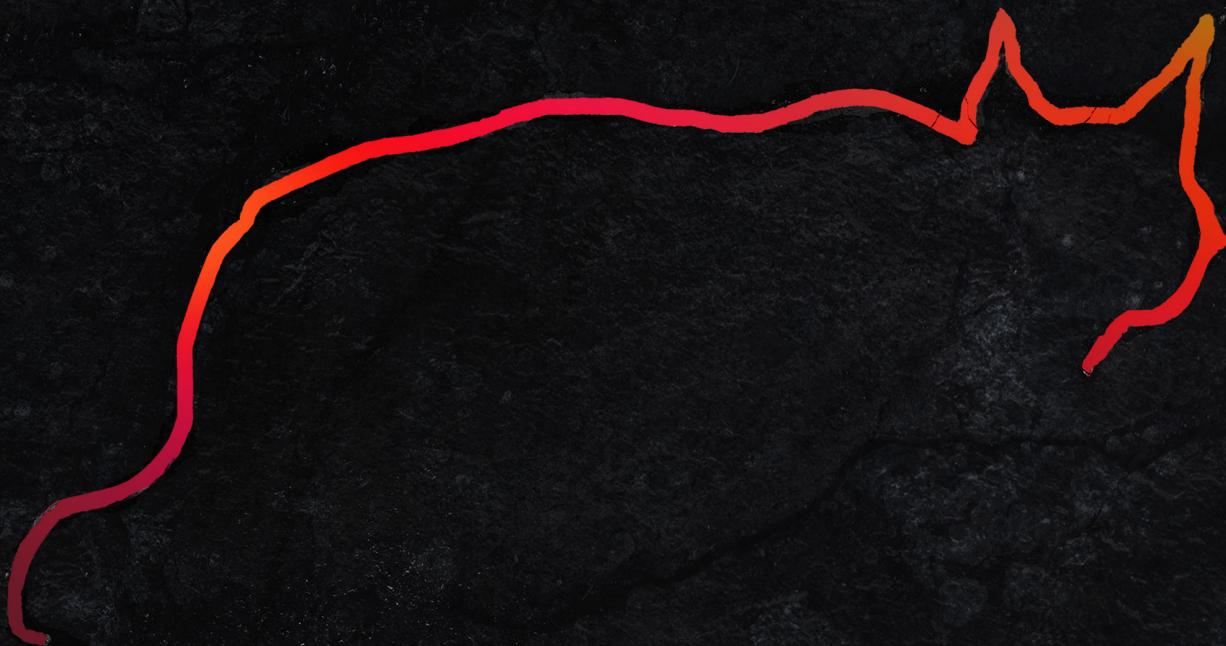


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18 FIRST  
INTERNATIONAL  
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XINING 2024  
青年电影展  
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18

FIRST青年电影展  
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## X100 系列

蔡司联合研发



蔡司2亿APO超级长焦 | 一英寸云台级主摄 | 蓝图影像

\* 图中左边为X100 Ultra机型，右边为X100s机型。图片仅供参考，请以实物为准。  
\* 其中“蔡司2亿APO超级长焦，一英寸云台级主摄，蓝图影像”功能仅X100 Ultra机型支持。

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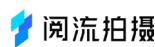
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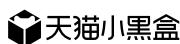
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## 荣誉主席寄语

FROM HONORARY PRESIDENT

谢 飞

XIE FEI

或许有点凑巧，FIRST 每年的举办，都和校园里最新一届毕业生的毕业季重合。再加上 FIRST 自身多年来和青年电影人之间的连接，让它身上电影公共教育的一面格外凸显，也让长期在电影学院从事教学的我对它有了更多一份理解。

所谓电影公共教育，即和传统的学院教育相比，更加贴近社会，以全社会电影素养提升为目的的一种电影教育。它的第一个环节其实是对观众的培育，让他们看到那些比主流院线更加丰富的影片，以及影片背后的审美和思考。多年来，FIRST 以主动放映等种种形式，把青年导演们那些作者的、艺术的、实验的影片送抵观众面前，培育了一大批年轻人成为影迷、策展人，以及创作者，让迷影的文化群体更加壮大。

而在对电影人的陪伴上，近年来，FIRST 通过自己的竞赛、电影市场、训练营等体系，培育了一大批有个性、有思考的电影人。其中有些人持续地用电影表达自己、思考世界，也有一些愿意去尝试那些更贴近观众的电影创作。令人特别注意的，是其中有许多并不来自电影专业，也没从事过电影行业的年轻创作者，FIRST 对他们的平等关注，无疑是具有特殊意义的。

教学中时常讲究“教学相长”，十八岁的 FIRST 也从它所培育的影迷和创作者身上学到很多，从而变得更加成熟。希望在未来，看到它能持续和电影行业产生良性的互动，并为中国和世界的电影带去更多的可能性。

Every year FIRST coincides with the graduation season of the latest graduates from the school. This, coupled with the connection between FIRST and young filmmakers over the years, makes the film public education aspect of FIRST stand out, and also gives me a better understanding of it, as I have long been teaching in a film school.

The so-called film public education is one that is closer to the society and aims at improving the film literacy of the whole society than the traditional academy education. The first part of it is actually the cultivation of the audience, enabling them to see films that are richer than those in mainstream cinemas, as well as the aesthetics and thinking behind these films. Over the years, FIRST has sent young directors' authorial, artistic, and experimental films to the audience through active screenings and other forms, nurturing a large number of young people to become film fans, curators, and creators, and expanding the cultural community of cinephiles.

In terms of accompanying new filmmakers, in recent years, FIRST has nurtured a large number of individualistic and thoughtful filmmakers through its own system of Competition, FIRST Mart, and Training Camp. Some of them continue to express themselves and think about the world with their films, while others are willing to try the filmmaking that are closer to the audience. What is particularly noteworthy is that there are many young filmmakers who do not come from film majors and have never worked in the film industry, and FIRST's equal attention to them is undoubtedly of special significance.

As the saying goes, "teachers learn from each other", and at 18 years old, FIRST has learnt a lot from the audience and creators it has nurtured, thus becoming more mature. We hope that in the future, FIRST will continue to interact positively with the film industry and bring more possibilities to Chinese and world cinema.



## 创始人寄语 FROM FOUNDER

宋文  
SONG WEN

全球范围内，“电影”作为一个名词属性，其意义的构建正在成为一个高度动态化的热频话题。AI 可替代性的、经济与社会正义的、教育的、心灵的、长与短的、被边缘的……凡此种种角度，不得不让从业者深思，任何一点自我满足和自我封闭的倾向，都会被观看者敏锐地察觉并淘汰，电影艺术价值与商业缔造的双重性，决定了它需要永不停歇的活力介入，而如何激发电影的活力？需要一个个具体的行动。

FIRST 在产业、作者与观众之间持续性地创造深度互动链接的案例。从 FIRST 创立之初的文牧野、忻钰坤，到今年 FIRST 惊喜实验室孵化、龙飞导演的《走走停停》上映；从 FIRST 竞赛展映到 FIRST 电影市场，覆盖创投会、产业放映、类型片实验室、编剧实验室、制片人实验室、纪录片实验室等多个单元板块，FIRST 青年电影展和 FIRST 惊喜电影展的双展结构正在逐步完善。此外，在制作实践和媒体平台的不同语境下，FIRST 分别以“FIRST Studio”和“FIRST ONE”两个厂牌的资源，支持不同领域的新人持续产出作品。

同时，FIRST 自觉通过学院精神、聚焦柏林、超短片、大师之初、FIRST FRAME 她的一帧、FIRST PIONEER 先锋创作等策展单元，在评价成员构成、展映、讨论和媒体视野层面，积极展开国际交流对话。

FIRST 在多个单元策展里，发现并支持体育、女性、少数族裔、多元性别、野生动物保护等领域内充满张力的创作，这些影片和项目在 FIRST 找到了观众、媒体与产业资源。FIRST 亦与世界自然基金会合作，多年来关注雪豹、荒漠猫等高原珍稀野生动物，为生物多样性议题引导更多深入的讨论。

十八年来，FIRST 不断激发作者创作的勇气，也不断增强自身的可持续发展能力，让新的影片获得观看，期待我们彼此创造的过程能继续延展，让公共领域内迷影文化永远生机盎然。

Globally, the definition for "film" is becoming a highly dynamic and hot topic. AI alternative, economic and righteous, educational, spiritual, distant & close, edged.....All these perspectives have to make practitioners think deeply, while any little tendency of self-satisfaction and self-enclosure will be keenly noticed and eliminated by the viewers. The duality of film's artistic and commercial value determines that it always needs never-ending vitality to intervene. How to stimulate the vitality of the film? It requires one concrete action.

FIRST creates deep interactive links between the industry, the authors and the audience on a continuous basis. From WEN Muye and XIN Yukun at the beginning of FIRST, to the release of GOLD OR SHIT incubated by FIRST Lab and directed by LONG Fei this year; from FIRST Competition to FIRST Mart, Our successful samples covers a number of programmes including Financing Forum, Industry Screening, Genre Lab, Screenwriting Lab, Producer Lab, and Documentary Lab, the FIRST International Film Festival and FIRST Fantastic Film Festival has created a deep interactive link between the industry and the audience. In addition, under the different contexts of production and public media, FIRST supports new authors in different fields with the resources of "FIRST Studio" and "FIRST ONE" respectively.

At the same time, through the curatorial programmes of Academy Spirits, Berlinale Spotlight, Short Short Film, Master Snapshot, FIRST FRAME, FIRST PIONEER, etc., FIRST has been actively engaged in the international dialogue in terms of evaluation system construction, screenings, discussions, and media perspectives.

FIRST has identified and supported creative works full of tension in the fields of sports, women, ethnic minorities, multiple genders, wildlife conservation, etc., and these films and projects have found audiences, media and industrial resources in FIRST, drawing more attention to the issue of biodiversity. FIRST has also partnered with the Worldwide Wildlife Fund and has been focusing on rare highland wildlife such as snow leopards and desert cats for many years, leading to more attention on the issue of biodiversity.

Over the past 18 years, FIRST has devoted itself to inspire authors to create, and to enhance its own sustainability, allowing new films to be viewed. We look forward to continuing the process of creating for each other, so that the culture of fandom in the public sphere will always be vibrant.



## 首席执行官寄语 FROM CEO

李子为  
LI ZIWEI

纵观世界电影史，青年导演身上所具有的时代精神始终推动着新的影像生产方式的出现。而其推动的方式，既包括人所乐见的参与、巩固和丰富，也包括乍看有些“刺眼”的质疑、挑战和反其道而行之。对电影而言，这两类方式同等重要；但对FIRST而言，后一类方式无疑更需捍卫。

正所谓“悲观者永远正确，乐观者永远前行。”在行业快速流动的当下，选择和阻遏同时出现，那些怀着巨大热情投入创作的年轻力量，蕴藏着化阻遏为通途的无限可能。如何让这些力量走出拥挤逼仄的产业环境，发挥其最具冲击力的想象，向已机制化的电影范式发问，继而促动变革和创新，是一道必答题。

而在电影之外，FIRST用持续十八年的实践，保留着对每个时代而言都至关重要的鲜活的思想流动。通过来自世界各地的影人、志愿者和本地市民的共同在场，形成一部编年史，以澄清模糊的当下，抵抗遗忘的惯性。

抵达西宁是一种选择，注视也是一种选择，当众多选择汇聚，道路便在大地上显现。

Throughout the history of world cinema, the zeitgeist of young directors has always driven the emergence of new paths of production. The ways in which they do this include participation, consolidation and enrichment, which are all welcomed, as well as questioning, challenging and going against the grain, which at first glance may seem a bit "harsh". For cinema, these two approaches are equally important, but for FIRST, the latter deserves undoubtedly more defence.

As the saying goes, "the pessimist is always right, and the optimist always moves forward." At a time when the industry is flowing fast, and both choices and obstacles appear at the same time, those young forces who devote themselves to filmmaking with great enthusiasm have unlimited possibilities to turn obstacles into open paths. How to let these forces get out of the crowded and cramped industrial environment and give full play to their most powerful imagination, asking questions to the institutionalised film paradigm, and then promoting changes and innovations, is a must-answer question.

Outside of cinema, FIRST's 18 years of practice has preserved the flow of ideas that are vital to all era. Through the joint presence of worldwide filmmakers, volunteers and local citizens, a chronicle is formed to clarify the blurred present and resist the inertia of forgetfulness.

Arriving in Xining is a choice, while keeping watching is also a choice. When many choices converge, the road becomes visible on the earth.

竞赛  
FIRST  
COMPETITION

主竞赛  
MAIN COMPETITION

## 影片类奖项 AWARDS FOR FILMS



从入围主竞赛的剧情长片中颁出,用以表彰在影片中对叙事传统及电影之语言、美学形式上做出创造性处理的影片。

Selected among narrative features to honor the film that shows creativity in the narrative, cinematic language, and aesthetic form.



从入围主竞赛的真人短片中颁出,用以表彰在有限时长内蕴含无限可能,并对电影传统之元素做出有效整合、大胆处理,饱含电影张力的影像作品。

Selected among live action short films to honor the film that presents unlimited possibility within limited time span and deals with cinematic elements in a creative manner.



从入围主竞赛的纪录长片中颁出,用以表彰同时兼备文献价值和人文关怀,客观公允又照亮当代现实的非虚构影像作品。

Selected among feature-length documentaries to honor the non-fiction work with archival value, humanistic concern, and the ability to reflect on the social context while being unbiased.



从入围主竞赛的动画短片中颁出,用以表彰在有限篇幅内实现动画语言探索、拓展动画美学范式,富有创造力的短片作品。

Selected among animated short films to honor the film that explores the language of animation within limited time span and expands the aesthetic paradigm of animation with creativity.



从入围主竞赛的剧情长片中颁出,用以鼓励在当年度华语创作生态中呈现出前沿性、预判性创作状态的影片。

Selected among narrative features to honor the film that explores the frontier and shows foresight in the scope of sinophone cinema.

## 个人类奖项 AWARDS FOR FILMMAKERS



从入围主竞赛的剧情长片中颁出,用以表彰本年度代表当代电影智慧和勇气、并将个体经验与电影意志有效融合,导演意识超群的青年电影人。

Selected among narrative features to honor the filmmaker with outstanding sense as a director and shows a perfect combination of personal experience with cinema practice.



从入围主竞赛的剧情长片中颁出,鼓励在集体创作中对摄影、美术、音乐、剪辑、声音设计某一技术专项有突出尝试及贡献的电影工作者。

Selected among narrative features to honor the filmmaker who has made vital contribution or breakthrough in the field of cinematography, music, editing, sound, and production design.



从入围主竞赛的剧情长片中颁出,用以表彰在影像创作中呈现高超文本创作能力及技巧、将文学性与视听语言创造性高效结合的编剧作者。

Selected among narrative features to honor the screenwriter who shows extraordinary ability and skills of writing that creatively and effectively combines literariness and cinematic language together.



从入围主竞赛的剧情长片中颁出,旨在表彰具有先锋美学理念的独具匠心之作,授予创作出具有自我意识、青年文化价值、并将独立思考付诸影像实践,坚持探索性创作的个人。

Presented to a narrative feature with avant-garde aesthetics, this award honors the self-consciousness, culture value and the combination of independent thinking with cinematic practice.



从入围主竞赛的剧情长片中,针对主要演员颁出,用以表彰其在电影中出色完成角色诠释、展现出的非凡魅力及表演才能。

Selected among the leading actor/actress from films in narrative features to honor the individual's outstanding performance in the conveyance of the character's charisma.

**评委会主席**  
**JURY PRESIDENT**

**管虎**  
**GUAN HU**



中国著名导演，被中外影评人誉为中国最有态度的电影导演。作品拥有强烈的个人风格，并充满人文关怀和现实主义批判色彩。擅长以犀利独特的创新视角、生动写实的镜头语言和精湛细腻的视听技术，精准地传达出小人物在大背景下对社会和世界的认知与审视。其作品在戛纳国际电影节、威尼斯国际电影节、中国电影金鸡奖、台湾电影金马奖、上海国际电影节、中国电影华表奖等国内外多个电影节中荣获奖项，代表作：《狗阵》《一个男人和一个女人》《八佰》《金刚川》《我和我的祖国》《老炮儿》《厨子戏子痞子》《斗牛》《杀生》。

GUAN Hu is a famous Chinese director. GUAN is widely acclaimed by many Chinese and foreign film critics as China's most influential film director who has the spirit and attitude. His films have strong personal characteristics, and are full of humanistic care and realistic criticism. With GUAN's sharp and unique perspective, vivid and realistic camera language, as well as his exquisite and delicate audio-visual technology, his works accurately convey how the nobodies perceive and examine the big world. His works have won awards in Cannes International Film Festival, Venice International Film Festival, Golden Rooster Award, Golden Horse Awards, Shanghai International Film Festival, Huabiao Film Awards and other film festivals at home and abroad. Filmography: BLACK DOG, A MAN AND A WOMEN, THE EIGHT HUNDRED, THE SACRIFICE, MY PEOPLE, MY COUNTRY, MR. SIX, THE CHEF, THE ACTOR THE SCOUNDREL, COW, DESIGN OF DEATH.



**柳青**  
LIU QING

电影、戏剧美术指导，毕业于中央戏剧学院舞台美术系设计专业。中央戏剧学院舞美系客座教授，担任亚洲电影节评委。电影美术指导作品包括：《梅兰芳》《赵氏孤儿》《蓝色骨头》《一步之遥》《邪不压正》《749局》《戏台》，其中《一步之遥》获得第9届亚洲电影节最佳美术指导奖及第52届金马奖最佳美术指导提名；《梅兰芳》获得第27届金鸡奖最佳美术提名；《邪不压正》获得第55届金马奖最佳美术指导及第13届亚洲电影节最佳美术指导提名。舞台作品包括陈凯歌导演《图兰朵》《希夷之大理》及崔健交响摇滚音乐会总设计。

Art Direction for film and theater performance, graduated from the Central Academy of Drama. Guest professor at the Central Academy of Drama's Stage Design Department and a jury member for the Asian Film Festival. Notable film works include FOREVER ENTHRALLED, SACRIFICE, BLUE BONE, GONE WITH THE BULLETS, HIDDEN MAN, BUREAU 749, and THE STAGE. GONE WITH THE BULLETS won the Best Production Design at the 9<sup>th</sup> Asian Film Awards and was nominated for Best Art Direction at the 52<sup>nd</sup> Golden Horse Awards. FOREVER ENTHRALLED was nominated for Best Production Design at the 27<sup>th</sup> Golden Rooster Awards. HIDDEN MAN won Best Art Direction at the 55<sup>th</sup> Golden Horse Awards and was nominated for Best Production Design at the 13<sup>th</sup> Asian Film Awards. Stage works include CHEN Kaige's TURANDOT and THE MYSTERIOUS DALI, and CUI Jian's symphonic rock concert.



**刘晓莎**  
LIU XIAOSHA

声音指导、设计、制作总监。毕业于北京电影学院。拾影兽文化传媒（北京）有限公司创始人。中国电影家协会会员、美国电影声音剪辑师工协会会员、中国电影电视技术学会声音专业委员会会员、声音制作者联盟成员。凭借《刺杀小说家》入围美国电影音效剪辑工会奖“金卷轴”最佳外语片杰出音效奖；凭《人生大事》《刺杀小说家》《动物世界》入围金鸡奖最佳录音奖；凭借《绣春刀II修罗场》提名亚洲电影大奖最佳音响奖。其他代表作品《飞驰人生2》《涉过愤怒的海》《热烈》《妈妈！》《唐人街探案3》《送你一朵小红花》等。擅长声音专业理论研究并参与教学工作，亦曾收到行业品牌及媒体采访邀请。

Sound director, engineer, and production supervisor. Graduated from the Beijing Film Academy. Founder of CR8FILM. Member of the China Film Association, the Motion Picture Sound Editors (MPSE) in the United States, the Audio Professional Committee, and the Motion Picture Sound Association of China. Nominated for the MPSE Golden Reel Award for Outstanding Sound in a Foreign Language Feature for A WRITER'S ODYSSEY. Received nominations for the Golden Rooster Award for Best Sound Recording for LIGHTING UP THE STARS, A WRITER'S ODYSSEY, and ANIMAL WORLD. Nominated for the Best Sound at the Asian Film Awards for BROTHERHOOD OF BLADES II: THE INFERNAL BATTLEFIELD. Other notable works include PEGASUS 2, ACROSS THE FURIOUS SEA, ONE AND ONLY, SONG OF SPRING, DETECTIVE CHINATOWN 3, and A LITTLE RED FLOWER. Skilled in theoretical research on sound and actively engaged in teaching, having also been invited for interviews by industry brands and press.



**宋佳**  
SONG JIA

演员，中国电影家协会理事，国家文化名家暨“四个一批”人才。2006年主演电影《好奇害死猫》，获得第26届中国电影金鸡奖最佳女配角提名；2013年凭借主演电影《萧红》获29届中国电影金鸡奖最佳女主角；2016年凭借主演电影《师父》获第7届中国电影导演协会年度女演员奖、第1届澳门国际电影节金羊奖最佳女演员奖；2017年主演的电影《冰之下》入围第20届上海国际电影节金爵奖主竞赛单元；2018年主演的电影《诗人》入围第31届东京国际电影节主竞赛单元；2019年主演的电影《风中有朵雨做的云》入围柏林电影节全景单元。

Actress, the member of the China Film Association. In 2006, she starred in the film CURIOSITY KILLS THE CAT and was nominated for Best Supporting Actress at the 26<sup>th</sup> Golden Rooster Awards. In 2013, she won the Best Actress award at the 29<sup>th</sup> Golden Rooster Awards for her leading role in the film FALLING FLOWERS. In 2016, she received the Annual Actress award at the 7<sup>th</sup> China Film Directors' Guild for her leading role in the film THE FINAL MASTER, as well as the Best Actress award at the 1<sup>st</sup> Macau International Movie Festival. In 2017, her film THE CONFORMIST was selected in the 20<sup>th</sup> Shanghai International Film Festival. In 2018, her film THE POET was selected in the 31<sup>st</sup> Tokyo International Film Festival. In 2019, her film THE SHADOW PLAY was selected in the Panorama section at the Berlinale.



**双雪涛**  
SHUANG XUETAO

小说家，1983年生于沈阳。出版小说集《平原上的摩西》《飞行家》《猎人》《不间断的人》，长篇小说《聋哑时代》《天吾手记》《翅鬼》，杂文集《白色绵羊里的黑色绵羊》。小说作品《刺杀小说家》《我的朋友安德烈》《平原上的摩西》先后被影视化改编。

Novelist, born in Shenyang in 1983. SHUANG has published short story collections including MOSES ON THE PLAIN, THE AVIATOR, THE HUNTER, and UNINTERRUPTED PEOPLE, as well as novels such as ERA OF THE DEAF AND DUMB, TIANWU'S ACCOUNT, and GARGOYLE. He has also released an essay collection titled A BLACK AMONG THE WHITE. His fictional works A WRITER'S ODYSSEY, MY FRIEND AN DELIE, and MOSES ON THE PLAIN have been adapted into films and television series.



王昱  
WANG YU

导演,摄影指导,1987年毕业于北京电影学院摄影系。他担任摄影指导的作品《封神》三部曲并荣获 36 届金鸡奖最佳摄影奖;《黄金时代》荣获 34 届香港电影金像奖最佳摄影。2006 年,由其担任摄影指导的田壮壮导演传记片《吴清源》荣获上海国际电影节最佳摄影奖、入围台湾金马奖,香港亚洲电影大奖,澳洲亚太电影大奖最佳摄影提名。

Director and cinematographer, WANG Yu graduated from the Cinematography Department of Beijing Film Academy in 1987. His work on the CREATION OF THE GODS trilogy won the Best Cinematography Award at the 36<sup>th</sup> Golden Rooster Awards, and THE GOLDEN ERA received the same honor at the 34<sup>th</sup> Hong Kong Film Awards. In 2006, his cinematography for TIAN Zhuangzhuang's biographical film THE GO MASTER earned nominations for Best Cinematography at the Shanghai International Film Festival, Golden Horse Awards, Asian Film Awards, and Asia Pacific Screen Awards.



吴慷仁  
KANGREN WU

演员、模特。2007 年以《沿海岸线征友》的小海出道,2009 年参与《下一站,幸福》演出花拓也而知名度大开。2013 年以《爱在旭日升起时》张廷旭一角获得第 18 届亚洲电视大奖最佳男主角,2015 年以《麻醉风暴》获得第 50 届金钟奖迷你剧集/电视电影男配角奖,是演艺生涯中首座金钟奖座,2016 年再凭《一把青》获得第 51 届金钟奖戏剧节目男主角奖,2017 年,以电影《白蚁:欲望谜网》获得第 19 届台北电影节最佳男主角。2023 年以电影《富都青年》获得第 17 届 FIRST 青年电影展最佳演员奖及第 60 届金马奖最佳男主角奖。

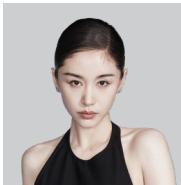
Actor, model. WU debuted in the short film FRAGILE IN LOVE: POETRY IN MOTION in 2007, and first came to attention for his role in the 2009 television series AUTUMN'S CONCERTO. He received the Asian Television Award for Best Actor, his first acting award, at the 18<sup>th</sup> Asian Television Awards for his performance in the 2012 TV series EMERGING LIGHT. In 2015, he won the Best Supporting Actor in a Miniseries or Television Film at the 50<sup>th</sup> Golden Bell Awards for his role in WAKE UP, marking his first Golden Bell Award in his career. Later in 2016 he starred in the period drama A TOUCH OF GREEN as a young fighter pilot, for which he won the award for Best Leading Actor in a Television Series at the Golden Bell Awards 2016. In 2017, he won the Best Actor in 19<sup>th</sup> Taipei Film Festival for his performance in WHITE ANT. In 2023, he won the Best Performance at FIRST International Film Festival, and won Golden Horse Award for Best Leading Actor for his performance in ABANG ADIK.



**陈刚**  
**CHEN GANG**

电影学者，北京师范大学艺术与传媒学院副院长，教授，博士生导师。

CHEN Gang, Film Scholar, Professor and Deputy Dean of the School of Arts & Communication of Beijing Normal University.



**王子文**  
**AVA WANG**

中国知名影视女演员。主演过多部深受观众喜爱的影视剧,如电视剧《三体》《欢乐颂》,电影《温柔壳》《晴雅集》等多部影视作品;曾荣获第二届中国电视剧年度盛典·年度影响力女演员、第六届平遥国际电影节费穆荣誉·最佳女演员、第十届澳门国际电影节最佳女配角、第十九届华鼎奖“中国百强电视剧全国观众最喜爱的影视明星”等国内外多个专业奖项。

Ava Wang is a renowned Chinese actress, celebrated for her roles in a variety of popular TV dramas and films. Notable among her works are the TV series THREE-BODY and ODE TO JOY, as well as films such as AWAKENING SPRING and THE YIN-YANG MASTER: DREAM OF ETERNITY. She has received numerous awards, including Influential Actress of the Year at the 2<sup>nd</sup> Annual Chinese TV Drama Awards, Best Actress at the 6<sup>th</sup> Pingyao International Film Festival, Best Supporting Actress at the 10<sup>th</sup> Macau International Movie Festival, and the National Audience's Favorite Film and Television Star at the 19<sup>th</sup> Huading Awards, among other prestigious accolades both domestically and internationally.



**程马**  
**CHENGMA**

摄影指导,中国电影家协会(CFA)、中国影视摄影师学会(CNSC)会员,电影学博士,毕业于北京电影学院摄影系,纽约大学电影制作专业访问学者。作品包括《乘风破浪》《找到你》《我和我的祖国》《平原上的火焰》《深海》《河边的错误》等,作品曾入围戛纳、柏林、圣塞巴斯蒂安、亚洲电影大奖等超过50个国际电影节,曾获第二届学院奖最佳摄影奖、第四十四届马纳基兄弟国际电影摄影师电影节银奖以及其它许多电影节的最佳摄影提名。

Chengma is a distinguished Director of Photography and a member of both the China Film Association (CFA) and the Chinese Society of Cinematographers (CNSC). He holds a PhD in Film Studies from the Beijing Film Academy, where he graduated from the Cinematography Department, and was a visiting scholar at New York University's Tisch School. His notable works include DUCKWEED, LOST, FOUND, MY PEOPLE, MY COUNTRY, FIRE ON THE PLAIN, DEEP SEA, and ONLY THE RIVER FLOWS. His films have been showcased at over 50 international film festivals, including Cannes, Berlinale, San Sebastian, and the Asian Film Awards. Chengma has won the Best Cinematography Award at the 2<sup>nd</sup> Academy Awards and the Silver Camera 300 at the 44<sup>th</sup> Manaki Brothers International Cinematographers' Film Festival, alongside numerous other nominations for Best Cinematography.



**杨时旸**  
**YANG SHIYANG**

影评人,专栏作家,资深媒体人,在各大媒体平台开设专栏若干。用评论展露真心,用小说掩藏秘密。出版影评集《孤独的影猎人》,著有长篇小说《人偶》《杨天乐买房记》等。

Yang Shiyang is a film critic, columnist, and seasoned press professional. He has established numerous columns across major media platforms, where he shares his genuine thoughts through critiques and conceals secrets in his novels. His published works include the collection of film reviews GU DU DE YING LIE REN, and novels such as THE DOLL and YANG TIANLE MAI FANG JI.



周申  
ZHOUSHEN

编剧、导演，生于1982年4月14日，毕业于中央戏剧学院导演系，文学硕士。目前任中国电影家协会会员、中国电影导演协会会员、北京戏剧家协会会员。主要作品包括《驴得水》《半个喜剧》。曾荣获第12届华语青年影像论坛年度新锐编剧，第12届华语青年影像论坛年度新锐剪辑师提名，第25届上海影评人协会最佳新人编剧，第27届华鼎奖最佳编剧，第15届长春电影节金鹿奖最佳编剧，第15届长春电影节金鹿奖最佳导演提名，第33届中国电影金鸡奖最佳编剧提名，第33届中国电影金鸡奖最佳导演提名，第12届澳门国际电影节最佳编剧提名。

ZHOU Shen is a screenwriter and director with a Master's in Literature from the Central Academy of Drama. He is a member of the China Film Association, the China Directors' Guild, and the Beijing Dramatists Association. His notable films include MR. DONKEY and ALMOST A COMEDY. ZHOU has received numerous awards, including Best Screenwriter at the Huading Awards and Changchun Film Festival, and has garnered several nominations for Best Screenwriter and Director at prestigious festivals, including the Golden Rooster Awards and the Macau International Movie Festival.



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**乔思雪**  
QIAO SIXUE

导演, 编剧。电影剧本《脐带》入选 2019 届 FIRST 创投会, 香港国际电影节第二届 HAF Film Lab。首作《脐带》于 2023 年入围东京国际电影节“亚洲未来”单元、荣获海岛国际电影节“最佳技术”奖。

QIAO Sixue is a director and screenwriter. The screenplay of her debut film THE CORD OF LIFE was selected for the 2019 FIRST Financing Forum and the 2<sup>nd</sup> HAF Film Lab at the Hong Kong International Film Festival. THE CORD OF LIFE was selected for the Asian Future section of the Tokyo International Film Festival in 2023, where it won the Best Artistic Contribution award at the Hainan International Film Festival.



**王垚**  
WANG YAO

电影学者, 任教于北京电影学院。现任亚太电影促进会(NETPAC)执委, 费比西国际影评人联盟(FIPRESCI)成员。

WANG Yao is a film scholar currently teaching at the Beijing Film Academy. He serves as a board member of the Network for the Promotion of Asia Pacific Cinema (NETPAC) and is a member of the International Federation of Film Critics (FIPRESCI).



**王晶**  
WANG JING

电影导演。曾以执行导演身份参与《天注定》《山河故人》《江湖儿女》等影片的制作。2020 年, 执导首部剧情长片《不止不休》, 获第四届平遥国际电影节费穆荣誉最佳导演, 并入围威尼斯国际电影节地平线单元、多伦多国际电影节新发现单元等。

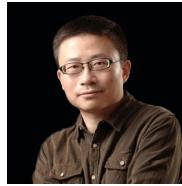
Born in 1984, WANG Jing started as an executive director in JIA Zhang-Ke's films, such as A Touch of Sins, Mountains May Depart and Ash Is Purest White. In 2020, his first directorial feature film The Best Is Yet to Come won the Fei Mu Award for Best Director at the 4th Pingyao International Film Festival, it was also selected in the Orizzonti section of the Venice International Film Festival and the Discovery section of the Toronto International Film Festival.



**孙虹**  
SUN HONG

纪录片导演,代表作品包括院线纪录电影《烟火人间》《大学》《飞鱼秀》,媒体纪录片《本草中华》《本草中国》,公益抗疫纪录短片《手机里的武汉新年》等。其导演的作品曾作为第四届平遥国际电影展开幕影片展映,并获得中国电影金鸡奖“最佳纪录 / 科教片”提名、中国纪录片学院奖(CAADF)最佳创新纪录片奖、北京市文学艺术奖、北京国际电影节纪录单元“最佳中国系列片”、“金熊猫”国际纪录片节人文类最佳系列纪录片、凤凰纪录片大奖评委会特别奖等奖项。

SUN Hong is a documentary director known for her works such as THIS IS LIFE, THE GREAT LEARNING, and FEIYU SHOW, HERBAL CHINA and THE TALE OF CHINESE MEDICINE. She also directed the public service short film WUHAN 2020: HOW WE FIGHT COVID-19. Her films have been selected as the opening film at the 4<sup>th</sup> Pingyao International Film Festival and have received numerous accolades, including a nomination for Best Documentary/Science and Education Film at the Golden Rooster Awards, the Best Innovative Documentary Award at the Chinese Documentary Academy Awards (CAADF), the Beijing Literature and Art Award, the Best Chinese Series Award in the documentary section of the Beijing International Film Festival, the Best Humanistic Series Award at the Golden Panda International Documentary Festival, and a Special Jury Award at the Phoenix Documentary Awards.



**熊迅**  
XIONG XUN

视觉人类学博士,中山大学副教授。研究领域为视觉传播、媒介人类学、纪录片制作与研究、民族志影像研究。

XIONG Xun, PhD in Visual Anthropology, serves as an Associate Professor at Sun Yat-sen University. His research focuses on visual communication, media anthropology, documentary film production and research, and ethnographic film research.



**苏七七**  
SU QIQI

影评人,导演。出版电影评论集《光与真的旅途》《幻境中相逢》《湖中之云》等。导演电影作品《长谈》入围FIRST青年电影展、法国南特三大洲电影节等国内外电影节展。

SU QiQi is a film critic and director with a portfolio that includes published works such as THE JOURNEY OF LIGHT AND TRUTH, AN ENCOUNTER IN FANTASY, and CLOUDS IN THE LAKE. Her debut TALKS OVERNIGHT was selected in FIRSR FRAME of the 17<sup>th</sup> FIRST International Film Festival and the Three Continents Film Festival in Nantes, France.



影评人，从事电影策划开发及投融资管理工作多年。

Bear W is a seasoned film critic with extensive experience in film planning, development, investment, and financing management.

## 嘟嘟熊之父 BEAR W



北京大学艺术学院博士，北京师范大学励耘博士后，主要研究方向为实验电影史论，主编、翻译《电影与激进的渴望：实验电影文论选》，在《电影艺术》等杂志发表多篇学术论文与译文。

HUANG Zhaojie, Ph.D. from the School of Arts, Peking University, and Liyun postdoctoral fellow at Beijing Normal University. His main research focus is on the history and theory of experimental cinema. He is the editor and translator of Film and Radical Aspiration: Selected Essays on Experimental Cinema and has published academic papers and translations in journals such as Film Art.

## 黄兆杰 HUANG ZHAOJIE



独立动画作者，硕士毕业于日本多摩美术大学平面设计学科，研究以动画映像来表现诗。作品曾多次在国内国际动画节中入围。善于用剪纸定格动画表现空间的氛围和人物内心复杂的情感，代表作《四月》《十二月》，2022年作为联合导演制作了动画短片剧集《中国奇谭》之《小满》。

ZHOU Xiaolin is an independent animation artist who graduated from Tama Art University with a major in animation. She specializes in conveying poetry through animated images, particularly using paper-cut stop-motion to capture the atmosphere of space and complex emotions of objects. Her notable works include PIECES OF APRIL and HALF OF AN APPLE. In 2022, she co-directed an episode of the animated short film series YAO-CHINESE FOLKTALES titled SHIP DOWN THE WELL.

## 周小琳 ZHOU XIAOLIN



18<sup>th</sup>  
FIR  
INTERNATIONAL  
FILM FESTIVAL  
XINING 2024  
青年电影展  
7.20-7.28

第十八届 FIRST 青年电影展主竞赛征片自 2024 年 1 月 1 日开始,持续至 4 月 28 日,共收到影片报名记录 1181 条,其中有效报名影片数量为 1144 部,其中剧情长片 119 部,纪录长片 62 部,短片 963 部,报名影片总时长达 36995 分钟。从地域来看,大中华地区的影片依旧稳占主流,而近 20 个联合制片国家的图景,则展示出青年创作者身处的国际交流与共融环境,为我们打开了解析华语电影生态的新窗口,影片制片及联合制片国家地区涵盖港澳台地区及美国、英国、韩国、日本、法国、意大利、澳大利亚、德国、波兰、荷兰、捷克、哥斯达黎加、比利时、尼泊尔、爱沙尼亚、希腊等。从创作者构成来看,本年度参赛影片导演的性别分布中女性导演占比达 34%,连续多年创下新高;千禧年之后出生的创作者从去年的 23% 猛烈上升至 37%,足见新生电影人稳步成长的步伐,18-30 岁的创作者依旧是青年电影展的核心力量,占比高达 77.8%。

剧情长片中不可复制的原创力,以及构建长片叙事的野心与勇气正显著回暖。华语新人创作者已普遍具备一种能力,在现有的成本框架中择选最优解的技术规格,同时保持创作者的一种感受与思想的弹性与活力,不断进行电影叙事和电影语言的尝试。虽然部分作品相较于内容构思更侧重形式创新,但也正证明了技术变革已经与作者影像语言产生正向的互动;众声相异的方言电影一如既往地强化着地域与文化的多样性;青年创作者深植在地的、私人化的叙事,相对受限的视域和切肤真挚的情感同时凸显;对现实进行细微的观察和提取,多样化的电影意志令人欣喜。

纪录长片作为一种愈发“奢侈”也愈发坚韧的创作形式,在议题选择与语言表达上展现了高度的当代性,在技术、叙事、视角上的探索,拓宽了纪录长片的边界,强化了纪录片作为时代见证者的角色,同时也提示了在快速消费的媒体环境下,深度、专注与共情的持久价值。尽管面临着创作与观看的双重时间成本挑战,本年度的入围纪录长片依旧以其独特生命力和真诚表达,证明了在碎片化的时代,深度和质量依旧是不可替代的文化力量。

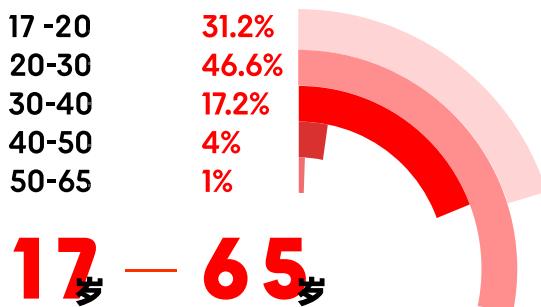
在全球电影行业迎来不可忽视的衰颓之中,短片仍旧以私人、平和而灵活的表达成为创作的前沿阵地,小组作战、机敏反应、快速机动,最大化发挥有限资源的力量。来自现实的触感,让 30 分钟以内的影像内容极度充盈,成为观看生活的千百扇窗口;斑斓的实拍、动画、无可定义的技术试验,乃至生成式影像的生长让人看到,电影艺术的希望仍旧于这门艺术创立之初的形式——短片中涌现,创造力在技术与叙事的边界之外不竭狂奔。

影展不仅是青年电影成果的展示窗口,更是对生态健康状况的一次深度透视。在本年度的观察中特别值得注意的一点,是投递影片中“元电影”题材盛行,电影本身频繁成为创作电影的直接灵感。这是电影对自身的自觉反思与探讨,背后则是创作者与观众前所未有的共同思考电影的本质与功能。而另一方面,过度集中于此可能暗示了创作视野的狭窄和社会关怀的缺失,成为一种值得警觉的倾向。

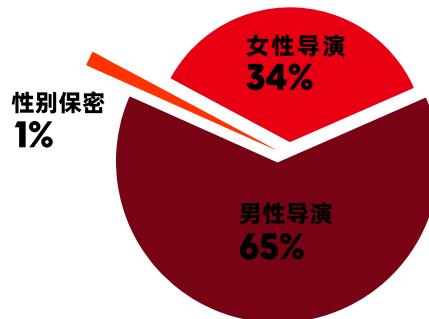
在今年的一些作品中,我们看到了早期电影创作那些并不让人意外的陈疾:对套路的过早满足、电影语言探索的匮乏、电影专业教育系统在内容与形式上的单一乏味、影像审美和技术层面的经验欠缺、对“人的困境”的描写浅尝辄止……但我们同样看到一个独一无二的创作生态:它足够新鲜,足够有生命力,并且足够自由。虽然常常显出幼稚和杂乱,但仍然有力量在此汇聚。坚硬的荒原上也依然会有缝隙出现,尽管我们无从得知它们将在何处出现。

是的,尽管创作还不完美,但奔跑请别停止。

## 参与导演的性别分布



## 参与导演的年龄分布



The 18<sup>th</sup> FIRST International Film Festival's Main Competition began accepting film submissions on January 1, 2024, and continued until April 28, 2024. A total of 1,181 submissions were received, with 1,144 being valid entries. These included 119 narrative features, 62 feature-length documentaries, and 963 short films, collectively totaling 36,995 minutes of footage. The majority of submissions came from the general Sinophone background regions, while nearly 20 countries participated in co-productions, showcasing an international environment of exchange and collaboration. Participating countries and regions included Hong Kong, Macau, Taiwan, U.S., U.K., South Korea, Japan, France, Italy, Australia, Germany, Poland, Netherlands, Czech Republic, Costa Rica, Belgium, Nepal, Estonia, and Greece. In terms of filmmaker demographics, female directors represented 34% of the submissions which is another record high. The percentage of filmmakers born after the year 2000 surged from 23% last year to 37%, indicating a steady growth in new filmmakers. Filmmakers aged 18-30 remained the core demographic, constituting 77.8% of submissions.

Narrative features exhibited a resurgence in originality and the ambition to build up long-form narratives. New Sinophone filmmakers demonstrated the ability to optimize within existing budgets while maintaining creative flexibility, exploring narrative and cinematic language. Although some works prioritized formal innovation over content, this highlights positive interactions between technological advancements and film language. Regional dialect films continued to emphasize cultural diversity, while deeply personal narratives underscored limited perspectives and genuine emotions. The subtle observation and extraction of reality, as well as the diverse cinematic will are delightful.

Feature-length documentaries, increasingly seen as a "luxurious" yet resilient form of creation, displayed contemporary relevance in topic selection and expression. Their technical, narrative, and perspective explorations expanded the boundaries of the genre, reinforcing documentaries as witnesses of the times. These films emphasized the enduring value of depth, focus, and empathy in a fast-paced media landscape. Despite the dual time cost challenges of creation and viewing, this year's entries proved that depth and quality remain irreplaceable cultural forces.

In a declining global film industry, short films maintained their role as pioneering creative expressions through personal, adaptable formats. Utilizing limited resources to maximum effect, these films provided numerous windows into everyday life with their concise format. The vibrant mix of live-action, animation, and experimental techniques, including generative imagery, demonstrated that the hope for cinematic art still thrives within short films, where creativity races beyond the boundaries of technology and narrative.

The film festival serves not only as a showcase for films but also as an in-depth examination of the industry's health. Notably, "meta-films," which use film itself as inspiration, were prevalent among submissions. This points to a self-reflective trend, where filmmakers and audiences jointly contemplate the essence and function of cinema. However, an overemphasis on this theme may indicate a narrow creative vision and a lack of social engagement, which is a trend worth monitoring.

This year's submissions revealed some common early-stage filmmaking issues: reliance on clichés, limited exploration of film language, with a monotonous film education system, insufficient aesthetic and technical experience, and superficial treatment of human struggles. Nonetheless, the unique creative ecosystem remains fresh, vibrant, and free. Despite its occasional immaturity and chaos, the ecosystem continues to gather strength. Even in the harshest terrains, new opportunities can emerge unexpectedly.

In conclusion, the creative journey is far from perfect, but let us continue forwarding without pause.



顾 晓刚  
GU XIAOGANG

导演、编剧。其“山水电影”系列之卷一《春江水暖》历经四季拍摄完成，2019年成为戛纳国际电影节“影评人周”首部华语闭幕影片，并获得第32届中国电影金鸡奖最佳中小成本故事片、最佳音乐双项提名，以及第13届FIRST青年影展最佳影片、最佳导演等众多奖项，最终入选法国《电影手册》2020年度十佳，获中国电影导演协会2020年度青年导演表彰。2023年其完成第二卷《草木人间》，入选第36届东京国际电影节主竞赛单元，获黑泽明奖，成为该奖项史上最年轻获得者；2024年，该片入围第17届亚洲电影大奖最佳导演、最佳原创音乐，获最佳女主角奖。

Director, screenwriter. DWELLING IN THE FUCHUN MOUNTAINS, GU Xiaogang's directorial debut feature and the first of his "Shan-Shui" series, was the first Chinese-language film to close Critics' Week at Cannes in 2019 and was selected among the top 10 films of the year by Cahier du Cinema in 2020. The film also won numerous other accolades including 2 nominations for the 32<sup>nd</sup> Golden Rooster Awards, Best Film and Best Director at the 13<sup>th</sup> FIRST International Film Festival, as well as Best Young Director from the China Film Directors' Guild. In 2023, GU became the third Sinophone and youngest director to win the Kurosawa Akira Award. In the same year, his second work of "Shan-Shui" series, DWELLING BY THE WEST LAKE, was selected for main competition section in the Tokyo International Film Festival. In 2024, the film received nominations for Best Director and Best Original Music at the 17<sup>th</sup> Asian Film Awards, and won the Best Actress.



杨 皓宇  
YANG HAODYU

演员，毕业于上海戏剧学院表演系MFA，国家一级演员，上海话剧中心演员人员。曾获奖项：第21届上海白玉兰戏剧表演艺术奖“最佳男配角”；第15届佐临话剧艺术奖“最佳男配角”；第34届美国圣丹斯电影节“评委会特别奖最佳集体表演奖”；第13届青年电影手册“年度男演员”；第12届北京国际电影节“最受注目男演员”；第36届金鸡奖“最佳男主角”提名；中国电影导演协会2023年度男演员。代表作品：电影《宇宙探索编辑部》《流浪地球》《二十条》《扫黑决心不放弃》《扬名立万》《海上浮城》等；电视剧《雪中悍刀行》《安家》《龙门镖局》《繁花》等；话剧《每一件美妙的小事》《我爱桃花》《鹿鼎记》《乌合之众》等。

Actor, graduated with an MFA in Acting from the Shanghai Theatre Academy, holding the rank of National Class-A Actor, and affiliated with the Shanghai Dramatic Arts Center. Recipient of numerous accolades, including the Best Supporting Actor at the 21<sup>st</sup> Shanghai TV Festival Magnolia Awards, Best Supporting Actor at the 15<sup>th</sup> Zuolin Dramatic Arts Awards, 34<sup>th</sup> Sundance Film Festival World Cinema Dramatic Special Jury Award for Ensemble Acting, Best Actor of the Year at the 13<sup>th</sup> Youth Film Handbook Awards, Most Promising Actor at the 12<sup>th</sup> Beijing International Film Festival, nominated for Best Actor at the 36<sup>th</sup> Golden Rooster Awards, and Actor of the Year by the China Film Directors Guild in 2023. Notable film credits include JOURNEY TO THE WEST, THE WANDERING EARTH, ARTICLE 20, WALK THE LINE, BE SOMEBODY, and DEAD PIGS; TV series such as SWORD, SNOW, STRIDE, I WILL FIND YOU A BETTER HOME, LONGMEN EXPRESS, and BLOSSOMS; and theatrical plays like EVERY BRILLIANT THING, I LOVE PEACHES, THE DEER AND THE CAULDRON, and DAS KAPITAL.



张震  
CHANG CHEN

演员。14岁首度出演杨德昌导演作品《牯岭街少年事件》广受关注。后与侯孝贤、李安、王家卫、田壮壮等多位国际知名导演合作。其参演作品曾多次入围柏林国际电影节、戛纳国际电影节主竞赛单元，并凭借《吴清源》《绣春刀》《缉魂》多次获得最佳男演员。2018年获邀担任第71届戛纳电影节评委，成为首位获此殊荣的华人男演员。2019年参演由导演丹尼斯·维伦纽瓦执导的好莱坞科幻巨作《沙丘》。2023年入选奥斯卡美国影艺学院。2024年首次在电影《错过你的那些年》中担任监制。其代表作品：《牯岭街少年事件》《春光乍泄》《卧虎藏龙》《最好的时光》《吴清源》《一代宗师》《绣春刀》《无问西东》《刺客聂隐娘》《缉魂》。

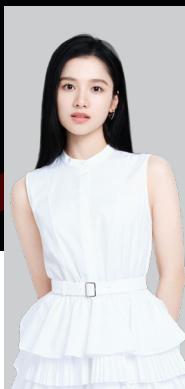
CHANG Chen is an actor who first gained attention at 14 for his leading role in A BRIGHTER SUMMER DAY. He later collaborated with numerous renowned directors, including Hou Hsiao-hsien, Ang Lee, Wong Kar-wai, and TIAN Zhuangzhuang. His performances have led to multiple entries in the main competition of Berlinale and the Cannes Film Festival. He earned Best Actor accolades for several roles in films like THE GO MASTER, BROTHERHOOD OF BLADES, and THE SOUL. In 2018, CHANG served as the only Asian member of the jury at the 71<sup>st</sup> Cannes Film Festival, becoming the first Chinese male actor to receive this honor. He made his Hollywood debut in film DUNE by Denis Villeneuve in 2021. He is a membership in the Academy of Motion Picture Arts and Sciences. In 2024, he served as a producer for THE YEARS YOU MISSED which is his first time. His representative works include A BRIGHTER SUMMER DAY, HAPPY TOGETHER, CROUCHING TIGER, HIDDEN DRAGON, THREE TIMES, THE GO MASTER, THE GRANDMASTER, BROTHERHOOD OF BLADES, THE ASSASSIN, and THE SOUL.



黄尧  
HUANG YAO

曾主演电影《过春天》，在其中饰演16岁的单非少女佩佩，并凭借该片获得第2届平遥国际电影展费穆荣誉最佳女演员、第13届亚洲电影大奖最佳新演员奖（提名）、第26届北京大学生电影节最佳新人奖等奖项。2021年黄尧凭《山海情》白麦苗角色获得第27届上海电视节目白玉兰奖最佳女配角。2022年黄尧在电影《白塔之光》中饰演青年摄影师欧阳文慧，本片入围第73届柏林电影节主竞赛单元，黄尧凭借本片提名中国电影金鸡奖最佳女主角。此外，黄尧还曾主演《沉默的真相》《奇迹·笨小孩》《绝地追击》《鸣龙少年》等影视作品。

HUANG starred in the film The Crossing, portraying the character Peipei, a 16-year-old single non-resident girl, for which she won the Fei Mu Honorary Best Actress at the 2<sup>nd</sup> Pingyao IFF, received a nomination for Newcomer at the 13<sup>th</sup> Asian Film Awards, and claimed the Best Newcomer award at the 26<sup>th</sup> Beijing College Student Film Festival, among others. In 2021, HUANG played the role in TV drama MINNING TOWN, earning her the Best Supporting Actress at the 27<sup>th</sup> Shanghai TV Festival Magnolia Awards. In 2022, HUANG performed in the film THE SHADOWLESS TOWER, which is selected in the Main Competition of the 73<sup>rd</sup> Berlinale, leading her to be nominated for Best Actress at the Golden Rooster Awards. Additionally, HUANG has led in other film and television works such as THE LONG NIGHT, NICE VIEW, RAID ON THE LETHAL ZONE, and THE HOPE.



张婧仪  
ZHANG JINGYI

中国内地女演员，毕业于北京电影学院表演系。以剧集《风犬少年的天空》开启演艺之路，此后陆续主演电影《我要我们在一起》《关于我妈的一切》《人生路不熟》《长沙夜生活》《被我弄丢的你》等；并先后主演《点燃我，温暖你》《惜花芷》《焕羽》等剧集。张婧仪连续被评为 2023 微博之夜年度突破演员、2023 腾讯视频星光大赏年度品质电视剧演员、2023 年度电影频道 M 榜年度关注演员等，已成为新生代演员里的代表人物之一。

Actress. ZHANG Jingyi graduated from the Performance Department of Beijing Film Academy. She embarked on her acting journey with the THE DAY WE LIT UP THE SKY, and has since starred in films such as LOVE WILL TEAR US APART, ALL ABOUT MY MOTHER, GODSPEED, TALE OF THE NIGHT, and I MISS YOU; as well as leading roles in series like LIGHTER & PRINCESS, BLOSSOMS IN ADVERSITY, and REBORN. ZHANG has consecutively been honored as the Breakthrough Actress of the Year at the 2023 Weibo Awards Ceremony, the Annual Quality TV Actress at the 2023 Tencent Video All Star Night, and the Annual Noticed Actress by M List of China Movie Channel in 2023, establishing herself as one of the representative figures among the new generation.



李九霄  
LI JIUXIAO

中国内地影视男演员，毕业于北京电影学院。2013 年，出演个人首部电影《爱拼北京》，从而正式进入演艺圈。出道 11 年，主演及参演过多部电影及影视剧作品，拥有多个出圈角色。其中在电影《八佰》里李九霄凭借“刀子”一角的精彩演绎，提名“中国电影导演协会 2020 年度男演员”。电影代表作品：《八佰》《金刚川》《送我上青云》《街娃儿》《火锅英雄》《没有一顿火锅解决不了的事》等；影视剧代表作品：《消失的大象》《非常目击》《古董局中局之掠宝清单》等。

Actor. LI graduated from the Beijing Film Academy. In 2013, he made his performance debut in the film STRIVING IN BEIJING WITH LOVE, officially entering the entertainment industry. Over his 11-year career, he has starred in and participated in numerous films and television series, amassing a collection of memorable roles. particularly, his impressive portrayal of the character "Daozi" in the film THE EIGHT HUNDRED earned him a nomination for Actor of the Year by the China Film Directors Guild in 2020. Notable film works include: THE EIGHT HUNDRED, SACRIFICE, SEND ME TO THE CLOUDS, GAEY WA'R, CHONGQING HOT POT, NOTHING CAN'T BE UNDONE BY A HOTPOT, etc. Representative television series include: THE VANISHED ELEPHANT, CRIMSON RIVER, and MYSTERY OF ANTIQUES, etc.

**主竞赛入围**  
**MAIN COMPETITION**  
**OFFICIAL SELECTION**

# “妖怪”秘密

## SAILING SONG OF JUNE

中国 | 2024 | 彩色 | 134分钟 | 剧情  
China | 2024 | Color | 134min | Fiction

导演/编剧 | 陈彦彬  
摄影 | 常城  
剪辑 | 陈彦彬  
美术 | 陈彦彬  
声音 | 张金岩  
配乐 | 丁可  
录音指导 | 梁凯  
演员 | 李嘉鑫、杨宇鑫、  
楚布花羯、余世学、陈永忠、王义

18 世界首映 WORLD PREMIERE

惊人首作



### 导演简介

生于中国贵州，布依族。

陈彦彬  
CHEN YANBIN

### 导演阐述

影片是一部关于“青春，成长，家庭，信仰”的现实主义电影。试图以青春的维度以及写实的影像，描绘出一抹童话色彩的奇幻影像之书。故事发生在盛夏的贵州县城，因为贵州是人物原型产生的地方，其少数民族众多，民风质朴与彪悍并存，冗杂着众多的文化与传说，它天然贴合故事的氛围。这些人物的处事风格，人际网络，行为逻辑，汇聚成了县城的生态，而这个生态内每个人物在处理周遭社会关系的过程，交织成了所谓的“故事”。

### 剧情简介

随父回乡躲债的陈然意外结识了外号“妖怪”的神秘女孩。随着父亲失踪，让陈然铭记一生的传奇故事也就此拉开序幕…



### DIRECTOR'S BIOGRAPHY

Born in Guizhou, China, with the Buyi ethnic group background.

### DIRECTOR'S STATEMENT

The film opens with a young man grappling with familial conflicts. Drawing inspiration from Marquez's use of magical realism through words, this film employs realistic imagery to evoke a mysterious yet genuine atmosphere, capturing the raw emotions of young men and women. Set in my hometown of Guizhou, a place where diverse ethnic minorities live and where robust, sometimes defiant, folk customs thrive alongside rich cultural legends, the story is steeped in a unique ethos. I aimed to infuse the narrative with a mystique and ambience through practical effects, maintaining the film's realistic tone to enhance the intrigue and authenticity of the characters and their experiences. This film is a poignant exploration of youth that mirrors contemporary society, offering a narrative that could uniquely unfold in Guizhou.

### SYNOPSIS

CHEN Ran, who returned back to hometown with his father to escape from the duns, transferred to the local school and happened to know a female classmate called "monster". During the time they spent together, CHEN Ran gradually understood the secret of her being called a "monster". With the disappearance of his father, the danger has sneaked up, meanwhile the legend engraved in Chen's memory was also making its debut...

# 衬衫该机洗还是手洗 BEFORE DIVORCE

中国 | 2024 | 彩色 | 89分钟 | 剧情  
China | 2024 | Color | 89min | Fiction

导演/编剧 | 陈聪聪  
摄影 | 刘金永  
剪辑 | 陈聪聪  
声音 | 汪佳琪  
美术 | 上官若易  
演员 | 姜京京、王锦、杨凯俐  
出品人 | 姜京京  
制片人/监制 | 南鑫  
执行制片 | 薛云龙  
联合制片 | 孙伟博

世界首映 WORLD PREMIERE



## 导演简介

男, 1987 年生, 2009 年毕业于广州美术学院油画系。短片作品《剃头师傅》《有些是回忆, 有些是习惯》、《大体老师》《种树植心》, 长片作品《江湖佬》, 入围 FIRST 主竞赛单元。院线创投项目《橄榄球之夜》入围第一届 CFDG 中国青年导演扶持计划五强, 获导演协会 100 万创投基金, 导演导师为冯小刚, 编剧导师为张家鲁。

## 陈 聪 聪

CHEN CONGCONG

## 导演阐述

在拍摄《衬衫该机洗还是手洗》的过程中, 我想通过这部电影深刻探讨家庭琐事对婚姻的影响, 以及人在面对现实与理想冲突时的无奈与抉择。故事中的油条与美惠, 尽管看似因一件衬衫引发的争执, 却揭示了二十年来积累的家庭矛盾与个人心结。通过他们的分分合合, 我希望观众能感受到现代婚姻中的脆弱与坚韧, 以及爱与责任的复杂交织。

整部影片力图在细腻的情感描写中, 揭示家庭生活的真实与无奈, 同时也希望观众能在角色的命运中, 找到自己生活的影子, 从而引发共鸣与思考。

## 剧情简介

油条和美惠婚姻近二十年, 在女儿欢欢升大学之际, 俩夫妻因为一件衬衫没有洗, 或者说, 该怎么洗、该谁来洗的问题, 触发了一系列矛盾, 导致夫妻走向拐点。随着熟悉亲切的一切发生变化, 欢欢的爱情世界也开始蜕变。



## DIRECTOR'S BIOGRAPHY

CHEN Congcong, born on April 8, 1987, is a Chinese director and screenwriter renowned for films such as HAIRDRESSER, HABITS AND MEMORIESXX, ONCE UPON A TIME IN JIADING (2016), and SILENT MENTOR. He studied in the Oil Painting Department at the Guangzhou Academy of Fine Arts, graduating in 2009. His project THE FOOTBALL NIGHT was among the top five finalists in the first edition of the CFDG Young Director Support Program, securing a one million RMB investment fund. He was mentored by director FENG Xiaogang and screenwriter ZHANG Jialu.

## DIRECTOR'S STATEMENT

In creating BEFORE DIVORCE, I aim to explore the profound impact of mundane family matters on marriage and the helplessness and choices people face when reality conflicts with their ideals. Although the story of Youtiao and Meihui appears to revolve around a quarrel over a shirt, it unveils long-standing family conflicts and personal grievances accumulated over twenty years. Through their on-and-off relationship, I want the audience to feel the fragility and resilience of modern marriages, as well as the complex interplay of love and responsibility. The film strives to reveal the reality and helplessness of family life through delicate emotional portrayals. I hope the audience can see reflections of their own lives in the characters' fates, evoking resonance and introspection.

## SYNOPSIS

Youtiao and Meihui have been married for nearly twenty years. When their daughter Huanhuan was entering college, a shirt that hadn't been washed—more precisely, the question of how it should be washed and who should do it—triggered a series of conflicts, leading the couple to a turning point. As everything familiar changes, Huanhuan's love life also begins to transform.

# 胆小的“龙”

## THE DREAMER IN THE JUNGLE

中国 | 2024 | 彩色&黑白 | 86分钟 | 剧情  
China | 2024 | Color, B&W | 86min | Fiction

导演 | 涂海伦  
编剧 | 涂海伦、吕启洋、涂清云  
摄影指导 | Matthias Delvaux  
剪辑指导 | 刘恒、胡树真、黄芝嘉  
音乐 | 大友良英  
录音 | 王怀德

声音指导 | 王艺威、王涛  
美术指导 | 张磊  
演员 | 李润莲、王佳佳、郑重、曾国祥  
出品人 | 刘明铁、楼文迪、罗芳  
监制 | 田壮壮  
艺术总监 | 王红卫



世界首映 WORLD PREMIERE



### 导演简介

儿童家庭电影导演。导演作品包括《月光小侦探》，著有长篇儿童文学《免瓜瓜历险记》系列三部曲，编剧作品包括《跳舞的鹰》《勇敢的金镯子》《小红帽的狼》。

## 涂海伦

TU HAILUN

### 导演阐述

2017年一则新闻震惊了我：“云南10岁少年离家出走24天，抓蛇充饥摘草药治病。”我到云南拍摄了关于当事人小财的纪录片，并萌生出拍摄一部讲述勇气的儿童电影的想法。

监制田壮壮和艺术总监王红卫先生给予了我非常大的精神支持，鼓励我们在创作上要自由地表达。我们希望这部电影可以给孩子们一些鼓励，鼓励他们追求自我的勇气。

### 剧情简介

故事发生在中国西南的热带雨林里，小男孩艾孟与爸爸来此露营，突如其来的意外使爸爸双腿骨折，爸爸无奈只能强迫艾孟回到汽车寻找救援。

本来貌似并不是非常危险的旅程，却在一只牛头怪的出现后偏离了路线，慌忙逃命的艾孟就此迷失在了雨林中。大自然好像也在故意为难这个胆小的孩子，危险接二连三地到来，而那亦真亦幻的蛟人、虫子精是他唯一的伙伴。

恐惧，更多的恐惧还在路上等着他……



### DIRECTOR'S BIOGRAPHY

From 2016 to 2021, TU Hailun established the Mosquito Bite Film Group in Beijing to explore children's film education. During this period, he organized film screenings for children in villages and promoted film knowledge. His directorial works include THE DREAMER IN THE JUNGLE, MOONLIGHT DETECTIVE, and NEZHA AND FATHER. TU is also the author of a trilogy of children's literature titled THE ADVENTURES OF TU GUAGUA. His screenwriting credits include THE DREAMER IN THE JUNGLE, THE DANCING EAGLE, THE ANGRY DRAGON, and LITTLE RED RIDING HOOD'S WOLF.

### DIRECTOR'S STATEMENT

In 2017, I was shocked by a news report: "A 10-year-old boy from Yunnan ran away from home for 24 days, surviving by catching snakes and picking herbs to treat his illnesses." I went to Yunnan and filmed a documentary about the boy, Xiaocai, which inspired me to create a children's film about courage.

Executive producer TIAN Zhuangzhuang and artistic director WANG Hongwei provided me with tremendous moral support, encouraging us to express ourselves freely in our creation.

We hope that this film can give children some encouragement, inspiring them to pursue their own courage.

### SYNOPSIS

The story takes place in a tropical rainforest in southwest China, where a boy named Aimeng goes camping with his father. An unexpected accident occurs, causing his father to suffer a double leg fracture. With no other options, Aimeng's father forces him to return to the car to seek help.

What initially seemed like a safe journey quickly deviates from the planned route when a monster with a bull's head appears. Aimeng, in a hurry to escape, becomes lost in the rainforest. It seems as though nature is intentionally challenging this timid child, as danger follows danger. His only companions are mythical and illusory mermaids and insect spirits.

Fear, and more fear, await him on the road ahead...

# 倒仓

## THE MIDSUMMER'S VOICE

中国 | 2024 | 彩色 | 102分钟 | 剧情  
China | 2024 | Color | 102min | Fiction

导演 | 张裕笛  
编剧 | 霍雪莲、张裕笛  
摄影指导 | 言于  
美术指导 | 徐耀  
造型指导 | 刘乙沫  
剪辑指导 | 孔劲蕾  
声音指导 | 李然  
音乐总监 | 陈曦  
原创音乐 | 董冬冬  
监制 | 陈砾志、言于  
总制片人 | 岳洋  
制片人 | 雷泽华、吴婷婷、梅翘楚、王鹿卡  
京剧指导 | 宋小川  
领衔主演 | 边 程、周美君  
主演 | 张弛、陈少熙、徐世昕  
特别出演 | 刘钧  
友情出演 | 宋小川

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张裕笛  
ZHANG YUDI

### 导演简介

编剧、导演。本科毕业于复旦大学新闻专业，研究生毕业于南加州大学影视制作专业。2023年柏林天才训练营东京学员。

导演、编剧代表作品院线电影《倒仓》，该片荣获第26届上海国际电影节“一带一路”电影周“最受观众喜爱影片”荣誉，入围远东国际电影节，电影剧本曾获FIRST电影节创投会首奖，金鸡电影节创投大会“中国好故事”，入围香港国际电影节创投会。

### 导演阐述

这是一部关于这群少年的青春群像电影。故事以主角孙小磊迟来的变声期作为切入点，讲述了几个少年们的成长经历。主角孙小磊对青春期的恐惧，“女老生”时佳慧的性别困惑，世家子弟谢天赐对于未来选择的迷惘……他们的困扰各不相同，又具有共性。我希望观众能在这些少年身上寻找共鸣。希望这部影片能够把大家带回中学时期的暑假：发烫的水泥地、汗湿的背心、永远消耗不完的精力，还有对成长的疑惧与憧憬。

### 剧情简介

倒仓是迈向成年的开始，是人生必经的变数，是年少感情的真挚初动。戏校学生孙小磊正面临着人生第一场重要的比赛，迟迟未来的变声期令他焦虑不已，父亲的长期期望也让他充满对“倒仓”的恐惧。准备比赛的过程中，小磊意外和两个竞争对手——男孩子气的女老生时佳慧和出身京剧名门的谢天赐成为了朋友，少年们将如何打破被定性的人生，如何面对情感的暗涌？学戏少年的青春就此粉墨登场。



### DIRECTOR'S BIOGRAPHY

ZHANG Yudi is a writer-director born in Beijing. In 2022, she completed her MAF degree in Film and Television Production from USC. In 2023, she became a participant in Talents Tokyo.

Her first feature film, THE MIDSUMMER'S VOICE, which won the honor of "Audience Choice Award" of the "the Belt and Road" Film Week of the 26<sup>th</sup> Shanghai International Film Festival, and was shortlisted in the Far East Film Festival. The feature script was selected by the Hong Kong-Asian Film Financing Forum and won the first prize in the FIRST Film Mart Financing Forum and the Golden Rooster International Film Festival.

### DIRECTOR'S STATEMENT

The term "Diao Cang" refers to the voice change period in adolescence for Peking Opera actors. This voice change can ruin their voices, potentially ending their stage careers. This concept immediately caught my attention. Voice change signals the beginning of adolescence, and while it is a common physiological phenomenon for most people, it can directly determine the fate of Peking Opera actors. Suddenly, the elusive anxiety and powerlessness we all experience during adolescence find a tangible carrier in these actors. The confusion brought about by growth, physical development, and gender awareness can be condensed into this small yet significant moment.

### SYNOPSIS

"Voice change" is the beginning of reaching adulthood, a necessary variable in life, and a sincere initial move in young emotions. Opera school student SUN Xiaolei is facing his first important competition in life, and the delayed period of voice change in the future makes him anxious. His father's long-term expectations also make him full of fear of "voice change". During the preparation for the competition, Xiaolei unexpectedly became friends with two competitors - the boyish female veteran SHI Jiahuai and XIE Tianci, who came from a prestigious Peking Opera family. How will the teenagers break the stereotype of their lives and face the undercurrent of emotions? The youth of the youth who learned to play came to life.

# 恶人当道

## THE REMNANT

中国香港 | 2024 | 彩色 | 92分钟 | 剧情  
Hong Kong, China | 2024 | Color | 92min | Fiction

导演/编剧 | 关文轩  
摄影 | 张颖  
剪辑 | 梁汝媚  
声音 | 邓学麟  
美术 | 黄倩怡  
演员 | 姜皓文、廖子妤、凌文龙、  
叶童、尹扬明、苏天乐  
监制 | 丁云山、吴凯恩  
策划 | 陈宝要  
动作指导 | 罗浩铭  
服装指导 | 黄爱薇  
后期制作监制 | 许志坚  
原创音乐 | 崔展鸿  
视觉特效总监 | 陈子谦  
剪接顾问 | 胡大为

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### 导演简介

2005 年毕业于多伦多大学艺术系及 2009 年香港演艺学院电影电视学院导演系。毕业后主要从事纪录片工作，编辑及监制纪录片三十余部。剧情片作品包括香港电台外判剧集《牛》和《他们的声音》。2017 年鲜浪潮短片《情关》，入围第十二届香港国际短片节、第 39 届台湾金穗奖，被评为“鲜浪潮十年作品选”之一。

## 关文轩

KWAN MAN HIN

### 导演阐述

因为拍摄一部纪录片，认识了一个江湖老大，辗转间在旧区经营了一间镬气小炒，成为附近居民的小角落，直至大厦被发展商收购。  
“没有人敢来骚扰我和大厦的居民。”老大打趣道。  
完成纪录片的几年间，发展商收地，基层居民被骚扰却投诉无援的事情一直在发生着，心想若然每一栋旧厦都有一个老大坐镇多好。  
现实残酷，唯有幻想去满足。

### 剧情简介

重获新生的过气老大“咁哥”在旧区经营洗衣店，沉默寡言的他逐渐融入，终于过上亡妻向往的平淡日子，却遇上欺凌一栋旧厦居民的黑道流氓，冷眼旁观还是重出江湖，该如何抉择？

### DIRECTOR'S BIOGRAPHY

Kwan Man-hin received a honor degree in Studio at the University of Toronto and a honor degree of Film Directing at the Hong Kong Academy of Performance Art. He has been directing and producing documentary for over 10 years. He also has experience in directing TV drama, which includes COW and THEIR OWN VOICE showcase on RTHK, his short film AFFECTION which is selected into the Fresh Wave International short film competition, the 39<sup>th</sup> Golden Harvest Awards in Taiwan and was also selected into FRESHWAVE FILMS OF THE DECADE.

### DIRECTOR'S STATEMENT

A few years ago, I made a documentary short about a former Triad boss who settled into the old neighbourhood of To Kwa Wan and became a restaurant chef. For two decades, his cooking was popular with local residents and prices for his dishes never increased. The restaurant shut its door in 2016 when parts of To Kwa Wan were knocked down in the name of urban renewal. Since completing the documentary, news about To Kwa Wan's forced eviction of powerless residents continued to haunt me. I often wondered what our society can do to protect their homes and possessions. In the old days, helpless people sought protection and shelter from Triad societies when the system ignored them. What if a modern-day Triad boss can deliver justice by saving Hong Kong's poorest neighbourhoods?

### SYNOPSIS

Former gang member Tai revitalizes his life by running a laundry shop in an old district. The quiet man is finally leading the ordinary life his late wife longed for. However, he encounters a gangster bullying the remaining residents of an old apartment building. Will he turn a blind eye to the injustice?

# 佛走过田埂 THE SMALL VILLAGE

中国 | 2024 | 彩色&黑白 | 90分钟 | 剧情  
China | 2024 | Color, B&W | 90min | Fiction

导演/编剧 | 陈吉文  
摄影 | 马云鹏  
剪辑 | 江耿、陈吉文

声音 | 钟城  
美术 | 江耿  
演员 | 江耿、钟城、黄卫庶

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惊人首作



陈吉文  
CHEN JIWEN

## 导演阐述

我的故乡在一个与世隔绝的小村庄，从小我就很好奇为什么我的祖先会来这样一个地方定居，后来得知是因为躲避战乱，如今世界局势动荡，我的小村庄重新散发出与世隔绝的魅力，但如今随着中国城市化进程的加速，我的小村庄人越来越少，濒临消失，所以我很想为我的家乡我的村民创作一部电影。

## 剧情简介

一位导演离开城市，回到与世隔绝的小村庄，准备根据村庄的历史传说拍一部电影，但历史传说本身很模糊，业余团队缺少资金和经验，演员也很难找，团队成员对创作的理解也完全不一样，随着电影拍摄工作的展开，拍电影变得越来越难。



## 导演简介

出生于 1983 年，福建人，现居深圳。大学时期写小说，后从事广告业，近年从事新媒体工作，目前为自媒体“闪电制片厂”主创，业余尝试影视创作，2024 年完成第一部长片电影《佛走过田埂》。

## DIRECTOR'S BIOGRAPHY

CHEN Jiwen, born in 1983, hails from Fujian and currently resides in Shenzhen. During his university years, he was an avid novelist before transitioning into the advertising industry. In recent years, he has been active in new media, serving as the principal creator of the self-media platform Shandian Production Studio. In his spare time, CHEN explores film and television creation, experimenting with various projects.

## DIRECTOR'S STATEMENT

My hometown is a secluded village, isolated from the world. Since childhood, I have been curious about why my ancestors chose to settle in such a place. Later, I learned it was to escape the chaos of war. In today's turbulent world, my village has retained its isolated charm. However, with the rapid urbanization of China, the population of my village is dwindling, and it is on the verge of disappearing. This motivates me to create a film to honor my hometown and its people.

## SYNOPSIS

A director leaves the city and returns to his secluded small village, intending to make a film based on the village's historical legends. However, the legends themselves are vague, and the amateur team lacks funds and experience. Finding actors proves difficult, and team members have completely different understandings of the creative process. As a result, making the movie becomes increasingly challenging.

# 街道残影

## STREET SPIRIT

中国 | 2024 | 彩色 | 110分钟 | 剧情  
China | 2024 | Color | 110min | Fiction

导演 | 杨楚麒  
编剧 | 杨楚麒、胡永玲  
摄影 | 邓东篱  
剪辑 | 杨楚麒  
声音 | 藤原海、莫景煜

美术 | 吴桐、熊洋  
演员 | 谭诗弦、蔡宝丰  
副导演 | 吴桐  
第一摄影助理 | 何佳萱  
录音助理 | 陈胜文  
场记 | 袁展彬

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### 导演简介

电影工作者。自 2020 年参与制作多部影片，导演作品《走鬼》《我们一起游荡在高墙的缝隙中，然后被冲进下水道》入围多个节展。深焦 Deepfocus、陀螺电影兼职撰稿人，曾获第六届深焦华语影评大赛二等奖。作为总策划、总执行承办广州“异乡人青年艺术影像展”。

## 杨 楚麒

YANG CHUQI

### 导演阐述

影片讲述了一对好友两天的行走和对话，这两个人在电影中没有名字，既因为它们不需要以名字来称呼对方，也因为这部电影允许他们保持匿名。第一天，他们保持着礼貌的距离；第二天，他们的历史和性格在距离的收紧下被揭露出来，触及了第一天尚未涉足的暗面——但它只能被讲述、被想象。它代表着电影的暗面。比起电影被摄影机拍到的那部分，我可能更感兴趣那些没有被拍到的部分是如何使被拍到的影像成为可能的。

### 剧情简介

大学城小岛的江边，女主角与男主角两人，在两个下午的时间里，围绕一座高架桥与一座便民桥之间的空间展开了行走和对话。两人是多年未见的老友，他们在行走中聊起自己的生活和见闻，以及面临毕业的处境。在散步中，女孩携带的DV引起了男孩的兴趣。第一天临分别时，女孩将这台她拍了几个月的DV送给了男孩，但第二天两人的友谊却因此产生了裂隙。



### DIRECTOR'S BIOGRAPHY

As a filmmaker, YANG Chuqi has been involved in producing and directing several short films since 2020. His documentary films, THE RANGERS and WE WANDERED THROUGH THE CRACKS OF THE WALLS AND WERE CONSUMED BY THE TOILET have been selected for numerous film festivals. In addition, he writes film criticism and won the 2nd prize in the 6<sup>th</sup> Deep Focus Film Critics Competition. He also served as the art director of the Strangers Film Festival in Guangzhou.

### DIRECTOR'S STATEMENT

STREET SPIRIT tells the story of two people's stroll and conversation over two days. The characters remain nameless, as they don't need to refer to each other by name, and the film allows them to maintain anonymity. On the first day, they keep a polite distance; on the second day, the distance tightens, revealing their histories and personalities as the conversation plunges into the darker topics untouched on the previous day—a darkness that can only be hinted at and imagined. It is true that a film is a succession of moving images captured by the camera, but I am inclined to think that it is the invisible, the off-screen, that somehow makes the visible a reality.

### SYNOPSIS

On the riverside of the small island in the university town, a girl and a boy walked and talked between a viaduct and a convenience bridge in two afternoons. The two were old friends who hadn't seen each other for years. They chatted about their lives and experiences, as well as the situation facing graduation. During the walk, the DV carried by the girl aroused the interest of the boy. On the first day of parting, the girl gave the DV that she had filmed for months to the boy as a gift, however, a rift appeared in their friendship on the following day.

# 锔瓷 SHARDS

中国 | 2024 | 彩色 | 94分钟 | 剧情  
China | 2024 | Color | 94min | Fiction

导演/编剧 | 蒋与之  
摄影 | 赵礼威  
剪辑 | 赵会丰  
声音 | 卫文杰

美术 | Tang  
演员 | 韩斯斯、李竟廷、姚辰骁

18 世界首映 WORLD PREMIERE

惊人首作



## 导演简介

导演，编剧。现就读于斯坦福大学哲学系，电影本科。创作风格细腻，力求从少数群体的视角剖析社会问题，人性与情绪。参与过数部院线长片制作。短片作品《A Step》《Where I Belong》观看数超五百万。曾入选拉斯维加斯，罗马等国际电影节。剧情短片《阿弥陀佛，502》《LIVE》入选波兰克拉科夫电影节，旧金山国际电影节，厦门HiShorts短片周等。

蒋与之  
BAGGIO JIANG

## 导演阐述

从2020年初到今天，我们在疫情中度过了三个冬天。是否还能记得之前世界的样子？我们可以飞往外国旅游；一张机票就能见到相隔万里的爱人和亲人；一见面就能互相露出一整张笑脸。

如果说那时的世界是一只无暇的瓷器，那疫情的锤击已经使它碎裂开来。隔阂产生在了国家与国家之间，城市与城市之间，人与人之间。但是，正如“锔瓷”这门手艺一样，总有人没有放弃，在修补着关系中的裂缝。而这部电影就是关于这修补的过程。

这是一个真实的故事，是一个既私密，又大众的故事。这是不止一个人的家庭里正在发生，或者已经发生过的事。

## 剧情简介

冬至，合家团圆。外婆和妈妈和着面，做着团子；外公，爸爸用金箔纸折成元宝；儿子带着心事穿梭在大人之间。家人之间聊着衣食住行，家长里短；聊着不联系的朋友，自相残杀的鸽子，修复的瓷器。团子皮破，元宝化成灰，锔过的瓷器愈加易碎。这是一部过程电影。在连续的一天里，在不停歇的家务中，一个家庭分裂，修复，和好如初，又再次崩溃。就像锔瓷这门传统手艺一样，家庭的碎片被锔钉紧贴在一起，破碎又完整。



## DIRECTOR'S BIOGRAPHY

Baggio Jiang is an aspiring director and screenwriter currently studying Film and Psychology at Stanford University. With a tender yet profound perspective, his works focus on minorities and their social struggles. His previous projects, A STEP and WHERE I BELONG, received over 5 million views worldwide. His narrative shorts AMITA, 502, and LIVE have been selected for over 20 film festivals, including SFFILM and KFF. His experimental feature, SHARDS, has recently completed post-production.

## DIRECTOR'S STATEMENT

The Lunar New Year's Eve of 2022, the day my first time going back to China and having dinner with my family in five years turned into a big fight for no reason. I drove my grandparents back to their own house, and on the way out, I had a heart attack. Lying on the ground, I started realizing why the fight happened: the quarantine tore the family apart, not in a direct sense, but through its effects on all aspects of our lives. We tried our best to piece each other together, but the effort was futile. Thus, SHARDS was born. I want to capture this subjective memory of my own. Although the film is very slow, static, and almost plotless, the conflicts are hidden everywhere. Like the title, they are broken into pieces and scattered throughout the process, waiting to be pieced together.

## SYNOPSIS

At the family reunion on the winter solstice, the grandma and mother knead dough to make Tuanzi (Dango, rice dumplings), while the grandpa and father fold gold foil paper into ingots. The son wanders among the adults, worried about a secret he has discovered. On the surface, the day seems fine, with everyone maintaining their usual expressions, yet something hidden simmers and grows within their chit-chat. This is a process-genre film. "Juci" is a Chinese restoration technique that fixes porcelain by nailing broken shards together. Like the vase in the film, the family is both broken and complete, separated and integral.

# 开始的枪

## SHE SAT THERE LIKE ORDINARY ONES

中国 | 2024 | 彩色 | 107分钟 | 剧情

China | 2024 | Color | 107min | Fiction

导演/编剧 | 瞿尤嘉

剪辑 | 单思琪

编剧 | 瞿尤嘉

声音 | 李丹枫

摄影 | 吕清

美术 | 徐耀

制片 | 谢萌、邬宪健

演员 | 张太文、缪纪君



亚洲首映 ASIA PREMIERE



### 导演简介

曾就读于北京电影学院，毕业于罗德岛设计学院摄影专业。短片《朱美静》获法国巴黎夜空奖最佳影片奖、重庆青年电影节最佳剧情片奖；短片《三尺》获FIRST青年电影展最佳短片奖，入选鹿特丹国际电影节、西班牙希洪电影节竞赛单元。首部电影长片《开始的枪》荣获柏林电影节新生代单元14plus水晶熊特别提及奖。其筹备中的长片项目《LAVA》曾入围釜山亚洲项目市场与柏林合拍片市场。

瞿 尤嘉  
QU YOUJIA

### 导演阐述

“青春”是对成年过程浪漫化的形容，往往被赋予意义来回看。故事通过散漫自由的少年观察倔强挣扎的少女的过程及所处环境的一系列对比，少年终将意识到原来自己无法真正帮助别人，而自身也不该如此理所当然。唯有理解别人，才能理解自己。但弥足珍贵的是——世界上始终有人真正发问：她为什么是这样的人。

### 剧情简介

高三七班总是“顺其自然”的庄周被田径队冷冰冰的女同学孟轲吸引。他替孟轲担下了盗用发令枪的罪名，因而与田径队的老师同学们结下情谊。孟轲拒人于千里之外，令庄周百思不得其解。青春迷思里一重重的挑战才刚刚开始，高压下的同学们各怀心事，他们将要长大成人、走向分叉的旅途。毕业典礼来临，庄周走上讲台，面对未来，他开响一枪。



### DIRECTOR'S BIOGRAPHY

QU Youjia, a filmmaker and photographer born in 1990, studied at the Beijing Film Academy and the Rhode Island School of Design. His debut short film, MEIJING, won several awards, including the Night Award at the Signes de Nuit festival. His second film, TOGETHER APART, won Best Short Film at the FIRST International Film Festival in Xining and was selected for the Bright Future Mid-length competition at IFFR. His next feature film project, LAVA, was presented at the Asian Project Market and the Berlinale Co-Production Market. His debut feature, SHE SAT THERE LIKE ALL ORDINARY ONES, premiered in Berlinale Generation and won the 14plus Special Mention Award.

### DIRECTOR'S STATEMENT

"Youth" is a romantic description of the process of growing into adulthood. This story talks about a sloppy boy observing a stubborn girl. He sincerely hopes to help the other one who seems to be struggling. Eventually, he fails and starts to realize that every idea he holds is collapsing. Though, it is still precious to question and be questioned: "who are we".

### SYNOPSIS

On their first encounter, late bloomer CHUANG accidentally takes on the blame for schoolmate and distance runner Meng's theft of a starting gun. Just before they become a little more acquainted with each other, MENG suddenly turns a cold shoulder to him. Lost in confusion, the go-with-the-flow boy determines to join MENG'S track team, risking his studies. With academic pressure adding to the puzzles of adolescence, all the juveniles study ferociously in preparation for the College Entrance Examination. At the commencement, CHUANG walks onto the stage with his coming-of-age declaration...

# 上流

## CHENGZI\_1

中国 | 2023 | 彩色 | 248分钟 | 剧情  
China | 2023 | Color | 248min | Fiction

导演 | 傅宗盛  
编剧 | 黄沁缘  
摄影 | 傅宗盛  
剪辑 | 傅宗盛  
美术 | 傅宗盛  
声音 | 蔡泽坤  
制片主任 | 徐旭  
原创音乐 / 混音 | 邵祖珩  
特效 | 杨明  
弹幕序 | 阿布 Roc  
演员 | 高彦、陈祝伟、康续、钟惠、  
张嘉好、郑楚英

世界首映 WORLD PREMIERE

惊人首作



### 导演简介

2012 年开始独立电影创作，至今拍摄了多部电影短片与纪录片，以及一部电影长片。

## 傅宗盛

FU ZONGSHENG

### 导演阐述

我以现实主义为基础，在形式上使用了一种“拼贴”手法，拼贴的维度是“媒介”。将同样追求“真实”的电影部分与网络视频拼贴起来，剧情以线性的时间线发展，不断的在两种不同的媒介中切换，形成一种互文和对比。这部电影讲述的是网络博主这个群体，形式上运用当下各类网络视频媒介的特性去表现这一群体，从而完成了形式与内容的统一。网络视频与现实主义之间完全相反的表现形式，给这部作品以时而冷静时而沸腾的观感。

### 剧情简介

小镇女孩陈子怡来到上海学习化妆专业，机缘巧合下，她被自己仰慕的up主带进了自媒体行业后竟意外爆红，一路狂奔追寻流量的路上，她与其他UP主之间的矛盾一触即发，试图控制流量的他们，最终被流量所吞噬。



### DIRECTOR'S BIOGRAPHY

Since 2012, FU has been engaged in independent filmmaking in Shanghai, producing an array of works including multiple short films, documentaries, and a feature-length film.

### DIRECTOR'S STATEMENT

Building on a foundation of realism, I employed a collage technique, using media as the dimension of the collage. By combining film segments that strive for realism with internet videos (Vlogs), the narrative progresses in a linear timeline. This work portrays the lives of internet influencers, using various internet videos to capture the essence of this group. By leveraging the unique characteristics of the media itself, the film achieves a unity of form and content, offering a perspective that is at times calm and at times vibrant.

### SYNOPSIS

A girl from the countryside harbors a strong desire to become an internet influencer, experiencing the highs and lows of the social media world. She yearns for fame and fortune online to elevate her social status and change her destiny. Throughout her journey, she remains unaware that she is being manipulated by her fans and public opinion. Eventually, she decides to leave it all behind and seeks redemption.

# 莎莉的回忆

## SALLY'S MEMORY

中国 | 2024 | 彩色 | 95分钟 | 剧情  
China | 2024 | Color | 95min | Fiction

导演/编剧 | 戴偲  
摄影 | 王普通  
剪辑 | 李雅珊  
声音 | 贝乐

美术 | 张陈芳、谢子或  
演员 | 陶昕然、李霆、刘昊成、裴淳杰



世界首映 WORLD PREMIERE



戴偲  
DAI SI

### 导演阐述

全片无意于展现完整的故事，而是截取了三个相同的时间片段，即一个家庭在三个不同年份的端午前后几天所发生的一些碎片化的事件。在“失独家庭”“独身女性”生活现状的皮肤下面，“语言”以及“语言表达出的信息是否需要翻译”是想要探讨的中心话题，人物对话风马牛不相及，情绪的突如其来都构建在这一基础上。如果说语言是人和人之间互相不理解的媒介，回忆就是自己无法与自己和解的媒介。在片中倒叙的方式指向的是主角蔚英的记忆深处，在荒诞而不确定性的世界里，主观和客观的界限逐渐模糊，主人公所见所说所想是否真实可信已不重要，重要的是否有内在的情感力量支持生活继续下去。

### 剧情简介

失去孩子又与丈夫离异的女人蔚英继续完成儿子未完成的翻译遗作。



### 导演简介

本片为长片首作，此前的工作多聚焦在短记录与广告片领域，未曾拍摄过剧情类作品。

### DIRECTOR'S BIOGRAPHY

DAI Si has previously worked in short documentaries and commercials, and has never made a fiction film. SALLY'S MEMORY is his debut feature film.

### DIRECTOR'S STATEMENT

The film captures three identical time segments, depicting fragmented events in a family during the days before and after the Dragon Boat Festival over three different years. It explores the themes of "language" and whether "the information conveyed by language needs to be translated." Characters' dialogues are disconnected, and sudden emotions arise from this foundation. While language often leads to mutual misunderstanding, memories help make peace with oneself. The reverse narrative delves into the protagonist Wei Ying's deep memories. In an absurd and uncertain world, the boundary between subjectivity and objectivity blurs. What truly matters is whether there is inner emotional strength to sustain life.

### SYNOPSIS

A woman who lost her child and divorced her husband continues to complete her son's unfinished translation work.

# 鱼刺

## FISHBONE

中国 | 2024 | 彩色 | 99分钟 | 剧情  
China | 2024 | Color | 99min | Fiction

导演/编剧 | 张旭煜

摄影 | 李思为

剪辑 | 承智晋

声音 | 张印

美术 | 刘炼

制片 | 樊智杰

造型 | 张耀元

录音 | 魏中云

作曲 | 陈筱舒

调色 | 夏天曼

演员 | 黄婧仪、王一楠、柴烨、  
陈佳宁、黄渲文

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### 导演简介

青年导演、编剧，硕士毕业于英国伯恩茅斯大学电影电视导演专业。其编剧、导演的短片作品曾入围二十余个国内外影节展。个人首部剧情长片《鱼刺》获第六届CFDG中国青年电影导演扶持计划（暨“青葱计划”）五强优胜项目、第十三届北京国际电影节优秀制作中项目、2023年金鸡电影创投WIP八强等荣誉。

## 张旭煜

ZHANG XUYU

### 导演阐述

我一直想写一个关于青春的故事，但是“青春”的故事那么多，指涉那么宽泛，始终无法落笔。2020年初，一个倔强的女孩的形象在我脑海里逐渐成型。这个女孩叫李琪。李琪十八岁，长相干净，虽然不是出众的好看，但是落落大方。她自尊且敏感，乖戾也坚韧，像刺猬又像麋鹿。《鱼刺》想要探讨的是在成熟的外壳尚未坚固的阶段，少女如何认知和思考自己与母亲以及自己和世界的关系。

### 剧情简介

十八岁少女李琪高考失利，不愿听从母亲的安排去复读。母女关系因此蒙上了一层阴影。在同学小微的生日聚会上，李琪与小微发生了口角，一怒之下摔坏了小微新买的苹果手机。这个冲动之举意外地改变了她原本平静的暑期生活。面对索赔危机，李琪选择了向母亲隐瞒，决心独自解决问题。而这桩隐秘心事如同卡在喉咙里的鱼刺，逐渐成了她难以言说的不适。成长的苦涩与阵痛接踵而至。她开始重新思考她与母亲，以及她与世界的关系。



### DIRECTOR'S BIOGRAPHY

ZHANG Xuyu, a young director and screenwriter, graduated with a master's degree in Directing Film and Television from Bournemouth University in the UK. His short films have been shortlisted for more than 20 domestic and international film festivals. His first feature film, FISHBONE, was one of the top five winning projects of the 6<sup>th</sup> CFDG China Young Film Director Support Program. It also received the honor of Outstanding WIP Project at the 13<sup>th</sup> Beijing International Film Festival and was a WIP Finalist at the 2023 Golden Rooster Film Festival.

### DIRECTOR'S STATEMENT

I have always wanted to write a story about youth, but there are so many stories about "youth". The themes are so broad and I have never been able to write. At the beginning of 2020, the image of a stubborn girl gradually took shape in my mind. This girl is called Li Qi. Li Qi is eighteen years old and looks clean. Although she is not outstandingly good-looking, she is graceful. She is self-respecting and sensitive, sultry and tough, like a combination of a hedgehog and an elk. What FISHBONE wants to explore is how girls recognize and think about the relationship between themselves and their mothers, as well as themselves and the world at the stage when the mature shell is not yet solid.

### SYNOPSIS

Eighteen-year-old girl Li Qi failed the college entrance examinations. She disobeyed her mother, refusing to return to school to be a returning student. The relationship between Li Qi and her mother worsened. At classmate Xiaowei's birthday party, Li Qi and Xiaowei had a quarrel. Li Qi smashed Xiaowei's newly-bought iPhone in a rage. Unexpectedly, her originally peaceful summer life was changed after the quarrel. Facing the crisis of claiming compensation by her classmate, Li Qi chose to hide it from her mother, determined to keep it as her secret and solve the problem alone. And this secret was like a fishbone stuck in her throat, gradually becoming an un-speakable discomfort for her. The bitterness and pains of growing-up come one after another. She began to rethink her relationship with her mother, and her relationship with the world.

# 月光里的男孩

TASHI

中国 | 2024 | 彩色 | 103分钟

China | 2024 | Color | 103min

导演/编剧 | 达杰丁增

美术 | 索包达杰尖才、扎西尼玛

摄影 | 范超

演员 | 久美江措 监制 | 万玛才旦

剪辑 | 吴方

声音 | 涂灏



世界首映 WORLD PREMIERE



## 导演简介

藏族新生代导演，毕业于西北民族大学藏语言文学系，进修于北京电影学院、中国传媒大学。编剧作品《小城桑达》获中国藏区首原创剧本大赛二等奖；《月光里的男孩》16届「FIRST年度终选电影计划」；执行导演作品有《塔洛》《撞死了一只羊》《旺扎的雨靴》《一个和四个》等，作品多次获威尼斯电影节地平线单元最佳影片提名。

## 达杰丁增

DINGDAJIEZENG

## 导演阐述

故事基于我童年的记忆烙印，借用一段人与狗之间的趣事展开，记述主人公作为孤独的名作家追忆被伙伴环绕着的童年，时代的印记会以不同形式融入每个个体的生命中，影响他的一生。影片着重探讨在时代变迁的大背景下，每个人认知层面上的不同，以及碎片式的记忆所带来的结局的多重性和因果关系的荒诞性，真相的边界越来越模糊。

## 剧情简介

仍在上小学的小扎西救下了一只流浪狗。可流浪狗被人收养后也给取名为“扎西”，这使小扎西成为了同学们的笑柄。于是小扎西计划杀死狗“扎西”却弄巧成拙打瞎了它的眼睛，扎西因此一直内疚多年并患了眼疾。扎西相信这是狗主人的诅咒所带来的报应，而在他成为著名作家并再次归乡后却得知了事情的另外真相。

## DIRECTOR'S BIOGRAPHY

Dargye Tenzin is a new generation Tibetan director who graduated from the Department of Tibetan Language and Literature at Northwest University for Nationalities, and further studied at Beijing Film Academy and Communication University of China. He has also worked as an assistant director for THARLO, JINPA, WANGDRAK'S RAINBOOTS, and ONE AND FOUR. Most of these works have been nominated at Venice International Film Festival.

## DIRECTOR'S STATEMENT

This story is based on my childhood memories, using an anecdote between a man and a dog to unfold the narrative. It portrays the protagonist as a lonely, renowned writer reminiscing about his childhood among his companions, with the passage of time leaving distinct imprints on each individual's life. The film delves into the varying levels of understanding among individuals against the backdrop of changing times, highlighting the multiplicity of endings and the absurdity of causality brought about by fragmented memories, as the boundaries of truth become increasingly blurred.

## SYNOPSIS

While still in elementary school, young Tashi rescued a stray dog. However, the stray dog was adopted and named Tashi, making Tashi the laughing stock of his classmates. So young Tashi planned to kill the dog, but accidentally blinded him instead. Haunted by guilt for many years and suffering from an eye disease, Tashi believes he is cursed by the dog's owner. Years later, as a famous writer returning to his hometown, he discovers a different truth.

# 钻石照耀钟鼓楼

## DIAMOND OVER BEIJING

中国 | 2024 | 彩色 | 92分钟 | 剧情  
China | 2024 | Color | 92min | Fiction

导演/编剧 | 祁又一  
摄影 | 张杨珉鸣  
剪辑 | 李建

声音 | 赵犇  
美术 | 常凯申  
演员 | 沙宝亮、陈芋米、张千

世界首映 WORLD PREMIERE



祁又一  
QI YOUYI

### 导演简介

以前是个写小说的乐评人，第一部剧情短片拍摄于2010年，由谢天笑主演。2018年去电影学院上学一年，中年转行做了电影导演，本片为导演的长片首作。

### 导演阐述

我们克服了很多困难，在2022年夏天北京疫情管控最严厉的缝隙中，用22天完成了拍摄。片中有大量二环以里的实景，如果观众在影片中看到戴口罩的人，可以确定他们是路人而非群演。

剧本改编自我出版过的几个短篇小说，进行人物和故事线的合并同类项，试图呈现中国当代青年人的状态，反思中式亲子关系如何与当代生活并存，用一个爱情亲情故事，美化日渐凋零的帝都生活。这部片，是我献给北京的小情歌。

片子是北京语言类轻喜剧，气质上比较不着调，我相信大多数关于人、命运、当代性的讨论，都可以用插科打诨讲明白。希望《钻石照耀钟鼓楼》是独特的，希望观众能获得一段愉悦的旅程。

### 剧情简介

郝帅倾尽家财给赵小鹿买了颗大钻戒准备结婚，但是赵小鹿见过郝帅父母后，带着钻戒消失了。摇滚老炮儿崔达成发现，只要女儿在家，他的创作瓶颈便烟消云散，因此想方设法要赵小鹿陪着自己。但是赵小鹿从小跟母亲长大，一心想要摆脱这个陌生人般的亲爹。

赵小鹿在三个彼此纠缠的故事里，尝到了一点人生滋味。



### DIRECTOR'S BIOGRAPHY

Qi Youyi is a member of the Beijing Composers Association and the China Pop Music Society, as well as a contract writer. He is the recipient of the 4th Lao She Literature Award. Qi has written and directed numerous award-winning short films and directed the feature film DIAMONDS OVER BEIJING. He is also the author of four novels, including THE MISSING GIRL.

### DIRECTOR'S STATEMENT

I aim to create a unique type of Beijing drama that focuses on the lives of ordinary people in the vast metropolis. The script is adapted from several short stories I've written over the years, combining characters and storylines to celebrate the charm of the fading imperial capital. This film is a small love song dedicated to Beijing.

Much of the live-action shooting takes place within the Second Ring Road, featuring locations I frequently visit. Besides the characters, the city itself plays a central role in the film.

ZHAO Xiaolu, like many beautiful girls in the big city, doesn't know what she wants. The only thing she is certain about is what she doesn't want.

### SYNOPSIS

HAO Shuai devoted his wealth to buy a big diamond ring to marry ZHAO Xiaolu, but after meeting HAO Shuai's parents, ZHAO Xiaolu disappeared with the ring. CUI Dacheng, a rock OG, discovered that as long as his daughter was at home, his creative block vanished, so he tried to persuade ZHAO Xiaolu to stay with him. However, having grown up with her mother, ZHAO Xiaolu was determined to distance herself from this stranger-like father.

# 毕业以后 THEN, I GRADUATED

中国 | 2023 | 彩色 | 119分钟 | 纪录  
China | 2023 | Color | 119min | Documentary

导演/编剧 | 杨心仪  
摄影 | 杨心仪  
剪辑 | 杨心仪  
声音 | 王旭粮  
美术 | 杨心仪  
演员 | 王德华  
监制 | 司徒兆敦

世界首映 WORLD PREMIERE



杨心仪  
YANG XINYI

## 导演简介

2000年12月3日出生于湖南省长沙市，毕业于北京电影学院现代创意媒体学院。  
2020年独立制作纪录短片《归》，获得第十三届深圳青年影像节抗疫单元最佳影片奖；  
2021年执导独立剧情短片《足·聊》，并担任编剧和剪辑；  
2019年-2023年，独立制作纪录长片《毕业以后》，担任制片人、导演、摄影、剪辑。该片为导演长片处女作。

## 导演阐述

大学生作为我们社会中一个庞大的群体，其面临着诸多复杂问题——理想与现实、个体与社会、事业与爱情之间的矛盾，还有阶层固化的问题。这些问题似乎被忽略被回避，我作为大学生中的一份子，试图找到引发这一系列问题的原因以及解决问题的答案，但是难度远超预期，当影片告一段落时，这些问题依旧在重复着、延续着……

与此同时，我也记录下了这四年里我的思想进程，这部影片同样是创作者自我认知、自我成长的一种写照。

## 剧情简介

作为大一新生即将步入成年的我，将镜头对准了毕业生即的学长。没想到，拍摄断断续续持续了四年，这是我第一部纪录长片作品。按下开机键的瞬间，带给我的，除了时光流逝中的懵懂和坚持，还有对人生和价值的重新审视。



## DIRECTOR'S BIOGRAPHY

YANG Xinyi, born on December 3, 2000, in Changsha, Hunan Province, is a graduate of the Modern Creative Media College at the Beijing Film Academy. In 2020, she independently produced the short documentary GOING HOME, BETTER, which received the Best Film Award in the Anti-Epidemic Unit at the 13<sup>th</sup> Shenzhen Youth Image Festival. In 2021, YANG directed the independent short film HI, MY FEET, for which she also served as screenwriter and editor. From 2019 to 2023, she produced the documentary feature THEN, I GRADUATED, taking on the roles of producer, director, cinematographer, and editor. This film marked her debut as a director.

## DIRECTOR'S STATEMENT

As a large demographic in our society, college students face numerous complex issues—the conflicts between ideals and reality, individuals and society, career and love, and the problem of class immobility. These problems often seem to be ignored or avoided. As a college student myself, I attempted to uncover the reasons behind these issues and find solutions, but the difficulty was far greater than expected. By the end of the film, these problems still persist and continue to repeat.

At the same time, I documented my thought process over the past four years. This film also serves as a portrayal of the director's self-understanding and personal growth.

## SYNOPSIS

As a freshman on the brink of adulthood, I turned my camera towards a senior about to graduate. Unexpectedly, this intermittent filming lasted four years, resulting in my first feature-length documentary. Pressing the start button brought me more than just moments of confusion and perseverance amid the passage of time; it also prompted a re-evaluation of life and values.

# 特别的你 UNIQUELY YOU

中国 | 2024 | 彩色&黑白 | 110分钟 | 纪录  
China | 2024 | Color, B&W | 110min | Documentary

导演/编剧 | 翁羽  
摄影 | 赵欣聪、黄安鹏  
剪辑 | 焦健

声音 | 梁冰轮  
演员 | 张艺可、程瑞、王浚力  
执行导演 | 吴宇舟

世界首映 WORLD PREMIERE



翁羽  
WENG YU

## 导演简介

中国内地电影导演，作家，实验艺术家，毕业于北京电影学院。其当代艺术作品多次受邀参展国内外重要展览。出版多部小说并有多部电影获得国际影展奖项。代表作品有电影《万物三生》《海浪》等。

## 导演阐述

本片以展现孤独症群体性的生存现状为目的，通过情节故事铺排刻画他们非同一般的生活，虽然上天给了他们不完美但他们依然积极乐观的生活，善良纯真的做自己。我们用平等的视角和孤独症群体对话，通过镜头语言说出他们的心声，让更多人了解他们，给予他们更多的关注和平等的对待。

## 剧情简介

一个不会说话，一个无法交流，一个喜怒无常，他（她）们是自闭症。影片讲述三个性别、年龄及家庭状况各不相同的自闭症非同常人的生活状态与情感世界。着重呈现了三个家庭对他们的关爱与奉献，描写了三位母亲在困境中执着、坚持、乐观的精神，真实展现了自闭症人物挑战天生缺陷，积极面对特殊人生的励志故事。



## DIRECTOR'S BIOGRAPHY

WENG Yu is a Chinese film director, writer and experimental artist graduated from Central Academy of Fine Arts and Beijing Film Academy.

## DIRECTOR'S STATEMENT

China has nearly ten million people on the autism spectrum. For every hundred newborns, one is autistic. Despite these significant numbers, there are relatively few people who understand autism or have encountered someone with it. We treat those with autism as equals, and through our film, we hope to inspire more people in society to view those on the spectrum with greater understanding and a sense of equality.

## SYNOPSIS

How do we connect with the world when we lack the skills to communicate? This film delves into the lives of individuals on the autism spectrum. We follow three autistic children, each differing in gender, age, and family background, as they strive to overcome their unique challenges. The unwavering support from their families takes center stage, showcasing three mothers who face their difficulties with determination, persistence, and optimism. This is a realistic and uplifting portrayal of how children and their families navigate the unique challenges of neurodivergence.

# 我要找到你 I'M GONNA FIND YOU

中国 | 2024 | 彩色 | 114分钟 | 纪录  
China | 2024 | Color | 114min | Documentary

导演/编剧 | 孟潇

声音 | 孟潇

摄影 | 孟潇

美术 | 孟潇

剪辑 | 孟潇

演员 | 伍兴虎

监制 | 焦波



18 世界首映 WORLD PREMIERE



## 导演简介

纪录片导演,摄影师。参与创作纪录电影《进城记》《川流不息》等多部作品,作品曾获得中国纪录片学术盛典长片十佳作品、广州纪录片节金红棉奖、中国纪录片学院奖最佳纪录电影提名等多个奖项。

孟潇

MENG XIAO

## 导演阐述

纪录片《我要找到你》讲述了一个关于寻找的故事,影片聚焦于寻亲群体,这是一个特殊的群体,他们的呐喊和无助鲜有人听到,但他们真实存在,数十年如一日的寻找孩子,从不曾放弃,据统计,中国约有数万儿童被拐卖,数万本身是一个没有意义的数字,但数字背后的“人”赋予了它非同小可的重量,有人说时代的一粒灰尘落在普通人身上就是一座山,那么数万粒灰尘就是数万座大山压在这片土地上,背后是数万痛不欲生的父母和破碎的家庭,影片客观展现了寻亲群体的故事,只希望有更多人关注他们,让所有被拐的孩子都能够回到父母身边。

## 剧情简介

十六年前,伍兴虎13个月大的儿子被人贩子入室抢走,从此他就踏上了寻子之路。2023年7月,伍兴虎联系了寻子家长王妹芝与吴学先,约定在河南郑州集合,由伍兴虎开着寻子车,在河南、山东、安徽、河北、四省寻找孩子,寻找过程中,伍兴虎双亲相继去世,吴学先孩子奇迹般找到,这一切更坚定了伍兴虎找到孩子的决心。

## DIRECTOR'S BIOGRAPHY

Documentary director and cinematographer, participated in the creation of multiple documentaries such as ONE DAY IN CITY, THE RIVER RUNS ON. His works have garnered multiple accolades, including the Top Ten Feature Films at the China Documentary Academic Ceremony and the Golden Kapok Award at the Guangzhou International Documentary Film Festival. Additionally, he has received a nomination for the China Academy Awards of Documentary Film.

## DIRECTOR'S STATEMENT

The documentary tells the story of people tirelessly searching for their trafficked families. This group, whose pleas and vulnerability often go unnoticed, never loses hope as they seek their abducted children for years. In China, about thousands of children have been abducted and trafficked. While this number may seem small, the individuals behind it bear immense suffering. Each child's abduction represents a mountain of hardship for their families. Through a documentary lens, the film highlights these quests, urging increased attention to ensure the safe return of all abducted children to their families.

## SYNOPSIS

Sixteen years ago, a human trafficker broke into WU Xinghu's house and took his 13-month-old son. Since then, he has been on a relentless journey to find his son. In July 2023, WU Xinghu reached out to WANG Meizhi and WU Xuexian, the parents of another trafficked child, and they decided to meet up in Zhengzhou, Henan Province, to look for their kids together in Henan, Shandong, Anhui, and Hebei Provinces. During the search, WU Xinghu's parents passed away one after another, while WU Xuexian's child was miraculously found and rescued. This only fueled WU Xinghu's resolve to find his own kid.

# 洗头记 GROWING IN SHAMPOO

中国内地 | 2024 | 彩色 | 80分钟 | 纪录  
China | 2024 | Color | 80min | Documentary

导演/编剧 | 康世伟  
剪辑 | 康世伟  
声音 | 康世伟  
摄影 | 宋子煜、康世伟  
美术 | 宋子煜

演员 | 康宋道一、康宋名一、宋子煜、  
康世伟  
音乐统筹 | 郭路  
音乐制作 | 刘亚军  
制片 | 米本直树、赵佳、潘俊文

世界首映 WORLD PREMIERE



康世伟  
KANG SHIWEI

## 导演简介

文学博士，纪录片导演，日本铁木真电视公司（东京）中方制片人，厦门理工学院教师。代表作包括《轮回情》《广场上的舞蹈》《暴走风尘》等。作品曾获欧洲国际电影节“最佳纪录片奖”，华盛顿华语电影节“最具社会价值奖”，中国（广州）国际纪录片节“金红棉”奖提名，华语音乐影像志“最佳导演”奖等。执导的纪录片在加拿大国家电视台CBC、日本NHK、凤凰卫视等媒体播出。

## 导演阐述

这是一个关于成长的故事，影片中的成长不只是孩子的成长，更是这对父子共同成长、相互教育的故事。导演试图以一种独特的视角来探索父子关系，在参与性和反射性的叙事风格中，它温暖而深沉，让人共鸣，又发人深省。

## 剧情简介

这部电影讲述了新冠疫情期间一位被困家中的父亲（导演本人）为改善与儿子的关系，主动为儿子洗澡洗头的故事。3岁儿子有“俄狄浦斯情结”情结，对母亲过于依恋，而对父亲莫名抗拒，致使父亲有些嫉妒。疫情为他们提供了一个修复亲情的机会。在日常的琐碎中，偶尔的争吵、短暂的分离、给儿子吃药、带儿子做核酸检测等生活细节，两人的关系变得逐渐牢固。与此同时，这位具有深厚中国传统观念的父亲慢慢意识到在教育儿子方面的缺陷。如男性沙文主义的面子观，将儿子视为自己虚荣心的表现，偶尔的情绪爆发，都使他在家庭伦理及自我成长的反思中深刻觉醒。



## DIRECTOR'S BIOGRAPHY

KANG Shiwei, PhD in literature, documentary filmmaker, and contracted producer of Japan Temjin TV company. His documentaries have garnered significant acclaim, winning the Best Documentary Award at the International Euro Film Festival and The Story That Matters at the DC Chinese Film Festival. He also received the Silver Award at the Chinese Ethnographic Documentary Academic Exhibition and a nomination for Best Documentary Film at the Chinese Documentary Academy Award. KANG's works have been featured in over ten film festivals worldwide, including the Davis International Film Festival in the United States, Toronto Film Week in Canada, the Real Film Festival in Russia, the Lumiere Film Festival in Italy, and the China (Guangzhou) International Documentary Film Festival. His documentaries have been purchased and broadcast by notable media outlets such as CBC Canada, NHK Japan, and Phoenix TV in Hong Kong.

## DIRECTOR'S STATEMENT

This narrative focuses on mutual growth and education between father and son, exploring a participatory and reflexive style that evokes both warmth and depth, eliciting tears of joy.

## SYNOPSIS

The film depicts a father's endeavor to mend his relationship with his son during the COVID-19 lockdown by offering to bathe him daily. The father, who is also the director, aimed for a perfect family of three but faced his son's resentment, which was due to the Oedipus complex. Despite the son's attachment to the mother and his jealousy towards the father, the daily baths were proposed to change the dynamic. The pandemic, initially a global disaster, became an opportunity for them to strengthen their bond through the enforced home confinement. Amid the daily trivialities, occasional conflicts, medical care, and vaccinations, their relationship deepened. The father, steeped in traditional Chinese beliefs, reflected on his flaws in parenting, including chauvinistic attitudes and emotional outbursts.

中国 | 2023 | 彩色 | 112分 | 纪录  
China | 2023 | Color | 112min | Documentary

导演/编剧 | 周洪波  
摄影 | 赵礼威  
剪辑 | 廖庆松、高鸣  
声音 | 德格才让

演员 | 桑公、伊羊、噶巴、赞周松毛、  
仁青战德、罗雅南、谢亚双子、才仁南  
加、扎西旺加、索南央宗、俄要江措、  
措阳、昂拉、昂旺达曲、尕桑益西、白  
代、阿措  
监制 | 梅峰  
调色指导 | 陈美娟



世界首映 WORLD PREMIERE



## 导演简介

上海广播电视台纪实人文频道导演，毕业于北京电影学院导演系。曾担任 Discovery 中国频道“亚洲新锐导演”选拔评委和西湖国际纪录片大会复审评委。

## 周洪波

ZHOU HONGBO

## 导演阐述

这是一个景观之外的纪录片，也是一个翻越数百公里的筛选活动。老师们要从青海玉树藏族自治州的各地学校，挑选出有音乐天赋的孩子，组成一个藏族少年合唱团。他们有的来自雪山之巅、也有的来自城市一角。

在 10 年前，玉树市曾经经历过一次强烈的地震。地震曾经摧毁了这里的一切，而这里的人们默默地站了起来，继续着藏族人谦卑和坚韧的生活。这些孩子们纯洁的歌声里，有着天空、大地和风，也包含着现代化的过程。这部纪录片不追求剧情，只是看着他们的面孔、听着他们的歌声，就能感知到正在当下发生的一切。那么丰富的少年的歌声，就是“一”和“多”的所在：在佛教哲学里，“一”包含着“多”的丰富性，而“多”包含着“一”的整体性。“一”就是“多”，孩子们的歌声就是这个世界的真理。

## 剧情简介

这是一个用轻盈来展示厚重的故事。一辆车在青藏高原上缓缓前行，车内乘坐着寻找藏族儿童好声音的导师们。地震十年后，他们来到远在雪山深处的学校，寻找天籁的歌声。在这些孩子们简单的声音里，暗藏着藏民族一路走来的历史。



## DIRECTOR'S BIOGRAPHY

ZHOU Hongbo is a documentary director contributing to the Documentary and Humanities Channel at Shanghai Media Group. He graduated from Beijing Film Academy with a master's degree in Directing. ZHOU is recognized as a jury member for the Asian New Director Award at Discovery Channel China and as a review panelist for the West Lake International Documentary Festival (IDF).

## DIRECTOR'S STATEMENT

This documentary follows musicians traveling across Tibet's mountains and valleys to audition children in Yushu's primary schools for a Tibetan youth choir. Ten years after a major earthquake destroyed the city, the resilient Tibetan people continued their humble lives. The children's pure voices reflect the unpolluted sky, earth, and wind. The film focuses on the faces and voices of Tibetan children, born after the earthquake and sometimes believed to be reincarnations of siblings lost in the disaster. Their songs capture the essence of "one" and "many" in Buddhist philosophy: "one" encompasses the richness of "many," and "many" embodies the wholeness of "one." This reflects the weight of life, both heavy and light.

## SYNOPSIS

Ten years after a magnitude 7.1 earthquake in Yushu, a group of professional musicians search for new voices of Tibetan folk songs in local primary schools. The new generation carries the hopes of Tibetan families, and in their bright voices, we can sense warmth, human resilience, and inner strength.

# 永无止境 UNSTOPPABLE

中国 | 2024 | 彩色 | 110分钟 | 纪录  
China | 2024 | Color | 110min | Documentary

导演/编剧 | 许慧晶      声音 | 程磊、王怀德、谢俊哲、Jack Stratton, Jeffrey Rowell, Zhuang Wei鑫  
摄影 | 邹悦、刘元辰、危凯、龙映先、江润鑫、赵建国、侯彭宇轩      演员 | 张伟丽  
剪辑 | 许慧晶      监制 | 周强、周浩、孙曾田  
剪辑指导 | 周强

世界首映 WORLD PREMIERE



许慧晶  
XU HUIJING

## 导演简介

毕业于广州美术学院。作品曾荣获第 20 届谢菲尔德纪录片电影节评委会特别奖；第 50 届芝加哥国际电影节评委会特别奖；FIRST 青年电影展最佳纪录片奖及观众选择奖；广州国际纪录片节评委会奖；中国学院奖最佳纪录电影；中国金鸡奖最佳纪录 / 科教片提名等奖项。作品曾入围荷兰阿姆斯特丹纪录片电影节、韩国全州国际电影节、哥本哈根国际纪录片电影节等国内外影展。

## 导演阐述

我和伟丽一样都来自乡村，看她的经历仿佛看到了我们这一代人成长的身影，乡村长大的孩子目睹父辈的艰辛，为了改变家人甚至家族的命运，从小就会背负很多的责任。没有任何社会资源，他们只能依靠自身的努力在一个领域里用十几年甚至更长的时间凸显自己的价值。在伟丽的身上浓缩了我们这个群体在微小的希望中所做的奋力突围，也让一直在努力上进，为改变命运努力拼搏的人们看到了这种力量。

## 剧情简介

亚洲首位UFC综合格斗女子世界冠军张伟丽曾以42秒TKO世界女拳王，获得UFC草量级金腰带，并成功卫冕传奇拳手乔安娜。在她职业生涯的巅峰连续两次战败跌入人生低谷，她剪去了长发执意找回自我。



## DIRECTOR'S BIOGRAPHY

XU Huijing was born in Shanxi in 1984. He graduated from the Guangzhou Academy of Fine Arts. He has over ten years' experience of making documentary films. He made the documentary feature, TOUGH OUT, CHANGE and MOTHERS. His films were awarded the Special Jury Prize of the 20th Sheffield Documentary Festival, the Special Jury Prize of the 50<sup>th</sup> Chicago International Film Festival, the Best Documentary and the Audience Choice award of the FIRST International Film Festival, the Jury Prize of the Guangzhou International Documentary Film Festival, the Best Documentary Film of Chinese Academy Awards. His films were shortlisted for the Amsterdam International Documentary Film Festival, the Jeonju International Film Festival, the China Golden Rooster Award and more film festivals from China and abroad.

## DIRECTOR'S STATEMENT

Both ZHANG Weili and I come from rural areas. Seeing her journey feels like witnessing the embodiment of our generation's upbringing. Children raised in rural areas witness the hardships of their elders and bear heavy responsibilities from a young age, aiming to change the fate of their families. With limited social resources, they rely on their own efforts to demonstrate their value over a decade or longer. In ZHANG Weili's story, we see our generation's efforts breaking through with faint hopes. Her journey inspires those who continuously strive to improve themselves and change their destiny through hard work.

## SYNOPSIS

ZHANG Weili, the first-ever Asian UFC women's world champion, secured the UFC strawweight belt with a 42-second TKO victory over the reigning female boxing champion. She successfully defended her title against the legendary fighter Joanna. However, after two back-to-back defeats at the peak of her career, she found herself in a personal slump. Determined to reclaim her identity, she took the bold step of cutting off her long hair.

# 渔夫

## FISHERMAN

中国 | 2023 | 彩色 | 106分钟 | 纪录  
China | 2023 | Color | 106min | Documentary

导演 | 梁荣  
摄影 | 梁荣  
剪辑 | 梁荣

18 中国首映 CHINA PREMIERE



梁荣  
LIANG RONG

### 导演阐述

我偶然发现他划船，我和他说，我能给你拍纪录片吗？他说可以。这个就是我的拍摄动机。拍摄断断续续持续了40天，跨越2年时间。拍摄的时候，我拿了一个松下DV，我离得很近去拍，因为要录音。因为人不断运动，所以我就不用脚架了，就手持跟拍，把相机当眼睛。后期剪辑时，我把无趣的剪掉，把有趣的地方给剪出来。

### 剧情简介

在大桥之下，一位渔民在这过着非常有趣的生活。他吃饭睡觉几乎都在他的船上，喝的水是河水，洗澡也在河里。他经常把捕获的水产在岸边售卖，生意也不错。貌似他所说命运越变越好。可是一次电视台记者的采访，他的命运开始改变了。



### 导演简介

1998年出生于广东省韶关市，毕业于广东亚视演艺职业学院。热爱看电影，是一位独立纪录片导演。2020年开始拍摄纪录片《渔夫》，于2023年独立完成《渔夫》的后期制作。2024年开始拍摄纪录片《游走》。

### DIRECTOR'S BIOGRAPHY

LIANG Rong, born in 1998 in Shaoguan, Guangdong Province, graduated from Guangdong Asia Television Performing Arts Vocational College. An avid movie enthusiast, he is also an independent documentary director. In 2020, LIANG began filming the documentary FISHERMAN, handling its post-production solo by 2023. In 2024, he commenced work on his next documentary project, WANDERING.

### DIRECTOR'S STATEMENT

I came across him rowing by chance and asked if I could film a documentary about his life. He said yes, and that sparked my filming journey. Over the next two years, I filmed for 40 days in total. I used a Panasonic DV camera and shot up close to capture every detail. Because people were always moving, I didn't need a tripod; I just handheld the camera, treating it like an extension of my eye. In post-production, I edited out the dull parts and focused on the most interesting moments.

### SYNOPSIS

Under the bridge, a fisherman lives a fascinating life. He eats and sleeps almost entirely on his boat, drinks river water, and bathes in the river. He often sells his catch of aquatic products on the shore, enjoying a thriving business. It seems his fortunes are improving day by day. However, after an interview with a TV reporter, his fate begins to change.

# 白地黑子

## BORN TO BE SHADOW

中国 | 2024 | 彩色 | 25分钟 | 短片  
China | 2024 | Color | 25min | Short

导演/编剧 | 蒋欣颖

声音 | 贺梓宸

摄影 | 侯金玥

美术 | 尤祺

剪辑 | 邢北冽

演员 | 乌日希乐图、赛兴嘎

灯光 | 蔡典



12 中国首映 CHINA PREMIERE



### 导演简介

2002年出生于四川，现就读于中国传媒大学2020级戏剧影视导演专业。曾担任成龙电影A计划第五期优秀短片《盗火的人》副导演，获得过厦门金鸡电影创投实战班优秀剧本项目。曾就职于湖南卫视芒果台双平台综艺《美好年华互联社》担任导演工作，曾担任哔哩哔哩2021年度弹幕短片《破防了》花絮编导。

### 蒋欣颖

JIANG XINYING

### 导演阐述

内蒙古辽阔的雪原是神秘的，危险的。在走访了呼伦贝尔市各大旗后，我了解到很多还生活在草原上到牧民不愿意让自己的子女离开草原去城市生活，并非他们不爱自己的子女，只是在草原相对原始的生活环境下人和草原都是相依相存的，在他们眼里留下来才是子女最好的选择。我想让更多人知道在远离城市的地方我们的同龄人在面临这样的困境。

### 剧情简介

僻远的林场里额尔敦决定逃离父亲的掌控。大雪将小羊、看家狗黑子以及父亲一一掩埋，而额尔敦却陷入了命运的轮回。

### DIRECTOR'S BIOGRAPHY

JIANG Xinying, born in Sichuan in 2002, is currently a student in the Drama and Film Directing major at the Communication University of China, class of 2020. She served as the assistant director for the outstanding short film THE FIRE THIEVES in the fifth phase of Jackie Chan's A Plan for the Movie. She received an award for the outstanding script project in the Xiamen Golden Rooster Film Venture Practical Class. JIANG has also worked as a director for the variety show BEAUTIFUL YEARS INTERNET SOCIETY on Hunan Satellite TV and Mango TV, and was the behind-the-scenes director for the bullet screen short film BROKEN DEFENSE in Bilibili's 2021 annual event.

### DIRECTOR'S STATEMENT

The vast snowy plains of Inner Mongolia are mysterious and dangerous. After visiting the major banners of Hulunbuir City, I learned that many herdsman who still live on the grasslands are unwilling to let their children leave the grasslands for city life. It's not that they don't love their children; it's just that in the relatively primitive living environment of the grasslands, people and the grasslands are interdependent. In their eyes, staying is the best choice for their children. I want more people to know that in places far from the city, our peers are facing such dilemmas.

### SYNOPSIS

In the remote lumber mill, E Erdun is determined to escape his father's control. The heavy snow buries the lamb, the house dog Hei Zi, and his father one by one, but Erdun finds himself trapped in the cycle of fate.

# 宝孜达

## BAOZHDA

中国 | 2024 | 彩色 | 25分钟 | 短片  
China | 2024 | Color | 25min | Short

导演/编剧 | 克冉·阿布卡斯木  
制片人 | 张蒲中天、王耀辉  
摄影 | 贾同尧  
执行导演 | 吉格热·居马力甫  
声音 | 张嘉玮  
美术 | 吾米提·牙生江

演员 | 哈斯铁尔·居马力甫、加依娜·吾扎提  
副导演/灯光 | 黄磊  
外联制片 | 阿布卡斯木·开合热曼  
制片主任 | 殷紫菱

世界首映 WORLD PREMIERE



### 导演简介

新疆伊犁人，毕业于中国传媒大学电影创作MFA，作品常常聚焦于现实中的真实困境，擅长以独特的影像风格和简洁的叙事手法，传递细腻的人物情感。

## 克冉·阿布卡斯木

KERAN ABUKASIMU

### 导演阐述

小时候，我和堂姐去山谷探险，遇见了一只快死的老羊，姐姐称按照习俗，我们必须宰了它，帮它减轻痛苦，我不信，跑回家，领来了大人；我以为大人会救它，但没有，羊被宰了，因为害死了它，我崩溃大哭……我偶尔会想起这件事，一件在草原上发生了千万次的平常事。

### 剧情简介

克冉跟随父母来到山里的伯伯家过年。趁着大人们出门的间隙，调皮的克冉因为贪玩，弄丢了伯伯家为过节准备的祭羊。因此他和堂姐得在大人们回家前找回祭羊。两人历经千辛万苦终于找到羊时，却发现它腿断了，已奄奄一息；堂姐此时告诉克冉，按照哈萨克族传统习俗，如果过节的羊死于意外，会不吉利，因此必须“宝孜达”它，而且还必须由克冉这个男人动手。但克冉内心愧疚，想找兽医救羊，两人产生争执。最终两人达成共识：堂姐去找兽医，克冉留下，如果姐姐回来前，羊快死了，克冉得用匕首“宝孜达”它。



### DIRECTOR'S BIOGRAPHY

Keran comes from Ili, Xinjiang, China, and graduated from the Communication University of China with a major in filmmaking. He often focuses on dilemmas in reality, skillfully expressing delicate emotions through unique visual styles and concise narrative techniques.

### DIRECTOR'S STATEMENT

When I was a child, my cousin and I went on an adventure in the valley. We found a dying sheep, and my cousin said that according to traditional customs, we must slaughter it. I didn't believe him, so I ran home to bring the adults, thinking they would save it. But they didn't; the sheep was slaughtered. I collapsed and cried, feeling it was my fault. I occasionally think of this incident, a common occurrence that has happened millions of times on the grassland.

### SYNOPSIS

Keran follows his parents to his uncle's home to celebrate the New Year. While the adults are out, Keran loses the sheep his uncle's family had prepared for the New Year. He and his cousin must retrieve the sheep before the adults return. When they finally found the sacrificial sheep, its leg is broken, and it is dying. According to Kazak ethnic traditions custom, if a sheep dies in an accident during the Festival, it is considered unlucky, so it must be "Baozhda" and Keran, being the man, must perform it. However, Keran feels guilty and wants to find a veterinarian to save the sheep. They argue but eventually agree: the cousin will go to the veterinarian, while Keran stays behind. If the sheep starts dying, Keran has to "Baozhda" it with a dagger.

中国 | 2024 | 彩色 | 13分钟 | 短片  
China | 2024 | Color | 13min | Short

导演/编剧 | 王知疑  
摄影 | 王知疑  
剪辑 | 王知疑、周珈宏  
制片 | 胡爽  
声音 | 赵象基  
美术 | 赵象基  
演员 | 谢维发

18 亚洲首映 ASIA PREMIERE



王知疑  
WANG ZHIYI

#### 导演阐述

不管是卫生危机前后的管控还是春节禁燃禁放，都是有司“家长性”的体现。这对每个人都有好有坏，很难简单评价。我个人对其态度绝非单纯拥护或反对，只能说很“复杂”；我相信大部分人感触也同样复杂，只是具体比例不一。在此基础上，负责的创作态度绝不应是简单地喊口号或粗暴地抛结论，而应当尽力展现这种复杂性，交由观众品味。

#### 剧情简介

禁燃禁放的2023年春节，一个刚处理完父母丧事的年轻人想要买些烟花。



#### 导演简介

毕业于伦敦电影学院。坚持在创作中兼任导演与摄影，以此为途径探索形式与内容的统一。

#### DIRECTOR'S BIOGRAPHY

WANG Zhiyi, London Film School trained filmmaker. The pursuit of the unity of form and content is one of the core purposes of creating his film, by exploring the creative space of being both the director and the cinematographer.

#### DIRECTOR'S STATEMENT

Whether it be the management of the pandemic or the prohibition of fireworks and firecrackers, it exemplifies the paternalistic nature of the authorities in our society. These matters both protect and encroach upon the interests of each individual, making it challenging to assess whether my personal stance is simply one of whole-hearted endorsement or opposition. It's a nuanced issue; I believe most people indeed harbour complex emotions, albeit in varying proportions. With this in mind, my conscientious approach to creation involves refraining from chanting slogans or crudely thrusting forward conclusions. Instead, I strive to integrate reflection with observation, presenting this complexity with a sense of responsibility and leaving it to the audience to savour and interpret for themselves.

#### SYNOPSIS

A young man who has just finished handling the funeral of his parents attempts to purchase some fireworks for the 2023 Spring Festival, where fireworks are prohibited.

中国 | 2024 | 彩色 | 6分钟 | 短片  
China | 2024 | Color | 6min | Short

导演 | 李若岩  
编剧 | 李若岩、徐劭冲  
剪辑 | 王雅楠  
声音 | 蔡碧湾  
美术 | 李若岩  
演员 | 李若岩、刘师然  
分镜/3D动画 | 徐劭冲  
动画 | 徐劭冲、刘师然、李萌



12 中国首映 CHINA PREMIERE



李若岩  
LI RUOYAN

### 导演简介

师从马克宣教授学习角色动画创作与理论研究，北京服装学院艺术设计学院副教授，硕士研究生导师，动画专业负责人，中国高校影视学会数字艺术与动画专委会理事，中国动画学会会员，国际动画协会会员。参与创作的5集电视纪录片《春晚》获得第26届中国电视金鹰奖优秀电视纪录片奖；导演的二维动画短片《大码》入围2024年第19届雅典动画节主竞赛单元。徐劭冲、刘师然、李萌为《大码》的合作者。

### 导演阐述

动画批判了“以貌取人”的偏见，片中的配角除了小女孩以外，每个人都戴着有色眼镜去看主角，主角一直在遭受着不公正的对待。别人眼中的他和真实的他呈现出两幅截然不同的面孔。在片子结尾，当主角焦急地抬起头，发现小女孩安然无恙，终于露出了笑容，这时小女孩看到的便是他本来的样子。

### 剧情简介

本片主角是一个生活在瘦子世界里的胖子，一个处处被嫌弃的失业者，他在为了营救车上的乘客跳入塌陷的坑中时，终于找到了适合自己的工作。

### DIRECTOR'S BIOGRAPHY

Li Ruoyan is an Associate Professor at the School of Art and Design at Beijing Institute of Fashion Technology, where he also supervises postgraduate students. As the head of the animation major, he is a member of the Digital Art and Animation Committee of the China University Film and Television Society, the China Animation Association, and the International Animation Association. Li participated in the creation of a 5-episode TV documentary series titled CHUN WAN, which won the Outstanding TV Documentary Award at the 26<sup>th</sup> China TV Golden Eagle Awards. He also directed a 2D animated short film titled XXXL, which was selected for the main competition section of the 19<sup>th</sup> Athens Animation Festival in 2024. His collaborators on XXXL include XU Shaochong, LIU Shiran, and LI Meng.

### DIRECTOR'S STATEMENT

What hardships does a marginalized person face when seeking a job? A plump individual, constantly worried about others, is seen as an outsider in a community where slimness is the norm. His self-perception starkly contrasts with the external judgments he receives. During a ground collapse incident, he jumps into a deep pit without hesitation to rescue passengers trapped in a car and eventually secures a job. As the story unfolds, the audience will grasp the movie's theme, "never judge a book by its cover," and witness the little girl in the rescue recognizing his true character.

### SYNOPSIS

This is the story of a chubby man living in a world dominated by slender figures. Jobless and rejected at every turn, he struggles to find his place. When he jumps into a collapsing pit to rescue passengers in a stranded vehicle, he finally discovers a job that suits him.

德国 | 2023 | 彩色&黑白 | 13分钟 | 短片  
Germany | 2023 | Color, B&W | 13min | Short

导演/编剧 | 罗翼

摄影 | 罗翼

剪辑 | 罗翼

声音 | Marc Fragstein

美术 | 罗翼

演员 | Han Nguyen



### 导演简介



中文网络用名混凝土柚，2007 年起在德国居住，2021 年毕业于巴登符腾堡电影学院的动画学院。除了制作动画外，她使用笔名 Yinfinity 发布自己的插图和漫画作品，毕业后在动画学院教授设计课程。

罗翼  
LUO YI

### 导演阐述

《豆豆》是一个在特殊家庭情境下的小女孩成长的故事，是基于我自己的童年经历创作的。很多年里我都和父亲有着巨大的隔阂和交流障碍，但印象中小时候我们其实曾经是亲近的。整个成长过程中，母亲的爱在过度保护的过程中也束缚和拉扯着我，甜美也痛苦，我似乎感觉自己永远也无法真正长大。童年时期有很多模糊的、难以用言语道明的、细小且复杂的情感产生，很多年来我都没有意识到，但却对后来的我影响深远。借由这一个短片的创作，我尝试在一个类似童话的框架下赋予它们以更具体的形状，探寻它们产生的可能的原因。而有类似经历的人不只我一个人，还有我们这一代人中的很多人。

### 剧情简介

小女孩豆豆的爸爸是一只蓝色的大鸟，有一天他从窗口飞走就没有再回来，从此以后豆豆就停止长大留在了她10岁那年。



### DIRECTOR'S BIOGRAPHY

LUO Yi is a Chinese filmmaker, has lived in Germany since 2007. She graduated in 2021 from Animationsinstitut at the Filmakademie Baden-Württemberg. Besides making animation, she publishes her illustrations and comics using the pseudonym Yinfinity, and teaches design at Animationsinstitut after her graduation there.

### DIRECTOR'S STATEMENT

DODO is a story about a little girl growing up in a unique family situation, based on my own childhood experiences. For many years, I had a significant disconnect and communication barrier with my father, yet I remember a time when we were once close. Throughout my upbringing, my mother's love, though overly protective, both nurtured and constrained me. It was both sweet and painful, making me feel as if I could never truly grow up. There were many vague, difficult-to-explain, small and complex emotions that arose during my childhood, which I didn't realize for many years but which profoundly impacted me later on. With the creation of this short film, I tried to give these emotions a more concrete shape within a fairy tale-like framework and explored the possible reasons for their emergence. I believe I am not alone in having such experiences; many people of our generation share similar stories.

### SYNOPSIS

Dodo's father is a big blue bird. One day he flies away from the window, and hasn't come back. From then on, Dodo stops growing up.

# 鳄鱼天使

## CROCODILE ANGEL

中国 | 2024 | 彩色 | 24分钟 | 短片  
China | 2024 | Color | 24min | Short

导演/编剧 | 苏家仪      美术 | 邓晓珍  
摄影 | 何磊      演员 | 周琳、肖若愚  
剪辑 | 苏家仪      监制 | 杨超  
声音 | 朱嘉辉      副导演 | 陈小雨  
制片人 | 杨竞



18 世界首映 WORLD PREMIERE



### 导演简介

青年导演、编剧、演员，四川乐山人，毕业后从事广告导演工作多年，同时保持故事片创作。2021年，在电影《乘船而去》中担任副导演，后在多部影片中担任执行导演，偶尔客串演员。为给自己电影副导身份转正，于2024年，执导电影短片《鳄鱼天使》。永远热爱电影，想要在光影的世界里留下痕迹。

## 苏家仪

SU JIAYI

### 导演阐述

乐山有座雕像，鳄鱼天使，赤身裸体的女人，趴在一只鳄鱼身上。他们之间有怎样的羁绊和过往，无人知晓，这困扰了我二十多年。我想到一对价值观截然不同，却无法相互戒断，如轮回般纷飞的男女，鳄鱼与天使。这对欲念的囚徒，面对边界和道德，究竟会如何抉择。时刻抄写佛经的七舅，藏着秘密的母亲，做熔喷布生意的商人，皆沉浮在自己的欲海之中。而乐山大佛，本是海通法师为镇住三江交汇处的湍流恶龙而建，在欲海翻腾的故事中，他默默注视着一切。千百年来，欲望的介质一直在转变，但欲念本身，人的本性，却好似未曾改变。

### 剧情简介

摄影师阿来沉溺在过去的时代，他妄图把乐山这座城市里正在消失的一切都记录下来，包括那位与他如同轮回一般纠葛不清的女人。漩涡中心不断奔跑跌倒的女人，时刻抄写佛经的七舅，藏着秘密的母亲，魂灵为伴的小狗，赤裸趴在鳄鱼背上的女人雕像。这一次，在大佛的注视之下，众生的欲望和困境，似乎会有一些不同...

### DIRECTOR'S BIOGRAPHY

SU Jiayi is a young director, screenwriter, and actor from Leshan, Sichuan. In 2021, he served as an assistant director for the movie GONE WITH THE BOAT. In 2024, he directed the short film CROCODILE ANGEL. He has always had a deep love for movies.

### DIRECTOR'S STATEMENT

There is a statue in Leshan called the Crocodile Angel, depicting a naked woman lying on top of a crocodile under the gaze of the Leshan Giant Buddha. The relationship and past between crocodiles and women have troubled me for thirty years. I want to explore how prisoners of desire choose between lust and morality. The Leshan Giant Buddha was built by Master HaiTong to suppress the dragon in the river. Today, under the flow of desire, the Leshan Giant Buddha silently observes everything. For thousands of years, the medium of desire has constantly changed, but desire itself, human nature, seems to have remained unchanged.

### SYNOPSIS

Alai is a photographer who indulges in the old times. He wants to capture all the memories that were disappearing in the city of Leshan, including the woman who was entangled with him like reincarnation. But this time, under the gaze of the Leshan Giant Buddha, the desires and difficulties of sentient beings seem to have some differences...

中国 | 2024 | 彩色 | 18分钟 | 短片  
China | 2024 | Color | 18min | Short

导演 | 廖佑辅  
编剧 | 廖佑辅、侯梦瑶  
摄影 | 王茗、孙乐斌  
剪辑 | 廖佑辅  
声音 | 苑勇、杨悦浩、杨铠铭  
美术 | 廖佑辅  
演员 | 韩笑梅、王焱栋  
造型 | 高无敌



18 世界首映 WORLD PREMIERE



## 导演简介

毕业于河北科技大学影视学院，曾从事电影与广告导演等相关工作，在从业7年后开始独立创作。《二十一中》为个人首部导演短片作品。

廖佑辅  
LIAO YOUPU

## 导演阐述

本片创意来自我高中时期的经历，当时很多同学都来自贫困的农村，考上一个好大学是他们唯一的出路，这套军事化管理教学模式应运而生。我想通过剪发这件看似不重要的小事展现出在不合理的制度下我们失去的是什么。“亚男”这个角色是无数这类人群的缩影，无法冲破家庭和学校给她浇筑的这座牢笼，而所谓的舞蹈梦也不过是种相对浪漫的表现。

## 剧情简介

身在异地读高中的叶亚男被老师要求在晚自习结束前，按照学校规定剪掉自己隐藏的长发，但这件“小事”却让叶亚男无法接受。犹豫不决的她希望自己可以侥幸逃脱，然而换来的却是老师给的最后通牒。走投无路的她找到自己的异性好友小马准备剪掉头发并放弃那不切实际的舞蹈梦，但小马的一番话和一个小插曲却又让她再次犹豫不决。独自游荡在这个陌生城市夜晚中的叶亚男意外的发现了一丝希望，逃离还是认命，她终于在天亮后做出了选择。

## DIRECTOR'S BIOGRAPHY

LIAO Youfu, a graduate of the Film College of Hebei University of Science & Technology, has worked in film and advertising as a director for 8 years. He began independently producing films in 2023. CAGE is his first short film as a director.

## DIRECTOR'S STATEMENT

The idea for this film came from my own experience in high school. At that time, many of my classmates came from poor rural areas, and their only way out was to get into a good university. This led to the adoption of a military-style teaching model. Through the seemingly unimportant matter of cutting hair, I aim to highlight what we lose under such an unreasonable system. Yanan represents countless students who are trapped in cages created by their families and schools. Her dream of dancing is a metaphor for the many unfulfilled aspirations these students hold.

## SYNOPSIS

YE Yanan is a student at a military-style boarding school in a different city. According to the school's regulations, she is required by her teacher to cut off her long hair, which she had been hiding, before the end of the evening study session. This seemingly "small matter" is unacceptable to her. She hesitates, hoping to avoid complying, but eventually receives an ultimatum from her teacher. In desperation, YE Yanan seeks out her best friend, MA, and prepares to cut her hair, thereby abandoning her unrealistic dream of dancing. However, MA's words and a small incident make her hesitate once more. Wandering alone through the night in this unfamiliar city, Yanan unexpectedly finds a glimmer of hope. Faced with the choice to flee or accept her fate, she finally makes a decision by dawn.

中国 | 2024 | 彩色 | 5分钟 | 短片  
China | 2024 | Color | 5min | Short

导演/编剧 | 陈艺唯  
摄影 | 陈艺唯  
剪辑 | 陈艺唯  
声音 | 陈艺唯  
美术 | 陈艺唯  
编曲 | 程铭  
音效 | Eleanor Fineston-Roberston

G 亚洲首映 ASIA PREMIERE



陈艺唯  
CHEN YIWEI

#### 导演阐述

这个影片的灵感来自于我的梦境和童年记忆。茧会给我一种矛盾的感受，既让我感到窒息，又让我有一种被包裹的安全感，像独自被黑暗笼罩时惊惧不安，又用双手抱住自己蜷缩在一起的感受。

#### 剧情简介

女孩在一个超现实的夜晚独自醒来，从电视机里钻出来的飞蛾引领着她探索黑暗的房间，在不断地情绪闪回中，她逐渐想起房间内与父母相关的零碎记忆。



#### 导演简介

动画艺术家和导演，硕士毕业于英国皇家艺术学院。她喜欢通过手绘动画表达情感和自我反思。她的作品曾入选 Supertoon 国际动画电影节、巴厘岛国际短片电影节和失眠动画电影节等多个电影节。

#### DIRECTOR'S BIOGRAPHY

CHEH Yiwei is an accomplished animation artist and director who graduated from the Royal College of Art. She specializes in conveying emotions and self-reflection through her hand-drawn animations. Her works have been selected for several prestigious festivals, including the Supertoon International Animation and Comics Festival, Minikino Film Week, and the Insomnia International Animation Film Festival.

#### DIRECTOR'S STATEMENT

This film was inspired by my dreams and childhood memories. Cocoons evoke a paradoxical sensation of both suffocation and security, reminiscent of the solitude and self-enclosure experienced in darkness, curling up with arms wrapped around oneself.

#### SYNOPSIS

A girl wakes up alone on a surreal night, with a moth emerging from the TV set guiding her to explore the darkened room. Through a series of emotional flashbacks, she gradually recalls fragmented memories of neglect by her caregivers.

# 课外活动

## EXTRACURRICULAR ACTIVITY

中国 | 2024 | 彩色 | 22分钟 | 短片

China | 2024 | Color | 22min | Short

导演/编剧 | 魏德安、徐一丹

声音 | 谢云

摄影 | 万家诚

美术 | 谢添

剪辑 | 魏德安

演员 | 涂凌、徐一丹、李庚酉

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魏德安  
DEAN WEI

### 导演简介

生于德国科隆。2022年毕业于北京电影学院摄影系本科。毕业后从事导演，电影配乐和电影摄影。

### 导演阐述

故事的创作初衷起源于我们的一个疑惑，是什么导致女性在性教育中处于劣势：女性总面对性羞耻，并常选择独自承担性带来的后果与风险。这个问题非常庞大，我们也不想给一个明确的、唐突的回答，最后选择从这样一个小切口来呈现困境。希望短片能有所启发——故事里的困境是否有更好的解决方式，症结究竟在何处；女孩成为女人为何总是困难重重，一个母亲捍卫孩子为何又进退两难。虽短片不足以回答上述的问题，但仅是提出和探讨问题，我们也觉得十分珍贵。

### 剧情简介

女孩和男孩偷食禁果后发生意外，为收拾残局，女孩不得不面对男孩母亲。



徐一丹  
XU YIDAN

### 导演简介

2022年毕业于北京电影学院摄影系。

### DIRECTOR'S BIOGRAPHY

Dean Wei was born in Cologne Germany. He is a graduate of the Cinematography Department at Beijing Film Academy. He is currently based in Beijing as a director, composer and cinematographer.

XU Yidan graduated from the Cinematography Department at Beijing Film Academy in 2022.

### DIRECTOR'S STATEMENT

The central question this film poses is the amount of discretion and stigma women face in regard to intimacy as opposed to men. There is no clear cut answer, and we don't assume that we know the answer. The film serves only to conjure up this blind gap between the two sexes.

### SYNOPSIS

After a nighttime incident between a high school girl and boy, the latter's mother is woken up and forced to solve their conundrum. The nature of the incident puts her role as mother in direct conflict with her role as a woman.

# 溜冰场

## ICE RINK

中国 | 2024 | 彩色 | 10分钟 | 短片  
China | 2024 | Color | 10min | Short

导演/编剧 | 王紫音  
动画 | 王紫音  
剪辑 | 王紫音

音乐 | 吴宜瞳  
美术 | 王紫音  
配音 | 王紫音、郭乐盈



亚洲首映 ASIA PREMIERE



### 导演简介

2000 年出生于中国浙江省，目前在清华大学美术学院就读动画的研究生，热爱画画和电影。

**王紫音**  
WANG ZIYIN

### 导演阐述

冰面上的道道轨迹，就像生命中发生的种种经历。这部作品始于我本科毕业的那段时光，面对多重告别和对未来的困惑，思绪繁多，于是有了这部电影。  
通过《溜冰场》，我试图展现成长中易被忽视的片段。也许从未存在一蹴而就的解药，但分享与理解可以在黑暗中互相照亮。  
《溜冰场》亦是我成长的写照，我将童年的南方记忆与成年后所见的北方风景融入其中，通过纸上水彩与二维动画的方式制作而成。

### 剧情简介

深夜的北京，溜冰场门口，我独自等待其开门。一个陌生人碰巧路过，我们开始聊天，关于危险与安全和生活中没有答案的问题。天色渐亮，陌生人带着故事们离去，溜冰场也开门了...



### DIRECTOR'S BIOGRAPHY

WANG Ziyin, born in Zhejiang Province, China, in 2000, is currently pursuing a master's degree in Animation at Tsinghua University in Beijing. She has a passion for hand-drawn art.

### DIRECTOR'S STATEMENT

The tracks on the ice rink, to me, resemble the various experiences in life. This project began during my undergraduate graduation, amidst farewells and confusion about the future, with many thoughts swirling in my mind, I created this film. Through ICE RINK, I aim to depict the personal experiences of facing uncertainty during growth. There may never be an easy solution for confusion, but sharing and understanding can illuminate each other in the darkness. ICE RINK also reflects my own growth, blending childhood memories from the south with the northern landscapes I've seen as an adult, created with watercolor and 2D animation.

### SYNOPSIS

As we grow, confusion looms like an elephant in the room—impossible to ignore. Late night in Beijing, I sit alone at the entrance of an ice rink, waiting for it to open. A stranger passes by and invites me to chat. We share memories of loneliness, warmth, and the desire to be understood...  
As dawn breaks, the stranger leave with our stories, a new chapter begins.

# 孽种

## I JUST WANT TO BE WANTED

中国/美国 | 2024 | 彩色 | 22分钟 | 短片  
China/United States | 2024 | Color | 22min | Short

导演/编剧 | 李凯文  
摄影 | Ramin Shakibaei

剪辑 | 李凯文  
制片人 | Alima Strickland

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李凯文  
LI KAIWEN

### 导演简介

毕业于美国罗德岛设计学院。他曾任 VICE 和 DISCOVERY 探索频道亚太区导演，创作多部青年文化经典纪录片，同时为国际顶级品牌制作广告 (Airbnb、BEATS、Intel、Burger King 等) 并获得中国广告金狮奖。他还为国内外先锋派音乐人 (阿克江、Howie Lee、Snapline、Anderson.Paak 等) 制作经典 MV。他与说唱诗人小老虎合作的纪录片系列《无尽之洞》获得美国泰利奖“最佳纪录片系列”。他现任 Homework Productions 导演，在上海和洛杉矶生活。

### 导演阐述

我的短片《孽种》由两个想法组合诞生。

- 幻想的朝向：人的幻想并不都是正向的。我个人的幻想大多是怪的坏的和说不清楚的。幻想也不一定是朝向未来的。人喜欢幻想过去，重新定义自己的历史，以此重新“定位”自己的当下。英文标题也指向这一点：I Just Want to Be Wanted。主人公想被家人“wanted”，但如果做不到，那被通缉“wanted”也不错。
- 狠老头：大多数影视作品中对老人的描述都是悲可怜的温情形象。廉价的温情实际上是对老年人的简化和侮辱。赵铁人在片中的表演将告诉观众“为什么你大爷还是你大爷”。

### 剧情简介

在中国东北一个偏远的农村，一个老头突然失忆，被一名自称是他儿子的男子带回一间破旧的农村老房子。在烈日下，老头被迫在田里收割玉米，并开始怀疑这位“儿子”的身份和企图。然后，当警察在村里开始追捕一名危险的杀人犯时，这位“儿子”也开始怀疑这位“父亲”是否在假装失忆，实际上是一名逃亡中的危险罪犯。



### DIRECTOR'S BIOGRAPHY

Li Kaiwen is a cinephile, an alum of Rhode Island School of Design, and an award-winning commercial and documentary director. He has worked extensively with VICE and DISCOVERY, creating numerous documentaries that have shaped Asia's youth culture. He has directed commercials for top international brands including Airbnb, Beats by Dr. Dre, Intel, P&G, Burger King, and Burberry. He has also created music videos for China's avant-garde artists such as J-Fever, Howie Lee and Snapline. His latest documentary series "China's Ultimate Caves" won the Telly Award for Best Documentary Series in 2024. Kaiwen is currently a director at Homework Productions, living between Shanghai and Los Angeles.

### DIRECTOR'S STATEMENT

This film is the chemical reaction of two simple thoughts:

1. The Direction of Fantasy: I found that not all fantasies are POSITIVE. My fantasies are weird, whack, random or downright destructive (just like yours). Additionally, fantasies don't have to be about the FUTURE. People fantasize about the past, too, reshuffling their history to redefine and reframe their present situations. The title of the film reflects this: "I Just Want to Be Wanted." I want to be wanted by my family, but if not, to be a wanted fugitive sounds kind of cool, too.
2. Old Age in Film: Media often portray old people as kind and pitiable creatures asking for sympathy, which is simplistic and condescending. I want my man to takes matters into his own hands, and KICK ASS.

### SYNOPSIS

After being suddenly struck with dementia, an old man is brought to a dilapidated house and ordered to harvest corn, by a man who claims to be his son. Mocked and mistreated, the old man begins to doubt the identity of this "son." However, when the police start searching for an escaped killer in the village, the "son" begins to doubt whether his "father" is the culprit.

# 菩萨：好好好

## FIND THE LOST

中国 | 2023 | 彩色 | 20分钟 | 短片  
China | 2023 | Color | 20min | Short

导演/编剧/剪辑 | 莫理斯      美术 | 刘思杨  
摄影 | 潘春举      演员 | 阿团、刘国生  
声音 | 朱涛      监制 | 黎昭希

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莫理斯  
MORRIS

### 导演简介

24岁，来自广东省汕尾市，毕业于四川师范大学表演系，独立导演。



### DIRECTOR'S BIOGRAPHY

Morris, 24 years old, from Shanwei City, Guangdong Province, graduated from the Acting Department of Sichuan Normal University.

### DIRECTOR'S STATEMENT

This film is based on a true story inspired by my grandmother who has Alzheimer's disease. The father's return to help his son find his mother is actually the last lesson he imparts, teaching his son how to love and be loved. I believe that human love and emotion possess a power that can surpass even the gods.

### SYNOPSIS

Suffering from Alzheimer's disease, Aunt Mei gets lost. Her son, A Qiang, searches for her tirelessly but unsuccessfully. That night, A Qiang's deceased father, Uncle Jian, suddenly appears and leads A Qiang on a journey to find Aunt Mei. Along the way, he unfolds memories of his past love with Aunt Mei for his son.

### 导演阐述

本影片根据真人真事改编，故事灵感来自于我身患阿尔兹海默症的外婆。看似父亲借助帮助儿子找寻母亲而归来，实则是父亲给儿子上的最后一课，告诉儿子如何去爱人以及如何被爱，我相信，人类的爱和情感才是可以超越神明的法力。

### 剧情简介

患有阿尔兹海默症的梅姨走丢，儿子阿强苦苦追寻未果，当天晚上，阿强去世已久的父亲坚叔突然出现，带领阿强踏上了寻找梅姨之路，并为儿子铺开了一副记忆中当年与梅姨的恋爱画卷。

# 全景漩涡 PANORAMA SWIRL

中国 | 2024 | 彩色 | 21分钟 | 短片  
China | 2024 | Color | 21min | Short

导演/编剧 | 魏铂晗  
摄影 | 大博  
剪辑 | 魏铂晗  
声音 | 薛媛、王梓伊  
美术 | 吕律双扬  
演员 | 于宝坤、任杰  
音乐 | 孙达  
灯光 | 郭毅  
出品人 | 王惠茹、魏曙光



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魏铂晗  
WEI BOHAN

## 导演简介

导演，毕业于成都理工大学广播电视台编导专业，后在北京电影学院导演系及文学系进修。2017年，创作完成纪录片《逐波》；2019年其担任摄影的剧情短片《彩虹山》入围CSFF中国国际新媒体短片节大学生单元；担任摄影的纪录短片《我们的原野》获得重庆青年电影展最佳纪录片提名，入围澳门国际电影节、Hishorts厦门短片周、中国纪录片学院奖。其导演短片作品《全景漩涡》入围第46届莫斯科国际电影节短片竞赛。

## 导演阐述

我们时常感到自我的无意义、世界的无意义，甚至是很多现实中所谓真理的无意义……很多朋友甚至在生活中或多或少的践行这种想法，屈服于简单动物性的享受，彻底自我封闭，好像唯一活着的理由，就是不敢去死。但是如果我真实看见了自己在宏观世界中无限渺小的地位，一切我们虚无的猜想都得到了应证，那然后呢？这似乎不会真的对我们的生活有什么影响。因为我们其实一直在用错误的标准衡量自己的生命，而我们能否看清这一点便成为走出虚无的关键。一段被生活的重复所掩盖母子之情在宏观世界中完全没有意义，但是他们在意么？对他们本身而言，对彼此的在意或许更为重要，我想这就够了。天琦站在山坡上看见的也许是世界的真相、也许是上帝的怜悯、也许是母亲的泪痕。

## 剧情简介

宅家不出且陷入虚无主义的儿子和在药厂工作的母亲已经一起生活多年。一个周末，母亲以生日为由强拖着极不情愿的儿子去爬山，在跟随旅游团的过程中，两人陷入了不快。走散的儿子无意间穿过树林，看见了他所谓的世界虚假的真相，世界正如他想象的是一串代码。在背着受伤的母亲下山的路途中，他一步步踏向自己存在的意义。

## DIRECTOR'S BIOGRAPHY

WEI Bohan graduated from Chengdu University of Technology and studied further at the Beijing Film Academy. He directed the documentary CHASING WAVES in 2017. As a cinematographer, he worked on the short films RAINBOW MOUNTAIN, nominated at the China International New Media Short Film Festival, and OUR WILDERNESS, nominated for Best Documentary at the Chongqing Youth Film Exhibition and selected for multiple festivals. His short film PANORAMA SWIRL was featured in the Short Competition at the 46<sup>th</sup> Moscow International Film Festival.

## DIRECTOR'S STATEMENT

We often feel the meaninglessness of ourselves and the world, doubting many so-called truths. Some friends succumb to simple pleasures and close themselves off, as if the only reason for living is the fear of dying. Recognizing our infinitesimal position in the macro world validates our existential speculations. What then? This revelation may not significantly impact our lives because we have been measuring our lives with the wrong standards. Realizing this might be the key to breaking free from nihilism. In the macro world, a mother-son relationship overshadowed by life's repetition may seem meaningless, but does it matter to them? Perhaps the concern they have for each other is more important, and that might be enough. As the son stands on the hill, what he sees might be the truth of the world, the mercy of God, or his mother's tears.

## SYNOPSIS

This film follows a nihilistic son and his mother, who works at a pharmaceutical factory. They have lived together for years. One weekend, the mother insists on celebrating her birthday with a hiking trip, dragging her son along. They join a tour group, but tensions rise along the way. As the son wanders off, he discovers a revelation in the woods, perceiving his world as a coded construct. Carrying his injured mother down the mountain, he begins to explore his own purpose and significance in the world.

# 如果 WHAT IF

中国 | 2023 | 彩色 | 18分钟 | 短片  
China | 2023 | Color | 18min | Short

导演/编剧 | 高杨慧筱 演员 | 梁翠珊、杨芳玲  
摄影 | 安震宁 执行美术 | 谢子彧  
剪辑 | 高杨慧筱 调色 | 陈志霖  
声音 | 冯悦阳、王灿 执行制片 | 臧学坤、成龙  
美术 | 千与 灯光 | 宋力强  
制片 | 杨晓玲、李映彤、高杨慧筱 服化 | 彭梦云



18 亚洲首映 ASIA PREMIERE



## 导演简介

独立电影导演 / 制片，在美国爱默生学院获得了电影与媒体艺术硕士学位。她的电影作品关注于深入探讨个人成长的主题，具有普遍的共鸣的同时，也融入了丰富的女性情感。作品曾入围电影节包括亚洲电影节、西雅图亚裔美国人电影节、好莱坞新导演奖、洛杉矶纪录片节、纽约市独立电影节和纽约国际电影奖。

## 高杨慧筱

GAO YANGHUIXIAO

## 导演阐述

《如果》对我来说是一个非常私人故事，它改编自我个人的一段经历。对于很多女性来说，总有一个隐藏的时间线在告诉她们，一个女人何时应该成为母亲。在创作《如果》的过程中，我深入探索自己对于生育的焦虑和恐惧。它关于自我接纳、与家人和解以及爱。我们有电影关注堕胎问题，但几乎没有电影谈论女性的生殖健康及其对女性身心健康的影响。通过《如果》，我想以不同的视角探索生育能力如何影响女性的生活以及她们周围的人。通过这部电影，我想感谢我的母亲，她也许很难理解但始终支持着我追求自己想要的生活。我也想把这部影片分享给所有理解女性生育压力、以及经历过痛苦和恐惧的女性们。

## 剧情简介

与一种反复发作的女性疾病斗争多年后，陈伊琳被告知彻底摆脱病痛的唯一方式是放弃做母亲的能力。在一次回老家的特殊探访中，她不知是否要告知母亲自己的困境。

## DIRECTOR'S BIOGRAPHY

GAO is an independent filmmaker based in the U.S., holding a Master's Degree in Film and Media Art from Emerson College. Her films, focusing on personal growth with a feminine sensibility, have received significant acclaim. Her short film WHAT IF earned official selection at the Oscar-Qualifying HollyShorts Film Festival, Huesca International Film Festival, and the FIAPF-accredited Cinema Jove-Valencia International Film Festival. It also won Best Short Film at the Spello International Film Festival (Italy) and Festival Internacional De Cine Y Multimedida-Fecimu (Argentina). GAO's previous works have been recognized at the Asian Film Festival, Seattle Asian American Film Festival, Hollywood New Directors, LA Documentary Film Festival, New York City Independent Film Festival, and New York International Film Award.

## DIRECTOR'S STATEMENT

WHAT IF, is a very personal story for me, because it's based on a personal experience. I was initially inspired by the personal revelation that there always exists a hidden timeline dictating when the 'right' moment for a woman to become a mother is. It is a personal exploration of self-acceptance, reconciliation with my family, and love. With more and more films bringing attention to abortion, there are barely any movies talking about women's reproductive health and how it affects their physical and mental health. I would like to introduce how fertility affects a woman's life and those around her from a different perspective with WHAT IF. With this film, I want to thank my mother, who might not understand but is always there for me. And I want to send my love to all the women, who understand what it's like to suffer from the pain and the fear.

## SYNOPSIS

After knowing that a recurrent gynecological disease she has might deprive her of fertility, Yilin, a young Chinese woman confronts a sore point between her and her mother during a special visit back home.

# 杀了这匹马

## KILL THE HORSE

中国 | 2023 | 彩色&黑白 | 10分钟 | 短片  
China | 2023 | Color, B&W | 10min | Short

导演/编剧 | 郭小若  
摄影 | 郭小若  
剪辑 | 郭小若  
制片 | 郭葱  
声音 | 小草右  
美术 | 郭小若  
原创乐曲 | Célyne Baudino  
艺术指导 | 刘健

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### 导演简介

现工作生活于中国杭州。2023 年毕业于中国美术学院动画与游戏学院，获硕士学位。《杀了这匹马》获得 2024 上海国际电影节最佳动画短片金爵奖。曾作为原动画师和后期制作师，参与制作的动画电影《艺术学院 1994》入选第 73 届柏林电影节主竞赛单元。

郭小若

GUO XIAORUO

### 导演阐述

影片讲述了，一个人在寻找一匹即将要被杀掉的马。

### 剧情简介

草丛中传来的谋杀让他/她疯狂的寻找他们口中的那匹马。他/她看到傻子乳头的刺、部落信仰的秘密、洪水中的那一束光。  
焚烧一切吧！灰烬中，响起了那匹马的声音。



### DIRECTOR'S BIOGRAPHY

GUO Xiaoruo, now based in Hangzhou, China, graduated from the Animation and Game School of China Academy of Art in 2023 with a Master's degree. His short film KILL THE HORSE has won the Best Short Animation Film Award at the 2024 Shanghai International Film Festival. As an animator and post-production editor, GUO worked on the animated film ART COLLEGE 1994, which was selected for the main competition at the 73<sup>rd</sup> Berlin Film Festival.

### DIRECTOR'S STATEMENT

The film tells the story of a man who is looking for a horse that is about to be killed.

### SYNOPSIS

Murder from the grass made him/her frantic to find the horse they were talking about. He/She saw the thorn in the fool's nipple, the secret of the tribe's faith, the ray of light in the flood.  
Burn it all! Out of the ashes rang the voice of the horse.

# 糖果狂想曲 CANDY

中国 | 2024 | 彩色 | 15分钟 | 短片  
China | 2024 | Color | 15min | Short

导演 | 应勋  
编剧 | 应勋、高亦可、渣克  
摄影 | 向蔚斐、刘序凯、孟婷秀、  
张楠慧  
剪辑 | 高垒、胡冬祥、陈逸辰、  
人声录制 / 混音 | 曹晓冬@  
Harmony Studio  
合唱录制 | 蒂普艺术创作工作室  
吉他 / 贝斯 | 丫仔  
美术 | 黄沛之、武蓉、楼雨晨  
演员 | 殷浩伦、朱微之、周惠  
故事板 | 齐晓东  
三维建模 | 帅佳伟  
技术总监 | 叶子龙  
制作总监 | 吴悠、武志强  
动画导演 | 向蔚斐  
灯光指导 | 陈乙



世界首映 WORLD PREMIERE



## 导演简介

寡言者，毕业与厦门大学历史和广告双专业，从事影视创作和定格动画创作 20 多年，细节完美主义，不擅长语言表达但擅长用镜头说话。喜欢摄影、喜欢真实的光影世界和飘忽的想象空间，所以定格动画成了其表达内心的最佳形式。作品荣获国内外多次奖项。

## 应勋 YING XUN

## 导演阐述

古龙的七种武器中，笑是一种武器。或许没人能抵挡孩子天真无邪的笑容。安妮的笑容自本性，源自父亲，源自糖果。而她的父亲是一个做糖果的普通人，有着糖果本身的甜蜜乐观，但也有所有大人一样的生活压力，有着重重心事，但他见到孩子的那一刻，一定是开心的。卢卢像是专注于自己专业的人，他感知不到人类情感，他的专业也无需关心别人的情感，但安妮无邪的笑脸打动了他，当他最后一刻想改变的时候，事件却依旧不受控制的发生了意外，虽然他无法理解安妮父亲的选择，但毫无疑问，他已经被安妮的笑容改变。

## 剧情简介

小恶魔卢卢是恶魔工厂的优秀社畜，它的任务是收集人类死后灵魂，加工成恶魔的“糖果”。它热爱工作兢兢业业，它的KPI考核总是领先其他摸鱼小恶魔。直到有一天，它的优秀记录被安妮的父亲打断了，开糖果店的安妮父亲成了卢卢的眼中钉……

## DIRECTOR'S BIOGRAPHY

YING Xun is the chief director of Steamwork Studio. He focuses on humanistic themes, exploring real power and fantastical imagination. YING Xun has a particular passion for stop-motion animation because it blends real light and scenes with imaginative elements. His works have garnered numerous international and Chinese awards.

## DIRECTOR'S STATEMENT

GU Long, a famous writer of kungfu novels in China, said one of the most powerful weapons is a smile. Children's smiles are pure and irresistible, and Annie's smile is especially pure because of her father's love and the sweetness of his candy in the human world. As an adult, Annie's father faces pressures like store rent and raising Annie, but he has natural compassion. Lulu, a devil without any emotion, is deeply impressed by Annie's smile. When he kills Annie's father and sees her crying, Lulu feels regret for the first time.

## SYNOPSIS

Lulu is one of the excellent staff at the Devil Factory. The devils' job at the factory is to collect human souls after death and process them into the devil's "candy." Lulu loves his work and consistently has the best KPI assessments. However, his excellent record is interrupted by Annie's father, a candy designer who owns a candy store in the human world...

# 夏梦回

## MONSOON BLUE

中国香港 | 2023 | 彩色 | 14分钟 | 短片

Hong Kong, China | 2023 | Color | 14min | Short

导演 | 黄晓杰、陈嘉言

美术 | 黄厚植、黄晓杰、陈嘉言

编剧 | 郭永坚、黄晓杰、陈嘉言

演员 | 谢安琪、李知盈、郑羽津

剪辑 | 郭永坚、陈嘉言

监制 | 郭永坚

声音 | 张凯彤

角色设计 | 刘晏呈



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### 黄晓杰

JAY WONG HIU-KIT

#### 导演简介

香港动画导演，动画师，插画师及从事漫画创作。他毕业于香港理工大学数码媒体。



### 陈嘉言

ELLIS CHAN KA-YIN

#### 导演简介

香港动画导演，动画师及视觉艺术家。他于2018年毕业于法国动画学校 Gobelins l'école de l'image，现居巴塞隆拿。

#### 导演阐述

寻找“自己为何存在”的答案时，就像一场风暴，有黑暗的时候，有变异的时候，有痛苦窒息的时候，大雨会突如其来侵袭脆弱的心灵。被养殖的金鱼寻找着答案，想要回到原来野生的容貌。然而金鱼仍在鱼袋裡苦苦挣扎，犹如人在压抑之下，无处可逃。全片以小孩独白作引子，反思在压迫生活下的城市人有否忘却那颗未被腐化的初心。

#### 剧情简介

金鱼能否回到野生的容貌，只有“他”自己才知晓——一个回归自我的季候风，却正在她的身上骚动不安。

#### DIRECTOR'S BIOGRAPHY

Jay Wong is a Hong Kong animation director, animator, illustrator and comic artist. He graduated from Hong Kong Polytechnic University in Digital Media.

Ellis Kayin CHAN is a Barcelona based Hong Kong animation director, animator and a visual artist. He graduated from Gobelins l'école de l'image in 2018.

#### DIRECTOR'S STATEMENT

When searching for the answer to "the reason to exist", we have to go through a stage like a storm during the monsoon season, it's suffocating, it's strange and it's chaotic. Two goldfish try setting themselves free from the plastic bag that's trapping them in, in order to get out and go back to the wild. As the legend said, that's the only way to return to their original form. Meanwhile, there is the owner of the fish store, a young girl, who lives life in a soulless way. It feels like there is no purpose in her life. She and the goldfish are all trapped in the city until the typhoon arrived. When our soul is broken, where and how can we find it back?

#### SYNOPSIS

The dream of a goldfish to return into its wild form uproots her long-forgotten memories, and a self-conscious monsoon is about to be uninhibited.

# 夏日午后 A SILENT FAREWELL

中国 | 2024 | 彩色 | 14分钟 | 短片  
China | 2024 | Color | 14min | Short

导演/编剧 | 罗兆光  
摄影 | 黄慧怡  
剪辑 | 木童  
制片 | 李劲琦  
声音 | 罗兆光、魏杰  
美术 | 贺玲、刘益  
演员 | 苏波  
灯光 | 鲁靖龙

世界首映 WORLD PREMIERE



## 导演简介

20世纪最后一位孩子。现位于北京、上海从事广告、独立电影制作。编导剧情短片《消失的儿子》《生日烟花》《夏日午后》。声音指导短片《我俩》入围77届戛纳电影节放映单元，2024巴塞罗那国际电影节。

## 罗兆光

LUO ZHAOGUANG

## 导演阐述

本片围绕一天的时间展现一位普通母亲的生活，影片前半段午后，呈现一位母亲日常生活中自然生命充盈的一面，下半段夜晚，揭示命运来临后个体生命的脆弱和生活的无常。

## 剧情简介

中国南方小城，夏日午后，一位母亲等待她的丈夫和女儿回家，空气中充盈着神秘与不安。



## DIRECTOR'S BIOGRAPHY

LUO Zhaoguang, the last child of the 20th century, is now engaged in advertising and independent film production in Beijing and Shanghai. He is the writer and director of the short films GONE SON, BIRTHDAY, and A SILENT FAREWELL. His sound design short film OUR LOVE was shortlisted for the 77<sup>th</sup> Cannes Market Screening Unit and the 2024 Barcelona International Film Festival.

## DIRECTOR'S STATEMENT

This film unfolds the life of an ordinary woman over the course of a single day. The first half of the film, set in the afternoon, depicts the natural vitality of a mother's daily life. The second half, set at night, reveals the fragility of life and the impermanence of existence after fate intervenes.

## SYNOPSIS

In a small southern Chinese town, a mother awaits the return of her husband and daughter. The air is filled with mystery, turmoil and unease.

# 小说家 THE NOVELIST

中国 | 2023 | 彩色 | 25分钟 | 短片  
China | 2023 | Color | 25min | Short

导演/编剧 | 徐一中  
摄影/剪辑 | 杨泽生  
声音 | 陈思远  
美术 | 徐方、陈思远

演员 | 徐一中、郑笑坤、张惟博、周子豪  
配音 | 金荣俊  
文学策划 | 王寰宇

世界首映 WORLD PREMIERE



徐一中  
XU YIZHONG

## 导演阐述

剧本来自平时写的一些小故事，演员都是我从小到大的各种同学们，我们就这么玩了起来，一发不可收拾。一群痴迷的人拍出了一部关于“痴迷”的短片，《小说家》就是这么诞生的。感谢 FIRST 让这样一部自说自话的影片入围，让我们那年夏日的玩乐时光一下子正儿八经了起来。

## 剧情简介

青年徐进在家中偶然发现了一支被遗弃已久的钢笔。此后他像是着魔了似的开始了没日没夜的小说创作，没人知道在他身上发生了什么，包括他自己。这个工厂青年在完成了小说之后产生了一个疑问：究竟怎么让自己的小说给大家看到呢？于是他开始了一个愚公移山式的疯狂计划……



## 导演简介

华东师范大学哲学系本科在读，上海的走廊影像工作室创始人之一。

## DIRECTOR'S BIOGRAPHY

XU Yizhong, an undergraduate student majoring in Philosophy at East China Normal University, is one of the founders of Shanghai Corridor Image Studio.

## DIRECTOR'S STATEMENT

The screenplay is derived from small stories I've written over time, and the actors are various classmates from my childhood to adulthood. We just started playing around, and it got out of hand. A group of obsessed individuals created a short film about "obsession," and THE NOVELIST was born this way. Thanks to the FIRST International Film Festival for shortlisting such a self-spoken film, turning our playful summer days into something serious and formal.

## SYNOPSIS

XU Jin, a young man, accidentally found a fountain pen at home and, as if possessed by its previous owner, began to write a novel. No one, including himself, knew what had happened to him. After completing the novel, this young factory worker faced another challenge: how to let everyone see his work. He embarked on a crazy plan akin to the tale of "Yu Gong Moves the Mountains"...

FIRST | FRAME

她 的 一 帧

SUPPORTED BY CHANEL

## “当下，不止一种表达。”

行至第四年，“FIRST FRAME 她的一帧”持续与香奈儿携手，陪伴华语青年电影人，不懈拓延女性视角样本的接纳容量和生态广度。三年前，在“FIRST FRAME 她的一帧”探索之初，一位竞赛评审于札记中写下自己的观察：“性别议题远未被充分表达”，有关女性影像的呈现的瓶颈依旧凸显。在当代影像的茂密丛林中，影片视听语言愈发纯熟，但文本中的女性视角仍在家庭的挣扎、被凝视的成长、身体创伤、精神分析等困境中逡巡。如何让“帧”中的女性与真正鲜活的人物产生有机关联，而非想象中的客体，是亟待深入探索的命题。

女性电影绝不仅关乎女性，也非一种女性内部的情感演练。去年的主题论坛曾讨论这种情形：“影片的镜头语言不拘一格，但在文化价值表达上呈现出一种收缩趋势”，这也是对当下女性文本视角的一种反思，我们在期待什么样的银幕女性形象与女性电影？

FIRST FRAME 希望通过择选、展呈和评价，尽可能地展现更多元的女性样貌，让女性人物行动、奔跑、打破桎梏，也借此构成一种回应：关于我们因何站立此处，关于身份、关系、欲望、创伤，关于每一个“她”可能发生的故事，亦关于银幕前后无数个真实的处境。延承联席伙伴香奈儿支持全球影视行业活力发展，关注女性与新生代创作者，FIRST FRAME 热忱邀约更多的创作者以“我”的多元表达，与“她”同行，在此地与当下共振，书写更鲜活多元的当代女性影像史。

“我们并不孤单”，正如一位导演在阐述中所写，女性影像与我们一起，女性应有广阔天地。

## "More than one way for expression."

In the fourth year, FIRST FRAME continues its collaboration with Chanel, supporting emerging filmmakers in the Sinophone filmmaking, in their relentless endeavour to expand the acceptance and ecological breadth of female perspectives. 3 years ago, at the inception of FIRST FRAME, a member of the jury put down her observation: "Gender issues are far from being fully expressed!" The bottleneck in the portrayal of female in cinema remains prominent. Amidst the contemporary cinema, the audiovisual technique has become increasingly improved, yet the female perspective in the narration continues to navigate the struggles of family experience, the scrutiny of female growth, body trauma and psychoanalysis. How to ensure that the women in the frames relates organically to real and vibrant characters rather than imagined objects is a theme that demands deeper exploration.

Female film is not solely about women, nor is it an internal emotional practice confined to women. In last year, FIRST FRAME panel revealed the phenomenon that the visual language of cinema is diverse, yet there is a narrowing trend in the expression of cultural values. This also serves as a reflection on the current perspectives within female narrations. We eagerly anticipate what kind of female images and female films will grace our screens.

FIRST FRAME aims to showcase a broader spectrum of female images through jury selection, screening, and evaluation, portraying women in action—forwarding, running, and breaking barriers. This aims to form a response to why we stand here, addressing identity, relationships, desire, trauma, and each "her" myriad stories may encounter, as well as the countless real situations both before and behind the screen. In alignment with our partner Chanel's commitment to the global film industry's development, focusing on women and emerging filmmakers, FIRST FRAME fervently invites more filmmakers to express their diverse independence, and to walk alongside "her," resonating with the present, aiming to preserve a vivid contemporary history of female film.

"We are not alone," as one director aptly wrote in the commentary, for the female images stand alongside us, and women deserve a world of boundless possibilities.



FIRST FRAME 她的一帧·年度影像

表彰华语青年电影人长片作品中的多元女性形象，鼓励女性主题影像书写。期待新生代电影人以紧密连接当代生活的丰沛语汇，创造性的观察与描摹，突破传统叙事中女性形象与议题的桎梏。

Film of the Year

The award winner is decided by an independent jury from FIRST FRAME Official Selection, in recognition of the diverse images of women in the works of emerging filmmakers and to encourage creative depiction of female characters and themes. The winning film shall break through the shackles of traditional narratives and issues regarding femininity with rich cinematic vocabulary, creative observations and depictions that are closely connected to contemporary life.



FIRST FRAME 她的一帧·短帧荐选

表彰拓展女性生命经验影像书写的短片作品，鼓励女性创作者的精神图卷，探寻跃然鲜活的多元女性形象，对超越性别叙事的创作者予以关注。

Short Film of the Year

The award winner is decided by an independent jury from FIRST FRAME Official Selection, in recognition of the works that expand the visualization of female life experiences through the format of short film, to encourage the spiritual images of female creators, to explore the diversity of vivid female characters, and to focus on filmmakers who transcend gender narratives.

自 2021 年起，“FIRST FRAME 她的一帧”单元致力于关注华语多元女性影像，鼓励女性议题探讨，发掘多元视角的青年创作者，在银幕上为女性叙事打开天地，为华语电影生态定格“她”的一帧。

经过 4 年的探索与沉淀，已累计有 252 部长片及 1173 部短片，共计约 1200 位创作者进入 FIRST FRAME 的观察视野，共计 45 部作品携“她们”的一帧抵达西宁银幕。FIRST FRAME 在不断挖掘、丰富女性影像创作生态的同时，也将电影和创作者的力量延伸至西宁银幕之外，以主动放映、社群、公映助力、城市巡展、跨界合作、协助项目开发等多样方式，引发更多影迷和公共话语对女性叙事的关注。

作为平行竞赛单元，“FIRST FRAME 她的一帧”今年首次开放单元投递选项，鼓励创作者主动深度了解单元主旨，遵从自主选择意愿。从数量上看，本年度“FIRST FRAME 她的一帧”共收到有效报名影片 650 部，是去年影片数量的两倍，总计时长约 360 小时，创作者以超乎想象的热情投入到本单元，体现了“FIRST FRAME 她的一帧”对生态的持续影响与创作反馈。

从导演性别分布来看，竞赛总报名中女性导演占比 34%，为历年最高；“FIRST FRAME 她的一帧”之中，女性导演占比和男性几乎持平，分别占 47% 和 52%；报名短片中的女性导演人数首次超过男性，达到 52%；报名长片中的女性导演占比 30%，与影展竞赛整体报名数据中的导演性别比构成类同。我们依旧欣喜地观察到，青年电影人群体对女性议题的关注及女性银幕形象的创作意识逐渐提升，更多女性电影工作者的身影活跃于行业之中。

纵观今年 650 部投递 FIRST FRAME 的影片，出现频率最高的三个词是“生活”“母亲”“家庭”，分别出现了 218 次、185 次和 127 次，其次是“女儿”（94 次）和“父亲”（93 次）。当镜头更多聚焦女性在家庭关系中的位置，这与青年创作者的生活经历、生命体验、社会阅历息息相关。“母亲”是人类最具天然联结的群体，也是女性议题在华语电影中最常见的切入口，但如何避免陈旧的叙事模式和刻意的矛盾堆砌，也是女性影像多元发展的必经之路。

本年度“FIRST FRAME 她的一帧”年度入围影片含 6 部长片及 9 部短片，从创作背景看，入围短片的制片地区呈现两级分布，4 部来自美国，5 部来自中国，导演代际集中在 90 年代，半数以上具有海外留学背景，视角更为活跃，叙事设计想象丰富；入围长片的制片国家则更加广泛，涵盖法国、新加坡、澳大利亚、日本和中国等，导演多出生于 80 年代，具备更丰富的工作经历和社会阅历，视野更加开阔，对社会和群体有深入的关注。从片单自身看，内容和形式都更加多元且丰富，从个体意识、人际关系，到身体性别认知、社会热点观察，女性困境不再局限于身体和生育，而是与社会议题接轨，将女性作为“人”本身更多维地描绘。痛苦不再是“女性”唯一的标签和气质，不论是人物猛烈的行动，与环境抗争，还是愉悦拥抱自我，享受生活，她们都不断在银幕上开拓更多样的视角与想象。或许还有些创作边界等待打破，但日渐丰富的表达和渐强的主体意识让我们相信，女性影像未来可期。从形式上看，动画类型的出现增添了呈现形式的样本——女性影像也可以有天马行空、感官丰饶的呈现。片单类型涵盖剧情、纪录、动画，表达类型的多样性也在提醒着我们，“她的面貌不止在那一“帧”和虚构中，还在真实的、触手可及的日子里都熠熠生辉。

现实是复杂的，女性表达是多元的。正如电影人香特尔·阿克曼说，“当人们说有一种女性主义电影语言时，这就像说女性只有一种表达自己的方式”。15 个故事，不止 15 位女性，她们象征着银幕外千万个“她”的故事也正在书写。电影的公共性连接虚构与现实，令银幕内外的我们情感共振。在此“一帧”之中，“她”的世界跨过界限，与每一个真实的瞬间拥抱，是经过，也是正发生。

Since 2021, FIRST FRAME has focused on the diverse images of women in contemporary Sinophone cinema, encouraged the creative depiction of female themes, and discovered young creators with multifaceted perspectives. It aims to broaden the scope of female narratives on screen and solidify the unique frame for women in Sinophone film ecology.

Over four years, FIRST FRAME has observed a cumulative total of 252 feature films and 1173 short films, encompassing approximately 1,200 filmmakers. Among these, 45 films have reached Xining. In its ongoing efforts, FIRST FRAME extends the influence of films and their filmmakers beyond Xining through public screenings, community events, cinema release support, tour screening, cross-disciplinary collaborations, and project development assistance, fostering greater public dialogue on female narratives.

As a parallel competition section, this is the first time that FIRST FRAME has requested specific submission marks for FIRST FRAME, encouraging filmmakers to deeply understand FIRST FRAME mission and select accordingly. This year, FIRST FRAME received 650 valid film entries, doubling submissions from last year and totaling approximately 360 hours. Filmmakers' unprecedented enthusiasm reflects the sustained impact on the creative ecosystem by FIRST FRAME.

Analyzing the gender distribution of directors, female directors account for 34% of total entries, the highest to date. Within FIRST FRAME, female directors represent 47%, closely matching the male directors at 52%. In short film submissions, female directors surpass male directors at 52%, while in feature submissions, they constitute 30%, mirroring the overall gender distribution of the festival entries. This increase highlights a rising awareness and engagement with female-centric themes among young filmmakers, with more female professionals actively involved in the industry.

The keywords "life," "mother," and "family" appeared most frequently in this year's 650 submissions, occurring 218, 185, and 127 times respectively. Other notable keywords include "daughter" (94 times) and "father" (93 times). The focus on women's roles within family dynamics is closely tied to the filmmakers' personal experiences and societal insights. The portrayal of "mother," a universally connected figure, remains a common entry point for female narratives in Sinophone cinema. However, the challenge lies in avoiding outdated storytelling and contrived conflicts to achieve diverse development in female filmmaking.

This year, FIRST FRAME selection comprises 6 feature films and 9 short films. Short film productions are predominantly from the United States and China, with directors mainly born in the 1990s and frequently possessing overseas education. Feature films come from a broader range of countries, including France, Singapore, Australia, Japan, and China, with directors generally born in the 1980s, resulting in a deep societal engagement. From the Official Selection, both content and form have become more diverse. The narratives extend from individual consciousness and interpersonal relationships to gender identity and social observations. Women's struggles are no longer confined to bodily and fertility issues but are depicted in multifaceted social contexts, portraying women as complex individuals. Pain is no longer the sole defining trait of "female" characters, they continuously unlock diverse perspectives and imaginations on screen. Although some creative boundaries remain to be broken, the increasingly rich expressions and strengthening subject awareness assure us of a promising future for female cinema. In terms of form, the Official Selection spans fiction, documentary and animation, highlighting the diversity in expression and reminding us that "her" essence shines not only within the fictional narrative but also in the reality.

As filmmaker Chantal Akerman remarked, "when people say there is a feminist film language, it is like saying there is only one way for women to express themselves." The selected 15 films represent not just 15 women but millions of untold stories beyond the screen. Film's public nature bridges fiction and reality, resonating emotionally with audiences. In this "frame", "her" world transcends boundaries, embracing every moment of realness, both experiencing and happening.



**邱天**  
QIU TIAN

演员，毕业于北京电影学院表演学院。代表作品电影《沙漏》《金刚川》《如果有一天我将会离开你》；剧集《平原上的摩西》《欢颜》等。2023年由其主演的剧集《平原上的摩西》入选第 73 届柏林国际电影节剧集单元，成为首部入围该单元的华语影视作品，同年该作品入围第 36 届东京国际电影节剧集单元。2024年邱天主演电影《负负得正》，即将上映。

QIU Tian graduated from the Beijing Film Academy's Performance Institute. She is known for her roles in films such as REVERSED DESTINY, THE SACRIFICE and BEFORE NEXT SPRING, as well as TV series like WHY TRY TO CHANGE ME NOW and FEARLESS BLOOD. In 2023, WHY TRY TO CHANGE ME NOW in which she starred, was selected for the Series section of the 73<sup>rd</sup> Berlin International Film Festival, making it the first Chinese-language film to be featured in this category. The series was also shortlisted for the Series section of the 36<sup>th</sup> Tokyo International Film Festival in the same year. In 2024, QIU Tian starring films LAND OF BROKEN HEARTS is set to be released.



**许玮甯**  
WEINING HSU

演员、模特，活跃于电影和剧集领域。2015 年凭借《16 个夏天》获金钟奖戏剧节目女配角奖。2016 年出演美国影集《菜鸟新移民》第三季。2022 年因在 Netflix 悬疑影集《她和她的她》中的精彩表演获 2023 年金钟奖迷你影集最佳女主角奖。在电影领域，2014 年凭电影《相爱的七种设计》入围第 51 届金马奖最佳新演员；2016 年凭借《红衣小女孩》《失控谎言》和《世纪末的华丽》三部电影，荣获第 18 届台北电影奖最佳女主角；并凭借《红衣小女孩》系列分别入围金马最佳女主角和金马最佳女配角。代表作品《目击者之追凶》《当男人恋爱时》《不够善良的我们》《谁是被害者》等。

Actress, Model. HSU is active in film and TV series. In 2015, she won the Golden Bell Award for Best Supporting Actress in a Television Series for THE WAY WE WERE. In 2016, she appeared in the 3<sup>rd</sup> season of the American TV series FRESH OFF THE BOAT. In 2022, due to her outstanding performance in the Netflix suspense series SHARDS OF HER, she won the Golden Bell Award for Best Actress in a Miniseries in 2023. In the film field, she was nominated for Best New Performer at the 51<sup>st</sup> Golden Horse Awards for the film DESIGN 7 LOVE in 2014. In 2016, she won the Best Actress at the 18<sup>th</sup> Taipei Film Awards for her roles in THE TAG-ALONG, WHITE LIES, BLACK LIES and END OF A CENTURY: MIA'S STORY. She was also nominated for Best Actress and Best Supporting Actress at the Golden Horse Awards for her roles in THE TAG-ALONG and its sequel. Her representative works include WHO KILLED COCK ROBIN, MAN IN LOVE, IMPERFECT US and THE VICTIMS' GAME, ect.



戴 锦华  
DAI JINHUA

北京大学中文系教授，北京大学电影与文化研究中心主任，毕业于北京大学中文系。曾任教北京电影学院11年。从事电影史论、文化研究、性别研究。代表作《浮出历史地表》《雾中风景》《隐形书写》《电影批评》等十余部。

DAI Jinhua is a professor in the Department of Chinese at Peking University and Director of Centre For Film Studies & Cultural Studies Peking University. She graduated from the Department of Chinese Language and Literature of Peking University. She has taught at the Beijing Film Academy for 11 years. DAI is engaged in film history and theory, cultural studies, and gender studies. She is the author of a dozen scholarly books, including EMERGING FROM THE HORIZON OF HISTORY, SCENERY IN THE FOG, INVISIBLE WRITING, and FILM CRITICISM.



艾娃·卡昂  
AVA CAHEN

戛纳影评人周艺术总监，曾任戛纳影评人周长片评选委员会成员。2014年至2016年艾娃创办并管理杂志 CLAP；2017年起运营网站 frenchMania.fr；2014年起成为 Canal+ 电视台 Le Cercle 节目的评论员，并多次受邀参加法国国际广播电台的广播节目。艾娃还出版了许多关于电影和剧集的书籍，并多次以评审团身份参加如釜山国际电影节、洛迦诺国际电影节、莫雷利亚国际电影节、威尼斯国际电影节国际影评人节等节展，亦参与马拉喀什国际电影节 Atlas 工坊、耶路撒冷山姆·斯皮格尔实验室、和萨拉热窝国际电影节 Cinelink 工坊等活动。

Ava Cahen is the Artistic Director of La Semaine de la Critique since the 2022 edition. Beforehand, she was a member of the feature film selection committee of La Semaine de la Critique from 2016 to 2021. Ava cofounded and co-managed the magazine CLAP from 2014 to 2016. Since 2017, she's running the website frenchMania.fr. She is also a commentator for the TV programme "Le Cercle" on Canal+ (since 2014), and has been invited several times to the radio show "Le masque et la plume", broadcast on France Inter. She has published several books on cinema and series and has participated in many juries such as Busan IFF, Locarno IFF, Morelia IFF, Settimana Internazionale della Critica - Venice IFF as well as workshops such as Marrakech IFF Atlas Workshop, Jerusalem Sam Spiegel Lab and Sarajevo IFF Cinelink to name a few.



**秦海璐**  
QIN HAILU

演员、导演、编剧。代表作电影《钢的琴》《到阜阳600里》《悬崖之上》《青春派》《三城记》《捉迷藏》等。从艺以来在多部艺术作品中塑造过深入人心的角色。曾获金马奖最佳女主角奖、最佳新人奖以及最佳原创编剧奖、金像奖最佳新人奖、香港电影金紫荆奖最佳女主角奖等众多电影大奖。她执导的电影作品《拂乡心》入围第22届上海国际电影节金爵奖并摘得最佳男演员奖。曾任上海国际电影节“金爵奖”评委、北京国际电影节“天坛奖”评委、开罗国际电影节评委等。

Actress, director and screenwriter. Qin's notable films include THE PIANO IN A FACTORY, RETURN TICKET, CLIFF WALKERS, YOUNG STYLE, TALE OF THREE CITIES and HIDE AND SEEK. She has portrayed many memorable characters in various art works. She has won numerous film awards, including the Golden Horse Award for Best Actress, Best New Performer and Best Original Screenplay, the Hong Kong Film Awards for Best New Performer, and the Hong Kong Film Critics Society Awards for Best Actress etc. She directed the film THE RETURN which was nominated for the Golden Goblet Award at the 22nd Shanghai International Film Festival and won the Best Actor Award. She has also served as a jury member for the Golden Goblet Awards at the Shanghai International Film Festival, the Tiantan Award at the Beijing International Film Festival and the Cairo International Film Festival.



**叶如芬**  
YEH JUFENG

资深电影人。1993年投入制片工作，作品质量兼具，题材横跨艺术与商业类型，合作导演囊括各世代，担任制片人或监制的作品屡获国内外奖项，积极支持多元类型的电影发展。于2013年获第50届金马奖年度台湾杰出电影工作者。并以《阳光普照》及《消失的情人节》连续两年拿下金马奖最佳剧情长片，现为华文创及华能国际娱乐担任总监制。代表作《还钱》《小晓》《忠犬八公》《消失的情人节》《阳光普照》《大佛普拉斯》《健忘村》《我的少女时代》《白米炸弹客》《总铺师》《女朋友·男朋友》《天边一朵云》《你那边几点》等。

YEH Jufeng is a senior film producer. Started working in film production in 1993, her works are of high quality that span across both artistic and commercial genres. She has collaborated with directors from various generations. Films that she produced have been receiving critical acclaims at both international and domestic film festivals. In 2013, the 50<sup>th</sup> Golden Horse Film Festival, she was awarded the Outstanding Taiwanese Filmmaker of the year. Won the Best Feature Film at the Golden Horse Film Festival for two consecutive years with A SUN and MY MISSING VALENTINE. She is now the leader of Mandarin Vision and Wow Momentum. Some of her notable works include BREAKING AND RE-ENTERING, TROUBLE GIRL, HACHIKO, MY MISSING VALENTINE, A SUN, THE GREAT BUDDHA+, THE VILLAGE OF NO RETURN, OUR TIMES, THE RICE BOMBER, ZONE PRO SITE, GF\*BF\*, THE WAYWARD CLOUD and WHAT TIME IS IT THERE?, ect.

FIRST FRAME

她的一帧

单元入围  
OFFICIAL SELECTION

# 菠萝，凤梨

## CARP LEAPING OVER DRAGON'S GATE

新加坡 / 法国 | 2023 | 黑白 | 100分钟 | 剧情

Singapore / France | 2023 | B&W | 100min | Fiction

导演/编剧 | 闫啸林

制片 | 杨海军、陈琳琳、李佩儒

剪辑 | 闫啸林

摄影 | 杨佳坤

声音 | 王旭粮

美术 | 谢子彧

演员 | 胡伶、陈宣宇

18



### 导演简介

1988年生，辽宁丹东人。2015年编剧、导演作品《港片年华》入围第十三届中国独立影像展主竞赛。2018年创作剧本《难念的经》入围HAF创投、青葱计划十强。

## 闫啸林

YAN XIAOLIN

### 导演阐述

这是一个讲述反抗的故事，主角是一个跟命运搏斗的人，这样的故事总是令人着迷，充满悲壮色彩。讽刺的是，主角采用的方式就是压迫她的所有的有形无形的东西的形成途径。这是一个怪圈，我们都逃不出去。

### 剧情简介

妈妈为了让女儿通过“高考移民”考上一所重点大学——从而改变两人的命运——不顾一切地做着各自努力，结果却陷入了更加糟糕的境地。



### DIRECTOR'S BIOGRAPHY

Born in 1988, YAN Xiaolin is a director and writer based in Beijing. Despite never attending film school, his screenplay *A FAMILY WITH TROUBLES* was selected for the HAF Lab in 2018 and shortlisted for the top 10 programs in the Young Director Support Program organized by the China Film Directors Guild.

### DIRECTOR'S STATEMENT

The character of the mother, Wei, is somewhat of a stickler, which starkly contrasts with the heroines in ZHANG Yimou's films. However, Wei's determination and recklessness are driven by her circumstances, making her experience a form of rebellion against her environment and the injustices of fate. She embodies a strong desire for dignity and equality.

### SYNOPSIS

A small-town single mother desperately tries to get her daughter into China's top universities to change both their destinies, only to realize they are in grave danger.

# 不明物种 UNKNOWN SPECIES

中国 | 2024 | 彩色 | 72分钟 | 剧情  
China | 2024 | Color | 72min | Fiction

导演/编剧/制片 | 铃玲玲  
剪辑 | 孔瑰玲、陈红瑾、许媛  
摄影 | 杨智森、石浩航  
声音 | 贺亚雄、杜一诺  
美术 | 刘晔、酸三色  
录音 | 王富康、康润泽  
灯光 | 杨智森、石浩航  
演员 | 杨烁、苏芊然、顾翰如、郭韬

世界首映 WORLD PREMIERE



## 铃玲玲 LINGLINGLING

### 导演阐述

这是我的第一部长片作品，故事取材于自己和身边女性朋友的真实生活，讲述的是关于女性的爱情、欲望、生育和复杂的生活处境。作为从未接受过正式电影教育的女性，在三十多岁贸然转行进行电影创作的4年里，我已经拍摄了数个跨度很大的影片素材，这是首个完整后期完成的处女作。资浅、无资金、无同行资源，是我一直无法回避的问题，野生和最大的创作自由度是我的优势，虽然目前展现的结果依然粗糙和有限，但是我正在这条可能是最终的道路上一路狂奔。

### 剧情简介

女主莉莉是一名年轻单身母亲，八年前意外怀孕后生下了儿子小桃子。他们住在北京郊区的院子里，小桃子甚至很少去学校。某日，偶然重新建立联系的故人小美来家中探访，在一天一夜的了解和相处中，莉莉吐露了孩子的身世和自己的情感生活。在之后的一段日子里，由于小美的出现，未曾谋面的年轻父亲大桃子也突然出现在女主的交际圈里，关于孩子生父的秘密似乎就要人尽皆知了。



### 导演简介

80后，性别女，出生长于青海。做过代课教师、会计、广告文案、展览策划等，现生活于北京宋庄，近两年开始专心投入电影创作和学习。

### DIRECTOR'S BIOGRAPHY

Linglingling, a post-80s woman born and raised in Qinghai, has held various roles including substitute teacher, accountant, advertising copywriter and exhibition planner. Currently residing in Songzhuang, Beijing, she has devoted herself whole-heartedly to film creation and study over the past two years.

### DIRECTOR'S STATEMENT

This is my debut feature film, inspired by the real lives of myself and my female friends. It explores themes of women's love, desires, motherhood, and complex life situations. Despite having no formal film education, I ventured into filmmaking in my thirties, creating diverse film materials over four years. This is my first completed work post-production. Facing challenges of inexperience, lack of funds, and industry connections, my strength lies in creative freedom. Though the result is raw, I am passionately pursuing this path, which might be my ultimate journey in film creation.

### SYNOPSIS

Lily, a young single mother, lives with her son, Little Peach, in a Beijing suburb. Little Peach seldom attends school. One day, Xiaomei, an old friend, visits unexpectedly. Over the course of a day and night, Lily confides in Xiaomei about Little Peach's father and her own emotional struggles. Shortly after, Big Peach, the child's unknown father, enters Lily's social circle through Xiaomei's involvement, threatening to reveal the secret of the child's paternity.

渡

# UNBORN SOUL

澳大利亚/中国 | 2024 | 彩色 | 77分钟 | 剧情  
Australia / China | 2024 | Color | 77min | Fiction

导演/剪辑 | 周洲  
编剧 | 池韵、周洲  
制片 | 周洲、池瑛  
摄影 | 王敏、李峥  
声音 | 张源康  
美术 | 池韵  
演员 | 池韵、王楠、陈雅琳、鲍成顺、金年胜

18 中国首映 CHINA PREMIERE



## 导演简介

中国内地导演、编剧、制片人。编剧并执导电影作品《美丽》《花这样红》《渡》。曾获得第59届鹿特丹国际电影节费比西影评人奖，第14届FIRST青年电影展最佳编剧。

周洲

ZHOU ZHOU

## 导演阐述

在以利益为唯一标准的当代社会里，生命的价值也在“明码标价”中，男婴好过女婴，女婴好过残障儿。如此的等级分明、如此的罪孽深重。而在悠长的人类文明中，那个真理、那个“道”，从未消失，也无一丝更改。人之所以为有价值的人，不是性别决定，更不是肉身完整否而决定。而是灵魂、智慧。望观看此电影的朋友们，能够与内心深处那个孤独已久自己，有一次对视，一次暖暖的拥抱。

## 剧情简介

沈青怀着孕，压力很大。她照顾着意外怀孕的学生和患有脑瘫的叔叔，后者有被赶出疗养院的危险。成本不断增加，时间紧迫，但她和丈夫勉强承受。当她收到自己的孩子有70%的几率先天残疾的消息时，她的婚姻陷入危机，沈青和她的丈夫为残疾胎儿的命运争论不休，而这个未出生的灵魂却同情地观察着一切。



## DIRECTOR'S BIOGRAPHY

ZHOU Zhou is a director, screenwriter and producer from mainland China. He has written and directed films such as MS. MEILI, ONLY YOU ALONE and UNBORN SOUL. He has won the FIPRESCI Critics Award at the 49<sup>th</sup> Rotterdam International Film Festival and the Best Screenwriter Award at the 14<sup>th</sup> FIRST International Film Festival.

## DIRECTOR'S STATEMENT

In contemporary society, where profit is the sole criterion, even the value of life is "clearly marked": a male baby is considered better than a female baby, and a female baby is considered better than a disabled child. Such clear hierarchy and profound sin. Yet, throughout the long history of human civilization, that truth, that "Tao," has never disappeared nor changed in the slightest. The value of a person is not determined by gender or physical wholeness but by their soul and wisdom. I hope that those who watch this film can have a moment of connection with the long-lonely self deep within their hearts and find a warm embrace.

## SYNOPSIS

SHEN Qing is under immense pressure while expecting a child. She is also caring for a student with an unplanned pregnancy and an uncle with cerebral palsy who is at risk of being evicted from a nursing home. The costs are mounting, and time is running short, but she and her husband are managing to get by, just barely. When QING Chen learns that their baby has a 70% chance of being born disabled, it ignites a crisis in her marriage. She and her husband clash over the fate of their unborn child, who seems to be observing everything sympathetically.

# 杀死紫罗兰

## KILLING THE VIOLET

日本 | 2023 | 彩色 | 83分钟 | 剧情  
Japan | 2023 | Color | 83min | Fiction

导演 | 张钰  
编剧 | 菊地真里那、张钰  
制片 | 陆彦清  
剪辑 | 足立佑安  
摄影 | 关瑜惟  
声音 | 织笠想真、清水裕纪子  
美术 | 孙毅辉  
演员 | 早织、关口阿南、小川弦、平冈亮、大石结介、诹访敦彦、占部房子

18



### 导演简介

毕业于东京艺术大学导演专业。不断探索属于自己的电影表达，想成为一名小说写得也还不错的导演。

张 钰  
ZHANG YU

### 导演阐述

片子里讲述了她是如何去面对生活中她内心早已蔓延的恐惧，直视那些关系里的爱与恶意，接受自我的厌恶与失落。那是堇最艰难的日子，但破碎或许不是坏的事情，因为摧毁意味着新的变化。

### 剧情简介

某个平常天，在家工作的堇遭到了一个巨大变故。面对变故，堇表现出超乎寻常的冷静。但她内心却开始隐隐约约地感受到了异常和危险，过往一切看似稳定和平静的关系都变得摇摇欲坠。对于不可知的恐惧在她心里开始蔓延，关系和事件的走向都越发的奇怪和不可预测。面对这一切，多年无法动笔的堇开始重新开始写作，也开始重新审视她身边的一切。

### DIRECTOR'S BIOGRAPHY

ZHANG Yu, a Chinese director and screenwriter, developed a strong passion for novels before pursuing a career in filmmaking, where she explores and experiments with new ways to express herself through cinema.

### DIRECTOR'S STATEMENT

The film depicts the story of how she confronts the deep-seated fears that have already spread within her, faces love and malice within her relationships, and accepts her own self-loathing and despair. These are Sumire's most difficult days, but perhaps shattering is not necessarily a bad thing, because destruction signifies the light for new changes.

### SYNOPSIS

On a normal day, a stranger breaks into Sumire's apartment and assaults her. While Sumire reacts incredibly calm to the incident, she still feels the dangers and uncertainties creeping upon her. All that seemed to be peaceful and ordinary starts to collapse. As everything slips toward the unexpected, Sumire starts writing again and reinvestigating the relationships around her.

# 我们在河畔希望被鱼怪吃掉

## FRANKENFISH BY THE RIVER

中国 | 2024 | 彩色&黑白 | 94分钟 | 剧情  
China | 2024 | Color, B&W | 94min | Fiction

导演 | 陈语沙                  声音 | 卢小晓  
编剧 | 陈语沙、韩晓龄        美术 | 侯宗戬、乔剑楠  
制片 | 宋晓佳、韩晓龄        调色 | 付舒  
监制 | 王宏伟                  配乐 | 胡超  
剪辑 | 杨洋                  文学顾问 | 黄昕  
摄影 | 谢君谦                  演员 | 陈语沙、杨一、郭子奕、  
                                    徐兆邦、黄丽丽、姜川



世界首映 WORLD PREMIERE



陈语沙  
CHEN YUSHA

### 导演简介

导演、演员，1996 年出生于中国四川。喜欢幻想和观察人与人之间的关系。毕业短片《天井》曾入围第一届成都短片电影节竞赛单元，并获得广州足荣村方言电影节最佳女演员奖和最佳导演提名，并获得一万元人民币的奖金，且毕业后将奖金投入到新的创作中——即短片《凌晨四点》，该片入围 Queer Film Festival MEZIPATRA 2020 (捷克) 受邀短片竞赛单元、入围 Berlin Independent Film Festival 2020 (柏林) 竞赛单元、NOWNESS 亚洲短片精选、北京国际短片联展、上海酷儿影展、于台湾GagaOOlala 网站上线。正是这段经历激励她拍摄了自己的第一部长片。

### 导演阐述

这是三个95后的故事，我希望将我所观察到的青春，通过这个故事展现出来。同时，我希望将“古老传说”的氛围融入“现代都市”，我想通过它，向内心正在寻求安慰的伙伴传递支持的能量！

### 剧情简介

这是一个“都市航海寓言”，关于三个刚毕业的年轻人。落魄女演员刘佳佳在经历男友出轨后回到老家与旧友韩凌、友为相聚。同时，护鱼军团也开始执行任务——“捉拿不喂鱼的人类”……池塘般的家乡、飘荡着不可言状的表白……

### DIRECTOR'S BIOGRAPHY

Born in 1996 in Sichuan, the hometown of pandas, CHEN is a director and actress with a keen interest in fantasizing and observing relationships between people. Her graduation short film, THE WOMAN, was nominated for the Chengdu Short Film Festival Competition and won the Guangzhou Zrongcun Best Actress Award, as well as being nominated for Best Director. She received a prize of 10,000 RMB and invested it in filmmaking after graduation, which inspired her to create her debut feature film.

### DIRECTOR'S STATEMENT

Involving three post-95 individuals, I aim to depict the youth I have observed through this story. Additionally, I hope to blend the atmosphere of "ancient legends" with the "modern city," conveying supportive energy to those seeking comfort in their hearts.

### SYNOPSIS

This is the urban-nautical tale of three young people. After experiencing romantic setbacks, actress Jia returns to her hometown to reunite with her two best friends. The comfort and familiarity at home allow Jia to breathe and pause from the hectic life of the city. However, the calm holiday takes an unexpected twist on a night at a nightclub, changing their magical summer by the riverbank.

# 永无止境 UNSTOPPABLE

中国 | 2024 | 彩色 | 110分钟 | 纪录  
China | 2024 | Color | 110min | Documentary

导演/编剧 | 许慧晶  
制片人 | 吕博、曹紫建、李萌  
出品人 | 孙喆一  
总制片人 | 竹聿名  
监制 | 周强、周浩、孙曾田  
摄影 | 邹悦、刘元辰、危凯、龙映  
先、江润鑫、赵建国、侯彭宇轩  
剪辑 | 许慧晶  
声音 | 程磊、王怀德、谢俊哲、Jack Stratton、Jeffrey Rowell、庄伟鑫  
剪辑指导 | 周强  
演员 | 张伟丽

世界首映 WORLD PREMIERE



许 慧晶  
XU HUIJING

## 导演简介

毕业于广州美术学院。作品曾荣获第 20 届谢菲尔德纪录片电影节评委会特别奖；第 50 届芝加哥国际电影节评委会特别奖；FIRST 青年电影节最佳纪录片奖及观众选择奖；广州国际纪录片节评委会奖；中国学院奖最佳纪录电影；中国金鸡奖最佳纪录 / 科教片提名等奖项。作品曾入围荷兰阿姆斯特丹纪录片电影节、韩国全州国际电影节、哥本哈根国际纪录片电影节等国内外影展。

## 导演阐述

我和伟丽一样都来之乡村，看她的经历仿佛看到了我们这一代人成长的身影，乡村长大的孩子目睹父辈的艰辛，为了改变家人甚至家族的命运，从小就会背负很多的责任。没有任何社会资源，他们只能依靠自身的努力在一个领域里用十几年甚至更长的时间凸显自己的价值。在伟丽的身上浓缩了我们这个群体在微小的希望中所做的奋力突围，也让一直在努力上进，为改变命运努力拼搏的人们看到了这种力量。

## 剧情简介

亚洲首位UFC综合格斗女子冠军张伟丽曾以42秒TKO世界女拳王，获得UFC草量级金腰带，并成功卫冕传奇拳手乔安娜。在她职业生涯的巅峰连续两次战败跌入人生低谷，她剪去了长发执意找回自我。



## DIRECTOR'S BIOGRAPHY

Born in Shanxi in 1984, XU Huijing graduated from the Guangzhou Academy of Fine Arts and has been making documentary films for over a decade. His notable works include the documentary features TOUGH OUT, CHANGE, and MOTHERS. XU's films have received numerous accolades, such as the Special Jury Prize at the 20<sup>th</sup> Sheffield Documentary Festival, the Special Jury Prize at the 50<sup>th</sup> Chicago International Film Festival, the Best Documentary and Audience Choice Award at the FIRST International Film Festival, the Jury Prize at the Guangzhou International Documentary Film Festival, and the Best Documentary Film at the Chinese Academy Awards. Additionally, his films have been shortlisted for prestigious festivals including the Amsterdam International Documentary Film Festival, the Jeonju International Film Festival, and the China Golden Rooster Award, among others, both domestically and internationally.

## DIRECTOR'S STATEMENT

Both ZHANG Weili and I come from rural areas. Seeing her journey feels like witnessing the embodiment of our generation's upbringing. Children raised in rural areas witness the hardships of their elders and bear heavy responsibilities from a young age, aiming to change the fate of their families. With limited social resources, they rely on their own efforts to demonstrate their value over a decade or longer. In ZHANG Weili's story, we see our generation's efforts breaking through with faint hopes. Her journey inspires those who continuously strive to improve themselves and change their destiny through hard work.

## SYNOPSIS

ZHANG Weili, the first-ever Asian UFC women's world champion, secured the UFC strawweight belt with a 42-second TKO victory over the reigning female boxing champion. She successfully defended her title against the legendary fighter Joanna. However, after two back-to-back defeats at the peak of her career, she found herself in a personal slump. Determined to reclaim her identity, she took the bold step of cutting off her long hair.

缠

## BRAIDED

中国 / 美国 | 2023 | 彩色 | 6分钟 | 动画  
China / United States | 2023 | Color | 6min | Animation

导演/编剧/制片/摄影/剪辑/声音/美术/演员 | 张晨曦  
音乐&音效设计 | 瓜和饼干 Squash & Biscuit



### 导演简介



一位中国独立动画艺术家，通过手绘动画探索人际关系中微妙的情感和微妙的矛盾，无缝地融合材料实验以提升叙事，创造引人入胜的视觉体验。她的作品捕捉了个体之间无言的复杂性，揭示了一片未被表达的情感领域。

## 张 晨曦

ZHANG CHENXI

### 导演阐述

这一生有太多像妈妈给我剪辫子的时刻。女孩、女生、女性、妻子、母亲，这些词所指向的人生阶段总是和过去有一些割裂。我们在有意或无意间就被迫成长了，却并没有做好准备。现在的已经到了我必须承认自己不敢向前的时刻。但我不敢表现出不成熟。可当我看到我和妈妈拥有相似的短发和发缝，意识到我们有相似的成长痕迹和困境。当下的我和当下的妈妈，都在被动前进，故作坚强。既然如此，那就让我选择做一个不坚强的人吧！妈妈，可以让我回到你身边吗？

### 剧情简介

妈妈总是精心给我编特别紧的辫子，使我头顶上被拉扯出一条清晰的路。但那天，她亲手剪掉了我的辫子。沿着这条路，触摸到了我们无法剪断的内在联系，以及我们都还没有准备好面对的女性成长之旅。



### DIRECTOR'S BIOGRAPHY

ZHANG Chenxi, a Chinese independent animation artist, explores the delicate emotions and subtle contradictions in human relationships through hand-drawn animation, seamlessly integrating material experimentation to elevate the narrative and create captivating visual experiences. Her works capture the unspoken intricacies between individuals, unveiling a realm of unexpressed sentiments.

### DIRECTOR'S STATEMENT

This lifetime is filled with moments akin to when my mom used to braid my hair. The stages of being a girl, a young woman, a wife, a mother—these phases always seem somewhat disconnected from the past. We are forced to grow intentionally or unintentionally, unprepared for what lies ahead. Now, I've reached a point where I must admit my moments of hesitance to move forward. Yet, I dare not show immaturity. But when I see our similar short hair and hair parting, I realize we share similar traces of growth and struggles. Presently, both my mom and I are moving forward passively, pretending to be strong. In this case, let me choose to be someone not strong! Mom, can I come back to be with you on this journey?

### SYNOPSIS

Mom always braided my hair so tightly that it carved a distinct path atop my head. But one day, she cut off the carefully braided hair. Along the path, I touched our unbreakable inner attachment and the journey of female growth we were both unprepared to face.

# 长冬

## WHEN WINTER COMES

美国/中国 | 2024 | 彩色 | 20分钟 | 剧情  
United States / China | 2024 | Color | 20min | Fiction

导演/编剧 | 元圆  
制片 | 何帆、胡西北  
摄影 | 胡铭觉  
剪辑 | 翟歌  
声音 | Choi Sung Rok  
美术 | Emma Cantor  
演员 | 李奕虹、郭迦蓝、陈清仁

 中国首映 CHINA PREMIERE



元圆  
YUAN YUAN

### 导演简介

中国编剧、导演，毕业于纽约大学 Tisch 艺术学院，编剧导演专业艺术硕士，李安奖学金获得者。本科从上海戏剧学院毕业后，她曾先后任职于乌尔善导演工作室、安乐影片公司。元圆的短片作品《雁南飞》获得了香港国际电影节短片竞赛的评审团大奖，美国导演工会、棕榈泉国际电影节、阿斯彭国际电影节的最佳学生短片等多个奖项。目前元圆在开发自己的第一部长片电影《春晚七日》，该剧本入选 Sundance 编剧、导演工作坊，FIRST 青年电影展创投会，并在上海国际电影节获得最佳青年导演项目。

### 导演阐述

《长冬》的灵感源自几年前我在美国协助一位同学的母亲寻人的经历。在寻人的过程中，我深深感受到了同学面临的困境，但更触动我的是她的母亲。我希望通过这部电影来探索一个母亲的复杂情感，特别是当女儿成为她生活的全部时，面对这样的家庭变故，她的人生又将如何继续。

### 剧情简介

为了寻找失踪女儿，一位中国母亲来到纽约，她每天走在冰冷陌生的异国街头，到处张贴寻人告示，忽然被警察叫到停尸房指认一具新的尸体.....



### DIRECTOR'S BIOGRAPHY

YUAN Yuan is a Chinese writer-director. Her short films won Best Student Film at 25<sup>th</sup> DGA Student Film Award, Best Student Film at Palm Springs, Jury Prize at Hong Kong International Film Festival etc. Currently, she is developing her first feature project, LATE SPRING, which has been selected by Sundance Screenwriters & Directors Labs, FIRST International Film Festival Financing Forum, while it won Best Young Talent Project at Shanghai International Film Festival in China. Before grad school, Yuan worked for director Wuershan as AD, and producer Bill Kong in film development. Yuan holds an MFA degree from NYU Tisch Grad Film Program.

### DIRECTOR'S STATEMENT

The inspiration for WHEN WINTER COMES came from my experience several years ago in the United States, assisting a classmate's mother in searching for her daughter. During the search, I deeply felt my classmate's struggles, but what touched me even more was her mother. Through this short film, I hope to explore the complexity of a mother as a person, especially when her daughter becomes her entire life. Facing such a family upheaval, how will her life continue?

### SYNOPSIS

A Chinese mother searches for her missing daughter in New York. She posts missing person flyers on the streets day after day, until she is called to identify a dead body.

# 房间切片

## THE ROOM APART

中国/美国/法国 | 2024 | 彩色 | 15分钟 | 剧情  
China / United States / France | 2024 | Color | 15min | Fiction

导演/剪辑 | 王子琛  
编剧 | 王子琛、吴长谦  
制片 | 杨辰宁、程芷欣  
摄影 | 黄一川  
声音 | 白雪滢  
美术 | 王莲琳  
调色 | 汪扬  
灯光 | 曹晨辉  
演员 | 郑静茹、陈振飞、高华

 世界首映 WORLD PREMIERE



### 导演简介

毕业于巴黎电影学院，现做独立导演。

## 王子琛

SEAN

### 导演阐述

家庭空间的权利分配这一问题在中国疫情期间被重新面对与放大，家庭成员之间怎样考虑，讨论以及分配，思考背后隐形的权利的来源。在我们几个月的配合写作中，徐曼这一形象在沟通碰撞下渐渐显出轮廓：我们试图隐去她的社会身份，一个作为家庭成员的怀孕女性，她的家庭空间与身体空间怎样地被期待与压制。同时，这个故事也是作为情侣之间实验性写作的结果：我们试图将关系中一些无法用语言描述的信息，无法传达的交流这一过程带入短片中。

### 剧情简介

刚踏入新居的妻子徐曼怀孕了，这让她本就不适的婚后生活更加难以自如，对生育的恐慌与丈夫的理解也形成了难以调和的冲突。徐曼决定不要孩子，并对突然到访的婆婆保守秘密。



### DIRECTOR'S BIOGRAPHY

Sean graduated from ESRA in France and currently works as an independent film director.

### DIRECTOR'S STATEMENT

During the COVID lockdown in China, the issue of the distribution of rights within household spaces was revisited and magnified. The ways in which family members consider, discuss, and allocate these rights made me reflect on the invisible sources of such distribution. Over several months of collaborative writing, the image of XU Man gradually took shape amidst communication and collision. We attempted to conceal her social identity, focusing instead on her family identity as a pregnant wife. The film aims to explore how, during pregnancy, women's ownership of their bodies and household spaces is neglected, suppressed and deprived.

### SYNOPSIS

Just as XU Man moves into their new home, she finds herself pregnant. This exacerbates her already uneasy marriage life, making it even more difficult to navigate. The fear of childbirth and the lack of understanding from her husband escalate into irreconcilable conflicts. XU Man decides not to have the baby and keeps it a secret from her suddenly visiting mother-in-law.

# 欢乐之地 2 PERSON

中国/美国 | 2024 | 彩色 | 14分钟 | 剧情  
China / United States | 2024 | Color | 14min | Fiction

导演/编剧/剪辑/美术 | 郭珊铭

制片 | 马仁

联合制片 | 张华藤

副导演 | 王子见

摄影 | 陈晓藤

声音 | 朱诗斐

配乐 | 许世鹏

演员 | 李奕虹、黎珈璐、奥云娜、谭舒栎、牟修哲

世界首映 WORLD PREMIERE



## 导演简介

毕业于哥伦比亚大学研究生导演系。短片作品《一,二》入围第17届FIRST青年电影展FIRST PIONEER先锋创作单元。曾为平面设计师。

## 郭 珊 铭

GUO SHANMING

## 导演阐述

两辆相错而行的地铁列车，无数次的相见，都已知道轨迹不同。而当交错之间快速地行驶在彼此的身旁，在偶然放下防备的时刻，车身上闪烁的一列花火盖过言语，在自己眼里显得分明和真切。

## 剧情简介

陈莫兰来到纽约看望女儿阿可。重逢的相处和两人各自设想的不同。

## DIRECTOR'S BIOGRAPHY

GUO Shanming holds an MFA in Film from Columbia University. Her short film, ARENA, was selected in FIRST PIONEER at the 17<sup>th</sup> FIRST International Film Festival.

## DIRECTOR'S STATEMENT

Queensboro Plaza, an incoming 7 train. In the rare moments of letting the guards down, an eagerness to be understood gets put behind, while the unspoken remains unspoken.

## SYNOPSIS

Monica visits her daughter Ake in New York. The reunion does not play out the way either of them had anticipated.

# 米米的猜想

## MIMI'S CONFUSION

中国 | 2024 | 彩色 | 24分钟 | 剧情  
China | 2024 | Color | 24min | Fiction

导演 | 杨苗婧  
摄影 | 陆奕铭  
编剧 | 杨苗婧、王晨  
剪辑/声音 | 仁青  
制片 | 王晨  
美术 | 唐然、宋文坤  
监制 | 何佳、范小青  
灯光 | 林志  
演员 | 孙晨曦、杨依恬、  
刘秦果、王莎、任志鹏、  
贺萌



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### 导演简介

陕西渭南人，教师家庭长大。1岁，哭到鬼见怕。5岁，离家出走到108国道。10岁，办了一份报纸，卖了5毛钱。16岁，连续考过七年第一名。20岁，拍了一部电影。22岁，开始学习电影。

## 杨苗婧

YANG MIAOJING

### 导演阐述

故事来源于我妈妈的孕梦，鸡把蛇吃了，男孩变成了女孩。这是我在青黄不接的10岁时亲身经历的恐惧，长相平平、性格好强、发育迟缓……如果我曾经在妈妈肚里的时候可能是个男孩，那有朝一日，我是不是会发育成男生？我有了米米的形象，一个特别像男孩的女孩，甚至她都觉得自己可能是男孩，怎么证明自己拥有的是一具女孩的身体呢？好奇心驱使下她做了很多有趣的尝试，直到激起了一直忽视她的大人们的强烈反应，而这深深伤害了她。

### 剧情简介

2013年，关中小城，十岁小姑娘米米被大人指派为男生。为了证明自己是女孩，她奋力一搏却差点酿成大错。

### DIRECTOR'S BIOGRAPHY

YANG Miaojing, a native of Weinan in Shaanxi Province, grew up in a family of teachers. At one year old, she cried her eyes out. At five, she left home on Route 108. At ten, she designed a newspaper and sold it for 50 cents. At sixteen, she maintained the first place in her class for seven consecutive years. At twenty, she made her first film. Two years later, she began studying film.

### DIRECTOR'S STATEMENT

The story originates from my mother's pregnancy dream, where a chicken ate a snake. Gradually, the boy predicted by the fortune teller became a girl—me. The film depicts the real fear I experienced at the tender age of ten when I was plain-looking, aggressive, and stunted. I wondered, if I could have been a boy in my mother's womb, would a boy's penis one day grow out? This question haunted me until my period came. Then Mimi came to my mind, a girl who looks so much like a boy that even she thinks she might be one. How can she prove that she has a girl's body? Driven by her curiosity, she makes many interesting attempts, provoking strong reactions from the adults who had ignored her from the beginning. These reactions hurt her deeply.

### SYNOPSIS

A ten-year-old girl, Mimi, was assigned by adults to be a boy in a small town in 2013. To prove she was a girl, she made a desperate effort that nearly led to a serious mistake.

# 少女悟空

## THE MONKEY KING IS A GIRL

中国 / 美国 | 2024 | 彩色 | 16分钟 | 剧情

China / United States | 2024 | Color | 16min | Fiction

导演/编剧/剪辑 | 张悦

服装 | 张湘涵、陈子悦

制片 | 王琪琪、赵子晨

化妆 | 刘语涵、吴易珊

联合制片 | 李雪阳

调色 | 袁璟宸

外联制片 | 于睿恺

配乐 | 郭子剑、汪海蓓

副导演 | 严瑜然

演员统筹 | 张明一

摄影 | 陈百汇

演员 | 张悦、陈琳、孟庆实、邵启峰

声音 | 董诚、付如海

美术 | 韩宜历

灯光 | 潘金辉



世界首映 WORLD PREMIERE



### 导演简介

1998年生，中国导演，编剧。她本科毕业于中国传媒大学广播电视台编导（电视编辑方向）专业，美国哥伦比亚大学电影导演MFA在读。她的作品关注被边缘化的声音，探索庸常中的奇幻时刻。

张悦

ZHANG YUE

### 导演阐述

长久被塑造的刻板角色会不会长出逆反的猴毛？想象力贫瘠的成人世界能不能看到神迹的降临？在现实和虚幻的边界，一个不再新鲜的神话故事是否可以被重新讲述？

### 剧情简介

女演员孙果闯入一场孙悟空的试镜，却意外被导演选中。在重塑和牺牲的过程中，她渐渐和这个角色越来越近……



### DIRECTOR'S BIOGRAPHY

ZHANG Yue is a Chinese director and screenwriter based in New York City and Beijing. She earned a Bachelor's degree in Broadcasting and Documentary Directing from the Communication University of China in 2021 and is now set to pursue her Film MFA at Columbia University School of the Arts. Working primarily with fiction and non-fiction moving images, ZHANG's work focuses on exploring the fantastical and spiritual moments in everyday life.

### DIRECTOR'S STATEMENT

Can SUN Guo's rebellious creative spirit breathe new life into an overused, stereotyped character that has lost its oomph? Can a world that has lost its innocence see the magic of invention right before its very eyes? Straddling fantasy and reality, THE MONKEY KING IS A GIRL is a modern retelling of a mythical story, showcasing SUN Guo's faith in the power of fighting for herself.

### SYNOPSIS

Female actress SUN Guo finagles her way into an audition for the male role of the Monkey King and, unexpectedly, is given the part by the female director. Through a process of immersion and reinvention, SUN Guo sinks deeper and deeper into the role and what it represents.....

# 一潭死水 LOSE, LOST

中国 | 2024 | 彩色 | 22分钟 | 剧情  
China | 2024 | Color | 22min | Fiction

导演/编剧/剪辑 | 陈芳  
制片 | 吴海文  
摄影 | 黄晓杰  
声音 | 林泽坤  
美术 | 孙琬婷  
艺术顾问 | 乔金彪  
演员 | 董顺秀、杨楠

18 世界首映 WORLD PREMIERE



## 导演简介

来自中国广东潮汕地区，中国电影艺术研究中心电影创作硕士。致力于创作具有个人风格的类型电影，在商业与艺术间游走，同时不断探索和挖掘女性叙事的独特视角。2022年长篇剧本《王彩玲女士》入选第13届广电总局“扶持青年优秀电影剧作计划”，另有数部短片在电影节展中展映。

陈芳

CHEN FANG

## 导演阐述

死水一般毫无变化的环境磨灭了人的色彩，我们奋力挣扎，想挣脱这张命运的大网，可也许到来头只是一次徒劳的反抗。主角盛兰是万千东莞外来务工大队的其中一员，身体与精神上的焦虑无声无形地滋生在冰冷的工厂与城市之中，她对幽灵的迷恋与依赖既源于工厂压抑的环境，又是对当下环境的逃离。可是改变从来都不会发生，她对亲密关系的渴望无法成为现实，当爱与归属感成为一种奢望，放弃思考才能无忧虑地生存。她重返熟悉的环境寻求安全感的庇护，发现麻木才是那一剂良药。

## 剧情简介

东莞表带厂的女工盛兰，性格孤僻，独来独往，每天的工作就是坐在流水线上机械重复地装配表带。盛兰厌恶这个工作和环境，她对小山的暗恋成为她彻底平庸生活里仅有的激情。可小山突然死亡，绝望的她无意间招来小山的鬼魂，却让她的生活陷入更深的泥潭。



## DIRECTOR'S BIOGRAPHY

From the Chaoshan area in Guangdong, China, CHEN Fang holds a Master's degree in Filmmaking from the China Film Art Research Center. She is dedicated to creating genre films with a personal touch, navigating the space between commercial and artistic cinema while continuously exploring and uncovering unique perspectives in female narratives. In 2022, her feature film script MS. WANG CAILING was selected for the 13<sup>th</sup> "Supporting Outstanding Youth Film and Drama Program." Additionally, several of her short films have been showcased at various film festivals.

## DIRECTOR'S STATEMENT

The stagnant, unchanging environment extinguishes the vibrancy of individuals like SHENG Lan. SHENG Lan struggles desperately to break free from the net of fate, but her efforts may amount to nothing more than futile resistance. Her obsession with and reliance on ghosts, a result of the oppressive factory environment, serve as an escape from her reality. Yet, no change seems forthcoming. When love and a sense of belonging become luxuries, perhaps letting go of her desires is the only way for her to live without worry. She returns to familiar surroundings, seeking shelter for safety, only to discover that numbness offers the best solace.

## SYNOPSIS

SHENG Lan, a female worker in a Dongguan factory, tirelessly assembles watch straps on the assembly line every day. She feels out of place in the factory's lively atmosphere, finding solace only in Xiaoshan, whom she sees as another lonely soul like herself. She kept her feelings for Xiaoshan hidden until his sudden disappearance plunged her into despair. Unintentionally, she summoned Xiaoshan's ghost, plunging her life into an even deeper mire.

# 拥抱

## HUSH, MY DEAR

中国 | 2024 | 彩色&黑白 | 24分钟 | 剧情  
China | 2024 | Color, B&W | 24min | Fiction

导演/编剧 | 杨小蛮  
制片人 | 王瑞、潘雨、乔迪  
摄影 | 邓春伟、蔡泓锋  
剪辑 | 龚博辰  
声音 | 张洛溪  
美术 | 马腾飞  
演员 | 温苗

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### 导演简介

北京电影学院导演系研究生，前新闻工作者，喜欢发掘和表达日常生活中的惊心动魄。

## 杨小蛮

YANG XIAOMAN

### 导演阐述

我想借由《拥抱》探讨暴力这一话题，在现代社会有很多暴力，而很多时候暴力是隐性的，社会对个体的，男性对女性的，成人对儿童的，群体对个人的等等。虽然每个人都反对显性的暴力，但人们往往无意识的在隐性暴力的累积和传播中扮演了帮凶的角色，而消解暴力需要的是我们拥抱内心自我和直面恐惧的勇气。

### 剧情简介

《拥抱》讲述了一位争夺孩子抚养权的母亲因一起儿童伤害事件而陷入生活和心灵旋涡的故事。



### DIRECTOR'S BIOGRAPHY

YANG Xiaoman, a graduate student from the directing department of the Beijing Film Academy and a former journalist, likes to explore and express the thrill in daily life.

### DIRECTOR'S STATEMENT

I want to explore the topic of violence through HUSH, MY DEAR, there is a lot of violence in modern society, and much of it is hidden: society to individuals, men to women, adults to children, groups to individuals, and so on. Although everyone is against overt violence, people often unconsciously become accomplices in the accumulation and spread of implicit violence. It takes the courage to embrace our inner selves and face our fears to dispel it.

### SYNOPSIS

HUSH, MY DEAR tells the story of a mother fighting for custody of her child, who is plunged into a whirlpool of life and soul due to a child injury incident.

# 在好久好久以前 SOMETHING BLUE

美国 | 2024 | 彩色 | 14分钟 | 剧情  
United States | 2024 | Color | 14min | Fiction

导演/编剧/剪辑 | 宋金穗  
制片 | 沈玮、宋金穗  
摄影 | 陈炜霖  
声音 | 范文锐  
美术 | 罗家怡  
服装 | 黎若萱  
配乐 | 郭茉泥  
演员 | 姜梦真

中国首映 CHINA PREMIERE



## 导演简介

本科毕业于北京电影学院文学系，研究生毕业于加州大学洛杉矶分校导演系。其短片在多个电影节入围并获奖，如开罗国际电影节、旧金山国际亚美电影节、佛罗里达电影节等。她致力于探索华人女性的社会角色和情感世界。

## 宋金穗

SONG JINSUI

## 导演阐述

“你的文章里有一种密码。只有处在这样的处境的女孩才能解读出那密码。就算只有一个人，千百个人中有一人看到，她也不再是孤单的了。”（摘自林奕含的《房思琪的初恋乐园》）

## 剧情简介

在外州读书的Emily回家参加表哥的婚礼。在一片喜气洋洋的氛围中，她不得不面对尘封已久的创伤和回忆。



## DIRECTOR'S BIOGRAPHY

SONG Jinsui is a Chinese writer-director and editor based in Los Angeles. She recently graduated from the MFA Directing programme at UCLA and holds a BFA in Screenwriting from the Beijing Film Academy. Her work has been screened at the Cairo International Film Festival, CAAMFest, Florida Film Festival, etc. Growing up in Shenzhen, China, a metropolis situated in Guangdong Province, she struggled between traditional Cantonese values and modern aspirations. Her filmmaking style combines tragic comedy and comedic tragedy to explore the complexity of human experiences and emotions. She endeavors to create films about women, in particular Chinese/Chinese-American women, and the many facets of their womanhood.

## DIRECTOR'S STATEMENT

It all began four years ago when my mom sent me a picture—a wedding photo of my cousin. Since that day, I never stopped thinking: What would've happened if I were there? What would I have done? What would I have said? Would he have been able to recognize me? I don't know. After finishing the first draft, I kept asking myself: Does the world need another "METOO" film? The more I dug into my memories, the more I realized, all the shame, the guilt, the fear, the anger I harbored for all these years, are not solely caused by what happened 20 years ago. They are also caused by the environment I grew up with, and the values I was taught by my family and society—how to be a girl, a daughter, a woman, and possibly, a wife. Even though SOMETHING BLUE is about my personal childhood sexual trauma, I didn't want to simply make an "issue film". I endeavored to make a film as complex as the women around me. This film is a portrait of these women, particularly Chinese women. I hope this film can let us all know: We are not alone.

## SYNOPSIS

Studying in an out-of-state college, Emily Sung returns home for her cousin's wedding. On this jovial evening, when everyone around her is celebrating love and marriage, Emily struggles to confront her traumatic past.

FIRST FRAME

她的一帧

特別展映  
SPECIAL SCREENING

# 梅的白天和黑夜 MAY

中国 | 2023 | 彩色 | 85分钟 | 纪实/剧情  
China | 2023 | Color | 85min

导演/编剧 | 罗冬  
监制 | 周迅  
制片人 | 沈暘  
摄影指导 | 科尔坦·胡梅伦 (Kirtan Hummelen)  
剪辑指导 | 凤兮  
美术指导 | 黄鑫帅  
作曲 | B6  
声音指导 | 莫惠嘉

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罗冬  
LUO DONG

## 导演简介

导演、摄影，出生于上海。十八岁入行，摄影经历涉及电影、音乐、建筑、时装等多个领域。其中，担任电影摄影指导的作品有：中荷合拍电影 *Shanghai Trance*（鹿特丹电影节）；与关锦鹏导演合作电影《香港四重奏 II》（香港国际电影节开幕影片）；张猛导演作品《胜利》（上海国际电影节评委会大奖）与《阳台上》。2014 年拍摄导演处女作《纽约纽约》，由阮经天、杜鹃主演。项目曾获上海电影节项目创投特别关注奖。2023 年，完成第二部导演作品《梅的白天和黑夜》，荣获上海国际电影节金爵奖亚洲新人单元最佳导演奖。

## 剧情简介

经历两次失败的婚姻，玉梅依然笃信“爱情”。每天穿越大半个上海，在高架上飞驰，在高架下入夜，寻找某个可能陪她余生的舞伴。寻找，成为她忙碌又诗意的日常。

## DIRECTOR'S BIOGRAPHY

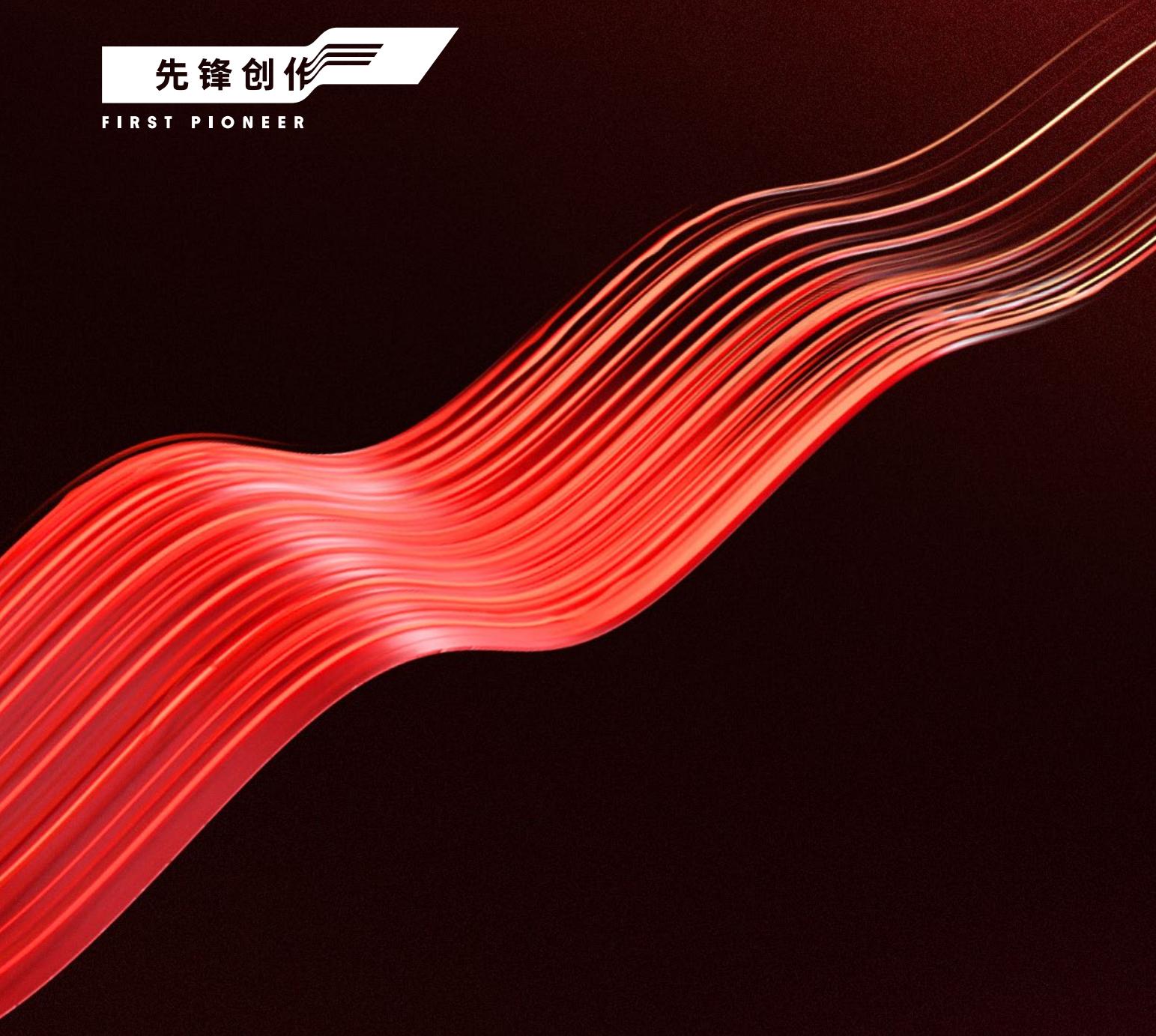
Born in Shanghai, China in 1976 and entering the industry at 18, LUO Dong's working experience as the cinematographer encompasses various fields such as film, music, architecture, and fashion. In 2014, he directed debut film *NEW YORK NEW YORK*, starring Ethan Juan and DU Juan. The project received "Special Attention Award" prize at for Shanghai International Film Festival. In 2023, he finished the second film MAY, which won the Best Director Award in Asian New Talents Section at Shanghai IFF. Some of his notable works as the DP include: Sino-Dutch co-production film *SHANGHAI TRANCE* (Rotterdam IFF); QUATTRO HONG KONG II - director Stanley KWAN part (Hong Kong IFF); ZHANG Meng's films *UNCLE VICTORY* (the Grand Jury Prix of Shanghai IFF) and *ON THE BALCONY*.

## SYNOPSIS

At the age of 70, May is still searching for love. Scattered throughout the city, she meets diverse elderly peers. Searching is her busy yet poetic daily routine.

先锋创作

FIRST PIONEER



先锋动身向未来，亦跋涉自历史。早在 1920 年代，路易·德吕克、热尔梅娜·迪拉克和让·艾普斯坦等法国电影人就已经开始了“先锋电影”的理论研究与创作实践——“先锋派”的概念开始从军事术语嬗变为反建制化的艺术的代表，涵盖了各式各样的美学群体。在高雅与通俗的分界线上，怀揣着不同艺术信念的作者以“实验”为实践的核心，挑战一切混合的、彼此交叉或并置的表达方式，改造、扩展、扭曲甚至推翻主导话语，不断创立新的范式和规则，带领人们思考电影与历史、与社会、与观众之间的位置与关系。

“先锋”是在历史底片与时代浪尖上逐渐显形的群体，有着领先于同辈的锐利见解，和独树一帜的审美与技艺。在初期，这些开拓者主张与手法难以被大众理解和认同，也难以被系统化地辨认与识别。但当他们聚集在一起，我们便能从他们的身影中拼凑出未来的轮廓与样貌。历经百年，电影艺术穿越层叠浪潮和不同代际，曾经“先锋们”所创造的语言，许多都已经汇入了现今电影艺术的主流话语。

“比领先还要领先，比特别更多特别”。先锋是矫健的奔驰者，面孔在风驰电掣中飘逸成一束柔光；也是难以定义的实验家，目光穿透刻奇与媚俗的迷雾。本年度入围的 14 部短片作品，皆在尝试碰触边界，挑战更新锐的议题、更前沿的技法与更多元的审美。他们整合有限的资源，用开放的眼界和包容的心态，自由地迎接电影的明天。

The avant-garde strides towards the future, rooted in history. In the 1920s, French filmmakers like Louis Delluc, Germaine Dulac, and Jean Epstein pioneered avant-garde cinema, evolving the term from a military jargon to an anti-establishment art form. Balancing the refined and the popular, these filmmakers placed experimentation at their core, challenging hybrid, intersecting, and juxtaposed expressions. They aimed to transform, expand, distort, or even overthrow dominant discourses, forming new paradigms and guiding audiences to rethink the relationship between cinema, history, society, and spectators.

The pioneers of cinema, emerging from historical and contemporary currents, possess sharp insights, unique aesthetics, and techniques. Initially misunderstood and unrecognized by the public, their collective presence now allows us to glimpse the future. Over a century, much of the early avant-garde language has integrated into the mainstream discourse of contemporary cinema.

Beyond leading, beyond special. Pioneers are nimble runners, their faces a soft glow in swift passage; they are indefinable experimenters, piercing the fog of kitsch and vulgarity. This year's 14 short films challenge boundaries, explore cutting-edge topics and techniques, and embrace diverse aesthetics, integrating limited resources with open vision and inclusive mindsets, freely welcoming the future of cinema.





授予综合各评价维度表现最佳的短片作品，表彰其在美学探索、文本价值和技术创新方面呈现出的先锋精神与态度。

The award winner is decided by an independent jury from FIRST PIONEER Official Selection, in recognition of a short film excelling in all criteria with a pioneering spirit in aesthetic exploration, textual value, and technological innovation.



授予拥有独特、多元艺术价值的优秀短片作品，鼓励和表彰作者的新锐视角、不同观点及人文关怀。

The award winner is decided by an independent jury from FIRST PIONEER Official Selection, acknowledging a standout short film with unique artistic values, novel perspectives, diverse viewpoints, and humanistic concerns.



“以浓缩来表达。把文人拖足十页纸的东西放进一个影像里。”罗伯特·布烈松在他的《电影书写札记》中信笔留下的只言片语，勾勒出本年度 FIRST PIONEER 先锋创作单元入围作品的核心样貌：它们简洁、凝练、隽永，用不同介质和形态的影像提取着当代生活的抽象感受，以自由的艺术话语回应复杂但重要的时代问题。短小精悍的 30 分钟之内，入围作品呈现出勇敢无畏的实验精神、天马行空的创意志趣，“其称文小而其指极大，举类迩而见义远”。它们又正如布烈松所说的那样，在摸索中迫近影像多义而包容的本质——是“反映”也是“反射器”，是“蓄电池”也是“导电体”。

“生活”是今年本单元 770 部有效报名作品的剧情简介中出现次数最多的关键词，也是最终入围的 14 部短片所共同刻画和言说的主题。诚然，电影是生活的映射，但生活并非是老生常谈的枯燥能指，而是年轻的电影实验先锋们所要重新定义与审视的对象。这群年龄介于 21-40 岁的青年电影人剖析着繁杂的日常困境：被技术变革所解放又束缚的理性思考，被信息爆炸所抬升又淹没的感性体验，被个体历史所缠绕又放逐的表达欲望，被公共话语所填充又切割的观察视线。看似普适的命题里，入围创作者们依旧没有放弃对于边缘和细节的关注，他们从具体但朦胧的经验、感受与记忆出发，抵达宏大而超验的哲思与批判，无论是情真意挚的自我独白，或是逸兴遄飞的风格实验，还是另辟蹊径的论文 / 散文电影书写，入围作品都开辟着影像介入生活的全新切口，也填筑起宽广的阐释空间。

飘扬的先锋之旗下，是另类、不羁的语言探索，与怪奇、生猛的形式碰撞。6 部剧情短片、4 部纪录短片和 4 部动画短片连缀成本单元多彩的生态样貌。正如卢卡奇说：“所有的作品都用命运关系的象征方法来再现世界；命运的问题在任何地方都决定形式的问题。”今年，具有开拓意识的创作者们为自己的兴奋、感伤、怀疑、愤懑找到了最为独特而恰当的语气和叙述方式，从缓慢而诗意的虚构 / 非虚构边界融合，到灵动而新锐的跨介质素材编排，再到质感飞跃、情绪疏离的数字重构……与其说青年电影先锋们用影像再现了某种现实，不如说他们正在利用摄影机、人工智能、3D 打印与其他数字技术科技，共同激发某种对于未来电影的全新想象。

“正显影”的电影先锋们如浪潮般向我们涌来。今年，超过 81% 的短片报名者都有意向报名 FIRST PIONEER 先锋创作单元，令人惊喜的数据背后是一则审慎的疑问：如此充沛的样本中，怎样的电影与作者才是先锋姿态的代表？答案是多元的——来自世界各地 13 个城市的 14 位电影人中（包括一个由 8 人构成的创作小组），女性作者占比 50%，有海外教育背景的作者占比 78%。同过往三年相比，入围导演进一步呈现年轻化趋势，90 后占比超过 71%，单元也拥有了更为开阔的国际视野。无论从富的视角于此汇集交织，带来了形色不同的话语，奔驰在前沿的电影人们，正振臂高呼，拆解笼统陈旧的影像规则，生成明日的范式。

“Expression through compression. To put into an image what a writer would spin out over ten pages.” This insight from Robert Bresson’s NOTES SUI LE CINÉMATOGRAPE captures the essence of this year’s FIRST PIONEER. The selected works are concise, elegant, and profound, distilling contemporary life’s abstract sensations into diverse media and imagery. These shorts exhibit bold experimental spirits and creativity, addressing complex issues through liberated artistic expression. Bresson’s words highlight these films’ multifaceted nature, functioning as both “reflection” and “reflector,” “accumulator” and “conductor.” They show that while their form may be small, their meaning is vast, drawing from the immediate to illuminate the universal.

“Life” is the most frequent keyword in the synopses of this year’s 770 submissions and the common thread in the 14 shortlisted films. Cinema mirrors life, but life is not a stale signifier; it is what young avant-garde filmmakers aim to redefine. These directors, aged 21 to 40, explore daily complexities: rational thinking emancipated yet constrained by technology, emotional experiences heightened yet overwhelmed by information overload, expressive desires entangled yet exiled by personal histories, and observational gazes filled yet fragmented by public discourse.

In these seemingly universal themes, the selected filmmakers remain focused on margins and details. They navigate from specific, ambiguous experiences and memories to grand philosophical reflections and critiques. Through heartfelt self-monologues, exuberant stylistic experiments, or innovative essay films, these works carve new pathways for cinema to engage with life and create expansive interpretive spaces.

Under the avant-garde banner, unconventional language explorations collide with vigorous forms. This section features six narrative shorts, four documentaries, and four animated films. As Lukács György said, “The question of fate always determines the question of form.” This year, pioneering filmmakers have found unique tones and narrative methods for their excitement, melancholy, doubt, and anger. From poetic fusions of fiction and non-fiction to cutting-edge cross-media and digital reconstructions, these filmmakers use cameras, AI, and 3D printing to inspire new cinematic imaginations.

Pioneering filmmakers are surging like waves. This year, over 81% of short film applicants aimed for the FIRST PIONEER. The question remains: What defines avant-garde? The answer is diverse. Among the 14 filmmakers from 13 cities (including an 8-member ensemble), 50% are female, and 78% have overseas education. Compared to previous years, the directors are younger, with over 71% born in the 1990s, reflecting a broader international perspective. These converging viewpoints bring diverse voices, as pioneering filmmakers dismantle outdated cinematic rules and shape tomorrow’s paradigms.



**汪民安**  
**WANG MIN'AN**

清华大学人文学院教授，主要研究批评理论尤其是后现代理论、文化研究、现代艺术和文学。曾出版著作《福柯的界线》《尼采与身体》《情动、物质与当代性》《论家用电器》《论爱欲》等十几部。曾主编《生产》丛刊和人文科学译丛等丛书。拍有纪录片《米歇尔·福柯》《现代性》。

WANG Minan is a professor at the Department of Chinese Language and Literature, School of Humanities, Tsinghua University. His primary research areas include critical theory, particularly postmodern theory, cultural studies, modern art, and literature. He has published over ten books, including THE LIMITS OF MICHEL FOUCAULT, NIETZSCHE AND BODY, AFFECT, MATERIAL, AND CONTEMPORANEITY, ON ELECTRONIC HOUSEHOLD APPLIANCES, and ON EROS. WANG has also edited theory series such as PRODUCING. Additionally, he has directed essay films including MICHEL FOUCAULT and MODERNITY.



**杨福东**  
**YANG FUDONG**

1971年生于北京。毕业于中国美术学院油画系。中国最有影响力的当代艺术家之一，杨福东从九十年代末起就开始从事影像作品的创作。无论是摄影、绘画、电影还是装置，均以多重的文化透视、交错的时空体验形成独特的文化视觉诠释。他的作品具有明显的多重透视特征，探讨着神话、个人记忆和生活体验中身份的结构和形式，每件作品都是一次戏剧化的生存经历、一次挑战。曾参加德国卡塞尔文献展、威尼斯国际艺术双年展、法国里昂双年展、上海双年展、亚太当代艺术三年展等多个重要的国际当代艺术大展。

YANG Fudong was born in Beijing in 1971, and now lives and works in Shanghai. He graduated from the Department of Oil Painting, China Academy of Art in Hangzhou. He is among the most successful and influential Chinese artists today. YANG has started to create video works since late 1990s. His works form a unique cultural visual interpretation through multiple cultural perspectives interlaced with experiences of space and time with photograph, painting, film and installation. They are all characterized by multi-perspectives, exploring the structures and forms of identities in myths, personal memories and life experiences. Each work could be considered as both a dramatic lived experience and a challenge. YANG Fudong has participated in several prestigious international art events including Kassel Documenta (2002), the Venice Biennale (2003/2007), Shanghai Biennale (2002/2004/2010/2018), the Asia Pacific Triennial of Contemporary Art (2006) and the Lyon Biennale of Contemporary Art (2013) etc.



张杨  
ZHANG YANG

中国第六代导演之一，毕业于中央戏剧学院导演系。代表作包括《爱情麻辣烫》《洗澡》《昨天》《向日葵》《落叶归根》《飞越老人院》《冈仁波齐》《皮绳上的魂》《大理的声音》《火山》。作品曾入围海内外众多知名影展并获奖，包括柏林电影节、威尼斯国际电影节、圣塞巴斯蒂安国际电影节、东京国际电影节、多伦多国际电影节、上海国际电影节、鹿特丹国际电影节、阿姆斯特丹国际纪录片电影节等。

ZHANG Yang, born in 1967 in Beijing, China, graduated from the Director's Department of the Central Academy of Drama. His works span various genres, including romantic drama SPICY LOVE SOUP, road movie comedy GETTING HOME and FULL CIRCLE, and powerful drama SUNFLOWER and SOUL ON A STRING, achieving significant international recognition. His films have premiered at and won awards from prestigious festivals such as the San Sebastian International Film Festival, the Berlinale, the Stockholm Film Festival, and the Tokyo International Film Festival. In recent years, ZHANG Yang has ventured into documentary filmmaking, with his first feature documentary, PATHS OF THE SOUL, premiering at the Toronto International Film Festival and breaking the arthouse film box office record in mainland China.



18<sup>th</sup>  
FIRST  
INTERNATIONAL  
FILM FESTIVAL  
XINING 2024  
青年电影展  
7.20-7.28



单元入围  
OFFICIAL SELECTION



# 唏哩嘚

BREED

中国 | 2024 | 彩色 | 8分钟 | 短片

China | 2024 | Color | 8min | Short

导演/编剧 | 孙逸阳

动画 | 孙逸阳

摄影 | 孙逸阳

版画 | 孙逸阳

剪辑 | 孙逸阳

声音设计 | 孙逸阳

声音 | 孙逸阳、沈耀忠

音乐 | 沈耀忠

美术 | 孙逸阳

演员 | 孙逸阳、Seren Oroszvary



国际首映 INTERNATIONAL PREMIERE



## 导演简介

二零零零年出生于中国上海。现学习生活于爱沙尼亚塔林。她是一名手工影像作者，她用逐帧的方法通过陶瓷，布料，胶片，玻璃等媒介进行动画造像实验。她的作品曾在国内外多个国际影展与美术馆展出，包括萨格勒布动画节，日本新千岁空港动画节，塔林黑夜电影节，波兰动画纪录片节，Kaboom 动画节，FIRST 青年电影展，江苏省美术馆，雅昌艺术中心等。她以模仿“女娲的白兔”自居，在游戏，在劳动。

**孙逸阳**  
SUN YIYANG

## 导演阐述

这是一个蝴蝶妈妈和水泡游方谈恋爱生小宝宝的故事。

## 剧情简介

天苍苍野茫茫

独有枫树立于天角角

结种千百化蝶

蝶恋水泡游方

## DIRECTOR'S BIOGRAPHY

2000 Born in Shanghai, China. A craft woman gives birth to handmade films, ceramic arts, sounds and puppets. Currently Yiyang study in Estonia Academy Of Arts and focus her practice on imagery of idols in concreted animated film. Her film has been screened in some international film festivals such as Animafest Zagreb, PÖFF Shorts, Animateka Animated Film Festival. She got award in Best Experimental Film-PIAFF Paris International Animation Film Festival in 2024. Sun regards herself as the "Bunny mimic Nüwa" in both game and labor.

## DIRECTOR'S STATEMENT

It's a story about butterfly Mom fall in love with a water bubble and give birth to babies.

## SYNOPSIS

The sky is vast, the wilderness is boundless

While the lonely maple tree stands at the corner of the world

It bears thousands of seeds, Transforming into butterflies

Flirting and dancing over the water bubbles

They fall in love

# 城市蘑菇生成指南 BEIJING MUSHROOM

中国大陆 | 2024 | 彩色 | 9分钟 | 短片  
China | 2024 | Color | 9min | Short

导演/编剧 | 董劼  
摄影 | 黎忠  
剪辑 | 董劼  
声音 | 郭境熙、白雪滢  
美术 | 黄荣澍  
演员 | 郭境熙  
数字交互指导 | 郭境熙

国际首映 INTERNATIONAL PREMIERE



## 导演简介

毕业于北京电影学院导演系。编剧、导演 50 分钟电影短片《课间休息》，曾入围多项电影节。大学期间出版个人短篇小说集《迁徙的间隙》。个人创作之余，也曾担任电影《汉南夏日》《热带往事》的剪辑师。目前其长片首作《发现之旅》正在筹备中。

董 劲

DONG JIE

## 导演阐述

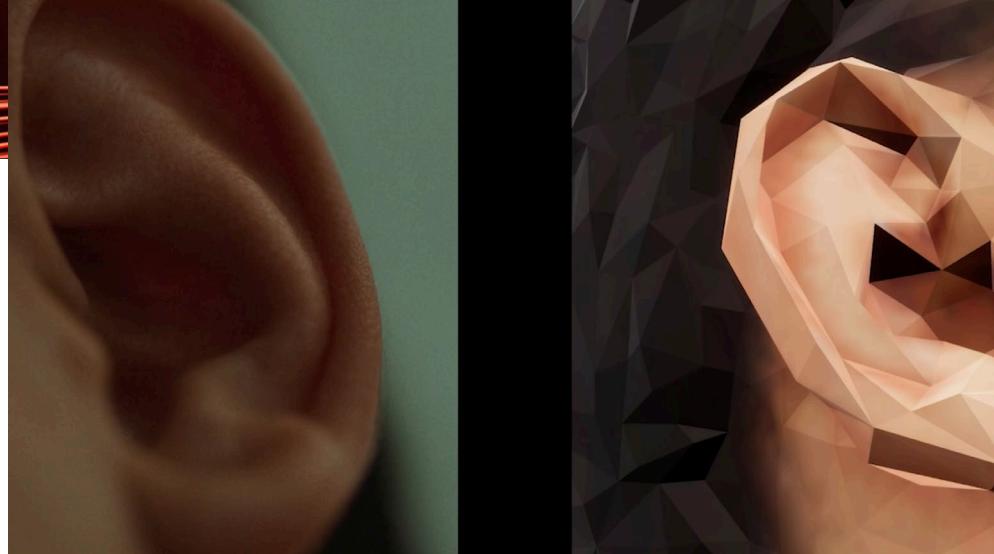
一个男人在陌生的酒店房间编辑一个蘑菇模型，突然之间他的电脑似乎有了生命，开始自动工作。与此同时在城市的一角，也生长出了一个蘑菇装置。房间里，主角在熟睡，不知先前发生的是梦还是现实，也许世界也是一个大系统。这个系统背后的生命正在扫描和生成男人和他的房间。

第二天早晨，当男人醒来，他发现电脑竟然点了一单外卖，外卖里是U盘装的“肥料”，当他将它插入电脑后，编辑器里的蘑菇生长的越来越快，而城市里的蘑菇也越来越多，这些生命背后的造物主究竟是谁呢？

这是一次关于分屏的尝试，也是将虚拟模型和现实结合的实验。

## 剧情简介

一段关于“北京蘑菇”诞生秘密的严肃猜想。



## DIRECTOR'S BIOGRAPHY

Born in Wuhan in October 1996, Dong grew up in Shanghai. He is a graduate of Beijing Film Academy where he received a Bachelor of Arts in Directing. BREAK, a 50-minutes thesis film he writes and directs, was selected for Pingyao International Film Festival, Beijing International Short Film Festival and other film festivals. He also works as an editor for SUMMER BLUR (dir. HAN Shuai) and ARE YOU LONESOME TONIGHT? (dir. WEN Shipei) Dong is the author of the short story collection THE GAP OF MIGRATION, which was published during his college days.

## DIRECTOR'S STATEMENT

A man editing a mushroom model in a hotel room discovers his computer acting autonomously, mirroring a real mushroom device growing in the city. Unsure if it's a dream or reality, he awakens to find the computer ordered a takeout with a USB of "fertilizer." Plugging it in accelerates the mushroom's growth in his editor and the city. This story merges virtual and reality, exploring who might be the creator behind these life forms.

## SYNOPSIS

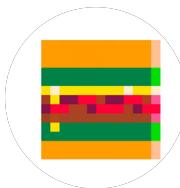
A serious conjecture about the birth secret of "Beijing Mushrooms."

# 点一个汉堡 BURGER ORDER

中国 | 2024 | 彩色 | 22分钟 | 短片  
China | 2024 | Color | 22min | Short

导演 | 汉堡组  
发起人 | 艾闻  
分集导演 | 孙逸阳、彭浩昊、罗丝佳、潘正强、王之珩、税源  
策划 | 艾闻、税源、刘轶男  
视觉设计 | 税源  
合成 | 税源、王之珩  
声音 | 税源、罗丝佳  
宣发 | 孙逸阳

国际首映 INTERNATIONAL PREMIERE



## 导演简介

您可以将汉堡组看作一个“文化厨房”般的自组织艺术小组，组员们会时常相聚制作特殊的展映、工坊、演出等多媒介实验项目。

## 汉堡组 BURGER COLLECTIVE

### 导演阐述

作为一部自组织独立动画作品合辑，《点一个汉堡》意图在对“现代滋味”的探讨、处理与转化中，邀请作者们基于这个主题，在实验各种新视听语言的同时，一并发展和拓展自己的风格。而这次项目也成为一次创作方法/风格的比较、观察的案例，以及一次相互学习和交流的机会，以及探索创作者们自组织方式的实践过程。

### 剧情简介

“汉堡组”的各位聚集在一起，想研发和拓展一下汉堡这一食物的另外滋味。夹杂着奇异材料、情绪和记忆的汉堡，每个人的柜台后面，隐藏着怎样的厨艺？饱含汁水的一帧一片，想请你来我们的片子里尝尝。

《点一个汉堡》是一个实验动画的合辑作品，其召集了六位风格各异的动画作者从“汉堡”这一重要的现代象征物出发，六位作者们在自己的作品中展开了各自的思索与想象。



### DIRECTOR'S BIOGRAPHY

Please consider Burger Collective as an "Cultural kitchen"-like self organized art group, where members meet from time to time to create special screenings, workshops, performances and other experimental multi-media projects.

### DIRECTOR'S STATEMENT

As a compilation of self-organized independent animation works, BURGER ORDER aims to explore, process, and transform the "taste of modernity." The project invites authors to experiment with new audio-visual languages based on this theme while developing and expanding their own genres. It also serves as a case study for comparing and observing their creative methods and styles, providing an opportunity for mutual learning and exchange of experiences, and a practical process of exploring the creators' self-organization.

### SYNOPSIS

The Burger Collective has come together to develop and expand the unique flavors of the burger. Each burger is a blend of interesting ingredients, emotions, and memories. What culinary skills are hidden behind the counters of our authors? We invite you to taste these rich, juicy creations in our film.

Burger Order is a compilation of experimental animations that brings together six animators with different styles to explore a shared theme. Starting with the "burger" as an important modern symbol, each animator developed their own thoughts and imaginations in their work.

# 发光的，万花筒般的 CHROMA

中国 | 2024 | 彩色 | 8分钟 | 短片  
China | 2024 | Color | 8min | Short

导演/编剧 | 朱云逸  
制片 | 肖耀辉  
摄影 | 朱云逸、陆晓朦  
剪辑 | 王裕言  
声音 | 张一飞  
美术 | 朱云逸  
演员 | 蒂尔达·斯文顿  
音乐 | 山角洋平

世界首映 WORLD PREMIERE



## 导演简介

出生于山东滕州，毕业于清华大学美术学院雕塑系，法国国立当代艺术研究院 Le Fresnoy。作品形式多以影像、装置为主。作品《另一面镜子里的梦中之梦》入围 73 届柏林电影节新生代单元短片竞赛，获 17 届 FIRST 青年影展先锋创作单元“特别关注”，第 5 届 NOWNESS 天才计划最佳导演荣誉。

朱云逸  
ZHU YUNYI

## 导演阐述

2023年9月22号下午，阳光和煦，颐和园。在发光的、五彩斑斓的昆明湖的游船上蒂尔达·斯文顿对我们讲起了贾曼在海边的花园，他的最后一部电影《蓝》，还有他在同一时期写的诗《色度》，那个时候贾曼已经失明，对光和颜色变的非常的敏感。

## 剧情简介

我在夜晚梦见色彩  
有些梦是一场色彩的梦  
我记得，我的色彩梦  
这是我三十年前所写的.....  
—德里克·贾曼，1994



## DIRECTOR'S BIOGRAPHY

ZHU Yunyi is a Chinese artist whose practice questions memory and perception. He graduated from Tsinghua University Academy of Fine Arts in sculpture and Le Fresnoy - Studio national des arts contemporains.

## DIRECTOR'S STATEMENT

On the afternoon of September 22, 2023, the sun was warm in the Summer Palace. Tilda Swinton, swimming in the luminous, colorful Kunming Lake, tells us about Jarman's last film Blue, and his poem Chroma, written during the same period, in a garden by the sea. Jarman was blind at the time and was extremely sensitive to changes in light and color.

## SYNOPSIS

At night I dream of color.  
Some dreams I dream in colour.  
My colour dreams I REMEMBER.  
This one from thirty years ago...  
—Derek Jarman, 1994

# 佛手 BERGAMOT

中国 | 2023 | 彩色 | 6分钟 | 短片  
China | 2023 | Color | 6 minutes | Short

导演/编剧 | 梁彦琦  
制片 | 肖耀辉  
摄影 | 梁彦琦  
剪辑 | 梁彦琦  
声音 | france\_lion、梁彦琦

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## 导演简介

动画导演、插画家和教师，其作品在多个国际动画电影节及展览放映、展出。她的作品主要通过混合媒介探索跨文化女性关系的感官经验。

## 梁彦琦

LIANG YANQI

## 导演阐述

当我回望与母亲的关系时，我脑海中浮现出小时候母亲在哄我睡觉时抚摸我后背的触觉记忆。这部作品以我在疫情期间的亲身经历创作而成，试图通过将触觉视觉化描绘出母女之间的权力关系和情感纠葛。整部影片被印制及缝制在布料上，通过材料技术、视觉语言及声音的配合来描绘母女之间柔软细腻而又强烈阵痛的情感关系。

## 剧情简介

《佛手》探讨了随着成长而变化的二元母女关系。佛手与手，相似却不同，对立且相融，就像母女之间，似而不似，相悖而相依，相离却相连。



## DIRECTOR'S BIOGRAPHY

LIANG Yanqi is an animation director, illustrator, and educator. Her works have been screened and exhibited at several international film festivals and exhibitions. LIANG's art primarily focuses on exploring sensory experiences in intercultural female relationships through various media, including painting and video.

## DIRECTOR'S STATEMENT

When I look back at my relationship with my mother, the haptic memory of her caressing my back while putting me to sleep as a child comes to mind. The work is based on my personal experience during the pandemic and attempts to outline the power relationship and emotional entanglement between mother and daughter through haptic visuality content. The whole film is printed and sewn on fabric, the material and technical methods along with the visual content of the images are used to portray the soft and delicate, yet strong emotional connection between mother and daughter.

## SYNOPSIS

Bergamot, also known as Buddha's Hand, explores the evolving binary mother-daughter relationship. Like the Buddha's Hand, which is similar yet different from a human hand, the mother-daughter bond is marked by resemblance yet resistance, contradiction yet adherence, separation yet connection.

# 六点前 GET OUT

中国/中国澳门/葡萄牙 | 2024 | 黑白 | 14分钟 | 短片  
China/Macau, China/Portugal | 2024 | B&W | 14min | Short

导演/编剧 | 付翔  
制片 | 毛晓纯  
摄影 | 张国树  
剪辑 | 付翔  
声音 | 刘志强  
演员 | 李文  
调色 | Gonçalo Ferreira  
灯光 | 谭予嘉  
副导演 | 余婕

 国际首映 INTERNATIONAL PREMIERE



付翔  
FU XIANG

## 导演阐述

这几年的世界发生了很多事情变化了很多，身为电影创作者的我无法在这些变化中保持冷静。我们尽自己最大的努力拿起摄影机记录下变化中的暴力。

## 剧情简介

一则引起社会广泛关注的事件，一群专家组齐聚会议室，一天之内要给大众交代。



## 导演简介

现就读于澳门科技大学影视制作专业，对剧情片与纪录片创作拥有极大的热情。

## DIRECTOR'S BIOGRAPHY

FU Xiang is currently studying Film and Television Production at Macao University of Science and Technology. He has a great passion for creating feature films and documentaries.

## DIRECTOR'S STATEMENT

A lot has happened and changed in the world in recent years, and as a filmmaker, I can't remain calm amid these changes. We do our best to pick up cameras and record the violence behind the change.

## SYNOPSIS

An incident that attracted widespread public attention, a group of experts gathered in a conference room to solve the problem for the public within one day.

# 拳击日 BOXING DAY

中国 | 2024 | 彩色 | 13分钟 | 短片  
China | 2024 | Color | 13min | Short

导演/编剧 | 钟晓艺  
摄影 | 李佳伟  
剪辑 | 钟晓艺  
声音 | 赵文瑞  
美术 | 梁梅  
演员 | 胡思垚  
艺术指导 | 杭笙  
表演指导 | 苏子夏  
作曲 | 陈逸凡

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## 钟晓艺

ZHONG XIAOYI

### 导演阐述

在《拳击日》创造的医院里，我珍爱的事物——纯真、童年、温柔、梦想、可爱之人……在被病痛笼罩的阴郁中发光，这就是我想给世界带来的东西。对我来说，爱与美一直是这个充满不幸和荒诞的世界里最值得付诸努力实践的价值；但同时，我们却似乎需要反复在生活的受苦之中领悟：如何行动？故事的灵感诞生于我写下：“每一次结痂都来源于一次爱。”爱会带来疗愈，但去爱也需要忍耐疼痛。有力量的心灵，不要因为怕痛就停止爱。

### 剧情简介

这一天，护士西西莉最喜欢的病人阿诺在痊愈出院后继续参加拳击比赛。西西莉一边通过收音机关注着阿诺的拳击比赛，一边用她特有的方式照顾医院里形形色色的病人。随着阿诺的比赛临近，西西莉的担忧浮现——直到一个水星人来到她的午梦中，向她展示会长出蒲公英的伤口……



### 导演简介

钟晓艺是来自中国广东和重庆两地的作者导演、视觉艺术家，毕业于北京大学，目前就读于哥伦比亚大学电影MFA。亚热带中国的气候和文化孕育了她的电影美学和敏感性。她善于将多层次的素材在非传统的叙事结构中结合，在故事中探索电影实验，在细腻的情感和异想天开的幽默之间摇摆。她的创作旨在为世界增添一抹诗意和童趣，同时坚定地表达她对爱与美的信念。

### DIRECTOR'S BIOGRAPHY

ZHONG Xiaoyi is a writer-director and visual artist from Guangdong and Chongqing, China. She graduated from Peking University and is currently studying in the Film MFA Program at Columbia University. The climate and culture of subtropical China have deeply influenced her cinematic aesthetics and sensitivity. Xiaoyi is adept at combining multi-layered material with unconventional narrative structures, exploring cinematic experimentation in storytelling, and oscillating between delicate emotions and whimsical humor. Her creations aim to add a touch love and beauty.

### DIRECTOR'S STATEMENT

In the hospital created by BOXING DAY, the things I hold dear—innocence, childhood, gentleness, dreams, lovable people—glow amidst the gloom of illness. This is what I want to bring to the world. For me, love and beauty are the most worthwhile values to practice in a world full of misfortunes and dystopias. Yet, we must navigate through life's sufferings: how to act? The inspiration for this story came when I wrote, "Every scab comes from a love." Love brings healing, but it also requires enduring pain. For powerful hearts, don't stop loving just because we're afraid of pain.

### SYNOPSIS

On this day, Nurse Cecily's favorite patient, Ahno, continues to compete in a boxing match after being discharged from the hospital. Cecily follows Ahno's match on the radio while caring for the hospital's diverse patients in her own special way. As Ahno's fight approaches, Cecily's worries surface — until a Mercury Man appears in her afternoon dream, showing her wounds that grow dandelions.

# 认真的网友 SERIOUS NETIZEN

中国 | 2024 | 彩色 | 6分钟 | 短片  
China | 2024 | Color | 6min | Short

导演/编剧 | 孙亮  
分镜/剪辑 | 孙亮  
声音/美术 | 孙亮  
概念设计 | 孙亮  
模型和绑定 | 孙亮  
动画/特效 | 孙亮

世界首映 WORLD PREMIERE



## 导演简介

山东济宁人，毕业于山东工艺美术学院，现居杭州，曾参与多部影视作品前期与后期的工作，擅长绘画和特效制作，喜欢自由创作，写剧本，做实验，拍MV，想拍一部自己编写的冒险科幻片。

孙亮  
LEO.SUN

## 导演阐述

AI技术发展令其生成的图像越来越逼真。未来，AI生成的视频和图片将会愈发难辨真伪。如果这些虚假的信息在时间长河里不断累积，那么未来人们的记忆，哪些是真实，哪些又是虚假的呢？

## 剧情简介

近期，社会上出现了很多患有失忆症和脑损伤患者，他们似乎均遭受过不明生物的袭击。而今晚，袭击可能会再次发生……一群人用AI制造了虚假的新闻和图片，这些消息引来了不该出现的东西。



## DIRECTOR'S BIOGRAPHY

Leo.Sun, originally from Jining, Shandong, graduated from Shandong University of Art and Design and currently resides in Hangzhou. He has been involved in both pre-production and post-production of various film and television projects. Skilled in painting and special effects production, Leo enjoys freeform creation, writing scripts, conducting experiments, and making music videos. He aspires to create an adventure sci-fi thriller based on his own screenplay.

## DIRECTOR'S STATEMENT

With the development of AI technology, the images and videos it generates are becoming increasingly realistic. In the future, AI-generated content will be even harder to distinguish from genuine material. If this fake information accumulates over time, how will people in the future discern what is real from what is fake in their memories?

## SYNOPSIS

Recently, there have been numerous cases of amnesia and brain damage. These patients seem to have been attacked by unknown objects, and it may happen again tonight. The real reason might be a group of people using AI to create fake news, attracting things that should not appear. Several aliens discovered their suspected lost UFOs on the human internet. They want to find the whereabouts of their spacecraft through the humans who have taken photos with it.

# 我还认识你，十一 THE BIRTHDAY PARTY

中国 | 2024 | 彩色 | 19分钟 | 短片

China | 2024 | Color | 19min | Short

导演/编剧 | 李明灏  
摄影 | 郭浩然  
剪辑 | 翟梓越、李明灏  
声音 | 朱泰瑞  
美术 | 钟承佑  
演员 | 张思敏、薛旭春

监制 | 张律  
执行导演 | 程宇  
副导演 | 黄乾  
调色指导 | 王晨旭  
灯光指导 | 蓝佳豪  
文学顾问 | 范大尉

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## 导演简介

身体健康，视力正常，出生于湖南。目前从事导演、剪辑师工作，业余写作小说、诗歌。个人电影作品有《快让我的感觉舒服点》《乒，乓》《开，关》等。剪辑作品有《亲密》《失语镇》《小洞天》《渡过平静的河》等。

李 明灏  
LI MINGHAO

## 导演阐述

一个“奇怪”的故事，源于我想做一个试验，将中国古典志怪故事 / 笔记的形式，用当下的情景和审美视角，通过一对男女的爱情故事，来阐述某种时代切面与个体的关系。

古 - 今的转译过程里，我消解掉了古典志怪中常用的手法：对人物的开篇定义与全文行动的唯一前提。改用更现代性的方式来描绘，即通过关系的连接和作者视角的暴露，虚构出了一个能指“十一”为鱼饵，人物在这个假定性基础上展开行动，男女主角都将面临选择和遭遇困境，文本并未正面描写关系建立、动机信任的过程，而是通过这系列行进本身所衍生出的意义来交代所指，钓上大鱼。

## 剧情简介

身患隐疾的姜明回到故乡，遇上了奇女子姜仪，他们之间似乎有着某些过往。姜仪未卜先知，指使姜明在天黑前去往一地，并给他一只鸟儿指路，寻找“十一”。姜仪上路，途中又有奇遇，一棵大树拦下了他，并赶走了引路鸟，大树口吐人言，操控时空，协迫姜明为其办事，去往另外一地。姜明继续上路，果然如大树所言，路上遇到了姜仪的劝阻，哮喘至缺氧的姜明，无力辨析，决定继续向前，死不回头，姜仪无能为力地发出呐喊。

最后，姜明化身成了一株枯木，伫立在湖边，身后的天空绽放开朵朵烟花，“十一”在这里吗？成为一个未知的猜想。



## DIRECTOR'S BIOGRAPHY

Li Minghao, a native of Hunan Province, is currently a director and editor known for his diverse skill set. In addition to his professional work, Li enjoys writing novels and poetry in his spare time. His filmography includes titles such as NUMBLY COMFORTABLE, PING, PONG, ON/OFF, and THE BIRTHDAY PARTY. He has also contributed as an editor to films like QINMI, SILENT GHOSTS, and ANOTHER GREEN WORLD.

## DIRECTOR'S STATEMENT

A “strange” story originated from my desire to conduct an experiment, taking the form of a classical Chinese shiqi story/notebook, and using a contemporary scenario and aesthetic perspective. Through the love story of a man and a woman, I aim to illustrate a certain kind of relationship between the times and the individual.

## SYNOPSIS

Returning to his hometown with a hidden disease, JIANG Ming meets JIANG Yi, a strange woman, and senses a connection between them. Yi, a magician, instructs Ming to go to a place before nightfall and gives him a bird to guide him to “Eleven.” On his journey, Ming encounters a large tree that stops him, driving away the bird. The tree speaks, manipulates time and space, and forces Ming to work for it and travel elsewhere. Despite Yi's discouragement and his asthma worsening, Ming decides to press on, determined not to look back, even if it means facing death.

# 我们置若罔闻的疤痕 OUR INVISIBLE SCARS

中国 | 2023 | 彩色 | 20分钟 | 短片  
China | 2023 | Color | 20min | Short

导演/编剧 | 李星星  
摄影 | 李星星  
剪辑 | 李星星、陈奕全  
声音 | Awki Esteban Lema  
监制 | 厉雪、郝叶子  
调色 | 陈奕全

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## 导演简介

纪录影像创作者。纪录短片作品包括《村庄，它们》《遇见》《14+7》《Wink! Luca!》。目前，她正在筹备拍摄她的首部纪录长片项目。

## 李 星星

ESTELLE LI

## 导演阐述

诞生是一件值得开心的事吗？成为母亲意味着什么？成为父亲意味着什么？成为儿女意味着什么？模糊记忆中的“她”的存在意味着什么？我的存在，偷走了本该属于“她”的人生吗？

## 剧情简介

一段模糊的记忆，一道无人触碰的疤，一场无力的对话，一次命运般的重逢。



## DIRECTOR'S BIOGRAPHY

Estelle Li is an independent documentary filmmaker. Since 2021, she has independently filmed and produced several short documentaries, including VILLAGE, IT, RENCONTRES, 14+7, and WINK! LUCA!. In 2022, she founded her own production lab, "C'est Bizarre Mais Rigolo!" She is currently preparing her first feature-length documentary project.

## DIRECTOR'S STATEMENT

Is birth something to be happy about? What does it mean to be a mother? What does it mean to be a father? What does it mean to be a child? What does it mean to have a vague memory of her? Did my existence steal her life?

## SYNOPSIS

A vague memory, an untouched scar, a powerless conversation, a fateful reunion.

# 心房客 MEAL PAL

中国 | 2024 | 彩色 | 12分钟 | 短片  
China | 2024 | Color | 12min | Short

导演/编剧 | 谢琛  
制片 | 钟晓艺  
摄影 | 陈隆阶  
剪辑 | 谢琛  
声音 | 陈逸然  
美术 | 钟晓艺  
演员 | Noah Taylor, Evan Ohbayashi

生活制片 | 庄岱斐  
摄影助理 | 任光  
灯光 | 袁静  
联合制片 | 张睿晨、Kaustubh Vick Singh

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谢琛  
XIE CHEN

## 导演阐述

灵感的来源是汽车旅馆里笨重的老电视，它们像一个个巨大的黑色镜子，扭曲的电子屏倒映着另一种现实。我很自然地想到了这两个角色，他们都拥有各自的现实，在各自的孤独里凝视着对方，最后两个时空短暂地坍塌在一起。

## 剧情简介

午夜，空无一人的汽车旅馆，两颗寂寞的灵魂通过出乎意料的方式短暂地交汇。



## 导演简介

23岁，目前就读于哥伦比亚大学导演系，因受大量实验电影影响而走向影像创作之路，善用不同影像媒介来挖掘现代背景下个体的孤独与异化。

## DIRECTOR'S BIOGRAPHY

XIE Chen is a current student in Columbia University's FILM MFA Program. His films focus on exploring the alienation and loneliness of modern individuals through multiple visual media.

## DIRECTOR'S STATEMENT

The inspiration comes from the old box TV in the motel room. They look like black mirrors with curved electric screen. Somehow I feel they are another reality which being reflected. The two characters come to my mind naturally. They all have their own reality and they gaze at each other in the loneliness. In the end, the two realities collapsed together.

## SYNOPSIS

A lonely night in a empty motel, two lost souls have this magical encounter.

西班牙/中国/美国 | 2024 | 彩色 | 17分钟 | 短片  
Spain/China/United States | 2024 | Color | 17min | Short

导演/编剧 | 束放  
摄影 | Pablo Paloma Marin  
剪辑 | 徐航澄  
声音 | Lucas Mathia  
演员 | Nikola Penchev, 王劲松, 汪颯

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导演简介

生于江苏镇江，五岁后长居上海，本科就读于加州大学伯克利分校、纽约哥伦比亚巴纳德学院，获经济及数学学士学位。南加州大学博士肄业后，在洛杉矶一所媒体相关的科技公司做过科学算命工作。曾出演话剧《镜湖谣》，担任纪录片《流浪归途》、剧情长片《Blue Sun Palace》等中英字幕翻译。

束 放  
FAYE SHU

导演阐述

几乎所有曾经在海外生活的人都无法逃避这样一个问题，“你为什么在这里？”通过这部电影，我希望回到这个问题上来。你为什么在这里？为什么我们不能看到超越文化、宗教和制度的东西，去感受我们内心真正的情感？为什么我们总是把目光聚焦在历史所造成差异上？我们可能并不完全了解它们的本质，但是又害怕去揭露或者分享我们所经历的共同的感受，那些迷失、被发现、再次迷失、再次被发现的感受。我希望这部电影能够让每个观众都找到自己。

剧情简介

两个文化背景迥异的年轻人，在大学毕业前夕上着同一节西藏美术史选修课。他们对原生家庭和文化有着类似的失望，对事物存有相同的疑问。他们踏入对方生活的一隅，博物馆的佛像、唐卡，森林中的枝叶、蝉鸣，原来心之所栖皆在别处。孤独中，他们各自走向不确定的未来。



DIRECTOR'S BIOGRAPHY

Faye Shu, a young Chinese filmmaker, currently works as a freelancer. She received her bachelor's degree from UC Berkeley and Barnard College and holds a master's degree from the University of Southern California. Her interest lies in de-sensationalizing experiences to unveil true human conditions. FOLIAGE is her directorial debut.

DIRECTOR'S STATEMENT

Many of us with foreign living experience often face the question, "Why are you here?" With this film, I want to turn that question back to each viewer. Why are you here? Why can't we see beyond cultural, religious, and institutional differences to truly understand what lies within us? Why do we focus on arbitrary distinctions created by history—an essence we may not fully grasp—while being so afraid to reveal or share our feelings of being lost, found, lost again, and found again? I hope this film resonates with you and sparks some reflection.

SYNOPSIS

Two distinct young individuals, Ye and Abel, meet in a Tibetan art history class shortly before graduation. Sharing similar frustrations with not fitting into their cultures of origin, along with unresolved questions about lives, they take a glimpse into each other's comfort zone before entering the next chapter of their respective journeys.

# 月亮照常升起

## THE MOON ALSO RISES

法国 | 2023 | 彩色 | 24分钟 | 短片  
France | 2023 | Color | 24min | Short

导演 | 王裕言  
编剧 | 王裕言、Quentin Fauchaux  
摄影 | 王裕言  
剪辑 | Clément Pinteaux  
声音 | Nicolas Verhaeghe  
美术 | 王裕言  
演员 | 纪爱青、王建桥  
助理导演 | 姚一苇

 中国首映 CHINA PREMIERE



王裕言  
WANG YUYAN

### 导演简介

出生于山东青岛，毕业于中国美术学院、巴黎国立高等美术学院以及法国国立当代艺术研究院 Le Fresnoy。她的作品主要涉及影像和装置，关注个体如何理解和响应数字情感产业，探讨无处不在的注意力经济如何改造和重塑我们对现实的感知。她的影片曾入围柏林电影节短片竞赛单元、鹿特丹国际电影节和欧洲媒体艺术节，并获得多个奖项。她的作品在泰特现代美术馆、纽约现代艺术博物馆、巴黎东京宫、第 12 届柏林双年展及第 15 届光州双年展等地展出。

### 导演阐述

2018 年，中国宣布计划发射三颗人造月亮，为城市提供持续照明。尽管这三颗月亮最终未被发射，但它们象征的持续白昼已通过无数发光屏幕在现实中实现，成为我们身心的延伸。在这神话般的宏大叙述下，我试图通过微观视角描绘一对夫妇追赶数字光芒的努力，以及他们在逐渐消失的黑暗中迎接永恒光明的生活肖像，向效率至上时代中的不透明的脆弱身体致敬。

### 剧情简介

人造月亮即将发射，日夜的界限即将模糊。一对夫妇隐居在他们的公寓中，在霓虹灯和数字设备的映照下生活，遵循着日常的节奏。一条仿佛无处不在的信息成为他们恒久的陪伴：“吸气”，“呼气”。“时间只是一种错觉。一切终将好转。”



### DIRECTOR'S BIOGRAPHY

WANG Yuyan, born in 1989 in China and currently based in Paris, is a filmmaker and video artist. Her works involve recycled materials from the industrial sphere of image production, tracing their mutation and proliferation within the digital frameworks and representations. Through the editing process, WANG deconstructs and recontextualizes the intricate hierarchies and inherent meanings in materials—whether found, processed, and produced—stripping symbols of their conventional paths of perception and turning them into immersive sensory experiences. Her work has been showcased at Tate Modern, Palais de Tokyo, UCCA Beijing, the 12th Berlinale and various festivals, such as the Berlinale International Film Festival, the International Film Festival Rotterdam, MoMa Doc Fortnight, CPH:DOX, the European Media Art Festival, receiving numerous awards.

### DIRECTOR'S STATEMENT

In 2018, China announced plans to launch three artificial moons to provide continuous illumination to major cities, blurring the lines between day and night. The concept of perpetual visibility has manifested differently through glowing screens and lighting devices that constantly illuminate our surroundings, becoming extensions of our physical and mental selves. In my modest way, I aim to capture a slice of this epic narrative, bringing it into a microcosm under the soft glow of our technosphere. I seek to depict, from an intimate perspective, a portrait of a couple pursuing the digital glow, embracing the eternal light in the gradually vanishing darkness. This is also a letter to our opaque, fragile bodies trapped in a time obsessed with constant visibility, transparency, and efficiency.

### SYNOPSIS

Artificial moons are going to be launched into space to eliminate the difference between day and night. An elderly couple retreats into their apartment, isolated from nature and the outside world. They follow their daily routines lit by neon lights and digital devices. A voice that seems to come from nowhere is their constant companion. "Breathe in," it says, "breathe out. Time is just a feeling. Everything will be okay."

# 着陆倒数

## LANDING COUNTDOWN

中国台湾 | 2023 | 彩色 | 14分钟 | 短片

Taiwan, China | 2023 | Color | 14min | Short

导演/编剧 | 戴薇

摄影 | 张子祥、刘瀚中、戴薇

剪辑 | 戴薇、吴秉桦

声音 | 廖邦儒、郑昭元

演员 | (化名) 陈荣、许堂、瀚亭、阿勋、

阿英、阿翰、小黑、贡丸

监制 | 张子祥

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### 导演简介

戴薇出生于中国南方小镇。目前就读台湾艺术大学美术学院当代视觉文化与实践博士班。她关注缝隙中的故事和情感，用剧情、纪录、实验等影像手法，抵达真实与想像的未来。她持续在剧情、纪录片与纪实影像节目中创作，导演作品有《无家女孩》《对摔》《着陆倒数》《悄悄话》系列纪实节目等。

戴 薇

DAI WEI

### 导演阐述

男孩转少年，渐渐有了大人模样。他们开始习惯身穿黑色的衣服，在暗夜里驰骋，无论开心或难过，总是在高速的状态下释放自己的青春。

在成长为一个大人之前，面对世界的变化和秩序，有躁动不安的情绪和恣意任性的情感。横冲直撞的青春就像是即将着陆的飞行器，他们已是自己飞船的驾驶员，掌握着方向、速度和目标。头顶的飞机一辆辆划过夜空，高速运输带上的物资一件件地搬运，他们拼命地往前奔跑，在深夜里呼啸如一群脱缰的野马。

很快，他们即将成为工业区最年轻力壮的一批工人。

这是我在台湾工业区认识的一群年轻朋友，他们不知目的地游走，没日没夜的工作，狂飙在路上。他们身影让我想起了我家乡的伙伴。

### 剧情简介

入夜，哨声响起，少年的星球开启。

他们在暗夜里驰骋，依循设定好的程式，为着隐密目的悄然行动着，集结又散去。

等待明日太阳初升，所有踪影不留痕迹。

这是一个关于秘密行动的故事，跟随少年们的足迹，是青春的残酷物语。



### DIRECTOR'S BIOGRAPHY

DAI Wei, born in a small town in southern China, later traveled to Taiwan. She is now an independent feature film and documentary director, striving to bridge the realms of reality and fiction, seeking new possibilities for dialogue with life.

### DIRECTOR'S STATEMENT

As the boy transitioned into adolescence, he gradually started resembling an adult. They got used to wearing black clothes and dashed through the dark night, releasing their youth at high speed, whether happy or sad. Facing a changing world and order with restless emotions, their tumultuous youth was like a spacecraft about to land—they were already the pilots of their own ships, controlling direction, speed, and goals. Airplanes flew overhead across the night sky, while goods were swiftly transported on conveyor belts. They desperately ran forward, howling like a group of untamed wild horses in the depths of the night. These young friends I met in an industrial area in Taiwan evoke memories of my comrades back home.

### SYNOPSIS

At nightfall, the sound of a whistle echoes as the young planet awakens. They gallop through the dark night, following pre-programmed instructions, silently carrying out their covert mission, gathering and dispersing. They await the break of dawn, leaving no trace of their presence when the sun rises again.

展映  
FIRST  
SCREENING

开闭幕影片  
OPENING & CLOSING FILM

# 第二幕

## LE DEUXIÈME ACTE

法国 | 2024 | 彩色 | 85分钟

France | 2024 | Color | 85min

导演/编剧 | 昆汀·杜皮约

制片人 | 雨果·塞里尼亞克

摄影 | 昆汀·杜皮约

剪辑 | 昆汀·杜皮约

美术 | 乔安·勒·博鲁

声音 | 吉约姆·勒·布拉兹、亚历克西斯·普拉斯、让-保罗·于里耶、加杜·诺丁

主要演员 | 蕾雅·赛杜、文森特·林顿、路易·加瑞尔、拉斐尔·奎纳德



中国首映 CHINA PREMIERE



### 导演简介

1974年4月14日出生于巴黎，18岁时开始接触电影，并购买了他的第一台合成器。他以Mr Oizo的艺名发布了单曲《FLAT BEAT》和多张专辑。2007年，杜皮约首次独立导演电影《牛排》。随后，他执导了荒诞恐怖片《橡皮轮胎杀手》和喜剧片《错》，以及《恶警蛋碎》《真实》《在警局！》《鹿皮》《育蝇奇谭》《不可思议但真实》《吸烟致咳》等作品。2023年，他的电影《扬妮克》在洛迦诺电影节竞赛单元展出，而《达达达达达利！》则在威尼斯电影节亮相。其新作《第二幕》成为第77届戛纳电影节开幕片。

**昆汀·杜皮约**  
QUENTIN DUPIEUX

### 剧情简介

弗洛伦丝疯狂爱上了大卫，想将他介绍给自己的父亲，但大卫并不喜欢弗洛伦丝，想把她推向朋友威利的怀抱，四位主人公在荒郊野外的一家餐厅相遇了。

### DIRECTOR'S BIOGRAPHY

Born in Paris on April 14, 1974, Quentin Dupieux discovered cinema and bought his first synthesizer at the age of 18. Under the name Mr Oizo, he released his track FLAT BEAT and albums. In 2007, Dupieux directed, photographed, edited and composed the music for his first feature film, Steak. He went on to direct the absurdist horror film RUBBER (2010) and comedy Wrong, followed by WRONG COPS (2012), REALITY (2014), KEEP AN EYE OUT (2018), DEERSKIN (2019), MANDIBLES (Venice 2020), INCREDIBLE BUT TRUE (Berlinale 2022), and SMOKING CAUSES COUGHING (Midnight Screening - Cannes 2022). In 2023, YANNICK is presented Locarno in competition while DAAAAAAAL! is in Venice a month later. His latest film LE DEUXIÈME ACTE opens the 77th Festival de Cannes.

### SYNOPSIS

Florence wants to introduce David, the man she's madly in love with, to her father Guillaume. But David isn't attracted to Florence and wants to throw her into the arms of his friend Willy. The four of them meet in a restaurant in the middle of nowhere.

特别支持



法文化  
INSTITUT  
FRANÇAIS

# 德州巴黎 (4K 修复版)

## PARIS, TEXAS (4K RESTORATION)

联邦德国/法国/英国/美国 | 1984 | 彩色 | 145分钟  
BRD, France, UK, US | 1984 | Color | 145min

导演 | 维姆·文德斯  
编剧 | L.M.基特·卡森、山姆·夏普德  
制片 | 阿纳托尔·多曼、唐·盖斯特  
摄影 | 罗比·穆勒  
剪辑 | 彼得·普高达  
美术 | 凯特·奥尔特曼

音效 | 多米尼克·奥弗雷  
作曲 | 莱·库德  
主要演员 | 哈利·戴恩·斯坦通、  
迪恩·斯托克维尔、亨特·卡森、  
娜塔莎·金斯基

12 | 中国首映 CHINA PREMIERE



### 导演简介

生于 1945 年，在 1970 年代作为德国电影的先驱之一蜚声国际。而如今他被认为是当代电影界最重要的人物之一。1984 年，他凭借《德州巴黎》获戛纳电影节金棕榈奖，1987 年执导《柏林苍穹下》获戛纳电影节最佳导演奖。除多部获奖故事长片外，他还担任编剧、导演、制片人、摄影师和作家，拍摄了大量开创性的优秀纪录片，并三次获奥斯卡最佳纪录片奖提名。

**维姆·文德斯**  
WIM WENDERS

### 剧情简介

查韦斯迷失在德州荒无人烟的沙漠中，因身体虚弱而昏迷。医院联系了他弟弟沃特来接他。回到洛杉矶的弟弟家，查韦斯多年来第一次见到自己的儿子亨特。亨特一直由沃特和妻子视如己出地抚养长大，对突如其来父亲并不接受。后来，亨特看了小时候与父母的温暖家庭影像，终于与查韦斯打破了隔阂。通过交流，查韦斯得知孩子的生母——简的下落，于是父子踏上了一条寻母之路。

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© Wim Wenders Stiftung 2014

### DIRECTOR'S BIOGRAPHY

Wim Wenders (born 1945) came to international prominence as one of the pioneers of German Cinema during the 1970's and is now considered one of the most important figures in contemporary film. Wenders won the Palme d'Or for PARIS, TEXAS and the Cannes Film Festival Best Director Award for WINGS OF DESIRE. In addition to his many prize-winning feature films, his work as a scriptwriter, director, producer, photographer and author also encompasses an abundance of innovative documentary films. He has received three nominations for the Academy Award for Best Documentary Feature.

### SYNOPSIS

Travis is lost in the barren Texas desert, collapsing from exhaustion. He's hospitalized and his brother Walt is called to take him home. Back in Los Angeles at Walt's home, Travis meets his son Hunter for the first time in years. Hunter has been raised by Walt and his wife as their own, initially hesitant about his sudden father. After watching old home videos of him and his parents, Hunter grows comfortable around his father. Knowing that Hunter's mother, Jane, supports Hunter financially every month, Travis decides to embark on a journey with his son to find her.

# 主题策展 - 大师之初

## MASTER SNAPSHOT

“最直接地触动我们心灵的地方，即是电影存在的地方，也是电影赖以发展的要素。”

——沃纳·赫尔佐格，《666 房间》

过去总是隐藏着未来的明镜，沉浸于永恒的艺术作品中，我们常思考电影媒介所面临的无数挑战和可能。1982 年，维姆·文德斯在其发人深省的纪录片《666 房间》中同众多电影大师亲密对话，探寻他们对“电影的未来”这一命题的回答。循着三部电影大师在创作初期完成的短片，我们得以回溯电影的历史，并展望电影发展的轨迹。从让-吕克·戈达尔的先锋技巧，到赖纳·维尔纳·法斯宾德的存在主义探索，再到香特尔·阿克曼对女性形象的日常剖析，这些影片展示了各色不同的电影制作方式，亦呈现作者在过往时代中的影像尝试。他们的先锋精神和无穷创意启发观众重新想象叙事的潜能，塑造着电影的明日景观。

“Where it touches our hearts most directly. That is, where cinema exists and the elements on which it thrives.”

—— Werner Herzog, ROOM 666

The past always holds a mirror to the future. Immersed in the enduring essence of timeless art, we continually contemplate the myriad challenges and prospects confronting the cinematic medium. In 1982, Wim Wenders, in his profound documentary ROOM 666, engaged in intimate dialogues with numerous film luminaries, probing their insights on the future of cinema. By revisiting three early short films crafted by these masters, we retrace the historical cinematic evolution and forecast its developmental trajectory. Jean-Luc Godard's avant-garde techniques, Rainer Werner Fassbinder's existential inquiries, and Chantal Akerman's nuanced portrayal of female quotidian experiences illuminate varied cinematic methodologies and the directors' experimental forays of their times. Their pioneering spirit and boundless creativity inspire audiences to reimagine the narrative potential of cinema, thereby shaping its future landscape.



## 德西雷·福尔勒 DÉSIRÉ FEUERLE

特邀策展人简介  
GUEST CURATOR

著名德国收藏家和策展人，以创新的当代与古代艺术并置策展而闻名。曾就读于伦敦苏富比艺术学院艺术史专业，后任职于纽约苏富比拍卖行的多个部门。自 1980 年代以来，他开创了众多跨时代和跨文化的展览，曾被权威艺术媒体 Artnet News 评为“全球顶级 100 位艺术收藏家”和“德国顶级 10 位艺术收藏家”。他是众多著名机构的董事会和委员会成员之一，如西班牙普拉多博物馆、美国克利夫兰艺术博物馆、英国泰特美术馆和美国智库斯迪姆森中心等。2016 年，德西雷·福尔勒与萨拉·普吉在柏林创立了福尔勒典藏博物馆，该馆位于二战时期由约翰·波森改造的通讯地堡中。馆藏展示了中国皇家家具（汉至清朝）、早期高棉雕塑（7 至 13 世纪）以及国际当代艺术。其丰富多样的跨文化项目包括展览、电影、讲座、香道与茶道、表演、音乐会、冥想和时装等。福尔勒先生致力于推动电影业的创造性发展，与众多著名电影制作人和实验电影创作者合作，包括维姆·文德斯和乔·拉米雷斯等；其博物馆于 2023 年起与柏林电影节及欧洲电影市场建立合作关系。同时，福尔勒先生也积极推动华语电影在欧洲的推广，携手 CiLENS 柏林华语独立影展，将华语电影之声传递给更多的国际观众。

Renowned German collector and curator, celebrated for his innovative juxtapositions of contemporary and ancient art. After specializing in Art History at the London Sotheby's Institute of Art, Feuerle held positions in various departments at Sotheby's in New York.

Since the 1980s, he has pioneered numerous cross-era and cross-cultural exhibitions. Feuerle's contributions to the art world have placed him in the "Artnet News Index of The World's Top 100 Art Collectors" and "Who Are The Top 10 German Art Collectors." He is also a member of the boards and committees of prestigious institutions such as The Prado, The Cleveland Museum, The Tate, and The Stimson Center.

In 2016, Feuerle founded The Feuerle Collection in Berlin with Sara Puig. Located in a World War II bunker renovated by John Pawson, this interdisciplinary private art institution juxtaposes Imperial Chinese furniture (Han to Qing dynasties), early Khmer sculptures (7th–13th C), and contemporary international art. The collection's diverse program includes exhibitions, films, talks, incense and tea ceremonies, performances, concerts, meditation, and fashion.

Feuerle is committed to pioneering advancements in the film industry, collaborating with numerous renowned filmmakers and experimental film creators, such as Wim Wenders and Joe Ramirez. In 2023, The Feuerle Collection established partnerships with the Berlin International Film Festival and the European Film Market. Additionally, Mr. Feuerle actively promotes Chinese-language films in Europe, working with CiLENS, a Chinese film curation organization, to bring the voice of Chinese cinema to a broader international audience.

特别支持

THE  
**FEUERLE**  
COLLECTION

# 夏洛特和她的情人

## CHARLOTTE ET SON JULES

法国 France  
1958  
黑白 B&W  
13分钟

导演 / 编剧 | 让 - 吕克·戈达尔  
制片人 | 皮埃尔·布郎伯格  
摄影 | 米歇尔·拉图什

演员 | 让 - 保罗·贝尔蒙多、  
安妮·柯莱特、热拉尔·布兰



### 导演简介 DIRECTOR'S BIOGRAPHY



让 - 吕克·戈达尔

JEAN-LUC GODARD

法国和瑞士籍导演。他是法国新浪潮电影的奠基者之一。戈达尔的电影通常被视为挑战和抗衡好莱坞电影的拍摄手法和叙事风格。他也把自己的政治思想和对电影发展史的丰富知识注入他的电影。在他的作品里可以经常发现存在主义和马克思主义哲学的影子。

Jean-Luc Godard, a Franco-Swiss filmmaker, was a pioneering figure of the French New Wave cinema. Renowned for his innovative approach, Godard's films are often regarded as a challenge to and a counterpoint against the traditional techniques and narrative styles of Hollywood. He masterfully wove his political ideologies and profound knowledge of film history into his cinematic creations. His works frequently reflect the influences of existentialist and Marxist philosophies.

### 影片简介 SYNOPSIS

本故事短片好似一个喜剧小品，与作家已分手的女友突然回来，令男人心情复杂。初始以为女友是想重拾旧好，于是百般讽刺；待发现女友的情人就在楼下下车中等她时，又百般哀求。影片的对白全部出自男作家对女友的絮叨，包括对电影的讽刺、对电影圈丑闻的曝光，妙趣盎然又有利于刻画人物性格。

This short film, akin to a comedic skit, depicts a writer whose ex-girlfriend unexpectedly returns, leaving him with mixed emotions. Initially, he sarcastically assumes she wants to rekindle their romance. However, upon learning her lover is waiting downstairs, he begins to plead desperately. The film's dialogue, entirely composed of the writer's monologue, satirizes films and exposes industry scandals, offering both humor and character depth.

# 小混乱

## DAS KLEINE CHAOS

德国 Germany  
1966  
黑白 B&W  
9分钟

导演 | 赖纳·维尔纳·法斯宾德  
编剧 | 赖纳·维尔纳·法斯宾德  
摄影 | 迈克尔·冯勒  
剪辑 | 让 - 吕克·戈达尔

制片人 | 克里斯托夫·罗泽尔  
声音 | 阿明·阿塔纳修斯  
演员 | 克里斯托夫·罗泽尔、  
玛丽特·格雷塞利斯、赖纳·维  
尔纳·法斯宾德



© RWFF

### 导演简介 DIRECTOR'S BIOGRAPHY



赖纳·维尔纳·  
法斯宾德

RAINER WERNER  
FASSBINDER

德国著名导演、编剧、制片人和演员，是新德国电影运动的重要代表。他的作品以深刻的社会批判和独特的叙事风格闻名，代表作包括《爱比死更冷》《玛丽亚·布劳恩的婚姻》《恐惧吞噬灵魂》。法斯宾德短暂的一生创作了41部电影，对电影艺术有深远影响。

Rainer Werner Fassbinder was a renowned German director, screenwriter, producer, and actor, a key figure in the New German Cinema movement. Known for his incisive social critiques and distinctive narrative style, his notable works include LIEBE IST KÄLTER ALS DER TOD, DIE EHE DER MARIA BRAUN, and ANGST ESSEN SEELE AUF. Despite his short life, Fassbinder created 41 films, leaving a lasting impact on cinema.

### 影片简介 SYNOPSIS

三名年轻人假称要卖杂志订阅，以此为借口进入公寓。其中一次，他们袭击了一名女性，抢走她的钱后离开。

Three young people use the pretext of selling magazine subscriptions to enter apartments. In one instance, they assault a woman, take her money and leave.

# 我的城市 SAUTE MA VILLE

# 666 房间 CHAMBRE 666

比利时 Belgium  
1968 1968  
黑白 B&W  
13分钟 13min

导演 / 演员 | 香特尔·阿克曼



## 导演简介 DIRECTOR'S BIOGRAPHY



香特尔·阿克曼

CHANTAL AKERMAN

1950年出生于布鲁塞尔的一个波兰犹太移民家庭，其作品常探讨犹太人在大屠杀后的生活，也擅长以漫长而安静的固定镜头探讨感知问题与性别话语。她最著名的作品是1975年上映的《让娜·迪尔曼》，本片奠定了她在先锋和女性主义电影界的重要地位，2023年《让娜·迪尔曼》问鼎英国《视与听》评选的影史百大佳片榜单。

Born in Brussels in 1950 to Polish-Jewish immigrants, Chantal Akerman often explored her roots in her films, focusing on Jewish life post-Holocaust, perception, and sexuality. Known for her pioneering 1975 release, JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES. This film cemented her importance in avant-garde and feminist cinema. In 2023, JEANNE DIELMAN topped SIGHT & SOUND's poll of The Greatest Films of All Time.

## 影片简介 SYNOPSIS

布鲁塞尔郊区：一位年轻女士在自己公寓的厨房里拖地板、擦皮鞋、跳舞、做饭、喝酒，然后她用胶带封住房门，打开煤气，把一切都炸飞了，嘴里还一直哼着歌。  
Suburbs of Brussels: a young lady in her apartment's kitchen mops the floors, polishes her shoes, dances, cooks, drinks wine, then she duct-tapes the door, opens the gas and blows everything up – humming all along.

法国/德国 France/Germany  
1982 1982  
彩色 Color  
45分钟 45min

导演 / 编剧 | 维姆·文德斯  
摄影 | 阿涅丝·戈达尔  
制片人 | 克里斯·西弗尼奇  
音乐 | 于尔根·柯尼帕

出境演员 | 参加 1982 年的戛纳电影节的所有导演



© 1982 Wim Wenders Produktion, Chris Sievernich Filmproduktion Courtesy of Wim Wenders Stiftung

## 导演简介 DIRECTOR'S BIOGRAPHY



维姆·文德斯

WIM WENDERS

在世界影坛上拥有举足轻重的地位和代表的德国导演。凭借自己独具魅力的作品曾多次荣获戛纳、柏林、威尼斯等国际一流电影节的大奖，与法斯宾德、施隆多夫和赫尔措格并称为“德国新电影四杰”，是二十世纪70年代“新德国电影运动”的代表人物之一。

Born in 1945, Wim Wenders came to international prominence as one of the pioneers of the World Cinema during the 1970's and is considered to be one of the most important figures in contemporary German film.

## 影片简介 SYNOPSIS

1982 年的戛纳电影节笼罩着一片阴霾，电影的终结感无处不在，我想在同侪中进行一次关于电影未来的调查。我邀请戈达尔、法斯宾德导演来到马丁内斯酒店的 666 号房间，房间里只有一台摄像机，问题就摆在桌上，他们只需记录下自己的回答——电影是否是即将失传的语言和即将消亡的艺术？一些人给出详尽的回答，另一些人则对此感到不安并保持沉默……

"There was a general gloom at the 1982 Cannes Film Festival. The feeling that the end of cinema was inevitable was roaming everywhere. A 'black hole' was opening in film history so to say. So I thought I would do a survey among my colleagues about the future of cinema. I invited them all to the only available room in the whole town. Room 666 at the Hotel Martinez. There was a single camera in the room and the question was on the table. My colleagues only had to turn on the tape recorder and the camera when they were ready to give their solitary answers. Godard, Fassbinder, Spielberg, Antonioni, Herzog and other filmmakers gave response to the question: 'Is cinema a language about to get lost, an art about to die?' Some have answered the question very extensively, others were unsettled by the situation and remained silent. We then cut those out..."

# 主题策展 - 聚焦柏林 BERLINALE SPOTLIGHT

## “我们的形式”

当细腻的铅笔素描遇上独具匠心的小说，个人随笔邂逅超现实的电脑动画，私密情感回应公共议题。2024年柏林电影节短片竞赛的展现以上面貌，传达短片的形式不只关乎直观的美学与技巧，我们倾听短片彼此间的对话，从而映照我们与世界当下的容貌，是相互扶持的影像间隙。

从 FIRST PIONEER 先锋创作单元最佳影片《是日访古》进入柏林短片单元竞赛，再到聚焦柏林的节目持续回归，Berlinale Spotlight 行至第三年，一种跨越形式与语言的默契正于电影节语境之中发挥超越影片本身的力量，亦如柏林短片竞赛单元总监 Anna 所言：“有时我们需要通过艺术家的想象来一窥究竟，以便能构想出我们如何应对充满挑战的现实。这些范例无论是流转于朋友之间、艺术领域还是银幕之上，都能帮助我们重新调整自己行动方向。”

## “Form of Us”

Delicate pencil drawings meet with idiosyncratic fictions; personal essays with hyper-realistic computer animations; the private responds to the political. Berlinale Shorts 2024 embodies this multifaceted approach, conveying that the form of short film is not solely about aesthetics and technical skill; rather, it lies in listening to the conversation between these films, mirroring our own and the world's present state through a visual testament of mutual support and the spaces in between.

From the Award of Pioneering short film SOJOURN TO SHANGRI-LA from FIRST PIONEER heading to Berlinale Shorts, to the recurring Berlinale Spotlight programs that persistently return—marking the third year of Berlinale Spotlight Xining—a tacit understanding that crosses formal and linguistic boundaries is unfolding within the festival's context, exerting influence beyond the confines of the films themselves. As Anna, the director of the Berlinale Shorts remarks: “Sometimes we need to see what artists imagine in order to be able to envision how we might approach our challenging reality. These examples – be they among friends, in art or on the cinema screen – can help us to realign the compass for our own actions.”

特别支持



# 大地母亲 TERRA MATER – MOTHERLAND

卢旺达/瑞士 Rwanda/Switzerland  
2023 2023  
彩色 Color  
10分钟 10min

导演 / 编剧 | Kantarama Gahigiri  
摄影 | Daniel Bleuer  
剪辑 | Jules Claude Gisler  
音效 | Eugène Safalé

主演 | Sherylsheja



## 导演简介 DIRECTOR'S BIOGRAPHY



KANTARAMA  
GAHIGIRI

卢旺达 - 瑞士籍的编剧兼导演。Kantarama 出生于日内瓦，持有国际关系硕士学位。她通过电影项目深入探索身份、移民、赋权以及银幕表现等主题，作品常在瑞士及东非拍摄取景。她曾是多个知名电影人才培养计划的成员，包括 Realness 驻留计划、戛纳电影节的 La Fabrique Cinéma、Le Moulin d'André、柏林电影节人才项目、洛迦诺电影人学院，以及 Atelier Grand Nord。项目《Tanzanite》是一部开发中的长片电影，凭此片她在电影界的重要平台上不断学习与成长。

Kantarama Gahigiri is a Rwandan-Swiss writer/director. Born in Geneva, she's holding a Master's degree in International Relations. Today, Kantarama pursues her passion, immersed in an exploration of identity, migration, empowerment and on-screen representation, through her recent projects shot sometimes in Switzerland, and most times in East Africa. Kantarama is an alumna of Realness Residency, La Fabrique Cinéma at Cannes FF, Le Moulin d'André, Berlinale Talents, Locarno Filmmakers Academy and Atelier Grand Nord with TANZANITE, her latest project, a feature film in development.

## 影片简介 SYNOPSIS

技术与废弃物，遍布我们的土地、系统，乃至骨骼之中。她在我们的空间中游走，不禁思考，疗愈的空间何在？

Technology and waste, in our lands, our systems, our bones. Wandering our spaces, she cannot help but wonder, where is the space for healing?

# 太平洋脉动 PACIFIC VEIN

德国  
2024  
彩色  
11分钟

导演 / 编剧 / 制片 | Ulu Braun  
音效 | Ulu Braun, Tamara Peetre,  
Jordi Latoree  
配乐 | Vali Kram

混音 | Jochenjezussek



## 导演简介 DIRECTOR'S BIOGRAPHY



**ULU BRAUN**

Ulu Braun居住于柏林和芬兰两地。1996年至2005年间,他先后在维也纳、赫尔辛基和柏林学习绘画与电影。自1997年起他便运用视频这一媒介,在视觉艺术与作者电影领域之间进行探索,是将绘画艺术转换为视频艺术的关键人物之一。他的作品经常亮相于各大电影节,并在艺术机构中展出。

Ulu Braun lives in Berlin and Finland. Between 1996 - 2005 he studied painting and film in Vienna, Helsinki, and Berlin. He has been using the medium of video to explore the field between the visual arts and auteur cinema since 1997 and he is one of the key figures who have transferred painting into video art. His works are regularly shown at film festivals and exhibited in art institutions.

## 影片简介 SYNOPSIS

影片带我们穿越一幅美国全景画。阿桑奇站立在古老柱子之间,周围是嬉皮士与能量饮料,沉思着世界的数字化。媒体场景与纪录片片段迷幻地融合在一起。帝国不竭(自我优化)而紧张(武器装备),美国梦已扭曲成一个幽灵般的自我暗示。敌人在哪里,而谁又拥有图像的权利?

PACIFIC VEIN takes us through a painterly US panorama. Assange stands between ancient columns, hippies and energy drinks and ponders the digitalization of our world. Media scenes merge hypnotically with documentary footage. The empire is diligent (self-optimization) and nervous (weapons), the American Dream glitched into a ghostly autosuggestion. Where is the enemy and who has the image rights?

# 小秃头 KAALKAPJE

比利时  
2023  
彩色  
24分钟

导演 / 剪辑 | Marthe Peters  
摄影 / 音效 | Marthe Peters, Leon Decock  
混音 | Michel Coquette

出镜 | Idania Spruyt, Floor Toppets, Leon Decock, Marthe Peters



## 导演简介 DIRECTOR'S BIOGRAPHY



**MARTHE PETERS**

Marthe Peters是一名居住在比利时根特的荷兰电影制作人。2023年,她毕业于根特皇家艺术学院。Marthe的作品常常源自私密情感,以抽象且碎片化的方式描绘日常生活,通过运用直觉性的素材探索,挑战对女性身体的刻板呈现。她的电影聚焦于平凡事物的重要性与价值,力求在日常中寻找慰藉与彼此关怀。

Marthe Peters is a Dutch filmmaker living in Gent, Belgium. In 2023 she graduated from KASK, Gent. Departing from intimacy she depicts her daily reality in an abstract and fragmented way. Her practice is marked by playing with intuitive material in order to question the stereotypical representation of the female body. Her films centre around the banal as something important and worthy, in search of solace and care for one another.

## 影片简介 SYNOPSIS

如今医院视我为医学奇迹。然而向那些竭尽全力挽救我生命的医生承认自己其实不太热衷于活着,这感觉有些忘恩负义。虽然我已经康复,但在治疗过程中不可避免地受到了身心的伤害。透过父亲相机的镜头,我回顾了那段记忆空白的生命时光。在童年时期战胜癌症的二十年后,我在伤痕与渴望之间寻找疾病的踪迹,探寻那段经历如何塑造了今日的我。

Nowadays, the hospital welcomes me as a medical miracle. It feels ungrateful to admit I'm not very keen on living to doctors who've done everything to save me. I've been cured, but not without being physically and mentally damaged during the treatment. Through the lens of my father's camera, I look back at a period of my life of which I remember nothing. Twenty years after surviving cancer as a child, I search for traces of illness between scars and desires.

韩国 South Korea  
2022 2022  
黑白 B&W  
6分钟 6min

导演 / 编剧 / 剪辑 | 郑由美 (Joung Yumi)  
制片 | Kim Kihyun  
动画制作 | Joung Yumi, Park Youngeun



#### 导演简介 DIRECTOR'S BIOGRAPHY



郑由美  
JOUNG YUMI

郑由美一直在运用她细腻而独特的铅笔画技法创作动画和绘本。她的作品《灰尘孩子》获邀在戛纳电影节导演双周单元展映。另一部作品《恋爱游戏》则在柏林电影节短片竞赛进行世界首映。

Joung Yumi has been creating animation and picture books with her delicate and distinctive pencil drawing technique. Her work DUST KID was invited to screen at Cannes' Directors Fortnight. LOVE GAMES made its world premiere at Berlinale Shorts.

法国/土耳其 France, Turkey  
2024 2024  
彩色 Color  
24分钟 24min

导演 / 编剧 | Selin Öksüzoglu  
摄影 | Léo Roussel  
音效 | Özkan Boz  
剪辑 | Charles Claudon

主演 | Nursema Çepni,  
Meltem Ünel, Neriman  
Çilingiroğlu, İbrahim Çolakoğlu



#### 导演简介 DIRECTOR'S BIOGRAPHY



SELIN  
ÖKSÜZOĞLU

导演生于土耳其。2010年，她移居法国，进修心理学。目前，她作为一名心理学家，专注于为流亡人士及寄养体系中的青少年提供专业支持。与此同时，2019年她参加了La Ruche Gindou Cinéma编剧驻留项目，在此期间，她创作完成了自己的首部短片《再见，乌龟》的剧本。

The director was born and grew up in Turkey. In 2010, she relocated to France and studied psychology. She now works as a psychologist with people in exile and young people in foster care. In parallel to this work, in 2019 she participated in the La Ruche Gindou Cinéma writing residency during which she developed the screenplay for her debut short film, ADIEU TORTUE.

#### 影片简介 SYNOPSIS

女孩地面上画圆圈，路人一个接一个跳进圈套连。圆里人渐满，挣扎不出界。待她归抹掉圆圈痕迹，人群散去各自行。

The girl draws a circle on the ground.

Passersby step into it, one by one.

Soon the circle is full of people, struggling to stay within.

Once the girl returns and erases the circle, people start heading their way.

#### 影片简介 SYNOPSIS

Inci的母亲去世了。那天，在黑海荒凉的高原上漫无目的地游荡时，年轻的Inci遇到了Zeynep。Zeynep背着一个沉重的黑色行囊，虽是初逢，两人却仿佛旧识，一时结伴，在雾气与阳光交织的山峦间徘徊，从一个父亲的身边走到另一个父亲的影子里，从晨光微露直到夜幕降临，共享着彼此的孤独。

Inci's mother is dead. That day, while maunding in the deserted plateaus of the Black Sea, the young Inci meets Zeynep. Back in the region after a long absence, Zeynep carries a bulky black bag. Even if they are total strangers, Inci and Zeynep join their solitude for a while, wandering over the foggy and sunny mountains, from one father to the other, from dawn to darkness.

# 主题策展 - 学院精神

## ACADEMY SPIRITS

自 10 年以前 FIRST 便常设的学院精神策展板块，以一种坚定而精准的状态重回西宁银幕，以延续其极具现实意义的梳理与教育传播功能。10 年以里，身居海外的影视专业留学创作已不再是孤例；而当下每一次主动的握手与对话，所展露的含义则更体现观念链接的振奋：一种观察与交流的真切渴望。

以影像交流的“求道论学”，La Fémis（法国高等国家影像与声音职业学院）与 FIRST 共同呈现 4 部代表性作品，于专注的欧陆视角中，无关乎竞赛的语汇优劣及技术生熟，只关乎填补青年影像的野生历史以及任何有关新生的青涩、耀眼与纯粹。

For a decade now, the standing curatorial section of the Academy Spirits has consistently graced the screens of Xining with a steadfast and precise demeanor, perpetuating its vital role in illuminating realities and disseminating educational insights. Over these years, overseas filmmaking studies and creative pursuits by students have ceased to be isolated instances; each proactive handshake and dialogue exchanged today resonates with a thrilling affirmation of interconnected ideas: a genuine desire for observation and exchange.

In the pursuit of cinematic wisdom through cinema-based discourse, La Fémis, in collaboration with FIRST, proudly presents four short films. Through the lens of a dedicated European perspective, nothing relates with the hierarchies of competitive language or the maturity of technical prowess; rather, the focus falls on enriching the uncharted history of young cinema, embracing every nuance of youthful naivety, brilliance, and purity inherent in new beginnings.

## 法国高等国家影像 与声音职业学院 LA FÉMIS

创立于 1986 年，由电影导演米歇尔·阿扎纳维西于斯主管的 La Fémis，每年在 10 个电影制作领域内培训超 50 名学生：导演、编剧、制片人、剪辑师、摄影指导、声音工程师、美术设计师、场记、发行商和展映。2013 年 La Fémis 增设了一个新部门专门培养电视剧编剧人才。每年 La Fémis 制作大约 260 部短片，其中有 60 部左右会被选入超过 200 个海内外电影节并获得奖项。

Founded in 1986 and chaired by Film director Michel Hazanavicius, La Fémis trains every year over 50 students in 10 filmmaking skills: directors, screenwriters, producers, editors, DoP, sound engineers, production designers, continuity supervisors, distributors and exhibitors. In 2013, La Fémis has created a new department training student in series writing. Every year, La Fémis produces around 260 short films and 60 of them that are selected and awarded in over 200 national and international film festivals.

特别支持



# 他人的声音 LA VOIX DES AUTRES

法国 France  
2023 2023  
彩色 Color  
30分钟 30分钟

导演 | Fatima Kaci  
编剧 | Fatima Kad, Pablo Leridon  
摄影 | Etienne Momessin  
剪辑 | Emily Curtis

音效 | Antoine Bargain  
美术 | Camille Chartier  
主演 | Amira Chebl, Siham Eldawo, Mohamat Armine Benrahd, Hala Alsayaasneh



## 导演简介 DIRECTOR'S BIOGRAPHY



FATIMA  
KACI

法国编剧、导演，毕业于法国高等国家影像与声音职业学院。她编写并执导了纪录短片《The Cemetery》及短片《Spare Parts》。她新近制作于2023年的短片《他人的声音》入选了戛纳国际电影节基石单元并获得了由评审团主席凯特·温斯莱特颁发的Lights on Women Award。目前她正致力于她的首部长片电影的创作中。

Fatima Kaci is a french screenwriter and director graduated from La Fémis. She wrote and directed the short documentary The Cemetery and the short Spare Parts. Her new short, The Voice of others produced in 2023, was selected at the Cannes International Film Festival (Le Cine). She received the Lights on Women Award at Cannes by Kate Winslet, president of the jury. She is currently working on her first feature film.

## 影片简介 SYNOPSIS

Rim是一名在法国工作的突尼斯语翻译，专门负责难民庇护程序方面的翻译。每天她都在转述那些流亡男女的故事，而这些人的声音不禁让她对自己的过往产生了疑问。

Rim is a Tunisian interpreter working in France on asylum procedures. Every day, she translates the stories of exiled men and women, whose voices raise questions about her own history.

# 图钉 LES PUNAISES

法国 France  
2020 2020  
彩色 Color  
22分钟 22分钟

导演 / 编剧 | Lias Sallustio  
摄影 | Hovig Hagopian  
剪辑 | Charky Cancel  
音效 | Noëmy Oraison

美术 | Roxane Merolle  
主演 | Arnaud Botman,  
Raphaëlle Corbisier, Aurélien  
Dubreuil-Lachaud, Xavier  
Seron



## 导演简介 DIRECTOR'S BIOGRAPHY



LIAS  
SALLUSTIO

Lias Sallustio 18岁时在布鲁塞尔学习政治学，之后于2011年进入INSAS学习戏剧导演。2016年她进入法国高等国家影像与声音职业学院的电影制作部门深造。Lias撰写过多种戏剧形式的剧本，并执导了短片及纪录片。最近一部由比利时Dérives Asbl制作的纪录片已于2020年发布。

Lisa Sallustio studied political science in Brussels at the age of 18 before entering INSAS in theatre staging in 2011. In September 2016, she integrated the filmmaking department at La Fémis. Lisa wrote theatrical forms and directed short films and documentaries. The last one, produced in Belgium by Dérives Asbl, has been released in 2020.

## 影片简介 SYNOPSIS

Berlioz超龄毕业从而找不到工作。为了保住领取失业金的权利，他接受了一份“高责任需求”的工作，任务是将一枚枚图钉从一栋空置建筑的墙上全部拔掉……

Berlioz is over-graduated and cannot find a job. In order to keep his rights to unemployment insurance, he accepts a "high responsibility" job offer which consists of removing all the thumbtacks from the wall of an empty building ...

# 午夜 MSN MINUIT SUR MSN

法国  
2023  
彩色  
22分钟

France  
2023  
Color  
22min

导演 / 编剧 | Elyse Levy  
摄影 | Mica Albanese  
剪辑 | Hélio Pu  
音效 | Maëlle Girard

美术 | Camille Pezet-Amirat  
主演 | Eurydice Correia, Nino Bonnet



## 导演简介 DIRECTOR'S BIOGRAPHY



ELISE  
LEVY

Elyse Levy于2019年毕业于巴黎政治学院，随后进入法国高等国家影像与声音职业学院的剧本学科深造。在校期间她专注于长片项目开发，并合作编剧了多部短片，其中包括《Rêves Partis》，该片于2023年3月在Arte平台上线。《午夜MSN》是她首次编导的作品。

Elyse Levy graduated from Sciences Po Paris in 2019 before joining the screenplay section of La Fémis. There she developed feature films and co-wrote several short films, including RÊVES PARTIS, available on Arte in March 2023. MINUIT SUR MSN is her first film as a writer-director.

## 影片简介 SYNOPSIS

2008年的初夏学期末，夜晚Laure悄悄地在MSN上与Alix交谈。但白天里，在她们的女子学校里，Laure像其他人一样回避着Alix。当Laure邀请Alix去她家时，她们之间的情感开始发生了变化。

2008, beginning of summer, end of school. At night, Laure secretly talks to Alix on MSN. But during the day, in their girls' school, she avoids her - like everyone else. When Laure invites Alix to her house, something changes between them.

# 心不够大 PAS L'COEUR ASSEZ GRAND

法国  
2022  
彩色  
22分钟

France  
2022  
Color  
22min

导演 | Hélène Rosselet-Ruiz  
编剧 | Hélène Rosselet-Ruiz,  
Noémie Parreaux  
摄影 | Juliana Brousse

剪辑 | Brice Cardinal  
音效 | Ondine Novarese  
美术 | Camille Lauding  
主演 | Silas Schmidt, Marie Denarnaud, Laurent Papot, Vincent Chaumond, Gad Sarabia



## 导演简介 DIRECTOR'S BIOGRAPHY



HÉLÈNE  
ROSSELET-  
RUIZ

Hélène是一位活跃在戏剧与电影领域的女演员，自2015年起开始从事写作，并执导了影片《Sensibilités》（该片入围2019年SCAM最佳机构影片奖决赛），与她的姐姐Marie共同执导了《Les Héritières》及《Ibiza》。自2018年起她就读于法国高等国家影像与声音职业学院。

An actress for both theater and cinema, Hélène started writing in 2015, and directed SENSIBILITÉS (finalist for the SCAM 2019 Best institutional film award), LES HÉRITIÈRES (co-directed with her sister Marie) and IBIZA. She has been a student at La Fémis since 2018.

## 影片简介 SYNOPSIS

Tom是一个十岁的小男孩，他与家人住在巴黎郊区的一个小棚屋里。他的小狗Django是他的最好朋友，是缺乏温情的家里，唯一的爱的光芒。当他的父母激烈争吵并分开后，Django也不见了。于是Tom踏上了寻找Django的旅程。

Tom is a 10-year-old boy who lives with his family in a small shack in the Paris suburbs. His dog Django is his best friend, a beacon of affection in a house that often lacks it. When his parents separate violently, Django disappears. Tom sets out to find him.

# 主题策展 - 人间短歌

## FLEETING VERSES OF REALITY

FIRST 纪录片日邀请关注、热爱纪录电影的同行者共建对话声场，探讨纪实影像的艺术使命，致敬无惧困难、坚守创作的华语纪录片电影人。本单元带来 FIRST 纪录片日的特别展映，三部精彩的纪录短片以诗意的语汇呈现不同的家庭叙事，过去和如今的时态交叠，外部和内部的视角相互碰撞，镜头折射着人间百态，铭刻真实的力量。

FIRST Documentary Day invites documentary film enthusiasts and professionals to join a dialogue on the artistic mission of documentary filmmaking and to honor the resilience of Chinese documentary filmmakers who persist despite challenges. This special selection features three remarkable documentary shorts, each poetically presenting different family stories. By interweaving past and present, and juxtaposing external and internal perspectives, these films reflect the myriad facets of human life and capture the profound power of reality.

# 此处无声

## ALL QUIET ON THE WESTLAKE

中国  
2024  
彩色  
15分钟

导演 | 魏子硕  
拍摄对象 | 桑联英、钱国强  
摄像 | 魏子硕、洪卓赟  
剪辑 | 魏子硕、郝梦园

调色 | 郝梦园  
混音 | 李思言  
策划 / 翻译 | 李小凡



### 导演简介 DIRECTOR'S BIOGRAPHY



魏子硕  
WEI ZISHUO

北京人，现为中国美术学院电影学院就读研究生。曾任导  
演、编剧、摄影、制片，参与多部长片电影以及短片电影  
的创作。作品曾入围中国金鸡青年短片奖、杭州金荷奖、  
罗马独立电影奖、巴黎戏剧电影节等多个国际电影节。

WEI Zishuo, from Beijing, is currently a graduate student at the School of Film Art of the China Academy of Art. He has taken on various roles in filmmaking, including director, screenwriter, photographer, and producer, participating in numerous feature and short films. His works have been shortlisted for several prestigious awards, including the China Golden Rooster Youth Short Film Season, Hangzhou Golden Lotus Award, Rome Independent Film Award, and Paris Drama Film Festival.

### 影片简介 SYNOPSIS

影片记录了盲聋人夫妻的求医故事，面对现实的种种困境两人“用爱来修补身体的  
残缺”，在明暗之间共同维护着彼此。

The film chronicles the story of a blind and deaf couple seeking medical treatment.  
Despite various difficulties, they use love to repair physical deformities and support  
each other between light and darkness.

# 划过江水看见你 SEEING YOU THROUGH THE RIVER

中国  
2023  
彩色  
17分钟

导演 | 向垚  
制片 | 谷璐莹  
摄影 | 龚威  
剪辑 | 向垚、张佳文

声音 | 朱晓昕 (Suru)  
美术指导 | 吴崇慧



## 导演简介 DIRECTOR'S BIOGRAPHY



向垚

XIANG YAO

擅长用影像的形式捕捉事物的抽象本体，用轻松而严谨的视觉语言连接内在与外在世界。她的作品往往关注社会事件以及各类群体的精神状态。

Yao's work often delves into social events and the mental states of the underprivileged, bringing attention to their experiences and perspectives. She excels in capturing the abstract essence of her subjects through filmmaking, employing a relaxed yet rigorous visual language that bridges the inner and outer worlds.

## 影片简介 SYNOPSIS

影片借由家族书信、口述及影像，刻画了一个真诚、勤劳、被亲人深深怀念的父亲及长辈的形象。影片从侧面反映了二十世纪中后期中国历史背景下，知识分子背井离乡迁徙求学，在长江沿岸奔波辛劳的一生，以及江水之上遥望故乡的思念感怀。

The film weaves together family letters, recordings, and photographs to portrait a devoted father and beloved elder, whose absence is profoundly felt by his family. It chronicles the life of an intellectual from the Yangtze River region in China, capturing his departure from his hometown in the mid to late 20th century and his enduring longing for the place he left behind.

# 远水解不了近渴 DISTANT WATER WON'T QUENCH IMMEDIATE THIRST

中国  
2024  
彩色  
23分

导演 / 摄影 / 剪辑 | 周子杰  
出镜人物 | 沈珊、周黎、周子杰、  
周定文、付刚玉  
制片人 | 程芷欣

作曲 | 于沐晔  
声音指导 | 许世衡  
调色 | 何娜佳



## 导演简介 DIRECTOR'S BIOGRAPHY



重庆崽儿。  
Chongqing kids.

周子杰

ZHOU ZIJIE

## 影片简介 SYNOPSIS

求学即将毕业，多年以来回家第一顿饭就被父母质问工作与催婚。我诚实地告诉他们未来准备从事纪录片，却因此迎来家庭史上最激烈的争吵。返程只有两个月，我能否说服他们……

Upon graduating from my studies abroad, I returned home to face a barrage of questions from my parents about my career plans and pressure to settle down. When I honestly revealed my intention to pursue a career in documentary filmmaking, it sparked the most intense family argument in our history.

# 主席特展

## JURY PRESIDENT SCREENING



管虎  
GUAN HU

中国著名导演，其作品在戛纳国际电影节、威尼斯国际电影节、中国电影金鸡奖、台湾电影金马奖、上海国际电影节、中国电影华表奖等国内外多个电影节中荣获奖项，代表作：《狗阵》《一个男人和一个女人》《八佰》《金刚川》《我和我的祖国》《老炮儿》《厨子戏子痞子》《斗牛》《杀生》。

GUAN's works have won awards in Cannes IFF, Venice IFF, Golden Rooster Award, Golden Horse Awards, Shanghai IFF, Huabiao Film Awards and other film festivals. Filmography: BLACK DOG, A MAN AND A WOMEN, THE EIGHT HUNDRED, THE SACRIFICE, MY PEOPLE, MY COUNTRY, MR. SIX, THE CHEF , THE ACTOR THE SCOUNDREL, COW, DESIGN OF DEATH.

# 斗牛

## COW

中国  
2009  
彩色  
109分钟  
剧情/战争/喜剧

China  
2009  
Color  
109min  
Fiction/War/Comedy

导演 / 编剧 | 管虎  
原著 | 赵冬苓  
美术指导 | 孟禹  
摄影指导 | 宋晓飞

剪辑 | 孔劲蕾  
主演 | 黄渤、闫妮



### 影片简介 SYNOPSIS

抗日战争时期，一队八路军来到了沂蒙山区，随他们一同前来的还有国际友人捐赠的奶牛。不久，日军逼近，八路军紧急撤退，临行前将奶牛托付给村民喂养。村民通过抓红豆的方式选出养牛人，小寡妇九儿帮破落户牛二抓阄，最终使牛二成了这倒霉的“幸运儿”。从这天起，肩负着保护奶牛重任的牛二想尽办法和日军、土匪、江湖郎中等各色人等展开周旋，而那头倔脾气的搭档也让他头疼不已……

During the War of Resistance Against Japan, a group of Eighth Route Army soldiers arrived at the Yimeng Mountain Range, accompanied by a cow donated by international supporters. Soon after, the Japanese army approached, forcing the soldiers to evacuate urgently. Before leaving, they entrusted the villagers to take care of the cow. The villagers selected the cow's keeper by drawing red beans, and the young widow Jiuer helps the down-and-out Niuer to draw lots, making him the unlucky "lucky one". From that day on, Niuer, shouldering the heavy responsibility of protecting the cow, tries every means to deal with the Japanese army, bandits, quack doctors, and all sorts of people, while his stubborn partner also gives him endless headaches...

# 狗阵 BLACK DOG

中国  
2024  
彩色  
116分钟  
剧情

China  
2024  
Color  
116min  
Fiction

导演 / 故事 | 管虎  
编剧 | 葛瑞、管虎、吴兵  
摄影指导 | 高伟喆  
美术顾问 | 霍廷霄

声音指导 | 富康  
领衔主演 | 彭于晏、佟丽娅  
主演 | 贾樟柯、胡晓光、牛犇、周游、王奕权



## 影片简介 SYNOPSIS

中国西北，在一支民间打狗队中，缓刑回来的二郎和一只奇特的黑狗莫名地产生了一种吸引、两个孤独的生命由此走上了另一段旅程...

On the edge of the Gobi Desert in Northwest China, LANG returns to his hometown after being released from jail on parole. While working for the local stray dog patrol team, clearing the town, he strikes up an unlikely connection with a black dog. These two lonely souls now embark on a new journey together.

# 杀生 DESIGN OF DEATH

中国  
2012  
彩色  
109分钟  
剧情

China  
2012  
Color  
109min  
Fiction / Mystery

导演 / 编剧 | 管虎  
美术指导 | 林木  
摄影指导 | 宋晓飞  
剪辑 | 居亦然

作曲 | 窦鹏  
领衔主演 | 黄渤、任达华、余男、苏有朋  
主演 | 马精武、梁静、王迅



## 影片简介 SYNOPSIS

他在镇外发现奄奄一息的牛结实。进寨后往日温厚的村民一反常态，不仅对结实施援手，更迁怒于医生多管闲事，阻挠医生对其救援，最终没能救活，医生也找不到其暴毙的原因。镇民们对医生的态度令医生很沮丧，正当他准备离开时无意发现一个被全镇隐藏在山崖上的秘密，带着重重疑惑医生决定暗中走访长寿镇，直到他偶遇一个男孩，长寿镇迷案的真相才一步步揭开.....

In remote mountains sits "Longevity Village," famed for its residents' long lives. An epidemic prompts sending a doctor, who en route finds a barely living NIU Jieshi. The once hospitable villagers act strange, resisting help for NIU and impeding the doctor's efforts, leading to NIU's death, its cause unknown. Frustrated by their hostility, the doctor prepares to leave but discovers a village secret on a cliff. His curiosity piqued, he investigates covertly. The town's mysteries start unfolding when he meets a young boy...

# 超短片

FIRST SHORT SHORT FILM

FIRST  
SHORT  
SHORT

vivo

“观察，不止五分钟。”

《量子物理如何改变世界》中探讨到“观测不仅是被动的行为，更是积极参与的过程”，观察者的存在和反应会直接影响被观察事物的状态。正如超短片——作为创作者对时代脉搏的即时反应，同时也是一种主动塑形。观众在观看的过程中，也成为共同参与的观察者，他们的反应和解读，就像水中涟漪，逐渐扩散，影响和重塑时代的面貌。

便携设备和手机拍摄的普及，再次改变了影像的面貌。那些基于现实世界的影像所具备的亲密感、人文关怀和情感反馈甚至创作瑕疵在算法时代竟显难能珍贵。影像不再是传统电影的雕琢，而是创作平权所必然带来的多样性的解放。

本年度 FIRST 携手战略合作伙伴 vivo，共同支持超短片竞赛、展映及 300 击超短片发展计划。5 分钟的超短片，300 秒的 300 击·超短片发展计划，每一帧画面中的叙事密度、实验精神、不可替代的真实素材瞬间，皆是创作者对时代独特视角和深刻情感，是未来投射于当下的缩影，这种随时开启的“REC 行动”，凝聚瞬息万变的现实与创作的真实，让每一部超短片凝结成生活琥珀和蓝色浪潮，为我们呈现出一个充满想象力的斑斓宇宙。

"Observation, More Than Five Minutes."

In Helgoland, it's argued that observation isn't merely a passive act, but rather an active engagement. The presence and reactions of an observer directly influence the state of what is being observed. Just as the short short film, serving as the creator's immediate response to the pulse of the times, are also active forms of reshaping. Viewers, while watching, also become co-participating observers, and their reactions and interpretations, like ripples on the water, gradually spread, influencing and reshaping the face of the era.

The proliferation of portable devices and mobile phone shooting has once again transformed the visage of imagery. The intimacy, humanistic care, and emotional feedback—even the creative flaws—of AI-generated images rooted in the real world have become increasingly precious in the age of algorithms. Film is no longer about the meticulous crafting typical of traditional cinema; it's about the liberation of diversity that comes with democratized creation.

This year, FIRST continues the collaboration with vivo to jointly support the Short Short Film Competition, Screening, and 300s Short Project. The five-minute Short Short Film, the 300-second 300s Short Project where every frame's narrative density, experimental spirit, and irreplaceable real-time moments reflect the creator's unique perspective on contemporary times and profound emotions. It is a projection of the future onto the present. This ever-ready "REC Action" captures the ever-changing reality and the truth of creation, turning each short film into an amber of life and a blue wave, presenting us with a colorful universe full of imagination.

荣誉  
AWARDS



**FIRST**  
SHORT SHORT FILM  
OF THE YEAR  
年度超短片  
2024

由评审团从入围影片中选出，鼓励运用便携式设备拍摄，在主题立意、形式探索、创意叙事等多方面完成度极佳的影片。

Selected by the jury from the shortlisted films. It is meant to encourage short film using portable equipment and complete excellently in terms of theme conception, form exploration, creative narrative and so on.



**FIRST**  
SHORT SHORT FILM  
JURY AWARD  
评审团荣誉  
2024

由评审团从入围影片中选出，鼓励拓展创作观念，具有新媒体影像学术探讨价值，提供前瞻性及趋势想象的影片。

Selected by the jury from the shortlisted films. It is meant to encourage short films that explore creative visions and the value of academic research on media studies, and offer foresight and trend imagination.



**FIRST**  
SHORT SHORT FILM  
VIVO AWARD  
vivo 手机创作奖  
2024

由 FIRST 组委会及战略合作伙伴 vivo 共同从入围影片中选出，影片中使用 vivo 品牌产品拍摄的画面篇幅需占整体有效时长的 80% 以上，鼓励具有人文关怀、关照普世情感、实践社会观察、充分利用产品特点彰显创造力的影片。

Selected by vivo and the FIRST IFF Committee from the shortlisted films. The length of the film using vivo mobile phones to make needs to account for at least 80% of the overall time. It encourages films that express humanistic care, deliver universal emotions, present realistic perspective, and highly unified with the film's own aesthetics.



**FIRST**  
SHORT SHORT FILM  
FILMMAKING  
EXPLORATION AWARD  
影像探索奖  
2024

由评审团从入围影片中选出，鼓励运用便携式影像工具运用及技术探索可能，在数字影像写作中呈现极高视听完成度与开创性拍摄意识的作品。

Selected by the jury from the shortlisted films. It is meant to encourage short films that explore technical possibilities with the usage of portable equipment and present a high degree of completion in digital moving image production.



马家辉  
MA KAFAI

著名作家，媒体人、文化评论学者。曾任《明报》副总编。著有《龙头凤尾》《鸳鸯六七四》等，《龙头凤尾》获两岸三地近二十项大奖，被翻译出版多国语言。

Writer, media professional, and cultural commentator. Former deputy chief editor of MING PAO. Known for works such as ONCE UPON A TIME IN HONG KONG and ONCE UPON A TIME IN HONG KONG 2, with ONCE UPON A TIME IN HONG KONG having won nearly twenty prestigious awards across Mainland China, Hong Kong, and Taiwan, and translated into multiple languages for international publication.



夏永康  
WING SHYA

导演、剧照师、摄影师。其作品涵盖电影、艺术、设计及时尚。从加拿大的艾米莉卡学院毕业回港后，他创立了屡获殊荣的设计工作室 Shya-La-La Workshop。执导影视剧《全城热恋》等。以剧照师合作电影《春光乍泄》《花样年华》《爱神》《2046》。其个人摄影作品在东京六本木森美术馆、迈阿密巴塞尔艺术博览会、英国 V&A 博物馆、意大利 Louise Alexander 画廊等展出。

Director, still photographer and cinematographer. Wing Shya's work encompasses the realms of film, art, design and fashion. After graduating from Emily Carr Institute in Canada, Wing Shya returned to Hong Kong and founded the award-winning design studio, Shya-La-La Workshop. His directorial works include HOT SUMMER DAYS, etc. Wing Shya collaborates with Wong Kar-Wai as a still photographer on films HAPPY TOGETHER, IN THE MOOD FOR LOVE, EROS and 2046. His personal photography work has been exhibited at the Mori Art Museum in Roppongi, Tokyo, the Art Basel Miami, the V&A Museum in the UK, and the Louise Alexander Gallery in Italy.



杨超  
YANG CHAO

导演、监制、教师，“一部电影”发起人。导演《待避》获戛纳电影节电影基石奖；《旅程》获戛纳电影节最佳处女作特别奖；《长江图》入围柏林国际电影节主竞赛单元，获最佳艺术贡献银熊奖，中国导演协会年度导演提名；监制《草芥》《女导演》《柔情史》《乘客》《海草》《故乡异客》《神游乐园吟留别》《去马厂》《要久久爱》（剧集）。

Director, executive producer and teacher, the founder of A FILM. His work RUN AWAY won the prize at Cinéfondation at Cannes International Film Festival. LU CHENG, PASSAGES won the Camera d'Or Special Award for Best Debut film at the Cannes International Film Festival. CROSCURRENT was selected at Berlinale Competition, and won the Silver Bear Award for Best Artistic Contribution. He was nominated as Director of the Year by China Film Directors' Guild. He was also the executive producer of WEED, Female Directors, GIRLS ALWAYS HAPPY, GIVE ME A RIDE, SEAWEED, LOVE FOUND LOVE LOST, JUST AN ALIEN, GO PHOTO SHOOTING, LOVE ENDURES (series).



周一围  
ZHOU YIWEI

演员，毕业于北京电影学院表演系。主演影视作品包括《我不是药神》《绣春刀》《解放·终局营救》《大唐狄公案》《上阳赋》《球状闪电》《长安十二时辰》《九州·海上牧云记》《换脸》《红色》《空巷子》《深牢大狱》等，在其中塑造了诸多深入人心的影视角色。

Actor, graduated from the Performance Department of Beijing Film Academy. He is loved by the audience for his heartfelt characterisation and subtle acting qualities. Starring in various film and television dramas, including DYING TO SURVIVE, BROTHERHOOD OF BLADES, LIBERATION, JUDGE DEE'S MYSTERY, MONARCH INDUSTRY, BALL LIGHTNING, THE LONGEST DAY IN CHANG'AN, TRIBES AND EMPIRES, NEW FACE, RED, EMPTY ALLEY, DEEP PRISON, etc., in which he portrayed many insightful film and television roles.



朱茵  
ATHENA CHU

演员。从港产喜剧《逃学威龙 2》到《大话西游》，饰演的角色深入人心；后续《生命揸 Fit 人》《射雕英雄传》《没有墙的世界：第三选择》等作品多次获得国内外奖项关注。凭借《二次初恋》她收获了多个奖项殊荣，领衔主演的电影《雨打芭蕉》曾在第 15 届 FIRST 青年电影展主竞赛单元进行展映，收获了大量的好评和关注。

Athena Chu, whose films range from the Hong Kong comedy FIGHT BACK TO SCHOOL 2 to A CHINESE ODYSSEY, make the characters are embraced by the people. Subsequent such as THE LEGEND OF THE CONDOR HEROES, A WALL-LESS WORLD SERIES: THE THIRD CHOICE, have nominated the domestic and international awards, and more gains countless audience love, her flexible interpretation of different characters left a deep impression on the audience. She has won several awards for ONCE AGAIN. The film 160 YEARS OLD, she starring in it, was selected in the Main Competition of the 15th FIRST International Film Festival, and received large of praise and attention.

# 超短片

FIRST SHORT SHORT FILM



vivo



黄 淞浩  
HUANG SONGHAO

艺术家、策展人。2019年参与筹备非营利艺术机构「雷电所」，持续关注当代技术与媒介对于艺术生产的影响，曾联合创办“激烈空间”。作品曾展出于上海双年展、澳门双年展、明当代美术馆、chi K11美术馆、泰康空间、歌德开放空间、长征空间、北京公社等。

HUANG is a Shanghai-based artist and curator. He participated in the preparation of the nonprofit art organization "Raiden INST" in 2019 focusing on the impact of contemporary technology and media on art production. As an artist, he co-founded "Radical Space." His works have been exhibited at the Shanghai Biennale, the Macau Biennale, Ming Museum of Contemporary Art, chi K11 Art Museum, Taikang Space, Goethe Open Space, Long March Space, and Beijing Commune, etc.



徐 磊  
XU LEI

青年导演、编剧。近年来编导电影、纪录片、广告多部。电影《平原上的夏洛克》获得第十三届 FIRST 青年电影展最佳电影文本荣誉。其他执导作品《远大前程》《新年快递》《地球最后的导演》等。

Director and screenwriter. In recent years, he has directed numerous films, documentaries, and advertisements. His film SUMMER DETECTIVE won the Best Cinematic Script at the 13<sup>th</sup> FIRST International Film Festival. Other directorial works include GREEN WAVE, NEW YEAR EXPRESS and THE GREAT DIRECTOR.



钱 添添  
QIAN TIANTIAN

CNSC (中国影视摄影师学会) 理事，毕业于北京电影学院电影摄影专业。在电影《保你平安》《热烈》《一维》《速求共眠》中担任摄影指导，电影《一九四二》《送你一朵小红花》等担任摄影师，获得长春电影节最佳摄影提名。除摄影工作以外，也曾以编剧身份参与公益电影《有一天》，以及导演短片《孤者定律》获得华语星云奖提名。

CNSC (China Society of Cinematographers) Council Member. QIAN graduated from the Department of Cinematography Department of Beijing Film Academy with a major in Cinematography. pursued a position as a director of cinematography in the director of cinematography in POST TRUTH, ONE AND ONLY, earning the nomination for Best Cinematography at the Changchun Film Festival and Fantastic Selection at the FIRST Fantastic Film Festival. Her cinematography works include BACK TO 1942, 1 DIMENSION, BLIND DATE, CLEAR NIGHT, MY DEAR LIAR, and A LITTLE RED FLOWER. Beyond cinematography, QIAN has also ventured into screenwriting for the charity film ONE DAY and directed the short film THE SOLITARY THEORY which garnered a nomination for the Chinese Nebula Award.



姬京璐  
JI JINGLU

导演、艺术治疗师。作品曾参展于多个国际影展及画廊，包括第 30 届芝加哥地下电影节、上海多伦美术馆、第 67 届威尼斯电影节聚焦中国单元等，现在纽约南滩精神病院住院部做临床艺术治疗工作。

Director and Art Therapist. Ji's works have been exhibited at multiple international film festivals and galleries, including the 30<sup>th</sup> Chicago Underground Film Festival, the Duolun Museum of Modern Art in Shanghai, and the Focus on China of the 67<sup>th</sup> Venice Film Festival. Presently, she is engaged in clinical art therapy at the South Beach Psychiatric Center in New York.



潘天鸿  
TIM

毕业于英国肯特大学电影系，其创建的频道《影风》及新频道《亿点点不一样》在视频平台 B 站上有 1000 万以上的订阅观众，连续 5 年蝉联 B 站百大 UP 主，深受用户喜爱。

Tim is a director, editor and a social media influencer. He studied film in University of Kent, graduating in 2018. And his social media career took off after graduating, holding more than 10 million subscribers in 2023. His channel focuses on filmmaking tutorials, tech related reviews and vlogs. Tim is known for his uncompromising devotion to quality and developed his own style to engage with his audience.



张小鲨  
ZHANG XIAOSHA

一个导演，一个不挑食的影迷。主要作品有：《我失去了外星球》《游者多未惧》。

The director is a non-picky film fan with many works including E.T. MADE IN CHINA and DIVE IN!

# 超短片

FIRST SHORT SHORT FILM



vivo

在第十八届FIRST超短片单元中,我们目睹了超短片创作如何在技术和表达上不断革新。我们不断鼓励技术的创新与实践,促进一个正向且活跃的创作生态圈的形成。

### 轻量化与创作解放

随着技术的进步和数字媒介的演变,轻便的拍摄设备已成为新一代创作者的首选。本次竞赛中,创作者们采用了包括手机、单反相机和运动相机等多样的便携拍摄设备,其中手机使用占比为高达43.3%,超越相机使用占比42%。制作体量的轻量化使更多来自不同背景的创作者得以参与到电影艺术的创作之中,为那些在传统媒体中往往被边缘化的群体提供了表达自己视角和情感的媒介方式。“轻量化”不仅扩展了创作者的界限,也促成了一种多样化的创作解放,实现了真正意义上的创作门槛平等。

### Z世代造浪者

这场轻盈的蓝色浪潮中,Z世代创作者成为了弄潮的造浪者。他们在技术应用上展示出前所未有的灵活性和创新性,更在电影的语言和叙事结构上勇于实验和突破,仅从影片类型角度观察,实验性质的短片占比25.6%,其他还未能自定义的短片类型则占4.4%。千禧年创作者们以便携式拍摄工具,以较低的成本和更高的实验性,探索了诸多新的表现形式和主题,反映了他们对现实世界的敏锐洞察和独特的个人表达。

### 作品高度的议题在地性和即时性

这些作品不仅是个人视角的表达,更是搭建起创作者与当下世界的连接,是在地文化的独特性和普遍情感的交融。从个人的自我发现到家庭关系的探讨,从时间流变的感受到社会变迁的反思,通过独特影像质感和声音构建,我们甚至穿越旧金山唐人街的实在或想象空间,探讨了离散人群的文化身份和情感,看到在艺术与技术结合下的深刻社会关注。与主竞赛单元的严肃性不同,每一部超短片作品都鲜活体现了创作的在地性和即时性,创作者们的镜头不仅即时记录世界,更在静默中与之对话,主动塑造和影响着这些文化和现实。

### 300秒·超短片发展计划

今年,300秒·超短片发展计划与vivo携手,将300秒的界限转化为无垠创作空间,再次证明了其在探索影像语言可能性方面的独特魅力,20至29岁的年轻创作者比例尤其显著,为我们带来了更多新鲜的视角和思维方式。入围的项目涵盖了从老年、家庭、留学,到社会现实、亲情、爱情等丰富多元的时下流行内容,我们看到创作者们对于影像语言的创新尝试和对“发现”的热情与渴望。我们观察到,“发现”一词出现频率最高,体现了创作者们对新鲜事物的关注与探索。

观察本身就改变了所观察的对象,在艺术实践的“观察者效应”中,超短片创作者们不仅是时代的即时观察者,也是被时代所观察的主体。他们的镜头也映射出我们的观看方式,我们怎样看待他们的作品,就如何塑造了这些作品的价值与意义。这样的互动,不断地重塑着超短片与观众和世界之间的联系,使得我们不仅是被动的接受者,更是这一连续创造过程的共谋者。这样的视角下,时代、创作者与观众之间的界限变得模糊,我们所有人都成为了相互观察与被观察的存在。

At 18<sup>th</sup> FIRST International Film Festival Short Short Film, we witnessed how the creation of short short films is continuously innovating in both technology and expression. We consistently encourage technological innovation and practice, promoting the formation of a positive and dynamic creative ecosystem.

### Lightweight Equipment and Liberation in Creation

With advancements in technology and the evolution of digital media, lightweight filming equipment has become the preferred choice for a new generation of creators. In this competition, creators utilized various portable filming devices, including mobile phones, DSLRs, and action cameras, with mobile phone usage accounting for 43.3%, surpassing camera usage at 42%. The lightness in production has allowed more creators from diverse backgrounds to engage in the creation of cinematic art, providing a medium for those often marginalized in traditional media to express their perspectives and emotions. "Lightness" not only expands the boundaries of creators but also fosters a diversified creative liberation, achieving true equality in creative thresholds.

### Gen Z: The Wave Makers

In this light and airy blue wave, Gen Z creators have become the wave makers. They have demonstrated unprecedented flexibility and innovation in the application of technology, daring to experiment and break through in film language and narrative structure. Observing from the perspective of film genres, experimental films accounted for 25.6%, while other undefined short short film genres made up 4.4%. Millennial creators, using portable filming tools, with lower costs and higher experimentation, have explored numerous new forms and themes, reflecting their keen insight into the real world and unique personal expression.

### Locality and Immediacy of the Themes

These works are not only expressions of personal perspectives but also bridges connecting the creators with the contemporary world, blending the uniqueness of local culture with universal emotions. From self-discovery to family relationship exploration, from the sense of time's flow to reflections on social changes, through unique visual textures and sound construction, we even traverse the real or imagined space of San Francisco's Chinatown, exploring the cultural identity and emotions of the diaspora. Unlike the seriousness of the FIRST Competition, each short short film vividly embodies the locality and immediacy of creation. The creators' lenses not only record the world in real-time but also converse with it in silence, actively shaping and influencing these cultures and realities.

### 300s Short Project

This year, the 300s Short Project collaborates with vivo, transforming the 300-second limit into boundless creative space, once again proving its unique charm in exploring the possibilities of film language. The proportion of young creators aged 20 to 29 is particularly notable, bringing us more fresh perspectives and ways of thinking. The projects cover a wide range of contemporary popular content, from aging, family, studying abroad, to social realities, familial bonds, and romance. We see the creators' innovative attempts at film language and their enthusiasm and desire for "discovery". We observe that the term "discovery" appears most frequently, reflecting the creators' attention to and exploration of new things.

Observation itself changes the observed object. In the "observer effect" of artistic practice, short short film creators are not only the immediate observers of the era but also the subjects being observed by the era. Their lenses reflect our ways of viewing. How we perceive their works shapes the value and meaning of these works. This interaction continuously reshapes the connection between short short films, audiences, and the world, making us not just passive recipients but co-conspirators in this ongoing creative process. From this perspective, the boundaries between the era, creators, and audiences become blurred, and we all become mutual observers and the observed.



单元入围  
OFFICIAL SELECTION

# 把酒濯滔滔 LET'S DRINK THE WINE

中国  
2024  
彩色  
5分钟

导演 / 编剧 | 崔晞玮、张国荣  
剪辑 | 张国荣、刘泽群、崔晞玮  
摄影 | 王隆鑫、曹睿  
声音 | 卢阳、钟健

美术 | 肖林林  
制片 | 刘佳琦、冯芒  
演员 | 韩三明、杨清松



## 导演简介 DIRECTOR'S BIOGRAPHY



崔晞玮  
CUI XIWEI

青年高校教师。代表作品《班车》曾入围第四十六届莫斯科国际电影节，其余导演/制片作品入围北京国际电影节北京大学生电影节，金鸡百花电影节手机电影计划，平遥国际电影展等。

University teacher, whose representative work EVERY BUS WITH YOUR LOVER was shortlisted for the 46<sup>th</sup> Moscow IFF. Other works he directed-produced have been shortlisted for the Beijing IFF, the Beijing College Student Film Festival, the Golden Rooster and Hundred Flowers Film Festival, the Pingyao IFF, etc.



张国荣  
ZHANG GUORONG

代表作品《何处桑梓》曾获得北京电影学院国际影视作品展 (ISFVF) 最佳摄影奖，中国大学生电视节最佳短片等。

ZHANG's representative work NOSTALGIA won the Best Cinematography Award at the Beijing Film Academy International Film and Video Festival (ISFVF), the Best Short Film at the China University Student Television Festival, etc.

## 影片简介 SYNOPSIS

在一个废弃的小村子里，探险主播发现了一个废弃小学。

In an abandoned small village, an adventure streamer discovered a deserted elementary school.

# 北县传说 LEGEND

中国  
2024  
彩色  
4分56秒

导演 / 美术 / 制片 | 于镭  
编剧 | 蔡成杰、于镭、张宁  
剪辑 | 于镭、布小什  
摄影 | 宋晓晖

声音 | 冯子杰  
演员 | 于镭、张宁



## 导演简介 DIRECTOR'S BIOGRAPHY



于镭  
YU LEI

1980年出生，以前一直从事平面设计、动画、多媒体交互设计。后来转行影视行业，平常也是雕刻家和工业设计师。2016年自导自演《造化》获得FIRST最佳短片，CIFF评委会奖。2018年筹备执导《东极岛》。2021年导演《烟火》获FIRST超短片评委会特别提及奖。2021年导演《瓶行成都》，在成都展映。2022年开发新剧《比特面包》与《一所寓言》。

YU Lei, born in 1980, used to work in interactive multimedia design, graphic design and animation. Later, he changed his fields of work to film and television. In 2016, CREATION, a short film he directed, won Best Short Film at FIRST and the Jury Award at CIFF. In 2021, his work FIREWORKS won Short Short Film Jury Special Mention Award at FIRST and his work BOTTLE LINE CHENGDU was screened in Chengdu. He is currently working on TV projects BIT BREAD and A FABLE.

## 影片简介 SYNOPSIS

北县的一个护林员，死在一场山火中，关于他的一些传闻。

A forest ranger from north county died in a wildfire, and various rumors circulating about him.

# 犯罪预演 BROKE BUM LOSERS

中国 China  
2024 2024  
彩色 Color  
4分21秒 4min21sec

导演 / 编剧 | 刘金宇  
剪辑 | 刘金宇、张鑫  
摄影 | 刘金宇  
声音 | 张鑫

美术 | 姜雷  
制片 | 庄冬强、张懿文  
演员 | 蔡日学、刘金宇



## 导演简介 DIRECTOR'S BIOGRAPHY



刘金宇  
LIU JINYU

山东省临沂人，1987年出生，2010年大学毕业后来北京，从事纪录片编导工作。2018年开始剧情片创作，先后以联合出品人、执行导演、编剧和制片人等方式参与《歌声缘何慢半拍》《亚洲铜》等多部电影的创作。

LIU Jinyu, born in 1987 in Linyi, Shandong Province, graduated from university in 2010 and moved to Beijing to work as a documentary director. In 2018, he began creating feature films and has since participated in the production of several films, including WHY IS THE SONG SLOW? and THE GRASS, in roles such as co-producer, executive director, screenwriter and producer.

## 影片简介 SYNOPSIS

老蔡因交通肇事刚从拘留所出来，朋友老金带他去海边散心。之后两人回到老蔡的老家，寻找采石场荒废的大坑。两人聊起身边的有钱人，讨论着穷衰的处境。在一个雨夜，老蔡拨通了老金的电话。

Lao Cai, who had just been released from detention for a traffic accident, was taken to the seaside by his friend Lao Jin to relax. Afterward, they returned to Lao Cai's hometown to search for an abandoned quarry pit. The two talked about the wealthy people around them and discussed their own dire financial situations. On a rainy night, Lao Cai dialed Lao Jin's number.

# 空房子 OLD HOUSE

中国 China  
2024 2024  
彩色 Color  
4分52秒 4min52sec

导演 / 编剧 / 剪辑 / 声音 / 美术 / 制片 / 演员 | 黄维鹏  
摄影 | 黄维鹏、王亚静



## 导演简介 DIRECTOR'S BIOGRAPHY



黄维鹏  
HUANG WEIPENG

影像艺术创作者，代表作品《我的席梦思》《不安之洞》《水花》《野草丛生》《那些风景》和《新年快乐》等曾在意大利阿索罗国际艺术电影节、德国卡塞尔纪录片电影节、美国雅典国际电影影像节、希腊米科诺斯双年展等影展展出。

Image art creator, representative works such as MY SIMMONS, CAVE OF ANXIETY, WATER SPLASH, WILD GRASS, THOSE SCENES, HAPPY NEW YEAR, etc. Those works have been exhibited at film festivals such as the Azolo International Art Film Festival in Italy, the Kassel Documentary Film Festival in Germany, Athens International Film and Video Festival in the United States, and the Mykonos Biennale in Greece.

## 影片简介 SYNOPSIS

一座空房子，三代人的记忆，一百年的孤寂。

An empty house, the memories of three generations, a hundred years of solitude.

# 老房有喜 A SURPRISE OF EX

中国  
2024  
彩色  
3分57秒

导演/编剧 | 文易  
剪辑 | 刘畅  
摄影 | 刘畅、秦博瀚  
声音 | 李天  
美术 | 周怡齐

制片 | 周怡齐、张哲  
演员 | 伍睿、毕鑫海



## 导演简介 DIRECTOR'S BIOGRAPHY



文易  
EASYART

青年导演、编剧。毕业于北京电影学院导演系。2024年自编自导短片《老房有喜》，该片以当下社会房价大跌为背景，入围第十八届FIRST青年电影展超短片单元。

Director and screenwriter, graduated from the Department of Directing at the Beijing Film Academy. In 2024, Eeasyart directed and wrote the short film A SURPRISE OF EX, which is set against the backdrop of the current sharp decline in housing prices. The film was shortlisted for the Short Short Film at the 18th FIRST International Film Festival.

## 影片简介 SYNOPSIS

2024年，二手房价大跌，许浩然，一个曾誓言与房地产商死磕到底的人，也踏入了看房买房的行列。这天许浩然妄图捡漏一套低价老房子的时候，居然意外重逢了两年未见的前任周瑶...两人相视而笑，一切好像都没变，但其实如同这两年的房价一样，一切都变了...

In 2024, as the prices of second-hand houses plummeted, XU Haoran, a man who once vowed to fight against real estate developers to the end, also joined the ranks of those looking to buy a house.

One day, when XU was trying to snag a bargain on an old house, he unexpectedly ran into his ex-girlfriend ZHOU Yao, whom he hadn't seen in two years.

They smiled at each other, and it seemed like nothing had changed. But in reality, just like the housing prices over the past two years, everything has changed.

# 老房子 THE OLD SHELL

中国  
2024  
彩色  
3分20秒

导演/编剧/制片 | 李美玲、吴磊  
剪辑/摄影 | 李美玲  
声音 | 林倩如  
美术 | 吴磊



## 导演简介 DIRECTOR'S BIOGRAPHY



李美玲  
LI MEILING

在电影、动画、漫画的边缘四处游走。  
Wandering on the edges of film, animation, and manga.



吴磊  
WU LEI

正在探索大地的一块泥巴。  
A piece of clay exploring the earth.

## 影片简介 SYNOPSIS

人的脚步会渐渐散去，老房子和封锁的记忆则渐渐落幕到时间的尘埃中。

People's footsteps will gradually fade away, while the old house and its locked-away memories will slowly fall into the dust of time.

# 黎明到来前 BEFORE DAWN

中国 China  
2024 2024  
彩色 Color  
4分40秒 4min40sec

导演/编剧/声音/演员 | 徐康硕  
剪辑/摄影/美术 | 徐康硕、丁一  
制片 | 刘小黛



## 导演简介 DIRECTOR'S BIOGRAPHY



徐 康硕  
ERIC XU

2001年生于北京，青年导演、演员，作品曾在中国金鸡百花电影节、FIRST青年电影展、北京国际电影节、平遥国际电影节等90余个电影节获奖/入围。并担任2023年第二届FBS新青年剧本节&蓝晒影展评委、2023年第九届横店影视节“文荣奖”评委

Born in Beijing in 2001, XU is a young director/actor. His works have been awarded or shortlisted at more than 90 film festivals, such as the China Golden Rooster and Hundred Flowers Film Festival, FIRST International Film Festival, Beijing International Film Festival and Pingyao International Film Festival. He also served as a jury member of the 2<sup>nd</sup> FBS New Youth Script Festival & Blue Sun Film Festival and the 9<sup>th</sup> Hengdian Film and Television Festival Wenrong Awards.

## 影片简介 SYNOPSIS

在末日废土后的地球上，一个人类和一个机器人相依为命，为了生存要找到资源和食物，他们还尝试着想找到一片绿洲，但是在路上却被一群开着装甲车的暴徒们包围了，他拿着枪发抖崩溃的站在原地.....

On a post-apocalyptic Earth, a human and a robot rely on each other for survival. To stay alive, they must find resources and food. They also strive to find an oasis, but along the way, they are surrounded by a group of marauders driving armored vehicles. The human, holding a gun, stands trembling and on the verge of a breakdown...

# 妈妈的拳击赛 FIRST TIME

中国 China  
2024 2024  
彩色 Color  
5分钟 5min

导演/编剧/剪辑/摄影/美术 | 王海全  
声音 | 大波浪乐队  
制片 | 徐善谣  
演员 | 吴昊天、闻洁、张铭宇、吴夏民、白浩然



## 导演简介 DIRECTOR'S BIOGRAPHY



王 海全  
DERRICK WANG

导演、编剧。2023年执导短片处女作《手》，凭借该片相继入围第十七届FIRST青年电影展、第十四届北京国际电影节、第二十六届上海国际电影节等多个电影节，2024年执导《妈妈的拳击赛》入围第十八届FIRST青年电影展。

Derrick Wang is a director and screenwriter. In 2023, he directed his short film debut HAND, which was shortlisted for several film festivals, including the 17<sup>th</sup> FIRST International Film Festival, the 14<sup>th</sup> Beijing International Film Festival, and the 26<sup>th</sup> Shanghai International Film Festival. In 2024, his film FIRST TIME was shortlisted for the 18<sup>th</sup> FIRST International Film Festival.

## 影片简介 SYNOPSIS

活在妈妈“文武双全”的期待与压力之下的少女昊天今天第一次.....

Living under the expectations and pressure of her mother's desire for her to be both scholarly and physically adept, the young girl Haotian today, for the first time...

中国 China  
2024 2024  
彩色&黑白 Color, B&W  
5分钟 5min

导演/编剧/剪辑/摄影/声音/制片 | 王志翔  
演员 | 戴圣英



#### 导演简介 DIRECTOR'S BIOGRAPHY



**王志翔**  
WANG ZHIXIANG

毕业于四川电影电视学院导演系。毕业后进入电视剧剧组，开始做电影电视剧幕后纪录片以及影视航拍工作。至今已工作四年，有着较为丰富的影视相关拍摄经验。

Director WANG Zhixiang graduated from the Directing Department of the Sichuan Film and Television Academy. After graduation, he worked as an intern in the Economic News Channel of Hefei Radio and Television Station. After the internship, he joined the TV drama crew as a photography assistant. After six months in the industry, he began to do behind-the-scenes documentary films and TV series as well as aerial photography. So far, he has been working in the industry for four years and have rich experience in film and television production.

#### 影片简介 SYNOPSIS

2024年是爷爷去世的第五年。得了脑梗的奶奶虽然右边肢体瘫痪也丧失了语言能力，但内心依然有着太多的执念没有放下。她始终觉得爷爷的灵魂游荡在老房子的各个角落，以旁观者的视角观察着压抑又敏感的家庭关系。

The year 2024 marks the fifth year since Grandpa passed away. Although Grandma suffered a stroke that left her right side paralyzed and took away her ability to speak, she still harbors many unresolved obsessions. She firmly believes that Grandpa's spirit wanders through every corner of the old house, observing the strained and sensitive family dynamics from a spectator's perspective.

中国 China  
2024 2024  
彩色 Color  
4分59秒 4min59sec

导演/剪辑/声音 | 叶哲  
编剧 | 叶哲、汤小雅  
摄影 | 郭文凯  
美术 | 黄看看  
制片 | 刘晓东  
演员 | 刘智豪、刘元秀、李明、蒋祖文、汤小雅



#### 导演简介 DIRECTOR'S BIOGRAPHY



**叶哲**  
DOMINIC YEH

15岁编导电影作品《蜉蝣》，入围中国传媒大学“半夏”大学生电影节。20岁拍摄电影《化民易俗》入围戛纳短片角、法国克莱蒙电影节。共入围24个国际电影，获奖14枚。2021年拍摄《纸飞机》入围FIRST青年电影节超短片单元。2022年拍摄制作电影《象往》。

Director Dominic Yeh, at the age of 15, wrote and directed film MAYFLY which was shortlisted for the Midsummer Film Festival at Communication University of China. At the age of 20, his film IN THE MUD was shortlisted for 24 international film festivals, including Cannes Short Film Corner, the Clermont-Ferrand International Short Film Festival and have won 14 awards. In 2021, his film PAPER PLANES was shortlisted for the Short Short Film at the FIRST International Film Festival. In 2022, he shot and produced film COLD ELEPHANT.

#### 影片简介 SYNOPSIS

本实验短片通过演员的“浮夸”肢体和音效的失真感以及少量滞后的配音制作出强烈的游戏NPC画面，全片一镜到底，调度自然，形成更强的游戏上帝视角。通过一个外卖员被撞掉餐食的故事阐述投诉这一权利，当每个人手握投诉的权利的时候应该如何去使用它。

This experimental short film creates a strong visual representation of game NPCs through 'exaggerated' actor movements, distorted sound effects, and slightly delayed voiceovers. The entire film is shot in one continuous take with natural choreography, enhancing the god-like perspective of a video game. The story revolves around a delivery person whose food is knocked over, exploring the concept of the right to file a complaint. It poses the question of how one should wield this right.

# 尾声 GOODBYE! SEE YOU

中国  
2024  
黑白  
5分钟

China  
2024  
B&W  
5min

导演 / 编剧 / 剪辑 | 魏德安  
摄影 | 一恒、倪亮瑜  
声音 | 谢云  
美术 | 王子铭

制片 | 刘嘉琪  
后期调色 | Julia Gao  
海报设计 | 何沛家  
演员 | 徐一丹、于宝坤



## 导演简介 DIRECTOR'S BIOGRAPHY



德 魏 安  
DEAN WEI

生于德国，现居北京，导演，摄影以及电影作曲，2022年毕业于北京电影学院摄影系。参与国内外多部电影拍摄，音乐创作以及商业广告。目前正在拍摄杨荔钠导演的纪录片《紫丝带妈妈》，担任摄影指导。2017年参与娄烨导演作品《兰心大剧院》；2019年春，作为摄影指导参与了泰国短片《Merry Go Around》的拍摄。2019年导演，作曲的影片《Venus/维纳斯》入围北京电影学院摄影系先力奖。2022年夏，作为导演、作曲完成北京电影学院联合毕业作品《蚂蚁》的拍摄工作。

Dean Wei is a Chinese/German Director, Cinematographer and Composer. Unconfined by genre, his storytelling approach explores both the boundaries of sound and image to create cerebral, surreal experiences. Growing up as a classically trained musician, Dean's focus quickly shifted to photography when he moved to China at an early age and learned to use the camera to document everyday life. He would later go on to study at the renowned Beijing Film Academy Cinematography Department graduating in 2022. 2018 Dean participates in an exchange to the Netherlands Film School. 2019 Dean's film VENUS was shortlisted for the Beijing Film Academy Cinerent Festival. 2020 Dean directs various fashion films for renowned Actress LIU ZI. 2021 Dean directs the short film BOYCERK. 2022 Dean directs the short film WHERE DO ANTS SLEEP AT NIGHT.

## 影片简介 SYNOPSIS

一段情感走向尾声，女孩试图从声音中抓住他们相爱最后的证据。

A heartbroken foley artist captures sounds of her ex-boyfriend's daily life, hoping to find the residue of their love.

# 未来伴侣 FUTURE LOVERS

中国  
2023  
彩色  
4分59秒

China  
2023  
Color  
4min59sec

导演 | 成雨龙  
编剧 | 成雨龙、干頣  
剪辑 | 成雨龙、郭雨松  
摄影 | 韩超一

美术 | 干頣  
制片 | 陈小雨  
演员 | 可轩、潘广沙



## 导演简介 DIRECTOR'S BIOGRAPHY



成 雨 龙  
CHENG YULONG

2021年进入电影行业，曾担任电影《乘船而去》道具，《八角笼中》美术助理和《援军明日到达》场记。2023年完成个人首部短片《未来伴侣》。现就读于纽约大学电影电视专业。

In 2021, CHENG Yulong entered the film industry and worked as the props manager for the film GONE WITH THE BOAT, the art assistant for NEVER SAY NEVER, and the script supervisor for HENGYANG 1944. In 2023, he completed his first short film, FUTURE LOVERS. He is currently studying film and television at New York University.

## 影片简介 SYNOPSIS

当人工智能开始取缔亲密关系中的角色时，悲剧在所难免。

A tragedy happens when artificial intelligence takes over a human's role in an intimate relationship.

# 我不是莎士比亚 I AM NOT SHAKESPEARE

中国 China  
2023 2023  
彩色&黑白 Color, B&W  
4分53秒 4min53sec

导演/编剧/剪辑 | 郭仕睿  
副导演 | 钱奕帆  
摄影 | 王子瑞、郭仕睿  
声音 | 刘珊宏

美术 | 吕帅达  
制片 | 刘珊宏、王子瑞  
演员 | 徐海涛



## 导演简介 DIRECTOR'S BIOGRAPHY



郭 仕睿  
GUO SHIRUI

2004年生于山西，最大的愿望是可以长胖20斤，然后幸福快乐，少些烦恼，家人朋友健康平安。  
GUO Shirui, born in Shanxi Province in 2004, has the biggest wish is to gain 20 kilograms, and to live happily with fewer worries, while hoping for the health and safety of family and friends.

## 影片简介 SYNOPSIS

一辆汽车里栖息着女孩的童年碎影，在她选择回忆与涅槃的路上，危机四伏，但光芒万丈。

The girl chooses to be reborn from the 'womb' in that memory. Despite facing numerous dangers, the rebirth path is shining.

# 星之回响 ECHOES OF STARS

中国 China  
2024 2024  
彩色 Color  
4分58秒 4min58sec

导演/编剧/剪辑 | 任政伟  
摄影 | 侯铁闯  
声音 | 陈佳  
美术 | 王端

制片 | 陈子晴



## 导演简介 DIRECTOR'S BIOGRAPHY



任 政伟  
REN ZHENGWEI

浙江师范大学电影专业研究生在读。  
REN Zhengwei, a graduate student majoring in Film at Zhejiang Normal University.

## 影片简介 SYNOPSIS

这是一部关于我个人亲身经历的纪录短片。在一个寻常的夜晚，原本我们都在学校宿舍里按部就班地做着自己的事情，可突然几阵密集的尖叫声，让我们知晓了双子座流星的降临。有人在欢呼、有人在记录、有人在歌唱，也有人被嘈杂的声音打扰。总之，在那晚，我们之间产生了某种奇妙的联系。所以我选择集合我们那天的记忆和现场真实的影像，制作出这部纪录短片。

This is a short documentary about my personal experience. On an ordinary night, while we were all routinely doing our own business in the school dormitory, suddenly a series of sharp screams alerted us to the arrival of the Geminid meteor shower. Everyone reacted differently to its arrival. Some were cheering, some were recording, some were singing, some were disturbed by the noise. In short, there was a strange connection between us in the dormitory building that night. So I chose to bring together our memories of that early morning and actual footage from the scene to make this documentary short film.

# 学习资料上传完毕 STUDY OF HUMAN DECEPTION

# 一起晒晒太阳吧 A FAMILY

中国  
2024  
彩色  
5分钟

China  
2024  
Color  
5min

导演 / 剪辑 / 声音 / 美术 | 郭骏  
编剧 | 异客  
摄影 | 丁兮  
制片 | 丁俐文

演员 | 郭骏、丁俐文



## 导演简介 DIRECTOR'S BIOGRAPHY



郭 骏  
GUO JUN

话剧导演，编剧，演员，独立电影人。话剧《未知距离》的编剧，第十六届大学生话剧节最佳编剧。《\_\_\_\_\_, 开始了吗？》的编导，入围第十七届FIRST超短片单元，获第三届瓦子影像周观众之选，《做给天使看的戏》的编导，入围第十三届澳门国际微电影节。

Theater director, screenwriter, actor, and independent filmmaker. Screenwriter of the play UNKNOWN DISTANCES, which won the Best Screenwriter award at the 16<sup>th</sup> University Theater Festival. Screenwriter and director of \_\_\_\_, READY? which was shortlisted for the Short Short Film at the 17<sup>th</sup> FIRST International Film Festival and won the Audience Choice Award at the 3<sup>rd</sup> Wazi Film Festival. Screenwriter and director of A PLAY FOR ANGELS TO WATCH, which was shortlisted for the 13<sup>th</sup> Macau International Micro-Film Festival.

## 影片简介 SYNOPSIS

一对夫妻，两则视频，是AI在学造假，还是人已迷失真假，难辨！

A couple, two videos—is it AI learning to forge, or has the line between reality and deception become impossible to discern?

中国  
2024  
彩色  
5分钟

China  
2024  
Color  
5min

导演 / 编剧 | 刘言文珺  
剪辑 | 李是非  
摄影 | 唐霏雪  
声音 | 张京

美术 | 左梦园  
制片 | 郑菁、邓赐麟  
演员 | 王婧、孟秀



## 导演简介 DIRECTOR'S BIOGRAPHY



刘 言文珺  
LIU YANWENJUN

毕业于伦敦电影学院、武汉大学，曾任在《智取威虎山》《风中有朵雨做的云》等电影任副导演。导演短片《夏天的色彩》《最后的爱情》《国庆长假》等，剧本《我是世界上另一个你》在第十八届“夏衍杯”获创意电影剧本奖。

Writer-director LIU Yanwenjun is a graduate from the London Film School and Wuhan University. She worked as assistant director for Tsui Hark's THE TAKING OF TIGER MOUNTAIN and LOU Ye's THE SHADOW PLAY. She directed short film FLYING COLOURS, THE END OF LOVE, and NATIONAL DAY HOLIDAY. Her feature film screenplay MY FATHER IS A POLICEMAN won Creative Screenplay Award at the 18<sup>th</sup> Xiayan Screenplay Awards.

## 影片简介 SYNOPSIS

林梦巧和林梦心姐妹俩这一天团聚，天气正好，她俩来到陵园的山上带着父亲的骨灰盒一道晒太阳、野餐、聊天。大姐梦巧将要做一个不大不小的手术，她想在手术前向父亲寻求一点安慰，就像他在世时一样。

One a fine day, LIN Mengqiao and her sister LIN Mengxin bring their deceased father's urn to the cemetery hilltop for a picnic and reminiscing. The elder sister, Mengqiao, is about to undergo a surgery. She seeks comfort from their father, just as they did when he was alive.

# 元年 YEAR ONE

中国  
2024  
彩色  
5分钟

China  
2024  
Color  
5min

导演/编剧/剪辑/摄影 | 张天宇  
声音 | 卫文杰  
美术 | 胡倍源  
制片 | 郭帅

演员 | 王思蕴、张宁浩、张钧诚



## 导演简介 DIRECTOR'S BIOGRAPHY



张天宇  
LIU JINYU

独立电影人，拍过纪录片，当过编剧，做过导演。研究生毕业于伦敦大学学院（UCL）人类学纪录片专业。从人类学学院毕业，想做点人事，拍点有意思的故事。希望通过影像，不是永远“如此生活三十年”，让生活有点“时刻”。

Documentary Filmmaker, Screenwriter, and Film Director. Graduated from University College London with a master's degree in Ethnographic Documentary Film. I hope to make more films, and these films would capture more fresh moments of life.

## 影片简介 SYNOPSIS

这是几千年前的事了，对于新文明来说。历史上有三个人聚在了一起，成为了新文明的开始。史前的大地是一片核战后的荒芜，史前的人们由于战争和陌生人生相互怀疑，不再接触。这次相聚也像是更早的洞穴中的篝火，像原始人第一次共同坐下。像是给人的图灵测试，他们找到了一样东西，这样东西让他们不再怀疑。

This happened thousands of years ago, for a new civilization. In history, three people came together, marking the beginning of this new civilization. The prehistoric land was a wasteland after nuclear war. People of the prehistoric era, due to the war and the presence of biorobots, distrusted each other and avoided contact. This time their gathering was similar to the bonfires in the caves earlier. They found something that ended their suspicions.

# 再见别离 FAREWELL, FAREWELL

中国  
2024  
彩色  
5分钟

China  
2024  
Color  
5min

导演/编剧/剪辑/摄影 | 王子  
声音 | Ray Zhao  
美术/制片 | 孙雨  
演员 | 吴淼、方喆



## 导演简介 DIRECTOR'S BIOGRAPHY



王子  
BOOB WANG

职业教师，摇摆电影人，业余诗人，业余咆哮歌手，业余人性观察员，专业孤独患者。

A professional teacher, part-time filmmaker, amateur poet, amateur roar singer, amateur observer of human nature, and a professional sufferer of loneliness.

## 影片简介 SYNOPSIS

章原和好友酒后一拍即合，鼓起勇气准备前往前女友家中袒露心扉，以修复之前的亲密关系。但情理之中的意外却接踵而至。

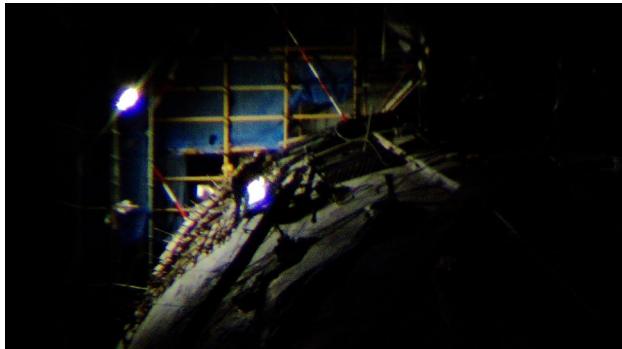
After a few drinks, ZHANG Yuan and his friend hit it off and mustered the courage to go to his ex-girlfriend's house to reveal his heart, hoping to mend the previous intimate relationship. But unreasonable accidents followed.

# 在另一个夜晚 ON ANOTHER NIGHT

中国 China  
2024  
彩色 Color  
5分钟 5min

导演/编剧/美术 | 朱云逸  
剪辑 | 王裕言  
摄影 | 梅墅轩  
声音 | 彭镝

制片 | 刘芮佳宁、吴茄萌  
演员 | 莊秀榮  
监制 | 廖赫



## 导演简介 DIRECTOR'S BIOGRAPHY



朱云逸  
ZHU YUNYI

出生于山东滕州，毕业于清华大学美术学院雕塑系，Le Fresnoy-法国国立当代艺术研究院。作品形式多以影像、装置为主。

ZHU Yunyi is a Chinese artist, born in Tengzhou, Shandong Province. He graduated from Tsinghua University Academy of Fine Arts in Sculpture and Le Fresnoy - Studio National Des Arts Contemporains. His works primarily take the form of video and installation art.

## 影片简介 SYNOPSIS

80年代初，由于城市建设很快到处灯火通明，萤火虫以闪电般的速度消失了。几年后，城市里就不再有萤火虫了。今天，一位老人与我们分享他在某个夜晚关于萤火虫的回忆。

In the early 1980s, due to rapid urban development, fireflies disappeared at lightning speed. There is no more fireflies in urban space. Today, an elderly man shares with us his memories of fireflies on a certain night.

# 周末愉快 INSTANT AND ETERNAL

中国 China  
2024  
彩色&黑白 Color, B&W  
3分50秒 3min50sec

导演 | 张一骏  
编剧 | 张一骏、沈亦博、王家祺  
剪辑/摄影 | 侯镇坤  
声音 | 李晓东、春江鹏

制片 | 陈海天、李朴蕙  
演员 | 刘子漠



## 导演简介 DIRECTOR'S BIOGRAPHY



张一骏  
ZHANG YIJUN

西安外国语大学戏剧影视文学专业大四学生，大学期间创作短片《年少轻狂》《随海而逝》《献给月亮》《课间休息》。其中《年少轻狂》入围第二届中国电影金鸡奖手机新影像单元荣获优秀作品荣誉。

A senior student majoring in Literature of Theatre, Film, and Television at Xi'an International Studies University has directed several short films including DAZED AND CONFUSED, ALONG WITH THE SEA, FOR MOON and MAGIC MOMENT. Notably, DAZED AND CONFUSED was shortlisted for the Mobile Phone New Image Category at the 2<sup>nd</sup> Golden Rooster Awards and received the title of Outstanding Work.

## 影片简介 SYNOPSIS

周五下午，堵车高峰。

孩童遐思，成人烦恼。

万千心绪，浮世百态。

转瞬即逝，一念永恒。

Friday afternoon, rush hour traffic.  
Children daydream, adults worry.

Countless emotions, the myriad facets of life.  
Fleeting moments, eternal thoughts.

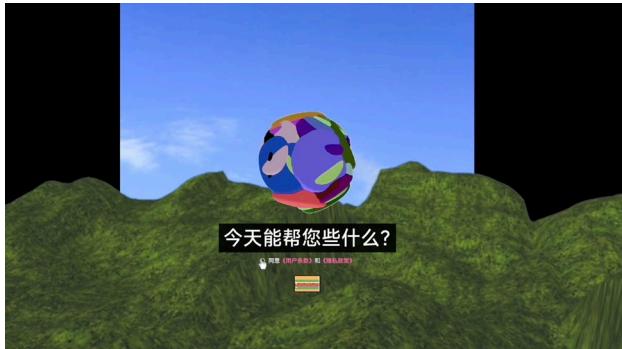


展映  
SPECIAL SCREENING

# 不满意，重做 NOT SATISFIED, REDO

中国 China  
2024  
彩色 Color  
4分56秒 4min56sec

导演 / 编剧 / 剪辑 / 摄影 / 声音 / 美术 | 税源  
制片 | 艾阁、税源  
演员 | 灵敏



## 导演简介 DIRECTOR'S BIOGRAPHY



税源  
SHUI YUAN

围绕动画、视觉设计、现场表演等方式工作的多媒体艺术家。1999年生于四川乐山，2021与作品《坏掉的土豆》毕业于中国美术学院动画系，2023年由她导演的李宇春音乐动画MV《“鸵鸟逃跑了”》在各平台收到广泛好评，上线当天获得上千万网络播放量。作品曾入围加拿大蒙特利尔国际动画节、斯洛文尼亚StopTrik国际动画节、保加利亚皇宫电影节、挪威短片电影节、费那奇北京动画周、FIRST青年电影节等影展。

A multimedia artist working in animation, visual design, and live performance. Born in Leshan, Sichuan in 1999, she graduated from the China Academy of Art's Animation Department in 2021 with her work BROKEN POTATO. In 2023, she directed the music animation MV for Li Yuchun's song THE OSTRICH HAS RUN AWAY, which received widespread acclaim across various platforms, garnering tens of millions of views on the day of its release. Her works have been shortlisted for several film festivals, including the Montreal International Animation Festival in Canada, the StopTrik International Film Festival in Slovenia, the IN THE PALACE International Short Film Festival in Bulgaria, the Norwegian Short Film Festival, the Feinaqi Beijing Animation Week, and the FIRST International Film Festival, etc.

## 影片简介 SYNOPSIS

游戏主播两小儿辩日录制了一期新的游戏测评体验。本片为《点一个汉堡》动画短片集中的其中一部作品。

Gaming streamer Two Little Children Argue About the Sun has recorded a new game review and experience session. This film is one of the works in the animated short film collection BURGER ORDER.

# 地狱门前 LOOKING BACK AGAIN

中国 China  
2023  
彩色&黑白 Color, B&W  
4分55秒 4min55sec

导演 / 编剧 / 声音 | 郭仕睿  
剪辑 | 王思佳  
摄影 | 肖子叶  
美术 / 制片 | 刘珊宏  
演员 | 韩海东、郭建军



## 导演简介 DIRECTOR'S BIOGRAPHY



郭仕睿  
GUO SHIRUI

2004年生于山西，最大的愿望是可以长胖20斤，然后少些烦恼，多点快乐，家人朋友幸福健康。

Born in 2004 in Shanxi, he has the biggest wish to gain 10 kilograms, have fewer worries, more happiness, and for his family and friends to be happy and healthy.

## 影片简介 SYNOPSIS

这是一部关于我爸的短纪录片，2023年的一个夏夜，他偷偷买好飞往云南边境的机票。人心惶惶的夜里，有两个装作“我大爷”的叔叔闯入我家，他们围坐在一起，准备救赎我爸。

This is a short documentary about my father. On a summer night in 2023, he secretly bought a plane ticket to the Yunnan border. On that anxious night, two men pretending to be "my uncles" broke into our home. They sat together, ready to redeem my father.

# 佛争一炷香

## FO-DIMENSIONS

中国  
2024  
彩色  
2分27秒

导演 / 编剧 / 剪辑 / 摄影 / 声音 / 美术 / 制片 | 钟念语  
演员 | 钟建



### 导演简介 DIRECTOR'S BIOGRAPHY



### 钟念语 ZHONG NIANYU

2003年出生的狮子座，初中留学悉尼，高中师从中戏老师学表演，大学主修编导。近两年编剧、执导了剧情短片《格子》《汤圆》《脚》《臭氧》等，纪录短片《没有浪花的母亲河》《消失的发言》和《婆那》系列家庭纪录片等。

She was born in 2003. She went to Sydney and studied at Chatswood High School from the age of fifteen. She is currently studying editing and directing at Chengdu University. In the past two years, she has directed fiction short films such as THE GRID, RICE DUMPLING, FEET, and OZONE, as well as short documentaries like MOTHER RIVER WITH NO SPLASH, THE DISAPPEARED SPEECH, and a series of family documentaries titled GRANDMA'S HOUSE, among others.

### 影片简介 SYNOPSIS

本片用最简单的“燃香”的方式，尝试破开三维的禁锢，展现四维空间就是思维空间，是佛空间。片中既有使用AI制作的“瞬息全宇宙”片段的快节奏，又有用接近2分钟展现燃香的原始过程，快慢对比让人如坐针毡之时，或许会想：一生很短，一炷香很长。如果你连一炷香的时间也等不了，那么，关于一生一世的话都如“梦幻泡影”。

This short film uses the simplest method of "burning a stick of incense" to attempt to break free from the confines of three dimensions and illustrate what the fourth dimension looks like—a thinking space-time, the Buddha space-time, and the Fo-Dimensions. The film features both the fast pace of the "instant universe" segment created by AI and the slow, nearly two-minute process of burning a stick of incense. The contrast between fast and slow rhythms may lead the audience to reflect: a lifetime is so short, but a stick of incense burns for so long.

# 过家家

## PLAYING HOUSE

中国  
2024  
彩色  
4分59秒

导演 / 美术 | 韩雨岐  
编剧 | 韩雨岐、于含笑  
剪辑 / 摄影 | 王飞  
声音 | 梁嘉

制片 | 顾舒波、梁嘉  
演员 | 吴或尔、王琳台、李沫洋、  
王婧蕊、梁嘉



### 导演简介 DIRECTOR'S BIOGRAPHY



### 韩雨岐 HAN YUQI

北京电影学院继续教育学院2023制作本在读，《过家家》是其作为编剧兼导演的第一部正式作品。曾在高中时期拍摄过公益网大《我还想》，也曾在电视剧、电影、短片剧组担任场记，导演助理等工作。

HAN is currently studying at the Beijing Film Academy's Continuing Education School in the 2023 production program. The film PLAYING HOUSE is her first official work as a screenwriter and as a director. She shot the public welfare online film I STILL WISH during high school, during high school and worked as a script supervisor and assistant director in TV, film, and short film crews.

### 影片简介 SYNOPSIS

6岁的忠传长期生活在父亲家暴母亲与家暴自己的家庭环境中。某天他在馨文家，与馨文，元鑫一起玩过家家的游戏，忠传将他父亲平时的暴力行为演绎了出来。在他的意愿中本表演的很好，哪知两种家庭的幸与不幸，在这场过家家的游戏中血淋淋地暴露了出来。

Zhongchuan, who is six years old, has long lived in a family environment where his father is violent towards his mother and himself. One day, when he was at Xinwen's home and playing the game of "playing house" with Xinwen and Yuanxin, Zhongchuan reenacted his father's usual violent behavior. In his mind, he performed so well, but little did he know that the happiness and misfortune of the two families were brutally exposed in this game of "playing house".

中国	China	导演 / 编剧 / 剪辑 / 摄影   刘卡达	演员   张多余
2023	2023	声音   许逸乔	
彩色	Color	美术   张若璇	
5分钟	5min	制片   张艺璇	



#### 导演简介 DIRECTOR'S BIOGRAPHY



**刘卡达**  
LIU KADA

北京电影学院本科、硕士导演专业毕业，代表作品《77公路》《喜剧英雄》《爆裂直播》等，其影片风格独树一帜。曾于2015年金鸡百花电影节微电影中斩获特别奖，曾于2017年北京大学电影节获最佳剧情长片奖，2017年获企鹅影视年度最佳影片奖。其中分别两次入选中国电影导演协会青葱导演计划，人选成龙电影A计划导演。

Graduated with a bachelor's and master's degree in directing from the Beijing Film Academy. His representative works include 77 HIGHWAY and COMEDY HERO, which are known for the unique style. He won a Special Award at the 2015 Golden Rooster and Hundred Flowers Film Festival for microfilms and the Best Feature Film Award at the 2017 Beijing College Student Film Festival. Additionally, he received the Annual Best Film Award from Tencent Pictures in 2017. He was selected twice for the Green Directors Project of the China Film Directors' Guild and was chosen as a director for Jackie Chan's Project A.

#### 影片简介 SYNOPSIS

张云是一名话务员，因特殊原因，近日以来都居家办公；这天，临近下班之际，却意外接到了一通特殊来电...

ZHANG Yun is a call center agent who has been working from home for some special reasons recently; on this day, just as she was about to finish work, she unexpectedly received a special call...

中国	China	导演   王歌词、王一冉	声音   盛诗宸
2024	2024	编剧   黎小晶、钱馥莹	美术   王歌词、阮晓佳
彩色	Color	剪辑   王歌词	制片   王浩冉
5分钟	5min	摄影   罗益勇	演员   严爽、张莉



#### 导演简介 DIRECTOR'S BIOGRAPHY



**王歌词**  
ANGEL GOOD

旅欧编剧、导演、电影多次入围国内外电影节。长片项目《燃烧的钢琴》曾入选丝绸之路国际电影节、粤港澳；《飞机飞过天空》入选FIRST青年电影展；《绿肥红瘦》曾入选海南岛电影节；《失眠症》入围FIRST超短片单元、金鸡百花电影节年度入选、上海国际电影节展映；《生理曲线》入选中国广州国际纪录片电影节“中国故事”计划；《焦土》入选重庆青年影展。

Angel Good, studying in the Department of Film and Television Photography and Production at Nua, directed his short film GREEN FISH, which was shortlisted for the Best Chinese Student Film at the 12<sup>th</sup> CSFF.

南京艺术学院研究生，致力于独立电影和独立动画创作。作品《THE CARD》《女孩和猫》《咯吱》多次入围国内外电影节奖项。长片项目《燃烧的钢琴》曾入选丝绸之路国际电影节、粤港澳大湾区电影投资会；《绿肥红瘦》曾入选海南岛国际电影节，HiShorts! 厦门短片周；正开发动画长片《此物最相思》。《失眠症》入围FIRST超短片单元、金鸡百花电影节年度入选、上海国际电影节展映。

Leslie Wang is a graduate of the Nanjing Art Institute and is passionate about independent film and independent animation. Her works THE CARD, THE GIRL AND THE CAT and GIGGLE have been selected for many awards in film festivals at home and abroad.

#### 影片简介 SYNOPSIS

听障少女的聩耳，撑开了一朵聆听声音的耳蜗之花，她却拒绝开口说话... ...  
I have ears like flowers, and I just want to be a mute.

# 林彩虹 MY OWN NAME

中国  
2024  
彩色&黑白  
4分59秒

China  
2024  
Color, B&W  
4min59sec

导演 / 编剧 / 剪辑 / 美术 | 刘一童  
摄影 | 文冲  
声音 | 阿东  
制片 | 马琳

演员 | 刘玉萍、吴韵怡、冯辉、马琳



## 导演简介 DIRECTOR'S BIOGRAPHY



刘一童  
LIU YITONG

19岁，即将就读于美国加州州立大学北岭分校。这是她的作品首次参加电影节。

LIU is about to attend California State University, Northridge. This is her first time participating in a film festival with her work.

## 影片简介 SYNOPSIS

林招娣今年已经75岁了。在弟弟去世后，她决心改掉这个为了弟弟而存在的名字。尽管这个决定被家人们屡次拒绝，她却依旧渴望拥有一个真正属于自己的名字。LIN Zhaodi is already 75 years old. Her name originated from her mother's desire for a son. After her younger brother passed away, she wants to change her name. Despite being repeatedly rejected by her family, she still yearns for a name that truly belongs to her.

# 霹雳少年 BREAKING BOYS

中国  
2024  
彩色  
4分56秒

China  
2024  
Color  
4min56sec

导演 / 编剧 | 范庆  
剪辑 | 欣子  
摄影 | 甘为  
声音 | Ceezy

制片 | 张婧怡  
演员 | 黄子逸、李后桦、赵子彧、姚森淇、王圣博



## 导演简介 DIRECTOR'S BIOGRAPHY



范庆  
FAN QING

出生于上海，现任NOWNESS CHINA导演。聚焦文化、时装与艺术类创意短片。擅长用艺术化视觉语言拥抱平凡生活中的不凡与新奇。

Born in Shanghai, FAN is currently a director at NOWNESS CHINA. Keeps seeking for inspiring film making, focuses on culture, fashion and art. Always working on utilizing visual languages to embrace the novel and extraordinary parts of life.

## 影片简介 SYNOPSIS

2024年巴黎奥运会将霹雳舞(Breaking)纳入正式比赛项目，《霹雳少年》以此为契机，跟拍上海霹雳舞集训队的五位青少年队员，纪录他们在5月的奥运资格赛筹备期间的训练与生活。正处在青春期的他们，对于舞蹈和竞技，对于输赢和友谊，对于身体和自我意志都有着各自的想法与烦恼...

In 2024, Breaking (also known as Breakdancing) will be officially included as a competitive event in the Paris Olympics. BREAKING BOYS seizes this opportunity to follow five teenage members of the Shanghai Breaking Training Team. The documentary captures their training and daily lives during the preparation period for the Olympic qualifiers in May. These adolescents, in the throes of puberty, harbor their own thoughts and concerns regarding dance and competition, victory and friendship, as well as their bodies and personal willpower.

# 钱 THE MONEY

日本 Japan  
2024  
彩色 Color  
5分钟 5min

导演/剪辑/美术/制片 | 杨礼平  
编剧 | Brice Cauvin  
摄影 | 由进  
声音 | 负梦珂

演员 | Ryuji Kobayashi,  
OSUMizuhō



## 导演简介 DIRECTOR'S BIOGRAPHY



杨礼平  
YANG LIPING

毕业于日本映画大学，并在东京艺术大学电影映像研究科学习导演课程。师从黑泽清、诹访敦彦和盐田明彦导演。

Graduated from the Japan Institute of the Moving Image and studied in the director course at the Graduate School of Film and New Media, Tokyo University of the Arts. Studied under directors Kiyoshi Kurosawa, Nobuhiro Suwa, and Akihiko Shiota.

## 影片简介 SYNOPSIS

分开多年的情侣，因为一个电话再次相见...

After years of separation, a couple finds each other again through the serendipity of a single phone call.

# 全景 PANORAMA

中国 China  
2024  
彩色&黑白 Color, B&W  
3分33秒 3min33sec

导演/编剧/剪辑/声音/美术/制片 | 胡毛毛  
摄影 | 胡毛毛、佐菲  
演员 | 佐菲、林京怡



## 导演简介 DIRECTOR'S BIOGRAPHY



胡毛毛  
HU MAOMAO

广告行业打工人，偶尔创作。

An advertising industry worker who occasionally creates.

## 影片简介 SYNOPSIS

这天，在给一处房源拍照时，中介公司职员费敏偶遇了房主的女儿——10岁的遥遥。遥遥对还未售出的老房子有所怀念，所以会偷偷跑回来待着。一番交流后，费敏给遥遥拍了一张她和老房子的全景照片。

One day, while taking photos of a property, FEI Min, an employee of a real estate agency, encountered the owner's 10-year-old daughter, Yaoyao. Missing her old house, Yaoyao had sneaked back to stay for a while. FEI Min took a panoramic photo of Yaoyao and her old house.

# 融化蓉桦 MELT

中国台湾 Taiwan,China  
2024 2024  
彩色 Color  
3分20秒 3min20sec

导演 / 编剧 / 剪辑 / 美术 / 制片 | 蔡松颖  
摄影 | 陈牧圣  
声音 | 陈姝妤  
演员 | 洪毓璟、吴思竺



## 导演简介 DIRECTOR'S BIOGRAPHY



蔡 松 颖  
TSAI SUNGYING

保持前进! 尝试任何可能性! 期望有天能用电影讲故事!

Keep going! Die trying! Hope to be able to tell a story through films one day!

## 影片简介 SYNOPSIS

暗恋蓉桦已久的明阳，两人合吃着一碗刨冰，他必须在刨冰完全融化之前融化蓉桦的冰山。

Mingyang, who has been in love with Ronghua for a long time, shares a bowl of shaved ice together. He has to melt Ronghua's heart before the shaved ice melts completely.

# 杀车 NO BRAKES

中国 China  
2023 2023  
彩色 Color  
4分13秒 4min13sec

导演 / 编剧 / 美术 | 余子豪  
剪辑 | 郑洋洋  
摄影 | 王廷棉  
声音 | 刘子铮、柴国涛

制片 | 崔笑凡  
演员 | 王聪、庞厚民



## 导演简介 DIRECTOR'S BIOGRAPHY



余 子 豪  
YU ZIHAO

喜欢拍一些通俗易懂的短片，未来的目标是拍商业长片。已有多部短片经验，观看请到b站搜索“一步一部rolling”。

YU enjoys creating short films that are easy to understand and accessible to a wide audience. His goal for the future is to direct commercial feature films. He has experience with multiple short films. To watch them, please search for "step-by-step-rolling" on Bilibili.

## 影片简介 SYNOPSIS

半夜，一男子着急来到修车铺，要求修车。原因是.....

In the middle of the night, a man rushed to the repair shop and requested to have his car repaired. The reason is.....

中国 China  
2024  
彩色 Color  
4分47秒 4min47sec

导演 | 王米童  
编剧 | 王米童  
剪辑 | 冯威翔  
摄影 | 庄雨森

声音 | 曹岚  
美术 | 吴珮琪  
制片 | 赵文迪、刘尚书、  
杜建华



导演简介 DIRECTOR'S BIOGRAPHY



王米童  
WANG MITONG

女, 生于2008年2月15日, 就读于北京乐成国际学校十一年级。

Female, born on February 15, 2008, she is a tenth-grade student at Beijing City International School.

中国 China  
2024  
彩色 Color  
4分58秒 4min58sec

导演/剪辑/摄影/美术 | 何其乐  
编剧/声音/制片 | 林苗  
演员 | 何其乐、林苗



导演简介 DIRECTOR'S BIOGRAPHY



何其乐  
HE QILE

在南京艺术学院读大二, 学首饰设计。

Currently a sophomore at Nanjing University of the Arts, studying jewelry design.

影片简介 SYNOPSIS

小女孩无意中目睹了一次抢劫, 面对警察的询问, 她意识到自己并没有看清劫匪的样子, 但在虚荣和利益的驱使下, 她随意指认了一个人……她能躲过自己良心的责问吗?

When a girl is questioned by the police after unintentionally witnessing a robbery, she realizes that she did not see the perpetrator clearly. However, motivated by vanity and the rewards that await her, she randomly identifies someone. Can she overcome her guilty conscience?

影片简介 SYNOPSIS

一个拍人拍片子的片子。

A film about us filming a film.

# 我把春天带回家

## I BRING SPRING HOME

中国  
2024  
彩色  
4分58秒

China  
2024  
Color  
4min58sec

导演/编剧/剪辑 | 超凡  
摄影 | 雷扩  
声音 | 常帅  
美术 | 刘呈昱

制片 | 闫义  
演员 | 刘沛儿、高琴基



### 导演简介 DIRECTOR'S BIOGRAPHY



超凡  
CHAO FAN

编剧、导演，毕业于北京电影学院，代表作品《一个人的葬礼》《有虎出没》。  
Screenwriter and director. CHAO graduated from the Directing Department of the Beijing Film Academy. His film works include CATTLE, ONE MAN FUNERAL, and TIGER IS COMING. In 2021, ONE MAN FUNERAL received the "Spirit of Freedom" award at the 15th FIRST International Film Festival.

### 影片简介 SYNOPSIS

七岁的果果长期受到楼上噪音的困扰，某日，果果决定上楼一探究竟。她发现了楼上患有眼疾不能出门的老奶奶，于是独自到树林里搜集鸟儿的羽毛，到小水潭里捞鱼，折了一支老寺里的桃花带回家。老奶奶通过触摸，嗅觉，听感受到了果果带回来的春日美好。

Seven-year-old Guoguo has long been troubled by the noise from upstairs. One day, Guoguo decides to go upstairs to find out what is going on. She discovers an elderly grandmother suffering from an eye disease, unable to go outside. To help, Guoguo ventures alone into the woods to collect bird feathers, fishes in a small pool, and picks a peach blossom from an old temple to bring back home. The grandmother experiences the beauty of spring brought back by Guoguo through touch, smell, and hearing.

# 夏天

## SUMMER

中国  
2024  
彩色  
3分26秒

China  
2024  
Color  
3min26sec

导演/编剧/剪辑/摄影/声音/美术/制片 | 刘帅  
演员 | 白杨



### 导演简介 DIRECTOR'S BIOGRAPHY



刘帅  
LIU SHUAI

男，河北保定人，目前生活在家乡。  
Male, freelance, from Baoding, Hebei, currently living in his hometown.

### 影片简介 SYNOPSIS

一个夏天的傍晚，大雨即将来临，而地里的庄稼还没有收完。  
One summer evening, with heavy rain approaching, the crops in the field were still not harvested.

中国  
2024  
彩色  
5分钟

导演/编剧/剪辑/摄影/声音 | 周天一  
制片 | 喻诗琪  
演员 | 黄圣植、百变华帅



#### 导演简介 DIRECTOR'S BIOGRAPHY



**周天一**  
ONEDAY ZHOU

本科毕业于中国传媒大学，硕士毕业于英国创意艺术大学，目前从事剪辑与导演工作。导演代表作《我的爷爷奶奶》《街角办公室》，剪辑代表作《大世界扭蛋机：危险之吻》《江湖搜食记》《岐路父子》等。

ZHOU graduated with a bachelor's degree from the Communication University of China and a master's degree from the University for the Creative Arts in the UK. Currently, he works as an editor and director. His short films including MY GRANDPARENTS and PORTERS WITHOUT A PORT has won several awards at film festivals.

#### 影片简介 SYNOPSIS

2047年，为应对地球环境变化，各国联合政府发起“绿洲计划”，派遣宇航员前往光年之外的星系寻找人类新家园。来到终年冰封的M421星球一年后，中国宇航员秦鹏即将开始他的最后一次徒步探险。

In 2047, to address the environmental changes on Earth, the United Governments initiated the "Oasis Project", sending astronauts to distant star systems to find a new home for humanity. After a year on the perpetually frozen planet M421, Chinese astronaut QIN Peng is about to embark on his final expedition.

中国  
2023  
彩色&黑白  
3分8秒

导演/编剧/剪辑 | 谢晓扬 (小羊)  
摄影 | 吴剑斌  
制片 | 谢梓扬  
演员 | 李婵



#### 导演简介 DIRECTOR'S BIOGRAPHY



**谢晓扬**  
YANG

一名自由导演。  
A freelance director.

#### 影片简介 SYNOPSIS

她在等他，但他却早已有了自己的窝。  
She was waiting for him, but he already had his own nest.

# 在山与山之间 DARK AND EVEN DARKER

# 只要我在你就进不了 YOU CANNOT PASS

中国  
2024  
彩色  
5分钟

导演 | 李忻格  
编辑 | 蔡子璇  
剪辑 | 蔡子璇、李忻格  
摄影 | 郑威

声音 | 李炎  
美术 | 刘书言  
制片 | 郭亨  
演员 | 李婧璇、周诗涵、吴婉泽



## 导演简介 DIRECTOR'S BIOGRAPHY



李忻格  
LI XINGGE

北京大学艺术学院电影MFA专业硕士，研究方向为非虚构实验影像。其导演的作品旨在探究非虚构影像“真实”与“虚构”间的壁垒与融合。从本科到研究生，创作方向以城市化主题而展开，尝试不同媒介的运用增加作品的层次与创意性。

A master's student in the MFA Film program at School of Arts Peking University, focuses on non-fiction experimental film. Her directorial works aim to explore the boundaries and integration between "reality" and "fiction" in non-fiction imagery. From undergraduate to graduate studies, her creative direction has centered on urbanization themes, experimenting with different media to enhance the layers and creativity of her works.

## 影片简介 SYNOPSIS

实验影像《在山与山之间》以“影子”作为叙事核心，反向探索、描绘日常世界，反思光与影，自我与世界的关系。“影”成为自我意识可以以运动和无形的方式介入“人-世界”之间的罅隙，流动着勾连无与有、虚无与存在并形成除二之外的第三项。人们认为影子依附于光，但当日食出现，万物黑暗间涌动，影子似乎随光一同消失——实际上万物其实都笼罩在巨大的影子里，影子不需要任何依附、拥有自己的生命。

The experimental film DARK AND EVEN DARKER uses the "shadow" as its narrative core, exploring and depicting the everyday world in reverse, reflecting on the relationship between light and shadow, self and the world. The "shadow" becomes a way for self-consciousness to intervene in the gap between "human-world" in a fluid and intangible manner, connecting nothingness and existence to form a third element beyond the binary. People believe shadows depend on light, but during an eclipse, when everything is engulfed in darkness, shadows seem to vanish with the light. Everything is shrouded in a vast shadow, the shadow does not need to rely on anything and has its own life.

中国  
2024  
彩色  
4分59秒

导演/编剧/美术 | 陈少博  
剪辑 | 吕晨雨  
摄影 | 李昊远  
声音 | 刘子铮、柴国涛

制片 | 崔笑凡  
演员 | 王松、王吉银



## 导演简介 DIRECTOR'S BIOGRAPHY



陈少博  
CHEN SHAOBO

石家庄人，现居杭州，毕业于中国美术学院，先后从事过游戏设计，漫画创作，美术老师等职业，于2022年开始影视创作至今。

Originally from Shijiazhuang and now residing in Hangzhou, he graduated from the China Academy of Art. He has worked as a game designer, cartoonist, and art teacher, and has been engaged in film and television production since 2022.

## 影片简介 SYNOPSIS

小区门口保安亭里的保安喜欢用缓慢的反应、冰冷的态度、教条的规矩、轻蔑的眼神来刁难每一个进入他势力范围内的人，直到有一天.....

The security guard in the booth at the neighborhood gate enjoys making life difficult for everyone who enters his sphere of influence with slow reactions, cold attitudes, dogmatic rules, and contemptuous glances, until one day.....



# 入选项目 OFFICIAL SELECTION

爱情电影  
LOVE FILM



中国 | 2024 | 彩色 | 剧情  
China | 2024 | Color | Fiction

## 导演简介 DIRECTOR'S BIOGRAPHY



廖 静  
LIAO JING

曾经做过娱乐记者、新闻编辑、4A创意，但伴随我最长时间的身份还是影迷。小时候在电视上反复观看《罗马假日》与卓别林默片的精彩片段，不知不觉栽下了迷影基因。长大后隔着银幕看了很多电影，直到遇到瓦尔达的电影，被她深受鼓舞，决定尝试成为电影创作者。

I have worked as an entertainment journalist, news editor, and 4A creative before, but my longest accompanying role was still that of a cinephile.

When I was a child, I repeatedly watched ROMAN HOLIDAY and Charlie Chaplin's silent films on TV, unconsciously planting a cinephile gene. After growing up, I watched many films across the screen until I met a movie by Agnès Varda. I was deeply inspired by her and decided to try becoming a filmmaker.

## 一句话简介 SYNOPSIS

这是一个意料之外的约会故事：被心仪对象约看电影，女孩试图准备好一切完美地赴约，却没想到一切都事与愿违.....

It's a story about a unexpected date: After a long day work, the girl was being invited by her crush to watch a film, she tried to prepare everything perfectly for the date, but didn't expect everything to go against her wishes...

# 吃饭了吗? A MEAL TOGETHER



中国 | 2024 | 彩色 | 剧情  
China | 2024 | Color | Fiction

## 导演简介 DIRECTOR'S BIOGRAPHY



王歌词  
ANGEL GOOD

旅欧编剧、导演、电影多次入围国内外电影节。长片项目《燃烧的钢琴》曾入选丝绸之路国际电影节、粤港澳；《飞机飞过天空》入选FIRST青年电影展；《绿肥红瘦》曾入选海南岛电影节；《失眠症》入围FIRST超短片单元、金鸡百花电影节年度入选、上海国际电影节展映；《生理曲线》入选中国广州国际纪录片电影节“中国故事”计划；《焦土》入选重庆青年影展。

Angel Good, studying in the Department of Film and Television Photography and Production at Nua, directed his short film GREEN FISH, which was shortlisted for the Best Chinese Student Film at the 12th CSFF.

## 一句话简介 SYNOPSIS

老年痴呆越发严重的母亲，却总是忘不掉为家人做饭这件事，但是家庭却再难聚首。  
As her dementia worsens, mother never forgets her duty to cook for the family, yet gathering everyone at the table becomes an increasingly difficult task.

# 最贵的面条 THE PRICELESS NOODLES



中国 | 2024 | 彩色 | 剧情/动画  
China | 2024 | Color | Fiction/Animation

## 导演简介 DIRECTOR'S BIOGRAPHY



涂海伦  
TU HAILUN

儿童家庭电影导演。导演作品包括《月光小侦探》，著有长篇儿童文学《免瓜瓜历险记》系列三部曲，编剧作品包括《跳舞的鹰》《勇敢的金镯子》《小红帽的狼》。From 2016 to 2021, TU Hailun established the Mosquito Bite Film Group in Beijing to explore children's film education. During this period, he organized film screenings for children in villages and promoted film knowledge. His directorial works include THE DREAMER IN THE JUNGLE, MOONLIGHT DETECTIVE, and NEZHA AND FATHER. TU is also the author of a trilogy of children's literature titled THE ADVENTURES OF TU GUAGUA. His screenwriting credits include THE DREAMER IN THE JUNGLE, THE DANCING EAGLE, THE ANGRY DRAGON, and LITTLE RED RIDING HOOD'S WOLF.

## 一句话简介 SYNOPSIS

小骗子要骗老实人，老实人心甘情愿被小骗子骗，一骗好几年！  
这骗人的故事竟然真有其事，怪哉！  
A little fraud takes advantage of a honest man for years, yet the man knows it all along. A scheme based on a real story, it's bizarre indeed.

# 公共文化 PUBLICITY CULTURE

论坛工坊  
FORUM PANEL & WORKSHOP

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## 「不止一种表达」

电影中的女性视角从来不应是单一的。它与故事产生的文化和背景一样多元丰富。无论是自我成长的阵痛，爱意情感的流动，还是身体生命的记忆，具有女性视角的电影创作者都在突破界限，为女性故事创造空间，让人们看到和听到她们的故事。需要注意的是，女性影片常常在议题壁垒中回旋，身体创伤与精神痛苦，母职规训和欲望安放，这是女性的声音，而不应归类于困境的来源。电影应该反映现实，但或许更应该给予方向，我们究竟在期待什么样的银幕女性形象与女性电影？

“电影是摆脱身份界限的自由生成场。”回应今年的单元主题，本年度“FIRST FRAME 她的一帧”邀请独立评审团、学术顾问、年度推介人和资深电影媒体人，从学术探索、策展理念、制片组织、表演呈现等行业多个维度，融合国际视阈与两岸三地的地域特色，探讨当前华语女性影像生态，乃至全球女性主义电影的发展趋势。在当下，我们不仅褒扬荣誉，看到女性影像的无限可能，也是承认已有的困境，如何打破叙事的桎梏，以及探讨正在行进的趋势，展望每个的“她”的故事在银幕亮起的未来。

2024年，FIRST继续携手香奈儿呈现“FIRST FRAME 她的一帧”，关注华语青年电影人作品中的多元女性形象，鼓励女性主题影像书写，共同支持青年电影人事业和华语女性电影生态的可持续发展。

## "MORE THAN ONE WAY FOR EXPRESSION"

The female perspective in film is as diverse and rich as the culture and context in which its story is produced, and should never be singular. Whether it's the growing pains of self-discovery, the ebb and flow of romantic sentiments, or the embodied memories of life, filmmakers with female perspectives are constantly pushing boundaries to create spaces for narratives on femininity, ensuring that their stories are both watched and heard. Concurrently, female films navigate the barriers of various social issues, addressing body trauma and psychological suffering, the discipline of motherhood, and the placement of desire. These are the voices of women that must not be hastily categorized as mere sources of conflicts. While films should reflect reality, perhaps they should also provide direction. What kind of female images and films we eagerly anticipate will grace our screens?

"Film is a generative field of freedom from the boundaries of identity." In response to this year's theme, FIRST FRAME panel invites the Independent Jury, Academic Advisor and FIRST FRAME Referee and seasoned press professionals to explore the current landscape of female representation in Sinophone cinema, as well as global female film trending. This exploration spans multiple industry dimensions, including academic research, curatorial concepts, film production, and performance presentation, integrating an international perspective with the unique characteristics of regions across Mainland China, Hong Kong, and Taiwan. As we celebrate the endless possibilities of female narratives, we also acknowledge existing challenges. We seek ways to break the shackles of conventional storytelling and to understand the trends shaping the future, envisioning a time when every "her" story illuminates the screen.

In 2024, FIRST continues its collaboration with Chanel to present FIRST FRAME focusing on the diverse images of women in the works of emerging filmmakers in contemporary Sinophone cinema and encouraging the creative depiction of female characters and themes. FIRST FRAME supports the advancement of young filmmakers' careers and the sustainable development of the Sinophone female film ecosystem.

**CHANEL**

本论坛由香奈儿支持  
The panel is supported by CHANEL



## 超短片的5年 影像创作与科技共塑的过去与未来

Pauli Murray 曾说：“我认为所有的写作动机，都是出于对交流的渴望。”回望超短片横空出世的五年，轻量设备化作创作者的笔。每一位身份迥异的超短片创作者用切身的影像经验，带来与时代性产生的回响与涟漪。乐此不疲的技术探索让超短片这五年成为创新的实验场。而手机的便捷性使得创作者更为轻松地完成 300 秒隔空互掌，不仅革新了影片创作的刻板方法，也带来影像议题及语言丰富性的解放。超短片发声渠道与表达自由转交回独立个人的手中，为那些在传统媒体中被边缘化的群体提供表达自己视角和情感的平台，纪录众生，勾勒时代。

而当下，超短片的持续开放性还体现于其对技术探索的容纳能力：MR、3D 技术、多镜头实时录制、影像算法、人工智能生成内容 (AIGC) 的应用，拓展创作理念的边界，爆发式的前沿技术正在反推创作者的灵感实施可行性。这样不竭的互动，不断重塑着超短片与观众、以及虚实世界之间的关联，使得我们不仅是被动的接受者，更是这一连续过程的共同创造者。

未来的超短片，更在于我们观察它的目光。世界回望的方式将塑造这些超短片的价值与意义。这是创作者的 5 分钟，也是抓住世界的 5 分钟。

## SHORT SHORT FILM IN 5 YEAR CO-SHAPING THE PAST AND FUTURE THROUGH CREATION AND TECHNOLOGY DEVELOPMENT

Pauli Murray observed, "Back of all writing is a desire to communicate." Reflecting on the five years since Short Short Film burst onto the scene, lightweight devices have become filmmakers' documenting pens. Diverse filmmakers, through personal visual narratives, have echoed and rippled with contemporaneity. Relentless tech explorations have made these years an incubator of innovation for short short films. Smartphones' accessibility has facilitated 300-second digital high-fives, revolutionizing rigid filmmaking norms and unleashing a wealth of visual themes and film language diversity. Independent voices now wield the power of expression, providing a platform for marginalized groups in traditional media to share their perspectives and emotions, chronicling lives and outlining epochs.

Currently, the sustained openness of the Short Short Film is also reflected in their ability to accommodate technological exploration like MR, 3D, multi-camera live capture, imaging algorithms, and AI-generated content, expanding creative horizons. The influx of groundbreaking tech fuels creators' feasibility of imagination, in a continuous exchange reshaping the relationship between short short films, audiences, and the fusion of virtual and real worlds. We're no longer passive consumers but active co-creators in this process.

Ultimately, the future of the Short Short Film hinges on our perspective. How the world retrospectively views them will define their value and significance. These are the filmmakers' five minutes – and the world's five minutes to capture.

# PREPARE FOR THE UNCERTAINTY

为可能的匮乏准备缓冲



## 电影是不分胜负的

电影的作者性表达和市场性回报，理论上是不分胜负的，“电影”作为视听艺术依然是全球叙事领域里最重要的文化载体。但当口碑与质量不再与商业回报成正比，电影创作的未来可能性正遭受怀疑。

人工智能、短视频对电影制作成本的冲击正在让某些投机行为在电影领域内发生。人们总想在此刻，复制低成本电影在电影史上收获超预期回报的案例，这是危险丛生的。低成本理应是多渠道发行模式包括高质量流媒体的分销，为中低成本影片创造良好的循环。即使投机行为带来了商业上的成功，也不能算是电影的胜利。

在 FIRST 电影市场上，我们能看到十分罕见于国产院线的社会表达，在青年作者的创作中复苏。作者表达和市场回报从来不是矛盾的两面，也不是衡量胜负的标准。当市场逐渐恢复理性，投资与回报回归合理的预期，我们愈发坚定，一部电影只要找到自己的观众，就是某种意义上的胜利。

## FILMS ARE NOT ABOUT WINNING OR LOSING

The artistic expression of filmmakers and market returns are not mutually exclusive. Cinema remains a vital cultural carrier globally, but when reputation and quality don't align with commercial success, the future of film creation is questioned.

AI and short videos are impacting production costs, leading to speculative behavior in the industry. Replicating past successes of low-budget films is risky. Low-budget films should leverage multi-channel distribution, including high-quality streaming, to create a positive cycle. Even if speculation brings commercial success, it's not a true victory for cinema.

At the FIRST Mart, we witness rare social expressions revived by young filmmakers. Artistic expression and market returns are not contradictory, nor do they measure success. As the market regains rationality and investments align with expectations, we believe that a film finding its audience is a success.

# 纪录片实验室 工坊

## FIRST DOCUMENTARY LAB WORKSHOP



### 反问常识

越来越多的创作者试图模糊虚构与非虚构的界限，书写确定之中的不确定性。这类创作思路并不新奇，但面对风格演变的新潮，我们不得不反问自己：什么是纪录片？它究竟是一把改造社会锤子，一面折射社会心态流变的棱镜，还是一本刻录时代风物的民族志？

或许关于纪录片的定义和认知，早已不再是一种共识；而纪录片所关注的现实素材，也正在颠覆我们所熟悉的常识。“纪录”是比纪录片更大的概念，因为它携带时代的基因。整个时代下所有个体的忧与爱，所有真实的情感和故事，都可以通过不同的影像载体发散出去。

因此，不论是纪录电影还是叙事电影，它们共同尝试回答一个关于创作的基本问题：电影人应当如何处理真实材料？

本年度 FIRST 纪录片实验室工坊的系列活动围绕这个话题开展，并试图进一步讨论以下问题：

当我们思考“纪录片”的定义时，我们思考什么？这个定义又如何影响了创作？

面对复杂的事实性素材，或者由现实生活与事件带来的创作灵感，电影人应该如何平衡档案性与艺术性？

如何采用不同的艺术手段切入非虚构写作？艺术化的非虚构是否又会矮化现实？

纪录片的创作者如何超越门类的局限，与影视产业其他端口的群体合作与对话，唤醒更大的关注？

### REEXAMINING COMMON KNOWLEDGE

More and more filmmakers are attempting to blur the lines between fiction and non-fiction, writing the uncertainty within the certain. While this creative approach is not novel, the evolving trends in style compel us to reexamine: What is a documentary? Is it a hammer to reshape society, a prism reflecting societal changes, or an ethnography recording the zeitgeist?

Perhaps there is no longer a consensus on the definition and perception of documentaries. The reality they capture is also challenging our familiar notions. The concept of "documentary" extends beyond just "documentary films," as it embodies the essence of an era. The concerns and affections of individuals, as well as all genuine emotions and stories, can be conveyed through various visual media.

Thus, whether it's documentary or fiction, both strive to answer a fundamental question about creation: How should filmmakers handle real materials?

The FIRST Documentary Lab Workshop centers on this topic and aims to further explore the following questions:

What core elements define "documentary," and how does this definition shape the creative process?

How should filmmakers balance the archival value and artistic expression of complex factual materials or real-life inspirations?

What artistic methods best approach non-fiction writing, and does artistic non-fiction undermine reality?

How can documentary creators transcend genre boundaries, collaborate with other film and television sectors, and garner broader attention?

# 返场谈

## ENCORE·MEET THE FILMMAKERS



时间 7月21日-7月27日 17:00-18:40

地点 唐道637·几何书店

1895年卢米埃尔兄弟第一次在巴黎咖啡馆地下室放映了他们自己拍摄的电影《火车进站》，观众们在看完首映后发出“这就是生活”的感叹，电影就在观众的讨论中宣告诞生。

作为观众，我们还想寻觅一条脉络，探求电影背后的故事：道具、布景、灯光、演员等所有的元素，“返场谈”即寻迹于接壤作品本身与“观众”的动态关系之中，进而通过彼此声线话语的传递，体察叙事中的叙事，感受创作者力量。

电影的诞生从技术载质的“胶片时间”再到三维空间呈现的“电影时间”，直至与四维视线缝合，最终达成电影叙述流与延宕美学交叉展现。因此，我们亟需一个场域，邀请影展入围影片创作者、策展人、专家学者等，与影迷、嘉宾面对面“大肆畅谈”，有关于电影的延宕感不止停留于影院，将参与者导向富于理性与美学意义的冥想时刻，即是返场。

Time July 21-July 27, 17:00-18:40

Venue JI HE Bookstore, Tang Town 637

In 1895, the Lumière Brothers premiered their film THE ARRIVAL OF A TRAIN in the basement of a café in Paris. After witnessing the screening, the audience exclaimed, "This is Life!" and thus began the birth of cinema through the discussions among viewings.

As audience, we seek to discover a narrative trending, to uncover the stories behind the film: the props, production design, lighting, performers... all the elements that bring a film to life. "Encore-Meet the Filmmakers" is the pursuit of traces within the dynamic relationship between the work itself and the audience. Through the exchange of voices and discourse, we delve into the storytelling within the narrative, and experience the power of the creators.

The birth of cinema has evolved from the Film Time of technological medium to the presentation of the Film Time in three-dimensional space, and finally merging with the four-dimensional perspective, achieving a cross-presentation of cinematic narrative flow and temporal dilation aesthetics. Therefore, we are in great need of a space where the scholars, curators, experts, and filmmakers from festival official selections can engage in face-to-face discussions with cinephile and guests. The sense of temporal dilation in cinema should not be confined to the cinema alone. Instead, it should lead participants towards moments of contemplation rich in rationality and aesthetic significance. This is what we call "ENCORE".



互联网时代以平台迭代为刻度，每一个刻度都是一批玩家的墓碑。

媒介平台的迭代能够激发更多样化的内容潜力，社交媒体并不意味着内容的堕落，而是另一种形态的新生。以社交互动文化探索为锚，植根自电影艺术延展的泛文化领域，依托 FIRST 创立 18 年以来积累的行业之力、人才储备、内容积淀，激活青年创造力人群的无限可能。坚持“人是一切内容的根本”，FIRST ONE 应时而来，这不仅是一个媒体厂牌，也是一个媒体品牌矩阵。以“品牌 + 人才 + 社交”为方向，生产“中性”的内容，以“脑洞、年轻、洞察、创意”为兴趣标签，致力于搭建集影视开发、人才培育以及包括版权交易、行业数字化解决方案等于一体的高标准内容及服务提供平台。

FIRST ONE 将以多元融媒体形态生产新文化趋势、流行趋势下具备时代魅力的优质内容，探索品牌主、媒体、机构合作伙伴的品牌创新，旗下子 IP 规划有：

**“好多”实验室**：以电影级短片内容创作、线上线下影视教育体系研发为主旨，链接行业内知名电影人，分享制作类（制片 / 技术 / 宣发 / 剧作 / 剪辑等）实战经验。

**“ONE 里挑一”实验室**：以深度发掘各行各业年轻人才为主旨，覆盖表演、导演、编剧、经纪、漫画、设计、造型、广告等领域，打造全亚洲新锐青年人才信息聚合之地。

**“二五八 ONE”**：不断拓宽内容“玩法”边界，“节展 + 机构 + 数字前沿技术”的全新组合，以平台之姿链接上下游产业，实现多维资源的高度整合，为商业提供内容、社交与服务方面的更多想象。

在改变与创新的驱动下，FIRST ONE 致力于打造影视行业重要影响力矩阵，成为在不同平台上自由流转的多栖生物。

The Internet era is measured by the iteration of platforms, and every step is a tombstone for a group of players. The iteration of media platforms can stimulate more diverse content potential. Social media does not mean the decline of content, but another form of rebirth.

With social interaction cultural exploration as an anchor, rooted in the broader cultural field of film art extension, fed by the 18-year industry resources, talent pool, and content library of the FIRST Film Festival, it activates the infinite possibilities of the young creative population. Adhering to the principle that "people are the fundamental basis of all content," FIRST ONE came into being, not only as a media itself, but also as a media brand matrix. With the direction of "brand + talent + social," it produces "neutral" content, and is interested in building a high-standard content & service platform that integrates film development, talent cultivation, and industry digital solutions, including copyright trading, with the interests of "imagination, youth, insight, and creativity" as its label.

FIRST ONE will produce high-quality content with era charm under the trend of new culture and popularity, exploring brand innovation with brand owners, media, and institutional partners.

## THE ONE LAB

演员推介企划为“ONE 里挑一”实验室首发企划，将目光投注于台前最为聚焦视线的职业，致力于选拔并推选符合当下创作趋势及行业需求的优秀演员。

企划将结合各类培训课程，设置每年轮替的年度导师，为演员职业发展提供最有效的资源支持，建立与青年创作者及电影产业对话的直接渠道，聚拢媒体及商务资源促成跨界合作，依托平台特性进一步助力中国演员行业发展。

Actors promoting program of The ONE LAB is the first initiative, focusing on those that attracts the most attention on stage. It aims to select and promote outstanding actors who meet the current creative trends and industry needs. The program will combine various training courses and set annual mentors to provide the most effective resource support for the development of actors' careers. It will also establish direct channels with young directors and the film industry to create opportunities for cross-industry cooperation. By leveraging the platform's unique features, the program will further promote the development of the actor industry in China.

## 冯小刚

FENG XIAOGANG

中国内地导演、编剧、演员，第十三届全国政协委员，第十三届全国政协文化文史和学习委员会委员。代表作品：《唐山大地震》《1942》《老炮儿》《我不是潘金莲》《芳华》《天下无贼》等。作为中国观众家喻户晓的导演，冯小刚导演曾凭借多部电影打破票房纪录。1997年，冯小刚执导了中国内地首部贺岁电影《甲方乙方》，该片成功奠定了冯小刚独特的黑色幽默风格，2005年凭借电影《天下无贼》获得第42届台湾电影金马奖最佳改编剧本奖，2008年执导的电影《非诚勿扰》打破华语电影在中国内地的票房纪录，2015年凭借电影《老炮儿》获得第52届台湾电影金马奖最佳男主角奖，2016年凭借电影《我不是潘金莲》获得第64届圣塞巴斯蒂安国际电影节最佳影片金贝壳奖等奖项，2017年凭借电影《芳华》获得首届塞班电影节最佳导演奖，同年获得乌甸尼远东电影节终身成就奖。

FENG Xiaogang, a director, screenwriter, and actor from mainland China, is a member of the 13<sup>th</sup> National Committee of the Chinese People's Political Consultative Conference (CPPCC) and its Culture, History and Learning Committee. His representative works include AFTERSHOCK, BACK TO 1942, MR. SIX, I AM NOT MADAME BOVARY, YOUTH, and A WORLD WITHOUT THIEVES. As a household name among Chinese audiences, FENG has broken box office records with many films. In 1997, he directed the first New Year's film in mainland China, THE DREAM FACTORY, which established his unique black humor style. In 2005, he won the Best Adapted Screenplay award at the 42<sup>nd</sup> Golden Horse Awards for A WORLD WITHOUT THIEVES. In 2008, IF YOU ARE THE ONE broke the mainland Chinese box office record. In 2015, he won the Best Actor award at the 52<sup>nd</sup> Golden Horse Awards for MR. SIX. In 2016, I AM NOT MADAME BOVARY won the Best Film Golden Shell Award at the 64<sup>th</sup> San Sebastian International Film Festival. In 2017, YOUTH won the Best Director award at the first Sapporo Film Festival and the Lifetime Achievement Award at the Udine Far East Film Festival.



## 郝蕾

HAO LEI

著名影视演员，毕业于上海戏剧学院表演系。1994年进入影视圈，因主演电视剧《十七岁不哭》《姐妹》和历史剧《少年天子》获得广泛关注。自2006年起演员郝蕾凭借其主演的电影五度参加三大国际电影节。2009年其主演电影《白银帝国》获第二十九届夏威夷电影节最佳电影奖。2010年其主演电影《第四张画》荣获第47届金马奖最佳女配奖项。2012年凭借电影《浮城谜事》入围戛纳电影节一种关注单元、入围金马奖最佳女主角奖。2014年其主演的电影《亲爱的》不仅引起巨大反响，还促使了一部法律的修订。2015年担任第18届上海国际电影节金爵奖评委。2019年其主演的电影《春潮》提名第13届FIRST青年电影展最佳剧情长片和第22届上海国际电影节最佳影片。2021年担任第一届柬埔寨亚洲电影节主席，2024文化部邀请担任柬埔寨亚洲电影节执委会委员。

HAO Lei is a famous actress, graduated from Shanghai Theatre Academy majoring in Acting, who She entered the film arena in 1994 and was known for her role in SEVENTEEN NO CRY, SISTERS, and THE SON OF HEAVEN. Since 2006, the films she starred were selected in Cannes, Berlinale and Venice Film Festival for many times. EMPIRE OF SILVER won the 29<sup>th</sup> Hawaii International Film Festival Grand Prix. In 2010, she won Best Supporting Actress of Golden Horse Awards for her role in THE FOURTH PORTRAIT. In 2012, Hao Lei starred in the film MYSTERY which was nominated at the Cannes International Film Festival for the Un Certain Regard Award as well as the Golden Horse Award for Best Supporting Actress. In 2014, a film Hao Lei starred REST not only raised great public awareness, but also prompted the revision of a law in China. In 2015, she was a juror of the 18<sup>th</sup> Shanghai International Film Festival. In 2019, SPRING TIDE, a film she was the leading actress for, was selected in the 13<sup>th</sup> FIRST International Film Festival as well as the 22<sup>th</sup> Shanghai International Film Festival. In 2021, she served as President of the 1<sup>st</sup> Cambodia Asian Film Festival (CAFF) and was invited by the Ministry of Culture to join the Executive Committee of CAFF in 2024.



# 主动放映 PUBLIC PROGRAMMING



## 电影是关于时间的艺术。

电影不是瞬间的炫目，而是一场持续的奇迹。当镜头捕捉瞬间，凝固无数帧拉长或者缩短的时空，过去、现在与未来在影像中交叠，当观看发生时，现实又恰与银幕形成巧妙镜像互文。

当历史沿袭的影像系统试图冲破周期和空间限制，追求自身的开放式发展，一种勇于推翻既有制式、创造崭新步履的内在力量便应运而生。作为一种具有迅捷能动性的自由语法，主动放映不仅与最前沿的影像生态有着深切的呼应，而且以其锐利的现实感知力与强烈的思想穿透性，创造出无穷流变的建构可能与诠释空间。

本年度的策展实践显现出一种超乎寻常的精准感知。在众多主题表达中，青年策展人们对隐喻、符号和形式的精准把握，形成了独特的观影视角。先锋、锐利，甚至极具反思性的议题聚焦，让我们得以见证青年一代对于电影社会意义的重构和解读，同时也是对虚无和意义消亡的抵抗。

2024年，FIRST主动放映携手官方合作伙伴Nespresso，共同实现影像在当下时刻落地生根的叙事表达。电影的三倍生命在反复聚集的共享观感中得以延续。在自由对话的机制与场域中，在本地化策展团队的力量之下，观众不再仅仅关注电影放映的严肃秩序。“不确定性”正成为新的常态，许多原本的共识被打破重塑，公共性记忆需要寻新的出口。于是，FIRST主动放映扩展触角，自建宇宙，建构新的场景和规则，与所有的观众一起，庆祝更多属于电影的奇迹时刻。

## Film is the art form of time.

Film is not a fleeting spectacle but a continuous marvel. When the camera captures a moment, it solidifies countless frames into stretched or compressed time and space, where past, present, and future overlap within the imagery. As viewing takes place, reality forms a subtle mirroring intertext with the screen.

When the historically inherited cinematic systems strive to break free from cyclical and spatial constraints in pursuit of open-ended development, an intrinsic force emerges, one that boldly overturns established norms and creates new pathways. As a swift and dynamic grammar of freedom, Public Programming resonates deeply with the most cutting-edge visual ecosystems. It also generates endless possibilities for construction and interpretation through its keen perception of reality and intense intellectual penetration.

This year's curatorial practice demonstrates an extraordinary precision in perception. Amidst various thematic expressions, young curators' precise grasp of metaphor, symbolism, and form shapes a unique viewing perspective. Their focus on avant-garde, sharp, and even highly reflective issues, allows us to witness the reconstruction and interpretation of film's social significance from the younger generation's viewpoint, as well as their resistance to nihilism and the dissolution of meaning.

In 2024, Public Programming, in collaboration with official partner Nespresso, aims to ground the narrative expression of film in the present moment. The life of cinema has been prolonged through the recurring shared viewing experiences. Within the framework and venues of free dialogues, powered by the strength of a localized curatorial team, the audience is no longer confined to the solemn order of film screenings. "Uncertainty" is becoming the new norm, breaking and reshaping many original consensuses, necessitating new outlets for public memory. Thus, Public Programming extends its reach, creating new universes, constructing new scenes and rules, and celebrating more miraculous moments of cinema together with the public.



NESPRESSO

2024年,FIRST主动放映共计提供101部展映影片,继续面向全球高校和机构站点开放申请。每一站放映均由在地策展团队直接参与选片及策展,与组委会协力呈现。

自3月4日报名开启,累计收到177个站点申请,针对放映场地资质、策展人资质及地域覆盖率等因素的综合考量后,最终通过审核的站点总数为120个,其中高校站点80个,机构站点40个,并且定向推进5个城市站点。本年度主动放映的展映周期为3月30日至5月31日,累计放映影片场次达539场,累计完成231场主创映后活动,触达观众群体67000人次,2400名工作人员投入其中;放映地区足迹布及亚洲、欧洲、美洲、澳洲,抵达全球48个城市,并在英国伦敦与云南昆明两地实现了多所高校联展。

本年度主动放映,在展映片目的选择上,可以看到观众对影片类型呈现出多元和包容的审美取向;从站点分布情况来看,华东地区仍旧位居放映集中地区首位,放映站点数量达41,占总数的34.1%。此外海外地区与西北地区占比增加至12%与9%,地域多样性持续增强。

主动放映的整体呈现,除观众对电影本身的需求与热情外,众多在地电影场域所展现出的广阔地域性以及特色在地性,都证实着影迷文化土壤培育的积极成果。策展人群体中,年轻的策展力量更加锐利蓬勃,对当下秩序进行反思与重构,以敏锐洞察关照个体与生活,将深度的现实关切作为起点,持续拓展电影表达的多维空间,为影展常态化、去中心化贡献着自己的能量和热情。在极具创新力的策展叙事之外,持续探索更先锋的策展实践,放大更多元的在地特色。

旺盛的交流欲望催生了成倍增长的主创映后发生,在力所能及的范围内,构建了一种健康的,以寻找共识为志趣的对话共同体。另一方面,主动放映在促进文化多样性的良性交流发展的同时,坚定维护电影作品版权保护。本年度主动放映投入使用“云尚阅”系统,为策展团队提供更为安全和流程化的线上选片模式;同时开启测试官公开招募,持续扩大线下放映安全监理。线上线下双渠道运转和保障,既是对电影物理介质和创作者权利的保护,也代表着对影迷精神和电影观看史具有仪式感的回应。

电影在现实之外开辟了独立的时空,新生的涌动力量仍是在不断试探边界的破坏性存在,体现着策展景观中宝贵的成长性和探索性。在主动放映的视野当中,我们幸而得见青年一代用行动不断向既定认知发问,延伸出独属于自我的策展阐释框架。

In 2024, Public Programming still open applications towards screening sites in all cities providing 101 films of the film list. The selection of films and curation of each screening will be directly undertaken by the local curatorial teams in collaboration with the festival committee.

Since the opening of applications on March 4th, a total of 177 stations applications have been received. After comprehensive consideration of factors such as the qualifications of screening venues and curators, as well as geographical coverage, a total of 120 stations have passed the review process. Among them, there are 80 university stations, 40 institution stations, and 5 designated city stations. The screening period for this round of Public Programming is from Mar 30th to May 31st, with a total of 539 screenings and 231 Q&A sessions with filmmakers. These events reached near 67,000 audience, with 2,400 screening related helpers involved. The screenings covered Asia, Europe, the Americas, and Australia, reaching 48 cities worldwide, including collaboration screenings among universities in London, UK, and Kunming, China.

In terms of film selection, the audience's diverse and inclusive aesthetic preferences for film types were evident. The highest concentration of screening stations was in East China, with 41 sites, representing 34.1% of the total. The proportion of sites in overseas regions and Northwest China increased to 12% and 9%, respectively, indicating growing geographic diversity.

Beyond the audience's enthusiasm for films, the diverse and unique local film scenes have demonstrated the positive outcomes of cultivating a vibrant film culture. Young curators have emerged as a powerful and insightful force, critically reflecting and reshaping contemporary narratives. Their deep engagement with reality and life's nuances continues to expand the multifaceted nature of film expression, contributing to the normalization and decentralization of film festivals. Alongside innovative curatorial narratives, these efforts highlight local characteristics and explore avant-garde curatorial practices.

The increasing desire for interaction has led to a significant rise in Q&A sessions with filmmakers, fostering a constructive community dialogue aimed at finding common ground. Meanwhile, Public Programming has reinforced the protection of film copyrights. This year, the “Cloud Eyes” system was introduced, providing a safer and more streamlined online film selection process. Additionally, the open recruitment of testing team has enhanced offline screening security supervision. The dual-channel operation and security measures, both online and offline, protect the physical medium of films and the rights of creators, while honoring the ceremonial nature of film-watching for audiences.

Film creates an independent space-time beyond reality. The emerging creative forces continue to push boundaries, embodying the growth and exploratory nature of the curatorial landscape. Within the scope of Public Programming, we observe the younger generation consistently challenging established perceptions and developing their unique curatorial frameworks.

# 主动放映名单 PUBLIC PROGRAMMING LIST

## 高校站点 UNIVERSITY STATIONS

爱默生学院	欧阳奕奕
安徽大学	王金华
澳门科技大学	何力群
北方民族大学	张宇彤
北京电影学院	杨昊泽
北京交通大学	郝谦漫
北京王府学校	杜哈宁
长安大学	韩雪
长江大学(武汉校区)	路博予
重庆外语外事学院	周佩欣
重庆移通学院	邓欢
创意艺术大学 UCA	李晶
大连理工大学	刘俸源
东南大学	徐铭泽
广州商学院	石文政
河北传媒学院	吴钰嘉
河北美术学院	马妍
河南大学(明伦校区)	李紫娴
华东政法大学	薛艺凡
华侨大学	桂浩杰
皇家艺术学院	丁澤倾涵
吉林大学	付宇轩
加州大学尔湾分校	李梦阳
晋中信息学院	闫莹
辽宁大学	王泽同
鲁东大学	张朕炜
伦敦传媒学院 LCC	王宝拉
伦敦大学学院 UCL	王颐童
伦敦国王学院 KCL	韦湧仪
伦敦政治经济学院 LSE	周灼垚
梅特电影学院 MFS	曾睿悦
南安普顿大学	任旭妍
南京传媒学院	张嘉颖
南京林业大学	周光锁
南京农业大学	严欣发
南京师范大学	庄研
南开大学	高悦嘉
内蒙古师范大学	赵宇阳
青岛城市学院	林祎晨
青岛电影学院	肖哲
青岛农业大学	刘芮涵

## 城市站点 INSTITUTIONAL STATIONS

青海大学	常富浩	巴黎	8lithèque 八梨空间	田歌
山东大学	黄烁齐	北京	斯芬克	李木清
山东师范大学	宋爽	长沙	MWM 观影团	元宝
山东艺术学院	李韩	成都	AXIS 俱乐部	陈嘉禧
山西传媒学院	李锦熙	成都	24 帧观影团	宇航员
山西工商学院	卫轩	成都	近悦儿童美术馆	胡馨
山西师范大学	孙一涵	重庆	幕未观影	张嘉瑜
上海大学	邓晓琪	重庆	正在放 IN	杨越婷
上海温哥华电影学院	李博渊	大连	游牧放映 Nomadland	走走
上海戏剧学院	郑熙瀚	福州	一岛之地艺术中心	陈一亿
上海音乐学院	文玉英	广州	广州大学城	彭桓
深圳大学	李冰	广州	广州花都百老汇影城	梁绮雯
四川传媒学院	邓婧文	广州	木鸡空间	阿飞
四川大学	王嘉伊	海口	浆糊观影团 Paste Movie	李惟
四川电影电视学院	徐强	合肥	长江和集	邢诚花
四川外国语大学	殷子杰	呼和浩特	内蒙古电影集团	李仲原
四川文化艺术学院	阿迪莱	济南	副本观影团	刘蒋婵娟
苏州大学	陈思琪	济南	泉城时光	冯念强
天津大学	张茵	济宁	济宁大剧院	徐程楠
天津师范大学	孙弘泰	荆州	长江以北放映厅	彭睿
同济大学	钱琨昱	景德镇	乌有山	李智
武昌首义学院	丁玉珊	拉萨	拉萨甜茶馆艺术节	旦增群宗
武汉大学	吕行	柳州	柳州柳空	谢刘安琪
武汉设计工程学院	黄思思	伦敦	梧桐客厅 WomenSpaces	俞博雯
西安工程大学	周宣辰	墨尔本	墨亚文化	文安琪
西北师范大学	赵明鑫	南京	KINO 盛夏青年电影展	苏震涛
西京学院	梁旋	宁波	假杂志	方晨初
西南石油大学	顾一阳	宁波	宁波眸视 ISEE	颜嘉琪
厦门大学	杨玉舒	青岛	青岛文学馆放映室	曹守磊
厦门理工学院	韩永麟	深圳	深圳妇儿剧场	田更生
香港中文大学	吴松擎	沈阳	放下屁股影迷观影团	金智峰
云南大学(东陆校区)	梁菁泽	苏州	大路放映	周全成
云南艺术学院	李靖怡	苏州	占花学社	江玉珠
浙江大学理工学院	王晨怡	武汉	云曰影社	邱蓉
浙江传媒学院(钱塘校区)	赵海毓	悉尼	墨亚文化	文安琪
浙江传媒学院(乌镇校区)	王雨晴	西宁	西宁 FIRST 影迷会	姚建君
浙江师范大学	徐逸帆	厦门	HumanLove 虎曼	祝诗
中国传媒大学	杨昊	厦门	清华海峡研究院	姜浩磊
中央圣马丁 CSM	周若冰	烟台	影乐趴	伙主
		银川	宁夏原野湃放映室	许漫婷
		银川	银川当代美术馆	黄雅晨

**主动放映名单**  
**PUBLIC PROGRAMMING LIST**

**测试官全名单 TESTING-TEAM**

**安徽**

袁学敏

**澳门**

何曼霖

**北京**

郝潇漫

何筱

胡丹妮

江乐怡

靳恒

李致萱

盛烨

王倩

殷佳悦

曾靖涵

张雨馨

**重庆**

伏诗诺

**福建**

吴婧瑜

杨雨彤

赵健璋

**甘肃**

楚若嘉

刘娅妮

**广东**

边放

陈梓嫣

刘博雅

欧阳泽宇

苏睿潼

**河北**

曹馨予

**河南**

陈祐祺

扎西兰措

张哲玮

**黑龙江**

张智尧

**湖北**

冯佳悦

孟宪锦弘

孙煜鑫

王佳迎

王玮璇

**湖南**

刘伊雯

**吉林**

高晟尧

李昕阳

**江苏**

董墨涵

何其乐

李雯宇

练谢发

王淑雯

魏雨欣

徐贊泽

**江西**

邓万里

**辽宁**

袁赫爽

庄林毅

内蒙古

刘浩翔

杨光

**青海**

梁正言

王宛君

**山东**

丁小娛

蓝芳洁

刘鑫

刘钰

王心怡

张文龙

赵宫

**陕西**

曹天宜

高远

廖佳倩

马浩宇

**上海**

黄鑫源

嵇豪

沈静

张锐

**四川**

蔡倩雯

洪怡

黄越

刘泽

王偲七

杨茂

赵卓然

**天津**

王念菲

**香港**

庞慧莹

**云南**

刘振杰

罗涵丹

张家铭

**浙江**

Anchalee Rodsunthorn

陈宇洁

彭熙

张天

# 活动事件

## EVENTS

# vivo 蓝科技空间站

## vivo BLUETECH SPACE



vivo

时间 7月24日-7月27日 11:00-22:00 7月28日 11:00-23:00

地点 西宁·越界

心生万物。

用心则生“爱”，激发直觉与热爱，给予勇气与创造力，带来照亮世界的光芒。心之所至，让影像看见他人，看见世界，看见自我。每一张值得被留下的影像，经由心境，在近与远显影的过程中凝练时光；心动之间，走进不同的生命斑斓；心流相通，在目光交汇的瞬间呈现爱之温情；心向往之，远观壮阔的生活叙事；心映时刻，在影像世界的远行中丈量生命刻度。无论是须臾刹那，还是五分钟刻度，五年的影像探索历程中，陈列、保存了无数被“心”照亮的决定性瞬间。

生活史的逐层斧凿中，用影像记录，用镜头拍摄，是我们表达心中所爱最直接的行动。那枚时刻张开的镜头之眼，就是当代生活的观看之道。当“科技用心”，每一只镜头因此与心连通，促发随心而拍。

本次展览包含了 vivo 影像加的获奖作品以及多位大师之作，也加入了 FIRST 超短片单元、vivo 影像作品展映与互动体验区。通过“心境”“心动”“心流”“心往”“心映”五个单元，以世界之“心”为关照，展示观看世界的方法与状态。在沉浸影像世界的展览空间中，将为观众带来多维的感官体验，分享移动影像的魅力。影像世界在观看与分享之间建成，亦是由每一个个体组成的心灵城池。这里保存着过去，寄托着未来，更标记着当下的生命与梦想。



黄 淩浩  
SONGHAO HUANG



沈 若凡  
RUOFAN SHEN

策展人

空间设计师

Time July 24-27,11:00-22:00 July 28,11:00-23:00

Venue YUEJIE CLUB-Xining

**Everything Arises from the Heart.**

When one engages with their heart, it gives rise to “love,” stimulating intuition and passion, granting courage and creativity, and bringing forth light that illuminates the world. Wherever the heart reaches, it allows images to see others, see the world, and see oneself. Each image worth preserving distills time through the process of developing from both near and far, capturing vivid moments of different lives, presenting warmth in moments of eye contact, appreciating the grandeur of life from afar, and measuring life's scale through journeys in the world of imagery. Whether it's a fleeting moment or a five-minute interval, countless decisive moments illuminated by the heart have been displayed and preserved over five years of image exploration.

In the ever-changing history of life, photographing is the most faithful medium of heart's love, and action is the most direct language. The ever-open lens is the way to view contemporary life. “Technology with heart” connects personal items with the heart, and the love of the heart motivates spontaneous photography. The world of images is built between watching and sharing, and it is also a city of heart created by each individual.

This exhibition includes award-winning works from the vivo VISION+ program, masterpieces from various renowned artists, as well as the FIRST Short Short Film, vivo film, and interactive experience areas. Through five chapters—“State of Heart” “Beat of Heart” “Flow of Heart” “Longing of Heart” and “Reflection of Heart”—it examines the ways and states of viewing the world through the heart. In the immersive exhibition space of the image world, it will bring a multi-dimensional sensory experience to the audience, sharing the charm of mobile photography. More importantly, it is a sanctuary of rich life experiences, preserving the past, entrusting the future, and marking the life and dreams of the present.



地点 | 唐道637·锅庄广场

在雪域高原的精神绿洲里, FIRST 与三江汇聚涵养而成的西宁相融相嵌。电影是引领人群前往的暗号。

作为影展标志性场景的露天放映, 以来自高原的热情性格在影展期间拓展出容留多元艺术形式对话的公共空间, 「西宁的夜」因此成为 FIRST 影展最重要的年度策展节目, 在既有的主题展映策展外, 以电影为纽带链接更丰富的视听艺术, 为多向度的艺术家提供互动舞台, 在盛夏暮色渐沉中为观众带来独特的西宁之声。

伯格曼说:“再没有什么艺术比电影更像音乐的了。”

期待通过“西宁的夜”以电影为暗号的聚集, 亦有来自音乐人的漫游其中, 在多种语言的交汇融合下抵达令人难忘的晕眩, 点亮所有在夜空下的眼睛。

Venue | Guozhuang Square, Tang Town 637

Nestled in the spiritual oasis of the snowy plateau, Xining emerges as a harmonious blend of FIRST and the convergence of the three rivers. Film serves as the signal guiding people towards this destination.

As an iconic outdoor venue of the film festival, the open-air screening creates a public space that expands upon the passionate character of the plateau. During the festival, it becomes a space for diverse artistic forms to engage in dialogue, offering Xining's Night as the most significant curated programme of FIRST. Beyond the curated film screenings, this programme uses film as a link to connect a richer array of audiovisual arts, providing an interactive stage for multidimensional artists. As the summer twilight deepens, it brings forth the distinctive voice of Xining for the audience.

Ingmar Bergman once said, "There is no form of art that is closer to music than film."

Anticipation mounts for the gathering at Xining's Night, where film acts as a secret code. It invites not only filmmakers but also musicians to wander amidst this convergence, resulting in an unforgettable intoxication born from the fusion of multiple languages. It illuminates the eyes of all beneath the night sky.

# FIRST 青年电影盛典

## FIRST AWARD CEREMONY



时间 7月28日 19:00-21:40

主会场 青海大剧院

分会场 唐道637·锅庄广场

在诸多晦明晦暗、抑扬顿挫的创作时刻中，银幕的光亮与观众的目光，成为了一种祈盼，支撑着电影人因孤身跋涉而摇摇欲坠的前行动力。“徒步”至西宁的所有“无名之辈”们，跨越过无数个艰难险阻后，聚光灯与掌声雀跃，终会抵达另一个时刻向行过长路、向朴拙与勇敢的他们，致以最真诚的褒奖及肯定。

2024年7月28日，一些崭新而陌生的名字，将从西宁发出，向全国、甚至是世界各国各处的人们，发出嘹亮的声音，向往日与未来致以最有力的迎击；这些群像也代表着未能抵达于此，但仍奋力跋涉的电影人，在寻找电影未来的路上，光亮将洒向更开阔的地方。

Time July 28, 19:00-21:40

Venue Qinghai Grand Theatre

Branch Venue Guozhuang Square, Tang Town 637

In the myriad moments of filmmaking, laden with both clarity and obscurity, the rise and fall, the illumination of the silver screen and the gaze of the audience become a beacon of hope. This hope shores up the faltering determination of filmmakers, who tread their solitary path. The "nameless ones" who have journeyed on foot to Xining, overcoming countless hardships and obstacles, will find their moment of triumph in the glow of the spotlight and the rhythm of applause. This is a sincere acknowledgment and affirmation for those who have traversed the long road, embodying simplicity and bravery.

On July 28, 2024, a host of fresh and unfamiliar names will emerge from Xining, resonating loud and clear to people across the nation and even the world. They present the most robust counterpoint to both the past and the future. These figures also stand for those filmmakers who, despite not having made it here, are still pressing on with their journey, exploring the road to the future of cinema. In this journey, light will be shed on broader horizons.

# 志愿者

## ABOUT VOLUNTEER



### 关于志愿者

志愿者联合国定义为“自愿进行社会公共利益服务而不获取任何利益、金钱、名利的行动者”，不只为物质回报的目的，能够主动承担社会责任、奉献个人时间和行动的人。

志愿者文化是一种倡导和推崇志愿服务、培育志愿精神、鼓励志愿行动的文化。志愿者文化强调人们应该关注社会和他人，自愿投身于公共事业中，为社会和他人做出贡献，强调个人的社会责任和义务。志愿者文化还鼓励人们学习、分享、合作和相互支持，倡导尊重、信任和包容的价值观。

FIRST 作为强调志愿文化发展的青年电影平台即将再次踏上高原，在展示年度电影趋势的同时，亦是一处高地乐园，邀请对多元文化保持关注的青年人群加入盛会，在志愿者的群体行动中展现当代青年精神图景，作为 FIRST 影展的青年文化发展目标，甚至电影都不是志愿者真正的福利，真正重要的是成为怀热情的志愿团体的部分，聚拢一群在盛夏时日中凝视太阳的人。

Volunteers, as defined by the United Nations, are individuals who engage in activities that serve the public interest without seeking personal gain, financial compensation, or recognition. These individuals willingly assume social responsibilities, dedicating their time and efforts for the collective good without expecting material rewards. They are driven by a sense of duty to contribute selflessly to public causes, motivated by a commitment to their community and society.

Volunteer culture embodies the promotion and celebration of volunteerism, nurturing the spirit of volunteering, and encouraging active participation in altruistic endeavors. It underscores the importance of focusing on societal and communal well-being, advocating for voluntary engagement in public causes, and emphasizing the individual's social responsibilities and obligations. This culture fosters an environment of learning, sharing, cooperation, and mutual support, championing values such as respect, trust, and inclusivity.

FIRST International Film Festival, a youth-oriented film platform committed to advancing volunteer culture, is poised to revisit the highlands. In addition to showcasing the annual cinematic trends, FIRST International Film Festival offers a dynamic environment that invites young people interested in diverse cultures to join this celebration. The platform seeks to portray the contemporary spirit of youth through collective volunteer efforts. For FIRST International Film Festival, the true value lies not in the films themselves but in becoming part of a passionate volunteer community. It gathers individuals who, in the height of summer, come together to engage and inspire, reflecting their shared enthusiasm and commitment to the spirit of volunteerism.

## 展映中心 SCREENING CENTER

### 展映组 SCREENING GROUP

全程	柴华	李晶莹	李卓锐	罗涵丹	孙弘泰	孙清妍
	田珂	邢文朗	杨双赫	叶琳瑶	张楠	
半程	陈嘉璐	陈宣西	崔琪昂	韩颖	何心宁	蓝岚
	林冠舟	刘茜	任亦菲	芮宇	史辰佳	石晶
	汪化与	王曼佳	王思源	王耀珲	王意辉	魏思易
	魏婷	吴啟越	伍羽泽	杨舒涵	杨逍逍	杨雨婷
	叶冰琦	张家齐	张嘉瑜	张绮婧	张馨月	张一笑
	张亦轩	郑晓彤				

### 露天放映组 OPEN-AIR SCREENING GROUP

全程	刘柏君	彭睿	张家铭			
半程	陈亦晗	刘乾驰	刘姝璘	郦澜	马学文	汪钰
	杨婧	张得庆	张晓燕	张雨婷		

## 活动中心 ACTIVITY CENTER

### 电影市场组 FIRST MART GROUP

全程	李响					
半程	陈晔	洪宁	简紫枫	李心怡	万晴	杨皓如
	张子怡	宗文韬				

### 论坛工坊组 FORUM&WORKSHOP GROUP

全程	胡航宇					
半程	金启华	汪楠岚	王玮璇	杨沫南	周宣辰	朱睿婷

### 盛典组 CEREMONY GROUP

全程	黄伊慈	王思逸	张鑫灵	陈楚杰		
半程	陈偲旸	陈宇杰	方馨悦	柯扬	梁宝丹	师菁雨
	苏一舟	王之尧	陈姿融			

### 宴会组 BANQUET GROUP

全程	谭静书	王凯强	袁梓瀚			
半程	马霄雪	孟繁烨	王清远	武昕琪	徐赟泽	邹佳一

## 接待中心 RECEPTION CENTER

### 媒体组 MEDIA GROUP

全程	黄辉腾					
半程	陈梓妤					

## 运营中心 OPERATION CENTER

### 商务组 BUSINESS GROUP

全程	樊旭昂	赫颖	胡钰珩	盛烨	王钰辰	
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### 影迷中心 CINEPHILE GROUP

全程	仇雨凡	洪菲扬				
半程	梁正言	莫芷琪	裴家琪	文筱雪	杨初月	杨羽音

### 供给组 FIRST SUPPLY GROUP

全程	尼玛东主	彭港建				
半程	王海蓓	周臣建		杨舒媛		

### 嘉宾接待组 GUEST SERVICE GROUP

全程	安语涵	黄越	李慧雯	田思敏	谢昊展	杨梓豪
	朱钰琳					
半程	晁谙谙	桂婉晴	蒋嘉怡	柳显喆	李茹	李思樾
	雒浩钧	卢文昊	曲松卓玛	孙毓蔓	苏慧敏	王络
	王艺诺	杨桐	叶立春	尹路阳	张纯艺	张紫云
	赵晴芸	祝正龙	邹雨桐	王斐娟		

## 新闻中心 PRESS CENTER

### 编辑组 EDITORIAL GROUP

超长全程	薛聿君	周叶昀				
全程	杨艺琳	祝丹阳				

### 图片组 PHOTOGRAPHY GROUP

超长全程	陈林仪	杜文丹	王锦玥			
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### 视频组 VIDEO GROUP

超长全程	斯渝茜	薛淞月	张道明			
全程	单欣然	林添熠				
半程	龙真如					

## 制作中心 PRODUCTION CENTER

### 生活/车辆/后期总统筹组 PRODUCTION COORDINATORS

陈媛	郭远欣	吴思晗	张子千			
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### 剧组制片 PRODUCTION ASSISTANTS

Anchalee Rodsunthon	冯韵彤	葛文卓	王宇航	吴琦琦		
于赛亚	张佳乐					



## FIRST 板板商店

是由 FIRST 创立的衍生经济厂牌，聚焦于打造青年文化生活方式及多种创意衍生品类开发。FIRST 板板商店创造力来源于人天然对生活与艺术的热爱，将富有灵感与活力的视角融入，打造以“颠覆日常”为核心的产品体验，为青年创造野生、独立、具有生命力的生活社区。

在青年文化品牌的构建过程中，我们期待以电影为源头，以物品为载体，将电影中所灌注的灵感与热忱，在更广阔的时空之下为人所感知。当银幕暗下、灯光亮起，我们希望那些光亮、思绪、记忆、情感，能与你在前行的路上携手。



## FIRST BANBAN

The FIRST banban is a derivative economic label founded by FIRST, focusing on building a youth cultural lifestyle and the development of a variety of innovative derivative products. The creativity of FIRST banban comes from people's natural love for life and art, integrates the perspective of inspiration and vitality, creates a product experience with "subversion of daily life" as the core, and constructs a wild, independent and vibrant living community for young people.

In the process of developing a youth culture brand, we are looking forward to seeing films as the source and objects as the carrier, so that the inspiration and enthusiasm instilled in the films can be perceived in a broader space and time. When the screen goes dark and the lights come on, we hope that the light, thoughts, memories and emotions will join hands with you on the road ahead.



**FIRST BANBAN**  
扫描此二维码进入淘宝店



**FIRST BANBAN**  
扫描此二维码进入小红书

## 历程回顾

### 2011 年

FIRST 衍生品首款产品——西宁青年影展文化衫正式发售，衍生品业务作为影展最具创新性的商业尝试，正式启动。

### 2012-2014 年

开发方向以自主研发的轻量级产品为主，品类涵盖 T 恤、U 盘、双肩包等常用物品。

### 2015-2017 年

呼应城市影展在地基因，联合西宁当地品牌持续推出具有青海及西宁特色的产品，致力于以年轻化的呈现形式推广地域文化特色。

### 2019 年

实体店铺雏形初现，落地锅庄广场影迷中心；“FIRST STORE”商店厂牌确立，开始全面拓展衍生品自研及联名业务；“环保可持续”被确立为核 心运营理念。

### 2020 年

FIRST STORE 与 18 家各行业领域品牌达成合作，其中青年文化厂牌达 11 家；线上微店搭建完成并投入运营，销售 FIRST 影展自研衍生品以期提供给未能抵达影展的影迷朋友。

### 2021 年

从电影文化及影展文化出发，以 FIRST STORE 为连接点，大幅拓延合作方向至音乐衍生品、潮玩、新科技家电等泛文化及泛生活方式品牌，生产各类产品 26000+ 份；实体商店 9 月首次落地成都春熙路商圈红星广场，7 日内日均人流量近 30 万次，为厂牌成立以来最高量级曝光。

### 2022 年

自主研发衍生品首次增至 14 款；FIRST STORE 商店淘宝店开启运营，在售产品环保可持续比率实现 100%。

### 2023 年

FIRST 青年电影展推出“FIRST 荒漠猫”主题形象，FIRST STORE 由此推出 FIRST 荒漠猫系列产品，希望衍生品在流入人们生活日常之时，能够唤起保护野生动物和生物多样性的意识。

### 2024 年

FIRST STORE 正式升级为 FIRST 板板商店，打造影展独立衍生经济厂牌，为青年群体构建生活社区；自主研发衍生品增至 40 余款。

### 2011

FIRST released our first product - the FIRST International Film Festival Xining cultural shirt, which led to an official launch of one of the most creative commercial attempts at FIRST.

### 2012-2014

FIRST mainly focus on the self-development of some practical products such as T-Shirt, USB flash drive, backpack, etc.

### 2015-2017

Powered by the local gene of FIRST Film Festival, FIRST STORE rolled out products with brands located at Qinghai, dedicating to present local culture in an energetic style.

### 2019

The prototype of FIRST physical store came into shape, locating in FIRST's Cinephile Center at Guozhuang Square. We established FIRST STORE as a brand and began to expand the self-produce and co-branding business. "Sustainability" was set to be the core value of FIRST STORE.

### 2020

FIRST STORE cooperated with 18 brands in various industries, including 11 youth culture labels. Online store was set up and started operation, selling FIRST souvenirs to friends who could not visit the festival.

### 2021

Taking film and film festival culture as a starting point, FIRST STORE expanded cooperations in a broader scale to music, toys, technology, and other pan-culture and pan-lifestyle brands; producing over 26,000 various products. In September, the physical store landed in Red Star Plaza at Chunxi road commercial district in Chengdu for the first time, with an average daily flow of nearly 300,000 people, achieving the highest brand exposure.

### 2022

The number of FIRST's self-developed products increased to 14 for the first time. Taobao online store opened and sell only environmental-friendly products.

### 2023

FIRST introduced the theme image of Chinese Desert Cat - "FIRST Cat" and FIRST STORE launched the FIRST Cat Collection. We hope that these products, as they enter people's daily lives, can raise awareness about the protection of wildlife and biodiversity.

### 2024

FIRST STORE was officially upgraded to FIRST banban, an independent derivative economic label for film festivals, building a living community for youth groups; the number of self-developed products increased to more than 40.

# 荒漠猫

## FIRST CAT

一组数据揭示了生物多样性对人类有多重要。

50% 的全球 GDP 产出都与生物多样性有关。

40% 的人口依赖海洋和沿海的生物多样性谋生。

70% 用于治疗癌症的药物中，约 7 成来源于动植物。

历经 45 亿年的进化，地球上的生物多样性形成了今天人类赖以生存的生命之网——食物、水、药物、稳定的气候、经济增长等等。生物多样性是所有生命形式的集合，涵盖了所有的植物、动物和微生物，也包括从基因、细菌到所有生态系统。生物的种类越丰富、越多样，地球就越生机盎然，也将越发成就人类自身健康、未来福祉和繁荣。在联合国教科文组织《人与生物圈计划》以及《生物多样性公约》里，对生物多样性和文化多样性之间的必然性依存和连接的研究，也说明了当生物多样性的议题来到每个人类个体的生命中时，它更多地指向人们日常生活中对可持续生活方式的选择和支持，对古往今来不同地域、种族的文化与个体表达的尊重和包容。

作为世界上海拔最高的青年电影文化的集散地，十八年来，FIRST 青年电影展始终坚守电影产业的“生态系统多样性”，守护并帮助着青年电影人们的自由创作和独立表达，而这些不断生长的创造力构成了中国电影生态多样化的根基，也将会在未来助力华语电影的繁盛。

作为一直以来关注生态环保议题与人文关怀的公共文化平台，FIRST 以行动实践持续在第一现场发声，并影响更多人参与到保护生态多样化的行动中。我们所见证过、和即将见证的每一个个体的行动，都汇聚成中国电影生态成长的生命力，如同株株草木，座座山川，一个个具体事物经历千万年时光，塑成了高原独一无二的景观和生态。

如何在电影文化的语境中挖掘文化多样性跟生物多样性之间的关联？这种关联是否可以形成一种具象化的象征，通过寓意一个独属于西宁高原的地方标志性物种，成为 FIRST 与人们情感链接的桥梁，达成相同认知和共感，最终形成良性闭环？在找寻答案时，一个迅捷的身影跃入我们的视野。

这是一股来自莽原的力量，它生猛警觉，无拘无束，不可驯服；它远离人群，神秘独立，人们至今仍对它的习性特点了解有限，发现的野生个体也屈指可数。这个在高原草甸跳跃奔跑着的，有着蓬勃生命力的身影是荒漠猫——国家一级保护动物，中国特有的稀有野生猫科动物，青海省生物多样性的代表物种之一。

这个身影，连通电影文化语境里生物多样性和文化多样性的关联。由此，FIRST 青年电影展主题形象——“FIRST 荒漠猫”在第十七届影展中诞生。牵引着两端：一端是生长无际的影像文化，呈递野性、独立、原生的影展气质；另一端是社会责任、自然关怀、人文精神共同构成的改变之力。这只来自高原的生灵，从高山草甸跃入电影的世界，也将从 FIRST 平台跃入更大的空间，在电影领域之外探索更多公共文化与环境保护的实践。希冀在更多人的努力下，越来越多野性的生命能在高原上繁盛不息。

作为多样性的“代言人”，FIRST 荒漠猫当然也拥有不止一种形象。去年，在三位艺术家的跨界创作下，从平面设计角度赋予了 FIRST 荒漠猫独特的想象和叙事。本年度影展特别邀请入围第十七届 FIRST 主竞赛单元的动画短片《无二》的导演草虫鸣及其工作室，以定格动画的形式深入探寻高原腹地，在藏地文化中汲取灵感，致敬经典武侠电影，为荒漠猫量身打造崭新形象，跨剑历险，展示电影的创造精神。

A set of data reveals the profound significance of biodiversity to human race. Approximately 50% of the global GDP is interconnected with biodiversity. Around 40% of the world's population depends on marine and coastal biodiversity for their livelihoods. Nearly 70% of the drugs used in cancer treatment are derived from various animal and plant species. After billions of years of evolution, the Earth's biodiversity has formed the intricate web of life that sustains humanity today – encompassing food, water, medicine, climate stability, and economic growth. Biodiversity encompasses all forms of life, ranging from plants, animals, to microorganisms, including genes, bacteria, and entire ecosystems. The more abundant and diverse the species of life on Earth, the more vibrant our planet becomes, leading to the promotion of human health, future well-being, and prosperity. Within UNESCO's "Man and the Biosphere Programme" and the "Convention on Biological Diversity," research on the inherent interdependence and connection between biodiversity and cultural diversity also demonstrates that when the issue of biodiversity reaches each individual's life, it predominantly guides people towards sustainable lifestyle choices, as well as respect and inclusivity towards the diverse cultures and expressions of different regions and races throughout history.

As the world's highest-altitude hub for youth film culture, FIRST International Film Festival has, for the past 18 years, consistently upheld the "ecosystem diversity" of the film industry, safeguarding and supporting the freedom of creativity and independent expression for young filmmakers. The ever-growing creativity constitutes the foundation of China's diversified film ecology and will undoubtedly contribute to the prosperity of Chinese-language cinema in the future.

As a public cultural platform that has always focused on ecological environmental protection and human care, FIRST continuously speaks out in the first place and influences more individuals to participate in the protection of ecological diversity. The actions of each individual we have witnessed and are about to witness converge to form the vitality of Chinese film ecosystem, like plants and trees, mountains and rivers, every specific entity shaped by millions of years, creating the unique landscapes and ecosystems of the plateau.

How can we explore the connection between cultural diversity and biodiversity within the context of the film culture of the FIRST International Film Festival? Can this association be embodied in a symbolic representation, such as an endemic species unique to the Qinghai-Tibetan Plateau, becoming a bridge of emotional connection between the FIRST International Film Festival and its audience, achieving mutual understanding and resonance, and ultimately forming a positive cognitive loop? As we search for answers, a nimble figure leaps into our sight.

This is a force emanating from the vast grasslands, vigorous, alert, unrestrained, and untamable. It keeps itself distant from the crowds, shrouded in mystery and independence. Even today, people's understanding of its characteristics remains limited, and the number of wild individuals discovered is few. This agile and lively figure, leaping and running on the plateau meadows, is the Desert Cat – a nationally protected animal and one of the representative species of biodiversity in Qinghai Province, a rare and unique wild cat species exclusive to China.

This figure, illustrates the connection between biodiversity and cultural diversity within the context of film culture. From this realization, the theme image of the FIRST International Film Festival – "FIRST Cat" – is born. It bridges two ends: on one side, it embodies the boundless growth of cinematic culture, presenting the wild, independent, and original essence of the film festival; on the other side, it embodies the transformative power of social responsibility, environmental care, and humanistic spirit. This creature from the high plateau, leaping from the alpine meadows into the realm of cinema, will also spring from this platform into broader spaces, exploring further practices in public culture and environmental protection beyond the realm of film. With the hope that through the efforts of more people, an increasing number of wild lives can flourish on the plateau.

As a "ambassadors" for diversity, the FIRST Desert Cat has more than one image. Last year, three artists created unique graphic designs that gave the FIRST Desert Cat distinctive imagination and narrative.

This year, the festival featured the director of the animated short film *Innermost*, which was selected as a finalised for the 17th FIRST Competition Official Selection. Caochong Ming, who delved into the hinterland of the plateau in the form of stop-motion animation, drew inspiration from Tibetan culture, paid homage to the classic martial arts films, and created a brand-new image of desert cats for the cross-sword adventure to demonstrate the spirit of creativity of the film.



#### 导演简介 DIRECTOR'S BIOGRAPHY

从学生时代到职场工作时期，都在默默地喜欢漫画和动画。到了终于决定要试试以动画作为下一个职业方向时，早已错过了通过专业院校进行系统动画学习的年纪。在不具备二维和三维动画创作能力的情况下，想也许可以做一些定格动画。现在已建立起专业的定格动画工作室，并作为导演和动画师，为迪士尼等众多客户进行定格动画制作。同时导演从未忘记，走进动画世界的初衷，更是为了能把那些心中的原创故事，亲手做出来。

Caochong Maing had been a lover of cartoon and animation from school days to work. When he made up his mind to try animation as his next career direction, he found he had missed the chance to study animation systematically in professional colleges and universities as he was no longer young. With no ability of creating 2D or 3D animation, Caochong thought maybe he could make some stop-motion animations. Now, at his own professional stop-motion animation studio, he is producing stop-motion animations for a great number of clients including Disney as director and animator. At the same time, he has never forgotten the original aspiration of his foray into the animation world - presenting those original stories in his heart with his own hands.

## 昆仑侠影 WIN GLORY IN BATTLE

制作国家: 中国  
影片时长: 3'09"  
年份: 2024

Country : China  
Duration : 3'09"  
Year : 2024



#### 影片简介 SYNOPSIS

阿尼玛卿雪山，壮阔雄奇。雪坡下，优昙奇花掉落花瓣，化开积雪，露出篆刻神秘符文的板砖，一时毫光冲天。遥望荒丘上，侠客荒漠猫板壁见雪山光柱，取剑远游。途径戈壁土城、青海湖、白桦林、盐滩、雅丹冰川五处秘境，闯过意欲阻挡行程的一众神秘高手——天无时、地无利、金无着、言无善、观无意。侠客荒漠猫来到雪坡下，符文板砖引发时空穿梭，将侠客荒漠猫摄往它的宿命之地.....

The majestic Animaqing Snow Mountain stands grand and imposing. Beneath its snowy slopes, the petals of the rare Uḍumbara flower fall, melting the snow to reveal bricks engraved with mysterious runic symbols that emit a brilliant light. From a distant desolate hill, the wandering swordsman Banban the Desert Cat spots the pillar of light from the snow mountain and sets off on a journey. Along the way, he traverses five secret realms: the earthen city of the Gobi, Qinghai Lake, birch forests, salt flats, and the Yadan Glacier. He confronts and overcomes numerous mysterious masters who seek to hinder his journey—Heavenless, Earthless, Goldless, Voiceless, and Viewless. Finally, Banban arrives at the snowy slope where the runic bricks trigger a time-space warp, transporting him to his destined place...



#### 工作室简介

麒童工作室，由几个没有动画基础的主创人员，于2016年在上海创立的定格动画制作团队。经历了从技术层面到经营状况的重重难关，居然并未放弃，逐渐在中国动画行业崭露头角，拿下中国动画最高奖项之一金龙奖最佳动画短片金奖。成为迪士尼官方在中国签约合作的定格动画工作室。原创动画短片《无二》入围超过120个海内外电影节及动画展，获得超过40项最佳动画奖。

#### TEAM PROFILE STUDIO INTRODUCTION

Kytoon Studio is a stop-motion animation production team founded in Shanghai in 2016 by several creators with no prior animation background. Despite facing numerous challenges, both technically and in terms of business operations, they persevered and gradually made a name for themselves in the Chinese animation industry. They achieved remarkable success by winning the Golden Dragon Award for Best Animated Short Film, one of the highest honors in Chinese animation. Kytoon Studio became an officially contracted stop-motion animation studio for Disney in China. Their original animated short film, "Innermost" was selected for over 120 film festivals and animation exhibitions worldwide and received more than 40 awards for Best Animation.



# 组委会

## FESTIVAL TEAM

荣誉主席  
HONORARY PRESIDENT



谢飞  
XIE FEI

创始人  
FOUNDER



宋文  
SONG WEN

首席执行官  
CHIEF EXECUTIVE OFFICER



李子为  
LI ZIWEI

运营部  
DEPARTMENT OF OPERATION



高一天  
GAO YITIAN

总监  
Director



邢亚楠  
XING YANAN

副总监  
Deputy Director



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ZHOU SHUTING

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Head of Branding



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Head of Accounting



程吉  
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人力资源主管  
Head of Human Resource



李予  
LI YU

综合事务主管  
Head of General Affairs

运营部  
DEPARTMENT OF OPERATION



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Branding Coordinator



**刘荻霖**  
LIU DILIN

品牌统筹  
Branding Coordinator



**罗姚**  
LUO YAO

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Branding Manager

品牌公关部  
DEPARTMENT OF COMMUNICATION



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Deputy Director



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Administration Coordinator



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LONG HAO

衍生品专员  
BanBan Coordinator



**管桐曼**  
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Creative Manager



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Communication Coordinator



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SONG ZHENYI

接待执行统筹  
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Branding Assistant



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BanBan Assistant



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Head of Designer



**罗骞**  
LUO QIAN

设计专员  
Designer Coordinator



**周威言**  
ZHOU WEIYAN

整合营销策划  
PR Manager

品牌公关部  
DEPARTMENT OF COMMUNICATION



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Graphic Designer



李欣怡  
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设计助理  
Graphic Designer



殷可心  
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Editing Assistant

内容事务部  
DEPARTMENT OF PROGRAMME



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GU PENGYUAN

策展主管  
Head of Programme



朱子骄  
ZHU ZIJIAO

策展人  
Programmer



史艺雯  
SHI YIWEN

策展专员  
Programme Coordinator



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SUN YONGQI

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Edit Assistant



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Programme Assistant



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策展助理  
Programme Assistant



秦雨佳  
QIN YUJIA

策展助理  
Programme Assistant

内容事务部  
DEPARTMENT OF PROGRAMME



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**SI NIANG**

电影市场主管  
Head of FIRST Mart



**贾洁楠**  
**JIA JIENAN**

电影市场专员  
FIRST Mart Coordinator



**周兴宇**  
**ZHOU XINGYU**

电影市场统筹  
FIRST Mart Manager



**刘逊**  
**LIU XUN**

电影市场统筹  
FIRST Mart Manager



**赵楚**  
**ZHAO CHU**

电影市场助理  
FIRST Mart Assistant



**郑敏希**  
**ZHENG MINXI**

活动助理  
Event Assistant



**薛宝仪**  
**XUE BAOYI**

策展统筹  
Programme Assistant

制作培育  
PRODUCTION AND CULTIVATION



**朱文慧**  
**ZHU WENHUI**

主管  
Head of Production and Cultivation



**李逸凡**  
**LI YIFAN**

执行制片  
Line Producer



**吴婧璇**  
**WU JINGXUAN**

执行制片  
Line Producer



**杨婕妤**  
**YANG JIEYU**

执行制片  
Line Producer



**杨琦**  
**YANG QI**

盛典执行统筹  
Award Ceremony Manager

青年电影盛典导演团队 AWARD CEREMONY DIRECTOR TEAM

总策划: 朱文慧

Producer: ZHU Wenhui

总导演: 刘宇锋

Director: LIU Yufeng

执行总导演: 蔡文甲

Executive Director: CAI Wenjia

导演组: 姚金柱 王钰琪 吴丹舒 孙梦瑶 郭梦泽 魏薇 程楠

Director Team: YAO Jinzhu, WANG Yuqi, WU Danshu, SUN Mengyao,  
GUO Mengze, WEI Wei, CHENG Nan

导摄团队 CEREMONY CREW

总经理: 孙海冬

General Manager: SUN Haidong

统筹: 王艳京

Coordinator: WANG Yanjing

导播: 林忠阳 高湛轩

Technical Director: LIN Zhongyang, GAO Zhanxuan

导播助理: 杨现全

Assistant Technical Director: YANG Xianquan

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Camerperson: HOU Tao, ZHANG Yixiong, WEI Chao, LIU Tianyu, YU  
Zhiwang, QIN Feng, GAO Peipei

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北京和丰致远公关顾问有限公司

创意视觉合作 CREATIVE VISUAL DESIGN

导演: 王萌

Director: WANG Meng

监制: 闫昱宏

Producer: Doris Yan

创意美术: 飞飞

Art: Feifei

动画: 刘皓帆

Animator: LIU Haofan

素材整理: 陈元

Footage Editing: CHEN Yuan

放射能数字艺术团队

Atomic Visual

特邀配音 VOICE ACTOR

于越

YU Yue

即时影像合作伙伴 永无止境 LIMITLESS

总摄影师: 杨振嵩

Head: THOMAS YANG

制片: 杨圆梦

Producer: YANG YUANMENG

摄影师: 方杰 田伟 宋俊晓 徐融 王涛 赵大玮 严语潇 黎满 胡江涛 王贵昕 闫广

Photographer: FANG JIE, TIAN WEI, SONG JUNXIAO, ROY XU, WANG TAO,  
ZHAO DA WEI, YAN YU XIAO, LI MAN, HU JIANGTAO, WANG GUIXIN, YAN  
GUANG

**特别鸣谢**  
**SPECIAL THANKS**

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SPECIAL THANKS**

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		李杨	Q	文远	
D	H	李懿如	祁莉娟		张晨
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豆豆	季寅	刘锐	S	谢征宇	周子陽
	纪翔	刘帅	邵博聪	辛然	祝新
E	椒盐说影	刘苏	舒朕萌	辛文	
Ethan	金安宇	刘旭	宋梦	徐枫	
				徐时芬	

# 实用信息

## PRACTICAL INFO

## 2023.8-2024.1

- FIRST 惊喜电影展、类型公开周在京线下举办；2023 类型电影年度观察发布
- 第 9 届影展入围导演麻赢心新作《鹦鹉杀》全国公映 (09.15)
- 第 16 届 FIRST 创投会年度入选电影计划《月光里的男孩》开机
- FIRSTx 歌德学院在京举办短片特别放映
- FIRST 短片季携手 WWF《源头之路》上线
- FIRSTx 乌镇戏剧节开设“潜入洞穴之光”展映单元 (10.19-29)
- 第 16 届影展主竞赛入围影片《千里送鹤》全国公映 (11.16)
- FIRST FRAME “特别展映·一帧上海”活动在沪线下举办
- 第 17 届影展闭幕影片《热搜》全国公映 (11.30)
- FIRSTx 邵氏影城重启香港站活动 (12.16-17)
- 主竞赛征片开启；电影市场创投会征集、产业放映报名开启
- FIRST PIONEER 先锋创作单元开设“最佳短片”及“评审团奖”

- 电影市场注册开启，增设市场 PLUS 证件满足观影需求
- 惊喜实验室拍片季开启，五部入选项目完成先导片拍摄
- 第 14 届 FIRST 产业放映特别推介影片《末路迷途》全国公映 (5.15)
- 第 17 届 FIRST 影展最佳导演、最佳艺术探索及观众选择荣誉获奖作品《朱同在三年级丢失了超能力》全国公映 (5.25)
- 媒体注册开启，媒体嘉宾系统及权益优化
- FIRST 惊喜实验室征集开启，下设类型片实验室、制片人实验室、编剧实验室；FIRST 磁场单元报名开启，首设惊喜电影展影片竞赛，专注类型短片生态
- 2021 年 FIRST 惊喜电影展类型片实验室项目《走走停停》全国公映 (6.8)，票房破亿
- FIRST ONE “ONE 里挑一”演员推介企划启动，公布年度导师
- 第 18 届 FIRST 创投会剧本入围名单公布，首次创立“X 名单”
- 第 15 届 FIRST 创投会年度入选电影计划《燃比娃》入选法国昂西国际动画节 WIP 单元
- FIRST 短片季携手 vivo《我们为何要做梦》入围第 26 届上海国际电影节金爵奖短片竞赛

## 2024.2-2024.5

- FIRST 影展下设衍生品厂牌板板商店上线
- FIRST 短片季携手 vivo《0.5 度》上线
- 第 17 届影展 FIRST PIONEER 先锋创作荣誉影片《是日访古》入围柏林电影节短片竞赛单元
- 第 16 届 FIRST 创投会年度入选项目《X 的故事》开机
- 第 17 届 FIRST 影展最佳编剧及评委会大奖作品《银河写手》全国公映 (3.30)
- FIRST ONE x bilibili “新年十八式”上线，FIRST ONE 厂牌正式露出
- 主动放映启动，FIRSTxNespresso 共同发起“时刻影院”主题，设立策展人支持计划，首次公开招募测试官
- 第 13 届影展最佳剧情长片、最佳导演顾晓刚新作《草木人间》全国公映 (4.3)，票房破亿
- 第 8 届 FIRST 创投会年度入选项目《送我上青云》导演滕丛丛剧集《我的阿勒泰》入围戛纳电视剧节并于后续公开播出
- 第 17 届影展主竞赛入围影片《乘船而去》全国公映 (4.12)
- 第 17 届影展产业放映入选影片《陨石江湖：天降 20 亿》全国公映 (4.12)
- 第 8 期纪录片实验室征集开启
- 志愿者招募开启
- 超短片竞赛、展映及 300 击·超短片发展计划报名开启，行至单元第 5 年
- 训练营报名开启，导演、制片、摄影、美术、录音、剪辑方向
- 第 16 届 FIRST 创投会特别助推大奖《花猪》开机

## 2024.6-2024.7

- 为期 6 天的电影市场公开周召开，FIRST ONE ‘ONE 里挑一’演员抵达线下，电影市场年度入围正式公布，包含 15 个创投会项目、9 部产业放映已完成影片和 11 部产业放映制作中项目 (WIP)；电影市场评委会阵容公布
- 志愿者名单公布
- 训练营短片《河童》入围富川国际奇幻电影节“富川选择”短片竞赛单元；FIRST 惊喜实验室拍片季短片《钉装巧合》及《硬骨头》入围富川奇幻国际电影节 XL 展映单元 (BIFAN XL)
- 训练营导师顾问团及入选电影人名单公布，42 名创作者入选
- FIRST 主动放映年度站点公布，全球共 125 个站点，包含英国、澳大利亚等多国高校联展
- 第 15 届 FIRST 创投会首奖得主张裕笛执导影片《倒仓》定档 (7.26)
- 主竞赛年度入围片单公布，39 部影片入围，13 部剧情长片、7 部纪录长片、19 部短片；主竞赛评委会公布
- FIRST 一号人物、电影市场主理人、首作推介人公布
- 超短片竞赛入围片单公布，20 部影片入围；超短片展映片单公布，20 部影片入选；300 击年度入选项目公布，3 个项目入选；超短片单元评审团公布
- FIRST PIONEER 先锋创作单元入围片单公布，14 部影片入围；FIRST PIONEER 先锋创作单元独立评审团公布
- FIRST FRAME 她的一帧单元入围片单公布，15 部影片入围；FIRST FRAME 她一帧单元评审团、年度推介人及学术顾问公布
- 第 8 期纪录片实验室年度入围项目公布

## 2023.08-2024.01

- FIRST Fantastic Film Festival and FIRST Lab Open Week held in Beijing; Release of Fantastic Selection 2023
- Release of TINTED LOVE, latest film of MA Yingxin, who was selected in 9th FIRST IFF Competition
- FIRST MART Financing Forum Official Selection project DOG TASHI started shooting
- FIRST x Goethe-Institut Beijing special screening held
- Release of YUAN TOU ZHI LU, a short film from FIRST Short Film Project in collaboration with WWF
- FIRST x Wuzhen Theatre Festival set special programme
- Release of THE GREAT DISTANCE DELIVERS CRANE, a Competition film of the 16th FIRST IFF
- FIRST FRAME Shanghai Screening held in Shanghai
- Release of TRENDING TOPIC, the Closing Film of the 17th FIRST IFF
- FIRST x Shaw Studios restarts Hong Kong Station
- 18th FIRST Competition opened for submission; FIRST MART Financing Forum and Industry Screening opened for submission
- FIRST PIONEER introduced two new categories "Best Short Film" & "Jury Prize"

## 2024.2-2024.5

- FIRST Banban, the derivative brand store opened
- Release of 0.5 Degree, a short film from FIRST Short Film Project in collaboration with vivo
- FIRST PIONEER Award of Pioneering Film SOJOURN TO SHANGRI-LA entered the official selection of Berlinale Shorts
- FIRST MART Financing Forum Official Selection project MYSTERY OF THE NIGHT started shooting
- Release of GALAXY WRITER, winner of Best Screenplay and Grand Jury Prize of the 17th FIRST IFF
- FIRST ONE x bilibili launched Short Short Film programme, FIRST ONE officially announced

- Public Programming launched, FIRST x Nespresso announced theme Art Moment Cinema and Curator Supporting Plan; Open submission for test team
- Release of DWELLING BY THE WEST LAKE, latest film of GU Xiaogang, who is the winner of Best Narrative Feature and Best Director of the 13th FIRST IFF. Box Office reached 100 million Yuan
- - TENG Congcong's latest series TO THE WONDER selected in the Cannes International Series Festival, who was the director of FIRST Mart Financing Forum Official Selection project SEND ME TO THE CLOUDS
- Release of GONE WITH THE BOAT, a Competition film of the 17th FIRST IFF
- Release of CHASING A SHOOTING STAR, a FIRST Industry Screening Official Selection film of the 17th FIRST IFF
- The 8th selection of FIRST Documentary Lab opened for submission
- Volunteer recruitments start
- FIRST Short Short Film and 300s Short Project opened for submission
- FIRST Training Camp opened for registration
- FIRST MART Financing Forum Official Selection project RUMORS IN THE CORNFIELD started shooting
- Industry Guest registration opened, optimized the PLUS Mart guest
- FIRST LAB Filming Season, 5 short films completed
- Release of CHASING THROUGH TIME, a FIRST Industry Screening Official Selection film of the 14th FIRST IFF
- Press Guest registration opened, optimized the press guest system
- FIRST LAB opened for submission with different sections: Genre Film Lab, Producer Lab, Screenwriter Lab; FIRST Magnet opened for submission, a competition section focusing on genre short film
- Release of GOLD OR SHIT, a FIRST Lab Official Selection Project. Box Office reached 100 million Yuan
- FIRST ONE-THE ONE Lab opened submission and announced Mentor
- FIRST Financing Forum Nomination announced with X List for the first time
- FIRST MART Financing Forum Official Selection project A STORY ABOUT FIRE selected in WIP section in Annecy

- Release of DREAM ON, a short film from FIRST Short Film Project in collaboration with vivo, which was selected in Shanghai International Film Festival Competition

## 2024.6-2024.7

- FIRST Mart Open Week held, with FIRST ONE-THE ONE Lab held, Financing Forum Official Selection and Industry Screening Official Selection announced; Announced FIRST MART Jury Committee
- List of volunteers announced
- FIRST Training Camp short film AND L TALK LIKE A RIVER was selected in Bucheon Choice at BIFAN; FIRST Lab Filming Season short film PUNCH COINCIDENCE and WHISPERS OF RESILIENCE was selected in BIFAN XL
- The Mentor and advisors of Training Camp announced, 42 filmmakers selected at FIRST Training Camp
- Public Programming Station announced, a total of 125 stations around the world, including university tour stations in the UK and Australia
- The release date of THE MIDSUMMER'S VOICE announced, top prize of FIRST MART Financing Forum Official Selection project of the 15th FIRST IFF
- 39 films selected at FIRST Competition, included 13 narrative features, 7 documentaries, 19 short films; Announced Competition Jury Committee
- Announced FIRST WaveBreaker, FIRST MART Navigator, Debut Presenter
- 20 films selected at Short Short Film Official Selection, besides 20 films selected at Short Short Film Special Screening and 3 Official 300s Short Project; Announced FIRST Short Short Film Jury Committee
- 14 films selected at FIRST PIONEER; Announced FIRST PIONEER Independent Jury
- 15 films selected at FIRST FRAME; Announced FIRST FRAME Independent Jury, Scholar Advisor and FIRST FRAME Referee
- Announced the Official Selection of 8th FIRST Documentary Lab



# 时刻艺境

THE ART OF MOMENTS



NESPRESSO

奈 斯 派 索



适宜任何年龄段的观众观看  
The film is appropriate for all ages



不适宜 12 岁以下观众观看，12 岁以下观众观看需有家长或临时监护人陪同  
Some material may be inappropriate for children under 12 (a person under 12 has to be accompanied by a parent/adult guardian)



不适宜 18 岁以下观众观看，18 岁以下观众观看需有家长或临时监护人陪同  
Some material may be inappropriate for children under 18 (a person under 18 has to be accompanied by a parent/adult guardian)



仅限成年观众观看  
The film is appropriate for adults only. No one under 17 would be admitted to a movie theatre.



18 FIRST  
INTERNATIONAL  
FILM FESTIVAL  
XINING 2024  
青年电影展  
7.20-7.28



- **嘉宾注册中心 (新华联索菲特酒店)**  
**Register Center (Sofitel Xining)**  
西宁市城西区五四西路 63 号  
No. 63 Wusixi Road Chengxi District, Xining
- **2. 媒体中心 / CASA CLUB**  
**Press Center / CASA CLUB**  
西宁市城西区西关大街 130 号 B3-110-1  
B3-110-1, No.130 Xiguan Street, Chengxi District, Xining
- **FIRST 板板商店 & 影迷中心**  
**FIRST Banban & Info**  
西宁市城西区五四西路 88 号唐道 637  
Tangdao 637, No.88 Wusixi Road, Chengxi District, Xining
- **青海大剧院 · 音乐厅**  
**Qinghai Grand Theatre · Music hall**  
西宁市城西区海晏路海湖新区 1 号  
No.1 Haihu New Area, Haiyan Road, Chengxi District, Xining
- **锅庄广场 (露天放映)**  
**Guo Zhuang Square (Open-air screening)**  
西宁市城西区五四 88 号唐道 637  
Tangdao 637, No.88 Wusixi Road, Chengxi District, Xining
- **万达影城 (海湖万达广场店)**  
**Wanda Cinema (Haihu Wanda Square)**  
西宁市城西区广场路 1 号万达广场 4 层  
4th Floor, Wanda Square, No.1 Guangchang Road,  
Chengxi District, Xining
- **奥斯卡国际影城 (王府井大象城店)**  
**Oscar International Cinema (Wangfujing Daxiang City)**  
西宁市城西区五四西路 68 号王府井大象城 4 层  
4th Floor Wangfujing Daxiang City, No. 68 Wusixi Road, Chengxi  
District, Xining
- **几何书店**  
**JI HE Bookstore**  
西宁市海湖新区唐道 637 人文商业街巴士道区 B-107 号 (万达广场对面)  
B-107 Bashidao District Humanity Commercial Street, Tangdao 637  
Mall, Haihu New Area, Xining (The opposite of Wanda Square)
- **新华联索菲特酒店**  
**Sofitel Xining**  
西宁市城西区五四西路 63 号  
No. 63 Wusixi Road, Chengxi District, Xining
- **青海唐道博丽雅布酒店**  
**Qinghai Tangdao BOLIYABU International Hotel**  
西宁市城西区西关大街 130 号  
No.130 Xiguan Street, Chengxi District, Xining
- **星程酒店 (海湖新区万达店)**  
**Starway Hotel (Haihu Wanda Square)**  
西宁市城西区西关大街 128 号  
No. 128, Xiguan Street, Chengxi District, Xining
- **美居酒店 (西南海湖新区)**  
**Meiju Hotel (Haihu New Area)**  
西宁市城西区五四西路 66 号  
No. 66, Wusixi Road, Chengxi District, Xining
- **汉庭优佳酒店 (海湖新区唐道店)**  
**Hanting Youjia Hotel**  
西宁市城西区同盛路唐道 637 内  
Tangdao 637 Mall, Tong Sheng Road, Chengxi District, Xining
- **三阳大酒店**  
**Sanyang Hotel**  
西宁市城西区五四西路 65 号  
No. 65, Wusixi Road, Chengxi District, Xining
- **维也纳酒店 (西宁万达广场店)**  
**Vienna Hotel Xining Wanda Plaza**  
西宁市城西区西川南路 50 号  
No. 50, Xichuan South Road, Chengxi District, Xining
- **五悦 · 悅心酒店**  
**Wuyue Yuexin Hotel**  
西宁市城西区五四西路 61 号新华联国际中心 2 号楼 18-20 楼  
18th-20th floor, Building 2, Xinhualian International Center, No. 61  
Wusi West Road, Chengxi District, Xining
- **西宁香巴林卡酒店**  
**Xining Shamblingka Hotel**  
西宁市湟中区迎宾路 A1 号青海藏文化馆院内  
Huangzhong District Yingbin Road A1 Qinghai Tibetan Culture  
Center courtyard, Xining
- **L3 Lounge (和院商业街店)**  
**L3 Lounge**  
西宁市城西区五四西路 66 号 6 号楼 66-52  
66-52, Building 6, No. 66 Wusi West Road, Chengxi District, Xining
- **C 剧场**  
**C Theater**  
西宁市城西区五四西路 88 号唐道 637 内  
Tangdao 637 Mall, Wusixi Road, Chengxi District, Xining
- **All Night Bistro 餐酒吧**  
**All Night Bistro Club**  
西宁市城西区五四西路 68 号王府井大象城 B1 层  
B1 Floor Wangfujing Daxiang City, No. 68 Wusixi Road, Chengxi  
District, Xining
- **越界**  
**BREAKING NEW GROUND**  
西宁市城西区五四西路 88 号唐道 637 内  
Tangdao 637 Mall, Wusixi Road, Chengxi District, Xining

- 请于 FIRST 青年电影展官网购买观众观影证件，您可以凭证件预约相应日期的影片放映。

Please purchase the audience pass on the website of FIRST. An audience pass will allow you to reserve screenings of corresponding festival dates.

[www.firstfilm.org.cn](http://www.firstfilm.org.cn)

#### ● Step.1 证件购买 / Purchase an Audience Pass

- 请于 FIRST 影展官网注册账户，选择您将出席电影节相应日期的观影证件；并提交您的姓名、手机号码、邮箱、照片作为证件领取凭证；  
购买观影证件并完成在线支付；
- Please register at the festival website, and select the audience pass that covers your attendance dates during the festival;  
Please provide your name, phone number, email and photo as the credential to claim your badge;  
Purchase the pass(es) and complete payment;  
You will receive a confirmation email.

#### ● Step.2 影片预约 / Reserve a Screening

- 您将在注册邮箱内收到确认回执。  
请在官网观影预约系统中预约影片场次；  
预约成功后，在入场时出示您的证件进入场地观影；  
如影片售罄，您可以凭观影证件排队候补现场空余席位。
- Please reserve a screening in the reservation system;  
You will have to present your pass when entering the screening you reserved;  
If a screening is sold out, you can queue at the entrance to fill 'no-show' seats.

#### ● 观影证件 / Audience Passes

- 单日观影证 180 元  
可预约电影节期间 1 天的任意影片场次
- 全程观影证标准版 1280 元 / 早鸟 980 元  
可预约 7 月 20-7 月 28 日的任意影片场次
- One Day Pass 25 USD  
Valid for screenings on 1 day during the festival
- Full-time Pass Standard 180 USD / Early Bird 135 USD  
Valid for screenings on July 23-July 31 during the festival

#### ● 证件使用须知 / Tips

- 观影席位与场次有限，先到先得；  
放映场次预约后不可取消；  
请您准时出席您预约的放映场次，如您迟到，影片开场后您的座位将会向候补观众开放；  
所有场次均不对号入座；  
观影证件严禁转让、借出，请妥善保管，遗失不补，不可退改。
- First come, first served;  
No cancellation of reserved screening;  
There will be no admission after the starting time;  
No assigned seats for all screenings.  
The pass is non-transferable and non-refundable.

# 发现·西宁 INTO XINING



群山赴会，长河奔流，高原之上亦生根与发芽了关于电影的种子。

自 2011 年移师西宁以来，FIRST 青年电影展落地西宁已有 13 年。度过扎根西宁的本命年后，FIRST 的脚步愈发坚定：在守护并帮助青年电影人的过程中，在与最有生命力的创作者相处中，在电影节与时间、空间形成迷人的化学反应时，下一个周期性新的开始正在具体发生。

细说过往，西宁的电影属性并不强，甚至可以说是“电影荒漠”。1896 年电影传入中国，而在 1930 年，人们才第一次在西宁看到电影。在 FIRST 与西宁相遇初期，创始人宋文、联合创始人兼首席执行官李子为便开始思考：电影节展在城市的物理和文化空间中的扎根生长之道，并坚定城市电影节始终是 FIRST 发展的战略定位。幸而西宁这座城市拥有强大的可塑性，独特的自然地理条件所形成的城市魅力，让来到 FIRST 的青年创作者们得以在西北的烈日狂风中唤起创作野性。

去年影展隆重推出了“FIRST 荒漠猫”主题形象，荒漠猫是国家一级保护动物，扎根于高原腹地，野性、原生、独立、机敏，这是荒漠猫千万年来习性的习性，也是 FIRST 影展多年来在高原上塑成的气质。我们感谢这个位于青藏高原的东方门户，群山环抱，高原之上，是生态文明的路口，拥抱着人文的多样性，包容着多元文化的碰撞；我们期盼越来越多野性的生命能出现在高原之上，在自由奔跑时听见掠过的风声。

当在新时代的语境下被赋予了更多功能与诉求，被夹杂了更多涵义与期盼，我们期待灯光暗下，银幕亮起，灵感与热忱在更广阔的天地之间为人所感知。砥砺前行，携手起舞。

Mountains gather, rivers flow, and seeds of film have taken root and sprouted on the high plateau.

Since moving to Xining in 2011, the FIRST International Film Festival Xining has been based in Xining for 13 years. After spending its zodiac year in Xining, FIRST's steps have become increasingly firm: while during the process guarding and helping young filmmakers, while interacting with the most dynamic creators, and while experiencing the enchanting chemical reactions between film festivals, time, and space, the next cyclical new beginning is specifically happening.

Reflecting on the past, Xining's film identity was not strong, and could even be described as a "film desert." In 1896, films were introduced to China, but it was only in 1930 that people in Xining saw their first film. In the early days of FIRST's encounter with Xining, founders SONG Wen and Co-founder and CEO LI Ziwei began to ponder the question of how film festivals could take root and grow in a city's physical and cultural spaces, and firmly confirmation the city film festival as FIRST's strategic positioning. Fortunately, Xining has a strong malleability, and the unique natural geographic conditions that have formed the city's charm have allowed young filmmakers who come to FIRST to awaken their creative wildness in the fierce sun and wind of the northwest.

Last year, the FIRST launched the "FIRST CAT" theme image, the Desert Cat being a national level one protected animal, rooted in the hinterland of the plateau, wild, original, independent, and agile, which are the Desert Cat traits for millions of years and the temperament of the FIRST International Film Festival Xining for many years in the plateau. We thank this gateway to the East on the Qinghai-Tibet Plateau, surrounded by mountains, on the plateau, where the intersection of ecological civilization embraces the diversity of humanity and accommodates the collision of diverse cultures; we look forward to more wild lives appearing on the plateau, when they are running freely and hear the wind passing by.

When it is endowed with more functions and aspirations in the context of the new era, and more meanings and expectations are mixed in, we look forward to the lights going out, the screen lighting up, and the inspiration and enthusiasm being felt by people in a wider space. Press on and dance together.

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图钉 LES PUNAISES			

# CHANEL AND CINEMA

## 香奈儿与电影

自1930年代嘉柏丽尔·香奈儿开启时尚与电影的对话以来，品牌历史与电影艺术始终紧密相连。从好莱坞黄金时代到法国新浪潮，再到先锋派电影，嘉柏丽尔·香奈儿的一生见证了电影行业的重大发展，并与之保持着紧密联结，与她那个时代的领军电影人合作，支持这些创意同路人。

香奈儿女士曾说，“我要成为未来的一部分”，秉持这一愿景，品牌非常看重对女性与崭露头角的新生代电影人的支持。如今，香奈儿与翠贝卡电影节的合作已进入第16个年头，通过《透过她的镜头：翠贝卡香奈儿女性电影制作人计划》等项目，扶持优秀作品，为新一代女性电影人提供了意义非凡的支持与认可。品牌开展了一系列全新项目：《香奈儿女性作家网络》；为加拿大女性和非二元性别作家设立的多伦多电影节校友项目；携手中国电影导演协会，支持青葱计划，通过大师班与展映，赋能青年导演；携手中国内地FIRST青年电影展呈现《她的一帧》单元，聚焦年轻电影人创作女性主题的电影，以及韩国釜山国际电影节的“香奈儿最杰出女性电影人奖”奖项。自2022年起，香奈儿与英国电影协会合作，共同创立了电影人奖，并与美国电影艺术与科学学院合作，致力于培养新一代女性电影人。

品牌不时支持独立电影制作人，如Maiwenn创作的《杜巴利伯爵夫人》（2023）、Mona Achache创作《蓝调小女孩》（2023）、Pablo Larraín创作《斯宾塞》（2021）、Leos Carax创作《安妮特》（2021）以及Mia Hansen-Løve创作《伯格曼岛》（2021）等。2014年，香奈儿资助Olivier Assayas用35毫米摄影机拍摄电影《锡尔斯玛利亚》（2014）。

作为有着悠久传承的品牌，香奈儿同时致力于保护与修复电影史上的杰作。自2009年以来，品牌为MoMA电影展项目提供不懈支持，旨在保护并丰富纽约本地博物馆中的电影档案。香奈儿亦是法国电影资料馆的主要赞助人，支持机构对珍贵史料的修复与数字化，致力于守护与传播第七艺术的杰作。

香奈儿与电影的故事不断延续。通过助力当代电影的新生代创作力量，品牌延续着创始人所珍视的精神：对现代精神与个性表达的不懈追求。



1 Gabrielle Chanel and Jeanne Moreau in the living room at 31, rue Cambon, Paris, 1960  
© Giancarlo Botti / Gamma Rapho

2 Romy Schneider in *Boccaccio '70* by Luchino Visconti, 1962  
© Giancarlo Botti / Gamma-Rapho

3 Penelope Cruz in *Broken Embraces* by Pedro Almodóvar, 2009  
© Emilio Perea/Paola Ardizzone - El Deseo S.A. - Universal International Pictures

4 Margot Robbie in *Once Upon a Time In Hollywood* by Quentin Tarantino, 2019  
© Andrew Cooper/ Columbia Pictures/ Courtesy Everett Collection

5 Kristen Stewart in *Personal Shopper* by Olivier Assayas, 2016  
© Carole Bethuel ARTE/ CG Cinema / BBQ\_DFY / Aurimages



The history of CHANEL is intimately linked to cinema's own history since as early as 1930's, when Gabrielle Chanel began the dialogue between fashion and cinema. From the Golden Age of Hollywood to the French New Wave and Avant-Garde Film, Gabrielle Chanel witnessed its major developments and maintained close ties with the world of film throughout her career, working with the leading filmmakers of her time, and supporting her fellow creative peers.

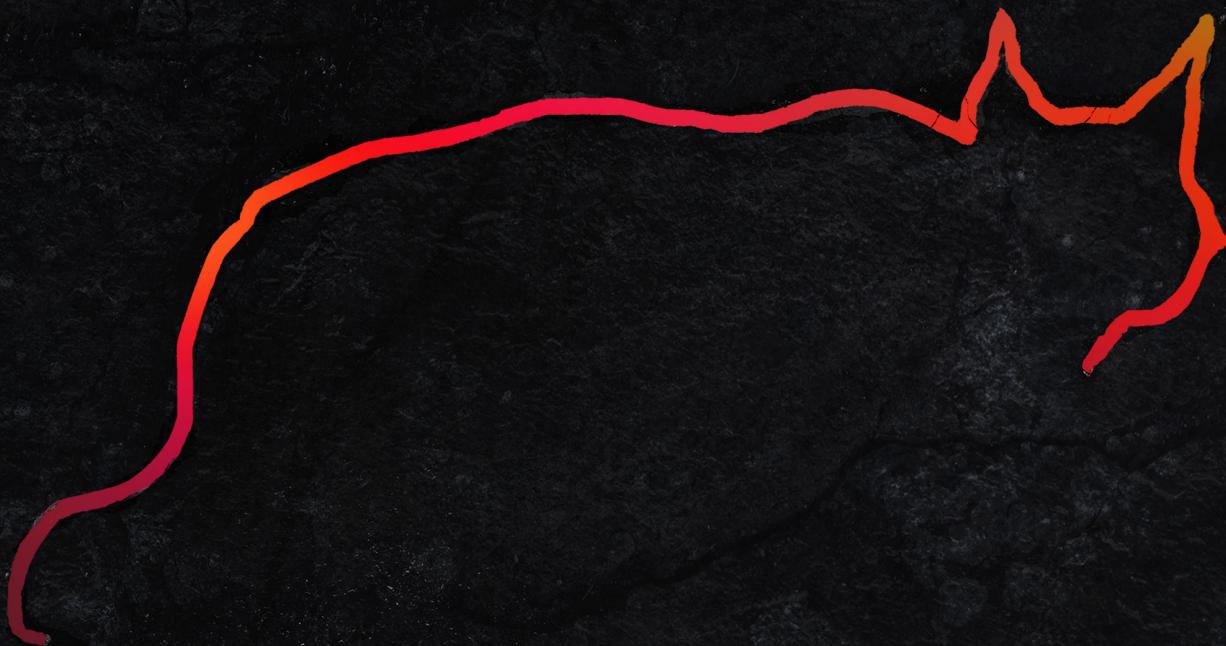
True to its creator's wish to be "part of what will happen", CHANEL is also dedicated to creating the conditions for women and emerging filmmakers to thrive. Now entering its sixteenth year, CHANEL's partnership with the Tribeca Festival reflects the House's commitment to supporting excellence in cinema through programming such as Through Her Lens: The Tribeca CHANEL Women's Filmmaker Program, which provides meaningful support and recognition for the next generation of women filmmakers. New programmes include the CHANEL Women Writer's Network, the Toronto Film Festival alumnae programme for women and non-binary writers in Canada; Young shoots with China Film Directors Guild, to empower young directors through master class and screening; First Frame, a new series spotlighting films made by young filmmakers about the lives of women, at First International Film Festival in Xining, Mainland China, and the CHANEL Award for Best Woman in Film at the Busan International Film Festival in Korea. Since 2022, CHANEL has partnered with the British Film Institute to create the Filmmaker Awards. CHANEL's partnership with the Academy of Motion Picture Arts and Sciences also reflects the House's dedication to nurturing the next generation of women filmmakers.

The House offers occasional support for the production of films directed by independent filmmakers such as Maiwenn (*Jeanne du Barry*, 2023), Mona Achache (*Little Girl Blue*, 2023), Pablo Larraín (*Spencer*, 2021), Leos Carax (*Annette*, 2021) and Mia Hansen-Løve (*Bergman Island*, 2021); in 2014, it funded the 35mm camera that Olivier Assayas used to shoot his film *Clouds of Sils Maria*.

As a heritage House, CHANEL is committed to the preservation of cinematic masterpieces throughout the history of film by supporting the MoMA film exhibition program since 2009, aiming to conserve and expand the New York-based museum's film archives. As the major patron of La Cinémathèque française, Chanel supports the institution on restorations and digitization of prestigious archives, safeguarding and distributing masterpieces of the seventh art to as many people as possible.

The ongoing story of CHANEL and cinema is now being written in the present. By supporting the new and the next, CHANEL perpetuates a certain spirit dear to its own creator: one of an insatiable quest for modernity and personal expression."

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