运后留宿空房，随后她在蛛丝马迹中幻想出了一屋子家人和秘密，也遇到了自己的前世。

The C-list TV actor Jonnie Zhang decides to change career as an estate agent. While preparing for the interview, he hires a cleaner to tidy up his long non-visited mansion. A cleaner receives a task to a vacant house, and she decides to stay over night realizing that the bus service has been suspended. Out of every clue hidden in the house, she fantasizes its whole family and secrets, along with her own previous life she comes across.



庄育儒，出生台湾嘉义，世新大学广播电视电影研究所 (MFA) 毕业。作品富有实验性影像印记。实验片作品曾于国际影展获奖、入围多项国际影展，在巴黎、马赛、北京、伦敦等地展出过。

Chaung Yu-Ju was born in Chiayi, Taiwan. Department of Radio, Television and Film in Shi-Shin University M.F.A. His film with more experimental image of the imprint. His experimental film have been selected in a number of international film festivals, and in Paris, Marseille, Beijing, London and other places on display.



王育臣，导演，编剧，1994 年出生，上海人。现生活、工作于上海。2000 年与电影成为邻居，音像店长。由于创作欲望的愈加强烈和生理需求开始接触外界，2013 年开始进行影像及文字创作。作品曾先后入围中国独立影像展实验单元、北京独立影像展剧情单元、美国 Cutting Edge 电影节等。2016 年获新星星艺术节评委会提名奖，同年在南京艺术学院美术馆做“上海慧大：王育臣影像展”。其影像作品受邀于多家艺术机构作学术交流放映，其中 2018 年受邀参加“中国新影像：2010 年以来的新态度”群展。

Wang Yuchen, director and screenwriter, born in Shanghai in 1994. Now live and work in Shanghai. He became a neighbor to the cinema since 2000 and grew up in a video store. As the desire to create became more and more intense and the physiological needs began to contact the outside world, he started creating both picture and literature in 2013. His works have been selected into Experimental Unit of China Independent Film Festival, Fiction Unit of Beijing Independent Film Festival, American Cutting Edge Film Festival, etc. In 2016 he won the New Star Arts Festival Jury Nomination Prize. The same year, “Exhibition of Shanghai Idiot: Wang Yuchen's Image” was held in the Gallery of Nanjing University of the Arts. His image works are invited for academic exchange and exhibition in many art institutions, among which, in 2018, he is invited to attend the group exhibition of “New Image of China: New Attitude since 2010”.



棘

The Thorn

庄育儒 CHUANG Yu-ru | 2018 | 中国台湾 Taiwan | 汉语普通话 Mandarin, 闽南语 Taiwanese | 18min | 剧情

一次盗伐过程中，阿源在森林以外晕倒，之后身上伤口逐渐产生变化。身体的异变影响了阿源的身心感知，随着身体异变的失控，在这未知玄妙的状态下，最终他不得不面对自己做出抉择……

In an illegal logging process, Yuan accidentally faints in the forest, and then his wounds gradually mutates. His physical changes affect the psychological state and physiological perception. With Yuan's body out of control, in this mysterious state, he eventually has to make choices.



审问

Interrogation

王拓 WANG Tuo | 2017 | 中国 China | 汉语普通话 Chinese Mandarin | 18min | 剧情

《审问》是一个由胶片摄影，图像拼贴以及画外音组成的动态影像。作品由两部分叙述交织在一起：对一位地方纪检委官员的采访记录和一篇以英格玛·伯格曼 (Ingmar Bergman) 的《假面》为灵感的短篇故事。故事中，一个拒绝说话的演员和一个试图使其开口的护士在长时间的相处中，悄然互换了身份，隐喻现实中人们熟悉的现实情境与隐蔽于日常的极端情境借由一种类似的沟通结构产生了丰富的交集，而在其中的人的境遇也因此发生变换。

The Interrogation is a video constructed entirely from still film photography and photo shop collage – playing out as a photomontage along with a voiceover. The work is two narratives intertwined. One comes from an audio recording of the artist interviewing a local officer from the Commission for Discipline Inspection, the other narrative is a short story written by the artist and inspired by Ingmar Bergman's movie Persona (1966). In the story, an actress refusing to speak and a nurse trying to make her talk gradually switch roles and turn into each other. These two narratives together bring to mind the complexity of the reality that we are currently in: Our everyday routines and the extreme situations that remain hidden behind our mundane daily lives intersect through a similar structure of communication. The roles that people play in these scenarios are thus in constant flux.



郑陆心源，杭州人，影像创作者。2017 美国南加州大学电影制作 MFA 硕士研究生。其个人短片作品曾入围纽约 Tribeca 电影节，西宁 FIRST 青年电影节，CIFF 中国独立影展等。作为摄影指导曾参与两部独立长片，目前驻地杭州继续手头的长片筹备工作。

Zheng Lu Xinyuan, filmmaker, based in Hangzhou, China. Film Production MFA 2017, School of Cinematic Arts, USC. Her short films were selected into Tribeca Film Festival, First Xining International Film Festival, Bi-City Biennale of Urbanism | Architecture, China Independent Film Festival, etc. She also participated in 2 indie feature films as a DP, respectively shot in Mexico City and Paris. Along the way, she's held photo exhibitions and co-written 2 books.

王拓。1984 年生于吉林省长春市，2007 年毕业于东北师范大学获生物学学士，2012 年毕业于清华大学美术学院获绘画系硕士，2014 年毕业于波士顿大学艺术学院获 MFA。现工作生活于北京。王拓的艺术实践以影像、行为、绘画为主并涉及多种媒介，通过在预设情境下对他人真实生存经验以及文献行为化的介入，来揭示当代人类境遇与精神遗产之间不稳定的关系。2018 年其作品《审问》获第十三影堂摄影奖大奖。

WANG Tuo (b. 1984, Changchun, China) employs various mediums and a process that combined interview, reality show and the theatre of absurd to construct a maze of melodrama. Through his performative manipulation on individuals' lived experiences and intervention in intellectual legacies such as literature, film, theatre and art history, Wang's practice attempts to examine the unreliable relationship between the contemporary human status, myth and cultural archive. In the self-referential environments that he constructs, dramatic, often humorous as well as absurd aspects of the concept of society are exposed. Wang's practice also seeks to develop a discourse on how present ideology is derived from its historical context continues to adapt to changing condition. Wang Tuo was an Artist in Residence at the Queens Museum, New York from 2015 to 2017. He is the winner of the Three Shadows Photography Award 2018.



公车上的白色蝴蝶

A White Butterfly on A Bus

郑陆心源 ZHENG LU Xinyuan | 2018 | 中国 China | 汉语普通话 Chinese Mandarin、英语 English | 21min | 剧情

她在这里扮女演员。他在这里做摄影师。我们要在西宁拍摄一部短片。她说这是她到过的离家最远的地方。日子一天天过去，拍摄压力之下，你我他游走于生活与表演的边缘。

She plays an actress. He works as a filmmaker. We are making a film in Xining, Qinghai, China. She says that this is the furthest place that she's ever been from home. As days go by and under the pressure from the production, we start to wander on the border of life and fiction.



诗的破格 Licentia Poetica

谭墨 TAN Mo | 2018 | 波兰 Poland | 波兰语 Polish | 27min | 剧情

电影学院编剧系的学生康拉德对电影彻底失去兴趣，想成为一名诗人，并与不同女人辗转于爱情和欲望的混乱中。被诗集出版商婉拒后康纳德走在华沙的街头，他的命运随风飘零没有方向。

Konrad is a student in film school. After giving up the scriptwriting, he would like to be a poet. In the same time he is struggling between the love and the desire. After the rejection of the poem publisher, Konrad is walking on the street in Warsaw, like those people who are fighting for the freedom on the street, drifting with the life.



无道 Deep Roots

赵津民 ZHAO Jinmin | 2018 | 中国 China | 41min | 汉语普通话 Chinese Mandarin 汉语方言 Chinese Dialect | 剧情

入冬，导演专业学生赵胤带着女友余朵返回温州，完成祖母纪录片的拍摄，却在拍摄过程中逐渐发现自己内心最深层的恐惧。

Winter approaches, film student Zhao returns to hometown Wenzhou with the company of girlfriend Yu, finishing a documentary of him.

2010 年曾在北京栗壳电影学校进修，2018 年波兰国家电影电视剧学校导演系研究生毕业，现居北京。

TAN Mo studied in Beijing LiXianTing film school in 2010. He graduated from the directing department of the Polish National film, television and theatre school, now living in Beijing.



赵津民，浙江温州乐清人氏，中国戏曲学院 2018 级毕业生。

Jin min Zhao. Born in Yueqing, Wenzhou, Zhejiang. Grade 2018 student from National Academy of Chinese Theatre Arts.



异乡人 A Familiar Stranger

徐伊宁 XU Yining | 2018 | 美国 USA | 英语 English、汉语方言 Chinese Dialect | 15min | 剧情

在与父亲度假百无聊赖之际，一位害羞的中国女孩偶遇一位法国女人，两人的邂逅短暂却意义非凡。

Restless and bored while on holiday with her dad, a shy Chinese girl has a tender and meaningful encounter with a French woman.



无论写作还是拍电影，都源于她希望让别人听见自己的声音。她从小就对讲故事非常着迷。四年中文专业的学习给了她游刃有余写故事的能力，也让她想用影像讲故事的愿望愈发强烈、迫切。于是她转专业去了美国学习电影制作。现在，刚刚毕业的她希望继续用她的文字和影像，讲更多故事，给更多人听。

Yining Xu, Director | Writer | Sound Designer Yining comes from an intellectual family in China. She is a typical Capricorn --sincere, patient and a little bit "stubborn." That makes her a perfectionist. She says it is lucky that she is doing her favorite work -- making movies. She enjoys her life in the U.S., and she intends to make quiet, slice-of-life movies about regular people.



张墨颖，2015 年毕业于上海视觉艺术学院数字媒体艺术专业，目前就读于英国皇家艺术学院当代艺术实践专业。

Moying Zhang, graduated from Shanghai Institute of Visual Arts, majoring in Digital Media Art, is now learning in Royal College of Art in British, majoring in Contemporary Art Practice.



马圈 MAJUAN

张墨颖 ZHANG Moying | 2018 | 中国 China | 无对白 No dialogue | 27min | 实验

马圈是一个经历过许多次变迁的小乡镇，是导演小时候的居住地。本片试图建造出一组介于虚幻和真实之间的乡镇史和个人家族史。现在马圈已经不复存在，但生活仍在。

Ma Juan is a small village where many changes took place. This video used the fragmented way in narration and the exaggerated expression to describe the things, which I saw and I heard, to try to construct a series of history of this village and of own family, the history between imagination and reality.





一部关于我过去 22 年生活的私人实验电影 An Experimental Personal Film about My Past 22 Years

方天宇 Frank Fang | 2018 | 中国 China | 汉语普通话 Mandarin | 37min | 实验 纪录

一部由标清、高清、4K、胶片等大量不同介质素材拼贴成的，关于我过去 22 年生活中种种事件的私人电影。

A personal film about my past 22 years, pieced together using all kinds of SD, HD, 4K, film materials.



雨季不再来 Farewell, Summer Night

黄骁鹏 HUANG Xiaopeng | 2018 | 中国 China | 汉语普通话 Mandarin | 39min | 剧情

全寄宿学校的高三学生方又圆在成人礼的节目上终于接近心仪女生夏晚，班长李纯以及铁哥们韩天对他的感情也并不简单。同在高考压力下的几个少男少女经历着各自不同的青春成长 ...

Fang, as an ordinary senior student in a boarding high school, finally got the chance to get contact with his dream-girl Xia through the show for the Coming-of-age Ceremony. During the preparation, he soon realized that his best male friend Han and the female monitor Li got unusual feelings for him. While faced up with the similar pressure from College Entrance Examination, these four interrelated young souls were also experiencing diverse inner growth...

方天宇, 1996 年生于浙江杭州, 2018 年毕业于浙江传媒学院电影制作专业, 其电影作品多为实验电影与纪录片的结合。目前正在拍摄杭州城“遗弃景观”系列实验纪录片。

Frank Fang was born in Hangzhou in 1996, he graduated from Communication University of Zhejiang in 2018. The films Frank made were mostly combinations of experimental cinema and documentary. Frank is currently making an experimental documentary project in Hangzhou city called “abandoned landscapes” .



黄骁鹏, 2018 年毕业于香港浸会大学电影学院 MFA 项目, 短片代表作有《表妹》、《我我我和我》、《嫦娥奔月》等, 其中《表妹》曾入选“第四届两岸大学生影像联展”。

Huang Xiaopeng, graduated from Academy of Film of HKBU in 2018, has made several short films including Past in the Wind, All about Myself and Fly to the Moon. Past in the Wind was selected by the 4th Cross-strait College Students’ Film Festival.



饿死诗人 MY POEM

张新阳 ZHANG Xinyang | 2018 | 中国 China | 汉语普通话 Mandarin | 33min | 剧情

一个诗人对于世界的狂想与呼喊。

A poet’s rhapsody of doom.

张新阳, 中国传媒大学南广学院, 戏剧影视导演专业学生, 青年导演, 编剧。作品试图捕捉在这个急速的时代里, 在速生与速朽之间流动的短暂永恒。

Zhang Xinyang, a college student studying in Communication University of China, Nanguang College, majored in Drama and Film and Television Director, young director, and screenwriter. The work attempts to capture the short eternity that flows between fast growing and fast decay in this hasty era.





拐人 2：公有领域 Abduction 2: Public Domain

熊仔侠 (谭嘉灏) Xiongzaixia (Anton) | 2018 | 中国 China
| 粤语 Cantonese | 27min | 实验 纪录

某些事件本身是被遗忘的，被摒除于版权之外，更是某个地域里人的共同创作和耳目相传。这些无多大价值却存附于地景、时空的事件该有保留下来的意义。试问当发生事件的地景逐渐蜕变时，事件本身是否行将消亡？作为个体，我或许可以纪录下些什么。

Some occurrences themselves are forgotten and being got rid of any copyright. What's more these occurrences were created and shared by people in a certain place. Although these occurrences are worthless, they are still meaningful for reservation. When the places that something occurred have changed gradually, will occurrences themselves die out soon? As an individual, I may record something.



光之前

李尚山 Li Shangshan | 2017 | 中国 China | 汉语方言 Chinese Dialect | 12min | 剧情

影片讲述帅哥带着一名基督徒朋友和一位喜欢哲学的忘年交友人，一起穿越一个山洞，在洞中发生了一件离奇而诗意的事件……

A good-looking guy walked in a cave, with his Christian friend and a philosophical friend....

熊仔侠，本名谭嘉灏，1989 年生于广东顺德，今长居广州。2012 年毕业于华南师范大学俄语系。熊仔侠长期活跃于豆瓣网，一直以来专注于字幕翻译、苏俄影史 | 日本独立电影研究、资源分享、下载技术、音像收藏、冷门电影发掘等。2014 年开始进行独立映像创作，《拐人》、《一个人的字幕》等片曾先后分别入围北京独立影像展、重庆青年电影展及南瓜奇幻电影节等影展。此外，熊仔侠于 2018 年担任第 21 届上海国际电影节选片人。

Xiongzaixia, borned in 1989, is from Zhujiang Delta, Guangdong. Xiongzaixia is a former subtitle translator. And he is deeply influenced by Fumiki Watanabe, Masao Adachi, Koji Wakamatsu, Matsuo Company and Mikio Yamazaki. From 2015 Xiongzaixia as an amateur director tries to make indie documentaries by limited resource. What's more, Xiongzaixia has become one the film selectors in the 21st Shanghai International Film Festival.



李尚山，文字 / 影像工作者，贵州凯里人，毕业于重庆邮电大学传媒艺术学院，“新亚洲影志工作坊”第一期成员，北京以墨堂文化传媒有限公司创始人，现居北京宋庄。

Li Shangshan, writer | director, from Guizhou, Kaili. Graduated from Media and Arts, Chongqing University of Posts and Telecommunications; The member of "new Asia film and music workshop"; The founder of Beijing Yimotang culture and media co., LTD., now lives in Beijing, Songzhuang.



远游 Phobia

李嘉 Li Jia | 2017 | 中国 China | 汉语普通话 Chinese Mandarin | 60min | 实验 剧情

“漂流的睡眠”“没有名姓的伴侣”“表演梦游”，城市生活的三段断章碎片。

Brief Synopsis “drifting and sleeping”, “hidden partner being with” and “perform sleepwalking”, It is a Poetry film about anxiety hearts.



李嘉，1989 年 1 月出生于中国江西省。拥有导演、演员、摄影师、写作者等多重身份。创作作品涉及电影、戏剧等领域。创作有电影作品《远游》、短片《写真》，影像装置《流动的光》。是肢体剧《灵魂辞典》演员及联合创作者，曾受邀参加北京青年戏剧节、乌镇国际戏剧节、深圳戏剧双年展、法国阿维尼翁戏剧节。

Li Jia, Born in Jiangxi, China, in January 1989. Directors, actors, photographers, writers, etc. Works in movies, drama and other fields. My work include the film “Phobia”, the short film “Phantom”, the video installation “River Lights” and the physical theatre “the dictionary of the soul” which was invited to Beijing International Youth Theater Festival, Wuzhen Theater Festival, Contemporary Theatre Biennale and Avignon Theater Festival.

Parallel Screening 华语平行展映单元第二组 CP-2

渡
Crossing River

韩宇盟 HAN Yumeng | 2017 | 中国 China 美国 USA | 汉语普通话 Chinese Mandarin | 19min | 剧情

平凡的一天里，一名年轻的建筑工人试图去抓住什么来排遣他的隔离和孤独。

Synopsis: Over the course of an ordinary day, a young Chinese construction worker deals with isolation and loneliness all the while searching for something meaningful to hold on to.



韩宇盟，生于中国，南京，目前就读于纽约大学导演系研究生。在南京的城市边缘长大，宇盟用电影探索和记录中低层人民与现代社会的疏离，他目前在进行长片的剧本创作。

About Director: Yumeng Han is a Chinese-born writer-director, currently studying in grad film program in New York University Tisch School of the Arts. Growing up in the urban fringe of Nanjing, China, Yumeng uses cinema to explore the experience of lower-middle-class communities and their isolation from modern society. He is currently working on his feature film.



倒立的悬崖
A 180-degree revolving cliff

罗列 Royce Lee | 2018 | 中国 China | 四川方言 Sichuanese | 45 min | 实验

夫妻二人，妻子在循环生活中，丧失了对时间的感知，沦为了社会机械的齿轮；丈夫是带有反抗精神的作家，但在小环境的压力，与大时代变迁中，精神开始混乱，混淆了梦境与现实，梦到世界的荒谬与自己的过去未来，走向了虚无而自杀了。

The wife lost her sense of time in the loops of life, becoming the gears of social machinery. The husband is a writer who has the spirit of rebellion. But under the pressure of the family and the change of the times, his spirit began to get confuse. Reality and dreams began to overlap in his world. He dreamed of his past and future, saw the absurdity of the world and went into nihilism. Then he committed suicide.

罗列，独立电影制作人。2014 年大二至 2016 年大四期间成立广告公司从事政府企业宣传片制作，毕业后注销了广告公司。2016 年至 2017 年上旬开始自学影视理论。2017 年下半年完成处女作 60 分钟犯罪类长片。2018 年完成第二部 40 分钟魔幻现实主义短片《倒立的悬崖》。2018 年下半年正在拍摄第三部 90 分钟现实主义长片《拆迁青年》(暂定名)。所有影片制作均无依靠也不依赖外界力量，仅是一台摄影机，一台录音机，三个镜头，三个灯，呈现作者不同阶段对电影与戏剧与生活不断上升的理解。

This design consists of two parts. In the first part, there is a realist. She represents countless young people of my generation, living in an endless cycle, day by day. She seems normal, but she has lost her sense of time. In the second part, there is an idealist. He still has fantasies of utopia, incompatible with reality. Under the pressure of the real world, idealism became nihilism, so he committed suicide to fight against the world.



覷
face 2 face

武权 WU Quan | 2018 | 中国 China | 无对白 No Dialogue | 17min | 实验

一些人在虚构的世界里和自己相遇，没有故事，但全是故事。

Some people meet themselves in a fictional world without a story, but they are all stories.



武权是一个艺术家，电影编导。也是中国声音艺术和实验音乐最早的践行者之一，出版发行了多部作品。2011 年拍摄电影处女作《感情动物》，获第 41 届鹿特丹国际电影节 Netpac 奖。

Wu Quan is an artist and director, also one of the earliest practitioners of Chinese sound art and experimental music, and has published a number of works. His first film Sentimental Animal (2011) won the 41st Annual Rotterdam International Film Festival Netpac Award.

鲁提曼
Tillmans Lu

邓德宽 DENG Dekuan | 2017 | 中国 China | 汉语普通话 Chinese Mandarin | 12min | 实验

这部影片由三部分素材组成:1. 一位美国少年 70 年代的家庭生活。2. 艺术家 Wolfgang Tillmans 展览现场照片。3. 一本不知名艺术家的日记。

There are three parts in this avant-garde film. An American boy and his family's life in the 1970s. Wolfgang Tillmans exhibitions' photos. Anonymous artist's dairy.



邓德宽现工作生活于济南，2016 年毕业于美国塔夫茨大学 (Tufts University)。研究生期间，师从实验电影人 Abigail Child，并在毕业后于纽约担任其助手至 2017 年初。现任教于山东工艺美术学院。

Deng Dekuan (born June 26, 1990) is a Chinese artist and avant-garde filmmaker. He was born and grew up in Jinan, Shandong province in China. After finishing his BFA program in Shandong Art University, Deng went to the US in 2014 to study at Tufts University in Boston, where he competed his master's degree in studio art. During graduate school, Deng learned avant-garde film with filmmaker Abigail Child. And after graduation, he became Abigail's assistant for nearly six months in New York. Now he works in Shandong University of Art & Design.



特约放映

Special Screenings

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“回响”单元

布林顿收藏影像集——梅里埃等电影大师早期作品发现展

Echo

- The Brinton Collection

时间: 9月16日 15:30-17:30

地点: 中国电影资料馆(文慧园路三号)

Time: 15:30 - 17:30 September 16

Location: China Film Archive (No.3 Wenhuiyuan Road)

本次北京国际短片联展“回响”单元精选布林顿收藏中最精彩的三十余部影片(包括首次发现的梅里埃作品《三头女人》和《神奇的玫瑰树》的修复版本)。布林顿收藏影像集以如此大的体量,如此完整的面貌公开与观众见面,在美国之外尚属首次。届时还将邀请知名音乐人杨海崧为放映进行现场配乐。

配乐音乐人介绍



杨海崧

1973年生于江苏。音乐制作人,诗人,兵马俑唱片CEO,分享障碍唱片主理人。1996年在南京组建乐队“西”,1997年组建P.K.14乐队,并于1999年移师北京。杨海崧是P.K.14乐队的主唱和歌词作者,同时他还与孙霞组建了“亲爱的艾洛伊丝”乐队,和Zaza组建了After Argument乐队,同时运作着一个名叫Blonde Eskimos的实验音乐项目。杨海崧作为制作人还制作了很多摇滚乐及民谣专辑。杨海崧也是一位诗人和小说家,曾独立出版诗集《半衰期》以及小说集《现在让我们赞美富人》。2015年杨海崧与谢玉岗合作出版了专辑《晚霞子》,在该唱片中他朗诵了自己的诗作。2017年译作音乐鬼才Nick Cave的诗歌灵感集《呕吐袋之歌》。2018年6月,在Sound Of Silence 沉默之声——中国无声电影配乐展映中,为孙瑜导演的默片《野玫瑰》做现场配乐。杨海崧作为音乐人,坚持用母语以诗歌般的形式抒发自己对音乐的理解与追求,在歌曲创作的同时,探索写作、译作的跨界尝试,词以达意的丰富情绪中,一脉流动着P.K.14的反叛与诗意。

Born in Jiangsu in 1973, YANG Haisong is a Music producer, poet, CEO of Maybe Mars, person in charge of the Obstacles Record. In 1996, he founded the band WEST in Nanjing, and in 1997 found P.K.14, moving to Beijing in 1999. Yang Haisong is the lead singer and songwriter of P.K.14, at the same time he formed the band Dear Alois with Sun Xia, and formed After Argument with Zaza. He also runs an experimental music project called Blonde Eskimos. As a producer, Yang also produced a lot of rock music and folk music albums. Yang Haisong is also a poet and novelist who has independently published his poetry collection Half-life Period and his essay collection Now Let's Praise the Rich. In 2015, Yang Haisong published the album White Shirt jointly with Xie Yugang, in which he recited his poems. He translated from The Sick Bag Song by music genius Nick Cave in 2017. In June, 2018, he played live as a for director Sun Yu's silent film Wild Rose during the Sound Of Silence - Chinese Silent Films Soundtrack Exhibition. As a musician, Yang Haisong insists on expressing his feeling and pursuit of music in his native language in a poetic form. While composing the songs, he also explores the crossover of writing and translation. In the rich emotions of expression, a pulse of rebellion exists in the poetry of P.K.14 flows.

布林顿收藏：重遇折叠空间的魔力

策展人：邹艾旻

我第一次与迈克尔·萨赫斯先生谈话，是在一个寒冷的鹿特丹冬夜。从拥挤的媒体酒会中出来，老远就看到一位70多岁的老人坐在指示牌下等车。他成束的长长白胡须透出一丝晚年沃尔特·惠特曼的气质，在茫茫人海中也能让人一眼难忘。迈克尔是纪录片《拯救布林顿》的主人公，这位居住在美国中西部农村的普通中学历史老师，发现并挽救了超过130部早期硝酸基胶片电影——其中两部来自法国电影先驱乔治·梅里爱的作品，在此前多年间都被认定已经遗失。

一段从未被讲述过的电影史，如今仍在爱荷华州西南部的华盛顿镇延续着，这里仅居住着7424人，似乎是一座再普通不过的中部农业镇——还算得上漂亮的中心广场和砖石砌成的街边店面，悠闲的人们步伐淡定地穿梭其间。一般人恐怕很难想到，世界上历史最悠久且仍在营业的电影院就静静地矗立在这座平凡无奇的小镇上：1897年5月14日，华盛顿国家剧院在观众止不住的惊呼声中，放映了第一场电影。随着本地居民迈克尔的努力让布林顿收藏影像集重见天日，国家剧院也重新获得了生机。这些珍贵的电影胶片为何会出现在华盛顿镇一座谷仓的地下室里呢？想要找到这个问题的答案，必须追根溯源，先了解电影缘何成为美国最受欢迎的娱乐形式。内战结束后到大萧条到来之间的几十年中，数不胜数的“歌剧院”雨后春笋般出现在美国各地，仅在爱荷华州便有数百家之多。虽然顶着“歌剧”的高雅名号，这些剧场的主要功能是作为社区文化中心为当地居民带来娱乐。旅行剧团聚集起演员、歌手、魔术师、动物，通常在一个城镇一住就是好几个星期，与当地居民其乐融融一同生活。一位爱荷华人说过：“那时候，舞台上身披浪漫主义外衣的英

雄就走在我们的街道上，呼吸着我们的空气，吃着我们的食物。他们有血有肉，还没有成为仔细包装在金属盒中，从遥远大陆寄来的胶片。”1892年，法国人莱昂·吉尧姆·卜礼发明了能摄制连续静态影像并分析运动的机器Cinématographe。由此开始，电影以迅雷不及掩耳之势，从科技创新成为艺术形式，再成为一项产业，以更加便宜且简单的方式为美国大众带来娱乐，就此颠覆了美国人的生活方式。大萧条猝然降临之时，数以千计的“歌剧院”摇身一变成为了“电影院”。只要一个铜板，任何普通的美国人都能走进黑暗之中，逃离现实的重压，迷失在遥远的地域和时空之中。

弗兰克·布林顿就诞生在这个时代。19世纪末，威廉·富兰克林·布林顿（昵称弗兰克）是爱荷华州收入最高的娱乐业人士。他从小随父亲周游世界，收集了大量古董和小玩意，热爱科学技术，幻想有朝一日能乘坐飞行器翱翔天际。这样一个追求新兴事物，对万事万物抱持着好奇心的人，慧眼独具地选择了电影作为他剧团的最新节目，花大价钱从法国发行商处购得电影胶片，与幻灯片、古董陈列和现场表演组合，为华盛顿本地居民带来了闻所未闻的崭新娱乐体验。1897年，弗兰克和妻子茵迪雅娜将华盛顿镇上歌剧院改建成了一座颇具人气的电影院。布林顿娱乐公司也开始了从明尼苏达一路南下直到德克萨斯的巡演旅程，一路播放了数以百计的早期电影，让不便前往繁华都市的农民和工人也能饱览欧洲与中东的异域风情，他们甚至还聘请了随团音乐家为影片进行配乐。布林顿经营的剧团大获成功，无论走到何处都受尽追捧，一时风头无二。生意最红火的时候，每日收入达到100美元，相当于现在的2500美元。



©威廉·富兰克林·布林顿本人



©布林顿夫妇在 graham 剧院（站在中间放映机旁边）

1919年，弗兰克突然去世。孀居的茵迪雅娜深受打击，再也无心打理生意。50年代初，随着她的离世，整个布林顿收藏——百余部电影、数百张幻灯片、节目单、海报、票根、传单、账册和早期的手摇式放映机——都被锁进了爱荷华州一个偏僻的地下室，就此不见天日。

等到迈克尔·萨赫斯登场，已经是30年之后的事了。迈克尔告诉我，他更愿意称自己为“救援者”而非“收藏家”。回想起1981年买下谷仓后偶然打开地下室门板，发现大量标记着【布林顿“垃圾”】木箱的那天，他依然感慨万千。意识到这些布满灰尘的旧物所具备的艺术和历史价值，迈克尔不顾太太的抗议，执意整理出家里几个房间，来堆放这些箱子，一堆就是好几十年。其间，他不断联系电影学家、博物馆、研究机构，寻找策展人，希望有人能够帮助这些影像重回银幕。

经过多年的努力，部分收藏最终由美国电影学会接纳，爱荷华大学图书馆的研究人员也了解到布林顿收藏的存在，并开始与迈克尔商谈修复和保护事宜。2014年，迈克尔将全部收藏捐赠给了爱荷华大学图书馆特殊收藏部，这些珍贵的文献资料得到了妥善归档和修复，正在积极进行数字化，以期早日向全世界观众和学术研究者开放。

布林顿收藏中发现的130余部影片，总长度超过5小时。除了来自卢米埃尔兄弟、托马斯·爱迪生、西格蒙德·鲁宾、乔治·梅里爱、塞冈多·德·乔蒙的作品外，还有百代电影公司出品的其他影像资料，从喜剧片到早期西部片，再到大量纪实影像，不一而足。其中不少影片保留了当年精致的手工上色，放映效果非常震撼。最重要的发现无疑



©布林顿公司的演出门票

是两部此前已被认定失传的梅里爱作品——《三头女人》（1901）和《神奇的玫瑰树》（1904）。这两部作品充分展示了梅里爱超现实主义的叙事风格和采用定格技术实现的“特效”。《神奇的玫瑰树》经由2K数字修复后，在2017年10月举行的波代诺内无声电影节进行了全球首映。

鹿特丹电影节《拯救布林顿》映后，我和全场其他200多名观众一起欣赏了布林顿收藏中的数部影片——老妇人眨眼间变作仙女，火山瞬间喷发掩埋城市，飞艇缓缓驶上草地，西奥多·罗斯福总统的马车踏过旧金山街道……而神奇的玫瑰花树，也在时隔百余年光阴之后再次在银幕上开出花朵。“放心让你自己被打动吧，”迈克尔说，如同一位精神引路人般走上舞台，用他风趣幽默的词句为无配乐的画面解说，“能被打动是一件好事。”

回到那个寒冷的冬天夜晚，我和迈克尔谈起想邀请布林顿收藏影像集来到中国，他隔着眼镜片露出孩子般激动热切的神情。这样一个纯粹坚韧的人，一个已不多见的梦想家，一个用自己的双手保护电影瑰宝免遭蒙尘的拯救者。布林顿收藏不仅是艺术的回归，更有着折叠空间的魔力，让我们内心涌起一种相信自己能跨越时间，超越当下困顿的直觉。看着银幕上摇曳的光影，玫瑰花在眼前突然出现又消失——一百多年前，伴着夕阳结束各自工作回到镇上的农民、铁匠、雇工和他们的家人，与今天的我们感受着同样的神奇。

这样美妙的事，或许只有电影能做到。



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星辰 聚焦作者单元

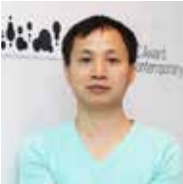
——时间的折痕：周滔

Astro - Spotlight Filmmaker

Folding Time: ZHOU Tao

时间：9 月 16 日，9 月 23 日
地点：尤伦斯当代艺术中心、CHAO Cinema Club
Time: September 16/23
Location: UCCA & CHAO Cinema Club

“星辰 (Astro)”单元作为 BISFF 今年新增设的单元，是为活跃在当代影像领域，具有特别成就或杰出贡献的影人和艺术家而设置的展映单元。本单元聚焦于个人创作者、创作团体与艺术潮流，重新发现和梳理重要影像作者的创作历程。曾参与第 57 届威尼斯双年展 (2017)、曾荣获 Documenta Madrid 2018 评审团奖等的当代艺术家周滔为本年度“星辰”单元的特约艺术家。



艺术家介绍

周滔

1976 年出生于湖南长沙，于 2001 年获得广州美术学院油画专业学士学位，2006 年获得混合媒介专业硕士学位。

周滔往往从他所遭遇的场所和人群中展开影像的叙事，对于个体与空间关系的探索一直是他创作的线索之一。尽管近年来周滔常常从全球不同城市的地理文化情境中汲取灵感，他所生活和居住的广东周边也从未远离他创作的视线。他善于从这些看似迥异的场景中寻觅共通和互动，所谓的影像方法，对周滔来说，无异于是身体的一部分，是皮肤与现实接触的一层触介，由此，周滔不构思营造剧本，从而让叙述脱离任何的理性框架和生产逻辑。周滔诗学般的影像叙述跨越了真实与虚构的界限，藉此从现实之重中突围而出，成为“贴近地面的飞行”。

Born in 1976 in Changsha, Hunan Province, Zhou Tao studied at the Guangzhou Academy of Fine Arts and received a bachelor of fine arts in oil painting in 2001 and a master of fine arts in mixed-media studies in 2006. Currently lives in Guangzhou.

Zhou Tao finds visual and narrative materials for his arresting film works in the places and communities he encounters, and the narration of the film is often developed from the accumulation of the encountered moments. There is no single entry to the practice of Zhou Tao, through often subtle and humorous interactions with people, things, actions, locations and situations, Zhou’s videos invite us to experience the multiple trajectories of reality—what he once called the “folding scenario” or the “zone with folds.” Although all of his footage captures actual scenes, the poetics of Zhou’s visual narratives dissolve the division between fact and fiction. For him, the use of moving image is not a deliberate choice of artistic language or medium, instead the operation of the camera is a way of being that blends itself with everyday life.

“星辰”单元 1 Astro-1

总长 Total Length: 86min

1234

中国 China | 2008 | 3:33

拍摄了上海、深圳等城市 40 余家店铺等单位的员工晨会，并将这些记录影像依据其口令节奏进行整体剪辑和编排。在现代企业管理最具效率模式的表象下，来自市场和效益内核的刺激，集体方式的表象与动机也在随之演化。作品探讨一种群体集结所促成的视觉形态的“风格化”。

Recorded morning staff meetings in over fifty shops and companies in Shanghai and Shenzhen. The video materials were edited based on the rhythms of the corporate songs (or chants) of these companies. The efficiency-driven management strategies of modern companies have formatted the visual stylization of the collectiveness. Fundamentally, the clues and understandings of body and movement could always be found in various specific social structures and scenarios.



潮 Tide

中国 China | 2008 | 13: 45

拍摄我在珠海一个海岛水边的废弃军事碉堡内呆上一天 (历史上是香港的一个防御工事)。随着潮涨我逐渐隐入海水中，退潮时又逐渐露于陆地。一个对于历史性空间的中心体验，我会体会到什么呢？也许只是时间的运动和它的气味而已。

I spent one day in an abandoned fortification hut alongside the sea beach of Zhuhai, which was used historically as a defensive position of Hong Kong. As the tide floods, my body was hidden into the seawater gradually and then exposed to the ground when the



tide out. What can I feel from the re-experience of the historical space? Maybe just the movement of time and tinge of it.

南石头 South Stone

中国 China | 2011 | 24: 00

我们在南石头地区驻地了将近一年的时间，这个被新城市包围近乎遗弃的村落，有着简朴独立的生活系统，特有的节奏与韵律。在这里发生的即时影像，即时写作和行为练习，让偶然的一切重新产生了线索。在这条新的时间路径上，我们成为了种植剧情的人。随机时刻，即时动作练习，及即时剧本对于新地域的想象，构建了这个影像项目的叙述序列。

Ju and I have resided for nearly a whole year in the area of South Stone, of which appeared to be a distant village completely abandoned by the city, yet maintaining its very own independent system of living. Our perceptive consciousnesses were re-ignited (by the situation of



South Stone area), Our activities here made hap-pening of improvised scripts, of images, and of body exercises, on the new time path, we are to be the man who plants scenarios.

“星辰”单元 2 Astro-2

总长 Total Length: 88: 42



寻找地热 Collector

中国 China | 2012 | 20: 00

找寻地热，我想这首先是个影像时间旅程的隐喻，如同盲人摸大象，各种方法的影像镜头的视觉背后是对大象型体的触摸，来构建想象中的型体。地热，当然也是这个旅程中逐渐形成的一种现实感的描述。

The project Collector, first of all, is a metaphor of the experimental video-making journey. It's like a group of blind people trying to feel the shape of an elephant. The variety of approaches to handle camera lens, in a sense, can be seen as a way to feel the shape of an elephant. As a result, a shape living in imagination is constructed. Geothermal heat is a description of reality that gradually comes into being during this journey.



蓝与红 Blue and Red

中国 China | 2015 | 25: 00

不管是老人在自然光线下的肤色，还是沐浴在夜光下的人群；从夜幕下 LED 强光染蓝的整个广场，反政府民众在广场上夜夜不眠的狂欢，到金属矿区橘红 - 灰绿的地表，各种人物的动作，甚至是阵风与山体震波的一次迎撞，都造就里皮肤到地表相互折射。

From the old man's complexion lit by natural light, to the crowd bathed in the color of night; from the square stained blue by LED billboards, and the anti-government protestors reveling all night, to the rust and oxidized-green surface of a rural metal mine; movements of these different characters, even a violent squall colliding with a mountainside – these all create a refraction from the skin to the earth's crust.

鸡同鸭讲，猪同狗说 Chicken speaks to Duck, Pig speaks to Dog

中国 China | 2005 | 6: 00

这个录像计划是和城市边郊村里的几位农民合作，他们都有一些共同的特点，都有饲养家畜的经验，并且非常擅长模拟家畜动物的叫声，邀请他们来到城市，在类似公园的绿色场所进行声音和行为表演。

This video was partly realized in the countryside, cooperatively with several suburban peasants, all of whom share one common feature: they all have raised poultry and are good at poultry voice mimicking. I invited them to the city to show their voice mimicking in parklike green areas. Through the generated experience of the



perception of domestic animals such as poultry, this work tries to reflect upon the strange changes in the distance between Chinese urban and rural areas.

互助练习 Mutual Exercise

中国 China | 2009 | 11: 00

我和另一个人，以互助移动的方法来演习各种日常动作。沿着社区街道各种物体和空间，不作任何排演的前提下，相互摆设和即兴处理对方的身体，来逐渐前行。时而静止和时而互助 移动的过程，看起来更像一个剧场和一个现实空间之前来回穿梭。

Mutual exercise is some practices and experiences in a mutual way between my friend and me in the public space. We provide each with our bodies to move forward mutually and to rehearse different kinds if common



actions, according to the unostentatious and interesting scenes and objects. When we are still, it seems that we were just same as all those ordinary people around.

纽约时光 Time in New York

中国 China | 2009 | 9: 22

我用线团系在身上，记录我在纽约公寓里每日的活动轨迹。这些绳子日复一日地留下我在卧室客厅厨房卫浴间之间穿行线索，时间的绳子也不断地改变我穿行的动作，逐渐连基本的移动都变得困难起来。无聊的时间很多，而这样看来自己的一举一动看起来都像个工作，也成为是一种自我需要。我希望以这个方法测试我对纽约的适应程度。

I carried a roll of thread with me to document the traces of my everyday activities when I lived in the apartment in New York. Day after day, the thread became the evident of my movement around bedroom, living room, kitchen and bathroom; while at the same time, this thread of time has changed constantly the way I moved across the space,



till a point that even the most basic motion became very difficult. There is plenty of time with boredom. In this way, every single movement I make seems like a work, and became an ego need. Through this way I want to test how I adapt to living in New York.

“可见性”（Visibilities）并不是客体的形式，甚至不是它们在光之中得以呈现的形式，而是被光创造出的“发光性”（luminosity）的形式，这种发光性可以令“物” 仅仅作为闪光（flash）、火花（flash）或微光（shimmer）而存在。

的地貌间，却不再与身体遭遇，而是隐藏于远处，静默的“窥视”着幽暗树林深处异常私密的场景。视觉性透过这些神秘的瞬间焕发出来，获得了更强烈的在场，那些丰富的色彩变化、不断转换的构图与景别（特别是艺术家标志性的长焦镜头）以及梦呓般的蒙太奇，使得影像显得无意识与不可分解，开始成为一个浮游的幻境或一个纯粹的精神场域，新的感知与思想从中生发而出。

《蓝与红》（2014）与《凡洞》（2017）中已然不再具有可辨的表演成分，影像在“具象”与“抽象”之间摆荡，或者说具备了某种奇妙的“身体性”——我们几乎可以体会到艺术家与摄影机的合一，抑或镜头如同他的身体的延展，具备独特的感知与“触觉”。故而在这些神秘的作品中观者总是难以分辨纪录与虚构之间的界限，一切都是浑圆与饱满的，影像如同世界的皮肤一般，与所有观者发生着“肉体性”的接触；而观者的举足无措与不解，恰恰源于视觉在此不仅仅作用于眼睛，而是会“摩擦”他们的肉身并留下“痕迹”。在《蓝与红》中，“革命”获得了全新的视觉性，在休息的人群、热带的地貌与激进的街头运动之间切换，艺术家试图将这个时刻塑造为情感与物质（matter）彼此交换的过程，进而我们看到似乎不相干的场景相互激发，如同一个新世界诞生时发生的剧烈反应；《凡洞》亦继承了这一点，超现实的风景内部酝酿的是复杂的能量涌动，人、废墟与自然则被这种涌动裹挟在一起，共同卷入影像之中。光成为了一种特别显著的视觉因素。《蓝与红》开场的巨大光球，以及《凡洞》里众多来源不明的光线，它们在大量夜景中作为绝对的主宰，其功效却不在于照明，反而更接近于某种描述“晦暗”（obscure）的方式。正如布朗肖在《无尽的对话》中提出的问題：如何在不唤醒光（evoking light）的情况下讨论晦暗？周滔给予的答案便是释放出事物内部的光，或者说令事物以“发光体”的形式而存在。我们经常察觉到画面中不同元素上覆盖着各异的光线，却无法觅得光源，可见与不可见（invisible）在此遭遇并叠加，并以此在事物上打开了一个属于幽灵（specter）的内在维度。发光体即是这种幽灵的化身，可感，可见，但又超越任何再现性的范畴，仿佛来自黑夜边缘（nocturnal fringe）的未知（unknowing）领域，任何被其光线照射的事物都开始发生形变（metamorphoses）与转化（transformations）。对于周滔而言，拍摄即是一种“本能”的接近世界本质的努力，其中不存在观察者与被观察者之间的差别，事实上这非常接近现代主义时期先锋派电影人的哲学：自然本身便如影像般运动，重要的在于如何投入其中与截取哪些片段。周滔影像中的自然正如怀特海所言，提示着一种“更伟大的终极神秘与一种更深刻的无知”，每每看之，都令人感到眩晕继而顿悟。■（杨北辰）

现实之后 After Reality

中国 China | 2013 | 14: 20

我想《现实之后》是开始于一种感觉，人们在郊外，城镇之间大片荒废区域种植蔬菜和树苗，混杂在野草灌木之间，在城际高架桥之下，疯狂生长的藤蔓铺天盖地的将树枝废墙乃至大地紧紧包裹，一群龙舟选手在几乎被整片植被覆盖的小河中每天开始它们的体能训练。而我们在等待那些潜伏的，难以察觉的，奇异的时间征兆的同时，偶尔的即兴动作表演也随之嵌入和混合在龙舟选手们的身体训练中。

I think that After Reality actually started from a feeling. A feeling for the suburbs, or let's say for areas in between cities, where people plant trees and vegetables, for abandoned places. The luxuriant subtropical vegetation, intertwined with paths and viaducts, left out some zones where nobody lives. Even if they grow between cities, these plants are wild as there is no-one who takes care of them. They are just growing wildly under the bridge in a crazy way. We found some Dragon Boat rowers who came here everyday for training. We wait long for the imperceptible and occult signs, and sometimes we did some impromptu performances which were inserted and mixed into rowers' body training.

凡洞 The Worldly Cave

中国 China | 2017 | 48 min

广东韶关凡洞，这里的客家人已经全部迁离了他们的世代居住之地。在新的发展蓝图实施之前，这片土地上的所有村落很快被重新覆盖而成连绵的土丘。空地上，囤积着低价倒卖往东南亚的大批的二手机器，地产考察团三五成群地讨论着潜在的地价。绕过大片土丘和洼地，两座更高的土峰之间，猎人们修筑起避风坑，并架起了空中的捕鸟网，他们将一直野蜂绑在透明的细线上引路，来寻找隐藏在土缝中的野蜂窝。渔人们居然在联通着地下水的泥洼地内发现了鱼源。云层中的巨型钢经混凝土洞穴中的男女还在絮叨着午餐时的牛蛙。

Here in Fán Dòng, the Hakka people have all moved away from the place where generations of their families lived. Before the execution of the new development, all the villages on this land will soon be buried into continuous much dunes. On the open grounds, there stocked huge piles of second-hand machines which would be resold in the southeastern countries. Estate investigation teams gathered in different groups, were talking about the potential prices of the land. After passing some huge muck dunes, between two higher muck dunes, the hunters built their sheltered pits and birds traps in the air. They tied a bee to a transparent string as it would lead them to the beehives hidden in the cracks. Fishermen even found a source of fish in the swamp that connects the groundwater. The men and women in the giant ferroconcrete caves on the clouds were still chattering about the bullfrogs from lunch.

中子 中片特别展映

Neutron - Mid-Length Films Special Screening

绿雾 The Green Fog

盖伊·马丁 Guy Maddin, 伊万·约翰逊 Evan Johnson, 格伦·约翰逊 Galen Johnson | 2017 | 美国 | 62:00

无论你是否看过希区柯克的心理惊悚代表作《迷魂记》，都会为这部重述作品中包含的神秘与乐趣所着迷。全片素材都来自已有的电影电视作品，追溯多种视觉媒介对旧金山这座城市的描摹轨迹，整合起散落素材重塑为复杂有序的影像。笼罩着诡谲、浪漫和悬念，升腾的绿色雾气蒙住带有浓重怀旧气息电影画面，邀观众一起再度跌入狂热幻梦的怀旧领地。



Whether or not you've seen Hitchcock's Vertigo, we want you to get lost in the mysteries and delights we found in making our own adaptation. Our medium is footage repurposed from movies and television shot or set exclusively in San Francisco. Our version, shaped for our own pleasure out of newly defamiliarized material, is more a Vertigo "shape" that somewhat rhymes with, occasionally reconfigures, and sometimes flips like a fried egg the savagery and victimhood of the annihilating original. Sit back and let the emulsions, pixels and taxidermy dust wash over your eyeballs!



盖伊·马丁 Guy Maddin

盖伊·马丁导演了十二部电影长片，包括《禁室》(2015)，《我的温尼伯》(2007)，《世界上最悲伤的音乐》(2003)。他别出新意地在他的电影中加入现场元素，通过管弦乐队配乐、现场音响效果、歌唱和旁白等方式在世界各地进行了70多场展映。自2011年，他与Galen Johnson和Evan Johnson开始在温尼伯电影制作团队中展开合作。

Guy Maddin the director of twelve feature-length movies, including The Forbidden Room (2015), My Winnipeg (2007), The Saddest Music in the World (2003). He has also mounted around the world over seventy performances of his films featuring live elements – orchestra, sound effects, singing and narration. Since 2011 Maddin has collaborated with Galen Johnson and Evan Johnson under the banner of Development Ltd., their Winnipeg-based filmmaking collective.



格伦·约翰逊 Galen Johnson

格伦·约翰逊曾在建筑业工作过几年，后来在《禁室》(2015)担任艺术指导、字幕设计和作曲，并获得了加拿大电影设计|艺术指导奖提名。此后，他与Guy Maddin和Evan Johnson联合导演了《给我的蒂姆霍顿》(2015)、实验性短片《降神会》(2016)、致敬《迷魂记》的《绿雾》(2017年)。

Galen Johnson worked for several years in the architecture industry before working as Production Designer, Title Designer, and Composer on The Forbidden Room (2015), for which he was nominated for a Canadian Screen Award for production design | art direction. He has since gone on to co-direct Bring Me the Head of Tim Horton (2015), the experimental short film website Seances (2016), and Vertigo remake The Green Fog (2017) all with Guy Maddin and Evan Johnson.



伊万·约翰逊 Evan Johnson

伊万·约翰逊是一位作家和电影制作人，现与女友和儿子住在温尼伯。他在曼尼托巴大学学习电影和哲学，在温尼伯的Rug Doctor化学装瓶厂工作，然后被Guy Maddin发掘。与Maddin共同导演了他的第一部长片电影《禁室》(2015)，并制作了自己的短片若干。

Evan Johnson is a writer and filmmaker living in Winnipeg with his girlfriend and son. 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 has made a handful of his own short films.

《绿雾》在一小时的重构实验以极具娱乐性的方式重述了希区柯克的杰作《迷魂记》，克里斯蒂安·马克雷式的拼贴聚合感呼唤着科技时代到来前盘桓于旧金山的幽灵，不动声色地伸手轻抚电影过去的刻痕与现在的面容，畅想着未来的全部可能。

盖伊·马丁这个电影界的异数，热衷于将艺术理念嫁接到古老晦涩的灵感与介质之上，混合起怪诞元素淬炼灵药，引诱每一位观者坠入幽暗迷乱的梦境。三年前的《禁忌房间》将这一癖好演绎到极致——每个段落皆来源于散佚在历史尘埃中的影评文章和故事梗概，原始拷贝或遭刻意销毁或自然腐朽，几乎再也无从得见。马丁意识到，想让它们起死回生，只有重新拍摄，循着文字与记忆的线索，唤回时间深处曾经绚烂的光影瞬间。影片如同一场永不完结的梦境穿梭，一道无法解答的自我诘问，隐晦的符号和神秘的对白四下流淌，像癫狂梦境中荡漾的水波般诡谲莫测。

延续这一创作理念的《绿雾》，在一小时的重构实验以极具娱乐性的方式，重述了希区柯克的杰作《迷魂记》，克里斯蒂安·马克雷式的拼贴聚合感呼唤着科技时代到来前盘桓于旧金山的幽灵，不动声色地伸手轻抚电影过去的刻痕与现在的面容，畅想着未来的全部可能。

它是一首献给旧金山的怀古梦幻曲——“世界上所有的城市都在腐烂衰败，走向死亡，”画外音如是说。交叠影像恍若更漏中垂落的水滴，是生命中流逝殆尽的日日夜夜。旧金山，一座从未停下自我重建脚步的城市，始终饱含热忱地改变着身份外观和象征意涵。究其本质，《绿雾》想要呈现的正是这种“形成中”的状态，探寻城市变迁之下的永动力。为《迷魂记》重新造像的举动成为马丁口中“塑造城市情感地形”的实践，在拼贴起的影像表层之下铺设起一条具有延续性的线索，围绕它展开的多样性叙事文本则化作漩涡，在瘴气般的雾中盘旋。

尽管全片只有一个来自《迷魂记》的镜头，《绿雾》却仍笼罩在希区柯克式的诡谲、浪漫和悬念气氛之中。以数百部电影、电视剧、音乐录像带和视频素材为原料——从探索电视剧《麦克米兰夫妇》到流行文化代表《星际迷航4：抢救未来》再到奥森·威尔斯的影视经典《上海小姐》，七十年代的政治妄想由弗朗西斯·福特·科波拉的《对话》来传达，非法录音和监视屏既是冷战背景下意识形态的影

射，又是贯穿希区柯克创作始终“窥视欲”的体现。叙事分割为象征性的章节，材料的聚合以事件为单位跳跃前行，积累起来的戏剧张力引向令人眼花缭乱的末段高潮。

和马丁的其他作品如出一辙，《绿雾》也从聚集的影像中发掘出了一份集体迷影的感官记忆，从材料身上借来的混合气息，半是遗忘的梦境，半是掠夺的幻觉。叙事被敲散成碎片，一一过筛、扭曲、反刍，不和谐的超现实偶尔介入，影像游离出原本的上下文，唯一可追索的只剩其根本的物质性。导演对原始素材视觉上的唯一修改，是为部分镜头添上神秘浮现的绿色雾气，不仅还原了旧金山“雾都”的气候现象，致敬《迷魂记》中四处弥漫的绿色调，意象本身亦带来一丝让人灵魂出窍的迷离，笼罩住满溢怀旧气息电影画面，再度跌入马丁熟悉的狂热幻梦领域。雾气是爱情背后无可避免的阴暗面，甜蜜的猜忌和与激情一体两面的破坏力，紧紧契合了《迷魂记》的主题。而由雅各布·贾齐克作曲，克洛诺斯四重奏演出的配乐更像一道咒语，鬼魅地紫绕盘旋，以伯纳德·赫尔曼的典型元素搭配原始素材的音效，捏合成更具复杂性和立体性的多维度声场，特殊的拟音效果（尤其脚步声）则为成片增添了一丝不安于室的惊悚气息。

通过连续两部电影，马丁试探着影像可变速性与现实的无穷重述性之间彼此勾连的方式。也许胶片的未来真的存在于过去，一个若隐若现的平行时空，一个历史维度中的异国他乡。只要对于电影的幻想仍存在一天，拾得影像这种类别就永远不会消逝——它延展出无限的迷影循环，让我们在胶片与银幕的柔光中心心甘情愿地迷失，回到淡忘的童年，重访模糊的记忆，在一切毁灭之前再贪婪地享受一次无拘无束的欢愉。《绿雾》重构起的旧金山既是幻影也是真相，坐在黑暗中纵情做一场希区柯克式的长梦，走回日光之中城市现实仍伸手可触。影像的力量就在于此，可以冲出银幕直抵人心，可以毫不费力地击碎阻隔现实与虚构的高墙。■（邹艾呦）



古典时代 Classical Period

泰德·芬特 Ted Fendt | 2018 | 美国 | 62:00

卡尔和朋友间的对话，总围绕着建筑、文学、神学和历史等议题展开。每次思维碰撞都不停产生下一段对话的灵感火花，最终讨论汇聚成河流永无止境地向前流淌——总有下一个脚注，下一条理论，下一部歌集，下一场翻译例举，丰富的精神世界几乎让日常生活陷入困顿。这群朋友谈其专精得荒谬的知识体系时，个个滔滔不绝，难掩笑容，但同时都各自沉浸在自己的世界之中。说者与听者之间，没有了古典学派的引经据典，是否就能真正了解彼此？

For Cal and his circle, they barely conduct a single conversation that doesn't revolve around architecture, literature, theology, history. There are always more footnotes, theoretical perspectives, cantos, translations to cite, so many ways of keeping everyday life at bay. When the friends exchange all this absurdly specific knowledge, they do so with such earnest relentlessness that it's hard to suppress a smile, although melancholy is never far away. Even when the group gets together, they often remain apart in the frame with no wider shot to connect them, one face holds forth, another stays silent, are they even in the same place at all?

泰德·芬特 Ted Fendt

泰德·芬特（1989 年，费城）拍摄了非职业演员参演的模拟电影。他的电影在多个国际电影节上放映，作品回顾展在马尔德尔普拉塔国际电影节、人类学电影档案馆及乔治·伊斯特曼厅举行。他也是一位活跃的法语及德语译者，并编辑了由奥地利电影博物馆出版的让-马里·斯特劳布和达尼埃尔·于伊耶丛书的其中一卷。。

Ted Fendt (b. 1989, Philadelphia) makes analog films with non-professional casts. His films have screened internationally in film festivals all over the world. Retrospectives of his work have been held at the Mar del Plata International Film Festival, Anthology Film Archives, and the George Eastman House. He is also active as a French and German translator and has edited a volume on Jean-Marie Straub and Danièle Huillet, published by the Austrian Film Museum.



阅读电影或许应当成为一个独立门类，归入其中的必要条件就是人们在镜头中长时间读书，或默默独自翻阅，或大声为彼此朗读。观看此类电影能激起与实际读书相似的共鸣体验：两者都仰赖于参与者的专注；都在特定的范围内关注角色、事件和地点间的交互关系；都在外界诱惑面前竖起一道隐形的隔离墙，又打开一扇感官之窗，接触难以目视之物，让看似卑微的细节重新揭示。这些仅属于自己的私密时刻中，无法言状的情绪从内心深处窜出，轻击每一寸发肤。

纽约导演特德·芬特的《古典时代》就是这样一部电影。故事围绕生活在费城的主人公卡尔和他的朋友们展开，短短 62 分钟里，这个小团体的谈话几乎包罗万象，从亨利·朗费罗 1864 年美版《神曲》翻译的剖析，到建筑、神学、城市规划、英国宗教改革、丹尼丝·列维尔托夫、贝多芬、阿尔伯特·霍夫曼、博尔赫斯、弗兰克·劳埃德·赖特……纵横交错的引述典故、参考书籍、二级文献构成呈指数扩张的信息网络，令观者一边陷入混合惊叹与困惑的境地，一边为角色的才智和博闻而折服。然而，这群朋友间古怪的交流模式缺乏人际层面的直接关联——一切信息传递都经由特定的文本、建筑地址、历史轶事等媒介完成。沉浸于各自世界中，从不过问彼此生活，避开的对视，让孤独感陡然而生。伊芙琳渴求“更直接的对话”，尽其全力试图打破小圈子长久不变的日常轨迹，然而尴尬的闲谈依然不断转向学术探讨，最终汇聚成永无止境的河流，再也无法逆转。

片中知识储备神乎其神的角色某种程度上正是导演特德·芬特本人的投影。年仅 29 岁的芬特，已然成为纽约电影界最繁忙也最低调神秘的角色之一：平日在纽约林肯中心等艺术影院担任放映员，阅读与观影量惊人，还是全纽约每次遇到罕见无内嵌字幕的法语电影拷贝时最可靠的现场字幕操作者。此外，他还是一位翻译过让-吕克·戈达尔、吕克·慕莱、埃里克·侯麦和让-安德烈·菲耶斯基等人作品的资深法语翻译。而为了参与让-马里·斯特劳布和达尼埃尔·于伊耶电影新版英语字幕的译制工作，他甚至前往维也纳自学了德语。

《古典时代》中起初看似互不相关和松散际遇，最终汇聚成为一个有机整体。迄今为止所有电影中都鲜少关注的生命材质，在 16 毫米胶片的优雅底色和芬特的智慧幽默中放大为精准的情感表述。

《古典时代》中起初看似互不相关和松散际遇，最终汇聚成为一个有机整体。迄今为止所有电影中都鲜少关注的生命材质，在 16 毫米胶片的优雅底色和芬特的智慧幽默中放大为精准的情感表述。角色讲着刻板的对白，脸上几乎没有表情，也从不看向摄影机。非专业演员间离的表演形态，隐约浮现的尴尬和走神加深了随机感和神秘感。他们的身影如同密码般四处逡巡，在读书会高谈阔论，喝着酒吧便宜的扎啤。芬特朴实无华的风格和简明扼要的剧作意在弱化戏剧性，因而呈现出的是轻盈迷人，而非冷漠理性。升华角色的内在性来支持表象的转变，是对芬特影响颇深的斯特劳布 | 于伊耶和布列松影片的惯常特性——表演与内容相辅相成，拓宽了注意力的范畴：观众可以自由行走到处任何地方，或者与文本在更高层次上邂逅。

夹杂在令人屏息的密集对话间隙，缓慢静默的时刻堪称点睛之笔——沐浴在夕阳余晖中独自阅读；手倚厚度惊人的书册，提笔写下《神曲》的阅读感想；只身在公寓一隅的日光之中，身侧的窗框在四周投下柔和阴影；临近结尾处，卡尔和伊芙琳讨论着《神曲》的“炼狱篇”，极近特写让他们的脸部边缘隐没在夏日摇曳的绿叶之中。伊芙琳脸颊上的光点渐渐暗淡，如同云彩遮蔽太阳。一帧帧画面渗透着强烈的美丽与寂寥，和爱德华·霍普画作给人的感受如出一辙。隐藏在疏离的知识分子面纱之下，这一群各异的孤独者，被内向的性格和对文艺的执着所束缚，难以进行有效的情感沟通。

《古典时代》游离在自然主义与形式主义之间，存在于独属自己的人文主义宇宙，既不追随任何电影制作风潮，也不曾植入任何技术上的噱头。它温和严谨的调度绘出角色寥落的肖像，发掘出言语难以抵达的隔阂、失落与渴望。有时它是一幅马蒂斯斯的画作，有时是一首斯科特·乔普林怀旧的乐曲，有时是一只伊特鲁里亚花瓶。它变幻莫测，不属于任何既定类别，每个镜头都浸染着导演独一无二的氣質，他以超越年龄的博学与深邃透彻的思考，呈现出一种几乎被当代电影界遗忘的纯净美感。■（邹艾畅）



狼屋 The Wolf House

克里斯托巴尔·莱昂 Cristóbal León, 雅坤·柯西尼亚 Joaquín Cociña | 2018 智利 | 75:00

从开篇文献影像中生活在智利南部“殖民地”中满面笑容的德国人，到森林中四处逃窜的小女孩玛丽亚，她躲藏在废旧的屋宇中，恐惧着大野狼的随时侵袭。令人眼花缭乱的手绘定格动画中，图画与光影在墙面上自由舞蹈，家具出现再消失，空间或大或小、伸缩自如，摇曳的人影如疯狂蔓延的枝桠，从地面张牙舞爪地浮现。不久，甚至她自己也开始在摇晃战栗的空间中失去形体，似乎这种种不安都是为了向她诉说些什么。是另一个故事，还是另一道警告？

The stories come in layers. There's the one narrated at the start, about the joyful community of Germans living in dignity in the south of Chile. It may be set to wholesome archive footage of mountains and rosy cheeks. There's the story that appears as text on the screen, of a girl from the colony, Maria, who fled into the forest house to avoid punishment, it in turn involves three little pigs and a big bad wolf. In the mesmerizing stop-motion animation, pictures dance across the walls, pieces of furniture appear and disappear, rooms expand and contract, lights flicker, figures sprout from the floor like trees. Soon even she herself and the pigs she finds there begin to lose their stable form. As the house shakes and shudders around her, it's as if it too is trying to tell her something, another story maybe or just a warning?

克里斯托巴尔·莱昂，雅坤·柯西尼亚（1980 年，智利）自 2007 年以来合作至今，曾同在智利圣地亚哥的卡塔利卡大学学习。莱昂也曾在 UDK（柏林）和 De Ateliers（阿姆斯特丹）学习。在他们的实验电影中，León 和 Cociña 对宗教象征和魔法仪式做出了新的诠释。

两人的创作获奖无数。他们的电影在鹿特丹和洛卡诺等国际电影节上首映。他们的作品经常在拉丁美洲的博物馆和双年展上展出，也在白教堂画廊、古根海姆博物馆、KW 柏林、2013 年威尼斯双年展和 2012 年巴塞艺术展上展出。第一部故事片《狼屋》将在柏林国际电影节的论坛上首映。他们还与 Niles Atallah 一同创办了 Diluvio 电影制作公司。

Cristóbal León and Joaquín Cociña (both 1980, Chile) have been working together since 2007. They were educated at the Universidad Católica, Santiago de Chile. León also studied at UDK (Berlin) and De Ateliers (Amsterdam). With their experimental films, Leon and Cociña create a new interpretation of the religious symbolism and magical rituals.

León and Cociña have won numerous awards and their films have premiered at Rotterdam and Locarno among other international film festivals. Their work is frequently exhibited in museums and biennials in Latin America, but it has also been presented at venues such as the Whitechapel Gallery, the Guggenheim, KW Berlin, the Venice Biennial 2013 and Art Basel Statements 2012 with Upstream Gallery. Their first feature film, 'La Casa Lobo' will now premiere in the Forum at the Berlin International Film Festival. Together with Niles Atallah, they founded the film production company Diluvio.



克里斯托巴尔·莱昂
Cristóbal León



雅坤·柯西尼亚
Joaquín Cociña

《狼屋》是对智利独裁时期相当冷酷的提问，迎面扑鼻是农场底下尸骨发臭，伤疤那丝丝震痛，茧虫注入腐烂身体时的转动声，直入人心不安，试图逃出恶梦的人终究也无法逃出恶梦，因为它是如此鲜活贴近。

男人隐隐以德语在人耳边轻声细道：“妳是否感受到我，我一直在妳里面。”你会以为这是童话故事开端，田园牧歌景致，农场内祥和犹如乐土，那声音说他们选择活在自然环境中，远离尘嚣，但那温柔的男人声音是谁？影像中笑容满面的人们又是谁？我们看到如此美好，但实情却是智利一笔洗不清的污点。场景回到七十年代的智利，以皮诺切将军为首的军政府，武装推翻当年民选总统萨尔瓦多·阿连德，阿连德最终遇害，也开始了皮诺切接近三十年的独裁统治，务求铲除异己。大批反对人士不用送上法庭即处刑，大量人口失踪、死亡，恐怖统治残害了几代智利人。邪恶政权吸引了更邪恶的人们狼狈为奸，二战后一批纳粹战犯逃亡到南美洲，其中神父保罗·薛佛带领三百人远从德国逃至现今智利巴伐利亚地区，建立了秘密庄园“尊严殖民地”，开启了对数百名属于德国流亡者长达十余年的统治。但走入庄园的人都无法离开，表面标榜宗教信仰，骨子里是保存纳粹实力，为军政府作出许多不人道虐待，领导者不单对儿童进行性骚扰甚至性虐待，更制造洗脑“童话”，纳粹意识传到下一代，建立起另一个纳粹国度。

《狼屋》的两位导演华金·柯西尼亚与克里斯托巴尔·莱昂没有像几年前的影片《尊严殖民地》那样安稳地讲述一场个人经历。他们选择了动画媒介，突出选用的物料，加上手作人形制成定格动画，更形成了一种无法在视觉上洗净的特质，不停被厚重颜料沾污、动摇，好像要洗清原本建立的动作与行为。整部电影特别强调“修改”的过程，总有事情在发生，刚形成不久的人形很快就溶解，在密闭空间墙身上绘画一直延伸至另一间房间，几乎一镜直落，房间内没有一刻是稳定，还有在墙壁上游走的脸孔与身影，以及不合比例的人物。故事变得不重要，只有场景和状态，还有一男一女在喃喃自语，就算我们无法得知任何关于这一段历史的背景，血淋淋邪恶意识也以感官性的噩梦表达出来。但他没有意图判断是非，横加指责“尊严殖民地”，而是制作得好像由一班在“尊严殖民地”成长的人创作出

来，只是纯粹的展现，试图进入扭曲的人心里。这确实是一场噩梦，梦里头我们看到的改变，可视之为对人身体和灵魂的分解，被邪恶力量压倒去，猪变成人再去吃人，最后人又长成为树，电影也没有明确指明“尊严殖民地”内的生活状态，至少我们没有看到任何片段，也没有重现庄园内的惨况，此终保持着一种类近童话的气氛，在黑暗空间内扩散出一阵阵鬼魅。

电影也有一条故事线，女主角逃了出庄园，她带着一对孩子，来到一间屋，找到了猪，开始了新生活。直觉上我们都以为他们是受害者，黑色颜料流落到她们脸上，从眼睛，从身体任何部流出，她们会被分解，毁灭，由平面绘画变成立体，又被摧毁、变形。那加害者就是从不存在，只有声音的父亲么？权力的支配位置暧昧吊诡，无法抵抗的恶意指根，一步步玷污了整个身体要你求生不得，最终权力侵蚀了人间，别无选择下也只能成为其中一员，使她们每一个动作都成为沾污空间的举动，母亲和两名孩子真的逃出恶梦了吗？还是无可避免成为建成恶梦的一员？电影的答案是可怜，恶意指如此这般地出现，成为了她们生存的条件，吸食、将随时易位成为加害者和受害者，你可以理解，但你无法直接诠释，说清眼前所见。正如这篇文章，越说不清，或者这也是我们面对历史时的态度。她们所代表又何止指是单一事件，它可代表着世上任何恶意的来袭。卷入历史幽微处，也知道恶意是可以无止境，华金·柯西尼亚与克里斯托巴尔·莱昂示范了传统叙事无法传达的效果，电影也承担这份恶意，《狼屋》是对智利独裁时期相当冷酷的提问，迎面扑鼻是农场底下尸骨发臭，伤疤那丝丝震痛，茧虫注入腐烂身体时的转动声，直入人心不安，试图逃出恶梦的人终究也无法逃出恶梦，因为它是如此鲜活贴近。梦魔尽头是恶意，还是永无止境。■（何阿岚）



幽冥之舟 SÎPO PHANTASMA

科尔多·阿曼多兹 Koldo Almandoz | 2016 | 西班牙 | 67:00

一艘航程为一小时的邮轮，一部影史经典吸血鬼电影。沿着俄罗斯套娃般层层嵌套的结构，踏上一场迷影寻宝之旅。一项探索发现的真相，再度引发连锁反应，激起更深刻的探索欲望。拼贴起纪录、虚构和影像散文等形式，以书籍节录、信件、报告、广告、电报、新闻、电影段落、纸偶戏为材料，构筑成万花筒般满载轶事传说和纷繁人物的绚丽宇宙。

A cruise which lasts an hour, a meta-cinematic essay, a ghost film. The story of a search which gives rise to discoveries which, in their turn, give rise to further searches. A narrative collage with fragments of books, letters, reports, advertisements, telegrams, articles from the press, extracts from films, paper theatre...a kaleidoscope of anecdotes, stories and characters. A tomb profaned by an occult ritual, reflections on history and the cinema... A story about Russian dolls which hide fiction, documental realism and video-essays. A mirror game with real and fictional vampires; loneliness, dehumanisation and social control.

科尔多·阿曼多兹 Koldo Almandoz

从纳瓦拉大学的视听交流专业毕业后，科尔多搬到了纽约，在纽约大学学习电影，并导演了他的第一部短片《Razielen itzulera》(1998)，同年在圣塞巴斯蒂安节的 Zabaltegi 单元上映。Koldo 协调和指导艺术项目。他是纳瓦拉纪录片电影节选片委员会的成员。自 2003 年起，导演工作之余，他还编辑了艺术、文化和社会人类学杂志《balde》。

After graduating in Audiovisual Communications at the University of Navarre, Koldo moved to Nueva York to study cinema at New York University. He directed his first short film there, Razielen itzulera (1998), which opened the same year in the Zabaltegi section of the Donostia-San Sebastián Festival.He is a member of the selection committee for the official selection of the Navarre Documenary Film Festival, Punto de Vista. Since 2003, in addition to his work as a film director, he has edited art, culture and social anthropology magazine thebalde.



《幽冥之舟》徘徊在短片与长片之间的地带，章节化形态既有着前者的简洁自由，丰富层叠的情节亦具备后者的容量。

回想起第一次观看西班牙巴斯克导演科尔多·阿曼多兹的长片处女作《幽冥之舟》的体验，至今依然觉得不可思议。

短短 67 分钟的篇幅容纳了庞大的叙述体量，犹如一场漫长奇幻的寻宝旅程。邮轮、船难、幽灵、罗曼史、吸血鬼、电影……融合各个元素的段落中不同质料与文本混合交织，带来万花筒般层次丰富的拼贴感，种种线索隐秘地蜿蜒在表层之下，直至最后一刻事件全貌昭然揭晓，回归迷影的母题，异常动人。

“章节”是这部散文电影最重要的形式特点，它们铺设起引向真相的曲折视听走廊，赋予影片独特的气质。内容的聚合超越了单纯剪辑的范畴，在更高层次上进行编排。章节设置是一个显著标志，如同展览中的指示牌，为观众设定预设模式切入对主旨的体认。从一开场的邮轮镜头，观众受邀进入消费主义的巨型物化代表：纵情舞蹈的人群，充斥着酒精、娱乐和防晒霜的甲板，是这个时代荒诞生活方式的写照。这和阿曼多兹在本片中的三大重要指涉之一——大卫·福斯特·华莱士的讽刺作品《所谓好玩的事，我再也不做了》一脉相承，书中通过作者体验加勒比海奢华邮轮的经历，鞭辟入里地剖析了当今的休闲文化。

另一方面，影片这艘巨轮涉洄涌波涛向前，渐渐迷失在历史的迷雾中。随着情节铺展开来的，是一个又一个不间断的惊喜。从声波的柔和的起伏，到鬼魅般低回的旁白；从德古拉盘踞的画面，到整段《诺斯费拉图》片段的解读；从怪异空旷的邮轮夜航，到讲述逸闻趣事的纸偶动画，你永远不知道接下来有什么在等待。纵身跃过现实的界线，让三位迷恋旅行与轮船天才灵魂附体：布莱姆·斯托克（《德古拉》作者）、大卫·福斯特·华莱士和 F·W·茂瑙（《诺斯费拉图》导演），将我们一瞬之间带到从未想象过

的领域，种种无法触及的，神秘莫测的，超脱尘世的感觉弥漫在电影丰富多彩又极端特异的文本之中。

该如何为这部电影下定义？它既是现实主义的纪录片，又极具自反性，深入电影史并探讨电影作为艺术形式的本真。

文学作品中的词句成为分割叙事的标题——其中最耐人寻味的一句，来自柯勒律治的《古舟子咏》：“就像一幅画中的航船，停在一幅画中的海面。”有趣的是，《幽冥之舟》与这首长诗不仅在意象选取上有着类似之处，气氛渲染和空间构建的手段也有千丝万缕的共通点。两者都切割时间主线，抗拒着它的行进，在对自然时间延续性的肢解和重组中，寻得了空间。而时间顺序的跳跃和交错，又产生了故事结构的拉伸与变形。邮轮纪录影像和电影史回溯双线并行，让文学时间的直线性和空间深度的曲线性交融。情节的中断和时间的停顿，为观者大脑产生空间延伸提供了基础。历史叙述是线性的，如同树木生长的主干，而海上场景的呈现犹如伸展的枝叶，扩展了这棵树的形象，捕获了更多的空间位置。阿曼多兹把海洋作为故事发生的场景来提供人物活动的空间，用地理空间中的故事映射情感心理上的体悟。

《幽冥之舟》徘徊在短片与长片之间的地带，章节化形态既有着前者的简洁自由，丰富层叠的情节亦具备后者的容量。阿曼多兹如同童话中的彼得潘，创作着，混搭着，借鉴着，调皮的身影在题材形式间游刃有余地舞蹈。这样制作电影的方式本身是否也承认了影像与吸血鬼的相似？两者都汲取生生不息的人类历史和艺术灵感，为了反哺自身载体不死的欲望而冻结于时间之中，成为永生不死的幽魂，讲着永不完结的故事。■（邹艾呵）



乔蒂·麦克 Jodie Mack

乔蒂·麦克是一名实验动画师，2007年在芝加哥艺术学院获得影视和新媒体专业 MFA。现任达特茅斯学院的动画副教授，也是哈佛大学2018|19年的电影研究中心研究员。她的电影探讨家居及循环再造物料的主题，以阐明艺术抽象与大规模生产的图形设计之间的元素。作品释放了被忽视和被浪费的物体的动能，并质疑装饰在日常生活中的作用。Mack的16毫米电影曾在安阿伯电影节、爱丁堡国际电影节、多伦多影像节、纽约电影节和维也纳电影节。她在25FPS电影节，选集电影档案馆，BFI伦敦电影节，哈佛电影资料馆，国家美术馆，REDCAT，鹿特丹国际电影节，深圳独立动画双年展和Wexner艺术中心等地举办过个人展。她的作品曾在《艺术论坛》、《电影放映》、《纽约时报》和《电影感官》等出版物中亮相。

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. Her films study domestic and recycled materials to illuminate the elements shared between fine-art abstraction and mass-produced graphic design. The works unleash the kinetic energy of overlooked and wasted objects and question the role of decoration in daily life. Mack's 16mm films have screened at a variety of venues including the Ann Arbor Film Festival, Edinburgh International Film Festival, Images Festival, Projections at the New York Film Festival, and the Viennale. She has presented solo programs at the 25FPS Festival, Anthology Film Archives, BFI London Film Festival, Harvard Film Archive, National Gallery of Art, REDCAT, International Film Festival Rotterdam, Shenzhen Independent Animation Biennale, and Wexner Center for the Arts among others. Her work has been featured in publications including Artforum, Cinema Scope, The New York Times, and Senses of Cinema. She is an Associate Professor of Animation at Dartmouth College and a 2018|19 Film Study Center Fellow at Harvard University.

大怪扎 The Grand Bizzare

乔蒂·麦克 Jodie Mack | 2018 |
美国 | 61:00

※ BISFF2018 闭幕影片

这一张来自内而外自我引爆社会的明信片，尝试为平凡之物赋予鲜活的生命，藉由材料解读地理，谱出一曲从纹理出发，抵达人物与疏离感的交响乐章。编纂的拓扑学绵延在地形的洪流中。追随零星的部件、集成系统和采样标本，布料出现在微小或广大的空间，浸润在语言和音乐之中，探寻着重复出现的动机与主旨，及它们在国际经济环境中变化多端的作用方式。

A postcard from an imploded society. Bringing mundane objects to life to interpret place through materials, the film transcribes an experience of pattern, labor and alien(nation)(s). A pattern parade in pop music pairs figure and landscape to trip through the topologies of codification. Following components, systems, and samples in a collage of textiles, tourism, language, and music, the film investigates recurring motifs and how their metamorphoses function within a global economy.



乔蒂·麦克的《大怪扎》带领观众经历了一次独特的旅程，从西方到中东到亚洲，同行的既不是一位节目主持，也不是与角色本身，而是由不同款式毯子带领着观众。这不是一部纪录片，擅长使用16毫米胶片进行视觉创作的乔蒂·麦克，一直以来都将不同的“物”放进影像媒介。她在2013年拍摄了只有3分钟的短片《让你光芒闪耀》，犹如手上拿着万花筒细看三原色光线变出千变万化的符号，至于2012年制作的《波斯腌菜》则转换成布料花纹在银幕上闪耀，其快速剪接演示上百种花纹，从而产生和诠释不同类型与影像运动相关的节奏和感官的方式，把德勒兹的“时间-影像”当成主角处理。

她从织物样本、杂志、包装纸和广告杂志中收集图像，作品也非常原始直接，看过的人都不可能忘记她电影中强调出手工质感，手法抽象，藉此表现出人，物（或者手工制作的消费物）与世界间的关系。过盛的消费物和复制品转化成充斥着几何图形的框界，电影中的画面色彩异常丰富，混沌中又不失规律，有时候她的影像，如同我们闭上眼睛时所闪过的画面一样，她关注由人所创作的东西产生出的“新现实”，周围的动态和事物的运动方式。她采用纺织品，语言和音乐拼贴画中的组件，强调在我们的生活中担起了重要的角色。另一方面，对乔蒂·麦克而言，她并非单纯一位动画导演，她也承认制作定格动画的出发点，是发掘绘制动画以外对动画创作的可能性，对于“动作”、“时间”的操控，为的是孤立、突出拍摄物，在影片中也摒弃了叙事元素，编织起“时间”，并通过一系列快速组接的独立画面，表现出富于节奏的对象与机械的运动，以构成某种视觉舞蹈和可见的音乐。

乔蒂·麦克的电影需要重复观看，以便充分了解其中复杂的趣味性和个人化色彩，最明显的是《妈妈的尘封杂志堆：海报项目》（2013），由一串杂志版面，废纸剪裁出来的图

案以定格动画方式，同样强调画面韵律，只因电影中有了她母亲参与演出后，个人与对象链接私人关系，她最后将母亲的头像放在三角棱镜里，熟识流行音乐的观众一眼会看出三角棱镜来自平克·弗洛伊德著名的《月之暗面》唱片封面，一道穿透三角棱镜的光束，在另一端折射出缤纷的色带，色块与造型，只不过从光线的位置转换角度。她将母亲放进去，犹如告知，她就是所有作品的创作原点，亦因为这个作品，更教我想到另一位实验电影导演斯坦·布拉哈格。将他们称之为“主观纪录片导演”也无可，从客观的对象和影像来描绘电影导演的主观性视觉。布拉哈格放弃对真实世界模棱两可的还原，他的影像没有明确的指涉性、以抽象的性质来刺激观众的观感，反之乔蒂·麦克取材的都是现实可见之物，两者同样都选择用一种对自我意识的客观记录来唤醒观众，亦将我们带入到对表象性世界的洞察之中。另一方面，乔蒂·麦克的定格动画满足着手工创作质地，加之她从日常生活中获取的内容，可以被解释为向过去二十世纪六十年代后期起男性主导（无论是异性恋者还是同性恋者）的前卫电影发出呼喊，将女性声音带进去，并重新审视颠覆抽象纯粹主义。

《大怪扎》可说是她过去作品的一次小总结，除了是她多年来在影像上最长的作品外（61分钟），也集合之前的短片创作方式，比她之前任何作品更强调与外在环境之间互动。反复出现的织物花纹不再只有特写画面，它们身在旅途上，地图上指示的分界线，也可以出现在行走中的汽车、行李包裹、或者旅游景点上。乔蒂·麦克从个人记忆中伸展到全球化经济发展活动中，织物花纹穿过不同地域、阶级、以至观看的角度，又隐藏在生活各处，无论是手工还是机械的生产过程，到中东的织物市场运托到世界各地，我们看到一幅当代全球化底下的生产模式，打开了我们二十一世纪经济的寓言诗，也将她过去的电影创作，提升到探讨商品拜物意识形态的语境。■（何阿岚）

Re:Voir 实验影像 16mm 特别展映

Re:Voir 16mm Experimental Film Special Screening

时间与地点

9月15日 13:00–15:00

UCCA 尤伦斯当代艺术中心

9月16日 19:30–20:30

怒澜电影院

Time and Location:

UCCA,13:00–15:00, September 15

Nulan Cinema,19:30–20:30, September 16

影像创作的边界不断消融，实验电影作为原本处于交界处的主要介质，其身份在迅速模糊；实验电影还存在吗？它将归于影院还是美术馆？曾经作为先锋观念的引领介质，如今其先锋性是否仍适用于当代社会？

RE:VOIR Vidéo 成立于1994年，位于巴黎，是一家致力于发行和传播实验电影的独立录像出版公司。它旗下还拥有一家画廊——“The Film Gallery”，这是全世界第一家只做实验电影展览的画廊。截止到目前，RE:VOIR已经出版过70余部影像集，当中包括在达达主义，新现实主义，字母主义运动期间产生的影像，也有概念电影、美国先锋电影、日记影像、作者电影，实验动画以及以胶片为媒介的手绘影像作品。BISFF2018 特别邀请 RE:VOIR 参展，从布拉哈格到劳德，再到目前仍然健在的“实验电影之父”乔纳斯·梅卡斯的代表作，这是对早期经典实验电影的一场巡礼。该单元所有作品均为16mm 胶片现场放映。

而在两场放映后，实验电影导演、世界首家专门致力于实验电影的艺术画廊 Re:voir 创办人皮普·楚多洛夫（Pip Chodorov）将与北京国际短片联展2017评委、实验电影导演、实验音乐人、策展人丁昕一同探讨，实验电影究竟是难以继承的影像遗产，还是永不枯竭的灵感源泉？

皮普·楚多洛夫 Pip Chodorov

1965年4月13日生于美国纽约。自1972年起持续不断在进行电影和音乐创作。他一直从事电影发行行业——早期在纽约Orion Classics发行公司，巴黎UGC（法国著名院线公司）及巴黎光锥实验电影发行合作社任职；目前正经营由他本人在巴黎创办的实验电影出版社Re:Voir Video(www.re-voir.com)和The Film Gallery(www.re-voir.com/gallery)。他是巴黎“自己动手做电影”实验室L'Abominable的联合创始人之一，同时也是实验电影兴趣论坛FrameWorks的主持人。其电影代表作有:Charlemagne 2: Piltzer (2002)、《访问斯坦·布拉哈格》(2003)、《自由激进派：实验电影史》(2011)。



Born April 13, 1965 in New York, USA. Filmmaking and music composition since 1972. Work in film distribution – previously Orion Classics, NYC; UGC, Paris; Light Cone, Paris; and, currently, Re:Voir Video, Paris, which he founded in 1994 (www.re-voir.com) and The Film Gallery, the first art gallery devoted exclusively to experimental film (www.re-voir.com/gallery). He is co-founder of L'Abominable, a cooperative do-it-yourself film lab in Paris, and the moderator of the internet-based forum on experimental film, FrameWorks. He is also known for Charlemagne 2: Piltzer (2002), A Visit to Stan Brakhage (2003), Free Radicals: A History of Experimental Film (2011).

丁昕

丁昕是在北京生活工作的实验电影人和音乐人。他与2007年获得于美国加州艺术学院电影与视频艺术专业硕士学位。现任教于中央美术学院和北京电影学院。他的作品被峡谷电影（美国）和光锥（法国）发行。他的作品也包括实验音乐和声音艺术。

Ding Xin is a experimental filmmaker | musician. He graduated from CalArts Film and Video MFA in 2007, and now teaching in China Central Academy of Fine Arts. His films are distributed by Canyon Cinema(U.S.A.) and Light Cone(France). Most of his films are focused on mysteries and the subconscious, using film material and digital techniques to escalate the screen. He also work on sound and experimental music.



马戏团日志

Notes on the circus

乔纳斯·梅卡斯 Jonas Mekas | 1966 | 美国 USA | 12 mins

实验电影史上一段著名的影片。带有配乐的Ringling兄弟马戏团表演。高速影像，直接剪辑，一段色彩斑斓极具动感的回忆进行时。在乔纳斯·梅卡斯艰难时刻，另一位著名实验电影导演肯尼思·安格赞助其Ektachrome胶卷拍摄完成此作。

The short film is a montage of fast clips of The Ringling Brothers Circus in action set to a musical track. Colors, motions and memories of a circus. Edited in camera (an exercise in instantaneous structuring). Dedicated to Kenneth Anger, who provided the Ektachrome film stock during one of Jonas mekas's many dry periods.



你的

Yours

杰夫·谢尔 Jeff Scher | 1997 | USA | 3 mins

此片是1945年制作的一部具有文学性的抽象动画，起初是供电影点唱机播映的影片。电影以当时一首关于永恒爱的流行歌曲引出，由罗伯特兄弟和邦内尔姐妹出演两对双胞胎艺术家。导演用现已消失的黄金动画设备Master Oxberry制作了一个个不同寻常的特效，带给观众强烈的临即感。

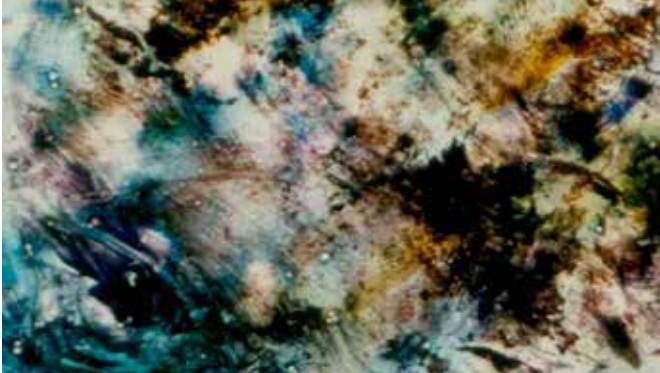
“Yours” began with a soundie, a film made for projection in a “film jukebox” in 1945. It was a popular song in its day, with its sentiment of eternal love. “Yours” is performed here by the Roberts Brothers and the Bunnell Sisters, who appear to be two sets of twins. He used a Master Oxberry, once the gold-standard of film animation cameras, now sadly verging on extinction.

乔纳斯·梅卡斯（1922- 至今），立陶宛导演，作家，诗人及电影评论家。美国先锋电影教父。1954年，梅卡斯与其兄弟阿道法斯·梅卡斯一起创办了著名的Film Culture杂志，并于1958年开始在美国艺术评论杂志《The village Voice》撰写他的“电影日记”栏目。1962年他与人合建了Film Makers Cooperative实验电影人组织，又于1964年创建了电影人资料馆，此馆之后壮大成实验电影重地Anthology Film Archives。

Jonas Mekas (1922 - Present), Lithuanian filmmaker, writer, poet and film critic, often called “the godfather of American avant-garde cinema.” In 1954, along with his brother Adolfas Mekas, he founded Film Culture magazine, and in 1958 began writing his “Movie Journal” column for The Village Voice. In 1962, he co-founded the Film-Makers’ Cooperative, then the Filmmakers’ Cinematheque in 1964, which eventually grew into Anthology Film Archives.

杰夫·谢尔（1954- 至今），纽约电影人，动画导演兼画家。1976年毕业于巴德学院（Bard College）。其作品长期展于世界多个收藏机构，如当代艺术博物馆、美国电影艺术与科学学院电影资料馆、赫希洪博物馆、蓬皮杜中心、维也纳艺术馆和奥地利国家资料馆。他为HBO、PBS、圣丹斯电影节制作宣传广告，也曾为鲍勃·迪伦制作过一则音乐短片。著名作品有: Prisoners of Inertia (1989), Yours (1997) 和 Milk of Amnesia (1992)。

Jeff Scher is a New York-based filmmaker, animator and painter. He graduated from Bard College in 1976. His work is in the permanent collections of the Museum of Modern Art, Academy Film Archives, Hirshhorn Museum, Centre Pompidou, Vienna Kunsthalle and the Austrian National Archive. He has also created work for HBO, PBS, the Sundance Channel and a music video for Bob Dylan. He is known for Prisoners of Inertia (1989), Yours (1997) and Milk of Amnesia (1992).



但丁四重奏 The Dante Quartet

斯坦·布拉哈格 Stan Brakhage | 1987 | 美国 USA | 6 mins

这部费时六年纯手工绘制的视觉化电影。影片的四个部分是导演内化“神曲”后的呈现。灵感来自于他催眠及合上眼睛时的视觉体验。最初的版本是在 70mm 和 35mm 胶片上创作的。之后这些胶片被细心地一帧帧拍下来重新转到 35mm 和 16mm 胶片上形成新的版本。

This visual work took six years to produce. The four parts comprise one man's internalization of "The Divine Comedy." The film was created by painting images directly onto the film, drawing inspiration from hypnotic or closed-eyed vision. The Dante Quartet was originally painted on 70mm and 35mm film; however, it has since been rephotographed onto 35mm and 16mm formats, on which it is now most commonly screened.



走廊 The Corridor

斯坦迪斯·劳德 Standish Lawder | 1970 | 美国 USA | 23 mins

一个未知的观察者被观众看到正在穿过昏暗的走廊。颗粒感，负片曝光，明暗对比，横向和纵向的持续拓展，听觉与视觉的强烈共振

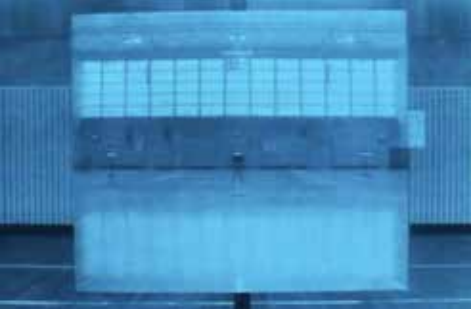
An unknown observer is seen traveling through a bleak corridor. The film is a marvelous meld of music and cinematic tension that maintains visual excitement throughout with its constant exploration of horizontal and rectilinear patterns, chiaroscuros and deep grains, negative exposures...

斯坦·布拉哈格（1933-2003），美国电影人。创作了大量非叙事结构影片，是 20 世纪实验电影大师之一。他发明了丰富的电影制作技术，其中包括手持拍摄，直接在胶片上绘制、快剪、镜头内剪辑、刮擦、拼贴和多重曝光等等。钟爱于神秘学的他，受音乐、诗歌和视觉感官体验的启发，尝试着用他特殊的方法去揭示宇宙的奥秘——关于出生、死亡、性和纯真。

Stan Brakhage (1933-2003) was an American non-narrative filmmaker. He is considered to be one of the most important figures in 20th-century experimental film. Brakhage created a large and diverse body of work, exploring a variety of formats, approaches and techniques that included handheld camerawork, painting directly onto celluloid, fast cutting, in-camera editing, scratching on film, collage film and the use of multiple exposures. Interested in mythology and inspired by music, poetry, and visual phenomena, Brakhage sought to reveal the universal in the particular, exploring themes of birth, mortality, sexuality, and innocence.

斯坦迪斯·劳德（1936-2014），美国艺术家，艺术史学家和发明者，20 世纪 60 年代后期 70 年代初结构电影运动的发起者。曾加入早期的迷幻剂和幻视现象的研究。之后获得耶鲁大学哲学博士学位。其博士论文《立体派电影》是针对早期前卫电影的开创性研究，并于 1975 年由美国著名的实验电影资料馆 Anthology Film Archives 出版发行。

Standish Lawder was an American artist, art historian and inventor who contributed to the structural film movement in the late 1960s and early 1970s. Lawder participated in early studies of psychedelic and phosphene phenomena. Afterwards, he received his Doctor of Philosophy at Yale University. His thesis was later published as The Cubist Cinema, a groundbreaking study of early avant-garde cinema published by Anthology Film Archives in 1975.



空间 Spacy

伊藤高志 Takashi Ito | 1981 | 日本 Japan | 10 mins

这是一部关于体育馆时间与空间的电影。真实又非真实的现实场景营造出错乱幻觉。所有画面又以严密的逻辑组合在一起，形成一个无止境的循环。一个莫比乌斯环，一部按日本节奏剪辑的 M.C. 埃舍尔电影，从慢到快，从极弱到极强。

A film whose subject is the place (a gymnasium), the time, the unconformity of the reality (the gymnasium), and the illusion (the representation of the gymnasium). All the components are strictly combined in an endless cycle, a Möbius stripe, an Escher film in a Japanese tempo, from Slow to Fast, from Pianissimo to Fortissimo.



找寻蘑菇 Looking For Mushrooms

布鲁斯·康纳 Bruce Conner | 1967, 1996 | 美国 USA | 15 mins

《寻找蘑菇》是一部色彩绚烂的迷幻电影。影片展现了墨西哥自然和乡村风景，同时穿插了一些带有宗教色彩的影像。其中大部分片段是导演康纳在山间漫步寻找迷幻药或神奇蘑菇期间拍摄的。有时候传奇的心理学家 Timothy Leary 也加入拍摄，偶尔出现在影片中。

It is a psychedelic, meditative travelogue through rural Mexico, featuring sumptuously colorful images of the natural world, villages, and religious iconography. Most of the footage was shot while the Conners roamed the hillsides seeking psilocybin, or magic mushrooms, sometimes joined by psychologist Timothy Leary, who appears briefly in the film.

伊藤高志（1956- 至今），毕业于日本九州大学艺术与设计专业。在校期间，师从松本俊夫学习实验电影，后成为京都大学艺术与设计学院教授。主要作品有：空间（1981），THUNDER（1982），MONOCHROME HEAD（1997），DIZZINESS（2001），寂静的一天（2002）。

Ito Takashi (1956-present) graduated from Kyushu University of Art and Design. He studied under Matsumoto Toshio during his college years, where he learned about experimental films. He is a professor at Kyoto University of Art and Design. Major works are SPACY (1981), THUNDER (1982), MONOCHROME HEAD (1997), DIZZINESS (2001), and A SILENT DAY (2002).

布鲁斯·康纳（1933-2008），战后美国一流艺术家之一，也是前卫电影的先驱者。他从事装置、电影、雕塑、油画、拼贴和摄影等多项艺术。其作品涉及战后美国社会的多样主题，从消费文化的兴起对核灾难的恐慌。他的作品《电影》（1958）和 CROSSROADS（1976）因结构上的革新及大胆的选题成为美国实验电影的标志性影片。

Bruce Conner (1933–2008) was one of the foremost American artists of the postwar era, a pioneer of avant-garde filmmaking who worked with assemblage, film, sculpture, painting, collage and photography. Conner's work touches on various themes of postwar American society, from a rising consumer culture to the dread of nuclear apocalypse. For their structural innovation and daring subject matter, films like A MOVIE (1958) and CROSSROADS (1976) have become landmarks of American experimental cinema.

BISFF x 野草莓奇幻影展特别展映

BISFF x FRAGARIA International Fantastic Film Festival



时间 :9 月 22 日

15:45 野草莓奇幻影展特别展映 华语组

19:45 野草莓奇幻影展特别展映 国际组

地点: 虞社

Time : September 22, 2018

15:45 Fragaria IFFF · Chinese Selection

19:45 Fragaria IFFF · International Selection

Venue: Yushe

工作团队

THE TEAM

国际选片: 陀螺凡达可

Programmer (International): Torovandarko

华语选片: 高飞 潘锦心

Programmer (Chinese): GAO Fei, PAN Jinxin

项目统筹: 李天钰

Project Coordinator: Emma Li Tianyu

海报设计: 姜疆

Poster Designer : JIANG Jiang

官方预告片剪辑: 李鹏

Official Trailer Editor: LI Peng

主办: 野草莓奇幻影展 北京国际短片联展

Host: Fragaria IFFF, BISFF

协办: 迷影日历

Co-host: MEING

战略合作媒体: BtoZMovie

Official Media Partner: BtoZMovie

官方媒体: 芬尼与亚历山大 (公众号)

Contact: info@fifff.org.cn

野草莓奇幻影展特别展映

该单元是 BISFF 与野草莓奇幻影展联合推出的特别单元，将会为影迷带来风格奇诡的奇幻短片。

“野草莓奇幻影展”发生在北京，着眼于世界。专注于奇幻、科幻、悬疑、惊悚、恐怖、动画等类型电影的展映，着力于为影迷带来风格奇诡难得一见的奇幻类电影，力图营造一个中西类型电影交流平台。

Fragaria International Fantastic Film Festival · Official Selection

Special screening program hosted by Fragaria IFFF, in the collaboration with BISFF, which is all about fantasy short films.

Founded in 2017, the Fragaria International Fantastic Film Festival focuses on genre films, including fantasy, sci-fi, horror, thriller, animation, cult, etc. It aims to present fantasy films for movie-goers, as well as to create communication platform for genre films and professionals in China and worldwide.

野草莓奇幻影展特别展映 国际组



蜂鸟振翼

The Flapping of the Hummingbird

马瑞特斯尔·A·瓦尔斯 Meritxell A. Valls | 2017 | 西班牙 Spain | 西班牙语 Spanish | 14min | 剧情 奇幻

爱因斯坦说，我们生活在四维宇宙。其中三维受制于空间。第四维是时间，且时间不可逆。因而我们只能永远向前。但是，如果我们可以回到过去呢？车祸后，弗兰克得以回到过去，重新作出选择。

Einstein used to say that we are moving in a 4-dimensional universe. Three of which, spatial. One... Temporary. This last one can only be experienced in one direction. Therefore, we can only walk forward. But, what if we could go back? After a car accident, Fran has the opportunity to go back in time and choose again his past.



马瑞特斯尔·A·瓦尔斯在巴塞罗那 ESCAC 电影学校学习导演和编剧。本片为其短片处女作。

Meritxell A. Valls was trained as director and scriptwriter at ESCAC film school. “The Flapping of the Hummingbird” is her first professional short film.

牛奶

Milk

圣地亚哥·蒙吉米 Santiago Menghini | 2018 | 加拿大 Canada | 英语 English | 10min | 剧情 惊悚

一个深夜，男孩来到厨房拿牛奶。发现他母亲站在客厅窗边，但他很快也意识到事有蹊跷。

On a late night, a young teen goes into the kitchen for a glass of milk. Upon encountering his sleepless mother, he quickly realizes things are not as they seem.



呼吸

Expire

玛加利·马吉斯特里 Magali Magistry 2017 | 法国 France | 法语 French | 13min | 剧情 科幻

烟雾覆盖地球，迫使人们生活在狭窄的环境中。当朱丽叶特满 15 岁时，外界真实的生活才真正开始。

The Smog blanketed the planet forcing people to live confined. But when you are 15 like Juliette, real life truly begins outside.

玛加利·马吉斯特里曾学艺术和哲学，最终投身电影行业。短片《辛德瑞拉》(2011)、《维京人》(2013) 曾入围多个影展，包括戛纳和圣丹斯。



Magali Magistry studied Art and Philosophy but finally embraced the world of films. Her awarded fiction shorts CINDERELA (2011) and VIKINGAR (2013) have screened at festivals around the world, including Cannes and Sundance.



圣地亚哥·蒙吉米，导演、视觉艺术家，常驻蒙特利尔。他的短片《闯入者》入围 2014 多伦多电影节。短片《旅行者》入围 2016 圣丹斯电影节。

Santiago Menghini is a director and visual effect artist residing in Montreal, QC. His short film, “Intruders” , was selected in multiple festivals including the 2014 TIFF. “Voyagers” was officially selected for the 2016 Sundance Film Festival.



男人 Hombre

胡安·帕布洛·穆诺兹 Juan Pablo MUÑOZ | 2017 | 智利 Chile | 西班牙语 Spanish | 20min | 剧情 奇幻

米格尔与父亲已经在边境行走多日，但仍未在荒野中找到任何食物。米格尔受不了晚上进入森林，发现那儿居住着一个奇怪的生物。男孩没向父亲讲述这段经历。他在内心深深的恐惧和要成为“真正的男人”的欲望间撕扯，对自己身份和天性提出质疑。

It's been several days of cross-country for Miguel and his father. They can't find any animals to hunt in the wild. Miguel enters the forest during the night, finding a strange monster that dwells there. He decides not to reveal the episode. Miguel is torn between his deepest fears and the desire to be a "real man", putting his own identity and nature in question.



旋转 Spin

利蒂西娅·贝里西尼 Leticia Belliccini | 2018 | 法国 France | 法语 French | 15min | 剧情 悬疑

一个秋日的夜晚，马拉德和妻子吉娜在街头被人殴打。之后马拉德踏上了复仇之路，他也因此被卷入了无法脱身的漩涡。

One evening in Autumn, Mallard and his wife are assaulted at the corner of a street. There ensued an infernal race where he will be successively the witness, the author and the victim of what would prove to be the key of its existence.



胡安·帕布洛·穆诺兹，智利导演、诗人、音乐人。毕业于纽约电影学院导演系。从2013年起，他导演了20余部音乐片和短片。目前正在筹备其长片作品和纪录片。

Juan Pablo is a 26-year-old Chilean film director, published poet and musician. He studied film directing at the New York Film Academy. He has directed more than twenty music films and short films. He is currently developing the feature films "La Desaparición de la Cineasta", "Las Viudas" and the documentary "Pampa Guanaco".



利蒂西娅·贝里西尼，演员、导演，祖籍意大利西西里。自2015年来，她导演了3部短片。目前正在创作长片处女作《女孩的步伐》剧本。

Leticia Belliccini is an actress and director of Sicilian origin. Since 2015, she directed 3 short films, "The principle premier", "Spin" and "Ho'lty". She is currently working on writing her first feature film, "Girl's Walk".



入侵者 The Invaders

马特奥·马尔格兹 Mateo Marquez | 2017 | 美国 USA | 土耳其语 & 英语 Turkish and English | 7min | 剧情 奇幻

婕拉是个穆斯林女孩，她在回家路上发现自己被跟踪。惊恐而困惑，婕拉想尽力逃脱恐吓她的势力。本片讲述了在近未来，因反穆斯林情绪在西方社会的传播，对穆斯林极度的恐惧催生了没有任何道德和人性的体制。

Jayla, a Muslim girl, notices that she is being followed on her way home. Terror and confusion take over as Jayla struggled to escape the powerful force that is menacing her. As Anti-Muslim sentiments spread through Western societies, this film imagines a not too distant future, in which an exaggerated fear of Islam has created systems without any moral or humanitarian regard.



马特奥·马尔格兹，生于美国纽约。哥伦比亚裔。毕业于纽约市立学校亨特学院。短片《血管里的血液》在2016纽约皇后国际电影节上获奖。

A native of New York City. He obtained a B.A. in Film Studies and Production from City University of New York. His short film "Blood in Our Veins" won for Best Ensemble at the Queens World Film Festival in 2016.

酸雨 Acide

加斯特·菲利波特 Just Philippot | 2018 | 法国 France | 法语 French | 18min 剧情 惊悚

西部某地出现怪异的云块。它缓慢地向法国中部移动，而因为具有酸性，随之而来的酸雨腐蚀其路过的一切万物。

A disturbing cloud has shaped up somewhere in the west. It slowly goes back to the center of the country, throwing the population on the roads. Towards the inexorable advance of the cloud, it is the general panic. This cumulus is acid.



加斯特·菲利波特，编剧、导演。已完成四部短片，和一部中长篇幅纪录片。

Just Philippot is a screenwriter | filmmaker. He has directed four short films and a medium-length documentary.



不眠少女
The Sleepless Girl

张凡夕 François Chang | 2018 | 法国 France 日本 Japan | 中文 Chinese 日语 Japanese 英语 English 法语 French | 39min
剧情 悬疑 奇幻

在巴黎学习电影的中国留学生 François 在网上发现一支奇怪的灵异视频，一直坚信此类事件的他决定飞去东京寻找视频中的女孩。然而事件的严重性超乎想象，拯救这个女孩还是拯救我们的世界？François 将不得不面对一个两难的选择…影片采用伪纪录手法，全程使用 iPhone 7 以及 Go Pro 拍摄。

Chinese filmmaker François Chang studies in Paris. One day, he saw on YouTube a video of a Japanese girl involved in a paranormal event. He decided to look for her in Japan and to record everything. The film is entirely shot on iPhone 7 and Go Pro.

肺音
Music in the Lung



张馨丹 Zhang Xindan | 2017 | 美国 USA | 英语 English | 28min | 奇幻 悬疑

达米安回家探望母亲，遇到陌生邻居黛西在照顾生病的母亲。难以捉摸的病情和不明来历的药，使得达米安开始怀疑母亲召唤自己回家的动机。而达米安的疏离和心怀秘密也令母亲更想把他留在身边，正当达米安不知如何是好，一个住在水壶里的女人试图拯救他。

Damien comes back home and runs into the strange neighbor Daisy who takes care of his sick mother. Mother tries to convince Damien to stay home for good but Damien wants to keep his independence. As their conflicts grow unsolvable, a lady inside the kettle appears in Damien's dream and inspires him to discover the "music in the lung".



张馨丹，2016 年毕业于美国的肯尼恩文理学院，主修电影导演。毕业后于辛辛那提和纽约参加独立电影的制作。现居北京，从事电影导演，编剧和策划。短片《肺音》入围芝加哥 BLOW-UP 电影节，洛杉矶电影节，新片场 NEW ERA 青年电影季等电影节。

Zhang Xindan An independent filmmaker and screenwriter based in Beijing. She studied French literature and filmmaking in Kenyon College (2012-2016), then worked in the independent film industry in Cincinnati and New York city before she moved to Beijing.

张凡夕，1987 年生于安徽，2004 年高中开始用 DV 创作恐怖题材短片。2011 年毕业作品长片《花为眉》入围多个国际电影节。2013 年考入法国国立电影学院 La Fémis 导演系。2016 年游学美国加州艺术学院 Calarts 导演系。2017 年毕业作品《不眠少女》和东京艺术大学合作在日本拍摄，同年入选韩国富川国际奇幻电影节幻想电影训练营，并担任西班牙圣塞巴斯蒂安电影节 Panavision 大奖评委。

François Chang Born in China in 1987, he started to make short films with DV cameras since high school from 2004. In 2011, he directed his first feature film "Bad Romance", which was selected by festivals in Europe, the USA and Japan. François studied film directing in Beijing Normal University, La Fémis (Paris, France), and California Institution of Arts. In 2017 he's been selected by Fantastic Film School of Bucheon International Fantastic Film Festival, and became a jury member for the Panavision Award of San-Sebastian International Film Festival.



回到现实
Back to Reality

陈小雨 Chen Xiaoyu | 2018 | 加拿大 Canada | 英语 English | 8min | 迷幻

距离雷克斯和梅乐迪上次尝试 LSD 已经过去八年。这一次，迷幻之旅并没有如期而进行。在回到现实的旅程中，夫妻两人开始重新审视生活、工作以及梦想之间的平衡。

It's been 8 years since Rex and Melody tried LSD. This time the acid trip doesn't go as they expected. During the journey of running back to reality, the couple starts to re-evaluate the balance of their life, work and dream...

陈小雨，导演、编剧、小说作者。1994 年出生，浙江德清人。2011 年起从事电影创作，完成纪录电影《走起！》《傍海村民》《浪》等，入围云之南纪录影像展、中国独立影像展、凤凰纪录片大奖、长春青年影展、海南纪录展、单向街 85 后鲜浪潮电影节。2018 年毕业于多伦多电影学院。

Chen Xiaoyu Chinese director, cinematographer, and editor. Started independent filmmaking since 2011. Graduated from Toronto Film School in early 2018.



她（《女他》短片版）
she (Short)

周圣崧 Zhou Shengwei | 2018 | 中国 China | 无对白 No dialogue | 11min
定格动画 怪奇

在一个不允许女鞋工作只把女鞋当生育工具的监狱里，一只高跟鞋妈妈为了自己的女儿，决心铤而走险……

In the prison where female shoes are destined to give birth and forbidden to work, a high heel mother shoe decides to break the rule and rush into danger for the sake of her daughter shoe.



周圣崧，青年艺术家 | 导演，1991 年生于中国湖南，本硕博毕业于北京大学。代表作《女他》大电影提名第 21 届上海国际电影节最佳动画长片、入围第 24 届巴黎诡奇电影节新生代单元。

Zhou Shengwei was born in 1991 in Hunan province. He graduated from the School of Arts in Peking University in 2009. Now he is a Beijing-based director. She was selected to the 21st Shanghai International Film Festival and the 24th L'Étrange Festival in Paris.

深渊 The Abyss

潘芊羽 Pan Qianyu | 2018 | 中国 China | 11min | 手绘动画

灵感来自俄国作家尤金·扎米亚金的反乌托邦小说《我们》；在这个平行世界中所有的人都没有具体的名字，只有代号。人类被分为数个层次，不同的层次分配不同的工种。“喷泉”在这个城市里，既是能量来源，也是地标景观。“喷泉”旁边像跳水台一般的高塔，是人类接近“喷泉”之所。主角 D-503 生活在这个永远处于黑夜中的、拥挤的城市里，每天过着按部就班的生活……

My inspiration is from the novel *Us*, which was written by Yevgeny Zamyatin, a Russian writer. In this world, no one has his/her own name except a code. Human beings are divided into several levels. Different levels were assigned to different types of work. The “Fountain” is both the source of energy and the landmark landscape in this city. There are many tall towers like diving platforms near the fountain. People can get closed to the “fountain” here. This city is always crowded and dark. D-503 lives a regular life here every day...



四维桶 Dimensional

李燕宁 Li Yanning | 2018 | 中国 China | 中文 Chinese | 10min | 科幻

随着后工业时代的到来，人类向大自然无休止地索取、肆无忌惮地开发，给自然和人类带来了不可估量的损失，环境道德观念也在发生着根本转变。本片以夸张的手法探究和思考人类的未来、良知和道德。告诫人们：污染环境，破坏自然，迟早会受到大自然的报复。

In the post-industrial era, human beings request resource from the nature and develop it in an unrestrained way, bringing immeasurable loss, people's environmental morality have changed too. This film aims to explore and think about the future, conscience and morality of mankind in an exaggerated way. Meanwhile, it makes a warn to people that if pollution and destruction won't stop, sooner or later human beings will pay for the cost.



潘芊羽，1991 年生于广东。2018 年硕士毕业于中国美术学院。参加过 2015 “春天来了”——杭州当代青年艺术家群展，2015 “虚苑青年版画新锐奖”，2018 年中国美术学院优秀毕业作品展等等。

Pan Qianyu (Lucy Pan), Born in 1991 in Guangdong, China. She graduated from China Academy of Art with a Master's degree in 2018. Her work has been shown in many exhibitions, such as 2015 Spring Is Coming-Hangzhou Contemporary Group Exhibition of Young Artists, 2015 Xuyuan National New Generation Print Exhibition, 2018 Graduation exhibition of outstanding works of China Central Academy of Fine Arts.



李燕宁，导演、编剧、建筑师。毕业于清华大学、美国南加州大学。电影《吻瘾者》是其长片处女作。剧本《包豪斯杀戮》入选中国电影基金会·吴天明青年电影基金“2017 新导演计划”最终名单。

Li Yanning. Director, scriptwriter and architect. Li was graduated from University of Southern California and Tsinghua University. “The Kiss Addict” is his first feature film. “The Great Architect” made Li selected for the 2017 Chinese New Directors Project initiated by China Film Foundation-Wu Tianming Film Foundation.

亚男亚女睡前故事 Offrange

王育臣 Wang Yuchen 张墨颖 Moying Zhang | 2018 | 中国 China | 中文 Chinese
23min | 奇幻 实验

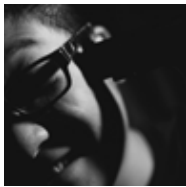
男女睡前之事，对于亚男亚女而言却是艰巨的任务，无力地意淫故事，无力地剥开橘子，无力地袒露秘密，仍然挽救不了婚姻危机。一个关于怀鬼胎和打胎的故事。线索在影像里。

This is a story about an offman and an offwoman. Offman has impotence and offwoman has a secret. They have a horrible family life with an unseen child.



张墨颖，2015 年毕业于上海视觉艺术学院数字媒体艺术专业，目前就读于英国皇家艺术学院当代艺术实践专业。

Moying Zhang, graduated from Shanghai Institute of Visual Arts, majoring in Digital Media Art, is now learning in Royal College of Art in British, majoring in Contemporary Art Practice.



王育臣，导演、编剧。1994 年出生，现生活、工作于上海。2014 年以“边缘、废墟、市中心”三个不同切入点拍摄上海三部曲《从命》《死命力》《皱纹》。2015 年拍摄《反骨高徒》《失踪节选》《厂工之爱情》。2016 年拍摄《蹄膀》。作品曾先后入围 CIFF 中国独立影像展实验单元、BIFF 北京独立影像展剧情单元、长春青年影展、Cutting Edge 电影节实验短片单元。2016 年获新星星艺术节评委会提名奖。

Wang Yuchen, Born in May 1st 1994. Now Wang Yuchen has a total of 14 short films.

平行之肤

Parallel Skin

时间: 9月15日-23日 (除9月16日之外)
地点: 目的地酒吧三楼 DES ART
Time : September 15, 17-23
Location: DES ART

在今年，我们将延续在 Des Art 对身体观念的讨论，并尝试将一些肢体语言能承载的感性信息提炼出来。如果肢体可以作为一种言语，那么源于内在的身体同步就可以成为优美的谈吐。平行意味着默契，默许，也意味着完美的共生状态。
This year, we will continue our discussion about concept of body in Des Art, try to refine sensitive information from body language. If the body becomes a kind of language, then the synchronisation of movement could become elegant conversations. Parallel signifies privity, acquiescence and perfect symbiosis.



花 Flores | Flowers

维多·维加拉 Vado Vergara | 巴西 Brazil | 葡萄牙语
17:25
伴随着日常的偶发与错配，大型房地产公司的工程建设在一定程度上改变了城市的建筑面貌。与此同时，时光本身也在无情地雕刻着属于它的印记…

In the midst of the daily encounters and mismatches, the construction of big real estate enterprises modifies the city architecture. Meanwhile, time engraves relentlessly its marks.



灾祸 Calamity

S éverine De Streyker, Maxime Feyers | 比利时 Belgium
法语 French | 20:00
弗兰西第一次见到她儿子的女友时，她就失去了理智……
France meets her son's girlfriend for the first time. She loses control...



骷髅女 La Flaca | The Bony Lady

蒂亚戈·扎娜托 Thiago Zanato, 阿德里亚娜·巴尔博萨
Adriana Barbosa | 美国 USA | 西班牙语 portuguese |
20:00
这是一部关于墨西哥裔女子阿琳 (Arely Vazquez) 的电影，身为一名跨性别的她，同时也是纽约皇后区”死亡女神” (Santa Muerte) 圣徒领导者，在一年一度的“死亡女神”骷髅女的圣徒庆祝日上，为了兑现十年前的承诺，不得不面临着众多的挑战……
La Flaca is a film about Arely Vazquez, a transgender woman and leader of the Santa Muerte (Saint Death) Cult in Queens, New York. During her yearly celebration to the Bony Lady ("La Flaca" as she likes to call her), Arely faces a lot of challenges to fulfill a promise she made ten years ago.



三叠 Forget about her

权隆戈 Longe QUAN, 罗以妲 Yida LUO | 法国 France | 普通话 Chinese | 21:35
女孩伪装成顾客，约见了自己作为性工作者的生母，随着故事的开展，女孩的身世之谜也渐渐浮出水面……
Disguising as a client, a girl makes an appointment to meet her biological mother who is a sex worker, as the story unfolds, the girl's secret coming to the surface.



黎明之后 Passée l'aube | After Dawn

尼古拉斯·格劳克斯 Nicolas Graux | 比利时 Belgium | 英语 English, 波兰语 Polish | 24:09
帕维尔百分之百确定，是分离抑制了他对自己年轻伴侣的情感。而在一个下雨的午后，他发现了家中出现的不速之客，也许就此开始，一切都再也无法回到原点。
Pawel is absolutely positive that separation has completely dampened his feelings for the young man he was in love with. But when he finds an unexpected visitor at home one rainy afternoon, it turns out it might all have been a little different.



真实碎片 160921 Reality Fragment 160921

林茉莉 Jasmine Lin, 林四月 April Lin | 美国 USA | 普通话 Chinese, 英语 English | 13:35
故事随着两个人的一场围绕真实的发问而展开，他们的自我空间创造基于对地理距离的认知，同时也反地理距离认知；他们通过自我宇宙的膨胀，来历经个人洗涤的过程。作为拍摄者，我们见证地不仅是这些真实碎片，同时也参与了两位亲历者的所思所想，甚至是通过他们去窥探不同世界的叠加融合。反之，我们也想邀请这部电影的观众，同时也是见证者，去关注自我世界建立中的自我感知和映射过程。你的世界融合了谁的记忆？这对你主观世界的真实又意味着什么？
Reality Fragment 160921 follows two people in their process of reality-curation, as they create their own spaces against and via understandings of distance, as they go through the motions of growing themselves by growing their universes. We witness not only their movements, but also partake in the thoughts of two witnesses and how by seeing these two people, worlds are merged. In turn, we ask you, a viewer of this film and thus also a witness, to pay attention to your own movements of perception and reflect around the ways in which you build your own world. Who have you merged your world with, and what does that mean for the subjective truths you tend to?

虹吸 实验电影容器

Siphon - Experimental Film Container

时间: 9月18-9月28日 20:00-22:00
地点: 北京激发研究所 (北京市东城区黑芝麻胡同13号)
Time: 18th-28th 20:00-22:00
Venue: Institute For Provocation of Beijing, (Beijing, Dongcheng District, No.13 Hei Zhima Hutong)

“虹吸”现象是一种天然的力量抗衡，三台各有显像问题曲面屏构成独一无二的非完美观看容器，将反常的观影体验桥接到观影者既熟悉又陌生的装置之中，光影在这里扭曲缠绕为莫测的感官隧道，恍如梦境般重回模拟信号年代，在科学技术飞速发展、影像语言变化万千的当今，保持一种反思的态度，同时理解介质带来的时空变化在艺术呈现中的重要性。BISFF2018将在“虹吸”单元展示12部来自世界各地的实验作品——

"Siphon" phenomenon is a kind of natural countervailing force. Three sets of curve screens with displaying problems constitute a unique and imperfect image container which bridges viewer's abnormal watching experience to their familiar but not recognized device. Through Siphon, light and shadow are twisted as unpredictable sensory tunnel, and viewers will feel like traveling back to the analog signal age in a dream. Nowadays, with the rapid development of science and technology, image language changes a lot. Siphon makes people keep the attitude of reflection, at the same time understand the importance of spatial and temporal variations presented by medium in the art. BISFF2018 will show 12 experimental works from around the world in the "Siphon" presentations.

平板欲望

Flat Desires

塞内姆·格克曼 Senem Gucmen | 德国 Germany | 04:00

“对我而言16毫米胶片的意义在于，其他形式下出现散落于生活中和网络上迥异的元素，在这中介质中达到了美学上的统一，同时并不与其本源相斥。流行文化的世界几乎从不严肃认真，但它对我们理解世界的方式却产生了深刻的烙印，因此成为了一个充满趣味的空间。”

For me the 16mm look was a way to make the otherwise disparate elements I found online and in real life equal in one aesthetic without denying its origin. The (pop cultural) world is seldom serious, but the grasp it has on our perception of the world is undeniable and makes it an uncanny space.



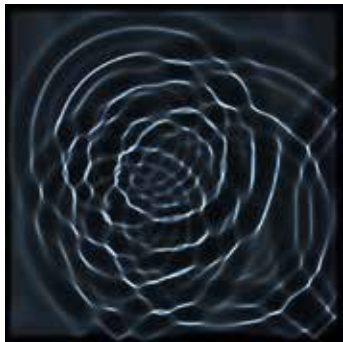
光线切割方块

Light Divides the Square

金柏利·布尔雷 Kimberly Burleigh | 美国 USA | 04:48

“为了实现这部电脑动画，我构建了虚拟的液态机体，随后周期性以改变形状的隐形物体不断扰乱，形成龟裂的表面。虽然隐形物体的位置和形式都是纹理设计的重要因素，反射波同时也在彼此碰撞间形成，影响到的液态边缘则创造出新的图样和组合。”

To create this computer animation, I formed a virtual fluid body in the computer and then created a rippling surface by periodically perturbing it with invisible shape-shifting objects. While the placement and form of each of the invisible objects is a significant factor in forming the patterns, the repercussive wave formations as they collide with each other and the pool edges create new patterns and compositions.



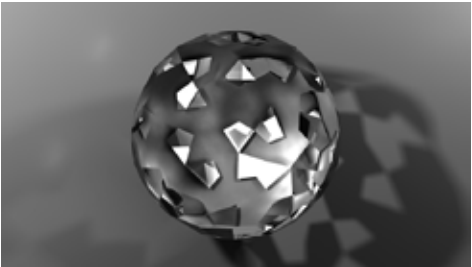
始料未及

Cannot Predict Now

金柏利·布尔雷 Kimberly Burleigh | 美国 United States | 04:38

这部3D动画短片讲述了一个球形物体不断演变，完成预见未来的使命。

This short 3D animation features a spherical form that continuously evolves to perform its function as a predictor of the future.



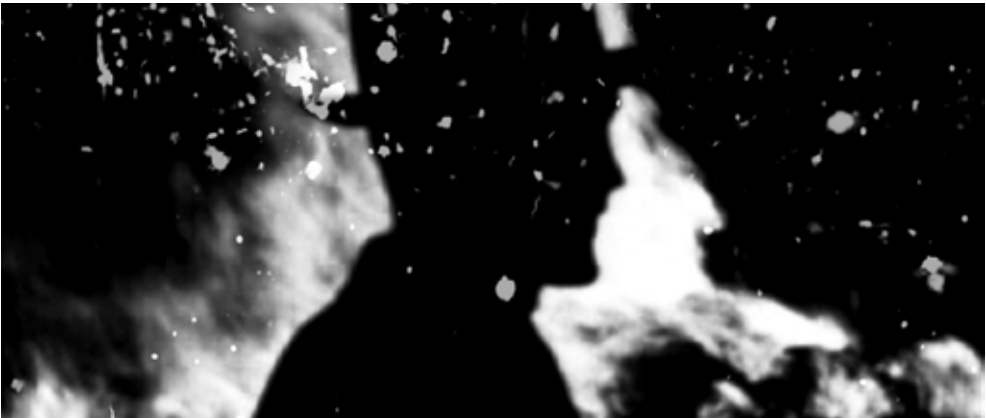
混沌巡回

Circles of Confusion

杰森·布里茨基 Jason Britski | 加拿大 Canada | 05:00

这部探索形式的实验短片将水下摄影与“家庭影片”等历史影像结合起来。采用数字手段修改、叠加、分解图像，呈现其边缘盘旋的美丽与危险。

This is formal experiment that combines underwater photography and archival “home movie” footage. The images are manipulated, superimposed, and degraded digitally in order to reveal the beauty and the danger hovering at their margins.



大城市

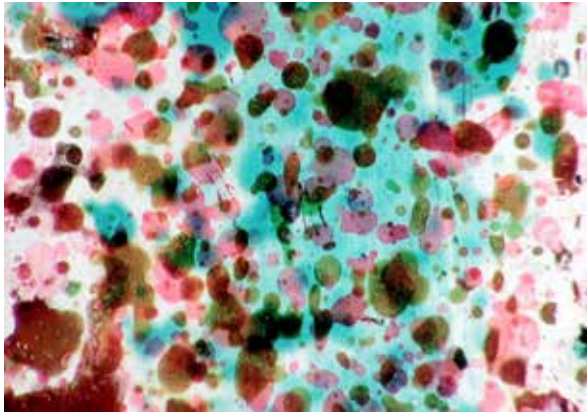
The Big City

伊万·卢契考 Evan Luchkow | 加拿大 Canada | 06:09

人类活动乍看之下已经统治了城市空间，但若仔细观察便能发现，我们与数以万亿计的微生物一起分享着繁忙的大都会。影片呈现出的是加拿大温哥华市的微观地形。

Human activity appears to dominate urban spaces, but a closer look reveals that we share every corner of our busy cities with trillions of microorganisms. These are the microscopic landscapes of Vancouver, Canada.





蓝色乐章 Blue Movement

三谷遥 & 迈克尔·里昂斯 Haruka Mitani & Michael Lyons | 日本 Japan | 03:45

一场光学与听觉的探索，深入化学处理过的超8胶片感光层形成的原始形状世界。声音的部分采用可再生的贴片置于模拟合成器上，光感应器送来的电压投射在屏幕上——影片本身则凭借声音综合体的动力向前推进。

An optisonic exploration of a world of primordial shapes created through various chemical treatments of a Super 8 emulsion. The sonic counterpart was made using a generative patch on an analogue synth, with voltage inputs from light sensors on the projection screen - the film itself steering the dynamics of sound synthesis.



催眠 Hypnagogia

皮埃尔·吕克·维兰库特 Pierre-Luc Vaillancourt | 加拿大 Canada | 05:29

设定于强烈的幻觉维度之中，影片所放大的地球物理学力场，推动着地面力量的产生。这场观影旅程中，你将看到本体论之火以及感官火山喷发引来的大脑爆炸冲击波。

Marked by an intense hypnotic dimension, HYPNAGOGIA amplifies geophysical forces and propels telluric powers. The experience is an ontological fire, a cerebral blast of volcanic sensuality.

金斯基想请荷索导演但他拒绝了

Kinski Wanted Herzog to Direct but he Turned it Down

纪尧姆·瓦雷 Guillaume Vallée | 加拿大 Canada | 06:15

在沃纳·荷索的多次拒绝执导克劳斯·金斯基关于疯狂小提琴家帕格尼尼的影片后，他破碎的梦想空余隐隐回声，迷幻恍惚的片段捕捉了狂乱者眼前的景象；这些片段属于那部本可存在的影片。

Echo of Klaus Kinski's broken dream, in the face of Werner Herzog's multiple rejections to direct his script on the mad violinist Paganini. A psychedelic trance capturing the visions of a madman; traces of a film that could have existed. Vidéographe Canada All Rights Reserved



为何鲜花从来不是一种食品类别

How Flowers Never Became a Food Group

夏洛特·克勒蒙 Charlotte Clermont | 加拿大 Canada | 04:44

充满诗意的碎片化影像与文本构建，述说了浪漫主义的溃败与幻灭。浓重迷离的色彩为花朵赋予特性，在挣扎的同时保持着戏谑的调性。

A poetic and fragmented construction of images and text suggests failure and disillusion about romanticism. Intense psychedelic colours characterize images of flowers, as if they were struggling while maintaining a playful tone.

航标灯 Pharos

伊莱·海耶斯 Eli Hayes, 阿列克斯·戴维斯 Alex Davies | 美国 USA | 12:31

旋转的球体既独立支撑，又分裂成两半，一场金蓝交错的灯光秀。

A rotating orb both bookends, and breaks in two, a light show of gold & blue.



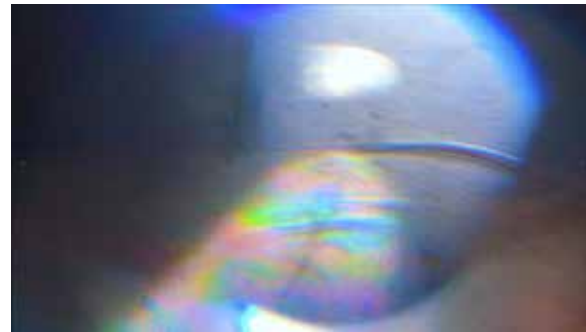
倾听日光，它总像一场慢镜播放的灯光秀

hearing the sun, its always like a light show in slow motion

卢珊德拉·米塔切 Ruxandra Mitache | 罗马尼亚 Romania | 03:54

我能听到目不能视的爱情
我能感受到没有形体的愉悦
我能听到光线 它自然而然 随意流动
难以言喻的可爱 我感到光线的保护
明晃晃的白色噪音 它难以言喻的可爱
它是光线 它是声音

I can hear the invisible love
I can feel the invisible joy
I can hear the light it's natural it's fluid
it's more than lovely I feel protected by light
the bright white sound it's more than lovely
it's light, it's sound





在那里见我 - 在那时见我 Meet Me There - Meet Me Then

西蒙妮·霍伊曼斯 Simone Hooymans | 荷兰 Netherlands | 05:40

一场旅行，穿越模糊成一团的季节，跨过幻想中的平行世界，在微观与宏观之间游走。对时间以及人际关系的渴求象征，在纯粹的地形之中连接起地形本身。但不知为何，时空概念却在无法控制地悄悄溜走。

A journey through a landscape where seasons blur together and imagine parallel worlds in micro and macrocosm. Symbolizing a longing for time and contact with an another human being, in a pure landscape and connecting with the landscape itself. But somehow time and place is constantly slipping away.

漩涡的悬停 Hovering Vortex

时间: 9.16-9.28,
每周一、三、五、日
15:00-16:00,
16:30-17:30
Time : September 16th-
28th Every Monday,
Wednesday, Friday,
Sunday 15:00-16:00,
16:30-17:30
地址: 的 | 艺术中心
北京市东城区张自忠路 3 号
(段祺瑞执政府旧址院内)
Venue : de Art Centre
No.3 Zhang Zizhong
Road, Dongcheng
District, Beijing (inside
Duan Qirui Former
Consulate)

影像是否可以取代记忆?
记忆是否能推导出时间?
而时间是将占领，还是掩藏影像的主体视角?
时间 - 记忆 - 影像，三者的反复“缠绵”和彼此频繁更替所形成的巨大引力，或许是可以构成我们影像生活的全部——它内里真空，外部在高速旋转，每次试图让它停滞的努力，反而只会让它加速。
让我们反复思考的是，我们该如何跳出漩涡，去观察并描绘漩涡本身。也就是说，该如何挣脱高速旋转的逻辑，去放任被现实俘获。漩涡没有绝对的停滞，只有相对的静止，我们看向它，而它始终高悬反复。

Can image replace memory?
Can memory infer time?
And will time occupy or hide the subjective perspective of the image?
Time - Memory - Image, which have great gravity with each other by repeated entanglement and frequent replacement ,and the gravity may be enough to constitute of our whole imaging life -- it has a vacuum inside, and the external is spinning at high speed. Every attempt to make it stagnate only makes it accelerate.
What we think repeatedly by these three works is about how we jump out of the whirlpool to observe and depict the whirlpool itself. In other words, how to free out of the logic with high-speed rotation and let reality capture you.The whirlpool is not absolutely stagnant, only relatively static. We look at it, and it is always hanging over and over.



天堂电影院 Cinema Paradiso

易连 | 中国大陆 | 23min18 | 2018

我有一个朋友，她家在阳江曾经经营一家录像厅十几年，这段历史贯穿她从童年一直到长大成人，同时也浸透了她兴衰起落的家族史。这个观影体验的原始时代在我的朋友眼里是一个世界的共同记忆，相比于现在家庭成员平淡而支离的生活现状，想再次唤醒一种记忆的重生显得荒诞而无效，但是又充满惊奇。

I have a friend, whose family lives in Yangjiang and had been running a video room for more than a decade. Concurrent from her childhood to adulthood, this part of her family history bore witness to the rise and fall of her family livelihood. In my friend's view, the original time frame of watching films represents those shared memories of the same world, which contrasts to the nonchalant and distant relationships among her family members in the present. To awaken part of one's memory may seem absurd and feckless, yet one could also be pleasantly surprised.

辛夷坞 Xinyiwood

林仕杰 | 中国台湾 | 25min | 2016

一座城往往在时间之流中倾毁，在记忆与梦境中重生，城若是个有机体，影像的角色则近似于她的梦境和记忆。无人知晓的春光，投影在中国城里的老戏院银幕上；影像游走于非虚构与虚构的边界，同时借由取样自华语老电影的声响来重构人-空间-媒体-记忆四者的交互关系。华语电影已在此销声匿迹，但影像的幽灵却是无处不在：一座荒废的香港电影院、一卷卷封藏在铁盒中的老华语电影胶卷、乏人问津的录影带出租店、消失的卡拉OK店和超现实的空城，借由摄影机，影像的幽灵缓缓流泻出一条属于意识的长河。

Xinyiwood is a poem written by the Chinese poet Wang Wei in the 8th century; the poem depicts the unseen ephemeral existence of the blossom of magnolia flowers in the mountain. In Los Angeles Chinatown, a place not far from Hollywood, the Chinese cinema and the entertainment business were once prosperous until the early 90s. Now the movie theater is abandoned, along with the forgotten places of collective memories. The resonance from the old cinema melds the past and the future, swaying back and forth between multiple memory space. At last, the cinematic ghost is therefore summoned.



自选片单 A Private Collection

吴其育 | 中国台湾 | 14min | 2017

影片中的访谈来自于一段缅甸移工情侣收藏的 DVD 影片介绍，在距离曼谷三小时车程的台商工厂中工作的她们，除了工作与加班生活外，特别喜欢看着电影享受不多的工余时光，而片中介绍的电影及影像片单就来自于她们众多的盗版 DVD 收藏。她们作为放映节目的选片人，介绍这些来自于庙旁摊贩的盗版 DVD 如何进入她们的日常生活，同时在客厅中的银幕视窗也成为她们认识世界一种方式。

The interviews in the video derive from a Myanmar migrant couple's introduction of their DVD collection. Working in a Taiwanese factory three hours from Bangkok and often having to work overtime, their limited pastime is spent mainly on watching movies. The film collection and the sequences being introduced in the video originate from their large pirate collection. As the host of the screening program, they described how the DVDs entered their lives when they bought them from the vendor next to the temple, and simultaneously how the television screen in their living room became their way of understanding the world.

论坛 & 大师课

Forum & Masterclass

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论坛：摄影机与钢笔：青年影像写作

Panel: Caméra-Style / cinematic écriture

时间: 9月20日 19:00–21:00

地点: 启皓北京

嘉宾: 王育臣、陈小雨、郑陆心源、张子木

Time: 19:00–21:00, September 20

Location: Qihao Beijing

Guest: Wang Yunchen, Chen Xiaoyun, Zheng Lu Xinyuan, Zhang Zimu

“摄影机钢笔 Caméra-Style”理论是法国电影学者亚历山大·阿斯特吕克 (Alexandre Astruc) 提出的作者电影重要理论，他强调电影是一种能够自给自足的创作手段——摄影机于导演，就如钢笔于作家。本次我们邀请到几位不断尝试用影像写作的导演，来聊聊他们是如何在有限的空间去发挥他们无限的笔触。

Camera-stylo theory is an important theory of author movies proposed by Alex-andre Astruc, a French film scholar, who emphasizes that film is a self-sustaining creation method -- the Camera to the director is just as the pen to the writer. This time we invite these directors who are constantly trying to use video writing to talk about how they can use their infinite brush strokes in the limited space.



陈小雨

导演，编剧，小说作者，1994年出生，浙江德清人。2011年起从事电影创作，完成纪录电影《走起!》《傍海村民》《浪》等，入围云之南纪录影像展青年单元、中国独立影像展年度十佳纪录片、凤凰纪录片大奖、长春青年影展、海南纪录展新锐单元、单向街85后鲜浪潮电影节。2018年毕业于多伦多电影学院，毕业短片《回到现实》入围多伦多电影学院电影节。

Chen Xiaoyu, director, cinematographer, and editor. Graduated from Toronto Film School. Started independent filmmaking since 2011, finished documentaries and shorts "Let's go!" "Lakeside Life" "The Waves", "Back to Reality", etc. His works has been selected into Youth Section of The Sixth Yunnan Multi Culture Visual Festival, Top Ten Documentary in the Tenth China Independent Film Festival, the Second Phoenix Documentary Awards, the Second Hainan Documentary Festival, 85 Onewaystreet Film Festival, the third Changchun Youth Film Festival, Toronto Film School Festival of Films Official Selection, etc.

王育臣

导演，编剧，1994年出生，上海人。现生活、工作于上海。2000年与电影成为邻居，音像店长大。由于创作欲望的愈加强烈和生理需求开始接触外界，2013年开始进行影像及文字创作。作品曾先后入围中国独立影像展实验单元、北京独立影像展剧情单元、美国 Cutting Edge 电影节等。2016年获新星星艺术节评委会提名奖，同年在南京艺术学院美术馆做“上海懿大：王育臣影像展”。其影像作品受邀于多家艺术机构作学术交流放映，其中2018年受邀参加“中国新影像：2010年以来的新态度”群展。

Wang Yuchen, director and screenwriter, born in Shanghai in 1994, now living and working in Shanghai. He became a neighbor to the cinema since 2000 and grew up in a video store. As the desire to create became more and more intense and the physiological needs began to contact the outside world, he started creating both picture and literature in 2013. His works have been selected into Experimental Unit of China Independent Film Festival, Fiction Unit of Beijing Independent Film Festival, American Cutting Edge Film Festival, etc. In 2016 he won the New Star Arts Festival Jury Nomination Prize. The same year, "Exhibition of Shanghai Idiot: Wang Yuchen's Image" was held in the Gallery of Nanjing University of the Arts. His image works are invited for academic exchange and exhibition in many art institutions, among which, in 2018, he is invited to attend the group exhibition of "New Image of China: New Attitude since 2010".

张子木

动态影像作者，研究者，月光放映计划联合发起者（落地于广州上阳台共治实践空间）。目前在香港城市大学进行动态影像相关的博士项目。她本科毕业于中国传媒大学电视系，2012年获欧洲 Erasmus Mundus 奖学金就读于 Docnomads 纪录片联合硕士项目（葡萄牙，匈牙利，比利时）。她的作品曾在欧洲媒体艺术节，里斯本纪录电影节，中国独立影像展等场合展出。她也活跃于影像策划工作，曾策划新加坡电影节的中国单元（CIFA 项目），内蒙古青年电影周的主题策展单元，印尼 Arkipel 纪录实验影展的青年亚洲策展人单元等。她也曾是2016年柏林电影节天才训练营的入围导演。

Zhang Zimu is a moving image practitioner and researcher, co-founder of Moonshine Screening Project (locates in the co-governed space Soeng Jeong Toi in Guangzhou). She is currently conducting her PhD research on moving image at City University of Hong Kong. She holds a BA from the Television department of the Communication University of China, as well as a joint Master degree in Documentary Filmmaking from the Docnomads program (Lisbon, Budapest, Brussels) with an Erasmus Mundus scholarship. Her works have been exhibited in international film and art festivals, such as European Media Art Festival, Doclisboa, China Independent Film Festival and so on. She is also active in film curating, she has curated screening program for Singapore International film festival, 2nd Inner Mongolian Film Week and Arkipel Documentary and Experimental Film Festival (2016) as the selected Asian Young Curator. She was also an alumnus of Berlinale Talent Campus (2016).

郑陆心源

杭州人，影像创作者。2017美国南加州大学电影制作 MFA 硕士研究生。从文字到平面摄影、街头艺术，纪录、剧情、到半虚构，到展场的尝试，心源正缓慢实验媒材与表达的形式和边界。其个人短片作品曾入围纽约 Tribeca 电影节，西宁 FIRST 青年电影节，CIFF 中国独立影展等。作为摄影指导曾参与两部独立长片，分别于墨西哥城和巴黎取景。目前，驻地杭州继续手头的长片筹备工作。

Zheng Lu Xinyuan, filmmaker, based in Hangzhou, China. Film Production MFA 2017, School of Cinematic Arts, USC. Her short films were selected into Tribeca Film Festival, First Xining International Film Festival, Bi-City Biennale of Urbanism | Architecture, China Independent Film Festival, etc. She also participated in 2 indie feature films as a DP, respectively shot in Mexico City and Paris. Along the way, she's held photo exhibitions and co-written 2 books.



论坛展映

Panel Short Film Screening

I. 9.19 (三) 19:00–21:00

傍海村民 , Lakeside life, 陈小雨 Chen Xiaoyu, 2018 导演剪辑版 2018 Director’ s Cut, 45min
火锅店的爱人们 Lovers in a Hotpot , 张子木 Zhang Zimu, 2014, 31min

II. 9.20 (四) 15:00–17:30

一个人的字幕, Zen for Subtitle, 熊仔侠 (谭嘉灏) Xiongzaixia(Anton), 2017, 48min
失踪节选, Missing Excerpt, 王育臣 Wang Yuchen, 2017, 38min
在死海里醒来, Niu in the Last Day of Fall, 郑陆心源 Zheng Lu Xinyuan, 2017, 24min
小北来信, Letter From Xiaobei, 张子木 Zhang Zimu, 2017, 9min

火锅店的爱人们 Lovers in a Hotpot



傍海村民 Lakeside Life

陈小雨 Chen Xiaoyu | 2013 | 中国 China | 普通话 Mandarin
46min | 纪录片

故事梗概：卡卡和小雨在 2012 年的春天来到了洱海西边的村庄，在这里，他们认识了很多有趣的朋友。这些人曾经都生活在繁忙的都市，却因为共同的原因来到这座宁静的村庄。他们试图还原生活本来的简单面貌，尽管有许多不如意事。

Synopsis: Kaka and Xiaoyu arrived at the village of Erhai Lake in the spring of 2012, where they met many interesting friends. These people used to live in busy cities but came to this quiet village for common reasons. They try to restore the simple face of life, although there are many unpleasant things.



张子木 Zhang Zimu | 2014 | 比利时 Belgium | 31min | 普通话 Mandarin | 纪录片

故事梗概：比利时安特惠普市的一家中国火锅店里有许多爱人，尽管你可能一眼看不出来。三对爱人们，来自不同的文化地理空间，透过他们的日常工作，闲话打趣，我们进入到一个很私人的宇宙，在这个实在的又兼具虚拟性的空间里，每个人仿佛是一个孤立的星球，但却时时被其他人所影响，限制，吸引。维持他们不停运转并紧密联系的重力是一种朴实稀少的人间常情，正因如此，他们是些真正的爱人们。

Synopsis: A Chinese Hotpot restaurant in Antwerp is full of lovers, though it doesn’ t seem to be so at the first sight. The three couples came from different cultural and geographical background. Through their daily routine, off-work gossip, we get into a private cosmos, where each one is a solitary planet but being influenced, limited, attracted by others in this physical-psychological space. The gravity that supports and bounds them is a universal and scarce affection, which make them genuine lovers.



一个人的字幕 Zen for Subtitle

熊仔侠 (谭嘉灏) Xiongzaixia(Anton) | 2017 | 中国 China | 48min | 普通话 Mandarin, 粤语 Cantonese, 汉语方言 Chinese dialect | 纪录片 传记

字幕翻译对于我来说意味着什么? 大学四年、工作两年的青春与精力投身其中。当后来不再翻译字幕的时候，我想以“纪录映像”的方式去回溯| 记得这段往事。字幕对公：我希望可以借这么一部片展示在一个国情特殊的国家里的影迷个体是怎样和电影产生联系，进而影响到更多的个体。本片也是切开一个口子，一窥中国的影迷文化史里的冰山一角。我希望可以重新体验一次翻译字幕的过程，抛掉过往的抱负与包袱，和那个翻译字幕的“我”告别，迈向制作独立纪录片的自我，从而寻找更多通达电影的可能性。

What does subtitle translation mean in my eyes? I have devoted my youth and effort of 4 years of campus life and 2 years of work life. When I have given up translating subtitle, I want to look back to and remember such a bygone by documentary. By this documentary I want to show how a cinephile makes a link with film and makes effect to more cinephile in such a special situation in China. This documentary also displays a tip of the iceberg of the cinephile cultural history in China. Subtitle is equal to privacy: I hope to experience the progress of subtitle translation again, in order to cast my ambition and burden in the old days. I want to say goodbye to that ego with subtitle translation and move forwards to that ego with indie-documentary direction. I want to search more possibilities to the films.

熊仔侠，本名谭嘉灏，1989 年生于广东顺德，今长居广州。2012 年毕业于华南师范大学俄语系。熊仔侠长期活跃于豆瓣网，一直以来专注于字幕翻译、苏俄影史| 日本独立电影研究、资源分享、下载技术、音像收藏、冷门电影发掘等。2014 年开始进行独立映像创作，《拐入》、《一个人的字幕》等片曾先后分别入围北京独立影像展、重庆青年电影展及南瓜奇幻电影节等影展。此外，熊仔侠于 2018 年担任第 21 届上海国际电影节选片人。

Xiongzaixia, borned in 1989, is from Zhujiang Delta,Guangdong. Xiongzaixia is a former subtitle translator. And he is deeply influenced by Fumiki Watanabe, Masao Adachi, Koji Wakamatsu, Matsuo Company and Mikio Yamazaki. From 2015 Xiongzaixia as an amateur director tries to make indie documentaries by limited resource. What’ s more, Xiongzaixia has became one the film selectors in the 21st Shanghai International Film Festival.

失踪节选

Missing Excerpt

王育臣 Wang Yuchen | 2017 | 中国 China | 普通话
Mandarin, 四川话 Chinese Dialect | 38min | 剧情 实验

“失踪节选”即兴计划，是 2015 年开始，王育臣与演员团队发起的以“一个场景、两名演员、一场失踪、一场对话”为指令发展制作实验性、风格均不同的《失踪节选》。讲述了一个孤独的工厂里一位孤独的保安尝试找回缺失的记忆的故事，以及另一段包含两个男人的成长记忆的非典型公路之旅。

The Missing Excerpt improvisation program was initiated in 2015 by Wang Yuchen and the actors' team to develop the experimental and stylized Missing Excerpt under the direction of "a scene, two actors, a disappearance, a dialogue". It tells the story of a forlorn security guard in a lonely factory trying to recover his lost memory, and another atypical road trip that contains the growing memories of two men.



小北来信

Letter from Xiaobei

张子木 Zimu Zhang | 2017 | 中国 China | 普通话 Mandarin
9min | 纪录片

一个在厄瓜多尔的女人读着一封来自中国友人的信件，信中告诉她关于广州的一些事情和这个城市中的一处非洲飞地，小北；她读出这位中国友人的疑虑，反思，以及最重要的一种思绪——联结。通过视频信件的形式，我给远在厄尔多尔的挚友 Diana 写信，讲述我在广州黑人社区的经历。这封信使我觉得回看过去，产生新的思绪。这是一个自我检视的过程，也是一个轻柔的微观历史改写。A woman in Ecuador reads a letter from her Chinese friend, telling her about the city Guangzhou and its special African enclave Xiaobei; she reads about her Chinese friend's fear, reflection and for the most part, connection. Through a form

在死海里醒来

Niu in the Last Day of Fall

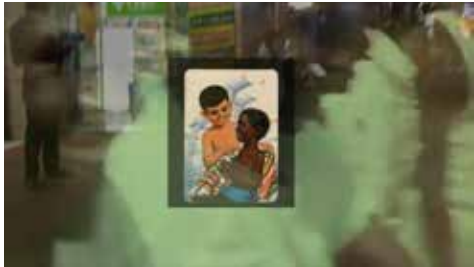
郑陆心源 Zheng Lu Xinyuan | 2017 | 中国 China, 美国
USA | 普通话 Mandarin, 英文 English | 23:30 | 半虚构

秋天的末尾，我最后一次见她，Niu 就这样消失了。我从 2015 年开始跟拍她，拍她人生中第一次坠入爱河。然而，人是会变的，他们进进出出我们的生活。最终，我们都成为了自己不认识的人。

At the end of autumn, the last time I saw her, Niu is just disappeared. I've been photographing her since 2015, when she fell in love for the first time in her life. However, people change. They come and go through our lives. Eventually, we all become people we don't know.



of Video Letter, I wrote to my best friend Diana in Ecuador about my experience in Guangzhou's African community area Xiao Bei. The letter also shows me gazing back of past experience and having new reflections. It's a self-inspection, also a micro-history revision.



论坛：作为虫洞的影像空间

Panel: Image Space As Wormhole

时间: 9月23日, 20:00-22:00

地点: 怒澜电影院

嘉宾: 许淑贤 (录像局)、扎克·凡内斯 (Video Data Bank)、杰德·怀斯曼 (Vidéographe) (Video Data Bank)、杰德·怀斯曼 (VIDÉOGRAPHE)

Time: 20:00-22:00, September. 23rd

Location: Nulan Cinema

Guest: Sue Xu (Video Bureau) Zachary Vanes (Video Data Bank)、Jade Wiseman (Vidéographe)

录像局是中国最重要的影像档案 NGO，位于芝加哥的数据影像行“Video Data Bank”则是影响力最大的录像艺术在线推广平台；1971 年创立于蒙特利尔的 Vidéographe，作为以艺术家运营为核心机制的艺术机构，致力于研究影像艺术实践的传播与研究。三者分别是各自领域的代表者，同时又分别沿着不同的线索构成了丰富而驳杂的影像体。影像空间的存在和未来，它的运转和方式演变，这将是一场在维度间反复跃迁的对话。

对谈嘉宾简介



录像局

录像局是一个专门针对录像艺术的私营非营利机构，于 2012 年 3 月 25 日正式启动并对外开放。我们的主要工作是收集和整理录像艺术家的作品和资料，并建立便于检索的档案，为研究、学习和收藏的人群服务。我们的工作规律是每年收录至少 12 位艺术家的档案资料……对于每一位收录的艺术家，我们都尽可能完整地收录其录像作品，以及相关的资料，包括文字、图片、方案等等。为了保护艺术家的权益，录像局与艺术家或代理画廊之间为每一件作品签署协议。这部分资料也作为陈列档案之一。作为一个开放式的机构，录像局以两个月为周期，同时陈列两位已整理的艺术家的作品和资料。这个陈列日定为单数月份的最后一个日期为单数的周五。除了作品播放和档案的展示，录像局还举行相关的艺术家讲座、专题讨论等活动。

Video Bureau is a not-for-profit organization focusing on video art. It is officially launched and open to the public from March 25, 2012. Our work primarily consists of archiving video artworks and its related documents in order to build a comprehensive and searchable database for researchers, students and collectors.

We at least archive artworks and related documents of 12 artists annually... For each archived artist, we do our best to build a comprehensive collection of the artworks, as well as documentations related to the artworks including texts, images and proposals. In order to protect the artist's rights, Video Bureau signs an agreement with each artist or his/her representative gallery on each artwork. These documents are also part of the archive on file.

As an organization open to the public, every two months, artworks and archival materials of two new artists are made available on the last odd number Friday of the odd numbered month. Besides the screening of videos and archival materials on view, Video Bureau holds regular talks and discussions of its artists.

许淑贤 SueXu

录像局主管，2012 年在录像局建立之初加入，一直工作至今。她毕业于广州美术学院新媒体艺术系。毕业后一直从事当代艺术领域的实践，曾在维他命艺术空间当项目经理。她也曾以艺术家身份参加展览（第二届广州三年展，第二届南京中国三年展等），专注于探索多重现实的概念至今。

Manager of Video Bureau, she joins Video Bureau at the beginning of its founding. After she graduated from New Media Art Department of Guangzhou Academy of Fine Art, she's been practicing in contemporary art field, including working as project manager at Vitamin Creative Space. She also took part in art exhibitions (e.g. "The Second Triennial of Chinese Art", "The Second Guangzhou Triennial") as an artist who focus on exploring alternative realities.





扎克·凡内斯 Zachary Vanes

作为影像数据行（Video Data Bank）的发行经理，扎克与世界各地的艺术家保持着紧密联系，并与各类艺术机构协调组织展览与放映。他曾就读于迪堡大学，获得电影研究和英国文学学士学位；此后又赴芝加哥艺术学院深造，获得视觉艺术评论研究方向硕士学位。过去三年中，扎克活跃于全球各类影像文献展及电影节，发表演讲并展示视觉艺术节目。2017年，他作为评委参与了“48.24.12 影像大赛”，策划并主持了影像数据行主办的“另类历史，另类档案”媒体档案研讨会中的“档案中的艺术家”主题座谈，协助主办了芝加哥艺术学院视觉艺术评论研究系的跨学科研讨会。同时，他任职于芝加哥大学 DOCFilm 电影社团，教授电影放映。最近，扎克与影像及视觉艺术家埃弗瑞姆·阿西里（Ephraim Asili）进行的长篇视频访谈可通过影像数据行观看。

As Distribution Manager of the Video Data Bank, Zach Vanes communicates with artists and coordinates exhibitions and screenings with arts organizations around the world. He holds the degree of Bachelor of Arts in Film Studies and English Literature from DePaul University and the degree of Master of Arts in Visual and Critical Studies from the School of the Art Institute of Chicago. Over the past three years, Zach has presented lectures and video art programs at Interference Archive, Oberhausen International Short Film Festival, Cairo International Video Festival, and Visible Evidence XXV. In 2017, he served on the jury of the 48.24.12 Video Contest, arranged and moderated the Artist in the Archive panel at Video Data Bank's "Alternative Histories, Alternative Archives" symposium on media archiving, and helped plan the Visual and Critical Studies Department at School of the Art Institute of Chicago's "Helps It To Feel, Compels It to Make" graduate symposium on interdisciplinary scholarship. He also instructs students on film projection at Doc Films at University of Chicago, and his recent long form video interview with film and video artist Ephraim Asili will be available through the Video Data Bank.



影像数据行 Video Data Bank

影像数据行（Video Data Bank，简称 VDB）于 1976 年媒介艺术运动形成之初成立于芝加哥艺术学院，是美国地区领先的，由当代艺术家主理并研究当代艺术家的影像资料库。影像数据行目前已经藏有超过 600 名艺术家制作的 6000 余部视觉艺术作品。

影像数据行致力于通过其发行、教育和保存项目，培植历史意识，建立学术研究机制，并推广视觉媒体艺术在当代语境下的实践。该机构的收藏借助遍及全国和国际的发行网络向博物馆、美术馆、图书馆和教育机构、文化机构及各类展出方开放。提供的节目与活动包括：维护模拟与数字档案、保存具有历史意义的视觉艺术作品，委任研究艺术家作品环境意义的专著与报告，出版策划资料与艺术家著作，并推出一系列面向大众的节目，如在线流媒体点播平台 VDBTV。

Founded at the School of the Art Institute of Chicago (SAIC) in 1976 at the inception of the media arts movement, Video Data Bank (VDB) is a leading resource in the United States for video by and about contemporary artists. The VDB's collection has grown to include the work of more than 600 artists and 6,000 video art titles.

VDB is dedicated to fostering awareness and scholarship of the history and contemporary practice of video and media art through its distribution, education, and preservation programs.

The collection is made available to museums and galleries, libraries and educational institutions, cultural institutions and alternative exhibitors through a far-reaching national and international distribution service. Programs and activities include maintaining both analog and digital archives, preservation of historically important works of video art, the commissioning of essays and texts that contextualise artists' work, the publication of curated programs and artists' monographs, and an extensive range of public programs, including the online streaming program VDB TV.



杰德·怀斯曼 Jade Wiseman

杰德·怀斯曼于 2016 年加入 Vidéographe，在过去的两年间作为发行团队的一员，在负责机构项目在各电影节的推广与宣传的同时，也在致力于扩大机构知名度和影响力，以及作为 Vidéographe 的官方代表出席和参与国内外活动。此外，她也在挖掘内容传播的新兴市场，尤其关注网络平台及其传播渠道的拓展。她于 2015 年取得康考迪亚大学的美术 | 电影 | 艺术史专业本科学位，也在捷克布拉格学习艺术史。多年的电影和影像艺术的学习，使她保持着对独立艺术家和实验影像制作的一贯研究热情，尤其是针对动画影像领域。此外，秉持敏锐的女性视角的她，在研究过程中也非常侧重于对类型化和风格化影像中所呈现出的女性角色精神特质的思考与分析。

Jade Wiseman has been working as part of the distribution team of Vidéographe for the past two years. She is responsible for ensuring the dissemination of works in the festival network, maximizing their visibility and exposure, as well as representing Vidéographe in such events, both locally and internationally. She also works to develop new markets, with a special attention to online platforms and finding new diffusion opportunities.

She completed a bachelor degree in Fine Arts, film studies and art history, at Concordia University, in 2015. She also studied art history in Prague, Czech Republic. Having pursued cinema and visual arts throughout her studies, she always had a passion for independent artists and experimental productions, with a particular focus on animation. In her researches, she is interested in analyzing the ethos of the heroines from a female perspective and the ways in which they are portrayed through the genres and the styles.



VIDÉOGRAPHE

于 1971 年创立于蒙特利尔的 Vidéographe，作为以艺术家运营为核心机制的艺术机构，致力于研究影像艺术实践的传播与研究，其涉及范围包括：影像艺术、动画、数字艺术、纪录片、文献文本、虚构文本、舞蹈视频领域在内的实验创作。机构使命主要围绕以下五大方向：

1. 通过策划影像活动来展现艺术实践的丰富性与多样性，创建并参与艺术作品的传播及其过程中的观众群培养
2. 确保影像作品的发行流程以及保障艺术家的合理版权收入。
3. 通过支持并引导艺术家、研究人员、策展人的活动开展，以及建立资源与专家通道，来促进影像艺术的发展和研究。
4. 支持影像领域专业知识体系的建立和媒介艺术社群的发展。
5. 丰富自有资源库并确保其可传播性。

VIDÉOGRAPHE' 致力于同时提升对当今的以及档案资料中的影像作品的认知与理解。主要活动包括：

1. 节目策划；2. 发行；3. 出版；4. 培训；5. 艺术家、学者、策展人访问。

作为加拿大第一家关注影像的艺术家运营机构，我们的内容目录涵盖了包括艺术家、活动家、普通公民群体在内的超过 800 位的创作者，从上世纪 70 年代到当今所创作的超过 2250 份的影像作品。丰富的资源库使得 VIDÉOGRAPHE 成为加拿大最为重要的影像艺术中心之一，并且所有的影像作品都可以在旗下网络平台 Vitheque.com 观看获取。

Established in 1971 in Montréal, Vidéographe is an artist-run centre dedicated to the research and the dissemination of moving image practices. This includes experimentation in video art, animation, digital arts, documentary, essay, fiction and dance video. Our mission centers around five larger lines: Ensuring the distribution of the works and a fair payment of copy rights to the artists. Enriching the collection and ensuring its accessibility.

Our activities include:

Participating and initiating the dissemination of works and the development of audiences by programming activities which highlight the richness and plurality of this artistic practice. Fostering the development and research by providing support and guidance to artists, researchers and curators as well as access to resources and expertise. Supporting the establishment of professional knowledge and the development of the media arts community.

1. Programming 2. Distribution 3. Publication 4. Training 5. Residencies for artists, researchers and curators.

We are dedicated to promoting the recognition and understanding of current and archival works equally. First Canadian artist-run centre dedicated to video, our catalogue is comprised of over 2,250 works – from the 70s to nowadays – created by over 800 artists, activists and committed citizens, which makes it one of the most important Canadian collection of video art. The whole collection is available online at Vitheque.com.

论坛：行动中的亚洲影像

Panel: Asia on Action!

时间：9.18 19:00–21:00
“行动中的亚洲影像” SeaShorts 东南亚短片电影节获奖作品特别展映
“Asia on Action!” Special Screenings of Award Winners at SeaShorts Film Festival 2018

时间：9.24 19:00–21:00
“行动中的亚洲影像”论坛
Panel Talk: Asia on Action!

地点：启皓北京

亚洲影像是提倡行动的影子。让影像发生，始终是亚洲创作者的重要方法论。创造力等于行动力，行动既创作。对于个体如是，对于整个创作群落亦是——如果我们将亚洲影像放入现实语境去考量观察，将会发现它是始终在奋不顾身的运动之中。这种行动构成了我们最强的声音，也是最具生命力的部分。

作为“北京国际短片联展”策划和主办的一个长期项目，“行动中的亚洲影像”将成为一个集齐论坛、放映、讲座的影展特别策划单元，此后每年一届。BISFF 将每年特邀亚洲某区域特定影像创作群落在影展期间进行特别推荐和引发交流，联接群体，产生观点，促进行动。

Asia on Action! advocates Asian Films in action. Making images happen has always been an important methodology for Asian creators. Creativity equals motivation. Action is creation. It’s also true for the individual, and for the whole creative community -- if we consider the Asian image in the context of reality, we will find it is always in a reckless movement. This action constitutes our strongest voice and the most vital part.

As a long-term project planned and organized by the Beijing International Short Film Festival, Asia on Action! will become a special exhibition unit featuring BBS, screening and lectures, which will be held annually thereafter. Every year, BISFF will specially invite a certain image creation community in a certain region of Asia to make special recommendations and initiate communication during the film exhibition, connect groups, generate opinions and promote actions.



张献民 ZHANG Xianmin

北京电影学院教授、评论人、策展人。曾任克莱蒙费朗短片电影节、鹿特丹国际电影节、釜山国际电影节、香港国际电影节、台北电影节、亚洲纪录片基金、等多个国际电影节评委。》2017 年，其写作提案《公共影像》获 CCAA 中国当代艺术评论奖“十周年特别奖”。

曾出演《巫山云雨》、《柔情史》等，著有《看不见的影像》、《一个人的影像》。担任包括《街口》、《柔情史》、《何日君再来》、《长风镇》、《好友》等多部电影的艺术指导或监制。

Zhang Xianmin is the professor in Beijing Film Academy, critic and curator. He juror in film festivals in Clermont-Ferrand Short Film Festival, International Film Festival Rotterdam, Busan International Film Festival, Hong Kong International Film Festival, Taipei Film Festival and Asian Network of Documentary. In 2017, to mark the tenth anniversary of CCAA Chinese Contemporary Art Critic Award, Zhang Xianmin was awarded a special price for his proposal “Moving Image in Public” .

As a writer, He had published several books as All about DV, Invisible Images. He supervised the production of Crossroads, Tarlo, Kaili Blues, From Where We’ve Fallen, My dear Friends, Changfeng zhen etc.. He also took on further roles as a actor in Rain clouds over Wushan, Girls always happy.



陈翠梅 Tan Chui Mui

马来西亚导演，1978 年出生于关丹。她曾创作多部短片，是马来西亚首位在釜山国际电影节、鹿特丹国际电影节、克莱蒙费朗短片电影节、奥伯豪森国际短片电影节上荣获多项殊荣的电影人，她也是首位受邀入驻戛纳电影节“基石”单元驻地计划的马来西亚电影人。2006 年长片处女作《爱情征服一切》获第 11 届釜山国际电影节新浪潮奖。2005 年，她创立了大荒电影公司，并掀起马来西亚电影新浪潮，在短短数年之内，成功地把马来西亚独立电影带到了世界各地的影展。

陈翠梅曾担任鹿特丹、釜山国际电影节；克莱蒙费朗国际短片电影节、北京独立影像展、香港独立短片及影像媒体节 (IFVA) 等各类电影节的评委，2018 年担任上海国际电影节亚新奖评委、台北电影节评委。

此外，她还担任各地电影制作工作室的导师，诸如亚韩电影领袖工作坊、东南亚电影实验室和望加锡斯科林学院等。2015 年，她发起了“下一次新浪潮”活动，这是 NNW Films 旗下的一个品牌，旨在策划和组织关于电影制作的研讨会，并为马来西亚年轻且不断发展的电影人才提供一个前所未有的平台，使他们可以直接同该地区的知名电影人探讨及学习。

Born 1978 in Kuantan, Tan Chui Mui is the first Malaysian filmmaker who has won prestigious awards in international film festivals such as Busan International Film Festival, International Film Festival Rotterdam, Clermont-Ferrand Short Film Festival and Oberhausen Short Film Festival. She is also the first Malaysian filmmaker invited to the Cannes Cinéfondation Residency.

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Mui had also jury for International Film Festival Rotterdam, Busan Film Festival, Clermont-Ferrand Film Festival, Shanghai International Film Festival, Beijing Independent Film Festival, Hong Kong IFVA Award, Vladivostok International Film Festival etc.

Besides, she was mentor for regional filmmaking workshops such as Asean-ROK FLY, South East Asian FilmLab and Makassar SEA Skrin Academy.

In 2015, she initiated Next New Wave, a brand under NNW Films to design and organize filmmaking related workshop, aims to provide young and growing film talents in Malaysia an unprecedented platform to learn directly from renowned filmmakers in the region.



郭晓东 GUO Xiaodong

电影导演、制片人、剪辑师、策展人。本科毕业于北京大学，硕士毕业于瑞士日内瓦美术学院“真实电影”专业；创办新加坡左旋电影私人有限公司，以制片人的身份参与《梧桐树》、《丘山》、《模样》、《树房子》等亚洲与国际合制电影项目；以独立剪辑师的身份参与《轻松 + 愉快》、《清水里的刀子》、《之子于归》等多部电影的后期制作；作为策展人长期策划亚洲国家电影展映和论坛活动，作为主要发起人于北京成立亚洲电影共同体“新亚洲影志”。

Guo Xiaodong is a film director, producer, editor and curator. He graduated with a bachelor degree from Electronic Engineering Department of Peking University and had his master degree of visual art from Cinéma du Réel department of Geneva University of Art and Design. Having founded Levo Films Pte. Ltd., he participated as a producer in several Asian and international coproductions: Caro Mio Ben (My Dear Beloved), Hills and Mountains, Portrait, The Tree House etc. As an independent film editor, he participated in several feature films, such as Free and Easy, Knife in the Clear Water, Lush Reeds. As a curator, he organized a series of Asian film screenings and forums New Asian Scenery. As the main founder, he initialized New Asian Filmmakers Collective in Beijing.

“行动中的亚洲影像” SeaShorts 东南亚短片电影节获奖作品特别展映
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SeaShorts Film Festival 2018

1. 蚁人 The Ant – Man

范光忠 PHAM Quang Trung | 2017 | 越南 Vietnam | 越南语 Vietnamese | 26min

一个身体被蚂蚁寄居的同性恋男子的日常。
The daily life of a gay man whose body ants inhabit inside.



范光忠 2010 年在胡志明市国家大学人文社科大学，学习编剧开始了解电影。2012 年，他参与了巴西导演莫里西奥·奥萨其的作品《我爸爸的卡车》。《蚁人》是其导演处女作。

PHAM Quang Trung first got to know cinema when he studied scriptwriting at University of Social Sciences and Humanities in 2010. In 2012, He assisted Brazilian filmmaker – Mauricio Osaki – in the project of “My Father’s Truck”. “The Ant-Man” is his debut film.



2. 高速公路 High Way

谢志芯 CHIA Chee Sum | 2017 | 马来西亚 Malaysia | 马来语 Malay | 18min

In a public housing flat, Danial will travel back and forth for his parents and his beloved t-shirt.
在一套公共住房公寓里，丹尼尔将为他父母和他心爱的 t 恤来回奔波。

谢志芯出生于 1983 年吉隆坡。曾入选 2007 年釜山国际电影节的亚洲电影学院。受城市居民的启发，他用电影、动画和摄影作品讲述他们日常生活的故事。

CHIA Chee Sum (1983, Kuala Lumpur) took part in the Asian Film Academy at the Busan International Film Festival in 2007. Through filmmaking, animation and photography, he tells stories about peripheral everyday life inspired by urban dwellers.

3. 四不像新村 Kampung Tapir

欧诗伟 AW See Wee | 2017 | 马来西亚 Malaysia | 汉语 Chinese | 17min

为了生存、为了寻求更好的生活而奋斗。
The struggles of making a living and searching for a better life plagues Anne.



欧诗伟出生在马来西亚柔佛，毕业于国立台湾艺术大学。其作品常与着家庭关系和社会问题。

AW See Wee, Born in Johor, Malaysia, graduated from National Taiwan University of the Arts. His works centre around family relationships and social issues.



帕迪波尔·蒂卡喻瓦毕业于泰国蒙库国王科技大学，电影和数字媒体专业。

Patipol Teekayuwat is a graduate of King Mongkut's Institute of Technology Ladkrabang with a degree in Film and Digital Media.

4. 曼谷地狱 Bangkok Dystopia

帕迪波尔·蒂卡喻瓦 Patipol Teekayuwat | 2017 | 泰国 Thailand | 泰语 Thai | 29min

一天晚上，诺兹想和一个风尘女子一同搭车。
One night, Noth desires to share a ride with a prostitute.

BISFF 大师课：陈翠梅短片集放映及创作经验交流

BISFF Masterclass: Tan Chui Mui's Short Films

时间：9月24日13：00–17：00

地点：尤伦斯当代艺术中心

嘉宾：陈翠梅

嘉宾主持：郭晓东

陈翠梅无疑是这个时代最优秀的电影创作者之一，更是华语短片创作中极其重要的电影导演。她不但在早年凭借一系列优秀的短片享誉各个国际影展，之后更是创办了“大荒电影”，掀起了马来西亚电影新浪潮，悉心提携与培养年轻创作者。9月24日在尤伦斯当代艺术中心举行的 BISFF Masterclass“大师课”，邀请了 BISFF2018 评委的陈翠梅，将集中展映她的短片代表作，并与观众分享她的创作经验和电影感悟。

Time : 13:00–17:00, September 24

Location : Ullens Center for Contemporary Art

Guest: Tan Chui Mui

Moderator: GUO Xiaodong

Tan Chui Mui is undoubtedly one of the best film creators in this era, and is also an extremely important film director in the creation of Chinese short films. She won fame in various international film festivals with a series of excellent short films in her early years, and then founded Da Huang Pictures which set off a new wave of Malaysian films, promoting and nurturing young creators. Tan Chui Mui, BISFF2018 judge, is going to be the special guest of The BISFF Master Class held at the Ullens Contemporary Art Center on sept 24 and share her film experience and perception with the audience after screening her short film masterpiece.



陈翠梅 Tan Chui Mui

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1. 丹绒马林有棵树 A Tree in Tanjung Malim

陈翠梅 Tan Chui Mui | 2004 | 马来西亚 Malaysia | 普通话 Mandarin | 24:25

导演虚构的少年自传。十七岁的少女逃学来到吉隆坡。她和一个朋友吃晚餐，去大钟楼看灯，在公寓外的草场打赌最后关灯的是哪一间，有一句没一句地唱歌。她告诉他早上搭巴士迷路的事。她说路旁有棵大树，不断地下着白花，薄薄的，像纸巾一样。

A fictional autobiography of a teenager. The 17-year-old girl skipped school and came to Kuala Lumpur. She had dinner with a friend, went to the bell tower to watch the lights, and bet which apartment would be last one turning out the light outside on the grass. She told him about getting lost on the bus in the morning. She said there was a big tree by the side of the road, and there were white flowers, thin like tissue.



2. 南国以国 South of South

陈翠梅 Tan Chui Mui | 2005 | 马来西亚 Malaysia | 闽南语 Fujianese | 11:18

故事讲述马来西亚一个华人家庭祖孙三代的日常生活。他们远离故土，在马来西亚以海为生。时值越南难民涌入马来西亚，一块金子换来一盆米饭的乞讨镜头让人异常心酸。在那个年代，吃饭似乎是他们唯一需要的，值得尊敬的仪式。

The story tells the daily life of three generations of a Chinese family in Malaysia. Far from home, they live off the sea in Malaysia. When Vietnamese refugees poured into Malaysia, a begging scene is very poignant in which a pot of rice was exchanged for a lump of gold was poignant. In those days, eating seemed the only respectable ritual they needed.



3. 蘑菇兄弟们 Company of Mushrooms

陈翠梅 Tan Chui Mui | 2006 | 马来西亚 Malaysia | 普通话 Mandarin | 32:06

四个男人见面。话题无可避免地绕着他们的女人。导演说看起来是男人电影，私底下是一部女性电影。

Four men meet, then the conversation inevitably revolved around their women. The director says it looks like a man movie, but secretly it's a woman movie.



4. 仪式之必要 The Need of Rites

导演：陈翠梅
Director: Tan Chui Mui
2008 | 马来西亚 Malaysia | 12:19 | 普通话 Mandarin | 剧情 Drama

一场算命，是对人生的一次粗暴的审视。就算她一点都不相信算命，她没有办法不重新思考人生。

A fortune-telling is a rough examination of life. Even if she doesn't believe in fortune-telling at all, she can't help rethinking life.



5. 一个未来 One Future

Director: Tan Chui Mui
2009 | 马来西亚 Malaysia | 4:41 | 英文 English | 科幻 Sciencefiction

一个前卫和强大的科幻故事的社会，一切看似完美无缺，但就是没有人可以开口说话。

In a society of avant-garde and powerful science, everything seems perfect, but no one can speak.



6. 每一天每一天 Everyday Everyday

Director: Tan Chui Mui
2009 | 马来西亚 Malaysia | 18:06 | 普通话 Mandarin | 剧情 Drama

最困难的是生活，如何度过每一天？就算我们坐着不动，生活还是会向我们冲过来啊！

The most difficult thing is life, then how to spend every day? Even if we sit still, life will rush towards us.

排片表

Program



7. 是在道别 To Say Goodbye

Director: Tan Chui Mui
2008 | 马来西亚 Malaysia | 13:03 | 普通话 Mandarin | 剧情 Drama

女主角问男主角为什么不喜欢她，他不回答。女主角重复问了三次：“你为什么不喜欢我？”“你为什么喜欢我？你根本不了解我。你喜欢的不是我，而是你想象出来的我。”男主角回答。
The heroine asked the hero why he didn't like her and he didn't answer. She asked three times: "why don't you like me?" "Why do you like me? You don't know me. It's not me you like. It's me you imagine." The hero replies.



8. 美丽的失败者 The Beautiful Loser

Director: Tan Chui Mui
2015 | 马来西亚 Malaysia | 12:11 | 普通话 Mandarin | 剧情 Drama

在台湾的歌唱事业失败后，费决定回马来西亚开一家咖啡馆。她遇到了皮特，一个她 10 年没见的老朋友。皮特最近刚刚关闭了他的音乐酒吧，带她去垃圾场找家具。
After her singing career fails in Taiwan, Fei decides to move back to Malaysia to open a cafe. She meets up with Pete, an old friend she had not met in 10 years. Pete had just recently closed down his music bar. He brings her to a junkyard to hunt for furniture.

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	UCCA	UCCA	CHAO回声	CHAO Cinema
12h				
13h		RE:VOIR 13:00 RE:VOIR 16mm Screening+Talk 16mm 胶片实验电影放映 70'+Talk	CT 13:30 Tide-II+QA 潮汐 华语竞赛单元第2组+映后 105'+QA	
14h				
15h				
16h			CH 15:30 Halo-I 华语学院竞赛第1组+映后环节 111'+QA	NE 15:30 Neutron-I 绿雾 2场联排
17h	OPENING 17:00 Opening Screening 开幕放映		IN 16:00 Nebula-I 星云 国际虚构类竞赛第1组 95'	
18h				
19h			IM 18:15 Mirage-II 幻景 国际实验竞赛单元第2组 95'	CH 18:30 Halo-II 华语学院竞赛第2组+映后环节 110'+QA
20h	IM 20:00 Mirage-II 幻景 国际实验竞赛单元第2组 95'	CT 19:30 Tide-III+QA 潮汐 华语竞赛单元 第3组+映后 110'		NE 18:30 Neutron-III 狼屋 2场联排
21h				
22h				
23h				

	UCCA	怒澜	CFA电影资料馆	CHAO回声	CHAO Cinema
12h					
13h					
14h		IN 14:00 Nebula-II 星云 国际虚构类竞赛第2组 96'		IN 13:30 Nebula-IV 星云 国际虚构类竞赛第4组 92'	AS 14:00 Astro-1 星辰 周滔作品特别展映第1组 87'
15h			Echo 15:30 回响 布林顿早期无声电影收藏展 现场配乐 120'	IF 15:15 Fresco-II 图卷 国际非虚构类竞赛第2组 103'	
16h		NE 16:00 Neutron-II 古典时代			AS 16:00 Astro-2 星辰 周滔作品特别展映第1组 89'
17h	IM 17:00 Mirage-I 幻景 国际实验竞赛单元第1组 95'	IF 17:30 Fresco-I 图卷 国际非虚构类竞赛第1组 101'		CP 17:30 CP-I 华语平行展映第1组+映后 100'+QA	
18h					
19h	NE 18:45 Neutron-I 中子：绿雾 62'			NE 19:00 Neutron-II 中子 特别展映：幽冥之舟 两场联映	
20h	CT 20:00 Tide-I 潮汐华语竞赛单元第1组+映后 95'+QA	RE:VOIR 20:00 RE:VOIR 16mm Screening+Talk 16mm 胶片实验电影放映+映后 70'+Talk		IN 20:00 Nebula-III 星云 国际虚构类竞赛第3组 92'	CP 20:00 CP-II 华语平行展映第2组+映后 95'+QA
21h					
22h					
23h					

	UCCA	三影堂三展厅	UCCA	怒澜	三影堂三展厅
12h					
13h		IF Fresco-I 图卷 国际非虚构类竞赛第1组 101'			IN 13:00 Nebula-I 星云 国际虚构类竞赛第1组 95'
14h					
15h					
16h		IM Mirage-I 幻境 国际实验类竞赛第1组 95'		CT 15:30 Tide-I 潮汐 华语竞赛单元第1组 95'	
17h					
18h		IN Nebula-II 星云 国际虚构类竞赛第2组 96'			IM 17:30 Mirage-II 幻境 国际实验类竞赛第2组 93'
19h					
20h	IF Fresco-III 图卷 国际非虚构类竞赛第3组 100'		IN 19:45 Nebula-III 星云 国际虚构类竞赛第3组 92'	CP 20:00 CP-II 华语平行展映第2组+映后 95'+QA	AOA 19:00 Asia on Action 90' 行动中的亚洲影像 SeaShorts东南亚短片电影节 获奖作品特别展映
21h					
22h					
23h					

	UCCA	09/19 Wednesday 星期三	UCCA	怒澜	09/20 Thursday 星期四
12h					
13h					
14h					
15h					CS 15:00 Camera Stylo-II 摄影机与笔 第2组 华语青年写作论坛 短片放映第2组
16h					
17h					
18h					
19h		CS 19:00 Camera Stylo - I 摄影机与笔 第1组 华语青年写作论坛 短片放映第1组			
20h	IF Fresco-II 图卷 国际非虚构类竞赛第2组 103'	19:45 Mirage-III 幻境 国际实验类竞赛第三组 97'	IM 19:45 Mirage-III 幻境 国际实验类竞赛第三组 97'	IF 20:00 Fresco-III 图卷 国际非虚构类竞赛第3组 100'	CS 19:30 Camera Stylo-Panel 摄影机与笔 华语青年写作论坛
21h					
22h					
23h					

	UCCA	UCCA	怒濤	UCCA	怒濤	虞社	CHAO回声	
12h								
13h				IF 13:00 Fresco-I 图卷 国际非虚构类竞赛第1组 101'		CT 13:00 Tide-II+QA 潮汐 华语竞赛单元第二组+映后 103'+QA	IM 13:00 Mirage-III 幻景 国际实验类竞赛第三组 97'	09/22 Saturday 星期六 CHAO Cinema NE 14:45 Neutron-V 61'x2 中子 特别展映 闭幕片 大怪孔 2场联映
14h			怒濤		IN 14:00 Nebula-IV 星云 国际虚构类竞赛第四组 92'			
15h		VIDÉOGRAPHE 15:15 Vidéographe 特展+映后 120'					IF 15:00 Fresco-III 图卷 国际非虚构类竞赛第3组 100'	
16h				IM 16:30 Mirage-I 幻景 国际实验类竞赛第一组 93'	Fragaria 15:45 Fragaria 野草 奇幻 华语组 +映后 130'+QA			
17h		NE 17:00 Neutron-II 古典时代 62'		IF 18:30 Fresco-II 图卷 国际非虚构类竞赛第2组 103'		IN 17:15 Nebula-I 星云 国际虚构类竞赛第一组 95'		
18h			IN 18:00 Nebula-III 星云 国际虚构类竞赛第3组 92'	NE 18:45 Neutron-III 狼屋 75'				
19h					Fragaria 19:45 Fragaria 野草 奇幻 国际组 97'			
20h	IN 19:45 Nebula-IV 星云 国际虚构类竞赛第4组 92'	CT 20:00 Tide-III 潮汐 华语竞赛单元 第3组+映后 110'+QA	IN 20:30 Nebula-III 星云 国际虚构类竞赛第二组 92'	NE 20:30 Neutron-IV 幽冥之母 62'				
21h								
22h								
23h								

		UCCA		虞社		09/23 Sunday 星期日		UCCA		虞社		09/24 Monday 星期一	
12h													
13h	As 13:00			CH	13:00			MC	13:00				
14h	Astro-1 星辰 周滔作品特别展映第1组 87'			Halo-I 华语学院竞赛第一组+映后 111'+QA				Master Class 陈翠梅短片展映 陈翠梅大师课					
15h	As 14:30												
16h	Astro-2 + 大师课 星辰 周滔作品特别展映第2组 89'+ Master Class			CH	16:00								
17h				Halo-II 华语学院竞赛第2组+映后 110'+QA									
18h	CT 17:30							SS	17:30	SS	17:30		
19h	Tide-II+QA 潮汐 华语竞赛单元第2组+映后 105'+QA			IM	18:00			Special Screening 获奖影片特别放映		Special Screening 获奖影片特别放映			
				CT	19:00			Mirage-III 幻景 国际实验类竞赛第三组 97'					
20h	CT 19:45			Tide-I+QA 潮汐 华语竞赛单元第1组+映后 95'+QA								AOA	19:30
21h	Tide-III+QA 潮汐 华语竞赛单元第3组+映后 110'+QA			Panel Image Space As Wormhole 论坛：“作为虫洞的影像空间”				NE	20:00			Asia on Action: Panel “行动中的亚洲影像”论坛	
22h				Panel Neutron-V 中子 特别展映 闭幕片 大隆扎									
23h													

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