

木兰国际电影节

MulanFestival.com



MULAN
INTERNATIONAL
FILM FESTIVAL

AUG 9-17, 2019
TORONTO, CANADA



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FRI, AUG 9, SCOTIABANK THEATRE CINEMA 1

7:00PM The Little Shrimp / 何虾仔 **WP** + 4 Shorts / + 4部短片
Source / 泉 **IP**
Where Dreams Rest / 梦归处 **CP**
Away / 别离 **NP**
Stray Cat Ah Q / 野猫阿Q **CP**

SAT, AUG 10, INNIS TOWN HALL

10:30AM Spring Fever / 春风沉醉的夜晚 **35mm**
1:30PM My Dear Friend / 好友 **NP** + Short / + 短片
Rail / 无声轨 **CP**
4:45PM SHe / 女他 **TP** + Short / + 短片
Prey / 捕食 **CP**
7:30PM The Fall / 秋田 **NP**

SUN, AUG 11, INNIS TOWN HALL

2:30PM Red Flowers and Green Leaves / 红花绿叶 **NP**
5:00PM Warm House / 母腹之外 **IP**
7:30PM A First Farewell / 第一次的离别 **TP**

MON, AUG 12, INNIS TOWN HALL

3:15PM Xiao Wu (The Pickpocket) / 小武 **16mm**

TUE, AUG 13, INNIS TOWN HALL

6:45PM The Last Emperor / 末代皇帝

WED, AUG 14, INNIS TOWN HALL

7:00PM The Goddess / 神女

THU, AUG 15, INNIS TOWN HALL

7:00PM Meili / 美丽 **CP** + Short / + 短片
Smokers Die Slowly Together / 然后 **CP**

FRI, AUG 16, INNIS TOWN HALL

7:00PM Spring in a Small Town / 小城之春

SAT, AUG 17, INNIS TOWN HALL

2:30PM East Palace, West Palace / 东宫西宫 **35mm**
4:30PM Yang ± Yin: Gender in Chinese Cinema / 男生女相: 华语电影之性别

SAT, AUG 17, SCOTIABANK THEATRE CINEMA 1

7:30PM First Night Nerves / 八个女人一台戏 **CP**

WP WORLD PREMIERE / 全球首映 **IP** INT'L PREMIERE / 国际首映 **NP** N. AMERICAN PREMIERE / 北美首映
CP CANADIAN PREMIERE / 加拿大首映 **TP** TORONTO PREMIERE / 多伦多首映



Welcome to the second edition of the Mulan International Film Festival! On behalf of our all-volunteer team, I would like to thank all of you for being here with us on this nine-day journey of discovering authentic films that may stay with you for a lifetime.

This year, we have initiated the Fountainhead programme, which sought submissions of short films and first or second feature films from emerging filmmakers. On our opening night, we are presenting four shorts and one feature, all of which are made by directors whose average age is under 30. We wish to see them rise above the obstacles, and grow beyond the doubts.

With our Lili vs. Leviathan programme – renamed from our last year's Made by Women to reflect a stronger call for action in the face of the gender inequality in the industry – we continue to pay tribute to female filmmakers, as well as their male peers who have brought depth to female protagonists in their films. In the meantime, we have established the Yin and Yang programme, which features films themed on gender and sexuality. Yin and Yang is a concept in ancient Chinese philosophy, which, in my humble opinion, emphasizes that there exists a dynamic flow in this duality.

I would also like to express my sincere gratitude to our festival volunteers, sponsors, community partners, donors, the Fountainhead final selection committee members, and you. In this ever-changing, sometimes chaotic world, may we all find moments of peace while sitting in front of the silver screen. Some day, the China Retrospective programme will capture the zeitgeist of our time.

Best,

A handwritten signature in black ink, appearing to read "Shen Wei". The signature is fluid and stylized, with the first and last names clearly distinguishable.

SHEN Wei
Artistic Director



买车/旅游



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Message from the Mayor

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

Welcome to all who are participating in this two-week festival that recognizes Chinese cinema and honours talented actors who contribute tremendously to our film industry. This year's festival will showcase 17 feature-length films and seven short films where audiences will be inspired to jumpstart conversations that address challenges, conflicts and opportunities in the film industry.

Our vibrant Chinese community contributes tremendously to the cultural fabric of our city and empowers communities to focus on creating positive change.

I am delighted that wonderful events like this are taking place in Toronto. Arts and culture can be incredible forces for the development of an individual, group or community, and they promote intercultural connections including tolerance, understanding, friendship and social cohesion.

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

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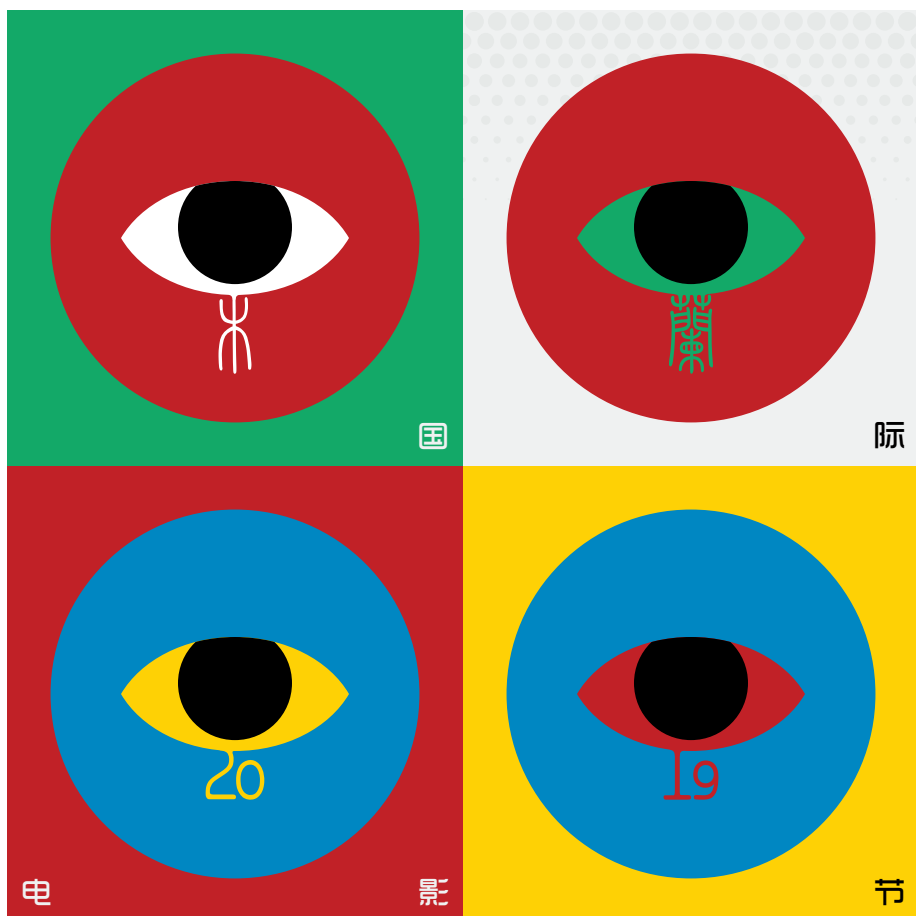


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Our Team

Artistic Director / 艺术总监: SHEN Wei (沈玮)

Executive Director / 执行总监: Tom WANG (王解难)

Programmers / 选片人: BO Ruochen (伯若辰)、ZHANG Xuliang (张序亮)、Eland ZHU (朱亦蓝)

Assistant Programmers / 助理选片人: Jacqueline CAI (蔡砚琦)、WANG Weibin (王蔚彬)、WANG Ziyu (王子羽)、YANG Yiting (杨铤婷)、YUAN Jiayue (袁佳悦)

Executive Team / 执行团队: Promise XU (许诺)、LIU Guanchu (刘冠初)、Shel SUN (孙小晴)、Amy CHEN (陈曦)、Gavin OUYANG (欧阳广夏)、Martin LAI (赖黎明)、Zoe LANG (郎佳静)

Team Members / 团队成员: Helen ZHANG (张想想)、Catch CHENG (程凯祺)、Irene HUANG (黄亚楠)、James QIU (邱瀚)、Iris SHEN (沈天任)、Angel ZHENG (郑一帆)、YAN Chuqiao (闫楚翘)、KOU Kaiyan (寇恺彦)、Jerry LUO (罗竣键)、ZHANG Xinbo (张昕博)、WANG Shuhe (王舒禾)、Ashley MAO (毛慧言)

Special Thanks / 鸣谢: CHEN Shuo (陈硕)、SUN Jingtian (孙竟添)

FOUNTAINHEAD PROGRAMME FINAL SELECTION COMMITTEE

“源泉” 单元终审评委会

LIU Miaomiao / 刘苗苗



Born in Ningxia in 1962, and graduated from the Beijing Film Academy, LIU Miaomiao is a leading female member of the Fifth-Generation of Chinese filmmakers. She is also a member of the Muslim community, or the *Hui* People, which is an ethnic minority. She finished her debut film at the age of 23. In 1992, her film *Chatterbox (Za Zui Zi)* was screened at Venice and won the President of the Italian Senate's Gold Medal. She used to be the Head of Ningxia Film Studio, and during her tenure, she directed and produced *Family Scandal (Jia Chou)* in 1994, which received the Best Film Award at the second Beijing College Student Film Festival.

刘苗苗1962年出生于宁夏，毕业于北京电影学院导演系，曾任宁夏电影制片厂厂长，是中国第五代导演中的女性代表。1993年编剧并导演故事片《杂嘴子》荣获第50届威尼斯国际电影节国会议长金奖。同年，故事片《马蹄声碎》在第11届意大利都灵电影节特别展映。1994年执导的故事片《家丑》获第二届北京大学生电影节最佳影片奖。1996年编剧并导演故事片《家事》，荣获金鸡奖最佳男主角及最佳女主角提名。2004至08年曾任北京大学艺术学院、北京师范大学影视传媒学院、北京电影学院客座教师。

NAI An / 耐安



Graduated from the Central Academy of Drama in 1991, majoring in directing, NAI An started to produce feature films, TV series, commercials and music videos as an independent producer in 1993. She is the long-time producing partner of the acclaimed Chinese Sixth-Generation director LOU Ye ever since *Weekend Lover* (1995). In 1999, she founded Dream Factory Beijing and produced each one of Lou's features, including *Suzhou River* (2000), *Purple Butterfly* (2003), *Summer Palace* (2006), *Spring Fever* (2009), *Love and Bruises* (2011), *Mystery* (2012), *Blind Massage* (2014), *The Shadow Play* (2018) and the latest *Saturday Fiction* (2019). As an actress, Nai An was awarded Best Actress at 65th Festival del film Locarno with *When Night Falls* (2012), Best Actress at 43th FILMETS Badalona Film Festival with

Ce qui nous éloigne (2017), and Best Actress at 40th Asia Pacific Screen Festival with TV-series *Ah Hui* (1995).

耐安于1991年毕业于中央戏剧学院导演系，1993年开始以独立制片人的身份制作电影、电视剧、广告及MV等。自首部监制的电影《周末情人》（1995）以来，耐安多年来一直担任娄烨导演的监制。1999年，她成立了北京梦工作文化艺术有限公司，监制作品包括《苏州河》（2000）、《紫蝴蝶》（2003）、《颐和园》（2006）、《春风沉醉的夜晚》（2009）、《花》（2011）、《浮城谜事》（2012）、《推拿》（2014）、《风中有朵雨做的云》（2018）和《兰心大剧院》（2019）。作为演员，她主演的影片《我还有话要说》（2012）和《人生若只如初见》（2017），分别荣获第65届瑞士洛迦诺国际电影节最佳女演员奖和第43届西班牙巴塞罗那国际电影节最佳女演员奖；电视连续剧《阿惠》（1995）获第40届亚太电视节最佳女演员奖。

WANG Hongwei / 王宏伟



Born in Henan in 1969, WANG Hongwei is now a Beijing-based actor and film curator. He graduated from the Beijing Film Academy in 1997, and starred in Jia Zhangke's *Xiao Wu* (*The Pickpocket*) in the same year. He continued to work with Jia in his internationally acclaimed *Platform* (2000), *Unknown Pleasures* (2002), *The World* (2004) and *Still Life* (2006), and also starred in other independent films such as *Old Stone* (2016) directed by Chinese Canadian director Johnny Ma. Since 2012, Wang has been managing the Li Xianting Film Fund, which hosts a film archive and a summer school for aspiring filmmakers. He is a longtime chaperrone of Chinese independent cinema.

王宏伟1969年出生于河南，电影演员、策展人。1997年毕业于北京电影学院文学系，并于同年主演了贾樟柯导演的《小武》。之后，王宏伟继续与贾樟柯导演合作，拍摄了《站台》（2000）、《任逍遥》（2002）、《世界》（2004）、《三峡好人》（2006）等影片。同时，他亦出演了许多独立电影，如加拿大华裔导演马楠的《老石》（2016）。2012年起，他成为栗宪庭电影基金负责人，该基金收藏、保管中国独立电影，并设有栗宪庭电影学校。多年来，他致力于展映、推广华语独立电影。

Shelly Kraicer / 谢枫



Shelly Kraicer is a writer and cinema curator based in Toronto. Educated at Yale University, he lived for 12 years in Beijing. He has written film criticism in *Cinema Scope*, *Positions*, *Cineaste*, *The Village Voice*, and *The New York Times*. He has been a programmer for Chinese-language films at the Vancouver International Film Festival since 2007, and has been a consultant for the Venice, Udine, Dubai and Rotterdam International Film Festivals. He co-founded Cinema On The Edge in 2015, an organization devoted to promoting and screening independent Chinese films.

谢枫，作家、电影策展人，现居于加拿大多伦多。他毕业于耶鲁大学，曾在北京生活了12年。他为多家著名杂志、期刊撰写影评，包括《宽银幕》（*Cinema Scope*）、《立场》（*Positions*）、《影痴》（*Cineaste*）、《村声》（*The Village Voice*）以及《纽约时报》（*The New York Times*）。他自2007年起开始担任温哥华国际电影节华语影片选片人，同时他也是威尼斯国际电影节、意大利远东国际电影节、迪拜国际电影节以及鹿特丹国际电影节选片顾问。他于2015年共同创立了Cinema On The Edge，致力于推广及展映华语独立电影。

Bart Testa / 巴特·泰斯塔



Bart Testa is an associate professor at the Cinema Studies Institute at the University of Toronto. His teaching covers a wide range, including courses on popular genres (Science Fiction in Film, Action & Spectacle), sex in films, avant-garde films and Chinese cinemas, as well as seminars on narrative endings, apocalyptic films and urbanism and film. He has conducted his course on Chinese cinemas in Hong Kong with the Summer Abroad Program biannually since 2002. He has written two books, *Back and Forth: Early Cinema and the Avant-Garde* (1993) and *Spirit in the Landscape* (1989), numerous journal articles and anthologized essays. He co-edited and contributed to the anthology *Pier Paolo Pasolini in Contemporary Perspectives* (1994).

巴特·泰斯塔是多伦多大学因尼斯书院设立的电影研究学院副教授。他开设的课程涵盖广泛，包括流行类型片（科幻电影，动作与奇观）和电影中的性，以及关于类型和叙事的高级课程。他还教授先锋电影、华语电影，电影理论的研究生课程，以及关于叙事结尾、末日电影、都市主义和电影等主题的研讨会。自2002年以来，他每两年一次在香港开设中国电影课（伍兹沃斯书院的暑期游学项目）。泰斯塔教授出版过两本关于先锋电影的书，发表过各类主题的期刊文章和选集论文。他共同编辑了关于意大利导演皮埃尔·保罗·帕索里尼的选集并为之撰稿。



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Mulan Restaurant Guide

Believe it or not, Toronto has the world's best Chinese cuisine and fusion restaurants outside the Greater China region. Chinese films and food will definitely be the best combo of summer 2019.

We couldn't be happier to share these most recommended restaurants with our audience. The following are shortlisted by fans of MulanIFF and no sponsorship is accepted for any of the placement.

Fantastic Restaurants in Downtown Toronto: **Szechuan Food at Thaibowl** (a hidden gem at the College Park food court, authentic Szechuan cuisine recognized by Sichuanese); **New Sky Restaurant** (late night cuisine at Chinatown); **Green Tea Restaurant** (the first overseas location of a large Chinese franchise from Hangzhou); **GB Hand-Pulled Noodles** (located at Bay & Edward, has been recognized as the best Chinese ramen in downtown Toronto); **Artisan Noodle** (well known for Shaanxi-style Chinese cuisine, especially pork buns); **Liuyishou Hotpot** (most famous all-you-can-eat hotpot in the downtown area, a must visit hotpot place in GTA); **Hotopia Downtown** (great place for spicy lovers, modern Szechuan food in Toronto); **Pearl Harbourfront Chinese Cuisine** (has consistently served authentic dim sum and Chinese dishes for almost 30 years, fantastic views of Lake Ontario and the Centre Island); **Papa Spicy** (famous for its unique BBQ fish pot, Szechuan style and spicy lovers' preference)

Worth a Trip Up North: **HKS BBQ & Noodle House** (well known for its traditional BBQ duck and pork, penny but yummy); **Good Taste Casserole Rice** (good price for good quality, casserole rice is a must-try); **Xiaolongkan Chinese Fondue** (a famous franchise hotpot from Chongqing, located in Richmond Hill); **Yunnan Steam Fish Pot Restaurant** (an exceptional experience of Chinese healthy food up north, steam fish pot is

highly recommended); **Yin Ji Chang Fen** (buzzing, low-key restaurant known for its congee & rice noodle rolls with a range of fillings); **Charcoal Kebab House** (traditional Xinjiang cuisine located at Lawrence Avenue East, famous for its Dapanji); **Silverstar BBQ** (great authentic Chinese BBQ, traditional taste from northeast China)

中文电影当然要配中餐！看完《何虾仔》，就一定馋广东菜，看到拍摄在新疆的《第一次的离别》，会不会想到大盘鸡？以下餐厅由木兰电影节影迷推荐，不接受广告赞助。

市中心能吃到的：市中心隐藏私房川菜（777 Bay College Park楼下Food Court的Thai Bowl，其实是家隐藏的私房川菜馆，多个资深吃货强烈推荐！还能单点红油抄手、钟水饺、牛肉酸辣粉）、**小沙田**（唐人街深夜食堂，推荐皇子菇肚尖、雪豆鸡片、沙田小炒，好吃不贵！）、**绿茶餐厅**（跟国内菜单相似，笋干老鸭煲、猪肚鸡、古法熏鱼、石锅沸腾饭都是经常去这家店的原因）、**国宝兰州拉面**（兰州人表示，这是多伦多市中心最好的牛肉面，辣椒是兰州空运过来的！）、**老碗**（陕西面馆，油泼面、肉夹馍都算是多伦多市中心最好的）、**刘一手**（要在市中心吃四川火锅，就去这里啦！）、**龙门阵**（非四川人非常喜欢吃四川干锅店，推荐罗非鱼、头牌香辣四喜锅）、**明珠酒楼**（坐拥无敌湖景，多伦多市中心吃早茶的好去处）、**刘公烤鱼**（农家小炒肉、各类烤鱼、各类湘菜都好吃！）

值得开车去北边的：忠记烧腊（人均8刀，万锦广场每天排队的烧腊店，推荐烧鸭、脆皮烧肉）、**知味煲仔饭**（超级正宗的煲仔饭、抽屉肠粉，饭点一定排队，不管你是不是广东人，都会喜欢！）、**小龙坎**（多伦多能吃到的最正宗川渝火锅，不吃辣的朋友推荐番茄锅，鲜毛肚、鹅肠都是多伦多能吃到的最好的）、**云南汽锅鱼**（用蒸汽做成一锅养生鱼火锅，一个字，鲜！价格有点小贵）、**银记肠粉**（广东老字号在大多伦多的分店，专心做肠粉和粥的中国匠人，又一家饭点一定排队的店）、**正宗维吾尔族餐厅**（餐厅如其名，羊肉串、大盘鸡、手抓饭，一切新疆菜，都好吃！）、**锦州烧烤**（好吃的东北烧烤，深夜食堂）



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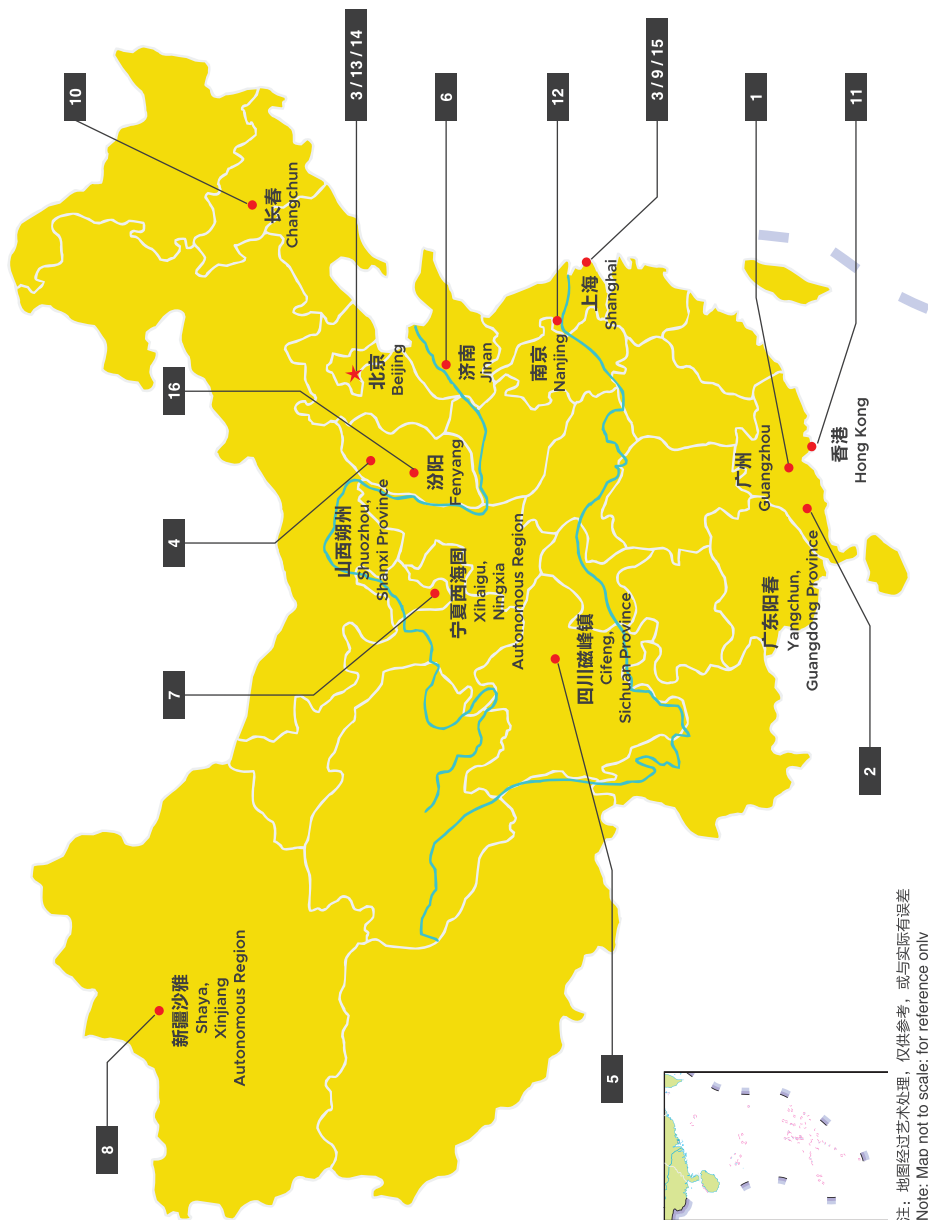
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GRAPHIC DESIGN

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

何虾仔
The Little Shrimp

广州
Guangzhou



2

好友
My Dear Friend

广东阳春
Yangchun,
Guangdong Province



3

秋田
The Fall

北京, 上海
Beijing, Shanghai



4

温暖之外
Warm House

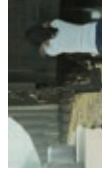
山西朔州
Shuozhou,
Shanxi Province



5

泉
Source

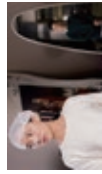
四川磁峰镇
Cifeng,
Sichuan Province



6

无声轨
Rail

济南
Jinan



7

红花绿叶
Red Flowers and
Green Leaves

宁夏西海固
XihaiGu,
Ningxia Autonomous
Region



8

第一次的离别
A First Farewell

新疆沙雅
Shaya,
Xinjiang Autonomous
Region



9

神女
The Goddess

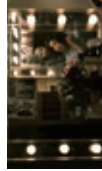
上海
Shanghai



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美丽
Meili

长春
Changchun



11

八个女人一台戏
First Night Nerves

香港
Hong Kong



12

春风沉醉的夜晚
Spring Fever

南京
Nanjing



13

东宫西宫
East Palace,
West Palace

北京
Beijing



14

末代皇帝
The Last Emperor

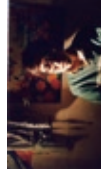
北京
Beijing



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小城之春
Spring in a Small Town

上海松江
Shanghai Songjiang



16

小武
Xiao Wu

汾阳
Fenyang

WHERE STORIES HAPPENED



Fountainhead

源泉

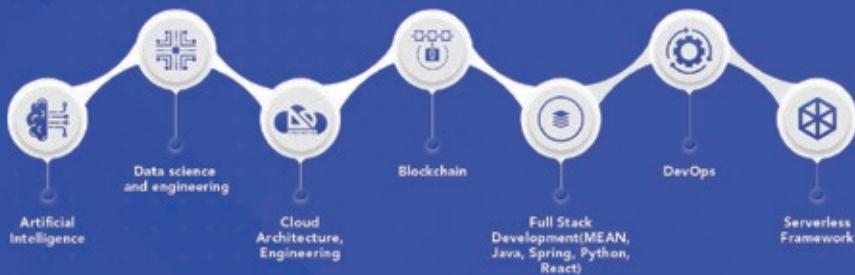
The Fountainhead programme celebrates and promotes emerging talents and their works with creative originality. Films selected for the Fountainhead are all chosen from an open call for submissions, and considered by an advisory committee of film professionals and scholars.

“源泉”单元聚焦、推广新兴导演及其富有创造性的原创作品。入选“源泉”的作品均是公开征集而来，且由电影专业人士和学者组成的顾问委员会评议。



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The Little Shrimp

WORLD PREMIERE FRI, AUG 9, 7:00PM SCOTIABANK THEATRE CINEMA 1

China | 62 minutes | 2019 | Fiction | Cantonese | English and Chinese Subtitles | PG

Director: **CHEN Zhilin “Chilam”** (in attendance)

Principal Cast: **James AU, Crystal LEE, Andy CHOI, Isabelle CHAN**

Co-Producer: **MA Runlian, CHEN Jianshen**

Producer: **MEI Lili**

Screenplay: **CHEN Zhilin “Chilam”**

Cinematographer: **WANG Haoyang**

Editor: **YANG Xueyi**

Production Designer: **Nico YU**

Sound: **LI Hao**

Cheng (Andy CHOI), who goes to college in Boston, returns to the muggy Guangzhou on his final summer break. To his dismay, his maternal grandfather has died but no one in the family, including his mother (Crystal LEE), is willing to talk about it or their feelings. His elder sister Yam (Isabelle CHAN), locks herself every day in her room and smokes. His father (James AU) is always busy on the phone to take bets from sports gamblers. The family of four will soon move to a new place, but a shadow of estrangement looms above them. Getting drenched in sweat, sometimes by rain, Cheng discovers a melancholy reality, both old and new, in the city he calls home.



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ABOUT THE DIRECTOR



Born and raised in Guangzhou, CHEN Zhilin “Chilam” is a director, writer and cinematographer. He recently graduated from Emerson College with an MFA degree in Film & Media Art. His filmography includes short films *Master Choi* (2016), *Kidnaped* (2017) and the experimental *Self* (2018). *The Little Shrimp* is his debut feature, completed in spring, 2019.

PROGRAMMER’S NOTE

By SHEN Wei

The Cantonese term “Little Shrimp” (*haa-zai*) is a generic name given to baby boys, in the hope that they can grow up strong and healthy, even under modest circumstances. Parents will later consult with a *fengshui* master for an auspicious name – a tradition that still prevails in many parts of China, as it is believed that the name would have the divine power to determine a person’s destiny. The term is indeed region-specific; “shrimp” implies a flavour of what the Cantonese are most familiar with. For hundreds of years, they have lived on abundant seafood harvested in the South China Sea, such that their colloquial expressions have faithfully reflected their way of life.

For this reason, those who were born to Cantonese parents can happily suspect that *The Little Shrimp* is deeply rooted in their cultural heritage, without seeing even one second of the film. And they would just need one second to confirm it

– the opening shot of *The Little Shrimp* establishes a middle-aged woman with a messy low ponytail, who burns joss sticks in front of a household altar. Her etched-in neck lines, emotionless face, outworn pajama and the fresh Fuji apples on the higher shelf of the altar, all imply that she is a traditional Cantonese mother who completely devotes herself to her family, and someone in her family has recently passed away.

But it will be only after one finishes the entire film that the significance of this opening shot starts to grow and be recognized. The reserved and considerate mother emits no sexual appeal nor desire. The sorrow of losing her father has choked her words. She always wears a neutral expression, and keeps her chin down. Then one never remembers her eyes. She is delineated not as a woman named Chan, but as Cheng and Yam’s mother, wife of a whiny man.

Then towards the end of the film, one comes to realize that her father has never had a formal name, but simply *haa-zai*. Director Chilam and I briefly discussed the possible translations for the film’s title – would “The Little Shrimp” appeal to non-Chinese, or non-Cantonese audience? Obviously no. Chilam was thinking about “Adults Have No Name”, and explained that *haa-zai* is a name for the nameless adults (the father and other family members) whose identities are defined by their family and social roles.

While the candid translation “The Little Shrimp” may still be challenging for someone who does not speak the language or know the customs, the film itself will find its audience. We cannot live without eating, sleeping, spending time with friends and family, and all other daily minutiae. We are afraid of moving, of illness, of beloved ones’ passing and of all the possible sudden changes. And the motif in *The Little Shrimp* is exactly that, in an ever-changing world, the perpetual processes of self-identification through examining one’s relationship with the outer environment.

何虾仔

全球首映 开幕之夜：8月9日（星期五）晚7:00 SCOTIABANK THEATRE CINEMA 1

中国 | 62分钟 | 2019 | 虚构 | 粤语 | 中英文字幕 | PG

导演：陈志霖（出席）

主演：区绍熙、李佩贞、蔡浩洋、陈海宁

出品人：马润连、陈鉴深

制片人：梅莉莉

编剧：陈志霖

摄影：汪昊洋

剪辑：杨雪仪

美术指导：于宝

音效：李好

留学波士顿的何伟城（蔡浩洋），在大学最后一年的暑假返回闷热潮湿的广州。让他惊诧的是，外公过世一事，家中竟无一人愿意讲起，或者谈论他们的感受，甚至连母亲（李佩贞）也闭口不提。而他的姐姐何淑然（陈海宁），日日把自己关在房间抽烟。他的父亲（区绍熙）则整日忙于帮赌球的人电话下注。这个四口之家马上就要搬迁到新屋，然而他们的屋檐似有疏离之影笼罩。常常汗流浹背，有时在雨中湿透，何伟城在这个被他视为家的城市里触碰着忧沉的现实，如新，似旧。



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导演介绍



陈志霖，广州人，2019年毕业于爱默生学院，获艺术创作硕士学位。其独立导演的作品有短片《蔡师傅》（2016）、《肉票》（2017），实验短片《自我》（2018）。《何虾仔》完成于2019年春，是他的长片处女作。

策展札记

文：沈玮

“名”，按《说文解字》，从夕从口，意义直白——太阳下山了，父母喊小孩回家。命名，从而得以区分。从一个人出生开始，其所生活的社群便从未停止过“区分你我”，从生辰、出生地，到家族、姓氏，成长中的人在跌跌撞撞的探索之中、在社会化的过程中逐渐确立了自我同一性，直到成为了一个拥有独立人格的成人。

而在这之初，许多人相信，定了名字就定了命。在找大师取个寓意美满的名字之前，广东父母称呼小男孩为“虾仔”，小女孩为“虾女”，希望他们快点长高长大。这跟一些地区流行的“取贱名好养活”大概是一脉相承，只是“虾”带有浓郁的地域特性。风浪、海产，自然环境和风物融入进了人的语言和生活。这也意味着，一个在粤语环境中长大的人，仅凭《何虾仔》的片名便会知晓，它多多少少会跟自己熟悉的地方和群体有关。“虾仔”就是打开一个群体的集体回忆之钥匙，听懂便能拥有。

全片的第一个镜头里，一张中年女人的侧脸，面上无甚表情，凌乱的低马尾，由于低头，下巴和脖子堆叠出褶皱，翻领印花睡衣，点香，默念，神台上供着一个红富士苹果。倘若看完全片再回来看这个镜头，便会惊觉草蛇灰线原来早已铺下——她沉默寡言，悲喜不显，无性吸引力，观念传统，囿于家庭和厨房——这哪一点，不是在第一个镜头里就已经或明或暗地描绘出来了呢？

而听她开口，则是在下一个镜头里的画外音：

“何淑然”。何淑然对着窗外抽着细长的女士烟，窗台上烟蒂满满地插在剪去了大半截的易拉罐里，铁栏杆将立交桥、隔音墙和居民楼切成一块块。第三个镜头，屋顶天台，镜头随着中年女人右移，还有居民楼，还有立交桥，一个雾霭沉沉的城市出现在我们面前，而她坐下来开始点火烧纸。

一立阿蝉，二立何淑然，三立广州，中间建立了母亲和女儿的关系，亦建立了家庭与城市的联结，还道明了家中有人过世，干净利落，稳稳当当。而后一个接一个的镜头，不断地丰富着这个家庭和广州这座城的面貌。从三叔的摩托车载着何伟城跟着公交车行驶在立交桥下，到珠江游船；从剖鱼、吃荔枝，到永远摆在餐桌上的一盒丹麦蓝罐曲奇，再到何伟城舔掉嘴边的一粒饭，作为观众，将一次又一次地体验到，电影的魅力多少并不在于其叙事性的强弱。当影像语言和声音构建起了丰满的人物和氛围，无须通晓对白语言，也不必了解广州风土，一旦沉浸其中便会忘记猜测故事的走向，开始细细打量画面中的一景一物，而后完完全全地成为了主人公生活中的一员，共享他们的孤独与彷徨无措。

如齐泽克说：“真正的‘乌托邦’是，（认为）事情可以以它们现在的样子永无休止地继续下去。”我们每个人的生活，脱离不开吃饭，睡觉，探访亲戚朋友，听父母唠叨……我们怕搬家，怕病痛，怕亲人过世，怕突如其来的变化。而《何虾仔》的母题正是，在一个不断变化的世界里，人在寻找自我，在重新审视、探索与周遭环境的关系，一再反思如何自处。

青年导演表达自己，往往会从养育自己的故土迈入创作的第一步。现代社会的复杂性无须多言，在纷纷扰扰、物欲横流的当下，倘若能心怀对人类情感的真挚理解，回归到探寻人、探寻“我”，最是难得，也最是动人。

My Dear Friend

NORTH AMERICAN PREMIERE SAT, AUG 10, 1:30PM INNIS TOWN HALL

China | 106 minutes | 2018 | Fiction | Cantonese | English and Chinese Subtitles | PG

Director: **YANG Pingdao** (in attendance)

Principal Cast: **Robert LOH, Gabby SO, LU Haoquan, JIANG Hong**

Producer: **LONG Miaoyuan**

Executive Producer: **ZHANG Xianmin, LIN Xudong**

Screenplay: **YANG Pingdao**

Cinematographer:

LONG Miaoyuan

Editor: **LIN Xudong**

Art Consultant: **ZHANG Xianmin**

Sound: **LIU Qi**

Music: **Dickson Dee**

A young urban woman Jingjing (Gabby SO) drives to a remote rural village in southern China, in search of her ex-boyfriend who has abandoned her and disappeared – but only to find his grandparents Shuimu (Robert LOH) and Fang (JIANG Hong) in their modest ancestral home. Shuimu's mute friend Zhongsheng (LU Haoquan) feels that his days are numbered, and craves for returning to his hometown 300km away to unearth his obscure past. Although reluctant and whiny, Jingjing takes the two lifelong friends in her car laden with funeral supplies, to a trip into the mists of time. YANG Pingdao's first fictional feature *My Dear Friend* reveals the inexpressible human emotions that cannot be simply categorized as love, kinship or friendship by anyone who is searching for a soulmate.



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ABOUT THE DIRECTOR

A native Cantonese born in 1980, YANG Pingdao graduated from the National Academy of Chinese Theatre Arts, and has been a director, scriptwriter and novelist. *My Dear Friend* is his first fictional feature, which has been selected to the Pingyao, Busan and Shanghai Film Festivals. Prior to this, he primarily made documentary films, including *The River of Life* (2013) which won many international awards.

PROGRAMMER'S NOTE

By WANG Weibin

“Let us beware of saying that death is opposed to life. The living is merely a type of what is dead, and a very rare type.”
— Friedrich Nietzsche, *The Gay Science* (1882)

YANG Pingdao's films focus on the intersection between the living and the dead, and the notion of “origins”. His 2012 auto-ethnographic film *The River of Life* recounts the passing of his grandmother and the birth of his daughter. He juxtaposes the past, the fragmented documentary footage that chronicles his family history and his grandmother's growing sickness with the present, the fiction re-enacting of his marriage life soon after the birth of his daughter. There is an apparent contrast between the life of his grandmother, having raised so many children on her own, and his and his wife's struggles of navigating childcare as two inexperienced parents. For Yang personally, the film serves as a reference for the future generations to understand the weight of living and dying — the cyclical nature of life.

The theme of passing and tracing origins is at the centre of Yang's 2018 fictional debut *My Dear Friend*. The film tells two coinciding stories of searching — that of a young woman from the city, Jingjing who goes to a remote village to search for her lover Yiming, who flees after finding out

that she is pregnant, and that of an elderly mute man Zhongsheng, who searches for his long lost families after falling into a river and drifting to a village 300 km away as a child. Jingjing drives Zhongsheng and his lifetime friend Shuimu back to the village that Zhongsheng is from. During their time together, chronology is disrupted and past and present merges into one.

The film was shot in the rural areas around Yang's hometown, the city of Yangchun in Guangdong, China. Yang creates a dreamy and melancholic atmosphere. The ever-present mist dampens everything in sight, from fauna, flora, to firecrackers. *My Dear Friend* starts as a realist family drama that encompasses a way of life that is rarely seen in Chinese cinema. Jingjing's prickly, always-in-a-rush city attitude is met with Shuimu and Zhongsheng's care-free farming lifestyle. The landscapes are breathtaking but also overbearing, separating the villagers from the rest. In the beginning, the film seems to be about intergenerational traumas, the absence of fathers, and how they impact the coming generations. When the film transitions to the past, Yang starts to explore the highly spiritual environment of rural Yangchun. He is very conscious of the villagers' spiritual connections to their ancestors. The numerous folklores and stories from the characters' past lives are essential narrative threads that Yang carefully weaves together.

From documentary to fiction, writer-director Yang Pingdao's films are restless searches for meaning in everyday existence. With *My Dear Friend*, Yang creates a hypnotic, beguiling and deeply sensorial viewing experience, and poses questions about death and our connections to the land. *My Dear Friend* is an ambitious film that endeavours to discover meaning rather than embody it.

好友

北美首映 8月10日(星期六)下午1:30 INNIS TOWN HALL

中国 | 106分钟 | 2018 | 虚构 | 粤语 | 中英文字幕 | PG

导演: 杨平道 (出席)

主演: 陆叔远、苏子情、陆浩

全、江洪

制片人: 龙淼渊

监制: 张献民、林旭东

编剧: 杨平道

摄影: 龙淼渊

剪辑: 林旭东

美术顾问: 张献民

音效: 刘琪

音乐: 李劲松

都市女孩菁菁(苏子情)只身一人开车前往岭南乡村, 去到不告而别的前男友的老家。他不知所踪, 一间老宅只有他祖父母水木(陆叔远)、阿芳(江洪)二人相守。水木有个不能开口说话的好友仲生(陆浩全), 两人相识已有60年。仲生感到自己大限将至, 执意要回300公里开外的故乡弄清自己的身世之谜。菁菁尽管不情不愿, 还是载着两位老人和满车祭品踏上旅程, 穿行于时间的迷雾之中。杨平道的首部故事长片《好友》关乎难以言说的人间情感, 不以爱情、亲情或友情界定, 存于灵魂伴侣间。



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导演介绍



杨平道生于1980年，广东人，本科毕业于中国戏曲学院影视导演专业。他是中国新生代电影导演、编剧，小说作者。《好友》是他的第一部故事长片，入选了釜山、平遥、上海等国际电影节。在此之前，他主要专注于拍摄纪录片，其《生命的河流》（2013）多次斩获国际电影奖项。

策展札记

文：张序亮

数年前的一个梅雨天我做过一个梦，种种细节回忆起来已经相当模糊，印象中只有一片看不清的远山消匿于南方的暧昧中；后来转醒，所有恍惚都变成了背心上湿漉漉的汗渍。因由上述缘起，如今看到《好友》自心下沉腾出一种恍如隔世之感，仿佛亲历蒙尘的雾霭，却嘴拙词穷，竟然半句话也讲不出来。

很奇怪，当为逻辑混乱的记忆寻找借口时，通常只需要说出“梦境”二字便足够充分。就像主人公开车途中擦肩而过的小女孩儿和在山谷里走失的牛，事后没有人关心他们去了哪里、过得怎么样，除非被再次提醒他们的存在。我们告诉自己记忆是不可靠的东西，借

由时间的荒原以分秒计，理所当然地纵容自己的善忘。

而少数能够被铭记于心的东西，则会如《好友》中那样，升格成为宿命。这家的男人注定出走，女人注定怨怒；水木把自己的名字给了那个不会说话的男孩；仲生一定要回去自己的故土；闯入者跌入轮回，头顶逐渐长出紫紫的触角，再也回不去原来的世界。这些都像预先写在卷轴里的密语一样，幽幽地挂在残损的风车上，转过一圈又一圈；角色形如载体，践行这充满神秘主义的绝对精神。

一体两面地看，这或许就是个人悲剧的根源。

宿命感作祟，影片中的四个主角不再是因果律的信奉者，甚至不是任何东西的信奉者，亦不是自己的代言人。“我执”求而不得，就像永远找不到的杨一鸣和永远走不出大山，结成无解的循环。

《好友》所营造的氛围很容易让人联想到阿彼察邦的作品，自后者起，我们开始习惯一种粗砺的诗意——那是萋萋的树与草、不曾被城市文明染指的方言、以及一本正经的深沉形成的颇具奇诡气质的组合。《好友》后半段穿梭于记忆与时空的段落很有这种感觉。例如一幕中，老年的水木与仲生在公路上踟躇，他们走出镜头后，转弯处忽然出现青年时的两人。镜头跟随他们来到山坡上，远处隐隐约约传来老年水木的声音：“你前世是一只牛，辛苦一辈子，现在让你做人就不错了。”这一连串镜头带来的观感十分奇妙——我们作为第三人称，清醒地知道眼前种种隶属不真切的梦境。西方科学读物对此是这样说的：“清醒的梦是一种特殊的梦……一般当梦中的事情十分奇特，做梦者发现自己会讲外语或发现自己正在月球上时，便能获得这种认识……如果在梦中一个人持有更多的批评态度，梦就可能变得清醒。”依照这套理论，奇妙观感的成因除了过去与现实并存的超现实之外，还有观众对“追溯”背后隐喻的反复咀嚼。

我想最后各人的关注点殊途同归，都会落在私人化的微妙关系上。《好友》与导演杨平道的第一部短片作品《阳春之春》一脉相承，将暧昧关系进一步延伸到人生的尺度上丈量，贯穿童稚、而立与花甲。水木与仲生之间，陪伴凌驾于友谊之上，这从任何角度看都是极度浪漫的。友情与同性亲昵的界限被洞穴里的私语搅动，情感回归到混沌的本来样貌。

不知去向，也不得圆满。

思及此，我又想起了那条搁浅在山坡上的巨大的无头鱼。冥冥中它所隐含的残缺与迷惘，概括了这所有的呓语。

She

TORONTO PREMIERE SAT, AUG 10, 4:45PM INNIS TOWN HALL

China | 95 minutes | 2018 | Stop Motion Animated Film | 18A

Director: **ZHOU Shengwei** (in attendance)
Producer: **ZHOU Shengwei, LI Yujian**
Executive Producer: **PENG Feng**
Voice Actress: **LU Fuyang** as HUA Mulan
Screenplay: **ZHOU Shengwei**
Cinematographer: **ZHOU Shengwei**
Editor: **ZHOU Shengwei**
Production Designer: **ZHOU Shengwei**
Sound: **HAN Ruida**
Music: **YUAN Sihan**

In a totalitarian and male chauvinist world, a female high-heeled shoe named HUA Mulan rebels against the baby shoe factory to protect her baby girl from being transformed into a male shoe. To raise her daughter, she later has to disguise herself as a male sturdy shoe and works day and night in a capitalist cigarette factory. The story is not only about a mother's sacrifice and a feminist's revenge, but also has a political undertone of the intoxication of power. *She* is ZHOU Shengwei's debut feature, completed in six years. He built this surreal world with a massive number of recycled everyday objects, and the film is composed of over 58,000 photos.



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discussions



ABOUT THE DIRECTOR



Born in 1991 in Hunan Province, ZHOU Shengwei is now a Beijing-based director, animator and artist. He graduated from the School of Arts at Peking University in 2009. *She* was selected to the 21st Shanghai International Film Festival and the 24th L'Étrange Festival in Paris. The props used in *She* was also exhibited at the Onehome Hotel, Shanghai.

PROGRAMMER'S NOTE

By Promise XU

If one is to regard films as the projection of their creators' world views, a viewer's reflection is then the projection of the viewer's ego – that same film casts hundreds and thousands of unique shadowy projections of individual viewers. An extraordinary artwork sometimes carries a singular property of "discontinuity" – when the light is back on, you leave something behind. You hand them over to that temporary shadow, and they fade away. At the same time, a part of you is awoken. A discontinuity separates you in time. You are both new and the same.

The three-act structure of *She* tells a journey of awakening. Starting with the awakening from the active oppression

by the parallel rules; to the one from the innate oppression built into the grand system; and lastly, to the one from the abyss in each one of us.

When there is oppression, there is resistance. Yet it is all too common to hear: is the oppressed merely trying to become the new oppressor? In questioning the moral foundation of resistance, the oppressors are trying to establish one "axiom", that oppressions are natural and forever. If all these fights are purely mercenary, why bother becoming the monster-looking shoe?

In its most outer layer, *She* seems to point its core message at such. Absolute power brings absolute evil, be it from the male or the female shoe. This absolute evil lies in you and me, and it is an inescapable curse that warrants no fight.

Yet to peel off this outer layer, is one's journey to the awakening. One must question, what is at the core of the oppression? Does the evil of violence lie with those who exercise it, or with the system that is deaf and indifferent to any other kind of action?

Such discontinuity also points to the essence of resistance. Which battle are we fighting, the one to eliminate all individual differences, or the one to bring individuals out of the big paint brush of collective? Is the battle with the ones playing the role of oppressor, or the role of oppressor itself?

Where does the ultimate evil lie, with individuals, or with the overarching system?

Where will your judgement fall, and where will your empathy go?

In this hauntingly aesthetic film, director Zhou infuses his own stories with the zeitgeist of our era. Questions, such as those above, are asked. Yet answers are purposefully not given. In the precious moments of solitude we get from the film, perhaps the ultimate beauty lies in its ability to make us cast our gaze inward. Carl Jung famously writes, "Who looks outside, dreams; who looks inside, awakens." May we all awaken to a truer self, and to a better world.

女他

多伦多首映 8月10日（星期六）下午4:45 INNIS TOWN HALL

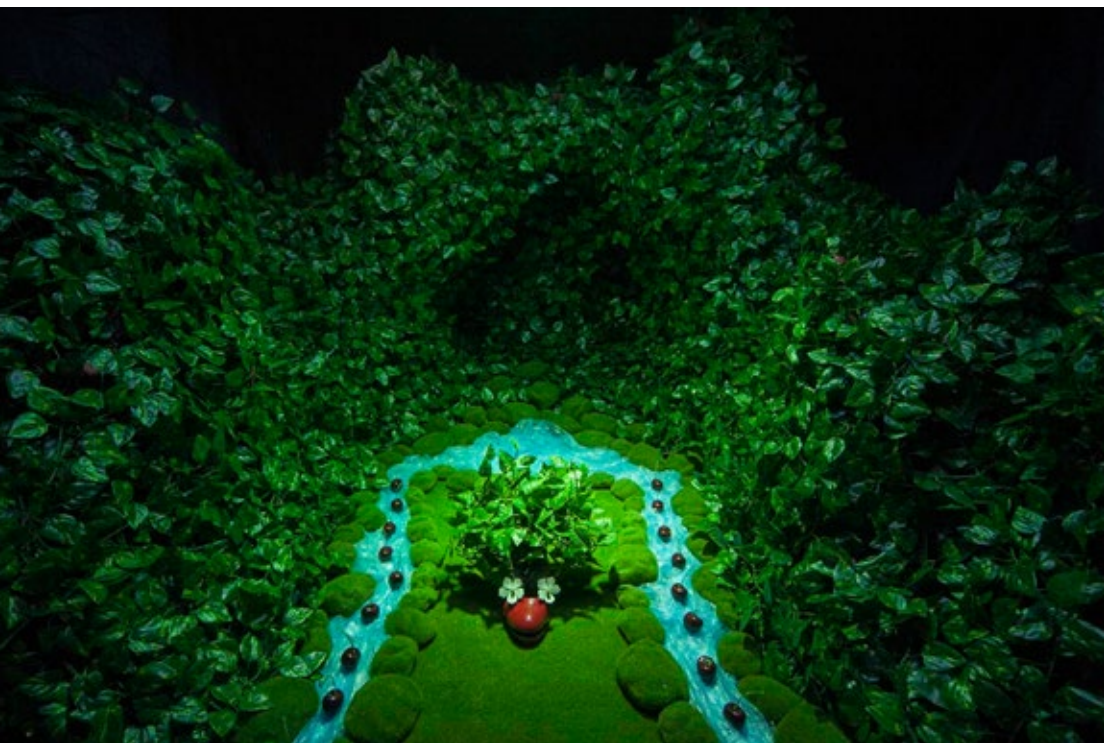
中国 | 95分钟 | 2018 | 定格动画 | 18A

导演：周圣崑（出席）
制片人：周圣崑、李雨谏
监制：彭锋
配音：吕伏阳（花木兰）
编剧：周圣崑
摄影：周圣崑
剪辑：周圣崑
美术设计：周圣崑
音效：韩睿达
音乐：袁思翰

在一个由男鞋掌权的世界里，女鞋完全被当作生育机器，而她们生下的女鞋都将经过改造，成为男鞋。一只名为花木兰的高跟女鞋为了保护女儿，毅然推翻了这个“生育工厂”。然而为了将女儿养大，她不得不伪装成男鞋，进入卷烟厂工作……这一切不仅仅是关于一位母亲的牺牲、一位女性主义者的复仇，也饱含权力令人迷醉之隐喻。《女他》是周圣崑导演的首部动画长片，历时六年制作完成。他用了大量回收而来的的生活用品来创造了这个离奇荒诞的世界，全片由58000多张照片组成。



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讨论



导演介绍



周圣崧，青年艺术家、导演，1991年生于中国湖南，本硕毕业于北京大学。代表作《女他》提名第21届上海国际电影节最佳动画长片、入围第24届巴黎诡奇电影节新生代单元。《女他》装置艺术展亦于上海万和昊美艺术酒店展出。

策展札记

文：许诺

如若说电影本身、或任何形式的艺术作品是创作者们的个人世界观之投影，那一部电影所带给个体的触动、体验则是个体自身的投影——同一个在银幕之上热烈燃烧的、如同太阳的电影，照出银幕之下千万个不同的斑驳影子。一部优秀的作品有时不可避免地带有强烈的“割裂”意味——灯光重新亮起之时，你留下了某些东西，将它们永远地交予给了那片刻的阴影，它们徐徐远去；同时，你的某些部分被照亮或被发现，某种雕刻出的棱角或圆润成为了接下去的你的一部分——因为看到，此刻的你与过去的你产生了某种质的割裂，一个同时是旧的又是新的你因而得以发现。

《女他》的三段式叙事描绘了一段充满了自我觉醒式“内心独白”的旅途——从对大框架之下充满主观压迫性的并行规则的觉醒，到对框架本身的客观压迫性的觉醒，再到对自身内核中深渊黑暗的觉醒——同时，这也是一场从

“我”的这个主体中觉醒的过程，从跟随电影的视角成为主角，到主角的“我”被迭代，再到不得不完全脱离“我”的主体视角来真正查看自身。这是一个充满了对女性视角、人性视角、幸存者视角的共情与怜悯的故事。

有压迫的地方就必定有反抗，而当压迫者发现压迫本身已无法骗取正名之时，压迫者自然要敲响“警钟”：谁能保证反抗不是为了成为新的压迫者呢？若你不是为了日后压迫，为何你要今日追求强大？通过消解女权运动、平权运动的意义，压迫者尝试为压迫的存在本身寻求一个正名——压迫乃是无可避免的“丛林法则”，是如同时间一般亘古永存之社会本质；这今日的反抗并无道德之上的意义，其不过是利益之争。既然如此，为何不选择维护现有的规则呢？既然如此，今天为何还要舍去体面、做出个像怪物一样的狰狞面目呢？

从表面而看，这似乎就是《女他》的内核——绝对的强权自然会带来绝对的压迫，女鞋的压迫和男鞋的压迫本质并无区别。这压迫之恶存在于你我内核之内，今日的受压迫者不过是为了成为明日的压迫者。两种恶的斗争，有何高尚可言？

然而，这便是《女他》第三次割裂所需要跨过的某种定式上的鸿沟——你究竟在向谁抗争，而“你”又是谁？这本质之恶、究极之恶，是存在于个体或个体的集合之内，或是存在于这巨大框架之中？“妲己”之恶，其本质是“纣王”之恶抑或是“奴隶制”之恶？一场缺乏民众基础的革命，恶在于灭杀了觉醒可能性的系统，还是在于推行革命之人？暴力之恶，在于决定施行暴力之人，还是在于除了暴力、不曾聆听任何其他语言的系统？

而这割裂也指向内核——反抗的是“个体有差别”又或是“群体之下并无个体差异”？反抗的是压迫者的角色扮演者，抑或是压迫者这一角色本身？

恶，在于个体，还是在于系统？“你”，是你的角色，还是“你”作为角色扮演者？

你的批判终将落向何处？怜悯归于何处？

从电影出现到电影从银幕上褪去，这片刻的独处之时，其最动人之处在于可以窥见自己、窥见世界。愿你我都能从这光影变幻中发现藏于我们自身的真理。

The Fall

NORTH AMERICAN PREMIERE SAT, AUG 10, 7:30PM INNIS TOWN HALL

China | 108 minutes | 2018 | Fiction | Mandarin and English | English and Chinese Subtitles | PG

Director: **ZHOU Lidong** (in attendance)

Principal Cast: **ZHOU Lidong**,
YAN Luyang, **MA Jiaming**,
CHEN Gang, **YANG Yang**

Producer: **LU Daju**

Executive Producer:

CHOW Keung

Screenplay: **ZHOU Lidong**

Cinematographer: **LIN Yutang**

Editor: **YANG Xiao**

Old Lin (ZHOU Lidong) owns a small-sized company that supplies machinery and facilities. He lives a decent middle-class life, with a wife on an overseas assignment, a son going to take the College Entrance Exam before studying abroad, a group of friends who are just as well-educated as he is, and a lover to whom he never speaks the word “love”. When he struggles to collect payment from a key client, he suddenly finds his life adrift like a falling leaf in the wind. The Fall is ZHOU Lidong’s debut feature, adapted from his and his friends’ real-life experiences as businessmen.



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ABOUT THE DIRECTOR

Born in Shandong Province in 1964, ZHOU Lidong is now a Beijing-based film director and businessman. Before breaking into the film industry, he has worked in coal mines, worked as a translator, and spent more than a decade building his own business.

PROGRAMMER'S NOTE

By BO Ruochen

The Fall is a unique gem in our newly-created "Fountainhead" programme. In establishing this unit, we wished to seek new voices and young visions, and this work helped us to redefine the concept of 'youth'. The emerging director Zhou Lidong, using his real-life workspace and his own hard-earned money, transformed his life experiences as a successful middle-aged businessman into an artistic vision representing millions of the confused Chinese middle-class.

Fall is a season with its special dignity and grandeur – one immediately thinks of the clear azure up above, the calming breeze, the golden aspens and the red maple leaves. One night during a camping trip, our protagonist, Mr. Lin, under the spell of chronic insomnia, chats with an old friend by a serene lake, "If a season is 20 years, we are all in the Fall." In his 40s, with decent income, a respected career, and solid arrangements for each family member, the small business owner Mr. Lin finds himself in a constant struggle with obscure anxieties and nameless depression. The fall – the season of maturation or the motion of plummeting down?

The lifeless LED lights in office buildings are forever on. The venetian blinds, appropriately-employed in many films noir, seem to have the subtle but suffocating power to slice up office workers' already-fragile psyches. Urban life witnesses buildings growing taller and streets narrower, and our sense of existence is attacked on all sides by the

relentless flow of routine, monotonous work, and never-ending streams of pedestrians and traffic. Lin, much like Yi Yi's NJ (Edward Yang, 2000), slowly and painfully realizes that the cold business world leaves no room for honesty, sensitivity and human dignity. The double-parked car, the parking fee absurdly demanded in free-parking zones, the worm holes covered by the apple stickers, the stubborn reading light that refuses to stay in its proper place – all of which contribute to the increasing incomprehensibility of the world.

"What are you unhappy about? You have everything!" His friend reminds him. But midlife crises happen exactly when one finds oneself engulfed in an overwhelming *ennui* despite having "everything". When Ivan Ilych has to confront an untimely death (curiously, also in the Fall of his life), he is haunted by the question, "what is it all for?" No thought terrifies more than this self-questioning, lurking in the dark corner of everyone's soul: "Did I really live the life I ought to have lived?"

In performing familial, social and labour roles, we easily forget that we are first and foremost a human being. Human beings dream – they dream that unseen bird who comes to knock on the window; humans love and pursue that which is beautiful; humans are emotional, irrational and vulnerable. In an interview responding to critics characterizing this film as representing the spiritual crisis in the Chinese middle-class, Zhou responds with an abundance of sheer humanity, "That seems melodramatic. The thing is, everyone has his own misery and every class has its suffering."

Believing that films were made to console living and dead souls, he continues, "I wanted to tell you a story of my pain so as to embrace your pain. And that is my original intent in making *The Fall*." In this sincere portrayal of a man struggling to do the right thing for people in his life, we experience a quiet, sober, yet lyrical representation that is gracefully faithful to life.

秋田

北美首映 8月10日（星期六）晚7:30 INNIS TOWN HALL

中国 | 108分钟 | 2018 | 虚构 | 普通话、英语 | 中英文字幕 | PG

导演：周立冬（出席）
主演：周立冬、闫鹿杨、
马嘉铭、陈刚、杨洋
制片人：鲁大举
监制：周强
编剧：周立冬
摄影：林育塘
剪辑：杨潇



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老林（周立冬）经营着一家供应机器和设备的小公司。他过着体面的中产生活，太太在国外工作，儿子马上参加高考，考完就送出国念书，还有一群和他一样受过良好教育的朋友，和一个他从来不对她说爱的情人。然而，当他的一个大客户再三拖欠应付款时，他突然发现自己的生活就像一片落叶般在风中飘荡。中年如秋，人生几何。《秋田》是周立冬自编自导自演的长片处女作，改编自他和他的朋友们的亲身生活经历。



导演介绍

周立冬，1964年出生于山东，现居北京，电影导演、商人。在踏入电影行业之前，他曾在煤矿工作过，做过翻译，下海经商十几年。

策展札记

文：伯若辰

通过今年的新单元“源泉”，我们努力地寻找年轻的声音。这个“年轻”和年龄无关，是一种对梦想还有执着，对现实反思依存的精神状态。这些声音对实实在在的生命抱有期望，既深沉又果敢地滋滋作响，像火炭上的那颗糖。中年商人周立冬摇身一变成新人导演。他用自己的办公室，自己的生活素材，自己挣的钱，拍了个剧情长片，讲述了一个中国千百个在不惑之年仍迷惑着的成年人的故事。城市的楼越长越高，街道越变越窄。我们窝在一个个的小方格里，颤颤巍巍地想要抓住那最后一缕被工作、生活、人流击得脆弱不堪的存在感。

《秋田》故事主人公老林去野外露营，在山谷里湖边的夜晚跟同伴抽着烟聊着从前：“二十年一季，咱也是入秋的人啦。”秋天有一种独具一格的美，金灿灿红彤彤的，经历春夏，还未入冬，美得庄严又深沉。人生入了秋，在四分之三段，过着像模像样旁人倾羡的生活，却发现自己在焦虑、抑郁和精神衰弱中挣扎。成熟还是腐朽，这是个大问题。老林很困惑，该是开花结果的时候，但怎么“开得都是莫名其妙的花，结得莫名其妙的果。”

办公楼里的LED灯白惨惨的，百叶窗把人的灵魂也切割成了一片一片。上了年纪总是闹铃没响就已经起床，出门前强迫症似的检查手机和钱包，关灯锁门再检查的仪式每天重复上演。生活最后只剩下了这些琐碎，又空白又苍凉。于是好多笃定都变成了疑惑接踵而来。杨德昌的《一一》里，家里人轮流跟中风昏迷的外婆倾诉。NJ看着自己信守不渝的真诚在现实面前卑微褴褛，跟婆婆说：“讲实话，原本自己很有把握的一些事，现在看起来觉得少得可怜。每天早上起来，觉得一点把握也没有，都会觉得好不容易睡着了，干嘛又把我弄醒，又要去面对那些烦恼，一次又一次。”老林和NJ有点像，都发现商场上的冷酷不仁容不下敏感和尊严。

这世界越来越让人难以理解，他挥舞着双手想

要反抗。开车经过停车场看见别的车停得那么牛掰，一定要停下车来用它一杯星巴克；说好的免费停车就是不该被收费，结果自己的车也经历了泡面的洗礼。规矩、素质，人与人之间的同情和温存，都被戾气、浮躁、嫉妒和猜忌侵蚀得一滴不剩。不小心泼了一地的咖啡，莫名其妙低下来的床头灯，苹果商标遮掩的虫蛀，永远没纸的卫生间，都衍生着一种悲哀的滑稽感。

朋友说你该有的都有了，还烦什么？其实就是“该有的”都有了，但还觉得如此空虚无聊，才有这深切的恐惧感。记得伊万·伊里奇吗？那个自觉生活一帆风顺，从世俗的角度看，不论职场和家庭都极其成功的大法官，在人生的秋天毫无预兆地要面对死亡。他回顾人生，恐惧与颤栗折磨着他。我真的就这样过了一生吗？我想活，可是怎样才算是真正活过？

我们在变得实际和理智的路上，在表演工作、社会和家庭的角色时，往往会忘了自己也只是个人。是人就会做梦，梦那只从未见过、拍打我窗的大鸟；是人就会喜欢美的事物，会有感情，会失望，会脆弱，会执着。《一条》专访里，周导说得再好，“有人评价这部电影是中产阶级的精神危机。中产阶级有什么精神危机呢？没有想过。我觉得这个是一个挺矫情的问题。其实每个人都有每个人的苦难，每一个阶级都有每个阶级的疼痛。”别较真，苦就少了。这是大智还是无奈？

周导还说，“以前有个日本大导演说，他拍电影就是为了安慰死去的和活着的灵魂，并通过这个路径能找到安慰自己的方式。我很喜欢作家刘小枫的一句话，大致意思是，我知道你的凄苦，也知道你的心酸，所以我想讲一段我的辛酸事，来拥抱你的辛酸。我想，这就是我拍《秋田》的初心”。作为父亲和儿子共酌的片段，我相信所有送孩子出国的父母，和被送出去的孩子都能有共鸣。这么小就走这么远，其实父母都不知道这样做到底对不对。“反正就你一个人了，你要坚强啊。”我们会照顾好自己，爸妈你们也是。

跑步抵抗抑郁，跑步可以戒烟。那就去跑吧。就像老林，那件以为自己永远不会穿的荧光色运动衣，今天穿上也没觉得突兀了。马拉松或许遥远，但也许两年后就可以备赛半马了。二十多岁又怎样，四十多岁又怎样，八十多岁又怎样。世界上好多有意思的事，总要试一试。

Warm House

INTERNATIONAL PREMIERE **SUN, AUG 11, 5:00PM** **INNIS TOWN HALL**

China | 88 minutes | 2018 | Fiction | Mandarin and Shanxi Dialect | English and Chinese Subtitles | 14A

Director: **WEI Dan** (in attendance)

Principal Cast: **WEI Zheng**, **LUO Tengpeng**, **FENG Fuzhen**, **WANG Yinwei**

Producer: **LI Jiaxi**, **LI Shan** (in attendance)

Executive Producer: **ZHANG Qian**

Screenplay: **WEI Dan**

Cinematographer: **SI Shuo**

Editor: **WEI Dan**

Production Designer: **DONG Liang**

Sound: **YE Mao**



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Cong Cong (**LUO Tengpeng**) returns to his hometown in Shanxi Province from his studies in Beijing, and spends 14 days with his elder brother Long Long (**WEI Zheng**) who suffers from bipolar disorder. The two brothers still maintain a close relationship despite long-time separation, but Cong Cong feels more and more overwhelmed when seeing his brother on a constant emotional roller coaster and their mother (**FENG Fuzhen**) in perpetual torment. Aside from prescription drugs, the family even tries from soul-calling to prayers in the hope of healing Long Long, but everything fails...



ABOUT THE DIRECTOR



Born in 1990 in Shanxi Province, WEI Dan graduated from Jilin College of the Arts. He is now a Beijing-based independent filmmaker and screenwriter. *Warm House* is his debut feature, which won a Special Jury Mention at the 2018 NEW ERA Film Festival (Beijing).

PROGRAMMER'S NOTE

By SHEN Wei, Promise XU

Warm House is director WEI Dan's debut feature, a striking and honest adaptation of his own family afflictions. The mother and Long Long in the film are played by Wei's real-life family members. To expose such intimate details about one's own family requires great sacrifice and strength. Hand-held cameras and the use of natural light perfectly capture the greyish tone of the 14 days of life. To Wei and his family, this is just a thin slice of their past ten years.

As reported by the *Sanlian Life Week*, a prominent Chinese news magazine, the incidence rate of bipolar disorder is rapidly rising in the last decade, while the age of on-set for high risk population is now 10 years younger. One can't help but wonder, what exactly is throwing some of us into this quagmire.

The law of causation is the foundation to modern society. Yet to see it as the only way to understand the universe, one might find the complete collapse of

one's worldview. Modern psychology has adopted an empirical methodology. Through trials in which the variables are carefully controlled, psychologists try to rationalize human emotions and behaviours. The belief that the developments in this discipline to-date will bring about a complete understanding of the human mind will surely lead to disappointment. The chain of causality in many situations are complex and chaotic – we are in no way near “a theory of everything”.

In the process of socialization, humans are used to internalizing values and norms, to meeting expectations of the social groups they're associated with. Long Long, once a model student, is now considered as “abnormal”, and subsequently abandoned, though not completely, by the society. Labelling is easy, but far from being correct. Family support seems to be just a band-aid approach for lifting Long Long from the downward spiral. The frazzled mother, the constantly absent father, and the conflicted Cong Cong, where might they find solace and hope?

Extraordinary vitality comes not only from abundant nourishment, but also from being broken and fighting back. The hardship endured by this family has no solution in sight, but they've chosen to pour their vigour and despair into this heart-wrenching film. Filmmaking is by no means for practical problem-solving. People are busy managing their livelihood – obscuring others' sufferings to avoid the blunt forces of emotional resonance. Seeing all these, artists never fail to open one's heart. Just as Daniel Johnston writes in his song, “The artist walks among the flowers / Appreciating the sun / He's out there all his waking hours”, artists are not giving up on this Sisyphus-like struggle. With their “unbearable pity for the sufferings of mankind”, they attempt to break through the barriers and wash away the stigma. The magic of cinema lies in the power to make what is in the film become part of our reality. Every single one of us should be able to live with dignity and without fear.

母腹之外

国际首映 8月11日（星期天）下午5:00 INNIS TOWN HALL

中国 | 88分钟 | 2018 | 虚构 | 普通话、山西方言 | 中英文字幕 | 14A

导演：魏丹（出席）

主演：魏征、罗腾腾、冯福珍、王银伟

制片人：李嘉曦、李杉（出席）

执行制片人：张倩

编剧：魏丹

摄影：斯硕

剪辑：魏丹

美术指导：董亮

音效：叶茂



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木兰影迷圈

聪聪（罗腾腾）在北京上学，一日回到山西老家，与患有躁狂抑郁症的哥哥龙龙（魏征）日夜相处十四天。兄弟俩虽长期分隔两地，关系却并未疏远。然而聪聪每日看着哥哥时而平静无力、时而暴躁易怒，母亲（冯福珍）的悲苦，自己也仿佛要被压抑和混乱所淹没。除了处方药物，这个家庭甚至试着用叫魂、祷告等各种方式救治龙龙，然而一切都不起作用……



导演介绍



魏丹，独立电影导演、编剧，1990年出生于中国山西，毕业于吉林艺术学院，现居北京。《母腹之外》是他的长片处女作，改编自他家庭的亲身经历。获2018年NEW ERA青年电影季（北京）评委会特别提及。

策展札记

文：沈玮

因果律是人类社会发展、构建现代社会系统的基石，但倘若笃信其为理解世界的唯一方式，则可能会走进一个封闭的房间，眼望着眼前的一切慢慢崩塌。心理学发展到今天，有了相对科学严谨的体系和方法论试图解释大脑中发生的一切，调查、控制变量、实验、比对，人要为一切找到合理化的解释和解答，而后想方设法地从“因”出发改变“果”……最终一定会失望。因果之间的客观关系在许多情况下是复杂、无序的，“万物理论”还远未诞生。

《母腹之外》片中的母亲和龙龙，正是导演魏丹自己在现实生活中的家人。魏丹将自己的家庭剖开，且莫说需要何等勇气，付出了多少代价，其实根本不需要知道其真实性，就能感受到其真实。手持摄影机跟拍，14天里的日常染不上明亮。被褥铺在课桌上，睡进去便知没有阳光的味道。滑板在水泥地上来来回回，就能

想象脸蹭在砂纸上会有多少细密的血痕。而砂纸是磨不平脸上的痛楚的，只会愈演愈烈，让尊严荡然无存。

人的社会化诉求多么可怕：一些人把另一些人归为“有问题”，因而异化他们，堂而皇之地要让他们恢复“正常”。倘若有另一个世界存在，是否龙龙之外的人才是不正常的呢？梵高画出《星夜》，世人不相信那是星夜，直到上了外太空的天文望远镜发回星云图。既然“正常”与“不正常”皆是人定，那所有人都应该警惕其界定的标准。一个人在社会化的过程中出了些许“差错”，若仅仅归因于个体的问题，而不去反思整个系统，则等同于人格谋杀。

社会按照一定的规则和组织方式运行，通常以大多数人的福祉为先——不，也许只是以极少数人的福祉为最先，力图实践效率和产出最大化。而个人一旦脱离，再回归便是一场近乎不可能的奇迹。家庭只是一张撑着龙龙不继续往下坠落的网，在一次又一次的撕扯中逐渐变得支离破碎，谁也不知道何时会彻底解体。苦苦支撑的母亲，总是缺席的父亲，不知所措、内心冲突强烈的聪聪，对于他们而言，希望究竟在何处，饱受折磨的灵魂将于何处获得安宁？

据《三联生活周刊》去年的一篇采访，最近十年，躁狂抑郁症在中国的发病率在迅速上升，并且高发人群的发病时间至少提前了十年，有的甚至低至15岁。并非美好的生活才有极强的生命力，残缺、反抗和不完美同样能劈出生路。一个家庭的困境指向无解，最终付诸影像，如泣如诉，硬生生地在灵魂的创痛中生出了一株孤零零的植物。在这短暂的一个半小时里，观者能清醒地意识到，它的非常态是正在发生的常态。

电影并不能给人答案，也解决不了实际问题。人们步履匆匆，为生计四处奔波，将心冰封，常常隔绝他人的苦难所带来的情感冲击。艺术家看在眼里，但他们不会假装自己看透了世界的本来面目，也从不矫揉造作。他们咀嚼、消化、制造真实，以一己之力、孤愤的勇气和“对人类苦难无法遏制的同情”，试图唤醒沉寂的心。而影像的魔力也就在于，制造出来的真实最终成了我们自己的真实，认知可以重构，那株植物扎根在了心中。

Source

INTERNATIONAL PREMIERE FRI, AUG 9, 7:00PM SCOTIABANK THEATRE CINEMA 1

China | 9 minutes | 2019 | Fiction | Sichuanese Mandarin | Chinese and English Subtitles | G

Director: **Rox LI Kexin**

Principal Cast:

**DENG Lingcangyue,
YE Xiangde**

Producer:

WANG Xudong

Screenplay: **Tim WONG**

Rox LI Kexin

Cinematographer:

XU Kuncai, Tim WONG

Editor: **Tim WONG, Rox
LI Kexin**

Hearing about a UFO being spotted, a woman seeks to temporarily escape from her loveless, unhappy marriage with a cheeky motorcyclist who gives her a ride.

ABOUT THE DIRECTOR:

Born in Hunan Province, China, Rox LI Kexin grew up in Beijing and Guangdong Province and graduated from the University of the Arts London – London College of Communication, directing pass-way. Her short films *CLOWN A* (2013) and *The Guest* (2014) were both publicly showed at the

British Film Institute. After graduation, she worked as a director for China's CCTV4 "Homeland Dreamland" program. In recent years, she has volunteered for many international NGOs and has cooperated with Discovery, ErgengTV and the Travel Channel to make documentaries.



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泉

国际首映 开幕之夜：8月9日（星期五）晚7:00 SCOTIABANK THEATRE CINEMA 1

中国 | 9分钟 | 2019 | 虚构 | 四川方言 | 中英文字幕 | G

导演：李可心

主演：邓零苍玥、叶祥德

制片人：王旭东

编剧：王庭、李可心

摄影：徐坤财、王庭

剪辑：王庭、李可心

莲花湖有不明飞行物出没，一个郁郁寡欢的女人在听闻后，搭上了陌生男人的顺风摩托车。

导演介绍：李可心出生于湖南，成长于北京和广东，毕业于英国伦敦艺术大学伦敦传媒学院电影系，导演方向。她导演的电影短片《CLOWN A》（2013）和《The Guest》（2014）均在英国电影协会展映过。毕业后，她曾就职于中央电视台中文国际频道《远方的家》栏目组，任编导。而近年来，她常在国际非政府组织做志愿服务，亦和探索频道、二更影视、旅游卫视等机构合作拍摄了许多纪录片。



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Where Dreams Rest

CANADIAN PREMIERE FRI, AUG 9, 7:00PM SCOTIABANK THEATRE CINEMA 1

USA | 15 minutes | 2018 | Fiction | Mandarin, English and Spanish | Chinese and English Subtitles | PG

Director: **Elaine WONG** (in attendance)

Principal Cast: **Michelle SUN, WANG Zhan**

Producer: **Ariel DU**

Lareina Joelle

Screenplay:

Elaine WONG

Cinematographer:

Ante CHENG

Production Designer:

Jolene ZHAO

Editor: **HOU Mengxue**

Sound: **DENG Longwei**

Music: **Peter LAM**

A young woman risks her life to cross the Mexico-U.S. border, but only to find her dreams have nowhere to rest at the reunion with her husband.

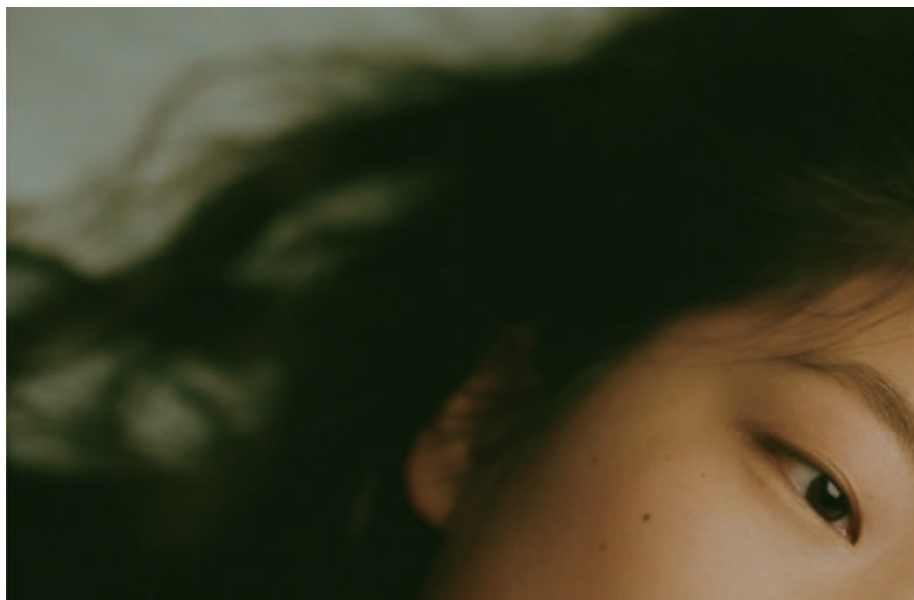
ABOUT THE DIRECTOR:

Elaine WONG is a recent MFA graduate in Film and Television Production at the University of Southern California. Her thesis film *Where Dreams Rest* has garnered awards in the U.S. and internationally. Prior to pursuing film, she was a reporter at Sing Tao Daily (Western Edition). She has interned for Scott Hamilton Kennedy (*The Garden*,

Fame High), and Janet Yang (*The Joy Luck Club*).



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梦归处

加拿大首映 开幕之夜：8月9日（星期五）晚7:00 SCOTIABANK THEATRE CINEMA 1

美国 | 15分钟 | 2018 | 虚构 | 普通话、英语、西班牙语 | 中英文字幕 | PG

导演：黄怡（出席）

主演：孙小雪、王展

制片人：杜佳忆、黄祖儿

编剧：黄怡

摄影：程安德

艺术指导：赵悦玲

剪辑：侯梦雪

音效：邓龙威

音乐：林永铿



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穿越美墨边境去见爱人，栉风沐雨、以地为席，不知何处梦可憩。

导演介绍：黄怡高中时从香港移居到旧金山，新闻文学系本科毕业后曾在《星岛日报》墨西哥版担任记者，短短一年后晋升资深记者。采访来自各行各业的精英人士后，发现自己想透过电影更深层诉说故事，于是辞掉工作，独自成为背包客去欧洲流浪。其后为了跟获奥

斯卡提名导演Scott Hamilton Kennedy实习而搬到洛杉矶，亦曾与制片人杨燕子实习。在南加大念电影硕士期间，发现自己东方思维与好莱坞叙事方式有所不同，于是在毕业作品《梦归处》作出首次诗意尝试。



Away

NORTH AMERICAN PREMIERE FRI, AUG 9, 7:00PM SCOTIABANK THEATRE CINEMA 1

Singapore | 10 minutes | 2018 | Fiction | Singaporean Mandarin and English | English Subtitles | PG

Director:

TANG Kang Sheng

Principal Cast:

YEO Zhi Qi

A young woman becomes emotionally distressed when she tries to find out about a family member's sudden illness through phone calls.

ABOUT THE DIRECTOR:

Born and raised in Singapore, TANG Kang Sheng was a graduate from School of Film and Media Studies at Ngee Ann Polytechnic and subsequently attained a Bachelor's Degree in Digital Filmmaking at the School of Art, Design and Media, Nanyang Technological

University. He is now pursuing his MFA in Film Directing at UCLA School of Theater, Film and Television. He wishes that after graduation, he will continue his short films dealing with interpersonal relationships between people and attempt to capture the beauty of the cracks and imperfections within them.



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别离

北美首映 开幕之夜：8月9日（星期五）晚7:00 SCOTIABANK THEATRE CINEMA 1

新加坡 | 10分钟 | 2018 | 虚构 | 新加坡华语、英语 | 英文字幕 | PG

导演：邓康生

主演：杨织緝

现代人常以为有网络和电话就离家人朋友更近，但愈近愈无助。



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导演介绍：来自新加坡的邓康生从小就立志要当一名电影导演。17岁的时候，他进入了新加坡义安理工学院的电影系就读，22岁服完兵役过后，又入读南洋理工大学，获得了数字电影制作的本科学位，而现在正在加州大学洛杉矶分校（UCLA）的电影系继续做梦。梦想的代价是沉重的，他希望毕业后能继续拍摄短片。他喜欢捕捉人与人之间错综复杂的关系，也喜欢很直接地与

演员们合作。



Stray Cat Ah Q

CANADIAN PREMIERE **FRI, AUG 9, 7:00PM** **SCOTIABANK THEATRE CINEMA 1**

China | 6 minutes | 2019 | Animated Short | Mandarin | English Subtitles | G

Director: **FU Mulan** (in attendance)

Voice Actors/Actresses:

JIN Meng, FU Mulan, Johanna Lee

Screenplay: **FU Mulan**

Editor: **FU Mulan**

Sound Design:

Kea Lia Pedersen

Sound Engineer:

HE Liyanbing

Music: **FU Mulan**

Not every chance encounter will unfold a tender and long lasting friendship; not every stray cat has a name.

ABOUT THE DIRECTOR:

FU Mulan is a New York-based animator, illustrator, and director. She currently studies at NYU Tisch School of the Arts, majoring in Film and Television. She finds inspirations by traveling from one enticing place to another, documenting her experiences through sketches along her journey.

Growing up in Asia and studying abroad in Europe and North America, she finds passion in discovering touching stories along her travels and sharing it with the world through the magical medium of animation.



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野猫阿Q

加拿大首映 开幕之夜：8月9日（星期五）晚7:00 SCOTIABANK THEATRE CINEMA 1

中国 | 6分钟 | 2019 | 动画短片 | 普通话 | 英文字幕 | G

导演：**傅木兰**（出席）
配音演员：**金梦、傅木兰、Johanna Lee**
编剧：**傅木兰**
剪辑：**傅木兰**
音效设计：**Kea Lia Pedersen**
音效工程师：**何厉雁冰**
音乐：**傅木兰**

不是每一次邂逅都将催生温柔绵长的友谊，不是每一只野猫都有名字。

导演介绍：傅木兰，青年动画导演，就读于纽约大学帝势艺术学院电影专业。其独立导演、编剧、绘制及原创配乐的动画短片《旅程》（2017）、《野猫阿Q》（2019）分别入围十余个美国及国际电影节，荣获美国National Board of Review年度学生奖学金、Marion Carter Green Award（杰出音乐元素奖），以及BAFTA（英国电影和电视艺术学院）年度学生奖学金。



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Rail

CANADIAN PREMIERE SAT, AUG 10, 1:30PM INNIS TOWN HALL

China | 15 minutes | 2018 | Fiction | Mandarin | English and Chinese Subtitles | PG

Director: **DUAN Guochen**

Principal Cast: **ZHAO**

Yihang, LI Aonan,

HUANG Peixin, DONG

Xuequn

Producer:

DUAN Guochen

Screenplay:

DUAN Guochen

Cinematographer:

Chris SONG

The adult world twists a little girl's natural sense of trust and love, and innocence and cruelty coincide in her dealings with a friend.

ABOUT THE DIRECTOR:

Born in Jinan, Shandong Province, DUAN Guochen is a writer-director. She graduated from the business program at Syracuse University, and she worked in the banking industry prior to making films. From 2016 to 2018, she wrote and

directed four short films, and crewed on many others. She is soon going to pursue her Directing MFA at Columbia Chicago College.



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无声轨

加拿大首映 8月10日（星期六）下午1:30 INNIS TOWN HALL

中国 | 15分钟 | 2018 | 虚构 | 普通话 | 中英文字幕 | PG

导演：段国琛

主演：赵依航、李澳楠、

黄沛鑫、董学群

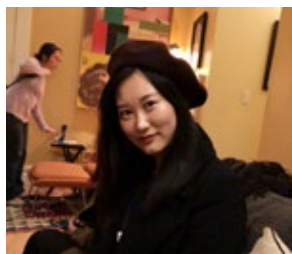
制片人：段国琛

编剧：段国琛

摄影：宋悦鑫

大人的世界扭曲了一个小女孩与生俱来的对信任和爱的感受，天真和残忍在她与朋友的玩耍中共生。

导演介绍：段国琛，山东济南人，编剧、导演，热爱影像艺术，慢热而诚挚。毕业于美国雪城大学商学院，回国后进入银行业，后于2016年开始自编自导短片，作品包括《暗夜行路》《集市》《归来》等。即将就读于芝加哥哥伦比亚学院艺术硕士项目，导演方向。



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Prey

CANADIAN PREMIERE SAT, AUG 10, 4:45PM INNIS TOWN HALL

China, USA | 6 minutes | 2018 | Animated Short | G

Director: **SUN Jing**
Music: **LIU Shuangyi**
Sound: **ZHANG Kenan**
Academic Adviser:
Jim Ovelmen

This thesis project visualizes the philosophical concept of an ancient Chinese proverb: “a mantis hunting the cicada unknowingly falls prey to the eyes of an oriole.”

ABOUT THE DIRECTOR:

SUN Jing is an animation director who graduated with a bachelor's degree from China's Jilin Animation Institute in 2012, and a master's from California State University, Los Angeles in 2018. She has worked on *I Saw Mice Burying A Cat* (2012), the Grand Prix winner at the

International Animation Festival Hiroshima. Her animated shorts *The Old Man and the Pears* (2016) and *Prey* (2018) have travelled the international festival circuit. She focuses on the aesthetic areas of animation, and her goal is to invent and explore more possibilities in visualization.



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捕食

加拿大首映 8月10日（星期六）下午4:45 INNIS TOWN HALL

中国 美国 | 6分钟 | 2018 | 动画短片 | G

导演：孙晶

音乐：刘双一

音效：张珂南

指导教师：吉姆·欧佛曼

本片取材于古谚语“螳螂捕蝉，黄雀在后”，讲述了一个关于人类社会与自然循环的故事。

导演介绍：孙晶，动画导演，2012年本科毕业于中国吉林动画学院，2018年研究生毕业于加州州立大学洛杉矶分校。其参与的《猫和老鼠谁将被埋葬》（2012）和作为导演的《种梨》（2016）和《捕食》（2018）等多部艺术动画短片曾获中国动画美猴奖最佳动画短片奖、AOF最佳动画片奖、日本广岛国际动画电影节最佳动画短片奖；入围洛杉矶国际儿童电影节、第85届奥斯卡奖动画短片初选名单、荷兰动画

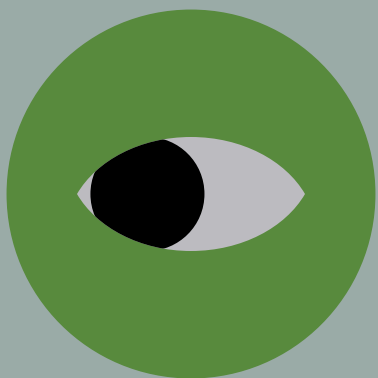
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Red Flowers and Green Leaves

NORTH AMERICAN PREMIERE SUN, AUG 11, 2:30PM INNIS TOWN HALL

China | 96 minutes | 2018 | Fiction | Northwestern Chinese Dialect | English and Chinese Subtitles | PG

Director: **LIU Miaomiao** (in attendance)

Co-Director: **HU Weijie**

Principal Cast: **LUO Kewang, MA Siqi**

Producer: **YU Zhongyuan**

Executive Producer: **PANG Hong, LI**

Hongqing, JIANG Zeshi

Screenplay: **LIU Miaomiao, SHI**

Shuqing

Cinematographer: **HU Weijie**

Editor: **WU Zhendian**

Production Designer: **ZHU Bing**

Sound: **HOU Xiaoyu**

Music: **XU Mingjian, YANG Sili**

Shot in a village populated with the ethnic minority of Chinese *Hui* Muslims, *Red Flowers and Green Leaves* revolves around the life of a newlywed couple. Haunted by an unidentified and stubborn ailment since infancy, a young man Gubo believes that he is unlikable and therefore has no intent to marry. Under family arrangement and beyond all expectations, he marries a capable and attractive woman, Asheeyen. Suddenly, two strangers are sharing the same bed. As time passes, they become aware of each other's past, which was concealed by the elders. Will they learn forgiveness and nourish true love?



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ABOUT THE DIRECTOR

Born in Ningxia in 1962, and graduated from the Beijing Film Academy, LIU Miaomiao is a leading female member of the Fifth-Generation of Chinese filmmakers. She is also a member of the Chinese Muslim community, or the *Hui* People, which is an ethnic minority in China. She finished her debut film at the age of 23. In 1992, her film *Chatterbox* (*Za Zui Zi*) was screened at Venice and won the President of the Italian Senate's Gold Medal. She used to be the Head of Ningxia Film Studio, and during her tenure, she directed and produced *Family Scandal* (*Jia Chou*) in 1994, which received the Best Film Award at the second Beijing College Student Film Festival.

PROGRAMMER'S NOTE

By SHEN Wei

Throughout the history of Chinese films, only five movies have been made on the lives of Chinese Muslims; *Red Flowers and Green Leaves* is one of them. The director of this film, LIU Miaomiao, has lived in Xihaigu, Ningxia Hui Autonomous Region from twelve to sixteen. Xihaigu is located in the Loess Plateau, also known as the Huangtu Plateau. This area is known for constant water shortage and year-long droughts. In fact, Xihaigu has been listed as one of the world's most uninhabitable zone by the United Nations World Food Programme. On the other hand, Ningxia is home to millions of Chinese Muslims. Although it would be interesting to speculate what occurred during the migration of the first Muslim settlers in China that led them to settle down in Ningxia, it would be practically impossible for us to know the precise reasons behind this move. However, one thing was clear, the *Hui* people living in this territory have fostered strong inter-personal bonds within the community as they struggled for survival on this barren land.

Schopenhauer's Hedgehog's dilemma

depicts the following scene: a group of hedgehogs huddled together for warmth on a cold day in winter. However, as soon as they pricked each other with their quill, they would be forced to disperse. In today's day and age, people must put on their masks at all times in order to catch up to this fast-paced, individualistic modern era. "Why can't you take off your mask", one may ask. Well, what if someone aims and shoots at my Achilles' heel once I take off my guard and reveal my true self? It takes more courage than one may be able to garner to live free from disguise and self-protection. Consequentially, the majority of the people chose the easier way out: they chose to get used to the mask, as if it is their second skin. They stigmatize human emotion as signs of human weakness. They feed themselves with the thought that the only way to overcome all the obstacles in life is to ignore those "signs of weakness" that were once seen as the defining features of humanity.

Every day, the same wedding vows are repeated religiously by couples who decide to enter into marriage with their partners. Ironically, the same couples rarely upheld their marriage as religiously as how they treated their vows at the altar, as many of them would proceed to break those vows sometime in the future. To be fair, marriage is hard to maintain because it requires two people to not just be genuine to themselves, but also be genuine to each other. For this reason, people began to develop a love-hate relationship with fairy tales after getting hurt. They think that fairy tales only happen to average couples who lack personal ambitions. To the contrary, marriages as beautiful as fairy tales only happen to people who are genuine, and people who are genuine are never average to begin with. The film *Red Flowers and Green Leaves* seeks to enshrine qualities such as genuineness, modesty, and resilience in its story-telling process. At the end of the day, these are the qualities that we as human beings still inevitably crave and desire. (Translated by Angel ZHENG)

红花绿叶

北美首映 8月11日(星期天)下午2:30 INNIS TOWN HALL

中国 | 96分钟 | 2018 | 虚构 | 西北方言 | 中英文字幕 | PG

导演: **刘苗苗** (出席)

联合导演: **胡维捷**

主演: **罗克旺**、**马思琪**

制片人: **于忠元**

监制: **庞洪**、**李红庆**、**姜泽石**

编剧: **刘苗苗**、**石舒清**

摄影: **胡维捷**

剪辑: **吴振典**

美术设计: **朱兵**

音效: **侯晓宇**

音乐: **徐鸣润**、**杨思力**

宁夏回族村落——李国清(古柏)自幼患有顽疾,他心善、不愿成婚拖累别人,一想到自己的前路不免黯然神伤。直到在家人的安排下遇到阿西燕,才感觉生命里有了光,总想把最好的给她,全部都给她。可长辈促成的姻缘,自有长辈想要隐瞒的秘密。两个年轻人情好日密,到真正敞开心扉的那一刻,是痛的,也是更爱的。



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导演介绍



刘苗苗1962年出生于宁夏，毕业于北京电影学院导演系，曾任宁夏电影制片厂厂长，是中国第五代导演中的女性代表。1993年编剧并导演故事片《杂嘴子》荣获第50届威尼斯国际电影节国会议长金奖。同年，故事片《马蹄声碎》在第11届意大利都灵电影节特别展映。1994年执导的故事片《家丑》获第二届北京大学生电影节最佳影片奖。1996年编剧并导演故事片《家事》，荣获金鸡奖最佳男主角及最佳女主角提名。2004至08年曾任北京大学艺术学院、北京师范大学影视传媒学院、北京电影学院客座教师。

策展札记

文：沈玮

中国影史上一共只有五部穆斯林题材的影片，《红花绿叶》是其中一部。

刘苗苗导演十二岁至十六岁时在影片拍摄地、宁夏西海固地区生活了四年，那里地处黄土高原，气候极其干旱少雨，被联合国世界粮食计划署列为全球最不宜人类居住的地区之一，但同时，它也是中国典型的回族穆斯林聚居地。我们大概很难追溯最初人类为何选择在那片土地上定居，抑或是没有选择的选择，但只须明确一点：抗击恶劣的自然环境折射出

了可贵的人性。同在一个社群里的人必须相携而行，才能生存。倘若对荒凉贫瘠的土地有所眷恋，那必定是源于人与人之间的深情。

叔本华的“刺猬困境”描绘了这么一个情境：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。现代都市人是要全副武装在楼宇间穿行的，眼泪可以拿来泡面，痛到龇牙咧嘴也要笑。可不可以脱掉带刺的铠甲透透气？好难的，阿喀琉斯之踵给人射中了怎么办。穿久了仿佛成了真皮肤，习惯造就人——不，那不是人，是水泥森林里的非人，个个要活成钢筋铁骨的模样，要硬，要一直硬到心里去，仿佛如此这般才能无懈可击，能对生命里的一切苦难和不公摆上一副“你奈我何”的表情。

每一天都有人步入婚姻，相互许下“无论生老病死还是贫穷富贵，都会一路相随”——誓言再重，到头来还是会有各自飞的，童话会碎，爱情拼不过欲望、不能被奉为信仰。毕竟，灯红酒绿匆匆过，金风玉露只一回，一个人往往对自己坦诚都做不到，何况要对另一个人坦诚？诺言仅限当初，食之甘甜，过后就无过后，不少人笑“追求永恒”是天真的传奇。但其实我们都爱这样的传奇：我一无所有、倾我所有地爱你（搬空半个小卖部来迎接你），甚至愿为爱铤而走险（半夜去偷向日葵）。而这个传奇，你以为属于普通人，不是的……古柏和阿西燕是真挚善良的人。真挚善良的人从来不平凡。

在最不利的条件下，爱情竟能不卑不亢地绽放出旖丽；也可能正是因为最不利，它才能汲取最纯真的感情，从而结出瑰丽的果实，深知拥有彼此的珍贵。嫉妒也好，欺瞒也罢，无非是穿堂而来的风，吹熄那些懦弱和胆怯，吹旺赤诚与柔情，从此矢志不渝。

刘苗苗导演心中有爱——不是一戳就破的粉红泡泡，而是过尽千帆、眼神似海的大爱。她十六岁时前往北京电影学院求学，是班上年纪最小的学生；她离开了西海固，但西海固似乎从未离开她。多少年后，她选择再执导筒，带着剧组回到这里，“哄骗”亲朋好友来出演，历时二十七天，日夜与永远预报不准确的天气抗衡，真实、自然地记录下了这个回族乡村里的人们的日常生活。农忙，逛商店，婚礼，做饭，走亲访友，正是在这平平淡淡的、保留了诸多传统的生活方式中，质朴、坚忍的群体特性一览无余。《红花绿叶》既是对两个年轻人的爱情的赞颂，也是对人的可贵品质的讴歌，还是对故土的发自肺腑的感怀。其镜头下的情真意切，谦和与温暖，是这万千世界里的一角良辰。

A First Farewell

TORONTO PREMIERE SUN, AUG 11, 7:30PM INNIS TOWN HALL

China | 86 minutes | 2018 | Fiction | Uyghur and Mandarin | English and Chinese Subtitles | PG

Director: **WANG Lina**

Principal Cast: **Isa Yasan, Kalbinur**

Rahmati, Alinaz Rahmati

Producer: **QIN Xiaoyu, CAI Qingzeng**

Executive Producer: **QIN Xiaoyu**

Screenplay: **WANG Lina**

Cinematography: **LI Yong**

Editor: **Matthieu Laclau**

Sound: **LI Danfeng**

Music: **Wenzi**

Deep in the Uyghur region in north-western China stand the aspens that remain immortal, while the ephemeral are human lives filled with love and sorrows. Little boy Isa takes care of his mute and mentally unstable mother, but his heart is as light as a feather when hanging out with his best friend Kalbinur and their baby sheep. The world ahead of them is full of growing pains and it is always their beloved ones that teach them about farewell.



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ABOUT THE DIRECTOR



WANG Lina was born in Shaya, Xinjiang and studied at the Communication University of China. After six months of field research and a year of documenting, she and her crew spent two years in her hometown shooting this debut feature.

PROGRAMMER'S NOTE

By BO Ruochen

This sensitively rendered, movingly beautiful debut feature is set in and devoted to the director's hometown situated in the Xinjiang Uyghur Autonomous Region. As the largest province-level division in China, this region remains exotic even to most of the mainland Chinese. The film's beauty derives from a fascinating tension between its romanticism and the inherent realism of cinema. Wang's longing for her homeland, though easily mistaken as cloyingly sentimental, is full of vital forces of life.

What could give a better microscopic view of life than the first shot of *A First Farewell*? In between the lush green of the natural bushes, a child and an old man, the sheep and the donkeys, slowly but steadily walk into the camera world and then leave the frame – in one take, determinedly, with no alternative routes presented. We were born, we walk as far as we can, and when we leave, we realize that the camera is still there, the earth continues to revolve around the sun and the world goes on.

Our little protagonist Isa must be a fallen angel. He has one simple wish – wouldn't it be nice if the whole family can eat and live together? Of course, he isn't prepared for the first temporary farewell:

while he goes out to hang out with his friends and the little sheep, his ill and mentally unstable mother has run away without supervision. This lesson sets the tragic undertone for our existence, that there persists a gap between intention and action, as well as action and consequence.

The relationship between this land and its people is of such an intimate and entirely originary nature. In each frame, the aspens, sands and grass are lovingly given so much life that they breathe and whisper. The Uyghur language sounds as sensual as its folk music. The breathtaking long takes in the cotton field paint a picture not altogether naïvely idyllic. While the little Kalbinur and her younger brother practice speaking mandarin, the parents are picking cotton and discussing their future, which is filled with difficult decisions. The static camera subtly conveys a somberness. But in the next scene of the cotton field where the father sings the love song, the camera slowly sways, paralleling the movement of life. We see that the older generation has been young, has loved, and therefore the possibility of the younger generation. The human desire of beauty and love poetically perpetuates the cyclical nature of life.

Farewells are difficult. But realizing that we can get used to them, that it will not remain this difficult, seems to be even harder. In growing up, in getting more practices with saying goodbyes, we build protective shells to stay tough and cold. From vulnerability we desire invincibility. But Isa and Kalbinur's genuinely caring gestures toward the baby sheep filled me with amazement. Watching those grand souls in small bodies, instinctually wanting to take care of some being who seems even more fragile and vulnerable, I wonder whether our original nature really is more self-centered or altruistic.

Isa's farewell practice, sadly, does not stop at the first. We learn to say goodbye to friends, to pets, to parents, to our former selves, to the world. Knowing that we will all end up bidding adieu to each other, still choosing to love nonetheless – that is the truly marvelous human courage.

第一次的离别

多伦多首映 8月11日(星期天)晚7:30 INNIS TOWN HALL

中国 | 86分钟 | 2018 | 虚构 | 维吾尔语、普通话 | 中英文字幕 | PG

导演: 王丽娜

主演: 艾萨·亚森、凯丽比努
尔·热合米图力、艾力乃孜·热
合米图力

制片人: 秦晓宇、蔡庆增

监制: 秦晓宇

编剧: 王丽娜

摄影: 李勇

剪辑: 马修

音效: 李丹枫

音乐: 文子

新疆沙雅，胡杨林三千年不死、三千年不朽，人生与之相较不过一瞬。男孩艾萨与女孩凯丽青梅竹马，一个须照顾失智失语的母亲，另一个苦恼于汉语成绩。母亲走失是小小年纪便要承受的痛，上学迟到挨批评是泪珠滚滚的重。在这片苍茫的土地上看星辰流转，从未想过长大是一场又一场的告别，直到那些最爱我们的、和我们最爱的，教会我们。



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导演介绍

王丽娜导演是新疆沙雅人，中国传媒大学硕士。她的长片处女作《第一次的离别》是献给故乡的一首长诗。在经过半年的田野考察与一年的纪录片跟踪拍摄，并组建故事团队后再用两年时间驻地拍摄，她完成了这部现实性、诗意性、故事性完美结合的作品。

策展札记

文：伯若辰

《第一次的离别》的第一个镜头，仿佛就是人生最好的缩写。老人与羊群，小孩与毛驴，衬托出一片繁盛的绿。徐步走入镜头，再笃定走出屏幕。被生下来，活下去，离开的时候发现，镜头还在，世界还在，地球还会继续转。

青年导演王丽娜这部极其细腻的电影会美到你的心坎里。这种美并非煽情的，它的朴素和动人有一种极强的生命力。浪漫的意象和电影本有的现实主义契合了一种微妙的共鸣。它的镜头徘徊在美丽的新疆沙雅：西域的天空有着极强的层次感，蓝的紫的绿的云，还有彩色的光斑。我们看人们吃着喝着茶，看年轻的灵魂对“外面的世界”的向往。

小主人公艾萨也许真的是个天使，小小年纪担负起了这个年纪不该承受的重量。虽然也想有自己的生活，与同伴们一起踢球，想和青梅竹马一起照顾小羊，但生病的妈妈永远是第一位。他的愿望其实很简单：一家人一起活着，一起吃饭，那该有多好。然而这个平凡的愿望扛不住那么多爱恨离愁，那么多“聚散匆匆，此恨年年有”的哀叹。艾萨善良懂事，不过既然是孩童就会有贪玩（大人何尝更不是如此），于是总也要承担后果。意识不清的妈妈还是不见了，哥哥训斥“艾萨你到底什么时候才能长大”时的这个镜头又长又远，看得真叫人心酸。

这片土地赋予人们凝重的含义。我们看艾萨永远都在奔跑，跑过春夏的沙丘，秋天金灿灿的杨树林和冬天的灌木。浩瀚的沙漠上小孩子翻着一个又一个跟斗，小红裙子渐行渐远，声音也消失不见。维吾尔语浪漫又温柔，和西域民族音乐一样含蓄又内敛。丽娜的镜头里，一草一木仿佛都会呼吸，会低语，会聆听她对这片土地深沉的爱。棉花地里小凯丽和弟弟青涩地读着汉语，爸妈在旁边摘着棉花说着话。仿佛是漫不经心，但聊的都是决定命运的大事。怎么规划孩子们的未来，去不去库车打工上学，年迈的爸爸怎么办，为什么别人家的孩

子都那么省心。这里的镜头是平稳静止的，折射出一种委婉的，不易察觉的沉重。就像艾萨爸爸的无奈，“剥玉米很简单，你妈妈的事很难”。

然而再一次回到棉花地里的時候，小凯丽哼着歌，爸爸也唱起了年轻时追求妈妈的百灵鸟的情歌，这时的镜头缓缓移动，诉说着一种生命的灵动性。因为父辈也年轻过，唱过动听的情歌，才有这下一代的延续。因为死亡才有期待永恒的欲望，因为恐惧才有惺惺相惜的美好，生命的恒河平凡朴实又宏大宽阔。在这片田地，人和自然维持着一种珍贵的，本源的依据，一种寓居于世，如鱼相忘于江湖的存在。

小凯丽迟到被罚站，考试不及格，哭得梨花带雨深触我心，这孩子一颦一笑都是纯粹的灵性。小的时候觉得这些琐事简直就像天要塌下来一样黑暗，殊不知长大后才发现不能承受之重还有那么多，还都那么痛。可我们都长大了。并没有成为科学家舞蹈家歌唱家，但偶尔也能给自己买一个玩具。我们感慨一别如斯、梨花落尽是因为有情，是因为那么多特别平凡的美好让生命变得值得：凯丽妈妈早上叫小公主小英雄起床，晚上陪着孩子做作业，暖暖的灯光陈旧得特别好看。她“一切为了孩子”的座右铭在这个价值重组、寻求自我解放的现代社会也许显得不合时宜，但我看到了那种忘却自我的人性的光辉。那里面有着爱是牺牲、爱是陪伴的彻悟。若教眼底无离恨，不信人间有白头。离别难，更可令人伤心的是，你会发现其实难着难着就不难了，适应适应就好了。我们面对离别，渐渐学会在自我保护的躯壳里变得僵硬和狠心。然而静下心来看看艾萨和凯丽细心照顾小羊，我们该问，小小的身躯和灵魂为什么也会有要照顾别人的欲望？对于比自己更脆弱的存在我们本能想要照顾关心——我们的本性是为他还是为己？

汉语语文课上老师对于王维“诗中有画，画中有诗”的赞赏，用在这部诗情画意的电影上也不为过。任一个镜头都诉说着好多。妈妈告诉小凯丽，把朋友画在一幅画里就不会分开，那把回忆拍成电影，那些年的那些人和那些事也就永恒了。我们和导演一起用浓浓的乡愁煮酒，对饮一杯对亲人的思念。

小艾萨要面对的离别绝不会止在第一次。说再见好似人生不可或缺的一部分：跟朋友，跟父母，跟宠物，跟从前的自己，跟整个世界。所以再悲伤还是要好好吃饭，吃饱了才有力气继续悲伤。明知离恨苦还是去爱，这才最勇敢，也是最难。

The Goddess

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

China | 82 minutes | 1934 | Fiction | Silent | Chinese Intertitles with English Subtitles | PG

Director: **WU Yonggang**

Principal Cast: **RUAN Lingyu**,
Li Keng, **ZHANG Zhizhi**, **LI Junpan**

Executive Producer:

LUO Mingyou

Screenplay: **WU Yonggang**

Cinematography: **HONG Weilie**

Production Designer:

WU Yonggang

Composer: **ZOU Ye**

Recorded Music: **China**

Philharmonic Orchestra

The Goddess revolves around a nameless woman's bitter life in the 1930s Shanghai. To support her infant son and herself, the devoted mother becomes a prostitute by night. Her life is disrupted by the encounter with a local gambler, "The Boss", who becomes her pimp and considers her his property. In spite of her suffering, she saves enough money to send her son to school. She also manages to hide money from "The Boss". Yet, her son is soon expelled after other parents find out about her background. As she decides to leave for a new place where nobody knows them, "The Boss" has used up her savings for gambling. Desperately, she exacts a terrifying revenge...



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ABOUT THE DIRECTOR

Wu Yonggang was born in Shanghai in 1907. He became an intern in the film industry at the age of 18. In 1931, he started to work as a production designer at Lianhua Studio, and soon made his directorial debut, *The Goddess*, under the support of a leading Chinese drama activist Tian Han. Over the course of his life, Wu left behind over thirty movies, which most were written and directed by himself. The last movie he made was in collaboration with Wu Yigong, titled *Evening Rain* (1980). This film received the first Golden Rooster Award for Best Picture in 1981.

PROGRAMMER'S NOTE

By YUAN Jiayue

The term “goddess”, or *shennü* in Chinese, is used as a euphemism for prostitute. Apart from depicting the tragic life of a woman, who sells her body to make a living, the film has a second layer. WU Yonggang was deeply conscious of the social injustice that lower class people were facing in Shanghai in the early 20th century. In a short essay published before the film, Wu mentioned that he intentionally wanted to focus on prostitutes’ “actual life experiences”. In order to incite sympathy among the audience, the tragic main character of his film has two distinct identities: a selfless mother who would do anything to raise her infant child, and a loathsome prostitute. This film could take you back to 1930s Shanghai, where you would meet the rich and powerful elites and Western settlers, who controlled most of the resources and lived lavish lives. Simultaneously, you would discover the poorest of the poor who were exploited by the rich and powerful, living on the other side of the city. Under this historical context, Wu Yonggang took a realist approach in his filmmaking career.

By the 1930s, thanks to its geographical advantage as a port city, Shanghai

became a metropolis of China, housing large numbers of Western settlers and business people from all around the world. It was regarded as “The Paris of the East, the New York of the West” due to its growing financial and industrial power. Yet, since the city was dominantly controlled by the Shanghai International Settlement and the French Concession, the Westerners were given the privilege and fortune in Shanghai. Department stores, nightclubs, dance halls and movie theatres gradually proliferated in the city, providing places to entertain at night. On the other hand, lower class people were largely segregated, living in districts where poverty, corruption and illegal activities flourished. As a result, a group of directors such as SUN Yu, CAI Chusheng, WU Yonggang, and CHEN Bugao began producing works of social realism to expose the struggle of the lower class and raise public awareness.

Wu cast RUAN Lingyu, the legendary actress in the Chinese silent film era, as “the mother”. Ruan grew up poor and suffered hardship to rise to fame. Fans and film critics often praised her ability to bring emotional depths to conflicting characters and her natural acting skills. Ruan’s onscreen portrayal of Chinese new women also greatly influenced generations of Chinese cinema and women. No one, probably not even Ruan herself, would have imagined that only one year after *The Goddess*, she tragically took her own life at the age of 25 in 1935.

Co-presented by:

Toronto Silent Film Festival



神女

8月14日（星期三）晚7:00 INNIS TOWN HALL

中国 | 82分钟 | 1934 | 虚构 | 配乐无声电影 | 中文字幕卡与英文字幕 | PG

导演：吴永刚

主演：阮玲玉、黎铿、章志

直、李君磐

监制：罗明佑

编剧：吴永刚

摄影：洪伟烈

布景：吴永刚

作曲：邹野

演奏：中国爱乐乐团



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木兰影迷圈

三十年代的上海，夜晚降临，一个穷苦的美貌女人（阮玲玉）为了养活尚在襁褓之中的儿子，不得不沦为在街头揽客的妓女。一次，为躲避追捕，她误入了流氓（章志直）的居所，身体和挣来的血汗钱均被后者占为己有。几年后，儿子（黎铿）长大，她背着流氓偷偷存下钱，送他入小学。然而，流言蜚语很传入学，家长们容不下一个妓女之子，她的儿子最终遭到开除。正当她决定带着儿子远走他乡时，却发现多年来攒下的积蓄早已被流氓摸走、挥霍一空……



导演介绍

吴永刚（1907年11月1日—1982年12月18日），出生于上海，18岁开始当电影美工练习生。1931年，他进入联华影业公司任美工师，后在田汉的支持下，拍摄了处女作《神女》，从此奠定了其作为导演的地位。他的一生共留下了30多部电影作品，其中不少为自编自导之作，最后一部是与吴贻弓联合执导的《巴山夜雨》（1980），获第一届金鸡奖的最佳故事片。

策展札记

文：张序亮、袁佳悦

“神女”一词既指中国古代神话中的女神，也是妓女的别称。最高贵与最卑贱在同一个人身上的重合，即奏响了悲剧的序曲。

上个世纪三十年代的海上是一部双城记——极尽繁华与奢侈，却也是罪恶的“欲望都市”。因当地西方租界区域的划分和政策，国际商人、社会高级人士、有钱人成为特权阶级，穿西装皮鞋、用西餐洋酒，过最舒服的日子。夜幕降临后的外滩灯光璀璨，不夜城的意义被声色犬马赋予，随处可见舞厅、电影院、夜店里与年轻姑娘们的狂欢。而与此同时城市的另一边，劳动人民像破旧的纸箱一样被堆叠在拥挤的弄堂里，在弱肉强食的阴影中苦苦挣扎。这个背景下，一群导演开始创作现实主义电影，吴永刚便是其中一位积极分子。1934年《神女》问世，聚焦底层，尖锐地揭露了社会的病态。作为一部默片，《神女》的台词惜字如金，再加上黑底白字的呈现方式，更加剧了影片的冲击力。阮玲玉所扮演的角色既是被生活所迫低贱的妓女，也是为了给孩子提供教育的伟大母亲。后者隐含的苦情与伟大，成为全片的情感支点——这早就是经久不衰的故事，母性即神性，能够超越凡身与小我，使她拥有凭一己之躯遮蔽人情冷暖的勇气；银幕前的观众则是朝圣者，在82分钟里虔诚地为角色吟唱颂歌。

阮玲玉出生于1910年的上海，父亲在她很小的时候就去世了，母亲在一户有钱人家里当佣人，抚养其成长。16岁时，因为需要帮助母亲赚钱，她与明星影片公司签约，拍摄了处女作《挂名夫妻》，开始了她的演艺生涯。1930年加入联华影业公司后，《故都春梦》是真正的突破口，她从此名声大噪，成为了当时炙手

可热的女明星。在其短暂的一生中，她一共拍摄了28部电影，直到25岁时香消玉殒。

阮玲玉是中国无声电影历史上的一个传奇。影片中台词的缺席无疑对演员的演技提出了非常高的要求，而她总能将对世间的观察和感悟运用到影片人物中，因而表情和动作上都有不同的层次和递进，这种表演艺术甚至是超越时代的。关于阮玲玉其人，我印象最深的是她在《新女性》中饰演的韦明一角。初时生动的遐想与好奇，一系列遭遇后的走投无路，直到最后的决绝，都与阮本身的经历有暗合之处。舞池里的那一场戏尤其让人印象深刻：相恋的男人女人本跳着欢快的舞蹈，突然男人将女人一把推倒，并用鞭子抽打，把她变成了自己的奴隶。这一幕不管是从韦明还是阮玲玉的角度看，都格外触目惊心。男性是强权的实体，枷锁是某种程度上的必然，弱者若不反抗就只能被驯化。费穆在阮玲玉死后写道：“阮的私人生活和她的痛苦是不容易被别人知道的。阮的公事直到最后也没有一个同事替她策划应付。这件事，我们至今引以为憾。”联系阮玲玉生命最后阶段的境遇，我们很难想象到一个人如何才能充满悲情的角色与比光影世界更加难堪的现实中来回穿梭。

如今回忆起阮玲玉，脑海中总是浮现出绝美的女性形象——这当然不止于她的举手投足、一颦一笑。阮玲玉在《新女性》中有一句台词，原本说的是戏中的一个不倒翁：“这是我买来预备送给一位我所爱的女性，你应该喜欢她，她是一位不倒的女性。”我想这亦是阮的注脚。

致不倒的女性。理应有人为融化的翅膀唱诵挽歌。

联合主办：
多伦多默片电影节



Meili

CANADIAN PREMIERE THU, AUG 15, 7:00PM INNIS TOWN HALL

Taiwan, China | 88 minutes | 2018 | Fiction | Mandarin | English and Chinese Subtitles | 14A

Director: **ZHOU Zhou**

Principal Cast: **CHI Yun, ZHOU**

Meiyan, LI Xianjing, WANG Limin

Producer: **ZHOU Zhou, YU Hongbo**

Executive Producer: **CHENG**

Qingsong

Screenplay: **ZHOU Zhou, CHI Yun**

Cinematographer: **ZHU Enli**

Editor: **ZHOU Zhou, HUANG Bojun**

Sound: **WANG Changrui**

Meili (means “beauty” in Chinese) is an ill-fated girl who was abandoned by her parents. In her teenage years, she fell for her infertile sister’s scheme and was raped by her brother-in-law. Ever since she gave birth to a baby girl, she has been constantly harassed by them for money. In order to get away from it all, Meili wants to follow her girlfriend LI Wen to Shanghai. But LI Wen has other plans and leaves her behind. When Meili’s best friend is also leaving for Shanghai, who can she still trust? When destiny closes every door, can Meili make a breakthrough?



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ABOUT THE DIRECTOR



ZHOU Zhou was born in Anhui, China in 1984. He has been a critic and editor for many years. He currently serves as a script consultant for Jiaying Film. *Meili* is Zhou Zhou's first feature film, it received three nominations and the Best Performer Award at the 12th FIRST International Film Festival Xining (China).

PROGRAMMER'S NOTE

By ZHANG Xuliang

In the 2018 line-ups of independent Chinese-language films, *Meili* takes a definite spot. This debut feature won the Best Performer Award and three nominations at the FIRST International Film Festival. Together with the facts that the whole film crew had only 8 people, shooting took only 8 days on an extremely modest budget, we might have witnessed a modern day legend in its making.

Meili stays true to director Zhou's fervent admiration for realist aesthetics. Cinephiles of this era have a habit of finding counterparts from the masters for the younger filmmakers – *Meili* is the Chinese "Memories of Matsuko" and "A Brighter Summer Day" in Changchun.

The protagonist Meili is the archetype of losers in our feverish pursuit of modernity. The machine called society spits her out into exile, for her troubled past: orphaned, scammed, a lesbian and sexual assault

victim. The northern city Changchun is more than an aesthetics backdrop – it contributes to her tragedies.

Meili attempts to build an ivory tower with her innocent sensibility, oblivion to its non-existent foundation and inability to hold the weight of one's soul. In this regard, Meili is the embodiment of the complex of embarrassment and darkness, in the narratives of society, family and all that is intimate. Every attempt to break from this cage is met with failure, along with a reverberating echo. In this plain of abysmal ruin, there is no salvation.

This echo brings us to that same plain. Professor ZHANG Xianmin at the Beijing Film Academy summarized the recent tide of independent cinema as "from the sub-healthy state of society to the sub-healthy state of one's mind". Such transition brings a natural intentionality on individualism. However, compared with previous works that focus on a specific group, these works evoke a wider emotional resonance. In the age of "God is Dead", we are all trapped – Meili is an ubiquitous slice of who we are.

Such ubiquity first manifests itself as our imperfect understanding of all that is external, to our wishful devotion to the Ionian Enchantment, the belief that there is a unified order in the universe. Although lacking convincing evidence, this system attracts a horde of devoted followers. The general public believes in a much stronger fable than scientists – the expectation of cloudless sky, loyal lovers, harmonic families and free souls. Our unquenchable thirsts for a comprehensible world rob us of all senses as we take in this wishful worldview. One may start to wonder, will there ever be a utopia?

For this very reason, we should not scorn on the grey lenses being used – it was born out of a desire longing for the sun.

In our heart, we all long for that elegy for Icarus. (Translated by Promise XU)

美丽

加拿大首映 8月15日（星期四）晚7:00 INNIS TOWN HALL

中国 台湾 | 88分钟 | 2018 | 虚构 | 普通话 | 中英文字幕 | 14A

导演：周洲

主演：池韵、周美妍、李贤静、

王立民

制片人：周洲、余洪波

监制：程青松

编剧：周洲、池韵

摄影：朱恩立

剪辑：周洲、黄泊钧

录音指导：王长锐

《美丽》基于真实案例，摄于长春。年轻女孩美丽（池韵），命运从来待她比纸薄。姐姐不育，当年设计让自己的丈夫强奸还在青春期的美丽，致使她诞下一女，而后又常常缠着她索要抚养费。美丽原本计划着与同性恋人一起去上海，向工作的洗衣店打听请假时却先一步被老板辞退，而与此同时恋人却以公司规定为借口在临走前抛下她独自离开。好不容易找到新工作后，姐姐和姐夫又阴魂不散，仿佛要彻底吸干美丽的血。唯一能给她些许慰藉的好朋友要离开长春，她热烈盼望归来的恋人满嘴谎言……彩云易散琉璃碎，当美丽跌入尘埃，她多么想将非生命的一切都击溃！



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木兰影迷的
讨论



导演介绍



周洲，1984年出生于安徽，毕业于华中科技大学新闻学院，曾任CCTV6《中国电影报道》编导、专题部主任，《今日影评》主编，现任嘉映影业剧本顾问。其编剧、导演首部电影长片《美丽》，于2018年入围第12届FIRST青年电影展主竞赛单元，获得最佳影片、最佳演员、一种立场三项提名，池韵最终斩获最佳演员奖。

策展札记

文：张序亮

在2018年的独立影片片单中，《美丽》横空出世，成为当年绝对的记忆点。这部处女作在中国西宁FIRST青年电影展的首次亮相即提名最佳影片并斩获最佳演员奖，紧接着跟随主动放映来到全国各地，随后北美与欧洲大陆也陆续出现它的足迹。当这一连串前缀与“团队一共八个人”“总共拍了八天”“低成本”并列时，我们仿佛见证了一个现实主义传奇故事的发生。

导演周洲和女主角池韵的名字像这个令他们声名鹊起的夏天一样燥热起来。

《美丽》表现出周洲对粗砺美学的忠实信奉，也许是受制于成本的产物，但风格与主题的相得益彰无疑显示出导演某种程度上的驾轻就熟。我们很擅长为这个时代的青年导演寻找他们优秀的前辈作类比，在这个顽劣习惯的驱使下，《美丽》有了诸如“本土松子的一生”“长春女同杀人事件”云云的别称。在当下的语境里这不失为一种赞美，尤其在格式层面的相似之外，影片中杂糅的社会问题更加具有探讨价值。

数十年来人类被现代性裹挟着向前狂奔，女主

角美丽即是这一过程中的失败者。基于她伤痕累累的历史——被抛弃、被欺骗、女同性恋者、强奸受害者——社会机器主张将她流放。北方界域从而在故事里扮演起美学之外的角色，作为水泥森林的帮凶，它开始练习为主人公敲响丧钟。至此，雾霭深处的预言家只稍稍阖眼，就知道美丽在劫难逃。

她像无数天真的人一样企图用美好的情感搭建一座象牙塔，哪里知道那不过是泡沫里的幻象，脆弱如斯，无法承受住一个灵魂的重量。

在这个意义上，美丽更近乎一种象征，是社会、家庭以及亲密关系语汇下所有纠结、尴尬、窘迫的综合体。目力所及之处皆是封闭铁笼的冰冷墙壁，每次突破边界的尝试都无一例外地带来头疼欲裂的回响，循环往复，直至尽失筹码，剑拔弩张成为最后的选项。

我们被这声穿越银幕的回响带往同一个充斥着孤独和绝望的场域。北京电影学院的张献民教授将近些年的独立电影概括为“由社会亚健康逐渐转向聚焦于心理亚健康”，这种变化天然带来更加个人主义的指向性；然而相较之前关注某一明确人群的作品，它们反而能够引发更加广泛的情感共鸣。

毕竟在上帝已死的时代，处处边缘，人人困囿。美丽是属于每个人的侧面。

这种共性也许起源于城市里每一个没有星星的夜晚。它最初表现为我们对所有非我的一知半解，逐渐发展成形如“爱奥尼亚式迷情”（Ionian Enchantment）的一厢情愿，甚至一度泛滥到不可收拾的地步——这个词原本隶属自然科学的领域，指某种对万物本质的信仰，至今没有有力的逻辑推导与经验法则作为支撑，却从不缺乏虔诚的信徒。平凡的人们对世界抱以比科学家更加世俗且强烈的幻想，期待放晴的天空、忠实的爱人、和睦的家庭以及自由的灵魂；然而就像滩涂上艰难喘息时对海洋抱以幻想的沙砾，一朝被席卷裹挟，竟然逐渐失去感官，只剩不断下沉的失控感。最后我们终难分辨白天与黑夜，开始思考也许世界上从来就不存在什么乌托邦。

基于这个理由，我们不应当苛责摄影机无视所有色彩、只留下灰色的滤镜，因为它也曾经脱胎于对太阳的向往。

理应有人为融化的翅膀唱诵挽歌。

First Night Nerves

CANADIAN PREMIERE SAT, AUG 17, 7:30PM SCOTIABANK THEATRE CINEMA 1

HK, China | 100 minutes | 2018 | Fiction | Cantonese and Mandarin | English and Chinese Subtitles | PG

Director: **Stanley KWAN**

Principal Cast: **Sammi CHENG, Gigi LEUNG, BAI Baihe, QI Xi, Catherine CHAU, Kiki SHEUNG, Angie CHIU, Bowie LAM, KAM Kwok-Leung**

Producer: **Katie KWAN, ZHANG Qun, WU Xinxin**

Screenplay: **Jimmy NGAI**

Cinematographer: **WANG Boxue**

Editor: **William CHANG, Shirley YIP**

Production Designer: **MAN Lim-Chung**

Sound: **LI Danfeng**

Music: **YU Yat-Yiu, Edgar Hung**

Two Sisters is a new play, written and directed by the trans woman OUYANG An, which will have its first night in Hong Kong's venerable City Hall soon. In the last seven days of rehearsals many hidden tensions rise to the surface, sparked by the longstanding rivalry between the two lead actresses YUAN Xiuling (a stage veteran making her comeback a year after the death of her faithless husband) and HE Yuwen (a smart movie actress making her stage debut).



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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 and other Hong Kong directors. His debut feature, *Women* (1985), 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* (1991), *Red Rose White Rose* (1994) and *Everlasting Regret* (2005). His documentary, *Yang ± Yin: Gender in Chinese Cinema* (1996), will also be screened at our festival on August 17.

PROGRAMMER'S NOTE

By SHEN Wei

Stanley KWAN earned his reputation through female-driven films, and this time he offers a stellar and almost entirely female cast in *First Night Nerves* – its Chinese title literally means “Eight Women, One Play”. If you are longing for a similar experience in this film as in his nostalgic, aesthetically astonishing *Rouge* and *Center Stage*, you may well find yourself facing mismatched expectations, but in the meantime, still fall under the spell of the leading actresses.

BAI Baihe, a prominent Mainland Chinese star who has often been cast as female lead in love and romance hits, undertakes her most unexpected role as the lesbian FU Sha. This leads one to ponder, probably no other film director in China is able to create a striking feminine space like Kwan does, and in that regard, he is seriously underappreciated. Singer-actress Sammi CHENG, who starred in Kwan's *Everlasting Regret* (2005), endured depression

after the making of that film. Critics and audience at that time heavily attacked her Cantonese accent when speaking Mandarin – that Cheng's opposite in *First Night Nerves*, HE Yuwen (Gigi LEUNG), complains about learning Mandarin is then surprisingly contextualized. In the film, we see the melodramatic career-long rivalry between the two stars, but in reality, it feels that Kwan makes one speak up for another to heal the scars.

In the last decade, Kwan steered towards producing films in support of young Mainland directors, and he has not filmed in Hong Kong for a while. He said that he was having a lot of fun during the filming process of *First Night Nerves*, and he was truly glad that the story could be set in and around Hong Kong's Ciy Hall, where he had frequented for concerts, stage plays and film festivals, and where the nostalgic mood permeates during the on-stage rehearsals of the play.

Screenwriter Jimmy NGAI, whose writing credits include Kwan's gay-themed film *Lan Yu* (2001), weaves a script from the subtleties in the multi-faceted Hong Kong entertainment industry. He wrote a column article in 1980 about the legendary singer-actor Leslie CHEUNG (*Rouge*), and one passage reads: “One thing so good about life is that one sees different things, different characters; and then before one knows they are all pass [sic].” This might be the footnote of *First Night Nerves* – some always stay true to themselves throughout their creative careers.

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八个女人一台戏

加拿大首映 闭幕之夜：8月17日（星期六）晚7:30 SCOTIABANK THEATRE CINEMA 1

中国 香港 | 100分钟 | 2018 | 虚构 | 粤语、普通话 | 中英文字幕 | PG

导演：关锦鹏

主演：郑秀文、梁咏琪、白百合、齐溪、周家怡、商天娥、赵雅芝、林保怡、甘国亮

监制：关小慧、张群、吴昕昕

编剧：魏绍恩

摄影：王博学

剪辑：张叔平、叶婉婷

艺术指导：文念中

音效：李丹枫

音乐：于逸尧、孔奕佳

退隐五年的话剧天后袁秀灵（郑秀文）和当红女星何玉纹（梁咏琪）要在香港大会堂排一出新话剧，戏里是豪门姊妹的恩怨，戏外有从前抢角的过节。秀灵新寡，亡夫出轨，身边体己人除了助理小妹（齐溪），就是财团千金傅砂（白百合）。“傅公子”十二岁从北京移居香港，开始看秀灵演戏，按剧院经理（商天娥）的说法，殷勤过上班打卡。那厢何玉纹，也只有助理（周家怡）贴心，当重遇有过痴缠的导演，就戴着大墨镜装成一只傲鹤，摘了便跌落进自己的壳。开演前七天里，双姝之争常气得变性导演欧阳鞍（甘国亮）心口疼。她心脏不好却老要饮酒，夺下杯子的只有制片人程琮（赵雅芝）——如此八个女人，举手投足都是戏。



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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。他曾在香港电视广播公司（TVB）工作，随后担任起许鞍华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》（1991）、《红玫瑰白玫瑰》（1994）和《长恨歌》（2005）。他的纪录片《男生女相：华语电影之性别》（1996）亦于8月17日在本届木兰电影节举行放映。

策展札记

文：张序亮

关锦鹏重新回到大众视野，像香港从没有冷过的风，拐过街角就又遇见了。

这是六十一岁的关锦鹏，距离《胭脂扣》《阮玲玉》已经过去三十年。

《八个女人一台戏》在各地展映后，人们很快发现这部新作并非是缘起上世纪八九十年代的激情与怀旧的栖身之所。热闹肤浅的你来我往，加上郑秀文、梁咏琪、赵雅芝等熟脸齐齐亮相，实在很有TVB的质感，影迷们也因此纷纷扼腕。

对他们而言这种郁闷就好像怎么也挠不到的痒，用影片里的话说：“主送了以前的维港给我们，主又收回去。以后我们自己看着办，是这意思吧，主？”

有趣的是，在怀念阿梅这方面，主创和我们的心境其实相当合拍。比方说只要你留意，“穿着旗袍，有一个shadow”的秀灵坐在戏中戏的舞台中央，身上就有如花的影子；再比如关锦鹏看着取景器里的香港大会堂，应该就想起了当年中环那辆双层巴士。

于是这层微妙的关系成为新的起点，从那里出发，可以原地穿行三十年。我们都惊讶于自己身处的秘境：石塘咀的倚红楼还是老样子，斜坡路上满怀情事的如花巴士上回眸，看着秀灵走下车，她在车窗上的影子随即飞快地平移至消失。我们定睛去看时，竟发现前半生的秀灵有着与如花同样的面孔，后半生的秀灵微笑着与她互道珍重，然后彼此挥别。

上述经历使我更加相信导演的镜头与女性角色之间存在某种超验的联系，能够以镜像为媒介，呈现为特定波长的符号，最终到达共情

的彼岸。她们之于我们就像传言要被拆除的香港中环大会堂之于关锦鹏一样，精通情感深处的暗号，是缪斯之缪斯。舞台上亮起的缱绻的紫红色灯光与低低吟唱的袅袅南音，在某种程度上才是更为直观和具象的客体；于是我们在秘境中的奇遇也并非镜花水月，而是与某一实体的指尖相接，进而集体恍惚。

那是站在楼上的我们，注视着看风景的自己。

秘境的迷人之处其实还有很多，除了秀灵之外，傅砂和那个有颗女人心导演也是常客。他们的存在，就好像是你坐公交车找不出硬币，这时后面的人帮你刷了卡，又抢在前面说了声“唔使”。此时他们的魅力与“傅公子”或是“变性”全然无关。这让我想到也许是因为自先哲以来人们在定义之间的徘徊，我们亟需绝无可能相容的另一范畴来分辨事物。每一组概念因此成为不言自明的互生体，却同时泾渭分明。可是当从秘境里审视现实，我们无意中后撤一步，突然意识到“存在”的先行，预设的判断反而不重要了，比如性别，比如身份。我们终于可以毫无顾忌地、不需要任何前提地感叹“傅砂好帅”——谁又在乎她是不是需要征婚呢。

我始终对关锦鹏的一次采访印象十分深刻，他一边调侃自己“跟不上时代了”一边哈哈大笑，就像影片里那个出租车司机，调侃自己早就做导演而改开的士了。无法否认，我们还常常幻想自己生活在上个世纪香港电影的黄金时代，最爱林青霞、张曼玉，还有风流倜傥的小马哥。不过若是因此就对香港失去期待就实在太辜负这里自由的风了。按关锦鹏的话说，拍新作本身就是很开心的事，幸运的话甚至愿意拍到80岁，我想凭着这句话应该就能找到不少知己。

在这个意义上，傅砂和秀灵在海边的一幕是无比动人的：


“世界真的不同了，我觉得自己跟不上。”

“不着急，慢慢来。”

“给我点时间。”

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Spring Fever

SAT, AUG 10, 10:30AM INNIS TOWN HALL

Hong Kong, France | 115 minutes | 2009 | Fiction | Mandarin | English Subtitles | 35mm | R

Director: **LOU Ye**

Principal Cast: **CHEN Sicheng, QIN Hao, TAN Zhuo, WU Wei, JIANG Jiaqi, ZHANG Songwen**

Producer: **NAI An** (in attendance),

Sylvain Bursztejn

Screenplay: **MEI Feng**

Cinematographer: **ZENG Jian**

Editor: **Robin WENG, ZENG Jian,**

Florence Bresson

Production Designer:

PENG Shaoying

Music: **Peyman Yazdanian**

Winner of the Best Screenplay Award at the 62nd Cannes, *Spring Fever* was shot entirely with a handheld DV camera in Nanjing, a historical capital of China. The film resonates thematically with Chinese writer YU Dafu's titular short story *Nights of Spring Fever* from the 1920s on the notion of solitude in modernity. Director LOU Ye weaves together an intricate and cruel story centered around JIANG Cheng (QIN Hao), a homosexual who is trapped in torrid love triangles.



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ABOUT THE DIRECTOR

Born in 1965 and graduated from the Beijing Film Academy with a major in directing, LOU Ye is a leading figure of the Chinese Six-Generation directors. He first rose to international fame with *Suzhou River* (2000) and became well-established with his Cannes competition entries *Purple Butterfly* (2003), *Summer Palace* (2006) and *Spring Fever* (2009). His *Mystery* (2012) was selected to compete in Un Certain Regard at Cannes, *Blind Massage* (2014) to compete for the Golden Bear at Berlinale, and *The Shadow Play* (2018) was nominated for Best Director at the Golden Horse Awards. His latest feature *Saturday Fiction* (2019) has been selected to compete for the Golden Lion at Venice Film Festival and will soon have its North American premiere at TIFF.

PROGRAMMER'S NOTE

By WANG Weibin

The cinema of LOU Ye embodies freedom. Much of the discourse on Lou Ye has been centered around his unabashed portrayal of sex scenes and touches upon taboos, often being lashed out by censorship. From a filmmaking perspective, his films represent an unflinching voice that is very rare in Chinese independent cinema – a will to not fall into institutional critiques, but to make films that are personal, earnest and emotionally intoxicating. *Spring Fever* is Lou Ye's follow-up after *Summer Palace* (2006), another film that sees love relationships in turmoil and death as an outcome. He tries something very different this time – the film tells a story of a gay man who is stuck between two polysexual love triangles, while penetrating the underground queer culture scene in Nanjing.

Lou Ye once again employs a gritty and realist lens to capture human intimacy. With its DV captured images, the film at times allude to activist films by Chinese queer auteur Cui Zi'en (*Night Scene*,

2005). Within Lou's own filmography, *Spring Fever* calls to mind his 2000 breakthrough film *Suzhou River* as both films explore obsessive love relationships.

Spring Fever premiered at the 62nd Cannes Film Festival in 2009, a time when LGBT groups were viewed with more compassion, compared with the last several decades when they were prosecuted under the vague crime of hooliganism. Established in 1979 and abolished in 1997, the law against hooliganism was intended to harshly and swiftly punish the wave of civil crimes that emerged after the Cultural Revolution. It was also seen as a symbol of the state's official crackdown on homosexuality as it bans private, consensual homosexual activities.

However, Lou's decision to depict male homosexuality was not a political one. In the film's press conference at Cannes, he contended: "I didn't film homosexuality that much. I showed all kinds of complex relationships: I showed feelings, I showed love. I think it was when I was filming, and when I was evaluating these complex relationships, that I was able to give a kind of coloring to the world... It doesn't matter whether these love scenes are homosexual or heterosexual. I shot them in exactly the same way. Sex is very important in life. And I didn't want to highlight that side of things – I didn't want to talk about it too much. But it is part of the story. It's all integrated into the story."

It is clear that Lou is not interested in exploring the ideologically and culturally unconventional nature of Chinese gay life; instead, he is more drawn to the quotidian, the ordinary despair and anguish of adult love life. *Spring Fever* relinquishes the political framework of the body and asks the audience to see the bodies as they are, in their most intimate moments. The handheld camera, method acting style and the bleak tone inundate everyone with the natural aspect of human beings. *Spring Fever* is a challenging film that addresses how love can be an overpowering and destructive force.

春风沉醉的夜晚

8月10日（星期六）早10:30 INNIS TOWN HALL

香港 法国 | 115分钟 | 2009 | 虚构 | 普通话 | 英文字幕 | 35毫米胶片 | R

导演：姜烨

主演：秦昊、陈思诚、谭卓、

吴伟、江佳奇

制片人：耐安（出席）、西勒

万·布兹特恩

编剧：梅峰

摄影：曾剑

剪辑：翁首鸣、曾剑、弗洛朗

斯·布莱松

美术指导：彭少颖

音效：富康

音乐：裴曼·雅茨达尼安

书店老板王平（吴伟）和情人江诚（秦昊）常私会，王平的妻子林雪（江佳奇）委托罗海涛（陈思诚）调查此事。在调查过程中，海涛对姜城产生了好感，也选择了向自己的女朋友李静（谭卓）隐瞒。先后困在两段三角关系里的江诚，一次选择逃离，一次选择接受。在一次三人旅行中，李静发现了海涛和姜城的亲密关系……雨季的南京，令人沉醉的固然是春风，亦是人间的爱欲与纠缠。



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导演介绍



娄烨，1965年出生，1989年毕业于北京电影学院导演系，中国第六代导演代表人物之一。代表作《苏州河》（2000，获鹿特丹电影节金虎奖）、《紫蝴蝶》（2003，获戛纳金棕榈提名）、《颐和园》（2006，获金棕榈提名）、《春风沉醉的夜晚》（2009，获金棕榈提名）、《浮城谜事》（2012，获戛纳“一种关注”提名）、《推拿》（2014，获柏林金熊奖提名、金马奖最佳剧情片等六项奖项）、《风中有朵雨做的云》（2018，获金马奖最佳导演提名）。他的最新作品《兰心大剧院》（2019）入围了今年威尼斯电影节主竞赛单元，并将于多伦多国际电影节举行北美首映。

策展札记

文：王蔚彬、张序亮

郁达夫的小说从不缺乏对青年生命力的呈现——这是一种如痴如醉，颓废，却又非常自知的生活状态。

性苦闷作为郁达夫小说经常表现的主题，呈现为受社会经济条件压迫无法获得性的青年，或是青年获得性后自责的心理状态。他的自述体短篇小说《春风沉醉的晚上》即是一例：一个穷苦的青年知识分子在上海贫民窟的生活，与他在同一屋檐下的还有一名刚刚丧父的女工。生活上“我”十分的懒散，白天睡觉，晚

上出去散步，有大把的时间，却很少花在写作上。一日，作家收到了五元稿费，买了件新衣裳，被女工看到，于是责备他，以为他每晚都是外出纵欲。作家面对如此善良纯洁的女工，克制住自己想要抱她的冲动，催她去睡觉。娄烨的电影《春风沉醉的夜晚》（以下简称《春风》）和郁达夫的小说有强烈的互文感。虽然前者关注的是同性之间的爱，但是通过主人公江诚在两段异性关系中的挣扎，爱的普世性、跨越阶级性一览无余。

影片中江诚的爱人王平在他们做爱后，以低沉的、布列松式对白的方式读起了小说中的一段话：“自杀！我有勇气，早就干了。现在还能想到这两个字，足证我的志气还没有完全消磨尽哩。”这时镜头突然变得毫无目标，摇向了窗外。这个场景是预兆，是转瞬即逝的幻境，也是影片和文本最直接的联系。

电影《春风》和郁达夫文本的对话让我想到了泰国导演安诺查·苏薇查柯邦的作品《入黑之时》里的一个场景。电影开头，一个青年导演正在采访曾经历过七十年代泰国政府血腥镇压政法大学学生运动的作家。夜晚，作家和导演都因为停电无法入睡，于是在暗淡的灯光下谈心。问：“你为什么想拍一个关于我的电影。”答：“我感到你克服了那么多。当我读到关于1976年十月的书时，并想到你经历过这些事，而你却还在这里。你的生命是有意义的。而我，我改编别人的生活来拍电影，可能因为我的生活过于乏味了。”这个场景在我看来概括了娄烨的电影哲学。

娄烨在一次访谈中提到，当他和编剧梅峰在研究上世纪二三十年代文人的状态和现在的关系时，他们发现我们现在的所思所想并不是突然出现的，而是自然的属于一个历史的线索里面。生活在现代的普通人可能不需要像生活在政治动荡年代的人那样，在精神被限制和物质匮乏的情况下想办法生存。但是我们对人性的看法，对爱和自由的渴望都是一样的。我想这就是娄烨电影的生命力了——通过表现不想被社会规则所束缚的普通人的生活，我们看到人最自然、最真实的一面，从而参悟生命的本质。

王平最终在江诚离开后选择死亡，这是娄烨的电影离不开的另一话题。电影《春风》中的角色以身体为武器，通过性与死亡获得自由。身体和身体的碰撞是极其个人的，不带任何政治色彩的，也不应该受任何政治的影响。

East Palace, West Palace

SAT, AUG 17, 2:30PM **INNIS TOWN HALL**

China | 93 minutes | 1996 | Fiction | Mandarin | English Subtitles | 35mm | 14A

Director: **ZHANG Yuan**

Principal Cast: **SI Han, HU Jun**

Producer: **Christophe Jung,
Christophe Ménager**

Executive Producer: **Willy TSAO**

Screenplay: **WANG Xiaobo,
ZHANG Yuan**

Cinematographer: **ZHANG Jian**

Editor: **Vincent Levy**

Art Director: **AN Bin**

Sound: **WU Gang, SHEN Jianqin**

Music: **XIANG Min**

Beijing, early 1990s – after a random night raid in a local park, a young gay writer, A-Lan (SI Han), is held for an intensive one-on-one interrogation. Unwanted memories offer glimpses of A-Lan's tumultuous childhood, first sexual experience, forced farm labour, and his incessant search for love. Through the night, the interrogating officer (HU Jun) confronts feelings that alternate between revulsion and fascination. An awkward but sincere love story unfolds...



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ABOUT THE DIRECTOR

Born in Nanjing, Jiangsu Province in 1963, ZHANG Yuan was once a pioneer among China's Sixth-Generation filmmakers. He graduated with a Bachelor of Arts degree in Cinematography from the Beijing Film Academy in 1989. In 1990, Zhang produced and directed his debut feature, *Mama*, which won the Jury Award and a Special Mention at the Festival des Trois Continents in Nantes, France. Since then, his films have toured the international film festival circuit with wide acclaim, including *Beijing Bastards* (1992, Special Mention at Locarno), documentary *The Square* (1994, Jury Award at Hawaii), *Sons* (1995, Tiger Award at Rotterdam), *East Palace, West Palace* (1996, Best Director at Mar del Plata), *Seventeen Years* (1999, Special Director's Award at Venice) and *Little Red Flower* (2006, Golden Horse Award for Best Adapted Screenplay). He was also an active MTV producer and director, working closely with CUI Jian, China's "Godfather of Rock & Roll". His direction of Cui's *Let Me Go Wild in the Snow* won the Best Asian MTV Award at the American MTV Awards in 1991, and *A Piece of Red Cloth* won a Special Mention at San Francisco's Golden Gate Awards.

PROGRAMMER'S NOTE

By Promise XU, YANG Yiting

East Palace, West Palace, released in 1996, is the first Mainland Chinese feature film with an explicit homosexual theme. This intense chamber drama is director Zhang Yuan's fifth feature. The majority of his films focus on the stories of socially marginalized individuals in China, such as the developmentally-challenged son in *Mama* (1990), the underground rock singer in *Beijing Bastards* (1993), and the gay man in *East Palace, West Palace*.

In 1994, the Chinese government officially banned several filmmakers from making any more films, Zhang Yuan included.

Zhang evidently did not obey the order. British film scholar Chris Berry once queried Zhang on his courage to make films on sensitive, sometimes taboo topics, and to continue doing so despite the outright ban. Zhang replied tongue-in-cheek, "I love my country and I love the Party, just like A-Lan in my film loves that policeman." Underneath the sarcasm, his replies acutely capture the essence of the complex relationship.

The outwardly homophobic and hyper-masculine policeman, Xiao Shi, is the embodiment of authoritarian power, the moral police to punish A-Lan for his "deviant sexual lifestyle". He disgusts homosexuals with such intentionality that transcends simple self-assigned righteousness. In this fateful encounter, however, the power dynamic is completely overturned, with the metaphorical scalpel aim squarely at Xiao Shi's forced, sometimes even comical, internalized hatred. A-Lan is blunt yet deliberate, and with his mere words and stories, he awakes the homosexual and sadistic nature of Xiao Shi – powerfully displayed by Xiao Shi's slap and yelling, "Was it like this?". The authoritarian, armoured and seemingly superior power figure, when trying to enforce its tyrannical rule, is dethroned and unmasked, by nothing more than the determined voice of those it wishes to rule.

As it often turns out, underneath that plated armour and violent anger is an intense, unresolved hatred towards oneself. The oppressor knows all too well that there is no internal, deterministic difference between the oppressor and the oppressed. Such human-ness, vulnerability is the antithesis to the oppressor's tyranny. Yet on the other side of the coin is an equally profound fear. Such fear could be all consuming, and it could ring the funeral bell for what might seem undefeatable. We might all fare well by taking a page out from director Zhang Yuan's book, and remember that love, and its many manifestations, can do anything.

东宫西宫

8月17日（星期六）下午2:30 INNIS TOWN HALL

中国 | 93分钟 | 1996 | 虚构 | 普通话 | 英文字幕 | 35毫米胶片 | 14A

导演：张元

主演：司汗、胡军

制片人：Christophe Jung、
Christophe Ménager

监制：曹诚渊

编剧：王小波、张元

摄影：张健

剪辑：文森·李伟

美术指导：安宾

录音：武刚、沈剑勤

音乐：向民

90年代初的北京，派出所民警小史（胡军）和同僚常在夜幕降临后到某公园中扫荡、抓捕在那儿幽会的男同性恋人士。某一晚，小史逮住了毫不闪避的作家阿兰（司汗），将他拷回所里，三番四次地羞辱他、甚至暴力相向。然而阿兰对自己是同性恋一事丝毫不觉羞耻，面对着小史，他不动声色又充满诗意地讲起了自己不安的童年、第一次性体验，以及他对爱和亲密的渴望和追寻。而随着对话不断深入，阿兰向小史透露了自己的爱慕……



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讨论



导演介绍



张元于1963年出生于江苏南京，1989年本科毕业于北京电影学院摄影系，独立制片人、导演。他凭借长片处女作《妈妈》（1990）斩获法国南特三大洲电影节评委会奖，从此跻身为国际电影节的常客——《北京杂种》（1992）获洛迦诺电影节特别提及，纪录片《广场》（1994）获得夏威夷电影节评委会奖，《儿子》（1995）获鹿特丹电影节金虎奖，《东宫西宫》（1997）获阿根廷电影节最佳导演奖，《过年回家》（1999）获威尼斯电影节特别导演奖，《看上去很美》（2006）获金马奖最佳改编剧本。而作为MTV制片人和导演，他与崔健合作，拍摄了歌曲《快让我在雪地上撒点野》和《一块红布》的MTV，均在美国获奖。

策展札记

文：许诺、杨铭婷

于1996年完成的《东宫西宫》是中国大陆第一部同性恋主题的电影，这部室内剧电影是导演张元的第五部作品。他的大多数电影都着重于描绘社会边缘化群体的生活状态，例如处女作《妈妈》（1990）中患有轻度智障的儿子、《北京杂种》（1992）中的地下摇滚歌手和《东宫西宫》中的男同性恋者。

1994年，包括张元在内的数名导演被勒令禁止制作电影。显然，张元并没有遵循这个禁令。英国电影学者克里斯·贝里（Chris Barry）曾问张元为什么他有如此大的勇气去制作触及敏感话题的电影、特别是在遭到明令

禁止后。张元半开玩笑地回应：“我爱我的国家、也爱党，就像我电影中的阿兰爱那个警察。”这句带有一丝嘲讽和幽默的回应却精确地描绘了两者关系中的隐秘与复杂。

形象中满载着男性化符号、对同性恋有着丝毫不加掩饰的歧视的警察小史是威权与制裁的化身——他站在道德与伦理的高地上批判、惩罚着像阿兰这样的同性恋者。小史对于同性恋的鄙夷与厌恶带着一种远超过威权道德体系所能给予的强烈意向性——这是一种无法自拔的、极其个人的恨。但在这短短的一夜中，警察与“流氓”，审讯者与被审讯者，刽子手与死囚，衙役与女贼，这看似森严、牢固的权力话语体系却被彻底地消解、打破并逆向重建——小史所散发出来的强烈的、指向自我的憎恶正是从内部爆破这权力体系的关键。阿兰的自我陈述看似直白随意，实际上从容不迫、有的放矢——仅仅用他最直白、最裸露姿态下的个人故事，阿兰便彻底唤醒小史内心中被长期压制的同性恋和施虐狂的一面——当阿兰描述他过去的虐待狂情人如何扇他耳光时，小史无法控制住自己而扇了阿兰一巴掌，同时怒吼：“是这样吗？！”铁腕、铜墙铁壁保护之下的威权，却在尝试行使压迫时被既无大炮也无盔甲的平民拉下统治的王座。

越是叫嚣、越是猛烈、越是暴力，往往其内核越是自我厌恶、越是矛盾挣扎而不得解脱——高高在上的压迫者、统治者之所以着迷于种种帮助构建距离、区别与仰望的雕梁画柱、金粉华服，正是因为它们内心中痛苦而清醒地认识到，压迫者与被压迫者、统治者与被统治者从来都同是平凡人类、并无任何天赐宿命——这个无法摆脱的“等号”让统治者痛苦、唾弃，深植于其内核、无法隔离的人性和脆弱是统治者憎恶与唾弃的源泉。这憎恨指向他人的同时，却更加强烈清晰地指向自身——如同小史无法理解、拒绝理解其同性恋的一面因而演化出对于同性恋强烈的憎恨实际指向自身。

在这憎恨的背面，刻着深深的恐惧——被他人发现的恐惧、自己将被自己所吞噬的恐惧、面对自己所无法理解拒绝理解的不可割舍内核的恐惧。“恐惧比利剑更伤人”，这恐惧恰恰连接着盔甲下的人性和脆弱。像生命一般，人性无法被约束——仅仅需要一点爱，或是聆听，或是倾诉，便能让千里长堤一夜崩塌。或许张元导演和王小波编剧仅仅想通过电影告诉我们，爱，和爱的种种化身与形式，无所不能、所向披靡。

Yang ± Yin: Gender in Chinese Cinema

SAT, AUG 17, 4:30PM INNIS TOWN HALL

UK, Hong Kong | 80 minutes | 1996 | Documentary | Cantonese and Mandarin | English Subtitles | 14A

Director: **Stanley KWAN**

Interviewees: **CHANG Cheh, Ti Lung, John WOO, Leslie CHEUNG, CHEN Kaige, XIE Jin, XIE Yan, HOU Hsiao-Hsien, Ang LEE, TSAI Ming-Liang, Edward YANG, FONG Yuk-Ping, Peggy CHIAO Hsiung-Ping, ZHANG Yuan, TSUI Hark, Kar Law, Mrs. KWAN**

Executive Producer: **Colin MacCabe, Bob Last, MA Fung-Kwok**

Cinematographer: **Christopher Doyle**

Editor: **Maurice LI**



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On cinema's 100th anniversary, Stanley KWAN examines gender, sexuality and family issues through this deeply personal documentary. Dividing his reflections into six chapters, he constructs a visual essay with archival footage and extensive interviews of centre figures in contemporary Chinese cinemas. This remarkable film is both a candid autobiography and a piercing investigation on androgynous characters and sexual ambivalence.



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 and other Hong Kong directors. His debut feature, *Women* (1985), 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), *Red Rose White Rose* (1994) and *Everlasting Regret* (2005). His latest film, *First Night Nerves* (2018), will have its Canadian Premiere at our festival on August 17.

PROGRAMMER'S NOTE

By CAI Yanqi

Through the lenses of gender and sexuality, Stanley Kwan constructed *Yang ± Yin: Gender in Chinese Cinema* with a combination of archival film clips and intensive interviews of his contemporaries, along with his personal coming out in 1996. The film consists of six chapters with an emphasis on the intersectional discussion of three major themes: patriarchy, heterosexism and gender binary.

With “father” being the recurring keyword for four of the chapters, it is an obvious motif to this documentary. The chapter named “The Absence of Father”, appearing both at the beginning and at the end, not only suggests Kwan's lack of paternal companion after his father's passing, but also signifies the collective absence of fathers on a broader scale. During the interviews, when asked to describe their relationships with their fathers, the directors all use words such as “distance”, “fear”, and “authority. Compared with the

maternal role, often associated with child rearing, caring and gentleness, father figures are nowhere to be seen when it comes to providing emotional support and the minute yet important details of daily family life. The contradiction is stark – the absentees nonetheless get the dominant, patriarchal and authoritative voice in family discourse – thus Chapter 3 is named “Fathers Are Everywhere”.

The oppression and animosity towards homosexuality, the earliest and most commonly discussed gender symbol other than heteronormativity, is the direct consequence of patriarchal repression. CHEN Kaige and John Woo both reached an interesting consensus, that the homoerotic interpretations in their films are all unintentional – one could say, from their unconscious minds. Artistic creation live on and draw inspiration from the intuition and observation of real life. Human minds, especially those of artists, pick up even the most suppressed emotional nuances, and it is no surprise that homosexuality finds its way into some of the greatest works of our time. More often than not, the more suppressed, the more pronounced it is. It goes beyond just artistic endeavours for the absolute necessity in better understanding the gender minorities – it is what drives human race forward, our insatiable desires to understand and be understood.

Looking back at all those revolutionary and representational films stepping out of the boundary of gender norms in 20th Century China, Kwan's deep investigations are no doubt one of the most valuable references when tracing the development of Chinese LGBTQ communities. This documentary itself is also an unparalleled collection of diverse and open-minded voices without restrains, compared to many from the past and even today.

男生女相：华语电影之性别

8月17日（星期六）下午4:30 INNIS TOWN HALL

香港 英国 | 80分钟 | 1996 | 纪录片 | 粤语、普通话 | 英文字幕 | 14A

导演：关锦鹏

受访者：张彻、狄龙、吴宇森、
张国荣、陈凯歌、谢晋、谢衍、
侯孝贤、李安、蔡明亮、杨德
昌、方育平、焦雄屏、张元、徐
克、罗卡、关太太

监制：Colin MacCabe、

Bob Last、马逢国

摄影：杜可风

剪辑：李明文

在电影艺术诞生百年之际，关锦鹏以纪录片《男生女相：华语电影之性别》审视了性别、性以及家庭问题。他将全片分为六个章节，通过大量的电影档案节选和当代中国电影核心人物的采访来构建了这部论文电影。这部非凡的作品既是他率直的自传，亦是对雌雄莫辨之角色和性别之摇摆不定的深入探究。



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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，获得大众传播学士学位。他曾在香港电视广播公司（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）和《长恨歌》（2005）。他的最新作品《八个女人一台戏》（2018）的加拿大首映将于今年8月17日在木兰电影节举行。

策展札记

文：蔡砚琦

对一部作品产生喜爱之情后，无论是出于强烈的共情或是偶获醍醐灌顶答案的惊喜，都免不了进而好奇镜头背后之人，情不自禁咽下其一系列创作，想要追寻当中的思考轨迹。如此便常常转为由作品读人，掺杂不少主观猜测下或美丽或偏见的“误会”，大多时候是不会特意去解开的。于我看来，这部以采访华语电影人为主线的纪录片更像是一次对以往观影中“误会”的审视与解答。

全片六个章节，“父亲的缺席”在首尾分为两个章节简短出现，始于阐明创作之本——父子关系在自身创作中的投射，止于确认个人立场——借与母亲对话宣告性别认同。看似谈论自己，实则“假私济公”，暗指当代大多数传统家庭结构的共性。所谓缺席深究起来挺有意思，不仅片中受访导演形容起自身与父亲关系时，空前一致于“距离”“恐惧”“权威”等关键词，在日常生活中，与父亲关系疏离的例子也早已听得见怪不怪。与母亲历来被看作要理所应当照料柴米油盐的角色相比，父亲绝不是大多数人寻求日常琐事、情感宣泄的去处，自然疏远开来，这样看来显然是缺席的。矛盾之处为何？情感上缺席的父亲，其权力却无处不在，他们是支配、主宰一切的，是传统家庭里话语机制的核心。

同性恋则是父权压制下受议最早、最广的形态之一，也是九十年代性别符号逐渐解禁后拍摄性少数群体的首选设定。而从未直接拍摄同性之情的导演吴宇森与陈凯歌则在采访中达到了

一个有趣共识，即他们作品中对同性情感的展露都是不自觉的。无意识便会产生不周到，批判随之而来，但可以理解的是，成长于公认性规范以外话题为禁忌的年代，他们创造角色的同时难免摆脱不了时代印记。但即便被压抑，客观存在的事物又如何能完全被遮掩住呢？文艺创作的一大部分源于对生活的直觉与观察，因此这些不经意间形成的情感设置难免被观众发现并解读，也恰好印证了须关注与了解非主流社会形态的必要性。

与不自觉或不纯粹的表达相比，当时也不乏许多直接挑战异性恋父权的电影，如李安的《喜宴》以及张元的《东宫西宫》，其作品中矛盾的设立大多基于父权主导环境中两样最常见的传统价值观：男尊女卑与长幼有序——换言之，便是对男性尊严岌岌可危的恐慌与亲情胁迫。但即便是有意识地通过作品发声，不少早期电影中的同性情侣间仍然躲不过异性恋机制，其中一方的社会性别仍为异性。可喜的是，创作者们终归是在摸索和进步的。

谈回关锦鹏导演本人，就像他自己在片头所言，他的大多数电影如《阮玲玉》和《红玫瑰与白玫瑰》等，都是以女性为主体。而在单一鼓吹男性阳刚、女性阴柔这一标准的当时，一个男性导演在作品中展现阴柔风格则是极富挑战精神的。类似的还有以扮演《霸王别姬》中程蝶衣一角的张国荣，人们认可其塑造角色成功的同时，对他身上所具有的阴柔特质不免议论纷纷。他作为唯一受访的演员在片中对中国的传统道德观念之一提出质疑，认为对男扮女装的极度苛刻和对女扮男装的极度宽容是性别不平等的体现——在男权社会中，前者在潜意识里被认作一种身份降级，是男性尊严的流失。可阴与阳从来不是两样互不相干、独立存在的概念，两者在所有个体身上都有不同程度的融合方式，每一种形态都应被接纳与包容。

“只要爱我就行，彼此尊重就可以”，这是李安在片中谈论孝道时所言。片尾关导的母亲是怎样一种“接受”与“看开”呢？对于最喜爱的粤剧女演员任剑辉，完全当她是男子，如若无子女定会追求；对儿子所处同性关系的看待，她笑称“把你当作女儿就是嫁出去，把你当作儿子就是娶了老婆……”，“很平常，现代的社会，有什么所谓？好简单，真是好简单。”说罢她却掏出手帕拭泪，时代局限性的包裹下，思维里早已固化的性别论难以抹去，唯是爱与尊重，与人性的良善，在每一个时代熠熠生辉。

Smokers Die Slowly Together

CANADIAN PREMIERE THU, AUG 15, 7:00PM INNIS TOWN HALL

USA | 12 minutes | 2017 | Fiction | English, Mandarin and Romanian | Chinese Subtitles | PG

Director:

ZHENG LU Xinyuan

Principal Cast:

Maria Dinulescu,

ZHENG LU Xinyuan

Producer: **Anne H. Lann,**

Léopold Dewolf

Screenplay:

ZHENG LU Xinyuan,

Léopold Dewolf

Cinematographer: **Jenna**

Bryant Vishnu Perumal

Editor: **Luke Haskard**

Sound: **Eric Han**

The smell of cigarette smoke, and that of love, linger in the memories of a lesbian couple, who spend their last day together.

ABOUT THE DIRECTOR:

Born in Hangzhou, China, ZHENG LU Xinyuan is a writer and director. She earned her BA from the Communication University of China in 2013 and MFA in Film Production from the University of Southern California in 2017. Her short films have been to Tribeca Film Festival, China's FIRST International Film Festival

Xining, Bi-City Biennale of Urbanism/Architecture, China Independent Film Festival and Shanghai Queer Film Festival. She has also held photography exhibitions and co-written two books. Currently she is working on her debut feature *The Cloud in Her Room*.



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加拿大首映 8月15日(星期四)晚7:00 INNIS TOWN HALL

美国 | 12分钟 | 2017 | 虚构 | 英语、普通话、罗马尼亚语 | 中文字幕 | PG

导演: 郑陆心源

主演: Maria

Dinulescu、郑陆心源

制片人: Anne H.

Lann、Léopold

Dewolf

编剧: 郑陆心源、

Léopold Dewolf

摄影: Jenna Bryant、

Vishnu Perumal

剪辑: Luke Haskard

音效: Eric Han



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初夏，一对同性爱人，她们抽着烟聊着天，百般无聊地等，往日种种仿佛在眼前。

导演介绍: 郑陆心源，杭州人，2013年本科毕业于中国传媒大学，2017年获得南加州大学电影制作硕士。2018年，她入围了FIRST青年电影展训练营，导师蔡明亮。个人短片曾提名FIRST最佳短片，入围中国独立影展，参与纽约翠贝卡电影节，获上海酷儿影展、杭州金荷奖最佳导演。现正拍摄长片处女作《她房间里的云》。





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 and the Chinese society since the early 20th century; and that capture how ideas and beliefs have formed and evolved over time.

“回溯中国”单元以获奖及获提名之作为主，它们均揭示了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成形又演变。

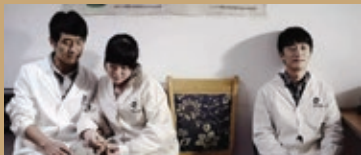
Suzhou River 苏州河



Dec 7 Sat | 3PM
2000 | 83 min | Romance
Main actress: Zhou Xun

The river Suzhou that flows through Shanghai is a reservoir of filth, chaos and poverty, but also a meeting place for memories and secrets ...

Blind Massage 推拿



Dec 7 Sat | 7PM
2014 | 114 min | Drama
Main actor: Huang Xuan

A drama centered around the employees of a Nanjing massage parlor who share a common trait: they are all blind ...

Mystery 浮城谜事



Dec 8 Sun | 3PM
2012 | 98 min | Drama/Crime
Main actress: Hao Lei

Lu Jie is having coffee with her desperate friend Sang Qi, who believes her husband is cheating on her ...

Purple Butterfly 紫蝴蝶



Dec 8 Sun | 7PM
2003 | 128 min | Drama/War
Main actress: Zhang Ziyi

Ding Hui is a member of Purple Butterfly, a powerful resistance group in Japanese occupied Shanghai ...



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The Last Emperor

TUE, AUG 13, 6:45PM INNIS TOWN HALL

UK, Italy, China and France | 160 minutes | 1987 | Fiction | English | 14A

Director: **Bernardo Bertolucci**

Principal Cast: **John Lone, Joan CHEN, Peter O'Toole, Vivian WU, YING Ruocheng**

Producer: **Jeremy Thomas**

Screenplay: **Mark Peploe, Bernardo Bertolucci**

Cinematographer: **Vittorio Storaro**

Production Designer: **Ferdinando Scarfiotti**

Editor: **Gabriella Cristiani**

Music: **Ryuichi Sakamoto, David Byrne, SU Cong**

The imperial palace of the Ming and Qing dynasties of China has 9,999 plus one-half rooms. First constructed over 600 years ago, it is the largest ancient palatial structure in the world. To everyone it is known as the Forbidden City, but to Puyi, an emperor of nothing, it was home. He reigns at the age of three in 1908; a toddler being exploited, he grows up to realize that his life can never be in his own hands. Everyone knows the value of being an emperor, but no one, except him, pays the price.



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ABOUT THE DIRECTOR



Director and screenwriter Bernardo Bertolucci (1941–2018) was born in Parma, Italy. He attended Rome University and rose to fame as a poet. His directorial credits include *The Conformist* (1970), *Last Tango in Paris* (1972), *The Last Emperor* (1987), *The Sheltering Sky* (1990) and *The Dreamers* (2003). His disturbing treatment of actress Maria Schneider when shooting the notorious rape scene in *Last Tango in Paris* aroused much controversy.

PROGRAMMER'S NOTE

By Eland ZHU

Based on the autobiography of Puyi, the last emperor of China, this epic biographical drama film by Bernardo Bertolucci has been one of the most remarkable films (and one of the very few films about China made by Western directors and not viewed as humiliation by the Chinese) in the retrospection of China.

According to *Visions of Light* (1992), the director of photography Vittorio Storaro used the phases of light to represent different stages of Puyi's life. As Puyi discovers more about the world around him, the colour palette shifts. The world of tradition in Puyi's naiveté is displayed

by the world of red. As the character begins to learn more, the colour goes from red to orange to yellow, and finally when he becomes fully comprehensive of his surroundings, he's bound to green. Red, the colour of blood that starts the flashback scene and the opening doors it cuts to, represents birth. Orange is the warm colour of his family and the Forbidden City. Yellow is the colour of the emperor's identity and the sun. Green, the colour of the tutor's bike and hat, represents knowledge. The Forbidden City only has the first three colours, being a limited portion of reality. The colour transits along the subject's characteristics. This system becomes even more unique when it is examined on the colour wheel because red, orange, yellow and green are consecutive in colour spectrum. To go from red to green shows that both the character and the wheel turned a complete 180 degrees. Even in the same hue, different degrees of saturation and brightness reflect the feelings of the characters, echo the light and shade on the characters' faces. For example, the walls and doors of the Forbidden City are red with higher gray value, representing age and tradition. When Puyi first meets his wife on their wedding day, the red colour of the room turns to a fairly high saturation.

Though Puyi was a symbol in history, Bertolucci is determined on viewing him as an ordinary person. Whichever stage he is at during his life, whatever identity he owns – the highest authority, the representation of the puppet regime, the prisoner caught by the Red Guards, or just an ordinary worker who has to buy a ticket to return to his past home (the Forbidden City), Puyi is never free. He is the prisoner of heaven and earth until the final scene, when the cricket is set free from the timeless dust, and Puyi as played by John Lone vanishes in a back look. Not knowing whether Chuang Chou dreamed of the butterfly, or whether it was the butterfly that dreamed of Chuang Chou, I dreamed a dream about Puyi in John Lone's innocent, mysterious smile.

末代皇帝

8月13日(星期二)晚6:45 INNIS TOWN HALL

英国 意大利 中国 法国 | 160分钟 | 1987 | 虚构 | 英文对白 | 14A

导演: 贝纳尔多·贝托鲁奇

主演: 尊龙、陈冲、彼得·奥图尔、郭君梅、英若诚

制片人: 杰里米·托马斯

编剧: 马克·派普罗、贝纳尔多·贝托鲁奇

摄影: 维托里奥·斯托拉罗

艺术指导: 费迪南多·斯卡尔菲奥蒂

剪辑: 加布里埃·克里斯蒂亚尼

音乐: 坂本龙一、大卫·伯恩、苏聪



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木兰影迷的
讨论

《末代皇帝》是史上最成功的中外合拍电影，是唯一一部在中国拍摄而横扫奥斯卡奖的电影，也是唯一一部获许进入故宫太和殿室内拍摄的电影。故宫有屋子9999间半，于普通人而言是禁城，于爱新觉罗·溥仪而言是家。中国最后的皇帝一生被人摆布、受人利用，是傀儡，是走卒，是颠沛流离的无家之人。



导演介绍

贝纳尔多·贝托鲁奇（1941年3月16日—2018年11月26日），意大利电影导演、编剧，代表作《同流者》（1970）、《巴黎最后的探戈》（1972）、《末代皇帝》（1987）、《遮蔽的天空》（1990）和《戏梦巴黎》（2003）等，曾获奥斯卡金像奖最佳导演奖、戛纳电影节荣誉金棕榈奖。他的作品常常激起关于性和政治的争议性话题，他本人因拍摄《巴黎最后的探戈》中的一场臭名昭著的强奸戏前未对女主角说明拍摄计划而遭到猛烈抨击。

策展札记

文：朽葱

本届木兰电影节的“回溯中国”单元有两部电影是应当放在一起看的——贝托鲁奇的《末代皇帝》与费穆的《小城之春》。

《小城之春》讲置身于时代牢笼中小人物的一段情，《末代皇帝》通过中国历史的变迁来讲一个绝无仅有的普通人。两者都渴望自由而被时代与环境所束缚，而前者以看似寻常的人物旁白完整流畅地只讲小人物的一个小故事，后者通过叙事的碎片讲一个绝无仅有的人物传奇颠沛的一生。两部电影都借主人公之口完成了电影的叙述。《小城之春》是一个明显受过西方文学艺术表达影响的中国人，以“外国文学”的叙述方式为骨架，中国式的东方美学体系与婉转留白为内核的作品。而《末代皇帝》则是导演贝托鲁奇以西方人的视角借助中国历史上最后一个皇帝的一生为内容，表达一个不评论不参与的中立审视。前者是导演费穆经历重重困难在各种资源短缺的情况下完成的作品，后者是中国建国以来第一部获得中国政府允许与支持，在故宫拍摄的西方电影。《末代皇帝》中使用了一万九千余名群众演员，制片方邀请到溥仪的同母弟溥杰和帮助溥仪完成自传体认罪书《我的前半生》的李文达作为顾问，片中的监狱所长是由当时的文化部长所饰演的。（与之相对比，费穆的《小城之春》从头到尾总共登场了五个人物。）

《末代皇帝》是贝托鲁奇第一次（也是唯一一次）讲述中国的故事；是获得奥斯卡金像奖的首部关于中国的电影；是第一部受到中国政府支持拍摄，并且几乎不设限制的外国电影。

对于这部荣获了诸多国际大奖的电影，早已影

评无数。然而值得一提再提的，是导演对于光影色调的极致运用。

在《末代皇帝》中，随着主人公溥仪对世界的认知越发加深，电影的调色逐渐发生变化。体现溥仪对于传统世界认知的，是红色。然而随着人物对于世界的了解逐步增加，影片的主色调由红色转为橙色，黄色，和他最终定性的绿色。当溥仪完成了对于世界的认知定性，他便被困在了一片绿色之中。这些颜色的过渡遵从溥仪作为一个极其特殊的人物在时代变革下不同时期主题的特点。而如果把这种高效的颜色过渡体系放到色环上来审视，就会显得更加富有内涵意蕴。因为红、橙、黄、绿在色盘上是连续的。电影由红至绿的基调转变，则不动声色地显示了溥仪的遭遇。当溥仪还是皇帝的时候，他理论上是中国最高权力拥有者，色调是高饱和度的红色；而当他沦为政治犯以及出狱之后终于成为一个骑自行车上班的普通人时，电影的色调是灰度很高的绿色。在色环上，红绿互为180°。

影片几乎全部采用自然光，大量运用广角拍摄。贝托鲁奇说：“在紫禁城，溥仪从未获得过阳光的直照，他总是处在阴影中。在这段生活中，他在思想上始终同外界隔绝的，稍后，当他从老师庄士敦那儿学到的东西愈多，我们就愈来愈多地感到阳光照着他了。光与影的搏斗也就逐渐展开了，就像意识和无意识在你身上展开了搏斗一样。在满洲国那部分故事中，当他被日本人扶为傀儡皇帝，而他自己也梦想着重返自己的帝国时，阴影几乎又笼罩了整个画面，就像又回到了他童年时代一样，后来，在监狱中，他回想自己的一生。愈是他懂得许多事情时，光和影也愈来愈趋向平衡，他应该在光和影完美无缺的平衡中，在平稳的色调中了结一生。”

“我是千古的皇帝。”溥仪在刚刚被捕时说。他自然是，尽管他只是个非常普通的人，他也是那绝无仅有的人。然而就是那样一个拥有得天独厚地位的普通人，从始至终，都在循环往复一件事：他是天地间的囚徒，你我皆不能自由。但贝托鲁奇还是比较温暖的，直到影片最后，那只被破尘而出的蟋蟀释放了溥仪求自由而不得的灵魂。

Spring in a Small Town

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

China | 98 minutes | 1948 | Fiction | Mandarin | English Subtitles | PG

Director: **FEI Mu**

Principal Cast: **WEI Wei, SHI**

Yu, LI Wei, ZHANG Hongmei,
CUI Chaoming

Screenplay: **LI Tianji**

Cinematographer: **LI Shengwei**

Editor: **XU Ming, WEI Shunbao**

Production Designer: **CHI Ning**

Sound: **MIAO Zhenyu**

Music: **HUANG Yijun**



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Hailed as the greatest film ever made in China, *Spring in a Small Town* was shot in Songjiang, suburb of Shanghai, when the Lianhua Film Studio scrambled to find a project to fill in their empty schedule. It unfolds an unhappy marriage – the soft-spoken wife, ZHOU Yuwen (WEI Wei), says she does not have the courage to die, and the apathetic husband, DAI Liyan (SHI Yu), does not have the courage to live. The surprise visit of Liyan's old friend, ZHANG Zhichen (LI Wei), brings energy back to the household and stirs up their emotions. Their lives are and shall never be the same.



ABOUT THE DIRECTOR



FEI Mu was born in Shanghai in 1906, and died in Hong Kong in 1951. At the Lianhua Film Studio in Shanghai, He made his directorial debut in 1933 with *Night in the City*. In the 1930s, Fei made a series of critically acclaimed films including *Sea of Fragrant Snow* (1934), *Life* (1934), *Song of China* (1935), *Blood on Wolf Mountain* (1936) and *Confucius* (1940). His *Spring in a Small Town* (1948) was declared the greatest Chinese film ever made by the Hong Kong Film Critics Society in 2005.

PROGRAMMER'S NOTE

By Eland ZHU

Of all the Chinese films made before 1990, if you were to see only one, *Spring in a Small Town* (1948) should be your foremost option. Even to this day, this masterpiece of FEI Mu still dwarfs many other films in artistic and aesthetic merit.

In the 1940s of China, if a film lacked strong political criticism, it would be condemned and attacked by the mainstream ideology. And since *Spring in a Small Town* did not show any political standing, it became the rebel in the market and was heavily criticized by the public at that time. The film did not get the credit that it deserved for over 30 years after being made, until the revered Hong Kong film critic and scholar, WONG Ain-Ling, proposed a revised taxonomy for it.

The groundbreaking narrative perspective and the structure of *Spring in a Small Town* remains standing apart from the crowd in the history of Chinese cinema till now. I would suggest compare the narrative perspective and the structure of the film with those used in *A Rose for Emily*, a famous short story published in 1930 by William Faulkner. Both of them are lauded as a mark in their own field by using a distinctive skill of stream-of-consciousness and composing the story in a circular narrative. By starting with a scene, the very which also appeared second last in the film, *Spring in a Small Town* completed its circular structure in terms of narrative structure. The narrative perspective, performed as the voice-over of Zhou Yuwen, the heroine, is extremely complicated underneath. Different perspectives switched over without trace under the mild voice of Zhou, including the perspective of the character herself in the film, the omniscient and omnipotent visual angle, and the magic realism angle. In this way, a subtle feeling of alienation is formed as the keynote of the film.

Moreover, as the story takes place in Songjiang, suburb in the southwest of Shanghai, though the dialogue language is in Mandarin, the characters still retain lots of language habits and features of the Shanghai dialect. Conversations are short, direct, life-oriented while expressing a tactful meaning along with the performance of the five actors and actresses in an iconic Chinese leaving-blank. In addition, minimalist scene settings as well as light and shadow on the faces of the characters also contribute to creating tense and forceful relationships among the characters, while forming a sense of alienation as well.

Whatever stage it is, whatever effort it may require, even under political suppression, when people start to talk about love itself, they are prospecting freedom that gives a human dignity.

小城之春

8月16日（星期五）晚7:00 INNIS TOWN HALL

中国 | 98分钟 | 1948 | 虚构 | 普通话 | 英文字幕 | PG

导演：费穆
主演：韦伟、石羽、李纬、张鸿眉、崔超明
编剧：李天济
摄影：李生伟
剪辑：许明、韦顺宝
布景：池宁
录音：苗振宇
音乐：黄贻钧



扫码和其他
木兰影迷互动

战争刚结束，小城里处处断壁残垣。郁郁寡欢的妻子周玉纹（韦伟），缠绵病榻的丈夫戴礼言（石羽），天真烂漫的小姑戴秀（张鸿眉），毕恭毕敬的仆人老黄（崔超明），这是小城里的一家人。一日，丈夫多年前的好友章志忱（李纬）突然造访，他竟是妻子的旧日恋人，而小姑亦对他思慕不已。死水一般的生活有了流转的眼波，和脆生生的不了情，人心从漂泊到抵达。



导演介绍

费穆（1906年10月10日－1951年1月31日），出生于上海，病逝于香港。他于1932年进入联华电影公司担任导演，拍摄处女作《城市之夜》。其代表作有《香雪海》（1934）、《人生》（1934）、《天伦》（1935）、《狼山喋血记》（1936）、《孔夫子》（1940）和被誉为中国影史上最伟大的作品《小城之春》（1948）。他生前筹备的最后一部影片是《江湖儿女》，后由朱石麟、齐闻韶联合执导完成。

策展札记

文：朽葱

如果在九十年代以前的中国导演拍摄的中国电影里只能选一部看，那就看费穆的《小城之春》吧。如果把这个时限延长为1919－2019，依然是《小城之春》。如果把选择数目扩充为两部电影，我认为是1948年的《小城之春》和2018年的《大象席地而坐》。其余统统可以不看。

《小城之春》在不躲避现实的基调下，用对于爱情思无邪的表达需求，完成了处处身缚枷锁的人对于自由的守株待兔。以轻浅代替攫苗的悲壮，用柔和抚平守株的惨烈。

在黄爱玲等香港电影史学研究者重新发掘《小城之春》的艺术价值并将之推向华语电影的巅峰之前，费穆的《小城之春》始终是被低估的，甚至在影片上映不久就遭到了大量的批判。而原因在于其与四十年代中国当时所有的电影在意识形态上有极大的差别：并没有被政治高压所限制，不为了回避而成为乌托邦电影，更缺乏时下流行的政治批判视角。整体上完成了作品的“去政治化”，而达到了人性完整的艺术层面。而这也正是费穆意识超前的表现之一。

然而《小城之春》的超前并不是仅用“去政治化”就能单一概括的。无论是叙述视角、旁白、对白或是片中音乐，都是在拍摄资源极其有限的情况下做到的最好与超前。这个“最好与超前”，是指放到今天，也成立。

我建议观众将费穆的《小城之春》与1949年诺贝尔文学奖得主、意识流文学在美国的代表作家福克纳的短篇小说《献给艾米丽小姐的玫瑰花》放到一起参照。福克纳在该短篇小说中

用了非常缜密精巧的叙事与写作手法，而费穆在《小城之春》中的叙事手法与之不谋而合。

《小城之春》在故事结构上完成了一个环形叙事，即——影片的开头场景便是倒数第二个场景（张志忱牵着戴秀的手同戴家佣人老黄一起行路的背影），使之在整体上可以作为女主人公周玉纹的回忆来看。是以影片的叙述视角是以周玉纹的旁白作为线索的。值得注意的是，虽然周玉纹的声音是旁白，但是旁白的视角是不断在诸多视角中切换的。其中包括富含周玉纹心理活动的角色本人的视角；周玉纹不可能知道（看到）却在旁白中大量出现的上帝视角（如张志忱只身来到戴家时的“他完全认识礼言的家。他从小巷绕过来”）；以及跨越时间线的视角（“老黄第一次来告诉我，我还想不到是他”），这种视角可与采用魔幻现实主义写法的《百年孤独》的第一句话“多年以后，面对行刑队，奥雷亚诺·布恩迪亚上校将会回想起父亲带他去见识冰块的那个遥远的下午”参照来看。这样整体统一而实质复杂的叙述视角，在之前或之后的中国电影史里，都是沧海遗珠。在这样的叙述方式下，画面与镜头完成了一种他者化的疏离，观众会不由自主地在观影时既深陷其中，又始终是徘徊在外的局外人。

同时，影片的对白简短而意蕴丰富。我并不赞同许多人对影片中人物对白“重复直白”的观点。恰恰相反，我认为在这样典型的沪语白话式对白下，通过演员的表演精准而极具中国式婉转地表现了人物的心理。《小城之春》的拍摄地是松江（上海郊区），而片中主人公张志忱也是“从上海来的”。这与他们说话的方式是吻合的。片中人物对白简短，句尾常嵌入语气助词，这是典型的沪语句式。参照金宇澄的小说《繁花》里人物的对白模式，不难发现，正是这种简短且时常必要重复的对白潜藏了中国人讲话的复杂内涵。这是非常中国的。

不仅如此，费穆在镜头语言的使用上也与上述技巧有呼应。片中七次出现城墙废墟，三次出现人物歌唱，唱了两次《可爱的一朵玫瑰花》。而人物关系之间的张力，复杂的网络以及各人心中对自己所爱的求不得、说不得、思无邪、发乎情而止乎于礼，都通过镜头的流动与具有象征意义的事物完成了人物关系与心理状态的移步换景。

不论哪一个时代，对于自由的向往都是通往真善美的守望。而当人们开始谈论爱情，就是在开始向往自由。

Xiao Wu (The Pickpocket)

MON, AUG 12, 3:15PM INNIS TOWN HALL

China | 108 minutes | 1997 | Fiction | Shanxi Dialect | English Subtitles | 16mm | PG

Director: **JIA Zhangke**

Principal Cast: **WANG Hongwei**
(in attendance), **HAO Hongjian**,
ZUO Baitao

Screenplay: **JIA Zhangke**

Cinematographer: **YU Lik-Wai**

Production Designer:

LIANG Jingdong

Editor: **LIN Xiaoling**

Fenyang, Shanxi Province – Xiao Wu and Xiao Yong both worked as pickpockets in their adolescence, but Xiao Wu comes to realize that their paths have diverged in the year 1997. Xiao Yong has become a model entrepreneur through cigarette trafficking, while Xiao Wu still practices his old trade with artisan-like devotion. Xiao Wu meets a club girl, Mei Mei, whom he thinks is the love of his life, but she disappears without trace. A prisoner of time, Xiao Wu is forever shackled to his past.



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ABOUT THE DIRECTOR



JIA Zhangke was born in 1970 in Fenyang, Shanxi, China. He graduated from Beijing Film Academy and made his first feature *Xiao Wu* (*The Pickpocket*) 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, with former Venice festival head Marco Müller, launched the Pingyao Crouching Tiger Hidden Dragon International Film Festival in his home province.

PROGRAMMER'S NOTE

By BO Ruochen

This film takes place in a small town in Shanxi Province, Fenyang – a town not so different from all the other towns in the '90s China. Dickens' words uncannily capture that time in a precise way: "It was the season of Light, the season of Darkness, it was the spring of hope, it was the winter of despair." The economic reforms that had been in place since the late 70s and early 80s were finally showing their effects. There was a healthy economic growth and steady inflow of Western culture. Urbanization and development of the private sectors were materializing at an unprecedentedly rapid pace. But there were also corruption, the rise of unemployment and crime. Xiao Wu is thus set in a farrago of tantalizing hope and flurried anxiety.

The street braces demolished and new buildings; whole and broken bricks

are scattered all around; the air is filled with grainy yellow dust and the aroma of tea-leaf boiled eggs from the street food vendors. New laws have been passed in the hope of drastically lowering crime rates. Some rejoice at the prospect of forceful control, others are nervous. Most stay indifferent. Xiao Wu, our titular pickpocket who wears sleek, almost intellectual-looking suits and sweater vests that are just a tad too large, is bitter, caustic but sensitive. Standing in contrast to him is his childhood friend/former pickpocket accomplice, Xiao Yong, who has become an "established entrepreneur", well-respected and well-received in the local community. He's someone, like many others, who has turned smuggling into "commerce." It almost looks like by giving it a new technical term, our conscience would immediately feel at ease with the same materialistic desire that nonetheless remains base, empty and vain.

The first part of the film centres around a convention that is quintessentially Chinese. When a friend or family member gets married, one is expected to give a wedding gift of a very specific kind – money wrapped in a red packet. It is always such a pain to figure out to whom you should send the invitation and how much money one should give once invited. But at the bottom of all this Confucian reciprocal formality is a deeply-rooted sentiment – a caring attitude that acknowledges our relationship to be special and worth keeping. Xiao Yong "forgets" to invite Xiao Wu to his wedding, while broadcasting it publicly to virtually everyone else in town. But we all know, as they both do as well, there's no essential difference between active suppression and oblivious forgetting: the resulting sentiment of not wanting you there stays painfully obvious.

Xiao Wu is deeply hurt by this gesture – his fragility comes from his sincerity, and temperamentality from sensitivity. With some pride, and perhaps some nostalgia, he reminisces to his friend: "That year Xiao Yong and I had just 41 cents on us. We went from Fenyang to Beijing. When

we were chatting in a store, I told him that whenever he got married, I'd give him a pile of money that would weigh six and a half pounds." Little did he know that time flows relentlessly, and in a cold-hearted manner, people change. Just like the pillow shot of the wall carved with lines recording growing heights – one side for Xiao Wu, the other for Xiao Yong – the moment immediately passes, barely noticeable, just like time. But the marks are deeply cut with real thickness on the wall, just like time makes its conspicuous dents on all of us. When they sit down and talk to each other again, amidst the hazy cigarette smoke, it looks as if it were just yesterday. Perhaps they thought so too for a moment. But the disenchantment is ignited all too soon: one has to make up new lies to cover up previous lies, and the other swallows the melancholy and spits out the vexation.

The next part of the film regards the encounter between our protagonist and a hostess at the Karaoke Bar. The young, beautiful and aspiring Mei Mei constitutes a foundational part of the collage of the youthful many at the turn of 20th century. The sparks of tenderness between the two shine with brilliant evanescence. Smiling with a shyness that one least expects, Xiao Wu pronounces his self-identity to her – "I'm a craftsman." Mei Mei softly responds that it must not be easy to make a living on workmanship. The Karaoke duet pop song, known by heart to all youths and adults who lived through the 90s, is grainy, gritty, and warm. They sing, listen and dance to the tune and suddenly we enter into a realm of amour that is so personal, so gentle and so universal all at once.

We watch them sitting on the bed with their backs to the windowed wall, chatting, humming, reminiscing, all-in-all, simply being together with one another, in the world. The incredible six-minute long take gives us glimpses of the essence of Jia Zhangke's cinematic language. We watch the unfolding of two souls getting closer to each other, two souls who have been desperate but remain hopeful. The bright sunlight shines through the window

frame, lights up the tender compassion between them, sourced in their respective personal struggling. Those long takes, unexpected, subdued, restrained, yet immensely powerful, gently but effectively capture the idea of cinema. Akin to the dance scene from *Platform* (JIA, 2000), what this moment conveys is far beyond its own specific space and time. The yellow sweater of the gently swaying Ruijuan, like the yellow dress of Tolstoy's Natasha, has the fantastic quality of representing the true spirit of a nation. The poeticity in this moment is immensely moving because of a simplicity and naïveté, extremely rare in our much too jaded and hypocritical day-to-day dealings. We see a desire that is so natural and fundamental – to have someone whom you can hum a tune and dance with; to spend time with that someone without being consumed by anxiety over the flow of time and the fear of our eventual demise.

We watch Xiao Wu eating sunflower seeds while watching a folk opera and aimlessly strolling in the streets. We look at all the people from that generation starting to use pagers, smoking Marlboro, watching TV, riding motorcycles, listening to advertisements and state-broadcast news. The redness in the bar, the somewhat kitschy lighter singing "Für Elise" and the plastic sunflowers are all real sediments delineating that epoch. Modernity overwhelms us with changes. When we are just getting used to some relatively new things, a newer thing immediately sweeps in and takes the throne. The claim of the older culture on us diminishes, but the next one hasn't taken its definite shape yet. Young souls are dazed and confused. At the juncture of not knowing what to do yet sensing that "after all, I'm still a human being," the task of reflecting on ourselves and on the external world can be tremendously daunting. For twenty years, through cinema, Jia never stops recording and representing changes in Chinese society and the anxiety that ensues.

When the friend's Chinese medicine shop that has existed for many decades

has to be taken down, Xiao Wu becomes sentimental – “how could it be gone just like that?” – but his friend suggests, with a tinge of nonchalance, “well, the old is gone, but the new is there!”. How is it that some people can cope better in the face of perennial change? We might blame ourselves for being not courageous, determined or wise enough. But perhaps we also do not need to be so harsh on ourselves – the timidity and desire for the unchanging is human, all-too-human. Like Ah-Lung in *Taipei Story* (Edward Yang, 1985) who still lives in his world of Little League baseball, Xiao Wu has his child-like obstinacy and obsession as well.

In the end, all love pales in the face of reality. The helplessness we feel is not reducible merely to the fragility of friendship, the impossibility of romantic love or the heaviness of filial love. It is rooted in the unstoppable changes in ourselves and the world which we find ourselves to be in, and it can be traced back to the tragic but noble search for an authentic, original self and a genuine understanding of the world that is our very own. To be man, to be free, this search is an ineluctable task. But the self that we desperately desire is nothing but fragile – it is easily encroached on by conventional standards and judgements, and others’ praises and condemnations.

Xiao Wu starts and ends with an act of pickpocketing: the same dexterity but different consequences. What remains the same is the coldness in the faces of the curious onlookers in the street. The tenuous relationship between the individual and the community takes on the characters of inseparable, forever molding, dependent, repellent and delicate. In moral judgments, it is much too easy to reduce a complete human being to a simple name – a criminal. As political animals we often find ourselves vulnerable and defeated, which prompts us to exert ourselves as if our mere existence is not enough. We need tangible proofs to feel our existence amidst countless others. But how exactly does one find the balance between our endless desires and needs on the one hand, and

duty and responsibility on the other? After all, what is a crime, a transgression, or an exertion of the id? Dostoevsky asked this question in the mid-19th century. Jia was still searching for an answer at the end of 20th. The reflection will continue as long as we remain human, political and social, and as long as the meaning of human existence remains a problem for us.

Like Bresson, Jia uses nonprofessional actors for this film. But different from the aloof distance Bresson manages to create with them, Jia is first and foremost moved by the “space” and the “warmth” of them. We are Xiao Wu and the onlookers. We are the playful spectator; but being born not out of our own volition has already determined our role as “non-professional actors” in life. When the pop song “Farewell My Concubine” starts to sound and we hear the line “let me ask who the hero is in this world”, we are looking at Xiao Wu, realizing that the modern tragic hero is no longer a king like Oedipus. The well-wishing saying that Xiao Wu last receives from Mei Mei on his pager, close in spirit to “best wishes to you in all things coming”, has become the emptiest yet most desired wish. Precisely because everyone dreams it, yet nobody gets it. It rings the tone of a Kafkaesque tragic necessity, “there is an infinite amount of hope in the universe... just not for us.”

Two decades ago Martin Scorsese happened upon a tape of Xiao Wu. He described his experience watching it to Evan Osnos from *The New Yorker* in an interview as “a visceral reaction.” He explained, “The real test of a film is when I look at it—not knowing where it came from, not knowing anything about it—and suddenly you want to make movies again. I think this is really what happened.” Scorsese went on, “It was just so moving, so moving, and so rigorously made.” In this first feature of one of the most internationally acclaimed Chinese auteurs from the Sixth Generation, we witness the charm of time itself, and are invited to glimpse into a kind of transcendent realm of the true spirit of cinema.

小武

8月12日（星期一）下午3:15 INNIS TOWN HALL

中国 | 108分钟 | 1997 | 虚构 | 山西方言 | 英文字幕 | 16毫米胶片 | PG

导演：贾樟柯

主演：王宏伟（出席）、郝鸿建、

左百韬

编剧：贾樟柯

摄影：余力为

艺术指导：梁景东

剪辑：林小凌



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木兰影迷圈

山西汾阳——小武和小勇年少时同为扒手，只是共患难的交情敌不住时代的洪流，到了1997年，命运分野。小勇摇身一变成了当地著名企业家，小武从电视上看到他结婚的消息才知道自己并未受邀请。小武在卡拉OK厅遇到梅梅，以为她是自己的一生挚爱，对方却突然不告而别。失意之余，他回到家乡，却感到自己再也回不去了，世界满是“无法阻挡的变化”。





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1997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：伯若辰

小武是一个人，“小武”是一代人，《小武》，是一整个世界。

九十年代山西汾阳的县城，和当时中国的其它县城没什么两样。飞扬的黄土，拆迁的旧屋，嘈杂的街道，大排档的啤酒和茶叶蛋。电视台一遍遍广播着“对待犯罪分子严惩不贷”的言辞，有的人不免惶惶，有的人尚得心安。梁小武作为一个面目斯文的扒手，内心敏感的混混，和曾经同为惯偷的发小靳小勇形成鲜明对比。后者早已蜕变成“著名企业家”，在纪录片式的当地采访中形象既光辉又闪耀。走私堂皇一变成“贸易”，开歌厅被冠冕“娱乐业”。仿佛换了个专业名词，我们就能心安理得地正视我们仍然空洞虚荣的欲望了。

《小武》的第一段围绕着一个极具中国特色的习俗：结婚上礼送红包。请帖给谁，不给谁，份子钱该给多少，是多还是少——其实说到底还是因为有情分。小勇结婚“忘记”告诉小武，但他，小武和我们都知道，刻意忘记

还是不想记住，结果都是一样。小武很受伤，从小武的气闷我们看到他的真诚、敏感和脆弱。他自豪地，也有些怀旧地告诉朋友“那一年我跟小勇身上带着四毛一分钱从汾阳一直到北京，在店里面聊天的时候我说的，等他结婚的时候给他六斤钱”。然而时间在走，人会变，时代也在变。正如那一幕空镜头里砖墙上的身高线，瞬时就过了，就像岁月一样不易察觉。但刻下的印记却都是扎扎实实的，一边是曾经的小武，一边是从前的小勇。而现在，小武还是那个小武，小勇也坐在对面。我们看着他们抽到一半的烟，以为还是昨天。可早已物是人非，这边说着谎圆着谎，那边赌着气：“你他妈是变了”。

小武的第二段贯穿着他与“大上海”舞厅的歌手梅梅的一段相遇。小武腼腆一笑，“我是个‘手艺人’，凭手艺吃饭”。梅梅温柔地应着，“靠手艺吃饭也挺不容易的”。

我们和他们一起，听着《心雨》的卡拉OK伴奏。粗糙的声质里有种有力的、沉痛的温暖。不知他们会不会让你想起，年少时代跟默默喜欢的那个人一起轧马路时，希望就这么一直走下去，走走走，走到天涯海角，走到天荒地老。那时候互相深望一眼就似有千言万语。那个眼神里有渴盼，有倔强，也有懂懂的美好。小武和梅梅坐在窗前有一搭没一搭地聊着天：从那一整个六分钟的长镜头我们能瞥见贾樟柯镜头语言的灵魂。我们看着两个失意的，挣扎着奋斗着的，绝望过却还抱有希望的，并不被生活青睐的他和她。背后刺眼的光射进窗台，照亮了两个年轻的、互相同情互相爱慕的灵魂。“我唱支歌给你听？”“唱吧。”“那我唱了啊，不准笑我。”贾导的魔力就在于这些出其不意的长镜头，又狠又准又温柔地抓住了电影的精髓和本质。这个镜头和《站台》里的瑞娟的那一段舞一样超越时空超越个人。她穿着黄毛衣起舞，和托尔斯泰笔下那个穿着黄裙子翩翩的娜塔莎一样，有着代表一个民族精神的魄力。这个镜头如此动人，因为它诉说着一种极其单纯的诗意，一个徐徐缓缓的根底的欲望，那就是想要有人相伴一起歌唱，看时光缓缓流淌。

原来王菲那时候还叫王靖雯。那个时代仿佛永远都是嘈杂的：我们看不到的电影的背景声，街上自行车摩托车的嘀嘟，随时被流行音乐接替，但随即又辗转回到街道的忙碌。由于贾樟柯执着于这样的真实的生活声，97年拍摄的时候录音师气到辞职。我们静静地看小武嗑瓜子看戏，在房屋前徘徊，看那个时代的人用BB机，抽万宝路，看电视，骑摩托，听广告，看新闻联播。舞厅红色的灯和塑料向日

葵，唱着“献给爱丽丝”的打火机的刻奇，墙纸上鲜艳的花纹，也都曾是一个时代深刻又真实的一部分。在现代性里，每个时代的新鲜事物迅速更替，稍新的还来不及消化，更新的又来袭。旧文化渐行渐远，新文明朦胧不清，年轻的生命在焦虑疑惑着什么是真什么是善，不知道应该怎么办，但仍然会意识到我也是一个人啊。这个时候我们怎么反思，怎么面对自我和外？贾樟柯这二十年来似乎没有停止过用电影纪录变迁，表达困惑。小武惆怅：“几十年的铺子说拆就拆”，而朋友说“旧的拆了，新的还在呢”。为什么有的人可以顺其自然，有的人面对变化，却彷徨失措不断。也许是因为不够勇敢，不够笃定，不够智慧，然而或者我们也不必对自己太苛刻，毕竟这些都是最根本自然的人性。就像杨德昌的《青梅竹马》里活在棒球世界的阿隆，小武也有着孩童般的执拗和痴情。

所有的爱都败在了现实脚下。最后的无奈其实不仅仅是在于友情的脆弱，爱情的不易或者亲情的沉重，而归结于成长，变迁，老去，追溯到生而为人不可不寻找，不可不追求的自我。这个自我很脆弱，它很容易被社会制度，人言，流行趋势所侵蚀。我们拼命想找到一丝存在感，一丝属于自己的，真实的，原创的，自家对社会对世界的认知。长大可真艰难啊。《小武》从偷开始，以偷结束，一样的

手艺，不一样的结果。然而围观路人和好奇群众的冷漠却一成不变。我们意识到在个人和群体间有着不可分割的，不断磨合的，极其微妙的链接。然而在路人的道德批判里把一个完整的人削减到一个定义，即犯罪的罪犯，这又是多么容易又冷酷的事。所以作为政治动物的个人常常很彷徨，很软弱，很受挫，于是我们想反击，想站起，想证明。在我们无尽欲望和需求，责任和担当中怎么找到平衡和幸福？什么是罪？抑或是愆尤？陀思妥耶夫斯基在19世纪中期就在问，贾樟柯在20世纪末期也在问。

贾樟柯像布列松一样用非专业演员，但不同于布列松的高傲和沉默，看中的却是他们的“空间”和“热乎乎的那一面”。当地电台主持人在街头询问路人“你知道全省在开展什么活动吗？”却好像让·鲁什《夏日纪事》里街头采访的“你幸福吗？”一样难以回答。我们是路人，也是小武。我们是看客，但生而为人，天注定也都是非专业演员。当屠洪刚的《霸王别姬》在唱“问天下谁是英雄”，我们就如路人一样漠然地看着小武，感慨现代的悲剧英雄早已不是俄狄浦斯一样的王。梅梅打着长途电话回家给妈妈，因为离得远，所以说着各种善意的谎言。那时候是山西到老家，现在是北美到国内的某个一线二线三线城市。而梅梅最后那句“祝你万事如意”，也成了最空洞的祝福，也是最难实现的希求。



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