



2017

PYIFF

Pingyao

Crouching Tiger Hidden Dragon  
International Film Festival

平遥国际电影展

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前言



FORWARD



During the 19th CPC National Congress of the Communist Party of China, General Secretary Xi Jinping stated that the soul of a country and nation is culture. Our country will thrive only if our culture thrives, and our nation will be strong only if our culture is strong. In the world today, the art of filmmaking, which is one of the most important forms of cultural diffusion and one of the biggest cultural consumption globally, has become an essential tool and area through which a country showcases its soft power. In light of this is our original mission for hosting an international film festival in the 2700-year-old county Pingyao, which is to reinforce our confidence in culture, and to spread and exchange China's point of value with the world.

Though this banquet of films, we believe that you will experience a journey worth of lifetime memory, either you are a local audience from Shanxi, or a guest travelling from afar for the first time. Here, the east meets the west, the ancient crosses path with the present, and the stories between China and the rest of the world are shared. Pingyao International Film Festival will be a journey that touches hearts and enhances understanding.

In the name of films, we gather in this ancient land and share movies from over twenty countries and regions worldwide. As one of human being's most vital expressions, films carry our emotions and tell our stories. Shanxi is a land full of history and stories, a cradle where a great number of films were created and shot. The people here are also looking forward to watching and listening to stories from other parts of the world. Right here in Shanxi, we've come together to face the honor and dreams of human race, to seek connection among souls, to understand each other, and, to head for the future together.

Located in the middle of Shanxi province, the ancient city of Pingyao was listed as the world's cultural heritage in 1997, by United Nations Educational Scientific and Cultural Organization (UNESCO). Now thanks to the Pingyao International Film Festival, this ancient place has added grace of modern cultural art. As the ancient history mingles with the modern art, we are confident that each guest will be able to enjoy the beauty and glamour of films, while in the mean time experience the depth and charisma of China's 5000-year-old history and culture. Through the opportunity of this first Pingyao International Film Festival, it is without a doubt that you will come to know the bustling life of Shanxi where the loess civilization was born and nurtured, and that you will fall in love with films, as well as with Shanxi.

习近平总书记在党的十九大报告中指出,文化是一个国家、一个民族的灵魂。文化兴国运兴,文化强民族强。当今世界,电影艺术作为文化传播的最重要形式之一,作为在全球范围最大的文化消费之一,已经成为民族国家软实力竞争的重要手段和领域。坚定文化自信,向世界传播交流中国价值观。这就是我们在拥有2700年历史的平遥古城举办国际电影展的初衷。

无论你是山西本土的观众,还是第一次踏上这片土地的远方来客,相信你都会借由这一次电影盛会,展开一段终生难忘的光影旅程。东西方在此交汇,古老与现代在此相融。中国故事与世界故事彼此聆听,平遥国际电影展必将是一次感动之旅、理解之旅。

在这片古老的土地上,我们以光影的名义相聚,共同分享来自全世界二十余个国家、地区的影片。作为人类最重要的表达方式之一,电影承载着我们的情感,诉说着我们的故事。山西这块土地,就是一块有历史、有故事的土地,创作、拍摄过大量的电影,这里的人民也期待观看、聆听来自世界各地的故事。我们相聚在三晋大地,共同面对人类的光荣与梦想,寻找心灵的相通,相互理解,共同走向未来。

平遥古城地处山西中部,1997年被联合国教科文组织列为“世界文化遗产”。如今,这座古老的城市,又因为平遥国际电影展,增加了现代文化艺术的色彩。古老的历史与现代化的艺术在此相聚,相信各位来宾既可以享受电影带给我们的梦幻与美好,又可以感受中华五千年历史文化的厚重与魅力。山西作为孕育黄土文明的土地,相信大家能通过首届平遥国际电影展,了解到这片古老土地上的勃勃的生机;相信大家在这里,会爱上电影、爱上山西。

# 王清宪

## WANG QINGXIAN

平遥国际电影展名誉主席  
山西省委宣传部部长  
Honorary Chairman of PYIFF  
Director of Shanxi Provincial Party  
Committee Propaganda Department



A microcosm of the historic culture in Jinzhong city and as part of the world's cultural heritage, the ancient city of Pingyao has a long and profound history of 2700 years. Not only winning the historic status with its exquisite layout of the four main roads, eight minor roads and seventy-two winding streets, and its unique charisma along the Yellow River, Pingyao is also working on its role on the global stage. Through a series of cultural activities with international perspective, the life in Pingyao has been enriched and more attention from both domestic and abroad has been drawn to this ancient city. Pingyao has become the brand for culture, token of friendship, platform for communication, symbol of civilization and example for industrial transition.

Combining the past and present, Chinese and Western culture, the International Film Festival doesn't just carry the single element of films, instead it covers the areas of industry, art, culture, technology, commerce and fashion, turning itself into a new form of business that is international, professional, creative, high-end and market-oriented.

The ancient city of Pingyao is well-known for its culture, while the international film festival is the feast of art. The city is made more radiant because of the films, and vice versa thanks to the ancient city, the films create more sparkles than ever. To host an international film festival in Pingyao, is like to start a happy marriage between the two. It is a journey which allows the pictures to encounter history, culture to work harmoniously with art, and China to communicate with the rest of the world. There's no doubt that this event will offer each guest a unique experience that is charming and memorable, a feast for the eyes and a shock for the souls. Having Pingyao International Film Festival in Pingyao (Jinzhong city) means more than one thing. It brings new concepts and new trends to Jinzhong city. It will undoubtedly increase Jinzhong's confidence in culture, push Jinzhong and even the whole Shanxi province forward to re-brand and re-build images, and without a doubt, Pingyao will become the new cultural landmark for Jinzhong, Shanxi and even the entire country.

During the 19th CPC National Congress of the Communist Party of China, President Xi Jinping emphasised that "our country will thrive if our culture thrives, and our nation will be strong if our culture is strong". Enjoying the fantastic visual banquet, today Jinzhong is accelerating to open up itself to the outside world and work for a more prosperous future, along with its journey of Shanxi merchant culture. In the meantime, Shanxi sincerely welcomes everyone to exchange friendly opinions during the Pingyao International Film Festival, to experience the wonderful glamour of ancient culture, to savor the unique charm of Shanxi merchants' hometown, and to witness the beauty of this new-style city that is suitable for living, business and tourism, a city that has both traditional culture and modern quality. Join us in watching films, walking around the old town, and experiencing the special Jinzhong, in its ancient and modern forms!

平遥古城，是晋中历史文化的缩影，作为世界文化遗产，秉承2700年栉风沐雨的悠久历史、四大街八小街72条蜿蜒巷的精巧布局、统合黄河文明的独特气质，坚持擦亮“遗产牌”，打造“国际范”，通过一系列具有国际视野文化维度的活动，丰满了平遥这座千年古城，刷新了国内外宾客的“回头率”。平遥古城，已经发展成为文化的品牌、友谊的符号、交流的平台、文明的象征和产业转型的代表。

国际电影展，融合古今文明、中西文化，跨越单一电影元素，汇集工业、艺术、文化、科技和商业、时尚等领域，成为当今世界集“国际性、专业性、创新性和高端化、市场化”的新型业态。

平遥古城是文化名城，国际电影展是艺术盛宴。古城因电影而魅力四射，电影因古城而绽放异彩。在平遥古城举办国际电影展，可谓是影展与古城交相辉映，光影与历史交错融合，文化和艺术相得益彰，国际和国内交流碰撞，相信一定会给各位来宾带来魅力独具、终生难忘的文化享受、视觉体验、心灵感动。平遥国际电影展在平遥、在晋中举办，给晋中带来了新的理念、新的范式，必将推高晋中的文化自信，必将推动晋中乃至山西文化潮涌、品牌重塑和形象升华，必将成为晋中、山西乃至全国的文化新地标。

习近平同志在中国共产党十九大报告中强调，“文化兴国运兴，文化强民族强”。同享精彩绝伦的视觉盛宴，伴随百年晋商的文化之旅，今日晋中正加速走向全面开放和繁荣兴盛。晋中真诚欢迎大家融入国际影展的友情交流，领略古老文化的神奇魅力，体验晋商故里独特韵味，感受晋中这个集传统文化与现代气息于一体、宜居宜业宜游新型城市的无限风采！让我们一起看电影、逛古城，触摸不一样的古老晋中、现代晋中！

## 胡玉亭 YUTING HU

平遥国际电影展主席  
中共晋中市委书记  
Chairman of PYIFF  
Secretary of Jinzhong  
Municipal Party Committee

从1998年拍出第一部电影《小武》开始，我就开始有机会带着电影四海旅行。从北美到布宜诺斯艾利斯，从欧洲到阿拉木图。参加影展成了我生活中重要的内容之一。在亚美尼亚，重温帕拉杰诺夫的《石榴的颜色》。在圣保罗，和沃尔特·塞勒斯一起聊电影的时空。这些生命中重要的时刻，都是各种各样的电影节赋予我的。

在电影的版图上，来自不同文化的导演使银幕世界五彩缤纷。电影节是一个重要的桥梁，让我们接受最新的创作，了解电影最新的发展状况；同时，电影节也提供给我们机会，去进一步理解电影史上重要的作者。电影节更是一个创意交汇的地方，电影工作者之间可以彼此感染，互相启发。

这常常让我想起，在我初学电影的时候，中国电影资源匮乏，很多电影只闻其名，不见其实。这也让我想到，在互联网时代，可观看的电影不计其数，但仍然需要专业的学术梳理。

我开始期待，在我的故乡能有一个电影节，让中国观众了解更年轻一代电影工作者的最新创作成果，也提供一个窗口，让外国观众了解最新的中国电影状况。

电影文化资源是否可以向小城镇流动，提供一个机会让更多的人分享电影，让更多的电影工作者接近我们的土地与历史？于是，平遥国际电影展诞生了。今年是平遥元年，我们的团队还非常缺乏经验，但是……

欢迎来到平遥。

Starting with my first feature film released in 1998: *Xiao Wu* (also known as *The Pickpocket*), I then started to have the opportunity to tour internationally. From North America to Buenos Aires and Europe to Almaty, participating in film festivals became the most important aspect of my life. In Armenia, I revisited Sergei Parajanov's *The Color of Pomegranates*. In Sao Paulo, I talked about the time and space of movies with Walter Salles. These critical moments of life, each was gifted to me in a variety of film festivals.

Within the world map of film, directors from different cultures bring different colours and flavours to film. Film festivals are an important bridge, allowing us to experience the most recent creations, and understand current developmental trends. At the same time, film festivals give us opportunities to take a step in understanding film history's important auteurs. Film festivals are also a place for creative exchange. Film workers can cross-pollinate and inspire each other.

This often makes me think, in my early days of studying film, China had a lack of film resources, and many films were only known by name and not seen. This also made me think, in the Internet age you can see a countless number of films, but you still need to comb through them professionally.

I began to look forward to my hometown having a film festival, to allow Chinese audiences to understand the fruits of a younger generation of film workers, and to provide a window for foreign audiences to understand China's evolving film culture.

Can film culture flow to small towns and provide an opportunity for more people to share films? To let other film workers experience our land and history? As a result, Pingyao International Film Festival was born. This year is Pingyao Year Zero, and our team is lacking in experience but ...

Pingyao welcomes you.

# 贾樟柯 JIA ZANG-KE

平遥国际电影展创始人  
FOUNDER OF PYIFF

平遥元年，一场崭新的、如奥德赛史诗般的视觉冒险将从此开始。

2017年平遥国际电影展可能无法完美的解决基础设施和组织问题，因为这是我们的“第零届”，筹备时间紧迫。但在这里，我们拥有电影宫——一个属于电影节的壮丽建筑群。与此同时，在这里，我们还拥有电影。

我们这个新电影展的运营哲学，体现在我们对几个具体问题的具体回答里：一个新电影节的目的和必要性是什么？与年轻的、崭新的以及各式各样的观众建立关系的不同方式包括哪些？如何在中国为艺术电影建立一个流通网络？如何为培育富有原创力、新鲜且独特的中国电影建立土壤？

我们必须确定，在全球电影中，应该把最高的关注度给予哪些领域——首先是中国年轻电影人和国际新导演，但同时，我们也不断地发现和探索那些更广阔空间中的电影实践，以重新勾画出一个有别于传统电影节的新视野和新范式。平遥国际电影展希望能为“新电影”提供一个新的机会。

我们也把赌注押在电影艺术的新实验方面，对新的电影艺术实验持极度开放的态度，无论这些实验是在导演手法方面，电影风格流派方面，还是在大众电影层面。

在电影展的片目安排上，我们希望容纳更大范围的电影体验。同时在更加丰富的节目安排中，努力使每一个电影作者和他们的工作尽可能地有意义。我们所遵循的路线是一种具有反思性的融合主义，欢迎每一个能够激发观众激情、吸引他们的注意力、提高其电影认识的机会。我们希望，这样的节目安排能使平遥国际电影展更加具有独特性。

对原创的追求也需要通过它的反面来实现，即已有的语言、风格和技巧的交叉融合。对我们来说，真正重要的不仅是保证本届影展的绝对质量，更重要的是保证它的创造力，以及它为新鲜视角所开辟出来的多种可能性。这一切将造就一个多元化的电影展，虽然快乐和分歧异见仍然在其间并存，但最重要的是，它保有活力。

我们相信，在中国举办一个有意义的、及时的电影展是极有必要的。我们相信，通过与开放、好奇心强、感觉敏锐的中国和山西观众产生建立新的交流互动形式，一切将在平遥重新开始。我们希望，这种新方式能奠定平遥国际电影展蓬勃发展的基础。

Pingyao Year Zero. A new odyssey of the eye should begin here.

Due to the urgency with which this "Year Zero" edition was organized, PYIFF 2017 might not provide all the definitive solutions to infrastructural and organizational problems. But the theatres are here – a splendid festival complex. And so are the films.

Our philosophy is embodied in our concrete answers to several concrete questions: the purpose and necessity of a new festival; the different ways of forging a relationship with young, novel and diverse audiences; the emergence of a circulation network in China for art films; and the nurturing of original, fresh and uniquely Chinese cinema voices.

We had to decide which areas in global cinema should be given top visibility - the priority was Chinese young filmmakers and international new directors, but we also never ceased exploring the broader spectrum of film practice, in order to re-delineate the conventional festival horizons. PYIFF would like to offer a new take on the dedication "to new cinema". We placed our bets on extreme openness to new experiments, whether they be within auteur, genre or popular cinema.

We wanted to accommodate and allow equal weight for a wide panorama of cinematic experiences and have worked hard to position each auteur and work as meaningfully as possible within the larger context of the program. The course we followed was one of reflexive syncretism, welcoming every opportunity to arouse viewers' passion, attention, and awareness. The program that results is one we believe has a distinctive identity.

The quest for authenticity needed to be pursued also through its opposite: the cross-fertilization of languages, of styles, and of techniques. What really mattered to us was not only the absolute quality of expressive phenomena, but above all its creativity and the variety of possibilities it opened for fresh perspectives. The result is a pluralistic festival, in many instances happily contradictory, and, most importantly, alive.

We believe in the need for a useful and timely new Chinese festival. And we believe it all can start afresh in Pingyao, through a new form of engagement with the open, curious, and responsive public of China and the Shanxi province; a new form of engagement which we hope will lay the foundations upon which PYIFF will flourish.

# 马可·穆勒 MARCO MÜLLER

艺术总监  
ART DIRECTOR OF PYIFF





# 平遥国际电影展

## PINGYAO INTERNATIONAL FILM FESTIVAL

### 关于／ABOUT

平遥国际电影展创办于2017年，由电影工作者贾樟柯发起创立，由马可·穆勒担任艺术总监。2017年10月28日到11月4日期间，首届平遥国际电影展将在拥有2700年历史的中国山西平遥古城举办。

在电影导演李安的特别授权下，我们以“卧虎藏龙”为名。平遥国际电影展将成为一个发掘优秀电影作品，聚集杰出电影人的专业平台，而“卧虎藏龙”也将激励我们保持虎虎生气。

我们不追求展映影片的数量，只希望影展能够做到身段灵巧，焦点集中，成为一个大格局、小身段的“精品电影展”。

我们希望在拥有2700年历史的平遥古城，形成非西方电影与西方电影的对话，产生历史与当下的碰撞。

我们将目光投向好莱坞之外，投向东欧与拉美，投向亚洲和非洲，投向那些容易被中国观众忽略的地方。

我们注视青年导演的新创作品，为那些新鲜的、有冲劲的、有张力的电影提供舞台。

我们拥有强大的顾问委员会阵容，遍布全球的专业选片人将以严谨、负责的态度为平遥国际电影展遴选出优秀影片。我们希望能够创建一种来自平遥国际电影展的精神，树立起一个专属于平遥国际电影展的评价体系。

我们拥有一个小小的心愿：令电影创作者和电影观众都得到尊重。我们以助推青年导演成长为目标，为电影产业输送更多新鲜血液。我们更希望增强中国电影与非西方国家电影从业者的联系和合作，为中国电影产业提供更多的可能性。

在中国乃至亚洲，年轻的平遥国际电影展将成为最值得期待、最专业、最具想象力的国际电影展。

Pingyao Crouching Tiger Hidden Dragon International Film Festival (PYIFF) was initiated by Chinese filmmaker Jia Zhangke and prestigious festival director Marco Müller. The inaugural edition of PYIFF will take place between October 28th to November 4th, 2017. Held in the magnificent ancient city of Pingyao, PYIFF will celebrate the latest achievements in international cinema, as well as promoting works from young Chinese directors.

With director Ang Lee's special authorization, PYIFF is named with a nod to his film *Crouching Tiger, Hidden Dragon* - the success of that remarkable film will urge us to be as vibrant and relevant as possible. PYIFF aims to become a professional platform to showcase exceptional films and outstanding filmmakers. We are aiming for quality rather than quantity, so PYIFF will be a "boutique festival": modest in scale, but with ambitious aspirations.

Our location, a city that enjoys 2,700 years of history, lends itself to fostering connections between past, present and future, and to encouraging dialogue between Western and non-Western film communities. We want to reach out to Eastern Europe, Latin America, Africa, other Asian countries - to places that are less well known to the Chinese public.

We will be paying special attention to new work by young directors, providing a platform for films that are creative, imaginative and powerful.

PYIFF has drawn together an impressive group of experienced consultants around the world who will work rigorously and responsibly to select films of the very highest quality. Our aims include a desire to see filmmakers and audiences receive the respect that they deserve. By supporting young directors' growth, we hope to inject new blood into the Chinese film industry. We would also like to see more communication and cooperation between Chinese and international filmmakers to provide more possibilities to the Chinese film industry.

From these foundations, PYIFF can become one of the world's most anticipated, professional and creative festivals.

# 平遥 元年

## PINGYAO YEAR ZERO

2017年平遥国际电影展的Slogan为“平遥元年” (Pingyao Year Zero)。

“平遥元年”的英文Pingyao Year Zero,灵感源自意大利新现实主义导演罗伯托·罗西里尼 (Roberto Rossellini) 的影片《德意志零年 (Germany Year Zero)》——这是我们的第一届电影展，但实际上，我们更愿意称它为“第零届”。

我们的中英文Slogan形成了一个有趣的互文。在图形视觉上，“零”同时也是一个圆。它是平遥国际电影展Logo中那个象征着“世界电影”的圆形，它的中文谐音也反过来暗示，平遥国际电影展从“元年”开始，从“原点”出发。

从诞生之初，平遥国际电影展就蕴含着“从零开始”的因子。今年，我们除了第一次创办起一个电影展，也首次建立起一个全新的办展理念，试图树立一个专属于平遥国际电影展的、新的评价体系。我们拥有一支新鲜的策展团队，他们从世界各地遴选出最新出炉的影片，为影迷带来最有活力电影。此外，在中国电影节展中，平遥国际电影展还首次拥有了一个崭新的电影宫。

2017年，年轻的平遥国际电影展正站在上述这些新的起点上，蓄势待发。正如一切新手，平遥国际电影展还十分青涩，不够成熟，离“完美”当然更有很远的距离，但它胜在新锐；一个电影展要进步至完善，无疑需要一次次实验和试错，而平遥国际电影展胜在无畏犯错，敢于迈出第一步。

“平遥元年”和“Pingyao Year Zero”不仅只是一个拥有辞趣的修辞格短语。它们记录了我们的起点，同时也将一直提醒我们未来的办展目标：始终保持对电影艺术新发展和新动态的高度敏感，始终年轻，始终保有锐意和活力，始终勇往直前。

The slogan for 2017 Pingyao International Film Festival is “Pingyao Year Zero”, which was inspired by the film called *Germany Year Zero*, directed by the Italian new realism director Roberto Rossellini. This is our No. 1 film festival, while in fact we would rather call it No. 0.

There is an interesting interrelation between our Chinese and English slogans. From the graphics vision point of view, zero is also the pattern of a circle, which is the same pattern used in Pingyao International Film Festival's logo, symbolizing “global films”. In the meantime, the homophonic pronunciation in the Chinese slogan “Yuan Nian” (meaning Year Zero) also indicates that the film festival is starting from “Yuan Dian” (meaning the very beginning).

Ever since the early stage, the element of “starting from zero” has been carried through Pingyao International Film Festival. Not only did we found this first show, we have also initiated a brand new show concept, with an attempt to establish a new critics system exclusive to Pingyao International Film Festival. We have a fresh curatorial team, who select the latest and most popular films from all over the world to present to the fans. On top of this, Pingyao International Film Festival also had a brand new cinema palace for the first time on the occasion of China Film Festival.

This year in 2017, the young Pingyao International Film Festival is standing on its new ground mentioned above and ready for its new journeys ahead. Just like all the other new arrivals, Pingyao International Film Festival is still working its way from being a teenager into adulthood, and of course a much further way towards “perfection”. However, being young and sharp is exactly its advantage. It takes countless times of experiments and mistakes for a film exhibition to get further improved and perfected. Pingyao International Film Show has shown that it has no fear in making mistakes by taking its first step courageously.

It is more than playing the game of rhetorical phrases between the slogans of “Pingyao Yuan Nian” and “Pingyao Year Zero”. They record the place where we started, and will also serve as a reminder of our goals in future shows—to be always extremely sensitive towards new movement and trend in film making art, to be always young, to be always sharp and energetic, and, to be always moving forward without fear.

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# 形象大使

## AMBASSADOR

范冰冰, 演员, “爱里的心”公益项目发起人。自出道以来, 因《还珠格格》而被大众认知, 她在《观音山》、《我不是潘金莲》等电影作品中的出色表现, 为她摘得了东京国际电影节最佳女主角、圣塞巴斯蒂安国际电影节最佳女主角、导演协会年度女演员、亚洲电影大奖最佳女主角等奖项, 因其在电影行业的突出表现, 她受邀出任70届戛纳国际电影节主竞赛单元评委。此外, 她也是国际时尚舞台的宠儿, 是“爱里的心”公益项目的发起人, 经过8年的坚持与付出, 已有303名先天性心脏病患儿重获健康与笑脸。

Fan Bingbing, actress. Popular with the Chinese public through the TV series *My Fair Princess*, Fan had excellent performances in several films in recent years. *Buddha Mountain*, *I Am Not Madame Bovary* and other movies gained her international awards, including: Best Actress at the Tokyo International Film Festival, Silver Shell for Best Actress at the San Sebastian Film Festival, Actress of the Year from the China Film Directors Guild and Asia Film Award for Best Actress, among others. She was selected as a jury member for the 70th Cannes International Film Festival as a recognition of her outstanding performance in the industry. Fan is also a popular star in the world of fashion. She initiated a charity project named ‘Heart Ali’. With her devotion and effort in the past eight years, the project saved 303 children with congenital heart diseases from the Ali area in Tibet.

我非常荣幸能够担任首届平遥国际电影展形象大使, 我也非常荣幸能够在平遥亲眼见证, 2700年的历史文化与电影艺术相呼应。

平遥国际电影展是一个属于电影工作者和电影观众的节日, 你们将在这里得到尊重, 看到来自全球各地的本年度最优秀影片, 发现电影更多的可能性, 并且度过愉快的8天。

让我们一起见证“平遥元年”, 享受平遥国际电影展。

I am very honoured to be the ambassador to the first Pingyao International Film Festival, and also honoured to witness firsthand this unprecedented event in Pingyao, with the artistic cinema echoing the 2,700 years of Pingyao's history and culture.

Pingyao International Film Festival is a festival for film workers and film lovers, and will celebrate them too. It will showcase the most extraordinary films of this year from all over the world, help audiences discover new types of film, and indulge themselves over the eight days of the festival.

Let's witness this new “Pingyao Year Zero” and have a memorable and enjoyable time at the Pingyao International Film Festival.

## 范冰冰 FAN BINGBING

平遥国际电影展形象大使  
AMBASSADOR OF PYIFF





## 艺术顾问

ART ADVISOR



冯小刚, 中国内地著名电影导演。其近期作品一直处于拓展中国电影艺术边界的前沿, 近年作品包括《一九四二》、《唐山大地震》、《非诚勿扰》系列、《集结号》、《夜宴》、《天下无贼》等。

多年来, 其电影作品脍炙人口, 在票房大获成功之余亦获奖无数, 其中《一声叹息》(2010)和《一九四二》(2012)分别获得开罗国际电影节和北京国际电影节最佳影片等殊荣。他还曾三次荣获中国大众电影百花奖最佳导演奖, 凭借剧情片《老炮儿》获得第52届台湾电影金马奖最佳男主角奖。

2016年执导的《我不是潘金莲》延续了冯氏喜剧的独特风格, 该片获得圣塞巴斯蒂安国际电影节最佳影片、多伦多国际电影节影评人奖。

Born in 1958, Beijing, Feng Xiaogang emerged as one of Asia's most successful commercial directors for his searing black comedies that mapped the lives of common people in a rapidly changing China. His films became more ambitious - and were at the forefront of pushing the boundaries of China cinema - in the 2000s with action caper *A World Without Thieves* (2004), luscious period fantasy *The Banquet* (2006), gritty war epic *Assembly* (2007), romantic comedy *If You Are The One* (2008) and earthquake drama *Aftershock* (2010). His divorce drama *A Sigh* (2010) and historical drama *Back to 1942* (2012) won Best Film prizes at the Cairo and Beijing International Film Festivals respectively. He has also won Best Director three times at China's prestigious Hundred Flowers Awards. In 2016, Feng once again reinvents genre forms with his darkly comic *I Am Not Madame Bovary*. The film won best picture at San Sebastian International Film Festival and the critics' prize at Toronto International Film Festival.



冯小刚  
FENG XIAOGANG

艺术顾问  
ART ADVISOR  
(中国 / CHINA)



杜琪峰

JOHNNIE TO

艺术顾问  
ART ADVISOR

(中国香港 / HONG KONG)

杜琪峰, 中国香港著名导演、监制、编剧, 曾获得香港电影金像奖最佳导演奖(1999, 2003, 2005), 台湾电影金马奖最佳导演奖(1999, 2011), 曾担任威尼斯国际电影节评委(2008), 现任美国电影艺术与科学学院评委(2017)。

1999年执导的电影《枪火》奠定了其黑帮警匪片的风格。

**代表作品:**

《审死官》(1992)  
《枪火》(1999)  
《PTU》(2003)  
《黑社会》(2005)  
《夺命金》(2011) 等等。

Johnnie To is a famous Hong Kong director, producer and screenwriter. To won the Best Director Award at Hong Kong Film Festival and the Golden Horse Award. He has served on the jury of Venice International Film Festival (2008) and The Academy of Motion Picture Arts and Sciences (2017). Taken by To in 1999, *The Mission* has laid his gangster film style.

**Filmography:**

1992- *Justice, My Foot*  
1999- *The Mission*  
2003- *PTU*  
2005- *Election*  
2011- *Life Without Principle*



阿努拉格·卡施亚普, 印度全能型电影人, 集导演、制片人、编剧、演员于一身的多方位影人, 曾参与40多部电影的创作工作。

他近期参与的三部电影均在戛纳国际电影节进行首映, 而他的两部史诗级作品《瓦塞浦黑帮》广受好评。

阿努拉格·卡施亚普曾在圣丹斯电影节、威尼斯电影节、哥本哈根电影节和马拉喀什电影节担任评委, 2013年, 阿努拉格·卡施亚普获得由法国政府颁发的艺术及文学勋章。

Anurag Kashyap, a multi-talented filmmaker who has been credited as a Director, Producer, Writer and also as an Actor in over 40 films.

Three of his recent films have premiered at Cannes Film Festival, and his epic two-part film *Gangs of Wasseyapur* is hugely popular.

Anurag Kashyap has also served on the jury of Sundance Film Festival, Venice Film Festival, CPH Pix Film Festival and Marrakech Film Festival.

Anurag Kashyap was awarded the Knight of the Order of Arts and Letter, by the French government in 2013.

阿努拉格·卡施亚普  
ANURAG KASHYAP艺术顾问  
ART ADVISOR

(印度 / INDIA)



# 沃尔特·塞勒斯 WALTER SALLES

艺术顾问  
ART ADVISOR

(巴西 / BRAZIL)

沃尔特·塞勒斯, 巴西电影导演、编剧、制片人, 曾获得柏林国际电影节金熊奖(1998), 威尼斯国际电影节小金狮奖(2001), 英国电影学院奖(2004), 奥斯卡金像奖提名(2000), 戛纳电影节金棕榈奖提名(2004, 2008, 2012), 曾担任柏林国际电影节评审团成员。

## 代表作品有:

《中央车站》(1998)  
《摩托日记》(2004)  
《越位》(2008)  
《在路上》(2012)等等。

Walter Salles is a Brazilian filmmaker, screenwriter and film producer. Salles won the Golden Bear at the Berlin Film Festival (*Central Station*). Salles also won the Golden Globe and the British BAFTA twice (*Motorcycle Diaries* and *Central Station*). He was nominated by Academy Award (2000) and the Golden Palm Award at Cannes International Film Festival (2004, 2008, 2012). He has also served on the jury of Berlin International Film Festival.

## Filmography:

1998-*Central Station*  
2008-*Diaries de motocicleta*  
2008-*Linha de Passe*  
2012-*On the Road*

亚历山大·索科洛夫, 1951年生于西伯利亚, 曾在莫斯科国立电影学院学习。他的故事片处女作《孤独人类之声》在洛迦诺国际电影节斩获铜豹奖。他的权利四部曲在欧洲受到广泛的认可。其中, 第一部《莫洛赫》和第二部《遗忘列宁》进入戛纳电影节主竞赛单元, 第三部《太阳》进入柏林电影节主竞赛单元。四部曲中的最后一部作品《浮士德》荣获2011年第68届威尼斯电影节金狮奖。2002年, 索科洛夫带着他的“一镜到底”影片《俄罗斯方舟》, 震惊了所有的影迷和影评人, 并冲入了当年的戛纳电影节并成为开场影片。除此之外, 索科洛夫一直致力于在俄罗斯境内外拍摄纪录片。

Born in 1951 in Russia, Aleksandr Sokurov studied at VGIK film school. His graduation film, *The Lonely Voice of Man*, won the Locarno Bronze Leopard. His tetralogy on the effects of power was recognised across Europe: The first one, *Moloch* and the second, *Taurus* were in competition in Cannes. The third, *The Sun* (2005) was in competition in Berlin. The last film of the tetralogy, *Faust*, received the Golden Lion in Venice in 2011. Sokurov stunned film lovers and critics alike with his 2002 Cannes entry *Russian Ark* which was filmed in a single shot. Meanwhile, he keeps filming documentaries in Russia and abroad.

# 亚历山大·索科洛夫 ALEKSANDR SOKUROV

艺术顾问  
ART ADVISOR

(俄罗斯 / RUSSIA)

## 策略顾问

STRATEGY  
ADVISOR

奥利维尔·拜耳, 洛迦诺国际电影节前总监、法国艺术电视台电影部总监。他于1995年加入法国电影节, 很快成为电影节项目负责人。拜耳曾组织举办了众多的电影节回顾和专题单元。1996年开始他与法国贝尔福国际电影节展开长期的合作。拜耳还曾担任戛纳电影节平行单元“导演双周”主席(2004-2009), 也曾担任洛迦诺国际电影节艺术总监(2009-2012)。

Olivier Père was the Artistic Director of the Festival del film Locarno from 2004 until 2012, and he is the director of ministry of movie for French Artistic Television.

He joined the French Cinémathèque in 1995, and soon became in charge of the programme, organizing numerous retrospectives and thematic seasons. Alongside his work there, in 1996 he began a long-standing collaboration with the Belfort Entrevues Film Festival, for whom he organized retrospectives. Between 2004 and 2009, Olivier Père heads the Director's Fortnight, independent section at the Cannes Film Festival.



奥利维尔·拜耳  
OLIVIER PÈRE

策略顾问  
STRATEGY ADVISOR  
(法国 / FRANCE)





高思雅

ROGER GARCIA

策略顾问  
STRATEGY ADVISOR

(中国香港 / HONG KONG)

高思雅是上世纪70年代末香港国际电影节的导演。他曾在美国、欧洲、亚洲的很多电影节上担任过电影节项目成员、顾问和奖评委员会成员。他先后在美国好莱坞电影制片厂、亚洲的电影发行公司以及美国电视节目担任制片人，也多次在《英国电影学院》(British Film Institute)、《电影手册》(Cahiers du Cinéma)、《电影评论》(Film Comment)等多本电影杂志上发表过文章。从2010年开始，罗杰·加西亚一直是香港国际电影节协会的执行董事，并负责国际电影展相关事宜、亚洲电影奖和香港亚洲电影融资项目市场。

2010年起高思雅担任香港国际电影节协会执行董事，2013年成为亚洲电影奖学院执行董事。他曾为欧洲、美国北美洲和亚洲多个国家电影节担任战略项目顾问、指导、评审主席或委员职位。他的电影文章和书籍已经由亚洲周刊、英国电影学院、卡希尔电影院等出版，代表作品有《马尼拉的天空》(监制)，《无字头四杀手》(监制)，《佐渡摇滚风暴》(监制)等等。

Roger Garcia was director of the Hong Kong International Film Festival in the late 1970s. He has served as programmer, consultant and juror on many film festivals in the US, Europe and Asia. As producer he has worked on studio pictures in Hollywood and independent films in Asia, and US television. As film critic he has been published by the *British Film Institute*, *Cahiers du Cinéma*, *Film Comment* among many others. He has been executive director of the Hong Kong International Film Festival Society since 2010 and is responsible for the international film festival; the Asian Film Awards Academy; and Hong Kong Asia Film Financing Forum project market.

As the majordomo of the association of Hong Kong International Film Festival, and a producer, Mr. Garcia has held the post of executive director of the association since 2010, and he was designated to executive director of Asian Film Awards Academy. He served as strategic consultant for projects, guidance, present of the jury or committee member for film festivals host by enormous countries in Europe, North America and Asia. Many of his writings on movies has been published by *Yazhou Zhoukan*, *British Film Institute* and *Cahill Cinema*. The representative works mainly are *Himpapawid*(producer), *The Big Hit* (producer), *Sado Tempest*(producer).



詹姆斯·沙姆斯，美国制片人、编剧、演员，曾任焦点影业CEO。詹姆斯·沙姆斯是著名导演李安的长期合作者兼制片人。他曾担任柏林电影节评审团主席(2014)，获英国电影学院奖(2005)，独立精神奖(2005)，戛纳电影节金棕榈奖提名(1997)，以及美国电影学院奖提名(2000)。

## 代表作品：

《饮食男女》(编剧，监制)，  
《卧虎藏龙》(编剧，监制)，  
《断背山》(监制)，  
《色戒》(编剧，监制)。

James Schamus is an American producer, screenwriter and actor, and once he was the CEO of Focus Features. He has a long-standing collaboration with Ang Lee, meanwhile as a producer. In 2014, he served as president of the jury for the 64th Berlin International Film Festival. James won British Academy Film Awards and Independent Awards in 2005. He was nominated in the Palme D'Or at Cannes Film Festival in 1997, and in 2000, he was nominated at Academy Awards.

## Representative works:

-*Eat, Drink, Man, Woman*  
(screenwriter and producer)

-*Crouching Tiger, Hidden Dragon*  
(screenwriter and producer)

-*Brokeback Mountain*(producer)

-*Lust, Caution*(screenwriter and producer)

詹姆斯·沙姆斯  
JAMES SCHAMUS艺术顾问  
ART ADVISOR

(美国 / AMERICA)



# 亚历山大·罗德尼亚斯基

## ALEXANDER RODNYANSKY

艺术顾问  
ART ADVISOR

(乌克兰 / UKRAINE)

亚历山大·罗德尼亚斯基，乌克兰著名制作人。他曾担任30多部电视剧和40多部故事片的制片人，亦曾创办乌克兰第一家独立电视频道(1995)，及创办私人的A.R.Films电影公司(2009)。

### 代表作品：

2005-《太阳》  
2012-《云图》  
2014-《利维坦》  
2014-《罪恶之城2》等等。

As a distinguished film producer in Ukraine, Aleksander Rodnyansky has produced more than thirty TV plays and over forty feature films. In 1995, he created the first independent television channel in Ukraine. In 2009, Rodnyansky founded A.R.Films independently.

### Representative films produced by Rodnyansky:

2005-*The Sun*  
2012-*Cloud Atlas*  
2014-*The Leviathan*  
2014-*Sin City: A Dame to Kill For*

曹国熊，知名投资人、普华集团董事长，头头是道基金创始人，杭州市政协委员。有着丰富的境内外投融资及企业管理经验，关注文化、医疗、科技等领域，共投资300余家企业，已成功上市40余家，目前管理基金的总规模近两百亿。曹国熊荣获“2016投中-FT中国最佳领袖投资人”、投中胡润2016年度中国最佳私募股权投资人、“2017投资界TOP100投资人”等荣誉。他在互联网、文化投资领域有独到的眼光和丰厚的经验，主要文化投资案例包括：喜马拉雅、博纳影业、今日头条、昆仑万维、恺英网络、果麦文化、亭东影业、暖流文化、巴九灵、一条、十点读书等。

Mr. CAO, Guoxiong is one of the best-known investors in China, Chairman of Puhua Group, founding managing partner of TotalStar Capital, and CPPCC member. Mr. CAO has rich experience and unique advantage in domestic and foreign investments and financing, as well as corporate management. He focuses on cultural, healthcare and high-tech industries, and invested over 300 companies in baby or mature stage, among which more than 40 have been publicly traded. His investment company and its affiliates have assets about 20 billion RMB under management. Mr. CAO had the honor to win the titles of “2016 Chinaventure.com-FT Most Successful Chinese Investors”, “Chinaventures.com Hurun-Best PE Investors in China” and “2017 PEDaily Top 100 Investors”. Mr. CAO has unique vision when investing startups in TMT and cultural industries, and following is one of his selected portfolios in cultural industry: Himalaya Mobile Radio, BONA Film Group, TouTiao.com, Kunlun Gaming, Kingnet.com, Guomai Media, Tingdong Film Group, Nuanliu Culture, 890 New Media, Yitiao.tv, “Read at Ten” and so on.



# 曹国熊

## CAO GUOXIONG

策略顾问  
STRATEGY ADVISOR

(中国 / CHINA)





荣誉 /

H O N O U R



卧虎藏龙东西方交流贡献奖

CROUCHING TIGER HIDDEN DRAGON EAST-WEST AWARD

平遥国际电影展为非竞赛电影展, 不设立竞赛单元, 不设官方奖项, 不设官方评审团。

贾樟柯艺术中心 (Jia Zhang-ke Art Center) 在平遥国际电影展设立“卧虎藏龙东西方交流贡献奖”(Crouching Tiger Hidden Dragon East-West Award)。

2017年首届平遥国际电影展该项荣誉获得者为电影导演吴宇森。

Pingyao Crouching Tiger Hidden Dragon International Film Festival (PYIFF) is a non-competitive event. There is no In Competition, official award and official jury at the film festival.

Jia Zhang-ke Art Center established the Crouching Tiger Hidden Dragon East-West Award at PYIFF.

This award at the first edition of PYIFF in 2017 went to the film director John Woo Yu-Sen.



吴宇森  
JOHN WOO

中国香港导演、编剧、监制、演员  
HONG KONG FILM DIRECTOR, WRITER, AND PRODUCER

吴宇森, 中国香港导演、编剧、监制、演员。

1986年执导的枪战片《英雄本色》奠定其暴力美学的电影风格, 并获得第6届香港电影金像奖最佳影片奖。1990年凭借动作片《喋血双雄》获得第9届香港电影金像奖最佳导演奖; 同年出演动作片《勇闯天下》。1993年吴宇森赴美国好莱坞发展。1997年凭借动作片《变脸》获得全美华裔艺术基金会金环奖。2000年执导的谍战片《碟中谍2》获得全球电影年度票房冠军。2004年吴宇森获得香港政府颁发的铜紫荆星章。

2006年, 吴宇森回归华语影坛发展, 并担任动作片《天堂口》的监制。2009年6月, 他获得上海国际电影节华语电影杰出贡献奖金爵奖, 2010年获得第67届威尼斯国际电影节终身成就奖, 2015年获得第28届东京国际电影节武士奖, 2016年执导动作片《追捕》。

John Woo is a Chinese-born Hong Kong film director, writer, and producer. He is the owner of Lion Rock Productions. He is considered a major influence on the action genre, known for his highly chaotic action sequences, Mexican standoffs, and frequent use of slow motion. Woo has directed several notable Hong Kong action films, among them, *A Better Tomorrow* (1986), *The Killer* (1989), *Hard Boiled* (1992), and *Red Cliff* (2008/2009).

His Hollywood films include the action films *Hard Target* (1993) and *Broken Arrow* (1996), the sci-fi action thriller *Face/Off* (1997) and the action spy film *Mission: Impossible 2* (2000). He also created the comic series *Seven Brothers*, published by Virgin Comics.

1973	过客	The Young Dragons
1975	女子跆拳道群英会	The Dragon Tamers
1976	帝女花	Princess Chang Ping
1976	少林门	Hand of Death
1977	发钱寒	Money Crazy
1977	钱作怪	Hello, Late Homecomers
1978	大煞星与小妹头	Follow the Star
1978	哈罗, 夜归人	Last Hurrah for Chivalry
1979	豪侠	From Riches to Rags
1981	摩登天师	To Hell with the Devil
1981	滑稽时代	Laughing Times
1982	八彩林亚珍	Plain Jane to the Rescue
1984	笑匠	The Time You Need a Friend
1984	两只老虎	Run, Tiger, Run
1986	英雄无泪	Heroes Shed No Tears
1986	英雄本色	A Better Tomorrow
1987	英雄本色2	A Better Tomorrow II
1989	喋血双雄	The Killer
1989	义胆群英	Just Heroes
1990	纵横四海	Bullet in the Head
1992	辣手神探	Once a Thief
1993	终极标靶	Hard Boiled
1996	新纵横四海	Hard Target
1996	断箭	Broken Arrow
1997	变脸	Once a Thief
1998	至尊黑杰克	Face/Off
2000	谍中谍2	Blackjack
2002	风语者	Mission: Impossible 2
2002	The Hire	Windtalkers
2003	记忆裂痕	Paycheck
2005	桑桑和小猫	Red Cliff: Part I
2008	赤壁	Red Cliff: Part II
2009	赤壁2: 决战天下	Reign of Assassins
2014	太平轮	The Crossing
2015	太平轮: 彼岸	The Crossing: Part II
2017	追捕[10]	Manhunt

# 罗伯托·罗西里尼奖

## ROBERTO ROSSELLINI AWARDS

罗西里尼家族(Fondazione Roberto Rossellini / Roberto Rossellini Foundation)在平遥国际电影展设立“罗伯托·罗西里尼奖”(Roberto Rossellini Awards)。该奖项将在卧虎单元参展影片中评选出最佳影片(Best Film)和最佳导演( Best Director), 奖金分别为1万美元和5千美元, 用于该片导演下一部作品的制作。

Roberto Rossellini Awards were set up by Fondazione Roberto Rossellini/Roberto Rossellini Foundation at PYIFF. It will select the awards for Best Film and Best Director from the films in the Crouching Tigers section. The awards are endowed with 10,000 and 5,000 dollars respectively, for use in the production of the director's next film.



维夏·巴德瓦杰  
VISHAL BHARDWAJ

印度 INDIA

维夏·巴德瓦杰是一位来自印度的导演、编剧、作曲以及制片人。

他执导的作品包括《唛卡啼》、《蓝色的伞》、《恶棍无赖》、《七宗罪孽的救赎》、《乡间醉恋》、《仰光》以及在国际上受到广泛认可的莎士比亚三部曲《麦克白》、《奥卡拉姆》、《海达尔》。

由巴拉德瓦杰执笔并制作的电影作品有《爱情故事》、《双重爱情》以及最近的一部作品《罪恶》，这部电影改编自2008年轰动一时的真实案件“诺伊达双重谋杀案”。

巴拉德瓦杰导演的电影作品已经荣获三项国际性大奖：电影《唛卡啼》荣获芝加哥国际儿童电影节最佳电影奖，电影《奥姆卡拉》荣获开罗国际电影节最佳艺术贡献奖，电影《海达尔》荣获罗马电影节人民选择奖。他的电影作品也荣获七项国内大奖：最佳音乐奖-《教母》、《爱情故事》、《海达尔》，最佳儿童电影奖-《蓝色的伞》，最佳剧本奖-《罪恶》以及最佳对白奖《海达尔》。

Vishal Bhardwaj is an Indian film director, writer, composer and producer.

His directorial work includes *Makdee*, *The Blue Umbrella*, *Kaminey*, *7 Khoon Maaf*, *Matru Ki Bijlee Ka Mandola*, *Rangoon* as well as the internationally acclaimed Shakespeare Trilogy - *Maqbool*, *Omkara* and *Haider* (adapted from *Macbeth*, *Othello* and *Hamlet*, respectively).

Prominent films written and produced by him are *Ishqiya*, *Dedh Ishqiya* and more recently *Talvar* which is based on the Noida double murder case.

He has received three international awards: *Makdee* (2002) received the Best Film award at the Chicago International Children's Film Festival, *Omkara* (2006) won the Best Artistic Contribution in Cinema award at the Cairo International Film Festival and *Haider* (2014) won the People's Choice award at the Rome Film Festival. He has also received seven National Awards: Best Music Direction for *Godmother* (1999), Best Children's Film for *The Blue Umbrella* (2005), Special Jury Award for *Omkara* (2006), Best Music Direction for *Ishqiya* (2010), Best Dialogues and Best Music Direction for *Haider* (2014) and Best Screenplay for *Talvar* (2015).

评审团 / JURIES



刘震云  
LIU ZHENYUN

中国 CHINA

刘震云, 中国著名作家, 曾创作长篇小说《故乡天下黄花》、《故乡相处流传》、《故乡面和花朵》(四卷)、《一腔废话》、《手机》、《我叫刘跃进》、《一句顶一万句》、《我不是潘金莲》等, 中短篇小说《塔铺》、《新兵连》、《单位》、《一地鸡毛》、《温故一九四二》等。其作品被翻译成英语、法语、德语、意大利语、西班牙语、俄语、阿拉伯语、日语、韩语、越南语、泰语等多种文字, 许多作品亦均被改编为影视作品。

2011年8月, 《一句顶一万句》获得中国第八届茅盾文学奖。

2013年2月, 因电影《一九四二》, 获得三十一届伊朗国际电影节最佳编剧奖。

根据其作品改编的电影获得过中国电影百花奖、金鸡奖、华表奖、中国导演协会奖、中国电影家协会奖、台湾金马奖、香港金像奖、罗马电影节奖, 伊朗电影节奖, 多伦多电影节奖, 圣巴斯蒂安电影节奖, 柏林电影节奖等多种奖项。

Liu Zhenyun, one of the most Chinese famous writers in China.

Liu's works include novels such as *Hometown, Reime and Blood, Material and Spirit in the Hometown, Nonsense Talk, Cell Phone, The Cook, the Crook, and the Real Estate Tycoon, Someone to Talk To, I Did Not Kill My Husband*; Short stories such as *A Small Town: Tapu, Recruits, The Office, Ground Covered with Chicken Feathers, Remembering 1942*, etc. His works have been translated into English, French, German, Italian, Spanish, Russian, Arabic, Japanese, Korean, Vietnamese, Thai and other languages, many of Liu's works have been adapted into TV series and movies.

His work *Someone to Talk To* has been awarded the 8th Mao Dun Literature Prize.

He was awarded the Best Script for *Remembering 1942* at the 31th Fajr International Film Festival in February 2013.

Several of these adapted films have been awarded with Hundreds Flowers Awards, Golden Rooster Awards, China Movie Awards, Golden Rooster Awards, Golden Horse Awards, Hong Kong Film Awards and awarded in the film festivals around world, including Toronto International Film Festival, San Sebastian International Film Festival, Berlin International Film Festival, Rome International Film Festival, Fajr International Film Festival etc.





桃井熏  
KAORI MOMOI

日本 JAPAN

桃井熏出生于东京，在文学座附属演剧研究所(培训所)进修，并于1971年完成了电影处女作《早已消失的恋人》。1977年，由于在《幸福的黄手帕》中的完美表演，她获得日本学院奖日本电影学院奖和著名的日本电影蓝丝带奖最佳女配角奖。40多年的职业生涯中，她拍摄了70多部影片，并跟许多著名导演合作过。1995年开始，她走上了国际舞台，出演亚历山大·索科洛夫导演的《太阳》和 罗伯·马歇尔导演的《艺妓回忆录》。她出演的电影《路西短片》获得第六十七届戛纳电影节电影基金会单元二等奖。

2007年，由她导演的第一部长片《无花果的脸》获得了包括第57届柏林国际电影节亚洲电影促进联盟奖在内的13多项国际奖项。2008年，基于她对日本电影艺术事业的杰出贡献，她成为获得日本天皇授予的紫绶带奖章最年轻的演员。并且，她也担任了釜山、上海、东京、海参崴等国际电影节的评委。

她刚刚完成了瓦希德·哈基姆扎德导演的英国电影《更大的事》，并将出演一个墨西哥电影中的角色。

Kaori Momoi was born in Tokyo, she joined Bungakuza School of Dramatic Arts and made a film debut *Arakajime Ushinawareta Koibitotachiyo* in 1971. In 1977, she won the Japan Academy Award and prestigious Blue Ribbon Award for the best supporting actress for her performance in *The Yellow Handkerchief of Happiness*. Her career has spanned almost 40 years and over 70 films. She has worked with many outstanding directors.

Since 1995 she has spread her activities outside Japan appearing in *The Sun* directed by Alexander Sokurov and *Memoirs of Geisha* directed by Rob Marshall. In 67th Cannes Film Festival *Oh Lucy!* which she starred in won the second prize in Cine Fondation category.

In 2007, she directed her first feature film, *Faces of a Fig Tree* which won over 13 awards at various international film festivals including NETPAC award at Berlin Film Festival. In 2008, for her contribution towards Japanese film and art industry she became the youngest actor to receive Purple Award from the Emperor of Japan. She has served as a jury in many international film festivals including Busan, Shanghai, Tokyo, Vladivostok and others.

She has just finished a British film *Greater Things* directed by Vahid Hakimzadeh and starts filming next role in Mexican film in September.



伦佐·罗西里尼  
RENZO ROSSELLINI

意大利 ITALY

伦佐·罗西里尼直到1977年之前一直以助理导演的身份跟随父亲罗伯托·罗西里尼拍摄影片。之后曾在Gaumont Italia和Artisti Associati Spa两大制作公司担任董事长。在这些公司任职期间，他先后制作投资并发行数百部以上电影。其中包括：《女人城》(1980)，《管弦乐队的彩排》(1978)，《船续前行》(1983)，《芬妮与亚历山大》(1982)，《瓦抗之夜》(1982)，《格里罗侯爵》(1981)以及《我的朋友们》(1975)，《请求庇护》(1979)，《最后一班地铁》(1980)，《雾港水手》(1982)，《乡愁》(1983)，《三兄弟》(1995)及《卡门》(1984)，《金色的梦》(1981)，《唐璜》(1979)，《棉花俱乐部》(1984)，《拉格泰姆舞曲》(1981)，《一个女人的证明》(1982)。伦佐·罗西里尼曾在古巴电影电视学院，罗马新电影电视大学以及圣多明各发展民主基金会教授电影导演制作，目前伦佐·罗西里尼现任罗伯特·罗西里尼基金会主席。

Renzo Rossellini first collaborated with his father, Roberto Rossellini, as an assistant director and, later, as his producer until 1977. Then, he founded and served as chairman of Gaumont Italia and, later, Artisti Associati Spa. With these production companies, he produced, financed and distributed more than 100 films including: *La città delle donne (1980)*, *Prova d'orchestra (1978)* and *E la nave va (1983)*, *Fanny & Alexander (1982)*, *Il mondo nuovo (1982)*, *Il marchese del Grillo (1981)* and *Amici miei (1975)*, *Chiedo asilo (1979)*, *L'ultimo metrò (1980)*, *Querelle de Brest (1982)*, *Nostalghia (1983)*, *Tre fratelli (1995)* and *Carmen (1984)*, *Sogni d'oro (1981)*, *Don Giovanni (1979)*, *Cotton Club (1984)*, *Ragtime (1981)* and *Identificazione di una donna (1982)*. Renzo Rossellini has also been professor of production and film direction at the Escuela Internacional de Cine y TV in Cuba, and also at NUCT-New University of Cinema and TV in Rome, and at the Foundation for Development and Democracy in Santo Domingo. Renzo Rossellini is currently the President of the Roberto Rossellini Foundation.



小阿列克谢·日耳曼  
ALEKSEY GERMAN JR.

俄罗斯 RUSSIA

作家、导演小阿列克谢·日耳曼出生于莫斯科，于格拉尼莫夫国立电影学院学习电影。他的三部主要作品《最后的火车》(2003)，《激情》(2005)，《纸兵》(2008)均在威尼斯国际电影节上放映，《最后的火车》获得路易吉·德·劳伦蒂斯特别提及奖，小阿列克谢·日耳曼凭借《纸兵》获得第65届威尼斯国际电影节最佳导演银狮奖，同时荣获奥赛拉最佳摄影奖，以及2009年亚太电影大奖提名，而《电云之下》于2015年柏林国际电影节竞赛单元放映，小阿列克谢·日耳曼也凭借该作品荣获杰出艺术贡献银熊奖。

Born in Moscow, writer and director Alexey German Jr. studied filmmaking at the Gerasimov Institute of Cinematography. His first three features, *The Last Train (2003)*, *Garpastum (2005)* and *Paper Soldier (2008)* all screened at the Venice Film Festival where *The Last Train* received a special mention in the Nuovi Territori section and *Paper Soldier*, won the Silver Lion for the Best Director and the Osella for Best Cinematography. *Paper Soldier* was also nominated for the 2009 APSA Achievement in Cinematography. *Under Electric Clouds* screened in competition at the 2015 Berlin International Film Festival where it won the Silver Bear for Outstanding Artistic Contribution for Cinematography.



谢飞  
XIE FEI

中国 CHINA

谢飞毕业于北京电影学院，并成为一名教师兼导演，1965年至2012年，他是北京大学的教授。他在1980-88年担任BFA的副总裁，他有很多优秀的电影学生，比如陈凯歌、田壮壮、张艺谋、贾樟柯等等，他的电影作品获得了各大国际奖项，比如金熊奖和银熊奖。现在，他仍在教学，并为年轻的电影制作人担任艺术顾问。

Xie Fei was graduated from Beijing Film Academy of China and became a teacher and director, he was a professor in BFA from 1965 to 2012. He was vice-president of BFA during 1980-88, and he has a lot of excellent students like Chen Kaige, Tian Zhuangzhuang, Zhang Yimou, Jia Zhangke, etc. His films have recieved many international awards like Golden Bear and Silver Bear awards. At the moment, he is still teaching and working as art consultant for young filmmakers.



阿诺·德斯普里钦  
ARNAUD DESPLECHIN

法国 FRANCE

1991年的中长片《死者的生活》把阿诺·德斯普里钦带到了观众面前，而从他的长片《哨兵》(及之后的四部电影)开始，他的作品正式参与角逐戛纳电影节。之后他拍摄了电影《我的性生活》象征着新生代喜剧时代的到来。他的作品经常荣获电影行业的最有声望的奖项——比如他的《国王与王后》为马修·阿马立克夺得了凯撒影帝，他的《圣诞故事》为凯瑟琳·德纳芙夺得第61届戛纳影后。2015年阿诺·德斯普里钦凭借《青春的三段回忆》被选为导演双周单元影片，此影片亦获得凯撒最佳导演奖。2016年，他的话剧执导首秀，奥古斯特·斯特林堡主演的《父亲》也在法兰西喜剧院大获成功。

Discovered in 1991 through the film *Life of The Dead*, Arnaud Desplechin is presented in the main competition at Cannes since his first feature film, *The Sentinel* (and the four following movies). He then produced *My Sex Life... or How I Got into an Argument*, which started a generation of new comedians. His works are always recognized by the most prestigious awards, including the award for Best Actor for Mathieu Amalric in *Kings and Queen*, and the prize of the 61st Cannes Film Festival to Catherine Seneuve in A Christmas Tale. In 2015, he was selected for the Directors' Fortnight for *My Golden Days*, which was also awarded for Best Director. In the following year, he received a great success with his first play in the theater, August Strindberg's *Father*, in the Comédie-Française.

## 费穆奖

## FEI MU AWARDS

贾樟柯艺术中心 (Jia Zhang-ke Art Center) 在平遥国际电影展设立“费穆奖”(Fei Mu Awards), 在中国新生代、卧虎、藏龙或其他单元的华语处女作或第二部影片中评选出最佳影片、最佳导演, 奖金分别为1万美元(折算为6万人民币)和5千美元(折算为3万人民币), 用于该片导演下一部作品的制作。

Fei Mu Awards was launched by Jia Zhang-ke Art Center at PYIFF. It will select the awards for Best Film and Best Director from the Chinese debut or second feature films in the Crouching Tigers, Hidden Dragons, New Generation China or other sections. The awards are endowed with 10,000 and 5,000 dollars respectively, for use in the production of the director's next film.



阿努拉格·卡施亚普  
ANURAG KASHYAP

印度 INDIA

阿努拉格·卡施亚普, 印度全能型电影人, 集导演、制片人、编剧、演员于一身的多方位影人, 曾参与40多部电影的创作工作。

他近期参与的三部电影均在戛纳国际电影节进行首映, 而他的两部史诗级作品《瓦塞浦黑帮》广受好评。

阿努拉格·卡施亚普曾在圣丹斯电影节、威尼斯电影节、哥本哈根电影节和马拉喀什电影节担任评委, 2013年, 阿努拉格·卡施亚普获得由法国政府颁发的艺术及文学勋章。

Anurag Kashyap, a multi-talented filmmaker who has been credited as a Director, Producer, Writer and also as an Actor in over 40 films.

Three of his recent films have premiered at Cannes Film Festival, and his epic two-part film *Gangs of Wasseypur* is hugely popular.

Anurag Kashyap has also served on the jury of Sundance Film Festival, Venice Film Festival, CPH Pix Film Festival and Marrakech Film Festival.

Anurag Kashyap was awarded the Knight of the Order of Arts and Letter, by the French government in 2013.



宋方  
SONG FANG

中国 CHINA

宋方, 生于中国江苏, 曾就读于比利时国立高等舞台艺术与传播技术学院(INSAS)电影导演专业, 北京电影学院故事片导演专业硕士毕业。

2009年, 北电毕业短片《告别》获得第62届戛纳国际电影节基石单元二等奖, 第11届首尔国际女性电影节短片单元大奖。

2012年, 长片处女作《记忆望着我》获得第65届洛迦诺国际电影节最佳处女作奖, 第13届东京银座影展评委会特别奖, 第10届巴西国际女性电影节国际竞赛单元大奖。宋方亦凭借此片获得中国导演协会2012年度青年导演表彰。

Song Fang has studied film directing in INSAS – National Institute of Stage Arts and Communications Technology in Belgium, and received her Master Degree in film directing in Beijing Film Academy.

In 2009, her short film *Goodbye* won the second prize of Cinefondation in the 62nd Cannes Film Festival.

In 2012, *Memories Look At Me* won the Best First Feature prize of the 65th Locarno International Film Festival, the Special Jury prize of the 13th Tokyo Filmex, the Grand Prize of the 10th International Women Film Festival of Brazil, and was screened in numerous festivals such as the 50th New York Film Festival, the 56th London Film Festival, the 17th Busan IFF and the 42th Rotterdam IFF.



何韵明  
IVY HO

中国香港 HONG KONG

万诱引力电影董事总经理及监制。

在加入万诱引力前，何女士是英皇电影公司市场部总监，曾参与推广英皇电影于香港发行的《风声》、《大兵小将》、《新少林寺》、《线人》及《让子弹飞》等影片。

何女士曾任职香港贸易发展局及香港国际电影节协会。她在后者担任执行总监并策划推出「亚洲电影大奖」及「香港亚洲电影投资会」两项国际级的电影活动。

在此之前，何女士是盈科天马（电讯盈科集团附属公司）的助理副总裁，监制、策划和发行众多网剧、微电影和其它专题片。

何女士拥有美国纽约大学电影系学士学位。

主要监制作品：《寒战》系列、《我的特工爷爷》、《滚蛋吧！肿瘤君》、《黄飞鸿之英雄有梦》、《临时同居》、《第一次》及《大追捕》。

Ivy Ho is the Managing Director and Producer of Irresistible Films.

Before joining Irresistible, Ms. Ho was the Head of Marketing at Emperor Motion Pictures, and participated in the marketing campaigns for Emperor's Hong Kong releases of *The Message*, *Little Big Soldier*, *Shaolin* and *Let the Bullets Fly*.

Ms. Ho previously worked at the Hong Kong Trade Development Council and the Hong Kong International Film Festival Society. The latter was where she launched and served as Deputy Director of two international film events: the Asian Film Awards and the Hong Kong - Asia Film Financing Forum (HAF).

Prior to this, Ms. Ho was an Assistant Vice President at PCC Skyhorse, a subsidiary of PCCW Limited, where she produced and distributed web dramas, micro films and special programmes.

Ms. Ho holds a Bachelor of Fine Arts degree from the Film Department of New York University.

Producer of: the *Cold War* series, *The Bodyguard*, *Go Away! Mr. Tumor*, *Rise of the Legend*, *Temporary Family*, *First Time* and *Nightfall*.



市山尚三  
SHOZO ICHIYAMA

日本 JAPAN

市山尚三1963年出生于日本山口市。东京大学毕业以后，于1987年加入了松竹株式会社，并监制了众多影片，例如竹中直人导演的《无能的人》，还包括侯孝贤导演的《好男好女》、《南国再见，南国》和《海上花》。1998年，市山尚三离开松竹映画转投T-Mark公司（北野事务所的附属公司），开始与亚洲电影人合作，包括贾樟柯的《站台》、《任逍遥》、《世界》、《二十四城记》、《天注定》，莎米拉·玛克玛尔巴夫导演的《黑板》，阿伯尔法兹尔·加里导演的《爱和希望的小镇》和舩桥淳导演的《大河》、《盛开的樱花树下》。

除了制片人，市山尚三还创办了致力于培养亚洲青年导演的东京银座电影节。2013年开始，市山尚三担任东京艺术大学客座教授。他最新的作品，有由贾樟柯为导演的《山河故人》，《山河故人》入围2015年第68届戛纳国际电影节主竞赛单元；还有萨布的《龙先生》，这部影片入选了2017年柏林国际电影节主竞赛单元。

Shozo Ichiyama was born in 1963 in Yamaguchi Prefecture, Japan. After graduated from Tokyo University, Ichiyama joined Shochiku in 1987 and started to work as the producer for films such as *Nowhere Man* by Naoto Takenaka and three films by Hou Hsiao-sien (*Good Men*, *Good Women*, *Goodbye South, Goodbye*, and *Flowers of Shanghai*). In 1998, Ichiyama joined Office Kitano and started to produce the films by Asian filmmakers, including Jia Zhang-ke (*Platform*, *Unknown Pleasures*, *The World*, *24 City*, *A Touch of Sin*), Samira Makhmalbaf (*Blackboards*), Abolfazl Jalili (*Delbaran*) and Atsushi Funahashi (*Big River*, *Cold Bloom*). Apart from his activity as a producer, he has been serving as the program director of Tokyo Filmex, which was founded in 2000 and focuses on Asian new talents. Since 2013, Ichiyam serves as the visiting professor at Tokyo University of Arts. His latest works are *Mountains May Depart* by Jia Zhang-ke, which was selected in competition in Cannes 2015 and *Mr. Long* by Sabu, which was selected in competition in Berlin 2017.



林旭东  
LIN XUDONG

中国 CHINA

林旭东，著名画家、电影剪辑师、电影评论家，毕业于中央美术学院。曾在中国传媒大学影视艺术学院讲授纪录片创作课程。林旭东曾担任《东方时空·生活空间》栏目学术顾问，是中国新纪录片的重要推动者。1997年参与主持首届北京国际纪录片研讨会，2004年参与主持北京国际纪录片展，并多次担任国际电影节评委：1999年日本山形国际纪录电影节“亚洲新浪潮”单元评委；2003年香港国际电影节“纪录片人道奖”评委；2005年第2届云之南纪录影像展竞赛单元评委。作为电影顾问、剪辑顾问，林旭东参与了《站台》、《三峡好人》、《二十四城记》、《海上传奇》、《老头》、《铁西区》、《淹没》、《有种》、《中国制造》等影片的创作。2011年，林旭东与陈丹青等艺术家联合举办画展《40年的故事》。

Lin Xudong, graduated from Central Academy of Fine Arts, is a famous Chinese painter, film editor and critic. Lin taught documentary film creation at the College of Film and Television in CUC. He is also an advocator in promoting Chinese documentary, responsible for the Oriental Horizon program as academic advisor.

Lin participated in hosting the first International Documentary Forum in 1997 and hosting the Beijing International Documentary Festival in 2004. He is also the jury of many international film festivals, including Asian New Force of Yamagata International Documentary Film Festival in 1999, Humanitarian Award of Hong Kong International Film Festival in 2003 and the second YunZhiNan video exhibition in 2005.

Lin also participated in the films such as *Platform*, *Still Life*, *24 City*, *I Wish I Knew*, *Hey Daddy*, *Tie Xi Qu*, *Before the Flood*, *Beijing Flickers*, *Made in China* as film editor and advisor. Lin held the art exhibition 40 years' story associating with Chen Danqing in 2011.



让-米歇尔·傅东  
JEAN-MICHEL FRODON

法国 FRANCE

让-米歇尔·傅东，记者、影评人、作家、教授。

让-米歇尔·傅东曾任法国著名杂志《观点》周刊记者、影评人（1983-1990），法国第二大全国性日报《世界报》记者、影评人（1990-2003），曾担任《电影手册》主编（2003-2009），任《Slate》电子杂志法国版网络编辑，西班牙电影杂志《Caiman, Cuadernos de Cine》主编及常驻作者，智库《例外》的创办人，也是合作网站《艺术科学工厂》的主编（2008-2013）。

让-米歇尔·傅东现任巴黎政治学院政治科学学院教授，与布鲁诺·拉图尔教授合作进行SPEAP项目。从2012年起亦同时担任苏格兰圣安德鲁斯大学电影研究与创意产业研究员。

傅东曾经参与多部书籍的撰写及编辑，包括《现代法国电影》（1995）、《国家计划》（1998）、《打印神话，电影与报业》（2004）、《电影地平线》（2005）、《中国电影》（2005）、《电影评论》（2008）、《杨德昌电影》（2010）、《当代法国新浪潮电影》（2010）、《电影的曾经》（2014）、《电影艺术》（2014）、《贾樟柯的世界》（2016）、《透视中国电影》（2016）等等。

Jean-Michel Frodon is a world-renowned journalist and film critic, previously wrote for *Le Point* (1983-1990), *Le Monde* (1990-2003). He was editorial director of *Cahiers du Cinema* between 2003 and 2009. Since then he writes for the website *slate.fr*: <http://blog.slate.fr/projection-publique>. He is also Member of the Editorial board and permanent writer for *Caiman, Cuadernos de Cine* (Spain) and founder of the thinktank *L'Exception*. He is editor in chief of the collaborative website <http://artsciencefactory.fr>.

Frodon is professor at Sciences Po Paris (Political Sciences Institute) and he is associated with Prof. Bruno Latour for the SPEAP project. Since September 2012 he is Professorial Fellow in Film Studies and Creative Industries at the University of St. Andrews, Scotland.

Frodon is author or editor of many books, including *L'âge moderne du cinéma français* (1995), *La Projection nationale* (1998), *Print the Legend, cinéma et journalisme* (2004), *Horizon cinéma* (2005), *Le Cinéma chinois* (2005), *La Critique de cinéma* (2008), *Le Cinéma d'Edward Yang* (2010), *Le Cinéma français, de la Nouvelle Vague à nos jours* (2010), *Il était une fois le cinéma* (2014), *L'Art du cinéma* (2014), *Le Monde de Jia Zhang-ke* (2016), *Regards sur la cinéma chinois/Perspective on Chinese Cinema* (2016) and many more.



## 观众票选奖 POPULAR AWARDS

平遥国际电影展设立观众评审制度, 由观看过所有影片的观众参与评选, 评选出卧虎、藏龙、首映、影展之最、中国新生代5个单元的“观众票选最受欢迎影片”“最受欢迎男演员”、“最受欢迎女演员”等表彰。

PYIFF established audience juries who viewed all the films will pick the awards for Most Popular Film, Most Popular Actor and Most Popular Actress from five sections: Crouching Tigers, Hidden Dragons, Galas, Best of Fest and New Generation China.

## 添翼计划·电影发展奖 WORK IN PROGRESS LAB-WINGS PROJECT AWARD

平遥国际电影展将设立“制作华语电影产业放映”(work-in-progress lab screenings)环节, 面向电影产业内部人士放映部分制作中的华语电影。

贾樟柯艺术中心在平遥国际电影展设立“添翼计划·电影发展奖”, 奖金为5万人民币, 用于本部电影作品后期制作及发行。

PYIFF will set up the work-in-progress lab screenings section to show some Chinese movies that are still in production for film industry professionals.

Jia Zhang-ke Art Center established the Work In Progress Lab-Wings Project Award at PYIFF. The prize money is 50,000 RMB, for use in the post-production and distribution of the film.

## 视听作品版权保护贡献奖 CONTRIBUTION TO AUDIO-VISUAL WORK COPYRIGHT PROTECTION AWARD

CISAC(国际作者和作曲者协会联合会)在平遥国际电影展设立“视听作品版权保护贡献奖”, 以表彰在全球范围内, 为视听作品、视听创作者的版权保护做出卓越贡献的团体或个人。

经评审, 该奖项最终授予中国电影导演协会中国电影导演协会。

CISAC, the International Confederation of Societies of Authors and Composers, decided to honor at the PYIFF, the Contribution to Audio-visual work Copyright Protection Award. To recognize an entity or an individual who has made outstanding contributions to the copyright protection of audio-visual works and their creators.

After deliberations, the Contribution to Audio-visual work Copyright Protection Award 2017 was presented to the China Film Directors' Guild.

荣誉·其他

HONOUR - OTHERS



荣誉·其他  
HONOUR - OTHERS

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# SUBJECTIVE # SENSITIVE  
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# 电影人系列论坛

## FORUM MASTERCLASS



## 平遥国际电影展“电影人”系列论坛／大师班 FORUM/MASTERCLASS - WE MAKE FILMS PINGYAO CROUCHING TIGER, HIDDEN DRAGON INTERNATIONAL FILM FESTIVAL 2017

### “电影人”系列论坛：大师班 FORUM: MASTERCLASS: WE MAKE FILMS

**时间 Time:**  
10月29日-11月4日 / 29 Oct - 4 Nov

**地点 Venue:**  
平遥电影宫论坛区 / Pingyao Festival Palace Forum Room

### 大师班之／吴宇森 MASTERCLASS WITH / JOHN WOO

**时间 Time:**  
10月29日 / 29 Oct, 10:30-12:00

**地点 Venue:**  
平遥电影宫论坛区 / Pingyao Festival Palace Forum Room

**嘉宾 Speaker:**  
吴宇森 / John Woo

**主持 Moderator:**  
魏君子 / Wei Junzi

**语言 Language:**  
英语、汉语(中英同传) / Chinese & English  
Simultaneous Interpretation

### 论坛：视听作者的版权与二次获酬权 SEMINAR ON THE COPYRIGHT AND SECONDARY REMUNERATION RIGHT OF THE AUTHORS OF AUDIO-VISUAL WORKS

**时间 Time:**  
10月30日 / 30 Oct, 14:00-17:00

**地点 Venue:**  
平遥电影宫论坛区 / Pingyao Festival Palace Forum Room

**嘉宾 Speaker:**  
贾樟柯 / Jia Zhang-ke

王自强(中国国家版权局政策法制司前司长)  
Wang Ziqiang (Former Director General of  
Department of Policy and Regulation, National  
Copyright Administration of China)

Yves Nilly(法国编剧、全球编剧和导演委员会主席  
Yves Nilly (Writer, President of Writers and Directors  
Worldwide)

吴铭枢(CISAC亚太区总裁)  
Benjamin Ng (Regional Director for Asia-Pacific,  
CISAC)

**语言 Language:**  
英语、汉语(中英同传) / Chinese & English  
Simultaneous Interpretation

### 论坛-梅尔维尔的世界 FORUM - MELVILLE'S WORLD

**时间 Time:**  
10月31日 / 31 Oct, 13:30-15:00

**地点 Venue:**  
平遥电影宫论坛区 / Pingyao Festival Palace Forum Room

**嘉宾 Speaker:**  
让-米歇尔·傅东(影评人、电影史研究者、《青年电影手册》  
前主编)  
Jean-Michel Frodon (critic and historian of cinema)

韩帅(青年导演、中央戏剧学院博士)  
Ph.D. Han Shuai (Director, Central Academy of  
Drama)

**主持 Moderator:**  
徐枫(制片人、中央戏剧学院教授、博士生导师、法国电影  
专家)  
Prof. Xu Feng (Producer, Ph.D. Supervisor, Central  
Academy of Drama, French cinema expert)

**语言 Language:**  
法语、汉语 / French & Chinese  
(中法同传 Chinese & French Simultaneous  
Interpretation)

### 大师班之摄影师三人谈 MASTERCLASS WITH 3 DIRECTORS OF PHOTOGRAPHY

**时间 Time:**  
11月4日 / 4 Nov, 10:30-12:00

**地点 Venue:**  
平遥电影宫论坛区 / Pingyao Festival Palace Forum Room

**嘉宾 Speaker:**  
埃里克·高蒂尔 / Eric Gautier  
罗攀 / Luo Pan  
余力为 / Yu Lik Wai

**主持 Moderator:**  
贾樟柯 / Jia Zhang-ke

**语言 Language:**  
法语、汉语 / French & Chinese  
(中法同传 Chinese & French Simultaneous  
Interpretation)



开幕片 /

OPENING  
FILM





制片人 Producer  
冯小刚  
FENG XIAOGANG  
艺术指导 Art Director  
石海鹰  
SHI HAIYING

编剧 Script  
严歌苓  
YAN GELING  
编辑 Editor  
张琪  
ZHANG QI

摄影 Cinematographer  
罗攀  
LUO PAN  
音乐 Music  
赵麟  
ZHAO LIN

# 芳华

## Y O U T H

导演  
Director

冯小刚

FENG XIAOGANG

演员 Cast

黄轩  
HUANGXUAN  
苗苗  
MIAO MIAO  
钟楚曦  
ZHONG CHUXI  
杨采钰  
YANG CAIYU

李晓峰  
LI XIAOFENG  
王天辰  
WANG TIANCHEN  
苏岩  
SU YAN  
赵立新  
ZHAO LIXIN

王可如  
WANG KERU  
隋源  
SUI YUAN  
张仁博  
ZHANG RENBO  
周放  
ZHOU FANG

薛祺  
XUE QI  
杨烁  
YANG SHUO  
陶海  
TAO HAI

中国 / 2017 / 136分钟 CHINA / 2017 / 136 MIN

## 电 影 简 介 S Y N O P S I S

根据严歌苓同名小说改编, 讲述了上世纪七十到八十年代充满理想和激情的军队文工团, 一群正值芳华的青春少年, 经历着成长中的爱情萌发与充斥变数的人生命运。乐于助人、质朴善良的刘峰(黄轩 饰), 和从农村来, 屡遭文工团女兵歧视与排斥的何小萍(苗苗 饰), “意外”离开了浪漫安逸的文工团, 卷入了残酷的战争, 在战场上继续绽放着血染的芳华。他们感受着集体生活的痛与暖、故人的分别与重逢, 还有时代变革之下, 每个人的渺小脆弱和无力招架。而昔日的文工团战友萧穗子(钟楚曦 饰)、林丁丁(杨采钰 饰)、郝淑雯(李晓峰 饰)、陈灿(王天辰 饰)等人, 在大时代的背景之下, 每个人的命运大相径庭, 拥有着出人意料的人生归宿……从来不需要想起, 永远也不会忘记。

讲述了上世纪七十到八十年代充满理想和激情的军队文工团, 一群正值芳华的青春少年, 经历着成长中的爱情萌发与充斥变数的人生命运。

This period piece portrayed a group of young peoples' lives in the performance troop in China, telling stories about the best ages of their lives.



导演  
Director

冯小刚

FENG XIAOGANG

冯小刚, 中国内地著名电影导演。其近期作品一直处于拓展中国电影艺术边界的前沿, 近年作品包括《一九四二》、《唐山大地震》、《非诚勿扰》系列、《集结号》、《夜宴》、《天下无贼》等。

多年来, 其电影作品脍炙人口, 在票房大获成功之余亦获奖无数, 其中《一声叹息》(2010) 和《一九四二》(2012) 分别获得开罗国际电影节和北京国际电影节最佳影片等殊荣。他还曾三次荣获中国大众电影百花奖最佳导演奖, 凭借剧情片《老炮儿》获得第52届台湾电影金马奖最佳男主角奖。

2016年执导的《我不是潘金莲》延续了冯氏喜剧的独特风格, 该片获得圣塞巴斯蒂安国际电影节最佳影片、多伦多国际电影节影评人奖。

Born in 1958, Beijing, Feng Xiaogang emerged as one of Asia's most successful commercial directors for his searing black comedies that mapped the lives of common people in a rapidly changing China. His films became more ambitious - and were at the forefront of pushing the boundaries of China cinema - in the 2000s with action caper *A World Without Thieves* (2004), luscious period fantasy *The Banquet* (2006), gritty war epic *Assembly* (2007), romantic comedy *If You Are The One* (2008) and earthquake drama *Aftershock* (2010). His divorce drama *A Sigh* (2010) and historical drama *Back to 1942* (2012) won Best Film prizes at the Cairo and Beijing International Film Festivals respectively. He has also won Best Director three times at China's prestigious Hundred Flowers Awards. In 2016, Feng once again reinvents genre forms with his darkly comic *I Am Not Madame Bovary*. The film won best picture at San Sebastian International Film Festival and the critics' prize at Toronto International Film Festival.



平遥之夜 /

P I N G Y A O  
N I G H T





制片人 Producer  
陈永雄  
CHEN YONGXIONG

艺术指导 Art Director  
杨竞泽  
YANG JINGZE

编剧 Script  
马俪文  
MA LIWEN

剪辑 Editor  
战海红  
ZHAN HAIHONG

摄影 Cinematographer  
缪健辉  
MOU JIANHUI

音乐 Music  
舒楠  
SHU NAN

导演  
Director  
／  
马俪文  
MA LIWEN

# A 测试之爱情大冒险

## LOVE ADVENTURE

薛之谦  
JOKER XUE  
南笙  
ROYI  
海陆  
HAI LU

于小彤  
YU XIAOTONG  
陈慕  
DANIEL CHAN  
徐东东  
XU DONGDONG

王婷  
WANG TING  
王昭  
WANG ZHAO  
初俊辰  
CHU JUNCHEN

潘婷  
PAN TING  
张有浩  
ZHANG YOUHAO  
汤家琦  
TANG JIAQI

演员 Cast

中国 / 2015 / 105分钟 CHINA / 2015 / 105 MIN

## 电 影 简 介 S Y N O P S I S

一个神秘的主办方正正在全国火热招募情侣, 这个活动的名称是:“A测试—爱情大冒险”, 据说活动的目的就是测试爱情, 选中的情侣不但有机会去南极, 如果全程通过, 还能获得一大笔丰厚奖励。经过严谨筛选, 最后有五对情侣参加此次比赛。一共四部分:诱惑、信任、归零、极限冒险。他们不仅要解决队伍间各种纠纷, 也要解决自己的问题, 整个过程是风波不断, 惊险纷呈。测试过程层层推进, 推向未知旅程的不单单是爱情, 还有生命...

由五队情侣组成的团队将通过四部分考验, 开启一场测试爱情的冒险之旅。

A team consists of five groups couples will start to open an love testing adventure.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

这是一部爱情片, 更是一部冒险片。经历困难和关卡, 爱情却终不可测。

This is a story about love and adventure. Only experience the plight will know the truth that love cannot be tested.



导演  
Director

／  
马俪文  
MA LIWEN

马俪文, 1996年毕业于中央戏剧学院影视导演班, 历经场记、编剧、副导演等直至导演, 同时从事小说创作。2002年她导演了处女作《世界上最疼我的那个人去了》电影, 2001年重新拍摄处女作《世界上最疼我的那个人去了》, 并获得第14届中国金鸡百花电影节最佳导演奖和长春国际电影节优秀华语故事片奖、最佳导演、最佳女配角三项大奖。第二部导演作品《我们俩》荣获第18届东京电影节最佳女演员奖以及第14届金鸡百花电影节最佳导演奖、最佳女演员奖。2007年导演作品《我的名字叫刘跃进》, 2008年重新开拍《桃花运》, 2016年, 她执导了冒险喜剧爱情电影《A测试之爱情大冒险》。

Ma Liwen graduated from The Central Academy of Drama in 1996. After then, she has played the role of AC, writer and director. Her first feature film *Gone Is the One Who Held Me Dearest in the World* was released in 2001. She won the Best Director Award of the 14th Golden Rooster and Hundred Flowers Film Festival, Best motion picture, Best director and Best Supporting actress of Changchun Film Festival. The second film of her *You and Me* won the Best Actress of 18th Tokyo International Film Festival and the Best Director, best Actress of the 14th Golden Rooster and Hundred Flowers Film Festival. She is the director of *I Am Liu Yuejin* and *Desires of the Heart* as well.





“卧虎”之名来自李安导演的电影《卧虎藏龙》。

卧虎单元致力于发掘优秀新人新作，  
将在全球范围内选择新导演的处女作或第二部电影。

Named after Ang Lee’s film *Crouching Tiger, Hidden Dragon*,  
the Crouching Tigers section is dedicated  
to the discovery of outstanding new directors and new films.

Debut or second feature films will be selected from  
young directors around the world.



# Crouching Tigers

/

卧虎单元



导演  
Director赵婷  
CHLOÉ ZHAO

赵婷, 中国作家、导演和制片人。她于2015年自编自导的剧情片《哥哥教我唱的歌》先后入围第31届圣丹斯电影节美国剧情片单元和第68届戛纳电影节导演双周单元。这部电影获得了2016年三项独立精神奖的提名。赵婷曾在曼荷莲女子文理学院学习政治学, 后于纽约大学学习电影制作。她出生于北京, 目前居住在美国。

Chloé is a Chinese writer, director and producer. Her 2015 feature debut *Songs My Brothers Taught Me* premiered in US Dramatic Competition at the Sundance Film Festival and Directors' Fortnight at the Cannes Film Festival. It was nominated for three 2016 Independent Spirit Awards. Chloé studied Political Science at Mount Holyoke College and Film Production at NYU. She was born in Beijing and currently resided in the United States.

电 影 简 介  
S Y N O P S I S

年轻的牛仔布拉迪是一个非常有天赋的驯马者, 也是牛仔竞技界冉冉升起的新星。在一次竞技比赛中, 布拉迪被马撞到颅骨, 深受重伤。医生宣布, 他已经无法继续他的竞技生涯。布拉迪难以接受这一切, 不仅因为牛仔竞技和驯马一直是他生活的全部, 还因为他身边的人都靠他为生。回到家后, 他发现, 如果不能继续做让他觉得生命有意义的马术运动, 他完全不知道自己为何而活。布拉迪尝试重新夺取对于生活的主动权, 他寻求一个新的身份认同, 以及作为一个男人的涵义。

Once a rising star of the rodeo circuit, young cowboy Brady is warned that his competition days are over after a tragic riding accident. Back home, Brady finds himself wondering what he has to live for when he can no longer do what gives him a sense of purpose: to ride and compete. In an attempt to regain control of his fate, Brady undertakes a search for new identity and tries to redefine his idea of what it means to be a man in the heartland of America.

导 演 阐 述  
D I R E C T O R ' S  
S T A T E M E N T

在2013年松树岭印第安人保留地拍摄第一部电影《哥哥教我唱的歌》时, 赵婷结识了一群拉科塔牛仔。尽管他们中的有些人是白皮肤, 但他们都是在印第安保留地上土生土长的奥格拉拉拉科塔苏族人和真正的牛仔。他们戴着羽毛帽子来纪念他们的祖先—拉科塔印度牛仔。他们是真正的美国矛盾之所在。赵婷对他们很着迷, 并最终让他们中的一些人在电影中扮演了一些配角。

在2015, 在拜访松树岭保留地的一个牧场时, 赵婷遇到了一位20岁的拉科塔牛仔布莱迪·詹罗德。布莱迪是低布鲁勒苏族部落的一员, 目前住在松树岭保留地。他是一个带马鞍骑手和驯马师。就像这片土地上的男人一样, 他在马背上打猎, 在白水河里钓鱼, 大部分时间和野马一起工作, 训练它们直到它们适合出售。如鱼得水般, 布莱迪似乎能理解马的每一个动作, 仿佛他们被某种心灵感应的舞步所相连。自从八岁起他就一直在做这个, 这看起来非常奇妙。赵婷立刻被吸引住了, 她开始收集关于布莱迪的电影的想法。

In her first feature-length movie *Songs My Brother Taught Me* shot in Pine Ridge Indian Reservation in 2013, Chloé Zhao got to acquaint the real cowboys in South Dakota. Even though some among them are white, they are all indigenous Oglala Sioux and Lakota and they are the definition of cowboys. They wear feather hats to commemorate their ancestors—Lakota Indian cowboys. They are the conflict of the United States. Chloé was fascinated in them and recruited some of them as supporting actors.

In 2015, when sightseeing at the Pine Ridge Indian Reservation, Chloé met a Lakota cowboy called Brady Jandreau. He is a member of Sioux tribe and currently in Pine Ridge. He is a rider with saddle and horse trainer. Just like other men in this land, in daytime he hunts on the back of the horse, fishes in the river, works with wild horses for most of the time, as if the man and the horses are linked by some telepathic dance moves. He has been doing that since he was eight, which amazed Chloé, who started to collect ideas of a film about Brady right away.

制片人 Producer

赵婷  
CHLOÉ ZHAO伯特·哈梅林克  
BERT HAMELINCK莫莉·亚瑟  
MOLLYE ASHER萨查·本·哈罗赫  
SACHA BEN HARROCHE剪辑 Editor  
亚历克斯·奥弗林  
ALEX O' FLINN音乐 Music  
内山·哈彭  
NATHAN HALPERN

## 骑 士

THE RIDER

导演  
Director赵婷  
CHLOÉ ZHAO

演员 Cast

布莱迪·詹德罗  
BRADY JANDREAU蒂姆·詹德罗  
TIM JANDREAU莉莉·詹卓  
LILLY JANDREAU雷恩·斯科特  
LANE SCOTT凯特·克利福德  
CAT CLIFFORD编剧 Script  
赵婷  
CHLOÉ ZHAO摄影 Cinematographer  
约书亚·詹姆斯·理查兹  
JOSHUA JAMES RICHARDS

美国 / 2017 / 104分钟 AMERICA / 2017 / 104 MIN





制片人 Producer  
斯蒂芬妮·贝曼  
STÉPHANIE BERMANN  
亚历克西·达尔格瑞安  
ALEXIS DULGUERIAN

剪辑 Editor  
朱莉·莱娜  
JULIE LÉNA

斯万·阿劳德  
SWANN ARLAUD  
萨拉·吉罗多  
SARA GIRAUDAU

编剧 Script  
克劳德·勒·波普  
CLAUDE LE PAPE  
休伯特·查如尔  
HUBERT CHARUEL

剪辑 Editor  
莉莲·科贝尔  
LILAN CORBEILLE

伯利·兰内尔  
BOULI LANNERS  
伊莎贝尔·坎德列尔  
ISABELLE CANDELIER

剪辑 Editor  
格雷戈里·珀特卡里  
GRÉGOIRE PONLÉCAILLE

瓦伦丁·莱斯皮纳斯  
VALENTIN LESPINASSE  
克莱蒙特·布雷松  
CLÉMENT BRESSON

摄影 Cinematographer  
塞瓦斯蒂·戈弗特  
SÉBASTIEN GOEPFERT

音乐 Music  
昆汀·勒珀特  
QUENTIN LEPOUTRE

印第雅·海尔  
INDIA HAIR

演员 Cast

# 小农民

## BLOODY MILK

(Petit paysan)

导演  
Director

休伯特·查如尔  
HUBERT CHARUEL

法国 / 2017 / 90分钟 FRANCE / 2017 / 90 MIN

## 电 影 简 介 S Y N O P S I S

皮埃尔是一位30岁的奶农，他的生活中，只有自己接管的家庭农场、奶牛，以及当兽医的姐姐和他的父母。法国突然出现的“疯牛病”病例打破了皮埃尔的平静生活。在新闻报道疫情正在蔓延，也可能在他的奶牛中蔓延开来时，皮埃尔不惜采取一切措施来隐瞒疫情，避免他的农场和生活整体大崩盘。最后，在姐姐的帮助下，皮埃尔找回了理智，寻找方法来解决问题。

Pierre is a 30-year-old farmer. His life revolves around the family farm he took over, his cows, his veterinarian sister and his parents. When the first cases of an epidemic disease break out in France, Pierre finds out one of his animals is infected. Losing his cows is not an option for Pierre. He has nothing else and he will do whatever it takes to save them.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

疯牛病危机给我留下了深刻的印象。之前在电视上看到有关这一病情的报道，给我留下了深刻印象。没有人知道病因是什么，他们疯狂的捕杀所有的这类动物...我的母亲说：“如果疯牛病传进我们的农场，我只会杀了我自己。”那时我十岁，我深深地记得那时发生了什么...我记得当时整个严肃紧张的局势。就像在电影皮埃尔和他的姐姐一样，农民们经常会呼叫兽医，他们需要得到安慰。然而兽医们却不知道说些什么，因为疯牛病是不同寻常的。他们不知道该如何传递这个消息。所有人都惊恐万分，这是有些偏执的。在洛杉矶的电影学校，我们在美国影评人玛丽亚·思葛齐·玛姆的指导下写过一份论文，她告诉我：“你如果有一些想法，你必须记录下来。”她的支持消除了我的压抑。当我完成学业之后，我在Domin Films遇到了斯坦芬妮·贝尔曼和亚历克西·达尔格瑞安，他们对我与克劳德写的几页对话及概要很感兴趣，由此产生了之后两年半时间的写作，从2013至2015...

The mad cow crisis left a lasting impression on me. I have a vivid memory of watching a report on TV about the disease. Nobody understood what was going on, they killed all those animals... And my mother said: "If it comes to our farm, I'll just kill myself". I was ten, and I thought that it could happen... I remember the all-pervading tension. Like Pierre does with his sister in the film, farmers often call their veterinarians, they need to be reassured. And the mad cow disease was so unusual that the vets didn't know what to say. They didn't know how it was conveyed.

Everybody was freaking out. It was total paranoia. At La fémis film school, we had a writing assignment, under the guidance of American screenwriter Malia Scotch Marmo. She told me: "You've got something there, you must write about that". Her support wiped my inhibitions away. After I finished school, I met Stéphanie Bermann and Alexis Dulguerian at Domino Films, and they were interested in the nopsis and the few pages of dialogues I had written with Claude. It lead to two and a half years of writing, from 2013 to 2015...



导演  
Director

休伯特·查如尔  
HUBERT CHARUEL

出生于1985年，在家族乳牛场长大。他选择了一条不同的成长道路，2011年毕业于法国高等国家影像与声音职业学院。在参与制作了几部短片之后，于2016年执导了第一部剧情长片《小农民》。这部电影在2015年受到了Gan电影制作基金会的资助并于2017年在戛纳“影评人周”首映。

Born in 1985, Hubert Charuel grew up in the family dairy farm. He took a different path and graduated from La fémis in 2011. After several short films, he directed his first feature film in 2016, *Bloody Milk*. The film is supported by the Gan Foundation for cinema in 2015 and is presented in Cannes Critics' Week in 2017.





制片人 Producer  
埃塞基耶尔·皮耶里  
EZEQUIEL PIERRI

摄影 Cinematographer  
塞西莉亚·马多诺  
CECILIA MADORNO

赫尔曼·德·席尔瓦  
GERMÁN DE SILVA  
玛提阿斯·恩斯纳斯  
MATÍAS ENCINAS  
埃斯特班·拉莫思  
ESTEBAN LAMOTHE

编剧 Script  
胡安·曼努埃尔·博尔登  
JUAN MANUEL BORDON

剪辑 Editor  
圣地亚哥·埃斯特维斯  
SANTIAGO ESTEVES

演员 Cast  
乔治·布拉多  
JORGE PRADO  
瓦尔特·雅各布  
WALTER JAKOB  
埃琳娜·施耐尔  
ELENA SCHNELL

编剧 Script  
圣地亚哥·埃斯特维斯  
SANTIAGO ESTEVES

音乐 Music  
马里奥·高尔文  
MARIO GALVÁN

马里奥·加纳  
MARIO JARA  
马丁·阿若乔  
MARTÍN ARROJO  
马西罗·拉瑟纳  
MARCELO LACERNA

# 雷的人生课堂

REY'S EDUCATION  
(LA EDUCACIÓN DEL REY)

导演  
Director

圣地亚哥·埃斯特维斯  
SANTIAGO ESTEVES

阿根廷 / 2017 / 96分钟 ARGENTINE / 2017 / 96 MIN

## 电 影 简 介 SYNOPSIS

少年雷纳多·加伦德斯(别名“雷”)新加入了一个盗窃团伙。他们从一户人家中偷了一些钱,偷窃中,他的另外两个同伙被警方逮捕,其中一个是他的哥哥,而雷设法逃走了。在逃跑的路上,他摔倒在了退休警卫卡洛斯·瓦尔加斯的门口,卡洛斯马上看出来发生了什么事。卡洛斯和雷提出了一项交易:雷帮卡洛斯整修房子以及被他弄坏的部分,卡洛斯则帮雷避开警察。日子久了,两人之间发展出了如父子一般的情感关系。卡洛斯教雷如何用枪,他越来越喜欢这个孩子,也能理解雷所处的困境,因为卡洛斯自己年轻时也曾入狱,他知道这对一个年轻人来说有多艰难。当警察(一些人非常暴力且腐败)开始接近雷时,卡洛斯正处于一个困难且危险的境况之中,雷不仅要避开警察,还要帮助这个忘年交。结果,他们最终帮助了彼此。

Escaping from his criminal baptism, Reynaldo Galíndez, alias “Rey”, lands in the patio of the house inhabited by Carlos Vargas, a retired security guard. Vargas offers him a deal: the young boy will repair the damage caused to his home when falling - in return for not being handed over to the police. The lessons given to the teenager by the old guard will give rise to a relationship not unlike the old legends of educating a king (for the “Rey” of his name, meaning “king”). But the agreement will start to fall apart when the loose ends of the robbery Reynaldo had participated in start wrapping themselves around them...

## 导 演 阐 述 DIRECTOR'S STATEMENT

在阿根廷,多年的社会不平等完成了犯罪率的提高。在这种背景下,大众传媒建立了起来,一个标志性的角色诞生了:少年犯或“pibe chorro”(问题儿童)。在持续的边缘化和贫穷中,这些孩子生存艰难,很多时候甚至警方自己会迫使这些少年犯去为他们做违法之事,比如去抢劫。

故事发生的地点是我们没有在荧幕上见过的阿根廷——门多萨,我出生的城市,是一个荒凉多山的地方,就在安第斯山脉旁边。与自然的近距离让我构思出了这个神秘的故事。《雷的人生课堂》是一部综合了两种元素的电影:一方面展现了阿根廷当代国情,另一方面也体现了普世价值。我将它打造成一部体现人物所处环境恶劣但内心世界细腻影片。

In Argentina, years of social inequality have produced a rise in crime. In that context, mass media has built and popularized a iconic character: the kid delinquent or pibe chorro. As a consequence of chronic marginalization and poverty, in many cases its the police forces themselves who use pibes chorros, forcing these youngsters to rob for them.

The story takes place in an unexplored territory in Argentinian cinema. Mendoza, the city where I was born, is surrounded by dessertic and mountainous landscapes, in the shadow of the Cordillera de los Andes mountain chain. This proximity with nature helped me boost the mythical component of the story.

*Rey's Education* is a movie that works along two core elements: on the one side, it deals with elements of Argentina's contemporary reality and, on the other, uses a universal theme. I worked towards creating a story that exposed the roughness in these characters' world but, at the same time, accounts for it's tenderness.



导演  
Director

圣地亚哥·埃斯特维斯  
SANTIAGO ESTEVES

圣地亚哥·埃斯特维斯,1983年出生于阿根廷的门多萨。作为一名心理学专业的毕业生,他在布宜诺斯艾利斯大学的电影学院学习电影制作,同时担任包括帕布罗·查比罗、玛亚诺·利纳斯和米拉格罗斯·穆门萨勒等导演的剪辑。他编写并执导了短篇电影Cinco tardes sin Clara(2009), Los Crímenes (该片于2011年在赫斯卡荣获最佳美国伊比利亚短片奖和影评人奖), Un Sueno Recurrente (2013年入围布宜诺斯艾利斯国际电影节)。2015年,他转型执导了第一部剧情长片《雷的人生课堂》(La educación del Rey)。

Santiago Esteves was born in Mendoza, Argentina, in 1983. A graduate in Psychology, he studied Filmmaking at the Buenos Aires University of Cinema while working as an editor with directors including Pablo Trapero, Mariano Llinás and Milagros Mumenthaler, among others. He wrote and directed the short films *Cinco tardes sin Clara* (2009), *Los Crímenes* (Best Ibero-American Short Film and Film Critics Award at Huesca in 2011, among other accolades) and *Un sueño recurrente* (Bafici 2013). In 2015 he directed the miniseries *La educación del Rey* (*Rey's Education*) which he lately transformed in his first feature film.







导演  
Director

佩德罗·皮诺  
PEDRO PINHO

佩德罗·皮诺曾在里斯本和巴黎学习电影。2008年，他与弗雷德里科·洛博共同制作了纪录片 *Bab Sebta*。2009年，皮诺联合其他五位电影人成立了 TERRATREME 电影制作公司，致力于推广葡萄牙新生代导演。2014年，皮诺联合导演路易莎·霍姆拍摄纪录片 *As Cidades e as Trocas*，这部影片分别在马赛国际纪录片电影节、里斯本国际纪录片电影节。目前他担任导演、作家和制片人。《破败工厂》是他的第一部故事片。

PEDRO PINHO studied Cinema in Lisbon and Paris. In 2008 he co-directed with Frederico Lobo the documentary feature *Bab Sebta* (Prize Marseille Esperance award at FID MARSEILLE' 08, Best Film at DOCLISBOA and FORUM DOC BH (Brazil)). In 2009, with five other filmmakers, he founded the company TERRATREME, which in recent years has been playing a central role in producing and promoting new Portuguese directors. *The End of the World* (2013) is his first medium-length fiction film and it was screened at the 63° BERLINALE, INDIELISBOA, and FESTIVAL DO RIO (It was nominated for the Portuguese Golden Globe Awards for Best Film and Best Photography at Caminhos Cinema Português '14). In 2014 he co-directed with Luisa Homem the documentary *As Cidades e as Trocas*, shown at FID MARSEILLE, DOCLISBOA and THE ART OF THE REAL (NY). Currently he works as a director, writer and producer. *The Nothing Factory* is his first fiction feature.

## 电 影 简 介 S Y N O P S I S

一天晚上，一群工人发现，工厂高层和管理人员在偷偷地变卖自己工厂的机器和原材料，他们迅速意识到这是大规模裁员的第一个信号。他们中的大多数人在单独谈判中拒绝合作，并开始占领工厂。管理层出乎他们意料突然消失，只留给他们一个半空的工厂。随着周围世界和生活的崩塌，新的愿望开始出现。

One night, a group of workers realizes that their administration has organized the stealing of machines from their factory. They soon understand that this is the first signal of a massive layoff. Most of them refuse to cooperate during the individual negotiations and they start to occupy their workplace. So when the administration vanishes to their great surprise, they're left with a half-empty factory. As the world around them collapses, new desires start to emerge.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

在过去几年中，葡萄牙乃至整个欧洲都在对世界的看法重新界定，对当下生活缺乏目标感以及人与人之间交流的低效经常让我们感到无力。

《破败工厂》这部电影便由此产生。由于经济萧条，每月都可能有工厂破产倒闭。电影中这家倒闭的电影制造工厂便成了探索那个时代人们生活的的一个缩影，厂里的人们生活颓唐，经常感到生活的无力。

笼罩在工厂倒闭的阴影下，电影中人们的生活就像浮萍飘忽不定，但他们尽量在这种情况下寻找重塑生活的方法。电影中的人物目睹了自己坚信不疑的工厂的倒闭过程，在紧迫感和某种生命本能的驱使下，心底里十分恐惧，即使他们内心极度不情愿，但他们一起踏上了一场结果不可预见的冒险。

In Portugal and Europe, the last few years have caused a brutal redefinition of the way in which we look at the world. A lack of prospects and valid discourses about the present has often made us feel ineffectual.

*The Nothing Factory* stems from there. The closing of an elevator factory (one of many that close every month in the industrial outskirts of Lisbon) works as a microcosm and a parable for dramatically exploring the textures and consequences of the feeling of impotence that most people felt during that time.

Under the shadow of bankruptcy, the characters try to stay afloat and look for ways to reshape their lives. Driven by a sense of urgency and some kind of life instinct that remains, as they witness the collapse of their jobs and the institutions they believed in, they are forced to embark, with reluctance and fear, in an unforeseen experience, a collective adventure.

若昂·马托斯  
JOÃO MATOS  
里奥诺·诺沃  
LEONOR NOIVO

制片人 Producer  
路易莎·霍姆  
LUIA HOMEM  
佩德罗·皮诺  
PEDRO PINHO

苏珊娜·诺布雷  
SUSANA NOBRE  
提亚哥·赫斯潘  
TIAGO HESPANHA

佩德罗·皮诺  
PEDRO PINHO

路易莎·霍姆  
LUIA HOMEM

里奥诺·诺沃  
LEONOR NOIVO

提亚哥·赫斯潘  
TIAGO HESPANHA

克劳迪娅·奥利维拉  
CLÁUDIA OLIVEIRA

剪辑 Editor  
埃德加·费尔德曼  
EDGAR FELDMAN

路易莎·霍姆  
LUIA HOMEM

音乐 Music  
何塞·史密斯·瓦格斯  
JOSÉ SMITH VARGAS

音乐 Music  
佩德罗·罗德里格斯  
PEDRO RODRIGUES

摄影 Cinematographer  
瓦斯科·维亚纳  
VASCO VIANA

# 破败工厂

THE NOTHING FACTORY  
(The Nothing Factory)

导演  
Director

佩德罗·皮诺  
PEDRO PINHO

何塞·史密斯·瓦格斯  
JOSÉ SMITH VARGAS  
卡拉·加尔瓦  
CARLA GALVÃO  
杰米·塞巴斯提奥  
NJAMY SEBASTIÃO

演员 Cast  
乔奎姆·毕莎娜·马丁斯  
JOAQUIM BICHANA MARTINS  
丹尼尔·因卡特拉  
DANIELE INCALCATERRA  
瑞·鲁伊沃  
RUI RUIVO

赫米诺·阿马罗  
HERMÍNIO AMARO  
安东尼奥·桑托斯  
ANTÓNIO SANTOS

葡萄牙/2017/176分钟 PORTUGAL/2017/176 MIN





制片人 Producer  
叶雷娜·雅苏拉  
YELENA YATSURA

编剧 Script  
阿丽莎·哈梅尼兹卡亚  
ALISA KHMELNITSKAYA

摄影 Cinematographer  
都德·潘都鲁  
TUDOR VLADIMIR PANDURU

艺术指导 Art Director  
斯威塔娜·杜宾娜  
SVETLANA DUBINA

剪辑 Editor  
卡罗丽娜·马西耶斯娃  
KAROLINA MACIEJEWSKA

演员 Cast  
阿赛特·伊曼格丽芙 ASSET IMANGALIEV  
佩扎特·厄曼贝托娃 PERIZAT ERMANBETOVA  
丹尼尔·戴贝科夫 DANIEL DAIYRBEKOV  
俄金贝托娃 TURGUN ERKINBEKOVA

# 苏莱曼山

## SULEIMAN MOUNTAIN

导演  
Director

伊莉莎维塔·斯蒂肖  
ELISAVETA SHISHOVA

俄罗斯, 吉尔吉斯斯坦, 波兰 / 2017 / 102分钟

RUSSIA, KYRGYZSTAN, POLAND / 2017 / 102 MIN



## 电 影 简 介 S Y N O P S I S

45岁的卡车司机卡拉巴斯赌博、酗酒、幼稚、自私，把自己当作全家最重要的人。在一些小村庄的传统中，吉尔吉斯斯坦允许男人有两个甚至更多个妻子。卡拉巴斯就带着两个妻子生活，他们依靠妻子齐帕拉的工作赚钱，横穿整个国家。

一天，齐帕拉告诉卡拉巴斯，自己找到了他们失散多年的儿子乌拉克，卡拉巴斯十分兴奋，但这让年轻的、怀孕的妻子十分沮丧。卡拉巴斯被夹在了旧生活方式和两个带着他儿子的女人之间：一个儿子重生，一个即将出生。

这个不同寻常的家庭必须决定他们是要共存还是分开。苏莱曼山位于吉尔吉斯斯坦附近，人们相信这座山有灵性，都去那里祈祷。影片讲述了一个成年男子的故事，他必须先失去爱，才能找到爱。

Karabas (Asset Imangaliev) is a difficult man: a hard-gambling, hard-drinking, child-in-a-man's body who puts only himself first in his family. When his wife #1, Zhipara (Perizat Ermanbetova), calls to tell him she has found their long-lost son, Uluk (Daniel Dayrbekov), Karabas rushes to her, much to the dismay of his much younger, pregnant wife #2, Turganbyubyu (Turgunai Erkinbekova).

Soon the new family dynamics are stretched past their limits, and Karabas is caught between his old ways and the two women bearing his sons: one re-born and one yet to come.

Now this unusual family must decide if they are to co-exist or tear each other apart as old wounds are ripped open and deception becomes the rule of the day. Shot on location in and around the mystic World Heritage Site of the Suleiman Mountain in Osh, Kyrgyzstan, *Suleiman Mountain* tells the coming of age story of a grown man who must first lose love in order to find it.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

在伊塞克湖岸边，一个沾满泥土的，悲喜交加的男孩经常和我们一起玩耍。在这个单个小故事中的河边高中里，男孩的母亲经常会打电话给当地的孩子，询问他们学校的课程。她没有过多的时间陪伴自己的孩子，而孤独的孩子也只能与牛、羊、骆驼作伴。

只有在晚上，她才有时间来到河岸边大喊：“Uluuuuk! (孩子的名字)”她的声音更像是一个与自己的小幼崽分离已久的母骆驼。尽管这一日常仪式看起来有些愚蠢，这是一种与这壮丽辽阔的风景相衬托的仪式，母亲孤独无助呼喊孩子的声音被悲凉的气氛充斥着。这一场景激发了我们在苏莱曼山的工作。故事主体及角色形象都有被改动，但伊塞克湖的美丽风光没有被挪动。在吉尔吉斯斯坦，悲剧与喜剧在人们的心中紧紧联系在一起，但同时又会被一条细小的，不被察觉的线索隔离开来。

On the banks of Lake Issyk-Kul, a little boy covered in mud, alone, happy and occasionally angry, would hang around with us on the set. His mother would ring a bell to call the local children for their school lessons in the small single-storey high-school on the river.

She didn't pay much attention to her son. He roamed free with the cows, rams and camels.

Only in the evenings would she come out to the riverbank and shout at the top of her lungs: "Uluuuuk!"

Her call sounded more like the howling of a mother camel separated from her calf.

Despite the apparent silliness of this daily ritual, set against such a monumental landscape, the lonely figure of a woman calling for her son took on a tragic air. This scene inspired our work on "Suleiman Mountain". The objects and characters were altered, but the images of Issyk-Kul Lake remained unchanged. Tragedy and comedy are deeply interconnected in Kyrgyzstan, in the hearts and minds of its people, and separated by a thin, almost imperceptible line.



导演  
Director

伊莉莎维塔·斯蒂肖  
ELISAVETA  
SHISHOVA

俄罗斯导演，生于莫斯科，毕业于俄罗斯戏剧艺术学院(GITIS)，拥有戏剧导演硕士学位，同时也完成了高级编导课程的修读。2014年，加入柏林国际电影节“BERLINALE TALENTS”平台。

Born in Moscow, Russia, Elizaveta Shishova graduated from the Russian Academy of Theatre Arts (GITIS) with an MA in Theatre Directing; and from Higher Courses for Scriptwriters and Directors (mentored by V. Menshov). In 2014, she participated in BERLINALE TALENTS.



制片人 Producer  
加布瑞拉·克兰瑟宾达  
GABRIELE KRANZELBINDER

编剧 Script  
露丝·马德尔  
RUTH MADER

编剧 Script  
马丁·莱登弗罗斯特  
MARTIN LEIDENFROST

艺术指导 Art Director  
雷奈特·马丁  
RENATE MARTIN

艺术指导 Art Director  
安杰斯·唐郝撒  
ANDREAS DONHAUSER

剪辑 Editor  
尼基·莫斯波克  
NIKI MOSSBÖCK

音乐 Music  
曼弗雷德·普雷  
MANFRED PLESSL

# 人生指导

## LIFE GUIDANCE

导演  
Director

露丝·马德尔  
RUTH MADER

演员 Cast

弗里茨·卡尔  
FRITZ KARL

凯瑟琳娜·洛伦兹  
KATHARINA LORENZ

弗洛里安·泰施梅斯特  
FLORIAN TEICHTMEISTER

奥地利 / 2017 / 101分钟 AUSTRIA / 2017 / 101 MIN

## 电影简介 SYNOPSIS

在距离现在不久的未来，人们的生活看起来非常幸福而完美，但个体的自由似乎变得微不足道。主人公亚历山大·多斯基有着完美的外表，完美的现代化家居，一个完美的妻子安娜，一个完美的、可爱的儿子弗兰茨，以及一份在摩天大楼里的好工作。在这个完美的经济体系世界里，维持整个社会的阶层全部为高成就者，而与此同时，那些低收入阶层则低调地生活在“睡眠之城”中。亚历山大·多斯基对自己的生活现状感到很满意，拒绝改变自己，结果引来了片名中的神秘机构“人生指导”对他的干预。

The Film is set in the near future, in a world that has achieved a perfected state of capitalism. Society is sustained by a class of top achievers. These cheerfully motivated people populate a bright, friendly, transparent and efficient middle-class world. Meanwhile, so-called minimum recipients live under sedation in Fortresses of Sleep. The great majority of top achievers view themselves as happy and self-fulfilled. An out-sourced agency has been established for the rest: Life Guidance is charged with turning these individuals into optimal people as well.

## 导演阐述 DIRECTOR'S STATEMENT

阳光普照大地，父母疼爱子女，秋风拂过，落叶凋零，表面上看，一切都像往常一样平凡。然而影片《人生指导》将带领我们进入一个近乎当下却引人不安的未来。

影片的关注点在于未来世界的主流价值体系，描绘了一个基于当下发展出来的反乌托邦式的未来。

电影带来的恐惧观感并非来源于所描述的世界与现实世界的差异性，而是相似性。人类的自由面临终止的威胁，而其社会的组成架构，诸如自由民主制度，金融资本主义，技术专家统治论，却与今日惊人的相似。可怕的是，这个世界仿佛已经到来。

The sun is shining, parents love their children, in Autumn the leaves fall from the trees. Everything is as always, at first sight. And yet *Life Guidance* leads us into a future that bears disturbing resemblance to the present day.

Our attention focuses in on the prevailing value system of tomorrow. *Life Guidance* is a dys-topia of the future, extrapolated from current developments.

The horror it instills does not depend on the strangeness of *Life Guidance*, but rather its similarity to our world. Human freedom comes to an end within a framework that includes every-thing currently familiar: the liberal democracy of today, the financial capitalism of today, the technocratic elite of today. The conditions for *Life Guidance* have already been met.



导演  
Director

露丝·马德尔  
RUTH MADER

曾在维也纳音乐和表演艺术大学影视学院学习电影导演，并以优秀的成绩完成了迈克尔·哈内克的硕士课程。1999年她执导的短片“Gfrasta”获得了Max Ophüls奖，四次入围戛纳电影节正式评选；纪录片“Null Defizit”入围2001年“电影基金会”单元，第一部剧情片“Struggle”在2003年“一种关注”单元进行了首映，电影“Gfrasta”入围2005年“世界电影展映”项目，其剧本“SERVIAM-Ich”于2007年入选了L'atelier series工作坊。2012年，马德尔的电影“What Is Love”在柏林国际电影节的青年导演论坛单元首映。许多国际奖项包括国际影评人协会费比西奖，以及戛纳电影节“电影制作创新优胜奖”提名。2017年，她的故事片《人生指导》(Life Guidance)在威尼斯电影节上举行了国际首映式，并参与“威尼斯之夜”单元的角逐。

Studied directing at Film and Television Department of University for Music and Performing Arts in Vienna. Graduated with Distinction from Michael Haneke's Master Class. 1999 awarded Max Ophüls Prize for her short film *Gfrasta*. Invited to Official Selection of Cannes Film Festival four times, participating in 2001 Cinéfondation section with *Null Defizit*; in 2003 Un Certain Regard section debuting Mader's first feature film *Struggle*; in 2005 Tous les Cinémas du Monde section with *Gfrasta*; and in 2007 presenting her screenplay *Serviam-Ich* will dienen in the L'Atelier series. In 2012 Mader's film *What Is Love* premiered in the Forum section of the Berlin International Film Festival. Numerous international awards include the International Critics' Prize (FIPRESCI Prize) and a nomination for Cannes' Caméra d'Or. In 2017, her feature film *Life Guidance* celebrates its world premiere at the Venice Film Festival, competing in the Giornate degli Autori section.





制片人 Producer  
王冀杰  
WANG JIJIE

艺术指导 Art Director  
李永会  
LI YONGHUI

张迅  
ZHANG XUN  
蒋中炜  
JIANG ZHONGWEI

编剧 Script  
王飞飞  
WANG FEIFEI

剪辑 Editor  
王飞飞  
WANG FEIFEI

演员 Cast  
郭月  
GUO YUE  
刘政凯  
LIU ZHENGKAI

摄影 Cinematographer  
王天行  
WANG TIANXING

音乐 Music  
郭歌  
GUO GE

姜蕾  
JIANG LEI  
盛堂娜  
SHENG TANGNA

# 何日君再来

FROM WHERE  
WE'VE FALLEN

导演  
Director

王飞飞  
WANG FEI FEI

中国 / 2017 / 100分钟 CHINA / 2017 / 100 MIN

## 电 影 简 介 S Y N O P S I S

深夜，酒醉的妻子马莉呓语着春梦，赵峰华起身下楼抽烟，却意外赶上邻居老李坠楼自杀，情绪失控的遗孀向他暗示自己的丈夫和马莉关系暧昧。赵峰华试图接近事情的真相，一段模糊的视频内容最终把他推进了妻子黑暗的春梦中。

三晴爱上了自己的大学老师。她想通过一场旅行挽救这段不应该发生的感情。然而孙老师给未婚妻准备的结婚礼物，让三晴意识到一切的努力都是徒劳。孙老师的同学海龙似有似无的撮合着三晴和水晶商人王总之间的关系，这为她提供了报复的机会。

漆黑的隧道里，王总向三晴讲述了一场自己的噩梦。

It's past midnight. Zhao Fenghua goes downstairs to smoke while his drunken wife murmurs the erotic dream on the bed. Neighbour Lee jumps off the building in front of Zhao. On the way back from hospital, Lee's widow tells Zhao that his wife had an affair with Lee. Zhao tries to seek out the truth and a three-people sex video pushes him into the darkness.

Sanqing falls in love with her professor. She wants to fix the broken relationship with Professor Sun on a seaside trip, but finally realises her efforts are wasted after she found the wedding gift prepared by Sun to his fiancée. Hai Long is an old fellow of Sun. He tries to bring Sanqing and his client Wang together, which makes the opportunity for Sanqing to revenge.

In the dankness of tunnel, Wang tells his nightmare to Sanqing.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

影片中的故事来源于我生活中经历的几个真实事件。我的几个朋友同时在2008年遇到了人生中的困境，而这些困境都是由于婚姻引发的。在中国结婚是一个人成年的标志，对于中国传统观念这是和出生和死亡同样的事情。为什么在2008年这个对于中国极为重要的年份（北京奥运会），我的朋友们会在婚姻这件事情上遇到各种困境，这引起了我的好奇。

我出生在上个世纪八十年代初，从小被国家赋予了“社会主义接班人”的身份。我们接受的教育是集体主义的利益高于一切，个人应该为集体服务。而当我们从学校出来走向社会，一切都发生了变化。这个时代赋予我们创造财富和追求个人成功的任务，我们身份变成“中国梦”的建造者。

这种身份的迷失影响到我们生活的每个方面，正如影片中的主人公找不到路的出口，不知道自己的生活是向上还是向下，陷入丧失尊严的噩梦。

玩具鸟再逼真也是假的，水晶再无瑕也掩盖不住爱情中的谎言，像大海的天花板终究不是大海。

The story of the film is from several experiences in my life. In 2008, Marriage pushed my best friends in the tight fix at the same time. In China, marriage is a sign of manhood. It is as important as birth and death in the traditional value. 2008 is also a very tough year to China. Earthquake, Tibetan problem and Beijing Olympic Games made this country in the Chaos. So I tried to find out the connection between the destinies of individuals and a nation. Why they face the same marriage problem in 2008?

I was born in 1980s. People called our generation as "the successors of socialism". I grew up with the value that collectivism is superior to everything. However, things changed when I stepped out of the school. 2000s is the times for individuals' success. The country asks us to create wealth and seek personal life. We become the constructor of "China Dream".

The change of identity affects our generation in many respects. We are similar to the characters in my film: we cannot find the exit of life. We lost on the way to be a boring middle age adult and trap in the nightmare of dignity.

So, in the film, the toy bird is just a toy; the crystal cannot hide the lie of the love; and the ceiling only looks like the ocean. Illusion cannot make our life better, neither the country.



导演  
Director

王飞飞  
WANG FEI FEI

毕业于南京艺术学院，导演，电影节策展人。以策展人和选片人身份参与中国独立影像展(CIFF)，FIRST青年电影展，中国国际新媒体短片节等，是国内目前最重要的青年电影推手之一。同时，王飞飞也是一名网络短篇小说作者及兼职大学教师。

作品包括2008年电影短片《下关》（第六届中国独立影像展入围作品）、2013年电影短片《公园》（第十届北京独立影像展入围作品）。《何日君再来》为王飞飞导演剧情长片处女作。

Wang Feifei graduated from Nanjing Art University with a degree in Screen Writing. He is the curator and the operation director of the China Independent Film Festival since 2012 and a programmer of First International Film Festival Xining since 2015. He is also an online short fiction writer and a part-time university teacher.

His short film works include *Xia Guan* (2008) and *Park* (2010). *From Where We've Fallen* is Fei's first feature film.





“藏龙”之名来自李安导演的电影《卧虎藏龙》。  
藏龙单元关注来自世界各地的类型电影，  
首届平遥国际电影展期间，  
为观众带来代表当代最新趋势、集合最新元素的优秀类型片，  
藏龙单元希望这些影片能在平遥进行全球首映、国际首映或亚洲首映。

Also inspired by Ang Lee’s film *Crouching Tiger, Hidden Dragon*,  
our Hidden Dragons section pays special attention to  
genre cinema from around the world.  
During PYIFF, genre films representing the latest cinematic trends  
and developments will be presented.



Hidden Dragons



藏龙单元



制片人 Producer  
贾斯汀·本森  
JUSTIN BENSON

编剧 Script  
贾斯汀·本森  
JUSTIN BENSON

摄影 Cinematographer  
艾伦·穆尔黑德  
AARON MOORHEAD

音效设计 Sound Design  
亚尔·杜力  
YAHIEL DOOLEY

艺术指导 Art Director  
阿里尔·维达  
ARIEL VIDA

剪辑 Editor  
迈克尔·费尔克  
MICHAEL FELKER

剪辑 Editor  
贾斯汀·本森  
JUSTIN BENSON

音乐 Music  
杰米·拉瓦列  
JIMMY LAVALLE

选角指导 Casting  
马克·贝内特  
MARK BENNETT

AARON MOORHEAD  
贾斯汀·本森

JUSTIN BENSON  
塔特·艾灵顿

演员 Cast  
艾伦·穆尔黑德  
TATE ELLINGTON  
考莉·赫尔南德斯

CALLIE HERNANDEZ  
卢·坦普尔

LEW TEMPLE

# 无尽

## THE ENDLESS

导演、编剧  
Director

贾斯汀·本森  
JUSTIN BENSON  
&  
艾伦·穆尔黑德  
AARON MOORHEAD

美国 / 2017 / 111分钟 USA / 2017 / 111 MIN

## 电 影 简 介 SYNOPSIS

兄弟二人回到十年前逃离的“邪教组织”，然而却发现这个“邪教”的真实信仰比他们记忆中的印象大不相同。

Two brothers return to the death cult from which they fled a decade ago, to find that there might be some truth to the group's otherworldly beliefs.

## 导 演 阐 述 DIRECTOR'S STATEMENT

我们很幸运能够制作一些独立电影，让它们可以在各类电影节中和观众见面。有了这样的机会之后，我们就能够有机会制作规模更大的电影。因此我们做了一个决定，要做一部让我们备受启迪的电影作品，《无尽》便由此得来。

我们很想在自己制作的电影中向其他电影致敬，但我们还是希望观众在离开电影院的时候能够记住这是一部由穆尔黑德和本森共同执导的独立电影作品。我们知道，即使是独立制作的电影作品，观众的观影感受也同样非常重要，但是用创造力和心灵对这个世界的探索绝对是凌驾于前者之上的。所以我们很自然的制作了一部关于歌颂兄弟情、家庭、灵魂以及反叛精神的电影，而不只是讲述人生酸甜苦辣。

We have been fortunate enough to have made a couple indie films that were seen by festivals and general audiences alike. With this privilege came opportunities to make movies on a bigger scale, so we made a decision to just go make a movie that we're inspired by. *The Endless*, conceived from this decision.

We find the movie a bit hard to describe without citing other films that we never intended to pay homage to, but we hope that when people leave the theater they feel like they've seen a singular vision that will best be described as a Moorhead&Benson film. And though as indie filmmakers we're always aware of the power of a populist sensibility in storytelling, the exploration of this world was following creativity and heart above all else. So we harmoniously bootstrapped a story about brotherhood, family, spirituality, and the importance of rebellion and anti-conformity in the face of the heartbreaking, funny, and of course scary, great big mysteries of life.



编剧、导演  
Director

贾斯汀·本森  
JUSTIN BENSON  
&  
艾伦·穆尔黑德  
AARON MOORHEAD

贾斯汀·本森和艾伦·穆尔黑德，被称为穆尔黑德与本森，是2014年多伦多国际电影节最受欢迎的影片《爱在初春惊变时》的导演团队。他们也共同执导了在2012年的翠贝卡电影节上掀起风暴的醒脑影片《决案》。得益于精湛自然的表演以及前卫的故事结构和摄影风格，这两部电影都收获了评论界和观众的广泛好评。

在多伦多国际电影节之后，主创们带着《爱在初春惊变时》去了包括伦敦国际电影节、锡切斯国际奇幻电影节、美国奇幻电影节以及巴黎国际奇幻电影节在内的20多个电影节，并在巴黎获得了最佳影片奖。《决案》也和导演们一起去了全球30多个电影节，收获了最具创新性影片、最佳导演、最佳剧本以及最佳影片奖。

Justin Benson and Aaron Moorhead, known as Moorhead&Benson, are the co-directing team behind the 2014 Toronto International Film Festival favorite *Spring* as well as the Tribeca Film Festival sleeper hit *Resolution* that took the film festival circuit by storm in 2012. Both films have been wildly acclaimed by critics and audiences for their naturalistic performances and avant-garde approach to story structure and cinema.

After *Spring*'s premiere at TIFF, the film (and the filmmakers) traveled to over 20 other film festivals including the London Film Festival, Sitges, Fantastic Fest, and Paris International Fantastic Film Festival, and took home Best Film in Paris. Like *Spring*, *Resolution* and the directors globetrotted to more than 30 other film festivals, garnering such awards as Most Innovative Film, Best Directors, Best Screenplay, and Best Film.





制片人 Producer  
萨杰德·纳迪阿德瓦拉  
SAJID NADIADWALA

制片人 Producer  
维夏·巴德瓦杰  
VISHAL BHARDWAJ

编剧 Script  
维夏·巴德瓦杰  
VISHAL BHARDWAJ

摄影 Cinematographer  
潘卡杰·卡玛  
PANKAJ KUMAR

艺术指导 Art Director  
阿密特·雷  
AMIT RAY

剪辑 Editor  
阿拉普·玛杰噶卡  
AALAAP MAJGAVKAR

音乐 Music  
维夏·巴德瓦杰  
VISHAL BHARDWAJ

# 缘断仰光桥

## R A N G O O N

编剧、导演  
Director

维夏·巴德瓦杰  
VISHAL BHARDWAJ

演员 Cast

康格娜·拉瑙特 KANGANA RANAUT  
赛义夫·阿里·汗 SAIF ALI KHAN  
沙希德·卡普尔 SHAHID KAPOOR

印度/2017/136分钟 INDIA/2017/136 MIN

藏龙单元  
THE HIDDEN DRAGONS SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 PIFFF

## 电 影 简 介

### S Y N O P S I S

《缘断仰光桥》讲述了一个史诗般的爱情故事。1944年宝莱坞的当红电影明星被迫来到印缅边境的丛林表演，慰问英国和印度军队。在战争与背叛中，茱莉亚与年轻的印度行政长官马利克坠入爱河，她由此逐渐认识到了印度的独立梦想，以及印度人民饱受压迫的悲痛事实。然而在茱莉亚的导师兼情人鲁西发现他们的恋情之后，斗争一触即发。

*Rangoon* is an epic love story, taking a beautiful film star from the film sets of 1944 Bollywood to the jungles of the India-Burma border where she must entertain the English and Indian troops. In the midst of battles and betrayals, Julia falls in love with a young Indian soldier Nawab, and learns some bitter truths about the dream of Indian independence. Battle lines are drawn when her mentor and lover Rusi learns of the torrid love affair.

## 导 演 阐 述

### DIRECTOR'S STATEMENT

印度士兵在第二次世界大战中为英国作战，可与此同时，有关他们自身的自由斗争也在进行着。大约在十年前，当我了解到这些的时候就开始写《缘断仰光桥》的剧本了。在收集资料的过程中，我读到了有关印度女特技演员的书，不知怎么的，将战争与20世纪40年代魅力四射的宝莱坞结合起来的想法就这样诞生了。我们最终创作出了一部具有音乐性的二战影片。

总的来说，这部电影是我拍过最具挑战性的一个，尤其是其中的许多元素都是我并不熟悉的：从剧本的时代性质，到利用特效和艺术创造真实可信的战争场景，准确重现20世纪40年代的孟买，一切都是前所未有的体验，我由此经历了一个曲折的学习过程。尽管如此，我仍然十分享受回到那个时代，想法设法让它栩栩如生地呈现出来，这是一段从开头到结尾都尤其激动人心的旅程。

I started working on the script of *Rangoon* about 10 years ago, when I came to know that Indian soldiers were involved in World War II fighting for the British, while our own freedom struggle was taking place at the same time. Alongside this research, I was also reading about female stunt actresses in Indian cinema and somehow the idea of combining the war with the glamour of 1940s Bollywood was born and we ended up with a very musical World War II drama!

Overall, this movie was my most challenging one yet especially because every element was completely new to me - from the period nature of the script, to creating historically accurate war scenes to building the Bombay of 1940s with VFX and production design. Everything was new and different and because of that, it involved a steep learning curve. Nevertheless, I really enjoyed going back into that era and bringing it to life and it was a most exciting journey from start to finish.



导演、编剧  
Director

维夏·巴德瓦杰  
VISHAL BHARDWAJ

维夏·巴德瓦杰，印度电影导演、作家、作曲家和制作人。他执导过九部剧情长片，制作了五部电影，作曲作品超过四十部。其导演作品包括《蓝色的伞》、《恶棍无赖》、《七宗罪的救赎》、《缘断仰光桥》以及享誉国际的“莎士比亚三部曲”。

其作品曾获三项国际大奖及七项全国大奖，国际奖项包括芝加哥国际儿童电影节最佳影片奖(makdee)，开罗国际电影节最佳艺术贡献奖(Omkara)，罗马电影节人民选择奖(Haider)。

最近，维夏还参与执导歌剧作品《一棵开花的树》，并为百老汇音乐剧《季候风婚礼》创作音乐。

Vishal Bhardwaj is an Indian film director, writer, composer and producer. He has directed nine feature films, produced five and composed music for more than forty. His directorial work includes *Makdee*, *The Blue Umbrella*, *Kaminey*, *7 Khoon Maaf*, *Matru Ki Bijli Ka Mandola*, *Rangoon* as well as the internationally acclaimed Shakespeare Trilogy - *Maqbool*, *Omkara* and *Haider* (adapted from *Macbeth*, *Othello* and *Hamlet*, respectively). He has received seven National awards and three international awards.

International awards: *Makdee* (2002) received the Best Film award at the Chicago International Children's Film Festival, *Omkara* (2006) won the Best Artistic Contribution in Cinema award at the Cairo International Film Festival and *Haider* (2014) won the People's Choice award at the Rome Film Festival.

More recently, Vishal began his stage career by directing the opera *A Flowering Tree* by John Adams in the Théâtre du Châtelet in Paris (2014). He also composed music for the Broadway-bound musical *Monsoon Wedding* (based on the feature film by Mira Nair) which is currently running in Berkeley, California.



编剧 Script  
爱德华多·德·安吉利斯  
EDOARDO DE ANGELIS  
萨沃·费卡拉  
SALVO FICARRA

剪辑 Editor  
克劳迪·奥迪·莫罗  
CLAUDIO DI MAURO

音乐 Music  
卡尔罗·克里韦利  
CARLO CRIVELLI

演员 Cast  
萨沃·费卡拉  
SALVO FICARRA  
华伦蒂诺·皮考尼  
VALENTINO PICONE  
温琴佐·阿马托  
VINCENZO AMATO  
安东尼奥·卡塔尼亚  
ANTONIO CATANIA  
塞尔吉奥·弗里西亚  
SERGIO FRISCHIA

制片人 Producer  
詹卢卡·帕森  
GIANLUCA PASSONE  
摄影 Cinematographer  
费兰·帕雷德斯  
FERRAN PAREDES

# 小镇风云

L'ORA LEGALE  
(IT'S THE RAW)

导演  
Director

萨沃·费卡拉  
SALVO FICARRA  
&  
华伦蒂诺·皮考尼  
VALENTINO PICONE  
(Ficarra e Picone)

意大利 / 2017 / 95分钟 ITALY / 2017 / 95 MIN

## 电影简介 SYNOPSIS

在一个西西里岛的小镇Pietrammare, 镇长的竞选临近。这个小镇已由充满欺诈的加埃塔诺·帕坦尼领导了多年, 他现在准备再次用欺骗的方式再次赢得选举, 保留他的权利。人们已经习惯了政治漩涡和政治交易, 只想随波逐流。但是这次的竞争对手是皮耶尔保罗·纳托利, 一个50岁正直诚实的教授, 这是他的第一次在政治上的经历, 因此他满怀信心与理想。皮耶尔保罗战胜了种种困难, 终于赢得竞选, 并立即开始小镇全新的时代, 在这一时代中, 人们将依照法律, 尊重规则。Pietrammare的人们准备好迎接新时代了么?

In the small Sicilian village of Pietrammare, the election of the new mayor is approaching. The town has been lead for many years by the crooked Gaetano Patanè who is ready to use all deceptions to win again and keep his power. The people are used to the wheeling and dealing of the politics and go with the flow, but this time the mayor's opponent is Pierpaolo Natoli, a 50 years old straight-arrow honest professor, at his first political experience and full of courage and ideals. Against all odds, Pierpaolo wins, and immediately gives start to a new age of legality and respect for the rules in town. Would the citizens of Pietrammare be ready for that?



导演、编剧  
Director

SALVO FICARRA  
&  
VALENTINO PICONE  
(Ficarra e Picone)

意大利喜剧双人组萨沃·费卡拉和华伦蒂诺·皮考尼的知名度在他们长达几乎25年的合作之后达到顶点。

这一切都开始于西西里俱乐部的小喜剧, 两个演员开始在一起工作, 一步步搭建起他们通往剧院和电视的成功之路。

最近一年, 他们的戏剧演出总是一票难求, 同样他们作为嘉宾和主持人的电视节目, 也成为大热门。

他们的电影生涯始于2001年多米尼克·坦巴斯克的作品*Nati Stanchi*, 然而在2007年, 他们自己导演的《七和八》, 一部笑中带泪的喜剧片获得了影评家和观众的强烈好评(1500万的观影人数以及超过700万票房收入)。《小镇风云》已经在2017年1月19日上映并已经创下记录: 仅在两星期内电影已经达到了一千五百万的上座率并且票房超过700万。

Italian comic-duo Salvo Ficarra & Valentino Picone reached the top of their popularity after almost 25 years of collaboration.

It all started in small stand-up comedy clubs in Sicily where the two actors began their work together and step by step built their way to the success in theatres and on TV.

In the latest years, their theatre shows have always been sold out and their participation to TV shows both as guests and hosts, have become always great hits.

Their cinema career started in 2001 with the film *Nati Stanchi* by Dominik Tambasco, but the stride arrives in 2007 when they also direct themselves in *The 7 and The 8 (Il 7 e l'8)*, a bittersweet comedy highly appreciated both by the critics and the audience (1.5M admissions and more than 7M € box office).

*It's the Law (L'ora legale)* has been released on January 19th 2017 and has already reached record numbers: in just 2 weeks the film has reached 1.5M admissions and passed 7M €.

藏龙单元  
THE HIDDEN DRAGONS SELECTION  
平遥国际电影展  
The Pingyao International Film Festival  
2017 / 10月



亚当·艾可利  
ADAM EKELI

演员 Cast  
凯瑟琳·费格兰德  
KATHRINE FAGERLAND

约翰·欧立夫·尼尔森  
JOHN OLAV NILSEN

# 异度山谷

VALLEY  
OF  
SHADOWS  
(Skyggenes Dal)

导演  
Director

乔纳斯·马特佐  
古尔布兰德森  
JONAS MATZOW  
GULBRANDSEN

制片人 Producer  
阿兰·R·米利甘  
ALAN R. MILLIGAN

编剧 Script  
乔纳斯·马佐·格布兰德森  
JONAS MATZOW GULBRANDSEN

摄影 Cinematographer  
马里乌斯·马佐·格布兰德森  
MARIUS MATZOW GULBRANDSEN

剪辑 Editor  
马里乌斯·库斯  
MARIUSZ KUS

音乐 Music  
兹比格涅夫·普雷斯纳  
ZBIGNIEW PREISNER

挪威 / 2017 / 91分钟 NORWAY / 2017 / 91 MIN

## 电 影 简 介 SYNOPSIS

在挪威的山海之间有一个小村庄，六岁的阿斯拉克和他的妈妈阿斯特丽德一同生活。但是一个惨剧让他们的生活发生了巨变。年幼的阿斯拉克还无法理解发生的一切，他的妈妈阿斯特丽德艰难地维系着生活。这时，阿斯拉克的朋友给他展示了一个令人毛骨悚然的景象——在满月之夜，有三只羊被撕咬掉一半身体，惨死在森林里。阿斯拉克为了寻找这一切的答案，他走入了房子后面漆黑的森林中冒险。男孩在森林中遇到了种种异象，这到底是他的脑中幻象还是真实的存在……

Between the sea and the mountains in a small village in Norway, Aslak (6 years old) lives with his mother Astrid. A tragic event occurs that Aslak can't quite understand and Astrid struggles to handle. In a quest for answers, Aslak ventures into the dark forest behind his house. Is what happens on his journey merely a boy's imagination or is it reality?

## 导 演 阐 述 DIRECTOR'S STATEMENT

我一直都想拍一个反映视儿童意志和儿童视角的片子。我在拍摄第一部短片《戴里克》(2009)时就开始挖掘这个题材了。在《异度山谷》中，我想通过一个六岁儿童的眼睛讲述这部影片的全部。孩子们的想法与思考十分美妙，令人着迷。主人公——6岁的阿斯拉克就正处于自我意识觉醒，开始认知周围环境的重要阶段。在这个特殊的阶段，现实、梦境与幻想的边界开始模糊。但是，我从没有把影片设定在魔幻现实主义的背景中。我要说的是，现实与非现实之间的模糊性永远存在于此。这就是我为何如此醉心于讲述一个反映儿童世界的故事。自从2004年我开始有了这个想法之后，这个项目经历了许多次发展与变化。但最关键的是，要保持影片的细腻与敏感，并让画面引领故事，而非对白。一切都首先要基于感觉，而我正是要用画面，也就是最好的方式去描述这些感觉。阿斯拉克在追寻着情感与理解，这都是他那缺席的母亲从未给过他的东西。为了进行这些心理补偿，阿斯拉克在他的内心世界找到了一个能理解他的困境的人。这就是我拍摄这个视觉故事——《异度山谷》的初衷。

I've always wanted to make a movie that is a reflection of a child's mind and perspective. I began to explore this in my first short film *Darek* (2009). In *Valley of Shadows* I wanted to go all the way, meaning a feature film where everything is experienced through the eyes of a six-year-old boy. The child's thoughts and reflections are beautiful and fascinating. Aslak is a boy who is on the cusp of becoming conscious of himself and his surroundings. At that particular age, the boundaries between reality, dream and imagination tend to blend. Nevertheless, I never intended the film be set in a universe imbued with magic realism. It was crucial that the ambiguity of what is reality or not to always be there. That is why it so enchanting to make a story that mirrors a child's universe. The project has gone through a number of developments since I first began to play with the idea in 2004. The crucial thing was to keep the film subtle and to leave the pictures – not the dialogue – to carry the action. Everything is primarily based on feelings, which I try to describe – and how I can best describe – this feeling with images. Aslak seeks affection and understanding – something his absent mother fails to provide him. To compensate for this, Aslak finds someone in his inner world who understands his existential dilemmas. This was my starting point as a visual story for *Valley of Shadows*.



导演  
Director

乔纳斯·马特佐  
古尔布兰德森  
JONAS MATZOW  
GULBRANDSEN

乔纳斯·马特佐·古尔布兰德森，挪威导演、编剧，代表作有《一切都会好的》(2011)、《异度山谷》(2017)和《尖叫》(2010)。

Jonas Matzow Gulbrandsen is a director and writer, known for *Everything Will Be OK* (2011), *Valley of Shadows* (2017) and *Scream* (2010).





李霄峰  
LI XIAOFENG艺术指导 Art Director  
王志卿  
WANG ZHIQING艺术指导 Art Director  
陈传兴  
CHEN CHUANXING徐展雄  
XU ZHANXIONG剪辑 Editor  
刘悦越  
LIU YUEYUE剪辑 Editor  
滕云  
TENG YUN

编剧 Script

沈祎  
SHEN WEI音乐 Music  
卢克  
LU KE摄影 Cinematographer  
中伟  
ZHONG WEI王沐  
WANG MU选角指导 Casting:  
慕荣  
MU RONG灯光 Lighting  
刁滨  
DIAO BIN服装 Costumes  
檀莹  
TAN YING化妆 Make up  
李琦  
LI QI音乐 Music  
西蒙·约翰·费舍·特纳  
SIMON JOHN FISHER TURNER追  
·  
踪

A S H

导演

Director

李霄峰  
LI XIAO FENG

制片人 Producer

马媛媛 MA YUANYUAN  
祖兵 ZU BING

演员 Cast

罗晋  
LUO JIN  
辛鹏  
XIN PENG  
姜珮瑶  
JIANG PEIYAO聂远  
LIE YUAN  
黄觉  
HUANG JUE  
杨一威  
YANG YIWEI刘陆  
LIU LU  
李嘉琪  
LI JIAQI  
史策  
SHI CE孙昊  
SUN HAO  
林津锋  
LIN JINFENG  
聂君桐  
NIE JUNTONG

中国/2017/114分钟 CHINA/2017/114 MIN

电 影 简 介  
S Y N O P S I S

十年前,一个医学院的研究生和一个钢铁厂的年轻工人在机缘下因为托尔斯泰的《复活》开始通信,成为精神世界的朋友。因为现实中的爱与恨,他们密谋犯下两起命案后各奔东西。一个年轻的警察介入查案,却一无所获。

十年后,研究生成了家喻户晓的医界翘楚,与心上人结婚生子。工人携残疾的女友回到这个城市。警察仍对当年的无头案耿耿于怀。人们的精神面貌在这十年里发生巨变,在欲望深渊里沉沦。

一直备受道德煎熬的工人追踪到医生,医生也明显感到美满生活受到威胁。曾经亲密的伙伴此刻却如同阶级对立的敌人。再度重逢,精神世界的灰烬再度燃烧。救赎,还是毁灭;生存还是死亡。他们将为自己的选择领取各自的命运。这是一部关于阶级、道德和美的电影。

A decade ago, a medical student and a steelworker become pen-friends when they chance upon the same copy of Leo Tolstoy's *Resurrection*. Off the page, passion and hatred mingle and two murders are committed, and the two friends part ways. A young police officer starts to investigate, but in vain.

A decade later, the young graduate student has become a renowned doctor, and has married his sweetheart. The steelworker returns to the city, bringing with him his handicapped girlfriend. Meanwhile, the police officer can't shake off the unsolved mystery of the murder cases. The last ten years have brought with them great change, each of the characters falling deeper into webs of vice and desire. They must choose the path to salvation, or the road to hell.

导 演 阐 述  
D I R E C T O R ' S  
S T A T E M E N T

《追·踪》中最重要的并不是案件本身,而是人性中的道德。伴随着人物的展开,将属于九十年代末的心灵秘密释放出来。这些人物是在浪漫主义和物质主义交汇处诞生的时代的孤儿与矛盾体。这部电影也是这样,我们试图在真实和梦之间找到一条缝隙,在这条缝隙里找到人的灵魂。

*Ash* was originally the first feature-length film I planned. In the course of writing the script, I kept thinking about why I wanted to shoot this film. It has a lot of characters, and it doesn't conform to the typical structure of a genre film. Rather, it follows the development of the characters, revealing certain spiritual secrets of the late 1990s. Wang Dong, Xu Feng, Du Guojin—they are paradoxes, orphans born at the intersection of romanticism and materialism.

In *Ash*, the case itself is not important. What is important then? I know just the mention of this word is going to repulse some people: morality. Yes, if we ask what might save mankind, I think at the foundation of many value systems it would be morality. Perhaps this has been trite to say for some time, but it's new to me, because it has been dismissed for so long. The film is the same. We seek out the gap between the truth and a dream, and in this gap look for the human soul.



导演

李霄峰

Director

LI XIAOFENG

李霄峰, 1978年出生于安徽, 中国内地导演、编剧、作家。

2001年考入比利时布鲁塞尔圣卢卡斯大学学院主修电影制作; 2002年参与《可可西里》制作。2007年与张元合作编剧并主演电影《达达》; 2012年出版个人文集《失败者之歌》; 2014年首执导《少女哪吒》, 入围釜山电影节竞赛单元及法国南特三大洲电影节竞赛单元、受邀成为萨哈林电影节开幕电影, 并获得上海国际电影节电影频道传媒大奖最佳新演员(李浩菲)与最佳女配角(陈瑾)两个演员奖项, 亦获第51届台北金马奖最佳新导演与最佳改编剧本两项提名; 2016年夏天完成第二部导演作品《追·踪》。

Li Xiaofeng was born in Hefei, China and studied filmmaking as Sint-Lukas Brussel. He is a renowned film critic and writer and has worked as Script and leading actor on Zhang Yuan's *Dada's Dance* (2009, Sundance). His directorial debut film *Nezha* (2014) was premiered in New Current Competition at Busan Film Festival and also nominated for Best New Director and Best Adapted Screenplay at Taipei Golden Horse Award.



藏龙单元  
THE HIDDEN DRAGONS SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 / 10.19



制片人 Producer  
卡洛·马奇德拉  
CARLO MACCHITELLA

编剧 Script  
米开朗琪罗·拉·内韦  
MICHELANGELO LA NEVE

编剧 Script  
马内蒂兄弟  
BROS MANETTI

摄影 Cinematographer  
弗朗西斯卡·阿梅特拉诺  
FRANCESCA AMITRANO

艺术指导 Art Director  
诺埃米·马尔基卡  
NOEMI MARCHICA

剪辑 Editor  
费德里科·玛丽亚·马内斯基  
FEDERICO MARIA MANESCHI

音乐 Music  
皮瓦 & 阿尔多·德·斯卡尔齐  
PIVIO & ALDO DE SCALZI

吉安保罗·莫莱利  
GIAMPAOLO MORELLI  
塞丽娜·罗西  
SERENA ROSSI

克劳迪娅·吉里妮  
CLAUDIA GERINI  
卡洛·布奇罗索  
CARLO BUCCIROSSO

赖斯  
RAIZ  
弗朗科·里恰尔迪  
FRANCO RICCIARDI

安东尼奥·博诺莫  
ANTONIO BUONOMO

# 爱情与江湖

A M M O R E E  
M A L L A V I T A  
(LOVE & BULLETS)

导演  
Director

安东尼奥·马内蒂  
ANTONIO MANETTI  
马科·马内蒂  
MARCO MANETTI

意大利/2016/139分钟 ITALY/2016/139 MIN

藏龙单元  
THE HIDDEN DRAGONS SELECTION  
中国国际电影节  
Project funded by the Ministry of Culture of the Italian State  
2017 入围

## 电 影 简 介 S Y N O P S I S

西罗是那不勒斯城里一个可怕的杀手，他和罗萨里奥一起并称“二虎”，是当地黑手党头目“鱼王”唐·文森佐和他妻子唐娜·玛莉娅的手下。法蒂玛是一个梦想家，同时也是一个年轻的护士。她和西罗显然身处两个截然不同却注定要碰撞的世界。

一天晚上，法蒂玛在错误的时间出现在了错误的地点，她看到了太多不该看到的事，西罗被派去处理掉她。可一切并没能按计划发展。两个人意外地面对面看到并认出了彼此的脸，由此牵出了一段曾发生在青春里、从未被遗忘的爱恋。

Naples. Ciro is a feared killer. Along with Rosario, he is one of the two “tigers” at the service of Don Vincenzo, “o re d’o pesce” (the king of the fish), and his astute wife, Donna Maria. Fatima is a dreamer. A young nurse. Two worlds that are apparently distant but fated to collide.

One night Fatima finds herself in the wrong place at the wrong time. Ciro is given the job of getting rid of the girl who has seen too much. But things don’t go as planned. The two end up face to face, recognize each other and rediscover, one in the other, the never forgotten love of their adolescence.

## 导 演 阐 述 D I R E C T O R ’ S S T A T E M E N T

如果一个为秘密组织工作的杀手在任务中遇见了自己年轻时的爱人，那我们到底是在讨论爱还是犯罪的世界？这就是一切开始的地方，故事随后就自发地发展了下去。

歌曲伴随了故事中最根本和最富张力的桥段：不管是两个主人公即将亲吻的甜蜜时刻，还是紧张刺激的枪战场景中，都有歌曲的出现。音乐剧这一类型让我们得以跨越限制，在处理诸如爱与死亡这类重要而深刻的主题时，可以同时保持轻松并引人入胜的基调。

比起现实主义，我们更加追求合理性。为了让人们真正相信我们所讲的故事，我们希望去拍摄在现实生活中能够遇见的真实人物，再把他们放进一个别出心裁的框架和夸张的情节中。

那不勒斯城给我们带来了灵感，让我们重新审视了“sceneggiata”（那不勒斯音乐剧）这一当地最受欢迎的艺术形式。

但有一点要声明的是，这部影片所传达的信息并不是“这就是在那不勒斯会发生的事”。这些事情只发生在我们虚构的故事里。那不勒斯并不是电影或电视上描绘出的那种灰暗绝望的城市，而是一个给人带来人性启迪的地方。每次我们再次回到那里都会难以自抑地微笑。

无论我们的心境如何，这都是一部拥有无与伦比力量的影片。

If a killer working for the camorra is told to bump off a woman and recognizes in her the love of his adolescence, are we talking about love or the world of crime? This is where we started out and the story came afterward, almost by itself.

Songs accompany the fundamental and most emotionally powerful moments of the story: they are sung when two characters are about to kiss, but during a shootout too. The genre of the musical has allowed us to go over the top, tackling profound and important themes like love and death while maintaining a light and spectacular tone.

We are not aiming for realism, but plausibility. In order to believe in the story we are telling we like to take real characters, whom we have met in real life, and set them in the fanciful frame of an exaggerated tale. The city of Naples has been our inspiration and the result is a personal revisiting of its most charged and popular art form, the “sceneggiata” or Neapolitan melodrama.

But let’s be clear, the message of the film is not: “this is what happens in Naples.” What happens, happens only in our story. Our Naples is not just the gloomy and despairing city as it has lately been portrayed in the movies or on TV, but also a Naples that, in spite of all inspires with its sense of humanity. Every time we go back it inevitably makes us smile.

Whatever our mood. An incomparable power.



导演  
Director

安东尼奥·马内蒂  
ANTONIO MANETTI  
马科·马内蒂  
MARCO MANETTI

马科·马内蒂，意大利导演、制片人、编剧及演员，1968年1月15日出生于意大利罗马，他的知名作品有：《缓慢 17》(2005)、《最佳拍档雷克斯》(2008) 以及《我是那不勒斯人》(2013)。

安东尼奥·马内蒂与马科·马内蒂两人为兄弟，共同导演的作品《王先生光临》在2011年获得意大利本土电影奖提名，电影《爱情与子弹》在2017年第74届威尼斯电影节中主竞赛单元提名金狮奖。

Marco Manetti, Italian director, producer, writer and actor, was born on January 15th, 1969 in Rome, Italy. He is known for his work on *Il commissario Rex* (2008), *Piano 17* (2005) and *Song 'e Napule* (2013).

Antonio Manetti and Marco Manetti are brothers, the co-directing work *L'arrivo di Wang* (2011) was nominated in the 68th Venice International Film Festival. And *Ammore E Malavita* (2017) was nominated in competition in the 74th Venice International Film Festival.





导演  
Director

阿努拉格·卡施亚普  
ANURAG KASHYAP

阿努拉格·卡施亚普，印度全能型电影人，集导演、制片人、编剧、演员于一身的多方位影人，曾参与40多部电影的创作工作。

他近期参与的三部电影均在戛纳国际电影节进行首映，而他的两部史诗级作品《瓦塞浦黑帮》广受好评。

阿努拉格·卡施亚普曾在圣丹斯电影节、威尼斯电影节、哥本哈根电影节和马拉喀什电影节担任评委，2013年，阿努拉格·卡施亚普获得由法国政府颁发的艺术及文学勋章。

Anurag Kashyap, a multi-talented filmmaker who has been credited as a Director, Producer, Writer and also as an Actor in over 40 films.

Three of his recent films have premiered at Cannes Film Festival, and his epic two-part film *Gangs of Wasseypur* is hugely popular.

Anurag Kashyap has also served on the jury of Sundance Film Festival, Venice Film Festival, CPH Pix Film Festival and Marrakech Film Festival.

Anurag Kashyap was awarded the Knight of the Order of Arts and Letter, by the French government in 2013.

## 电 影 简 介 S Y N O P S I S

一个有着低贱种姓身份的拳击手在拳击界努力拼搏并闯出名堂的故事。

为了实现成为知名拳击手的梦想，萨凡日夜进行苦练。然而，当他爱上他的死对头，国家拳击联合会负责人的侄女时，一切都变了。为了和她结婚，他需要一份工作，同时他希望能通过拳击能找到一份稳定的政府工作。但是萨凡很快发现，拳击在印度根本不被看作一项运动。

A lower caste boxer struggles to make his mark on the boxing world.

Shravan slogs day and night to achieve his dream of being a recognized boxer. Things go awry when he falls in love with the niece of his arch nemesis, the head of the state boxing federation. To marry her, he needs a job and for him, the path to a stable government job is through boxing. But Shravan soon finds out that in India, boxing is about everything else but the sport.

制片人 Producer  
阿南德·L·雷 AANAND L. RAI  
阿努拉格·卡施亚普 AANAND L. RAI  
VIKRAMADITYA MOTWANE  
MADHU MANTENA  
ANURAG KASHYAP

摄影 Cinematographer  
RAJEEV RAVI  
SHANKER RAMAN  
JAY PATEL  
JAYESH NAIR

美术指导 Art Director  
夏西雅·伊克巴尔  
SHAZIA IQBAL

剪辑 Editor  
阿提·巴加杰 AARTI BAJAJ  
安提·比迪亚达 ANKIT BIDYADHAR

音乐 Music  
瑞吉塔·阿罗拉 RACHITA ARORA  
努克莱娅 NUCLEYA  
普拉尚特·皮莱 PRASHANT PILLAI

编剧 Script  
K.D. 萨蒂扬 K.D. SATYAM

演员 Cast  
VINEET KUMAR SINGH  
ZOYA HUSSAIN  
JIMMY SHERGILL  
RAVI KISHAN

SADHANA SINGH  
RAJESH TAILANG  
SHREEDHAR DUBEY  
SHAKTI KUMAR

ABHAY JOSHI  
CHITTRANJAN TRIPATHY  
DEEPAK TANWAR

# 拳 击 手 之 恋

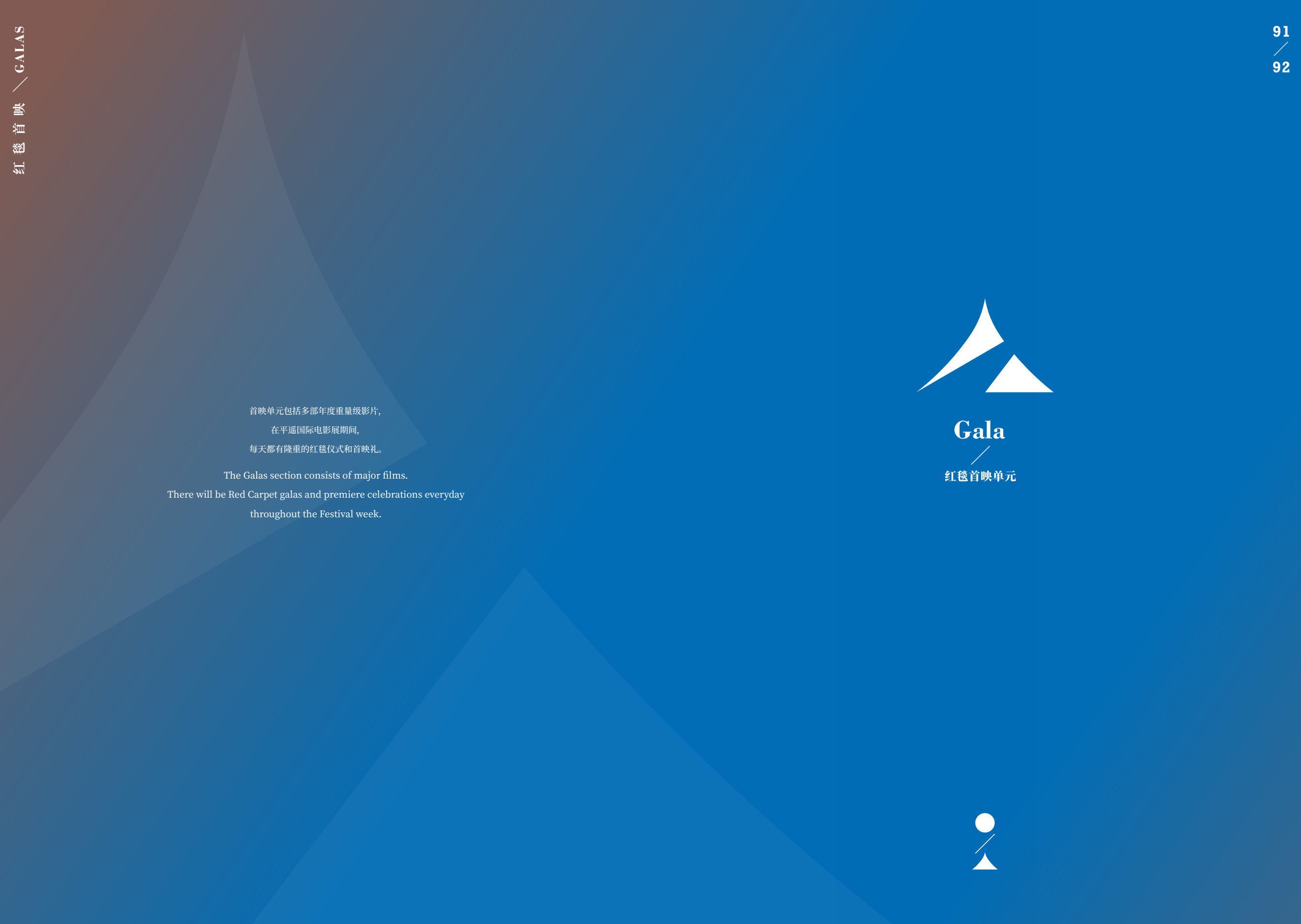
THE BRAWLER  
(Mukkabaaz)

导演  
Director

阿努拉格·卡施亚普  
ANURAG KASHYAP

印度 / 2017 / 151分钟 INDIA / 2017 / 151 MIN





首映单元包括多部年度重量级影片，  
在平遥国际电影展期间，  
每天都有隆重的红毯仪式和首映礼。

The Galas section consists of major films.  
There will be Red Carpet galas and premiere celebrations everyday  
throughout the Festival week.



Gala

红毯首映单元





制片人 Producer  
阿迪斯·德贾波  
ADIS DJAPO

编剧 Script  
阿伊达·贝吉奇  
AIDA BEGIC

摄影 Cinematographer  
安鲁·佐布奇维奇  
EROL ZUBCOVIC

剪辑 Editor  
雷德兹纳尔德·西梅克  
REDZINALD SIMEK

# 不要离开我

## NEVER LEAVE ME

导演  
Director

阿伊达·贝吉奇  
AIDA BEGIC

演员 Cast

伊萨·德玛拉伊 ISA DOMLAKHI 艾哈迈德·哈斯如 AHMAD HUSROM  
莫塔兹·巴沙 MOTAZ FAEZ BASHA 图卡·奈奥 TUKA NA' AL

欧萨玛·马哈穆德·西米利 OSSAMA MAHMUD HIMELI

卡罗尔·阿卜德 CAROLE ABOUD MEHMET 穆罕默德·乌斯塔 USTA FIRAS TAYBEH 菲

拉斯·泰北 NISREEN FAOUR 菲亚兹·杜曼 FEYYAZ DUMAN

尼斯瑞·法沃 NISREEN FAOUR 瑞宝娅·格兹莫伊 RABLYA GEZMILS

土耳其/2017/97分钟 TURKEY/2017/97 MIN

首映单元  
G A L A S  
平遥国际电影展  
2017 1919

## 电 影 简 介 S Y N O P S I S

母亲去世后，伊萨被送到土耳其一个专门收养叙利亚孤儿的难民营孤儿院。在那里，他认识了同样生活在孤儿院的艾哈迈德和卡特兹。

艾哈迈德的父亲在叙利亚失踪了，但他从未失去希望，认为总有一天父亲还会回来。他梦想着自己能够成功，让父亲为他感到骄傲。卡特兹的母亲再婚了，把他留在了孤儿院里。他想参加一个歌唱选秀节目，希望母亲能注意到自己，并把自己带走。

尽管三个男孩在性情和心愿上都有很大的不同，也不太喜欢对方，但他们有着一个相同的目标：离开孤儿院，开始新生活。

为了实现这个目标，他们需要钱。于是，三个男孩在历史建筑景点旁边卖纸巾筹钱。他们的小生意一开始进展得十分顺利，然而，当地一个有毒瘾的小偷盯上了他们，威胁并命令男孩们向他上缴保护费。男孩们面临着被敲诈、并无家可归的处境，他们不得不开始相互依靠。这样的现状促使他们寻找爱和生命的意义，渐渐建立起彼此之间的友谊，找到属于他们自己内心的安宁。

After his mother dies, Isa is sent to an orphanage for Syrian refugees in Sanliurfa, Turkey. There he makes an uneasy friendship with Ahmad and Motaz. Ahmad's father disappeared in Syria but he never lost hope they will be reunited one day. In mean time, Ahmed dreams of becoming success, so that his father can be proud of him. Motaz's mother remarried and left him in the orphanage. He wants to enter a singing talent show hoping she will notice and take him back.

Although the three boys are very different in their temperament and desires and not particularly fond of each other, they find a common interest: they all want to leave the orphans' home and start a new life.

To get some money for this goal, the boys start selling paper tissues to visitors around the historic site of Balıklıgöl. At first things start going very well for them, but soon their flourishing small business is threatened by Karaca, a local deadbeat to whom Isa owes some money. In face of adversity, the boys are forced to start relying on each other. The dangers that threatened to ruin their lives will give them a reason to find love, friendship and hope.

## 导 演 阐 述 DIRECTOR'S STATEMENT

这是一部关于那些我们每天都能在城市街道上看到，却依旧被我们无视的孩子们的电影。他们的痛苦、贫穷和孤独已经成为他们周围的隐形斗篷，把他们从我们残酷的世界中隐藏起来。

伊萨、艾哈迈德和卡特兹是住在土耳其的叙利亚男孩，但他们可以是任何一个有过相同或类似经历的任何国家的男孩。他们的童年被破坏和影响了，但没有被打断。不论他们的生活状况如何，他们的需要和世界上任何地方的孩子的需要是一样的：他们想玩耍，想做梦，想被爱被保护。虽然受到了伤害，可男孩们发现自己内心有足够的力量和美好去再次开始热爱生活和他人，开始热爱彼此。

This is a film about children we all see daily in the streets of our cities, but who remain invisible to us. Their suffering, poverty and loneliness have become an invisibility cloak around them that hides them from the eyes of our cruel world.

Isa, Ahmad and Motaz are Syrian boys living in Turkey, but they could be any group of boys from any country who lived through the same or similar experience. Their childhood had been spoiled and disturbed, but not interrupted. Their needs, regardless of their living conditions, are the same as needs of children anywhere in the world: they want to play, to dream, to be loved and protected. Although traumatized and wounded, the boys find enough strength and beauty in themselves to start loving life and people again, to start loving each other.



导演  
Director

阿伊达·贝吉奇  
AIDA BEGIC

阿伊达·贝吉奇出生于萨拉热窝，毕业于萨拉热窝表演艺术学院导演专业，毕业作品《第一次死亡经验》就在戛纳电影节“电影基金会”评选中亮相。2008年，处女作《雪》在戛纳电影节首映，本片获得了30余项世界各地的电影节奖项，并被欧洲电影学院奖提名。2009年，她创办了一家独立制片公司Film House，第二部导演故事片《萨拉热窝的孩子们》2012年入围戛纳电影节“一种关注”单元，并获得戛纳奖。她编剧并导演了短片《ALBUM》，短片属于《萨拉热窝桥梁》的一部分，该片于戛纳电影节特别展映单元进行了全球首映。同时，阿伊达·贝吉奇也在表演萨拉热窝艺术学院教授导演课程。

Aida Begic was born in Sarajevo. She graduated in directing at the Sarajevo Academy of Performing Arts. Her graduation film *Prvo Smrtno Iskustvo* (First Death Experience) was presented at The Cinéfondation Official Selection of the Cannes Film Festival. Her debut feature *Snijeg* (Snow) was premiered at Cannes 2008, Semaine de la Critique where it won the Grand Prix and 30 further festival awards from around the world. Snow was nominated for a European Academy Film Award, Discovery Section. In 2009 she founded an independent production company Film House. Her 2nd feature film *Djeca* (Children of Sarajevo) premiered in Un Certain Regard, Official Selection of the Cannes Film Festival 2012 where it won Special Distinction of the Jury. She wrote and directed short film *Album*, part of omnibus *Bridges of Sarajevo* that had its world premiere as Official Selection of the Cannes Film Festival in Special Screening section. Aida Begic teaches Directing at The Academy of Performing Arts Sarajevo and she is member of AMPAS, EFA, SACD and UFRBiH. *Never Leave Me* is her third feature film.



制片人 Producer  
 格里尔·辛普金  
 GREER SIMPKIN  
 大卫·泽西  
 DAVID JOWSEY

编剧 Script  
 大卫·特兰特  
 DAVID TRANTER  
 史蒂芬·麦克格雷戈  
 STEVEN MCGREGOR

摄影 Cinematographer  
 迪伦·里弗  
 DYLAN RIVER  
 沃威克·桑顿  
 WARWICK THORNTON

艺术指导 Art Director  
 托尼·克罗宁  
 TONY CRONIN

剪辑 Editor  
 尼克·迈耶斯  
 NICK MEYERS

山姆·尼尔  
 SAM NEILL

布莱恩·布朗  
 BRYAN BROWN

尤恩·莱斯利  
 EWEN LESLIE

汉密尔顿·莫里斯  
 HAMILTON MORRIS

导演  
 Director

沃威克·桑顿  
 WARWICK THORNTON

甜蜜的国度

SWEET COUNTRY

澳大利亚 / 2017 / 113分钟 AUSTRALIA / 2017 / 113 MIN



## 电 影 简 介 S Y N O P S I S

山姆，是在澳大利亚北部的内陆地区的一个为牧师工作的原住民。刚从西部前线回来的哈里被任命接管当地的车站北溪站，牧师派山姆和他的家人去帮助哈里修整他的牲畜围栏。但山姆与这位脾气暴躁又粗鲁的哈里的关系很快恶化，最终，在一场暴力的枪战中，山姆出于自卫杀死了哈里。

故事的结尾，山姆因谋杀了一个白人而成为了通缉犯，他和妻子被迫逃亡，穿越危险的内陆，途径到一个辉煌却严苛的沙漠国度。当地执法官弗莱彻中士组织了一支搜索队去追捕他。事情的真相开始浮出水面，当地人也开始质疑隐藏在这场追捕与审判背后的正义。

Sam, a middle-aged Aboriginal man, works for a preacher in the outback of Australia's Northern Territory. When Harry, a bitter war veteran, moves into a neighbouring outpost, the preacher sends Sam and his family to help Harry renovate his cattle yards. But Sam's relationship with the cruel and ill-tempered Harry quickly deteriorates, culminating in a violent shootout in which Sam kills Harry in self-defence.

As a result, Sam becomes a wanted criminal for the murder of a white man, and is forced to flee with his wife across the deadly outback, through glorious but harsh desert country. A hunting party led by the local lawman Sergeant Fletcher is formed to track Sam down. But as the true details of the killing start to surface, the community begins to question whether justice is really being served.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

这部影片于我之前的作品有着极深的关联。《甜蜜的国度》会让人直接联想到《赛门和黛利拉》故事讲述的世界，某种意义上说，前者是后者的前传。影片并没有把种族歧视简化为愚蠢单纯的邪恶，而是不可避免的时代真相。我决定在影片中不使用音乐，不希望用配乐过度渲染情感。我想要保留属于这片土地的真实感，用戏剧化的场景演绎这个时代的历史。影片场景的选择也别具匠心，运用沙漠的广袤地貌和寂静气氛对比来强调故事主人公们面临处境的艰难。影片具备西部类型片的众多经典元素，蛮荒的边境，被侵占的土地，民族的归属与侵占，和史诗级的广袤风景。一直以来，我都试图用观众熟悉的类型，吸引观众进入这个世界，去体验被侵占民族所面临的困境，跨越文化壁垒，让人们真正的接受彼此。

It is a clash of cultures, ideologies and spirits that still continues today from when the colonisers first arrived in Australia. The issues raised in *Sweet Country* rarely find their way into mainstream consciousness. There's a deep connection between *Sweet Country* and my other films. What we see in *Sweet Country* is directly connected to the world we saw in *Samson and Delilah*. This is its foundational history. The film isn't meant to blindly portray racism as a simple, senseless evil, but rather as a systematic reality of the time. I decided there wouldn't be music in the film. I didn't want to use the score as an overarching emotion. I wanted to keep the reality based in this time, in this place, in each scene as it played out. The landscape is truly another character in the film. *Sweet Country* uses the vast spaces of the desert and its silence to emphasise the story of our characters and the hardships they face. The film has all the elements of the Western genre - the frontier, confiscation of land, subordination and conquest of a people and epic sweeping landscapes. My aim has been to use the accessibility of the genre for audiences to enter and be drawn into this world, and so experience the issues faced by an occupied people. The film's immersive approach is designed to break down the cultural boundaries between us and bring us together.



导演  
 Director

沃威克·桑顿  
 WARWICK THORNTON

沃威克·桑顿是享誉国际的电影导演，编剧，摄影。曾在著名学府澳大利亚广播电影电视学院，学习电影摄像。短片《娜娜》荣获柏林国际电影节最佳短片水晶熊奖，使沃威克成为澳大利亚电影的中流砥柱。

他的第一部故事长片《赛门和黛利拉》于2009年戛纳国际电影节首映，一举夺得金摄影机奖（导演处女作奖），第二部长片《暗面》入围柏林国际电影节。曾执导编剧蒂姆·温顿作品《转变》的其中一个部分，以及吉勒莫·阿里加作品《与神对话》的其中一个部分，后者受邀参展2014年威尼斯国际电影节。

沃威克在导演和编剧的领域富有威望，他同时也在摄影领域备受认可。他在2012年热门歌舞片《战地灵魂》中担任摄影指导，并与影片导演韦恩·布莱尔再度合作了影片《设拉子的九月》。

最近，沃威克刚刚执导完成纪录片《我们不需要地图》，影片探索了澳大利亚与南十字星的关系，并在2017年6月作为开幕影片于悉尼电影节首映。

Warwick Thornton is an internationally-recognized director, screenwriter and cinematographer. Warwick travelled to Sydney to study cinematography at Australia's prestigious film school AFTRS. His short film *Nana* winning the Crystal Bear for Best Short Film - establishing Warwick as an important voice in Australian cinema.

Following the success of these films Warwick began work on his first feature *Samson and Delilah*, which premiered at the Cannes Film Festival in 2009, winning the Caméra d'Or. His next feature *The Darkside* became Warwick's third film invited to premiere at the Berlin International Film Festival. Following this he directed and shot the opening segment of Tim Winton's *The Turning*, and the opening segment of Guillermo Arriaga's *Words With Gods* - which was invited to premiere at Venice 2014.

Although Warwick has solidified a name for himself as director and screenwriter he is also widely regarded for his work as a cinematographer. He worked as DOP on the 2012 hit musical *The Sapphires* and shoot with the same director Wayne Blair on their next collaboration *Septembers of Shiraz*.

Most recently, Warwick has directed the feature documentary *We Don't Need A Map*, which explores Australia's relationship to the Southern Cross. The film premiered as the Opening Night film at the Sydney Film Festival in June 2017.



制片人 Producer  
帕斯卡·科舍特  
PASCAL CAUCHETEUX

编剧 Script  
阿诺·德斯普里钦  
ARNAUD DESPLECHIN

编剧 Script  
蕾雅·梅西斯  
LÉA MYSIUS

编剧 Script  
朱莉·派尔  
JULIE PEYR

摄影 Cinematographer  
伊琳娜·吕伯康斯基  
IRINA LUBTCHANSKY

艺术指导 Art Director  
托马·巴克尼  
TOMA BAQUENI

音乐 Music  
格雷·黑泽尔  
GRÉGOIRE HETZEL

音乐 Music  
迈克·科特泽  
MIKE KOURTZER

演员 Cast

马修·阿马立克  
MATHIEU AMALRIC  
夏洛特·甘斯布  
CHARLOTTE GAINSBURG

玛丽昂·歌迪亚  
MARION COTILLARD  
路易斯·加瑞尔  
LOUIS GARREL

阿尔芭·洛瓦赫  
ALBA ROHRWACHER  
萨米尔·盖斯米  
SAMIR GUESMI

西波里特·吉拉多特  
HIPPOLYTE GIRARDOT

# 伊斯梅尔的幽魂

ISMAEL'S GHOST  
(Les Fantômes d'Ismaël)

导演  
Director

阿诺·德斯普里钦  
ARNAUD DESPLECHIN

法国 / 2017 / 114分钟 FRENCH / 2017 / 114 MIN

## 电 影 简 介 SYNOPSIS

伊斯梅尔·维亚尔是一位法国电影导演，他正在拍摄一部以外交官伊凡为主人公的影片。与他的师父兼岳父布鲁姆一样，伊斯梅尔一方面仍然沉浸在丧妻之痛里。然而与此同时，他已经与西尔维娅开始了新的生活，西尔维娅成为了伊斯梅尔生活里的一道光。后来卡洛特突然回来“起死回生”，在西尔维娅离开之后，伊斯梅尔拒绝了卡洛特，他被生活中的一切折磨到快疯了。他中断了拍摄，回到家乡、法国北部城市鲁贝，在那里过着离群索居的生活，就像被幽魂围绕着一样。

Ismaël Vuillard makes films. He is in the middle of one about Ivan, an atypical diplomat inspired by his brother. Along with Bloom, his master and father-in-law, Ismaël still mourns the death of Carlotta, twenty years earlier. Yet he has started his life over again with Sylvia. Sylvia is his light. Then Carlotta returns from the dead. Sylvia runs away. Ismaël rejects Carlotta. Driven mad by these ordeals, he abandons the shoot for his family home in Roubaix. There, he lives as a recluse, besieged by his ghosts.

## 导 演 阐 述 DIRECTOR'S STATEMENT

这部电影讲述了伊凡的一生，一个环游世界的外交官，却没有真正的活过。这部电影也讲述了伊斯梅尔的一生，一位历经风霜的电影导演，却对自己的人生知之甚少。这部作品是关于一个“死而复生”的女人的故事，同时这也是一部间谍片。就像杰克逊·波洛克的女性裸体画一样疯狂，伊斯梅尔也同样非常的癫在他的精神世界里，伊斯梅尔试图将所有的故事线索贯穿在一起。我向我的朋友表达了我的想法：“我认为我所创作的小说中的故事情节将会向盘子一样在电影屏幕上一一被破解。”当线索被破解，电影随之结束。为什么我要打破这些支离破碎的故事情节？这是因为这三个女人都是从破碎的故事情节中产生，一个真正爱过的女人，以及对她的记忆，还有一个是。这些小说情节围绕她们展开。在跌宕起伏的情节中，首要任务就是要清晰、直截了当地表达出来。我希望每一个场景都能带着原始、残酷的气质，让观众无法躲避。对我来说非常必要的一件事就是给我的电影寻找参考。尽管我的身边被丰富多彩的电影包裹，对于电影《伊斯梅尔的幽魂》，我必须独自前行。正如特吕弗在给德纳夫的信中写道：“我们所创作的作品并不是一部宏伟巨作，但我们将会制作一部充满生命力的作品。”我认为这三位女性形象是有生命力的。破败的经历也算是一种生活的方式。如果伊凡是悲伤的，就像陀思妥耶夫斯基的《白痴》那样，路途坎坷的伊斯梅尔也是具有生命力的，西尔维娅则教会了我们如何生活。

It's the portrait of Ivan, a diplomat who journeys through the world without understanding it.

It's the portrait of Ismael, a film director who journeys through his life without understanding it either. It's the return of a woman from amongst the dead. It's also a spy movie. Five films compressed into one, like Pollock's female nudes. Ismael is frenzied. And the script grew frenzied alongside him. And yet up in his attic, Ismael tries to hold all the threads of the fiction together...

I described my project to a friend: "I think I've invented a pile of plates of fiction that I will break against the screen. When they're all broken, the film will be finished." But why did I need to shatter them, these fragments of stories? It's because three women were born from the shards. A woman loved, the memory of a woman vanished, and an impish friend. These fictions are spent for them.

Throughout the twists and turns of the plot, the task was to speak clearly and straightforwardly. I wanted each scene to come off as raw, brutal. Blows the spectator can't dodge. It has often been necessary for me to give my film references. For *Ismael's Ghosts*, I had to forge ahead alone, even if I live surrounded by the films I love. Certain great films eye me dispassionately: "8½", "Providence"... I've seen them a hundred times, I revere them, and they are of no help to me. As Truffaut wrote to Deneuve: "It's forbidden to think that we will make a masterpiece. We'll try to make a film that feels alive." I think these three women are alive. I think that Bloom, battling age, is also alive. If Ivan is melancholic, a sort of 'Idiot' straight from Dostoyevsky, Ismael, with his mistakes, is a man alive. And it's Sylvia who teaches him how to live.



导演  
Director

阿诺·德斯普里钦  
ARNAUD  
DESPLECHIN

阿诺·德斯普里钦于1960年10月31日生于法国鲁北。他是导演及编剧，至今执导过五部电影均入围戛纳国际电影节竞赛单元，包括《哨兵》(1992)，《现代法国艳史》(1996)，《伊斯特·康》(2000)，《圣诞故事》(2008)，《国王和王后》(2013)。他的作品屈指可数，但几乎每一部都是深思熟虑的佳作。他的作品以独到的视角和成熟的气息著称，摄影师出身的他对镜头有一种特殊的敏感，擅长运用长镜头和景深镜头进行拍摄。

Arnaud Desplechin was born on October 31, 1960 in Roubaix, Nord, France. He is a director and writer. He directed five movies that were screened in competition at the Cannes Film Festival: *La sentinelle* (1992), *Comment je me suis disputé...* (1996), *Esther Kahn* (2000), *Un conte de Noël* (2008) and *Jimmy P.* (2013). Although his works are numbered, every one of them is the masterpiece. His works is famous for its unique perspective and mature breath, he has a special sensibility to the lens with his origin as a photographer. And he is good at using long lens and depth of field shot to shooting.



首映单元  
G A L A S  
平遥国际电影展  
2017 / 11月





导演  
Director

瓦莱斯卡·格里巴赫  
VALESKA GRISEBACH

瓦莱斯卡·格里巴赫曾在柏林、慕尼黑和维也纳学习哲学并进行德国研究。在1993年的威尼斯电影节中，她师从彼得·帕扎克、沃尔夫冈·格吕克和迈克尔·哈内克，开始学习成为一名导演。她的毕业作品《我的明星》于2002年获阿道弗格里姆奖提名，在多伦多国际电影节上获得影评人大奖，并获得都灵影展评审团大奖。第二部导演影片《思念》于2006年柏林电影节竞赛单元首映。该影片获得柏林金熊奖最佳影片提名，获得布宜诺斯艾利斯国际电影节评审团特别奖，希洪电影节阿斯图里亚斯大奖等荣誉。

Valeska Grisebach studied Philosophy and German Studies in Berlin, Munich and Vienna. In 1993 she began studying to be a director at the Viennese Film Academy under Peter Patzak, Wolfgang Glück and Michael Haneke. Her graduation film *BE My Star* was nominated for the Adolf-Grimme-Award in 2002 and received the Critics' Award at the Toronto International Film Festival as well as the Grand Jury Award at the Turin Film Festival. Her second feature film, *Longing*, premiered in 2006 in the Berlinale Competition. The film received several awards, including the Special Jury Award in Buenos Aires, the Grand Prix Asturias at the Gijón International Film Festival and the Special Jury Award at the Warsaw International Film Festival.

## 电 影 简 介 SYNOPSIS

在保加利亚的一处偏远农村，一群德国建筑工人开始了一个难度极大的施工任务。外国的土地让工人们心中的冒险意识开始觉醒，但是他们也要面对自身产生的偏见，以及由语言障碍和文化差异导致的种种误解。当工人们为了赢得当地人的认可以及喜爱而开始竞争时，剧情则开始迅速发展。

A group of German construction workers start a tough job at a remote site in the Bulgarian countryside. The foreign land awakens the men's sense of adventure, but they are also confronted with their own prejudice and mistrust due to the language barrier and cultural differences. The stage is quickly set for a showdown when men begin to compete for recognition and favor from the local villagers.

## 导 演 阐 述 DIRECTOR'S STATEMENT

这部电影的形成是由多种因素相互影响而最终完成的。首先是西部风格，我是在二十世纪七十年代的西柏林长大的，每天看着电视。它们萦绕在我的脑海中从未离去，甚至用一种奇异却令我宁静的方式引诱着我重新回到那个时刻，就如重回故土一般。作为一个女孩，我认同西部片中的男性英雄角色，也对他们有着爱慕之情，正因为如此，这使得我从一开始就无法融进他们的真实世界。也许就是这种矛盾让我有了去探寻“男性”类型电影的愿望。我想要更加接近这些孤独的，自负的，与此同时又忧郁的西部男性。

所有这些都与一个主题紧密相连，那就是“潜在的排外主义”，这也是我一直想在电影中探讨的东西。我一直对“德国性”这个理念很感兴趣，它有时会模糊地展露出一力量性与优越性，那是一种想把自己放在最崇高的地位上，并与其他人区别开来的冲动。而在这—时刻，对他人的蔑视令人与人之间的共情不复存在。我产生了一个想法，将一群德国工人安排到一个外国乡村进行作业，在这个陌生的领土，他们就成了陌生人，并且发现自己面临别人的偏见与质疑。这个想法立刻扣上了这个主题（“潜在的排外主义”），所以也成为了我影片中故事的源头。

Several different paths led to this film that, increasingly and by association, joined together to form a story. One was the Western genre. I grew up with it during the 1970s, sitting in front of a TV set in West Berlin. It never ceased to captivate me in a strange, cozy way, and eventually triggered my desire to return to it – as if to a place I'd been before. As a girl, I identified with the male heroes of Western films and at the same time had crushes on them, so I was always excluded from the start. Perhaps this conflict also contributed to my wish to explore this per se “male” genre. I wanted to get closer to the solitary, inflated, often melancholic male characters of the Western.

All of this corresponded with the subject of latent xenophobia – something I've long wanted to explore in a film. I was interested in this idea of “German-ness,” which sometimes manifests as an indistinct feeling of strength, of superiority. The impulse to place yourself in the highest status, to differentiate yourself. The moment in which contempt supersedes empathy. The idea of relocating a group of German men to a jobsite in a foreign country – to unfamiliar territory where they themselves are strangers and find themselves confronted with their own prejudices and mistrust – suddenly gave me a means to access this subject, as well as a fitting starting point for a story.

## 西 部

W E S T E R N

导演  
Director

瓦莱斯卡·格里巴赫  
VALESKA GRISEBACH

主演  
Starring

迈因哈德·纽曼 MEINHARD NEUMANN  
赖因哈德·威特莱克 REINHARDT WETREK  
苏雷曼·阿利罗夫·莱迪夫 SYULEYMAN ALILOV LETIFOV

德国／保加利亚／奥地利／2017／119分钟  
GERMANY／BULGARIA／AUSTRIA／2017／119 MIN

首映单元  
G A L A S  
平遥国际电影展  
Pingyao International Film Festival  
2017 内部



制片人 Producer  
森昌行  
MASAYUKI MORI

艺术指导 Art Director  
NORIHIRO TAKAYA

编剧 Script  
北野武  
TAKESHI KITANO

剪辑 Editor  
北野武 TAKESHI KITANO

摄影 Cinematographer  
柳岛克己  
KATSUMI YANAGIJIMA

音乐 Music  
铃木庆一 KEIICHI SUZUKI

# 极恶非道：最终章

## OUTRAGE: CODA

(アウトレイジ 最終章)

导演  
Director

北野武

TAKESHI KITANO

演员 Cast

北野武 BEAT TAKESHI 西田敏行 TOSHIYUKI NISHIDA 大森南朋 NAO OMORI  
泷皮尔 PIERRE TAKI, 松重丰 YUTAKA MATSUSHIGE 大杉涟 REN OHSUGI  
盐见三省 SANSEI SHIOMI 白龙 HAKURYU TATSUO NADAKA 光石研 KEN MITSUISHI  
原田泰造 TAIZO HARADA 池内博之 HIROYUKI IKEUCHI 津田宽治 KANJI TSUDA 中村育二  
IKUJI NAKAMURA 岸部一徳 ITTOKU KISHIBE

日本 / 2017 / 104分钟 JAPAN / 2017 / 104 MIN

## 电影简介

## SYNOPSIS

大友关东的“山王会”和关西的“花菱会”经过一场激烈的黑帮对抗，最终以花菱家族的胜利而结束。这场混乱结束后，大友跨境来到韩国，投奔日韩黑道老大张大成。

多年之后，傲慢的花菱家族不断地扩张着家族势力。家族中一个名叫花田的小头目在一次韩国之旅中，杀了一个皮条客，引发了一场混乱，这个皮条客恰好是张大成的手下。花菱家族和张氏之间的关系立刻变得紧张了起来。与此同时，花菱家族内部的权力争斗也进入了白热化阶段。这是大友重回日本的最好机会，大战一触即发。

Five years after surviving the all-out war between the Sanno and Hanabishi crime families, former yakuza boss Otomo now works in South Korea for Mr. Chang, a renowned fixer whose influence extends into Japan. A relatively minor incident causes tensions to rise between Chang Enterprises and the faraway powerful Hanabishi. The growing conflict gets out of hand and ignites a ferocious power struggle among the top echelons of the Hanabishi. When eventually Chang's life is endangered, devoted yakuza Otomo returns to Japan to settle things once and for all.

## 导演阐述

## DIRECTOR'S STATEMENT

尽管这是《极恶非道》系列的最后一章，但我认为三部曲中的每一部都有属于自己的独特色彩。因此，《极恶非道：最终章》是一个可以独立存在的作品。暴力并没有得到肯定，相反，我希望人们能够感受到它背后的空虚和悲伤。

Although this is the last chapter of the series, I see that each film in the trilogy possesses its own color. Therefore *Outrage Coda* is a work that stands alone. Violence is not affirmed, rather I would like one to feel the emptiness and sadness behind it.



导演  
Director

北野武

TAKESHI KITANO

北野武，编剧、剪辑师、导演。1989年自导自演了处女作《凶暴的男人》一鸣惊人，该片囊括当年前日本电影奖的最佳影片、最佳导演、最佳男主角及新秀奖，之后的几部作品，例如《沸点》(1990)、《那年夏天，宁静的海》(1991)、《奏鸣曲》(1993)、《捍卫机密》(1995)、《坏孩子的天空》(1996)更奠定他成为上世纪90年代日本导演中坚力量的旗手。

1997年，北野武自导自演的《花火》问世。该片当仁不让地获得威尼斯影展金狮奖及蒙特里尔影展最佳导演奖，世界各地媒体将他与黑泽明并列，他甚至被誉为日本电影复兴的旗手。此后他拍摄了《菊次郎的夏天》(1999)、《大佬》(2001)、《玩偶》(2002)，之后的《座头市》(2003)为他赢得了威尼斯银狮奖最佳导演奖。随后的作品包括《双面北野武》(2005)、《导演万岁》(2007)、《阿基里斯与龟》(2008)。他的犯罪系列片《极恶非道》(2010)，续集《极恶非道2》(2012)和喜剧《龙三和他的七人党》(2015)都在商业方面大获成功。《极恶非道：最终章》是他的第18部作品。

Takeshi Kitano launched his directorial career with *Violent Cop* ('89), in which he also starred under his performer's name Beat Takeshi. He continued to direct feature films in the following years: *Boiling Point* ('90), *A Scene at the Sea* ('91), *Sonatine* ('93), *Getting Any?* ('95) and *Kids Return* ('96) until finally establishing his acclaim as a master filmmaker with *Hana-Bi* ('97), the winner of the Golden Lion at the 1997 Venice Film Festival, which garnered him numerous domestic and international awards. He followed it up with *Kikujuro* ('99); the internationally co-produced action film, *Brother* ('01); *Dolls* ('02) and then his first period film, *Zatoichi* ('03) won him the Venice Silver Lion Best Director award. His self-reflective trilogy; *Takeshis* ('05); *Glory to the Filmmaker!* ('07); *Achilles And the Tortoise* ('08) followed. His subsequent films such as *Outrage* ('10), a violence entertainment film where "everyone is a villain," its sequel *Outrage Beyond* ('12) and his comedy *Ryuzo And His Seven Henchmen* ('15) were all box office hits. *Outrage Coda* is his 18th film as a director.



# 最后的旗帜

LAST FLAG FLYING

导演  
Director

理查德·林克莱特  
RICHARD LINKLATER

演员 Cast

布莱恩·科兰斯顿  
BRYAN CRANSTON

史蒂夫·卡瑞尔  
STEVE CARELL

劳伦斯·菲什伯恩  
LAURENCE FISHBURNE

美国 / 2017 / 124分钟 AMERICA / 2017 / 124 MIN

制片人 Producer  
金格·史赖吉  
GINGER SLEDGE

制片人 Producer  
约翰·斯洛斯  
JOHN SLOSS

编剧 Script  
理查德·林克莱特  
RICHARD LINKLATER

编剧 Script  
达利尔·博尼森  
DARRYL PONICSAN

摄影 Cinematographer  
沙恩·F·凯利  
SHANE F. KELLY

艺术指导 Art Director  
布鲁斯·柯蒂斯  
BRUCE CURITS

剪辑 Editor  
桑德拉·阿代尔  
SANDRA ADAIR

音乐 Music  
格莱哈姆·雷诺兹  
GRAHAM REYNOLDS

## 电 影 简 介 SYNOPSIS

2003年, 前海军陆战队军医拉里“博士”, 重新集结30年前曾与他一同参加越南战争的前海军陆战队的萨尔和理查德·穆勒去执行一项不同以往的任务: 去埋葬博士的儿子, 一位在伊拉克战争中牺牲的年轻海军。博士拒绝了在阿灵顿公墓的军队安葬仪式, 在他的老朋友们的帮助下, 将棺木在这个喜忧参半的旅程中沿着东海岸移至新罕布什尔州郊区的家。在路上, 博士, 萨尔和穆勒追忆并分享了有关这场至今仍在影响他们生活的战争的记忆。

In 2003, 30 years after they served together in the Vietnam War, former Navy Corps medic Larry “Doc” Shepherd re-unites with former Marines Sal and Richard Mueller on a different type of mission: to bury Doc’s son, a young Marine killed in the Iraq War. Doc decides to forgo a burial at Arlington Cemetery and, with the help of his old buddies, takes the casket on a bittersweet trip up the East Coast to his home in suburban New Hampshire. Along the way, Doc, Sal and Mueller reminisce and come to terms with shared memories of the war that continues to shape their lives.

## 导 演 阐 述 DIRECTOR’S STATEMENT

2006年, 林克莱特打算将这部由书改编的电影搬上大荧幕, 但在那时候并非一个好的时机。那时的社会环境并不允许我们谈论伊拉克战争, 因为摆在我们面前的是永无休止的战争。想想看战争片的历史, 好的影片永远都是一段时间后才出现在人们的眼前, 因为只有到事情发生之后, 人们才能正视那段历史。

我们把故事设定在2003年12月, 也就是萨达姆·侯赛因被捕的时候。我们相信如果共同经历了这段真实的历史, 会让这个故事更加深入人心。我们改编原作的过程十分漫长, 但是我们达到的程度已经是非常独树一帜了。

Linklater took a stab at adapting the book for the big screen in 2006. But the timing wasn’t right. The culture back then wasn’t ready to deal with the Iraq War, which was happening right in front of us with no end in sight. When you think about the history of war movies, the best ones usually arrive years later, when people are finally ready to start examining what happened.

Instead of chasing current events, we can embrace it as a period film – we can set it in December 2003 at the time they catch Saddam Hussein. We thought people might remember that moment, so it would ground the story in some kind of shared reality, which is going back to the original intent of the book.

The adaptation process has been a long journey, but where we’ve arrived is, I think, a unique place.



导演  
Director

理查德·林克莱特  
RICHARD LINKLATER

理查德·林克莱特, 导演、编剧, 是时代经典电影《年少轻狂》(1993) 的制片人。凭借电影《爱在黎明破晓前》(1995), 他荣获柏林电影节银熊奖的最佳导演奖。电影《爱在日落黄昏后》被提名奥斯卡最佳改编剧本奖。而电影《少年时代》(2014) 亦斩获多项英国电影学院奖、金球奖以及奥斯卡金像奖最佳女配角奖。林克莱特还执导多种类型片诸如西部黑帮片《牛仔小子》(1998), 动画片《半梦半醒的人生》(2001), 剧情片《录音带》(2001), 喜剧片《摇滚校园》, 以及最新喜剧片《各有少年时》(2016)。

1985年, 林克莱特在奥斯汀创办了奥斯汀电影协会并担任艺术总监。作为美国最大的电影协会之一, 协会每年放映几百部来自世界各地的电影, 运营艺术教育项目。自1996年以来, 协会已为德州的电影工作者提供超过150万美金的补助基金。

Richard Linklater (Director, Screenwriter) is the filmmaker responsible for such films as *Dazed and Confused* (1993), regarded as a coming-of-age classic; *Before Sunrise* (1995), for which he won the Berlin Film Festival Silver Bear Award for Best Director; *Before Sunset*, which earned him an Academy Award® nomination for Best Adapted Screenplay; and *Boyhood* (2014), which won multiple BAFTA and Golden Globe® Awards and an Academy Award® for actress Patricia Arquette. He also directed diverse films as Western/gangster picture *The Newton Boys* (1998), animated feature *Waking Life* (2001), real-time drama *Tape* (2001), hit comedy *School of Rock* and, most recently, *Everybody Wants Some!!* (2016).

Linklater serves as the artistic director for the Austin Film Society, which he founded in 1985 to showcase films from around the world that were not typically screened in Austin. Now one of the nation’s top film organizations, the Austin Film Society shows hundreds of films a year, operates educational programs and since 1996 has given out more than \$1.5 million in grants to Texas filmmakers.





导演  
Director

布鲁诺·杜蒙  
BRUNO DUMONT

布鲁诺·杜蒙是一名法国电影导演。到目前为止，杜蒙已经执导了几部剧情片，这些电影作品的风格都介于现实主义戏剧和先锋派。他的第一部电影《人之子》入选戛纳国际电影节导演双周单元。他的其他作品也在戛纳国际电影节斩获了几项大奖，电影《人，性本色》（1999）和《弗朗德勒》（2006）均获得了评审团大奖。而另一位两度获得戛纳国际电影节评审团大奖的导演是安德烈·塔可夫斯基。杜蒙的作品《哈德维希》在多伦多电影节获得了2009年度特别展映单元国际影评人协会奖，并于2009年在法国发行，2010年由美国IFC电影公司发行。2016年，《玛·鲁特》入围戛纳国际电影节主竞赛单元。

Bruno Dumont (born in France) is a French film Director. To date, he has directed several feature films, all of which border somewhere between realistic drama and the avant-garde. His first feature film *La vie de Jésus* was selected at Directors' Fortnight. His films have won several awards at the Cannes films Festival. Two of Dumont's films have won the Grand Prix award: both *L'Humanité* (1999) and *Flandres* (2006). The only other director who has twice won the Cannes Grand Prix is Andrei Tarkovsky. Dumont's *Hadewijch* won the 2009 Prize of the International Critics (Prize) for Special Presentation at the Toronto Film Festival, and will be distributed in France in 2009, and by IFC in the U.S. in 2010. In 2016, *Slack Bay* was presented in Competition at the Cannes International Film Festival.

## 电 影 简 介 S Y N O P S I S

1425年，法国百年战争期间，少女贞德只有8岁，她在一个小村庄多雷米生活，每天照看羊群。有一天，她告诉她的朋友奥维耶特，她已经不能忍受英国军队对法国人民的摧残。然而修女太太热尔韦斯却试图跟这个年轻小姑娘讲道理，告诉她不要试图去抗争。但是贞德已经准备好拿起武器，跟英国军队对抗到底，带领法国走向解放。

France, 1425. In the midst of the Hundred Years' War, the young Jeannette, at the still tender age of 8, looks after her sheep in the small village of Domremy. One day, she tells her friend Hauviette how she cannot bear to see the suffering caused by the English. Madame Gervaise, a nun, tries to reason with the young girl, but Jeannette is ready to take up arms for the salvation of souls and the liberation of the Kingdom of France. Carried by her faith, she will become Joan of Arc.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

在电影中，少女贞德才刚13岁，后来她离开多雷米的时候16岁了。为了找到那个年龄段的女演员，几经周折，我找到了这位非科班出身的女演员。这位女演员才13岁，但是我觉得她已经足以体现出少女贞德浩瀚的胸怀。我也找到了一位年龄比较小的演员来扮演童年贞德的天真烂漫。“童年”一直是编剧夏尔·佩吉最偏爱的主题：我们的这些演员都不到12岁，一个年纪小点，一个年纪长点，有了这两位演员，我可以更好的抓住少女贞德在她人生萌芽期的实际情况，就是在她听到那些声音直到她离开多雷米的那段时间，同时也是法国历史学家儒勒·米什莱认为“最好的那五年”。

In the play, young Joan is first 13, then 16 when she leaves Domremy. Looking for an actress around that age, I soon found the non-professional who plays Joan. She was 13, but I thought she was grown up enough to tap into the swelling heart of the young Joan. I also looked for someone younger, finding a little girl aged eight who seemed the right size, in body and soul, to portray the childhood Joan.

Childhood is Péguy's preferred subject: We are these children younger than 12. With these two Joans, younger and older, I could better tackle the account of the long germination of her vocation – which Jules Michelet sees as lasting a good five years – from the first time she hears voices until her departure from Domremy.

# 童女贞德

JEANNETTE:  
THE CHILDHOOD OF  
JOAN OF ARC

(Jeannette, l'enfance de Jeanne d'Arc)

导演  
Director

布鲁诺·杜蒙  
BRUNO DUMONT

制片人 Producer

J拉契得·波查拉 RACHID BOUCHAREB  
让·布莱特 JEAN BRÉHAT  
穆里尔·梅林 MURIEL MERLIN

法国 / 2017 / 115分钟 FRANCE / 2017 / 115 MIN

编剧 Script  
布鲁诺·杜蒙  
BRUNO DUMONT

艺术指导 Art Director  
菲立普·德库弗列  
PHILIPPE DECOUFLÉ

编剧 Script  
夏尔·佩吉  
CHARLES PEGUY

剪辑 Editor  
巴齐尔·贝尔科  
BASILE BELKHIRI

摄影 Cinematographer  
纪尧姆·德方丹  
GUILLAUME DEFFONTAINES

音乐 Music  
伊戈尔  
IGORRR

演员 Cast  
丽兹·勒普莱·普吕多姆  
LISE LEPLAT PRUDHOMME

演员 Cast  
珍妮·沃伊津  
JEANNE VOISIN

首映单元  
C A L A S  
平遥国际电影展  
2017 / 10月



制片人 Producer  
戴妍 DAI YAN

编剧 Script  
彭小莲 PENG XIAOLIAN

摄影 Cinematographer  
吴士君 WU SHIJUN

艺术指导 Art Director  
周欣人  
ZHOU XINREN

剪辑 Editor  
杨心愉  
YANG XINYU

音乐 Music  
潘国醒  
PAN GUOXING

音乐 Music  
李野  
LI YE

贾一平 JIA YIPING  
冯文娟 FENG WENJUAN

演员 Cast  
黄宗英 HUANG ZONGYING  
徐才根 XU CAIGEN

肖雄 XIAO XIONG

请你记住我

PLEASE REMEMBER ME

导演  
Director

彭小莲

PENG XIAOLIAN

中国/2016/96分钟 CHINA/2016/96 MIN

## 电影简介

### SYNOPSIS

影片讲述了县剧团的小名角彩云到上海寻找“明星梦”的故事，在投靠了从小青梅竹马的朋友/摄影助理阿伟之后，突然明白大上海是如此千变万化的世界，阿伟也只能住在即将被拆迁的房子里。梦想变得遥不可及。但是阿伟却在理想主义的潘导演影响下，拍摄着老电影人赵丹和黄宗英的纪录片。赵丹与黄宗英对于电影的热爱，正是在拍电影时产生了爱情，这些都对应着彩云和阿伟之间生活和爱情。

Caiyun, a local starlet from a town troupe, arrived in Shanghai to pursue stardom. After seeking help from Ah Wei, a childhood playmate and now an assistant, Caiyun suddenly realised that "Big Shanghai" was indeed an ever-changing metropolis, and even Ah Wei could only live in a house pending demolition. Dream became out of reach. However, Ah Wei, under the influence of idealist Director Pan, was filming the documentary on famous actor and actress Zhao Dan and Huang Zongying, personalities of cinema in the early 20th century. Compared to the passion for films that Mr. Zhao and Ms. Huang shared and their mutual love that bloomed and grew in films, the reality of life and love between Caiyun and Ah Wei seemed so illusory and stuporous.

## 导演阐述

### DIRECTOR'S STATEMENT

2012 年上海国际电影节期间，彭小莲导演遇到了庆应大学的教授和他的一群学生，他们特意从日本飞赴上海，只为看一场修复版赵丹主演的《武训传》。映后，彭导演带教授去华东医院拜见了赵丹的妻子、著名演员、作家黄宗英女士。当她得知《武训传》可以正常放映时，非常激动。

上海是中国电影的发源地，是赵丹、黄宗英等一批左翼电影人，在中国电影史上创造了属于中国电影的第一个辉煌时代。如今，越来越少的年轻人了解中国电影的昨天和老电影人的名字，甚至不了解这些胶片电影，曾经为中国为上海的文化，奠定了不可替代的荣耀。怀着对上海电影的深情，对老电影人创造的那个时代的崇拜，导演心中依然有着不舍的胶片情结，于是产生了创作这部电影的冲动。

影片以现实、纪录片、梦幻三个空间构成了两代电影人的追梦和爱情故事。这部电影的女主角之一就是已经93岁的黄宗英，她的存在和出现，是弥足珍贵的。这部电影不为情怀，只为热爱。

In 2012, Director Xiaolian Peng met a group of Keio University students and their professor at the Shanghai International Film Festival. They had flown all the way from Japan to attend a screening of a remastered edition of *The Life of Wu Xun* starring Zhao Dan. After the film, Peng brought the professor to Huadong Hospital to visit Zhao Dan's wife, the famous actress and writer Huang Zongying. Huang was moved to learn that *The Life of Wu Xun* could be exhibited again.

Shanghai is the birthplace of Chinese film. It is also where leftist filmmakers such as Zhao Dan and Huang Zongying ushered in the first golden age of Chinese cinema. Today, there are fewer and fewer youth in China who know of these films and actors, or of the importance of celluloid film in preserving the brilliance of Shanghai culture and Chinese culture. Peng's motivation for making *Please Remember Me* stems from her deep love and admiration for Shanghai film, particularly those old filmmakers of the celluloid film era.

The film takes audiences through the spaces of fiction, documentary film, and illusion as characters pursue love and their dreams through two eras of filmmaking. The film features the rare and precious appearance of 93 year old Huang Zongying, one of the female leads in the film. The tone the film aims for is not sentimental, but passionate.



导演  
Director

彭小莲

PENG XIAOLIAN

彭小莲，职业电影导演/编剧，毕业于北京电影学院82级导演系，1994年获得美国纽约大学电影学院电影制作 MFA 学位。2001年完成日本纪录片大师小川绅介遗作《满山红柿》，同年获得NHK十佳纪录片之一。2004年第一位女导演荣获金鸡奖最佳导演殊荣。代表作品：《我和我的同学们》、《女人的故事》、《上海纪事》、《假装没感觉》、《美丽上海》及《上海伦巴》这些影片，都是在国内荣获了嘉奖。

Peng Xiaolian is a professional film director and screenwriter. She graduated from the Beijing Film Academy, class of '82, with a concentration in directing. She received a MFA from NYU's Tisch School of the Arts in 1994. In 2001, she completed *Manzan Benigaki (Red Persimmons)*, an unfinished work by the late Japanese documentary film master Ogawa Shinsuke. It was recognized as one of NHK's top ten documentary features that same year. In 2004, she became the first female director to receive the Golden Rooster Award in the category of Best Director. Her representative works include *Me and My Classmates*, *Once upon a time in Shanghai*, *Shanghai Women*, *Shanghai Story*, and *Shanghai Rumba*. These films have won awards in China and abroad.

首映单元  
GALAS  
上海国际电影节  
Shanghai International Film Festival  
2016 内景



# 特别展映



**SPECIAL  
SCREENINGS**





2017 / 111分钟 / 111 MIN  
巴西 BRAZIL / 俄罗斯 RUSSIA / 印度 INDIA / 南非 SOUTH AFRICA / 中国 CHINA

# 时间去哪儿了

## WHERE HAS TIME GONE

制片人 Producer  
贾樟柯 JIA ZHANG-KE

巴西，一座水坝坍塌，一夜间小镇倾圮，数千灾民流离以收容所为家。时间能重建家园。但能否抚平心灵？俄罗斯，冰雪漫天，炽烈的爱情折磨人，丈夫怀疑妻子外遇，手风琴可唱情歌亦可充当呼吸器，一伸一缩，爱情如何成为时间？印度，退休爷爷儿女成群，生活无虞，但活着是否只剩下抓不住的时间？南非，未来世界一名女工想改变命运，但如果每个生命都是注定，循环有何意义？中国，春分时节，大地复苏，国家开放二胎政策，三十八岁的涛姐与梁子，还有机会抓紧时间再生一个孩子吗？

受金砖国家电影合作计划之邀，由贾樟柯监制，集结五位来自不同国家的导演，以时间为主题，各自演绎人类的生存感受，最后汇集成对时间的普世提问。时间如水，如爱、如生命流转，揭示了一切也改变了一切。或许如贾樟柯所言，我们可以把时间拿走的东西，一点一点拿回来。

Brazil, a dam broke down, a small town was wrecked overnight, thousands of stricken people lost their home and ached for asylums. Time can bring back buildings, but can it heal their hearts? Russia, snowflakes are dancing outside, love is burning inside. The husband suspects the wife is cheating on him. The accordion is an instrument, also an inhaler, in and out. Can love be turned into time? India, the pensioner enjoys his big family and carefree retirement. But has his rest life left nothing but time? South Africa, future time, a female worker wants to change her destiny, but if every life is destined, will the reborn be necessary? China, vernal equinox, everything returns their vigor. Under the two-child policy, can the 38-year-old woman Tao and her husband Liang keep up with the new environment and manage to have another child?

As a response to a BRICS joint-filmmaking project, supervised by Jia Zhang-ke, this is a film combining five pieces by five directors from the five countries. *Where Has Time Gone* takes time as its theme, showing different experiences and sentiments of lives. There is an universal question: where has time gone? Time rotates like water, love and life. It digs out everything and renew everything. As the director Jia Zhang-ke said, whatever the time has taken from us, we can retrieve them eventually.



面对的大地/巴西



呼吸/俄罗斯



迷失远方/印度



逢春/中国



重生/南非

导演 Director				
沃尔特·塞勒斯 WALTER SALLES	阿历斯基·费朵奇科 ALEXEY FEDORCHENKO	马德哈尔·班达卡 MADHUR BHANDARKAR	贾梅尔·奎比卡 JAHMIL X.T. QUEBEKA	贾樟柯 JIA ZHANG-KE
演员 Cast				
梅芙·金琴丝 MAEVE JINKINGS 爱丽莎·克拉夫索娃 ALISA KRAVTSOVA	康斯坦丁·埃土恩 KONSTANTIN ITUNIN 安努·卡波尔 ANNU KAPOOR	马斯特·德伍热 MASTER DEVRATH 曼迪萨·恩杜纳 MANDISA NDUNA	赵涛 ZHAO TAO 梁景东 LIANG JINGDONG	

## 颤抖的大地

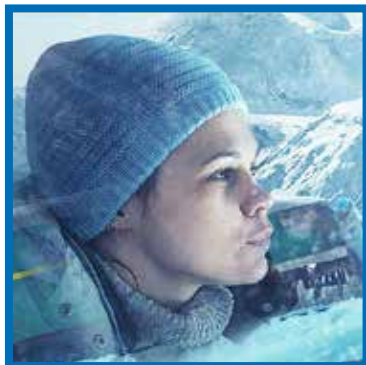
WHEN THE EARTH  
TREMBLES导演  
Director导演 沃尔特·塞勒斯  
WALTER SALLES

这场灾难不仅反映了巴西当今的混乱状况，也是探索人性戏剧性的绝佳机会。在灾难面前，人们如何度过，又如何找回自我？

Not only did the disaster reflect the chaos that characterizes Brazil today, but we also wanted to investigate the human drama that took place there. How do people survive and reinvent themselves after tragedies like these?

## 呼吸

BREATHING

导演  
Director阿历斯基·费朵奇科  
ALEXEY FEDORCHENKO

时间就在此时此刻的这里，其他哪里也去不了。

The Time is here, it goes nowhere.

## 孟买迷雾

MUMBAI MIST

导演  
Director马德哈尔·班达卡  
MADHUR BHANDARKAR

我的本意是让短片展现印度人真实的情感和感受，但又能在不同文化中产生回响。

It was my intention that the film reflects true Indian emotions and feelings but not losing on sentiments that reverberate universally.

## 逢春

REVIVE

导演  
Director贾梅尔·奎比卡  
JAHMIL X.T.QUEBEKA

我在《重生》中用非洲的视角探索了未来与过去的聚合。“时间”这一主题所赋予的灵活度为我提供了一个讲述非洲科幻故事的平台。

*Still Born* is a film that allows me to explore a world that brings about the convergence of the future and the past in a specifically African context. Given the freedom of the theme of "Time", *Still Born* offered me the platform to explore the possibilities of an African Science Fiction piece.

## 重生

STILLBORN

导演  
Director贾樟柯  
JIA ZHANG-KE

面对快速流逝的时间，我想呈现一种积极的生命态度，正如王勃在《滕王阁序》中所说，“东隅已逝，桑榆非晚”。

I want to present a positive attitude towards life as time flies by. As the famous Chinese poet in early Tang Dynasty Wang Bo wrote in *The Preface of Prince Teng's Pavilion* (*Teng Wang Ge Xu*), "What's past is past, the future is yet to come".

## 时间去哪儿了

WHERE  
HAS  
TIME  
GONE





导演  
Director

李晨  
LI CHEN

李晨, 2017年, 首次执导并主演现代空战题材电影《空天猎》。曾出演过《士兵突击》《生死线》等多部优秀军旅题材影视作品, 《空天猎》是出身军人世家的李晨多年以来的圆梦之作。他希望借助拍摄电影的机会将中国力量、大国强军、大国重器的风貌展示给大家, 也是这次指导《空天猎》的初衷。

对于这部战争题材的电影, 剧本研发长达两年之久, 拍摄更是相当艰辛, 中外转场13地拍摄, 行程33405公里遍及大半个中国, 不仅要对抗多变天气的考验, 恶劣的地域环境, 在面对大型武器装备上的调动更是最大难题。

为了让观众能立体的感受电影画面的震撼, 将空战场景详尽地表现出来, 导演李晨选择了真机实拍结合特效制作, 在艰苦的拍摄环境下, 坚持追求每处细节的极致, 作为首次展示现代空军体系作战的影片, 诚意十足, 力求让观众有不一样观影的体验。

Born in a military family, it has been one of Li Chen's dreams to direct a film about Chinese army. The first film he directed and starred in 2017 was *Sky Hunter*, and before that, he had been acted in several military genre works, such as *Soldiers Sortie*, *Battle Field 1938* and ect. It's also his first wish that he could grasp this opportunity to show audience the power, strength and arms of Chinese army by filming *Sky Hunter*.

It took about two years to re-write and develop this project, and shooting environment is extremely harsh. The film crew had transferred to 13 cities, traveling over 33,405 km and footsteps all over half of China. Not only the changeable weather and severe environment, the transportation of the large scale weapon and equipment is also the biggest problem.

In order to give the audience shockingly vertical visual experience, to depict the fighting scenes elaborately, Director Li Chen chose to integrate the live shooting and SFX to make it, even under the severe shooting environment, he insisted on making the best of every detail. As the first film focusing on systematic fighting of Chinese Air Force, Li Chen has striven to provide the audience an extraordinary viewing experience with all sincerity.

## 电 影 简 介 SYNOPSIS

飞行员吴迪加入神秘部队“霸天狼”, 他的僚机兼好友浩辰却在海外任务中陷入一场境外叛乱, “霸天狼”与敌对势力决战空天.....

The air force elite Wu Di joins a special unit called "Ba Tian Lang" (aka wolf fighter). Meanwhile, his wing-man and good friend Hao Chen has captured by the rebels in an oversea operation. The wolf fighters will take their revenge soon...

## 导 演 阐 述 DIRECTOR'S STATEMENT

空军是离大众生活比较远的一个军种, 他们一直在守护我们的蓝天和疆土, 却很少为外界所知; 我出生在军人世家, 也一直有军旅情结, 有幸接触到这样一部展现现代空军的影片, 就毫不犹豫地接了下来。

《空天猎》是相对比较专业的电影, 几乎也涵盖了所有咱们解放军最新最全的机型, 包括歼-20、歼-10C、运-20、直8等, 这是中国第一部展现现代空战的电影, 所以其实我们在细节方面还是很注意的, 例如不同任务应该使用什么样的飞机, 飞机要怎么挂弹, 都是和空军顾问商量出来的, 绝不能有不合理, 或者真实情况下做不到的事情。包括影片里两次出现的地面人员引导激光制导炸弹这个片段, 应该也是国内首次有电影拍出来这一点, 再有进战区之前的空中加油, 空战时的一些动作, 真机实拍拍摄山谷低空飞行这样的高难度动作, 我们希望不让看它的观众失望, 所以整个团队都尽力打造一部制作精良的电影。

The air force is far beyond people's daily life. They've been fighting and protecting our territory air and land, and rarely known by the public. I was born in military family, and the military complex. It's a great honor to direct a film which reflects the modern air force of China.

*Sky Hunter* is rather professional, nearly all the newly-installed aircraft will be shown, including the J-20, J-10C, Y-20, Z-8 and etc. And it is the first film which gives the whole reflection of modern Chinese Air Force. Details are always our concern, for example, the mission and its required aircraft, how to hoist a bomb; we had been discussing with the military consultants, trying to avoid of the unreasonable move or impossible operation in reality. The twice-shown episode of the laser targeting missile operation by ground service is also the first glimpse in Chinese film. And the aerial refueling before entering the war zone, the fighting skills, flight maneuvers and techniques of low-altitude valley crossing by local shooting, surely will not disappoint the audience. The whole crew had been trying their best to make this film an exquisite one.

演员 Cast

李晨 LI CHEN 范冰冰 FAN BINGBING	王千源 WANG QIANYUAN 李佳航 LI JIAHANG	赵达 ZHAO DA 李晨浩 LI CHENHAO	郭洛宇 GUO MINGYU 叶浏 YE LIU	陆思宇 LU SIYU 托马尔·奥兹 TOMER OZ	吴秀波 WU XIUBO 王学圻 WANG XUEQI
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李晨  
LI CHEN

张力  
ZHANG LI

编剧 Script  
刘毅  
LIU YI

褚翔宇  
ZHU XIANGYU

最后的卫道者

艺术指导 Art Director  
许多  
XU DUO

剪辑 Editor  
邱志良  
KUANG ZHILIANG

音乐 Music  
安德烈·考辛斯基  
ANDREW KAWCZYNSKI

# 空 天 猎

SKY HUNTER

导演  
Director

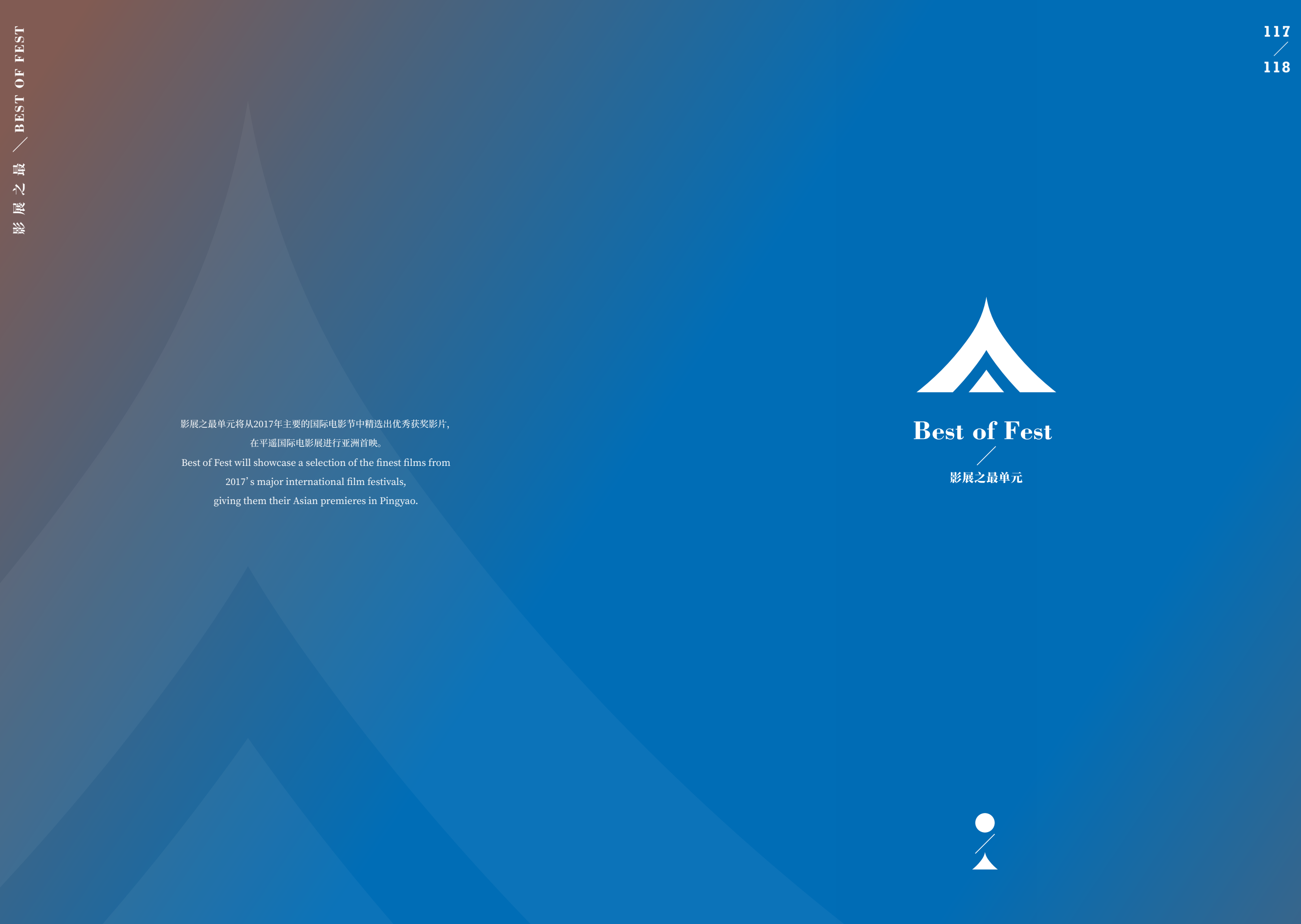
李晨  
LI CHEN

制片人 Producer  
吕建民  
LV JIANMIN

摄影 Cinematographer  
陈丹  
CHEN DAN

中国 / 2017 / 115分钟 CHINA / 2017 / 115 MIN





影展之最单元将从2017年主要的国际电影节中精选出优秀获奖影片，  
在平遥国际电影展进行亚洲首映。

Best of Fest will showcase a selection of the finest films from  
2017's major international film festivals,  
giving them their Asian premieres in Pingyao.



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影展之最单元





制片人 Producer  
王礼霖 WANG LILIN

编剧 Script  
陈胜吉 TAN SENG KIAT

编剧 Script  
梁秀红 LIANG XIUHONG

摄影 Cinematographer  
陈克勤 CHEN KEQIN

艺术指导 Art Director  
林级峰 LIN JIFENG

剪辑 Editor  
陈晓东 CHEN XIAODONG

剪辑 Editor  
月巴人子 YUEBA RENZI

演员 Cast  
张艾嘉 SYLVIA CHANG  
陈泽耀 CHEN ZEYAO  
陈彦雯 CHEN YANWEN

# 分贝人生

## SHUTTLE LIFE

导演  
Director

陈胜吉

TAN SENG KIAT

第 20 届上海国际电影节亚洲新人奖最佳影片奖

马来西亚 / 2017 / 91分钟 MALAYSIA / 2017 / 91 MIN

## 电 影 简 介

### S Y N O P S I S

《分贝人生》讲述了长大在大城市贫困区的阿强因一场交通以外失去了妹妹，更衍生出来自贫困环境的压力而造就的社会问题。影片透过“贫穷”反思“生活”与“生存”的微妙关联，透过贫穷家庭与社工的故事，带出贫穷问题所凸显的人性与伦理的冲突以及对逆境求存、命运弄人的探讨。

*Shuttle Life* is a story mainly tells A Qiang who grew up in a distressed area in a big city lost his younger sister forever because of a traffic accident. The story can also expose the social problem caused by poverty. Through the description of poor family and social worker, the story makes people reflect subtle relation between "life" and "live", which also draws the public's discussion on the conflict of humanity and morality released by poverty, on struggling for life even in plights and on changing things.

## 导 演 阐 述

### DIRECTOR'S STATEMENT

分贝人生的故事发生在半山芭，一个很特别的名字，它是吉隆坡早期最先发展的地方之一。随着时代环境的演变，现今它已变成许多外劳和老人的居留地，店家和居民都进驻更大更好的商城或社区，搬离这个地方。

半山芭曾经繁华热闹，如今渐渐老去、没落。可是这个地方还是会有新生的生命，他们都在努力成长，融入环境。

有时候一个人的成长环境特别残酷，它并不会带给你明显的伤害，可是却在无形无色之中，让你习惯了环境。

《分贝人生》就是这个环境的缩影，就像马来西亚的环境，充满各种荒谬突兀的民生问题国家政策等。时间久了，人民开始习惯这些因素，开始感到麻木。新生的生命不是不想奋斗，更多时候他们要求的不是生活，是生存而已。

The story is inspired by the living condition at Pudu, the first established area in Kuala Lumpur. However due to the changes across decades, many residents and shops have moved out to the cities and left mainly foreign workers and the elderly people now.

*Shuttle life* is a snapshot of people living in this type of environment, struggling with obstacles, unfair treatment from the authority and also unbearable pain in their life. When time goes by, they slowly adapted to the situation and just have to move on with the obstacles and continue to struggle with their living. Their life has now become more on daily surviving.



导演  
Director

陈胜吉

TAN SENG KIAT

陈胜吉，马来西亚导演。就读于国立台湾大学电影艺术学院。他的代表作品《32°C Fall in Love》获得最佳导演、最佳剧本、最佳剪辑、最佳剪辑奖、最佳男演员、最佳女演员、最佳影片奖。《分贝人生》获得金马创投的百万首奖。

TAN SENG KIAT is a Malaysian director. He acquired his directing knowledge at Taiwan National University Department of Films and Arts. His representative works are *32°C Fall in Love* and *Shuttle Life*. Billed as a romantic comedy, the former won awards as Best Director, Best Screenplay, Best Editing, Best Editing, Best actor, Best Actress, Best Picture. And the later won Grand Prize of the Million Dollar Award.





制片人 Producer  
瓦莱丽·德尔皮埃尔  
VALÉRIE DELPIERRE

制片人 Producer  
玛丽亚·扎莫拉  
MARÍA ZAMORA

编剧 Script  
卡拉·西蒙  
CARLA SIMÓN

摄影 Cinematographer  
圣地亚哥·拉卡杰  
SANTIAGO RACA J

艺术指导 Art Director  
莫妮卡·贝尔尼  
MÓNICA BERNUY

剪辑 Editor  
迪达克·帕洛  
DIDAC PALOU

# 九三年之夏

## SUMMER 1993

(ESTIU 1993)

导演  
Director

卡拉·西蒙  
CARLA SIMÓN

演员 Cast

莱娅·阿蒂加斯  
LAIA ARTIGAS

宝拉·罗伯尔斯  
PAULA ROBLES

布吕纳·谷希  
BRUNA CUSÍ

大卫·维达古尔  
DAVID VERDAGUER

第 67 届柏林电影节最佳处女作大奖

西班牙／2017／97分钟 SPAIN／2017／97MINS

影展之最单元  
BEST OF FEST SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 1993

## 电 影 简 介

### S Y N O P S I S

1993年夏，父母双亡的六岁女孩弗丽达从巴塞罗那搬到了加泰罗省去和她的现任监护人舅舅和舅妈住在一起。乡村生活对于弗丽达是一个挑战——在她的新家和新自然环境中，一切对她来说都是神秘的、新奇的。现在她有了一个小妹妹需要照顾，也有了不同的心理，比如嫉妒心理。弗丽达常常天真地想，逃出这个家就是解决所有问题的方法，不过这个新组成的家庭已经达到了一个新的、脆弱的平衡，生活逐渐趋于平淡。有时他们会共度一些愉悦的家庭时光，比如家庭聚会、游泳、野炊和在花园里听爵士乐。慢慢地，弗丽达意识到自己不得不留在这个家，努力适应这个新环境。在夏季结束之前，她必须要处理好自己的心绪，而她的新“父母”也要学会像对待亲生女儿一样对待她。

In the summer 1993, following the death of her parents, six years old Frida moves from Barcelona to the Catalan province to live with her aunt and uncle, who are now her new legal guardians. The country life is a challenge for Frida – time passes differently in her new home and the nature that surrounds her is mysterious and estranging. She now has a little sister for whom she has to take care of and has to deal with new feelings, such as jealousy. Often, Frida is naively convinced that running away would be the best solution to her problems. Yet, the family does what it can to achieve a fragile new balance and bring normality to their life. Occasional family outings to a local fiesta or a swimming pool, cooking or listening to jazz in the garden bring them moments of happiness. Slowly, Frida realizes that she is there to stay and has to adapt to the new environment. Before the season is over, she has to cope with her emotions and her parents have to learn to love her as their own daughter.

## 导 演 阐 述

### DIRECTOR'S STATEMENT

九三年之夏，六岁的弗丽达同她的养父母加泰罗尼亚度过了她亲生父母死后的第一个夏天。夏天结束前，弗丽达已经学会了自己调整自己的心情，她的养父母也待她同亲生女儿一般。

Spain, summer 1993. Following the death of her parents, six years old Frida faces the first summer with her new adoptive family in the Catalan province. Before the season is over, the girl has to learn to cope with her emotions and her parents have to learn to love her as their own daughter.



导演  
Director

卡拉·西蒙  
CARLA SIMÓN

卡拉·西蒙(1986)曾就读于加利福尼亚大学、巴塞罗那自治大学传媒学院。毕业后，她为加泰罗电视台执导节目，并获得La Caixa社会基金的名誉奖学金。之后卡拉搬到英国，在伦敦电影学院进修，期间，她编剧并导演了纪录片《天生乐观》，及故事片《口红》，两部短片都受到各个国际电影节的提名。《九三年之夏》是她制作的第一部长片，由Inicia Films与Avalon影业联合出品。此片由柏林新锐营的剧本工作站，波兰Ekran program，巴塞罗那Sources 2共同制作，获得SGAE编剧基金。此外，它还在莱萨尔克低成本电影论坛，Premiers Plans Atelier，和Berlinale Co-Production Market展映，并且获得2015年Holland Film Meetings最高奖项。此片还获得了MEDIA Development funding和澳大利亚独立电影协会制作基金。2013年，卡拉创立了为儿童和青少年教授电影知识的组织“Young For Film!”。搬回巴塞罗那之后，她与“Cinema en Curs”之间建立了合作。

Carla Simón (1986) studied at the University of California and the Audiovisual Communication Department of Universitat Autònoma of Barcelona. After that she directed TV series and programmes for TV Catalan. After being awarded the prestigious scholarship of Obra Social “la Caixa”, Carla moved to the UK to study at the London Film School, where she wrote and directed the documentary *Born Positive* and the fiction *Lipstick*, both short films selected in numerous international film festivals. *Summer 1993* is her feature film debut produced by Inicia Films and co-produced by Avalon. The project was developed at Berlinale Script Station, Ekran program in Po-land, Sources 2 in Barcelona and won the SGAE screenwriting fund. It was also presented at the Low Budget Film Forum in Les Arcs, Premiers Plans Atelier, Berlinale Co-Production Market and won the first prize in Holland Film Meetings in 2015. The film also received the MEDIA Development fund-ing and the ICAA fund for production. In 2013 Carla created Young For Film!, an association which taught cinema to children and teenagers. Since moving back to Barcelona, she has been collaborating with “Cinema en Curs”.



制片人 Producer  
拉沙·卡瓦施  
LASHA KHALVASHI

艺术指导 Art Director  
提·特利亚  
TEA TELIA

纳塔·莫娃妮德  
NATO MURVANIDZE  
迪米特里·塔蒂什维利  
DIMITRI TATISHVILI

编剧 Script  
安娜·乌鲁沙德  
ANA URUSHADZE

剪辑 Editor  
亚历山大·库拉诺夫  
ALEXANDER KURANOV

演员 Cast  
拉马祖·约斯利尼  
RAMAZ IOSELIANI  
阿维塔迪尔·玛堪拉德泽  
AVTANDIL MAKHARADZE

摄影 Cinematographer  
康斯坦丁·艾萨德  
KONSTANTIN ESADZE

音乐 Music  
尼卡·帕苏里  
NIKA PASURI

阿纳斯塔莎·肯图拉尼亚  
ANASTASIA CHANTURAIYA  
拉沙·盖布尼亚  
LASHA GABUNIA

# 惊 慌 妈 妈

## SCARY MOTHER

(Sashishi deda)

导演  
Director

安娜·乌鲁沙德  
ANA URUSHADZE

瑞士洛迦诺国际电影节最佳处女作大奖、萨拉热窝电影节欧洲电影大奖  
格鲁吉亚/2017/107分钟 GEORGIA/2017/107 MIN

## 电 影 简 介

### S Y N O P S I S

玛娜娜，一个50岁的家庭主妇，挣扎于一个两难困境中——她不得不在她的家庭生活与多年来难以自抑的写作热情之间作出选择。最终她决定跟随自己的热情，投入到写作中去，为此在精神与肉体上都做出了牺牲。

A 50-year-old housewife, Manana, struggles with her dilemma - she has to choose between her family life and her passion, writing, which she had repressed for years - she decides to follow her passion and plunges herself into writing, sacrificing to it mentally and physically.

## 导 演 阐 述

### DIRECTOR'S STATEMENT

这部电影是有关于限制的——由于个人受到压迫，一些我们被教导的道德准则导致了对某些特定社会身份的某种刻板印象，并形成了其所要承担的责任。

在这里，这个被压迫的人是母亲，她把所有的青春都奉献给了家庭，照顾她的丈夫和孩子，忽略自己的热情所在——写作。所有这些阻碍叠加起来最终达到了巅峰——她正在经历着“要么就是现在，要么永远都不行”的心理时刻，并最终选择了“现在”，将自己投入到写作中去。之前她完全专注于她的家庭生活，而现在她则百分百投入到写作的过程中去，仿佛两者是无法共存的。

当艺术是免费的而艺术家不是的时候，这个矛盾往往体现为一些事件——障碍是必须要克服的，那就一定会产生某种牺牲，最终，你会怀疑这一切是否都是值得的。

The film is about restrictions - some of those moral codes that we are taught and educated to, leading to some kinds of stereotypes and responsibilities attached to certain social statuses because of which an individual is oppressed.

Here an oppressed one is the mother, who spent all her youth dedicated to family matters, taking care of her husband and children, ignoring her passion, that is writing.

All these blockages have added up and reached its peak - she is having “now or never” moment, chooses Now and plunges herself into writing. Before she was totally dedicated to her family life, now she is totally into writing process, as if both cannot coexist simultaneously.

And when art is free but the artist is not, tension often materializes into some events - barricades must be overcome, there is often some kind of a sacrifice involved and in the end you wonder whether it was worth it.



导演  
Director

安娜·乌鲁沙德  
ANA URUSHADZE

安娜·乌鲁沙德，于1990年9月11日出生在格鲁吉亚第比利斯。她于2013年毕业于绍塔·鲁斯塔韦利戏剧与电影州立大学。她编剧并执导了多部短片和一部长片处女作。

Ana Urushadze was born in Tbilisi, Georgia on September 11, 1990. She graduated from Shota Rustaveli Theatre and Film State University in 2013. She has written and directed several shorts and one debut feature film.

影展之最单元  
BEST OF FEST SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 PIFF



制片人 Producer  
陈樟  
CHEN XIANG

艺术指导 Art Director  
彭少颖  
PENG SHAOYING

文淇  
WEN QI  
周美君  
ZHOU MEIJUN

编剧 Script  
文晏  
VIVIAN QU

剪辑 Editor  
杨红雨  
YANG HONGYU

史可  
SHI KE  
耿乐  
GENG LE

演员 Cast

刘威葳  
LIU WEIWEI  
彭静  
PENG JING

摄影 Cinematographer  
伯努阿·德尔沃  
BENOIT DERVAUX

音乐 Music  
文子  
WENZI

王栎鑫  
WANG YUEXIN  
李梦男  
LI MENGAN

# 嘉年华

## ANGELS WEAR WHITE

导演  
Director

文晏  
VIVIAN QU

威尼斯电影节主竞赛单元影片

中国 / 2017 / 107分钟 CHINA / 2017 / 107 MIN

影展之最单元  
BEST OF FEST SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 PIFI

## 电 影 简 介 SYNOPSIS

少女小米在一家海滨旅店当临时工。小米最羡慕的人是旅店的前台莉莉，一个漂亮乖巧、人见人爱的姑娘，她甚至有个帅哥男友，天天骑着机车四处游荡。羡慕归羡慕，这一切对小米来说实属可望而不可及。

旅游淡季的一天，小米在冷清的前台替翘班的莉莉值夜班，意外地成为当晚发生的一起案件的唯一知情者。为了保住收入微薄的工作，她选择了沉默。

正处在叛逆期的小文从小父母离异。母亲虽然常常在外面跳舞，深夜不归，内心却一直无法摆脱离婚的阴影。小文只有逃避。在一次与母亲的冲突后，她决定离家出走，寻找在海边游乐场工作的父亲。

小米和小文素不相识，却在案发的夜晚有了一次短暂的相遇。她们不知道自己的命运将被彼此改写，顽强地在各自的迷失中寻找方向。

Teenager Mia works off-the-book at a seaside motel. On a slow night she happens to witness a crime that takes place in the motel. For fear of losing her job, she says nothing. Meanwhile, one of the victims, the rebellious Wen, finds that her troubles have only just begun. The two girls whose paths crossed briefly do not know that their fate will be re-written by each other. They will have to find their own way out.

## 导 演 阐 述 DIRECTOR'S STATEMENT

一次勘察途中，我遇见一个8、9岁的女孩，在一片依山的长台阶上独自玩耍。当时已近黄昏，四下空旷无人。她很高兴看到我们，在我们拍视频的时候还自告奋勇当模特。她告诉我，她的家在山脚下的一间地下室里，父母从外省来到这里打工，每天要很晚才回来，她在这里没有朋友。她舍不得我们离开，还问我们第二天是否会回来。

这些女孩都还好吗？我后来经常这样想。

“我会成为什么样的女人？”是每个女孩都会问的问题，而她们总是在生活中的其他女性身上寻找答案。除了少女小文和小米，电影中还有很多女性角色：莉莉，律师，小文母亲，以及那座雕像。她们每个人的身体里都藏着两个女人——被社会所定义的女人，以及试图摆脱这个定义的女人。

我们生活在一个嘉年华似的时代。喧嚣之下我们没有时间与耐心去重新审视成长的意义。因此，这部电影是一个假设，也是一个兼具过去、现在及未来时态的提问。

Once during a scouting trip, I saw a young girl, who was 8 or 9 years old, playing alone on a long flight of steps against a hilltop. It was approaching dusk and the area was deserted. The girl was happy to see us and volunteered to be our model as we shot videos of the area. She told me that her parents, migrant workers from a faraway province, were still at work; that her home was in a basement at the bottom of the hill; that she had no friends. She didn't want to see us leave, and asked if we'd be back the next day.

Are the young girls fine? I often wonder.

Aside from the young protagonists Wen and Mia, there are other female characters in my film: Lily, the lawyer, Wen's mother, and the giant statue. Inside each one of them is a woman defined by society, and a woman who tries to break free. "What kind of a woman will I become?" is a question that every girl would ask. It is often other women in their lives who help answer.

We have associated the color white with purity since ancient times. In today's society where anything can be commoditized, we have yet to reexamine the meaning of purity. Angels Wear White is therefore a hypothesis, a question with past, present, and future tenses.



导演  
Director

文晏  
VIVIAN QU

文晏，中国内地女导演、编剧、独立制片人。

2006年至2014年，文晏先后担任电影《夜车》、《牛郎织女》、《春梦》、《白日焰火》的制片人，其中，《白日焰火》在柏林电影节斩获最佳影片金熊奖和最佳男演员银熊奖。

2013年，文晏编剧并导演了处女作《水印街》，该片入围威尼斯、多伦多等多个国际电影节，并获温哥华电影节“龙虎奖”特别奖以及波士顿独立电影节评审团大奖。2014年，被意大利权威性的《电影杂志》在一期特刊中列为全球最具潜力的八位新锐导演之一。

2014年，出任第71届威尼斯电影节“未来之狮”最佳处女作奖的评委。

Vivian Qu is a Chinese writer, director, and producer. Her directorial debut, *Trap Street*, premiered to critical acclaim at the 70th Venice Film Festival in 2013. Her works as producer include *Black Coal*, *Thin Ice* (2014 Berlin Golden Bear), *Night Train* (2007 Cannes), *Knitting* (2008 Cannes), *Longing for the Rain* (2013 Rotterdam).



制片人 Producer  
朱斌  
ZHU BIN

原著 Writer  
贾大山  
JIA DASHAN

编剧 Script  
李保罗  
LI BAOLUO

摄影 Cinematographer  
邵丹  
SHAO DAN

艺术指导 Art Director  
杨志文  
YANG ZHIWEN

剪辑 Editor  
陈晓红  
CHEN XIAOHONG

音乐 Music  
李琪  
LI QI

导演  
Director

郑大圣  
ZHENG DA SHENG

# 村 戏

## BANGZI MELODY

李志兵  
LI ZHIBING  
梁春柱  
LIANG CHUNZHU

王春明  
WANG CHUNMING  
张慧娟  
ZHANG HUIJUAN

吕爱华  
LV AIHUA  
张亚豪  
ZHANG YAHAO

陈晨  
CHEN CHEN

演员 Cast

金鸡奖最佳摄影、金马奖最佳改编剧本提名

中国／2017／99分钟 CHINA／2017／99 MIN

影展之最单元  
BEST OF FEST SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017

## 电 影 简 介 SYNOPSIS

这个故事发生在1982年的中国北方农村。随着文化大革命的结束，中国提出了大规模的土地私有化改革。在隆冬时节，党委书记要求村民们重排一个经典的梆子戏《打金枝》。负责排戏的“戏婆子”路老鹤想让杨志刚演男主角，但是女儿路小芬非常不情愿。她的意中人是奎疯子的儿子王树满。

奎疯子将村里的九亩半花生地霸占了十年，当分地开始之后，奎疯子自然成为了全村最大的焦点。

这是一个悲壮而发人深省的历史故事。

The story is set in a country village in Northern China in 1982. As the Cultural Revolution ended, it also broached the mass privatization of land in China. In midwinter, Party secretary Wang asked the villagers to prepare a classic Bangzi Opera *Beating Princess*. Uncle Lu, an opera coach, wanted Zhigang YANG to be the Prince. But Uncle LU's daughter Xiaofen LU wasn't happy about it. Her Prince Charming was Shuman WANG, the son of Mad Kui.

Mad Kui had occupied the peanut fields for ten years. When the land reform started, Mad Kui was the focus of the villagers.

It is a tragic historical story with suspense and thought-provoking.

## 导 演 阐 述 DIRECTOR'S STATEMENT

这个电影的故事基础来自贾大山先生的小说精选集，选集中都是一些非常精彩的短篇小说，用生动、深刻的白描笔法，写了一个系列的梦庄的乡村故事。我们这个片子主要是整合改编了其中的五个短篇。这些小说描写的就是六七十年代之间以及七十年代末八十年代初乡村的生态。

小说集里头有一篇《村戏》，就讲乡间大家自己传承一个本土村戏。当然，电影里的万泉河水清又清，这在小说中没有。因为以那个角色的年龄，他没看过老戏。小伙子那个年纪，脑中萦绕的也就是样板戏。我们整合、改编、拓展了小说的内容。小说里面很多只是点到，没有展开写。或者小说场景之外有可能会发生的情况，我们沿着这个想象去做的。确实，八十年代初开始分地，我们觉得是这三十五年来中国最大变化的源起，这是一个非常深刻而伟大的变化。差不多同时代的就老戏突然就可以唱了，但是年轻人已经不知道了（老戏）是怎么回事儿了。

对我来说，它更关于一个族群、集体和个人之间的关系。还有一点，对我来说，它是一部历史片。

The story of this film is based on Mr. Jia Dashan's novel collection, which contains some excellent short stories. He wrote a series of country stories of Dream Village with his vivid and profound writing technique. This film mainly integrates and adapts five of the short stories that describe the ecology of the countryside between 60s and 70s and the late 80s and early 70s.

There is a story called *Bangzi Melody* in the anthology. It basically tells a story of inheriting the local opera. Many plots in the novel are not developed enough, we integrate, adapt, and expand the content of the novel. Land Division began in early 80s indeed. We believe that it was the origin of China's biggest change in the past thirty-five years. It was truly a profound and great change. At that time, the old opera which was banned before was suddenly allowed to be sang again. However, the young generation already has no idea what that is.

Generally speaking, it is more like a historical film about the relationship between a group, a community and an individual to me.



导演  
Director

郑大圣  
ZHENG DA SHENG

郑大圣，1968年出生于上海，上海戏剧学院导演系本科，美国芝加哥艺术学院硕士，中国内地导演。

1996年执导首部电视剧《女子公寓》，并因此被评为第二届中国电视艺术“双十佳”十佳导演。2000年拍摄的电影处女作《阿桃》获首届优秀电视电影百合奖一等奖。2001年凭借电视电影《古玩》获得第9届北京大学生电影节最佳电视电影导演奖。2004年凭借纪录片《一个农民的导演生涯》获得奥地利第32届易本希国际电影节银奖。2008年导演的京剧电影《廉吏于成龙》获得第13届中国电影华表奖优秀戏曲片奖、第18届中国电影金鸡奖最佳戏曲片。2010年执导上海世博会中国馆主题电影《和谐中国》。2012年8月18日执导的电影《危城之恋》上映。2013年拍摄的电影《天津闲人》获得第13届电影频道电影百合奖优秀影片一等奖。

Film and theater director Zheng Dasheng was born into an acting and producing family in Shanghai, but grew up in Tianjin. He earned his undergraduate degree from Shanghai Drama Academy China before receiving his MFA in filmmaking at the School of the Art Institute of Chicago. His film *A Tao* (2000) won a jury prize at the Shanghai International TV Festival. In 2005, *Death of Wang Bo* won a Golden Rooster at the Hundred Flowers Film Festival. He also filmed *Harmonious China*, a thematic movie that was shown inside the China Pavilion at Shanghai World Expo. His 2012 feature film *Useless Man* was an Official Selection of the 36th Montreal International Film Festival.

编剧 Script  
邱阳  
QIU YANG

摄影 Cinematographer  
康斯坦斯·施密特  
CONSTANZE SCHMITT

剪辑 Editor  
卡里奥·弗兰斯科·马纳塔  
CARIO FRANCISCO MANATED

制片人 Producer  
文森特·王  
VINCENT WANG

演员 Cast  
李舒娴  
LI SHUXIAN

# 小城二月

## A GENTLE NIGHT

导演  
Director

邱阳  
QIU YANG

第 70 届戛纳电影节短片单元金棕榈奖

中国 / 2017 / 15分钟 CHINA / 2017 / 15 MIN

## 电 影 简 介 S Y N O P S I S

在一座无名中国小城，一位母亲的女儿突然失踪，女孩的父母向警察寻求帮助。在了解情况后警察认为这只是儿戏的离家出走，于是父亲并不再牵挂。而母亲的担心与忧虑却随着夜色的加深有增无减。她在午夜独自离家，不愿就这样安然地度过这良夜。

In a nameless Chinese city, a mother's girl has gone missing. The father and police believe it's a simple child runaway, but the mother fears for the safety of the girl. So, she leaves the home and refuses to go gentle into this good night.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

《小城二月》的创作灵感源自一条短小的新闻。影片中的情节，也大多是我亲身经历或听说过的真实事例。严格意义上来说，这个故事并不来自想象，我做的更像是一种“剪接”的工作。

我希望能提供给观众一个机会，去观察我们身上共通的人性弱点，这也是我所认为的艺术应该带来的东西。

This film is inspired by a piece of real news I read. Then I pieced together the story by using real stories I have heard or have happened in my life. Nothing came from imagination to that degree, I always see myself more as an "editor".

Through that, I hope to offer a chance to people to recognize our common humanity and vulnerability, and I think maybe that's what art should offer.



导演  
Director

邱阳  
QIU YANG

邱阳成长于中国常州，曾在澳大利亚的维多利亚艺术学院求学。

他的短片作品《小城二月》在70届戛纳国际电影节上斩获短片金棕榈大奖，成为第一位获此殊荣的华语导演。他2015年的作品《日光之下》也曾入围68届戛纳国际电影节电影基石竞赛，且提名52届台北金马奖最佳创作短片，并入围超过80个重要国际电影节。

邱阳目前正在创作他的首部长片作品《日光之下》（暂同短片名），目前该项目已经入围了2016年鹿特丹CineMart创投和2017年的戛纳电影基石剧本旅居计划，并在第70届戛纳电影节上赢得法国国家电影中心颁发的剧本写作奖。

QIU Yang was born and raised in Changzhou, China. He studied film directing at the Victorian College of the Arts in Australia.

His short film *A Gentle Night* was awarded the Short Film Palme d'Or at the 70th Festival de Cannes. He became the first ever Chinese director to receive this award. In 2015, his short *Under the Sun* was selected for the 68th Festival de Cannes Cinéfondation Competition and 52nd Taipei Golden Horse Award, the film is now selected for more than 80 international film festivals.

He is currently developing his first feature project *Under the Sun* (same title as the short), which was selected for the CineMart 2016 and Cinéfondation Residence 2017 and was awarded the CNC screenwriting grant during the 70th Festival de Cannes.



制片人 Producer  
埃里克·门多夫  
ERIK HEMMENDORFF

编剧 Script  
鲁本·奥斯特伦德  
RUBEN ÖSTLUND

摄影 Cinematographer  
弗雷德里克·文泽尔  
FREDRIK WENZEL

艺术指导 Art Director  
约瑟芬·阿斯伯格  
JOSEFIN ÅSBERG

剪辑 Editor  
雅各布·塞舍  
JACOB SECHER

# 魔方

## THE SQUARE

导演  
Director

鲁本·奥斯特伦德  
RUBEN ÖSTLUND

演员 Cast

克拉斯·邦  
CLAES BANG  
伊丽沙白·莫斯  
ELISABETH MOSS  
多米尼克·威斯特  
DOMINIC WEST

泰瑞·诺塔里  
TERRY NOTARY  
克里斯托弗·莱索  
CHRISTOPHER LÆSSØ  
索菲·汉密尔顿  
SOFIE HAMILTON

琳达·安博格  
LINDA ANBORG  
埃米尔·贝克尤斯  
EMELIE BECKIUS  
彼得·戴斯  
PETER DIAZ

第 70 届戛纳电影节金棕榈奖

瑞典 / 2017 / 142分钟 SWEDEN / 2017 / 142 MIN

影展之最单元  
BEST OF FEST SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 PIFFF

## 电 影 简 介 SYNOPSIS

克里斯蒂安是一位离异的父亲，他非常享受和自己的两个孩子在一起的时光。他在一家现代艺术博物馆担任策展人，工作很受人好评。不仅如此，他还是驾驶环保电动汽车，捍卫人道理念的活动者。他正在策划一场名为“魔方”的装置展览，旨在激发参观者内心的利他主义，并唤醒他们对下一代人的责任感。但克里斯蒂安并无法真正接受自己推崇的理念：当他的手机被盗后，他的反应让自己也感到汗颜……与此同时，博物馆的传媒代理行为“魔方”推出一项令他出乎意料的宣传活动：这令克里斯蒂安措手不及，更在他的内心激起一场存在主义危机……

Christian is the respected curator of a contemporary art museum, a divorced but devoted father of two who drives an electric car and supports good causes. His next show is “The Square”, an installation which invites passersby to altruism, reminding them of their role as responsible fellow human beings. But sometimes, it is difficult to live up to your own ideals: Christian’s foolish response to the theft of his phone drags him into shameful situations. Meanwhile, the museum’s PR agency has created an unexpected campaign for “The Square”. The response is overblown and sends Christian, as well as the museum, into an existential crisis.

## 导 演 阐 述 DIRECTOR'S STATEMENT

在影片中，两位公关专家能够理解“魔方”想展示的内容，以及它的人道主义价值观。非常讽刺的是，他们却用影片中的方式，力图用媒体有效地传达“魔方”的内容。我的电影意在讽刺当今媒体是如何运作的，想吸引到大众的注意力就如一场战争，这就是问题所在。影片中的这一部分，在某方面是受到了Studio Total(瑞典的一个营销与广告代理公司) 的启发，因为我认为他们永远都持有一种政治观点，那就是一定要充满争议的噱头才能有效地与大众交流。

In the film, the two PR experts sympathize with the content of “The Square”, its humanistic values, and it is ironic that they just try to communicate this content effectively through media in the way they do. My film wants to satirize how media works today, the problem is that to get attention is like a battlefield. That part of the film is partly inspired by Studio Total because I believe that they always have had a political standpoint that they tried to communicate effectively with their controversial PR-stunts.



导演  
Director

鲁本·奥斯特伦德  
RUBEN ÖSTLUND

鲁本·奥斯特伦德，1974年4月13日出生于瑞典哥德堡，毕业于哥德堡电影学院，瑞典电影导演、编剧。

2004年，执导个人首部剧情片《吉他蒙古人》获得第27届莫斯科国际电影节费比西奖。2009年，执导的剧情短片《银行事件》获得第60届柏林国际电影节最佳短片金熊奖。2011年，凭借剧情片《儿戏》获得第24届东京国际电影节最佳导演奖。2014年，执导剧情片《游客》获得第67届戛纳国际电影节“一种关注”单元评审团奖。2016年，担任第69届戛纳国际电影节“一种关注”单元评委会成员。2017年，执导剧情片《魔方》(又名：自由广场)获得第70届戛纳国际电影节金棕榈奖。

Claes Olle Ruben Östlund (born 13 April 1974) is a Swedish film director. His films *Force Majeure* (2014) and *The Square* (2017) won honours at the Cannes Film Festival, including the Palme d'Or for the latter.

Ruben Östlund started as a director of skiing films in the 1990s, and eventually went on to study at the film school in Gothenburg, from which he graduated in 2001. He was accepted to the school based on his skiing films.[1] Together with film producer Erik Hemmendorff he is the co-founder of the production company Plattform Produktion, which produces his films.[2]

His first four feature-length fiction films were *The Guitar Mongoloid* (2004), *Involuntary* (2008), *Play* (2011), and *Force Majeure* (2014). *The Guitar Mongoloid* won the FIPRESCI Award at the 27th Moscow International Film Festival. Östlund's short film *Incident by a Bank* won the Golden Bear for Best Short Film at the 60th Berlin International Film Festival. and Grand Prix at Tampere Film Festival in 2011.

His film *Force Majeure* was selected to compete in the Un Certain Regard section at the 2014 Cannes Film Festival where it won the Jury Prize. Östlund then submitted *Force Majeure* for the Academy Award for Best Foreign Language Film. After the Academy shortlisted but did not nominate it, Östlund released a humorous video of his response to missing the nomination list. In 2016 he was a member of the jury for the Un Certain Regard section of Cannes.

In 2017, his film *The Square*, loosely inspired by some of his own experiences and art installation with Kalle Boman, competed at the Cannes Film Festival. It won the prestigious Palme d'Or. Afterwards, he pursued the project *Triangle of Sadness*, a film about fashion models.



## 电 影 简 介

## S Y N O P S I S

珍雅和鲍里斯因对彼此的愤恨不满与埋怨指责，正经历一场离婚。如今他们已经开始新的生活，彼此也有了新的伴侣，他们渴望追求新的开始，忘记曾经的痛苦回忆。尽管这意味着他们要放弃12岁的儿子阿廖莎。直到阿廖莎目睹二人的谩骂与争斗，他悄然消失...

Zhenya and Boris are going through a vicious divorce marked by resentment, frustration and recriminations. Already embarking on new lives, each with a new partner, they are impatient to start again, to turn the page – even if it means threatening to abandon their 12-year-old son Alyosha. Until, after witnessing one of their fights, Alyosha disappears...

## 导 演 阐 述

D I R E C T O R ' S  
S T A T E M E N T

影片讲述了一个常见的家庭矛盾故事，记录了一对夫妻离婚的琐碎过程。从某种角度来看，这部影片是重新演绎的当代版《婚姻生活》——普通的中产阶级夫妻，生活在都市，缺乏自我认知又不善思考。

有些人面对失败，总是把责任推给旁人，然后对自己说，“我要改变自己；我不要再犯这种愚蠢的错误；我要重获新生。”他们觉得最好的解决方法就是更换环境，他们拒绝接受的真相：你不能改写过去，粉饰自我，你能做的只有改变自己。

影片还探讨了许多更深层次的问题，为人父母的责任，所谓的“失败基因”，全球基督教的衰败，我们后现代主义时代的本质，充斥着过多信息的后工业社会，人们不再彼此关心，只是把对方当成利用的工具。在这个时代，人们甚至不再花心思去粉饰和隐藏——因为每个人都是如此，人人为己。那些勇于承认自己内心深处爱的缺失的人，会在我们的故事里找到类似的痛楚，尽管这看似微不足道。

Our narrative is rooted in a simple story of family conflict, which will be familiar to many. A husband and wife are going through a divorce – a trivial occurrence on the face of it. In a way, these are Scenes from a Marriage transplanted to a different era and acted out by different characters: urbanites devoid of any real self-awareness, doubt, or even consideration; an average middle-class couple today.

“I’ll change; I won’t repeat the same mistakes that brought me to disillusionment; I will begin anew.” These are the thoughts of people who blame others for their fiascos. They think that the best solution is to replace those around them. The truth doesn’t occur to them: You can’t rewrite the plot created for your old self. The only thing that can be changed is you.

This is one of the most obvious narrative directions of our film. The story’s deeper layers will touch upon other, no less important themes: our duties as parents; so-called “bad genes”, which psychologists appropriately describe as the script parents write for their children; the erosion of Christianity throughout the world; and the nature of our post-modern era, a post-industrial society littered with excessive information and comprised of individuals with very little interest in other people as anything other than a means to an end. These days, no one even bothers to hide it: it’s every man for himself. All those brave enough to recognize that loveless corner of their hearts, however small and insignificant, will find a painful reflection of themselves in our story.



导演  
Director

安德烈·萨金赛夫  
ANDREY ZVYAGINTSEV

安德烈·萨金赛夫，生于1964年2月6日，俄罗斯导演，编剧。他因执导2003《回归》被世人熟知，同时这部电影荣获了威尼斯国际电影节“金狮奖”，之后他导演了《将爱放逐》和《艾伦娜》两部影片。其电影《利维坦》在2014年提名奥斯卡金像奖最佳外语片奖。他最近执导电影《无爱可诉》荣获戛纳国际电影节评审团奖。

Andrey Petrovich Zvyagintsev, born 6 February 1964, is a Russian film director and screenwriter. He is mostly known for his 2003 film *The Return*, which won him a Golden Lion at the Venice Film Festival. Following *The Return*, Zvyagintsev directed *The Banishment* and *Elena*. His film *Leviathan* was nominated for the Academy Award for Best Foreign Film in 2014. His most recent film *Loveless* won the Jury Prize at the 2017 Cannes Film Festival.

无  
爱  
可  
诉

## L O V E L E S S

(Nelyubov)

导演  
Director

安德烈·萨金赛夫  
ANDREY ZVYAGINTSEV

第70届戛纳电影节评审团奖

俄罗斯/2017/128分钟 RUSSIA/2017/128 MIN

谢尔盖·梅利库莫夫  
SERGEI MELKUMOV

制片人 Producer  
亚历山大·罗德尼亚斯基  
ALEKSANDR RODNYANSKY

格列勃·费季索夫  
GLEB FETISOV

编剧 Script  
奥莱格·列根  
OLEG NEGIN

编剧 Script  
安德烈·萨金赛夫  
ANDREI ZVYAGINTSEV

摄影 Cinematographer  
米哈伊尔克瑞希曼  
MIKHAIL KRICHMAN

艺术指导 Art Director  
安德烈·彭克拉托夫  
ANDREY PONCKRATOV

剪辑 Editor  
安娜·玛斯  
ANNA MASS

音乐 Music  
尤金·加尔佩里尼  
EVGUENI GALPERINE

音乐 Music  
萨沙·加尔珀里纳  
SACHA GALPERINE

玛利亚娜·斯皮瓦克  
MARYANA SPIVAK  
亚宁娜·奥普  
YANINA HOPE

阿列克谢·罗津  
ALEKSEY ROZIN  
达莉娅·皮萨列娃  
DARIA PISAREVA

演员 Cast  
马特维·诺维科夫  
MATVEY NOVIKOV  
玛丽娜·瓦西列娃  
MARINA VASILYEVA

安德里斯·凯思  
ANDRIS KEISS  
瓦尔瓦拉·什米科娃  
VARVARA SHMYKOVA

阿列克谢·法特夫  
ALEKSEY FATEEV  
马克西姆·斯托亚诺夫  
MAKSIM STOYANOV

影展之最单元  
BEST OF FEST SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 PIFF





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制片人 Producer  
鹏飞  
PENG FEI

艺术指导 Art Director  
廖惠丽  
LIAO HUILI

编剧 Script  
鹏飞  
PENG FEI

剪辑 Editor  
陈博文  
CHEN BOWEN

摄影 Cinematographer  
廖本榕  
LIAO BENRONG

音乐 Music  
铃木庆一  
KEIICHI SUZUKI

演员 Cast

英泽 YINGZE  
叶不勒 YE BULE  
叶门 YE MEN  
杨作玖 YANG ZUOJIU

茶艾喃 CHA AINAN  
查宗芳 ZHA ZONGFANG  
林晓初 LIN XIAOCHU

导演  
Director

鹏飞  
PENG FEI

# 米花之味

## THE TASTE OF RICE FLOWER

中国 / 2017 / 102分钟 CHINA / 2017 / 102 MIN



中国新生代单元  
NEW GENERATION CHINA SELECTION  
中国国际电影展  
China International Film Festival  
2017 PRG

## 电 影 简 介 SYNOPSIS

傣族女子叶喃辞掉城市中的工作，返回云南家乡照顾12岁女儿喃杭，女儿正值叛逆初期，每天都让叶喃烦恼。一次村里的阿婆诋毁她的母亲，她就以偷盗阿婆上贡的钱花为报复，没想到金额过大，被公安局带走，母女俩成为村中指指点点的对象。女儿的好友生了重病，县里的医院无能为力，村里人想各种办法救护这个小女孩，但事与愿违。为了给村子祈福，失落的村民，按照山神指引，走向因开发旅游而许久未去的溶洞，叶喃母女以一段优美的传统舞蹈完成了亲情最好的交融，以此祭拜那尊被遗忘许久的石佛。

After years working in town, Ye Nan, a mother from Dai Minority, comes back to her village in Yunnan at the Sino-Burmese border. She wants to take care of her left-behind 13-year-old problem daughter. However, the road to rebuild their relationship is full of obstacles. Meanwhile, villagers are excited about the newly built local airport and future possibilities. One day the daughter is arrested for stealing money from a donation box in the most sacred temple with her friend, who gets sick afterwards. As people think the girls are possessed by devil, they decide to follow indications from the Mountain God to save the girls and the future of their village, who asks them to go to worship the stone Buddha in the 250-million-year-old karst cave during the Water-Sprinkling Festival...

## 导 演 阐 述 DIRECTOR'S STATEMENT

记得一本书中写道：“人生是严肃的，艺术是欢快的”，就第一层意思来讲，它正符合我的电影的基调。《米花之味》中的揭示问题，留守儿童，回乡青年，祸福生死，都夹藏在轻盈，调皮的气氛中，当观看者露出一丝微笑之后，再慢慢回味其中的意思，是我想达到的效果。我们的拍摄地是“七彩云南”，这七彩，也是“米花之味”的颜色，一切事物，不管好坏，都以这七彩呈现，甚至造成一丝迷幻的感觉，有如溶洞的舞蹈，我也几曾迷惑，那是真实的，亦或只是在脑海中回荡。

“Life is serious, Art is joyful”. This quote I read once suits well the tone of *The Taste of Rice Flower*. The main topic of the film – the left-behind children – is depicted in a lightness atmosphere. My wish is that audiences smile first, then experience the issues raised in the story. We shot the film in Yunnan, which colors match with the picture I had in mind for the film. Everything in the story, no matter good or bad, is colorful. This may provoke a phantasmagorical feeling like the dance scene in the karst cave. I was confused myself when shooting, wondering if things I was watching were real or imaginary.



导演  
Director

鹏飞  
PENG FEI

鹏飞，毕业于位于巴黎的法国国际音像学院，在法国生活了8年时间。曾同台湾知名导演蔡明亮和韩国导演洪尚秀一同工作。其处女作《地下香》荣获了诸多国际奖项。

作品列表：

《郊游》(导演：蔡明亮)，担任联合编剧，2013年荣获威尼斯国际电影节评审团大奖

《地下香》，担任导演，2015年荣获威尼斯国际电影节“威尼斯日单元”最佳影片荣获芝加哥国际电影节“新人导演单元”最佳影片

Pengfei graduated in Films at the Institut International de l'Image et du Son (Paris, France). Pengfei returned to China in 2006 and worked as the assistant director of Tsai Ming Liang (Taiwan). His debut feature *Underground Fragrance* premiered in 2015 Venice Days and released theatrically in France in January 2016. *The Taste of Rice Flower* is Pengfei's second feature.

Film Works

*The Taste of Rice Flower* (2017) - 2017 Venice Days Official Selection

*Underground Fragrance* (2015) - Federa Best Film Prize at 2015 Venice Days, Best Film Award at 2015 Chicago International Film Festival New Directors Competition



制片人 Producer  
ALBERT YAO

编剧 Script  
赖国安 LAI KUO-AN

摄影 Cinematographer  
HSU CHIH-CHUN

剪辑 Editor  
LIN ZIH-SIAN

音乐 Music  
KE JHIH-HAO

演员 Cast

郑人硕  
ZHENG RENSHUO  
曾珮瑜  
ZENG PEIYU

白润音  
BAI RUNYIN  
瑶涵沂  
YAO HANYI

# 上岸的鱼

## A FISH OUT OF WATER

导演  
Director

赖国安  
LAI KUO-AN

中国台湾 / 2017 / 90分钟 TAIWAN / 2017 / 90 MIN

中国新生代单元  
NEW GENERATION CHINA SELECTION  
平 衡 国 际 电 影 展  
P R O J E C T I N G A T T A I W A N I N T E R N A T I O N A L F I L M F E S T I V A L  
2017 / 2018

## 电 影 简 介

### S Y N O P S I S

上幼儿园的怡安常常要求爸爸妈妈带自己去找寻前世的父母,他被认为精神可能有问题。

父母因为家庭因素而协议分居,妈妈雅纪决定带着他搬出去住,好让爸爸浩腾“尽孝道”,专心照顾怡安的爷爷。

由于爸妈无暇帮他寻找前世的父母,怡安只好将心愿寄托在爷爷身上,不料爷爷突然过世,他的希望再次落空。

爷爷过世后,雅纪和浩腾试图寻找一个和解方式,决定实现怡安的心愿,一起带他去找寻前世的父母。他们真的能找到怡安的前世父母吗?怡安所说的一切都是真的吗?这趟旅行又会为这个家庭,带来什么样的改变?

Yian, starting to go to kindergarten, often asks his parents to help him find his real parents. However, doctors just think it might be a memory disorder. Was Yian adopted or is it just his imagination? Is he sick or are his parents lying about his past?

## 导 演 阐 述

### DIRECTOR'S STATEMENT

这部影片是一部家庭剧,通过描写超自然现象和家庭的温暖,影片展现了家庭的关系。多年来,我由于工作的缘故往返于中国大陆与中国台湾。但是,我一直铭记着“家庭”,“家庭”也成为了我近些年来作品的主题。我近40了,所以想要作品表现出我对生活的思考:因为现实的负担很重,所以我们更不应忘掉那些曾经美好的记忆。

It's a family story. With supernatural phenomenon and the warmth of family, it portrays family relationships. For many years, I travel between Taiwan and China for work. Family has always been on my mind, and has been the theme of my works in recent years. As I turned 40, I'd like to present some of my reflections on life: Those once-beautiful memories should not be forgotten due to the heavy burdens from reality.



导演  
Director

赖国安  
LAI KUO-AN

赖国安,在台湾和大陆拍摄过一百余部电视广告,也参加过几部电影的制作,包括由陈国富导演、侯孝贤制片的《只要为你活一天》。近年来,他专注于剧本创作,两次获得台湾文化部优秀剧本。《上岸的鱼》是他执导的第一部剧情影片。

Lai, Kuo-An has filmed over 100 TV commercials in Taiwan and China, and also participated in the production of several movies. He was one of the crew of *Treasure Island* directed by Chen Kuo-Fu and produced by Hou Hsiao-Hsien.

In recent years, he focused on screenwriting, and won Taiwan Culture Ministry's superb screenplay two times. *A Fish Out Of Water* is his first feature film.

艺术指导 Art Director  
孙亮  
SUN LIANG

剪辑 Editor  
孙亮  
SUN LIANG

音乐 Music  
刘雨潼  
LIU YUTONG

马成龙  
MA CHENGLONG  
肖利斌  
XIAOLIBIN

王建飞  
WANG JIANFEI  
王大元  
WANG DAYUAN

安富强  
AN FUQIANG  
朱栋青  
ZHU DONGQING

兰颖  
LAN YING  
戴新明  
DAI XINMING

# 疲城

## KILL THE SHADOW

导演  
Director

孙亮  
SUN LIANG

制片人 Producer  
赵凯文  
ZHAO KAIWEN

编剧 Script  
孙亮  
SUN LIANG

摄影 Cinematographer  
王皓达  
WANG HAODA

中国 / 2017 / 84分钟 CHINA / 2017 / 84 MIN

中国新生代单元  
NEW GENERATION CHINA SELECTION  
中国独立电影展  
China Independent Film Festival  
2017 PBO

## 电 影 简 介

### S Y N O P S I S

工厂停工，张金生无处可去，他独自一人在工厂徘徊，一段古怪的声音把他引入另一个世界，那里时而漫天大雪，时而寂静荒凉，他看到了不同的自己。

The factory has stopped, Zhang Jinsheng has nowhere to go. While he wanders around the factory, a strange voice leads him to step into another world, where there's sometimes heavy snow, sometimes only silence and solitude. He sees another himself.

## 导 演 阐 述

### DIRECTOR'S STATEMENT

这是一个关于现实自我与梦中本我相互厮杀的故事。

生活的麻木和单调，我忍受不了，但自己又无力改变。好像一切的自由和选择，都逃脱不了现实的束缚。

我爸跟我爷爷一样，能坚持做一件枯燥的事情，而那件事情看起来很机械，没什么乐趣，他们为了生活可以放下一些想法，很容易满足，很容易认命。到了我这一代，各方面都发生巨变，我被打开了另一个世界，拥有更多反抗的意识。

我开始意识到自我，但这一切只能在梦境中，才能摆脱。

我慢慢的发现，犯罪、荒诞、超现实更接近我们内心的真实，所以才选择做这样一部电影。我们的影片以不同的段落来叙事，选择逃亡之路，是一条寻找自己的路，男主人的经历像是人变动物，又回归到人的过程。

梦醒一切又回到了开始。

I want to depict the struggle between our everyday compromises and the aspirations we nurture in our dreams.

Revolted by a dull and monotonous life, we are often powerless to bend our destiny. Freedom is most of the time an illusion, strictly limited by the boundaries of our daily life.

Contemplating my father's career, my grandfather's life before his, I realized they dedicated their time to boring and mechanical tasks, with little or no taste for what they were doing. They scaled down their hopes, gave up on their true aspirations, and accepted their fate. The world my generation grew up in seems largely different, and we might have a more rebellious consciousness. But the inner self we nurture still often can't find realization. In frustration one can be left with no other choice but to abandon himself to daydreams, just to keep his ego breathing. Gradually, lost between reality and fiction, one can commit petty crimes, take wrong decisions, and end doing absurd things. My film, with a scattered point of view to Pulp Fiction, No Country for Old Men and Three Monkeys, will connect each chapters rigorously under a seemingly loose structure.

Through his transformations, and looping back to the start of his story, my hero will grow, learn, and finally find within himself the courage and values to go ahead and pursue his dreams and aspirations.



导演  
Director

孙亮  
SUN LIANG

孙亮，1990年生人，毕业于内蒙古师范大学，此前拍摄大量电影短片。

凭借短片《活着》入围第十六届上海国际电影节短片竞赛单元提名，《黑车司机》入围第十八届上海国际电影节国际短片单元，广受好评。

处女作电影长片《疲城》的剧本创作历时3年，以其擅长的多线叙事手法梦与现实的交际，为观众带来了一次对人性的审视。

Sun Liang was born in 1990 and graduated from Inner Mongolia Normal University. He has made a lot short films, in which the *Alive* was nominated into the International Short Film Competition of the Mobile SIFF at the 16th Shanghai International Film Festival (SIFF), and *Unlicensed Cab Driver* was nominated into the competition unit for the International Student Shorts Award at the 18th SIFF.

His feature debut *Kill the Shadow* (2017) tells a multi-line narrative story mixing dream with reality that brings out the self-reflection on humanity.



制片人 Producer  
贾樟柯  
JIA ZHANG-KE

制片人 Line Producer  
李明阳  
LI MINGYANG

编剧 Script  
韩东  
HAN DONG

摄影 Cinematographer  
刘勇宏  
LIU YONGHONG

艺术指导 Art Director  
白昊  
BAI HAO

剪辑 Editor  
王媛  
WANG YUAN

音乐 Music  
周云蓬  
ZHOU YUNPENG

# 在码头

## ONE NIGHT ON THE WHARF

导演  
Director

韩东

HAN DONG

演员 Cast

柴成钢  
CHAI CHENGANG  
梁景东  
LIANG JINGDONG

高波  
GAO BO  
韩三明  
HAN SANMING

中国 / 2017 / 99分钟 CHINA / 2017 / 99 MIN

### 电 影 简 介

### S Y N O P S I S

诗人不是烈士和小丑，不是自杀者更不是杀人犯。《在码头》颠覆了当代诗人诡异的形象，还其现实中的本来面目。四位在人群毫无特色的诗人，却经历了一个奇异的夜晚。因故而滞留码头小镇，又因闲极无聊和小卖部女孩搭讪，最后卷入一场和流氓地痞的苦斗。流氓地痞又和联防保安大打出手，而人民群众却掩护了落难的诗人。诗人忙于拉拢关系，流氓老大朗诵诗歌。因情绪激动，老大突然晕厥，事情就此急转直下……

Poets are not martyrs, not clowns, not suicidal and definitely not murderers. *One Night on the Wharf* re-imagines the contemporary poet with his many eccentricities, and invites reality to do the honours of revealing his authentic self.

Four rather unremarkable poets experience a night of bizarre and inexplicable series of events when a misadventure leaves them stuck in a village by the wharf. The poets attempt to while away the hours by striking up a friendship with the local salesgirl, but find themselves unexpectedly dragged into an altercation with gangsters.

The Joint Enterprises Security Office personnel soon join the fray, leaving the harassed poets to turn to the local villagers for cover. The poets get busy mending ties and the gang leader gets busy reciting poetry. In his great excitement, the gang leader collapses into a dead faint, and things take a turn for the worse.

### 导 演 阐 述

### DIRECTOR'S STATEMENT

如何理解我们的生活？这取决于我们和它之间的距离。身在其中的时候那叫“现实”，拉开一定距离则可能呈现为“荒诞”。是的，这是一部中距离观察当代中国和中国人作品，这个距离以前是没有或者很少出现过。我们有近距离的现实主义作品，有远距离的抒情性作品，《在码头》二者都不是。这也是我决定拍这样一部作品的原因（或目的）：一部中国生活的荒诞剧，有现实的底蕴，亦有温暖的情绪，但它的主旨却是讽喻和神秘。我是一个诗人，《在码头》是一首电影方式的复调诗歌。

How should we understand our lives? The answer depends on the distance we put between ourselves and what goes on around us. When we're in the thick of it we think of it as "reality", but when we keep a distance we may think of it as something "absurd". Well, yes, this film offers a wide-angle perspective on present-day China and Chinese people, and it's a perspective rarely if ever brought to the screen before. If we think of a realist approach in terms of close-ups and a more lyrical approach in terms of long-shots, then *One Night on the Wharf* fits neither template. And that was my starting point – my purpose – in making this absurdist film about Chinese life. The story has some basis in reality and the overall mood is warm, but the gist of it is rooted in allegory and the mysterious. I'm a poet, and *One Night on the Wharf* is essentially a polyphonic poem in the form of a film.



导演  
Director

韩东

HAN DONG

韩东，1961年生，中国当代著名诗人、作家、编剧。著有诗集及长篇小说多部，另有其他著述多种。曾提出“诗到语言为止”的纲领性主张，对当代中国诗歌影响深远。为贾樟柯导演《在清朝》的特邀编剧；参与过《好大米》（李红旗导演）、《下午狗叫》（张跃东导演）以及《天注定》（贾樟柯导演）等影片的演出及创作工作。2016年导演处女作《在码头》。

Han Dong, born in 1961, is a well-known avant-garde poet, writer and Script who published many collections of his poetry, fictions and works in other forms. His famous proposition that "poetry does not go beyond language" has made a profound influence to contemporary Chinese poetry. He was especially invited to be the guest writer for Jia Zhang-ke's new film project *Zai Qing Chao (In Qing Dynasty)*. Previously, he was also involved in the acting and creation of films like *So Much Rice* (directed by Li Hongqi), *Mid-afternoon Barks* (directed by Zhang Yuedong) and *A Touch of Sin* (directed by Jia Zhangke).

中国新生代单元  
NEW GENERATION CHINA SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 / PIFF



导演  
Director周全  
ZHOU QUAN

## 西小河的夏天

演员 Cast  
张颂文  
ZHANG SONGWEN  
谭卓  
TAN ZHUO  
顾宝明  
KU PAO-MING  
董晴  
DONG QING  
荣梓杉  
RONG ZISHAN

制片人 Producer  
刘宛玲  
LIU WAN-LING

编剧 Script  
黄怡玫  
HUANG YIMEI

摄影 Cinematographer  
迈克尔·索力丹  
MICHAEL SOLIDUM

艺术指导 Art Director  
陈英德  
CHEN YING-TE

剪辑 Editor  
孔劲雷  
KONG JINLEI

音乐 Music  
林强  
LIM GIONG

END OF SUMMER

中国/2017/102分钟 CHINA/2017/102 MIN

中国新生代单元  
NEW GENERATION CHINA SELECTION  
中国独立电影展  
China Independent Film Festival  
2017 PBO

电 影 简 介  
S Y N O P S I S

1998年夏天,中国南方小城三个男子的成长故事:秘密热爱足球的男孩,中年陷入初恋的教师,和背负着沉重过去的老头。

It's summer 1998 in China, three men - a fifth grader, a mid-aged school teacher, and a grumpy old man - experience their first awakening to true self and calling for love.

导 演 阐 述  
D I R E C T O R ' S  
S T A T E M E N T

2015年10月29日,中国宣布废止实行了超过30年的一胎政策。我们80、90后的独生子女成为了历史上空前绝后孤独的一代。我试问自己,这份与生俱来的孤独在成长过程中意味着什么。

1998年是一个容易被忽略,却是中国当代社会结构性转型中重要的一个转折年份,除了宏观的崭新政治经济政策,普通人日常生活也产生了千丝万缕的变化。1998年法国世界杯对许多人来说是中国现代化进程的一个符号,央视首次全程直播和详细的赛事报道,让那个法兰西之夏成为80后的集体回忆。

《西小河的夏天》是一个横切面,它呈现的是在中国社会发展进程的历史节点上三个世代的困顿、孤独和迷茫。成长的故事不应只属于儿童和少年,处于每一个年龄阶段的人都有机会觉醒,去认知生活的复杂和不确定性。

To me, 1998 was a special year. At the time, I was caught up in the fever of the World Cup in France with my peers. With China Central Television's first-ever live broadcast of all the matches and substantial coverage of the tournament, that summer became a collective memory for China's 1980s generation, especially a 10-year-old boy like me. From inside a hundred-year-old compound in a 2500-year-old Eastern city, the World Cup games were my window to see the West.

1998 also marked the beginning of China's journey through a series of transformations in her social structure. Not only the political and economic policies, but also changes in daily life cast their imperceptible but prominent shadows on the future.

Through telling a story like *End of Summer*, I wish to illustrate the people and those years of unrest. I am fascinated to see how three men from three generations came to a point where they faced their own confusion, loneliness and eagerness to be understood, at such a historical time. I realize that coming-of-age does not only happen to kids, people at any age deserve an opportunity to grow and appreciate the complexity and uncertainty of life.

导演  
Director周全  
ZHOU QUAN

周全,美国电影学院(AFI)艺术创作硕士、澳洲墨尔本皇家理工大学传播学(大众传媒)学士,曾入选柏林国际电影节天才训练营、台北金马电影学院。

《西小河的夏天》电影计划获2015年第13届香港亚洲电影投资会HAF大奖,《山城画踪》电影计划入围2016年第10届台北金马创投会议。短片作品曾入围逾30个知名国际影展,包括蒙特利尔、夏威夷、新加坡以及多个北美地区重要的亚裔影展,如多伦多、旧金山、纽约等。《沉默的拥抱》获得2014年中国金鸡百花电影节学院奖短片大赛评委会特别奖、多伦多亚洲电影节加拿大航空短片奖、奥斯汀亚美电影节最佳剧情短片等众多奖项。

Born and raised in Shaoxing, China, Zhou Quan graduated from Australia's RMIT University with a Bachelor of Communication (Media) and the American Film Institute with a Master of Fine Arts in Directing. He is also a directing alumnus of Berlinale Talents and Taipei Golden Horse Film Academy.

His short films earned recognition at over 30 international film festivals, including Montreal, Golden Horse, Hawaii and Asian American film festivals in Toronto, San Francisco and New York, etc. His AFI thesis film *Woman In Fragments* (2014) won various awards including the Special Jury Prize at China Short Film Academy Awards, Air Canada Short Film Award at Toronto Reel Asian International Film Festival, Jury Prize for Best Narrative Short at Austin Asian American Film Festival, etc.

His feature debut *End of Summer* (2017) won HAF Award at the 13th Hong Kong - Asia Film Financing Forum in 2015. His second project *Searching For The Silent Maiden* was selected for the 10th Taipei Golden Horse Film Project Promotion in 2016.





制片人 Producer  
尚丹  
SHANG DAN

艺术指导 Art Director  
赖佳锦  
LAI JIAJIN

李珈西  
LI JIAXI

上白  
SHANG BAI

编剧 Script  
李珈西  
LI JIAXI

剪辑 Editor  
王新丽  
WANG XINLI

演员 Cast  
张洛晨  
ZHANG LUOCHEN

丁宏  
DINGHONG

摄影 Cinematographer  
彭凯  
PENG KAI

音乐 Music  
徐寅  
XU YIN

安乐  
AN LE

# 山无棱天地合

## HOWEVER

导演  
Director

李珈西  
LI JIAXI

中国 / 2017 / 95分钟 CHINA / 2017 / 95 MIN

中国新生代单元  
NEW GENERATION CHINA SELECTION  
中国独立电影展  
China Independent Film Festival  
2017 PBO

## 电 影 简 介 SYNOPSIS

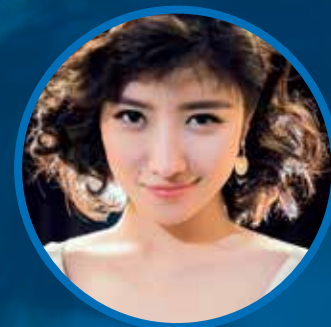
可爱的中学女生韩梅梅是一个不折不扣的“环珠迷”，梦想当一个像赵薇一样的演员。一次偶然的机会让她对自己的同桌李雷坠入爱河，她常常幻想着自己是还珠格格，李雷是五阿哥。而同班的小胖林涛却一直心仪韩梅梅，并常常对李雷暴力相加。三人共同经历了非典，奥运，汶川地震等一代人心中的往事。在高考的一次意外事故后，三人各奔东西。长大是个寓言，不好好学习的学生当了老师，爱打架的学生成了警察，多年过去，无论生活给予他们什么，他们仍旧记得当初的梦想和爱情。

Han Meimei is a big fan of Princess Huanzhu, dreaming to be an actress like Zhao Wei. In high school, she fell in love with her deskmate Li Lei, while her classmate Xiao Pang was crushing on her for a long time. They three experienced SARS, the Olympic Games, the earthquake in Wenchuan, such important events for one generation in China. However, they departed for their own careers after one accident in the entrance exam. Growing up is a fable. Students who do not study well become teachers at last. Those who love fighting became a policeman. No matter what life gives them, they still remember the original dreams and love.

## 导 演 阐 述 DIRECTOR'S STATEMENT

很多年以前，我们几乎用生命在算一个叫做三角函数的东西；在很多年以前，我们认识了一个伟大的诗人杜甫；很多年以前，我们上课打盹儿，下课打架；很多年以前，我们躲在课本后面下五子棋，吃着辣条麦粒素小当家；那时候冬天必须穿秋裤，那时候菊花还只是一种花；那时候的我们喜欢自我崇拜，最佩服的人是自己，理想九个人是联合国秘书长，剩下一个人是国家主席；女生们理所当然的认为自己会成为赵薇，男生们则坚定不移的认为自己是下一个周杰伦；韩梅梅一直认为自己和李雷有着妙不可言的缘分，就像小燕子和周杰伦都喜欢玩儿双截棍。欢迎走入我们的故事，故事里有你最熟悉的名字。

Many years ago, we almost used life to solve a problem called a trigonometric function; Many years ago, we learned poems of a great poet named Du Fu; Many years ago, we took a nap in class, fighting with bad guys after class. Many years ago, we hid under the cover of the textbook, to eat spicy dishes and Chinese snacks which now can stand for our childhood; At that time we must wear warm in winter, At that time chrysanthemum was just a name of flower instead of a fucking name; At that time we were kind of narcissism, The most admiring person was ourselves, The dream in most teenagers was to become the UN Secretary, The rest was the president; Girls took it for granted that They'll be the next Zhao Wei, The boys definitely regarded themselves as the next Jay; Han Meimei always thought she would be the girlfriend of Li Lei, which will never come true just like Swallow and Jay sharing the same hobby of nunchakus. This is our story, with the familiar experience of you.

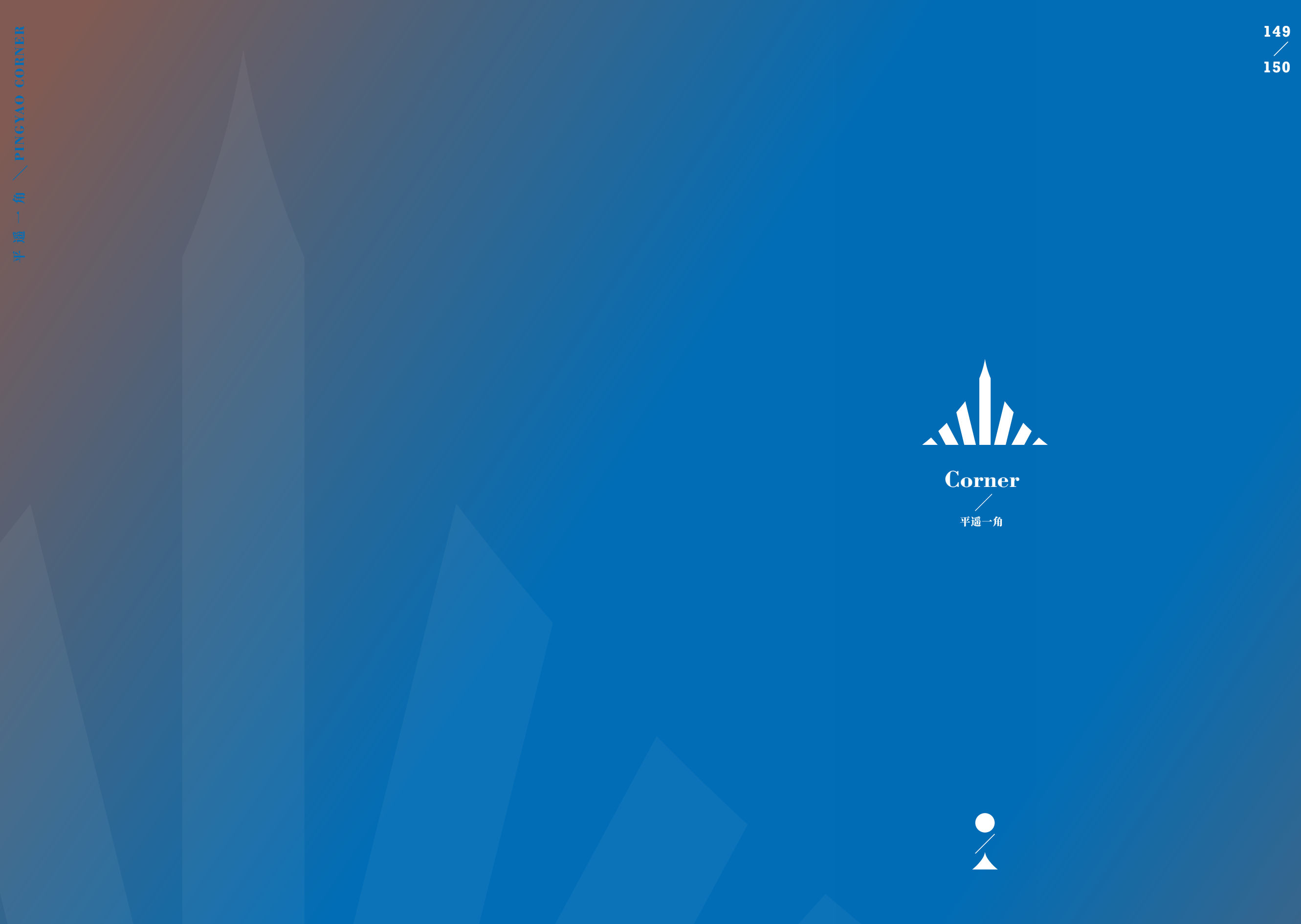


导演  
Director

李珈西  
LI JIAXI

李珈西，中国大陆女演员，导演，编剧。1989年11月11日出生于山西太原，2012年毕业于南京艺术学院表演与导演专业。2014年主演短片《圆梦》，该片获得中国金鸡百花电影节2014年学院奖观众最喜爱短片。2015年主演中国首部当代诗人题材电影《狼》，该片获得第49届休斯顿国际电影节剧情类最佳实验电影奖。同年发表原创小说《夜色温柔》并改编电影，首次担纲编剧，并在片中饰演女主角温柔，凭借片中精湛演技获得第二届金核奖最佳女演员奖。导演处女作《山无棱天地合》于2017年7月在山西上映。

Cici Li, Chinese actress, director, Script, born in November 11, 1989 in Taiyuan, Shanxi, graduated from the Nanjing Arts Institution in 2012 with the major of performance and director. In 2014 her film *The Dream*, won prizes of the Best Short Film in Golden Rooster and Hundred Flowers Film Festival in 2014. In 2015, she acted as the heroine in the film *Wolf* which is the first contemporary poet's film in China. It won the Experimental Film of Theatrical Feature Film Awards in the 49th Houston International Film Festival. In the same year, she published her first novel called *Wenro* and adapted it into the film. She was the Script, and played the leading heroine Wenro in the film for the first time, winning the Best Actress of the 2nd Golden Walnut. Her first film as the director *However* will be released in 2017.



Corner

/  
平遙一角







制片人 Producer  
谢宜  
XIE YI

编剧 Script  
谢宜  
XIE YI

摄影 Cinematographer  
李鑫  
LI XIN

艺术指导 Art Director  
赵伟明  
ZHAO WEIMING

剪辑 Editor  
胡艺川  
HU YICHUAN

音乐 Music  
何淼澍  
HE MIAOSHU

德皮

DE PI

导演  
Director

胡艺川  
HU YICHUAN

演员 Cast

陈天星  
CHEN TIANXING  
王天宇  
WANG TIANYU

李华  
LI HUA  
张善南  
ZHANG SHANNAN

季子渊  
JI ZIYUAN  
尚丽芬  
SHANG LIFEN

谢路和  
XIE LUHE

中国 / 2017 / 121.45分钟 CHINA / 2017 / 121.45 MIN

平遥一角单元  
PINGYAO CORNER SELECTION  
平遥国际电影展  
Pingyao International Film Festival  
2017 影展

## 电 影 简 介 SYNOPSIS

家境贫寒的大龄男青年德皮是一名木匠，在同村人的婚礼上，对戏曲学校落榜归来的张成凤一见钟情展开了爱情攻势，却被富家子弟秦安邦横插一脚，一心成名的凤对婚嫁的事早有了主意。为了赢得爱情，德皮决定陪凤参加戏曲比赛，却又因为父亲重病的事让凤也错失比赛。为了弥补对凤的遗憾，他悄悄地把祖传古币塞给了何团长来替凤圆梦。就在凤犹豫是否要跟何团长一起离开村子的时候，德皮却跟张寡妇闹出伤风败俗的丑事，德皮爸为此一病不起，凤也带着遗憾离开.....直到十年后在凤父亲的葬礼上，昔日的恋人再次重逢，这段尘封的记忆被再次唤起.....

Depi, a carpenter born in a poor family, is already in his late 30s. When he is at the wedding of his villagers, De Pi falls in love with Chengfeng Zhang, a girl that just comes back to her village after failing to get admitted into the drama school, and starts to pursue her. However, Anbang Qin, a man born with a silver spoon in his mouth, tries to sabotage this. Chengfeng Zhang, a woman that has been longing for fame for ages, has made up her mind about her marriage a long time ago. In order to win her love, Depi decides to participate in the drama contest with Chengfeng Zhang. However, his father's serious illness has made both of them miss the contest. In order to compensate this for Chengfeng Zhang, Depi gives the ancient coin that has been passed from generation to generation in his family to Captain He secretly so that he can help Chengfeng Zhang to realize her dream. It is when Chengfeng Zhang is thinking about whether to leave the village with Captain He that people find out about the dirty thing that Depi has done with Zhang, a widow. Depi's father is so mad about this that he never recovers from his illness, and even though she thinks that it is a pity to leave Depi, Chengfeng Zhang finally decides to leave the village... Depi and Chengfeng Zhang do not get to see each other again until ten years later. This time, the two people that were once in love meet each other again at the funeral of Chengfeng Zhang's father, and the memory that has been put away ages ago seems to have been waken up again...

## 导 演 阐 述 DIRECTOR'S STATEMENT

每个人对于童年的记忆，总少不了一个人。那个人很特别，几乎中国所有的村庄都存在，他就是大家公认的“傻子”。对于傻子现实人生，我们除了怜悯，没有太多的顾及，因为跟我们的生活无关。随着年龄的增长，我开始默默的关心起他来。因为“傻子”思维清晰，疯言疯语里，有我们我们丢掉的一些宝贵东西。这些东西汇聚成一股洪流，冲刷着我们的灵魂。或许，我们这些看似正常的人才是真正的傻子。

It is sure that, there is always someone in our childhood memories who is special and acknowledged regarded as an "idiot". "Idiots" are ubiquitous in each village in China. For the real life of the "idiots", we have no more scruples but mercy for them because it has nothing to do with our life. As age increases, I start to care about the "idiots". Although the "idiots" seems crazy, they have clear logic and something precious that is lost among us. All the things can merge into a torrent that washes our soul. Perhaps, we are the real idiots even we are the normal.



导演  
Director

胡艺川  
HU YICHUAN

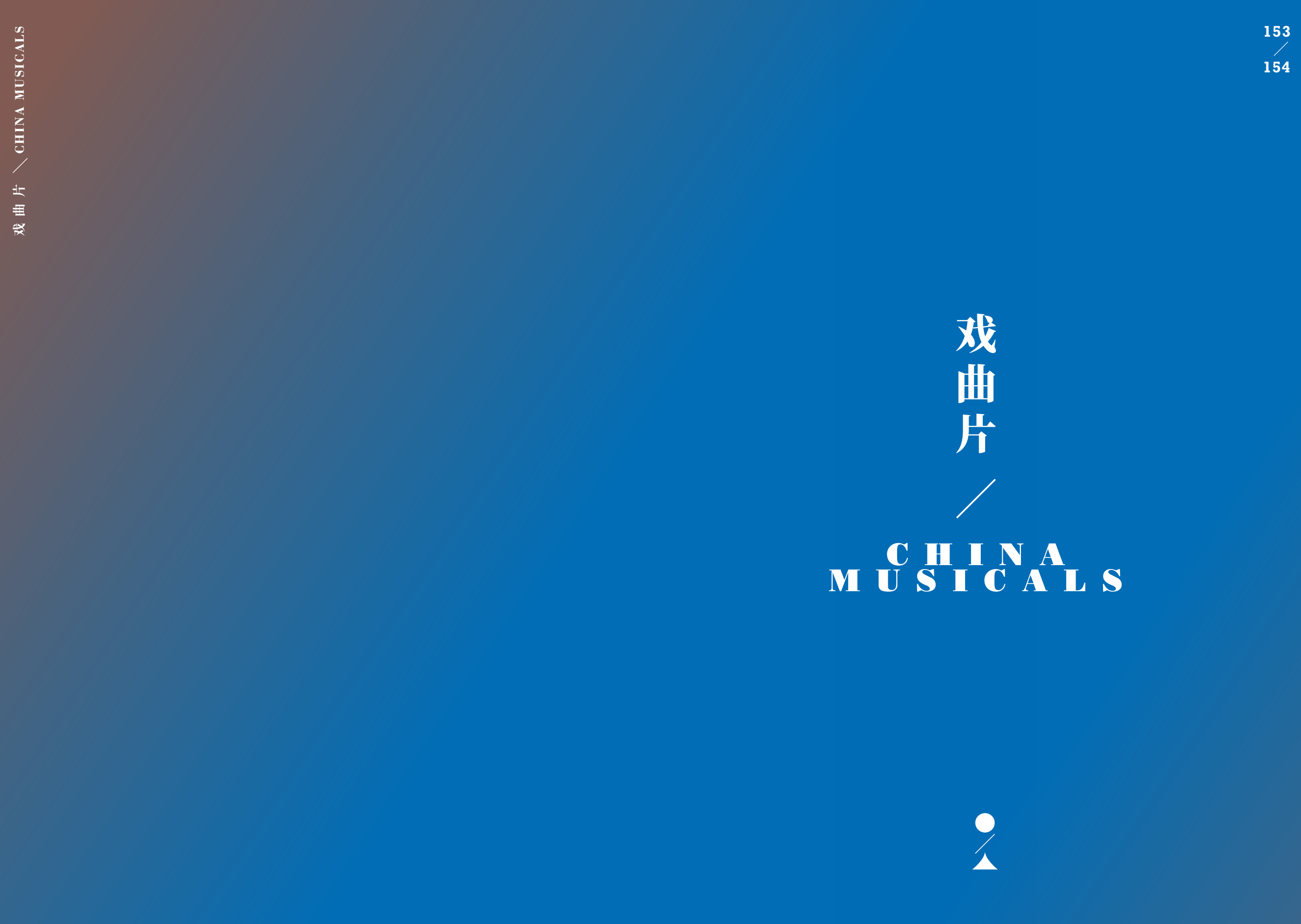
胡艺川，1983年出生于重庆，中国内地导演、编剧。

2014年执导短片《灯火阑珊》入围37届法国克莱蒙费朗国际短片节国际竞赛单元。

2015年执导电影《乡关何处》入围第40届蒙特利尔国际电影节展映单元。

Yichuan Hu, born in 1983 at Chongqing Province, China; Yichuan Hu is a Chinese director and screenwriter. His short film *Birthday in Chongqing* was selected in the 37th Clermont-Ferrand International Short Film Festival in France in 2014. In 2015, he directed his first feature film *Home Lost* which is selected in the 40th Montreal Film Festival.





戏曲片



CHINA  
MUSICALS





制片人 Producer  
李军  
LI JUN

编剧 Script  
王辉  
WANG HUI

摄影 Cinematographer  
王辉  
WANG HUI

艺术指导 Art Director  
王汉军  
WANG HANJUN

剪辑 Editor  
梁莎  
LIANG SHA

景雪变  
JING XUEBIAN

南征  
NAN ZHENG

任玲  
REN LING

范宝香  
FAN BAOXIANG

# 山村母亲

## THE VILLAGE MOTHER

(蒲剧电影)

导演  
Director

朱赵伟  
ZHU ZHAOWEI

中国 / 2015 / 110分钟 CHINA / 2015 / 110 MIN

## 电 影 简 介 S Y N O P S I S

该剧反映了中国农村改革开放初期，一位山村母亲为了儿子能走出大山开创新生活而不惜负重的一段艰难岁月。为了将自幼失去父亲的儿子全宝抚养成人，母亲砍荆棘编箩筐，供儿子到山外求学。全宝大学毕业后，一时找不下工作，因家寒找工作更难。美丽的城市姑娘玉莲遇到了全宝，她许诺让妈妈给他找一份工作，可是玉莲提出女婿家不能有任何连累的苛刻条件。为了不耽误儿子的前程，成全这门亲事，全宝母亲强迫全宝向玉莲谎称“母亲已不在人世”……他们生下儿子后，玉莲让全宝到乡下找保姆，母亲得知后，以保姆身份进城照看小孙子。经过几多曲折和风波，两个家庭最终达到和谐。该剧通过剧烈的矛盾冲突，将社会转型期的城乡人际关系演绎得淋漓尽致，同时折射出构建城乡一体化是时代发展必然的大主题。

In the early reform and opening up of Chinese rural area, a mother in a village goes through hard times in order to help his son to go out of the mountains to start a new life. At the beginning, Quanbao's father was dead. In order to bring his son up and send him to go to school outside of the mountain, his mother toils to cut bush to make basket. However, after graduating from university, Quanbao can not find a job. Besides, it is not easy for him to find a girlfriend because he is poor. A beautiful and kind girl, Yulian, meets Quanbao and she asks her mother to help Quanbao to find a job. However, her mother proposes the son-in-law's family should not be involved in their future life. In order not to influence his son's future and fulfill the marriage, the mother forces Quanbao to lie to Yulian that "his mother was dead".....When Yulian gives birth to a son, She asks Quanbao to go back to the village to find a nanny. Then Quanbao's mother goes to care for her grandchildren as a nanny. After many twists and turns, the two families eventually achieve a harmonious relation. Through violent conflicts, the play displays fully urban and rural interpersonal relationship during the social transformation period. In addition, it reflects that breaking through urban and rural social binary structure barriers is the inevitable requirement of social development.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

本片是歌颂母亲，讲述了一位山村母亲为了儿子过上幸福生活而无私奉献的故事。虽然是现代戏，但不能拍成“故事加唱”的电影。我决定，拍一部保留戏曲表演艺术的现代戏，拍出一部“艺术化”和“电影化”有机结合现代戏戏曲影片。

It's a film about praising mothers.

It's a portrait of a selfless mother from a remote mountain village who has dedicated everything to support her son's well-being.

Although this is a modern drama, I do not want to shoot it as a film only have "story and singing". So I decided to make it as a modern film which also stay the performing art of traditional opera, combining it with artistic and filmic element perfectly.



导演  
Director

朱赵伟  
ZHU ZHAOWEI

朱赵伟，一级导演。曾担任河南电影制片厂厂长助理、财务部主任、影视部主任，河南影视集团总裁助理，影视制作一公司总经理。

电影《程婴救孤》荣获中宣部2009年“五个一工程”电影作品奖；荣获第13届中国电影“华表奖”；荣获第27届中国电影“金鸡奖”最佳戏曲片提名奖；第15届美国洛杉矶国际家庭电影节荣获最佳音乐剧(戏曲片)影片奖，这是我国戏曲影片第一次在国际电影节上获奖。

电影《清风亭》荣获第14届中国电影“华表奖”；荣获第28届中国电影“金鸡奖”最佳戏曲片提名奖；《兰梅记》荣获第29届中国电影“金鸡奖”最佳戏曲片奖；《苏武牧羊》荣获第30届中国电影“金鸡奖”最佳戏曲片提名奖；《山村母亲》荣获第31届中国电影“金鸡奖”最佳戏曲片提名奖。

Zhu Zhaowei was Born in March. He had carried on several occupations, such as the assistant of studio manager, director of Financial Department, and now the assistant president of HeNan Movie & TV Producing Corp. and the CEO of No.1 filiale.

The movie *Cheng Ying Save Alone* won the 2009 Central Propaganda Department, "one of the five" movie Award; won the 13th Chinese Film Huabiao Prize; won the 27th Chinese Film, Golden Rooster Award Best Drama film Award nomination; 15th International Family Film Festival in Los Angeles won the Best Musical (Drama film) film awards, and this is the first opera film won an award at international film festivals.

The movie *Gentle Breeze Pavilion* won the 14th Chinese Film Huabiao prize; won the 28th Chinese Film, Golden Rooster Award Best Drama film Award nomination;

The movie *Mother And Daughters-In-Law* won the 29th Chinese Film, Golden Rooster Award Best Drama film Award nomination;

The movie *The Village Mother* won the 31th Chinese Film, Golden Rooster Award Best Drama film Award. nomination.



制片人 Producer  
王二兵 WANG ERBING

艺术指导 Art Director  
康定杰 KANG DINGJIE

编剧 Script  
张宝祥 ZHANG BAOXIANG

剪辑 Editor  
赵军辉 ZHAO JUNHUI

摄影 Cinematographer  
刘俊略 LIU JUNHAN

音乐 Music  
耿玉卿 GENG YUQING

演员 Cast  
闫清珍  
YAN QINGZHEN

刘秋霞  
LIU QIUXIA

田云姬  
TIAN YUNJIN

王付海  
WANG FUHAI

陈长来  
CHEN CHANGLAI

# 母亲

## M O T H E R

(豫剧电影)

导演 Director

曹运福 CAO YUNFU  
原雅轩 YUAN YAXUAN

中国 / 2016 / 91分钟 CHINA / 2016 / 91MIN

## 电 影 简 介 S Y N O P S I S

沁川县东关村村民李菊英与工人贺志刚再婚家庭里发生纷争。金香利用会计职权、挪用公款潜逃。李菊英寻女，金香服刑悔过。

Li juying, a villager in dongguan county, qinzhou county, has a dispute with the worker he zhigang family. Jinxiang has used its accounting authority and embezzled funds to abscond. Li juying looks for her daughter. Jinxiang served his sentence with remorse.

## 导 演 阐 述 D I R E C T O R ' S S T A T E M E N T

曹运福 CAO YUNFU

戏曲电影《母亲》整个剧情涉及家庭成员之间的亲情、孝道、当下反腐倡廉与依法治国、大众创业、人与人之间的诚信。影片的拍摄结合了戏曲和电影两种艺术特点，以戏曲为表现形式，电影为表现手段，从家长里短中拓展出正能量，在以小见大中凸显了其思想深度和高度。

The drama film *Mother's* entire plot involves family members' filial piety and the current anti-corruption and the rule of law. The filming of the film combines the two artistic features of the opera and the film. In the form of drama, film is the means of expression, developing positive energy from the parents. The depth and height of his thoughts are highlighted in the small.

原雅轩 YUAN YAXUAN

戏曲电影《母亲》利用电影的艺术手段，传播戏曲艺术的魅力。力求电影艺术和戏曲艺术的完美结合。

剧中通过主人公李菊英后娘的身份，为了挽救挪用公款潜逃的养女贺金香，从漳河到湘江千里寻女，终使贺金香感动、悔悟投案自首。为帮金香赎罪退赔巨款，又卖掉自己名下的回迁房等一系列行动，歌颂了伟大的母爱，塑造了李菊英一个伟大的母亲形象。

戏曲电影不能脱离了戏曲二字，既要有戏曲的唱腔美韵、又要有现代生活的真实感，这就要求演员的真正功力，演员的表演要脱离舞台感，尽可能柔进生活，唱时需要些程式性艺术手段，表演要生活化。舞美灯光、服装、音响、效果、道具等要求生活化实景拍摄，追求生活与戏曲的完美结合。

The opera movies *Mother* uses the artistic means of the film to spread the charm of the art of opera, striving for the perfect combination of film art and drama art.

Through the character of the protagonist Li juying, the heroine of the play, in order to save the daughter of the embezzlement of public funds, the daughter of the He jinxiang, from the zhangriver to the xiangjiang river to seek the daughter, finally, He jin xiang moved, repentance to surrender. In order to help He jinxiang to redeem and compensate for the money, and sell the back room of her own name and so on a series of action, eulogize the great maternal love, shaped Li juying a great mother image.

The Opera movies can't go without opera, it should express the beautiful rhyme as well as the reality of modern life, which requires the actors' capability, actor's performance from stage to feeling, soft as much as possible into the life, need some formula when singing art means, show to life. The beautiful lighting, costumes, acoustics, effects, props, etc. are required to make a realistic shot of life, and pursue the perfect combination of life and opera.



曹运福  
CAO YUNFU

曹运福，1963年10月出生河南省项城市，中共党员，本科学历，现任中国戏剧家协会会员、山西戏剧家协会理事、长治市戏剧家协会副主席、长治市豫剧团党支部书记、团长、国家一级演员兼导演。

戏曲舞台剧代表作《赵雪芳》、《吴典晋京》、《精卫填海》、《太行小八路》等30余部；戏曲电影《母亲》。

曾获山西省第一届优秀青年演员选拔赛“导演奖”、第届四届、第十一界山西省精神文明建设“五个一工程”奖、山西省移植剧目演“导演一等奖”、第十二届山西戏剧杏花奖评比演出“导演奖”；河南省第四届黄河戏剧节“导演奖”；第三届中国豫剧节导演的《吴典晋京》获最高奖“优秀剧目奖”、第十四届山西省杏花奖评比演出获“杏花大奖”。

Cao yunfu, a member of the Chinese dramatists association and dramatists association, shanxi dramatist association director, changzhi city dramatists association vice chairman, changzhi Yu theater party branch secretary, head, national first-level actor and director.

A masterpiece of opera *Xuefang Zhao*, *Wudian Jinjing*, *Jinweitianhai*, *Taihangxiaobalu* and so on more than 30; The opera movies *Mother*.

Won the “director award” of the first outstanding young actor of Shanxi Province, The 4th and 10th shanxi spiritual civilization construction “Five “One” Project “award, Shanxi provincial transplant drama “director first prize”, The 12th shanxi drama apricot prize for performance “director award”; The 4th Yellow River drama festival “director award” in henan province; The third China henan opera has been innovating section director “wudianjinjing” won the highest award “award for the best drama”.



原雅轩  
YUAN YAXUAN

原雅轩，第十六届上海国际电影节“中国新锐导演”；第九届、第十届美国圣地亚哥国际儿童电影节“最佳影片”、“最佳演员”两项最高奖获得者；第二届亚洲微电影节金海棠最佳影片奖第一名获得者。现为河南立事影业有限公司导演、制片人；央视微电影社会频道艺术总监。

主要导演作品包括：电影《念书的孩子 I》、电影《念书的孩子 II》、电影《美丽无比》、电影《大荷花小荷花》导演；央视《大国廉政》系列微电影总导演，微电影作品包括《一代廉相陈廷敬》、《公烛》、《无价之宝》、《神秘驮队》、《察访》、《神笔》等。

Yuan Yaxuan, awarded as “Chinese Prominent Young Director” at the Sixteenth Shanghai International Film Festival; top prize winner of the “Best Film” and the “Best Actor” at the Ninth and the Tenth Santiago International Children's Film Festival; Los Angeles won the 14th world national film festival “best picture” award; and the first prize winner for Best Film Golden Begonia Award at the Second Asian Microfilm Festival. Won the first session of China's beautiful country international film festival best picture only; Running his movie channel cctv6 June 1 children's day; Noon cctv3 culture program “People's Daily, Guangming Daily to make a spoke highly of his movies; He is now the director and producer of Henan Lishi Film Co. Ltd.; and Art Director of CCTV's Microfilm in Society Channel.

Major film and television works: director of the films including *The Reading Boy (I and II)*, *Flower Beauty*, and *Big and Little Lotus*; general director of the series of CCTV's microfilm *Incorrupt*. Governance of the Great Power and microfilm works including *Incorrupt Chancellor Chen Tingjing*, *Public Candle*, *Priceless Treasures*, *Mysterious Camel Team*, *Investigation*, and *Magical Pen*, etc.



制片人 Producer  
任仲伦  
REN ZHONGLUN

艺术指导 Art Director  
胡宗  
HU ZONG

常秋月  
CHANG QIUYUE

熊明霞  
XIONG MINGXIA

编剧 Script  
黎中城  
LI ZHONGCHENG

剪辑 Editor  
郝玉  
HAO YU

演员 Cast  
严庆谷  
YAN QINGGU

金喜全  
JIN XIQUAN

摄影 Cinematographer  
夏琦  
XIA QI

音乐 Music  
高一鸣  
GAO YIMING

陈少云  
CHEN SHAOYUN

# 勘玉钏

## STORY OF THE JADE BRACELET

(京剧电影)

导演  
Director

夏伟亮  
XIA WEILIANG

中国/2017/108分钟 CHINA/2017/108 MIN

## 电 影 简 介 SYNOPSIS

明，皇宫选秀。富户俞仁嫌婿张少莲家贫，逼其退婚，令女应选。女素秋与母计议，取玉钏一对，命丫环莺英送一只去张家，以为迎娶之资。张友韩臣冒名进府，骗奸素秋。恰逢江海入室盗窃，杀死俞母和莺英，劫走另一玉钏。少莲蒙冤入狱，素秋方知被骗失身，遂羞愤自尽。江海售卖玉钏于街巷，偶遇韩臣之妹玉姐，闻知韩亦有玉钏一只，乘机窃得，却被公差擒获。御史陈智审理积案，发现疑点，乃传唤韩臣。玉姐随兄上堂，实言佐证，令真相大白。玉姐爱慕少莲，自荐为妻。陈智撮合，二人成婚。

Yu Ren, a Ming-dynasty rich man, wants his daughter Suqiu to be an imperial concubine. He invalidates her engagement with the poor Zhang Shaolian. Suqiu and her mother ask their maid, LuanYing, to give one of the two jade bracelets to Zhang as financial support. Han Chen disguises himself as Zhang and seduces Suqiu. That night, Jiang Hai kills Suqiu's mother and LuanYing and takes away the other bracelet. Zhang is mistakenly jailed, and Suqiu commits suicide in shame and anger. Trying to sell the bracelet, Jiang happens to meet Han's sister Yujie. He attempts to steal Han's bracelet but is caught by the police. Chen Zhi, the Imperial Prosecutor, reviews Zhang's case. Yujie gives testimony that makes everything clear. She falls in love with Zhang and gets married with him with the aid of Chen.

## 导 演 阐 述 DIRECTOR'S STATEMENT

京剧《勘玉钏》是京剧荀派艺术的代表剧目。整个故事以一对玉钏的失而复得为线索，牵连出两个家庭的悲欢离合。从悲剧式的开端到喜剧式的结局，伴随着命运的突转与发现，关于玉钏的秘密一层层揭开。这看似是两个女性天壤之别的两种境遇，实则是一部完整的人生寓言。

良好的故事基础决定了京剧《勘玉钏》更适合进行电影改编，可以充分发挥运动镜头、长镜头及快速对切的优势，通过在锣鼓点上的准确切换及适时的人物情绪反应特写，在渲染情感的同时，更强化了节奏感，影片视听的外在节奏和故事叙事本身的内在节奏达到统一，在观感上取得酣畅淋漓的效果，并且在表演、剧本修改、舞美设计、人物造型等多个方面都实现了生活化、个性化、趣味化以及时代感、真实感、幽默感。

Beijing Opera *Story of The Jade Bracelet* is a representative play of the Xun Huisheng School. The whole story takes the regain of a pair of jade bracelets as the clue, which implicates the joys and sorrows of two families. From the tragic opening to the comic ending, the secret of the jade bracelets have revealed layer by layer with the sudden change and the discovery of fate. It seems to be two different destinies of two women, but it is actually a complete life fable.

The solid story foundation makes it more suitable for a film adaptation. It can make full use of the advantages of moving shots, long shots and quick montage. With the accurate beat changing and timely emotional close up, the rhythm is enhanced while the emotions get magnified. The external rhythm of its audio and video language achieves unity with the internal rhythm of narration itself. And together they manage to get a full and delightful effect of the impression. As a result, the film brings about life, individuation, entertainment, era sensation, reality and humor in many aspects, such as the performance, script writing, production design, makeup and costumes, etc.



导演  
Director

夏伟亮  
XIA WEILIANG

夏伟亮，上海广播电视台资深戏曲片导演。曾先后参与拍摄《金龙与蜈蚣》、《司马相如》、《狸猫换太子》、《廉吏于成龙》、《成败萧何》等多部在中国戏曲影视界颇具影响的戏曲影视作品，多次荣获中国电视戏曲界最高奖“兰花奖”；2011年，荣获中国电视文艺最高奖“星光奖”一等奖。2013年-2015年参与执导拍摄“京剧电影工程”影片——京剧电影《霸王别姬》(2D、3D版)、《萧何月下追韩信》(2D、3D版)，并任“京剧电影工程影片”——《勘玉钏》(2D、3D版)导演。其中3D版京剧电影《霸王别姬》曾获由中国电影电视技术学会颁发的“第三届中国立体(3D)影视作品奖·最佳故事片奖”，以及由国际3D先进影像协会颁发的“2015创意艺术奖·金卢米埃尔奖”，同时，京剧电影《霸王别姬》的拷贝还被美国国会图书馆、哈佛大学图书馆、芝加哥大学图书馆、斯坦福大学图书馆、加州大学洛杉矶分校图书馆等收藏；3D版京剧电影《萧何月下追韩信》获第十二届中美电影节金天使奖。2015年-2016年，执导“上海3D戏曲电影工程影片”——昆剧电影《景阳钟》、越剧电影《西厢记》。其中昆剧电影《景阳钟》获由中国电影电视技术学会颁发的“第五届中国先进影像作品奖(3D电影)优秀奖”。

Xia Weiliang, the senior director of traditional opera of Shanghai Media Group. With lots famous impactful film works in chinese traditional opera film field like, *Jinlong and Ephemera*, *Sima Xiangru*, *Palm Civet for Prince*, *Disinterested official*, *Yu Chenglong*, *Success or failure on account of Xiao He*, etc., he won several times of the top award of chinese television and traditional opera, the “Orchild Award” as well as the first prize of the top prize of chinese television art, “Stars Award”. He directed films of “Beijing Opera movie project” such as *Farewell to My Concubine* (2D, 3D edition), *Xiao He Chasing Hanxin in the moon light* (2D, 3D edition) and *Investigation of the case of Jade Bracelet* (2D, 3D edition) from 2013 to 2015 in which the film *Farewell to My Concubine* once won the best feature film award of 3rd chinese 3D television and film work prize issued by CSMPT and the lumiere prize of gold of 2015 Creative Art Prize issued by the international association of advanced 3D images. The Beijing Opera film *Farewell to My Concubine*'s copy also collected by the Library of Congress, Harvard University Library, University of Chicago Library, Stanford University Library, University of California-Los Angeles Library, etc. The Beijing Opera film *Xiao He Chasing Hanxin in the moon light* (3D edition) won the golden angle Prize of 12th Sino-US Film Festival. He directed the “Shanghai 3D traditional film project” series films: the Kun Opera film, *The Bell Tolls for A Dynasty*, Yue Opera film *Romance of the Western Chamber* and the former won the Award of Merit of 5th Chinese advance film and image prize (3D films) issued by CSMPT.

# 梅尔维尔 百年诞辰 回顾展

JEAN-PIERRE MELVILLE  
CENTENNIAL RETROSPECTIVE

让-皮埃尔·梅尔维尔(Jean-Pierre Melville), 法国著名编剧、导演。

作为法国电影新浪潮的先驱, 他是世界电影史上极有影响的重要人物。虽然人们印象最深的是他悲情和极简主义风格的犯罪电影, 可从战争背景下的悲剧作品, 到细腻的人物刻画手法, 梅尔维尔的职业生涯拥有华丽的变奏。

首届平遥国际电影展将与法国外交部文化中心合作, 展映10部让-皮埃尔·梅尔维尔导演的最新修复版影片。

A pioneering figure in the French New Wave, French writer-director Jean-Pierre Melville is one of the key names and one of the most influential figures in the history of cinema. Primarily remembered for his poised, tragic and minimalist crime films, Melville's career was brilliantly varied, encompassing wartime dramas and refined character studies.

A selection of 10 films in restored versions, organized in partnership with the Institut Français.



Retrospective  
Tributes

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## 关于

## ABOUT

让·皮埃尔·库巴赫(Jean-Pierre Grumbach)生于1917年,23岁时加入法国抵抗运动组织和自由法兰西部队(Résistance, Forces Françaises Libres),与德国纳粹侵略军战斗。他的化名“梅尔维尔”取自于美国作家赫尔曼·梅尔维尔(Herman Melville),战后,他继续沿用这个名字。1945年,从儿时起就是影迷的梅尔维尔开始了职业电影人的生涯。

他一生中执导了1部短片和13部长片,包括改编自作家让·谷克多(Jean Cocteau)著名小说的作品《可怕的孩子》(Les Enfants terribles)。他的3部战时背景的电影都致力于复杂的人物性格刻画,呈现了法国抵抗运动下平民的命运。

作为一个完美主义者,梅尔维尔希望控制电影制作的所有环节,他成立了自己的电影公司与电影厂,成为一个独立制片人。

梅尔维尔以简约而压抑的犯罪片出名,他的作品通常都票房大热。暧昧矛盾的感觉,沉默,孤独,行事的冷静和无处不在的死亡威胁组成了他作品中独特的人物形象和道德情感。

梅尔维尔的导演处理综合了美国黑帮片、爵士乐文化以及他自己法国式的生命经验和感受;他独特的抽象的艺术形式,铺平了一条新的电影道路,不仅影响了法国电影新浪潮,也对其他电影制作者和影评人有很大的影响力。

很多曾经为梅尔维尔工作的人和他的合作者,后来都成为了职业电影人,如沃尔克·施隆多夫(Volker Schlöndorff),查尔斯·比奇(Charles Bitsch),贝特朗·塔维涅(Bertrand Tavernier),雷米·库巴赫(Rémy Grumbach)及密歇·德勒许(Michel Drach)。他影片中也集合了法国最闪耀的明星,如利诺·文图拉(Lino Ventura),西蒙·西涅莱(Simone Signoret),伊夫·蒙当(Yves Montand),布尔维尔(André Bourvil),让·保罗·贝尔蒙多(Jean-Paul Belmondo),凯瑟琳·德纳芙(Catherine Deneuve)和阿兰·德龙(Alain Delon)。

世界各地的很多电影创作人都曾表示,自己的电影之路受到了梅尔维尔的影响,包括中国著名导演吴宇森、杜琪峰,以及美国的马丁·斯科塞斯和迈克尔·曼。

Born in 1917, Jean-Pierre Grumbach was 23 years old when he joined the Resistance and the Forces Françaises Libres to fight Nazi German occupation army. After the war, he kept his codename Melville taken from American writer Herman Melville. In 1945, Melville, a cinema fan since childhood, chose filmmaking as his career.

He directed one short film and 13 feature films, including his adaptation of writer Jean Cocteau's famous *Les Enfants Terribles*. His three films set during wartime are all dedicated to complex character studies, dealing with the fate of civilians in the Resistance.

A perfectionist determined to keep control over all the aspects of filmmaking, Melville created his own film studio and became an independent producer.

Melville is of course famous for his minimalist and restrained thrillers, often big box-office hits. Ambiguity of contradictory feelings, taciturnity and solitude, cold action and the constant threat of death all contribute to the design of unique human and moral figures.

Melville's filmmaking style brings together the tropes of American gangster movies infused with jazz music and French sensibilities and experiences, through a unique abstract form that paved the way to new approaches of cinema, from the French New Wave to the work of other filmmakers and film critics.

Among Melville's assistants and collaborators were many future filmmakers, such as Volker Schlöndorff, Charles Bitsch, Bertrand Tavernier, Rémy Grumbach or Michel Drach. Melville's films featured some of the most brilliant French film stars, from Lino Ventura to Simone Signoret, Yves Montand, André Bourvil, Jean-Paul Belmondo, Catherine Deneuve and Alain Delon.

Many filmmakers around the world acknowledge Melville's influence on their approach of cinema, including Chinese masters John Woo Yu-sen and Johnnie To Kei-feng, as well as American masters like Martin Scorsese or Michael Mann.

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2017 / 2017JEAN-PIERRE  
MELVILLE

让·皮埃尔·梅尔维尔

官方合作伙伴

由法国外交部文化中心全力支持

鸣谢



“

## 观众一定要享受 我做的这些

这就是我的野心：填满电影院。



“我不知道50年后我还在不在。我估计所有的电影都将会严重过时，甚至可能电影已经不复存在。我猜想电影行业最后会在2020年左右消失，就是说50年后就只剩下电视。

如果我能世界电影百科全书中占有一席之地，我会非常高兴，我认为所有电影人都应该有这点点野心。这并不是说一定要变成有野心的人，而是说人要对所做的工作有所抱负，这完全不是同一回事。

我不是个有野心的人，我没想过成为什么伟人——我一直都是我自己，我没有把自己‘变成’什么人——但我一直有种观念：保持自己对工作的野心是个非常有益健康的事。你不能只是为了拍电影而拍电影。如果我以后还可以拍摄更多的影片，我必须保有一个信念，在每部电影开始拍摄的时候都有所抱负，而不要在两部影片工作之间的时候有某种野心，在开始工作的时候告诉自己：‘观众一定要享受我做的这些’。

这就是我的野心：填满电影院。”

——节选自瑞·诺盖拉1971年出版的访谈录《梅尔维尔谈梅尔维尔》



“

## PEOPLE HAVE TO ENJOY THIS

*That's my ambition: to fill cinemas*



*I don't know what will be left of me fifty years from now. I suspect that all films will have aged terribly and that the cinema probably won't even exist anymore. My guess is that the final disappearance of cinemas will take place around the year 2020, so in fifty years' time, there will be nothing but television.*

*Well, I would be happy if I got one line in the Great Universal Encyclopedia of the Cinema, and I think that's the sort of ambition every filmmaker must have. This is a business in which you have to be not ambitious, which I'm not, but you have to have ambition in what you do, which isn't at all the same thing.*

*I'm not ambitious, I don't want to be something—I have always been what I am, I haven't become anything—but I've always had, and I shall always try to retain, this feeling that ambition in one's work is an absolutely healthy, justifiable thing. You can't make films just for the sake of making films. If fate wills that I should make more films, I'll try to remain faithful to this ideal of being ambitious when I start a film; not being ambitious between films, but being ambitious when I start work, telling myself, "People have to enjoy this."*

*That's my ambition: to fill cinemas.*

——Jean-Pierre Melville, in: *Melville on Melville* by Rui Nogueira, 1971





让·皮埃尔·梅尔维尔

JEAN-PIERRE MELVILLE

INSTITUT  
FRANÇAIS电 影 简 介  
SYNOPSIS

这部梅尔维尔早期影片跟罗伯特·布列松的惊人相似，两个导演在职业生涯开的开端，都是用法国著名的小丑“宝贝 Béby”做主角拍摄第一部短片。梅尔维尔描绘了一个老年小丑的肖像，纪录他一天的日常生活。影片主要拍摄了他在美达罗 Medrano 马戏团的演出，在家，在巴黎蒙马特街道，跟他的忠实的伙伴、老朋友“麦子 Maïss”一起。这部短片已经展现出很多他的个人偏好，如城市的阴影、夜生活、雨衣和高雅的男士礼帽等。

This early Melville reveals a surprising overlap with Robert Bresson's cinema: both directors started their filmmaking careers with a short film starring the famous French clown known as Béby. Melville's fond portrait of a day in the life of the aging jester, filmed during shows at Circus Medrano, at home and in the streets of Montmartre in Paris, with his faithful partner and friend the clown Maïss, already announces his preference for a city of shadows, nightlife, raincoats and elegant men's hats.

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DCP, 画面比例 1:37:1, 黑白, 单声道  
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DCP, aspect ratio 1.37:1, black and white, mono



编剧 Script  
让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer  
古斯塔夫·罗莱 GUSTAVE RAULET  
安德鲁·维拉德 ANDRÉ VILLARD

制作 Production  
让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

演员 Cast  
宝贝 BÉBY 麦子 MAÏSS

片长 Duration  
18 mins

制片国家 Country of Production  
法国 FRANCE

导演  
Director

让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

## 小丑生命的一天

24 HOURS IN THE LIFE OF A CLOWN

(Vingt-quatre heures de la vie d'un clown)

1946

回顾 / 致敬单元  
RETROSPECTIVE / TRIBUTES SELECTION  
中国电影资料馆  
China Film Archive  
2017-2018

电 影 简 介  
S Y N O P S I S

《海的沉默》是一部让·布奴烈写于1941年夏天的法国小说，1942年他用假名Vercors“威克斯”，由德占巴黎的地下出版商“午夜出版”发行了这部作品。小说很快成为了抵抗德国占领的象征。这部影片跟小说一样，讲述了一个老头跟他侄女对寄宿在他们家的德国军官表现不合作态度，不跟他说一句话。德国军官曾经是个作曲家，被当时的纳粹宣传洗脑，梦想着德国跟法国之间的兄弟友情。当他发现德国军队的真正目的并不是让世界变得更好，而是要剥削、毁灭一切的时候，他选择了离开法国去到东部战场前线，低调地表示自己“要入地狱了”。女主角妮科尔·斯黛芬是亲身经历了德国占领的幸存者。她是犹太人，常常被威胁送去纳粹集中营。

这部影片是很多其他导演创作的重要路标，影响了他们的创作方向，包括罗伯特·布列松和阿伦·雷乃。

梅尔维尔是在及其简陋的条件下制作和拍摄这部影片的，他曾回忆说，“整整一年，可能是我人生中最快乐的时光，我们生活非常贫穷，但是那种我们能在艰苦的生活下，做一件很重要的事情的感觉，让我们无比兴奋。我的座右铭一直是：“在还不知道不可能搞定它的时候，就把它搞定。”也就是，在还不知道自己做不到时，就去做了。

他这样评论这部影片：“我想尝试只用声音和画面构成一种电影语言，而把人的动作和摄影机运动几乎都抛在一边”。

*Le Silence de la mer* (*The Silence of the Sea*) is a French novel written during the summer of 1941 and published in early 1942 by Jean Bruller under the pseudonym “Vercors”. Published by clandestine publisher Editions de Minuit in German-occupied Paris, the book quickly became a symbol of resistance against German occupiers. The film, as the book, tells of how an old man and his niece show resistance against the German occupiers by not speaking to the officer whom they are obliged to board. The German officer is a former composer, dreaming of brotherhood between the French and German nations, deluded by the Nazi propaganda of that period. He is disillusioned when he realizes the real goal of the German army is not to build but to ruin, to exploit and to exterminate. He chooses to leave France to fight on the Eastern Front, cryptically declaring he is “off to Hell.”

Melville's lead actress Nicole Stéphane had herself survived the Occupation under constant threat of deportation to the Nazi death camps because she was a Jew.

The film became an important landmark for the development of others filmmakers' works, including Robert Bresson and Alain Resnais.

Melville produced and directed the film in extremely precarious conditions, and used to recall: ‘During one whole year, maybe the happiest in my life, we lived in dark misery, but the feeling we had that we were doing something important while being so poor was just wonderful. My motto has always been: I did it not knowing it was impossible to do.’

He commented the film saying: ‘I wanted to try a language solely composed of images and sounds where movement and action would be virtually banished.’

拷贝提供：法国外交部文化中心  
DCP，画面比例1:37:1，黑白，单声道  
Print source: Institut Français  
DCP，aspect ratio 1.37:1，black and white, mono



## 海的沉默

LE SILENCE  
DE LA MER

1947

导演  
Director让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE根据威克斯的小说改编  
Adapted from the novel by Vercors编剧 Script  
让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE摄影 Cinematographer  
亨利·笛卡 HENRI DECAË  
鲁克·米罗 LUC MIROT  
安德鲁·维拉德 ANDRÉ VILLARD制作 Production  
O.G.C  
让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE演员 Cast  
妮科尔·斯黛芬 NICOLE STÉPHANE  
让·马力·罗宾 JEAN-MARIE ROBAIN  
霍华德·沃依 HOWARD VERNON片长 Duration  
87 mins制片国家 Country of Production  
法国 FRANCE



让·皮埃尔·梅尔维尔

JEAN-PIERRE MELVILLE

INSTITUT  
FRANÇAIS电 影 简 介  
SYNOPSIS

马克斯是一名年轻的机修工，也是一个不思悔改的花心汉，他既勾引已婚的有钱妇女，也不放过孤儿德尼斯。德尼斯的姐姐特蕾莎是一个见习修女，为了照顾妹妹，她回到世俗生活中。这时，马克斯又想去挑逗特蕾莎.....

梅尔维尔拍摄这部情节剧，是为了让法国电影圈重视他在工业体制内创作的能力。尽管这样，这部影片还是显示出了很多导演个人的风格，包括在著名摄影师亨利·阿勒康掌镜下表现出的法国南部的阴暗气氛。

这部影片最大程度地展现了梅尔维尔早年对存在主义哲学的兴趣和好莱坞的类型片风格，黑色电影元素被注入到一部情节剧中。影片描述了战后法国社会道德沦丧，人人与人之间良知不存，骗子艺术家敲诈勒索犯们。影片的道德集中在特蕾莎对宗教的信心和对妹妹的忠实上。但当马克斯进入她的生活的之后，一切都变得不确定起来。（克里斯托弗·韦德曼《电影全感》Senses of cinema, 2015）

影片由著名歌手朱丽叶·格列柯（饰演特蕾莎）和意大利明星伊冯·桑森主演。

Max, a young mechanic and unrepentant seducer, seduces both a rich married lady and young orphan Denise. Denise's sister, Therese, a nun-in-training, returns to "civilian" life in order to care for her sister. Max then tries to seduce Thérèse herself...

A melodrama made by Melville in order to be taken seriously within France's cinema industry, the film all the same shows some of the director's personal traits, including a dark vision of the South of France as photographed by cinematography master Henri Alekan.

'The film, if anything, illustrates Melville's early interest in existentialism and Hollywood genre tropes and styles with its fusion of film noir elements within the melodrama... The film presents a panorama of postwar moral decay with abusive relationships, con artists, blackmailers... the film's moral center comes from Thérèse's religious faith and loyalty to her sister, yet both are revealed to be on unstable ground with the entrance of Max into their lives.' (Christopher Weedman, in: *Senses of Cinema*, 2015)

The film features famous singer Juliette Gréco as Thérèse, and Italian star Yvonne Sanson.

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DCP, 画面比例1:37:1, 黑白, 单声道  
Print source: Gaumont  
DCP, aspect ratio 1.37: 1, black and white, mono

编剧 Script  
亚克斯·德瓦儿  
JACQUES DEVAL

摄影 Cinematographer  
亨利·阿勒康  
HENRI ALEKAN

制作 Production  
DAUNIA, JAD FILMS,  
LUX, S.G.C., TITANUS

导演  
Director

让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

## 当你阅读此信

WHEN YOU READ  
THIS LETTER

(Quand tu liras cette lettre)

1953

演员 Cast

朱丽叶·格列柯 JULIETTE GRÉCO 飞利浦·勒迈尔 PHILIPPE LEMAIRE  
伊冯·桑森 YVONNE SANSON 丹尼尔·柯西 DANIEL CAUCHY

片长 Duration 104 mins

制片国家 Country of Production 法国 FRANCE / 意大利 ITALY

回顾 / 致敬单元  
RETROSPECTIVE / TRIBUTES SELECTION  
中国电影基金会  
China Film Foundation  
2017-2018

让·皮埃尔·梅尔维尔

JEAN-PIERRE MELVILLE

INSTITUT  
FRANÇAIS电 影 简 介  
S Y N O P S I S

梅尔维尔用自己的声音介绍鲍伯的故事：每个巴黎混混都认识鲍伯，同样，鲍伯关照着所有人。他20年前坐过牢，出狱之后，他改邪归正。在法语中，“Flamateur”的字面意思是“烧钱的人”，意思是说这个人不只挥霍掉自己的钱，还会用他还没有拿到手里的钱。一次霉运让鲍伯赌至身无分文，他想到要去海边小城多维尔打劫赌场，借以维持自己在黑道的地位。鲍伯组织了一个团队，精心策划了一个完美的作案方案，可老天另有安排。

这是梅尔维尔第一部犯罪电影，其中已经展现了他所有的独特风格和人物设计，尤其是巴黎城市气氛的绝美呈现。这是法国电影新浪潮过程中的标志性作品，让-吕克·戈达尔在《精疲力尽》中向它致敬。

Melville's own voice introduces the story of Bob: everyone in Paris underworld knows Bob - and, in some way, Bob takes care of all of them. He is an ex-convict gone straight after prison time served some 20 years ago. 'Flamateur' (literally 'the one who burns money') is a French word for someone who wagers not only all the money that they have, but also the money that they do not. After a run of bad luck that leaves him completely broke, ex-convict Bob decides to rob a casino in seaside resort Deauville in order to keep his place in the underworld. Bob assembles a team for his perfectly envisioned crime, but fate has another plan...

First thriller by Melville, bearing all the traits of his unique style and characters' design, in a beautifully rendered Paris atmosphere. A milestone in the development of the French New Wave, saluted by Jean-Luc Godard in *A bout de souffle* (Breathless).

拷贝提供：法国外交部文化中心  
DCP, 画面比例1:37:1, 黑白, 单声道  
Print source: Institut Français  
DCP, aspect ratio 1.37:1, black and white, mono

导演  
Director让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

## 赌徒鲍伯

BOB THE GAMBLER

(Bob le Flamateur)

1955

演员 Cast

罗杰·杜切斯尼 ROGER DUCHESNE  
伊莎贝拉·科瑞 ISABELLE COREY  
丹尼尔·柯西 DANIEL CAUCHY  
盖·德孔布勒 GUY DECOMBLE  
西蒙·帕里斯 SIMONE PARIS  
安德鲁·加列特 ANDRÉ GARRET  
克劳德·塞瓦尔 CLAUDE CERVAL  
柯莱特·弗洛里 COLETTE FLEURY  
杰勒德·布尔 GÉRARD BUHR  
雷内·哈佛 RENÉ HAVARD

编剧 Script

奥古斯特·雷·布列塔尼  
AUGUSTE LE BRETON  
让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer

亨利·笛卡  
HENRI DECAË

制作 Production

O.G.C.

片长 Duration 98 mins

制片国家 Country of Production 法国 FRANCE

回顾／致敬单元  
RETROSPECTIVE / TRIBUTES SELECTION  
中国电影史  
From 1905 to the Present Day  
2017-2018



## 电 影 简 介

## S Y N O P S I S

一个在二战时期被德国占领的法国小镇上，寡居的母亲巴尼越来越担心自己半犹太血统的女儿。她决定把女儿藏在附近的农庄里，并让她受天主教洗礼作为掩护。对于巴尼来说，受洗仪式是宗教荒诞性的一面，这激怒了她，想尝试挑战神父李昂莫罕。但她惊讶地发现自己跟神父（牧师，pour dire pasteur chez les protestants，神父，pretre, les catho）的很多想法都类似，两人开始了一段纯洁而深刻的关系，同时巴尼渐渐地感觉到了恩典的呼召。

影片使用一种强烈又简洁的风格讲述了一个交织了历史、哲学和感情张力的故事，直到最后两人分离。

在《海的沉默》之后，《影子军队》之前，梅尔维尔给我们提供了另一种个人的思考：在复杂的战争时期，关于信仰和抵抗的反思。

该片改编自获奖小说，是梅尔维尔第一部票房大热的影片。

In a small town, as the Germans take over France during World War II, widowed mother Barney becomes increasingly anxious about her half-Jewish daughter. She decides to hide the girl on a nearby farm and have her baptised as a cover. For Barney, the ceremony is a sign of the absurdity of religion, and it inspires her to pick a fight with parish priest Léon Morin. She is surprised to learn that he shares a great many of her views, and the two begin a chaste yet deep relationship, where Barney's feelings are challenged by the possibility of grace.

A scathing and elliptic style conveys the historical, philosophical and sentimental tensions of the story, until the final separation.

After *The Silence of the Sea* and before *Army of shadows*, Melville offers another personal reflection upon beliefs and resistance in the complexity of war times.

Adapted from an award-winning novel, the film was Melville's first big box office hit.

让·皮埃尔·梅尔维尔

JEAN-PIERRE MELVILLE

INSTITUT  
FRANÇAIS

## 神父李昂莫罕

## LEON MORIN - PRIEST

(Léon Morin - Prêtre)

1961

导演  
Director让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

演员 Cast

让-保罗·贝尔蒙 JEAN-PAUL BELMONDO  
艾曼纽·丽娃 EMMANUELLE RIVA  
艾琳·塔克 IRÈNE TUNC  
霍华德·弗农 HOWARD VERNON  
沃尔克·施隆多夫 VOLKER SCHLÖNDORFF  
妮可·米莱尔 NICOLE MIREL  
莫妮克·伯朔 MONIQUE BERTHO  
帕特丽夏·哥兹 PATRICIA GOZZI  
莫妮克·轩尼诗 MONIQUE HENNESSY  
马克·比哈尔 MARCO BEHAR  
吉赛尔·格里姆 GISELE GRIMM

编剧 Script

让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer

亨利·笛卡  
HENRI DECAË

制作 Production

乔治斯·博勒加德  
GEORGES DE BEAUREGARD  
卡罗·庞帝  
CARLO PONTI

片长 Duration 130 mins

制片国家 Country of Production 法国 FRANCE / 意大利 ITALY

拷贝提供: 法国外交部文化中心  
DCP, 画面比例 1.66:1, 黑白, 单声道  
Print source: Institut Français  
DCP, aspect ratio 1,66:1, black and white, mono





电 影 简 介  
SYNOPSIS

莫里斯(雷吉亚尼饰)刚刚出狱,又再次犯下暴力报仇之罪。坠入道德模糊的犯罪世界里,他要追查害他入狱的叛徒。莫里斯跟窃贼西里安(让-保罗·贝尔蒙多饰)策划着新的偷窃案,可西里安却有可能是警方的眼线,莫里斯很快就懂得了,没有任何人和事值得信任。

在这部阴冷骇人的经典犯罪电影中,没有人跟他们看上去的样子一样,梅尔维尔证明了他独有的在碎片化的、克制的叙事中,重塑犯罪影片类型的能力,他给观众留下了若干道德困境,让他们困惑于其中,同时给了影片一个带有末世色彩的结局:死亡才是唯一的赢家。

Maurice (Reggiani) is fresh out of prison when he commits a violent act of vengeance. Descending into a criminal world of moral ambiguity, he hunts for the traitor who first put him behind bars. Planning a new robbery with Silein (Belmondo), a thief who may or may not be a police informant, Maurice quickly learns that no one and nothing can be trusted.

In this grim and chilling crime masterpiece, where no one is what they seem, Melville demonstrates his unique ability to repurpose classic crime films mechanics in a fragmented and restricted narrative that leaves the viewer with questions about more than one moral issue, and an apocalyptic ending where the only winner is death.

拷贝提供: 法国外交部文化中心  
DCP, 画面比例1.66:1, 黑白, 单声道  
Print source: Institut Français  
DCP, aspect ratio 1.66:1, black and white, mono



编剧 Script  
让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer  
尼古拉斯·哈耶  
NICOLAS HAYER

制作 Production  
乔治斯·博勒加德  
GEORGES DE BEAUREGARD  
卡罗·庞帝  
CARLO PONTI

眼  
线

## THE FINGER MAN

(Le Doulos)

1962

导演  
Director

让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

改编自皮埃尔·莱索的小说  
Adapted from Pierre Lesou's novel

演员 Cast

让-保罗·贝尔蒙多 JEAN-PAUL BELMONDO  
塞尔日·雷吉亚尼 SERGE REGGIANI  
让·德赛利 JEAN DESAILLY  
法比恩·达利 FABIENNE DALI  
米歇尔·皮寇利 MICHEL PICCOLI  
雷内·拉菲尔 RENÉ LEFÈVRE  
马塞尔·屈弗利耶 MARCEL CUVELIER  
杰克·莱昂纳多 JACK LEONARD  
莫妮克·轩尼诗 MONIQUE HENNESSY

片长 Duration 108 mins  
制片国家 Country of Production 法国 FRANCE / 意大利 ITALY



让·皮埃尔·梅尔维尔

JEAN-PIERRE MELVILLE

INSTITUT  
FRANÇAIS电 影 简 介  
SYNOPSIS

杰夫·科斯特洛是一名心思缜密，沉默寡言的杀手。一晚他在执行任务时被人看到，陷入困境，而且他还身处一名执着的警察与一名无情的雇主之间。

这是一部颇具影响力的经典之作，梅尔维尔对风格化的追求使他能够运用部分日本独行武士电影元素来重塑黑帮电影。

导演吴宇森将这部电影看作是《英雄本色》和《喋血双雄》的灵感来源，而丹麦导演尼古拉斯·温丁·雷弗恩在《亡命驾驶》和美国导演吉姆·贾木许在《鬼狗杀手》中都直接向这部电影致敬。

Jef Costello, a meticulous and taciturn hit man, finds himself backed into a corner after he is witnessed carrying out an assassination job one night. He is caught between a persistent police investigator and a ruthless employer.

An influential masterpiece where Melville's own quest for stylization make him reinvent gangster cinema with a dose of Japanese lone-warrior mythology.

Director John Woo quoted the film as an inspiration for *A Better Tomorrow* and *The Killer*, while Danish filmmaker Nicolas Winding Refn in *Drive* and American filmmaker Jim Jarmusch in *Ghost Dog* paid direct tributes to the film.

拷贝提供: Editions René Château  
DCP, 画面比例1.85:1, 彩色(伊士曼底片), 单声道  
Print source: Editions René Château  
DCP, aspect ratio 1.85 : 1, color (Eastmancolor), mono

## 独行杀手

LE SAMOURAI

1967

导演  
Director让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

演员 Cast

阿兰·德龙 ALAIN DELON  
弗朗索瓦·佩里埃 FRANÇOIS PÉRIER  
娜塔莉·德隆 NATHALIE DELON  
凯茜·罗齐尔 CATHY ROSIER

片长 Duration 105 mins

制片国家 Country of Production 法国 FRANCE / 意大利 ITALY

编剧 Script  
让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE  
乔治斯·佩列格林  
GEORGES PELLEGRIN

摄影 Cinematographer  
亨利·笛卡  
HENRI DECAË

制作 Production  
雷蒙德·博尔德里  
RAYMOND BORDERIE  
尤金·里皮希尔  
EUGÈNE LÉPICIER

编剧 Script  
让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer  
皮埃尔·洛姆 沃尔特·沃蒂茨  
PIERRE LHOMME WALTER WOTTITZ

制作 Production  
LES FILMS CORONA

导演  
Director

让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

根据约瑟夫·凯塞尔的小说改编  
Adapted from Joseph Kessel's novel

# 影子军队

ARMY OF SHADOWS

(L'Armée des ombres)

1969

演员 Cast

利诺·文图拉 LINO VENTURA 西蒙·西涅莱 SIMONE SIGNORET  
保罗·默里斯 PAUL MEURISSE 让·皮埃尔·卡塞尔 JEAN-PIERRE CASSEL  
克劳德·曼 CLAUDE MANN 保罗·克罗彻 PAUL CRAUCHET  
克里斯蒂恩·巴比尔 CHRISTIAN BARBIER 塞尔日·雷吉亚尼 SERGE REGGIANI

片长 Duration 145 mins

制片国家 Country of Production 法国 FRANCE / 意大利 ITALY

## 电 影 简 介

## S Y N O P S I S

1942年至1943年的冬天，法国在德国的占领下艰难地生存着，地下小组在阴影中暗自运作。在抵抗运动的秘密世界里，自由战士们冒着持续存在着的被背叛的风险，与敌人进行着抗争，这是寻常普通的男男女女们所做出的不寻常之举。

菲利普·格比尔是一名土木工程师，也是抵抗运动的领袖人物之一。他由于遭到叛徒出卖被捕，被关押在一个营地中。在被转送给盖世太保的途中他设法逃出。随后他加入了马赛的组织，在那儿，出卖他的叛徒被处决……

影片对抵抗运动的描述准确缜密（正如作家约瑟夫·凯塞尔和梅尔维尔自己的经历一样）。影片囊括了若干展现抵抗运动成员的勇气与团结的片段，当然也表现了他们身处致命境域中如阴影般跟随的孤独、镇压活动带来的悲剧结局、拘禁生活以及地下活动。影片以引言“糟糕的回忆：但仍欢迎你……我那遥远的青春”开始，紧跟着一个著名的长镜头，展现纳粹占领下的巴黎；以一段说明英雄们悲壮死亡的字幕结束。

In the winter of 1942 - 1943, as France survives under German occupation, an underground cell operates in the shadows. In the clandestine world of the Resistance, the freedom fighters work against their enemies under the constant risk of betrayal, ordinary men and women in an extraordinary situation. Philippe Gerbier, a civil engineer, and one of the Resistance's chiefs is has been given away by a traitor and arrested. He is interned in a camp. He manages to escape during his transfer to the Gestapo. He joins his network at Marseilles, where he makes the traitor be executed...

A precise and rigorous account of the activity of the Resistants (as were writer Joseph Kessel and Melville himself), the film includes several episodes showing the courage and solidarity of the Resistance ring's members, yet also their solitude as "shadows" in a deadly realm, and the tragic consequences of repression, internment and underground action. Starting with the quote 'Bad memories: be yet welcomed...you are my distant youth' followed by a famous long shot of Nazi-occupied Paris, the film ends with a caption stating the circumstances of the tragic deaths of the heroes.

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DCP, 画面比例1.85:1, 彩色(伊士曼底片), 杜比声道  
Print source : Institut Français  
DCP, aspect ratio 1.85: 1, color (Eastmancolor), Dolby Digital



让·皮埃尔·梅尔维尔

JEAN-PIERRE MELVILLE

INSTITUT  
FRANÇAIS



电 影 简 介  
S Y N O P S I S

大盗科里刚刚出狱。但当一名腐败的狱警告诉他有一份“好活儿”之后，他又再次朝着犯罪的深渊走去。科里在途中跟一名逃犯相遇，之后又遇到了一个嗜酒的前警官。三人于是一起策划着一桩成功几率极低的珠宝抢劫，而一名契而不舍的探长已经追查到他们的踪迹，他们的命运开始向注定的方向走去。

梅尔维尔虚构了一段佛陀的话作为影片的开场：“当人们之间注定相遇，即使他们相互之间并不相识，无论他们各自经历了什么，无论他们之间的道路有多么不同，当相遇的那一天来临时，他们都会不可避免地，相聚在红色圆圈里。”

他曾说道：“从1950年开始我就想要‘干一票抢劫’。我当然希望《红圈》可以成为经典，但我还不知道它会不会是。我认为影片中的元素足够有趣，可以拍出很好的镜头，时间会证明我是否把抢劫设置在了正确的背景下。它也是对我此前所拍的所有犯罪片的总结，而我没有任何一方面放低对自己的要求。”（瑞·诺盖拉，《梅尔维尔谈梅尔维尔》，1971）

华语大师级导演吴宇森评论道：“我相信自己的电影世界；我相信兄弟情义和与之而来的一切，就比如荣誉、忠诚和友谊。之所以说《红圈》是一部经典的黑帮片是因为它体现了这种特有的浪漫主义。《红圈》是一部对白很少但是气氛很足影片。让·皮埃尔·梅尔维尔是一位信奉荣誉至上（非常像亚洲哲学）的绅士，他影片的气质因此与众不同。他给了我很多灵感，我都运用到了我的电影当中，比如《英雄本色》、《喋血双雄》以及《辣手神探》等。他的电影风格冷峻，使他在同时代的电影人中显得与众不同。”

Master thief Corey is fresh out of prison. But he is lead back to the world of crime after a corrupt prison guard informed him about a ‘good job opportunity’. Corey crosses paths with a notorious escapee, and later with an alcoholic ex-cop. As the trio plots a jewelry heist against impossible odds, their trail is pursued by a relentless inspector, and fate begins to seal their destinies.

Melville invented a fictitious quote from Buddha as an introduction to the film: ‘When men, even unknowingly, are to meet one day, whatever may befall each, whatever the diverging paths, on the said day, they will inevitably come together in the red circle’.

He commented at the time: ‘I had wanted to “do a robbery” since about 1950. I’d like *Le cercle rouge* to be masterly, of course, but I don’t know yet if it will be; I think the elements are sufficiently interesting to make a good sequence, and time will tell if I’ve set the robbery in the right context or not. It’s also a sort of digest of all the thriller-type films I have made previously, and I haven’t made things easy for myself in any way.’ (in: *Melville on Melville* by Rui Nogueira, 1971)

Chinese master John Woo commented: ‘I believe in my world. I believe in brotherhood and everything that goes with it. Like honor, loyalty, and friendship. The reason why *Le cercle rouge* is a classic gangster film is because it embodies this kind of romanticism. *Le cercle rouge* is a film with little dialogue and a lot of atmosphere. Jean-Pierre Melville, a gentleman who believed in the philosophy (very much like the Asian philosophy) of the code of honor, could edit a film and work a camera like no other. He’s given me moments of inspiration that I have used for some of my films, like *A Better Tomorrow*, *The Killer*, and *Hard Boiled*. His movies had a coolness and a style that separated him from other filmmakers of his time.

拷贝提供: 法国外交部文化中心  
DCP, 画面比例1.66: 1, 彩色(伊士曼底片), 单声道  
Print source: Institut Français  
DCP, aspect ratio 1.66: 1, color (Eastmancolor), mono



编剧 Script  
让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer  
亨利·笛卡  
HENRI DECAË

制作 Production  
LES FILMS CORONA

## 红圈

## THE RED CIRCLE

(Le Cercle Rouge)

1970

导演  
Director

让·皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

演员 Cast

阿兰·德龙 ALAIN DELON  
伊夫·蒙当 YVES MONTAND  
安德烈·布尔维尔 ANDRÉ BOURVIL  
弗朗索瓦·佩里埃 FRANÇOIS PÉRIER  
吉安·玛丽亚·沃隆特 GIAN-MARIA VOLONTÉ  
安德烈·埃基恩 ANDRÉ EKYAN  
保罗·克罗谢 PAUL CRAUCHET  
保罗·阿米奥特 PAUL AMIOT

片长 Duration 140 mins  
制片国家 Country of Production 法国 FRANCE / 意大利 ITALY

回顾 / 致敬单元  
RETROSPECTIVE / TRIBUTES SELECTION  
中国电影国际电影节  
Beijing (China) Int'l. Film Festival (CIIFF)  
2017 / 2018



电 影 简 介  
S Y N O P S I S

冬日，一处废弃的海边度假地，一家银行被一群匪徒抢劫。抢劫事件的幕后主使是一家夜店的老板西蒙，他也是探长科尔曼的朋友。劫匪用从抢劫中得来的钱进行毒品交易，而科尔曼发现自己在跟他们玩猫鼠游戏。随着追查目标开始指向西蒙，科尔曼和西蒙感觉到二人之间的对立逐渐升级。

该片发行一年后，梅尔维尔因心脏病发而去世。作为导演的最后一部作品，《警官》延续了其作品中一贯以来的“犯罪分子终将走向末路”的主题，并以令人印象深刻的蓝色调，使他的电影成就再次进阶。

Winter in a deserted seaside resort: a bank is being robbed by a gang. The mastermind behind the heist is Simon, a night-club owner, who is a friend of Chief Inspector Coleman. Coleman finds himself playing a game of cat and mouse with the gang of thieves while they use the money from the heist for a drug deal. Coleman and Simon find the rivalry between them increasing as the net begins to surround Simon.

Melville's last film before his death of a heart attack, one year after the release of the film, plays with the director's leitmotiv of criminals meeting their death, and takes his personal filmic world to a higher level, in a striking tonal palette of blue.

“《警官》或许是梅尔维尔在影片风格上最为极致的尝试，片中人物在一系列预先设定好的姿势、动作和场景中如行尸走肉一般穿梭。从这个层面来讲，虽然有些悲观，但它可以被视作一份完美的临终遗言。”

—— 阿德里安·丹克斯 / 《电影全感》/ 2002

‘*Un Flic* is perhaps Melville's most extreme experiment in genre abstraction in which the characters appear to sleep-walk through a set of predetermined gestures, actions and situations. In this sense it is an ideal, if relentlessly pessimistic, final testament.’

—— Adrian Danks in *Senses of Cinema* / 2002

拷贝提供: Tamasa Distribution / 欧映嘉纳 (Studio Canal)  
DCP, 画面比例 1.66 : 1, 彩色 (伊士曼底片), 单声道  
Print source : Tamasa Distribution / StudioCanal  
DCP, aspect ratio 1.66 : 1, color (Eastmancolor), mono



编剧 Script  
让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

摄影 Cinematographer  
沃尔特·沃蒂茨  
WALTER WOTTITZ

制作 Production  
罗伯特·多夫曼  
ROBERT DORFFMAN

导演  
Director

让-皮埃尔·梅尔维尔  
JEAN-PIERRE MELVILLE

警  
官

A C O P  
(Un Flic)  
1972

演员 Cast

阿兰·德龙 ALAIN DELON 里卡多·库乔拉 RICHARD CRENN  
凯瑟琳·德纳芙 CATHERINE DENEUVE 理查德·克里纳 RICCARDO CUCCIOLLA  
迈克尔·康拉德 MICHAEL CONRAD 保罗·克罗斯 PAUL CRAUCHET  
西蒙娜·瓦雷尔 SIMONE VALÈRE 安德烈·普斯 ANDRÉ POUSSE  
让·德赛利 JEAN DESAILLY 瓦莱丽·威尔逊 VALÉRIE WILSON

片长 Duration 98 mins

制片国家 Country of Production 法国 FRANCE / 意大利 ITALY

回顾 / 致敬单元  
RETROSPECTIVE / TRIBUTES SELECTION  
中国电影资料馆  
2017-2018



制片人 Producer  
徐克  
TSUI HARK

编剧 Script  
吴宇森  
JOHN WOO

摄影 Cinematographer  
黄永恒  
WONG WING HUNG

艺术指导 Art Director  
雷志良  
BENNIE LUI

剪辑 Editor  
金马  
JIN MA

狄龙  
TI LUNG

张国荣  
LESLIE CHEUNG

演员 Cast  
周润发  
CHOW YUNFAT

朱宝意  
EMILY CHU

李子雄  
WAISE LEE

# 英雄本色

## A BETTER TOMORROW

1986

导演  
Director

吴宇森  
JOHN WOO

中国／1986／95分钟 CHINA／1986／95 MIN

## 电 影 简 介 SYNOPSIS

宋子豪和马克是黑社会沙煲兄弟，而子豪的亲弟子杰却是警务人员。故子豪必须生活于两种身份中。一次子豪到台湾交易伪钞时被当地黑帮伏击，出卖他的人正是他看重的亚成。知悉内情的马克只身到台湾替子豪复仇，却被子弹所伤，成了跛子。子豪在台湾服刑三年，回到香港后希望从新做人，但子杰不谅解他。一日，子豪见到已成黑帮首领的亚成，及替亚成开车门的马克，要胁子豪重出江湖，但他不为所动。亚成于是布局暗害杰仔，又将马克打至重伤。而阿麦也以为可和子豪东山再起，岂料亦被他所拒，但马克仍独闯亚成巢穴，强取伪钞印版。宋不忍，终于出手相助。他一方面要胁亚成去西沙湾谈判，另一方面将伪钞印版寄给子杰。西沙湾上子豪，马克和亚成火併，子杰追踪而至。在枪战中马克中弹身亡。亚成亦被子豪枪杀，子杰终于原谅了哥哥....

Sung Tse-ho and Mark are blood brothers in the Triad. Ho's own brother, Tse-kit, is a policeman, and Ho leads a double life. Ho is in Taiwan for a counterfeit money deal when local gangsters ambush him. His right-hand man, Tam Shing, betrayed him. Mark goes to Taiwan to take revenge for Ho, but is wounded and becomes a cripple. After serving three years in a Taiwan prison, Ho returns to Hong Kong hoping to start a new life, but his brother Kit still distrusts him. Ho sees Mark, who has become a bum, opening the car door for Shing, who is now the headman of a gang. Shing wants Ho to become a gangster again, but Ho refuses. Shing then sets a trap for Kit and beats Mark to within an inch of his life. Mark also hopes to pair up with Ho again and make a comeback, but is turned down by Ho. Mark then goes alone to Shing's lair to take the plate for making counterfeit money. Ho can't stop himself from helping Mark. He asks Shing out for a meeting and at the same time mails the plate to Kit. At the meeting, shooting breaks out among Ho, Mark and Shing. Ah Kit arrives in time to see Mark shot and Shing shot by Ho. Kit finally forgives his brother....



导演  
Director

吴宇森  
JOHN WOO

吴宇森，中国香港导演、编剧、监制、演员。

1986年执导的枪战片《英雄本色》奠定其暴力美学的电影风格，并获得第6届香港电影金像奖最佳影片奖。1990年凭借动作片《喋血双雄》获得第9届香港电影金像奖最佳导演奖；同年出演动作片《勇闯天下》。1993年赴美国好莱坞发展。1997年凭借动作片《变脸》获得全美华裔艺术基金会金环奖。2000年执导的谍战片《碟中谍2》获得全球电影年度票房冠军。2004年获得香港政府颁发的铜紫荊星章。

2006年回归华语影坛发展，并担任动作片《天堂口》的监制。2009年6月，获得上海国际电影节华语电影杰出贡献奖金爵奖。2010年获得第67届威尼斯国际电影节终身成就奖。2015年获得第28届东京国际电影节武士奖。2016年执导动作片《追捕》。

John Woo is a Chinese-born Hong Kong film director, writer, and producer. He is the owner of Lion Rock Productions. He is considered a major influence on the action genre, known for his highly chaotic action sequences, Mexican standoffs, and frequent use of slow motion. Woo has directed several notable Hong Kong action films, among them, *A Better Tomorrow* (1986), *The Killer* (1989), *Hard Boiled* (1992), and *Red Cliff* (2008/2009).

His Hollywood films include the action films *Hard Target* (1993) and *Broken Arrow* (1996), the sci-fi action thriller *Face/Off* (1997) and the action spy film *Mission: Impossible 2* (2000). He also created the comic series *Seven Brothers*, published by Virgin Comics.



制片人 Producer

杜琪峰

JOHNNIE TO

制片人 Producer

李景仪

CHRISTINA K.Y. LEE

编剧 Script

游乃海

NAI-HOI YAU

摄影 Cinematographer

郑兆强

SIU-KEUNG CHENG

艺术指导 Art Director

冯乐斌

JEROME FUNG

剪辑 Editor

陈志伟

CHI WAI CHAN

音乐 Music

钟志荣

CHI WING CHUNG

演员 Cast

黄秋生 ANTHONY WONG / 吴镇宇 FRANCIS NG / 吕颂贤 JACKIE LUI

## 枪火

THE MISSION

1999

导演

Director

杜琪峰

JOHNNIE TO

中国香港 / 1999 / 84分钟 HONG KONG / 1999 / 84 MIN

## 电 影 简 介

## S Y N O P S I S

黑社会老大文哥被人追杀，其弟阿南安排了五个人来做文哥的保镖，并命令他们查出暗杀文哥的幕后人物。五人中，阿来和阿信身手厉害，阿鬼、阿MIKE、阿肥则是金盆洗手的昔日英雄：阿鬼是文哥以前的手下，阿MIKE是神枪手，阿肥是枪械专家。五人同心协力，将杀手擒获，并查清了幕后主使人。经由此事，五个不认识的江湖人成为肝胆相照的好友。这时，阿南告诉阿鬼，阿信与文哥之妻通奸，要求阿鬼去杀死阿信。五个同生共死的兄弟转眼间反目成仇，他们约定在一家小餐厅解决这个问题，冲突一触即发。

The triad boss Lung survives an assassination attempt in a restaurant. For his protection, his brother hired five men, and asked them to dig out the manipulator of the assassination.

Among them, Roy and Shin is the most experienced of the group. James, Shin and Mike are former pimps. Curtis used to work with Lung, Mike used to be a skillful dead shot, James was a firearms expert. These five men managed to capture assassins and find out the hitman.

After that event, these five men became very good friends. And at the moment, Frank told Curtis that Shin was having an affair with Lung's wife and asked Curtis to kill Shin. These five men began to turn their back to each other. In the evening the five men meet in an otherwise empty restaurant to sort out the situation. The conflict would be triggered at any moment.

导演  
Director

杜琪峰

JOHNNIE TO

杜琪峰，中国香港著名导演、监制、编剧。曾获得香港电影金像奖最佳导演奖(1999, 2003, 2005)，台湾电影金马奖最佳导演奖(1999, 2011)。曾担任威尼斯国际电影节评委(2008)。担任美国电影艺术与科学学院评委(2017)。代表作品：《审死官》(1992)，《枪火》(1999)，《PTU》(2003)，《黑社会》(2005)，《夺命金》(2011)，等等。1999年执导的电影《枪火》奠定了其黑帮警匪片的风格。

Johnnie To is a famous Hong Kong director, producer and screenwriter. To won the Best Director Award at Hong Kong Film Festival and the Golden Horse Award. He has served on the jury of Venice International Film Festival (2008) and The Academy of Motion Picture Arts and Sciences (2017). Taken by To in 1999, *The Mission* has laid his gangster film style.

## Filmography:

1992- *Justice, My Foot*1999- *The Mission*2003- *PTU*2005- *Election*2011- *Life Without Principle*

回顾 / 致敬单元

RETROSPECTIVE / TRIBUTES SELECTION

FESTIVAL OF MOVIES FOR MOVIE LOVERS

2019 / 2020



# 平遥电影宫

## PINGYAO FESTIVAL PALACE



## 平遥电影宫 PINGYAO FESTIVAL PALACE

平遥电影宫位于平遥古城西北角、原柴油机厂园区内。作为平遥国际电影展的主场馆，平遥电影宫拥有6个影厅，共计2200个座位，建筑面积共计1.1万平方米。

平遥电影宫是在原柴油机厂房的基础上新建及改建而来。柴油机厂园区总面积107亩，是古城内为数不多的体量大、并可成片开发的区域。至今，园区内还弥漫着悠久的工业记忆。

平遥电影宫主要的放映设施包含一个露天剧场和五个室内影厅，分别为拥有1500个座位的“站台”露天剧场 (Platform)，拥有500个座位的多功能影厅“小城之春厅” (Hall Of Spring in A Small Town)，4个放映影厅 (Hall 1- Hall 4)。

其中，“站台”露天剧场糅合了中西方传统戏台的设计，“平遥之月”、“凉亭”将带给嘉宾及观众难忘的体验，它以贾樟柯电影《站台》(Platform)命名，该片于2000年在平遥取景拍摄。“小城之春厅”则以中国著名导演费穆的经典电影《小城之春》(Spring in A Small Town)命名，藉此向费穆导演致敬。其余的4个影厅由原柴油机厂的大型车间改造而成，分别拥有114座、98座、72座、72座，它们都将支持3D、4K放映。

除了放映设施，平遥电影宫园区还是一个大型建筑群，包括江湖儿女贵宾沙龙 (Jiang Hu Er Nv VIP Lounge)、论坛区 (Forum)、新闻中心 (Press Center)、媒体沙龙 (Press Lounge)、票证中心 (Accreditations)、宴会厅 (Banquet Hall)、两个影展主题展览区 (Exhibition Hall)、影展办公区 (Festival Administration) 及山河故人咖啡驿站 (Mountains May Depart Café Bistro)、礼品店 (Gift Shop) 等区域。

平遥电影宫每年承办高规格、国际水平的平遥国际电影展，此外，也在非电影展期间进行常态化市场运营。

Built in a former diesel engine factory park, the Pingyao Festival Palace is located northwest of the ancient city of Pingyao. As the major venue of the Pingyao International Film Festival, the Pingyao Festival Palace enjoys a generous space of 11,000 square meters and contains six screening halls totaling 2,200 seats.

The Pingyao Festival Palace is the result of the transformation of a former diesel engine factory of approximately 71,333 square meters. This kind of large-scale space, available for innovation and development, is now very rare to find within historic cities. The relics of its industrial past still pervade the factory park.

The major screening spaces of the Festival Palace are a 1,500-seat open-air theatre called *Platform*, and a 500-seat multi-purpose cinema called "Hall of Spring in A Small Town". The Palace also has four other screening halls (Hall 1 – Hall 4).

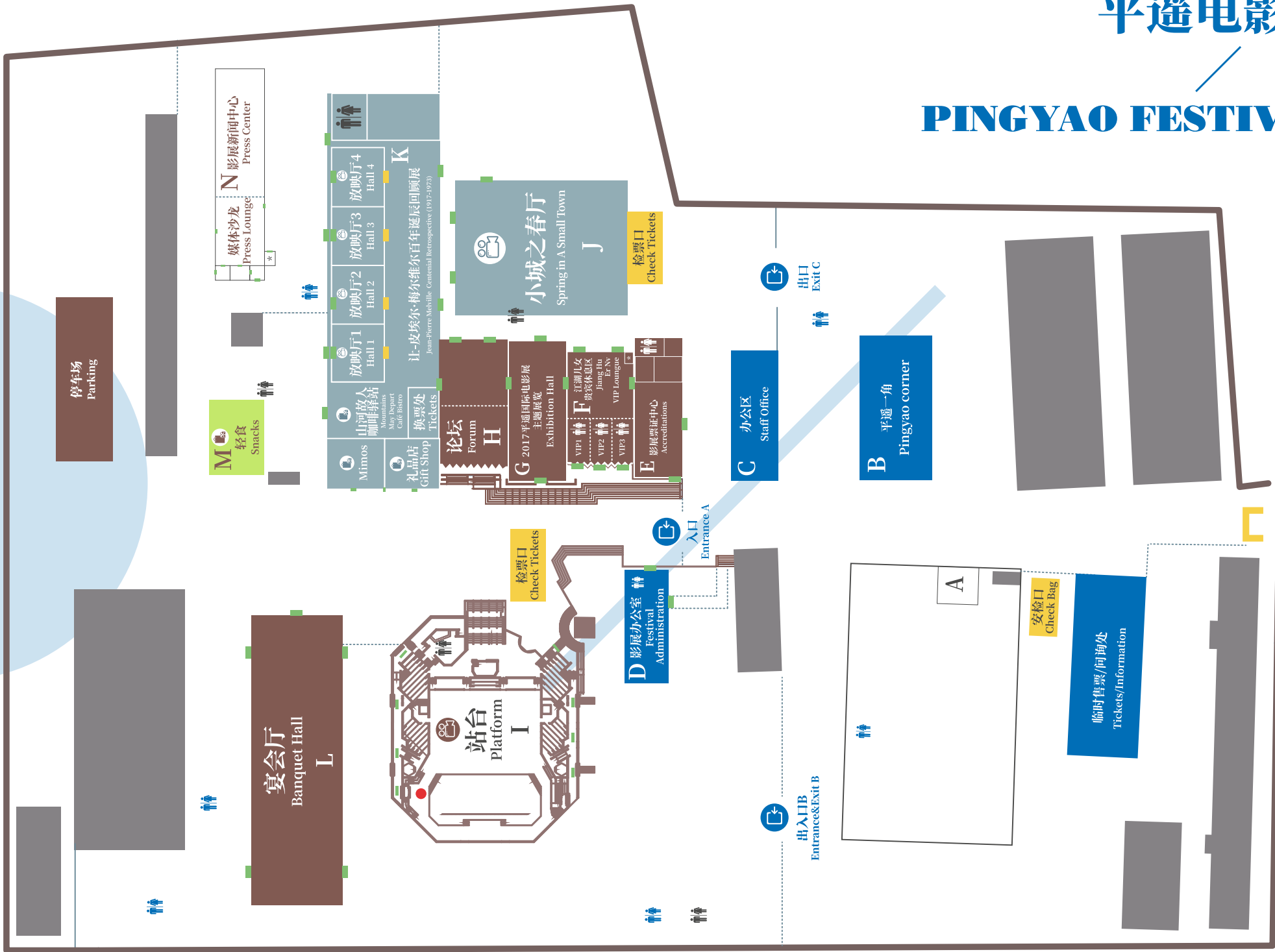
The open-air theatre, as mentioned above, is named after Jia Zhangke's film *Platform* (2000), and the design of the theatre combines the merits of Chinese and Western styles, while the multi-purpose cinema is named after famous Chinese film director Fei Mu's classic work *Spring in A Small Town* to pay homage to the director. The other four screening halls, Hall 1 to Hall 4, are transformed from the factory's workshops, with 114, 98, 72 and 72 seats respectively. They are all supporting 3D & 4K screenings.

Besides the theaters, the Pingyao Festival Palace also includes a Jiang Hu Er Nv VIP lounge, an exclusive venue for Forums, a Press Centre, a Press Lounge, an Accreditations centre, a Banquet Hall, two Exhibition Halls, Festival Administration offices, the Mountains May Depart Café, a Gift Shop and so on.

Apart from holding the annual Pingyao International Film Festival, the Festival Palace will also operate regularly outside the Festival.

# 平遥电影宫

## PINGYAO FESTIVAL PALACE



- A. 饮品/轻食/礼品 Drinks/Snacks/Gifts
- B. 平遥一角 Pingyao Corner
- C. 办公区 Staff Office
- D. 影展办公室 Festival Administration
- E. 影展票证中心 Accreditations
  - 媒体办公室 Press Office
  - 客务办公室 Guest Service Office
  - 售票(电影票/园区票) Tickets
  - 问询 Information
- F. 江湖女儿贵宾休息区 Jiang Hu Er nv VIP Lounge
- G. 2017平遥国际电影展主题展览 Exhibition Hall
- H. 论坛 Forum
- I. 站台露天剧场 Platform
  - 平遥之月 Moon of Pingyao
- J. 小城之春厅 Spring in A Small Town
- K. 放映厅1-4 Screening Hall 1-4
  - 让·皮埃尔·梅尔维尔一百周年回顾展 Jean-Pierre Melville Centennial Retrospective (1917-1973)
  - 礼品店 Gift Shop
  - 山河故人咖啡驿站 Mountains May Depart Café Bistro
  - 饮品/轻食 Drinks/Snacks/Mimosa
- L. 宴会厅 Banquet Hall
- M. 轻食 Snacks
- N. 影展新闻中心 Press Center
  - 媒体沙龙 Press Lounge
  - 嘉宾休息室 VIP Lounge
  - Photo Call/ TV Call

检票口 Check Tickets

出入口 Entrance & Exit

洗手间 Toilet



## 购票方式

## TICKETS

## 温馨提示／REMINDER

1、如果微信公众平台“平遥国际电影展”底端无法显示“购票”菜单,可先取消关注本平台,并再次关注,“购票”菜单即可出现。此外,可扫文末二维码或点击文末“阅读原文”,进入购票页面。

2、平遥电影宫票证中心10月20日开始网络售票,10月28日启动现场售票,同时开放二维码兑票(工作时间:每日9:30—20:30)。

3、单场门票不能重复购买,每场最多购买五张;套票每人限购一次,最多5套。

4、单独进入平遥电影宫园区需购买门票,若已购买套票或单场次电影票,可凭票入园,无需购买园区门票。所有票证入园单次有效,离开园区后无法再次返回。

每场电影开始前5-10分钟,组委会将预留少量余票。持“园区门票”或“园区套票”的观众可优先换取,随机发放,先到先得,换完即止。

注册及受邀嘉宾、媒体可前往票证中心领取证件,凭证件进入平遥电影宫园区,并根据证件权限获准进入不同区域。

1. If the WeChat's official Pingyao International Film Festival account does not display the ticket menu, you can try unfollowing the account and tapping 'follow' again. Furthermore, you can scan the QR code below or tap into "read original text" to enter the ticketing page.

2. Online ticket sales begin on 20/10/2017, on the spot ticket sales begin on 28/10/2017. QR code ticket collection will also be available on 28/10/2017. (Working hours: daily from 9:30-20:30)

3. Single Film Ticket purchases cannot be made more than once; a maximum of 5 tickets is allowed per purchase per individual; a maximum of 5 ticket packages is allowed per individual, each individual is limited to a one-time purchase of ticket packages.

4. Entry into the Festival Palace requires a Single Entry Pass. If you have already purchased Single Film Tickets or Ticket Packages, you do not need to purchase a Single Entry Pass. All tickets allow a single entry into the Festival Palace. Re-entry is not permitted.

5-15 minutes before the beginning of each screening, the organizing committee will reserve a small number of extra tickets. Customers holding Single Entry Passes or Ticket Package Passes for 16 entries will be able to exchange them for screening tickets. Tickets are issued on a first come first served basis.

Registered members, VIPs and the press can proceed to the Accreditation Center to collect your passes in order to access the Pingyao Festival Palace and participate in its events.



## 现场购票

## PURCHASE AT THE ACCREDITATIONS CENTRE

地点: 平遥电影宫(平遥古城西大街153号)票证中心  
工作时间: 9:30-20:30

Location: Pingyao Festival Palace (No. 153, West St, Pingyao Xian, Jinzhong, Shanxi)  
Working hours: 9:30-20:30



## 微信购票

## PURCHASE ONLINE

1. 关注官方微信公众平台“平遥国际电影展”,点击购票菜单,进入购票系统
2. 验证手机号码
3. 选择购买门票的类型,可单独购买“单场次电影票”,也可购买“小城之春厅套票”或“站台露天剧场套票”。如不观影,只进平遥电影宫参观,可选购“园区门票”或“园区套票”
4. 按所选门票类型支付相应金额并完成支付
5. 支付成功后,收到确认短信回执,点击回执链接查看取票二维码。截屏有效,请妥善保管,取票二维码是您兑票的唯一凭证
6. 前往平遥电影宫“票证中心”取票台换取电影票

1. Follow WeChat's official account #平遥国际电影展, tap into 'ticket menu', enter ticketing system.
2. Verify your mobile number
3. Select ticket type: you can purchase "Single Film Tickets", "Spring in a Small Town Ticket Package" or "Platform Open Theatre Ticket Package". If you do not intend to attend any film screenings but wish to explore the Pingyao Festival Palace, you can select the "Single Entry Pass" or "Ticket Package - Pass for 16 Entries".
4. Proceed with payment
5. After having completed your payment and receiving a confirmation receipt via text message on your phone, please tap on the receipt link to view your ticket QR code. Screenshots of QR codes are also accepted. Please do not lose your QR codes. They are the only confirmation of your purchase.
6. Collect tickets at Pingyao Festival Palace's Accreditations

## 取票地点:

中国·山西·晋中·平遥电影宫(平遥古城西大街153号,原柴油机厂旧址内)票证中心

## 取票时间:

10月28日至所购电影场次放映时间之前,每日9:30-20:30。(如您购买的是单场电影票,限取当日及次日门票;如您购买的是套票,则无时间限制,可随时取票)

## Collection point:

No. 153 West St, Pingyao Xian, Jinzhong, Shanxi

## Collection hours:

From 28/10/2017 onwards, before the start of selected film screening time. Daily from 9:30-20:30

(If you have purchased Single Film Tickets, ticket collection is limited to the current day of screening as well as the second day of screening. If you have purchased ticket packages, there is no limit to time of collection.)

工作人员

THE  
TEAM



指导单位	
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平遥国际电影展  
PINGYAO INTERNATIONAL  
FILM FESTIVAL

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Administration Office, Pingyao Festival Palace  
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Weibo 微博: @平遥国际电影展

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# 鸣谢

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平遥国际电影展  
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