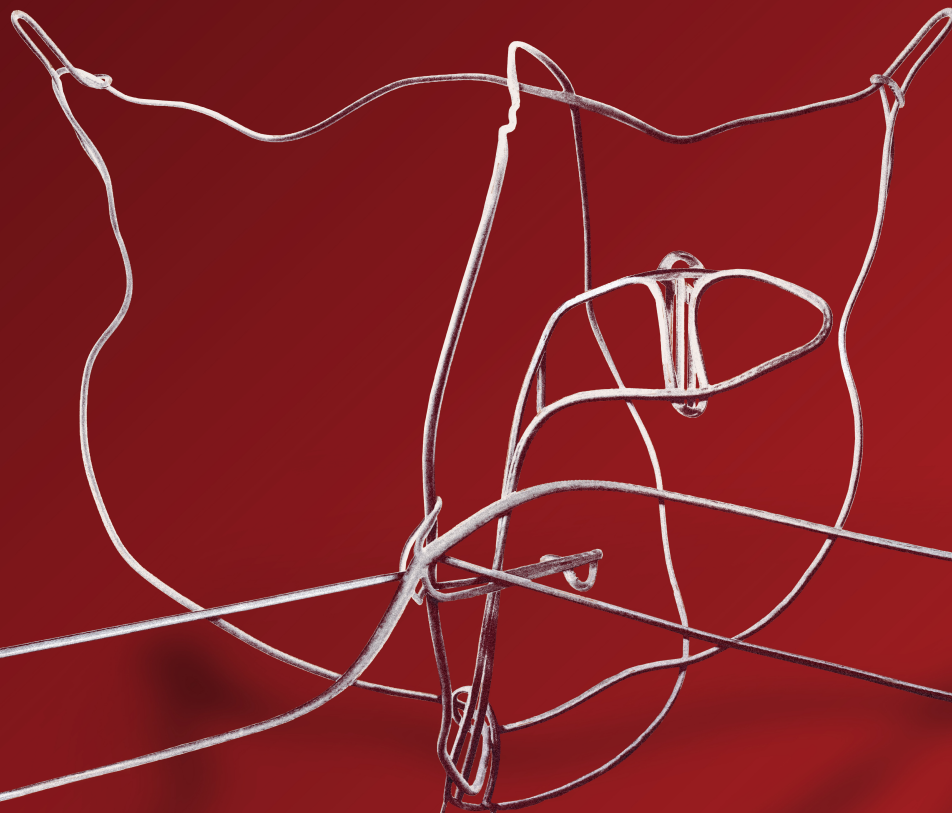


19°



FIRST
INTERNATIONAL
FILM FESTIVAL
青年电影展
XINING 2025



19°

FIRST 青年电影展
FIRST INTERNATIONAL
FILM FESTIVAL

vivo X200 Ultra

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大场面 V单掌控

蔡司三大定焦大师镜头 | 蓝图自研影像双芯 | 全焦段 4K 60fps 10bit Log



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* “全焦段 4K 60fps 10bit Log”支持专业电影视频规格，提供后期制作更大调整空间，满足不同视觉效果要求。

3序言 PREFACE

4	合作伙伴 & 合作媒体	Partners & Press
16	荣誉主席寄语	From Honorary President
18	创始人寄语	From Founder
20	首席执行官寄语	From CEO

22主竞赛 MAIN COMPETITION

24	荣誉	Awards
28	主竞赛评委会	Jury
35	竞赛入围评审 & 预选评审	Shortlist and Selection Committee
44	首作推介人	Debut Presenter
46	主竞赛入围	Official Selection

138FIRST FRAME 她的一帧

142	荣誉	Awards
144	学术顾问 & 年度推介人	Scholar Referee & Referee
147	评审团	Jury
150	特邀主持人	Special Guest Host
152	单元入围	Official Selection

184FIRST PIONEER 先锋创作

188	荣誉	Awards
189	评审团	Jury
192	单元入围	Official Selection

224超短片 SHORT SHORT FILM

228	荣誉	Awards
230	评审团	Jury
236	入围评审 & 预选评审	Shortlist and Selection Committee
240	单元入围	Official Selection
262	超短片展映	Special Screening
284	300 击·年度入选项目	300s Short Project Official Selection

288展映 FIRST SCREENING

290	开闭幕影片	Opening & Closing Film
294	聚焦柏林	Berlinale Spotlight
302	学院精神	Academy Spirits
310	人间短歌	Fleeting Verses of Reality
320	无地图漂流	Drifting Without a Map
326	特别展映	Special Screening

328公共文化 PUBLICITY CULTURE

330	论坛工坊	Forum Panel & Workshop
342	FIRST ONE	FIRST ONE & THE ONE LAB
348	主动放映	Public Programming

356	活动事件	Events
358	西宁的夜	Xining's Night
360	FIRST 青年电影盛典	FIRST Award Ceremony
362	志愿者	Volunteer
364	FIRST 板板商店	FIRST banban
368	组委会	Festival Committee
378	实用信息	Practical Info
386	发现西宁	Into Xining

未来的信号

在“镇定了仍在燃烧，平稳了却更加浩荡”的祝福中，第 19 届 FIRST 与创作者展开对话。

接收所有抵达作品的过程中，我们察觉到燃烧平原上的异动：新的叙事正打捞未被言说的生活。在当下坐标中，电影的意义正在被逐帧重估。

叙事的本质，不止是为了还原真相，而是在流动的体验中证实自我，故事也不仅在于它多真实，而在于让我们在宇宙的无序中，暂获连贯的呼吸。

在一个并不显得成熟的影展上，在暴雨般的呓语内，在恍惚的游荡中，又在因激情而冲上街头的微小失控里，我们该如何识别，未来的信号，这信号是否会带领新的道路，是否孕育新的可能，在对话、辨识的实践里，我们是否能打捞起新的价值？

当所有行动都有所指向，在遍布默契的努力中，哪怕无法提供答案，在此之前请相信，一定有另一种英雄主义——倾尽全力讲述故事的人，必将获得短暂，也许长久的胜利。

SIGN OF THE FUTURE

Amidst blessings that calm the flames and steady the tides, the 19th FIRST International Film Festival engages creators in dialogue.

While embracing all arriving works, we sense stirrings on a smoldering plain: new narratives are bringing untold lives to light. At this current juncture, the very meaning of cinema is being reassessed, frame by frame.

The essence of narrative isn't merely to restore truth, but to affirm the self within the flow of experience. Stories matter not just for their realism, but for offering us a moment of coherence, a clear breath within the universe's chaos.

At a festival still finding its maturity, amidst the torrent of cinematic voices, the wandering uncertainty, and the small, passionate outbursts that spill onto the streets – how do we recognize the signals of the future? Will these signals forge new paths, nurture new possibilities? Through the practice of dialogue and discernment, can we uncover new value?

When every action has purpose, and every effort resonates with shared understanding, even if definitive answers remain elusive, hold this belief: There exists another kind of heroism. Those who pour their souls into storytelling will achieve victory – perhaps fleeting, perhaps enduring.

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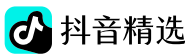
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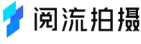
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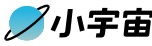
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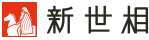
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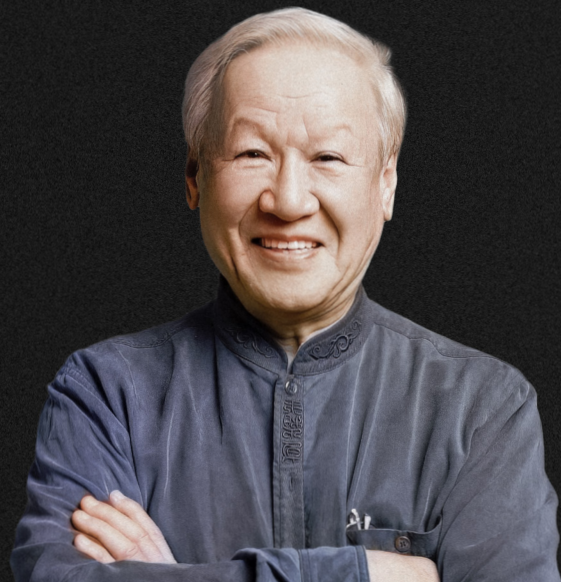
19°

FIRST
INTERNATIONAL
FILM FESTIVAL
青年电影展
XINING 2025
7.20-7.28



荣誉主席
HONORARY PRESIDENT

谢飞
XIE FEI



七月，当世界各地的迷影青年如青海湖的季风一样抵达西宁古城，FIRST 的年轮刻下第十九圈。

电影展的意义从不在锦上添花，而在雪中送炭。我很高兴 FIRST 青年电影展始终鲜活地在续写中国电影基因，亦始终在履行生态根系的培育使命——不问出身、履历，只为那些敢于用镜头直面时代的年轻人存档留影。我想，那些仍在寻找表达方式的年轻人，如果能在 FIRST 找到自己影像语言的观众和知音，那我们所做的工作就是有意义的。

今天，数字技术的进步正以前所未有的速度重塑电影生态：影像生成 AI 批量出现，批量地炫技，批量地被迭代，“视听写作”开始在中小学普及……这一切都说明，工具理性与人文精神的博弈从未停歇。今天和昨天一样，工具的进化要求每一代年轻人自我叩问：镜头是否带着滚烫且唯一的生活质感？那是任何特效也模拟不了的。哪怕观众暂时读不懂你的镜头诗，请尊重你的创作本心，像保留“冰山下的火种”一般保持创造力，好的作品自会在时间河流中显影。观众或许会迟到，但艺术不应早退。

愿 FIRST 永远是块带着砂砾感的粗布，让青年创作者在这里既能擦亮梦想，也能磨出血性。勇于做荒野里的独行侠，未来的银幕必然属于你们！

In July, as cinephile youths from around the world gather in Xining like the monsoon winds over Qinghai Lake, FIRST marks its nineteenth year.

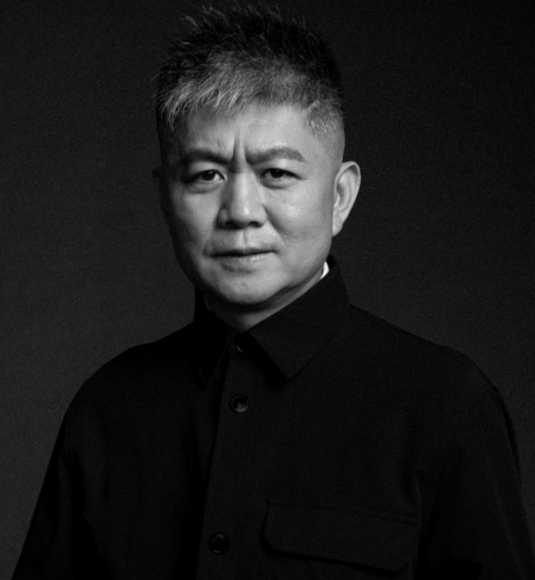
FIRST has never been about decoration, but about support in hard times. I'm glad it has always remained vibrant, continuing the legacy of Chinese cinema while nurturing the roots of a creative ecosystem—welcoming all who dare to face the times with their lens, regardless of background. If young creators still searching for their voice can find an audience here, then our work is worthwhile.

Today, digital tech is rapidly reshaping cinema: AI images emerge in batches, only to be quickly replaced. Audiovisual creation also enters classrooms. Yet the battle between tools and spirit continues. The evolution of tools compels each new generation to ask themselves: does your lens carry the heat and texture of real life? That's something no special effect can replicate. Even if not immediately understood, trust your creative instincts. Preserve your spark like a fire beneath the iceberg because great work reveals itself over time, like an image appearing in the river of time. The audience may arrive late, but art should never leave early.

May FIRST remain gritty and real, where young filmmakers can both polish their dreams and forge their grit. Be brave wanderers—the future screen will surely be yours!

创始人
FOUNDER

宋文
SONG WEN



当算法控制叙事，数据量化悲欢，观众持续追逐即时满足、沦为多巴胺的囚徒时，那个古老而迫切的诘问再度浮现：电影究竟为何存在？

技术的本质是消灭过程——从古老的鱼雁传书到如今的视频通话，情感的传递被压缩成比特与字节。即便如此，我们仍会被电影中某个角色沉默的十分钟击中。因为电影是情感展现的过程艺术，蕴藏着激发人的情感共鸣的可能。电影存在的意义，恰恰在于为那些被技术效率所抹除的“冗余”——人的犹豫、等待、所有无意义的瞬间——重新赋予尊严。

如安德烈·巴赞所言，电影的发明正是基于“木乃伊情结”。在喧嚣的、一切虚拟化的当下，人比过去任何时期都更需要“人类自我存在”的影像——不是完美的虚拟，而是带着指纹的实存。作为存在的证词，电影依然是人类对抗遗忘的方式。

当世界被简化为可计算的对象时，电影——尤其是科幻电影——重新唤回了造物的神秘性。它不再复刻已知的自然法则，而是以影像为土壤，培育出超越现实的“物显”。

今年，我们训练营的主题是“自然的预兆”——“在自然的预兆里，有一棵树在月球上蓬勃生长。”这并非生物学数据的推导，而是人类创造意志的显形。电影先构筑了这种物显的存在，继而让“树”在月球的荒芜中“繁衍”。物显不是结果，而是起点——它并非被动反映世界，而是主动生成新的世界逻辑，并反过来激发人的创造力。科幻电影中的物显，正是这样一种悖论：它既是虚构的征兆，又是真实的种子。

十九岁的 FIRST 站在传统电影与 AI 电影的临界点，这里每一天都有作者在讨论 AI 电影是否将取代传统的电影制作方式。我想，电影技术会迭代，但好的故事永远需要未被算法驯服的人类大脑。正如今年的参展作品《AI 可以穿过乌云》的意蕴，电影也必将穿透 AI 技术带来的恐慌期。

When algorithms shape stories and data quantifies joy and sorrow, when viewers chase instant gratification and become prisoners of dopamine, an ancient question returns: Why does cinema exist?

Technology compresses emotion into code, erasing the human process. Yet we are still struck by ten silent minutes in a film—because cinema is the art of emotional unfolding, restoring dignity to what machines call “waste”: hesitation, waiting, all those seemingly meaningless moments that make us human.

Bazin called cinema the product of a “mummy complex”—a desire to preserve being. In a world flooded with virtualization, we crave more than ever real images of human presence, however imperfect. As a testimony of being, cinema remains our way to resist forgetting.

As the world becomes computable, cinema—especially science fiction—rekindles the mystery of creation. It doesn't merely reflect reality, but generates “material apparitions” that transcend it.

The theme of this year's Training Camp, “Nature Code”, begins with a vision: “A tree grows wild on the moon.” It's not biology, it's imagination. Cinema first constructs this apparition, and only then allows the “tree” to grow in the moon's barrenness. A material apparition is not a passive reflection of the world, but an active construction of new world logics, which in turn reignite human imagination. In science fiction, material apparition is a paradox: an omen of fiction, yet the seed of reality.

At 19, FIRST stands at the threshold between traditional and AI filmmaking. Will machines replace storytellers? Perhaps in form, but never in soul. Great stories will always need what no algorithm can replicate: the untamed human mind. Just as the film “GLOBAL BAN ON AI” suggests: cinema, too, will pass through this storm of AI-induced fear.

首席执行官
CEO

李子为
LI ZIWEI



今年五月劳动节归来，我在致全体同仁的公开信中写道：FIRST 必须持续做好两件事——在速朽的狂欢里，用笨功夫浇灌不可复制的根系；在功利的泥潭中，捍卫创作尊严的堤坝。

2025 年，电影产业长河正经历断代式改道，而创作始终是与时代的棋局对弈。十九年来，我们尝试褪去“保存火种”的悲壮滤镜，更希望 FIRST 成为内容行业的信任坐标。当寒冬里众人忙于伐薪烧柴，我们选择躬身种树——每个具体的人都是破局路径，这需要比才华更坚硬的天真。

凛风尚未散尽，站在 19 届影展开幕之际，我们深知：未赴西宁的脉搏仍在共振，未收录的作品终将重逢。请继续以笔为刀，让痛感化作指南针。艺术的尊严不在万人仰望之巅，而须让镜头对准世界的裂痕，始终保持站立的姿态书写。

未来从未许诺凯旋，但自由生长的意志自会聚沙成塔。当比才华更坚硬的天真，在时间铁砧上迸溅出光的轨迹，我们终将读懂：种树者构筑的，不只是绿荫。

This May, I wrote in an open letter to all colleagues: FIRST must keep doing two things—nurturing deep roots with steady effort amidst the fleeting frenzy, and defending the dignity of creation in an utilitarian age.

In 2025, the film industry is undergoing a generational shift. Creation is an ongoing dialogue with the times. For nineteen years, we've moved beyond merely "preserving the flame," hoping FIRST will stand as a trusted standard-bearer in the creative industry. While others chop wood to survive the winter, we choose to plant trees—each person a possible breakthrough. That takes a kind of innocence tougher than talent.

As the 19th edition begins, we know the pulse of those who have not made it to Xining still resonates with us, and the works not yet seen will one day return. Keep writing with your pen as a blade—let your pain become your compass. True artistic dignity lies not in fame, but in facing the world's fractures with a steady lens.

The future promises no triumph, but the desire to grow freely will, grain by grain, build a tower. When that innocence strikes the anvil of time and sparks fly, we will come to understand: those who planted trees built more than just shade.

竞赛

FIRST COMPETITION

主竞赛

MAIN COMPETITION

主竞赛 影片类荣誉
COMPETITION AWARDS FOR FILMS



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

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



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

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



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

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



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

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



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

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

主竞赛 个人类荣誉
COMPETITION AWARDS FOR FILMMAKERS



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

Presented to the director of a narrative feature film with outstanding sense as a director and shows a perfect combination of personal experience with cinema practice.



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

Presented to the filmmaker of a narrative feature film who has made a significant contribution or breakthrough in the fields of cinematography, editing, sound, and production design.



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

Presented to the screenwriter of a narrative feature film who shows extraordinary ability and skills of writing that creatively, and effectively combines literariness and cinematic language together.



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

Presented to the director of a narrative feature film with avant-garde aesthetics, this award acknowledges self-consciousness, cultural value, and the integration of independent thinking with cinematic practice.



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

Presented to the leading actor of a narrative feature film, this award honors the individual's outstanding performance in the conveyance of the character's charisma.

评委会主席
JURY PRESIDENT



伊莎贝尔·于佩尔 ISABELLE HUPPERT

法国女演员。自 1971 年开始，于佩尔已出演超过 100 部电影。1971 年，她首次在电视上亮相。1977 年，于佩尔出演《编织的女孩》并获得英国电影和电视艺术学院最佳新人奖，并首度入围凯撒奖最佳女主角奖。1978 年，于佩尔出演《维奥莱特·诺齐埃尔》并获得第 31 届戛纳国际电影节最佳女演员。1988 年，于佩尔出演《女人韵事》并获得第 45 届威尼斯国际电影节最佳女演员。1995 年，于佩尔出演《冷酷祭典》并二度获得威尼斯电影节最佳女演员奖。2001 年她凭借《钢琴教师》二度获得戛纳电影节最佳女演员。2009 年，于佩尔担任第 62 届戛纳国际电影节评审团主席。2016 年于佩尔主演剧情片《她》并提名第 89 届奥斯卡金像奖最佳女主角。2022 年，于佩尔获得第 72 届柏林国际电影节荣誉金熊奖。

Isabelle Huppert has appeared in more than 100 films, making her debut with the television film LE PRUSSIEN, and with LA DENTELLIÈRE, for which she won the BAFTA Award for Most Promising Newcomer and was a finalist for her debut at the César Awards for Best Actress. She won Best Actress at the 31st Cannes Film Festival for VIOLETTE NOZIÈRE. She won Best Actress at the 45th Venice Film Festival for UNE AFFAIRE DE FEMMES, and she won another Best Actress award at the Venice Film Festival for LA CÉRÉMONIE, and another Best Actress award at the 2001 Cannes Film Festival for LA PIANISTE. She served as President of the Jury at the 62nd Cannes Film Festival. She starred in the feature film HER which was nominated for the Academy Award for Best Actress at the 89th Academy Awards, and she was awarded the Honorary Golden Bear at the 72nd Berlinale.

疾风劲草
C'est dans la tempête qu'on reconnaît
les herbes les plus résistantes.



宋 晓杰
SONG XIAOJIE

电影美术指导，毕业于北京电影学院美术系。主要作品：《动物世界》《疯狂外星人》《人生大事》《涉过愤怒的海》《我爱你》《我们一起摇太阳》等。

Art Director, graduated from the Beijing Film Academy. Representative works: ANIMAL WORLD, CRAZY ALIEN, LIGHTING UP THE STARS, ACROSS THE FURIOUS SEA, LOVE NEVER ENDS, VIVA LA VIDA, etc.



许 月珍
JOJO HUI

中国香港监制。她监制的电影，曾国祥的《少年的你》和陈可辛的《夺冠》，曾分别代表中国香港和中国内地角逐奥斯卡最佳国际影片奖。曾担任并擅长电影创作和制作的各项工作，在第22届和第27届香港电影金像奖中获得过两次最佳编剧提名。1990年代初期，作为编剧和副导演进入电影行业。2000年，加入陈可辛的电影公司 Applause Pictures，并担任陈可辛的御用监制，如《三更之回家》《武侠》《亲爱的》和《投名状》。近年来，许月珍致力于培养新人才，包括曾国祥的个人执导处女作《七月与安生》，许宏宇自剪辑转型导演的首部电影《喜欢你》等。2017年，与曾国祥在香港创立 Goodfellas Pictures，推出的第一部作品是《少年的你》。

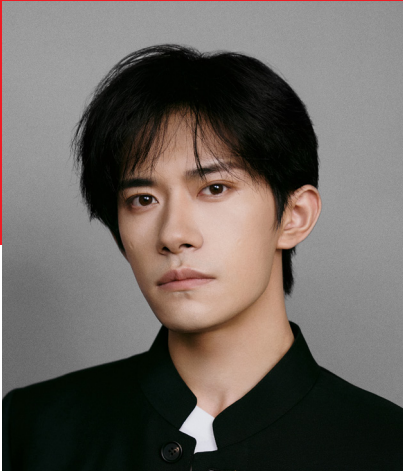
A versatile producer in her own right, Jojo HUI scored a double entry at the Oscars with Derek TSANG's BETTER DAYS and Peter CHAN's LEAP representing Hong Kong and China respectively in the Best International Feature race for 2021. Jojo HUI has served in various filmmaking positions and received 2 nominations for Best Screenplay at the 22nd and 27th Hong Kong Film Awards. Starting out in the early 1990s as an assistant director and screenwriter, HUI joined Peter CHAN's Applause Pictures in 2000 and served as a regular producer on his films such as THREE: GOING HOME, WU XIA, and DEAREST THE WARLORDS. In recent years, Hui has committed herself to nurturing new talents, including TSANG's solo directing debut SOUL MATE and editor-turned-director Derek HUI's THIS IS NOT WHAT I EXPECTED. In 2017, she set up Hong Kong-based Goodfellas Pictures with TSANG, with BETTER DAYS as their first production.



文 牧野
WEN MUYE

导演，编剧，监制。具有极强现实题材刻画能力，善于将现实洞察融入类型化叙事表达，以现实题材书写独特的人文情怀，将国产现实题材电影拉回华语电影主流市场语境。代表作有《我不是药神》《我和我的祖国》之《护航》篇、《奇迹·笨小孩》等，先后获得第32届中国电影金鸡奖最佳导演处女作奖、第36届大众电影百花奖最佳导演奖、第18届中国电影华表奖优秀导演、第26届北京大学生电影节最佳导演、第29届北京大学生电影节最受大学生欢迎年度导演、第38届金像奖最佳两岸华语电影、第42届蒙特利尔世界电影节最佳剧本等奖项。

Director, screenwriter, executive producer. WEN Muye recognized for his adept integration of real-life observation into genre-driven narratives. He is known for his strong capacity to portray realistic themes and to reflect a distinctive humanistic sensibility that has played a vital role in revitalizing realism in mainstream Chinese cinema. His representative works include DYING TO SURVIVE, ONE FOR ALL, a part of the film MY PEOPLE, MY COUNTRY, AND NICE VIEW. Notably, he has won numerous domestic and international awards, including Best Director's Debut Award of the 32nd China Golden Rooster Awards, Best Director Award of the 36th Hundred Flowers Awards for Popular Films, Outstanding Director of the 18th Huabiao Film Awards, Best Director and Favorite Director for Students' Choice Award of the Beijing College Student Film Festival, Best Screenplay of the 42nd Montreal World Film Festival.



易 烊千玺
JACKSON YEE

毕业于中央戏剧学院，中国内地男演员。2019 年首部主演的电影《少年的你》上映，影片入围第 93 届奥斯卡金像奖最佳国际影片，获得第 35 届大众电影百花奖最佳新人、第 39 届香港电影金像奖最佳新演员等多项荣誉与提名。2020 年主演的电影《送你一朵小红花》上映并提名第 34 届中国电影金鸡奖“最佳男主角”。2021 年主演的电影《长津湖》上映并刷新了华语电影史票房纪录。2022 年主演的电影《奇迹·笨小孩》《长津湖之水门桥》上映，提名第 35 届中国电影金鸡奖最佳男主角，第 36 届大众电影百花奖最佳男主角。2023 年主演的电影《满江红》上映，该片为 2023 中国内地票房冠军，获得第十八届中国长春电影节金鹿奖“最佳男演员奖”。同年担任第 25 届上海国际电影节金爵奖亚洲新人单元评委。2024 年主演的电影《小小的我》上映，该片入围第 37 届东京国际电影节主竞赛单元并获“观众选择奖”。2025 年主演的电影《狂野时代》获得第 78 届戛纳电影节主竞赛单元“评审团特别奖”。

Chinese actor Jackson Yee (born in 2000) graduated from the Central Academy of Drama. In 2019, he debuted in the film BETTER DAYS, which was nominated for Best International Feature Film at the 93rd Oscars. Yee won the Best New Performer award at the 35th Hundred Flowers Awards and the Best New Actor award at the 39th Hong Kong Film Awards. In 2020, he starred in A LITTLE RED FLOWER and earned a Best Actor nomination at the 34th Golden Rooster Awards. In 2021, he starred in THE BATTLE AT LAKE CHANGJIN, which became the highest-grossing Chinese-language film in history. In 2022, Yee starred in NICE VIEW and THE BATTLE AT LAKE CHANGJIN II, receiving Best Actor nominations at both the 35th Golden Rooster Awards and the 36th Hundred Flowers Awards. In 2023, Yee portrayed a mature character in FULL RIVER RED. The film topped China's annual box office chart, earning Yee a Best Actor award at the 18th Changchun Film Festival. That year, he also served as a juror for the Asian New Talent Award at the 25th Shanghai International Film Festival. In 2024, he starred in BIG WORLD. The film premiered in the Main Competition at the 37th Tokyo International Film Festival, winning the Audience Award. In 2025, Yee starred in RESURRECTION, which was awarded the Special Jury Prize in the Main Competition at the 78th Cannes Film Festival.



赵小丁
ZHAO XIAODING

导演, 电影摄影师, 摄影指导, 中国影视摄影师学会副会长。担任《英雄》《十面埋伏》《满城尽带黄金甲》《金陵十三钗》《影》《悬崖之上》《狙击手》《满江红》等电影摄影指导, 参与北京申奥宣传片、2008年北京奥运会、2022年北京冬奥会等项目摄影工作。作品曾获得中国电影金鸡奖最佳摄影奖、奥斯卡金像奖最佳摄影提名、美国国家影评人协会最佳摄影奖等国内国际提名和奖项。

Director, cinematographer, Vice President of the Chinese Society of Cinematographers. Served as the cinematographer for films such as HERO, HOUSE OF FLYING DAGGERS, CURSE OF THE GOLDEN FLOWER, THE FLOWERS OF WAR, SHADOW, CLIFF WALKERS, SNIPER, and FULL RED RIVER. He also contributed to the cinematography of projects such as the Beijing Olympic Bid Promotional Video, the 2008 Beijing Olympic Games, and the 2022 Beijing Winter Olympics. The work has received domestic and international nominations and awards, including the Best Cinematography Award at the China Golden Rooster Film Awards, nominations for Best Cinematography at the Academy Awards, and the Best Cinematography Award from the National Society of Film Critics of the United States.



丁大卫
DING DAWEI

策展人, 评论人, 制片人, 目前他的工作围绕真实电影、档案电影和实验电影; 2017 年他创办“北京国际短片联展”(BISFF) 并任影展总监至今。他常年与美术馆和艺术机构合作策划基时媒介展览和放映。评论文字发表于《电影世界》《艺术界》《澎湃新闻》等超过 50 个杂志、报纸和网站。法国卢米埃协会(L'Académie des Lumières) 的成员。制片人身份参与的电影项目已入围柏林电影节, 洛迦诺国际电影节, 法国真实电影节, 台湾金马影展等多个影展和美术馆展览。

Born in Hebei, China, DING Dawei is a curator, critic, and film producer. His work revolves around documentary films, archival films, and experimental cinema. He founded the Beijing International Short Film Festival (BISFF) and has served as the festival director since 2017. He collaborates with museums and institutions, curating time-based media exhibitions and screenings as part of his professional endeavors. His articles have been published in over 50 magazines, newspapers and websites, including Cinema World, Leap, The Paper. He is a member of L'Académie des Lumières in France. The films he produced have been selected and awarded in festivals including Berlinale, Locarno FF, Jeonju IFF, Golden Horse FF and exhibitions.



郭柯宇
GUO KEYU

演员。1995 年, 17 岁的郭柯宇凭《红樱桃》成为第一位上海国际电影节中国影后和中国大众电影百花奖最年轻影后。2011 年为照顾家庭, 她选择退出影视圈。在 2021 年综艺节目《再见爱人》中, 她的敏感、真诚打动了无数观众。之后她重回演员轨道, 陆续出演《黄雀》《看不见影子的少年》等热播剧集。2023 年她主演的电影《家庭简史》入围柏林国际电影节全景单元及圣丹斯电影节世界剧情片竞赛单元。2024 年她凭借电影《又是希望的一天》提名中国电影金鸡奖最佳女主角。

Actor. In 1995, GUO Keyu made history by winning Best Actress at both the Shanghai IFF (the first Chinese recipient) and the Hundred Flowers Awards for Popular Films (the youngest recipient) for her role in RED CHERRY at 17. GUO stepped away from acting to focus on family. Her poignant authenticity resonated deeply with audiences in the 2021 hit reality show SEE YOU AGAIN, marking her professional resurgence. Recently, GUO has delivered standout performances in drama series WATCH YOUR BACK and LOST IN THE SHADOWS. She is the leading role in BRIEF HISTORY OF FAMILY which was selected for the Berlinale Panorama and the Sundance Film Festival's World Cinema Dramatic Competition. In 2024, her powerful supporting turn in ANOTHER DAY OF HOPE earned a Best Supporting Actress nomination at the China Golden Rooster Awards, further cementing her reputation as one of China's most compelling acting talents.



虹影
HONG YING

编剧、导演。出生于重庆，著名女作家，被翻译出版32个国家，代表作品有《饥饿的女儿》《好儿女花》等，在意大利得到奥斯卡文化奖的“罗马文学奖”，她的多部作品被改编为影视剧，她的小说改编的歌剧《石神》在伦敦上演。她自编自导的电影《月光武士》荣获2023年美国好莱坞下一代独立电影奖最佳影片剧本奖，入围印度果阿国际A类电影节，在2023年作为金鸡奖国产优秀新片展映，获得都柏林电影节“导演处女作奖”、利物浦独立电影奖“最佳长片奖”、纽约电影摄影奖“最佳处女作等9个荣誉。

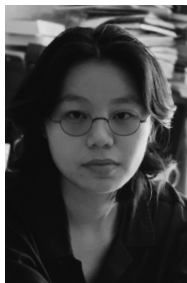
Famous writer, screenwriter, director. Her representative works include book DAUGHTER OF THE RIVER, GOOD CHILDREN OF THE FLOWERS, and K which translated into over 30 languages. She directed the cinematic film MOONLIGHT WARRIOR, which won the Best Screenplay Award of the Next Generation and other prizes, also nominated for the competition section of the Cinequest Film&VR Festival in January 2025, which is certified by the Academy Awards and selected as the Best Film Festival by readers of USA Today.



梁鸣
LIANG MING

导演、编剧。导演首作《日光之下》入选鹿特丹国际电影节光明未来竞赛单元；荣获平遥国际电影展费穆荣誉最佳导演、罗伯特·罗西里尼评审荣誉、香港国际电影节最佳导演奖、最佳男演员奖，上海电影评论学会最佳新人导演奖；提名AFA亚洲电影大奖最佳新导演。新作《逍遥·游》被选为圣塞巴斯蒂安国际电影节新导演竞赛单元开幕影片；斩获平遥国际电影展费穆荣誉最佳女演员和青年评审荣誉·最佳影片，北京国际电影节注目未来竞赛单元最佳影片，香港国际电影节最佳导演奖、最佳女演员奖；提名APSA亚太电影大奖最佳编剧、最佳导演。

Director, Screenwriter. His directorial debut WISDOM TOOTH was selected for the Bright Future International Competition of IFF Rotterdam. It won the Fei Mu Honor for Best Director and Roberto Rossellini Jury Honor at the Pingyao IFF, Best Director and Best Actor at the Hong Kong IFF, and Best New Director from the Shanghai Film Critics Society. It was nominated for Best New Director at the AFA Asian Film Awards. His latest work CAREFREE DAYS was chosen as the Opening Film of the New Directors Competition at the San Sebastian IFF. It won the Fei Mu Honor for Best Actress and Youth Jury Honor for Best Film at the Pingyao IFF, Best Film in the Focus Future International Competition at the Beijing IFF, Best Director and Best Actress at the Hong Kong IFF, and Most Popular Director of the Year at the College Student Film Festival. It was nominated for Best Screenplay and Best Director at the APSA Asia Pacific Film Awards.



刘新竹
LIU XINZHU

剪辑指导。其电影作品《老兽》获第30届东京国际电影节亚洲未来单元特别提名奖等多个奖项；《春江水暖》作为第72届戛纳电影节“影评人周”闭幕影片展映；《乌海》获第68届圣塞巴斯蒂安国际电影节费比西国际影评人奖；《她房间里的云》斩获第15届FIRST青年电影展“最佳艺术探索奖”及其他电影节奖项；《白塔之光》入围第73届柏林国际电影节主竞赛单元，亦在第13届北京国际电影节收获五个奖项；《逍遥·游》获第14届北京国际电影节注目未来单元“最受注目影片”等多个海内外电影节展奖项。

Editor. OLD BEAST received the Special Mention in the Asian Future section at the 30th Tokyo International Film Festival among other awards; DWELLING IN THE FUCHUN MOUNTAINS was selected as the Closing Film of Critics' Week at the 72nd Cannes Film Festival; WU HAI won the FIPRESCI Prize at the 68th San Sebastián International Film Festival; THE CLOUD IN HER ROOM was honored with the Best Artistic Originality Award at the 15th FIRST International Film Festival and other festival recognitions; THE SHADOWLESS TOWER was shortlisted in the Main Competition of the 73rd Berlin International Film Festival and won five awards at the 13th Beijing International Film Festival; CAREFREE DAYS received multiple international accolades including the Best Film Award of the Forward Future section at the 14th Beijing International Film Festival.



曹 申堃
CAO SHENKUN

独立评论人，剧场导演。曾任电影媒体深焦 DeepFocus 主编，现为和观映像新媒体主理人，常年参与报道国际国内电影节、戏剧节，撰写评论 300 余篇，专栏作品见于北京青年报、《外国文艺》杂志、《环球银幕》杂志等。

CAO Shenkun is an independent critic and theater director based in Beijing, China. He used to be the editor-in-chief of the film critic platform DeepFocus, and now is the director of the media department of Hugoeast. He has been covering international and domestic film festivals and theater festivals for many years, and has been a columnist at Beijing Youth Daily for more than a decade.



秦 天
QIN TIAN

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

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



周 佳鹂
ZHOU JIALI

文学博士，中国美术学院电影学院教授，影像作者。研究方向为当代电影理论与批评，著有《生成的两重面向—德勒兹影像理论研究》、编著《后真相时代的影像真实》《萤火虫之光—帕索里尼的电影与诗歌》等书；导演纪录片《瓜山》入围西湖国际纪录片大会；编剧电影《云霄之上》获北京国际电影节最佳影片；编剧、导演电影《屋瓦》获海南岛国际电影节创投奖；监制电影《漫游》入围釜山国际电影节、柏林国际电影节等。

Doctor of Literature, Professor at the Film School of China Academy of Art, video author and screenwriter. As a screenwriter, she is acclaimed for her notable screenplays such as BEYOND THE SKIES and the Southern Family Trilogy. BEYOND THE SKIES won the Best Film award at the Beijing International Film Festival, and among the trilogy of ROOF TILES, FALSE END and GAZE AND TEMPERATURE, the first received an award at the Hainan Island International Film Festival H!Action Project Market. Her academic endeavors center around contemporary film philosophy, with a particular emphasis on Deleuze's theory of cinema.



陈玮曦
CHEN WEIXI

纪录片导演，记者。曾供职于财新传媒、《时尚先生》杂志、独立媒体“故事硬核”。导演长片作品有《76 天》《流浪归途》《客路青山》（制作中），短片作品《月亮与四百万英镑》《丢失的家人》《飘》等。作品曾两次入围奥斯卡最佳纪录片单元短名单，获艾美奖纪录片制作特别奖，在北美、英国及香港等院线及数十个电影节展映。

Documentary director, journalist. Once worked for Esquire China and Caixin Media as video journalist. His debut film, 76 DAYS, premiered at the Toronto IFF and won the Primetime Emmy Award for Excellence in Documentary Production. It was also shortlisted for the Best Documentary Feature category at the 93rd Academy Awards. The short film, HAPPINESS IS £4 MILLION, premiered at the Sheffield International Documentary Festival and was shortlisted for the Best Documentary Short category at the 95th Academy Awards. The documentary feature films, THE VAGRANT MASTER, THE ENDLESS CLOUD are currently in production. It has received development funding and exposure from various funds such as the Sundance Institute Documentary Film Program, FIRST IFF Documentary Lab, IDFA Forum Project, CCDF, and IDF venture capital unit. The director has previously made over ten documentary shorts.



赵谦
ZHAO QIAN

北京电影学院教师，纪录片导演。北京师范大学 - 纽约大学 Tisch 艺术学院联合培养博士、南加州大学电影学院访问学者。曾执导《北极，北极！》《追光万里》《电影眼看中国》《太和武当》《劳动号子》《李约瑟和中国古代科技》《文学的故乡》等纪录片。出版专著《虚实之线——纪录电影大师埃罗尔·莫里斯研究》《纪录片的文化传播策略研究》。在《电影艺术》《当代电影》《艺术评论》等学术期刊发表学术文章二十余篇。担任北京大学生电影节学生作品大赛终评专家评委、北京国际学生影视作品展评委。

Lecturer at Beijing Film Academy, documentary filmmaker. Graduated for the Joint PhD Programme - Beijing Normal University and Tisch School of the Arts of New York University, Visiting Scholar at USC School of Cinematic Arts. Directed documentary films and series including REDISCOVERING THE ARCTIC, IN PURSUIT OF LIGHT, THROUGH THE LENS, LABOR SONGS, JOSEPH NEEDHAM & ANCIENT TECHNOLOGY IN CHINA, and LITERARY HOMETOWN. Published academic monographs THE THIN BLURRED LINE: RESEARCH ON ERROL MORRIS WORKS and RESEARCH ON CULTURAL DISSEMINATION OF DOCUMENTARY. Authored academic articles in journals including Film Art, Contemporary Cinema, and Art Review. Served as final jury expert for the Student Competition at the Beijing College Student Film Festivals, and judge for the International Student Film and Video Festivals.



章梦奇
ZHANG MENGQI

纪录片创作者，剧场创作者。2010 年参与“民间记忆计划”，2022 年策划并联合组织「母亲影展」。她的“自画像”系列作品围绕家乡“47 公里”村子持续了 15 年的创作。其“自画像”系列纪录片作品曾多次入选“法国真实电影节”“瑞士尼翁真实电影节”“BFI 伦敦电影节”。其中《自画像：47 公里童话》获得“韩国 DMZ 纪录片电影节国际最佳纪录片白鹅奖”，“釜山国际电影节最佳纪录片奖”，“西班牙 Punto de Vista 电影节最佳导演奖和青少年选择奖”；《自画像：47 公里 2020》获得“山形国际纪录片电影节国际竞赛单元优秀奖”。其作品《自画像：47 公里的窗》被英国《视与听》杂志评选 21 世纪 25 年 25 部时代影片之一。其“自画像”系列剧场作品曾在瑞士 Foundation CULTURESCAPES 艺术节，法国青年舞蹈交流季，维也纳 Impuls Tanz 舞蹈节，克罗地亚 ZKM 青年剧场等国际戏剧舞蹈节展演。

Documentary filmmaker, choreographer. She began her creative journey in 2010 by joining the Folk Memory Project, and in 2022, she co-founded and co-curated the Film For Mother Film Festival. Her long-term documentary series SELF-PORTRAIT, centered on her hometown village “47 KM” has been an ongoing project for 15 years. Her SELF-PORTRAIT documentary films have been selected for festivals including Cinéma du Réel, Visions du Réel and the BFI London Film Festival. Among them, SELF-PORTRAIT: FAIRY TALE IN 47 KM won the White Goose Award for Best International Documentary at the DMZ Docs, the BIFF Mecenat Award at the Busan International Film Festival, and both the Best Director Award and the Youth Jury Award at Punto de Vista. SELF-PORTRAIT: KM2020 received an Awards of Excellence in the International Competition at the Yamagata International Documentary Film Festival. Her film SELF-PORTRAIT: WINDOW IN 47 KM was named one of the 25 Films of the 21st Century by Sight and Sound magazine. Her Self-Portrait theater works have been presented at international performing arts festivals such as the CULTURESCAPES Festival, Jeune Scène Chorégraphique, ImpulsTanz Vienna International Dance Festival, and ZKM Youth Theater.



陈亦水
CHEN YISHUI

北京师范大学艺术与传媒学院副教授、硕士生导师。研究方向为电影文化研究、数字艺术理论、动画与媒介研究，以及当代文艺评论等，在学校开设多个本科生、研究生和通识课程，深受学生好评。主持多项国家级项目、省部级项目和校级教改项目，在CSSCI期刊上发表论文数十篇，多篇为人大复印资料《影视文化》《文化研究》《文化创意产业》转载，并在国家级与省部级报刊发表文艺时评数十篇，获得较大点击率与转载量。

Associate Professor and Master's Supervisor at the School of Arts and Communication, Beijing Normal University. Her research focuses on film culture studies, digital art theory, animation and media studies, as well as contemporary literary and art criticism. She teaches a wide range of undergraduate, graduate, and general education courses, all of which are well received by students. She has led multiple national-level, provincial and ministerial-level, and university-level teaching reform projects. She has published dozens of papers in CSSCI journals, with several reprinted by the Information Center for Social Science of Renmin University of China in Film and Television Culture, Cultural Studies, and Cultural and Creative Industries. In addition, she has contributed dozens of literary and art commentaries to national and provincial newspapers and journals, many of which have garnered high viewership and wide circulation.



梵一
FAN YI

媒体人，曾在国内主流互联网平台担任记者、编辑。有十四年的全球电影节、颁奖礼活动报道经验，持续关注华语电影行业发展风向，并系统性观看全球主流影展竞赛单元新片，已连续十五年推出个人“年度十佳”作品名单；影评人，曾为财新杂志、T中文版、新浪电影等国内外媒体平台撰写文章，在微博、豆瓣、公众号和小红书拥有个人的自媒体账号。

Media professional, he once worked as a reporter and editor on mainstream domestic Internet platforms. With fourteen years of reporting on international film festivals and award ceremonies, he has consistently followed trends in the Chinese-language film industry and systematically watched new films from the main competition sections of major global festivals. For fifteen consecutive years, he has released his personal "Top Ten Films of the Year" list. As a film critic, his work has been published in outlets such as Caixin Weekly, T China, Sina Movies. He also runs his own media accounts on platforms including Weibo, Douban, WeChat Official Accounts, and Xiaohongshu.



汤厉昊
TANG LIHAO

动画导演，编剧。毕业于中国美术学院，曾参与刘健导演动画长片《艺术学院 1994》。动画短片作品《大桥遗犬》获得 2022 昂西国际动画节评审团奖，第十六届西宁 FIRST 青年电影展先锋创作荣誉。入围包括塔林黑夜国际电影节，台湾电影金马奖在内的多个国内外电影节展，现工作生活于杭州。

Animation director, screenwriter. Graduated from China Academy of Art and participated in the animated feature film ART COLLEGE 1994 directed by LIU Jian. The animated short film A DOG UNDER BRIDGE won the Jury award at the 2022 Annecy International Animation Festival and the Pioneer Award at the 16th FIRST International Film Festival. The film has been nominated for multiple domestic and international film festivals, including the Tallinn Black International Film Festival and the Golden Horse Awards. He currently works and lives in Hangzhou.



首作推介人 DEBUT PRESENTER

纳威尔·佩雷兹·毕斯卡亚特 NAHUEL PÉREZ BISCAYART

阿根廷演员，曾就读于布宜诺斯艾利斯美术学院，并在多家私人戏剧工作坊进修。他起初活跃于阿根廷本土戏剧舞台并参演影视剧作品，21岁时，他入选“劳力士创艺指导计划”，前往纽约加入凯特·瓦尔克率领的实验剧团 The Wooster Group，奠定其国际艺术视野。2008年，他凭巴勃罗·芬德里克执导的《血流不止》崭露头角，该片入选戛纳影评人周单元。此后受伯努瓦·雅克邀请主演《密林深处》，影片于2010年洛迦诺电影节全球首映。2013年，他在丽贝卡·兹洛托夫斯基的《大电站》中担纲男主，影片入围戛纳一种关注单元；随后凭大卫·兰伯特的《我是你的》斩获卡罗维发利电影节最佳男演员奖。2017年，他相继主演艾尔伯特·杜邦迪的《天上再见》与罗宾·坎皮略的《每分钟120击》，后者获当年戛纳电影节评审团大奖，他亦凭后者荣获2018年凯撒奖“最具潜力男演员”等多项殊荣。2020年，他与拉斯·艾丁格合作主演柏林电影节主竞赛入围影片《波斯语课》，并摘得成都金熊猫最佳男主角奖。此后，他在伊萨基·拉库埃斯塔的《一年，一夜》（入围柏林电影节主竞赛单元）与马努埃尔·涅托·萨斯的《雇员和雇主》（入围戛纳导演双周单元）中再展演技。2023年，他主演埃尔万·勒·杜克执导的《其父其女》，影片作为戛纳影评人周闭幕片放映。翌年，他与伊莎贝尔·于佩尔携手出演安德烈·泰希内的《我的新朋友》，影片入围柏林电影节全景单元；同年主演路易斯·奥特加执导《杀死骑手》，影片入围威尼斯电影节主竞赛。

Argentinian actor Nahuel Pérez Biscayart joined the Buenos Aires School of Fine Arts before training in private drama workshops. He went on to perform in a series of plays and films both for cinema and television in Argentina. Aged only 21, he was chosen for the Rolex Mentor and Protégé Initiative programme, which took him to New York where he joined Kate Valk's company, The Wooster Group. In 2008, back in Argentina, a part in Pablo Fendrik's LA SANGRE BROTA (Semaine de la Critique, Cannes 2008) brought him to the public's attention. During a trip to Paris, Benoît Jacquot got in touch to offer him the main part in DEEP IN THE WOODS, which premiered at the Locarno Festival in 2010. In 2014, he starred in Rebecca Zlotowski's GRAND CENTRAL. The film was screened at the Cannes Film Festival as part of the Un Certain Regard competition. Nahuel Pérez Biscayart was then cast in David Lambert's ALL YOURS IN BELGIUM, a role that won him an award at the Karlovy Vary Festival. 2017 saw him return to the silver screen in France, starring in Albert Dupontel's SEE YOU UP THERE and Robin Campillo's 120 BEATS PER MINUTE (2017 Cannes Grand Prize), in which he played the role of Sean, a charismatic member of Act-Up Paris in the early 90s. The role won him Best Male Newcomer at the 2018 César awards among other awards. For his performance in film Persian Lessons in which he co-stars with Lars Eidinger (2020 Berlinale) he received a Golden Panda Award (Chengdu, China). Following Isaki Lacuesta's ONE YEAR, ONE NIGHT (Berlinale 2022) and EL EMPLEADO Y EL PATRÓN by Manuel Nieto Saz (Quinzaine des cinéastes, Cannes 2022), the film LA FILLE DE SON PÈRE by Erwan Leduc closed the Semaine de la critique 2023 in Cannes. LES GENS D'À CÔTÉ by André Téchiné alongside Isabelle Huppert premiered in Berlinale and EL JOCKEY by Luis Ortega premiered in official competition at Venice Film Festival.

主竞赛入围
MAIN COMPETITION
OFFICIAL SELECTION

把头埋进沙子

OSTRICH

中国 | 2024 | 彩色 | 78分钟 | 剧情
China | 2024 | Color | 78min | Fiction

导演/编剧 | 苏福洲
摄影指导 | 康家祥
摄影 | 孙一童、唐秀江、武强
美术指导 | 康艳
声音指导 | 陈述宾
录音 | 田伽凯

灯光 | 唐德友、林材
剪辑 | 邓杰
调色 | 聂聪
监制 | 康家祥
剧照 | 薛伟峰

12 世界首映 WORLD PREMIERE



苏福洲
SU FUZHOU

导演阐述

本片是对我们曾经被遗忘的、被轻视的、被嘲笑梦想的一次回望。画家老虫怀揣电影梦，却被人嘲笑，连他自己也摇摆不定。他把剧本发给朋友高哥，饭桌上的一场家宴，既是告别，也是拷问。在疲惫、愤怒与孤独的自述中，没人真正听懂谁，却显露出最真实的人性。影片无高潮，冲突藏在沉默和错过里。老虫的无声崩溃，是所有挣扎者的缩影。这部片献给那些被生活边缘化、仍不肯放弃梦想的人。

剧情简介

自由画家老虫梦想做电影导演，一天他把自己的剧本发给艺术家朋友高哥，希望能够得到他的资金支持。高哥看了剧本后表示很有兴趣。在谈剧本的过程中，高哥表示同意将钱借给老虫，同时老虫也发现了高哥一个天大秘密。



DIRECTOR'S BIOGRAPHY

Born in 1979 in Tianshui, Gansu Province, SU Fuzhou graduated in 2002 from the Fine Arts Department of Tianshui Normal University. He is a graphic designer and independent filmmaker, currently living and working in Shenzhen.

DIRECTOR'S STATEMENT

OSTRICH is a quiet reflection on the fragile dreams we bury to survive. Laochong, a painter, clings to his fading wish of becoming a filmmaker—mocked by others, doubted by himself. He sends his script to a friend, GAO. Around a modest dinner table, what begins as a hopeful meeting turns into a quiet reckoning. No one truly listens, yet exhaustion, vanity, anger, and loneliness spill out. There is no climax, only glances, silence, and missed chances. In the end, Laochong collapses—not with words, but with a face drained of hope. This is a film for those living on the margins, for the ones still holding on.

SYNOPSIS

Independent painter Laochong dreams of becoming a film director. One day, he sends his script to his artist friend, Brother GAO, hoping for financial support. After reading it, Brother GAO expresses great interest. During their discussion, GAO agrees to lend Laochong the money. At the same time, CHONG uncovers a shocking secret about him.

不游海水的鲸

THE VESSEL'S ISLE

中国/美国 | 2024 | 彩色 | 180分钟 | 剧情
China/United States | 2024 | Color | 180min | Fiction

导演/编剧/剪辑 | 汪迪
制片人/出品人 | 徐瑞婧
联合制片人 | 韩三明、贾经纶
摄影指导 | 蒲伟
灯光师 | 鲁亚杭
美术指导 | 章梓琪、杨凡
声音指导 | 张源康
原创音乐 | 李嘉微
调色师 | 解盈盈
演员 | 朱丛冉、野兆月、韩三明、
姬云潇、李丽鲜



中国首映 CHINA PREMIERE



汪迪
WANG DI

导演简介

独立电影导演。大学期间开始短片创作，作品类型多变。同时作为跨媒介艺术家涉足于实验影像、写作、绘画、音乐和静态摄影等领域，并在多个独立或官方机构，大学及其博物馆展出交流。2021年，长片首作《不游海水的鲸》获第五届平遥国际电影展 WIP 发展中电影计划“最佳导演”奖，入选第二十届香港亚洲电影投资会 (HAF) WIP 制作中项目“迈进戛纳计划”。2024 年入围第三十七届东京国际电影节「亚洲未来」竞赛单元。

导演阐述

本片为半自传体首作，表达生命循环往复的真理以及平行时空的想象。在未知的时间遇见未知，时间和空间的错综复杂不乏情感本身的质朴。万物根源的两面性自带似梦非梦的质感。人与人之间得以构成一种模糊的紧密联系，影像美学的架构连同故事本身，都源于纯净的自我表达。将生活比拟成一声戏谑，梦境其身不应脱离现实，漫无目的的等待和寻找，让结果已不再重要，无需言语的那部分终将永恒存在。时间的等待，来由就是一场艺术献祭。

剧情简介

溶解未知时间里，小镇迷途中的旅人缓缓进入短暂而昏沉的梦，遇见未知，彼此寻找永恒……

DIRECTOR'S BIOGRAPHY

Independent film director. WANG began creating short films in college, covering various genres. Additionally, as an interdisciplinary artist, WANG Di engages in experimental filmmaking, writing, painting, music and still photography. He has exhibited and had artist talks in various independent or official organizations, universities, and their museums. In 2021, His debut feature film, THE VESSEL'S ISLE, won Best Director at the 5th Work-in-Progress Lab (WIP) Pingyao International Film Festival and was selected for the 20th Hong Kong-Asia Film Financing Forum (HAF) WIP production project under the HAF GOES TO CANNES program. In 2024, it has been selected for the Asian Future Competition section of the 37th Tokyo International Film Festival.

DIRECTOR'S STATEMENT

This film is a semi-autobiographical debut, expressing the truth of the cycle of life and the imaginations of parallel time and space. To meet the unknown in the unknown time, the intricacies of time and space are not lacking in the simplicity of emotion itself. The duality of the roots of all things has the texture of like-dream things. There is a vague and close connection between people. The structure of image aesthetics and the story itself are all derived from pure self-expression. Comparing life to a joke, the dream itself should not be separated from reality, waiting and searching aimlessly, so that the result is no longer important, and the part that does not need words will eventually exist forever. The reason of waiting for time is an artistic sacrifice.

SYNOPSIS

Dissolved in the unknown time, the lost travelers in the small town enter a short and drowsy dream, meet the unknown, and seek eternity...

长夜将尽

WILD NIGHTS, TAMED BEASTS

中国 | 2025 | 彩色 | 119分钟 | 剧情
China | 2025 | Color | 119min | Fiction

导演 | 王通
监制 | 饶晓志
编剧 | 王通、姚睿、施一凡
总制片人 | 王雪茵
制片人 | 赵娜、傅琢玉、彭瑾、虞晓毅
摄影指导 | 廖拟、曹勇
美术造型总监 | 杜光宇
美术指导 | 温佳仁
剪辑指导 | 叶翔
声音指导 | 郝钢
原创音乐/作曲 | 丁可
视效指导 | 刘颖
执行制片人 | 丛雨辰
后期制作总监 | 黄金麒
演员 | 万茜、饶晓志、屈楚萧

12



王通
WANG TONG

导演阐述

在中国我们总是回避死亡话题，我们很难经历良好的死亡教育。可人们终将会面对死亡，经历死亡，或是身边人，或是自己。
影片围绕专杀老人的职业杀手保姆叶晓霖展开，讲述了一段她在雇主家庭中所遇到的故事，与老人、雇主、狮子及深陷案件的警察。
影片是关于杀手保姆叶晓霖和马德勇的一段残酷的相遇，在各自人生的囚笼里，她和他会如何做选择？关于养老，关于生命，关于尊严，电影将带着这些问题展开。

剧情简介

本片以保姆叶晓霖为核心人物，讲述她伪装进入老人家庭图谋行凶，因与饲养员马德勇的相遇打破了原有生活平衡，警察周平在追查案件中与他们的命运交织。影片通过探讨生命尊严、家庭关系、死亡教育等议题，唤起观众对老龄化问题的关注和思考。



DIRECTOR'S BIOGRAPHY

WANG Tong graduated with a Bachelor's and Master's in Directing from the Communication University of China. In 2015, his short film TIME TO DIE was selected for and won awards at several domestic and international film festivals, including Busan, FIRST and Asian University Student Film Festival. He later directed WU REN ZHI XIAO and THIS IS MY GUN. At prestigious workshops. In 2020, he was named a top-five finalist in the CFDG Young Director Support Program by the China Film Directors' Guild.

DIRECTOR'S STATEMENT

In China, we often avoid discussions about death, leaving us poorly educated about it. Yet everyone inevitably faces death—whether in others or themselves. The film centers on YE Xiaolin, a professional nanny secretly murdering the elderly. It unfolds her encounters within an employer's household: with an elderly woman, the employer, a lion, and a police investigating the crimes.
This is the story of a brutal meeting between killer-nanny YE Xiaolin and MA Deyong. Trapped in their respective life cages, what choices will they make? The film meditates on eldercare, life, and dignity through their struggle.

SYNOPSIS

WILD NIGHTS, TAMED BEASTS centers on nanny YE Xiaolin, who disguised as a caregiver, infiltrates some elderly households intending murder. Her plan is disrupted when she meets zookeeper MA Deyong, throwing her life out of balance. Meanwhile, police officer ZHOU Ping's investigation intertwines their fates. Through explorations of life's dignity, familial bonds, and death education, the film aims to provoke audience contemplation of our aging society's crises.

呼朋引伴

FROLICKING AND CHASING

中国 | 2025 | 彩色&黑白 | 189分钟 | 剧情
China | 2025 | Color,B&W | 189min | Fiction

导演/编剧/剪辑指导 | 杨正骐
副导演 | 姚骅、李无闻、蔡运哲
制片 | 吴贝雅
摄影指导 | 姜葵涛
声音指导 | 乐正扬
美术指导 | 吴政楠

服化指导 | 邱伟杰
灯光 | 杨昕泽
技术总监/调色 | 韩启鑫
演员 | 高以诺、吴翼阳、潘林敬一、
邬雪珍

12 世界首映 WORLD PREMIERE 惊人首作



杨 正骐
YANG ZHENGQI

导演阐述

本片是一部发生在当代城市中的『在地性城市电影』，包含儿童、公路、喜剧、历史、伪记录等元素。作为我的第一部长片，它承载了我对影像如何复原物质现实的种种探索，包括田野调查式的地方志写作，纪实风格的全实景取景，跨媒介的影像景观实验，以及非职业本地演员与方言演出的方法。在这场旅途中，跟随两位年轻人生长于当下的视角，我的镜头回到了日新月异故乡。高楼大厦自水间拔地而起，工地繁荣的轰鸣遮盖着过往痕迹——我们该如何告别感伤的怀旧，又该如何找到与现实的联系？回到生活，重建附近，使往昔成为前行的指引。

剧情简介

2022年亚运会前夕的江南老城萧山，虽是疫情期间，但城市面貌正经历着翻天覆地的变化。在十年难遇的酷暑尽头，写不完暑假作业的初一小男孩余佳佳与周诚诚不得不背上书包，穿过变动中的街道、河流、公园与桥梁，在三天内去往萧山的各处，寻找同学与朋友们的家，以求在开学前写完浩如烟海的作业。随着他们的旅途接近城市的深处，这片水乡的过往在高温中如幻觉般若隐若现——从千百年来与海争地的围垦史诗到千禧年代的浮华旧景，历史以种种荒腔走板的方式与他们不期而遇。而随着台风轩岚诺来临，在大雨的冲洗下，夏天也渐渐到了尾声……



DIRECTOR'S BIOGRAPHY

Born in 2002 in Xiaoshan, Zhejiang, YANG is an emerging filmmaker graduated from the Department of Journalism at Communication University of Zhejiang in 2024. During his studies, he specialized in localized filmmaking, gaining hands-on experience as director, cinematographer, and production designer. Also, he participated in social research and documentary projects, and completed an internship at The Paper. His screenwriting work, THE BURNING FIGURE OF BUDDHA, was selected for the 7th Pingyao International Film Festival. He served as assistant dubbing director for the theatrical film QIAN TANG RIVER and founded Lichtung Film Co., Ltd. in Hangzhou. With diverse interests, an awareness of current affairs, and a passion for life, YANG continues to explore his creative approach through learning and practice. In 2023, he returned to his hometown and filmed his debut feature FROLICKING AND CHASING, which he has been refining ever since.

DIRECTOR'S STATEMENT

FROLICKING AND CHASING is a localized urban film set in contemporary China, blending elements of children, road film, comedy, historical reflection, and pseudo-documentary. As my debut feature, it embodies my exploration of how image can redeem the physical reality which includes fieldwork-driven local chronicle writing, documentary-style full-scene cinematography, cross-media visual experiments, and the use of non-professional local actors with dialect performances. During this journey, through the lens of two modern youths, my camera returned to my rapidly changing hometown. Skyscrapers rise sheer from the water town while the roar of construction cranes drowns out the traces of the past—how should we bid farewell to sentimental nostalgia, and how should we find connections with reality? By returning to lived experience and rebuilding the fabric of local community, we could make the past a beacon for the path forward.

SYNOPSIS

On the eve of the 2022 Asian Games, Xiaoshan, an ancient city in the Jiangnan region was undergoing dramatic transformations despite the pandemic. This story follows YU Jiajia and ZHOU Chencheng, two junior high freshmen, racing against a record-breaking heatwave. Burdened by unfinished summer homework, they spend three days traversing changing streets, rivers, parks and bridges to collect their classmates' assignments to copy, desperate to complete their mountainous workload before school began. As they venture deeper into the city, its layered history looms through the heat haze—from centuries-old land reclamation sagas to the garish glamour of the early 2000s—colliding with these two boys in surreal encounters. Yet, with the arrival of Typhoon Hinnamnor, the torrential rains began to wash over the city, quietly ushering the summer towards its end...

老蔡的奥德赛

LAO CAI'S ODYSSEY

中国 | 2024 | 彩色 | 108分钟 | 剧情
China | 2024 | Color | 108min | Fiction

导演/编剧 | 刘金宇
剪辑 | 刘金宇、张鑫
制片 | 庄冬强、张懿文
调色 | 张鑫、刘鹏
执行导演 | 张鑫
演员 | 蔡日学、王英、凌长凤
摄影 | 刘金超

12 世界首映 WORLD PREMIERE 惊人首作



刘金宇
LIU JINYU

导演阐述

老蔡是我现实中的朋友，面对生活他沉默不语，谈论文学他滔滔不绝。他既无法融入城市，也无法回到农村，他是悬在空中的人。“我想描写的不仅是压制个人生活的现实，还有与现实中的痛苦进行抗争，同时寻找个人生活的意义的人物形象。我认为，这才是文学或者电影应该表达的最本质的东西。”我在实践李沧东导演的话，用创作打开每个人物命运的黑匣子。我是老蔡，老蔡也是我，或许每个人都是老蔡。

剧情简介

影片讲述一位接受过大学教育但仍身处底层的大龄农村青年老蔡如何与不良婚育观念抗争并逐渐找到自我的故事。老蔡内心希望通过创作科幻小说，实现自我价值，而现实是他被牢牢锁在工厂，赚的钱仅勉强糊口，身边几乎所有人都劝他放弃幻想，赶紧相亲、结婚、生子、传宗接代。老蔡在不断的相亲过程中，逐渐认识到只有勇敢地去爱，持续地创作，才能锯开命运的枷锁。



DIRECTOR'S BIOGRAPHY

Accomplished screenwriter, director, and producer. He began his career in 2010, directing and producing documentaries, and has been actively engaged in narrative filmmaking since 2018. He has created a diverse body of work, taking on multiple key roles — including co-producer, executive director, producer, screenwriter, and director — across a range of acclaimed films such as SLOW SINGING, THE GRASS, LAO CAI'S ODYSSEY, BROKE BUM LOSERS, and REFRESHING. His work is marked by a deep exploration of contemporary themes and a distinctive cinematic voice.

DIRECTOR'S STATEMENT

Lao Cai is a friend of mine in real life. He remains silent in the face of life, yet becomes endlessly expressive when talking about literature. He belongs neither to the city nor to the countryside—he is a soul suspended in between, caught in a space that feels like nowhere. 'What I aim to portray is not just the reality that suppresses individual lives, but also those who struggle against that reality—those who wrestle with pain while searching for meaning in their personal existence. To me, this is the very essence of what literature or cinema should express.' Inspired by the words of director Lee Chang-dong, I use storytelling as a way to unlock the sealed black boxes of human destiny. I am Lao Cai, and Lao Cai is me. Perhaps, in some way, we are all Lao Cai.

SYNOPSIS

The film tells the story of Lao Cai, an aging rural youth with a college education who remains trapped at the bottom of society. He struggles against deeply rooted, regressive views on marriage and childbirth while gradually embarking on a journey of self-discovery. Deep down, Lao Cai dreams of writing science fiction as a way to affirm his self-worth. But in reality, he is trapped in the relentless grind of factory work, barely earning enough to make ends meet. Nearly everyone around him urges him to give up his so-called illusions—to settle down, go on blind dates, get married, have children, and fulfill the traditional expectations of continuing the family line. Through a series of awkward matchmaking experiences, Lao Cai slowly comes to understand that only by loving courageously and creating persistently can he begin to break the chains of fate.

老虎的斑纹

A HOSTEL IN THE SMALL VILLAGE

中国 | 2025 | 彩色 | 116分钟 | 剧情
China | 2025 | Color | 116min | Fiction

导演 | 陈吉文
编剧 | 陈吉文、胤祥
制片 | 陈吉文、江耿、钟城
摄影指导 | 马云鹏
剪辑指导 | 江耿、陈吉文

声音指导 | 钟城
美术指导 | 陈吉文、陈吉树、江耿
演员 | 江耿、钟晓艺、韩斯斯、
李昕蔚、张子选、李欣

12 世界首映 WORLD PREMIERE



陈吉文
CHEN JIWEN

导演阐述

一位返回故乡的青年，一座未完成的建筑，一只活在传说里的老虎，一种神秘的植物，一场如期而至的庙会，一只待宰的猪，一群身处精神危机的外来者，在一个村庄度过了一段奇幻的时间。

剧情简介

在南方一个与世隔绝的小村庄，阿耿返乡创办艺术民宿“山外山”，试图打造艺术家的乌托邦，民宿迎来各怀心事的客人：写遗书的诗人秦南、研究方言的教授张选、逃避情伤的编剧廖虹，企图打翻身仗的策划人苏慕，以及付房费却从未露面的“幽灵客人”，每个人都试图在这个小小的村落寻找新的状态。



DIRECTOR'S BIOGRAPHY

Born in 1983 in Fujian Province, currently residing in Shenzhen. During university years, engaged in fiction writing before transitioning into the advertising industry. In recent years, shifted focus to new media and now serves as the creative lead for the self-media platform ShanDian Studio. Pursues filmmaking as a side endeavor, completing his debut feature film THE SMALL VILLAGE in 2024.

DIRECTOR'S STATEMENT

A youth back to his roots, an unfinished structure, a legendary tiger, a temple fair timed to tradition, a doomed pig, and fractured souls converged in a village where time frayed into surreal threads.

SYNOPSIS

In a secluded village, GENG founded Mountains Beyond Mountains, an artistic retreat envisioned as a utopia for creators. The lodge drew guests with layered pasts: poet QIN Nan drafting a suicide note, Professor ZHANG Xuan documenting dying dialects, screenwriter LIAO Hong fleeing heartbreak, strategist SU Mu seeking redemption, and a 'ghost guest' who paid but never appeared. Each sought renewal in this sanctuary, surrounded by reclaimed courtyards and starlit skylights echoing rustic nostalgia.

猫鲨

THE CATSHARK

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

导演/编剧 | 王曦德
制片人 | 尹格、王曦德、林齐斌
联合制片人 | 孙竞添、杨奥星、
王曦媚、刘磊
摄影指导 | 徐炼丰
灯光指导 | 岳丘山、宋文翔
编舞指导 | 周欢
美术指导 | 李澄
服装指导 | 谭卓清

同期录音 | 刘林青
声音后期指导 | 罗芷晴
剪辑指导 | 孙竞添
数字调色 | 北京直接调色影视科技有限
公司 调色师 董乃莉
电影配乐 | 张弢 MOG
DIT现场剪辑 | 承智晋
演员 | 陈佳宁、徐兆邦、马溪蔓、王众、
高梦帆、魏如光

12 世界首映 WORLD PREMIERE



王曦德
WANG XIDE

导演阐述
开始舞蹈，感动雀跃。

剧情简介
一场名为“猫鲨”的舞蹈剧两个月后开演，舞团成员们各司其职积极准备，然而一些青春的波动热能导致这次演出经常在达成和毁灭间跳跃，演出能按时完美呈现在观众面前吗？只有老天爷知道。



DIRECTOR'S BIOGRAPHY
Director and Screenwriter of feature films: A CHAT, VAGRANT BEBOP, THE CATSHARK and HORNEDFROG, RESURRECT! – exploring cinematic delights and possibilities.

DIRECTOR'S STATEMENT
Burst into dance, delight in ecstasy!

SYNOPSIS
The dance drama CAT SHARK premieres in two months. The company members are diligently preparing in their respective roles, yet the turbulent heat of youth keeps the production teetering between success and collapse. Will the show grace the stage flawlessly on schedule? 'God knows.'

梦的拜访

DREAM VISIT IN WINTER

中国 | 2025 | 彩色 | 72分钟 | 剧情
China | 2025 | Color | 72min | Fiction

导演/编剧/剪辑 | 王淞可
出品人 | 徐达、黄竹一
制片 | 张蒲中天
联合制片 | 吕航
文学策划 | 钱晴怡
副导演 | 毕清莲
摄影指导 | 段志飞

摄影助理 | 左祥洋
声音指导 | 贺俊懿
录音师 | 贺俊懿、藤原海
调色指导 | 夏天昱
音乐 | Banso
演员 | 于宝坤、袁利国、陈宣宇、
何佳慧、王晓振、祖松松

12 世界首映 WORLD PREMIERE



王 淞可
WANG SONGKE

导演阐述

这是我以极低成本拍摄的第一部电影，是一个故事接着一个故事的电影，它更像是三部长片中的三个片段。希望做那种可以被偶然“拾得”，观看后会想到自己生活的电影。

剧情简介

梦是现实的逃离。冬日的一天，徐博拜访了他的初中语文老师，然后去了玉子家楼下听她弹钢琴，抽了第一颗烟；李可去见了多年未见的小学同学李可如，相处中李可发现可如和她有相似的境遇。老王去了美玉生活的城市，但美玉没有赴约；松松是老王的大学师弟，老王想去向他寻求情感慰藉，不料却遭遇一场“噩梦”。三位主人公互不相识却有着某种交集，冥冥中是一种轮回。



DIRECTOR'S BIOGRAPHY

Born in 1994 in Jilin, China. PhD graduate of Beijing Film Academy, programmer and selector of Beijing International Film Festival and Shanghai International Film Festival. Representative works: SO LONG MY SUMMER, I ALWAYS SAW WORMS AT NIGHT.

DIRECTOR'S STATEMENT

This is a debut film I made at an extremely low cost—it's structured as one story followed by another, almost like three segments extracted from three feature-length films. My hope is to create something that can be accidentally 'found' and, after watching, inspires viewers to reflect on their own lives.

SYNOPSIS

Dreams can be an escape from reality. On a winter day, XU Bo visits his junior high school language teacher, then goes downstairs to Yuzi's house to listen to her play the piano and smoke his first cigarette. LI Ke went to meet her elementary school classmate, whom she hadn't seen for years. During the time she spent together, LI Ke realized that KE Ru was in a similar situation as her; WANG went to the city where MEI Yu lives, but MEI Yu did not make it to the meeting; SONG Song was WANG'S junior in college. WANG wanted to go to him to seek emotional solace, but unexpectedly encountered a "nightmare". The three main characters don't know each other but have some kind of emotional connection, a kind of reincarnation in the underworld.

米点云山

THE HALF - FINISHED HEAVEN

中国 | 2025 | 彩色&黑白 | 92分钟 | 剧情
China | 2025 | Color,B&W | 92min | Fiction

导演/编剧 | 刘辉之 制片 | 张萌
监制 | 崔九明 摄影指导 | 滕飞
艺术指导 | 张强 演员 | 刘世平、刘华君、陈宣宇

12 世界首映 WORLD PREMIERE 惊人首作



刘辉之
LIU HUIZHI

导演阐述

电影是蒙太奇的艺术，蒙太奇本就有“建筑”之意。本片通过千年古木建筑、春秋古国城池、村庄草房、汉墓石窟、纸扎房子等故事内容，及梦的结构和多时空叙事，在多个层面触及空间和时间的建构，或者说，这是一个尝试建筑多时空、非单一世界的故事。本片想以此，尝试讲述人与空间的关系。空间承载每个人，每个人也以多样的时间流经空间。另外，本片既然是一个关于“房子”的故事，而胶片，实则是影像的房子，也是一个空间。如万事万物，亦有生死存亡的特质。所以，我们尝试打开每一扇门，与大家一同进入一间共有的房间，讲述一个关于房子、以及时间长河中的人及梦境的故事。

剧情简介

你一醉不醒，梦中依旧未醒，而那些过去的、当下的，及未来的人和事在你耳边来来往往，直到你再一次闻见酒香。



DIRECTOR'S BIOGRAPHY

Born in Juzhou, Shandong, LIU Huizhi is a filmmaker whose works include THE KING OF BEASTS GOES UPSTAIRS and THE HALF-FINISHED HEAVEN.

DIRECTOR'S STATEMENT

Cinema is the art of montage, and montage inherently carries the meaning of 'architecture'. This film, through its exploration of ancient wooden structures, the cities of bygone kingdoms, village huts, Han dynasty tomb grottoes, and paper-crafted houses, as well as its dreamlike structure and multi-temporal narrative, touches upon the construction of space and time on multiple levels. In other words, this is a story that attempts to architect multiple temporalities and a non-singular world. The film seeks to explore the relationship between humans and space. Space carries each individual, and each individual, in turn, flows through space in diverse streams of time. Additionally, since this film is a story about 'houses', and film stock is, in essence, the house of images—a space in itself—it shares the characteristics of all things, possessing the traits of life, death, and existence. So we attempt to shoot this film on celluloid.

SYNOPSIS

You remain unconscious from drunkenness, still not awake in your dreams, where the past, present, and future people and events transmigrated around your ears, until once more you catch the scent of wine.

中国 | 2025 | 彩色&黑白 | 183分钟 | 剧情
China | 2025 | Color,B&W | 183min | Fiction

导演/编剧/制片 | 郑小亮
摄影指导 | 王焱栋
剪辑指导 | 王朝辉
声音指导 | 王戈
美术指导 | 凌浩凯
造型指导 | 朱朱
演员 | 刘涛、许阳、张卓、贾欣怡

18 世界首映 WORLD PREMIERE



郑小亮
ZHENG XIAOLIANG

导演阐述

疫情三年，隔绝与麻木渐成常态，人与人之间的情感连接愈发稀薄与脆弱，我相信，曾经带给国人幸福感和良好人际沟通的“烟酒茶糖”，依然能够发挥作用。而人性与动物性如何保持平衡，自由与责任如何角力，是否依然能够相信文学和电影的力量，对于一个处于彷徨和困顿之中的中年知识分子来说，是必须要面对的。

剧情简介

在高校教电影史的老师林泉，拒绝向学生温小海透露补考题目。他一边和不同的异性约会，一边和前妻一起陪孩子，母亲催他再婚，他完全不放在心上，但是面对患癌的父亲，林泉无奈，去见了护士乔洁，两人在林中约会遭遇抢劫，宾馆开房又不欢而散。林泉手下留情，温小海得以顺利毕业。父亲化疗无效了，林泉邀请乔洁去他父母家。午后，他和她带着孩子，去公园探望了那只出逃失败的鸵鸟。



DIRECTOR'S BIOGRAPHY

ZHENG Xiaoliang (MA, Nanjing Normal University) lectures at a higher education institution. His creative work includes producing the independent film XIAOHONG and directing the documentary THE VILLAGE UNDER THE HIGH-SPEED RAILWAY.

DIRECTOR'S STATEMENT

Three years of the pandemic have brought isolation and numbness to people's daily life. The emotional connections among people grew increasingly tenuous and fragile. However, I believe that 'cigarettes, alcohol, tea and candies', which once offered happiness and good interpersonal communication to the Chinese people, can still play their roles. For a middle-aged intellectual living in confusion and hardship, it is inevitable to consider how to maintain the balance between humanity and animality, how to bring freedom and responsibility into equilibrium, and whether one can still believe in the power of literature and film.

SYNOPSIS

LIN Quan, a college teacher in film, refused to disclose make-up text information to his student WEN Xiaohai. He co-parented the child with his ex-wife, and dated with different women at the same time. He disregarded his mother's persuasion to remarry. However, he was compliant to his father who had cancer, and dated QIAO Jie. The two encountered robbery and then departed unhappily. Thanks to LIN Quan's mercy, WEN Xiaohai graduated successfully. With the chemotherapy now yielding no results, LIN Quan invite QIAO Jie to his parents' home. In the afternoon, they walked to the park with the children to visit the ostrich, whose escape attempt had failed.

全网搜索
BIG DATE

中国 | 2025 | 彩色 | 90分钟 | 剧情
China | 2025 | Color | 90min | Fiction

导演 | 徐申、黄天豪
摄影 | 黄天豪
编剧 | 徐申
演员 | 刘志林、李圣瑶、吴阳、舍思静
制片 | 黄蕾

12 世界首映 WORLD PREMIERE



徐申
XU SHEN

导演简介
1980 年出生，山东日照人，电影爱好者。2021 年拍摄《智能手机》，入围第五届平遥国际电影展 WIP 单元、第十六届 FIRST 青年电影展主竞赛单元。2024 年拍摄《全网搜索》。



黄天豪
HUANG TIANHAO

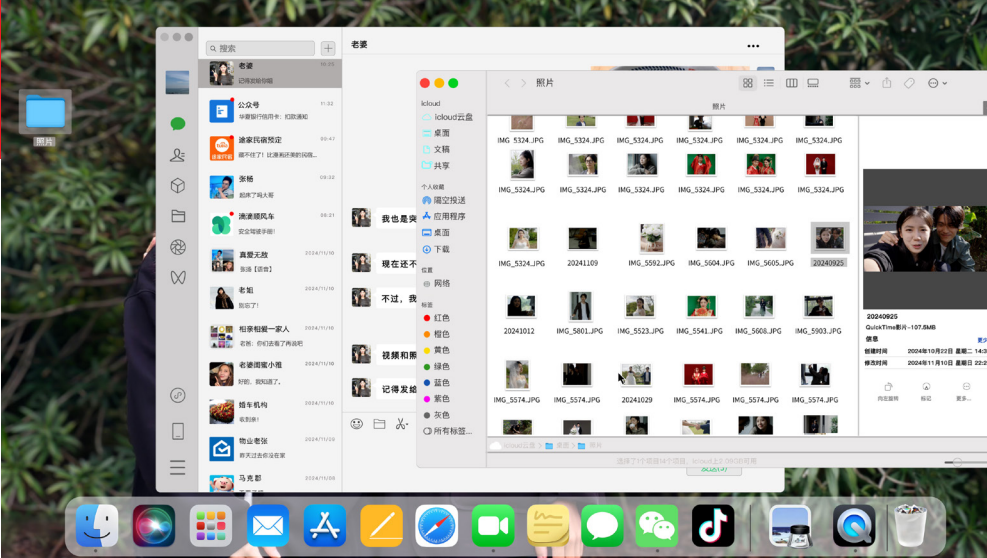
导演简介
2001 年生人，导演、摄影指导。就读于上海电影学院 MFA，在校期间创作多部短片。

导演阐述

在这个高速的、碎片化的互联网时代，面对层出不穷的网络暴力，我们身在其中、休戚与共，我们像一片片雪花四处刷屏，而当真相浮出水面，没有一片雪花是无辜的，我们是加害者也是受害者！

剧情简介

这是一部桌面电影。因怀疑女友借出差之名幽会网友，千里之外的何乐利用网络对其展开追踪，不料女友又被灌醉“失联”，遭遇背叛的何乐不得不再次开启全网搜索，他必须利用“大数据”尽快找到凶多吉少的女友。



DIRECTOR'S BIOGRAPHY

XU Shen, born in 1980 in Rizhao, Shandong, film enthusiast. Filmed SMARTPHONE in 2021 and was nominated for the WIP section of the 5th Pingyao International Film Festival and the Main Competition section of the 16th FIRST International Film Festival; Shoot SEARCH ACROSS THE INTERNET in 2024.

HUANG Tianhao, born in 2001, director and cinematographer. I am pursuing an MFA at Shanghai Film Academy and have created multiple short films during my time there.

DIRECTOR'S STATEMENT

In this high-speed and fragmented Internet era, facing the endless network violence, we are in it and share weal and woe. We are like snowflakes everywhere. When the truth comes to the surface, no snowflake is innocent, and we are both perpetrators and victims!

SYNOPSIS

This is a desktop film. Due to suspicion that his girlfriend was using a business trip to meet with netizens, HE Le, who was thousands of miles away, used the internet to track her down. Unexpectedly, his girlfriend was drunk and 'lost contact' again. HE Le, who was betrayed, had to start searching the entire internet again. He must use 'big data' to quickly find his unlucky girlfriend.

燃比娃

A STORY ABOUT FIRE

中国 | 2025 | 彩色 | 85分钟 | 剧情
China | 2025 | Color | 85min | Fiction

导演/编剧 | 李文愉
配音 | 周迅、杨皓宇、贝伊勒、康春雷
出品人 | 王隽
联合出品人 | 赵晋
总策划 | 徐春萍
监制 | 逮达
行政监制 | 杜亮
联合监制 | 彭勇 沈玥

总制片人 | 陈波
制片人/策划 | 王安忆
制片人 | 苏东海
联合制片人 | 赵晋
发行人 | 陈庆奕
声音总监 | 黄磊
音乐总监 | 张俊 (野孩子乐队)
执行制片人/编剧 | 邹宇晨
商务制片人 | 周悦

12



李文愉
LI WENYU

导演阐述

本片是一部二维手绘动画片，源自羌族古老的传说《燃比娃盗火》。传说本身是较为传统的叙事方式，因此在叙事上我想用比较现代的表达方式以多线程结构来解构这个传说，美术风格上我会以水墨绘画风格来表现诗意的画面和神秘的意境，形式上以动画本体的语言来讲述，以此来做一部回归动画创作本身的真正意义上的“动画”电影。

剧情简介

本片源自古羌族神话，讲述远古时代一只人类部落长大的猴子追寻母亲阿勿巴吉的脚步前往神山寻找“温暖”的秘密，历经千险后从“恐惧之兽”嘴里夺得了火种，全身着火褪去毛发终涅槃成人的故事。



DIRECTOR'S BIOGRAPHY

Mentored by MA Kexuan, LI Wenyu got his Master Degree in Peking University. He is now a professor majoring in Animation of Digital Art at the Art College of Sichuan University. His work has won the Best Animated Short Film Award in Warsaw International Film Festival. His animation films have also been selected by the Academy Award, Cannes Film Festival, the Annecy International Animated Film Festival and other domestic and international film festivals.

DIRECTOR'S STATEMENT

This film is a 2D hand-drawn animation inspired by the ancient Qiang mythology RANBIWA STEALS FIRE. While the original story follows a traditional narrative style, I wanted to deconstruct it with a modern twist, using a multi-threaded narrative structure. The art style takes cues from traditional Chinese painting, blending poetic visuals with a sense of mystery. The storytelling leans on animation's authentic language, aiming to create a film that embraces the true essence of animation—a pure and authentic animated experience.

SYNOPSIS

This film is inspired by the ancient Qiang mythology. It tells the story of a monkey who grew up in an ancient human tribe, following the footsteps of his mother, Awubaji, to the Holy Mountain to find the secret of 'warmth'. After going through hardships and perils, he got the fire stone from the mouth of the 'beast of fear'. His hair was burned off and he became a human being after Nirvana.

世界日出时

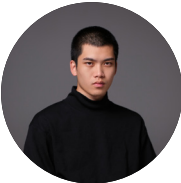
ALL QUIET AT SUNRISE

中国 | 2025 | 彩色 | 101分钟 | 剧情
China | 2025 | Color | 101min | Fiction

导演/编剧/剪辑 | 祝新
监制 | 童文群
制片人 | 赵晋、祝新、王韵之、
王诗淼
摄影指导 | 章炜

美术/造型指导 | 丁露
执行导演 | 朱墨
录音指导 | 唐昆界
声音设计 | 黄社人、韦舒倩
原创音乐 | 凡天蒙
演员 | 王科、陈燕、王音洁、周佳琦、
马越波

122



祝新

ZHU XIN

导演阐述

平常的某一天，我的妈妈冷不丁提出带我去看她的房子的请求，那是栋远郊深山里破旧不堪的老宅，毫无生活痕迹，她却从未提起过，仿佛藏着一个多年未言的秘密。那次出行像是在向我传达什么，只是我未能读懂其中深意。作为独生子女的一代，我与父母始终存在一种超越语言的隔阂，尤其在表达爱意上，我们回避、克制，从不轻易说出口。我开始想象：如果能回到人类起源的那一刻，一切是否会更容易理解与表达？于是，人类祖先露西的故事和我的生活相遇了。

剧情简介

露西—目前已知最早的人类祖先之一，被称为“人类祖母”。
研究生马科在潜心写作关于“露西”的语言学论文，他坚信露西拥有人类最早的语言能力。教授李彤表面质疑马科，实则在他的论文里找到了解释她女儿失踪的线索。
马科焦虑于现实和写作，此时妈妈海燕突然频繁出没在他的生活里。妈妈带领马科来到了她所购买的古朴老宅，通过这个神秘的屋子，妈妈的心事与心愿都在慢慢揭开，而马科的生活逐渐与论文中的世界不分彼此...
露西的身影浮现，人类祖母的呢喃声里，闪烁着爱的呼唤。



DIRECTOR'S BIOGRAPHY

Born in 1996 in Hangzhou, ZHU Xin graduated from the China Academy of Art. His debut film VANISHING DAYS was selected for the New Currents Competition at Busan International Film Festival and the Forum section of Berlinale. His documentary feature A SONG RIVER received the Youth Jury Award and Cinephile Award at the 8th Pingyao International Film Festival. ALL QUIET AT SUNRISE was selected for Berlin Critics' Week and the Firebird Competition at Hong Kong International Film Festival. He was also featured as the 'Filmmaker in Focus' at the 15th Beijing International Film Festival.

DIRECTOR'S STATEMENT

One ordinary day, my mother suddenly asked to take me to see her house — a dilapidated old building deep in the mountains, showing no trace of life. She had never mentioned it before, as if it were a long-buried secret. That trip seemed to be trying to tell me something, though I couldn't quite grasp its meaning. As part of the only-child generation, there has always been a barrier between my parents and me—especially when it comes to expressing love. We avoid emotions, restrain ourselves, and rarely speak of love. I began to wonder: if we could return to the origins of humanity, would it be easier to understand and express these feelings? And so, the story of our ancestor Lucy intertwined with my own.

SYNOPSIS

Lucy, the world's most famous early human ancestor, is often called the 'grandmother of mankind'. Graduate student MA Ke is writing a linguistic thesis on Lucy, who he believes possesses the earliest human language skills. Professor LI Tong, while questioning Ke's argument, finds a clue in his paper that explains her daughter's disappearance. As MA Ke grapples with his writing and reality, his mother, Haiyan, suddenly frequents his life. Haiyan leads Ke to the ancient and dilapidated house she has bought, and as they explore its mysteries, her innermost secrets and wishes gradually surface. Meanwhile, MA Ke finds his own life blending with the world depicted in his thesis. Lucy's figure emerges, shimmering with the call of love in her howl.

无尽之旅

THE JOURNEY TO NO END

中国 | 2025 | 彩色 | 93分钟 | 剧情
China | 2025 | Color | 93min | Fiction

导演/编剧 | 陈想
剪辑指导 | 林育灿
制片 | 左奇
声音设计 | 李皮特
摄影指导 | 王晴
特效总监 | 梁庄喻
美术指导 | 侯宗就
演员 | 幸封燚、胡昊、闫三元、曾惠

12 世界首映 WORLD PREMIERE



陈想
CHEN XIANG

导演阐述

在这个故事中，现实世界与“新世界”之间，就是我眼里少年与成人世界的关系。没有更好或更差，也没有人绝对属于哪边，其实也无关年龄。所以这个故事的最后主人公似乎没什么成长，可是经历很多事情以后却没有成长也是一种很常见的事情。作为一个科幻片，这部电影的视觉呈现与真实相似，却又并不真实。在此基础上我试图更进一步，在结合主题的基础上以我笨拙的手段对电影的媒介形式进行一点挑战。

剧情简介

在近未来，环境恶化使人们不得不将意识上传入由数据构成的“新世界”生活，然而仍有少部分人不得不留下，维持设备的运转。
16岁的少年成启，在自幼相依为命的父亲上传进入“新世界”之后，成启逐渐无法忍受空荡的城市和单调的生活，按照父亲留下的线索，在好友陈让的陪伴下踏上了寻找十年前离家出走的母亲的旅程。途中二人遇见了许多奇异的事与人，给了成启面对人生选择的各种不同答案，成启却愈发迷茫自己未来的道路在哪。



DIRECTOR'S BIOGRAPHY

From Guangzhou, Guangdong, CHEN Xiang graduated with a bachelor's degree from the Cinematography Department of Beijing Film Academy and is pursuing a master's degree at the School of Art of Peking University. Previously a cinematographer, his cinematography works have been featured in film festivals such as the Shanghai International Film Festival and the Manchester International Film Festival. As a director, he has directed four short films, including THE FLOWER, THE RIVER, AND THE NEON-LIGHT. He completed his first feature film as a director, THE JOURNEY TO NO END, in 2025.

DIRECTOR'S STATEMENT

In this story, the relationship between the real world and the New World is how I see the relationship between the world of youth and the world of adults. There is no better or worse, nor does anyone absolutely belong to one side; in fact, it has nothing to do with age. So, in the end, the protagonist seems not to have grown, but it is quite common to go through many experiences without growing. As a science fiction film, its visual presentation is similar to reality, yet not truly real. On this basis, I tried to go a step further by challenging the medium of film in a somewhat clumsy way, while incorporating the theme.

SYNOPSIS

In the future world, environmental degradation has greatly affected everyone. Most people have to upload their consciousness to live in a data-constructed world called the New World, while some people remain outside to maintain the operation of it. A 16-year-old boy CHENG Qi has lived with his father since his parents divorced. After his father entered the New World, he set off on a journey to find his mother. Along the way, after experiencing all kinds of adventures, CHENG Qi becomes even more confused about what kind of life he truly wants for his future.

象山发光事件

ILLUMINANT OBJECT

中国 | 2025 | 彩色 | 89分钟 | 剧情
China | 2025 | Color | 89min | Fiction

导演/编剧 赵域	摄影指导 陈晨
监制 张猛、康晓东、邹常雷	录音指导 张志军
总制片人 万军	剪辑指导 彭发
制片人 张多	音乐 刘晓楠
美术指导 高亦光	演员 小沈阳、王唯、张登平、倪景阳

12 世界首映 WORLD PREMIERE



赵域
ZHAO YU

导演阐述

这是一个观察者被真相吞噬的故事。透过摄影机所代表的屏幕，观众、记录者及当事人，共同建构了一个无法挣脱但又充满猎奇的闭环。真相就像是那只薛定谔的猫所呈现的叠加态，而观察者早已成为“真相”的一部分，那些被观察过的“真相”又通过某种方式回馈到观察者身上形成闭环。就像我们所处的当下，我们从屏幕中获得观看的满足，屏幕也在无时无刻不规训着我们的观看，而真正的真相……到底是什么？

剧情简介

十年前的一次超自然发光事件导致张鹏的好友神秘失踪。十年后摄制组找到张鹏，提出重回事发地象山拍摄一部找寻真相的影片。在象山受访者对当年事件给出的不同描述让调查陷入重重谜团。当他们历经波折进入那个人工开凿的神秘洞穴时，却发现所谓谜团都是导演的蓄意安排。但真相只是这样吗？在这个谜一样的洞穴里，谁是操纵者，谁是被操纵者已经无法确定。随着那扇尘封的水泥大门被推开，眼前发生的一切远超他们的想象……



DIRECTOR'S BIOGRAPHY

Screenwriter and director. Initially working in advertising and design, ZHAO Yu later earned his Bachelor of Fine Arts degree from the Beijing Film Academy. He wrote and directed the feature film ILLUMINANT OBJECT, which was selected as a Special Mention project in the Work-in-Progress unit at the 36th Golden Rooster Film Festival. His 2016 sci-fi mystery short film BUG was featured in the 11th Chinese Young Generation Film Forum. His works have been showcased at the 6th and 9th China Independent Film Festivals, 2016 BIFF Beijing Independent Film Festival, EXIN2012 Asian Experimental Film and Video Art Forum, and the 2012 Get It Louder Exhibition, among others.

DIRECTOR'S STATEMENT

This is a story about an observer being consumed by the truth. Through the screen represented by the camera, the audience, the documentarian, and the subject collectively construct an inescapable yet voyeuristic loop. The truth resembles the superposition state of Schrodinger's cat, while the observer has long become part of the 'truth,' and the observed 'truth' in turn shapes the observer in a closed cycle. Just like the present we inhabit—we derive the satisfaction of watching from the screen, while the screen, in turn, incessantly disciplines our gaze. But what, then, is the real truth……?

SYNOPSIS

An extraordinary light incident ten years ago led to the mysterious disappearance of ZHANG Peng's friend. Ten years later, a film director approached ZHANG Peng with the idea of returning to Xiangshan, the site of the incident—a remote small town built during the Sino-Soviet confrontation in the 1960s, known as the 'Third Front'—to shoot a film seeking the truth. In their interactions with the locals, the different sayings led the investigation into mysteries. After numerous setbacks, when they finally entered the secret cave base in Xiangshan, they discovered that all things were arranged by the director. But what's the whole truth? Who is the manipulator and who is manipulated. As the dusty door was open, what unfolds far exceeds their imagination...

一匹白马的热梦

TO KILL A MONGOLIAN HORSE

中国香港/马来西亚/沙特阿拉伯 | 2024 | 彩色 | 98分钟 | 剧情
Hong Kong, China/Malaysia/Saudi Arabia | 2024 | Color | 98min | Fiction

导演/编剧 | 姜晓萱
监制 | 陈翠梅
制片人 | 莫珠琳
联合出品人 | 赵子扬
联合制片人 | 黄悦、李佳霖、
红海电影基金会
摄影指导 | 丘涛
剪辑指导 | 郑重
声音指导 | 刘琪
录音指导 | 贺俊懿
作曲 | 欧尼尔
美术指导 | 侯宗猷
造型指导 | 刘炼
演员 | 赛那、其勒木格、童格拉、
乌恩德苏、其那日图

12 中国首映 CHINA PREMIERE



姜 晓 萱
JIANG XIAOXUAN

导演阐述

这个故事的灵感来源于我身边朋友的经历，在过去的几年中，我目睹他从一位牧民转变到在马秀里兼职背景演员。我也让我的朋友在电影中饰演了主人公的角色。舞台上，那些表演者们是无所不能的骑手，他们身穿戏剧化的民族服饰、演绎着宏大的英雄叙事；舞台之外，他们却各有难处，并不是什么“英雄”。

剧情简介

广袤的荒漠草原上，一位牧民青年靠马术表演为生，然而，当他在舞台上表演骁勇的骑兵的同时，他的真实生活却在发生转变……

导演简介

内蒙古导演、编剧。短片《马冢》(2022) 入围塔林黑夜电影节、美国西南偏南电影节、BFI 伦敦电影节、平遥影展等，并荣获釜山短片电影节亚洲影评人协会奖、北纬 30° 短片周最佳短片金螺奖、广岛电影节评审团大奖等。长片《一匹白马的热梦》世界首映于第 81 届威尼斯国际电影节威尼斯日竞赛单元，并获 40 岁以下作者奖最佳编导，于釜山电影节完成亚洲首映，提名亚太电影奖最佳影片、最佳导演，并荣获红海电影节摄影成就奖、俄罗斯 Golden Taiga 奖、以及香港电影节华语最高奖火鸟大奖等。



DIRECTOR'S BIOGRAPHY

Writer, director, born in Inner Mongolia, China. JIANG Xiaoxuan's short film GRAVEYARD OF HORSES was selected for Pöff Shorts, SXSW 23, and BFI 23. It won the NETPAC Award at the Busan International Short Film Festival, the Grand Prix Award at the Hiroshima IFF, and Best Student International Short at the 46th Denver Film Festival. Her first feature, TO KILL A MONGOLIAN HORSE, world premiered at the 81st Venice International Film Festival's Venice Days Competition, where it won the Authors Under 40 award for best directing and screenwriting. The film was also officially selected by Busan IFF, Filmfest Hamburg, São Paulo IFF, Mar del Plata IFF, and won the Yusr Cinematic Achievement Award at Red Sea IFF, Golden Taiga Award at Spirit of Fire Debut Festival, Critics Award at D'A Festival de Cinema de Barcelona, Jury Award at Sprouts IFF, and the Firebird Award at Hong Kong IFF.

DIRECTOR'S STATEMENT

This story is inspired by the experiences of my herder friend, Saina. I also casted Saina to play a version of himself in the film. Over the past few years, I've witnessed his life undergo significant changes as he sold off his flock and eventually parted with his beloved horses. In search of a more stable lifestyle to replace traditional herding, he began working as a horseback performer in a local horse show. On stage, these performers are portrayed as invincible cavalymen, adorned in theatrical ethnic costumes and enacting grand heroic narratives. Offstage, however, they each face their own struggles and are far from being 'heroes'.

SYNOPSIS

Saina tries to make ends meet as a herdsman in the wintery steppes of Inner Mongolia. While performing at night in breathtaking horseback shows, he by day takes care of his family's horses while juggling a grumpy father and his dysfunctional relationship with his ex-wife and kid. Unlike the majestic cavalryman he portrays in the show, Saina must discover how the world he grew up in has dramatically changed. An intimate portrait, from a female perspective, about how things, including masculinity in crisis, can fall apart.

阿姨
AUNTIE

中国 | 2025 | 彩色 | 142分钟 | 纪录
China | 2025 | Color | 142min | Documentary

导演/录音/剪辑 齐博	副导演/美术 李雅璐
编剧 王黎、齐博	美术顾问 高宇佳
出品人 王黎、李雅璐	英文字幕翻译 陈楚乔
制片人 王黎	海报设计 杨云千
摄影指导 马春峰、齐博	演员 陈恩华、李秋琴、何明英、谭启睿

12 世界首映 WORLD PREMIERE



齐博
QI BO

导演阐述

早在 2012 年，我就想拍摄一部关于家政女工的纪录片，但因为这个工作场景的私密性，以及我是一名男性，这个项目很难进行。在 2022 年的春天，我得知了一个致力于赋能家政女工的公益机构在组织一个艺术项目，让家政女工们一起排演一部舞剧，我觉得这是一个机会，于是我开始了这个项目，由于家政女工工作场景的私密性，我们选择将一部分内容用虚构的方式呈现，最终将虚构与非虚构的内容剪辑在一起，试图尽可能完整地呈现中国家政女工的生存状态。

剧情简介

本片描述了一幅在北京工作的家政女工的群像，她们来自中国各地，主要是农村和落后地区的县级以下地区。他们远离家乡，漂泊在北京，用舞蹈抵抗孤独。



DIRECTOR'S BIOGRAPHY

Graduate of the Directing Department at the Beijing Film Academy, QI Bo is a director, photographer, and self-media blogger. His documentary works include NAN and REAL ESTATE SALESMEN.

DIRECTOR'S STATEMENT

As early as 2012, I wanted to shoot a documentary about domestic workers, but because of the privacy of this work scene and the fact that I am a man, this project was difficult to carry out. In the spring of 2022, I learned that a public welfare organization dedicated to empowering domestic workers was organizing an art project to let domestic workers rehearse a dance drama together. I thought this was an opportunity, so I started this project. Due to the privacy of the working scene of domestic workers, we chose to present part of the content in a fictional way, and finally edited the fictional and non-fictional content together, trying to present the living conditions of Chinese domestic workers as completely as possible.

SYNOPSIS

The film AUNTIE describes a group of housekeeping female workers working in Beijing. They come from all over China, mainly in the county levels of rural and backward areas. They are far away from their hometown, drift in Beijing, and use dance to resist loneliness.

闯缸鱼

PATHFINDER: THE CHINESE ANIMATORS

中国 | 2025 | 彩色 | 92分钟 | 纪录
China | 2025 | Color | 92min | Documentary

导演 | 刘佳
监制 | 程育海、李田薇薇
制片人 | 邱杰、孙赫阳

摄影师 | 林志宏、何文彬
作曲 | 吴昊
演员 | 李夏、孙海鹏、王川、朱芷仪

G 中国首映 CHINA PREMIERE



导演简介

祖籍山东临沂。中共党员，毕业于解放军艺术学院戏剧文学系，现任第 73 集团军预备役宣传干事、苹果箱（厦门）影视有限公司导演。深耕影视创作领域，执导作品题材多元、风格鲜明。代表作品《闯缸鱼》《如果放映厅》《温暖生长》《请君入局》《光》等。

刘佳
LIU JIA

导演阐述

本片通过三十余位从业者的自述，呈现了中国动画行业的真实体温。在呈现方式上采用碎片化剪辑构建中国动画人集体肖像：老中青三代动画人的困顿与坚持在此交织，个体的脆弱与行业的韧性形成张力。人物访谈与动画作品片段的并置，既是现实与理想的互文，亦暗示动画人“肉身局内，灵魂在画中”的生存状态。本片将摄影机作为听诊器，贴近中国动画的脉搏——那些粗重的喘息、微弱的心跳、突然加速的瞬间，都指向同一个答案：只要还有人甘愿成为“闯缸鱼”，鱼缸就永远不会干涸。

剧情简介

中国动画有着辉煌过去，但当下中国动画人经历了怎样的成长历程与创作艰辛，本片采访了当下众多代表性中国动画创作人，讲述他们的心灵历程与酸甜苦辣！



DIRECTOR'S BIOGRAPHY

Director LIU Jia, originally from Linyi, Shandong. A member of the Communist Party of China, graduated from the Dramatic Literature Department of the PLA Academy of Arts, currently serving as a reserve publicity officer for the 73rd Group Army and director at Apple Box (Xiamen) Film and Television Co., Ltd. With deep roots in film and television creation, his directed works are characterized by diverse themes and distinct styles. Representative works include THE FISH IN THE JAR, IF CINEMA, GROWING WARMLY, PLEASE ENTER THE GAME, and LIGHT.

DIRECTOR'S STATEMENT

PATHFINDER:THE CHINESE ANIMATORS unveils the heartbeat of China's animation industry through candid accounts from over thirty practitioners. Employing fragmented editing, the film constructs a collective portrait of animators across generations their struggles and perseverance intertwine, revealing both individual fragility and the industry's resilience. Interviews juxtaposed with clips from their animated works create a dialogue between reality and idealism, mirroring animators' existential duality: bodies anchored in the mundane, souls dwelling in art. This film presses the camera like a stethoscope to the pulse of Chinese animation its strained breaths, faint rhythms, and sudden surges all echoing one truth: as long as 'pathfinder fish' dare to leap, the aquarium will never dry.

SYNOPSIS

Chinese animation has a glorious past, but what kind of growth and creative hardships have today's Chinese animators gone through? This film interviews many representative Chinese animation creators, telling their emotional journeys and the ups and downs of their experiences!

东方花园

BALLAD OF THE WARM GRAVE

中国 | 2025 | 彩色&黑白 | 149分钟 | 纪录
China | 2025 | Color,B&W | 149min | Documentary

导演 | 周俊森、代坤
制片人 | 查欣恬
执行制片 | 王晶晶
策划 | 涂或琳、刘梦遥、田良宇
采访 | 庞博、代坤
副导演 | 林梦媛
摄影 | 周俊森、代坤、王晶晶
周芊芊

剪辑 | 周俊森
调色 | 代坤
制作助理 | 何江平、李韵隆、光辉、田良宇
声音编辑 | 尹昊
平面设计 | 李起新、胡桥、聂家兴、张靖虎
民俗顾问 | 王浩驰
英文字幕翻译 | 杨帆

12 世界首映 WORLD PREMIERE



周 俊森
ZHOU JUNSEN

导演简介

2012 年，于四川师范大学就读戏剧影视文学专业。2015 年，短片《姐姐回家》入围第十二届全球华语大学生电影节。2020 年，完成第一部小说《橙柜》。

导演阐述

在这个故事里，我和家人们在苦难中寻找弥合的机会，在别离时选择团聚。这不仅仅是一次影像创作，更是灵魂的奥德赛，是家人们和我的回家之路。

剧情简介

十年时光，导演以家人的身份回到家中，迷失在过往的姐姐，沉沦于秘密的父亲，一切倒映在镜中……当母亲无言的叹息再次响起，他的眼中，这个残存的宗族式家庭相聚又分离，死亡来临，他们尽情歌唱。



代 坤
DAI KUN

导演简介

2011 年考入四川师范大学，就读戏剧影视导演专业。十余年来一直从事影视行业工作。



DIRECTOR'S BIOGRAPHY

ZHOU Junsen:
In 2012, ZHOU Junsen studied Drama and Film Literature at Sichuan Normal University. In 2015, the short film SISTER SHAN COMES HOME was shortlisted for the 12th Global Chinese University Students Film Festival. In 2020, ZHOU completed his first novel, ORANGE CABINET.

DAI Kun:
DAI Kun was admitted to Sichuan Normal University in 2011, majoring in Drama and Film Directing. He has been engaged in the film and television industry for more than ten years.

DIRECTOR'S STATEMENT

In this story, my family and I strive to find opportunities to bridge these divides, choosing to reunite at the time of separation. Therefore, this is not just a process of film-making, but rather an odyssey of the soul, leading to the path home for my family and myself.

SYNOPSIS

Over the span of a decade, the director, as a family member, records the mental odyssey of his sister after she was trafficked, confronts the person who bought her directly, probes into the secrets of his AIDS-stricken father, and listens to his mother's unspoken laments. In his eyes, this remaining, clan-style family gathers and parts, and as death looms near, they sing heartily.

夫妻一场

FOR BETTER OR WORSE

中国 | 2025 | 彩色 | 105分钟 | 纪录
China | 2025 | Color | 105min | Documentary

导演/剪辑 | 秦潇越
制片 | 秦潇越、余海霞
摄影 | 黄山、秦潇越

18 世界首映 WORLD PREMIERE



秦 潇越
QIN XIAOYUE

导演阐述

2018 年，我经朋友介绍认识了李欣冉，当时她正与抑郁症抗争。两年后，她发来微信，希望为自己的家庭拍一部纪录片。原来，在我们失联的这段时间里，她已结婚生子。她的丈夫朴原博，曾出家过两年，他们相识于原博的还俗派对，原博对她一见钟情，并通过佛学修行帮助她走出情绪低谷。他自称行为艺术家，成长中经历了父亲离弃与长期迷茫。原以为，这将是一个关于彼此救赎的故事。没想到，两年近距离的记录，我们见证的却是，一场曾经炽热的爱，在日复一日的争执与现实压力中，慢慢消磨殆尽。

剧情简介

相识于原博的还俗派对时，李欣冉还是位身患抑郁症的女演员。处于人生低谷的俩人一见钟情，他们迅速走到一起，迎来第一个孩子。带着几百万积蓄，他们憧憬着理想生活，却因挥霍和缺乏理财经验，陷入了经济危机。为扭转困境，原博计划在安吉山中创办手碟乐器工厂。青山绿水似乎是他们梦中的乌托邦。然而，随着第二个孩子的降生，事业夭折，合伙人离开，债务缠身。日常琐碎与经济压力逐渐蚕食了曾经炙热的感情。在深山中，他们爱到一无所有，只剩彼此。



DIRECTOR'S BIOGRAPHY

Shanghai Independent Documentary Filmmaker. Boston University in Communication 2012, Hong Kong Baptist University MA in Producing for TV, Film, and New Media. First documentary feature NEST won Best Documentary at FIRST International Film Festival.

DIRECTOR'S STATEMENT

When I first met Xinran, she was battling depression. Two years later, she reached out, asking me to film a documentary—by then, she had married and had a child with Yuanbo, a former monk. Yuanbo, who also carried wounds from a troubled childhood, had used Buddhist practice to help Xinran out of her emotional darkness. Calling himself a performance artist, he wanted me to document their married life. I thought I was about to witness a story of mutual healing. But over the next two years, through intimate filming, what unfolded was not redemption, but the slow unraveling of a once-burning love—eroded by daily arguments, emotional strain, and the crushing weight of reality.

SYNOPSIS

After leaving monastic life, Yuanbo falls for Xinran, a former actress battling depression. United by trauma and family pain, they dream of starting anew in Anji's mountains with a handpan factory. An unplanned pregnancy brings hope, but financial ruin strikes. As they raise children in nature's beauty, depression, loss, and relationship strain grow. Clinging to their dream and each other, they face the truth: love may be all that remains.

新月一章

NEW MOON CHAPTER ONE

中国 | 2025 | 彩色 | 138分钟 | 纪录
China | 2025 | Color | 138min | Documentary

导演/摄影/剪辑 | 李新月
剪辑助力 | 吴文光、陈惠萍

12 世界首映 WORLD PREMIERE 惊人首作



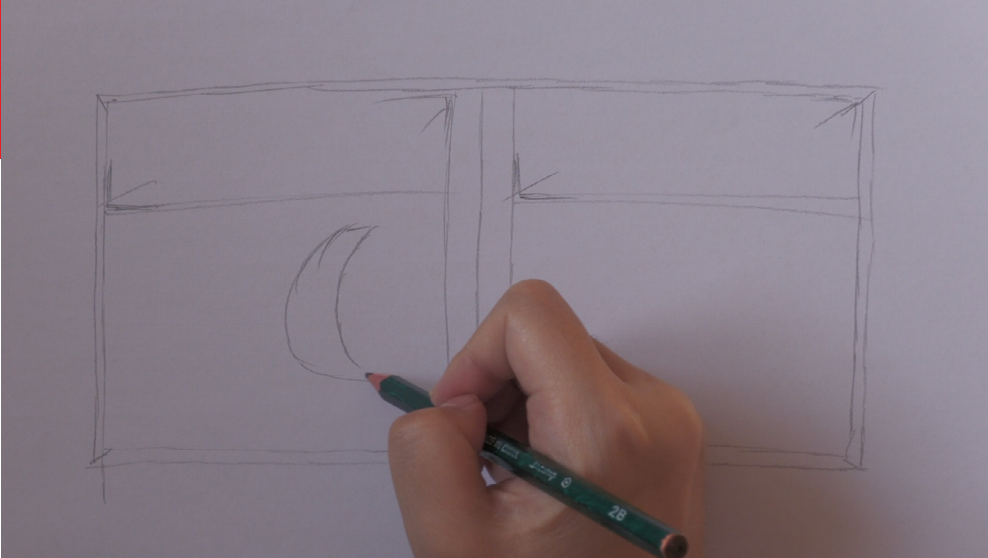
李 新月
LI XINYUE

导演阐述

这是我创作的第一部片子，生长于草场地创作同行。2021年初，我参加线上草场地影像写作工作坊，此后通过线上剧场、邮件组、读书会、工作坊等和草场地伙伴交流互助，影片的素材、指向、构成及最终成形都生发于此。借由创作我为自己27年的人生作见证，期许以“新月”为名一章、二章、三章……不断书写下去。

剧情简介

2020年7月，我回到离开六年的老家哈尔滨，人生的轨道在24岁刹车，我开始在顺流而下的生活里重新审视自己如何被塑造。“新月”是母亲给我起的名字，来自于她在疼痛和混乱中仰望的美好，引领我回望我所出生的九十年代，检视美好仰望与残酷现实间永恒的缠绕。



DIRECTOR'S BIOGRAPHY

Born in Harbin in 1996, Li Xinyue drifted northward for two years after graduating from university, and returned to Harbin in 2020, where she participated in the Caochangdi Workstation Creative Community, and began a series of writings and video creations under the name of 'Xinyue'.

DIRECTOR'S STATEMENT

This is my first film, created alongside fellow artists from the creative community of Caochangdi Workstation. In early 2021, I participated in the online Caochangdi Video Writing Workshop, and since then, I've communicated and collaborated with my Caochangdi peers through online theater, email groups, book clubs, workshops, and more. The material, direction, structure, and final form of this film all grew out of this process. Through this creation, I have borne witness to my 27 years of life, from which I hope to continue my work under the name 'New Moon,' with chapter two, three, and more.

SYNOPSIS

In July 2020, I returned to my hometown, Harbin, where I had been away for six years. At the age of 24, the trajectory of my life came to a halt, and I began to re-examine how I had been carried along and shaped by the currents of life. 'Xinyue' (New Moon) was the name my mother gave me, inspired by the beauty she looked up to amid pain and chaos. It led me to reflect on the 1990s, the decade I was born, and to examine the eternal entanglement between hopeful aspirations and harsh realities.

游子跨越日志

COLORED UMBILICAL CORD

中国 | 2025 | 彩色 | 108分钟 | 纪录
China | 2025 | Color | 108min | Documentary

导演/剪辑 | 吕仔祥
摄影 | 吕仔祥、张孝鑫、张腾飞
字幕翻译 | 雅言翻译-Melody
字体设计 | 徐亚强

18 世界首映 WORLD PREMIERE



吕仔祥
LV ZIXIANG

导演阐述

我与宋家乐相识于 22 年底，她想找人纪录蝶变过程，便开启了纪录日志。其家乡的淮河水蜿蜒入江，经上海入海，此曲折连接与主人公的蝶变之梦相似。我试图抱着“无知”跟随家乐游离于生活之间了解她及“性别焦虑”的本质。当家乐逐渐靠近理想入院后，我见到了更多跨儿。挣扎之下，手术成为她们的救命稻草。但镜头外更多跨儿，仍深陷泥潭。通过性别重置手术剔除“性别焦虑”，“做一名普普通通的女孩”成为她们愿景。

剧情简介

宋家乐 6 岁起就希望变成女孩实现身心统一。14 岁离村外出，她做过服务员、卖过卤菜。大城市的纷扰繁忙未能缓解其性别焦虑困扰。三年来，她多次往返上海和老家，为手术准备证件并劝说家人。但父亲和亲人无法接受。经历挣扎，宋家乐坚定选择手术。在医院结识同为跨儿的朋友们，她们相互关照，共同完成了蜕变。但出院回家后，她面对的是家人的谩骂与指责。家人的不解和未来人生路途，或许成为她新的焦虑。



DIRECTOR'S BIOGRAPHY

Born in Suixi County, Anhui Province in 1993, LV graduated with a degree in Product Design and have been working in the dynamic image industry ever since.

DIRECTOR'S STATEMENT

I met SONG Jiale in late 2022. She said she wanted someone to document her transformation process, so we started this documentary journal. The Huaihe River, which flows through the protagonist's hometown, eventually merges with the Yangtze River and then flows into the sea at Shanghai. The protagonist's dream of transformation mirrors the Huaihe River's path. I tried to follow Jiale in her free-spirited life with an open mind, to understand her and the essence of 'gender dysphoria'. After Jiale gradually realized her dream and entered the hospital, I met more transgender individuals. After struggling, surgery became their lifeline. However, many transgender individuals outside the camera remained mired in difficulties. Eliminating the problem of 'gender dysphoria' through gender reassignment surgery and 'being an ordinary girl' became their vision.

SYNOPSIS

Since age 6, SONG Jiale has harbored a wish: to become a girl and to align her body with her mind. At 14, she left Songzhuang Village, working as a waitress and street vendor selling braised food. Yet the hustle and bustle of big cities couldn't quiet her gender dysphoria. For three years, she traveled between Shanghai and her hometown, gathering documents for surgery while pleading with her family for acceptance. However, her father and relatives refused. After years of psychological struggle, SONG Jiale resolved to undergo surgery. At the hospital, SONG Jiale met many friends who were also transgender. They supported each other through their transitions. But when she returned home, she was met with insults and accusations from her family. Their misunderstandings and her future life path may become her new pain.

沉没

IN THE MIST

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

导演 | 刘人铭
音乐 | 樊天谷

18



刘人铭
LIU RENMING

导演简介

独立动画创作者，2002 年出生于中国西安，本科毕业于西安美术学院，现居日本东京。其作品入围多个国际动画与电影节展，包括第十八届波兹南国际动画电影节 Animator、里斯本 MONSTRA 动画电影节、韩国首尔独立动画电影节、第十四届北京国际电影节、第二十一届中国国际动漫节金猴潜力奖、第六届费那奇动画周、第十六届厦门国际电影节金海豚奖等。

导演阐述

片中以雾贯穿整个首尾，雾不光是现实场景中的雾，也是人群内心深处的雾。透过大雾，真实的事物往往被隐藏，人们看不清真相。人们内心也有一片大雾，平常看似理性、聪慧、辩证，一旦弥漫开来，这些东西都被隐藏，每个人都趋于一致。

剧情简介

这部电影探讨了个人在模糊和不确定的情况下所看到的心理扭曲，导致幻觉并逐渐感染他人，最终展现出群体的非理性动画。

DIRECTOR'S BIOGRAPHY

Born in 2002 in Xi'an, China, LIU Renming is an independent animation artist. He received his bachelor's degree from Xi'an Academy of Fine Arts and is currently based in Tokyo, Japan. His works have been selected for numerous international animation and film festivals, including the 18th International Animated Film Festival Animator, MONSTRA-Lisbon Animation Festival, Seoul Indie-AniFest, the 14th Beiiing International Film Festival, Golden MonkeKing Awards, the 6th Feinaki Beijing Animation Week, and the 16th Xiamen International Film Festival Golden Dolphin Awards.

DIRECTOR'S STATEMENT

Fog drifts through the entire film—both the literal mist on screen and the haze clouding people's minds. Behind that veil, reality remains hidden; truth is hard to discern. Once inner fog spreads, even the most rational, thoughtful crowd becomes uniform, their clarity eclipsed by uncertainty.

SYNOPSIS

This film explores the psychological distortion of what an individual sees in a vague and uncertain situation, resulting in hallucinations and gradually infecting others, and finally showing the irrational animation of the group.

汾河花园

KINDNESS IS A GUN

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

导演 程超	音乐编曲及制作 陈智伟
监制 杨木	音乐统筹 王子尹
制片人 李一凡	平面设计 杜春晓、徐文祺
出品人 王娟	字幕统筹 高温仪
特别出演 程屹瑶	
声音演出 贾珂、程超、平继杰	

18 世界首映 WORLD PREMIERE



程超
CHENG CHAO

导演阐述

房子足够住了，可还得不停盖。烂片足够多了，可还得不停拍。人都足够坏了，可还得接着作孽。顺风顺水的时候一切风平浪静。可当危机来临前，所有的恶也如多米诺般出现。

剧情简介

包工头老牛被同村众工友讨薪，无奈甲方、建筑分包商高总也被“汾河花园”项目开发商宋总拖欠着合同款。由于房地产大环境日渐疲软，所有相关人物都带着各自的罪孽犹如拴在一条绳上的蚂蚱，被火熏烤着，无法逃脱……

导演简介

八十年代生人，成长于改革开放大潮之中。迷恋九十年代的一切。

DIRECTOR'S BIOGRAPHY

CHENG, born in the 1980s during China's reform era, is a filmmaker and multidisciplinary artist steeped in 1990s pop culture.

DIRECTOR'S STATEMENT

There are already enough houses to live in, yet we keep building more. There are already enough bad films, yet we keep making them. People are bad enough, yet they keep committing sins. Everything seems calm in times of prosperity, but when a crisis approaches, evil emerges like falling dominoes.

SYNOPSIS

Contractor NIU is besieged by workers from demanding their wages. He himself was owed payment by Mr. GAO, the subcontractor. However, Mr. GAO was also owed by the Fenhe Garden project developer, Mr. SONG. With the real estate market weakening, all involved are in the same boat, unable to escape as they face their sins.

华丽岛 DEBRIS

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

导演/编剧/分镜/美术指导 | 西风
原创音乐 | 波多野裕介
制片人 | 顾真松
声音设计/混音 | 谭景华
概念美术 | 张敬方

12 亚洲首映 AISA PREMIERE



西风
XIFENG

导演阐述

残骸，一方面，广义象征世界支离破碎，对立、战争愈演愈烈，被人为破坏的自然环境、人文环境比比皆是，被战争毁灭的地区比比皆是。另一方面，人的精神家园也被蚕食和摧毁。社会体系的扭曲和变异是看不见的残骸。残骸中孕育着新的生命和希望。残骸从何而来，残骸将向何去。每个人心里都可能有一座或可重建、或可拆除、或可继续荒芜的残骸，而让人生完美却总是能够成为一种动力。在未开化的当地人眼中残骸世界就是他们的华丽世界，取名《华丽岛》也是对残骸世界的反讽，更具隐喻和深意，它映射出人类社会与内心世界的复杂性。

剧情简介

父亲抛弃了幼小的女儿离家远走，追逐“梦想”。女儿独自在残酷环境中长大，多年后的意外重逢，她将如何面对这个熟悉的陌生人……



DIRECTOR'S BIOGRAPHY

Born in 1964, entered the animation industry in 1986, Xifeng became production manager of the Shenzhen branch of Sunrise Animation Company in 1992, founded Feng Animation Studio in 1997, and won the Gold Prize at the 11th Tokyo International Animation Festival for his short PIG SALE in 2012. From 2015 to 2019, he developed 4 feature scripts and established Debris Studio in 2022. In 2025, his short DEBRIS made it to the Midnight Specials at the Annecy International Animation Film Festival.

DIRECTOR'S STATEMENT

Wreckage, on one hand, broadly symbolizes a world falling apart, where opposition and war escalate, and the natural and cultural environments devastated by human actions are everywhere, as are regions destroyed by war. On the other hand, the spiritual homeland of humans is also being eroded and destroyed. The distortion and mutation of social systems are the invisible wreckage.

New life and hope are born from the wreckage. Everyone may have a wreckage in their hearts that can be rebuilt, demolished, or left to continue desolation, yet the pursuit of a perfect life can always become a driving force. In the eyes of the uncivilized locals, the world of wreckage is their splendid world. Naming the film DEBRIS is also an irony to the world of wreckage, with a more metaphorical and profound meaning, reflecting the complexity of human society and the inner world.

SYNOPSIS

A father leaves his young daughter behind in pursuit of his 'dream', and she grows up alone amidst adversity. After years of separation, an unexpected reunion forces her to confront the all-too-familiar stranger that is her father...

空空
KONG KONG

中国 | 2025 | 彩色 | 20分钟 | 短片
China | 2025 | Color | 20min | Short

导演 | 龚博辰
编剧 | 蔡昱希、龚博辰
摄影指导 | 杨展
声音指导 | 程双凯
美术指导 | 徐赫男
制片人 | 梁大千

作曲 | 韩克锐
剪辑指导 | 龚博辰、白宸立
调色 | 姜上白
演员 | 祖峰、王佳佳、蒋顺李

18 世界首映 WORLD PREMIERE



龚博辰
GONG BOCHEN

导演阐述

本片是一部以孩子视角讲述家暴的影片。成长于家暴环境中的空空，在保护自己与成全母亲之间做出了他认为正确的选择。然而，家暴本身会因此改变吗？当令人揪心的时刻过去，现实问题依然存在：空空仍需面对黄峰，生活和暴力也依旧在延续……

剧情简介

空空随父亲黄峰踏上了寻找消失的母亲周奕的旅程，但空空实则在掩护饱受家暴折磨的周奕逃跑。迫于黄峰的恐吓，只得说出周奕的下落。随之而来的是空空目睹了又一次暴力。



DIRECTOR'S BIOGRAPHY

Director, screenwriter, editor. GONG was born in Beijing in 2000, and graduated from the Department of Directing of Beijing Film Academy with a bachelor degree in 2022 and now continues his master degree. He has participated in the production of many theatrical films and documentaries. The director's works are LOST IN COUNT, KONG KONG. Editing works include MOON MAN, HOW WE LEAPT - A DOCUMENTRY ABOUT THE MOVIE LEAP, HUSH, MY DEAR, ALL NOTHING.

DIRECTOR'S STATEMENT

KONG KONG is a story of domestic violence told through the eyes of a child. Growing up in an abusive household, Kong faces a choice between protecting himself or helping his mother. He makes what he believes to be the right decision, but does that change the nature of domestic violence? After the emotional climax, the harsh realities remain: Kong Kong still has to face HUANG Feng, and life, along with the violence, goes on.

SYNOPSIS

Kong Kong is dragged across the countryside by his violent father, HUANG Feng, to hunt down his mother, ZHOU Yi. Unknown to HUANG, the boy has been shielding ZHOU, who fled to escape years of abuse. Cornered by his father's threats, Kong Kong finally reveals her hiding place—only to witness yet another brutal outburst.

寇比力克，我爱你

KUBRICK, LIKE I LOVE YOU

中国/美国 | 2025 | 彩色&黑白 | 27分钟 | 短片
China/United States | 2025 | Color,B&W | 27min | Short

导演/编剧 | 泽凡
制片人 | 莫珠琳
摄影指导 | 宋悦鑫
剪辑指导 | 泽凡、李是非

声音指导 | 白雪滢
美术指导 | 田雨禾
演员 | 徐兆邦、熊安妮

12 世界首映 WORLD PREMIERE



泽凡
ZEFAN

导演阐述

我想在本片中表现“理性”和“感性”如何劫持人的生活。我们赖以构建认知的记忆，如何像疾病一样侵略和占据现实，和现实抢夺养分。我们赖以决策的高尚工具，比如逻辑，又比如直觉，如何在具体的现实中失灵，引导我们走向不可预知的方向。

剧情简介

抱定决心“一定要分手”的阿飞和不知情的女友小罗渡过了被回忆不断劫持的最后一天。

导演简介

江西赣州人，南开大学经济学学士，哥伦比亚大学电影导演系研究生在读。他的作品关注记忆与人的相互塑造及当代生活的超现实性。



DIRECTOR'S BIOGRAPHY

Zefan is a filmmaker born in Ganzhou, China. He holds a BA in economics from Nankai University and is currently pursuing a MFA in film at Columbia University. His films focus on the inter-action and -construction between human beings and their memories.

DIRECTOR'S STATEMENT

In this film, I aim to explore how 'rationality' and 'emotionality' hijack people's lives. I want to examine how the memories we rely on to construct our cognition, invade and occupy reality like a disease, competing with reality for nourishment - how the noble tools we use for decision-making, such as logic and intuition, can fail in the face of concrete reality, leading us in unpredictable directions.

SYNOPSIS

Determined to break up but constantly hijacked by past memories and melancholic visions, FEI spends the last day with his unsuspecting girlfriend.

麻里教徒大乱斗

THE SPARKLE IN OUR LIVES

中国台湾 | 2024 | 彩色 | 20分钟 | 短片
Taiwan, China | 2024 | Color | 20min | Short

导演 | 于惟净
监制 | 翁依宸
配乐 | 邓崇甫

混音 | 林欣茹、蒋震道
数位调光 | 周于佩

1721 中国大陆首映 CHINA PREMIERE



于 惟净
YU WEIJING

导演阐述

从未对家人说出口的话，对母亲长达 15 年的误解，在拍《麻里教徒大乱斗》的过程中得到了解答。也许看到这部片，对于家会产生不同的看法。

剧情简介

2022年，父亲决定出售并清理台中老家，为此台北的家急需腾出空间。喜欢便宜货的父亲、固执且习惯囤积的母亲、以日本整理大师——近藤麻里惠为信仰的弟弟，展开一场以“整理”为名的家庭革命。



DIRECTOR'S BIOGRAPHY

Graduated from the Department of Film at the NTUA. YU's first narrative short film 1721, won Best Student Narrative at the Chicago International Indie Film Festival in 2022. In 2024, her documentary short THE SPARKLE IN OUR LIVES was nominated for Best Documentary at the Taiwan Golden Harvest Awards.

DIRECTOR'S STATEMENT

The words never spoken to family, the 15-year-long misunderstanding with my mother, were resolved during the filming of THE SPARKLE IN OUR LIVES. Perhaps watching this film will give you a different perspective on family.

SYNOPSIS

In 2022, the father decided to sell the old family home in Taichung, so the Taipei house had to be cleared out. A bargain-loving dad, a stubborn and hoarding mom, and two siblings who follow Japanese organizing expert Marie Kondo began a family cleanup — turning tidying into a small revolution.

母亲与尤利西斯

MOTHER AND ULYSSES

英国 | 2024 | 彩色 | 15分钟 | 短片
United Kingdom | 2024 | Color | 15min | Short

导演/编剧/剪辑 蔡沐时	声音设计 齐格尼维·马莱茨基
制片 王秋慧、蔡沐时	美术指导 谢芷如
摄影指导 巴勃罗·加里多·卡雷拉斯	造型师 爱丽丝·孙
原创故事 拉斐尔·卡佩林斯基	副美术 韩歌天
出品人 匡新红、马克·格林韦	美术助理 唐诗阳、姜多贤
监制 郭艺璇、张艺帆	助理制片 武子琳、时越、博里·贝尔纳特
录音师 文静	机械师 若昂·卡尔莫
收音员 王志奇、夏沁、马思宇、西达尔特·梅农	灯光师 马克斯韦尔·卡廷
	演员 苏珊娜·汉密尔顿、赛门·罗斯

12 世界首映 WORLD PREMIERE



蔡 沐时
CAI MUSHI

导演阐述

本片改编自自我一位朋友的真实故事，讲述了他的母亲远行去看他电影的经历。那部影片获了奖，却未能与更多观众见面。母亲提起这件事时轻描淡写，而据父亲说，旅途回来的那个晚上她哭得很伤心。我希望呈现母爱的复杂面貌，同时也反映每个艺术家都可能面临的困境。电影只有在影院与观众相遇时，才真正拥有生命力——当陌生人聚集在黑暗中，共同期待一场集体体验时，才得以完整。作为电影人，我们致力于以原创的方式表达自己，最终可能会发现，赋予我们原创性的，正是我们的母亲。

剧情简介

住在英国小镇的安娜有一个疏远的儿子史提芬，他违背了母亲的意愿成为了一名电影导演。圣诞节前夕，史提芬的新电影将在伦敦的一家影院放映，但安娜对此漠不关心。然而，放映当天，安娜以给丈夫买圣诞灯泡为由，独自前往城市去看这部电影……



DIRECTOR'S BIOGRAPHY

Grew up in Xi'an. Based in London. CAI studied Intercultural Studies at the Chinese University of Hong Kong, completed an MA in Film (Directing) at the University of the Arts London, and an MA in Filmmaking at London Film School. She hopes to explore the emotional subtleties between people through visual storytelling.

DIRECTOR'S STATEMENT

MOTHER AND ULYSSES is based on my friend's true story about his mother travelling to town to see his film. The film won awards, yet it did not reach a larger audience. Although she made light of it, she was crying hard after the journey, according to his father. I wanted to portray the complexity of a mother's love, and also reflect on the hard reality that every artist might face: a film only comes to life when it meets its audience in cinemas; when strangers gather in the dark in anticipation of a collective experience. As filmmakers, we dedicate ourselves to self-expression in an original way, but may discover that it was our mothers who endowed us with that originality.

SYNOPSIS

Anna has an estranged son Stephen who has become a film director, against her wish. A film by him is to screen in a cinema in the city on Christmas Eve, but Anna remains indifferent. However, on the pretence of buying bulbs for her husband, Anna travels to the city to see the film.

那天，妈妈晚上没回家

ALL NIGHT HOME

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

导演/分镜/动画/后期/剪辑 | 鲁一澄
编剧/脚本/配音 | 洪俊彦

18



鲁一澄
LU YICHENG

导演阐述

本片讲述了一个关于“家”的故事。在孩子眼里，无法被理解的大人世界，就是一个恐怖故事。

剧情简介

母亲与她的女儿过着黑白交错的生活，不知从某天起，妈妈回家的时间越来越晚，像是变了一个人一样，终于有一天，她晚上再也没回来……

导演简介

中国安徽滁州市人。云南艺术学院硕士，独立动画创作者。创作聚焦于网络低保真图形影像。代表作品《鬼压床》《那天，妈妈晚上没回家》。



DIRECTOR'S BIOGRAPHY

A native of Chuzhou City, Anhui Province, China. LU received master's degree from Yunnan Art University, and is an independent animation creator. His works focus on low-fidelity graphics and images on the Internet. Representative works include A WOLF AT THE DOOR, ALL NIGHT HOME.

DIRECTOR'S STATEMENT

This film tells a story about 'home'. In the eyes of a child, the adult world that cannot be understood is a horror story.

SYNOPSIS

The mother and her daughter lived a life of black and white. One day, without warning, the mother started coming home later and later, as if she had transformed into a different person. And then, one evening, she never came home again...

女孩 LILI

中国 | 2025 | 彩色 | 14分钟 | 短片
China | 2025 | Color | 14min | Short

导演/编剧 | 罗兆光
联合编导 | 廖书涵
制片人 | 黄颖婷、吕航
执行导演 | 李劲琦
摄影指导 | 李莞寻
灯光指导 | 李艳富

美术指导 | 张家铭
声音指导 | 魏杰
剪辑 | 罗兆光
混音 | 张子淳、罗兆光
演员 | 林沐芊婷、王兰花、刘坚杰、
张华森、赵若希

18 中国首映 CHINA PREMIERE



罗 兆光 LUO ZHAOGUANG

导演简介

导演、编剧、录音师，2024 年编导作品《夏日午后》入围 18 届 FIRST 青年电影展主竞赛短片单元，获北纬 30 度最佳摄影奖。2025 年编导作品《女孩》入围 78 届戛纳国际电影节短片主竞赛，同年编导《凛冬过后》入围上海国际电影节金爵短片主竞赛。同时也是录音指导，录音指导《杀死艾达》入围第四届海南岛国际电影节青椰计划。

导演阐述

影片的创作初衷源于身边真实发生的新闻和事件，哪些因素导致很多未成年儿童被性侵？更严重的是，为什么大多数孩子和家庭常选择独自承担这种伤害带来的后果与风险？这些问题很严肃，也很复杂，我们给不了一个明确的、唐突的回答，最后从这样一个小切口来呈现这种困境，发出一种追问。

剧情简介

九岁女孩莉莉被父母送回爷爷奶奶家度过暑假，静谧美好的生活正被一桩令人毛骨悚然的恶行打破。



廖 书涵 LIAO SHUHAN

导演简介

毕业于四川师范大学，
即将就读中国传媒大学
MA。

DIRECTOR'S BIOGRAPHY

LUO Zhaoguang, directed and screenplay A SILENT FAREWELL in 2024, which was shortlisted for the 18th FIRST International Film Festival and won the Best Photography Award at 30 Degrees North. In 2025, his directorial work LILI was selected in competition at the 78th Cannes Film Festival. LIAO Shuhan graduated from Sichuan Normal University and is pursuing her MA at the Communication University of China.

DIRECTOR'S STATEMENT

Inspired by real news and incidents around us, this film asks two urgent questions: What factors leave so many minors vulnerable to sexual assault, and why do most children and families end up shouldering the consequences alone? The issue is grave and multilayered; there is no single, immediate answer. Instead, we approach the dilemma through an intimate lens, presenting one small story that invites the audience to confront a much larger problem.

SYNOPSIS

In rural Yunnan, a nine-year-old girl's ordinary life with her grandparents is shattered by an unspeakable incident.



骑你的马

RIDE YOUR HORSE

中国/中国香港 | 2025 | 黑白 | 21分钟 | 短片
China/Hong Kong, China | 2025 | B&W | 21min | Short

导演/编剧 | 宋东旭
监制 | 王斌
副导演 | 杨穗益、罗懿烈
制片主任 | 马靖超、张蒲中天
摄影指导 | 欧阳瑞奎
灯光指导 | 刘畅
美术指导 | 高宇航、刘春盛、熊健棚
造型指导 | 王艺锦
声音指导 | 杨健骄、于瀛溟
演员 | 敖其、查力干、吉特

12 世界首映 WORLD PREMIERE



宋东旭
SONG DONGXU

导演阐述

这部短片讲述了两个内蒙古年轻人的故事。他们滑稽可爱，勇敢正直，在冰天雪地的故乡里想离开又离不开。他们对于美好的向往总是会升起，但又很容易被随时击落。这部短片表现困顿，表达欢乐，它关于故乡内蒙古的青年，也关于大家伙。

剧情简介

内蒙古的冬天十分寒冷，两个青年敖其和查力干整日在“小黑屋”里消磨时光。可冬日生活里的干瘪和困苦让他们无法忍受，他们便谋划弄钱逃去南方，开始在冬日的城市与草原之间游走。



DIRECTOR'S BIOGRAPHY

SONG Dongxu was born in Xilin Gol League, Inner Mongolia. He holds a Master's degree from the Faculty of Humanities at the Beijing Film Academy and primarily works as a director and actor. His debut short film LAMB LAMB LAMB was selected for the Busan International Film Festival and the Pingyao International Film Festival.

DIRECTOR'S STATEMENT

This short film tells the story of two young people from Inner Mongolia. They are endearingly funny and brave, righteous and honest. In the biting cold of their homeland, they long to leave yet find themselves unable to. Their hopes for a brighter future constantly rise, yet feel easily dashed at any moment. This short captures both hardship and joy, it's about the youth of Inner Mongolia, and about us.

SYNOPSIS

In the harsh winter of Inner Mongolia, two young men, Aoqi and Chaligan, spend their days trapped in a dim, cramped room. The desolation and hardships of their frozen existence become unbearable, driving them to hatch a plan to scrape together money and flee south. Their desperation propels them into a restless journey, wandering between frostbitten cities and the vast, unforgiving grasslands of their homeland.

上岸

STRUGGLING TO SLACK

中国 | 2024 | 彩色 | 30分钟 | 短片
China | 2024 | Color | 30min | Short

导演/摄影 | 齐炎焱
剪辑 | 齐炎焱、李勇
声音后期 | 桑泉
调色 | 高铭
平面 | 旷姗姗、甘甜

18 世界首映 WORLD PREMIERE



齐 炎焱
QI YANYAN

导演阐述

人们习惯将年轻人初入社会的迷茫、无力和挫折当作每一代都要面对的必然，但习惯是否只是因为接受比改变更容易？我希望通过片中人物的经历，让观众在看到自己或身边人的影子，于审视与共情中直面自我。同时，反思社会制度在自我价值实现中，该以包容容纳多元，还是以公平划定尺度？良性愿景与现实逻辑的博弈，究竟何为更合理的解？

剧情简介

Nana毕业后在大城市职场碰壁，天真地以为回老家考教职就能获得稳定生活。然而返乡考编却因疫情后竞争激烈屡屡落榜。在等待再考期间，他辗转代课，逐渐体会到“躺平”比努力更难。代际矛盾成为他发泄的理由。当就业内卷成为时代背景，求稳成了一代人的集体焦虑，他终在反复失败中卸下自洽伪装，承认无路可走。次年，他借政策放宽以人才引进身份成为教师，他发现同事同样为“求稳”而来，所谓“上岸”不过是换种方式在现实里淬炼。



DIRECTOR'S BIOGRAPHY

Qi graduated from the Academy of Arts & Design, Tsinghua University in 2001, and has been engaged in film and television-related work ever since.

DIRECTOR'S STATEMENT

People often treat young people's confusion and struggles in society as an inevitable generational cycle, but is this habit merely because acceptance is easier than change? Through the characters' experiences, the film aims to let viewers confront themselves amid empathy or scrutiny, seeing reflections of themselves or others. It also prompts reflection: should social systems embrace diversity through inclusion or define standards via fairness in self-worth realisation? What is the more reasonable solution in the game between ideal visions and practical logic?

SYNOPSIS

After graduation, Nana drifted through big-city jobs, convinced that returning home to teach would offer stability. Post-pandemic, however, civil-service exams turned brutal, and he failed again and again. While substitute teaching, he discovered that 'lying flat' was no easier than hustling; his frustration surfaced as clashes with an older generation that prized secure work above all. In an era defined by cutthroat job competition, the collective scramble for a safety net shattered Nana's illusion of comfort. A year later, looser hiring policies finally landed him a teaching post—only for him to realise that his colleagues, too, had chased the same mirage of security. 'Finding a stable job,' he concluded, was simply another form of struggle.

失焦
FUNDUS DISEASE

中国 | 2025 | 彩色 | 10分钟 | 短片
China | 2025 | Color | 10min | Short

导演/后期合成 | 刘文毅
剧本 | 刘文毅、林慧瑜
分镜/动画 | 刘文毅、应朗朗、林慧瑜
音效 | 刘文毅、罗仲凯
拟音 | 赖晨昕
混音 | 罗仲凯、陈炯年
画外音 | 徐希文
音乐 | Nicolas Martin, Lavi Diaz

12 世界首映 WORLD PREMIERE



刘文毅
LIU WENYI

导演阐述

这是一部聚焦疾病的动画短片，讲述了一位饱受眼底病折磨的年轻大学生的成长历程。影片通过大量旁白与声音，描绘了一个中国家庭五年来的生活图景。全片采用玻璃板油画逐帧动画技术，辅以少量医学实拍镜头。短片的构思来源于导演对自身疾病经历的反思——他在升入大学、身份转变后，再度面对家庭与社会之间的落差，从而产生出迷茫情绪，影片是对这一情绪展开的表达。

剧情简介

父亲在下岗后陷入消沉，母亲则默默承担起所有的家庭责任。为了追求更好的生活，主人公背井离乡，来到大城市求学。然而，随着压力日益加重，他的视力问题也愈发严重。寒冬将至，手术不仅耗尽了家中的全部积蓄，还让他深感孤立：玩伴音讯全无，而亲戚们也未能给予他所期待的援助。新年的爆竹声与飘落的雪花交织在一起。未来会是怎样的呢？主人公不知如何回答。



DIRECTOR'S BIOGRAPHY

LIU Wenyi, male, was born in Fu'an, Fujian in 2002. He is a postgraduate student of animation at China Academy of Art.

DIRECTOR'S STATEMENT

This animated short probes illness and identity through the story of a university student living with a degenerative fundus disease. Told over five years, the film layers voice-over and sound design to sketch the rhythms of a Chinese family as they navigate diagnosis, treatment, and the quiet upheavals that follow. Each frame is rendered in hand-painted oils on glass, punctuated by brief medical live-action shots that anchor the dreamlike visuals in physical reality. Inspired by the director's own brush with illness and the crisis of self it sparked, the narrative follows the protagonist's move to campus, where the gap between familial expectations and social pressures deepens his confusion. The film asks: when the body falters, how do we redefine who we are?

SYNOPSIS

After his father spiraled into despair following a lay-off, his mother quietly shouldered every family burden. Hoping to change their fate, the son moved to a big city to study, only to watch stress worsen his failing eyesight. Winter brought a surgery that drained the family's last savings and deepened his isolation: childhood friends had vanished, and relatives offered no comfort. As New-Year firecrackers cracked through falling snow, he wondered what lay ahead—an answer he could no longer see.

恕不奉陪

I MISS HER

中国/英国 | 2025 | 彩色 | 15分钟 | 短片
China/United Kingdom | 2025 | Color | 15min | Short

总导演 | 赵若臣
动画导演/美术 | 黄子霆
制片 | 李京星
编剧 | Erden Göktepe,
Joy Chalmers
联合编剧 | Max C. Klein
音乐 | 黄逸歆
音效 | bbs

12 世界首映 WORLD PREMIERE



赵若臣
ZHAO RUOCHEN

导演简介

涂丧文学主张者。独立影像作者、声音实验者。英国爱丁堡大学电影、展览与策展硕士。致力于通过感染性作品启发观众和听众对一种或许可以净化当代普遍性冷漠（若存在）与消极顺从（若已固）的文学主张投以关注。

导演阐述

在家庭暴力背景下，家庭成员们各自挣扎。父母的婚姻建立在遗憾和失去女儿后的压抑情感上，他们的关系影响了儿子的一生。在一次家庭午餐中，矛盾勾起了儿子对于自己深爱的妹妹的回忆，并激发了他对于控制欲强的父亲的厌恶。挣扎中他最终选择拥抱美好的爱的记忆，并彻底击碎父亲病态的专制控制。动画采用全手绘叠加真人相片的方法制作。在绘画风格上主要参考新表现主义绘画，用粗犷流动的轮廓线配合质感粗粝的表情，表达人物的情绪和精神状态。声音设计方面用人们熟悉的世界里的声音进行重构，以极其写意的手法，诠释角色的多重内心世界。

剧情简介

一个被阴霾笼罩的悲痛之家，一顿寻常的午餐，暴露出家庭关系的裂痕。当记忆中妹妹的温暖与父亲令人窒息的掌控欲激烈碰撞，少年踏上了忠于自我的觉醒之路。他决心以守护妹妹的记忆为信念，与母亲一起挣脱父亲的精神桎梏。



黄子霆
HUANG ZITONG

导演简介

独立动画作者，科隆媒体艺术学院（KHM）研究生毕业。2023年成立“子兔山”动画艺术工作室，近年集中于GIF动画及短视频IP、动画短片制作。作品多次入选费那奇动画周GIF大赛，2019年获优秀作品奖。



DIRECTOR'S BIOGRAPHY

ZHAO Ruochen is an independent filmmaker, curator, and sound experimentalist, as well as the co-founder of Paradoodle Animation Art Studio. He holds an MSc in Film, Exhibition & Curation from the University of Edinburgh and a BA in Film & Television Studies from the University of East Anglia. ZHAO explores 'Dialytic Slackism,' a method that blends cinema, literature, and experimental sound to jolt audiences out of apathy and resignation. His notable works include I MISS HER and YOUR NAME.

HUANG Zitong is an independent animator and media artist. A graduate of the Academy of Media Arts Cologne's Experimental Animation program, he trained under renowned masters Raimund Krumme and Isabel Herguera. Specializing in hand-drawn work, HUANG excels at conveying motion and has recently focused on GIF animation. Since 2017 he has run the WeChat channel 'Zi Tu Shan,' collaborating with artists to release original shorts. His films have screened at the Shenzhen Independent Animation Biennale and Feinaki Beijing Animation Week, where he won Outstanding GIF Animation (2019). That same year, he served on the Independent Game jury at India's Chitrakatha Animation Festival.

DIRECTOR'S STATEMENT

Set in a domestic violence context, the film examines the psychological struggles within a family. The parents' marriage, rooted in regret and repressed grief after losing their daughter, profoundly impacts their son. During a family lunch, the son's painful memories of his sister resurface, fueling his resentment towards his authoritarian father. In the end, he embraces the love he shared with his sister and breaks free from his father's oppressive control. The animation combines hand-drawn art with real-life photographs. Its style, influenced by Neo-Expressionism, uses bold contours and textured expressions to depict emotional and mental states. The sound design reimagines familiar world sounds in an abstract way to deepen the exploration of memory, trauma, and liberation.

SYNOPSIS

In a home burdened by grief, a family's fragile dynamics unravel during a simple lunch. The son, haunted by the loss of his sister, struggles with the strain her absence has placed on his parents' marriage. As memories of her warmth clash with his father's oppressive control, the son embarks on a journey of self-discovery. Determined to honor his sister's memory, he seeks freedom from his father's tyranny. I Miss Her explores love, loss, and the courage to embrace joy in the midst of sorrow.

死亡教育课

DEATH EDUCATION

中国 | 2025 | 彩色 | 13分钟 | 短片
China | 2025 | Color | 13min | Short

导演/摄影/剪辑 | 吴雨轩
现场制片 | 华政
录音 | 朱泰瑞
声音设计 | Dave Cerf
混音 | 张国栋
调色 | 付舒

12 亚洲首映 ASIA PREMIERE



吴雨轩
YUXUAN ETHAN WU

导演阐述

这部纪录片的拍摄源于一种个人的冲动。我今年 26 岁，在过去的三年里，我看到身边的朋友们逐渐步入一个年纪阶段，我们开始第一次面对至亲的离世。这揭示了一个令人不安的事实——我们并不知道如何去讨论和面对死亡这个话题。在日常生活中，关于死亡的讨论极为罕见，尤其是在家庭教育的语境下。这种沉默使得我们在面对悲伤和身边人的逝去时，会不知所措。

我想谈论死亡，通过青少年的视角，捕捉他们在面对成人常常回避的话题时所展现出的独特视角。我们该如何记住逝去的人，又如何在悲伤中继续前行。

剧情简介

骨灰，是什么样子的？

清明时节，家人们会去扫墓祭拜先人。这是生者与死者联系的时刻，墓碑上的文字讲述着他们生前的故事。然而，殡仪馆里却有无名骨灰——有些属于年仅两岁的孩子，有些则被遗弃了十几年。这些无人认领的骨灰没有名字，没有历史，被遗忘，只标明了火化的日期。

通过一次集体埋葬仪式，钱建波老师试图与学生们开启关于死亡的对话，其中许多学生都是第一次接触这个话题。参加义冢的学生从七年级到十二年级不等，他们拿起装着散落骨灰的红色袋子，看着他们下葬，看着他们落叶归根，入土为安。



DIRECTOR'S BIOGRAPHY

WU is an emerging filmmaker and photographer born and raised in Changsha, China. He received his MFA in Documentary Film from Stanford University and his MA in Visual Media Arts from Emerson College. After living across different countries and cities in the past decade, he found in the camera a way to connect with the world—a way of seeing that reshaped how he experiences everyday life. His work has been featured by major news outlets such as Phoenix New Media, Tencent, NetEase, and TJ Sports. His documentary films have been showcased at internationally renowned festivals, including the Sundance Film Festival, and screened at art house venues such as Anthology Film Archives.

DIRECTOR'S STATEMENT

The film was made out of a personal urge. I am 26 right now and in the past three years, I have watched friends around me reach an age where we begin to face the loss of close family members for the first time. This has revealed an uncomfortable truth we are unprepared to confront death. We are not taught how to process the inevitable. This silence leaves young people without the tools or guidance to navigate grief and loss. I wanna talk about death, through the eyes of teenagers, capturing their unique perspectives as they confront something that adults often avoid - how we remember those we've lost, and how we carry forward in the face of grief.

SYNOPSIS

In China, a high school teacher has introduced a death education class for young students. On the traditional Tomb Sweeping Day, they bury unnamed ashes at a public cemetery where they contemplate and contextualize the meaning of death.

台风降落之前

WE WILL FOLLOW THE WIND

中国香港/中国/法国 | 2025 | 黑白 | 19分钟 | 短片

Hong Kong, China/China/France | 2025 | B&W | 19min | Short

导演 | 王煜

编剧 | 叶史昭

制片 | 王利

摄影指导 | 刘陆录

剪辑指导 | 林思妤、魏君帆

调色指导 | 李大卫

声音指导 | 白雪滢

美术指导 | 赵川、郭庚广

造型指导 | 张乐

特效三维 | 杨炼、小通

演员 | 赵玄、大三、炫青、耀宏、恩熙

副导演 | 高高、大三、小小

18

世界首映 WORLD PREMIERE



王煜

DEMON WONG

导演阐述

"这不是一个关于善与恶的故事，而是一首写给所有 '无用者' 的暴烈诗歌。" 这部电影讲述的是一群被社会系统判定为 "无用" 的边缘少年，如何在暴力、背叛与冷漠中寻找继续生存的意义。无处安放地横冲直撞，在外部的台风和内部的台风同时降临时，边缘少年们的选择。就像耗子内裤里藏着的安全锤，天上飘动的垃圾袋，车里的泡泡糖——肮脏，但总能在绝境中给出一丝光亮。对于耗子来说，比台风更在意的，是他们那个破烂不堪的家。

剧情简介

在暴力蔓延的世界，离家生活的少年耗子和不良少年们为伍，靠偷窃为生。作为系统视作无用的破坏者，他的愤怒始终存在。在台风来临前的偷窃中，耗子被抓捕，遭遇同伴的背叛和家人的冷漠，面对了自己无人在乎的事实。他试图把情绪发泄在伙伴身上，但狂风中摇摇欲坠的家让他被迫中止暴力。

DIRECTOR'S BIOGRAPHY

Demon Wong, born in Guangzhou, China, now lives in Beijing. He is an independent commercial director with a strong personal style. His first short film THE BURNING NIGHT was selected for the International Competition of the 47th Clermont-Ferrand International Short Film Festival, and won Shortshorts Film Festival&Asia Best Asia Short in 2025.

DIRECTOR'S STATEMENT

"This isn't a tale of good or evil, but a violent poem for the 'useless.'"

The film follows a pack of marginalized teens—branded worthless by society—as they search for a reason to keep living amid violence, betrayal, and indifference. When an external typhoon collides with the storm raging inside them, they must choose whether to run, resist, or simply endure. Dirty yet luminous images punctuate their journey: a safety hammer hidden in Rat's underwear, trash bags swirling like kites, bubble-gum wrappers glinting on a car seat. In every desperate moment, each scrap offers a pinpoint of hope. For Rat, the ramshackle shelter he calls home matters more than any typhoon pounding the walls.

SYNOPSIS

Teenager 'Rat' was abandoned by his partner during a theft before the typhoon, and encounter anger from security guard and his family. He tries to take out his anger on his partner, but their violence is interrupted by the typhoon.



我的妈妈是网友

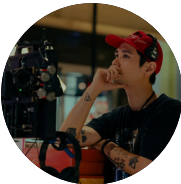
MRS. CATFISH

中国台湾 | 2024 | 彩色 | 20分钟 | 短片
Taiwan, China | 2024 | Color | 20min | Short

导演 | 黄季雍
制片 | 江怡箴
编剧 | 陈宏玮
摄影指导 | 赵冠衡
剪辑指导 | 郑名凯
声音指导 | 江宜真

美术指导 | 王敬捷
造型指导 | 李若熏
灯光指导 | 吕科征
音乐制作 | 李苡婵、林明学、林格维
视觉特效 | 蔡尚甫
演员 | 黄嘉千、张睿家、刘子睿

18 中国大陆首映 MAINLAND CHINA PREMIERE



黄季雍
HUANG CHI YUNG

导演阐述

这是来自编剧自身的生命经历，但故事交到我手上时，我们便聚焦在母亲的观点上，面对孩子的性向议题，从传统的思维以及同性族群的亲友身上出发。故事中最有感的是那句“我怎么会把你生成这样？”——这是一句非常严厉且伤人的话，不仅伤害了孩子也伤害妈妈自己，一般来说没有不爱孩子的父母，这句话问出了亲子关系疏离，更是对自我人生的否定。一样维持我所擅长的喜剧类型，更通俗地去讲述这个故事，希望在笑泪之间感动观众。

剧情介绍

单亲妈妈巧慧异想天开地下载了一款同性恋交友软体，试图了解就读高中的儿子家豪。她借由公司里的天菜男同事Leo的照片申请假帐号，为了接近家豪并与他聊天，在聊天的过程中渐渐瞭解到与家豪的心理及两人间的疏离原因。



DIRECTOR'S BIOGRAPHY

Born in the 1990s in Taipei, Taiwan, China, HUANG is currently a commercial director. The short film LIFE OG LAI was nominated for Best Narrative Short at the 2021 Golden Harvest Awards, selected for the 2021 FIRST International Film Festival and the Kaohsiung Film Festival, and won the Grand Jury Prize at the 2021 MOD Microfilm Competition. Blends comedy with suspense, influenced by JIA Zhangke and Takeshi Kitano.

DIRECTOR'S STATEMENT

This story explores a mother's perspective on her child's sexual orientation through traditional beliefs and the LGBTQ+ experience. The line 'How did I give birth to you like this?' reflects both love and emotional distance. Using comedy, I hope to move the audience through laughter and tears.

SYNOPSIS

Single mother QIAO Hui whimsically downloads a gay dating app in an attempt to understand her high school-aged gay son, Jiahao. Using photos of her incredibly attractive coworker, Leo, she creates a fake account to get closer to Jiahao and chat with him. As their conversations unfold, she gradually gains insight into Jiahao's thoughts and the reasons behind the emotional distance between them.

我的朋友陈看看

DEAR KANKAN

中国 | 2025 | 彩色&黑白 | 17分钟 | 短片
China | 2025 | Color,B&W | 17min | Short

导演/编剧 | 张野姣、李蔚高
摄影 | 李蔚高、吴一开
剪辑/音乐 | 李蔚高
制片 | 宋大發、孙阳
美术/动画 | 张野姣、方雪旖、何蕾
演员 | 孙阳

12 世界首映 WORLD PREMIERE



张野姣
HANA ZHANG
李蔚高
EUGENE LEE

导演简介

张野姣 | 美国巴德学院艺术硕士，创作领域包括视觉、影像与文字。从最初的摄影和自出版，到后来的装置和动态影像、定格动画，她在这个过程中渐渐糅合了多重表达媒介，建构起一个既能关照自身、也能体察周遭变化的艺术小世界。其影像作品被选入 2021 年纽约 A.I.R. 画廊双年展，并在 Mana 当代文化中心、国际摄影中心、纽约动态图像博物馆等国内外画廊展出。她曾获 2018 年法国图卢兹 MAP 摄影节大奖，入选 2018 年三影堂摄影奖、2017 年 PDN Exposure 摄影奖。

李蔚高 | 美国巴德学院艺术硕士。他的创作主要运用影音与装置，从日常现象的结构探索人的心灵机制与行为的巡回和演变。

导演阐述

如果我们日复一日地想念一个已经去世的人，他会不会因此重新拥有一段新的生命？
30 岁之后，我发现回忆对我产生了越来越强的勾连，甚至那些我以为自己早就已经忘记了的事和人、童年经历的某些片段，也开始以异常清晰的画面出现在我的眼前。《我的朋友陈看看》就是在这个时候出现的。

剧情简介

我，35岁，足不出户。每日，我通过房间里的一个小洞窥探隔壁邻居陈看看，观察他的一举一动。然而这种平静被一只从梦中飞出的苍蝇搅乱，我的现实开始崩毁，更可怕的是，被压抑在回忆中的童年秘密逐渐浮现……



DIRECTOR'S BIOGRAPHY

Hana Zhang is a visual artist, filmmaker and writer in Shanghai. From her early work in photography and self-publishing to later ventures in installations, moving images, and stop-motion animation, Hana has gradually integrated multiple expressive media in this process, constructing an artistic microcosm that both reflects on herself and observes the changes around her. She is a member of the Aardman Academy in the UK. She is also a winner of CFDG Young Director Support program in 2022.
Eugene Lee, primarily focuses on audio-visual projects and installations, explores the intangibles of fleeting emotions through his works.

DIRECTOR'S STATEMENT

The story starts with a question I've been wrestling for quite some time: Can someone who has passed away branch out another span of life if we preserve them in our minds day after day?
Sometimes, snippets of my childhood that I thought I had forgotten strike me in the most unexpected way. I began to realize that memories were increasingly tethered to who I am today, even those things and people I thought I had long forgotten. That was when the character Kankan came into my life.

SYNOPSIS

Every day, I peep at my neighbor, Kankan, through a small hole in my room. I enjoy this harmless hobby, as if he is living a life for me. However, after an unexpected nightmare, the reality around me starts to crumble. What's more frightening is the haunting truth that I now have to confront.

无人接听

POWER OFF

中国 | 2024 | 彩色 | 20分钟 | 短片
China | 2024 | Color | 20min | Short

导演 | 孟飞翔 摄影指导 | 卢宏达
制片 | 董璟珥、张书昱 美术指导 | 叶秋森
执行制片 | 王丝思 声音指导 | 徐忱

12 中国首映 CHINA PREMIERE



孟飞翔
MENG FEIXIANG

导演阐述

影片的灵感来源于 2022 年的一天：在上海打工的 19 岁少年和母亲通完最后一通电话之后，撕掉了回家的火车票，跳河自杀。通话内容我们不得而知，但当母亲不得不直面真相时，却陷入了无尽的悔恨与痛苦。要强的母亲希望儿子来到大都市谋求更好的未来，却忽视了他内心的孤独与挣扎。儿子的断联是现实障碍，也是心理隐喻。而母亲的寻找是对现实的追问，更是对内心的审判。作为电影人，我试图用视听与调度构建这段完整的情绪轨迹，并借由母亲的寻找，探讨东亚家庭长久以来面临的命题：我们在遵循社会规训，满足父母期望的同时，是否忽略了个体的情感需求？

剧情简介

真实事件改编。上海的深夜，一位来自乡下的 45 岁母亲正在寻找失踪两个月的儿子。筋疲力尽的她得知有一具尸体与儿子的特征相符，此刻，她不得不前往停尸房辨认尸体。

DIRECTOR'S BIOGRAPHY

MENG Feixiang is a Chinese director and screenwriter who graduated from Central Academy of Fine Arts and Beijing Film Academy. His short film POWER OFF achieved remarkable international recognition. The work was officially selected for several major film festivals including the Warsaw International Film Festival, Busan International Short Film Festival, and FIRST International Film Festival... At Busan, the film's outstanding quality was recognized with the NETPAC Award for Best Asian Short Film. He is particularly interested in exploring complex human emotions and societal issues through visually compelling narratives. MENG is channeling his creative energies into developing his first feature film.

DIRECTOR'S STATEMENT

Inspired by a 2022 tragedy, the film revisits the case of a 19-year-old migrant in Shanghai who tore up his train ticket home and ended his life after a final phone call with his mother. No one knows what was said; what followed was her overwhelming grief and regret. A proud parent had pushed her son to "make it" in the city, blind to his silent struggles. His disappearance represents not only a physical absence, but an emotional rupture. Her search becomes a confrontation with reality—and with herself. Through a visually expressive narrative, the film probes a familiar East Asian dilemma: in enforcing obedience and chasing parental expectations, do we neglect the inner life of the child?

SYNOPSIS

Based on true stories. In the dead of night in Shanghai, a 45-year-old woman from the countryside searches the sprawling metropolis for her son, missing for two months. Weary and desperate, she's informed of a body matching his description. Now, she must go to the morgue to find out if her worst fear is true.

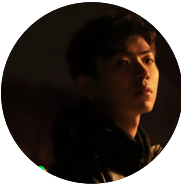
无忧无虑

QUICK PAUSE, QUICK BREATH

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

导演 李龙剑辉	美术指导 千与
编剧 李曼、李龙剑辉	剪辑指导 杨洋、刘逸轩
制片人 方羿之	调色指导 李大卫
联合制片人 温柏高	声音指导 张源康
文学策划 管子健	原创音乐 杨光雨
摄影指导 余闻雨、曹丹莹	演员 郭彦君、张访宁

12 世界首映 WORLD PREMIERE



李 龙剑辉
LI LONGJIANHUI

导演阐述

本片围绕单身的年轻母亲林翎赴香港参加社会福利署的考核这一主线展开叙述，毫无准备的生育与没有责任的养育都奠定了林翎被常人定义的“不合格的母亲”这一形象。但在某种角度上来说，这也是很多女性所遭遇或即将遭遇的身份窘境。似乎当一个女性有了孩子后天然的被定义为一个“母亲”，也理应承担起身为“母亲”的家庭身份责任。可在甚少人关注的生活切片中，她们也面临着许多源于自我的犹豫、挣扎和感悟。故事中的林翎始终缠绕在自我和母亲身份的抉择中，更面临着有一个有关“合格母亲”的审判。

剧情介绍

2023年初内地香港重新通关，常年饱受酗酒困扰的林翎被要求前往香港参加社会福利署的审核，以重新获得儿子的抚养权。但在这两天的时间里，失控的儿子、难以遏制的酒瘾和地缘身份的尴尬，让她开始思考另一种可能……

DIRECTOR'S BIOGRAPHY

Li Longjianhui is a director-screenwriter with a bachelor's degree in Film Directing from the Central Academy of Drama. His self-written and directed works have screened at festivals including FIRST International Film Festival, International Student Film and Video Festival (ISFVF), In Moment Film Festival (IMFF), and HiShorts! International Short Film Festival.

DIRECTOR'S STATEMENT

The film follows young single mother LIN Ling as she travels to Hong Kong for a Social Welfare assessment that will decide whether she can keep her son. Labeled an 'unfit mother' after an unplanned pregnancy and years of erratic parenting, she embodies a dilemma many women face: once a child is born, society assigns the title of 'mother' and its heavy expectations, leaving little room for personal doubt or growth. As LIN Ling navigates two tense days, everyday details expose her private battles—between her individual self and her imposed role, between freedom and responsibility. Ultimately, she must confront the question that others will judge for her: what makes a 'fit mother'?

SYNOPSIS

In early 2023, as Mainland China and Hong Kong reopened their border, LIN Ling—long battling alcoholism—had to travel to Hong Kong for a Social Welfare review to regain custody of her son. Over just two days, her defiant child, her relentless craving for alcohol, and the awkwardness of her in-between political identity force LIN Ling to confront what motherhood truly means—and whether she is ready to choose it.

中国 | 2024 | 彩色 | 7分钟 | 短片
China | 2024 | Color | 7min | Short

导演 | 段琪
声音 | 朱诗雯
导师 | 刘健

18 中国首映 CHINA PREMIERE



段琪
DUAN QI

导演阐述

在这个集体焦虑的时代，在这个寂静无声的时代，自我认同危机随之产生，时常觉得自己悬浮于世界之上，一切索然无味的同时，却也想为所欲为。若我们隔离于现实之外，我们会做什么，是肆无忌惮的宣泄欲望，还是恶作剧般的放肆一下，总之，先爽就对。但听到嘘声后，是回归现实还是虚无，谁又能说得准呢？

剧情简介

当你可以做任何你想做的事，在一个人的客厅，一人的卧室，一个酒吧，一个正在上课的教室，一个严肃的会场，你会做什么呢？环境让人越来越窒息，压力不断积聚，又无从释放，人到底应该是什么样的，到底应该抱以什么样的心情活着，什么都不想说的话是否会堕入虚无，那些庄重的，规范的形态又是否是合理的，在得不到答案之前，就先释放吧。



DIRECTOR'S BIOGRAPHY

DUAN graduated from the Oil Painting Department of Sichuan Fine Arts Institute with a bachelor's degree and from the Animation Department of China Academy of Art with a master's degree. Her film SH was shortlisted for the Animafest Zagreb 2025 and received the Special Mention award. She participated in the production of the animated film ART COLLEGE 1994, which was selected for the Main Competition of the Berlinale, and shortlisted for Oscar animation pre-selection.

DIRECTOR'S STATEMENT

In an age of collective anxiety and muted identity crises, I feel as if I float above the world—everything tastes flat, yet I still long to do as I please. If cut off from reality, would we unleash our desires without restraint or misbehave just for fun? Either way, the impulse is to enjoy ourselves first. But after the inevitable hiss of 'Sh', who can tell whether we have returned to reality or slipped into nothingness?

SYNOPSIS

Imagine you could do anything—stretch out in someone's living room, sneak into a stranger's bedroom, disrupt a bar, a lecture hall, even a solemn conference chamber. What would you choose? The air is suffocating; pressure builds without release. How should a person exist, what frame of mind should we carry? If you refuse to act, do you drift into nothingness? Are those rigid, ceremonial forms truly reasonable? Before chasing answers, perhaps the first step is simply to exhale.

骤雨
SUDDEN RAIN

中国 | 2025 | 彩色 | 16分钟 | 短片
China | 2025 | Color | 16min | Short

导演/剪辑/调色 陈志霖	声音指导 刘琪
编剧 李思苑、陈志霖	现场声音 赵芷萱
副导演 周祎蕾	美术指导 黄翰
制片 翁梓源	造型指导 陈晓哲
制片主任 王炜柔	灯光 颜广豪
外联制片 张霖宇	剧照师 汤顺祺
摄影指导 李泽鑫	纪录片导演 王彬煜
数据管理 黎明晖	演员 梁翠珊、陈大捷
B组摄影 肖泽宇	

112 世界首映 WORLD PREMIERE



陈志霖
CHEN ZHILIN

导演阐述

疫情之后，信息的孤岛、对立的情绪、想象中的危险，时常裹挟着我们对他的判断。置身异地，陌生的语言如骤雨袭来，在异样凝视中的本能防卫悄然滋长。今天的你，还愿意相信善意吗？

剧情简介

背包客女生突逢骤雨困于岛上，路过三轮车夫将其带回家中避雨，二人渡过了一段漫长而短暂的时光。



DIRECTOR'S BIOGRAPHY

CHEN Zhilin, Film Production graduate from Emerson College, explores spatial fluidity and the lives of independent individuals navigating urban development through visual storytelling.

DIRECTOR'S STATEMENT

After the pandemic, echo chambers, division, and imagined threats often shape how we see others. In a foreign place, unfamiliar language strikes like sudden rain, and instinctive defenses rise under strange gazes. Do you still believe in kindness?

SYNOPSIS

A female backpacker, stranded on an island due to a sudden downpour, is offered shelter by a passing rickshaw driver. Together, they share a fleeting yet profound moment in time.

中国/日本 | 2025 | 彩色 | 23分钟 | 短片
China/Japan | 2025 | Color | 23min | Short

导演/编剧 | 张曜元
制片人 | 徐梅、王岫
摄影/调色 | 由进
照明 | 熊志远
美术 | 周子轩
声音设计 | 铃木昭彦
录音 | 中山昭彦
剪辑 | 洪伟
演员 | 阿部力、王乔松、梅田诚弘、高阳子

12 世界首映 WORLD PREMIERE



张曜元
ZHANG YAORYUAN

导演阐述

本片以爸爸带儿子参加选拔为主线，试图从一座小球场出发，洞见当下日本国内多文化共生所引发的社会问题，由此展现在日华人渴望融入日本社会的困惑与辛酸。这也是这部作品最大的意义所在。

剧情简介

小伟带儿子阳阳去参加足球俱乐部的选拔，希望给他争取一个更好的未来。但阳阳刚到日本语言不通，且性格内向，和其他小球员起了冲突。小伟替阳阳道歉，并在场边加油打气。随着试训的进行，阳阳逐渐进入状态，赢得教练的认可，父子俩都对选拔结果燃起了希望。夜幕降临，选拔的最终结果尚未公布。但这一天的经历，也让他们的距离比以往任何时候都更近了一些……



DIRECTOR'S BIOGRAPHY

ZHANG Yaoyuan was born in Dalian, China in 1989. He embarked on film studies in Japan in 2014 as a Japanese Government (Monbukagakusho) Scholarship recipient under the Ministry of Education, Culture, Sports, Science and Technology. Graduating with a Ph.D. in Film from Tokyo University of the Arts in 2024, he had been awarded by the Housen Cultural Foundation Film Fund four times. His last short film HALF TIME entered the selection of Shanghai International Film Festival, Pingyao International Film Festival, the 5th NOWNESS short film awards and won the Best Picture. His latest short film, LIFE IS SNOW, won the Best Short Film at the 8th Pingyao International Film Festival and was selected by 2025 Busan International Short Film Festival.

DIRECTOR'S STATEMENT

This film centers on a father taking his son to a football trial, using a small soccer field as a lens to explore societal issues arising from multicultural coexistence in contemporary Japan. It portrays the confusion and hardships faced by Chinese immigrants striving to integrate into Japanese society, which is the essence of this work.

SYNOPSIS

Xiaowei brings his son Yangyang to a soccer club tryout, aiming for a brighter future. Newly arrived in Japan, Yangyang struggles with language barriers and shyness, leading to conflicts with other players. Xiaowei apologizes on his son's behalf and encourages him from the sidelines. As the tryout progresses, Yangyang gains confidence and earns the coach's approval, rekindling hope for both. As night falls, the final selection remains undisclosed, but the day's experiences bring father and son closer than ever.

A面：我的一天

SIDE A: A SUMMER DAY

中国台湾 | 2024 | 彩色 | 22分钟 | 短片

Taiwan, China | 2024 | Color | 22min | Short

导演 | 温景辉

录音师 | 闵晓宜

编剧 | 温景辉、陈睿升

电影配乐 | 福多玛

制片 | 郭若琦、邱信玮

美术 | 王家瑜

摄影 | 许之骏

演员 | 张寓、蔡承恒

剪辑 | 温景辉



中国大陆首映 MAINLAND CHINA PREMIERE



导演简介

曾跟随张作骥学习电影制作，参与《醉生梦死》《那个我最亲爱的陌生人》等作品。2020 年以短片《成日》《四时飘飘》入选香港鲜浪潮短片节。

温 景辉

WAN KIN FAI

导演阐述

我一直想说关于印度华侨的故事，他们在加尔各答两三百年来，随着历史的变迁，我那时在印度出生长大的父母最后于中国台湾定居。几年前，我在抽屉翻到一卷名叫《我的一天》的录音带，那是当年我忘记做的暑假作业，所以里面的内容是我妈妈在开学前一起表演并录了下来。现在听着，我意识到我童年的声音听起来多么陌生，但妈妈的声音却一点都没变，到现在仍然是那怪腔怪调的口音。现在想想，我们一起假装做作业的样子真是妙趣横生，我想，一个关于印度华侨的故事可以从这里开始。

剧情简介

暑假就要结束了，阿飞还有一个录音作业“我的一天”没有完成。为了补救作业，阿飞请妈妈与自己重新度过假期的一天，他努力修正细节，希望作业里面的自己，听起来既快乐又充实。在录音带卷尽之后，作业背后却藏着阿飞没听见的另一面故事。

DIRECTOR'S BIOGRAPHY

Wan Kin Fai, a Taiwanese of Indian and Cantonese descent, is a photographer, director, and screenwriter who has been actively involved in film production since joining Chang Tso Chi Film Studio in 2013. There, he worked as a photographer for C-CAM in THANATOS, DRUNK, and as a sound recordist in SYNAPSES. With family roots in Kolkata for over a century, he has always wanted to tell a story about the Chinese in Kolkata. He's working on projects that focus on the Chinese community in India, especially in Kolkata, the only city in India where the Chinese community still lives together. SIDE A: A SUMMER DAY is his directorial debut based on his childhood experiences.

DIRECTOR'S STATEMENT

SIDE A: A SUMMER DAY began as a tape I recorded at age ten—a slice of daily life captured on a cheap cassette. When I rediscovered it years later, the sounds snapped me back to childhood. What struck me most was my mother's voice: steady, unchanged, an anchor across time. I realised the tape had always been a duet—her guidance woven into my chatter. That forgotten collaboration sparked this film, which traces an Indian-Chinese family making a life in Taiwan, China. SIDE A: A SUMMER DAY distills our memories, struggles, and the quiet resilience that carries us forward.

SYNOPSIS

Fei's mother promised him the best birthday present ever—if he finished his homework. Now, on the last day of summer, the gift is nowhere in sight, and mother and son have been arguing nonstop. After their biggest fight yet, a frustrated Fei empties his schoolbag and finds a forgotten cassette: a class project capturing a long-lost summer day. With time slipping away, Fei and his mother decide to hit 'rewind.' Together, they hatch a daring plan to relive this final day of vacation, hoping to mend their bond before autumn arrives.

FIRST | FRAME

她 的 一 帧

SUPPORTED BY
CHANEL

流动的她历史

自 2021 年启程，FIRST 携手香奈儿创立聚焦多元女性形象、拓延女性叙事的竞赛单元「FIRST FRAME 她的一帧」。延承香奈儿支持电影创作蓬勃发展的历程，关注女性与新生代创作者。五年来，该单元与全球性的女性叙事热潮同频，持续为青年创作者提供思考与发声的空间，亦系统性推动电影行业的性别平衡与叙事革新。设立之初，影展女性创作者的报名比例仅为 20%；至今年，女性创作者的报名比例首次超过半数，达到 50.1%，标志着一种真实而深刻的转向正在发生。

本年度，七百余位创作者以影像为媒，回应时代关切。他们的作品以独特的女性视角观察世界，以鲜活的个体生命丰富影像表达。它们超越了“她是谁”的轮廓描绘，深入探索：她如何在世界中感知？她如何被观看、被理解？一部流动的“她历史”正在生成、拆解与重组，交织于现实的经纬。

本年度入围的 6 部长片和 9 部短片，呈现出女性生命经历的复杂、深刻和广博，也展现出“她历史”在不同坐标和光谱中的流动——“她”不再受限于母亲、女儿、爱侣和朋友等具体身份，亦跨越年龄和地域的边界，在银幕上展现故事的多重侧面。“她”可以在诗句中探险爱情，在歌声中抒怀困顿，也可以在沉默中抵抗日常；“她”可以刺入病痛和衰老的肌理、回望代际创伤，亦可化身为数据身体，在既定结构中夺回自主权、书写别样结局。

这一“女性形象图景”不只是意义的符码，更是一种正在生成的感知关系，是情动、记忆与经验在银幕上的交汇与传递。打动我们的，正是这些作品所蕴含的、通过电影独有的视听语法传递的真挚情感与生命体验——那些在镜头流转间自然流淌、直抵人心的瞬间：挚友重逢的亲密，至亲间超越语言的爱与包容，萍水相逢之人于异乡或故土短暂交会激荡出的抽离与归属、陌异与迷失……这些饱满的情绪，正如布莱恩·马苏米所言，是“尚未固定为意义的强度流变”——它们，连同银幕上的她们，不仅仅是被观看的主体，而是切身抵达的经验，在被命名之前已发生、在被察觉之际已繁盛。

我们所经过的“她的一帧”，正日益展现出其影像表达的厚度与活力。在这里，性别视角成为打开故事、探索人性、创新表达的独特路径。在这里，性别不再是分类系统中的稳定标签，而是由经验、身体与情绪构成的轨迹——是一种正在发生、持续生成的“她历史”。它不从属于主流历史的空白边角，而在光影细节、碎片叙述与隐秘注目中，重新激活被遮蔽的记忆、主体与感知方式。这是一部未竟的历史，也是一种必须通过影像来被触碰、被记取、被再度叙述的历史。

HERSTORY IN MOTION

Since 2021, FIRST FRAME, supported by Chanel, has championed multifaceted female representation and expanded women-centred storytelling within its competition strand. Building on Chanel's long-standing commitment to emerging artists, the section moves in step with the global surge of gender-conscious narratives, offering young filmmakers both a stage and a lever for structural change. When the strand launched, women represented barely 20% of submissions; this year they make up 50.1% for the first time — a substantive pivot.

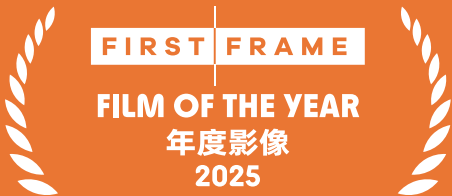
This year, more than 700 filmmakers used the camera as both conduit and catalyst, examining not merely who a woman is, but how she senses, is seen and is understood. Each film adds to a living 'herstory' that is constantly assembled, dismantled and rewoven into the fabric of reality.

The official selection distils this energy into 15 titles: 6 features and 9 shorts. Here she crosses ages, regions and roles—pursuing love through poetry, voicing frustration in song, resisting the everyday in silence, confronting illness and ageing, revisiting inter-generational wounds, or re-emerging as a data body reclaiming agency inside predetermined systems.

This evolving female image landscape is more than a set of signifiers; it is a field where affect, memory and experience converge. What resonates are the unguarded instants only cinema can convey: the tenderness of reunion, the tacit care of kin, the swirl of estrangement and belonging shared by strangers. Such currents are, in Brian Massumi's phrase, 'intensities not yet captured by meaning'.

FIRST FRAME thus frames femininity not as a static label but as a dynamic trajectory traced by bodies, emotions and events — a 'herstory' in perpetual motion that refuses the margins and insists on being retold through film.

FIRST FRAME 她的一帧 荣誉
AWARDS

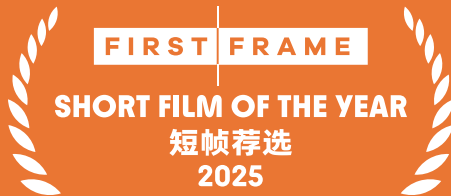


FIRST FRAME她的一帧·年度影像

从入围本单元的长片中颁出，关注并鼓励女性主题的多元叙事表达，授予深入探讨性别与身份话语、个体生命经历与社会关系的作品。

FILM OF THE YEAR

Presented to a feature film which highlights and encourages diverse narratives on female themes. It honors works that delve into gender and identity discourses, individual life experiences, and social relationships.



FIRST FRAME她的一帧·短帧荐选

从入围本单元的短片中颁出，关注并鼓励挑战常规性别叙事的创作态度，授予拓展并丰富女性的银幕形象、生动呈现女性生命经验的作品。

SHORT FILM OF THE YEAR

Presented to a short film to recognize and encourage its creative approaches that challenge conventional gender narratives. It honors works that expand and enrich women's on-screen representation and vividly portray women's life experiences.



戴 锦华
DAI JINHUA

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

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



万 茜
WAN QIAN

万茜，中国女演员，毕业于上海戏剧学院，就职于中国国家话剧院。2014 年，凭借电影《军中乐园》荣膺第 51 届金马奖最佳女配角；2017 年，万茜凭电影《你好，疯子！》获第 24 届北京大学生电影节最佳女演员奖；2019 年主演的电影《南方车站的聚会》入围第 72 届戛纳电影节主竞赛单元；2023 年凭借电影《学爸》提名中国电影金鸡奖最佳女配角；2025 年凭借《长夜将尽》获得第 27 届上海国际电影节金爵奖主竞赛单元最佳女演员奖。

WAN Qian is a Chinese actress and a graduate of the Shanghai Theatre Academy. She is currently employed at the National Theatre of China. In 2014, she won the Best Supporting Actress award at the 51st Golden Horse Awards for her performance in Paradise in Service. In 2017, she received the Best Actress award at the 24th Beijing College Student Film Festival for The Insanity. Her 2019 film WILD GOOSE LAKE was selected for the main competition at the 72nd Cannes Film Festival. In 2023, she was nominated for the Best Supporting Actress award at the Golden Rooster Awards for LEARN FROM DAD. In 2025, she won the Best Actress award in the main competition at the 27th Shanghai International Film Festival for WILD NIGHTS, TAMED BEASTS.



周美君
ZHOU MEIJUN

青年演员，2004年10月31日出生于河北省石家庄市，中国传媒大学表演系在读。代表作品电影《嘉年华》《小白船》《倒仓》；剧集《长安的荔枝》等。2017年，由其主演的电影《嘉年华》入围第74届威尼斯国际电影节主竞赛单元，周美君凭借饰演小文一角获得第46届贝尔格莱德国际电影节最佳女演员、第2届马来西亚国际电影节金环奖最佳女配角等奖项。2023年，周美君主演电影《小白船》入围第76届戛纳国际电影节导演双周单元，该片还获得平遥国际电影展藏龙·最受欢迎影片等奖项。2024年，周美君主演电影《倒仓》上映，她凭借片中时佳慧一角，获得第37届中国电影金鸡奖最佳女主角提名。

ZHOU Meijun, a young actress, was born on October 31, 2004, in Shijiazhuang, Hebei Province. She is currently studying in the Acting Department at the Communication University of China. Her representative works include the films ANGELS WEAR WHITE, A SONG SONG BLUE, and THE MIDSUMMER'S VOICE, as well as the series THE LITCHI ROAD. In 2017, the film ANGELS WEAR WHITE, in which she played the leading role, was selected for the Main Competition of the 74th Venice International Film Festival. For her portrayal of the character Xiaowen, ZHOU won Best Actress at the 46th Belgrade International Film Festival and Best Supporting Actress in the Golden Global Awards at the 2nd Malaysia International Film Festival. In 2023, she starred in the film A SONG SONG BLUE, which was selected for the Directors' Fortnight at the 76th Festival de Cannes. The film also received the Audience Award in the Hidden Dragons Section at the PYIFF.

In 2024, her film THE MIDSUMMER'S VOICE was released. For her role as SHI Jiahui, ZHOU was nominated for Best Actress at the 37th Golden Rooster Awards.



桂纶镁
GWEI LUN-MEI

演员。十九岁主演第一部电影《蓝色大门》开始，即备受注目。2007年主演由导演周杰伦执导的《不能说的秘密》，演技及票房都获得相当大的回响。其参演作品曾多次入围国际电影节，并于2012年以导演杨雅喆执导的《女朋友男朋友》荣获金马影后及亚太电影节影后，亦分别于2014年及2019年以导演刁亦男执导的《白日焰火》入围柏林影展主竞赛片及以《南方车站的聚会》入围戛纳影展官方竞赛单元。2023年，桂纶镁参演由导演吕克·贝松监制的好莱坞电影《周末狂飙》，自此桂纶镁持续在华语与国际影坛活跃，作品横跨艺术与商业类型。

Gwei Lun-Mei, an actress, first earned her attention at the age of 19 taking the lead role in the film BLUE GATE CROSSING. In 2007, Mei starred in SECRET directed by Jay Chou, which received considerable acclaim for both her performance and box office. Her work often shortlisted to compete at many different international film festivals. In 2012, Mei won the Best Actress at the Golden Horse Film Festival and Asia Pacific Film Festival for her role in GIRLFRIEND BOYFRIEND directed by Yang Ya-Che. In 2014 and 2019, she was nominated for the Berlin Film Festival's main competition film for BLACK COAL, THIN ICE and for the Cannes Film Festival's official competition section for THE WILD GOOSE LAKE both directed by DIAO Yinan. In 2023, Mei was invited as the leading actress in WEEKEND IN TAIPEI produced by Luc Paul Maurice Besson. Since then, Mei has remained active in both the Chinese speaking territories and international film industries, with her works spanning both art and commercial genres.



迈克尔·施图茨
MICHAEL STÜTZ

1977 年生于奥地利林茨，现任柏林国际电影节全景单元总监，并自 2024 年起出任柏林电影节联合策展主管。他先后就读于维也纳大学与柏林自由大学，主修戏剧、电影与媒体，同时在 Studio Babelsberg 积累电影制作经验。2005 年，施图茨以实习生身份加入柏林电影节泰迪熊奖团队，此后历任全景单元总监助理、办公室经理、泰迪熊奖项目统筹及策展顾问。2017 至 2019 年，他担任全景单元策展人兼项目经理。除柏林电影节外，施图茨亦以嘉宾、策展人和评审身份活跃于多家影展。2011–至 017 年，他共同掌舵柏林 XPOSED 国际酷儿电影节；自 2022 年起，受聘为维也纳电影基金会评审团成员。同时，他还是泰迪基金会董事会成员及欧洲电影学院成员。

Michael Stütz has been head of the Panorama section since June 2019 and Co-Director of Film Programming since July 2024. He was born in Linz, Austria in 1977 and studied theatre, film and media at the University of Vienna and the Freie Universität Berlin. During this time, he also worked on film productions at Studio Babelsberg. He has lived and worked in Berlin since 2005. Following an internship at the 2005 TEDDY AWARD, the Berlinale's queer film prize, Stütz became assistant to the then Panorama head Wieland Speck in 2006. He subsequently took on further roles in the section including office manager, programme coordinator, coordinator for the TEDDY AWARD and programme advisor for Wieland Speck. From July 2017 to May 2019, he was Panorama curator and programme manager. Alongside his work at Panorama, Stütz has been involved in numerous other festivals as guest speaker, curator and jury member, including at the Guadalajara International Film Festival, Crossing Europe, Sarajevo International Film Festival, Thessaloniki International Film Festival, and European Work in Progress Cologne. From 2011 to 2017, he was co-director of the XPOSED International Queer Film Festival in Berlin where he was responsible for curating numerous programmes. Since 2022, he is serving on the jury of the Filmfonds Vienna. He is also serving on the board of directors of the TEDDY foundation and a member of the European Film Academy.



殷若昕
YIN RUOXIN

2005 年本科就读于中央戏剧学院戏剧文学创作专业，2009 年研究生师从中央戏剧学院著名教授姜若瑜，跟随其学习“方法派”表演体系，攻读戏剧舞台导演创作专业。2017 年前主要投入在剧场工作中，以编剧及导演身份参与了多部话剧创作。2018 年编剧并执导个人首部长片《再见，少年》，该剧本入围了 2018 年 FIRST 创投会年度电影计划和上海国际电影节创投项目计划，并在第 23 届上海电影节电影频道传媒关注单元斩获奖项。2021 年导演作品《我的姐姐》，提名第 19 届华表奖优秀青年电影创作，同时入围了第 15 届亚洲电影大奖最佳新导演，荣获第 16 届中国长春电影节最佳导演奖。2024 年 9 月 13 日导演长片新作《野孩子》上映。

Director, scriptwriter. In 2005, she enrolled in the Drama Literature Creation major at the Central Academy of Drama. In 2009, as a graduate student, she under Central Academy of Drama renowned professor JIANG Ruoyu, delving into the Method Acting system while pursuing the Drama Stage Directing and Creation major. Before 2017, she mainly dedicated herself to the theater, participated in the creation of multiple plays as a screenwriter and director. In 2018, she wrote and directed her first feature film FAREWELL, MY LAD. This script was shortlisted for the FIRST Financing Forum project finalist selection and the Shanghai International Film Festival pitching project, and won awards in the Media Attention Unit of the Film Channel at the 23rd Shanghai Film Festival. In 2021, her directorial work SISTER was nominated for the Outstanding Young Film Creation at the 19th Huabiao Awards, while also being shortlisted for Best New Director at the 15th Asian Film Awards, and won the Best Director Award at the 16th Changchun Film Festival in China. On September 13, 2024, her new feature film STAND BY ME was released.

FIRST FRAME 她的一帧 特邀主持人
SPECIAL GUEST HOST



张 越
ZHANG YUE

主持人。在 1989 年至 1997 年间，于北京财会学校任教。在 1995 年至 2022 年间，于中央电视台《半边天》《夜线》等栏目担任主持人。从 2022 年至今，在优酷人文节目《她的房间》担任策划人、主持人。曾参与电视剧《我爱我家》《临时家庭》《电脑之家》《候车大厅》等编剧工作。曾获金话筒金奖，全国优秀社教节目主持人奖，全国优秀法制节目主持人奖，中国电视 25 年 25 人称号，中央电视台优秀播音员主持人等诸多奖项。2011 年发起成立动物保护组织“北京爱它动物保护公益基金会”（它基金），任基金会理事长、理事。2024 开办自媒体节目《主持人张越》，全网粉丝过百万。

ZHANG Yue, longtime host of CCTV's HALF THE SKY and NIGHTLY LINE (1995-2022), currently hosts A ROOM OF HER OWN on Youku. She has contributed to the screenwriting of several television series, including I LOVE MY FAMILY, TEMPORARY FAMILY, MY COMPUTER FAMILY, and THE RAILWAY STATION. She has received the National Excellent Legal Program Host Award, was named one of the "25 People of China Television in 25 Years," and was honored as an Excellent Announcer and Host of CCTV. She is the founder of the TA Foundation for Animal Protection in Beijing and currently serves as its chairperson and director.

FIRST | FRAME

她 的 一 帧

单元入围
OFFICIAL SELECTION

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

演员/编剧/导演 | 夏侯云姗
制片 | 夏侯云姗、张立嘉
摄影 | 袁德强
录音 | 吴英彪
混音 | 刘人玮
调色 | 李大卫
美工 | 张楷
美术 | 郭钟山
演员 | 李穗、李宝清、夏侯云姗

12 亚洲首映 AISA PREMIERE



夏侯云姗
ERICA XIA-HOU

导演阐述

影片以阿尔茨海默症为主题，展现一对相伴 40 年的老夫妻在疾病折磨下，在爱与痛之间挣扎的故事。除导演饰演的女儿外，所有角色均由素人出演。影片三分之二的戏份用纪录片手法拍摄，真实展现了夫妻在记忆流逝与命运失控中的无助与深情。她并不专注于讲述故事，而是通过细腻的细节与氛围，引导观众感受老人之间深沉的爱、孤独与情感的张力。“生命中曾经有过的所有灿烂，原来终究，都需要用寂寞来偿还”。影片以独特视角，探讨爱与生命的意义。

剧情简介

一对相守40年的老夫妻迎来人生最痛苦的告别——丈夫因心肌梗塞离世，妻子在阿尔茨海默症的折磨中循环寻找和忘记家人，爱的人近在咫尺，却成了最熟悉的陌生人。

导演简介

演员，编剧，导演。
曾在《猎狐行动》中担任编剧、演员和剪辑；在《机器之血》中担任编剧、演员；在《曾经相爱的我们》中担任编剧和演员。

DIRECTOR'S BIOGRAPHY

Director: BANR
Acting Credits: BLEEDING STEEL, FOX HUNT, THE ONES WE LOVED, BANR
Screenwriting: BLEEDING STEEL, FOX HUNT, THE ONES WE LOVED, BANR
Editing: BLEEDING STEEL, FOX HUNT, BANR

DIRECTOR'S STATEMENT

Focusing on Alzheimer's disease, this film follows an elderly couple who, after 40 years together, are caught between enduring love and the pain brought by the illness. Except for the daughter—played by the director—all roles are performed by non-professional actors. Two-thirds of the film adopts a documentary style, capturing with raw authenticity the couple's helplessness and deep emotional bond as they confront memory loss and the fading of autonomy. Eschewing a conventional narrative arc, the film relies on nuanced details and atmosphere to evoke the depth of love, loneliness, and emotional tension between them. As it quietly unfolds, the story suggests that all the brilliance that once lit our lives must eventually be repaid in solitude. With its restrained yet powerful gaze, the film offers a contemplative exploration of love, aging, and the fragility of life.

SYNOPSIS

After 40 years of devotion, an elderly couple faces a heartbreaking farewell: he dies of a heart attack, while she, lost in Alzheimer's, drifts through fractured memories, searching for a family she no longer recognizes as love slips into oblivion.

姐姐的死因

A PSEUDO-FEMINIST

中国 | 2025 | 彩色 | 123分钟 | 剧情
China | 2025 | Color | 123min | Fiction

导演/编剧/剪辑 | 王国帆
制片 | 唐誉畅、王森淼、李代伟
摄影 | 余贝宁
声音 | 张清禹
灯光 | 王子懿
动画 | 陈宇康

美术 | 王国帆、张雅宁
音乐 | 陈可瀚、黄永驰、白羊
调色 | 易伽桐
演员 | 刘浩宁、张莉佳、杜香莲、
王俊杰、李倩倩、高昕妍

18 世界首映 WORLD PREMIERE



王 国帆
WANG GUOFAN

导演阐述

故事取材于发生在 2021 年的真实事件。在我生长的县城，时至今日还在发生着一些匪夷所思的事件，令人深感痛心。而这些本应引起大众关注的事件，往往传不出这个群山环绕的小城。我想要在我的影片中讲述这些故事，我想，身为在这里成长的人，应该有最基本的同情心，而不选择漠视。

剧情简介

大学生王奇回到家乡，与女孩田柠相识相知。寒假逐渐过去，一切都朝着王奇预想不到的方向发展……



导演简介

出生于 2002 年 10 月 22 日，毕业于湖南师范大学。长沙潮濕动物园剧团演员，出演戏剧《变形记》《考戏》等，执导戏剧《女人离开梦境时》。执导短片《父亲的独白》获得第 17 届 FIRST 青年电影展超短片单元年度超短片。

DIRECTOR'S BIOGRAPHY

Born on October 22, 2002, he graduated from Hunan Normal University. He is currently an actor with the Changsha Wet Zoo Theatre Troupe, where he has appeared in productions including METAMORPHOSIS and REBORN AS A BIRD, and directed the stage play XIANGLAN. His short film HAIR received the Annual Short Short Film Award in the Short Short Film section at the 17th FIRST International Film Festival.

DIRECTOR'S STATEMENT

This story is based on real events that occurred in 2021. In the small county where I grew up, inexplicable incidents still happen to this day, which is deeply distressing. Yet these events, which should have drawn public attention, often remain confined within this mountain-ringed town.

Through my film, I want to tell these stories. As someone who grew up here, I believe we should have the most basic compassion—not indifference.

SYNOPSIS

Qi returns to his hometown, where he meets a girl named Ning. As the winter break unfolds, their connection deepens—but events begin to take an unexpected turn, leading Qi down a path he could never have foreseen.

姆兰河那边

OTHER SIDE OF MONLAM RIVER

中国 | 2025 | 彩色 | 87分钟 | 剧情
China | 2025 | Color | 87min | Fiction

导演/编剧 | 德子吉
出品人 | 拉华加、德子吉
制片人 | 忠吉·索南加
联合制片人 | 顾闻
监制 | 王丹
策划 | 多杰坚参
文学策划 | 才郎东主、米拉子子

主演 | 赛措、赛旦杰
摄影指导 | 才让扬杰
剪辑指导 | 希多杰
美术指导 | 扎西见措
声音指导 | 王伟光
作曲 | 德格才让

G 世界首映 WORLD PREMIERE



德子吉
DESTA KYI

导演阐述

个人体验本应该是创作的本能状态，我只是依着自身成长经验寻找童年经历，恰好这段童年的经历还在当下鲜活的涌动。我希望把自然给我最直接的感受和时光留下的印记尽可能真诚可信的呈现。我认为童年是一种记忆，当你去反射你所熟悉的那些平凡的记忆，也许会成为真情流露的一部不平凡的作品。儿童看待问题的方式总是给你意想不到的惊喜和浑然天成的率真，作为导演我深深退回到儿童时代，不描写世界，而发现世界。我希望因为各种原因挡住我们内心深处的那种纯粹和热情，在影片当中把它释放出来、展现出来。

剧情简介

在风景如画的山间小村寨，九岁的赛措与六岁的赛丹原本过着简单快乐的生活。然而，父亲才旦的赌博恶习让家庭陷入困境，他输掉了所有积蓄，甚至将母亲的家传镯子作为赌注。母亲失望之下离家出走，誓言镯子找回前绝不回家。赛措与赛丹无意中听到母亲的决绝话语，内心深受触动。他们回想起慈祥的八旬老太拉姆讲述的“姆兰河那边”的寓言，传说姆兰河彼岸有一棵如意龙树，能实现人们最真挚的愿望。于是，赛措决定带着弟弟踏上寻找如意龙树的冒险旅程。最终，他们的纯真与坚持能否触动命运，找回镯子，让家庭重归幸福？



DIRECTOR'S BIOGRAPHY

Desta Kyi, a female Tibetan screenwriter and director, was born on February 9, 1994, in Qinghai, China.

Her work, THE OTHER SIDE OF MONLAM RIVER, was selected for the Industry Screening section of the 16th FIRST International Film Festival and received the Special Attention Award at the Golden Rooster Films Project Market during the 35th Golden Rooster Film Festival. This award-winning short film garnered multiple honors, including the Short Film Grand Jury Prize, Best Narrative Short Film, Best Screenplay (Short Film), Best Director (Short Film), and Best Short Film for Young Audiences.

DIRECTOR'S STATEMENT

Personal experience should be the instinctive foundation of creation. I simply rely on my own journey to reconnect with my childhood—the memories that still surge vividly within me today. I hope to convey, as sincerely and authentically as possible, the raw feelings nature has given me and the traces left by time.

I believe childhood is a unique kind of memory. When you revisit familiar and seemingly ordinary moments, they can transform into something extraordinary—works that reveal genuine emotion. The way children see the world often brings unexpected insights and an innate sense of innocence. As a director, I return deeply to my own childhood—not to depict the world, but to discover it anew. Through this film, I hope to release and showcase that purity and passion within us, so often suppressed for various reasons.

The film's story is carefully designed, weaving together three narrative threads. In real life, the children bravely pursue truth, goodness, and beauty despite family hardship. In the fable told by the wise old woman, twists and turns add a layer of mystery. Meanwhile, in the ideal world, the children continue to grow through confusion and challenges. These threads progress in parallel, capturing the perspective of childhood with precision, exploring the complexity and beauty of the world, and imbuing the film with deep emotion and lasting significance.

SYNOPSIS

In a small mountain village, nine-year-old Sertso and his younger brother, Serdan, lived a simple life until their father's gambling plunged the family into hardship. After losing all their savings and their mother's ancestral bracelet, their heartbroken mother left, vowing not to return until the bracelet was recovered.

Inspired by the fable of the wish-granting dragon tree beyond the Monlam River, Sertso and Serdan set out to retrieve the bracelet and reunite their family. Guided by courage and love, they face trials, riddles, and dangers to bring their mother home.

Will their innocence and determination be enough to restore happiness and bring their family together again?

普通纸
COMMON PAPER

中国 | 2025 | 彩色 | 92分钟 | 剧情
China | 2025 | Color | 92min | Fiction

导演/编剧 | 张久我
演员 | 何珊、阿伟、丽姐、张瑾楠、
剪辑 | 张久我 Tony、优益酷
副导演/摄影 | 庄炜 设备支持 | 李凝、覃岛
录音/DIT | 庄炜 场地支持 | 二十面体、自若、阿伦
摄影助理/现场制片 | 李红钰 英文翻译 | 李红钰
出品人/海报设计 | 何珊 后期制片 | 舒克
主演 | 吴杨、李红钰

12 世界首映 WORLD PREMIERE



张久我
ZHANG JIUWEI

导演阐述

《普通纸》讲述了一个突然选择停止说话的女人宋情，以及她与妹妹宋茹之间微妙而深刻的情感联结。影片通过细腻的日常观察，探讨了沟通的多种可能性。我们刻意避免对宋情的状态进行病理化解读，而是展现她如何用静默重构自己的世界。这部电影邀请观众思考：当常规的交流方式失效时，人与人之间是否还能建立真正的连接？大量留白和静默场景不是叙事的缺失，而是情感的表达。宋情用白纸覆盖文字的举动，象征着她对外界噪音的屏蔽；而妹妹最终学会尊重这种选择守护彼此的“不同”。

剧情简介

宋茹有一张不常用的银行卡，近期她注意到上面有一笔来自姐姐宋情的20万转账。这笔转账发生在六个月前，正是彼时宋情突然决定不再说话，不再用语言与任何人交流之际。宋茹不明白这笔转账的含义，也放心不下姐姐的生活，为一探究竟她搬来与姐姐同住，而她的男朋友李又兵也追随而至。宋茹和李又兵以不同的方式重新介入了姐姐的难以解释的生活，在沉默面前照见了自己。



DIRECTOR'S BIOGRAPHY

ZHANG Jiwei is a theatre and film actor/director. After completing military service in 2018, he has explored a wide range of professions, demonstrating strong versatility across disciplines. His directing works include the short film PRINCIPLES OF MOTION, selected for the Limited Duration Unit of the Wuhan-Berlin Film Festival, and FIASCO RPG: THE MYSTERIOUS VISITOR, which was selected for the Wuhan Shipwreck Film Week and awarded Best Short Film.

In 2023, he joined The Physical Guerrilla, creating and performing in several productions, including X TOES, an invited work at the Aranya Performing Arts Festival; FORGIVING THE COCCYX 2.0, presented at the Shekou Theatre Festival; and SOUL IN VESSEL, featured at the Beijing Youth Theatre Festival.

In 2024, he co-wrote and co-directed the play LARGE BLUE HORSE with HE Shan, producing both a live theatre version and a short film adaptation. The film version was selected for the Experimental Competition unit of the HiShorts! Xiamen Short Film Week.

He enjoys integrating game mechanics into performance, embracing the unexpected possibilities that arise from structured play.

DIRECTOR'S STATEMENT

COMMON PAPER is a film about silence and understanding. It follows SONG Qing, a woman who suddenly stops speaking, and the quiet yet profound bond she shares with her sister, SONG Ru. Through intimate observations of their daily lives, the film explores alternative forms of communication—suggesting that the deepest understanding sometimes requires no words at all.

Rather than pathologizing SONG Qing's silence, the film presents it as a personal way of rebuilding her world on her own terms. It invites viewers to reflect: when conventional communication breaks down, can genuine connection still endure?

SYNOPSIS

SONG Ru discovers an unexpected transfer of 200,000 RMB from her sister, SONG Qing, made six months earlier through a rarely used bank account. The timing coincides with SONG Qing's sudden decision to stop speaking entirely. Puzzled by the transaction and increasingly concerned, SONG Ru moves in with her—soon joined by her boyfriend, LI Youbing.

As SONG Ru and LI Youbing navigate the silence surrounding SONG Qing, their own lives and relationship begin to surface. Their efforts to reach her—through care, frustration, and quiet observation—gradually expose the unspoken tensions between them. In the absence of words, gestures, glances, and withheld truths take on new significance.

A meditation on communication, guilt, and the things left unsaid, the story explores how silence can both isolate and illuminate.

夏坠
THE LAST SUMMER

中国 | 2025 | 彩色 | 90分钟 | 剧情
China | 2025 | Color | 90min | Fiction

导演/编剧 | 史任飞
制片人 | 林博宇
摄影指导 | 肖秋雨
剪辑指导 | 封山育林
声音指导 | 赵昊阳

美术指导 | 马林
配乐 | 陈筱舒
调色 | 李昊天
演员 | 崔钟予、崔楠、叶福生、周楷宸



史任飞
SHI RENFEI

导演阐述

一场极端且突如其来的意外事件，将主角及其家庭推入了一场深刻的道德困境。影片中并没有塑造出传统意义上的反派，而一个看似无害的“善意的谎言”却引发了连锁反应，逐步摧毁了家庭和少女的命运。这场悲剧不仅仅是一个体命运的陨落，更揭示了制度性问题：单一的价值评判体系如何使人们逐渐失去多元情感和个体尊严，导致人性的异化。

剧情简介

女孩李知知，一个万众瞩目的优等生，高考前因目睹父亲出轨，意外碰落了阳台上的烟灰缸，砸中了一楼玩耍的五岁女孩。面对众人的责难和父母的殷切期待，李知知选择将这个秘密与对父亲出轨的怨恨，一起埋藏心底。殊不知，父母对李知知也有所隐瞒，二者婚姻早就名存实亡，不过是为了女儿高考而粉饰表面和平。更可怕的是，他们也已察觉到女儿就是肇事者，又依然因为同样的原因而守口如瓶——一切以高考为重。这个家庭因死亡的秘密绑定在一起，也因秘密的暴露而分崩离析。



DIRECTOR'S BIOGRAPHY

An independent director and screenwriter, she graduated from Shanghai University's Shanghai Film Academy and the University of Bristol. She is currently developing THE FOUR SEASONS OF WOMEN, a four-part film series exploring the diverse experiences of women across different stages of life.

DIRECTOR'S STATEMENT

An abrupt and devastating accident thrusts the protagonist and her family into a deeply complex moral dilemma. The film features no traditional antagonist; instead, a seemingly harmless "well-intentioned lie" sparks a quiet chain reaction that slowly dismantles the family and reshapes the young girl's fate.

This is not merely a personal tragedy—it is an indictment of broader systemic failures. The story exposes how a rigid, singular value system can erase emotional nuance and personal dignity, ultimately leading to the alienation of the individual. Through this lens, the film examines the quiet violence of conformity and the cost of losing one's humanity.

SYNOPSIS

Days before the all-important Gaokao, top student Li Zhizhi's world shatters when she sees her father with a pregnant woman. In a moment of shock, she accidentally knocks an ashtray off the balcony—striking a five-year-old girl playing downstairs.

Trapped between the victim's grieving family and her parents' suffocating expectations, Zhizhi suppresses her guilt, along with the rage sparked by what she believes is her father's betrayal.

But the truth is even more devastating: her parents divorced two years ago and have been faking a marriage to "protect her studies."

The final blow comes when they confirm her role in the accident—but choose silence, valuing the Gaokao above justice, grief, or even their daughter's mental well-being.

她在四月跳舞

SHE DANCES BY THE SEA

中国 | 2024 | 彩色 | 106分钟 | 纪录
China | 2024 | Color | 106min | Documentary

导演 | 范俭、臧妮
制片人 | 王立学、杜海、程泓九、郭婉容
联合制片人 | 赵佳、张丽丽
摄影 | 萧潇、史肖冠、范俭
录音 | 李科岚、范俭
剪辑 | 臧妮
后期声音指导 | 李丹枫

18 国际首映 INTERNATIONAL PREMIERE



范俭
FAN JIAN



臧妮
ZANG NI

导演简介

范俭 | 创作纪录片逾二十年，前作《摇摇晃晃的人间》获得 2016 阿姆斯特丹纪录片电影节主竞赛评委会奖等多个国际奖项，《吾土》入围 2016 年柏林电影节。他关注汶川地震失独家庭十二年的作品《两个星球》2021 年在纽约纪录片节获奖。美国电影艺术与科学学院会员，参与奥斯卡纪录片评选工作。

臧妮 | 导演，剪辑师。2024 年作为联合导演和剪辑完成纪录电影《她在四月跳舞》。剪辑的影片有《两个星球》（范俭导演）、《废物故事》（郑仪飞导演），均入围 FIRST 青年电影展主竞赛。担任制片人的影片《吾土》入围柏林电影节。

导演阐述

时隔八年，我们创作了关于诗人余秀华的第二部影片。我们不会完全跟着戏剧化的情节走，影片也会着力呈现关于诗歌和舞蹈的另一条线——诗人的影子在跳舞，越跳越远，影子会回到自己吗？

剧情简介

余秀华，中国当代著名诗人，书籍销量超二百万册。余秀华1976年出生于湖北乡村，患有脑瘫，她19岁结婚，2007年开始写诗，2014年因一首《穿越大半个中国去睡你》走红。之后她出书，获得经济独立，离婚。余秀华曾说：“当我想要爱的时候，残疾是我唯一自卑的点”，作为余秀华亲密的朋友，过去十年，我们和余秀华一起经历着人生起伏和多次追爱的尝试。2022年，46岁的余秀华人生第一次恋爱了，伴随着网络围观和巨大争议。她享受被爱的同时也以自己的方式回报对方的爱，然而，以爱之名的妥协也把她裹挟到自我困境中……



DIRECTOR'S BIOGRAPHY

FAN Jian is an accomplished documentary filmmaker with over 20 years of experience exploring diverse Chinese subjects. He is a member of the AMPAS Documentary Branch. His latest film, SHE DANCES BY THE SEA, was selected for the International Competition at the 2024 Amsterdam International Documentary Film Festival (IDFA). His notable works include AFTER THE RAIN, which received a Special Jury Mention at the 12th DOC NYC, STILL TOMORROW, winner of a Special Jury Award at the 2016 Amsterdam International Documentary Film Festival (IDFA), and MY LAND, which was screened at the 66th Berlin International Film Festival (Berlinale) in 2016.

ISABELLA ZANG is a director and editor. SHE DANCES BY THE SEA marks her directorial debut and was selected for the International Competition at the 2024 Amsterdam International Documentary Film Festival (IDFA). She produced MY LAND (Berlinale 2016) and has edited five feature documentaries, including FAN Jian's AFTER THE RAIN (Special Mention at the 12th DOC NYC) and Zheng Yifei's TRASHY BOY (Audience Choice Award at the 16th FIRST International Film Festival).

DIRECTOR'S STATEMENT

After eight years, we created a second documentary about the poet YU Xiuhua. The ups and downs of an intimate relationship will be the main line of the narrative, but we will also focus on presenting the darker threads about poetry and poeticism - why poeticism disappears, why a poet can't write a poem when she's in love, and how she rediscovers it. We will edit these two threads in parallel and push each other forward, so that the audience can understand how the poet accomplishes her introspection on her life.

SYNOPSIS

YU Xiuhua, China's most renowned contemporary poet, has published six bestselling collections with millions of copies sold. Born with cerebral palsy, she entered a loveless arranged marriage after high school. In 2007, YU began writing poetry. Her 2014 poem Crossing Half of China to Sleep with You went viral, launching her first poetry collection, financial independence, and ending her 20-year marriage.

YU once said, "All these years, I've wanted to find someone I can love." Over the past decade, we have shared an intimate friendship with her, witnessing her highs and lows. In 2022, at age 46, Yu fell in love for the first time. The relationship, controversial from the start, subjected her to intense scrutiny. As it evolved, the compromises she made for love led her into a painful and complex dilemma.

穿外套的人

MEI-JIN AND JAE-BEOM

中国/韩国 | 2025 | 彩色 | 21min | 短片
China/South Korea | 2025 | Color | 21min | Short

导演/编剧 | 杨小蛮
主演 | JU In-young、
JEON Bong-seok

18 中国首映 CHINA PREMIERE



杨 小蛮
YANG XIAOMAN

导演阐述

一个人的一生充满了许多回忆，但让我印象深刻的恰恰是瞬间的时刻。美珍和凡在一起度过了短暂的时间，这样的相遇是否为冰冷的生活带来了一线希望？

剧情简介

在韩国打工的延边女孩美珍，面对前来讨债的中国丈夫，她选择和一个陌生男人逃亡……

导演简介

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

DIRECTOR'S BIOGRAPHY

YANG Xiaoman received her MFA in Directing from the Beijing Film Academy. Her work focuses on moral dilemmas and the gray area between right and wrong. She aims to show the conflict between emotion and reason in the social order, emphasizing the nature of suspense and thriller.

DIRECTOR'S STATEMENT

A person's life is filled with many memories, but what impresses me are precisely the moments when I meet in passing. Mei-jin and Jae-beom spend a short time together, and does such an encounter bring a glimmer of hope to a cold life?

SYNOPSIS

Mei-jin, a Yanbian girl working in South Korea, chose to flee with a strange man in the face of her Chinese husband who came to collect a debt...



当春乃发生

GOOD RAIN KNOWS

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

导演/编剧/制片 | 十一
监制 | 张茂君
制片 | 杨源、吴欣怡
摄影指导 | 付戊虬
剪辑指导 | 隋新

声音指导 | 贺俊懿
美术指导 | 杨艺
作曲 | 于沐晔
演员 | 马溪蔓、彭梓萱、苏爱婷

12 世界首映 WORLD PREMIERE



十一
SHI YI

导演阐述

想用这个片子撞向那些混蛋。

剧情简介

那天，佳禾从驾校回来。
她撞见了这辈子最不想再见的那个哥哥。
她在车里不说话。
外面暴雨，她踩下油门。

导演简介

5岁时就从爸爸手里抢走相机一直霸占至今。

DIRECTOR'S BIOGRAPHY

I took my dad's camera at five and never stopped shooting.

DIRECTOR'S STATEMENT

Have you ever almost killed someone?
One step. One inch. And it could've happened.
The thought stayed. It didn't scream. It just stayed.
I made this film to crash into those bastards.

SYNOPSIS

One afternoon, Jiahe returns from driving school.
She overhears something she wasn't meant to hear. She sees someone she never wanted to see again.
She gets into the car, silent, with nowhere to go — just waiting for the rain to stop.
But it doesn't.



假期

BENEATH THE CONSTANT TIDE

中国 | 2024 | 彩色 | 27分钟 | 短片
China | 2024 | Color | 27min | Short

导演/编剧 周梓桐	美术指导 陈欧艺
制片主任 臧颖、邓凌琳	剪辑 周梓桐、纪可欣
摄影指导 汤子暄	音乐 李熙函
声音设计 王雨泽	演员 周楚滢、薛晴、张旭

12 世界首映 WORLD PREMIERE



周梓桐
ZHOU ZITONG

导演阐述

在我的人生经验中，我所接触、体会到的母女关系，常常是幽微而纤细的。本片试图去展现这样一种情状：在一个局促不安、稍纵即逝的假期中，一对各自的身份与生活都发生了改变的母女，试图重新书写以往的亲密。别离的预感在她们之间涌动，新的身份和并不纯粹的动机挫折了她们内心深处的期待，但她们可以在某个情境中单纯地彼此依偎、彼此需要。黑夜与浪潮包裹她们，没有其余的眼光、考量、打探去打扰她们从生命孕育的伊始便缔结的联结。

剧情简介

初中生小意在一个寒假久违地与妈妈在一座海边城市会面，妈妈趁此机会向小意介绍了她的男友。在短暂的相处中，小意遭到了这个男人的骚扰，妈妈似乎也发现了这件事，而此后妈妈对这件事的处理让小意开始重新认识她的母亲。

DIRECTOR'S BIOGRAPHY

ZHOU Zitong, was born in Wuhan, Hubei Province in 2000. She is a director and editor. She graduated from the Directing Department of Beijing Film Academy in 2024.

DIRECTOR'S STATEMENT

From my life experience, mother-daughter relationships are often subtle and delicate. When caught in such a bond, I feel both closeness and occasional speechlessness. The short film BENEATH THE CONSTANT TIDE explores a moment where a mother and daughter—both changed in identity and life—attempt to rewrite their past intimacy during a brief, confined vacation.

A sense of impending separation hangs between them. New identities and mixed motives challenge their deepest expectations, yet in certain moments, they simply lean on and need each other. Enveloped by night and waves, their bond remains untouched by outside judgment, concern, or intrusion—rooted in a connection forged since the very beginning of life.

SYNOPSIS

During a winter vacation, a middle school student named Xiao Yi had a long-awaited reunion with her mother in a coastal city. Seizing the opportunity, her mother introduced Xiao Yi to her boyfriend. During their brief time together, Xiao Yi was harassed by the man. Her mother seemed to notice the incident, but the way she handled it afterward made Xiao Yi begin to see her in a whole new light.

困于音符

MASTERPIECE MOMMY

英国/中国 | 2024 | 彩色 | 15分钟 | 短片
United Kingdom/ China | 2024 | Color | 15min | Short

导演/编剧 | 张穆涵
制片 | 莉莉·阿什顿
监制 | 莎拉·皮尔森
摄影指导 | 马克西米利安·皮特纳
美术指导 | 埃琳娜·伊索里尼
服装设计 | 克拉拉·玛丽·乔伊

选角导演 | 卡梅尔·科克伦
剪辑 | 莱尼·布莱克·卡拉·卢菲
音效 | 大卫·吉尔斯
配乐 | 塞巴斯蒂安·盖恩斯伯勒、
亚历克斯·米尼亚伊洛
演员 | 窦靖童、Christina Tam

18



张穆涵
DOROTHY SING
ZHANG

导演阐述

创作的原动力源于对全新影像语言的探索——挣脱传统音乐剧的视觉桎梏，让画面成为音乐的驱动力，进而抵达言语无法阐释的情感秘境。我从未遇见过真正令我倾心的音乐剧，而这恰恰成了我自己创作一部作品的原因。

剧情简介

苔丝摔倒就医后，医生通过CT扫描发现她乳房可能存在肿块，建议进行乳腺x光检查。女儿贾斯汀陪同就诊期间，在候诊室里内心世界逐渐崩塌-她开始审视自己压抑的渴望，质疑与母亲之间既亲密又尖锐的关系边界，最终揭开了母女隔阂的真实根源。

导演简介

1999 年出生，现居伦敦的电影与影像创作者。先后就读于伦敦大学学院斯莱德美术学院学习纯艺术，后赴丹麦 Leth 电影学院师从拉斯·冯·提尔、约尔根·莱斯与托马斯·温特伯格深造电影。2020 年，她执导了个人寻根之作《爸爸》，记录自己前往日内瓦与 8 位素未谋面的兄弟姐妹相认的旅程（入选蒙特利尔新电影节）。除电影外，其摄影 monograph《宛如生者》由 Art Paper Editions 于 2023 年出版，作品获《国家地理》《时尚芭莎》《Wallpaper》《Photograph》等国际媒体专题报道。

DIRECTOR'S BIOGRAPHY

Born in 1999, Dorothy Sing ZHANG is a filmmaker and visual artist based in London. She studied Fine Art at the Slade School, University College London, and later pursued film studies at Ecole de Leth (Denmark) under Lars von Trier, Jørgen Leth, and Thomas Vinterberg. In 2020, she directed BĀBĀ, a personal odyssey in which she traveled to Geneva to connect with eight newly discovered siblings (Festival du Nouveau Cinéma). Beyond film, she released the monograph LIKE SOMEONE ALIVE in 2023 (Art Paper Editions), which received wide media coverage from outlets including National Geographic, Harper's Bazaar, Wallpaper, and Photograph Magazine.

DIRECTOR'S STATEMENT

The desire was to create new images, ones that aren't associated with musicals, allowing them to motivate the music and to go further with unexplainable feelings. I have never come across a musical that I was fond of, which is why I wanted to make one.

SYNOPSIS

After she suffers a fall, Tess is informed by a doctor of the potential presence of a lump in her breast, detected in the CT scan, and recommends a mammogram. Tess's daughter, Justine, accompanies her to the appointment. While in the waiting room, Justine's interior world starts to shift, leading her to question her deep desires and the edges of the sharp bond between her and her mother, ultimately uncovering the true reason for their strained relationship.

哦玛

BEFORE THEN

德国 | 2024 | 彩色&黑白 | 30分钟 | 短片
Germany | 2024 | Color,B&W | 30min | Short

导演/编剧/剪辑/摄影/制片 |
薛孟竺
摄影 | 刘杨
音乐 | Liesl Lindeque,
Gregor Quendel

18



薛孟竺
XUE MENGZHU

导演阐述

生活在德国，总是在日常生活中重复听和说来交流。这样的经历让我思考语言是否可以成为编码工具？在这部短片中，我邀请奶奶读一首“中文诗”，但她不知道，在反复练习的过程中，中文已经悄然在她的唇齿间转换成了英文发音。爷爷的离世让我首次直面死亡，也重新思考亲情的羁绊。拍摄过程中我与奶奶再次重新连接。也许是一次无效的告白，也可能是一场亲密的实验。但最终，愈加清晰的只有一件事：在无法避免的别离面前，我们能再一起多走一段路。

剧情简介

一首“中文诗”也可以听起来像一封英文信。秘密被短暂地揭露，但通向它们的门却永远关上了。我们在门口徘徊，我只是想和你多呆一会儿。



导演简介

中国导演与艺术家，现居德国，专注于自由艺术与电影创作。她致力于在多种媒介的交汇中，以多维度的方式生成影像。从个人经历与日常生活中的跨文化观察出发，她试图通过艺术转化，创造一个能够超越语言边界的感知空间

DIRECTOR'S BIOGRAPHY

XUE Mengzhu is a Chinese director and artist. She is currently studying fine art and film in Germany. Mengzhu enjoys exploring the combination of different media to create images in a multi-dimensional way. Drawing inspiration from personal experiences and the subtle contradictions of everyday life, her art seeks to open a space beyond the limits of language.

DIRECTOR'S STATEMENT

Living in Germany, I find myself constantly cycling between listening and speaking to navigate daily life. This experience led me to think: can language become a kind of code? In this film, I invited my grandmother to recite a "Chinese poem," unaware that through repetition, the characters would quietly shift—phonetically—into English as they slipped from her lips.

My grandfather's passing was the first time I confronted mortality. It made me reflect on the bonds of family. Filming became a way to reconnect with her—perhaps a futile confession, or maybe an intimate experiment. But in the end, one thing became clear: before the inevitable parting, we still have a little way to walk together.

SYNOPSIS

A Chinese poem may also sound like an English letter. Secrets are briefly revealed, but at the same time the door to them is closed forever. We linger at the door, and I just want to stay with you longer.

叛徒
BETRAYER

日本/中国 | 2025 | 彩色&黑白 | 11分钟 | 短片
Japan/China | 2025 | Color,B&W | 11min | Short

导演/编剧/配音演员 | 施圣雪
制片 | 山村浩二
音乐设计 | suru
声音设计 | suru、庞雯

18



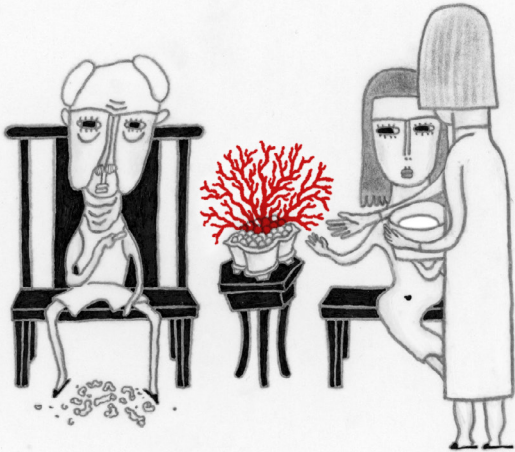
施 圣雪
SHI SHENGXUE

导演阐述

从小到大，我一直不理解为什么妈妈常常称呼我为“叛徒”，为什么她总对我饱含恨意，甚至有时会想杀了我。可这个问题还没有得到解答，妈妈就去世了。许久之后的某一天，我读到了一段话。是加拿大心理学家 Bonnie Burstow 对于父权制家庭的描述。“父亲和女儿常常一起看不起母亲（女人）。当她没抓住要点时，他们会交换意味深长的目光。他们一致认为她不如他们聪明，不能像他们那样思考。这种串通一气却并不能将女儿从重复母亲的命运中拯救出来。”

剧情简介

我杀了妈妈。
叛徒，我听到她对我说。
那流传在家族女性身上的病症，我终究能否躲过……



DIRECTOR'S BIOGRAPHY

SHI Shengxue, born in Hangzhou, China. In 2025, received master's degree from the Department of Animation at Tokyo University of the Arts Graduate School of Film and New Media. Independent illustrator and animation artist. Her animation MOLD received the Jury Award at the 2024 Hiroshima Animation Season.

DIRECTOR'S STATEMENT

Since childhood, I never understood why mom often called me a "betrayor," why she always looked at me with hatred, and sometimes even wanted to kill me. But before I could find the answer, she passed away. One day long after, I saw a passage by Canadian psychologist Bonnie Burstow, about patriarchal families:

"Often father and daughter look down on mother (woman) together. They exchange meaningful glances when she misses a point. They agree that she is not as bright as they are, cannot reason as they do. This collusion does not save the daughter from the mother's fate."

SYNOPSIS

I killed my mother.
She called me a betrayer.
Will I be able to escape the disease passed down the women in our family?

杀死艾达

KILL ADA

中国 | 2025 | 彩色&黑白 | 13分钟 | 短片
China | 2025 | Color,B&W | 13min | Short

导演 | 蔡坤宇
编剧 | 林霄、王寒墨
制片人 | 王昊
主演 | 胡安娜
摄影指导 | 李其航
美术指导 | 齐知强

造型指导 | CIG
录音指导 | 罗兆光
声音设计 | 何智麟
剪辑 | 李兵皓
作曲 | 陈沛宇
调色 | 周墨

12 世界首映 WORLD PREMIERE



蔡 坤宇
CAI KUNYU

导演阐述

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

剧情简介

一个家庭主妇NPC再也无法忍受玩家在自己的房子里肆意破坏，她决定反抗.....



DIRECTOR'S BIOGRAPHY

Born in Zhangzhou, Fujian in 1997. Graduated from Beijing Film Academy with bachelor's and master's degrees.

CAI Kunyu has participated in the directing team of many cinema films and also has rich experience in documentary work.

He is committed to exploring the combination of social issues and commercial genre films.

DIRECTOR'S STATEMENT

Sometimes I feel like my mother is like an NPC, sitting there doing the same things over and over again every day. The discipline of the family and culture is engraved in her brain like a code. I wonder, if fate is really just a piece of code, when she breaks through this code, will she live a different life?

SYNOPSIS

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

甜茶馆女孩

ORLO WITH KARMA

中国 | 2024 | 彩色 | 22分钟 | 短片
China | 2024 | Color,B&W | 22min | Short

导演/编剧 岗珍	剪辑指导 扎西南加、岗珍
出品人 杨婧	声音指导 任世杰
监制 李沐筱	灯光指导 付嘉尔
制片人 益西洛追	美术指导 泽仁敦珠、扎加
摄影指导 扎西南加	演员 格桑拉措、旦增格桑

12 世界首映 WORLD PREMIERE



岗珍
KANG DRUN

导演简介

青年导演，编剧。藏族，西藏拉萨人。编剧导演电影《一个夜晚与三个夏天》获上海国际电影节创投画林映像特别关注奖，FIRST 青年影展创投龙跃中欧国际视野奖。短片《亚吉查姆》获华语青年电影周年度新锐剧情短片第一荣誉，北京电影学院 ISFVF 优秀作品奖，杭州青年影像计划评委会大奖，并入围 86358、Hishorts 厦门短片周、海峡两岸金鸡短片季等多个短片电影节。参与编剧芒果卫视电视剧《日光之城》于 2024 年 10 月全网播出，收获好评。

导演阐述

在西藏拉萨，人们喜欢喝甜茶吃藏面，所以那里有许多大大小小的甜茶馆。这些甜茶馆的主力大都是 20-30 岁的女性，她们中的大多数来自西藏的农村，高中过后没有继续上学，在甜茶馆工作，每个甜茶馆都有 5-6 个这样的女孩。我在家附近的巷子里看见过一个女孩，她和别的甜茶馆女孩有点不一样，反戴一顶帽子骑着自行车穿梭在巷子里，基于这个人物形象我创作了这个故事。

剧情介绍

奥罗什么也不相信，可她在中文补习班遇见了一个奇怪的男青年并陷入了爱河，当她付诸信任后事情却走向了另一面。



DIRECTOR'S BIOGRAPHY

Kangdrun, a Tibetan filmmaker from Lhasa, is the screenwriter and director of LINKA, LINKA, which received the Hualin Film Special Attention Award at the Shanghai International Film Festival and the Longyue Central European International Vision Award at the FIRST International Film Festival.

Her short film SHORT SUMMER IN LHASA won First Prize for Best New Short Film at the Chinese Youth Film Award, the Outstanding Work Award at the International Student Film and Video Festival of Beijing Film Academy (ISFVF), and the Jury Award at the Hangzhou Youth Film Project. It was also selected by the 86358 Jia Village Short Film Week, HiShorts! Xiamen Short Film Week, and the Cross-Strait Golden Rooster Short Film Season, among others.

She also contributed to the scriptwriting of the Mango TV series CITY OF SUNSHINE, which premiered across major platforms in October 2024 to positive reviews.

DIRECTOR'S STATEMENT

In Lhasa, Tibet, there are many sweet tea houses of all sizes because people like to drink sweet tea and eat Tibetan noodles. Most of the main force of these sweet tea houses are women aged 20-30. Most of them come from rural areas in Tibet. They did not continue to go to school after high school and worked in sweet tea houses. There are 5-6 such girls in each sweet tea house. I saw a girl in the alley near my home. She was a little different from other girls in sweet tea houses. She wore a hat backwards and rode a bicycle through the alley. Based on this character image, I created this story.

SYNOPSIS

Orlo didn't believe anything, but she met a strange young man in a Chinese cram school and fell in love. When she gave her trust to him, things took a turn.

夏游
EACH SOLITARY MOMENT

美国/中国 | 2025 | 彩色 | 17分钟 | 短片
United States/China | 2025 | Color | 17min | Short

导演/编剧 | 方劲文
制片 | 张睿晨
执行导演 | Kate diRienzi
摄影指导 | 梁丰泽
剪辑指导 | 袁铮

声音指导 | 吴晓羽
声音设计 | 李颜
美术指导 | 周旆辰
演员 | 郑美梅、唐毓棋、许肖汀、张家瑜

12 世界首映 WORLD PREMIERE



方 劲文
FANG JINGWEN

导演阐述

这个故事的起点源于我察觉到的我们这代年轻人对于“成年”这件事的不确定。到底什么才算成年？我和我的朋友，已经长到了 17 岁时幻想过的年龄，可我们并没有变成游刃有余的大人。在 23 岁这年我才了解到原来 coming-of-age 带来的冲击可能发生在人生的任何一个阶段，永远带来一阵眩晕。于是我的主人公们，年过三十，仍犹豫着人生的选择，不知道自己是否是合格的大人。虽然，片中的“她们”可能并不存在，即使存在，也不一定会在纽约追着无聊的成年人游荡。但谁知道呢？说不定我们已经是“还不错的大人”了。

剧情简介

只是一场发生在夏天的奇遇罢了——两个中国女高中生跟踪着在纽约生活的某个成年女性，在琐碎的日常中偷听她与昔日好友之间的谈话，试图弄清长大的意义。



DIRECTOR'S BIOGRAPHY

Jingwen is an independent filmmaker and producer from Hunan, currently based in New York. She is pursuing an MFA in Directing at Columbia University.

In 2024, she produced the short film THREE, which was selected for the 77th Cannes Film Festival's La Cined program. Another project she produced, JUK, received the East Coast Student Award from the Directors Guild of America (DGA). Her directorial debut short was selected by the Urbanworld Film Festival and the Philadelphia Asian American Film Festival.

She is currently developing her next directorial work, MY BESTIE AND HER VESTIE.

DIRECTOR'S STATEMENT

The starting point of this story comes from my observation of our generation's uncertainty about what it means to "being an adult". What exactly defines adulthood? My friends and I have reached the ages we once imagined at 17, yet we haven't become the confident, capable adults we envisioned. It wasn't until I turned 23 that I realized coming-of-age can happen at any stage of life. And so, my protagonists, now in their early thirties, are still hesitating over life's choices, unsure if they qualify as proper adults.

Who knows? Maybe we're already "good enough" adults.

SYNOPSIS

It's a serendipitous encounter - two Chinese high school girls track a certain adult woman living in New York City, eavesdropping on conversations between her and her former friend in the mundane of everyday life, attempting to understand the meaning of growing up.



FIRST PIONEER 先锋创作 引言

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

“先锋”是在历史底片与时代浪尖上逐渐显形的群体，有着领先于同辈的锐利见解，和独树一帜的审美与技艺。在初期，这些开拓者主张与手法难以被大众理解和认同，也难以被系统化地辨认与识别。但当他们聚集在一起，我们便能从他们的身影中拼凑出未来的轮廓与样貌。

“比领先还要领先，比特别更多特别”。先锋是矫健的奔驰者，面孔在风驰电掣中飘逸成一束柔光；也是难以定义的实验家，目光穿透刻奇与媚俗的迷雾。本年度入围的 15 部短片作品，皆在尝试碰触边界，挑战更新锐的议题、更前沿的技法与更多元的审美。他们整合有限的资源，用开放的眼界和包容的心态，自由地迎接电影的明天。

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

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

Beyond leading, beyond special. Pioneers are nimble runners, their faces a soft glow in swift passage; they are indefinable experimenters, piercing the fog of kitsch and vulgarity. This year's 15 short films challenge boundaries, explore cutting-edge topics and techniques, and embrace diverse aesthetics, integrating limited resources with open vision and inclusive mindsets, freely welcoming the future of cinema.



FIRST PIONEER先锋创作·最佳短片

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

BEST SHORT FILM

The winner is selected by the jury from FIRST PIONEER, honoring a short film that excels across all criteria, demonstrating a pioneering spirit in aesthetic exploration, thematic depth, and technological innovation.



爱德华多·威廉姆斯
EDUARDO WILLIAMS

导演，艺术家，1987 年生于阿根廷。他始终在其作品中探索流动的观察模式，在物理和虚拟网络中捕捉自发性的冒险，形成了极具个人特色的视听语法。短片《我看见了一只美洲狮》《我要堕落了》在戛纳电影节基石单元和导演双周单元首映，随后《我已忘记》在马赛国际电影节首映。他的首部长片《人类之巅》在第 69 届洛迦诺电影节的“当代影人”单元获得金豹奖，并在多伦多国际电影节波长单元、纽约电影节投射单元、泰特现代美术馆及其他电影节展映。短片《仿佛》和《很长的动图》在柏林电影节论坛拓展单元首映。第二部长片《人类之巅 3》在洛迦诺电影节首映，并在纽约电影节、多伦多国际电影节波长单元展映，还获得了洛杉矶影评人协会颁发的道格拉斯·爱德华兹实验电影奖。2019 年，他荣获林肯中心新兴艺术家奖。2020 至 2021 年，哈佛大学电影研究中心授予他罗伯特·E·富尔顿三世非虚构电影制作奖学金。2021 年，他获得了“Chanel Next Prize”。

Eduardo Williams (b.1987, Argentina) is a filmmaker and artist whose works explore a fluid mode of observation, looking for shared relations and spontaneous adventures within both physical and virtual networks. Williams' shorts films PUDE VER UN PUMA and QUE JE TOMBE TOUT LE TEMPS? premiered at Cinéfondation and Director's Fortnight at Cannes Film Festival, followed by TÔI QUÊN RỒI! which had its premiere at FID Marseille. His first feature, EL AUGUE DEL HUMANO, won the Pardo d'oro at Filmmakers of the Present at the 69th Locarno Film Festival and was shown at Toronto IFF - Wavelengths, New York FF - Projections, Tate Modern and other festivals. His last works, PARSI and UN GIF LARGUÍSIMO, had their premiere at Berlinalie - Forum Expanded. His last feature film, THE HUMAN SURGE 3 had its premiere at Locarno Film Festival and was shown at New York FF, Toronto IFF - Wavelengths and won the Douglas Edwards Experimental Film Prize by Los Angeles Film Critics Association. In 2019 he received the Lincoln Center Award for Emerging Artists. The Film Study Center at Harvard University awarded him a Robert E. Fulton III Fellowship in Nonfiction Filmmaking for 2020-21. He received the Chanel Next Prize in 2021.



郭采洁
KUO TSAI-CHIEH

演员、独立音乐人。2008 年，她凭借首部影片《一页台北》开始了她的电影生涯，该片在 2010 年柏林国际电影节上获得了 NETPAC 奖。2013 至 2014 年间，她主演的《小时代》系列影片取得了巨大的票房成功，总票房超过 2.4 亿美元。2015 年她离开华纳音乐后，于 2020 年与来自内蒙古的音乐人共同在北京成立了 NomadCityRecords 音乐厂牌，专注于音乐创作。2024 年，她以有机音乐创作项目 Mola Oddity 的主创身份，再次活跃于创作项目。该项目首发专辑中的跨国合作音乐影像 *Half a Saddy Saving Time，荣获 2025 年 BMVA 'Best Experimental Winner 最佳实验音乐录像带」殊荣。

Kuo Tsai-Chieh (Amber Kuo), born in Taipei in 1986, is a renowned actress and musician throughout the Greater China Region. She began her film career in 2008 with her debut feature AU REVOLIR TIPEI, which won the NETPAC Prize at the 2010 Berlin International Film Festival. From 2013 to 2014, she starred in the TINY TIMES series, which achieved tremendous box office success with total earnings exceeding \$240 million. This success established her as a prominent actress across Greater China. After choosing to leave Warner Music in 2015, she co-founded NomadCityRecords in Beijing with musicians from Inner Mongolia in 2020, focusing on all aspects of music creation. In 2024, she reemerged as the lead creator of the organic music project Mola Oddity. A cross-border music video from the debut album, Half a Saddy Saving Time, won the 2025 BMVA Best Experimental Award.



李洋
LI YANG

李洋，北京大学艺术学院院长，教授，主要研究欧洲电影史、电影理论与西方艺术理论，著有《目光的伦理》《迷影文化史》《黑色银幕》等，译有《巴迪欧论电影》《莱昂内往事》等，“新迷影丛书”主编，“游戏文化经典译丛”主编，“迷影精神赏”发起人，曾为上海国际电影节、华语电影传媒大奖、大学生电影节、华语青年影像周、香港鲜浪潮影展等电影节担任选片评审。

Li Yang is the dean of the School of Arts of Peking University and a professor whose main research interests lie in the history of European film, film theory, and Western contemporary art theory. He has published numerous books including LES GESTES DU WESTERN DE SERGIO LEONE: POUR UNE INTRODUCTION A L'ANALYSE GESTUELLE DES FILMS, THE ETHICS OF VIEW, CINEPHILIA: THE HISTORY OF CULTURE, AND BLACK SCREEN. As the chief editor of the "Cinephilia Series" collection and the "Classic Translations in Gaming Culture Series", he has translated CINEMA (WRITTEN BY ALAIN BADIOU), CONVERSATIONS AVEC SERGIO LEONE, and ABBAS KIAROSTAMI: CAHIERS DU CINEMA LIVRES into Chinese. He is the founder of the Cinephile Prize and has served as a jury member for multiple film festivals, including the Shanghai International Film Festival, Chinese Film Media Awards, Beijing College Student Film Festival, Chinese Young Generation Film Week, and Hong Kong Fresh Wave International Short Film Festival.



单元入围
OFFICIAL SELECTION

2024 : 瑞士漫游
2024: A SWISS ODYSSEY

德国/瑞士/中国/乌克兰 | 2025 | 彩色 | 15分钟 | 短片
Germany/Switzerland/China/Ukraine | 2025 | Color | 15min | Short

导演 | Florian Rudolph、吴悦琪、Kyrylo Alferiev
对白剪辑 | Frida Lehmann
调色 | Jonas Thibaut
摄影 | Florian Rudolph
现场录音 | Kyrylo Alferiev
剪辑 | Sarah Berner
二维动画 | 郭小若
玩偶制作 | Madita Kuhfuhs
声音指导 | Lambert Regel
音乐 | Daria Sarraf
剧本顾问 | Julius Hilker, Olga Sharafanenka
附加音乐 | Julian Gunold
剧本顾问 | Julius Hilker
音画同步 | Daria Shliakhta

G 亚洲首映 AISA PREMIERE



弗洛里安·鲁道夫
FLORIAN RUDOLPH
吴悦琪
WU YUEQI
基里洛·阿尔费利耶夫
KYRYLO ALFERIE

导演阐述

我们在“中国研究员”系列中探索一种打破纪录片与剧情片边界的实验电影。我们作为虚构的人物，在真实的情景中与真实的居民进行互动。我们的电影在现实与虚构中轻盈跳跃，在社会实验与巨大玩笑之间反复试探，直到当地居民也加入其中。

当大多数科幻作品都在外星人是地球的威胁还是人类的救世主之间站队，我们提出第三种选择：一个孤独的人类向宇宙发出派对邀请。最终，所有紧绷的敌意的天真的理智的声音都在一场酣醉的狂欢节中消解。

剧情简介

一位中国研究人员带着一个纪录片摄制组走进瑞士的一个村庄。她正在调查当地狂欢节传统与外星人之间的联系。作为这个封闭村庄的局外人，研究员开始遇到一些出乎她意料的事情，现实与白日梦之间的界限也逐渐变得模糊……



DIRECTOR'S BIOGRAPHY

We are FYK, a collective formed by three friends in Berlin.

Florian Rudolph (Switzerland) is studying directing at Film University Babelsberg, with a focus on documentary filmmaking.

WU Yueqi (China) is pursuing a PhD at the Shakespeare Institute in the UK. An academic by day and a filmmaker by night, she is currently writing the third installment of The Researcher—a time-travel story.

Kyrylo Alferiev (Ukraine) studied fiction filmmaking in Kyiv before the Russia-Ukraine war. Now based in Berlin, his exile has shaped his creative vision. He will soon begin directing studies at Film University Babelsberg.

This is the second short film in our Researcher docu-fiction trilogy. The first, APOCALYPSE LATER, follows a Chinese researcher scouting locations for a post-apocalyptic shelter in an East German village. We are currently developing the third short film and a feature-length project.

DIRECTOR'S STATEMENT

Our "Researcher" Docu-Fiction Trilogy experiments with hybrid filmmaking that challenges the traditional boundaries between documentary and fiction. Except for the finale, the entire film is improvised, based on our actual experiences in the village. We as fictional characters with a fictional mission interact with real residents in real situations. Our film jumps between social experiments and huge jokes until the reality joins in.

Breaking from the alien-as-threat or alien-as-messiah dichotomy in traditional science fiction, our story offers an alternative: what if the first contact came from a lonely soul simply sending out a party invitation to the universe? While the carnival is a fictional construct born from our shared fascination with supernatural forces, the alien serves as a mirror, revealing our deepest attitudes toward the unknown. In the end, they all dissolve into a Dionysian celebration.

SYNOPSIS

A Chinese researcher walks into a Swiss village with a documentary film crew. She is investigating the connection between the local Carnival tradition and extraterrestrials. As an outsider of this enclosed village, the researcher begins to encounter things out of her expectation, while the border between truth and conspiracy dreams starts to blur...

边境航行

LAND SAILING

中国/英国 | 2024 | 彩色 | 17分钟 | 短片
China/United Kingdom | 2024 | Color | 17min | Short

导演/制片/摄影/剪辑 | 王几
摄影协助 | 王霄楠
配乐/旁白/木偶设计 | 王几
剪辑支持 | 宋雨林
木偶操偶师 | 曹新苗
发行统筹 | 申玉亭
展览动作指导 | 王霄楠
展览支持 | 叁拾空间

12 世界首映 WORLD PREMIERE



王几
WANG ZIYI

导演简介

艺术家与研究者，现居伦敦与北京。她的创作关注身份、边界和流动性，以个人记忆为引，以身试验进入历史、政治与地理构造的缝隙。她的作品包括影像、表演和装置，融合了纪录片、喜剧、脱口秀、舞台布景等元素，往往从一个简单、天真的形象开始，以幽默为方法，展开与复杂结构的协商。她的最新创作通过档案与默剧探索一段情感与权力的跨代际追问。

王几硕士毕业于 UCL 斯莱德美术学院，本科毕业于北京师范大学哲学系。她的作品曾在伦敦、北京、柏林、爱丁堡、南安普顿等地展出。

导演阐述

一个丢失证件的移民，该如何重新理解“身份”与“家”的概念？

《边境航行》是一部国界线上的公路电影，以第一人称展开英法边境上的十小时穿越。影片采用运动相机与 DV 拍摄，途经多佛海峡与白崖——既是国家认同象征，也是偷渡要道——并借《奥德赛》的结构，重写移民与现代国家边界管空间的角力。影片尝试提出一种非英雄化的女性叙事：折一艘小纸船，讲述令人心碎的旅程，以个体流动经验面对系统的停滞，重新思考与世界连接的可能。

剧情简介

本片是一部伪纪录片，一部私人影像，一部公路电影。

影片改编自真实经历，以第一人称视角记录一段特殊的跨境旅程——在遗失英国身份证件、被拒绝登机后，一位中国移民女性踏上了一场自导自演的“合法偷渡”。漫长的交通与身份困境，与《奥德赛》的古典返乡神话交织，由一位亚洲女孩娓娓道来。影片在天真与严肃、温柔与残酷之间游走，重新探寻“家”的方向，构筑出一篇关于“流动”与“归属”的脆弱当代史诗。



DIRECTOR'S BIOGRAPHY

WANG Ziyi is an artist and researcher, currently based in London and Beijing.

Her work explores themes of identity, borders, and mobility, drawing on personal memory to navigate the fissures of historical, political, and geographical structures. Her practice spans video, performance, and installation, blending elements of documentary, comedy, stand-up, and theatrical scenography. Her works often begin with a simple, naive imagery and use humor as a method to negotiate complex systems. Her latest project explores an intergenerational inquiry into intimacy and power through the interplay of archival material and mime.

Ziyi graduated from MA Fine Art Media, Slade School of Fine Art, UCL, and holds a BA in Philosophy from Beijing Normal University. Her works have been presented in London, Beijing, Berlin, Edinburgh, Southampton and other cities.

DIRECTOR'S STATEMENT

How does a migrant without documents come to redefine "identity" and "home"?

LAND SAILING is a road film unfolding a ten-hour first-person journey along the UK-France border. Shot on action camera and DV, it traces a path through the Dover Strait and White Cliffs—emblems of British national identity as well as key crossings for refugee small boats. Drawing from the structure of The Odyssey, the film reimagines the tension between migration and modern border regimes.

It seeks a non-heroic female narrative: folding a small paper boat, recounting a heart-wrenching journey with disarming innocence, confronting systemic inertia with the fragile force of individual experience. In doing so, it rethinks how we connect—with place, identity, and each other.

SYNOPSIS

LAND SAILING is a mockumentary, a personal essay film, and a road movie. Based on true events, it follows a Chinese migrant woman who, after losing her UK residence permit and being denied boarding, embarks on a self-directed act of "legal smuggling" across borders. Told from a first-person perspective, the film documents her solitary journey through transit zones and bureaucratic limbo.

Echoing the classical myth of The Odyssey, this contemporary homecoming is voiced through an Asian girl—innocent yet serious, tender yet unflinching. As it charts the emotional and physical contours of migration, the film constructs a fragile epic of mobility and belonging.

地衣

GREEN GREY BLACK BROWN

韩国/中国/法国 | 2024 | 彩色 | 12分钟 | 短片
South Korea/China/France | 2024 | Color | 12min | Short

导演/剪辑 | 王裕言 声音 | 拉斐尔·埃纳尔
制片 | 光州双年展基金会、方坛、
well tempered

G 中国首映 CHINA PREMIERE



王 裕言
WANG YUYAN

导演阐述

《地衣》以塑料植物制造业为切入点，描绘一个由后工业人造物堆叠而成的“合成自然”景观。黑色黏液宛如来自远古地质的液态记忆，在蔓延中勾勒出石油资本主义与技术解决主义未来叙事中的结构性悖论。

剧情简介

成为地衣。

导演简介

出生于山东青岛，毕业于中国美术学院、巴黎国立高等美术学院以及法国国立当代艺术研究院 Le Fresnoy。她的作品主要涉及影像和装置，关注个体如何理解和响应数字情感产业，探讨无处不在的注意力经济如何改造和重塑我们对现实的感知。她的影片曾入围柏林电影节短片竞赛单元、鹿特丹国际电影节、哥本哈根国际纪录片电影节等，并获得多个奖项。她的作品在泰特现代美术馆、纽约现代艺术博物馆、巴黎东京宫、北京尤伦斯当代艺术中心等艺术机构展出。

DIRECTOR'S BIOGRAPHY

WANG Yuyan is a filmmaker and multidisciplinary artist whose work explores the impact of image production across media, systems of representation, and the attention economy. Her films and installations have been presented at institutions such as Tate Modern, Palais de Tokyo, the Louisiana Museum of Modern Art, and UCCA Center for Contemporary Art in Beijing, as well as at international film festivals including the Berlin International Film Festival (Berlinale), the International Film Festival Rotterdam (IFFR), CPH:DOX – Copenhagen International Documentary Film Festival, and IndieLisboa – International Independent Film Festival.

DIRECTOR'S STATEMENT

Departing from the plastic plant manufacturing industry, GREEN GREY BLACK BROWN explores the aesthetics and contradictions of synthetic nature—landscapes meticulously engineered by global startups. Bound together by a recurring dark slime, the film drifts through zones where Jurassic-era flora coexists with backdrop decorations destined for shopping malls.

Petroleum—both crude and refined—serves as a portal into the visceral logic of petro-capitalism and the extractive machinery underpinning it. Through this lens, the film confronts the flawed reasoning behind techno-solutionist futures, exposing the entangled relationships between artifice, consumption, and ecological decay.

SYNOPSIS

We are all lichens.



过剩的生命

EXCESS LIFE

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

导演/制片/动画 | 李浩天 音乐 | bubble fish studio
配音演员 | 孙玛依、
Paul St germain

12



李浩天
LI HAOTIAN

导演阐述

个人的实验探索，对于生命痕迹的感受呈现。

剧情简介

生命的形式源于内在又展现于外，积极又消极，同时也是过剩的。

导演简介

1996 年生于山西大同，2019 年毕业于中央美院，现工作生活于北京。

DIRECTOR'S BIOGRAPHY

Born in Datong, Shanxi Province in 1996, graduated from the Central Academy of Fine Arts in 2019, now lives and works in Beijing.

DIRECTOR'S STATEMENT

Personal experimental explorations, for the presentation of the feeling of the traces of life.

SYNOPSIS

The form of life originates from within and reveals itself without, positive and negative, and at the same time excessive.



会真记

KNOWLEDGE OF SECRETS

日本 | 2025 | 彩色 | 20分钟 | 短片
Japan | 2025 | Color | 20min | Short

导演 | 季子汀

美术 | 罗启、郭娟

编剧 | 季子汀、荒木濤子

服装设计 | 郭娟

制片 | Siri、刘夷非

录音、声音设计与音乐 | 青山武生

摄影 | 田野

剪辑 | 洪炜

灯光 | 田野、由进

12

世界首映 WORLD PREMIERE



季子汀

JUSTIN JI

导演阐述

这是一部关于一位对自身创作者身份感到迷茫的少年的故事。他对“老师”形象产生了憧憬、崇拜与窥视欲，并逐渐发展出连自己都无法解释的情感。我希望通过“窥视”这一行为切入，思考窥视行为如何影响个体的精神世界。同时，这也是一次我在日本进行的跨文化创作尝试。作为来自中国的创作者，我希望将自身的文化经验融入异地创作中，尝试把中国古典小说的叙事结构带入“日本电影”的语境，探索一种属于跨越文化边界的电影表达方式。

剧情简介

中日混血的文学系大学生林行简正在创作自己的剧本，在学校里他偶然获得了照顾自己尊敬的大学教授八田芳野饲养的猫的机会。在照顾猫的过程中，行简独自探索八田的家，逐渐察觉到八田教授其实隐藏着某些不可告人的秘密。同时，林也一步步陷入自己的妄想世界中。



DIRECTOR'S BIOGRAPHY

Born in Ningbo in 1997.

From 2013 to 2016, studied painting at the Affiliated High School of the China Academy of Art.

From 2016 to 2020, studied at Shanghai University, focusing on experimental video and contemporary art. During this time, works were exhibited multiple times in Shanghai and Hangzhou.

In 2021, completed the first short film CONCRETE LIFE, which was shortlisted for the Pia Film Festival (PFF) in Japan.

From 2023 to 2025, studied directing at the Graduate School of Film and New Media, Tokyo University of the Arts, under the mentorship of Akihiko Shiota and Nobuhiro Suwa.

Currently working as an independent filmmaker based in Japan.

DIRECTOR'S STATEMENT

This is a story about a young boy who feels lost in his identity as a creator. He develops admiration, desire, and a voyeuristic fascination toward the figure of his "teacher," eventually experiencing emotions he himself cannot fully understand. By focusing on the act of "looking" or "watching," I aim to explore how voyeurism shapes an individual's inner world. At the same time, this film represents a cross-cultural experiment I undertook in Japan. As a filmmaker from China, I seek to bring my cultural background into my work abroad, attempting to blend the narrative structures of classical Chinese literature into the context of "Japanese cinema" to explore a new, contemporary, and border-crossing cinematic language.

SYNOPSIS

Kokan Rin, a half-Japanese, half-Chinese literature student, is entrusted with cat-sitting for his admired professor, Yoshino Hatta. As he wanders through Hatta's home, suspicion creeps in—Hatta may be hiding something. Gradually, Rin spirals into a world of delusion and blurred boundaries between reality and imagination.

女性如何拥有一首诗：
进入内部是最佳的策略吗？

HOW CAN WOMEN OWN A POEM:
IS ENTERING THE INNER SPACE THE BEST STRATEGY?

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

导演 | 沈映楠
演员 | kiwi

12 世界首映 WORLD PREMIERE



沈映楠
SHEN YINAN

导演阐述

影片以桌面电影、论文电影的形式阐述了作者所观察到的女性主义艺术运动的困境——当我们越将女性主义置入“美术馆”，越是使其成为一种“被膜拜”，“被礼仪化”的异化的艺术品，而女性艺术家不论是选择剥离自己的性别身份去创作，或是选择在女性主义被反复摸索的符号里挑选再成为自己的表达困境的创作模式，都无法抵御一个残酷的现实：美术馆是一个战场，生育工厂，但目前唯独无法成为一个为女人拥有一首诗而准备的秘密花园和空房间，因为女性主义是一种人类主义，这不是一种政治性宣言，而是无时无刻存在着的真实世界。

剧情简介

将视线转向美术馆建筑空间，并延伸到对美术馆的内外部分分析，从而讲述了女性主义在艺术空间中是一种被阴谋化的伪在场，在反复游移之间，也为现实和屏幕之间模糊了这此次叙事的界线——影片从屏幕回到现实，将激烈的描述与空荡荡的现实联系到一起，这依然是一场异化的运动。



DIRECTOR'S BIOGRAPHY

SHEN Yinan(b. 2001), currently studying at the School of Intermedia Art, China Academy of Art, initially gained attention for her portraits of young women. However, this work led to being blocked by numerous subjects, prompting a critical reassessment of the concept of the "ego". Driven by this experience, she serendipitously embarked on research into group portraiture. Her current practice revolves around observing and directly documenting contemporary society and events. Grounded in a historical perspective, she attempts quasi-documentary image creation akin to archival records.

DIRECTOR'S STATEMENT

The film, in the form of a desktop movie or a essay film, elaborates on the dilemma of the feminist art movement observed by the author. The more we place feminism into the "art museum," the more it becomes an alienated artwork, "worshiped" and "ritualized." Whether female artists choose to strip away their gender identity to create, or opt to navigate the symbols of feminism to reconfigure their expression, they cannot escape a harsh reality: the art museum is a battlefield, a factory of reproduction, but it has yet to become a secret garden or an empty room prepared for a woman to possess a poem. This is because feminism is a form of humanism; it is not a political declaration, but a reality that exists at all times in the world.

SYNOPSIS

The focus shifts to the architectural space of the art museum, extending to an analysis of both its interior and exterior. This approach tells the story of feminism in art spaces as a form of conspiratorial false presence. In the oscillation between these spaces, the boundaries between reality and screen are blurred within the narrative. The film moves from the screen back to reality, linking intense descriptions with an empty, desolate reality. This remains a process of alienation.

啤酒的滋味

A TASTE OF BEER

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

导演/故事/动画/声音 | 谢李
建模/贴图 | bc

18 亚洲首映 AISA PREMIERE



导演简介
目前是动画作者。

谢李
XIE LI

导演阐述
对某种常见的中国家庭气氛的描述。

剧情简介
儿子回到家中，告诉父亲，他赢得了学校的足球比赛。
父亲为他感到骄傲，并希望所有人都能知道。



DIRECTOR'S BIOGRAPHY
Currently an animation director.

DIRECTOR'S STATEMENT
It is a description of a common Chinese family atmosphere.

SYNOPSIS
A son came home and told his father that he had won the school football game, so his father wanted his son's glory to be seen by everyone.

品质生活
TICO TICO LIFE

中国 | 2025 | 彩色 | 18分钟 | 短片
China | 2025 | Color | 18min | Short

导演/编剧 | 张苏豪 剪辑/调色/声音设计/美术/摄影/灯光 |
副导演 | 王胡欣雅 张苏豪、王胡欣雅
制片 | 张苏豪、吕游、王胡欣雅 演员 | 张苏豪、吕游、王焕熹、张拯源、
王胡欣雅、Aripiprazole

12 世界首映 WORLD PREMIERE



张 苏豪
ZHANG SUHAO

导演阐述

大三的寒假，我写出了这篇荒诞、无拘无束的剧本，全盘呈现了我于当下环境生存的割裂感，和对未来的恐惧与未知。我们究竟在扮演什么？如今多重维度的异化，会把我们塑造为何物？影片致敬了我景仰的瑞典导演罗伊·安德森，并通过多种实验化手法，将“空间本身”异化和串联。

剧情简介

毕业前夕，我将过年期间讨到的红包存入银行。与此同时，即将入职的直播工作需要提前缴纳一笔保证金。穿梭于教堂、银行、停车场与垃圾站之间，却始终困在系统的牢笼。我们究竟在扮演什么？这不仅是一个青年的迷失，更是一个时代的症候——在这里，所有人都在用扮演对抗虚无，用荒诞消解荒诞。影片对焦不同社会空间中的生存状态，追问在扮演与荒诞中，我们是否还能赎回真实的自我。



DIRECTOR'S BIOGRAPHY

Suhao ZHANG (b. 2003), born in Eastern China, is a filmmaker and musician whose work quietly captures the texture of his time.

As a sophomore, he directed the short documentary CROSS THE YANGTZE RIVER, which was shortlisted for the 14th China Documentary Academy Awards. In his junior year, several of his short films were selected for The International New Film Festival (TINFF), a Canadian Screen Award-qualifying festival. His self-written, directed, shot, and edited film TICO TICO LIFE was selected for the FIRST PIONEER section of the 19th FIRST International Film Festival.

ZHANG works across film and installation, exploring the shifting interplay between body, identity, and the social environment. He favors visual expression over textual explanation, resisting fixed interpretations in favor of open-ended meaning. His practice seeks to expand the boundaries of perception and offer new ways of experiencing life through image.

DIRECTOR'S STATEMENT

During my junior year's winter break, I penned this absurd, unrestrained script, fully encapsulating my sense of fragmentation in the current environment and my fear and uncertainty about the future. What roles are we playing, exactly? In today's multi-dimensional alienation, what will we be molded into? The film pays homage to my most admired Swedish director, Roy Andersson, and employs various experimental techniques to alienate and interconnect "space itself." I believe these 18 minutes may offer you a cinematic experience unlike any you've had before.

SYNOPSIS

On the eve of graduation, I deposited the red envelopes I collected during the New Year into the bank. Meanwhile, my soon-to-start live streaming job demanded an advance deposit. Shuttling between the church, the bank, the parking lot, and the garbage dump, I remained ensnared in the system's cage. What roles are we truly playing? This is not merely the confusion of a single youth, but a symptom of an era—where everyone employs role-playing to confront the void and absurdity to counteract absurdity. The film examines the existential states across different social spaces, inquiring if we can still reclaim our true selves amidst the role-playing and absurdity.

散步的口音

RAMBLING ACCENTS

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

导演/编剧/调色 黄芷莹	音乐/妆发 王鹏今
制片/美术指导 龙玉坤	录音/声音设计 张馨悦
执行导演/剪辑 刘睿婷	录音助理 栗婷
现场制片 李欣雨	混音 孟飞彤
助理制片 周泓杨	调色指导 何欣饶
摄影 何欣饶	出镜电影 Chris Martinez
灯光 Luc Yokoi	演员 陈梵, Jinny Kim,
副美术 栗婷	Amy Hart Nguyen

12 世界首映 WORLD PREMIERE



黄 芷莹
HUANG ZHIYING

导演阐述

我成长于一个过分拥挤的社区中，一臂之隔的窗外就是对面人家的生活。公共空间与个人空间的模糊性就此成为我对世界认知的重要视角。

本片探索公共空间与个人空间的中间地带，它在外语、母语与通用语里之间游走着，它在你于公共场合的非清醒时刻出现，它游荡在在窗外——当夜里你的房间漆黑，而窗外的人并不知道正在被你偷看时，它出现在大城市的无解的孤独中——当人的本能驱使她去跟踪与了解另一个人，去刺探与触碰另一个灵魂。

剧情简介

在说中文的女人Min决定了要跟踪说韩文的女人Ku后，夜晚的城市变成了她们的迷宫。她们迷失在交通标识、斑马线、庞大的建筑与复杂的内心里，直到她们意识到，跟随本身赋予她们的某种意义——一种脆弱却真实的方向感。

当Min与Ku终于开口交谈时，语言障碍创造了充满欺骗性却有默契的对话。跟随者与被跟随者、观察者与被观察者之间的界限开始模糊。在漫无目的的夜晚里，同步的观测与无名的信任中，表达的障碍奇妙地消融了。



DIRECTOR'S BIOGRAPHY

HUANG Zhiying, born and raised in Shenzhen, China. Her work roots on female perspective and explores nuance in an experimental way, often navigating in the middle ground, emotionally and spatially.

DIRECTOR'S STATEMENT

Growing up in a crowded neighborhood, I inhabited a world where public and private spaces constantly overlapped. My gaze often drifted through my own window into the one just an arm's length away—where another life unfolded, separate yet inescapably entangled with mine.

RAMBLING ACCENTS explores this liminal space between intimacy and distance, between what is seen and what remains unnoticed. It moves fluidly between foreign languages, native tongues, and a shared lingua franca. It arises in the half-conscious haze of drifting off in a cinema, or in the hush of night—your room dim, while someone just beyond the window carries on, unaware of your quiet presence. It speaks to the unsolvable loneliness of city life, where the human instinct to follow, understand, and connect persists—however silently, however impossibly.

SYNOPSIS

A Chinese woman MIN decides to follow a Korean-speaking woman KU. During that, they spot a third woman—a new fixation to follow.

The city becomes their shared maze and disorientation looms—until the three discover that the act of following provides them purpose, a fragile sense of direction.

When they finally communicate, the language barrier creates an overlapped, deceptive, yet unexpectedly connective conversation.

The boundaries between the follower and the followed, the observer and the observed, begin to dissolve. The disability of communication inexplicably dissolves in nights of rambling, simultaneous observation, and an unnamed trust.

山的另一面

THE OTHER SIDE OF THE MOUNTAIN

美国/中国 | 2024 | 彩色 | 20分钟 | 短片
United States/China | 2024 | Color | 20min | Short

导演/摄影指导/剪辑 | 何雨萌
制片 | 吴越、Julie Gaynin
声音指导 | Dave Cerf、何雨萌
附加摄影 | 吴雨轩
附加录音 | Fausto Cáceres

声音混音 | Dan Olmsted
调色 | Robert Arnold
指导教师 | Srđan Keča、Jamie Meltzer、Natalia Almada

12 亚洲首映 AISA PREMIERE



何雨萌
HE YUMENG

导演阐述

父亲的故乡重庆，是他在六岁离开后从未再踏足的地方。上世纪 60 年代，为响应中国“三线建设”号召，他的家迁至这座工业重镇。半个世纪后，我们踏上这段回返之旅，寻找童年的住所，也回望一个时代的记忆。曾支撑国家发展的工厂，如今只剩废墟。在不断变化的景观中，我们该将何处视为归属？哪些记忆值得被保存，又有哪些注定被遗忘？影片以绘画与影像交织个人与历史，思考在国家与个人记录日益充斥的时代，如何通过创作留下对时间与土地的凝视。

剧情简介

因年迈奶奶的一个心愿，一位电影人与她的画家父亲踏上前往他童年故乡重庆的旅程。五十年未归的城市变得陌生而疏离，使他逐渐偏离寻家的初衷，转而在城市中游荡、观察与绘画。他与母亲的旧同事和当地居民相遇，聆听他们讲述与这片不断变化土地的联系。女儿和她的摄影机静静跟随，捕捉父亲如何以绘画与影像回应变化、重构回忆。这段旅程成为一次对观看、记忆与失落之地的凝视与思索。



DIRECTOR'S BIOGRAPHY

Originally from Beijing and now based in Berlin, Yumeng is a documentary filmmaker, media artist, and sound designer. Her work blends documentary and fiction to explore migration, memory, and land, weaving personal and collective narratives.

Her films have been showcased at the Amsterdam International Documentary Film Festival (IDFA), the International Short Film Festival Oberhausen, and the NOWNESS Short Film Awards, and exhibited at the San Francisco Museum of Modern Art (SFMOMA).

Yumeng holds an MFA in Documentary Film and Video from Stanford University, and an MA and BA in Visual Anthropology from the University of Southern California. She is currently a Meisterschülerin of Prof. Nina Fischer (Art and Media) at the Berlin University of the Arts (UdK).

DIRECTOR'S STATEMENT

My father hadn't returned to his hometown, Chongqing, since he left at the age of six to live with my grandmother. In the 1960s, during China's Third Front Movement, his family relocated there to support the nation's industrial development. Decades later, we journeyed back together—searching for his childhood home, now hidden in a city transformed by time. Factories that once symbolized progress now stand in ruins.

As landscapes shift, where do we locate a sense of home? What do we choose to remember, and what fades away? This film explores the intersection of personal memory and collective history. Through drawing and filming, my father and I engage in a quiet dialogue with a disappearing past. In an age saturated with images, this film ponders: how can cinema continue to hold space for memory? What does it mean to create and remember through images—across generations, and through time?

SYNOPSIS

A filmmaker follows her father, an artist, as they search for his childhood home in Chongqing, fulfilling a wish from his aging mother. Transformed by the tides of history, the streets have become unrecognizable. As father and daughter wander the city, they meet former neighbors and strangers whose memories resonate with their own.

Through drawing and filming, both attempt to grasp something that may no longer exist. What begins as a quest for a place quietly unfolds into a meditation on seeing, remembering, and the fragile act of documenting change.

天真的感伤的摄影机

THE NAIVE AND THE SENTIMENTAL CAMERA

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

导演/后期 | 邓婧文、朱美佳
制片 | 朱美佳
摄影指导 | 邓婧文
副导演 | 张斯杰
执行导演 | 肖钧博
摄影 | 甘雷、田松林、刘志远
灯光指导 | 冯冠淇
灯光 | 周彦杰

美术指导 | 李欣婷
现场美术 | 张薛俊楠
录音指导 | 李素彦
场记 | 唐芷苓
剧照 | 姚星月
演员 | 李钰盈、冯亦龙、张斯杰、
肖钧博、张薛俊楠、李清心

G 世界首映 WORLD PREMIERE



邓婧文
DENG JINGWEN

导演简介
真诚地感受和拍摄。



朱美佳
ZHU MEIJIA

导演简介
本次创作的实验短片《天真的和感伤的摄影机》，使用“用天真解构创伤”的影像语法。同时作为电影的现实勘探者，我始终相信：电影是让时间显影的显影液，镜头既能剖开生活结痂的创面，也能为隐秘伤痛镀上温润的包浆。在四川潮湿的季风里，我将继续以玉的质地雕琢影像，直到摄像机学会人类流泪的方式。

导演阐述
本短片的创作灵感源于我自身的经历与思考。作为一名学习电影的学生，我常常感受到一种深刻的矛盾：一方面，我对电影创作充满热情，渴望通过影像表达自我；另一方面，当我真正有机会去实践时，却又陷入一种迷茫与焦虑之中。这种矛盾不仅是我个人的体验，也折射出当下许多青年的共同状态——在追求梦想的过程中，往往在实现目标后感到空虚与无力。本片的创作不仅是对电影工具的致敬，更是对当代青年精神状态的反思。通过摄影机的视角，我希望能够引发观众对自身存在意义的思考，同时也为我在电影创作的道路上找到一种新的表达方式。

剧情简介
一个夜晚，三个黑衣人潜入偷走了那台我暗恋已久的精密机器。第二天，我被派往梦寐以求的学生剧组。在片场，我努力聚焦，却只拍出模糊的影像。



DIRECTOR'S BIOGRAPHY
DENG Jingwen: Sincerely Feeling and Shooting

ZHU Meijia, also known as Yuyu, is an experimental filmmaker. Her short film THE NAIVE AND THE SENTIMENTAL CAMERA employs the visual grammar of "deconstructing trauma through innocence." As a cinematic explorer of reality, she believes film is the developer that reveals time; the lens can both expose life's scarred wounds and encase hidden pain in a warm patina. Amid the humid monsoons of Sichuan, Zhu Meijia continues to sculpt images with the texture of jade—seeking to teach the camera how to weep like a human.

DIRECTOR'S STATEMENT
This short film draws from my personal journey as a film student, revealing the deep tension between passionate creative dreams and the anxiety of actual practice. Through the camera's perspective, it reflects a generational dilemma—the emptiness that often follows achieved aspirations. Beyond a tribute to filmmaking tools, it captures contemporary youth's existential questioning.
By personifying the camera's struggle with focus and purpose, the film invites viewers to reflect on their own search for creative fulfillment. At the same time, it has helped me explore new cinematic expressions. The mechanical protagonist becomes a metaphor for our shared pursuit of meaning through art, embodying the fragile balance between hope and uncertainty in the creative process.

SYNOPSIS
One night, three figures in black slipped in and stole the precision machine I had long cherished. The next day, I was assigned to the student film crew I'd always dreamed of joining. On set, I strained to focus the lens, yet captured only blurred images.

一定是因为我要离开

IT MUST BE BECAUSE I DECIDED TO LEAVE

美国/中国 | 2025 | 彩色 | 19分钟 | 短片
United States/China | 2025 | Color | 19min | Short

导演/制片/文字/剪辑/声音设计
| 陈卓韵
摄影 | Luca Cioci
音乐指导 | 罗可居

混音 | Paul Mason
旁白 | 文思茹
演员 | 彭佳、陈卓韵、彭艺倩、
涂雨薇、祁飞、奥利弗

18

亚洲首映 AISA PREMIERE



陈卓韵

CHEN ZHUOYUN

导演阐述

这部影片源自我在多重身份间转换所带来的破碎与漂泊感。它带领观众走进一个年轻女子流动的意识里，跟着她在异乡城市的一天缓缓穿行。有着多个脸孔的“她”，是不同处境下，“我”对自我的想象与重构。藏匿的神秘物件和与狗狗奥利弗的玩闹，是她渴望连结、又深受家庭牵绊的内在世界。影片开放的叙事给观众自由进入的空间。红车如影随形，牵引她在归属与自我间游走，靠近那些她回避却从未离开的念头。最终，作为一个女儿，她试图在过去和现在、失去和留下之间，拼凑出可能的自己。

剧情简介

影片以视觉日记的形式展开，记录一位年轻女子在异乡度过的一天。她的思绪与行动被一场梦牵引：夜晚荒山小路上，一辆红车悄然尾随。

导演简介

她所创作的影片多以实验性叙事切入，探讨社会现实如何塑造个体情感，并渗入家庭生活。她的作品曾在纽约美国电影资料馆 (Anthology Film Archives)、洛杉矶 REDCAT 剧院、布宜诺斯艾利斯移动影像双年展 (Bienal de la Imagen en Movimiento)、北京 UCCA 尤伦斯当代艺术中心、马赛国际电影节 (FIDMarseille)、利马电影节 (Festival de Cine de Lima) 以及亚特兰大电影节 (Atlanta Film Festival) 等多个国际艺术机构与影展放映。她现居洛杉矶。

DIRECTOR'S BIOGRAPHY

CHEN Zhuoyun is a Chinese filmmaker based in Los Angeles. Her work explores experimental narratives, investigating how sociopolitical realities shape personal and collective experiences through cryptic gestures, crafted objects, and elements of body horror. Zhuoyun's films have screened internationally at venues including Anthology Film Archives, Bienal de la Imagen en Movimiento, UCCA China, FIDMarseille, Festival de Cine de Lima, and Atlanta Film Festival.

DIRECTOR'S STATEMENT

This film emerges from my fascination with fractured identities and the ways they surface in our most intimate relationships. It invites viewers into the drifting consciousness of a young woman as she wanders a city far from home.

Portrayed by multiple faces, the protagonist exists in a state of flux, her romanticized gestures echoing the fragmented nature of her experiences. Her journey is marked by cryptic objects and playful exchanges with her dog, Oliver, revealing an inner world shaped by a longing for connection and the weight of familial ties.

The visual language embraces ambiguity, allowing space for personal interpretation. The elusive red car, a specter of reflection and desire, serves as a thread linking her subconscious dreamscape, lived reality, and unspoken search for belonging.

Ultimately, this is a portrait of a daughter piecing together what lies between past and present, between what is lost and what remains.

SYNOPSIS

The film unfolds as a visual diary, tracing a young woman's day in a city far from home as she unravels the mystery of a red car-lured by a dream of being pursued along a desolate hill path at night.

在你所见的世界之中

THEIR STANDING POINTS

中国台湾 | 2024 | 彩色&黑白 | 26分钟 | 短片
Taiwan, China | 2024 | Color,B&W | 26min | Short

导演/编剧 | 李骋佺、叶伊
演员 | 洪怡琪
副导演 | 宋承颖
制片 | 王仲康
摄影 | 李骋佺
美术 | 林子均
剪辑 | 叶伊
调光 | 李骋佺
声音后期 | 袁漠遥

12 中国大陆首映 MAINLAND CHINA PREMIERE



李骋佺
AOBA NAGI
叶伊
INGRID YEH

导演阐述

在数字化和疏离日益加剧的现代社会中，艺术创作——无论是电影、摄影还是表演——成为人与人之间最后的情感桥梁。我试图去描述记忆、影像与永恒的关系。拍摄的瞬间虽然可以被保存，但真实的情感与连结是否也能一并冻结？当关系结束后，留下的影像记录是疗愈还是伤口？

剧情简介

你的世界是由什么组成的？你的世界的边界又在哪里？指尖所及的距离，电车可以到达的场所，绵延不绝的海岸线，还是在你视线的尽头——那里的天空被阴影撕裂而大海如灼烧般赤红。
所有的问题都没有答案，少年少女在彼此晦暗的世界中进行着他们的旅行。



DIRECTOR'S BIOGRAPHY

Aoba Nagi is a Taiwanese-American filmmaker. Graduated from the Department of Filmmaking at Taipei National University of the Arts, currently residing in Taipei. Works between experimental cinema and narrative film, with extensive involvement in both moving image and still photography. Ingrid Yeh grew up in a family of musicians and has been fascinated by flowing things since childhood, contemplating the relationship between inner spirit and external environment. Later began exploring film creation, weaving stories of people through networks of literature, music, and imagery, hoping to use film to reveal people's hidden pain and provide comfort.

DIRECTOR'S STATEMENT

In our increasingly digitized and alienated modern society, artistic creation whether in film, photography, or performance has become the last emotional bridge between people. I am trying to describe the relationship between memory, image, and eternity. Although the captured moment can be preserved, can the authentic emotions and connections also be frozen along with it? When a relationship ends, are the remaining visual records a form of healing or a wound?

SYNOPSIS

Your world, what composes it? And where do its boundaries lie? Is it the distance your fingertips can reach, places accessible by tram, the endless coastline, or perhaps at the edge of your vision where the sky is torn by shadows and the sea burns crimson red.
None of these questions have answers. The boy and the girl journey through each other's obscure worlds.

中间之地
THE LAND IN BETWEEN

中国 | 2024 | 彩色&黑白 | 15分钟 | 短片
China | 2024 | Color,B&W | 15min | Short

导演/编剧/摄像/剪辑/声音 | 制片/摄像 | 杨炫月
周亦轲 作曲 | 陈贝嘉

18 国际首映 INTERNATIONAL PREMIERE



周亦轲
ZHOU YILU

导演阐述

去年我因为一次工作接触到新疆的塔吉克一族，当地人的汉语不是很好，说话的时候我需要放缓速度，不停重复同一句话。在这个过程中，我们的对话变成句子，句子变成词语，词语又最终变成音节，退化成一种类似孩童的呓语。村落的街巷里散布着诸多痕迹，泥泞墙面上的涂鸦，歪歪曲曲的错别字像杂草在角落疯长。语言被打破，词语被拆解，我想正是在这样字与字的缝隙间，空气才得以涌入，而情感就像音乐一样在其间流动。

剧情简介

在新疆塔吉克族的边缘村落，语言的遗失形成了代际间的无形屏障。山脉、皱纹、歌舞、孩童的眼睛，一份无需翻译的情感在空气中悄然流动。

导演简介

一直在写，一直在拍。
不是很挑食，骨头也不硬，只要是美的东西什么都吃得下。总是一个人干导演、编剧、拍摄、剪辑、声音，但嫌麻烦一般说自己是导演。
想创造，也想赚钱。最近搬到一栋高楼里，想和人说话，偶尔也想大叫。
是个干啥都蛮认真的人。



DIRECTOR'S BIOGRAPHY

Always writing, always filming.
Not a picky eater—bones or no bones—as long as it's beautiful, I'll take it in.
I often take on everything myself: directing, writing, shooting, editing, sound. But to keep things simple, I just say I'm a director.
I want to create, and I want to make a living.
Recently moved into a high-rise. I want to talk to people, sometimes I want to scream.
I take everything I do seriously—even if I pretend not to.

DIRECTOR'S STATEMENT

Last year, I met the Tajik people of Xinjiang through work.
Their Mandarin was limited, so I had to speak slowly, repeating myself again and again.
Our conversations unraveled—sentences turned to words, words to syllables, and eventually to something like a child's babble.
In the village alleys, I found traces of this fracture: graffiti on muddy walls, misspelled characters sprawling like wild weeds in corners.
Language broke down, words fell apart.
But maybe it's precisely in those gaps between words that air flows in—
and emotion, like music, begins to move.

SYNOPSIS

In a remote village in Xinjiang, language lost creates a quiet barrier between generations. Mountains, wrinkles, songs, children's eyes—a bond beyond words lingers in the air.

自然 2040

NATURA 2040

英国 | 2024 | 彩色 | 11分钟 | 短片
United Kingdom | 2024 | Color | 11min | Short

导演/编剧/制片 | 李涵韬
摄影 | 李涵韬、梁知非
美术/剪辑 | 李涵韬
配音演员 | David Greene
音效/音乐 | 崔舒婷
Asta Minns



李 涵韬
LI HANTAO

导演简介

是一位导演、视觉艺术家和建筑设计师，现居伦敦，目前正在建筑协会攻读硕士学位。受到建筑学背景的影响，他的作品体现了对人类基础设施中隐藏的权力结构的浓厚兴趣。通过将真实影像与计算机生成图像相结合，批判性地探讨社会、技术与人类环境的交集。通过激进和推测性的叙事，李涵韬设想了另类的现实，邀请观众质疑统治我们世界的景观和系统。

导演阐述

受“半个地球”理论的启发，本片以荷兰圩田为试验场，探讨后工业时代的自然定义。当农田被压缩在百米农业墙内，让半数土地重归荒野时，我们保护的究竟是原始生态还是人造幻象？作品试图解构并揭示回归自然的浪漫想象背后的深层悖论：在一个被彻底重塑的世界，每一次生态修复行为都在重新定义我们对“自然”的定义。在技术介入成为必然，我们需要思考如何平衡对荒野的尊重与人类规划本能？守护自然究竟是保存原始，还是重构新型共生关系？

剧情简介

本片从生态学家爱德华·威尔逊提出的“半地球”理论中汲取灵感，这一理论主张将地球的一半划为自然保护区，以应对生态退化和物种灭绝的危机。受此影响影片构想了一个极端的生态未来：虚构的组织“Natura 2040”将大片农田压缩成两道100米高的墙，界定了城市与自然之间的边界，而这一切都发生在荷兰填海造陆的人造土地上——弗莱福圩田。这种大胆的举措将该地区一半土地重新野化，使其成为东法德斯普拉森人造自然保护区的延伸。将自然保留在人工构建的土地上意味着什么？这仍然是自然吗，还是一种人工的幻象？



DIRECTOR'S BIOGRAPHY

Li Hantao is a director, visual artist and architectural designer based in London, currently completing his master's degree at the Architectural Association. With a background in architecture, Hantao's work is informed by a deep interest in the hidden power structures embedded within human infrastructure. His practice merges real footage with computer-generated imagery (CGI), critically exploring the intersection of society, technology, and the environments that shape the human experience.

Through radical and speculative fiction, Hantao envisions alternative realities, inviting audiences to question the landscapes and systems that govern our world. His works often take the form of narrative films co-produced using real-time game engines, incorporating scientific research, and actual footage to create immersive, speculative worlds. Inspired by video games, architectural visualization, and simulations, he uses CGI environments to symbolize complex power dynamics, crafting surreal sequences that both reveal hidden truths and speculate on possible futures.

DIRECTOR'S STATEMENT

Inspired by the "Half-Earth" theory, this film uses the polder in the Netherlands as a testing ground to explore how we define nature in the post-industrial era. When farmland is compressed within a hundred-meter agricultural wall, leaving half the land to return to wilderness, what exactly are we protecting, pristine ecosystems or artificial illusions?

The work attempts to deconstruct and reveals a deeper paradox the in the romantic notion of returning to nature: in a world that has been thoroughly reshaped, every act of ecological restoration essentially redefines what we mean by "nature." As technological intervention becomes inevitable, we must consider how to balance respect for wildness with our instinct to plan. Is protecting nature ultimately about preserving the original, or about constructing a new kind of coexistence?

SYNOPSIS

NATURA 2040 draws inspiration from Edward O. Wilson's provocative Half-Earth theory, which proposes reserving half the planet as nature reserves to combat ecological degradation and species extinction. The project imagines an alternative reality where the fictional organization NATURA 2040 compresses sprawling farmland into two 100-meter-high walls, marking the boundary between city and nature on the artificially reclaimed land of Flevopolder, Netherlands. Half the polder is left to rewild, extending the Oostvaardersplassen Nature Reserve.

Rather than presenting a utopian or dystopian vision of farming's future, the film offers visual narratives exploring this tension. What does it mean to preserve nature on man-made land? Is it truly nature, or an artificial illusion? How do human infrastructures coexist with the ecosystems they aim to support? By probing nature's definition on a constructed foundation, the film invites reflection on the motives and consequences of ambitious ecological experiments.

超短片
FIRST SHORT SHORT FILM

SUPPORTED BY
vivo

超短片 引言

SHORT SHORT FILM

闪电的温度

有些超短片像闪电，“咻”一下就过了，有些超短片则像辐射一股余温，留在心里久久没有散去 这是超短片预选评审游智杰在札记中留下的一句醒目概述。在短视频碎片蚕食注意力经济的时代，FIRST 超短片以 5 分钟为尺，试图丈量一种“有质量的凝视”，以非专业摄像头为视角，以影像的诗性向流量发起挑战。

这并非仅仅是时代潮流的被动产物，而是一种积极的回应、一场自觉的实验——深深植根于技术赋权带来的创作平权、5 分钟极限叙事的美学挑战、对生活即时性与人文精神的敏锐捕捉以及对网生媒介环境的深刻反馈之中。而投递作品的千姿百态，也正是超短片单元生命力的最佳注脚——不设藩篱，鼓励一切形式的探索。

这是洗碗槽盘的史诗，地铁闸机口的蒙太奇，凌晨便利店冰柜前的存在主义宣言。当创作者被荒诞感或者“活人感”击中，便携设备成为了截获生活灵光的即时性武器，成为建立人与现实联结的媒介。竖屏、监控视角、桌面叙事、多屏互动 这些作品印证了媒介学者所言：屏幕已从“呈现为本”转向“交互为本”。当“过量的信息和积极的自我剥削导致了一种新的精神疲惫”，超短片单元提供的 5 分钟恰恰构成了一种抵抗普遍涣散注意力的微观实践，邀请观众在加速社会中短暂地驻足、深度地感受。

六年间，FIRST 战略合作伙伴 vivo 持续支持超短片竞赛、展映和 300 击发展计划，并携手让数百部超短片作品从私域记忆步入公共视域，在富于趣味的观看当中，感受新技术背景下进化出的新的生存方式和对时间概念的深度拓展，时刻提醒 Z 世代创作者与更广泛的观众：恭喜你，又多活了 5 分钟。

The Temperature of Lightning

Short Short Films strike like lightning – gone in a flash. Others radiate a lingering warmth that stays within you long after viewing. This striking observation comes from the notes of Selection Juror Chih Chieh Yu. In an era where short-form videos fragment our attention economy, the FIRST Short Short Film section uses its 5-minute framework to pursue a meaningful viewing experience. Eschewing professional cameras, it harnesses the poetic power of imagery to challenge the dominance of mere views.

This is far more than a passive reflection of trends; it is a proactive response and a conscious experiment. It is deeply rooted in: technological empowerment enabling creative equity, the aesthetic challenge of 5-minute narration, a keen capture of life's immediacy and humanistic spirit and a profound response to the internet-driven media landscape. The sheer diversity of submissions is the ultimate testament to Short Short Film's vitality – no barriers, only boundless creative exploration .

These films transform into epic tales of a dish-cluttered sink, montages at subway turnstiles, existential declarations before a convenience store freezer at dawn. When creators confront absurdity or the aliveness of existence, their portable devices become immediate tools to capture life's fleeting glow, forging connections between people and reality. Vertical framing, surveillance angles, desktop narratives, multi-screen... These works embody the media scholar's insight: the screen has shifted from a 'presentation-first' to an 'interaction-first' paradigm.

In a world where 'information overload and relentless self-exploitation breed a new mental fatigue', the 5-minute Short Short Film offers a micro-practice of resisting fragmented attention, inviting viewers in an accelerated society to pause briefly and feel deeply.

For six years, FIRST Strategic Partner vivo has consistently supported the Short Short Film. Together, they have elevated hundreds of Short Short Films from private memories into the public sphere. Through engaging viewing experiences, we witness new ways of living evolving with technology and an expanded perception of time, reminding creators and audiences across generations: Congratulations, you've just lived another 5 minutes.

超短片 荣誉
SHORT SHORT FILM AWARDS



从入围影片中选出，鼓励运用便携式设备拍摄，在主题立意、形式探索、创意叙事等多方面完成度极佳的影片。

Selected by the jury from the shortlisted films. It is meant to encourage short film with good use of portable equipments and complete excellently in terms of theme conception, form exploration, creative narrative and so on.



从入围影片中选出，鼓励在数字影像写作中呈现极高视听完成度与开创性拍摄意识的作品。

Selected by the jury from the shortlisted films. It is meant to encourage works that demonstrate exceptional cinematic expression and pioneering creation vision in digital moving image production.



从入围影片中选出，鼓励拓展创作观念，具有新媒体影像学术探讨价值，提供前瞻性趋势想象的影片。

Selected by the jury from the shortlisted films. It is meant to encourage short films that explore creative visions and the value of academic research on media studies. and offer foresight and trending imagination.



由 FIRST 影展组委会及战略合作伙伴 vivo 从入围影片中选出，影片中使用 vivo 品牌产品拍摄的画面篇幅需占整体有效时长 80% 以上，鼓励具有人文关怀、关照普世情感、实践社会观察、充分利用产品特点彰显创造力的影片。

Selected by vivo and the FIRST IFF Committee from the shortlisted films. The length of the film using vivo mobile phones to make needs to account for at least 80% of the overall time. It encourages films that express humanistic care, deliver universal emotions, present realistic perspective, and highly unified with the film's own aesthetics.



鲍 德熹
PETER PAU

电影人，享誉世界的华人摄影大师。2001 年以《卧虎藏龙》获得奥斯卡最佳摄影奖，是第一位也是目前仅有的一位获此殊荣的非美籍华人摄影师。鲍德熹曾六次获得香港电影金像奖最佳摄影，一次获得金马奖最佳摄影，被授予香港铜紫荆星章。34420 号小行星以他的英文名字「Peter Pau」命名。许多脍炙人口的经典香港电影，《喋血双雄》《赌圣》《白发魔女传》《夜半歌声》《跛豪》《东成西就》等均出自他的镜下。鲍德熹在 2000 年后陆续接拍了王家卫的电视剧《繁花》，还有电影《红海行动 2：蛟龙行动》《长津湖》《无极》《如果·爱》《功夫之王》《孔子》《钟馗伏魔：雪妖魔灵》等顶级制作电影。

Acclaimed cinematographer and filmmaker, Peter Pau is renowned worldwide as a master of photography from China. In 2001, he won the Academy Award for Best Cinematography for CROUCHING TIGER, HIDDEN DRAGON, making him the first and currently the only non-American Chinese cinematographer to achieve this honor. Pau has won the Best Cinematography award at the Hong Kong Film Awards six times and received the Golden Horse Award for Best Cinematography once. He was also awarded the Bronze Bauhinia Star of Hong Kong. Asteroid 34420 is named "Peter Pau" in his honor. Many classic and beloved Hong Kong films, such as THE KILLER, ALL FOR THE WINNER, THE BRIDE WITH WHITE HAIR, THE PHANTOM LOVER, TO BE NUMBER ONE and THE EAGLE SHOOTING HEROES, showcase his exceptional work. After 2000, Peter Pau continued to work on high-profile productions, including Wong Kar-wai's TV series BLOSSOMS SHANGHAI and films like OPERATION RED SEA 2: DRAIL, THE BATTLE AT LAKE CHANGJIN, THE PROMISE, PERHAPS LOVE, THE FORBIDDEN KINGDOM, CONFUCIUS, and ZHONG KUI: SNOW GIRL AND THE DARK CRYSTAL.



董 子健
DONG ZIJIAN

中国导演、演员。2012 年，他出演个人首部电影《青春派》，获得第 16 届上海国际电影节电影频道传媒大奖最佳男主角奖。他主演电影《山河故人》入围第 68 届戛纳电影节主竞赛单元金棕榈奖。2023 年，他配音电影《艺术学院 1994》入围第 73 届柏林国际电影节主竞赛单元。2024 年，他首次执导的电影《我的朋友安德烈》入围东京国际电影节主竞赛单元并获得最佳艺术贡献奖、入围海南岛国际电影节金椰奖并获得最佳视效、最佳华语贡献奖，获得佛里堡国际电影节特别评审团奖、文化奖，董子健提名亚洲电影大奖最佳新导演。

Director, actor. In 2012, he starred in his first film YOUNG STYLE, which won him the Best Actor Award at the Movie Channel Media Awards at the 16th Shanghai International Film Festival. In 2015, he starred in the film MOUNTAINS MAY DEPART, which was nominated for the Palme d'Or at the 68th Cannes Film Festival. In 2023, he was featured as a voice cast in the animated drama film ART COLLEGE 1994, which was selected to compete for the Golden Bear Award at the 73rd Berlin International Film Festival. In 2024, DONG Zijian's debut directorial film MY FRIEND AN DELIE won the Best Artistic Contribution Award at the Tokyo International Film Festival, the Golden Coconut Awards for Best Visual Effect and Best Chinese Contribution of the Year at the Hainan Island International Film Festival, the Special Jury Award and Ecumenical Jury Award at the Fribourg International Film Festival, and earned him a nomination for Best New Director at the Asian Film Awards.



陆晔
LU YE

复旦大学新闻学院教授、复旦大学信息与传播研究中心研究员。教育背景：华中理工大学工学学士，北京广播学院法学（新闻学）硕士，复旦大学法学（新闻学）博士，香港中文大学博士后，美国南加州大学富布莱特访问学者。主要研究领域：数字新闻生产，受众与传播效果研究，新技术、影像、日常生活，公共艺术传播。

Professor at the School of Journalism, Fudan University, and a researcher at the Center for Information and Communication Studies, Fudan University. Educational Background: B.S. in Engineering from Huazhong University of Science and Technology, M.A. in Law (Journalism) from Beijing Broadcasting Institute, Ph.D. in Law (Journalism) from Fudan University, Post-doctoral Fellow from The Chinese University of Hong Kong, and a Fulbright Visiting Scholar at University of Southern California, USA. Research fields: digital news production, media effect and audience studies, new technology and everyday life, public art communication.



张大鹏
ZHANG DAPENG

广告导演，电影导演。执导链家“团圆三部曲”短片《父亲的黑暗料理》《老张的团圆年》《家的迁徙》，短片《啥是佩奇》，三国历史动作短片《川流》，聚焦戍边战士的《重逢》，央视春晚短片《我和我的春晚》等，多年来持续合作各类品牌，获得行业奖项百余座。擅长以独特的视角，犀利的洞察，在黑色幽默中传达温度，在商业命题中突破创新。2025 年伊利 X 贾冰、李现《过年好搭子》，伊利 X 蒋奇明《审判一颗柠檬》，均成为品牌现象级营销案例。电影代表作《无价之宝》《躺平俱乐部》（2025 待上映）。2019 年商业杂志 Fast Company 将其评为中国商业最具创意人物 top100 之一，2022 年金狮国际广告影片奖评审主席，2023 年“中国国际广告节创意巅峰 30 人”之一。

Advertising director, film director. Directed Lianjia's REUNION Trilogy short films FATHER'S COOKING, ZHANG'S REUNION YEAR, THE MIGRATION OF HOME, short film WHAT IS PEPPA, The historical action short film BIG LITTLE MAN of The Three Kingdoms period, CHONG FENG focusing on border guards, and the opening short film MY SPRING FESTIVAL GALA for CMG 2023 Spring Festival Gala, among others. Over the years, he has continuously collaborated with various brands and won more than a hundred industry awards. He excels at conveying warmth through dark humor and driving innovation within commercial frameworks, armed with a unique perspective and sharp insights. In 2025, his works NEW YEAR'S COMPANION for Yili with Jia Bing and Li Xian, and THE TRIAL OF A LEMON for Yili with Jiang Qiming, both became iconic marketing cases for the brands. His film representative works include BE MY FAMILY and THE LORD OF WEDDINGS. In 2019, he was named one of the top 100 most creative people in business in China by the business magazine Fast Company. In 2022, he served as the chairperson of the Golden Lion Awards. In 2023, he was one of the Top 30 Creative Minds of China International Advertising Festival.



周 冬 雨
ZHOU DONGYU

演员。代表作：《山楂树之恋》《少年的你》《七月与安生》《后来的我们》。2016 年，24 岁的周冬雨因主演电影《七月与安生》获得第 53 届中国台湾电影金马奖最佳女主角奖；2020 年，凭借《少年的你》中“陈念”一角先后获得第 39 届中国香港电影金像奖最佳女主角奖、第 33 届中国电影金鸡奖最佳女主角奖等荣誉奖项，成为中国电影史上最年轻获得港台内地华语电影三大奖项的“三金影后”。

An award-winning Chinese actress, first gained recognition for her performance in ZHANG Yimou's film, UNDER THE HAWTHORN TREE in 2010. She continued to star in several acclaimed films, including SOUL MATE, THIS IS NOT WHAT EXPECTED, US AND THEM, and BETTER DAYS, winning numerous domestic and international awards. After winning the Best Actress Award in 2016 at the 53rd Golden Horse Awards for her role in SOUL MATE, ZHOU Dongyu continued her success and won the Best Actress Award at the 2020 39th Hong Kong Film Awards and the 33rd Golden Rooster Awards for her performance in BETTER DAYS, making her the youngest person in Chinese film history to win all three prestigious awards. BETTER DAYS was also shortlisted for Best International Film at the 93rd Academy Awards. In 2023, she made history by becoming the first post-90s actress in greater China to gross over 10 billion for a starring role in a film.



熊小默
XIONG XIAOMO

知名媒体人，短片创作者。历任多本国际性设计与生活方式类刊物主编或客座主编，包括《iWeekly 周末画报》《IDEAT 理想家》《Wallpaper 卷宗》和《NOWNESS 现在》。身为拥有 200 万关注者的社交平台创作者，他的内容关注设计、摄影和流行文化。他的短纪录片系列《拍照的人》和同名摄影书获得了广泛声誉。

A veterans in media and journalism, now an influential video maker with multi-million followers. XIONG served as editor-in-chief for magazines such as iWEEKLY, IDEAT, also as guest editor for WALLPAPER CHINA and NOWNESS CHINA. His social content was concentrated on design, photography and pop culture. Photo Takers, a popular documentary series earned him much praise.



朱云逸
ZHU YUNYI

毕业于清华大学美术学院雕塑系和法国国立当代艺术研究院，现工作和生活于上海。其创作以个体记忆和身体感知出发，主要以影像和装置的形式呈现。他的实验短片曾入围柏林国际电影节、法国真实电影节、西宁 FIRST 青年电影展及台湾金马奖等电影节并获得多个奖项。代表作品：《一切近的都将远去》《另一面镜子里的梦中之梦》《发光的，万花筒般的》。

Graduated from the Academy of Fine Arts at Tsinghua University and Le Fresnoy - National Studio for Contemporary Art. He lives and works in Shanghai and his practice explores memory and perception primarily through the media of video and installation. His films have been shortlisted and awarded for national festivals such as Cinéma du Réel (FR), the Berlinale (DE), and the Golden Horse Awards (TWN).



张春
ZHANG CHUN

作家，心理咨询师，播客制作人。所著图书《一生里的某一刻》获新华网、《中国出版传媒商报》2015 年度影响力图书，豆瓣 2015 年度中国文学图书，《在另一个宇宙的 1003 天》获豆瓣 2018 年度温暖治愈图书等奖项。开设《抑郁症自救手册》《把心理学作为方法》等公共课程。其制作的心理圆桌播客《张春酷酷酷》，获第三届 CPA 中文播客奖年度播客、2024 微博音频创想日微博年度爆款音频单集、豆瓣 2024 年度生活成长播客等奖项。

Writer, psychotherapist, and Podcast producer. Her book ONE MOMENT IN THIS LIFE was honored as an Influential Book of 2015 by Xinhuanet and China publishing & media journal and as a Chinese Literary Book of 2015 by Douban. Her work 1003 DAYS IN ANOTHER UNIVERSE received the Douban Warm and Healing Book of 2018 award. She has developed public courses including DEPRESSION SELF-HELP MANUAL and PSYCHOLOGY AS A METHOD. As the producer of the psychological roundtable podcast ZHANG CHUN IS SO COOL, the show has garnered multiple accolades, including the Podcast of the Year award at the 3rd CPA Chinese Podcast Awards, the Weibo Annual Breakout Audio Single of the Year at the 2024 Weibo Audio Creative Day, and Douban's Life & Growth Podcast of the Year 2024.



郭洪泽
GUO HONGZE

演员，编剧。《一年一度喜剧大赛》第二季年度最佳编剧，代表作《父亲的葬礼》《进化论》《大王别慌张》。原为主持人，21 年加入喜剧行业，从事喜剧创作和表演，擅长漫才创作。22 年罹患大量因谐谑活动导致的心理疾病，25 年开始喜欢钱和鳗鱼饭目前正在赚钱吃鳗鱼饭。以创作最好的喜剧作品为目标不断生活。

Actor, screenwriter. The annual best screenwriter of SUPER SKETCH SHOW 2 with masterpieces including FATHER'S FUNERAL, EVOLUTION THEORY and DON'T PANIC, YOUR MAJESTY. He joined the comedy industry in 2021 originally as a host engaging in comedy creation and performance and is especially adept at manzai (a form of comic dialogue) creation. In 2022, he suffered from a number of mental illnesses caused by humorous activities. He has developed a love for money and unagi rice since the beginning of 2025 and is currently making money to enjoy unagi rice whilst living with the goal of creating the best comedy works continually.



李玥
LI YUE

纪录片导演。生于乌鲁木齐，现居上海。加州大学伯克利分校新闻学院硕士，曾任职于路透社、NBC 及箭厂视频。她的创作常以真实电影与发问为基底，关注个体的回答如何映射创作者本身。她曾于 2023 年导演 FIRST 青年电影展训练营幕后纪录片《电影劳动》。

Documentary filmmaker. Born in Urumqi and based in Shanghai. She holds a master's degree from UC Berkeley Graduate School of Journalism, and has worked with Reuters, NBC, and Arrow Factory. Her work is rooted in the tradition of cinéma vérité, exploring individual voices, often countering grand narratives. In 2023, she directed TRAVAIL CINÉMATOGRAPHIQUE, the behind-the-scenes documentary for the FIRST Film Festival Training Camp.



游智杰
CHIH CHIEH YU

1996 年出生于台北市，毕业于台湾艺术大学电影学系，主修导演。擅长惊悚、悬疑与伪纪录片叙事风格，其代表短片《神明在看》获得第 44 届金穗奖最佳学生剧情片，并入围第 31 届中国金鸡百花电影节及第 6 届平遥国际电影展。2022 年以导演身份入选釜山影展 Platform BUSAN 单元，2023 年 FIRST 青年电影展训练营入选导演，2024 年入选 FIRST 类型实验室，并以《闽江船事件》获得年度类型 MVP 奖。其 2024 年毕业作品《四牲六道》荣获第 46 届金穗奖评审团特别奖、FIRST 惊喜电影展磁场大奖，并于 IM 两岸青年影展获得评委会大奖。2025 年推出丧尸短片《闽江船事件》，同名长片亦获台北电影节新导演工作坊及金马创投等开发支持，并荣获 2024 金马创投 TAICCA 原创奖肯定。

A graduate of the National Taiwan University of Arts, this Taiwanese filmmaker specializes in thriller, suspense and mockumentary storytelling. His short film CONTAINED won Best Student Narrative at the 44th Golden Harvest Awards and was nominated at the China Golden Rooster and Hundred Flowers, and Pingyao film festivals. He has participated in BIFF Platform BUSAN, FIRST Training Camp, and FIRST Genre Lab. His graduation film REDACTED received the Jury Special Award at the 46th Golden Harvest Awards, the Magnetic Award at the FIRST Fantastic Film Festival, and the Grand Jury Prize at In Moments Film Festival. His latest short ISOLATIONL accompanies his debut feature project, supported by Taipei Film Festival, and Golden Horse FPP, where it won the TAICCA Original Award.



单元入围
OFFICIAL SELECTION

阿珍
A PIECE OF ROMANCE

中国 China
2025 2025
彩色&黑白 Color/B&W
5分钟 5min

导演 / 编剧 | 陈友学
制片 | 陈友学、陈青芝
演员 | 仇素珍、陈林人



导演简介 DIRECTOR'S BIOGRAPHY



陈友学
CHEN YOUXUE

编剧，导演，广告公司主理人。创作短片20多部以及多个电影项目，多次入围FIRST，金鸡，北影节以及奥斯卡资格的奥博豪森和班加罗尔短片节。代表作：《菠萝小姐》《彗星少年》《野兽》《良夜》《黑熊》《坏小孩、鹅和外星人》。

Screenwriter, director, founder of an advertising agency. CHEN has created more than 20 short films and multiple feature projects, with works shortlisted for FIRST International Film Festival, Golden Rooster Awards, Beijing International Film Festival, as well as Oscar-qualifying Oberhausen and Bangalore Short Film Festivals. Representative works: MISS PINEAPPLE, COMET BOY, THE BEAST, BLACK BEAR, BAD BOY, GOOSE AND THE ALIEN.

影片简介 SYNOPSIS

爷爷一直会骂奶奶，我心中很多年一直为奶奶觉得不公。直到爷爷脑梗发作瘫痪失语，我从老家门前一年的时光里，截取了无数的切片，大概拼凑出了他们朴素的罗曼史……

Grandpa used to scold Grandma all the time, and for many years I felt deeply unfair for Grandma in my heart. Until Grandpa suffered a stroke that left him paralyzed and aphasic. During the year I spent in front of our old home, I intercepted countless fragments of their lives, which roughly pieced together their humble romance...

爱人絮语
AI'S DISCOURSE

中国 China
2024 2024
彩色&黑白 Color/B&W
3分1秒 3min1sec

导演 / 编剧 | 蔡宝丰
制片 | 李玖仪
演员 | 卓雅、蔡宝丰、梦迪、乐逸帆、李玖仪、芮希源



导演简介 DIRECTOR'S BIOGRAPHY



蔡宝丰
CAI BAOFENG

自由职业导演、演员，来自广州。本科毕业于中国传媒大学，硕士毕业于伦敦大学学院。现主要是一名自由职业导演，平时工作以纪录片为主，希望从非虚构出发，探索更多传达的可能。

A freelance director and actor based in Guangzhou. CAI holds a BA degree from CUC and an MA degree from University College London. His practice centres on documentary filmmaking. Rooted in non-fiction, he continually explores new possibilities for expression and pushes the boundaries of storytelling.

影片简介 SYNOPSIS

这是一个由絮语展开的故事……一男一女观察着这个人类世界，像旁观者一样探讨着人与人的关系，看似无关紧要的聊天直到话题突然转向，场景与对话的主人公逐渐崩塌，我们才看到一些关于絮语的真相……

When conversation becomes a scalpel, truth is merely the first incision. Our story begins with a man and a woman discussing human relationships as they observe the world from their apartment. What starts as a playful discourse in everyday scenes takes an unsettling turn pronouns suddenly flip, reality starts to crumble, and their whole conversation breaks down. Then truths begin to emerge...

中国	China	导演 / 编剧 / 剪辑 吴郁琛	灯光 王重祺
2025	2025	制片人 卢炳坤、雷宗帅	视效 张富晨
彩色&黑白	Color/B&W	执行导演 李蔚芃、赵梓瑜	美术 王鑫砚
4分59秒	4min59sec	摄影 黄磊	演员 李星龙、朱海伦



导演简介 DIRECTOR'S BIOGRAPHY



吴 郁琛
WU XICHEN

B站UP主中传吴宝宝，短片《猎旗少年》获评金鸡十佳短片、半夏影展年度作品等奖项，成为当年FIRST主动放映最受欢迎真人短片。短片《失聪》获北京大学生电影节最佳剪辑奖。2024年导演电影《新龙门客栈》豆瓣7.8分。

Bilibili Content Creator Zhongchuan Wu Baobao, directed PINK FLAG, which won Top 10 Shorts at the Golden Rooster Film Festival, Grand Prize at the 20th Midsummer University Student Film Exhibition, and Most Popular Narrative Short at FIRST Public Programming. His DEAFNESS earned Best Editing at the 28th Beijing College Student Film Festival. His 2024 film NEW DRAGON GATE INN scored 7.8 on Douban.

影片简介 SYNOPSIS

近未来的某个大风天，重度依赖社交辅助工具BondBridge的程光，首次约会濒临失败时BB又即将没电，他试图引开苏琳给BB充电。两人的语言被大风吹散，反而渐生情愫。BB被意外撞掉后，苏琳的另一面也被意外窥见……

On a near-future windy day, CHENG Guang, heavily reliant on the social language aid BondBridge (BB), faces a failed first date when BB loses power. As he tries to distract SU Lin to charge BB, their words are blown away by the wind, sparking unexpected feelings. When BB is accidentally knocked off, it reveals another side of SU Lin...

中国	China	导演 / 编剧 / 制片 曹一
2024	2024	演员 黄译谊、黄伟聪、陈子文、黎佳烽、曹一
彩色	Color	
4分58秒	4min58sec	



导演简介 DIRECTOR'S BIOGRAPHY



曹 一
CAO YI

电影爱好者，设计学生，祖国的花朵。
A film lover, a design student, a new gen.

影片简介 SYNOPSIS

弗莱迪在教官的训练下戒了烟？这可真不可思议！让我们采访一下这些知情者，兴许能找出些头绪……

Freddy done quit smoking under coach's training? That's plumb unbelievable, y'all! Let's jaw with some of these folks in the know---might be we'll rustle up some hints...

吃饭了妈

HAVE YOU EATEN MA

中国	China	导演 / 编剧 王歌词、王一冉	演员 张莉、王一冉
2025	2025	制片 孙京勇、王歌词	
彩色	Color	摄影 王歌词、程森峰	
5分钟	5min	剪辑 / 声音 / 美术 王歌词	



导演简介 DIRECTOR'S BIOGRAPHY



王 歌词
ANGEL GOOD

上海电影家协会会员，巴塞罗那大学硕士，“两弹一星”人物研究会编剧导演。电影计划《燃烧的钢琴》《绿肥红瘦》《生理曲线》《焦土》《婚礼》《周易》入选丝绸之路、粤港澳大湾区、海南岛、重庆、平遥、中国(广州)国际纪录片等节展。短片作品《失眠症》《聒耳》《吃饭了妈》入选FIRST、金鸡百花、上影节等多个影展。

Shanghai Film Assoc. | Barcelona MA | "Two Bombs, One Satellite" Director
Films: Silk Road, GBA, Hainan, Chongqing, Pingyao, Guangzhou
Doc fests.
Shorts: FIRST, Golden Rooster, Shanghai IFF



王 一冉
LESLIE WANG

南京艺术学院研究生，致力于独立电影和独立动画创作。作品《THE CARD》《女孩和猫》《咯吱》多次入围国内外电影节奖项。长片电影计划《燃烧的钢琴》《绿肥红瘦》《生理曲线》入选丝绸之路、海南岛、平遥、中国(广州)国际纪录片等节展。短片作品《失眠症》《聒耳》《吃饭了妈》入选FIRST、金鸡百花、上影节等多个影展。

Nanjing Art Institute and is passionate about independent film and independent animation. Her works THE CARD, THE GIRL AND THE CAT and GIGGLE have been selected for many awards in film festivals at home and abroad.

影片简介 SYNOPSIS

老年痴呆越发严重的母亲，却总是忘不掉为家人做饭这件事，但是家庭再难聚首。
Though her Alzheimer's grows worse, Mother never forgets to cook for the family - yet the family table remains empty, its chairs forever scattered.

从未离去

ECHOED YOU

中国	China	导演 / 制片 / 编剧 / 摄影 / 剪辑 / 美术 沈星羽
2025	2025	声音 李昊颜
彩色	Color	调色 杨金果
4分36秒	4min36sec	演员 黄创、原子



导演简介 DIRECTOR'S BIOGRAPHY



沈 星羽
SHEN XINGYU

贵阳人，club运动员。毕业于北京大学电影MFA，曾以鼓手身份活跃于北京。
From Guiyang, a raver. Graduated with an MFA in Film from Peking University and was once active in Beijing as a drummer.

影片简介 SYNOPSIS

女孩用影像怀念故人，男孩想通过影像与女孩相交，但他们的时空始终不能相遇。
The girl uses images to remember someone she lost; the boy tries to connect with her through those images — but their timelines never align.

机械涟漪
MECHANICAL RIPPLES

中国 China
2025 2025
彩色 Color
4分32秒 4min32sec

导演 | 邱润枫
音乐 | 欧猷立



导演简介 DIRECTOR'S BIOGRAPHY



邱润枫
QIU RUNFENG

动画，影像作者。他的作品通常受启发于由信息泛滥及语义饱和产生的心理影响，并尝试探讨历史，想象，感知之间的错位关联。

Animator, filmmaker. Often inspired by the psychological effects of information overflow and semantic satiation, his work explores the displacement of history, imagination, and perception.

影片简介 SYNOPSIS

发条青蛙的无数痕迹。
Infinite marks by clockwork frogs.

家庭套餐
PRINCESSES

中国 China
2025 2025
彩色 Color
5分钟 5min

导演 / 编剧 / 摄影 / 美术 / 剪辑 | 陈彦彬
制片人 | 任意、陈彦彬
演员 | 林瑞轩、唐齐遥、张长敏



导演简介 DIRECTOR'S BIOGRAPHY



陈彦彬
CHEN YANBIN

长片首作《妖怪”秘密》获18届FIRST青年影展评审团荣誉。

The debut feature film BUDDHA FISH aka THE SECRET OF MONSTER won the Grand Jury Prize at the 18th FIRST International Film Festival.

影片简介 SYNOPSIS

以“修鸽笼”为线索，用5分钟串联起三代人之间的互动，试图捕捉代际间复杂而深厚的情感表达。这种含蓄而深沉的爱既有冲突又有和解，是我们很多人共同的记忆，希望观众在平凡的生活细节中，感受亲情的重量与温度。

Using 'repairing pigeon cages' as a clue, connect the interactions between three generations in 5 minutes, attempting to capture the complex and profound emotional expressions between generations. This implicit and profound love, which involves both conflict and reconciliation, is a shared memory for many of us. We hope that the audience can feel the weight and warmth of family affection in the ordinary details of life.

中国	China	导演 / 编剧 / 剪辑 陈丰	美术 陆天昊
2025	2025	制片 季辰玺、林伟梁、诸葛颖	调色 洪其晨
彩色	Color	摄影 袁家毅	演员 陆文杰、刘帅
5分钟	5min	声音 刘思源	



导演简介 DIRECTOR'S BIOGRAPHY



陈丰
CHEN FENG

本科毕业于浙江大学。对影像创作有浓厚兴趣，编导了《交错》《[default_user]》《别看我！》等剧情短片作品，曾入围北京大学生电影节。

Graduated from Zhejiang University, CHEN is passionate about visual storytelling, he directed and scripted several narrative short films including INTERTWINED, [DEFAULT_USER], and STOP WATCHING ME!, with work previously selected for the Beijing College Student Film Festival.

影片简介 SYNOPSIS

昏暗的灯光下，一个剧组正准备拍摄。恍惚之间，剧本的边界变得模糊，人与物在戏里戏外不断交错……

Under dim lights, a film crew prepares for a shoot. As they're shooting, the boundaries of the script begin to blur. Things slip between reality and performance, endlessly intertwining on and off the stage...

中国台湾	Taiwan, China	导演 / 编剧 / 剪辑 林欣谊、胡力夫	演员 高宣凯、林震水、林月英
2025	2025	制片 / 摄影 / 美术 林欣谊	
彩色	Color	音效 胡力夫	
4分57秒	4min57sec	音乐 田玉玲	



导演简介 DIRECTOR'S BIOGRAPHY



林欣谊
LIN HSIN I

电影导演兼摄影师，目前居住在纽约和台北两地。她毕业于纽约视觉艺术学院摄影系。她的作品巧妙地游走于现实与虚幻之间的微妙地带，追踪日常生活中潜藏的情感。

Hsin I LIN is a filmmaker and photographer currently living between New York and Taipei. She graduated from the School of Visual Arts. Her work delicately navigates the subtle terrain between reality and illusion, tracing the emotional undercurrents of everyday life.



胡力夫
HU LIFU

成都出生，现居纽约，毕业于纽约视觉艺术学院摄影系。以个人视角探索亲密关系中的张力，创作游走于成长经验与想象世界之间。

HU Lifu was born in Chengdu and lives in New York. She graduated from the School of Visual Arts with a degree in Photography. Her work explores the tensions within intimate relationships through a personal lens, moving between lived experience and imagined worlds.

影片简介 SYNOPSIS

小男孩独自出行，将现实与幻想并置展开。沿途中真实的见闻不断经由想像被重塑及认识，一场关于关系、理解与缺席的旅程悄然展开。

A young boy on a solitary journey, where reality and imagination unfold side by side. As the trip progresses, his real-life encounters are subtly rearranged, giving rise to a quiet exploration of connection, perception, and the absence that lingers in between.

来自太阳的光

LIGHT FROM THE SUN

中国 China
2025 2025
彩色 Color
4分48秒 4min48sec

导演 / 手绘动画 | 马海蛟
声音设计与作曲 | 林华嵩
飞鸟三维动画制作 | 林涵



导演简介 DIRECTOR'S BIOGRAPHY



马海蛟
MA HAIJIAO

生于河北，毕业于中国美术学院，现居北京。主要从事当代艺术领域的影像创作，其作品曾展出上海双年展、香港巴塞尔艺术博览会、UCCA当代艺术中心等机构，并被芝加哥大学斯马特美术馆、上海当代艺术博物馆等收藏。曾获“保时捷中国青年艺术家2024-2025”提名，短片《洞见》入围2021年FIRST电影展超短片单元。

Born in Hebei, he graduated from the China Academy of Art and now lives in Beijing. His practice primarily focuses on moving images within contemporary art. His work has been exhibited at institutions such as the Shanghai Biennale, Art Basel Hong Kong, and UCCA Center for Contemporary Art, and is held in the collections of the Smart Museum of Art Chicago and the Power Station of Art Shanghai. He was nominated for the Porsche Young Chinese Artist of the Year 2024-2025, and his film ORANGE, BEE, AND SNOW MOUNTAIN" was selected for the Short Short Film section at the 2021 FIRST International Film Festival.

影片简介 SYNOPSIS

影片的时间顺序依循从正午到黄昏，冬季刺眼的阳光渐次低暗，直至日落月升。导演在中国西北地区拍摄被阳光照射的建筑墙体，其墙体的不同材质系其地域在中国过去半世纪进程中不同年代的表征，例如象征农业生活的土坯材质、重工业红砖厂房，以及彩钢集装箱式的临时墙体等。在阳光下，当地牧羊人的形象以木炭材质倒影于墙壁，而墙壁上印制有诗歌短句，其出自于诗人海子，参考自《海子诗全集》西川编，作家出版社，2009年3月第1版。

The film's temporal sequence follows the course from noon to dusk: the harsh winter sunlight gradually dims, until sunset is followed by moonrise. The director captures the sunlit walls of buildings in northwest China, where different wall materials reflect distinct decades of China's past half-century. These include adobe, symbolizing agricultural life; red bricks from the era of heavy industry; and makeshift walls of metal containers, among others. In the sunlight, silhouettes of local shepherds drawn in charcoal are cast onto the surfaces. Printed on the walls are verses by the poet Haizi, referenced from THE COMPLETE WORKS OF HAIZI, edited by Xichuan and published in 2009.

篱笆房，苹果园

MY HOME IN BEIJING

中国 China
2025 2025
彩色 Color
5分钟 5min

导演 / 编剧 | 周白羽
摄影 | 陈镜
AIGC | 周白羽、陈镜
配音 | 谢正宜、周白羽



导演简介 DIRECTOR'S BIOGRAPHY



周白羽
ZHOU BAIYU

女，导演。
Female, director.

影片简介 SYNOPSIS

那晚，我们临时起意，坐穿了八通线，走进了第一节车厢，踮起脚贴在车厢壁上，原来这里就能看见隧道。你说：原来我们一直在地下啊。

That night, on a whim, we rode the entire Batong Line and stepped into the very first carriage. Standing on tiptoe, we pressed our faces against the wall of the train and there it was, the tunnel, right before our eyes. You said, so we've been underground all along.

凝视者的来信

SIGNED, YOUR WATCHER

平均 15.8075
AVERAGE 15.8075

中国 China
2025 2025
彩色&黑白 Color/B&W
1分49秒 1min49sec

导演 | 罗亚蓝、詹钰莹
编剧 / 演员 / 剪辑 | 詹钰莹
摄影 / 调色 / 剪辑 | 罗亚蓝



导演简介 DIRECTOR'S BIOGRAPHY



罗亚蓝
LUO LETO

2013年开始进入电影行业，参与了多个中外合拍电影项目。之后转型为广告导演。业余时间喜欢用新媒体创作表达自我，创作内容多数围绕着人文、生死、女性等主题。

Leto began his journey in the film industry in 2013, working on several international co-productions before transitioning into commercial directing. Outside of work, he enjoys exploring personal expression through new media. His creative interests often revolve around themes of humanity, life and death, and the female experience—light topics.



詹钰莹
SEN YUI

互联网上做博主、生活里面干剧组，幕前幕后都跑跑。在网上以「蜡笔油—Rabbyui」名义发布观点女性向输出类视频，而在现实生活中是两猫一狗的妈。

Yui makes content online, shoots stories in real life, and wanders freely between on-screen and off-screen worlds. On the internet, she goes by 'Rabbyui', sharing videos on feminist topics. In real life, she is just the mom of two cats, one dog, and probably too many ideas.

影片简介 SYNOPSIS

当一位女性受到了他人赞赏，她需要谦虚地说“没有没有，哪里哪里”。当她接受到了他人注视，她需要学会腼腆地回避以便不打扰对方。当她惊觉自己遭受到的或许是一种“戏谑”或是“凝视”，她需要做的又会是什么？

When a woman receives praise from others, she is expected to modestly respond with phrases like 'Oh, it's nothing' or 'You flatter me'. When subjected to others' gazes, she is taught to shyly avert her eyes to avoid appearing intrusive. But when she realizes these interactions might carry undertones of playful teasing or objectifying scrutiny, what is she then supposed to do?

中国 China
2025 2025
彩色 Color
5分钟 5min

导演 / 制片 / 摄影 / 剪辑 | 李宛伶
摄影 | 逮君灵
演员 | 董金枝、苗雪梅、李海民、李宛伶



导演简介 DIRECTOR'S BIOGRAPHY



李宛伶
LI WANLING

1999年出生于甘肃兰州，本科毕业于中央民族大学新闻学专业，现就读于中国传媒大学戏剧与影视学方向，目前研二。本硕期间主创、参与多部短片的创作，热爱电影，渴望用影像媒介来实现个人化的表达。

Born in Lanzhou, Gansu Province in 1999, Li graduated from Minzu University for China, majoring in Journalism, and is now studying in Communication University of China, majoring in Theatre, Film and Television, and is currently in her second year of study. During her undergraduate studies, she created/participated in a number of short films. She loves film and aspires to use the medium of video to realize her personalized expression.

影片简介 SYNOPSIS

这是关于四个人的故事，与陌生的四个人相比较，她们四个特殊的地方在于，她们住在同一个屋檐下，共同分享63平米的生存空间，她们是由血缘连接在一起的一家人。但是每一天，她们每个人都想离开这个房子，都想去寻找一片独处的空间，都在拥挤中体味着孤独……

This is a story about four people. Compared to four strangers, what makes them special is that they live under the same roof, sharing a 63-square-meter space. They are a family connected by blood ties, yet every single day, they want to leave this house, yearn to find their own private space, and experience loneliness amidst the crowding...

中国	China
2024	2024
彩色	Color
5分钟	5min

导演 / 编剧 / 摄影 | 钟念语
制片 | 钟建



导演简介 DIRECTOR'S BIOGRAPHY



钟念语
ZHONG NIANYU

21岁，短片曾荣获：首届京彩台湾大赛最佳创意奖，金雀奖纪录短片第2、3名，第十七届上海大学生电视节三等奖，第18届FIRST青年电影展超短片展映，四部短片入围2023、2024中国金鸡百花电影节手机电影计划等。

ZHONG Nianyu, 21, has won: Best Creativity at the 1st Jingcai Taiwan Cross-Strait Short Film Competition; 2nd & 3rd prizes Documentary Short at the 2024 Golden Sparrow Awards; Third Prize at the 17th Shanghai University Students TV Festival; Official Selections for four shorts at the 2023 & 2024 Golden Rooster Mobile Film Project.

影片简介 SYNOPSIS

在青岛市云南路小区，当电梯门打开，恰好对着各户摆放杂物的家门，如同人生切片，展现这家人此时的生活状态。我们用两小时纪录数十户后，仅仅对楼层进行简单重组，惊奇地发现：生老病死，历历在目，坐电梯就像看电影，空间置换时间，真是：上一层，下一层，见一生。

In Qingdao city, elevators always facing cluttered household doors. When elevator door opening reveals a slice of lifestyle of the family, you can see the entire life of a person from birth to death when you travel by elevator from downstairs to upstairs.

中国	China
2025	2025
彩色	Color
3分30秒	3min30sec

编剧 | 翁语童、吴江浩
导演 | 翁语童
摄影 | 吴江浩
演员 | 翁语童、吴绍华、麦当劳 (小猫)、潘心蛋 (小猫)



导演简介 DIRECTOR'S BIOGRAPHY



翁语童
WENG YUTONG

一个不爱打球的乒乓球二级运动员。有两只小猫，现在是三只。这是她第一次入围电影节，她很激动。

A college student who is currently studying film and television.

影片简介 SYNOPSIS

被养猫剥夺自由已久的女孩决定出门旅游一趟，真正出门后她却并没有想象中的开心。她决定叫一个熟悉的人上门喂猫，试图冲刷这种焦虑。

A girl, long confined by the responsibilities of caring for her cat, decides to embark on a journey to reclaim her freedom. Yet, once she steps out into the world, the liberation she envisioned feels hollow. To confront this unresolved unease, she arranges for a trusted friend to tend to her cat.

我取消我自己
I CANCEL MYSELF

中国	China	导演 / 编剧 韩夏	声音 关睿
2025	2025	制片人 李逸凡	剪辑 / 调色 陈小雨
彩色	Color	摄影 郭浩然	演员 佟晨洁
4分56秒	4min56sec	美术 郭世承	



导演简介 DIRECTOR'S BIOGRAPHY



韩夏
LYDIA HAN

毕业于中央戏剧学院电影电视系，现居北京。她在叙事短片、商业广告、纪录片创作领域，已有超过15年的经验。作品多关注都市独立青年群体、和文化场景。短片《飞蚊症》入围2021年山一国际女性电影节“女导演扶持计划”五强；短纪录片《第二级》获2017年LIFT OFF伦敦电影节“最佳短纪录片”；长片《卫星正偏离轨道》入围2023年“青葱计划”十强。她同时是播客《喷嚏》主播之一，在全平台有超过百万的关注者，是一位是集影像作者和自媒体人为一身的全方位创作者。

HAN Xia graduated from the Central Academy of Drama and is currently based in Beijing. Her work often focuses on urban independent youth and cultural scenes. FLOATERS was selected as one of the top five finalists in the 2021 The One International Women's Film Festival's support program. Her feature project LOST MY TRACK was among the top ten finalists in the 2023 CFDG Young Director Support Program. She is also the host of the podcast Sneeze, which has garnered over one million followers. As both a filmmaker and media personality, she is a multidimensional content creator.

影片简介 SYNOPSIS

45+的独身女性Freda，已经到了摸清生命脉络的年纪，依旧被反复无常的小事情困扰着：她的月经是否停止了？是勇敢求爱，还是匆匆过活。一个人做所有的事，看可以被接受吗？真正的自由，只是一种想象。

这是她在一天中，问自己的问题。当作为女性的我们，能否给出更合理的答案？

Freda, a single woman over 45, has reached the age where the lines of her life have begun to take shape—and yet, she's still caught up in the fickle, everyday uncertainties: Has her period truly ended? Should she dare to seek love, or simply get on with the day? Doing everything alone—is that something one can truly accept? True freedom is only ever imagined.

现 / 像
FADING/1

日本	Japan	导演 / 编剧 / 摄影 / 声音 何英杰
2024	2024	演员 小口诗子、堀内莲
彩色	Color	声音出演 袁砾涵、古怒田遥
3分47秒	3min47sec	



导演简介 DIRECTOR'S BIOGRAPHY



何英杰
HE YINGJIE

桂林出生，现居日本，武藏野美术大学电影硕士在读。作品主要聚焦个体意识与现实之间的缝隙，创作横跨摄影、媒体艺术与叙事影像。代表作《分离的预感》入选Pia电影节、奈良国际电影节等

Born in Guilin, China, and currently based in Japan, HE is pursuing an MA in Film at Musashino Art University. His works explore the subtle gap between individual consciousness and reality, characterized by restrained narratives and delicate compositions that reveal hidden emotional fractures. His representative work, THE SENSE OF SEPARATION, has been selected by festivals including Pia Film Festival and Nara International Film Festival.

影片简介 SYNOPSIS

正午阳光下，她看见了她，他却找不到她。空旷球场上声音交错，却仿佛不在同一时空。一场简单相遇逐渐诡异，现实松动，一次游戏究竟是否发生？

Under the midday sun, she sees her clearly, yet he can't find her anywhere. Their voices intersect across the empty sports ground, as if existing in separate realities. What begins as a simple encounter slowly turns eerie—signals delay, instructions fail, and reality itself loosens at the seams. A harmless game unfolds into a disquieting puzzle: did it truly happen, or is memory playing tricks?

雨夜来的她

SHE CAME WITH THE RAIN

中国	China	导演 / 编剧 林诣涵	灯光 张雨潇
2025	2025	制片 邵鑫悦	声音 沈思扬
彩色	Color	摄影 吴一开	剪辑 王粟濛
5分钟	5min	美术 宋文坤	演员 罗承慧、马溪蔓



导演简介 DIRECTOR'S BIOGRAPHY



林 诣涵
LIN YIHAN

导演，编剧，现居上海。她的作品探索当代背景下人与人、人与空间之间微妙且难以解释的关系，尤其关注那些处于不安全、流动和瞬变状态的个体。曾入围柏林电影节、洛迦诺电影节、斯兰丹斯影展等多个国际影展。

LIN Yihan is a filmmaker and artist based in Shanghai. She investigates subtle and inexplicable relationships between individuals in the contemporary context, with a particular focus on subjects that are in an insecure, nomadic, and transient state. Her works have been selected for Berlinale, Locarno Film Festival, Slamdance Film Festival, Grilla 3 Lima Alterna Festival, etc.

影片简介 SYNOPSIS

一个雨夜，独居在上海老弄堂的舞者阿敏收留了一位全身湿透、沉默不语的神秘女孩。她们从彼此陌生，到在舞蹈中建立起一种难以言说的亲密。现实与感知悄然交错，一段关于陪伴、孤独与感知之爱的幻想，在身体与空间之间缓缓展开。

A lonely dancer shelters a silent girl on a rainy night. Through movement, a strange bond blurring the reality and perception forms.

最贵的面条

THE MOST VALUABLE NOODLES

中国	China	导演 涂海伦	剪辑 李志泽
2025	2025	监制 王昱	摄影 李思为
彩色	Color	编剧 吕启洋	声音 张源康
5分钟	5min	制片 张骁博	演员 郑重、郑昊森、许歌、张童汐



导演简介 DIRECTOR'S BIOGRAPHY



涂 海伦
TU HAILUN

电影作品：《胆小的“龙”》导演/编剧，影片监制田壮壮，艺术总监王红卫，获得第18届FIRST青年电影展特别提及，入围金鸡电影节、上影节、北影节、FIRST青年电影展产业放映单元。《最贵的面条》导演，FIRST300 击超短片发展计划2024年度入选项目。

Film works: The director, screenwriter and executive producer of THE TIMID DRAGON, with executive producer TIAN Zhuangzhuang, and the artistic director WANG Hongwei, won the Special Mention at the 18th FIRST International Film Festival. THE TIMID DRAGON is also selected at the Golden Rooster Film Festival, Shanghai International Film Festival, Beijing International Film Festival and the FIRST International Film Festival Industry Screening section. The director of THE MOST EXPENSIVE NOODLES, it was selected in the 2024 FIRST 300s Short Project Official Selection.

影片简介 SYNOPSIS

白夫妻带着小女儿经营着一家面条店，有一天店里来了个小男孩，他竟然拿着画的“钱”想要买真的面条，自此这场浩浩荡荡长达九年的故事开始了。这是一个根据真实事件改编的故事。

A couple, Mr. and Mrs. BAI, along with their young daughter, run a noodle shop. One day, a little boy with dark skin came to the shop, holding 'money' that he had drawn and wanting to buy real noodles. Thus began a long and touching story that lasted for nine years. This story is adapted from a true story.



展映
SPECIAL SCREENING

中国	China	导演 / 编剧 / 剪辑 廖静	调色 刘国强、郭玮
2025	2025	制片人 史文心、廖静	声音 李浩翔、申旭辉、陆伟聪
彩色	Color	摄影 / 灯光 郭玮、张世恒	原创配乐 邓哲伟、周鑫
4分27秒	4min27sec	制片 史文心、张颖	演员 常荻、张皓天



导演简介 DIRECTOR'S BIOGRAPHY



廖 静
LIAO JING

热爱电影。在从事了多年广告创意工作后，因受到了瓦尔达的启发，决定转行成为导演，开始电影创作。关注都市、女性题材。喜欢以感性的方式进入故事，以理性的方式进入片场。

A cinephile. After many years of creative work in advertising, LIAO was inspired by Varda and decided to take the leap to become a director and start making films. She focuses on urban and female themes. She likes to approach the story emotionally and work on the film set rationally.

影片简介 SYNOPSIS

台风即将到来，城市交通陷入瘫痪。为了尽快赴约，女孩冒险下车，冲出停滞不前的交通，在混乱的城市中穿梭、前行，通过双腿奔跑前往目的地。女孩是否能准时抵达目的地呢？她又能否与心仪的男孩一起观看那场爱情电影呢？终于，在这个被台风笼罩的夜晚，女孩心中的答案逐渐明朗……

A typhoon is approaching, and city traffic is paralyzed. Trying to get to her appointment on time, the girl bravely leaves her cab and breaks out of the congestion, navigating through the chaotic city and racing to her destination. Will she reach it in time? Will she be able to watch that love film with the boy? Finally, on this night in the shadow of an oncoming typhoon, the answer in her heart becomes clear.

德国	Germany	导演 王一芯、倪晨鹿
2025	2025	
彩色	Color	
2分55秒	2min55sec	



导演简介 DIRECTOR'S BIOGRAPHY



王 一 芯
WANG YIXIN

四川成都人，现居柏林。
Chengdu raised, Berlin based.



倪 晨 鹿
NI CHENLU

江苏南京人，现居柏林。
Nanjing raised, Berlin based.

影片简介 SYNOPSIS

柏林亚历山大广场，一个五月的夜晚，一个人坐在世界钟下。
On a May evening at Berlin Alexanderplatz, a man sat under the World Clock.

导演的编剧技巧

FAUGHT IN THE FRAME

中国	China	导演 / 编剧 陈少博
2024	2024	制片 崔笑凡
彩色	Color	摄影 Lance
5分钟	5min	



导演简介 DIRECTOR'S BIOGRAPHY



1991年生，毕业于中国美术学院，游戏设计师、漫画家、电影编剧、导演。喜欢有故事有情绪能打动人心的工作。

Graduate of China Academy of Art, CHEN is a game designer, comic artist, screenwriter and director. He specializes in creating emotionally resonant work with compelling narratives.

陈 少博
CHEN SHAOBO

影片简介 SYNOPSIS

公交站台上每个等车的人都有自己故事，旁白逐个诉说着他们的经历，然而事实并非如此，而且与之相反。

At the transit hub, every waiting soul carries an untold saga. The voiceover narrates each commuter's tale—only to reveal reality inverted.

高田马场的传说

THE PEOPLE OF TAKADANOBABA

日本	Japan	导演 / 编剧 / 制片 / 剪辑 周甫遥	演员 周甫遥、邓家棋、文浩峰、
2025	2025	摄影 李济帆	霍甜甜、唐涵钊、周津毅、李俊
彩色	Color	声音 唐涵钊	峰、和雾、张涵致、刘聪、任彦
5分钟	5min	美术 李俊峰	雪、陆尔霞、吴雨桐、田世龙



周 甫遥
PHILO

影片简介 SYNOPSIS

无聊的男人在家翻综艺打发时间，突然在节目背景人群中看见了他自己。他开始陷入糟糕的回想。

A bored man is flipping through variety shows to kill time when he suddenly sees himself in the background crowd of a program. He starts drifting into a surreal recollection as he realizes that was the last time he went to Takadanobaba with his ex-girlfriend.

海盗红胡子
REDBEARD THE PIRATE

中国	China	导演 / 编剧 / 摄影 / 剪辑 张天琦、贺子唯
2025	2025	
彩色	Color	
5分钟	5min	



导演简介 DIRECTOR'S BIOGRAPHY



张天琦
ZHANG TIANQI



贺子唯
HE ZIWEI

两个短篇工作室成员。话剧作品：《是我把你怎么了么？》《慢点骑，我们要注意安全》短片作品：《海盗红胡子》《在光光还小的时候》音乐专辑：《我们两个》《Hello Motor》

Two-Short-Pieces Studio Members. Stage Plays: DID I DO SOMETHING TO YOU? SLOW DOWN, STAY SAFE. Short Films: REDBEARD THE PIRATE WHEN GUANGGUANG WAS LITTLE. Music Albums: TWO OF US HELLO MOTOR

影片简介 SYNOPSIS

这是关于我们俩，张狗，还有贺光光的故事。我们是——“海盗红胡子”。

This is a story about us, Doggy ZHANG and HE Guangguang. We are — Redbeard the Pirate.

好开心，你来了
MOM TULIP

中国	China	导演 / 剪辑 / 动画 / 声音 李木童	美术 顾琳菲、李木童
2025	2025	编剧 / 制片 李木童、苏力德、张宸	演员 杨亦瑾、张宸、苏力德、李木童
彩色	Color	摄影 张宸、李木童、叶润之	
4分43秒	4min43sec	文学策划 郑程一	



导演简介 DIRECTOR'S BIOGRAPHY



李木童
LI MUTONG

李木童，本名李文龙，中国传媒大学导演系在读。文学作品发表于《青年作家》《北京文学》等，影像作品有《狂人日记》《坏鼻血！》《夏日午后》，入围FIRST青年电影展、北京国际电影节等。

LI Mutong, a student in the Directing Department of Communication University of China, is a young writer who has published numerous literary works. His film works have been selected for prestigious festivals such as the FIRST International Film Festival and the Beijing International Film Festival.

影片简介 SYNOPSIS

小女孩的妈妈变成了郁金香。小女孩在寻找她，然后遇到了很多奇怪的人。

A little girl's mother turns into a tulip. The little girl goes searching for her and encounters many strange characters along the way.

挤牛奶

MILK THE COW

中国	China
2025	2025
黑白	B&W
3分42秒	3min42sec

导演 / 摄影 / 剪辑 | 谢晓扬



导演简介 DIRECTOR'S BIOGRAPHY



谢 晓扬
XIE XIAOYANG

独立导演。2008-2012年，在广州中医药大学读护理学。毕业的时候发现自己喜欢影像创作，遂转行进入影视广告行业。多年来，我一直在探索属于自己的影像表达。

Independent director. XIE studied nursing at Guangzhou University of Traditional Chinese Medicine from 2008 to 2012. When he graduated, he was surprised to realize that he liked visual creation, so he switched careers and entered the film and television advertising industry. For many years, he has been exploring his own visual expression.

影片简介 SYNOPSIS

景区里有一头奶牛，所有路过的游客都想要过来抓一把它的奶头。

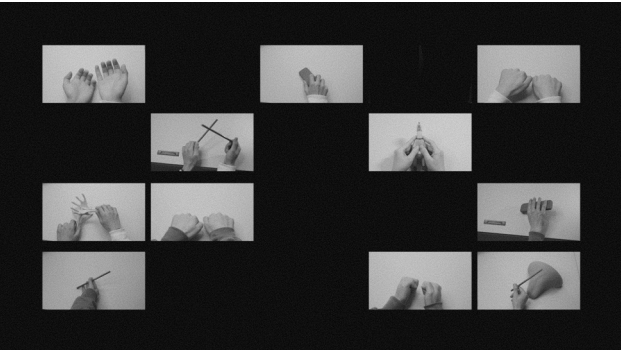
There is a dairy cow in the scenic area, and tourists passing by all want to grab its nipples.

尖叫鸡时刻

THE SCREAMING CHICKEN MOMENT

中国	China
2025	2025
黑白	B&W
2分35秒	2min35sec

导演 / 编剧 / 摄影 / 剪辑 / 海报设计 | 袁笳琦
制片 | 魏紫茵



导演简介 DIRECTOR'S BIOGRAPHY



袁 笳琦
YUAN JIAQI

本科毕业于北京电影学院美术学院新媒体艺术专业，现居住在贵州。袁笳琦的创作主要包括影像、装置和摄影等。

YUAN graduated with a bachelor's degree in New Media Art from the School of Fine Arts at the Beijing Film Academy and is currently based in Guizhou. His creative work primarily includes video, installation, and photography.

影片简介 SYNOPSIS

二十个方格在荧幕上悄然生长，无序声浪裹挟着原始躁动，当空缺的方格突然挤进一只尖叫鸡，原本各自为政的声浪开始偏移……

Twenty squares quietly grow across the screen, wrapped in a chaotic wave of sound that carries a primal restlessness. When a screaming rubber chicken suddenly bursts into one of the empty squares, the once independent sound waves begin to shift...

中国	China	导演 / 编剧 / 剪辑 李昊岩	演员 杨昱铭、陈喆萱
2025	2025	摄影 徐蕾漪	
彩色	Color	制片 王柳东	
5分钟	5min	录音 郑凯文	



导演简介 DIRECTOR'S BIOGRAPHY



李昊岩
LI HAoyan

辽宁沈阳人，现就读于四川传媒学院2022级电影学院戏剧影视导演系，曾有剧组经历，曾任导演助理参与影片《荒草时》获第52届休斯顿国际电影节白金雷米奖。

LI was born in Shenyang, Liaoning, currently studying in the Directing Department of the Sichuan University of Media and Communications. LI previously served as assistant director on the film WITHERED GRASS SEASON, which won the Platinum Remi Award at the 52nd WorldFest-Houston International Film Festival.

影片简介 SYNOPSIS

一对就读于同一所大学的情侣二人，在几年的相处之中二人的距离越来越远，在一次约会之后，不断从滑梯中滑落的女生和无动于衷的男生，最后二人分手，一把雨伞从孤独的走在雨中。

A couple who had grown apart broke up at the slide. As they went down the slide, their hearts drifted further apart. In the end, they broke up. Light rain began to fall, the girl finally left with an umbrella.

中国	China	导演 程泽鸣、唐振咏	声音 王国蓝
2025	2025	制片 刘一琳	灯光 李润杰、宁国
彩色	Color	摄影 张林	演员 杨美文、王破雅、宁国
5分钟	5min	录音 周子辰	



导演简介 DIRECTOR'S BIOGRAPHY



程泽鸣
CHENG ZEMING

25岁，河北邯郸人，河北科技大学影视学院电影专硕在读。第一届未来短片影展负责人。

25 years old, from Handan, Hebei Province, currently pursuing a Master's degree in Film at the School of Film and Television, Hebei University of Science and Technology. The person in charge of the first Future Short Film Festival.



唐振咏
TANG ZHENYONG

男，山东临沂人，现为河北科技大学电影专业研究生。

TANG Zhenyong, male, from Linyi, Shandong. He is currently a graduate student in the Film Directing program at Hebei University of Science and Technology.

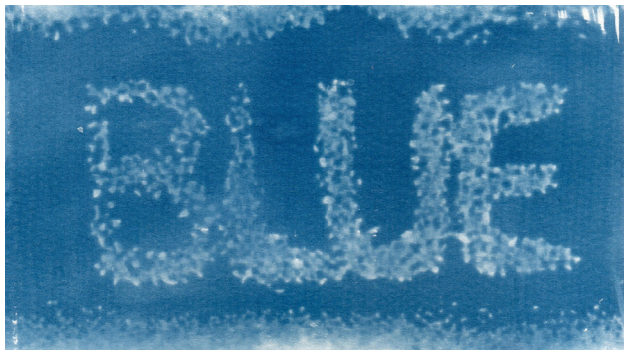
影片简介 SYNOPSIS

课间休息时，王韵婵被同班同学在语言上性骚扰，闺蜜刘璐璐决定帮她讨回公道。在几人的争吵中，事情逐渐向着不可控的方向发展.....

During the break, WANG Yunchan was sexually harassed by her classmates in language. Her best friend LIU Xiaolu decided to help her recover justice. In the quarrel between several people, things gradually developed in an uncontrollable direction.....

中国	China
2025	2025
彩色	Color
2分42秒	2min42sec

导演 | 劳晓晴
指导老师 | 陈雷
音效 | 劳坚斌、朱笑影



导演简介 DIRECTOR'S BIOGRAPHY



劳晓晴
LAO XIAOQING

出生于广东江门，毕业于广州美术学院和清华大学美术学院动画专业。现正在学习和探索不同材料在实验动画中的应用，包括蓝晒、定格等形式。

LAO was born in Jiangmen, Guangdong, and graduated from Guangzhou Academy of Fine Arts and Academy of Arts & Design, Tsinghua University with a major in animation. She is currently studying and exploring the application of different materials in experimental animation, including cyanotype, stop motion and other forms.

影片简介 SYNOPSIS

短片《蓝》运用蓝晒工艺结合日常生活材料，以实物投影的曝光方式进行逐帧蓝晒动画的创作。我试图通过阳光收集这些寻常事物的影子，将其定格于画纸之上，记录下它们的另一面所组成的世界。

The short film BLUE uses the cyanotype process combined with daily life materials to create frame-by-frame cyanotype animations in the form of physical projection exposure. Trying to collect the shadows of these ordinary things through the sunlight, freeze them on the drawing paper, and record the world composed of their other side.

中国	China
2025	2025
彩色	Color
3分44秒	3min44sec

导演 / 编剧 / 摄影 / 剪辑 / 美术 | 时可



导演简介 DIRECTOR'S BIOGRAPHY



时可
TIME

一个想成为作家、导演、设计师的，渺小但努力的，不想长大的小孩。

A tiny but hardworking kid who dreams of becoming a writer, director, and designer, but never wants to grow up.

影片简介 SYNOPSIS

我们总是想着逃离故土，好以此离开以前的不堪与潦倒，却总是忘记思考，作为存在于这个世界上的【人】，我们是否会被以前的自己欺骗，被时间所裹挟着向前？我希望以这样一部半记录、不成熟、甚至有些情绪化的影片来剖析以前的自我，看看在故乡“消失”之后，我都失去了些什么，得到了些什么，也以此片，献给我的故土，献给人们的一切。

We always dream of fleeing our homeland, leaving behind past miseries and struggles, yet we often forget to reflect: as human beings existing in this world, might we be deceived by our former selves, swept forward relentlessly by time? I hope this film, part documentary, unpolished, even emotionally raw, can dissect my past self. To examine what I've lost and gained after my hometown 'vanished'. This film is dedicated to my homeland, and to everything that makes us human.

中国 China
2025 2025
彩色 Color
4分36秒 4min36sec

导演 / 编剧 / 配乐 / 剪辑 | 鱼莉莉
摄影 | 鱼莉莉、刘秋怡、太空狗
演员 | 鱼莉莉、小玩具姐姐、抛抛、甜三



导演简介 DIRECTOR'S BIOGRAPHY



鱼莉莉
YU LILI

全职音乐制作人，歌手，偶尔当野生导演，音乐之路的启蒙来自电影的配乐，因此一直对电影创作很向往。平时会为自己的音乐拍MV和创意视觉。

Full-time music producer, singer, and part-time director. YUU got his start in music with film scores, so he always wanted to be a film director. Usually shoot music videos and creative visuals for his own music.

影片简介 SYNOPSIS

送给“未完成”版本的你
For the 'unfinished' version of you.

中国 China
2024 2024
彩色 Color
2分钟 2min

导演 / 编剧 / 摄影 | 徐朵
剪辑 | 范肇硕
演员 | 兰西雅、李礼



导演简介 DIRECTOR'S BIOGRAPHY



徐朵
XU DUO

一名高中刚毕业的女生。成长在电影家庭让她早早接触光影世界，也曾感到压力。但她更愿意用自己的视角，用电影记录生活中最细腻的情感。克制而真诚，是她叙事的方式。

A recent high school graduate raised in a film family. While that brought pressure, it also gave XU a love for storytelling. She captures life's quiet emotions through her own lens—subtle, sincere, and always a bit unexpected.

影片简介 SYNOPSIS

放学路上，女孩B勇敢夺回女孩A被抢的帽子。超市里，女孩A却目睹女孩B偷巧克力，陷入道德抉择。最终，她默默替朋友结账，守住秘密。友情与原则交织，在沉默中悄然成长。

After school, Girl B saves Girl A's hat from a thief. But later, Girl A catches Girl B stealing chocolate. Torn, she pays for it without a word. A stolen hat, a stolen snack—and a quiet test of friendship.

屁股故事

BLOCKING THE BUTT

中国	China	导演 / 编剧 陈吉文	调色 钟晓艺
2025	2025	摄影 马云鹏	演员 陈吉文、江耿、钟城、钟晓艺、狗刺
彩色	Color	收音 陈吉峰	
4分12秒	4min12sec	剪辑 江耿	



导演简介 DIRECTOR'S BIOGRAPHY



陈吉文
CHEN JIWEN

福建人，现居深圳。大学时期写小说，后从事广告业，近年从事新媒体工作，目前为自媒体“闪电制片厂”主创，业余尝试影视创作。

Born in Fujian Province, currently residing in Shenzhen. During university years, CHEN was engaged in fiction writing before transitioning into the advertising industry. In recent years, shifted focus to new media and now serves as the creative lead for the self-media platform 'ShanDian Studio'.

影片简介 SYNOPSIS

一个导演在排练现场为剧组成员讲戏，但演员、摄影师对影片剧情和主题产生了不同的见解，导演的家庭和两性关系在荒诞中浮现，艺术的意义也变得令人怀疑。

Butts vs Art: Director's marriage combusts through yoga poses and flatulence crescendo. Male gaze wars meet divorce leaks in meta-film chaos.

加拉忡亚

GALATEA

美国	United States	导演 蒋与之
2024	2024	制片 Sarvin Shakib
黑白	B&W	演员 Michael Langsner, Dilan Onay
3分59秒	3min59sec	



导演简介 DIRECTOR'S BIOGRAPHY



蒋与之
BAGGIO JIANG

导演，编剧。上海电影家协会会员。斯坦福大学心理学，电影本科。现就读于纽约大学帝势艺术学院导演系。创作风格细腻，力求从少数群体的视角剖析社会问题，人性与情绪。参与过数部院线长片制作。短片作品《A Step》《Where I Belong》观看数超五百万。曾入选拉斯维加斯，罗马等国际电影节。剧情短片《阿弥陀佛，502》《LIVE》入选波兰克拉科夫电影节，旧金山国际电影节，厦门HiShorts短片周等。长片《铜盗》获第18届FIRST青年电影展最佳导演奖，人头马观众选择荣誉。

Aspiring Director and Screenwriter. JIANG has a BA at Stanford University as a Film & Psychology double major and is currently in NYU Tisch's Grad Film program. With a tender yet profound perspective, JIANG's works focus on minorities and their social struggles. His narrative shorts AMITA, 502, and LIVE were selected into over 30 film festivals including 5 Oscar-qualifying festivals such as SFFILM and KFF. His experimental feature, SHARDS, premiered in China and won the Best Director award at the FIRST International Film Festival. His previous works A STEP and WHERE I BELONG received over 6,000,000 views around the world.

影片简介 SYNOPSIS

街头画家在写生时对路对面的女人一见钟情。他试图画下女人的容貌，但在不断试图追求理想中的形象时，他逐渐忘记了女人真实的长相。

A street artist falls in love at first sight with a woman across the street while sketching. He tries to capture her likeness, but as he continuously strives for the ideal image, he gradually forgets what she truly looks like.

Snowy 的选择

SNOWY'S CHOICE

中国	China	导演 / 剪辑 郁智飞
2025	2025	编剧 / 摄影 郁智飞、刘舒婷
彩色	Color	
4分59秒	4min59sec	



导演简介 DIRECTOR'S BIOGRAPHY



郁智飞
YU ZHIFEI

1997 年生于上海。互联网产品经理、短片创作者，关注和表达当代城市年轻人的共鸣心理。

Born in 1997 in Shanghai, YU is a product manager and filmmaker dedicated to exploring and expressing the emotional landscape of today's urban youth.

影片简介 SYNOPSIS

在我小时候，外婆养了一只狗，却只把它关在笼子里。后来，它在外婆遛狗时，挣脱牵引绳跑了。长大后，我有了自己的小狗 Snowy，我担心它会否做出和那只小狗一样的选择……

When I was a child, my grandma kept a dog in a cage. One day, it broke free during a walk and ran away. Now that I have my own dog, Snowy, I can't help but wonder—will you make the same choice?

谁说蚂蚁不加班

WHO SAYS ANTS DON'T WORK OVERTIME?

中国	China	导演 / 编剧 / 摄影 / 剪辑 / 混音 王泽
2025	2025	策划 姚宗虎
彩色&黑白	Color, B&W	主演 蚂蚁们
4分59秒	4min59sec	



导演简介 DIRECTOR'S BIOGRAPHY



王泽
WANG ZE

青年创作者，杭州师范大学电影硕士。获得上海温哥华电影学院贾樟柯“优才计划”全额奖学金，进行了北美电影工业化制作流程的学习。曾入选2025年猎鹰计划短片创作训练营、吴天明大师之光第六期青年编剧高级演习班。短片作品曾入围金鸡手机电影计划、FIRST青年电影展超短片展映，西影春光青年电影展等等。

A young creative professional and MFA graduate in Film from Hangzhou Normal University, WANG was awarded the JIA Zhangke Young Talent Scholarship (full ride) by Shanghai Vancouver Film School, where he studied North American film industry production workflows. The short film has been nominated for and won awards at several film festivals.

影片简介 SYNOPSIS

一只蚂蚁，也想有尊严地活着。

Even an ant longs to live with dignity.

一把好手

A GOOD HAND

中国	China	导演 / 制片 / 摄影 / 剪辑 蔡庆祎
2024	2024	配乐 SUNO、蔡庆祎
彩色	Color	人物 小刘、小刘妈妈
5分钟	5min	



导演简介 DIRECTOR'S BIOGRAPHY



蔡庆祎
CAI QINGYI

常驻上海的编剧、导演、平面设计师。毕业于同济大学，曾在布拉格学习电影制作，在作品中主要关注不同社会关系中个体情感的表达。

CAI is a writer-director and graphic designer based in Shanghai. He graduated from Tongji University and studied film production in Prague. His works primarily focus on expressing individual emotions within different social relationships.

影片简介 SYNOPSIS

这是一部关于手指的纪录影像。以局部见整体，透过一个被她嫌弃的拇指，探寻一颗长久被压抑的内心。

This is a documentary about a finger. From the part to the whole, through a thumb she dislikes, it explores a heart that has long been suppressed.

一个红灯的时间

THE DURATION OF A RED LIGHT

中国	China	导演 / 摄影 / 剪辑 / 音乐 王昊楠
2024	2024	
彩色	Color	
58秒	58sec	



导演简介 DIRECTOR'S BIOGRAPHY



王昊楠
WANG HAONAN

影像艺术家，导演，摄影师，现居北京与洛杉矶。他专注于创意呈现和情感表达，他的作品涵盖叙事电影、广告及MV，以多样化的风格和独特的视角赢得了广泛赞誉。

Video artist, director, and photographer, based in Beijing and Los Angeles. WANG focuses on creative presentation and emotional expression. His work includes narrative films, commercials, and music videos, and he has received widespread acclaim for his diverse styles and unique perspectives.

影片简介 SYNOPSIS

一个红灯的时间。

THE DURATION OF A RED LIGHT.

300S SHORT PROJECT

入选项目 OFFICIAL SELECTION

吉时已到 GOOD GOOD TIME



中国 | 2025 | 彩色 | 剧情
China | 2025 | Color | Fiction

导演简介 DIRECTOR'S BIOGRAPHY



盘小君
PAN XIAOJUN

建筑师出身，电影硕士。拍过许多短片，写过许多剧本。长片剧本《小岛西》入围金钥匙创投计划，星河映像创投，浙江创投。

I have worked as an entertainment journalist, news editor, and 4A creative before, but my longest accompanying role was still that of a cinephile.

When I was a child, I repeatedly watched ROMAN HOLIDAY and Charlie Chaplin's silent films on TV, unconsciously planting a cinephile gene. After growing up, I watched many films across the screen until I met a movie by Agnès Varda. I was deeply inspired by her and decided to try becoming a filmmaker.

一句话简介 SYNOPSIS

接亲现场，脚踹、嘴咬、求神、甚至请来了开锁大师，可新娘的房门依旧固若金汤。眼看吉时就要过去，新娘妈妈使出了她的魔法。

At the wedding pickup scene, there were kicks, bites, prayers to the gods—even a locksmith was called in, yet the bride's door remained impenetrable. As the auspicious hour was slipping away, the bride's mother finally worked her magic.

佬石啲維權...
THE ART OF ASSERT



中国 | 2025 | 彩色&黑白 | 剧情
China | 2025 | Color,B&W | Fiction

导演简介 DIRECTOR'S BIOGRAPHY



张幻
ZHANG HUAN

导演，编剧，演员，生于云南，现居北京，参与多部影视广告制作，主演了电影《小小人》，创作作品曾获北京电影学院金字奖、入选第18届FIRST青年电影展年度产业放映等。

Director, screenwriter, and actor from Yunnan, China. Starred in the film MY WAY, which was selected for the Industry Screening section at the 18th FIRST International Film Festival. Recipient of the Golden Word Award from the Beijing Film Academy. Also involved in the production of various films and commercial projects.

一句话简介 SYNOPSIS

老石上网维权，未知的违禁词让求助无法发出，他被迫开始学习各种拐弯的互联网话术，事情逐渐演变成一场抽象行为艺术表演。

An elderly man tries to protect his rights online but is blocked by hidden banned words, forcing him to twist his language into internet slang — what begins as rights defense turns into an absurd piece of performance art.

我有你没有
GAME ON



中国 | 2025 | 彩色 | 剧情
China | 2025 | Color | Fiction

导演简介 DIRECTOR'S BIOGRAPHY



李佩锦
LI PEIJIN

在中国四川长大，17岁时前往英国就读电影学与社会学。毕业后回到中国，作为副导演参与了多部独立短片，并参与纪录片《风味人间》第五季的制作。于2024年导演了首部独立短片《慧玲》。

Li Peijin was raised in Sichuan, China. At the age of 17, she went to the UK to study Film and Sociology. After graduation, Peijin returned to China, working as an assistant director on several independent short films. Additionally, she served on the fifth season of the documentary series ONCE UPON A BITE. In 2024, she directed her debut independent short film, HUI LING.

一句话简介 SYNOPSIS

四个同事在半夜等待加班开会的间隙玩“我有你没有”游戏，游戏却逐渐发展成为一场闹剧.....

Four colleagues played a party game of 'ever have I ever' while waiting for a meeting in the midnight, but the game gradually turned into a farce...

展映

FIRST SCREENING

原始星球 (4K 修复版)

LA PLANÈTE SAUVAGE (4K RESTORATION)

法国 / 捷克斯洛伐克	France / Czechoslovakia	导演 René Laloux 编剧 Roland Topor, René Laloux	声音设计 Jean Guérin 音乐 Alain Goraguer
1973	1973	原画 Roland Topor	配音 Jennifer Drake, Sylvie Lenoir, Jean Topart,
彩色	Color	角色设计 Josef Kabrt	Jean Valmont
72分钟	72min	背景设计 Josef Vana	



导演简介 DIRECTOR'S BIOGRAPHY



阿内·拉鲁
RENÉ LALOUX

导演简介

法国动画大师，1929 年出生在巴黎，在艺术学校学习绘画。他是 1973 年得到戛纳金棕榈奖的大师，作品充满幻想，善于表现超现实的奇幻故事。重要作品有：《原始星球》《时间之主》《甘达星人》，以及动画短片《毁灭的历程》《蜗牛》《王佛脱险记》等等。

Renowned French animation master, was born in Paris and studied painting at an art school. He achieved international recognition in 1973 when his groundbreaking work LA PLANÈTE SAUVAGE won the Special Jury Prize at the Cannes Film Festival. His works characterized by surreal fantasy narratives and avant-garde visual styles, often exploring philosophical themes through science fiction allegories. Key works include: LA PLANÈTE SAUVAGE, LES MAÎTRES DU TEMPS, GANDAHAR. Short films: Les temps morts, Les escargots, and Comment Wang-Fo fut sauvé.

影片简介 SYNOPSIS

一部备受推崇的动画科幻寓言，讲述相互依存的故事。影片设定在伊加姆星球，巨大的戴格斯人与微小的奥姆斯人在斗争中寻求和谐，而这正是他们唯一可能的进步希望。

A cult animated science-fiction film which is a parable of mutual dependency is set on the planet Ygam, where huge android Draags and tiny humanoid Oms battle their way towards the harmony that is their only hope of progress.

开幕影片 OPENING FILM

将来的事

L'AVENIR

法国 / 德国	France / Germany	导演 / 编剧 Mia Hansen-Løve	演员 Isabelle Huppert,
2016	2016	摄影 Denis Lenoir	André Marcon,
彩色	Color	剪辑 Marion Monnier	Roman Kolinka,
102分钟	102min	美术 Anna Falguères	Edith Scob,
			Elise Lhomeau



导演简介 DIRECTOR'S BIOGRAPHY



米娅·汉森·洛夫
MIA HANSEN-LØVE

导演简介

米娅 1981 年出生于法国巴黎，曾就读于巴黎国立高等戏剧学院，并为《电影手册》撰稿。随后开始执导短片。其首部长片《宽恕与原谅》获得凯撒奖提名，并摘得路易·德吕克奖最佳首作奖。其作品《我孩子们的父亲》在 2009 年戛纳电影节 " 一种关注 " 单元荣获评审团特别奖。2014 年被授予法国艺术与文学勋章骑士勋位。2016 年凭借电影《将来的事》在第 66 届柏林国际电影节摘得银熊奖最佳导演奖。

Born in Paris, France in 1981, Mia studied at the Conservatoire d'art dramatique in Paris and wrote for the 'Cahiers du Cinéma'. She then began directing short films. Her debut feature TOUT EST PARDONNÉ was nominated for a César and won the Prix Louis Delluc for Best First Film. Her film LE PÈRE DE MES ENFANTS won the Special Jury Prize in the Un Certain Regard section at the 2009 Cannes Film Festival. In 2014, she was awarded the status of Chevalier in the Ordre des Arts et des Lettres. In 2016, she won the Silver Bear for Best Director for her film L'AVENIR at the 66th Berlinale.

影片简介 SYNOPSIS

当你悉心构建的生活瞬间分崩离析时会发生什么？娜塔莉是一位哲学教师，表面拥有稳定的生活，既要兼顾丰富的精神世界，又要应对事业与家庭的日常压力。然而当结婚二十五年的丈夫突然宣布离开的消息传来，娜塔莉的人生支柱开始崩塌，使她陷入迷惘，却也获得了前所未有的自由感受。

What happens when the life you've worked so hard to build falls apart all at once? Nathalie is a philosophy teacher with a seemingly settled existence, juggling a rich life of the mind with the day-to-day demands of career and family. But beginning with the bombshell revelation that her husband of twenty-five years is leaving her, the pillars of Nathalie's life start to crumble, leaving her adrift but with a newfound sense of liberation.

闭幕影片

CLOSING FILM

聚焦柏林
BERLINALE SPOTLIGHT

存于此世

从 FIRST PIONEER 先锋创作荣誉影片《是日访古》驶往柏林，到《月亮照常升起》从柏林归返 FIRST 影展摘获 FIRST PIONEER 先锋创作荣誉，再至 24 年 FIRST 青年电影展竞赛最佳短片《课外活动》奔赴柏林，终至聚焦柏林的节目持续回归，一种跨越形式与语言的默契正于电影节语境之中发挥超越影片本身的力量。

本次聚焦柏林的作品影片刻画人类及其生存之境，审视历史对当下的影响，运用档案素材，映照日常生活的数字化与自动化。影片汇集了丰富多元的个体肖像，而我们终将与那些于未来长久相处的个体们邂逅，存于此世。

柏林短片竞赛单元总监 Anna 在此为观众送上策展祝福：“柏林电影节短片竞赛单元很高兴能为中国的观众带来一系列精选国际短片。这些影片均在柏林电影节完成其国际或世界首映，并将作为特别策划在 FIRST 青年电影展呈现。这是两大电影节之间第四次成功合作。今年展映的焦点集中在动画片和纪录片上，它们以独特的影像语言，映照出我们身处这个动荡世界的往昔与今朝。”

To Be in This World

From the FIRST PIONEER awarded film SOJOURN TO SHANGRI-LA journeying to Berlinale, to THE MOON ALSO RISES returning from Berlinale to receive the FIRST PIONEER Best Film, and up to the 2024 FIRST Main Competition Best Short Film EXTRACURRICULAR ACTIVITY embarking on its journey to Berlinale again, and to the recurring Berlinale Spotlight programmes that persistently return-making a tacit understanding that crosses formal and linguistic boundaries is unfolding within the festival's context, exerting influence beyond the confines of the films themselves.

The films show human beings and the circumstances in which they live. They examine the impact of the past on the present, adopt archives and reflect on the digital automation of everyday life. It is rich in portraits of varying kinds, and we encounter individuals who will stay with us for a long time.

As Anna, the director of the Berlinale Shorts remarks: 'Berlinale Shorts is delighted to share a selection of international short films with the audience in China. The films celebrated their international or world premiere at the official short film competition of Berlinale and will be presented in a special programme at FIRST. It is the fourth successful collaboration between the two festivals. This year the focus is on animation films and documentaries that work with the language of cinema in a unique way to reflect the past and present of the turbulent world we live in.'

特别支持



公民·囚徒
DAR BAND

伊朗	Iran	导演 / 编剧 / 制片 Hesam Eslami
2025	2025	
彩色&黑白	Color,B&W	
15分钟	15min	



导演简介 DIRECTOR'S BIOGRAPHY



海萨姆·伊斯拉米
HESAM ESLAMI

海萨姆·伊斯拉米是一位来自德黑兰的电影制作人，自 2013 年以来，他为国际电视台和电影院执导并制作了多部纪录片。他的最新作品聚焦于伊朗社会的边缘群体。

Hesam Eslami is a Tehran-based filmmaker, who has directed and produced documentaries for international TV and Cinema since 2013. His latest works focus on the margins of the Iranian society.

影片简介 SYNOPSIS

电子监控已将德黑兰变成了一个数字化的全景视监狱，将无时无刻的监视与控制的梦魇变成了现实。但当角色互换，监控者成为被监控对象时，又会发生什么呢？

The electronic monitoring has transformed Tehran into a digital panopticon, turning the nightmare of constant surveillance and control into reality. But what happens when the roles are reversed and the focus is turned on the surveillants?

回望过去

RÜCKBLICKEND BETRACHTET

德国	Germany	导演 / 制片 / 编剧 / 剪辑 Mila Zhuktenko,	音乐 Hora Lunga
2025	2025	Daniel Asadi Faezi	
彩色	Color	声音设计 Andrew Mottl	
15分钟	15min	录音 Kristina Kilian	



导演简介 DIRECTOR'S BIOGRAPHY



米拉·日卢克坚科

MILA ZHLUKTENKO

出生于乌克兰，在慕尼黑电影电视学院纪录片系学习。她的影片曾在众多电影节上展映。她执导的短片《咸海沙漠》荣瑞士真实影展最佳短片奖，并获得奥斯卡提名。

Born in Ukraine, studied in the Documentary Department at the University of Television and Film, Munich. Her films have been screened at numerous film festivals. Her short film ARALKUM was awarded Best Short Film at Visions du Réel and qualified for the Academy Awards.



丹尼尔·阿萨迪·法埃齐

DANIEL ASADI FAEZI

出生于德国，在慕尼黑电影电视学院和巴基斯坦合尔国立艺术学院的纪录片系学习。他的影片曾在洛迦诺、莱比锡、瑞士真实影展等展映。柏林电影节天才训练营校友。

Born in Germany, studied in the Documentary Department at the University of Television and Film, Munich and National College of Arts Lahore, Pakistan. His films screened at numerous film festivals including Locarno, DOK Leipzig, Visions du Réel. He is a Berlinale Talents alumni.

影片简介 SYNOPSIS

1970年，一座完整的小镇正拔地而起，其间包括当年欧洲最大的购物中心奥林匹亚商城。众多移民工人在此工地上劳作。2016年，慕尼黑奥林匹亚商城发生右翼恐怖袭击，九名具有移民背景的人遇害。

1970, An entire small town is being built including the Olympia shopping mall, the largest in Europe at the time. Many migrant workers work on the construction site. 2016, 9 migrant background people are murdered in a right-wing terrorist attack at the Olympia shopping mall.

母亲的孩子

MOTHER'S CHILD

荷兰	Netherlands	导演 Naomi Noir	美术 Lenke Duyvendak, Elisa
2024	2024	编剧 Naomi Noir, Maya Devincenzi Dil	Draeger, Lilien Galgóczi
彩色	Color	剪辑 Maryam De Vries	音乐 Kris McDonald
9分钟	9min	声音设计 Sietske Brockhoff	动画制作 Naomi Noir, Lara Adriolo, Max Gierking



导演简介 DIRECTOR'S BIOGRAPHY



娜奥米·努瓦尔

NAOMI NOIR

这位荷兰编剧、导演兼动画创作者，常以荒诞笔触描绘角色幽微的内心宇宙。其作品灵感源自酒吧奇谭、真人秀，以及常人避之不及的沉痛命题。

The Dutch screenwriter, director and animator creates often absurdist works devoted to the inner worlds of her unique characters. Her films draw inspiration from pub tales, reality television and the painful topics most of us try to avoid.

影片简介 SYNOPSIS

玛丽是一位充满爱心的母亲，也是孩子的全职看护人。对她来说，每一天都是一场战斗。照顾带来的繁杂文书工作让她深陷其中，倍感孤立无援，长期缺乏睡眠。与此同时，她始终努力想要完全理解自己失语且残疾的儿子墨菲的需求。在又一次遭遇冷漠官僚的打击后，现实开始变得模糊不清。在日常琐碎中寻找美好变得前所未有的困难。这部超现实动画旨在向社会中真正的英雄致敬，为那些将一生奉献给他人的发声。

Loving mother and full-time carer, every day is a battle for Mary. Wading through the bureaucratic mess that comes with caregiving has her isolated, unsupported and sleep deprived. Simultaneously, she struggles to fully understand her disabled, non-verbal son Murphy's needs. After being dealt another blow by an obtuse administrator, reality begins to blur. Finding the beauty in the everyday has never been more challenging. A surreal animation to pay tribute to society's true heroes, giving a voice to those who dedicate their lives to others.

王洛埃，未竟之作
LLOYD WONG, UNFINISHED

加拿大	Canada	导演 / 剪辑 Lesley Loksi Chan
2025	2025	演员 Lloyd Wong
彩色	Color	音乐 Hora Lunga
29分钟	29min	



导演简介 DIRECTOR'S BIOGRAPHY



陈乐施
LESLEY LOKSI CHAN

她是一位艺术家与电影人。她的创作实践围绕着可见性、可信性与抵抗性的命题展开。其作品叩问：物质文化与影像文化如何塑造了我们特定的思维方式、记忆方式与共处方式？通过实验性、手作性与过程导向的电影创作，她将流动的影像锻造成时光的物证。

Lesley Loksi Chan is an artist and filmmaker. Her practice is concerned with questions of invisibility, believability and resistibility. Her work asks how material culture and image culture affect the particular ways we think, remember, and live together. Through experimental, handmade, and process-based filmmaking, she creates moving-images as mementos.

影片简介 SYNOPSIS

华裔加拿大籍艺术家王洛埃在1990年代着手创作一部纪录其与HIV病毒共存的影像作品。此作终未完成。离世三十载后，陈乐施操刀剪辑这批素材。影片粗粁、未经修饰，凝视未竟之作的存在意义。

In the 1990s, Chinese-Canadian artist Lloyd Wong began a video work about his living with HIV. It remained unfinished. Thirty years after his death, Lesley Loksi Chan edits the material. Rough and unprocessed, this film explores the meaning of incompleteness.

心碎综合征
TAKO TSUBO

奥地利/德国	Austria/Germany	导演 Fanny Sorgo, Eva Pedroza	动画制作 Eva Pedroza
2024	2024	编剧 Fanny Sorgo	
彩色	Color	声音设计 Christian Obermaier	
6分钟	6min	音乐 Mary Ocher	



导演简介 DIRECTOR'S BIOGRAPHY



芬妮·索尔戈
FANNY SORGO



埃娃·佩德罗萨
EVA PEDROZA

芬妮·索尔戈 | 出生于奥地利，于柏林艺术大学攻读戏剧写作和叙事电影硕士学位。她以跨领域艺术家身份活跃于国际舞台，并曾受柏林德意志歌剧院委创作歌剧剧本。2023年获维也纳市政府授予戏剧奖学金。

Born in Austria. She studied dramatic writing at the Berlin University of the Arts and took a master's in narrative film. She has worked as a transdisciplinary artist, including being commissioned to write a libretto for the Deutsche Oper Berlin. She was awarded a drama scholarship by the City of Vienna in 2023.

埃娃·佩德罗萨 | 生于阿根廷，活跃于电影与视觉艺术交汇领域的多元创作型艺术家。曾就读于布宜诺斯艾利斯国立艺术大学及柏林艺术大学。获罗莎·卢森堡基金会奖学金资助。

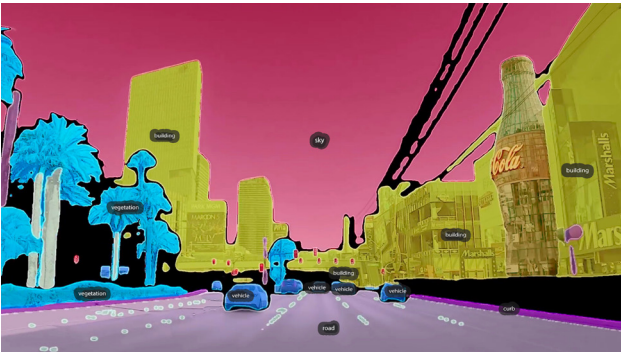
Born in Argentina. She is a multi-disciplinary artist working at the interface of film and fine art. She studied at the Universidad Nacional de las Artes in Buenos Aires and the Berlin University of the Arts. She received a scholarship from the Rosa Luxemburg Foundation.

影片简介 SYNOPSIS

哈姆先生决定摘除心脏，以告别复杂心绪的困扰。医生向他保证这在当代已不是问题。然而术后，哈姆仍将这颗心脏留在身边——或许唯有告别，才能最终读懂自己。Mr. Ham decides to have his heart removed in order to be relieved of his complicated feelings. The doctor assures him that this is no longer a problem at all in this day and age. However, Ham keeps his heart for a while after the removal in order to perhaps understand it better after all.

在他们眼中
THEIR EYES

法国	France	导演 / 编剧 / 美术 Nicolas Gourault	声音设计 / 录音 Etienne André
2025	2025	摄影 Yvon, Oliver, Jonel	演员 Oliver, Jonel, Yvon, Yonaille,
彩色	Color	剪辑 Lucas Azémar, Félix Rehm,	Elvina, Nancy
23分钟	23min	Nicolas Gourault	



导演简介 DIRECTOR'S BIOGRAPHY



尼古拉·古罗
NICOLAS GOURAULT

他是一位常驻巴黎的艺术家与电影制作人，拥有视觉艺术与视觉研究的学术背景。在毕业于法国国立当代艺术工作室之前，他曾与法政建筑团队合作。两段经历深深影响了他的创作，他擅长网络开源调查与批判性运用新媒体作为纪录片工具。他的影片与影像装置探索技术中蕴藏的权力关系，并尝试通过运用在地证言与实验性图像生产来构建对抗性叙事。其艺术作品已在各大电影节及当代艺术机构展出。

Nicolas Gourault is an artist and filmmaker based in Paris with a background in visual arts and visual studies. He has worked with Forensic Architecture before graduating from Le Fresnoy, Studio national des arts. His work is imbued with this double training, navigating between online open-source investigations and the critical use of new media as documentary tools. His films and video installations explore the power relationships embedded in technologies and try to build counter-narratives through the use of situated testimony and experimental image-making. His artworks have been exhibited in film festivals and contemporary art venues.

影片简介 SYNOPSIS

机器是怎么学会看懂这个世界的？通过当事人的讲述和屏幕录像，我们得以了解全球南方网络微工的真实工作情况：他们的任务，就是教会自动驾驶汽车的人工智能，如何识别和行驶在发达国家的街道上。当这些工人查看着从美国传来的图像时，也在琢磨着各种小策略，试图组织起来，反抗这个剥削他们双手和双眼的系统。

How does a machine learn to read the world? Testimonies and screen recordings introduce the experience of online micro-workers from the Global South: their job is to teach the AI of self-driving cars to navigate the streets of the Global North. As they investigate the images they receive from the US, they imagine micro-strategies in order to organize and hack back the system exploiting their hands and eyes.

学院精神

ACADEMY SPIRITS

学院的精神基于交流与求索，亦关乎短暂而珍贵的在校时光体验中所建构的社群网络。当我于 2019 年加入 NFTS（英国国立电影电视学院）学习电影策展及电影研究的专业方向，至 2025 年以职业电影策展人的身份与母校建立联系并诚邀作品重返西宁，本身便完成了影像流动的承诺，充分践行了母校时常提及的：“相信合作的网络”。

学院精神以延续其极具现实意义的梳理与教育传播功能。10 年以里，身居海外的影视留学创作已不再是孤例；而当下每一次主动的握手与邀请，所展露的含义则更体现观念链接的振奋：一种观察与交流的真切渴望。以专注影像交流的“求道论学”，本年度邀请 NFTS 的毕业短片，涵盖剧情、纪录及动画类型，于专注的欧陆视角中，无关乎竞赛的语汇优劣及技术生熟，只关乎填补青年影像的野生历史，以及任何有关新生的青涩、耀眼与纯粹。

The spirit of the academy is rooted in communication and discovery, and equally in the academic community forged during the intense yet precious years at the academy. When I joined the NFTS (The National Film and Television School) in 2019 to pursue a postgraduate pathway in Film Studies, Programming and Curation, culminating in 2025 with my return to Xining—now as a professional film curator inviting the NFTS's works to participate in the FIRST IFF—this journey itself fulfilled the promise of cinematic circulation. It embodied the NFTS principle: 'Believe in the power of the networking.'

Over these years, overseas filmmaking studies and creative pursuits by students have ceased to be isolated instances; each proactive handshake and dialogue exchanged today resonates with a thrilling affirmation of interconnected ideas: a genuine desire for observation and exchange. In the pursuit of cinematic wisdom through cinema-based discourse, NFTS, in collaboration with FIRST, proudly presents graduation short films. Through the lens of a dedicated European perspective, nothing relates with the hierarchies of competitive language or the maturity of technical prowess; rather, the focus falls on enriching the uncharted history of young cinema, embracing every nuance of youthful naivety, brilliance, and purity inherent in new beginnings.

策展主管
Head of Programme

顾鹏远
GU PENGYUAN

英国国立电影电视学院

THE NATIONAL FILM AND TELEVISION SCHOOL (NFTS)

英国国立电影电视学院 (NFTS) 荣幸呈献毕业短片精选，涵盖剧情、纪录及动画三大类型。

英国国立电影电视学院创立于 1971 年，历经发展已成为全球顶尖影视教育机构，持续为英国及世界影坛、电视界与游戏产业输送顶尖创意人才。学院不仅被公认为英国同类院校之首，更跻身国际顶级影视院校之列。在《好莱坞报道》全球电影院校评选中，英国国立电影电视学院常年位居前列，其卓越的教学品质与创新成果备受业界推崇。2018 年，学院同时荣膺英国电影学院奖 (BAFTA) " 英国电影杰出贡献奖 " 及英国高等教育界最高荣誉 " 女王高等教育周年奖 "。

学院秉持包容多元的办学理念，吸引全球学子负笈于此。NFTS 学子享有三大独特优势：深度行业合作网络、世界级师资团队、符合影视工业标准的专业设施，以及由业界权威主导的独家大师班课程。

英国国立电影电视学院毕业生持续为众多顶级影视项目及游戏内容创作担纲核心创作者，在全球文化创意产业格局中占据重要地位。

The National Film and Television School (NFTS) are delighted to present a diverse selection of graduate short films covering fiction, documentary and animation.

First established in 1971, the NFTS has evolved to become a leading global institution, developing some of Britain and the world's top creative talent in film, television and games. It is widely acknowledged to be the top school of its kind in the UK and one of the best internationally. The NFTS consistently ranks among The Hollywood Reporter's top international film schools and has been recognised for its excellence in teaching and innovation, and in 2018, it was awarded both the BAFTA for Outstanding British Contribution to Cinema and the Queen's Anniversary Prize for Higher and Further Education.

Offering an inclusive and diverse learning environment, the School attracts students from all over the globe. NFTS students benefit from key industry partnerships, world class tuition, industry-standard facilities and an outstanding programme of exclusive Masterclasses.

Graduates of the National Film and Television School go on to become key creative leaders for much of the largest and most high-profile film, television and games content.

NFTS

NATIONAL
FILM AND
TELEVISION
SCHOOL

祝你一切顺利，瑞可

QUE TE VAYA BONITO, RICO

英国	United Kingdom	导演 / 编剧 Joel Alfonso Vargas	美术 Lia Chiarin
2024	2024	制片 Paolo Maria Pedullà	音乐 Niklas Sandahl
彩色	Color	摄影 Rufai Ajala	演员 Juan Collado, Destiny Checo, Yohanna Florentino,
34分钟	34min	剪辑 Irfan Van Tuji	Nathaly Navarro
		声音设计 Omar Gabriel Delvevo	



导演简介 DIRECTOR'S BIOGRAPHY



乔尔·阿方索·巴尔加斯
JOEL ALFONSO VARGAS

生于美国纽约布朗克斯区。自职业生涯开始以来，乔尔执导了大量纪录片与剧情片，作品致力于与有色人种的流散群体合作，聚焦社会、种族和经济正义的主题，力求通过人性化叙事展现都市生活的复杂性 & 诗意。

Raised in The Bronx, New York. Since beginning his career, Joel has directed a breadth of films that intersect documentary and fiction cinema. His work aims to collaborate with diasporic communities of color, centering on themes of social, racial and economic justice with an eye toward humanizing portrayals that render the complexity and poetry of urban life.

影片简介 SYNOPSIS

在布朗克斯区的海滩上，一个无所事事的少年和他的女朋友靠售卖一种名为“碎坚果”的违禁鸡尾酒勉强维持生计。

An aimless teen and his girlfriend sell illegally brewed cocktails, 'Nutcrackers', on a beach in The Bronx to get by.

犹记当时

REMEMBER THAT TIME

英国	United Kingdom	导演 Sophia Seymour	音乐 Sasha Vilcinska
2024	2024	制片 Sophia Seymour, Olivia Song	演员 Martine Helene Svanevik,
彩色	Color	摄影 Edward Hamilton Stubber	Simon Brind, Erik Paisley,
20分钟	20min	剪辑 Mariana Moraes	Nadja Lipsyc, Fredrik Hatlestrand,
		声音设计 Alina Ushakova	Anna Emilie Groth



导演简介 DIRECTOR'S BIOGRAPHY



索菲娅·西摩
SOPHIA SEYMOUR

屡获殊荣的英国编剧兼导演。她执导的获奖影片包括《特兰加》和《收获》，并曾为卫报、Netflix、BBC2 和 BBC4 等平台制作纪录片。

A British award-winning writer/director and National Film & Television graduate. She is the director of award-winning films TERANGA and HARVEST and has worked as a producer on documentaries for the Guardian, Netflix, BBC2, BBC4.

影片简介 SYNOPSIS

一群陌生人通过北欧实景角色扮演（Nordic LARP）踏上了一段旅程，进入了他们记忆中最黑暗的角落。这项社会实验永远改变了他们对生命和死亡的看法。

It follows a group of strangers as they take a trip down memory lane to the darkest of places in a social experiment called Nordic LARP, which forever alters their attitudes to living... and dying.

寄生虫
TAPEWORM

英国	United Kingdom	导演 Daniel Rands	声音设计 Em Edwards
2024	2024	编剧 Daniel Rands, Samuel Barrow	美术 Lola Fleming
彩色	Color	制片 Ella Ritchie	音乐 Aleksandra Vilcinska
17分钟	17min	摄影 Edward Hamilton-Stubber	演员 Antonia Campbell-Hughes,
		剪辑 Kaupo Muuli	Akim Bangura, CJ Beckford,
			Glenn Hanning



导演简介 DIRECTOR'S BIOGRAPHY



丹尼尔·兰斯
DANIEL RANDS

伦敦编剧导演。丹尼尔的获奖短片曾在众多国际电影节上展映，包括英国独立电影节、英国电影学院奖及具有奥斯卡资质的电影节。他的作品以充满张力的视角探索当今世界的权力动态。他获得BBC及托力多奖学金的资助，目前正致力于多部剧情长片的开发。

London raised and based writer/director. His award-winning short films have screened internationally at numerous BIFA, BAFTA & Academy Award qualifying festivals. Daniel is interested in making tension-fuelled films that explore the power dynamics of our world from innovative perspectives. He has received both a BBC & Toledo Scholarship to study there, and currently has numerous feature films in development.

影片简介 SYNOPSIS

沃姆深陷债务之中，多年来亲眼目睹并参与到冷酷无情的剥削，让她内心冰冷。一次孤注一掷争取自由的尝试，最终给了她一个机会，重新找回她的人性并掌控自己的命运。

Trapped in a cycle of debt, years as witness and accessory to cold-blooded exploitation have hardened Worm. A final gamble for freedom allows her a chance to regain her humanity and autonomy over her fate.

兔子时代
BUNNYHOOD

英国	United Kingdom	导演 Mansi Maheshwari	声音设计 Alexander Faingold
2024	2024	编剧 Anna Moore, James Davis	美术 Dan Miskimmon
彩色	Color	制片 Ashionye Ogene	音乐 Marcin Mazurek
9分钟	9min	摄影 Adam Pietkiewicz	演员 Nina Wadia, Mansi Maheshwari, José Prats
		剪辑 Kaupo Muuli	



导演简介 DIRECTOR'S BIOGRAPHY



曼西·马赫什瓦里
MANSI MAHESHWARI

生于印度。她的电影制作可被描述为一场突破传统的疯狂旅程，主要在动画领域展开。曼西拥有独特的创作声音，这种风格在她毕业作品《兔子时代》中得到了充分展现——这部看似疯狂却充满深意的作品让她一举成名。曼西在2020年因疫情居家期间才开始接触动画创作，并凭借《兔子时代》入围第77届戛纳电影节基石单元并终获三等奖。

Born in India. Her filmmaking is best described as a genre defying crazy journey in animation. Mansi has a unique voice that is freely expressed in her mad but poignant graduation film BUNNYHOOD. Mansi only started her journey in animation during the 2020 lockdown and premiered her graduation film BUNNYHOOD at the 77th Cannes Film Festival, in the Prestigious La Cinéf category, winning 3rd prize.

影片简介 SYNOPSIS

当天真博比的妈妈被匆忙送往医院时，他发现了“妈妈从不对我说谎？”这个问题的答案。

Mum would never lie to me, would she? Innocent Bobby discovers the answer to this question when she is surprised by a last-minute trip to the hospital.

英国	United Kingdom	导演 José Prats	剪辑 Yiwei Pu
2024	2024	编剧 Natalia Kyriacou, José Prats, Bernardo Angeletti	声音设计 Liam Sharpe
彩色	Color	制片 Bernardo Angeletti	美术 Aurora Melpignano
8分钟	8min	摄影 Naldanai Naksuwarn	音乐 Rotem Frimer
			演员 Ginés García Millán, Pepe Villena



导演简介 DIRECTOR'S BIOGRAPHY



何塞·普拉茨
JOSÉ PRATS

一位常驻伦敦的西班牙获奖导演。他学习过美术专业，并曾在西班牙、墨西哥和芬兰的动画工作室担任插画师。他曾在英国的Aardman Animations工作室工作。2020年，他执导了2D动画短片《胡子伞》，该片入围克莱蒙-费朗国际短片电影节，并提名西班牙电影学院戈雅奖最佳动画短片。

An award-winning Spanish director based in London. He studied Fine Arts and started a career as an illustrator in Spanish, Mexican and Finnish animation studios. He worked at the British Studio Aardman Animations. In 2020 he directed UMBRELLAS, a 2D animation short film selected for Clermont-Ferrand Film Festival, and nominated for Best Animated Short Film at the Spanish Academy GOYA Awards.

影片简介 SYNOPSIS

一位父亲正在努力应对他长大成人的儿子即将移居国外的事实。在西班牙乡村打猎的一天里，他独自面对被留下的感受。

During a hunting day in rural Spain, a father struggles to accept that his adult son is moving abroad, dealing with the feelings of being left alone.

英国	United Kingdom	导演 Meg Earls	剪辑 Lauren Wynter
2024	2024	编剧 Amy Tattersall White, Anna Moore	声音设计 Lucas Lehmann
彩色	Color	制片 Arpita Ashok	美术 Matthieu Levy
6分钟	6min	摄影 Ed Hamilton Stubber	音乐 Jeremy Lia



导演简介 DIRECTOR'S BIOGRAPHY



梅格·艾尔斯
MEG EARLS

北爱尔兰动画导演，2019年毕业于创意艺术大学，本科作品《边界/线》获英国动画奖，最新于英国国立电影电视学院完成硕士学业，现居伦敦。

An animation director from Northern Ireland. Having graduated from the University for the Creative Arts in 2019, she received a British Animation Award for her undergraduate film BORDER/LINE. Most recently, she completed her MA at the National Film and Television School. She is currently living in London.

影片简介 SYNOPSIS

三代女人，一桌之隔。孙女轻声发问，往事骤然浮现。归根结底，终将到来。

Three generations of women sit around a table. A granddaughter asks questions. A memory from the past resurfaces. It all comes down, no matter what.

人间短歌：

非虚构短片特别展映

FLEETING VERSES OF REALITY

“人间”并非具体的地理坐标，而是需重被发现的的真实：譬若草原上枯萎的一株草、父亲留守的一间彩票店、信步而行的一次短暂偏航。“短歌”既是个体的独立表达，也回响着时代的共鸣，用自由而发的音调，构建着非虚构影像创作的新惯例与新语法。

本年度「人间短歌」非虚构短片展映单元，由 FIRST 纪录片实验室携手小红书公司联合策划，立足于小红书庞大而活跃的 UGC 社区，单元呈现的 9 部 UGC 作品不是对宏大叙事的抽象追逐，而是一首首来自现实深处的日常短歌：它们既是私人记忆的回响，折射不同地域的往昔与今日；也是流动的“影像生活志”，描绘当代中国人的细节样貌；更是一场社区共创，在兴趣连接和情感呼应中，共同还原了一种名为生活的真实。

“看见—记录—被看见”，创作者被一个个充满烟火气和具有个性化的生活打动，每一部影片都源自创作者对世界的好奇和对意义的思索，用镜头在“我”与“他者”之间架起情感通道，生成开放的影像方法论，唤起更多人的影像表达冲动，让真实发声，让日常闪光。

Reality is not a pin on a map but a truth waiting to be rediscovered—perhaps a single withered blade on the steppe, a father guarding a near-empty lottery shop, or a brief stray from one's path. Verses are lone utterances that still catch an era's echo. Merged, they become FLEETING VERSES OF REALITY, a program of nonfiction short films that holds both the grit of the everyday and the lyrical pulse of those who dare to see it anew.

Co-curated by FIRST Documentary Lab and Xiaohongshu, the lineup taps the platform's vibrant UGC hive to unveil nine shorts that swap epic arcs for quick beats from life's depths. Echoing private memories and regional time-scales, they chart a moving visual diary of contemporary China and embody community co-creation, where curiosity and empathy restore raw texture.

Guided by the chain of “see—record—be seen,” each film builds a camera-bridge between self and other, forging an open image grammar and sparking more voices to let truth speak and the ordinary shine.

长河随记

THEIR LIFE ALONG THE RIVER

中国	CHINA	导演 胡庆渝
2024	2024	摄影 胡庆渝
彩色	Color	剪辑 胡庆渝
4分钟	4min	海报设计 陈柯



导演简介 DIRECTOR'S BIOGRAPHY



籍贯重庆，青年摄影师，热衷于纪实人文题材的各种艺术表达。发表摄影集《长河》，微电影《放滩》导演。

HU Qingyu is a Chongqing-born emerging photographer dedicated to capturing human experience across diverse artistic forms.

胡庆渝

HU QINGYU

影片简介 SYNOPSIS

2023年至今，我辞掉工作回到家乡重庆，以重庆为中心围绕长江进行个人摄影集创作，在这个过程中我用手机随手记录了一些发生在长江边的影像。

Since 2023, I've left my job and returned to my hometown, Chongqing. From here, I've been developing a personal photography project along the Yangtze River. Along the way, I also used my iPhone to capture video moments by the river.

爹味元宇宙

MY DAD'S RANDOM FANTASY

中国	CHINA	导演 吕爽	剧本 陈坚游、吕爽
2025	2025	剪辑 吕爽	
彩色	Color	调色 吕爽	
12分钟	12min	摄影 陈坚游	



导演简介 DIRECTOR'S BIOGRAPHY



吕爽
LYU SHUANG

大连人，现居深圳，之前是个UI设计师，被裁员后开始拍短视频，一把年纪了才开窍，还是向往成功和名利场，什么title也没有，但并不妨碍我幻想下一部能够戛纳得奖。

LYU Shuang, born in Dalian and now based in Shenzhen, pivoted from UI design to short-form filmmaking after a layoff — a late-blooming passion that quickly became her vocation. Though festival laurels are still ahead, she is refining his craft and pursuing bold stories, with an eye on Cannes and the dream of one day winning the Palme d'Or.

影片简介 SYNOPSIS

在烟雾弥漫的小店内，老陈用烟茶酒为熟客搭配“人情套餐”。痛恨赌博的他，在输光生活的可能性后卖起了彩票。儿子眼中，他是个充满矛盾、好面子又靠幻想活着的“爹味”化身，只能在生活的随机性里苦守着一丝确定感。

In a smoke-filled corner shop, CHEN serves his regulars a signature 'human connection combo' of cigarettes, tea, and liquor. Though he despises gambling, he once bet everything and lost—now he scrapes by selling lottery tickets. To his son, he's the ultimate embodiment of 'dad vibes': full of contradictions, obsessed with pride, fueled by delusions, and clinging to fragments of certainty in a world ruled by chance.

何以北京

WHAT MAKES BEIJING

中国	CHINA	导演 简凡
2025	2025	摄影 简凡
彩色	Color	剪辑 简凡
6分钟	6min	



导演简介 DIRECTOR'S BIOGRAPHY



简凡
JIAN FAN

山西人，小红书博主，在路上的时间比在家多，喜欢观察不起眼的细节，热衷记录平凡的生活，擅长写让人一会儿哭一会儿笑的文字，认为人生是一场体验。

JIAN Fan is a Xiaohongshu blogger from Shanxi. A perpetual traveler, she spends more time on the road than at home, capturing overlooked details of everyday life. Her posts blend observation and storytelling to evoke both tears and laughter, treating life itself as her greatest adventure.

影片简介 SYNOPSIS

一个人独自游荡在北京，屁股被切割，骑自行车被罚款，做好事被抢功德，秒针被调慢，还拍到了年度照片。

I roamed Beijing alone. My seat got slashed, I was fined for cycling, and a good deed I did was claimed by someone else. Even my watch's second hand seemed to slow. Yet, against all odds, I still captured the year's best photo.

南国幻灯城

GOING HOME IN A DREAM

神山康次

KANCI

中国	CHINA	导演 草匠
2025	2025	摄影 草匠
彩色	Color	剪辑 草匠
3分钟	3min	美术 草匠



导演简介 DIRECTOR'S BIOGRAPHY



来自四川的视频制作人，一个致力于将幻想和现实同时呈现的剪辑师和导演。习惯用光怪陆离的画面和通感剪辑来讲述一些生活事、内心的事。

Caojiang is a Sichuan-based video producer, filmmaker, and editor who bridges fantasy and reality in her work. She uses surreal imagery and synesthetic editing to illuminate life's nuances and inner emotions.

草匠

CAOJIANG

影片简介 SYNOPSIS

回家一直都是离乡人萦绕在内心的问题，什么是家？又应该怎么回呢？本片以“梦核感”、具有巴蜀特色的画面，结合主角一路回家的所见所闻所想，讨论时间和家这两个主题。

What is home, and how do we return to it? This film asks the question that haunts everyone who has left their birthplace. Through dream-like, Sichuan-inflected imagery and the sights, sounds, and thoughts the protagonist gathers on his journey back, the story explores two intertwined themes: time and home.

中国	CHINA	导演 孔若琛	剪辑 孔若琛
2025	2025	监制 彭七月	调色 孔若琛
彩色	Color	主演 日噶	声音 爻梵
6分钟	6min	摄影 孔若琛	



导演简介 DIRECTOR'S BIOGRAPHY



摄影师，纪录片导演，“你看摄影助学计划”项目发起人，驻地玉树十余年，开展影像助学公益项目、平面项目及纪录片拍摄。

KONG Ruochen is a photographer, documentary director, and founder of the You See Photography Assistance Project. Based in Yushu for over a decade, he has launched public-welfare initiatives in visual-arts education, community photography, and documentary filmmaking.

孔若琛

KONG RUOCHEN

影片简介 SYNOPSIS

玉树位于青藏高原褶皱深处，日噶一家与200头牦牛扎根在叫扎芒的山谷内。他们如候鸟般穿梭在海拔4500米的雪线上：6月北上夏牧场，9月南归冬牧场。然而近年，由于牧草退化短缺，他们只好打破原有游牧习惯，在一年中反复迁徙。

Nestled deep in the Qinghai-Tibet Plateau lies Yushu, home to the Riga family and their 200 yaks in the Zhamang Valley. Like migratory birds, they cross the 4,500-meter snow line each year—heading north to summer pastures in June and returning south by September for the winter. In recent years, however, grassland degradation and forage shortages have disrupted this rhythm, forcing the family to abandon their traditional nomadic cycle and relocate multiple times a year.

小痕迹

FATE IN PASSING

中国	CHINA	导演 陈阳	主演 陈云婧
2025	2025	摄影 陈阳	
彩色&黑白	Color, B&W	剪辑 陈阳	
7分钟	7min	声音 陈阳	



导演简介 DIRECTOR'S BIOGRAPHY



先后毕业于北京电影学院与纽约视觉艺术学院，现为编剧、导演，致力于多元影像创作，并积极拓展影视平台的自主开发与实践。

CHEN Yang is a screenwriter-director trained at the Beijing Film Academy and New York's School of Visual Arts. He is currently a screenwriter and director, dedicated to diverse visual storytelling while actively expanding the independent development and implementation of film platform.

陈阳
CHEN YANG

影片简介 SYNOPSIS

每个人心里都有一个地方，一个人，或一段记忆让人痛苦万分，但人们却不愿割舍，而我，想试图找到那不可混灭的痕迹。

This is a short documentary about family, fate, and the marks life leaves on us. Everyone carries a place in the heart—someone or some memory that hurts yet refuses to fade. This film is my search for that indelible trace.

再见阿理

ALI

中国	CHINA	导演 罗伟	特效 刘洲洲
2025	2025	监制 李跑	执行导演 李灵
彩色	Color	编剧 文静	摄影 罗伟
10分钟	10min	AI 美术 庄严	剪辑 罗伟



导演简介 DIRECTOR'S BIOGRAPHY



来自福建。8年从业广告活动到纪录片探索，最终回到最本真的身份。用镜头记录生活的“视频内容创作者”，致力创作具有个人风格的影片。

LUO Wei, a Fujian-born filmmaker, spent eight years in advertising and documentary work before returning to his true calling: capturing life through the lens. He now creates visually distinctive films that blend personal perspective with everyday moments.

罗伟
LUO WEI

影片简介 SYNOPSIS

24年末冬的诊断，刺破了平静的日常——爷爷罹患阿尔兹海默症。那些曾经被镜头温柔捕捉的寻常烟火、絮叨叮咛，忽然被赋予了对抗时间侵蚀的意味。曾经习以为常的记录，此刻成为与遗忘赛跑的舟……这个作品里我们看到的不仅是一位老人的消逝，更是生命在消逝前，留给世界最后的情书。

The late-2024 diagnosis pierced our quiet routine: my grandfather had Alzheimer's. Everyday scenes—the hiss of cooking flames, his gentle reminders — once tenderly caught on camera, now fight the erosion of time. What was casual footage becomes a small boat racing against oblivion. In this film we witness not merely an old man's fading, but life's final love letter to the world before it disappears.

永驻黑暗 LOST LIGHT

长成 WHERE IT TOOK ROOT

中国	CHINA	导演 夏果
2025	2025	摄影 夏果
彩色	Color	剪辑 夏果
8分钟	8min	声音 夏果



导演简介 DIRECTOR'S BIOGRAPHY



一名刚毕业的盲人大学生。用镜头记录盲人的第一视角校园日常，用盲杖探索人生的意义。

Xiaguo is a recent blind college graduate who documents campus life through a first-person lens. Guided by a white cane, he uses the camera to capture everyday moments and probe life's deeper meaning.

夏果
XIAGUO

影片简介 SYNOPSIS

一个盲人的一天，从食堂到宿舍，从教室到超市，盲杖在地上嘟嘟作响，和着他一个人的絮絮叨叨。

画面里是琐碎平淡的日常，也是他给我们看的、自己不曾看过的风景。

A day in the life of a blind man spans the cafeteria, dormitory, classroom, and supermarket. His white cane taps out a steady thud on the ground, accompanied by his quiet muttering. These are ordinary routines—mundane scenes most take for granted—yet they become the landscapes he reveals to us, places he himself has never seen.

中国	CHINA	导演 林经纬
2025	2025	摄影 林经纬 / 朱寿
彩色	Color	剪辑 林经纬
8分钟	8min	声音 林经纬



导演简介 DIRECTOR'S BIOGRAPHY



1995年出生于广东潮汕地区。2014年开始接触影像。2018年从业至今，作为独立导演进行创作，多年来不断探索和挖掘身边平凡人的时代故事，寻找每个时代下人们的情感共鸣。步履不停，保持热爱。

LIN Weiwei, born in 1995 in Guangdong's Chaoshan region, began exploring photography and film in 2014. An independent director since 2018, he focuses on uncovering the stories of ordinary people, seeking emotional resonance that spans generations. Driven by curiosity and passion, he continues to push forward while staying true to his roots.

林经纬
LIN WEIWEI

影片简介 SYNOPSIS

一次偶然回校的机会，主人公和冯老师再次坐在校园的操场旁，聊起这些年发生的故事。“你为什么要当老师啊当老师又没钱？”十岁的主人公曾稚嫩地向冯老师发问。在乡村任教十五年，冯老师依然没找到答案。

On a spontaneous visit to his former school, the protagonist sits beside the playground with teacher FENG, trading memories. "Why did you become a teacher? The pay's terrible," the boy had asked when he was ten. Fifteen years later, after a career spent in rural classrooms, FENG is still looking for the answer.

无地图漂流：
爱德华多·威廉姆斯短片展
DRIFTING WITHOUT A MAP:
SHORTS OF EDUARDO WILLIAMS

阿根廷导演爱德华多·威廉姆斯是当代实验影像的探路者。他持续探索流动的
的观察模式，挑战常规媒介形式，关注全球化与数字时代下身体与空间的漂
泊状态，形成了极具个人特色的视听语法。本单元呈现其五部短片代表作，
邀请观众跟随导演的镜头游历世界，同漫行的青年一起跨越国族与文化、虚
拟与现实。这里没有既定的地图，只有连续生成的新的感受、经验与批判。

Eduardo Williams, a singular voice in contemporary experimental cinema, crafts
a fluid visual language to trace drifting bodies and porous geographies in a
hyperconnected world. This program gathers five of his defining short works—
films that traverse borders, cultures, and realities without fixed direction,
unfolding instead as a continuous stream of perception, experience, and
reflection.



爱德华多·威廉姆斯
EDUARDO WILLIAMS

他的创作生涯始于实验短片，后凭借长片首作《人类之巅》斩获第 69 届洛迦
诺国际电影节当代影人单元金豹奖。短片《我看见了一只美洲狮》《我要堕落了》
在戛纳电影节基石单元和导演双周单元首映，随后《我已忘记》在马赛国际电
影节首映。《仿佛》和《很长的动图》在柏林电影节论坛拓展单元首映。

Williams' shorts films PUDE VER UN PUMA and QUE JE TOMBE TOUT LE TEMPS? premiered
at Cinéfondation and Director's Fortnight at Cannes Film Festival, followed by TÔI QUÊN R Ⅱ
which had its premiere at FID Marseille. PARSI and UN GIF LARGUÍSIMO, had their premiere
at Berlinale - Forum Expanded. His first feature, EL AUGUE DEL HUMANO, won the Pardo d'oro
at Filmmakers of the Present at the 69th Locarno Film Festival.

我看见了一只美洲狮
PUDE VER UN PUMA

阿根廷	Argentina	导演 / 编剧 Eduardo Williams	声音 Milton Rodriguez
2011	2011	摄影 Manuel Bascosy	主演 Nahuel Perez Biscayart,
彩色	Color	美术 Victoria Marotta	Fernando Contigiani Garcia,
17分钟	17min	音乐 Alex Del Riomusic, Eduardo Williams	Juan Manuel Soler, Jerónimo Quevedo, Felipe Villanueva



影片简介 SYNOPSIS

屋顶，一场意外之后，一群朋友开始在荒凉的大地上徘徊，最终坠入地底深处。
An rooftop accident sends a group of friends wandering across desolate landscapes until they plunge
into the earth's depths.

星星的噪音使我眩晕

EL RUIDO DE LAS ESTRELLAS ME ATURDE

阿根廷	Argentina	导演 / 编剧 Eduardo Williams	艺术指导 Victoria Marotta,
2012	2012	制片 Violeta Bava, Rosa	Soledad Haro
彩色	Color	Martínez Rivero, Alexan	主演 José Maldonado,
20分钟	20min	Sarikamichian, Teddy Williams	Santiago Miranda, Jerónimo
		摄影 Manuel Bascos, Teddy	Quevedo, Martín Shanly,
		Williams	Nicolás Uccello
		声音 Alex del Río, Milton	出品公司 Ruda Cine,
		Rodríguez	Universidad del Cine



影片简介 SYNOPSIS

一个男孩在寻找网吧途中，被汹涌巨浪裹挟而去。几名青年共同栖居，镜头伴随他们穿梭于未知角落——工作、漫步、闲谈。其间一人感叹：“我曾去过一个完全听不懂任何语言的地方，那感觉妙不可言。”

As a boy looks for a cybercafé, he's overwhelmed by wild waves. A group of young men lives together, and we accompany them as they work, walk, and talk in various unidentified locales. One says: "Once I went to a place where I didn't understand anything. It was great."

我要堕落了

QUE JE TOMBE TOUT LE TEMPS?

法国	France	导演 / 编剧 / 剪辑 Eduardo	主演 Nahuel Perez Biscayart,
2013	2013	Williams	Mohamed Lamine-Fofana,
彩色	Color	出品 Le Fresnoy - Studio	Nicole Payen, Omar Bensmail,
15分钟	15min	national des arts contemporains	Rachid Youcef
		摄影 Julien Guillery	联合制片 Kazak Productions
		声音 Gautier Lanedolis, Simon	
		Apostolou	



影片简介 SYNOPSIS

在塞拉利昂，一名寻找种子的青年自地下钻出，和朋友们四处游荡，随即开启了一段漫长的“消化之旅”。

In Sierra Leone, a young man looking for a seed emerges from the underground, hangs out with his friends and begins a long, digestive trip.

我已忘记
TÔI QUÊN RỒI

法国/越南	France, Vietnam	导演 / 编剧 Eduardo Williams	主演 Pham Viet Trung, Cao Bá Canh, Anh Phong Le, Nguyen Duc Anh, Nguyen Thanh Quang, Tuan Minsk
2014	2014	剪辑 Florence Bresson	
彩色	Color	制片主任 Dường Thị Hoa	
29分钟	29min	制片 Amaury Ovisé, Kazak Productions	
		声音 Arnaud Soulier, Arthur Beja, Hoàng Tùng	



影片简介 SYNOPSIS

几名越南少年为排遣无聊，在屋顶、窗台与楼宇间凌空穿梭，飞掠如风。威廉姆斯的镜头自由而沉浸，紧随他们的生死腾跃，将习以为常的城市肌理与鲁莽无畏的壮丽之美并置，营造出既目眩神驰又惊心动魄的视觉狂想。

A group of Vietnamese teenagers stave off boredom by leaping from rooftop to rooftop, window to window, one building to the next. Flaunting Williams's free, immersive way with street scenes and his protagonists' death-defying feats, I FORGOT! offers a vision as spellbinding as it is terrifying, juxtaposing all-too-familiar everydayness with the sublime beauty of the reckless act.

仿佛
PARSI

几内亚比绍/阿根廷/瑞士	Guinea-Bissau, Argentina, Switzerland	导演 Eduardo Williams	主演 Ivandro Cá, Cris Gomes, Djibril Baldé, Leandro Pereira, Vadinho da Costa, Ivandro Cá, Cris Gomes, Djibril Baldé, Leandro Pereira, Vadinho da Costa, Edmilson Djú
2018	2018	诗作 Mariano Blatt	
彩色	Color	制片 Nahuel Perez Biscayart	
23分钟	23min	制片助理 Vagner Barbosa, Quintino Antonio	
		声音 Simon Apostolou	
		调色 Luisa Cavanagh	



影片简介 SYNOPSIS

2018年，应日内瓦流动影像双年展的委约，导演爱德华多·威廉姆斯携玛里亚诺·布拉特的长诗《不》踏足几内亚比绍，在川流不息的人潮中拍摄出一部彻底沉浸的影像诗。

《不》是一首毕生书写、持续累积的长诗。诗句随岁月蔓生，节奏跳动，包罗万象——图像、人物、记忆、风景、辞藻与观念。怀揣这份“似是而非”的清单，威廉姆斯的镜头在城市与人群间不停迁徙：它引领我们穿梭喧闹街巷，贴近一张张面孔，忽而被抛入水下，旋即跃入下一帧图像。奔腾的画面在行进中酝酿出另一首诗——既与《不》相依相偎，又彼此冲撞，缠绕旋舞。

Commissioned for the 2018 Biennale de l'Image en Mouvement, Williams's latest is an immersive work exploring the rhythmic, discursive language of Mariano Blatt's poem NO ES against perpetually moving groups of people in Guinea-Bissau. NO ES (IT ISN'T) is a cumulative poem by Mariano Blatt, whose constant writing process extends over a lifetime. The text of the poem, to which verses are added over days, months and years, can cover anything: images, people, memories, landscapes, phrases, ideas, etc. With this list of "what seems to be but isn't" ringing in its head, Eduardo Williams's film PARSI finds itself in a perpetual movement through spaces and around people. We are taken in a breathless ride through bustling neighborhoods, from person to person, thrown, dipped under water, rushed from image to image, creating in the process yet another poem which is caressed by, crashes into, and spins next to NO ES.

湘女潇潇
A GIRL FROM HUNAN

中国	China	导演 谢飞、乌兰	剪辑 张兰芳、张丽、柳城
1986	1986	编剧 沈从文、张弦	录音 霍明
彩色	Color	制片主任 董亚平	演员 娜仁花、邓晓光、张愚、 倪美玲、张帆、管宗祥、贾大中
98分钟	98min	摄影 傅靖生	
剧情	Fiction	美术 邢正	



导演简介 DIRECTOR'S BIOGRAPHY



谢飞
XIE FEI

导演、编剧、教授。1965年毕业于北京电影学院导演系，后留校任教。曾任北京电影学院副院长、中国影协副主席。电影导演有作品有《湘女潇潇》《本命年》《香魂女》《黑骏马》等。曾获得柏林节金熊奖、银熊奖等国内外各种奖项。曾获得“国家有突出贡献电影艺术家”称号，中国电影金鸡奖终身成就奖等。

Director, screenwriter, professor. Graduated from the Directing Department of Beijing Film Academy. He used to be the vice president of Beijing Film Academy and the China Film Association. Representative works include A GIRL FROM HUNAN, BLACK SNOW, THE WOMEN FROM THE LAKE OF SCENTED SOULS, and A MONGOLIAN TALE, etc. XIE has won various awards like the Golden Bear and the Silver Bear at the Berlinale. He has been awarded as the Outstanding Film Artist with National Contributions, and the Lifetime Achievement Award of the China Film Golden Rooster Awards, among other honors.

影片简介 SYNOPSIS

20世纪初，中国湘西偏远山村，一顶花轿千里迢迢向杨家坳走来。轿子中的女孩名叫潇潇，对于这个只有12岁的女孩来说，结婚更像是一场热闹、好玩的游戏。婚后，潇潇承担起洗衣做饭的家务，还要带着比自己小很多岁的丈夫玩。转眼六年时光过去，潇潇已经成长为顾盼神飞的大姑娘。婆婆为她缠上裹胸部，却无法挡住她对外部世界的好奇与向往。偶然机缘，潇潇与长工花狗萌生爱情，但在这个封闭的山村，等待他们的注定是一场悲剧……

In early 20th century China, a flower sedan carried 12-year-old Xiaoxiao to Yangjiaao village in western Hunan. Marriage felt like a childish game to her. As a young wife, she managed domestic chores and played with her much younger husband. Six years later, Xiaoxiao bloomed into youth. Her mother-in-law bound her chest, yet couldn't contain her yearning for the outside world. She fell for Huagou, a farmhand. But in this closed village, their story would end tragically.

特别放映
SPERIAL SCREENING

公共文化

PUBLICITY CULTURE

论坛工坊
FORUM PANEL & WORKSHOP



为胜利的电影

电影会失败吗？

电影创作者比以往更渴望挣脱“劳动型生存”，转向“创造性生存”。以影像建立意义、求证价值，是电影最古老也最珍贵的冲动。相悖的是，当对精神价值的追求达到高度自觉时，“意义”本身却在时代洪流中飘渺难寻，继而构成了当代的精神困境。

目之所及的「衰亡」背后，文化的基因从未断裂。正如 15 世纪的印刷术颠覆了知识的垄断，催生了崭新的思想与世界；19 世纪的工业革命重塑了社会肌理，并伴随孕育了电影这门艺术本身。文化从未在技术与社会剧变中真正消亡，而是以我们未及预见的方式存活、蜕变、重生。

关于「文化会不会存活」，历史给出了乐观的回答；留给我们的问题是——“我将参与塑造它的哪一种未来形态？”每一位电影人、文化实践者乃至观众，都不仅仅是见证者，也是不可逃脱的参与者。

当直面这一深刻的悖论与转型，以历史的纵深回望当下，并以前瞻的勇气探讨未来。我们希望，在意义遭遇挑战的时代找到电影创作的核心冲动，在认知重组的转型中，主动参与电影与文化的裂变与演进，带着原始而暴烈的生命力，去定义那个正在进行的未来。

THE SPIRIT OF CINEMA

Is Cinema Dying?

Filmmakers today yearn more than ever to break free from “subsistence-level labor” and embrace “creative existence.” To create meaning through the motion pictures and validate human value represents cinema’s oldest and most precious impulse. Paradoxically, as the pursuit of spiritual significance reaches unprecedented self-awareness, the very concept of “meaning” grows elusive amid the torrents of our era—giving rise to modernity’s existential dilemma.

Behind the apparent “decline,” cultural DNA remains unbroken. Just as 15th-century printing dismantled knowledge monopolies and ignited revolutionary ideas, and the 19th-century Industrial Revolution reshaped society’s fabric while birthing cinema itself, culture has never truly perished in technological or social upheavals. Instead, it survives, transforms, and regenerates in ways beyond our foresight.

History answers “Will culture survive?” with optimism. Our question now is: “What future will I help shape?” Every filmmaker, cultural practitioner, and even audience member is not merely a witness but an inevitable participant.

Confronting this profound paradox and transformation, we look to history’s depths to understand our present and summon the courage to reimagine tomorrow. We strive to rediscover cinema’s core creative impulse in an age where meaning is contested, to actively engage in the metamorphosis of film and culture amid cognitive restructuring, and—with raw, visceral energy—to define the future already unfolding before us.

流动的她历史

“她历史”不是主流历史的性别化附录，而是一种从身体出发、由差异展开、在情动中生成的历史结构。

历史，总被视为对混沌过去的一种秩序安排，而在这个编织的过程中，许多边缘化的经验——尤其是女性的经验——往往被抹平、简化，甚至完全抛离叙事之外。女性从不缺席历史，却屡屡被遮蔽于宏大叙事的缝隙深处。尤其在影像的历史中，她的形象长期被作为“他者”来再现，而非作为主体来生成。

秉持着“用另一种方式书写电影史”的理念，FIRST 持续关注影像中的女性如何被观看，也如何回望世界，如何挣脱扁平的角色分类，发出属于自身的情动、疑问与行动的回响。

流动的她历史，有一种“未竟”感，而“未竟”，意味着历史不是一条终点明确的时间轴，而是充满缝隙、延宕与潜在可能的空间——就如格里塞尔达·波洛克所提出的“女性主义时间”，或唐娜·哈拉维所倡导的“情境化知识”：她的历史，不在过去之中完成，而在当下与未来持续生成；她的经验，不属于某一种被固定的认同，而是一种在边界中流动的主观性实践。

这是一次电影的集体思考，也是一场未竟历史的召唤。
在“她的一帧”里，我们共同倾听历史的回声。

HERSTORY IN MOTION

'Herstory' is not a gendered addendum to official chronicles; it is a living structure that takes shape through bodies, difference and affect. Conventional historiography, seeking order in the past, often flattens or omits women's experience, while cinema has long reproduced the female image as an 'other' rather than as an agent.

Committed to presenting cinematic history in an alternative way, FIRST asks how women are seen, how they return the gaze and how they break free of reductive roles. A herstory in motion is deliberately unfinished: history is less a straight line than a field of fissures and latent futures, recalling Griselda Pollock's 'feminist time' and Donna Haraway's 'situated knowledges'.

This panel invites a collective reckoning with cinema's past and future, listening for history's echo—and responding in kind.

发现新语言： 在“片满为患”的影展中脱颖而出

当下，全球纪录片创作蓬勃发展，但资金却日益紧缩；与此同时，Sundance、Berlinale、IDFA、CPH:DOX、Hot Docs 等顶尖影展不仅没有扩容，部分甚至开始“瘦身”。

结果显而易见：参赛影片水涨船高，展映席位却屈指可数，入选难度节节攀升。

那么，如何为你的纪录片抢得先机？

本场分享将阐释——非常规、跨类型与混合式叙事不仅是创意之举，更是制胜策略。当传统融资窗口收缩、竞争白热化时，影展往往青睐那些打破固有范式、融合多重视角、或以新颖形式进行实验的作品，以求在影像洪流中彰显独特价值。

工作坊导师



古吉·吉米朗
GUGI GUMILANG

纪录片制片人，监制，策展人。现任印尼非营利机构 In-Docs 项目总监，主持“Docs by the Sea”计划，并兼任欧洲纪录片协会执行董事及加拿大Hot Docs电影节国际选片人。其作品曾在Hot Docs、洛迦诺、莱比锡、香港国际电影节等影展首映。多年致力于人才培养与公平共制，擅长故事开发、粗剪打磨与影响力发行，常在业界论坛演讲。曾任圣丹斯、IDA 企业基金、Chicken & Egg、IDFA 伯莎基金、Eurimages 等基金评委，以及 CPH:DOX、DOK Leipzig、Cannes Docs、IDFA Forum、RIDM、Dokufest、Ji.hlava 等影展评审，备受国际纪录片界信任。

GETTING YOUR DOC SEEN: STANDING OUT WHEN FESTIVALS ARE PACKED

We're facing a paradox: documentary filmmaking is booming globally, but funding is shrinking. At the same time, major festivals like Sundance, Berlinale, IDFA, CPH:DOX, and Hot Docs aren't expanding their lineup slots, in fact, some are programming fewer films.

The result? More films than ever are competing for the same limited spots, making selection incredibly tough.

So how do you give your documentary the edge?

This talk dives into why unconventional and hybrid storytelling isn't just creative, it's strategic. When traditional funding shrinks and competition soars, festivals actively seek films that break format, blend genres, or experiment with perspective to cut through the noise.

MENTOR INTRODUCTION

Gugi Gumilang is a dynamic documentary professional working at the intersection of global creative ecosystems. As a producer and executive producer, his films have premiered at prestigious festivals worldwide, including Hot Docs, Locarno Film Festival, DOK Leipzig, and the Hong Kong International Film Festival.

As Programme Director of In-Docs, an award-winning non-profit, he leads transformative initiatives like Docs by the Sea, fostering documentary storytelling across Asia. A key figure in shaping the industry, he serves on the Executive Board of the Documentary Association of Europe (DAE) and as an International Programmer for Hot Docs, where he curates films.

Gugi is deeply committed to mentorship and strategic development, offering expert guidance in story development, rough-cut refinement, and impact campaigns. A vocal advocate for equitable co-production models, he champions Asian perspectives in global documentary filmmaking and is a sought-after speaker at industry forums.

Drawing on his extensive documentary expertise, Gugi has served as a selection committee for major film funds including the Sundance Documentary Fund, IDA Enterprise Fund, Chicken & Egg Pictures, IDFA Bertha Fund, and EURIMAGES. His festival jury participation spans CPH:DOX, DOK Leipzig, Cannes Docs, IDFA Forum, RIDM, Dokufest, and Ji.hlava IDFF, among others - reflecting his trusted perspective within the global documentary community.

「人间短歌」非虚构论坛

FLEETING VERSES OF REALITY



短歌几行， 人间万象

伴随数字平台的兴起,非虚构影像的边界正被重新划定——从维尔托夫的“电影眼睛”走到今天的 UGC 时代,影像民主化完成了一次巨大跃迁。

FIRST 纪录片实验室与小红书公司联合策划「人间短歌」非虚构短片展映单元,邀请谢飞导演担任监制,从小红书社区中展映 9 部优质非虚构短片。它们聚焦日常、来自个体,拍摄即时,用轻巧的方式打破传统纪录片的拍摄规则,带来更贴近“生活流”的叙事。

短歌虽短,却能容纳万象。当全民都以影像记录和分享生活,纪录片的美学标准、创作边界和“真实”表现方式也被重新书写。

本次论坛将分为上下半场进行,搭建平台创作者与行业专家的对话空间,将不同形态的作品置于更多元的视角和更聚焦的场域里,共同叩问:当越来越多人习惯用影像留存生活的片段,用网络分享生活的切面,最终拼出的会是什么?或许,是一张写满故事的信;又或许,是一座让人彼此靠近的桥。

BRIEF VERSES, BOUNDLESS LIFE

As digital platforms proliferate, the boundaries of nonfiction cinema are continually redrawn. From Dziga Vertov's kino-eye to today's era of user-generated content, the moving image has undergone a profound democratization.

Co-curated by FIRST Documentary Lab and Xiaohongshu, FLEETING VERSES OF REALITY presents nine UGC nonfiction shorts executive-produced by veteran filmmaker XIE Fei. Rooted in the everyday, captured in the moment, and propelled by singular viewpoints, these works dismantle conventional documentary practice and move with the natural current of ordinary life.

Each verse is brief, yet it contains multitudes. As image-making becomes a universal language, documentary aesthetics, creative limits, and even our notions of “truth” are being rewritten.

Organized in two sessions, this forum brings platform creators into dialogue with industry experts. Together we ask: when countless fragments of living are recorded and shared online, what larger picture will ultimately emerge? Perhaps a letter brimming with stories — or a bridge that draws us closer to one another.

小红书

FIRST纪录片实验室
合作伙伴

主动放映策展人工坊

PUBLIC PROGRAMMING CURATOR WORKSHOP



电影是最接近梦境的艺术 而策展人将这场梦带入公共经验

从影片的美学式陈列开始,电影是一场精心编排的相遇,与观众在特定的当下汇聚,触发真实对话与感官回响。

首度设立的「FIRST 主动放映·策展人工坊」面向 2025 年主动放映站点策展人,在回顾全年策展实践的同时,通过互动性玩法构成策展人之间的紧密社群感。依托开放式的交流平台,具体地触及到每一位青年策展人,也回应着他们在实践中不断积累的困惑与提问:我们如何习得一种有效的策展语言?电影作为一种叙事工具,如何与个体经验交织?以及——我们如何成为真正的电影策展人?

在捕捉策展语言和分享实践方法的过程中,我们期待建立一种更具共鸣的“策展共同体”,使青年策展人不仅能够回看自身经验,也能在同行者的镜像中看见更广阔的策展可能性。

策展,是一种文化写作行为,由它生发的对话仍在持续发生,在创作者、观众与流变不居的时代语境之间往复流动。FIRST 始终坚持在电影美学培育中的公共责任,将影像从封闭的自我欣赏中解放出来,经由策展回归当下现场与公共经验的维度。

FILM IS THE ART FORM CLOSEST TO DREAMS AND THE CURATOR TRANSLATES THAT DREAM INTO A PUBLIC EXPERIENCE

Curation is never merely an artistic arrangement of film playlist. It is a carefully choreographed encounter — a moment in time where moving images and viewers face to face, generating genuine dialogue and sensory resonance.

Launched for the first time in 2025, the FIRST Public Programming Curator Workshop in Xining gathers curators from this year's screening stations. While reflecting on a year of curatorial practice, the workshop cultivates a strong sense of community through interactive, in-person engagement. Built upon an open and dialogic platform, the initiative engages directly with each emerging curator, responding to the evolving questions and uncertainties that arise through their practice: How do we develop an effective curatorial language? How can film, as a narrative tool, intertwine with individual experience? And fundamentally—how do we become film curators?

In exploring curatorial language and sharing methods of practice, we aim to foster a supportive community of curators. It enables them not only to reflect on their own journeys but also to glimpse greater possibilities and find inspiration in the work of others.

Curation is a form of cultural authorship that generates continuous dialogues, circulating between filmmakers, audiences, and the ever-shifting context of the times. FIRST is committed to fulfilling its public responsibility in fostering film aesthetics, and strives to liberate cinema from enclosed self-appreciation by returning to the immediacy of lived realities and shared public experience.

返场谈

ENCORE-MEET THE FILMMAKERS



时间 7月21日-7月26日 17:00-18:40

地点 唐道637-几何书店

1895 年卢米埃尔兄弟第一次在巴黎咖啡馆地下室放映了他们自己拍摄的电影《火车进站》，观众们在看完首映后发出“这就是生活”的感叹，电影就在观众的讨论中宣告诞生。

作为观众，我们还想寻觅一条脉络，探求电影背后的故事：道具、布景、灯光、演员等所有的元素，“返场谈”即寻迹于接壤作品本身与“观众”的动态关系之中，进而通过彼此声线话语的传递，体察叙事中的叙事，感受创作者力量。

电影的诞生从技术载质的“胶片时间”再到三维空间呈现的“电影时间”，直至与四维视线缝合，最终达成电影叙述流与延宕美学交叉展现。因此，我们亟需一个场域，邀请影展入围影片创作者、策展人、专家学者等，与影迷、嘉宾面对面“大肆畅谈”，有关于电影的延宕感不止停留于影院，将参与者导向富于理性与美学意义的冥想时刻，即是返场。

Time July 21-July 26, 17:00-18:40

Venue Ji HE Bookstore, Tang Town 637

In 1895, the Lumiere Brothers premiered their film THE ARRIVAL OF A TRAIN in the basement of a café in Paris. After witnessing the screening, the audience exclaimed, 'This is Life!' and thus began the birth of cinema through the discussions among viewings.

As audience, we seek to discover a narrative trending, to uncover the stories behind the film: the props, production design, lighting, performers... all the elements that bring a film to life. "Encore-Meet the Filmmakers" is the pursuit of traces within the dynamic relationship between the work itself and the audience. Through the exchange of voices and discourse, we delve into the storytelling within the narrative, and experience the power of the creators.

The birth of cinema has evolved from the Film Time of technological medium to the presentation of the Film Time in three-dimensional space, and finally merging with the four-dimensional perspective, achieving a cross-presentation of cinematic narrative flow and temporal dilation aesthetics. Therefore, we are in great need of a space where the scholars, curators, experts, and filmmakers from festival official selections can engage in face-to-face discussions with cinephile and guests. The sense of temporal dilation in cinema should not be confined to the cinema alone. Instead, it should lead participants towards moments of contemplation rich in rationality and aesthetic significance. This is what we call 'ENCORE'.



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

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

我们生于 FIRST 深厚的行业认知与人才沃土，长于对新兴创作与多元链接的蓬勃野心。如果说 FIRST 是“被看见”的入口，FIRST ONE 则致力于成为“走下去”的通道。

在不可遏止的创作与传播意志驱动下，我们持续打造集影视开发、人才孵化、IP 交易、数字化营销于一体的高标准平台。以多元融媒体形态，捕捉新文化趋势与流行浪潮下的时代魅力，探索与品牌、IP、媒体、机构伙伴的协同创新。

「好多」实验室：以电影级短片创作与实践教育体系为核心，链接顶尖影人，共创独具气质的内容，并持续分享全链条生产的硬核经验。

「ONE 里挑一」实验室：化身培养皿，深度发掘表演、导演、编剧、经纪、设计等全领域青年才俊。我们观察、激发人才在无规律压强下的碰撞与流淌，塑造万千形态，打造全亚洲新锐青年信息的聚合地与试验场。

「二五八 ONE」：持续拓宽内容“玩法”边界，以“节展 + 机构 + 数字前沿技术”的创新组合，链接产业上下游，实现多维资源的精妙整合，为商业伙伴的内容、社交与服务需求，注入无限想象。

正是“ONE 象更新”之时，自由流转的“多栖生物”自当茁壮成长。

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

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

FIRST ONE was born from FIRST's profound industry expertise and abundant talent pool, while developed with the ambition for creative work production and diversified communication. As FIRST is the gateway to "being seen", then FIRST ONE strives to be the pathway for emerging talents to "move forward".

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

「ONE 里挑一」实验室 THE ONE LAB

「ONE 里挑一」实验室为 FIRST ONE 重磅企划，以深度发掘各行各业年轻人才为主旨，覆盖表演、导演、编剧、经纪、漫画、设计、造型、广告等领域，打造全亚洲新锐青年人才信息聚合之地。现阶段将演员这一台前最为聚焦视线的职业作为关注对象，致力于选拔并推选符合当下创作趋势及行业需求的优秀演员。

企划将结合各类培训课程，设置每年轮替的年度导师，为参与者的职业发展提供最有效的资源支持，建立与青年创作者及电影产业对话的直接渠道，聚拢媒体及商务资源促成跨界合作，依托平台特性进一步助力中国影视行业发展。

The ONE LAB is the flagship programme of FIRST ONE, dedicated to unearthing young talent from diverse industries, including acting, directing, screenwriting, talent management, comics, design, styling, and advertising. It aims to serve as a platform integrating youth talents information across Asia. Currently, The ONE LAB focuses on actors – those who attract the most attention on stage, by selecting and promoting the outstanding ones who meet the current creative trends and industry needs.

The programme will combine various training courses and set annual mentors to provide the most effective resource support for the development of participants' careers. It will also establish direct communication channels with young directors and the film industry, while integrating media and bussiness resource, to create opportunities for cross industry cooperation. By leveraging the platform's unique features, it will further promote the development of film industry in China.



段 奕宏
DUAN YIHONG

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

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



惠 英红
KARA WAI

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

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



曾 国祥
DEREK TSANG

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

最新导演作品包括 Netflix 科幻巨制《三体》首两集。

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

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

主动放映 PUBLIC PROGRAMMING



观看是身体的第三欲望

观看是一种个体主动捕捉意义、寻找存在价值的行动。从学会观看的那一刻起，心脏才真正开始跳动。当我们开始主动选择观看，也就开始主动地参与世界，主动地呼吸、回应和追问。

在 2025 年，FIRST 主动放映持续穿行于全球的国家城市，汇入不同语境、不同肤色之中，与在地策展人共同营造自由生长的放映现场。数月间，电影被一千多双手按下播放键，又在七万多双眼睛里获得新生。观看不再只是观众对电影的凝视，而是电影也在主动寻找着观众，一种双向发生的动态连结了彼此。

纵观本年度的策展实践，一种由个体经验出发、向公共空间延展的感知方式正在悄然成型。青年策展人们以各自的敏感度与世界保持连接，从个体间的亲密关系身体伦理到根植土地的地方性叙事与代际流转的集体记忆，触及权力边界与身份想象交织的地缘政治，在策展实践中搭建出一个多重维度、具备反思张力的观看场域。

当观看成为呼吸般的本能，银幕不再是平面的介质，而是一种具象的脉动，连接现实与思想、个体与时代。依托于自由表达的土壤，青年策展人得以开展独立策展实践，正是主动放映触发美育效应、拓展电影公共性策展愿景的具象体现。而放映也不再仅仅是传播影像，而是在重新定义影像与个体、社会之间如何同频、如何共振。

VIEWING IS THE THIRD DESIRE OF THE BODY

Viewing is the impulsive action of an individual trying to grasp the meaning and the value of existence. Ever since we learnt to view, our hearts have truly begun to beat. When we consciously choose the act of viewing, we actively participate in the world, actively breathing, responding, and asking questions.

In 2025, FIRST Public Programming continued to traverse countries and cities across the globe, weaving into diverse contexts and cultures. Together with local curators, it fostered spaces where screenings could grow freely and organically. Over the past months, films were played by more than a thousand hands and brought to life again in the eyes of over seventy thousand audience. Viewing ceased to be a one-sided gaze from audience to film. Instead, films actively sought out the audience, creating a dynamic, reciprocal connection in-between.

Across this year's curatorial work, a perceptual approach rooted in personal experience and expanding toward collective public space is gradually emerging. Guided by their distinct sensitivities, young curators maintain a connection with the world, spanning from intimate interpersonal relationships and bodily ethics, to local narratives and intergenerational collective memories. They engage with the complexities of geopolitics where power, boundaries and identity intertwine, creating a multidimensional, critically reflective viewing space.

When viewing becomes as instinctive as breathing, the screen ceases to be a one-dimensional medium; instead, it becomes a tangible pulse that connects reality with thought and the individual with the present. Owing to the atmosphere of free expression, young curators are empowered to undertake independent curatorial practices. This vividly represents the manifesto of Public Programming—to inspire aesthetic cultivation and expanding the public sphere of cinema. At this layer of perception, screening is no longer merely the dissemination of images. It is a redefinition of how film resonates with individuals and synchronises with society.

2025 年，FIRST 主动放映继续拓展观看的边界，面向全球高校及机构开放申请。3 月 3 日报名启动以来，累计收到 160 份站点申请，60 份主动放映测试官申请。经过对放映资质、策展方案及地域覆盖等多维度综合评估，最终确定落地 152 个站点，其中高校站点 92 个，机构站点 60 个，其中联展站点 25 个。放映周期自 3 月 29 日至 5 月 31 日，累计完成 442 场放映，主创映后活动增至 260 场，触达观众达 71,622 人次，参与执行的工作人员总数达到 1,532 人。其中，27 位测试官完成 32 个站点的 65 次加密送片工作。

本年度展映片单共提供 93 部青年导演作品，涵盖 11 部长片、42 部短片、40 部超短片，呈现出更加鲜明的代际对话与个体关注，观众对性别叙事及实验短片的关注度显著提升。放映网络进一步扩展，覆盖各大洲共计 13 个国家，66 个城市，并在日本、新加坡、英国、荷兰、德国、挪威、加拿大、澳大利亚多地实现跨文化联展。站点分布方面，华东地区依然是最活跃区域，占比 27.56%；海外站点占比 17.31%，西南地区和华南地区各占 12.82%，华语青年电影在国际上的多元化需求持续增加。

观察主动放映策展人数据，可以看到不同年龄段力量都在为电影生态注入活力。本年度最年轻策展人 15 岁，最年长策展人 57 岁，呈现全年龄段、多背景的策展新浪潮。这一多元年龄结构带来丰富的视角与表达方式，年轻策展人以敏锐的时代感捕捉当下社会热潮，积极尝试创意工坊以及装置艺术等拓展形式；资深策展人则在标准化的水平线上增加在地特色。152 位策展人共同推动了电影生态的多样发展。

主动放映的在地实践持续深化，策展人倾向于通过空间的重新定义，打破传统观看空间，重构在场的观影逻辑。放映场地的选址不限于古城、城市广场、森林、消防站、便民服务中心、livehouse，观看电影这一动作因为场地的特殊性而改变了其体验。不同背景的观众得以聚合与交流，形成了开放且富有生命力的电影文化社区。

当放映来到身边的现场，青年与时代之间的在场关系得到印证，电影在策展实践中抵达了观看的宿命。观看成为了一种主动行为，影像的传达摆脱单向的灌输逻辑，转化为触发与回应的回路。在创作者、策展人与观众的彼此凝视中，电影重新回到城市肌理，回到公共生活，也回到人的精神经验之中。主动放映正在从“放一场电影”转化为“发生一场对话”，其公共性与在地性由此获得更具张力的展开路径。

In 2025, the FIRST Public Programming continued to push the boundaries of cinematic viewing, opening its application process to universities and institutions worldwide. Since the registration launch on March 3, 160 applications of station and 60 applications of testing-team member were received. Following a comprehensive evaluation of screening qualifications, curatorial proposals, and regional coverage, 152 screening sites were selected, including 92 university stations, 60 institutional stations, including 25 joint stations. From March 29 to May 31, Public Programming presented 442 screenings in total, post-screening Q&A sessions increased to 260, engaging a 71,622 audience with the support of 1,532 staff members across all stations. During the months, 27 testing-team members carried out 65 encrypted film deliveries to 32 stations, ensuring secure distribution.

This year's program list featured 93 films by emerging filmmakers, including 11 feature films, 42 short films, and 40 short short films. Looking at the film selection by the stations, there is particular focus on a intergenerational dialogue and individual centred narratives, with a notably rising in gender narratives and experimental shorts. The screening network expanded to cover 66 cities across 13 countries all over the world, and special programmed joint screenings took place in Japan, Singapore, the United Kingdom, the Netherlands, Germany, Norway, Canada, and Australia. Regionally, East China remained the most active area, accounting for 27.56% of stations; overseas stations reached 17.31%, while Southwest and South China each held 12.82%, reflecting the growing global demand for Chinese-language films from young filmmakers.

Curator demographics reveal a vibrant age diversity fueling the film ecology. Over this year, the youngest curator was 15, the eldest 57, illustrating a rising wave of generation-wide curatorship. This diverse age range brought rich perspectives and varied curatorial styles: younger curators demonstrated keen sensitivity to current social trends, they tend to combined screenings with extending workshops and installation work, while senior curators contributed local specificity in their practice. Together, 152 curators advanced a pluralistic and dynamic film ecosystem.

Local practices of the initiative deepened as curators increasingly redefined viewing spaces, breaking conventional viewing habits, and reconstructing the relationship between presence and spectatorship. Screening venues included historic towns, urban squares, forests, fire stations, community centres, and livehouses etc., the spatial specificity transformed the act of viewing, fostering new sensory experiences and connecting audiences from diverse backgrounds into locational, vibrant, and open film culture communities.

When screenings take place in lived spaces, a connection is established between the generation and the era. Through curatorial practice, the film fulfils its destined encounter with the viewer. Watching becomes an intentional act; it is no longer a one-way transmission, but rather a circuit of ignition and response. Through the mutual gaze of filmmakers, curators, and viewers, film is returned to the fabric of the city, public life, and spiritual experience. Public Programming is no longer just about 'screening a film', but about 'initiating a dialogue', opening up dynamic pathways for exploring its public significance and situatedness.

主动放映名单
PUBLIC PROGRAMMING LIST

高校站点 UNIVERSITY STATIONS

爱默生学院	李雨茜
安徽大学	张宇婷
安徽广播影视职业技术学院	葛哲序
北京交通大学	郝潇漫
北京师范大学	张若琳
北京印刷学院	张雁翎
长春人文学院	赵育启
长江大学	史鲲鹏
重庆工商大学	曾昊楠
重庆外语外事学院	张欣然
东京造形大学	洪艺
东南大学	韩卓尔
福州外语外贸学院	赖元捷
福州阳光学院	张梦婷
哥伦比亚大学	刘汪洋
广州南洋理工职业学院	邱丽
韩国东国大学	黄明川
韩国中央大学	何翔
河北传媒学院	张思嘉
河北科技大学	唐振咏
河北美术学院	侯梦茹
河南大学	宋一轩
河南师范大学	张鹤鸣
华东政法大学	薛艺凡
吉林大学	闫艺慧
吉林艺术学院	李昕阳
加州大学尔湾分校	李梦阳
江苏科技大学	赵妤
晋中信息学院	闫莹
昆明传媒学院	姜璟琦
昆明城市学院	姜璟琦
昆明医科大学	姜璟琦
伦敦大学学院	付艺卓
罗德岛设计学院	何心宁
闽南师范大学	叶思宇
南京传媒学院	哈欠
南京林业大学	周光锁
南京师范大学中北学院	王一丁
南京晓庄学院	杨雨洁
庞培法布拉大学	张唯
清华大学深圳国际研究生院	李骛
青岛城市学院	王子俊

青岛电影学院	肖源智
青岛农业大学	刘家豪
厦门大学	林洋依
山东师范大学	栾书扬
山东艺术学院	东浩楠
山西传媒学院	李锦熙
山西师范大学	李梓聪
深圳北理莫斯科大学	刘博雅
世界联合学院	蒋含之
四川传媒学院	周子越
四川大学	张予馨
四川文化艺术学院 阿迪莱·阿不都肉苏力	
苏州大学	颜晓彤
天津传媒学院	肖瑶
天津师范大学	蒋欣玲
同济大学	宁静
武藏野美术大学	格桑梅朵
武汉大学	孙煜鑫
西安高新科技职业学院	宗钦铭
西安工程大学	王霄羽
西安美术学院	薛嘉梁
西安外国语大学	王思茹
西北大学	申闾语
西北大学现代学院	马溪圆
西北师范大学	赵明鑫
西京学院	刘雨惠
西南大学	瞿芊妮
烟台大学	王泽彤
烟台理工学院	闫家睿
英属哥伦比亚大学	李乔
云南艺术学院	姜璟琦
云南财经职业学院	姜璟琦
云南国土资源学院	姜璟琦
云南经济管理学院	姜璟琦
浙大城市学院	徐张悦
浙大宁波理工学院	赖天成
浙江传媒学院(钱塘校区)	李一凡
浙江传媒学院(乌镇校区)	李思璇
浙江师范大学	朱橙
中国传媒大学	陈铮
郑州经贸学院	董亚宁

机构站点 INSTITUTIONAL STATIONS

阿姆斯特丹	浮游Drift
巴黎	8lithèque/八梨空间
北京	樂魁
北京	指北俱乐部
布里斯托	PRCS
成都	24帧
成都	Cap观影小队
成都	一隅
成都	裤姐观影团
成都	野生童话·天台
成都	近悦儿童美术馆
长沙	MWM观影团
长沙	不吝书店
重庆	幕末观影
重庆	正在放IN
多伦多	旦夕书店
杭州	Zoom in入映
杭州	软果银
杭州	苇草电影书店
哈尔滨	浪游者客厅
合肥	长江和集
呼和浩特	内蒙古电影集团
荆州	长江以北放映厅
济南	泉城时光
济宁	济宁大剧院
伦敦	绿光
墨尔本 悉尼	墨亚文化
南昌	南昌时光影城
南京	KINO盛夏青年电影展
南京	伸坦Chengtan
南京	夜映
南京	茶和馅饼艺文空间
青岛	Largo拉勾
青岛	青岛文学馆
上海	雨的回响
上海	跳海酒馆
厦门	跳海
深圳	深圳妇儿剧场
深圳	知影社
沈阳	同一共振
石家庄	顽熊观影团
苏州	占花学社

陈亦晗
田歌
李蕊言
成佳钰
李佳惠
余鸿
王欣怡
李瑞琪
李慕涵
王锦玥
王铭泽
王语燕
李礼
黄诗滢
杨越婷
郑隼凡
林小菲
叶莉娜
刘陈欣
马驰
宋雅慧
李仲原
肖珺菲
冯念强
徐程楠
陆泓龙
文安琪
余雅薇
曹蓝雨
李天
刘平平
赵慧儿
汪佳烁
曹守磊
田梅
黄文丽
杨倩
田更生
杨逍逍
王同曦
宋旭
孙倩

机构站点 INSTITUTIONAL STATIONS

苏州	苏州百像	徐希媛
太原	九舟Live	方慧颖
西宁	FIRST影迷会	姚建君
新疆	南疆胡杨放映厅	叶洪轩
银川	原野湃放映室	吴天柱
烟台	影乐趴	宋鑫
烟台	蓬莱盒子	杨伟佳
广州	木鸡映画	周飞
广州	在地文化	梁绮雯
广州	广州图书馆	张雷
广州	苹果河	李璐
海口	她的发光棱镜	罗婷菲
海口	浆糊观影团	李惟
海口	漂浮岛FloatingIsland	韩劼
海口	四季花植	李惟

测试官全名单 TESTING-TEAM

北京 刘浩翔 李怡然	内蒙古 杨光
重庆 曲松卓玛	宁夏 张宇彤
福建 康泽威	上海 张一鸣 高嘉晓
广东 葛鹏宇	山东 任沛桦 张文龙 丁小娛
河北 吴钰嘉	山西 李浩源
河南 陈祐祺 秦政瑞	四川 赵卓然 冯奕鹏
湖北 丁玉珊 王佳迎	天津 张宇 黄玥
湖南 陈秋缘	云南 刘振杰
江苏 徐铭泽 王淑雯 李雯宇 练谢发 王可平 王昱诺 仇雨凡	
吉林 高子涵	
辽宁 庄林毅 宋兆冉	

活动事件

EVENTS



地点 唐道637·锅庄广场

Venue Guozhuang Square, Tang Town 637

在雪域高原的精神绿洲里，FIRST与三江汇聚涵养而成的西宁相融相嵌，电影是引领人群前往的暗号。

作为影展标志性场景的露天放映，以来自高原的热情性格在影展期间拓展出容留多元艺术形式对话的公共空间，“西宁的夜”，也成为FIRST影展最具标示性的年度策展节目，在电影放映外，以电影为纽带链接更丰富的视听艺术，为多向度的艺术家提供互动舞台，在盛夏暮色渐沉中为观众带来独特的西宁之声。

伯格曼说：“再没有什么艺术比电影更像音乐的了。”

通过“西宁的夜”，以电影为暗号的聚集，亦有来自音乐人的漫游其中，在多种语言的交汇融合下抵达令人难忘的晕眩，点亮所有在夜空下的眼睛。

In the spiritual oasis of the Tibetan Plateau, FIRST merges with Xining—nurtured where three rivers meet. Film becomes a quiet signal, drawing people together.

As a hallmark of the festival, the open-air screening transforms into a vibrant public space. “Xining at Night” is FIRST’s signature curatorial program, where cinema links with music and sound, inviting multidimensional artists into dialogue.

As summer night falls, a unique voice rises from the plateau—resonant, free, unforgettable.



野孩子

野孩子，成立30年来坚持为土地歌唱的民谣乐队，代表中国新民谣的高度与标准。

Wild Children, a folk band, with 30 years of dedication to singing for the land, represents the pinnacle and benchmark of Chinese new-folk.



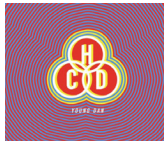
Mola Oddity

Mola Oddity是一个以Birdy K、Yider、Asr三人为核心的创作项目。Mola Oddity有机结合no wave, post-punk, folktune...以「Mola」多元的语境问世，用音乐游击社会百样「Oddity」，形成“幽默灵动”的独有怪乐。

成员 | Carl/guitar, Russell/bass, Leon/drums

Mola Oddity, a creative project spearheaded by Birdy K, Yider, and Asr, seamlessly blends no wave, post-punk, and folk tune...into a cohesive and compelling vision. Rooted in the multifaceted meanings of “Mola,” the project uses music as a guerrilla strike against societal norms, with “Oddity” shaping a whimsical, playful, and distinctively eccentric sonic identity.

Members | Carl/guitar, Russell/bass, Leon/drums



回春丹

回春丹，来自中国广西·钦州。短短时间内迅速成为一支曲风鲜明、浪漫复古与极致摇滚并存的乐队，并一致被乐迷交口相传称为北部湾的一颗灵丹妙药。作品多取材于身边的人与事，深入延续了一贯“回春”的风格，一路天马行空。代表作《鲜花》《初恋》《艾蜜莉》《正义》《梦特别娇》等。

Young Dan, hailing from Qinzhou, Guangxi, China, has rapidly emerged as a band renowned for its distinctive fusion of romance-infused nostalgia and uncompromising rock energy. Universally hailed by fans as a “miracle cure from the Beibu Gulf”25, their music draws inspiration from everyday people and events, consistently channeling their signature “revitalizing” spirit through boundless imagination. Signature works include I’m going to remember U, First Love, Emily, Justice, and Dreams Especially Charming.

FIRST 青年电影盛典

FIRST AWARD CEREMONY

18

FIRST AWARD CEREMONY 青年电影盛典



时间 7月28日 19:00-21:40

主会场 青海大剧院

分会场 唐道637·锅庄广场

在诸多晦明晦暗、艰难突破的创作时刻中，银幕的光亮与观众的目光，成为一种祈盼，支撑着电影人因孤身跋涉而摇摇欲坠的前行动力，“徒步”至西宁的旅程显得漫长，书写者等待倾听者。

抖抖身上尘土，终点有掌声雀跃与相庆击掌等候，向行过长路、向朴拙与勇敢的TA们，致以最真诚的褒奖及肯定。

青年电影盛典将推介每年度奔涌而来、崭新而陌生的名字，从西宁发出嘹亮的声音，向往日与未来致以最有力的迎击；这些群像也代表着未能抵达于此，但仍奋力跋涉的电影人们，在寻找电影未来的路上，将光亮洒向更开阔的地方。

盛典主持人



陈鲁豫
CHEN LUYU

资深媒体人，主持人，译者。

主持代表节目《鲁豫有约》，播客节目《岩中花述》，译作《替补：哈里王子自传》《年龄是一种感觉》。

Media professional, talk show host, and translator. She is best known for hosting the talk show LU YU'S INTERVIEW and the podcast YAN ZHONG HUA SHU (FLOWERS IN THE ROCK). Her translation works include SPARE: THE PRINCE HARRY MEMOIR and AGE IS A FEELING.

Time July 28, 19:00-21:40

Venue Qinghai Grand Theatre

Branch Venue Guozhuang Square, Tang Town 637

In countless moments of obscurity, struggle, and breakthrough, the light of the screen and the gaze of the audience become a form of hope—fueling filmmakers through the solitary weight of creation. The journey to Xining, often long and uncertain, carries with it a quiet anticipation: the storyteller awaits the listener.

Dusting off the weight of the road, they arrive—greeted by applause, celebration, and open arms. To those who have walked the long path with honesty and courage, we offer our deepest recognition.

The FIRST Ceremony spotlights each year's wave of bold, unfamiliar voices—amplifying them from Xining to the world. These portraits also stand for those who could not be here, but continue their climb. On the road to cinema's future, they carry the light forward, casting it toward ever wider horizons.

志愿者

ABOUT VOLUNTEER

FIRST 青年电影展扎根高原,这里地势高远、气候多变,环境复杂却古老纯粹,包容多元的环境容纳着三江之源,在其中奔跑,需要耐心,也需要韧性。

这是 FIRST 扎根高地的生长要素,而伴随我们的,是每一年与电影共同到达的志愿者们,在这片土地上,将“琐碎”任务打磨成有价值的细节,协助现场稳定运作,照应每一位观众、创作者、嘉宾的体验。

TA 们像一颗颗滚动的石头,不停地穿梭在不同空间之间,在不断移动中寻找位置与意义。正是这份流动,使 TA 们成为影展最有温度的力量,亦是 FIRST 所坚持的青年文化战略发展的共同实践者,是青年精神图景中最真实的样貌。

TA 们用奔跑和责任推动秩序,也为自己赢得理解世界的另一种方式。正是这种不变的坚持,使个体成为了一块块实践“构建公共文化”的责任基石,共筑起属于青年文化的公共叙事。

我们始终相信,真正的志愿精神,在于你愿意“看见”,在于你愿意走入现场,与世界并肩。在这个七月,继续成为那群在风中滚动也依然发光的青年。

FIRST International Film Festival takes root in the highlands - a place of towering altitude, capricious weather, and an environment both complex yet ancient in its purity. This inclusive and diverse land cradles the source of three great rivers, where running forward demands both patience and resilience.

These very qualities define FIRST's growth elements in this elevated terrain. Year after year, volunteers arrive with the films, polishing seemingly trivial tasks into valuable details on this land. They maintain operational stability while carefully tending to the experiences of every audience member, creator, and guest.

Like rolling stones, they ceaselessly traverse between spaces, discovering purpose and meaning through constant movement. It is fluidity that makes them the warmest force of the festival - co-practitioners of FIRST's youth cultural strategy and the most authentic embodiment of youthful spirit.

Through their running and sense of responsibility, they uphold order while gaining alternative perspectives to understand the world. Such steadfast dedication transforms individuals into building blocks for "constructing public culture," collectively weaving the narrative of youth culture.

We firmly believe true volunteerism lies in the willingness to "watch," to step into the scene and stand shoulder-to-shoulder with the world. Please continue being those youth who still shine while rolling in the wind in this July.

【索菲特&寰宇】中心

超长全程

陈涵余 陈林仪 李一冉 吴雅琪

全程

陈禹舟 陈粤慧 成子扬 李骅怡 李勖涵 李悠 李宇萌
龙飞宇 茅婧楠 盛华婕 唐兴 王晨熹 王芷翎 夏羽含
肖静怡 徐熠哲 张旭阁

半程

安语涵 白振娜 曹安然 陈彤 陈颖帆 戴嘉颖 刀家皓
丁冬 董佳怡 冯钰涵 傅验浙 郜奕文 葛芊妍 耿琀昕
龚昌华 郭仕睿 韩昊 韩卓序 郝子逸 黄怡可 蒋舒妮
李佳怡 李欣然 刘梦媛 刘哲荃 刘子龙 柳登科 卢文昊
吕欣雨 冒海洋 秦天 邱名愍 邱依然 全可盈 仁青措毛
宋月 陶依霖 汪婧玲 王宝仪 王琦 王诗童 王雨晨
王韵涵 王泽林 韦晓丽 魏倩楠 吴嘉颖 吴佟 吴亚楠
吴羿寒 肖璟荷 肖沁遥 徐婉婷 许梦菲 杨楮寒 杨佳怡
杨茹珺 杨桐 叶红江北 殷张心蕊 尹楠 张方心怡 张浩楠
张家露 张艺 张悦 张泽宇 赵紫涵 周柔妤 朱姝秦

【唐道】中心

超长全程

李卓锐 张道明

全程

李其格 李晟寒 李依濠 譚惠文 杨珂欣

半程

蔡欣莹 常佳 陈志远 仇雨凡 符进楷 官振 关欣仪
桂婉晴 郝昱雯 胡蓉菁 江梓宁 李佳淇 李沁蔚 栗浩玮
刘煜婷 刘子熙 雒浩钧 秦懿煊 司徒其 宋笑雨 汪家宜
王安琪 王睿 魏婷 向依檬 徐嘉萱 徐靖颖 杨焱熙
杨怡 杨子越 赵卓然 钟昊霖 周佳霖 周俊琦 朱文婷

【奥斯卡&大剧院&万达】中心

超长全程

侯隽柯 王锦玥 徐馨怡

全程

郭佳欣 戚梦薇 孙梓程 滕天琪 王楚宁 谢楚钰 周子涵

半程

陈思涵 陈思琪 董乐乐 杜晶晶 葛思艺 胡思语 黄喆彤
李岱泽 李芳俊 林洁妮 林雨晴 刘昌 刘欣然 刘芷玉
柳显喆 任柯蒙 芮宇 汪玟静 王璐 王玟 魏小峰
肖珺菲 幸朗羽 徐娇 徐煜欣 杨璐冰 叶立春 于彦灵
张曦元 张梓萌 赵婧雅 赵苏雯 周涵秋



FIRST 板板商店

FIRST 衍生经济厂牌，聚焦于打造青年文化生活方式及多种创意衍生品类开发。FIRST 板板商店创造力来源于人天然对生活与艺术的热爱，将富有灵感与活力的视角融入，打造以「颠覆日常」为核心的产品体验，为青年创造野生、独立、具有生命力的生活社区。

在青年文化品牌的构建过程中，我们期待以电影为源头，以物品为载体，将电影中所灌注的灵感与热忱，在更广阔的时空之下为人所感知。当银幕暗下、灯光亮起，希望那些光亮、思绪、记忆、情感，能与你前行的路上携手。



FIRST BANBAN
扫描此二维码进入淘宝店



FIRST BANBAN

The FIRST banban is a derivative economic label founded by FIRST, focusing on building a youth cultural lifestyle and the development of a variety of innovative derivative products. The creativity of FIRST banban comes from people's natural love for life and art, integrates the perspective of inspiration and vitality, creates a product experience with "subversion of daily life" as the core, and constructs a wild, independent and vibrant living community for young people.

In the process of developing a youth culture brand, we are looking forward to seeing films as the source and objects as the carrier, so that the inspiration and enthusiasm instilled in the films can be perceived in a broader space and time. When the screen goes dark and the lights come on, we hope that the light, thoughts, memories and emotions will join hands with you on the road ahead.



FIRST BANBAN
扫描此二维码进入小红书

以可持续的方式 书写电影史

作为世界上海拔最高的青年电影文化的集散地，FIRST 以行动实践持续在第一现场发声，关注生态环保议题，以人文关怀视角敦促人与自然更多交互的发生：

自 2017 年起，FIRST 青年电影展将放映场所延伸至自然场域，让电影与高原生态产生对话，并持续开拓露天放映的边界。2023 年，一座“未来电影院”在贵德县阿什贡国家地质公园升起，丹霞地貌成为天然坐席，千百万年的岩层与先锋影像在此地相遇。

同年，影展全面启用可回收包装饮用水，2024 年双展期间共计减少 7240 瓶有害塑料垃圾产生，并倡导观众自带咖啡杯，以减少一次性纸杯使用。而露天场地搭建中 54% 的桌椅桁架实现永久循环使用，12% 的广告布被改造为文创产品。可循环废料占比达 21%，污染废弃物控制在 13% 以内，在资源利用里延续 FIRST 的创意可持续基因。

在与青海省、西宁市多年来携手并进的过程中，FIRST 影展邂逅了由雪山、草甸、森林与湿地交织而成的独特高原生态；见证了以荒漠猫、雪豹、藏羚羊为代表的珍稀生物多样性；感受到由汉族、藏族、回族、蒙古族、撒拉族等多民族共同编织的、充满当代表达力的多元文化谱系；也逐渐构建了青、陕、藏的区域独特循环，迸发出西北大环线文化圈的共荣文化图景。

自 2006 年创立至今，累计接收投稿影片 21000 余部，触达观众 43 万余人，发放创作支持资金 9135 万元。当“巡护员之声”计划追踪到野生物种踪迹，当手工制作定格动画《昆仑侠影》开幕式播放，形而上的倡导有了实践的溫度。

2025 年，在荒漠猫正式成为影展文化符号的第三个年头，我们所见证过、和即将见证的每一个个体的行动，都汇聚成中国电影生态成长的生命力——与湖灵野集共同开发的回收牛仔普氏原羚公仔、与官方合作伙伴 Nespresso 的旧咖啡胶囊回收机制、被反复使用的可回收物料上的磨损划痕、女性导演占比曲线的攀升弧度，志愿者蛰伏在放映间的汗水，如同株株草木，座座山川，一个个具体事物经历千万年时光，塑成了高原独一无二的景观和生态，共同构成了电影史的另一书写材料。

CRAFTING SUSTAINABLE NARRATIVES IN FILM LEGACY

On summer nights in Xining, Qinghai, an open-air screen at Guozhuang Square illuminates the faces of 1,500 captivated viewers. As the world's highest-altitude hub for youth film culture, FIRST International Film Festival continues to advocate for eco-consciousness and humanistic values through tangible initiatives, bridging connections between people and nature.

Since 2017, FIRST has expanded screenings to natural settings, enabling dialogue between cinema and highland ecology while pushing the boundaries of outdoor cinema. In 2023, a "Future Cinema" emerged in Guide County's Ashigong National Geological Park, where ancient Danxia rock formations became natural seating, blending millennia of geological history with avant-garde visuals.

The same year, the festival fully adopted recyclable water packaging, eliminating 7,240 single-use plastic bottles during the 2024 dual-event period and encouraging reusable coffee cups to reduce paper waste. Over half (54%) of furniture and stage structures were reused permanently, while 12% of promotional banners were repurposed as cultural products. Recyclable materials accounted for 21% of resources, with polluting waste controlled below 13%, reflecting FIRST's commitment to creative sustainability.

Through years of collaboration with Qinghai Province and Xining City, FIRST has embraced a unique high-altitude ecosystem woven from snow-capped mountains, meadows, forests, and wetlands; witnessed rare biodiversity represented by desert cats, snow leopards, and Tibetan antelopes; and celebrated the multicultural heritage of Han, Tibetan, Hui, Mongolian, and Salar communities. This synergy forged a regional cultural loop across Qinghai, Shaanxi, and Tibet, energizing Northwest China's diverse economic landscape.

In 2024, the festival contributed RMB 169 million to Xining's GDP growth, RMB 79.78 million in labor income, and RMB 382 million in total economic output. Since 2006, it has received over 21,000 film submissions, reached 430,000+ audiences, and allocated RMB 91.35 million in creative funding. When ranger-tracking programs detected wildlife or the handmade animation Kunlun Shadows opened the festival, abstract ideals became tangible actions.

In 2025, as the desert cat enters its third year as the festival's cultural symbol, every individual effort merges into the vitality of China's film ecosystem: from upcycled denim Procapra przewalskii dolls co-created with "Huling Wild Market," to Nespresso's coffee capsule recycling program, from the worn textures of reused materials to rising numbers of women directors, and volunteers' tireless dedication. Like resilient plants and eternal mountains, these concrete actions shape a unique highland landscape—redefining the materials that write film history.



组委会

FESTIVAL COMMITTEE

荣誉主席
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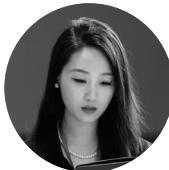
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LONG HAO

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Editing Assistant

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Producer | XING Yanan, ZHU Wenhui

总导演 | 刘宇锋
Director | LIU Yufeng

执行总导演 | 蔡文甲
Executive Director | CAI Wenjia

导演组 | 姚金柱 孙梦瑶 王钰琪 张荷莉 马赛
Director Team | YAO Jinzhu , SUN Mengyao, WANG Yuqi, ZHANG Heli, MA Sai

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Executive Producer | SUN Haidong

统筹 | 裴冬冬
Coordinator: PEI Dongdong

导播 | 林忠阳 高湛轩
Technical Director | LIN Zhongyang, GAO Zhanxuan

导播助理 | 杨现全
Assistant Technical Director | YANG Xianquan

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Cameraperson | HOU Tao, YANG Wangcheng, JIAO Yi, LIU Tianyu, JIANG Chuang, BAI Chunpeng, LI Yanlong

剪辑 | 甄超
Editor | ZHEN Chao

技术组 | 芮坤 方健 方卿玉 宋旭
Technical Section | RUI Kun, FANG Jian, FANG Qingyu, SONG Xu

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技术组 | 梁峥 赵志国 梁加彬 马金宝 韩民 叶超凡 高自由 郭俊
云建成 张恒 贺伟 马建强
AV Technology | LIANG Zheng, ZHAO Zhiguo, LIANG Jiabin, MA jinbao, HAN Min,YE Chaofan, GAO Ziyou, GUO Jun, YUN Jiancheng, ZHANG Heng, HE Wei, MA JianQiang

放射能数字艺术团队
Atomic Visual

特邀配音 VOICE ACTOR

于越
YU Yue

即时影像合作伙伴 永无止境 LIMITLESS

总摄影师 | 杨振嵩
Head | THOMAS YANG

摄影师 | 方杰 胡江涛 宋俊晓 宋鹏 田伟 王贵昕 王涛 杨圆梦
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摄影指导 | 王磊
Director | WANG LEI

摄影师 | 曹进 姬志斌 马晓龙 那日图 王斌 夏英杰 萧一儒 朱荣传
Photographer | CAO JIN, JI ZHIBIN, MA XIAOLONG, NA RITU, WANG BIN, XIA YINGJIE, XIAO YIRU, ZHU RONGCHUAN

实用信息

PRACTICAL INFO



适宜任何年龄段的观众观看
The film is appropriate for all ages



不适宜 12 岁以下观众观看，12 岁以下观众观看需
有家长或临时监护人陪同
Some material may be inappropriate for children under
12 (a person under 12 has to be accompanied by a
parent/adult guardian)

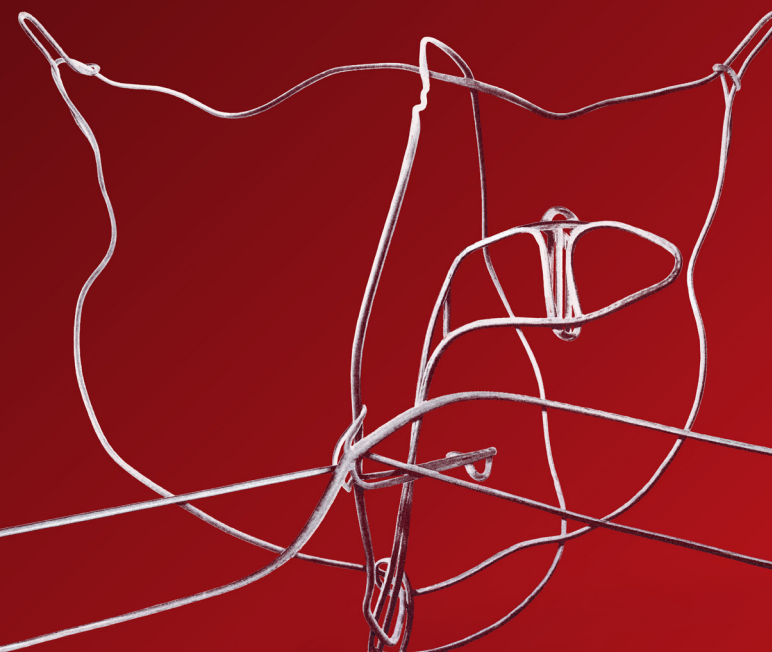


不适宜 18 岁以下观众观看，18 岁以下观众观看需
有家长或临时监护人陪同
Some material may be inappropriate for children under
18 (a person under 18 has to be accompanied by a
parent/adult guardian)



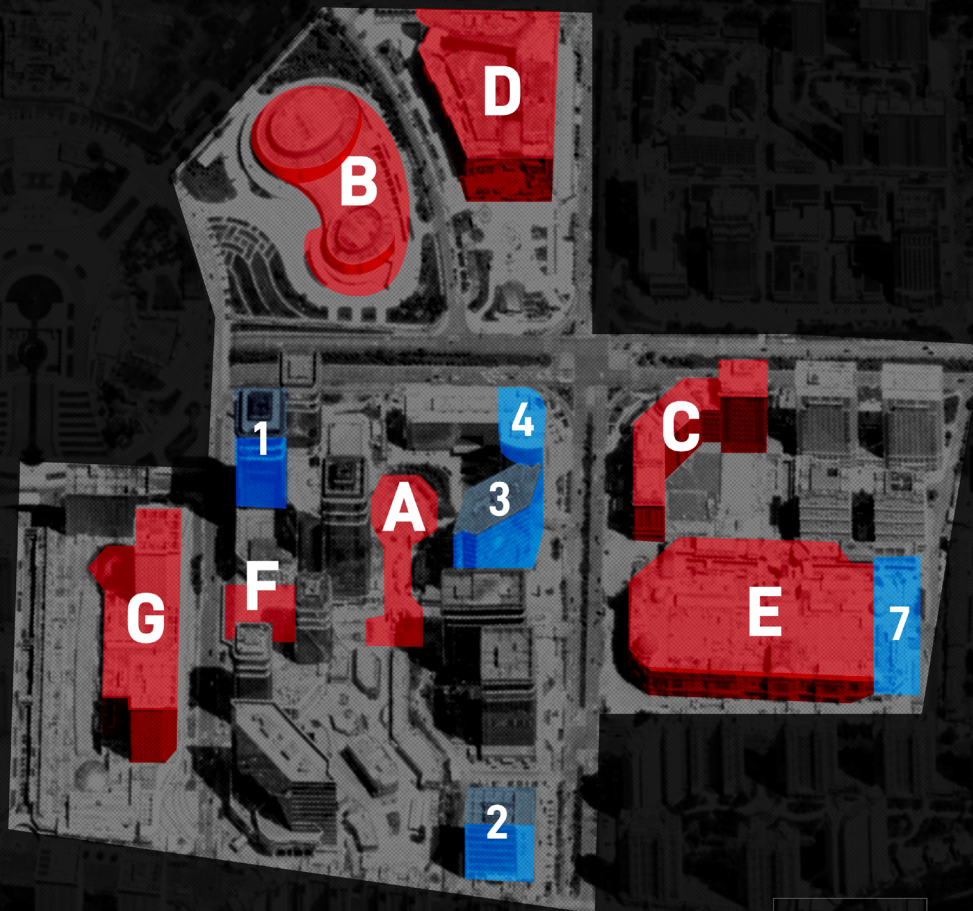
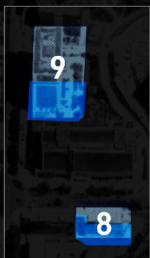
仅限成年观众观看
The film is appropriate for adults only. No one under 17
would be admitted to a movie theatre.

19°



FIRST
INTERNATIONAL
FILM FESTIVAL
青年电影展
XINING 2025
7.20-7.28





核心 综合场景

- A** 锅庄广场
A1 媒体中心&FIRST板板商店&影迷中心
- B** 青海大剧院
- C** 新华联索菲特酒店
C1 嘉宾注册中心

- D** 奥斯卡国际影城
- E** 西宁寰宇影城·焕影岛
E1 福炉三聚精酿啤酒餐厅（新华联店）
E2 新华联购物中心

- F** 几何书店
- G** 万达影城

官方 合作酒店

- 1** 博丽雅布酒店
- 2** 星程酒店（海湖新区万达店）
- 3** 汉庭优选酒店（唐道万达店）
- 4** 三阳大酒店
- 5** 城际酒店（西宁海湖店）
- 6** 维也纳酒店(西宁万达广场店)
- 7** 西宁华舍酒店
- 8** 万达美华酒店（西宁海湖店）
- 9** 亚朵S酒店（西宁海湖店）
- 10** 青海锦江国际大酒店

官方 衍生品快闪店

- H** 新宁大集
- K** 塔尔寺

- 嘉宾注册中心 (新华联索菲特酒店)

西宁市城西区五四西路 63 号

Register Center (Sofitel Xining)

No. 63 Wusixi Road Chengxi District, Xining
- 媒体中心 & FIRST 板板商店 & 影迷中心

西宁市城西区五四西路 88 号唐道 637

Press Center & FIRST Banban & Info

Tangdao 637, No.88 Wusixi Road , Chengxi District, Xining
- 青海大剧院

西宁市城西区海晏路海湖新区 1 号

QingHai Grand Theatre

No.1 Haihu New Area, Haiyan Road, Chengxi District, Xining
- 锅庄广场 (露天放映)

西宁市城西区五四西路 88 号唐道 637

Guo Zhuang Square (Open-air screening)

Tangdao 637, No.88 Wusixi Road, Chengxi District, Xining
- 新华联购物中心

西宁市城西区文汇路 15 号

Xinhualian Shopping Center

No. 15, Wenhui Road, Chengxi District, Xining
- 西宁寰宇影城 - 焕影岛 LED

西宁市城西区海湖新区新华联购物中心五楼

Xining Huanyu Cinema-Huanyingdao LED

5th Floor, Xinhualian Shopping Center, Haihu New District, Chengxi District, Xining
- 奥斯卡国际影城 (王府井大象城店)

西宁市城西区五四西路 68 号王府井大象城 4 层

Oscar International Cinemad (Wangfujing Daxiang City)

4th Floor Wangfujing Daxiang City, No. 68 Wusixi Road, Chengxi District, Xining
- 万达影城 (海湖万达广场店)

西宁市城西区广场路 1 号万达广场 4 层

Wanda Cinema (Haihu Wanda Square)

4th Floor, Wanda Square, No.1 Guangchang Road, Chengxi District, Xining
- 几何书店

西宁市海湖新区唐道 637 人文商业街巴士道区 B-107 号 (万达广场对面)

Ji HE Bookstore

B-107 Bashidao District Humanity Commercial Street, Tangdao 637 Mall, Haihu New Area, Xining (The opposite of Wanda Square)
- 新华联索菲特酒店

西宁市城西区五四西路 63 号

Sofitel Xining

No. 63 Wusixi Road, Chengxi District, Xining
- 博丽雅布酒店

西宁市城西区西关大街 130 号

BOLIYABU International Hotel

No.130 Xiguan Street Chengxi District , Xining
- 星程酒店 (海湖新区万达店)

西宁市城西区西关大街 128 号

Starway Hotel (Haihu Wanda Square)

No. 128, Xiguan Street, Chengxi District, Xining
- 汉庭优佳酒店 (唐道万达广场店)

西宁市城西区五四西路 88 号唐道 637 唐府公寓 1 号楼 14A、14B 层

Hanting Youjia Hotel (Tangdao Wanda Plaza Branch)

14A and 14B Floors, Building 1, Tangfu Apartments, Tangdao 637, No. 88 Wusi West Road, Chengxi District, Xining
- 三阳大酒店

西宁市城西区五四西路 65 号

Sanyang Hotel

No. 65, Wusixi Road, Chengxi District, Xining
- 城际酒店 (西宁海湖店)

西宁城西区文景街 22 号 2 号楼

Intercity Hotel (Xining Haihu Branch)

Building 2, No. 22 Wenjing Street, Chengxi District, Xining
- 维也纳酒店 (西宁万达广场店)

西宁市城西区西川南路 50 号

Vienna Hotel Xining Wanda Plaza

No. 50, Xichuan South Road, Chengxi District, Xining
- 西宁华舍酒店

西宁市城西区五四西路 61 号新华联国际中心 2 号楼 18-20 楼

Xining Huashe Hotel

18th-20th floor, Building 2, Xinhualian International Center, No. 61 Wusi West Road, Chengxi District, Xining
- 万达美华酒店 (西宁海湖店)

西宁城西区文景街 31-35 号

Wanda Moments Hotel (Xining Haihu Branch)

Nos. 31-35 Wenjing Street, Chengxi District, Xining
- 亚朵 S 酒店 (西宁海湖店)

西宁城西区文景街 32-1 号

Atour S Hotel (Xining Haihu Branch)

No. 32-1 Wenjing Street, Chengxi District, Xining
- 青海锦江国际大酒店

西宁市城西区海晏路 71 号

Qinghai Jinjiang International Hotel

No. 71, Haiyan Road, Chengxi District, Xining
- 西宁香巴林卡酒店

西宁市湟中区迎宾路 A1 号青海藏文化馆院内

Xining Shamblinka Hotel

Huangzhong District Yingbin Road A1 Qinghai Tibetan Culture Center courtyard, Xining
- 新宁大集

西宁市城西区古城台街道南交通巷 3 号

Xinning Bazaar

No. 3, South Jiaotong Lane, Guchengtai Subdistrict, Chengxi District, Xining
- 塔尔寺

西宁市湟中区金塔路 56 号

Kumbum (Ta'er) Monastery

No. 56, Jinta Road, Huangzhong District, Xining

发现·西宁

INTO XINING



群山赴会，长河奔流，高原之上亦生根与发芽了关于电影的种子。

FIRST 青年电影展落地西宁已有 14 年。细说过往，电影和植被在这片荒野上的沉默地文——1896 年电影传入中国，而在 1930 年，人们才第一次在西宁看到电影。2011 年，当 FIRST 青年电影展在此扎下第一顶帐篷时，谁曾料想，这座被戏称为“电影荒漠”的西北之城，将与一群影像荒野猎人共舞十四载，在风沙与星夜中淬炼出华语青年电影最锋利的语言、最开放的口音。

十四年间，彼时的风沙之城已被浇灌成绿洲：城西区几何书店的导演对谈、唐道 637 的露天放映、湟中农家的剧组盒饭、鹈子沟抢滩登陆的摄像机与西瓜、藏地音乐传承人在锅庄广场上升起的鼓点……潜行的精神图腾雪豹、独特的自然地貌为西宁这座城市带来了不可忽视的魅力，也让来到 FIRST 的青年创作者们得以在西北的烈日狂风中唤起创作野性，把电影节重组为一个幅员辽阔的影像大集。

迄今为止，FIRST 训练营已连续两年驻地湟中，在海拔 2600 多米的高密度空气中，电影的动手实践乐此不疲，创作的越界回应着土地的野生野长。今年，FIRST 训练营跟随“自然的预兆”，将这座理想的电影学院模型埋进河湟谷地：大通，当极限环境成为创作催化剂，年轻的电影劳动者奉上最好的创作种子，也催促着在大通县这片沉默而充满暗示的高地，凝结出最具锋芒也最甜蜜的故事果实。

成人礼后的 FIRST 脚步愈发坚定，在守护并帮助青年电影人的过程中，在与最有生命力的创作者相处中，在电影节展与时间、空间形成迷人的化学反应时，下一个周期性、新的开始正在具体发生。

2025 年，在荒漠猫正式成为影展文化符号的第三个年头，FIRST 背倚日月山和湟水河，直面现实与喧哗的围追堵截，不断以切肤的真挚创造、创造，再创造，并辨认出创作者在边缘中保持野性和信仰的身姿，在缭乱的猎套中识别未来真正的信号。

我们期待灯光暗下，银幕亮起，灵感与热忱在更广阔的天地之间为人所感知；我们期盼越来越多野性的生命能出现在高原之上，西宁之中，在自由奔跑时听见自雪峰缓降下的风声，召见书写的历史。

Mountains converge, rivers surge, and atop the plateau, seeds of cinema take root.

For 14 years, the FIRST Youth Film Festival has grown in Xining. Film and wilderness share a silent dialogue here—movies arrived in China in 1896, yet Xining saw its first film only in 1930. When FIRST pitched its inaugural tent in 2011, few foresaw this “cinematic desert” would nurture China’s sharpest new film voices for 14 years, forging bold visions amid winds and stars.

Xining’s dunes have bloomed into an oasis: director talks at Geometric Bookstore, open-air screenings at Tangdao 637, crew meals in Huangzhong farmyards, cameras capturing Yaozi Gully’s summer energy. The elusive snow leopard and rugged landscapes fuel creators’ wild inspiration, transforming FIRST into a vast cinematic bazaar.

For two years, FIRST’s training camp thrived in Huangzhong’s thin air at 2,600m, where boundary-pushing filmmaking echoes the land’s raw spirit. This year, it moves to Datong’s river valley—extreme conditions catalyzing young filmmakers to plant seeds for bold, resonant stories.

Having come of age, FIRST strides forward: protecting young talent, sparking creative alchemy across time and space. New cycles begin.

In 2025—as the desert cat marks its third year as festival icon—FIRST stands firm between Riyue Mountains and Huangshui River. Amid noise and pressure, it keeps creating, honoring filmmakers who preserve wild faith at the margins, spotting true signals of tomorrow.

We await the darkened room, the lit screen—where inspiration meets vast horizons. May untamed voices rise on this plateau, running free to hear history whisper in the mountain wind.

自1930年代嘉柏丽尔·香奈儿开启时尚与电影的对话以来，品牌历史便与电影艺术紧密相连。从好莱坞黄金时代到法国新浪潮，再到先锋电影，嘉柏丽尔·香奈儿与她同时代的领军电影人合作，支持这些创意同路人。

基于这一丰富的历史传承，香奈儿积极颂扬与推广电影艺术，支持电影创作的蓬勃发展。香奈儿是比亚利兹新浪潮电影节（法国）、杜维埃美国电影节（法国）、罗马美第奇别墅电影节（意大利）、釜山国际电影节（韩国）以及里昂卢米埃尔电影节（法国）的赞助人。秉持创始人“我要成为未来的一部分”的愿景，品牌非常看重对女性与崭露头角的新生代电影人的支持。香奈儿与翠贝卡电影节的合作已进入第20个年头，通过“透过她的镜头：翠贝卡香奈儿女性电影制作人计划”（Through Her Lens: The Tribeca CHANEL Women's Filmmaker Program）等项目，为新一代女性电影制作人提供了意义非凡的支持与认可。此外，品牌还开展了包括：“香奈儿女性作家网络”（CHANEL Women Writer's Network），为加拿大女性和非二元性别作家设立的多伦多电影节校友项目；与英国电影协会（British Film Institute）联合设立的电影人奖（Filmmaker Awards）；以及与美国电影艺术与科学学院合作的学院女性奖学金项目（Academy Gold Fellowship for Women）。在亚洲，香奈儿与中国电影导演协会合作推出了“青葱计划”（Young Shoots），通过大师班与展映赋能年轻导演；与FIRST青年电影展联合呈现“她的一帧”（FIRST FRAME）单元，聚焦由青年电影人创作的女性主题电影；以及2024年，品牌携手是枝裕和导演共同发起的“Tokyo Lights”项目，助力日本新一代电影制作人的崛起。

香奈儿长期支持独立电影人与电影制作，并致力于推广第七艺术创作的多样性，赞助支持“未来浪潮”导演发声的流媒体平台 Le Cinéma Club 和推广 20 至 21 世纪初经典佳作的 LaCinetek。在保护与修复方面，香奈儿资助 MoMA 电影展项目，保护并丰富纽约本地博物馆中的电影档案，亦是法国电影资料馆的主要赞助人，支持档案修复、数字化及公众传播。

通过助力新生代创作力量，香奈儿延续着创始人所珍视的精神：对现代精神与个性表达的不懈追求。



The history of CHANEL is intimately linked to cinema's own history since as early as 1930's, when Gabrielle Chanel began the dialogue between fashion and cinema. From the Golden Age of Hollywood to the French New Wave and Avant-Garde Film, Gabrielle Chanel worked with the leading filmmakers of her time and supported her fellow creative peers.

Building on this rich heritage, the House accompanies events to celebrate and share the art of cinema, nurturing the vitality of its creation. CHANEL is the sponsor of the Biarritz Film Festival - NOUVELLES VAGUES (France), the Deauville American Film Festival (France), the Villa Medici Film Festival in Rome (Italy), the Busan International Film Festival (Korea), as well as the Festival Lumière in Lyon (France). True to its creator's wish to be "part of what will happen", CHANEL is also dedicated to creating the conditions for women and emerging filmmakers to thrive. Now entering its twentieth year, CHANEL's partnership with the Tribeca Festival offers meaningful support and recognition to the next generation of women filmmakers through programming such as Through Her Lens: The Tribeca CHANEL Women's Filmmaker Program. Other projects include the CHANEL Women Writers' Network - the Toronto Film Festival alumnae programme for women and non-binary writers in Canada; the Filmmaker Awards with the British Film Institute; the Academy Gold Fellowship for Women programme with the Academy of Motion Picture Arts and Sciences. In Asia, CHANEL partners with China Film Directors Guild to support Young shoots project, empowering young directors through master class and screening; FIRST FRAME, a competition programme spotlighting films made by young filmmakers about women's lives, at First International Film Festival; and The CHANEL & Cinema - TOKYO LIGHTS programme, created in association with the director Koreeda in 2024, which aims to support the emergence of a new generation of filmmakers in Japan.

CHANEL has long been supporting independent filmmakers and film production and committing to promoting the diversity of cinematic creation. The House sponsors Le Cinéma Club, helping "next wave" directors gain recognition, and LaCinetek, enabling discovery of the greatest films of the 20th and early 21st centuries. In preservation and restoration, CHANEL funds MoMA film exhibition program to conserve and expand the New York-based museum's film archives. As the major patron of La Cinémathèque française, the House supports the institution on restorations, digitization and public dissemination of its prestigious archives.

By supporting the new and the next, CHANEL perpetuates a certain spirit dear to its own creator: one of an insatiable quest for modernity and personal expression."

- 1 Gabrielle Chanel and Jeanne Moreau in the living room at 31, rue Cambon, Paris, 1960 © Giancarlo Botti / Gamma Rapho
- 2 Romy Schneider in Boccaccio '70 by Luchino Visconti, 1962 © Giancarlo Botti / Gamma-Rapho
- 3 PRISCILLA by Sofia Coppola (with Cailee Spaeny) © Philippe Le Sourd
- 4 MARCELLO MIO by Christophe Honoré (with Catherine Deneuve) Image Jean-Louis Fernandez © Les Films Pelléas
- 5 THE END by Joshua Oppenheimer (with Tilda Swinton) IMAGE 1 © THE END - Felix Dickinson, courtesy NEON
- 6 NOUVELLE VAGUE by Richard Linklater (with Zoey Deutch) © Jean Louis Fernandez

