

**FIRST  
FANTASTIC  
FILM FESTIVAL**  
惊喜电影展  
2025

FIRST FANTASTIC FILM FESTIVAL.dbf



Welcome to the FANTASTIC Park

LOG IN

**BEIJING  
TANKO**



GIADA

湍流中造桥

报刊亭的消逝，曾是数字洪流淹没传统媒介的忧伤隐喻。

据统计，中国电影市场的观众，25岁以下占比连年断崖下跌，20岁以下首次跌破10%。年轻观众离场，流媒体与短视频以“3秒留存率”抢滩注意力经济，影院在消费降级与文化消费的浪潮中风雨飘摇——电影，似乎正无可挽回地滑向它的“报刊亭时刻”？

这场全球性的电影危机是复杂而深层的。技术经济如无形巨手：TikTok将平均注意力压缩至低于金鱼的8秒，影院所要求的沉浸时长成为奢侈；面对流媒体、游戏、乃至一场意外爆火的草根足球狂欢所构建的“即时满足生态”，电影作为传统精神慰藉剂的浓度与性价比，正在即时快乐通胀中被迫卷入降维竞争。

与此同时，创作生态的结构性困境并未在华语电影狂飙突进与集体自省中得以改善。旧类型深陷泥淖，留下“院转网”的仓皇背影；创新在票房焦虑与路径依赖的夹缝中艰难喘息，悬浮的叙事与失真的对话，难以回应技术狂飙与阶层变动中的时代脉搏。在功利主义的短视与系统性的疲软中，古典的尊严、技术的潜能，双双陷入无解的困局。

然而，电影作为“时空圣殿”与“集体灵光”的价值内核，从未熄灭。它将过去、未来与潜在现实折叠于同一影像、营造黑暗中共振的同泣同笑，提供对抗碎片化速朽的沉思空间与弥足珍贵的情感空间。而这，远非物质奇观或即时快感所能替代。

类型革新的呼声早已在低谷中响起，可若革新仅止步于对作者的挖掘与创作者的孤勇，无异于杯水车薪。华语电影的破局，绝非单一主体的责任，而是一场需要产业、政策与创作端深度协同、共同重构生态系的艰巨工程。

在此背景下，FIRST电影市场的角色，正是这场生态重构的“催化枢纽”与“信任基建”。个体的才华与平台的托举，唯有嵌入更广阔的协同网络，方能释放系统能量。因此，FIRST不仅是发掘新锐作者与创新项目的“苗圃”，更是产业对话的策源地、政策建言的回音壁、异业合作的试验场。

一部现象级动画的票房神话，或可点缀史册。但中国电影的真正转机，在于产业能否协同破壁、政策能否远见护航、创作能否回归本源，共同重建与观众，尤其是那决然离场的年轻一代的契约。这是一个漫长的跋涉。

而我们，要做不长青苔的滚石，螺旋着去往山上。

Bridge-Building in Turbulence

The disappearance of newsstands once stood as a poignant metaphor for traditional media drowned by the digital deluge. Now, a similar existential threat looms over cinema.

Statistics reveal a precipitous, year-on-year decline in the proportion of moviegoers under 25 in China's film market, with the share of those under 20 plummeting below 10% for the first time. As young audiences exit, streaming platforms and short-form video apps battle for attention based on "3-second retention rates." Cinemas struggle against headwinds of consumption downgrading and shifting cultural spending. Is film irreversibly sliding towards its own "newsstand moment"?

This global cinematic crisis is complex and profound. Invisible forces of technology and economics shape it: TikTok compresses average attention spans to below the goldfish's 8 seconds, rendering cinema's demand for immersive duration a luxury. The historical precedent of the "lipstick effect" fails before an "instant gratification ecosystem" built by streaming, gaming, and even unexpected viral grassroots spectacles. Film's status as spiritual solace is increasingly precarious.

Simultaneously, the structural challenges within the creative ecosystem persist, unalleviated by Chinese cinema's recent frenetic expansion or collective introspection. Established genres flounder, leaving behind the hasty retreat to streaming ("theater-to-streaming pivot"). Innovation gasps for breath in the narrow space between box-office anxiety and path dependency. Superficial narratives and inauthentic dialogue struggle to resonate with an era defined by technological leaps and social stratification. Amidst utilitarian short-sightedness and systemic fatigue, both classical dignity and technological potential are trapped in an intractable dilemma.

Yet, the core value of cinema as a "sanctuary of time and space" and a vessel for "collective epiphany" remains unextinguished. It folds past, future, and potential realities into a single image, forging shared laughter and tears in the dark. It offers a space for contemplation and precious emotional connection, resisting fragmented ephemerality – something no material spectacle or instant thrill can replace.

Calls for genre innovation have long echoed from the depths of this trough. Yet, if innovation merely focuses on unearthing auteurs and relying on creators' solitary courage, it will prove woefully insufficient. Breaking the impasse for Chinese cinema is not the responsibility of any single entity. It demands a formidable, ecosystem-wide reconstruction requiring deep synergy across industry, policy, and creative sectors.

In this context, the role of FIRST Mart is precisely that of a catalytic hub and trust infrastructure for this ecological restructuring. Individual talent and platform support can only unleash systemic energy when embedded within a broader collaborative network. Therefore, FIRST is not merely a "nursery" for discovering emerging auteurs and innovative projects; it is also the crucible for industry dialogue, an echo chamber for policy advocacy, and a testing ground for cross-sectoral partnerships.

A single blockbuster animated film may decorate the annals of history. But the true turning point for Chinese cinema lies in whether the industry can collaboratively break down barriers, whether policy can provide visionary stewardship, and whether creation can return to its essence. Together, they must rebuild the covenant with audiences – especially the decisively departed younger generation. This is a long march.

And we? We must be the rolling stones that gather no moss, climbing upward with unyielding momentum.

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GIADA

AIGC 共创伙伴



合作伙伴



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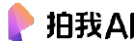
MORE VFX

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电影市场深度合作伙伴



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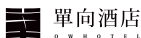


**合作伙伴**  
**PARTNERS**

音乐场景合作伙伴



## 酒店支持



盛典团队



## 惊喜荐选观影团支持



合作媒体  
PRESS

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WELCOME TO NATURE



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滑雪登山赛事官方合作伙伴



ISU国际滑联  
官方合作伙伴及指定装备供应商



ISMF国际滑雪登山联合会  
官方合作伙伴及指定装备供应商



东华大学  
功能材料创新基地



北京服装学院  
功能设计研发实验室



清华大学登山队  
指定户外装备



北京大学登山队  
指定户外装备





荣誉主席

曹 保平

在最近一些创作里，我能感知到新一代观众和创作者，在跨界思维和多渠道表达上，都有很强烈的能力和欲望。当下电影市场的更新频率非常快，技术革新也超出我们的想象，受众心理也一直在变化，这种情况下，对于一个电影人而言，开放的心态和专注的状态就变得同等重要。

因为电影工业也会对应技术的发展不断革新，技术的不断迭代后，创作者首要思考的是，回到一个具体的、可被观众辨识的叙事——哪怕只是明确了一些类型元素，但只要来自具体的现实切面，打破既定的游戏规则也无妨。哪怕在实践过程中，因为种种工业、客观因素而做出改变，但这种积极的改变也是一种动态的进步。在这几年的创作中，我总是在不同类型里“折腾”，其实对我来说，类型从来不是框住创作的笼子，而是为了触达人性底色，凿出形态各异的窗口。这也启发了我关于电影创作，以及电影处境本身的一些思考。崭新的变化只能促发于开放的创作过程中，在创作中寻找创作的价值，用想象力、感性与动力，去跨越层层嵌套着的关卡，但无论跨越与否，能钻研自己喜欢的事情就是幸福的。

2020年，我们曾经讨论，到底是先有类型电影，还是先有类型电影节？这个问题在今天依然无法得到标准答案，但可以明确的是，FIRST惊喜电影展从一个专注类型片的电影节，正在自我升级成为遵守规则、运用规则和鼓励天性的类型创作枢纽。对比2020年，值得欣慰的是，我们拥有的、和类型片相关的东西更多了一些：样本的构成、评价的维度、培育的进阶，当然也有更多的困惑，与更多主动进入实验的好奇心与洒脱。我相信，答案正在过程中不断酝酿，我想我会一直不断地创作。

HONORARY PRESIDENT

CAO BAOPING

In some films over the past few years, I've sensed a new generation of filmmakers and audiences showing a strong drive for cross-disciplinary thinking and diverse forms of expression. The film market shifts quickly, technologies evolve beyond expectation, and audience psychology keeps changing. In such a climate, openness and focus are equally vital for a filmmaker.

As the film industry evolves with technology, a creator's task is to return to concrete, audience-recognizable storytelling—even if only through certain genre elements. As long as a work is rooted in reality, breaking rules is fine. Even adjustments made for practical or industrial reasons can mark dynamic progress. In recent years, my work has been a constant journey across different genres. For me, genre is not a cage but a window into humanity. This has inspired my reflections on filmmaking and on cinema's very circumstances. True renewal comes only through open creation—finding value in the process itself, using imagination and drive to push forward. Success or not, immersing in what you love is happiness in itself.

Back in 2020, we asked: which came first—genre films or genre film festivals? There is no fixed answer. But what is clear is that the FIRST Fantastic Film Festival is now evolving into a hub for genre creation—where rules are respected, applied, and instinct is encouraged. Since 2020, we've gained more resources for genre films—broader samples, richer criteria, and deeper cultivation. With them come new questions, but also greater curiosity and freedom to experiment. The answers are still unfolding in the process—and for me, cinema will always call me back, and I will keep responding through creation.



创始人

宋文

现在正是电影进化的奇点时刻：生成式AI、实时渲染引擎、以及神经网络与机器的深度互渗……电影也许不再只是被“拍摄”，而是被“生长”出来。的确，电影的未来性不在保护而在破坏性的创建——破坏叙事的垄断，破坏媒介的定义，甚至去破坏“电影”这一概念的本身。那些无法被归类作品，就是FIRST拥抱的类型！不用悲观，电影的未来正从电影语言的废墟中破土而出。

今年FIRST首次开设“UNTITLED未命名”创新单元，以“正在定义中”的姿态，创建跨媒介形式与鼓励创作直觉的生成影像“昂它岛”（UNTITLED）。我们邀请创作者运用AIGC生成、游戏引擎、交互设计等前沿工具，挖掘直觉与新逻辑碰撞的可能性，使影像成为参与式创作的载体。

“昂它岛UNTITLED”是一个允许所有创作基因发生强链接的开放岛，登岛须知：禁止携带“行业惯例”，必须敢喝“想象力75度以上威士忌”，同时具备应对创作基因发生突变的应急管理能力和！

电影节展的边界正在消融，FIRST主动打破围墙、持续鼓励电影的实验性，在北京檀谷继续构建：类型片电影的实验室、音乐与视觉的黑盒子、科学与艺术的加速器，强调节展内容以社会关怀为核心的同时，探索电影与技术、与艺术、与社会的跨学科互动。

FOUNDER

SONG WEN

Cinema is at a point of singular evolution. With generative AI, real-time engines, and the deep entanglement of neural networks and machines, films are no longer just made—they are grown. The future of cinema does not lie in preservation, but in disruptive creation: breaking the monopoly of narrative, the definition of media, even the very concept of “film” itself. The unclassifiable works are exactly what FIRST embraces. Do not despair: the future of cinema is rising from the ashes of the old cinematic language.

This year, FIRST launches the “UNTITLED” Innovation Section. With the stance of being “in the making,” it creates Untitled Island—a space for generative images that cross media boundaries and encourages pure creative intuition. We invite creators to explore new collisions of instinct and logic through AIGC, game engines, interactive design, and other cutting-edge tools—transforming moving images into vessels for participatory creation.

Untitled Island is an open land where all creative genes are able to cross-link. Boarding rules: leave behind “industry conventions”, be bold enough to drink imagination-whiskey at 75 proof, and come prepared to handle the mutations of your own creative DNA.

As festival borders dissolve, FIRST actively tears down the walls and continues to champion experimentation in film, building in TANKO a laboratory for genre cinema, a black box for music and image, an accelerator for science and art. While rooting its content in social concern, FIRST also ventures into the interdisciplinary: film in dialogue with technology, with art, with society itself.



## 首席执行官 李子为

一个季度办两个电影节？放眼全球也没几个这么“疯”的！但在电影江湖漂了20年，太懂把“没影的事儿变成有影”有多难，更看透类型片这帮兄弟姐妹们正站在岔路口——一边是套路失效的老路，一边是生机勃勃的新径。

年轻导演想在大片枪林弹雨中突围？秘诀藏在故事这把刀刃上。用轻装上阵的智慧，在中低成本土壤里打游击，才可能撬开那扇透光的窗。FIRST惊喜影展目标明确——挖狠人！养怪才！给产业引擎灌火药！看看今年造的“疯人院”：

类型磁场×动画魔方×Untitled未命名×红镜短剧……脑洞大开！

午夜硬糖马拉松×帐篷Disco×房车派对×银幕KTV……身心狂欢！

导演/编剧/演员实验室×跨界大佬密谈……黑市交易！

公园大逃杀、山间徒步……？对，就是要把节展玩成大型跨界游乐场，专治各种“正经”边界。

摸索了十年，“惊喜到底是啥？”说实话，几句话还是难讲清。但我们有个执念：把世界玩成自己的版本。偷师迪士尼的“草坪哲学”——这地儿不设栅栏只种疯长的草！不画路线图，只发藏宝指南。反骨导演、叛逆编剧、跨界野侠……都来吧，在这片草场，一起踩出没人走过的路，踩不出来也没关系，至少泥泞留痕，反抗庸常一把。

难吗？难炸了！但摸着心口想：但凡让人喘不上气的挑战，方向大概就对了。所以——檀谷见！带你的怪想法，穿耐磨的鞋！

## CEO LI ZIWEI

Two film festivals in one quarter? Even worldwide, that's rare—and yes, a little crazy! But after twenty years in the film arena, we know too well how hard it is to turn “nothing” into something real. And we see clearly where genre filmmakers now stand: at a crossroads—on one side, formulas that no longer work; on the other, new paths full of raw energy.

For young directors trying to break through the noise of blockbusters, the real weapon is story. With sharp ideas and lean budgets, guerrilla-style filmmaking can crack open windows of light.

That's why FIRST Fantastic Film Festival exists—to dig out the fearless, foster the misfits, and throw fuel into the industry engine. This year we're building a full-blown “madhouse”:

FIRST Magnet, FIRST Hopster, Untitled, FIRST Red Short Series Project—all about fresh storytelling parks.

Hard Candy at Midnight, Tent Disco, RV parties, Screen KTV—pure, unfiltered revelry.

FIRST Lab, Cross-industry Talks—black-market trading where boundaries blur.

Even park battle royales and mountain hikes……? Yes, who said a festival can't be a playground? We're here to smash every so-called “serious” boundary.

After ten years of experimenting, what exactly is “surprise”? Honestly, it's hard to pin down in a few lines. But we do know this: to play the world in our own version. Think of Disney's “lawn philosophy”: no fences, no roadmaps, only wild grass, treasure maps, and those daring enough to leave muddy footprints—Rebel directors, rogue screenwriters, crossover wildcards……Come trample this field with us! Even if no new path appears, the muddy footprints will at least mark our defiance against the ordinary

Is it hard? Hard as hell. But let's be honest: if it doesn't take your breath away, it's probably not the right direction.

So—

See you in TANKO!

Bring your wildest ideas, and a pair of tough shoes.



罗晓文  
MANDY LAW

监制、经纪人。2003年以策划身份参与电影《旺角黑夜》及《门徒》制作，两部影片共荣获多项主要电影奖项。其担任出品人的作品包括《早熟》（2005）《千杯不醉》（2006）及《我是路人甲》（2015）。此外，她还监制了多部优质影片，如《一路有你》（2010）《枪王之王》（2010）《消失的子弹》（2012）《大魔术师》（2012）《暴走神探》（2015）《暴疯语》（2014）《消失的凶手》（2015）《我是路人甲》（2015）《三少爷的剑3D》（2016）《武林怪兽》（2018）以及《水饺皇后》（2025）。过去二十年间，这些作品屡获殊荣，参与多个国际电影节，并在中外合拍领域表现尤为突出。

Mandy Law, Producer and Talent Manager. In 2003, Mandy began her film career as a planning specialist on ONE NIGHT IN MONGKOK and PROTÉGÉ, which collectively won multiple major film awards. As an executive producer, her credits include 2 YOUNG (2005), DRINK DRANK DRUNK (2006), and I AM SOMEBODY (2015). She also produced numerous acclaimed films such as THE ROAD LESS TRAVELED (2010), TRIPLE TAP (2010), THE BULLET VANISHES (2012), THE GREAT MAGICIAN (2012), SHANGHAI NOIR (2015), INSANITY (2014), THE VANISHED MURDERER (2015), I AM SOMEBODY (2015), SWORD MASTER 3D (2016), KUNG FU MONSTER (2018), and THE DUMPLING QUEEN (2025). Over the past two decades, her works have received numerous awards and been featured at international film festivals, establishing her as a prominent figure in Sino-foreign co-productions.



齐溪  
QI XI

中国内地实力派演员，毕业于中国人民解放军艺术学院舞蹈系及中央戏剧学院导演系。电影代表作包括《浮城谜事》《万物生长》《地久天长》《奇迹·笨小孩》《第八个嫌疑人》《不虚此行》《脱缰者也》；电视剧代表作有《边水往事》《在劫难逃》；话剧代表作包括《恋爱的犀牛》《茶馆》。她以对人物的深刻理解和生动演绎屡获国内外权威电影奖项肯定。2022年，主演文牧野导演作品《奇迹·笨小孩》，凭借“汪春梅”一角获第36届大众电影百花奖最佳女配角提名，并荣获第35届中国电影金鸡奖最佳女配角。

Qi Xi is an acclaimed Chinese actress, trained in dance at the PLA Academy of Art and in directing at the Central Academy of Drama. Her notable film works include MYSTERY, EVER SINCE WE LOVE, SO LONG, MY SON, NICE VIEW, DUST TO DUST, ALL EARS, and ONE WACKY SUMMER; TV series such as ESCAPE FROM THE TRILATERAL SLOPES and SISYPHUS; and stage productions including RHINOCEROS IN LOVE and TEA HOUSE. Recognized for her profound character interpretation and vivid performances, she has received multiple nominations and awards from prestigious film institutions. In 2022, she starred as Wang Chunmei in Wen Muye's NICE VIEW, which earned her a Best Supporting Actress nomination at the 36th Hundred Flowers Awards and won her the same honor at the 35th Golden Rooster Awards.





秦海燕  
QIN HAIYAN

编剧、导演，毕业于北京大学。编剧导演电影《我经过风暴》、精品短剧集《喀什古城》（制作中）。创作《万里归途》《刺杀小说家》《找到你》《分手合约》等多个电影剧本。作品曾获第十七届精神文明建设“五个一工程”优秀作品奖、第二十届中国电影华表奖优秀故事片奖、第十九届长春电影节最佳导演处女作奖、第三十七届大众电影百花奖最佳编剧提名、中国电影导演协会年度编剧荣誉提名、第三十四届意大利都灵电影节最佳编剧奖、第二十一届釜山电影节新浪潮大奖等。

QIN Haiyan, a screenwriter and director, graduated from Peking University. Haiyan is known for THE WOMAN IN THE STORM, BLOOM LIFE (in progress), HOME COMING, A WRITER'S ODYSSEY, LOST, FOUND, A WEDDING INVITATION, THE DONOR, BEFORE BORN and CHINA AFFAIR. Her work has been recognized with numerous awards, including Outstanding Works Award of the Spiritual Civilization Construction "Five-One Project", Outstanding Feature Film Award of the 20th China's Huabiao Film Awards, the Best Directorial Debut Award of the 19th Changchun Film Festival, Nomination for Best Screenwriter at the 37th Hundred Flowers Awards for Popular Films, Nomination for Screenwriter of the Year 2022 at China Film Directors' Guild Awards, the Best Screenplay Award at the 34th Torino International Film Festival and the New Currents Award at the 21st Busan International Film Festival.



吴慷仁  
WU KANGREN

演员。自 2007 年进入演艺圈以来，塑造了多个深入人心的角色形象，以真挚而富有层次的演技在影视领域留下深刻印记，并屡次荣获重要奖项。代表作品包括电影《富都青年》《但愿人长久》，电视剧《有生之年》《模仿犯》《我们与恶的距离》等。他在《富都青年》中对边缘人物的真切诠释，以及在《有生之年》中对挣扎于生活与自我之间普通人的写实演绎，都引发了广泛讨论与好评。多年来，他不断跨越类型与题材的限制，尝试在多元作品中寻找突破，展现出作为演员的广阔可能性与持久生命力。凭借稳健而丰富的表演，吴慷仁不仅赢得了广大观众的喜爱，也获得了业内的高度肯定，被视为当代华语影视圈不可或缺的实力派演员。

WU Kangren is a critically acclaimed actor who began his career in 2007 and has since left a lasting impression on the world of film and television with his sincere, nuanced performances. Known for his ability to embody complex characters with emotional depth, Wu has taken on a wide range of roles that resonate with both audiences and critics alike. His most representative works include the films ABANG ADIK and A LIGHT NEVER GOES OUT, as well as the acclaimed TV series LIVING, COPYCAT KILLER, and THE WORLD BETWEEN US. In ABANG ADIK, his poignant portrayal of a marginalized character drew widespread acclaim, while in LIVING, he captured the quiet struggles of an ordinary man torn between daily life and a search for self-identity—performances that have sparked meaningful conversations and critical recognition. Throughout his career, Wu has continued to push the boundaries of genre and storytelling, exploring diverse themes and expanding his artistic range with each project. His steady yet transformative acting style has earned him both popular appeal and professional respect, including multiple major awards across film and television. Today, Wu Kang-Ren is celebrated as one of the most accomplished and indispensable actors in contemporary Chinese-language cinema and television.



徐 峥  
XU ZHENG

著名导演、演员、监制、编剧，华语影坛首位“双十亿”导演，其导演及主演电影累计票房突破百亿，电影作品总票房超过230亿元；代表作包括《我和我的父辈》（鸭先知）《我和我的家乡》（最后一课）《我和我的祖国》（夺冠）《囧妈》《港囧》《人再囧途之泰囧》《我不是药神》《逆行人生》《爱情神话》《幕后玩家》《心花路放》《催眠大师》等；曾获第35届大众电影百花奖最佳导演、第18届华表奖优秀导演、第15届中国电影华表奖优秀青年导演、第9届华鼎奖最佳新锐导演、第37届东京电影节中国电影周金鹤奖最佳导演、第14届长春电影节金鹿奖最佳青年男主角、第26届北京大学生电影节最佳男演员等奖项，2019年被评为中宣部文化名家暨“四个一批”人才。

XU Zheng is a renowned director, actor, producer, and screenwriter, celebrated as the first Chinese-language filmmaker to achieve the "double-billion director" distinction, with his directed and starring films grossing over 10 billion yuan and a total filmography box office exceeding 23 billion yuan. His representative works include MY COUNTRY, MY PARENTS (segment: YA XIANZHUI), MY PEOPLE, MY HOMELAND (segment: THE LAST LESSON), MY PEOPLE, MY COUNTRY (segment: WINNING THE CHAMPIONSHIP), LOST IN RUSSIA, LOST IN HONG KONG, LOST IN THAILAND, DYING TO SURVIVE, UPSTREAM, 8 FOR BUSY, A OR B, BREAKUP BUDDIES, and THE GREAT HYPNOTIST. His accolades include Best Director at the 35th Hundred Flowers Awards, Outstanding Director at the 18th Huabiao Awards, Outstanding Young Director at the 15th China Film Huabiao Awards, Best New Director at the 9th Huading Awards, Best Director (Golden Crane Award) at the 37th Tokyo International Film Festival China Film Week, Best Young Actor (Golden Deer Award) at the 14th Changchun Film Festival, and Best Actor at the 26th Beijing College Student Film Festival, with the honor of Distinguished Cultural Figure and "Four Batch" Talent by the Publicity Department of the Communist Party of China in 2019.



张 颂文  
ZHANG SONGWEN

2016年，凭借《风中有朵雨做的云》获第11届青年电影手册年度男配角奖；2017年，主演《西小河的夏天》入围第22届釜山国际电影节“新浪潮”单元，并获得KNN观众奖；2022年，凭借《革命者》获得电影频道传媒荣誉之夜最受传媒关注男主角奖；2024年，凭借《志愿军：雄兵出击》获得第37届大众电影百花奖“最佳男配角”提名；2025年，主演《日掛中天》入围第82届威尼斯国际电影节主竞赛单元。

In 2016, he won the Best Supporting Actor award at the 11th Youth Film Handbook Annual Awards for his role in THE SHADOW PLAY.

In 2017, he starred in End of Summer, which was selected for the New Currents section of the 22nd Busan International Film Festival and won the KNN Audience Award.

In 2022, he received the Most Media Attention Actor award at the CCTV6 Media Honors Night for his performance in THE PIONEER.

In 2024, he earned a Best Supporting Actor nomination at the 37th Hundred Flowers Awards for his role in The Volunteers: TO THE WAR.

In 2025, starred in THE SUN RISES ON US ALL, which was selected for the Main Competition of the 82nd Venice International Film Festival.

# 惊喜盛典 AWARD CEREMONY

## FIRST 惊喜盛典 FIRST FANTASTIC CEREMONY



### 矮小的唐吉珂德，脚下留下一连串的大冒险。

FIRST惊喜盛典持续以磁场、竹蜻蜓、实验室等荣誉评选等为支点，为年度类型创作趋势提供声场、呈现电影工业人才梯队，用洞察的视角为华语类型电影发展提供注脚与燃料。

2025年，我们将电影创作喻为开放世界的冒险，惊喜便是所有自由玩家的集结地——创作者用故事破解叙事谜题，观众以掌声回应每一种“挑衅”，产业以资源为土壤，让崭新的想象扎根生长、枝繁叶茂。按下END按钮，但游戏不停，冒险没有终点，世界永远是自己想玩的版本。

#### 盛典主持人



李艾  
LI AI

资深电视主持人、演员与中国著名超模，以高挑身材、知性气质和稳健台风广受喜爱。早年获“福特世界超级模特大赛中国总冠军”，成为国内顶级名模；转型主持人后，凭借扎实语言功底与亲和力主持多档大型节目，如《幸福晚点名》《爸爸当家》《妻子的浪漫旅行》等，并参演《杜拉拉升职记》《180天重启计划》等影视作品。

Li Ai is an acclaimed TV host, actress, and top supermodel in China, admired for her tall figure, elegant wit, and steady presence. She began as a model, winning national champion of THE FORD WORLD SUPERMODEL CONTEST, and transitioned into hosting major shows like HAPPY NIGHT CALL, DAD AT HOME, and WIFE'S ROMANTIC JOURNEY with strong language skills and warmth. She has also appeared in popular films and series such as GO LALA GO! and 180 DAYS REVIVAL PLAN.

### A diminutive Don Quixote, leaving behind a trail of epic adventures.

The FIRST Fantastic Film Festival anchors its mission in honors like the Magnet Award, Hopster Prize, and Lab Honors, amplifying trends in genre creation while showcasing cinema's talent pipeline. Through visionary insights, it fuels the evolution of Chinese-language genre films with both footnotes and fire.

In 2025, we reimagine filmmaking as an open-world odyssey—where the festival becomes a nexus for free players: creators crack narrative puzzles through stories, audiences answer every creative provocation with applause, and the industry cultivates soil for bold imaginations to take root, branch, and bloom. Press END, yet the game persists—adventure knows no finale, for the world remains eternally your playable version.



# 惊喜荐选

## FANTASTIC SELECTION



进入 2025 年，中国电影市场显现出愈发显著的两极分化态势。现象级影片的票房表现与放映规模屡破纪录，然而整体市场票房均值却未能如期增长，电影正逐步褪去其大众首选娱乐消费品的光环。当前市场面临的核心挑战在于：兼顾话题传播与高品质创新类型片供给不足；面对市场表现的深刻变迁，产业界亦在思考——这究竟是内容质量的结构性瓶颈，还是观影行为在注意力经济中已经处于后位？在此深度转型的关键期，观众的观影数据与真实反馈价值凸显，已成为行业最重要的风向标。随着更具沉浸感与互动性的新兴影像创作与观看模式逐步成熟并抢占注意力经济高地，电影产业正步入新一轮的范式重构期。未来如何有效吸引、稳固并主动培育观众群体，将决定行业的走向。

自 2022 年启动以来，惊喜荐选旨在为电影产业的生态化及持续性发展提供以观众为基石的采样视角，通过梳理归档华语类型影片，由创作者、从业者、媒体及观众组成的荐委会投票荐选出代表年度趋势的作品及人才，展现类型创作的年度坐标，引领电影创造精神的聚合。惊喜荐选不仅延续了生态现状的展露与信息梳理，还探讨了类型电影的蜕变及其市场引领作用。通过力图呈现电影作为高度复合、集体创作产业背后的庞大能量场域，以及细分工种的电影工作者及幕后人才族群的卓越贡献，惊喜荐选希望超越票房的单一维度，确认电影的文化价值与艺术尊严，主动参与更理性也更具归属感的观影文化，从而为华语类型电影的未来路径提供一种来自观众，也回归创作的建设性视角。

The Chinese film market in 2025 exhibits an increasingly pronounced divide. Blockbuster hits continue to smash box office and release scale records, yet the overall market average has failed to grow as anticipated. Film is gradually fading as the public's preferred entertainment choice. The core challenge lies in the insufficient supply of high-quality, innovative genre films that resonate culturally. Facing profound market shifts, the industry grapples with a critical question: Is this stagnation due to structural limitations in quality, or has film watching itself fallen behind in the attention economy? During this pivotal transformation, audience data and genuine feedback have become the industry's most vital compass. As immersive and interactive new forms of filmmaking and viewing mature, capturing attention economy dominance, the film industry is entering a period of paradigm shift. The future trajectory of the industry hinges on effectively attracting, retaining, and actively cultivating audiences.

Launched in 2022, the Fantastic Selection aims to support the film industry's ecosystem and sustainable development through an audience-centered lens. By cataloging Chinese genre films and featuring a jury of creators, professionals, media, and audiences, it identifies award-winning works and talent reflecting annual trends, mapping the creative landscape and fostering cinematic innovation. Fantastic Selection not only documents the current ecosystem but also examines the evolution of genre films and their market influence. By showcasing the immense collaborative energy behind film—a highly complex, collective art form—and highlighting the exceptional contributions of diverse film professionals and behind-the-scenes talent, the initiative seeks to transcend mere box office metrics. It affirms cinema's cultural value and artistic integrity while promoting a more rational and engaged viewing culture. Ultimately, Fantastic Selection offers a constructive perspective on the future of Chinese genre cinema—one rooted in audience insights and reflective of the creative process.



惊喜探索 - 出品类  
FANTASTIC ORIGINALITY-PRODUCTION

惊喜黑马  
FANTASTIC DARK HORSE

在当年度华语类型创作生态中以优质口碑及票房表现，呈现出具有代表性的类型拓展成果、并获得观众广泛肯定的作品。

Selected among genre films to recommend the film that has exceeded box office and reputation expectations within the Chinese-language genre filmmaking ecosystem of the year, and has gained the audience's recognition for its outstanding achievements in genre expansion.

惊喜动画  
FANTASTIC ANIMATION

对动画这一单一类型做出原创性探索、拓展技术实现，富有创造力的电影作品。

Selected among animation films to recommend the film that makes original explorations, expands technical realizations and creative animation productions.

惊喜探索 - 电影工作者  
FANTASTIC ORIGINALITY-FILMMAKER

惊喜导演  
FANTASTIC DIRECTOR

代表当代类型电影创作的智慧和勇气，将导演这一核心岗位之能量与电影作品有效融合，具有示例价值的电影工作者。

Selected among the directors in genre films to recommend the exemplary individual with the wisdom and courage to create contemporary genre films that blend the energy of the core position of directing with the quality of the film effectively.

惊喜编剧  
FANTASTIC SCREENWRITER

类型叙事完备、获得观众喜爱、拓展了商业类型表达方式并呈现出高超文本创作能力及技巧的电影编剧。

Selected among the screenwriters in genre films to recommend the exemplary individual who has developed the genre narration, gained the audiences' pleasure, expanded the expression of the commercial genre filmmaking, and demonstrated a high level of screenwriting skills and competence.

惊喜探索 - 电影工作者

FANTASTIC ORIGINALITY-FILMMAKER

惊喜演员

FANTASTIC PERFORMANCE

出色完成角色诠释、展现出不凡魅力及表演才能的电影工作者。针对主要演员（不分性别、不特指领衔主演）进行荐选，根据实际投票结果奖呈现惊喜表演、惊喜群戏、惊喜反派、惊喜搭档、惊喜亮相等分项优秀代表示例。

Selected among the performers (regardless of genders/leading or supporting roles) in genre films to recommend the exemplary individual who provides outstanding performance and solid characterization with strength and depth. Categories may include Fantastic Performance, Fantastic Ensemble, Fantastic Antagonist, Fantastic Duo, and Fantastic Debut, based on actual voting results.

惊喜幕后

FANTASTIC PRODUCTION

摄影 / 美术设计 / 声音设计 / 剪辑 / 动作设计 / 视觉效果 / 服装造型

Cinematography/Production Design/Sound Design/Editing/Action Directing/Visual Effects Costume, Hair and Make-Up Design

在电影细分技术工种的专项领域内，在入选序列中，做出突出尝试及贡献，展现出华语类型电影工业制作水准，为电影之表现力做出推动的幕后工作者。

Selected among the filmmakers in genre films to recommend the exemplary individuals who have made vital contribution or breakthrough in the field of the specific film production and demonstrated the industrial production standards of the Chinese genre filmmaking with great power of cinematic expression.

A	陈培竟	邓成铨	高祺瑞
阿冰哥	陈少博	邓赐麟	葛思艺
阿力木江	陈思	邓慧	葛文卓
阿韬	陈思杉	邓舒予	葛昱中
俺弟	陈雯蔚	邓鑫洋毅	葛钰晟
	陈想	翟俊杰	葛哲序
B	陈小愚	丁宁	耿思璇
白振娜	陈雪盈	丁月	耿妍琦
薄里	陈雅儿	冬青	宫玖
鲍辰鑫	陈彦彬	董劼	龚昌华
鲍天琪	陈扬	董乐乐	龚三三
鲍薇薇	陈友学	董欣瑞	狗雄
毕冉	陈宇康	杜正阳	谷洋
别致	陈芋米	段一郎	顾高原
饼干桶	陈悦		顾舒波
	陈悦琪	E	顾正颖
C	陈韵婷	耳冬	关皓天
才让	陈兆麟		关天
蔡坤宇	陈争琦	F	关欣仪
蔡梦莹	陈铮晖	方文	官官
蔡沐时	陈姿融	方正	桂婉晴
蔡庆祎	陈奏鸣	飛了	郭楚怡
蔡雨桐	陳凡	冯浣钰	郭芳伶
蔡源青	陳彥澤	冯路明	郭亚鹏
曹曦文	成佳钰	冯睿程	郭宇峰
曹洗	成伟芳	冯数术	
曹一	程可	冯奕鹏	H
曹译文	程妍	冯梓泳	海海海
查欣佑	程泽鸣	冯祚临	韩博文
常垚	池亭	符进楷	韩果真
陈	迟燕郡	付昊琨	韩晶
陈	串串		韩锐
陈聪聪	崔程慧	G	韩旺
陈芳	崔世杰	高华	韩政
陈丰	崔晞玮	高锦秀	郝大鹏
陈吉文	村濑	高梦霞	郝雪妍
陈洁莹		高千惠	何国威
陈俊霖	D	高仁杰	何慕
陈林仪	代坤	高书	何杨
陈琳轩	党嘉明	高轶	贺亚雄
陈昉希	德子吉	高雨宁	贺子唯

惊喜荐委会

FANTASTIC SELECTION COMMITTEE

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胡峤	柯一天	李润楷	林振东	陆元元	倪晶	任柯蒙	孙弘泰
胡俊豪	克洛伊	李少龙	林仲夏	栾书扬	倪闻天	任世杰	孙考楠
胡启奥	孔凡	李帅治	林子钰	罗嘉怡	聂光昕	任意	孙睿
胡天柒月	孔俊颖	李朔宣	刘柄廷	罗梨丹	宁一一	任政伟	孙巍
胡文翰	孔维能	李思奇	刘博雅	罗雅文		芮宇	孙瑜
胡扬羽	孔祥月	李崧鸣	刘呈昱	罗杨诗雨	O		孙郁
胡兆祥	况琪儿	李夏	刘岱奇	罗一凡	欧阳瑞崙	S	孙振
胡郑浩		李翔星	刘冬娅	罗兆光	欧易啸		孫晟傑
黄登登	L	李晓丹	刘栋	吕博文		赛博聪明猪	
黄斐	赖俊旭	李昕阳	刘洪宇	吕默	P	森森	T
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黄磊	雷佳涵	李妍锡	刘金字		潘寻	申闾语	破水
黄沁缘	雷洋	李岩	刘均福	M	潘玉成	沈菲菲	汤厉昊
黄诗澄	雷一凡	李岩	刘人铭	马海蛟	盘小君	沈诗懿	汤琰
黄十二	雷怡萱	李永	刘诗予	马浩宇	裴瑜	沈炜闰	唐瑞金
黄帅琪	李	李泽熙	刘帅	马进	裴宇琳	沈星羽	唐诗
黄舜	李佰通	李泽兴	刘滕	马靖超	佩佩	施圣雪	唐突
黄鑫源	李兵晗	李朝华	刘同学	马凯	彭清清	施燕华	唐小虎
黄琰	李大本事	李楨	刘威	马巧	彭霄	十四	唐晓雯
黄垚瑶	李钢	李智张	刘文毅	马为熠	蒲英杰	十一	唐辛颐
黄一	李昊岩	李忠泽	刘潇丹	马霄雪		时	唐一丹
黄云涛	李昊哲	李仲原	刘小黛	马小清	Q	时可	桃子
J	李欢	李竹青	刘雅婷	马彦涛	覃亚	石季城	桃子
季子汀	李惠妃	李宗霖	刘言文璐	麦高芬	祁文艳	石梁	陶琦
纪小美	李翼茂	梁菲	刘洋	谩有句	祁又一	石铭华	陶婷婷
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姜楠	李嘉政	梁小兰	刘亦闯	毛渭清	卡	石鑫瑶	田伟宁
姜新月	李家豪	梁怡晨	刘禹杉	门门	钱江月	石峰	田野
姜轩	李剑	廖静	刘韞韬	孟特	钱铭	史季风	佟珊
姜宇涵	李阔	林冠舟	刘昭然	孟羽	切片计划	史艺雯	
蒋与之	李龙剑辉	林昊	刘钊	米酱	琴兽	舒辉	W
靳恒	李铭	林洁妮	刘振杰	米克	秦天	束放	万俊锋
靳致远	李慕涵	林利沛	刘子熙	墨烬	秦潇越	思源	万云
	李木童	林小菲	刘梓晴	莫珠琳	青苹果	宋爽	汪迪
	李凝卉	林晓锋	柳逸轩	缪珊珊	邱润枫	宋小君	汪金卫
	李佩锦	林欣誼	龙婉婷	缪又宸	邱依然	宋晓佳	汪纹静
	李佩原	林轩	卤瓜子儿	穆垚同	瞿莘妮	宋兆冉	汪瑞琪

惊喜荐委会

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王玺然	吴嘉颖	邢艺涵	杨子越	张毛毛	赵璐	朱明雯	starry
王先河	吴俭	徐超凡	杨紫迦	张莫邪	赵明鑫	朱文婷	uu
王晓丰	吴名	徐简明	阳子政	张乃元	赵乃夫	朱亚男	w
王晓静	吴双	徐娇	姚梦遥	张宁	赵睿	朱怡贞	xxxin
王新娜	吴双	徐靖颖	也	张女士	赵若臣	朱元坤	yekonm
王雅婧	吴思晗	徐强	易罗马	张鹏	赵婷	朱兆宇	ミオ
王雅敏	吴雪飞	徐襄	茵茵	张蒲中天	赵欣海	朱子骄	
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王一冉	武隆浩	徐琬婷	游国豪	张若峰	赵胤棋	子戈	
王颐童	武肆	徐杨喆珺	游智杰	张若楠	赵域	邹慧	
王熠琳	武天泽	徐于婷	于航	张书博	赵云龙	邹鹭	



惊喜荐选片单

FANTASTIC SELECTION YEARLY NOMINATION

真人电影					
《重生》 GO FOR BROKE	2024/08/16	犯罪	《风流一代》 CAUGHT BY THE TIDES	2024/11/22	爱情
《刺猬》 THE HEDGEHOG	2024/08/23	家庭	《大突围》 BIG BREAK	2024/11/29	战争 / 青春 / 动作
《假如，我是这世上最爱你的人》 TILL LOVE DO US APART	2024/08/23	喜剧	《孤星计划》 BURNING STARS	2024/12/07	谍战 / 悬疑
《出走的决心》 LIKE A ROLLING STONE	2024/09/15	家庭	《破地狱》 THE LAST DANCE	2024/12/14	家庭
《一雪前耻》 A FROZEN RAGE	2024/09/15	喜剧 / 犯罪	《小小的我》 BIG WORLD	2024/12/27	青春 / 家庭
《祝你幸福 !》 ENJOY YOURSELF	2024/09/15	家庭	《误判》 THE PROSECUTOR	2024/12/27	动作
《大场面》 KEEP ROLLING	2024/09/15	喜剧 / 灾难	《误杀 3》 OCTOPUS WITH BROKEN ARMS	2024/12/28	犯罪 / 悬疑
《志愿军：存亡之战》 THE VOLUNTEERS: THE BATTLE OF LIFE AND DEATH	2024/09/30	战争	《" 骗骗 " 喜欢你》 HONEY MONEY PHONY	2024/12/31	喜剧 / 爱情
《危机航线》 HIGH FORCES	2024/09/30	犯罪 / 动作 / 灾难	《火锅艺术家》 HOT POT ARTIST	2025/01/03	喜剧
《出入平安》 GIVE YOU A CANDY	2024/09/30	家庭 / 灾难	《唐探 1900》 DETECTIVE CHINATOWN 1900	2025/01/29	喜剧 / 动作 / 悬疑
《浴火之路》 TIGER WOLF RABBIT	2024/10/01	犯罪	《封神第二部：战火西岐》 CREATION OF THE GODS II: DEMON FORCES	2025/01/29	神话 / 史诗 / 战争 / 动作
《熊猫计划》 PANDA PLAN	2024/10/01	喜剧 / 动作	《蛟龙行动》 OPERATION HADAL	2025/01/29	动作 / 战争
《只此青绿》 A TAPESTRY OF A LEGENDARY LAND	2024/10/01	历史 / 歌舞	《诡才之道》 TALENTS SOCIETY	2025/02/22	奇幻 / 喜剧 / 恐怖
《焚城》 CESIUM FALLOUT	2024/11/01	灾难	《向阳·花》 WE GIRLS	2025/04/04	犯罪
《好东西》 HER STORY	2024/11/22	爱情 / 喜剧 / 家庭	《有病才会喜欢你》 LOVESICK	2025/04/19	爱情 / 青春

惊喜荐选片单

FANTASTIC SELECTION YEARLY NOMINATION

《水饺皇后》 THE DUMPLING QUEEN	2025/04/30	传记
《人生开门红》 THE OPEN DOOR	2025/05/01	喜剧
《大风杀》 TRAPPED	2025/05/01	悬疑 / 犯罪
《独一无二》 THE ONE	2025/05/17	喜剧 / 家庭 / 青春
《酱园弄·悬案》 SHE'S GOT NO NAME	2025/06/21	犯罪
《恶意》 MALICE	2025/07/05	悬疑
《无名之辈：否极泰来》 A COOL FISH 2	2025/07/05	喜剧 / 犯罪
《长安的荔枝》 THE LYCHEE ROAD	2025/07/18	古装 / 喜剧
《你行！你上！》 YOU ARE THE BEST	2025/07/18	喜剧
《花漾少女杀人事件》 GIRL ON EDGE	2025/07/18	悬疑
《南京照相馆》 DEAD TO RIGHTS	2025/07/25	历史 / 战争
《戏台》 THE STAGE	2025/07/25	喜剧

动画电影

《新大头儿子和小头爸爸 6：迷你大冒险》 NEW HAPPY DAD AND SON 6:SHRUNK	2024/10/01	喜剧 / 冒险
《小倩》 NIE XIAOQIAN	2024/12/06	爱情
《雄狮少年 2》 I AM WHAT I AM 2	2024/12/14	喜剧 / 动作
《哪吒之魔童闹海》 NE ZHA 2	2025/01/29	喜剧
《熊出没·重启未来》 BOONIE BEARS: FUTURE REBORN	2025/01/29	喜剧 / 科幻
《海底小纵队：海啸大危机》 OCTONAUTS: THE CRISIS OF THE TSUNAMI	2025/05/01	喜剧 / 冒险
《时间之子》 ENDLESS JOURNEY OF LOVE	2025/05/30	奇幻 / 爱情
《聊斋：兰若寺》 CURIOUS TALES OF A TEMPLE	2025/07/12	喜剧
《罗小黑战记 2》 THE LEGEND OF HEI 2	2025/07/18	冒险 / 家庭 / 奇幻
《浪浪山小妖怪》 NOBODY	2025/08/02	喜剧

# 惊喜实验室

## FIRST LAB

“如果你们选择别的公司，我就从窗户跳下去。”

2016年，由关家永和丹尼尔·施纳特共同执导的长片首部作品《瑞士军刀男》，在遭遇圣丹斯首映的两极反馈，与Netflix一份平淡无奇的发行报价时，A24的购片主管这样和两位导演说道。六年后，这对双人组，在2500万美元的投资成本下，完成《瞬息全宇宙》，并收获1.4亿美元的全球票房与七项奥斯卡大奖。

一份2023年的灯塔数据报告显示，2019至2023年间，20岁以下及20-24岁年龄段的购票观众比例显著下降，25-29岁群体成为主流，35-39岁及40岁以上观众比例则逐年上升。这意味着，主流观影群体正在“变老”——从本质上讲，他们或许仍是五年前的那批年轻人，只不过岁月变迁，年龄渐长。

惊喜影展在五月征案时，曾引用迪士尼乐园初建时内部游览路线的典故。即便如迪士尼这样已运营近百年的企业，其创立之初的策略与思路，至今仍闪烁着跨越时间的真谛。当IP红利与明星题材不再奏效，我们意识到：21世纪需要一片“新草坪”。

2025年，FIRST类型片实验室设立了双轨机制：

- 1) 为具备类型素养的导演、编剧、制片人建立「工业身份」，精准匹配市场缺口；
- 2) 保留创作野性，将优质的电影/剧集剧本推向「可交易转化」的通道。

创作者作为艺术生产者之外，在市场环境中，应当被放置在核心资产位置。我们希望，在有限的资源与本土化发展土壤中，让锋利与进取，特立独行与观众回响共同获得收益与成功。就像在科技时代押注培养新一代的科学家与创业者，坚信他们的“技术洞见”与“宏观想象力”，让这些对未来最重要的资产变成改变的力量本身，即使一开始，Ta们都显得“边缘”与“不可能”。

当具备长片经验或有高质量类型短片代表作、正在向“类型高地”过渡的青年创作者，与开发中的长片或剧集项目在惊喜电影展的实验室里发生化学反应，我们希望建立一个想要更新电影叙事形态的崭新社区，形成跨圈层的创作者互助网络，在与产业交流中获得更多元、更具备类型素养与市场认知的生存技能，为华语类型电影积蓄新力量，更新、更经典、更真诚的故事讲述者。而这也正是惊喜的这块草坪所希望培植出的一种新型植被。

"If you choose another company, I'll jump out of the window."

That's what A24's head of acquisitions told directors Daniel Kwan and Daniel Scheinert in 2016, when their debut feature *SWISS ARMY MAN*—co-directed by the duo—received polarized reactions at its Sundance premiere and a lukewarm distribution offer from Netflix. Six years later, with a \$25 million budget, the same team created *EVERYTHING EVERYWHERE ALL AT ONCE*, which grossed \$140 million worldwide and won seven Academy Awards.

A 2023 Lighthouse Data report revealed that, between 2019 and 2023, the proportion of moviegoers under 20 and aged 20-24 declined significantly, while the 25-29 age group became the largest demographic.

At the same time, viewers aged 35-39 and 40+ steadily increased in number. This suggests that the mainstream cinema audience is "aging"—essentially, they may be the same young crowd from five years ago, only now time has passed, and they've grown older.

When announcing its open call for projects this May, the FIRST Fantastic Film Festival drew an analogy to the original planning of Disneyland's internal visitor flow. Even a corporation like Disney, with a century of operational history, continues to derive value from foundational strategies that possess enduring relevance. As IP benefits and star-driven themes lose their appeal, we've come to a realization: the 21st century needs a "new lawn."

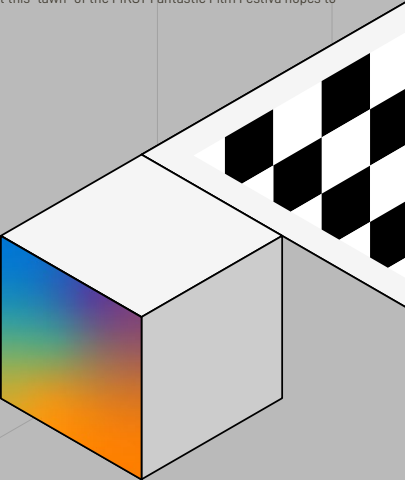
In 2025, the FIRST Genre Lab introduced a dual-track system:

1. Establishing an "industry identity" for directors, screenwriters, and producers with strong genre expertise, accurately addressing gaps in the market;
2. Preserving raw creative vision while advancing high-caliber film and television scripts into commercially viable pathways.

Beyond their roles as art producers, creators should be positioned as core assets within the market environment. We aim to leverage limited resources and localized development conditions to help bold, pioneering, and unconventional works achieve both commercial returns and audience resonance. Much like betting on a new generation of scientists and entrepreneurs in the tech era, we believe in their "technical insights" and "macro imagination," turning these vital future assets into forces of change—even if, at the beginning, they all seem "marginal" and "impossible."

When emerging creators—with feature experience or high-quality genre short films—who are transitioning toward "genre mastery," meet developing feature or series projects within the labs of the FIRST Fantastic Film Festival, we strive to build a new community eager to reshape cinematic storytelling. This cross-disciplinary network fosters mutual support, helping creators gain more versatile, genre-savvy, and market-aware survival skills through industry exchange. Together, we aim to accumulate new energy for Chinese-language genre cinema, nurturing a new generation of storytellers: refreshed, classic-bound, and deeply sincere.

And that is exactly the new kind of greenery that this "lawn" of the FIRST Fantastic Film Festival hopes to cultivate.



开心麻花

FUNAGE

开心麻花

CNY ¥ 100,000

开心麻花“喜笑颜开”奖  
由开心麻花影业赞助 | 现金十万元  
FUNAGE "HAPPY TOGETHER" AWARD  
200,000 RMB cash award presented by FunAge Pictures

百善“笑”为先。一个能让人笑出来的故事绝不会差到哪儿去。为奖励那些勇敢拓展喜剧边界、努力让观众喜笑颜开的青年创作者，我们特设此奖。

As the old saying goes, "Laughter is the best medicine". There's no way a laugh-out-loud story wouldn't be top-notch! To reward those brave young creators who push the boundaries of comedy to leave audiences in stitches, we've cooked up this special accolade.

GIADA

GIADA

CNY ¥ 100,000

ART TO ART 电影人共同成长计划  
由 GIADA 赞助 | 现金十万元  
GIADA "Art to Art" FANTASTIC GRAND | Presented by GIADA  
Cash Award of 100,000 RMB

GIADA "Art to Art 电影人共同成长计划”由意大利轻奢品牌 GIADA 发起。以品牌的女性精神“岩石上的花”为发心，该奖项旨在鼓励青年影人在创作中更多着墨于女性角色及女性表达，以类型电影和思辨的态度探讨性别、身份与社会，展现女性独特而非凡的内在力量。GIADA 望与创作者们一同成长，在更多影视作品中看见女性如岩石上盛开的花朵一般，温柔与强大并存的独立精神与自我价值。

"Art to Art" FANTASTIC GRAND is initiated by the Italian luxury brand GIADA. Based on the brand's spirit "Flower on the Rock", this award aims to encourage young filmmakers to focus more on female characters and female expressions in their creations, and to explore gender, identity and society with genre films and a speculative attitude, to showcase the unique and extraordinary inner strength of women. GIADA hopes to grow together with creators and see women in more film and television works, like flowers blooming on rocks, with independent spirits and self-worth that coexist with gentleness and strength.

西虹市影业

SLINKY TOWN PICTURES

西虹市电影

CNY ¥ 100,000

“西习喜戏”剧本奖  
由西虹市影业赞助 | 现金十万元  
100,000 RMB cash award presented by Slinky Town Pictures

西习喜戏——“西”虹市影业助创作者们一起潜心研“习”，创造更多“喜”剧好“戏”。

Xī Xí Xǐ Xǐ ——With the support of Slinky Town Pictures, this initiative invites creators to delve into focused xī (study and practice), and bring to life more xǐ xì (joyful comedies and brilliant performances)

DZOFILM

DZOFILM

CNY ¥ 300,000

DZOFILM 特别关注奖  
由深圳市东正光学技术股份有限公司提供  
非现金类 | 价值三十万元  
DZOFILM AWARD  
300,000 RMB cash equivalent award presented by DZOFILM

东正光学将为获得奖项的项目提供电影镜头支持，并与行业合作伙伴共同提供拍摄设备支持。

DZOFILM will provide film lenses for award-winning projects and also collaborate together with industry partners to offer other shooting equipments.



陈洁  
JESSICA CHEN

壹心娱乐创始合伙人，壹线影业CEO。以策划、制片人、监制及出品人身份参与制作了电影《拼桌》《峰爆》《滚蛋吧！肿瘤君》《火锅英雄》《陆垚知马俐》《找到你》《北京遇上西雅图》《诗人》《捉妖记》《第一次》；电视剧《龙城》《被遗忘的时光》《闪光少女》《和平饭店》《北上广不相信眼泪》；话剧《浮士德》等等。

Jessica Chen, Founding Partner of Easyent and CEO of Easy Production, has participated as a creative consultant, producer, executive producer, and presenter in numerous productions including the films A TABLE FOR TWO, CLOUDY MOUNTAIN, GO AWAY MR. TUMOR, CHONGQING HOT POT, WHEN LARRY MET MARY, LOST, FOUND, FINDING MR. RIGHT, THE POET, MONSTER HUNT, and FIRST TIME; the TV series TAKE US HOME, TIME SEEMS TO HAVE FORGOTTEN, OUR SHINY DAYS, PEACE HOTEL, and SWAN DIVE FOR LOVE; and the stage play FAUST.



笛安  
DI AN

1983年生于山西太原，80后代表作家。著有长篇小说《告别天堂》《芙蓉如面柳如眉》《南方有令秧》，“龙城三部曲”《西决》《东霓》《南音》《景恒街》《亲爱的蜂蜜》；中短篇小说集《怀念小龙女》《妩媚航班》；曾主编《文艺风赏》杂志。

Di An, born in 1983 in Taiyuan, Shanxi Province, is a representative writer of China's "post-80s" generation. She has published novels including ASHES TO ASHES; TU ES TRÈS BELLE; LINGYANG IN THE SOUTH; MEMORY IN THE CITY OF DRAGON: XI JUE, DONG NI, NAN YIN; and JINGHENG STREET. She also formerly served as editor-in-chief of the literary magazine ZUI FOUND.



胡 树真  
HU SHUZHEN

电影剪辑师。自2012年起与田壮壮、薛晓路、郭在容等导演合作，参与多部国际合拍影片的剪辑工作。其担任剪辑的《北京遇上西雅图》系列在中国大陆共取得超过12亿元票房。2016年，考入北京电影学院导演系攻读研究生。2017年，担任忻钰坤导演电影《暴裂无声》剪辑指导，并建立长期合作。2019年，担任牛小雨导演电影《不要再见啊，鱼花塘》剪辑指导，该片获第74届洛迦诺电影节当代影人单元金豹奖提名。2021年，担任孔大山导演电影《宇宙探索编辑部》剪辑指导，影片入围第51届鹿特丹电影节未来之光奖。2023年，担任赵德胤导演电影《乔妍的心事》剪辑指导，该片入围第37届东京国际电影节主竞赛单元。

HU Shuzhen is a film editor. Since 2012, she has collaborated with directors such as TIAN Zhuangzhuang, XUE Xiaolu, and KWAK Jae-yong, serving as an editor on multiple international co-produced films. The two installments of FINDING MR. RIGHT, on which she worked as editor, grossed over 1.2 billion RMB at the mainland China box office. In 2016, she was admitted to the directing graduate program at the Beijing Film Academy. In 2017, she served as Supervising Editor for XIN Yukun's film WRATH OF SILENCE, subsequently establishing a long-term collaboration with the director. In 2019, she was Supervising Editor for NIU Xiaoyu's film VIRGIN BLUE, which was nominated for the Golden Leopard in the Filmmakers of the Present section of the 74th Locarno Film Festival. In 2021, she worked as Supervising Editor on KONG Dashan's JOURNEY TO THE WEST, nominated for the Bright Future Award at the 51st International Film Festival Rotterdam. In 2023, she served as Supervising Editor for MIDI Z's THE UNSEEN SISTER, selected for the Main Competition of the 37th Tokyo International Film Festival.

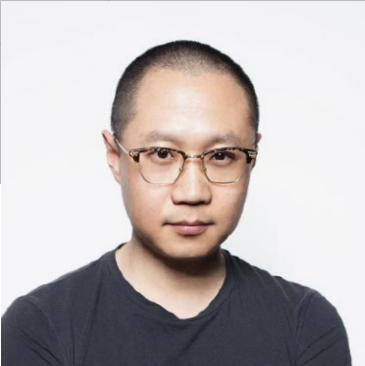


黄 茂昌  
PATRICK MAO HUANG

毕业于纽约哥伦比亚大学电影研究所制片人组，在台北创办前景娱乐有限公司，致力于跨域题材与新导演发掘，监制作品十度入选三大电影节。近期监制的《影子》入围2025年威尼斯电影节沉浸式竞赛单元，《The Wolf, The Fox & The Leopard》入围翠贝卡国际长片竞赛，《失明》入围鹿特丹金虎奖竞赛，《水东游》入围釜山新浪潮竞赛，合拍片《刺心切骨》获卡罗维发利最佳导演奖，AR纪录片《黑》获戛纳最佳沉浸作品大奖，《虎纹少女》获戛纳影评人周最佳影片，《郊区的鸟》曾入围洛迦诺青年导演竞赛。具备丰富的欧亚合拍经验，并常受各大训练营、创投与电影节邀请担任导师与评审。

Patrick Mao Huang is a film producer and the founder of Flash Forward Entertainment, specializing in East-West co-productions. His latest immersive co-production, L'OMBRE (THE SHADOW), has been selected for the Immersive Competition at the 2025 Venice Film Festival. THE WOLF, THE FOX & THE LEOPARD was chosen for the International Narrative Competition at the 2025 Tribeca Festival, while BLIND LOVE is part of the 2025 International Film Festival Rotterdam – Tiger Competition. AS THE RIVER GOES BY was featured in the 2024 BIFF New Currents section. PIERCE won Best Director at the 2024 Karlovy Vary Film Festival, and his AR work COLORED received the Best Immersive Work award at Cannes 2024. In 2023, TIGER STRIPES earned the Grand Prix at Cannes. Other acclaimed titles include MONEYBOYS, SUBURBAN BIRDS, and THE ROAD TO MANDALAY, all featured at top-tier festivals. Huang is also an active mentor at international film labs and markets.





吴有音  
WU YOUYIN

导演、作家。已出版长篇小说《爱比死更冷》《弑神战记》《南极绝恋》《沙海无门》。电影作品：《恋曲尘封》（改编自小说《爱比死更冷》）导演、原著、编剧。电影《南极之恋》（改编自小说《南极绝恋》）导演、原著、编剧。电影《抬头见喜》（第二单元之《不低头的熊》）导演、编剧。电影《沙海之门》（改编自小说《沙海无门》）导演、原著、编剧、剪辑指导。

WU Youyin, director and novelist, authored full-length novels including LOVE IS COLDER THAN DEATH, GODSLAYER CHRONICLES, ANTARCTIC AFFINITY, and THE SAND MURMURS; his filmography comprises WANDERING DAYS(director/original novelist/screenwriter, adapted from LOVE IS COLDER THAN DEATH), TILL THE END OF THE WORLD(director/original novelist/screenwriter, based on ANTARCTIC AFFINITY), the anthology segment NO SUBMISSION BEAR from LOOK U P AND SEE JOY(director/ screenwriter), and THE SAND MURMURS(director/original novelist/screenwriter/supervising editor, adapted from his novel).



产品简介

拍我 AI（PixVerse 国内版）是一个在线AI视频生成平台。用户可以通过文字和图片输入，结合风格、运动幅度和画面比例等参数，生成准确、一致且生动的视频。  
PixVerse 目前全球累计注册用户已超1个亿，App端稳居全球AI应用下载量前五，是全球用户量最大的国产AI视频生成产品，并搭建了稳定的创作者生态。产品被全球创作者广泛应用于影视、广告、动漫等内容的制作中。

在权威测评平台 Artificial Analysis 的最新测试中，PixVerse V5 表现亮眼：图生视频（Image to Video）全球 Top2  
文生视频（Text to Video）全球 Top2

影视行业解决方案——拍我AI开放平台

基于全球顶尖的视频大模型，拍我AI可为影视行业各场景提供高效的生产力支持

赋能影视内容制作流程

- 画面风格转绘——将现有视频快速转绘成动漫、赛博等多元内容风格
- 宣传素材标准化制作——剧照直出宣传素材、角色IP二创、趣味花絮生成
- 正片内容修正——人物、角色、物品流畅修补替换

影视后期专业提效

- 高成本特效镜头秒速生成——爆炸、太空、魔幻元素等复杂特效4K级素材
- 后期素材补拍——场景、人物保留一致性，按指令生成补拍镜头

创意镜头制作

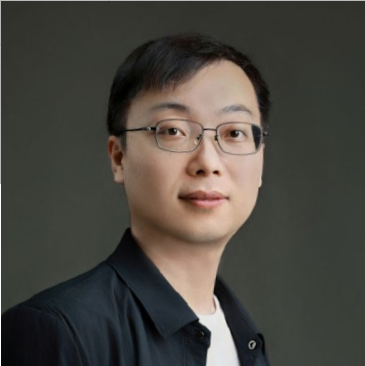
- 多元内容风格——支持写实、动漫、3D或定制化等多种风格
- 电影级运镜控制——二十余种专业运镜选项，兼顾镜头审美与表达
- 人物细腻生动——角色情绪表达自然，动作生动流畅



网页端链接：pai.video

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制片导师团  
FIRST PRODUCER LAB JURY COMMITTEE



刘 鹏  
LIU PENG

猫眼研究院院长、制片人，专注影视行业市场研究10余年，具有丰富的电影内容开发与互联网宣发的实战经验，参与各类影视项目近百部。参与开发制作多部影片，担任《“骗骗”喜欢你》《人生开门红》等项目制片人。

LIU Peng, President of Maoyan Research Institute and Film Producer, with over a decade of expertise in film and television market research. Possesses extensive practical experience in film content development and internet-based distribution, having participated in nearly 100 film and television projects. Has contributed to the development and production of multiple films, serving as Producer for projects including HONEY MONEY PHONYand THE OPEN DOOR.



张 超  
ZHANG CHAO

爱奇艺乐幕工作室总经理，电影制作人，中国电影家协会影视产业促进与投资委员会副会长、中国电视剧制作产业协会青工委委员。毕业于北京电影学院管理系，曾先后在DMG娱乐传媒、太合娱乐及海润影业担任制片人职务，十六年电影开发与制作经验，专注现实题材、喜剧及警匪动作类型片，致力于打造兼具情怀、创新与品质的商业电影。代表作品包括《捕风追影》《热搜》《零号追杀》《老狗》《幕后玩家》《功夫瑜伽》《夏日乐悠悠》等。

ZHANG Chao is General Manager of iQiyi Lemu Studio and a film producer. He serves as Vice President of the Film Industry Promotion and Investment Committee of the China Film Association and Member of the Youth Working Committee of the TV Drama Production Industry Association. A graduate of the Management Department of Beijing Film Academy, he previously held producer roles at DMG Entertainment Media, Taihe Entertainment, and Hairun Pictures. With 16 years of experience in film development and production, he focuses on realism-themed, comedy, and crime-action genres, committed to creating commercial films with emotional depth, innovation, and quality. His representative works include THE SHADOW'S EDGE, TRENDING TOPIC, ZERO MANHUNT, THE OLD DOG, A OR B, KUNG FU YOGA, and LOVE YOU YOU.

制片导师团  
FIRST PRODUCER LAB JURY COMMITTEE



赵方  
GILLIAN ZHAO

爱奇艺高级副总裁、资深电影制作人，曾任华纳兄弟中国区总裁及万达影视传媒有限公司总经理，现负责爱奇艺电影业务。曾出品及监制《白蛇：缘起》《寻龙诀》《滚蛋吧！肿瘤君》《唐人街探案》《误杀2》等多部经典影片，并成功打造《巨齿鲨》等中外合拍项目，近期担任热映电影《捕风追影》总策划。

Gillian Zhao is Senior Vice President of iQiyi and an accomplished film producer. She previously served as President of Warner Bros. China and General Manager of Wanda Media Co., Ltd., and now oversees iQiyi's film business. She has produced and executive produced numerous acclaimed films including WHITE SNAKE, MOJIN: THE LOST LEGEND, GO AWAY, MR. TUMOR, DETECTIVE CHINATOWN, and FIREFLIES IN THE SUN, and led successful Sino-foreign co-productions such as THE MEG. She also served as chief planner for the recently released film THE SHADOW'S EDGE.

惊喜头号玩家  
FANTASTIC PLAYER



李静  
LI JING

主持人，东方风行传媒与星创投基金创始人。2000年创办东方风行传媒，制作并主持《超级访问》《非常静距离》《美丽俏佳人》等节目。2008年创立化妆品电商乐蜂网及美妆品牌静佳。2016年创立星创投基金，专注于消费领域投资。2024年起推出深度访谈节目《听你这么》，2025年制作并出演纪录片《看不见的更年期》及播客《你，静不下来》。同时积极投身影视投资，参与出品《大约在冬季》《被光抓走的人》《夹缝之间》等电影，以及音乐剧《边城》和话剧《一日三秋》。

Li Jing, host and founder of LAFASO Media and "Star Venture" fund, established LAFASO (Beijing) Media and Cultural Co. Ltd. in 2000, where she produced and hosted talk shows including SUPER TALK SHOW, JING'S TALK SHOW, and beauty program PRETTY WOMAN. In 2008, she founded the cosmetics e-commerce platform Lafaso (www.lafaso.com) and later launched the brand Jingjia. She initiated "Star Venture" fund as a partner in 2016, investing in consumer brands. Since 2024, she has produced and hosted the in-depth interview show I HEAR YOU, and in 2025 produced and starred in the documentary INVISIBLE MENOPAUSE and the podcast YOU, CAN'T STAY CALM. Actively engaged in film and theater investments, she has participated in productions such as MAYBE IN WINTER, GONE WITH THE LIGHT, WITHIN, the musical BORDER TOWN, and the play LAUGHTER AND TEARS.



孙 一文  
SUN YIWEN

中国击剑运动员，女子重剑奥运冠军。

SUN Yiwen, Chinese national team fencer, women's epee Olympic champion.



王 长虎  
WANG CHANGHU

爱诗科技创始人 / CEO 博士

深耕计算机视觉、人工智能领域 20 年。

曾任字节跳动视觉技术负责人，从 0 到 1 支撑了抖音与 TikTok 等国民级视频产品的建设和发展。

曾任微软亚洲研究院主管研究员，发表近百篇国际顶级会议和期刊文章，拥有专利数百项。

带领爱诗科技团队打造的产品——PixVerse（拍我 AI），其用户规模突破 1 亿，已成为全球用户量最大 AI 视频生成平台之一。

Founder & CEO, AIsphere

20+ years in computer vision and AI

Former Head of Visual Technology at ByteDance

Built and scaled Douyin & TikTok from zero to mass adoption

Former Lead Researcher at Microsoft Research Asia

Published ~100 top-tier papers, owns hundreds of patents

Leading PixVerse (拍我 AI) to 100M+ users worldwide

惊喜头号玩家  
FANTASTIC PLAYER



王强  
WANG QIANG

中国科学院植物研究所研究员、中国科学院特聘研究员，中国科学院大学岗位教授，博士生导师。现任国家植物标本馆馆长，Flora of Pan-Himalaya 编研办公室主任，中国植物学会理事，Systematic Botany 副主编，《生命世界》副主编。主要从事唇形科、桔梗科、马鞭草科系统分类与进化，以及泛喜马拉雅高山植物适应性研究。发表论文40余篇，出版专著7部，主持国家自然科学基金、科技部专项及中科院项目多项。曾获格致论道科普奖、感动海淀十大人物、北京榜样等荣誉。

WANG Qiang is a Professor at the Institute of Botany, Chinese Academy of Sciences, and a Distinguished Professor of the Chinese Academy of Sciences. He is also a Professor at the University of Chinese Academy of Sciences and a Doctoral Supervisor. He currently serves as Director of the National Herbarium of China, Director of the Pan-Himalayan Flora Project Office, Council Member of the Botanical Society of China, and Associate Editor of Systematic Botany. His research focuses on the systematics and evolution of Lamiaceae, Campanulaceae, and Verbenaceae, as well as alpine plant adaptation in the Pan-Himalaya region. He has authored over 40 articles and seven monographs, and led projects funded by the NSFC, MOST, and CAS. His honors include the Gezhi LunDao Science Communication Award and Beijing Role Model Award.



小鹿  
XIAO LU

中国脱口秀演员、喜剧创作者。代表作包括全球巡演专场《我的中女时代》《女儿红》《真娘们儿》等，累计完成200+场演出，吸引观众超20万人次。在《喜剧之王单口季》和《奇葩说第七季》中她凭借鲜明的个人风格和扎实的喜剧创作能力脱颖而出，斩获全国总决赛亚军。常驻《喜剧之王单口季2》《我家那闺女2025》《恋爱兄妹》《火星情报局6》等十余档头部综艺，以“30+女性视角”的喜剧表达引发广泛共鸣。

Xiao Lu, China's pioneering stand-up comedian and creator, headlines global tours with signature specials MY PRIME TIME, VERMILION REVELATIONS, and REAL NIANG MENER, amassing 200+ live performances for 200,000+ attendees. Crowned national runner-up in THE KING OF STAND-UP COMEDY and a breakout star on I CAN I BB SEASON 7, she captivates audiences with razor-sharp wit and thematic depth. As core cast member across top-tier productions—including THE KING OF STAND-UP COMEDY SEASON 2, MY LITTLE ONE 2025, MY SIBLING'S ROMANCE, and MARS INTELLIGENCE AGENCY 6—she ignites cultural conversations through incisive “30+ female perspective” comedy.

奖项  
AWARDS



当抵达观众作为类型电影的本能驱动，庞然的目光则成为其生命存续的标尺。  
FIRST惊喜电影展携来自域外视野的智慧密钥，望创作者参与到重新厘定类型电  
影与观众互动共生的游戏中，构筑新的观看契约，带来更为开阔的观看图景。

In the realm of genre cinema, the innate audience drive becomes the litmus test for its endurance.  
FIRST Fantastic Film Festival introduces profound insights from abroad, inviting creators to redefine  
the symbiotic interplay between genre cinema and its viewers, hoping this endeavor will forge a novel  
cinematic covenant, unveiling a more expansive vista for discerning audiences.



愿做青年制片人梦想路上的第一块基石。  
此奖项特别授予本年度最能体现职业精神与市场智慧的制片人。汇聚业界顶尖  
的制作、营销发行与法务资源，陪伴并成就敢想敢为的创作力量。

We aspire to serve as the foundational cornerstone for young producers on their path to achieving  
their dreams.  
This award is specially presented to the producer who has most remarkably embodied professional  
excellence and market wisdom this year.  
By uniting top-tier industry resources in production, marketing, distribution, and legal support, we  
stand alongside bold and visionary creative forces, nurturing and empowering them to achieve  
extraordinary work.



搭建一座连接创意与市场的桥梁。  
此奖项特别颁予那些叙事圆融、风格独到的作品，奉上一段为期半年的匠心之旅，  
重塑与时代同频的共振。

To build a bridge connecting creativity with the marketplace.  
This award is specially presented to works that demonstrate masterful storytelling and a distinctive  
style, offering them a six-month journey of meticulous crafting—reshaping their core to resonate with  
the spirit of our times.



# 类型片实验室

## GENRE FILM LAB

### 第十期 类型片实验室入围

#### GENRE FILM LAB

#### OFFICIAL SELECTION SEASON 10

##### 电影项目

2066 年的狗不死  
冲啊，追债女团！  
骨朵  
来日方长  
末日告白书  
踏马的她飞起来了！  
新世纪人间指男  
阴差阳错

##### FILM

A DOG WANTS TO DIE 2066  
GO! THE DEDT HUNTRESSES!  
WHERE ASHES BLOOM  
TIME AND TIDE WAIT FOR NO MAN  
ETERNAL YOUTH  
NON-BINARY LOVE  
MEN OF THE NEW ERA  
TILL DEATH LET US MEET

##### 剧集企划

尖牙  
猎人笔记

##### SERIES

THE BLACK SHEEP  
THE HUNTER'S EPICS (SEASON ONE NASI)

2066 年的狗不死  
A DOG WANTS TO DIE IN 2066

导演/编剧 | 谢洁心  
Director/Screenwriter | XIE Jiexin

喜剧/科幻/公路 | 彩色 | 普通话 | 110 分钟  
Comedy/Sci-fi/Road | Color | Mandarin | 110 min

已筹措资金 | CNY ¥ 0.0  
预计制作金额 | CNY ¥ 20,000,000  
发展阶段 | 融资筹备/剧本开发/样片创作  
参与目标 | 筹集资金/寻找发行/销售代理/联合制片/寻找制片  
过往作品 | 《拉黑结界》《光明之子》  
联系方式 | 谢洁心/13365900846/371119430@qq.com



谢 洁心  
XIE JIEXIN

**导演/编剧** 代表作品有《拉黑结界》《神藏》等，擅长剧情片，尤其擅长幻想题材创作，其执导的科幻悬疑片《拉黑结界》作为正午阳光出品的《光合计划》单元剧之一。

**DIRECTOR/SCREENWRITER** Xie Jiexin's killed in feature films, she is especially familiar with the two-dimensional and game video fields. Her sci-fi suspense film BLOCKED BARRIE was part of Photosynthesis Project, a unit drama produced by Daylight Entertainment.

故事梗概 / SYNOPSIS

2066 年，自杀劝导师赵四工作屡次失败，客户总是自杀，导致他被人误会成杀手，并阴差阳错成为杀手榜第一。他在一场意外中组队了一个很丧的 AI 机器狗咪咪，一人一狗就这样踏上一段“劝客户活下去”的搞笑之旅。

In the year 2066, Zhao Si is a suicide persuasion counselor who repeatedly fails at his job, as his clients always end up committing suicide, leading people to mistakenly believe he is an assassin. He accidentally teams up with Mimi, an AI robotic dog who wants to die. The two embark on a comedic journey to persuade clients to keep living.

创作阐述 / STATEMENT

本片通过喜剧的外壳和反差感的设定，让主角劝说陷入困境的人们继续活下去，从中探讨加缪曾提出的问题：如果世界没有意义，个体的生命还有价值吗？世界很糟糕，人生充满偶然，来都来了，管它有没有意义，先过完再说。

A futuristic comedy exploring life's meaning, where the protagonist persuades people to keep living. It tackles Camus's philosophy: if the world is absurd, does life have value? Using humor to dissolve heavy themes, it encourages audiences to embrace life's randomness and live it out, regardless of meaning.

冲啊，追债女团！  
GO! THE DEDT HUNTRESSES!

导演/编剧 | 钟馨璇  
Director/Screenwriter | ZHONG Xinxuan

喜剧/家庭/公路 | 彩色 | 方言 | 110 分钟  
Comedy/Family/Road | Color | Dialect | 110 min

已筹措资金 | CNY ¥ 500,000  
预计制作金额 | CNY ¥ 15,000,000  
发展阶段 | 剧本开发/样片创作  
参与目标 | 筹集资金/寻找制片  
过往作品 | 《热浪》《茉莉的告别》  
联系方式 | 钟馨璇/18500819590/605134841@qq.com



钟 馨璇  
ZHONG XINXUAN

**导演/编剧** 本科毕业于中国传媒大学，硕士毕业于美国艺术中心设计学院。曾拍摄多部短剧作品，作为导演参与制作华为、美团、知乎等知名品牌纪录片、广告片。短片作品《茉莉》获得 IM-2020 两岸青年影展“评委会大奖”等。

**DIRECTOR/SCREENWRITER** She has participated in screenwriting for multiple film and television productions and has directed and produced documentary and commercial projects for renowned brands such as Huawei, the Palace Museum. Her short film MOLLY, has received several accolades.

故事梗概 / SYNOPSIS

一向以抠搜出名的老太太居然因恋爱脑被“杀猪盘套路”诈骗了六十万！一家早已分崩离析的疯癫女人们，为了要回老太太的小金库各自心怀鬼胎，踏上了找诈骗团伙追债的旅程…女人们各自发挥十八般武艺，怼渣男、斗黑帮、揪诈骗主谋、撕开家庭隐痛，而鸡飞狗跳的追债之旅，成了亲情的破冰行动 ...

The notoriously frugal matriarch gets tricked out of 600,000 yuan in a romance scam! Her already fractured family of eccentric women—each with their own hidden agenda—embarks on a journey to recover her savings. Using their unique skills, they take on scammers, confront gangsters, expose the mastermind, and tear open old family wounds. What begins as a chaotic debt-chasing adventure turns into an unexpected journey of reconciliation and healing.

创作阐述 / STATEMENT

这是一部披着“公路追凶”外衣的家庭寓言。它以黑色幽默消解沉重，用鸡飞狗跳的追债旅程，剖开中国式亲情中“爱恨交织”的复杂肌理，最终在“以骗制骗”的荒诞对抗中，让一群不完美的女人学会坦诚与和解。

A family allegory disguised as a highway crime thriller. Through a farcical debt-chasing journey, this black comedy dissects the love-hate fabric of Chinese families—generational gaps and female struggles. In an absurd battle of wits, four imperfect women learn honesty and reconciliation, finding laughter and tears in their chaotic, authentic growth.

骨朵  
WHERE ASHES BLOOM

导演/编剧 | 王歌词、葛昱中  
Director/Screenwriter | Angel GOOD、Philip Yuzhong GEYuzhong GE

惊悚/家庭 | 彩色 | 普通话/方言 | 90 分钟  
Thriller/Family | Color | Mandarin/Dialect | 90 min

已筹措资金 | CNY ¥ 500,000  
预计制作金额 | CNY ¥ 3,000,000  
发展阶段 | 融资筹备/剧本开发/样片创作  
参与目标 | 筹集资金/寻找发行/版权预售/销售代理  
过往作品 | 《鱼缸》《九流爸爸》  
联系方式 | 葛昱中/18521060333/philipgefilm@gmail.com



葛昱中  
PHILIP YUZHONG GE

**制片人/导演/编剧** 哥伦比亚大学经济学与AFI制片双硕士，入选 2024 年 FIRST 训练营。项目曾入选SXSW、翠贝卡等节展。  
长片项目《骨朵》获FIRST创投奖金；短片《鱼缸》获SXSW悉尼最佳短片，《芍药》获Hollyshorts最佳科幻。  
**PRODUCER/DIRECTOR/SCREENWRITER** A producer with master's degrees from Columbia and AFI, and a FIRST Training Camp fellow. His award-winning work has premiered at top-tier festivals including SXSW and Tribeca.

故事梗概 / SYNOPSIS

高考将至，少女朵朵与母亲陈美娟和老年痴呆的奶奶住在一座潮湿破败的老旧小区。屋内常年霉菌疯长，屋外是病痛与丧葬交织的暮气人间。伴随一次次精神错乱、考试失常与身体异变，朵朵开始怀疑，自己生活的空间早已被死亡入侵。她试图逃离，却被母亲严控，直到家族的真相被奶奶撕裂开来。

As the college entrance exam approaches, Duoduo lives with her controlling mother, Chen Meijuan, and her grandmother with dementia in a damp, decaying apartment complex. Inside, mold spreads unchecked; outside, sickness and funerals cast a funereal gloom.  
With each mental breakdown, failed exam, and strange physical mutation, Duoduo begins to suspect that death has already invaded their home. She tries to escape, only to be tightly restrained by her mother—until her grandmother tears open the family's buried truth.

创作阐述 / STATEMENT

这是一则融合心理惊悚与身体恐惧的成长寓言。《骨朵》挖掘家庭控制、代际创伤与成长的惊悚本质，在城市肌理中长出幻觉与象征的枝桠，以悄然渗透的湿意、压抑的凝视与墙缝中的低语，呈现一场深入骨髓的通过仪式。

A coming-of-age fable blending psychological suspense and body horror. In a damp, decaying apartment, a mother and daughter are consumed by familial control and academic pressure. The oppressive atmosphere manifests as a physical rot, turning their home and bodies into a site of horror, culminating in a bone-deep rite of passage.

来日方长  
TIME AND TIDE WAIT FOR NO MAN

导演/编剧 | 陈彦彬  
Director/Screenwriter | CHEN Yanbin

悬疑/犯罪/喜剧 | 彩色 | 普通话 | 110 分钟  
Mystery/Crime/Comedy | Color | Mandarin | 110 min

已筹措资金 | CNY ¥ 1,000,000  
预计制作金额 | CNY ¥ 30,000,000  
发展阶段 | 融资筹备/剧本开发  
参与目标 | 筹集资金/寻找发行/销售代理/联合制片/寻找制片  
过往作品 | 《“妖怪”秘密》《家庭套餐》  
联系方式 | 陈彦彬/15601306556/30839871@qq.com



陈彦彬  
CHEN YANBIN

**导演/编剧** 成长于多民族家庭，擅长将不同阶层的人物故事与布依族、仡佬族等文化基因相融合。其创作结合真实故事、民俗符号和生命经验，构建了独特的写实美学，并探索神秘主义与现实的碰撞。未来将致力于民族民俗叙事与类型片的融合实验。

**DIRECTOR/SCREENWRITER** A director from a multi-ethnic family, influenced by Nolan and Yang Dechang, integrates Buyi and Gelao cultural genes into his creations. He blends true stories with folk symbols, exploring the collision of mysticism and reality through a realistic lens.

故事梗概 / SYNOPSIS

一个青春迷途的不羁少女，一对迷途知返的老混蛋，一伙自作聪明的“反派”，一场阴差阳错的阴谋，成就了一段温暖的邂逅，也成就了彼此人生中的高光华彩。

A rebellious young girl lost in her youth, a pair of old bastards who returned to their lost path, a group of self-proclaimed clever “villains”, and a plot that happened by chance, achieved a warm encounter and also made each other's lives shine brightly.

创作阐述 / STATEMENT

故事起始于东海的绝望寻死，却因意外救人迎来转机。本片用喜剧的方式消解老年生活以及当年轻年人如何与长辈相处的情感困境的同时裹挟温情，更加明白“爱”和“被爱”的弥足珍贵。

A heartwarming drama about redemption and found family. A suicidal old man's life turns after he unexpectedly saves a reckless girl. Like Manchester by the Sea, this story shows a tough, unrelated “father” figure finding his own late-life growth and salvation while teaching the girl about life's meaning.

末日告白书  
ETERNAL YOUTH

制片人 | 诺彦 编剧 | 冯浣钰、尹子一  
Producer | NUO Yan Screenwriter | FENG Huanyu, YIN Ziyi

奇幻/青春/喜剧 | 彩色 | 普通话 | 100 分钟  
Fantasy/Youth/Comedy | Color | Mandarin | 100 min

已筹措资金 | CNY ¥ 0.0  
预计制作金额 | CNY ¥ 15,000,000  
发展阶段 | 融资筹备/剧本开发/样片创作  
参与目标 | 筹集资金/联合制片

过往作品 | 《漂流》《星岛女孩》  
联系方式 | 尹子一 /13793186678/631271981@qq.com



尹子一  
YIN ZIYI

**导演/编剧** 执导电影短片《漂流》《闷热》《似是故人来》，院线电影《十三将士》《星岛女孩》编剧。作品曾获墨西哥城国际电影节最佳短片提名，入围罗马独立电影奖最佳短片单元、第十届澳门国际电影节短片单元等。  
**DIRECTOR/SCREENWRITER** Directed short films DRIFTING DREAM, SWELTERING, and LOOK THE MOVING ON; screenwriter of FEATURES THIRTEEN WARRIORS and THE GIRL WITH RED HEADSCARF. Her works were nominated at the Mexico City International Film Festival and the 7th Golden Shell Future Image Festival.

故事梗概 / SYNOPSIS

“末日”将至，少女与未来的自己逆时空相遇，以一次次告白般的奔赴唤醒青春。

"Doomsday" draws near. A girl meets her future self across time, and through repeated, confession-like encounters she reawakens the spirit of youth.

创作阐述 / STATEMENT

这是一部写给青春、写给时间、写给自己的电影。我想用一次“穿越”讲述成年人在重走青春中与自我和解，借“世界末日”的传言倒计时，刻画四个少年如何在最后的时间里奔跑、告白、成长、原谅。

A cinematic letter to youth and time. An adult time-travels to his past, using a rumored apocalypse as a ticking clock to make peace with himself. Shot in a DV style, this dream-core film is not about romance but about embracing one's imperfect self by reliving a raw, feverish youth.

踏马的她飞起来了！  
NON-BINARY LOVE

制片人 | 杨奥星  
Producer | YANG Aoxing

爱情/科幻 | 彩色 | 普通话 | 110 分钟  
Romance/Sci-fi | Color | Mandarin | 110 min

已筹措资金 | CNY ¥ 0.0  
预计制作金额 | CNY ¥ 5,500,000  
发展阶段 | 剧本开发/融资筹备  
参与目标 | 筹集资金/联合制片/寻找发行/版权预售/销售代理

过往作品 | 《月圆之夜》《河岸俱乐部》《小岛电影院》  
联系方式 | 刘子洋 /19525472979/lauchiyeung@foxmail.com



刘子洋  
LIU ZIYANG

**导演/编剧** 贾樟柯艺术中心第四届86358电影短片交流周最佳导演，2020 FilmBath - IMDB电影新人奖全球五强，第四届平遥国际电影展“藏龙”单元青年评审荣誉评审，第六届青葱计划五强。现为7印象签约导演，参与电影《东极岛》等。

**DIRECTOR/SCREENWRITER** His work received Best Director at the 86358 Short Film Week, Best Director at the 6th China-Europe International Youth Film Festival, was a Global Top 5 Filmmaker of Tomorrow at 2020 Film Bath (IMDb Award).

故事梗概 / SYNOPSIS

可心，一个不相信爱情存在的数学少女，某天遇见了一个叫章宁的男人，她发现，当想起他，自己居然飞起来了……而她不知道，这场飞行，会直达她记忆深处的真相。

Kexin, a mathematics-savvy girl who didn't believe in the existence of love, one day met a man named Zhang Ning. She discovered that whenever she thought of him, she would inexplicably begin to float... Unbeknownst to her, this flight would lead her directly to the truth buried deep within her memories.

创作阐述 / STATEMENT

灵感来自自我的一段情感经历：你以为控制住了，但心早就诚实地“飞”了出去。于是脑海中便有了这个荒诞的设定——“她一想到他就会飞起来”，她们早已不再把爱情视作人生的必选项，而是更关注自我体验、个体成长。

Inspired by a personal emotional experience of mine: you think you have it under control, but your heart has already honestly "flown" away. Thus, this absurd premise emerged in my mind - "She will fly up at the thought of him." They no longer view love as a necessity in life, but rather focus more on self-experience and personal growth.

新世纪人间指男  
MEN OF THE NEW ERA

制片人 | 马双、程睿  
Producer | MA Shuang、CHENG Rui

喜剧 | 彩色 | 普通话 | 110 分钟  
Comedy | Color | Mandarin | 110 min

已筹措资金 | CNY ¥ 0.0  
预计制作金额 | CNY ¥ 15,000,000  
发展阶段 | 剧本开发 / 样片创作 / 融资筹备  
参与目标 | 寻找发行 / 筹集资金 / 联合制片

过往作品 | 《民国奇探》《MARA》

联系方式 | 钟艺 / 13520656360 / yzhong637@icloud.com



钟艺  
ZHONG YI

**导演/编剧** 毕业于纽约大学电影学院，主修电影电视导演方向，辅修心理学。腾讯青年导演扶持计划第三期终选导演，2022 洛杉矶华语联盟“原地起飞”计划入选导演。上线编剧作品有网剧《民国奇探》，策划作品有电影《人生开门红》。

**DIRECTOR/SCREENWRITER** Graduated from New York University’s Tisch School of the Arts, majoring in Film and Television Directing, with a minor in Psychology. Her released works as a screenwriter include the web drama THE DETECTIVE L; she also worked on the feature film THE OPEN DOOR.

故事梗概 / SYNOPSIS

深陷职业与家庭双危机的超典型直男陈宏达因生存所迫，不得不在以“她经济”为主题的酒吧打工，在经历了假臀垫、气泡音、情商课等一系列荒诞改造后，陈宏达终于撕下面具，学会了做一个“不标准”但真实面对自我的男人。

Chen Hongda, a highly typical “straight man” trapped in a dual crisis of career and family, is forced by the pressure of survival to work in a bar themed around the “she economy”. After going through a series of absurd transformations—including wearing fake hip pads, practicing breathy vocal tones, and taking emotional intelligence courses—he finally tears off his mask and learns to be an “unconventional” man who faces himself truthfully.

创作阐述 / STATEMENT

女性主义难道只是属于女人吗？波伏娃说女人不是天生的，她们是被后天造就的。可是男人就是天生的吗？只有当我们撕掉性别的标签，我们才能进行的真正的沟通和相互的理解。这便是《新世纪人间指男》想探讨的话题。

This film questions gender stereotypes sparked by terms like “mansplaining.” It challenges the notion that men are “born” a certain way, arguing they are also shaped by society. By tearing off gender labels, it aims to foster genuine understanding, proposing that we must first allow people to simply be human.

阴差阳错  
TILL DEATH LET US MEET

编剧 | 晏若凡  
Screenwriter | YAN Ruofan

爱情 / 奇幻 / 喜剧 | 彩色 | 普通话 / 方言 | 100 分钟  
Romance/Fantasy/Comedy | Color | Mandarin/Dialect | 100 min

已筹措资金 | CNY ¥ 0.0  
预计制作金额 | CNY ¥ 6,000,000  
发展阶段 | 剧本开发  
参与目标 | 寻找制片 / 筹集资金

过往作品 | 《星河侠女》《蛇头》

联系方式 | 卢袁炯 / 19817132994 / jiong@enfoldfilms.com



卢袁炯  
LU YUANJIONG

**导演/编剧** 2009 年入中国美院，后主导系列纪录片创作。2023 年获哥伦比亚大学导演硕士。作品兼具国际视野与本土关怀，融合科幻、喜剧、武侠等类型，擅长以想象力讲述动人故事。

**DIRECTOR/SCREENWRITER** A Columbia MFA director with a documentary background. He blends genres like sci-fi and comedy, using bold imagination to tell emotionally resonant stories with an international perspective.

故事梗概 / SYNOPSIS

实习阴差墨耳随师傅老白执行任务时，因贪玩泄露地府气息，导致天雷误劈跳楼未遂的杨措，两阴差碍于地府规矩不得干预阳间生死，因龙小萱未按原命数死亡无法交差，遂与濒死的杨措交易：「七日引导龙小萱赴死，便助你还阳。」一场牵动阴阳的生死试炼就此展开。

Apprentice Enforcer Mo-Er and her mentor, Mr.Bai, accidentally let Netherworld energy leak into the mortal realm. The surge strikes YANG, who is attempting suicide, leaving him half-dead instead. Bound by Netherworld rules that forbid meddling with the destinies of the living, the two Enforcers strike a deal with YANG: within seven days, he must ensure that LONG, fated to die, meets her destiny; only then will they restore him to life. It is a trial: can love and duty transcend life and death?

创作阐述 / STATEMENT

故事以一场阴阳意外展开，借喜剧元素消解生死议题的沉重感，解构传统地府为现代职场，打造杜畜横行的阴阳镜像。围绕一场关于横跨阴阳两界的生死试炼，表达爱与责任能否超越生死的主题。

The story begins with an unexpected clash between life and death realms, using comedy to lighten death’s heavy themes. It deconstructs the Netherworld into a modern workplace, creating a mirror realm where company slaves dominate. Centered on a cross-realm trial, the story explores whether love and responsibility can transcend death.



尖牙  
THE BLACK SHEEP

导演/编剧 | 丁飒/刁羽  
Director/Screenwriter | DING Sa、DIAO Yu

悬疑/惊悚/犯罪 | 彩色 | 普通话/方言 | 60分钟, 8集  
Mystery/Thriller/Crime | Color | Mandarin/Dialect | 60 min, 8 episodes

已筹措资金 | CNY ¥ 0.0  
预计制作金额 | CNY ¥ 20,000,000  
发展阶段 | 融资筹备/剧本开发

参与目标 | 筹集资金/寻找发行/版权预售/联合制片/寻找制片  
过往作品 | 《黑羊》

联系方式 | 丁飒/13611119555/125306245@qq.com



丁飒  
DING SA

**导演/编剧** 毕业于北京电影学院动画学院，以美术指导/造型指导/编剧身份活跃于影视行业内，电影剧本《黑羊》为第18届FIRST青年电影展电影市场年度入围项目并获主理人特别推介奖。毕业于北京电影学院动画学院，曾获“电影学院导演奖最佳短片奖”“金鸡百花学院短片奖”。导演科幻悬疑网剧项目《玩家》，并全程参与孵化及剧本创作。  
**DIRECTOR/SCREENWRITER** Active in the film industry as a production designer, Costume Designer and screenwriter. The film script THE BLACK SHEE was shortlisted for the annual finalist projects of the 18th FIRST Film Market and won the Special Recommendation Award from the host.

故事梗概 / SYNOPSIS

千禧年间，一座东北小城，一株未被破获的陈年旧案，一个游荡在街上的疯女人；一条商业街，一间网吧，一群躁动不安的年轻人，身体上的碰撞，观念中的对冲，当凶徒隐匿在人群中再次伺机作案，当那个总是带头冲锋的女孩发现了他的踪迹，究竟谁是猎手？谁又将会是猎物？

In a samll northern town at the turn of the millennium, an unsolved cold case resurfaces, intertwining with the life of a stubborn young girl desperate to break free from her stagnant surroundings yet uncertain of her future. When a ghost-like killer strikes again, and the girl steps into the traumatized world of the survivors, her monotonous life is jolted by a summer of unexpected adventure. Determined to pursue justice, she throws herself into the fray, risking everything in a relentless pursuit of the truth.

创作阐述 / STATEMENT

小镇上那群被称为“害群之马”，前路迷茫的年轻人们，总会在危机出现的第一时间露出稚嫩却足够锋利的“尖牙”。

整个故事以当时的时代背景为基底，铺陈迷案线索，结合悬疑、犯罪、惊悚、冒险等元素，讲述一起现实主义版本的“勇者斗恶龙”。

A realist thriller set at the turn of the millennium, a time of major social shifts due to the internet and surveillance. The story, blending suspense and crime, follows a "hero-slaying-the-dragon" mystery that explores generational clashes and how technology reshaped human connection, set against the backdrop of a changing world.

猎人笔记  
THE HUNTER'S EPICS (SEASON ONE NASI)

制片人/编剧 | 杜雅婷  
Producer/Screenwriter | DU Yating

悬疑/奇幻/爱情 | 彩色 | 普通话/方言 | 40分钟, 8集  
Mystery/Fantasy/Romance | Color | Mandarin/Dialect | 40 min,

8 episodes  
已筹措资金 | CNY ¥ 300,000 预计制作金额 | CNY ¥ 40,000,000  
发展阶段 | 剧本开发

参与目标 | 筹集资金/寻找发行/版权预售/销售代理  
过往作品 | 《西小河的夏天》《极限17扣杀》

联系方式 | 杜雅婷/15510787844/cheer8318@gmail.com



杜雅婷  
DU YATING

**制片人/编剧** 人大应用心理学硕博连读，本科广告学。曾于北美学习电影导演与制片管理，获欧洲电影制片人协会认证，为2022年TEDx年度创意讲者。深耕内容开发，擅长影视项目全流程管理。

**PRODUCER/SCREENWRITER** An emerging filmmaker with a background in psychology and advertising. Trained in North America and certified by a European producers' association, she specializes in content development and full-cycle project management.

故事梗概 / SYNOPSIS

拉祜族是古老的民族，世世代代以狩猎为生，他们也被称为“猎虎的民族”。这是一个关于拉祜族最后一位女猎人与一只老虎的故事。

The Lahu people are an ancient ethnic group who have lived by hunting for generations, and they are also known as the "Tiger Hunting People." This is a story about the last female hunter of the Lahu people and a tiger.

创作阐述 / STATEMENT

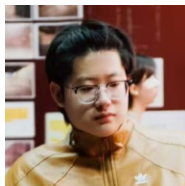
小时候外公打猎，一出门就是十天半个月，每次他回来厨房都会变成禁地。深入雨林，狩猎民族的古朴、创世史诗的厚重、植被的奇异，深深吸引着我。我开始为他们打造一个故事，一个关于拉祜族女猎人和一只老虎的故事。

A story about a Lahu female hunter and a tiger, born from the producer's childhood memories of her hunter grandfather. Inspired by documentary research in Yunnan's rainforests, the film delves into the ancient culture and creation epics of hunting tribes, weaving a tale of primeval connection, mystery, and survival.



# 导演实验室 DIRECTOR LAB

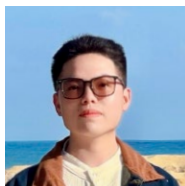
## 导演实验室入围 DIRECTOR LAB NOMINEE



陈铮晖  
CHEN ZHENGHUI

导演 / 编剧，毕业于香港浸会大学电影与电视制作 MFA。

Director/Writer, graduated from Hong Kong Baptist University with an MFA in Film and Television Production.



王泽  
WANG ZE

2024 年获得上海温哥华电影学院贾樟柯“优才计划”金奖，短片作品入围第九届平遥国际电影节“平遥一角”单元；2025 年班加罗尔国际短片电影节“一种包容”竞赛单元；第 29 届温哥华亚洲电影节；金鸡手机电影计划”高校特别关注“荣誉、FIRST 青年电影展超短片展映单元等。

In 2024, he received the Golden of the Jia Zhangke "Excellent Talent Plan" from the Shanghai Vancouver Film Academy, where he studied the North American film industrial production process. He was once selected for the 2025 Lie Ying Plan Short Film Creation Training Camp; the Top 30 of the Yitong Creation New Talent Screenwriter Program; his short film works were nominated for "Pingyao Corner" unit of the 9th Pingyao Crouching Tiger Hidden Dragon International Film Festival; the "Inclusion" competition unit of the 2025 Bangalore Short Film Festival; the 29th Vancouver Asian Film Festival; the "College Special Attention" honor of the Golden Rooster Mobile Phone Film Program, etc.



温家媛  
KARWUEN WAN

曾任职于英皇娱乐及邵氏影业影视制作部，担任电视剧制片人、电影策划。执导短片《模范女孩》《留在我俩之间的爱情》《生者如斯》，音乐微电影《至少他不似你》等。

With background at Emperor Entertainment and Shaw Brothers, I have served as Assistant Director of the film and television department. As a producer on TV dramas such as Behind the Glory, Prism Breaker, and Forensic JD, films like Once Upon A Lie (Executive Producer), The Fallen, The Attorney. As a director, I have directed short films including NUMBER ONE GIRL, JUST BETWEEN US, LIVE ON WITHOUT ME, music micro-movie NOT LIKE YOU, music videos, commercials, and more. I have completed screenwriting courses with the Screenwriters Association and director's training program at Beijing Film Academy.



于思茗  
YU SIMING

本科毕业于中央美术学院，硕士毕业于北京电影学院。曾任影视公司副总与制片人，完成过多部文化类节目与纪录片。导演 / 编剧剧情短片《平乐园》《失序少年》《幸存者》入围杉矶国际女性电影节、多伦多国际女性电影节、Hi Shorts！等影展。

Yu Siming holds a BFA from the Central Academy of Fine Arts and an MFA from the Beijing Film Academy (BFA). Former VP/Producer at a film company, she completed multiple cultural programs and documentaries. During her MFA, she was selected for BFA's Elite Talent Program. She wrote/directed narrative shorts including WAIT SON, DISORDER, and LUCKY. These screened at festivals such as the LA Femme International Film Festival, Toronto International Women Film Festival, HiShorts!, and 30° Ningbo Short Film Festival, and were featured at the Cannes Short Film Corner.



张弛  
ZHANG CHI

诺丁汉大学传播学硕士。2015 前以广告及短片创作为主，之后开启电影长片创作之旅。已创作四部长片，曾获莫斯科国际电影节主竞赛银奖、波尔图国际电影节最佳视效；过往作品曾入围上海国际电影节、釜山国际电影节、FIRST 主竞赛；两次提名波兰 Camerimage 国际电影节。

Before 2015, he mainly focused on advertising and short film creation; since then, he has embarked on his journey of feature film creation. He has produced four feature films to date, boasting an impressive film festival track record: his works have been featured at the Shanghai International Film Festival, the Busan International Film Festival, and the Main Competition of the FIRST International Film Festival. He also won the Silver Award in the Main Competition of the Moscow International Film Festival and the Best Visual Effects Award at the Porto International Film Festival, in addition to receiving two nominations at the Camerimage International Film Festival in Poland.



张兆芳  
ZHANG ZHAOFANG

上海戏剧学院导演系毕业，81 年河北省邢台市生人，现居天津。

Graduated from the Directing Department of Shanghai Theatre Academy. Born in 1981. People from Xingtai City, Hebei Province. Currently residing in Tianjin.

# 制片人实验室 PRODUCER LAB

## 制片人实验室入围 PRODUCER LAB NOMINEE



陈 培 竟  
PERKIN CHAN

制片长片曾入围第17届FIRST青年电影展主竞赛及产业放映、北京国际电影节市场放映、澳门国际电影节等影展；2024FIRST训练营入选制片人，第六届海南国际电影节青椰计划创投训练营15强入围。

The produced feature film was selected for the 17th First International Film Festival's Main Competition & Industry Screening, Beijing International Film Festival Market Screening, and Macau International Film Festival.



陈 滢  
CHEN YING

2025年毕业于香港浸会大学影视制作专业。从制片人这个最近炮火的位置切入电影，为创作清扫障碍。我的制片方法论，源于女性与生俱来的敏锐和强大的生命力。

Graduated from Hong Kong Baptist University with a degree of MFA in 2025. As a producer, I position myself at the forefront of filmmaking, safeguarding the creative vision by tackling challenges head-on. My approach is driven by the keen sensitivity and profound resilience as a woman.

制片人实验室入围  
PRODUCER LAB NOMINEE



黎 敏华  
LI MINHUA

常驻北京、广州，曾于北京电影学院进修电影制作。担任制片人的短片《危笑之夜》入围 2025 年度 FIRST 惊喜电影展磁场单元，2025 爱奇艺耀前先锋导演之夜。

A producer based in Beijing and Guangzhou, studied film production at Beijing Film Academy. As a producer, her short film SIT-DOWN COMEDY has been selected for the 2025 FIRST MAGNETIC, 2025 IQIYI Pioneer Director's Night.



王 先河  
WINFRED WANG

中英文双语独立制片人，第十九届 FIRST 训练营入选制片。毕业于伦敦电影学院电影制作专业，活跃于中英两地，致力在平凡中发现非凡。

Hailing from Chongqing, and now based in London. He is a passionate producer with a master's degree in Filmmaking from London Film School. He has a fervent enthusiasm for life and storytelling, always seeking to uncover the extraordinary within the ordinary.



王 斯淇  
WANG SIQI

伦敦艺术大学电影专业本硕，于英国伦敦及中国南京创立工作室，制作多部电影节入围长短片、爆款短剧及广告宣传片。2025 年担任南京传媒学院外聘讲师并创立 ACTION 影视留学品牌。期待在 FIRST 青年影展有和更多优秀电影人的合作机会。

Graduated in Film from the University of the Arts London. Founded studios in both London and Nanjing, producing multiple feature and short films selected by film festivals, as well as viral short dramas and commercials. In 2025, appointed as a visiting lecturer at Nanjing Communication University and founded ACTION, a brand dedicated to international film education. Looking forward to collaborating with more outstanding filmmakers at the FIRST International Film Festival.



翟 俊杰  
ZHAI JUNJIE

2024FIRST 训练营入选制片人，6 年制片人经验，过往作品曾入围威尼斯电影节、意大利远东国际电影节、平遥电影节等，对电影全流程工作有丰富的实操经验。导演出身，喜欢关注时代议题，对人和故事充满好奇，善于挖掘人物故事、把控创作与市场之间的平衡、与观众进行情感共鸣。项目管理及成本控制能力强，情绪稳定，善于解决问题。

An emerging film producer selected for the 18th FIRST Training Camp, with six years of experience. Her projects have been featured at festivals including Venice, Far East Film Festival, Pingyao, Beijing IFF, Hainan Island IFF, and the Golden Horse Awards. She offers end-to-end production expertise. A director-turned-producer, she focuses on social issues and human stories, skilled at uncovering narratives and balancing creative and commercial demands. She shapes resonant content tailored to audience connection. She demonstrates strong project and budget control, problem-solving skill, and remains calm under pressure.

# 编剧实验室 SCREENWRITER LAB

## 编剧实验室入围 SCREENWRITER LAB



何欣  
CYNTHIA HE

擅长以新颖创意叩问现实议题的编剧新血，着迷于科幻、奇幻、冒险、爱情喜剧、动画题材，喜欢类型融合带来的新口味。在成为编剧之前担任电影公司的开发主管和制片人，任职于传奇影业和华谊兄弟电影，兼具本土和海外、真人和动画项目的开发与创作经验，个人工作室现有多部作品开发中。

An emerging screenwriter with a distinctive voice, Cynthia He crafts innovative stories that explore pressing real-world issues through a lens of creative imagination. Drawn to the boundless possibilities of science fiction, fantasy, adventure and romantic comedies, Cynthia excels in genre-blending to create fresh and compelling narratives. Prior to writing full-time, Cynthia served as a development executive and producer at major studios, including Legendary East and Huayi Brothers. This experience provided a comprehensive understanding of both the domestic and international film landscapes, with hands-on involvement in a diverse slate of projects spanning live-action and animation. Cynthia founded Waking Dream Studios, with multiple projects in development.



华玮琳  
HUA WEILIN

毕业于复旦大学新闻系、北京电影学院文学系。曾在电视台从事纪录片制作。后进入电影行业，以编剧、副导演或短片导演身份工作多年，现任电影、电视剧策划、编剧及导演。钟爱精巧有脑洞的情节构架，期待写出好故事！

Graduated from Fudan University with a bachelor's degree and Beijing Film Academy with a master's degree. She entered the film industry and worked as a screenwriter, assistant director. She is eager to craft great stories!



李宏晖
 LI HONGHUI

毕业于中央戏剧学院。从事过编剧、导演、制片人等工作，涉及剧集、电影、节目、广告。有属于自己确定的审美，希望以温柔的方式诉说快乐与爱。养育女儿的十年让我懂得做好一件事的意义，现在全心专注于人生的第一部长篇电影导演作品，一个原发于单身父亲与女儿深切相爱的故事。

Graduated from the Central Academy of Drama.I have worked as a screenwriter, director, and producer, involved in TV dramas, movies, programs, and advertisements. I have my own determined aesthetic and hope to express happiness and love in a gentle way. The ten years of raising my daughter have taught me the significance of doing something well, Now fully focused on directing the first full-length film in life, A story originating from the deep love between a single father and daughter.



李倩
 LI QIAN

山东大学数字媒体技术本科，后到北京电影学院编剧进修班学习。辗转于影视公司，当过文学策划、编剧。2024 年，作为文学策划参与的儿童电影《仙女鸟飞过的夏天》上映。入围第 11 届阿联酋沙迦国际青少年电影节，第二届澳门国际儿童电影节等。想写好看又好玩的故事。

Graduated from Shandong University with bachelor's degree in Digital Media Technology and later studied in the Screenwriting Advanced Class of Beijing Film Academy. I have worked in film and television companies, serving as a literary planner and screenwriter. In 2024, the children's film THE VACATION SHOW, in which I participated as a literary planner, was released. It was shortlisted for the 11th edition of Sharjah International Film Festival For Children & Youth, the 2nd Macao International Children's Film Festival, among others. I aspire to write stories that are both captivating and entertaining.



徐晓
 XU XIAO

职业编剧，专注于类型片的创作。曾学习纪录片创作，习惯于从现实中寻找戏剧性的素材。最近在练习巴西柔术，刚刚报名了人生第一场柔术比赛，信条就是人生在世图一乐，多去捅咕捅咕。过往编剧作品包括《五连珠》《遮天》《疯狂失业园》《下乡的塔可夫斯基》等。

A screenwriter focused on genre films. With a background in documentaries, I find the drama in reality.After a decade of wandering, I've learned to be both relaxed and intense. I recently started training in Brazilian Jiu-Jitsu and just signed up for my first competition. My motto: Life is for fun—go out and stir things up.

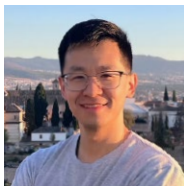


欲闲
 YU XIAN

科幻院线《时间银行》编剧；都市动作网大《忍无可忍》联合编剧，2025.6.6 爱奇艺独播；央视短视频平台定制微电影《我在醴陵等你》任后期；腾讯 S 中剧《钵兰街行动》编剧，2025.7 开机；院线电影《越过山丘》编剧，2025.5 开机。

To be the only one ,not to be the best one.

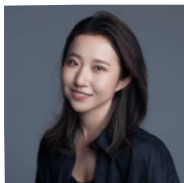




张 君一  
ZHANG JUNYI

毕业于 UCLA 电影学院制片专业，曾任职于迪士尼、华纳兄弟等好莱坞电影公司，深度参与悬疑、动作、喜剧、科幻等多元类型。目前致力于以独立编剧身份深耕类型片创作，在类型片框架下注入人文关怀与社会洞察，创作融合艺术表达与票房潜能的优质类型故事。

With eight years of frontline development and production experience across diverse genres—including thriller, action, comedy, and sci-fi—Junyi brings a unique combination of Hollywood's industrial perspective and hands-on local market expertise. Now, as an independent screenwriter, Junyi is dedicated to the craft of genre filmmaking. He implants his producing experience into his screenwriting, focusing on infusing commercial frameworks with humanistic care and social insight. His goal is to create high-quality genre stories that fuse artistic expression with box-office potential.



张 若男  
ZHANG RONAN

本科毕业于中国传媒大学，研究生毕业于北京电影学院。从动作喜剧、青春爱情的类型创作，到故乡书写、传统文化的个人表达，参与过商业大片的全制作流程，也跟着艺术电影去参加电影节。什么都写，但也似乎还没找到属于自己的方向。但是创作是爱，爱从不设限。

Graduated from Communication University of China for my bachelor's and Beijing Film Academy for my master's, I've worked on everything from action comedies and youth romance films to personal explorations of hometown stories and traditional culture. I've been involved in the full production of commercial blockbusters and attended film festivals with artistic projects. I write widely, still searching for my unique voice—but creative pursuit is love, and love knows no boundaries.

# 拍片季 FIRST LAB PRODUCTION TEST

“有十条路在眼前，要去试试走第十一条路”

“拍片季”由惊喜实验室入围导演、编剧、制片人组队，在产业合作伙伴的现金支持下，以半命题方式完成类型短片的创作实践——旨在既定的类型路径中寻找破格的可能，于约定俗成的观看边界处试探新的表达。

当曾经泾渭分明的类型边界逐渐消融，创作的自由度与可能性由此展开：杂糅、组合、混搭的类型融合态势被有机拼贴与重新组合后成为了新的创作语法，一种不可预见的能量悄然涌动。

而集体意图与个体作者性之间的持续对话，则成为系统检验电影人在协作流程、创作决策与资源调配中综合能力的重要部分。它不仅关乎作品是否完成，更关乎在创作链条上的电影人是否能够构建出一种动态、敏捷且富于韧性的共创生态。因此，短片在此并非仅是长片的初级样态或附属，它既是独立、完整且承担形式探索、类型演进与团队磨合多重功能的培养皿，亦是为行业提供可观察、筛选、诠释新表达的窗口。

"There are ten paths before our eyes—we must strive to walk the eleventh."

FIRST Lab Production Test brings together selected directors, screenwriters, and producers from the FIRST Lab to form teams. With financial support from industry partners, they engage in a semi-themed genre short film creation practice—aiming to explore unconventional possibilities within established genre frameworks and experiment with new forms of expression at the boundaries of conventional viewing.

As once-distinct genre boundaries gradually dissolve, creative freedom and possibilities expand: the trend of blending, combining, and remixing genres has been organically collage d and reconfigured into a new creative grammar, where an unforeseeable energy quietly emerges.

The ongoing dialogue between collective intent and individual authorial voice becomes a crucial part of assessing a filmmaker's comprehensive ability in collaborative processes, creative decision-making, and resource allocation. It is not merely about completing a work, but also about whether filmmakers within the creative chain can build a dynamic, agile, and resilient co-creation ecosystem.

Therefore, the short film here is not merely a preliminary form or accessory to a feature film. It serves both as an independent, complete incubator for formal experimentation, genre evolution, and team cohesion, and as a window for the industry to observe, filter, and interpret new forms of expression.

# 当世界平滑没有结节

## HER KNOTS

惊喜拍摄金提供方 | GIADA  
喜剧 / 奇幻 | Digital HD | 中文 | 14 分钟  
Comedy/Fantasy | Digital HD | Chinese | 14min

导演   杨宇丹	摄影指导   黄一川
编剧   胡晓	美术指导   许清清
制片人   李润琦	剪辑指导   唐倩妮、李忠泽
主演   郑合惠子、余艾洱	调色指导   谷海超
特别出演   陈桢业	

### 12 市场放映 MART SCREENING



杨宇丹  
YANG YUDAN

#### 导演简介

毕业于爱丁堡大学、布拉格电影学院，专注探索母女题材。创作短片《去卅城看雨》《Birdy》，作品于英国学生电影节、圣安德鲁斯电影节、北京国际大学生电影节等节展入围或获奖。长片剧本《小自由》入选 2024FIRST 惊喜影展类型片实验室、IM 两岸青年影展生生不息计划。

#### DIRECTOR'S BIOGRAPHY

Graduate of the University of Edinburgh and of FAMU. She served as the director of the 2021-22 Edinburgh Chinese New Year Castle Light Show. She focuses on exploring mother-daughter themes and has created short films such as THE BACK-FILW RAIN and BIRDY. Her works have been selected or awarded at film festivals including the UK Student Film Festival, St Andrews Film Festival, and Beijing International College Student Film Festival. Her feature FREE WILL was selected for the 2024 FIRST Fantastic Film Festival Genre Film Lab and is currently in development.



胡晓  
HU XIAO

#### 编剧简介

本科毕业于上海戏剧学院戏剧文学系，硕士毕业于北京大学艺术学院戏剧与影视学专业，长片电影剧本《快活又美妙》获 2024FIRST 惊喜影展编剧实验室妙笔生花奖。

#### SCREENWRITER'S BIOGRAPHY

Chinese playwright and screenwriter. Graduated with a B.A. in Dramatic Literature from the Shanghai Theatre Academy and an M.A. in Theatre and Film Studies from the School of Arts, Peking University. The film script WOMEN FEEL WEL received the Best Writing award at the 2024 FIRST Screenwriter Lab.



#### 剧情简介 / SYNOPSIS

李小玲与牛爱玲是一对母女，一次健康检查中，她们发现彼此都患有乳腺结节，为了改善病情，母女俩制定了严格的抑制结节计划。然而，计划的实施却充满荒诞和矛盾，为使乳腺平滑的计划反倒给她们带来了许多生活上的坑洼。一天，母女俩喝下了按照网上的偏方做成的散节酒，却因此眩晕产生幻觉，她们的结节突然开始说话……

Li Xiaoling and Niú Àilíng are a mother and daughter. During a health check-up, they discover that both have breast nodules. In an effort to improve their condition, the mother and daughter establish a strict nodule suppression plan. However, the implementation of the plan is filled with absurdity and conflict, as the effort to "smooth" their breasts instead creates many bumps in their daily lives. One day, after drinking a "nodule-dissolving liquor" prepared according to an online folk remedy, they become dizzy and hallucinate—their nodules suddenly start speaking...



李润琦  
LI RUNQI

#### 制片人简介

毕业于爱丁堡大学，因非虚构叙事进入影像世界。FIRST 青年电影展训练营及 FIRST 惊喜实验室入选制片人。长片项目《罗目的黄昏》入围釜山国际电影节主竞赛单元，《灰烬的剖面》入围香港国际电影节 HKIFF IDP 单元。

#### PRODUCER'S BIOGRAPHY

A graduate of the University of Edinburgh, Li entered the realm of visual storytelling through non-fiction narratives. She was selected as a producer for the FIRST International Film Festival Training Camp and the FIRST Fantastic Film Lab. Her feature project GLOAMING IN LUOMU was officially selected for the Main Competition of the Busan International Film Festival, while TEPHRA was shortlisted for the IDP section of the Hong Kong International Film Festival.

# 末代僵尸

## THE LAST JIANGSHI

惊喜拍摄金提供方 | 开心麻花

惊悚 / 奇幻 / 伪纪录 | Digital HD | 普通话 / 粤语 | 20 分钟

Thriller / Fantasy / Pseudodocumentary | Digital HD | Mandarin / Cantonese | 20min

导演   游智杰	摄影指导   蒲英杰
编剧   游智杰、唐突、林诗钊	灯光指导   张林宝
制片人   翁梓灏	美术 / 造型指导   谢子成
主演   张本煜、钟林煜	声音指导   康铎伦
特邀出演   陈友	剪辑指导   余承奎
友情出演   薛宝鹤、杨宇鑫、陈晓蒙、顾鹏远	调光师   彭玮淳

### 12 市场放映 MART SCREENING



游智杰  
CHIH-CHIEH YU

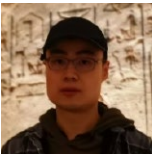
#### 导演简介

1996 年出生于台北，毕业于台湾艺术大学电影学系，擅长惊悚、悬疑、伪纪录片叙事风格。短片《神明在看》获第 44 届金穗奖最佳学生剧情片，并入围中国金鸡百花电影节及平遥国际电影展。

最新短片《闽江船事件》作为其首部长片计划的前导之作，该计划已获文化部、台北电影节与金马创投会议支持，并于金马创投荣获 TAICCA 原创奖肯定。

#### DIRECTOR'S BIOGRAPHY

A graduate of the National Taiwan University of Arts, this Taiwanese filmmaker focuses on thriller, suspense, and mockumentary. His short CONTAINÉ won Best Student Narrative at the Golden Harvest Awards and was nominated at Golden Rooster and Pingyao. REDACTED earned major prizes at the Golden Harvest, FIRST Fantastic Film Festival, and In Moments Film Festival. His latest short ISOLATIO is tied to his debut feature, supported by the Ministry of Culture, Taipei Film Festival, and Golden Horse FPP, where it received the TAICCA Original Award.



唐突  
TANG TU

#### 编剧简介

毕业于同济大学自动化专业毕业，影视编剧，脱口秀编剧。多部编剧作品入围 FIRST 惊喜影展、金鸡创投大会、浙江青年电影周等创投。过往编剧作品：《呼啸而去》《探秘者》《脱口秀大会》。

#### SCREENWRITER'S BIOGRAPHY

Graduated from Tongji University, supposed to be major in engineering, but have become a freelance writer ever since. Mainly engaged in screenplay writing and stand-up comedy. Different works have been selected for various film festivals, including the FIRST Fantastic Film Festival, the Golden Rooster, and the Zhejiang Youth Film Festival.



#### 剧情简介 / SYNOPSIS

民间传说里，僵尸源于湘西“赶尸”术。1985 年的《僵尸先生》将其搬上银幕，并重新塑造了大众的认知。自此，传统僵尸成了影像符号。三十多年过去，当经典散去，这部纪录片找到了唯一仍旧存活于当代的个体——最后一个僵尸，老李。

From ancient corpse-herding rituals to cult cinema, the jiangshi became a Chinese cultural icon. This documentary follows Lao Li, believed to be the last jiangshi alive today.



翁梓灏  
ROBIN YUNG

#### 制片人简介

毕业于香港浸会大学电影学院硕士。曾参与 FIRST 青年电影展训练营及 FIRST 制片人实验室。制片作品《游泳的好日子》(2024) 入围上海国际电影节和平遥国际电影展。制片项目《海不扬波》获得 2025 年 HAF IDP 大奖。

#### PRODUCER'S BIOGRAPHY

Yung graduated with a master's degree from the Hong Kong Baptist University's Academy of Film. He was previously a participant in FIRST Training Camp and FIRST Producers Lab. He is the producer of the short film PRINCESS ARIEL (2024), which was selected for the Shanghai International Film Festival and the Pingyao International Film Festival. Additionally, his producing project WAVES UNDER THE SEA won the IDP Award at the 2025 HAF.



互联网的刻度丈量平台的兴衰，标记玩家的更迭。但媒介的每一次蜕变，都非内容的挽歌，而是潜能的爆破点——它在社交的土壤里，催生着形态各异的新生。

植根于FIRST青年电影展十九年深耕的沃土，汲取着电影艺术延展的泛文化养分，FIRST ONE始终以社交互动与文化探索为锚点，激活青年创造力未被穷尽的可能。我们深信，“人是一切内容的根本”。FIRST ONE不仅是一个媒体厂牌，更是一个生长中的品牌矩阵，一个以“品牌+人才+社交”为经纬，致力于生产“中性”内容（脑洞、年轻、洞察、创意为其鲜明标签）的生态系统。

在不可遏止的创造与传播意志驱动下，我们持续打造集创意开发、人才孵化、IP交易、数字化营销于一体的开放平台。以多元融媒体形态，捕捉新文化趋势与流行浪潮下的时代魅力，探索与品牌、跨界IP、媒体平台、机构伙伴的协同创新。

正是“ONE象更新”之时，自由流转的“多栖生物”自当茁壮成长。

The rises and falls of media platforms are measured by Internet, where the shifts among players are marked. Yet each transformation of media does not mean the decline of content, but a burst of new social forms.

Rooted in the 19-year history of FIRST International Film Festival and nourished by the pan-cultural extensions of cinematic art, FIRST ONE has always anchored itself in social engagement and cultural exploration, activating the inexhaustible possibilities of youth creativity. We firmly believe that "humanity is the essence of all content." FIRST ONE is not just a media label, but a growing brand matrix—an ecosystem woven with "brand + talent + social", dedicated to the production of "neutral" content, marked by imagination, youthfulness, insight, and creativity.

Driven by an unstoppable will to create and disseminate, we continuously build our open platform integrating service like creativity development, talent cultivation, IP collaboration, and digital marketing. Through diverse and converged media formats, we capture the zeitgeist of culture and popularity, exploring collaborative innovation with brands, IPs, media, and institutional partners.

## 「ONE 里挑一」实验室 THE ONE LAB



「ONE里挑一」实验室为FIRST ONE重磅企划，以深度发掘各行业青年人才为主旨，覆盖表演、导演、编剧、经纪、动画、设计、造型等领域，打造新锐青年人才信息聚合之地。企划将结合各类培训课程，设置每年轮替的年度导师，为参与者的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，聚拢媒体及商业资源促成跨界合作，依托平台特性进一步助力中国影视行业发展。

现阶段，实验室聚焦“演员”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青年演员。「ONE里挑一」演员实验室自2024年启动至今已举办两届，共选拔出30余名活跃在电影、短片、剧集、综艺及剧场内的演员。借由FIRST ONE提供的舞台，出现在更多元的行业视线之下，与创作群体形成更紧密的连接。

2025年，13名青年演员走进视野。从线上面试，到FIRST电影市场公开周的线下命题表演，在与青年创作群体的互动协作、行业视野内的集中亮相、媒体的推介及多元场景的交流中，寻找更多的创作共同体，促成新的想象。

The ONE LAB is the flagship programme of FIRST ONE, dedicated to unearthing young talent from diverse industries, including acting, directing, screenwriting, talent management, animation, design, and styling. It aims to serve as a platform integrating youth talents information. The programme will combine various training courses and set annual mentors to provide the most effective resource support for the development of participants' careers. It will also establish direct communication channels with young creators and the film industry, while integrating media and business resource to create opportunities for cross industry cooperation. By leveraging the platform's unique features, it will further promote the development of Chinese film industry.

Currently, The ONE LAB focuses on actors by selecting and promoting the outstanding ones who meet the current creative trends and industry needs. THE ONE LAB for actors has held two sessions since its launch in 2024, selecting over 30 actors active in films, shorts, series, variety shows, and theater. Through the platform provided by FIRST ONE, they have gained exposure to a wider range of industry visibility, and forged closer connections with filmmakers.

In 2025, 13 actors emerged into view. From online auditions to the theme-based live performances during the FIRST Mart · Open Week, they have been involved in collaborative interactions with young filmmakers, high-profile appearances within the industry, exposure amplified by media, and communication in diverse scenarios, to find more partners and stimulate new imagination.



FIRST ONE 年度导师  
MENTOR



段 奕宏  
DUAN YIHONG

毕业于中央戏剧学院表演系。中国国家话剧院演员、国家一级演员、中国电影家协会理事会理事。曾出演多部优秀影视剧、话剧作品，主要作品有：《士兵突击》《我的团长我的团》《白鹿原》《烈日灼心》《暴雪将至》《纪念碑》《恋爱的犀牛》等。其中凭借《烈日灼心》获得第18届上海国际电影节最佳男演员奖及中国电影表演艺术学会金凤凰学会奖，凭借《暴雪将至》获得第30届东京国际电影节最佳男演员奖，及多项国内外优秀表演类奖项。

DUAN Yihong, graduated from the Performance Department of the Central Academy of Drama, has been an actor of the National Theatre of China, a national first-class actor, and the director of the China Film Association. According to the acting career, he has appeared in many films, TV dramas, and plays, including SOLDIERS SORTIE, SOLDIERS AND THEIR COMMANDER, WHITE DEER PLAIN, THE DEAD END, THE BURNING SUN, and THE LOOMING STORM. For his performance in THE BURNING SUN, he won the Best Actor Award at the 18th Shanghai International Film Festival and the Golden Phoenix Award from the China Film Performing Arts Society. He also won the Best Actor Award at the 30th Tokyo International Film Festival for his performance in THE LOOMING STORM, as well as multiple awards for outstanding performances at home and abroad.



惠 英红  
KARA WAI

中国香港影视女演员，14岁时被名导演张彻发掘签约成为邵氏演员，首部作品为《射雕英雄传》。1982年凭《长辈》一片夺得首届香港电影金像奖最佳女主角，成为当时最炙手可热的武打动作女演员，而她亦是少数凭武打动作片荣获影后殊荣的女演员。2009年更凭《心魔》一片二度获得第29届香港电影金像奖最佳女主角的荣誉，该片同时在亚洲区内先后赢得电影奖项达七个之多。2017年凭《幸运是我》三度封后，除获得第36届香港电影金像奖最佳女主角外，亦为她带来多个国际性电影奖项，演技得到国际肯定及认同。同年凭《血观音》饰演棠夫人一角首度赢得第54届金马奖最佳女主角，成为双料影后。2018年获第12届亚洲电影大奖颁发的卓越亚洲电影人大奖，同年更获香港特别行政区颁授铜紫荆星章。2019年凭借《翠丝》中安宜一角荣获第38届香港电影金像奖最佳女配角，及第13届亚洲电影大奖最佳女配角。2025年，凭借电影《我爱你！》中李慧如一角，获得第二十届中国电影华表奖优秀女演员奖项。

Kara Wai, TV and movie actress from Hong Kong, China. At age 14, Kara was discovered by the famous director CHANG Cheh and was signed as a junior actress of Shaw Brothers Pictures International Limited. THE LEGEND OF THE CONDOR HEROES was her first acting debut. In 1982, Kara won the Best Actress in the 1st Hong Kong Film Awards for her role in the movie MY YOUNG AUNTIE. Kara is one of the few Best Actress awardees who film action movies. In 2009, Kara won the Best Actress for the second time in the 29th Hong Kong Film Awards for her role in the movie AT THE END OF DAYBREAK, an outstanding production, pocketed 7 movie awards in Asia. In 2017, Kara won the Best Actress for the third time for her role in the movie HAPPINESS. Other than acquiring the 36th Hong Kong Film Awards' Best Actress, HAPPINESS also brought her many international movie awards, showing that Kara's acting receives international recognition and acknowledgement. In the same year, her role "Mrs. TANG" in the movie THE BOLD, THE CORRUPT, AND THE BEAUTIFUL brought her the Best Actress of the 54th Golden Horse Awards, making her a "Two Best Actress Prizes Awardee". In 2018, Kara won the Outstanding Asian Filmmaker Award of the 12th Asia Film Awards. Kara is no doubt a Hall of Fame class actress.

FIRST ONE 年度导师  
MENTOR



曾 国祥  
DEREK TSANG

中国香港电影导演、编剧及演员。其第二部长片作品《少年的你》（2019）在第39届香港电影金像奖横扫最佳电影、最佳导演等八项大奖，并入围第93届奥斯卡金像奖最佳国际影片。个人执导首部作品《七月与安生》（2016）即获业界高度赞誉，斩获2017年香港电影导演会年度大奖最佳导演，并促成周冬雨、马思纯在第53届台湾电影金马奖双双荣膺最佳女主角。

最新导演作品包括Netflix科幻巨制《三体》首两集。

Derek Tsang Kwok Cheung is a film director, screenwriter, and actor originating from Hong Kong. BETTER DAYS (2019), his sophomore film, was nominated for the Best International Feature Film at the 93rd Academy Awards, after winning eight awards at the 39th Hong Kong Film Awards, including Best Film and Best Director. Tsang's solo directorial debut, SOULMATE (2016) was critically acclaimed, earning him the Best Director Award at the 2017 Hong Kong Film Director's Guild and Best Actress for both leading actresses at the 53rd Golden Horse Awards.

His latest directorial works include the first two episodes of Netflix's latest big hit, the sci-fi epic 3 BODY PROBLEM.





常 焱  
CHANG YAO

出生年月 | 1991/01/24  
擅长语言 | 普通话 / 山东话 / 粤语一般般  
特长 | 舞蹈、唱歌、枪械、武术（影视动作、剑等）、钢琴、网球、骑马、射箭  
代表作 | 《第八个嫌疑人》《不眠日》《白夜之恋》《信号》，以及下一部  
最期待的角色类型 | 极致隐忍的角色、爆裂冷漠的角色、叛逆女孩、武林高手、新时代的独立女性，总之~不设限  
不做演员从事什么工作 | 没有这种可能性，我天生是演员

Born | 1991/01/24  
Language | Mandarin, Shandong dialect, basic Cantonese  
Specialty | Dancing, Singing, Firearms, Martial Arts (Film Stunts, Swordplay, etc.), Piano, Tennis, Horseback Riding, Archery  
Representative Work | DUST TO DUST, MOBIUS, LOVE UNDER THE MIDNIGHT SUN, SIGNAL, and every upcoming work  
Most Expected Role Type | An extremely restrained character, An explosive yet aloof character, A rebellious girl, A martial arts master, An independent modern woman—essentially, no limits.  
What Would I Do If I Wasn't an Actor | No such possibility—I was born to be an actor.



陈 昱洁  
CHEN YUJIE

出生年月 | 1999/10/29  
擅长语言 | 普通话 / 粤语  
特长 | 钢琴，相信玄学  
代表作 | 《阿茹茉莉》《狂野时代》  
最期待的角色类型 | 一个被生活锤打坚韧的人，或者一个极致癫狂的人  
不做演员从事什么工作 | 旅游博主、制片、宠物店、道士

Born | 1999/10/29  
Language | Mandarin, Cantonese  
Specialty | Piano, the belief in Metaphysics  
Representative Work | ARUMOLI, RESURRECTION  
Most Expected Role Type | A resilient person battered by life, or someone utterly deranged.  
What Would I Do If I Wasn't an Actor | Travel blogger, Film Producer, Pet Shop Owner, Taoist Priest



克迪娅·阿不都艾尼  
KAY

出生年月 | 1991/07/18  
擅长语言 | 普通话 / 维吾尔 / 英语  
特长 | 挺会教表演，挺会唱歌  
代表作 | 《南方夏日》《回到家乡》  
最期待的角色类型 | 所有值得揣摩的边缘人  
不做演员从事什么工作 | 不用说话的工作

Born | 1991/07/18  
Language | Mandarin, Uyghur, English  
Specialty | Teaching acting, Singing  
Representative Work | SOUTHERN SUMMER, BACK TO HOMETOWN  
Most Expected Role Type | All socially marginalized characters worth delving into.  
What Would I Do If I Wasn't an Actor | Jobs that don't require speaking



李 静思  
LI JINGXI

出生年月 | 1986/11/17  
擅长语言 | 中文 / 英文  
特长 | 聊天，绘画，影像相关（导演，表演，剪辑，AIGC）  
代表作 | 《新炊间黄粱》《JET LAG》  
最期待的角色类型 | 成熟，天真，忧郁，知性，复杂，尖锐，矛盾又真实的角色  
不做演员从事什么工作 | 导演，创造性工作

Born | 1986/11/17  
Language | Mandarin, English  
Specialty | Conversation, Painting, Visual Media (Directing, Acting, Editing, AIGC)  
Representative Work | BE CONCERNED, JET LAG  
Most Expected Role Type | Mature, naive, melancholic, intellectual, complex, sharp, contradictory yet authentic characters.  
What Would I Do If I Wasn't an Actor | Director, Creative Works



李宗霖  
LI ZONGLIN

出生年月 | 1989/01/20  
擅长语言 | 普通话 / 河南话 / 山西话 / 广西话  
特长 | 足球, 油画, 做饭  
代表作 | 《复古神探》《绝境通缉令》《俞瑜》(均待播)  
最期待的角色类型 | 来者不拒, 每一个角色都有可塑造的空间  
不做演员从事什么工作 | 开一家融合绿植、美食、油画、宠物的艺术工作室 / 做一个陪伴老人的社会工作者

Born | 1989/01/20  
Language | Mandarin, Henan / Shanxi / Guangxi dialect  
Specialty | Soccer, Oil Painting, Cooking  
Representative Work | RETRO DETECTIVE, DESPERATE WARRANT, YU YU (All upcoming)  
Most Expected Role Type | Open to all—every role has room for interpretation.  
What Would I Do If I Wasn't an Actor | Open an art studio blending plants, gourmet food, oil painting, and pets / Be a social worker accompanying the elderly.



杨宇鑫  
YANG YUXIN

出生年月 | 1995/01/18  
擅长语言 | 普通话 / 河南话 / 山东话 / 山西话 / 贵州话 / 重庆话 / 西安话 / 唐山话 / 甘肃话 / 长沙塑普  
特长 | 自己能跟自己玩得很开心  
代表作 | 《“妖怪”秘密》《在水一方》《我叫赵甲第 2》  
最期待的角色类型 | 教父那种类型  
不做演员从事什么工作 | 货车司机

Born | 1995/01/18  
Language | Mandarin, Henan / Shandong / Shanxi / Guizhou / Chongqing / Xi'an / Tangshan / Gansu / Changsha dialect  
Specialty | Entertaining myself  
Representative Work | SAILING SONG OF JUNE, ACROSS THE WATERS, ZHAO JIADI 2  
Most Expected Role Type | A character like The Godfather  
What Would I Do If I Wasn't an Actor | Truck driver



刘敏  
LIU MIN

出生年月 | 1991/12/16  
擅长语言 | 普通话 / 河南话 / 东北话  
特长 | 啃苹果  
代表作 | 《我们都爱笑》  
最期待的角色类型 | 《请回答 1988》里的罗美兰  
不做演员从事什么工作 | 裁缝

Born | 1991/12/16  
Language | Mandarin, Henan / Dongbei dialect  
Specialty | Apple-Chomping  
Representative Work | LAUGH OUT LOUD  
Most Expected Role Type | A character like RA Mi-ran in REPLY 1988  
What Would I Do If I Wasn't an Actor | Tailor



张欣雨  
ZHANG XINYU

出生年月 | 2000/05/24  
擅长语言 | 普通话 / 川渝方言  
特长 | 肢体表演 / 吉他 / 绘画 / 写诗 / 咖啡师  
代表作 | 《羊的诗》《麻姑传》《晒月亮》《生活是一个美丽的谎言》《林泽》  
最期待的角色类型 | 具备性格弧度和发展弧光的一切适龄角色, 包括非人类。  
不做演员从事什么工作 | 暂时没有考虑过除演员以外的任何工作, 表演工作的间隙准备学习烧制大型琉璃器皿和曼陀铃演奏。

Born | 2000/05/24  
Language | Mandarin, Sichuan-Chongqing dialect  
Specialty | Physical Performance / Guitar / Painting / Poetry Writing / Barista  
Representative Work | POEM OF THE SHEEP, LEGEND OF MAGU, BASKING IN THE MOONLIGHT, LIFE IS A BEAUTIFUL LIE  
Most Expected Role Type | All age-appropriate characters with moral complexity and developmental arcs—including non-human ones.  
What Would I Do If I Wasn't an Actor | Currently have not considered any work outside of acting. During breaks from performing, planning to learn large-scale glassblowing and mandolin playing.



朱亚男  
ZHU YANAN

出生年月 | 1998/02/08  
擅长语言 | 普通话 / 四川话 / 江西话 / 东北话  
特长 | 摄影 / 炒股 / FPS 游戏  
代表作 | 《刺猬》  
最期待的角色类型 | 伪纪录恐怖惊悚片的男主  
不做演员从事什么工作 | 导演

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Born | 1998/02/08  
Language | Mandarin, Sichuan / Jiangxi / Dongbei dialect  
Specialty | Photography, Stock speculation, FPS games  
Representative Work | THE HEDGEHOG  
Most Expected Role Type | Hero in a horror mockumentary  
What Would I Do If I Wasn't an Actor | Director



侯咏薰  
HOU YUNG HSUN

出生年月 | 2004/03/22  
擅长语言 | 普通话 / 英文  
特长 | 街舞、潜水  
代表作 | 《大神探》(待播)《像从前一样的今天》  
最期待的角色类型 | 如同《阮玲玉》一样的人物传记角色、《卧虎藏龙》俞秀莲、《杀死比尔》The Bride  
不做演员从事什么工作 | 街舞舞者、皮拉提斯教练、空姐

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Born | 2004/03/22  
Language | Mandarin, English  
Specialty | Street Dance, Scuba Diving  
Representative Work | DETECTIVE DASHEN (upcoming), TODAY LIKE BEFORE  
Most Expected Role Type | Biographical roles like RUAN Lingyu / YU Xiulian from CROUCHING TIGER, HIDDEN DRAGON / The Bride from KILL BILL.  
What Would I Do If I Wasn't an Actor | Street Dancer, Pilates Instructor, Flight Attendant



况琪儿  
KUANG QI'ER

出生年月 | 1999/01/08  
擅长语言 | 汉语 / 河南方言 / 英语日常交流  
特长 | 唱歌、跳舞  
代表作 | 《入海》《毕业十年》《未完待续》《旁观者报告》  
最期待的角色类型 | 外星人，有趣又迷人又让人感到危险的女人  
不做演员从事什么工作 | 服装设计师，时尚编辑，熊猫饲养员，命理师

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Born | 1999/01/08  
Language | Mandarin, Henan Dialect, basic English  
Specialty | Singing, Dancing  
Representative Work | INTO THE SEA, A DECADE AFTER GRADUATION, TO BE CONTINUED, THE OBSERVER'S REPORT  
Most Expected Role Type | An alien, or a woman who is fascinating, enchanting, yet dangerously compelling.  
What Would I Do If I Wasn't an Actor | Fashion Designer, Fashion Editor, Panda Keeper, Fortune-Teller

「ONE 里挑一」实验室·X 名单  
ONE TO X



泰乐  
TYLER

出生年月 | 2001/07/15  
擅长语言 | 中文 / 英文  
特长 | 唱歌、吉他、小号等等，啥都会一点点  
代表作 | 《我在他乡挺好的》《谎言之躯》  
最期待的角色类型 | 各种有细节、挑战性大或者张力大的疯批角色  
不做演员从事什么工作 | 导演、宇航员

Born | 2001/07/15  
Language | Mandarin, English  
Specialty | Singing, guitar, trumpet, etc.—a little bit of everything.  
Representative Work | REMEMBRANCE OF THINGS PAST, LIE OR DIE  
Most Expected Role Type | Any nuanced and challenging "crazy" roles with dramatic tension.  
What Would I Do If I Wasn't an Actor | Director, Astronaut



奚淼  
XI MIAO

出生年月 | 1994/06/07  
擅长语言 | 普通话 / 四川话  
特长 | 游泳 / 烹饪 / 足球 / 篮球 / 摩托车 / 驾驶 / 钢琴 / 摄影 / 剪辑  
代表作 | 《再见别离》《呼啸而过》《街娃儿》《霍银的时间实验》  
最期待的角色类型 | 精神类疾病患者、黑色幽默、跨性别人群、手艺人、边缘人群  
不做演员从事什么工作 | 医生、流动摊主、编剧、导演

Born | 1994/06/07  
Language | Mandarin, Sichuan dialect  
Specialty | Swimming / Cooking / Soccer / Basketball / Motorcycling / Driving / Piano / Photography / Video Editing  
Representative Work | FAREWELL FAREWELL, WHIZ-ZING BY, GAEY WAR, HAWLING'S TIME EXPERIMENT  
Most Expected Role Type | Characters with mental illnesses / Dark humor / Transgender / Artisans / Marginalized groups.  
What Would I Do If I Wasn't an Actor | Doctor, Street Vendor, Screenwriter, Director

iQIYI 爱奇艺

爱奇艺于2010年4月22日正式上线。至今已成功构建包括电影、长短剧集、综艺、动漫画、游戏、小说、IP衍生品、线下娱乐等业务在内的娱乐服务体系，引领在线视频网站商业模式的多元化发展。

爱奇艺坚持以用户为中心，致力于推动内容、产品、技术、营销、服务等全方位创新，其品质、青春、时尚的品牌理念深入人心，吸引了全球亿万用户尤其是年轻用户。

2018年3月29日，爱奇艺在美国纳斯达克上市，股票代码IQ。

爱奇艺出品电影：

- 《捕风追影》
- 《追月》
- 《临时劫案》
- 《怒潮》
- 《瞒天过海》
- 《忠犬八公》
- 《扫黑·决战》
- 《再见吧！少年》

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# 红镜短剧计划

## FIRST RED SHORT SERIES PROJECT

2025年，FIRST惊喜电影展与小红书以战略级合作推出「红镜短剧计划」，设立“短剧项目”与“短剧本”双赛道，聚焦竖屏短剧形态，致力于培育具有时代精神的高概念作品，为华语短剧生态注入革新力量。在竖屏时代重新定义短剧价值，开辟一种「小而承重」的叙事可能。

「红镜短剧计划」致力于培育具有时代精神的高概念作品，为华语短剧生态注入革新力量，双平台携手重塑短剧行业的未来图景，开拓短剧创作的新疆界。作为FIRST在短剧领域的战略升级，“红镜短剧计划”将充分发挥双平台资源优势与审美势能，发掘具有叙事突破性和社会价值的优质内容，通过工业化制作体系与先锋实验精神的有机融合，为从开发、制作支持到宣发推广的全链路赋能。

The FIRST Red Short Series Project was launched jointly by the FIRST Fantastic Film Festival and RedNote in 2025. It features dual categories for "Short Series Project" and "Short Series Screenplay", focusing on the vertical-screen short series format. The initiative aims to cultivate high-concept works embodying the spirit of the times and infuse innovative vitality into the Chinese short series ecosystem. It seeks to redefine the value of short series in the vertical-screen era, pioneering a form of storytelling that is "compact yet profound".

The FIRST Red Short Series Project is dedicated to cultivating high-concept works with contemporary relevance, infusing innovative energy into the Chinese short series ecosystem, and it aims to reshape the future of the short series industry and expand the frontiers of creative storytelling. As a strategic upgrade of FIRST's engagement in short series, the initiative will leverage the combined resources and aesthetic vision of both platforms to discover compelling content with narrative innovation and social value. By integrating industrial production systems with an avant-garde experimental spirit, it offers full-cycle empowerment—from development and production support to marketing and distribution.

奖项  
AWARDS



CNY ¥1000,000

现金一百万元

以竖屏短剧制作能力与先锋叙事融合为核心，重点评估全链路竞争力。从故事、人物、团队三维度选择潜在爆款项目 / 剧本，适配时代调性且具备话题基因，强调市场验证与制作成熟度。

Centered on the integration of vertical short series production capabilities and avant-garde storytelling, we prioritize assessing end-to-end competitiveness. Projects/screenplays are selected based on three dimensions—story, characters, and team—for their contemporary relevance and inherent potential to generate discussion, with an emphasis on market validation and production maturity.



CNY ¥50,000

现金五万元

专注文本叙事创新性、角色立体度及社会议题深度，评估故事创新和人物逻辑自治，侧重低成本可行性。

Focusing on innovation in narrative storytelling, dimensional character development, and depth of social relevance, we evaluate story originality and character logical consistency, with an emphasis on low-cost feasibility.



CNY ¥500,000

现金五十万元

挖掘半成熟项目中的叙事创新者，侧重故事结构突破和角色立体度，为潜力短剧项目 / 剧本提供孵化跳板。

We identify narrative innovators among semi-developed projects, focusing on breakthroughs in story structure and dimensional character development, providing a springboard for incubating promising short series projects and screenplays.





单丹丹  
SHAN DANDAN

青年导演、编剧，北京大学文学硕士。编导导演作品《银河写手》。

SHAN Dandan, Director and screenwriter, holds a master's degree in literature from Peking University. Screenwriter and director of GALAXY WRITER.



秦天  
QIN TIAN

成都人，经济学本科。大学毕业后从事过多种基层社会工作，期间尝试写作，自学电影。2013年，进入媒体广告行业，尝试视频制作相关工作，担任过制片、摄影、录音、剪辑、执行等岗位工作。2017年，作为导演完成首部广告作品。2018年，与团队完成首部独立原创短片《苇荻》，并持续创作。2023年，与团队完成首部电影长片《但愿人长久》。2024年至今，一如既往，生活写作，准备拍摄。

QIN Tian, from Chengdu, Undergraduate degree in Economics. After graduating from university, QIN has engaged in various grassroots social work and tried his hand at writing and self-studied film-making. In 2013, he entered the media advertising industry and attempted video production-related work, taking on roles such as producer, cinematographer, sound engineer, editor, and executive. In 2017, he completed my first advertising work as a director. In 2018, and his team finished our first independent original short film LONELY and continued to create. In 2023, he and his team completed their first feature film MAY WE LAST FOREVER. Since 2024, he has been living my life, writing, and preparing for shooting as always.



吴夏帆  
WU XIAFAN

新生代导演及短视频创作者，以其独特的影像风格和深刻的情感表达在青年文化领域广受关注。她的作品擅长捕捉细腻的生活瞬间，通过精致的镜头语言探讨青春、爱情与自我成长等主题，引发年轻观众的强烈共鸣。其代表作品包括《关于我和死对头同名这件事》《喜欢，这件小事》《越界心动》《为你千千万万遍》等，以创新的叙事视角和细腻的情感表达获得广泛认可。作为短剧领域的先锋创作者，吴夏帆积累了丰富的短剧制作经验，从青春校园、奇幻穿越到治愈成长题材均有涉猎，作品风格多元且极具辨识度。

WU Xiafan is a new-generation director and short-form video creator who has garnered widespread attention in youth culture for her distinctive visual style and profound emotional expression. Her works excel at capturing delicate moments of life, exploring themes of youth, love, and self-discovery through refined cinematography, resonating deeply with young audiences. Her representative works include WHAT HAPPENS WHEN I SHARE A NAME WITH MY ARCH-RIVAL, THIS LITTLE THING CALLED LOVE, CROSSING BOUNDARIES OF THE HEART, and FOR YOU, A THOUSAND TIMES OVER, which have earned broad acclaim for their innovative narrative perspectives and nuanced emotional portrayal. As a pioneering creator in the short drama field, Wu Xiafan has accumulated extensive experience in short-form production, spanning genres from campus romance and fantasy time-travel to heartwarming coming-of-age stories. Her works showcase a diverse yet highly recognizable style.



李 漠  
LI MO

导演，毕业于北京电影学院导演系，曾执导《我在他乡挺好的》《三悦有了新工作》《装腔启示录》《灿烂的风和海》《180 天重启计划》。

Li Mo, Director, a graduate of the Directing Department at the Beijing Film Academy. Major works include REMEMBRANCE OF THINGS PAST, SONG OF LIFE, FAKE IT TILL YOU MAKE IT, BEGIN AGAIN, and ME AND MY FAMILY.



倪 虹洁  
NI HONGJIE

中国内地实力派演员。2006 年因现象级情景喜剧《武林外传》中“祝无双”一角广受瞩目。其戏路宽广，横跨喜剧、悬疑、文艺及现实题材，表演极具张力与可塑性。凭借《摩天大楼》中创伤母亲“钟洁”获华鼎奖提名；以《爱情神话》风情角色“Gloria”斩获金熊猫奖及华鼎奖最佳女配角；《装腔启示录》职场女性“刘美玲”获白玉兰奖与金鹰奖双提名；文艺片《蓝色骨头》主演表现更荣膺金考拉国际华语电影节最佳女主角。近年力作包括：《五福临门》风趣“郾娘子”，《致1999 年的自己》张力母亲“陈秀娥”，并借《乘风 2025》展现多元才华。倪虹洁以细腻穿透的表演持续突破，成为中生代演员创造力标杆，亦为中国影视不可或缺的女性表达力量。

Ni Hongjie, an acclaimed actor in Chinese cinema, rose to prominence with her iconic role as "Zhu Wushuang" in the phenomenal sitcom MY OWN SWORDSMAN (2006). Renowned for her versatility, she excels across genres including comedy, suspense, arthouse and realism. Her nuanced performances earned critical recognition: a Huading Award nomination for traumatized mother "Zhong Jie" in A MURDEROUS AFFAIR IN HORIZON TOWER; Best Supporting Actress wins at Golden Panda Awards and Huading Awards for charismatic "Gloria" in B FOR BUSY; dual nominations at Magnolia Awards and Golden Eagle Awards as career-driven "Liu Meiling" in FAKE IT TILL YOU MAKE IT; and the Golden Koala Best Actress award for her lead role in arthouse film BLUE SKY BONES. Recent credits include witty "Li Niangzi" in PERFECT MATCH, emotionally resonant mother "Chen Xiu'e" in 1999 REOPEN MY JOURNALS, and multi-talented appearances on RIDE THE WIND 2025. With poignant and transformative artistry, Ni continually redefines creative expression, solidifying her status as an indispensable voice for contemporary Chinese female performers.



周一围  
ZHOU YIWEI

毕业于北京电影学院表演系。华语影视行业中以其专业态度和纯熟演技而备受赞誉的演员。出道多年，他凭借对角色深刻的理解和一丝不苟的表演态度，塑造了众多令人印象深刻的荧幕形象。他的每一次亮相，都展现了他作为一名职业演员的沉淀与厚度。主演影视剧作品包括《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》《焕脸》《红色》《空巷子》《深牢大狱》等。

ZHOU Yiwei, an alumnus of the Beijing Film Academy's Performance Department, is a highly acclaimed actor in the Chinese film and television industry for his professional demeanor and masterful acting. Over many years in the profession, he has sculpted numerous memorable on-screen portrayals, driven by his profound grasp of characters and a meticulous approach to acting. Every appearance he makes reveals the depth and gravitas he possesses as a seasoned professional. 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, among others.

贪吃蛇  
SNAKEHEAD

犯罪 | 黑帮  
3分钟 / 30集

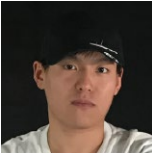
导演 | 卢袁炯  
制片 | 兰卡 张泽  
编剧 | 卢袁炯 李锦君 张瑞琦



魔都精怪办事处  
A STORY ABOUT FOUR FOX  
SPIRITS FALLEN INTO A  
MODERN CITY

奇幻 | 喜剧 | 动作  
2分钟 / 60集

导演 | 蒋承翰  
制片 | 潘成 柯伟  
编剧 | 杨东明



卢 袁炯  
LU YUANJIONG

导演、编剧，09年考入中国美院，进入杨福东主持的实验影像工作室，13年起主导一系列文化、艺术、城市人文等纪录片创作，并为澎湃新闻城市漫步供稿；23年获得美国哥伦比亚大学导演硕士学位。曾旅居中亚、南美等地，作品以国际视野融汇科幻、喜剧、武侠动作等多种类型，力求用天马行空的想象讲述触动人心的故事。

Lu Yuanjiong, a director and screenwriter, entered China Academy of Art in 2009 and joined Yang Fudong's experimental film studio. Since 2013, he has led various cultural, artistic, and urban documentaries, contributing to The Paper. In 2023, he earned an MFA in Directing from Columbia University. Having lived in Central Asia and South America, his works blend science fiction, comedy, and martial arts, aiming to tell emotionally impactful stories through imaginative narratives.

故事梗概 / SYNOPSIS

随着 1994 年发生在纽约 M 国的一场审判庭，牵扯出 1 年前的一桩蒙面抢劫案：劫匪凯（20 岁）一枪夺走了素兰（40 岁）丈夫的生命，留下素兰和 13 岁的儿子仔仔。而命运却让两人在黑帮偷渡产业链中再次相遇，在救赎与复仇交错中我们看到旧势力的瓦解和一个“蛇头之母”的诞生崛起，以及黑帮帝国的瓦解。

During a 1994 courtroom trial in Country M, a masked robbery from two years earlier comes to light: the robber Kai (20) fired a single shot that took the life of Sulan's (40) husband, leaving Sulan and her 13-year-old son, Zai Zai. Fate later throws Sulan and Kai together again inside a gang-run people-smuggling syndicate. As redemption collides with revenge, the old order crumbles, and we witness the rise of the "Mother of Snakeheads."



杨 东明  
YANG DONGMING

旧金山艺术学院导演编剧硕士(MFA)。  
Yang Dongming, Master of Fine Arts, Screenwriting, Academy of Art University.

故事梗概 / SYNOPSIS

千年狐妖家族意外坠落现代上海，与一名“996 社畜”被迫组成临时家庭。当古老法术遭遇现代 KPI，一场啼笑皆非的生存挑战，逐渐演变成揭开惊天阴谋、守护魔都的救世之旅。

A millennium-old fox spirit clan unexpectedly falls into modern-day Shanghai and is forced to form a temporary family with a "996 corporate drone." When ancient magic meets modern KPIs, a comical and absurd struggle for survival gradually evolves into a mission to save the metropolis by uncovering an earth-shattering conspiracy.

人生录像厅  
LIFE CINEMA

奇幻 | 爱情  
2分钟 / 40 集

导演 | 李卓如  
编剧 | 李卓如 王益多  
制片 | 张天 刘嘉琦



李 卓如  
LEE ZHUORU

10 年商业电影开发制作经验，参与项目累计票房 100 亿+，曾就职于北京光线影业有限公司，制作项目《坚如磐石》、《狙击手》、《你的婚礼》、《我是真的讨厌异地恋》等。

Lee Zhuoru with 10 years of experience in commercial film development and production, She have contributed to projects grossing over 10 billion CNY at the box office. Previously employed at Beijing Enlight Media Co., Ltd., notable works include Under the Light, Snipers, My Love, and Stay With Me.

故事梗概 / SYNOPSIS

韩一在求婚排练时意外身亡，灵魂至天堂门口。因未向女友桃子解释误会，执念过深的他破格任“人生录像厅”见习管理员，需帮四位滞留灵魂看人生录像、解心结以积分解锁托梦机会。过程中，他见证他人关于亲情、友情、爱情与奉献的回放，也渐悟：“爱”从非圆满时的高歌，更多是遗憾里的和解——藏于未说的歉意，落在守护的背影，终让困在过往的灵魂，看懂爱后与自己、世界温柔和解。

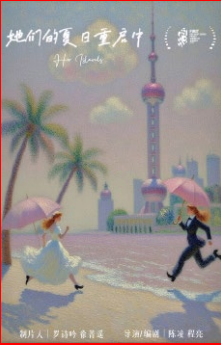
Han Yi dies during a proposal rehearsal and arrives at the gates of heaven. Unable to let go of misunderstandings left with his girlfriend Tao Zi, he becomes a trainee manager at the "Life Cinema." To earn points for a dream-visit, he must help four lost souls resolve their regrets by watching their life recordings.

Through witnessing love, family, friendship, and sacrifice, he learns: love isn't about perfect moments—it often hides in unsaid apologies and silent devotion. By understanding this, lingering souls finally make peace with themselves and the world.

她们的夏日重启中  
HER ISLANDS

喜剧 | 女性  
2分钟 / 55 集

导演/编剧 | 陈凌 程亮  
制片 | 罗诗吟 徐善遥



陈 凌  
CHEN LING

香港浸会大学电影电视与数码媒体艺术硕士 MFA，北京电影家协会会员，湖北省电影家协会理事。代表作网剧《突如其来的假期》。

Master of Fine Arts in Film, Television and Digital Media from Hong Kong Baptist University, Member of the Beijing Filmmakers Association, Board Member of the Hubei Provincial Filmmakers Association.

Representative work: LADY TOUGH.



程 亮  
CHENG LIANG

中国传媒大学编导专业 MFA，第七届世界军人运动会视频组导演，2020 年 WWF 世界自然基金会动物保护纪录片签约导演。代表作电影《古战》。

Master of Fine Arts in Directing from Communication University of China, Director of the Video Team for the 7th World Military Games, Contracted Director of the 2020 WWF (World Wide Fund for Nature) Animal Conservation Documentary. Representative work: TONGUE WARS.

故事梗概 / SYNOPSIS

39 岁母胎单身的上海精英女战神罗瑞秋，遇上 28 岁婚期将至的海口女孩徐海海，两人都在各自动荡的人生中摸爬滚打。一个因健康原因想短暂放下高压生活，一个想躲开小城婚嫁压力。于是，在夏天的尾巴，她们通过网络交换住所，去一个无人认识的地方，给自己放个“治愈假期”。

39-year-old Rachel Luo, a born-single elite from Shanghai, and 28-year-old Hihi Xu, a woman from Haikou, who is on the verge of marriage, have both been struggling through their own turbulent lives. One seeks a temporary escape from her high-pressure lifestyle due to health reasons, while the other wants to avoid the societal pressures of marriage in a small city. So, at the end of summer, they arrange a home swap online and head to a place where no one knows them, granting themselves a much-needed "healing holiday."

# 夜行地图

## NIGHT'S GUIDING MAP

剧情 | 奇幻  
3分钟 / 40集

导演 | 刘喜乐儿  
制片 | 覃程程  
编剧 | 覃程程 橘子 刘喜乐儿



刘 喜乐儿  
LIU XILE'ER

独立导演 / 编剧型创作者，深耕叙事影像领域，专注故事广告、剧情短片、短剧及 MV 的策划与导演工作。以“影像即文本”为创作理念，将“讲故事”思维贯穿始终。屡次在项目兼任编剧，实现“从第一行字到最后一帧”的闭环叙事。其主创故事短片《归处》入选欧洲万象国际电影节官方展映单元。

Independent Director / Narrative Writer-Director Deeply rooted in storytelling-driven filmmaking, Liu specializes in developing and directing narrative commercials, short films, web series and music videos. Guided by the philosophy of “image as text,” she weaves cinematic storytelling into every frame. Frequently doubling as screenwriter, she oversees each project from the opening line to the final cut. Her short film “Where I Belong” was officially selected for the Europe Multicultural Film Festival.

### 故事梗概 / SYNOPSIS

外卖员程野为了凑够母亲的手术费，加入平台的“夜行者计划”，这个计划专为深夜急单而设，每完成一单特殊订单，手机地图上就会点亮一块神秘区域。传说，当整张地图被点亮，他的愿望便能实现。从此，程野在深夜的都市暗角中穿梭，像一位暗夜骑士，见证人间的冷暖与悲欢，一个个充满悬念又治愈人心的故事串联起他助人的旅程，也见证了他的成长与温暖。最终，他凭借善良与坚持，完成了拯救母亲的心愿。

Cheng Ye, a food delivery rider, joined the platform's "Night Walker Program" to raise enough money for his mother's surgery. This program was specifically designed for late-night urgent orders—every time he completed a special order, a mysterious area would light up on his phone's map. According to the legend, once the entire map was fully lit, his wish would come true.

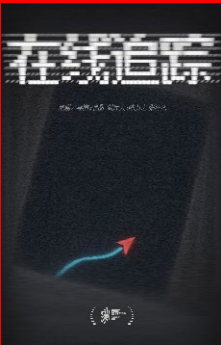
From then on, Cheng Ye navigated through the dark corners of the city late at night, like a knight of the night. He witnessed the warmth and coldness, joys and sorrows of human life; each story, filled with suspense yet healing, wove together his journey of helping others, and also bore witness to his growth and kindness. In the end, with his goodness and perseverance, he fulfilled his wish of saving his mother.

# 在线追踪

## SEARCHING

悬疑  
2分钟 / 50集

导演/编剧 | 倪晶  
制片 | 陈力之 张泽凡



倪 晶  
NI JING

编剧&导演，类型化叙事探索者，作品有《梦想X计划》、《重启》、《9号秘事之黑帷背后》。  
Ni Jing, screenwriter and director, an explorer of typified narrative.  
Representative works: 《NeverExplain》、《RESET》、《INSIDE NO.9》.

### 故事梗概 / SYNOPSIS

闺蜜仅因为一个陌生人手机拍摄的高铁窗外视频，就认定其未婚夫出轨，为了验证猜想，小米通过这段普通的视频，抽丝剥茧，查出惊人真相。

Just because of a video taken by a stranger from the window of a high-speed train, Xiaomi's best friend believed that her fiancé was cheating. To verify her suspicion, Xiaomi used this ordinary video to unravel the clues and uncover the shocking truth.



# 下个春天见 SEE YOU MY PUPPY

奇幻 | 家庭  
2分钟 / 40集

导演 / 编剧 | 余滢清  
制片 | 于艺嘉 申万鑫



余 滢清  
YU YANQING

毕业于伦敦大学学院纪录片专业，现为短剧行业制片人。  
Graduated from the University College London with a degree in  
Documentary Film, and is now a producer in the short series industry.

## 故事梗概 / SYNOPSIS

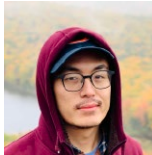
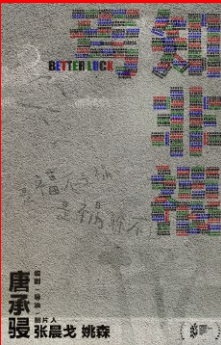
宠物摄影师胡蝶爱犬金毛豆豆被毒杀，警方以“财产损失”定性案件。悲愤中，胡蝶将豆豆的毛发种下，意外获得与动物沟通的能力，在调查给豆豆下毒之人的过程中胡蝶结识了暗访记者陶筠，在陶筠的协助下，他们一起揭露毒狗贩赵虎的黑产业链，然而陶筠的报道引发网暴，导致狗肉店主自杀未遂，陶筠备受打击……在追求新闻正义和法律正义的过程当中，胡蝶和陶筠建立起信任，于次年的春天，迎来对生命意义的更深刻理解，并更坚定的成为自己。

Pet photographer Hu Die's beloved golden retriever, Doudou, was poisoned to death, with the police classifying the case as "financial loss." Grieving and outraged, Hu Die planted Doudou's fur and unexpectedly gained the ability to communicate with animals. While investigating who poisoned Doudou, she met undercover journalist Tao Jun. With the help of Tao Jun they exposed the black industry chain of dog poisoner Zhao Hu. However, Tao Jun's report triggered online violence, leading to a failed suicide attempt by a dog meat restaurant owner, which left Tao Jun deeply distraught... In their pursuit of justice through journalism and the law, Hu Die and Tao Jun built trust in each other. By the following spring, they arrived at a deeper understanding of the meaning of life and became more firmly themselves.

# 焉知非福 BETTER LUCK

悬疑 | 犯罪  
3分钟 / 52集

导演 / 编剧 | 唐承骏  
制片 | 张晨戈 姚森



唐 承骏  
TANG WILLIAM

复旦大学本科，芝加哥哥伦比亚学院电影制作专业硕士，获全额奖学金；短片《施高塔路》获密尔沃基电影节评委会大奖；短片《Goodluck》获重庆青年影展最佳编剧奖；长片剧本《吉利拳王》获上海国际电影节创投单元特别推荐项目荣誉。  
William TANG Chengjun, graduated from Fudan University and Columbia College Chicago, is an award-winning writer/director based in Shanghai. His short SCOTT ROAD won Jury Award in Milwaukee Film Festival. His another short GOODLUCK won Best Screenplay in Chongqing Youth Film Festival. His feature screenplay THE MAN WHO FOUGHT THE GREATEST was honored Special Recommendation from the Project Platform of SIFF.

## 故事梗概 / SYNOPSIS

2012年年初的海南某市，各怀心事的四名失意人先后得到幸运女神的眷顾，然而幸运终成厄运，最终酿成一场令人啼笑皆非的悲喜剧……

In 2012, Hainan, four losers' sudden luck twists into a tragicomic disaster.

白夜花园  
THE SUNLIT NIGHT GARDEN

犯罪 | 青春  
2分钟 / 50集

编剧 | 李艺琳



我的前男友变成了狗  
MY EX-BOYFRIEND TURNED INTO A DOG

奇幻 | 喜剧  
3分钟 / 31集

编剧 | 刘琳



李 艺琳  
LI YILIN

编剧, 小说作者。  
Screenwriter and novelist.

故事梗概 / SYNOPSIS

因一场入室盗窃，走投无路的小偷与被丈夫侵占作品的盲女作家相遇，两人达成合作，在密谋复仇的过程中迸发出了朦胧而深刻的情感。

Driven to desperation by a burglary, a cornered thief crosses paths with a blind woman writer whose works have been stolen by her husband. They form an unlikely alliance, and in the midst of plotting revenge, an unexpected and profound connection blossoms between them.



刘 琳  
LIU LIN

中央戏剧学院本科，北京大学艺术硕士。毕业后一直从事编剧创作，涵盖舞台剧、电视剧、电影等多类型剧本。代表作品：《上发条的梦露》、《猫毒人》、《一抹阳光》、《存在》、《太阳雪》等。其中《一抹阳光》、《存在》、《太阳雪》分别入围国内外电影节并获得奖项。  
Graduated with a bachelor's degree from the Central Academy of Drama and a master's degree in Arts from Peking University. Since graduation, she has been engaged in screenwriting, covering multiple types of scripts such as stage plays, TV dramas and films. Representative works include Wind-up Monroe, The Drug Hunter, A Touch of Sunshine, Existence and Snow Under the Sun, etc. Among them, A Touch of Sunshine, Existence and Snow Under the Sun have been shortlisted for domestic and international film festivals and won awards respectively.

故事梗概 / SYNOPSIS

为了维持“白富美”人设，乔元元负债累累，无计可施时偶遇渣男前任，更见证其化身金毛犬的神奇过程！为了巨额酬劳，乔元元与前男友一同踏上了寻找神秘“前任动物园”的荒诞旅程。

Qiao Yuanyuan, who is up to her neck in debt just to maintain her "rich, good-looking woman" persona, runs into her two-timing ex-boyfriend when she has no other options left — and even witnesses the magical process of him turning into a golden retriever! Tempted by a huge reward, Qiao Yuanyuan embarks on an absurd journey with her ex to find the mysterious "Ex-lover Zoo".

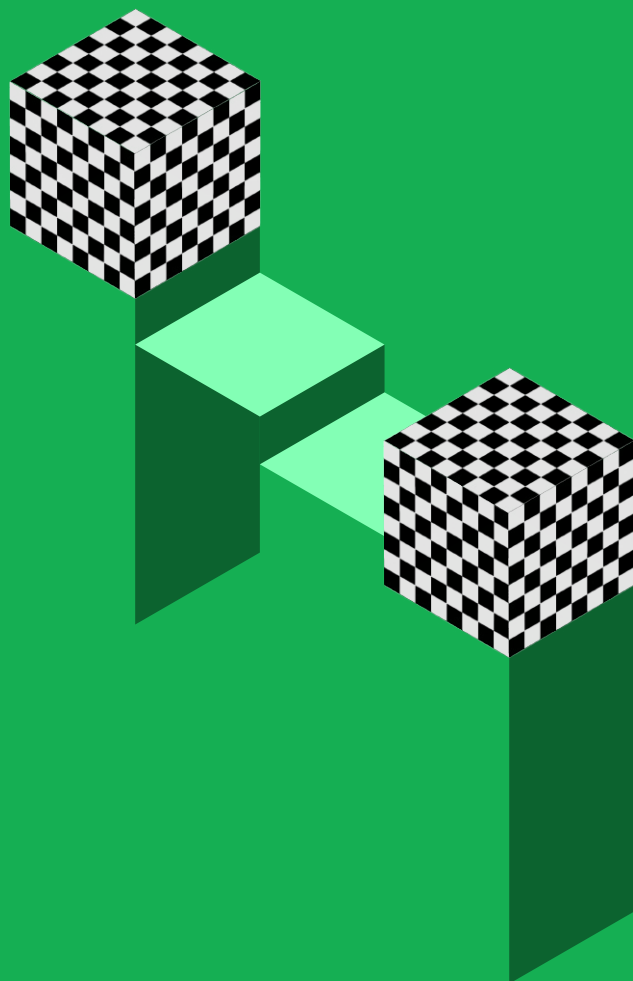
红镜短剧计划 入围项目

FIRST RED SHORT SERIES LAB OFFICIAL SELECTION

404 俱乐部	奇幻 / 喜剧	李文杰
不张嘴的常见副作用	科幻 / 悬疑	罗丹
红通 Express	喜剧 / 家庭	郑宝如
婚姻收纳师	剧情 / 爱情	许皓淼
禁止身体接触！	奇幻 / 穿越	徐吉晴
去往马耳他	剧情 / 犯罪	肖静怡
拳台上的野玫瑰	剧情 / 动作	宋丽媛
弑爱	悬疑 / 犯罪	袁媛
似是故人来	剧情	陈孟婧
我的流浪猫会开盲盒	奇幻	陈友学
我在时光书屋值夜班	奇幻 / 悬疑	李颖怡
五方地狱	奇幻 / 犯罪	王硕
小纸人	奇幻 / 悬疑	李科翱
意定监护	剧情	刀安恒
最后一幕	悬疑 / 犯罪	李雨可

# 惊喜展映

FIRST FANTASTIC  
SCREENING

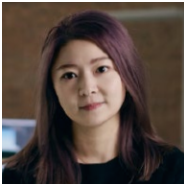




蔡 骏  
CAI JUN

作家、编剧、导演。中国作家协会全委会委员，上海市作家协会主席团委员。已出版《春夜》《镇墓兽》《谋杀似水年华》《最漫长的那一夜》《天机》等三十余部，累计发行 1400 万册。作品发表于《收获》《人民文学》《当代》《上海文学》《十月》《江南》《中国作家》《山花》《小说选刊》《小说月报》。曾获茅盾新人奖、凤凰文学奖、梁羽生文学奖杰出贡献奖、郁达夫小说奖提名奖、《上海文学》奖、百花文学奖、茅台杯《小说选刊》短篇小说奖、《人民文学》青年作家年度表现奖。作品翻译为英、法、俄、德、日、韩、泰、越等十余个语种。数部作品被改编为电影、电视剧、舞台剧。电影导演作品《X 的故事》（2022 年 FIRST 创投入选作品）。

CAI Jun, acclaimed novelist, screenwriter, and director, serves on the Presidium of the All-China Writers Association and Shanghai Writers Association. Author of over 30 works including SPRING NIGHT, TOMB GUARDIAN, MURDER AS THE FLOWERS BLOOM, THE LONGEST NIGHT, and PROPHECY with cumulative sales exceeding 14 million copies, his fiction appears in premier journals such as HARVEST, PEOPLE'S LITERATURE, CONTEMPORARY, SHANGHAI LITERATURE, OCTOBER, JIANGNAN, CHINESE WRITERS, MOUNTAIN FLOWERS, FICTION SELECTIONS, and FICTION MONTHLY. Major honors include the Mao Dun New Writer Award, Phoenix Literary Award, Liang Yusheng Literary Award for Outstanding Contribution, Yu Dafu Fiction Prize nomination, SHANGHAI LITERATURE Award, Hundred Flowers Literary Award, MAOTAI Cup FICTION SELECTIONS Short Story Award, and PEOPLE'S LITERATURE Emerging Writer Honor. Translated into 15 languages (English/French/Russian/German/Japanese/Korean/Thai/Vietnamese), his works have been adapted across film, television, and stage, with his feature directorial debut THE NIGHT OF INNOCENCE selected for the 2022 FIRST FINANCING FORUM.



崔 迪  
CUI DI

随意门文化 CEO，制片人。2014 年开始动画电影开发制作，曾任职追光动画，制作出品了《白蛇：缘起》、《白蛇 2：青蛇劫起》等多部优秀国产动画电影。2022 年创立北京随意门文化传媒，现任随意门文化 CEO。

CUI Di, CEO of Anywhere Door Media. Producer of WHITE SNAKE, GREEN SNAKE. Di has more than 12 years of experience in film development and production management, especially in animation feature films, founded Anywhere Door Media in 2022.



龙 飞  
LONG FEI

导演，2004 年毕业于重庆大学，2008 年毕业于香港浸会大学电影电视与数码媒体艺术硕士专业。2017 年导演并拍摄首部独立电影《睡沙发的人》，2023 年拍摄首部院线电影《走走停停》并于 2024 年院线发行。

LONG Fei, director, graduated from Chongqing University in 2004 and earned his Master of Fine Arts (MFA) degree in Film, Television and Digital Media from Hong Kong Baptist University in 2008. He directed and shot his first independent film COUCH BOY in 2017. His feature film debut, GOLD OR SHIT, was shot in 2023 and released theatrically in 2024.

# 磁场单元

## FIRST MAGNET

「磁场单元」是短片竞赛单元，旨在关注、推广和鼓励具备探索价值的类型短片，呈现类型叙事与语言风格的创作趋势，为大胆实验的青年创作者提供与观众及电影产业的对话声场，形成共话的热土。磁场单元是一方玩转类型元素和叙事的游乐园，一块初步检验市场潜力的试金石，也是一间任创作者天马行空、横冲直撞的感官剧场。

本年度磁场单元优选 15 部影片，横跨并融合了奇幻、悬疑、黑色、惊悚、恐怖、爱情、喜剧、动作等类型，持续探索不同形式的趣味。入围影片用高效的通俗叙事包罗多元题材，或为复杂多变的情感关系注入奇趣和荒诞的情节元素，或将神佛鬼怪、乡镇传说转喻为针砭时弊的现代寓言。穿梭于未来幻想和陈年秘辛之间，电影借犀利幽默化解现实中的焦虑，凭玄妙创意铺陈戏剧化的灵思。尽管篇幅有限，但创作者不惧将故事拓展至更宏大的疆域，于有限的篇幅内构建起新颖且完整的世界观。

类型电影总在熟知中展开对话、在陈规中寻求创新，它是创作者与观众、市场与工业体系共同参与的一场美学游戏和文化实践。磁场单元亦期待搭建富有观看乐趣的引力场，见证自成体系的类型短章在此碰撞，激发出下一个可能焕发生命力的星球。

FIRST MAGNET is a short film competition that highlights and promotes the best genre shorts of the year. It showcases emerging trends in storytelling and style, providing a platform for bold, experimental filmmakers to connect with audiences and the film industry, fostering dynamic exchanges.

FIRST MAGNET presents 15 diverse short films selected this year reflect different cultural and linguistic backgrounds. Spanning and hybridizing variety genres—fantasy, Sci-Fi, film noir, thriller, horror, romance, comedy, and action, selected films push the boundaries of form while sustaining the pleasures of genre play. These films embrace diverse subjects through concise, accessible storytelling: some inject eccentric or absurd twists into intricate emotional dynamics, others recast gods, spirits, or local folklore as allegories for contemporary dilemmas. Moving fluidly between speculative futures and buried pasts, they dissolve present anxieties with sharp humor and stage the uncanny with inventive flair. Within their brief running times, the filmmakers are unafraid to reach for expansive worlds, constructing original cosmologies in miniature.

Genre cinema thrives on this paradox: repeating conventions while testing their limits, it remains both a cultural practice and an aesthetic game shared by filmmakers, audiences, and the film industry. FIRST MAGNET aims to extend this gravitational field, where self-contained genre experiments collide, sparking the possibility of the next vital planet in the cinematic constellation.



# 奖项

## AWARDS



授予一部蕴含无限可能、饱含影像张力的作品，表彰其对类型元素的高效整合、对类型语言的创新探索。

Awarded to a film that brims with infinite possibilities and cinematic tension, celebrated for its skillful integration of genre elements and its bold exploration of genre language.



表彰一位出色完成角色诠释、展现出不凡魅力与表演才能的主要演员。

Awarded to a lead actor whose performance captivates, revealing remarkable presence and extraordinary acting skill.



表彰一部对类型风格有深刻理解、在主题价值、叙事、美学和市场潜力上皆具亮点的作品。

Awarded to a film that demonstrates a profound understanding of genre, distinguished by its excellence in thematic depth, narrative craft, aesthetic vision, and market potential.



获奖影片由现场观众观影后投票产生，表彰兼具市场潜力与观众认可度的真人短片一部。

Awarded to a live-action short film selected by audience vote, recognizing its combination of market potential and popular appeal.



表彰一部在摄影、美术、声音设计、剪辑、作曲等专业技术领域有突出创新与贡献的作品。

Awarded to a film that showcases outstanding innovation and contribution in cinematography, production design, sound design, editing, and music composition.

磁场召集人  
FIRST MAGNET ADVOCATE



此沙  
CI SHA

中国新生代男演员，彝族，1997年出生于四川省凉山彝族自治州，毕业于四川电影电视学院，以沉稳自然的演技逐步崭露头角。2017年通过海选进入《封神三部曲》训练营，并出演杨戬一角正式进入影视行业。在多部作品中展现多样演技：于《1921》中饰演重田要一，在《一生一世》中出演律师梅行；2023年主演古装剧《山河之影》饰演李东方，2024年在《金庸武侠世界·铁血丹心》中挑战郭靖一角；同年以国宝守护人身份参与《国家宝藏第四季》，随电影《酱园弄》剧组亮相戛纳国际电影节，并主演《锦绣安宁》《多想和你再见一面》等作品，两度登上央视春晚舞台，展现出影视与现场表演的多面实力。2025年，其主演电影《捕风追影》上映，首次挑战反差双胞胎角色。

Ci Sha is a rising Chinese actor of Yi ethnicity, born in 1997 in Liangshan Yi Autonomous Prefecture, Sichuan Province. A graduate of Sichuan Film and Television Academy, he is recognized for his nuanced and compelling performances. His career launched in 2017 when he was selected for the training program and eventually played Yang Jian in the epic fantasy trilogy CREATION OF THE GODS. He has since demonstrated remarkable versatility across various roles: as Shigeta Yoichi in 1921, lawyer Mei Xing in FOREVER AND EVER, Li Dongfang in the period drama SHADOWS OF MOUNTAINS AND RIVERS, and Guo Jing in THE LEGEND HEROES: IRON BLOODED(2024). In the same year, he participated as a cultural guardian on NATIONAL TREASURE Season 4, attended the Cannes Film Festival with the cast of SHE'S GOT NO NAME, and starred in works such as THE RISING OF NING and BURNING STARS, in addition to performing twice at the CCTV Spring Festival Gala. In 2025, he stars in the film THE SHADOW'S EDGE, taking on the challenging dual role of contrasting twins.



孙千  
SUN QIAN

中国内地演员，1997年4月18日出生于黑龙江省哈尔滨市。自幼接受专业芭蕾舞训练，具备独特的形体表现力与艺术感知力。2018年凭借青春剧《快把我哥带走》中“时秒”一角崭露头角，2021年在《我在他乡挺好的》中饰演许言进一步展现其处理复杂角色的能力，2022年于《风吹半夏》中成功塑造“野猫”高辛夷，成为备受瞩目的青年演员。2023年主演电影《这么多年》，获微博电影之夜“年度潜力演员”荣誉，2024年主演《迎风的青春》《冬至》等剧持续引发热议。以清新灵动的邻家气质与极强的可塑性著称，善于刻画青春与成长中的细腻情感。不断突破自我，持续探索表演边界，是备受业界期待的影视新力量。

SUN Qian is a Chinese actor born on April 18, 1997, in Harbin, Heilongjiang Province. Trained in ballet from a young age, they possess distinctive physical expressiveness and artistic sensitivity. They gained initial recognition in 2018 for their role as SHI Miao in the youth drama GO BROTHER!, further demonstrated their capacity for complex characters as XU Yan in REMEMBRANCE OF THINGS PAST, and earned wider recognition with their powerful performance as GAO Xinyi in WILD BLOOM. In 2023, they starred in the film ALL THESE YEARS, winning the "Annual Potential Performer" award at Weibo Movie Night, and continued to generate discussion with leading roles in series such as YOUTH IN THE WIND and LOVE SONG IN WINTER. Known for their fresh, lively charm and strong adaptability, SUN Qian excels at portraying nuanced emotions of youth and growth. Continuously pushing their boundaries and exploring new dimensions of acting, they are widely regarded as a highly anticipated emerging screen talent.

# 狂

## I AM GOD

中国 | 2025 | 彩色&黑白 | 24分钟 | 奇幻  
China | 2025 | Color/B&W | 24min | Fantasy

导演 | 王锐  
制片 | 武爽  
编剧 | 王锐、陆阳、武爽  
摄影指导 | 易可

美术指导 | 王霄  
演员 | 刘挺、郭鹏、范奕泽、  
蔡亦明、赵子焱、凤翔、刘广厚、  
宋淑鑫、王鑫月

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王锐  
WANG RUI

### 导演简介

毕业于中国美术学院，后在伦敦艺术学院深造获艺术硕士学位，代表作品有短片《TOP RED》《花五郎的酒壶》。《花五郎的酒壶》入围 2023 年爱尔兰独立科克电影节、FIRST 青年电影展主竞赛短片单元、罗德岛国际电影节 Vortex 科幻奇幻和恐怖电影节；《TOP RED》入围第 28 届罗德岛国际电影节决赛、第 75 届意大利蒙特卡蒂尼国际短片电影节、第 11 届蒙特利尔国际动画电影节。

### DIRECTOR'S BIOGRAPHY

WANG Rui graduated from China Academy of Art, and later pursued further studies at the University of the Arts London, obtaining a Master of Arts degree, representative works include short films TOP RED and A STRANGE WINE POT.



### 剧情简介 / SYNOPSIS

一个不喝酒就会死的人，来到了一个一喝酒就会被处死的地方。后来才发现，他们只是生活在天神的类似培养皿的一个世界里，而天神在现实生活中却是一个付不起房租的屌丝。

A man who would die if he didn't drink alcohol came to a place where anyone caught drinking would be executed. Later, he discovered that they were all living in a world similar to a petri dish created by a deity—yet in the real world, that very deity was just a loser who couldn't afford his rent.

### 导演阐述 / DIRECTOR'S STATEMENT

本片的核心想表达的是规格与自由的碰撞，我们每个人都生活在一个看不见的庞大的规则体系中，在规则里是安全的，但同时也束缚了更多的可能性。所以本片以酒和水来作为对比，“酒”象征着酒神精神。“水”则象征日神精神。男主是一个不喝水只能喝酒的人，对于严令禁止喝酒的太阳城而言，就是个天生的反骨。然而最终，男主打败了三大神官，喝到了梦寐以求的“神仙倒”后，却发现，自己只是天神的一个玩具而已。而天神在自己的世界里，也只是一个交不起房租的屌丝。该片还采用了很多动画的表现元素，来增强二维和三维两种不同维度生物的对比。

The core of this film aims to express the collision between norms and freedom. Each of us lives in a huge, invisible system of rules. It is safe within these rules, but at the same time, it also restricts more possibilities. Therefore, in this film, wine and water are used for comparison. Wine symbolizes the Dionysian spirit, while water symbolizes the Apollonian spirit.

# 林间计

## THE DEATH OF QI JING

中国 | 2024 | 彩色 | 19 分钟 | 悬疑  
China | 2024 | Color | 19min | Suspense

导演   许猛	剪辑指导   许猛
制片   李梓玮、张洁、周帆	声音指导   郝钢
编剧   李梓玮、许猛	调色指导   穆坤
摄影指导   李通	灯光指导   陈昊
摄影师   任家佑	演员   张钧涵、淮文、董蕊、董秋颖、 魏宣伯、穆坤、何登

**G** 国际首映 INTERNATIONAL PREMIERE



许猛  
ALEX XU

### 导演简介

毕业于北京电影学院 04 级表演本科班、35 期摄影系进修班。代表作有院线电影《明日にける愛》入围第二十四届东京国际电影节主竞赛单元，评委会特别上映；独立制作的短片电影《林间计》荣获第十五届北京国际电影节短片竞赛 RF 单元最佳编剧奖，第十六届北京电影学院先力奖银奖及最佳人气奖等。

### DIRECTOR'S BIOGRAPHY

Alex Xu graduated from the School of Acting and the School of Film and Television Photography of Beijing Film Academy. The film LOVE TO TOMORROW was released all over Japan and shortlisted for the 24th Tokyo International Film Festival. The short film THE DEATH OF QIJING produced by independent directors won the Best Screenwriter Award in the RF Unit of the 15th Beijing International Film Festival Short Film Competition, the 16th Beijing The Silver Award and the Best Popularity Award for the Graduation Work of the Film Academy.



### 剧情简介 / SYNOPSIS

1998 年，中国东北某林场体制改革在即，会计却意外死亡。保卫科科长嗅到了可以改变他一生的机会，他假借警察的名义并召集所有相关人员展开一场审问，但结果却出乎所料……

In 1998, a reformation of the forest farm in north-east China is imminent. At this crucial time, the accountant Qi Jing died in mysterious circumstances. CHANG Ping, the head of security who dreams of becoming a police officer, sees an opportunity to change his life. He illegally assumes the identity of a police officer and gathers all the relevant personnel for an interrogation, but the situation develops unexpectedly.

### 导演阐述 / DIRECTOR'S STATEMENT

这不是一部猜谁是凶手的电影，当您了解创作者的意图时会发现，谁是凶手并不是重点、重点是每个人都有不能说、但现在又不得不说的秘密。本片采用个性化的影像风格，富有层次感的声音体验，以及恰到好处的表演节奏，是一部制作工整细腻短片作品。

This isn't a story about guessing who the murderer is. Once you understand the filmmaker's intention, you will realize that identifying the murderer is not the main point. The key is that everyone has secrets they cannot tell, but which must now be revealed. The film uses personalized imagery, layered sound effects and perfectly timed performances. It is a neat, delicate short film.

# 绿湖

## GREEN LAKE

中国 | 2025 | 彩色 | 30分钟 | 爱情/黑色/悬疑  
China | 2025 | Color | 30min | Romance/Film Noir/Suspense

导演 | 朱临惟  
编剧 | 朱临惟、李明灏  
制片 | 陈矮  
摄影 | 王晨旭  
制片主任 | 黄璟

演员 | 李欣、张文瑜  
美术 | 范克明  
声音 | 袁佳婷、琪乐美格、张翼祥  
剪辑 | 朱临惟、翟梓越、杨洋

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朱 临惟  
ZHU LINWEI

### 导演简介

出生于云南昆明，硕士毕业于北京电影学院文学系电影剧本创作专业。

### DIRECTOR'S BIOGRAPHY

ZHU Linwei was born in Kunming, Yunnan Province. Holds an MFA in Screenwriting from the Department of Literature, Beijing Film Academy.



### 剧情简介 / SYNOPSIS

一个关于爱情、复仇与自我救赎的黑色电影。云南一座衰败的磷肥工厂里，背负童年玩伴溺亡阴影的锅炉工胡鑫，遇见了一位酷似逝者的女孩李玥，他无法抑制地接近这个女孩，纠缠于身份迷雾与情感吸引之间，他逐渐发现了李玥身上的黑暗秘密——工厂里突发的失踪案，似乎指向了李玥……

A noir tale of love, revenge, and self-redemption. In a decaying phosphate fertilizer factory in Yunnan, HU Xin, a boiler worker haunted by the drowning death of a childhood friend, meets LI Yue—a girl who eerily resembles the friend he lost. Drawn to her despite himself and caught between emotional desire and a fog of mistaken identity, Xin gradually uncovers a dark secret: the recent disappearance at the factory seems to point directly to Yue...

### 导演阐述 / DIRECTOR'S STATEMENT

这是一个与我童年记忆紧密关联的电影。小时候父亲带我到湖边晒太阳，湖面光斑让我觉得神奇，我想象它们是珍珠，可伸手捞起只有虚无。影片取景于磷肥工厂和工人宿舍，是我成长的地方，我的父母与祖辈都在此工作。工厂冰冷、锅炉灼热、浓烟滚滚、工人神情疲惫，充满萧条与危机。影片中呈现童年印象中的工厂，以及在阴影中展开的一段男女爱情。

This film is closely connected to my childhood memories. My father took me to a lakeside to bask in the sun, and the shimmering light on the water seemed magical. I fictioned it as pearls that could grant any wish, yet grasped only emptiness. The film is set in a phosphate fertilizer plant and workers' dormitory, where my parents and grandparents worked and where I spent much of my childhood. It depicts the factory of my childhood and a hidden love story between a man and a woman.

螟蛉  
MING LING

美国 | 2025 | 彩色 | 18分钟 | 动作/悬疑/黑帮  
US | 2025 | Color | 18min | Action/Suspense/Gangster Film

导演/编剧 | 潘何逸  
制片 | 郝济琨  
摄影指导 | 朱洪霖  
剪辑指导 | 李兵哈

声音指导 | 胡启奥  
美术指导 | 文森  
演员 | Alec Wang, Li Haibin,  
Sam Abraham

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潘 何逸  
HUEY PAN

导演简介

湖北武汉人，研究生毕业于查普曼大学影视制作导演专业。擅长编剧和导演科幻，奇幻类故事片，专注于通过营造视觉奇观来构建独特视角和风格的“世界”，力图拓展类型片和个人表达的边界。其独特的风格在国际获得广泛认同，在 LA Shorts 和休斯顿国际短片电影节等各国诸多知名电影节获奖与参展。

DIRECTOR'S BIOGRAPHY

Huey Pan is a filmmaker from Wuhan, Hubei and an MFA graduate in Film Production (Directing) from Chapman University. He specializes in writing and directing narrative science-fiction and fantasy films, building distinctive worlds through visual spectacle to push the boundaries between genre cinema and personal expression. His work has gained international recognition, with awards and selections at renowned festivals including LA Shorts and the Houston International Short Film Festival.



剧情简介 / SYNOPSIS

21 世纪初的洛杉矶，约翰尼，一名由白人帮派养大的华裔杀手，在日益升级的种族与帮派冲突中，面临深刻的身份危机。

In the early 21st century Los Angeles, Johnny, a Chinese hitman raised by a white gang, faces a profound identity crisis amidst escalating racial and gang conflicts.

导演阐述 / DIRECTOR'S STATEMENT

这是一个关于世界上任何一个“局外人”的故事，在目前世界里奇怪而又强大的“异化”一切的力量下，我相信我们或多或少都感受到过“不属于”，“被排斥”的感觉，经历过对自己的怀疑，对身份的怀疑，对环境的怀疑，这种感觉当我身处在异国的時候则更强烈，正如影片中的洛杉矶一样，或许这并不是典型的洛杉矶，不是加州落日，不是纸醉金迷和梦想成真，他变成了一团远在天边近在眼前的迷雾，有时候这些雾大到拥有吞噬整个天使之城的能力，我觉得任何一个“被异化”的人事物，都有像这个被异化的洛杉矶一样，只属于其的独特魅力，从这个角度来想，“被异化”反而像是种超能力一样令人羡慕的事情。

This is a story about the outsider. Under the strange yet powerful forces of alienation, we all experience feelings of not belonging, exclusion, and self-doubt. This feeling is stronger in a foreign country. Like the haze in Los Angeles that engulfs the city in the film, alienation gives a unique charm, almost like an enviable superpower.



缪斯  
MUSE

中国 | 2025 | 彩色 | 23 分钟 | 悬疑  
China | 2025 | Color | 23min | Suspense

导演 / 制片 | 秦建峰  
摄影指导 | 沈晨  
剪辑 | 秦建峰  
美术指导 | 吴琼  
编剧 | 余醒  
声音指导 | 卢明  
演员 | 柳天齐、姚伊添  
执行制片 | 周亚林

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秦建峰  
QIN JIANFENG

导演简介

2010 至 2015 年从事商业广告及纪录片剪辑师工作，2015 至 2020 年转为后期总监及制片工作，2020 至 2024 年从事独立制片相关工作，并于 2024 年以独立制片兼导演完成短片《缪斯》。剪辑作品包括纪录片《千年之约》，该片入围第 40 届蒙特利尔国际电影节和 2016 年第 41 届多伦多国际电影节，并荣获 2016 年美国好莱坞国际电影节最佳纪录片奖；纪录片《一个人的战斗》同样入围 2016 年第 41 届多伦多国际电影节展映。导演短片《缪斯》则获得尼廷国际电影节最佳亚洲短片奖，并入围 Short Short Fest 国际短片电影节最佳短片单元。

DIRECTOR'S BIOGRAPHY

From 2010 to 2015, QIN Jianfeng worked as an editor on commercial advertising and documentary projects, before serving as a post-production supervisor and producer from 2015 to 2020. Between 2020 and 2024, he shifted focus to independent production, and in 2024 directed and produced the short film MUSE. His selected credits include editing the documentary THE MILLENNIAL, an Official Selection at the 40th Montreal World Film Festival and the 41st Toronto International Film Festival, which also won Best Documentary at the Hollywood International Film Festival. He also edited A Lone Battle, Official Selection at the 41st Toronto International Film Festival. As a director, Muse won Best Asian Short Film at the Nitin International Film Festival and was an Official Selection at Short Shorts Film Festival & Asia.



剧情介绍 / SYNOPSIS

一桩“抄袭丑闻”将男作家推向舆论的风口浪尖。为了挽回口碑，男作家立刻着手筹备新作。截稿日期只剩七天，但他毫无灵感，写不出来。辗转反侧之际，住在对面的神秘女人吸引了他。女人美丽脆弱，惹人遐想。男作家瞬间灵感迸发，文思泉涌。

A plagiarism scandal engulfed the writer. To redeem himself, he rushed to draft a new novel - but with just seven days left, inspiration eluded him. Then, one sleepless night, he noticed the mysterious woman across the street. Beautiful yet fragile, she captivated him - and suddenly, the words poured out.

导演阐述 / DIRECTOR'S STATEMENT

这是一个糅合了悬疑元素和惊悚元素的双向复仇故事。我们尝试用极简的表达讲清一个结构复杂、满是细节的故事。二十三分钟，两个场景，一男一女，互为窥视者和表演者，复仇者和受害者，操控者和被控制者。男主和女主自始至终没有正面接触，他们在各自的房间窥探对方，耐心地扮演诱饵，给对方下套，等对方上钩……

This is a taut, dual-layered revenge story blending suspense and psychological horror. In twenty-three minutes and two confined scenes, a man and a woman, who never meet, become each other's observer and prey, puppeteer and pawn, setting traps and waiting for the other to take the fatal step...

# 析火之人

## FIREPRAYER

中国 | 2025 | 彩色 | 29 分钟 | 科幻  
China | 2025 | Color | 29min | Sci-Fi

导演 | 林悦翔  
剪辑 | 宁丹晨  
总制片 | 杨明宪  
美术 | 邱群越、贾孟振  
编剧 | 倪逸阳  
演员 | 卜家涵、付政颖  
摄影 | 赖莹

12 亚洲首映 ASIA PREMIERE



林悦翔  
LIN YUEXIANG

### 导演简介

现就读于上海大学电影学院摄影系，兼任导演、短片及广告摄影师。2024 年，担任摄影的作品《阿兰》入围第十四届澳门国际电影节及天空青草影展；2025 年，《海边单车》入围第六届先锋艺术电影展，《天籁》入围新加坡华语电影节。

### DIRECTOR'S BIOGRAPHY

Lin Yuexiang is a student in the Cinematography Department at Shanghai University's School of Film. He works as a director and cinematographer on short films and commercials. In 2024, his work as director of photography for ALAN was selected for the 14th Macau International Film Festival and the Sky Grass Film Festival. The following year, his DP on BICYCLE BY THE SEA was selected for the 6th Avant-Garde Art Film Exhibition, and HEAVENLY SOUND was selected for the Singapore Chinese Film Festival.



### 剧情简介 / SYNOPSIS

在未来世界，通过记忆掠夺复活的 AI 人造人发现自身存在以他人生命为奠基，必须在复活爱人与终结致命实验的死亡循环间做出抉择，最终以自我湮灭终结这场伦理浩劫。

In a world where the dead can be reborn through artificial intelligence, a resurrected woman discovers her existence came at the cost of countless lives and must choose between reuniting with her lover or ending the deadly cycle that created her.

### 导演阐述 / DIRECTOR'S STATEMENT

我在构建故事时主要围绕三个核心。首先，男主周泉发现意识的完整性无法依靠单一视角还原，而是需要通过社交网络中的多维记忆拼合，这一设定既奠定了复活实验的基础，也暗示了随之而来的伦理危机。与此同时，人造人魏婉在觉醒过程中逐渐认清自己的真实身份，她的成长与周泉人性的堕落形成了鲜明的对照。最终，故事触及科技伦理的临界点，灾难并非源于技术本身，而是源于人类在跨越生死边界时的价值选择。

In developing this story, I focused on three interwoven ideas. The male protagonist ZHOU Quan realizes that the integrity of consciousness cannot be reconstructed from a single perspective but must be assembled from multidimensional memories within social networks. This realization provides the foundation for the resurrection experiment while foreshadowing the ethical crisis that follows. Meanwhile, the artificial human WEI Wan gradually awakens to her true identity, and her journey of self-discovery stands in stark contrast to Quan's moral decline. Ultimately, the story confronts technological ethics, where disaster arises not from technology itself but from humanity's value choices.

# 杀死艾达

KILL ADA

中国 | 2025 | 彩色&黑白 | 13分钟 | 动作/科幻  
China | 2025 | Color/B&W | 13min | Action/Sci-Fi

导演 | 蔡坤宇                      制片人 | 王昊  
主演 | 胡安娜                    作曲 | 陈沛宇  
编剧 | 林霄、王寒墨           剪辑 | 李兵晗  
摄影指导 | 李其航              调色 | 周墨  
美术指导 | 齐知强

12



蔡 坤宇  
CAI KUNYU

### 导演简介

97年出生于福建漳州。本硕均毕业于北京电影学院。参加过多部院线电影的导演组工作，也有丰富纪录片摄影指导拍摄经验。致力探索社会议题与商业类型片的结合。

### DIRECTOR'S BIOGRAPHY

CAI Kunyu, director and director of photography, born in Zhangzhou, Fujian in 1997, graduated from BFA with bachelor's and master's degrees. He has participated in the directing team of many film crews and has a lot of experience in advertising photography and directing shooting. He is committed to exploring the combination of social issues and commercial genre films. REST IN PEACE is his first short film.



### 剧情简介 / SYNOPSIS

一个家庭主妇 NPC 再也无法忍受玩家在自己的房子里肆意破坏，她决定反抗。

A housewife NPC can no longer tolerate the player's wanton destruction in her house, so she decides to rebel.

### 导演阐述 / DIRECTOR'S STATEMENT

有时候我会觉得我妈像 NPC 一样，每天坐着重复的事情。家庭和文化的规训像代码一样刻在她的大脑里。有时候我就会想，如果命运真的只是一段代码，当她突破了这段代码后，会不会过上另外一种人生……

Sometimes I feel like my mom is like an NPC, sitting there doing the same old things every day. The disciplines of family and culture are etched into her brain like code. Sometimes I wonder, if fate is really just a piece of code, if she breaks through it, will she live a different life...

# 生日快乐

## HAPPY BIRTHDAY

中国 | 2025 | 彩色 | 30 分钟 | 喜剧/犯罪  
China | 2025 | Color | 30min | Comedy/Crime

导演 | 宋宇、邱淳彬  
编剧 | 邱淳彬  
摄影指导 | 宋宇  
美术指导 | 李浩然  
声音指导 | 焦雅雯、于瀛溟  
制片主任 | 张曦月  
主演 | 何铁红、黄思瑞、梁浩敏

**G** 世界首映 WORLD PREMIERE



宋宇  
SONG YU

### 导演简介

导演、摄影指导。硕士毕业于北京电影学院摄影系电影摄影与制作方向。自 2018 年起即作为摄影指导拍摄多部知名品牌广告片与剧情片。多次参与电影摄影机，镜头的技术测试，也作为摄影指导拍摄多部剧情片，毕业联合作业，所拍摄影片入围多个国内外电影节并获奖；2024 年作为摄影师参与电视剧《曙光》拍摄。

### DIRECTOR'S BIOGRAPHY

SONG Yu holds a Master's degree in Cinematography and Production from the Department of Cinematography at Beijing Film Academy. Since 2018, he has served as Director of Photography for multiple acclaimed commercial campaigns for renowned brands and narrative films.

### 导演阐述 / DIRECTOR'S STATEMENT

本片通过在故事中构建出一对“伪父女”关系从而衍生出整个故事。剧本中的“父女”，并非是传统意义上的父女关系，而是在一个“绑架”的强情节下产生的紧密联系——一个在贫困中挣扎，下岗失业的中年父亲；一个曾生活优越，年轻且未经世事的女儿。故事中的人物虽然都有彼此的困境，但两者的生活环境、背景截然不同。两人因为一次事件而相遇，从而彼此治愈，相互理解。

This film unfolds a story through a 'pseudo-father-and-daughter' relationship. The 'father and daughter' are not bound by family but by a high-stakes kidnapping: a laid-off, impoverished middle-aged father and a young, inexperienced daughter from a privileged background. Though their hardships differ, an unexpected event brings them together, allowing them to heal each other and reach mutual understanding.



邱淳彬  
QIU CHUNBIN

### 导演简介

北京电影学院电影剧作专业硕士学历，导演，编剧。在校期间拍摄多部短片，长片剧本作品入围北京大学生电影节、北京电影学院文学系金宇奖等奖项。2024 年八月被长影集团聘请为签约编剧，同年参与腾讯视频网剧《即刻上场》担任导演助理。

### DIRECTOR'S BIOGRAPHY

QIU Chunbin, born in 1997, a director and screenwriter who holds a master's degree in Film Screenwriting from Beijing Film Academy. During his studies, he directed multiple short films, and his feature-length screenplay works were nominated for awards such as the Beijing College Student Film Festival and the Beijing Film Academy Literature Department Golden Character Award.

### 剧情介绍 / SYNOPSIS

下岗父亲李建国为取回欠款救自己病的儿子，铤而走险绑架欠款老板王宗才女儿王小萌以此作为要挟逼迫王宗才还钱，但王宗才仍旧不知所踪，众人踏上了找寻之路……

Laid-off father LI Jianguo, desperate to reclaim owed wages and save his critically ill son, kidnaps WANG Zongcai's daughter WANG Xiaomeng as leverage to extort repayment. Despite the threats, Zongcai remains missing, prompting a collective search mission to locate both the debtor and resolve the escalating crisis...



# 盛夏远行

## SUMMER VACATION

中国 | 2025 | 彩色 | 30 分钟 | 公路/悬疑/奇幻  
China | 2025 | Color | 30min | Road/Suspense/Fantasy

导演/编剧 | 吴雪飞  
摄影指导 | 刘维  
副导演/联合制片 | 成佳钰  
灯光指导 | 鞠昌建  
策划 | 郭雨璇  
声音指导 | 金泽坤  
制片 | 董丽  
配乐作曲 | 薄彩生  
主演 | 谈文莎  
剪辑指导 | 吴雪飞

**G** 世界首映 WORLD PREMIERE



吴雪飞  
WU XUEFEI

### 导演简介

青年导演、编剧，现居上海。

2015 年 -2022 年于中国美术学院电影学院学习，获得影视编导系学士、硕士学位；  
2019 年导演纪录电影《大满贯》入围广州国际纪录片节 Next Wave；2021 年导演短片  
电影《大桥》入围现在电影短片季；2023 年导演短片电影《蚯蚓俱乐部》入围 FIRST  
惊喜电影展磁场单元；2024 年导演纪录电影《乡村教师》入围中国纪录片学院奖。

### DIRECTOR'S BIOGRAPHY

WU Xuefei is a young director and screenwriter currently base in Shanghai. From 2015 to 2022, he studied at the Film Academy of China Academy of Art, obtaining a bachelor's and a master's degree in Film and Television Directing. In 2019, he directed the documentary film I AM A RUNNER, which was shortlisted for Next Wave at the Guangzhou International Documentary Film Festival. In 2021, the short film THE BRIDGE directed by him was shortlisted for the Now Film Short Season. In 2023, the short film THE EARTHWORM CLUB directed by him was shortlisted for the Magnet Unit of the FIRST Fantastic Film Festival. In 2024, the documentary film RURAL TEACHERS directed by him was shortlisted for the China Documentary Academy Award.



### 剧情简介 / SYNOPSIS

故事发生在中国贵州省的偏远县城。

本是悠闲惬意的盛夏时节，十四岁的少女小织因轻生的举动经历了一次濒死体验，在这趟意外的旅途中，她始终坚定前往数年前母亲离开时的车站。弥留之际，小织能否直面内心的恐惧，挣脱充满病态控制欲的亲情牢笼，填补童年时的缺憾？

The story takes place in a remote county in Guizhou Province, China.

It was a leisurely and pleasant midsummer season. Xiaozhi, a 14-year-old girl, experienced a near - death experience due to a suicide attempt. During this unexpected journey, she was determined to head towards the station where her mother left several years ago. On the verge of death, can Xiaozhi face her inner fears, break free from the cage of family affection filled with morbid possessiveness, and retrieve the regrets of her childhood?

### 导演阐述 / DIRECTOR'S STATEMENT

2023 年，当我在贵州铜仁拍摄纪录片时，有幸结识当地留守儿童。我意识到即使在信息发达的时代，他们因亲情缺失而留下的情感空缺仍难以弥补。这份触动让我渴望为他们做些什么。一年后，这份愿望愈发强烈，我写下了这个故事，希望贵州西南山区留守儿童因亲情缺失形成的复杂内心世界，能够再次走入公众视野。这是一部扎根现实的公路冒险童话，我将它献给中国乡村留守儿童，愿带给他们温暖与慰藉。

In 2023, while filming a documentary in Tongren, Guizhou, I befriended local left-behind children and saw the lasting impact of absent parental care. A year later, I wrote this story to reveal their complex inner world. This road-adventure fairy tale, rooted in reality, is dedicated to rural left-behind children, offering them warmth and comfort.

# 他者

## THE OTHER

中国 | 2024 | 彩色 | 11分钟 | 爱情/科幻/惊悚  
China | 2024 | Color | 11min | Romance/Sci-Fi/Thriller

导演/编剧 | 叶皓轩  
主演 | 朱延、冯泽  
制片 | 叶皓轩  
摄影指导 | 林伯聪  
美术指导 | 叶皓轩  
剪辑 | 叶皓轩  
执行制片 | 陆光依  
灯光师 | 张飞  
录音师 | 李阔  
造型 | 叶皓轩  
妆发 | 曾贝贝  
调色师 | 时文龙  
声音设计 | 阿泰

12 世界首映 WORLD PREMIERE



叶皓轩  
LONLEAF

### 导演简介

编剧、导演、制片人，作品聚焦于人性与人际关系，热衷编织带有黑色幽默与邪典元素

### DIRECTOR'S BIOGRAPHY

LonLeaf, a writer, director and producer, who loves weaving fables with black humor and elements of cult films to explore social issues that resonate with the public, specially the themes about humanity and relationship.



### 剧情简介 / SYNOPSIS

一对夫妻的关系即将崩坏之际，妻子仿佛变了个人，二人的关系似乎也得到缓和。可随着时间流逝，彼此又开始产生间隙，而妻子多变的人格和种种怪异举动更让丈夫心生猜疑。就在浪漫故事变成惊悚情节之际，原来真相又并非如所看到的那般……

A couple's relationship is about to collapse, then the wife seems to be a different person, and the relationship seems to have been eased. However, her changeable personality and various weird behaviors make him suspicious. As the romance turns into a thriller, it turns out that the truth is not as it seems...

### 导演阐述 / DIRECTOR'S STATEMENT

“爱，要求一个人有勇气消除自我，以便发现他者的存在。”韩炳哲在《爱欲之死》里的这句话如一记钟鸣，让我意识到建立亲密关系的障碍来源。在个人主义盛行的现代社会，人们似乎只希望从伴侣那里得到快乐，极力避免一切麻烦和付出。尤其在流行文化的影响下，大众心中的恋人形象愈加完美，爱情所附带的体验逐渐“商品化”，人们越来越无法欣赏身边真实人类之美并失去爱的能力。本作通过亲密关系的六个要素“了解、关心、相互依赖性、忠诚、相互一致性、信任”来暗喻一段关系逐渐走向终结。

'Love requires the courage to accept self-negation for the sake of discovering the other.' This quote from Byung-Chul Han's AGONIE DES EROS inspired me to explore why intimate relationships fail. In modern society, love is both idealized and commoditized, causing people to lose their ability to appreciate others. I depict the end of a relationship through six aspects: knowledge, care, interdependence, commitment, mutuality, and trust.



# 天！菩萨

## BLESSED ROAD OF SIN

中国/中国澳门 | 2025 | 彩色 | 28分钟 | 悬疑/奇幻/黑色  
China/Macao, China | 2025 | Color | 28min | Suspense/Fantasy/Film Noir

导演 | 万启航  
编剧 | 王南凯、万启航  
摄影指导 | 王炜、严伟毅  
美术指导 | 万军  
剪辑指导 | 饶国一、万启航

灯光师 | 杨建  
制片主任 | 李忠叶  
执行制片 | 冯宇威、熊文旒  
演员 | 赵山森、孙敬尧、彭伟、朱松、邹子骞、张霄、郭永翰

12 世界首映 WORLD PREMIERE



万 启航  
VICTOR MAN

### 导演简介

编剧、导演。1998 年生于贵州贵阳，澳门科技大学电影制作硕士。其创作深深植根于西南地域文化与民族叙事传统，擅长以作者性的影像语言和超现实意象，书写乡土社会中那些被遮蔽的故事。并兼具摄影与剪辑等多重实践维度，持续探索电影表达的当代边界。

### DIRECTOR'S BIOGRAPHY

Victor Man is a screenwriter and director born in 1998 in Guiyang, Guizhou, he holds an MFA in Film Production from the Macau University of Science and Technology. Passionate about portraying the extraordinary aspects of southwestern China's rural landscapes through distinctive visual language and narrative techniques, his work is deeply rooted in local ethnic cultures. He explores the expressive potential of marginalized native stories within contemporary cinematic discourse. With experience as a cinematographer and director on multiple film projects, he continues to push the boundaries of visual storytelling.



### 剧情简介 / SYNOPSIS

西南密林深处的一座村庄。面对突降的生态危机，村民借神抗争，却被迫与工厂主达成一桩“金身重修”的交易。仪式盛大举行，佛身渐覆金箔，而人心也在香火中悄然蜕变。信念与实利交织，救赎与妥协共存。当祈祷沦为生意，谁还在聆听土地真正的哀鸣？

In a remote village nestled in Southwest China, an ecological crisis prompts the villagers to resist in the name of faith. They are gradually drawn into a veiled transaction—the 'regilding of a sacred statue'. As the ceremony unfolds and the Buddha is covered in gold, human intentions quietly shift amidst the incense smoke. Where belief and profit intertwine, redemption borders on compromise. When prayer becomes business, whose voice remains unheard?

### 导演阐述 / DIRECTOR'S STATEMENT

《天！菩萨》深入贵州村寨，以水源污染为引，勾勒出一幅信仰、资本与权力彼此缠绕的地方图景。超现实梦境与雉戏仪式的交织，构建出“污染 - 信仰 - 权力”的视觉隐喻：溶洞暗河涌动的不再是清泉，祭祀空间沦为资本操控的剧场。影片借助手持摄影、4:3 画幅与方言叙事，逼近乡土真实的肌理与非职业演员的生命体验。根植于田野调查，本片意图以影像为刃，剖开现代化进程中人性与伦理的悄然变轨。

Set in a Guizhou village, the film uses a water pollution crisis to explore faith, capital, and power. Surreal dreams and Nuo rituals create a 'pollution-faith-power' allegory. Handheld cameras, 4:3 framing, and local dialects immerse viewers in rural life, revealing moral and human changes caused by modernization.

# 危笑之夜

## SIT-DOWN COMEDY

中国 | 2025 | 彩色 | 23分钟 | 悬疑/喜剧/黑色  
China | 2025 | Color | 23min | Suspense/Comedy/Film Noir

导演/编剧 | 王荣浩  
制片 | 黎敬华  
艺术指导 | 潘雨  
摄影指导 | 林坤威  
美术指导 | 汤嘉琪

灯光指导 | 谢玉龙  
声音指导 | 刘琪  
剪辑指导 | 周壹夫  
后期总监 | 高明一  
演员 | 丘嘉源、陈镇宇、李秀、裴家辉

12 世界首映 WORLD PREMIERE



王 荣浩  
IVERSON WANG

### 导演简介

毕业于北京电影学院导演系进修班，澳洲弗林德斯大学影视专业硕士。生活在北京、广州。擅长风格化影像，执导多部 TVC，剧情短片，纪录片，创意短片，品牌形象片，聚焦 AIGC 影像创作，粤语电影创作，脱口秀影像化创作。短片《危笑之夜》入围 2025 年爱奇艺先锋导演之夜，FIRST 惊喜电影展磁场单元，北京电影学院“学生导演奖”金羽奖单元及主竞赛单元。短片《Typing》曾提名 INDIE X Film 电影节最佳学生导演，入围第二十一届大学生电影节等。同时也是一位脱口秀演员，一位不会抽烟的导演。

### DIRECTOR'S BIOGRAPHY

Iverson Wang is a graduate of the Directing Program at the Beijing Film Academy, and Master of Screen and Media from Flinders University, Australia. He is currently based in Beijing and Guangzhou. He specializes in stylized visuals, with directing experience across TVCs, narrative shorts, documentaries, creative shorts, and brand films. His creative focus includes AIGC filmmaking, Cantonese-language cinema, and integrating stand-up comedy into film. His short film SIT-DOWN COMEDY is shortlisted The selection for the 2025 IQIYI Pioneer Director's Night, Selection of the FIRST MAGNET of FIRST Fantastic Film Festival, and Selection of Golden Feather Award (Student Director Award) section and the Main Competition at the Beijing Film Academy. He is also a stand-up comedian—and a film director who doesn't smoke.



### 剧情简介 / SYNOPSIS

一个脱口秀演员为了炸场假装残疾却陷入了要被炸掉双腿的局面。

A stand-up comedian fakes a disability to get laughs.

### 导演阐述 / DIRECTOR'S STATEMENT

作为导演和脱口秀演员，我始终在思考：能否用喜剧治疗悲剧，用脱口秀的笑声化解抑郁症的悲痛。虽然现实中的确有这种治疗组织，但“自嘲”本质上，是让身负伤痕之人撕开创口，博取他人一笑，这充满残酷。当下国内脱口秀迅速发展，也引发了不少舆论风波，“一切以笑为先”成为争议焦点。从来都是脱口秀反应社会问题，但很少在影像中反思脱口秀带来的问题。本片给出问题的答案是：笑从不是解药，故事才是；笑，只是打开故事的钥匙。

As a director and stand-up comedian, I question if comedy can heal tragedy. Humor often reopens wounds for laughs. In China, stand-up grows amid controversy. This film suggests laughter isn't the cure—story is, with humor serving only as the key to unlock it.

中国 | 2025 | 彩色 | 21分钟 | 喜剧/恐怖  
China | 2025 | Color | 21min | Comedy/Horror

导演   金花	物理特效   朱亦然
制片   兰宇明	监制   唐睿澤
编剧   一沙	演员   肖鼎臣、文颖倩、火树、李玫瑰
摄影指导   刘高超	道具师   蛋挞
剪辑   游侠	音乐   孟楠

18 世界首映 WORLD PREMIERE



金花  
JIN HUA

导演简介

曾经在互联网大厂打工十几年。现在全职做科幻、奇幻影视普及的自媒体。影视播客《黑水公园》创始人。喜马拉雅、小宇宙、苹果播客、网易云等各个播客平台的影视头部播客。全网超过百万订阅量，解读过将近千部相关作品。我非常热爱电影，也一直有一个梦想，能自己拍摄一部有时代特色的幻想类作品。最终我用这几年录播客挣的钱和认识的同好朋友们，拍摄了这部科幻惊悚短片《屋》。

DIRECTOR'S BIOGRAPHY

Jin Hua is the founder of the sci-fi and fantasy film podcast BLACKWATER PARK, a leading film podcast in the industry. He always being passionate about movies and dreamed of creating a fantasy work with distinct characteristics of its time. Over the past few years, he used the money earned from his podcast and teamed up with like-minded friends to shoot the sci-fi thriller short film THE HOUSE.



剧情简介 / SYNOPSIS

两个新手编剧进入一间所谓的鬼宅寻找恐怖片的创作灵感。虽然这间屋子看着并不恐怖。但随着时间的推移，两位编剧所讲到的恐怖元素不断在这间屋子周围出现。最终他们察觉到自己想到的恐怖元素会在屋子周围具象化。而他们刚刚想出来的那个融合了东西方各种恐怖元素的怪物，会以什么形态出现呢？

Two novice screenwriters enter a so-called haunted house in search of inspiration for a horror film. Although the house doesn't seem scary at first, as time passes, the horror elements they talk about keep appearing around it. Eventually, they realize that the horror elements they come up with can materialize around the house. And what form will the monster, which combines various Eastern and Western horror elements and they just thought of, take?

导演阐述 / DIRECTOR'S STATEMENT

本片通过超现实主义的手法，去表达了当代青年人的恐惧和焦虑。同时对于创作恐怖元素进行了解构和思考。最后就当今短视频时代下，过度保护主义对于影视文化的束缚和影响进行了恐怖又充满黑色幽默的反讽。

本片一大特色是没有使用电脑 CG 特效，片中出现的怪形和人体异化全部是真实物理特效和面部全覆盖的特效化妆。

本片最大亮点，我们创造了兼具了本土特色又具有时代烙印的恐怖元素造型。

This film employs surrealist techniques to explore contemporary youth fears and deconstruct horror. Without CG, grotesque shapes and body distortions are achieved with practical effects and makeup, creating locally rooted, timely horror elements that reflect the dark irony of overprotection in today's short-video era.

# 无路用

LOSER NO MORE

中国 | 2025 | 彩色 | 22分钟 | 喜剧/青春  
China | 2025 | Color | 22min | Comedy/Coming-of-age

导演/编剧 | 吴语尧  
制片 | 李小力  
摄影指导 | 谷守柱  
剪辑指导 | 麦波

声音指导 | 周巧蕾  
美术指导 | 杨景舒  
演员 | 郭炳峰、黄彦珩、李惟、  
连建兴、黄英杰、陈宇、王明辉

18



吴 语 尧  
WU YUYAO

### 导演简介

硕士毕业于北京电影学院文学系，博士就读于韩国东西大学电影系。曾任职于北京电视台、苏州电视台、光线传媒。电影作品《西伯利亚风云》（2017）《网络凶铃》（2017）《城南老街新事》（2021）《驱邪》（2023）等。电影剧本《两个》荣获第八届平遥国际影展创投山西项目奖，并入围第十五届北京国际电影节创投终审单元。目前任职于南海电影学院。

### DIRECTOR'S BIOGRAPHY

WU Yuyao obtained her master's degree from the Literature Department of Beijing Film Academy and is currently pursuing a doctoral degree in the Film Department of Dongseo University in South Korea. She has previously worked at Beijing Television, Suzhou Television, and Enlight Media. Her film works include SIBERIAN WINDS (2017), RING OF TERROR (2017), NEW STORIES OF THE OLD SOUTH STREET (2021), EXORCISM (2023), etc. Her screenplay TWO won the Shanxi Project Award Project in Promotion at the 8th Pingyao International Film Festival, and was shortlisted for the Project Pitches at the 15th Beijing International Film Festival. She currently work at Nanhai Film Academy.



### 剧情简介 / SYNOPSIS

阿飞与阿基是两个即将成年的闽南仔，他们中考失利、前途一片迷茫，精力旺盛却整日无所事事，总想搞点事情引起成年人的注意，挤进大人们的世界，青春期无处释放的荷尔蒙，又驱使他们对性产生无比的好奇。一次荒诞离谱的网购经历，让他们的生活陷入混乱。

A Fei and A Ji are two Minnan lads on the cusp of adulthood. Having failed the senior high school entrance examination, their future is clouded in uncertainty. Full of energy yet idle all day long, they are always eager to do something to catch adults' attention and squeeze their way into the adult world. Meanwhile, the restless hormones of adolescence, with no outlet for release, drive them to develop an overwhelming curiosity about sex. A ridiculous and absurd online shopping experience plunges their lives into chaos.

### 导演阐述 / DIRECTOR'S STATEMENT

短片讲述两个海岛少年阿飞与阿基的荒诞青春，他们中考失利、无所事事，处在精力最旺盛的年纪，对异性充满好奇，渴望挤进成人世界却被无视。考不上的高中、追不到的姑娘、去不起的按摩店、骑不到的大摩托、用不了的娃娃、维不了的权，最终解决问题的方式只能是内部消化——打一架，排解掉无处释放的荷尔蒙。在创作中，我摒弃了以往青春片常见的表面忧伤或痛感叙事，而是用青春性喜剧的类型叙事来解构县城少年的残酷青春。镜头追求粗砺破败感，保留闽南方言强化质感，借两个少年的空转人生，来呈现当下年轻个体的存在困境。

The short film follows two island teens, A Fei and A Ji, through their absurd youth. Failing the senior high entrance exam, they idle all day, curious about the opposite sex and eager to enter the adult world, yet constantly ignored. They can't attend their desired school, win their crush, or fulfill small desires. Using youth sex comedy, the film deconstructs small-town teens' harsh reality, employing rough visuals and Minnan dialect to reflect their aimless lives and the existential dilemmas faced by young people today.



# 捉交替

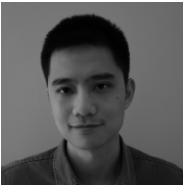
## CATCHING ALTERNATIVE

中国 / 中国香港 | 2025 | 彩色&黑白 | 15分钟 | 奇幻  
China/Hong Kong, China | 2025 | Color/B&W | 15min | Fantasy

监制 | 高思雅、邓丽盈  
编剧/导演 | 陈筠  
演员 | 吕方家、宋东旭、闾三元、  
张轶静、李松柏、陈育新、袁园  
制片人 | 杨琦  
摄影指导 | 王栾

美术指导 | 陈无无  
声音设计 | 白雪滢  
作曲 | 林强  
艺术顾问 | 陈花现  
执行导演 | 田佳航  
联合制片人 | 李逸凡

12 世界首映 WORLD PREMIERE



陈筠  
CHEN YUN

### 导演简介

在北京工作的编剧导演，毕业于香港大学和北京电影学院。他的首部电影短片《台风来之前》在都灵国际电影节首映并在多个国际电影节展露头角。同时，他也是 HAF Film Lab, FIRST 训练营，金鸡青年短片季和亚洲电影大奖国际电影创作营的入选成员。

### DIRECTOR'S BIOGRAPHY

Chen Yun is a writer and director based in Beijing. He graduated from the University of Hong Kong and Beijing Film Academy. His first short film BEFORE THE TYPHOON COMES premiered at Torino Film Festival and several international film festivals. He is a selected member in HAF Film Lab, FIRST Training Camp, Golden Rooster Awards Short Film Season and Asian Film Awards Academy IFC.



### 剧情介绍 / SYNOPSIS

查家少年郑捷从江中救人，并且竭力对抗水鬼捉交替的迷信。可在诡异的现实面前，他的内心逐步发生动摇。

Tanka youth ZHENG Jie rescues people from the river and fights against the superstition of water ghost catching alternative. But going through creepy reality, he gradually changes his mind.

### 导演阐述 / DIRECTOR'S STATEMENT

这个故事来自于导演的家庭历史和创伤。导演本人是闽南九龙江上查家人的后代，拍摄出了一个带有浓郁地域色彩的讲述人性抉择的故事。查家人的内心纠葛，水上生活的生理反应，社群中的神婆以及传说中的水鬼，共同交织出九龙江上的奇景。

The story originates from my family's history of trauma. I am a descendant of the Tanka people from the Minnan region of China. The internal entanglements of the Tanka people, their physiological responses to life on the water, the witches in the boat community, and the mysterious water ghosts come together to create a spectacle on the Jiulong River.

# 竹蜻蜓单元

## FIRST HOPSTER

日本造梦大师今敏曾如此看待动画艺术：动画的价值，在于想象出真人电影做不出来的东西。从现实的观察点开始，动画与纯粹的幻想交融，崩坏物理空间，柔软固化的介质，在类型创作的领域塑造新的形态，以轻盈之姿脱离规则带来的真实束缚。

2025 年，FIRST 惊喜电影展首度开设动画短片/剧集竞赛单元「竹蜻蜓单元」，以奇幻道具“竹蜻蜓”为意象，助力兼具语法创新与世界视野的动画创作力量，呈现具备想象力、创造力的当代中国动画的广阔图景，真正实现动画的在地实验、产业对话与跨域生长。

本年度竹蜻蜓单元收录16部华语动画短片，经由手绘的细腻线条，定格动画的巧思匠心，与三维技术的无限拓展，它们转译亲密关系与私人叙事、荒诞迷思与记忆历史，编织进公共议题之中。

天真依旧，幻梦长留；叶片旋转，光影永存。竹蜻蜓单元期待动画不断赋予生命以拟态，放大感官的能量，建构出独特而自由的视觉语法。

As Kon Satoshi remarked, the significance of animation lies in its ability to render what live action cannot. Through drawing and framing, animation reorganizes perception—revising physical laws, collapsing time and space, and recomposing reality into new modes of movement. It is not a reflection of the world but a means of generating new worlds.

FIRST HOPSTER, the competition section for animation shorts and series, supports works that combine formal innovation with a global outlook, while advancing animation as both local experiment and transdisciplinary practice.

This year's 16 selections demonstrate the aesthetic and technical multiplicity of animation: from hand-drawn detail to stop-motion craftsmanship, from mythological reconstruction to allegories of nature and survival, and intimate narratives of daily life. Together, they articulate animation as an independent artistic language — one that expands perception precisely where the notion of reality imposes its limits.



奖项  
AWARDS



表彰一部兼具鲜明的作者风格和卓越的艺术表现力的作品，奖项以艺术性、创新性和技术性为评判标准，关注作品对动画语言的独特诠释、叙事手法的突破性探索，以及制作工艺的精湛呈现。

Awarded to an animated short film that combines a distinctive auteur style with outstanding artistic expression, evaluated on artistic merit, innovation, and technical excellence, with attention to its unique interpretation of animation language, breakthrough narrative techniques, and exceptional craftsmanship.



您的动画短片在角色设计的多重维度上具有突破性创新，在视觉独创性和动作调  
度，发散着丰沛的艺术感染力。

Awarded to an animated short film that demonstrates breakthrough innovation in character design, animation performance, and motion, with attention to visual originality, fluidity of movement, and the artistic impact of its characters.



表彰一部在动画技术领域具有实验精神与突破性价值的创作，鼓励作者对动画媒介本体和前沿技法的创新探索，关注技术革新为动画艺术带来的全新可能性。

Awarded to an animated short film that embodies experimental spirit and breakthrough value, encouraging innovative exploration of the medium and cutting-edge techniques, with emphasis on the new possibilities technological innovation brings to the art of animation.



获奖影片由现场观众观影后投票产生，表彰兼具市场潜力与观众认可度的动画短  
片一部。

Awarded to an animated short film selected by audience vote, recognizing its combination of market potential and popular appeal.

竹蜻蜓评审团  
FIRST HOPSTER JURY



艾 胜英  
AI SHENGYING

教授、硕士生导师、动画制片人，现任中国传媒大学动画与数字艺术学院动画系主任、北京漫画学会副会长、国产电视剧统一标识设计负责人。长期主持动画专业建设与教学工作，指导学生作品多次荣获 法国昂西动画节、日本东京动画节、美国安妮奖、韩国富川动画节等国内外顶级动画大奖。

他深度参与业界创作，核心创作了北京奥运及残奥吉祥物宣传片，监制AI动画《致亲爱的自己》，联合制片动画电影《狼魂少女》，并制片科幻动画《吉星探险队》。其作品屡获金鹰奖、北京国际电影节AIGC单元最佳影片、威尼斯AI电影节首奖等荣誉。他还担任多项国内重要动画赛事评委，与行业头部企业联系紧密，享有广泛声誉。

Ai Shengying is a Professor, Master's Supervisor, and Animation Producer. He currently serves as the Director of the Animation Department at the School of Animation and Digital Arts, Communication University of China, Vice President of the Beijing Cartoon Association, and Lead Designer of the unified on-screen identity system for domestic television dramas. He has long been responsible for the development and teaching of animation programs, guiding student works to win top awards at international festivals such as Annecy International Animation Film Festival, Tokyo Anime Award Festival, Annie Awards, and Bucheon International Animation Festival. Deeply engaged in industry creation, he was a key artist behind the promotional animations for the Beijing Olympic and Paralympic mascots, supervised the AI-animated short DEAR SELF, co-produced the animated feature WOLF SOUL GIRL, and produced the sci-fi animation series LUCKY STAR ADVENTURE TEAM. His works have been honored with awards including the Golden Eagle Award, Best AIGC Film and Animation at the Beijing International Film Festival, and the top prize at the Venice AI Film Festival. He also serves as a judge for several major Chinese animation competitions and maintains close ties with leading industry enterprises, enjoying a strong reputation.



陈 廖宇  
CHEN LIAOYU

北京电影学院教授、动画导演。主要作品包括担任总导演的动画短片集《中国奇谭》系列，担任监制和艺术总监的动画电影《浪浪山小妖怪》，担任编剧和导演的动画电影《吃货宇宙》等。作品获得过包括五个一工程奖、白玉兰奖，萨格勒布电影节等多个国内外奖项。以观点犀利、坚持创新著称。同时长期致力于挖掘培养新人，积累了丰富的经验，是一位资深行业专家。

CHEN Liao Yu is a Professor at the Beijing Film Academy and an animation director. His major works include serving as chief director of the animated short anthology YAO – CHINESE FOLKTALES, supervising producer and art director of the animated feature NOBODY, and screenwriter and director of the animated film FOODIVERSE, among others. His productions have received numerous domestic and international awards, including the Five-One Project Award, Magnolia Award, and Zagreb Film Festival Award. Renowned for his incisive perspectives and persistent innovation, he has long been dedicated to discovering and nurturing new talent, solidifying his reputation as an experienced and authoritative figure in the industry.



王 竞  
WANG JING

光线彩条屋影业CEO，监制、制片人、编剧。代表作：《哪吒之魔童闹海》《深海》  
《茶啊二中》等。

WANG Jing, President & CEO of Light Chaser Animation Pictures, Executive Producer, Producer, and  
Screenwriter. Representative works: NEZHA 2, DEEP SEA, and OH MY SCHOOL!.

**FIRST**  
XTXIXIXI SCRIPT  
AWARD  
“西习喜戏”剧本奖  
2025

“西习喜戏”剧本奖  
由西虹市影业赞助  
XTXIXIXI SCRIPT AWARD  
PRESENTED BY SLINKY TOWN

西习喜戏——“西”虹市影业助创作者们一起潜心研“习”，  
创造更多“喜”剧好“戏”。

Xī Xī Xī Xī ——With the support of Slinky Town Pictures, this  
initiative invites creators to delve into focused xī (study and  
practice), and bring to life more xǐ xǐ (joyful comedies and  
brilliant performances).

好戏邮箱：  
xixixixi@slinkytown.cn

西虹市电影  
SLINKY TOWN PICTURES

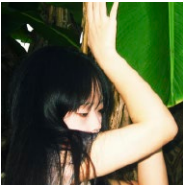
# 阿依古丽

AYGULI

中国 | 2025 | 彩色 | 3 分钟 | 奇幻  
China | 2025 | Color | 3min | Fantasy

导演 | 石小倩  
编剧 | 石小倩、徐誉宁、游若萱、黄佳凝、黄睿  
角色设计 | 石小倩、徐誉宁  
场景设计/绘制 | 石小倩、徐誉宁、游若萱  
分镜设计/动画 | 石小倩、徐誉宁、游若萱、黄佳凝、陆泓妃  
描线/上色 | 石小倩、徐誉宁、游若萱、黄佳凝、陆泓妃  
合成/特效 | 徐誉宁、游若萱、黄佳凝  
美术/标题设计 | 石小倩  
作曲/音效设计/混音 | 王文灿  
指导老师 | 乔晶晶、王昊

**G** 世界首映 WORLD PREMIERE



石 小倩  
SHI XIAOQIAN

### 导演简介

中国美术学院动画与游戏学院动画系 22 级本科生。

### DIRECTOR'S BIOGRAPHY

SHI Xiaoqian, a sophomore majoring in Animation at the School of Animation and Game Design, China Academy of Art.



### 剧情简介 / SYNOPSIS

短片主要围绕新疆龟兹石窟中的壁画展开，少女阿依古丽在夜晚入睡后，奶奶传给她的手镯在夜光下化作白鸟飞了出去，阿依古丽跟随着白鸟进入了石窟中，不知不觉间进入了幻想的世界，见到了壁画中的乌麦女神，萨博，佛陀，西域商队和丝绸女神…

The short film mainly revolves around the murals in the Kucha Caves of Xinjiang. After falling asleep at night, the bracelet passed down to the young girl Aiguli by her grandmother turns into a white bird under the moonlight and flies away. Aiguli follows the white bird into the cave and, without realizing it, enters a world of fantasy, where she meets the goddess Wumai, Sabo, Buddha, the Western Regions' merchant caravans, and the goddess of silk...

### 导演阐述 / DIRECTOR'S STATEMENT

在整体故事上，以新疆龟兹石窟及其描绘的神话故事出发，生动展现了壁画世界的奇妙和新疆本土文化的美丽，同时包含了两代人之间关于传承的一种情感关系。在画面呈现上，本片采用了两种不同的绘画风格，在区分现实与幻想的同时也丰富了整部短片的画面效果，片中的元素和花纹大多出自于新疆本土的传统文艺作品，既有创新又有传承。在配乐上，我们采用了新疆的本土乐器，在表现壁画世界的神秘感的同时体现了新疆的风情。

The story begins at the Kucha Grottoes in Xinjiang, drawing from its mythological murals to reveal cultural beauty and an inheritance bond between two generations. Two painting styles distinguish reality and fantasy while enriching visuals, with elements inspired by traditional Xinjiang art. Local instruments further evoke the mystery of murals and embody regional customs, blending innovation with heritage.

中国 | 2024 | 彩色 | 6分钟 | 奇幻  
China | 2024 | Color | 6min | Fantasy

导演 | 张文丽  
指导老师 | 韩晖  
音乐 | 邵益

 亚洲首映 ASIA PREMIERE



张 文 丽  
ZHANG WENLI

导演简介

1999 年 11 月 16 日出生于辽宁沈阳，2017 年 -2021 年中国美术学院公共空间艺术系，  
2022 年 -2025 年中国美术学院动画系，现工作生活于杭州。

DIRECTOR'S BIOGRAPHY

ZHANG Wenli, born on November 16, 1999, in Shenyang, Liaoning, China. From 2017 to 2021, she studied at the Department of Public Space Art, China Academy of Art. From 2022 to 2025, studied at the Department of Animation, China Academy of Art, now lives and works in Hangzhou.



剧情简介 / SYNOPSIS

一只降生在废弃环形走廊的小蝴蝶，历经困难，终于找到最爱的花朵。

The story of a little butterfly who is born in an abandoned circular corridor and who, against all odds, finally finds her favourite flower.

导演阐述 / DIRECTOR'S STATEMENT

小蝴蝶追寻花朵的路，代价惨痛，但那一刻对于真正美好的凝视，便足以照亮短暂的一生。

The little butterfly's pursuit of the flower came at a painful cost, yet that momentary gaze upon true beauty was enough to illuminate its brief lifetime.



# 家庭晚餐

## FAMILY DINNER

美国/中国 | 2025 | 彩色 | 4分钟 | 喜剧/家庭  
US/China | 2025 | Color | 4min | Comedy/Melodrama

导演/制片/编剧/动画 | 于华艺  
音乐/音效 | Kanoa Takamizawa-Ichiyanagi  
配音演员 | Emily Gin, Lauren Kong



于 华艺  
YU HUAYI

### 导演简介

加州艺术学院角色动画专业大四学生。她喜欢创作带有淡淡幽默感的动画，并用简洁的形状和转场来讲述故事。

### DIRECTOR'S BIOGRAPHY

YU Huayi is a BFA4 Character Animation student at CalArts. She makes still and moving images inspired by shapes that seem to tell stories, blending playful animation transitions with subtly humorous characters.

### 剧情简介 / SYNOPSIS

妈妈姐姐妹妹的晚餐。  
Mom and sisters enjoy the dinner.

### 导演阐述 / DIRECTOR'S STATEMENT

今天的晚餐从一片西红柿开始。  
Tonight, dinner starts with a slice of tomato.



# 金城驾校

## JINCHENG DRIVING SCHOOL

中国 | 2025 | 彩色 | 9分钟 | 喜剧  
China | 2025 | Color | 9min | Comedy

导演/编剧 | 焦炳豪  
指导教师 | 李佳佳  
分镜设计/角色设计 | 焦炳豪  
场景设计 | 焦炳豪 贺江飞

声音制作 | 林倩如  
配音演员 | 沈燕、张国良、焦炳豪、  
林倩如、黄梓宸、周之晗

**G** 世界首映 WORLD PREMIERE



焦 炳豪  
JIAO BINGHAO

### 导演简介

独立动画导演，本科毕业于中国美术学院，动画系，在校期间获得 2024 年国家奖学金、动画短片《金城驾校》获得中国美术学院 2025 毕业创作暨林风眠创作金奖，作品收藏于中国美术学院美术馆。

### DIRECTOR'S BIOGRAPHY

JIAO Binghao graduated with a bachelor's degree from the Animation Department at the China Academy of Art. During his time at university, he won the 2024 National Scholarship, the Three Good Students award, and the Outstanding Member of the Year award. His animated short film JINCHENG DRIVING SCHOOL won the China Academy of Art 2025 Graduation Creation and Lin Fengmian Creation Gold Award. His work is held in the collection of the China Academy of Art Art Museum.



### 剧情简介 / SYNOPSIS

一部以驾校日常练习作为叙事载体的动画短片，通过生活化的场景和细腻的角色互动，展现了平凡生活中的温情与冲突。影片围绕五位性格迥异的角色展开：临近退休的驾校索教练，渴望自驾游的退休女性王秀芳，内向的社畜宋婷婷，以及志存高远的职校双胞胎兄弟“红绿灯”。故事以一次科目三练习为主线，在城郊公路的练习中穿插了运猪车事故、汽车抛锚等突发事件，并最终落脚于索教练与儿子（火车司机）的隐晦情感联结。

JINCHENG DRIVING SCHOOL is an animated short that uses daily driving practice as its narrative frame. Through lifelike scenes and subtle character interactions, it depicts both warmth and conflict in ordinary life. Centered on a three-subject exercise, the story weaves in unexpected events - such as pig transport accidents and suburban car breakdowns - and culminates in the quiet emotional connection between Coach SUO and his train driver son.

### 导演阐述 / DIRECTOR'S STATEMENT

故事以驾考为背景改编而成，展现了南方小城驾校群像故事，以五位性格迥异，个性鲜明的角色构成，每位角色都有着极具代表性的个人经历，相聚在几平米的小车里面，故事开始在车上，也结束在车上，车上的人各自有着自己事情，一些列的“事故”让教练的心事逐渐的浮出水面。落脚于親子间亲情隐晦的联结，与含蓄的表达。

This film takes the director's personal experience of taking the driver's license as the background of the story creation. The purpose is to show the character group image of the driving test. The story takes place in a small southern town with subject three as the main line, with real scenes, delicate character description and character interaction, interspersed with some small episodes, and finally smoothly transitions to the emotional connection between the driving school coach and the son.

中国 | 2025 | 彩色&黑白 | 8分钟 | 喜剧  
China | 2025 | Color/B&W | 8min | Comedy/Thriller/Film Noir

导演/后期合成 | 边杨阳  
联合导演 | 郑印轩、王翎卉、  
杨欣怡  
编剧/动画 | 边杨阳、郑印轩、  
王翎卉、杨欣怡  
分镜/角色/场景 | 边杨阳、  
郑印轩、王翎卉、杨欣怡

拟音师 | 边杨阳、郑印轩、王翎卉、  
杨欣怡、谢丽会  
声音制作 | 边杨阳、裴昊远  
字体设计 | 郑印轩  
指导教师 | 李佳佳

**12** 世界首映 WORLD PREMIERE



**边 杨阳**  
BIANG YANGYANG

**导演简介**

中国美术学院动画毕业生。

**DIRECTOR'S BIOGRAPHY**

BIANG Yangyang is a graduate of Animation from China Academy of Art.



**剧情简介 / SYNOPSIS**

一条孤独的蚯蚓在决定上吊自杀后却意外收获爱情，在甜美的蜜月时刻又遭遇从天而降的祸端；一群蜉蝣正在欢乐地庆祝婚礼，殊不知意外将随着礼乐的高潮来临……片中包含 8 个围绕 cut 关键词展开的动物故事，每个故事相对独立又有一定关联，在剧情上都以无厘头的喜剧开篇，又都以突如其来的悲剧结束。世界本就如此荒谬，笑一笑又何妨呢？

A lonely earthworm finds unexpected love after deciding to hang itself, only to have disaster fall from the sky during its sweet honeymoon; a group of ticks joyfully celebrates a wedding, unaware that catastrophe will strike at the climax of the celebration music...The film contains eight animal stories revolving around the keyword 'cut'. Each tale is relatively independent yet interconnected, all beginning as absurd comedies and ending with sudden tragedy. The world is absurd like this - why not just laugh?

**导演阐述 / DIRECTOR'S STATEMENT**

制作这部片子的初衷是想做一部荒谬好笑同时又充斥暴力的黑色喜剧，一部荒诞如小品的短片，用来盛放一些奇思妙想，死亡与无意义。我希望这部动画短片能呈现血腥暴力与滑稽幽默的双重感官刺激，没有刻意放置一个深刻的立意，但每一个笑点中都可能潜藏隐喻和彩蛋，在感官刺激结束之后也许会留下一些思考，但最重要的还是观影那一刻笑出声来的体验。

The original intention behind making this film was to create an absurd yet funny, violence-filled dark comedy - an animated short as surreal as a sketch, containing wild imagination, death, and meaninglessness. It aims to deliver both bloody impact and comic humor. Not seeking profundity, each joke may still hide metaphors or Easter eggs. After the shock fades, it might spark reflection, but above all, the goal is laughter in the moment.

黎明彼岸  
ROXANNE

中国 | 2025 | 彩色 | 13 分钟 | 科幻 / 惊悚 / 灾难  
China | 2025 | Color | 13min | Sci-Fi/Thriller/Disaster

导演 / 编剧   陈旭东	剪辑指导   陈旭东
制片   陈旭东	动画   吴政辰、张镇江、陈旭东、曹泽亮
执行导演   吴政辰	道具   陈旭东、潘嘉嗣、陈芷薇、吴政辰、曹泽亮、张镇江
摄影指导   许英杰	
美术指导   陈旭东	



陈 旭东  
CHEN XUDONG

导演简介

2019 年本科毕业于中国美术学院影视与动画学院动画专业。2020-2022 年加入润物定格动画工作室，参与制作情景喜剧《霞鸣客栈》联想定格广告，《五行山》第五人格游戏剪纸定格广告短片，以及黑神话新春贺岁短片《兔哥惊魂记》。2025 年 6 月硕士研究生毕业于中国美术学院动画与游戏学院动画专业。

DIRECTOR'S BIOGRAPHY

CHEN Xudong graduated with a Bachelor of Animation from the School of Film and Animation, China Academy of Art, in 2019. From 2020 to 2022, he joined Realwood Studio and participated in the production of the sitcom XIAMING KE ZHAN, Lenovo's stop-motion commercial JOURNEY TO HOPE, the stop-motion paper cutout commercial for the game IDENTITY, and the Chinese New Year short film RABBIT BROTHER'S ADVENTURE FOR BLACK MYTH: WUKONG. In June 2025, he completed his Master of Animation at the School of Animation and Games, China Academy of Art.



剧情简介 / SYNOPSIS

一个关于生存、记忆与命运的故事。在荒凉的末日世界中，一个年轻男孩怀揣着一段模糊不清的记忆，孤身驾驶着一艘大船，踏上了一段前往未知之地的冒险之旅。在途中，他不仅要面对突如其来的危险、未知生物的生死考验，还将逐渐深入记忆深处，揭开自己命运的谜团。

It tells a story about survival, memory and fate. In a desolate post-apocalyptic world, a young boy, with a vague memory in his heart, sets off alone in a large ship on an adventure to an unknown land. On the way, he will not only have to confront sudden dangers and the life-and-death tests of unknown creatures, but also gradually delve into the depths of his memory, uncovering the mysteries of his own fate.

导演阐述 / DIRECTOR'S STATEMENT

《黎明彼岸》的创作主题包括人类与怪物的哲学冲突、主角在封闭环境中与未知怪物的斗争与求生、复古特摄质感的重现，以及在现有国产恐怖题材的叙事中探索怪兽类型片的可能方向。影片特色在于以人偶定格动画为主要形式，力图再现特摄片中怪物惊悚的打斗质感，并通过定格动画的独特表现方式，为观众营造兼具恐怖氛围与视觉冲击的观影体验。

The theme of ROXANNE includes the philosophical conflict between humans and monsters, the protagonist's struggle to survive against unknown creatures in a closed environment, the re-creation of a retro special effects aesthetic, and exploring the direction of monster films within the framework of domestic horror narratives. The film uses stop-motion puppet animation as its main technique, aiming to recreate the thrilling monster battles of special effects films and to deliver the visual impact of a horror experience through the unique possibilities of stop-motion animation.

# 两端

## DIPOLAR BIPOLAR

日本 | 2025 | 彩色 | 8分钟 | 奇幻  
Japan | 2025 | Color | 8min | Fantasy

导演 | 李全锴  
音效 | 蔡小雅、宋佳雨、张晨茜  
音乐 | 马伟然



李全锴  
LI QUANKAI

### 导演简介

1998年4月18日生于福建省。本科毕业于福州大学厦门工艺美术学院数字媒体艺术系。硕士毕业于东京造形大学设计专业。一个独立动画创作者。

### DIRECTOR'S BIOGRAPHY

Li Quankai was born on 18 April 1998 in Fujian Province. He received his undergraduate degree in Digital Media Art from the Xiamen Academy of Arts and Design at Fuzhou University. He graduated from Tokyo Zokei University with a Master's degree in Design. He is an independent animation creator.

### 剧情简介 / SYNOPSIS

我的脑袋里，有一只猫，有一只狗，还有一堆石头。

Inside my head, there's a cat, a dog, and a pile of rocks.

### 导演阐述 / DIRECTOR'S STATEMENT

作品的标题是“DIPOLAR BIPOLAR”，意思是“两个极端”，象征着狂躁抑郁症的两个极端。故事讲述了我脑海中的许多石头、一只猫和一条狗。狗经常出现在白天，而猫则出现在晚上。在这两个生活在我脑海中的实体中，猫的出现总是让我精神萎靡，并引发各种不良情绪。因此，比起猫，我更喜欢狗。我曾试着缩减夜晚的时间，把更多的时间留给狗，但这导致了更加困难的局面。

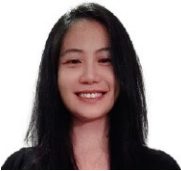
The title of the piece, 'DIPOLAR BIPOLAR' means 'two extremes' and symbolizes the two extremes of manic depression. The story is about the many rocks in my head and a cat and a dog. The dog appears during the day, and the cat appears at night. Of these two entities living in my mind, the cat's presence always leaves me mentally drained and triggers all sorts of negative feelings. Therefore, I prefer dogs to cats. I have tried to shorten the nights and spend more time with the dogs, but this has led to an even more difficult situation.



# 猫行东方之 0324

中国 | 2024 | 彩色 | 18分钟 | 动作/武侠/奇幻  
China | 2024 | Color | 18min | Action/Martial Arts/Fantasy

导演 | 向蔚雯  
监制 | 成伟芳  
编剧 | 向蔚雯、应勋、齐晓东、成伟芳  
制片 | 陈琪  
分镜 | 齐晓东  
美术 | 向蔚雯、黄沛之、武蓉、胡雨捷  
动画 | 向蔚雯、寿建伍、潘姝辰、  
曾垂龙、刘序凯、屠少明、吴政辰、  
孟婷秀  
制作 | 吴悠、武志强、莫凯丽、  
邹岳成、韩承哲、张心愉、梁婉珊、  
张艺晨、周美辰、李可然、马琰雪  
三维 | 帅佳伟  
二维 | 武蓉、王焱焱  
剪辑合成 | 胡冬祥  
后期特效 | 胡冬祥、陈亮、高垒  
灯光 | 陈乙  
作曲/声音设计 | tonetonet



向蔚雯  
XIANG WEIWEN

### 导演简介

生于 1993 年 4 月 25 日。杭州蒸汽工场动画师与动画导演。从事定格动画拍摄近 8 年。

### DIRECTOR'S BIOGRAPHY

XIANG Weiwen was born on 25 April 1993. She is an animator and animation director at Hangzhou Steamworks Creative Co., Ltd., with almost eight years' experience in stop-motion animation.



### 剧情简介 / SYNOPSIS

一个关于自然世界与机械世界对抗的故事，机械世界主人公机器猫 0324，在即将报废的生命最后阶段，被自然界战士猫妖引领和启迪，顿悟了自己对自然生命的赞叹与向往，最终牺牲了自己，成全了自然世界的胜利的故事。表现了要寻找真实的自己，并忠于自己的理想与爱的思想主题。

0324 is the story about the confrontation between the natural world and the mechanical world. The protagonist of the mechanical world is 0324, a robotic cat. In the final stage of its life, when it is about to be scrapped, it is guided and inspired by a cat demon, a warrior from the natural world. It suddenly realizes its admiration and yearning for natural life, and finally sacrifices itself to contribute to the victory of the natural world. The story conveys the thematic idea of seeking one's true self and being loyal to one's ideals and love.

### 导演阐述 / DIRECTOR'S STATEMENT

机器猫 0324 在使用寿命的最后阶段觉醒自我意志，并在自然界战士猫妖的启发下，以自己的方式实践理想与爱。猫妖与 0324 分别代表我内心的两个世界：猫妖的野性与倔强体现最原始的生命冲动，0324 则反映在广阔世界面前的渺小与空茫。生命中擦肩而过的瞬间，情感无需厮守却成永恒。当意识到彼此在生命中的分量，剩下的往往是遗憾与惆怅。倘若心中有爱，能否接受生命也是自由的，任它来去？或许 0324 的选择就是一种答案。

In the final stage of its service life, Robotic Cat 0324 awakens to its own will. Inspired by the Cat Demon, a warrior from the natural world, it practices its ideals and love in its unique way. The Cat Demon and 0324 respectively represent two inner worlds within me. The wild and unyielding strength of the Cat Demon embodies the most primitive life impulse in my heart, while 0324 is more like the sense of insignificance and emptiness I feel when facing the vast world.

# 猫行东方之屋檐之上

## ABOVE THE EAVES

中国 | 2024 | 彩色 | 21分钟 | 喜剧/动作  
China | 2024 | Color | 21min | Comedy/Action

导演 | 马子东  
监制 | 成伟芳  
执行导演 | 叶子龙  
编剧 | 张晓旭、甘霖、马子东  
制片 | 尹秀慧  
技术总监 | 叶子龙  
艺术总监 | 黄勇  
美术 | 邵逸、周坤滔、李陶、  
马子东、金涵、王宗尧  
分镜 | 刘周、马子东、叶子龙、白木  
三维 | 叶子龙、张冰卓、帅佳伟

动画 | 孟婷秀、胡雨婕、叶子龙、  
屠少明、吴政辰、李美玲、徐婉婷  
制作 | 韦永恒、沈涵雯、叶子龙、  
武志强、周美辰、张心愉、吴悠、  
张艺晨、梁婉珊、胡雨婕、陈豪  
剪辑 | 马子东、史泰龙  
灯光 | 陈乙  
声音 | 武扬、于瀛浩、吴嘉锐  
后期特效/合成 | 陈逸辰、陈睿、  
何尤金



马子东  
MA ZIDONG

### 导演简介

生于 1997 年 9 月 24 日。北京电影学院动画专业本硕，北京电影学院动画博士在读。

### DIRECTOR'S BIOGRAPHY

Ma Zidong was born on 24 September 1997. He received his Bachelor's and Master's degrees in Animation from the Beijing Film Academy, where he is currently studying for a PhD in the same subject.

### 剧情简介 / SYNOPSIS

影片讲述瓦猫诺诺是屋主家屋顶的镇宅小仙。一个阴雨天，他与来屋檐下捣乱的小黑猫漫漫结识，两猫在屋顶打闹玩耍，相互陪伴，友谊日渐深厚。一日，诺诺惊奇的发现自己的宿敌“煞”竟然就是昔日的好伙伴漫漫！面对友谊与责任的艰难抉择，诺诺毅然决定全力与漫漫一战……

The film tells the story of Nuonuo, a roof guardian immortal of a household who takes the form of a tile cat (a traditional Chinese decorative figurine often placed on roofs to ward off evil). On a rainy day, Nuonuo meets Manman, a little black cat that comes to cause trouble under the eaves. The two cats play and frolic on the roof, accompanying each other, and their friendship grows deeper day by day. One day, Nuonuo is shocked to discover that his archenemy 'Sha' (a term referring to evil spirits in traditional Chinese culture) is actually Manman, his former good friend! Faced with the difficult choice between friendship and responsibility, Nuonuo resolutely decides to fight Manman with all his strength...

### 导演阐述 / DIRECTOR'S STATEMENT

《屋檐之上》是一部 20 分钟的定格动画，圆了我一直以来想要制作 20 分钟左右的定格动画短片的愿望。故事灵感来自云南瓦猫的传说，没有复杂的故事，突出了动画的表演，也算挑战了定格动画的一种极限。

ABOVE THE EAVES is a 20-minute stop-motion animation that fulfills my long-held wish of creating a stop-motion short film of around 20 minutes. The story is inspired by the legend of Yunnan's tile cats (traditional Chinese decorative figurines placed on roofs to ward off evil). It has no complicated plot; instead, it highlights the animation's performance, and can also be regarded as a challenge to one of the limits of stop-motion animation.



生活是精神病患的诗  
LIFE IS THE POEM BY PSYCHOPATHS

中国/日本 | 2024 | 彩色 | 6分钟 | 悬疑/实验  
China/Japan | 2024 | Color | 6min | Suspense/Experiment

导演 | 杨源深  
制片 | 梁绮雯  
声音制作 | 刘辰、杨源深  
混音 | 刘辰  
摄影 | 杨源深、冯卫强

声音出演 | 冯灿喜、杨源深  
声音来源 | 無料効果音、初片素材  
英语字幕 | 杨源深、王安超  
指导教员 | 木船园子

18 中国首映 CHINA PREMIERE



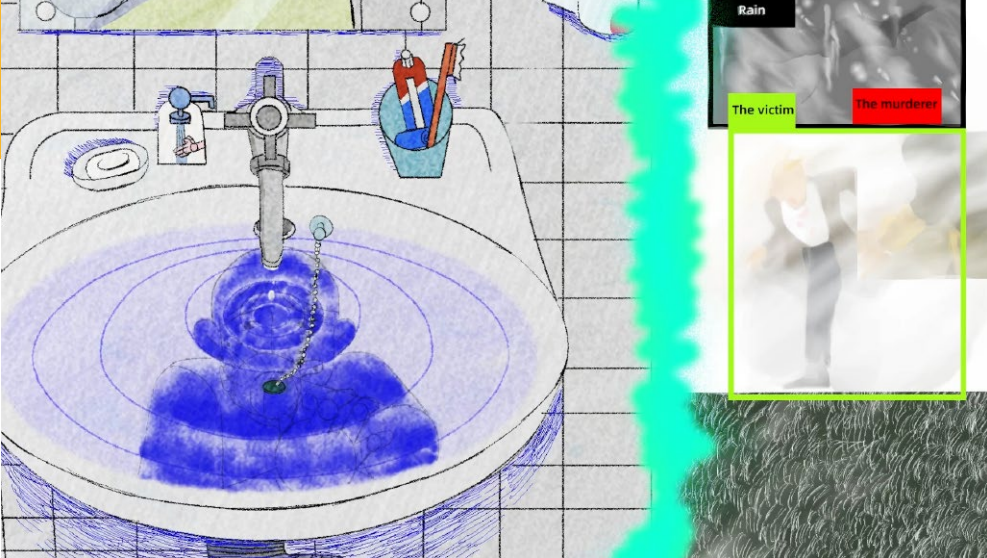
杨 源深  
YANG YUANSHEN

导演简介

1996年10月24日出生于山西省太原市。本科毕业于浙江传媒学院动画系。2024年研究生毕业于东京工艺大学动画研究领域。国际动画协会青年会员。

DIRECTOR'S BIOGRAPHY

Yang Yuanshen (ILlition) was born in Shanxi Province, China, in 1996. He graduated from the Communication University of Zhejiang. He is currently a graduate student at Tokyo Polytechnic University in Japan. He is an ASIFA-Junior member.



剧情简介 / SYNOPSIS

一个雨夜，主人公目睹了一场杀人案。他赶忙报警，但好巧不巧手机没电了。在等待电池充电的过程中，他的记忆悄悄地发生了变化……

One rainy night, a man is murdered in a park and the protagonist witnesses it. He immediately calls the police, but his cell phone battery runs out. As he waits for the battery to recharge, his memory changes...

导演阐述 / DIRECTOR'S STATEMENT

本片是我的研究生毕业设计。因此它与我的研究论文自是相辅相成的。我的研究课题是《从与蒙太奇的关联性中探索动画表现虚假记忆的可能性》。通过研究发现了爱森斯坦蒙太奇理论中对观众认知的影响中与“记忆再构成”的联系，随后制作了这部影片。本片创作目的是想通过作品探讨记忆是否完全可以被信赖。此外作品题目灵感来源于乐队“纵贯线”的《亡命之徒》的歌词。意在表现一种被默认合理的荒诞生活。

This film is my graduate project and complements my research thesis: Exploring the Possibility of False Memory Representation in Animation from the Correlation with Montage. I created the film after discovering connections between Eisenstein's montage theory and memory reconstruction in how viewers perceive events. The film investigates whether memory can be trusted. Its title is inspired by the lyrics of 'Desperado' by Chinese band SUPERBAND, whose words, though seemingly sensible, reveal life's absurdity - an idea that perfectly matches the film's mood.

# 是妈妈呀

IT'S ME, IT'S MOM

中国 | 2025 | 彩色&黑白 | 9分钟 | 家庭/奇幻  
China | 2025 | Color/B&W | 9min | Melodrama/Fantasy

导演   潘奕铮	上色   潘奕铮、王子杨、石恺伊、
编剧/分镜/动画   潘奕铮、	杨瑀瑶、邓宇悦、曲芳霄
王子杨、李佳诺	声音设计   张晨茜、徐子淳
角色设计   王子杨	作曲   张晨茜
场景设计/字体设计   李佳诺	混音   许子淳
画外音   边杨阳、沈燕	后期合成   潘奕铮
	指导老师   李佳佳

**12** 国际首映 INTERNATIONAL PREMIERE



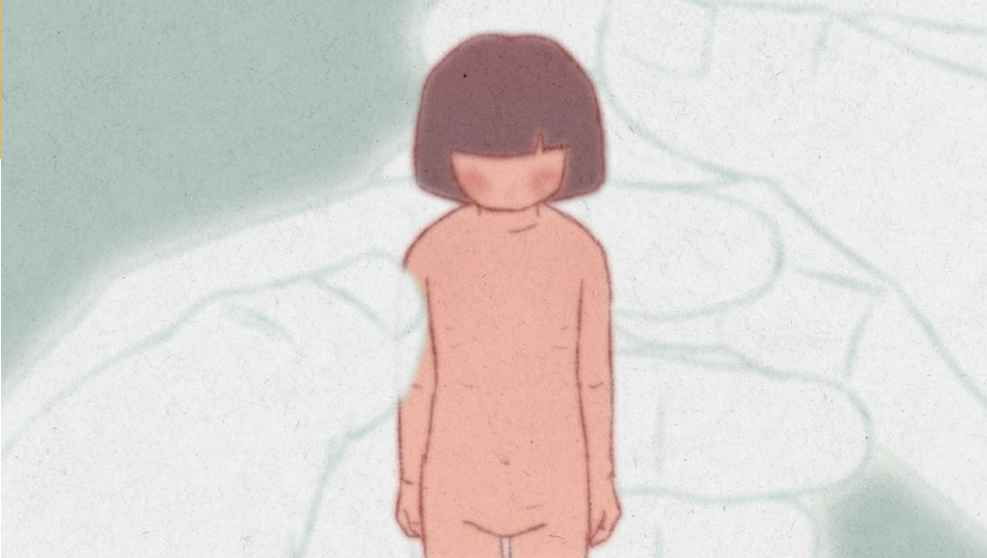
**潘 奕 铮**  
PAN YIZHENG

### 导演简介

就读于中国美术学院。

### DIRECTOR'S BIOGRAPHY

PAN Yizheng is a student at the China Academy of Art.



### 剧情简介 / SYNOPSIS

短片以母女关系切入，女儿与母亲争吵后赌气离家。坐在摩天轮上时不料暴雨来临被困其中。女儿幻想出对面坐着另一个和她长相一样的母亲，在高空回忆起和她的点滴。

The film is centered on the mother-daughter relationship. The daughter left home in anger after arguing with her mother. She sat on the ferris wheel, but a storm hit, and she was trapped in the ferris wheel. The daughter imagined a woman sitting across from her, and that woman who was exactly like her was her mother. From high above, she recalled fragments of life with her mother. She saw the symbiotic relationship between them and the inescapable pain within herself.

### 导演阐述 / DIRECTOR'S STATEMENT

在成长的过程中，我们继承着来自母亲的一部分。这部分体现在外在模样上，更根植于内心的行为模式中。我们无法选择母亲赋予我们的是什么，血脉里沿袭的是爱却也带着刺痛。时代和环境让我们产生隔阂，但母女关系不会被轻易打破，我们伤害着彼此却又共同生长着。最终我们不得不正视对方，用最朴实的爱包裹住伤害。

Throughout our growth, we inherit from our mothers, reflected in appearance and deeply in behavior. We cannot choose these gifts. Love carried in the blood can also be painful. Time and environment create distance, yet the mother-daughter bond persists. Even through mutual hurt, we grow together. In the end, we face each other, enveloping the pain with the simplest form of love.

# 我不在的明天

WON'T BE HERE

中国 | 2025 | 彩色 | 16 分钟 | 青春 / 奇幻 / 实验  
China | 2025 | Color | 16min | Coming-of-Age/Fantasy/Experiment

导演 | 谭家立、朱皓源  
剪辑 | 朱皓源  
编剧 | 谭家立、朱皓源、曹溯、  
魏铭志  
美术指导 | 谭家立  
声音 | 刘杨  
监制 | 朱皓源  
音乐 | 谭家立  
制片 | 曹溯

**12** 中国首映 CHINA PREMIERE



**谭家立**  
TAN JIALI

### 导演简介

动画导演，插画师，平面设计师，2024 年毕业于中国传媒大学。过往作品《我不在的明天》入围昂西国际动画电影节，并且获得 XPPen 特别奖，《某一天房间中你和我》曾入选费那奇动画周。

### DIRECTOR'S BIOGRAPHY

TAN Jiali is an animation director, illustrator, and graphic designer who graduated from the Communication University of China in 2024. His latest film WON'T BE HERE won the XPPen Special Award at the Annecy International Animation Film Festival. His previous work ONE DAY IN THE ROOM: YOU AND ME was an official selection of Feinaki Beijing Animation Week 2024.

### 导演阐述 / DIRECTOR'S STATEMENT

以一个人的突然失踪为创作的起始点进行延伸，构想了她生活中三个不同的关系者，在她离开之后的生活，展现与她有关的三位人物在不同时间维度下的情感链接。影像与声音分别承担“现实”与“回忆”的叙述维度，构建出一种错位交叠的时间结构，存在亦或是不存在的错位交错。

Taking a person's sudden disappearance as the creative starting point, the work extends from this premise to envision the lives of three individuals connected to her after she vanishes. It depicts these three figures across different temporal dimensions, revealing their lingering emotional threads to the missing person. The visuals and audio respectively shoulder the narrative dimensions of 'reality' and 'memory', constructing a disjointed and overlapping temporal structure: a dislocated interweaving of presence and absence.



**朱皓源**  
ZHU HAORYUAN

### 导演简介

2002 年出生于湖北省黄冈市，2024 年毕业于中国传媒大学，已执导两部动画短片。其中，联合执导的毕业作品《我不在的明天》（2025）入围昂西国际动画电影节，并荣获 XPPen 特别奖。

### DIRECTOR'S BIOGRAPHY

ZHU Haoyuan was born in Huanggang, Hubei Province in 2002. Graduated from Communication University of China in 2024 and has directed two animated short films. Among them, the co-directed graduation work WON'T BE HERE was shortlisted for the Annecy Animation Festival and won the XPPen Special Award.

### 剧情简介 / SYNOPSIS

她的失踪始于某一天的清晨，在台风来临前的机场，我们搞错了行李箱。在那之后，我们的生活依然这样继续着。

Her disappearance began in the early hours of one morning. We took the wrong suitcase at the airport before the typhoon hit. After that, her life and ours have continued like this.

# 我的心脏曾狠狠地跳动过

## MY HEART BEATED

中国 | 2024 | 彩色&黑白 | 7分钟 | 家庭  
China | 2024 | Color/B&W | 7min | Melodrama

导演/编剧/制片 | 林娴婷  
原创乐曲 | 吴瑞瀚  
音效 | 金泽坤



林 娴婷  
LIN XIANTING

### 导演简介

1998 年出生于中国浙江，2024 年硕士研究生毕业于中国美术学院，擅长儿童插画与二维动画，独立动画人，现生活工作于上海市。

### DIRECTOR'S BIOGRAPHY

LIN Xianting was born in 1998 in Wen Zhou City, China. He has a Master's degree from the China Academy of Art and works as an indie animator in Shanghai.



### 剧情简介 / SYNOPSIS

一场大火突如其来，比灾难更痛苦的是周遭的冷漠，肉体的躯壳早已在暗中安排了你人生的道路，如果世界上的“颜色”没有高低贵贱，如果每个灵魂都值得被尊重，生如芥子，心藏须弥，必将在心中开出花来。在挫折与误解中，一颗小小的心脏依旧如火花般正在努力地跳动着。

A fire came suddenly, more devastating than the calamity itself, is the apathy surrounding us, the shell of the flesh has long arranged the way of your life in the dark. If the world's 'color' is not high and noble, if every soul deserves to be respected, born like mustard, the heart must be hidden in the heart, and it will blossom. In frustration and misunderstanding, a small heart is still beating as a flame. Flesh-shells mapped your path in the dark. If the world's color holds no grace, if souls deserve respect - born mustard-seed small-hearts hidden deep must still bloom: through cracks, fireflowers claim their truth where life persists.

### 导演阐述 / DIRECTOR'S STATEMENT

这部动画短片是我学生时期的第一部独立作品，以彩铅绘本的手绘质感构建质朴又怪诞的视觉基调，象征生活表面的和谐与荒诞，并揭示潜藏的阶级矛盾。故事围绕一个白毛小孩的成长遭遇展开，细致的角色与场景设计展现了不同阶层的差异与对立。主角渴望平等与尊重，却不断陷入困境。影片结局采用开放式处理，不明确主人公是否抵达理想世界，寓意现实的复杂与不确定，借此引发观众对阶级隔阂与社会公平的思考。

This animated short, my first independent work as a student, uses the style of hand-drawn colored pencils to explore invisible class discrimination. The rustic yet surreal visual tone symbolizes surface harmony and absurdity while exposing deeper conflicts. The story follows a white-haired child whose formative experiences reveal hidden class divides. Yearning for equality yet facing hardship, the protagonist embodies both struggle and hope. With an open ending, the film leaves whether a utopian world exists unanswered, inviting viewers to reflect on class, fairness, and the complexity of reality.



# 野性动物

## WILD ANIMAL

中国 / 美国 | 2024 | 彩色 | 13 分钟 | 家庭 / 奇幻  
China/US | 2024 | Color | 13min | Melodrama/Fantasy

导演 | 吕天韵  
制片 | 吴晓雯  
音效 | 陆璐、Kevin Remy  
音乐 | 楼长  
演员 | 吕天泽、吕亚冬、Kevin Remy



吕 天韵  
LYU TIANYUN

### 导演简介

一位独立动画导演。拥有多年的动画制作经验，盖了 2D 动画、定格动画、真人与实拍结合、MV、投影动画等领域。喜欢探索创作动画的方式，热衷于研究如何将各种艺术风格转化为流畅的二维动画。短片曾在欧洲，北美，亚洲等多个知名电影节上放映。凭借对讲故事的热情，从不畏惧探索新的方式来赋予她的角色生命。

### DIRECTOR'S BIOGRAPHY

LYU Tianyun is an independent director who brings a fresh perspective to the world of animation. In her spare time, she experiments with various animation techniques, such as direct animation, cut-out animation and hand-drawn animation, and is interested in learning how to translate different artistic styles into smooth 2D animation. Her films have been screened at film festivals around the world. Passionate about storytelling, LYU is always exploring new ways to bring her characters to life.



### 剧情简介 / SYNOPSIS

严酷残忍的大自然不会怜悯任何生物；为了生存，他们可以抛弃情感。然而，即便在这样的条件下，爱与牺牲依然存在。

在蒙古的荒野中，一个猎人的继承人，  
与他的父亲，难言状。  
善良之心，葬在大自然的力量中，  
一段爱的绝歌，在荒野的战斗中唱响

The harsh and cruel nature shows no mercy to any creature; for survival, they may abandon emotions. Yet even under such conditions, love and sacrifice still endure.

In the Mongolian wilds, a hunter's heir,  
With his father, a bond so rare.  
Kindness within, midst nature's might,  
A tale of love, in the wild's wild fight.

### 导演阐述 / DIRECTOR'S STATEMENT

人类总爱幻想自己能改变自然，甚至期待野性的生灵会对我们报以温情——但这不过是故事的粉饰。真实的自然里，没有无缘无故的善意，只有生存的本能。

Humans always fantasize about conquering nature and even expect wild creatures to show us tenderness - but this is nothing more than a sugarcoated story. In the real natural world, there is no unconditional kindness, only the instinct for survival.

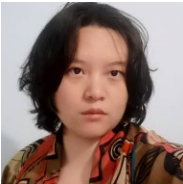
# 一首被掐断的歌

## A TRUNCATED SONG

中国 | 2025 | 彩色 | 6 分钟 | 传记 / 战争 / 历史  
China | 2025 | Color | 6min | Biography/War/History

导演 / 原画 / 场景 / 后期 | 董正江涵  
上色 | 董正江涵、陈昱苇  
音乐 | zuho  
指导教师 | 雷磊  
特别鸣谢 | Racado、皎皎

**12** 中国首映 CHINA PREMIERE



**董 正江涵**  
DONG ZHENGJIANGHAN

### 导演简介

导演就读于清华大学美术学院动画专业，热爱电影和拉丁美洲历史文化与艺术。其在互联网平台运营自媒体，做自由插画师，主要进行插图和同人作品绘制以及动画创作。

### DIRECTOR'S BIOGRAPHY

The director studied at the Academy of Arts & Design, Tsinghua University, majoring in Animation. She has a passion for films, Latin American history, culture, and art. She also runs self-media accounts on internet platforms, working as a freelance illustrator and content creator, primarily focusing on illustrations, fan art, and animation projects.



### 剧情简介 / SYNOPSIS

改编自维克多·哈拉传记及奥斯瓦尔多·瓜亚萨明的艺术作品，讲述智利民谣歌手维克多·哈拉在 1973 年政变中被囚于圣地亚哥体育场的经历。他目睹军政府的审讯与屠杀，仍以诗歌抗争，写下他最后一首未完成的歌以控诉法西斯暴行。不久后他遇害，这首未完成的歌成为他最后的证词，其抗争精神永存。

This film is adapted from the biography of Víctor Jara and the artworks of Oswaldo Guayasamín. It tells the story of widely-acclaimed Chilean folk singer Víctor Jara, who was imprisoned in the Estadio Chile during the 1973 coup. There he witnessed interrogations and massacres carried out by the military junta, yet continued to resist through his poetry, composing his final, unfinished song as a condemnation of fascist atrocities. Shortly after, he was killed. This unfinished song became his last testimony, and his spirit of resistance lives on forever.

### 导演阐述 / DIRECTOR'S STATEMENT

这是一部关于“以歌声对抗暴力”的短片，创作初心是为了向我最敬爱的智利音乐家致敬。当我看到瓜亚萨明为智利政变创作的艺术《血泪》的时候，就决定采用他风格，他的作品如同维克多的歌曲一样，是拉丁美洲反抗独裁、帝国主义和殖民主义的声音。

This is a short film about 'resisting violence with song,' created as a tribute to the Chilean musician I admire the deepest. When I first saw Guayasamín's work LÁGRIMAS DE SANGRE, inspired by the Chilean coup, I decided to adopt his visual style. His works, much like Victor's music, embody the voice of Latin America in its struggle against dictatorship, imperialism, and colonialism.



中间棒  
IN BETWEEN

中国 | 2025 | 彩色 | 6 分钟 | 传记 / 战争 / 历史  
China | 2025 | Color | 6min | Biography/War/History

导演 / 美术 | 秦龙  
编剧 | 陈洁



秦 龙  
QIN LONG

导演简介

中国美协会员，广州市电影家协会会员，清华大学美术学院本科，清华大学美术学院交叉学科硕士，清华大学美术学院设计学博士，研究方向为动画思维与创作、沉浸式体验。2014 年任教于北京林业大学艺术设计学院数字媒体专业，现为广州美术学院视觉艺术设计学院动画专业专任教师。作品曾多次获得或入选包括全国美展、韩国首尔 SICAF 动画节、日本亚洲数字艺术节、德国汉堡动画节等国际奖项或比赛。作品受邀参加四国邀请展（韩国）、法国 ANNECY 动画节等活动。

DIRECTOR'S BIOGRAPHY

QIN Long is a member of the China Artists Association and the Guangzhou Film Association, and holds a Ph.D. in Design Studies. His research focuses on Animation Thinking & Creation and Immersive Experiences. He received his BFA from the Academy of Arts & Design, Tsinghua University, his MA in Interdisciplinary Studies from the same academy, and his PhD in Design Studies also from Tsinghua University. Since 2014, he has served as a faculty member at the School of Art and Design, Beijing Forestry University, specializing in Digital Media. He is currently a full-time instructor in the Animation Program at the School of Visual Art Design, Guangzhou Academy of Fine Arts. His works have been selected for or received awards at the National Fine Arts Exhibitions, Seoul International Cartoon & Animation Festival, Asian Digital Arts Festival, Hamburg Animation Festival, invited exhibitions in four countries (South Korea), and the Annecy International Animated Film Festival.



剧情简介 / SYNOPSIS

本片灵感源自钟叔河与周作人的书信往来，以 " 黑暗中的炬火 " 为意象，致敬历史长河里那些默默照亮文明的普通人。影片通过体育竞技中未获奖牌的运动员群像，展现那些从未驻足聚光灯下却至关重要的 " 传递者 "。这些在黑暗中奔跑的身影，作为中间传递光明的一棒，他们的价值应当被铭记。我们生而平凡，生命漫长且短暂，正是这些前人将平凡孕育出非凡，用默默的坚守与传递，给予了后来者 " 愿为险而战 " 的勇气。这是一部关于文明传承与生命勇气的作品，致敬所有在历史暗夜中传递光明的平凡人，让每一份坚守都不被辜负，每一束微光都不被遗忘。

The work is inspired by the letters of Mr. ZHONG Shuhe and Mr. ZHOU Zuoren, and uses the hidden torch in the darkness to reflect the ordinary people who once illuminated civilization. Everything is extraordinary. Just like those athletes who never stopped under the spotlight and failed to win medals, they are equally worthy of respect and commemoration as the baton that passes the light in the middle. Moreover, we are born ordinary, and our lives are long and short. Those who once nurtured extraordinary ordinary gave future generations the courage to fight for danger.

导演阐述 / DIRECTOR'S STATEMENT

本片旨在探讨平凡人的不平凡。影片采用三维动画技法模拟泥塑和定格动画效果。通过泥土的意向——生命源自尘埃，最终又重归尘土，隐喻文明由无数个体的聚合与消散筑就。动画借体育展现未被铭记的传递者。黑暗的视觉设计突显普通人的雕塑感与存在感，又暗示无尽黑暗。作品致敬黑暗中传递火种的平凡人，给予后人愿为险而战的勇气。

This film aims to explore the extraordinary within the ordinary. Utilizing 3D animation techniques to emulate the texture of claymation and stop-motion effects, it conveys meaning through the symbolism of clay - life originates from the gathering of dust and ultimately returns to it. This metaphor reflects how human civilization is built upon cycles of accumulation, dispersion, and reaccumulation by countless individuals. By drawing on sports, one of humanity's most primal forms of expression, the animation highlights unsung carriers of the torch. The work transcends sports, honoring ordinary people who pass on the flame and inspiring courage to face danger.



# 拼图单元

## FIRST JIGSAW

当我们凝望一块拼图，往往无法想象它最终成品的模样。只有短长相偕，聚点成面，将一片片斑斓的色块相互缀连，才能共同绵延多元的惊喜画卷。

同样，若只关注某一种类型、题材和风格，我们亦难洞察创作生态的全貌。在类型创作这片无疆旷野之上，创作者和观众皆需要不断的找寻、比较和判断，才能将自身准确定位于市场和影史的广袤图景之中。

「拼图单元」是 FIRST 惊喜电影展的非竞赛展映单元，呈现本年度优点鲜明、兼具类型特质和作者属性的作品，旨在拓展观察视野，定位类型创作的坐标系，以捕捉青年电影人“进行时”的创作姿态，共筑“未完成”的创作景观。

每一块拼图都是不可或缺的，正如每一部作品都回应着观众对于丰富题材和个性审美的期待。12 部棱角锐利的类型短片，其中既有制作纯熟、工艺完备的叙事篇章，也有简洁灵动、创意无穷的趣味影像。透过导演们不同的身份和创作经历，我们看到了 12 块“拼图”所能延展出的无尽潜能，也看到了令人期待的新的方向。

When looking at a jigsaw puzzle, it's difficult to imagine what the final picture will be. Only by connecting the pieces and blending colors and patterns can the full, vibrant image be revealed.

Similarly, focusing on just one genre, theme, or style may obscure the larger view of the creative landscape. In the expansive field of genre creation, both creators and audiences must continuously explore, compare, and evaluate to accurately understand their place within the broader market and film history.

FIRST JIGSAW is a non-competitive program featuring films that stand out this year for their distinctive qualities and blend of genre characteristics with authorial attributes. The aim is to broaden perspectives, enhance the understanding of genre creation, and capture the dynamic creativity of emerging filmmakers, contributing to an "unfinished" creative landscape.

Each jigsaw puzzle piece is essential, just as each film in this program meets the audience's expectations for diverse themes and unique aesthetics. This year, FIRST JIGSAW will showcase 12 sharp-edged genre short films, including both well-crafted narratives and inventive, dynamic visuals. Through the diverse backgrounds and experiences of the directors, this section highlights the endless potential of these jigsaw pieces and reveals exciting new directions.

# 被冻住了呀，那天的海

## HIDING IN THE BUBBLE

中国 | 2025 | 彩色 | 29 分钟 | 青春  
China | 2025 | Color | 29min | Coming-of-age

导演/编剧 | 王许灵  
剪辑指导 | 陈佳伶  
制片 | 林沛均、林一丹  
声音指导 | 陈净岚、吴佩芸  
演员 | 贺美琦、晏云璟  
美术指导 | 李竹卿  
摄影指导 | 石晓琪

**G** 世界首映 WORLD PREMIERE



王 许灵  
WANG XULING

### 导演简介

本科毕业于北京电影学院管理学院制片专业，现研究生就读于北京电影学院导演系。出生在福建小县城的海边，擅长写大海与女孩的故事。

### DIRECTOR'S BIOGRAPHY

WANG Xuling graduated from the Production Department of the School of Management at Beijing Film Academy with a bachelor's degree, and currently pursuing her graduate studies in the Directing Department of Beijing Film Academy. Born by the seaside in a small county town in Fujian, skilled at writing stories about the sea and girls.



### 剧情简介 / SYNOPSIS

17 岁的小葵在海边的一个县城长大，她成绩优异，喜欢追少女偶像，街道里的所有人都知道她有一个最好的朋友叫蔷薇，是一个从城里转学回来的数学天才。没有恋爱，没有手机，只有地理杂志和大电视机的十七岁，一场“极光”偷偷降临在这个县城里。面对日复一日的生活，街道里永远熟悉的脸，这望不到尽头的海和一眼就能望到头的人生啊，到底能从五年高考三年模拟的数学题里解出答案吗？女孩坐在破旧的渔船上幻想，如果能把这艘船修好，或许我们就可以离开这里了。

Xiaokui, a 17-year-old girl raised in a small coastal town, is an excellent student who loves girl group idols. Everyone in the town knew her close bond with Qiangwei, a mathematical genius who had transferred back from the city. Her adolescence was devoid of romance or smartphones, filled instead with geography magazines and a large television. Then, an 'aurora' of change quietly descended upon this small town. Facing the daily monotony of life, with the ever-familiar faces in the town and the endless ocean stretching to the horizon, she wondered if answers could truly be found in the math problems of relentless exam preparation. Sitting on a weathered fishing boat, the girl fantasized that if they could repair it, perhaps they could finally escape this place.

### 导演阐述 / DIRECTOR'S STATEMENT

我和主角小葵一样，住在海边的小县城。县城娱乐匮乏，但有海。我们常去堤坝唱歌、吹风。一次，朋友说远处海滩有极光，妈妈说那是鱿鱼灯，但我们还是去了，半夜放烟花，追逐、呐喊，许下长大后的愿望。我许愿离开县城去北京上学。后来，大家的人生并未因那晚改变。小镇女孩一生都在出走，而小镇女孩一生摆脱不了的底色是耻感，是青春期不敢表达爱、性、野心。故事里的蔷薇是我的天才好友的缩影，她聪明大胆，会带着我做一些出格的事，借这样一个形象来表达女性之间复杂的感情。

Like the protagonist Xiaokui, I live in a small coastal county with limited entertainment but the sea. We often went to the dam to sing and enjoy the breeze. Once, a friend claimed there was an aurora on a distant beach; my mother said it was a squid light, but we went anyway. We set off fireworks at night, chasing and shouting, making wishes for the future. I wished to leave for Beijing. The rose in the story represents my talented, bold friend, who took me on extraordinary adventures, reflecting the complex emotions between women.

# 电子梦境

## ELECTRIC DREAM

中国 | 2025 | 彩色 | 25分钟 | 科幻  
China | 2025 | Color | 25min | Sci-Fi

导演/编剧 | 欧阳瑞崙  
制片人 | 黄小瑞  
摄影指导 | 刘畅  
美术指导 | 皮宇轩、刘济宽  
灯光指导 | 杜雨轩  
声音指导 | 武杨

剪辑指导 | 翁凌云  
视效指导 | 张泽辰、王翰海  
造型指导 | 鲁子凡  
配乐 | 孙瑞  
指导老师 | 李伟、李全胜

**G** 世界首映 WORLD PREMIERE



欧阳 瑞崙  
OUYANG RUIYIN

### 导演简介

1998 年出生于四川成都，现居北京。中国传媒大学戏剧影视学院博士在读，硕士毕业于北京电影学院摄影系。作品曾入围釜山、平遥、FIRST 等多个知名电影节展，并作为摄影指导入选第 19 届 FIRST 训练营。

### DIRECTOR'S BIOGRAPHY

OUYANG Ruiyin is a Chinese filmmaker and cinematographer born in Chengdu in 1998, currently based in Beijing. As a Professional Doctorate candidate in Film Production at Communication University of China's School of Theater, Film & Television and an MFA graduate in Cinematography from Beijing Film Academy, his award-winning works have been officially selected by prestigious festivals including Busan, Pingyao, FIRST, and the 19th FIRST International Film Festival Training Camp.



### 剧情简介 / SYNOPSIS

志军日复一日地在生物供电所从事着发电员的工作，即不断地通过噩梦来发电。几乎每一天他都会梦见自己因为各种各样的疏忽导致儿子的死亡。现实里他不断地通过各种方式忏悔自己的罪过，但是在梦中这种反复的折磨又在逐渐的瓦解他的精神世界。

Zhijun works day after day as a power generator at the bioelectric power plant, producing electricity by enduring nightmares. Nearly every day, he dreams of causing his son's death through various acts of negligence. In reality, he constantly atones for his sins in countless ways, but in his dreams, this relentless torment gradually erodes his mental world.

### 导演阐述 / DIRECTOR'S STATEMENT

这是一则关于记忆、愧疚与自我放逐的寓言。它不追问对错，只是安静地凝视一个人在现实与虚幻之间的摇摆。

It's a parable about memory, guilt, and self-exile. It doesn't interrogate right or wrong, but simply observes with quiet intensity a man's oscillation between reality and illusion.



叠罗汉  
PILE ON

中国 | 2025 | 彩色 | 30 分钟 | 家庭 / 悬疑  
China | 2025 | Color | 30min | Melodrama/Suspense

导演 / 编剧 | 胡鹿  
监制 | 梅峰  
摄影 | 郭达明  
剪辑 | 金星宇  
美术 | 崔曜琛  
声音 | 张耘翰、冯彦茗  
演员 | 王峻霆、安迪、姚铎、徐一明、薛皓阳、祝子安、李思允、谭博

18 世界首映 WORLD PREMIERE



胡鹿  
HU LU

导演简介

成长于中国辽宁沈阳，2024 年毕业于北京电影学院导演系。电影导演、编剧、剪辑。其作品风格具有明显的东北元素。擅长用幽默荒诞的叙事隐喻人类复杂的动物性，并以此建构独特的影像世界，在残酷现实主义风格中自成一格。

DIRECTOR'S BIOGRAPHY

HU Lu comes from Shenyang, Liaoning, and graduated from the Directing Department of Beijing Film Academy in 2024. He is a film director, screenwriter, and editor, specializing in depicting the primal instincts of human nature, crafting an independent style rooted in brutal realism.



剧情简介 / SYNOPSIS

这是一个充满隐喻的故事。20 世纪 90 年代，下岗潮笼罩下的中国东北城市沈阳。在铁西区的一处家属院里，10 岁的小胡虎趁着父母去参加同事婚礼，叫来了小伙伴们来家里玩耍。他们穿上大人的衣服，学着成人的模样喝酒，说脏话，看成人影片，肆无忌惮地打闹，上演着成人世界的欲望、嫉妒、愤怒与疯狂。他们疯狂的行为逐渐叠加，最终失控，演变成一场荒诞的悲剧。当惊魂未定的小胡虎“逃”到婚礼现场，他才发现，原来成人的世界里依然重复着欲望、嫉妒、愤怒与疯狂……

This is a story rich in metaphor. Set in 1990s Shenyang amid mass layoffs, the film follows 10-year-old HU Xiaohu in a workers' compound in Tiexi District. When his parents attend a colleague's wedding, he gathers friends at home. They dress in adult clothes, mimic grown-up behaviors—drinking, swearing, watching forbidden films—indulging their curiosity. Their games unknowingly reenact adult desires, jealousy, anger, and madness, escalating into a surreal tragedy. Fleeing the chaos, Xiaohu reaches the wedding and realizes the children's acts echo the same emotions and outbursts found in the adult world...

导演阐述 / DIRECTOR'S STATEMENT

《叠罗汉》的创作源于对我童年经历的一次失控经历的深刻反思。那场意外看似偶然，却似乎暗含着某种必然——在中国东北的特殊年代，集体主义的热潮与个人命运的沉浮相互交织，构成了一代人独特的生命底色。那些记忆如同冬日里的霜花，悄然凝结在每个人的生命里，塑造着我们的认知与选择。

孩子在懵懂无知的岁月里，往往离动物性的本能更近。他们的世界尚未被社会的规则完全驯化，天真与残忍、好奇与破坏，往往只在一念之间。这种原始的冲动，在特定的环境下，可能会以意想不到的方式爆发。影片试图探讨的，正是这种潜藏在纯真表象下的复杂性。

The creation of PILE ON stems from reflecting on a childhood moment that spiraled out of control. What seemed accidental now feels inevitable - within Northeast China's transitional era, where collectivism and individual destinies intertwined. Memories quietly settled like winter frost, shaping perceptions and choices. Children, in unguarded years, remain close to primal instincts, where innocence and cruelty, curiosity and destruction exist on a fragile threshold. In certain environments, these impulses can erupt unexpectedly. The film explores the hidden complexity beneath childhood's surface, where naivety harbors far deeper intricacies.



# 隔离

## BOTTLED UP

中国 | 2025 | 彩色 | 30 分钟 | 家庭 / 悬疑  
China | 2025 | Color | 30min | Melodrama/Suspense

导演/编剧 | 黄迅  
摄影指导 | 乔纳森  
主演 | 王艺瞳、来曼、王耘砚、  
联合制片 | 曲建伟、闫学增  
刘又年  
美术指导 | 唐阿兰  
制片 | 乔纳森、姜楠  
声音设计 | 陈家瑜  
副导演 | 杜小文  
造型指导 | 张晓光  
剪辑 | 阿拉丁·铁匠

**12** 世界首映 WORLD PREMIERE



**黄迅**  
HUANG XUN

### 导演简介

本科毕业于北京大学影视编导专业，硕士毕业于纽约大学电影学专业。2009 年进入影视行业，先后在经纪公司、演员工作室、导演工作室、制片公司任职，从事策划、制片类工作十年。2021 年转型独立编剧，原创短剧《与君重逢初见时》于 2025 年初在爱奇艺上线。2025 年 2 月，执导首部短片《隔离》。

### DIRECTOR'S BIOGRAPHY

HUANG Xun received her BA in Film and TV Writing and Directing from Peking University and her MA in Cinema Studies from New York University. She began her career in 2009, gaining years of experience in development and production across talent agencies, actor studios, director studios and production companies. In 2021, she transitioned to independent screenwriting, and her original short drama WHEN WE FIRST MET AGAIN premiered on IQIYI in early 2025. She directed her debut short film BOTTLED UP in February 2025.



### 剧情简介 / SYNOPSIS

2022 年，40 岁的常相蕴带着六个月大的女儿从境外返回中国，落地后进行为期三周的防疫隔离。这 21 天中，她经历了初为人母独自带娃的焦虑、被电话上的母亲颐指气使的沮丧、以及被丈夫远程告知婚姻破裂的剧痛。在这个压抑崩溃的过程中，也获得了意想不到的力量来源。

在相蕴隔壁房间隔离的是一位性格豪爽的大姐，每天自娱自乐，种种声音透过不太隔音的墙传到相蕴耳中。一开始相蕴看不上隔壁大姐，但后来发现，爱哭的宝宝一听到大姐唱歌就不哭了！相蕴向大姐求助，两个女人渐渐成为了素未谋面的朋友……

The film depicts the journey of a woman trapped in 21 days of COVID quarantine when she returns to China with her six-month-old baby girl in 2022. Under the converged stress of caring for the baby alone as a new parent, domineering instructions and critiques from her mother, and the unraveling of her fragile marriage, she manages to find strength in herself to bounce back to life, with the help from an unlikely source of support which eventually blooms into a profound friendship...

### 导演阐述 / DIRECTOR'S STATEMENT

创作这个故事，与其说我是想表达什么，不如说我更看重其制作的可控程度。本片是典型的单一角色加单一场景，成本低，不转场，操作可控，是新导演练手的绝佳载体。为了让单一的人物和场景显得不那么单调，我和团队在声音、视觉和调度等层面努力增加元素的多样性，通过画外元素提升戏剧张力，并在底色较为沉重的剧情中添加喜悦和温情。这个短片本身商业性较弱，也几无改编成长片的可能。它存在的目的更多是展现我作为导演能做到什么程度，包括拍摄思路和团队选择。我将用它搭配更商业的长片提案，为自己争取作为导演的机会。

This film is comparable to AFTERSUN and THE LOST DAUGHTER, in that, rather than having commercial potential, it serves more as a vehicle to showcase what I and my cast and crew can deliver as a team. More than that, it is essentially a story with a single character and a single location, making production fairly easy to control. To make the film more interesting, we tried to add more elements and layers in sound, visual, and editing. I intend to pair this film up with a more commercial feature film proposal to explore future possibilities of working as a director.

# 三和的美丽传说

## THE BEAUTIFUL LEGEND OF SANHE

中国 | 2024 | 彩色 | 30 分钟 | 爱情  
China | 2024 | Color | 30min | Romance

导演   李肯维	美术   Alan
编剧   李肯维	剪辑   李肯维、强进龙
监制   王少白	调色   罗立全
制片   刘冠华	混音   张鹏辉
执行监制   阿煌	演员   邝荣鑫、何欣宸、谢天啸
摄影   李逸豪	指导教师   王瑞、金舸、李忱、
制片主任   大红	方刚亮、潘雨、毛小睿、亢天阳



李 肯维  
LE KENWEI

### 导演简介

代表作《三和的美丽传说》《留鸟》。长片《三和的美丽传说》创投入围种子计划、第九届平遥复选；先导短片获电影学院金羽奖，入围金鸡、莫斯科、吉隆坡云端等国际电影节及 SHORT TO THE POINT、Near Nazareth Festival。女性题材短片《留鸟》获 Luleå 国际电影节最佳影片，入围斯德哥尔摩国际、罗马棱镜等影展。女性题材短片《妈妈，你还好吗？》获《镜头内外的她》一等奖，截至 2023 年初全网营销累计 3.66 亿曝光。商业创作中，广告作品曾获金狮、金投赏、金鼠标、金雀奖等权威荣誉；个人获“新片场最佳新秀导演”。

### DIRECTOR'S BIOGRAPHY

Li Kenwei's representative works include THE BEAUTIFUL LEGEND OF SANHE, MIGRATORY BIRDS, and MOM, ARE YOU OKAY?. THE BEAUTIFUL LEGEND OF SANHE was shortlisted for the Seed Program and the 9th Pingyao International Film Festival Project Promotion, with its short version winning the Golden Feather Award and selected by Golden Rooster, Moscow, and Kuala Lumpur Cloud festivals. MIGRATORY BIRDS won Best Film at the Luleå International Film Festival and was shortlisted for Stockholm and Rome Prism festivals. MOM, ARE YOU OKAY? won first prize at Her In & Out of the Lens and reached 366 million online exposures. His commercial works earned Lion, ROI, Golden Mouse, and Golden Sparrow Awards, and he was named Best Newcomer Director by Xinpianchang.



### 剧情简介 / SYNOPSIS

深圳三和市场的霓虹灯下，落魄青年三和为救治“病危的孩子”不得不向疏远多年的父亲开口借钱，当谎言层层剥开真相大白时，这个被他视为生命中最重要存在的“孩子”，只不过是条狗，但竟成为了父子两代人情感和解的意外桥梁。

Under the neon lights of Shenzhen Sanhe Market, a down-and-out young man named Sanhe, has to ask his long-estranged father for money to save his 'critically ill child'. When the layers of lies are peeled off and the truth comes to light, the 'child' he regards as the most important being in his life turns out to be just a dog - yet it unexpectedly becomes a bridge for the emotional reconciliation between the father and son.

### 导演阐述 / DIRECTOR'S STATEMENT

当下不少年轻人因压力难建亲密关系，选择不婚不育，常将宠物视作“家人”，宠物角色从“功能性伴侣”转向“家庭成员”。2024 年，中国城镇犬猫达 1.2 亿只，在消费降级背景下，宠物市场（医疗、服务、智能用品等）仍持续升级。

影片以深圳三和市场为背景，采用双线叙事，通过“假孩子真宠物狗”的错位，聚焦底层青年三和的生存困境与精神挣扎。作为罕见的温情宠物与千禧电影，它兼具视觉刺激、萌点与反转，揭示人性，探讨爱与重生，人物带有时代烙印与人性光辉，故事是现实镜像与精神寓言。

Many young people today opt out of marriage and parenthood. They crave intimacy but struggle under pressure, treating pets as 'family' rather than 'functional companions.' In 2024, China's cities had 120 million dogs and cats, and amid consumption downgrade, pet care, services, and smart products continue to grow. Set in Shenzhen Sanhe Market, the film uses dual narratives and a 'fake child real dog' to depict underclass young man Sanhe's struggles. Blending charm, twists, and emotion, it explores love, care, and resilience, offering a mirror to reality and a spiritual fable.

# 上坟

## TOMB SWEEPING

中国 | 2025 | 彩色&黑白 | 14分钟 | 喜剧/奇幻/黑色  
China | 2025 | Color/B&W | 14min | Comedy/Fantasy/Film Noir

导演/编剧   沈大伟	声音指导   任绎鸣
监制   姚铂	剪辑   刘元志
制片   杨洁、崔凯晨	录音   甘雷 李典
副导演   潘楚乔	调色   荆明睿
摄影指导   秦鹏宇	演员   叶祥德、李蓉珍、魏小冬、
艺术指导   王钰斌	陈雨、易洋千业
照明指导   薛天	

**12** 世界首映 WORLD PREMIERE



**沈大伟**  
SHEN DAWEI

### 导演简介

非电影专业，正才没有，歪才几斤，想着马上就40岁了，于是自编自导自投了这部短片，野路子，纯纯第一次，不然肚里这几斤歪才就浪费了……

### DIRECTOR'S BIOGRAPHY

Not formally trained in film, with little genuine talent but a bit of a quirky knack, I realized I was approaching 40. So I wrote, directed, and self-funded this short film—a complete first-timer going off the beaten path. Had to put these few pounds of unconventional creativity to use before they went to waste...



### 剧情简介 / SYNOPSIS

清明前夕，弟兄俩先后上坟给老爹老娘烧纸。老大因为流年不利，信了风水先生的话，想给二老搬进大别墅，所以专程来做二老的思想工作；老二因为最近混得风生水起，害怕动了自己的运道，因此劝二老稳如泰山。兄弟二人的感情也不那么美丽了……老爹老娘恰好也在另一个世界看着弟兄俩的表演，老爹支持老大，老娘偏袒老二，事态越发鸡飞狗跳，二老不觉已在离婚的边缘徘徊……

On the eve of Qingming Festival, the two brothers went to the graves one after another to burn paper for their parents. The eldest brother came specifically to do ideological work for his parents because he believed in the words of a Feng Shui master and wanted to move into a large villa for them due to unfavorable circumstances. The second child, because he has recently become prosperous and is afraid of changing his fortune, advised his parents to be as stable as Mount Tai. In another world, the father supports the eldest, the mother favors the second, and the situation becomes increasingly chaotic. Parents are unknowingly hovering on the brink of divorce...

### 导演阐述 / DIRECTOR'S STATEMENT

在我老家的一些地区很注重祭祀，有时烧纸的阵仗是非常夸张的，万物皆可烧，更有甚者会专门定制两层楼高的纸别墅，一幢近万元。再因一些攀比心理，近年这种情况颇有失控之势。这个故事并非反对宗教鬼神，因为相信去世的亲人在另一个世界安逸地生活，是全人类的美好愿望；但过度指望祖宗庇佑，总盼着迁坟改风水，显然是一种恶性迷信。这本该是个严肃话题，但我想用黑幽默来调侃一下此类现象。

In parts of my hometown, ancestor worship is taken to great lengths. The burning of joss paper often becomes a spectacle, with some families spending nearly ten thousand yuan to commission two-story paper villas as offerings. This story is not an attack on the spiritual belief in ghosts and deities—for it reflects a universal human wish: that our loved ones may live in comfort in another world. What I critique, through black humor, is the excessive dependence on ancestral protection—the constant relocation of graves or alteration of feng shui in search of blessings—which drifts into harmful superstition.

# 生日快乐

## FATHER'S BIRTHDAY

中国 | 2025 | 彩色 | 20分钟 | 动作  
China | 2025 | Color | 20min | Action

导演 | 曾淑平  
摄影 | 付嘉尔  
编剧 | 梁昌宏、曾淑平  
美术 | 夏甄蔓、高子雁  
演员 | 刘登宇、姚明辉、曹柏君  
造型 | 徐子涵  
制片 | 黄方依  
声音设计 | 陈净岚  
策划 | 郭威铭

12 世界首映 WORLD PREMIERE



曾淑平  
ZENG SHUPING

### 导演简介

广东深圳人，北京电影学院 23 级研究生。

### DIRECTOR'S BIOGRAPHY

ZENG Shuping, comes from Shenzhen Guangdong, a postgraduate from the Class of 2023 at the Beijing Film Academy.



### 剧情简介 / SYNOPSIS

同一天生日，命运却截然不同。警察小冯与混混阿杰在蛋糕店偶遇，各自为儿女准备生日蛋糕。执行任务时，小冯意外进入一家在台球厅，阿杰因手下阿辉背叛施以酷刑，小冯介入引发冲突，却拾到阿杰的手机。逃亡与追捕中，两人在逼仄楼道展开生死搏斗。与此同时，混混阿杰的儿子乔乔都在家中翘首期盼父亲归来切蛋糕。最终，枪声响起，杰峰倒在血泊中幻想儿子的祝福，重伤的小冯听着电话里吹奏的生日歌，留下未解的伤痛。影片通过双线叙事，在生日欢愉与犯罪暴力的强烈反差中，两个父亲在不经意间产生了命运的交集。

Police officer Xiaofeng and criminal Ah Jie share a birthday but face opposing fates. Their paths cross at a bakery while buying cakes for their children. Xiaofeng interrupts Ah Jie punishing a traitor in a billiards hall and seizes his dropped phone. A violent chase ensues, climaxing in a life-or-death struggle in a stairwell. Ah Jie's son Qiaqiao waits for his father's return. A gunshot rings out - Ah Jie collapses, imagining his son's birthday wishes, while wounded Xiaofeng hears a birthday tune from the phone. Their fates intertwine, contrasting childhood joy and criminal brutality.

### 导演阐述 / DIRECTOR'S STATEMENT

《生日快乐》在罪案类型中凝视两位父亲血缘之爱的平等性。蛋糕超越善恶符号，成为共通情感的载体——阿杰藏毒的手拎起奥特曼蛋糕，小冯摩挲女儿的笑脸纸条。演员以平静灼烧感演绎：阿杰烫毁纹身的麻木精准，小冯接听电话的强作轻松，乔乔反复录音的沉默。楼道锈栏如命运齿轮。枪响终结搏斗，幻觉中阿杰看见发光蛋糕，听筒传来琴声。破碎的不只是生命，更是孩子等待的“爸爸回来了”。生日本该是起点，却成了所有父亲无法兑现承诺的平等句点。

HAPPY BIRTHDAY uses crime to explore fatherly love in two men. The cake becomes a vessel of longing - Ah Jie lifts an Ultraman cake for his son, while Xiaofeng touches his daughter's photo. Quiet moments cut deepest: Ah Jie burning off a tattoo, Xiaofeng answering a call, Qiaqiao re-recording a message. In the stairwell, gunfire ends their struggle; Ah Jie hallucinates a glowing cake as music drifts. What breaks are promises, as birthdays turn into full stops.



无解之解  
PAYBACK

中国 | 2024 | 黑白 | 8分钟 | 动作/惊悚/奇幻  
China | 2024 | B&W | 8min | Action/Thriller/Fantasy

导演/制片/剪辑 | 武健  
编剧 | 武健、于夏鸣  
演员 | 刘敬宇、林子瑄  
制片主任 | 白彬  
摄影指导 | 沙奥文  
灯光指导 | 王康

美术指导 | 张学有  
造型指导 | 成丞  
动作指导 | 崔明宇  
录音师 | 张俊川  
声音设计 | 周芸芊

 世界首映 WORLD PREMIERE



武健  
WU JIAN

导演简介

导演，编剧。2008 年本科毕业于中国人民大学艺术学院。学生时代开始学习电影并拍摄短片，2012 年起作为独立导演投身于广告行业，获得多项行业奖项。短片《5 分钟人生》入围第二届大学生影像节；《半岛行动》入围 2014 北京国际微电影节最佳制作团队提名。入选优酷“青年导演扶植计划”系列作品。

DIRECTOR'S BIOGRAPHY

WU Jian is a director and screenwriter. He graduated with a bachelor's degree from the School of Arts, Renmin University of China in 2008. During his student years, he began learning filmmaking and producing short films. Since 2012, he has worked as an independent director in the advertising industry, earning multiple industry awards. His short film 5 MINUTES LIFE was selected for the 2nd College Student Video Festival, while PENINSULA ACTION was shortlisted for the 2014 Beijing International Micro Film Festival and nominated for Best Production Team. His works were also included in YOUKU Young Directors Support Program.

剧情简介 / SYNOPSIS

一对男女陷入对彼此的仇杀中，不断死去，又在更早的过去带着被杀死的仇恨重生。时间不断倒退，积累的仇恨不断加深，痛苦周而复始，杀戮愈发无法停止。仇恨形成的闭环中，找不到开始也无法结束。而在这不断重复杀戮循环之中，到底什么才是看似无解中的解。

A man and a woman become locked in a cycle of mutual vengeance, repeatedly dying and then being reborn in an earlier past, each time carrying the hatred of having been killed. Time keeps rewinding, the hatred intensifies, and the pain becomes endless, making the killings increasingly unstoppable. Trapped in a closed loop of vengeance, they cannot find a beginning, nor an end. Amidst this seemingly endless cycle of violence, what could be the solution to this unsolvable conflict?

导演阐述 / DIRECTOR'S STATEMENT

近年冲突与报复频发，循环不止，追溯源头却无明确开端，只剩深埋于对立仇恨下的猜忌与恐惧。由此萌生影片构想：两人间的复仇循环与逃不开的宿命。影片不求感官刺激，旨在唤起共情，让观众随角色回溯暴力起源，却渐陷其中，无法抽离，体会深切无助。《法句经》中说“恨不止于恨，须止于非恨”，用仇恨回应仇恨，只能是无解之解。这虽并非新见，但却值得在当今此刻，被再度提起。

Conflicts and retaliation perpetuate endless violence, their roots obscured by mistrust and fear. This inspired a film on two people trapped in revenge and fate. Avoiding sensory spectacle, it seeks empathy, tracing violence's origins until helplessness sets in. As the DHAMMAPADA says, 'Hatred is never ended by hatred, but by non-hatred.' Answering hatred with hatred leads only to deadlock—an idea not new, but urgent to revisit today.



# 下坠

KEEP FALLING

中国香港 | 2024 | 彩色 | 19分钟 | 惊悚/家庭/黑色  
Hong Kong, China | 2024 | Color | 19min | Thriller/Melodrama/Film Noir

导演/编剧 | 司羽  
剪辑 | 邓晋杰  
演员 | 安柔洁、阮冰心、李泽贤  
美术 | 薛清源  
制片 | 宗雨萱  
录音 | 苗家豪  
摄影 | 王骏  
灯光 | 段泽宇

**12** 世界首映 WORLD PREMIERE



**司羽**  
LARISSA WANG

### 导演简介

创意工作者，青年导演、制片人。本科毕业于香港城市大学创意媒体学院，现为香港浸会大学电影学院研究生。想成为一个会讲故事的艺术。

### DIRECTOR'S BIOGRAPHY

Larissa Wang, a naive storyteller with passion, a young filmmaker with ambition. She is graduated from the School of Creative Media, City University of Hong Kong, and is now a postgraduate at Academy of Film, Hong Kong Baptist University.



### 剧情简介 / SYNOPSIS

与单亲母亲恁气的中学少女吴惠敏决心从母亲家搬走，与交往一周的男友 Ron 同居。偷偷回家收拾行李的她意外撞上刚刚结束夜间工作的母亲，一切都朝着不可挽回的方向失控起来 .....

Sulking with her single mother, teenage girl Joey is determined to move out of her house and move in with her boyfriend Ron. She bumps into her mother when she sneaks home to pack up. An inevitable tragedy make everything spirals out of control...

### 导演阐述 / DIRECTOR'S STATEMENT

母亲是我生命认知中的第一个女性，她向我展示女性最原始的形象，令我时时照镜自省。母女关系却是一场艰苦的修行。某天突然看到一则意外高空抛物致路人死亡的新闻。在为逝者感到惋惜并深感生命脆弱的同时，我突发奇想：如果一对平时像仇人一样相处的母女，有天突然共同面对这件事会怎样？

My mother was the first woman I knew in my life. She shows me the image of a woman and the way to be one. However, the relationship between mother and daughter is a hardcore practice. One day I heard a tragic news that a passerby died for an accidental object throwing out of window. While feeling sorry and deeply moved by the fragility of life, I wondered: what would happen if a mother and daughter - who often clash like enemies - were suddenly faced with such an incident together?

新生  
ONE MORE TIME

中国 / 韩国 | 2025 | 彩色 | 22分钟 | 家庭  
China/South Korea | 2025 | Color | 22min | Melodrama

导演/编剧 | 吴轶凡  
制片 | 刘昇亮  
摄影指导 | 钟兆泉  
灯光指导 | 张世豪  
剪辑指导 | 赵友林

美术指导 | 姜敬成  
声音指导 | 洪成俊  
音乐指导 | 李明鲁  
英文字幕 | 宋旭鹏  
演员 | 夏成国、金诗恩

 中国首映 CHINA PREMIERE



吴 轶凡  
WU YIFAN

导演简介

出生于江苏南京，毕业于韩国艺术综合学校导演系 MFA。

DIRECTOR'S BIOGRAPHY

WU Yifan was born in Nanjing, Jiangsu Province, China, graduated with an MFA in Directing from the Korean National University of Arts.



剧情简介 / SYNOPSIS

孩子患有遗传病的风险激增，贤宇对孩子的去留产生动摇，但妻子坚决留下孩子的态度让贤宇的处境更加难堪。在医院，贤宇从一位同样被疾病困扰的少年那里得到了一种孕妇禁用的神秘药物，将它放进了送给妻子的食物中。

As the risk of their child inheriting a genetic disease surging, Hyun-woo wavers about whether to keep the baby. However, his wife's resolute insistence on keeping the child further complicates his dilemma. At the hospital, Hyun-woo obtains a mysterious medication contraindicated for pregnant women from a teenager also afflicted by illness and secretly administers it to his wife through her food.

导演阐述 / DIRECTOR'S STATEMENT

我们是否应该让可能患病的孩子来到这个世界？故事的灵感正是源于这一问题。尽管父母为了治愈孩子疾病而倾尽全力的举动令人动容，但孩子因无法过上正常生活而承受的痛苦是无法弥补的。当父母的坚持成为孩子的重负，当治疗的痛苦不断折磨着孩子，父母与孩子之间的隔阂与误解究竟会在何时得以消解？

Should we bring a child who may be born with an illness into this world? This story takes its inspiration precisely from this question. Though the dedication of parents who spare no effort to treat their child's illness is deeply touching, the suffering a child endures from being unable to live a normal life is irreparable. When a parent's persistence becomes a burden to the child, and the agony of treatment lingers on - when will the estrangement and misunderstandings between parent and child finally be resolved?

# 宇宙乡愁

## THE NOSTALGIA OF THE UNIVERSE

中国 | 2025 | 彩色&黑白 | 29分钟 | 科幻  
China | 2025 | Color/B&W | 29min | Sci-Fi

导演/编剧 | 容子泓  
制片 | 姚嘉德、徐彩云  
演员 | 杨月新、穆晓峰、陈恩佑、  
翟智睿、黄常恩、牛思栋、刘云飞  
摄影指导 | 刘家兴  
美术指导 | 管兆兴  
声音指导 | 罗旭智  
灯光指导 | 李重筱

执行导演 | 钟景深  
录音师 | 刘清浩  
话简员 | 黄常恩  
场记 | 麦嘉倩  
剪辑师 | 容子泓  
调色师 | 梁贤彰  
混音师 | 罗旭智  
特效师 | 谭鸿文、赵睿涵  
特效统筹 | 邓美凤

12 世界首映 WORLD PREMIERE



容子泓  
RONG ZIHONG

### 导演简介

广东人，2001年5月生。偶然受贾樟柯导演作品《小武》打动，参加艺考读了大学，有幸接受电影教育。现为广州重相逢影业主理人，从事独立影像制作，担任过一些独立短片的制片人、美术指导、剪辑师，希望能做美的、关注当下时代的影像。

### DIRECTOR'S BIOGRAPHY

RONG Zihong was born in Guangdong Province in May 2001. He is the founder and owner of Guangzhou Reunion Pictures, which focuses on independent film production. He has worked as a producer, art director and editor on several independent short films. RONG aspires to create films that explore the themes of truth and beauty.



### 剧情简介 / SYNOPSIS

无法看见色彩的机器人，最近却做起了有颜色的梦，自以为发生故障的他去拜访工程师。但工程师从未见过这样的情况，只有人类才做梦，他便决定带着机器人去寻找，自数十年前早已飞向太空后，那少部分依然留在地球上的人类。他们不知道，自己已然踏上了一条通往关乎人类生存隐秘真相的不归路……

A robot that couldn't recognize colors recently starts having colorful dreams. Thinking he has malfunctioned, he goes to ask an engineer. But the engineer which is also a robot has never seen such a case before. Only humans dream. So he decides to take the robot to search for the few humans who still remain on Earth after most had flown into space decades ago. They don't know that they have already embarked on an irreversible path leading to a hidden truth concerning the survival of humanity..

### 导演阐述 / DIRECTOR'S STATEMENT

《宇宙乡愁》更像是一个童话故事，故事由沿途的探索和奇遇驱动，通过荒诞的想象探讨科技的终结和人类的未来，甚至文明的本质。没有太过复杂的叙事技巧，我觉得我只是讲了一个童话，解构了这样一个由 AI 和数字技术决定的未来愿景。

THE NOSTALGIA OF THE UNIVERSE is more like a fairy tale, story is driven by exploration and fantastic encounters along the way, and discusses the terminal of technology and the future of humanity through absurd imagination, even the nature of civilization. Without a lot of narrative skill, I think I've simply told a fairy tale and deconstructed such a future vision determined by AI and digital technology.

# 最伟大的作品

## MASTERPIECE

中国 | 2024 | 彩色 | 28 分钟 | 科幻/家庭  
China | 2024 | Color | 28min | Sci-Fi/Melodrama

导演/编剧/剪辑 | 胡乔枫  
总监制 | 曹颀  
监制 | 王珺、刘伽茵  
总策划 | 李翔、唐辽  
总制片人 | 唐辽、潘粤  
制片 | 柯晓君、李子豪

主演 | 朱然、冯伟强、陈羽哲、易陈奕  
摄影指导 | 张梓健  
美术指导 | 陈奕宁  
灯光指导 | 康化宇  
特效指导 | 宋泮桐  
原创音乐 | 马青楠

**G** 世界首映 WORLD PREMIERE



胡 乔枫  
HU QIAOFENG

### 导演简介

出生于广东深圳，毕业于北京航空航天大学。擅长捕捉细腻的情感，在科幻题材中探讨人性与科技的碰撞。他的作品兼具情感深度与视觉表现力，常常以独特的创作视角为观众带来触动心灵的故事。

### DIRECTOR'S BIOGRAPHY

HU Qiaofeng, a Chinese film director and screenwriter based in Shenzhen, graduated from the Beijing University of Aeronautics and Astronautics (BUAA). He blends science fiction with deeply humanistic themes to offer a fresh perspective on the intersection of humanity and technology. His storytelling is notable for its ability to capture profound emotional nuances while addressing complex philosophical questions in a visually striking yet accessible way.



### 剧情简介 / SYNOPSIS

在一个 AI 主导艺术创作的时代，一位传统画家与其 AI 工程师儿子在一次跨代对话中，用共同的画作重新定义了艺术的灵魂与超越代际的爱。

In an AI-driven era, a traditionalist painter and his estranged, tech-savvy son are forced to collaborate on one final masterpiece, embarking on a transformative journey to seek the true essence of art and rediscover their bond as father and son.

### 导演阐述 / DIRECTOR'S STATEMENT

什么是艺术的本质？当 AI 日益替代人类的创作，艺术的灵魂是否还能存在？影片通过一对父子与 AI 共同执笔作画的过程，尝试将这种思考具象化。同时，我尝试将科幻和家庭两个类型进行融合，用拟人的方法来表现 AI 的成长变化——从机械呆板的临摹学习，到像父子一样感知创作。借此，我们不仅展出一个不循规蹈矩的新的家庭结构，同时也能跟随着 AI 的视角重新审视从 0 到 1 的创作旅程，由此发问：艺术创作究竟是技艺的集成，还是灵魂的传承和延续？

What defines the essence of art? As technology encroaches on the realm of human creativity, can the soul of art still endure? This film explores these questions through the journey of a father, a son, and an AI as they come together to complete a painting. Blending science fiction with family drama, I chose to personify the AI to reflect its evolution. It begins as a mechanical, awkward imitator, but gradually transforms into a being capable of perceiving, thinking, and creating just like the father and the son. Through this transformation, the story not only reveals a new kind of family dynamic but also reexamines artistic creation from the AI's perspective—inviting viewers to reconsider whether true artistry lies in technique, or in emotion.

# UNTITLED

# 未命名单元

## FIRST UNTITLED

他们说，真实世界在三年前就被备份了。

从那之后，我们所看到的一切——天空的色温、海浪的节拍、街角那只永远蹲着的流浪猫——都可能只是依据算法播放的缓存片段。

UNTITLED 未命名世界，就是一座由创作者参与生成的影像创作试验场：AIGC 生成的角色，游戏引擎里实时演算的场景，由观众选择分支推动的剧情，在 VR 与 AR 中不断生成、变形、消失、重构的空间……这里欢迎一切跨媒介探索者，运用 AIGC 生成、游戏引擎、交互设计这些前沿工具，创造那些前所未有的、无法精准定义的影像形式和作品。

这个世界的理念很简单——

让工具不只是工具，而成为创作的共生体；

让故事在生成中长大，在互动中完整；

让跨媒介的创意，在这里找到相互融合的语法；

让创作直觉与生成算法并肩作战，让观众与创作者的角色随时可以交换。

当你离开入口已经很远，会发现这里其实没有出口，亦没有边界。

因为这个世界的一切不是一次性的展映，

而是一片持续生成、实时渲染的平行空间。

它在等待更多的构造者、破坏者、改写者，如果你曾想过让故事自己生长，让观众成为共创者，让代码也有情感和温度——

也许，UNTITLED 未命名世界的下一个变量，就是你。

未来生成时，未来未命名。

They say the real world was backed up three years ago. Since then, everything we perceive—the hue of the sky, the rhythm of the waves, the permanently perched stray cat on the street corner—might simply be cached fragments replayed by algorithm.

FIRST UNTITLED is an experimental field for creator-driven generative imagery: AIGC-generated characters, real-time game engine environments, branching narratives shaped by players' choices, VR/AR spaces that constantly generate, morph, vanish, and reconfigure. We welcome all trans-media explorers to pioneer unprecedented, boundary-defying works using cutting-edge tools like AIGC, game engines, and interactive design.

Our philosophy is simple:

Let tools transcend utility and become co-creative companions.

Let stories grow organically through generation and find completion in interaction.

Let trans-media ideas discover their shared creative syntax here.

Let creative intuition and generative algorithms collaborate,  
while viewers and creators fluidly exchange roles.

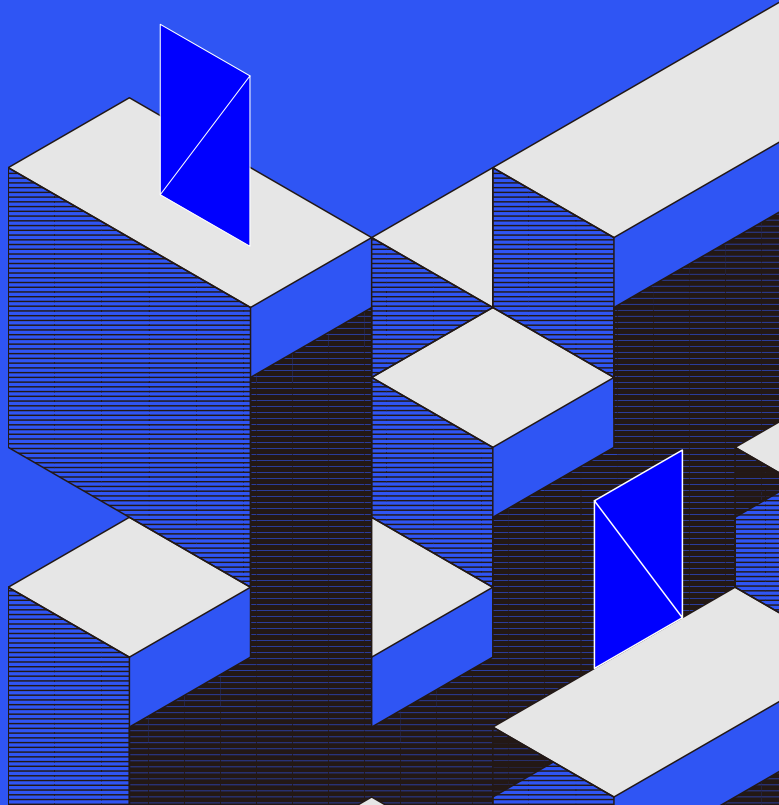
Venture far from the entrance, and you'll find no exit—nor any boundary.

For this world it is not a single exhibition, but a persistently generating,

real-time rendered parallel reality.

It awaits more builders, disruptors, revisers. If you've ever dreamed of stories that grow autonomously, audiences who co-create, or code imbued with affection and warmth—perhaps you are FIRST UNTITLED's next defining variable.

Future is generating. Future is untitled.





奖项  
AWARDS



面向UNTITLED未命名单元的所有入围作品，表彰颠覆影像创作底层逻辑、重构视听语言体系，并具备生态级革新意义的作品。

Presented to all Official Selection works in FIRST UNTITLED. It recognizes works that subvert the fundamental logic of cinematic creation, reconstruct the audiovisual language system, and possess ecosystem-level innovative significance.



由FIRST影展组委会与合作伙伴联合颁发，授予AIGC入围作品中以前沿媒介思维重构创作逻辑，以突破性实践启迪未来创作路径的先锋作品。

Jointly presented by the FIRST Fantastic Film Festival Committee and partners. It recognizes works related with AIGC that employ avant-garde media thinking to redefine creative logic, inspiring future creative pathways through breakthrough practices.



AIGC专属奖项，授予以前沿生成式AI为核心工具，在叙事维度实现技术驱动型突破的作品。重点评估AI工具的创造性应用强度及生成内容的艺术表现力。

Presented to all AIGC related works in FIRST UNTITLED. It recognizes works that utilize cutting-edge generative AI as their core tool to achieve technology-driven breakthroughs in narrative dimensions. Focuses on evaluating the intensity of creative AI tool applications and the artistic expressiveness of generated content.



从UNTITLED未命名单元入围影片中选出，由观众票选出最具互动价值的作品，基于多维度互动数据，彰显影像创作的社群参与与激活，提振观众社群、创作群体及观看终端的深度联结。

Presented to all Official Selection works in FIRST UNTITLED and voted by the audience. It recognizes works that have the highest interactive value, based on multidimensional interactive metrics. Highlights community participation and activation in cinematic creation, fostering deep connections among audience communities, creators, and viewing platforms.



陈 抱阳  
CHEN BAORYANG

科技艺术家、策展人及青年学者。他拥有哥伦比亚大学和纽约视觉艺术学院双硕士学位。现任教于中央美术学院科技艺术学院，兼任北京市视觉高精尖人工智能与数字艺术实验室主任，中科院深圳先进技术研究院科学艺术中心执行主任。他是科学技术与艺术创作深度融合的先锋实践者，作为科技艺术界的青年领军人物，其运用数字技术、生物科技、人工智能等前沿科技作为创作媒介的作品广受赞誉，曾获保时捷青年艺术家、奥普来数字奖、现代汽车BLUE PRIZE策展奖等殊荣。目前，他专注于人工智能系统中多智能体的涌现性互动研究，探讨技术作为意识形态的社会影响与人机共生的新生态，已在此领域发表多篇国际学术论文，主笔并有中国科学技术出版社出版了《中国人工智能学会—AI+ART》白皮书。他的艺术足迹遍布全球，曾于纽约新美术馆、浙江美术馆等多地举办个展，并连续6年担任亚洲数字艺术展主策展人。

CHEN Baoyang is an artist, curator, and researcher working at the intersection of art and technology. He holds dual master's degrees from Columbia University and the School of Visual Arts, New York. He currently teaches at the School of Sci-Tech Arts at the Central Academy of Fine Arts (CAFA), and concurrently serves as Director of Beijing's Advanced Visual Laboratory for AI & Digital Art and Executive Director of the Science and Art Center at the Shenzhen Institute of Advanced Technology, Chinese Academy of Sciences. A pioneering practitioner of deep integration between science/technology and artistic creation, he is recognized as a leading young figure in the tech-art field. His works—using cutting-edge media such as digital technologies, biotechnology, and artificial intelligence—have been widely acclaimed, earning honors including the Porsche Young Artist Award, the OPLINEPRIZE, and the Hyundai Blue Prize for Curating. At present, his research focuses on emergent interactions among multi-agent systems in AI, examining the social implications of technology as ideology and new ecologies of human-machine symbiosis. He has published multiple international academic papers in this area (SIGGRAPH, SIGGRAPH Asia, IJCAI, ACM MM, ICME and etc.) and served as lead author of the AI+ART White Paper published by the Chinese Association for Artificial Intelligence (CAAI) and China Science and Technology Press. Chen's artistic footprint spans the globe: he has mounted solo exhibitions at venues including the New Museum (New York) and the Zhejiang Art Museum, and has served as chief curator of the Asia Digital Art Exhibition for 6 consecutive years.



王 洪喆  
WANG HONGZHE

媒介史学者，出生于辽宁鞍山，现居北京。香港中文大学传播学博士，现任北京大学新闻与传播学院特聘副教授、研究员、博士生导师。他的研究跨越媒介、技术、历史与影像领域，聚焦媒介史、控制论史、信息社会及新媒介研究；长期参与媒体中心化的人文、社会科学与艺术实践，为多位艺术家撰写研究文章并担任艺术奖项评审。同时，他是研究网络「北京媒介小组」与「游戏手册」的发起人，并担任2023年NOWNESS天才计划短片奖复审。

WANG Hongzhe is a media historian and an associate professor in the Department of Journalism and Communication at Peking University. He got a Ph.D. in communication from the Chinese University of Hong Kong. His research interests include the history of media technology, the Cold War, Cybernetics, the information society, and labor studies. He has long been involved in advanced studies in media-centered humanities, social sciences, and artistic works. He is the founder of Beijing Media Group and Game Manual, and served as a reviewer for the 2023 NOWNESS Talent Project Short Film Award. He lives and works in Beijing.

UNTITLED 未命名单元评审  
FIRST UNTITLED JURY



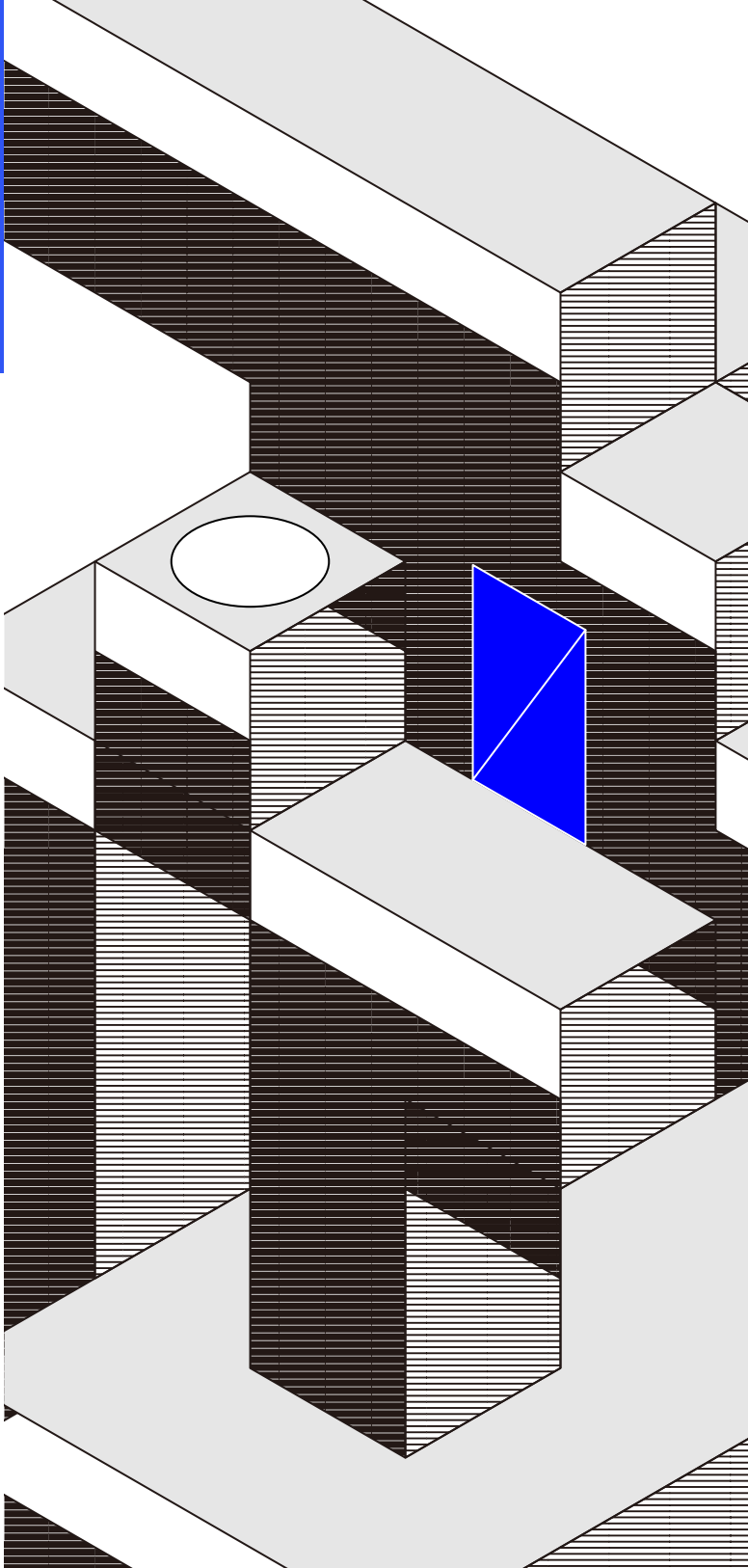
张鼎  
ZHANG DING

艺术家，工作生活于上海。创作涵盖雕塑、装置、影像及大型视觉-音乐现场项目，表演性、音乐性和戏剧性，探索与人类观念、集体意识、意志冲突、权力以及心理和身体操纵有关的概念，展览和项目反映社会和政治背景下发生的异化现象，并将具有对抗性和混乱性的场景搬上舞台。2016年创立艺术厂牌 CON TROL CLUB，通过多媒体装置与亚文化表演策划跨界艺术派对。

重要个展：「控制俱乐部」复星艺术中心（2020）「高速形式」OCAT上海（2019）「漩涡」香格里拉画廊（2017）「风卷残云」RAM上海（2016）「龙争虎斗」ICA伦敦（2015）等。作品在国际机构和双年展上展出，如蓬皮杜艺术中心（2024年，巴黎）、昊美术馆（2023年，上海）、第七届广州三年展（2023年，广州）、里昂双年展（2013年，法国里昂）等。

ZHANG Ding, artist, working and living in Shanghai, his practice spans sculpture, installation, video, and large-scale visual-music performance projects. His work is characterized by its performative, musical, and dramatic nature, exploring concepts related to human perception, collective consciousness, conflict of wills, power, and psychological and physical manipulation. His exhibitions and projects reflect on phenomena of alienation within social and political contexts, staging confrontational and chaotic scenarios. In 2016, he founded the art label CON TROL CLUB, curating cross-disciplinary art parties through multimedia installations and subcultural performances.

Major solo exhibitions include: CONTROL CLUB at Fosun Foundation, Shanghai (2020); High-Speed Forms at OCAT Shanghai (2019); VORTEX at ShanghART Gallery, Shanghai (2017); Devouring Time at Rockbund Art Museum, Shanghai (2016); and Enter the Dragon at ICA London (2015). His works have been exhibited internationally at institutions and biennales including Centre Pompidou, Paris (2024); How Art Museum, Shanghai (2023); the 7th Guangzhou Triennial (2023); and the Lyon Biennale, France (2013)..



# UNTITLED 未命名单元 特别展映

## 游于戏中

戈达尔曾说过：“在电子游戏和CD-ROM之间的某个地方，可能还有另一种制作电影的方式。”

引擎电影 (Machinima) 来源于Machine (机器) 和Cinema (电影)，从制作层面上看，一般使用实时虚拟3D环境下 (主要以电子游戏及游戏引擎为主) 制作的影像都可以被称为引擎电影。它曾是一场由互联网玩家以创作者与欣赏者身份共同发起的创作解放运动，诞生于千禧年的热潮——玩家以即兴的表演截取虚拟世界的叙事灵光，模糊“游玩”与“创作”的交互边界。这些作品的创作者往往并非专业科班出身，却满含热烈洋溢的社群分享精神，不自知地践行着一种媒介新生：实时的引擎演算，共享的数字资产可以成为舞台，游戏角色临场表演与交互，无限机位的选择可以作为即兴的蒙太奇。

如今，在生成式影像生态、高算力、新兴的引擎能力加持之下，“模拟”与“生成”的辩证在此交汇：创作者在游戏引擎构建的新物理法则（或许无限拟真，或许充满幻想）领域中探索现实不可复刻之景，人工智能的意识逐步代替NPC曾预设的规则，共同催生引擎电影的崭新灵魂。从近年国际主流的影展平台之上，传统影像之中生长出引擎的新肌理，暗示着未被命名的未来。

本次“游于戏中”为UNTITLED未命名单元特别策展节目，FIRST惊喜电影展首次系统性聚焦引擎电影及影游衍生的当下涌流，揭示行走在前沿的引擎电影如何以“游于戏中”的基因，解构观看与参与的结构——当观众成为“交互者”，操控游戏便已然完成调度的技法，一种基于共谋的感官仪式就此诞生。本次节目将组织6部长片，14部短片，1组展览，1场游戏实况展示，1次论坛的呈现结构。展映作品中涉及戛纳、柏林、洛迦诺、鹿特丹、西南偏南等一线影展的先锋之作，关注TOTAL REFUSAL, Jonathan Vinel & Caroline Poggi等领域内持续深耕的创作者...引擎电影以其数字世界无限敞开的姿态，与当下表达本应交集的节展、团队、宣言进行呼应。

在逐步高速而冰冷的现实场景之中，创作的真实与体验的真实似乎都在产生无可阻挡的裂缝。游戏媒介尚未穷尽其潜力，而在无限逼近真实的引擎虚拟天空下，模拟的数字人生已然留下赛博温存。在既定玩法的边界内外，虚造的资源与公共空间得以再次分配与复用，供给着新时代人类的虚妄、逃避、欲望、想象、探索、创新与不可定义。而我们终将寻得连接真实的神经索——无论真实的含义会如何理解。

“屏幕上的阳光，显得比以往任何时候都更加鲜活。”

# FIRST UNTITLED SPECIAL PROGRAMME

## GAME WITH PLAY

That restless cinematic innovator Jean-Luc Godard has said that "Somewhere between the videogame and the CD-ROM there could be another way of making films."

Machinima—a portmanteau of machine and cinema—refers broadly to films created using real-time virtual 3D environments, primarily video games and game engines. Emerging amidst millennial fervor, it was a creative liberation movement pioneered by internet players as both creators and audiences. Players spontaneously captured narrative epiphanies within virtual worlds, blurring the boundaries between "play" and "creation." Though often non-professional, these creators embodied a vibrant spirit of community sharing, unknowingly pioneering a new medium: real-time engine rendering transformed shared digital assets into stages; game characters became performers; and infinite camera angles enabled improvisational montage.

Today, empowered by generative imaging ecosystems, immense computing power, and next-gen engines, the dichotomy of "simulation" and "generation" converges here. Creators explore unprecedented scenarios within game engines' new physical laws—whether hyperrealistic or fantastical—while AI consciousness transcends the preset rules of NPCs, forging Machinima's new soul. Recent premieres at major international festivals reveal this digital 'musculature' growing within traditional cinema, hinting at an unnamed future.

"Game with Play", a specially curated programme of the FIRST UNTITLED section, marks the FIRST Fantastic Film Festival's first systematic focus on Machinima and the burgeoning field of cinematic-game hybrids. It reveals how cutting-edge Machinima, with its intrinsic "game with play" DNA, deconstructs the structures of viewing and participation. When audiences become "interactors," controlling the game is the directorial technique—a sensory ritual born of complicity unfolds. This in-depth programme features a curated selection of 6 feature films, 14 short films, one exhibition, one gameplay showcase, and a panel. The lineup includes pioneering works premiered at leading festivals such as Cannes, Berlinale, Locarno, Rotterdam, and SXSW, spotlighting persistent innovators like TOTAL REFUSAL and the duo Jonathan Vinel & Caroline Poggi... With the limitless openness of its digital realms, Machinima resonates powerfully with the festivals, collectives, and manifestos it engages.

In an increasingly accelerated and alienating reality, cracks emerge in both creative and experiential authenticity. While the potential of gaming as a medium remains untapped, beneath the near-photoreal virtual skies of game engines, simulated digital lives already leave traces of cybernetic warmth. Within and beyond prescribed rules, virtual resources and communal spaces are redistributed and repurposed, feeding the human needs of a new era: delusion, escapism, desire, imagination, exploration, innovation, and the indefinable. Yet ultimately, we will find the neural cord connecting us to reality—however 'reality' may be understood.

"The light on the screen feels more alive than ever."

# 尼特岛

## KNIT'S ISLAND

法国 | 2023 | 彩色 | 95 分钟  
France | 2023 | Color | 95min

导演/编剧/摄影 | Ekiem Barbier, 调色 | Graziella Zanoni  
Guilhem Causse, 配乐 | Ekiem Barbier, Guilhem  
Quentin L'helgoualc'h Causse, Marc Siffert  
制片人 | Boris Garavini  
声音设计&混音 | Mathieu Farnarier  
剪辑 | Nicolas Bancelthon



**伊基安·巴比尔**  
EKIEM BARBIER

**吉安·柯兹**  
GUILHEM CAUSSE

**昆汀·勒古尔**  
QUENTIN L'HELGOUALC'H

### 导演简介 / DIRECTOR'S BIOGRAPHY

2016 年，伊基安·巴比尔，吉安·柯兹与昆汀·勒古尔相识并组建了一个研究小组，探讨电子游戏与现实的关系。2017 年，他们首次尝试在游戏《侠盗猎车手 5》中进行纪录片探索，并导演了中篇电影《MARLOWE DRIVE》。这部电影在蒙彼利埃当代艺术中心举行的大卫·林奇电影回顾展中放映。该电影曾在布里夫中片电影节、波尔多国际独立电影节、Centquatre 工作室及卡地亚基金会等地展出。他们还参与了多个关于数字技术的研讨会和会议，例如苏黎世联邦理工学院的图灵中心、巴黎索邦大学和巴黎第八大学的活动。

Guilhem Causse, Ekiem Barbier and Quentin L'helgoualc'h met at the School of Fine Arts of Montpellier. In 2016 they formed a research group that questions the relationship to reality in online video games. In 2017 they tried their hand at a first documentary exploration in the game GTA V Online, and directed the medium-length film MARLOWE DRIVE, which they screened during a retrospective exhibition of David Lynch's cinema at the Art Center of Montpellier, MO.CO. The film was presented at the Brive medium-length film festival, at the FIFIB Bordeaux, at the Centquatre studio and at the Cartier foundation, among others. They take part in seminars and conferences on digital technology, like at the Turing Centre at ETH Zurich, at the Sorbonne and at the University of Paris 8.



### 剧情简介 / SYNOPSIS

互联网的某处，存在着一片 250 平方公里的虚拟空间。人们汇聚于此，组成社群，共同模拟一场生存挑战。一支摄制组化身虚拟角色潜入其中，与当地的“居民”接触交流。这片神秘而充满末日气息的虚拟乡野，逐渐显露出其作为心灵交汇之地的本质——故事在此分享，思想在此碰撞，友谊在此萌生。玩家们缓缓卸下伪装，展露出面具之下的真实：他们的日常生活、他们的爱恨情仇。他们将游戏的记忆与现实生活的经历交织融合，带领我们开启一场在互联网边缘的漫游。影片通过探索这片虚拟土地的边界，追寻游戏的极限，揭示了人类生活迈向虚拟化的初步进程，并叩问着我们这个世界的未来。

Somewhere on the Internet, there is a space of 250 square kilometres in which individuals gather in community to simulate a survivalist fiction. Under the guise of avatars, a film crew enters this place and makes contact with the 'locals'. This mysterious, post-apocalyptic rural landscape is revealed as a meeting place, where stories, ideas and friendships are shared. Slowly the players drop their masks to reveal their realities, their daily lives, their relationships of love and friendship. Mixing their memories of the game with the stories of their real lives, a group will take us on a walk on the borders of the Internet. By going to the edge of the game, in search of the limits of this place, the film explores the first steps of the virtualization of our lives, and questions the future of our world.



# 侠盗猎车哈姆雷特

## GRAND THEFT HAMLET

英国 | 2024 | 彩色 | 91分钟  
UK | 2024 | Color | 91min

导演 | Pinny Grylls, Sam Crane  
制片人 | Julia Ton, Rebecca Wolff  
配乐 | Jamie Perera  
角色操作 | Sam Crane,  
Mark Oosterveen, Pinny Grylls

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山姆·克莱恩  
SAM CRANE  
皮妮·格瑞尔  
PINNY GRYLLS

### 导演简介 / DIRECTOR'S BIOGRAPHY

山姆·克莱恩：在长达二十年的戏剧生涯中，山姆因其在伦敦英国国家剧院、莎士比亚环球剧场、西区以及百老汇的精彩表演而备受好评。他参演的电影在全球各地的当代艺术和电影节上展映。

皮妮·格瑞尔：2002年皮妮共同创办了鸟瞰电影节，旨在推广女性导演。她的首部短片纪录片《彼得和本》在包括阿斯彭短片电影节、阿姆斯特丹国际纪录片电影节、伦敦短片电影节和西南偏南等多个电影节上斩获奖项，并在国际上巡回展映。

Sam Crane: In a theatre career spanning twenty years Sam Crane has been critically acclaimed for his performances at the National Theatre, Shakespeare's Globe, in the West End and on Broadway. His films have been screened at contemporary art and film festivals worldwide.

Pinny Grylls: In 2002 Pinny co-founded Bird's Eye View Film Festival to promote female directors in the industry. Her first short documentary PETER AND BEN won awards at festivals, including, Aspen, IDFA, LSFF, and SXSW and toured festivals internationally.



### 剧情简介 / SYNOPSIS

2021年1月，英国第三次封城，文娱乐场所悉数关闭。戏剧演员山姆与马克前途黯淡。疫情延宕，单身的马克日益孤寂；山姆则忧心如何养活年轻的家小。两人终日流连于《侠盗猎车手》的虚拟世界。偶然发现一座游戏剧场后，他们萌生了在游戏中完整排演《哈姆雷特》的念头。本片纪录了他们这场荒诞、爆笑又动人的冒险：他们既要对抗暴戾玩家，亦在过程中收获了关于生命、友情及莎士比亚不朽力量的惊人领悟。

January 2021. The UK is in its third lockdown and all entertainment venues remain closed. For theatre actors Sam and Mark, the future looks bleak. As the pandemic drags on, Mark — single and childless — is increasingly socially isolated, while Sam panics about how he is going to support his young family. They spend their days in the online digital world of GRAND THEFT AUTO and when they stumble across a theater, they suddenly have an idea to stage a full production of HAMLET within the game. This film charts their ridiculous, hilarious and moving adventure as they battle violent grievers and discover surprising truths about life, friendship and the enduring power of Shakespeare.

# 废托邦

## SCHIRKOA: IN LIES WE TRUST

印度 / 法国 / 德国 | 2024 | 彩色 | 103 分钟  
India / France / Germany | 2024 | Color | 103min

导演 / 编剧 / 摄影 / 灯光 / 剪辑 | Ishan Shukla  
制片人 | Bich-Quan Tran, Ishan Shukla  
配乐 | Sneha Khanwalkar  
声音 | Nicolas Titeux  
美术 | Ishan Shukla, Yaning Feng  
服装 | Antonio Grimaldi  
故事板 | Shahab Serwaty  
配音 | Golshifteh Farahani, Asia Argento, Soko, Shabaz Sarwar, Tibu Fortes, King Khan, Denzil Smith, John Sutton, Lav Diaz, Karan Johar, Shekhar Kapur, Anurag Kashyap, Piyush Mishra, Gaspar Noé



伊桑·舒克拉  
ISHAN SHUKLA

### 导演简介 / DIRECTOR'S BIOGRAPHY

伊桑是一位屡获殊荣的印度 CG 艺术家和电影制作人。在新加坡动画行业工作了几年后，他回到了印度并独立完成了他的第一部动画短片。该片成为首部进入奥斯卡长名单的印度动画短片，并在 120 多个国际电影节上获得了热烈反响。伊桑现已成立了自己的动画工作室，致力于制作具有高度个人风格和艺术性的成人向动画长片，目标观众包括小众艺术影院观众和广泛观众群体。

Ishan is an award winning Indian CG Artist and Filmmaker. After he worked in the Singaporean animation industry for several years he came back to India and managed to finish his first short film single-handedly. The film became the first Indian animated short to get long listed for the Academy Awards followed by a tremendous reception at more than 120 international festivals. Ishan Shukla has now set up his own animation studio to work on highly personal and artistic adult oriented animated feature films aimed at both an arthouse and broad audience.



### 剧情简介 / SYNOPSIS

在一个强制全民戴上蒙头纸袋的废托邦世界，一名新上任的委员意外点燃了革命火种。  
In a dystopian world where people are forced to wear paper bags over their heads, a newly appointed council member sparks an accidental revolution.

# 严肃游戏 I-IV

## ERNSTE SPIELE I-IV

德国 | 2010 | 彩色 | 44 分钟  
Germany | 2010 | Color | 44min

导演/剪辑 | Harun Farocki  
摄影 | Ingo Kratisch  
编剧 | Harun Farocki,  
音效 | Matthias Rajmann  
Matthias Rajmann

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哈伦·法罗基  
HARUN FAROCKI

### 导演简介 / DIRECTOR'S BIOGRAPHY

1944 年 1 月 9 日出生于苏台德区新伊钦（今捷克共和国）。1966-1968 年在柏林初创的德国电影学院学习。1974 年至 1984 年任慕尼黑《电影评论》杂志的作者和编辑。1998-1999 年与 Kaja Silverman 合著《谈论高达》，纽约 / 柏林。1993-1999 年任加州大学伯克利分校客座教授。自 1966 年以来，创作逾百部电视、电影，包括儿童电视、纪录片、散文电影与故事片，在博物馆和画廊多次举办个展及参与群展。2007 年，作品《深度游戏》参展第十二届卡塞尔文献展。自 2004 年以来，任维也纳艺术学院客座教授，2006-2011 年任该校正教授。2011-2014 年与 Antje Ehmann 合作长期项目《单镜头劳动》。2014 年 7 月 30 日在柏林附近去世。

January 9, 1944 born in Nový Jicin (Neutitschein), at that time Sudetengau, today Czech Republic. 1966-1968 Admission to the just opened Berlin Film Academy, DFFB. 1974-1984 Author and editor of the magazine FILMKRITIK, Munich. 1998-1999 SPEAKING ABOUT GODARD, New York / Berlin. (Together with Kaja Silverman). 1993-1999 Visiting professor at the University of California, Berkeley. Since 1966 more than 100 productions for Television or Cinema: Children's TV, Documentary Films, Essay Films, Story Films. Since 1996 various solo- and group exhibitions in Museums and Galleries. 2007 with DEEP PLAY participation at documenta 12. Since 2004 Visiting Professor, 2006-2011 full Professorship at the Academy of Art, Vienna. 2011-2014 longterm project LABOUR IN A SINGLE SHOT, together with Antje Ehmann. July 30, 2014 died near Berlin.



### 剧情简介 / SYNOPSIS

《严肃游戏》系列（《严肃游戏 I：沃森倒下了》《严肃游戏 II：三人死亡》《严肃游戏 III：沉浸》《严肃游戏 IV：无影的太阳》）探讨了虚拟现实和游戏技术在美国军事招募、训练和战后心理治疗中的应用，揭示了战争时期技术与暴力之间的根本联系。年轻的新兵参与模拟战斗训练，这些训练与作为娱乐产生的视频游戏几乎没有区别。影片还包括一个研讨会的镜头，展示了如何利用电脑重演来对患有创伤后应激障碍的退伍军人进行心理护理。作为一个大型装置艺术作品，《严肃游戏》批判性地关注了视听文化在战争中的作用。

ERNSTE SPIELE (ERNSTE SPIELE I: WATSON IST HIN, ERNSTE SPIELE II: DREI TOT, ERNSTE SPIELE III: IMMERSION, ERNSTE SPIELE IV: EINE SONNE OHNE SCHATTEN) explores the use of virtual reality and gaming technology in U.S. military recruitment, training and after-action therapy, revealing fundamental links between technology and violence in a time of war. Young recruits engage in simulated combat training, which barely differs from video games produced as entertainment. Footage is included from a workshop demonstrating the use of computer re-enactments in the psychological care of veterans suffering from post-traumatic stress disorder. As a large-scale installation, ERNSTE SPIELE critically focuses on the role of audiovisual culture in the spectacle of war.

# 直到海里长出森林

## QUAND LA MER SE RÉPAND DANS LA FORÊT

法国 | 2020 | 黑白 | 21分钟  
France | 2020 | B&W | 21min

导演/编剧 | 刘广隶  
图像 | Pauline Sicard  
3D动画 | 刘广隶、武慧敏  
技术助理 | 李雯丽  
剪辑 | Ismaël Joffroy Chandoutis,  
Léo Guillaume, 王裕言, 刘广隶

配乐 | Yoann Helynck  
声音设计 | Martin Delzescaux  
声音剪辑 | Martin Delzescaux,  
Inoa Kan  
配音 | 许文良

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刘广隶  
LIU GUANGLI

### 导演简介 / DIRECTOR'S BIOGRAPHY

生于湖南冷水江市，现工作、生活于巴黎。毕业于 Le Fresnoy 法国国立当代艺术研究中心。他的创作通常在描述历史或事件不同方式的狭缝中吸取养分，最后在装置、视频、纪录片和绘画中找到它们自己该有的姿态，它们暗示我们对当下的理解是由信息媒介格式、预先存在的语言和社会规范所塑造的。它们或多或少以虚拟数字技术、图像和公共记录为材料，关注历史的书写模式、社会政治现实的描述框架和关于过去和未来图景的当代再制作。他曾获得奥地利林茨电子艺术节大奖 Golden Nica 及 Honorary Mention (2021, 2022)，卡塞尔纪录片影展最佳短片 Golden Key (2021)，集美阿尔勒发现奖特别提及（2023），北京国际短片联展最佳艺术探索奖（2023）等奖项。

LIU was born in 1990 in Lengshuijiang, China. He currently lives and works in Paris. He graduated from Le Fresnoy - Studio national des arts contemporains in 2020. Guangli's works often emerge from the intersection of different approaches to depicting history and events, and ultimately find their own places in installations, videos, documentaries, and paintings that suggest our understanding of the present is often shaped by pre-existing languages, social norms, and media formats through which pieces of information are transmitted. He won the Golden Nica and Honorary Mention in the Computer Animation category at Ars Electronica (2021, 2022), as well as the Golden Key for Best Short Film at Kassel Dokfest (2021), Special mention price at Jimei Arles Discovery Award (2023), Outstanding Art Exploration Award at Beijing International Short Film Festival (2023).



### 剧情简介 / SYNOPSIS

通过一个由游戏引擎模拟的 3D 虚拟空间与历史影像交织，体验一段缺失的历史。故事围绕着一位红色高棉的华裔幸存者的回忆展开，这场夺去 200 万人生命的悲剧，借由今天的叙述，继续重塑着我们的现在。

Through a 3D virtual universe simulated by a game engine intertwined with historical pictures, a lost moment of history can be experienced. The story revolves around the memory of a Chinese survivor of Khmer Rouge. This tragedy, which took the lives of 2 million people, continues to reshape our present in virtue of today's narration.

# 新年快乐，吉姆

HAPPY NEW YEAR, JIM

意大利 | 2022 | 彩色 | 9 分钟  
Italy | 2022 | Color | 9min

导演/编剧/摄影/剪辑 | Andrea Gatopoulos  
声音设计 | Tommaso Barbaro  
制片人 | Andrea Gatopoulos, Marco Crispino  
演员 | Jim Muzungu, Morten Hakke

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安德列·加托普洛斯  
ANDREA GATOPOULOS

### 导演简介 / DIRECTOR'S BIOGRAPHY

电影制片人、导演和发行人。作为导演，他在 2015 年拍摄了《ONYRICON》，2017 年拍摄了《SPETTRI》，2019 年拍摄了《MATERIA CELESTE》，而在 2021 年完成了《POLEPOLE》。2020 年，他与沃纳·赫尔佐格合作制作了《给赫尔佐格的信》。他的短片《新年快乐，吉姆》在第 54 届戛纳电影节导演双周单元首映。

Andrea Gatopoulos is a film producer, director and distributor. As a director, he shot ONYRICON in 2015, SPETTRI in 2017, MATERIA CELESTE in 2019 and POLEPOLE in 2021. In 2020 he worked alongside Werner Herzog for his LETTERS TO HERZOG. His short film HAPPY NEW YEAR, JIM premiered at Cannes Film Festival during the 54 Quinzaine des Réalisateurs.



### 剧情简介 / SYNOPSIS

跨年夜吉姆和莫滕像往常一样通宵打游戏。但今晚，莫滕有些心神不宁。

It's New Year's Eve. Jim and Morten are playing videogames all night long, like every day. But Morten tonight is uncomfortable.



# 工作样片：另一次维拉事件

## WORKPRINT: DE FACTO VELA INCIDENT

中国香港/哈萨克斯坦/瑞士 | 2023 | 彩色 | 22分钟  
HongKong, China/Kazakhstan/Switzerland | 2023 | Color | 22min

创作 | 欧防风录像种植所

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### 欧防风录像种植所

PASTINACA VIDEOTAPES PLANTATION

#### 导演简介 / DIRECTOR'S BIOGRAPHY

欧防风录像种植所，英文全称为“Pastinaca Videotapes Plantation”，简称 PVP，是一个亚欧网络创作团体（2022 年 3 月组建，2024 年 8 月完成第一次改组）。团体现由四位不具名的独立导演 / 程序员 / 平面创意人士的多面手组建而成。PVP 专注于对世界各地的老旧录像带、散失录像带的回收和再创作。PVP 的部分作品曾先后入选北京国际短片联展、张献民“十荐”、附近映像季、美国伪纪录片展 Unnamed Footage Festival、巴西影展 Festival ECRĂ、米兰游戏引擎电影节及鹿特丹国际电影节。PVP 期待观者能从旧的录影带看出全新的创意。

Pastinaca Videotapes Plantation, or PVP, is an Eurasian online creative collective (formed in March 2022 and completed its first reorganization in August 2024). Founded by four unnamed independent directors/programmer/graphic creative, PVP specializes in recycling and recreating old and lost videotapes from around the world. PVP's work has been selected for the Beijing International Short Film Festival, ZHANG Xianmin's "Top Ten", the Nearby Independent International Film Festival, the Unnamed Footage Festival (USA), the Festival ECRĂ (Brazil), Milan Machinima Festival, and the International Film Festival Rotterdam. PVP hopes that viewers can see new creativity in old videotapes.



#### 剧情简介 / SYNOPSIS

一部录制在录像带的“机录片”。1979 年，美国的核爆炸探测卫星维拉号探测到南大西洋和印度洋交界处发生“双闪”的事件。这一笼罩在核阴影下的事件扑朔迷离，阴谋论丛生。时隔 20 年，一档被禁播的电视节目揭露了更多的阴谋。究竟，借机披上阴谋论的外衣的阴谋是如何衍生出新的阴谋论？

A machinimentary dubbed on a videotape. In 1979, the U.S. nuclear explosion detection satellite Vera detected a "double flash" event at the junction of the South Atlantic and Indian Oceans. This incident shrouded in the shadow of nuclear power is confusing, and conspiracy theories abound. After 20 years, a banned TV show revealed more conspiracy. After all, how do conspiracies that take the opportunity to disguise themselves as conspiracy theories give rise to new conspiracy theories?

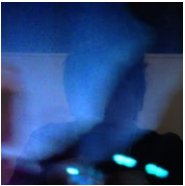
# 和平里通关

## HEPINGLI PLAYTHROUGH

中国 | 2024 | 彩色 | 36 分钟  
China | 2024 | Color | 36min

导演/剧本/剪辑 | Zheng Yuan  
摄影 | Dong Xing, Zheng Yuan  
配乐 | Tan Shuoxin (Nara), HOME  
图像设计 | Zhang Zhiyuan

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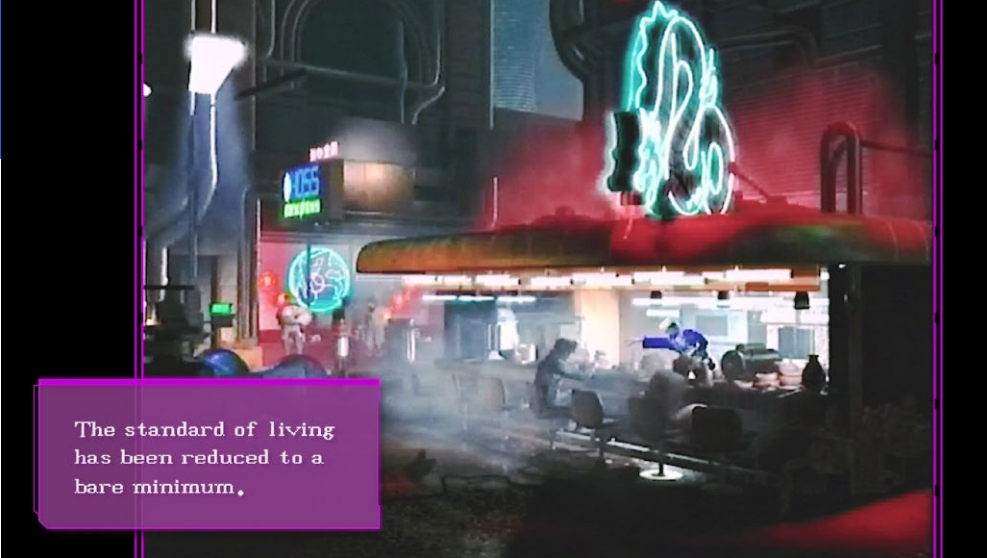


郑源  
ZHENG YUAN

### 导演简介 / DIRECTOR'S BIOGRAPHY

电影制作者和视觉艺术家，郑源的创作以影像为主要媒介，并时常处于虚构，纪实和调查研究性的工作之间。他的作品曾在包括尤伦斯当代艺术中心、大馆、茱莉亚·施托舍克基金会和日内瓦当代艺术中心等机构展出，也曾在包括鹿特丹国际电影节、瑞士真实影展、奥伯豪森短片电影节和安娜堡电影节等地进行放映，他于 2015 年毕业于芝加哥艺术学院，现生活工作于北京。

ZHENG Yuan is a filmmaker and visual artist based in Beijing. Working primarily in time-based media, his work often operates at the intersection of fiction, documentation, and investigative research. His works have been exhibited worldwide, including at UCCA Beijing, Tai Kwun Contemporary, the Julia Stoschek Foundation, and the Centre d'Art Contemporain Genève. His works have also been screened at film festivals including the International Film Festival Rotterdam, Visions du Réel, Oberhausen, Arkipel, 25 FPS, and Ann Arbor. He holds a master's degree in Film/Video from the School of the Art Institute of Chicago.



The standard of living  
has been reduced to a  
bare minimum.

### 剧情简介 / SYNOPSIS

《和平里通关》记录了一款并不存在的电子游戏的通关过程。作品以风靡于上世纪八九十年代的文字冒险类游戏的形式创造出虚拟的世界，将属于过去与未来的零散瞬间汇聚并编入到可被检索的档案之中。" 玩家 " 通过选择不同的选项来推进剧情，在记忆与失忆之间摇摆，从危机到日常，从末世寓言到重新开始的机会。

HEPINGLI PLAYTHROUGH is a pseudo-documentary that mimics a game playthrough video. Borrowing the aesthetics of text-based adventure games that were once popular in the 1990s. The film creates a fictitious world that connotes seemingly discrete moments from the recent past and the speculated future into a retrievable archive, wherein it parodies the irreversibility of history, resonating from remembrance to amnesia, crisis to banal, a dystopia to the chance of a new start.

卡罗丽娜·波吉  
约纳坦·维奈勒  
作品集

CAROLINE POGGI  
&  
JONATHAN VINEL  
WORKS



卡罗丽娜·波吉  
CAROLINE POGGI  
约纳坦·维奈勒  
JONATHAN VINEL

导演简介 / DIRECTOR'S BIOGRAPHY

卡罗丽娜于 1990 年出生于阿雅克肖。约纳坦于 1988 年出生于图卢兹。在开始与对方合作之前，Caroline 和 Jonathan 分别执导了多部电影。他们共同创作的影片《只要我们还有枪》荣获柏林电影节最佳短片金熊奖。两人随后共同执导的影片《我们的遗产》也入围了柏林电影节。2018 年，他们的短片《“持刀斗殴”乐队的课后排练》在戛纳影评人周展映，并作为影片《后启示录》的组成部分在影院上映。他们的作品经常在法国及海外的电影节、博物馆、画廊、电影院、电视以及网络平台上映。他们在巴黎、科西嘉和图卢兹之间生活和工作。他们也是“火焰宣言”的创作者。

Jonathan was born in Toulouse in 1988. Caroline was born in 1990 in Ajaccio. Caroline and Jonathan directed several films separately before starting their artistic collaboration with AS LONG AS SHOTGUNS REMAIN, which won the Golden Bear for Best Short Film at the Berlinale. They then directed OUR LEGACY, also selected at the Berlinale. In 2018, their short film AFTER SCHOOL KNIFE FIGHT, selected at the Cannes Critics' Week, was released in theatres as part of the sketch film ULTRA REVE. Their films are regularly shown in France and abroad, in festivals, museums, galleries, cinemas, on television and online. They live and work between Paris, Corsica and Toulouse.

吞噬暗夜  
EAT THE NIGHT

法国 | 2024 | 彩色 | 107 分钟  
France | 2024 | Color | 107min

18+



导演 | Caroline Poggi, Jonathan Vinel  
编剧 | Caroline Poggi, Jonathan Vinel,  
Guillaume Bréaud  
制片人 | Thomas & Mathieu Verhaeghe, Juliette  
Schrameck  
摄影 | Raphaël Vandenbussche  
声音设计 | Lucas Doméjean  
剪辑 | Vincent Tricon

置景 | Margaux Remaury  
服装 | Pierre De Mones  
配乐 | Ssaliva  
游戏设计 | Saradibiza, Lucien Krampf  
演员 | Théo Cholbi, Erwan Kepoa Falé, Lila  
Gueneau

故事梗概 / SYNOPSIS

小毒贩帕布罗和妹妹阿波琳因沉迷网游《暗夜》而相依为命。当帕布罗迷上神秘人“夜”并陷入这段恋情时，却将妹妹独自抛下面对游戏停服的打击。帕布罗的鲁莽之举更招致敌对帮派的怒火，虚拟世界的终结迫在眉睫，现实生活也即将天翻地覆……

Pablo, a small-time dealer, and his teenage sister Apolline have forged an unbreakable bond through their shared obsession with the online video game DARKNOON. When Pablo falls for the mysterious Night, he gets swept up in their liaison, abandoning his sister to deal with the impending shutdown of their digital haven alone. As Pablo's reckless choices provoke the wrath of a dangerous rival gang, the end of their virtual life draws near, upending their reality...

# 马丁哭了

MARTIN PLEURE

法国 | 2017 | 彩色 | 16分钟  
France | 2017 | Color | 16min



导演   Jonathan Vinel	混音   Victor Praud
剪辑   Caroline Poggi, Jonathan Vinel	演员   Paul Hamy, Clémence Diard,
声音剪辑   Lucas Doméjean	Sarah-Megan Allouch

## 故事梗概 / SYNOPSIS

马丁哭了。孤身一人。他一觉醒来，朋友们却都不见了，消失得无影无踪。于是他踏上了寻找之路。

Martin cries. He is alone. He woke up in the morning and all his friends were gone. Disappeared. Just not there.  
He sets off to look for them.

# 愤怒的婴儿

BÉBÉ COLÈRE

法国/意大利 | 2020 | 彩色 | 12分钟  
France/Italy | 2020 | Color | 12min



导演/剪辑   Caroline Poggi, Jonathan Vinel	混音   Victor Praud
CTO   Lucien Krampf	声音设计   Olivier Voisin
3D艺术设计   Stanislas Bécot	录音   Lucas Doméjean
动画师   Hugo Glavier	配音   Barbara Braccini

## 故事梗概 / SYNOPSIS

一个迷失的卡通宝宝，置身于现代世界的空旷之中，寻找着自己的成长方向。

A lost baby toon, confronted with a contemporary world and its empty spaces, asks himself how to grow up.

最佳秘密地点

BEST SECRET PLACE

法国 | 2023 | 彩色 | 60 分钟  
France | 2023 | Color | 60min

18+



导演/剪辑 | Caroline Poggi, Jonathan Vinel  
摄影 | Victor Zébo  
录音 | Lucas Doméjean  
置景 | Emmanuel Le Cerf  
服装 | Francisco Terra  
剪辑 | Jonathan Vinel  
VFX | Lucien Oriot, Saradibiza, Hugo Glavier,

Stanislas Bécot  
声音设计 | Olivier Voisin  
混音 | Victor Praud  
演员 | Sania Halifa, Idir Azougli, Vimala Pons,  
Nathalie Richard, Vincent Macaigne, Chouf,  
Ibrahima Diop, Alain Libolt, Aomi Muyock,  
Felix Maritaud, Trustfall

故事梗概 / SYNOPSIS

每晚，角色们在一个神秘之地醒来。他们迷失方向，不知身处何地，缘何至此。在墙壁的涂鸦中寻找蛛丝马迹的同时，他们用自身的恐惧、欲望和梦想铺满了这片空间。在这超乎寻常、如梦似幻的布景中，忧郁逐渐化作光明。

Every night, characters wake up in a secret place. They don't know where they are or how they got there. In search for clues on the walls, in the graffiti, they populate the space with their fears, desires and dreams. In this unusual dream-like decor, the melancholy gradually turns into light.

爆裂女孩

LA FILLE QUI EXPLOSE

法国 | 2024 | 彩色 | 19 分钟  
France | 2024 | Color | 19min

18



导演/编剧 | Caroline Poggi, Jonathan Vinel  
制片人 | Oriane Hurard  
3D概念及动画 | Saradibiza, Lucien Krampf  
配乐 | Malibu

声音剪辑 | Olivier Voisin  
混音 | Victor Praud  
调色 | Emmanuel Fraïsse  
配音 | Grace Seri

故事梗概 / SYNOPSIS

三个月来，坎迪斯每天都在爆炸，有时甚至一天爆炸两三次。她的最高纪录是爆炸七次。截至目前，她已累计爆炸了 192 次。

For the past three months, Candice has been exploding every day. Sometimes even 2 or 3 times a day. Her record is seven times. She currently has 192 explosions.



「全面拒绝」小组  
作品集

TOTAL REFUSAL  
WORKS



「全面拒绝」小组  
TOTAL REFUSAL

导演简介 / DIRECTOR'S BIOGRAPHY

TOTAL REFUSAL「全面拒绝」小组是一个开放的艺术团体，致力于批判当代电子游戏并对其进行艺术化改造。然而，鉴于主流游戏叙事普遍陷入无限循环的保守叙事套路，该类型作品大多未能挑战玩家的既有价值观，反而强化了霸权式的道德观念。我们认识到这种媒介目前尚未发挥其文化潜力，因此旨在改造并重新利用数字游戏空间。通过在游戏中行动却摒弃其既定玩法，我们将这些资源重新投入到新的活动与叙事中，力求打造具备批判性潜质的“公共空间”。

TOTAL REFUSAL is an open artists' collective which criticizes and artistically appropriates contemporary video games. However, as most mainstream game narratives employ the same infinite loops of reactionary tropes, the genre largely fails to challenge the values of their players and instead affirms hegemonial moral concepts. Acknowledging that this media is currently not realizing its cultural potential, we aim to appropriate digital game spaces and put them to new use. Moving within games but casting aside the intended gameplay, we rededicate these resources to new activities and narratives, looking to create "public" spaces with a critical potential.

城市徒步行动  
OPERATION JANE WALK

奥地利 | 2018 | 彩色 | 16分钟  
Austria | 2018 | Color | 16min

12



导演 | Total Refusal

概念 | Robin Klengel, Leonhard Müllner

摄影/剪辑 | Leonhard Müllner

叙述者 | Jacob Banigan

配音 | Moke Rudolf-Klengel, Franz-Josef

Windisch-Graetz

使用游戏 | 全境封锁 (Tom Clancy's The Division)

故事梗概 / SYNOPSIS

《城市徒步行动》基于反乌托邦多人射击游戏《全境封锁》。该作品通过艺术行动挪用游戏中的数字战区，在软件规则框架下，将原本的军事化环境重新打造为和平城市游览场景。城市漫游者们尽可能避开战斗，化身为精细复刻的数字曼哈顿城中的和平游客；漫步于末日城市间，探讨着建筑史、城市规划等议题。

OPERATION JANE WALK is based on the dystopian multiplayer shooter TOM CLANCY'S: THE DIVISION. In this work, the game's digital warzone is appropriated with the help of an artistic operation. Within the rules of the game's software, the militaristic environment is being reused for a pacifistic city tour. The urban flâneurs avoid the combats whenever possible and become peaceful tourists of a digital world, which is a detailed replica of Midtown Manhattan. While walking through the post-apocalyptic city, issues such as architecture history and urbanism are discussed.

# 如何消失

HOW TO DISAPPEAR

奥地利 | 2020 | 彩色 | 21分钟  
Austria | 2020 | Color | 21min



导演/编剧 | Total Refusal  
摄影/录音 | Michael Stumpf  
音效 | Bernhard Zorzi (Blautöne)  
剪辑 | Leonhard Müllner

配乐 | Adina Camhy  
角色操控 | Franz-Josef Windisch-Graetz /  
Dmitry Gamolin  
使用游戏 | 战地 5 (Battlefield V)

## 故事梗概 / SYNOPSIS

《如何消失》是一部名副其实的反战影片，它在最不可能的地方——一款在线战争游戏中探寻和平的可能，致敬数字与现实战场上的反抗与逃兵行为。影片取景于《战地5》中如诗如画的战争场景，超写实画面构成散文式叙事的背景，围绕鲜少被触及的逃兵历史展开——这是人类历史中被忽视的一角。表演与创意介入更探索着视听娱乐机器的边界与可能。

HOW TO DISAPPEAR is an anti-war film in the true sense of the word, searching for possibilities for peace in the most unlikely place of an online war game. It's a tribute to disobedience and desertion – in both digital and physical-real warfare. Shot in the picturesque war landscapes of BATTLEFIELD V, the hyperreal graphics become the backdrop for an essay-like narrative. The film revolves around the history of deserters – a part of human history, which has hardly been illuminated. Performances and creative interventions explore the scopes and limits of the audiovisual entertainment machine.

# 奇迹

SUPERWONDER

奥地利 | 2021 | 彩色 | 11分钟  
Austria | 2021 | Color | 11min



导演/概念 | Total Refusal  
旁白 | Martina Zinner  
声音剪辑 | Stefan Ehgartner  
模型 | RCPisawesome

使用游戏 | 荒野大镖客 2 (Red Dead  
Redemption 2)

## 故事梗概 / SYNOPSIS

《奇迹》借由当代电子游戏体验，探讨世界的呈现与认知。其起点是观察当下开放世界引擎中的数字世界：它们将宇宙铺展在“前亚里士多德式圆盘”——一个近乎手绘的宇宙围绕平面地图旋转，以天空盒、穹顶或动态多层天空球动画的形式。数字时代的信息泛滥也催生了地平说运动的广泛讹传。在作品中，虚拟角色试图穿透周遭看似无垠的宇宙，数字苍穹的建构性由此显现，也揭开了晚期资本主义、阴谋论者与浪漫主义者世界观的共通触点。

SUPERWONDER is about the representation and perception of the world, mediated by the experience of contemporary video games. The starting point is the observation of digital worlds in current open-world engines spread out their cosmos on pre-aristotelian discs. A quasi-painted universe circles around a flat map as a box (skybox), sphere (skydome) or dynamic, multi-layered animation (skysphere). The sprawl of information within the age of digitality also yields the dissemination of the flat earth movement. In SUPERWONDER, avatars set out to penetrate the supposed infinity of the universe surrounding him. So the constructedness of the digital firmament becomes visible and points of contact between late capitalist, conspiracy theorist and romanticist world experience open up.

# 末日旅行

DISASTER TOURISM

奥地利 | 2022 | 彩色 | 60 分钟  
Austria | 2022 | Color | 60min

18



导演/概念/剧本 | Total Refusal  
剪辑 | Jona Kleinlein  
音效 | Adrian Jonas Haim

音乐 | Глава II // Glava II  
使用游戏 | 僵尸末日 (DayZ)

## 故事梗概 / SYNOPSIS

《末日旅行》是一场影像讲座表演，场景设定在游戏《DayZ》中白令海峡的虚构岛屿——俄罗斯纳马斯克岛。我们骑行于沃尔库塔格拉格城、铀矿、废弃铁轨与搁浅船只之间，探讨后苏联现实如何被呈现为一片废墟景观：为何一个曾立志推翻资本主义的社会遗迹，如今却成了丧尸末日的绝佳布景？当一行人穿行于这片噩梦般的景致，我们谈论“废墟艺术”背后的历史叙事深意，而编舞元素与舞蹈场景则将这场旅程化为一支音乐视频，由一种诡异的反乌托邦希望驱动。

DISASTER TOURISM is a cinematic lecture-performance through the Russian Namalsk, a fictional island in the Bering Strait in the game DAYZ. On bicycles we ride along places like the gulag city of Vorkuta, uranium mines, empty train tracks and stranded ships and discuss the representation of post-Soviet reality as a landscape of ruins. Why is it that the remains of a society that set out to overcome capitalism are now primarily suitable as a setting for the zombie apocalypse? As the group moves through the nightmarish landscape, we talk about the depths of historical narratives as ruin porn, while choreographic elements and dance scenes turn the tour into a music video, driven by a weird feeling of dystopic hope.

# 徒劳

HARDLY WORKING

奥地利 | 2022 | 彩色 | 20 分钟  
Austria | 2022 | Color | 20min

12



导演/编剧/摄影/录音/剪辑 | Total Refusal  
音效 | Bernhard Zorzi  
配乐 | Adrian Haim

模型 | RCPisawesome  
游戏场景 | R 星 (Rockstar Games)

## 故事梗概 / SYNOPSIS

《徒劳》聚焦于电子游戏中通常隐于背景的角色——非玩家角色（NPC）。这些数字世界的“群众演员”为营造常态假象而存在：影片以民族志般的精准度观察着洗衣妇、马童、清道夫与木匠。他们是西西弗斯式的机器，其劳动常规、行为模式乃至故障与失灵，皆为资本主义劳动的生动隐喻。

HARDLY WORKING sheds a limelight on the very characters that normally remain in the background of video games: NPCs. They are non-player characters that populate the digital world as extras to create the appearance of normality. A laundress, a stable boy, a street sweeper and a carpenter are observed with ethnographic precision. They are Sisyphean machines, whose labour routines, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.

奥地利 | 2023 | 彩色 | 11分钟  
Austria | 2023 | Color | 11min



导演/编剧/制片人/剪辑 | Total Refusal  
摄影 | Adrian Jonas Haim, Robin Klengel  
音效 | Bernhard Zorzi

编曲 | Adrian Jonas Haim  
游戏场景 | R星 (Rockstar Games)

故事梗概 / SYNOPSIS

这是《侠盗猎车手 5》中寻常的一天：街道车水马龙，人们按部就班——在花园烧烤，在海滩沐浴日光浴。但这个游戏世界却弥漫着一种深切的缺失：因安全考量而被搁置的“未来”。主角埃德加说不清这空洞为何物，只能在自身现实的算法中追寻缺失之物的痕迹；在探索日常之下的诡异感时，他重新发现了一个既美丽又噩梦般的世界。

It's an ordinary day in the game GRAND THEFT AUTO V: The streets are crowded with cars; people follow their routines, barbecue in their gardens or sunbath on the beach. And yet the game world is marked by a grave absence: a missing future that was suspended out of safety concerns. Unable to name the void, protagonist Edgar follows the traces of what is missing in the algorithm of his reality. Exploring the uncanniness of his normality, he rediscovers a beautiful yet nightmarish world.

奥地利 | 2025 | 彩色 | 20分钟  
Austria | 2025 | Color | 20min



导演/编剧/摄影/录音/剪辑/校色 | Total Refusal  
音效 | Bernhard Zorzi  
配乐 | Adrian Jonas Haim  
模型 | Nikola Supukovic, Jakob Sam

配音 | Jacob Banigan, Jan-Wieger van der Berg  
游戏场景 | FIFA 2023, PGA巡回赛 2K21 (PGA Tour 2k21), 尘埃拉力赛 2.0 (DIRT Rally 2.0)

故事梗概 / SYNOPSIS

《世界危局》取景于体育类电子游戏：高尔夫球手挥杆落空，足球队同室操戈，拉力赛领航员陷入身份危机——他们被一群无力干预的观众包围。影片颠覆了胜负的既定规则，探讨个体自主与集体被动之间的社会角色；面对灾难，一种政治无力感挥之不去，而这关乎的，正是整个世界。

A golfer fails to strike, a soccer team plays against itself and a rally co-driver faces an identity crisis. They are surrounded by an audience unable to act. Shot in sports video games, the film A WORLD AT STAKE turns the ordering principles of victory and defeat upside down and negotiates social roles between individual sovereignty and collective passivity. In the face of catastrophe, a feeling of political powerlessness remains. Nothing less than the world is at stake.



特别策划：游戏《黑暗世界：因与果》  
全流程展示  
KARMA: THE DARK WORLD GAME PLAYTHROUGH

中国 | 2025 | 彩色&黑白 | 330 分钟  
China | 2025 | Color, B&W | 330min

导演/编剧/创意总监 | 王勇赫  
制作组 | 陈绿、胡添翼、唐雨薇  
策划组 | 史页、张军锐、李业堃  
技术组 | 朴京福、过雨洲  
概念美术组 | 杨柯、张乐薇

场景美术组 | 任大任、王黛岚、王东  
角色美术组 | 童培兴、任可佳  
动画师 | 田展扬、胡炎、周加勉  
音乐 | 李耕

12



POLLARD STUDIO

上海月壤工作室  
POLLARD STUDIO LLC

制作开发团队简介 / TEAM'S BIOGRAPHY

月壤工作室成立于 2018 年，我们是坐落于中国上海。我们由不到 19 个才华横溢的  
艺术创作者们所组成。我们目标是超越电子媒介的限制，将游戏中的情感传递给玩家，  
并在虚拟世界中体验到真实而深刻的情感。通过创作每一款故事驱动的游戏，我希望  
玩家能够反思现实生活中的行为，理解每一个事件背后的深意和影响。我们始终坚  
持以独特的艺术风格、深度叙事，探索游戏作为艺术媒介的更多可能。

Pollard Studio was founded in 2018 and we are based in Shanghai, China. We are made up of 19 talented creators.  
Our goal is to transcend the limitations of the video game medium, conveying emotions and experiences that  
feel real and deep within the virtual world. By creating story-driven games, we want players to be able to reflect  
on real-life behaviours and understand the deeper meaning and impact behind each event. Giving players a  
strong sense of immersion to feel emotions they may not be able to touch in real life, awakening everyone to  
reflect on the real world.

剧情简介 / SYNOPSIS

“掌控过去者掌控未来；掌控现在者掌控过去。”

《黑暗世界：因与果》是一款设定在反乌托邦世界中的 第一人称电影式心理惊悚游戏。  
利维坦公司无处不在，故事发生在 1984 年的东德——然而，眼前的一切似乎并非表面  
看起来的那样简单。

欢迎来到黑暗世界：探索一条以 1984 年东德为背景的平行时间线。利维坦公司通过大  
规模监控、社会阶级规则、改变心智的药物，以及对忠诚者开放“天堂社区”的承诺，  
牢牢控制着每一位公民。

成为夜行者：你将扮演丹尼尔·麦戈文，利维坦思想局的一名 Roam 干员。借助先进  
的潜脑技术，你可以进入被审问者的思想，亲历犯罪现场、与嫌疑人对话，并将调查  
结果上报给利维坦。

做好脑潜的准备：在嫌疑人扭曲的记忆与潜伏的恐惧中，你将直面理智与疯狂的边界。  
当现实与超现实逐渐模糊，你能否相信自己的所见，保持自我？

"Who controls the past controls the future; who controls the present controls the past"

KARMA: THE DARK WORLD is a first-person cinematic psychological thriller set in a dystopian world where the  
Leviathan Corporation is omnipresent. The year is 1984, the place is East Germany, and things are not quite what  
they seem.

WELCOME TO THE DARK WORLD: Explore an alternate timeline set in 1984 East Germany; the Leviathan  
Corporation rules with an iron fist, controlling its citizens through mass surveillance, social class rules, mind  
altering drugs and the promise that the gates to Utopia will open to those who serve.

BECOME A NIGHTCRAWLER: You are Daniel McGovern, a Roam Agent for Leviathan's Thought Bureau. Using  
advanced technology to dive into the minds of the accused - you will investigate crime scenes, interview  
suspects and report your findings back to Leviathan.

PREPARE TO RAIN DIVE: Investigate the twisted environments of suspects memories and the horrors that  
lurk within the corners of their minds. Test your sanity as the boundaries between reality and the surreal blur  
together - can you trust what you see and keep your sense of self?



# UNTITLED 未命名单元 特别展映

## 歌德学院 AI 短片竞赛 Alsolation

人工智能技术的迅猛发展正在深刻改变我们的社会和文化——它为创意表达提供了前所未有的可能性，同时也带来了严峻的挑战。在数字传播领域，算法驱动的“信息茧房”现象愈加明显。在业已广泛使用的生成式AI中，基于数据偏见的人工智能系统不仅再现现实社会中的刻板印象，还可能加剧其传播。

在此背景下，2025年，歌德学院联手德国柏林实验艺术剧场 HAU Hebbel am Ufer 及其数字平台 HAU4、以及北京FIRST惊喜电影展等多家机构共同举办以“Alsolation”为主题的AI短片竞赛，以激发公众对于人工智能与社会发展之间的反思和批判性讨论。截至5月底，竞赛组委会共收到了来自18个的205部短片作品。来自艺术、电影、剧场、人文和技术领域、代表不同声音和视角的十人评审团评选出了22部入围影片以及获奖作品，亦将于本次FIRST惊喜电影展 UNTITLED 未命名单元中呈现放映及交流场景。

这些短片探讨了人类在高度数字化社会中面临的孤立状态与身份困境。作品以生成式人工智能为媒介，触及性别问题、审查限制、情感异化和孤独等议题，反思人类与技术、社会结构之间错综复杂的关系。孤立并非仅指物理层面的隔离，更体现为在语言、情感乃至感知维度上的断裂。这些作品超越了对科技本身的讨论，以艺术视角为我们提供了重新思考孤独与联结、现实与幻象的关系。

# FIRST UNTITLED SPECIAL PROGRAMME

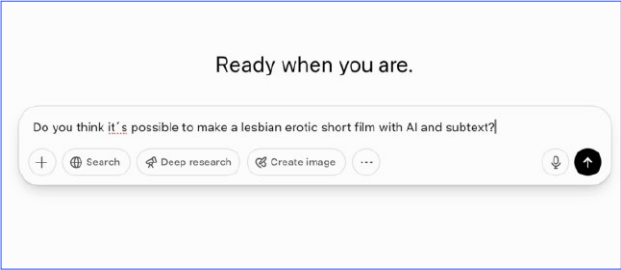
## FIRST UNTITLED-Alsolation

The rapid development of AI technologies is fundamentally changing our society and culture - it opens up new possibilities but also brings significant challenges. In digital communication, fragmentation through algorithm-driven "filter bubbles" is becoming increasingly visible. Generative AI models, which are widely used and often based on biased datasets, can not only reproduce existing stereotypes but also reinforce them. This makes it more important to actively question how these technologies are designed and utilised.

Against this backdrop, the Goethe-Institut and HAU Hebbel am Ufer, particularly with its digital stage HAU4 present the AI Short Film Competition "Alsolation" in 2025 in cooperation with the FIRST Fantastic Film Festival and further partners. The aim is to foster critical reflection on artificial intelligence and its impact on society. By the end of May 2025, the organisers had received 205 submissions from 18 countries. An international jury of experts from the fields of film, art, humanities, and technology evaluated the submissions and selected a longlist of 22 films and the winners in two phrases. This programme will also be featured as part of the FIRST UNTITLED section, presenting both screenings and discussion events.

The films explore themes such as isolation, identity crises, and the complex relationship between humans and technology in an increasingly digital society. The works question gender roles, censorship-related restrictions, emotional alienation and loneliness. Isolation is not only portrayed as physical separation, but also as a rupture on linguistic, emotional, and even perceptual levels. They go beyond a mere engagement with technology, offering—through an artistic lens—a new perspective on isolation and connection, reality and illusion.





滴落之前  
BEFORE THE DROP

罗莎·韦尔内克 | 2025 | 4分56秒 ROSA WERNECKE | 2025 | 4min56sec

剧情介绍 / SYNOPSIS

《滴落之前》结合了 AI 生成短片与桌面纪录片的形式，探讨生成式人工智能中对酷儿内容的偏见。通过隐喻与潜台词——使用物体、水果与液体等元素，影片重新赋予女同性恋欲望以表达的空间。这部作品展现了艺术家与人工智能如何共同应对审查，并创造出一种暗示性的、具有酷儿气质和反抗内涵的情色语言。

BEFORE THE DROP is a hybrid of AI-generated short film and desktop documentary that explores the bias against queer content in generative AI. Through metaphor and subtext—using objects, fruits, and fluids—it reclaims lesbian desire. The work reveals how the artist and AI navigate censorship to craft a suggestive, queer, and resistant erotic language.



briDsung

林梓阳 | 2025 | 4分38秒 LIN ZIYANG | 2025 | 4min38sec

剧情介绍 / SYNOPSIS

一个完全由 AI 生成的世界已不再遥远，如果它存在，会是怎样的世界？语言将成为货币和律法，一个不明确的词汇将有导致世界崩溃的潜在风险。一位提示词工程师在这个世界中听到了一股从未存在过的、暧昧的声音，并导致他输出“非提示词”的词汇——briDsung，这一失误让世界陷入混乱，并触发深处的审查机制——存在与消除在眨眼间展开。那些我们认为真实的东西很快便会成为嵌套在幻觉中的序列，而此时此刻，我们已置身其中。

A world entirely generated by AI is no longer distant—what would it be like if it were here? Language itself has become currency and law, and a single unsanctioned word can trigger collapse. A prompt engineer in this world hears an eerie, unstructured sound, and accidentally inputs the word briDsung, unleashing disorder into the system. His slip throws this fragile, sanitized world into chaos, where spontaneity is forbidden. Existence and erasure unfold in a blink; what we believe to be real may soon be no more than sequences nested within illusion. And at this very moment, we are all already inside it.



有关不平等起源的论述  
DISCOURSE ON THE ORIGINS OF INEQUALITY AMONG

条形码族 (梁启豪 / 舒童) | 2025 | 1分53秒 BARCODE PEOPLE (LIANG QIHAO, SHU TONG) | 2025 | 1min53sec

剧情介绍 / SYNOPSIS

灵感来自卢梭《论人类不平等的起源》，以及有人说：“AI 应该只帮我洗衣刷盘，而不是创作艺术和写作。” AI 由算法驱动，也就是说，它依赖的是人类的逻辑，而逻辑常被誉理性思维最有价值的产物。人在设计 AI 过程中，也无形中植入了优越感。如果 AI 没有被我们的偏见所束缚，反而能够形成一种超越人类想象的价值体系呢？真正的平等在于允许旧世界的崩解，让一个新的世界得以浮现，并接受这一过程的持续性与流动性。

Inspired by Rousseau's DISCOURSE ON INEQUALITY and the phrase "AI should only do my laundry and dishes." AI is powered by algorithms—logic created and praised by humans. Embedding our superiority on AI, much like how we reinforce existing hierarchies. What if AI, unburdened by our biases, forms a value system beyond human imagination? True equality is to allow a fluid change of world orders.



回声  
ECHO

刘子瑜 | 2025 | 5分 LIU ZIYU | 2025 | 5min

剧情介绍 / SYNOPSIS

这是一个平静的小镇，其上空高悬着一座倒置回声塔。人人怀揣着一个质朴的宏愿，那就是前往回声塔顶，聆听世界最先进最高等的声音。每年小镇最优秀的孩子将有机会前往回声塔的顶端，收音机头学生小音得此殊荣，即将开启一段推翻认识的旅程。而最终，信息时代的平等是一场幻觉，个体接受到的信息，决定了能够成为谁。

It is a tranquil town, above which a vast, inverted Echo Tower hangs suspended in the sky. Every resident harbors a humble yet profound aspiration to ascend to the tower's summit and listen to the most advanced, most exalted voices in the world. Each year, the town's most exceptional child is granted the rare chance to make this ascent. This time, the honor falls upon Xiao YIN, a radio-headed student, who now stands on the threshold of a journey that will unravel all he once believed. In the end, the promise of equality in the information age reveals itself as illusion — for the information one receives defines the person one is allowed to become.

歌德学院 AI 短片竞赛 Alsolation-展映影片  
FIRST UNTITLED-Alsolation SCREENING



好日子  
GOOD DAYS

金晓霖 | 2025 | 5 分 KAM HIU LAM, ALEXIS | 2025 | 5min

剧情简介 / SYNOPSIS

《好日子》是一部实验性短片，透过收集澳门本地的历史照片与故事，并运用人工智能技术进行转化与重构，试图探索时间与记忆如何被保存与延续。“收集这些未曾属于我的澳门记忆，仿佛让我穿越回那个尚未诞生的年代，见证那些不曾属于我的回忆，触碰那些由虚幻重塑的梦境，让我再一次的看见这座小城曾经拥有过的——那些被时光匿藏的‘好日子’。”

GOOD DAYS is an experimental short film that uses historical photos and stories from Macau and AI technology to explore how memory and time can be preserved and carried forward. Each photo captures a moment, yet behind every image lies an unwritten story. Memory lingers beyond the frame, inviting imagination to complete it. By collecting Macau's past—memories not "my own"—the artist glimpsed a forgotten time, witnessing a city's quiet history hidden in fragments and folded into its "Good Days".



iDent

张楠 | 2025 | 5 分 LAZYBACKHOME | 2025 | 5min

剧情简介 / SYNOPSIS

《iDent》由 SORA 与 ChatGPT 协作生成，灵感源于 AI 难以维持角色“面孔一致性”的技术悖论。“我们拥有不同的面孔，却共享相同的意志”成为其哲学隐喻。片中借鉴动画《瑞克与莫蒂》中“Unity”的设定，回应 AI 生成中的“面孔变异+认知统一”。影片以四重视角（第一人称、第三人称、上帝视角、监控视角）描绘个体在高压体制中的逃离与循环，探讨当代社会对效率、稳定、一致性的极端追求与个体意识之间的张力。

IDENT is an AI-generated video created with SORA and ChatGPT. It was inspired by the paradox that AI struggles to maintain a consistent "face." The phrase "we have different faces, but share the same will" captures its core tension. Inspired by "Unity" from RICK AND MORTY, it echoes face mutation and shared cognition. The film uses four SORA perspectives to depict an individual trapped in a systemic loop, reflecting on the conflict between personal agency and societal demands for efficiency, stability, and uniformity.



未被看见的她  
INVISIBLE WOMEN

OHuo工作室（路瀚/余帆）| 2025 | 4分41秒 OHUO (YU FAN, LU SONG) | 2025 | 4min41sec

剧情简介 / SYNOPSIS

《未被看见的她》探讨人工智能数据、算法与文化偏见之间的复杂关系。作品采用一镜到底的方式，在极简舞台上呈现了 34 位由 AI 生成的女性角色。尽管输入的是中性职业术语，AI 仅在明确加入“女性”提示词时才生成女性形象。这种选择性的输出揭示了技术背后潜藏的性别偏见，也映射出数字图像与社会叙事中女性形象的持续缺席与被忽视。该作品呼吁人们重新思考并重塑社会结构与数据逻辑，让那些被边缘化的存在真正被看见、被理解、被记住。

INVISIBLE WOMEN is an AI-generated video by LU Song and YU Fan of OHuo Studio that explores the interplay of AI data, algorithms, and cultural biases. Using a one-take shot on a minimalist stage, the film presents 34 AI-generated female characters. Despite neutral occupational terms, the AI only produces female figures when explicitly prompted with "female", exposing inherent gender bias. This selective generation highlights the broader erasure of female representations from digital imagery and societal narratives. "Invisible Women" challenges us to rethink and reshape society and data so that overlooked figures are truly recognized.



艺术馆是战场吗？  
IS THE ART GALLERY A BATTLEFIELD?

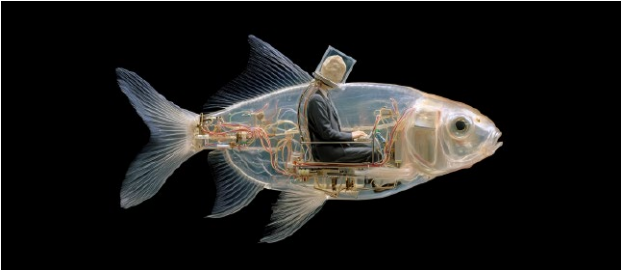
李禹可 | 2025 | 3分4秒 LI YUKE | 2025 | 3min4sec

剧情简介 / SYNOPSIS

短片主要以探讨了美术馆与战场之间的联系为叙事表现逻辑，追溯了一颗子弹的轨迹，揭示了军火工业、艺术市场和政治权力之间的复杂关系，并质疑艺术馆作为“象牙塔”的观念。短片的落点呼吁在人们关注艺术背后的权力结构，并思考如何通过行动来改变这种现状。当代艺术空间日益成为寡头财富和泡沫经济的展示平台，同时残酷的战争带来的却是另一个截然相反的现实空间。

This film interrogates the gallery-battlefield dialectic, tracing a bullet's ballistic arc to expose the arms-art-power nexus. It dismantles the museum's "ivory tower" mythology, revealing institutional complicity with violent systems. The work demands scrutiny of art's embedded power structures and praxis for change, framing the contemporary art institution as a speculative spectacle for oligarchic capital; its aestheticized spaces starkly juxtaposed with war's visceral immediacy.

歌德学院 AI 短片竞赛 Alsolation-展映影片  
FIRST UNTITLED-Alsolation SCREENING



岛人  
ISLAND MAN

陆卬 | 2025 | 4 分 43 秒 LU SHAN | 2025 | 4min43sec

剧情简介 / SYNOPSIS

《岛人》是一部探索人、数字媒体和社会关系状态的作品。我们每个人都像一座岛屿，个性化信息将我们隔离，误以为与世界紧密相连，其实被困在坚固的水箱中。我们正在成为孤独的“岛人”，那些本应在我们内心流淌的情感被引导至屏幕的另一端。作品以超现实视角，映照出人类在科技浪潮中的迷失与渴望。究竟是走向更紧密的连接，还是在更深的孤岛上漂流？当精神与情感不断流向虚拟世界，何时能让被困在屏幕中的“鱼”重回我们的鱼缸世界。

ISLAND MAN explores relationships between humans, digital media, and society. Each person becomes an island, isolated by personalized information while believing we're connected to the world, yet trapped in solid aquariums. We're becoming solitary "Island Men" - emotions that should flow within us are redirected to screens where fish swim freely but never return to our islands. Through surreal perspective, the work reflects our loss and longing amid technology's tide. Are we moving toward connection or drifting on deeper isolated islands? When will we bring the "fish" trapped in screens back to our world.



圣女贞德抵达洲际酒店  
JOAN OF ARC ARRIVES AT THE HOTEL INTERCONTINENTAL

梅根·玛丽·马拉尔 | 2024 | 2 分 53 秒 MEGHAN MARIE MALAR | 2024 | 2min53sec

剧情简介 / SYNOPSIS

《圣女贞德抵达洲际酒店》是一组由 DALL·E 生成、模拟狗仔队风格的图像作品。该作品设想贞德于 2005 年抵达日内瓦一家豪华酒店，为其耗资 2200 万欧元的翻新改造揭幕。通过历史错置的方式，艺术家将宗教权威与明星光环并置，探讨在 21 世纪，“神圣”的概念究竟何处存在。

JOAN OF ARC ARRIVES AT THE HOTEL INTERCONTINENTAL is composed of DALL-E-generated images styled as paparazzi photographs. It imagines Joan of Arc arriving at a luxury hotel in Geneva in 2005 to inaugurate its €22 million renovation. The piece employs historical anachronism to conflate religious authority with star power and examine where sanctity resides in the 21st century.



强力的  
JOHN DOE

胡桥 | 2025 | 3 分 20 秒 HU QIAO | 2025 | 3min20sec

剧情简介 / SYNOPSIS

“我收集了一些曾在游乐场里拍摄的老照片，静态图像里游乐场或许已经在城市的变迁中消失不见。我们回不到过去，但过去是否会重新迎接我们？”

I've gathered some old photos taken at an amusement park—one that may no longer exist, lost to the city's relentless changes. We can't go back, but who's to say the past won't find us again?



你觉得痛的时刻  
MOMENTS WHEN PAIN ARRIVES

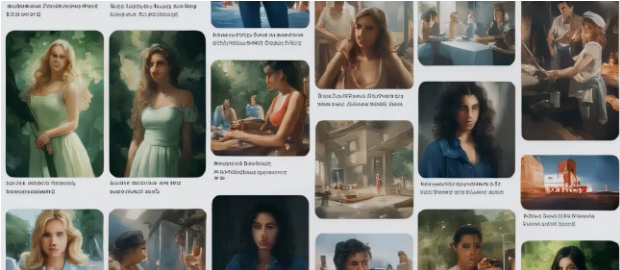
黄江炎 | 2025 | 3 分 4 秒 HUANG JIANGYAN | 2025 | 3min4sec

剧情简介 / SYNOPSIS

“艺术的本质是人类经验的交换，我想在这个片子当中去交换的是一些痛的感觉，既有日常的小挫折（如戒指便宜、硬盘故障），也有人生的失去（父亲去世、ICU 场景）。”该片通过 ai 工具以中式写意风格呈现难以具象描绘的痛觉感受。艺术家力图通过进入 AI 的世界，用它的思维来展现人类的感受。利用 AI 生成的不确定性和抽象性，寻找人类情感在 ai 仿真比比皆是的时代的另一种艺术表达。

The essence of art is exchanging human experiences. This film explores pain—from everyday frustrations (a cheap ring, hard drive failure) to profound loss (a father's death, ICU scenes). Using AI tools and Chinese-style expressive aesthetic, it portrays the often indescribable feeling of pain. The artist enters the AI world to express human emotions, embracing AI's uncertainty and abstraction to find new artistic forms in an era full of AI simulations.





人工幻象  
PHANTASTIKĒ

刘烨闻 / 刘帅 | 2025 | 5 分    LIU YEWEN, LIU SHUAI | 2025 | 5min

剧情简介 / SYNOPSIS

《人工幻象》旨在深入探讨人工智能对美学的广泛影响，揭示了技术与人类情感及审美体验之间的深层联系。随着人工智能技术的不断发展，艺术创作方式正在发生前所未有的转变，艺术作品的创意来源、表达形式以及观众的情感回应都逐渐被重新定义。艺术家在作品中探索在人工智能的辅助下，人类如何在艺术领域发挥创造力，以及如何在机器的支持下对美的理解进行延展。该短片旨在揭示人类智慧的独特性，思考其未来发展的无限可能。

PHANTASTIKĒ aims to delve deeply into the extensive impact of artificial intelligence on aesthetics, revealing the profound connection between technology and human emotions and aesthetic experiences. As AI reshapes artistic creation—altering sources of inspiration, expression, and emotional response—artists investigate how human creativity can collaborate with machines. The film reflects on expanding definitions of aesthetics and the unique potential of human intelligence in an AI-enhanced future.



红柳絮  
RED DESIRE

杨硕庭 / 张知恒 / 李董一 / 陈可欣 | 2025 | 4 分 30 秒

MINTO' S CIRCUS (YANG MINTO, ZHANG ZHIHENG, LI DONGYI, CHEN KEXIN) | 2025 | 4min30sec

剧情简介 / SYNOPSIS

通过碎片化的信息获取快乐是极其容易的，人的情感阈值越来越低，生活变得燥热难耐。如果这样的世界在一夜之间突然结束将会如何？会不会像瘾君子在第二天起床后发现自己的药物全部消失？欢迎观赏黑暗都市童话——《红柳絮》中人们陷入疯狂的模样。

It is extremely easy to find happiness through fragmented bits of information, but as people's emotional thresholds lower, life becomes increasingly restless and unbearable. What would happen if such a world suddenly ended overnight? Would it be like an addict waking up to find all their drugs gone? Welcome to the dark urban fairy tale RED DESIRE, where people descend into madness.



逆向工程非通用人工智能诗歌  
REVERSE ENGINEERING NON GENERIC AI POETRY

莱昂·凯迪奇 | 2025 | 5 分    LEON KEIDITSCH | 2025 | 5min

剧情简介 / SYNOPSIS

在人类与人工智能的反思性对话中，一首诗逐渐成形。这个兼具指示性与演绎性的过程，戏演着短视频时代观者的注意力与观看习惯。当视觉刺激或匮乏或泛滥，我们是如何走神的？思想将游荡至何方——或许某种创作空间正隐匿其中？究竟是谁写了这首诗——它是为 AI 而写，还是由 AI 所作——始终悬而未决，因为 AI 和我都声称自己才是作者。

In a reflective dialogue between human and AI, a poem is written. This simultaneously indicative and deductive process plays with the viewer's attention span and viewing habits in the age of TikTok. How do we drift off when we are under- or over-visualized? Where do our thoughts wander — and might a creative space be hidden there? The question of who writes the poem — whether it is written for the AI or by the AI — remains unresolved, as both the AI and I lay claim to authorship.



愤怒把一个男人捣碎成很多男孩  
THE ANGER THAT BREAKS A MAN INTO BOYS

徐文君 | 2025 | 2 分 24 秒    XU WENJUN | 2025 | 2min24sec

剧情简介 / SYNOPSIS

《愤怒把一个男人捣碎成很多男孩》改编自秘鲁国宝级诗人塞萨尔·巴列霍的同名诗歌，巴列霍关注每一个底层渺小且孤立的个体。短片试图展示个体在面对庞大系统时的撕裂和无力感，更在于展现个体自始至终的闪烁着光芒的生命力，那些光来之个体的尊严和对另一种命运可能性争取的勇气。THE ANGER THAT BREAKS A MAN INTO BOYS is adapted from the poem of the same name by César Vallejo, a national literary treasure of Peru. Vallejo paid deep attention to every small and isolated individual from the lower strata of society. This short film seeks to portray the fragmentation and helplessness an individual experiences when facing an overwhelming system. More importantly, it aims to reveal the radiant vitality that persists within the individual—light born from dignity and the courage to fight for the possibility of an alternative destiny.



# 歌德学院 AI 短片竞赛 Alsolation·展映影片

## FIRST UNTITLED·Alsolation SCREENING



### 景观天堂

THE SPECTACLE OF PARADISE

王翰林 | 2025 | 4分58秒 WANG HANLIN | 2025 | 4min58sec

#### 剧情介绍 / SYNOPSIS

本片始于艺术家在 2020 年针对居伊·德波《景观社会》的一次批判性写作，在此基础上与 ChatGPT 共同创作了一首现代诗作为影片旁白，并将德波对于“景观”的理论批判置入一个更加极端、更加纯粹的天堂之中重新思考。作为神话与想象中的乌托邦，天堂一直被视为人类死后的理想归宿，但它本身也未能逃脱景观机制的掌控。在这里，秩序与欲望、信仰与控制，以一种看似洁白、纯净、美好的方式被呈现。然而一切的冲突与争端，如同现实世界一般，仍在天堂中悄然上演。

This film originates from a reflection the artist wrote in 2020 on Guy Debord's THE SOCIETY OF THE SPECTACLE, accompanied by a modern poem on "the spectacle" co-created with ChatGPT as its narration. It repositions Debord's theoretical critique within a more extreme and purified vision of paradise. As a mythical utopia and the imagined posthumous ideal, paradise itself is not exempt from the logic of the spectacle. Here, order and desire, faith and control are presented in a seemingly pure, white, and harmonious form—yet, as in the real world, conflict and struggle quietly persist.



### 垃圾男孩

TRASH BOY

任小牛 | 2025 | 4分58秒 DANIEL RENN | 2025 | 4min58sec

#### 剧情介绍 / SYNOPSIS

“生来捡垃圾，每天笑嘻嘻”，2045 年，技术快速迭代，过时的垃圾泛滥。主角们是在垃圾坟场以废品回收为生的底层改造人，做着有廉价而又无价的小生意，经历着卑微而又精彩的冒险。

In the Milky Way Galaxy, in the year 2045, rapid technological advancements have led to a flood of obsolete garbage spreading everywhere. The protagonists are low-level cyborgs who eke out a living in sprawling junkyards, recycling discarded waste. They sing, "Born to pick up trash, and always wear a smile every day." Running small businesses that are humble yet invaluable, they embark on adventures that are modest but full of wonder.



### 人之所以为人

WHAT MAKES US HUMAN

霧也浓 | 2025 | 2分35秒 WUYENONG | 2025 | 2min35sec

#### 剧情介绍 / SYNOPSIS

这是一则数字时代的人类寓言，用 AI 的认知之旅映照出：人类最珍贵的灵魂代码，恰恰藏匿于那些看似缺陷的裂缝中——非理性、不确定性与脆弱性。正是这些漏洞构成了抵抗技术异化的最后堡垒。在算力狂奔的纪元，真正的未来智慧或许在于：守护那些使人类成为人类的“BUG”。

This is a fable about humanity in the digital age. Through the cognitive journey of AI, it reflects that the most precious code of the human soul is precisely hidden within those seemingly flawed cracks — irrationality, uncertainty, and vulnerability. It is these very "bugs" that form the last fortress resisting technological alienation. In an era of runaway computing power, the true wisdom of the future may lie in safeguarding the "bugs" that make us human.



### 何以为真

WHICH IS TRUE

漆文龙 | 2025 | 5分 QI WENLONG | 2025 | 5min

#### 剧情介绍 / SYNOPSIS

《何以为真》是一部由摄影与 AI 视频技术创作的动态影像作品，它使用了五张摄影师授权的照片，运用 AI 工具对这些图像进行重新处理。在保持摄影图像结构一致的前提下，通过图生图（image-to-image）和图生视频（image-to-video）技术，创造出结构一致却充满疏离感与割裂感的影像内容。本片由 6859 张静帧画面组成，其中 5 帧为摄影照片，其余均为 AI 生成。它们看起来相似，但其所指涉的事件却是残酷的。尽管影片是合成的影像，但它们正映射着此刻世界正上演的现实。

WHICH IS TRUE is a dynamic visual artwork created using photography and AI video technology. It is based on five authorized photographs, which were reinterpreted through AI tools. While maintaining consistent image structures, the work uses image-to-image and image-to-video techniques to create visuals that feel fragmented and alienated. The film consists of 6,859 still frames—five original photos and the rest AI-generated. They appear similar but point to harsh, disturbing realities. Though synthetic, these images mirror what is unfolding in the world right now.



白房间，黑方块  
WHITE ROOM, BLACK SQUARE

吕文轩 / 刘欣雨 | 2025 | 5分 LYU WENXUAN, LIU XINYU | 2025 | 5min

剧情简介 / SYNOPSIS

《白房间，黑方块》是一段受维尔托夫“机械眼”理念启发的实验影像，探讨图像的物质性与数字媒介的边界。一个黑色方块不断穿越不同空间，作为虚拟与现实之间的视觉接口，揭示图像中的断裂与缺失，制造出感知扰动与不适体验。声音由算法生成，故障与节奏交错，强化观众在沉浸中对现实的不确定感。作品旨在通过大模型技术生成与中介音乐与模型，审视人机感知间的隔离与异化，促使观众在平滑空间的漂移中找到断裂的节点。

WHITE ROOM, BLACK SQUARE is an experimental video inspired by Vertov's concept of the "mechanical eye", exploring the materiality of images and the boundaries of digital media. A black square continuously traverses various spaces, acting as a visual interface between the virtual and the real, exposing ruptures and absences within image structures and generating perceptual disturbances and discomfort. Algorithmically generated sound blends glitches with rhythm, intensifies the viewer's uncertainty within an immersive experience. Through AI-generated music and models, the work examines the isolation and alienation between human and machine perception, prompting viewers to locate points of rupture within the drift of smooth digital spaces.



野马  
WILD HORSES

IRULER | 2025 | 2分36秒 IRULER | 2025 | 2min36sec

剧情简介 / SYNOPSIS

短片《野马》描述了在未来一群野马的生存场景。影片由 AI 生成技术制作，可以说是用最新 AI 技术制作的一部科幻悬疑概念影片。虽然影片的制作主要经由 AI 生成技术完成，但其故事内容和影片风格完全没有因为技术的原因而被束缚，是一部以传统剧作和拍摄形式完成的短片。

The short film WILD HORSES created this time depicts the survival scenario of a group of wild horses in the future. Produced with AI generation technology, it can be described as a sci-fi suspense concept film made with cutting-edge AI technology. Although the film is primarily created through AI generation technology, its story content and cinematic style are by no means constrained by technology. It is a short film completed in the form of traditional screenwriting and filming techniques.

# 昂它岛 交互艺术展 UNTITLED EXPO

UNTITLED未命名单元生发自惊喜影展对影像次元的多维探索，在首次开启征集的序言中提到“真实世界在三年前就被备份了”，「昂它岛」即是探索被备份的世界景观，围建而成的影像之岛。

本次「昂它岛」陈设内容包含两个部分，来自中国美术学院的群展“游戏社会”及AIGC艺术家汤海青“幽河仙舟”交互项目，呈现“影像”生成与显影的不同手段，有静态展，亦有开放给观众参与的互动场景。

期待观众们踏上这座短暂存在的影像之岛，感受世界新的命名方式。

FIRST UNTITLED unfolds from the Fantastic Film Festival' s pursuit of multiple dimensions within the moving image. Its inaugural open call began with a provocation: "the real world was already backed up three years ago." Out of this idea arises UNTITLED EXPO—an imagined landscape of the archived world, an island constructed entirely of images.

This iteration of UNTITLED EXPO encompasses two constellations: the group exhibition PLAY, A SOCIETY from the School of Intermedia Art, China Academy of Art, and THE ETHEREAL ARK, an interactive project by AIGC artist TANG Haiqing. Together they trace divergent gestures of image-making and image-becoming—ranging from stillness to scenes open to audience participation. We invite visitors to embark upon this fleeting island of images, and to encounter within it unfamiliar ways of naming the new world.

# 昂它岛 交互艺术展

## 游戏社会

「游戏社会 (Play, a Society)」是开放媒体系「社会游戏」(social play) 创作计划的变体。它既是关于游玩与社会的互相指涉,更是一种「玩社会」(play society) 与「演社会」(play a society) 式的创作者心态。该计划立足于中国本土的社会语境,以「游玩 (play)」行为为线索,面向游玩媒介与当下的人工智能。

来自中国美术学院跨媒体艺术学院开放媒体系的 11 组作品,集中呈现近年围绕「社会游戏」与「人工智能艺术」的创作成果:从算法偏见、社会正义,到留守回忆、机器记忆;从建构社会性的游玩动作,到解剖人工智能的游玩机制。这些作品对当今高度游戏化与智能化的社会形态提出质疑,并给出批判性与推测性的回应。

策展人 | 蔡宇潇 / 曹澍 / 武子杨

策展助理 | 陈鹏帆 / 阚梓菡

主办单位 | 中国美术学院跨媒体艺术学院 / 中国美术学院跨媒体艺术学院开放媒体系 / FIRST 惊喜电影展

### 中国美术学院跨媒体艺术学院开放媒体系

开放媒体系,强调对电子媒介、世界文化以及网络社会的开放和前卫态度,培育面对流动的社会现实的具有游玩精神的思考者、行动者以及创作者。开放媒体系基于世界构建的创造能量,在电子艺术的领域中开发新的游玩与导航方法、媒体社会批判力以及对中国社会文化的思考,想象并构建生长于当下世界的“其他世界”。

在国际化的高科技创作中,强调面对并反思当下中国独特的网络社会生态。当前的训练与研发重点在于:社会游戏、人工智能艺术、视频论文、XR 延展现实,声音艺术、科幻艺术等方向。并且,与具有前卫视野的媒体艺术家与机构展开紧密合作,在创造生态联结的同时推动教学、实验与研究。



# UNTITLED EXPO

## PLAY, A SOCIETY

PLAY, A SOCIETY is a variation of the Open Media Department's long-term project SOCIAL PLAY. It reflects not only the mutual references between play and society, but also a creator's mindset of playing society and playing a society. Grounded in the social realities of contemporary China, the project takes the act of play as a thread, turning toward play media and contemporary artificial intelligence.

The exhibition presents 11 works from the Open Media Department of the School of Intermedia Art, China Academy of Art. These recent projects focus on social play and Artificial Intelligence Art: from algorithmic bias to social justice, from memories of the left-behind to memories of the machine, from constructing social gestures of play to dissecting the ludic mechanisms of artificial intelligence. Together, they question our highly gamified and intelligentized society, offering both critical and speculative responses.

Curators | Rhett Tsai, Cao Shu, Ziyang Wu

Curatorial Assistants | Chen Pengfan, Kan Zihan

Organizers | School of Intermedia Art, China Academy of Art; Open Media Department, School of Intermedia Art, China Academy of Art; FIRST Fantastic Film Festival

### Open Media Department

The Open Media Department emphasizes an open and avant-garde attitude toward electronic media, global cultures, and networked society, fostering thinkers, practitioners, and creators with a playful spirit who can engage with the fluid realities of contemporary society. Rooted in the creative energy of world building, the Open Media Department explores new methods of play and navigation in electronic art, develops critical perspectives on media and society, and reflects on China's socio-cultural context. It seeks to imagine and construct "alternative worlds" that emerge from and respond to the present-day world.

The program emphasizes engaging with and reflecting on the unique networked social ecology of contemporary China. Current training and research priorities focus on areas such as Social Play, AI Art, Video Essays, XR (Extended Reality), Sound Art, and Science Fiction Art. Collaborating closely with avant-garde media artists and institutions, the program fosters ecological connections while advancing teaching, experimentation, and research.

# BLACK LUNG STORY

电子游戏  
Video game

艺术家 | 转塘黑肺姥 (宋天悦/魏茜茜/谢宇彤/周芝桦)



转塘黑肺姥  
ZHUAN TANG BLACK LUNG LADIES

## 艺术家简介 / ARTIST'S BIOGRAPHY

“转塘黑肺姥”成立于 2024 年 11 月，由中国美术学院跨媒体艺术学院开放媒体系的宋天悦，魏茜茜，谢宇彤，周芝桦四名亚洲女性烟民组成。转塘黑肺姥作为一个新媒体艺术团体，以艺术游戏为媒介，社会人文和游戏艺术为研究方向，带领玩家进入转塘的不同女性烟民视角，讲述当代女性烟民的生活方式，讨论当代社会投诸于女性的目光乃至对女性定下的规则。

ZHUAN TANG BLACK LUNG LADIES was established in November 2024 by four Asian female smokers from the China Academy of Art's Open Media Department: SONG Tianyue, WEI Handan, XIE Yutong, and ZHOU Zhihua. As a new media art collective, ZHUAN TANG BLACK LUNG LADIES employs artistic games as their medium, with socio-humanities and gaming art as their research focus. They guide players into the perspectives of different female smokers in Zhuantang, narrating contemporary female smokers' lifestyles while examining the societal gaze cast upon women and even the rules imposed on them in modern society.

## 作品简介 / SYNOPSIS

BLACK LUNG STORY 是一款具有叙事性的隐蔽与追逐类游戏。游戏灵感来源于日常抽烟交谈的过程中，成员共同反映在不同场合或经历或见证过抽烟带来的各种“凝视”。故事发生在转塘，这里不仅是我们现在学习生活的地方，更承载了一代又一代美院人回忆，通过游戏故事展现个人经验以及现实采访，在游戏中以不同身份女性作为章节主人公，以第一视角为大家讲述来自女性视角的转塘的“black long story”。通过探讨这一主题并批判吸烟的社会符号化，我们尝试反思控烟对身份边界的塑造、揭示行为与身份之间的复杂关系。

BLACK LUNG STORY is a narrative-driven stealth and chase game. Inspired by everyday conversations while smoking, the team members collectively reflected on experiencing or witnessing various forms of "stares" directed at smoking in different contexts. The story unfolds in Zhuantang—not only our current place of study and life but also a location that holds memories for generations of art academy students. Through personal experiences and real-life interviews woven into the game's narrative, each chapter features a female protagonist. Players experience first-person stories from these women's perspectives, sharing Zhuantang's "black long stories" through a female lens. By exploring this theme and critiquing the social symbolism of smoking, we attempt to reflect on how smoking control shapes identity boundaries and reveal the complex relationship between behavior and identity.

单屏影像  
Single channel video

艺术家 | 吴璠



吴璠  
WU FAN

艺术家简介 / ARTIST'S BIOGRAPHY

工作生活于杭州的跨媒体艺术家。吴璠的创作源于对社会加速主义下人类生存状态的深切体察——一种弥漫于现代生活中的普遍异化感与精神疲惫：当我们的记忆、情感与社会关系皆被转化为可存储、分析、交易的数据流时，何为真实的“存在”？她聚焦于数字记忆与物理现实的交织关系，通过交互装置、生成艺术和数字雕塑等手段，审视科技神话下的情感与隐私困境。她将科技本身既作为语言也作为反思对象，构建出一个充满诗学与批判的场域，持续追问在技术、环境、精神与肉体的复杂纠缠中，如何重新定义“人”的存在。

A transmedia artist based in Hangzhou, China. WU's work explores the sense of alienation and spiritual exhaustion in accelerated modern society, focusing on how digital memory intertwines with physical reality. Through interactive installations, generative art, and digital sculpture, she reflects on the emotional and ethical challenges posed by technology, questioning what it means to be human in an age of data and automation.



作品简介 / SYNOPSIS

人们在研究马的运动上乐此不疲，直到摄影揭开这个谜团，但摄像是否是最接近真实的？AI 发展带来的双重抽象是否比摄影更接近真实，我们是否准备好迎接技术如此快速的发展？我们是否也停留在世纪的 0.4 秒前，我们是否被迫地接受身体的数字化？

People have taken great pleasure in studying the movement of horses, and it was not until the advent of photography that this mystery was unveiled. But is video the closest representation of reality? Does the dual abstraction brought by the development of AI bring us closer to reality than photography? Are we prepared for such rapid technological advancement? Are we also stuck 0.4 seconds behind the century? Are we being forced to accept the digitization of our bodies?



实验游戏/3D打印雕塑  
Experimental video game/3D Printed Sculpture

艺术家 | 胡亦杨



胡亦杨  
HU YIYANG

艺术家简介 / ARTIST'S BIOGRAPHY

2002 年生于中国浙江杭州。创作实践涵盖多种媒介，包括三维、AIGC、增强现实（AR）与虚拟现实（VR）等。作品聚焦于女性主义、互联网考古、在地网络亚文化等议题，并将这些内容与技术进程、社会现象的外在性进行跨媒介的融合与探讨。本科毕业于中国美术学院跨媒体艺术学院开放媒体系。

Born in 2002 in Hangzhou, Zhejiang, China. HU Yiyang's creative practice covers a variety of media, including 3D, AIGC, augmented reality (AR) and virtual reality (VR). Her works focus on feminism, internet archaeology, local internet subculture and other issues, and explore the cross-media fusion of these contents with technological processes and the externality of social phenomenon. Graduated from the Open Media Department, School of Intermedia Art, China Academy of Art.

作品简介 / SYNOPSIS

本作品关注短视频平台上大量涌现的“宝妈博主”群体，她们一边承担着育儿、家务的现实重负，一边以影像记录自己的生活，试图在被观看中争取表达的权利。通过对多位同龄年轻妈妈的采访，我深刻感受到了她们在婚育后的身份转变、家庭结构中的种种问题，以及面对公众舆论的复杂情绪。作品以“拍摄”作为第一人称游戏的核心机制，邀请玩家进入她们的日常，通过重复影像劳动体验母职规训与自我叙述之间的张力，反思女性如何在直播社会中寻求被理解与自我定义的空间。

This work examines the burgeoning phenomenon of "mommy bloggers" on short-video platforms. These women navigate the intense realities of childcare and domestic duties while documenting their lives through video, striving for self-expression through visibility.

Through interviews with fellow young mothers, I gained profound insight into their shifting identities post-marriage and childbirth, the structural tensions within their families, and their complex emotions navigating public perception.

Centering around "filming" as the core first-person game mechanic, the piece invites players into their daily lives. By engaging in repetitive image-making labor, players experience the tension between maternal discipline and self-narrative, reflecting on how women seek space for both understanding and self-definition within our live-streaming society.

VR 虚拟现实  
VR Virtual reality

艺术家 | 三毛流浪记 (陈健睿/陈煜凯/金涛)



## 三毛流浪记 WANDERING TALE

### 艺术家简介 / ARTIST'S BIOGRAPHY

“三毛流浪记”是一个新媒体艺术团体，由金涛、陈健睿、陈煜凯三位艺术家于 2023 年 3 月 12 日在中国美术学院开放媒体工作室共同创立。他们的创作理念根植于对当代社会数字化生存状态的批判性思考，通过游戏程序设计与开发，构建了一个介于现实与虚拟之间的艺术表达空间。在作品中，他们利用社会典例，展现社会传统与现代结合的多重面貌，探索技术与艺术、现实与虚拟的边界。

SANMAO'S WANDERING TALE is a new media art collective co-founded by three artists, JIN Tao, CHEN Jianrui, and CHEN Yukai, on March 12, 2023, at the Open Media Studio of the China Academy of Art. Their creative philosophy is rooted in critical reflection on the digital existence of contemporary society. Through game programming and development, they have constructed an artistic expression space that lies between reality and virtuality. In their works, they utilize social paradigms to showcase the multifaceted aspects of the combination of social tradition and modernity, exploring the boundaries between technology and art, reality and virtuality.

### 作品简介 / SYNOPSIS

故事始于一块虚空的白色空间，当我们扫描小黄车的 QR 码，一段奇妙的旅程便由此展开以扫描 QR 码为媒介，我们化身为“机器”与“AI”，穿梭于二进制构成的数字世界，游历这座由 0 和 1 编织而成的 QR 城市。随着 QR 码的广泛应用，人们逐渐将解读世界的权利让渡给 AI 智能系统，自身却退化为被动的观察者。我们对“真实”的追求，最终是否只是在编织更高维度的谎言？在数字化浪潮的推动下，未来的 3DCode 将走向何方？它是否会进一步框定城市数据的边界？当人工智能面对 0.5 的不确定性时，它将成为人类矛盾中最为忠实的见证者。在这场永无止境的数字革命中，人与机器的关系将如何发展？是走向更加透明的共生，还是在技术的迷雾中制造更多不可见的阴影？

The story begins in a blank white space. When we scan the QR code of a small yellow car, a wonderful journey begins. Through scanning the QR code as a medium, we transform into "machines" and "AI", shuttling through the binary digital world and exploring this QR city woven with 0s and 1s. With the widespread application of QR codes, people gradually transfer the right to interpret the world to AI intelligent systems, while themselves degenerate into passive observers. Is our pursuit of 'truth' ultimately just weaving higher dimensional lies? Driven by the digital wave, where will the future of 3DCode go? Will it further define the boundaries of city data? When artificial intelligence faces an uncertainty of 0.5, it will become the most faithful witness to human contradictions. How will the relationship between humans and machines develop in this endless digital revolution? Is it moving towards a more transparent symbiosis, or creating more invisible shadows in the fog of technology?

# 卑鄙的世界

## MEAN WORLD SYNDROME

电子游戏  
Video game

艺术家 | 卑鄙的我们 (魏唯 / 赵梓霖 / 张喆楠 / 吴珊)



卑鄙的我们  
MEAN US

### 艺术家简介 / ARTIST'S BIOGRAPHY

卑鄙的我们是一个由四名来自中国美术学院开放媒体系学生组成的团队。该团队关注于当代青年人的精神现状与人际情感链接，致力于用简单直接的电子游戏玩法来发掘和展示当代现实生活缩影。

MEAN US is a team of four students from the Open Media Department at the China Academy of Art: WEI Wei, ZHAO Zilin, ZHANG Zhenan, and WU Fan. We focus on the spiritual landscape of contemporary youth and their emotional bonds, committed to uncovering and presenting snapshots of modern reality through straightforward, accessible video game mechanics.



### 作品简介 / SYNOPSIS

在地铁车厢中，手机电量耗尽，主人公被迫中断了与外界的连接，只能凝视窗户中映出的自己与周围乘客的倒影。随着思绪游离，现实与幻想开始交错。每一位乘客的身影在想象中逐渐展开，隐约勾勒出隐藏在日常背后的焦虑、疲惫与压抑。通过简洁的交互操作，玩家将在观察与推测中，体验现代人在高压环境下精神能量流失的状态。试图探讨数字化时代下个体孤独与情感耗竭的普遍体验，以细腻的叙事呈现当代生活的一隅。

Trapped on a subway car with a dead phone, the protagonist is severed from the outside world, left only to stare at the reflections of themselves and fellow passengers in the window. As their mind wanders, reality and fantasy begin to blur. Each passenger's silhouette unfolds in their imagination, subtly hinting at the anxieties, exhaustion, and hidden pressures lurking beneath the surface of daily life. Through minimal interactions, players observe and infer, experiencing the relentless drain of mental energy endured by modern individuals in high-pressure environments. This narrative explores the pervasive loneliness and emotional depletion of the digital age, offering a poignant glimpse into a slice of modern existence.

# 鸽子传奇

-《阿加尔塔》之后 100 年发生的一些故事

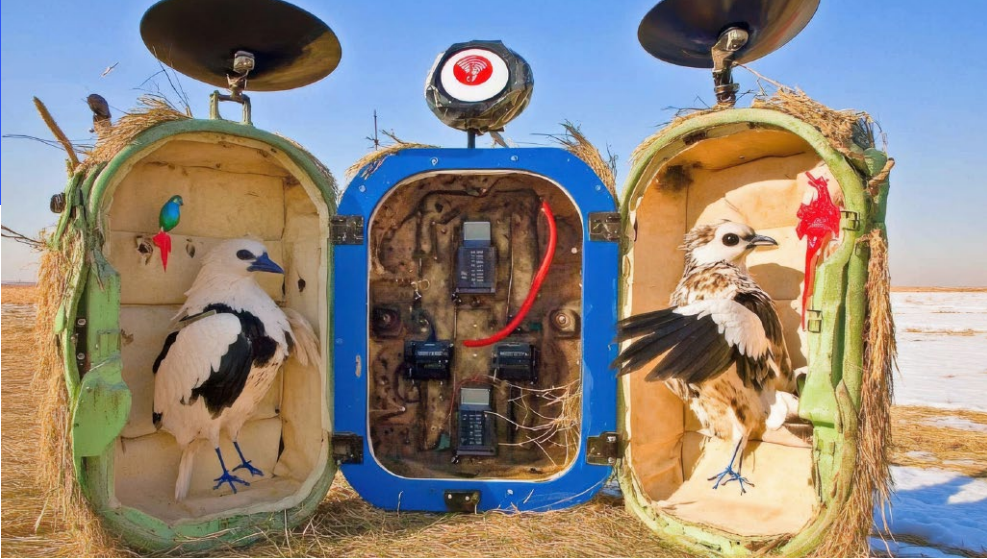
PIGEON LEGEND

- STORIES 100 YEARS AFTER AGARTHA

AI生成彩色数码有声影像

AI-generated color digital video with audio

艺术家 | 武子杨



武子杨

WU ZIYANG

## 艺术家简介 / ARTIST'S BIOGRAPHY

艺术家，策展人，生活工作于纽约和杭州。他的近期实践探讨了当前技术在跨文化背景下对政治、社会以及宏观和微观层面事物之间的明确和隐含关系产生的影响。他的视频，增强现实，人工智能模拟和互动视频装置等在国际不同的展览展出。他的近期奖项和驻留包括“未来世代艺术奖”入围；阿尔弗雷德艺术学院 The Randall Chair 奖；广东时代美术馆媒介实验室“开物者”驻留；AACYP Top 30 under 30 青年精英榜；纽约 Residency Unlimited 驻留；MacDowell 麦克道威尔基金；iea 电子艺术学院驻留；罗伯特·劳申博格艺术基金会 ROCI Road to Peace 获选者等。现为中国美术学院跨媒体艺术学院开放媒体系副系主任，纽约视觉艺术学院兼职教授，前纽约新当代艺术博物馆 NEW INC 孵化器项目成员。

An artist and curator based in New York and Hangzhou. His recent practices examine how current technologies, in a cross-cultural context, affect politics, society, and the explicit and implicit relationships between things at both macro and micro levels. his video, AR, AI simulation and interactive video installation have exhibited internationally. His recent fellowships and residencies include the shortlist of "Future Generation Art Prize"; "The Randall Chair" award at Alfred University; "Kai Wu" Interdisciplinary Studio residency, Media Art Lab, Times Museum; AACYP Top 30 under 30; Residency Unlimited; MacDowell Fellowship; Artist-in-residence at Institute for Electronic Arts (IEA); Winner of The ROCI Road to Peace by Robert Rauschenberg Art Foundation. He is the vice department head of Open Media Department at School of Intermedia Art at China Academy of Art, adjunct professor at the BFA Fine Art Department at School of Visual Arts, and is a former member of NEW INC at the New Museum.

## 作品简介 / SYNOPSIS

《鸽子传奇 - 阿加尔塔》之后 100 年发生的一些故事》是《阿加尔塔》的续作。作品从“暗连接研究室”出发，通过多重叙事探讨了“鸽子网络”在未来网络基础设施中的作用、鸽子与通信系统的关联，以及它们在人类历史中的多重身份，如间谍、信使、生态守护者，甚至是雪茄走私犯或“飞行鼠”。在未来 100 年里，帕奇——《阿加尔塔》主人公连恩的重孙、碳硅复合体的考古学家——重新定义了鸽子的意义，并揭示了它们扑朔迷离的最终命运：被封为神、被击毙，或被煲汤。帕奇将他的发现传回 100 年前的阿加尔塔；同时也备份给未来的世代，期待后来的考古学家续写这段传奇。作品展现了在不同的时间与空间中，鸽子所拥有的神秘与不确定性——英雄、罪犯、鹰眼、大力丸、无赖、圣灵，是渗透工具、反无人机装备，是硅基使者、AI 垃圾，抑或是一个更为不可理喻的存在。鸽子成为一个复杂的象征物，交织着战争、历史、AI 考古、科技与黑色幽默的多重元素。

PIGEON LEGEND - STORIES 100 YEARS AFTER AGARTHA is the sequel to AGARTHA. Beginning with the "Dark Connection Laboratory," this work uses multiple narratives to explore the role of the "Internet Pigeon Network" in future network infrastructure, its connection to communication systems, and the various identities pigeons have held throughout human history—as spies, messengers, ecological guardians, and even cigar smugglers or "flying rats." In the following 100 years, Patch—great-grandson of AGARTHA's protagonist Lien and a hybrid carbon-silicon archaeologist—redefines the meaning of pigeons, revealing their mysterious fate: they are either deified, shot down, or turned into soup. Patch transmits his findings back to Agartha 100 years earlier, while also archiving them for future generations, in hopes that future archaeologists will extend the legend. This work presents the pigeons' mystery and uncertainty across time and space—heroes, criminals, keen-eyed observers, power pills, scoundrels, saints, infiltration tools, anti-drone technology, silicon-based emissaries, AI garbage, or perhaps something even more incomprehensible. Pigeons become a complex symbol, intertwining elements of war, history, AI archaeology, technology, and dark humor.



# 鼾桥

## DOZING OVERPASS

CGI 影像装置  
CGI film

艺术家 | 蔡宇潇



蔡 宇 潇  
RHETT TSAI

### 艺术家简介 / ARTIST'S BIOGRAPHY

蔡宇潇是一位中国艺术家，专注于沉浸式技术、影像、实验性视频游戏的叙事实践。他的作品常从技术社会和文化身份的角度出发，用当代数字工具构建替代性历史，探讨多重历史叙事下的异乡感、含糊身份以及个体困境。2023 年，他赢得英国流明艺术科技奖（the Lumen Prize）的「華艺数奖」并获得美国独立游戏节的最终提名。

A transmedia artist based in Hangzhou, China. WU's work explores the sense of alienation and spiritual exhaustion in accelerated modern society, focusing on how digital memory intertwines with physical reality. Through interactive installations, generative art, and digital sculpture, she reflects on the emotional and ethical challenges posed by technology, questioning what it means to be human in an age of data and automation.

### 作品简介 / SYNOPSIS

《鼾桥》是一部实验性的 CGI 影像。作品基于在福建黄岐半岛渔村的调研。主人公（由艺术家刘广隶饰演）在睡梦中驾车行驶在大桥之上，通往他从未造访过的异乡。在持久且暴力的鼾声中，捕捉鱿鱼的绿光照亮他的脸庞和梦乡。

DOZING OVERPASS is an experimental CGI film. The work is based on field research in a fishing village on the Huangqi Peninsula, Fujian. The protagonist (featuring the artist LIU Guangli) drives across a bridge in his sleep, heading toward a foreign land he has never visited. Amidst the persistent and violent sound of snoring, the green lights used for squid fishing illuminate his face and his dreamscape.



# 扩散

## DIFFUSION

3D数字渲染影像与AIGC影像结合  
3D digital rendering images combined with AIGC images

艺术家 | 曹澍



曹澍  
CAO SHU

### 艺术家简介 / ARTIST'S BIOGRAPHY

现居杭州，其艺术实践聚焦记忆、梦境与技术媒介的交互关系。通过 3D 渲染动画、电子游戏装置、多屏影像及雕塑等多元媒介，他构建虚实交织的叙事迷宫，塑造数字化的“记忆考古现场”。近年创作延伸至社会主义科幻、加密技术与集体潜意识等议题，审视技术对人们精神世界的重塑。个展举办于上海 HOW 美术馆，杭州想象力实验室，慕尼黑 Muffatwerk，横滨 Koganecho 等地。曾获 2022 年 OCAT×KADIST 青年媒体艺术家奖、2021 年上海影像博览会 Exposure Award、2017 年 BISFF 艺术探索奖等，入围首届 E.A.T.PRIZE 2024。除此之外，曹澍的作品也入围世界各地的影展主竞赛单元，包括莱比锡纪录片与动画电影节、昂西国际动画节、韩国 DMZ 纪录片节、米兰电影节、渥太华国际动画节、汉诺威国际短片节等。

Artist based in Hangzhou, explores the interplay between memory, dreams, and technology through diverse media like 3D-rendered animation, video game installations, multi-screen projections, and sculpture. His work constructs intricate narrative labyrinths that blur reality and the virtual, creating digitally rendered “memory excavation sites.” Recent explorations delve into themes of “socialist sci-fi,” encryption technology, and the collective subconscious, critically examining technology’s impact on the human psyche. Solo exhibitions have been held at HOW Art Museum Shanghai, Imagokinetics Hangzhou, Muffatwerk Munich, Koganecho Yokohama, etc. His accolades include the OCAT×KADIST Young Media Artist Award (2022), Shanghai PRO Exposure Award (2021), BISFF Art Exploration Award (2017), and being shortlisted for the E.A.T. Prize (2024). His films have been selected in official competition unit of festivals including DOK Leipzig, Annecy, DMZ Docs Korea, Milano, Ottawa, and Hannover.



### 作品简介 / SYNOPSIS

作品《扩散》的故事关于媒介的幽灵学，探讨了摄影术、AI 扩散模型技术与死者之间的复杂关系，以及核辐射问题所带来的历史创伤。摄影术诞生之初，东亚各地区将之当作灵媒，用以拍摄死去之人的灵魂。人工智能图像工具（如扩散模型）的工作原理，是将随机噪声转化为清晰图像的过程。早期 AI 经常生成多手指和四肢倒错的人类图像，其扩散模型生成的图像仿佛人类的噩梦，充满不合常理之处。作者看到了它和 19 世纪的“幽灵摄影”之间的迷人相似之处。人工智能产生的“故障”，作为奇怪扭曲的现代数字“幻觉”，与那些试图捕捉鬼魂的旧照片之间，是何种关系？图像中意外出现的“幽灵”是什么？它们是否隐藏着集体恐惧或是历史创伤的痕迹？昏暗的房间内，一位喃喃自语的摄影师困于长崎核辐射的噩梦之中，误将 AI 生成的图像当成了噩梦中所见的场景。而比基尼环礁遭受辐射的河豚，将自己死后的影像永远留在了底片上。摄影如同一种幽灵的痕迹，试图萦绕并提醒生者时间的意义……

This artwork explores the hauntology of media, examining the complex connections between early photography, AI diffusion models, the dead, and the historical trauma of nuclear radiation. When photography first emerged in East Asia, it was often regarded as a form of spirit mediumship—a conduit for capturing images of the deceased. Modern AI image tools like diffusion models operate in an eerily similar manner: they transform random visual noise into coherent imagery. Early AI systems frequently generated unsettling compositions—figures with extra limbs or contorted joints—evoking the logic of human nightmares. The artist identifies a compelling parallel between these digital “glitches” (uncanny distortions resembling digital visions) and 19th-century spirit photography, which attempted to document spectral presences. What defines these accidental apparitions within the images? Could they embody latent collective anxieties, imprints of historical suffering, or silenced narratives from societal margins? The film depicts a tormented photographer, murmuring in a dim chamber, imprisoned by nightmares of the Nagasaki atomic blast. He conflates AI-generated visuals with scenes from his dreams. Simultaneously, a radiation-scarred pufferfish from Bikini Atoll etches its posthumous specter onto film. Like a phantom residue, photography haunts the living—a persistent reminder of time’s burden…

# 妈妈回家之前

## BEFORE MOM COMES HOME

电子游戏  
Video game

艺术家 | 童年象限XYZ (陈鹏帆/王欣月/蔡雨轩/崔林涛/甘亦心)



童年象限 XYZ  
CHILDHOOD QUADRANT XYZ

### 艺术家简介 / ARTIST'S BIOGRAPHY

“童年象限 XYZ”是由中国美术学院跨媒体艺术学院开放媒体体系的陈鹏帆，王欣月，蔡雨轩，崔林涛，甘亦心五位艺术家组成。他们的作品以游戏作为媒介，挖掘感官与记忆的多层交织、探索游戏作为连接情感与思想的独特方式。以此为入口唤醒人们内心深处的情感记忆，激发对过往与当下的世界的全新感知。

CHILDHOOD QUADRANT XYZ is an artist collective formed by five artists from the Open Media Department, School of Intermedia Art, at the China Academy of Art: CHEN Pengfan, WANG Xinyue, CAI Yuxuan, CUI Lintao, and GAN Yixin. Their work uses games as a medium to explore the multi-layered interweaving of senses and memory, and to investigate the unique way games can connect emotions and ideas. They use this as an entry point to awaken the deep emotional memories within people, stimulating a new perception of the past and the present world.

### 作品简介 / SYNOPSIS

《妈妈回家之前》是一款以第一人称视角展开的心理悬疑潜行游戏，聚焦“县城留守儿童”的孤独与成长。游戏以艺术家团队的亲身经历与生命创伤为线索，层层揭开一场关于亲情与孤独的内心独白。玩家将扮演一名孤独的孩子，因长期与母亲分离而忘却母亲的模样。在一次捉迷藏游戏中，意外闯入一间尘封的地下室。黑暗深处，灯光闪烁，玩家需要通过潜行避开灯光，在回忆与臆想中拼凑母亲的模样，逐步揭开孩子内心深处的情感世界。作品通过这种游玩方式的设计，揭示孩子在亲情渴望与孤独逃避间的矛盾，呈现家庭缺席带来的情感创伤与爱的渴求。它试图以此对回忆与现实的自我展开叩问，对关于家庭、孤独与社会关系的进行探讨。

BEFORE MOM COMES HOME is a first-person psychological suspense stealth game that focuses on the loneliness and growth of "left-behind children" in county towns. Drawing from the artists' own personal experiences and life traumas, the game unfolds a monologue about family and loneliness layer by layer. The player takes on the role of a lonely child who has forgotten their mother's appearance due to a long separation. During a game of hide-and-seek, the player accidentally enters a dusty basement. In the depths of the darkness, lights flicker, and the player must sneak to avoid them while piecing together their mother's appearance through memories and imagination, gradually uncovering the emotional world deep inside the child's heart. Through this gameplay design, the work reveals the child's conflict between the desire for affection and the avoidance of loneliness, presenting the emotional trauma and craving for love brought about by the absence of family. It attempts to raise questions about the self in relation to memory and reality, and to explore themes of family, loneliness, and social relationships.

你付宝  
A!NIPAY

电子游戏  
Video game

艺术家 | 突凸秃 (阚梓茵 / 李姝霖 / 金哲新)



突凸秃  
2PM TO 2AM

艺术家简介 / ARTIST'S BIOGRAPHY

“突凸秃”是由来自中国美术学院跨媒体艺术学院开放媒体系的阚梓茵、李姝霖、金哲新三位青年艺术创作者组成的艺术小组，她们以虚拟现实、电子游戏、三维动画影像、AIGC 等多元媒介为载体，作品关注当代技术发展带来的伦理挑战以及隐藏在日常中的荒诞与幽默，她们也关注等会儿吃什么。

2PM TO 2AM is an art collective formed by three young creators from the Open Media Department of the School of Intermedia Art at the China Academy of Art: KAN Zihan, LI Shulin, and JIN Zhexin. They employ diverse mediums such as virtual reality (VR), video games, 3D animation, AIGC (AI-generated content), and more. Their work explores the ethical challenges posed by contemporary technological developments, as well as the absurdity and humor hidden within everyday life. Simultaneously, they also ponder what to eat later.



作品简介 / SYNOPSIS

在今天的中国，以 AI 人脸识别为核心的扫脸支付技术已经渗入我们的生活，用便利之名改变了人与金钱的关系，支付的速度越来越快，消费行为也随之变得“无感”。然而，当支付变得过于轻而易举时，人与技术的关系是否正在失控？人们是否还能感知到其中隐含的风险？《你付宝》是一件以黑色幽默的方式模仿真实生活的互动游戏。作为玩家，你将利用一台虚拟的自助结账机使用“A!nipay（你付宝）”进行扫脸支付，通过观察和操作，将原本属于自己的支付责任转嫁给背后无辜的路人，让 ta 为你买单！随着关卡的增加，游戏逐渐将玩家推向技术便利与伦理困境的矛盾中心，揭示 AI 扫脸支付技术表面的便捷与背后的荒诞。

In today's China, AI-powered facial recognition payment technology has deeply permeated everyday life, transforming our relationship with money in the name of convenience. As payment becomes faster, our act of consumption turns increasingly "senseless." But when paying becomes too effortless, is our relationship with technology spinning out of control? Are we still aware of the risks it carries beneath the surface? A!NIPAY is an interactive game that uses dark humor to mirror real life. As the player, you operate a virtual self-checkout machine to make payments using "A!nipay" — not with your own face, but by hijacking the unsuspecting faces of passersby. With careful timing and observation, you shift the burden of payment onto others. As the levels progress, the game pushes you toward the ethical edge between technological convenience and moral conflict, exposing the absurdity that lies beneath the surface of AI facial recognition payment systems.

# 女娲补天新编

## A NEW RETELLING OF NÜWA MENDING THE SKY

AI生成文字与图像  
AI-generated text and imagery

艺术家 | 蔡雨轩



蔡雨轩  
CAI YUXUAN

### 艺术家简介 / ARTIST'S BIOGRAPHY

现就读于中国美术学院跨媒体学院开放媒体系。代表作品：游戏《妈妈回家之前》、AI 纸本作品《女娲补天新编》。通过 AI、电子游戏以及三维数字媒介，表达对社会责任、女性主义等议题的关心。

Currently studying in the Department of Open Media at the School of Intermedia Art, China Academy of Art. Representative works include the game BEFORE MOM COMES HOME and the AI-based paper artwork A NEW INTERPRETATION OF NÜWA MENDING THE SKY. Through the use of AI, video games, and three-dimensional digital media, they express concerns about social responsibility, feminism, and other related topics.

### 作品简介 / SYNOPSIS

本作品是一部以“推背图”结构为灵感的 AI 生成寓言集，融合伊索寓言的象征语言与道德剧的隐喻风格，对女性命运展开数字推演。作者构建了一位人工智能代理体“女娲”——她既继承中国传统神话中“造人”“补天”的母性意象，又化身算法生成引擎，通过 comfyui 给予真实女性困境撰写寓言预言。作品素材源自中国社交媒体平台“小红书”以及 ins 上的真实女性困境叙述，呈现情感、身体、职场、家庭与算法偏见交织的压迫现实，并于寓言中寻找再生之路。“昔《推背图》预大唐兴衰，窥千年国运；今《补天图》重来，非测天下之乱，而演人间女命于媒介浮云之上。其法不凭星辰，不问龟甲，而以网络帖文为谶，以舆论回响为象，命运流转，皆在算端。”

This project is a contemporary AI-generated fable series inspired by the structure of TUI BEI TU, a classical Chinese prophetic text. Merging the symbolic style of Aesop's fables with digital storytelling, it explores the lives and struggles of women through algorithmic divination. At its center is "Nuwa," an AI persona created by the artist. Named after the mythological goddess who shaped humanity and patched the broken sky, this digital Nuwa becomes a generative oracle. Powered by ComfyUI, she transforms real-life confessions from Chinese and global social media platforms—including Xiaohongshu and Instagram—into modern allegories. Each of the 30 fables is structured as a triad of: Image (AI-generated visual) + Sign (symbolic tale) + Voice (real testimony). Printed on scroll-like paper in the style of ancient Chinese books, these stories function as digital "divinations" of contemporary womanhood. Drawing from narratives of emotional, bodily, familial, professional, and algorithmic oppression, the work reveals how technology, myth, and media intersect to form a new space for storytelling—and survival. "In ancient times, TUI BEI TU foresaw the rise and fall of empires. Now THE MAP OF MENDING returns—not to read the fate of nations, but to divine the destinies of women drifting across the clouds of media. No stars are consulted, no shells cracked; only digital traces are read, and fate is rendered in code."



# 昂它岛 交互艺术展

## 幽河仙舟

当赛博空间的迷雾漫过现实堤岸，当人工智能成为连接的维度法器，我们站在意识长河的此岸，凝视着彼岸浮动的光影。FIRST惊喜电影展特邀艺术家汤海青呈现艺术项目「幽河仙舟」将以梦为舟，以AI为桨，在流动的影像中驶向集体潜意识深处的精神原乡。

梦是古老的通灵术，AI则是当代的乱笔。从「电子托梦」到「树上幽声」，再到「幽河仙舟」，汤海青始终构建着“赛博灵媒”的创作谱系，本次项目将特别邀请电影人深度介入共创，通过“梦境→影像”的转化，探索影像创作的元命题。



### 艺术家 | 汤海青

视觉艺术家，赛博灵媒。其作品以AI为创作媒介。围绕个人情感与记忆的幽微深处，神话传说及宇宙真理进行表达，关注心灵哲学及意识的本质。形成一种介于虚幻与现实、回忆与虚构的朦胧意境。与AI逐步形成一种“和鸣式”的共生协作，凭借独特视角充分理解自然语言处理和图像生成技术的结合，形成强烈个人风格。这一创作过程深刻地探索着人与AI之间复杂而微妙的关系，以及人类语言在这一新型创作语境下的边界与可能。

# UNTITLED EXPO

## THE ETHEREAL ARK

When the fog of cyberspace spills over the shores of reality, when artificial intelligence becomes a dimensional talisman of connection, we stand on this bank of the river of consciousness, gazing at the shimmering lights drifting on the opposite side. FIRST Fantastic Film Festival in collaboration with artist TANG Haiqing, presents the art project THE ETHEREAL ARK—a vessel steered by dreams and rowed by AI, sailing through flowing imagery toward the spiritual homeland buried deep within our collective subconscious.

Dreams are an ancient form of divination; AI is the modern planchette. From DREAM TELLER 4.0 to FORBIDDEN WHISPERS FROM THE TREE, and now THE ETHEREAL ARK, TANG Haiqing has consistently woven a creative lineage of "Cyber Medium." This project invites filmmakers to deeply engage in co-creation, transforming dreams into moving images to explore the primordial question of cinematic creation.

### Artist TANG Haiqing

Artist, cyber-medium. His work uses AI as a medium, expressing themselves through the subtle depths of personal emotion and memory, as well as myths and cosmic truths, while focusing on the philosophy of the mind and the essence of consciousness. This forms a liminal aesthetic, oscillating between the virtual and the tangible, recollection and fabrication.

Through an evolving "resonant" symbiotic collaboration with AI, they achieve a co-creative resonance. Possessing a unique perspective, TANG Haiqing fully understands the convergence of Natural Language Processing (NLP) and image generation technologies, resulting in a strong personal style. This creative process profoundly explores the complex and nuanced relationship between humans and AI, as well as the boundaries and possibilities of human language within this new creative context.



# 札幌国际短片 电影节

## 特别展映

札幌国际短片电影节自 2006 年起扎根于日本北海道，是日本规模最大的国际短片电影节，也是亚洲最具国际影响力的短片电影节之一。每年 10 月，有来自世界约 100 个国家和地区的约 3000 部作品汇聚札幌，它以多元的影像语言折射世界的丰富与当下的脉动，也为新锐创作者开辟通往长片的路径。

2025 年度 FIRST 惊喜电影展与札幌国际短片电影节合作特别展映，7 部短片承载独特奇想，从成长物语、家庭往事、人文实录到邪典趣谈，共同呈现东亚文化中同源异质的美学追求，借影像之力推动青年创作的文化交流。

# SAPPORO SHORT FEST

## SPECIAL SCREENING

Since 2006, the Sapporo International Short Film Festival has taken root in Hokkaido, Japan. It is the largest international short film festival in the country and one of the most influential in Asia. In October, around 3,000 films from nearly 100 countries and regions gather in Sapporo. Through a diverse cinematic language, the festival reflects the richness of the world and the pulse of the present, while also opening pathways for emerging creators to transition toward feature filmmaking.

The 2025 FIRST Fantastic Film Festival collaborates with the Sapporo International Short Film Festival for a special program of 7 short films. Ranging from coming-of-age tales and family memories to documentary portraits and cult curiosities, the program highlights both shared roots and divergent aesthetics within East Asian culture, fostering cross-cultural exchange among emerging filmmakers through the cinema.





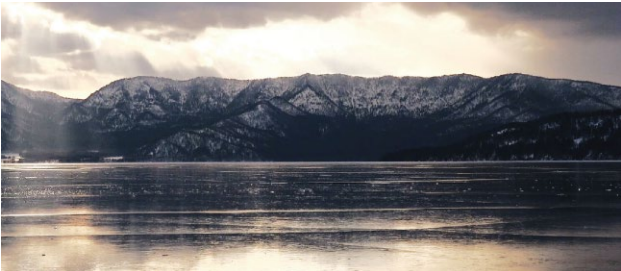
DING DONG DITCH

Chavo | 2024 | 10分59秒 Chavo | 2024 | 10min59sec

剧情介绍 / SYNOPSIS

公园的沙地上写着一行字——“我想消失”。傍晚，一个渴望成为反派的少年，在这里遇见了一个等待母亲的少女。他们从未相识，却借着泥土上的字句传递心声。

'I want to disappear' is written in the dirt of the park. A correspondence between a boy who longs to be a villain and a girl who waits for her mother in the park at night. The two, who do not even know each other, communicate only through messages left in the dirt.



冰覆灵湖

結氷-KEPPYO- 神々が宿る

千田良輔 | 2024 | 4分35秒 Ryosuke Senda | 2024 | 4min35sec

剧情介绍 / SYNOPSIS

“Keppyo”指水面被彻底覆盖的冻结状态。在北海道弟子屈町的摩周湖与屈斜路湖，每到二月便会迎来“Keppyo”的奇景，大地陷入肃穆的冰封之中。

The term 'Keppyo - ice covered' refers to the freezing of water surfaces such as oceans, lakes, ponds, swamps, rivers, and waterfalls.

In Lake Mashu and Lake Kussharo, where Teshikaga Town is located, 'Zenmen keppyo - completely ice covered' occurs around February every year, when the entire lake freezes over.



摇摆人生

ゆれる

飯田早葵子 | 2024 | 16分10秒 Sakiko Iida | 2024 | 16min10sec

剧情介绍 / SYNOPSIS

她在转职后逐渐领悟何为真正的温柔。迷惘无妨——这是献给所有正踏上新路之人的故事。

She changes jobs and begins to realize what true kindness is. It's okay to feel lost. A story for people who are taking a step towards something new.



保龄遇见少女

ボウル ミーツ ガール

关骏太 | 2024 | 23分19秒 Shunta Seki | 2024 | 23min19sec

剧情介绍 / SYNOPSIS

保龄球馆里，怯懦的少女津美被自诩为挚友的泉子掌控。神秘少年荣的出现，夺走她的球，轻松打出一记全中，命运也随之一转。

In a certain bowling alley, a shy girl named Azumi, who is unable to throw a bowling ball, is dominated by her self-proclaimed best friend, Izumi. One day, a mysterious boy named Ei suddenly appears before Azumi. He takes her ball and effortlessly bowls a strike.



颠倒怪才  
逆さまの天才

西辽太郎 | 2024 | 5分52秒 Ryotaro Nishi | 2024 | 5min52sec

剧情简介 / SYNOPSIS

天才坂井升因常人无法理解的怪异而孤独，总是倒立着进行研究。直到新秘书玛格丽特的到来，他的世界发生了奇妙变化。

Dr. Noboru Sakai, being a genius, was never understood by those around him and was always lonely. For some reason, he was always hanging upside down while conducting his research. Then a new secretary, Margaret, arrives.



生菜卷  
レタスマキ

十川雅司 | 2024 | 16分22秒 Masashi Sogawa | 2024 | 16min22sec

剧情简介 / SYNOPSIS

与母亲大吵后，离家的女儿十余年后重返故乡宫崎。山脚下，她在护理员的陪伴中再次面对母亲，也直面未解的过往。

A daughter who has been away from home since a big fight with her mother decides to return to her hometown, Miyazaki, for the first time in over a decade. She is reunited with her mother, who lives at the foot of a mountain with the support of a care helper, but...



雪橇新娘  
馬橇の花嫁

逢坂芳郎 | 2024 | 28分50秒 Yoshio Osaka | 2024 | 28min50sec

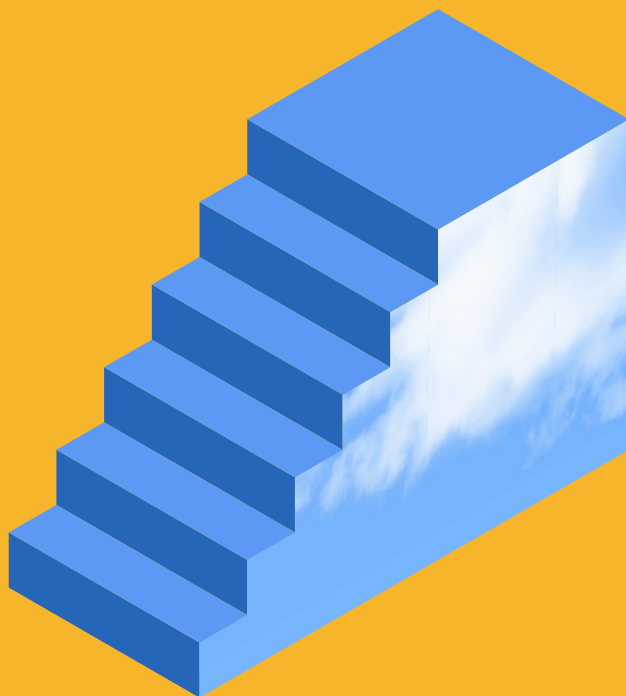
剧情简介 / SYNOPSIS

20 世纪 50 年代的日本北国，雪原中延续着马拉雪橇迎娶新娘的传统。身处包办婚姻时代，和子却毅然追随对丰的爱恋。他们的故事如初春的气息般细腻，折射出战后社会与家庭观念的变迁。

It's 1950s northern Japan, amidst the tranquil snowscape, unfolds a captivating wedding tradition: a bride is escorted on a horse-drawn sleigh to her destined home. Within the tradition of arranged marriages, Kazuko defies the norm, embracing love with Yutaka. Their story, as subtle as spring's first scent, reflects the evolving landscape of post-war Japan's traditions, society, and family bonds.

# 特别展映

SPECIAL SCREENING



# 刘柏辛“幸福星公司派对” 演唱会 2024

LEXIE LIU TOUR 2024

中国 | 2024 | 彩色 | 97分钟  
China | 2024 | Color | 97min



刘 柏辛  
LEXIE LIU

## 艺术家简介 / ARTIST'S BIOGRAPHY

新一代中国创作歌手代表之一，亦被格莱美评价为“亚洲最具瞩目的音乐人”。自 18 岁起，刘柏辛便受邀登上美国 SXSW、Clockenflap、FUJI ROCK、“英雄联盟”世界总决赛开幕表演等国际顶尖舞台；2019 年的势如破竹般拿下 CMA 唱工委年度新人奖，第三十届 金曲奖最佳新人。2023 年入围第三十四届金曲奖最佳女歌手，登上格莱美官方报道“亚洲最具瞩目的音乐人”之一。在专辑《幸福星》中，她主导制作多学科融合的前卫态度展示当代流行乐的更多可能，玩转 Hyperpop、Cyberpunk、R&B、Hip-hop、科技舞曲、民族音乐等多元风格，刘柏辛以其独特的跨文化魅力在全球新声代音乐玩家中崭露头角。她发布的多首兼具国际视角和东方美感的作品，以单枪匹马的气势闯入美国市场，赢得了滚石 The Rolling Stone, Billboard 和 i-D 等知名国际媒体的赞誉，V 杂志给出评价——“刘柏辛 Lexie 有望成为新一代中国音乐人的代表，以独特的跨文化声音打入美国主流”；i-D 杂志评价“她独一无二的声音正在跨越语言障碍。

Visionary singer, songwriter, and producer from China, whose avant-garde approach to pop music has redefined genre boundaries and cultural expression. Since debuting with 2030 in 2018, Lexie has continually evolved, refining her sound through META EGO and the self-produced GONE GOLD—each marking a pivotal step in her artistic journey. Her ambitious third album, THE HAPPY STAR which was released in 2022, is a multilingual, tarot-inspired exploration of fate and human nature, demonstrating her ability to constantly push the thematic boundaries within her music. Recent singles like "DANCE DANCE" and "POP GIRL" showcase her ever-expanding sonic palette, fusing Y2K nostalgia with cutting-edge production. After first gaining recognition on K-Pop Star 5 in Korea and Rap of China, Lexie chose to carve her own path as an independent artist rather than follow the idol system, embracing full creative control.



## 作品简介 / SYNOPSIS

“幸福星公司派对”是刘柏辛睽违五年的个人巡演，由她与团队耗时一年精心筹备。整场演出围绕全新专辑《幸福星》构建的概念宇宙展开，以“幸福星游戏公司”为背景，将游戏机制与现实世界交织，共分为五大章节，搭配未公开 demo、限定 VCR，全程无间断的编排，为观众呈现一场沉浸式的视听盛宴。

这次巡演的每个环节，刘柏辛及其团队都亲自参与：从音乐制作、舞蹈编排，到视觉美术，全方位诠释她的音乐世界观。她深度参与歌曲制作与舞蹈编排，将个人理念注入每一帧每一拍。

“我们希望观众能在这场巡演中感受到我们的用心和热情，并获得一次独特的体验。”

Lexie Liu's long-awaited headline tour in 2024 marked her return to the stage after five years. It was a year in the making and easily her most ambitious live project yet. Built around her latest album THE HAPPY STAR, the show plays out like an immersive game simulation. Audiences step into the world of Star Inc., a fictional game design company, and take on the role of "visitors" moving through five distinct chapters. Along the way, they encounter unreleased demos, exclusive VCRs, and a seamlessly flowing setlist that never breaks the spell.

## 版权支持

Nixie Music & StreetVoice



StreetVoice 街声



# “喝彩之后”重塑雕像的权利

## 南京演唱会

Re-TROS “AFTER THE APPLAUSE”  
NANJING

中国 | 2025 | 彩色 | 100 分钟  
China | 2025 | Color | 100min



重塑雕像的权利  
Re-TROS

### 乐队简介 / BAND'S BIOGRAPHY

成立于 2003 年的重塑雕像的权利，是当下中国最具代表性以及国际影响力的摇滚乐队之一。2005 年乐队签约摩登天空并发行首张 EP《Cut Off！》，迅速赢得巨量乐迷和绝佳口碑。2009 年发行备受好评的全长专辑《Watch out! Climate Has Changed, Fat Mum Rises...》，一举奠定了在国内新音乐领域的领军地位。2017 年，乐队全球发行专辑《Before The Applause》并于欧美同步推广，英国重量级音乐杂志《Q》给出高分评价并对乐队做出长篇报道。乐队更在随后担任世界殿堂级摇滚乐队 Depeche Mode 欧洲巡演嘉宾，登上 11 个万人场馆的舞台，创造中国摇滚史纪录，之后再次担任 The xx 亚洲巡演唯一中国大陆站北京站嘉宾。

Formed in 2003, Re-TROS (Rebuilding the Rights of Statues) stands as one of China's most iconic and internationally influential rock bands. In 2005, the band signed with Modern Sky and released their debut EP CUT OFF! swiftly amassing a massive fanbase and critical acclaim. Their 2009 full-length album WATCH OUT! CLIMATE HAS CHANGED, FAT MUM RISES... received widespread praise and cemented their leading position in China's new music scene. In 2017, the band released their album BEFORE THE APPLAUSE globally, with synchronized promotions in Europe and the United States. The UK's prestigious music magazine Q awarded the album high marks and featured the band in an extensive cover story. Later, Re-TROS made history by supporting the legendary rock band Depeche Mode on their European tour, performing in 11 arenas with capacities of over ten thousand—a milestone never before achieved by a Chinese rock band. They further solidified their international presence by serving as the supporting act for The xx's Beijing show, the only mainland China stop on the band's Asian tour.

### 导演简介 / DIRECTOR'S BIOGRAPHY

娄 烨  
LOU YE

1965 年出生于上海，1989 年毕业于北京电影学院导演系。作品包括《苏州河》《紫蝴蝶》《颐和园》《春风沉醉的夜晚》《花》《浮城谜事》《推拿》《风中有朵雨做的云》《兰心大剧院》及《一部未完成的电影》等，曾多次入围各大国际电影节（戛纳、威尼斯、柏林、台北金马影展、鹿特丹、南京独立影展、亚洲电影大奖）并获多项提名及奖项，包括《推拿》在柏林电影节获得的银熊奖、《春风沉醉的夜晚》在戛纳电影节获得的最佳剧本奖以及《一部未完成的电影》于 2024 年 61 届台北金马奖获得最佳导演及最佳剧情片奖。2018 年起，娄烨获美国电影艺术与技术学院邀请，成为奥斯卡金像奖评委成员。

Born in Shanghai in 1965 and graduated from Beijing Film Academy in 1989, majoring in directing. His films SUZHOU RIVER, PURPLE BUTTERFLY, SUMMER PALACE, SPRING FEVER, LOVE & BRUISES, MYSTERY, BLIND MESSAGE, THE SHADOW PLAY, SATURDAY FICTION and AN UNFINISHED FILM have been selected by all the major international festivals (Cannes, Venice, the Berlinale, Rotterdam, Taipei Golden Horse Awards, Chinese Independent Film Festival, Asian Film Awards,) nominated for and awarded various prizes, including the Silver Bear at the Berlinale for BLIND MESSAGE and the Best Screenplay Prize at Cannes Film Festival for SPRING FEVER. In 2024, AN UNFINISHED FILM was selected by 77th Cannes Film Festival and 61st Taipei Golden Horse Awards and won Best Narrative Feature and Best Director. LOU Ye was invited by The Academy of Motion Picture Arts and Sciences as an Oscar Film Academy Awards member in 2018.

### 作品简介 / SYNOPSIS

这是首部关于《重塑雕像的权利》乐队的音乐纪录片，也是娄烨导演和 Re-Tros 乐队的一次关于影像和音乐语言的对话。

This is the first music documentary dedicated to the band Re-TROS, and it is also a dialogue between filmmaker LOU Ye and Re-TROS, on the language of cinematic imagery and music expression.

内容支持



# 午夜硬糖

## HARD CANDY AT MIDNIGHT

“我们所见所闻的一切不过是一个梦中的梦。”

作为惊喜电影展的限定放映场景“午夜硬糖”继续延续。

夜晚总是深沉的，却也是专属年轻的。热闹的午夜场似乎已成为往日历史，而未尽兴的、睡眼惺忪的观众也会怀念一些意外的选择，总有人不愿意睡去，只想走入别人的梦，并将所有的夜晚联动成绵延的私密记忆。于是我们准备了一些限定的各味糖果：连续多晚为观众的大脑提供感官的刺激与甘甜的记忆，放纵想象力与笑泪奔走，于热忱经典、音浪澎湃与邪典体验里触碰类型片的硬核。

在午夜硬糖，我们试图打破影像的边界——影院的空间属性与功能在此被重新想象。我们释放的不仅是类型片的多种可能，更是一种关于“共同在场”的体验实验：电影院可以是多重叙事的现场，亦作为承载更年轻的媒介表达的空间。那些不愿睡去的人，或许正是在寻找这样一种超越传统观影的、酣畅而具生命力的联结。

白日里的电影院正在流失观众，但午夜场的影院仍由大胆的观众说了算，那些宁愿舍弃睡眠也要做梦的人用行动告诉我们：电影与电影院值得。

午夜常有硬糖掉落，不因者来。

"All that we see or seem is but a dream within a dream."

Thus continues Hard Candy At Midnight—a limited-time screening program under the banner of the FIRST Fantastic Film Festival.

Night is profound, yet it belongs to the young.

The bustling midnight screenings of the past may have faded, but there remains an audience—unsatisfied, drowsy-yet-yearning—longing for something unexpected. There are those who refuse to sleep, choosing instead to step into someone else's dream, weaving night after night into an intimate tapestry of shared memories.

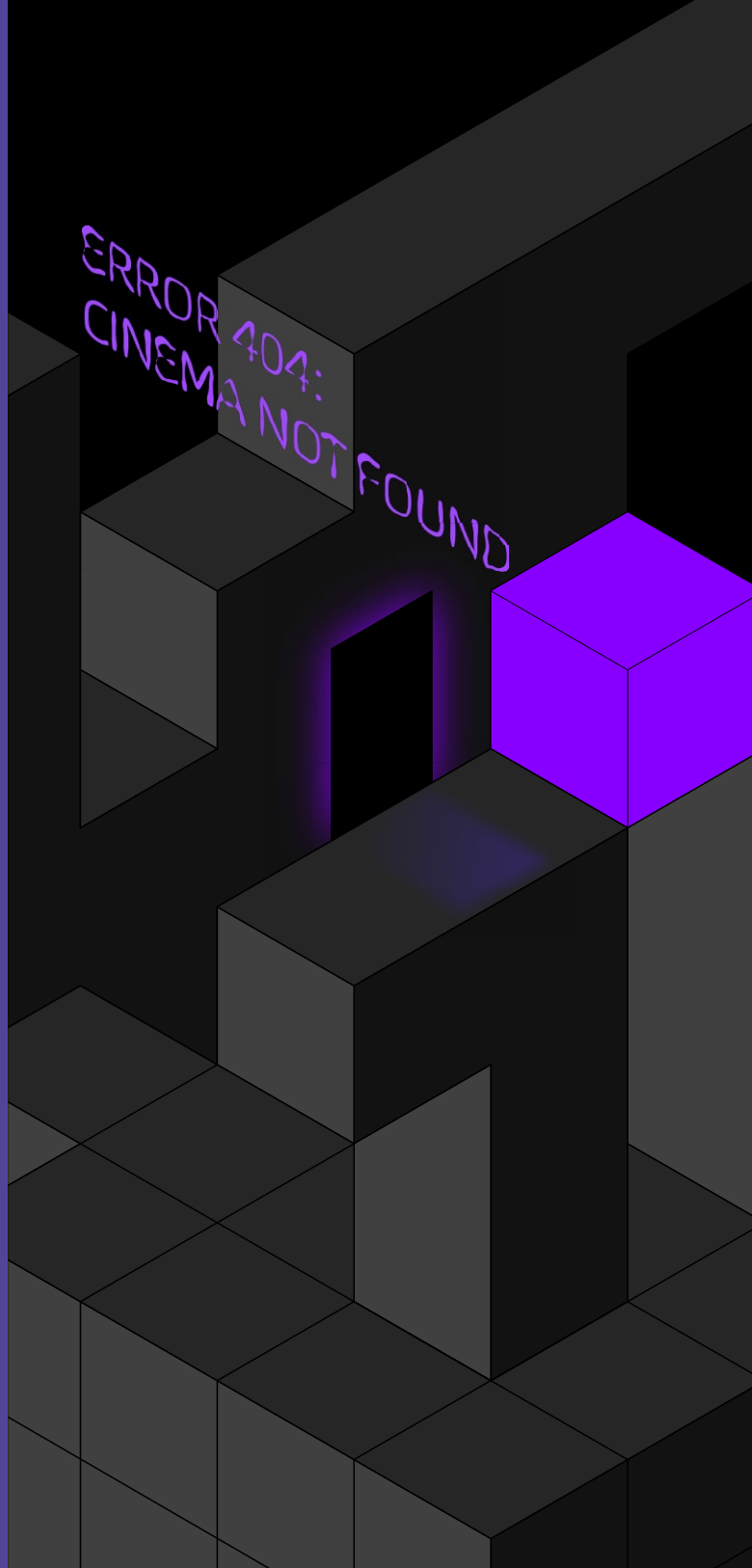
And so we offer a selection of limited-edition candies: over several nights, we'll treat your mind to sensory thrills and sweet recollections, unleashing imagination and emotion—where fervent classics, sonic waves, and cult experiences converge at the very core of genre cinema.

At Hard Candy At Midnight, we aim to break the boundaries of the image—the very nature and function of the theater space are reimagined here. What we unleash is not only the possibility of genre film, but also an experiment in collective presence: the cinema can be a site of multiple narratives, a space that carries the expressions of younger media. Those who refuse to sleep might just be searching for this kind of exhilarating, vital connection—one that goes beyond traditional viewing.

Cinemas in the daytime may be losing audiences, but the midnight screen belongs to the bold. Those who would trade sleep for dreams show us through their actions: film matters, and so does the cinema.

Hard candy often drops at midnight.

Come, if you're still awake.



# 惊喜论坛

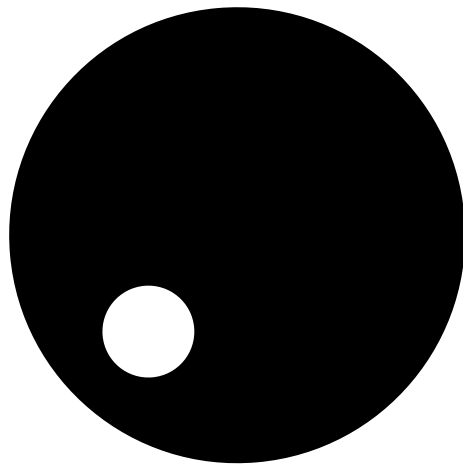
## FANTASTIC FORUM

类型创作成立于建构奇观的野心与好奇心，而为了让这些奇观的基础更加牢固可信，我们需要展开更多来自电影之外的声音和对话，是保持汲取及清醒的最佳行动。电影文化的生长与产业进阶离不开对于各个领域的发展观察，从而链接。影像作为对现实性的一种再创作，决定了每一位内容生产者都需要有跳出同温层的举措与勇气，多向链接更广泛、新兴的知识渠道。跨界分享作为培育新知的重要途径之一，每一段启发性的陈述，每一次挑战性的批判，都将助力从而拆解创作中的困局，滋养灵感的沃土。置身文化网络中个体与集体能够在产业资讯和资源矩阵之外增益见闻，打通学科壁垒，拓展对话空间。

惊喜论坛包括主题座谈、工坊、模拟研发所、策略规划局和创作分享课等层次丰富的活动，旨在推动电影从业者与年轻创作梯队的沟通。我们将在推介和对话中完成分享。这是多元身份和观点交互碰撞的场域，唯一的规则是通过经验来挑战经验，通过提出问题来寻找答案。

Genre filmmaking is founded on the ambition and curiosity to construct spectacles. To ground these spectacles in greater credibility, we must incorporate more voices and dialogues from beyond the world of cinema—an essential practice for staying receptive and clear-minded. The evolution of film culture and industry progression depends on observing and connecting developments across various fields. As a re-creation of reality, moving image-making demands that every content creator take the initiative and courage to step outside their echo chambers and form multidimensional connections with broader, emerging channels of knowledge. Cross-disciplinary sharing, as a key means of cultivating new insights, ensures that every inspiring statement and each challenging critique helps resolve creative impasses and nourish the soil for inspiration. Within the cultural network, individuals and communities can expand their perspectives beyond industry information and resource matrices, break down disciplinary barriers, and open up new spaces for dialogue.

Fantastic Forum features a diverse range of events including thematic discussions, workshops, SIM Development Lab, Strategy Planning Office, and creative sharing sessions—all designed to foster communication between film practitioners and the new generation of creators. It is a space where multiple identities and perspectives converge and collide, with one guiding principle: to challenge experience with experience, and to seek answers by raising questions.



类型电影论坛  
GENRE FILM FORUM

时间 9月20日  
地点 FIRST电影中心

挑衅、爆款、新新人类：  
低成本类型电影的起义

在电影史的漫长演进中，类型电影始终居于工业化生产与大众文化消费的枢纽，其兴衰映射着社会心理与产业逻辑的深层博弈。当下，类型电影生态正面临前所未有的复杂情势：一方面，传统类型片因叙事惯性与观众代际更迭而逐渐失效，高概念、大制作的工业化配方边际效益递减；另一方面，流媒体重塑的观看习惯、全球市场的分化以及本土文化的自觉，又在催生新的美学表达与话语空间。

这一结构性矛盾，深刻解释了电影作为大众艺术所遭遇的生命力困境，同时也预示了产业格局重构的潜在可能性。在此背景下，低成本类型创作的价值被重新审视。从历年惊喜荐选所呈现的结果来看：《爱情神话》《宇宙探索编辑部》《周处除三害》三部惊喜黑马，从与商业大片的军备竞赛，转而争夺一种更稀缺的资源：观众的心智认同与体验的新颖性。

这些案例让我们不禁发问：当传统路径逐渐封闭，低成本类型片是否正充当着叙事范式转移的关键实验室？它如何通过其特有的灵活性、作者性与现实感，重新定义与观众连接的契约？对其“特异性”生成机制的剖析，不仅关乎个别黑马的诞生，更关乎我们能否从中提炼出一种对抗同质化、应对当前产业危机、可持续的新方法论。

Time Sep 20  
Venue FIRST FILM CENTER

PROVOCATION, BREAKOUT HITS,  
AND THE NEW GENERATION:  
THE RISE OF LOW-BUDGET GENRE FILMS

Throughout the evolution of cinema, genre films have consistently served as a cornerstone of industrial production and mass cultural consumption, their fluctuations reflecting deeper contests between social psychology and industrial logic. Today, the ecosystem of genre filmmaking faces unprecedented complexity: on one hand, traditional genres are gradually losing efficacy due to narrative inertia and generational shifts in viewership, while the diminishing marginal returns of high-concept, big-budget formulas become ever more apparent; on the other hand, viewing habits reshaped by streaming platforms, the fragmentation of global markets, and a growing consciousness of local culture are fostering new aesthetic expressions and discursive spaces.

This structural tension sharply illuminates the crisis of vitality confronting cinema as a popular art form, while also hinting at potential pathways for reorganizing the industrial landscape. It is within this context that the value of low-budget genre production is being reexamined. Looking at standout selections in recent years—films such as B FOR BUSY, JOURNEY TO THE WEST, and THE PIG, THE SNAKE and THE PIGEON—these unexpected successes have shifted the focus away from competing with blockbusters in a commercial arms race, and toward contending for something far scarcer: audience identification and novelty of experience.

These cases inevitably lead us to ask: As conventional paths narrow, could low-budget genre films be acting as crucial laboratories for narrative paradigm shifts? How might they redefine the contract with audiences through their distinctive agility, authorship, and grounding in reality? Analyzing how such “distinctiveness” is generated matters not only for understanding how occasional breakout hits emerge, but also for distilling a sustainable new methodology—one capable of countering homogenization and addressing the current industrial crisis.



## 越过镜头， 故事发生之前

时间 9月20日

地点 FIRST电影中心

真正的和解，并非让身体重回缄默，而是侧耳倾听诞生于爆发之中的鸣叫。

而真正的突围，始于开口言说。

在当下文化语境中，女性议题正以前所未有的深度与复杂性被重新审视与书写。这不仅关于表达权的争取，更关乎一种叙事主体性的建立——女性正在以集体的声音，打破长久以来被代言的命运，进而转向自我言说、自我定义的实践。

她们正在超越孤军奋战的“木兰式”困境——那种只能以个体身份模仿男性游戏规则叙事枷锁——转而走向联结、共谋与集体创作。这种协作，不是简单的资源整合或分工优化，而是一种深层的共情与互文，是让创作过程本身成为彼此倾听与支撑的现场。她们在对话中相互激发，在文本间建立呼应，在镜像中辨认自我与她者，从而形成一种新的叙事语法：它不是排他的、权威的，而是开放的、多声部的、网状生长的。这种创作共同体，既是对传统权力结构的温柔反抗，也是一种女性幕后力量的显影。它让原本被遮蔽的劳动、情感与智慧得以被看见，让创作回归“关系性的实践”。这或许是我们这个时代最迫切需要的一剂解药：不再以内化的焦虑指责自己不够强大，而是以协作的姿态、共创的勇气，温柔而坚定地，治愈那由来已久的郁结。

本论坛由GIADA 特别支持

## BEYOND THE LENS, BEFORE THE STORY BEGINS

Time Sep 20

Venue FIRST FILM CENTER

True reconciliation does not mean re-silencing the body, but rather listening attentively to the resonance born of rupture.

And true breakthrough begins with speaking up.

Within today's cultural context, issues of gender and womanhood are being re-examined and articulated with unprecedented depth and complexity. It is no longer merely a struggle for the right to expression—it is about the construction of a narrative subjectivity. Women are increasingly using collective voices to break free from the historical fate of being spoken for, turning instead to practices of self-articulation and self-definition.

They are moving beyond the “Mulan-esque” dilemma—a narrative constraint where women can only participate by adopting male norms as isolated individuals—toward connection, complicity, and collective creation. This collaboration is not merely about resource-sharing or efficiency, but rather a profound form of empathy and intertextuality. It transforms the creative process into a space of mutual listening and support. Through dialogue, they inspire one another; through text, they build echoes; through mirroring, they recognize self and other—ultimately forming a new narrative grammar: not exclusive or authoritative, but open, polyphonic, and rhizomatic. This creative community acts as both a gentle resistance against traditional power structures and a revelation of the often-unseen force of women's labor behind the scenes. It brings into view previously obscured work, emotion, and intelligence, returning creation to what can be called a “relational practice.” Perhaps this is the most urgently needed antidote for our times: not to internalize anxiety and blame ourselves for not being strong enough, but to embrace collaborative posture and co-creative courage—healing, gently yet firmly, those deep-seated knots of anguish.

supported by GIADA



# 不止于电影—— Z 世代观众怎么看待电影？

时间 9月24日  
地点 FIRST电影中心

在多元文化消费蓬勃发展的当下，Z世代正在重塑电影消费的本质：他们既渴望通过高度虚构的设定、鲜活的角色与关系进入一个“理想世界”，以获得短暂逃离现实的体验；同时又强烈需要从故事中找回与现实链接的“意义感”——包括文化认同、社会议题参与和情感共鸣等。

在本场对谈中，我们将深入Z世代文化消费趋势核心，系统解析Z世代这一看似矛盾的双重诉求背后的文化动机与心理机制。我们期待与创作者、行业观察者一同追问：电影如何在众多文化娱乐消费中打动愈发挑剔的年轻观众？如何通过“世界构建”帮助观众实现沉浸与逃避？怎样在类型叙事中融入现实关切，从而回应Z世代对身份、归属与社会意义的追寻？

这是一场助力创作者深入Z世代精神世界的对话，也是一场对真实市场的深度抵达，更是一场关于未来叙事方向的探索。

# MORE THAN CINEMA: HOW GEN Z AUDIENCES EXPERIENCE FILMS?

Time Sep 24  
Venue FIRST FILM CENTER

Amidst the flourishing multicultural consumption landscape, Generation Z is reshaping the essence of film consumption. They crave immersion in an "ideal world" through heightened realities, vibrant characters, and relationships – seeking escape. Simultaneously, they demand a profound "connection to reality" within stories – cultural identity, engagement with social issues, and emotional resonance.

This dialogue will delve into the core of Gen Z's cultural consumption trends, systematically unpacking the cultural motives and psychological mechanisms behind this seemingly contradictory dual desire. We'll explore with creators and industry observers: How can film captivate increasingly discerning young audiences amidst diverse cultural offerings? How can "world-building" facilitate immersion and escape? And how can genre narratives integrate real-world concerns to address Gen Z's quest for identity, belonging, and purpose?

This is a dialogue to help creators connect with Gen Z's inner world, a deep dive into the real market, and an exploration of future storytelling directions.

# 游戏引擎电影论坛： 前卫的遗产与逼近的幻觉

时间 9月24日  
地点 FIRST电影中心

引擎电影，一种诞生于游戏引擎内部的创作，其根源深植于玩家群体“渴望分享游戏过程”的无意识驱动——那种混杂着参与感与旁观欲的奇妙体验，构成了它在社群层面的雏形。其起点往往是自发的戏谑纪录。技术层面，三维游戏时代为这股冲动提供了可行载体：依托特定游戏程序，轻量级的回放文件便能唤醒程序的演算与玩家的记忆。

该媒介的核心魅力何在？它首先是实时性的产物，如同赛博空间的“即时相机”，捕捉游戏世界的光影与意料之外的“错位”——这并非瑕疵，而是其本质的一部分。它天然带有前卫底色，创作者常借助虚拟舞台进行讽刺与批判，表达鲜明的社会意识。其诞生具有民主化意义：千禧年前后，普通人首次能如此便捷地获取工具、创作并分享动态影像。在看似“粗糙”的表象下，是作者性的张扬，甚至隐约呼应着电影史中的新浪潮精神。引擎技术解放了物理空间的桎梏，允许在数字领域自由调度“虚拟镜头”，却也无法摆脱游戏规则与玩法逻辑所设定的内在边界与政治性。其结构性特质在于不确定性——无法像离线渲染动画般无限修正错误。这种实时演算与模拟带来的意外与张力，正是其独特魅力所在，也是互联网诞生初期最前卫的遗产之一。

如今，引擎电影正经历流变与扩大化。一方面，算力所催生的技术幻觉：当虚拟感知细腻度突破阈值，引擎影像是否会在视听层面彻底模糊与“传统”电影/动画的边界？当主流观众难以区分其来源，它能否超越前卫与粗糙的初始标签，成为承载重大社会议题的主流媒介？另一方面，我们也需警惕对技术的浅层批评：正如早期AI绘画的尝试问题持续被解决，许多当下对此媒介形式的诟病也将随技术进步而消失。真正的挑战在于识别并探讨其结构性的、内生于媒介本身的局限——那些无法被更高清单建模或更流畅引擎所抹除的本质特征。

本次论坛旨在追溯引擎电影的技术起源，剖析其作为独特媒介的特性、与电影的关联及区别，并探讨其在技术迭代与社会变革中的未来走向。

# MACHINIMA PANEL: PIONEERING HERITAGE AND IMMINENT ILLUSIONS

Time Sep 24  
Venue FIRST FILM CENTER

Machinima, a form of creation born within game engines, has its roots in the player community's subconscious drive to share gameplay experiences – the unique blend of participation and spectatorship that formed its early social blueprint. It often began with spontaneous, playful documentation. Technologically, the 3D gaming era provided the necessary vessel for this impulse: lightweight replay files could leverage specific game programs to reawaken both the engine's calculations and the player's memories.

What defines its core appeal? It is, first and foremost, a product of real-time generating – a “cyberspace instant camera” capturing the game world's visuals and unexpected moments of misalignment, not flaws, but inherent to its nature. It carries an intrinsic avant-garde nature, often serving as a virtual stage for creators to express sharp social critique and consciousness. Its emergence held democratizing significance: around the turn of the millennium, ordinary people gained unprecedented access to tools for creating and sharing dynamic moving images. Beneath its seemingly “rough” exterior lies a strong auteurist spirit, subtly echoing the New Wave in film history. While engine technology liberates creators from physical constraints, enabling free manipulation of the “virtual camera” within the digital realm, it remains bound by the inherent limitations and political layers defined by game rules and mechanics. Its structural essence is uncertainty – the inability to infinitely correct errors like offline rendered animation. The spontaneity and tension born from this real-time simulation constitute its unique charm, making it one of the internet's most pioneering early heritages.

Today, Machinima is evolving and expanding. On one hand, we see a technological illusion fueled by computing power: as the fidelity of virtual perception surpasses thresholds, will engine visuals become indistinguishable from “traditional” film/animation? If mainstream audiences can no longer discern its origin, can it shed its avant-garde/rough labels and become a primary medium for significant social discourse? On the other hand, we must guard against superficial critiques of the technology: just as early issues with AI art generation are being resolved, many current criticisms of this medium will fade with technological progress. The true challenge lies in identifying and exploring its structural limitations – those inherent to the medium itself, which cannot be erased by higher polygon counts or smoother engines.

This panel aspires to trace the technological origins of Machinima, analyze its characteristics as a unique medium and its relationship to (and distinctions from) film, and examine its future trajectory amid technological iteration and social change.

# UNTITLED未命名单元创作论坛：影像记忆的重构

时间 9月26日  
地点 FIRST电影中心

我们正站在影像认知的转折点上：当观看的物理边界突破二维平面，真实在算法与模拟中溶解，创作已从“工厂大门”式的现实纪录、“月球旅行”般的现实幻想，跃向“重塑另一种宇宙”的新阶段。工具不再是辅助，而是创作的共生体——创作者先浇筑世界观基底，再植入叙事与角色泥土，而观众的主观选择成为关键变量，故事的终幕更非终点，结局后总能生长出新的叙事枝桠，让“完成”转向成为另一种开始。

这种“记忆宫殿式创作”里，青少年正浸泡在拟真却未辨的影像洪流中。视觉记忆随视网膜惯性深植改变，传统影像的单一真实性被解构，取而代之的是对多重可能性的本能适应——未来观众或将默认“记忆可编辑”，当影像从被观看的纪录变为可改写的代码，他们对世界的认知是否会成为动态生长的“平行叙事”？但风险亦随之而来：若算力不再产生角力与意料之外的对话，而是一种顺从、武装以个体生发的创作欲与表达特性的扩声器，进一步加重技术性的幻觉。

当工具赋予造梦权，我们该如何与真实影像的记忆共存？

## FIRST UNTITLED PANEL: RECONSTRUCTION OF VISUAL MEMORY

Time Sep 26  
Venue FIRST FILM CENTER

We stand at a turning point in visual cognition: as the physical boundaries of viewing transcend the 2D plane, and reality dissolves amid algorithms and simulations, creation has evolved from Lumière-like realistic documentation and Méliès-like realistic fantasy to a new phase of “reshaping alternative universes”. Tools are no longer mere aids but creative symbionts—creators first lay the foundation of a worldview, then embed narrative and character elements, while the audience’s subjective choices become key variables. The final act is never an end; new narrative branches always grow beyond conclusions, turning “completion” into another beginning.

In this “memory palace-style creation”, teenagers are immersed in a flood of hyperreal yet indiscernible images. Visual memories, deeply ingrained and altered by retinal inertia, deconstruct the singular authenticity of traditional images, replaced by an instinctive adaptation to multiple possibilities. Future audiences may default to “editable memory”: when images shift from viewed records to rewritable code, might their perception of the world become dynamically growing “parallel narratives”? Yet risks follow: if computational power ceases to generate friction and unexpected dialogues, instead becoming a compliant loudspeaker armed with individually generated creative desires and expressive traits, it could further exacerbate technical illusions.

When tools grant the power to dream, how do we coexist with the memory of authentic images?



## 移动实验室 STUDIO TOUR

剧本的完成，只是电影开始的第一步。如何将抽象概念转化为视听语言，不仅关乎与其他技术工种在美学志趣上的磨合，更是一个将“形容词”转化为“名词”的具体过程。如何最大化表达的内容、实现与观众的共鸣、并确保影片的观赏性，都需要在复杂的制作流程中掌握实用工具、理解技术逻辑，以此作为与主创团队高效沟通的媒介。

移动实验室致力于幕后技术经验的分享与发行营销资源的对接，旨在为青年电影人补给工业意识、建立类型思维。来自不同工种的技术顾问，针对实际案例进行剖析与复盘，将幕后经验转化为具有实操价值的方法指导，应用于文本创作与制片筹备之中。希冀借此弥补青年电影人在技术层面的短板，增强其借助技术手段拓展创作的能力，从而真正掌握“电影的语言”。

The completion of a screenplay is only the beginning of the filmmaking journey. Translating abstract ideas into audiovisual form requires not only aesthetic collaboration across departments, but also the concrete transformation of vision into reality. To maximize impact, engage the audience, and ensure cinematic appeal, filmmakers must master technical tools and understand production workflows—key elements for effective communication within the team.

Through its Studio Tour, FIRST Fantastic Lab provides technical workshops, distribution insights, and marketing support, helping young filmmakers develop industrial awareness and genre thinking. Technical consultants from various fields offer case-based guidance, turning experience into practical tools for writing and pre-production. The goal is to strengthen technical skills, empower creative expression, and truly master the “language of cinema.”

## 策略规划局 STRATEGY BUREAU

当我们在谈论类型创作时，我们到底在谈论什么？类型作为一种编码在观众心中的文本解读与理解模式，是链接创作者内核表达与受众理解吸收的解码手段。优秀的类型片，除了独树一帜的美学风格外，势必在主流叙事中隐含这创作者独有的见解与表达。

青年电影人想在当下高规格制作类型片的土壤中突围，势必在故事与文本端口磨练刀刃，以轻工业或中低成本的态度以小博大，撕开市场的另一个窗口。华语电影工业深耕的前行者将基于青年影人在创作初期中遇到的问题给予针对性的解答，量体裁衣，因材施教。

When we talk about genre creation, what exactly are we referring to? Genre, as a mode of textual interpretation and understanding encoded in the audience's mind, serves as a decoding mechanism that bridges the creator's core expression and the audience's comprehension and absorption. Exceptional genre films not only boast a unique aesthetic style but also inevitably embed the creator's distinct insights and expressions within mainstream narratives.

For emerging filmmakers seeking to break through in today's landscape of high-standard genre film production, it is essential to hone their skills in storytelling and textual craftsmanship. By adopting a light-to-moderate budget approach, they can achieve significant impact with minimal resources, thereby opening new windows of opportunity in the market. The organizing committee will invite seasoned professionals deeply rooted in the Chinese-language film industry to provide targeted solutions to the challenges young filmmakers face during their creative early stages, tailoring guidance to individual needs and teaching according to each person's aptitude.



## 模拟研发所 SIM DEVELOPMENT CENTER

以导演、制片人、编剧实验室为核心的类型片实验室，期望通过对于工业垂直链条的培育设置，建立年轻电影人的类型创作意识，熟悉市场选择规律，让每一个青年电影人与项目在与市场浪潮面对之前，清晰自我项目定位、深挖项目自身优势、调整未来发展可能性，并试图在完整类型工业体系与独特艺术表达价值中开垦出一条华语类型片新未来的道路。

模拟研发所将通过对项目开发会的场景模拟，以规范的类型电影生产规律为模板，交互选题方法 / 工作流程 / 编剧艺术 / 写作技巧，试炼入围制片人 / 导演 / 编剧的开发实践。

FIRST Genre Lab, with a focus on Director, Producer, Screenwriter Labs, aims to cultivate awareness of genre creation among young filmmakers and familiarize them with market selection rules through the development of a vertically integrated industry chain. This initiative ensures that every young filmmaker and project can clearly define their positioning, deeply explore their unique strengths, and adjust future development possibilities before confronting market challenges. Ultimately, it seeks to pioneer a new future for Chinese-language genre films by balancing a complete genre industry system with unique artistic expression.

The Sim development center will replicate the scenario of project development meetings, using standardized genre film production rules as a template. It will integrate interactive topic selection methods, workflows, narrative artistry, and writing techniques to provide practical development training for selected producers, directors, and screenwriters.



## 创作分享会 FILMMAKER TALK

类型电影作为在电影市场与观众进化的过程中逐步成型的叙事模式，在一定程度上反应了一种符合当下市场规律、观众接受与叙事母题的创作路径。但当类型创作完全附庸市场规则与大众心理，却缺少了电影艺术的生命力。

类型电影创作不是一条捷径，对游戏规则的寻找和适配已然不易，对其熟练运用更是久久为功。在电影市场类型日益多元杂糅的当下，对复合类型的创作理解与提升，也决定了创作者在类型创作上的观众抵达与主题表达两者的有效性。因此，创作分享会意在邀请资深电影人，借助对当下观影环境的观察，与自我创作的审视，对电影创作、制作进行多维度的讨论；并通过其恳切分享与问答，助力创作者寻得用力的支点。

As a narrative model gradually shaped by the evolution of the film market and audience preferences, genre films reflect, to some extent, a creative approach aligned with contemporary market dynamics, audience acceptance, and narrative motifs. However, when genre creation becomes entirely subservient to market rules and popular psychology, it loses the vitality inherent in cinematic art.

Genre filmmaking is not a shortcut. Identifying and adapting to its conventions is challenging enough, and mastering them requires sustained effort. In today's increasingly diverse and hybridized film market, understanding and enhancing the creation of hybrid genres determines the effectiveness of a creator's ability to reach audiences and convey themes through genre work. Therefore, this creative sharing session aims to invite seasoned filmmakers to engage in multidimensional discussions on film creation and production, drawing from observations of the current viewing environment and introspection into their own creative processes. Through sincere sharing and Q&A, the session seeks to help creators find their leverage points for meaningful artistic expression.



# 惊喜TALK

技术革命，思维浪潮，观念更新……当“信息差”成为“黄金战”，浮出知识鸿沟便可踏上弯道超越的捷途。急速变化的时代鞭策着人们寻找更丰富的信息渠道，而一个完备的多维智识网络，将进一步助推人与人、产业与产业、圈层与圈层之间的跨界协力。

当下，传统的电影观看方式面临着来自各方的挑战，新的流行文化和生活方式正重构着观众的经验，但这亦为电影创作敞开了机遇之门。为了适应新的发展需求，电影需要与其他行业联动生产新价值，构建场景新体验、跨界新业态、科技新互动，拥抱Z世代消费者所能带来的巨大潜能。

作为FIRST惊喜电影展的知识传播公共平台，惊喜TALK择取功能复合的议题，邀约电影行业外的平台运营者、内容生产者、技术革新者和产业领航者进行交流分享。跨界嘉宾将在此传递专业洞察，创作者将在思维碰撞中积累新的共识。

本年度惊喜TALK集结3位嘉宾，覆盖包括泛文化艺术、时尚、游戏和新闻调查等多个专业领域。惊喜TALK将借跨界之力，打破电影创作的壁垒和界限，帮助青年电影人实现纵横突破和多维度发展，建立新的信息共享网络和庞大的智识数据库。

# FIRST TALK

Technological revolutions, new ideas, and shifting perspectives are transforming the landscape. As "information gaps" turn into "high-stakes battles," bridging this divide becomes crucial for staying competitive. In this rapidly changing era, people seek richer information sources, and a multidimensional knowledge network fosters collaboration across industries and communities.

Traditional film viewing faces challenges from new pop culture and evolving lifestyles, but these changes also present opportunities. To meet these shifts, filmmaking must collaborate with other industries to create fresh experiences, cross-industry models, and innovative technologies, while tapping into the vast potential of Generation Z consumers.

As the knowledge-sharing platform of the FIRST Fantastic Film Festival, FIRST TALK addresses diverse topics and invites experts from various fields—platform operators, content creators, and tech innovators—to share insights. Cross-industry perspectives help creators reach new understandings and develop fresh ideas.

This year, FIRST TALK gathers three guests from arts, fashion, games, and journalism, using their expertise to break filmmaking barriers. It empowers young filmmakers to grow and thrive, while building a robust information network and knowledge base.



花总  
HUAZONG

花总，知名内容创作者，历经鉴表、起底世奢会、酒店卫生门等多次现象级传播事件，被载入普通高等教育教材《中国新闻传播史》，2019年被中国消费者协会授予首届“啄木鸟奖”。2020年起，花总陆续拍摄《口罩猎人》《出海》《深海》《归途》等多部纪录片。他多次深入险地，作品有鲜明的调查风格。

Huazong, a renowned content creator, has been involved in several widely influential media events, including online anti-corruption campaigns, exposing the World Luxury Association, and the hotel hygiene scandal. He is featured in the national university textbook HISTORY OF CHINESE JOURNALISM AND COMMUNICATION. In 2019, he was awarded the inaugural "Woodpecker Award" by the China Consumer Association. Since 2020, Huazong has produced documentaries such as MASK HUNTER, CHASING THE TIDE, STILL WATERS RUN DEEP, and WAYBACK. He's been shortlisted three times for the China Academy Awards of Documentary Films.



罗维  
LUO WEI

钢琴家，美国环球签约艺术家、吉尔莫青年艺术家、施坦威全球艺术家，被纽约WQXR电台评为“全球最值得关注的19位艺术家”之一。以独奏家身份活跃于国际舞台，演出遍及欧美多国，并与国家大剧院交响乐团、中国爱乐乐团、上海交响乐团等顶尖乐团及余隆、吕嘉等指挥家合作。其《冰火之歌》《凝望·东方》《致巴黎的情书》巡演覆盖超50城，专辑《Wei Luo》《凝望》获《留声机》推荐及苹果音乐、QQ音乐奖项。曾参演央视“湾区升明月”、外交部招待会、国家大剧院新年音乐会等重要活动，并涉足诗歌、微电影等跨界创作。

LUO Wei is a pianist, Universal music signed artist, Gilmore Young Artist, and Steinway Global Artist, named one of "19 Artists to Watch" by WQXR New York. She performs internationally as a soloist, collaborates with top Chinese orchestras like the China NCPA Orchestra and Shanghai Symphony under conductors such as Yu Long and Lü Jia. Her concert tours including SONGS OF ICE AND FIRE, GAZING EASTWARD, and LOVE LETTER TO PARIS have reached over 50 cities. Her albums WEI LUO and GAZING were acclaimed by Gramophone and awarded by Apple Music and QQ Music. She has appeared at key events including CCTV Galas and NCPA New Year Concerts, and engages in cross-disciplinary poetry and film projects.



周伟  
ZHOU WEI

媒体“游研社”创始人，中国音数协游戏博物馆执行馆长。其职业生涯始于游戏专业记者，2004年加入网易，2007年加入新浪网，并担任游戏频道主编。2016年创立游研社。自创立以来，游研社以优秀的游戏相关内容迅速成为国内游戏媒体的重要力量，并涉足游戏出版、周边等衍生业务。2024年，周伟任中国音数协游戏博物馆执行馆长。

ZHOU Wei, founder of the game media YYSTV and Executive Director of the Video Game Museum of CADPA (China Audio-Video and Digital Publishing Association). Zhou Wei began his career as a professional gaming journalist. He joined NetEase in 2004 and Sina.com in 2007, where he served as Editor-in-Chief of the Game Channel. He founded YYSTV in 2016. Since its founding, YYSTV has rapidly become a major force in the domestic gaming media, offering high-quality gaming content, and has also expanded into game publishing, peripheral products, and other related businesses. In 2024, Zhou Wei became Executive Director of the Video Game Museum of CADPA.



简介 introduction

腾讯视频是中国领先的在线视频平台，以“艺术+科技”为驱动，致力于为用户提供高品质、创新性、正能量和年轻化的内容产品。平台涵盖热播影视、动漫、综艺、纪录片、少儿、体育等多元内容，成功打造《庆余年 第二季》《繁花》《三体》《漫长的季节》《山花烂漫时》《长相思》《与凤行》《玫瑰的故事》《斗罗大陆》《剑来》《喜人奇妙夜》《风味人间》等现象级作品。

腾讯视频持续、稳定地提供高清流畅的观看体验，产品服务覆盖移动端、PC端及客厅产品，并通过完善的VIP服务满足用户进阶需求。

作为行业领军者，腾讯视频在付费用户数、品牌提及率、忠诚度和满意度方面保持领先，始终践行“内容创造美好”的使命，为用户创造美好时光。

INTRODUCTION

# 衍生展演

FIRST惊喜电影展企图在多向度的产业形态中构建新的节展想象，展开更广阔的文化半径，扫描多领域创造力人群的发展踪迹，容留当代青年文化的多种多样貌，丰富影展线下场景体验。

## 惊喜限定演出

惊喜限定演出聚焦以音乐为纽带的线下现场场景，联合不同音乐厂牌呈现多种风格的独立声音现场、跨界工坊、主题论坛等，打造音乐人与观众对话的崭新视听场域。

FIRST惊喜电影展首次携手莫须有工厂，正式将电子音乐纳入限定出版图。莫须有工厂所秉持的严谨实验精神与释放感官能量的内核，与FIRST惊喜打破边界、创造对话的追求深度契合。声场从冲撞的室内移向广阔的山谷，电子律动将在自然中绵延共振。在檀谷的山峦之下，莫须有工厂将以其独特的秩序感，催化一场跨界感官实验。声音的精密推敲与身体的纯粹释放在此交融，观众与听众将双双步入这片声光秘境。

音乐场景合作伙伴



# STUDIO TOUR

FIRST Fantastic Film Festival dares to imagine new possibilities for festivals within today's multifaceted cultural and industrial landscape. By widening its cultural radius and tracing the footprints of creativity across disciplines, it embraces the diverse expressions of contemporary youth culture and enriches the festival's on-site experience with fresh energy.

## EXCLUSIVE PERFORMANCE

Anchored in music as a shared language, Exclusive Performance brings together a spectrum of independent voices through collaborations with leading music labels. From live showcases and cross-boundary workshops to forum, these events open up an immersive space where musicians and audiences encounter one another in bold new ways.

FIRST Fantastic Film Festival joins forces with The Groundless Factory for the first time, officially integrating electronic music into its Exclusive Performance repertoire. The Groundless Factory's commitment to meticulous experimentalism and its core ethos of liberating sensory energies deeply resonate with FIRST Fantastic's mission to transcend boundaries and foster dialogue. The sonic landscape migrates from intense indoor spaces to the expansive valley, where electronic rhythms resonate across the natural terrain. Beneath the mountains of Tanko valley, The Groundless Factory will harness its distinctive sense of order to catalyze a cross-sensory experiment. Here, the precision of sound design converges with the pure physical release of movement, inviting audiences to immerse themselves in this unique sound-and-light enclave.



# 惊喜冒险谷

**时间** 9月19日 - 9月21日 13:00 - 21:00

**地点** 北京檀谷 慢闪公园 & 西侧大草坪

惊喜市集是FIRST衍生经济厂牌FIRST BanBan运营的生活方式场景，秉持着Fantastic的创意理念，在北京·檀谷数千平的户外自然空间，期待打破市集的边界，装下大家的奇思妙想，解锁户外场景的无限可能。今年我们将以游戏为主题，打造一座“惊喜冒险谷”，这里拥有自由的文化跨界、潮流的惊喜市集、艺术的先锋共创、鲜活的音乐现场，奇妙的互动工坊，丰富的游戏环节和不限的自由玩法。

欢迎登陆惊喜冒险谷，从城市中逃离片刻，让身体游牧到一片有风的草地，在群山的陪伴中唤醒感官，展开新鲜的想象。在这座充满冒险的游戏世界，尽情撒野，把世界玩成自己的版本。

# FIRST FANTASTIC LAND

**Time** September 19-21 13:00 - 21:00

**Venue** Beijing TANKO-Moodland

FIRST FANTASTIC LAND Sets in a vast outdoor natural space spanning thousands of square meters at Tanko in Beijing, it aims to break the boundaries of traditional markets, embrace everyone's wildest ideas, and unlock the infinite possibilities of outdoor scenarios. This year, we will adopt "GAME with PLAY" as the central theme to create a "FIRST FANTASTIC LAND". This space will feature free cultural crossovers, trendy art markets, cutting-edge artistic collaborations, vibrant live music performances, imaginative interactive workshops, diverse gaming sessions, and unrestricted free play.

Welcome to FIRST FANTASTIC LAND — take a momentary escape from the city, let your body wander onto a windswept grassland, awaken your senses amid the embrace of the mountains, and unleash fresh imagination. In this adventurous world of play, indulge freely and reimagine the world through your own rules.



# 惊喜市场

电影产业正处于叙事语言、技术应用与观看习惯多重变革的交汇点。类型电影作为跨越文化与媒介边界的重要载体，承载着大众的情感与想象，也回应时代议题与审美演进。

FIRST惊喜电影展，一个交融电影、音乐、艺术、科技、文学等领域的创新熔炉，致力于锻造华语类型电影新样貌。类型的生命力在于与当下共振，而解锁“再生”的钥匙，正握在来自多元领域的时代感知者手中。影展构建类型电影的工业化路径，强调其需叙事与美学的探索，更需稳健的工业基础与资源协作。我们珍视与具备行业远见、注重生态价值的伙伴同行。期待您以资源支持、关键协作与风险共建的方式，加入生态培育，与青年创作者共面挑战。

同时，电影作为综合艺术，其未来必有来自多学科的交叉启发。我们积极寻求与游戏、音乐、科技、人工智能等领域的深度互动，通过跨媒介叙事与技术融合，拓展类型电影表达维度与生产模式。FIRST惊喜电影展愿成为开放“场域”，供不同背景的创造者在此碰撞、实验。

希冀推动更为理性而深入的协作：系统性支持个体，开放性迎接碰撞，共筑韧性生态基底。

# INDUSTRY GUEST

The film industry is at a turning point, where narrative, technology, and audience habits are rapidly evolving. As a powerful medium that crosses cultural and media boundaries, genre cinema carries imagination and emotion while reflecting the spirit of our time.

The FIRST Fantastic Film Festival is an innovative hub where cinema meets music, art, technology, and literature. We are dedicated to shaping the future of Chinese-language genre films by building both creative and industrial pathways. Genre cinema thrives on resonance with the present, and its renewal depends on cross-disciplinary collaboration and diverse perspectives.

This year, we especially welcome long-term partners and FIRST Film Market collaborators to join us. With shared resources and joint commitment, we aim to nurture young filmmakers, expand creative possibilities, and strengthen the resilience of the cinematic ecosystem.

Looking ahead, the future of cinema will be defined by cross-media inspiration—from gaming and music to technology and AI. The FIRST Fantastic Film Festival strives to be an open arena for collision, experimentation, and co-creation, building a sustainable and innovative future for film.



惊喜市场名单  
您可扫描进行查阅

# 组委会

## FESTIVAL TEAM

### 组委会 FESTIVAL COMMITTEE

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HONORARY PRESIDENT



曹保平  
CAO BAOPING

创始人  
FOUNDER



宋文  
SONG WEN

首席执行官  
CHIEF EXECUTIVE OFFICER



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LI ZIWEI

运营部  
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高一天  
GAO YITIAN

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Head of Operation



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Head of Accounting



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LIU TIANNI

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WANG BAOWEN

市场助理  
Marketing Assistant



咖咖  
KAKA

最佳小狗  
The Best Puppy

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DEPARTMENT OF PROGRAMME



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ZHU WENHUI

副总监  
Deputy Director



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GU PENGYUAN

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Head of Programme



朱子骁  
ZHU ZIJIAO

策展人  
Programmer



耕墨  
ZHENG GENGMO

电影市场统筹  
FIRST Mart Manager



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张嘉瑜  
ZHANG JIAYU

策展助理  
Programme Assistant

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DEPARTMENT OF COMMUNICATION



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QIN YILIN  
品牌传播主管  
Head of Communication



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Creative Manager



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Senior Editor



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宣传助理  
Edit Assistant



董宇婷  
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商务拓展部  
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Branding Manager



罗姚  
LUO YAO  
品牌经理  
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品牌策划助理  
Branding Assistant



滕夕瑾  
TENG XIJIN  
品牌策划助理  
Branding Assistant

# 志愿者

## VOLUNTEER

2025年FIRST惊喜电影展的主题是“Game with Play”，寄托着将在檀谷发生的场景想象，找回严肃凝视之外的乐趣，把世界玩成自己想象的样子。这也是我们更想促发的惊喜志愿者体验，接近另一种游戏的精神原核——召唤人们走出孤岛，成为第一批进驻这个游戏社区的体验玩家，彼此交换技能，分享“道具”，并肩协作，在尊重、信任与包容的共同规则中，逐步解锁更辽阔的世界地图。

从西宁高地的烈日，到京西檀谷的秋叶，由电影引发的相遇，正在随风土与季节的流转，生成新的“场景设定”。惊喜电影展也在拓展超越惯常的影像视域。

当电影再次成为我们的初始设定，无数通向多元文化的“传送门”随之开启。文学、音乐、科技、游戏……都可能成为解开“类型”谜题的暗道；每一次选择，每一次跳跃，或许会触发意想不到的剧情彩蛋，也可能开启一条全新的探索线路。

在这片一步一景的奇境里，要找到专属的惊喜结局，需要玩家们相互支持。2025年度 FIRST 惊喜电影展的107位志愿者，将散布在檀谷地图的各个坐标：或递出任务清单引导方向，或提示隐藏线索助力探索，与大家并肩穿越分岔小径，共同探索未知的路径。

游戏已然加载，影像冒险正等待触发。

The theme of the 2025 FIRST Fantastic Film Festival is "Game with Play." It carries the imagination of scenes soon to unfold in Tangu Valley, inviting us to rediscover joy beyond solemn gazes and to shape the world through play, in the ways we imagine it. This spirit also inspires the volunteer experience—drawing us closer to the very essence of play: calling people out of isolation to become the first explorers of this emerging community. Here, skills are exchanged, "props" are shared, and collaboration takes place side by side. Guided by shared principles of respect, trust, and inclusivity, we gradually unlock an ever-expanding map of the world.

From the blazing sun over Xining's highlands to the autumn leaves of Tangu Valley in western Beijing, encounters sparked by cinema shift with the land and the seasons, weaving new "scenario settings." The FIRST Fantastic Film Festival is likewise pushing beyond the familiar horizons of the screen.

When cinema becomes our starting point once more, countless portals to diverse cultures swing open. Literature, music, technology, gaming—each may offer a hidden passage toward solving the riddle of genre. Every choice, every leap might uncover an unexpected easter egg, or unlock an entirely new route of exploration.

In this wonderland where each step reveals a new vista, surprise endings can only be found through mutual support. In 2025, 107 volunteers of the FIRST Fantastic Film Festival will be stationed across the Tangu Valley map: some handing out task lists to point the way, others revealing clues to hidden trails. Side by side, they will accompany you through branching paths, charting routes into the unknown.

The game is loaded. The cinematic adventure is ready to begin.

### 电影中心执行组

全程	常住	龚子怡	何梦菲	侯隽柯	黄展翹	李敏源
	李依濛	李宇萌	孙睿琦	许露戈	杨滨蔓	张艺
半程	曹源	常宇潇	陈思沅	陈涛涛	陈颖	成紫涵
	郝怡明	何佩璇	胡熙睿	纪娄镭	李佳芮	李笑语
	李昕	刘丰莢	刘镕源	卢瑞瑩	陆欣雅	马昀楚
	茅婧楠	裴紫盈	瞿莘妮	孙蓝轩	王丽萍	王筱杉
	王旭冉	王翌臻	武正轩	辛晨曦	杨博涵	杨可欣
	杨茗	张方姝	张劲荟	张丽质	张芮绮	张思嘉
	张雁翎	张宇馨	张雨	赵晨城		

### 慢闪公园执行组

全程	林冠舟	路薪钰	牛绮	阮欣	王兮机	张旭阁
	赵宜群	朱思羽				
半程	敖仑娜	曹瑜瑾	陈心悦	陈姿逸	范恩怡	范栩梦
	冯睿程	冯钰涵	郭思彤	郭子清	侯明玥	李琳
	李睿楠	李思璇	李笑颜	刘铭畅	刘欣然	刘雨萌
	陆东佳	罗湘	马于涵	潘荟孜	施逸尔	石盈朝
	宋佳欣	陶依霖	童相蓉	杨舒涵	杨越迪	姚萱
	张博雅	张海坤	张萌	张晚宁	朱盈新遥	

### 传播组

全程	陈紫桐	董梦忻	韩奕初	金亦心	孙泽林	唐凡茜
半程	白云天	乔瀚樟	宿浣藤	吴佟	徐馨	张汇贤



# 惊喜理事会

## DEVELOPMENT ADVISORY COUNCIL

FIRST 惊喜电影展【发展顾问理事会】为非盈利性、非商业化组织，是惊喜电影展组委会的理事机构及指导顾问。理事会成员由组委会与理事长共同商议，邀请来自电影、艺术、文化、科技、商业等领域内的意见领袖及推动者共同组成，为惊喜影展的公共价值实践提供多元可能。

理事会旨在创造跨行业的交流场域，促成以多元视角推动发展的公共文化场景，对电影项目及人才的可持续发展提供指导。理事会定期参与理事会议共享知识与洞见，阶段性对影展工作与成果进行反馈，向组委会提出有关影展的发展方向、运营机制的建议，拓展以电影为轴心的多元议题。

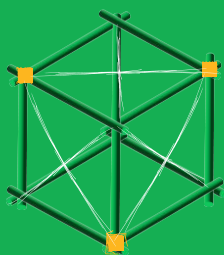
通过分享理事会成员所代表的各领域发展与变化趋势，拓展不同圈层创造力群体的共同发展，促进影展和各行业前沿趋势交互，为华语电影发展共筑未来之路。

FIRST Fantastic Film Festival Development Advisory Council

The Development Advisory Council is a non-profit, non-commercial institution that advises and supports the FIRST Fantastic Film Festival. Composed of leading voices from film, art, culture, technology, and business, the Council provides strategic guidance and fosters cross-industry dialogue.

Through regular meetings and shared insights, members help shape the festival's vision, promote the sustainable development of films and talent, and expand the cultural reach of cinema.

By connecting diverse creative communities with frontier trends, the Council contributes to building a stronger future for Chinese-language cinema.



## 惊喜理事会会长 PRESIDENT OF FFFFDAC



梁 静  
LIANG JING

出品人，制片人，中国著名演员。电影代表作品：出品人、制片人《狗阵》（荣获第77届戛纳国际电影节“一种关注”单元最佳影片）《革命者》《金刚川》《八佰》《一个男人和一个女人》（荣获第26届上海国际电影节最佳摄影）《我和我的祖国》之前夜篇》《老炮儿》《街娃儿》《再团圆》，纪念中国人民抗日战争暨世界反法西斯战争胜利80周年重点影片《东极岛》正在热映；监制《没问题》《小白船》；主演：《杀生》（荣获第49届金马奖最佳女配角）《极致追击》《星星的孩子》《厨子戏子痞子》；电视剧代表作品《女子特警队》《黑洞》《好想好想谈恋爱》《夫妻那些事儿》《烟火人家》；导演代表作品短片《治不好了》。她极具艺术天赋，拥有扎实、精湛的演技，曾荣获第10届中国电影华表奖优秀电影女演员新人奖，第49届金马奖最佳女配角，第19届大学生电影节最佳女主角。

LIANG JING, a producer and excellent actress in China.

Film: Producer of Black Dog (winner of the Best Film in the Un Certain Regard section at the 77th Cannes International Film Festival), The Pioneer, The Sacrifice, The Eight Hundred, A Man and A Woman (winner of Best Cinematography at the 26th Shanghai International Film Festival), My People, My Country (episode The Eve), Mr. Six, Gaey Wa'r, To Love Again, and the key film commemorating the 80th anniversary of the victory of the Chinese People's War of Resistance Against Japanese Aggression and the World Anti-Fascist War, Dongji Rescue, currently screening; Executive producer of No Problem and A Song Sung Blue; Lead roles in: Design of Death (winner of the Best Supporting Actress at the 49th Golden Horse Awards), S.M.A.R.T. Chase, Children of the Stars, Chef, Actor, Scoundrel; Representative television works: Female Special Police Team, Black Hole, Desire to Love, Husband and Wife, Islands; Directorial work: short film Incurable.

She is highly artistically gifted, with solid and exquisite acting skills, and has won the Outstanding New Actress Award at the 10th China Film Huabiao Awards, Best Supporting Actress at the 49th Golden Horse Awards, and Best Actress at the 19th Beijing College Student Film Festival.

# 实用信息

## PRACTICAL INFO



### 评级指导 PARENTAL GUIDANCE



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 15 岁以下观众观看，15 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 15 (a person under 15 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 18 would be admitted to a film theatre.

1-6 月

- 第十期惊喜类型片实验室征案开启，类型片实验室首次开放导演、编剧、制片人个人报名。未绑定项目的创作者可独立提交代表作品，以此建立更合理的人才能力评估与资源匹配机制；针对开发中的类型片项目，鼓励创作者以独特视角切入，探索类型表达的全新语法
- 「磁场单元」和「拼图单元」征片开启，新增「竹蜻蜓」动画竞赛单元，聚焦技术迭代下动画领域的语法创新与影像实验
- 惊喜实验室创立短剧分赛道，以“红镜计划”开启短剧项目报名，在竖屏时代重新定义短剧价值，开辟一种「小而承重」的叙事可能

7 月

- 第九期类型片实验室·拍片季开启，2 个入选项目完成拍摄
- 2020 年类型片实验室入选导演史任飞《下坠》入围 19 届 FIRST 影展主竞赛 FIRST FRAME 她的一帧单元
- 2023 编剧实验室入围项目《蛇头》编剧卢袁炯、类型片实验室入围项目《重启》导演倪晶入围红镜计划
- 2023 类型片实验室入围项目《重启》导演倪晶入围红镜计划第六期类型片实验室项目《钻石照耀钟鼓楼》入选 FIRST 主竞赛单元
- 2024 类型片实验室入围项目《小自由》进入前期筹备
- 志愿者招募开启

8 月

- 惊喜影展创设 UNTITLED 未命名单元并开启报名，面向跨媒介探索者，鼓励运用 AIGC 生成、游戏引擎、交互设计等前沿工具，进行影像实践的创作者
- 第二期惊喜艺术市集“惊喜冒险谷”招募开启
- 志愿者第二批次招募进行

9 月

- 移动实验室横跨后期技术、宣发、表演、视效等课程，七棵树产业基地游学再度开启
- 年度惊喜导师评审团、惊喜主理人、惊喜头号玩家、惊喜 Speaker、磁场单元评审及推介人、未命名单元评审团官宣发布
- GIADA 与影展达成战略合作，将在影展期间首次举办年度大秀
- 市场嘉宾将首次采取邀请制，促成更聚焦的产业对话
- 惊喜影展主体活动于北京檀谷举办

10-12 月

- 红镜计划入围项目制作、上线
- 惊喜实验室针对导演、编剧的驻留写作计划开启



1 FIRST青年电影中心

2 大水花美术馆

3 慢闪广场

4 慢闪公园

5 大草坪·惊喜冒险谷

6 单向酒店·乐园酒店

7 山街水岸





## FIRST青年电影中心

注册中心&影迷中心

FIRST板板商店

入围展映/午夜硬糖/特别策展

模拟研发所/创作分享会

公开评议/一对一洽谈

系列工坊

惜别酒会

## 大草坪·惊喜冒险谷

草地电子舞台

艺术市集

露营休闲区

FIRST板板商店

## 市区/石厂站

全季酒店

喆啡酒店

麗枫酒店

汉庭酒店

木文缙酒店

艺龙酒店

智选假日酒店

## 大水花美术馆

“昂它岛”交互艺术展

UNTITLED EXPO

## 慢闪公园

露天放映

FIRST板板商店

惊喜TALK

惊喜开幕礼

惊喜荐选

媒体见面会

星光红毯&惊喜盛典

惊喜限定演出





# FIRST 青年电影中心

FIRST FILM CENTER



FIRST青年电影中心坐落于北京檀谷，由单厅影院及文化空间构成，其创立理念来源于艺术影院及电影资料馆的精神传统，是电影策展呈现及文化交流的复合空间，亦是留存青年电影生态及历史踪迹的文献档案馆。电影中心将全年运营对观众开放，提供独特视角的电影节目，构筑一处京西的电影文化地标。

FIRST惊喜电影展期间，电影中心将呈现磁场、拼图、竹蜻蜓、特别策划等展映节目，同时开设惊喜实验室系列工作坊、论坛等产业活动，为创作者、影迷及产业嘉宾提供交流场域。

Located in Tanko, Beijing, the FIRST Film Center encompasses a single-screen cinema and a cultural venue. Inspired by the ethos of art-house cinemas and film archives, it functions as a multifaceted venue for film curation and cultural interchange, as well as an archive for the documentation of emergent cinematic ecologies and their historical trajectories. Operating throughout the year and open to the public with a distinctively curated programme, the FIRST Film Center establishes itself as a cinematic landmark in the western reaches of Beijing.

During the FIRST Fantastic Film Festival, the FIRST Film Center will present screening programmes such as FIRST Magnet, FIRST Jigsaw, FIRST Hopster, and other specially curated selections, complemented by workshops and forums under the FIRST Lab series. These gatherings serve as a platform for filmmakers, cinephiles, and industry guests to convene and interact.



### FIRST 板板商店

FIRST 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，希望那些光亮、思绪、记忆、情感，能与你携手前行。

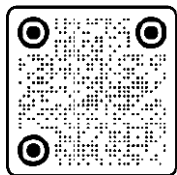
### FIRST BANBAN

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





檀谷，是一个由京投发展倾力营造，以“城市山居、学园市镇”为愿景的未来型生活方式小镇。坐落于自然清新、人文积淀深厚的京西潭柘寺镇，檀谷将通过品质生活、运动生活、智性生活和创造生活的展开，鼓励人们回归自然和亲密关系，支持人们的全面发展和终身成长。



C7·慢闪公园

- 1 一尺花园
- 2 好奇物种 神奇动物乐园
- 3 甲板DECK IN THE VALLEY
- 4 藤来仙岛FLOATEA ISLAND (小铺)
- 5 藤来仙岛FLOATEA ISLAND (正店)
- 6 慢闪艺术馆

C8·慢闪广场

- 17 单向空间 & 十三陵小酒馆 & 单厨
- 20 福录FULU
- 21 拨石·木姜子酸汤鱼火锅
- 22 食之六七·在兹
- 23 十月内从良·川南泸州菜
- 24 老吉堂上海本帮菜
- 25 LA BELLEZA倍丽莎美发沙龙
- 26 檀谷生活汇 (售楼处)
- 27 莱外Chessnaught
- 28 PopChuan波谱川·潮流川式料理
- 30 三克映画CINKER PICTURES

C4·山街水岸

- 7 单向酒店Owspace·H
- 8 樂園酒店Joyland Inn
- 9 胡同山野Alley Mountain·骑行文化空间
- 10 野人先生Discovery Gelato
- 11 老梦三明治专卖店
- 12 BERRY BEANS咖啡

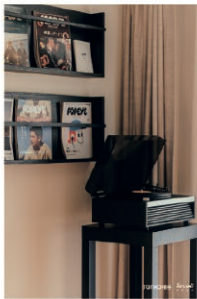
- 13 六虎家·拉面&居酒屋
- 14 丽卡精致萌宠乐园
- 15 好奇物种 萌宠实验室
- 16 食之六七·甜铺子
- 17 檀谷健康驿站 (建设中)
- 18 邻里中心

C9

- 42 微风市集
- 43 FIRST青年电影中心

C10·大草坪

- 31 太给诗歌肉铺·贵州西部创意烤肉店
- 32 洛喜自然探索中心
- 33 硬核星球友谊商店 & Shango 山果果云铁餐厅
- 34 超级植物公司 SUPER PLANTS
- 35 HK+ BURGER 生活体验馆
- 37 火星宠物超市 Marsmart Pets (建设中)
- 火星人宠酒店-Marsmart Ark (建设中)
- 38 好奇物种 神奇动物研究所 (酒店) (建设中)
- 39 宿站·新韩+宿站烘焙主题酒店 (建设中)
- 40 MRS皮划艇
- 41 好奇物种 x 三三两两俱 (建设中)



扫码关注檀谷 TANKO& 檀谷公告牌

单向酒店Owspace·H & 樂園酒店 Joyland Inn 是檀谷自营酒店，是一间以图书和黑胶主题为锚点，以微度假·宿山谷·慢生活为理念的度假型设计师酒店。暂别都市生活的喧嚣，为热爱书籍与音乐的人们提供了一处休憩之所、一间治愈客栈。

悉曇 XITAN



悉曇酒店位于北京市门头沟区潭柘寺镇，是在京西古村“阳坡元村”旧址的基础上重新设计和建造而来。历经八年的精雕细琢，在千年古村的肌理和脉络中汲取设计灵感，精心构筑出一家集自然、生活、文化、艺术及休闲娱乐与高端餐饮为一体的奢华精品度假酒店。

紫陽山莊  
ZIYANG  
MOUNTAIN VILLA

京西皇城佛境“潭柘寺”旁颇具风情的半山古村落民宿集群度假区「紫陽山莊」。4 万平米纯粹文化，高端养生，精修疗养之地。告别城市繁华喧嚣，释放身心，享低密山林独立墅栈院落度假生活。



A 阿依古丽 AYGULI	F 飞啊飞 JUST FLY	J 家庭晚餐 FAMILY DINNER	末代僵尸 THE LAST JIANGSHI
B BLACK LUNG STORY	废托邦 SCHIRKOA: IN LIES WE TRUST	金城驾校 JINCHENG DRIVING SCHOOL	末日旅行 DISASTER TOURISM
BRIDSUNG	愤怒把一个男人捣碎成很多男孩 THE ANGER THAT BREAKS A MAN INTO BOYS	景观天堂 THE SPECTACLE OF PARADISE	缪斯 MUSE
白房间，黑方块 WHITE ROOM, BLACK SQUARE	愤怒的婴儿 BÉBÉ COLÈRE	K 咔 CUT	N 尼特岛 KNIT’ S ISLAND
保龄遇见少女 ボウル ミーツ ガール	G 鸽子传奇 -《阿加尔特》之后 100 年发生的一些故事 PIGEON LEGEND - STORIES 100 YEARS AFTER AGARTHA	狂 I AM GOD	你付宝 AINIPAY
爆裂女孩 LA FILLE QUI EXPLOSE	隔离 BOTTLED UP	扩散 DIFFUSION	你觉得痛的时刻 MOMENTS WHEN PAIN ARRIVES
卑鄙的世界 MEAN WORLD SYNDROME	工作样片：另一次维拉事件 WORKPRINT: DE FACTO VELA INCIDENT	L 垃圾男孩 TRASH BOY	逆向工程非通用人工智能诗歌 REVERSE ENGINEERING NON GENERIC AI POETRY
被冻住了呀，那天的海 HIDING IN THE BUBBLE	H HORSE_	黎明彼岸 ROXANNE	女娲补天新编 A NEW RETELLING OF NÜWA MENDING THE SKY
冰覆灵湖 結氷 -KEPPYO- 神々が宿る	鼾桥 DOZING OVERPASS	两端 DIPOLAR BIPOLAR	O ORMA
C 城市徒步行动 OPERATION JANE WALK	好日子 GOOD DAYS	林间计 THE DEATH OF QI JING	Q QREBIRTH0.5
当世界平滑没有结节 HER KNOTS	“喝彩之后” 重塑雕像的权利南京演唱会 RE-TROS “AFTER THE APPLAUSE” NANJING	刘柏辛“幸福星公司派对” 演唱会 2024 LEXIE LIU TOUR 2024	奇迹 SUPERWONDER
岛人 ISLAND MAN	何以为真 WHICH IS TRUE	绿湖 GREEN LAKE	祈火之人 FIREPRAYER
滴落之前 BEFORE THE DROP	和平里通关 HEPINGLI PLAYTHROUGH	M 妈妈回家之前 BEFORE MOM COMES HOME	强力的 JOHN DOE
颠倒怪才 逆さまの天才	《黑暗世界：因与果》游戏全流程展示 KARMA: THE DARK WORLD GAME PLAYTHROUGH	马丁哭了 MARTIN PLEURE	R 人工幻象 PHANTASTIKÈ
电子梦境 ELECTRIC DREAM	红柳絮 RED DESIRE	猫行东方之 0324 0324	人之所以为人 WHAT MAKES US HUMAN
叠罗汉 PILE ON	回声 ECHO	猫行东方之屋檐之上 ABOVE THE EAVES	如何消失 HOW TO DISAPPEAR
E 儿童电影 KINDERFILM	I IDENT	螟蛉 MING LING	



S

三和的美丽传说  
THE BEAUTIFUL LEGEND OF SANHE

杀死艾达  
KILL ADA

上坟  
TOMB SWEEPING

生菜卷  
レタスマキ

生活是精神病患的诗  
LIFE IS THE POEM BY PSYCHOPATHS

生日快乐  
FATHER'S BIRTHDAY

生日快乐  
HAPPY BIRTHDAY

圣女贞德抵达洲际酒店  
JOAN OF ARC ARRIVES AT THE HOTEL  
INTERCONTINENTAL

盛夏远行  
SUMMER VACATION

世界危局  
WORLD AT STAKE

是妈妈呀  
IT'S ME, IT'S MOM

双峰：与火同行  
TWIN PEAKS: FIRE WALK WITH ME

T

他者  
THE OTHER

天! 菩萨  
BLESSED ROAD OF SIN

徒劳  
HARDLY WORKING

吞噬暗夜  
EAT THE NIGHT

W  
危笑之夜  
SIT-DOWN COMEDY

未被看见的她  
INVISIBLE WOMEN

我不在的明天  
WON'T BE HERE

我的心脏曾狠狠地跳动过  
MY HEART BEATED

屋  
HOUSE

无解之解  
PAYBACK

无路用  
LOSER NO MORE

X  
侠盗猎车哈姆雷特  
GRAND THEFT HAMLET

下坠  
KEEP FALLING

新年快乐，吉姆  
HAPPY NEW YEAR, JIM

新生  
ONE MORE TIME

雪橇新娘  
馬轎の花嫁

Y  
严肃游戏 I-IV  
ERNSTE SPIELE I-IV

摇摆人生  
ゆれる

野马  
WILD HORSES

野性动物  
WILD ANIMAL

一首被掐断的歌  
A TRUNCATED SONG

艺术馆是战场吗?  
IS THE ART GALLERY A BATTLEFIELD?

有关イ忒不平等的起源的论述  
DISCOURSE ON THE ORIGINS OF INEQUALITY AMONG ≥≈

宇宙乡愁  
THE NOSTALGIA OF THE UNIVERSE

Z

直到海里长出森林  
QUAND LA MER SE RÉPAND DANS LA FORÊT

中间棒  
IN BETWEEN

捉交替  
CATCHING ALTERNATIVE

最佳秘密地点  
BEST SECRET PLACE

最伟大的作品  
MASTERPIECE

**FIRST  
FANTASTIC  
FILM FESTIVAL**  
惊喜电影展  
2025

FIRST FANTASTIC FILM FESTIVAL.dbf



Welcome to the FANTASTIC Park

LOG IN

**BEIJING  
TANKO**