

# 中国独立电影年度报告

—2008年度—

## 前言

本报告试图全景地呈现 2008 年的中国独立电影发展情况，希望透过对 2008 年完成的中国独立电影作品的基本分析，以及对 2008 年度国内主要独立电影活动状况的分析，为大家提供一份尽量客观、详实的中国独立电影 2008 年度报告。本报告后附的 2008 年电影作品目录包含了国外的作品，不过，本报告的分析将主要着眼于国内的独立电影发展现状。

此次报告是国内第一份关于独立电影的年度报告，也是现象网首次，试图全景式报告中国独立电影发展状况；囿于资讯、视野、经验、知识等局限，中间必然有诸多遗漏之处，浅薄之处，不足之处，恳请批评指正以及补充，以助进步。

谨以此报告，作整理之功用，作参考之功用，作抛砖引玉之功用，希冀对诸位，对独立电影能有所裨益。

\*现象网愿景：创造兼容并蓄，不带偏见之平台，各种独立电影作品及与之相关的所有观点、立场在此碰撞交汇，并由此整体性的提升独立电影在社会构架中的影响力。在此平台，所有喜欢、支持、愿意推动独立电影发展的人共同参与，共同记录独立电影之完整文本，共同构建分享、交流、开放之独立电影社区，探讨一切与独立电影相关之话题；在此平台，独立电影的爱好者与创作者互相扶持与勉励，共同创造一片令独立电影繁茂生长的土壤，推动独立电影之进步。

## 什么是独立电影

独立电影是指其制作独立于体制之外的电影作品，无论这体制是政府体制，还是类似于好莱坞的大制片厂商业体制；独立电影较之体制内作品，在主题、制作方式，制作技术，电影美学等方面更具创造性，更具探索精神，更具自由精神。

独立电影较之体制内作品制作预算极低；国际上随着独立电影作品影响力的扩大，一些大制片厂大资本已经日益深入参与到独立电影的投资发行等层面。国外把那些成本极低，剧组成员极少，不申请场地许可而采取游击式拍摄的电影称为“游击式电影”（guerrilla film），以和有大制片厂投资的独立电影作品区分。

独立电影是大部分电影人迈向成熟制作的重要方式，也是大部分艺术电影创作者所坚持及喜爱的电影创作方式。而独立电影本身的自由度、探索性和创造性使之呈现出丰富的样态，映射着社会文化的多元，从而始终独具魅力。

数字技术的发展使得独立电影创作的预算门槛和技术门槛进一步降低，而

YOUTUBE 等视频分享网站的出现，则使更多的草根电影作品得到展示的机会，殿堂电影与草根电影都将获得自己的观众。

在面对被海量制作出来的良莠不齐的视频作品时，独立电影本身也出现体制化的危险：圈子化，流派化；而趋于偏狭的独立电影观念也将不可避免地影响到作品创作的创造性和探索性。

## 中国独立电影的公民精神

2008年，国人公民意识的觉醒，使我们看到独立电影作品正从个体表述向公民表述的迈进。2008年，奥运会、西方与中国的冲突，面对灾难时人道主义的自觉显现，这一年悲欢交集，在灾难、误解、迷梦中挣扎成长，创作具有无限的可能，自由意志在独立电影领域得到更为充分的展示，无数鲜活的素材和驳杂的情感被置入作品，更多的独立电影人创作正从个体内心冲动转为公民自觉。这一年，我们收获了不同形态、不同层次的众多独立电影作品，但同时，我们依然感受到独立电影批评的缺失。

### 主题

2008年的独立电影主题多样，对于社会的关注具有相当的广度和深度：历史、政治，教育，医疗卫生，弱势群体，贫困，家庭，社会问题，人权，5.12地震……独立电影人以其独到的视角，深厚的社会责任感和具探索性的视听表达，为我们创作了丰富的作品。。

较之国外作品，国内作品更多关注个体人与社会之间的关系，而国外作品则更多关注人与人之间的关系。

### 制作

随着数码技术的不断演进和成本的降低，影像的制作质量开始得到越来越多的重视，国内独立电影的技术水准不断提高，无论是纪录片还是剧情片，都出现了一批在制作方面相当精良的作品，在影评界和普通观众中都获得相当高的评价。

另外，在数字技术革命的推动以及信息传播的影响下，更多人拿起了摄像机，加入了独立制作的行列，2008年完成的作品中有不少是处女作，其独特的视角和对电影的理解，也相当值得关注。

中国独立电影正逐步呈现出旺盛的生命力，创作群体不断扩大，视频分享网站兴起所带来的格局变化正逐步显现，自下而上的金字塔生态已初现端倪。新一代的代表性人物正在脱颖而出。

## 电影美学

本年度有一些中国独立电影作品在电影美学上的表现曾引起很大的争论,尽管其是否具有革命性的突破意义尚有待历史的检验。同时,一些电影节及影展关于实验影像单元以及跨界影像单元的设立,显示出中国独立电影人在电影美学突破方面的企图心。

## 独立电影电影节及影展

本年度国内主要独立电影电影节及影展:

3月 第二届北京独立电影论坛重庆巡回展

5月 第五届中国纪录片交流周

9月 第五届中国独立影像年度展

9月10月间 交叉2008

11月第三届北京独立电影论坛

11月酷儿论坛

11月第二届 造影青春: 重庆民间映画交流展

12月 香港独立电影在北京

在北京宋庄举办的中国纪录片交流周和北京独立电影论坛,以其成熟的电影节运作和对选片独立的坚持,成为最具独立性和多元性的电影节;草场地工作站的交叉2008因其跨界“交叉”,显示出独有的先锋性;南京的中国独立影像年度展,以其成熟的运作深入主流媒体,扩大了独立电影在国内主流媒体中的声音。而在重庆的“造影青春”重庆民间映画交流展,以其年轻的姿态,为推动中国西部独立电影的发展中付出力量。酷儿论坛则以其一贯的坚持,为同志平权运动努力不懈。

## 独立电影民间放映

2008年国内各地的独立电影民间放映发展迅速,尤以北京,上海,广州,深圳,重庆最为蓬勃,而成都、昆明、西安、天津、南京、大连也正逐步兴起。放映的场所主要是:酒吧、咖啡馆、校园放映厅、图书馆放映厅、艺术空间等。导演与民间放映之间的互动则为民间放映的发展起了重要的推动作用。

## 国际交流

国内电影节影展增设国外独立电影的单元;如中国纪录片交流周增设日本小川绅介回顾展,邀请 Visions du Reel 的主席 Jean Perret 和纪录片研究专家 Mark Nores 担任评委和演讲;草场地“交叉2008”的影像论坛部分安排了瑞士皮特·里克提纪录片专辑展映;中国独立影像年度展邀请境外台湾的影人作为评审团成

员；而“香港独立电影在北京”则开创了境内外独立电影人整体交流的形式先例。

## 发行

中国独立电影的发行境况没有太大改观，通过国外电影节寻找国际发行机会仍是最主要的方式；而在国内则受到体制的限制。但是，国内发行正日益受到独立电影人的重视，随着部分国内独立电影作品在国内陆续实现发行，独立电影作品开始与更广泛的公众见面；尽管目前国内发行的收益不多，但其影响是重要且深刻的，在这点上，国际发行是无法相比的。

值得注意的是，网络盗版放映、网络 BT 下载以及盗版刻录盘贩卖，都在肆意践踏独立电影制作人及导演的知识产权，并对正版音像 DVD 的发行造成重大冲击。

## 影响力

无论是纪录片还是剧情片，2008 年中国独立电影作品在国际上都斩获了不少奖项，尤以纪录片最为突出。但是，中国独立电影在国际上的影响力较之前几年并没有质的突破。

而在国内，虽然有民间放映的存在以及更多策展人的加入，但是由于主流媒体的禁忌，独立电影仍然是所谓“圈内人士”的词汇，对于圈之外，“独立电影”则仍然是一个不够清晰的概念。

## 独立电影批评

电影批评的缺失，其影响将是深远的。国内关于独立电影的刊物和媒体尚处在发展初期，真正的独立电影批评环境尚未形成。2008 年独立电影批评和独立电影作品数量相比，极为稀缺，其原因概为一方面发行不畅导致国内独立电影作品只能和极有限的观众见面，另一方面国内电影批评的趋利性阻滞了真正的电影批评的发展。

## 独立电影支持计划

与国际上的独立电影支持计划相比，国内的独立电影支持计划发展较晚，数量也比较少。目前国内主要的独立电影支持计划，包括：栗宪庭电影基金纪录片项目支持计划，草场地青年纪录片训练计划和 CNEX 纪实影像项目计划。这几个计划均仅面向纪录片。

栗宪庭电影基金每年为 5 至 10 个独立电影项目进行小额资金资助。对每个入选的纪录片项目提供 5000 元至 1 万元人民币的基金资助，同时为这些入选项目在制作、融资、发行等各个方面进行全面的支持。项目可以是项目发展、制作

中、后期或者发行推广。该支持为非盈利性。

草场地青年纪录片训练计划的方向是“纪录片与个人影像方式”，强调的是在独立制作基础上，追求“个人眼睛和个人方式”，强调在自己动手拍摄作品的基础上，学习影像的发现和创作方式。参与训练计划的人将在指导人的带领下，以工作坊方式展开训练，动手拍摄作品与观摩结合，共同（或分别）讨论与分析，探讨现实与影像记录语言的多种可能性，同时也包括作为个人影像方式需要的视觉方式。

CNEX 每年举办年度主题工作坊，邀请华人地区青年导演提案，并请资深导演以及相关专家与会，评选出最佳方案给予拍摄补助。2008 年度主题是：梦想与希望。

## 作品数量

感谢网友们的共同努力，现象网目前已收录 2008 年完成的独立电影共计 150 部，其中：

- 中国影片 85 部：包括纪录短片 3 部、记录片 37 部、剧情短片 5 部、剧情片 29 部、实验片 11 部。
- 国外影片 65 部：包括纪录片 27 部、剧情片 35 部、试验片 3 部。

2008 年的独立电影作品要远多于 150 部，我们会努力收录更多的作品资料。

我们期冀 2009 年中国独立电影更上一层楼！



## 作品目录

以下影片资料来自独立电影门户现象网截至 2009 年 2 月 28 日的数据库。

所有数据均为网友上传，影片排列不分先后。

影片详情请登陆现象网 <http://fanhall.com> 进行了解。

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### 中国 纪录短片 3 部

【《公众》 FANHALL ID: [IF00344](#) 纪录短片 中国】

影片概述:

《公众》是一个取材于一系列的群众在公共场所聚集的短片，录制于 2008 年秋季北京的一些公共场所。当一个无意识的公众聚集可能被视为对政府的威胁时，我们又能从聚集和集会或是暴乱之间微小的间隙中得到怎样的启迪？如我们所见，通过日常的等车，锻炼，外出聚会等活动，人们把自己置身于平凡的生活小事中，缩短了彼此身体间的距离，模糊了个人空间的界线。近距离的看一看那密集的人群，捕捉展示那些出现在人群之中，散发在空间里的动作，眼神和言语，新的故事就从这里展开了。

“公众” | “Public” ) is a short video of a series of gatherings in public space, recorded in various locations around the city of Beijing during the fall of 2008. When a public gathering may be regarded as a threat to the State, what possibilities for engagement do we have in the interstices between a gathering and a crowd or mob? As we observe people waiting for the bus, exercising, hanging out and becoming spectators to the little happenings of the everyday, the distances between bodies become shorter, and the boundaries of personal space begin to blur. A closer look at the density of "the masses", however, reveals the gestures, glances and words that emerge in the spaces between and around people, and it is here that new narratives begin to unfold.

【《挂》 FANHALL ID: [IF00345](#) 纪录短片 中国】

### 影片概述:

南京青年陈真酷爱纹身，但似乎纹身已不能满足他的需求，他希望做一些更刺激的事，2007年10月，他从北京专门请来人体改造师大飞，在一个酒吧里，表演了一场惊心动魄的人体悬挂行为。在大家惊呼的同时，他却显得那么从容，跟女友拥抱在一起。

man from Nanjing, is crazy about tattoo. However, it seems that tattoo can not meet his needs. He wants something more amazing. In October 2007, he gave a most thrilling and exciting show about body hanging. While all the audience were shouting and screaming, he looked so peaceful, embracing together with his girlfriend.

### 导演阐述:

随着社会的发展，年轻人越来越自由，越来越追求个性。以前不多见的纹身现在逐渐普及起来。我希望通过一个青年的一次极端体验来引起大家对现代年轻人的关注，对于这些极端行为，我们应该理解还是反对？在这些行为背后的心理原因与社会原因是什么？希望能引起观众的思考。

Chen Zhen, a young With the development of the society, young people are getting more and more freedom, chasing the individuality. Tattoos, which are quite rare in china some years ago, now are being popular. I want to grasp our attention to the young people through a young man's extreme experience. Should we be for or against these extremes? What psychological and social factors are hiding behind them? I hope the audience can think it over.

【《饭碗》 FANHALL ID: [IF00340](#) 纪录短片 中国】

### 影片概述:

这是一部30分钟的纪录片，拍摄于南京市鼓楼区。由一个小贩的水果摊被“暂扣”事件折射出无证摊贩和城管之间值得玩味的关系。

“Scrape” is a 30min documentary film shot in Gu Lou District, Nanjing. The story is about a stall-keeper how to get back his fruit and cart which are “temporarily distrained” by the urban management officers. Looking into this event, we can feel the delicate relationship of the stall-keepers and the urban management officers in China.

### 导演阐述:

此片从拍摄，采访到后期制作由我一人完成，资金成本基本为零。此片亦是我的短片处女作。我本身是一名戏剧编剧，这就使我创作的兴趣，不在于去判断和指引这个世界应该变成什么样，而更多在于咂摸出这个世界运行中的每一分滋味。我挖掘镜头前每一个人微妙的心态，他们生活中戏剧化的部分。虽然同类

题材影片有很多，但在此片中，无证摊贩们和城管们慢慢从两个符号化的阵营中脱离出来，变成了一个个真实的个人。他们一起手捧“饭碗”，进行着值得玩味的博弈。

This film was shot, directed and edited all by myself; This film was in super low budget; This film was my first documentary film or even... my first film. As a playwright, I always try to observe and discover every motion of this ever-changing world, and taste every flavor in it. I think, to an artist, this effort is more charming and powerful than judging or directing this world, or others' life. I used the camera to dig out every person's latent attitude and the theatrical parts in their life. I knew there were lots of films also focusing on the similar topic. But in my film, the stall-keepers and the urban management officers are gradually disengaged from the two symbolic camps, and become real humans. The Chinese name of this film is "rice bowl". It represents the tool people earn their living with. The two groups of people in my film keep their exhausting game day by day for nothing but tightly holding their "rice bowl", together.

## 中国 记录片 37 部

【《寂静之声》 FANHALL ID: [IF00266](#) 纪录片 中国】

影片概述:

只有荒野上干枯的风声，等待着主人公七年之后的再次造访。这里是童年记忆里美好的自然乐园，这里是第一次约会，将名字刻在石头上的地放。如今，物是人非，时间如大海般寂静。这里拥有的只有风声，面对着过去与未来搅拌得来的悲伤，年轻人在嬉戏之后，疲惫的打起盹来。与此同时，其它几位年轻人渡过了他们青春最后的焦躁时期。

导演阐述:

此片纪录几位年轻人的生活，我在其中不仅仅发现现实的重压，还有面对个人生活与政治生活所产生的愤怒、忧伤、勇气与记忆。时间无声，匆忙赶路，哑口无言的孩子，张大嘴巴试图有所行为，来挽回迅速消逝的青春或者梦想。

【《彼岸》 FANHALL ID: [IF00336](#) 纪录片 中国】

影片概述:

《彼岸》记录了黄河边一个古老行当的故事。捞尸体的老人在镜头前讲述所见所闻，个人命运、历史命运通过与当下现实的勾连，产生出的不是对历史的依恋，而是对生命本质的询问。



"The other shore," Huang Hebian recorded the story of an ancient trade. Fishing bodies of the elderly in front of the camera saw and heard about the personal fate, the fate of history with the current reality of Gouliao, the produce is not a history of attachment, but asked about the nature of life.

导演阐述:

《彼岸》一片，以纪实、思考的方式，将黄河流经兰州的一段水域打捞尸体的事迹呈现出来——它是历史的存在，却不被更多的人知道……本片围绕“坝”的符号意义，带出两个时代、两种行为意识的对比。通过片中人物存有时代差异的朴素、现实的访谈，力求在不同的时代特征下，在各自的话语及实践方式中，寻觅潜在的对形而上的价值诉求与思索。有此岸方有彼岸；有此岸，人类避免不了对于彼岸的想象与关照。逝之如斯，当一切被命名之时，我们希望，至少在现实层面，彰显一种对于死亡的关注；在日常生活中，昭示一种对于生命的关怀。

Yellow River every year a large number of floating corpses, many of the spirits of the dead spirits waiting for salvage. But times have changed, the business has a new way ... .. When this form of life to demonstrate in front of the camera, the sociology of language, as well as to face all kinds of complex era when the kind of a sense of security can not be satisfactorily resolved once again to our confusion. Life and death never take into account the complexity of words, words but also how to recover the cold can not keep up with life and death. "Time" in the "other side" of course, can only be regarded as the path, and we linger in the minds of the Yellow River is from Gone with the Wind, under which a corpse is. Indifference is not a political struggle or economic miracle behind the product, now perhaps we have forgotten that it is the world of the existence of a. Bible, "Revelation" Chapter 14, 20, said: "The death and the underworld have been thrown into the lake of fire, the lake of fire is the second death. If there are people who do not remember the name of the book of life, he was thrown into the fire The lake. "Ancient Chinese culture, although in the absence of the concept of the" other side "sense of ancestor worship but also fear ghosts. No matter what age, no matter what the reason, the salvage of the bodies were, after all, doing something with life and death-related matters. For those of the dead were recovered from the water, drowning whatever reason, whether or not they will arrive on the other side, they should be recorded in the book. At least in the real level of a highlight for the death of concern; in their daily lives, shows a concern for the life. This is the "other shore" with a story to convey to us.

【《拆迁》 FANHALL ID: [IF00338](#) 纪录片 中国】

### 影片概述：

成都，是中国西部四川省的首府。摄于其市中心的《拆迁》，展现了有关城市、外来民工以及人与人短暂的关系。影片首先探讨于建筑工地的形式条件，对劳动力的体力要求，以及人与机器间的关系，随后逐步将注意力转移到由三十位男性与女性产生的社会活力。这些来自四川仁寿县的人们一直参与着城市风景的无休止变化。通过对农村劳动者、工地管理者、城市居民以及拍摄者的镜头展示，《拆迁》旨在聚焦这些中国“流动人口”之间的交互作用。

Chaiqian (Demolition) is a portrait of urban space, migrant labor, and ephemeral relationships in the center of Chengdu, the capital of Sichuan province in western China. Focusing first on the formal dimensions of the transforming worksite – including the demands of physical labor and the relationship between human and machine – the film gradually shifts attention to the social dynamics of a group of thirty men and women who have come from the countryside to work in this ever-changing urban landscape. Chaiqian (Demolition) explores not only the interactions between these members of China's “floating population,” but also the fleeting nature of experience for them, as well as for the worksite managers, city dwellers, and the filmmaker himself.

【《儿科》 FANHALL ID: [IF00232](#) 纪录片 中国】

### 影片概述：

本片讲述了在中国安徽宁国市人民医院儿科发生的故事，在这个市，人民医院是最大和最好的医院，它每年担负了全市 60% 的病人治疗工作。儿科是它最大最繁忙的科室之一，儿科有一个精明能干的女性核心 – 科主任陈彩蜜，儿科的医生们内部关系融洽，由于人手不足，他们值一个夜班只能休息两天，而且值班当天和第二天都要上半天班。医生们疲倦不堪。在 2004 年 9 月当地有一家实力相当的民营华泰医院开业后，市人民医院儿科的住院人数逐渐减少。病人的减少直接威胁到了大家的收入。面对激烈的竞争、恶劣的职业环境和无能低效的管理，儿科中人心惶惶，但没有人想走，在科主任的领导下，开始了一场疲惫的、没有胜利者的战争。

### 导演阐述：

本片的拍摄花费了半年时间，作者每天和医生们上班，一共拍摄了 100 个小时的素材。医生们完全信赖作者，把他们在这个机构的一切行为和言论对作者开放。作者得以记录了这个科室在这个特殊的时期所发生的一切，医生和病人的冲突、医生们内部的冲突、医生们和管理者的矛盾，在体制冷冰冰的笼罩下，生存和死亡以一种令人胆寒的方式呈现在这个空间里，但大家都习惯了。当竞争结束后，

没有人如释重负，因为一切没有改变。 在半年的拍摄里，我第一次在医院如此细致长久的观察医生和病人。我发现虽然医生们很清楚自己在体制里的处境，但他们仍尽力在可能的范围里做点什么。这让我对他们保持尊敬。但我也发现无论医生们怎么做、无论他们个人的品质才能如何，他们都不能改变这一体制的后果。就像那些没有钱的病人家属无论使用什么方法都不能改变孩子的命运。这里不是情感和道德能够判断的地方。生活就是这样，在貌似分明的表象下是复杂模糊的本质。这部纪录片只是向观众展示生活的另一面，无关是非，无关评判。但我们无法闭上双眼，视而不见。

【《家谱》 FANHALL ID: [IF00347](#) 纪录片 中国】

影片概述：

我父母的家族世代生活在广东粤西地区的两个相隔不远的小村庄，祖父辈依靠土地养活上十个子女，两家曾频繁探访，尤其是过年。改革开放初期，家里有些人迁出城镇，摆脱农村户口；随着城市化进程，更年轻一代进入城市扎根，成为市民，甚至移民出国——随着社会变迁，当初群居一个大祖屋的家庭向四面八方扩展，大部分出外打工挣钱，基本上只有老人及孩子留守家中。他们的生活状况也千差万别：在农村的依然经济拮据，生活寡淡；沉溺于往事的奶奶常常以泪洗面；父亲病逝8年，独自承担家庭重负的母亲迎来了她第一个孙女，却和儿媳因语言不通发生了矛盾；在城市里扎根并成为中产阶层的年轻一代生活稳定，但也有各自的烦恼——舅母的小儿子不善言谈，30出头还没找到对象，全家为此着急，到处找人相亲，却无奈家乡里的年轻女孩都外出打工，过年才回去几天又出门了；今年，我们要为父亲“开山”，8年过去父亲墓地已经杂草丛生，难以确定父亲的墓地在哪；弟弟生了个女儿，结婚宴席上，父母的两个家族十多年来又终于合照了一张全家福，但有些人还在，有些人不在了，有新增的面孔也有老了的面容。30年的改革开放，急剧的社会变化，迅猛的城市化进程，农耕社会生态及价值观分崩离析，但无论如何，对于普通人来说，吃饱饭活下去才是最重要的。

From generation to generation, the two families of my parents live respectively in the western area of Guangdong, in two villages which are not far away from each other. The generation of my grandparents relied on the land to support about ten children. The two families visited each other frequently, especially during the Spring Festival. At the initial stage of reform and opening-up, some of the family members moved out of the small town and got rid of the rural household register. With the process of urbanization, a younger generation have entered the city and rooted there. They've become city residents, some even emigrated. Along with the social change, the large

family which once lived altogether in the ancient house, has now separated far and near. Most of them earn money outside the hometown. Only the elderly and the children stay at home. Their living conditions also differ in thousands ways: Those in village are still hard up, and live a monotonous life. Grandma, who indulges in the past, often cries. Father has passed away for eight years. Mother, who bears the heavy burden of the family all alone, has ushered her first granddaughter. But the language barrier has led to the conflicts between her and her daughter-in law. The young generations who have taken root in cities and become a middle class live a stable life, but they also have their own troubles. Aunt's little son knows little about getting along with others. He's over 30 years old and still not married, which worries the whole family. The family takes every chance to look for suitable girl for him, but the young girls all work outside the hometown. Even during the Spring Festival, they come back for only several days. This year, we're going to clean out the grave of my father. Eight years has passed, his grave is now choked with weeds. It's hard to confirm where his grave is. My younger brother has got a daughter. On the wedding ceremony of him and his wife, the two families of my parents finally took a flesh cocktail again after a decade, all the people, old and new. But someone is missed now. Over the 30 year's reform and opening-up, the society has been changing rapidly and the process of urbanization has been taking place at a high speed. The ecology and the value of the agricultural society have been rent by disunity. Anyway, for the ordinary people, the most important thing is to be alive.

导演阐述:

过去很多家族会有自己的家谱，作为繁衍生息，香火为继的证明。如今，影像能更直观地记录自己家庭，这使得我想用影像来为自己的家庭做一部家谱，以使子孙们能直观地看到老祖辈的音容笑貌。我想通过这部记录片来展现一个家庭的亲情、生命以及因社会发展而带来的不可抗拒的人事物的变化。中国改革开放30年来，随着大规模的城市化运动，农耕社会生态及价值观分崩离析。在这个大背景下，一个个家庭逐步向城市扩展、扎根或者回归——被动漂泊，顺道而活。这是一部散文诗般的记录片，它不会有尖锐的批判，也不对某事某人下确定得定义，它的镜头将带有人的博大胸襟，去包容一切人和事；它的镜头要平静地倾听老人讲述生死、讲述家庭琐碎；它的镜头要凝视寡淡的生活；它的镜头散发出的是苍凉而温情的人生，淡淡的诗意。

In old days, a lot of families have their own family tree as a proof of proliferation and lineage. Nowadays, it's more direct viewing to record the family life by optical images, which occurs me the idea of making my own family tree by images to make

the future generations able to see their ancestors directly. I want to show the family affections, life, as well as the irresistible changes which are brought by the social development in this documentary. Over the 30 years' reform and opening-up, with the large-scale urbanization, the ecology and the value of the agricultural society have been rent by disunity. In the context, families may gradually enter the cities, take root there, or they may return: passively drifting and learning to live under all circumstances. The documentary is like a prose poem. We can't find sharp criticisms and definite determinations in it. The scenes are broad-minded, able to contain all the people and things. They gaze at the monotonous life, emitting a gentle poetry of the bleak and at the same time warm life.

【《麦收》 FANHALL ID: [IF00350](#) 纪录片 中国】

影片概述:

时值六月，麦尖已经泛黄。她从北京回到河北老家。她爹趴在炕上输液；她娘出门赶集了……生活好像从来就是这样，平常，没有意外。早先一段日子，在北京东郊，一个叫高西店的混乱肮脏的街边，在一个没有名字没有转灯的昏暗的小发廊里，这个才满二十岁的农村丫头，她的妓女生活便露出一角……她说决不跟客人动感情，却瞧上一个姓许的嫖客……她瞧不起高西店的老板娘，因为她“太贪财了”……她忘不了先前带她来北京入行的头一个老板——陈哥，可惜，去年冬天他出了事……她爹病重，她把所有的钱都贴给家里，自个儿打算揣着一百块钱再回北京混……一晃，麦子熟透了，可阴雨连天，不能开镰……

本片围绕麦收的前后，记录了一个人的两种处境，两种生活。一个人又是怎么去应付招架这一切的……表达出了复杂人性的本来。

In June the wheat tips are beginning to turn yellow. She comes back from Beijing to her hometown in Hebei, to find her father lying in bed with an IV and her mother out at the market. It appears that this is the way life always is; this is normal; nothing is out of the ordinary. Going back a few months, we see a filthy and chaotic side street in Beijing's eastern suburbs called GaoXiDian. In a nameless, unlit 'beauty parlor', this country girl of barely 20 years old shows us a corner of her life as a prostitute. She says she can't get involved with individual clients, but then we meet a customer named Xu... She looks down on the boss of the salon, because she is "too greedy"... She can't forget the man who brought her to Beijing, her former boss Brother Chen, who unfortunately got into some trouble last year... She gives all of her money to her family to pay for her father's medical costs, keeping only 100RMB to get back to Beijing...



Time flies by, and soon her family's wheat is ready to harvest, but it has been raining for days on end, making it impossible to begin...

The film revolves around the time of the harvest, documenting one person's dual lives and struggles, how one person copes on her own in the face of everything. Here we see the complex depths of human nature.

导演阐述:

对人性的深切失望，让灵魂不安。无论境遇如何，都是人的本性使然，试图改变却无所适从。一切只是无始无终的存在。

A deep disappointment in human nature unsettles the soul. Regardless of the circumstances, everything comes from human instincts, and no matter how hard you try, there is no way to change it. Everything exists as it always was, with no beginning or end.

【《两个季节》 FANHALL ID: [IF00349](#) 纪录片 中国】

影片概述:

每个人都经历过的中学时代，每个孩子都要进入的中学时代，每个家庭都会面对的教育话题。一所中学的一个年级，在不停的出现各种问题，教师、家长、孩子用自己的方式应对这些问题并彼此掣肘。

Everyone has gone through the middle school period; every child should go to the middle school to study, so each of the families has to face the education issues. This story has happened in an ordinary middle school, when facing a lot of never-ending troubles, all the teachers, parents and the children want to use their own way to deal with these troubles and also constraints to each other.

导演阐述:

在进入电影学院学习纪录片之前，我是武汉六中初中部的一名语文教师。在离开后，我会常常回味这段生活，想念其中的许多细节，并思考什么是当代基础教育中最大的问题，怎样进行家庭教育和学校教育。2006年，我开始筹备自己的毕业作业。在导师指导下衡量了诸多选题，而最终选定了回到武汉六中拍摄以基础教育为核心话题的纪录长片。在拍摄和剪辑的过程中，我深切感受到一段熟悉的生命体验对于纪录片创作的重要性。我的毕业作业，拍摄跨度两年，集中摄制时间约六个月，最终在100余小时的素材中剪辑完成纪录长片《两个季节》。

这部纪录片，体制的问题只是其中很小的部分。我最后做的，是教育中人和人的关系。这个关系不是教学运行的常规，也不是个体生活的展示，亦没有将体制问题搁置到台前；而是着重展现人与人的关系，在相对关系中寻找当代中国教育的有点和痼疾，同时也引发对于人与人如何相处，以何种方式完成青少年社会化过

程的思考。沟通和交流、阻碍和隔膜，以及其中折射出的个体人格与时代特征，是我关注的重心。

Before I entered Beijing Film Academy to learn documentary, I used to be a Chinese teacher in junior department of Wuhan No.6 Middle School. After leaving, I often savored that period of life, missing many past details during that, considering what the biggest problems were in the contemporary elementary education and how to carry on family cultivation and school education. In 2006, I began preparing for my graduate work. Under the guidance of my mentor, I put many topics in comparison and finally decided to shoot a long documentary film in Wuhan No.6 Middle School, which would choose the elementary education as the core topic. In the course of shooting and editing, I strongly felt how important life experience is for documentary production. The making of my graduate work spanned 2 years, concentrated shooting time about 6 months. And eventually, I accomplished the film “Two Seasons” out of more than 100 hours’ material. The system of education is only a tiny part in this documentary. I finally put emphasis on human relations in education. The relations are neither routine of teaching execution nor display of individual life. No “system” is put at the center of the stage, but relations between people. This documentary seeks for the advantages and the chronic problems of contemporary Chinese education in the relative relationship and simultaneously aims to cause the consideration how people should get along and how to complete the socialization process of the youth. Communication and exchanges, obstruction and estrangement, as well as individual personality and characteristics of the time that are reflected from the mentioned above, are what I care about most.

【《柠檬》 FANHALL ID: [IF00353](#) 纪录片 中国】

影片概述：

广州，一群上高考美术培训班的高中生。阿伟对一切都不在乎了，包括学业、女友。哥哥突然去世，之后他的心情跟表情都像换了一个人。阿静个性强烈，但其实对自己的前途一

无所知。还有绰号“面条”的男孩，还有露西。

In Guangzhou, Wei was studying in a fine arts training class for college entrance examination. He seemed to think little of everything, including school work and girlfriend. His mood and expression began to change right after his brother’ s death. Jing, a girl of strong character, was in fact ignorant of her own future; there was also a boy with a nickname “Noodle” , and Lucy.

导演阐述:

“90后”一代对爱情、性、友谊、前途的看法，我们真的了解么？这群美术高考生过了一段随心所欲、无人看管的日子。每当变幻时，便知时光去，在家乡河源和大都市之间，他们跨过了他们的18岁。

Do we really understand the 90s generation's attitude towards love, sex, friendship and future? This group of senior high students had spent those carefree and loose days in the fine arts training class for college entrance examination. Whenever the color of the sky changes, we know that time had gone by. Between the hometown Heyuan and big cities, they passed their age of 18.

【《私房青春》 FANHALL ID: [IF00356](#) 纪录片 中国】

影片概述:

08年5月份，写完毕业论文，大家都在静静等候答辩和毕业。我便拿起DV，逐一采访了我们班（北京电影学院04级文学系本科）的21位同学和主任教员庄宇新，其中的话题聊到了四年，聊到了同学老师，聊到了电影梦想和以后，最重要的是，聊得都是我们自己的私房话，我们自己的私房青春。

When my classmates all finished their theses and waited for competitive examination, I picked up my DV, went to interview them one by one. There are 21 students and our advisor Zhuang Yuxin. We talked about these four years in academy, talked about fellows and teachers, talked about the dream and the future, and the most important, we talked frankly, sincerely, even privately. Here is our private Youth.

导演阐述:

庄宇新老师说：“艺术是要深入生活，深入生活则要就地深入。”那么我想，《私房青春》就是我对他的教育理念的一次实践活动。本片最可贵的地方在于，拍摄者和被拍者亲密的关系，娓娓道来的故事，人与人之间的矛盾和冲突，不设防的聊天状态，记得曾有一位北京电影学院文学系的老师看完该片后，发出这样的感慨：“私房，唯有私房，这般倾诉，是打开又合上的神龙秘籍。你唯恐伤害了我，你的唯恐让我唯恐伤害了你。真话，尊严和爱。”

If you want to be inspired, you need to go deep into the life. And if you want to go deep into the life, do it right here and right now. Said Zhuang Yuxin, my advisor. According to this concept, I made Private Youth. And the golden part of this documentary is the intimate relationship between filmmaker and the interview objects. In this documentary, you could hear some wonderful stories and feel their conflicts. They are true to you, because there is no barrier. I still remember the comment from a professor in Beijing Film Academy, Privately, confiding the secrets to each other. You

are fear of hurting me, and this fear makes me fear to hurting you. With honesty, dignity, and love.

【《宋伟》 FANHALL ID: [IF00357](#) 纪录片 中国】

影片概述:

宋伟,一九八九年中国当代艺术大展的资助第一人,并创办中国首个私人博物馆--长城艺术博物馆。他收藏了王广义、张晓刚、杨飞云、丁方、张培力、潘德海、毛旭晖、肖鲁...等著名艺术家在中国当代艺术大展中的重要作品。九十年代初,他又漂洋过海去了美国,据说受了不少苦...九十年代末,又回到北京,在保定精神病院度过了一段时间,二零零四年宋伟来到北京宋庄小堡画家村,以自己独特的方式延续着他的艺术之梦。

Song Wei, the first person supported the grant art exhibition of contemporary China in 1989, and established the first private museum in China—the Great Wall Art Museum. He had collected important artworks in the grant art exhibition of contemporary China, including the works of famous artists like Wang Guangyi, Zhang Xiaogang, Yang Feiyun, Ding Fang, Zhang Peili, Pan Dehai, Mao Xuhui, Xiao Lu, etc. In the early 90s', he went to US and it was said that was a hard time for him. At the end of 90s', he came back to Beijing and stayed in the Baoding madhouse for some time. In 2004, Song Wei came to Song Zhuang Xiao Fu Fine Arts Village in Beijing, and kept his art dream in a unique way.

导演阐述:

从与宋伟相识至今已有五年了,时光匆匆而过,作为一名记录者,只能用影像留下一段关于宋伟的历史,在时间机器面前伟大与渺小同样卑微.....

Five years have passed since I met Song Wei. Time flies. As a filmmaker, I can only use my camera to capture a fraction of Song Wei's history, which is so humble before the perpetual time, regardless of its significance or insignificance...

【《乌托邦》 FANHALL ID: [IF00358](#) 纪录片 中国】

影片概述:

在中国吉林省某偏远山区有个叫青山乡的地方,这里远离城市,卫生条件有限,几十年前周边村民生活使用的都是当地的地表水,由于水质的问题,很多人得了“克汀”病,病人的后代出现智障的情况非常多。后来当地改善了饮水环境,使用了自来水或深井地下水,这种病也就逐渐消失了。但众多的智障群体又成了社会问题。于是在1986年,当地政府和卫生部门组织了一个“青山联合扶贫社”,将这些人集中起来共同生活,因此被人称作“傻子屯”。今天这里已经是个集体农场,生活在这里的已经不完全是智障者,还有聋哑人、精神分裂症患者、以及

农村中无法独立生存的农民，共计 40 人。由于当地经济条件不好，每年政府给的拨款远不够这些人生活所用，于是他们自食其力，共同劳动，也共同分享劳动成果，过着近乎“乌托邦”式的生活，因此也有人把这里叫做“乌托邦”大院。本片就是对这些社会最最底层人群的记录。

A story of a special commune in Jilin Province, China. This commune is for physically or mentally challenged people, born in their condition due to the polluted water source. Presenting their births, deaths, loves and hates like any other people's lives, director Yiren Wang pays respects to them. Also, it penetrates into a big political irony that the communist utopia of Mao Zedong can be materialized only through the lives of an excluded minority.

导演阐述：

从我居住的城市长春到那里，要先坐 2 个小时的火车，然后还要换 1 个小时的汽车，最后走很长时间的一段村路，运气好的话能搭上马车，将那条村路走到尽头也就走进了“乌托邦”。从 1958 年的“大跃进”开始，到“文革”末期的知识青年上山下乡，这个国度一切社会活动都是由带有“乌托邦”色彩的民众集体完成，它源于宣教下民众对未来愿景的迷信。大约 30 年前，这些东西开始崩溃，直到今天的近乎荡然无存。“乌托邦”对于此间众生也远去久已。但由于地域的闭塞和片中人自身的残障，那些远去的東西反被他们保留下来，像一段历史的悬搁，遗世独立，顽强地存在。彼时和今日混搭在一起形成的参照倒也有趣。此外，这些人让我非常感动，任何依靠自己劳动生存的人都是值得人尊敬的，更何况是他们。于是我决定开始拍摄他们的故事，虽然他们不能算正常人，但正常人的喜怒哀乐生老病死，以及对爱情和亲情的向往，他们一样存在。这里的每个人都都很鲜活，他们看待世界的方式也常常让我瞠目。这是一个常人很难了解到的充满温情同时也带有苦难感的群体，和他们在一起两年“不设防”的生活让我也明白了“最好的生活就是最简单的生活”。

A little bit abnormal as they are, they share the same happiness, sorrow, life and death as the normal, as well as the yearn towards love from lovers and family. Here every character is so vivid and their way of looking at the world often surprises me. Full of both warmth and tribulation, this is a group beyond common people's access. The 2-year defenceless period with them reveals me a truth---- the best life is just the simplest life.

【《现成品》 FANHALL ID: [IF00360](#) 纪录片 中国】

影片概述：

这是一部关于毛泽东的模仿者的纪录片。第一个模仿者叫彭天，他是一位来自



于毛主席故乡湖南的农民，为了实现走上银幕的梦想，他在家庭的全力支持下穿着毛的制服走进了北京电影学院表演系的大门。。。第二位模仿者叫陈燕，她是四川绵阳的一位家庭妇女，二十年前她的母亲发现她长得像毛主席，在那个年代作为一个女人模仿毛主席会被认为是犯了大忌，但是在新的时代，陈燕的尝试会是一个什么的结果呢？

Mao Zedong, the major founder and leader of the People's Republic and Communist Party of China, died 32 years ago. his is a documentary about two ordinary individuals who have physical likeness to Mao and choose to be his impersonators. As a result, their life and destiny have changed ever since... The first individual is a farmer named Peng Tian who came from the same hometown as Mao Zedong. His dream is to impersonate Mao on big screen. Wearing Mao's suit, he decides to study acting in Beijing Film Academy with the support of his family... The second individual is a housewife, Chen Yan, who was born in Mian Yang of Sichuan Province. Twenty years ago, her mother discovered her similarity. Being a woman, it was considered a taboo to play Mao who was viewed as a God in the past. But what would happy to her if she wants to give it a try in this new millennium?

导演阐述：

这是一部关于毛主席模仿者的纪录片，两位中国的普通人因为在容貌上和毛泽东的相像而走上了模仿毛的道路。关于拍摄的动机和理由非常简单，当你在真实的生活中，看到“毛主席”和百姓们一起挤公交车；看到“毛主席”在电影学院的教室里和年轻美貌的学生一起上表演课；看到“毛主席”回家洗衣做饭被丈夫骂哭；看到“毛主席”和“迈克尔.杰克逊”一起在圣诞晚会上同台献艺...；我想所有的中国人都会拿起他们手上的相机包括摄像机来记录下这“上帝”或“菩萨”下凡的一幕。透过镜头我看到了一种变迁，这种变迁过程在中国历史上往往会兴师动众和头破血流，但是在玩世不恭的今天，一种幼稚的/赤裸裸的和廉价的自娱自乐行为轻松地完成了这种变迁。片名“现成品”借自杜尚的概念，这是一种用通常因为其通俗和实用性而不被认为有艺术价值的物品来进行直接的但是经常稍被改动的艺术创作。

This film is about two ordinary citizens who live and breath Mao Zedong. These individuals' physical resemblance of Mao offered them a new venue to lead a very different life as Mao impersonators in today's China. The drive behind our filming this piece is simple. Thirty-three years after Mao's death, what would a bunch of ordinary Chinese do when they see "Mao" straggling to not fall over on a crowed bus through the morning traffic flow? What would they do when they see "Mao" taking acting directions in a Beijing Film Academy classroom amongst those beautiful freshwoman?

What will they do when they see “Mao” at home, bursts into tears trying to understand her husband’s harsh criticism? What will they do when they see “Mao” and “Michael Jackson” sharing the same stage at a rural Christmas Show? I foretell a matching motion: raising cameras. I hear the crispy shutter snapping sound that catches the picture of their lifetime. Because, right in this frozen instant, in front of them, the ordinary Chinese people, “GOD” has finally walked down from the cloud and returned to the land he was born. Through my camera lens, I saw a simple but powerful picture of an overthrow. It is usually a gory one in Chinese history. But, today, this revolt has completed its course of mutation through the narcissism with naive imitation and kitsch touch! The film title: Readymade was borrowed from Marcel Duchamp —it describes art created from the undisguised, but often modified, use of objects that are not normally considered art, often because they already have a mundane, utilitarian function.

【《毡匠老马一家》 FANHALL ID: [IF00369](#) 纪录片 中国】

影片概述:

老马是毡匠，手艺父传。他生活在“贫瘠甲天下”的西海固地区海原县一个贫瘠山村。十年九旱，这几年又连年大旱庄稼无收，吃水要花钱去拉。他们只好去打工，抓发菜，去矿区砸煤... 娶儿媳欠的高利贷让老马一家喘不过气来，作为穆斯林，虔诚的信仰就像空气一样到处伴随着他们。然而贫困就像一个无法摆脱的魔鬼，他们的生活异常艰难。儿媳妇就要生了，胎位不正，进不起医院，他们只能把母子平安托付给命运...

The Xiji, Haiyuan and Guyuan county in Ningxia province is always famous for its title ‘champion of barren’. Lao Ma and his family live in a mountain village in Haiyuan. The Lao Ma’s family, in total 7-8 members, work desperately on the dry-barren soil while the poorness follows them as a shadow. The lack of money forces he to go into debts in all kinds of situations, such as transporting water, seeing doctor and so on. The usury he owns for the marriage of his son drives him almost crazy: ‘I can just kill myself’. Lao Ma and his sons go out to work on the construction sites, go into the mountains to pick up black-moss and go to the mine to collect leftover coal. However, as Muslims, their faith in Islam is very devout. At the moment, Lao Ma’s daughter-in-law is going to give birth. However, the fetus is not at the right position. Since it is impossible to afford a treatment in hospital, they are praying for peace and hoping the fetus will turn to the right position by itself...

导演阐述:

多年前来，西海固抓发菜人的形象时时呈现：一辆辆由木棍加长加宽的手扶拖拉机上或躺或坐三四十人，包裹着土色的被子，木棍下吊着熏黑了的锅和灶具。他们是抓发菜的。我知道他们都来自以“贫瘠甲天下”闻名的西海固。但他们从哪里来，要到哪里去，平日他们怎么生活，他们怎样看别人，他们怎样看自己...这些问题时而清晰时而模糊，挥之不去。无法战胜自己，我去了他们的家乡，去教了一年小学，认识了他们很多人，认识了老马，知道了他们很多，不知道的还很多。想起他们心中依旧茫然，却多了惆怅。

Several years ago, the image of Xi Hai Gu people who grasp the hair moss often appeared to me. On a tractor, lengthened and widened by wooden sticks, thirty to forty people are sitting or lying down, they are covered by quilts with the color of soil; their pans, which are blackened by smoke, are tied on the wooden sticks. They are the very ones that grasp the hair moss. I knew these people are from an area called Xi Hai Gu, which is famous for its barrens. But from which place are they exactly coming and to where are they precisely going, what are their daily lives look like, how do they look at themselves and other people...? These questions were sticking to my mind, sometimes clear sometimes vague, I could not remove them. Couldn't repress my desires any longer, I went to their hometown and became a primary school teacher. During my teaching year, I got familiar with a lot of local people including Lao Ma. I have known a lot more about them but the unknowns are still too much. Nowadays, when I think about these people, my heart is still vacant but turns more disconsolate.

【《操场》 FANHALL ID: [IF00226](#) 纪录片 中国】

影片概述：

影片记录了在一个小学校操场上发生的一些平常事。早晨几个低年的小学生在看上去有些清静操场上嬉戏。每周一次的升国旗仪式，有幸作为升旗手的孩子，那认真的步伐和庄严的表情。在课间休息时小学生们尽情的奔跑和欢快的叫喊。课间操时间，那些举手投足十分到位的和胡挥胳膊乱踢腿的孩子们 在全国小学生广播体操的音乐中蹦蹦跳跳。那些不在知犯了何等严重错误的学生，被老师和班干部从集体的怀抱中拎了出来，孤零零的站在那被观看。也有整个班级的学生静静的站在操场上，一个威严的老师巡视在他们身边，尽管天上在不停的落着大雪。嘹亮的少年先锋队队歌和情绪饱满的诗朗诵，那种几十年前被体会过了的，以为在已离我们远去的荣耀与豪迈，今天又活生生的展现在眼前。

导演阐述：

操场，一个我们成年人几乎不去回望的地方，一个我们的后代又天天置身其中的地方。这里既能让孩子们尽情地释放欢乐的能量，也会使让他们在老师严厉的管

教下不敢轻举妄动。集体主义在此放肆的显示着它的力量，个人显常常得很是渺小，可同时你要是膀大腰圆或是坐到了班长的位置，那又会在同伴的臣服中显出了你的强大。你会有指手画脚的机会，也常常会没什么尊严。这是一个既开放又封闭的地方，开放是无论何人都可以都可以走进其中，封闭是这里发生的许多事情你无从知晓。这或许是我们离开后没想过回去看看操场，或许是我们的后代被训练的觉得那是该遵守的道理。

【《废城》 FANHALL ID: [IF00233](#) 纪录片 中国】

影片概述：

这是一座废城现在这里住了一些农民。生活在这里的人不但享受着城里人的房屋和街道，还有他们头顶上的湛蓝的天空与暖洋洋的太阳。 本片用“上帝的声音”（Voices）“记忆”（Recollections）“少年”（Innocence）三段独立的部分来表现这座废城里人生活状态。 一、上帝的声音 两代传教士的平淡无味的家庭生活和传教工作。但看似平淡的背后似乎隐藏着父子之间多年的苦涩与矛盾。二、记忆 一段热恋中的情侣、一段分裂的家庭和被拐卖的妇女讲述埋在心里多年的苦闷。三个不同遭遇故事却有着共同的结局那就是最终离开废城。他们过往的生活都变成了记忆。 三、少年 十二岁的阿龙独自一人生活。他每天与伙伴们一起去干活赚钱一起抓鸟游玩，有时去信鬼有时信基督。无拘无束的活着。

导演阐述：

在我生存的环境里，当人们在革文化的命的同时也就是在蔑视生命存在的价值。贪婪人们为了满足自己不尽欲望，不顾一切的摧残着仅存的文明。面对已经面目全非的过去我们只能把历史变成传说。 城已经面目全非了但是活在这里人们的人性，我们还能看的清吗？

【《空城一梦》 FANHALL ID: [IF00235](#) 纪录片 中国】

影片概述：

从始至终，一位老人，在临终关怀医院的病床上讲述他的人生、家人、他钟情的京剧和马连良，讲述衰老带来的尴尬与无奈。不知不觉地，这些讲述中记忆与梦境，真实境遇和呓语之间的界限越来越模糊，老人好像渐渐远离我们，回到了自己内心深处或为我们所陌生的另外的时空。让他不能平静入眠的，只是死神的阴影吗？他是谁？他曾怎样活过？只在影片的结尾，有一扇小窗推开，我们远望见老人漫长人生的模糊轨迹。但是落幕的时候已到——九十年，只是一个孤独的人的一场梦。

导演阐述：

这是个从废旧磁带中生长出来的片子。 02年，我曾经为北京台拍摄临终关怀医

院，审查时因为调子太灰被枪毙掉了。赵大爷是里面的人物之一。不知道为什么，摄像机朝向老人的时候，会被他牢牢吸住。而老人面对他始终认为是照相机的机器和它后面的人就会开始他的独白，有时到筋疲力尽。去看望他成为我的乐趣：不知道这一次，独白又有怎样的展开。我暗暗羡慕老人，可以老得这么干净、有趣。我很好奇，他的一生怎么过的？拍摄后期，我才见到老人的儿子，知道了他的身世。一年前，我读到了老人70岁时的长篇自传，决定剪辑完此片，该去拍这部自传了。但无论怎样，这里的这部，应该是独立成片的。我觉得，在制作这部片子的过程中，我得到了某种人生传承。将来，我也不是独自一人面对老和死了。我自己很感激与赵大爷的短暂相遇。如果往日可以重来，我会更专心致志地凝视和倾听他。

【《老唐》 FANHALL ID: [IF00236](#) 纪录片 中国】

影片概述：

老唐是一个生活在北京郊区的瘸腿羊倌，靠几十只羊养活没读过书的哑巴妻子和两个上小学的聋孩子，日子贫穷但平静。那年夏天，“哑巴”被村里另一个放羊人给强暴了。由于自己的女人不会说也不识字，案情一时难以判定。老唐决意要去为女人讨公道，为此老唐想尽办法。他向派出所，法律援助中心，律师事务所，乡民政局，妇联一遍又一遍地讲这个“丢人”的故事但都得不到明确的答复。听说施暴者可能被偷偷放出来，情急之下老唐想到在摄像机镜头前和妻子来表演案发的过程……。20天后，施暴者被派出所放回取保候审，给老唐的解释是证据不足，老唐不服继续找人。四年后，老唐的羊多了起来，孩子们也长高了，哑巴的脸上也常挂着笑，生活渐有起色。当我们在拍摄中又一次提起往事的时候，老唐说：我们什么证据都没有，律师都说没办法了，那我还能有什么招儿呀？就算过去了……。

导演阐述：

“老唐”中田园牧歌式的日常生活和荒诞的故事情节给这部纪录片带来震撼性的戏剧效果。极致地表现了一个在冷酷现实社会中的弱者形象。有意思的是在拍摄过程中所有人都对哑巴女人受欺辱表示愤慨，但事情在解决的过程中却相反的滑向另一个方向：村里人认为老唐不应该打这场官司；哑巴女人家里也不支持他；警察刚开始告诉老唐至少以强行猥亵判处，几天以后却说没有证据而变得态度暧昧；所有老唐求助的机构都在推诿。老唐认为事情的关键在于犯事的一家有钱有关系，自己一无所有。尽管如此，老唐拒绝收钱私了，要讨个公正的说法。四十八岁的老唐只上过小学四年，他运用所有的智慧来对抗不公但不幸的是不能改变结局。事实证明，无论是社会法律，舆论，制度都不倾向弱者老唐。当他扒下哑巴的衣服的时候，我们的眼睛被刺痛了，我们因为是这个社会的一部分而感到被



抽打。老唐脱下妻子衣服的荒唐举动是出于弱者彻底的无助和生存环境的冰冷；影片挑战社会道德，审视在快速发展经济的背景下社会对弱者的冷漠，对社会道德，法律，社会心理提出质疑。

【《生于 2008》 FANHALL ID: [IF00240](#) 纪录片 中国】

影片概述：

北京，中国的坐标，一个急剧现代化的城市。夜色掩映，欲望生长。出租车，在这个城市里洪流里川流不息，似乎永不停息。出租汽车司机，北京人，三十几岁，结婚七年，在这个城市最有激情的时候，他的人生已没有激情。乘客：教师、医生、学生、生意人、嫖客、妓女、教徒，各色人等。春天，司机跟每个乘客说：“明天要有沙尘暴。”乘客们对即将到来的沙尘暴并不在意，他们仍旧朝着既定的方向前进。夏天，司机不停跟乘客抱怨：“结婚七年，妻子已不爱他。”乘客们的人生也各有幸福与苦衷，有人刚刚失恋，痛楚万分；有人不远千里来北京的夜总会看望一个老情人；还有人告诉司机，不幸的婚姻不必勉强。秋天，司机想寻求逃避之地，是归隐佛门还是弃世而去，乘客们给他不同的反应与回答……寒暑易节，夜色未变，梦想、欲望、人性、世态都在这城市中交织。

导演阐述：

改变摄影机的摆放位置和拍摄方式一直是我的追求，特殊的拍摄方式往往会有意想不到的收获。把摄影机放在出租车上偷拍我以前就尝试过，此种方式绝不在于猎奇及侵犯他人隐私，而是在假设摄影机不存在的情况下拍到有趣的东西，事实上用这样的方式有时能很直接地抵达人的最本质的状态。北京是中国的缩影，越来越多的人在这里拥挤，越来越强烈的欲望在这里膨胀，而爱与温暖却渐渐在消弭，以至于有人绝望，想逃离。司机的“逃离”其实也算是他的真实想法，只是还没有真正爆发，我把他的想法释放出来，激起他人的反应。司机对众人的探询也是导演自己的探询，探询越是极端，激发出的人性本色越为强烈。出租车是个符号，它是某种人生轨迹；司机也是一个符号，但更是一个活生生的人。四个段落是渐进的，有点像四幕剧，但又与戏剧不同。我不知道结局如何，或许也没有结局。

【《双村记》 FANHALL ID: [IF00241](#) 纪录片 中国】

影片概述：

该片分两个部分，第一部分展示了中国东北农村一个行政村选举村主任的过程；第二部分讲述了安徽阜阳农民杨云标和村里的维权农民骨干们从反村干部腐败到组织村民成立兴农合作社的过程。该片是中国农村基层民主的两个个案的影像调查报告。

**【《我最后的秘密》 FANHALL ID: [IF00242](#) 纪录片 中国】****影片概述:**

在苏州一条粉墙黛瓦的老街上,住着一个出生名门的九旬老太和她六十多岁的保姆。主仆俩天天吵吵闹闹,既彼此抱怨,又相守相依。人到暮年,无儿无女,爱恨交织的青春记忆让老太挥之不去,而最让她割舍不下的,就是准备偷偷捐献出去的财产。围绕着老太的遗嘱,保姆和远方亲戚各怀心思,轮番登台。但谁都不知道,老太内心深处,又是怎样一个世界……

**【《小李子》 FANHALL ID: [IF00254](#) 纪录片 中国】****影片概述:**

在中国长白山深处,猎人.女人.流浪汉.两条狗还有一只猫,组成了一个家庭。他们住在一个废弃林场的破房子中,周围几十里内只有这一户人家,他们靠冬天狩猎,夏天放几只山羊为生。中国长白山林区历经百年砍伐,现在已无树可采,以此为生的人们大多数下岗失业。猎人原来是林业局职工,下岗后过起了现在的生活,流浪汉下岗后投奔猎人有了一个吃饭的地方。从此在这寂静的山谷中,有了人间的烟火和流浪汉苍凉的歌声。国家在他们住的山下修建了一个水库供哈尔滨饮用水,要求他们搬迁。冬天里他们住的破房子被扒掉了一半,一家人在风雪中等待着春天的到来。快过年了因偷猎被官方追查,来人搜走他们这个冬天捕获的所有猎物。猎人逃走了去了一个谁也不知道的地方,女人回了娘家。山里的雪越下越大流浪汉好听的歌声再一次在山谷中响起……

**导演阐述:**

《小李子》拍摄于中国长白山林区。那里是我的家乡,影片中的人物大多是我童年的伙伴和朋友。离开家乡二十多年了,我现生活在石油城市大庆,距长白山林区有四百多公里。2004年开始独立电影制作,长期拍摄记录山里人的生活,是我这些年的重要工作内容。我在山里长大,了解那里的历史和文化,我们正经历着快速发展的时代,旧有的生产与生活方式每天都在消逝,抢救性的纪录寄托着我对大山的眷恋,也是一种社会责任。历经百年砍伐现在山上已无树可采。以此为生的人们全部下岗失业,他们世代居住深山难以适应外面的生活,没有土地没有工作什么都没有。中国城市每年都在发展与变化,而贫困山区已被人遗忘,政府所看到的只是山里清澈的水源,而山里人的吃饭问题却没有人关注。贫穷使人人性中所有丑恶的一面都展现了出来,自然环境的改变促成了人类社会“食物链”的形成。猎人每天忙着布套子设陷阱的时候,自己却已成为别人的猎物,当忙碌一个冬天终有一点收获的时候,背后那个真正的“猎人”开始出手了,最后弄的他无家可归。拍摄中我每天和他们生活在一起,白天一同上山狩猎打柴,晚上

睡在一个土炕上。房盖被扒后天上下雪屋里下雨，有一天早晨起床一摸棉裤全湿透了，原来棚上融化的雪水在上面滴了一夜，拧出水后又套在身上。2007年元旦猎人带我下山给机器充电，当我走进一个只有几十户人家的小山村的时候，觉得这里太繁华了，农家小卖店货架上一堆过期的食品对我充满着无限的诱惑。40瓦的电灯那样明亮，灯光下黑胖的农妇也变的性感时尚，我真实的体会到在极度孤独的环境里，人会有怎样的一种改变。影片2006年10月开机，拍摄了近一年的时间，经历了许多难忘的事情，如今小李子的歌声仍时常在我耳边响起……谨以此片献给所有善良的人们。

【《信心》 FANHALL ID: [IF00255](#) 纪录片 中国】

影片概述:

白主任是本地教会负责人，在伊敏河有5个聚会点，只有一个合法的。每天，她都奔波于各个聚会点，这促使白主任想建一个大教堂，努力了两年，终于建基督教堂的项目被批准，在缺乏资金的情况下，靠信徒集资和其它教会的帮助下开工，纪录片就是在这个时候开始的。在建堂过程当中遇到了许多困难，还是把它建起来了。教堂的造价超过一百万人民币但是却欠下了一大笔债，她陷入了困境。工程队拒绝让教会使用教堂。白主任有点灰心，但并没有该变自己的信念，她努力的去筹集资金，还清欠款之前教徒依然回到原来的地方继续聚会。

导演阐述:

中国是个缺少信仰的国家，人们都为得到更多的财富而努力，电视里能看到的都是火热的经济，大家都在投资股票，人们谈论的都是买房子涨价和哪款新车又上市了。但是，我们忽略了精神的重要性。在中国边疆内蒙古边远的小镇伊敏河，正在建设一座基督教堂，这无疑在当地是件新鲜的事，因为在十年前，信仰基督教在当地还是被禁止的，在3万人的镇里，大概有1000多人信仰基督教。纪录片拍摄时间从2006年5月到11月，半年多时间，08年完成剪辑工作。拍摄见证了建设过程，和遇到的困难，教会负责人白秀英，别人都称她为白主任，因工伤退休，为建教堂付出所有的力量，但是还是难免别人的指责。纪录片也展现了当地人们的真实生存状态，环境恶化，干旱，缺水。在信仰丧失的年代，教堂的建立象征人们对信仰的渴望。这部纪录片表现了中国人的信仰情况。

【《七区病房》 FANHALL ID: [IF00301](#) 纪录片 中国】

影片概述:

七区病房，俗称“110病房”，专门接收警察送来的在厦门流浪的“三无”精神病患者，在这里接受免费治疗。他们没有监护人、没有详细地址、没有生活来源。他们是一群被抛弃的人……。

【《国营东风农场》 FANHALL ID: [IF00346](#) 纪录片 中国】

影片概述:

1957年云南昆明的部分右派两百多人来到弥勒县一个犯人农场进行思想改造。后来,这个农场又接收了其它农场转来的两百多名右派。这些右派在这里经历了大跃进时期的种种荒唐事件,包括毁林开荒、大炼钢铁以及人为地铲除粮食种红薯的“自然灾害”。他们也在这里度过文革时期,这时大批来自上海和重庆的知识青年也来到这个农场。右派们经过二十一年的阶级斗争和思想改造,终于在1978年之后陆续离开农场。

In 1957, around two hundred "Rightists" from Kunming, Yunnan arrived at a gulag--a "thought reform through labor farm"--in Mi-le County, which later also received another two hundred "Rightists" from other farms. As part of the "Great Leap Forward," these inmates had to destroy forests to reclaim wasteland, burn down iron to smelt steel, eradicate rice to plant sweet potatoes, and experience the manmade "natural disaster" of the great famine in 1960. In the midst of their toils they also underwent the "Great Proletarian Cultural Revolution" and received large groups of sent-down youth from Shanghai, Chongqing and Kunming. After 21 years of "remolding," these "Rightists" were finally rehabilitated in 1978 and left the farm in succession.

导演阐述:

1958年以后,中国各地关押刑事罪犯的农场都接受了改造右派的政治任务,本片通过对西南地区一个农场右派群体以及农场管理者的采访,展示这一特殊的历史,呈现人们在政治高压和艰苦环境中各种荒谬、痛苦和复杂的遭遇,从而探讨农场作为一个劳动改造场所在这一时期扮演的角色。

After the Anti-Rightist Campaign in 1957, Chinese labor reform farms (gulags), established for the incarceration of criminals, received a new group of inmates who used to be teachers, cadres, university students, and military officials. They were sent there for the common reason that they had answered the Party's call and voiced their criticisms. Their common name was "Rightist," and the gulags took over the political responsibility of reforming their minds. Based on interviews with the former inmates and managers of East Wind Farm in Yunnan, this film shows the various experiences of "reform" in the political atmosphere of "class struggle" in an inhospitable natural environment, as well as the bodies and souls subjugated to "remolding."

【《业余》 FANHALL ID: [IF00344](#) 纪录片 中国】

## 影片概述:

本片拍摄地点是中国南方某大学，由于学校要争取更快更好的发展，所以学校需要精心准备迎接来年教育部的检查和验收。于是，这一年的毕业生必须留在学校一遍又一遍的修改论文，每个人都不知道自己到底什么时候能离开学校。这是本片的拍摄背景。这看起来似乎很焦点访谈，其实片中的内容与这个也没有太多的联系。拍的都是些学生的业余生活。面临毕业或者无法毕业，他们有的踌躇满志，有的灰心丧气，有的不知所措，有的歇斯底里，有的因为充满理想而愤怒，有的因为绝望而颓废……这是一代人的心灵史。

The shooting location of this documentary was done in a university of southern China. With the view of the faster and better development, the school needed to carefully prepare for the evaluation and examination which come from the Ministry of Education in the next year. So at this year, the graduate was forced to stay in the school to modify their essays. Nobody knew that when he could leave school. It's the shooting background. It seems like "Topics in Focus "(a program in CCTV). But in fact, there is no relationship between the two. The shooting object is the students' spare time. Facing to be going to graduate or cant graduate, some of them were full of ambitions, some were frustrated, some were bewildered, and some were hysteria. Some of them got angry because of their ideals, and some were decadent because of their desperation...it is the mental history of this generation.

## 导演阐述:

《业余》在这里有两层意思，一是指我设备的业余和技术的业余，二是指所拍摄的都是些业余时间做的事。当电影陷入设备、技术或投资的漩涡时，用一种业余的心态拍摄的片子可能接近电影的本质，或者更接近生活的本质。吃喝拉撒、摸爬滚打、讲荤段子、聊聊女人、骂骂领导……这些荒谬的事加起来，应该算是一部电影吧，就像这个时代所有荒谬的事一样。

“Amateur” (the Chinese name) includes two meanings, one means that my shooting equipments and shooting techniques are not professional and the other is that I made this documentary in my spare time. When the film involved in a deep hole of equipment, technique or investment, the film which was made with an amateur's attitude may more approach the essence of film, or the essence of life. Eating and shitting, stumbling and searching, talking dirty, scolding the leadership ... all these ridiculous things supposed to be a film, just like all these ridiculous things in our times.



【《游戏时光》 FANHALL ID: [IF00365](#) 纪录片 中国】

影片概述:

2007 年底，北京，天通苑小区的一套住房里，一群二十出头的年轻人从早到晚、日复一日地坐在电脑前——打网络游戏。这里并不是网吧，也不是某个人的家，而是一家以打游戏金币和代练游戏盈利的私人工作室。“工作室”同时也是“游戏室”，无论对老板还是员工来说，这里不仅可以赚钱，更可以正大光明的玩游戏。员工们全是外地人，大多都因为家庭原因沉迷游戏，为了远离自己厌恶的学校和父母逃到了北京。三个合伙的老板是北京人，大学时是住一个宿舍的哥们。他们用游戏消磨掉了几年枯燥的学习生活，毕业后家里无奈地支持他们“创业”，总算发挥了“本行”。工作室里的年轻人们昼夜在虚拟的世界里厮杀，而在现实生活中，他们的行为简化到了最少的程度——除了吃饭、睡觉，就是游戏。直到大年三十，老板们才依依不舍地回家，而员工们大多数仍留在宿舍。半年过后，这家工作室像很多工作室一样，以关门告终。老板们把工作室收拾成了宿舍，只想再和哥们多玩一阵，对未来还没有打算。员工们因为生计问题不得不做出选择，大部分人去了其它的游戏工作室——只因在现实的世界里，他们手足无措；而在游戏世界里，他们是上天入地、无所不能的英雄……

In the end of 2007, a group of young people stayed at a apartment in Tiantongyuan, a community in Beijing. They sat in front of the computer for playing online games from dawn till dusk, day after day. Here was not the Internet cafes, nor someone's home, but a private studio earning money by play games for customers. The “Studio” was also a playroom. For both the owner and the employees, it was not only to make money, but also could play the game without feeling guilty. None of the employees were native, and most of them were weltering in the game for some family reasons, in order to stay away from their parents and the schools they fled to Beijing. However, the owners, three "partners" were natives, who shared one dormitory in their college life. In those four years, they counted their thumbs by playing online games. Then their families had no choice but to support their "business", so they finally played their own "profession" after graduation. Young people in the “Studio” kept fighting in the virtual world, but in real life, their behavior had been simplified to the least - eating, sleeping, and playing games. Only the New Year's Eve, the bosses reluctantly left for home, and the employees chose to stay at dorm. After six months, like many other game studios, the “Studio” was closed by the end. The bosses decided to clean up the studio, but they just wanted to keep on playing games with their buddies, but they have no plans for the future. And the employees had to make a choice by force of living.

Most of them went to other online games studios - because they were unprepared for the real world, meanwhile in the game world, they were super heroes ... ..

导演阐述:

每个人在年轻时，也许都有一段“游戏时光”。这段时光没有具体的年龄，只是一种过渡的状态。它处于青春和成熟的夹缝中，看似无忧无虑，实则无知无求；看似表面轻松，其实内心焦虑。本片拍摄了沉浸在这段时光中的最极端的代表人物——以玩网络游戏为生的一群年轻人。这些80后、90后的孩子们，一出生就面对物质不断膨胀、而精神却无所依托的社会，很容易就找不到真正的自己。而在网络游戏的世界里，他们却能轻易地找到自我和朋友，感到无比充实。这样的“游戏时光”很彻底，但仍然逃脱不了现实世界的牵引，他们仍需要在游戏中做枯燥的动作，以换来支撑身体皮囊的口粮。他们终将走过这段时光，蜕去华丽的战袍，踏进真实的泥泞……

In everyone's early life, there is a "game time" without specific age, which is the transition period from youth to maturity. People during this period seem carefree and relax, while actually they are hopeless and anxious. This film talks about the most extreme representatives immersed in this period, that is, a group of young persons making their living by online games. These people have been facing faithless and expanding material society, since they were born at 80s and 90s. While during the fake world created by the online games, they can fulfill themselves by easily finding friends and themselves, which are lost in the real life. Though complete as the "game time" is, it still cannot escape from the traction of the real world. They have to repeat boring actions in games, in order to maintain their lives. After this "game time", they have to take off their gorgeous combat gears and struggle in the mud of life.

【《誌同志》 FANHALL ID: [IF00370](#) 纪录片 中国】

影片概述:

中国改革开放30年以来，性别与性倾向议题日益受到关注，男权中心和异性恋霸权正在受到女性主义和多元性取向的挑战与修正。30年的中国新历史，性观念、性行为、性媒介，在顽固的保守间曲折地进步。我们正处于影像影响世界的时代。以影像直击的方式总结与回顾30年以来中国同性恋议题的发展。追踪记录30年以来在同性恋平权活动中亲历历史的人物，展现历史重要变革事件，譬如中国同性恋非罪化、非病化，譬如中国人同性恋观念变化与媒体的正面报导，譬如中国有关同性恋立法、学术研究、文学创作与发表、艺术产品与展示方面的成绩，譬如性学界、医学界和同性恋社群联手抗击AIDS。用一部长篇电影，访问亲历中国30年LGBT观念及生活变迁的30余位知名人士，及时地记录和保

存历史，以探讨现在，以开拓未来。 以下，是影片重点拍摄与关注的议题---学术出版：从翻译，到社会学研究，到学术草根化；性学研究：从“无性时代”，到“开放的性”，到“一胎化时代”；法律与法规：从非法，到不非法，到合法化呼吁；性别政治：从“无名”，到“隐身”，到“现身”；经济：从统一供给式到“粉红经济”；精神卫生与健康：从“病态说”到“非病化”；文化与传媒：从虚无到热点；文学与艺术：从地下，到公开出版，到播客；小区生活：从隐秘到公开。

Since the dramatic social reforms of China started over twen years ago, gender and sexual orientations are getting increasing public attention. Male sexism and heterosexual hegemony are confronted with severe challenges from feminism and queerness. Progressess in sexual attitudes, behavior and media representations have been fumbling and stumbling its way among diehard conservatives in the 30 years of the China's new history. We are in an age where images possess power to affect the world. We intend to review and summarize the development of homosexuality as an issue in the past 30 years with an archive of images. We aim to trace and document the homosexual equale rights movement in China and highlight the historical moments such as the decriminalization and depathologizing of homosexuality, along with a visual report of Chinese people' s conception shifts and positive media exposures. Our film will also present the achievements in legislation, academic research, literary creation in publication, artistic works on display and the joint efforts of combating HIV/AIDS by sexologists, medical professionals and community-based LGBT groups. In this feature length documentary, we interviewed 30 prominent figures in the LGBT community, who have experienced the sea changes of views and lifes lifestyles regarding homosexuality in the past 30 years. By documenting and preserving a significant part of our history, we aim to investigate the present and explore the future. The following are the main focuses and themes of the documentary: Academic publication: from translation to sociological research and to grassroots scholarly works; Sexology: from the “asexual era” to “liberated sex” to “one-child era” ; Laws and regulations: from illegal to unillegal to appeal to legalization; Gender politics: from "unnameble" to "invisible" to "come out" ; Economy: from unified supply to "Pink Economy"; Mental sanitation and health: from the "pervert" to depathologization; Culture and media: from absence of attention to becoming a hot topic; Literature and art: from the underground to the press and to the podcasts; Community life: from hidden from light to facing the public.

**影片概述:**

5•12地震之后的二十天，灾区的人们从震惊之中刚刚醒来。对一位失去孩子的母亲、一名失去学校的学生、一位失去丈夫的妻子和一位失去家园的老人来说，这场劫难带来的痛苦才真正袭来。

20 days after the horrible earthquake in May 12th, people who suffered just stood up after the strike. A mother who lost her son, a student who lost his school, a wife who lost her husband and an old lady who lost her home. For these people, the real pain was just coming.

**导演阐述:**

5月底，当灾区的一幕幕真实地呈现在我面前，我完全被震撼了。从我个人的角度，我知道自己没有足够的能力完成这个关于地震的记录片。但是我又无法欺骗那些镜头前的人们。在他们身上，我看到了真正的勇气和力量。

I was shocked by the disaster. In my own opinion, I have not enough power to make such a documentary. But I can not cheat the people I have shoot in Sichuan Province. From them, I have seen the real courage and power.

【《归 II》 FANHALL ID: [IF00412](#) 纪录片 中国】

**影片概述:**

这部影片记录了我们帮助一个十四五岁流浪小孩——王蕾，寻找父亲和家乡的故事。

**导演阐述:**

现在举着摄像机的我，并不是在执导一个故事片，我用镜头客观地记录着眼前我无法控制的人与事，看到的景象，听到的话语都令我一次次震惊，我甚至情不自禁地参与其中。

【《黑猫警长帐篷学校》 FANHALL ID: [IF00413](#) 纪录片 中国】

**影片概述:**

2008年5月12日，8级地震无情地袭击了中国四川省，在重灾区之一——什邡市湔底镇，一群志愿者在湔底中心小学的操场上搭起了一所帐篷学校，取名为“黑猫警长帐篷学校”。摄像机静静地记录了这间学校里的故事.....

【《安徽爱心援助队》 FANHALL ID: [IF00414](#) 纪录片 中国】

**影片概述:**

512四川大地震发生后，无数志愿者涌入灾区，其中，安徽爱心援助队是一支自发的以医疗救助为主的志愿者团队，影片记录了他们的活动。

【《孩子孩子》 FANHALL ID: [IF00416](#) 纪录片 中国】

## 影片概述:

木鱼中学位于四川省青川县木鱼镇。2008年5月12日14时28分大地震发生后，学校的学生宿舍楼全面坍塌，居住其中的学生除少数人逃离外，大部分被掩埋在废墟中。根据校长董进伦提供的数据，住校学生共有846人，地震中死亡学生286人，救出97人。然而，几乎所有的死难家属和幸存者对学生的死亡数字表示强烈的怀疑，绝大部分人认为死亡的孩子至少在四五百以上。学校和官方坚持他们公布的数字，却拒绝公开透明的宣布他们的具体统计方式和数据，导致死难家属和学校、政府的矛盾激化。另外三个主要矛盾的焦点为：学生的宿舍楼是否是危房？地震的时候学生宿舍的大门是否被锁住？死难学生尸体的处理问题。影片从木鱼中学的学生死亡事件开始真相的探寻……

Muyu Middle School, in Muyu Village, Qingchuan County, Sichuan Province. After the massive earthquake which took place 2.28pm, May 12th, 2008, the school's student dormitory collapsed entirely; apart from a few students who escaped safely, the majority were buried in the ruins. According to the words of the school principal, of the total 846 students who were boarding at the school, 286 were killed in the earthquake, and 97 saved. Nearly all the survivors and families of the deceased have expressed deep doubts about these figures, and most believe that the number of dead students must exceed four or five hundred. The school and local officials insist that their figures are accurate, but refuse to publicize their statistical methods and conclusions, deepening the conflict between the parents of the student victims and the school and government. Conflict centers around another three main points: 1. Was the student dormitory a sub-standard building? 2. Was the door of the dormitory locked during the earthquake? 3. Disposal of the student's bodies. This documentary begins its search for truth with the deaths at Muyu Middle School.

## 导演阐述:

5月12日14时28分，中国四川发生了8.0级大地震。在这次灾难中，最令人震惊、痛心、刻骨铭心的一个特征就是大量中学、小学、幼儿园教学楼和宿舍的垮塌，成千上万的学生被埋葬在废墟瓦砾之下！北川中学主教学楼坍塌，一千多名师生死亡约九百多人；曲山小学600多师生仅有十几个人生还；都江堰聚源中学一栋六层高的教学楼垮塌，上千学生被埋，遇难者约九百人……在这次地震中究竟有多少学校倒塌，有多少学生伤亡，目前尚无确切的官方数据，而根据民间人士的粗略调查、估算，死亡的学生至少有一万多人。孩子是一个民族的未来、国家的希望，成千上万的孩子葬身于豆腐渣工程，引起国人的巨大悲伤和强烈震



撼！这一切的发生到底是大地震必然带来的宿命，还是其中另有隐情？影片以死亡学生近三百名的四川省青川县木鱼镇初级中学为起点开始了幕后真相的调查……

2.28pm, May 12th, China's Sichuan Province experienced a 8.0 earthquake. The most shocking and heartbreaking thing about this earthquake was the large numbers of middle schools, elementary schools and kindergartens in which school buildings and dormitories collapsed, burying tens of thousands of students under piles of rubble. The primary school building of the Beichuan Middle School collapsed, killing more than 900 of 1,000 students and teachers. Only a handful of the 600 students and teachers of the Qufu Elementary School survived. A six-story school building at the Dujiangyan Juyuan Middle School collapsed and buried more than 1,000 students, 900 of whom did not survive... As for exactly how many schools collapsed, and how many student died, there are no accurate official statistics at present. The preliminary investigations of civil actors suggest that the number of dead students exceeds 10,000. Children represent the future of a nation, and its hope. These tens of thousands of student, buried beneath shoddy construction, are arousing the grief and fury of an entire country. Is all this the inevitable consequence of a grave natural disaster, or is there another story to be told? This documentary will explore the truth behind the scenes, starting with the 300 dead students of Qingchuan County's Muyu Village Elementary School.

【《泸沽湖的女儿》 FANHALL ID: [IF00640](#) 纪录片 中国】

影片概述：

一群少数民族少女的城市梦想；一个民族开拓前进的必然阵痛，留下一段巨变的民族历程~~~

【《冬月》 FANHALL ID: [IF00698](#) 纪录片 中国】

影片概述：

本片以客观平视的手法，真实纪录政府官员日常工作。它既不是底层民众呐喊的武器，也不是上层权威粉饰的工具。它只呈现出一个人在掌权者岗位上的生活状态。

【《上海八英里》 FANHALL ID: [IF00808](#) 纪录片 中国】

影片概述：

熟悉上海 RAP 的朋友一定对 X44 这个 Crew 并不陌生。在上海宁网站上能找到

他们，在各大上海 Hip-hop 场所夜店也都能找到他们的身影，撇开在舞台上的绚丽光芒，真实生活中的他们是怎样的，国内真正 Hip-hop 文化发展又是怎样的，又有多少人了解？

【《二车的故事》 FANHALL ID: [IF00857](#) 纪录片 中国】

影片概述：

土司时代的终结，母系氏族大家庭的生活方式依旧在这里继续延续，原始森林正在被开发，泸沽湖周围出现了许多客栈，酒吧，整个摩梭母系氏族的大家庭也在发生着改变，人的思维在变化，人的取价值向也在变化，宗教信仰还有传统会在这个变革的时期中，新旧交替中发生什么样的事情呢？这些都是人们不可能预知的...

Though Chieftain era has ended, matriarchal clan family lifestyle here still continues, meanwhile the forests are being developed, and many inns, bars are being founded around the Lugu Lake. The big family of the whole Mosuo matriarchal clan is changing, and people's thinking as well as their value orientation is also changing. During this transformation period, as new and old altering, what kind of things related to religion and traditions will happen? These are what people can't predict.....

导演阐述：

当大多数人将镜头瞄准到泸沽湖美丽的风光和摩梭母系氏族走婚的浪漫情调的时候，我想到了这是个变化中的社会。在这个物欲横流的社会里，有多少传统文化和传统的生活方式经受得住变革的冲击。泸沽湖 零点里格 ORIGIN LIGE 酒吧的老板二车娜姆在这场变革中成为了极具代表性的人物。她很清楚地知道自己深入骨髓的东西究竟是什么？但是整个摩梭母系氏族的大家庭也在发生着改变，人的思维在变化，人的取价值向也在变化，在这个变革的时期中，新旧交替中一定会有诸多的事情发生，这些却是她所不能预知的。在成都的认识老板二车娜姆的时候，穿着 TheNorthFace 的衣服，抽着中南海香烟，很难看出她是来自泸沽湖摩梭母系氏族社会的。当在武侯祠她却对西藏喇嘛施舍钱财，对着他们的宗教——喇嘛格鲁教充满了敬畏。在泸沽湖记录着二车娜姆的生活，一些日常小事，与不知趣的游客聊天，胡乱谈着有所忌讳的走婚；在喇嘛寺中恭敬的表现，在我们的劝导下穿上华丽的民族服装，这些都是生活中的碎片。而在祖母屋里那次非正式的采访，甚至可以说是偷拍摄，道出了二车娜姆的真实想法，“这个东西我无法形容，但是这已经深深地烙在我们的骨子里了，这里就是我的家”，这正是所吸引我地方。

When most people would aim their lens at the beautiful scenery of Lugu Lake and the romance of Mosuo matriarchal clan marriages, what I thought is this society was

changing. In this materialistic society full of human desire, how much traditional culture and traditional ways of life could withstand the impact of changes. Er che la mu ORIGIN LIGE Bar's owner, in Lugu Lake, has become a highly representative figure in this transformation. She was well aware what is the marrow deeply in their own bone. But the big family of the whole Mosuo matriarchal clan is changing, meanwhile, people's thinking as well as their value orientation is also changing. During this transformation period, as new and old altering, there will be many in renewal incidents, which can not be predicted by her. When I first met the boss Er che la mu in Chengdu, she was wearing The NorthFace clothes and smoking Zhongnanhai cigarettes, which made it difficult to see that she is from Lugu Lake Mosuo matriarchal clan community. In Wuhou Temple, when she gave money to the Tibetan lamas out of charity, she was full of awe in their religion - the lamas Georgia. In Lugu Lake, I recorded the daily life of Er che la mu, including some day-to-day trivial matters such as chatting with insensitive tourists, talking about the ineffable local marriages casually, performing respectfully in Lama Temple and wearing gorgeous ethnic costumes under our persuasion, all of which are the fragments of her life. But the informal interview in the grandmother's house, which even can be said to be stolen shooting, Er che la mu disclosed her true thinking. "I can't describe it, but it has been deeply engraved on our mind, here is my home." This is exactly what I was attracted.

【《此岸与彼岸》 FANHALL ID: [IF00339](#) 纪录片 中国】

影片概述:

17岁的付鸿舜倍受孤独症的折磨而不自知，种种遭遇所带来的困惑与痛苦让他显得更加孤独；30岁的谢妈妈倍感人生遭遇的不幸，当年以巨大勇气成为未婚妈妈的她现在却始终无法面对自己5岁的孤独症儿子……这是关于两个孤独症家庭的一段令人心碎的心灵史。

The 17-year-old boy named Fu Honghong is an autistic child but he even doesn't notice it. The bitterness and confusion brought by some miserable experiences have made him lonelier. The 30-year-old Mother Xie has experienced many misfortunes in her lifetime. She took great courage to be an unmarried mother, but now she has found herself unable to face her 5-year-old autistic son. This is a heart-broken story of two families with their autistic children.

导演阐述:

现代社会人与人之间的沟通变得越来越艰难，孤独症作为一种现代病，以某种隐喻的方式呈现了这种艰难。除此之外，孤独症患者及其家庭所遭遇的坚硬现实也

足以成为我们继续关注它的重要原因。

In modern society, it becomes more and more difficult for people to communicate with each other. As a modern disease, autism, to some degree, displays the difficulty in a metaphorical way. Besides, the harsh reality the autistic children and their families have encountered also urges us to pay more attention to autism.

## 国外 纪录片 27 部

【《Man on Wire》 FANHALL ID: [IF00939](#) 纪录片 英国/美国】

影片概述:

通过素材和采访，记录了 Philippe Petit，一个法国高空走钢索的人在 1974 年横跨世贸双子星大厦的经历。那次经历被成为“20 世纪的艺术犯罪”（The artistic crime of the century）。他如何躲过大厦保安，如何将钢索架起，如何在上面表演，各色人等如何看这次疯狂的表演。。。。。。

On August 7, 1974, Philippe Petit, a French wire walker, juggler, and street performer days shy of his 25th birthday, spent 45 minutes walking, dancing, kneeling, and lying on a wire he and friends strung between the rooftops of the Twin Towers. Uses contemporary interviews, archival footage, and recreations to tell the story of his previous walks between towers of Notre Dame and of the Sydney Harbour Bridge, his passions and friendships, and the details of the night before the walk: getting cable into the towers, hiding from guards, and mounting the wire. It ends with observations of the profound changes the walk's success brought to Philippe and those closest to him.

【《The End of the Line》 FANHALL ID: [IF00498](#) 纪录片 英国】

影片概述:

基于 Charles Clover 的书，本片探讨了过度捕鱼对渔业储备和我们海洋健康的毁灭性影响。由 Clover 作向导，导演在地球上纵横来往，研究是什么导致了这个困境，以及可以为解决这个问题做些什么。

【《Rough Aunties》 FANHALL ID: [IF00506](#) 纪录片 英国】

影片概述:

杰基、米尔雷德、尤勒卡、斯杜德拉和图里这几位女人为 Bobbi Bear 而工作。这是南非杜尔班地区的一家非盈利机构，负责给予受性虐待的儿童心理咨询并将犯罪者绳之以法。由于文化的耻辱观阻碍了报告性虐待事件，并且缺乏与年轻的受害者交流的手段，Bobbi Bear 发明了一种让孩子们用熊解释所受虐待的办法。自

1992 年以来，各个种族的职员们成为保护这些受害者的无畏而强大的声音。如果没有他们，受害者们将继续生活在害怕、无助之中，并被法律系统所忽视。导演 Kim Longinotto（曾于 2003 年 Sundance 电影节上映《我永远不会忘记的一天》）随着 Bobbi Bear 的员工们，老道而近距离地记录了与孩子们的直接谈话，和家庭成员的交谈，以及向官方要求逮捕案犯的过程。天天面对这些悲惨的事件，这些女人们从各自身上获取力量，并找到了希望。除了对年轻的受害者的同情，她们也坚定地追求正义，这五个杰出的女人在任务中发现自己转变成为“愤怒的阿姨”。她们超越了种族、文化和社会经济状况的障碍，成为社会进步的有力代言人。

Jackie, Mildred, Eureka, Sdudla, and Thuli are the women behind Bobbi Bear, a nonprofit organization based in Durban, South Africa, that counsels sexually abused children and works to bring their abusers to justice. Born out of a recognition of cultural stigmas that discourage reporting abuse and inadequate methods of communicating with young victims, Bobbi Bear developed a method of letting children use teddy bears to explain their abuse. Since 1992, the multiracial staff has become the fearless and powerful voice for those victims who would otherwise continue to live in fear, powerless against their oppressors and ignored by the legal system. Director Kim Longinotto (The Day I Will Never Forget screened at the 2003 Sundance Film Festival) adeptly and intimately follows Bobbi Bear staff in difficult direct sessions with children and consultations with family members, and on raids with authorities to arrest the perpetrators of these heinous acts. Facing tragedy daily as part of their advocacy work and, heartbreakingly for some, in their personal lives, the women draw strength from each other and find hope despite the suffering around them. Equally as compassionate to the young victims as they are steadfast in their pursuit of justice, these five exceptional women have found themselves transformed by their mission into "rough aunties," crossing barriers of race, culture, and socioeconomic status to become formidable agents of change in their community.

【《Thriller in Manila》 FANHALL ID: [IF00507](#) 纪录片 英国】

影片概述：

Joe Frazier 和阿里有过三次交锋，第一次交锋被成为“世纪之战”。但是 1975 年 10 月 1 日的那场交锋，也是他们的最后一次交锋，才是拳击史上最为惨烈的一场。到最后一轮的时候，两个人都处在了崩溃的边缘，这是一场意志力的较量。他们之间的这场较量，完美阐释了拳击运动的迷人之处和这项运动的问题所在，这不再是一场金腰带的争夺，这是一场战争。影片通过大量的素材以及对 Joe



Frazier、当年的教练助手们、记者等的采访，重现了当年这场拳王大战的历史。Joe Frazier and Muhammad Ali fought three times. Their first encounter aroused such anticipation it was dubbed the "fight of the century" before either boxer entered the ring. But it was their third and final confrontation on October 1, 1975, in the Philippines, that cemented their rivalry as one of history's greatest. By the late rounds, the fight had become "a contest of pure will" with both men on the verge of collapse. That moment — when a fight becomes more important than life and death — explains both the romance and the sickness of the sport. It wasn't a fight for a belt; it was a war. What's remarkable about *Thriller in Manila* is how dramatically it conveys both the depths of this rivalry as well as the complex racial politics of the time. Using extensive archival footage and interviews (from cornermen in both camps, biographers, journalists, and Frazier himself), director John Dower tells the story from Frazier's point of view, clearly finding in him not only an unsung hero but a counterpoint to Ali's mystique.

【《211:Anna》 FANHALL ID: [IF00494](#) 纪录片 意大利】

影片概述:

2006年，俄罗斯记者安娜的遇害，在国际社会引起巨大的关注，西方国家指责普京政府应该对此负责，暗示是普京政府实施的这次刺杀。本片对安娜的丈夫、子女和同事的采访以及 Politovskaya 自己的著述结合起来，意大利导演 Paolo Serbandini 和 Giovanna Massimetti 塑造了一个围攻之下令人印象深刻的女人、国家和民族的形象。安娜热烈地相信每个人没有讲出的故事都是未宣布的历史。作为一名记者，她追踪了不少令人触目惊心的事件，从车臣战争到围攻俄罗斯杜马大楼到贝斯兰学校人质危机中数百儿童的死亡。她彻底的报道为她赢得了国际声誉，以及匿名威胁、投毒和政府报复，最后终于在她家门口给她带来死亡。俄罗斯记者协会记录了自1991年以来在俄国被害记者的名字。Anna Politkovskaya 编号211。

An examination of Russian journalist and human rights activist Anna Politkovskaya's death while covering the Chechen conflict and President Vladimir Putin.

【《Drottningen och jag》 FANHALL ID: [IF00504](#) 纪录片 瑞典】

影片概述:

本片记录了 Nahid Persson 和伊朗最后一个王后之间的对话，该王后所处的王室政权在1979年被推翻。。。。。。

**【《El General》 FANHALL ID: [IF00448](#) 纪录片 墨西哥/美国】****影片概述:**

“我们如何能在个体家庭记忆和一个国家的集体记忆之间找到平衡呢？” 导演通过本片，讲述了自己的祖父，墨西哥的一个著名革命将领，1924年-1928年墨西哥的总统的故事。

“How do we reconcile the contradictions between our personal family memories and our country’s collective memory?” When filmmaker Natalia Almada asks this question, the answer is her latest film, a tour de force of cinematic imagination bristling with beauty, contradiction, and the epic scope of Mexico’s last 100 years of history. Stunningly realized, Almada’s filmic meditation is framed as a search through the memory of her grandmother, whose reminiscences revolve around her father, Plutarco Elías Calles, one of Mexico’s most prominent and controversial presidents. A general during the Mexican Revolution and then president from 1924 to 1928, Calles was known both for his deeds as a revolutionary hero and the brutal tactics he employed during his presidency. His life and legacy embody both the promise and betrayal of Mexico’s poignant history. For Almada, the exploration of her extraordinary personal link to Mexico’s past becomes a lens through which she explores the qualities of cinema that have formed the fulcrum of her artistic practice over her career. Archival and original footage, Hollywood films, and still photographs are woven with original music and meticulously edited audio archives to reveal a hypnotic and deeply compassionate portrait of the Mexican people and the forces that have shaped their country.

**【《Finding Home》 FANHALL ID: [IF00499](#) 纪录片 美国/伊朗】****影片概述:**

本片讲述了年轻女人们的生活，他们摇摆在现代的德黑兰伊朗社会的边缘。被他们的家人排斥，这些女人在一个伊朗被流放者建立的日间照管中心找到了救赎。Marjaneh Halati开了这个中心，为了给这些被蹂躏的年轻女人们表达心声的地方，并教授他们写下来独自生存所需要的技能。很多年轻人之前都生活在监狱里，医院里，或是政府提供的房子里，因为他们没有其它的选择。Sussan 芳龄 20，正遭受着失忆，并且由于她临时丈夫或是哥哥击打造成了口吃。Mitra正在学习如何避免与她的经常拿16岁女儿撒气的父亲产生争执。Nazila，19岁，找到了排泄作为说唱歌手极大痛苦的方法，是被法律所禁止的。这些年轻女人把Marjaneh既当成母亲又当成老师，并非常珍惜她经常从伦敦来的探访。在华美的电影院，这个现实主义色彩的影片跨越了18个月，玻璃屋灵巧地展现了希望的

精神。这些以前的受害者，现在有机会去表现他们自己，并且把他们困难的生活状况转变为新的开始。 本片所讲述的女人们的故事并不仅指向伊朗的女人们，她们生活在歧视、偏见、毒品等各种社会问题中，导演深入了女人们的内心和生活核心。。。。。。

【《Afghan Star》 FANHALL ID: [IF00495](#) 纪录片 美国/阿富汗】

影片概述:

在阿富汗这样一个被西方媒体垄断描述的地方，一场“流行偶像”的选秀活动的开展，让我们看到了这个国家的历史传统偏见和现代流行文化之间的差异与冲突，而西方文明的强势介入，使得这样的差异和冲突更加明显，并且激烈。本片记录了这场选秀活动的全过程，当中记录的部分参赛者所遭遇的生命危险，更加使得本片令人震惊。。。。。。

【《Boy Interrupted》 FANHALL ID: [IF00468](#) 纪录片 美国】

影片概述:

一个母亲如何去描述探寻儿子的自杀。。。。。。 本片导演以令人惊异的毅力，在儿子死去之后，通过收集家庭录像，照片，访问儿子的朋友，医生，亲戚，一切的可能去探寻儿子为何会在 15 岁这样的豆蔻年华选择结束自己的生命。完全彻底的展示一个孩子和家庭的生活，对于很多父母来说，本片无疑像个噩梦，这是一个注定会引起很多疑问和反思的影片。。。。。。

Boy Interrupted is a film that raises questions. It asks how a young boy can end his life at the tender age of 15. It struggles to find answers about what kind of family he had and the life he led. By its very nature, it is a naked display of its filmmaker's personal life at its most revealing and perhaps disturbing. How can a mother, we may ask, make a film about the death of her son? What defines this film as a remarkably unique and truth-telling achievement is the way it explores how filmmaking can create closure for its creators as well as its audience. Dana Perry has gathered home movies, photographs, and a variety of different documents to tell the story of her son, Evan: his bipolar illness, his life, and his death, and their impact on those who loved him the most. She interviews his siblings and friends, his doctors and his teachers, and in the process, she chronicles a harrowing and difficult journey. The camera provides insight and revelation, and yet Boy Interrupted is a film that is also full of despair. The film's saving grace is that it functions, in the final analysis, as therapy for both its viewers and its subjects at a most fundamental level. It is an essentially human story, and a parent's worst nightmare.

**【《The Cove》 FANHALL ID: [IF00469](#) 纪录片 美国】**

影片概述:

本片摄制组勇敢而艰难的拍摄了本片，因为在拍摄地，日本的某个海湾城镇，这里的人不准任何的拍摄行为。而在这个海湾，对于海豚的捕杀一直在进行着，在本片你将看到海洋环境正遭受怎样的破坏，并且对于整个地球产生怎样恶劣的影响。影片所记录的真相是令人震惊的，全片充满了探索，间谍式的氛围。。。。。

Flipper was one of the most beloved television characters of all time. But ironically, the fascination with dolphins that he caused created a tragic epidemic that has threatened their existence and become a multibillion dollar industry. The largest supplier of dolphins in the world is located in the picturesque town of Taijii, Japan. But the town has a dark, horrifying secret that it doesn't want the rest of the world to know. There are guards patrolling the cove, where the dolphin capturing takes place, who prevent any photography. The only way to stop the evil acts of this company and the town that protects it is to expose them....and that's exactly what the brave group of activists in The Cove intend to do. Armed with state-of-the-art surveillance equipment, the members of the small group, led by the most famous dolphin trainer in the world, devise a covert plan to infiltrate the cove to document the horrifying events that happen there. Along the way, they uncover what may be the largest health crisis facing our planet — the poisoning of our seas. Part environmental documentary, part horror film, part spy thriller, The Cove is as suspenseful as it is enlightening. The final result is a heart-wrenching, but inspirational, story that shows the true power of film in the hands of people who aren't afraid to risk everything for a vital cause.

**【《Over the Hills and Far Away》 FANHALL ID: [IF00473](#) 纪录片 美国】**

影片概述:

一个患有孤僻症的七岁男孩，他的父母为了打开他的心房，带着他从美国来到中国内蒙古，寻找古老的萨满，希望通过马背上的草原生活取得效果。。。。。这是一个充满草原风情、温馨亲情的影片！

Over the Hills and Far Away explores one family's unforgettable journey as they travel halfway across the world in search of a miracle to heal their autistic son. This sweeping and emotionally charged story embodies the openness and faith the Isaacson family places in the possibility of trying something extraordinary. Rowan was born in 2001, seven years after his parents met while touring India. His father, Rupert, a British journalist and human-rights activist, and his mother, Kristin, a psychology

professor from suburban California, felt the world was their oyster. After their son was diagnosed with autism in 2004, their perfect life began to fall apart. They tried conventional therapies, diets, and medication, all to no avail. Rupert had witnessed the potency of traditional healing and discovered that his son had a special bond with horses. He researched and found a place that combined horseback riding and shamanic healing—Mongolia. The next step was convincing his wife they should take their son to Ulaanbaatar and travel on horseback, searching for the elusive reindeer herders and the most powerful shaman in the country. Accompanied by Rupert's honest narration, this rich film blends footage from the family's adventure through the Mongolian countryside with scenes from their life at home in Texas. Bolstered by testimony from autism experts, including Dr. Temple Grandin, this compelling film exquisitely captures an astonishing physical and spiritual journey.

【《Reporter》 FANHALL ID: [IF00475](#) 纪录片 美国】

影片概述:

记者深入刚果民主共和国，去调查当地日益严重的人道主义危机。。。。。

Journalist Nicholas Kristof travels to the Democratic Republic of Congo to investigate the growing humanitarian crisis.

【《The September Issue》 FANHALL ID: [IF00476](#) 纪录片 美国】

影片概述:

Anna Wintour 时尚界最具分量的女人，VOGUE 主编。 本片记录了 Anna 和她庞大坚强的团队，如何完成 VOGUE2008 年 9 月刊的全过程。从而让我们一窥 VOGUE 是如何创造时尚，引领时尚的。。。。。

Anna Wintour, editor of Vogue for 20 years, is the most powerful and polarizing figure in fashion. Larger than life and more complex than fiction, Wintour embodies a fascinating contradiction of passion and perfectionism as she reigns over a dizzying array of designers, models, photographers, and editors. Director R.J. Cutler delivers a rare insider account of the nine months leading up to the printing of the highly anticipated September issue of the magazine, which promises to be the biggest one ever. He takes us behind the scenes at fashion week, to Europe and back, on shoots and reshoots, and into closed-door staff meetings, bearing witness to an arduous and sometimes emotionally demanding process. At the eye of this annual fashion hurricane is the two-decade relationship between Wintour and Grace Coddington, incomparable creative director and genius stylist. They are perfectly matched for this age-old conflict



between creator and curator. Through them, we see close up the delicate creative chemistry it takes to remain at the top of the ever-changing fashion field. Cutler cleverly deconstructs the creative process as it plays out in the hollowed halls of Vogue, lined with racks of couture. In The September Issue, his access and insight are impressive and make us aware that he is offering us a privileged glimpse into a world many dream about but few see.

【《Stories from the Edge of Free Speech》 FANHALL ID: [IF00477](#)

纪录片 美国】

影片概述:

律师 Martin Garbus 讲述自己的过去以及美国今时言论自由方面的现状。。。。。

First Amendment attorney Martin Garbus talks about the history and current state of free speech in America.

【《We Live in Public》 FANHALL ID: [IF00478](#) 纪录片 美国】

影片概述:

让你的生活 24 小时曝光在摄像机下，你觉得会怎样。 本片记录了互联网先锋 Josh Harris 十年来的生活。包括他组织的 “we live in public” 活动，以及他自己参与的同类活动。他的生活会发生怎样的变化。。。。。

Calling all voyeurs and exhibitionists! Internet pioneer Josh Harris has spent his life implementing his unique vision of the future, where technology and media dictate human social interaction and define our personal identity. At the turn of the millenium, Harris launched an art experiment called Quiet: We Live in Public. He created an artificial society in an underground bunker in the heart of New York City. More than 100 artists moved in and lived in pods under 24-hour surveillance in what was essentially a human terrarium. They defecated, had sex, shared a transparent communal shower—all on camera. On January 1, 2000, after 30 days, the project was busted by FEMA as a “millennial cult.” Undeterred, Harris struck again, this time as his own subject. Rigging his loft with 32 motion-controlled cameras, he convinced his girlfriend to allow him to record streaming video of every moment of their lives from the toilet to the bedroom. The project backfired, his relationship imploded, and Harris went broke. Mentally unhinged, he fled to an apple farm in upstate New York. Sundance award winner Ondi Timoner (#\_5\_ won the Grand Jury Prize in 2004) chronicled Harris for a decade, culling through thousands of hours of Harris’ s own footage and coupling it with rousing vérité of her own. The result is a fascinating, sexy,

yet cautionary, tale where we all become Big Brother.

【《When You're Strange》 FANHALL ID: [IF00479](#) 纪录片 美国】

影片概述:

记录 The Doors, 60 年代末 70 年代初著名的摇滚乐队。有大量珍贵罕见的独家资料。

The Doors are probably my favorite band. Maybe that's because they emerged at such a troubled point in American history and so captured the zeitgeist of that era, the late 1960s and early '70s. And yet I don't mythologize them. But Tom DiCillo's feature documentary is such an inspired portrait of not only the band and its iconic singer, Jim Morrison, and also that time period and its contradictions, its optimism and fury, its co-optation and transformation, that it instantly carried me back to those days. When You're Strange is far from a nostalgic journey and much more than a biopic. Using only original footage shot between 1966 and 1971, DiCillo's film attempts to disentangle truth from myth, depict the artist and the alcoholic/addict that was Morrison, and showcase the other members of the band: Ray Manzarek, Robby Krieger, and John Densmore, who together channeled the group's magic. It manages to preserve the mystique but never ceases to unearth new revelations and augment our understanding of who the Doors were and what they became. As well as an astute chronicle of the times, this is a deeply personal film for DiCillo. In the final analysis, When You're Strange is a rare tribute to music, individuality, and a generation and resonates with an authenticity that speaks to anyone who wants to understand that era and what it means today.

【《Big River Man》 FANHALL ID: [IF00496](#) 纪录片 美国】

影片概述:

本片跟踪拍摄了 Strel 进行世界最长距离游泳的整个过程, 该距离为 3375 里。Strel 是一个拥有多项吉尼斯世界记录的男人, 从斯洛文尼亚开始, 他先后在多瑙河, 密西西比河以及长江等河流上创造了记录。

【《Tibet in Song》 FANHALL ID: [IF00508](#) 纪录片 美国】

影片概述:

透过音乐讲述西藏人的生活, 和不同文化之间的斗争。。。。。

A look at the life and struggles of the Tibetan people and their culture told through music.

**【《Quest for Honor》 FANHALL ID: [IF00505](#) 纪录片 库尔德斯坦/美国】**

影片概述:

“我们生来就要相信抵抗、坚韧和对抗。这就是为什么我能做好一切事情”影片里，一个女人如是说。这是一部严酷而有意义的纪录片，讲述伊拉克北部库尔德地区依然流行的伊斯兰私刑（honor killing）的风俗。这部影片以库尔德苏莱梅利亚地区的妇女媒体和教育中心的各个案例为中心，也记录了田纳西出生的摄影师和作者玛丽·安·斯马德斯·布努尼从静态摄影师到电影制片人的转换。当处死本身的残酷令人震惊之余，可能更令人震惊的是男人们在杀戮时的轻松。影片让我们想象在某一天，各地的妇女能够尊严地生活，而不用担心丢失自己的生命。

**【《Nollywood Babylon》 FANHALL ID: [IF00501](#) 纪录片 加拿大】**

影片概述:

本片描述了尼日利亚电影工业的现状，这个世界第三大的电影工业所在地，以惊人的创造力和繁荣的电影工业经济，通过电影，向世界讲述非洲的故事。。。。。

**【《Prom Night in Mississippi》 FANHALL ID: [IF00503](#) 纪录片 加拿大】**

影片概述:

一个高中将举办一个盛大的误会，所有的学生都将参加，无论种族，而一切种族主义的偏见和和解的希望都将透过本片，让我们看到一个真实的西方社会。。。。。

**【《Old Partner》 FANHALL ID: [IF00502](#) 纪录片 韩国】**

影片概述:

本片以幽默而诗意的语言讲述了老人和他的耕牛之间，在他们生命一前一后消散之际，无法言说的感情。。。。。

**【《Kimjongilia》 FANHALL ID: [IF00453](#) 纪录片 法国/美国/韩国】**

影片概述:

本片通过北韩流亡者的叙述，描述了他们严重的北韩的人权现状。对于某些人来说，朝鲜战争是美国的霸权战争，对于另一些人，这是联合国军和南韩阻止共产主义进一步扩展的战争，而对于朝鲜人来说，这场战争是个悲剧，不仅造成了国家分裂，并且带来了长久的，至今依然深刻存在的创伤，以及南北韩之间的偏见。。。。。

For some, the Korean War was a clear example of American imperialism. For others, it was a valiant effort on the part of the UN and the Koreans to quash the spread of

communism. For all Koreans, it was a tragedy. The country was not just divided; it was devastated. The death toll was astronomical, and the destruction profound. Many engage in assigning blame for the war according to their political beliefs, but this is a useless exercise. The point is that the human rights situation in North Korea today is catastrophic. KIMJONGILIA is the first film to let North Korean refugees tell their stories in their own words.

【《CINEMA,DE NOTRE TEMPS HHH TAKESHI》 FANHALL ID: [IF00551](#)

纪录片 法国】

影片概述:

1964 年,《电影手册》的编辑安德烈·拉巴德和巴赞的妻子雅尼娜受法国广播电视局之邀,做一个以导演访谈为主要内容的系列纪录片,这就是《我们时代的电影》。这个系列片一直持续了八年,截止 1972 年,共拍了 51 部。1989 年,法国电视七台接过了这个对保存电影文化遗产功莫大焉的棒子。使得这个宏伟的计划更加壮大,访问的导演人选进一步扩展至全世界。直到今天,已经做了近 70 部纪录片。这个访谈的基本模式是请新锐影评人(如《电影手册》的影评人)及导演谈对自己影响重大的电影导演,比如,雅克·里维特谈让·雷诺阿、侯麦谈德里叶等。有趣的是,随着时间的流逝,当年的新锐电影人已经成长为大师,自然地由采访者变成被访问的主角。本集被访人及拍摄导演简介:法国电影手册“我们时代的电影”系列之《侯孝贤+北野武》分别纪录了电影大师侯孝贤、日本的北野武的艺术世界,心路历程,分别由名导演奥利维耶·阿萨亚斯和让-皮埃尔·里莫森拍摄。1、被访人:侯孝贤 侯孝贤,台湾新电影最重要的代表人物,也是多次世界影评人共同选出来最重要的世界导演之一。对于西方的评论界而言,侯孝贤独树一格的美学风格,混杂了东方式的内省与凝练;以及对台湾的评论界而言,侯孝贤不止是带领了一个世代的创作者离开老旧通俗剧的窠臼,而且他不断地对台湾过去的历史挖掘和反省,更为年轻一代观众提供认识台湾过去和现在的机会。由于他的努力(包括作品及言论),台湾电影终于在 1980 年代中期以后,晋升入「艺术」的范畴,并且在世界影坛夺得一席之地。

【《Burma VJ》 FANHALL ID: [IF00497](#) 纪录片 丹麦】

影片概述:

以袖珍摄像机为武器,一群顽强的缅甸记者冒着生命危险记录了发生在 2007 年的缅甸“袈裟革命”;在外国新闻工作者被禁止,互联网被关闭,缅甸与外面的世界相隔绝的情况下;缅甸民主之声(DVB),又名缅甸 VJs,著名电影制作者 Anders Ostergaard 通过编辑 DVB 摇晃的手持镜头,把我们拉到了 VJs 自身成为

缅甸政府目标的激烈时刻。他们的战术领导者代号为约书亚，藏身在泰国的一个安全地点监督行动。约书亚通过秘密电话指挥他的录像战士们，偷偷拍下他们国家里发生的暴行，然后把拍下的镜头私运出边境到泰国。约书亚把这些画面运到挪威，在那儿通过卫星向缅甸和全世界播出。。。。。。

【《Let's Make Money》 FANHALL ID: [IF00500](#) 纪录片 奥地利】

影片概述:

在金融危机的背景下，本片试图揭示一个事实：其实，大部分人都不知道我们的钱在哪里；不过，有件事情很确定，那就是：钱其实并不在人们一直以来信任的银行里。在全球化的今天，人们的钱和银行一样都是世界货币市场的一部分，并在此市场的洪流中流动，而现在我们知道，这个金融体系是存在巨大问题的。。。。。。在这部影片中，Wagenhofer 前往世界各地，向观众全视角地透视了可能造成全球性泡沫的金融体系：从布基纳法索的棉花种植园到新加坡新兴市场一个商人的轿车，从维也纳的电车（如今属于美国投资商）到 Costa del Sol 如雨后春笋般崛起的大规模酒店和公寓园区。影片介绍了专家、科学家和处于不同环境中各式各样不同的人。

## 中国 剧情短片 5 部

【《手机》 FANHALL ID: [IF00354](#) 剧情短片 中国】

影片概述:

小王和小吴俩位同事，职业是保安员，每天一起当班，坚守同一岗位，每天当班坐在固定的位置眼观对面，两人共同的癖好是玩弄手机

Jr. Wang and Jr. Wu are both working as safeguards, both on the same shift each day, sticking on the same position. When on duty they both love to sit on a set position, watching the other side of the rode. they share the common habit of playing their cell phones...

导演阐述:

吵闹的声响，夹着清新亮丽的鸟鸣，城市近乎音速的生长.....，镜下的人们，忙着完成"欲望"，忽视着那些看似不重要的本源。欲望无尽无穷，虚假的装饰，挺着膨胀发福的肚皮，迎向未来....

Sound of the noisy, mixed with the freshness of the birds' chattering, whilst the speed of the sound is the speed of the city growing at..... people on the screen were busy with completing their "desire", ignoring those seemingly unimportant origins. Endless is the desire, hokey is the mask; bellies bulged, heading to a future...



**【《皮囊》 FANHALL ID: [IF00927](#) 剧情短片 中国】****影片概述:**

三段青春的故事，关于必须面对又无奈无结果的青春。丁仁杰对父亲的纠结，新宇对仁杰的懵懂情愫，文佳自己的困惑，青春的故事都会像滑步姿势一样，刹那流走。折腾，纠结，困惑，俗套，想通了，没想通，那些日子都已经过去了。像保龄球，刷新再开一局。不要问结尾，因为每个人都在各自的结局里。这是一部讲述当下青少年成长和生存状态的电影，影片分别通过三个有机联系又分别独立的故事中来解读当代青少年成长中遇到的来自各个方面的问题，而正是面对这些成长道路中的问题，让他们从中学会了宽容，体谅，责任，放手等等之后，他们才渐渐走上了一条成熟的道路。

**【《幸福》 FANHALL ID: [IF00361](#) 剧情短片 中国】****影片概述:**

一名在北京一所日本料理店打工的年轻男子小亮，下班回家路中见到奶奶的幽灵。他与幽灵的沟通使他开始对生活思考并抛弃现实的压抑。

Xiao Liang, a young man work in a Japanese restaurant, met his grandma's ghost on his way to home. The talk between them made he think about his life abandon the depression on the reality.导演阐述:

自从我奶奶去世以来一直在想死亡，记忆，人与人之间距离的问题。那些曾经接触过的温暖让我去想，做电影。

Ever since my grandma passed away, I have been thinking of the death, the memory and the distance amongst private persons. The warmth I ever touched makes me want to make film.

**【《缘》 FANHALL ID: [IF00366](#) 剧情短片 中国】****影片概述:**

圣城拉萨，一个虔诚的藏族司机偶然迷失在物质与精神之间，最终得到心灵的解脱；同时，一个不谙世事的喇嘛为了完成寺院的重任，一时间被尘烟俗事困扰，却意外得到上天的眷顾，成就圆满。

In Tibet,Lhasa,the holy land.A young Tibetan driver who by accident lost in between the materialism and spiritual pursuit was finally released. An innocent Lama who walked out of the monastery with mission was disturbed by the worldly worries, and he was unexpectedly blessed in the end. Were they enlightened?

【《河上的爱情》 FANHALL ID: [IF00636](#) 剧情片 中国】

影片概述:

讲述分手十年的大学同学再次在苏州古城相逢的故事，全片以爱情为主题

## 中国 剧情片 29 部

【《三条窄路》 FANHALL ID: [IF00535](#) 剧情片 中国香港】

影片概述:

今日香港的民主进程不但未见进展，社会上更日益弥漫着一片明哲保身的风气。这是一个金钱挂帅、价值观扭曲的时代。一个嗜赌欠债被赶出警队的边缘人，一个初出茅庐、渴望上位的电视台女记者，与一个在电台主持烽烟节目惹来非议的牧师，三个互不相干的人，巧合地被一宗律师楼谋杀案牵在一起，辗转发现了一宗中港两地官商勾结的丑闻。圣经曰：「当进窄门。因为引去天国的门是窄的，路是小的，找着的人也少。」走向公义的路难行，究竟在种种压力之下，他们能否清醒地坚持下去，揭发真相？

It has been ten years since the historical handover of Hong Kong from Britain to China. However, Hong Kong's progress toward democracy is still dissatisfactory today while people in the society tend to play safe and be indifferent to the political environment. 6277 is a good-for-nothing who was kicked out from the police force due to his addiction to gambling and the subsequent debts, Eva is a green and aggressive woman reporter who is eager for promotion. Mr Ma is a pastor who is reproached for hosting a programme on social commentary on the radio. The three have been unrelated until now a murder in a law firm links them together, and leads them to unmask a scandal about some secret deals between the dominating business tycoons and the governments in Hong Kong and Mainland China. The Bible says, "Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it (Mathew 7:14). "It is a long and difficult road to truths and justice. Could the three protagonists be conscious and determined enough to persevere in revealing the truth while people around them are either.

【《恋人路上》 FANHALL ID: [IF00537](#) 剧情片 中国香港】

影片概述:

蒋蕾与男朋友南大吵了一场，他们依然上路，感情形势令她不得不对周边环境警觉起来。在行将举行奥运的京城，蕾去纪录其它外来者的心声，问他们叫甚么名字，是哪裏人，今年多大，在北京多久，此刻最想念的是甚么。同样的问题她也

要交出答案，然后，她问着从日本来的道治。曾翠珊的第一部长片延续她之前几部短片的女生漂泊主题，陌生人在同一天空下的心路意象：单车游城，油菜花田，大佛脚下，均不落俗套。

Lei and her boyfriend Nam have a big fight over an ex of his before moving to Beijing. Now he works in a design firm, and she wanders the city asking other outsiders naive questions: how long have you been in Beijing? What do you miss most? She hooks up with a loquacious Japanese who waits tables in the posh 798 art market, and travels with him to Shanxi for Buddha statues. Will she bed him? Is she taking the initiative or will she let him? Tsang Tsui-shan's debut feature observes a 200% self-absorbed young woman in perpetual transit, going from nowhere to nowhere.

【《九降风（台湾篇）》 FANHALL ID: [IF00331](#) 剧情片 中国台湾】

影片概述：

新竹台地，每到九月初秋，风都特别的大。这是九个男生的故事，一九九六年，职棒正热，他们都支持时报鹰队。他们最常做的事情，就是聚在一起抽烟，中午在学校，会爬到屋顶上一起吃便当，放学后会聚在土地公庙前哈啦打屁，闲暇时会一起去看职棒比赛，甚至不满判决，便会冲下去追打裁判，偶尔还异想天开，半夜爬到学校游泳池里面，在池畔偷喝管理员的啤酒，然后通通脱光光裸泳，他们想象各种玩乐的方式，并且不顾一切得玩彻底。九个人中，阿彦隐隐约约是大家的领导者，话不多、但有领袖魅力，到处留情、却不知道怎么玩别人。小芸是他的女朋友，却不快乐，不享受这段爱情，反而常常去找小汤补习。小芸决定跟阿彦分手，她写了一封信，在他们九个人要去看职棒比赛前交给阿彦。阿彦放在口袋里。夜晚，比赛结束了，大伙儿骑着车在路上狂飙，阿彦口袋里的信被风吹走了，小汤叫喊着。一个闪神，撞上大货车，阿彦倒在路上。昏迷了一会儿，阿彦醒了过来，他说大家都没驾照，不要去医院，只要回家躺躺就好。阿彦说的算。大家一起到阿彦的小阁楼去，看他没什么异样，也就跟以往一样的放肆喝酒、作乐打电动，并且轮流半个小时去叫醒阿彦，因为阿翰说：「听说脑震荡以后不能马上睡觉，不然会一觉不起」，凌晨四点，全部的人都睡了，阿彦也就再也没有起来过了。一起抽烟打屁作乐的朋友们，突然面对真实而残酷的人生，隐藏在彼此之间的不谅解与不顺眼逐渐浮上台面，并且在摩托车事件达到最高点——博助把偷来的摩托车借给阿升骑，却被警察抓到了，然而博助怕被退学，却装蒜种不愿出面，最讲朋友义气的阿行于是出面帮阿升顶罪，落得两人双双退学的命运。小汤在其中不停的想要调庭每个人之间的冲突与不满，他想要回到过去，彼此只有信任与欢笑的时刻，他以为自己可以，但却惹来一身腥。有人怪罪他多管闲事，更有人翻旧帐，他是最后一个该把阿彦叫醒的人，但

却打瞌睡，过去的友情只存在于回忆里，在路上碰到，也只会浅浅的笑着打招呼，更有人不再往来。小汤和小芸越走越近，本来是半夜要去补习班排队报名，最后却到了宾馆。但小汤一想到阿彦，便无法勃起，记忆仍在，小汤终究无法取代阿彦的位置。在毕业典礼的当天，回忆涌上小汤的思绪，他穿着制服部去参加毕业典礼，却一个人搭火车南下屏东，去找他们当初在球场上呐喊加油，如今却陷入赌博泥沼的时报鹰队……

【《黄瓜》 FANHALL ID: [IF00220](#) 剧情片 中国】

影片概述：

《黄瓜》是一个三段式结构的电影，通过三道菜讲述 3 个家庭的故事！三个故事互独立成段，又相互牵连，组合在一起构建一副中国式家庭电影。机械厂下岗工人老陈不老，才 42 岁，可他已经有点阳痿不举了，他的老婆晚上喜欢去公园广场和男人们跳舞，并有个情人；老陈心里早就知道，但他不愿意面对现实，假装什么都不知道。同时，他吃着各种壮阳药，各种药补，希望阳痿早日治愈。医生告诉他要吃食补，他吃不起贵的食补，就常买腰花吃，他相信老话吃腰子补腰子。他每天都要吃“火爆腰花”，他 15 岁的儿子文健吃了一段时间后就吃腻味了。无业青年小陈 25 岁，学表演导演的，大学毕业两年了没有接到一个电影拍，他整天闷在家里看电影，写剧本，幻想有一天拍自己的电影，他相信有一天自己会出头的。他的同居女友可可以前是学表演的，毕业后也一直接不到戏，只好在一家歌厅做领班，收入不错，小陈就靠他养着。可可不在家的时候他自己去买菜做饭，因为他也知道女友挣钱不容易，他最拿手的菜是叫“宫爆鸡丁”。卖菜的大陈 34 岁，来自河南农村，他和老婆在路边非法摆摊卖菜，10 岁的儿子星星在北京的一个学校借读，每年要交很高的借读费。大陈每天都风雨无阻的从批发市场批发菜，然后卖掉；他很节省，自己家只吃剩下的卖不出去的菜，攒的钱都供儿子上学了，他的最高理想是儿子将来能考上北京的一个大学，毕业后找个铁饭碗，做个城市人再也不做农民了。大陈通过卖菜认识了常来他摊位买黄瓜的老陈和小陈。炎热的 6 月，三个家庭之间发生了一系列命运交错的小事件，而对这些家庭却是大事件，他们家庭、个体命运因此而产生了重大的改变……

导演阐述：

北京是一个超级大都市，他包藏着无数的官员和大款，无数的美女和乞丐，无数的快乐和伤痛，无数的普普通通的“看不见”的老百姓；这些老百姓和所有人一样都有属于自己的幸福和苦难，幸福的时候大家都容易看到，而苦难总是被别人视而不见只能掩藏在自己的内心深处……

【《伟大的伟》 FANHALL ID: [IF00463](#) 剧情片 中国】

### 影片概述:

本片讲述了叛逆期的男孩伟一因痛恨父亲再婚而离家出走,他发现病逝多年的母亲在远方曾经有一个情人,并怀疑那个人才是他的生父,于是瞒着新婚的父亲带着后母领过来的妹妹踏上了寻亲的道路。坎坷的旅程拉近了他和妹妹的关系,在到达终点的那一刻,伟一选择了回家。

【《惬意的生活》 FANHALL ID: [IF00464](#) 剧情片 中国】

【《扎赉诺尔》 FANHALL ID: [IF00368](#) 剧情片 中国】

### 影片概述:

朱老头是扎赉诺尔露天煤矿的蒸汽火车司机,他的徒弟李治中是信号员。他们一起工作了多年,形影不离,无论是在工作中,还是生活上。朱老头在矿上工作了30年,已经面临退休了。一天,治中发现开火车的司机不是朱老头,原来朱老头决定提前离开煤矿,去找在中俄边境工作和生活的女儿和女婿。治中也上了路,开始跟随朱老头。朱老头几番劝说治中回去,但在情感上他不肯定是否真的要赶走治中。治中一路跟随着朱老头,在朱老头的女儿、女婿出现的那一刻,治中决定离开了。治中一路在中俄边境溜达着,那天他没有赶上回程的火车。

The two protagonists of this film are Old Zhu, a steam train driver, and his apprentice, Li Zhizhong, a train signalman, they have worked very closely together. They are inseparable, both at work and around the colliery after work. However, one day Zhizhong finds that his old friend is not driving the train and is not at the colliery where he has worked for over 30 years. It transpires that Old Zhu has decided to retire a few weeks early and has just left to be with his daughter, who lives with her husband very near the border. Zhizhong gets on the road and starts to follow Old Zhu. Old Zhu tries to convince Zhizhong to turn around and go back, but at the same time, he emotionally hesitates to really let him go. Zhizhong manages to follow Old Zhu all the way and finally decided to let go and leaves him at the moment that Old Zhu's daughter and her husband shows up. Zhizhong wanders around at the border, he misses the train to go back to work that day. The entire film is shot on actual location in Jalainur.

### 导演阐述:

扎赉诺尔是一个矿区,位于内蒙古自治区满洲里市,它地处中国的最北端,与俄罗斯的陆路连接处。扎赉诺尔已有一百多年的历史,其中扎赉诺尔露天煤矿的运输工具,就是在国内外至今已很少见的蒸汽机车。经过百年的开采,矿场地面上形成一个巨大的坑,这些蒸汽火车终年日复一日的在这里工作。眼下,这个“大



坑”已经基本掏空，蒸汽火车也将随着退出历史的舞台，随之而来的是一大批与之相关的工人面临着下岗。本片的创作初衷来自“送君千里，终须一别”这中国老话。蒸汽火车司机朱老头和他的徒弟火车信号员李治中是本片的两位主人公。朱老头在退休前突然决定离开这个他工作了三十多年的地方，去找他住在边境部队的女儿一家。就在朱老头上路的时候，他的徒弟李治中一直默默的跟在身后，为自己送行。影片着力于描述这两个人物，故事的结构很单纯，没有戏剧化的冲突和设计，重点在于扑捉细腻的人物情感和心理活动上，希望以一种温暖、关怀的情调，来呈现这部富有诗意的电影。扎赉诺尔是一句蒙古语，意为“海一样的湖泊”。《扎赉诺尔》全片在扎赉诺尔地区实景拍摄。

Jalainur (a Mongolian word meaning “ocean-like lake”) is a colliery in Manzhouli City of Inner Mongolia Autonomous Region. Located in the northernmost part of China, near the border of China and Russia, Jalainur is an open-pit colliery with over-100-years of history, where you can still see the unusual sight of steam trains in service. 100 years of exploitation has made a huge pit in the ground of the colliery, where the steam trains rumble day after day. Now the “huge pit” is almost empty, the steam trains will be retired, and a large number of colliery workers are facing the crisis of being laid off. The idea of this film comes from an old Chinese saying, “Even if I can accompany you for one thousand miles, finally we must bid farewell.”

【《黄金周》 FANHALL ID: [IF00225](#) 剧情片 中国】

影片概述:

“黄金周”假日，人们纷纷去旅游或者购物。一个既不爱旅游也不爱购物的单身小伙子独自在家看电视打发时间。后来有个孤独的朋友来找他玩。他们很快发现：两个孤独的人呆在一起比独处更难以忍受。时间不久，来了一个比他们俩更孤独的朋友。接着，又来了一个。当第四个孤独的朋友来到单身小伙子家以后，这些孤独的人就开始失控了。

导演阐述:

我试着讲一个安静的故事——里面没有爱，没有恨；没有善，没有恶；没有欢乐，也没有悲伤。

【《二冬》 FANHALL ID: [IF00274](#) 剧情片 中国】

影片概述:

在一个偏远的山区，传说中有一个叫“卖儿石”的大石头。一些因家中贫困或其它原因生了孩子却想把孩子卖掉的人常聚在这块石头旁等待买家。在一个冬季，二月了还下着雪。杨四郎从外地打工回来路径卖儿石时捡回一个男婴，取名叫作

“二冬”。杨四郎不久便离开人世，儿子由妻子杨氏抚养成人。长大的二冬生性顽劣，在母亲的娇纵之下更是难以教养。二冬开始不断地给母亲闯祸，玩猎枪、打架、骑摩托车。二冬的母亲杨氏把他送到外地的教会学校，二冬从那里逃了出来，带着一个叫杨嫦娥的女孩子私奔。二冬开始体验生活的不易，在杨嫦娥怀孕之后他不得不回到家乡完成婚事。他开始承担生活，开始寻找生活，但生活在乡镇工业经济的迅速发展中变得难以琢磨。

导演阐述：

关于母亲

每个人都曾为了自己的出生而哭泣。但是我却完全记忆不起母亲生我时的样子，也完全记忆不起我是怎样出生。为此，我在儿时常为此偷偷的哭泣。儿时，父母工作不在同一地。我和母亲还有刚出生的妹妹生活在乡镇。母亲在供销社卖收音机和五金电器，和我们家要好的一家有个小女儿，她是我儿时的玩伴。母亲有事没事就和那家人坐在院子里说闲话，而且不止一次的说到生孩子，说到我不是母亲所生，是从黄河里用网捞鱼一样捞上来的。当看我和我的玩伴（我叫她萍萍姐），我明明知道他们是在开玩笑，但是我却很在乎他们这么说，于是我还和他们争论，其结果是我输了。我明知道萍萍姐现在的妈不是她亲妈。她的亲妈是我的表姑（村里的辈份比较大病并不是很老），我表姑生下她一看是女孩，要是养着会罚钱，而且表姑夫也在公社当差，会影响到他的仕途，就打算扔掉。是我的父亲不让他们扔，送给萍萍姐现在的妈，我们两家的关系也就更好了。父亲说过他那天夜里走了十几里山路也没有害怕，还亲眼让我看过他平时用的一个黑色的上面写着“上海”的旧式皮革包，说他当时就是用这个包装着萍萍姐走了十几里山路没有害怕。我明明知道萍萍姐现在的妈不是他的亲妈，但是我不能说，我怕伤了我们的友谊。当然，在场的小孩还有我的不会说话的妹妹。为了证明我是亲生的，好像只有证明妹妹不是亲生的了。但是我明明记得母亲生妹妹时我是在场的。那是一个夜里，母亲躺在里间的床上，我进去看了又看，也等不到孩子的出生。后来，老姨把我安排到外屋睡觉，我睡不着，趴在床边看里屋有什么动静。后来可能是夜深了，我睡着了，梦里很吵。第二天醒来就跑去里间看孩子生下来没有，一眼就看见一个小婴儿躺在母亲的怀里。我脱了鞋要上床和孩子玩，母亲不让，说我身上有风，对孩子不好。只让我站在床下看，还让我猜是小妹妹还是小弟弟。我隐约地感到母亲已经不属于我一个人了。我疼爱我的妹妹，即使她经常躺在母亲的怀里。我不能说妹妹不是亲生的，于是我只能一口咬定我是亲生的。但这样的论点支持不了多长时间，大人们就能说服我，他们把打捞我的时间，地点以及每一个细节都讲的清清楚楚。我想他们只是等到我站在那里一动不动，双眼噙满了眼泪才又扯到别的话题上的。我从没在他们面前流过一滴眼泪，但是我认输了，我经常在夜晚的被子里偷偷地哭泣。有一次被萍萍姐发现了，

她安慰我：你就是亲生的。但是她拿不出任何证据。在我的成长中，我一直怀疑我是不是亲生的。加上母亲更加偏爱妹妹，我曾一度怀疑我的母亲到底爱不爱我。萍萍姐早已大学毕业成为一名人民教师，她的身世也不再是什么秘密。她还和自己的亲妈有了来往，只是她说她更爱自己一直以来的母亲和父亲。要是我不是亲生的，早就有人来认了。就算没人来认，母亲见我长大成人也会告诉我实情。一直以来，母亲什么都没有告诉我，这说明我就是她亲生的。

#### 关于农村青年二冬

如果我的父亲不是在城里工作，而是在农村当一名农民的话。那么注定地，我也会是农村的一名青年。每当我面对村里的堂弟表妹，我总会这么想。他们总是想通过我了解更多的城里的故事，而且还要显出其实农村最好的表情。就像他们并不了解我的世界一样，我对他们的生活也只能靠他们的讲述，加上我有限的想象。他们一个个辍学，在村子里游荡，对将来的生活一无所知，或许注定又将像叔辈们一样在田地里劳作；然而他们却又都散发着青春的活力，他们开心、无忧无虑、更质朴，这是我所不及的。于是我经常回家乡，和他们生活在一起。我有时羡慕他们，就像他们有时羡慕我一样。随着年龄的增长，他们一个个外出打工，唯一的几个，也都结婚生子。我也更少地回去，偶尔回去，也只是了解很少一部分他们地生活。但仅靠那点了解，我知道他们生活的很苦，他们要用更年轻的肩膀扛起生活的担子。他们的言语中多少已经有了点沧桑，多少已带有对生活的无奈。但是他们依然继续着他们的生活，他们在生活中不断成长。就像海子那句诗：大婶拉过两位小堂弟/站在我面前/目光其实很强/万物生长的鞭子和血！他们有更多更强的生命力。在电影中我们需要那样的目光。

#### 关于变化中的城乡

二冬所在的乡镇，是我儿时生长的地方，那里有我许多的回忆。但是现在已经面目全非。政府决定在那个边远的山区发展工矿业，在短短的几年之内：铝厂、电厂多了起来；煤矿、煤矿、铝石坑随处可见；原来种地的人们搞起了运输；四川的矿工，东北的妹子挤进镇子。一派繁荣的景象下面是一个混乱的现实。这给一直生活在封闭状态下的二冬们一个巨大的压力。老人们只能叹息地说：这个社会太乱了！关于剧情片和纪录片 我喜欢纪录片大于剧情片，但纪录片却太过于残酷。对于被拍摄者，对于观众，对于自己都太过残酷。我曾用纪录的方式拍过他们的生活，但那只能是一种表象。到达不了真实，到达不了内心。我希望到达一种真实，或许那只是一种想象；我希望达到一种内心的交流，或许那只是我的一厢情愿。于是我又爱剧情片大于纪录片。我要写剧本，让他们自己演自己的故事。（自己扮演自己、自己演绎自己的生活、自己讲自己的故事）我要告诉大家一个故事，还要让大家知道这个故事是我编着玩的，它只是一个故事。但我要自己告诉自己，这是一个现实。无法抹去的现实。

【《北京欢迎你》 FANHALL ID: [IF00288](#) 剧情片 中国】

## 影片概述:

因为召开奥运会，外地在京人员办理暂住证的工作再次提上日程。北京新华小区，通知4号楼的外地住户“办理暂住证”的任务落到了居委会王大妈的身上。于是，王大妈拿着通知书和住户登记表到4号楼开展工作。在工作中，这位北京老太太遇到了尖酸刻薄的小保姆、有车有房的暴发户、从事网络色情服务的时尚女郎、为自己身份据理力争的知识分子、混在地下室的摇滚文艺青年……

## 导演阐述:

奥运是北京一扇门，向外部世界敞开的同时，我们也窥到了里面的“风情万种”。有一天，出于孙女的孝顺，我想和我奶奶聊聊天。我奶奶和我说她没空。我就问您能有什么事呢。她说她是楼长，要去通知租房的办暂住证。我说那我能和你一起去吗？她说可以，但不能捣乱，因为这件工作事关奥运大事，很严肃。跟着奶奶串了几个楼，眼界大开。听了平时听不见的方言，看了平时看不见的居民；当然，感受最多的是一个仔细认真的北京老太太，原来在家长理短之外，她们流露出的工作态度，也能很严肃。介于这段经历，我创作了《北京欢迎你》这个故事。P.S: 片中的老太太不是我奶奶，是我奶奶秧歌队的队友。因为我奶奶被选入了奥运职工啦啦队，通告很紧，没有空挡接戏。

【《流氓的盛宴》 FANHALL ID: [IF00306](#) 剧情片 中国】

## 影片概述:

富贵和父亲相依为命生活在北京，寄居在一个托运站的院子里。富贵有一辆名为“幸福快递”的旧面包车，专门为物流公司送货。他夜以继日辛勤的劳作，期望能够早日治愈父亲的病。昂贵的医疗费用迫使他的父亲出院，绝望的富贵决定前往遥远的南方卖掉他的肾脏……当富贵回到北京时，父亲已经去世，可是火葬场规定必须要有死亡证明才能火化，富贵为了这个证明在医院、街道办事处、派出所之间来回奔波……

Fu-gui was living with his father in Beijing and lodged in the courtyard of a consignment station. Fu-gui has an old mini-van named “happiness express” and he uses it to deliver goods. He works all day and night for realizing his dream: to cure his father of illness. The expensive medical expense force Fu-gui’s father to leave the hospital. The hopeless Fu-gui decides to make the deal-travels to the remote south for the kidney removal operation ... When he returns to Beijing, his father has died already. The crematorium won't accept the body without a death certificate, so Fu-gui rush about it between the hospital, the sub-district office and the police station...



导演阐述：

在中国这个古老的国度，生活着无数像富贵这样的小人物，每当灾难降落时他们从来没有产生出智慧和力量进行周旋和对抗，只能凭借壮实的筋骨和麻木的精神默默承受，就像一条通体鳞伤神情滞钝的野狗望着这个世界，虽然在这个世界上占据了一个空间，却从不曾理解这个空间意味着什么，只是无望地退却，把自己逼到一个死角里，神经质地保护自己不再继续受到伤害。

The age-old nation of China has always been full of nobodies like Fu-gui. Whenever disaster strikes, they can never respond with the necessary wisdom and strength. All they can do is to bear it with strong bodies and apathetic minds, like a badly-beaten dog looks at the world with vacant eyes. They may occupy a certain amount of space in this world, but they never understand the meaning of that space. They just hang back in despair, flinch into the corner, and nervously protect themselves from future pain.

【《地下的天空》 FANHALL ID: [IF00308](#) 剧情片 中国】

影片概述：

《地下的天空》(英文名为 THE SHAFT)以中国西南贵州山区一个煤矿小镇为背景，讲述一家三口人——父亲老丁、女儿井水、儿子井明的故事，他们各有各的梦想，又在各自的现实世界里挣扎。阴郁陈旧的氛围，大段大段的沉默，少而又少的对白，以及不时响起的琴音铮铮，构成了这部中国味道浓郁兼具批判写实的影片。影片分三段，第一段讲述美丽的井水与矿工大明的“婉约”爱情。

大明骑自行车每天准时接送井水，但两个人绝少对话。井水虽然也在矿上工作，却总是白衣白鞋地不与环境协调。她被调到办公室工作，闲言碎语随之而来。矿长妻子跑到矿上一阵发飙打骂，而大明听着井水的哭声却止住了脚步。穿着红衣服的井水坐上了迎亲的轿车，轿车盘旋在山路上。大明送给井水的红色高跟鞋在湖面上漂浮着，像两艘小船。第二段是井水的弟弟井明的“叛逆”故事。

他高考无望却坚决不走父亲的路——下井当矿工。他想当歌星没有门路，想参加招工去北京却又被骗，帮朋友存两袋名牌服装又因“窝赃”被拘留，女朋友考上大学离他而去。无奈之下，井明下井了。最动人的却是老丁的“黄昏”故事。

做了一辈子矿工，他终于熬到了休，却已经咳嗽连连。为了儿子，老实的老丁犹豫再三，还是走进矿长的家。井明可以做地面上的工作了。老丁时常凝望墙上一家四口人的像片。他的妻子是当年他花两千块钱从人贩子手里买的，生下了两个孩子后被家里人找到接走了。他只知道她的家乡是一个叫凤凰岭的地方。退休了的老丁买地图、上网吧、打长途，最后取出一生的积蓄，坐上出山的巴士——车子在盘旋的山路上愈走愈远。

导演阐述：这部片子称为《地下的天空》，喻意是下层的人民争取着更好的生活，



是绝望中的希望。

【《白雨》 FANHALL ID: [IF00310](#) 剧情片 中国】

影片概述:

“白雨”是中国西部地区对暴风雷雨的方言称谓。如此温柔美好的名字，却代表着一个骇人的惊心景观。龙飞飞是一个肥胖儿童，他朋友不多，性格忧郁，经常孤独地走在漫长的校园路上，下雨天里，河边，一个人在大兴土木的城市废墟中穿。他少有的快乐在稀奇古怪的睡梦里，在下雨天。他对朋友忠诚，帮助朋友，帮助陌生的乞丐，同样和青春期的小孩子一样暗恋着班里的女孩。但最后却都遭到了背叛和失败。而家庭带来的压力同样让他紧张。他对每一个人，对阳光，对每一个新的一天充满了恐惧。后终酿成跳楼自杀的惨剧。

导演阐述:

我简单做了一个调查,儿童自杀的原因让人难以理解.可能是被污蔑偷窃别人的一个橡皮,可能是要好的朋友背叛了他,也可能是遭到暗恋女孩的拒绝.或是被家长辱骂.如果平等地站在儿童的角度,我想,我们成年人看似不重要的事情,恰恰可能是这些成长阶段最重要的事情.这就是为什么每次我们看到有关儿童自杀的消息时,总是惊叹于那些自杀原因的简单或不可思议.在电影中,我小心翼翼地揣测他们生活中的爱情,亲情,友情.虽然这一切都发生地那么微弱,模糊和不足挂齿.然而这就是我和我的电影的共同目的:应该用平等的视角看待儿童.尊重他们的思考.其实,无论是电影还是现实,这一点在如今的中国无疑是让人失望的.

【《青年》 FANHALL ID: [IF00311](#) 剧情片 中国】

影片概述:

在矿里上班的刘金财，爱上了在家闲着的吴丽。吴丽的父母向刘金财家提出先拿两万块钱，供吴丽去省会的卫校读书，读完书两人再结婚，刘管国父亲反对吴丽父亲的条件，两家人不欢而散。刘金财死下心要娶吴丽。刘金财砍断了自己的小手指来到吴丽家，扬言要娶吴丽，不答应就死。吴丽的父亲瞧不起刘金财的窝囊样，不让他见吴丽。刘金财无望，掏出早已准备好的“乐果”农药，一口喝了下去……刘金财的葬礼上，弟弟刘金宝向铁哥们发誓要整死吴丽一家。吴家人去楼空，刘管富提了把菜刀，骑上摩托出了家门，满城寻找吴家人的踪迹。转眼已至深冬，待业在家的汪国庆和小广私下琢磨要互相吹捧才能混出样来，两人召集一帮朋友吃饭，想壮大名声，吹牛但没收到好的效果。汪国庆去送要去当兵的同学沈勇富，几个铁哥们情深义重，借着酒劲，信誓旦旦，非要混出个人样来。第二天早晨汪国庆接到小广的增援电话，得知小广要为了一个女人要和当地的一地痞交涉，国庆只身一人去找小广，却中了人家的埋伏，被地痞一锤子敲中了脑

袋。汪国庆瘫在了医院的病床上，只有汪父一人照顾国庆，偶尔铁哥们刘金宝和高铁英才来看看他。下矿的高铁英在和“鸿星发廊”的小娟处对象，小娟的母亲担心铁英的矿下工作很危险，不太满意两人处朋友。铁英换了个建筑工地的活，可没干几天，铁英就从高楼上摔了下去……差点成了植物人的铁英在家里躺了一年，平日里母亲给他唱歌，放音乐，细心照顾，铁英的身体渐渐恢复了健康。大病刚愈的铁英走出了家，来到大街上，翻、新成超市的食杂店让铁英感到了外面的变化。在小娟的“鸿星发廊”里，铁英、小娟的母亲和小娟的新任男友坐在一起吃午饭，饭桌上，小娟的母亲委婉的告诉铁英不要再和小娟处朋友了，铁英点头答应，在大街上铁英遇见了失踪了一年多的小广，混的不好的小广还在鼓吹自己，说要去广州闯荡闯荡，当铁英跟他说汪国庆和他父亲都去世的消息时，小广一下子没话了。卖熟食的刘金宝每天除了和老婆做爱就是吵吵闹闹…死去的青年，偶尔会在话题和亲人朋友的头脑里出现，活着的青年还要适应这生活，这世界，可能铁英已经摸出点门道了……

【《好猫》 FANHALL ID: [IF00327](#) 剧情片 中国】

影片概述:

自贡，中国西南省份四川的一座内陆城市，因为房地产业的彻底崛起而命运陡转。旧的商业在垮台，一代人被替换；市区挖掘成了工地，乡村也不再淳朴；有人赚红了眼，有人哭断了气；人民与资本家在斗，资本家与政府在斗。。这一切来得不算太早，但来得太快，太过于疯狂，以至于一觉醒来不知身在何处。罗亮，一个替房地产老板开车和跑腿的人，快三十了，骑着破摩托，住着老房子，满足于做别人的附庸，被知识分子家庭出身的老婆耻笑，虽然他也有个梦想——衣锦还乡。他是资本家的帮凶，却又活在别人的阴影之下，挽回不了婚姻，得不到真爱，无法实现家族的宏愿，既救不了有恩于自己的师傅，也救不了他的老板，更救不了他自己。罗亮的眼睛就是我摄影机的眼睛：有点麻木，有点残酷，有点无奈，有点悲伤，也有点幻想。。末了，他躺在宽厚的土地上，仰望天际不知前路在何方。

导演阐述:

片子原本可能叫《黑猫白猫》的，来自邓小平的一句话：“不管黑猫白猫，只要抓住老鼠的就是好猫”。在这样一个价值判断下，一幕幕时代与众人的悲剧正不断地上演；而人的价值与猫一样，是附属的、卑微的、被随意摆弄的，工具而已，无论是老板，还是“狗腿子”，还是农民，还是钉子户。。而《黑猫白猫》是库斯图里卡用过的一个片名，他是我极其喜爱的导演，不应冒犯，于是我用了现在的这个名字——《好猫》。猫，也很贴合当前的时代精神，那是一种非常“和谐”的动物。我们的政府不是一直在说：中国人正在建造一个“和谐社会”，并也正

生活在一个“和谐社会”当中吗？我一边在剪辑一边在看、在想：生活真的就如我所描绘的这样吗？是不是有点失度？有点超现实？但很遗憾，生活基本上就是我所描绘的这样，甚至也许我还观察、思考、表达得不够彻底、不够真实！电影里很多场景与对话是我亲身经历与亲耳听闻的，写下来、拍出来用以纪念我在四川地区这七年以来的生活。

【《爬山小说》 FANHALL ID: [IF00330](#) 剧情片 中国】

影片概述：

本片根据乌青的小说《唯有爬山可以阻止我对自己举起枪》改编。我们很难讲述它的剧情，也许只有一句话：就是一个男人去爬山。他的一生完全呈现在这次脱离人群的爬山过程中：孤独、无聊、沮丧、幻想、对爱情的渴望、失败、以及绝望。影片始终笼罩着与现实的间离感，当主人公在山路上一次又一次的走过，他所做的所看到的和所遇到的，仿佛更像是一个迷惑而无奈的荒谬之梦。

【《八佰棒》 FANHALL ID: [IF00335](#) 剧情片 中国】

影片概述：

根据真人真事（欢镜听、张春雷等）改编。作为描写中国大陆看守所里在押犯的故事，电影以在押犯人黄敬廷被安排为临刑前的死刑犯代写遗书的情节为主线，反映铁窗内众囚犯不同人物、不同心理、不同人生观的冲突，打破了中国大陆关于此题材的诸多禁忌。通过于现关有大批在押犯的监狱实地拍摄的生活体验和积累，影片冷静真实地再现了囚犯铁窗生涯的众生百态，折射出对生与死、罪与罚、自由和囚禁的思考。

A small-time crook in China's maximum security prison is assigned the dubious task of recording the last wishes of the death row inmates scheduled for execution. Surrounded by men who are immersed in desperation, his close encounters with the condemned criminals shows him the darkest side of humanity. But he finds romance with the beautiful female prison radio station announcer, despite the watchful eyes of the wardens and the threat of execution hanging over her.

导演阐述：

《八佰棒》意指八佰杀威棒，民间传说，如果一个人没有正常走完人生的轮回，在阴曹地府就会受到地狱小鬼的杖责。如果说初历社会的经历是第一次四佰击的话，那么监狱人生就好比另外一次四佰击。从小在母亲下放到牛棚挤奶劳动期间，就经常在其上班中途看见游街示众的车队，看着那些在机关枪和众兵押解下，在无产阶级专政铁拳下，被五花大绑押赴刑场执行枪决的死囚犯，在我幼小的心灵里对那些即将奔赴黄泉犹然挺直腰板不屈不服的人充满了恐惧好奇和不解。据

说我从未谋面的祖父也是在安徽白茅岭劳改农场终其一生的，这更让我对被囚禁的生活充满掺杂了噩梦与浪漫的想象。2006 年末，伊拉克独裁者萨达姆·侯赛因闹剧的草草收场，让我深深感到，在一个没有绝对公道正义的年代，无论是暴君还是草民，他们的死一样仓促草率没有尊严。当我发现了在大陆有一个屡屡游走在生死边缘给临刑死囚写遗书这样残酷的工种时，我对罪与罚的探究也就找到了一个最佳（叙事）角度。

【《1:9 的诱惑》 FANHALL ID: [IF00436](#) 剧情片 中国】

影片概述：嗜赌如命的青年颖嘉，经常伙同赌友偷脚踏车、打台球、看乡戏；带着女友拜神求签，以此来为自己的赌博占卜吉利和祈求财运。依靠赌花花仔（赌博项目）过日子的他，总会向家人伸手要钱，会为卖白粉给他的赌徒杀漏刀百般讨价还价；但在村庄修建祠堂时又会为祈求好运和好面子而不顾父亲的劝阻去捐钱。身为警察的哥哥颖川，曾多次将在赌博现场的弟弟颖嘉亲手抓进派出所，父亲无奈地交罚款赎人。然而这些都无法阻止颖嘉的赌博行为，父亲只好以死来挽救自己的儿子；幸好有力大无比的哥哥颖川撞开房门救了父亲。弟弟颖嘉也为了逃避警察的抓捕，连结赌徒在屋顶上设岗放哨，戏弄前来禁赌的警察。在春节期间为了拉拢更多的赌徒，颖嘉使用诱导的手段，将对手杀漏刀的人集聚到自己的赌摊上来。杀漏刀为报复赌博的失利，带了数人拿上刀棍去找颖嘉算帐。在这场打斗中，有一位平日里天真活泼的初中生大粒，由于天台的木板断裂而摔下地面当场身亡。死亡给双方都带来了一定程度上的打击，杀漏刀等人躲藏到偏远的神庙里，依靠人们前来拜神留下的供品维持生计；颖嘉在父亲的开导下恢复了正常。这件事情过后，颖嘉仍然改变不了赌博的恶习，赶走已经怀孕的女友；并带着复仇心理，向哥哥颖川举报了杀漏刀卖白粉的事情，杀漏刀在一次白粉交易中被抓入狱。随之而来的便是女友的家人到颖嘉家里闹事，父亲拿起砍刀挥向颖嘉；缺了主要白粉来源的颖嘉，在一次亲戚好友拜年的团聚日中，由于改用注射毒品过量，昏迷在洗手间里，母亲也因受到惊厥先后被送往医院。弟弟颖枪得知母亲住院的消息后，专程从北京回到老家看望妈妈，而这时候电影才刚刚开始播放。

The story: The young man Yingjia who loves gambling always steals bicycles, plays billiards and watches local operas with his partners. He also takes his girlfriend to pray for luckiness in gambling and for fortune. He makes a living by gambling and always needs his families take care of him, and he also bargain with another gambler Shaloudao in dealing drugs. But he will raise money for building an ancestral temple in their villages against his father' s will. His elder brother, Yingchuan, as a policeman, caught Yingjia many times on the spot of gambling. His father then pays the fine for release. All these can' t stop Yingjia gambling. Then the father has to committee



suicide to save his son and has been saved by his brother Yingchuan. In order to absorb more gamblers, Yingjia used some methods to gather those gamblers from Shaloudao's place. In order to revenge, Shaloudao took some men to fight with Yingjia. In this fighting, a naive guy Dali fell down from the roof, dead on the spot. Being afraid, Shaloudao hide himself with the other partners in the temple and make a living by eating the offerings. Yingjia still can't change himself, he drove away his girlfriend and report to his brother about Shaloudao's business with drugs. In a gathering of spring festival, Yingjia lost his consciousness in bathroom for injecting too much drugs. His mother faint and has immediately sent to hospital. The little brother Yingqiang come back from Beijing to see mum, then the movie is just to begin.

导演阐述:

在一个严令禁赌的国度里,却有着铺天盖地的赌博场所和赌博项目,这种带有“挑战性”的诱惑,让部分年轻人身染赌瘾而无法自拔。年轻的生命虽然灿烂,但在愚昧和堕落的包围下,生命的美丽与可贵荡然褪色,直到被死亡吞噬过后,依然无法回头。这就是不良环境对人的一种腐蚀,对人的生活习惯的一种羁绊。本影片是根据真人真事改编,并且由当地民众出演的DV独立长片;它拥有强烈的生活气息和地域色彩;它不会有明显的故事开端和完整结局;它只是一个经过精心提炼的生活片段。这也是我对人生的看法,生活的一种延续或者说是轮回。

In a country with prohibition of gambling, there are many gamble places and gamble items. These temptations make some young men addicted to it. Although the young life is glittering, the beauty and dignity of life is fading under the surrender of ignorance and degeneration. He can't come back even after he has been dead. This is a rusty to life from the unhealthy environment and a fetter to people's living customs. The movie is based on a true story. It is an independent DV acted by the local residents. It boasts a strong life breath and local character and has no obvious beginning and ending. It is just a part of life. This is also my way of looking life, a continu of life or what we say transmigration.

【《湖畔公路》 FANHALL ID: [IF00466](#) 剧情片 中国】

影片概述:

故事在一条公路上发生。一个男人,在无数次的守望中,看见了一个女人。继而自己制造了一次邂逅。两人的感情开始了,日子周而复始。他们有过亲密,有过挣扎,有过追逐……却依旧在这条湖畔公路上,离也离不开。

导演阐述:

这是一个关于故乡的故事。可是故事里,并没有出现故乡。这是一种记录,记录



着故乡行将消失的那种情绪。公路以前并不存在。现在，出现了，以后必将将成为别的什么样子。不会再是原来的样子。越来越陌生。也许，再次从公路上经过。你才会和我一样发现。这里还没来得及消逝得一千二净 却已经被人又遗忘了一次……

【《外面》 FANHALL ID: [IF00736](#) 剧情片 中国】

影片概述:

故事讲述了一个住在山里面的孩子,对汽车的好奇,对外面世界的好奇.....

【《怒放》 FANHALL ID: [IF00789](#) 剧情片 中国】

影片概述:

上技校，打架，接班就业，工厂倒闭，跟大哥，捞社会。工厂大院里的孩子，他们有着不羁的青春，也有着温热的情感。白文 16 岁的时候家里收养了母亲朋友的孩子杨林，因为大三个月，白文叫她姐姐。白文对姐姐有一种朦胧的爱，可姐姐喜欢的却是院里最能打架的宝赢。除夕夜，宝赢被抓走了，判刑 10 年。在就业后最灰暗的日子里，姐弟两人互相温暖，他们的爱情有了可能。姐姐被扁豆强奸了，白文一直不知道，白文的朋友李超目睹了一切却没有勇气站出来。宝赢出狱，匆匆与人结婚。在宝赢婚礼上，姐姐终于失控，杀死了扁豆，然后自杀。白文不敢面对，他就陷入了疯癫状态，一直活在跟姐姐在一起的日子里。院里的另一个“坏孩子”沈庆成了一个成功的商人，在拉着白文外出吃饭的路上，为了救人被车撞死了。白文终于猛醒。他记起了一切。青春已逝，当他勇敢地面对，他发现，过去的那些或好或坏的日子，还有他的伙伴们，是他生活里不能缺少的部分。

【《达达》 FANHALL ID: [IF00512](#) 剧情片 中国】

影片概述:

《达达》讲述了一个名叫达达的少女，遭遇家庭性骚扰后和邻居男孩赵野一起出走，寻找亲生父母过程中发生了系列或青春残酷或温暖有趣的故事

【《少年血》 FANHALL ID: [IF00572](#) 剧情片 中国】

影片概述:

在 1980 年代末的一个上海夏天，一个少年在青砖红瓦的石库门弄堂里成长的故事。

【《二十四城记》 FANHALL ID: [IF00635](#) 剧情片 中国】

影片概述:

1958年，一家东北的工厂内迁西南。大丽，1958年从沈阳来到成都，成为工厂的第一代女工，千里之遥的迁徙带给她难以释怀的往事。小花，1978年从上海航校分配到厂里，外号“标准件”，是工人心目中的美丽厂花。娜娜，1982年出生，在时尚城市 and 老厂之间行走，她说她是工人的女儿。三代厂花的故事和五位讲述者的真实经历，演绎了一座国营工厂的断代史。他们的命运，在这座制造飞机的工厂中展开。2008年，工厂再次迁移到新的工业园区，位于市中心的土地被房地产公司购买，新开发的楼盘取名“二十四城”。往事成追忆，斗转星移动。时代不断向前，陌生又熟悉。对过去的建设和努力充满敬意，对今天的城市化进程充满理解。

【《流离》 FANHALL ID: [IF00707](#) 剧情片 中国】

影片概述：

《流离》的灵感来自于一则新闻报道，影片叙事冷静、反高潮，看似波澜不惊，其风格被影展指南中称作贴近“达内兄弟”（比利时电影导演）。《流离》以在小镇打工的女孩“秀”和男孩“金祥”的故事为主线，人物的命运走向却令人震惊；最极端的是导演的运镜手法，自始至终影片镜头不断小幅上下晃动，挑战一般观众的视听体验。

【《那片天空下》 FANHALL ID: [IF00525](#) 剧情片 中国】

影片概述：

2008 现代，夏，山城重庆。小树，一名中学生，因为对上学的极度厌恶，从北京某中学偷着逃学回到老家重庆，和以往的伙伴们马猴，白条等人重聚，格外兴奋。此时的重庆是一个天堂，中青年男女都在外面挣钱打工，城里留守的全是老人和上学的孩子，仅有个别几个他们这样的年轻人，每天为非作歹混迹于此，享受属于他们的自由天空。小树跟着白条他们私闯民宅，为非作歹，几次之后，从一个腼腆的中学生，变成一个街头小混混。母亲留在北京工作，无暇顾及孩子在老家的生活，多次打电话小树都故意不予理睬，失职的母亲也天真地以为孩子在老家有姥姥照顾，可能会好点。白条和镇上几个女人关系非同寻常，可他心中真正爱的女人小静却一直没有给他一点插足的机会，让白条郁闷得很，每次碰壁都到另一个女人云云那里寻找满足安慰。云云是有夫之妇，丈夫是个司机，在外面开车跑运输，工作性质比较危险，云云每天提心吊胆。白条的表妹美虹，是一个性格孤僻的初中生，有先天心脏病，曾因她情绪激动多次犯病，白条对他特别好，美虹也认为白条是他最亲近的人，两个人关系亲密异常。小静因病不能继续自己的学业，中途辍学，在县城谋职。他心高气傲，镇上好多追求者都看不上，一直和高中时的恋人保持联系，这个同学考入外地某重点大学，小静痴情

的幻想着一天自己也能到他的身边，一起过着城市的繁华生活。马猴，一个机灵捣蛋鬼，在学校从小打架心狠手辣，每次打完架，学校便请家长，家长必须回来解决问题，马猴便如愿以偿了，他以这种方式呼唤着从小缺失的母爱和关心，家长和学校都不知道这个真正原因，对待他的异常行为简单粗暴，长此以往，便形成了他暴力狠辣的性格。云云的丈夫因为车祸死了，云云希望白条娶自己，白条却没有给与回应，云云生气的把白条赶走，小静离开县城去大城市寻找自己的真爱，白条痛苦万分，美虹在学校受人欺负，在美虹家里，白条和美虹两个痛苦的灵魂通过非正常的男女关系彼此安慰温暖着。马猴失踪了，白条被警察抓走了，发生的一切，让小树茫然。小树的姥姥，相信因果报应，每天都去寺庙烧香。小树听了姥姥的一套积善行德的理论，想通过做好事善事来挽救自己，弥补自己以前的过失。小树首先想到了美虹，把自己的想法跟美虹说完之后，美虹也想跟他一起做，美虹认为以前跟白条得不正当关系，是自己的一个污点，她应去掉这个污点，两个人开始行动。两个人不断相处，渐渐的有了感情，小树悄悄的喜欢上了美虹，一次两个人在山后的小树林里玩耍，小树亲了一下美虹，美虹突然推开小树，然后急促的跑下山，她认为小树这样做是错误的、肮脏的行为，以前所有的努力都前功尽弃了，她痛苦生气的往山下飞奔着，突然，心脏难受，倒地抽搐起来。小树看到眼前的一切傻了，心里感到无比的愧疚和自责，一直不说话，眼神都直了，母亲从北京回来，把他又接回北京！

【《圈·圈》 FANHALL ID: [IF00526](#) 剧情片 中国】

影片概述：

建哥：油边厂老板，陷入员工辞职和体制转轨双重压力所带来的业务量下降的困境。建哥是一个道上混过来的人，有着道上人的义气和匪气。厂里的工人都被他当作自己出生入死的兄弟，建哥用义气去经营着这么一个在体制上即将面临淘汰的工厂。他经常得意的话：本地那帮鸟人，特别是房东，以前牛逼哄哄的，现在见了我点头哈腰，半个屁不敢放，他要是敢放，老子马上就收拾他。工商局这段时间查的厉害，每天，他都要派人在出租楼下面放风。跟很多生意人道上人一样，建哥信关公。在自己工厂的办公室里，除了一张老板桌，就是一个大大的关公神龛。烧香拜关公成了他每天必做的事情，坚信这是他生意兴隆的保障。外面，建哥经常要应酬那些黑道上的朋友，这是道义的需要，也是生存的需要。手袋厂已经欠阿建半年的款项了，阿建的资金流动陷入瘫痪，为了支付工资，他借高利贷。为了逃避高利贷，工人工资和房租的压力，他在一个深夜，卷起铺盖，带着老婆孩子，离开了这个地方。

唐生：唐老大，一个失意的中年男人，有时帮阿建厂里送送货，跑跑车。来莞打工近十年，毫无成就，老婆冷落他，儿子也从不听他的话。为了赢得别人的

认可和尊重，他花血本买了个DV，给电视台做DV新闻报料员。老唐的DV新闻从来没有上过电视，但是唐生却得罪了很多，常见到他被一群人追打，每次都是阿健开着面包车过来救他。唐生经常得意的话：我以前很胆小，自从当兵了后，我变得很胆大。以前我走路是低着头，自从做DV报料员后我昂起头，以前谁认识我啊，现在那些治安队长，村委人见到我都给我点头微笑。为了帮助一个女老乡找工作，唐惹出了很多误会。他给老乡找好房子，骑着车拖她找工作。那个女老乡是唐唯一可以述说的对象，他经常拿出自己在老山前线当兵时候的照片还有退伍证拿出来给别人看，老乡小红把唐当成一个勇敢的英雄，唐也在她身上找到自信和尊严。后来，老唐的一个新闻终于上电视了，记录的是军军他们害死傻子的事情，但报料的时候，老唐和所有的人都不知道害死傻子的人是谁。在所有人老唐的新闻终于上电视而庆贺的同时，军军和他的一帮兄弟为了跑路离开了这个城市。

军军：唐生的儿子，无业，不愿进厂。为见网友，离厂，来到老爸老妈所在的镇区，石碣。受某小厂老板之托，偷偷修改建哥工厂的招工牌，被打。后来跟阿建厂里的几个工人混熟了。他们去一个废弃的高尔夫球练习场打高尔夫，吃甜筒，到河边洗脚，去河边的露天公共厨房烧饭吃。他的梦想是当一名歌手和舞者。暗恋混迹在文工团里的一个跳舞的本地女孩。在工业区有很多文化活动戏台，一个老板承包所有的戏台，负责每晚给这些打工者带来文化演出。军军很欣赏那个承包戏台的老板枫哥，但又很恨他，因为他灌醉阿华强暴了她。军军带领一帮兄弟，穿着偷来的高尔夫球服，拿着球棒，把枫哥痛扁了一顿。军军发现老爸偷偷“养了个小情人”，在人群中把老爸打了一顿。跟军军家同住在一起的老乡有一个正在上初中的女儿，14~15岁，她喜欢军军。军军叫她好好读书，考上大学。军军会经常到网吧留言：我到石碣了，什么时候出来见面。那个被军军称为小周迅从来没有上过钱，也没有给军军留过言。军军后来和他的几个兄弟在一个暴雨天的河边，不小心害死了傻子，然后决定跑路。为了筹集路费，东尾带着他们去在修高速公路的老爸那要钱。跑路之前，他们相邀去东莞市区，听人讲那里很漂亮，还可以吃哈根达斯甜筒。

【《GROUPIE》 FANHALL ID: [IF00429](#) 剧情片 中国】

影片概述：

电影《果》通过两个不同类型的女孩—乔乔、吉吉与摇滚乐手大伟间充满眷恋与欺骗、温情与狡诈的复杂情感纠葛，讲述了一个发生北京摇滚圈中阴冷残酷的故事。“果”，老北京方言词，原指女孩子。但在语言的不断发展中，“果”一词被逐渐淘汰不用。后因摇滚乐进入中国，其派生产物也随之的相继而至，“果”做为“GROUPIE”一词的音译，重新被拾起用以特指追随于摇滚乐手身边的女孩



子。在摇滚乐圈中，“果”是一个较庞大的群体。她们通常充当供乐手玩弄以及解决乐手生理需求的悲情角色。她们看似张扬、反叛的外表下，却如同所有的女孩子一样有一颗柔弱的内心。她们恐慌、无助、迷茫……

## 国外 剧情片 35 部

【《GOMORRA》 FANHALL ID: [IF00578](#) 剧情片 意大利】

影片概述:

这部电影根据罗伯托·萨维亚诺(Roberto Saviano)畅销小说改编,导演马提欧·加洛尼和他的五位编剧(包括萨维亚诺本人,到目前为止还要警察来保护他们的安全)以新闻体的方式表现了那不勒斯的克莫拉组织的派系争斗,为我们呈现了人吃人的社会风貌,那里充满了及时行乐的生活哲学、犯罪十分猖獗,白粉交易随处可见。没有过多的修饰,《格莫拉》单刀直入地把我们带到了这样的一个世界。构成影片主线的五个人物的故事交替进展。第一个是一位名叫托托的13岁的男孩,他了解到成为一名克莫拉成员,就意味着得到了获得尊敬和成熟的门票,玛利亚是一位他要求出卖的年轻母亲。唐·希洛是一个“潜水艇”,他的工作是把每个月的支出交给可信的组织成员,而这些成员的儿子或者丈夫都已经入狱。马可和希罗是好朋友,他们天真地认为能够从当地的组织头领那里独立接手。帕里跨斯是一个熟练的女装裁缝,他为一家幕后为克莫拉组织的时装公司打工,但是在一次针对组织的中国竞争对手的夜间突袭中被捕,他在那里担任一个庞大的血汗工厂训练员。弗兰克是一位善于言谈的商人,不过他的“生意”却是处理有毒废物,这属于违法行为,这让他的年轻助手罗伯托越来越发排斥。

【《Altro pianeta, Un》 FANHALL ID: [IF00767](#) 剧情片 意大利】

影片概述:

导演说这个片子花了十年时间才得以拍摄本片,但只花了7天时间拍摄,原因是:没钱。。。。。。

【《Zion and His Brother》 FANHALL ID: [IF00523](#) 剧情片 以色列/法国】

影片概述:

14岁的锡安和他17岁的哥哥两个人之间的关系因为一场严重的意外而面临严重的危机,影片讲述了锡安如何处理这个危机并决定承担起自己的责任。。。。。。

【《Carmo, Hit the Road》 FANHALL ID: [IF00510](#) 剧情片

西班牙/巴西/波兰】



**影片概述:**

Marco 是一个西班牙商人，驾车在巴西兜售廉价商品的路上，被人抢劫，一个叫 Carmo 的当地女孩救了他，女孩一天都不想在这个无法无天的地方呆下去了，他俩在这没有法律的风光迷人的地方展开一段危险而浪漫的旅程。。。。。

**【《Crows Zero 2》 FANHALL ID: [IF00848](#) 剧情片 日本】****影片概述:**

第一集结束后的 8 个月，泷谷源治即将毕业，却仍然没有登上铃兰顶点。这时凤仙学园的刺客又潜入铃兰，过去和现在的恩怨交织在一起，集中爆发出来 官网放出消息，招募凤仙学院演员一大堆。问题是除了美藤兄弟们和月光兄弟们以外，剩下的基本上都是光头，所以才被称为光头军团。看过第一部的朋友应该还记得铃兰学院最后火并的场景，如果在第二部中的火并发展成为一半是“乌鸦”一半是“陈佩斯”，这样的视觉一定很酷！个人设想恐怕还是要安排在雨中进行，因为大太阳天儿的时候太刺眼了~

**【《神様のパズル》 FANHALL ID: [IF00849](#) 剧情片 日本】****影片概述:**

一和喜一是一对双胞胎兄弟。弟弟喜一又聪明又好学，功课很好，而哥哥基一却和他正好相反。喜一突然跑去国外旅行，临行前拜托哥哥假扮他去大学上课，基一因为图报酬，就应承了下来。本想低调瞒混过关，不料这天，任课教授指名要基一去找长期旷课的女学生穗瑞沙罗华回学校上课。穗瑞是学校里有名的天才少女，根本不把大学课程房子心上。基一拗不过教授，硬着头皮来到了穗瑞家。交谈之下，基一被又美貌又博学的穗瑞吸引了，为了压倒穗瑞的高傲之气，他一时兴起提出了一个问题：“你能制造宇宙么？”第二天，穗瑞竟然回到学校上课了。得意的基一没想到自己提的问题引来了后患。基一和穗瑞被分在了一个研究组，而课题竟然是证明宇宙可以制造！我的天呢，究竟该怎么办？！！基一迎来了波澜壮阔的大学生活……

**【《Kurôn wa kokyô o mezasu》 FANHALL ID: [IF00511](#) 剧情片 日本】****影片概述:**

因公殉职的宇航员高原耕平经由合法克隆获得了重生。然而获得新生的他却发生了记忆混乱。耕平记得自己有个双胞胎弟弟，小时候，他为了救耕平而溺水身亡……然而所谓的弟弟其实是真正的耕平。克隆出来的二号耕平发现了自己的尸体，以为那是自己的双胞胎弟弟。他想把尸体带去母亲身边，便背着尸体前往故乡……记忆中尘封的真相究竟是什么？作为克隆人的我究竟能否继续存在于

世？耕平陷入了苦恼之中。在已经成为一片废墟的故土，耕平发现了意想不到的东西……

【《Corazón del tiempo》 FANHALL ID: [IF00516](#) 剧情片 墨西哥】

影片概述：

一个年轻的墨西哥南部省份 Chiapas 女人，卷入了 Zapatista 的一场革命斗争中……

A young woman in the southern Mexican region of Chiapas falls for a revolutionary fighting in the Zapatista conflict.

【《Sin Nombre》 FANHALL ID: [IF00452](#) 剧情片 美国/墨西哥】

影片概述：

洪都拉斯女孩和父亲重逢，一个偶然的机会使她有机会实现即前往美国生活的梦想，但是第一步必须做的是前往墨西哥，而在旅途中，一系列的意外发生了……

Honduran teenager Sayra (Gaitan) reunites with her father, an opportunity for her to potentially realize her dream of a life in the U.S. Moving to Mexico is the first step in a feateful journey of unexpected events.

【《Sleep Dealer》 FANHALL ID: [IF00923](#) 剧情片 美国/墨西哥】

影片概述：

不久的将来，世界被分割，数字网络链接一切，3个陌生人冒着生命危险，试图突破科技的藩篱，互相联系，他们将面对怎样的遭遇……

Set in a near-future, militarized world marked by closed borders, virtual labor and a global digital network that joins minds and experiences, three strangers risk their lives to connect with each other and break the barriers of technology.

【《The Wrestler》 FANHALL ID: [IF00917](#) 剧情片 美国/法国】

影片概述：

罗宾逊是八十年代的明星摔跤手，在摔跤场上风光无限的他，随着年龄的增长，以及过于激烈的竞技压力等原因，让他的健康状况每况愈下。在一场规模不大的比赛中，罗宾逊突然心脏病发，进入了医院，随后医生警告他必须马上退出这一行当，如果再进行这种危险的运动的话恐怕性命难保。为了有一个新的开始，罗宾逊在熟食店找了份工作，并和一个上了年纪的脱衣舞娘同居，而为了可以和舞娘的儿子和睦相处，他还做出了许多的努力。但是这也无法阻止罗宾逊内心涌动的成为职业摔角手的欲望，当他得知自己有机会跟旧日的老对手进行比赛的时候

候，心痒难耐的罗宾逊，为了最后的尊严和荣誉，决定放手一搏……

This is a drama about an aging professional wrestler, decades past his prime, who now barely gets by working small wrestling shows in VFW halls and as a part-time grocery store employee. As he faces health problems that may end his wrestling career for good he attempts to come to terms with his life outside the ring: by working full time at the grocery store, trying to reconcile with the daughter he abandoned in childhood and forming a closer bond with a stripper he has romantic feelings for. He struggles with his new life and an offer of a high-profile rematch with his 1980s arch-nemesis, The Ayatollah, which may be his ticket back to stardom.

【《Medicine for Melancholy》 FANHALL ID: [IF00921](#) 剧情片 美国】

影片概述:

一对男女，早上醒来后，发现彼此发生了一夜情，但是连对方名字都不知道，也不知道两个人怎么会来到这个房间，接下来的一天，他们开始互相了解，并拥有了此生难忘的美好一天……。

A night they barely remember becomes a day they'll never forget. A love story of bikes and one-night stands told through two African-American twenty-somethings dealing with the conundrum of being a minority in a rapidly gentrifying San Francisco.

【《Cold Souls》 FANHALL ID: [IF00485](#) 剧情片 美国】

影片概述:

一个男人寻找自己的灵魂的故事……。

In response to shiny, bigger, better American consumerism comes Cold Souls, a metaphysical tragicomedy in which souls can be extracted and traded as commodities. Balancing on a tightrope between deadpan humor and pathos, and between reality and fantasy, the film presents Paul Giamatti as himself, agonizing over his interpretation of Uncle Vanya. Paralyzed with anxiety, he stumbles upon a solution via a New Yorker article about a high-tech company promising to alleviate suffering by deep-freezing souls. Giamatti enlists their services, intending to reinstate his soul once he survives the performance. But complications ensue when a mysterious, soul-trafficking “mule,” transporting product to and from Russia, “borrows” Giamatti's stored soul for an ambitious, but unfortunately talentless, soap-opera actress. Rendered soulless, he is left with no choice but to follow the trail back to bleak St. Petersburg. He comes to value that happiness isn't merely the absence of pain, but the integration of the full range of emotion into life. Sophie Barthes' s debut feature is strikingly original, not

only for its haunting concept but for its poetic execution. Inspired production design and lyrical cinematography create a melancholic, heightened world. Perfectly cast, Giamatti and a gifted ensemble maneuver seamlessly through shifting ontological landscapes without ever betraying the surrealism. With this dazzling accomplishment, Barthes establishes herself as an auteur to reckon with.

【《Don't Let Me Drown》 FANHALL ID: [IF00487](#) 剧情片 美国】

影片概述:

在 911 之后的那段充满这恐惧和仇恨的日子里，两个拉丁裔美国少年发现只有爱情才能带着他们走出这种快要令人溺死的生活。

In a post-September 11th world overflowing with fear and hate, two Latino teens discover that sometimes the only thing that can keep them from drowning is love. At the center of Cruz Angeles' s touching first feature are Lalo and Stefanie, two high-school kids living in Brooklyn. Lalo comes from a mexican immigrant family that struggles financially. His father, formerly a janitor at the World Trade Center, now works at Ground Zero cleaning up debris. Stefanie' s family moved back to Brooklyn after her sister was killed in the attacks. While her mother tries to hold the family together, her father' s emotions have no outlet but anger. Lalo and Stefanie meet at a birthday party, and although they start off on the wrong foot, the ice melts, and their budding friendship becomes a clandestine romance. Down Let Me Drown features an elegantly simple story, layered characters, and standout performances, notably from its young leads. The director's approach feels intuitive and brings a refreshing spontaneity to the story. He clearly knows everything about his characters and creates an authenticity that brings out both their emotions and humor. The character interactions seem so slight, couched mostly in everyday, often-funny situations, but gradually the film accrues weight. The textures of the city and the lives of ordinary people are shaded with a wistful sense of struggle, but the fabric of the film is woven from compassion. We care about these characters because they care about each other: that' s how they keep their heads above water.

【《The Greatest》 FANHALL ID: [IF00488](#) 剧情片 美国】

影片概述:

本片讲述一个豆蔻年华的女孩和她所在的家庭努力渡过失去儿子的痛苦的故事.....

A drama that is centered around a troubled teenage girl and a family that is trying to get

over the loss of their son.

【《Paper Heart》 FANHALL ID: [IF00489](#) 剧情片 美国】

影片概述:

这部电影通过半纪录片、半故事片的表现形式，讲述男主角和女朋友查琳·易的“真实生活”以及他们之间的关系。

A look at the relationship between two young actors.

【《Peter and Vandy》 FANHALL ID: [IF00490](#) 剧情片 美国】

影片概述:

大部分夫妇在很多年后会问一个痛苦的问题：“到底是什么让我们之间变成这样的呢”，本片通过住在曼哈顿的一对夫妇彼特和温蒂之间的爱情故事，探讨了这个问题。。。。。。

'Peter and Vandy' is a love story told out of order. Set in Manhattan, the story shifts back and forth in time, juxtaposing Peter and Vandy's romantic beginnings with the twisted, manipulative, regular couple they become. The film explores the question most couples ask themselves... 'How the hell did we get this way?'

【《Push: Based on the Novel by Sapphire》 FANHALL ID: [IF00491](#)

剧情片 美国】

影片概述:

影片根据 Sapphire 的畅销小说改编。在美国纽约的哈莱姆区，这里是黑人的聚居地，一个身体超重、文盲的黑人女孩怀上了她的第二个孩子，此时，一个进修学校向她发出了上学的邀请，这给了她一个人生的新方向。

【《Toe to Toe》 FANHALL ID: [IF00493](#) 剧情片 美国】

影片概述:

影片讲述一对好朋友，白人女孩和黑人女孩，之间的友情，面对一个需要竞争才能获得的机会，她们之友情能经受住考验吗。。。。。。

Emily Abt's emotionally powerful feature film, Toe to Toe, tells the story of a love/hate relationship between lacrosse mates Tosha and Jesse, two senior girls at a competitive Washington, D.C., prep school. Tosha is a fiercely determined African American scholarship student from Anacostia, one of Washington's poorest areas, while Jesse is a privileged, but troubled, white girl from Bethesda, who deals with promiscuous tendencies that pull her toward self-destruction. The two forge a close



and genuine friendship on the field, but that bond is tested when the obstacles presented by societal circumstances threaten to tear them apart. Abt draws penetrating performances from bright, young talents Louisa Krause (Jesse) and Sonequa Martin (Tosha). Together they craft a complex story rich with nuance and authenticity, avoiding predictability and challenging tired racial narratives. Inspired by the disturbing fact that interracial friendships end at age 14 for 87 percent of American teenagers, Toe to Toe is a powerful reminder of the transforming power of honesty and the way that those who test us often make us better.

【《Ballast》 FANHALL ID: [IF00913](#) 剧情片 美国】

影片概述:

本片在圣丹斯一经亮相,即在影评界获得如潮好评,是一部不可错过的独立电影。两个成年人,一个小孩。单亲母亲如何带着孩子在一个小镇上生活;考虑孩子的未来,两个成年人又将如何面对他们的过去,并找到一个开创新生活的方式.....

A single mother and her embattled son struggle to subsist in a small Mississippi Delta township. An act of violence thrusts them into the world of an emotionally devastated highway storeowner, awakening the fury of a bitter and longstanding conflict. With the boy's future hanging in the balance, the two adults must reckon with the past while together searching for a new way forward.

【《Frozen River》 FANHALL ID: [IF00914](#) 剧情片 美国】

影片概述:

美加边境走私的故事,两个女人在美加边境做非法移民的生意,中国的,巴基斯坦的非法移民.....

Frozen River is the story of Ray Eddy, an upstate New York trailer mom who is lured into the world of illegal immigrant smuggling when she meets a Mohawk girl who lives on a reservation that straddles the US-Canadian border. Broke after her husband takes off with the down payment for their new doublewide, Ray reluctantly teams up with Lila, a smuggler, and the two begin making runs across the frozen St. Lawrence River carrying illegal Chinese and Pakistani immigrants in the trunk of Ray's Dodge Spirit.

【《Wendy and Lucy》 FANHALL ID: [IF00916](#) 剧情片 美国】

影片概述:

A woman's life is derailed en route to a potentially lucrative summer job. When her car breaks down, and her dog is taken to the pound, the thin fabric of her financial situation comes apart, and she is led through a series of increasingly dire economic decisions.

【《Afterschool》 FANHALL ID: [IF00920](#) 剧情片 美国】

影片概述:

一个后进生，喜欢沉迷于网，无意间拍到一个双胞胎女孩因服药过量而死去。在学校进行悼念仪式的过程中，男孩变得越来越脆弱，没有办法，只剩下迷离和缺失。。。。。。

Afterschool is set in the insulated world of a New England prep school. Robert, a withdrawn student who more or less lives on the Internet, unwittingly captures on video the sudden deaths by drug overdose of a pair of popular twin girls. As the school goes through an official mourning process, complete with the production of a memorial video, Robert becomes increasingly fragile. Solace, comfort, and true resolution are out of reach, and there is nothing but distraction and displacement.

【《Milk》 FANHALL ID: [IF00940](#) 剧情片 美国】

影片概述:

基于真实故事。《米尔克》的故事以回忆展开，讲述了同性恋者米尔克为同性恋争取权益的感人故事。

His life changed history. His courage changed lives. Using flashbacks from a statement recorded late in life and archival footage for atmosphere, this film traces Harvey Milk's career from his 40th birthday to his death. He leaves the closet and New York, pens a camera shop that becomes the salon for San Francisco's growing gay community, and organizes gays' purchasing power to build politicalalliances. He runs for office with lover Scott Smith as his campaign manager. Victory finally comes on the same day Dan White wins in the city's conservative district. The rest of the film sketches Milk's relationship with White and the 1978 fight against a statewide initiative to bar gays and their supporters from public school jobs.

【《Rachel Getting Married》 FANHALL ID: [IF00915](#) 剧情片 美国】

影片概述:

一个离家 10 几年的年轻女子回家参加姊妹的婚礼的故事。这是一个爆笑喜剧。

American-born Caucasian Rachel falls in love with an African-American male, and

both decide to get married. Rachel chooses her friend, Carol, to be the bridesmaid, arranges for her and others to wear traditional Indian Sarees, and arranges for an Indian Food caterer. But when Rachel is re-united with her estranged sister, Kym, an alcoholic and drug abuser, she asks Carol to step aside and let Kym be the bridesmaid. It is during the formal engagement that Rachel will realize that she may have made an error in entrusting this task to Kym, and soon the family's peace will not only be shattered, but the past will be re-visited and questions raised.

【《Arlen Faber》 FANHALL ID: [IF00482](#) 剧情片 美国】

影片概述:

一位写出了划时代的关于精神指导的书的作者,被许多人追着要求给自己一点人生的建议,而他只想自己一个人静静呆上一段时间。

【《Synecdoche, New York》 FANHALL ID: [IF00924](#) 剧情片 美国】

影片概述:

一部集合了众多艺术家,演员的疯狂颠覆电影。。。。。。

From Charlie Kaufman comes a visual and philosophic adventure of epic proportions. Kaufman twists and subverts the form and language of film as he delves into the mind of a man who sets out to construct a massive artistic enterprise that could give some meaning to his life. Directed by Kaufman and filled by a cast of some of the most lauded actors of our day, Synecdoche, New York is an epic story of grand artistic ambitions and creative madness.

【《Vicky Cristina Barcelona》 FANHALL ID: [IF00937](#) 剧情片 美国】

影片概述:

一对好朋友,两个女孩,VICKY 喜欢稳定的感情,已经有未婚夫,CRISTIAN 不知道自己需要什么,只知道自己不要什么,没有固定男朋友。前往巴塞罗那旅游,碰到一个艺术家,VICKY 和该艺术家先发生了关系,而CRISTIAN 成为了他的女朋友,可是,这个艺术家的前妻忽然回来了,VICKY 的未婚夫也来到了,于是,三个女人和两个男人之间,究竟会发生什么样的碰撞。浪漫、性感,是这个片子的主轴。。。。。。

Two girlfriends on a summer holiday in Spain become enamored with the same painter, unaware that his ex-wife, with whom he has a tempestuous relationship, is about to re-enter the picture.

**【《Taking Chance》 FANHALL ID: [IF00492](#) 剧情片 美国】**

影片概述:

影片根据真实事件改编，陆军少尉迈克尔志愿担当军事护卫队员，护送 19 岁的海军陆战队员钱斯的尸体回他的故乡——怀俄明州的 Dubois。

Based on real-life events, Lt. Col. Michael Strobl (Bacon), a volunteer military escort officer, accompanies the body of 19-year-old Marine Chance Phelps back to his hometown of Dubois, Wyoming.

**【《Before Tomorrow》 FANHALL ID: [IF00509](#) 剧情片 加拿大】**

影片概述:

19 世纪中期，因纽特人生活在北美，又被称为北美的爱斯基摩人，Ningiuq 和 Kutuujuk 是族中的长辈，也是一对好友，每当夏季来临，他们就和相邻的族人聚会，讲故事、通婚、分享食物。Ningiuq 变得忧心忡忡，两件事情让他担忧：一是 Kutuujuk 的健康每况愈下，恐怕时日不多；另外传闻欧洲的殖民军队已经踏上美洲的土地，一旦他们到来，这里世外桃源般的生活就会被打破。。。。。。

**【《Victoria Day》 FANHALL ID: [IF00522](#) 剧情片 加拿大】**

影片概述:

在 1988 年夏天的某个星期，朋友的失踪，父母的期望，爱情的出现，乡村摇滚音乐会，所有的一切都将对影片主人公从少年迈向成人产生重要的影响。。。。。。

**【《Louise-Michel》 FANHALL ID: [IF00517](#) 剧情片 法国】**

影片概述:

LOUISE-MICHEL 是巴黎公社著名女领导人的名字，但本片不是这位“蒙马特尔高地红色处女”的传记片，而是讲述两个无产阶级的故事。露易丝是一个不识字的女工，谁要是在她面前说她文盲，她就不会对这个人客气。她和同事发现老板在一夜之间把工厂里所有的机器都搬走了，只留给他们几百欧元的赔偿。在气愤之余，她提议雇请一名杀手杀掉流氓老板。她找来的杀手就是迈克尔，他是一个极其平庸的保安员，住在废弃的露营车里。这两个既愚蠢又恶毒的人是否能够消灭流氓资本家？

**【《Cliente》 FANHALL ID: [IF00761](#) 剧情片 法国】**

影片概述:

本片围绕舞男 Marco 的故事展开，当初 Marco 为了支持老婆的创业，不得不去从事舞男这一古老的职业。如今，正当他想从这职业中脱身而出的时候，她老婆

却发现这一事实，从而，一切都变了。。。。。。

The story revolves around Marco, aka Patrick, escort for hire for older rich ladies in search of lunchtime company in Paris. Marco is pushed to the oldest profession by the need to support his wife's budding business, and therefore escape from a difficult cohabitation. When the wife Fanny finds out about the moonlighting, like the say, things will never be the same.

【《Entre les murs》 FANHALL ID: [IF00938](#) 剧情片 法国】

影片概述:

本片讲述一个普通的巴黎中学，一个移民和贫民子弟众多的初中法语课堂，导演在片中用记录片的形式完成了一部故事片（该片是小说《墙壁之内》的同名电影，而影片男主角就是原著作者），20个学生和老师都在仿佛对摄影机无知觉的情况下进行表演，“真实的”上着一堂堂法语课，孩子们肤色各异，来自不同种族和文化背景，但在法国崇尚自由的教育体制下，这群十三四岁的孩子都活泼到几乎放肆，屡屡向老师发难，让老师们饱受挫败感，即便如此，老师还是在内心里坚守着孩子们作为弱势群体的权利，体谅他们作为移民的难处，以自由、平等、博爱的精神对待他们，而且，在这个基础上严格要求他们，努力的想传授知识给他们，即便孩子们并不理解。影片并没有一条故事主线，观众看到的只是一堂一堂略显松散的法语课，老师和学生的问答，孩子们的顽劣，老师的无奈和懊恼，直到有一天有一个黑人孩子在课堂上打伤了同学，老师在情急之下说了一句带有种族歧视成份的粗话，学生面临着被开除，老师面临着被校委会审查。。。。。。《墙壁之内》的课堂映射的是法国现代社会，即课堂和社会一样，两者都在认同三原则的大前提下，渴求秩序和平衡，最终的目标是各方利益的保障，达到幸福和进步。影片叙事稳健，老师和20个学生表演出众，是一部有思想深度和技术表现力的佳作。

Teacher François prepares for a new year at a high school in a tough neighborhood. Armed with the best intentions, they vow not to let discouragement stop them from trying to give the best education to their students. Cultures and attitudes often clash in the classroom, a microcosm of contemporary France. As amusing and inspiring as the teenaged students can be, their difficult behavior can still jeopardize any teacher's enthusiasm. Neither stuffy nor severe, Francois' s extravagant frankness often takes the students by surprise. But his classroom ethics are put to the test when his students begin to challenge his methods.

【《Lulu und Jimi》 FANHALL ID: [IF00518](#) 剧情片 德国】



**影片概述:**

影片是一个发生在上世纪五十年代纳粹后重建时期的德国的罗密欧与朱丽叶式故事，也是一部结合了童话、摇滚音乐以及舞蹈元素的公路电影。片中由于种族、经济因素不能自由相爱的双方是黑人吉米和富有的德国女孩露露。

A drama about the relationship between a young black man and a rich German girl.

**中国 实验片 11 部****【《下流诗歌》 FANHALL ID: [IF00359](#) 实验片 中国】****影片概述:**

警察带着几个人一同关在铁笼子里。除了训话以外，然后还让他们来朗诵他写的诗歌…… A policeman is shut in a cage, together with some guys He pontificates, as well as has them read out his poems

**导演阐述:**

诗歌是下流的，谈话也是下流的。被囚进在这个空间里。下流的言辞是揭开另一个空间的门。当你与这里的每一个人对视一分钟以上，你还会有什么想法哪。  
Enjailed in this space. Low-class speakings is the key to another space. Guess what would come into your mind after watching on each of these characters over one minute.

**【《红拂夜奔 Dying in the Dark》 FANHALL ID: [IF00859](#) 实验片 中国】****影片概述:**

本片描述的是中国大陆西南地区虚拟的社会背景下所发生的故事，这个社会是凭空捏造但又继承晚清民国传统的社会，这个社会浑浊，来自泰国清迈的华裔黑帮头目杨素因嫉恨红舞女红拂与亲信李靖有染，而虐待红拂并追杀李靖，红拂逃离之后寻求情人李靖与义兄虬髯的帮助……逃出生天的三人组决定不再向杨素妥协，直杀杨素大营……但是，似乎结局有些蹊跷，似乎是杨素和虬髯的对话，两个人之间的个人恩怨还是将战线扩大……

This video is based on an ancient Chinese story named "Hong Fu Ye Ben(Dying in the Dark)", which serves as the very origin of the film screenplay. Presented with such a chaotic combination of the reality and memories of the old days, the movie story shows the emotional fluctuations and fantasies of the youths of that time, whose moods were endlessly amplified. Impregnated in music, the young's impulses and fantasies enriched their existing wild imagination, in a unchained style. While with all the original orders of the story events being disturbed by the means of multimedia

interactions, the same story is told by a non-linear presentation mode. Thus, different audience would see nonidentical narration course, enjoying completely new experiences and feelings from the story.

导演阐述:

本片以中国古代故事《红拂夜奔》为缘起,以现实社会和旧时回忆的混杂,渲染着青春期的躁动和幻想,使年轻人的情绪无端放大,在音乐浸染下,幻想和冲动使年轻人的想象力更加丰富,天马行空。以多媒体互动的形式打乱故事原有的顺序,非线性的表述同一个故事,不一样的观众看到不一样的叙述过程,获得不一样的感受。这是一部囧片,无数的幻想与意淫参合在了这片里,揉碎在创想中,奇怪的选择,开放式的选择似乎是世事纷繁、机缘巧合、命运交错,无数种可能在有限的时间和空间里相互碰撞,生活中看似蕴藉着无限的可能性;打破传统叙事理论的故事性,与叙述区分,在编写了程序的载体里面,影像的故事性被打破,传统的叙述方式被篡改,随机看到的影像由观众自己的意识拼凑成为一个影像过程而非导演强制安排的一个叙述环节。于是观众在讨论,为什么杨素要杀他们,值得追杀吗?他们为什么还要去杀杨素?值得去追杀吗?为什么要去追杀?和无名的反抗?因为导演在无端地制造幻想与意淫,并且影像中的段落的重复、类比、呼应和消解,真正意义上解放叙事环节,使其观众的单一思维从旧有的时空观念链条上脱轨而出。影像呈现出繁复多义的形态使得旧有的观念全部被打破,新媒体的载具使影像带给观众不一样的观影方式与感受。

To start with this video,I would like to have an ancient Chinese story named "Hong Fu Ye Ben(Dying in the Dark)" as the very reason,under such a combination of the reality and old memories,the emotional fluctuations of those youths could be shown here. The restlessness and the imagination during the youth would have those human moods enlarged without any reason.While all the original orders being disturbed by the means of multimedia interactions, the same story is being told by a non-linear presentation.Thus,would be able to bring a brand new story with differences only in the process of telling,but also in the process of being touched. This video tells people a story revealing a fictitious social background in Southwest China, in which the society is totally a made-up one but with multidimensional heritages featuring in the traditions of the late Qing Dynasty and the Republic of China. In such a chaotic society, a gangleader, Cannabis Young--a Chinese Thai from Chiang Mai, out of the jealousy of the love affairs between the popular dancer Red Lotus and his gang confidant Lee Jim, ill-treats Red Lotus and hunts to kill Lee Jim. Fled from Young, Red Lotus turns to Lee Jim and his blood brother Beard Dragon for help... Finally, the three after their narrow escape decide to fight back to Young' s lair instead of compromise ... The end,

however, seems somewhat odd with apparent dialogs between Young and Dragon, which suggest whether the mutual personal resentment are continuing revenges or this long battle is still expanding...

【《独白》 FANHALL ID: [IF00386](#) 实验片 中国】

影片概述:

融合自己的感受,以年轻但诚实的态度站在女性视角来解读女性本身并尝试解剖女性与社会的关系,借用多种元素、符号作为隐喻。

Through a young woman's point of view, the film breaks down and exploits the relationship between women and their men-dominating social community. Based on artist personal perception, the film utilizes elements and symbols as metaphors.

【《一个人》 FANHALL ID: [IF00364](#) 实验片 中国】

影片概述:

一个青年,一个偶像,一个空间,和一种情绪。

One young man, one idol, one space, and one emotion.

导演概述:

一个男人与社会的疏离感,以及我当时的一种心情。

It is about a man's feeling of detachment from the society, as well as my feeling at that time.

【《我》 FANHALL ID: [IF00376](#) 实验片 中国】

影片概述:

影片以大量的网络图片(不同身份人物头像面部特写)和数码相机实拍的各类人物头像相结合,并以每一个头像为一帧的单位方式串接成逐帧动画影像。通过正常速度的视频放映,这样大量的头像图片便产生了“超速”的变化,转化成动态的视觉形态。本来每一帧的清晰人物头像面貌被瞬间扫过,所以我们从超速即逝的动态影像表面无法观察到每一个头像的面部特征和有关信息。从而堵塞和阻断了观众读取影像的心理,大量的不同职业、不同类别的头像在瞬间即逝的变化中,面部已变得模糊;观众无法在影像里找到明晰的答案和参照,我们力求想找到“我”的面部细节和信息,但结果伴随的只有茫然和失语,我们无法寻到有关“我”或者生命体的答案。这样的超速变换的头像也正好暗合了快速变化的中国现实,我们已无力把握自我、认清自我,并以这种超速的惯性继续迷失。“我”到底是谁?“我”期待找到“我”;我需要答案。

The Movie including a large number of pictures and images from the internet and DC,

every frame is an image. When these images playback in normal speed continuous, we will find the images “Ultra-fast” moving and the movie give us a dynamic visualization. Actually, every image is very clear in fixed state, but we can't catch the detail information from the fast-moving images. Maybe we meet a large number of people come from the different trades and different status, but we can't recognize them because they “move” so fast, even to myself. In China today, I lost myself due to the world change so fast. Who am I? Which one is me? I need the answer.

【《0》 FANHALL ID: [IF00378](#) 实验片 中国】

影片概述:

“0”是刻度的开始，左既是负数，右既是正数，“0”是起点又是终点。用水墨的形式表达了自己对世界、对社会、对自己的反思，重新开始。

“0” are the scale division starts, Left is the negative number, right is the positive number, “0” are the beginning is also the end points, The water used ink's form expressed itself to the world, to the society, to own reconsideration, makes a fresh start.

【《地貌-2》 FANHALL ID: [IF00380](#) 实验片 中国】

影片概述:

沙土/水/天空/两个人体……除此之外好象别无生命 这样一个没有时间、地点，没有开始，没有终点的不明星球 他俩不知从何而来，向何而去？他们之间的关系？伴随着几个从未露面的观察者的对话 沙/水/时光/动作……一切“循环往复”、“返回”并在更大的时空坐标上依然前进着 面对这一切不是我们所看到、触摸到的真实，我们只有叹息和怀疑恍然身受——在这个宇宙时空中 人类自身的未知命运与方向

It is a common work by Chinese artist LiNing and Norwegian artist Erikk (who lives in Holland now).The theme of this work is about sand/time/civilization/difference between the East and West, and circle of life ... two human bodies who lost their memory ,maybe they were extraterrestrial astronauts? Did they fall on the Earth? How could they exist? Where could they go? Distant history is maybe just now? Magnificent scene is maybe just fantasy? The directors are as confused as us.

【《溺》 FANHALL ID: [IF00381](#) 实验片 中国】

影片概述:

环境污染，全球变暖，海平面上升，人类生存空间变小。以视听刺激人的感官，警醒世人，直面危机。

Environmental pollution, global warming, sea level rise, smaller space for the survival of human. In order to stimulate the human's senses, alert the world to facing the crisis.

【《彼岸》 FANHALL ID: [IF00383](#) 实验片 中国】

影片概述:

通过对一些我们熟悉的场景进行移动拍摄,然后慢速播放和打破常规剪辑的方式,呈现出一个我们似曾相识却又感到陌生的世界。影片从宁静的湖水开始,到片尾波涛汹涌的大海,它们之间的对照,便是作者对“彼岸”这一标题的阐述。这种阐述又是模糊的包容的,让不同的观众可以从体会到不同的感悟。

I shot some scenes most of which are familiar to everyone in china with fluid camera on dolly. Then in editing I changed the shots' speed to very slow, and connected them look like a single shot move horizontally, so as to show a world that we look familiar but in fact is strange. The beginning of the film is a calm lake, and the end of the film is a heavy sea, the contrast make some meanings as explain to the title "Faramita". The concept of the work is ambiguous and broad, I hope the audiences can get different feelings...

【《2008年里的一些时间》 FANHALL ID: [IF00385](#) 实验片 中国】

影片概述:

这是以探讨时间和叙事为创作目的,借用对于中国有着重大影响 2008 年中的一些现实为外在形式。而创作的系列影像作品。

Brief Introduction of the Work: This is a movie about time and the stories time narrates. With the real stories happened in 2008, the year that influences China significantly, the work consists a series of images and videos which reflects how time passes by.

【《凝》 FANHALL ID: [IF00387](#) 实验片 中国】

影片概述:

龔 灵性与直觉纠缠难舍,现实中萌动着无神的呐喊 宇宙的灵魂在体验中慢慢融化,此时此刻,逃离的喜悦预示着过去与未来 衍 真实的标准被遗忘?在等待中死亡... 现在有多问题,现在有很多答案... 冥冥中的信仰,游走在空气中每个窒息的角落为什么我们会选择安静,选择喜悦,选择流动的片刻 忘记大海的深处,嘘... 空 虚幻的梦境,城市的记忆 沉睡中的躁动,尘埃中的信仰 虚实相生的世界,看不见的真实

YAN Difficult separation entangled with spirituality and Intuition, Germinating in the reality of atheism cry The soul of the universe in the experience of slowly melting At



this very moment, the joy of escape indicates that in the past and the future EVOLVE  
Real standard forgotten? Waiting for death ... There are a lot of problems, There are a  
lot of answers ... Destiny' s belief, Walk in the air every corner of suffocation Why do  
we choose a quiet, the joy of choice, to choose the movement of a moment Forget the  
depths of the sea, hush ... EMPTY Illusory dreams ,City of memory Sleeping in the  
restless,Belief in the dust false or true of the world , dreamful reality.

### 国外 实验片 3 部

【《新马德里》 FANHALL ID: [IF00373](#) 实验片 英国】

影片概述:

《新马德里》一片取材于 John James Audubon 在他出版发行的鸟类传记影片《鸟类的历史 (1831-1839 年)>中对灾难性大地震的描写。本片拍摄于肯塔基州和田纳西州边境的 Reelfoot 地区——一个 1811-1812 年大地震后形成的沼泽地带。本片围绕着 Audubon 在他的主要作品《美洲的鸟类》中所描述的系列物种，事件和地点，以一系列的短片构成。电影展示了介于文化和生态历史之间的土地、它的过去和现在、以及人类活动对自然的改变。 Jacob Cartwright 和 Nick Jordan 是英国曼彻斯特的电影艺术家。他们的工作是寻找在难以控制的自然世界和我们多姿多彩，充满文化的历史之间不平常的，诗意的或荒诞的相互关系。通过合作，Cartwright 和 Jordan 自由地融合一系列文化的和自然的题材 -历史事件，田园生活，社会生态，神话和传说 - 阐明奇特的事物并与我们的日常生活作对比。他们近期出版的书籍《联合入侵者》( Alien Invaders )，以指南手册的形式介绍了不列颠非土生的入侵物种。artwright 和 Jordan 最近在曼彻斯特博物馆艺术研究特别会从事了关于从灭绝了的北美旅鸽到土生不列颠橡树等一系列主题的研究。

New Madrid draws upon the description of a cataclysmic earthquake by John James Audubon, published in his Ornithological Biography (1831-39). The video was filmed on the Kentucky/Tennessee border, at Reelfoot - an area of swampland formed by the earthquakes of 1811-12. The video forms part of a series of short films structured around a range of species, events and locations described by Audubon, which accompanied his major work The Birds of America. The films explore the territory between cultural and ecological history, the past and present, and the human activities that alter and shape the diminished natural world. Jacob Cartwright & Nick Jordan are artists based in Manchester, UK. Their work seeks out the unusual, poetic or absurd interrelations between the unruly natural world and our multifaceted cultural histories. Through collaboration, Cartwright & Jordan freely combine a range of cultural and

natural themes - historical events, pastoral idylls, ecology, myths & tales - illuminating the peculiarities and contrasts with our everyday realities. They recently published *Alien Invaders* (Book Works), which takes the form of a guidebook to non-native invasive species found in Britain. Cartwright & Jordan were recently artist research fellows at The Manchester Museum, with subjects ranging from the extinct north American passenger pigeon to the native British oak tree.

【《波浪》 FANHALL ID: [IF00375](#) 实验片 法国】

【《闪光》 FANHALL ID: [IF00372](#) 实验片 德国】

影片概述:

这是一幅非常机智的现代恐怖技术的模仿画（特别是像标题所展现的闪光）并且困惑了约 15 分钟，每一个基本的组成部分都包括在内了- 核家庭、疯狂的孩子、动物、锁上的门、档案文件、避难所、实验秘密…… 出生并生活于柏林。1986 年毕业于柏林 HdK 学院艺术审美专业。从 80 年代中期以后，他参与和组织了一些展出并在公共场所从事公共场所的录像装置和影视的展映。从 89 年以后他进行群组展映，影视艺术和装置的影像展映方面的工作。自 1992 年后，他也从事媒体艺术和艺术收集出版。1997 年后，他从事电脑动画编导，电视屏幕动画方面的电脑装置和艺术出版工作。他在一些艺术场地进行了展出并成为了许多展映展出活动的委员，同时也是许多试验电影和艺术影音展出展映计划的策划人。2005 年后，他成为了柏林 Directors Lounge 展会的发起者和策划人。

This is a very witty pastiche of modern horror techniques (especially, as the title suggests, the lighting) and trappings in just about 15 minutes, each of the base ingredients are included - the nuclear family, the possessed child, the animal, the locked doors, the archive, the asylum, the secret experiment Born in Berlin, lives there. Study of fine arts at the HdK Berlin, graduated 86 Since the mid-eighties exhibitions, video-installations, videos and works in the public space. Since 89 : conception/realisation of group-exhibitions and video-screenings focused on video-art and room-installations. Since 92 : art-mediation, conception/publishing of art-publications. Since 97 : computer animation, screen-animation for tv and movie-productions conception and authoring of digital art-publications and computer-installations. He has been exhibited in several art venues and has been a curator of numerous exhibitions and screenings. He is one of the founders and curators of Directors Lounge Berlin since 2005.