

2012

1st China
Onscreen
Biennial

LOS ANGELES

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WASHINGTON, DC

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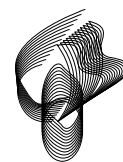
Los Angeles

UCLA Film & Television Archive
Academy of Motion Picture Arts and Sciences
Film at REDCAT
Pomona College



Washington, DC

Freer and Sackler Galleries of the Smithsonian Institution
Confucius Institute at George Mason University
Confucius Institute at the University of Maryland



1st China
Onscreen
Biennial

2012

Seeding cross-cultural
dialogue through the
art of film

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The COB is grateful to the **China Film Archive** for its cooperation

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Welcome to
the inaugural
China
Onscreen
Biennial!

The first China Onscreen Biennial (COB) coincides with the 40th anniversary of President Nixon's visit to China, a pivotal moment in US-China relations that opened doors and fostered communication between the two countries for the following decades. The State of California possesses a remarkably rich history of relations with China, present even in the infrastructure that survives today that Chinese American immigrants were vital in helping create at the turn of the 20th century. The UCLA Confucius Institute seeks to recognize and foster the historic connection between the United States and China through a wide variety of programs and outlets, from jump-starting Chinese language programs in Los Angeles K-12 schools, to supporting East-West integrative medical practices, to bringing together Los Angeles and overseas Chinese opera artists. We believe that there are many pathways to learning about China, and recognize the film medium, in particular, as an exceptional way for multinational audiences to immerse themselves in stories that are not necessarily their own. The COB is a refreshing, innovative way to engage Americans with what is currently happening in China through a variety of lenses, from artistic, perhaps esoteric, films to popular, crowd-driven blockbusters – all of which reflect the diversity inherent in the Chinese (and American) 21st-century experience.

UCLA is in a unique position to support the COB's initiatives and ideals. Not only is UCLA a comprehensive research university, but also one recognized for its world-class arts programs and resources that include an extensive film archive second only to the US Library of Congress. UCLA's identity as an urban campus located in Los Angeles, an international crossroads of culture, art, and commerce and home to the largest Chinese population in the United States, exerts its influence on the way we work. This year we proudly mark the Confucius Institute's fifth year at UCLA with the launching of the China Onscreen Biennial. In collaboration with our distinguished presenting partners we hope to continue every two years this tradition of celebrating the deep-rooted connections between the people of the United States and the People's Republic of China, while planting the seeds for honest exchange and cooperation that will flourish for years to come.

Susan Pertel Jain
Executive Director, UCLA Confucius Institute

2012 marks the 40th anniversary of the opening of bilateral relations between the US and China, and we are delighted at the synchronicity, even if coincidental, this year of launching a new showcase of Mainland Chinese cinema for American audiences in Los Angeles and Washington, DC.

We believe the China Onscreen Biennial (COB) is in scope and design the first of its kind. The event is unprecedented as a bicoastal partnership among eight distinguished non-profit American educational and cultural organizations to promote US-China dialogue through the art of film.

The curation of the COB has also been unique, a truly collaborative effort across institutions rather than the more centralized model of programming by a standalone entity, whether a film festival or cinematheque.

My programming partners – Bérénice Reynaud at Film at REDCAT, Ellen Harrington at the Academy of Motion Picture Arts and Sciences, Shannon Kelley and Paul Malcolm at the UCLA Film & Television Archive, Tom Vick at the Freer and Sacker Galleries, and Jonathan Hall at Pomona College – and I have taken our cues from realities on the ground in China, rather than hew to longstanding taxonomies of Chinese cinema that have focused more narrowly on Chinese independents, documentaries or state-approved commercial films as discrete entities — an approach favored in the West since the 1980s.

We have tried to take into account the great flux and media convergence taking place on the Chinese film scene with richly diverse, genre-crossing programming. The result are COB selections encompassing short and feature-length animation, documentaries and narrative films, as well as works originated for different platforms – theatrical release, internet viewing and art installations. The selections not only look at the Chinese cinema present, but also its past. Some of the best examples of contemporary Chinese filmmaking, archival rarities and film restorations will be on view during the COB, many as North American and US premieres.

The COB is an initiative of the UCLA Confucius Institute and its Executive Director Susan Pertel Jain, and much appreciation goes to Susan, Professor Zhuang Lailai of Shanghai Jiao Tong University, the COB Project Manager Stefanie Adcock and Ma Xiaojie for seeing this project from idea to realization. An Advisory Board of UCLA faculty and international film professionals have also shared their considerable knowledge and expertise to shape this inaugural COB.

And beyond the US media drumbeat of China as simply one humongous economic growth machine, the COB offers a refreshing multiplicity of voices – sometimes in synch, sometimes discordant, but always vital and individual. But as no film cultural project is ever complete without an audience, we invite you to complete the COB.

Cheng-Sim Lim
Chief Curator, China Onscreen Biennial

North American Premiere

ALL APOLOGIES

爱的替身

2012

Director
Emily Tang

Producer Yang Jian, Chow Keung. Screenwriter Han Jie, Emily Tang, Dong Fang. Cinematographer Lai Yiu-fai. Production Designer William Kwok. Editor Chow Keung, Baek Seung-hoon. Sound Dong Xu. Composer Roger Lin. Cast Cheng Taishen, Yang Shuting, Liang Jing, Gao Jin.

HDCAM, color,
Mandarin with English
subtitles, 90 min.

All Apologies is a subtle study of the subterranean way two couples are tragically connected through the death of a child. Yonggui and his wife, Yun Zhen, left the countryside years ago, and he's now a hardworking construction foreman, an agent of the urban renewal policy that has been profoundly affecting the Chinese cityscape. Hotheaded Heman used to be Yonggui's driver; now Heman and his wife, Qiaoyu, run a tiny grocery store. After the unthinkable happens, Yonggui is convinced that a life is "owed" to him, and that he is entitled to take what he wants or needs. Qiaoyu is no less convinced that it is her duty to "pay" for her husband's mistake and misfortune. Emily Tang's mise en scène eschews melodrama, and instead paints an impressionistic picture of the changing relationships between men and women in contemporary China, calling forth a wealth of details, gestures, off-screen gazes and intimate moments.

All Apologies was shot in and around the city of Guilin in Guangxi Province, the atmosphere and landscapes of which are rendered with documentary-like precision. On art direction, Tang collaborated with Hong Kong filmmaker William Kwok (author of the moody *Darkness Bride*, 2003), composing a palette of ochres, browns and greys, dusty streets, dirt roads, modest domestic spaces and dimly lit interiors. Through their own expressive qualities as well as the structure of the shots and the editing strategy, the decors are narratively as important as the ethical and affective dilemmas of the protagonists.

– Bérénice Reynaud

Born in Sichuan province and raised in Beijing, **Emily Tang** (Tang Xiaobai) studied at Beijing University before joining the drama and directing program at the Chinese National Institute of Arts and the Central Academy of Drama. Her independent debut feature *Conjugation* (2001), an elegiac look at a generation lost in a historical void, world premiered at Locarno. Her second feature, *Perfect Life* (2009), which delves into the mirroring destinies of two women, received an award in Venice. *All Apologies* is showcased in the Main Competition at the San Sebastian International Film Festival. Tang lives in Beijing and Hong Kong.



FEATURES

US Premiere

ARE WE REALLY SO FAR FROM THE MADHOUSE?

我们离疯人院有多远

2010

Director/Cinematographer/
Editor
Li HongqiProducer *Alex Chung*.
Composer *P.K. 14, Dear
Eloise*. Cast *P.K. 14*.HDCAM, color, Mandarin with
English subtitles, 87 min.

After the critical acclaim of his fiction feature *Winter Vacation* (2010), filmmaker Li Hongqi shifted his focus to documentaries. Li hoped to shake up his methodology: "I am too controlling... So for now I want to extract myself from my way of thinking and do something that is the complete opposite." *Are We Really So Far from the Madhouse?*, Li's first work since shifting course, flirts with letting go even as Li throws down the gauntlet of rigorous formal experimentation. The results are by turns mesmerizing and unsettling.

Following China's post-punk art rockers P.K. 14 (short for "Public Kingdom for Teens") on their first national tour, Li lets his camera run, surrendering to the flow of life on the road, documenting the cycle of movement and stasis that shapes the band's daily grind. In between energetic gigs at lo-fi venues, the group's four members kill time in hotel rooms and over long stretches in their van, staving off boredom with an arsenal of distractions – books, iPods, PSP.

It's standard concert film stuff that Li renders utterly alien – and absorbing – through shot duration, intercutting color with black-and-white and de-linking sound from image. While P.K. 14's own grungy sonic swirls accompany footage of the band on the road, when they come to rest, a discordant mashup of guttural human noises and wild cat growls overlays the scenes. There's no dialogue throughout – short of the band's lyrics – and not even the performance footage is in sync. It is, to borrow a line from one of P.K. 14's songs, a "mysterious chaos" that nevertheless seems to capture the restlessness of contemporary China.

– *Paul Malcolm*

A poet and novelist before turning to film, Li Hongqi was born in Shandong Province and graduated from China Central Academy in 1999. His first feature So Much Rice (2005) won the NETPAC award at Locarno, and his second feature Routine Holiday (2008) was nominated for the FIPRESCI Award at the London Film Festival. His third feature Winter Vacation (2010) won the KNF award in Rotterdam in 2011, with the festival jury noting that in the film, Li transformed the daily routine of a small Mongolian town into something "astonishingly beautiful." Madhouse is his first work of non-fiction.

BEIJING FLICKERS POP-UP EXHIBITION

《有种》流动展览

Gallery Hours

Tues ~ Sat
10:00am
~ 6:00pm

Sun 12:00pm
~ 5:00pm

Closed on
Monday



Opening reception starts at 4:00 pm on Saturday, October 20, followed by a conversation with filmmaker Zhang Yuan, a Chinatown artist and curator Lois Lambert at 5:30 pm.

In 2010, a photography commission from one of China's foremost contemporary art venues, the Ullens Center for Contemporary Art (UCCA), prompted Zhang Yuan to tweet a casting call for Beijingers born after 1980. Almost two decades after *Beijing Bastards* (1993), his landmark Sixth Generation film about the artistic underground in 1990s China, Zhang was curious about the new generation of dreamers and strivers in Beijing. Of the 200-odd people who tweeted him back – among them “rock-and-roll musicians, artists, actors, stock scalpers, bodyguards, social workers, university students, the unemployed” (Zhang Yuan) – the filmmaker chose 10. The still and video portraits of the chosen 10 – a chiaroscuro of faces and bodies surrounded by inky darkness or the muted browns and greys of the Beijing winter when the photography took place – debuted in an exhibition at UCCA later that year. The stories the young people told of living in the margins of China's mega-capital subsequently became the basis for Zhang Yuan's new film, with a few of the storytellers now cast in it.

The COB is proud to present for the first time anywhere the complete new work by Zhang Yuan that he has since renamed *Beijing Flickers*. The Chinatown Business Improvement District has converted two storefronts in Chinatown's Mandarin Plaza into a pop-up gallery just for the exhibition. Veteran Los Angeles gallerist Lois Lambert (of the Lois Lambert gallery) guest curates. *Beijing Flickers*, the film, will screen on October 23 at REDCAT.

– Cheng-Sim Lim

With his 13th film *Beijing Flickers*, one of the most original and audacious voices of the Sixth Generation/Urban Generation of Chinese filmmakers returns to his inspiration in the 1990s, and artfully mixes documentary and fiction to delve into youth subculture in a society changing at full blast. In the last 20 years, however, disparities between rich and poor have become even starker. And Zhang Yuan is no longer the skinny young man who didn't have enough to eat. In *Beijing Flickers*, he makes a cameo appearance as a drunken "big brother" that a penniless young driver has to bring back home – one generation of misfits looking the other in the eye with gentle irony.

The film stems from interviews Zhang conducted with hundreds of 20-somethings when he was working on his photography exhibition; the sitters' stories are the foundation of the screenplay. Dumped by his girlfriend for a rich man, San Bao descends into a self-destructive spiral and meets several other kindred souls: a narcissistic drag queen addicted to cosmetic surgery and poetry; a female singer kicked out by her band because the other musicians hope to win a record contract by hiring someone else; a girl jilted by her corporate boss/lover. In Beijing's melting pot of social contradictions and hybrid cultural values, Zhang Yuan captures the vulnerability, but also the energy, the idealism and the romanticism of the new "lost generation" bypassed by China's entry into the globalized market economy.

– Bérénice Reynaud

Born in Nanjing, **Zhang Yuan** received a BA in Cinematography from the Beijing Film Academy in 1989. Refusing his assignment to the August Film Studio, he directed *Mama* (1990), the first Chinese independent film since 1949, triggering what became known as the Sixth Generation. Zhang fused documentary and fiction in *Beijing Bastards* (1993) and *Sons* (1996), and directed the first Chinese gay film, *East Palace West Palace* (1997), which showed at Cannes. He started working in the official studio system with *Seventeen Years* (1999), and directed two films inspired by the "hooligan" writer Wang Shuo: *I Love You* (2002) and *Little Red Flowers* (2006).

LA In person: Zhang Yuan, Li Xinyun



US Premiere

BEIJING FLICKERS

有种

2012

Director/Producer
Zhang Yuan

Screenwriter Zhang Yuan, Kong Ergou, Li Xinyun, Yang Yishu.
Cinematographer Zhang Yuan, Cai Tao. **Production Designer** An Bin. **Editor** Wu Yixiang. **Sound** Zhao Bo.
Cast Duan Bowen, Lv Yulai, Shi Shi, Li Xinyun, Han Wenwen.

HDCAM, color, Mandarin with English subtitles, 96 min.

LA Screening preceded by *Some Actions Which Haven't Been Defined Yet in the Revolution* (p.18).

THE GLOBAL
FILM
INITIATIVE

Beijing Flickers is co-presented with the Global Film Initiative and is part of the Global Lens 2013 film series.

US Premiere

THE CREMATOR

焚尸人

2012

Director/Screenwriter/
Editor
Peng Tao

Producer Gao Hong.
Cinematographer Li Xi.
Production Designer
Ai Xianhong. **Sound**
Zhang Yang. **Cast** Cheng
Zhengwu, Lang Nv.

HDCAM, color, Mandarin with
English subtitles, 90 min.

Screening preceded by
Some Actions Which
Haven't Been Defined Yet
in the Revolution (p.18).

Peng Tao's remarkable feature achieves a soaring humanism and lyricism from out of darkness in its portrait of life among the lowly and the lonely. Peng's "cremator" is Cao, a man who makes an official living incinerating the dead, and a secondary one selling "ghost wives" to bereaved families seeking companions to be interred with their deceased, single sons – a feudal tradition that still survives in some areas of China. Cao has become an effective matchmaker though he finds this clandestine work wearying and alienating. Single and unwell himself, he begins to form a plan for his own afterlife. His plot is upended, however, by the arrival of a young woman at the morgue, seeking her long-missing sister. Cao's succeeding journey with this young woman sets up the film's second half, in which his new companion battles her own mounting hardships, and gradually becomes embroiled in his, leading to a denouement of exceeding loveliness.

Peng's understated direction guides the protagonists through a succession of solitary experiences as they quietly negotiate the moral thicket of their choices. An intricate sound design powerfully evokes their inner world. With a light touch, Peng sets up a contrast between elaborate ceremonies of death and bereavement and the private practice of human kindness, delicately suggesting that transcendent grace is sometimes best proven by its human expression.

– Shannon Kelley

Born in Beijing in 1974, **Peng Tao** graduated in 2004 from the Beijing Film Academy, where his short films received a number of awards. In 2006, he made a film about the Cultural Revolution called *Red Snow*. His breakthrough came with *Little Moth* (2007), a neorealistic drama about a young girl bought by professional beggars. The film premiered in Locarno, was shown widely, and had a commercial release in France. His most recent feature, *Floating in Memory* (2009), was supported by the Sundance Institute Feature Film Program and the Hubert Bals Fund, and screened in Rotterdam.





Beginning in the late 1950s, thousands of citizens, deemed right-wing dissidents, were sent to forced labor camps to be “re-educated.” Filmed in secret in the Gobi Desert, and based on interviews with survivors as well as Yang Xianhui’s book, *Goodbye, Jiabiangou*, *The Ditch* is a harrowing depiction of life at the Jiabiangou Camp, where some 3,000 intellectuals were sent for years of backbreaking labor in the desert’s unrelentingly harsh environment. In his first dramatic feature, director Wang Bing vividly recreates the brutal conditions at the camp, where prisoners labor at the very edge of human endurance. The prisoners seem resigned to death, until a woman appears, searching for her husband, and inspires some of them to plot an escape.

With its emphasis on sensory details from the incessant, blinding desert sun to the slurping of the thin gruel on which its characters subsist, *The Ditch* is an intensely visceral experience, and a look at a period of Chinese history still rarely discussed today. Blending documentary and drama, Wang, best-known for the epic documentary *West of the Tracks* (2003), employs his eye for detail and meticulous research to create a visually and emotionally intense narrative, providing a perfect companion piece to his 2007 documentary portrait of a survivor of the Anti-Rightist Campaign and the Cultural Revolution, *Fengming: A Chinese Memoir*.

– Tom Vick

Born in Xi’an in 1967, **Wang Bing** studied photography at the Lu Xun Academy of Fine Art and cinematography at the Beijing Film Academy. In the late 1990s, he lived with a community of factory workers in an industrial complex that was being dismantled, and completed the monumental, nine-hour *West of the Tracks* (2003). Afterwards, he collected hundreds of video interviews with survivors of the Anti-Rightist Campaign, including a female journalist who became the subject of *Fengming, A Chinese Memoir* (2007). The same research was used for *The Ditch* (2010), his first narrative film. He continues to make documentaries about industrial workers (*Crude Oil*, 2008; *Coal Money*, 2008) and peasants (*The Man With No Name*, 2009; *Three Sisters*, 2012).

US Premiere

THE DITCH

夹边沟

2010

Director/Screenwriter
Wang Bing

Producer K. Lihong, Mao Hui, Philippe Avril, Francisco Villa-Lobos, Sebastien Delloye, Dianba Elbaum. Cinematographer Lu Sheng. Production Designer Bao Lige, Xiang Honghui. Editor Marie-Hélène Dozo. Cast Lu Ye, Lian Renjun, Xu Cenzi, Yang Haoyu, Cheng Zhengwu, Jing Niansong.

35mm, color, Mandarin with English subtitles, 109 min.

This program has been made possible with funding support from the UCLA Center for Chinese Studies.

International Premiere

DOUBLE XPOSURE

二次曝光

2012

Director
Li Yu

Producer Fang Li.
Screenwriter Li Yu, Fang Li. Cinematographer Florian J.E. Zinke.
Production Designer Liu Weixin. Editor Li Yu, Yuan Ze. Sound Du Duu-chih.
Composer Howie B.
Cast Fan Bingbing, Feng Shaofeng, Huo Siyan, Joan Chen, Yao Anlian.

35mm, color, Mandarin with English subtitles, 105 min.

DC Screening preceded by Shanghai Strangers (p.17).



This program has been made possible with the generous support of East West Bank



Since debuting with her first narrative feature *Fish and Elephant* in 2001, director Li Yu has gone from rough-and-ready documentary realism with non-professional actors to working with some of the biggest Chinese stars. While the production values in each of her films have scaled successively upwards – *Double Xposure*, her fifth feature may be the most visually ambitious yet, with underwater and helicopter shots and CGI figuring into its geographically sprawling canvas – some of the constants in her earlier work have happily remained. There is her abiding interest in exploring the complexions of female psychology and penchant for testing both filmic and film industry boundaries: *Fish and Elephant* broached the taboo subject of lesbians; her last film *Buddha Mountain* blazed the trail for independent distribution in China, becoming the first “art film” hit in an environment notoriously inhospitable to independent distribution.

Double Xposure overtly brings together both tendencies in Li Yu’s filmmaking career. This stylish and briskly paced psychological thriller (the subgenre already making the film somewhat of a novelty in the Chinese context) plumbs thriller staples of dualities and doubling in dizzying permutations (past indistinguishable from present, reality entangled with illusion, guilt and terror shadowing feelings of love) to a clincher of an ending. Joan Chen in a supporting role impresses, as does Chinese superstar Fan Bingbing, playing a young urbanite whose façade of certainties and comforts – boyfriend, apartment and car – violently splinters in a moment of jealousy.

– Cheng-Sim Lim

Coming from a TV and documentary background, Li Yu took the film world by surprise with *Fish and Elephant* (2001), the first Chinese independent feature about the lives of lesbians that was shown in Venice and about 50 other international festivals. Her subsequent films – *Dam Street* (2005); *Lost in Beijing* (2007), in which she starts a long-term collaboration with actress Fan Bingbing; and *Buddha Mountain* (2010) which stars, in addition to Fan, Taiwanese pop cultural legend Sylvia Chang – all explore the plights, troubles and pleasures of women in a changing society.

LA In person: Li Yu

North American Premiere

FENG SHUI

万箭穿心

2012

Director
Wang Jing

Screenwriter *Wu Nan*.
Based on a novel by *Fang Fang*. **Cinematographer**
Liu Younian. **Production**
Designer *Bai Hao*. **Editor**
Feng Wen. **Sound** *Wang*
Changrui. **Composer** *Yang*
Sili. **Cast** *Yan Bingyan, Jiao*
Gang, Chen Gang.

HDCAM, color, Mandarin with
English subtitles, 120 min.

Wuhan wife and mother Li Baoli seems poised for a secure and happy family life. She has a steady gig as a shopkeeper's helper, her husband Wu Xuewe has been newly promoted to a middle-management position at his factory, and the family is about to move to a new, high-rise apartment. And yet happiness strangely eludes Baoli's grasp, a fact viewed with grave concern by her family and friends. Citing deprivation in her early life, and clearly driven by unseen demons, she relentlessly harasses and belittles Xuewe, calling him weak and inadequate even in front of their son, to whom she shows little motherly love or attention. When Xuewe predictably warms to the tenderness of a female colleague and Baoli senses the truth, she contrives a revenge that leads to disaster in the workplace, her marriage and her family. Baoli's fortunes are changed again, triggering a second act in which the consequences of her actions continue to unfold, and denial and delusion serve as buttresses from the pain of it all.

Director Wang Jing renders this family story with shrewdness and compassion, creating characters with specific complexes, but implicitly locating the seeds of trouble in powerful crosscurrents of class and gender – aptly analogized by the intersection of multiple busy streets at the family's new home. At the center of this chaotic convergence is Li Baoli, a woman perpetually clouded with confusion as to why her life is in such disarray, and perfectly realized by award-winning actor Yan Bingyan in a knockout performance.

– Shannon Kelley

A former documentary filmmaker, **Wang Jing** has been noted for expertly framing human stories within larger, contemporary social examinations in feature films such as *The End of Year* (2008), *Invisible Killer* (2009) and *Vegetate* (2010), though his work is as yet little known in the West. His most recent film is *Guo Mingyi* (2011). He is an associate professor in the Beijing Film Academy's Cinematography Department.



OPENING NIGHT

North American Premiere

LACUNA

醉后一夜

2012

Director
Derek Tsang
Jimmy Wan

Producer Pang Ho-cheung, Subi Liang. **Screenwriter** Derek Tsang, Jimmy Wan, Zhang Youyou, Kuk Yuk. **Cinematographer** Charlie Lam. **Production Designer** Jeffrey Kong. **Editor** Wenders Li. **Composer** Alan Wong, Subyub Lee, Tom Lee. **Cast** Zhang Jingchu, Shawn Yue, Chu Yue-sun, Yoga Lin, Lawrence Chou.

HDCAM, color, Mandarin with English subtitles, 96 min.

Screening preceded by Shanghai Strangers (p.17).

In person: Derek Tsang

One morning a young man, Shen Wei (Shawn Yue, famous for his roles in Hong Kong director Pang Ho-cheung's recent comic diptych, *Love in a Puff* and *Love in the Buff*), and a young woman, Tong Xin (Zhang Jingchu whose breakout role was in Gu Changwei's *Peacock*), wake up in each other's arms in the "Bed and Bath" section of a deserted high-end Beijing department store – without any idea of how they got there. They had drunk a lot the night before (their amnesia is severe enough to suggest that different substances may have been ingested), and they spend the rest of the movie struggling to figure out what happened – retracing their steps, trying to find where the car was parked and where the bag containing the money was stowed, having to bring a very unusual "pet" to the Nativity set of a Chinese film called *O Mary Jane*, and having flashbacks at inopportune moments.

Produced by the maverick Pang, who recently relocated to Beijing, *Lacuna* is a sophisticated, charmingly madcap rom-com that explores the way young people inhabit the rapidly changing urban space of Beijing. As Shen Wei is a Hong Kong executive, and Tong Xin a Mainlander, the film becomes a metaphor for the relationship between Hong Kong and China – that involves sleeping in the same bed, but also experiencing misunderstanding, awkwardness and bouts of amnesia.

– Bérénice Reynaud

Derek Tsang (Tsang Kwok-cheung) started his career working at Peter Chan Ho-sun's Applause Pictures. In 2005, he acted in Pang Ho-cheung's AV, then in Isabella (2006), which Pang directed and he co-wrote. He continued working with Pang as an actor and screenwriter in Dream Home (2010). In 2010, he co-directed his first feature film, Lover's Discourse, with Jimmy Wan.

Jimmy Wan (Wan Chi-man) made a number of short films after graduating from the Hong Kong Academy of Performing Arts in 2001. He collaborated with Pang Ho-cheung on the screenplays of Isabella (2006), Exodus (2007) and Dream Home (2010), and worked as a line producer for Pang and Subi Liang's company, Making Film Productions.





One of the most famous characters in Chinese mythology, Sun Wukong, a mischievous monkey with supernatural powers, made his first appearance in the 16th century in Wu Cheng'en's epic, Buddhist-themed novel *Journey to the West*. Sun Wukong, a.k.a. the Monkey King, has been the subject of numerous big-screen adaptations, perhaps none more beloved than Wan Laiming and Tang Cheng's 1960s' gloriously animated feature, *Uproar in Heaven*. A landmark of Chinese animation, Wan and Tang's masterpiece returns to theaters after a painstaking, frame-by-frame restoration (though the 2012 version is shortened from the original two-parter), and a dazzling 3D makeover led by co-directors Su Da and Chen Zhihong, and experts at Los Angeles-based Technicolor.

A trickster figure who delights in tweaking authority, Monkey King leaves chaos in his wake wherever he goes, from the Dragon King's palace at the bottom of the Eastern Sea to the heavenly halls of the Celestial Emperor himself. When the Emperor tries to put the devilish upstart in his place, Monkey King declares himself the "Equal of Heaven" and rallies his monkey followers at Flower Fruit Mountain in a full-scale revolt against the gods.

Wan and Tang bring the film's dreamy, ethereal worlds to life with flowing, vibrantly colored animation composed of 130,000 hand-drawn ink illustrations. Respectfully rendered in 3D, the Monkey King's adventures take on a wonderfully immersive quality that heightens the film's enchanting spell. With a lush soundtrack inspired by Beijing Opera, the whole experience is a spectacle of mythic proportions.

— Paul Malcolm

Su Da was born in Nanjing. She studied media management and trained in animation at the Beijing Film Academy. One of the creators behind the popular Chinese television series *Dear Tutu*, she ranks among China's most successful animators working today.

Born in Gauchun, Jiangsu province in 1970, **Chen Zhihong** planned to study painting, but by happenstance he joined an animation class at the Beijing Film Academy instead. He has been working as a director for the Shanghai Animation Film Studio since 1999.

Wan Laiming (1900-1997) and his three brothers pioneered animation in China. The Wan Brothers made China's first animated short *Uproar in the Art Studio* in 1926; China's first sound animation *The Camel's Dance* in 1935, and China's first animated feature *Princess Iron Fan* in 1941. Wan Laiming joined the Shanghai Animation Film Studio in the 1950s, and remained active as an animator until the Cultural Revolution.

Tang Cheng (1919-1986) was born in Anhui province, grew up in Shanghai and trained as a painter, whereupon she joined the animation department at the Shanghai Film Company. She is best-known for co-directing *Little Tadpoles Look for Their Mother* (1960) with Te Wei, and the second part of the animation classic *Uproar in Heaven* (1961-64) with Wan Laiming. She was a member of the National People's Congress.

West Coast Premiere

THE MONKEY KING: UPROAR IN HEAVEN 3D

大闹天宫 3D

2012 / 1961-1964

2012 3D Conversion
Director
Su Da
Chen Zhihong

Producer **Ren Zhonglun**, **Frederic Rose**, **Wang Tianyun**, **Qian Jianping**. Musical Arrangement **Shi Jiayang**. Sound **Liang Yingjun**. Restoration **Tom Burton**. 3D Conversion Director **Pierre Routhier**. Cast **Li Yang**, **Chen Daoming**, **Chen Kaige**, **Feng Xiaogang**, **Zhang Guoli**.

1961-1964 Two-Part Original
Director
Wan Laiming
Tang Cheng

Screenwriter **Li Kerou**, **Wan Laiming**. Based on *Journey to the West* by **Wu Cheng'en**. Cinematographer **Wang Shirong**, **Duan Xiaoxuan**. Production Designer **Zhang Guangyu**, **Zhang Zhengyu**. Editor **Xu Zhenzu**. Composer **Wu Yingju**. Animation Design **Yang Dingxian**, **Duan Jun**, **Pu Jiexiang**, **Lu Qing**, **Lin Wenxiao**, **Ge Guiyun**. Backgrounds **Fang Pengnian**, **Gao Yang**, **Qin Yizhen**, **Liang Like**.

3D DCP, color, Mandarin with English subtitles, 92 min.

Preceded by a presentation on the digital restoration and 3D conversion of The Monkey King by Tom Burton and Pierre Routhier of Technicolor.

Los Angeles Premiere / Halloween Screening!

**PAINTED SKIN:
THE RESURRECTION**

画皮II

2012

Director
Wuershan

Producer Chen Kuo-fu,
Pang Hong, Wang Zhonglei.
Screenwriter Ran Ping, Ran
Jia'nan. Cinematographer
Arthur Wong. Production
Designer Hao Yi. Editor Xiao
Yang. Sound Zhao Nan, Yang
Jiang. Composer Katsunori
Ishida. Cast Zhou Xun, Vicki
Zhao, Chen Kun, Mini Yang,
William Feng.

Blu-Ray, color, Mandarin with
English subtitles, 131 min.



Loosely inspired by the Qing Dynasty writer Pu Songling's *Strange Tales from a Chinese Studio* (c. 1679-1707) that has spawned countless cinematic adaptations and television series, Wuershan's *Painted Skin* is a visually sumptuous, shamelessly romantic take on the paranormal question: Can humans and demons fall in love with each other? Produced by Taiwanese critic-director Chen Kuo-fu for the Huayi Brothers (one of China's biggest studios), the film smashed box-office records this summer to become the highest-grossing Chinese domestic release of all time.

Five hundred years ago, the fox spirit Xiaowei (Zhou Xun of *Suzhou River* fame) was imprisoned under a frozen lake as a punishment for having saved a man. Bird spirit Qu'er (Mini Yang) breaks Xiaowei free with her beak, and the two beautiful women venture forth into a world where Xiaowei must devour men's hearts to survive. Attacked by bandits on the road, Xiaowei is saved by a masked warrior, who turns out to be a woman in drag: Princess Jing (Vicky Zhao). Jing has been disfigured by a bear, and dares not confront her love for the young general Huo Xin (Chen Kun) while betrothed to a barbarian prince she has never met. Xiaowei attaches herself to the service of the princess, and the two women become tantalizingly close. If they exchange identities, Jing could be beautiful again, and Xiaowei could become a woman. Meanwhile, Qu'er has met a self-styled "demon hunter" (William Feng), and outside the fortress gates, the barbarians are clamoring for the Princess to be handed to them...

– Bérénice Reynaud

Wuershan was born in 1972 in Hohhot, Inner Mongolia. He studied painting at the Central Academy of Fine Arts, then attended the directing program at the Beijing Film Academy. An award-winning director of commercials, he completed a number of short experimental films before making the critically acclaimed independent feature *Soap Opera* (2004). His next feature, *The Butcher, the Chef and the Swordsman* (2010), garnered international attention. *Painted Skin: The Resurrection* is Wuershan's third feature.

US Premiere

SAUNA ON MOON

嫦娥

2011

Director/Screenwriter/
Production Designer
Zou Peng

Producer Chen Zhiheng.
Cinematographer Yu
Lik-wai. **Editor** Wenders
Li **Sound** Zhang Yang.
Composer Wang Lei. **Cast**
Wu Yuchi, Yang Xiaomin, Lei
Ting, Zhan Yi, Meng Yan.

35mm, color, Mandarin with
English subtitles, 93 min.

Screening preceded by
The People's Secretary (p.17).

Zou Peng's dazzling second feature witnesses life at a boisterous sauna/brothel in the Southern Chinese manufacturing heartland of Guangdong. Fount of China's market-oriented economic reform, Guangdong is shown here as a setting of extreme contrasts between socioeconomic classes. The film's rapt focus on the residents of one brothel points up the dizzying and surreal effects of these contrasts, as older and younger women rehearse the erotic arts, in the interest of creating the region's leading pleasure palace for high-rolling "special guests."

Eschewing easy moralistic conclusions about the politics of power, the film instead portrays a social ecology built around the unabashed pursuit and uses of money; indeed, the house in which the characters live. Their daily experiences, arranged in a cyclonic rather than linear "order," become a self-contained moral and experiential universe comprised of endless contradictions and ambiguities. Exploitation and even violence are among the dynamics at work, but also family feelings, illustrated in celebrations and exchanges of affection between the workers and the middle-management figures, all of whom, together, pursue their goals of excellence. A dim, distant outer world is also sketched, through glimpses of the past working-class drudgery of one woman, and the dreams of another to become a popular singer. The fantastical factory that they have entered becomes a vortex of ironies, prompting both scopophilic pleasure and an uncanny catalog of the effects of China's economic divides.

— Shannon Kelley

Born in 1971 in Harbin, and a student of painting as a child, Zou Peng pursued a career in the fashion world, developing his own line of clothing over a ten-year period. He left this trajectory to study filmmaking at the Beijing Film Academy in 2005, and in 2009 his first feature film A North Chinese Girl premiered at Berlin. It later went on to win the FIPRESCI Prize at the Hong Kong International Film Festival. Sauna on Moon screened at the International Critics' Week at Cannes and is Zou's second feature film.



US Premiere

THREE SISTERS

三姊妹

2012

Director
Wang Bing

Producer Sylvie Faguer, Mao Hui. Cinematographer Huang Wenhai, Li Peifeng, Wang Bing. Editor Adam Kerby, Wang Bing. Sound Fu Kang. Cast Sun Ying, Sun Zhen, Sun Fen, Sun Shunbao, Sun Xinliang.

Blu-Ray, color, Yunnan dialect with English subtitles, 153 min.

Master documentarist Wang Bing turns his observational gaze to the most invisible and disenfranchised among the Chinese population: poor peasants eking a meager living in the remote, rural areas. In a small village perched nearly 10,000 feet up in the Yunnan highlands, three little sisters – Yingying (ten years old), Zhenzhen (six years old) and Fenfen (four years old) – are left to fend for themselves. They are vaguely taken care of by an auntie who does not have enough food for her own family. Their mother is gone, their father works in a small city reachable only after a long walk and a rickety bus ride.

Day in and day out, the little girls collect peat to make fire, tend sheep, wash their own clothes at a water pump and perform all sorts of chores. Zhenzhen and Fenfen's hair is cropped short because they are infested with lice, their feet bleed when they wear plastic boots without socks, and Yingying always wears the same hoodie, with the words "Lovely Diary" emblazoned in the back. In spite of their hard life and constant toil, the little girls are playful, happy as children can be, and very affectionate towards each other. Gradually, the film refocuses on the oldest sister, Yingying, who has been shouldering most of the responsibilities. As it's no longer possible for the girls to depend on the auntie's generosity, their father comes home to take the two younger sisters with him to the city, creating major changes and a huge void in Yingying's life.

– Bérénice Reynaud

Born in Xi'an in 1967, Wang Bing studied photography at the Lu Xun Academy of Fine Art and cinematography at the Beijing Film Academy. In the late 1990s, he lived with a community of factory workers in an industrial complex that was being dismantled, and completed the monumental, nine-hour *West of the Tracks* (2003). Afterwards, he collected hundreds of video interviews with survivors of the Anti-Rightist Campaign, including a female journalist who became the subject of *Fengming, A Chinese Memoir* (2007). The same research was used for *The Ditch* (2010), his first narrative film. He continues to make documentaries about industrial workers (*Crude Oil*, 2008; *Coal Money*, 2008) and peasants (*The Man With No Name*, 2009; *Three Sisters*, 2012).



North American Premiere

THE PEOPLE'S SECRETARY

LA Saturday, October 20, 7:30 pm **UCLA FTV ARCHIVE**

2010

Director/Producer/Editor
Zhang Qing

Cast Wang Zhixin, Lu
Yuzhen, Lu Tinghai, Zhang
Weicheng.

DVD, color, Mandarin with
English subtitles, 18 min.

Screens with Sauna on Moon (p.15).

Zhang Qing was born in Changzhou, Jiangsu province and graduated from the Changzhou Institute of Technology. Zhang explores the intersections of surveillance, representation, social control and human behavior across a range of media – sculpture, video, multimedia installation. Zhang's work has been exhibited internationally, with solo shows at the ShanghART Gallery and BizArt center in Shanghai.



nearly 40 km away, to inquire about the case, and within only 7 days of time, Comrade Liang has found out the ins and outs of the matter.

Produced by installation artist Zhang Qing as part of an ongoing project deconstructing hidden camera footage, *The People's Secretary* employs the ubiquity of closed-circuit television cameras to amplify a cheeky satire of a heroic Chinese everyman. As a fragmented screen displays multiple video feeds, we witness the super-human good works of a community leader as he single-handedly defends pensioners, roots out corruption, staves off swine flu and shepherds a whole village from poverty to prosperity. A voiceover in English stirringly recounts these righteous feats using terms drawn from Chinese television of the 1980s while the choice of language underscores the slippery nature of images loosed from their cultural context.

– Paul Malcolm

This program has been made possible with funding support from the UCLA Center for Chinese Studies.

LA Saturday, October 13, 7:30 pm **UCLA FTV ARCHIVE**

DC Friday, November 2, 7:00 pm **FREER**

Christmas Eve. A party draws to a close at a restaurant. As the happy celebrants depart, the woman who stays behind sees a male foreigner sitting alone at a table. He is spending Christmas Eve alone. From this brief encounter, Joan Chen spins a delicate tale of remembrance and of love that springs from loss, evoking a dreamlike palimpsest of her beloved hometown of Shanghai. Memories spark of romance kindled amidst the specter of SARS, and a Jewish past whispered by a forgotten stash of photos in an empty house. With this internet "micro-movie," Joan Chen returns to directing for the first time in 12 years. Cinematographer Florian J.E. Zinke supplies the gossamer images to editors Ruby Yang and Mary Stephen's pulsing lyricism.

– Cheng-Sim Lim



Born in Shanghai in 1951, and educated in China and the US, actor-director Joan Chen has forged a unique, international career. She has earned accolades for her performances in works as diverse as Zhang Zheng's Little Flower (1979), Bernardo Bertolucci's The Last Emperor (1987), David Lynch's Twin Peaks (1992), Alice Wu's Saving Face (2004) and Ang Lee's Lust, Caution (2007). Shanghai Strangers is her third directorial work, following the features Xiu Xiu, The Sent Down Girl (1998) and Autumn in New York (2000). Chen also appears in Li Yu's Double Xposure (2012), screening at the COB on October 26 (LA) and November 11 (DC).

OPENING NIGHT

West Coast Premiere /
Washington, DC Premiere

SHANGHAI STRANGERS

非典情人

2012

Director/Screenwriter
Joan Chen

Producer Alexi Tan.
Cinematographer Florian
J.E. Zinke. Production
Designer Pan Lei. Editor
Mary Stephen, Ruby
Yang. Sound Zhao Ying,
Yin Jie. Composer Daniel
Belardinelli. Cast Jiang
Yiyan, Teo Yoo, Wang Yong,
Arran Hawkins, Zhang
Haoping.

HDCAM, color, Mandarin
and English with English
subtitles, 24 min.

Screens with Lacuna (LA, p.12)
and Double Xposure (DC, p.10).

West Coast Premiere

**SOME ACTIONS WHICH
HAVEN'T BEEN DEFINED
YET IN THE REVOLUTION**

一场革命中还未来
得及定义的行为

2011

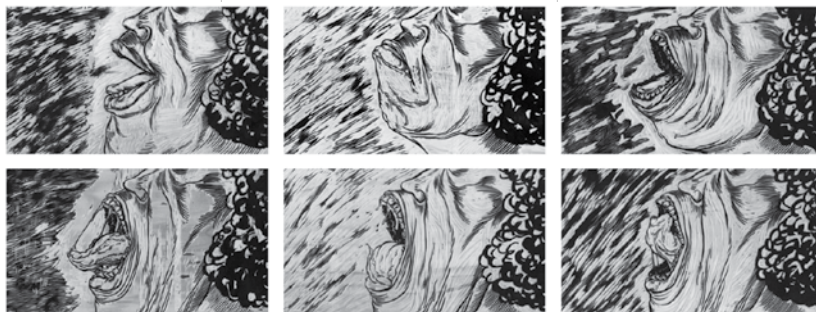
Director/Producer/Screenwriter
Sun Xun

**Editor Xu Chong, Sun
Xun, Tang Bohua.
Composer Jin Shan.**

HDCAM, color, 13 min.

Screens with Beijing Flickers
(p.7) and The Cremator (p.8).

LA Tuesday, October 23, 8:30 pm REDCAT
LA Sunday, October 28, 4:00 pm UCLA FTV ARCHIVE



"I only ask questions," says animator Sun Xun. "It's up to the viewer to think about what he has seen. And to come up with his own answers." Animated using woodblock prints created by Sun, *Some Actions* uses pulsating, hallucinatory imagery to evoke a Kafkaesque atmosphere of grotesquery and vague ideological constrictions. It may be tempting to view *Some Actions* as a metaphor for contemporary China, but its surreal images and permuting metamorphoses draw from a universal well of anxiety: the subconscious.

– Tom Vick

Born in 1980 in Fuxin, China, Sun Xun graduated from the China Academy of Fine Arts with a printmaking degree in 2005. He has had solo exhibitions at the Hammer Museum in Los Angeles, the Drawing Center in New York and Kunsthaus Baselland in Basel, among others. In 2006 he established π Animation Studio in order to expand his practice to the moving image. His animated films have been invited to dozens of film festivals around the world. In 2010 he won the Best Young Artist Award at the Chinese Contemporary Art Awards. He lives and works in Beijing.

FILM AS CULTURE | CULTURE IN FILM

作为文化的电影与电影中的文化

LA Saturday, October 27, 2:00~3:30 pm

UCLA FTV ARCHIVE

This panel discussion will address the interactive relationship between the film industry and Chinese culture, with a focus on how films are regarded as an integrated part in both the official ideology and popular culture, how the changing landscape of local culture and society is reflected in the media, and how Chinese consumers are actively engaged in both receiving and redefining films and the film industry alike. This thought-provoking conversation will broach the implications of Chinese politics, consumerism and the global influence reflected through films in a country that has quickly become one of the most powerful economies in the world.

Panelists to be announced.

Presented by the UCLA Anderson Center for Global Management, UCLA Center for Chinese Studies and UCLA Film & Television Archive

FREE ADMISSION

SHORTS

PANEL DISCUSSION

Boys, girls, queer desires and fantastic topographies: the Chinese queer film pioneer Cui Zi'en returns to his narrative and lyrical roots in *Last Days*. Cui weaves a surreal tale from the materiality of low-budget filmmaking, never forgetting film's ability to visualize desire in ways both alluring and provocative. Li Jian's lyrical camera provides strong support for Cui's allegories of love, lust and transformation. Desire here is a meandering movement between person, body and gender, and it also coalesces into bonding and community.

– Jonathan Hall

Novelist and filmmaker Cui Zi'en is a professor at the Beijing Film Academy, a mentor to many emerging filmmakers, and a distinctive presence in Chinese independent filmmaking. Cui has contributed to queer Chinese filmmaking as an actor, award-winning writer and director. Cui's films often combine surreal, gender-radical, and absurdist narratives with a poetic understanding of image that finds easy corollary in pioneers in European and American queer avant-gardes. But Cui energizes his films with the rapidly transforming socio-political context of China.

In person: Cui Zi'en



Our Story

Female documentarian and film festival organizer Yang Yang's film, made in collaboration with the Beijing Queer Film Festival Organizing Committee, follows the peregrination of the Festival that for a decade has struggled to find a regular venue due to homophobia. A winding atlas of Beijing alternative screening venues and a biography of the radicals who persist in that geography, *Our Story* is at once a document of the pathologizing of sexual minorities in contemporary China and a testament to the queer community's adroit maneuvering against apathy and normative power.

– Jonathan Hall

This program has been made possible with funding support from Pomona College Media Studies.

Yang Yang is co-founder of the Beijing Queer Film Festival in 2001 and executive chairwoman of the second and fifth Festivals in 2005 and 2011 respectively. In 2012, she was a jury member for the Teddy Award in the Panorama Section of the Berlinale. Yang Yang has worked for Belgian Royal Film Archives – Chinese Film Fund, has served as artistic director for European-China-Audiovisual-Network, and has worked as a project manager for Beijing Gender Health & Education Institute. *Our Story*, her first foray into filmmaking, was world premiered at the 2012 Berlinale. Yang Yang lives in Beijing where she is planning to start the first women's film festival in China.

World Premiere

LAST DAYS

最后的日子

2012

Director/Screenwriter
Cui Zi'en

Cinematographer Li Jian.
Editor Yang Jin. Composer
Chen Lele.

Digital video, Mandarin with
English subtitles, 90 min.

preceded by

OUR STORY: 10 YEARS OF GUERRILLA WARFARE OF THE BEIJING QUEER FILM FESTIVAL

我们的故事

2012

Director
Yang Yang

Producer Beijing Queer Film
Festival Organizing Committee.
Cinematographer Deng
Jianping, Ma Ke, Yang Jin,
Diao Dingcheng, Xiaomin,
Zhou Shuxuan. Editor Deng
Jiangping, Feng Zhe.

Digital video, Mandarin with
English subtitles, 42 min.



The Mouse and the Frog



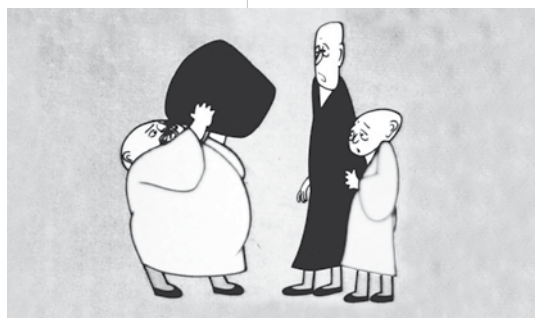
Piggy Eats Watermelon



Little Tadpoles Look for Their Mother



The Cowherd's Flute



Three Monks

International Restoration Premiere

ANIMATED, GOLDEN AND RESTORED

黄金时代的修复版动画片

TRT: 85 min.

This selection of animated shorts digitally restored by the China Film Archive offers a rare glimpse at the luminous output of the Shanghai Animation Film Studio during the 1950s-'60s and late 1970s-'80s, often considered the twin Golden Ages of Chinese animation. The program includes a bonus screening of the oldest surviving Chinese animation.

THE MOUSE AND THE FROG 鼠与蛙 1934

Producer Wan Brothers

HDCAM, b&w, silent with English subtitles, 15 min.

China's earliest extant animation opens with a live-action prologue set in a classroom of cheeky kids (this prologue is currently unrestored). The animated rest of the film, illustrating an Aesop's fable, is all Wan Brothers gleeful zaniness, its anthropomorphic surreality and fluid lines recalling early Disney and Fleischer.

Live musical accompaniment by Cliff Retallick

PIGSY EATS WATERMELON 猪八戒吃瓜 1958

Director Wan Guchan. Screenwriter Bao Lei.

Cinematographer Chen Zhenghong. Production

Designer Zhang Tongxuan, Xie Yougen. Animation

Design Hu Jinqing, Qian Jiaying, Shen Zuwei, Che Hui. Composer Wu Yingju.

HDCAM, color, Mandarin with English subtitles, 20 min.

This brilliantly colored paper-cut animation by one of the pioneering Wan brothers typifies the turn towards indigenous artistic expression of China's first Golden Age of animation pre-Cultural Revolution. The characters of Piggy, Monkey, Sha Seng and pious Tang Seng are drawn from a favorite subject of the Wans, *Journey to the West*.

LITTLE TADPOLES LOOK FOR THEIR MOTHER

小蝌蚪找妈妈 1960

Director/Screenwriter *Te Wei, Tang Cheng/Shanghai Animation Film Studio. Based on the story by Fang Huizhen and Sheng Lude. Cinematographer* *Duan Xiaoxuan, You Yong, Wang Shirong. Production Designer* *Te Wei. Animation Design* *Tang Cheng, Wu Qiang, Yan Dingxian, Xu Jingda, Dai Tielang. Background Design* *Zheng Shaoru, Fang Pengnian. Composer* *Wu Yingju.*

HDCAM, color, Mandarin with English subtitles, 10 min.

Little Tadpoles is the first of the “ink wash” masterpieces by Te Wei, the only Chinese animator ever to have been recognized with a lifetime achievement award by ASIFA. The film, co-directed with the female animator Tang Cheng, is exemplary of Te Wei’s poetic and painterly style, harking to nature and the artist Qi Baishi.

THE COWHERD’S FLUTE 牧笛 1963

Director *Te Wei, Qian Jiajun. Screenwriter* *Te Wei. Cinematographer* *Duan Xiaoxuan. Animation Design* *Wu Qiang, Jiao Yesong, Lin Wenxiao, Dai Tielang. Background Design* *Fang Jizhong. Painter* *Fang Pengnian, Qin Yizhen. Flute Solo* *Lu Chunling.*

HDCAM, color, 20 min.

From the imaginative use of negative space to the haunting lilt of the flute, Te Wei – in his second “ink wash” film and aided by Qian Jiajun – transforms the simple story of a cowherd who loses then finds his water buffalo into a magnificent evocation of classical Chinese aesthetics.

THREE MONKS 三个和尚 1980

Director *A Da (Xu Jingda). Screenwriter* *Bao Lei. Cinematographer* *You Yong. Character Design* *Han Yu. Animation Design* *Ma Kexuan, Fan Madi, Zhuang Minjin, Xu Xuande, Qin Baoyi. Background Design* *Chen Nianxi. Background Artist* *You Xiannui. Composer* *Jin Fuzai.*

HDCAM, color, 20 min.

Often considered the greatest of the animators of the second Golden Age of Chinese animation (late 1970s-’80s), A Da brings a playful, stripped down modernism to his telling of a parable about three monks being too many at a temple. With its wordless humor, simple lines and bright, flat planes of color, this Berlin award-winner remains an enduring Chinese audience favorite.

– Cheng-Sim Lim

Nanjing-born **Wan Guchan** (1900-1995) was Wan Laiming’s twin. Both brothers were reputedly the closest collaborators of the four sibling animators, co-directing China’s first animated feature, *Princess Iron Fan* (1941) in wartime Shanghai. Wan Guchan is credited with the innovation of paper-cut animation.

Born in Jiangsu Province, **Qian Jiajun** (1911-2011) graduated from the Suzhou Art Institute in 1935, and worked as a cartoonist and educator in Chongqing and Hong Kong before joining the Shanghai Animation Film Studio in the 1950s. Noted for his technical skills, Qian contributed to such Chinese animation classics as *Why Are the Crows Black?* (1955), China’s first color animation, and *The Cowherd’s Flute* (1963).

Shanghai native **Te Wei** (1915-2010) was a founding director of the Shanghai Animation Film Studio in 1957, and again resumed leadership of the studio in 1975 after the Cultural Revolution. His time at the helm of the studio produced both Golden Ages for which Chinese animation is celebrated. His own filmography includes *The Conceited General* (1956) and both “ink-wash” masterpieces showing in this program.

Tang Cheng (1919-1986) was born in Anhui Province, grew up in Shanghai and trained as a painter, whereupon she joined the animation department at the Shanghai Film Company. She is best-known for co-directing *Little Tadpoles Look for Their Mother* (1960) with Te Wei, and the second part of the animation classic *Uproar in Heaven* (1961-64) with Wan Laiming. She was a member of the National People’s Congress.

Ah Da (1934-1987) studied painting and animation at the Suzhou Art Institute, and graduated from the Beijing Film Academy in 1953. He returned to his hometown of Shanghai to work as an animator at the Shanghai Animation Film Studio under Te Wei. The Cultural Revolution interrupted his tenure there, but his *Night in an Art Gallery* (1976), co-directed with Lin Wenxiao, is often cited as the work that ushered in the revival of Chinese animation in the late 1970s.

**THE RED DETACHMENT
OF WOMEN**

红色娘子军

1970

Director
Fu Jie
Pan WenzhanProducer Beijing Film
Studio. Adaptation
China Dance
Drama Troupe.
Cinematographer Li
Wen. Cast Liu Qingtang,
Xue Jinghua, Song
Chen, Li Xinying, Li
Chengxiang, Wan Qiwu.

35mm, color, 105 min.

This program has
been made possible
with funding
support from the
UCLA Center for
Chinese Studies.

The Great Proletarian Cultural Revolution (1966-76) is often remembered now as a dark period of politics and violence in China. But it also saw the creation of spectacular works of art known as *yangbanxi* (revolutionary model dramas). Drawing upon traditional Chinese opera, Chinese novels and films of the 1950s and 1960s, Western symphonic music, and even ballet, the *yangbanxi* defined the culture of the Cultural Revolution. One of the most iconic of these hybrids, *The Red Detachment of Women* itself appeared in many forms from film to opera to posters and picture books. In the last dozen years, *The Red Detachment of Women* along with other *yangbanxi* have been revived numerous times as stage performances and television series.

Based upon the real tale of a 1930s women's militia in exotic Hainan Island off the south coast of Mainland China, *The Red Detachment of Women* follows the heroine Wu Qinghua as she escapes enslavement by the evil landlord Nan Batian and emerges as the leader of the women's militia – guided and inspired all the while by the dashing Communist Party secretary Hong Changqing.

We are very pleased to present the 1970 ballet film version of *The Red Detachment of Women*, courtesy of the China Film Archive, for possibly the first officially approved screening of the film in the US in over 20 years. The presentation also marks the 40th anniversary of President Nixon's visit to China, during which he watched the live stage production of *The Red Detachment of Women*.

– Robert Chi

LA Post-screening panel discussion moderated by UCLA professor **Robert Chi**; with Beijing opera master and former *yangbanxi* performer **Qi Shufang**; theater director and UCLA professor **Peter Sellars**; and UCLA professor and Director of the UCLA Center for Chinese Studies **Yan Yunxiang**.

DC Post-screening panel discussion with scholars and artists to be announced.





Established in 2007, the UCLA Confucius Institute is part of a network of over 360 university-based institutes located across six continents. With support from UCLA and the Beijing-based Hanban/Confucius Institute Headquarters, the UCLA Confucius Institute offers programs promoting the understanding of Chinese culture and language, and creates opportunities for exchange between the people of China and the United States.
www.confucius.ucla.edu

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Beijing Flickers Pop-Up Exhibition

George Yu *Chinatown Business Improvement District*
Jean Chan *Chinatown Business Improvement District*
Martin Lee *Summit Western Limited*
Scott Lee *Summit Western Limited*
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CALENDAR

Los Angeles 洛杉矶

U SAT 10/13 星期六
7:30PM
Shanghai Strangers 非典情人 24 min., p.17
Lacuna 醉后一夜 96 min., p.12
In person: Derek Tsang 曾国祥将出席放映会

U SUN 10/14 星期日
7:00PM
All Apologies 爱的替身 90 min., p.4

P MON 10/15 星期一
8:00PM
Our Story: 10 Years of Guerrilla Warfare of the Beijing Queer Film Festival 我们的故事 42 min., p.19
Last Days 最后的日子 90 min., p.19
In person: Cui Zi'en 崔子恩将出席放映会

A WED 10/17 星期三
7:30PM
The Monkey King: Uproar in Heaven 3D 大闹天宫 3D 92 min., p.13
Preceded by presentation on The Monkey King's digital restoration and 3D conversion by Tom Burton and Pierre Routhier
放映之前将由Technicolor公司的Tom Burton和Pierre Routhier介绍《大闹天宫》数码修复和3D转换的过程

U FRI 10/19 星期五
7:30PM
The Red Detachment of Women 红色娘子军 105 min., p.22
Post-screening panel discussion with Robert Chi (moderator), Qi Shufang, Peter Sellars, Yan Yunxiang
观后座谈会由洛加大罗伯特·齐教授, 北京京剧院前样板戏表演艺术家齐淑芳, 剧院导演及洛加大教授 Peter Sellars, 以及洛加大中国研究中心主任任向云翔教授联袂主持

U SAT 10/20 星期六
7:30PM
The People's Secretary 18 min., p.17
Sauna on Moon 嫦娥 93 min., p.15

U SUN 10/21 星期日
4:00PM
Are We Really So Far from the Madhouse?
我们离疯人院有多远 87 min., p.5

Washington, DC 华盛顿特区

F FRI 10/26 星期五
7:00PM
Beijing Flickers 有种 96 min., p.7

F FRI 11/2 星期五
7:00PM
Shanghai Strangers 非典情人 24 min., p.17
Double Xposure 二次曝光 105 min., p.10

C SAT 11/3 星期六
2:00PM
Program TBA
片目稍后公布

C 5:00PM
Program TBA
片目稍后公布

SUN 11/4 星期日
2:00PM
The Ditch 夹边沟 109 min., p.9

F SUN 11/11 星期日
2:00PM
The Red Detachment of Women 红色娘子军 105 min., p.22
Followed by a panel discussion; panelists TBA
小组讨论会参与人员名单稍后公布

Los Angeles
G 10/20 ~ 10/28
Beijing Flickers Pop-Up Exhibition 《有种》流动展览
SAT 10/20
4:00 pm - *Opening Reception*
5:30 pm - *Conversation with filmmaker Zhang Yuan, a Chinatown artist and Lois Lambert*
10月20日 (星期六) 下午4点举行首映招待酒会。
5点半张元导演与观众见面、对话。

R MON 10/22 星期一
8:30PM
Animated, Golden and Restored
黄金时代的修复版动画片 TRT 85 min., p.20~21

R TUES 10/23 星期二
8:30PM
Some Actions Which Haven't Been Defined Yet in the Revolution
一场革命中还未来得及定义的行为 13 min., p.18
Beijing Flickers 有种 96 min., p.7
In person: Zhang Yuan, Li Xinyun 张元与李昕芸将出席放映会

U FRI 10/26 星期五
7:30PM
Double Xposure 二次曝光 105 min., p.10
In person: Li Yu 李玉将出席放映会

U SAT 10/27 星期六
2:00~3:30PM
Panel Discussion: Film As Culture | Culture in Film
小组讨论: 作为文化的电影与电影中的文化 90 min., p.18
Panelists TBA
小组讨论会参与人员名单稍后公布

U 4:00PM
Three Sisters 三姊妹 153 min., p.16
7:30PM
The Ditch 夹边沟 109 min., p.9

U SUN 10/28 星期日
4:00PM
Some Actions Which Haven't Been Defined Yet in the Revolution
一场革命中还未来得及定义的行为 13 min., p.18
The Cremator 焚尸人 90 min., p.8

U 7:00PM
Feng Shui 万箭穿心 120 min., p.11

U WED 10/31 星期三
7:30PM
Halloween Screening!
Painted Skin: The Resurrection 画皮II 131 min., p.14

A Academy of Motion Picture Arts and Sciences

Linwood Dunn Theater
Academy's Pickford Center for Motion Picture Study
1313 Vine Street
Hollywood, CA 90028

Tickets \$5 general admission. \$3 Academy members and students with valid ID. On sale beginning October 1 at www.oscars.org, or at the Academy Box Office located at 8949 Wilshire Boulevard, Beverly Hills, CA 90211.

Parking Complimentary in the Academy's lot adjacent to the Pickford Center; enter off Homewood, one block north of Fountain. Parking facilities close 30 minutes after the conclusion of an event.
Info www.oscars.org

R Film at REDCAT (Jack H. Skirball Series)

REDCAT

Walt Disney Concert Hall Complex
631 West 2nd Street (at the corner of 2nd and Hope Streets)
Los Angeles, CA 90012

Tickets \$10 general admission. \$8 for REDCAT members and non-CalArts students. \$5 for CalArts students, faculty and staff. Online tickets available at www.redcat.org; click on the individual program.

Parking Walt Disney Concert Hall parking garage; enter from 2nd Street and proceed to level P3 for direct access to REDCAT. \$9 after 4:00pm on Mondays-Fridays / \$5 after 8:00pm. \$9 flat rate on weekends.
Info www.redcat.org, 213.237.2800

P Pomona College

Rose Hill Theatre
Smith Campus Center
170 East 6th Street
Claremont, CA 91711

Free admission
Info mediastudies.pomona.edu

G Pop-Up Gallery, Chinatown

Mandarin Plaza, Suites 109-110
970 North Broadway
Los Angeles, CA 90012

Free admission. Gallery opens Tuesday-Saturday 10:00am-6:00pm, Sunday 12:00-5:00pm. Closed on Monday.

Parking \$3 flat rate in lot on north side of Mandarin Plaza; enter from Broadway. Metered street parking.

Info www.chinatownla.com, 213.680.0243

U UCLA Film & Television Archive

Billy Wilder Theater
Courtyard Level, Hammer Museum
10899 Wilshire Boulevard (at the intersection of Wilshire and Westwood Boulevards)
Los Angeles, CA 90024

Tickets \$10 online. \$9 general admission, \$8 for non-UCLA students, seniors and UCLA Alumni Association members (ID required) if purchased at the box office only. Free admission for UCLA students (current ID required); free tickets available on a first-come, first-served basis at the box office until 15 minutes before showtime, or the rush line afterwards. Online tickets available at www.cinema.ucla.edu/calendar; click on the individual program.

Free admission Film As Culture | Culture in Film panel discussion only.

Parking Museum parking lot; enter from Westwood Blvd, just north of Wilshire. \$3 flat rate after 6:00pm on Mondays-Fridays and all day on weekends.

Info www.cinema.ucla.edu; 310.206.8013

C Confucius Institute at the University of Maryland (CIM)

Hoff Theater
Stamp Student Union, University of Maryland
College Park, MD 20742

Tickets \$5 per person.

Info www.international.umd.edu/cim, 301.405.0213

F Freer and Sackler Galleries of the Smithsonian Institution

Meyer Auditorium
Freer Gallery of Art
Independence Avenue and 12th Street SW
Washington, DC 20560

Free admission. Seating for films available on a first-come, first-served basis. Auditorium opens approximately 30 minutes before each show.

Metro Smithsonian

Info www.asia.si.edu, 202.633.1000

For COB information and program updates, visit www.confucius.ucla.edu/cob

1970

THE RED
DETACHMENT
OF WOMEN

35毫米 / 彩色 / 105分钟

红色娘子军

导演 傅杰 / 潘文展

制作方 | 北京电影制片厂

改编 | 中国舞剧团

摄影 | 李文

主要演员 | 刘庆棠、薛青华、宋晨、李新颖、李呈祥、万启武

“伟大的无产阶级文化大革命”（1966—1976年）时常被作为中国的政治和暴力的一个黑暗时期而提及。然而，这个时期也见证了壮观的艺术作品样板戏（革命样板戏）的诞生。样板戏借鉴了中国传统戏曲、中国小说和二十世纪五六十年代的电影、西方交响音乐，甚至芭蕾舞，塑造了文革期间的文化。这些艺术组合的最佳代表作就是“红色娘子军”。这部戏以许多种形式被演绎出来，从电影到歌剧，从海报到小人书。在过去的十几年中，“红色娘子军”与许多其它样板戏一起，不断在舞台表演和电视连续剧中多次重获生机。

“红色娘子军”根据真实的故事改编，讲述20世纪30年代在中国大陆南海岸边的海南岛，女战士吴琼花在潇洒的共产党书记洪常青的引导和启发下，逃脱恶霸地主南霸天的奴役，并逐渐成长为娘子军领导者的故事。

我们非常荣幸能够在中国电影资料馆的大力支持下，将1970年的芭蕾舞电影版的“红色娘子军”呈现给大家。同时，谨以此片的首映来纪念美国总统尼克松访华四十周年。当年总统访华期间曾在时任国务院总理周恩来和江青（毛夫人）的陪同下，观看了“红色娘子军”的现场表演。

—— 罗伯特·齐

该片放映得到洛杉矶加州大学中国研究中心的资助。



在洛杉矶举办观后座谈会，由洛加大罗伯特·齐教授，北京京剧院前样板戏表演艺术家齐淑芳，戏剧导演及洛加大教授 Peter Sellars，以及洛加大中国研究中心主任阎云翔教授联袂主持。

在华盛顿特区举办的观后座谈会参与学者和艺术家长名单稍后公布。



洛杉矶加州大学孔子学院成立于2007年，是遍布于六大洲的以大学为基础的360所孔子学院之一。在洛杉矶加州大学和设在北京的国家汉办和孔子学院总部的支持下，洛杉矶加州大学孔子学院开展了很多活动，以促进对中国语言和文化的理解，并为中国和美国人民之间的交流创造了机会。

www.confucius.ucla.edu

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黄金时代的修复版动画片



鼠与蛙

THE MOUSE AND THE FROG

1934

导演

万氏兄弟

高清数字带录制 / 黑白电影 /
无声 / 英文字幕 / 15分钟

中国现存最早的动画片，以一群可爱的孩子在课堂上的真实活动展开（序幕目前未修复）。动画电影部分讲述了一个伊索寓言故事，该片充分体现了万氏兄弟四人的调皮快乐和幽默疯狂，其拟人化的超现实主义表现手法和流畅的线条让人想起早期的迪斯尼和弗莱舍的作品。



猪八戒吃瓜

PIGSY EATS WATERMELON

1958

导演

万古蟾

编剧 — 包蕾

摄影 — 陈正鸿

美工设计 — 詹同渲、谢友根
动作设计 — 胡进庆、钱家驊、
沈祖慰、车慧
作曲 — 吴应矩

高清数字带录制 / 彩色 / 普通话
英文字幕 / 20分钟

这部色彩鲜艳的剪纸动画片是万家兄弟中的早期拓荒者之一——万古蟾制作的，它标志着中国动画在文革前的第一个黄金时代朝着更强的艺术表现力转向。片中的角色猪八戒、孙悟空、沙僧和虔诚的唐僧都是从万氏兄弟最为喜欢的作品——《西游记》中取材而来的。

本次选取的数码修复版动画片由中国电影资料馆制作，为观众提供了一个千载难逢的机会来了解上海美术电影制片厂在20世纪50-60年代和70年代末至80年代的巅峰之作。这两个时期通常被认为是中国动画的两个黄金时期。此外，本次活动还展出了现存最古老的中国动画的翻拍作品。

—— 林清心

南京出生的万古蟾（1900 - 1995）是万籁鸣的孪生兄弟。两兄弟据说是动画四兄弟中合作最亲密的一对，曾在战争中的上海共同指导中国第一部动画片“铁扇公主”（1941）。万古蟾因为引入创新的剪纸动画而闻名。



小蝌蚪找妈妈

LITTLE TADPOLES LOOK
FOR THEIR MOTHER

1960

导演兼编剧

特伟/唐澄/

上海美术电影制片厂

根据冯慧珍和盛璐德

同名童话作品改编

摄影—段孝萱、游涌、王世荣

艺术指导—特伟

动画设计—唐澄、郭强、戴铁郎、

阿达、吕晋、严定完、矫野松等

背景设计—郑少如、方彭年

作曲—吴应矩

高清数字带录制/彩色/
普通话英文字幕/10分钟

小蝌蚪是特伟第一个“水墨”杰作，他也是中国唯一获得世界动画协会组织终身成就奖的动画片制作者。该片由特伟与女性动画师唐澄联合执导，是特伟回归自然、追随艺术家齐白石，体现诗情意境及绘画风格的电影之典范。

唐澄（1919-1986）出生于安徽，成长于上海，在上海接受绘画训练，后加入上海电影公司动画部。她因为与特伟共同指导“小蝌蚪找妈妈”（1960），以及与万籁鸣合作动画经典“大闹天宫”（1961-64）后半部分而被观众熟知。她曾任全国人大委员。



牧笛

THE COWHERD'S FLUTE

1963

导演

特伟/钱家俊

编剧—特伟

摄影—段孝萱

动画设计—郭强、矫野松、

林文肖、戴铁郎

背景设计—方济众

绘景—方彭年、秦一真

笛子独奏—陆春龄

高清数字带录制/彩色/20分钟

从负空间的创造性使用到用轻快的长笛演奏，特伟在第二次制作“水墨”电影时，得到了钱家俊的帮助，他们把一个放牛娃丢失了水牛，又失而复得的简单故事幻化成一个体现中国古典美学的伟大作品。

上海人特伟（1915-2010），是1957年上海美术电影制片厂始建时的创作导演，文革后于1975年再次恢复领导工作。在他的领导下，中国动画经历了两个黄金时代，也让中国动画名扬天下。他自己的电影作品有“骄傲的将军”（1956）和本次双年展所展出的两部“水墨”动画片杰作。

出生在江苏的钱家俊（1911-2011）于1935年毕业于苏州艺术学院，曾在重庆和香港担任漫画家和教师，后于上世纪50年代加盟上海美术电影制片厂。由于绘画技术精湛，钱先生参与制作了中国经典动画片“乌鸦为什么是黑的？”（1955），以及中国第一部彩色动画片“牛郎织女的长笛”（1963年）。



三个和尚

THREE MONKS

1980

导演

阿达（徐景达）

编剧—包蕾

摄影—尤勇

造型设计—韩羽

动画设计—马克轩、范马迪、

庄敏瑾、徐选德、秦宝义

背景设计—陈年喜

背景制作—尤年辉

作曲—金复载

高清数字带录制/彩色/20分钟

通常被认为是中国动画的第二个黄金时代（20世纪70年代末至80年代）最伟大的动画师——阿达——用俏皮和剥离现代主义的表现形式讲述了“三个和尚”的寓言故事——庙里三个和尚都已经太多了。无言的幽默、简单的线条和明亮而平面式的色彩，这部柏林电影节获奖影片至今仍然经久不衰，备受中国观众的喜爱。

阿达（1934-1987）在苏州艺术学院学习绘画和动画，并于1953年毕业于北京电影学院。毕业后，他回到家乡上海，加入上海美术电影制片厂，在特伟麾下担任动画师。文革截断了他的艺术道路，但他与林文晓联合执导的“艺术画廊之夜”（1976）引导并迎来了20世纪70年代中后期的中国动画的复兴。

2011

一场革命中还未未来得及定义的行为

导演 / 制片人 / 编剧 孙逊

LA 星期二 10月23日 晚上8:30 加州艺术剧院

LA 星期日 10月28日 下午4:00 洛杉矶加州大学影视资料馆



SOME ACTIONS WHICH HAVEN'T BEEN DEFINED YET IN THE REVOLUTION

高清数字带录制 / 彩色 / 13分钟

编辑 | 徐冲、孙逊、唐博华
作曲 | 金山

与《有种》(p.7)、《焚尸人》(p.8)同时放映。

孙逊1980年出生在中国的阜新，2005年毕业于中国美术学院版画系。他曾在洛杉矶的翰墨画廊、纽约的绘画中心和巴塞乡乡村半州美术馆等地方举办个展。2006年，他创立了π格动画工作室，以把自己的实践扩展到动态影像。他的动画电影受到世界各地数十个电影节邀请。2010年，他赢得中国当代艺术奖(CCAA)的最佳年轻艺术家奖。现在在北京工作和生活。

“我只问问题，”动画师孙逊说，“这是由观众自己去思考他所看到的，并得出自己的答案。”动画是孙逊使用木刻版画创作的，《一场革命中还未未来得及定义的行为》用脉动的和引起幻觉的图像唤起卡夫卡式的怪诞氛围和模糊的意识形态束缚。可能会有人把《一场革命中还未未来得及定义的行为》看作当代中国的一个隐喻，但它的超现实的图像和排列的变形来自一个普遍的焦虑源泉：潜意识。

—— Tom Vick

短片

小组讨论

免费入场

作为文化的电影与电影中的文化

FILM AS CULTURE | CULTURE IN FILM

LA 星期六 10月27日 下午2:00~3:30

洛杉矶加州大学影视资料馆

本专题讨论会将探讨电影业与中国文化之间的互动关系；中心议题包括在中国电影为何被视为官方意识形态和大众文化的有机组成部分，电影怎样反映变化中的本土文化与社会，以及中国的观众如何积极地接受和影响电影作品与电影工业。这场发人深省的对话将揭示电影艺术所呈现的政治变化，消费主义浪潮和全球化影响在迅速成为全球最大经济体之一的中国社会的意义和启示。

小组讨论人员稍候公布。

主办：UCLA 安德森管理学院全球管理研究中心，UCLA中国研究中心，UCLA电影电视资料馆

小说家和制片人崔子恩是北京电影学院的教授，也是许多新兴电影制片人的导师，是中国独立电影制作方面的一个独特人物。作为一个演员、屡获殊荣的编剧和导演，崔子恩为中国同性恋电影做出了贡献。崔的电影往往结合超现实的、性别自由的、荒诞叙事的手法，描述充满诗情画意的形象，这些在欧洲和美洲同性恋先锋艺术的先驱作品中比较容易找到共鸣。然而，崔把这些电影放到中国迅速改变的社会和政治背景下，让他的电影充满活力。

男孩，女孩奇怪的欲望和梦幻般的地形：中国同性恋电影的先驱崔子恩在《最后的日子》里重新使用叙述和抒情的表达方式。他以超低预算制作了一部成功的电影。他编织了一个超现实的故事，充分运用欲望的迷人和挑衅性，把这一切都搬上银幕，展示在人们眼前。李坚对摄像机娴熟而优美的运用给崔子恩演绎爱、欲望和变化提供了大力的支持。欲望就在人、身体和性别之间蜿蜒扭动，同时也是这些的连接和纽带。

—— Jonathan Hall

之前放映

最后的
日子

导演 崔子恩

2012

LAST DAYS

微电影 / 普通话 /
中文字幕 / 90分钟

作曲 | 陈乐乐
编辑 | 杨瑾
摄影 | 李坚

崔子恩将出席放映会



女性纪录片导演、电影节组织者杨洋与北京酷儿影展组委会合作，跟踪记录了北京酷儿电影节在过去的十多年中，因为社会对同性恋者的不理解而难以找到正常举办场所的故事。通过展现北京的不同放映地点，以及激进者对选定放映地点的坚持，《我们的故事》记录了当代中国性别少数群体的痛苦发展过程，成为同性恋们努力抵抗冷漠与传统力量的见证。

—— Jonathan Hall

以上两部影片的放映得到波莫纳学院媒体体系的资助。

杨洋是2001年北京酷儿电影节创办人，分别担任2005年和2011年的第二和第五届酷儿电影节轮值主席。在2012年的柏林电影节全景单元的泰迪熊奖评奖中，她作为评审团成员之一出席。杨洋曾任职于比利时皇家电影资料馆华语电影基金办公室，担任非营利组织“欧中视听传播网络”艺术策划，并曾任北京性别健康教育研究所项目经理。《我们的故事》是她在电影制作中的第一次尝试，在2012年柏林国际电影节全球首映。杨洋现居北京，她正打算筹办中国的第一个妇女电影节。

我们的
故事

导演 杨洋

2012

OUR STORY:
10 YEARS OF
GUERRILLA
WARFARE OF THE
BEIJING QUEER
FILM FESTIVAL

微电影 / 普通话对白
/ 英文字幕 / 42分钟

剪辑 | 邓建平、冯喆
摄影 | 邓建平、马克、杨瑾、刁丁成、小敏、周书璇
制片 | 北京酷儿电影节组委会

2012

三姊妹
导演
王兵

THREE SISTERS

蓝光光碟 / 彩色 /
云南方言配音带英文字幕
/ 153分钟

制片人 — Sylvie Faguer, 毛慧
 摄影 — 黄文海、李培峰、王兵
 编辑 — Adam Kirby, 王兵
 演员 — 孙英、孙珍、孙芬、孙顺宝、孙新良



大师级记录影片导演王兵把他观测的目光转向了中国人口当中最不显眼的和最弱势的群体：贫穷的农民在偏远的农村地区凑合地过着拮据的生活。在一个位于近10000英尺云南高地的小村庄，三个小妹妹——英英（十岁），珍珍（六岁）和芬芬（四岁）——被留在这里自谋生计。他们被一位自己家里都没有足够食物的阿姨照顾着。他们没有母亲，父亲在一个需长途步行和搭乘一段摇摇晃晃公共汽车的小城市打工。

日复一日，小女孩们收集泥炭生火、放羊，在水泵前洗自己的衣服和做各种家务。珍珍和芬芬的头发剪得很短，因为头上长满了虱子，他们的脚在不穿袜子就穿塑料靴时流着血，而英英总是穿着同样的帽衫，衣服背后写着“可爱日记”的字样。尽管他们生活艰苦和不断辛劳，但小女孩们都好玩，像所有孩子一样快乐，而且很爱对方。渐渐地，电影转向大姐，英英，这个一直肩负着家里大部分担子的小女孩。因为小女孩们已经不能再依靠阿姨的好心帮助了，她们的父亲回家把两个妹妹带到了他在的城市，这给英英的生活带来了重大的变化和巨大的空虚。

—— Bérénice Reynaud

王兵，1967出生于西安，曾在鲁迅美术学院学习摄影和在北京电影学院学习电影摄影技术。在1990年代末期，他和一群工厂工人生活在一个正在被拆除的工业基地，并完成了不朽的、长达九小时的《铁西区》（2003）。后来，他收集了数百个反右派斗争中幸存者的视频采访，包括一个女记者，即后来《和风鸣》（2007）的主人公。同样的研究也用于《夹边沟》（2010），他的第一部叙事电影。他继续制作关于产业工人（《原油》，2008；《煤炭，钱》，2008）和农民（《无名者》，2009；《三姊妹》，2012）的纪录片。

LA 星期六 10月20日 晚上7:30 洛杉矶加州大学影视资料馆



nearly 40 km away, to inquire about the case, and within only 7 days of time, Comrade Liang has found out the ins and outs of the matter;

由装置艺术家章清制作的，作为一个正在进行的解构隐秘摄像机拍摄项目的一部分，The People's Secretary采用监控视频系统摄像头的无处不在来见证梁志福超人般的善举，当他独自保卫养老金领取者，根除腐败，防止猪流感和带领一整个村庄从贫困走向繁荣。使用来自1980年代中国电视节目的术语，画外音解说用英语激动地叙述了这些公义的壮举，语言的选择凸显了脱离他们文化背景图像的流动特性。

—— Paul Malcolm

与《嫦娥》(p.15)同时放映

该片放映得到洛杉矶加州大学中国研究中心的资助

2010

演员——王志心、卢玉贞、卢廷海、张伟成

数字视频光盘 / 彩色 / 普通话配音带英文字幕 / 18分钟

THE PEOPLE'S SECRETARY
导演 / 制作人 / 编辑 章清

章清出生于江苏常州，毕业于常州工学院。章清通过一系列媒材——雕塑，视频，多媒体设备，探讨了监视，代表，社会控制和人类行为的交集。章清的作品已经在国际上展出，和在上海香格纳画廊和比翼艺术中心举行个展。他的个展CCTV（监控视频系统）包括了一批监控摄像头，设置在香格纳画廊空间，提醒着游客，当他们在看时，他们也正在被监视。

短片

2012

开幕式放映

SHANGHAI STRANGERS

高清数字带录制 / 彩色 / 普通话和英语配音带英文字幕 / 24分钟

非典情人
导演 / 编剧 陈冲

LA 星期六 10月13日 晚上7:30 洛杉矶加州大学影视资料馆

DC 星期五 11月2日 晚上7:00 弗利尔美术馆



圣诞夜。在一家餐厅的聚会即将结束。当参加庆祝的人陆续离开了，留在最后的女人看到一个外国男子独自坐在一张桌子旁。他正独自一人过着圣诞夜。从这次短暂的邂逅，陈冲制造了一个源于失去的记忆和爱的微妙故事，唤起了一个她心爱家乡上海的梦幻重写本。浪漫的记忆火花在非典的幽灵中点燃，一个犹太人低语着经过一个在空荡荡的家里藏着照片的被遗忘的角落。凭着这部互联网“微电影”，陈冲12年来再次担任导演。摄影师Florian J.E. Zinke 为编辑杨紫烨和Mary Stephen的脉冲抒情提供了薄纱摄影图。

—— 林清心

1951出生在上海，曾在中国和美国受过教育，演员兼导演的陈冲创造了一个独特的、国际的职业生涯。她赢得了赞誉因她在多部作品中的表演如张铮的《小花》（1979），Bernardo Bertolucci的《末代皇帝》（1987），David Lynch的《双峰》（1992），伍思薇的《爱·面子》（2004）和李安的《色戒》（2007）。《非典情人》是她导演的继《天浴》（1998）和《纽约的秋天》（2000）之后的第三部电影。陈冲在李玉的《二次曝光》（2012）中也有演出，这部片子将于10月26日（洛杉矶）和11月11日（华盛顿特区）上映。

与《醉后一夜》(LA, p.12)、《二次曝光》(DC, p.10)同时放映

西海岸首映 / 华盛顿特区首映

制作人——Alexi Tan (陈奕利)
摄影——Florian J.E. Zinke
美工设计——潘米
编辑——Mary Stephen、杨紫烨
声音制作——赵莹、尹杰
作曲——Daniel Belardinelli
演员——江一燕、Tao Yoo、王勇、Arran Hawkins、张馨兴

2012

画皮II

导演 乌尔善

PAINTED SKIN:
THE RESURRECTION蓝光光碟 / 彩色 / 普通话
英语字幕 / 131分钟

监制 | 陈国富、庞洪、王忠磊
 编剧 | 冉平、冉嘉南
 摄影 | 黄岳泰
 美术指导 | 郝艺
 剪辑 | 肖杨
 声音 | 赵楠、杨江
 作曲 | 石田胜范
 演员 | 周迅、赵薇、陈坤、杨幂、冯绍峰



本片受清代文学家蒲松龄（约1779至1807年）的《聊斋志异》启发。这个传奇故事已经催生了无数的电影、电视连续剧的改编。乌尔善的《画皮》是一种视觉上的享受，提出关于超自然现象的问题：人鬼可以相爱吗？该电影刷新了今年夏天的票房纪录，成为目前收益最高的华语电影。

五百年前，灵狐小唯（周迅饰）被囚禁在结冰的湖面下作为她救人的惩罚。鸟精雀儿（杨幂饰）用鸟嘴打破冰，放她自由，于是两个漂亮的女人来到人世，不过小唯必须靠吞食男人的心生存。被土匪攻击的道路上，小唯被蒙面武士相救，这个武士原来是一个女人：靖公主（赵薇饰）。靖被一只熊毁容后，因为一直不敢面对她的爱人，年轻的霍心将军（陈坤饰），而与一个她从未见过的天狼国王子订婚了。小唯忠心服务于靖公主，于是两人更加依赖彼此。如果她们交换身份，靖能重新获得美丽，和小唯可能会真正成人。同时，雀儿遇到了一个自称为“捉妖师”的人（冯绍峰）。在要塞大门之外，天狼国人都吵着要他们交出公主...

—— Bérénice Reynaud

乌尔善，1972年出生于内蒙古呼和浩特。他在中央美术学院学习绘画，然后参加了北京电影学院的导演培训。作为一个屡获殊荣的广告总监，在制作广受好评的《肥皂剧》（2004）之前，他已经完成了许多短期实验电影。他的另一部电影，《刀见笑》（2010），获得全球性的关注。《画皮II》是乌尔善的第三部电影。

嫦娥

2011

SAUNA ON MOON

35毫米 / 彩色 / 普通话对白
/ 英文字幕 / 93分钟

导演 / 编剧 / 制作设计

邹鹏

演员	作曲	声音	剪辑	摄影	监制
—— 吴玉迟、 杨筱敏、 雷霆、 战一、 孟艳	—— 王磊	—— 张扬	—— 李栋全	—— 余力为	—— 陈肇恒

邹鹏的令人眼花缭乱的第二部故事片电影表现了中国南方制造业中心广东省的一个热闹的桑拿/按摩院里面的生活。作为中国的市场经济的源头，广东突显了社会经济各个阶层之间的极端分化。这部电影的焦点是在这种分化的影响下，在金钱的眩目而虚幻的作用下，按摩院里年长和年轻的女人们练习“服务技能”，以求为该地区挥金如土的“特殊客人”打造一个娱乐帝国的场景。

避开简单的政治道德的结论，这部电影描绘了一个建立在不加掩饰的追求和使用金钱的社会生态环境。影片中人物的日常经历，不以时间为序，而是位于一个漩涡之中，成为一个独立的道德和体验的宇宙，包含了无尽的矛盾和困惑。压榨甚至暴力中有许多人际关系的体现，但也有同病相怜的家庭般的感受。这一切都在工人和中层管理者之间的相互支持和情感交流中得以体现，所有的人在一起追求自己的目标。昏暗，遥远的外部世界也被勾勒出来。通过展示过去工薪阶层辛苦劳作的女工的故事，以及另一个梦想成为歌星的女人的故事，我们可以看到，她们进入梦幻般的工厂，堕入讽刺的漩涡。这一切都既让观众产生了偷窥的快感，又体现了中国经济的两极分化所造成的各种离奇结果。

—— Shannon Kelley

故事片



放映前将放映短片
The People's Secretary (p.17)

1971年出生于哈尔滨，作为一个从小学画画的学生，邹鹏在时尚界追求事业，花了10所年的时间发展自己风格的服装。他在2005年离开了这个领域，在北京电影学院学习电影制作，并在2009年，他的第一部故事片电影《东北东北》在柏林首映。后来在香港国际电影节国际赢得影评人联盟奖。《嫦娥》在戛纳电影节国际影评人周放映，这是邹的第二故事片。

2012
开幕式放映

LACUNA

高清数字带录制 / 彩色
/ 普通话对白
/ 英文字幕 / 96分钟放映前将放映短片
《非典情人》(p.17)醉
后
一
夜
导演
曾
国
祥
尹
志
文

曾国祥将出席放映会



制片人——彭浩翔、梁启缘
 编剧——曾国祥、尹志文、张优优、谷峪
 摄影——林志坚
 美术指导——江汉林
 剪辑——李栋全
 作曲——Alan Wong, Subyub Lee, Tom Lee
 演员——张静初、余文乐、林宥嘉、朱雨辰、周俊伟

一天早晨，一位年轻的男子，沈伟（余文乐饰，在香港导演彭浩翔最近的喜剧《春娇与志明》中的角色而非常出名），和一个年轻的女子，桐欣（张静初饰，她因在顾长卫的《孔雀》一片中出演主角而走红），在对方的怀抱中醒来，发现二人置身于一个被遗弃的北京高端百货公司的“床和浴室类”的家具城中——完全不知道他们如何到达那里。他们在前一天晚上喝了很多酒（他们的失忆的严重性足以说明他们可能被灌了很多酒），于是他们在接下来的电影情节中努力弄清楚发生了什么事——在分析了蛛丝马迹之后，他们试图找到车停放在哪，放钱的包放在哪。结果得到了一个不寻常的“宠物”。整个影片用倒叙手法记录了一个个不合时宜的故事。本片用中国电影演绎了“O Mary Jane”的歌词中所唱到的故事和感觉。

《醉后一夜》由最近搬迁到北京的特立独行的彭先生制作是一部复杂、迷人、轻率的浪漫喜剧，它探讨了年轻人在瞬息万变的北京城里的生活方式。沈伟是一个香港的行政人员而桐欣是内地人，电影暗喻香港和中国大陆之间的关系，涉及到睡在同一张床上，但也遇到误解，尴尬和短暂性失忆。

—— Bérénice Reynaud

曾国祥的职业生涯在陈可辛的“甲上娱乐有限公司”

(Applause Pictures) 开始。2005年，他开始在彭浩翔片子中饰演角色，然后在彭导演的《伊莎贝拉》(2006)中，他合作编剧。后来，他继续作为演员和编剧与彭合作《维多利亚壹号》(2010)。2010年，他与尹志文共同执导他的第一部故事片电影，《恋人絮语》。尹志文在2001香港演艺学院毕业后制作了一系列的短片。他与彭浩翔合作了《伊莎贝拉》(2006)，《出埃及记》(2007)和《维多利亚壹号》(2010)的剧本，并在彭和梁启缘的公司担任制片人，负责电影制作。



大闹天宫 3D

2012 导演 速达 / 陈志宏
1961~1964 导演 万籁鸣 / 唐澄

2012 / 1961~1964

THE MONKEY KING:
UPROAR IN HEAVEN 3D

3D DCP / 彩色 / 普通话对白
/ 英文字幕 / 92分钟

2012年3D版

制片人——任仲伦、罗睿哲、王天运、钱建平
音乐安排——施佳阳
声音——梁英俊
恢复——Tom Burton
3D特效总监——Pierre Routhier
主演——李扬、陈道明、陈凯歌、冯小刚、陈道明、张国立

在中国神话中最著名的人物之一孙悟空是一个顽皮而又神通广大的猴子。它首次出现在16世纪吴承恩的以佛教为主题的小说《西游记》里。孙悟空，又名美猴王，多次被改编登上银幕也许没有一个比万籁鸣和唐澄在20世纪60年代的华丽动画片《大闹天宫》更受欢迎了。这是中国动画的一个里程碑，万籁鸣和唐澄的杰作经过艰苦的逐帧恢复重返银幕（虽然2012年版本是从原来的两部分缩短而来）。陈志宏、速达两位导演携手与洛杉矶的Technicolor公司的专家打造了一颗耀眼的3D之星。

孙悟空喜欢冒充权威调皮捣乱，从海底的东海龙王殿到玉皇大帝的天庭，他所到之处必定一片大乱。当玉皇大帝试图把这个捣蛋鬼留在天宫里时，孙悟空却自称“齐天大圣”，在花果山召集他的追随者全面反抗天庭。

万籁鸣和唐澄使电影富有梦幻般的感觉，流动的、充满活力的彩色动画的天上世界，由13万张手画的水墨插图组成。分别用3D渲染，孙悟空的冒险给人以身临其境的感觉，提升了这部电影的迷人技法。丰富的配音源于京剧艺术，视听的整个体验也是这部神话的一大看点。

—— Paul Malcolm

万籁鸣 (1900-1997) 和他的三个兄弟开创了中国的动画故事片。在1926年，万家兄弟制作了中国的第一个动画短片，《大闹画室》，在1935年，开创了中国第一部有声动画，《骆驼的舞蹈》，在1941年，开创了中国第一部有动画电影，《铁扇公主》。20世纪50年代，万籁鸣加入了上海美术电影制片厂。作为一个漫画家，他仍然活跃直到“文革”时期。

唐澄 (1919-1986) 出生于安徽，在上海长大，经过画画培训，于是她加入了在上海电影公司动画部门。她是最有名的与特伟合作导演的电影是《小蝌蚪找妈妈》(1960)，和与万籁鸣合作的二部经典动画片《大闹天宫》(1961-64)。她是全国人民代表大会的代表。

速达 出生于南京，在北京电影学院学习媒体管理，并接受动画专业训练。她是中国流行的动画片连续剧《大闹天宫》的创造者之一，目前跻身于中国最成功的动画制作者的行列。

1970年出生于江苏省高淳，**陈志宏** 本想学习绘画，但他偶然进入了北京电影学院的动画专业。自1999年以来，他一直担任上海美术电影制片厂的导演。

放映之前将由Technicolor公司的Tom Burton和Pierre Routhier介绍《大闹天宫》数码修复和3D转换的过程。

故事片

1961年~1964年
两部分的原版

编剧——李克弱、万籁鸣根据吴承恩的《西游记》改编
摄影——王世荣、段孝萱
美术设计——张光宇、张正宇
编辑——许振祖
作曲——吴应炬
动画设计——杨定县、段军、浦稼祥、陆青、林文肖、葛桂云
背景——方彭、高阳、秦一震、梁力科

2012

DOUBLE
XPOSURE35毫米 / 彩色 / 普通话对白
/ 英文字幕 / 105分钟二次曝光
导演 李玉

制片人 | 方励

编剧 | 李玉、方励

摄影 | 陆一帆

美术指导 | 刘伟鑫

剪辑 | 李玉、袁则

音效 | 杜笃之

配乐 | Howie B

演员 | 范冰冰、冯绍峰、霍思燕、陈冲、姚安娜

自2001首次叙述型电影《今年夏天》首次亮相以来，导演李玉开始从与非专业演员合作写实的现实纪录片转而与中国大明星合作。虽然她每部电影的价值都在不断提升，她的第五个作品《二次曝光》可能是视觉上最有渲染力的。水下拍摄，航拍和电脑特效，从广阔的地域取景，这些她以前的工作中常有特点依然存在。她一直保有探索女性心理的兴趣，并喜欢突破电影类和电影行业的界限：《今年夏天》提出了女同性恋这一禁忌话题，她上一部电影《观音山》在中国开辟了电影独立发行的先河，在保守的中国电影发行环境中创造了第一部“艺术电影”的热卖。

《二次曝光》充分汇集了李玉的电影生涯中的两种趋势。这是一部时尚和轻快的心理惊悚片。在中国背景下这样的电影体裁本就有些新奇了，加上惊悚片的双重性和重复性，令人目不暇接的排列 - 过去与现在分不清，现实与错觉纠缠在一起，内疚和恐惧夹杂着感情与爱情，直到结局。陈冲作为配角令人印象深刻，中国的超级巨星范冰冰也一样，她扮演一个年轻的都市人，表面上看很稳定和舒适，然而，男友、公寓和车，在一个嫉妒时刻都一下子化成碎片。

—— 林清心

DC 放映前将放映短片
《非典情人》(p.17)

LA 李玉将出席放映会

源于电视和纪录片的背景下，李玉的电影《今年夏天》(2001)让世界感到惊讶。这是第一部带有中国独立特征的关于女同性恋生活的故事片电影，这部电影在威尼斯和其他50个国际电影节都有提到。她接下来的电影有《红颜》(2005)；《苹果》(2007)，和《观音山》(2010)从此她开始长期与女演员范冰冰合作，除了范，还与台湾艺人、导演张艾嘉一起探索女性在不断变化的社会中的困境，烦恼和快乐。



万箭穿心

导演 王竞

2012

FENG SHUI

高清数字带录制 / 彩色
/ 普通话对白
/ 英文字幕 / 120分钟

编剧——吴楠（根据方方的小说改编而成）
摄影——刘又年
美术指导——白昊
剪辑——冯文
声音——王长锐
主演——颜丙燕、焦刚、陈刚



武汉一位为人妻母的李宝莉似乎有安全、快乐的家庭生活，她有一份稳定的作为店铺售货员的工作。她的丈夫马学武在公司刚被提升到中级管理层。他们正打算搬到新的高层公寓，然而幸福奇怪地逃离了李宝莉，她的家人和朋友都非常担心她。被剥夺的早期生活，使她被看不见的恶魔驱动，她总是骚扰，贬低她的丈夫，甚至在儿子面前叫他懦夫，无能；而且她对儿子也很少表现出母爱和关心。当丈夫被柔情女同事所吸引，宝莉知道了他们偷情的事，她采取的报复，导致她的工作，她的婚姻和她的家人到受到了损害。宝莉的命运再次改变，引发了第二次行动，她的行动的后果继续延续，背弃和妄想成了这一切痛苦的源头。

导演王竞使这个家庭的故事带有心机和同情色彩，创造有特定的复杂心理的角色，但含蓄地种下了强大的阶级和性的祸根逆流——类比成一个坐落在多个繁忙街道交叉点的家庭新家园。而这混乱的集合中心是李宝莉，这个女人总是被困惑笼罩，所以她的生活才这样混乱。这些特征让获奖演员颜丙燕完美地呈现了出来。

—— Shannon Kelley

作为之前的纪录片导演，王竞以擅长将生活故事范围熟练地放大到更大的现实和社会大背景下而出名。他的很多作品都具有这一特点，如《一年到头》（2008），《无形杀》（2009），和《我是植物人》（2010）。不过他的作品在西方很少有人知道。他最近的电影是《郭明义》（2011）。他是北京电影学院摄影系副教授。

2012

THE CREMATOR

高清 / 彩色 / 普通话对白
/ 英文字幕 / 90分钟

焚尸人

导演 / 编剧 / 剪辑
彭韬

出品人 | 高宏
摄影 | 李希
美术指导 | 艾鲜红
声音 | 张阳
主演 | 程正武、杨斯嘉



彭韬导演的这一优秀电影作品通过描绘底层孤独生活，从而在一片黑暗之中展现出一种急速发展的人道主义和抒情风格。彭韬的“焚尸人”是曹，一个表面以焚尸工作为生，副业为出售“鬼新娘”给痛失未婚独子的家庭作阴婚（至今仍存在于中国某些地方的一个封建习俗）的男人。曹成为了一个红娘，虽然他觉得这个隐秘的工作令人厌倦且与社会格格不入。单身且身体状况不佳的他开始为自己的生后作打算。然而，他的计划在一个年轻女人出现后被打乱了。这个女人来到停尸房寻找她失踪已久的姐姐。曹与这个新来者接下来所发生的故事成为了电影的后半段，他的陪伴战胜了女人自身不断增加的苦难，并逐渐将其融入自己的生活，最终通向爱情。

彭韬导演通过一种简单的方式，引导主人公完成了一系列孤独经历。在这过程中，他们静静地与伦理道德上的多种选择进行着思想斗争。复杂的音效设计在很大程度上唤起了他们的内心世界。导演在点拨之间，创造出了精心安排的葬礼与善良的私人举动两者的对比，巧妙地暗示超凡的优雅有时可以通过人们的表情被证明。

—— Shannon Kelley

放映前将放映短片《一场革命中还未来得及定义的行为》(p.18)

1974年出生于北京，彭韬2004年毕业于北京电影学院。他的微电影作品曾获得几项大奖。2006年，他导演了一部反映文革的电影，名为《红色雪》。他的成名之作是《血蝉》(2007)，是一部关于职业乞丐购买一个小女孩的新现实主义作品。电影在瑞士洛加诺电影节进行首映，并在全球各地广泛放映，包括在法国的一个商业版本。他最近的作品《流离》(2009)，得到了圣丹斯国际电影节项目和HBF奖金的支持，在鹿特丹电影节进行放映。

2010

THE DITCH

35mm / 彩色 / 普通话对白
/ 英文字幕 / 109分钟

夹边沟

导演 / 编剧
王兵

制片 — K. Lihong, Mao Hui, Philippe Avril,

Francisco Villa-Lobos, Sebastien Delloye, Dianba Elbaum

摄影 — 卢晟

美术指导 — 宝力格、项红挥

剪辑 — Marie-Hélène Dozo

主演 — 卢野、廉任军、徐岑子、扬皓宇、埕正域、颜年松

从上世纪五十年代末期开始，上千名被认为是右翼分子的普通市民被遣送到劳改农场进行再教育。电影秘密摄制于戈壁沙漠，内容取自幸存者谈话实录以及杨显惠的作品《告别夹边沟》。电影《夹边沟》描述了夹边沟劳改农场里3000多名知识分子在沙漠地区艰苦环境中的生活状况。在王兵导演的首部电影作品中，他生动还原了劳改农场艰苦的生存条件，劳改犯们忍受着生存极限。原本接受死亡的他们，在一个前来寻找丈夫的女人出现以后，开始主动寻找出逃机会。

电影《夹边沟》通过浓墨渲染感官细节：从无尽、耀眼的沙漠日头到主人公们残酷的生存环境，展现了发自内心的人生经历，回顾了至今仍鲜少被人们探讨过的那段中国的历史。王兵导演成名于他的2003年的纪实作品《铁西区》，这次他通过将纪录片和戏剧两种方式相结合，着眼于细节，依靠缜密调研，创造出了一部视觉、感官上都充满紧张感的故事片。这部新作品可以与其2007年关于一位文革期间反右派运动幸存者的纪录片《和凤鸣》相媲美。

— Tom Vick



王兵1976年出生于西安，曾在鲁迅艺术学院学习摄影，在北京电影学院学习电影摄制。上世纪90年代末期，他和一些工人同住在一幢濒临拆毁的工厂楼里。在那里，他完成了具有里程碑意义、长达9小时的《铁西区》(2003)。在那之后，他收集了上百份反右派运动幸存者的视频采访资料，其中就包括了后来成为了《和凤鸣》主人公的一位女记者。在创作《夹边沟》过程中，他使用了同样的调研方法，这也成为了他的首部叙事电影。他之后继续创作关于工人(《原油》(2008)；《金乌》(2008))和农民(《无名者》(2009)；《三姊妹》(2012))的纪录片。

该片放映得到洛杉矶加州大学中国研究中心的资助。

《**有种**》
流动展览

BEIJING
FLICKERS
POP-UP
EXHIBITION

10月20 ~ 28日
洛杉矶中国城
Mandarin Plaza
流动展厅

流动展览时间
星期二 ~ 星期六
上午10点 ~ 下午6点

星期日
中午12点 ~ 下午5点

星期一闭馆

10月20日（星期六）
下午4点举行首映招待
酒会。5点半张元导演
与观众见面、对话。



2010年，电影制作人张元受中国著名当代艺术机构尤伦斯当代艺术中心（UCCA）的委托，在微博上面向北京80后征集摄影作品。电影《北京杂种》（1993）是张元作为第六代中国导演的作品，记录了上世纪九十年代中国地下艺术的状况。在这部影片问世20多年以后的今天，张元非常希望了解新一代北京青年的梦想和奋斗故事。在给出回应的200多人当中，有“摇滚音乐人、艺术家、演员、股民、保安、社工、大学生和无业人士”（张元），他们中的10人被最终选定。有关这10个人的摄影和视频作品 - 在拍摄过程中，面孔和肢体与北京冬日的灰暗和静默形成了鲜明对比 - 当年在尤伦斯当代艺术中心进行了首次展出。这些年轻人所讲述的在中国大都市边缘的生活故事后来成为了张元新影片的拍摄基础，他们中的几位还成为了电影的主角。

银幕中国双年展非常荣幸可以首次展出张元导演把电影更名为《有种》以后的这一完整的新作品。为此，华埠商业发展区特别把中国城Mandarin Plaza的两间店面改装成为一个流动画廊。洛杉矶资深画廊家Lois Lambert（拥有同名艺术画廊和实用艺术画廊）客座策划此次摄影图片展。同名电影《有种》将于10月23日在洛伊和埃德娜迪士尼/加州艺术剧院首映。

—— 林清心

有
种

2012

BEIJING
FLICKERS高清 / 彩色 / 普通话对白 /
英文字幕 / 96分钟导演 / 制片
张元

编剧 — 张元、孔二狗、李昕芸、杨翌舒
摄影 — 张元、蔡涛
美术指导 — 安宾
剪辑 — 吴艺翔
声音 — 赵波
主演 — 段博文、吕聿来、时诗、李昕芸、韩雯雯

故事片

张元导演是中国第六代，成长于大城市里的导演之一。通过他的第十三部电影《有种》，张元找寻回了上世纪90年代时的拍摄灵感，将纪录片和故事片巧妙地结合起来，探寻瞬息万变社会中青年人的亚文化模式。然而，在过去的20年中，中国社会的贫富悬殊对比日益鲜明，张元导演也不再是旧日那个缺吃少喝的瘦弱青年。在电影《有种》中，他扮演了一个醉酒的“大哥”形象，使得一个身无分文的年轻司机不得不带他回家 - 一代与社会格格不入的人带着轻微的嘲弄打量着另外一代人。

电影源自张元导演在摄影展筹备期间和上百位20几岁的年轻人的谈话实录；他们的故事成为了剧本编写的基础。三宝在被嫌贫爱富的女友抛弃以后，陷入了一个自我毁灭的恶性循环之中，并遇到了同病相怜的几个人：一个沉迷于整容手术和诗歌的顾影自怜的易装癖；一个因为其他乐队成员希望聘请他人以赢得录音合约而被踢出来的女歌手；一个被公司老板兼情人抛弃的女孩。在北京这个社会矛盾和混合文化价值观的熔炉里，张元不但捕捉到了其脆弱的一面，也发掘出了新的“迷失的一代”在中国进入全球市场经济过程中所展现的力量、理想和浪漫主义精神。

—— Bérénice Reynaud

LA 张元与李昕芸将出席放映会

放映前将放映短片《一场革命中还未来得及定义的行为》(p18)

张元出生于南京，1989年获得北京电影学院电影摄制专业本科学位。在拒绝被分配到八一电影制片厂后，他导演了中国自1949年以来的第一部独立制作电影《妈妈》(1990)，之后他便以第六代导演而成名。张元在《北京杂种》(1993)和Sons(1996)中将纪录片和故事片两种形式相融合，并导演了中国首部反映同性恋的影片《东宫西宫》(1997)，在戛纳影展进行了放映。他通过官方电影系统拍摄完成了《过年回家》(1999)，并导演了两部灵感源自“流氓”作家王朔的电影《我爱你》(2002)、《看上去很美》(2006)。

2012

爱的替身

导演 唐晓白

ALL APOLOGIES

高清 / 彩色 / 普通话对白
/ 英文字幕 / 90分钟



《爱的替身》细腻讲述了两个普通家庭如何由一个孩子的死亡而悲剧般联系起来。永贵和他的妻子云珍许多年前离家打工，现在他已经当上了包工头。天生性子急的何满过去给永贵当司机；现在何满和他的妻子巧鱼经营着一家小杂货铺。孩子发生意外去世以后，永贵认为他必须要再有一个孩子，他可以任意索取自己想要得到的东西。而巧鱼则觉得她有义务替丈夫弥补过错。唐晓白导演通过拍摄环境的选择，将情节部分一带而过，着重渲染了当代中国男女关系的变化，展现了一系列细节、演员姿态、银幕外的凝视以及亲密瞬间。

《爱的替身》拍摄于广西桂林地区。拍摄环境和风景可与纪录片水平相比拟。在艺术方面，唐晓白导演和香港电影制作人郭伟伦（《幽媾》（2003）制作人）联手创作出了一个融合红褐、棕色、灰白、肮脏且尘土飞扬的街道、温和的空间和柔和灰暗的光线的意境。通过其自身富有表现力的素质，以及拍摄结构和剪辑策略的选用，使得这些装饰物具备了故事性。这与主人公的伦理和情感困境同样重要。

—— Bérénice Reynaud

监制——杨建、周强
编剧——韩杰、唐晓白、东方
摄影导演——黎耀辉
美术指导——郭伟伦
剪辑指导——周强、白承勋
录音指导——董旭
作曲——林龙杰
主演——成泰燊、杨舒婷、梁静、高锦

导演唐晓白 (Emily Tang) 出生于四川，成长于北京，就读于北京大学，后进入中国艺术研究院主修戏剧和导演专业。2001年她独立创作及导演首部电影《动词变位》，讲述迷失在历史空白期的一代人的经历，该片在瑞士洛加诺电影节全球首映。她的第二部作品《完美生活》（2009），展现了两个女人截然不同的命运，获得了威尼斯电影节奖项。《爱的替身》在西班牙圣塞巴斯蒂安国际电影节的主要评选环节中进行了放映。唐晓白导演目前居住在北京和香港。

2010

ARE WE
REALLY
SO FAR
FROM THE
MADHOUSE?高清 / 彩色 / 普通话对白
/ 英文字幕 / 87分钟制片人——钟佳宏
作曲——P.K. 14 乐队、Dear Eloise
主演——P.K. 14 乐队我们离疯人院有多远？
导演 / 摄影 / 剪辑 李红旗

电影导演李红旗在其故事片《寒假》（2010）得到负面评价之后，便转而专注于纪录片的拍摄工作。他希望可以彻底改变自己的处事方式：“我的控制欲太强了……所以现在我想从自己以往的思考模式里抽离出来，做一些和以往完全不同的事情。”《我们离疯人院有多远？》是李红旗自此之后的首部作品，他放弃了严格的正统实验，采用了游戏人生的一种态度。观众对该片评价褒贬不一。

李红旗使用手中的摄像机，跟踪拍摄了中国后朋克时期的乐队P.K. 14的首次全国巡演，记录了他们在路上的生活片段。乐队大都是在条件比较差的演出场地表演，在活力四射的演出间歇，四名成员通过阅读、玩iPod或PSP在酒店或是车里打发时间。

李红旗对标准音乐会影片的拍摄过程非常与众不同，彩色与黑白相交错，声音和影像出现错位。P.K. 14独特的重金属音乐伴随着乐队一路走来，在他们停歇的时候，不和谐的喧闹声和夜猫的怒吼声覆盖了所有场景。影片里没有任何的对话，缺失乐队的歌词，甚至是演出的片段。它恰恰捕捉到了当代中国的不安，借用乐队的一句歌词来说，就是“神秘的混乱”。

—— Paul Malcolm



李红旗出生于山东省，1999年毕业于中央音乐学院。在改行电影之前，他曾是一名诗人和小说家。他的第一部作品So Much Rice (2005)在瑞士洛加诺电影节获得了NETPAC奖。第二部作品Routine Holiday (2008)在伦敦电影节被提名FIPRESCI奖。第三部作品Winter Vacation (2010)于2011年在鹿特丹获得了KNF奖，电影节评委评论道：“李红旗导演把一个内蒙古小村庄的日常生活改写得惊人的美丽。”《我们离疯人院有多远？》是李红旗的首部非故事性电影作品。

欢迎您参与首届银幕中国双年展！

首届银幕中国双年展（COB）适逢尼克松总统访华40周年之际召开。尼克松总统的访华划时代地开启了中美关系的大门，促成了两国之间后续几十年的良好沟通。加利福尼亚州在建立和维系与中国的良好关系方面有着极为丰富的历史。19世纪末20世纪初，华人移民贡献巨大力量而修建的基础设施至今仍存在着。洛杉矶加州大学孔子学院旨在通过各种各样的项目和活动，来加深和促进对中美两国之间历史联系的认识。我们的工作包括在洛杉矶的中小学开设中文课程，支持中西医结合医疗实践，汇集洛杉矶和海外的中国表演艺术家共建艺术项目等。我们相信，了解中国的途径多种多样，而电影媒体作为一个独特的方式，可以让不同种族不同国家的人们沉浸在异国的故事情境当中。银幕中国双年展令人耳目一新，它运用创新的方式来吸引美国观众，通过各种影片，让大家了解当下的中国。这次展映的电影有艺术影片、略显深奥的电影，亦有流行的、观者甚众的经典大片——所有这一切都体现出中国（和美国）在21世纪发展中独有的多样性。

洛杉矶加州大学在支持银幕中国双年展中占据了独特的位置。不仅因为洛杉矶加州大学是一所综合性研究型大学，更因为它拥有公认的世界级艺术项目和资源，包括仅次于美国国会图书馆的馆藏丰富的电影资料馆。洛加大的校园坐落在洛杉矶的市区，地处国际文化、艺术、商业的交汇之地，也是在美华人口最多的城市，我们自己的工作发挥着独特的影响力。今年，我们自豪地用银幕中国双年展来纪念洛加大孔子学院成立五周年。我们希望与尊贵的合作伙伴继续真诚合作，今后每两年举办一次电影双年展，并沿袭这一传统来纪念中美两国人民深厚的友谊，同时为未来真诚的交流与合作的蓬勃发展播下种子。

简苏珊

洛杉矶加州大学孔子学院院长

2012年恰逢中美建立双边关系整整四十周年。我们非常荣幸在这个值得纪念的日子里，在洛杉矶和华盛顿特区为美国观众展映中国大陆优秀电影。

我们相信银幕中国双年展（COB）无论是在广度、还是活动设计方面都是前所未有的。这也将是美国东西海岸八家知名非盈利性教育文化机构首次合作，通过电影艺术推动中美对话。

银幕中国双年展的策划方式同样值得一提。我们强调与各家合作机构的通力合作，而并非传统上的由某一单位负责策划的模式。

我的项目合作伙伴们 - 洛伊和埃德娜迪士尼/加州艺术剧院的 Bérénice Reynaud，美国电影艺术与科学学院的 Ellen Harrington，洛杉矶加州大学影视资料馆的 Shannon Kelley 和 Paul Malcolm，史密森尼学会弗里尔和萨克勒美术馆的 Tom Vick，以及波莫纳学院的 Jonathan Hall - 和我本人都是从中国现状出发，而非固守长期以来对中国电影的分类。我们不再遵循上世纪八十年代在西海岸所盛行的着重强调作为单独个体的中国独立电影、纪录片或是国家许可的商业电影分类。

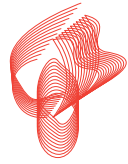
在策划过程中，我们充分考量了中国电影场景的变迁和媒体聚焦点，以及丰富多样、跨类别电影等因素。因此，银幕中国双年展的展映影片包括长篇和短篇动画片、纪录片、剧情片以及出自不同艺术平台的作品，包括网络和装置艺术等、网络和装置艺术。我们不但选择了中国影院目前正在放映的影片，还甄选了以往优秀的作品。展映影片包括了优秀当代中国电影作品、老片精选和修复影片，而大多数影片都将是首次登陆北美地区。

银幕中国双年展由洛杉矶加州大学孔子学院主办。在此，我诚挚感谢孔子学院院长 Susan Pertel Jain，上海交通大学教授庄来来，以及项目经理 Stefanie Adcock 和马晓洁的努力工作，将电影节理念付诸现实。由洛杉矶加州大学教授和国际电影人组成的顾问委员会也为首届电影节的策划提供了大量的专业意见和指导。

虽然美国媒体将中国宣传为一个简单的大型经济增长机器，银幕中国双年展将为观众朋友们提供一些与众不同的声音：时而和谐，时而刺耳，但永远活力十足且别具一格。但是，没有一个电影文化节是少得了观众参与的，因此，我们真诚欢迎您的出席。

林清心

银幕中国双年展首席策划人



由洛杉矶加州大学孔子学院主办，合作伙伴包括

洛 洛杉矶加州大学影视资料馆
杉 美国电影艺术与科学学院
砚 洛伊和埃德娜迪士尼/加州艺术剧院
波莫纳学院

第一届 银幕中国双年展

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2012年首届银幕中国双年展得到以下赞助个人和单位的大力支持

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2012 第一届银幕中国双年展

10月26日~11月11日

华盛顿特区

10月13日~31日

洛杉矶