

MULAN

INTERNATIONAL
FILM FESTIVAL



AUG 10-17, 2018
TORONTO, CANADA

CHINA RETRO- SPECTIVE 回溯中国

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Welcome to the inaugural Mulan International Film Festival! I can't thank you enough for being here with a fledgling, tiny not-for-profit that is 100% run by volunteers. We're all University of Toronto graduates and current students. Your support has made us grow.

There's a secret that I want to tell you: none of us majored in a cinema-related field, or had any professional experience in the film industry. And if that's not enough, here's another one: some even do not consider themselves as film lovers. I guess, we're just exactly like many of you, my dear audience. We're sitting by your side and sharing with you the films that we like, the films that we think are worth showcasing.

Every single day in the past few months, we learned new things about films, filmmaking and the industry. Our only mentor has been Google Search. Just two weeks ago, we found a comprehensive guide on how to set up a film festival. If we had found it six months ago, we would have been too scared to start.

The festival itself was inspired by the city of Toronto, by the University of Toronto and by all the people around us. Particularly, it is a response to our alma mater's bold campaign – "Boundless". We are living in a fast-changing world and we encourage you to explore it as much as you can through movie cameras.

On behalf of the team, I thank all of our volunteers, sponsors, partners, donors and you. We could have failed, but we are with you, happily living in this multicultural, dynamic city. You made it possible, you made it meaningful. Hope to see you all next year!

Best,

A handwritten signature in black ink, appearing to read "Shen Wei". The signature is fluid and cursive, with some loops and flourishes.

Shen Wei
Executive Director

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The Made by Women programme is funded by the Government of Ontario



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Special Thanks



Our Team

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Executive Director 执行总监: Shen Wei (沈玮)

Associate Director 副总监: Tom Wang (王解难)

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Special Thanks 鸣谢: Chen Shuo (陈硕)、Zoe Lang (郎佳静)、Li Siru (李思儒)、Kay Liu (刘丹琪)、Shi Xiu (石修)、Frank Zhao (赵麒麟)、Charles Zhang (张朝剑)、Eland Zhu (朱亦蓝)

PROOF

Calendar of Events

#PROOFIWASHERE

August 3rd — Live Jazz with Jessica Rose

(5:00pm — 8:00pm)

August 10th — Live Jazz with Jessica Rose

(5:00pm — 8:00pm)

August 17th — Live Jazz with Jessica Rose

(5:00pm — 8:00pm)

August 24th — Live Jazz with Jessica Rose

(5:00pm — 8:00pm)



Jessica Rose

220 Bloor Street West, Toronto — InterContinental Toronto Yorkville Hotel
(Lobby Level)



Greetings from Geng Tan

M.P., Don Valley North

TORONTO
August 10, 2018

MESSAGE FROM M.P. GENG TAN, Ph.D

I would like to extend my best wishes to everyone participating in tonight's Opening Reception for the **Mulan International Film Festival**.

I wish to commend the efforts of the organizers of this 2018 edition of the Mulan International Film Festival. As you gather for tonight's Opening Reception, may your thoughts turn to the importance of community. Chinese-Canadians have greatly contributed to our society. This event underscores their important contributions in various areas, including the arts. It also helps foster the values of Canadian multiculturalism by promoting international exchanges in film production.

As we celebrate 2018 as the Canada China Year of Tourism, I trust that you will enjoy this year's edition of the Mulan International Film Festival. Thank you.

Sincerely,



Geng Tan, Ph.D.

Member of Parliament for Don Valley North



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Shaun Chen

Member of Parliament / Député
Scarborough North / Scarborough–Nord



August 10, 2018

A Personal Message from MP Shaun Chen 陈圣源

As the Member of Parliament for Scarborough North, I am pleased to extend my warmest greetings to the organizers and attendees of the Mulan International Film Festival's Grand Opening.

Today's event is a wonderful opportunity to showcase the essence of Chinese culture through cinema. It is also a wonderful opportunity to strengthen the cultural ties and friendship between Canada and China.

As Canadians, we are truly blessed to live in a nation that embraces multiculturalism and inclusion. It is gatherings such as this one that remind us of how rich and strong our nation is because of our shared values. Please accept my best wishes for a most successful event.

Sincerely,

Shaun Chen 陈圣源
Member of Parliament
Scarborough North



Message from the Mayor

It is my pleasure to extend greetings and a warm welcome to everyone attending the inaugural Mulan International Film Festival.

This festival contributes to the artistic and cultural landscape of our film industry and provides a unique and exciting look at authentic Chinese cinema. It will showcase 16 films under the themes of China Retrospective, Portraits of the Young and Made by Women and will offer audiences an opportunity to discuss contemporary conflicts, challenges and opportunities from a global perspective.

We are fortunate to have such a vibrant Chinese community in Toronto who contribute to the rich fabric of our city.

Toronto is one of the world's most multicultural cities and home to people from all over the world. The valued contributions of multicultural communities strengthen our society and contribute to our city's motto "*Diversity Our Strength*". Events like these celebrate the rich cultures and traditions that make our city so unique, and are essential to a prosperous, vibrant and livable Toronto.

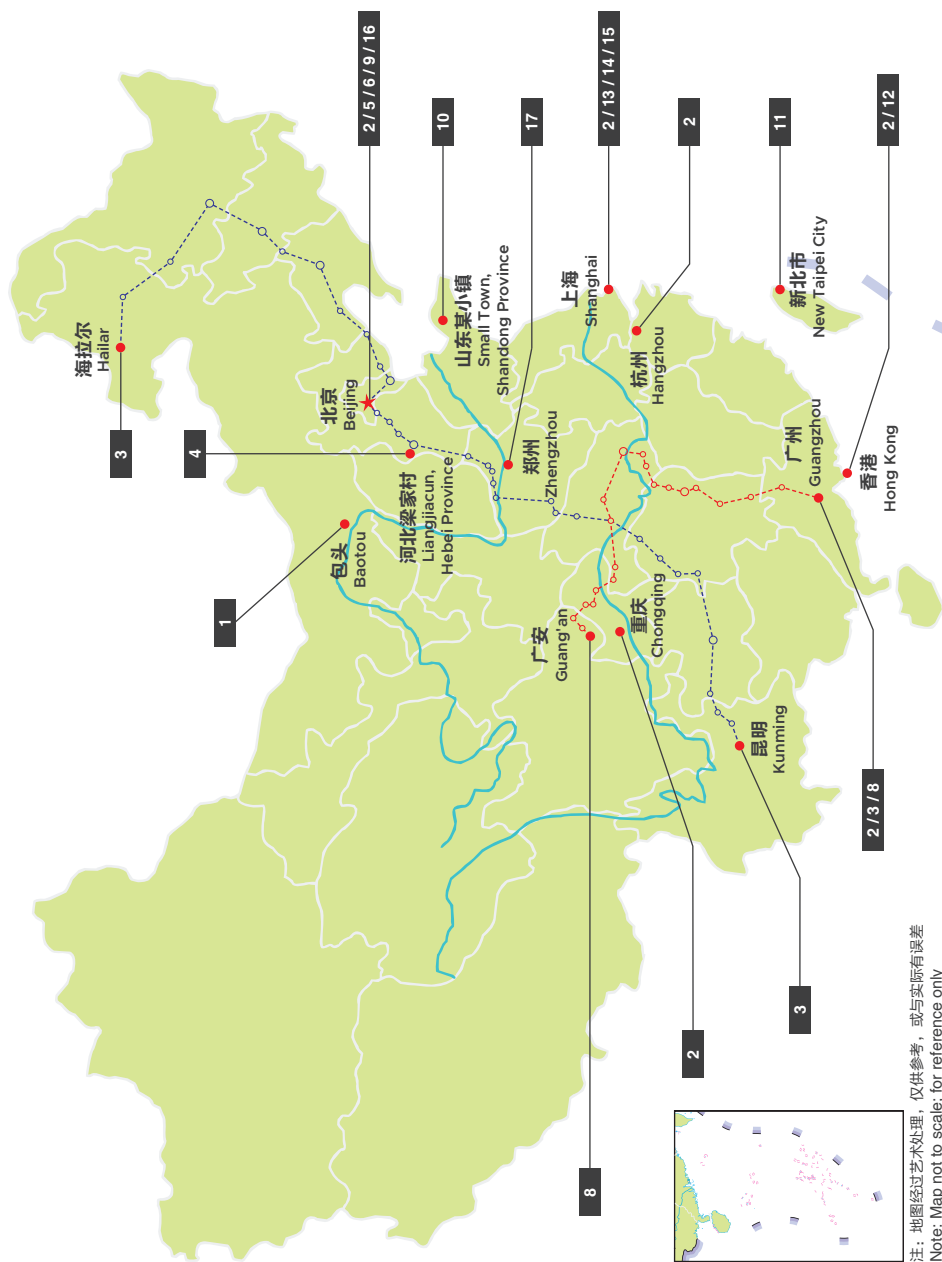
On behalf of Toronto City Council, please accept my best wishes for an enjoyable event and continued success.

Yours truly,



John Tory
Mayor of Toronto

故事主要拍摄地



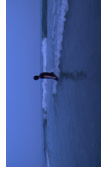
注：地图经过艺术处理，仅供参考，或与实际有误差
 Note: Map not to scale; for reference only



1

暴裂无声
Wrath of Silence

包头
Baotou



3

驯马
Taming the Horse

昆明、广州、海拉尔
Kunming, Guangzhou,
Hailar



6

柔情史
Girls Always Happy

北京
Beijing



9

从毛泽东到莫扎特：
小提琴家斯特恩在中国
From Mao to Mozart:
Isaac Stern in China

北京
Beijing



12

桃姐
A Simple Life

香港
Hong Kong



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海上传奇
I Wish I Knew

上海
Shanghai



2

电影眼漫游中国
Around China with a
Movie Camera

北京、上海、香港、
重庆、杭州、广州
Beijing, Shanghai,
Hong Kong, Chongqing,
Hangzhou, Guangzhou



4

村戏
Bangzi Melody

河北梁家村
Liangjiacun,
Hebei Province



7

大学之道
Artes Liberales

美国
U.S.A.



10

塑料王国
Plastic China

山东某小镇
Small Town,
Shandong Province



13

罗曼蒂克消亡史
The Wasted Times

上海
Shanghai



16

和你在一起
Together with You

北京
Beijing



5

我有一个忧郁的，
小问题
I've Got a Little Problem

北京
Beijing



8

归途列车
Last Train Home

广安、广州
Guangan, Guangzhou



11

日常对话
Small Talk

新北市
New Taipei City



14

阮玲玉
Center Stage

上海
Shanghai



17

相爱相杀
Love Education

郑州
Zhengzhou

WHERE STORIES HAPPENED

CHINA RETROSPECTIVE

回溯中国

The China Retrospective programme features award-nominated or -winning films that reveal the zeitgeist and enormous changes in China since the early 20th century; and that capture how beliefs and ideas have formed and evolved in the course of time.

“回溯中国”单元展映的获奖及获提名之作，均揭示了20世纪初以来中国和中国社会的时代精神及巨大变化，且捕捉到了人们的信念和看法如何随着时间的推移而形成又演变。



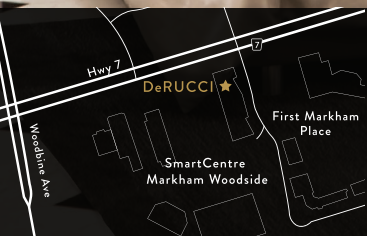
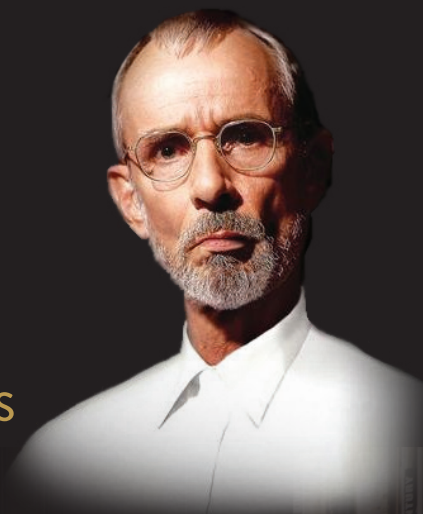
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Around China with a Movie Camera

8:00PM, FRI, AUG 10 INNIS TOWN HALL

UK | 68 minutes | 2015 | Documentary | Silent | English Subtitles | G

Programmed by: **Edward Anderson**, BFI National Archive

Editors: **Edward Anderson**, **Douglas Weir**

Music: **Ruth Chan**

Take a trip back to China in the first half of the 20th century with this programme of extraordinary, rare and beautiful travelogues, newsreels and home movies. These films – all from the collection of the British Film Institute National Archive – were made by a wealth of British and French filmmakers, from professionals to intrepid tourists, colonial-era expatriates and Christian missionaries. See Shanghai's bustling, cosmopolitan Nanjing Road in 1900, the Great World Amusement Park in 1929 and a day at the Shanghai races in 1937. Wander the streets around the Qianmen, Beijing, in 1910. Cruise Hangzhou's picturesque canals in 1925. Visit China's great cities including Hong Kong, Chongqing and Guangzhou and visit remote villages in Hunan and Yunnan provinces. Exploring 50 years of Chinese history across a diverse range of footage, the collection includes what might be the oldest surviving film to be shot in China – unseen for over 115 years. (Courtesy of the BFI)



Scan to
Discuss



电影眼漫游中国

8月10日（星期五）晚8:00 INNIS TOWN HALL

英国 | 68 分钟 | 2015 | 纪录片 | 默片 | 英文字幕 | G

策划：**Edward Anderson**, BFI
National Archive
剪辑：**Edward Anderson**、**Douglas Weir**
音乐：**Ruth Chan**

这是一部珍稀奇妙的旅行记录、新闻片和家庭电影合集，带你重回20世纪上半叶的中国——漫游1900年的上海南京路、1929年的上海大世界游乐场、1937年的上海赛马、1910年的北京前门大街、1925年的杭州运河风景，以及香港、重庆、广州和湖南、云南的偏远山村。影片中的所有资料均来自英国电影协会国家档案馆，是由一大批英法电影制片人，或专业或业余的旅行家，殖民时代的外籍人士以及基督教传教士们摄制而成。在这部纪录片的结尾，展现的是115年来未见天日、可能是现存最古老的、摄于中国的影像。（介绍由英国电影协会提供）



扫码
加入讨论



Bangzi Melody

NORTH AMERICAN PREMIERE 4:00PM, SAT, AUG 11 ISABEL BADER THEATRE

China | 100 minutes | 2017 | Fiction | Chinese Regional Dialect | English and Chinese Subtitles | 14A

Director: **Zheng Dasheng**

(in attendance)

Executive Producer: **Zhu**

Bin

Original Novel: **Jia Dashan**

Screenplay: **Li Baoluo**

Cinematographer: **Shao**

Dan

Editor: **Chen Xiaohong**

Production Designer: **Yang**

Zhiwen

Sound: **Ge Weijia**

Music: **Li Qi**

In the early 1980s, with the end of the Cultural Revolution, China began a vast land reform in its rural areas to launch the so-called household-responsibility system, which aims at ending the egalitarian distribution method performed in Maoist China.

1982, a small village in Hebei Province of North China. With the Spring Festival approaching, Party Secretary Wang asks the villagers to rehearse a classic *Bangzi* opera to impress visiting cadres. The rehearsal, led by Uncle Lu, becomes entangled with land-dividing. The best, most coveted peanut field has been long guarded by Kuisheng, the “Mad Man” of the village. All the villagers then try to put him into exile, except the kind-hearted Xiaofen, Lu’s daughter, who is in love with Kuisheng’s son, Shuman. Shot in black and white with great humanistic spirit, *Bangzi Melody* recounts the personal sufferings, political gambling and historical ambiguities as a microcosm of rural China during the land reform.



Scan to
Discuss



ABOUT THE DIRECTOR

Film and theatre director Zheng Dasheng was born in a literary family in Shanghai. He earned his undergraduate degree from the Shanghai Theatre Academy before receiving his MFA in filmmaking at the School of the Art Institute of Chicago. Greatly influenced by his grandfather Huang Zuolin (veteran filmmaker and playwright) and mother Huang Shuqin (a renowned fourth-generation director), he approaches the art of cinema with great humanistic concern and rich historical reflection. His 2012 feature *Falling City* was in the Official Selection of the 36th Montreal WFF.

PROGRAMMER'S NOTE

By Shen Wei

Cun Xi, the original Chinese title of *Bangzi Melody*, literally means “village drama”. *Xi* also means “opera” as in *bangzi xi*, a genre of Chinese opera which can be dated back to the Qing dynasty (1644–1912 A.D.). It was first derived from other Chinese operas in northwestern China, and became popular in Hebei Province of Northern China.

The *bangzi* is a traditional woodblock percussion instrument widely used to mark the main beat in many different genres of regional Chinese operas. In recent years, like many other traditional instruments, it has been rediscovered by contemporary composers, such as the Oscar winner Tan Dun, who wrote the score for Ang Lee’s *Crouching Tiger, Hidden Dragon*.

Some researchers suggest that Hebei *bangzi*’s traditional repertoire, adapted from historical novels, folk tales or oral literature, exceeds from five hundred to several thousand plays. While the exact number remains to be counted, the audience has been shrinking. Young people in today’s China are not quite attracted to *bangzi*, or Chinese operas as a whole. However, in the rural areas of China still reside a large number of aficionados, growing old. The main cast of *Bangzi Melody* are not professional actors or actresses; they are mostly from a *bangzi* opera troupe who tour

from village to village in rural Hebei. When they are not being called for a performance, they go back home and help with farming.

Beating the Princess (Da Jinzhi), in which Uncle Lu casts his daughter Xiaofen as the Princess, is a classic piece adapted from a folk tale. Guo Ai, son of a Tang dynasty (618–907 A.D.) general, is married to the arrogant Princess Shengping. On the general’s birthday, the Princess refuses to go to the banquet to pay tribute to her father-in-law. Guo Ai, feeling humiliated in the fight, beats the Princess on a rage. General Guo is furious about his son’s actions and ties him up, waiting for the Emperor to punish him. Realizing that it is his daughter’s fault, the Emperor forgives Guo Ai, and the couple becomes more respectful to and caring for each other.

The story of Guo Ai and Princess Shengping reflects the three cardinal guides (*san gang*) proposed by the Han dynasty Confucian scholar Dong Zhongshu (179–104 B.C.) – ruler guides subject, father guides son, and husband guides wife. It is interesting to see how the three guides coincide with each other in one single incident – Princess is regarded as the ruler, and both Guos should obey her; she should obey her father, the Emperor, who thinks that she needs to show respect to General Guo based on filial piety (the Emperor is therefore thought to be open-minded and being praised for his benevolence).

Though Dong established Confucianism as the imperial orthodoxy to deal with individual behaviour and social order, one should not equate his political platform with the teachings of Confucian. Xiaofen is unable to challenge her father’s authority, or convince the villagers that Kuisheng is getting better. While this reflects a hierarchical structure of power, the kindness and righteousness of Xiaofen are more worthy of note – Confucius advocated humanity and the innate goodness of human beings. Born in chaotic times, he encouraged one to cultivate oneself, to spread virtues so as to find one’s own position in the society, build rapport with the people around and re-establish social order.

村戏

北美首映 8月11日(星期六)下午4:00 ISABEL BADER THEATRE

中国 | 100分钟 | 2017 | 虚构 | 河北井陘话 | 中英文字幕 | 14A

导演: 郑大圣(出席)

执行制片人: 朱斌

小说原著: 贾大山

编剧: 李保罗

摄影: 邵丹

剪辑: 陈晓红

艺术指导: 杨志文

音效: 葛伟家

音乐: 李琪

改编自作家贾大山的短篇小说,《村戏》发生在1982年的河北农村,包产到户前。春节将临,县领导要来视察,王支书要村里恢复演出老戏。排戏的任务落在了“戏篓子”路老鹤的身上。他安排杨志刚和女儿路小芬一起主演《打金枝》,小芬却极不情愿。小芬的意中人是“奎疯子”的儿子王树满。“奎疯子”看守着村里最好的花生田“九亩半”——谁都眼红,谁都想在分地的时候抢占。“排戏”“分地”在戏里戏外交织,牵出一段集体与个人的历史悲剧。



扫码
加入讨论





郑大圣，上海戏剧学院导演系本科，美国芝加哥艺术学院硕士。他出生于上海的一个电影世家，外祖父是电影和戏剧艺术家黄佐临，外婆是舞台银幕双栖明星丹尼，母亲是第四代导演黄蜀芹，父亲郑长符是美工师。郑大圣导演的电影多取材于历史，自成一格。他的《危城之恋》（2012）入选了蒙特利尔世界电影节；最新作品《村戏》入围了塔林黑夜电影节主竞赛单元、平遥国际电影展和台北金马影展。

策展札记

文：赵麒翔

历史距离与日常困境

扒着墙头，看罢《村戏》，我最鲜明，也偏颇假定半数青年读者及观众同有的感受，始终是“距离”。黑白，红绿，土地，方言，错愕，压抑，愤怒，哀伤，无奈……当一切熟悉由陌生显现，我仿佛从历史之边缘，窥探了一场恰上演于日常生活的悲剧。

缺失并临在的知识分子

本片所呈现的一整个生活样态，乍看不幸且边缘，却揭示大量中国人的生存境况。至少，起码占中国人半数的农村人口的生活，在空间上离城市并不遥远。而多数人不欣赏，甚至排斥、恶心的，恰恰是尚未被水泥掩盖的现实。借艺术隔开的距离，我们才恍惚产生了同情与深思，欣赏的却仅仅是作品。

创造作品的，则是故事中缺失的知识分子。他们临在于影片，保持并运用距离，进而表达与批判，或只传递感受及启发。顺着贾大山原著的简练朴实，镜头的疏离，技巧的繁复，都描绘了文外之意，也给观众将距离转化为理解进路的机会。而普在于日常，可被不同人群理解的，正是权力结构与个体生命间的冲突及困境。

权力运行的四层逻辑

故事中角色纷繁，却大都围绕着权力确认并运作关系。它概可分为四种架构，彼此层叠：

政治最为有力。村戏之所以要演，正是因要让村民有利可图的土地分配政策出台。基于此，面目模糊的“县领导”又有所要求。村支书则负责沟通上下，并执行着具体权力。

艺能则附属于上意，即县领导之喜好。譬如有人一肚子戏，故可从支书手中讨得部分权力。又如条件好，能演戏者，则期待领导青眼一顾，借此登进身之阶。慈禧的戏台，苏联的歌剧，文工团与样板戏，莫不如此。

人伦或家庭关系看似平凡，却决定着权力的具体效果。血脉联系无可选择，亦不容改换，它使相关者荣损一俱，也制造着理所应当的限制。尤其在相对封闭的乡村，个体异常更往往波及其家庭成员。而“正常”则是安于人伦所定之等差权力系统，如被安排工作或操控婚姻。

集体是权力载体，牺牲个人者也常以其作庸俗借口。它本质是个人利益的冲突与配合。政府允许土地分配，支书让村民为“集体”落实争取，但个体总会贪求更多。而事实的恶皆在此一层面展开，如同花生被碾榨成油。社会变革，权力运动，都巨大且翻滚着压迫，身在其中，交相害即必然，终于溶为和谐，亦不由己。

不在场的历史与延在的焦虑

无论怎样教导历史知识，建立博物馆，或创作文艺来提醒大众，特定的历史就是历史。我们的日常生活中，它不在场。不过，人对历史的感受却不断延续其存在。它通过事件亲历者，器物，听闻与影像，以及文字档案传递，并激发有社会责任感与人文情怀者的焦虑。悲痛或愤怒，恐惧及庆幸，无奈与麻木，这些情感都并不持久，也无个人以外的意义。只有焦虑使人反思，或反思使人焦虑，并催人落实于行动。

这篇絮叨若有任何意义，我希望是：抛出打乱电影与观众距离的角度或框架，使你焦虑。你在焦虑中，将电影作为文本，体会并思考，进而将世界作为文本，提出疑问：我们该如何面对历史，又应怎样在困境中选择？郑大圣说，“没有一个坏人，也没有一个无辜的人。”且不解读他的意思，我想，我能说的是：我们应该相信善良，也都有可能做一个好人。

Last Train Home

7:30PM, SAT, AUG 11 INNIS TOWN HALL

Canada | 85 minutes | 2009 | Documentary | Sichuanese and Mandarin Chinese | English Subtitles | PG

Director: **Fan Lixin**
Producer: **Mila Aung-Thwin, Daniel Cross**
Cinematographer: **Fan Lixin**
Editor: **Fan Lixin, Mary Stephens**

Chunyun, literally “spring transportation”, is a hectic 40-day period around the Chinese New Year, with hundreds of millions of migrant workers travelling back home for family reunions. This mind-boggling “largest annual human migration on earth” is delicately captured in director Fan Lixin’s *Last Train Home*. Fan takes a close-up of one single migrant family, the Zhangs. In 1990, Zhang and his wife left their young children to find work in the city, consoled by the hope that their wages would lift their children into a better life. But their dreams were shattered when their daughter, Qin, dropped out of school and became a migrant worker herself.



Scan to
Discuss



ABOUT THE DIRECTOR



Fan Lixin was born in and grew up in China during times of modernization. Before moving to Canada, he worked as a journalist with the national television broadcaster China Central Television (CCTV), travelling the country and experiencing inequality caused by China's rapid economic expansion. As a result, he became a documentary filmmaker with a focus on social issues. *Last Train Home* is his directorial debut, which won the Best Feature Documentary at the International Documentary Film Festival Amsterdam (IDFA) and two Emmy Awards.

DIRECTOR'S STATEMENT

"I used to work at TV stations in China. During those days, I travelled to different parts of the country. The sharp contrast between the lives in cities and countryside always struck me. Submerged under the glamour of the modern metropolis, the poverty in the vast rural area is overwhelming. As I travelled, I started to focus on the migrant workers, whom I believe have contributed the most to China's prosperity but benefited the least. Aside from many hardships in life, they also have to bear constant separation from their families who are left behind. I decided to document the lives of this group in a unique position in China (and the world's) history.

The annual migrant exodus between cities and countryside during the week of the Chinese New Year provided me a perfect background for the film to closely examine

the plight of the workers. The migrant Zhang's family story speaks for millions. Through their story, the film scrutinizes social inequality raised in a nation's industrial endeavour, and how the process is affected by globalization on both a social and humanistic level. By observing the fate of one family, the smallest and seemingly stable cell in a fast evolving society, I hope to articulate the complication between a nation's ambition to rise and its impact on culture, society and individuals."

PROGRAMMER'S NOTE

By Catch Cheng

China's rapid economic expansion has long been built on the backs of rural-to-urban migrants. By 2017, the number of migrant workers has reached 287 million. Due to the household registration (*hukou*) system that ties people's access to social welfare to their residential area, migrant workers could not enjoy the same social benefits as urban residents could. Since 2014, efforts have been made to remove the distinction between urban and rural residents.

China's central government has released major policies to address the needs of migrant workers – with emphasis on their settlement and living conditions in cities, labour rights, the education and resettlement for their children, and family services system for their families back home. As small- and medium-sized cities started to provide more job opportunities, the growth of migrant workers has slowed down, and interprovincial migration has decreased significantly. In recent years, manufacturers in major cities that once relied on low wages to prosper have started to face labour shortages and are in a time of transformation.

"Made-in-China" has a high price, paid by those ruptured families; meanwhile, one may note that multi-national corporations are moving their factories from China to South and Southeast Asia to take advantage of low labour costs over there.

归途列车

8月11日（星期六）晚7:30 INNIS TOWN HALL

加拿大 | 85 分钟 | 2009 | 纪录片 | 四川方言和普通话 | 英文字幕 | PG

导演：范立欣

制片人：米拉·奥-特温、

丹尼尔·克洛斯

摄影：范立欣

剪辑：范立欣、玛丽·斯

蒂芬斯

《归途列车》以“春运”这一众生相的话题为纽带，将镜头聚焦于从四川到广东打工的张昌华与陈素琴一家。十几年来，他们夜以继日地在工厂里做工，仅有春节时可与一双儿女团聚——见面总不免絮叨学习成绩与“不要像我们一样”的期盼。然而让他们心碎的是，女儿张琴毅然退学，前往广东打工……影片拍摄历时三年，从小家视角记录下了三次归途，为庞大的农民工群体绘出细腻侧写，也捕捉到2008年雪灾六十万滞留广州火车站的震撼场面。本片曾获荷兰阿姆斯特丹国际纪录片电影节最佳纪录长片奖和两项艾美奖。



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导演介绍



范立欣，出生于并成长于中国武汉。他曾是中国中央电视台的摄影记者，在中国各地工作时开始关注经济快速发展下的社会不平等问题。移民加拿大后，他成为了一位关注社会议题的纪录片导演。《归途列车》是他的导演处女作，获得了阿姆斯特丹国际纪录片电影节的最佳专题纪录片和两项艾美奖。

策展札记

文：程凯祺

九十年代初，中国沿海地区在发展浪潮下设立了大量国内外工厂；农村外出务工人员以每年数百万递增的速度、总计近三亿的体量成为推动城市发展的重要动力。可他们始终是我们视线之外的群体。改革开放以来豁然拉开的城乡差异，使得城市对他们的认知趋于固化而片面，且略带一种无能为力的漠然。《归途列车》则成功打破了同类题材极易陷入的刻板沉重，打破了这种强烈目的性所带给观者的、宏大而被动的冲击与随之而来的麻木。

影片将普世的家庭问题以特定人群的家庭结构呈现出来，让观者以一种强有力的代入感去共情思考，而非从旁观者的角度去审视评判。观影者在直面泱泱人潮冲击的同时，带着这种自心底油然而生的无力疲惫感，随着娓娓道来的节奏，慢慢贴近张昌华一家的悲欢离合，也不可回避地被影片绵里藏针的议题击中。

全片基调平稳，动静相承，从选段、景致的取

舍到配乐都具有一种出色的美感，似乎在试图抚平来自城市、人群碌碌的喧嚣浮躁，留下一种淡淡的无奈与茫然。这种无力感简单而真实，多少人的生活就是这样的现状，多少家庭就这样默默牺牲在时代的洪流里。看似星辰大海阡陌纵横，摆在人们眼前的往往不过有限的二三选择罢了。这种无力感在父亲的深沉和母亲的诉说中发酵。他们并不抱怨，只是静静感慨；他们隐忍不发，只是努力着期许着，淳朴地将所有的艰辛都寄托于对未来的希望。他们生命的炙热不亚于任何一个城市人，只是离希望更加遥远。

“转型的阵痛、有些问题必将在发展中解决……”对于很多人，这些词句随着时间，就像迷雾中的高阁，失了色的条幅，徒蒙灰白暗淡的麻木。有那么多人，即使没有受到社会的礼遇，即使好像被人群遗忘，却仍兢兢业业地耕耘着，信仰着。

影片完成于2009年；九年后的现下看起来，心境却明朗许多。想起年初回国便多有耳闻的精准扶贫；路遇出租车司机略带炫耀的，对老家人“策二代”的调侃……事实上，中国自2008年起便设立了农民工监测制度；2014年着重出台相关政策指标，如农民工城市落户、劳动保障权益、随迁儿童教育安置、居住条件改善、健全农村留守家庭服务体系等。同时随着中小城镇的发展，出走外省的农民工比例也在逐年下降，近年来更有大批沿海城市工厂出现招工困难的情况，这也从侧面说明了人们除了低端制造业之外有了更好的选择……

“那是信心百倍的时期，那是疑虑重重的时期；那是充满希望的春天，那是令人绝望的冬天；我们面前无所不有，我们面前一无所有……”每个时代都是如此相似，我们相信未来，而筹谋，必是一个稳步向前的社会环境，必是人们对待生活的坚韧和赤子之心。

From Mao to Mozart: Isaac Stern in China

2:45PM, SUN, AUG 12 INNIS TOWN HALL

USA | 84 minutes | 1979 | Documentary | English and Mandarin Chinese | G

Director: **Murray Lerner**
Executive Producer: **Walter Scheuer**
Producer: **Murray Lerner**
Artistic Supervisor: **Allan Miller**
Editor: **Thomas Haneke**

In 1979, virtuosic American violinist Isaac Stern accepted a state invitation to China. On this historic trip to Beijing and Shanghai, Stern happily exercised his “musical passport” to share the best of Western classical music with the people of China. With his compassionate performance and generous tutoring, young Chinese musicians who focused merely on technicality, were able to grasp refreshing musical expressions. Producer-director Murray Lerner captured a kaleidoscope of experiences, where one could see that the classical music education in China started to revive from the Cultural Revolution. This film won an Academy Award for Best Documentary Feature in 1981.



Scan to
Discuss



ABOUT THE DIRECTOR

By the time Murray Lerner (1927–2017) graduated from Harvard University with a poetry degree, he had already co-produced and co-directed a full-length feature film, and helped co-fund the first film production society in the school's history. Lerner was long involved in the music circles and his subjects have included Isaac Stern, Bob Dylan, Miles Davis and Leonard Cohen. He felt that film should be a unified art and taught himself every aspect of filmmaking.

ABOUT MAESTRO LI DELUN

Renowned Chinese conductor Li Delun (1917-2001) devoted his life to the promotion of classical music in China. He was the founder, instructor and conductor of the first professional symphony orchestra of the People's Republic of China. In 1953, he was sent to Moscow to further his studies under conductor Prof. Nickolai Anosov. He returned to China in 1957 after completing his graduate studies from the Moscow Conservatory and was made conductor of the China Central Philharmonic Orchestra. Despite the political tumult of the late 1970s, Li bravely presented Beethoven's Fifth Symphony in a concert commemorating the 150th anniversary of Beethoven's death. This marked China's first public performance of a symphony from the Western classical repertoire by a Chinese symphony orchestra since the decade-long Cultural Revolution, and as a result drew worldwide attention and signalled the re-emergence of classical music in China. He believed that classical music was not a luxury art form catering only to the aesthetics of the upper class but rather something to be enjoyed by all people. He was a tireless advocate for classical music and spent his free time lecturing on the subject of music enjoyment throughout China.

PROGRAMMER'S NOTE

By Eland Zhu

During the late 1970s, the enthusiasm

towards Western classical music among the Chinese citizens rose to an unprecedented height under the circumstance of the Reform and Opening-up policy. In response to the motto of realizing the ultimate goal of modernization, the modernization of music was brought onto a national stage. And that was what made the world-famous musician Isaac Stern's visit to China happen.

According to Stern, the easiest way for a person to learn about another country, is to meet the professionals in one's own field. Since the plan of his visit was to meet the people and to get to know something about China, the whole view upon this visit expanded to another dimension. Stern watched China through music.

Though currently there are more and more Chinese citizens being accustomed to Western music and Western musical instruments, and there are quite a few Chinese musicians garnering international fame, the Chinese musicians were not that close to Western musical instruments more than 30 years ago. At that time, there was a debate on whether or not Chinese musicians should even play Western musical instruments (someone argued that they should just focus on traditional musical instruments). And the result turned out that those who were for the opinion of "there should be some musicians focusing on Western music so that the traditional Chinese music culture could move to a new stage" won. Nowadays, the Chinese orchestra is set up based on the form of Western symphony orchestra.

"You don't use music to play the violin, you use violin to play music." said Stern. His visit was truly enlightening for the Chinese musicians and audience, taking them back and close to the origin of music. Listen, sing, and feel.

Co-presented by **Li Delun Music Foundation**



从毛泽东到莫扎特：小提琴家斯特恩在中国

8月12日（星期天）下午2:45 INNIS TOWN HALL

美国 | 84 分钟 | 1979 | 纪录片 | 英语、普通话 | G

导演：默里·勒纳
执行制片人：华特·梭亚
制片人：默里·勒纳
艺术总监：艾伦·米勒
剪辑：托马斯·哈内克

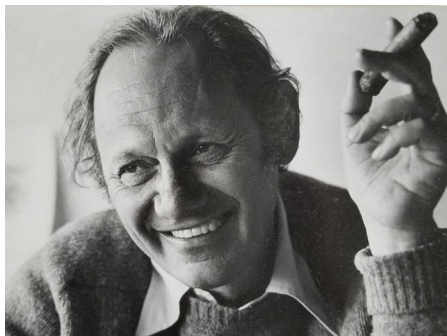
1979年，美国小提琴大师艾萨克·斯特恩受邀来华演出。制片人、导演默里·勒纳忠实地记录下了这次历史性的访问和当时中国的音乐文化生活。在这段美丽的音乐之旅中，斯特恩不仅与“中国交响乐之父”、原中央乐团指挥李德伦大师等音乐家合作演出，更是毫无保留地向音乐学院的学生作出示范和指导。他以他的热情和慷慨给中国的古典音乐发展带来一股清风，至今影响着后人。2016年，上海交响乐团创办了以他命名的上海艾萨克·斯特恩国际小提琴比赛。



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导演介绍



默里·勒纳（1927 - 2017）毕业于哈佛大学，主修诗歌。在校期间，他已经联合制作、导演了自己的第一部电影长片，并帮助建立了学校历史上第一个电影制作社。勒纳长期与音乐圈关系密切，捕捉到了许多著名民谣和摇滚乐手最具划时代意义的表演，包括鲍勃·迪伦的在内。他认为电影应该是一门统一的艺术；一切关于电影制作的事情都是他自学的。

关于李德伦先生

片中所出现的前中央乐团指挥李德伦先生，1917年生于北京，毕业于国立上海音专、莫斯科柴可夫斯基音乐学院指挥系。1957年后，他开始担任中央乐团指挥。在古典音乐在中国被禁桎了十余年后的1977年，他倡议并指挥了中央乐团公演了贝多芬《第五交响曲》，作为对贝多芬逝世150周年的纪念，在全球引起轰动。

李德伦先生始终以满腔热忱倡导和支持中国交响音乐事业的发展，有“中国现代交响乐之父”之称。他亲自促进组建了北京及中国其他省市交响乐团成立，积极促成了北京音乐厅和广州星海音乐厅的兴建，更是多年坚持为各地的大学、工厂和机关团体举办“交响乐讲座”……他的一生都在为交响乐事业的普及推广和发展东奔西走。2001年10月19日，李德伦先生因病在北京去世。

策展札记

文：阿葱

我是笑着看完这部纪录片的。音乐真好啊！

本片主线清晰，（不像我之前写的那部《海上传奇》，笑）无需赘述。围绕1979年6月，小提琴大师艾萨克·斯特恩受外交部长黄华的邀请进行为期三个月的访问活动而展开，

记录了艾萨克团队当时的见闻和音乐交流。

七十年代末，中国对于西方古典音乐仍处于一个迷蒙而陌生的状态。除了本片的记录，上海声音博物馆或者黑胶唱片博物馆里的录音可以作证这一点。如果你去听这些唱片，从刚能成片录音一直到可以数字化之前，你会发现期间的录音水平和要求都完全不严格，甚至配器和唱腔的使用都有点“兼到碗里都是菜”的感觉。用上海人的话来讲“一天水界”甚或“一笔倒灶”这样的贬义形容都不算太过分。或许就是一个花腔女高音在哪里时值都没有唱满，或许是某位流行歌手身后配了一个交响乐队，而这个交响乐队里面居然有二胡之类的民乐器，如此种种，不胜枚举。然而就是这样的大杂烩式音乐创作，听众可以从胶片里拙劣的音质里发现那群创作人对于音乐极大的热情。包括聂耳等人在内，了解到一样之前不曾知晓的西方乐器，就想拿来试试。七十年代末的中国，在刚刚经历文革、伟人们提出要改革开放、全面建设现代化的政治背景下，中国人对于音乐的热情终于再次开始自由生长，对于西方音乐接触的匮乏和热情的高涨促使了斯特恩的中国行注定能碰撞出激烈的火花。

“全面实行现代化！音乐也要现代化。”作为当时上海音乐学院的副院长，谭抒真道出了当时“组织上”的要求，也借此东风，西洋音乐相关从业者才能从文革之后的阴霾中喘过一口气。片中有一段很有意思，翻译问斯特恩他关于莫扎特所处的时代背景和社会意识形态局限的认识，斯特恩不解而直率地讲：“很难想象在谈论莫扎特的天才时，跟他所在时代的经济状况和社会意识形态有什么关系。”让音乐回归音乐，而不是阅读理解，正是此行的最大意义。

全片有一条脉络清晰的暗线，即音乐的“色彩”。“音乐不是黑白的，音乐是五彩斑斓的。它的颜色甚至是画笔和语言都难以捕捉的，要全身心地去感受它。”艾萨克同中国的音乐学子如是说。那或许是中国最早的公开“大师班”。让技术为音乐服务，让音乐不再具有目的性，不再为“能得到稳定的工作机会”而成为音乐，让人的心灵去追寻音乐本身的意指，让音乐成为人类身体的一部分。

联合主办：李德伦音乐基金会



Plastic China

4:30PM, SUN, AUG 12 ISABEL BADER THEATRE

China | 82 minutes | 2016 | Documentary | Chinese Regional Dialect | English Subtitles | PG

Director: **Wang Jiuliang**

Producer: **Ruby Chen**

Cinematographer: **Wang Jiuliang**

Editor: **Jean Tsien**

(A.C.E.), **Bob Lee**

Music: **Tyler Strickland**

Yijie, an 11-year-old girl, works alongside her parents in a recycling facility while dreaming of attending school. As much as her life is poor and distorted, she is a truly global child who learns the outside world from the waste workshop that her family lives in and works in – also known as the “United Nations of Plastic Wastes.” Kun, the facility’s ambitious foreman, dreams of a better life. He works day and night, and ignores the physical and mental health problems of his own family. Following these families’ daily lives, *Plastic China* explores how this work of recycling plastic waste takes a toll not only on their health, but also their own dilemma of poverty, disease, pollution and death.



Scan to
Discuss



ABOUT THE DIRECTOR

Wang Jiuliang graduated from Communication University of China, School of Cinematic Arts in 2007. From 2007 to 2008, he finished a set of photography work about Chinese traditional superstitions. He started investigating the landfill pollution around Beijing in 2008. In 2011, he finished *Beijing Besieged by Waste*, a set of photography work and a documentary with the same name. *Plastic China* is his second documentary, and it has won many awards at festivals around the world.

PROGRAMMER'S NOTE

By Tom

You probably have heard that Starbucks is going to eliminate plastic straws in all stores by 2020. Most media reported the ban as an act to declare war against plastic pollution in our oceans – it is estimated that eight million tonnes of plastic waste enter the world's oceans each year. The question is, plastic pollution has been discussed over and over again, but why did we just start to see some real bold actions this year?

Recyclable waste is a valuable source to achieve global environmental sustainability, only if it is sorted correctly and effectively. Unfortunately, most developed countries including Canada, are struggling with waste management. According to CBC writer Emily Chung's *Many Canadians Are Recycling Wrong, and It's Costing Us Millions*, data shows that in Toronto, contamination rate for residential recycling is 26%. Each percentage point increase means another \$600,000 to \$1 million a year added to the recycling costs. Globes of yogurt or some leftover coffee can "contaminate" paper and containers, making them unmarketable. The disposable waste that one person sorted and put into the taxpayer-financed recycling bin might not actually be recycled, just because someone else did not rinse a food container – this is what is happening every day.

That is not the end of the story. Where did all the plastic waste go? Waste

management facilities are usually located beyond the horizon. Waste collectors are enveloped in the deepest night. They seem to be stains that are meant to be hidden so as not to create discomfort. Many developed countries, especially Canada and the US, are leading the world's consumption on plastic, electronics, natural resources and energy. Many residents of North America are not even familiar with the word "sustainability". For them, beautifully packaged organic food is being sought after; laundry dryers and diesel vehicles are for everyday use. It is a lifestyle that seems to be irresistible.

For over 25 years, developed countries have been exporting the waste to developing countries in Asia. The industry knows the rule of thumb: there is no waste management, only waste transfer. It is cheaper to crush unwanted plastic into bales and send them overseas than to sort and recycle in homeland. In 2016, China alone imported two thirds of the world's plastic waste. Family-run plastic-sorting facilities were all over the small towns located in the east coast of China. Migrant workers were hired to hand-sort the plastic waste from all over the world. Only the waste with high residual value or high recycling value would be taken out, the rest would be simply piled up. Children living alongside their parents played with "toys" found in the imported waste. In the 26-minute director's cut of *Plastic China*, one would see a heart-wrenching moment when a little boy put a medical syringe into his mouth.

Plastic China has raised global awareness of plastic pollution immediately after its release. The Chinese government took a strong action against plastic waste import. Starting from Jan 1, 2018, China has shut its door to contaminated plastic waste and other 23 kinds of solid waste. It has already caused massive chaos in many developed countries. The new policy could displace as much as 111 million metric tons of plastic waste by 2030. The whole world is scrambling to find solutions – "No man is an island, entire of itself; every man is a piece of the continent, a part of the main."

塑料王国

8月12日 (星期天) 下午4:30 ISABEL BADER THEATRE

中国 | 82 分钟 | 2016 | 纪录片 | 中国方言 | 英文字幕 | PG

导演: 王久良

制片人: 陈玲珍

摄影: 王久良

剪辑: 钱孝贞 (A.C.E.)、

李博

音乐: 泰勒·斯特里克兰
德

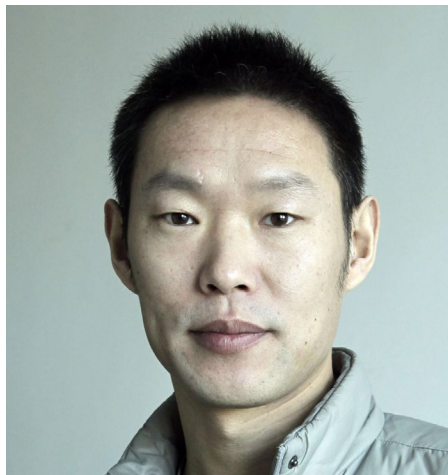


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11岁的依姐，与父母在一家废旧塑料回收作坊里工作。她梦想着上学，然而父亲彭无力支持，反而阻止。尽管她的生活穷困又扭曲，但她确实是一个在全球化下成长的孩子，每日从“塑料垃圾联合国”捡到的垃圾中了解外部世界。坤是作坊主，雄心勃勃，梦想着更美好的生活。他不分昼夜地工作，塑料侵蚀着他的健康，他心知肚明，却讳疾忌医。《塑料王国》追寻着彭、坤两家人日常生活，探索贫困、疾病、污染和死亡的困境。



导演介绍



王久良于2007年毕业于中国传媒大学摄影系。2007至2008年期间，他完成了关于中国传统迷信的系列摄影作品。2008年，他开始调查北京周边地区垃圾填埋的污染情况，后于2011年完成《垃圾围城》系列摄影和同名纪录片。《塑料王国》是他的第二部纪录片，在世界范围内赢得了许多奖项，塑料垃圾污染的议题一再发酵。

策展札记

文：汤姆

塑料垃圾、电子垃圾等，若能有效、高效分拣，并回收再利用，是可持续发展道路上不可缺少的一环。然而时至今日，包括加拿大在内多数发达国家都无法做到有效分拣。若不能有效分拣，就无法回收，“可回收物”便成了毒害环境的可怕垃圾。

上个世纪八十年代开始，因廉价劳动力以及工业发展对原材料的大量需求，中国成为世界上最大的“可回收物”市场，全世界约50%的“可回收物”通过集装箱运往中国。凭借过去成本低廉的劳动力，中国可以靠人工来分拣垃圾，从而达到回收。如多伦多大学副教授孟悦博士所说，后工业资本的全球逻辑相当明显，即劳动力相对廉价的地域是全球垃圾回收业的盈利的来源。但是，由西方国家产生的污染，却因此被直接转移到了中国。没有污染压力的西方国家，对塑料、电子产品、自然资源以及能源的消耗一直处于世界前列。大部分北美民众，是缺乏环保意识的，比如中央空调、

烘干机、柴油车等在北美的普及，消费主义的盛行，就体现了这一点。

过去几十年间，中国东部沿海地区的几乎所有省份都有工厂在从事回收产业，其中很多是家庭作坊式的小工厂。整套流程，形成了一条“国际垃圾倾销”到“国内倒卖洋垃圾”黑色利益链。

纪录片导演王久良耗时六年拍出一部《塑料王国》，揭露了这一切，更是揭露了多数发达国家塑料垃圾回收的真相。那些阻拦他的人说，你拍这些能有什么用呢。然而不久后，中国政府做出行动，从2018年1月1日开始，彻底不再接受废弃塑料、废纸、废弃炉渣、废弃纺织品、废弃矿渣等24种进口固体废物。

这一禁令，打乱了西方国家垃圾处理的程序，美国多家媒体用“chaos（混乱）”来形容因为中国的禁令，美国目前的垃圾回收状况；加拿大魁北克省垃圾回收中心在垃圾海洋中挣扎；英国回收场垃圾成山，面临垃圾回收危机。各国政府、公司相继颁布环保政策：

“5月起，全英国的星巴克向使用一次性纸杯的顾客额外征收5便士的附加费用。”

“加拿大要在G7高峰会倡议减排塑料。”

“英国女王终于怒了，要向塑料宣战！”

看似公关策略，实则解燃眉之急。

然而，当中国禁止洋垃圾后，被垃圾围城的西方国家只有极少数人开始认真思考垃圾问题，而更多的利益相关者，把目光投向了东南亚、南亚的发展中国家。学者田松有言：“没有垃圾处理只有垃圾转移，从一个地方转移到另一个地方，从我们看得见的地方转移到我们看不见的地方，从有话语权的人生活的地方转移到没有话语权的人生活的地方。”城市将一切龌龊隔绝在我们的视野之外。生活在陆地上的人看不见海洋。在这个世界的某些地方，海鸟与鱼成群死去，肚子里全是塑料。古人说，“海阔凭鱼跃，天高任鸟飞”，寓意天地广阔，人可自由施展才能。这句话诞生之时，人与自然的关系还未发生剧烈变化。人看着自己的肉身，艳慕它们的自由。

现今，一方面，人将自己囿于都市，享受着经济的自由，而割裂了与自然的关系。都市的“不体面”，譬如垃圾工，藏身于深夜和清晨。另一方面，欠发达地区的人，因经济的不自由，而想去追求经济的自由，在极其有限的选择中，他们承担了大部分的反噬。

我们必须重新审视人类社会与自然环境的关系。一句老生常谈的话，“只有一个地球。”最可怕的不是问题本身，而是不再相信个体拥有积极改变的力量。在任何时候，都不应该放弃为这个世界做出美好改变的希望。

The Wasted Times

7:00PM, MON, AUG 13 INNIS TOWN HALL

China | 123 minutes | 2016 | Fiction | Shanghaiese & Mandarin Chinese | English & Chinese Subtitles | 18A

Director: **Cheng Er**

Principal Cast: **Ge You, Zhang Ziyi, Tadanobu Asano, Du Chun, Gillian Chung**

Screenplay: **Cheng Er**

Cinematographer: **Du Jie**

Editor: **Cheng Er**

Art Director: **Han Zhong**

Sound: **Zhu Yanfeng**

Music: **Shigeru Umebayashi, Guo Sida**

Set against a chaotic, war-torn Shanghai, *The Wasted Times* follows a local crime boss (Ge You) at the receiving end of the Japanese army's attempt to forge a dubious alliance. When a trusted friend and advisor (Tadanobu Asano) plots against him, he seeks revenge even in the face of a coming war and his flawed outlook on a corrupt system he himself has engineered. Spanning three separate times during the period, the story details mindsets from various perspectives, all culminating in a suspenseful and tense finale.



Scan to
Discuss



ABOUT THE DIRECTOR

Cheng Er is a graduate of the prestigious Beijing Film Academy and was nominated for directing in the Asian Pacific Screen Awards of 2012 for his film *Lethal Hostage*. Just as with *The Wasted Times*, he served as the director, writer and editor of the film. He made his first film in 1999, *The Criminals*, serving the same roles. His other award-winning *Unfinished Girl* was made in 2006. *The Wasted Times* is a long-gestation passion project for the director who looks forward to future collaborations with the film's producers and actors.

PROGRAMMER'S NOTE

By Tom

Below is a timeline of Shanghai in 1937.

In the summer of 1937, Shanghai, the "Paris of the Orient" became a slaughterhouse. About a million Chinese and Japanese soldiers engaged in savage urban combat in the coastal city. As many as 300,000 people died in the epic three-month struggle that pitted China's best divisions against Japanese marines, tank, naval gunfire and aircraft.

Before the warfare, Shanghai had been a thriving metropolis bustling with Chinese gangsters, workers, peasants, Western traders and missionaries, and Japanese soldiers and businessmen. However, there had never been peace in this city. Since 1932, there had been ongoing armed conflicts between China and Japan without an official declaration of war. A timeline could clearly show the history of Shanghai in 1937; business and culture were blooming, while military conflicts were right in town.

- Jan 9th, Shanghai Museum held a preview; on the 10th, public opening attracted 13,000 visitors.
- Feb 26th, Japanese marines held massive military exercises in the east of Shanghai.

- March, the China Automobile Manufacturing Company's Shanghai Factory assembled China's first diesel vehicle. Domestic film *A Lamb Astray* premiered at The Grand Cinema in Shanghai, and thereafter, domestic films started to enter mainstream theatres in Shanghai.
- March 24th, Japanese marines held armored vehicle exercises in the suburbs of Shanghai.
- March 25th, China's first theatrical thriller *The Phantom Lover* opened in theatre. In 34 days, over 100,000 people watched the film.
- April 11th, Japanese marines held special field military exercises in the suburbs and military parade in urban areas of Shanghai.
- April 16th, China International Library held the World Encyclopedia Expo in Shanghai, exhibiting more than 2000 books from over 400 categories, in Chinese, Japanese, English, German, French, Russian and other languages.
- May 19th, Shanghai Film Production Association was established.
- June 3rd, Japanese army held street battle exercises in the urban areas of Shanghai, involving the use of grenade and machine guns in residential areas.
- June 8th, trading markets in Shanghai were in chaos. The brokers' union decided to invite the leader of the infamous Green Gang, Du Yuesheng to act as an mediator.
- July 2nd, Japanese marines held massive military exercises in urban Shanghai.
- July 7th, the Marco Polo Bridge Incident marked the beginning of the full-scale War of Resistance against Japan.
- August 13th, Battle of Shanghai broke out. It was one of the largest and bloodiest battles, described as "Stalingrad on the Yangtze".

After Shanghai was occupied, Du Yue-sheng, Head of the Green Gang and the real life inspiration of Mr. Lu, rejected the sweet offer from the Japanese Army.

罗曼蒂克消亡史

8月13日（星期一）晚7:00 INNIS TOWN HALL

中国 | 123分钟 | 2016 | 虚构 | 上海话、普通话 | 中英文字幕 | 18A

导演：程耳

主演：葛优、章子怡、浅野忠信、杜淳、

钟欣潼

编剧：程耳

摄影：杜杰

剪辑：程耳

艺术指导：韩忠

音效：祝岩峰

音乐：梅林茂、郭思达

上世纪30年代，上海风雨欲来，帮派大佬陆先生（葛优）遭到暗杀威胁。交际花小六（章子怡）不守规矩，陆先生命日本妹夫渡边（浅野忠信）处置她，妹夫不单没有履行，还暗中将小六禁锢。陆先生拒绝日本人的拉拢，其家人先后遭日本人杀害，他孑然一身前往香港。《罗曼蒂克消亡史》是近年来对民国上海最富戏剧性的改编。人来人往，皆讲究情面、行事有度，方曰“罗曼蒂克”——直到真正的乱世降临。



扫码
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导演介绍



程耳毕业于北京电影学院导演系，在1999年自编、自导、自剪了毕业短片《犯罪分子》。2006年，他执导了黑色惊悚电影《第三个人》。2013年，凭借自编自导的犯罪情感电影《边境风云》，他获得了第13届华语电影传媒大奖最佳新导演奖。《罗曼蒂克消亡史》（2017）是他的最新长片，由此他获得了第31届中国电影金鸡奖最佳导演提名。

策展札记

文：汤姆

1937年上海部分重大事件一览：

1. 1月9日，上海市博物馆试开放，设历史、艺术两部。10日正式开放，当日观众1.3万余人。
2. 2月10日，俄国诗人普希金铜像于诗人逝世百年纪念在祁齐路（今岳阳路）街道绿地落成。
3. 2月26日，日本驻沪海军陆战队在沪东举行大规模军事演习。

4. 3月，中国汽车制造公司上海分厂组装成第一辆柴油汽车。大光明电影院首映国产影片《迷途的羔羊》，国产影片开始进入上海影院。
5. 3月24日，日本驻沪海军陆战队在上海杨树浦举行铁甲车学习野战。
6. 3月25日，中国首部恐怖巨片《夜半歌声》，连映34天，观众10万余。
7. 4月11日，日本驻沪海军陆战队在杨树浦举行特别陆上演习，在江湾路、虹口公园举行阅兵式。
8. 4月16日，中国国际图书馆等在上海主办世界百科全书展览会，展出图书400余种、2000多册，分为中、日、英、德、法、俄等文种。
9. 5月19日，上海电影制片业公会成立。
10. 6月1日上午，日本陆战队在江湾路、施高塔路（今山阴路）一带举行巷战演习1.5小时。3日晚又在北四川路（今四川北路）一带演习巷战，使用手榴弹、机关枪等，居民备受惊扰。15日又行巷战演习。6月中旬补充新兵计有2500人以上。
11. 6月，长城铅笔厂股份有限公司创建，生产鹰牌、长城牌铅笔。
12. 6月8日 上海各交易市场大变，标纱、新花、公债、标金价均大涨。经纪人公会决定商请杜月笙、虞洽卿等出面调停。
13. 7月2日，日本驻上海海军陆战队在虹口一带举行演习。
14. 7月7日，“七七”卢沟桥事变。日军在卢沟桥发动侵华战争，中国抗日战争全面爆发。
15. 8月13日，“八一三”上海事变，淞沪会战正式打响。

上海沦陷后，杜月笙拒绝日本人的拉拢。

《罗曼蒂克消亡史》的故事，便发生在这个时期的上海。陆先生的原型，就是上海滩大佬杜月笙。尽管侵华日军对沪威胁日益严重，全城处于动荡之中，商业、工业、文化、娱乐作为民国时期上海的标签，却从来不曾消停。

上海最动荡的时代，依旧纸醉金迷，却也不乏不分阶级的民族大义。也只有在这样的年代，大佬、车夫、交际花、电影明星的命运能错综复杂地交织在一起。觉得电影剧情太乱？乱，就是这个时代的一切。

I Wish I Knew

7:00PM, WED, AUG 15 INNIS TOWN HALL

China | 119 minutes | 2010 | Documentary | Shanghaiese and Mandarin Chinese | English Subtitles | PG

Director: **Jia Zhangke**

Screenplay: **Jia Zhangke**

Executive Producers: **Ren Zhonglun, Chow Keung, An Gang, Li Peng, Li Peng**

Producers: **Wang Tianyun, Yu Lik-Wai, Meg Jin, Lin Ye, Xiong Yong**

Cinematographer: **Yu Lik-Wai**

Editor: **Zhang Jia**

Sound: **Zhang Yang**

Music: **Lim Giong**

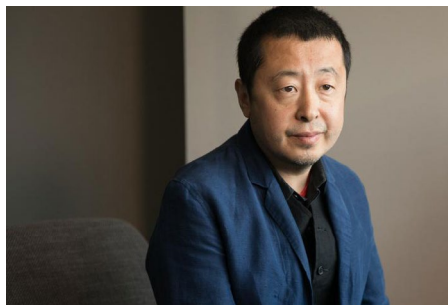


Scan to
Discuss

Shanghai, a fast-changing metropolis, a port city where people come and go. Shanghai has hosted all kinds of people – revolutionaries, capitalists, politicians, soldiers, artists, and gangsters. Shanghai has also hosted revolutions, assassinations and love stories. Eighteen people from these three cities – Shanghai, Taipei and Hong Kong – recall their lives in Shanghai. Their personal experiences, like eighteen chapters of a novel, tell stories of Shanghai lives from the 1930s to 2010. An eternally wandering soul returns to Shanghai and, walking along the banks of the Huangpu River, awakens to all the changes the city has undergone.



ABOUT THE DIRECTOR



Jia Zhangke was born in 1970 in Fenyang, Shanxi Province of China. He graduated from Beijing Film Academy and made his first feature film *Xiao Wu* in 1998. Since then, he has been actively involved in filmmaking over China. His *Still Life* won the Golden Lion Award at the 63rd Venice International Film Festival in 2006. His latest feature, *Ash Is Purest White*, was selected to compete for the Palme d'Or at the 2018 Cannes Film Festival. In 2017, Jia, together with former Venice festival head Marco Mueller, launched the Pingyao Crouching Tiger Hidden Dragon International Film Festival in his home province.

PROGRAMMER'S NOTE

By Eland Zhu

Commissioned to make a documentary film about Shanghai so as to commemorate the 2010 Shanghai World Expo, director Jia Zhangke picked 18 interviewees' (out of more than 80 candidates) narration of their own life experience or the one with their close relatives, standing as direct or secondary observers of the historic events in Shanghai. Under the views of Jia, Shanghai is not only a world-famous city, which has a large population, high economic growth rate, and outstanding culture and entertainment confluence, but also the window of China's history since 1842 when the Treaty of Nanking opened Shanghai to the whole world's foreign trade. By showing the historic changes in Shanghai, audience can have a direct interpretation of modern

China.

Opened as one of the first five "treaty ports" in China, Shanghai has retained a fast pace of growth since 1842. Drastic revolution shifts and anecdotes of outstanding figures and celebrities played as historic markers. From 1842 to 2010, the port city Shanghai has witnessed the War of Resistance against Japan, Chinese Civil War which determined the hegemony of the party, the Cultural Revolution's full of absurdity, and vibrant years since the Reform and Opening-up.

Based on the above historic backgrounds, the selected interviewees play a significantly typical role in performing the appearance and inner part of the city Shanghai.

To be noted is that Jia has hidden his own comment or criticism of the interviewees (or the historic events they represent) behind the scenes – such as when he exposes Wang Peimin's tears and sorrow directly in front of the audience, or takes a euphemistic glance at a view of Rebecca Pan turning back to refine her makeup on a folding chair. Each interviewee represents a façade of the urban spirit of Shanghai. The talks, behaviours and mental states of the interviewees reflect those years of China.

Though described as a "melancholic history" of Shanghai, the film *I Wish I Knew* states an idiosyncrasy of Shanghai as optimism with dignity, willfully tasting every sip of the ill-fated destiny. It shows the most ordinary slots of the city Shanghai during the ages of upheaval. The directors, writers, actresses and actors, politicians, workers, gangsters, scholars and every single one of the citizens, played their own ways to maintain their attitudes or just live their own life. Ashes to ashes, funky to funky.

Ms. Zhao Tao structures this film by performing after every single interviewee's talk. Every walk she takes, every scenery she glances at, and every getting-lost in her facial expression, plant a new life into the scenes. With her performance, the film *I Wish I Knew* bears a breath that each ordinary citizen can hear.

海上传奇

8月15日（星期三）晚7:00 INNIS TOWN HALL

中国 | 119分钟 | 2010 | 纪录片 | 上海话、普通话 | 英文字幕 | PG

导演：贾樟柯
编剧：贾樟柯
出品人：任仲伦、周强、安钢、李鹏、李芃
监制：汪天云、余力为、靳怡、林野、熊勇
摄影：余力为
剪辑：张佳
音效：张阳
音乐：林强



扫码
加入讨论

上海，一个日新月异的大都市，一个人来人往的港口城市。上海接待过各种各样的人——革命者、资本家、政治家、军人、艺术家和黑帮。革命、暗杀和爱情故事在这个城市轮番上演。来自上海、台北和香港这三个城市的十八个人，回忆起他们在上海的生活。他们的个人经历，如同一部小说的十八个章节，讲述了从20世纪30年代到2010年的上海生活故事。一个永远流浪的灵魂回到上海，沿着黄浦江畔散步，唤醒了这座城市所经历的一切变化。



导演介绍



贾樟柯于1970年出生于中国山西省汾阳市。他毕业于北京电影学院，并于1998年拍摄了他的处女作《小武》。从那时起，他就一直积极地在中国各地进行电影创作。他的《三峡好人》在2006年的第63届威尼斯国际电影节上获得金狮奖。他的最新作品《江湖儿女》入围了2018年戛纳电影节的主竞赛单元。2017年，贾樟柯与前威尼斯电影节主席马克·穆勒一起在他的家乡推出了平遥卧虎藏龙国际电影展。

策展札记

文：阿葱

要在规定篇幅里有滋味地讲一座城市是很难的，特别是把时间也作为一个维度的展示要求。但这不能作为这部电影拍得不够好的开脱。

贾樟柯这部《海上传奇》的英文译名叫作“*I Wish I Knew*”，其意味反而比中文的“海上传奇”更有直接意指。大约是什么意思呢？就是说这部电影里面最终呈现的十八位人物，要是在看电影之前对他们的背景故事不闻其详，不知他们姓名，那是非常煎熬的。他们的存在见证了历史，他们有反映时代变迁的故事，他们本身成为了时代印记的符号，但是这个符号的表情、速度和补色是漂浮在立交桥上空，被一声不超过60分贝的喇叭声就能撞碎的。碍于表达方式和被允许的演绎方式，他们成为了立体的时钟，能指乍一看是混乱的。

假使一定要条清缕顺地抽丝剥茧，《海上传奇》展示的人物可以分为几组：文艺工作者、有党派（相关）人士和民间力量。

在被打乱的受访顺序中，时间顺序自上海

开埠，一直到影片当时的2010年。其间侯孝贤的《海上花列传》可以指向清末到民国初兴起的男女自由恋爱，中国“为人权流血第一人”杨杏佛被刺杀，上海滩翻云覆雨黑帮大佬杜月笙末时反而受限，味精大王捐造飞机，费穆挫折的拍电影之路，并且完整包括了国共两党在上海政权交替，国民党撤至台湾的脉络。黄宝妹是50年代的工人代表，上官云珠指向60年代，安东尼奥尼的《中国》立足于70年代，杨百万代表80年代，韩寒代表90年代，而00年代贾樟柯则放眼建筑工地上的工人和本片的一条和结构明线赵涛呼应的暗线林强。

赵涛的身影穿梭在每一位受访人之间，她的力量早已超出了缪斯的作用范畴，她是这部影片的钢结构，支撑起由于种种限制而受困的叙述方式本身。在看似混乱的酒神式叙述生命反复无常的卡农中，赵涛化身日神精神的平衡代表，她撑起了影片明线上的秩序、节制和抽离。她的每一次凝视，不仅代表了贾樟柯的眼睛，而指向一种先验的态度。目光投射在哪里，镜头流动到哪里，哪里生命就得到关注。而本片中最鲜活的面孔除了有姓名的受访人，还有散落在上海城街巷尾茫茫群体中飘零的个体。建筑工地的工人、麻将馆的老太、茶馆店的老男人、舞厅的老克勒、弄堂里那个小霸王……生动鲜艳，给这部不是滋味的电影平添几分诗兴，也算是上海态度。在上海过生活，啥人不晓得世事终归不过是无常，平头百姓立命运之河对没顶之险，又哪里来的游刃有余？但是这座城市的精神是诗性的，一种“生活的诗性”。这甚至于张心漪他们上流阶级的体面有别，而是即使生活不如意至体面都不为外人道，也能热爱生活，追求真善美。用不在意他人眼光的体面去讨生活，是生活的诗性，是这座城市精神所有者对于命运的反叛。即使明朝世界末日，我也要送一些味之素给我听我戏的朋友；就算我也愤懑过也因一部电影被批斗，我今朝依旧潇洒茶馆店，也无所谓电影到底讲过啥；我年岁大，拍摄场地不过一把折叠椅，但妆还是一丝不苟着……这是市井的诗性。

贾樟柯是能感知这个诗性的，所以他的镜头会出现正面王佩民倾恸欲的眼泪，同时给将要落泪而叫停、坐在折叠椅上补妆的潘迪华一个背影；黄宝妹的沉浸光荣和工厂废墟；以及再一次与上官云珠之子韦然的冷然克制对比。这些人说了什么不重要，贾樟柯的镜头会告诉观众他希望他们说什么。

最后提一个我认为全片最浪漫的一个镜头：江边工人们避雨的场景，有了这些雨中人，这部电影就有了呼吸。

Together with You

7:00PM, THU, AUG 16 INNIS TOWN HALL

China | 116 minutes | 2002 | Fiction | Mandarin Chinese | English Subtitles | 14A | 35mm Film

Director: **Chen Kaige**

Principal Cast: **Liu Peiqi, Tang Yun, Chen Hong, Wang Zhiwen, Chen Kaige**

Producer: **Tong Gang, Chen Hong**

Executive Producer: **Yang Buting, Yan Xiaoming, Li Bolun, Chen Kaige**

Screenplay: **Chen Kaige, Xue Xiaolu**

Cinematographer: **Kim Hyungkoo**

Editor: **Zhou Ying**

Production Designer: **Cao Jiuping, Liu Luyi**

Music: **Zhao Lin**

Cheng (Liu Peiqi) is proud of Xiaochun (Tang Yun), his 13-year-old son and a violin prodigy. To pursue more advanced studies, they leave their small town for Beijing. In the metropolis, Xiaochun hones his skills under the slovenly Professor Jiang (Wang Zhiwen). He also meets a charming neighbour girl, Lili (Chen Hong), and learns the true meaning of love and friendship. Cheng soon finds Xiaochun a more prestigious teacher, Professor Yu (Chen Kaige), believing that Yu is able to bring Xiaochun to fame and success. Professor Yu puts Xiaochun in competition with his other favourite student. On the eve of a life-defining performance, Xiaochun learns a secret about his true birth.



Scan to
Discuss



ABOUT THE DIRECTOR

Chen Kaige is a leading figure of the Fifth Generation of Chinese cinema. He made his directorial debut with *Yellow Earth* ('84) and achieved an international success with *Farewell My Concubine* ('93), which earned him the Palme d'Or at Cannes and has remained the best Chinese-language film of all times on the Chinese film review site Douban. *Legend of the Demon Cat* ('17) is his latest and most ambitious feature.

PROGRAMMER'S NOTE

By Liu Guanchu

The director of this film Chen Kaige is a renowned cultural character in China. He has been described as “the star of the Fifth Generation Directors”, “the one with the huge production budget”, “running-out-of-talent”, and so on. These labels, along with the praises and criticisms, have always been around him since the day he started making films. If we could discard these labels and mute the noise, the truth about him stands out – he is the only Chinese director to have won the Palme d'Or at Cannes Film Festival, which has inspired many Chinese filmmakers to present their works to an international audience.

Chen was born in 1952 and he lived through the most turbulent period in China's post-war history. Growing up among the rapid and fanatic social changes such as the Cultural Revolution, he started to develop a critical perspective when looking at this world. His critical thinking has always played an important part in the creation of his films. As a witness and an individual undergoing China's social reform, he used his unique cinematic language to capture the real stories happening to ordinary people.

In *Together with You*, he draws a close-up of the violin prodigy Liu Xiaochun, who is facing all kinds of struggles in his adolescence and in his pursuit of a career in musical performance. By telling

Xiaochun's story, Chen explores the issues of father-son relationship, mentor-student relationship, the curiosity towards sex and the career choices. The more important discussion brought by Chen, however, is how people interpret the meaning of “success” under the rapid economic growth in China. In the film, music teacher Jiang lives a poor life, but he puts all his passion into music; the conservatory Professor Yu, played by Chen himself, lives a glamorous life, but his pursuit of music is only for satisfying others. When Xiaochun faces the conflicts between these two ways of life, it has shown the director's own reflection on the meaning of being successful in art. At the end of the film, the decision made by Xiaochun at his competition night, has given the audience the freedom to interpret the meaning of success themselves.

It is worth mentioning that the film *From Mao to Mozart: Isaac Stern in China* (page 24) can be drawn to an interesting comparison with this film. When Stern accepted a state visit to China in 1979, he gave out master classes to the young musicians in China with all his heart. The most valuable lesson he gave was telling them to play music with passion, to sing together with the music. Twenty some years later, as can be seen in *Together with You*, music education has thrived in China, and both Jiang and Yu emphasize passion and the flow of emotions. Nowadays, endowed with the teachings from early generations, young musicians like Lang Lang and Yuja Wang have become widely recognized on global stages.

35mm Print – Courtesy of the **National Film and Sound Archive of Australia**



和你在一起

8月16日（星期四）晚7:00 INNIS TOWN HALL

中国 | 116 分钟 | 2002 | 虚构 | 普通话 | 英文字幕 | 14A | 35毫米胶片电影

导演：陈凯歌

主演：刘佩琦、唐韵、陈红、王志文、陈凯歌

监制：董刚、陈红

出品人：杨步亭、阎晓明、李博伦、陈凯歌

编剧：陈凯歌、薛晓路

摄影：金炯求

剪辑：周影

美术指导：曹久平、刘路一

音乐：赵麟

13岁的天才小提琴少年刘小春（唐韵）与父亲刘成（刘佩琦）一起生活在江南小镇。为了让小春接受更好的音乐教育，刘成带着他来到北京，先是求学于脾气古怪、邋里邋遢的江老师（王志文）。小春与江老师磕磕绊绊，终是结下了不易得的缘分。而学琴之余，小春对漂亮邻居莉莉（陈红）萌生了爱恋，为此刘成十分担忧。一个偶然的机，刘成遇到了大名鼎鼎的余教授（陈凯歌），并费尽周折说服了他收小春为徒。小春的到来让余教授之前最看好的学生倍感压力与不公；另一方面，刘成看到小春正慢慢走向更大的舞台，觉得自己已经不能陪在他身旁了……



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导演介绍



陈凯歌是中国第五代电影导演中的领军人物。他的导演处女作是《黄土地》（1984），为第五代的标志性电影之一。《霸王别姬》（1993）在戛纳电影节上斩获金棕榈奖，令他在国际上名声大噪，而这部电影也一直是豆瓣上许多影迷心目中的最佳华语电影。《妖猫传》（2017）是他最新、也是最具雄心的作品。

策展札记

文：刘冠初

“陈凯歌”这个名字对现今许多中国电影业的普通观众来说，已经标签化了。从“第五代导演的领军人物”到“国产巨制”“江郎才尽”，伴随着我们观看完了他最初的《黄土地》《霸王别姬》，世纪之交的《荆轲刺秦王》《和你在一起》，以及奇幻色彩浓厚的《无极》《妖猫传》。他进入电影行业近四十载，一路直面各种各样的赞誉和质疑。然而抛开这些标签和舆论的喧闹，作为迄今为止唯一在戛纳获得金棕榈奖的中国导演，陈凯歌电影的艺术成就，和他为中国电影走向世界所奠定的基础是不可撼动的。

出生于1952年的陈凯歌成长于一个艺术世家，他的父亲陈怀皑曾是一名导演。小时候的他在片场看父亲拍电影会觉得特别无聊，不过在母亲的影响下，他对文学情有独钟。在那个年代，做一个文艺工作者是不幸的——在1966年“文革”的浪潮中，作为导演的陈怀皑被打成了“右派”。当时年少的陈凯歌被这浪潮裹挟着，被迫与自己的父亲“划清界限”，在批斗大会上上台“揭发”了他。这令陈凯歌懊悔不已的举动一直影响着他在成长的过程中，

经历过中国社会的多次潮起潮落之后，陈凯歌开始以审视批判的角度来看待这个世界。也许是与电影的缘分太深，在1978年恢复高考之后，陈凯歌考进了北京电影学院导演系，正式踏入了自己的电影职业生涯。

在电影的创作中，陈凯歌文学性、批判性的思维一直影响着。作为中国社会变革的亲历者，他用自己的电影语言记录并审视着时代浪潮下人们命运的沉浮——譬如《霸王别姬》中在中国半个世纪的风雨飘摇里勇于反抗命运的程蝶衣，又如《和你在一起》中在平凡生活里经历着成长的跌跌撞撞的刘小春。《和你在一起》是关于一个青春期懵懂少年在成长与求学的过程中所面临的种种不知所措。父子关系、师生关系、对异性的憧憬甚至未来何去何从的问题都摆在了小春的面前。借由小春的经历，陈凯歌不仅仅记录下了21世纪初期的江南与北京，更是审视了经济高速发展下的中国社会对“成功”的理解。影片中江老师的生活潦倒，却是真正热爱音乐；陈凯歌本人饰演的余教授光鲜亮丽，却对音乐情感的追求流于表面。当小春面临着这两种价值观的冲突时，真正体现了陈凯歌对追求艺术成就的思考。影片最后，小春在比赛当晚所作出的选择，给予了观影者对“成功”这个问题的探寻空间。

值得一提的是，电影中所呈现出的关于音乐家们对艺术表达上的追求，与本次电影节展映的另一部影片《从毛泽东到莫扎特：小提琴家斯特恩在中国》（第26页）可形成巧妙比照。1979年，美国小提琴大师斯特恩应邀来华演出时，为中国的年轻音乐家们毫无保留地作出了示范和指导。而他提出的最宝贵的一课，就是让音乐家们知道在演奏的时候要“歌唱”，要将感情赋予音符，并且融入到自身的表演之中。二十多年过去了，古典音乐教育和演奏在中国取得了长足发展。片中，两位音乐人就对“感情”展示出了不同的理解。江老师从自身感情出发而演奏，与余教授的追求作品中表现的感情，也真实地反映了音乐家们在追求更高水准的音乐表现力时所遇到的挑战。如今，年轻一代的演奏家如朗朗、王羽佳，依托于上一辈音乐人的教诲，正在国际舞台上纵情地演奏着自己的音乐故事。

特别鸣谢澳大利亚国家视听档案馆
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The Made by Women programme is funded by the Government of Ontario. It serves to advance the appreciation of female filmmakers' and actresses' endeavours, as well as to recognize the identity and power of female protagonists in films.

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Girls Always Happy

CANADIAN PREMIERE 7:30PM, SAT, AUG 11 ISABEL BADER THEATRE

China | 117 minutes | 2018 | Fiction | Mandarin Chinese | English and Chinese Subtitles | PG

Director: **Yang Mingming**

Principal Cast: **Nai An, Yang Mingming,
Zhang Xianmin, Li Qinqin**

Producer: **Yang Jing** (in attendance)

Executive Producer: **Yang Chao**

Screenplay: **Yang Mingming**

Cinematographer: **Shen Xiaomin**

Editor: **Yang Mingming**

Girls Always Happy portrays a single mother (Nai An) living with her daughter (Yang Mingming) in a Beijing *hutong*. Looking at the contemporary urban life with a novel perspective, *Girls Always Happy* represents the spectacle of mutual repulsion, hatred and harm between the two, and yet from their despair rises the power of tender love. The complexity indicates the unique observation and expression of the director Yang Mingming on female relationships.



Scan to
Discuss



ABOUT THE DIRECTOR

Yang Mingming was born in 1987 and graduated from National Academy of Chinese Theatre Arts. She directed, photographed, and starred in her short debut *Female Directors*. It was one of the top ten Chinese independent films in 2012 and showcased in youth film festivals both home and abroad. *Girls Always Happy* is the first artistic feature written, directed and performed by Yang Mingming, with the director of film *Crosscurrent* Yang Chao as the executive producer and Yang Jing the producer. In 2018, It was selected in the Panorama of 68th Berlin Film Festival, and later in the year, it won the Firebird Award and FIPRESCI Prize at the 42nd Hong Kong International Film Festival.

PROGRAMMER'S NOTE

By Shen Wei

Girls Always Happy is set in a Beijing *hutong* – narrow alleys – where the mother and daughter live together in a traditional courtyard residence (*sihe yuan*). Director Yang Mingming herself grew up with her mother in a *hutong*, and it came natural to her to look for one where she could develop her first feature. She and her producer spent almost a month riding on motorcycles everywhere in *hutongs*, just to find the desirable corner unit, with two bedrooms separated by a courtyard.

Beijing's *hutong* was first established in the Yuan dynasty (1206–1341 A.D.) of China and has developed and become an integral part of the city's landscape ever since. In Chen Kaige's 2002 feature *Together with You* (page 40), the violin prodigy Xiaochun goes to Professor Jiang's place for violin lessons – Jiang lives exactly in a *hutong*. In today's Beijing, although many *hutongs* have been demolished to give way to new infrastructure and modern buildings, some in the historical heart of the city are conserved and restored with actions taken by the government.

A *hutong* life is both private and public – on one hand, a *sihe yuan* is often “deep into the woods”, away from outside noise and traffic; on the other hand, it tightly connects the families and individuals who are living within the same limited space. To a great extent, this physical environment has shaped the flows of the story, making all the excess of rage and poignancy possible. And this is unique about Beijing, not about any other city.

From there a sophisticated mother-daughter relationship is constructed. Usually it is at dining table that the two of them call a truce. And very soon after, they break it almost relentlessly, until all of a sudden they conspire to go against a common enemy, or simply to take advantage of someone else.

The mother says almost hysterically, “if a family of two can't get along, what happiness is there in this world?” It may remind the viewers of the hedgehog's dilemma, first told by philosopher Arthur Schopenhauer. It is an analogy about the challenges of human intimacy. During cold weather, a group of hedgehogs seek to become close to one another in order to share heat. However, when they become too close, they cannot avoid hurting one another with their sharp spines, and thus have to remain somewhat apart.

From many aspects, *Girls Always Happy* is as educational as it is ironic, making one ponder over any relationship that can be forged in life. Tenderness is to be found under many convoluted minutiae of everyday life.

Co-presented by **Toronto Reel Asian International Film Festival**

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INTERNATIONAL FILM FESTIVAL

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柔情史

加拿大首映 8月11日(星期六)晚7:30 ISABEL BADER THEATRE

中国 | 117分钟 | 2018 | 虚构 | 普通话 | 中英文字幕 | PG

导演: 杨明明
主演: 杨明明、耐安、张献民、李勤勤
制片人: 杨亮(出席)
监制: 杨超
编剧: 杨明明
摄影: 沈晓闽
剪辑: 杨明明



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《柔情史》讲述了一对居住于北京胡同里的单亲母女的相爱相杀。小雾(杨明明)是一个影视编剧,有着年轻人的桀骜。她的母亲(耐安),亦浑身布满棱角。两人常因小事大吵大闹,转头却又和好如初,手挽着手,同仇敌忾。生活到了又一个拐角时,还要闹得不可开交。影片通过全新的视角刻画了母女之间的互相排斥、敌视、伤害,以及挣扎在绝望枷锁下的温情。



导演介绍



杨明明生于1987年，毕业于中国戏曲学院。她导演摄影兼主演的短片《女导演》成为当年中国十大独立电影之一，席卷国内外各大青年影展。《柔情史》是杨明明自编、自导、自演的首部长片，由《长江图》导演杨超任监制，杨竞任制片人。该片入围了第68届柏林电影节全景单元，并在第42届香港国际电影节上斩获新秀电影竞赛的火鸟大奖和国际影评人联盟奖。

策展札记

文：沈玮

“两个人的家都不能团结，这世界还有什么快

乐？”同一个屋檐下，母女分居两室，她们中间隔着一个院子。杨明明自小在胡同里长大，在选取故事的空间时定下自己熟悉的环境。她和制片大概骑了小一个月的摩托车在胡同里搜寻，最后才找到了片中这样格局巧妙的独门小院。在此之上，母女的关系才能立得住脚。

叔本华曾讲过一个“刺猬困境”的故事来类比人与人之间的关系：天气寒冷，一群刺猬想要靠近彼此取暖。但当它们靠在一起时，又会被彼此的刺所伤，因此又须保持一段距离。在一段亲密关系中，互相伤害往往无法避免。片中三天一小吵、五天一大吵的母女，恰恰是这个“困境”的写照。

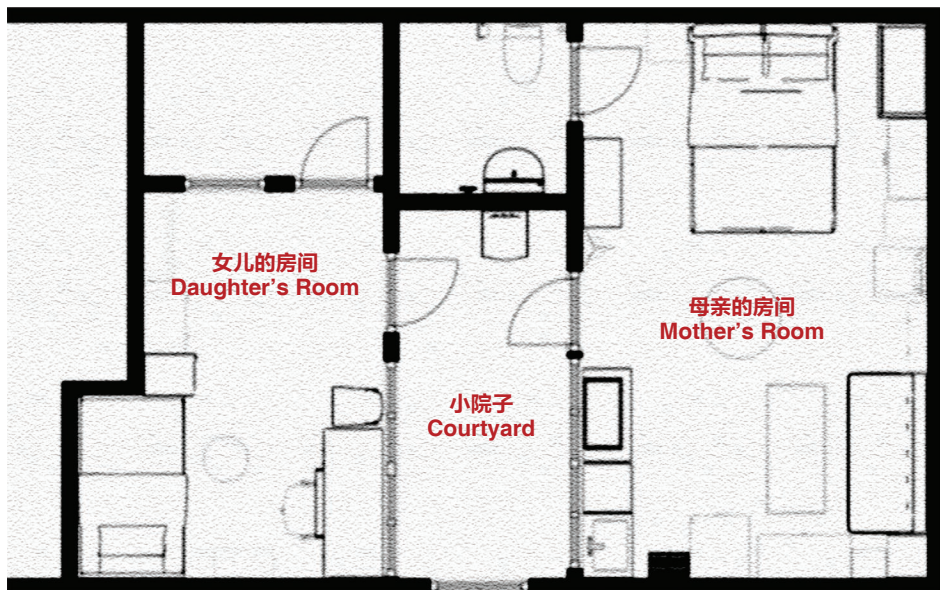
控制与被控制，影响与被影响，面对彼此紧张兮兮又神经质的二人，在胡同里的日常生活可谓是鸡飞狗跳。然而尖锐之下的那一丝丝柔情，是胡同里迎面而来的风，面对心仪之人脸上挂起的笑，和牵挂彼此却倔强得不知该如何表达的心意。

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Small Talk

5:15PM, SUN, AUG 12 INNIS TOWN HALL

Taiwan, China | 88 minutes | 2017 | Documentary | Taiwanese | English Subtitles | PG

Director: **Huang Hui-Chen**

Executive Producer: **Hou Hsiao-Hsien**

Producer: **Diana Lee Chia-Wen**

Cinematographer: **Lin Ting-Chieh**

Editor: **Jessica Lin Wan-Yu**

Music: **Lim Giong, Point**

“Every morning, my mother wakes up well before me, prepares my lunch, and takes off. Every evening, she comes home, washes up, closes her bedroom door, and is asleep by 9PM. We live in the same space. But we’ve lived like strangers under one roof for decades now. The only exchanges between us are the meals she cooks for me. One day, I finally summon up the courage to sit her down and make her talk. But am I ready to hear what she has to say? And are we ready to face what’s been buried for so long?”



Scan to
Discuss



ABOUT THE DIRECTOR



Huang Hui-Chen is an activist, documentary filmmaker and a full-time mom. Prior to embarking on her first feature documentary, Huang worked for NGOs such as the Taiwan International Workers Association, China Time's Trade Union and the Taipei Documentary Worker's Union as Secretary General, advocating for labour rights and social justice. It was during this time that she began documenting the plight of the disadvantaged and the voiceless.

PROGRAMMER'S NOTE

Edited based on public information

A brief history on the LGBTQ rights movement in Taiwan:

- The Asian LGBTQ Rights Movement saw its first spark in Taiwan and it has pushed and transformed the society in profound ways. Today, the public's views and laws on LGBTQ rights in Taiwan is widely regarded as the most progressive in Asia. Here is a brief history of this monumental movement.
- 1986: Chi Chia-wei (pioneer of LGBTQ movement in Taiwan), applied for a notarized marriage license with his same-sex partner and was promptly rejected.
- 1990: The first lesbian group, Between Us, was established.
- 1995: The first LGBTQ program on a

publicly-funded radio station, "Taipei Gay Talk", was aired.

- 1996: The Taiwanese writer Hsu Yu-Shen and his Uruguayan partner Gray Harriman had the first public same-sex wedding ceremony in Taiwan.
- 2001: A draft version of the *Basic Law on the Guarantee of Human Rights*, which included the rights of same-sex couples to legally start families and adopt children, was issued.
- 2002: Taiwanese LGBTQ activists were invited to the office of then Leader of the Taiwan Area, Chen Shui-Bian.
- 2003: The first Taiwan Pride Parade was held. It was the first one in the Chinese community.
- 2003: A draft of the *Basic Law on the Guarantee of Human Rights*, which included an article on same-sex marriages and adoption rights for same-sex couples, was discussed in the cabinet but not passed.
- 2005: A same-sex marriage bill was submitted by Hsiao Bi-khim, a lawmaker from the Democratic Progressive Party. However, it was rejected.
- 2016: The biggest LGBTQ Pride Parade in Asia was held in Taipei. Several members of the legislature announced their intentions to push for another marriage equality law. Tsai Ing-wen, the Leader of the Taiwan Area, publicly expressed her support.
- 2017: In response to the constitutional interpretation request brought forth by Chi Chia-wei and the Taipei government, the Constitutional Court discussed the issue. On May 24, the Constitutional Court ruled that the Civil Code's restriction on marriage is unconstitutional, and it will be modified to include same-sex marriages in two years.

日常对话

8月12日（星期天）下午5:15 INNIS TOWN HALL

中国台湾 | 88分钟 | 2017 | 纪录片 | 闽南语 | 英文字幕 | PG

导演：黄惠侦
监制：侯孝贤
制片人：李嘉雯
摄影：林鼎杰
剪辑：林婉玉
音乐：林强、许志远

“每天早上，我的母亲总是先于我醒来，她会先准备好我的午餐，然后出门。每天傍晚，我的母亲在外面吃过晚餐之后才回家，梳洗完毕后就又回到属于她的房间里，关上房门，在晚上九点睡去。我们生活在相同的空间里，但几十年来，我们就像是同个屋檐下的陌生人，唯一的交集是她为我准备的吃食，我们之间没有母女间的心里话，没有‘我爱你’。这天，我终于鼓起勇气与她开启对话，但我真的准备好去面对她将给出的答案了吗？我们又是否都能够好好面对那些已经被埋藏许久的过去？”



扫码
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导演介绍



黄惠侦六岁开始跟着妈妈跳亡阵（台湾民间丧葬仪式），二十岁转行从事社会工作，开始学习纪录片，主要关注移工、原住民及土地议题。曾任台北市纪录片工会秘书长，现为自由影像工作者及一个孩子的母亲。过去作品包括《八东病房》及《鸟将要回家》等短片。

策展札记

根据网络公开信息整理

亚洲地区的LGBTQ平权运动可以说是在台湾燃点起了第一丝火苗。通过历年的发展，LGBTQ平权运动深远而广泛地推动了台湾社会发展。在今天，台湾民众对于LGBTQ的态度以及台湾的现行法律法规被认为是亚洲范围内最为开明及友善的。下面是该运动的简要发展史：

1. 1986年，祁家威（台湾投身同志运动的第一人）申请与同性伴侣公证结婚被拒。
2. 1990年，第一个同志组织——女同志团体“我们之间”成立，这是组织化同志运动的开始。
3. 1995年，台湾公营电台第一个同志节目《台北同话》开播。
4. 1996年，台湾作家许佑生及其乌拉圭裔伴侣葛瑞举办了台湾第一场公开的男同性婚礼。
5. 2001年，《人权保障基本法》草案发布，列出了同性恋者可依法组成家庭及收养子女的权利。
6. 2002年，同性运动人士被邀请至时任台湾地区领导人陈水扁的办公室。
7. 2003年，首次台湾同志大游行成功举办。这是华人社区中的第一个同志游行。
8. 2003年，行政院提出《人权保障基本法》草案，该草案允许同性婚姻，并允许同性夫妇享有和异性恋夫妇相同的权利保障；

但草案遭内阁反对，未进入立法程序。

9. 2005年，民主进步党立法会成员萧美琴提交了同性婚姻法，被退回。
10. 2016年，第14届台湾同志游行的前夕，婚姻平权议题再度受到讨论，部分立委宣告将再次推动婚姻平权法案，台湾地区领导人蔡英文表达支持态度。
11. 2017年，司法院大法官召开宪法法庭，就申请人祁家威及台北市政府所提之释宪案，进行辩论。宪法法庭于5月24号释宪，民法对于婚姻的限制是违宪，要求两年内修法允许同性伴侣结婚。

加拿大LGBTQ平权运动简要发展史：

1. 在英属北美时期，男性间的同性性行为在理论上是严重罪行，并可被判处死刑。19世纪，死刑被最终废除。在20世纪早期至中期，同性恋者往往被描述成性罪犯。
2. 1964年，加拿大第一个支持同志的组织“ASK”出现，同时第一本关注同志的杂志开始发行。
3. 1969年，通过1968-1969刑法修正案，同性之间的双方同意的性行为被无罪化。当时加拿大司法部长和总检察长皮埃尔·特鲁多（之后成为加拿大总理）发表了著名的评论，说道：“国家在人民的房间中没有任何存在的空间。”
4. 1971年，加拿大第一场同志公开示威于渥太华国会山庄前举行。
5. 1979年，卑诗省的省选中，Robert Douglas Cook成为第一个公开出柜的政客。
6. 1981年，四间位于多伦多的同志浴室被多伦多警方突击搜查。这次事件被认为是加拿大LGBTQ平权运动的重要拐点之一。
7. 1988年，Svend Robinson成为第一个公开出柜的加拿大国会议员。
8. 1990年，Chris Lea赢得加拿大绿党党魁，成为了加拿大第一个公开出柜的政党党首。
9. 1999年，加拿大最高法院判决同性伴侣必须享有同居伴侣应有的权利。
10. 2001年，加拿大最臭名昭著的反同志仇恨犯罪中，温哥华居民Aaron Webster被四个年轻罪犯杀死在史丹利公园。
11. 2003年，安大略省、魁北克省、卑诗省的法院都裁决将婚姻限制在异性之间违反《加拿大权利与自由宪章》的平等条款。
12. 2005年，随着民事婚姻法在全国生效，加拿大成为美洲第一个、全球第四个合法化同性婚姻的国家。

A Simple Life

7:30PM, SUN, AUG 12 INNIS TOWN HALL

Hong Kong | 118 minutes | 2011 | Fiction | Cantonese Chinese | Chinese and English Subtitles | PG

Director: **Ann Hui**

Principal Cast: **Deanie Ip, Andy Lau**

Executive Producer: **Yu Dong, Andy Lau, Song Dai**

Producer: **Chan Pui-Wah, Ann Hui, Roger Lee**

Screenplay: **Susan Chan, Roger Lee**

Cinematographer: **Yu Lik-Wai**

Editor: **Eric Kwong Chi-Leung** (H.K.S.E),

Manda Wai

Production Designer: **Albert Poon**

Sound: **Tu Duu-Chih**

Music: **Law Wing-Fai**

When Ah Tao (Deanie Ip), a servant to the Leung family for nearly 60 years, suffers a stroke, she decides to quit her job and move into a local nursing home. The man she cared for since he was a boy, Roger (Andy Lau), takes it upon himself to help her adjust to her new life, which involves getting to know her new nursing home family, a motley crew of unique and quirky residents. As Ah Tao's health deteriorates, roles reverse, with Roger now taking charge of her care.



Scan to
Discuss



ABOUT THE DIRECTOR



Ann Hui was born in Anshan, Liaoning Province and later immigrated to Hong Kong with her family. After graduating from the University of Hong Kong, she completed a special course on film in the U.K., then returned to Hong Kong as the assistant to the master of Chinese martial arts films, King Hu. In 1979, she made her directorial debut with *The Secret* and soon became a leader in the “Hong Kong New Wave” film movement. Her notable works include *Boat People* ('81), *Song of the Exile* ('90), *Love in a Fallen City* ('84), *Summer Snow* ('95) and *The Way We Are* ('08). *Our Time Will Come* ('17) is her latest feature.

PROGRAMMER'S NOTE

By Shen Wei

Ah Tao's full name is Zhong Chun-Tao – Chun-Tao is a popular name given to young ladies in Chinese fictional works. “Tao” means peaches, peach trees or peach blossoms, and the name shall be literally translated as “spring peach blossoms”. In China, there has been a long tradition of comparing girls and women to various flowers. Literati also tend to use affective images, creating an animating force in the text. Specifically, in the *Book of Songs* (the oldest collection of Chinese poems dated from 11th to 7th Century B.C., all of which could be chanted), there is a famous poem titled “Tao Yao”:

*The peach tree is slender and sturdy,
Flaming red are its blossoms.
The girl is getting married,
Most suitable for the house.*

*The peach tree is slender and sturdy,
Luscious and abundant is its fruit.
The girl is getting married,
Most suitable for the home.*

...

Similar names such as “summer lotus”, “fall chrysanthemum” and “winter plum” are all constructed in a manner to associate a symbolic, seasonal flower with the season. Those who are familiar with Chinese cinema may remember director Zhang Yimou's widely-acclaimed film *The Story of Qiu Ju*, where Gong Li played the title role. And Qiu Ju literally means “fall chrysanthemum”.

In *A Simple Life*, Ah Tao is a domestic servant working for the Hong Kong Leung family for decades. In the Pearl River delta, a densely populated network of cities including Hong Kong and Macao, there was a wave of young female migrants from 1930s to 1970s. They went to the British Hong Kong, Portuguese Macao, Singapore, Malaysia and Indonesia seeking means to support themselves and their families. Many of them later became servants to wealthy or expatriate Chinese families, and they never married. Their resistance to marriage could be complex – some came from very poor households that could not afford dowries; some wanted to remain independent and their vows of celibacy were viewed as a challenge to the traditional patriarchy; others were committed to serving the families. In today's Hong Kong, there were only a few survivors of this custom, and foreign domestic helpers have replaced their roles.

桃姐

8月12日（星期天）晚7:30 INNIS TOWN HALL

中国香港 | 118分钟 | 2011 | 虚构 | 粤语 | 中英文字幕 | PG

导演：许鞍华

主演：叶德嫻、刘德华

出品人：于冬、刘德华、宋岱

制片人：陈佩华、许鞍华、李恩霖

编剧：陈淑贤、李恩霖

摄影：余力为

艺术指导：邝志良 (H.K.S.E)、韦淑芬

音效：潘焯森

音效：杜笃之

音乐：罗永辉

桃姐（叶德嫻）侍奉梁家近六十载，梁家少爷罗杰（刘德华）由她看护长大。罗杰是电影制片人，常作“空中飞人”，每每回家必要吃桃姐煮的美食。一日桃姐昏倒在家，醒来已是躺在医院。得知自己中风，她不想给梁家添麻烦，要搬去老人院。搬了去，院友个个性格鲜活又古怪，陪伴桃姐迟暮。罗杰忙里忙外，想她住得舒适，时常探望她，带她行街吃饭……人都未变，只有时光飞速流逝。



扫码
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导演介绍



许鞍华1947年出生于辽宁鞍山，后随父母移民到香港。从香港大学毕业以后，她去了英国进修电影，然后回港，成为了中国武侠片大师胡金铨的助手。1979年，她导演了处女作《疯劫》，而后迅速成为香港电影新浪潮的领军人物。她的作品涉猎广泛，包括武侠、爱情、家庭、惊悚等多种题材，代表作有《投奔怒海》（1981）、《倾城之恋》（1984）、《客途秋恨》（1990）、《女人四十》（1995）和《天水围的日与夜》（2008）等。《明月几时有》（2017）是她的最新长片。

策展札记

文：李思儒

凡事有定期，万物有定时。

没有恢弘的铺垫，没有鲜明的旋律，没有峰回路转的插曲，没有皆大欢喜的结局。贯穿全片的只有自然流淌的时间和触手可及的日常。仿佛看到了开头就猜出了结尾，就如其片名一般，平淡、朴实、不起波澜。但这一切并没让作品失色，反而是这种符合期待的平淡从一开始就把观众的聚焦拉回真实生活的原点。

局促的居室，杂乱的街市，略显陈旧的屋邨，藏身旧市的养老院，褪去银幕中常见的维港两岸与九龙旺角的璀璨霓虹，本片捕捉的尽是微不足道的角落。然而，没有特效的渲染与曲折的剧情引导，在平凡背景的衬托之下，观众反而有机会静下心来旁观一次“邻家”的心路历程，使得观后余留脑海的是自然饱满的人文情怀。

剧中侍奉梁家六十年的佣人桃姐，与上世纪众多受雇于港澳南洋富裕家庭的“妈姐”一般，终身不嫁，一心一意照顾东家几代人成长起居。根据监制李恩霖与家中佣人真实经历改编的这部作品，并没有浓墨交代桃姐与梁家数十载的往事，只有影片一开始的一幕黑底白字

简单带过了桃姐的来历。整部影片的时间轴自然推进，没有任何倒叙的镜头刻画回忆，只有剧中人物在对话中透露的过往片段，以及桃姐悉心珍藏的旧物件向观众揭示桃姐与梁家深厚的情缘。真实的人生何曾有过完美的倒叙？往事的细节会逐渐褪色，唯独当时每一刻的感受会随着时间的推移越发深刻。桃姐与梁家人在几十年间建立起的虽是主仆近似亲人的关系，在她与少东家Roger举手投足间的默契与亲近间表露无遗。

《桃姐》的真实不仅体现在自然推进的叙事上，还在于导演许鞍华对主角周边事物那种不带过多评价的直白呈现。导演没有很刻意地透过剧中角色对他们身边的事物进行定义与批判，无论是环境简陋的养老院抑或是流于形式的中秋敬老活动，主角们只是如常地参与其中，一切都是观众透过镜头以旁观者的姿态在观察，至于心中感慨唯独各人自知。平淡的陈述下，观者作出的反应就是个人专属的调味品。每个人心中都有一部不一样的《桃姐》，每个人身边都有一位自己的“桃姐”。

一千个人眼里有一千个“桃姐”，她们或是家中长辈，邻居的长者，又或者只是某天擦肩而过的路人。对于许鞍华导演而言，“桃姐”何尝不是她自身写照？

一生侍奉梁家的桃姐对东家的照料无微不至，兢兢业业。尽管被菜贩埋怨怨门也要逐颗挑选蒜头；做饭不图便利坚持使用瓦锅；Roger母亲为她炖的燕窝没放姜，桃姐也直言“腥”。让东家生活妥帖上，桃姐有她不可退让的坚持。在饮食调理上，桃姐俨然是东家都不可挑战的权威。尽管她的生活圈子始终是梁家人，家政以外的事可能并不精通，但她只求不留遗憾地做好一件事，这既是她的职责，也是她的全部。如今年过七旬的许鞍华导演，在《桃姐》上演之际也已逾花甲。至今未婚的许导与其母亲租住在北角，获奖无数的她却无房无车。在商业电影横行的时代，许鞍华坚持着自己的路数，保持对现实问题的敏锐洞察，用朴素的镜头记录人间百态。想必对她而言，她就像桃姐一样有值得经营一生的事。

“桃姐”是许鞍华导演刻画的又一个温暖而坚韧的女性形象。平淡中的安稳，面对生死离别的释然，没有过度渲染悲情，桃姐表现的是乐观豁达与自身的尊严。在桃姐中风后的日子，Roger无微不至的照顾对于为东家侍奉一生的桃姐而言，是最知足圆满的时光。投身电影事业数十年，许鞍华导演不经意间也成为一位长者，她拍的也许是桃姐的晚年，也许又是她自身的晚年，又或是你我的晚年。以自己的姿态笔直前行，愿在尽头回望能知足无憾。

Center Stage

7:00PM, TUE, AUG 14 INNIS TOWN HALL

Hong Kong, China | 151 minutes | 1991 | Fiction | Cantonese Chinese | English Subtitles | PG

Director: **Stanley Kwan**

Principal Cast: **Maggie**

Cheung, Tony Leung, Chin Hang, Carina Lau, Lawrence Ng, Cecilia Yip, Waise Lee

Executive Producer: **Willie**

Chan, Tsui Siu Ming

Screenplay: **Chui Dai An Ping**

Cinematographer: **Poon Hang Seng (H.K.S.C.)**

Editor: **Cheung Yiu Chung (H.K.S.E.), Cheung Kar Fei (H.K.S.E.), Joseph Chiang**

Music: **Siu Chung**

(*Center Stage* is set during China's silent movie era and revolves around the life of the legendary gifted actress, Ruan Lingyu. With her sensitive portrayal, Maggie Cheung won the best actress award at the 42nd Berlinale.) In the spring of 1935, Ruan Lingyu took her own life, shocking the world. Her funeral was attended by hundreds of thousands of mourning fans. Ruan entered the film world at the age of 16. In just 9 years, she made 29 silent movies and became a super idol. As she rose to fame, she also rose to infamy with scandals over her private life. Her death has given rise to much debate: did she kill herself because of her career? Or for love? In her farewell note, Ruan wrote four words – “criticism should be feared” – and gave her final condemnation on the merciless public.



Scan to
Discuss



ABOUT THE DIRECTOR

Born in 1957, Stanley Kwan graduated from the Hong Kong Baptist College with a degree in mass communications. He once landed a job at Hong Kong's Television Broadcasts Limited (TVB) before working as production assistant for Ann Hui (*A Simple Life*) and other Hong Kong directors. His debut feature, *Women* ('85), starring Chow Yun-fat, was a major box office success. As a key figure in the Hong Kong Second Wave, Kwan constantly explores the power of female protagonists and their romantic struggles with sympathetic eyes, and such directorial credits include *Rouge* (1987), *Full Moon in New York* (1989), *Center Stage* (1992), and *Red Rose White Rose* (1994).

PROGRAMMER'S NOTE

By Eland Zhu, Tom

During the 1920s to 1930s, Shanghai was experiencing political turbulence at the historic turning point. However, it was also a golden age for Shanghai; a hub of the Chinese film industry started to develop, and citizens shared more radical views of cultures and thoughts. There were dozens of great writers, politicians, scholars, actors and actresses, musicians influencing the upcoming modern society of Shanghai.

Ruan Lingyu lived her life on that stage. Born from a working class family in Shanghai, Ruan lost her father at a young age, and her mother brought her up working as a housemaid. With the breathtaking appearance and talented acting skill, Ruan became one of the most prominent stars in the 1930s, and her suicide at the age of 25 made her a legend in the Chinese film history.

On March 8th, 1935, Ruan committed suicide by poisoning herself with an overdose of barbiturates in Shanghai under the insupportable stress of facing with various public issues and private problems (especially those related with her intimate

relationship). Although a lot of scholars doubted that her one-liner dying note might be forged by Tang Jishan, the dying message appalled the whole society at that time, including the literary giant Lu Xun. Her funeral procession was reportedly 4.8 km long, with three women committing suicide during the event. *The New York Times* called it "the most spectacular funeral of the century".



Co-presented by **Toronto Reel Asian International Film Festival**

TORONTO
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INTERNATIONAL FILM FESTIVAL

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阮玲玉

8月14日（星期二）晚7:00 INNIS TOWN HALL

中国香港 | 151分钟 | 1991 | 虚构 | 粤语 | 英文字幕 | PG

导演：关锦鹏

主演：张曼玉、梁家辉、秦汉、
刘嘉玲、吴启华、叶童、李子雄

监制：陈自强、徐小明

编剧：邱戴安平

摄影：潘恒生 (H.K.S.C.)

剪辑：张耀宗 (H.K.S.E.)、张
嘉辉 (H.K.S.E.)、姜全德

音乐：小虫

本片改编自中国默片时代天才女演员阮玲玉的传奇一生。主角张曼玉丝丝入扣的演出技惊国际，赢得第四十二届柏林国际电影节最佳女主角。

1935年的春天，默片电影明星阮玲玉突然自杀，震动海内外，出殡当日数十万人涌上街头相送。阮玲玉16岁便投身影坛，在短短的九年里演出了29部默片，成为万人爱戴的演员，但其私生活亦同时遭恶意非议。社会大众对其自杀原因议论纷纷：因事业下滑，还是一团糟的感情？然而，她在遗书中，却留下“人言可畏”四字，作为她对多年来遭舆论逼害的最后控诉……



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导演介绍

关锦鹏出生于1957年，毕业于香港浸会学院，获得大众传播学学位。他曾任香港电视广播公司（TVB）工作，随后担任起许鞍华（《桃姐》）等香港导演的制片助理。他的首部长片，周润发主演的《女人心》（1985），取得了不俗的票房。作为香港电影新浪潮第二波的代表，关锦鹏以充满同情的眼光，不断探索女主人公的力量以及她们的情感挣扎。他的作品包括《胭脂扣》（1987）、《人在纽约》（1989）、《阮玲玉》（1992）、《红玫瑰白玫瑰》（1994）。

策展札记

文：阿葱

这是一部完整的作品，不应该由短小的篇幅零碎解读。

阮玲玉饰演各种女子，张曼玉饰演阮玲玉和她自己。

上世纪三十年代上海，鲁迅在封闭而破碎的人潮中呐喊，张爱玲还没有崭露头角，阮玲玉业绩卓越，生活黯淡，挣扎着匍匐在她肉眼可见的最后年华闪耀。让张曼玉这位港女饰演阮玲玉，除却共通所有的颓废幽怨，更多在于她们的挣扎感。人们总爱把港女贴上“孤勇”的标签，但现今的港式孤勇气质或许在香港街头稍难寻觅，反倒是在那位上海滩传奇女演员的身上碰触了个玉碎瓦破。然而一腔孤勇的坚强自立和爱意锋利且易碎，看起来阮玲玉是想要被爱的，这是很难的。

废名在《掐花》里写：“我学一个摘花高处赌身轻，跑到桃花源岸攀手掐一瓣花儿，于是我把它一口饮了。我害怕我将是一个仙人，大概就跳在水里淹死了。明月来吊我，我喜欢我还是一个凡人，此水不现尸首，一天好月照一溪哀意。”那阮玲玉在说出“救救我，我想活”的时候，其实是很难活的了。想活，就要自己救自己。但终归是骄傲的，所以她在不想活的时候，回到了最高贵的生命。只有在死亡的那一端，才能拥有生命。重拾零碾自绝的孤勇，连磨戟待噬、同归于尽的狂癫都懒得分给搅和她生命不能安宁的男人一星半点，她爱极也恨极，对象不再止于个体的男人，是与世界的谈判破裂。

一座城池是什么腔调，里头的人就是什么水灵。假使脱去上海送阙城池，就不存在阮玲玉了，甚或是出演本片的张曼玉的轨迹，也不复存在。但三十年代上海离我实在是很远，我这个土生土长的九十年代生上海人，也

不晓得里头有哪些道理，是不是真如阿飞正传里那个潘迪华，那么有滋味。

但我也倒是可以讲讲我的上海。过年的时候城里的人会瞬间少一半，街道清冷干净，天上明星闪烁。依靠曾经殖民地的戒律和城市化的不懈努力，马路上安静得只有车子驶过的声音，寒浸浸，性冷淡。清晨，鸟鸣和垃圾车的声音回响住宅区，长街在蟹壳青的天色里行人稀少，卖豆浆的小店冒着热气。更小的时候在太外婆家阳台上也听过其他各式各样的叫卖声：“收坏额旧额电视机有伐”这种爷叔的嗓门比较有颗粒感，就像踩在金山的沙滩上，沙泥里混着小石子，海浪撞击石礁发出沉闷的碎裂声，不绝于耳；与之对比强烈的是小姑娘的“栀子花，白兰花，五分洋钿买一朵”，不过那个时候会这么叫的小姑娘也差不多该我叫阿姨的。模子（个头）小小的阿姨挑个竹篮或者随便什么篮。我还在回味我钢琴老师衬衣口袋里手帕上别着的花香，就看见她家对面的书报亭边上有个小阿姨在卖白兰花，蟹壳青棉麻中袖衫，脚上倒不一定是布鞋，篮子里的玉兰花尾部都被串上了回形针。

茶馆店是各位老爷叔喜欢去的地方，有些个自带茶叶的老伯伯讲的兴起，嘴里干渴，旋开杯盖时塑料碰着玻璃杯壁的咔嚓声偶尔会成为一旁下棋的老伯伯走错棋子的借口。“哼”下棋老伯伯念一句，“呸”喝茶的老爷叔木知木觉，只是习惯性地把不小心吃进嘴里的茶叶再毫不掩饰地吐回杯口，完全没有一般意义上的“小资”腔调。红房子西餐厅这里的老爷叔应该是不去的，红宝石的奶油小方吃了估计喉咙发齁，红富士也没有多少甜。外滩夜晚灯火璀璨，步行街霓虹灯迷醉，老爷叔也没想过，怎么就算小资了呢。小青年倒是晓得“小资”的，淘宝店也逛逛，到处都是“华丽”卖点看得人邪气（非常）勿适意（不舒服）。“华丽”在上海话里是没这个词可以直译的，一定要讲呢，应当是上世纪二三十年代阴骘般的乱世无奈里不得不逢场做的局。迭能想来，当年华丽过的人，大抵都死光了。讲到煞根，上海人有什么本事呢？无非就是在乱世甚至政治高压的世道里，努力让自己的日子过得看起来正常一点。

联合主办：多伦多Reel Asian亚洲国际电影节

TORONTO
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INTERNATIONAL FILM FESTIVAL
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Love Education

CANADIAN PREMIERE 7:30PM, FRI, AUG 17 ISABEL BADER THEATRE

China | 122 minutes | 2017 | Fiction | Mandarin Chinese | English and Chinese Subtitles | PG

Director: **Sylvia Chang**

Principal Cast: **Sylvia Chang, Tian Zhuang-zhuang, Lang Yueting, Wu Yanshu, Song Ningfeng**

Producer: **Patricia Cheng**

Executive Producer: **Victoria Hon**

Screenplay: **Sylvia Chang, You Xiaoying**

Cinematographer: **Mark Lee Ping-Bin**

Editor: **Matthieu Laclau**

Production Designer: **Man Lim-Chung**

Sound: **Tu Duu-Chih, Wu Shu-Yao**

Music: **Kay Huang**

Huiying (Sylvia Chang) intends to relocate her father's grave from the countryside to the city, where he could be re-buried with her mother. However, her decision sparkles a conflict with Nana (Wu Yanshu), her father's first wife. Huiying's daughter, Weiwei (Lang Yueting), caught between her mother and Nana, is turning this family dispute into a reality show on TV, but after having spent some time with Nana, she learns a new understanding of life. In this bittersweet journey, these three women of different generations, each facing her own problems in her love life, follow their hearts and embrace each other's perspectives on love.



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ABOUT THE DIRECTOR

Born in Chiayi, Taiwan, Sylvia Chang began her acting career in the 1970s and soon began earning major accolades. In a career spanning over four decades, she has starred in more than 100 films. She made her directorial debut in the 1980s and her most critically acclaimed features have included *Siao Yu* ('95), *Tempting Heart* ('99) and *20 30 40* ('04). *Love Education* ('17) is her latest feature.

PROGRAMMER'S NOTE

By Shen Wei, Zoe Lang

The chastity memorial arch (*zhenjie paifang*) located in the village where Nana lives, is similar to the Chinatown gateway arches in many North American cities, or the Qianmen Archway in Beijing – they are all traditional Chinese architectural structures, serving different purposes.

Since the Song dynasty (960-1279 A.D.) of China, widows who refused to remarry (or in some extreme cases, committed suicide) were highly praised for being loyal to their husbands, hence the chastity arches to honour them. Most of these arches were demolished after the collapse of the Qing dynasty (1644-1912 A.D.), but a few have been preserved in rural areas as heritage, where kinships remain to be strong social forces.

In *Love Education*, Nana has been living by herself in the village since her husband left for the city. Although not married by modern law, they are considered a legitimate couple based on the genealogy book. Nana's loyalty to her marriage is perceived as virtuous and highly respected by the villagers. However, her husband remarried Huiying's mother without divorcing Nana. The core conflict of the film involves the legitimacy of the two marriages – this is not a unique predicament.

Similar cases could be dated back to 1910s-1940s, when Chinese scholars and literati were promoting radical Western ideologies for the sake of saving China from the depredations of imperialism.

The traditional family system was greatly challenged by constant warfare which led to great economic and social instability. Such drastic changes, when reflected on an individual level, were startling and devastating. Migration was often involuntary; many were escaping from impending wars or seeking means to survive. Some chose to break their arranged marriages to find true loves; others got separated from their spouses during political turmoils. Monogamy, concubinage, polygamy co-existed in the chaotic times.

It was also during this time that Western wedding customs were introduced to the Chinese – brides started to wear white wedding gowns. In the traditional Chinese culture, white was the theme colour for funerals and thus considered extremely inauspicious. Red, which symbolizes happiness, success and good luck, was the orthodox theme colour for weddings. The colours of red and white are a duality; weddings and funerals are referred to as "*hong shi*" and "*bai shi*" in China, which literally mean "red errand" and "white errand", respectively. In modern-day China, it is a popular practice for brides to wear white gowns during the ceremony, and then change to red cheongsam (*qipao*) during the reception.

As also depicted in the film, funeral rituals may consist of wailing, crying and singing dirges. Many people may feel necessary to hire professional mourners, such as Mr. Lu, to perform funeral cries. This is perceived as a representation of the family's respect and care for the deceased. In the Taiwanese film *Small Talk*, similar funeral rituals can be observed, where director Huang Hui-Chen and her mother used to work as professional mourners, chanting and dancing to send off the deceased.

Co-presented by **Toronto Reel Asian International Film Festival**

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INTERNATIONAL FILM FESTIVAL

相爱相亲

加拿大首映 8月17日(星期五)晚7:30 ISABEL BADER THEATRE

中国 | 122 分钟 | 2017 | 虚构 | 普通话 | 中英文字幕 | PG

导演: 张艾嘉
主演: 张艾嘉、田壮壮、
郎月婷、吴彦姝、宋宁峰
制片人: 庄丽真
执行制片人: 韩肯
编剧: 张艾嘉、游晓颖
摄影: 李屏宾
剪辑: 马修
艺术指导: 文念中
音效: 杜笃之、吴书瑶
音乐: 黄韵玲



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外婆过世，母亲（张艾嘉）拉着父亲（田壮壮）四处奔走，执意要将外公的坟从乡下迁到城里，只盼二老同眠。姥姥（吴彦姝）是外公的原配，守着他的孤坟，一生等一个不归家的人；她眼角的褶皱里藏满执念，她打捞不起记忆里的那张脸。薇薇（郎月婷）夹在母亲和姥姥之间，最初把迁坟一事看作社会新闻，带着电视台的同事前去采访；却不察自己在与男友阿达（宋宁峰）的羁绊中，与她们二人同一般“执”。三代女性的爱与别离，三代男性的选择与承担，在一个家庭里绵绵铺开，繁而不乱，有张有弛，是为“相爱相亲”。



导演介绍

张艾嘉出生于台湾嘉义，20世纪70年代初赴香港从影。在长达四十多年的影视生涯中，她主演了超过100部电影，除演员之外，亦担当着编剧、导演、制片人等多个身份，开辟出一条属于自己的独特道路。在众多影视作品中，张艾嘉刻画出了对于青年、中年与老年不同年龄段女性的思考和情感表达，给观众留下了深刻印象与思考的空间。她的导演代表作有《少女小渔》（1995）、《心动》（1999）和《20 30 40》（2004）。

策展札记

文：郎佳静

中华文明传承千年，向来为国人所乐道。然而遗留下来的诸多旧习俗，时至今日仍对现代家庭有影响。中国从封建帝制中解放也不过百余年，在现代化的进程中去解千年旧结，难度之高、冲突之激烈，可想而知。而社会巨变折射到个人命运上，往往引人唏嘘。

《相爱相亲》里迁坟一事的核心矛盾在于岳慧英父亲与阿祖的婚姻是否“合法”。他与阿祖出身于一个立着贞洁牌坊的乡村，婚后只身离开家乡去城市谋求发展，后遇到心爱之人，另娶，再也没有回去过，也未跟阿祖有任何交代。往前一些看，20世纪上半叶，战乱纷扰，西方的新思潮被带回中国，自由婚姻初登陆。鲁迅、徐志摩等名人志士，都有过先是奉父母之命结婚，后追求自由恋爱的经历。但同他们一起被旧的礼教束缚着的原配，却常被遗留在主流叙事之外。

阿祖这一角色是编剧游晓颖以自己的姥姥为原型而创作的。阿祖的经历，与鲁迅的原配夫人朱安的类型：男方去了外地工作、生活，后另有所爱；她侍奉男方父母，于孤独中消磨一生——这在当时并不少见，新旧交替之时，渺小的个人就被彻底遗忘在历史的罅隙之中了。当然，也有极少数，如徐志摩的原配张幼仪，能说出“我要为离婚感谢徐志摩，若不是离婚，我可能永远都没有办法找到我自己，也没有办法成长。”张后来留过洋、接受过一些现代教育，加之有家族的荫蔽，同时代的普通人无法与之相比。

诸如此类因时代更迭产生的个体悲剧，各种华语作品中描写太多。这虽是《相爱相亲》影片故事的基础，却不是表达的重点。电影宣传海报上有一句话，总结了片中三个主要女性角色：“她相信一辈子，我相信一句话，你只

相信一刹那。”这句话也体现了影片最核心的矛盾——家庭中三代女性的差异。这是一部少见的、以纯粹的当代中国女性视角讲述迭代冲突的作品；男性角色皆是绿叶，担当了女性成长的助推器。

影片里，岳慧英在为迁坟四处奔走时，最常强调的就是父母的“合法关系”。被现代法律承认的母亲，跟父亲的原配相比似乎更担得起一句名正言顺。父母一生相爱相知，有个女人却一直在乡下等待自己的父亲。可以想见，对于作为女儿的岳慧英而言，阿祖代表着的必然是这个家庭中尴尬甚至有些“不光彩”的部分。其实看完开头就能发现，岳慧英的母亲去世时未能留下遗言，又何来迁坟遗愿？这一系列的冲突，恐怕还是源于岳慧英的执念。

薇薇是最先主动与阿祖亲近的家庭成员。她有着年轻人的特点：热爱自由、大胆、信仰爱情。和男友阿达吵架，吵没两句接起吻来，话题马上转向结婚。有这样热烈的感情观，薇薇一开始根本无法理解阿祖为何甘愿一辈子等待外公。

三个性格、感情观迥异的女人，身陷片中的男性角色制造出的情感困境。阿祖一生等候；岳慧英与丈夫在中年婚姻里挣扎也互相扶持；薇薇则明确表示不会固守爱情。老中青三代女性的感情观在电影中互相交错、对峙，在最后却又融于彼此。

在张艾嘉的执导下，即使影片描绘了略显苦情的角色与情节，仍成功营造出温情明亮的氛围。三个女人间交往的小细节时不时令人莞尔，无论是台词还是镜头语言都显得细腻而自然。虽然在某些地方能看出一点矫饰，但这些细节还是让影片在浪漫与真实之间达到了一种微妙的平衡。

一直以来，张艾嘉都在作品中持续演绎、探讨女性形象，不断为女性角色注入新的意识和理解，使之丰盈、立体，在困境中保有独特的美和个人意志。《相爱相亲》结合了时代背景，在这点上依然做得成功。电影的英文译名“Love Education”或许最能表达出影片想传达的信息：爱是可以习得的技能，上过这堂课，才能更好地去爱别人。

联合主办：

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联系方式

电话:6474020703

richard.liu@cwfgroup.com



Wrath of Silence

CANADIAN PREMIERE 7:15PM, FRI, AUG 10 ISABEL BADER THEATRE

7:30PM, SUN, AUG 12 ISABEL BADER THEATRE

China | 119 minutes | 2017 | Fiction | Mandarin Chinese | English Subtitles | 14A

Director: **Xin Yukun**

Principal Cast: **Song Yang, Jiang Wu, Yuan Wenkang, Tan Zhuo**

Presenters: **Song Wen** (in attendance), **Yang Wei, Qian Shimu, Liu Bo**

Producer: **Gao Yitian**

Executive Producer: **Huang Congyu**

Screenplay: **Xin Yukun**

Cinematographer: **He Shan**

Editor: **Hu Shuzhen**

Sound: **Li Danfeng**

Music: **Sylvian Wang**

On a chilly winter's day in Northern China, a shepherd boy roams the mountains with his herd. He walks by a slope and gazes down into the shallow creek beneath him. Two days later, miner Zhang Baomin (Song Yang) hurries back to his home – his son has disappeared in the mountains. Three days later, lawyer Xu Wenjie's (Yuan Wenkang) daughter disappears as well. He picks up the phone and calls mine owner Chang Wannian (Jiang Wu), the only suspect possible. Mountains and the wilderness, people lose themselves in this no man's land in search of their blood.



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ABOUT THE DIRECTOR



Born in 1984 in China, Xin Yukun graduated from the Photography Department at the Beijing Film Academy. His debut feature *The Coffin in the Mountain* was a popular hit in China and garnered industry and critical praise. The thriller, set in the Chinese countryside and rich in black humour, was acclaimed for its sophisticated structure of twists and turns. Xin embeds grim images and exquisite narrative structure into his films, which seeks to shine a light on the fundamental human nature through intricate human relations and plot lines.

PROGRAMMER'S NOTE

By Shen Wei

Wrath of Silence is set in a coal-mining region of North China, where lamb is the main meat on the dining table. Traditional Chinese medicine practitioners believe that lamb is nourishing and especially good for maintaining one's energy in the cold winter. Very often in Chinese cinema, the cuisine may suggest where the story takes place; how a particular dish is prepared may reflect the social status of the characters.

In the Hong Kong-based story *A Simple Life* (page 54), Roger (Andy Lau) sits with two directors (cameo roles by Tsui Hark and Sammo Hung as themselves) in a restaurant, where Hung insists on ordering lamb spine – one can immediately tell that this particular scene is not set in Hong Kong. In *Girls Always Happy* (page 46), Wu (Yang Mingming) invites her friend to her home deep in a Beijing *hutong*. The two sit together, devouring some leftover lamb

bone marrow cooked by Wu's mother.

Food and how it is presented have always been an integral part of the cinematic language. When a plethora of mutton is laid out in front of mine gangster-boss Chang Wannian, with menacing meat slicers whirling at the back, one will become instantly mesmerized. The moving images often provoke resonant contemplations of the characters' divided-and-intertwined destinies.

Wrath of Silence is director Xin Yukun's first screenplay, drafted when he was about 28 years old. His friend and producer told him that it would need a bigger budget to make it happen, so Xin wrote and directed the tri-linear feature *The Coffin in the Mountain*, which became a phenomenal success. It premiered at the 2014 FIRST International Film Festival (Xining, China) and won the Best Director and Best Picture, Drama. Its international premiere was at the "International Critic's Week" of Venice in the same year, and it was highly sought after by film festivals around the world.

Xin was discovered by FIRST, supported by FIRST, and elevated by FIRST's collaboration with Bingchi Pictures. FIRST has been the promised land to many emerging young directors and directors-to-be who dream of a career, often laden with unknown. China's blockbuster *Dying to Survive* (2018), which generated over three billion Chinese yuan (approximately 569 million Canadian dollars) domestically, was also made by a director who debuted at FIRST – the name is Wen Muye.

Many opportunities flooded to Xin's desk after *The Coffin in the Mountain*, but he has chosen to make *Wrath of Silence*. He took the crew back to his hometown, Baotou, Inner Mongolia, a major mining district that he re-discovered throughout the filmmaking process. Xin has already established himself as a rising star for making noir-tinged crime thrillers. As he said, "In real life, everyone hopes for the best...films just give everyone a chance to get close to the darkness as infinitely as possible, even touching the sin, but two hours later, they can find themselves safe in the seat."

爆裂无声

加拿大首映 8月10日(星期五)晚7:15 ISABEL BADER THEATRE

8月12日(星期天)晚7:30 ISABEL BADER THEATRE

中国 | 119分钟 | 2017 | 虚构 | 普通话 | 英文字幕 | 14A

导演: 忻钰坤

主演: 宋洋、姜武、袁文康、谭卓

出品人: 宋文(出席)、杨巍、钱

实穆、刘博

制片人: 高一天

执行制片人: 黄丛余

编剧: 忻钰坤

摄影: 何山

剪辑: 胡树真

音效: 李丹枫

音乐: 王宇波

中国北部的一个寒冷冬日,放羊娃赶着羊群漫步经过小山坡,望向沟壑里浅浅的小溪……两天后,矿工张保民(宋洋)匆忙赶回家,他的儿子张磊在山上失踪了。三天后,律师徐文杰(袁文康)的女儿也失踪了,他拿起手机,拨向他所能想到的唯一嫌疑人,矿业集团老板昌万年(姜武)。十里大山,无尽荒野,他们迷失在追寻中。



扫码

加入讨论



导演介绍



忻钰坤生于1984年，毕业于北京电影学院摄影系。他的首部长片《心迷宫》受到观众、业界与评论界的广泛赞誉。这部充斥着黑色幽默的悬疑片，以精巧的叙事结构著称。在错综复杂的人际关系和巧妙的冲突转折中，它照亮了人性最根本的东西。《暴裂无声》是忻钰坤的第二部长片。

策展札记

文：沈玮

《暴裂无声》实际上是忻钰坤写的第一个剧本，诞生于他二十七八岁的时候。制片人朋友当时读完之后便建议，这个故事得用大一些的制作，才能拍得出来。于是他转头写了《心迷宫》的剧本，顶着资金压力拍了出来。

《心迷宫》后来成为了一部现象级的小成本作品——在2014年的FIRST青年电影展上，它斩获了最佳导演、最佳剧情片两项大奖，于院线上映后撬动了一千万的票房，并在世界范围内参展了至少十六个电影节，所到之处皆引得各方一片好评。FIRST是他的伯乐，也是他的福地。2015年，FIRST与并驰影业成立了“并驰LAB”实验室，《暴裂无声》便是实验室签下、制作的第一部电影。

业界渐渐出现了一个说法：“FIRST系导演”。今年票房超30亿的《我不是药神》，其导演文牧野亦是从FIRST崭露头角，逐渐走到

了更广阔的人群面前。FIRST对青年导演的扶植与提携，有目共睹。每年七月，年轻的电影人纷纷带着自己青涩的作品和满腔理想，奔赴青海西宁，期望在FIRST上找到属于自己的应许之地。

本届木兰电影节的片单之中，亦不乏FIRST参展作品的身影。除了《暴裂无声》之外，张溪溟导演的讲述已故青年摄影师、诗人任航的纪录片《我有一个忧郁的，小问题》入围了2017年的FIRST，杨明明自编、自导、自演的《柔情史》入围了今年的FIRST，加拿大华裔导演古涛的《驯马》在今年的FIRST上拿下了最佳艺术探索奖。在这些作品之中，我们看到了青年导演对他们周遭世界的观察和思考，其力度、敏锐度和人性的温度皆令人惊叹；亦看到了现代中国青年的多重面孔，那些散落在各自青春里的不安、踌躇与反抗，一再通过光与影反复吟唱。

在《暴裂无声》里，并非所有事情都有真相大白的那天。身为看客，沉浸在羊、羊肉、鹿头等多种“意象”或明或暗的喻义中，又面对群山苍凉、碎石飞尘，自身的情绪由影像牵动，然而却并未随着张保民的拳头宣泄而出。气息是紊乱的，是被近乎冷酷的视觉语言压制住的。但从中可见忻钰坤把控一切的冷静和自持。他的自我似乎是抽离于电影的，是忘情的。其实这对导演和团队而言是一件幸事，在艰难的创作和拍摄过程中，内心的损耗须降到最低，才更有可能在面对外事的纷扰时保持坚定。

每一部电影来到木兰，都不乏一些巧合和运气。好比，当我乘坐扶手电梯上行，在我的前方，有个陌生人恰巧回头看了我一眼。我捕捉到了他的目光，望着他，他也望着我。我凝视着他，他也凝视着我。后来他转回头，先我一步消失在电梯的顶端。他从未发声，也仿佛没有形态。短短几秒的视线交汇，我曾当是寻常，然后我在余生里，每次搭上扶手电梯，都会想起这么一个曾经与我対望过的人。这是属于一个普通观众，邂逅一部作品的浪漫。在这每一次的邂逅中，我的任何解读，都是对自身的审视。

Taming the Horse

TORONTO PREMIERE 12:00PM, SAT, AUG 11 INNIS TOWN HALL

Canada | 124 minutes | 2017 | Documentary | Mandarin Chinese | English Subtitles | 14A

Director: **Gu Tao**

Producer: **Yang Aonan,
Yu Xun, Gu Tao**

Cinematographer: **Yu Xu**

Editor: **Gu Tao**

Sound: **Catherine Van
Der Donckt**

When Dong's family migrated from Inner Mongolia to South China, Dong's spirited ideals of simple-living were at odds with the values of a rapidly modernizing society in the early throws of consumerist frenzy. More than a decade later, Dong is a dreamer who has lost his way, a loser in derision, spiritually alienated and socially troubled, without a sense of place or purpose in his own society. Over the course of a year, director Gu Tao accompanies Dong in his struggles with family and society, sex and love, identity and survival as a young man in modern China. The resulting portrait is of a difficult and divisive young man; a sympathetic record on the human condition in contemporary China; a raw cry for truth, a longing for a better life.



Scan to
Discuss



ABOUT THE DIRECTOR

Gu Tao was born in Wenchuan, Sichuan Province in China. From 2004 to 2007, he studied in Mel Hoppenheim School of Cinema, Concordia University in Montreal, Canada, majoring in Film Production. The films he created have been shown in over 60 film/art festivals worldwide and won numerous world-renowned prizes including the “Special Jury Prize” at International Short Film Festival Clermont-Ferrand, “Best Director” at Curta Cinema Rio de Janeiro, Brazil, and “Canadian Top 10” at Toronto International Film Festival.

PROGRAMMER’S NOTE

By Promise Xu

What is *Taming the Horse* about? It’s probably a question that lingers over each viewer’s mind, even just a few minutes into the film. In a time where the exact science of grabbing attentions is impeccably honed, we are all trained to spot and find the central conflict of any story. Storytellers are even more trained at delivering that, at precise doses and with immaculate pace. In this film, among all the seemingly still daily conversations, and recaps of stories that bear no significance other than to those who experienced it, one’s quest for the central conflict is admittedly futile.

A bigger, and probably more interesting, question is, what exactly are we looking for in a documentary? Many would passionately argue that the ideal of a film must include a perfectly structured central conflict. Under that measure, is documentary forever and inherently behind? For a genre that tries to capture some aspects of reality, a perfectly timed and structure central conflict is a glaring antithesis. The reality we live through, now or ages ago, has no rapidly unfolding central conflict. In one way or another, day in and out, we are all chipping away at the unsolved mystery of what may happen to us next. In that endeavour, we are disappointed, agitated, and fleetingly uplifted then let down.

This is probably what makes an ideal of film, or of life, so desirable. It’s an ideal we never have experienced, and never will. The search and longing for that ideal, could very well be the central conflicts for many. That is, possibly, what *Taming the Horse* is about. Or more precisely, what *Taming the Horse* is trying to capture: the search for an ideal, one that seems to live in the past, among the youth, or at an unreachable place. For those in the search, before they could figure out how to live in a society whose values contradicts with them, some ideals were forcibly taken away. Life is but a story of their relentless determination to get back to the ideal, to restore what was perfectly fine but destroyed.

To many, myself included, the invocation of the destroyed ideal, is a misconstrued love for the past. It is a past that actually never existed. However painful, it is a reality one must soberly wake up to. There is no other choice, that or death, one will finally catch onto you. The astounding beauty one may find in *Taming the Horse*, lies in the possibilities of what choices Dong, the protagonist, may have made after the last scene of the film. The journey taken by Dong, is his effort to get back at the ideal that lies in his hometown, which made up his innocent adolescence. In choosing not to show what happened when Dong reached his destination, the message of it being never existed is made exceedingly clear.

In the face of what may seem like a bitter defeat, possibly all choices are poetically touching. To choose void and exile, to choose the path of sober and distance, or to march into building ideals, they are all one’s ultimate takes on life. The beauty is not of a correct, moral or responsible choice, but that of looking inside, ripping oneself apart, and staring squarely at the abyss.

In our searching for the central conflict, we inadvertently reveal ourselves, our basic yet engrained desire for meaning. *Taming the Horse* is perhaps about precisely that - in a world that seems to change faster and faster, our quest for meaning is the only thing that makes the struggle worthwhile and human.

驯马

多伦多首映 8月11日(星期六)中午12:00 INNIS TOWN HALL

加拿大 | 124 分钟 | 2017 | 纪录片 | 普通话 | 英文字幕 | 14A

导演: 古涛

制片人: 杨奥楠、余迅、古涛

摄影: 余迅

剪辑: 古涛

音效: 凯瑟琳·范·德·东特



扫码
加入讨论

导演古涛为了履行十年前的约定, 陪伴他的朋友冬冬返回他远在北方呼伦贝尔大草原的故乡海拉尔。临行前, 古涛在中国南方的昆明、广东用一年拍摄记录了冬冬他所面临的家庭伦理、金钱、生存、性与爱情的困境。这是一个当代中国青年的特殊切片, 也是一个颇具时代特征的生动镜像。古涛在整部影片的旅程中描绘了一个充满悲剧隐喻的人生过程: 驯服即命运, 命运即驯服。



导演介绍



古涛毕业于加拿大康考迪亚大学的梅尔·霍普海姆电影学院电影制作系。他的实验电影短片《去大海的路上》受邀映演于美国圣丹斯电影节、荷兰鹿特丹国际电影节等全球四十多个影展并获得多座奖项，且被多伦多国际电影节评为2010年度“加拿大十大短片”。《驯马》是古涛的首部纪录长片，获得加拿大蒙特利尔国际纪录片影展最佳加拿大长片奖以及法国南特三大洲电影节最佳影片金热气球奖。

策展札记

文：许诺

走进任何一部电影之时，观众的心里可能都有一个共同的问题——我想知道，接下来要看的这部电影，它是关于什么的？讲了个怎么样的故事？对于《驯马》，观众的这个诉求可能从开始到结束都难以获得满足。在一个连30秒、1分钟的预告片都还要尽全力改进前5秒、以求最快抓住观众的心时代，我们早已被调教出了敏锐、不留余地的对于故事核心冲突的快速定位的渴求。而在《驯马》充满了日常对话和对除了当事人之外毫无要紧的各种故事的回溯中，观众的这个渴求可能到影片结束之时都无法得到满足。

对于纪录片，我们究竟在要求它带给自己什么？许多电影、小说入门技巧书籍都会强调故事的中心冲突的重要性，而许多观众也是对此推崇备至——他们认为，一个完美的电影不可或缺的是一个被完美构架的中心冲突。但

作为一种想要记录某一个角度的真实世界的体裁，纪录片却和一个精巧而富有戏剧性的中心冲突是有本性上的矛盾的。一段真实的人生故事往往没有结构完美、迅速展开的中心冲突。用王小波的话说，“生活就是一个缓慢受锤的过程”，在这锤锤到肉的人生中，我们对其失望、烦扰、短暂地欢欣之后又迅速重归失望，个体生命的故事纷乱多枝、毫无规则可言。

可能正是因为这样，一个完美的电影，或者说一段完美的人生故事，有着如此大的吸引力和魅力——这是一种我们从未体验过的、只存在于抽象中的完美理型，我们可能也永远不会体验到。对于这样完美理型的追求，可能正是许多人生命的中心冲突。可能这正是《驯马》想要表达或捕捉的：对于完美理型的探求。这样的完美理型往往只存在于某个过去的片刻、某个青春年少的间隙，总之是某个回不去的地方。对于那些寻找完美理型的人来说，社会的价值观与他们截然相反——一个向前奔袭，一个不断驻足、回望。在他们学会如何与这个社会相处、抗衡之前，某个他们曾经一窥的理型被血肉模糊地拔除。从意识到这一点起，他们的生命便注定要为重塑这个被摧毁的理型而投入全部。

对许多人而言，包括我，对于被摧毁的理型的怀念，不过是一种对于根本就不曾存在过的、所谓旧时光的美好的臆症的追忆。这样的旧日理型从来就不曾存在过。无论有多么痛苦，在探寻理型的道路上总会需要清醒地面对这个事实——并无其他选择。《驯马》中展现出来的、难得一见的美，正来自于主人公冬冬在电影最后一幕后所可能做的、未被透露的抉择。冬冬片中的旅途，是他尝试在找回自己割舍于家乡的理型的旅途。通过不展示给观众冬冬到达旅途终点之后的故事，影片却能更加深刻地传递一个消息——冬冬心目中的理型从未存在过，他自然也不可能找到理型。

在清醒地认识到理型不曾存在、臆想的过去仅仅是臆想之时，任何可能作出的选择都悲壮而哀婉。选择虚无和放逐，选择清醒和回避，又或是选择前行和开拓，这都是某种顿悟之后一个人的崭新的世界观。这之中的美和动人不在于作出所谓正确、符合道义或负责任的选择，而在于作出了选择本身。无论选择为何，他们都曾凝视自我、凝视深渊。

当我们在影片中寻求中心冲突时，我们也无意间展示了自己——我们最基本却也最本质的对于意义的追寻。《驯马》的内核可能恰恰是这个：在一个尽全力奔跑向前的社会中，我们对于意义的追寻和执着是让这一切挣扎值得继续的唯一原因。

I've Got a Little Problem

NORTH AMERICAN PREMIERE 3:00PM, SAT, AUG 11 INNIS TOWN HALL

China | 44 minutes | 2017 | Documentary | Mandarin Chinese | English and Chinese Subtitles | 14A

Director: **Zhang Ximing**

(in attendance)

Producer: **Zhang Ximing**

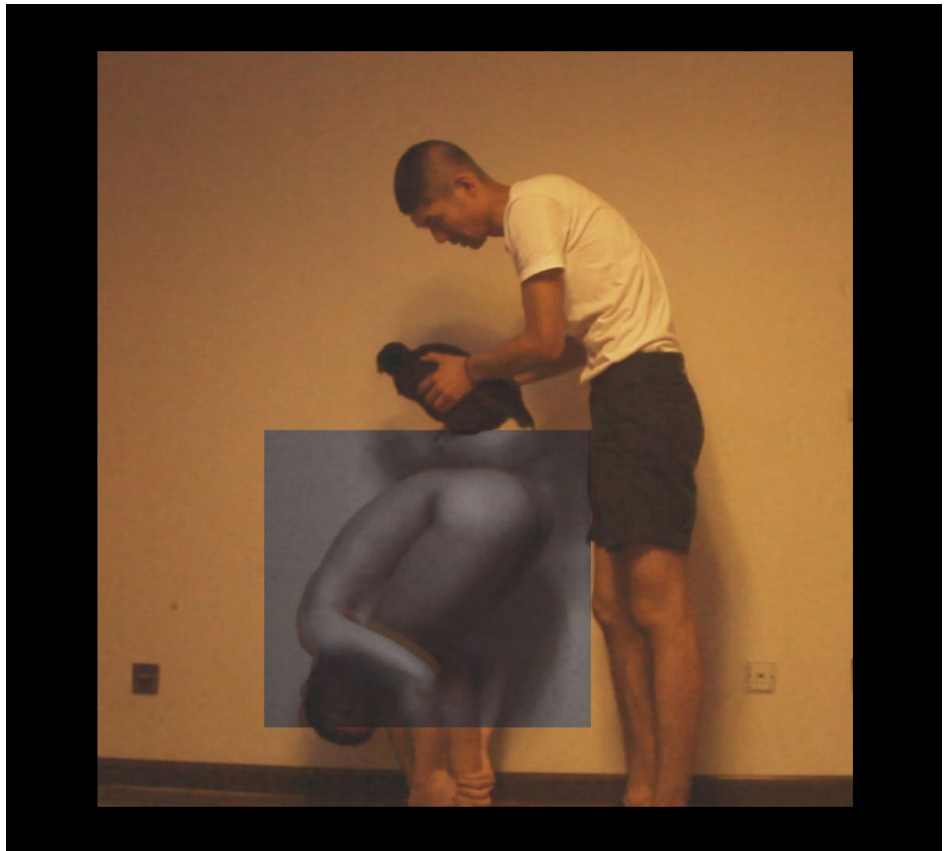
Cinematographer: **Zhang Ximing**

Editor: **Zhang Ximing**



Scan to
Discuss

Known for shooting nude photos of Chinese youth and his explicit representation of Chinese sexuality, Ren Hang sought to photograph a group of nude models in the streets of Beijing. However, as always, his shooting plan received biased criticism and encountered problems with the law. Facing an ongoing battle with manic depression added inconceivable difficulty to an already troublesome existence. Ultimately, he ended his young life.



ABOUT THE DIRECTOR

Zhang Ximing, born in Liaoning Province, China in 1985, studied at Beijing Institute of Graphic Communication, where he became interested in documentary filmmaking. He dropped out of college and started his career by making documentaries and programmes for televisions and websites. *I've Got a Little Problem* was selected to compete at the 2017 FIRST International Film Festival and 2017 Busan International Film Festival.

PROGRAMMER'S NOTE

By GGO

Ren Hang (March 30, 1987 – February 24, 2017) is a leading figure of the new generation of Chinese photographers, and one of the most important contemporary artists in China. Self-taught and using an inexpensive point-and-shoot camera, he has produced a significant body of work that gained world-wide acclaim. In less than seven years of practice, he was featured in over 20 solo exhibitions and near 90 group exhibitions internationally, an achievement rarely seen in an artist of his age. He endured a long battle with cyclical depression, and ultimately committed suicide before turning 30. *I've Got a Little Problem* is perhaps the only Chinese documentary that provides a little glimpse of the life and struggles of the fallen star.

Ren Hang began photographing his friends as an escape from the tedium of class at university. Often seemingly whimsical, he arranged models into performative positions, intertwining arms and legs, layering girls on top of girls and guys on top of guys. His images are often rich in color, prominently feature red lips, black hairs, supple flesh and genitalia, bringing the viewers to a world where sex, desire, and the joy of voyeurism evoke fantasies and lust. Although many of his photographs are erotic and often depict homosexuality, the gender and sexual preference tend to dissolve, and the images become a celebration of sensuality and the

naked beauty of life.

Preeminent Chinese contemporary artist and activist Ai Weiwei was one of Ren Hang's early champions. He included his works in his *Fuck Off 2* exhibition at the Groninger Museum in 2013. According to Ai, Ren's works "interpreted sex in a Chinese way, which contained a sense of loss and sorrow. In Chinese literature or poetry, sex is about something which is impossible. It's very different from the West. It's sexier." Ai also described his photographs "poetic and superficial at the same time".

Ren Hang was also a poet. He documented his depression in a series of poems titled *My Depression*, and his photographs seemed to be an extension of his poems. Together, these peculiar, eroticized and well-thought works reflected his search for the brave new world, and showed how art, despite being aesthetically compelling, still can be subversive, and socially and politically charged at the same time.

In today's China, declaration of same-sex orientation is still considered risky, and nude photographs are routinely labeled pornographic. Due to the sexually explicit nature of his works, Ren Hang endured censorship and intimidation from the government authorities throughout his career, arrested several times, and repeatedly denied the opportunity of showing his works in his home country.

As Peter Thiel wrote in his book *Zero to One*, innovators tend to possess extreme and contradictory traits. Ren Hang was famous and infamous at the same time, heavily censored and equally publicized, both ruthlessly dismissed and highly sought-after. He had no expertise in photographic equipment, yet he was able to create photographs that impressed some of the world's most experienced critics. On the one hand, he was weak and vulnerable, powerless to stop his own mental turmoil; on the other hand, he was strong and invincible, powerful to inspire millions and push the limits of our society from within with bold, defiant works. His oeuvre and his models represent the generation of our own, and they are the true portraits of the young.

我有一个忧郁的，小问题

北美首映 8月11日(星期六)下午3:00 INNIS TOWN HALL

中国 | 44分钟 | 2017 | 纪录片 | 普通话 | 中英文字幕 | 14A

导演: 张溪溟 (出席)

制片人: 张溪溟

摄影: 张溪溟

剪辑: 张溪溟



扫码
加入讨论

摄影师兼诗人任航有一个拍摄计划：在鼓楼大街上拍摄裸体模特。但是这似乎是一件不可能做到的事情。自拍裸体伊始，他就一直面临多方阻力，从被印刷厂老板诈骗的无处申诉，到被举报拍摄裸体让警察带走……而自高中开始，任航便展现出抑郁的苗头。当饱受抑郁困扰的任航决心完成一件极具艰难的作品时，他似乎遭遇了个人生活和创作的两重困境。



导演介绍



张溪溟，1985年生于辽宁抚顺，自幼学画，北京印刷学院肄业。自大学时代起开始拍摄纪录片，曾为电视台、网站制作纪录片、节目等。《我有一个忧郁的，小问题》入选2017年西宁FIRST青年电影展、台北金马影展，并在釜山电影节破格获得纪录片竞赛资格。

策展札记

文：红岭小石榴

任航，生于1987年3月30日，逝于2017年2月24日。刚刚知道他，就早已失去他。

他是中国新一代摄影师的领军人物、最重要的当代艺术家之一。纯靠自学，使用一部傻瓜相机，他拍出了震惊国际艺术界的大量作品。在6年多的时间里，他在世界各地举办了超过20个个展并参加了近90个群展，这对于在他这个年纪的艺术家来说是罕见的成就。他长期受抑郁症困扰，并最终选择结束了自己的生命，年仅29岁。这是艺术界的巨大损失。几个月前我们从发行公司那里偶然发现了张溪溟导演的《我有一个忧郁的，小问题》，感到非常庆幸他的影像得以在这里保存。由于他的英年早逝，这部纪录片尤为珍贵。

出生于中国东北吉林省，任航的摄影生涯伊始于在北京上大学，最初在百无聊赖中为朋友们拍照。渐渐地，他开始以个人风格鲜明的作品而获得越来越广泛的关注。其镜头中通常展现年轻的中国男女怪诞和富有雕塑性的造型，构图非常正式而主题令人惊讶，风格清奇且颜色鲜艳，常有红唇、黑发、动物等元素，饱含想象空间和情色暗示。他的模特主要是身边的朋友，但他还为自己的母亲拍摄了个人系列。《我有一个忧郁的，小问题》展示了他

生活中跟朋友们的相处和在工作时的状态，自如，随和，充满个人魅力。

中国当代著名艺术家艾未未为任航背书，邀请他参加自己策划的《Fuck Off 2》群展，并在《时代》杂志上如此评价他：“任航的作品以中国的方式诠释了性，它包含了一种失去和悲伤。”“富有诗意但同时流于表面。”“他代表了中国年轻一代艺术家，他们的作品表现了当下的中国。”

任航还是一位诗人。他在诗里记录他的抑郁症，文字经常流露出痛苦和死亡的蛛丝马迹：“我的妈妈，可能一辈子都没有机会坐我的婚车，但她还是有很大的机会，可以坐一次，我的灵车。”“生命的确是一份，珍贵的礼物，可是我时常觉得，它好像送错了人。”任航的摄影似乎是他诗句的延申，有评论认为他的作品是在高度控制的保守社会里对不断演进的性观念、创造性与性自由的挣扎的写照。

《多大中文》曾在一期主题为“俳句低吟”的杂志里探讨了“酷儿主义”（queer）和处于大儒家文化圈的东亚在强烈的性压抑下社会产生的“谈性色变”。在当今中国，裸体摄影尚属非法，而同性恋出柜仍不被社会很好地接受。任航率真直白的作品几乎不可避免地激起了中国大陆权威的强力反响，他的作品曾被查处没收，他本人也被多次逮捕。然而，这更显得他的作品意义尤为重大。跟其他人体或情色摄影师不同，他的作品无形间记录了酷儿群体的生活，并引导这个群体发声。剥开裸体的表面，我们意识到有那么一群人愿意以这样坦诚相见的方式生活在这个世界上。他用照片告诉了我们他们的存在，也让我们确定了自己的存在。酷儿理论认为人应该自己定义自己——这个自我定义是唯一合理的个人身份定义。任航的作品正是对自我表达的探索，其价值不限于边缘化的少数群体，而是适用于所有人，积极、现代、极具国际影响力。他可以做的还有很多很多，然而，他走了。

彼得·泰尔在《从零到一》一书中写道，天才总是具备极端和矛盾的特质。任航声名鹊起，并骂声不断；人们对他嗤之以鼻，却又追捧有加；他的作品不断被封杀，然而同时在全球展览。他不懂摄影器材，却拍出了让世界一流艺术家刮目相看的照片，让最挑剔的眼睛们为之折服，成为迄今唯一一位作品登上过《光圈》杂志封面的中国摄影师。一方面，他是那么的脆弱，甚至无法阻止自己的抑郁病症发作；而另一方面，他又是如此强大，通过自己大胆的创作激励和影响无数人，推动社会的发展。他的作品以及作品里的模特们代表着属于我们的时代，他们是真正的青年肖像。

Artes Liberales

CANADIAN PREMIERE 5:00PM, SAT, AUG 11 INNIS TOWN HALL

USA | 52 minutes | 2018 | Documentary | Mandarin Chinese and English | English Subtitles | G

Director: **Chen Ceng** (in attendance)
Producer: **Chen Ceng, Joey Jiao, Starry Zhu** (in attendance)
Cinematographer: **Chen Ceng, Li Hongyi**
Editor: **Chen Ceng**
Sound: **Jared Ambrose, Chen Ceng**

Premiered at the 2018 China Education Symposium at Harvard University, this documentary film explores the concept of “liberal arts education” and the perceptions of how international students from China feel about the liberal arts education system in the US. It brings a blend of interviews with professors, scholars, parents and students, discussing the academic challenges these Chinese students may face when they pursue higher education in the US. (Screening is free for students with a valid student ID. Please claim your tickets in advance from our website: mulanfestival.com/index.php/tickets/)



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ABOUT THE DIRECTOR



Dr. Chen Ceng is an independent film producer and director, who used to conduct research on human milk at the Massachusetts General Hospital and the Harvard Medical School. She holds a B.S. in chemistry from Nanjing University, and a Ph.D. from Washington University in St. Louis. *Artes Liberales* ('18) is her first feature documentary, and she “made this film for all the Chinese international students fighting to be successful in the US education system.”

PROGRAMMER'S NOTE

By Shen Wei, Kay Liu

Based on the data released by the Ministry of Education of China:

- China continues to be the largest source country of international students.
- In 2017, the number of Chinese students studying abroad exceeded 600,000 for the first time, reaching 608,400, an increase of 11.74% compared to 2016.
- Over the past 40 years of China's Reform and Opening-up (*gaige kaifang* policy), the total number of Chinese students studying abroad has reached 5,194,900. 3,320,200 of them have chosen to return to China, accounting for 83.73% of those who completed their studies.

According to the *Economic Impact of International Education in Canada – 2017 Update* (Roslyn Kunin & Associates, Inc. for Global Affairs Canada):

- In 2015, there were 195,710 international students studying in Ontario. This number increased by 19.17% to 233,226 in 2016.

- The total annual expenditures of international students, including their visiting families and friends, contributed \$6.2 billion and \$7.8 billion to economic activities in Ontario in 2015 and 2016, respectively.

Besides economic benefits, international students have also brought cultural diversity to college and university campuses and enriched local communities. The Mulan International Film Festival itself was founded by a small group of University of Toronto graduates, all of who came to Canada to study as international students or new immigrants.

Spending one's early adult life in a foreign country has never been easy. Language barriers, cultural shocks, disputes with landlords and homesickness are just some of the common challenges that international students may face. In April 2018, we (Wei and Kay) went to the China Education Symposium held at Harvard University and attended the screening of Dr. Chen's *Artes Liberales*. Dr. Chen happened to be a friend's friend; we briefly talked and learned that she interviewed over 40 students and scholars when making this documentary – she did it all outside her academic researches.

We came to the place – the Symposium – where public discourse on liberal arts education, on how Chinese international students adapt to the Western education system was made possible. Too often, questions such as “Why did you go to universities?” “How did you choose your major?” “What do you want to do in the future?” were being asked too late. In Toronto, we have seen so many fellow students and friends struggle with their majors, life choices and career paths, and all of these conversations stayed in circles of their own. From the interviewees of this documentary, we have seen ourselves. Together with Dr. Chen, we want to continue our conversation on education at the festival.

大学之道

加拿大首映 8月11日(星期六)下午5:00 INNIS TOWN HALL

美国 | 52分钟 | 2018 | 纪录片 | 普通话、英语 | 英文字幕 | G

导演: 陈层 (出席)

制片人: 陈层、焦念韬、

朱晓薇 (出席)

摄影: 陈层、李弘毅

剪辑: 陈层

音效: 贾里德·安布罗斯、陈层

《大学之道》以哈佛大学教育学院的毕业研究生为主要采访对象, 展开了对博雅教育的概念和意义的探讨, 并记录下了中国留学生在美国求学时面对的主要碰撞、在文化差异中的成长, 以及他们在理念和视野上的变化。任何一位留学海外的中国学生, 或许都能在采访分享中看到似曾相识的经历——那些如何找到自我、找到出路, 以及怎样分辨善恶, 又怎样做出选择的种种过往或如今。本片在2018年4月的哈佛中国教育论坛上举行首映, 引起了教育学者、师生和家长的极大反响。(本场放映学生凭学生证可获免费票入场, 请提前前往电影节官网领票: mulanfestival.com/index.php/tickets/)



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导演介绍



陈层，独立电影导演及制片人，哈佛大学医学院糖生物学项目博士后，本科毕业于南京大学，后于圣路易斯华盛顿大学获得博士学位。她在研究之外，自发利用回国时间，到中国各大高校及中科院各研究所举行科学写作讲座。正是在与研究生们的交流中，她逐渐地形成了对东西方语言及文化差异的系统性思考，并从通识教育和更广义的博雅教育中寻求答案。《大学之道》是她的首部纪录长片。

策展札记

文：刘丹琪

1872年8月11日，第一批留美幼童由中国上海出发，漂洋过海，在美国旧金山登陆。紧接着，他们又乘坐蒸汽火车一路向东，最终落脚在美国东北部的新英格兰地区，开始了他们长达十五年的留学生涯。一百多年后的今天，在北美大陆的查尔斯河畔，有着同样文化之根的中国学生不断走过当年那些留美的“拓荒者”走过的路。

在加拿大，以多伦多大学为例，根据2016-17年的数据显示，三个校区共有学生88,766人，其中国际学生17,452人，约占整体的20%。国际学生中，来自中国的数量最多，有10,244人；其次是印度，仅有864人。而2012年秋季，来自中国的人数仅为5,034。

根据中国教育部的统计数据，2017年，中国年

出国留学人数首次突破60万大关，达60.84万人，同比增长11.74%，持续保持世界最大留学生生源国地位。改革开放40年来，各类出国留学人员累计已达519.49万人。越来越多的中国家庭选择支持孩子出国留学。

在《大学之道》中，导演陈层博士所记录下来的赴美留学生群体正处于早期成年期（Early Adulthood）的人生阶段。根据心理学家爱利克·埃里克森（Erik Erikson）的发展心理学理论，早期成年期的关键是“自认形成”（Identity Formation）。这是一段我们开始形成区别于他人的自我，开始大约知道自己是谁，开始探索、坚持自我的身份，并试图找到“同伙”，和他们建立亲密关系，试着承担对他们的责任的人生阶段。

大学作为连接社会和学校的一个场所，提供了保护屏障和缓冲期给予学生充分自由，让他们在探索中寻找专属于自己身份困惑的答案。

“博雅教育是这样一种哲学，它赋予个人以广博的知识与可转换的技能，强烈的价值观，伦理观念，和投入社会的精神（哈佛大学历史学博士魏阳根据美国大学与学院联合会的宣言翻译）。”

正是博雅教育提供了丰厚的土壤让“成为一个完整的人”真正发生，赋予了青年们真正的知识、能力和态度在社会立足生存。一个人对生命的困惑很难仅仅从工具的使用、技能的熟练中获得解答；恰恰也许是文学课上的一次虚拟游历让人更加珍视情感和人际互动，也许是历史课堂的某个瞬间让人重新检视英雄在人生节点的抉择。

作为青年的我们身处何处？我们是谁？我们要做些什么？陈层博士所忠实描摹的“青年肖像”真实而令人深思——我们究竟需要一个怎样的大学教育？我们该如何适应所处的教育体系？

追求复杂的经验是人类的直觉，受过教育的人能看到更广阔的意义，体会到更多的复杂性。相信感受过中西教育差异、体验过博雅教育的留学生们有朝一日重返故乡的时候，便会如蝴蝶振翅，而一场改变的风暴也将渐入佳境。

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