

# 第七屆中國紀錄片交流周 The 7th Documentary Film Festival China

中國北京  
Peking, China

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中國紀錄片交流周  
Documentary  
Film Festival  
China



主辦 Organizer 梁熾庭電影基金 Li Xianting's Film Fund

協辦 Co-organizers 現象工作室 Fanhall Films 宋洪美術館 Songzhuang Art Center 北京具森影視 Beisen Films

聯合資助 Financial Supports Jan Vrijman Fund 連衣者企業 Donoratico

交換項目 Exchange Project 瑞士電影協會 Swiss Films 尼翁國際紀錄片電影節 Visions du Réel-Nyon International Film Festival



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主辦Organizer:

栗憲庭電影基金 Li Xianting's Film Fund

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協辦機構Co-organizers:

現象工作室 Fanhall Films  
宋莊美術館 Songzhuang Art Center  
北京貝森影視 Beisen Films

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資助Financial Supports:

Jan Vrijman Fund  
達衣岩企業Donoratico

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交換項目Exchange Project:

瑞士電影協會Swiss Films  
尼翁國際紀錄片電影節Visions du Reel-Nyon International Film Festival

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藝術總監 Artistic Director:

栗憲庭 Li Xianting

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節目總監 Program Director:

朱日坤 Zhu Rikun

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節目策劃Programmers:

中國影片Chinese Film: 王宏偉Wang Hongwei 應亮Yiang Liang朱日坤Zhu Rikun  
吳文光記錄片專輯一：私人影像Wu Wenguang's Documentary Album: Private Portraits: 朱日坤Zhu Rikun  
瑞士紀錄電片Swiss Documentary: 朱日坤Zhu Rikun  
金東元回顧展Retrospective of Kim Dong-won: 朱日坤Zhu Rikun 金希貞Kim Heejung  
新加坡單元Singapore Program: 謝福龍Philip Cheah  
特別放映——原一男Special Screening: Hara Kazuo: 吳文光Wu Wenguang阿部-馬克-諾奈斯 Abé Mark Nornes

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金東元回顧展協調人Coordinator for the Retrospective of Kim Dong-won

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字幕翻譯Subtitles Translation:

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瑞士紀錄片Swiss Documentary:

孫亞雄 Enya Sun (《我眼中的你》The Way I Look at You)

郭曉東Guo Xiaodong (《直面法官》Facing the Judge)

楊洋Yang Yang (《高山傳奇》The Heritage of Mountain People)

余慧明Yu Huiming (《園林之屋》The House in the Park)

張羿Zhang Yi (《家的回音》Echoes of Home)

新加坡單元Singapore Program:

範彬彬Fan Binbin (《帕薩比村莊》Passabe)

邵馨瑩Shao Xinying (《婚姻介紹》Match Made)

楊洋Yang Yang (《帶不走的一切》All That you Can't Leave Behind)

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金東元回顧展Retrospective of Kim Dong-won:

翻譯Translation:

李英雨Lee Young-woo:

《上溪洞奧運會》Sanggyedong Olympic

《杏堂洞的人們 (一)》Haengdangdong People

《我們正在創造的另一個世界 杏堂洞的人們 (二)》Another World We Are Making: Haengdangdong People 2

《記錄在明洞教堂裏鬥爭的6天》The Six-day Struggle in Myungdong Cathedral

金杰Jin Jie《遣還》A Repatriation

鄭芝京 Jung Ji-kyung, 劉曉 Liu Xiao: 《未完的戰爭》63 Years On

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孫貞 Sun Zhen

《上溪洞奧運會》Sanggyedong Olympic

《杏堂洞的人們 (一)》Haengdangdong People

《我們正在創造的另一個世界 杏堂洞的人們 (二)》Another World We Are Making: Haengdangdong People 2

《記錄在明洞教堂裏鬥爭的6天》The Six-day Struggle in Myungdong Cathedral

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沉春梅 Shen Chunmei: 《未完的戰爭》63 Years On

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特別放映——原一男Special Screening: Hara Kazuo:

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合作媒體:

現象網fanhall.com 影視工業網107cine.com

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## Jan Vrijman Fund紀錄電影基金

### 促進全球觀點交換

阿姆斯特丹國際紀錄片電影節(IDFA)展映來自全球和不同文化背景下的電影。即使是在這樣一個全球電影節的環境中，我們看到紀錄電影文化更多的是由西方世界主宰。發展中國家中存在非常多的緊迫的題材。但是當這些題材被制作出來的時候，導演往往是西方人。為了傾聽發展中國家的電影人的聲音，促進當地電影文化并使創作型的紀錄片成為真正的全球電影藝術，IDFA在1998年創立了Jan Vrijman Fund基金。

### 發展中國家的紀錄電影

Jan Vrijman Fund基金以IDFA的共同創辦人之一命名，關注發展中國家電影環境的進步。每年，發展中國家的獨立制片人可以向JVF提交資金支持的申請。每年有兩輪的征集。JVF可以資助項目開發、制作和后期、發行和銷售。除此之外，JVF也同時支持當地推動紀錄片制作和發行的活動，包括Workshop，紀錄片電影節和教育項目等。JVF不僅提供資金的支持，同時也起到顧問的作用。

### 創作型優先

基金資助的基本原則是該項目沒有本基金的支持將無法實現。項目的選擇基於原創性、影院質量和潛力。在項目的判斷上，JVF努力照顧到地域的廣泛性。不過我們對內容沒有特別的偏好。其中的條件之一就是申請人必須在發展中國家居住和工作，“發展中國家”的識別依據經濟合作和發展組織的定義。

### 全球電影舞臺的臺階

從創始之日前十二年來，JVF資助了263個申請項目，其中有222個是創造性的紀錄片。每年新完成的JVF項目都有在IDFA展映。這些電影帶來不同的意見和觀點。從這個意義上，JVF促進了全球觀念的富有成果的交流，不管是在當地還是在國際紀錄片領域中。

### 如果申請JVF資助

每年有兩個報名截止日：1月15日和5月15日

請登錄網站：[www.idfa.nl/janvrijmanfund](http://www.idfa.nl/janvrijmanfund)閱讀和下載有關的信息



### Stimulating a global exchange of ideas

The International Documentary Film Festival Amsterdam (IDFA) screens films from a wide variety of countries and cultures. Be that as it may, it becomes clear even at one of the most international documentary festivals that documentary film culture is dominated by films from the western world. Meanwhile, in developing countries, some of the most urgent subjects and stories are in abundance. And when these issues do get dealt with in documentaries, it is usually in films made and directed by western filmmakers. In order to generate more attention for the voices of filmmakers in the developing world, to stimulate local film cultures and to turn the creative documentary into a true global film art, IDFA established the Jan Vrijman Fund in 1998.

### Documentaries in developing countries

The Jan Vrijman Fund, named after the man who inspired and co-founded IDFA, focuses its activities on the improvement of the documentary climate in developing countries and countries in transition. Independent documentary makers living in these countries can submit applications for financial support in two rounds each year. Grants are intended for script development, production and post-production, distribution and sales. In addition to individual film projects, the Fund also supports projects that promote local documentary production and distribution in general, such as workshops, documentary film festivals and educational programmes. The Fund does not only provide financial support, but also plays an advisory role.

### Creativity comes first

The basic principle for supplying funds is that projects would not have been realized without the support of the Fund. Each project is considered on a merit basis and the selection is done on the basis of the originality of the idea, the cinematic quality and the project's potential.

In the judging of projects, the Fund attempts to distribute grants across a wide variety of regions. Otherwise, there are no formal selection criteria as far as content is concerned. The one condition is that the applicant must live and work in a developing country, recognised as such by the Organisation for Economic Co-operation and Development.

### The stepping stone to a global stage

In the twelve years since its foundation, the Jan Vrijman Fund has funded 263 applications, 222 of which were for creative documentaries. Every year, the Fund presents all recently completed titles at IDFA. They are films that strike a different note and offer surprising points of views. In this manner, the Jan Vrijman Fund stimulates a confronting and fruitful exchange of ideas from all over the world, both at a local level as well as within the international documentary community.

### How to enter your documentary for the Jan Vrijman Fund

There are two deadlines for entering projects per year: 15 January and 15 May.

Information on the regulations, the entryform and FAQ can be found on [www.idfa.nl/janvrijmanfund](http://www.idfa.nl/janvrijmanfund). If you have further questions you can contact the fund at: [janvrijmanfund@idfa.nl](mailto:janvrijmanfund@idfa.nl).

# Donoratico

## Is art for life.

### 达衣岩--是艺术为生活

達衣岩，2002年創立於中國廣州，生產製作時裝、高級成衣、各類配件、飾品等

達衣岩，一個意大利小鎮的名字，最初學習油畫、具田園情結的設計師丁勇把她作為自己創立的一個時裝品牌的名稱。小鎮的街巷、古橋、溪水、磚瓦、陶罐、器皿、粗布、飾品、樹葉、果實……我們從過去走來，穿越了漫長的歷史隧道，正身處充滿着角逐、碰撞、撕扯、浮躁等波瀾壯闊圖景和自由、民主、寬容、愛、環保等普世理念和社會文化形態開始推行的現在，因為達衣岩，令我們這些現代人找尋到了心靈歸依的精神家園，未來的道路也因此燦爛。

達衣岩是設計師心中的詩意小鎮、藝術聖殿和夢想家園，是寄托和匯集設計師遐思妙想的精神棲息地。

目標消費群為所有熱愛都市生活、向往田園意境、擁有藝術情結和詩意情懷、品位高雅、卓爾不群的現代知性女性而設計。

達衣岩只關注品位，不注重年齡。達衣岩，是自然的、浪漫的、知性的、自我的。是詩意的設計，油畫的時裝；是時裝藝術和藝術時裝，是撫慰現代都市人心靈的詩意家園；是詩意小鎮，心靈家園，時裝聖殿；是藝術，為生活。

達衣岩時裝作品是古典主義、現實主義和浪漫主義的完美結合，強調色彩、面料質地和整體款式，注重多用天然的棉、麻、毛、絲等優良質地的面料和大地、田園、樹木、苔蘚、蘆葦等自然淳樸的中性調和的灰色、卡其、泥土色彩，街巷、古橋、溪水、磚瓦、陶罐、器皿、粗布、飾品、樹葉、果實等都能够成為設計師取之不盡的靈感來源與創作元素，從而傳遞出詩意小鎮田園般自然、舒適、慵懶、質樸、寫意、輕鬆、寧靜、和諧、真實的品格精髓，以此消解現代人喧囂都市生活中的浮躁、緊張與不安。因此，取之不盡的設計元素，持續的推陳出新，對於永恒和原始的敏銳把握，為品牌提供了旺盛的生命力，與來去匆匆的流行時尚相比，達衣岩別具一格的產品風格永遠不會過時和落伍。

達衣岩衣服上的每一處裁剪痕迹，即便是每一粒鈕扣和每一個針腳，都為生活在都市的我們保留了生命的質樸與真誠，並滿含着詩意地走向每一個熱愛她的穿着者。

達衣岩體現所處時代穿着者的人格意志和價值觀，反映一種生活哲理，詮釋著一種田園詩意生活的新服裝設計與穿着理想，旨在引導和彰顯一種閑適、詩意、健康、人本的現代都市生活方式。

達衣岩時裝整體感覺質樸、優美、詩意、藝術、人性、永恒、高尚與品位。

達衣岩以中高檔面料和價格占領目標市場。

Donoratico was created by the fashion designer Mr. Ding Yong, in Guangzhou, China, in 2002.

It handles fashion dress, haute couture, various fittings and accessories.

Donoratico, is the name of a small town in Italy, the designer Mr. Ding Yong, who started to paint in oils at the age of 16 and is with the complex of idyll, used it as a apparel brands. It is a ancient town full of vitality. Looking at its streets and lanes, historical bridges, streams, bricks, pottery, vessels and coarse, jewelry, leaves and fruits, we seem to come across from the past through a long historical tunnel. We are in the age that is full of competition, and that begins to have the universal concept and the social-cultural patterns of freedom, democracy, tolerance, love, and environmental protection. Fortunately, we modern people have Donoratico, and because of it we can still seek out a spiritual homeland for refuging our soul, leading us to a brilliant future. Donoratico is the poetic town, the art temple, and even the dream homeland in its designers' world of mind, in the meantime, it is also a spiritual habitat for collection of the moment's whim of its designers.

Its target consumers are those modern intellectual women with out-standing potential who enthusiastically love the city life, yearn for pastoral mood, and have art complex, poetic feelings and elegant taste.

Instead of paying close attention to consumers on account of their age to design clothes, Donoratico lays its emphasis on consumers' good taste for them. It is a brand producing clothes based on the rules of nature, romance, intellect and individual. What a poetic design as good as a canvas fashion! It is the art of fashion, at the same time, the fashion of art, a poetic homeland for calming down the contemporary urbanite from the busy life. Is art, for the life.

Donoratico is the perfect combination of Classicism, Romanticism and Realism, from which we can see that it lays stress on color, fabrics and the integral style, its use of fine textured fabrics such as natural cotton, linen, wool and silk, and that the free use of the simple neutral harmonic color such as gray, khaki and clay colors which come from the nature (the earth, the field, the trees, the moss, the reed, etc.). All the external scene and objects (the streets and lanes, historical bridges, streams, bricks, pottery, vessels and coarse, jewelry, leaves and fruits, etc.) can give designers the inexhaustible inspiration to create their new works, and be the elements of their work to deliver a pastoral-town-like essence character which is naturalness, comfortableness, laziness, simplicity, enjoyment, relaxation, tranquility, harmony and reality, dispelling the fickleness, tension, uneasiness from the modern blatant urban life. Hence, the inexhaustible design element, the continuous innovation, and the keen grasp of eternity and originality provide Donoratico energetic vitality. Compared with the faddish fashion, Donoratico never lose its unique style and at no time is outdated or left behind.

Each cutting trace in the garment of Donoratico, even a button or a stitching reserves the modesty and sincerity of life for people who live in cities, revealing its poetic character to those who love wearing it.

Donoratico reflects the personality and values of its wearers as well as a kind of life philosophy, and explains the new fashion design and ideal wearing style of pastoral-poetic-like life, aiming at guiding and revealing a leisurely, poetic, healthy and humanistic modern city life style.

The Donoratico fashion gives us an integral feeling of simpleness, elegance, poetry and artistry, human's nature, eternality, nobleness and taste. Donoratico occupies the target markets with the high-grade fabrics and garments and its favorable price.

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## 前言 Preface

春季的四五月，是中國紀錄片交流周在宋莊舉辦的時間。過去一年中國新出現的優秀紀錄電影，以及來自海外的諸多重要作品即將在這裏展映。紀錄電影創作者們和從業人員、評論家、策劃人以及電影愛好者們匯聚在這裏，形成一個電影交流的盛會，也使宋莊成爲中國最活躍的獨立電影基地之一。我甚至看到，一些過去并不熟悉紀錄電影的藝術家們，在通過這個電影節了解紀錄片后也有一部份人開始進行電影創作。我爲此感謝所有携作品參加本次電影節的導演和制片人，也感謝具體組織這次影展的策劃人和我們的整個團隊，包括衆多的志願者們。特別感謝爲本次活動提供資金支持的荷蘭Jan Vrijman Fund基金、中國的設計師丁勇先生和他的達衣岩企業。北京原008藝術區維權藝術家們也提供了部份資金協助，在此一并感謝。

再次歡迎所有來到這個邊緣小村莊參加本屆紀錄片電影節的國內外朋友們。

栗憲庭 / 藝術總監

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Spring is the time when we hold DOCHINA - Documentary Film Festival China in Songzhuang. Outstanding new Chinese documentaries that have emerged in the past year as well as important works from overseas will soon be screened here. Documentary filmmakers, professionals, critics, curators, and film enthusiasts will all gather here to form a grand assembly of cinematic exchange, turning Songzhuang into one of China's most dynamic bases for independent film. I have even seen artists who in the past were unfamiliar with documentary film gain an understanding through this festival, and some of them have even started to make their own films. For this reason, I am grateful to all the directors and producers who are bringing films to participate in this festival. I would also like to thank the organizers and curators of this festival as well as our entire team, including the many volunteers. I would especially like to thank the Jan Vrijman Fund in Holland for their contribution to this event, as well as Chinese designer Ding Yong and his Donoratico Enterprise. Artists from Beijing's original 008 Art Zone Legal Rights and Interest Alliance also contributed, and for this help we are also grateful.

Again, welcome to all those who came from the mainland and overseas to this small, out-of-the-way village for this year's documentary festival.

Li Xianting / Artistic Director



## 前言 Preface

今年的影展我們在節目的總體規劃上做了一定的調整。增加了國際單元的影片，主要由瑞士紀錄電影，金東元回顧展、原一男作品展、新加坡紀錄電影四個部份組成，一共17部影片。中國的影片裏面，多數是最近一年內新完成的作品，甚至多數是最近幾個月剛剛完成的。我們原計劃中國紀錄片單元(含競賽和非競賽)的數量是不超過15部，結果最終是選擇了22部。其中包括一個特別展映，“吳文光紀錄片專輯：私影像”。即使如此，我們未選的影片裏面還是有一些質量不錯的作品，但是因為我們的影展的容量的關係，只能放棄掉一些可能也值得推薦的影片。或許這也不是遺憾，它說明了一年來中國的紀錄電影數量和質量有了提高，另外對質量的嚴格也使影展的面貌更加清晰，更加接近“我們選擇的任何一部影片都是好作品”的目標。紀錄片導演裏，一半左右是新面孔。這更加讓人驚喜。我們更樂於在這個影展中發現新作品，推出新導演。

在一些細節處理上也有新的進步。依然重視對放映的要求。無論是放映環境、觀眾組織和交流討論等方面，都希望按照一個比較高的標準來安排。為了更好的安排放映，我們本屆影展開始嘗試售票。可能這個舉措會引起部份人的誤解。但是對我們來說這是遲早必須嘗試的一步。門票收入未必是最重要的，即使按照最樂觀的售票情況，收入也不會超過影展預算的5%。但是我們必須嘗試為以後獨立電影尋找一定的經濟上的可能性。而影展僅僅是其中一個最基本的實驗。如果我們的電影愛好者連在影展購票的興趣都沒有的話，所謂的獨立電影發行、藝術電影院等只能是空談。

當然，這個影展仍是在實驗的階段。或許正是這種實驗性，才是我對它依舊抱有熱情的緣由。

謝謝所有支持本影展的朋友們。

朱日坤 / 節目總監

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For this year's festival, we have made certain adjustments to the overall plan. We have increased the number of international entries, the majority of which are comprised of 16 films divided in four sections: documentaries from Switzerland, the retrospective of Kim Dong Won, the films of Yuan Yanan, and documentaries from Singapore. The Chinese entries are all documentaries completed within the last year and, in fact, most of them have just been completed in the past few months. Our original plan for Chinese documentary entries (in both the competition and non-competition sections) was to not exceed 15 films, but in the end we selected 22, including a special screening of "Wu Wenguang's Documentary Album: Private Portraits." Among the films we did not select there were several of fine quality, but because the festival's capacity is limited, we had to give up films that may indeed be worthy of attention. But maybe this is not such a pity, because it demonstrates that in the last year the quantity and quality of Chinese documentaries has increased. It also makes the festival's demands on quality more strict and its vision more clear, bringing it closer to the standard that "the films we select are all good films." Amongst the documentary directors participating this year, approximately half are new faces. This makes us even happier; for, we are delighted that through this festival we are able to discover new films and bring attention to new directors.

We have also made new improvements in the handling of a few details. We still attach great importance to the demands of film exhibition. Not matter if it is the screening environment, the organization of the audience, or the level of discussion, we hope to operate according to a comparatively high standard. In order to better organize screenings, starting with this festival we will try out the procedure of charging admission. This measure may cause some people to misunderstand. According to us, however, this step must sooner or later be attempted. The revenue from tickets is not necessarily the most important aspect. Even in the most optimistic situation, the revenue from admission could not exceed 5% of the festival's budget. But, in order for independent film to seek a definite economic potential in the future, we must test this out. Furthermore, the film festival is only the most basic among other tests. If our film enthusiasts lack all interest in purchasing tickets, then distribution of independent films and art cinemas are all just idle talk.

Of course, the festival is still in a stage of experimentation. Perhaps this kind of experimental quality that the festival has is precisely the reason why I still have such passion for it.

Thank you to all the friends who support this festival.

Zhu Rikun / Program Director

中國競賽單元獎項設置 Awards for Chinese Competition:

獨立精神獎 Independent Spirit Award

評委會獎 Jury's Prize

優秀紀錄獎 Outstanding Documentary Award

評委介紹 / Jury

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海波

1962出生于中國吉林省長春市，現居北京。他是一個圖片攝影師。在當代藝術界具有重要的地位。他的部份重要展覽有：1991 《西藏》攝影作品展，吉林省博物館 2001 “49屆威尼斯雙年展”，“巴塞爾藝術博覽會”，“海波攝影1999-2002 個展”，藝術文件倉庫，“阿爾藝術攝影節”，“過去與未來之間——來自中國的新攝影及影片”，紐約攝影中心，“麻將——烏利·希克(UliSigg)中國當代藝術收藏”，2007 “心靈和天地之旅程-”，紐約大都會藝術博物館，“黑白灰—一種主動的文化選折”今日美術館，2008 “太平山以北都是草原”個展，北京公社。作品被新加坡美術館、紐約國際攝影中心、大都會博物館等收藏。



Hai Bo

Hai Bo was Born in 1962, in Chang Chun, Jilin Province, China, Now live at Beijing. He is one of the most important photographer in contemporary arts in China. His main exhibition experiences includes:

1991 "Tibet" Photograph Exhibition in Jilin Museum, Changchun, China

2001 49th Venice Biennale in Venice, Italy Basel Art Fair in Basel, Swiss

2002 Hai Bo Photography Solo Exhibition 1999-2002 CAAW, Beijing, China

2003 ARLES RENCONTRES DE LA HPHOTOGRAPHIE, France

2004 Between Past and Future-New Photography and Video from China. In IPC, New York

2005 'Mahjong': Uill Sigg personal collector's show in Kunstmuseum Bern, Swiss

2006 Hai Bo's second solo exhibition at Max Protetch gallery, in New York

2007 "Journeys" – mapping the earth and mind in Chinese art, Metropolitan Museum of Art, New York China Black White Grey – A Conscious Cultural Stance, Today Art Museum, Beijing, China

2008 North of Taiping Mountain is all grassland – Solo show at Beijing Commune

His works are collected by Singapore Art Museum, International Photography Center, The Metropolitan Museum of Art and so on.

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叢峰

曾在氣象局和報社工作，現居北京，從事獨立電影和寫作。

《信仰》(2006)

《持遙控器的人》(短片)(2007)

《馬大夫的診所》(2007)

Cong Feng

Cong Feng once worked at weather bureau and newspapers, now he's an independent filmmaker and a poet, currently lives in Beijing.

Religion (2006)

Man With A Remote Controll (short film) (2007)

Dr. Ma's Country Clinic (2007)

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司徒安

文革尾聲1979-1982年間，司徒安在北京從事與清朝皇帝宮廷相關禮儀的社會政治意義的研究，之后在美國芝加哥大學獲得博士學位。現在紐約大學教授人類學和宗教學，并任宗教研究學科主任。她的早先研究，尤其在專著《身體與毛筆：十八世紀作為文本與表演的大祭祀》涉及“舊”媒體，諸如身體，紙張，絲綢和石頭。自從創立紐約大學的宗教與媒體研究中心，司徒安策劃了一系列中國紀錄片的展映。目前正在進行的《用水書寫：書法，干部，和當代中國公共空間中個體【自我】的表演》研究項目，也包括錄像的應用。

Angela Zito

From 1997-1982, as the Cultural Revolution was ending, Angela Zito lived in Beijing doing historical research on the social and political importance of rituals performed by the emperor. Having received her PhD from University of Chicago, she now teaches anthropology and history of Chinese religions at NYU, where she also directs the Religious Studies Program. She has worked in very old media: bodies, paper, silk and stone as the author of *Of Body and Brush: Grand Sacrifice as Text/Performance in 18th Century China*. founding the Center for Religion and Media, she has curated independent Chinese documentary screenings in New York and worked in video for a current project on "Writing in water: Of calligraphy, cadres, and ways of performing yourself in public in China."



## 我們要看什麼？

一直以爲文字閱讀應該進入一個重讀經典的年代了，而每次走進書店，發現其實絕大多數的“書”只是無端地在浪費着日益枯竭的自然資源并嚴重地褻瀆著祖宗發明的造紙術和印刷術：在能拍短片的照相機5D2全球熱鬧登場之時，我們的影像歷史經典細數來實在少而又少，在堂皇的電影城堂皇地放映的是堂皇的“電影”，堂皇的年代，我們能看什麼？

人人都有著前言搭不著后語的七情六欲，有關“看”的情和欲需要護養，荒唐的年代，我們要看什麼？

“五一”雖被取消了長假，也可以來宋莊的小放映廳觀望一番，或許會發現一些久違于自己的認知、判斷和真正屬於電影觀看的喜怒哀樂——來自于日漸成形的一些“中國制造”的紀錄電影；當然，你更可以撓撓紀錄片交流周的“七年之癢”。

來的話，素面朝天，無需妝扮。

王宏偉 四月十七

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I have been thinking about that reading has reached another level at this stage, but every time I enter the bookstore I realize that most books are completely wasting papers. Following the digital camera invention, we have great opportunities to make films. Our films, however, very few of them which we can count as good films. But they are shown in the cinema and have been called as 'a film'. What kind of films can we watch in this society?

Everyone has different taste of film appreciation, but it needs to be nourished. What a ridiculous society! What kind of films can we watch?

May Day is coming soon and I would like to invite you all to Fanhall cinema Songzhuang. You may find that some good documentaries which are made in China will be come along...

If you come over you don't have to do much make up but just to be yourself.

Wang Hongwei

## 抱歉、慚愧和不滿

本次CDFF減少了國內片的名額，一些按“慣例”該得到鼓勵的或者質量不錯的片因而落選。受此影響最大的是長片作者們，我只有說抱歉了。

CDFF2010的兩大變化：售賣門票和減少國內片。第一條很符合張獻民老師所歸納的“2.0特征”；第二條的實施則是爲了提高選片質量。CDFF在我心目中是大影展，歷來與國內的其他大影展們差不多：注重鼓勵並提供更多放映機會。而今天的變化確實讓我吃了一小驚，個人以爲，這第二條可能也是“2.0特征”之一吧。

以劇情作者身份參與選片，我實在有些慚愧：一則，“專業不對口”；再則，又一次感受了獨立紀錄整體水準的高超。如此就更更要抱歉了，既對落選和入選的作者們，也爲了獨立劇情片們的低落現狀。

讓我感到不滿的是短片們，看了大約28部60分鐘以下的片子，閃光的連個零頭都沒湊够。如此的蓬蓬勃，大大出乎意外。這些短片不是缺乏觀點和角度、就是方法不當、或者是純粹的電視臺制作。前幾年出現的李文、朱宜、白補旦、薛鑿羌、張天輝等人的短紀錄片，或者構思巧妙、或者拍攝獨特、或者態度端正——看來都只是個案而已。

最后附上我的遺珠片單：

長片-《上海，上海藍》、《礦工速寫》、《生活而已》、《再見獵德》、《我們的城市，我們的家》  
短片-《三只小動物1、2》、《漳源紙事》、《小山小宇》

應亮 四月十九日于栗憲庭電影基金

I really apologize that C.D.F.F. (China documentary film festival) has cut down the proportion of domestic films for the film festival. In our tradition, some films of which good qualities should have been encouraged to attend the festival, but this time have not been selected; the feature length documentary makers have been affected mostly.

CDFF has two slightly changes in terms of tickets selling and the way we choose the films for the film entry. The point of selling tickets is more likely to fit in "the 2.0 features", which was mentioned by a film scholar Zhang Xianmin; the second point is to improve our work of choosing good films. CDFF in my mind is a big film preview and it pays great attention to encourage, or provide more opportunities to the filmmakers. I was very much impressed by that. It also integrated with Zhang Xianmin's "the 2.0 features" as far as I am concerned.

It is my honor to be granted as a documentary programmer for this film festival. I do appreciate but the same time I do apologize as I am not a documentary maker myself but making dramas. And I do feel that the documentary making has reached very high level up to now, whereas the fiction films stay in an embarrassed situation, which is a big shame.

I am not satisfied to the group is the short film session. I have watched approximately 28films under 60minutes. Very rare we can find the good bits of the film. Not only are they lack of good points but also the way they approach the films or even like the T.V. programme. In the previous years, Filmmakers like Li Wen, Zhu Yi, Ba Budan, Xue Jianqiang, Zhang Tianhui and so on who had either good ideas, good cinematography or had a good attitude towards their work. It seems like it's just an exception for us now.

The following films that I am really keen but have not been chosen for this film festival are shown as below.

Feature Length:

Lost in Shanghai Lan

Miners

The days

Goodbye Liede

Our city, our home

Short length:

Three small animals1-2

Making paper in the headstream of Zhang River

Xiaoshan, Xiaoyu

Ying Liang



中國影片 Chinese Films

競賽 Competition

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回到達縣 Back to Daxian / 劉衛 Liu Heng

迷牆 Lost Wall / 潘志琪 Pan Zhiqi

火星幺綜合症 Martian Syndrome / 薛鑿羌 Xue Jianqiang

喉舌 Muothpiece / 郭熙志 Guo Xizhi

路上 On The Road / 楊弋樞 Yang Yishu

戀曲 A Song of Love, Maybe / 張贊波 Zhang Zanbo

哈爾濱旋轉樓梯 Spiral Staircase of Harbin / 季丹 Ji Dan

膠帶 Tape / 李凝 Li Ning

秘密人 Triumph of the Will / 毛晨雨 Mao Chenyu

長川村小 The Village Elementary / 黃眉 Huang Mei

回到達縣  
Back to Daxian

片長 Length: 120mins  
完成時間Year: 2009年  
導演Director: 劉蘅 Liu Heng  
攝影Cinematography: 劉蘅 Liu Heng  
剪輯Editing: 劉蘅 Liu Heng  
對白Dialog: 四川方言 Sichuan Dialect

內容梗概:

達縣在四川的東北部，大巴山的腹地，小地方的人不喜歡這個名字，把這裏改成了“達川”，還是不滿意，又改成了今天的“達州”。片子是關於火車站鐵路中學初一的一班孩子，也是這個年級三個尖子班中的一個。紀律委員陳婷婷同學是我的主角，她可愛，脾氣暴躁。在這樣一個城鄉接合部，家長們自顧不暇，老師們心有余而力不足，小孩子成長得歪歪倒倒。

Synopsis:

Daxian is located deep in the Daba mountains in the northeast of Sichuan province. Actually, Daxian is the city's former name. Its residents didn't like the name Daxian because "xian" means town, and they wanted their home to be known as a city. So they changed its name many times, finally settling on Dachuan, which is what it is called today. This video is about a group of students studying in the railway school, which is near the train station. Their class is the best of the entire grade. Chen Tingting is the discipline commissioner of the class and also my lead actor. She is cute and outgoing. In Daxian, where surrounding villages are quickly becoming expanding city, the students' parents are preoccupied with life's distractions, and the teachers are unable to do as much for the students as they would like. So the children bounce and drift towards their futures.





導演簡介：

劉蘅

2008年畢業于中國美術學院新媒體藝術系，獲碩士學位

2005年畢業于四川美術學院設計藝術系，獲學士學位

2001年畢業于四川美術學院附中

現任教于復旦大學上海視覺藝術學院

Bio-filmography of Director:

Liu Heng

2008 China Academy of Art, New Media Art, Master Degree

2005 Sichuan Fine Arts Institute, Graphic Design, Bachelor Degree

2001 Middle school of Sichuan Fine Arts Institute

2008—Now Teaching in Shanghai Institute of Visual Art of Fudan University



導演闡述：

我覺得這是個關於青春的紀錄片，初一的孩子和我自己。對於這個我度過幾乎所有童年的地方，我是不太願意回去的，很多東西就發生在眼皮底下不太可能回避不看。有時候我覺得這個地方慘不忍睹，有時候又會惦念起一些美好的事情。冬天的四川農村有很多植物都是墨綠色的，綠色下面紫紅色的土讓我想起這裏的人民，隨時都充滿了爆發力。不過總的來說，在這裏的日子是快樂的，不管是我小時候還是跟婷婷和她的同學在一起，回來的這些時間消除了我對待生活的一些簡單定義。

Director's Statement:

I think this is a documentary about youth. It is about a class of 7th graders in Daxian. I don't like to go back to this city although it is where I spent nearly all of my childhood. When I went back, I saw that many things were happening there that I could not ignore. Sometimes I think the city is awful, but sometimes I remember many beautiful things about it. In the country, during the winter, the soil under the green plants is a deep purple color. This is the color of the people there, vivid and powerful. All the days I spent there were happy ones, not only during my childhood but also the days with Ting Ting and her classmates. Through these people I find new meaning in daily life.

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## 迷牆

Lost Wall

片長 Length: 85 mins

完成時間Year: 2010年

導演Director: 潘志琪 Pan Zhiqi

攝影Cinematography: 潘志琪 Pan Zhiqi

剪輯Editing: 潘志琪 Pan Zhiqi

制作機構Production Company: 潘志琪紀錄片工作室Pan Zhiqi Documentary Studio

對白Dialog: 普通話 Mandarin

### 內容梗概:

小張（張建強），從小雙目失明，父母離異。他和女友（趙榕）在朋友余頭的推拿店工作，女友和余頭間的曖昧關係，總令張心神憂慮。猜測、迷惑、恐懼象一堵無形的牆，令張無能擺脫。紀錄片《迷牆》展現了小張從撲朔迷離的情感世界中逐漸解脫的心靈歷程。

### Synopsis:

Xiao Zhang(Zhang Jianqiang),was blind from childhood and was brought up by a single parent. He worked in his friend Yutou's massage shop with his girl friend. He was tortured by the dubious relationship between his girlfriend and Yutou. He was trapped by the wall of conjecture, puzzle and fear. The documentary shows Xiao Zhang's mental experience of setting himself free from the puzzled feelings.



導演簡介：

潘志琪

浙江溫州人

獨立導演

先後就讀於西安美術學院、北京電影學院

現為北京電影學院藝術碩士研究生

作品先後入圍：華語青年導演論壇新銳電影周、西班牙國際電影周、San Francisco International Asian American Film Festival等國內外影展。



Bio-filmography of Director:

Pan Zhiqi

Independent director, born in Wenzhou, Zhejiang Province.

He studied in Xi'an Academy of Fine Arts and Beijing Film Academy, and is studying for his Master Degree in Fine Arts in Beijing Film Academy.

His works were selected to be projected in the New Prominent Film Week of the Forum of Chinese Youth Directors, Spain International Film Week, San Francisco International Asian American Film Festival, etc.

主要作品：

2004年，紀錄片《卓山物語》，45分鐘。

2005年，劇情短片《噓.噓》，26分鐘。

2005年，實驗短片《HINET》，5分鐘。

2007年，紀錄片《看不見的天空》，70分鐘。

2008年，紀錄片《偵探》（長片），75分鐘。

2009年，紀錄片《偵探》（短片版）47分鐘。

2010年，紀錄片《迷牆》85分鐘。

The list of his works:

2004, Documentary The Story of Zhuo Mount, 45 minutes;

2005, Short Drama Hush, Hush, 26 minutes;

2005, Test film HINET, 5 minutes;

2007, Documentary Sky in Black, 70 minutes;

2008, Documentary Detective (longer version), 75 minutes;

2009, Documentary Detective (shorter version), 47 minutes;

2010, Documentary The Lost Wall, 85 minutes.

導演闡述：

《迷牆》有另一個姊妹片——《迷城》，這兩個影片都關於盲人這個群體，這個題材從2004年就開始在著手調查，一開始只是對盲人這個群體的生活充滿好奇，直到2005年才開始發現《迷牆》中的小張，趙榕、和余頭。《迷牆》更多的是想捕捉小張的猜測、迷惑和憂慮，最終解脫獲得生活希望的過程。而姊妹片《迷城》展現了盲人這個群體對生活的熱情和希望，而最終又迷失於現實的無奈。《迷城》其中也涉及小張，趙榕、和余頭間的情感關係，則是從另一個視角切入，用趙榕和余頭的敘述去完整事件真相的另一面。試圖在《迷牆》和《迷城》兩個影片間構建一個完整的、真實的視角，嘗試紀錄片的另一種敘事表述。

Director's Statement:

The Lost Wall has a sister documentary, the Lost City. Both films deal with the blind group. I started to work on this topic in 2004 out of curiosity about the life of this group, which leads me to meet Xiao Zhang Zhao Rong, and Yutou, the characters in the film. The Lost Wall records how Xiao Zhang eventually obtains hope of life after suspicion, confusion, and anxiety.

The sister film The Lost City shows how the blind group get lost in the helpless reality despite their love and hope for life. It also relates to the emotional relationship among Xiao Zhang, Zhao Rong, and Yutou, but from another perspective. It uses the narrations of Zhao Rong and Yutou to present another side of the story. With these two films, I attempt to present complete and truthful perspectives of the story. It is my attempt on the new way of narration of documentary.

聯系方式Contact Informaiton:

Panzhiqi@zjnu.cn

火星么综合症  
Martian Syndrome

片長 Length: 83mins

完成時間Year: 2009年

導演Director: 薛鑾羌 Xue Jianqiang

攝影Cinematography: 薛鑾羌 Xue Jianqiang

剪輯Editing: 薛鑾羌 Xue Jianqiang

對白Dialog: 普通話 Mandarin

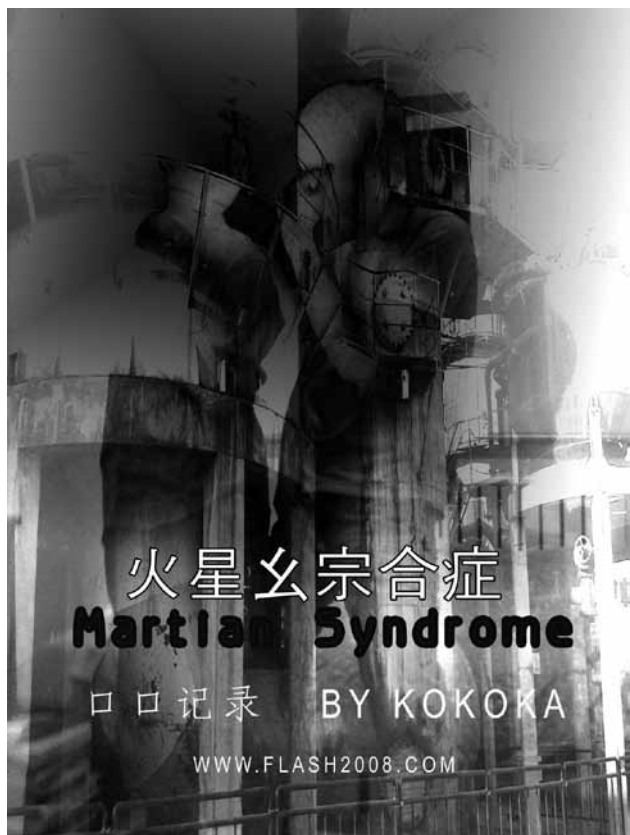
內容梗概:

一個從火星來的青年到了北京，學起了做北漂  
但是情況變得相當糟糕，因為他有邏輯，所以困惑如泥潭。

Synopsis:

A young, coming from Mars, arrived Beijing, lived with a fugitive life.

But the circs is getting worse and worse. He tells he was in baffle for having logic.



導演簡介:

薛鑾美，山西人，中學輟學，從事過鑄鐵工人、洗車工人、理髮師、電腦配送、動畫師等工作，一直寫作和繪畫創作，有動畫作品10余部，劇情短片作品10余部，紀錄片長片1部。

Bio-filmography of Director:

Xue Jianqiang (b.Shanxi)

Xue Jianqiang left home at age sixteen. He has had jobs in a steel mill, a car wash and a hair salon as well as taught computers and draughtsman, he has produced over dozens of animation and fiction short films to date. Three Small Animals is his first feature-length documentary.

導演闡述:

一堵牆內外的對話、兩個世界、五個人的金木水火土。

798、環鐵、酒廠、宋莊、草場地；有些人生來就和這些地方有關係。

私人世界、情感、自虐、暴力、色情、同性戀、絕望、混亂、電影、強迫症、英雄和孤獨主義。

Director's Statement:

Dialogue between two sides of a wall,

Two worlds, Gold, wood, Water, Fire, earth of five people.

798, annulus subway, vintage factory, grass ground;

Some people natively have some relation with these place.

The private world, Emotions, Self-torture, Violence Pornography

Homosexuality Despair Mess, Movies, Obsessive-compulsive disorder,

Heroism, Loneliness.

聯系方式 Contact Informaiton:

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喉舌  
Mouthpiece

片長 Length: 197mins

完成時間 Year: 2009/9

導演 Director: 郭熙志 Guo Xizhi

攝影 Cinematography: 郭熙志 Guo Xizhi

剪輯 Editing: 郭熙志 Guo Xizhi

內容梗概:

影片在平行的兩個空間裏展開：一個是深圳的一個電視新聞欄目《第一現場》。新聞機構內，“喉舌”們過著單位生活——開會、發稿、追求收視率和市場份額；另一個空間是深圳這座城市。新聞機構外，“喉舌”們走向街頭，於是，城市百態展現出現——各種各樣的人在鏡頭前申訴自己的遭遇。最后，隨著一聲巨響，城中村的農民房被炸掉；一個同事也死于癌症；而“喉舌”們在自己的辦公區域平靜地睡著午覺……

Synopsis:

The documentary unfolds in two parallel spaces: one, the Shenzhen TV news programme 'First Spot'. In the news organization, the "mouthpiece" members live their work routines—they hold meetings, send articles, worry about viewing rates and market shares... the other, the city of Shenzhen. Outside the news organ, "the mouthpiece" folks walk out to the streets, and the city displays itself in all kinds of forms—all sorts of people deliver their misfortunes to the camera. Finally, following loud blasts, the houses of immigrants in Chengzhong are blown up, a colleague dies of cancer, and the "mouthpiece" folks doze off in their offices during their lunch break...



#### 導演簡介:

1965年生。1983年—1990年就讀於上海華東師範大學中文系，獲文學碩士。1990年—2010年就職於電視臺。2010年就職於大學。

#### 主要作品:

《渡口》(1998)；《遷鎮》(1999)；《典型》(2001)；《回到原處》(2002)；《喉舌》(2009)。

#### Bio-filmography of Director:

Born in 1965. Read Chinese literature from 1983-1990 in Shanghai Huadong Normal University, obtaining a doctorate. Worked in a TV station from 1990-2010. Employed at a university since 2010.

#### Main works:

'Crossing' (1998); 'Moving a Town' (1999); 'Representative' (2001); 'Back to the Original Place' (2002); 'Mouthpiece' (2009).



#### 導演闡述:

1997年，陳虻、林旭東在北京搞了個國際紀錄片研討會，第一次見到懷斯曼和他的片子，也見到了小川紳介的片子。我那時，滿腦子“社會”、“歷史”，

決心和我不過去的“形式主義”的先鋒藝術告別，用紀錄片這把刀子直捅“社會”心髒。於是，1998年有了《渡口》，1999年有了《遷鎮》，我從來不承認這兩部片子是“體制內”的，就像我從來不承認有任何片子是“體制外”的一樣，天下熙熙，天下攘攘，誰都別把自己洗得太干净，我喜歡自己身上的“臟”。

有關國企倒閉、城鎮拆遷的題材在《渡口》、《遷鎮》前沒人涉及，而此後是一片狂潮。“反動是唯一的出路”，出于對紀錄片作為一種“手藝”的尊重，拍完這兩部題材激越的片子後，我在考慮朝三個方向突圍：第一是從“現實主義”重回“形式主義”，于是有了《典型》；第二是從“向外”轉向“向內”，于是有了《回到原處》；第三是保持“現實主義”的“長期性”與“複雜性”，用十年、二十年的時間干一部片子——《渡口編年》，做干貨。

我們這些從八十年代過來的“文藝中年”，都喜歡唱一支叫“新的總是美好的”歌。其實，看看曾經意氣萬丈的先鋒文學，在今天已經“新”成咋樣了，就該警惕紀錄片界的維新運動了。至少，到目前為止，中國人拍機構，還沒有一部超過懷斯曼老爹，而德巴東和菲利貝爾的法國手藝，別看你手裏拿了多少紀錄片“獎杯”，還遠著呢，兄弟！我自己就是個學徒，我願做懷斯曼老爹“青藤走狗”，做德巴東和菲利貝爾的“跟風小弟”。至少玩一次吧！

在中國，拍機構，我不會拍街道，也不會拍中學，更不會拍醫院。我覺得最有意思的是中國的新聞機構，這是機構中的機構。跟懷斯曼不同的是，我自己就在這個機構裏。跟懷斯曼的“外科醫生”不同，我自己就是“病人們”的一員，在人群中端着鏡頭，我會喊：讓你們領導來見我！當人們說，電視臺是婊子，我會說：這裏有無恥也有無奈；看著那“一地鷄毛”的相互撕咬又相互擁抱、相互折磨又相互撫摸、相互監視又相互勾結，我在問自己：哪兒不是這樣呢？于是有了這部紀錄片。三小時十七分，占用大家喝酒和做愛的時間，真是太無耻了。

需要補充的是，我并不反對維新，“尋找紀錄片藝術的可能性”嘛，我還想像自己像古代煉丹師那樣搞一堆石頭燒出仙丹來，真的，不騙你，眼下我正把鏡頭對著自己的屁股猛轟，我要拍一部叫《出竅》的片子。“這是一部雅俗共賞的紀錄片，謝謝！我也是這樣想的！”

#### Director's Statement:

Back in 1997, Cheng Meng and Lin Xu organized in Beijing an International Documentary Conference, where I saw for the first time Fredrick Wiseman and his documentaries, as well as those of Ogawa Shinsuke. From that time on my head became filled with the concepts of "society" and "history", and decided to bid farewell to the formalist vanguard art, using the tool of documentaries to stab at the heart of "society". Consequently I made the film 'Crossing' in 1990, and 'Moving a Town' in 1999, films which I don't admit are "within the system", in the same way as I don't admit that any documentary can be "outside the system". A bright as well as chaotic world... nobody should wash themselves too clean; I'd rather like the "dirt" on me.

As for company bankruptcy and demolishing, I hadn't touched the subject matter before 'Crossing' and 'Moving a Town', and after came a turbulent tide. "A reaction is the only way out", is a phrase which esteems documentary making as a form of craftsmanship. After shooting both these subject matters, I thought of three possible breakthroughs: one to return from "externalism" to "realism", thus we have 'Representative'; the second, to turn from "outward" to "inward", and so we have 'Back to the Original Place'; the third, to maintain the "permanence" and "complexity" of "realism", and to in ten or twenty years time make a hardcore film.

This middle aged generation of ours that lived through the literature and art wave of the eighties, all like to sing a song called "the new is always beautiful". In fact, looking back in today's totally "new" world at our lofty-spirited vanguard literature, we should vigilantly reform the motions of the documentary circles. Until the date, no Chinese has surpassed Fredrik Wiseman when making a documentary of an organization, nor French documentary craftsmanship, such as Raymon Depardon's and Nicolas Philibert's. One shouldn't take into account the number of awards obtained; there's a long way to go yet! I myself am an apprentice, and I'd be even willing to become a servile dog for Wiseman or Philibert. At least I should be allowed to have a go!

When filming an organization in China, I wouldn't choose for example a secondary school, or a hospital. I feel that Chinese news organisms are most interesting; they are organisms within an organism. Differently from Wiseman, I find myself belonging to this same organism. And also differing from Wiseman's film 'Near Death', I myself am one of these "sick people" ... carrying a lens within the multitude, I will shout: "Tell your boss to come and see me!" When people say that TV stations are a pain in the ass, I reply that "there is shamelessness but also impotency"; if you watch the programme "Trivialities" with all the bitching and hugging, all the tormenting each other and fondling, I ask myself if there's anywhere where it's not like this. And so this documentary came into being. Three hours and seventeen minutes, enough time for anyone to get drunk and make love; shameless really.

One thing I should add is that I don't object to reform "in its search for the possibilities of documentary art". I imagine myself as an ancient Taoist trying to concoct pills of immortality... really, I'm not lying. I really am blasting out shooting my own ass, wanting to make a film called 'Removed from of the Body'. What I think, is that his documentary suits both refined and popular tastes. Thank you!

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路上  
On The Road

片長 Length: 96 mins  
完成時間 Year: 2010年  
導演 Director: 楊弋樞 Yang Yishu  
制片人 Producer: 呂效平Lv Xiaoping 馮亞東 Feng Yadong  
攝影 Cinematography: 劉愛國 Liu Aiguo  
音樂 Music: 譚衛華 Tan Weihua  
剪輯 Editing: 楊弋樞 Yang Yishu  
對白 Dialog: 南通方言 Nantong Dialect

內容梗概:

農曆春節前夕  
卡車司機從江蘇南通出發 送貨到貴州  
出發后他們才知道  
他們碰上了雪災

Synopsis:

Lunar New Year's Eve

A rare snowstorm , seen only once in a century hit China's southern regions.  
The truck driver sets off from Nantong in Jiangsu province with a delivery for Guizhou.  
Susong in Anhui province





導演簡介:

楊弋樞，女，電影學博士，南京大學文學院戲劇影視系講師

2006年拍攝紀錄片《浩然是誰》，入選第59屆瑞士洛迦諾國際電影節、第31屆香港國際電影節

Bio-filmography of Director:

Yang Yishu, female, PHD in film studies, Nanjing University Literature College, Department of Television Drama lecturer

2006 made documentary "Who is Haoran?" Selected for the 59th International Film Festival in Switzerland and the 31st Hong Kong International Film Festival



導演闡述:

2008年發生在中國南方的一場雪災，完全改變了我這部紀錄片的初衷。本來，我想拍常態下的司機生活，我想拍路上的草根中國圖景。這場偶遇的雪災讓這部紀錄片變成了非常態下的非常生活，這讓我深切體會到紀錄片的不可預期性。一場大雪，幾個中年男人結伴而行，在不斷封路的狀況下一點一點前進，不斷出現的難題、煎熬的等待，男人之間的友誼既牢固又脆弱，而這場雪災也如同一個夢魘，發生時如魔咒，消失時無影無踪。

但生命不就是一個一個非常態所組成的日常？

Director's Statement:

In 2008 southern China suffered terrible snow, it altered my plans for this documentary. Originally I had wanted to make a documentary about the life of lorry drivers, every day events on the road.

This unexpected snowfall, made the documentary into something extraordinary, not life as it ordinarily would have been. This made me realise the unpredictability of a documentary. In such a snowstorm, several middle aged men set out together. In a situation where one road after another was closed, bit by bit they made their way to their destination, facing continuous difficulties, the anxiety of being delayed, the friendship between the men with its strengths and its weaknesses and this great snowfall, which appeared like a nightmare, and disappeared with no trace.

Is life not composed of a series of extraordinary events making up what is routine?

聯系方式Contact Informaiton:

njlyric@gmail.com; yishuyang632@hotmail.com



戀曲

A Song of Love, Maybe

片長 Length: 114mins

完成時間 Year: 2010

導演 Director: 張贊波 Zhang Zanbo

制片人 Producer: 周斌和 Zhou Binhe

攝影 Cinematography: 張贊波 Zhang Zanbo

美術 Production Design: 于方 Yu Fang

剪輯 Editing: 張贊波 Zhang Zanbo

制作機構 Production Company: 漸近綫電影工作室 Asymptote Films Studio

對白 Dialog: 普通話&湖南方言 Mandarin & Hunan Dialect

內容梗概:

一個女性視角的情感故事。一位KTV的女服務員和一位前來唱歌消遣的男人談起了戀愛，但從始至終，謊言，欲望，浮躁，放縱，迷茫，痛楚.....都糾纏在女孩和她的男友之間。人性的明朗與幽暗、城市的溫暖和冰冷也交替上演連綿不斷，像女孩在KTV包間聽慣了的一曲曲無比俗氣却貼切人心的流行歌曲。

Synopsis:

This is a much troubled female perspective love story. A KTV waitress is involved in a relationship with a customer who had come plainly for pleasure and relaxation. However, this relationship has been plagued from the very beginning by lies, desire, impetuosity, confusion and pain. The brightness and darkness of human nature, the warmth and coldness of the city staged themselves alternately and perpetually, just like those vulgar yet properly put pop songs the girl had grown so familiar with by working in KTV private rooms.



導演簡介:

1970年代出生于湖南，2005年北京電影學院導演系碩士畢業，《戀曲》是他的第二部紀錄長片。2009年制作完成了他的紀錄片處女作《天降》。

Bio-filmography of Director:

Zhang Zanbo, born in 1970's, graduated with a Master degree in Film Direction from Beijing Film Academy in 2005. A Song of Love, Maybe is his second long documentary work. His first long documentary Falling From the Sky was produced in 2009.

導演闡述:

希望借女孩的個人故事帶出人性的某種複雜性和普遍性，尤其是當代城市人普遍的情感困境，并多少向背后造成這種困境的時代和社會投去我或無奈或憂傷或憤懣的一瞥。《戀曲》這樣的片名既暗合了故事發生的空間特點（KTV），同時也象征著主人公的身份特征，最后，片中還穿插了流行歌曲的卡拉OK演繹，希望借此譜寫一首關於感情和生存的戀曲——雖然它很可能只是一曲挽歌。



Director's Statement:

Through the love story of this girl, the director intends to expose certain complex but universal traits of human nature, especially the common confusion in terms of emotions and feelings of those who are living in cities. Also, it reveals a little bit of helplessness, a little bit of sorrow and a little bit of anger towards the times and society that have caused this confusion. The title "A Song of Love ,Maybe" indicates the place where the story originated (KTV) and the characteristic of the protagonist's identity. Besides, there are pop songs sung in Karaoke interweaved in this story to help to compose this song of love and existence—although it may as well be seen as merely an elegy for that.

聯系方式Contact Informaiton:

zhangzanbo@sina.com



哈爾濱旋轉樓梯

Spiral Staircase of Harbin

片長 Length: 109mins

完成時間 Year: 2008年

導演 Director: 季丹 Ji Dan

制片人 Producer: 小谷亮太 Ryota Kotani

剪輯 Editing: 沙青 Sha Qing

制作機構 Production Company: 日本NHK NHK JAPAN

對白 Dialog: 普通話 Mandarin

內容梗概:

住在高樓上的母親和面臨高考的女兒相依為命。住在樓下大雜院裏的夫妻為沉迷網吧的兒子而煩惱。兩個中國中小城市到處可見的普通家庭，前途未卜的迷惘少年和他們人到中年迷失在生活羅網中的父母。

Synopsis:

On a hill in Harbin in China's Heilongjiang Province in the director's hometown, a girl neglects her exam preparation in favor of drawing pictures, and her mother wants her to study. Below the hill, a couple is unable to say anything to their son who is always playing with his friends. The feelings of these powerless parents blend with the atmosphere of an unforgiving modern society.



導演簡介:

季丹:

1963年生于黑龍江。獨立紀錄電影導演。1993年開始用小型攝像機拍攝紀錄片。

主要作品:

《貢布的幸福生活》1999年

《老人們》1999年

《地上流雲》2006年

《空城一夢》2007年

Bio-filmography of Director:

Free Documentary Filmmaker

GONGBO'S HAPPY LIFE (1999) shot in Latse, Tibet.

THE ELDERS (1999) shot in Latse, Tibet.

SPIRIT HOME (2006) shot in Shanxi.

Dream of the Empty City(2007) shot in Beijing.



導演闡述:

哈爾濱道外區，30年后我回到那裏。正如它的名字，道路之外，那裏好像被拋在了時代的高速路之外，往日的遺迹還在，當年的青春伙伴依舊生活在那裏。只是時光流逝，命運輪回，他們的孩子已是少年少女，正當三十年前我們一起幻想未來時同樣的青春。

我本來是想和他們一起回到過去，尋找我們當年夢想的下落，看看我從哪些路走到了今天。但是我漸漸的被他們的日常生活吸引，被他們身處的幽暗困境吸引。

從表面上看，我和他們有著非常不同的人生，但是通過攝像機的凝視，我在他們身上越來越多地看到我自己的影子：用舊、褪色了的身體和心，在一個據說是開放的世界中的局促，喧囂盛世裏的孤獨乏力，根本配不上少年時代我們對未來的信仰。幸好，又有少男少女們來到，又有不馴服的青春，大門不會被關死的。

我想在這個電影裏重新看自己，看我們人生中途這片幽深的密林。電影對於我，是不斷喚醒自己的鏡子，是和疏遠的世界重新結合的儀式，是招魂術。

Director's Statement:

After thirty years away, I returned to the Daowai ("outside-of -the -road") District of Haerbin.

Exactly as its name suggests ,it looks like a place that has been thrown outside the expressway of time.

Traces of the past still exist ,and buddies from my youth still live threee .It's just that time has passed,fate has come around ,and my buddies' children are already young adults,at around the same age as when we dreamt our future passionately 30 years ago.

On the surface ,my old friends and I have different lives:I have been to faraway places ,I do things I like ,and I persistently seek to express myself.But the more I am with them ,the more I see the shadow of myself :an old and faded body and mind.We slaved away in a society said to be open ,yet found ourselves forsaken and powerless in this balanced and stable world .It is completely different from the trust and admiration of the future we had when we were young .But fortunately ,forever fearless young boys and young girls move forward ;hereafter,the door will never be shut.

What happened to our lives?Through this film ,I wanted to observe myself anew ,and look into the deepest recesses of myself anew ,and look into the deepest recesses of the jungles of our lives.For me ,film is a way to reawaken myself .It is a medium to call back my spirit .

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膠帶  
Tape

片長 Length: 175mins  
完成時間 Year: 2010年  
導演 Director: 李凝 Li Ning  
制片人 Producer: 李凝 Li Ning 劉雲青 Liu Yunqing 楊洋 Yang Yang  
攝影 Cinematography: 葛唯翰 Ge Weihan 楊宛如 Yang Wanru  
張道正 Zhang Daozheng 王啓鵬 Wang Qingpeng 李凝 Li Ning  
錄音 Sound: 楊宛如 Yang Wanru 李凝 Li Ning  
美術 Production Design: 秦磊 Qin Lei. 虎勝 Hu Sheng  
音樂 Music: 黃錦 Huang Jin 崔健 Cui Jian 李凝 Li ning、  
Tom Lee Pettersen、黃梁公主 Huang Liang gongzhu  
剪輯 Editing: 李凝 Li Ning  
制作機構 Production Company: 凌雲焰身體影像實驗室 Made in J Town  
對白 Dialog: 普通話 & 山東方言 Mandarin & Shandong Dialect

內容梗概:

歷經多年，我對膠帶的研究和使用達到了痴迷和瘋狂的境地。  
我在舞臺上再現、在生活中撕扯、在思想深處膠著.....無處不與它共鳴、共生。  
在中國這樣一個魔幻國度中，我的所作所為注定成為荒誕中的荒誕，以及最終走向徒勞與尷尬。  
隨著國家大事件的不斷發生，我被卷入各種極端行為中，  
在那裏，我終於用自己的身體把“現實”重構，達到了與“超現實”渾然一體的藝術境界。  
但最終，我成爲一張照片，被社會的力量貼向一張求職表格，被迫地運行于國家機器之上。

Synopsis:

After many years, my research into the use of tape reached the point of obsession and madness: it was the focus of my life everywhere, on the stage, in my works and in the depths of my thoughts...  
In China, a land of magical illusions, what I am doing is destined to become ridiculous and absurd.  
Through encounters with the occurrence of major events in many countries and my own extreme behavior, I have finally accomplished the marriage of reality and surreal art into a seamless realm.  
But in the end, I've become yet another photo pasted on an employment form, forced to function in society as part of the machine.



導演簡介：

生于1972年，自1995年起從事肢體劇場和電影等方面的探索研究，1997年成立劇團“肢體游擊隊”巡回演出于國內外，突破劇場的狹小空間，致力於引導普通人參與當代藝術的創作；在電影方面，2000年從實驗類型開始創作，逐漸走到紀錄片的道路上來，尋求一種“精神記錄”和“個人”的方式。  
曾加國際國內各種藝術節、電影節，作品獲得獎項和展映、發布。

Bio-filmography of Director:

2002: Dream/Cord/Bird's Egg - Gold medal in the Beijing International Modern Dance Week

2003: Untitled-3 - Critic's Choice in Hong Kong's Jumping Frames Dance Video Festival

2005: Invited to participate in Beijing Dashanzi International Art Festival (DIAF) Video Forum

2006: Gold medal from The Netherlands Done Foundation “Young Directors Project”

Land Forms 2 commissioned by Julidans Festival in The Netherlands

2007: 1966/1986/2006 - highest honors at Shanghai Mecooon Freedom Film Festival

Day of Tape - highest award for creativity in Shanghai Idea Art Festival

2008: Unfinished-2 - highest award for experimental short in Fifth Annual China Independent Film Festival

Land Forms 2 - highest award for experimental film in the Third Annual Beijing Independent Film Festival

Sticky Tape - Gold medal in Shanghai Share Drama Festival

2009: Sticky Tape - grant from EU-China young directors exchange project “Chin-A-Moves”

Land Forms 2 screened at 24th Torino International Gay& Lesbian Film Festival  
Seoul, South Korea produces Li Ning Film Retrospective.



導演闡述：

這是一部紀錄片，因為它記錄的是我的精神生活，而非傳統紀錄片的表面真實。

這是一部劇情片，因為再好的編劇也想象不出那些離奇的情節與發生的巧合。

這是一部實驗片，因為它的內核是一種無畏探索的實驗精神，而不在于表面形式。

歷時5年，3次搬家（包括被拆遷），4次電腦損壞，2次被審查，30多個人當過過攝影師，演員換了4撥人，身體受傷無數……

傾囊而出、砸鍋賣鐵……

我已經把自己變成膠帶了，牢牢貼在《膠帶》上面。

作完這個東西，我算是對自己的半生有個交待。

Director's Statement,

This is my self-portrait,  
which I do not want to face,  
but it belongs to my life.

Last for five years,

After moved three times(including been demolished)

And four-time computer broke down

Investagated by the policeman twice,

And four groups of actors changed

Countless wounds……

There's no exaggeration when said working my heart out,

And I have changed myself to be a tape,  
which firmly stick to the my film Tape.

Finishing this, I could hand a good answer to my life.



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fieryskyn@126.com

秘密人:今日我下機關, 明日我上天曹  
Triumph of the Will

片長 Length: 143 mins

完成時間 Year: 2010年

導演 Director: 毛晨雨Mao Chenyu

制片人 Producer: 韓蕾Han Lei 向華Xiang Hua

攝影 Cinematography: 毛晨雨Mao Chenyu

剪輯 Editing: 毛晨雨Mao Chenyu

制作機構 Production Company: 第二文本實驗室 Second Text Laboratory, 紀錄片編輯室 Documentary

對白 Dialog: 貴州方言 Guizhou Dialect

內容梗概:

《秘密人》是稻電影“自由人”三部的第一部, 考察了“自我”在地域性與族群性領域的認同形式。本片是我對黔东南土家族區域雜戲觀照的意志性產品。儼藝師是我找到的擁有“自我”的特殊人種, 他們規範神性自由, 享有“人”的特權——如果我將“現代人”假設為非人的現代物種。

Synopsis:

"Triumph of the Will" is paddyfilm first of "free Man" series, I found the "self" regional and ethnical identity of himself. The film is my understanding of the Nuo Opera of Tujia ethnic group in Guizhou. When I find the master of one's self in a human. I found the Sorcerer is the "self" special race, They regulated the area of divine freedom, enjoy the "human" privilege ——if I will "modern man" suppose that a modern non-human things.





導演簡介:

毛晨雨，生于湖南，2000年畢業于同濟大學工科。自此他一直從事人類學電影工作。2006年他成立第二文本實驗室以繼續他的電影實驗，呈現族群文化的本真面相、補充歷史文本之缺失。作品主要有紀錄片《靈山》(2003)、《細毛家屋場甲申陰陽界》(2004)、《曾武華事件》(2006)、《新寨還願記》(2008)、《神衍像》(2009)、《秘密人：今日我下機關，明日我上天曹》(2010)，劇情片《打將祛峒記》(2007)和《貴度姐妹記》(2007)。

Bio-filmography of Director:

Born in Hunan Province, Mao Chenyu graduated as an engineering major from Tongji University in 2000. Since then he has been engaged in anthropological film production. He established the Second Text Laboratory in 2006 to continue the practice of his film concepts, representing the diversity of ethnic groups and restoring the absence of history. His films include the documentaries Soul Mountain(2003), Human, Ghost, God(2004), A Story of Zeng Wuhua(2006), The Tale of Making a Vow(2008), Ximaojia Universe(2009), Triumph of the Will(2010), and the fiction films Dajiang Meeting a Ghost(2007) and The Tale of Two Sisters(2007).



導演闡述:

如果說秘密人是秘密意志的結果，本片則可視作作者意志的產品。我一直覺得我的電影得秉持一種義務，從普遍中逃逸，却要落于庸常的生活底層。我飛奔著，一定是抓住了一些玄妙的實在，我的義務轉化為意志的暴力：向時間敞開的道途上，人何以存在？

Director's Statement:

If secret man who is the result of secret will, the film will then be regarded as author product. I always think of my film to adhere to a duty, to escape from the general, to preserve the lives of the underlying. My passion, must grasp some sense of real abstract. My intense feelings: Road on the way in time, Why do people live?

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secondtext@gmail.com

長川村小  
The Village Elementary

片長 Length: 105mins  
完成時間 Year: 2010年  
導演 Director: 黃眉 Huang Mei  
制片人 Producer: 周易然 Zhou Yiran 黃眉Huang Mei  
攝影 Cinematography: 周易然 Zhou Yiran 黃眉Huang Mei 碧海 Bi Hai  
美術 Production Design: 黃眉Huang Mei  
剪輯 Editing: 黃眉Huang Mei 暢為 Chang Wei  
對白 Dialog: 甘肅安定地區方言&普通話 Gansu dialect & Mandarin

內容梗概:

2008年6月，汶川地震過去後半個月，甘肅安定地區長川村的小學裏，三十幾個孩子仍然在年久失修的教室裏上著課。房子早已裂開口子，爲了防止坍塌，教室的後牆常年用柱子和沙袋頂著。地震發生後，學校也終於要得以重建。代課教師李老師擔心著即將發生的清退，計算著一家人一個月需要吃多少面粉，出門打工每天幾塊錢伙食費才可以吃飽。他弄不清自己的工資是每月多少錢，或由誰來發，但是夢想著可以打工攢錢送孩子上大學。縣聘教師刻老師曾爲了提高工資待遇多次上訪。經歷了16年的教書和一次次無果的上訪，他仍然對“奉獻”的概念迷茫著。刻老師的父親爲自己能把四個兒女供到高中畢業而驕傲。他住在破舊的祖屋裏，幾十年來每天堅持聽收音機來了解國家大事，崇拜著鄧小平和胡錦濤。四年級的孩子楊照霞是孤兒，由叔叔和嬸嬸照顧。她每天走一個小時山路去上學，回到家後提了水窖裏的水給每棵小菜苗澆一點點水。在經常旱災的西北地區，天太干及是否會下雨是人們永遠挂在嘴邊的話題。端午節來了，鄰村有祭神的活動。孩子們被各種假冒偽劣的小零食吸引，遞出破舊的五毛錢，大人們想通過占卜知道天氣收成家庭和睦或是孩子是否能考上大學。

Synopsis:

Half month after the Wenchuan Earthquake, 30 children of the Chuangchuan Elementary school are still attending classes in the shabby classrooms. With cracks on the walls from years back, the school buildings here are reinforced by tree trunks and bags of sand. The severe earthquake in nearby province Sichuan finally pushed this little village school into the Government's reconstruction plan.

After years of teaching, substitute teacher Li still has no clue how much his wage is supposed to be or who is paying him. With the Government's planned dismissal of substitute teachers happening anytime soon, Li starts to worry about how much money for food he would have to spend each day if he was to do hard labour work in nearby towns. Yet, he is dreaming of saving enough money so he can send one of his three children to college someday.

County Hired teacher Yan has repeatedly petitioned to higher authorities about the low wages teachers like him were getting. After 16 years of teaching in this impoverished village, he starts to reconsider what "making great contribution" truly means to him.

Yan's father, a poor farmer, is proud of the fact he had supported all his four children to finish high school, although none of the four children is making enough for surviving nowadays. For all his life, he has been living in the isolated old house left by his ancestors, and kept the hobby of listening to news on the radio.

After her father was killed in a motor accident, fourth grader Zhaoxia has been taken care of by her uncle and aunt. It takes her an hour of walking in the mountains to school every day. And after school she would water the farm with water from the cellar. With droughts happening so often in the northwest areas of China, the weather is the eternal topic for the people here.

The nearby village is holding a ritual ceremony for the dragon boat festival. And it is then, divination seems to be the only chance for them to find out about their future and fortune.

導演簡介:

1997年 畢業于賓夕法尼亞州的Franklin and Marshall College, 金融和視覺藝術雙學位  
1997-1999年 在紐約做審計師  
1999-2007年 在西藏學習唐卡繪畫  
同時在西藏登山學校教英語  
拍攝平面圖片  
2005年 拍攝制作DV短片《拉姆》  
2008年至今 在北京老羅英語培訓做英語教師

Bio-filmography of Director:

1993-1997 Franklin and Marshall College, US, Auditing and Visual Art  
1997-1999 New York City, Auditor  
1999-2007 Tibet, Thangka painting  
Teaching at Tibet Mountain Guide School  
2005 "Lamo" 15min. DV  
2008-now Laoluo English Training School, Teacher



導演闡述:

我遇上這些人，我並沒有尋找。他們是中國最普通的農民，住在西北最普通的小村子裏面。雖然他們經歷著土地的干旱，失去親人或者工作，為生存而背井離鄉，雖然他們面對不公平而無處講理，但同時他們和大多數中國農民沒有兩樣。對於我來說這也是為什麼他們值得紀錄。

我沒有提問過他們也沒有回答，他們只是需要講述心裏最關注的話題，關於打工一天的工價，關於抗震物資的高級毯子和牛肉罐頭，關於一個月吃多少斤蔬菜，他們不提高嗓門，甚至臉上帶著某種微笑。

一眼望去是空曠廣闊的大山和原野，但是人們的內心却被禁錮在狹小的世界裏。

當剡老師帶著笑說“我們住在這裏，却沒有人知道”的時候，我決定把這個片子做出來。

Director's Statement:

I didn't have to look for them, they were just there. They are the most common peasants living in one of the most common villages of China. Although faced with droughts, the lost of job or family member, having to leave their homes to find work for survival, and having no say when injustice happens, still, they are not any different from the majority of the peasants of China. And this is why I see their life the worthiest to record.

They talk about what's on their mind, the only things left for them to care about: the daily wage of heavy labour, disaster relief supplies, how much vegetable is there for them to eat and petitions. They never raised their voices, and even carried a kind of smile on their faces while talking about the misfortunes.

In those big and open mountains, I saw people living in such small isolated world, with no hope and no way out.

When I heard Yan saying, with that smile on his face, "We live here, but nobody knows", I decided to make this movie.

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中國影片 Chinese Films

非競賽 Non-competition

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櫃族 Chinese Closet / 範坡坡 Fan Popo

尋找袁學宇 Finding Xueyu Yuan / 斜江明 Dou Jiangming、王英杰 Wang Yingjie

江湖 Groups / 王震 Wang Zhen、李振華 Li Zhenhua

藍靛廠 Indigo Factory / 羅麗梅 Luo Limei

老族譜 Old Genealogy / 鬼叔中 Gui Shuzhong

偵探 Private Detective / 潘志琪 Pan Zhiqi

路 Road / 將能杰 Jiang Nengjie

四川紀事 Sichuan Triptych / 史杰騰 J.P. Sniadecki

十二星座 The Twelve Signs / 馬天利 Ma Tianli

折騰 Zhe Teng / 王我 Wang Wo

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工作片 Rude Cut

未完成的生活史 The Unfinished History of Life / 叢峰 Cong Feng

櫃族  
Chinese Closet

片長 Length: 86mins  
完成時間 Year: 2009年  
導演 Director: 範坡坡 Fan Popo  
制片人 Producer: 鄭凱貴 David Cheng  
攝影 Cinematography: 範坡坡 Fan Popo  
剪輯 Editing: 範坡坡 Fan Popo  
制作機構 Production Company: 中國酷兒獨立影像小組 China Independent Queer Films  
對白 Dialog: 普通話/英文 Mandarin & English

內容梗概:

在中國大陸的同志族群中，大多數人都還藏在櫃子裏。朋友、家庭、社會……各方面的壓力，讓櫃門緊鎖。影片採訪了十幾位出櫃同志，他們有的經歷過歧視、壓制甚至暴力，但也有感動、成長和理解。更有同志媽媽吳幼堅，堅定的站在同志孩子的身邊。出櫃潮流來了！今天你出櫃了嗎？

Synopsis:

A large majority of homosexuals in mainland China remain in the closet. Most of these closet doors are kept tightly shut by pressure from friends, family, and society itself. This documentary hopes to explore the experience of coming out in China through a series of interviews with out homosexuals. The interviews touch upon the discrimination, suppression, and even violence they have endured as well as the touching moments where they experienced compassion and understanding. The documentary also covers gay rights activist and proud mother of a homosexual, Wu Youjian, who stands strongly by her son and other gay men in full support.

Out is the new in! Will you come out today?



#### 導演簡介:

北京酷兒影展組委會成員，中國酷兒獨立影像小組協調人。

《點》雜誌文藝版主編

曾出版《春光乍泄：百部同志電影全記錄》

曾獲智行基金同性戀議題論文獎三等獎（《從女權主義角度分析電影中的女同性戀形象》），新浪博客大賽二等獎（《同志放輕鬆》）

2008年開始，策劃中國酷兒影像巡迴展，足跡遍布中國十幾個城市

作品列表（作為導演）：

2008年，《好日子》，96分鐘，第五屆中國紀錄片交流周

《載歌載舞化隆縣》，28分鐘，第四屆世界城市論壇

《臺北：彩虹之城》，10分鐘，第一屆中國酷兒影像巡迴展

2009年，《新前門大街》，18分鐘，第四屆北京酷兒影展，第二十九屆溫哥華國際電影節

《櫃族》，88分鐘，第二屆中國酷兒影像巡迴展

《紙房子》，20分鐘

作品列表（作為攝影）：

2008年，《誌同志》，118分鐘，第三屆北京獨立電影論壇，第二十四屆都靈同志影展，第二十九屆溫哥華國際電影節



#### Bio-filmography of Director:

Fan Popo

Member of Beijing queer film festival committee, coordinator of Chinese queer independent films.

Chief Editor of Gayspot magazine.

Published Happy Together: Complete Record of a Hundred Queer Films (Beifang Wenyi Press, 2007).

Third Prize in the LGBT Research Paper Prize, Chi-Heng Foundation; Second Prize in the sina.com's prize for online video;

Participation in directing China Queer Film Festival Tour in over ten major cities in China since 2008.

List of works (as director):

2008 The Good Days, 96mins, the 5th China Documentary Film Festival;

From Tsinghua to Qinghai, 28mins, the World Urban Forum IV;

Taipei: city of rainbow, 10mins, the 1st China Queer Film Festival Tour.

2009 New Beijing, New Marriage, 18mins, the 4th Beijing Queer Film Festival, the 29th Vancouver International Film Festival;

Chinese Closet, 88mins, the 2nd China Queer Film Festival Tour.

Paper House, 20mins.

List of works (as photographer):

Queer China, "Comrade" China, the 3rd Beijing Independent Film Festival, the 24th Torino GLBT Film Festival, the 29th Vancouver International Film Festival

#### 導演闡述:

出櫃對於大多數中國同志來說，仍然不是輕鬆的一件事情。特別是延續香火的傳統觀念，讓家庭壓力變得尤其沉重，這個議題可以說是當下同志人群生存環境最大的考驗之一。在中國酷兒影像巡迴展的過程中，我記錄了很多出櫃同志的悲歡離合，想與大家分享。很巧合的是，就在影片制作的期間，我也被逼向家人出櫃了。雖說這是我認為必經的一條路，但還是讓自己感到驚心動魄。我更加真切地感受到，受訪主人公當時的遭遇。

#### Director's Statement:

For most homosexuals living in China, coming out of the closet is not a simple matter. Families place great pressure on sons to carry on their family name. Breaking this strong rooted, traditional concept of marrying and producing an heir is one of the hardest tests for homosexuals in China.

I would like to share with you the joys and sorrows of the many out homosexuals that I recorded during the China Queer Film Festival Tour.

Coincidentally, during the filming of this documentary, I too came out to my family. While I believe this to be a necessary step in my life, it was still a soul stirring experience, and one that allowed me to more realistically capture the heroes and their own coming out stories in this film.

聯系方式 Contact Informaiton:

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尋找袁學宇  
Finding Xueyu Yuan

片長 Length: 110 mins

完成時間 Year: 2010年

導演 Director: 鄒江明 Dou Jiangming 王英杰 Wang Yingjie

制片人 Producer: 鄒江明 Dou Jiangming

攝影 Cinematography: 袁成 Yuan Cheng 鄒江明 Dou Jiangming 王英杰 Wang Yingjie

剪輯 Editing: 王英杰 Wang Yingjie

內容梗概:

袁成的兒子袁學宇2007年春在鄭州失蹤，同年山西黑磚窑事件再次出現，有線索表明袁學宇被拐賣到黑窑廠，袁成與其他丟失孩子的家長開始踏上尋子之路。

Synopsis:

Xueyu Yuan, the son of Cheng Yuan, disappeared in Zhengzhou in the spring of 2007. In the same year, illegal brick kiln affair happened again, and some clues showed that Xueyu Yuan got trafficked to the illegal brick kiln, thus Cheng Yuan started the trip of looking for son with other parents who lost their kid as well.





導演簡介：

斜江明

1971年出生于新疆。1988-1992年入讀國際關係學院，80年代的最后一批大學生；1998-2008年在南方都市報工作，曾發起華語電影/音樂傳媒大獎；2007年注册網絡ID“V”，以網民身份關注中國黑窑奴役現象。現任《時尚先生esquire》雜誌主編。

王英杰

1985年出生于廣東澄海。08年畢業于廣州美術學院。現供職于《時尚先生esquire》。

Bio-filmography of Director:

Jiangming Dou, born in Xin Jiang, attended in University of International Relations since 1988 to 1992, that made him one of the last 80s' college students; From 1998 to 2008, he worked for <Southern Metropolis Daily>, and founded Chinese Movie/Music Media Awards; In 2007, he registered on internet with a nickname of "V", began to care and follow closely for and Chinese illegal brick kiln affair phenomenon. Now, he is the Editor in Chief of <Esquire China Magazine>.

Yingjie Wang, born in Chenghai Guangdong Province, graduated from Guangzhou Academy of Fine Arts. Now he works in <Esquire China Magazine>.

導演闡述：

接觸這個事件越久，越覺到面對它的無力感。袁成等家長的“堅持”讓希望看起來還沒破滅。在這片大地上，哀嘆總顯得蒼白，需要的只是自己捫一下胸口，看是否還在跳。袁成一直在尋找他的“希望”。而“希望”也是我們在找的東西。

Director's Statement:

The more i've got involved in this issue, the weaker i felt to face it. Cheng Yuan and other parents' strong willing makes the little faith alive. Standing on this part of the earth, sighs seem so pale, I need to figure out if my heart is still beating by putting my hand on the chest. Cheng Yuan is still looking for his "hope", and the hope is what we are all looking for.

聯系方式 Contact Informaiton:

斜江明 Dou Jiangming: djmok71@hotmail.com

王英杰 Wang Yingjie: ying-jie-wang@163.com



斜江明Jiangming Dou

王英杰Yingjie Wang



## 江湖 Groups

片長 Length: 35 mins

完成時間 Year: 2009年

導演 Director: 王震 Wang Zhen 李振華 Li Zhenhua

制片人 Producer: 吳向陽 Wu Xiangyang 林曉杰 Lin Xiaojie

攝影 Cinematography: 王震 Wang Zhen 李振華 Li Zhenhua

音樂 Music: 左小祖咒 Zuoxiaozuzhou

剪輯 Editing: 王震 Wang Zhen

制作機構 Production Company: 山東工藝美術學院 Shandong University of Arts & Design

對白 Dialog: 河南方言 Henan Dialect

### 內容梗概:

他們以每輛車為一個單位，幾個單位集成一個群體，游蕩于各個城市的邊沿。

他們遠離家鄉為的是掙更多的錢、過更好的日子。

《現代漢語詞典》有這麼一則解釋“江湖：舊時指四處流浪、靠賣藝、賣藥等生活的人”。

### Synopsis:

They gathered and roamed about the edges of the city in their minibuses with their wives and kids. The only purpose of them is to earn more money and lead a better life.



導演簡介:

王震，山東工藝美術學院在校生；2007年拍攝紀錄短片《長清》；  
2008年拍攝紀錄短片《所謂行爲》；  
李振華，山東工藝美術學院在校生

Bio-filmography of director:

Wang zhen, an undergraduate of Shandong University of Art and Design, made the documentary short feature Changqing in 2007 and What Is Called Behavior in 2008.

Li Zhenhua, an undergraduate of Shandong University of Art and Design.

導演闡述

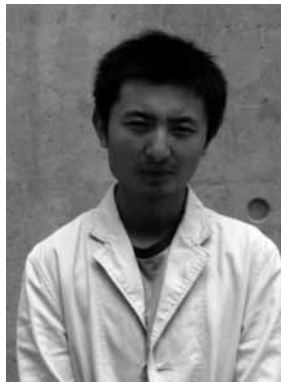
我從來不認為自己是紀錄片導演，我只承認自己是一個記錄者，因為我從沒刻意去導過什麼，我的拍攝對象也不存在去演什麼。我只是盡量客觀的去記錄所發生的事件，盡量真實的給觀眾展示所謂的“江湖”。

Director's Statement:

I never thought I was a documentary director. I only admit that I am a recorder, because I never intentionally directed anything and the people I shot never acted. I just tried my best to record the events and to reveal what is the real so-called “Jianghu” .

聯系方式 Contact Informaiton:

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藍靛廠  
Indigo Factory

片長 Length: 89mins  
完成時間 Year: 2009年  
導演 Director: 羅麗梅 Luo LiMei  
制片人 Producer: 宋小白 Song Xiaobai  
攝影 Cinematography: 羅麗梅 Luo LiMei  
剪輯 Editing: 羅麗梅 Luo LiMei  
對白 Dialog: 普通話 Mandarin

內容梗概:

藍靛廠得名于清朝時期，為染坊開設之地。

一九五八年，為了響應毛主席提出的“盲人要做到殘而不廢”，國  
靛廠，之後的三十年裏，藍靛廠的殘疾人家庭發展至300多戶。2003年，盲人工廠解體，因為房地產的開發，藍靛廠開始拆遷。  
在藍靛廠生活了大半輩子的盲人家庭相繼搬離藍靛廠。到2007年，盲人工廠僅剩兩幢職工宿舍樓，二十多戶盲人，他們成了所  
謂的釘子戶。他們中還有瘸子，聾啞人，以及正常人家。如今的藍靛廠，已經迅速發展成為北京一個經濟商業區，高檔商場和  
商務寫字樓，嚴嚴實實地遮住了盲人五金廠的低矮的老樓。草地沒了，瘸陳他只能每天在家門口活動脛骨，但瘸陳自己還是在和  
大自然交流着，而瘸陳的鄰居啞巴大叔，每天吃過午飯依然還是坐在門口看看過路的人，偶爾寫寫字，把自己焦躁的心情寫在紙  
上。隔着一條馬路的盲人們，活動範圍基本上就是他們的小院子。張叔叔和老伴，他們白天在家裏聽廣播，住隔壁的外地小姑娘  
樂樂每天都跑來給他們講講自己父母的笑話，順便看看電視，樂樂充當了張叔叔和老伴的眼睛。太陽好的日子，盲人們都會聚  
集到茹叔的小屋門口談天說笑。而黑夜降臨時，盲人們的歌喉却異常響亮。深夜裏，他們依然留戀茹叔的小屋，因為他們談論  
的事情依然沒有結果，包括他們對當下的不滿。2008年的冬天。對盲人們來講是個略帶悲傷的季節。為了上學，樂樂不得不回到老  
家。而盲人石阿姨的老伴，却在這個寒冬去世了，永遠失去了住新房的機會……

又一個春天來了。往后的日子似乎還很長，只要還活着，盲人們都是這樣想的。

和往年一樣，李阿姨把頭年發霉的被子拿出來曬了曬，然後回到家裏，當她聽到自己十年前唱的歌聲時依然樂開了懷，她似乎又  
回到了那個充滿激情的年代。



Synopsis:

The indigo factory was named in Qing Dynasty, which was an area for dyeing plants. In 1958, the government had built a factory for the blind as a response to the call of Chairman Mao, "the blind should be independent." In 1959, the factory has moved into indigo factory area. For the next 30 years, up to 300 more blind families had come to settle here.

But in 2003, the blind factory has closed and workers had to leave for the sake of area's development. These families which have stayed here for most of their lives had to leave the indigo factory. In 2007, only two workers' dormitory buildings left and more than 20 families have become the so called "tartar homes".

Now the indigo factory area has been an economical business center in Beijing. Department stores and office buildings have shadowed the isolated two buildings.

No lawns, cripple Chen can just stay in the home to do morning exercise. But he insists on his principle of communicating with the nature. His neighbor, the mute uncle, can do nothing after lunch but sit in front of the door, watching people come and go, occasionally does some writing to let out his worries.

On the other side of the crowded business center, blind people just stay in their small yard. Uncle Zhang and his wife, they get used to listening to the radio in the daytime. And Lele, a girl nearby will come to share her parents' jokes with them and watch TV here. At that time, Lele has been their eyes in a way. On some sunny days, these blind people usually gather around Uncle Ru's place, chatting and having fun. When the darkness falls, we can hear their loud singing. Even at deep nights, they are still reluctant to leave. Because nothing has been concluded, they are quite complaining.

Winter in 2008, Lele left for her hometown for elementary school. Same in this winter, Aunt Shi's husband passed away. He can never get the chance of living in the new apartment. It's really a sad season for them.

Another spring is round the corner. It seems that a long life is waiting for them there. As long as we are alive, these blind people do think this way.

As usual, Aunt Li is airing the quilt in the sunshine. Then when she came back home, she feels very happy when hearing the old song a decade ago, as if she has been back to that passionate young time.

#### 導演簡介:

羅麗梅 畢業于雲南省紅河學院

2000年——2005年，在雲南電視臺節目中心從事編導工作

2006年——現在，在北京從事紀錄片獨立制作

#### 作品名稱 創作時間

《雲南少數民族歌舞系列》 2003年

《香格里拉》 2004年

《穿越獨龍江》 2005年

《消失的地平綫》（汶川地震災區家園重建）2008年開始（未結束拍攝）

《藍靛廠》 2007年8月——2009年3月



#### Bio-filmography of Director:

Limei Luo, From Yun Nan Province, born in 1977, graduated from Hong He College in Yun Nan Province in 2000, major in Chinese Literature. August 2000 - end of 2005, worked as a director in Satellite TV Station of Yun Nan Province, during these years, finished filming and producing documentary films independently, <Emotion in the cigarettes' boxes> <Mei Li Jokul> <Stepping into Du Long River>, etc. Beginning of 2006 - August 2007, worked as a director in P.E. AND PEOPLE of CCTV5, and took charge of directing part of the OLYMPIC DOC, an important series of Olympic TV programmes. Since October 2007, left CCTV, worked independently and has produced two documentaries: <Vanished Horizon> (focus on rehabilitating refugee's homeland after WenChuan Earthquake in SiChuan Province in 2008) <Blue Indigo Factory> (focus on the lives of the disabled, finished in 2009).

#### 導演闡述:

《藍靛廠》，一句話總結，講的就是在特定環境下的一個特殊群體--殘疾人群體的生活。

這是一個以拆遷為背景的故事。但在這個片子裏，我們看不到所謂的釘子戶如何和奸商的對抗。我們只看到這個似乎已經被大都市所遺忘的特殊群體，無論在任何時刻，他們依然保持着那份積極、樂觀、堅強的人生態度，一直感動着我，震撼着我。這是我在常人身上很難看見的。這也是我堅持拍攝的原動力。不過，當初我開始拍攝時，却非這樣的想法。

2007年的夏天，我無意到了藍靛廠，並走進了一片平房區，看樣子是馬上就要被拆遷的地區。當時，我聽旁邊的人說，那裏是住着好多殘疾人，有瘸子，還有瞎子。當時，一個瘸子從巷子深處走了出來，他叫瘸陳，當時他只是和我簡單的幾句交流，就強烈地暴露出了他內心深處的憤怒和無奈，讓我很震驚，我似乎已經看到一群殘疾人是如何和開發商展開激烈的爭鬥，其中有多少不公平的殘酷事情是不為人知的，就像電影裏演的那樣。頓時，我感覺自己全身的血熱在沸騰。於是第二天，我就開始了拍攝。

然而，當我真真正走進這個似乎被大都市遺忘的弱勢群體時，我發現，所謂的不公和殘酷，確確實實在他們的生活中無處不在。但對於這些和新中國一起歷經滄桑的老人們，在他們縱橫溝壑的面容裏，我看到更多的却是燦爛的笑容。對他們來講，無論住在哪裏，只要在黑夜降臨后，大伙兒還能聚在一起遛彎、談天說笑，就是他們存在的意義。活着，是他們最大的心願。在我看來，活着，也即是他們抗爭的唯一表達方式。

#### Director's Statement:

In one sentence, <indigo factory> is talking about life of a special group under some certain circumstances—— the life of the disabled .

It's a story with people's removing background. But in this story, we can't find any fighting between tartar homes and businessmen. We can only see this special group which has been ignored by the big city. Whatever, they are still so much positive, optimistic and even strong. Their life attitude has touched me and shocked me as well. This morals is precious for the common people. However, it is not the original intention for my filming.

I still remember that was a summer in 2007 when I came across and noticed a bungalow area which seemingly is going to disappear. It's said a lot of disabled people lived here. And then I met with Cripple Chen on the lane and we had just a few minutes talking. But it told of his strong rage and sadness. It gave me a big surprise and I did see their intense fighting with real estate developer, even most of which remained unknown, like the plots in films. At that moment, I even felt my burning blood. Then the next day, I began my recording.

However, when I really entered this remote group, I just knew that unfair and even cruel things were everywhere in their lives. But from these old people who are growing up together with the new China, from their weather-beaten faces, I see mostly smiles. To them, wherever they live, provided they can be together after dinner, strolling and chatting with the old neighbors, they feel life is meaningful. To live, becomes their biggest wish. And in me, to live, is also the only way to express their opposing.

聯系方式 Contact Informaiton:  
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老族譜  
Old Genealogy

片長 Length: 82mins

完成時間 Year: 2010年

導演 Director: 鬼叔中 Gui Shuzhong

制片人 Producer: 黃蘇建 Huang Sujian 洪思發 Hong Sifa

攝影 Cinematography: 鬼叔中 Gui Shuzhong 李敬清 Li Jingqing

美術 Production Design: 孔德林 Kong Delin

音樂 Music: 胡桂林 Hu Guilin

剪輯 Editing: 甯元乖 Ning Yuanguai

制作機構 Production Company: 格子工作室 Gezi Work Room 鵲臨文化傳播 Quelin Culture Spreading

對白 Dialog: 閩西北客家方言 Northwest Fujian Hakka Dialects

內容梗概:

紀錄一次修譜以及其中的糾結。

紀錄一次雕板活字，手工印刷。

Synopsis:

Record the entangled experience for changing the Genealogy.

Record the experience for Engraving movable type, hand-printed.



導演簡介:

鬼叔中

原名甯元乖，詩人，獨立紀錄片人。

2009年2月，與李敬清、孔德林合作紀錄片處女作《玉扣紙》；

2010年3月，完成《老族譜》。

Bio-filmography of Director:

Gui Shuzhong, the formerly well-behaved Ning Yuanguai.

Poet, Independent documentary people.

In February 2009, with Li Jingqing, cooperation Kong Delin debut documentary, "Yukou Paper".

The Old Genealogy documentary was completed on March ,2010.

導演闡述:

客家人熱衷於尋根問祖，溯源追本。活人要在族譜中安身立命，死人也希望在族譜中安身立命，萬一有漏，麻煩事生。

《老族譜》后期過程中，我竟然咳嗽不止中藥無效，心裏嘀咕：是不是自己冒犯拍攝了片中的鬼王？

Director's Statement:

Hakka is high on looking forward to find out the root of the nation. Living people want to print their names in the Genealogy, so did the dead. If anyone's name lost, troubles came out. While doing the post-production, the cough was killing me; I had a lot of Chinese herbal medicine, but it didn't take any effects. Is it possible that I had trespassed against the King of ghosts in my documentary?

聯系方式 Contact Informaiton:

gsz2008@gmail.com



偵探  
Private Detective

片長 Length: 47mins  
完成時間 Year: 2009年  
導演 Director: 潘志琪 Pan Zhiqi  
攝影 Cinematography: 潘志琪 Pan Zhiqi  
剪輯 Editing: 潘志琪 Pan Zhiqi  
制作機構 Production Company: 潘志琪紀錄片工作室Pan Zhiqi Documentary Studio  
拍攝格式 (Shooting Format): DV  
播出格式(Screening Format): DVD  
對白 Dialog: 普通話 Mandarin

內容梗概:

90年代初，私家偵探職業在中國各個城市中悄然興起，他們一般以幫人調查婚外情為主要業務，由于中國國家法律對偵查權的嚴格控制，私家偵探行業在道德和法律上都備受爭議。

老方是從業較早的一位老偵探，他游走在法律邊緣，穿梭在城市各個角落，為人調查婚外情、跟踪取證。影片透過對老方和尋求老方查案委託人的真實紀錄，來展現經濟高速發展的現代社會中，人們婚姻情感上面臨的種種困境。

Synopsis:

Private detectives sprung up in many cities of China in the early 1990s. They generally took extramarital affairs as their main business. Because China's national law took strict control towards the right of investigation, this kind of industry was disputed, morally and legally.

Lao Fang, an experienced old detective, lingers in every corner of the city to invest affairs and trace the proofs, wandering on the edge of law. Through the true newsreel to Lao Fang's description and search his client, the story shows people's marriage problems in the highly developing modern society.





導演簡介：

潘志琪

浙江溫州人，獨立導演

先后就讀于西安美術學院、北京電影學院

現為北京電影學院藝術碩士研究生

作品先后入圍：華語青年導演論壇新銳電影周、西班牙國際電影周、San Francisco International Asian American Film Festival等國內外影展。

Bio-filmography of Director:

Pan Zhiqi

Independent director, born in Wenzhou, Zhejiang Province.

He studied in Xi'an Academy of Fine Arts and Beijing Film Academy, and is studying for his Master Degree in Fine Arts in Beijing Film Academy.

His works were selected to be projected in the New Prominent Film Week of the Forum of Chinese Youth Directors, Spain International Film Week, San Francisco International Asian American Film Festival, etc.



主要作品：

2004年，紀錄片《卓山物語》，45分鐘。

2005年，劇情短片《噓.噓》，26分鐘。

2005年，實驗短片《HINET》，5分鐘。

2007年，紀錄片《看不見的天空》，70分鐘。

2008年，紀錄片《偵探》（長片），75分鐘。

2009年，紀錄片《偵探》（短片版）47分鐘。

2010年，紀錄片《迷牆》85分鐘。

The list of his works:

2004, Documentary The Story of Zhuo Mount, 45 minutes;

2005, Short Drama Hush, Hush, 26 minutes;

2005, Test film HINET, 5 minutes;

2007, Documentary Sky in Black, 70 minutes;

2008, Documentary Detective (longer version), 75 minutes;

2009, Documentary Detective (shorter version), 47 minutes;

2010, Documentary The Lost Wall, 85 minutes.

導演闡述：

《迷牆》有另一個姊妹片——《迷城》，這兩個影片都關於盲人這個群體，這個題材從2004年就開始在着手調查，一開始只是對盲人這個群體的生活充滿好奇，直到2005年才開始發現《迷牆》中的小張，趙榕、和余頭。《迷牆》更多的是想捕捉小張的猜測、迷惑和憂慮，最終解脫獲得生活希望的過程。而姊妹片《迷城》展現了盲人這個群體對生活的熱情和希望，而最終又迷失于現實的無奈。《迷城》其中也涉及小張，趙榕、和余頭間的情感關係，則是從另一個視角切入，用趙榕和余頭的敘述去完整事件真相的另一面。試圖在《迷牆》和《迷城》兩個影片間構建一個完整的、真實的視角，嘗試紀錄片的另一種敘事表述。

Director's Statement:

The Lost Wall has a sister documentary, the Lost City. Both films deal with the blind group. I started to work on this topic in 2004 out of curiosity about the life of this group, which leads me to meet Xiao Zhang Zhao Rong, and Yutou, the characters in the film. The Lost Wall records how Xiao Zhang eventually obtains hope of life after suspicion, confusion, and anxiety.

The sister film The Lost City shows how the blind group get lost in the helpless reality despite their love and hope for life. It also relates to the emotional relationship among Xiao Zhang, Zhao Rong, and Yutou, but from another perspective. It uses the narrations of Zhao Rong and Yutou to present another side of the story. With these two films, I attempt to present complete and truthful perspectives of the story. It is my attempt on the new way of narration of documentary.

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## 路 Road

片長 Length: 67mins

完成時間 Year: 2009

編劇(Screenplay): 蔣能杰 Jiang Nengjie

導演 Director: 蔣能杰 Jiang Nengjie

制片人 Producer: 蔣能杰 Jiang Nengjie

攝影 Cinematography: 蔣平 Jiang Ping 蔣能杰 Jiang Nengjie

音樂Music: 宋志偉 Song Zhiwei

剪輯 Editing: 宋志偉 Song Zhiwei

制作機構 Production Company: 棉花沙電影工作室 Film Workshop of Mian Hua Sha

對白 Dialog: 湖南省新寧縣當地方言 Hunan Dialect

### 內容梗概:

片子以光安村私立學校22個學生為切入點，通過對他們的深入訪談，探討留守兒童因缺乏父愛母愛為主題。希望讓更多的社會力量來關注他們的家庭生活和內心世界，也由此反映出了一系列農村現存的落后教育問題。

光安村的小學（光明小學）由于危房問題，于2002全部撤往鎮中心小學，響應政府的政策——集中辦學。從而引起一系列的問題：如交通不便，年齡太小..... 絕大多數的農村孩子父母外出打工，家中上年紀的老人又要種田種地。但是，為了小孩的未來家裏不得不有一人專門在鎮裏租房子陪伴幼小的孫子孫女讀書。在鎮裏吃住都要錢，給原本貧窮的家庭帶來了沉重的負擔。有一部分小孩因為沒有人陪讀只得早上五六點起來，摸黑行走在通往學校的路上。在這種情況下，村裏創辦了一所私人學校，共招收了一個由22人組成的一年級。由此，村裏領導不得不歷經艱難，通過層層關卡向國家申請重建“光明小學” ... ..

### Synopsis:

The film to light an Village students as the starting point of 22 private schools, through their in-depth interviews to explore the children left behind because of lack of maternal love and fatherly love as the theme . Hope that more of the social forces to focus on their family life and inner world. This also reflects the range of existing backward rural education.

XingAn Village Primary School (Primary Light) as dilapidated building problem, all evacuated to the town center in 2002 primary schools in response to government policy - focused school. Causing a series of problems: such as traffic inconvenience, too young ... .. vast majority of parents of the rural children working outside, the elderly but also the older family farm farming. However, the future home for children who have a special renting in town to accompany young grandchildren to study. Room and board in the town have money to poor families had a heavy burden. In part because no one child to read with only the morning up 56 points, Walking the dark road leading to the school. In this case, the village founded a private school, were enrolled in a 22-member schools. As a result, village leaders have gone through difficult country to apply through the various barriers to redevelopment of the "bright primary" ....



#### 導演簡介:

蔣能杰

湖南人

1985年12月 出生。

2008年06月 湖南涉外經濟學院大學工科畢業。

2009年03月 成立棉花沙電影工作室

2009年03月—2009年12月：自任制片 編導完成工作室電影短片<<高山上的馬夫>>和紀錄片<<路>>的前期拍攝和后期剪輯。

Bio-filmography of Director:

Jiang Nengjie

Male The Han nationality Hunan province, China

Born in December , 1985

Graduate from Hunan International Economics University with engineering course in June 2008

Set up the film workshop of mian hua sha in March 2009

Have finished in short film the mountainous area alpine region of groom and documentary film Road with write and direct moviemaking by myself from March 2009 until December 2009.



#### 導演闡述:

紀錄片《路》企圖從孩子的視角去探討當今農村孩子，農村家庭，農村社會，農村現實存在的問題。以此關注農村孩子教育，成長問題，同時反映鄉村教育的邊緣化，鄉村教育文化的缺失，鄉村文化的解體以及精神的荒漠化。

片子通過跟蹤拍攝這22個學生以及部分學生家庭故事，全片用當地家鄉話，通過調查與訪談顯示，22個學生當中17人父母均外出，1人媽媽在家，僅只有3父母都在家，大多數是由爺爺奶奶或者外婆撫養，而當今計劃生育的實施，農村小孩的減少，爺爺奶奶嬌生慣養自己的孫子孫女，農村犯罪嚴重，大多小孩比較任性調皮，上課沒有規矩，很多家庭不重視讀書，小孩比較厭惡讀書，對讀書失去一份美好的情感，讀書也只在金錢上的攀比，上學就知道要錢買東西吃等等現象。同時片子不時交叉展現南方農村種秧，造田，下肥，栽田等等，展現當今南方農民的生活和農作面貌。

而通過與小孩的訪談了解小孩的內心世界，從他們視角看待許多問題，同時通過訪談了解每一個家庭的故事。其中有爺爺奶奶到外面領養的，從沒跟父親見過面的，有被其母親遺棄，用開水燙死被救過來，還有爸爸打工娶來外省媽媽生下小孩就跑了的，而小孩并不想念在外打工的父母，和父母疏遠等等。

在講述一個個家庭故事的同時反映農村一些現實問題。擔憂的是這些缺乏愛，又生活在特殊家庭的學生如何正確面對這一切，他們的成長如何得到正確的引導，如何在他們的成長過程中保持健康的心態，還有就是鄉村傳統倫理價值的喪失。其實這就是鄉村少年生命存在根基的問題，在物質逐步發展的今天，而作為培植鄉村文化的重要指望的鄉村教育却得不到人民和國家的足夠重視。

鄉村小孩的教育與成長直接關系於整個社會，他們的好，則可以造福於這個社會，他們的壞則可以危害這個社會，而當今農村本身就處於經濟的劣勢，社會的弱勢群體，同事幾乎被國家忽視。他們如何在這個競爭激烈的社會去謀生，社會國家的發展給鄉村遺留的諸多問題該如何去解決，小孩子的教育成長國家該如何去關注等等，這都是我本片探討的最終目的

#### Director's Statement:

The Documentary Film road probed these problems which occurred among children in rural area, their families and situation of present countryside nowadays from children's eyes. The purpose of the film is call for the further concern for children's education and these problems in their progress of growth. At the same time it can highlight village education marginalization, village education culture flaw, village culture disintegration as well as spiritual desertification.

The film followed the tracks of twenty-two children. Besides the conversations with their family, many matters in present rural area were exposed through teaching, inspecting and talking with these children. The film recorded these entire things in their local language. The inspection indicated that among the twenty-two children seventeen children's parents were out, one child's mother was home, and only three children's parents are home. Most of these children were taken care of by their grandfathers and grandmothers or grandmothers in maternal side. Because of the family plan and decreasing of child number, grandfathers and grandmothers spoiled their grandsons and granddaughters. So most of them were naughty, capricious and had bad behaviors in class. It showed that the family in village did not think highly of education. The children hated school and lost due interest in book. Some of them compared with each other in material aspect, and they went to school only to buy something to eat with the money. All of these are the phenomena.

Through our conversations we got into the inner world of these kids, saw things from their points of view and knew every family's story. One was adopted by his grandpa and grandma; one never saw her father who got life prison; one was abandoned by his mother; one was saved a life after burning with the boiling water; one kid's mother deceived her father into handing over his several ten thousand Yuan and run away with another man; and a kid's mother from other province married her father who worked out of hometown left the family after giving a born; etc. To our surprise, most of kids didn't miss their parents who were out of home from the conversations with them. We realized the grandma's bitterness with a granddaughter studying in school and a son in prison. And the difficult life of the old couple who had to raise three kids touched us deeply. The film also covered the family dispute, the bad relationship between the mother-in-law and daughter-in-law, and elder person's love and devotion to their kids in their whole lives. All of these stories reflected the present problems in village. We concerned these students who were lack of love and lived in a especial family. And we worried about how they confronted these things rightly, how they get the proper guide and keep a healthy psychology in the progress of growth as well as the lose of the value of traditional ethics in rural area.

The film told us the technological process of growing crops in southern China frequently: sowing seeds, making the field, applying fertilizer, planting the rice shoot. It showed the rural scene, the labor situation and the living circumstances of current peasant.

By way of talking with village head there, elder person and children the film also disclosed the village culture disintegration and spiritual desertification. This film displayed it from the gambling, buying lottery on horse racing, violence and crime to kid's unwillingness to school, adult's ignorance of education, kid's lost of control of parents, adult's conservative thoughts, the neglect of next generation's education training and the distortion of traditional rural ethics value in a different degree. Actually these were the essential problems the rural teenagers met. Nowadays with gradually material development the rural education as the main part of fostering village culture gained little emphasis from people and county.

The kids' education and growth in rural area is directly related to the whole society. Their good facts are pushing the society on and the bad ones endangering the society. But the countryside is in itself in the economical now the inferiority, society's minority groups. Apart from the village culture disintegration, the spiritual desertification, issues of how to solve various problems in village caused by socialist country's development, how the country draws attention to kids' education and growth in village, how they survive in the competition intense society are all the themes of this film.

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四川紀事  
Sichuan Triptych

片長 Length:55mins  
完成時間 Year: 2010 年  
導演 Director: 史杰鵬 J.P. Sniadecki  
制片人 Producer: 史杰鵬 J.P. Sniadecki  
攝影 Cinematography: 史杰鵬 J.P. Sniadecki  
剪輯 Editing: 史杰鵬 J.P. Sniadecki  
錄音 (Sound): 史杰鵬 J.P. Sniadecki  
拍攝格式 (Shooting Format) : HD  
對白 Dialog: 普通話&四川話&藏文 Mandarin & Sichuan Dialects & Tibetan

內容梗概:

這部影片的三個部分片關於中國2008年的三個大事：03/14的鬧事，05/12的地震，08/08的奧運會。為了讓這三大事的些影響自己展現，《四川記事》聚焦四川省三個地方的日常生活：

塔公：兩個藏族女孩在草原上玩，畫面外的聲音是軍隊在城裏鍛煉的大聲。

清川：地震之後的49天，三個清川女人燒錢，放鞭炮。

仁壽：奧運會的時候一個民工從災區的工地回自己的家鄉為了給他的水稻打藥。

通過這三個維涅特，《四川記事》讓觀眾思考國家大事和普通生活的關係。

Synopsis:

This film's three parts focus on three major events of 2008 in China: the March uprisings, the May earthquake, and the August Olympics. In order to allow these events to unfold on their own terms, Sichuan Triptych focuses on everyday life in three locations of Sichuan Province: Tagong, Qingchuan, and Renshou. In Tagong, two young Tibetan girls play in the grasslands as the shouts of military drills reverberate through the town. In Qingchuan, three women burn paper money and light fireworks to mourn their lost loved ones on the 49th day after the earthquake. In Renshou, a migrant worker working on the demolition of a disaster area returns home during the Olympics to spray his rice fields. Through these three simple vignettes, Sichuan Triptych asks the viewer to consider the complex relationship between national events and everyday life.



導演簡介：

史杰鹏是一個導演，也是哈佛大學社會人類學系的博士研究生。他是先在美國拍紀錄片的，聚焦於他當了老師裏面的監獄教育的項目。他在中國拍的影片《松華》與《拆·遷》不但在許多國電影節都放映過，而且獲得了不少的獎。杰鹏是在剪輯幾部片子，包括一部新的影片，《對外的零件》，關於紐約市的一個小區正在被拆遷威脅的狀況。



Bio-filmography of Director:

J.P. Sniadecki is a filmmaker and a doctoral candidate in the Social Anthropology department at Harvard University. He began making documentaries in the United States, focusing on his experience teaching in a prison education program. The films he has made in China, Songhua (2007) and Chai-Qian (2008) have been screened at festivals around the world and received numerous awards. J.P. is currently editing a number of films, including Foreign Parts, a feature-length documentary about a neighborhood in New York City under the threat of demolition and relocation.

導演闡述：

我所拍的影片都希望觀眾能夠主動與自由地用自己的經歷，情緒，感官，及判斷力來了解和感受屏幕上的現象。特別是這部因為這三個大事都不需要一個最後的答案或結論，而它們需要更多多樣性和深厚的反思。

Director's Statement:

Every film that I have made carries the hope that each audience member is able to actively and freely use his/her own experience, emotion, senses, and judgement to understand and feel the phenomena on the screen. This is especially true in the case of Sichuan Triptych because these three events do not require a final answer or conclusion. What they call for is more diversity and depth in reflection.

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十二星座  
The Twelve Signs

片長 Length: 135 mins  
完成時間 Year: 2010  
導演 Director: 馬天利 Ma Tianli  
攝影 Cinematography: 馬天利 Ma Tianli  
剪輯 Editing: 馬天利 Ma Tianli  
對白 Dialog: 普通話及部分方言 Mandarin & some Dialects

內容梗概:

他們是我隨機找到的分屬於十二個星座的12位80后的陌生人，6男，6女。  
這十二個年輕人來自中國不同地區，却都跟北京這座城市有着或多或少的緣分。  
沒有選材，沒有預設，對每個人只拍攝了生活中一個小時的素材，這一小時也是我跟每個人的初次見面。  
他們是十二個光點，十二個表象，十二個當下。  
他們是，十二星座。

Synopsis:

These who were born in 1980s are the strangers that I chose randomly to fit in the 12 horoscopes. They are six males and six females.  
They come from different places of China, but they do have some connections with Beijing.  
I did not make any preparations for the film and I shot and interviewed each person for one hour. It was also my first time to meet them.  
They are 12 light points, 12 appearances, 12 the moments.



導演簡介：

馬天利

1978年生于河北承德，O型射手座男，廣告業謀生，愛好紀錄片。

18年在承德

5年在北京

3年在西安

2年在成都

1年在上海

1年在雲南

1年在青海

1年在美國



Bio-filmography of Director:

Ma Tianli

Born in Chengde, Hebei in 1978, O type Sagittarius man. Work for TV commercial world, and make his own indie documentaries.

18 years in Chengde, Hebei;

5 years in Beijing;

3 years in Xi'an;

2 years in Chengdu;

1 year in Shanghai;

1 year in Yunnan;

1 year in Qinghai;

1 year in the US.

導演闡述：

這是我的第一部紀錄長片。

《十二星座》只關注表象，在表象之下是隱隱可見的現實的河流。它或可作為80后一代在當下中國的一張速寫，一個定格。

Director's Statement:

This is my first full-length documentary.

The Twelve Signs only focus on appearance, beneath it, we can see the flow of reality from time to time. The documentary may be taken as a sketch or fixed frame of the 80s' generation in cities of current China.

聯系方式Contact Informaton:

matianli@gmail.com



折騰  
Zhe Teng

片長 Length: 127 mins

完成時間 Year: 2010年

攝影 Cinematography: 王我Wang Wo

剪輯 Editing: 王我 Wang Wo

對白 Dialog: 普通話、方言 Mandarin & Dialect

字幕(Subtitle): 中文(部分無字幕) Chinese

內容梗概:

本片內容為2008年出現在電視裏和網絡上的各種各樣人和事的各種各樣的表現、表演，以及就此而來各種各樣的報道、評論、描述、專題等等。其實這些事情就發生在每個人的身邊，所以每個人也會有自己的看法、觀點和評判。

2008年已經過去了，可那些曾經發生過的事情依然在上演，所以似乎每個新的一天都是昨天，從這一點來說“2008年”似乎總也過不完。

Synopsis:

This film's content consists of various appearances and performances of various people and events that aired on television and internet during the year 2008 in the form of reports, discussions, accounts, and special features. These events occurred among us and have affected our everyday lives, and so everyone has his/her own opinion, conception, and judgment. Although the year 2008 has already passed, these events still perform, and so it seems that every new day is yesterday, and it is from this point that one can say it seems the year 2008 will never end.





導演簡介:

王我

生于河北, 并生活工作至1991年;  
1991年后到北京學習、工作, 并生活于北京。

Bio-filmography of Director:

Wang Wo

Born in Handan, Hebei province, China.

1995, Graduated from The Central Academy of Arts and Design [Baccalaureate of Arts].

2001, Graduated from The Academy of Arts and Design of Tsinghua University [Master of Arts].

Currently live and works in Beijing.

導演闡述:

本片素材一部分来源于電視, 還有一部分来源于網絡。

来自于電視的部分雖然信息量很大, 但可信度不高, 不過想象空間倒是不小。来自于網絡的部分有些很可信, 有些也還是不可信, 不過這種可信與否就完全來自每個人自己的判斷了。

本片素材搜集于2008年, 這一年與之前和之后大多數的日子相差無幾, 因為之前折騰不斷, 之后折騰依舊。

這個片子的目的就是想從謊話裏來找幾句實話而已。

Director's Statement:

Some of the footage for this film comes from television and some comes from the internet. Although the amount of information from the television is considerable, its level of trustworthiness is low. Nonetheless, the space for reflection and imagination it offers the audience is expansive. The footage from the internet has a bit of trustworthiness and a bit of untrustworthiness, but the actual amount of each comes totally from the spectator's own judgment. The material for the film was gathered during 2008. The year 2008 was not so different from the days before it and the days after. This is because the prior trouble-making has never stopped and the coming trouble-making will persist. The intention of this film is merely to use lies to speak a word of truth.



未完成的生活史  
The Unfinished History of Life

片長 Length: Part 1: 100 mins part 2: 150 mins

完成時間 Year: 2010 年

導演 Director: 叢峰 Cong Feng

制片人 Producer: 叢峰 Cong Feng

攝影 Cinematography: 叢峰 Cong Feng

剪輯 Editing: 叢峰 Cong Feng

錄音 (Sound): 叢峰 Cong Feng

對白 Dialog: Fangyan Dialects

字幕 (Subtitle): 中英文 Chinese & English

內容梗概:

這是我在甘肅古浪黃羊川拍攝的“甘肅的意大利”系列的第三部，紀錄的主要是我在當地認識的朋友和熟人們的生活，他們主要是鎮上中學的老師，還有一些原來在這個學校工作，後來調入縣裏，總之，都是一些有公干的人，有穩定的收入。從2000年和他們認識到現在，已經有10年的時間。我的拍攝是在2005年7月到2008年10月之間，最終的片子呈現為4個部分，每個部分基本對應於一個獨立時期，裏面的大環境和個人的境遇都在逐漸改變。

Synopsis:

This is the 3rd documentary film in my series of films, Italy, Gansu Province, which was shot in Huangyangchuan Township, mainly documented the lives of my local friends and acquaintances there. Most of them are local high school teachers, or ex-teachers later transferred their jobs to the county. In all, not like local farmers, they have steady jobs and steady incomes.

We got to be friends in 2000. My shooting lasted from Jul. 2005 to Oct. 2008, this film is constructed in four parts, each part correspond an certain period of time, with a different circumstance and personal condition.



導演簡介：

曾在氣象局和報社工作，現居北京，從事獨立電影和寫作。

Bio-filmography of Director:

Cong Feng once worked at weather bureau and newspapers, now he's an independent filmmaker and a poet, currently lives in Beijing.

導演闡述：

這是在當地拍的和我個人聯系最緊密的一個片子，最初正是由于這些朋友的存在使我下決心回那裏拍紀錄片。拍完這個片子我變得更能喝酒了。這個片子裏有多少生活？什麼又可以稱為生活的歷史？或許片子裏面有種植物式的蔓延，一個外省的夢。



Director's Statement:

Among all the films I made there, this film has the most close personal connection with me. It was just because of the existence of these friends there, that let me first make up of my mind to make documentaries there. After making this film, I became more of a heavy drinker. How many lives are there in this film? What could be called as the history of life? Maybe there's a kind of vegetative spreading, a provincial dream.

聯系方式 Contact Informaiton:

congfen72@gmail.com



吳文光簡歷：

1956年出生雲南昆明。1974年中學畢業后到農村作為知識青年務農至1978年，1978年考入雲南大學中文系，1982年至1985年在昆明三中和新疆尼勒克二牧場做教師，1985年至1989年在電視臺做記者、編輯；1988年至今，作為獨立制片人、作家和戲劇舞蹈劇場制作人。

紀錄片作品：《流浪北京》（1990年）、《我的1966》（1993年）、《四海為家》（1995年）、《江湖》（1999年）、《和民工跳舞》（2001年）、《你的名字叫外地人》（2003）、《操他媽電影》（2005年）、《亮出你胯下的家伙》（2010年）、《治療》（2010年）

Bio-filmgraphy of Director:

Wu Wenguang was born in southwestern China's Yunnan province in 1956. He studied Chinese Literature in Yunnan University. After the university, he was a teacher at a junior high school for three years, and then worked in the television as a journalist. In 1988, Wu left the television and move to Beijing became an independent documentary filmmaker, dance theater maker and freelance writer.

A List of Documentary Film Productions

BUMMING IN BEIJING: THE LAST DREAMERS

1990, 70 min.

1966, MY TIME IN THE RED GUARDS

1993, 165 Min.

AT HOME IN THE WORLD

1995, 80 min.

Jiang Hu: Life on the Road

1999, 130 min.

DANCE WITH FARM WORKERS

2001, 57 min.

YOUR NAME IS OUTLANDER

2003, 70 min.

FUCK CINEMA

150 minute, 2005

BARE YOUR STUFF

190 minute, 2010

TREATMENT

80 minute, 2010



吴文光記錄片專輯 Wu Wenguang's Documentary Album:  
私人影像 Private Portraits.

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《操他媽的電影》 Fuck Cinema  
《亮出你胯下的家伙》 Bare Your Stuff  
《治療》 Treatment

吴文光記錄片專輯：私人影像

2009年 年末到2010年初，我過了一個特別興奮和刺激的冬天。《亮出你胯下的家伙》和《治療》兩部記錄片在這期間完成剪輯。這是我2005年做出《操他媽電影》后，五年后再拿出 新貨。這兩個片子，前一個片子使用的素材是2005年至2009年，涉及五年時間；后一個片子的素材則跨度12年，1998年到2010年。回到我上一個片子、2005年完成的《操他媽電影》，素材是2000年至2002年期間的拍攝。2000年到2010年，44歲到54歲，這就是我這10年時間裏願意拿出的、和我認為與“真實影像”有關的東西。

現在這三部片子集合在一起，在宋莊的“記錄片交流周”放映，非常興奮這樣一個機會是：可以“亮出家伙”。這句話的意思是，我從2000年前后開始的對 常規記錄片的做法、功能、包括態度的困惑和質疑，嚴重影響了我一如既往那樣做記錄片。我不想成為衆多靠記錄片吃飯、掙名聲或保持名氣 中的一個，自然就終止了不斷出片子去亮相。但10年時間，我的鏡頭依然開着，持續着一種影像日記方式。現在集合在這裏的三部片子，意味着這10年的影像日記素材開始 生效，也意味着所嘗試的“用真實影像寫作”的方式的開始。這時我有點憋不住想跟小我二、三十歲的人說了：看老家伙亮出家伙時，是不是比你們更硬。

吴文光  
2010年4月

Wu Wenguang's Documentary Album: Private Portraits.

From the end of 2009 to the beginning of 2010, I passed an exceptionally exciting and stimulating winter. During this time I finished editing two films, Bare Your Stuff and Treatment. After making Fuck Cinema in 2005, this is the first new work I've produced in five years. Of these two films, the first film uses footage shot between 2005 and 2009; the footage for the latter film spans 12 years, from 1998 to 2010. Returning to my last film, Fuck Cinema, completed in 2005, the material was shot between 2000 and 2002. 2000 to 2010, from my 44th year to my 54th, this is the footage from these ten years that I wish to present, and this is the material that I think relates to "cinema du reel."

At this moment I am very excited to bring these three films together and screen them at Songzhuang's Documentary Film Festival - China to have the opportunity to "bare my stuff." The meaning of this phrase is that from around the year 2000 I started questioning and being confused about the methods, function, and even attitude of conventional documentary, and this severely affected my making of documentaries as before. I didn't want to become one of the many who, to eat, to earn a reputation, or to maintain fame, rely on documentary filmmaking and so I naturally stopped continually putting films out for debut. But in these ten years, my lens has still been filming, and I have continued a kind of diary using images. Now these three films collected here signify that these ten years of footage - my diary of images - has begun to come into effect. They also signify the start of all my experiments with the method of "using real images to write." At this time I am a little unable to hold myself back from saying to those who are twenty or thirty years younger than me: "When you see this old man baring his stuff, is it or is it not harder than yours?"

Wu Wenguang  
April 2010

## 吳文光：身處邊緣的自傳者

譚·佩雷特

吳文光1956年在雲南出生。在孩提時代，他看到他的家庭由于文革的影響各分東西（見《治療》）。作為電影導演和制片人，他在中國出版了有關國際電影文化的著作。從1994年開始，吳和他的伴侶、舞蹈家和編舞者文慧一起用舞蹈創造景觀，其中有一些在歐洲表演，包括在蘇黎世的Spektakel劇場。吳非常懂得如何遊戲地將圖片和音像掃描與他的編舞結合起來，這些圖片中，在運動中的身體成為了熒屏本身！在2005年，這對藝術家成立了草場地工作站。在這個獨立創作的空間裏，編舞者們成長起來，討論會在這裏舉辦，每年還有電影節。在這裏可以安排住宿，有時一整天長長的國際會議以後，大家在這個獨立校院的大廚房裏圍桌坐下，那真是非同尋常的經歷。吳在農村裏進行一個很大的項目，創始了一系列由農民拍攝的電影。在2006年，他出品了有名的村民紀錄項目。他自己的電影作品大約有10部左右。他最新的作品，《治療》，為他的創作開創了一個更親密和使用自傳體的新方向。

在《探電影》中，王，一個28歲的農民家庭的兒子，來到北京，但被北京電影學院拒之門外。可是，他堅持進入電影世界的向往，想賣出講述自己故事的劇本，來拍成一個電影。他身無分文……然後遇到了吳文光。後者決定把王作為《探電影》的主角。他們的旅途停靠不同的車站，每個車站都凸顯着權力、姿態、商業、幻象。電影中不斷重復出現的一個場景，是年輕女孩們參加招收演員的試鏡，那是這些女孩勇敢的冒險行動。攝像機在一個裝飾豪華的賓館房間裏，在可憐的試鏡者和剛發迹的電影導演之間，帶着惡意的愉悅感觀察着。所拍到的景象在那分分秒秒中，在那些被逗樂的、居高臨下的微笑裏，顯示出重量。在電影末尾的一個12分鐘長的單個鏡頭中，電影拍攝者和他的角色無休止地面對面，這個鏡頭極不一般。在這個對峙中，王將自己寫的充滿細節的文字讀給吳文光聽，寫的正是自己與吳文光的關係。這個鏡頭描寫了當一個人去拍攝另一個人時，這個舉動所帶來的直接的暴力。對於吳文光來講，他一言不發只顧拍攝，而其實他可以幫助那個年輕人，讓他有飯吃，有地方住。不，電影是回應另外的法則的，吳作為拍攝者堅持。在他影片中的人物——和所有電影中的活動人形——都消失在人群中 and 黑夜裏以前，拍攝意味着把這些人物用拍攝者認為合適的影像盛放起來，使他們不至於永遠消失殆盡。

在《治療》裏，吳文光在老年醫院的廢墟裏，分散的房間中尋找出路，有的房間被手電的光照亮，吳過世的母親的遺像顯現出來。中國的歷史鋪陳開來，文革使吳的家庭四分五裂。吳作為兒子，教育在毛澤東思想、意識形態和詩性的解放之間進行着。吳寫得滿滿的筆記本紀錄着每天觀察和寫下的詩歌，他的文字在半黑暗中，在喚起母親的生命軌迹同時，也喚出他自己的歷程。影片的鏡頭裏，吳文光四肢着地，吞食一條長長的白紙條，長得足夠讓人噁住死去。這個場景的創傷感，在影片末尾得到呼應：他從一個女人的嘴裏拉出紙條來，其象徵暴力反映了我們對自己身體的施暴。與對他母親生命最後時光的敘述相比——她口中的詞逐漸抽空——吳文光用心靈作出的這些表演的現實主義是一種痛苦的、解放性的驅魔儀式，它的最終意義懸而不決。但是電影作者重塑他母親的存在的敏感度、黑白照片、照片上嘆為觀止的細節、大雨的美麗暴力、初雪的潔白，給《治療》一個冥想的維度。人如何在死亡面前對待自己的生命？吳文光這部最複雜和感人的電影給我們機會聽到一個奇特的、讓人平靜的聲音。

## Wu Wenguang: Autobiographer of the Fringe

Wu Wenguang, Wenguang is his first name, was born in 1956 in the Province of Yunan. As a child, he saw his family dispersed by the effect of the Cultural Revolution (see Treatment ). Film director and producer, he has published books in China in connection with international cinema culture. Since 1994, Wu and his companion Wen Hui, who is a dancer and choreographer, have created spectacles of dance, several of which were presented in Europe, among other places of Zurich Theater Spektakel. Wu knows how to play with the projection of pictures and audio visual scanning which he integrates in his choreographies. Pictures where the body in movement becomes the screen! In 2005, the couples founded the Caochangdi Workstation, a space for independent creation, where choreographies born, seminars are held and every year a film festival; residences are provided there, international meetings, where participants gather together, sometimes at the end of long days of work, around tables in the large kitchen of this independent campus which is truly exceptional. Wu launched big project, particularly in the countryside, where he has initiated a series of films shot by farmers. In 2006, he produced the famous Villagers Documentary Project. As far as his own films are concerned, they number around ten. His latest work, Treatment, opens a new avenue in his work, more intimate and of an autobiographical character.

In Fuck Cinema, Wang, a 28-years-old peasants' son, has come to Beijing, where he has been refused admittance to the filmmaking Academy. Yet vehemently he persists in wanting to enter the moves world, to sell the script that tells his life story, to shoot a film. He is penniless and... he meets up with Wu Wenguang. The latter decides to make Wang the main character of Fuck Cinema. Their route consists of various stations that reveal powers, postures, businesses, illusions. One of the recurrent bits of derring-do in the film is casting of young women, who the camera takes malicious delight in a plush hotel room between the poor debutant and the upstart filmmaker, it is worth its weight in minutes and amused, condescending smiles. The single shot sequence lasting a good 12 minutes at the end of the film, in which the filmmaker and his character are in an unending face-to-face, is exceptional. The face-off is set up by Wang reading to Wu a detailed text of his relationship to the filmmaker; a description of the ontological violence with which one films the other. As for Wu Wenguang, he shoots without saying a word, when he could help the young man to eat his fill and find a roof. No, the cinema answers to other laws, insists the filmmaker, before his character – all the move characters in filmmaking – disappears into the crowd and into the night. Shooting amounts to holding them in images as one sees fit before losing them forever.

In Treatment, the ruins of a geriatric hospital guide Wu Wenguang as he picks his way through the scattered rooms, some of which are identified by the light of a flashlight or the portrait of his deceased mother. Period of Chinese history unfold, the Culture Revolution disperses families; the steps of the son's education follow on between Maoist doxa and ideological and poetical emancipation. The notebooks that Wu fills with daily observation and poems, his words in semi-darkness, evoke as much the course of his own life as that of his mother's. Then there are the shots of Wu Wenguang on all fours, swallowing a long ribbon of white paper, enough to make one choke, or die. This mise-en-scene, whose counterpart comes at the very end of the film when he pulls paper out of a woman's mouth, is traumatic. Its symbolic violence reflects the treatment we bestow on our bodies. Compared with the narration of the end of his mother's life – her mouth gradually empties of all words – the realism of these heart and soul performance by Wu Wenguang is form of painful and liberating exorcism, whose final meaning remains abeyant. But the sensitivity with which the filmmaker restores his mother's presence, the black and white pictures, the admirably detailed photos, the beautiful violence of a downpour and the whiteness of the first snow give Treatment the dimension of meditation. So how does one treat one's life in the face of death? What this most complex and moving of Wu Wenguang's films offers us to hear is voice that is strangely pacifying.

(from Visions du Reel, 2010, by Jean Perret)

操他媽的電影  
Fuck Cinema

作者、拍攝 Directed, camera, Edited by: 吳文光 Wu Wenguang  
后期助理 Post-production assistants: 蘇明 Su Ming, 裴延豐 Pei Yanfeng  
片長 Length: 150 min  
制作 (Year): 2005

導演闡述:

2000年一個偶然原因開始斷斷續續拍這個片子（偶然原因是因為片中人來找我尋找電影機會），之后不同的人進入鏡頭，都和電影有關，比如賣盜版DVD給我，因為我是盜版DVD客戶。兩年多后，開始剪輯這部片子，過程中發現自己一樣在所難逃地被操。

Director Statement:

This documentary shows how different young people try to realize their dreams or become famous through the film industry. a young man from the countryside, aged at 28. He comes to Beijing out of a love for the cinema. Another character is also a young man from the countryside. His love of cinema is shown in his chosen occupation of selling pirated DVDs. This documentary also features young girls who dream of becoming movie stars. Throughout this process not only I am the maker of this documentary but also a person who is puzzled about why we make films. Of course I also appear in this documentary, and never hide my bewilderment, or the conflicts between my characters and me. For example, Wang assails me that I use his miserable story for my own reputation.



亮出你胯下的家伙  
Bare Your Stuff

作者 (Written, Directed, Edited by): 吳文光 Wu Wenguang  
拍攝 (Photographed by): 李有杰、謝莉娜、鄒雪平、羅兵、唐志、吳文光  
Li Youjie, Xie Lina, Zou Xueping, Luo Bing, Tang Zhi, Wu Wenguang  
助理/對白抄錄 (Assistants): 鄒雪平、唐志、小銀、李菲菲 Zou Xueping, Tang Zhi, Xiaoying, Li Feifei  
視頻技術 (Video Technical): 王文立 Wang Wenli  
英文翻譯 (Translator English): 奧黛 Odette Scott  
字幕 (Subtitle): 唐志 Tang Zhi  
片長 Length: 190mins  
制作 (Year): 2010

導演闡述:

這個片子完全是剪輯者——我本人的角度和位置來看我和幾個村民作者之間的關係，或者說是如何遭遇、并糾纏下去的。按照當下研究“私影像”的一種說法，就是“以我作為第一人稱，來自傳這部片子”。片子的素材用自2005年至2009年間發生的村民影像計劃影像記錄。拍的時候，只是現場資料記錄，沒有任何想做片子的目的打算。2009年底，“以自我清理”為始，點燃了我對這個片子的完全嶄新的願望，即從我的身體位置出發，來記述我和這些因為村民影像計劃而認識的村民作者之間的關係開始，包括之后的變化和延伸。這個片子只是出于我的身體位置“局部所見”，關心的不是這個計劃的林林總總、功過得失、評功擺好，只是我和這些素不相識的農民如何捆綁在一起，如何糾纏着滾動下去，一句話，人與人的具體相處和關係如何在這個計劃的背后展開的。最想喊出的一句話是：站住！都不要逃跑！

Director Statement:

This film belongs completely to its editor; from my own angle and position, it looks at my relationship with the village filmmakers—or I might say, how we met and got entangled. According to my own exploration of the “personal film”, I'd say this one is “spoken in the first person, brought from me to you.” The film's material comes from video recordings of the Villager Documentary Project from 2005-2009. When I was filming this, it was meant only to be a documentation of the project; I had no plans to make it into a film. However, at the end of 2009, as I was sorting through myself and my own issues, there ignited in me a new wish for this material: to tell the story of my relationships with these villagers—including how these relationships have changed and developed—from my own perspective. As such, this film just shows you a part of the whole; the point is not to detail the Villager Documentary Project in all its successes and failures, or count the ways it shines. It is simply about how these complete strangers and I became tied, bound, and rolled up together—in a sentence, it's about the grit of people's interactions behind the scenes of this project. And it's about the phrase I keep wanting to shout to them: “Stand your ground! None of you run from this!”





## 治療 Treatment

作者(Written, Directed, Edited by): 吳文光 Wu Wenguang  
拍攝(Photographed by): 吳文光、文慧、鄒雪平、唐志、謝莉娜 Wu Wenguang, Wen Hui, Zou Xueping, Tang Zhi, Xie Lina  
助理/對白抄錄(Assistants): 鄒雪平、唐志、小銀 Zou Xueping, Tang Zhi, Xiaoying  
視頻技術(Video Technical): 王文立 Wang Wenli  
英文翻譯(Translator English): 奧黛 Odette Scott  
字幕(Subtitle): 夢奇 Meng Qi  
片長 Length: 190分鐘 190mins  
制作(Year): 2010年 2010

### 導演闡述:

這個作品的初衷是想做一個有關我母親的影像，以之紀念和我感情極深、在2007年去世的母親。做的過程想法不斷被打斷和改變，特別是對整個12年中有關我母親的影像素材整理過程中，一些之前沒有留意的細微之處重新再現，一些往事重新恢復；還有，重新面對母親的活動影像，一個已經消失人世的親人突然那么栩栩如生地活動起來，說話，表情，一切宛如昨天，發現這個影像作品不僅僅是紀念，是一個讓我母親重新活過來的嘗試，尤其是在我現在這個需要自我治療的過程，母親成爲這一過程中最重要的元素。所以，母親——回憶——現在時——治療與自我治療，一個結構和敘述方式自然而成。

### Director Statement:

This film started with me wanting to make a film to memorialize and explore my deep emotions toward my mother, who passed away in 2007. As I was making the film, my thoughts toward it kept getting broken and shifted, especially as I sorted through the 12 years of footage I had collected, seeing subtleties I had previously overlooked, or reliving experiences that had long since gone by. Even more impacting was facing the moving images of my mother, seeing someone dear to me who has already left this world captured with such lifelike movements, utterances, expressions, like it all just happened yesterday. Then I realized this film is not just about remembering her—it's also an experiment to bring her back to life. Especially at a time when I'm in a process of trying to heal myself, my mother is a crucial element. And so, though my mother/ remembrance/ the present/ healing and self-healing, this film's structure and way of recounting began to naturally materialize.





## 瑞士紀錄片 Swiss Documentary

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安魂曲Requiem  
Reni Mertens & Walter Marti

我眼中的你The Way I Look at You  
Jean-Stéphane Bron

高山傳奇The Heritage of Mountain People  
Erich Langjahr

家的回響Echoes of Home  
Stefan Schwietert

測繪Cartographies  
Choreographic interventions in an urban landscape

直面法官Facing of Judge  
Pierre-Francois Sauter

園林之屋The House in the Park  
Hercli Bundi

## 當中國遇到瑞士 —— 《關於真實的對話》

瑞士尼翁國際紀錄片電影節主席 佩雷特

通過對“真實”這個概念的探尋，中國的紀錄片作者拍攝着、講述着、展示着、思考着自己國家發生的一切。這裏，我想提出一個問題：“真實”這個詞，或者說這個概念、態度在我們各自的文化中是如何被理解的？這個詞能讓我們聯想到什麼？是“事實”、“客觀”嗎？又或者是作者的一種“主觀”意識呢？這次由中國紀錄片交流周、宋莊栗憲庭電影基金會及其藝術總監朱日坤、北京草場地工作站及其導師吳文光、瑞士電影協會及瑞士尼翁國際紀錄片電影節聯合舉辦的電影交流活動將為我們提供一個溝通的平臺：中國城市和農村的紀錄片導演將遠赴尼翁參加國際紀錄片電影節，同時在二零一零年五月，瑞士的幾位紀錄片導演來到宋莊，向中國觀眾展示他們的作品，闡釋他們眼中的“真實”。通過這次電影交流活動，我們試着更好地了解兩國紀錄片電影的現狀，以及雙方紀錄片制作及發行傳播的經驗。

### 真實 —— 事實

什麼是真實的影像？是讓人產生信任感的畫面嗎？我們怎么才能知道紀錄片裏的內容是真實的呢？紀錄電影是如何讓人相信其中的故事是真實的呢？對每個人來說，真實的概念都是很具體的，但是這種概念又是怎樣形成的呢？也許是通過十八世紀古木家具的質感，也可能是通過一幅立體派畫作的顏色使用，還可能是因為一件名牌大衣的羊毛纖維，又或者是標着生產年份的威士忌所散發的氣味。無論如何，它與我們每個人在觸覺、感性、文化、精神等等方面的個人經歷息息相關。同樣，對於真實的畫面，電影的影像來說，拍攝和敘述的方式賦予了它一絲“真實的味道”。那麼這樣“真實”的作品是否應該被我們相信？

電影中“真實”的三個基本元素是先于影像存在的真實、這種真實之于電影的表象，以及觀眾給予影像的信任。當三者緊密結合在一起的時候，真實的影像就存在了。誠然，真實來源于充分尊重事實前提下的，對於原始的、初級的事物的文學和美術創造。然而我們還應該看到一點，只有通過導演的創作，這個“事實”的意義才能呈現，同時它賦予或者強制給予畫面一個邊框，以及最初的建築、環境等等。

中國的“真實”和瑞士的“真實”是不同的，因為中國和瑞士有着不同的風光，人們有着不同的臉龐。同理，中國的電影和瑞士的電影也是不同的，因為兩國的文化歷史不同、個體和整體的思維方式不同。

瑞士的觀眾和中國的觀眾也是有區別的，因為我們有着各自的文化、社會及政治背景。

“真實的味道”來自於對“事實的重現”，電影跟信任感有關。面對大規模重複性制造的影像，真實電影——這種紀錄片形式讓觀眾有足够的思考空間，並賦予觀眾一種新的觀影理念。這樣的電影認可各種各樣的文化、豐富人們的視野、鼓勵思考和其它的觀點（所有的藝術形式都應該起到對當前政治，文化進行評論的作用）。其實，電影就是一種獨特的視覺語言，是一種巧妙的敘事結構，也是一種講述生活的方式，不管是我們經歷過的、想象的，還是夢到的……

這裏，我想談談兩種我注意到的情況：

第一種是關於瑞士電影的：這些紀錄片大多有着完整的劇情、縝密的敘事，剪輯的作用非常重要，角色的選擇是重中之重，在這些電影中我們能看到故事片的影子，為了尋找戲劇張力作者會參考劇情片的方式，音樂有時也會起到很重要的作用。與此同時，一些紀錄片導演也受到實驗電影的啟發，從而融入一些與其相關的元素。

如果用最簡單的語言描述的話，瑞士的紀錄片電影是用很多片斷式的畫面、聲音、音樂經過精細加工制成的，這種方式是為了讓我們感到創作的真實。

我想，歐洲的電影尚處於現代與后現代之間的階段，作者的存在感是很重要的一點，影片中那個“我”經常是有意為之，並且與敘事結構緊密結合，作者往往也會考慮適應市場的制作與發行的條件。

第二種情況，是關於中國電影的：在這些紀錄片中，相對一般意義上的畫面長度而言，我們更多看到的是使用長鏡頭形式展開的故事。導演用鏡頭語言敘事的時候，喜歡使用長鏡頭，這意味着每一個鏡頭都帶有時間和景深的概念，這樣的畫面具有多元性。在一開始導演就已經做出勇敢的決定，通過剪輯把長鏡頭一個接一個連在一起，讓觀眾注意到影片強烈並且獨特的氣質。

如果我用最簡單的語言來總結，中國的紀錄片電影讓人想起巴贊的一篇文章（著名的《蒙太奇運用的界限》），這種紀錄片通過每個畫面的多元性，通過這些長到把情況的複雜性和深度都呈現出來的鏡頭，同時盡量用最豐富的手法去運用它們，如此帶來真實的感受。另外，這樣直接的拍攝真實的方式，甚至有些粗糙的效果，來自於這些簡單，往往採取不加處理的同期錄音，加上不使用音樂，沒有旁白，往往也沒有訪談，選角特色，一切令人印象深刻。這樣，紀錄片有一種能力，就把日常生活當中的普遍性轉化成了一種戲劇。

我們眼中的中國紀錄片：首先它的獨特風格具有新現實主義的人文氣質，在敘事方式上有別於傳統的政治或文藝影片。雖然對畫面的把握讓很多影片具有讓人震撼的現代風格，但是有時這類影片缺少適當的敘述性結構的技巧。

試圖這樣分類和描述不能回避一個問題，影視業的經濟、制作方式、作者地位、文化和社會環境，這些決定實現手段的因素，它們往往是不同的，很難理解的，也是讓人感到陌生的，於是我們理應去關注和探討它。

電影和電影經濟。

在瑞士和歐洲，如果沒有一個以國家、省、城市、地區為單位而發展的良好電影體系就沒有獨立作者電影的存在。在國家鼓勵影視創作之下，一個關鍵的合作伙伴一直在提供相關資源，那就是公共電視臺。同時，其他的文化合作伙伴也緊密結合在這個產業體系內，其中包括各種機構和基金會以及少量的個人贊助。另外，歐盟和它成立的Plan Media電影發展計劃確保影視產業的健康發展。即便瑞士目前沒有參加歐盟，它也和歐盟有着雙邊合作協議。

對於原創影視來說，歐洲電影人的獨立創作來自於政府的支持，尤其是在瑞士，國土面積很小，人口比中國一個中等城市還少。

我們的文化傳統中有一種政治責任感，但是這個情況也引起很多爭議：目前，有人認為在新自由主義的趨勢下，有必要由市場來決定文化的發展。

最后，我想說，我們因為一個共同的信仰——對影像的關注走到了一起，這對我們個人和集體的記憶都很重要。

“真實電影”、“直接電影”、長鏡頭、長篇紀錄片……比一般的影視作品時間長就更加有效嗎？剪輯更加精密的紀錄片的價值又在哪裏呢？我們非常期待和中國的電影人一起探討這些問題。

## CHINA & SWITZERLAND "AN AUTHENTIC ENCOUNTER"

Jean Perret

here is a core question behind the way that China films, tells itself, reveals itself, questions and ultimately meets us: that of authenticity. But what does that word - that concept, that experience - mean in our respective cultures? What other notions accompany it - truth, objectivity, maybe subjectivity?

Together, the China Documentary Film Festival, the Li Xianting Film Fund in Songzhuang with artistic director Zhu Rikun, the CCD Workstation in Beijing with mentor Wu Wenguang, Swiss Films and Visions du Réel bring to Nyon an impressive array of films and treat us to the presence of filmmakers from backgrounds both urban and rural. The framework is that of a true exchange: in May 2010 it will be the turn of Swiss filmmakers to journey to Songzhuang and talk about their authenticity. It will also be a chance to better understand the different parameters of production and distribution at work in both countries.

### AUTHENTICITY – VERACITY

What is an authentic image? One which inspires trust? How does one believe a documentary? How do documentary narratives function, how do they manage to persuade of the veracity of that which they recount?

The concept of authenticity is in general empirical. But what founds it? The patina on a piece of wooden furniture from the 18th century? The brushstroke in a cubist painting? The quality of the wool fibre in an expensive coat? Or maybe the smoky aroma of a centuries old whiskey? It is in any case a tactile, sensual, cultural, intellectual experience which remains individual to every one of us. It is the same with documentary images - images from those films whose modalities of production and narration endow them with a "feeling of authenticity". But does authentic also necessarily mean true and thus trustworthy? Authenticity is in fact an interplay between three factors: the reality which preexists any image, the cinematography which transforms it and the viewer who believes it.

But authenticity, of course, is the product of an aesthetic and narrational construct created out of raw facts, that is, reality. And although this reality bears no meaning until it is processed by the filmmaker, it bestows upon the forthcoming images a basic frame of reference, an architecture, a general environment.

Chinese and Swiss realities are different - they differ in their faces and landscapes.

Chinese and Swiss films are different - they differ in their cultural histories as well as the individual and collective imaginary orders they draw upon.

Chinese and Swiss viewers are different - they differ in their education as well as their cultural, social and political backgrounds.

The "feeling of authenticity" is inseparable from the "impression of reality". Film is a matter of believing. While the endless flow of mass produced images creates a paradoxical distance to the world and drains it of its memory, documentary cinema gives the viewer the means with which to believe in what he is seeing. This type of cinema legitimizes other cultures, expands existing worldviews and stimulates reflexive and subversive approaches (it is the duty of all Art forms to be the political and poetical critics of their time). From there on the issue is visual codes, narrative structures, different ways of telling life the way it is truly lived, imagined, dreamed. Let us advance two hypotheses.

The first concerns Swiss cinema. Swiss documentaries tell stories by means of generally elaborate narratives in which editing plays an important part and casting is essential. The quest for dramaturgic efficiency is clearly influenced by certain codes common to fiction film, and music

often plays a dominant role. Some influences can also be traced back to the field of experimental cinema. All these parameters are tools resorted to by the authors. In short, we can say that Swiss documentary film consists of (small) units of image and sound, all pieced together with an infinite care so as to convey a feeling of reality, of authenticity. Our cinema lies somewhere between the modern and the post-modern, and the marked postures of its authors, their plays on enunciation, are set within a narrative continuity of often elaborate constructs generally adapted to the conditions of production and distribution offered by the market.

The second regards Chinese cinema. The stories told in Chinese documentaries emerge from takes that are often surprisingly long when compared to the established average. Filmmakers articulate the situations they depict in time (the length of the takes) as well as in space (the depth of field) so as to reveal their rich complexity. The filmmakers display a spectacular radicalism in this first stage of the creative process. The editing then brings the scenes and sequence shots in relation to one another.

Chinese documentary filmmaking recalls André Bazin's reference text against editing ("montage interdit"). Out of the daring length of the takes, which last until the situations die out, until they are maximally "exploited", arises a certain sense of authenticity. The raw, almost brutal quality of this approach to the capture of reality owes something to the very direct sound used as well as the general absence of music, commentary, interviews or particular casting. And to the particular art of extracting the spectacular from the often extremely prosaic.

Chinese cinema as seen by us: it asserts a fundamental radicality reflecting a neo-realism at odds with the official political and cultural narratives. Although the importance given to the take makes certain films appear surprisingly modern, sometimes their dramatic structures are less than perfect.

Inseparable from these attempts at classification are the significant differences in terms of audiovisual economies, modes of production, author status, and cultural and social contexts, all parameters which affect these systems of representation which to us are different, strange, foreign, and deserving of our closest attention!

#### Filmmaking and its economies

In Europe, in Switzerland, independent cinema is unthinkable without cultural policies effective on the national, regional (cantonal) and local (cities, villages) levels. Audiovisual production is guaranteed by the State and its indispensable partner, public television. Other cultural partners play a part in this industry, such as various funds and foundations as well as, to a lesser degree, private partners. The European Union has also set up the Media Programme which regroups different tools intended to ensure the existence of an audiovisual industry. The objective thereof is to put forward the identity of the Union through each of its member states. Although Switzerland is not a member of the European Union, it benefits from a bilateral agreement specific to the Media Programme.

There can be no authentic audiovisual creation without certain public policies, especially in Switzerland, which is small and whose total population amounts to less than that of an average Chinese city! This political responsibility has traditionally been part of the close attention paid to culture. But this fact is also often hotly debated. In the current neoliberal worldview there is a strong tendency to want to subordinate culture to the rules of the market.

An encounter based on the faith we have in images that capture our attention? A central issue is that of our individual and collective memories.

Direct cinema, Cinéma Vérité, films resorting to lengthy takes, long playing times... could there be a virtue inherent to that which lasts longer than is usually the case in mainstream audiovisual productions? And what about rapid editing? All these are questions which we look forward to discussing with our Chinese guests.

## 安魂曲Requiem

瑞士/35mm/81分鐘/1992/彩色 Switzerland/35mm/81 min/1992/color  
導演Directed: 雷尼梅坦斯 & 沃爾特馬蒂 Reni Mertens & Walter Marti  
攝影Cinematography: Urs Thoenen  
剪輯Editing: Edwige Ochsenbein  
錄音Sound: Jean-Claude Gaberel  
音樂Music: Léon Francioli

內容梗概: 一首沒有文字的抒情詩。一首為在20世紀歐洲戰場上死去的數以百萬計的各國士兵的安魂曲。

### 導演簡介:

雷尼梅坦斯: 生于1918年, 2000年去世, 蘇黎世。博士, 布萊希特的理論著作的意大利語翻譯家。

沃爾特馬蒂: 生于1923年, 1999年去世, 蘇黎世。涉足劇場, 新聞, 廣播, 電影, 瑞士電視臺的短期導演, 在瑞士蘇黎世大學的擔任講師主任。

### 作品:

1953年《耶穌誕生玩》; 1956《節奏》; 1958年《元旦漁業》; 1958年《巴黎香水》; 1961年《在繁榮的陰影》; 1962年《我們的小孩子》; 1962年《聖誕玩》; 1966年《烏爾蘇拉或生活不值得》; 1973的《自我沃爾特馬蒂亞斯》《破壞》; 1974年《禱告的左》; 1977年《沙漠》; 1980年《文化遺產》; 1985年《佛體內 歐萊雅杜佛學院》; 1988年《倒入聯合國摩托羅拉》; 1992年《安魂曲》

### Synopsis:

A lyrical poem without words. A requiem for the millions of soldiers of all nations who died on the battlefields of Europe in the 20th century.

### Biography and filmography:

#### Reni Mertens:

Born 1918, died 2000 in Zurich. Ph.D. l. Italian translation of the theoretical writings of Bertolt Brecht.

#### Walter Marti,

Born 1923, died in 1999 in Zurich. Theater, journalism, radio, film, a short time director of the film department at the Swiss television, Lecturer at the University of Zurich.

1953 nativity play

1956 Rhythm

1958 Jour de Pêche

1958 Parfums de Paris

1961 In the shadow of prosperity

1962 Our little ones

1962 Christmas play

1966 Ursula or unworthy of life

1973 The self-destruction of the Walter Matthias Diggelmann

1974 Prayer for the Left

1977 à propos des apprentissage

1980 Héritage

1985 Flamenco Vivo - L'Ecole du flamenco

1988 Pour écrire un mot / 1992 Requiem.





## 我眼中的你 The Way I Look at You

瑞士/35mm/54分鐘/1994/彩色 Switzerland/35mm /60 min/1994/color  
 導演Directed: 金·史特凡·布朗 Jean-Stéphane Bron  
 攝影Cinematography: Cinematography François Bovy  
 剪輯Editing: Karine Sudan  
 錄音Sound: Luc Yersin  
 音樂Music: Louis Crelier



## 內容梗概:

這個故事發生在汽車駕駛學校裏。同一輛轎車裏，五個不同的遭遇，却是同樣的悲慘和荒誕。五對夫婦都是試圖想獲得駕駛證而走到了一起，但却按國籍和膚色的不同而區分。一個女人多次測試失敗，最后她通過她的佛教老師找到了內心的和諧；一名阿富汗流亡者在滔滔不絕地向他的女教師傾訴他的悲哀和憂慮；來自沃州的駕駛教師正對一名印度學生講着種族歧視笑話，而這時被收養的海爾維希，正努力變得比瑞士人更像瑞士人.....

## Synopsis:

This is the story of five encounters, both tragic and funny, which all take place in one car in a driving school. Five couples who are brought together via their attempts to get their license, but divided by nationality and sometimes skin color. A woman who repeatedly fails her test is convinced she's finally found inner harmony through her Buddhist instructor. An Afghan exile confides his sorrows and worries to his female teacher. A driving instructor from the canton of Vaud makes racist jokes to a student who is Indian, but Helvetic by adoption, who tries to be more Swiss than the Swiss themselves...

## 導演簡介:

金·史特凡·布朗出生于1969年,瑞士洛桑。起初在意大利學習電影,后在ECAL-DAVI學習,畢業時榮獲提名。其間,他導演和改編了幾部短片(故事片和紀錄片)并在多個國際電影節上具有一定影響力(美聲唱法/克萊蒙費蘭特/運河獎)。1997年,他的處女作紀錄片首次在洛迦諾廣場放映:“Connu de nos services”的靈感來自于80年代末聯邦警察編制的“文件”的發現所一起的一系列丑聞。影片中關於歷史和記憶既具有諷刺意味又感人至深。1998年中由瑞士廣播公司舉辦的紀錄片大賽獲獎者,以“多元文化瑞士”為主題。本片《我眼中的你》“The way I look at you”是Bron的第二部長篇,(原創獎由紐約時報,紐波特,美國評審團獎, Full Frame, NC, 及許多贊助商贊助)。“Corn in Parliament”是他的第三部長篇紀錄片。

## Biography and filmography:

Born in 1969 in Lausanne, first studied film in Italy (Ipotesi Cinema with Ermanno Olmi), then at ECAL-DAVI where he graduated with mention.

During that time he directed and co-wrote several short films (fiction and documentary) which made an impact at several international festivals (Bel Canto/Clermont-Ferrant / Canal + award). In 1997, his first documentary feature was screened on the Piazza Grande (Locarno): "Connu de nos services" was inspired by the scandal surrounding the discovery of "files" compiled by the federal police in the late 80s, and resulted in a film about history and memory that was both ironic and moving. Winner of the documentary competition inaugurated in 1998 by the Swiss Broadcasting Corporation SSR SRG idée suisse on the theme of "Multicultural Switzerland", La bonne conduite (The way I look at you) is Bron's second feature film (Original Vision award sponsored by the New York Times, Newport, USA Jury Award, Full Frame, NC, USA and many more). "Corn in Parliament" is his third feature documentary.



## 高山傳奇The Heritage of Mountain People

瑞士/35mm/97分鐘/2006/彩色 Switzerland/35mm/97 min/2006/color

導演Directed: 埃裏希·南加 Erich Langjahr

攝影Cinematography: 埃裏希·南加Erich Langjahr

剪輯Editing: 埃裏希·南加Erich Langjahr

錄音Sound: Silvia Haselbeck, Dieter Lengacher

音樂Music: Hans Kennel

出品Production: Langjahr Film GmbH

發行World Rights: Langjahr Film GmbH

版權Distribution Switzerland: Langjahr Film GmbH



### 內容梗概:

一次在瑞士最后遺存的山區的獨特的體驗，施維茨州的山穀。獲獎導演Langjahr回到自己心愛的阿爾卑斯山，記錄他們的祖先遺留下來的一群人。每年8月1日是瑞士國慶節，越野者登上Hinteren Heubrig陡峭的山，配備了鐮刀和穿釘木鞋，就像他們的祖先之前做的那樣。他們屬於那些一直生活在大自然的挑戰中并最终活下來的一代人。在Langjahr的電影中，他的詩意現實主義呈現給人們一種對簡單生活的透視，這正是人類生存的根基。

### Biography and filmography:

Born in 1944 in Zug, Switzerland. Started independent filmmaking in 1971. 1994 he founded with Silvia Haselbeck the Langjahr Film Ltd. (production of documentary films for the movies, distribution of the own films and those of Walter Marti and Reni Mertens, of Isa Hesse and others). He is a honorary member of the Swiss Filmmakers Association and of Film Zentralschweiz, and member of the board of the film club FLIZ (Zug). His work consists mainly of documentary feature films shot in Switzerland for the cinema. The films of Langjahr obtained many awards; «Ex Voto», «Men in the Ring», «Alpine Ballad», «The peasant's War» and especially «Shepherds' Journey...» (Golden Dove at Leipzig 2002, Swiss Fuilm Prize 2003 etc.).

### 導演簡介:

1944年出生于瑞士祖格。1971年開始獨立制片。1994年，與西爾維亞·哈澤爾·貝克共同創立Langjahr電影有限公司（制作和獨立發行紀錄片，其中包括沃爾特·馬蒂和雷尼梅·坦斯，黑森州和艾薩及其他一些人的作品）。他是瑞士電影制作協會和Zentralschweiz的榮譽會員，以及電影俱樂部FLIZ beoard的成員。他的工作主要是為影院拍攝一些長篇紀錄片。

Langjahr的電影獲得過許多獎項：《前博托》《在環》《阿爾卑斯山之歌》《農民戰爭》，特別是《牧羊之旅...》（金鴿獎，于2002年萊比錫男裝，2003年瑞士Fuilm獎等）。

### Synopsis:

A unique opportunity to experience the last remaining mountain haymakers in the Muotatal, a valley in Canton Schwyz, Switzerland. Award-winning director Langjahr returns to his beloved Alps to document a group of people continuing the legacy of their forefathers. Every year on Swiss National day, August 1, the Wildheuer climb up the



steep mountain of the “Hinteren Heubrig”, fitted out with scythes and wearing wooden shoes with spikes, just as their ancestors did before them. They are part of a generation who have lived with the challenges of nature and survived it. In his film, Langjahr's poetic realism gives an insight into these people's experience of the simple life, the very foundation of human existence.

The films of Erich Langjahr:

Feature length films

2009 Birth

2006 Alpine Saga

2002 Shepherds' Journey into the Third Millennium

1998 The Peasant's War

1996 Alpine Ballade

1990 Men in the Ring

1986 Ex Voto

1978 The Battle of Morgarten

Short films

1993 Portrait d'un coureur cycliste

1992 Unter dem Boden

1983 O.K.

1982 Do it yourself

1981 Made in Switzerland

1980 Achtung Kinder Pumm

1976 Sieg der Ordnung

1975 USA-Time

1974 Canaria Report

1973 Bahnhof

1973 Justice

1973 Der Fluss



## 家的回音Echoes of Home

瑞士/35mm/80分鐘/2007/彩色 Switzerland/35mm/80 min/2007/color

導演Directed: 思特凡·施維泰特 Stefan Schwietert

攝影Cinematography: Pio Corradi

剪輯Editing: Stephan Krumbiegel

錄音Sound: Dieter Meyer

音樂Music: Erika Stucky, Noldi Alder, Christian Zehnder

燈光Lighting: André Pinkus

演員Cast: Erika Stucky, Noldi Alder, Christian Zehnder



### 導演簡介:

1961年出生在德國埃斯林根，德國。在泰維爾長大。他的第一部影片是為巴塞爾合作社制作的。1981年至1982年住在巴西，在Globo電視臺做M.V.并擔任導演助理。

1982年得到獎學金并在舊金山的加州藝術學院學習，主修電影和影視課程。1984年至1990年在柏林的DFFB學院學習。1991年在泰維爾成立了尼泊爾電影公司，制作導演紀錄影片。先后在瑞士和德國的電影學校任教。長期居住和創作在柏林和泰維爾。在2005年“手風琴舞曲”和2008年的“Heimklänge”（民政回音）獲得瑞士電影獎，最佳紀錄片獎。

### Biography and filmography:

Born in 1961 in Esslingen, Germany. Grew up in Therwil. Made his first films for Video genossenschaft Basel. 1981-82 Lives in Brazil. Worked as a director's assistant in musical films for TV Globo. 1982 Receives a grant to study at the California Art Institute in San Francisco; attends film and video classes. 1984-90 Studies at DFFB (Deutsche Film- und Fernsehakademie, Berlin). 1991 Founding of Neapel Film in Therwil. Produces and directs documentary films. Teaches in film schools in Switzerland and Germany. Lives and works in Berlin and Therwil. Awarded Swiss Film Prize, Best Documentary in 2005 for “Accordion Tribe” and in 2008 for “Heimklänge” (Echoes Of Home).

1986 Das Topolino Projekt

1987 Tapez 36-15 Code Gorba (both short films)

1988 Fualni 88, the Last Ten Days of a Campagne (documentary)

1991 Sprung aus den Wolken (fiction)

1994 Der Schatten ist lang

1996 A Tickle in the Heart

1998 Im Warteraum Gottes

2000 El Acordeón del Diablo

Voyage Oriental – The George Gruntz Concert Jazz Band in Turkey

2001 Liebeslieder

2003 Das Alphorn

2004 Schwarze Madonna

Accordion Tribe

2007 Heimatklänge (all documentaries)



內容梗概：

歡呼的聲音，歌者的聲音，電影的最原始的工具：來自人類的聲音。來自瑞士和奧地利阿爾卑斯山的自各行各業的人們，他們對人類聲音的旋律熱情滿溢，情有獨鐘。

獲獎：

特倫托，特倫托電影節 Montagna-Esplorazione-Avventura，博爾扎諾市獎——金龍膽獎 2008年。

索洛圖恩州，德國聯邦屈爾蒂爾，瑞士電影獎，最佳紀錄片 2008。

聖路易斯，聖路易斯藝術節國際電影，最佳紀錄片 2007。

雅典，雅典國際電影節，金雅典娜——最佳音樂及電影獎 2007年。

柏林，國際論壇沙漠電影節，2007。

尼翁，視覺大獎賽杜公衆日尼翁之城 2007年。

蘇黎世，Filmpodium 報施塔特蘇黎世，蘇黎世 Filmpreis 2007。

Synopsis:

Of cheering sounds and other singings, a film about that most primal of instruments: the human voice. About the musical vocalists of the Swiss and Austrian Alps who come from all walks of life and their passion for the melodic quality of the human voice.

Festival & Awards:

Trento, Trento Film Festival Montagna-Esplorazione-Avventura, City of Bolzano Prize - Gold Gentian 2008.

Solothurn, Bundesamt für Kultur, Swiss Film Prize, Best Documentary 2008.

San Luis, Festival Internacional San Luis Cine, Best Documentary 2007.

Athens, Athens International Film Festival, Golden Athena - Best Music & Film Award 2007.

Berlin, Internationales Forum des Jungen Films, Leserpreis des "Tagesspiegels" 2007.

Berlin, Internationales Forum des Jungen Films, Preis CICAE Int. Verband der Filmkunsttheater 2007.

Nyon, Visions du Réel, Prix du Public de la ville de Nyon 2007.

Zürich, Filmpodium der Stadt Zürich, Zürcher Filmpreis 2007.



## 測繪

——舞蹈介入都市景觀

### CARTOGRAPHIES

Choreographic interventions in an urban landscape

瑞士/117分鐘/2008 Switzerland/117min/2008

“測繪”是一個融合了舞蹈、錄像和建築的實驗項目。意在探索描畫身體與環境的新方式，並為都市空間創造新鮮的身份。2002、2004和2007年，我們組織了九場演出並制作了影像。

測繪1-《迷你高爾夫》，Kamal Musale,2002,8'

測繪2-《拱門》，Philippe Saire, 2002, 8'

測繪3-《界面》，Pierre-Yves Borgeaud,2003,15'

測繪4-《(哈哈嘿)你在干什么呢?》，Massimo Furlan,2004,19'

測繪5-《中央街17-19號》，Alain Margot,2004,9'

測繪6-《青少年之山穀》，Fernand Melger,2005,26'

測繪7-《流域》，Philippe Saire,2007,8'

測繪8-《小島》，Mario Del Curto,2008,12'

測繪9-《La Boule d'Or 保齡球俱樂部》，Bruno Deville,2008,12'



Cartographies experiment is a project which mixes dance, video and architecture. The aim is to search for new ways of printing bodies on landscapes and creating fresh identities for urban spaces. In 2002, 2004 and 2007 nine performances and films were produced.

CARTOGRAPHIE 1 – Mini-golf, Kamal Musale, 2002, 8'

CARTOGRAPHIE 2 – Les Arches, Philippe Saire, 2002, 8'

CARTOGRAPHIE 3 – Interface, Pierre-Yves Borgeaud, 2003, 15'

CARTOGRAPHIE 4 – (Ha Ha Hey) What are you doing ?, Massimo Furlan, 2004, 19'

CARTOGRAPHIE 5 – Rue Centrale 17-19, Alain Margot, 2004, 9'

CARTOGRAPHIE 6 – La Vallée de la jeunesse, Fernand Melgar, 2005, 26'

CARTOGRAPHIE 7 – Le bassin, Philippe Saire, 2007, 8'

CARTOGRAPHIE 8 – L'Îlot, Mario Del Curto, 2008, 12'

CARTOGRAPHIE 9 – La Boule d'Or, Bruno Deville, 2008, 12'

#### 測繪-介紹:

“測繪”項目由瑞士的Philippe Saire公司發起，這組短片的母題是舞蹈介入洛桑城。意在探索描畫身體與環境的新方式，並為都市空間創造新鮮的身份。

創作思路：讓舞蹈離開傳統的演出場所，在日常空間和場合裏與公眾會面。

為了把這些對城市空間的短暫介入變成永恒，錄像作者們將這些肢體作品拍攝了下來，從而把對這座城市的闡釋、個性和記憶，通過具體的形式表達了出來。

原計劃制作12個錄像作品。舞蹈家在當地工作10天，其中兩天用來拍攝錄像，并用最后一天對公眾做四次介紹活動。之后，這些錄像作品會在洛桑做公開放映；再之后，它們會在影展、電視臺和藝術活動等等領域上開始它們的系列展映。

Philippe Saire- 編舞（短片集策劃人、作者之一）

Philippe五歲前生活在阿爾及利亞。移居到洛桑后，他接受了當代舞蹈訓練，之后又去了巴黎等城市進修舞藝。1986年，他創建了以自己的名字命名的公司。公司在洛桑扎根之后，致力於發展創意劇目，並以瑞士為基地，對當代舞蹈藝術做出積極的、創新性的貢獻。

1995年，Philippe Saire公司有了自己的演出空間：坐落在洛桑的Sevelin 36劇院（一個只為當代舞蹈服務的場所）。Sevelin 36不僅主辦國際性的演出，也呈現由本地舞蹈公司組織的節目，以達到鼓勵本地創作的目的。除了舉辦兩個重要的年度活動：創立於1997年的洛桑國際舞蹈節和創立於1998年的Sevelin青年舞蹈節以外，藝術家居留項目是劇院的定期活動。劇院的目標是推廣和提高區域的、國家的和國際的當代舞蹈水準。

1998年，Philippe Saire獲得了Vaud 基金頒發的首獎，該獎用來表彰為藝術推廣和創新做出貢獻的人士。同年，在第六次國際舞蹈會議上，他贏得了法國的d'ateur du conseil général de Seine-Saint-Denis獎。2004年，Philippe Saire獲得了蘇黎世ProTanz授予的瑞士舞蹈和編舞獎。

#### CARTOGRAPHIES - PRESENTATION

Cartographies is a project created by the Cie Philippe Saire from Switzerland and is structured as a series of choreographic interventions in the city of Lausanne. The aim is to search for new ways of

printing bodies on landscapes and creating fresh identities for urban spaces.

Modus operandi: dance comes out of the spaces traditionally assigned to it and meets the public in everyday spaces and situations.

In order to make a permanent record of these ephemeral interventions in the cityscape, the work is filmed by video operators, thus giving a specific form to the interpretation, identity and memory of the city.

The intention is to compile a series of 12 videos. The dancers work on the site for a ten-day period, two days are spent on video filming, while on the last day four presentations are made to the public. The videos are later screened for the public in Lausanne and later acquire an independent screening career of their own, being shown at festivals, on television, at arts events, etc.

#### Philippe Saire -CHOREOGRAPHER

Philippe Saire was born in Algeria where he spent the first five years of his life. After moving to Lausanne, he trained in contemporary dance and then went abroad to pursue his training, including a spell in Paris. In 1986, he created his own company. After putting down its roots in the Lausanne region, it has gone on to develop its own creative repertoire and contributes actively to the emergence of contemporary dance throughout Switzerland.

En 1995, the Compagnie Philippe Saire inaugurated its own creative workspace, the Théâtre Sévelin 36.

Situated in Lausanne, the theatre is entirely dedicated to contemporary dance. The Théâtre Sévelin 36 is host to performances of international stature, but also programmes dance by local companies in order to encourage their development. Amongst the highlights of the theatre's annual programme are the Lausanne International Dance Festival, created in 1997 and the Printemps de Sévelin Festival, which started in 1998 and which is dedicated to the work of young, contemporary choreographers. Artists in residence programmes complete the list of the theatre's regular activities. Its goal is to promote and stimulate contemporary dance at regional, national and international levels.

In 1998, Philippe Saire was awarded the Grand Prix by the Vaud Foundation for artistic promotion and creation.

The same year, he won the Prix d'auteur du Conseil général de Seine-Saint-Denis (France), at the Sixth International Choreographic Meeting for his piece Etude sur la Légèreté. In 2004, Philippe Saire received the Swiss dance and choreography prize, awarded by ProTanz, Zurich.



## 直面法官Facing of Judge

瑞士/Digital Beta/73分鐘/2009/彩色 Switzerland/Digital Beta/73 min/ 2009/color

導演Directed: 皮埃爾·弗朗索·瓦索特Pierre-François Sauter

攝影Cinematography: Patrick Tresch, Pierre-François Sauter

剪輯Editing: Dominique Pâris

錄音Sound: Laurent Barbey, Denis Séchaud

音樂Music: Pierre-Alain Bertholet

內容梗概:

繼起訴和逮捕之后，預審法官開始處理個案。在聽取被告在非公開會議發表的控訴，並決定他們的命運時，他直面殘酷的社會現實。被告有很多話要告訴他們：情節，意外，暴力，衝突，誤解，整體的計劃，不良行為在驗尸官的辦公室裏重演，充滿着荒唐，可笑和悲慘。一場人間喜劇正上演，浮現在我們眼前。

Biography and filmography:

Born in 1966. 1983-94 Professional training in fine arts: painting, engraving and drawing. Worked in engraving ateliers in Lausanne, Lisbon and Milan. Participated in numerous exhibitions. 1995 Internship in directing at the Radio Télévision Belge (RTBF). 1997-98 Prepares numerous topics for the "Strip-Tease" programme on RTBF. 1999-2004 Writes and directs 49 portraits for German Swiss Broadcasting Service (SF).

導演簡介:

生于1966年。1983年至1994年專業的美術訓練：油畫，雕刻和繪畫。曾在洛桑，裏斯本和米蘭工作室做雕刻工作。參加了多次展覽。1995年在比利時廣播電視臺實習。1997-98在比利時廣播電視臺組織了了多期“Strip-Tease”節目。1999-2004年創作并指導德國瑞士廣播服務公司的49幅畫像。

Synopsis:

Subsequent to indictments and arrests, the examining magistrate deals with the individual cases. While listening to the accused in closed sessions and deciding their fate, he is directly confronted with brutal social reality. The accused have much to tell about themselves: dramas, accidents, violence, conflicts, misunderstandings, thoroughly calculated schemes and brutal, ill-considered behaviour makes a world come alive in the examiner's office, appearing at once absurd, ludicrous and tragic. A human comedy is being played out right before our eyes.





## 園林之屋The House in the Park

瑞士/86分鐘/2010/彩色 Switzerland/86 min/2010/color

導演Directed: 荷西裏·班迪 Hercli Bundi

剪輯Edited: 荷西裏·班迪 Hercli Bundi

制片Produced: 荷西裏·班迪 Hercli Bundi

參與人員Cast and Crew: Yu Qiurong、艾未未Ai Weiwei、江浙金華建築工人的工人和居民The workers and residents of the Jinhua architecture park、Daniel Buchner & Andreas Bründler、Emanuel Christ & Christoph Gantenbein、Tilo Herlach & Simon Hartmann & Simon Frommenwiler、Ascan Mergenthaler



## 內容梗概:

來自歐洲、美國和中國的建築家應邀來到中國的某個省會城市。他們將要在幾個月內，在金華修建一個公園，作為新城的中心。在不久的將來，投資者們將帶着大量移民和各種各樣的改革涌進這片綠草叢生、農民耕種的田地。

然而，這個項目最終被擱置了數年。看似美好的開端面臨的現實却是殘酷的：被翻開的土地，政客們不合實際的願望，工人們和當地人的遭遇被忽視了。

本片記錄了金華建築公園的變遷——從第一塊基石的安放到最后的動土典禮。當每一個參與者都有機會表達自己想法的時候，人們表示非常關心一個問題：當世界變化的如此之快時，每一個個人應該怎樣做呢？

Architects from Europe, America and China are invited to a Chinese provincial town. Within several months, they are to construct a park in Jinhua, intended to form the centre of a new quarter of that town. Where green fields now flourish and farmers plough the land, investors will soon flock, followed by new inhabitants and sundry reforms.

But the project ends up being drawn out over years. The euphoria of the early stages runs up against a reality in which torn-open earth and the lofty hopes of politicians, workers and locals are the only manifest features.

The film documents the changes leading to the Jinhua Architecture Park - from the laying of the foundation stone to its final opening. In giving all participants in this process an opportunity to comment, one central question proved to be a common concern: What is there for individuals to contribute, when the world around them is changing at such a rapid pace?

## 導演簡介:

1964 出生于格拉魯斯，現居住在巴塞爾。

1988 - 1992 在洛桑高等應用藝術學院主修影視導演專業。

2002 創辦米拉電影公司，2007 在蘇黎世應用藝術學院獲電影藝術碩士學位。

## Biography and filmography:

1964 born in Glarus, lives in Basel

1988 - 1992 Studies film at the school of applied arts in Lausanne, DAVI/Ecal-Cinéma (Ecole supérieure d'art appliqué),

Diploma "Réalisateur en Audiovisuel"

2002 Founder of Mira Film GmbH

2007 Part-time pensum as producer at the Zurich School of Applied Arts, Master of Arts in Film

## Prices / Scholarships:

2008 Scholarship Culture and Media from the Canton Graubünden

2004 Golden Remi Award for «Der Code» at the 37th Houston Film Fest

2004 Honorable Mention for «Der Code» at Brno Sixteen Film Festival

2001 New Media Grant by Kanton Graubünden

2001 Culture Promotion Award of the City of Chur

1996 National Study Award for "Lettre d'une ville (inconnue)"

1996 Culture Promotion Award of Kanton Graubünden



#### 導演簡介:

金東元導演畢業於西江大學新聞媒體專業，然後在同大學讀過研究生。有一天他偶爾去了上溪洞貧民村，那裏的拆除現場令他大吃驚。因此他決心要參加那裏住民的抗爭，而作為獨立紀錄片導演的一生開始出發。他跟上溪洞住民一起生活的3年都記錄在《上溪洞奧運會》，該作品成為在韓國紀錄片史一個裏程碑及一部實踐性紀錄片的精髓，在韓國社會引起了大反響。

1991年，他成立了“碧藍影像”(Purn Production)紀錄片制作公司，繼續通過紀錄片講述韓國社會底層生活艱難和社會矛盾。“碧藍影像”經過韓國社會最劇變的時期80年代成為多數韓國紀錄片導演誕生的搖籃。

他的作品《上溪洞奧運會》(1987)和《記錄在明洞教堂裏鬥爭的6天》(1997)描述韓國社會的野蠻層面，讓人注目而引發論爭。2004年，在聖塞巴斯國際電影節，他的作品《遣還》(2004)獲得自由表現獎。該紀錄片講述北朝鮮間諜出身的老人們在被關進監獄的数十年的長期一直都不接受政府要他們改自己政治理念的威逼利誘。

他曾經擔任韓國獨立電影協議會議長、韓國民族藝術總聯合電影組組長、韓國獨立電影協會董事長、韓國電影振興委員會第三期委員等。目前他在韓國國立藝術綜合大學影像院裏教課。



#### Bio-filmography of Director:

Director KIM Dong-won graduated from Sogang University, Major in Mass Communication, and completed a master's degree in the same university.

One day, he went to Sanggye-dong by chance, and saw the forceful demolition of the resident house. He was shocked by it, and then decided to struggle with the people against demolition and started his career as a documentary director. 3 years of the Sanggye-dong resident Struggle with him are recorded at his documentary Sanggye-dong Olympic (1988). It became a milestone of Korean documentary film history and has created a great sensation as an essence of documentary activism.

He is the president of Purn Production, a representative documentary film group in Korea, formed in 1991. Purn Production grasps the turbulent times of 80s, becoming a birthplace for many Korean documentary filmmakers.

His documentaries The Six Day Fight in Myong Dong Cathedral (1997), Sanggye-dong Olympic (1998), which deals with harsh realities in Korean society, have created a sensation. He was awarded Freedom of Expression Award at Sundance Film Festival for Repatriation (2004). This documentary is about the prisoners who come from North Korea and have long been in prison while denying to change their Ideology.

He was appointed an executive director of the Association of Korean Independent Film & Video and one of members of 3rd Korean Film Council and is currently teaching at School of Film, TV and Multimedia, Korea National University of Arts.

#### Filmography:

1986 《雅各布的五月》 James' May

1988 《上溪洞奧運會》 The Sanggye-dong Olympics

: 第39屆柏林電影節論壇單元放映(1989)

Yamagata 國際紀錄片電影節放映(1991)

1990 《懸崖上的城市貧民》 Standing on the Edge of Death

1991 《神是看好的》 God saw that it was good

1993 《不看電視的實驗》 God saw that it was good

1994 《杏堂洞住民》 Haengdang-dong People

1995 《團結就是力量》 We'll Be One]

1997 《記錄在明洞教堂裏鬥爭的6天》 The 6 Days Struggle at the Myong Dong Cathedral 獲第二屆釜山國際電影節雲波獎(1997)

第二屆首爾人權電影節放映(1997)

第48屆柏林電影節論壇單元放映(1998)

1999 《杏堂洞住民；二集》 Another World We Are Making

2001 《一個人》 One Man

2001 《鐵拳家族》 Tekken family

2003 《遣還》 Repatriation 獲聖丹斯國際電影節自由表現獎(2004)

2005 《鐘路, 冬天》 Jongno, Winter

2008 《未完的戰爭》 63 years on

## 金東元回顧展 Retrospective of Kim Dong-won

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上溪洞奧運會 Sanggyedong Olympic

杏堂洞住民（一） Haengdangdong People

記錄在明洞教堂裏鬥爭的6天 6 Days Struggle at Myungdong Cathedral

杏堂洞住民（二） Another World We Are Making: Haengdangdong People 2

遣還 A Repatriation

未完的戰爭 63 Years On

## 金東元導演的紀錄片

金東元導演是韓國最具代表性的獨立紀錄片導演。他在韓國紀錄片界的大師地位不僅由《上溪洞奧運會》（1988）、《未完的戰爭》（2008）等十多部獲得國際榮譽的作品奠定，更重要的是他的拍攝方式和思想構建起了韓國獨立紀錄片的傳統。

韓國獨立紀錄片傳統，最重要的特征一是通過“參與性紀錄片(committed documentary)”的拍攝，直接或者間接地增進社會民主化和人權進步，二是用數字媒體（含video）拍攝現實生活的行動主義(activism)。金導演正是建立和主導此類傳統的先驅者。

在金東元導演的電影作品裏，我們能夠發現一些反復闡述的主題，比如對社會民主化的向往、對貧困人生的尊重、對底層老百姓的關愛、對被疾速發展的資本主義所吞噬的人性的呼喚以及對人生形式的探究。金導演把某種人生形式叫“支援性的貧窮”。他認為，為了克服資本主義以及專制獨裁帶來的社會不公和對人性的踐踏，人們需要擺脫占有欲，帶着共同體的意識去與貧困老百姓分享生活。該“支援性的貧窮”的哲學基于對人的信念，即人們能夠自我反省、自我覺悟，并在理智上精神上自我追求成長。由此，金導演的這種哲學是一種帶有宗教性的人本主義。

金導演的所謂“以支援性的貧困為基礎的共同體”不是通過某些書或者宗教教義而獲得的，而是從現實生活中得到的。1988年，韓國首次舉辦漢城奧運會時，政府為了淨化首都城市環境動用公法權，他們無視貧困地區住民的反抗，強迫拆除貧民居住地。金東元導演無意中看到了這一殘酷的現場，吃驚之余開始拍攝拆遷地區居民與政府的抗爭，這便是其處女作紀錄長片《上溪洞奧運會》的原型。之後，金導演甚至親自住進奉天洞貧民村，並變成貧民運動家。他在那裏用攝影機拍攝了貧民共同體面臨的社會現實以及居民生活中的種種美德。有些紀錄片導演是為了拍攝自己的電影而接近現場，但金東元導演却不是這樣，他的生活和電影很自然地融為一體。也正因為此，金東元導演制作紀錄片的方式在韓國獨立紀錄片界裏鶴立雞群，與眾不同。金導演曾經說過，除了《記錄在明洞教堂裏鬥爭的6天》這部電影以外，他從來沒有特意拿攝影機去拍攝。拍攝《明洞教堂》是為了紀念韓國社會民主化運動的高峰，即1987年所謂的“六月抗爭”10周年。即使如此，其拍攝的人物也是在他身邊的，比如被釋放的多年政治犯、通過貧民運動交流的朋友們、周邊的神父、自己的家人和孩子們等等。用金導演的話來說，一開始他並沒有什麼拍攝意圖，但這樣一直拍下去，最後慢慢地完成了這部作品。同樣，另一部作品《遺還》也是這樣。《遺還》從1992年開始拍攝到2003年完成，整個制作期間足足用了十一年。雖然金導演大部分時候是受參與民主化運動的朋友之托去現場拍攝，但他在現場都滿懷着對攝影機前貧窮同志們的尊重與愛戴。

導演的這種態度被他本人稱為“被動的積極性”，它有助於我們理解金導演的作品世界。金導演在批判暴權行為和擁護人權時，並沒有感情用事，始終如一地以沉着冷靜的態度分析事態。很多韓國社會運動家和影像運動家（Video Activist）選擇了為自己明確的理念和目標而前進的運動方式，和他們比起來，金東元導演可以說是一位天天享受人生喜樂的自由主義者。但是，他的這種享受並不是為了自我滿足，而是同人們一起分享這種經驗。雖然冷淡的現實或許不允許他分享這點小小的生活喜樂，但他無論是否提着攝影機，都願意通過自身的實踐而帶來一些生活變化。這也正是金導演作品內所包含的既溫柔又凜然的獨特情調和價值。

在韓國紀錄片界，金東元導演的特有地位在於對紀錄電影語言的探索，並培養了許多韓國獨立紀錄片導演和制片人。金東元導演於1991年建立的“碧藍影像”（英文名“PRUN Production”）制作公司就是這樣一個培養紀錄片電影人的搖籃。該公司在1988年《上溪洞奧運會》獲得成功后成立，在20多年裏生產了很多優秀紀錄片。從1993年《源進別曲》（金兌鎰）、1994年《我們不是戰士》（樸技馥）到2007年《白頭翁》（Moon Jung Hyun）等，該公司制作的大部分作品都以真摯態度、完美的故事情節為特征，尤其是對社會底層的弱勢群體充滿了尊重和愛戴之情。

在制作《上溪洞奧運會》時，即20世紀80年代后半期，雖然講述勞動者、農民以及學生運動的韓國獨立紀錄片不乏其數，但是“碧藍影像”所制作的紀錄片和其他影片截然不同。我認為，這種區別源自於紀錄片電影語言意識的萌生。該公司制作的紀錄片都避免按照理念標準構築大眾鬥爭意義，而是探索紀錄片所擁有的多樣性表現的可能。“碧藍影像”的“一個人制作系統”就是這樣一種探索。所謂“一個人制作系統”即是每個導演對一個項目從策劃到后期的全過程都親自負責的方式。

該制作方式不會受到先驗意識或者制作規章的影響，并形成其自己的創作觀點，即是紀錄片創作要擁有一顆誠摯的真心，通過創作者與被拍攝對象的接觸過程而獲得自身影像的呈現。導演們一般采用一個主題后就去找與之相關的社會團體或者共同體，和他們長期接觸，甚至有時成為了這個共同體的部分成員，而且這類影片都需要相當長的制作時間，可以說這類紀錄片的制作方式與上述紀錄片觀點密切相關。

《上溪洞奧運會》拍攝了1988年漢城奧運會之前政府為了美化城市環境對上溪洞貧民居住地進行強行拆除的過程。拆遷地居民因此不得不逐漸遷移到城市郊外，由此而引發了居民反抗政府的鬥爭。金東元導演自1986年開始和上溪洞居民在一起，整整3年時間，他所拍攝的不僅有居民面對公法權而進行激烈鬥爭的現場，還有全體居民在拆除一半的破屋子和帳篷裏一起吃飯、睡覺和消遣的共同生活。導演在拍攝過程中表現出了對居民共同體的特別關愛。我認為，這部電影擁有的真心發自創作者與影片人物之間互相形成的特別關係。這種關係不是單純的拍攝主體與對象或者攝影師與被拍攝者居民

之間的關係，而是鄰居或者家族成員般的互相理解，互相分享的關係。

在《碧藍影像》制作的作品裏，金導演和其他的紀錄片導演們一直關注的主題都是城市貧民的問題。關於城市貧民問題的代表作品為《杏堂洞住民》（1994）、《另外個世界-杏堂洞住民2》（1999）和《奉天洞故事》（1997）。此外，還關注了被釋放的多年政治犯的問題，代表作品是《住在落星岱的六個老人》（1996，金兌鎰）、《媽媽的紫色毛巾》（1995，金兌鎰）等。不過，導演對被釋放的多年政治犯始終如一地關心以及拍攝成就都集中體現在2003年完成的《遺還》這部影片中。影片面世時引起了國際影壇的高度矚目，該影片既表現了金導演對因政治問題而被長期關在監獄中的老人們的關心，同時，通過這部影片，以《上溪洞奧運會》為起點對共同體的自我定位和人道主義思維，也得到進一步的深化。

《遺還》在2003年日本山形國際紀錄片電影節特別展映單元中首映。在韓國，該影片在2003年韓國獨立電影節作為閉幕影片放映而受到觀眾矚目。2004年該影片獲得美國聖丹斯電影節表現自由獎，後來該片相繼受眾多國際電影節及國際性討論會邀請，比如：阿姆斯特丹國際紀錄片電影節、捷克卡洛維發利電影節、羅伯特·弗拉哈迪（Robert J. Flaherty）研討會等。2004年，該片在韓國電影振興委員會的大力支援下，在全國藝術電影院綫（即‘ART PLUS’）8個銀幕展映。可以說，該片作為獨立電影，特別是紀錄片第一次在全國範圍上映，具有特殊得意義。對影院發行來說，金導演的“碧藍影像”和專門發行獨立電影公司Indie Story共同進行。除了影院發行以外，“碧藍影像”還採取韓國獨立紀錄片的傳統發行方法，積極尋找各個地區社會運動團體以及大學，洽談放映活動，並在放映之後針對上映電影的主題進行討論交流。

《遺還》這部影片作為一個典型事例說明了個人話語如何同公共語境相結合，進而超越公共語境而產生政治上的效果。其實，《上溪洞奧運會》也可以說一種家庭電影式的政治散文，但是導演在影片裏作為有血有肉的現實個人並沒有出現，只以‘我們’為主語的敘述體，來強調對抗外部敵人的這個共同體。

2000年以後，韓國獨立紀錄片產生了一種流行趨勢，即導演不是作為客觀的制作者站在攝影機後面，而是作為有血有肉的主體個人出現在電影的現實世界中。《遺還》就是跟隨這種流行趨勢的作品，而且正好展示出個人介入紀錄片擁有政治性的美學效果。在這部影片中，所謂‘個人介入’成爲一種對抗堅固的反共理念（反對共產主義的政治志向）的重要政治性武器。

在《遺還》裏，金東元導演持續接觸的人物是兩位老人金錫亨和曹昌孫。他們是北朝鮮政府派往南朝鮮的間諜。他們的大半生都在韓國監獄裏度過，直至晚年方才出獄。值得關注的是，在他們初進監獄的20世紀70年代初，當時的樸正熙政權爲了炫耀南韓政治體制的優越性進而逼迫他們在思想上轉向。這兩位囚犯即使是在嚴刑拷打和懷柔政策的侵蝕下，仍然堅持着自己所堅信的政治思想。因此被我們稱爲“非轉向的長期囚犯”。這部電影從1992年金東元導演同兩位囚犯初次見面，到他們被遣回北朝鮮後的2002年金導演計劃訪問他們未遂，拍攝時間橫跨十餘年。兩位囚犯總是被韓國主流媒體描述成恐怖的罪犯和威脅國家安全的敵對勢力。但是金導演通過和兩位囚徒所建立的親密私人關係，使其能夠反思自己在理念上的自我定位。尤其是，由於曹昌孫就住在金導演家旁邊，他和金導演家裏人關係都很親密，還作爲一個居民共同體的成員去參加居民運動。

但金導演和兩位囚徒之間的關係却并不和《上溪洞奧運會》裏居民（包括導演）和那些老人們在社會的自我定位完全一致。雖然他們的關係持續了十餘年，但是這種關係在文化、理念、情緒等方面或多或少都有點緊張的味道。不過，《遺還》這部影片也表明這種差異并不成爲建立人與人之間關係的障礙。在影片裏，支援政治性長期囚犯團體的一位女士說道：“建立關係時要跨越界限并不容易，但是關係的建立却并不一定非要跨越那條界限。只要雙方親密和睦就好。”

金東元意識到“理念只是人理性的一部分，而且這種理性也只是人具有各種各樣性質之一”。爲了剔除差異而強迫別人就是‘征服欲望’的表現，像以前樸正熙政權肆無忌憚地強求思想轉向一樣，征服必然帶來暴力。政治性長期囚犯甘心飽受殘酷的思想轉向拷打，究其原因，是他們認爲屈服於暴力就意味着失去作爲人具有的品質和自尊感。《遺還》顯示了南北分裂及反共意識形態如何傷害個人的人生和自我定位。同時，影片也具有一種南北統一運動哲學的基礎。思想和文化方面的差異不是首先要解決的問題，更重要的是要互相認同并互相尊重，保有這種態度才能建立良好的關係。所謂‘錄像郵件’也有可能成爲一種好方法，像不能去北朝鮮的金導演通過影片向不能來韓的曹昌孫問好似的。因此我希望紀錄片能夠更多地貢獻於具有多種多樣差異性的主體，並能夠超越某種權力行使的障礙，從而達到互相接觸和互相交流。

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Seoul Independent Documentary Film&Video Festival, Festival Steering Committee&Programer

博士論文：“韓國獨立紀錄片的再現方式研究”

著作：《韓國獨立紀錄片》（共著）等

上溪洞奧運會 Sanggyedong Olympic

韓國 / 27分鐘 / 1988 / 彩色 Korea / 27min / 1988 / Color

導演 Director: 金東元 Kim Dong-Won

制片 Production: “碧藍影像” Purn Production

內容梗概:

韓國在1988年舉辦了奧運會。每一家媒體都誇耀這是歷史上最杰出的盛事，人們為之激動。然而，不論媒體還是民衆都沒有注意我們那些被盛事忽視的鄰人。

為了不讓來漢城的外國人看到漢城髒亂貧窮的面貌，政府制定了以清潔城市為目的的再開發政策，為此包括上溪洞在內的200處貧困區域的居民被迫從他們居住了幾十年的房子裏疏散出去。

這些居民們呼吁政府保證他們最起碼的生活空間，但是政府却無情地雇用戰警和黑社會團伙和逮捕他們、破壞他們的房屋。許多人被打傷或打死，但在那個專制的時代，就連媒體也對他們視而不見。我和這些被疏散的居民一起生活了三年，把他們的痛苦和希望收入了我的攝像機裏。有時我讓這些避難者把攝像機拿在手裏，錄下他們的聲音。

本片被認為是開創了韓國紀錄片歷史新紀元之作，受到高度評價。它在擴展獨立電影領域的過程中發揮了重要作用，在國際上廣為人知，並因此成為山形國際紀錄片電影節首次邀請的韓國紀錄片。

Synopsis :

Korea held Olympic games in 1988. Every press did boast about this as if it's the most outstanding event in history and people were agitated under the influence. However, any of them didn't pay attention to our neighbors neglected by that event.

The residents who lived in the poor districts over 200 places including Sanggyedong had to be evacuated from their houses in which they had lived for tens of years due to the policy of redevelopment planned for the purpose of clearing city in order not to show the dirty and poor features of Seoul to the foreigners come to Seoul.

The residents shouted the government to guarantee the minimum space for living, but the government arrested them and ravaged their houses relentlessly using gang for ravage and combat polices. So many people were injured and killed, but even press ignored these people in that era of despotism. Living with the residents evacuated for three years, I put their struggle, their pain and hope into my camera. Sometimes I made the evacuees hold in their hands and take their voices.

This film is appreciated as the work open the new era of the history of Korean documentary. It played a big role for expanding the realm of independent films and has been known to widely foreign countries enough to be invited to Yamagata Film Festival for the first time as Korean documentary.



## 杏堂洞住民(一) Haengdangdong People

韓國/beta/31分鐘/1994/彩色 Korea / beta / 31min / 1994 / Color

導演Director: 金東元 KIM Dong-won

制片Production: “碧藍影像”(Purn Production)

籌備Arranger: 天主教都市貧民司牧委員會, 大韓聖公會“共享之屋” Catholic Poor Priest Committee, House of Sharing in Korean Anglican, House of Sharing

構想Plot: Hong So-yeon

內容梗概:

金東元導演自拍攝上溪洞住民之後開始特別關注城市底層居民的生存問題, 出于這種關注意識, 他緊接着拍攝了《杏堂洞住民》。杏堂洞地區從93年開始拆遷, 在強制拆遷的過程中, 大部分居民都不得不離開自己的安樂窩, 生活陷于困頓。本片拍攝了他們生活中遇到的種種艱辛以及他們為此進行的鬥爭。此外, 還紀錄了他們居民共同體的夢想。

和韓國80年代其他普遍強迫拆遷一樣, 杏堂洞也受到黑幫的打擊。面對黑幫的打擊和威脅, 杏堂洞居民聯合起來進行了防衛鬥爭。他們不僅在房屋拆建方面聯合起來, 而且在日常生活、工作以及教育等方面也試圖建立健全的共同體。杏堂洞住民聯合健康組織給社會提供了一個新榜樣。

這部影片還介紹了以非官方的支援貧民組織、宗教界、學界為主體進行的城市再開發相關法案。導演的底層關懷引起社會各界的討論和關心。

Synopsis :

The director KIM Dong-won began to pay great attention to the living condition of the people who are from the lower class of city after shooting the film The Sanggye-dong Olympic. With the same focus, he soon shot another documentary Haengdangdong People. Since 1993 when Haengdangdong were removed by the government, the majority of residence had to leave their dear home and face a poor life. This film describes the hardships and struggles that people suffered during the removal, as well as the hope that the residents held together.

Like other forced removals in 80s' Korea, Haengdangdong also faced the attacks and threats from local sinister gangs. In order to protect themselves, Haengdangdong people united to defend, not only against the house removal but also in the aspects of daily life, work and education. In this way, they tried to set up a comprehensive community, which set up a good example for the society.

This film also introduces the unofficial organization of poverty supporting as well as the religion and education based city redevelopment policies. All in all, the director's concerns for the people from low class call for the society-wide discuss and attention.



## 記錄在明洞教堂裏鬥爭的6天 The Six-day struggle in Myungdong Cathedral

韓國/beta/74分鐘/1997/彩色&amp;黑白 Korea / beta / 74min / 1997 / color+b&amp;w

導演Director: 金東元 Kim, Dong-Won

副導演Assistant Director: Lee Sang-Youp

構想Plot: Seo Kyung-Hwa

音樂Music: Jung Myung-Hwa

畫外音Narrator: Won Chang-Youn

## 內容梗概:

這部影片記錄了促使1987年6月鬥爭爆發的決定性事件——長達六天的明洞天主教堂鬥爭。影片以充分的資料和證言為基礎，講述了6月的一個夜裏，數百名學生和市民在逃離警察追捕的途中偶然聚集在明洞天主教堂，開始并擴大了示威鬥爭的過程、他們內心的矛盾與希望，以及圍繞抗鬥爭的政治局勢。影片特別聚焦透視為什麼明洞鬥爭在正漸漸創演出鬥爭的典範、并受到國際和國內媒體關注時却突然被解散了。促使鬥爭者們解散的不僅是政府，還有反政府運動的領導力量——國民運動的總部和照顧鬥爭者們的明洞天主教堂的行為。最終鬥爭者們在大量的激烈討論和多達三次的投票后解散。鬥爭被解散的過程留下了巨大的遺憾，一些問題到現在也未能解決。

拍攝這部電影的目的在于批判性地重新思考六月鬥爭的可能性與極限的所在，并通過六月鬥爭的縮影——明洞天主教堂鬥爭的發展與解散的過程為我們今天的運動尋求啟發。現在，當我們像10年前一樣面對總統大選，而且對包括韓國大學總聯在內的反對運動黨派的道德質疑正浮出水面時，對明洞鬥爭進行回顧會帶給我們比回憶本身更有意義的東西。

## 入選電影節和所獲獎項:

第二屆釜山國際電影節 廣角單元——最佳獨立電影獎 (WOONPA Award)

第二十八屆柏林電影節新電影

第二屆首爾人權電影節

1997年韓國獨立制片論壇

## Synopsis :

This picture is the record on the struggle in Myungdong Cathedral for six-day period that gave the decisive occasion for the Struggle in June, 1987 to burst up.

This film tells us the process that hundreds of students and citizens who forgathered in Myungdong Cathedral by chance on their way of being chased by police on the night of June started and expanded the demonstration, their conflicts and hopes, and the political situations surrounding the strike on the base of a plenty of materials and testimonies. Especially it focuses on looking into the fact why the Myungdong Struggle that had been creating the representative of struggle gradually attracting the attentions from the global press as well as domestic ones was dissolved suddenly. Not only the government but the Headquarter of National Movement which was the leading board of movement in opposition and Myungdong Cathedral that took care of the people did all push them to dissolve, in the end they disbanded after a great tug of discussion and vote covering three times. However, the process of being dissolved left a regret for that and some questions not solved till now.

The aim of this work is to review critically where the possibilities of the June Struggle and its limit was and seek the suggestive points for our current movements through the process of development and dissolution of the Myungdong Cathedral struggle called as a miniature of June Struggle. At this stage when we are before the presidential election like 10 year earlier and the doubt on morality of opposition movement parties including the General Alliance of Korean Universities is being arisen, doing look back the Myungdong Struggle give us more meaningful something than the recollection itself.



## Festival &amp; Awards :

2nd Pusan International Film Festival Wide Angle Section  
Won the Best Independent Film Award(WOONPA Award)

28th Berlin Film Festival New Cinema

2nd Seoul Human Rights Film Festival

Indie Forum 1997 (Korea)



## 杏堂洞住民(二) Another World We Are Making: Haengdangdong People 2

韓國/8mm、Hi 8mm、DV 6mm/27分鐘/1999/彩色 Korea / 27min / 1999 / Color

導演Director: 金東元 Kim, Dong-Won

制片Production: “碧藍影像” (Purn Production)

拍攝時間Production period: 1988年1月—1999年6月

素材長度Amounts of shooting: 20張60分鐘卡帶 (20小時) twenty of 60min tape (20 hour)

## 內容梗概:

本片是《杏堂洞住民》一片的續集。《杏堂洞住民》是一部記述杏堂洞社區的人們反對不公平拆遷的鬥爭和夢想的紀錄片。居住在拆遷地區的杏堂洞人民長達三年的反拆遷鬥爭以勝利告終，目前被安置在臨時住宅內。他們逐漸克服了貧困並正在通過一個生產協同組織和一個信用協同組織建立地區共同體來實現他們的夢想。杏堂洞的人們的故事和他們成功運作的共同體提示了另一種生活的具體途徑和希望。

我開始將注意力轉向“貧困”和“社區”問題，是在遇到被不公平拆遷的上溪洞居民時。在目睹強制拆毀的過程中，我得以看到構造、社會問題，以及對人民的暴力。再開發既不是為了奧運也不是為了城市的面貌，它實際上是政府和財閥的房地產投機。影片主要是拍給被拆遷地區的人們看的。因為希望能把建設社區的希望和勇氣傳遞給他們，所以我有意地丟掉了影片中人們之間的衝突。

## 入選電影節:

第四屆釜山電影節廣角單元

第四屆首爾人權電影節

1999年山形國際紀錄片電影節一日韓行動主義視頻

2000年韓國獨立制片論壇

## Synopsis:

The sequel of "Haengdangdong People", a documentary about a struggle and dream for community of Haengdangdong people against the unfair removal of their housing. Haengdangdong people in the removal region finally finished the struggle in the victory after the 3-year-struggle against the removal and they are now settled in the provisional residential building. They have gradually overcome poverty and have been establishing a local community through a production cooperative and a credit cooperative to materialize their dreams. Haengdangdong people's story with their successful community suggests a concrete way and hope about an alternative life.

I began to pay attention to the issues around 'poverty' and 'community' when I met Sanggyedong people whose houses were unfairly removed. In the process of witnessing the forced demolition, I was able to see the structural, social problems, and the violence against the people. Re-development wasn't for the Olympic games or for the view of the city, it was in fact the speculation in real estate by the government and the financial clique. The main target of the film is people who live in demolition area. Since I wanted to deliver hope and courage of building a community, I have deliberately removed conflicts among the people in the film.

## Festival:

4th Pusan Film Festival Wideangle

4th Seoul Human Rights Film Festival

Yamagata International Documentary Film Festival 1999 - VIDEO ACTIVISM IN JAPAN & KOREA

Indie Forum 2000



## 遺還 A Repatriation

韓國/DV/148分鐘/2003/彩色 Korea / DV / 148min / 2003 / Color

導演Director: 金東元 Kim Dong-Won

副導演Assistant Director: Jung Chang-young、Kong Eun-ju

制片Production: “碧藍影像” Purn Production

拍攝時間Shooting Period: 1992/3-2003/10 (為期11年零7個月) 1992. 3 -2003. 10 (11years 7 month)

內容梗概:

1992年的春天，我——本片的導演結識了兩位被指控為北韓的政治間諜、遭受長期監禁的犯人。在獄中的三十年裏，他們沒有放棄共產主義的信仰。

入選電影節以及所獲獎項

2003年第四屆全州國際電影節

2003年山形國際紀錄片電影節

2004年第五屆釜山影評家協會——評委會特別獎

2004年第十二屆春史電影節（韓國）——年度最佳設計制片獎

2003年第二十九屆首爾獨立電影節大獎以及觀眾獎

2004年第二十屆聖丹斯電影節表達自由獎

2004年第九屆釜山國際電影節

Synopsis:

In the spring of 1992, I-the film director-met two long-term political prisoners who were charged of political spy from North Korea. They didn't give up their faith to communism for 30 years in jail.

Festival & Awards:

4th Jeonju International Film Festival (2003)

Yamagata International Documentary Film Festival (2003)

the 5th Busan Critic Association Special Jury Award winner(2004)

12th Chunsa Film Festival (Korea) the Planning & Produce of Year Award winner (2004)

20th Sundance Film Festival Freedom of Expression Award winner (2004)

29th Seoul Independent Film Festival Grand Priz and Audience Award winner (2003)

9th Busan International Film Festival (2004)



## 未完的戰爭 63 Years On

韓國/HD/60分鐘/2008年 Korea/HD/60min/2008

導演Director: 金東元 KIM Dong-Won

制片Production: DreamVille Entertainment Ltd.

劇本Script: KIM OK-Young

贊助機構Sponsor: 聯合國人權政策韓國中心 Korea Center for United Nations Human Rights Policy

## 內容梗概:

太平洋戰爭 (1941至1945) 結束到現在已經63年了。對於為數眾多的亞洲婦女來說，這場戰爭從未結束，惡夢仍然伴隨着她們中的許多人，這惡夢來自在軍政府主導的“性奴隸制度”下日本軍隊對她們施加的暴行。

在韓國出生的華人LEE Soo-San 當時17歲，荷蘭出生的澳大利亞人Jan Ruff O'Herne被印尼爪哇的日本駐軍綁架時也是同樣年紀。在被占領了她們祖國菲律賓的日本兵強暴時，Raves 和 Frias分別只有13歲和15歲。中國婦女Wei Shao Lan 被捕時是一個18歲的年輕新娘.....。

據推測有20萬亞洲婦女被日軍強制成為“慰安婦”，確切地說是做為官方正式但秘密徵集的性奴隸，在1941—1945年之間，在被日本占領的十三個亞太國家裏的幾千個甚至更多的“慰安所”裏為日軍服務。影片介紹了她們當中的幾個典型事例。

這是金東元導演的又一部聚焦於對人權的侵害這一基本主題的代表作，紀錄片凝視五位婦女被迫過了63年的隱密生活中的恐懼和痛苦的內部。影片同時溫和但堅定地發問：來自日本政府的真誠道歉和適當的賠償將在什麼時候、以何種方式實現，將受害者和施暴者都從暴行的束縛下解脫出來？

## Synopsis:

It has been 63 years since the Pacific War (1941~1945) ended. For so many Asian women, however, the war has never ended, as many are still living with the nightmare of the atrocities the Japanese troops had imposed on them with the military government-led 'sex slavery system.'

LEE Soo-San, a Korean-born Chinese, was 17 and so was Jan Ruff O'Herne, a Dutch-born Australian, when she was kidnapped by the Japanese army stationed in Java, Indonesia. Raves and Frias were only 13 and 15, respectively, at the time they were violated by the Japanese soldiers occupying their motherland Philippines. A Chinese Wei Shao Lan was a young bride of 18 when she was caught...

These are a few exemplary cases of the estimated 200,000 Asian women who were taken by force by the Japanese troops as 'comfort women,' as officially but secretly drafted sex slaves, to be exact, to serve the Japanese troops in a few thousand or more 'comfort stations' set up in 13 Asia-Pacific countries occupied by Japan between 1941~1945.

Another masterpiece focusing on the very basic issue of human rights violation directed by Director KIM Dong-Won, the documentary looks into the horror and pain of the secretive life those five women had to lead for 63 years. The film also questions, gently but firmly, when or how the sincere apology accompanying appropriate compensation from the Japanese government will be realized, liberating both the victims and offenders all together from the bondage of those atrocities...





## 新加坡紀錄片 Singapore Program

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帕薩比村莊 Passabe / James Leong, Lynn Lee

婚姻介紹 Match Made / Mirabelle Ang

帶不走的一切 All That you Can't Leave Behind / Ho Choon Hiong

## 放映還是禁播？這是個問題。

“我们现在面临着一个抉择：是向当局揭露真相呢，还是沿用他们指定的假标题炮制虚假情节呢？Ronni Pinsler仍然记得(Peter Bogdanovich曾经向他和Sally Tunnicliff询问过上面这个问题。‘我的回答是，你是不会向当局挑战的，你会编造一个虚假的故事。如果我当时不这么说的话，我怕会出问题。’Tony Yeow的回忆是这样的：‘Peter叫我参加一个隆重的会议，Pierre也在那，他对我说“Tony，你知道（新加坡）文化局吧？如果我们给文化局寄去一个《Saint Jack》的大纲，你说他们会有什么反应？”因为Tony Yeow的电影《愤怒之戒》因为没有传递良好的价值观而被禁播，所以他对新加坡的审核制度比较了解。他提议不要实话实话。”

——以上摘自热门的《新加坡Saint Jack制造》(Marshall Cavendish出版，2006年)，作者Ben Slater

關於Peter Bogdanovich的電影《Saint Jack》(1979年)在新加坡拍攝時所揭示的國家審查制度，直到現在都是一個很好的例子。

在上述的會議結束之後，Bogdanovich決定了交給政府審查員一個虛假的劇本。這樣他就能得到在新加坡拍攝電影的許可。電影後來就私自出國放映了。在1979年新加坡當局看到電影放映，影片被禁播了。直到18年後，1997年影片才被允許在新加坡國際電影節放映過一次。由於人們的記憶漸漸淡去，並且政府需要提供一个更加自由的社會，這部電影才獲得完全的解禁。這就是在荒唐的審核制度指導下的一場荒唐的實驗。

但是請注意一點：任何組織都無權在新加坡放映未經剪輯的影片，無論是在國際電影節還是在電影協會播放。這意味着新加坡沒有自由空間。

什麼可以放映？什麼不可以放映？這是新加坡電影人，尤其是紀錄片導演，需要一直面對的一個難題。如果故事片都需要面對這樣苛刻無情的審查，更何況紀錄片呢？

我可以再舉一個例子。2001年，三個來自Ngee Ann Polytechnic（新加坡第一所電影學院）的青年電影主講人Christina Mok, Mirabelle Ang和Tan Kai Syng拍攝了一部15分鐘的紀錄片《堅持的視野》。這部影片拍攝了新加坡最反動的政客老J.B. Jeyaretnam。1981年他參加國會，成為1965年新加坡獨立後第一位反對人民行動黨的壓制通知的政治家。他反對允許未經審判的拘留的內部安全法的制定，宣揚人權和民主。這三位電影人拍攝了一部這樣的作品，他們將怎樣處理呢？

影片小心地（我和他們一樣小心）避開了Jeyaretnam的政治思想，而將重點放在Jeyaretnam每天上街賣書的決心上。

這部影片入選新加坡國際電影節的紀錄片工作室，但是從未上映，因為當局通過援引了《電影法》條例“對任何政治問題部分或全部的討論或引用都是被禁止的”，禁止了這部影片的制作、發行和放映。

很諷刺吧。這個工作室是新加坡第一所電影學校創辦的。這部電影是三個電影演講人拍攝的。但是沒有一個人，即便是電影學校的校長都不知道這部法律。

更諷刺的是，1999年，新加坡制定了一部新方案新加坡21 (S21)。這個計劃為二十一世紀新加坡的建設提供了五個重要指導思想。其中的兩個，活躍公民和每個新加坡人，讓每個人都誤以為國家變得更加自由了。

方案中也許解釋了拍攝《堅持的視野》的目的在於為使新加坡能夠聽到更多的聲音。然而《電影法》給這部電影貼上了政治動機的標籤，並且威脅將堅持放映的電影人告上法庭。這部影片現在已經消失了，即便在這三位電影人的拍攝影片中也沒有一席之地。

關於新加坡的紀錄片現在有兩種主流思潮，說什麼和不說什麼。這兩種潮流在新加坡現在的紀錄片中都有所體現。

先說“說什麼”。去年亞洲實況論壇，新加坡媒體發展局的CEO, Christopher Chia博士發表言論：“亞洲的歷史和傳統吸引了世界的大部分國家，通過亞洲製造公司與國際伙伴的合作輸出了大量的電影。”

因此，我們可知現在已經有無數的關於生活方式、信息娛樂、野生動物、體育、歷史和文化的紀錄片。這些紀錄片正通過電視臺、國家地理和探索發現的電纜電視播放。

目前，新加坡已經成為國家地理、探索發現、迪士尼等重要頻道的區域總部。新加坡的經濟發展局主要負責國家地理和探索發現頻道的本地化建設，為本地電影人拍攝的一系列紀錄片分擔啟動資金和提供基金。

本質上，這就是一個經濟問題。按照媒體評論家來說，新加坡把籌碼放在紀錄片上，因為故事片需要更多的資金，觀眾更不固定，以此來滿足當地和區域電視臺的需求。

接下來，什麼是“不說什麼”？一個聰明的觀察者可以給出很多種答案。我們關注的更多的是有創意的新加坡紀錄片導演傾向於拍攝外國題材的影片。

反之亦然。一些關於新加坡體裁的優秀紀錄片都是在海外拍攝的。其中的代表作品是Gough Lewis導演的《性女傳奇》（1999年）。影片記敘了著名新加坡明星Grace Quek和她的另一重人格Annabel Chong的故事。1995年1月，她10小時內和70個男人做愛251次創造了一項世界紀錄。你完全可以想象審核制度在此發揮了怎樣強大的影響力。

最後，我們來討論項目。首先，James Leong和Lynn Lee拍攝的《帕薩比村莊》（2006年）講述了東帝汶的一個村莊1999年獨立後選舉時發生的血腥屠殺事件。如Leong所述：“2003年，我們計劃去往這個戰爭彌漫的國家的最遠端。我們希望能夠拍攝這個經過了二十五年戰爭的民族在尋找些什麼。我們得到的結果就是《帕薩比村莊》。我們拍攝的紀錄片就是關於遙遠的東帝汶的正義和撫慰。《帕薩比村莊》是一部優秀的作品，能夠讓我們等對待侵略者和受害者，盡管這樣讓我們非常痛苦”

導演Lee補充道：“《帕薩比村莊》發展成為一個成熟完整的電影大概是在2004年三月。那是，我們坐在帝力的客房裏思考是不是應該打包回家，還是繼續留在東帝汶拍電影花光我們所有的積蓄。那時，我們已經拍攝了兩個月的電影，發現這個故事并不如我們想象的那么真實。但是沒有人，沒有任何一家我們能夠聯繫到的新加坡媒體有意願給我們贊助。最後我們只剩下500美元。我們可以拿着這500美元回國找一份體面地工作，或者努力拍攝電影，相信我們自己的直覺，面對即將破產的未來。這是一個艱辛的決定。但是我們仍然決定留下來。幾乎是在同時，我們意識到不應該沿用任何一家媒體的標準。我們不拍攝“傳統的”紀錄片，我們不需要向編輯負責，我們沒有截止日期。我們只需要讓故事自己說話，讓情節自動發展。”

Mirabelle Ang的《天生一對》（2006年）講述了一個有趣的現象：新加坡人來到越南胡志明市周邊的農村買新娘。當時，新加坡面臨着出生率的大幅下降，開始吸引外國移民，這是當地人和外國人結婚更加普遍。這部紀錄片重點關注了人際關係的結構基礎及其對天長地久的衝擊。

在Ho Choon Hiong的《帶不走的一切》（2009）中，John Moe是一個平凡的緬甸人。他離開家鄉來到新加坡尋找更好的生活。2007年，緬甸軍隊在石油危機引發的紅色革命中鎮壓了起義的和尚，全世界的緬甸人民團結起來加入和平抗議的隊伍中。不幸的是，新加坡的起義法反對言論自由和公開起義的自由，導致了John Moe在居住了11年後被流放的命運。

那么，新加坡電影人應該怎么拍攝新加坡呢？他們必須非常謹慎小心。Chew Tze Chuan的電影《F》（2007）講述了新加坡影評人Tho Hai Leong和糖尿病抗爭的故事。影片的敘述方式與眾不同，拍攝了一個一無所有的人。F這個字母也代表了鬥爭（fight）和自由（freedom）。在新加坡國際電影節的首映式上，Tho Hai Leong應邀介紹了這部電影，他說道：“去他媽的PAP（人民行動黨，新加坡的執政黨）。”你看看，F也代表了TMD。

謝福龍

謝福龍先生是一個影評人，也是BigO的編輯和新加坡唯一的獨立流行文化發行人。他是亞洲電影推廣網絡（NETPAC）的榮譽秘書。目前在新版AsiaPacificFilms.com網站、Jogja-NETPAC亞洲電影節、首爾數碼電影節和杜拜國際電影節擔任項目顧問。同時也是洛迦諾國際電影節的選片委員會成員。著有：《Garin Nugroho: And the Moon Dances》、《Noel Vera: Critic After Dark and Ngo Phuong Lan: Modernity》以及《Nationality in Vietnamese Cinema》

## To Show or not to Show, That is the Question!

"This was the moment to decide whether to come clean and reveal the truth to the authorities, or create a fake storyline to go along with their fake title. Ronni Pinsler remembers that (Peter) Bogdanovich asked him and Sally Tunnicliffe for their opinions on the matter, 'I said you are not going to get it. You will have to do a bogus story, and I think if I had not said that to them, then they would have had problems.' Tony Yeow recalls, 'A big conference, Peter called me up. Pierre was there. He said, 'Tony, you know the (Singapore) Ministry of Culture? Suppose we send a treatment of Saint Jack as it is, what would their reaction be?' Having had his own film, Ring of Fury, banned for not 'inculcating the right values,' Yeow knew better than most about censorship in Singapore. He advised against telling the truth.'" - from the book, Kinda Hot, The Making of Saint Jack in Singapore, by Ben Slater (Marshall Cavendish Editions, 2006)

The difficulties surrounding the making of Peter Bogdanovich's film, Saint Jack (1979) in Singapore is perhaps the clearest example of how state censorship has prevailed until today. After the crew conference quoted above, Bogdanovich decided to submit a false script to the state censors to get the required permission to shoot the film in Singapore. The film had then to be smuggled out of the country. When the Singapore authorities saw the released film in 1979, it was predictably banned. For 18 years, it remained banned until 1997 when it was allowed a single screening at the Singapore International Film Festival. As the memories faded and as the state needed to offer a more liberal front, the film is now freely available, perhaps an absurd testimony to an absurd censorship decision in the first place.

But take note. There is no provision for ANY organization to show a film uncut in Singapore, not even an international film festival or a film society. What this translates to is that THERE IS NO FREE SPACE in Singapore.

What can you show? What can't you show? That's the constant dilemma for a Singapore filmmaker, perhaps more particularly if he is a documentary director. If fiction films face such an unrelenting scrutiny, what then for documentary films?

So here's another clear example. In 2001, three young film lecturers from the Ngee Ann Polytechnic, Singapore's first film school, made a 15-minute documentary titled A Vision of Persistence. They were Christina Mok, Mirabelle Ang and Tan Kai Syng. So what if they documented Singapore's foremost opposition politician, the late J.B. Jeyaretnam? He entered parliament in 1981, becoming the first opposition politician to break the stranglehold of the ruling People's Action Party (PAP) on local politics since independence in 1965. He fought for issues such as the abolition of the Internal Security Act, which allows detention without trial, and the promotion of human rights and democracy.

The film seemed to carefully (Notice how careful I have to be as well - author) avoid Jeyaretnam's politics. It covered his daily struggle to sell his books on the streets and the film ruminated on his persistence to do so.

The film was part of a documentary workshop at the Singapore International Film Festival. The film was never shown. It had to be withdrawn from the festival after the authorities invoked a little-known law called the Films Act which bans the making, distribution and showing of films containing "wholly or partly either partisan or biased references to or comments on ANY political matter."

So here's the irony. The workshop was conducted in Singapore's first film school. The film was made by three film lecturers and none of us knew about this law. Not even the head of the film school.

Here's the other irony. There is a historical context to this story that is often overlooked. In 1999, Singapore promoted a new vision for the country called Singapore 21 (S21). The campaign had five key tenets to promote nation-building in the 21st century. Two of the five tenets - Active Citizenry and Every Singaporean Matters - held a certain appeal for those who thought that the country was opening a more liberal space.

It is this context that perhaps explains why A Vision of Persistence was made, a belief that the country was opening up to include more voices. Whereas the execution of the Films Act labeled the film's intention as politically-motivated, with the threat that the filmmakers would be charged in court if they persisted in showing the film. This film has now disappeared and it doesn't even list in the filmography of one of the three filmmakers.

So there are two streams of thinking regarding the content of documentary in Singapore - what is being said and what is being unsaid. Both these streams can be seen in how documentaries are being reported in Singapore.

First, what is being said. During the recent Asia Factual Forum last year, Dr. Christopher Chia, CEO of the Media Development Authority of Singapore (MDA), said: "Asia, being steeped in history and heritage that could appeal to much of the world, offers an abundance of stories that can be explored through Asian production companies collaborating with international partners."



So there are tons of TV documentaries, on lifestyle, info-tainment, wildlife, sports, history and culture. And they are being pumped out constantly through national television stations as well as cable TV from National Geographic to Discovery.

Now Singapore is home to regional offices for National Geographic, Discovery Channel, and Disney, among many others. Singapore's Economic Development Board was largely responsible for persuading National Geographic and Discovery Channel to set up here, with an offer to share start-up costs and funds for a series of documentaries made by regional filmmakers.

It was basically an economic calculation. Media analysts say that since fiction had problems of larger budgets and a tougher struggle in finding an audience, Singapore betted on documentaries, which could feed local and regional television.

Second, so what is being left unsaid? Plenty would be an astute observer's reply. So much so that this current selection highlights how the more interesting Singapore documentary directors have preferred to dwell on issues that involve a foreign subject.

The reverse is also true. Some of the best documentary films on Singapore subjects are made overseas. The key example would be *SEX - The Annabel Chong Story* (1999), a documentary directed by Gough Lewis, about a famous Singapore porn star, Grace Quek, who created her alter-ego, Annabel Chong. She became famous for setting a world record by having sex 251 times with 70 men in 10 hours in January 1995. You can almost argue that censorship is such a futile exercise.

Finally the programme. First, there is James Leong's and Lynn Lee's *Passabe* (2006), a document of a village in East Timor, a site for one of the bloodiest massacres during its vote for independence in 1999. As Leong said: "In 2003, we started work on a project that would take us to the farthest reaches of a war-ravaged country. We wanted to film a community's attempts at picking up the pieces after two-and-a-half decades of violence. The result is *Passabe*, our documentary about justice and reconciliation in remote East Timor." *Passabe* is a remarkable film for its ability to hold our gaze to the aggressors and victims alike, no matter how uncomfortable.

Co-director, Lee added: "When *Passabe* became a full-blown film. It was sometime in March 2004. We were sitting in our room at our guest house in Dili, wondering if we should just pack up and go home, or stay in Timor, keep filming and exhaust all our savings. We'd been shooting for two months and knew we'd found an incredible story. But no one - not a single broadcaster we approached in Singapore - was interested in funding us. We were down to our last \$500. We could go home and find decent jobs or slog on, trust our instincts, and face the prospect of going broke. It was a tough call. But we chose to stay. And that was when we realized that we didn't have to conform to any broadcaster's standards. We didn't have to make a "traditional" documentary. We didn't have a commissioning editor to answer to; no deadlines to meet. We could let the story tell itself, allow things to play out."

Then there is Mirabelle Ang's *Match Made* (2006), which reveals the interesting phenomenon of Singapore men who go to Vietnam to buy a bride from the villages around Ho Chi Minh City (the former Saigon). Singapore faces an extreme decline in birth rates. Since the country is unable to replace itself, it has aggressively begun to court new (foreign) citizens, which has in turn made it easier for local men seeking foreign brides. The documentary however looks at the contractual basis for relationships and its impact on long-term happiness.

In Ho Choon Hiong's *All That You Can't Leave Behind* (2009), John Moe is an ordinary Burmese national who left his home country in search of a better life in Singapore. In 2007, when the Burmese military cracked down on protesting monks in the so-called Saffron Revolution, after an oil price hike, Burmese nationals all over the world joined in the peaceful protest. Unfortunately, Singapore's strict laws against freedom of speech and public protests, caused John Moe's extradition after 11 years of living in Singapore.

So do Singapore filmmakers actually make films about Singapore? Yes, they do very carefully. Here is Chew Tze Chuan's *F* (2007), a film about a friend. In this case, the documentary shows Singapore film critic Toh Hai Leong descending in his struggle with diabetes. In its own perverse way, the film is a statement about Singapore, from someone who has nothing left to lose, because *F* could also stand for Fight and Freedom. During the opening press conference of the Singapore International Film Festival, Toh Hai Leong was invited to say something about the film. He stood up and said: "Fuck the PAP (a reference to the People's Action Party, the ruling political group of Singapore)." You see, *F* could also stand for Fuck.

- Philip Cheah

Philip Cheah is a film critic and is the editor of BigO, Singapore's only independent pop culture publication. He is Honorary Secretary of Network for the Promotion of Asian Cinema (NETPAC), and is currently programme consultant for the new AsiaPacificFilms.com website, Jogja-NETPAC Asian Film Festival, Cinema Digital Seoul Film Festival and the Dubai Int'l Film Festival. He is also member of the Selection Committee of the Locarno Int'l Film Festival. He is co-editor of the books, Garin Nugroho: And the Moon Dances; Noel Vera: Critic After Dark and Ngo Phuon Lan: Modernity and Nationality in Vietnamese Cinema.

## 帕薩比村莊 Passabe

新加坡 / 111分鐘 / 2005 Singapore / 111min / 2005

導演Director: James Leong, Lynn Lee

制片人Producer: Lynn Lee

攝影Cinematography: James Leong

剪輯Editing: James Leong

制作機構Production Company: Lianain Films



### 內容梗概:

偏遠的帕薩比村莊位于帝汶島東西岸之間岌岌可危的邊界上。一個戰亂殺戮的社會，帶着傷痕纍纍的過去。直到1999年的獨立投票，帕薩比是一個數百名印尼民兵戰略基地，他們在東帝汶制造暴力騷亂，帶來一場血淋淋的屠殺。許多家庭持續悲傷流離，問題依然沒有答案。誰參加了屠殺？又應該譴責誰？

五年來，有一個人公開了他在大屠殺中扮演的角色。這是一個爆炸性的行爲，他不僅向可能遭到的起訴暴露了自己，還有來自人民的強烈控訴。

指控不斷，沉默的協議被打破，一個社會的靈魂被刺穿。長達一年的鏡頭記錄，這部影片始終追求着救贖和寬恕。這是對武裝衝突后那些努力重建家園的人民生活的一個近距離接觸，同時也是一個對正義與和解這個世界性主題的研究。

### Synopsis:

The remote village of Passabe lies on the precarious border between East and West Timor. It is a battle-scarred community with a horrific past. In the run-up to the vote for independence in 1999, Passabe was a base for hundreds of pro-Indonesia militiamen - East Timorese who participated in a rampage of violence that climaxed in a bloody massacre.

As families continue to grieve, questions remain unanswered. Who took part in the killings? Who is to blame?

Five years on, one man decides to publicly own up to his role in the massacre. It's an explosive move that not only exposes him to possible prosecution, but also persecution from his own people.

Accusations fly, a pact of silence is broken and a community's soul is laid bare.

Shot over the course of a year, this film documents a quest for redemption and forgiveness. It is an intimate look into the lives of ordinary folk struggling to rebuild their homes after an armed conflict, and an exploration into the very universal themes of justice and reconciliation.

### 導演簡介:

紀錄片制片人詹姆斯·利昂和琳·李于2003年后開始把研究伸向東帝汶島的正義與和解問題。聯合國支持的真相聽證會在全國舉辦，他們想要對被封鎖了25年的暴力事件搜集社會的回音。這次旅途演變成爲一個長年的工程，集聚在邊遠山村帕薩比。劇組花了大量的時間與村民們生活在一起，贏得他們的信任，并最終帶着赤裸裸的生命肖像離開了東帝汶島。

### Bio-filmography of Director:

Documentary makers James Leong and Lynn Lee started their research into East Timor's search for justice and reconciliation in late 2003. UN-backed Truth Hearings were taking place across the country and they wanted to capture the communities' quest for closure after two-and-a-half decades of violence. The journey evolved into a year-long project, centred on the remote border village of Passabe. The crew spent extensive periods living and interacting with the villagers, winning their trust, and ultimately leaving with a stark yet intimate portrait of life in post-conflict East Timor.

Passabe (2005), Aki Ra's Boys (2007), Homeless FC (2007)

**導演闡述：**

試圖接受他可怕過去的殺人凶手；獄中前民兵首領的艱難生活的妻子；憤怒的大屠殺幸存者；以和平為己任的傳統首領。

我們記錄了這些人在帕薩比一年的生活。在東帝汶獨立公投后的騷亂中，一些最可怕的暴行曾在這個偏遠的村莊上演。這場動蕩已經過去五年，然而帕薩比和周圍的村莊們仍然一片狼藉。所到之處，放眼皆是殘忍侵略所留下的痕迹。我們受聯合國接受真相與和解委員會之邀，記錄下了東帝汶地區溝通分歧的努力過程。我們還前往帕薩比拍攝，試圖探問這個歷經烽火的社群，將如何收拾殘磚斷瓦和面對未來。

在帕薩比的時光常常令人沮喪，然而却能刺激和啓迪思索。它讓我們置身于一種純粹而迷人的文化中并正視那些始終縈繞我們腦海中的事件與觀念。這段旅程，重塑了我們關於善與惡、正義與真相、寬容與救贖的感知。

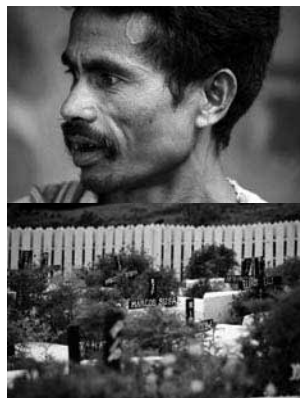
**Director's Statement:**

An ex-murderer trying to come to terms with his horrific past. The struggling wife of a jailed former militia leader. The angry survivor of a massacre. A traditional leader who must broker peace.

These are the people whose lives we documented over the course of a year in Passabe. The remote village was the scene of some of the worst atrocities committed during the violence that exploded after East Timor's vote for independence. Five years after the unrest, Passabe and its surrounding villages, still stand in ruins. Everywhere we went, we saw signs of a brutal occupation.

We had been invited by the United Nations-backed Commission for Reception, Truth and Reconciliation to document its efforts at bridging deep divisions in East Timor. And we went to Passabe hoping to find out how a post-conflict community can pick up the pieces and look to the future.

Our time in Passabe was often frustrating, but also enlightening and thought provoking. It exposed us to a rare and fascinating culture and opened our eyes to issues and ideas we had never stopped to consider. The journey reshaped our perceptions of good and evil, justice and truth, forgiveness and redemption.



## 婚姻介紹 Match Made

新加坡 / 48分鐘 / 2006 Singapore / 48min / 2006

導演Director: Mirabelle Ang

制片人Producer: Mirabelle Ang

攝影Cinematography: Susan E. Kim

調色Colorist: Aaron Land

聲音后期Sound Post Production: Nathan Ruyle

混音Sound Mix: Jerry Summers



內容梗概:

每一天，來自亞洲各地的人們，都會在胡志明市留步，這裏是他們尋求完美另一半的必經之路。用真實錄像和採訪，匹配制造呈現給我們了一個錯綜複雜的事件——利用網絡從農村和西貢周邊買賣交易新娘。

Synopsis:

Each day, men from various parts of Asia make a stop in Ho Chi Minh City (Saigon) where they embark on their search for a perfect match. Using verité footage and interviews, Match Made offers a glimpse into the intricate network of the buying and selling of women as brides from villages around Saigon.

導演簡介:

Mirabelle Ang是一位致力于新加坡環境下，社會、文化、政治題材的制片人，主要拍攝紀錄片。出生和成長都在新加坡，她的紀錄片Match Made曾在多個藝術節和博物館放映，如the Viennale, Cinéma du Réel, Mar del Plata, Full Frame 和 紐約現代藝術博物館。2006年，在加州藝術學院榮獲影視方向的MFA，目前在洛杉磯。

Bio-filmography of Director:

Mirabelle Ang is a filmmaker whose interest in social, cultural and political affairs in her environment, led her to work in documentaries. Born and raised in Singapore, her documentary, Match Made, has screened at festivals and museums such as the Viennale, Cinéma du Réel, Mar del Plata, Full Frame and the Museum of Modern Art in New York. She received her MFA in Film and Video at California Institute of the Arts in 2006 and is currently based in Los Angeles.



## 帶不走的一切 All That You Can't Leave Behind

新加坡/28分鐘/2009 Singapore/ 28min/2009

導演Director: 何俊雄 Ho Choon Hiong

制片人Producer: 何俊雄 Ho Choon Hiong

攝影Cinematography: 何俊雄Ho Choon Hiong, Seelan Palay, Shafie

音樂Music: Tan Shzr Ee, Thomas

剪輯Editing: Matthew, Martyn See



## 內容梗概:

何俊雄是一個普通的緬甸人，他背井離鄉尋求更好的生活。11年后他結束了在新加坡的工作和生活。沒想到，他和其他一些緬甸認識到，他們的未來不可逆轉地改變了，他們決定并肩作戰為和平抗議進行活動，反對緬甸軍政府。

## Synopsis:

John Moe is an ordinary Burmese national who left his home country in search of a better life. He ended up living and working in Singapore for over eleven years. Little did he and a few other Burmese realize that their future became irrevocably altered when they decided to stand shoulder-to-shoulder in Singapore for a series of peaceful protests and activities against the Burmese military junta.

## 導演簡介:

何俊雄是一位獨立紀錄片制片人。他的短紀錄片《霓虹城女神》曾在2001年新加坡國際電影節上被銀幕獎提名。他的下一步作品《無辜》相繼在2004年新加坡國際電影節上獲得評委會特別獎和特別成就獎。在日本山形國際紀錄片節上也介紹過《無辜》。2005年，何俊雄被倫敦當代藝術學院邀請介紹自己的作品。

## Bio-filmography of Director:

Ho Choon Hiong is an independent documentary filmmaker. His documentary short "Goddess of the Neon City" was a nominee for the Silver Screen Awards at the 2001 Singapore International Film Festival. His next work, "Innocent", went on to win the Special Jury and Special Achievement Award at the 2004 Singapore International Film Festival. "Innocent" was also presented at the Yamagata International Documentary Film Festival. In 2005, he was also invited by the Institute of Contemporary Arts (ICA), London to present his works.

## 導演闡述:

我是在“番紅花革命”爆發的時候認識John Moe 和其它一些海外緬甸行動主義者的。和他們一樣，緬甸軍政府命令士兵對僧侶和平民開火的行徑讓我感到憤怒。我決定做一名影像行動主義者，而本片就是對部分海外緬甸行動主義者的行動與鬥爭過程的記錄。

## Director 's Statement:

I got to know John Moe and some other overseas Burmese activists during the outbreak of the Saffron Revolution. Like them, I was angry when the Burma junta ordered the soldiers to fire at monks and civilians. I decided to play a role as a video activist and this is a documentation of some of the overseas Burmese activists' activities and struggles.

## 作品獲獎:

2001年《霓虹城女神》(紀錄片)，新加坡國際電影節，進入短片決賽。  
2004年，《無辜》(紀錄片)，新加坡國際電影節，評委會特別獎和特別成就獎。

## Selected Filmography:

2001: Goddess of the Neon City (documentary), Singapore International Film Festival; short film finalist.

2004: Innocent (documentary), Singapore International Film Festival Special Jury and Special Achievement Award.

## 聯系方式Contact Informaiton:

hochoonhiong@gmail.com





特別放映Special Screening: 原一男 Hara Kazuo

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前進! 神軍  
Emperor's Naked Army Marches On (Yuki yukite shingun)

## 前進！神軍 / Emperor's Naked Army Marches On (Yuki yukite shingun)

16毫米/彩色 / 1987年/122分鐘 16mm/color/1987/122 min.

導演、攝影：Directed, Photography: 原一男 Hara Kazuo

企畫Associate Producer: 今村昌平 Imamura Shohei

制作Produced: 小林佐智子 Kobayashi Sachiko

導演助理Assistant Director: 安岡卓治 Yasuoka Tokuji

剪輯Editing: 鍋島淳 Nabeshima Jun



### 影片簡介：

這是一部是有關記憶與戰爭罪行探究的記錄片。在這部具有爭議的記錄片中，作者原一男跟隨着奧崎謙三反對裕仁天皇的真實生活。奧崎驕傲地曾經向天皇的家人射了彈球，在一個購物中心散發過天皇的色情圖片，曾經殺過一個人。他也是二戰中恐怖的新幾內亞島戰役之幸存者。這部片子關注的是，奧崎致力揭露他從軍期間的部隊被隱藏的真實，即戰爭結束23天后，兩個普通士兵在非常詭異的情況下，因為“開小差”被處決。奧崎尋訪了其他所有幸存士兵，開始勸誘、說服他們說明真相，當對方拒絕時不惜對對方動手，目的就是讓他們講出當時的真實情況。那些老人被他弄垮後說出的事，成了一些驚人而可怕的證據，這也是影片對戰爭中那些無比絕望的士兵的描述。為了探究出恐怖事實的目的，奧崎的行為逐步升級，越來越極端和怪誕。影片結尾，原一男似乎在詢問，是否那些被掩埋的恐怖事實不值得奧崎以如此野蠻方式對待，或者值不值得原一男以記錄片方式記錄下來。正如摩爾所說：“讓你想到真實探尋的驚人力量。”

### 導演的話：

侵入隱私領域

我們所有人對隱私都有一種理解，想法就是隱私是一種保護我們在社會和國家權力下的手段。我絕不否認這種受法律保護的隱私，我也接受這種隱私，但我確實在想，我們通常說的隱私觀念本身的矛盾，也一樣呈現在我們內心。我們基本上都知道這種矛盾，所以每當我們嘗試表達自己，總是從開始就已經感覺到，沒有辦法繞過這個矛盾，必須超越這個矛盾。

我的意思是，我們可以就一個獨特的個人價值或敏感話題展開通常的隱私討論，如果我們更貼近去觀察每一個獨特的經驗存在世界，還有他或她的敏感度，這樣就讓我相信其價值所在、他們不同方式的感官世界、還有那些和他或她的獨特自身相衝突的習慣勢力。因此當我用攝影機嘗試去挑戰這種“習慣勢力”，我必須對准一個獨特個體的敏感世界。作為一個結果，或者說一種必須的後果，我對進入一個隱私領域就沒有什麼可選擇的，也沒有什麼可辯護的。

這可能會是一種“規則侵犯”，不過當我和奧崎謙三一起拍攝《前進！神軍》這部電影時，他只是去找那些他從前那些戰友，這些人也是我們計劃要採訪的。我問過奧崎，如果他需要，我們可以在他去之前先聯繫對方。他和我說，不要聯繫他們，用不着討論。他說，如果我去聯繫了，他們肯定會不想見我們。這並不是說我沒想過我應該去做什麼，也不是把所有責任都推到奧崎身上。這很容易就可以想到的，靠這種方式制作出一部電影，我們會被批評如何去拍攝這些前士兵。

你可以說我們以一種對後果的估計去拍攝的，然後就決定去做了。我想過，不管我們如何為電影進展的分歧爭吵不休，我們：奧崎、攝制組、還有我，在被拍攝者看來都是一體的，在觀眾眼裏也是一體的。我們一定要為此被批評。沒有什麼事情我們能阻止。我們只是必須接受。

這並不是說，我對如何拍攝這些場景沒有其它選擇，就因為我覺得正義在我們這一邊；相反，正如我所拍攝的那樣，我覺得“我很抱歉，我沒有借口。”如果有人覺得這只不過是我的自私驅動我去拍攝這些士兵，那我是只管朝這方面想的，我完全同意他們所說的。我不想站在一個所謂“公正”的臺階上給自己找借口。這就是我在拍攝時所想的。如果你喜歡就稱之為自私自利吧。任何反駁的嘗試只會是自我辯白。

所以，真實是什麼呢？真實就是我在進入他人隱私空間內部的思考。但是，我們怎麼做呢？我們是一個自我邏輯的製造者？總之，從開始到現在，這種製造一直持續着。

可能吧，我所想的要點是，我實際並沒有有一個邏輯指南，也將永遠不會去建立這麼一個指南。更準確地說，我不在乎我是否擁有它。我只是偶爾想到這個。這不是說我從來沒有想過這個。我某些時候也想，我是沒有選擇的。我常常也在想，如果我真的一直跟隨我所拍攝的那些人走下去，然後告訴你們真實是什麼。這也會讓我感覺害怕的

作為一種身體感覺，在如此一種電影開始工作時，要求的是，竭盡努力，亮出我的屁股，我必須得強迫去刺激我自己，就因為我是一個創作者，確切無誤地有欲望去涉足一個我不被歡迎的、他人的隱私世界，然後找出點什麼東西來，把它暴露在敞亮的日光下，即便這只是一兩件事情。這種影片方式和那種開始拍攝前預先得到對方許可，然後和拍攝對象討論來討論去是大相徑庭的。

我對他們唯一能說的只是：“我聽你說了。我很抱歉。”

### Synopsis:

The Emperor's Naked Army Marches On is a brilliant exploration of memory and war guilt. In this controversial documentary, Hara Kazuo follows Okuzaki Kenzo in his real-life struggle against Emperor Hirohito. He proudly declares that he shot pachinko balls at the royal family, distributed pornographic images of the Emperor in a shopping arcade, and once killed a man. He is also a survivor of the horrifying battles in New Guinea during WWII. The film centers on Okuzaki's crusade to reveal the truth behind a mystery centering on his old unit where, 23 days after the war ended, two low-ranking Japanese soldiers were executed for “desertion” under very mysterious circumstances. He visits all the other surviving members, begging, cajoling, and—incredibly—beating bits of truth from



them. When these old men do break down and talk, their testimonies are some of the most chilling, riveting descriptions of wartime desperation ever committed to film. In his desire to unearth these horrors, Okuzaki's behavior grows increasingly extreme and bizarre. By the film's end, Hara seems to ask whether the terrible nature of this buried incident is worth the brutality of Okuzaki's methods—or indeed Hara's commitment of Okuzaki's violence to film. As Errol Morris says, "The Emperor's Naked Army Marches On makes you think the incredible power of truth-seeking."

Director 's Statement:

Emperor's Naked Army Marches On—Invading the Realm of Privacy

We all have an understanding of privacy, the idea that privacy provides a means to protect us from society and state power. By no means do I repudiate the privacy that the law protects. I accept that form of privacy, but I do think that the idea of privacy we normally talk about contains a significant contradiction that we carry inside us. We are fundamentally aware of that contradiction, so whenever we try to express ourselves, we already, from the start, feel have no choice but to push past that contradiction. We feel as though we have to confront it.

What I mean is that even though we might normally discuss privacy in terms of an individual's personal values or sensibility, if we look more closely at how each individual experiences the world, his or her sensibility, I'm led to believe that those very values, their different ways of sensing the world, undoubtedly contain something institutional that contradicts his or her individual self. Therefore, when I try to challenge this 'institutional element' with my camera, I must aim it at the world of individual sensibility. As a result, or a necessary consequence, I have no choice but to enter into the realm of privacy. That goes without saying.

It might have been "a violation of the rules," but when I was working with Okuzaki Kenzō on The Emperor's Naked Army Marches On and were just about to visit the soldiers we had planned to interview, I asked Okuzaki, just in case, if he wanted me to contact them before our visit. He told me not to contact them, as though it were out of the question, saying that if I did, they would surely evade us. It wasn't like I didn't think about what we should do. I'm not saying this to blame everything on Okuzaki. It was easy enough to guess, by considering how the film might turn out, that we would be criticized for how were about to shoot the scene with the soldiers.

You could say we were filming with an awareness of the consequences, and we were determined to accept them. I thought that no matter how often we quarreled over our differences regarding the film's progression, we—Okuzaki, the crew, and I—would only appear to be a single entity in the eyes of the film's subjects; and that the same would be true of the viewers. We were bound to be criticized for this. There was nothing we could do to stop it. We just had to accept it...

It wasn't like I thought I had no other options for how to shoot these scenes because I thought justice was on our side; rather, because I shot them as I did, I felt like saying, "I'm sorry, I have no excuses." I'd gone so far as to think that if anyone thought it was merely my egoism driving me to film the scenes with the soldiers as I did, I would totally agree with them. I didn't want to excuse myself on the basis of "justice." That's how I felt while I was shooting. Call it egoism if you like. Any attempt for rebuttal would only come out as self-justification...

So, what is the truth? The truth is the reasoning I use when I enter other people's internal private space. But, how do we, the logic-makers, establish our logic? Well, it's been consistent, from the beginning to this day....

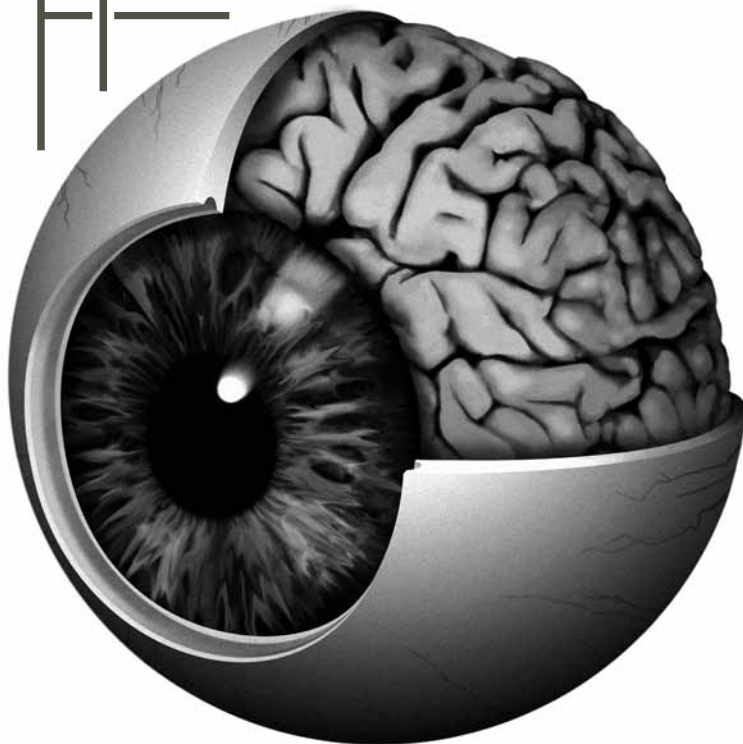
Perhaps, at the very core of my being, I actually have no guiding logic. And I will never establish one. Or, to be more precise, I don't care if I don't have one. I do think about this from time to time, though. It's not like I don't think about it at all. Part of me also thinks I have no alternatives. I often wonder if can really follow through with the scenes I shoot. To tell you the truth, it scares me.

As a physical sensation, beginning work on such films requires a significant amount of effort to lift me off my ass; I have to forcibly prod myself. I have to prod myself because I, the creator, clearly have the desire to step into other people's private worlds where I'm not welcome, drag something out and expose it in broad daylight, even if it's only a thing or two. It's a far cry from having a thorough discussion with my subjects and obtaining their consent in advance before I start filming.

I can only say to them, "I hear you, I'm sorry."



# BIFE



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主辦



協辦



## The 7th Documentary Film Festival China 第七屆中國紀錄片交流周 MAP交通指南

### 公交路線：

#### 路線1：

從國貿(地鐵東南出口附近，國貿橋下方)乘坐938支9到宋莊美術館站，下車即到；

或從八王墳乘坐930支綫宋莊大門下，再轉其他交通工具(如出租車或三輪摩托車)約3.5公裏即到宋莊美術館。

#### 路線2：

乘坐地鐵八通綫到“通州北苑”站下車，轉乘2路到宋莊小堡村下車，下車後從路北的“中國宋莊”大門再轉其他交通工具(如出租車或三輪摩托車)約3.5公裏即到宋莊美術館；

乘坐地鐵八通綫到在北苑乘坐938支9到宋莊美術館站即到。

### 駕車路線：

#### 路線1：

從京通快速進入京哈高速公路，上京哈高速後第一個出口——耿莊出口出，左轉向北，到頭丁字路右轉向東，過六環的六合橋約1公裏，看到路北“中國宋莊”的大門，左轉進入一直向北，過環島後的第一個路口左轉300米看到一幢紅色的建築即宋莊美術館。

#### 路線2：

從京通快速進入京哈高速公路，從“宋莊/丁各莊”出口出來，左轉向北行駛，到頭再向西約1公裏，見到路北“中國宋莊”的大門，左轉進入一直向北，過環島後的第一個路口左轉300米看到一幢紅色的建築即宋莊美術館。

#### 路線3：

駕車進入東六環，從“疇裏”出口出來，向西再向北，看見一個公交車站前路口右轉往東，見到涵洞再一直向東，第一個大的十字路口左轉往北至藝術園區，看到一幢紅色的建築即為宋莊美術館。



