

2022

首届柏林独立华语影展

First Edition of
**Indie
Chinese
Cinema
Week**

The Indie Chinese Cinema Week (ICCW), initiated by Berlin-based film curation project **C/LENS**, is a new, unprecedented film festival dedicated to showcasing contemporary Chinese films in Berlin. The first ICCW will take place between November 19th - December 3rd, 2022 and present seven feature films and nine short films that come across the Chinese world, including some of the most interesting, audacious, original and emotional works, representing emerging and diverse voices.

We aspire to stimulate European audiences to explore contemporary China in depth, particularly with regard to gender issues, minority, perspectives from marginalized and disadvantaged and ultimately to co-create a community of mutual understanding and connectivity.

In addition to the film screenings, ICCW places emphasis on intellectual inquiry, sharing the insights and research of scholars with the public. We are honored to have five speakers engage in an interdisciplinary roundtable discussion entitled **“Female Gaze and Subaltern Speak in Contemporary China”**, and hope that this will lead to further stimulating thoughts of the participants.

柏林独立华语影展，由电影策展计划 C/LENS 发起，是一个全新的、前所未有的电影节，致力于在柏林展映当代华语电影。首届影展将于 2022 年 11 月 19 日至 12 月 3 日举行，共放映跨越华语世界的 7 部长片和 9 部短片，包括近年来一些最有趣、最大胆、最富创意和情感的作品，展现多元华语新声。

我们力图推动欧洲观众对当代中国的深入探索，尤其是关乎性别议题、少数群体、边缘及底层视角，最终共创一个相互理解和相互连接的社群。

除了电影放映之外，ICCW 亦注重学术探索。本届影展开幕前，我们有幸邀请了五位来自于不同领域的讲者，以「**当代中国的女性凝视与底层话语**」为题，进行跨学科的对话。希望借此抛砖引玉，激发参与者的思考。

C/LENS is a Berlin-based, **non-profit film curation project** initiated by Xuedan TANG as her German Chancellor Fellowship project in 2022 that explores the potential of cinema as a space for transcultural dialogues through the showcase of **Chinese independent films**.

The C stands for Chinese and Cinema, conveying the original intent of the project - to connect contemporary China and the broader Chinese-speaking world to the West through the medium of film. By introducing the less-known yet vibrant Chinese indie cinema to the European audience, we aspire to unfold the complex realities of contemporary China with insider perspectives, evoking new reflections by challenging a eurocentric view.

So far, we have curated and produced two programs entitled “**New Women, New Narrative**” and a special open-air hybrid cinema event “**Berlin x Chengdu**”, attracting over 600 audiences with much acclaim and a growing community of supporters.

C/LENS 是一个位于柏林的华语电影展映计划，由德国总理奖学金获得者唐雪丹女士于 2022 年发起，旨在通过展映独立华语电影，探索电影为跨文化对话创造空间的潜能。

C 代表 Chinese (中国的、华语的) 和 Cinema (电影)，意在传达计划发起的初心——通过电影这一媒介，将当代中国及更广义的华语地区与西方世界连接。我们希望以多维的、真实的内部视角呈现当代中国的复杂现实，由此挑战欧洲对当代中国社会及华语世界长期存在的刻板印象及观念，并在双向交流中产生新知。

我们已举办以「新女性，新叙事」为题的两次展映，和「柏林 x 成都」的特别露天电影活动，共吸引超过 600 名观众，收获大量好评和持续支持。

Berlin Indie Chinese Cinema Week, initiated by the film curation project C/LENS, is committed to exploring the potential of cinema to foster transcultural dialogue and bringing some of the most interesting, daring, original and emotional works by Chinese filmmakers.

I

In the course of preparation, our definition and understanding of the festival have also evolved. In the beginning, the slogan for ICCW was “Chinese Cinema in Berlin”, which could often be interpreted as films from mainland China, but in the process of selecting films, we already started looking at films from Hong Kong, Taiwan, Malaysia, etc. In the future, we hope to expand to the Chinese Diaspora and base the film festival curation on the wider Chinese-language world. Hence we arrived at the conclusion to the title **Indie Chinese Cinema Week**.

For us, “independent” not only means that the majority of the films shown are independent (especially documentaries), but also represents the “independent spirit” that has characterized C/LENS since its inception. We have our own attitudes, opinions and statements. When initially conceptualizing the framework, it was determined that C/LENS should always focus on women and gender, minorities and ethnicity, migrant workers, and urbanization, and curate films revolving around these issues.

Hence, ICCW curatorship insists on inviting films. Rather than seeking to include popular films, we hope to make our voices heard, to reveal the complex reality of contemporary Chinese society through diverse and authentic insider perspectives, to stimulate European audiences to explore contemporary China in depth, and ultimately to co-create a community of mutual understanding and connectivity.

II

There are seven films in the feature film program, four of which are related to women/female filmmakers, focusing on the plight, growth and manifestation of women in the Chinese context, and the extension of the feminist agenda. This is both self-examination and a bilateral discussion with European audiences. It is also worth mentioning that the entire ICCW team is made up of mostly women, and the curatorial team is also all female.

For the opening film, we are honored to have acquired the Berlin premiere of the film **A New Old Play**, which has received significant recognition and acclaim in recent years, to launch the exciting first edition of the festival.

The closing feature film is a re-screening of the Berlinale Teddy Bear Best Documentary **Small Talk**. The director Hui-Chen was very happy and supportive when she heard that the film would be screened again, saying that Berlin is a blessed place for her.

Berlin is also a blessed place for CiLENS, where once the idea was born, it has been receiving support ever since to be able to thrive. It is exactly here that we can speak freely about anything we think is worth discussing, and keep living with enthusiasm and passion, never having to worry about whether we “fit in”.

For the short film program, the two themes are “People in the Pandemic” and “People in Family”. We have picked nine films which are mostly from young and upcoming directors, as a showcase of new, emerging voices in Chinese cinema.

In addition to the film screenings, we also place emphasis on academic inquiry, sharing the insights and research of scholars with the public. This time, we are honored to have five speakers engage in an interdisciplinary roundtable discussion entitled “**Female Gaze and Subaltern Speak in Contemporary China**”, and hope that this will lead to further stimulating thoughts of the participants.

III

In my eye, ICCW is ‘small and beautiful’, but even more, small and ‘sharp’. It is intimately connected to the nature of Berlin - it embodies liberty, diversity, and vibrancy, and is a witness to how I, as a stranger, was gradually able to situate myself and explore my identity in a foreign city, creating my own life while being embraced by cosmopolitanism.

What comprises a film festival? It’s the programming and the screenings, but it’s also the engaging audience - film festivals create an occasion for filmmakers and audiences, and among audiences, to connect with each other.

由电影策展计划 C/LENS 创办的「柏林独立华语影展」(Indie Chinese Cinema Week)，致力于探索电影推动跨文化对话的潜能，为柏林观众带来一些最有趣、最大胆、最富创意和情感的华语电影。

一

最初，ICCW 的 slogan 是「中国电影在柏林」，这容易被理解为仅仅是来自中国大陆的电影。而在选片的时候，我们放眼于香港、台湾、马来西亚等地，立足于更广大的华语世界，也希望在未来能够拓展至 Chinese Diaspora (海外离散华人、华裔)。于是在筹备过程中，我们对于 ICCW 的定位也得以调整至最佳处。因此，影展最终定名为「柏林独立华语影展」。

「独立」在我们看来，不仅指绝大部分放映的电影为独立制作 (尤其是纪录片)，亦代表 C/LENS 自成立以来的「独立之精神」。我们旨在通过围绕「女性及性别多样性」、「少数群体及族裔」、「底层话语与城市塑造」议题的策展与选片去表达 C/LENS 的态度与观点。

正因如此，ICCW 坚持邀片制。我们不追求囊括热门影片，力图以多样、真实的内部视角展现当代中国社会的多样性，创造推动欧洲观众对当代中国深入探索的机会，最终共创一个相互理解和相互连接的社群。

二

本届影展中，长片单元一共呈现七部影片，其中四部与女性主题 / 女性影人相关。关注中文语境下女性的困境、成长和表达，以及相关女性议题的延展。这不仅是一种自我审视，也是与欧洲观众的双向探讨。值得一提的是，ICCW 的工作团队绝大部分由女性构成，策展团队也为全女性。

我们很有幸获得了近年来备受关注和赞誉的电影《椒麻堂会》的柏林首映，并将它定为开幕片，为首届影展拉开激动人心的序幕。闭幕长片则选择重映柏林电影节泰迪熊最佳纪录片《日常对话》。导演惠侦听闻要再度放映，非常开心和支持，说柏林是她的福地。

柏林又何尝不是 CiLENS 的福地？正是在这里，CiLENS 得以破土而出，蓬勃生长。正是在这里，我们可以不受拘束地谈论一切我们认为值得谈论的问题，可以保持生活的热忱与激情，不必担心是否“fit in”。

短片单元，我们则以「疫情中的人」和「家庭中的人」作为两个主题，挑选了九部短片，绝大部分来自于青年导演，是一次华语新声的展现。

除了电影放映之外，我们亦着重学术探索，本届影展开幕前，我们荣幸邀请了五位来自于不同领域的讲者，以「当代中国的女性凝视与底层话语」为题，进行跨学科的对话，希望借此抛砖引玉，激发参与者 / 观众的思考。

三

我心目中的 ICCW，是小而美，更是小而尖锐的。它与柏林这座城市的气质密不可分——它蕴含着自由、多元、与蓬勃的生机，也见证了我自己作为一个陌生的外来者，如何在异国他乡逐渐找到自我的位置和身份认同，创造出自己生活的同时，融入世界主义的怀抱。

是什么组成了一个电影节？是主题、选片、放映，更是参与的观众。影展为电影人与观众、观众与观众创造了一个彼此交流的空间。在世界加速下沉的、充满动荡的今日，我们在影院里共同创造的这个小小的、暂时的、理想主义的孤岛，显得尤为珍贵。

第一届影展既是一次大胆而新鲜的尝试，也是一段 C/LENS 持续探索自我、观察外界、思考「艺术何为」的旅程。我想在这里再次感谢所有的赞助方、合作伙伴以及工作人员的付出，是你们让如此困难的一件事情最终得以实现。

我相信首届影展只是一个开端，在未来还会有更多的放映，更多的连接，更多自由的对话。希望这会是 ICCW 与你共同创造的美好愿景。

唐雪丹
影展主席 & 策展人

Screening Schedule / 排片表

Date	Slot	Film	Venue
11.25 Friday	19:30	Opening Film A New Old Play *Berlin premiere*	179 Min
11.26 Saturday	14:00	Ants Dynamics *European premiere +after Q&A online*	120 Min
	20:00	Gaze	3 Min
		Bek Tharlo	16 Min 123 Min
11.27 Sunday	14:00	MAMA *German Premiere + after Q&A online*	134 Min
	17:00	Blue House The Two lives of Li Ermao *German Premiere*	37 Min 90 Min
12.2 Friday	20:00	Chinese Fusion *German Premiere*	26 Min
		The Taste of Rice Flower *German Premiere*	95 Min
12.3 Saturday	16:30	Small Talk	88 Min
	20:00	Short Film Collage Christmas Mui Day Is Done Girl With a Thermal Gun House of Nations	92 Min

日期	时间	展映影片	场地
11.25 周五	19:30	开幕片 《椒麻堂会》 *柏林首映*	179 Min
11.26 周六	14:00	《蝼蚁动力学》 *欧洲首映 +映后线上交流*	120 Min
	20:00	《凝视》	3 Min
		《别克》 《塔洛》	16 Min 123 Min
11.27 周日	14:00	《妈妈和七天的时间》 *德国首映 +映后线上交流*	134 Min
	17:00	《蓝房子》 《二毛》 *德国首映*	37 Min 90 Min
12.2 周五	20:00	《迎新晚会》 *德国首映*	26 Min
		《米花之味》 *德国首映*	95 Min
12.3 周六	16:30	《日常对话》	88 Min
	20:00	短片集 《冬冬的圣诞节》 《梅婆》 《下午过去了一半》 《额温枪女孩》 《国家的房子》	92 Min

Cinemas

Filmrauschpalast

Filmrauschpalast is Berlin-Moabit's only cinema and has been voluntarily run by film enthusiasts since the early 1990s.

For the people who support the *Filmrauschpalast* with their collective commitment, cinema is a place of shared experiences and encounters. With their volunteer work, they want to pass on their passion for films with a programme that is free of conventions, expands the view of the world and explores the richness of visual language. We mostly show the films in the original language with subtitles. Our programme includes independent and arthouse films as well as Hollywood classics and exclusive releases of films that are otherwise not shown in Germany. In addition to host various festivals (Berlinale, Tibet Film Festival, ...), cultivating the analogue cinema tradition is extremely important to *Filmrauschpalast*.

Address: Lehrter Str. 35, 10557 Berlin

SINEMA TRANSTOPIA

How can a new kind of cinema be collectively created within a transnational society? *SINEMA TRANSTOPIA*, the cinema-experiment by bi'bak, explores cinema as a space of social discourse, exchange, and solidarity. The curated film series brings together diverse social communities and connects places both near and geographically distant; it links pasts, presents and futures and moves away from a eurocentric gaze towards transnational, (post-)migrant and postcolonial perspectives. *SINEMA TRANSTOPIA* is a different kind of cinema, one simultaneously committed to local and international communities, that understands cinema as an important public sphere of sociality; it considers film history as crucial to the work of cultural memory and is committed to a diversity of film culture and film art. In Haus der Statistik at Berlin-Alexanderplatz, *SINEMA TRANSTOPIA* builds a bridge between urban practice and film to create a space that opens access, stimulates discussion, educates, moves, provokes and encourages.

Address: Lindower Str. 21 - 22/HAUS C, 13347 Berlin

Ticket Price & Reservation

Filmrauschpalast

7.5 euros (full price) / 6 euros (reduced price)



Scan the QR code to get tickets for each screening

SINEMA TRANSTOPIA

6 euros



Scan the QR code to get tickets for each screening

For the first edition of Indie Chinese Cinema Week Berlin, the selection includes seven titles, three feature films and three documentaries, all by relatively independent and emerging filmmakers. Four films will be German premiere, including one European premiere, as we are committed to bringing refreshing and unique voices from the contemporary Chinese cinema scene to Germany.

The opening film is ***A New Old Play***, a three-hour film set in the background of 20th-century China's tumultuous history, which has received significant recognition and acclaim in recent years. We are also honored to have acquired the Berlin premiere of the film and will share an extraordinary viewing experience with the audience.

For the closing feature film, we decided to screen ***Small Talk***, an intensely emotional and sincere documentary by Taiwanese filmmaker and social worker Hui-Chen Huang, which won the Teddy Bear Documentary at Berlinale five years ago.

This also echoes one of the two curatorial focuses in the short film program – family relations. Mother-daughter relation stands out as a particular sub-topic among our focus on women filmmakers and gender issues, which is explored and represented in ***Mama***, ***Small Talk***, ***Taste of Rice Flowers*** and also in the short film ***Chinese Fusion***.

The European-premiere documentary ***Ants Dynamics***, made by artist-filmmaker Wang chuyu and Xu ruotao, is a rare, valuable and daring documentation of the worker rights protest in contemporary China, as well as a journey during which the artists explored using art to intervene in public space and social issues. I want to also make this screening as a gesture to pay tribute to the recently-deceased filmmaker Jean-Luc Godard, who dedicated a significant part of his life to exploring how cinema can be a powerful way of critique and action against Capitalism's injustice to workers.

Another German-premiere documentary ***The Two Lives of Li Ermao***, filmed over 17 years, is the intimate and heart-wrenching story of Li Ermao, a transgender migrant worker. The director's in-depth examination of the intersection of Ermao's dual identities as a migrant worker and a transgender person invites us to reflect on the rural-urban disparity and the conditions of the "marginalized" in contemporary China.

In parallel, we will also screen ***Tharlo*** by Pema Tsenden, a leading figure in the Tibetan New Cinema, together with another short film by a Xinjiang filmmaker, which serves as our presentation on ethnic minority filmmakers and subjects.

For C/LENS, curating might be essentially about two things. For one thing, presenting our ongoing exploration of reality and art to the audience, and for another, discovering the links between the work and the viewer, and co-creating the links with and for both sides.

Films are transient, and so are the emotions aroused in the cinema, but I do believe that these "transient moments" have a profound impact on their own. I am looking forward to the "chemistry" between the films and the audience, and I hope that this will be a unique film festival experience that we will co-create.

Curator: Echo Xuedan TANG

第一届柏林独立华语影展，长片部分将包含七部作品，其中有四部剧情片和三部纪录片，均出自相对独立和新兴的电影人。四部长片将是德国首映，其中包括一部欧洲首映。我们致力于将当代华语电影新鲜和独特的声音带到德国。

开幕片是《椒麻堂会》，以 20 世纪中国动荡的历史为背景，长达三小时，在近年来得到了极大的认可和赞誉。我们也有幸获得了该片的柏林首映，将与各位观众一同分享一次不同寻常的观影体验。

对于闭幕长片，我们决定放映《日常对话》，这是一部由台湾电影人和社会工作者黄惠侦拍摄的情感强烈而真诚的纪录片，该片五年前在柏林电影节上赢得了泰迪熊奖最佳纪录片。

这也呼应了短片项目中的两个策展主题之一——家庭关系。在我们对女性电影人和性别问题的关注中，母女关系作为一个特殊的子话题脱颖而出，在《妈妈和七天的时间》、《日常对话》、《米花之味》以及短片《迎新晚会》中都得到了展现。

纪录片《蝼蚁动力学》由艺术家王楚禹和徐若涛拍摄制作，本次影展为欧洲首映。这是一部罕见的、珍贵且大胆的作品，记录当代中国劳工权利的抗争，也记录了艺术家们探索利用艺术进行公共介入的旅程。我还想把这次放映作为向最近去世的影人让·吕克·戈达尔的一种致敬——他将其生命的重要部分用于探索电影如何成为对资本主义施加工人的不公进行批评和行动的有力方式。

另一部德国首映的纪录片《二毛》，讲述了跨性别农民工李二毛的故事，既亲密又令人心碎，拍摄时间长达 17 年。导演对二毛身上作为民工和跨性别者双重身份的交织有着深入探索，更令我们反思当代中国社会的城乡差距及「边缘群体」处境。

此外我们也将放映「藏地新浪潮」领军人物万玛才旦导演的作品《塔洛》，并将与另一部来自新疆电影人的短片作品一同放映，共同构成我们对于少数民族电影人及题材的一次呈现。

对于 C/LENS 来说，策展可能在本质上是两件事：其一，向观众展示我们对现实和艺术的持续探索；其二，发现作品和观众之间的联系，并与双方共同创造这种联系。

电影是短暂的，影院里被激发的情感也是短暂的，但我相信这种「短暂的片刻」自有其深刻的力量。我很期待作品与观众之间的「化学反应」，也希望这会是一次我们共同创造的独特的电影节之旅。

策展人：唐雪丹



A New Old Play / 《椒麻堂会》

Dir. QIU Jiongjiong | China | 179 min | OV with EN&CN subs

The leading “clown” role in a renowned theatre troupe passes on and is welcomed into the Underworld. As he relives his vivid memories one last time before entering the afterlife, fifty years of art, struggle and love play out against the background of 20th-century China’s tumultuous history.

Director’s Statement

The story is inspired by the life of my grandfather, the Sichuan opera clown-role actor Qiu Fu-xin. Growing up in the daily reality of an opera troupe, I suppose I had an odd, piecemeal view of this world, seen only from the inside as a moving collage of faces, expressions, voices, gestures, sounds, smells and colours, warm or cold, damp or dry, drunk or sober. The actors’ gestures, crazy, bitter or sincere, their swirling arms and stamping feet, marked the successive scenes in an unfolding play. And meanwhile, events great and small, on and off the stage, shaped the world and our history. But every now and then a knell would sound, and there was one less spectator in the stalls.

Older generations of performers have passed away, and life’s shocks and disruptions have hastened the decline of our Sichuan opera. A century on, I have tried to reconstruct the traditional grammar of the form, to simulate and revive its flavour and its melodies. The film is a slice of my own history and my family’s; but also a travelogue of minstrels wandering together through this world and the next. They are my immediate forebears, and this is my “pre-biography”.

The memories of the departed are lost to us now. But history is garrulous and teeming with detail. I have tried to rebuild a castle of the past and show how each character managed in that setting, gradually prising open all the chinks and crevices of that world, collapsing spacetime to call them forth, in their various disguises and metamorphoses, to continue the rich thread of their experience in the present. We can never fully reconstruct the past, but I have tried to resuscitate its inhabitants, and let them recycle history, as only they can do.

导演 邱炯炯 | 中国 | 179 分钟 | 中文对白 中英文字幕

川剧小丑演员丘福死后被接往地府，一路上，他回望过去，哀伤、恐惧，又兴致勃勃。

某个夜晚，阴间的差人接引刚刚过世的丘福去地府。路上，他巧遇在此卖酒的故人，他们推杯换盏，插科打诨，不住地回望对岸的人间……

故事从上世纪初的四川开始。时值军阀混战，戏迷麻儿走投无路参了军，竟成为少将，建立了自己的戏班。八岁的丘福入班，在棍棒下学戏，在枪杆下唱戏。麻儿春风得意之际，戏班走红，丘福成长为名角。麻儿失势隐退，戏班颓靡，丘福终日流连鸦片烟馆。再后来麻儿干脆将戏班拱手交予新政府，然后消失了。时代好新鲜，丘福积极戒烟、编演新戏、教授学员，最后却被关入自己亲手修建的“猪公馆”里……

戏班在烈变中荣衰，艺人踉跄地且行且唱。丘福在地府门口喝下除却记忆的孟婆汤，百年无解的剧烈阵痛，好像都不曾发生。

导演简介

邱炯炯，1977 年生于中国四川乐山，中国当代艺术家和导演。电影作品包括 2 部纪录短片《彩排记》（2008）、《黄老老拍案》（2009），4 部纪录长片《大酒楼》（2007）、《姑奶奶》（2010）、《萱堂闲话录》（2011）、《痴》（2015）及 1 部剧情长片《椒麻堂会》（2021）。生动的方言对白、极具舞台感的场景调度、漫画式的人物刻画等元素构成了邱炯炯独特的电影语法。

邱炯炯的早期影片多次入选中国独立影像年度展十佳影片。《痴》入围洛迦诺电影节、MoMA 国际纪录片双周等国际影展。首部剧情长片《椒麻堂会》获得洛迦诺电影节评委会大奖、香港国际电影节火鸟大奖最佳影片以及 FIPRESCI 国际影评人联盟奖、南特三大洲青年评审团奖等诸多奖项。

获奖情况

第 74 届洛迦诺国际电影节 | 评委会大奖 & 青少年评审团奖 | 二等奖

第 43 届南特三大洲电影节 | 青年评审团奖

第 18 届埃里温金杏国际电影节 | 国际长片竞赛单元特别提及奖

第 14 届亚太电影大奖 | 最佳摄影（提名）

第 46 届香港国际电影节 | 新秀电影竞赛（华语）火鸟大奖 | 最佳影片 & FIPRESCI 国际影评人联盟奖



Tharlo / 《塔洛》

Dir. Pema Tsenden | China | 123 min | OV with EN&CN subs

Tharlo is an orphan. He herds sheep for other people. He has grown a ponytail, so people simply call him Ponytail. Thar is now in his forties, and he has yet to have his first woman. He has a remarkable memory. He can recite Chairman Mao's quotations but can't remember his name. Tharlo goes to town to take a photo of his identity card. He meets a girl in the barber's shop, and thus embarks on the journey to search for his true self. But this journey of self-discovery only leads him to gradually lose himself.

The film is written and directed by Pema Tsenden, an emerging leading figure in the contemporary Tibetan cinema. Outlining the bleakness and solitude of the Tibetan land in the slowness and calmness of masterful back-and-white moving images, Tharlo documents the day-to-day feeling of disorientation and loss of a new generation of Tibetans, caught in between the past and the future.

About the Director

Pema Tsenden is a Tibetan director, screenwriter and author. His published works, in both Tibetan and Chinese, include Temptation, The Color of Death, and Tharlo. His works have received numerous literary awards and have been translated into English, French, German, Japanese, and Czech.

His films include The Silent Holy Stones, The Search, Old Dog, Tharlo, Jinpa and Balloon. From his realistic, meticulous portrayal of his native land, people have a new understanding of Tibetan culture and its living conditions. His films have been nominated at the Venice International Film Festival, Locarno International Film Festival, Toronto International Film Festival and other major international film festivals, where they have received Best Picture, Best Director, Best Adapted Screenplay Awards and over forty other domestic and international prizes.

His latest film Snow Leopard is in the post-production stage.



Ants Dynamics / 《蚂蚁动力学》

Dir. Chuyu Wang & Ruotao Xu | China | 123 min | OV with EN&CN subs
European Premiere

In 2008, the new labor law was promulgated. A group of workers of China Telecom company in Shangluo City, Shaanxi Province, began to petition for rights because their pension demands have not been resolved. In 2016, a large number of retired petition workers were dismissed without advance notice. In 2017, 56 old workers in Shangluo City filed a petition against China Telecom to the court. In 2018, Wang returned to his hometown in Shangluo City. He participated in workers' rights-defending activities in the form of performing arts. Wang led a small film crew back to Shangluo City for the documentary shooting. With the in-depth investigation, various contradictions began to emerge. Reality is more complex than the artists expected.

Ants Dynamics shows the performance artist Chuyu Wang's involvement and intervention in the activism of China Telecom laborers. The power disparity between different social classes and the unheard cries of laborers give the film a strong feeling of realism. Arts and politics intersect to create a composite space where the artistic language becomes a passage of resistance that connects the different spaces. This film was selected for Yamagata International Documentary Film Festival last year. This screening at CiLENS Indie Chinese Cinema Week is the European premiere.

About the Director

Chuyu WANG, Performance artist, curator. Born in 1974 in Shaanxi, China. Since 1994, he has been engaged in artistic creation in Beijing. From 2007 to 2016, he initiated and participated in the planning of the 1st-10th joint performance of the "GuYu Action" performance art city. In 2016, he founded the "Stealth Art" performance art organization.

Ruotao XU, Visual artist and filmmaker. Born in Shenyang in 1968. His first experimental feature film *rumination* (2010), with the theme of the cultural revolution in China, won the best nomination for the 2010 Vancouver International Film Festival Dragon and tiger award. After that, we made experimental films and documentaries such as *Yumen* (2013), *Expressionism* (2018), and *Ants Dynamics* (2021), which have won awards at Taiwan International Documentary Festival and DMZ International Documentary Film Festival.

导演 徐若涛 王楚禹 | 中国 | 120 分钟 | 中文对白 中英文字幕
* 欧洲首映 *

2008 年，新版《劳动法》颁布。陕西商洛市一批电信工人因养老诉求未得到解决，开始上访维权。他们开始上访维权。2016 年，大批即将退休的上访老工人被无辜清退。2017 年秋，逼入绝境的 56 位商洛老工人一纸诉状将中国电信诉至法院。2018 年，艺术家王楚禹回到故乡商洛，以行为艺术的方式参与了工人的街头维权行动。一年后，王楚禹带领着一个小型的电影摄制组再次来到商洛，开始了这部纪录片的拍摄。在拍摄过程中重重矛盾逐渐显现，现实并非像艺术家想象的那么简单。

《蝼蚁动力学》展现了行为艺术家王楚禹对中国电信职工维权活动的参与和介入。不同阶级间的权力分化、劳动人民难以被听到的呼声，使电影充满无比真实的现实主义气息。艺术与政治在交错中创造了一个复合空间，艺术语言成为了连接不同空间的抗争通道。这部影片入围了去年的山形国际纪录片节，此次在 CILENS 柏林独立华语影展的的放映亦为欧洲首映。

导演简介

王楚禹，行为艺术家，策展人。1974 年生于中国陕西。1994 年开始在北京从事艺术创作至今。2007-2016 年发起并参与策划第 1—10 届“谷雨行动”行为艺术城市联合展演。2016 年创办“潜行社”行为艺术机构。

徐若涛，视觉艺术家、电影工作者，1968 年出生于沈阳。他的首部实验长片《反刍》（2010 年）获得 2010 年温哥华国际电影节龙虎奖最佳提名。之后制作了《玉门》《表现主义》等实验电影和实验纪录片。



Mama / 《妈妈和七天的时间》

Dir. Dongmei Li | 134 min | OV with EN subs

German Premiere

Mama tells a story of seven days in rural China in the 1990s, unfolding through Xiao Xian, a twelve-year-old girl's memories of her family and village. In these seven days, three deaths and two births take place.

Mama is an elegy directed by Li Dongmei for her mother. Working on the farm, sitting together as a family for dinner, bits and pieces of summer rural life take the audience on a realistic, slow-paced journey down memory lane from Xiao Xian's childhood. Yet behind the seemingly poetic and idyllic life lies a great sadness, the death of the mother at a young age due to childbirth. The director describes the story of what happened in just seven days in a deep and restrained style while trying to reconcile with herself through a private narrative.

About the Director

Li Dongmei, born in Chongqing, is a director, screenwriter, producer and actress from Mainland China. In 2015, she directed her first short film *The Corn Is Flowering*. In 2018, she wrote the screenplay for the romantic film *A Mysterious Tribe in China*. In 2020, she directed the drama film *Mama*, which was selected for the Venice Day section of the 77th Venice International Film Festival and won the 44th Gothenburg International Film Festival. She also won the Ingmar Bergman Award for Best International Film Debut at the 44th Gothenburg International Film Festival.

Awards

77th Venice Film Festival (Nomination)

45th Hong Kong International Film Festival (Nomination)

The 4th Pingyao Crouching Tiger Hidden Dragon International Film Festival (Fei Mu Honorary Best Film)



The Two Lives of Li Ermao / 《二毛》

Dir. Yuchuan Jia | 90 min | OV with EN subs

German Premiere

Filmed over 17 years across Southern China, *The Two Lives of Li Ermao* is the intimate and heart-wrenching story of Li Ermao, a transgender migrant worker, transitioning from male to female, then back to male. The film unfolds Li Ermao's life of constantly surviving between the urban and the rural, love and loss, "man" and "woman".

The director's in-depth examination of the intersection of Ermao's dual identities as a migrant worker and a transgender person invites us to reflect on the rural-urban disparity and the conditions of the "marginalized" in contemporary China.

Director's Statement

Li's self-awareness started at thirteen when he realized how important it was to master one's destiny. He was fed up, poor and lacking parental love. He could have acted like other migrant workers, working hard in a coastal city, raising a family, and saying goodbye to the unbearable sufferings of childhood. But he did not do so. Li chose to search for his true identity and endured emptiness, sadness and loneliness. He endured discrimination from conservative villagers and suspicion and deception in relationships. He was not "ordinary" in others' eyes, but he still desired to enjoy what ordinary people had; to experience a life of love, to live honestly and to gain recognition for his "performance art". He failed again and again, but he stood up and started over. Transgender people, for many outsiders, are not different from 'shemales', or 'ladyboys'. It is inevitably miserable to be "different" from others in a conservative social environment. What lies behind gender displacement is culture renewal. Decades ago, there was no margin of survival for those bold pursuits. Looking forward, we don't know whether our society will agree with what it has denied. Even if they change their gender successfully, where will they head in the future? What Li faced for more than a decade was not

only a history of transgender but also a history of resistance. Aside from gender, it is the daily struggle of an underprivileged person. He fell down, and stood up, confronting social discrimination with his body.

About the Director

Jia Yuchuan (born 1961) is a documentary filmmaker and photographer based in Shenzhen, China. He graduated from Wuhan University in 1990 with a BA in Photography. The Two Lives of Li Ermao is his first feature-length documentary which he filmed over 17 years. In its early form, the project won the best Pitching Award at CNEX 2012, and was selected to enter the Sundance Institute Editing Workshop in Beijing in 2013 and won an award. His photographic works have won numerous awards and have been exhibited internationally. Most famously, his photo story 'He-She', inspired by the subject of The Two Lives of Li Ermao, was exhibited at Houston FotoFest, "China Insight' 7 Artists Europe and America Exhibition (USA/University of Oklahoma - Fred Jones Jr. Museum of Art) in 2008.

导演 贾玉川 | 90 分钟 | 中文对白 英文字幕
* 德国首映 *

历经 17 年拍摄而成的纪录片《二毛》，讲述了跨性别农民工李二毛从男性转变为女性，再回到男性的故事，既亲密又令人心碎。影片展现了二毛不断地在城与乡、爱与失、“男性”与“女性”身份之间挣扎的生活处境。

导演对二毛身上作为民工和跨性别者双重身份的交织有着深入探索，更令我们反思当代中国社会的城乡差距及「边缘群体」处境。

导演阐述

从十三岁开始，李就意识到掌握自己的命运是多么重要，从那开始，他的自我意识觉醒了。他受够了这一切，受够了贫穷，受够了父母爱的缺失。他本可以像其他农民工一样，在沿海城市打拼，养家糊口，告别那些童年里无法承受的苦难。但他没有这样做。李选择寻找自己的真实身份，他忍受着空虚、悲伤和孤独。他忍受着保守村民的歧视，以及人际关系中的猜疑和欺骗。他在别人眼中并不“普通”，但他仍然渴望享受普通人所拥有的；去体验有爱的生活，诚实地生活，并因他的“行为艺术”而获得认可。他一次又一次地失败，但他一次又一次地重新开始。对于许多局外人来说，跨性别者与“女雄”或“人妖”并没有什么不同。在保守的社会环境中，与他人“不同”，难免是很痛苦的。性别重置的背后是文化更新。在几十年前，这些大胆的追求是没有生存余地的。展望未来，我们仍然不知道，我们的社会是否会同意它曾经所否认的东西。即使他们成功地改变了性别，他们未来又将走向何方？十多年来，李所面对的一切，不仅是一部变性史，更是一部反抗史。除了性别，还有弱势群体在生活中所面临的挣扎。他跌倒，又站起来，用身体去对抗社会歧视。

导演简介

贾玉川（生于 1961 年）是一位生活在中国深圳的纪录片导演和摄影师。1990 年毕业于武汉大学摄影专业。《二毛》是他拍摄了 17 年之久的第一部长篇纪录片。该影片在 2012 年 CNEX 荣获最佳提案奖，于 2013 年入选圣丹斯学院的北京剪辑工作坊并获奖。他的摄影作品在国际上多次获奖并展出。最著名的是他的摄影系列“他-她”，其灵感来源于《二毛》，于 2018 年在休斯顿摄影节“中国：洞察”7 位艺术家欧美展（美国 / 俄克拉荷马大学 - 小弗雷德·琼斯美术馆）上展出。



The Taste of Rice Flower / 《米花之味》

Dir. Peng Fei | China | 95 min | OV with EN subs

German Premiere

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

About the Director

Peng Fei studied film direction at L'Institut International de l'Image et du Son in Paris. He worked with Tsai Ming Liang on Face (Visage, 2009), and Stray Dogs (2013). His debut feature Underground Fragrance (2015) was selected for Venice Days. His sophomore film The Taste of Rice Flower was also a Venice Days title. He filmed Tracing Her Shadow in 2020.

Awards

2017 Venice International Film Festival Venice Days Best Film (Nominee)

2017 Pingyao International Film Festival New Generation China Best Film Popular Awards

导演 鹏飞 | 中国 | 95 分钟 | 中文对白 英文字幕
* 德国首映 *

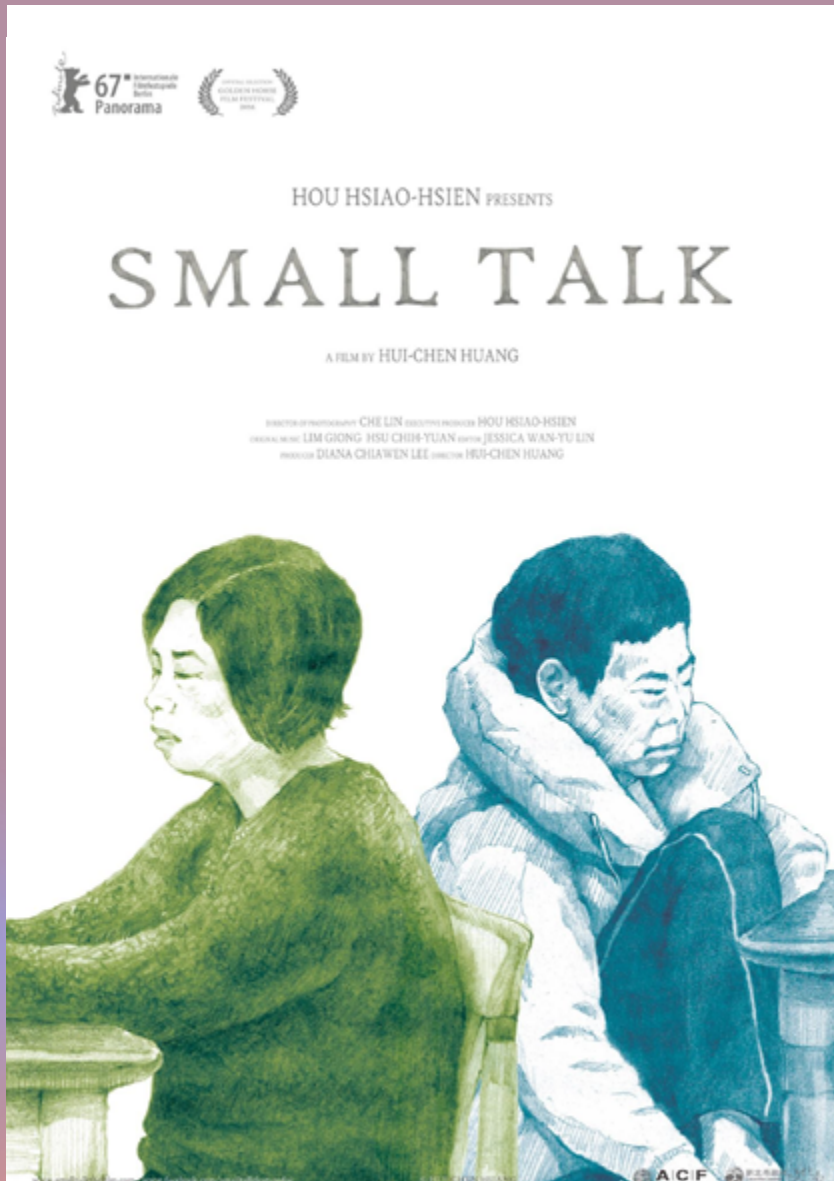
影片主要讲述了外出务工的母亲叶喃返回家乡后与 13 岁正处于叛逆期的女儿喃杭之间由陌生、疏离到互相理解的故事。女儿跟所有留守儿童的问题并无二致：爱撒谎，玩手机，与同学争执，跟老师唱反调，还偷寺庙的钱。女儿好友之死打破隔阂，母女走进深幽钟乳洞，佛像前起舞，哀悼亡灵，也连系彼此灵魂。

导演简介

鹏飞，1982 年出生于京剧世家，旅法学习电影八年、毕业于法国国际影像与声音学院导演系。2008 年起与蔡明亮合作，担任《脸》助导，《郊游》编剧、助导。处女作《地下香》获得第 72 届威尼斯影展“威尼斯日”最佳影片；第二部长片《米花之味》再度入围第 74 届威尼斯电影节“威尼斯日”。2020 年，他 2020 年的作品《又见奈良》再次获得好评。

获奖情况

第 74 届威尼斯电影节 (2017) 欧洲电影联盟奖威尼斯日最佳影片 (提名)
第 1 届平遥国际电影展 (2017) 中国新生代单元最受欢迎影片



Small Talk / 《日常对话》

Dir. Hui-Chen Huang | 88 min | OV with CN&EN Subs

Every morning, my mother wakes up well before me, prepares my lunch, and takes off. Every evening, after eating out, my mom comes home, washes up, closes her bedroom door, and is asleep by 9 PM.

We live in the same space, my mother and I. But for decades now, we are like strangers under one roof. The only exchanges are the meals she cooks and leaves for me on our dining room table. No hellos, no goodbyes, and no “I love you.”

Silence permeates our house as I watch her, knowing that beneath the deafening silence lies a secret that weighs heavily on her, keeping her from speaking; knowing that behind her tightly pursed lips is a shame so overbearing that it suffocates her.

One day, I finally summoned up the courage to sit her down and make her talk. My camera becomes a gateway and a tool in prying open Pandora's box and capturing my mother's secrets. But am I ready to hear what she has to say? Are we ready to face what's been buried for so long?

Director's Statement

As a filmmaker, I've always been telling the marginalized, powerless, or underrepresented stories. I feel their pain, their suffering, their powerlessness, and their frustrations because those have also been my experiences. When it comes to my own story, I haven't had the courage or strength to utter a sound, because exposing myself is hard, asking if I'm loved is harder, and facing the truth is the hardest. But I can no longer use my fears as an excuse because my role has evolved. Now I'm a mother myself, and thus I see my mom from a different perspective. And that new perspective forces me to reckon with my past and face my fears. I hope that this process can help both myself and my mother walk out of the shadows and away from the pain that has plagued us for so long.

获奖情况

2018 台湾国际纪录片影展 | 台湾竞赛首奖
2017 柏林国际电影节 | 泰迪熊奖最佳纪录片
2017 纳什维尔电影节 | 评审团特别奖
2017 台湾国际女性影展 | 金奖、观众票选奖
2017 以色列酷儿影展 | 最佳纪录片
2017 德国汉堡国际酷儿影展 | 评审团特别提及
2017 台北电影节 | 最佳纪录片
2016 金马奖最佳纪录片及最佳剪辑双项入围



[Flow and Change in the Pandemic]

The transition of material life is the prologue to the variation of spiritual life. The outbreak of the pandemic broke our routine life -- people kept farther and farther away from each other, and the flowing physical track turned into continuing stasis. However, the thinking and questioning never stop. The camera documents the reality, as well as the flowing, tension-filled personal life and emotions. We can see the many practices of the atomized individual in the midst of the pandemic, trying to reintegrate into the community. We have become part of the gradually normalizing life with the pandemic. In the time when the state of exception is normalized, when we look back at the images, many fresh emotions and topics emerge like seashells at the ebb of the tide.

[Family Observation]

Paying attention to the pandemic and social changes, and diving into a small world in the fluctuation, the young directors often draw on their own experiences to depict the dynamics in a family. These images are delicate and sensitive, allowing the audience to return to the peace of life or face the conflict while resonating. We can see a broken family which loses their child during a war; the hesitation and discomposure of an international student going to the United States alone, while entering an unfamiliar world; a teenage boy in a fishing village who is interested in Western culture but receives no understanding from his father; as well as a grandson who is inner-conflict, experiences a series of emotional changes during a short trip with his grandma...

The nine short films range in genre from documentary, fiction, theater, stop-motion animation, and musical. Among them, three female directors used camera lenses to record women's growth and reconstruct their narratives, and directors from Xinjiang and Macao sketched out the unique family forms and social scenes from different cultural perspectives. Berlin-based artist Xiangyu He documented a Chinese individual experience during the COVID-19 pandemic in the city of Berlin. In addition, we have also invited the Berlinale 2020 Silver Bear Award Short Film and a nominated work at 2021 Locarno Short Film Competition.

Curator: Manying Zhang
Curator Assistant: Jingjin Zhou, Yiqiu Zhang
Editing: Jiayue Li, Yi Song
Film Selection Advisor: Laodong Zhang

【疫情中的流变】

物质生活的转场是精神生活变奏的序章，疫情的来临将常规生活节奏打破——人们的距离忽远忽近，流动的物理轨迹变成了持续的静止，然而思索与拷问却未曾停止。镜头记录真实，也记录下流动的、充满张力的私密生活与情感。我们可以看到疫情下原子化的个人，试图重返集体的诸多实践。这段疾入日常的疫情史，我们身处其中。在例外状态常态化的时间里，回顾影像，许多鲜活的情感与话题，如同退潮的贝壳一般涌现了出来。

【家庭观察】

关注疫情与社会变迁，也拾起波动中的小世界。青年导演的创作通常取材于亲身经历，描绘家庭内部的互动关系。这些影像细腻而敏感，让观众在共鸣的同时，回归生活之平静或直面冲突。我们可以看到一个在战争中失去孩子的破碎家庭；离开母亲，初入陌生世界惶然无措的赴美留学生；向往西方文化却得不到父亲理解的渔村少年；在与外婆的短途旅行中，经历了一系列情感变化的矛盾外孙……

短片类型涵盖了纪录片、剧情片、剧场、定格动画和歌舞片。其中，三位女性导演以镜头记录女性成长并重建记录剧场；来自新疆与澳门的导演则为我们勾勒不同文化视角下的独特家庭与社会图景；柏林在地艺术家记录疫情下华人的私密生活；除此之外，我们还邀请到了 2020 年柏林电影节银熊奖短片和 2021 洛迦诺短片竞赛提名短片。

策展人：张漫盈
策展助理：周京锦，张怡秋
编辑：李佳玥，宋奕
选片顾问：张劳动（凹凸镜 DOC）



Chinese Fusion / 《迎新晚会》

Dir. Siyu Yan | China | 26 min | OV with CN&EN subs

German Premiere

Xueli, a Chinese teenager, got into an argument with her mother during the dress hunt for the welcome party at her new school in the States. Having settled for a traditional Chinese qipao but with a fashionable pleated look, Xueli leaves her hometown with the dress feeling as content as one can be. However, she quickly found out that everything to be far off from her expectation when she landed the new world.

Director's Statement

Chinese Fusion is my semi-autobiographical short film.

I dropped out of high school in China in 2012 to prepare for the TOEFL and SAT exams, and successfully got an offer from a liberal arts college in the eastern United States. The decision to study abroad was the most significant one in my life, and it has re-shaped me as a filmmaker. Among all the exciting things that have happened to me during that time, one thing I can't forget the most, was a pre-departure surprise from my mom. When my mom learned that there would be a welcome party on the night I arrived in the States, she naturally understood this party as an orientation activity of Chinese universities that she knew. She ordered an expensive Qipao from a private custom designed for me and hoped that I could wear the traditional Chinese Qipao to the welcome party as my first grand appearance.

Of course, in the end, I never wore that elegant Qipao in front of my American classmates. Not only that I felt embarrassed about it, I really couldn't find a suitable occasion to wear it. I, however, never told my mother the truth, and the reason is not only that I was afraid that I might let her down, but also that I don't know how to describe my complicated and vague feelings about the real America that I experienced.

I have returned to China for about four years now. I made this distant and sweet story into a short film to dedicate to my parents who love me and had worked so hard

to provide me the opportunity to explore more about the world. At the same time, I also hope that this film might help my audience to taste a little bit of the cross-cultural experience of being an international student.

About the Director

Siyu Yan received her Directing MFA degree from Beijing Film Academy in June, 2021. She currently works as an independent director and writer in Beijing, China. Siyu's bilingual works focus on female protagonists and cross-cultural issues. She was previously trained in film at Denison University in the USA.

Awards

Festival International de Films de Femmes 2022
Beeston Film Festival 2022
New Filmmakers NY 2022
Boden International Film Festival 2022
International Women Filmmakers Festival 2022
Grand River Film Festival 2022
FECIBogotá - International Independent Film Fair of Bogotá 2022
Asia Film Art International Film Festival (AFAIFF) 2022

导演 严偲予 | 中国 | 26 分钟 | 中文对白 中英字幕
* 德国首映 *

即将赴美留学的女生李雪莉在临行前与妈妈达成共识——要买一件旗袍去参加新生派对，并以此在同学面前闪亮登场。但李雪莉却因身材偏胖而没有买到合适的旗袍并在其间与妈妈产生了矛盾，最终母女俩的矛盾因为妈妈为女儿改制了一件合身的旗袍而和解，然而穿着心仪的旗袍来到了新生派对的李雪莉却发现美国并不是她和妈妈想象中的样子……

导演阐述

《迎新晚会》是我的半自传作品。我于 2012 年从高中退学准备托福、SAT 考试，并顺利拿到了美国东部的一所不错的文理学院的录取通知书。决定出国留学算是我人生最重大的一次转变，这段经历重塑了我。但每当我回忆起那段时光，我总会不经意地想起在临行前妈妈为我做过的一件小事。当妈妈得知我到达美国的当晚会有一场 welcome Party 时，她顺理成章地将这个 party 理解为她所知道的国内大学的迎新晚会。于是她“斥巨资”去高级定制店为我订做了一件旗袍，她激动地憧憬着我可以到达美国当晚的 welcome party 上穿上这件能代表中国的旗袍在同学面前闪亮登场。

当然，故事的结尾我从没在我的美国同学面前穿过那件精美的旗袍，除了觉得丢脸之外，我也真的无法找到一个合适的场合穿上它。但我从没告诉过妈妈，除了因为我怕她觉得我辜负了她的一片苦心之外，也似乎无从向她描述我所经历的真实的美国。

现在的我已经回国四年了，我将这个遥远的故事拍成电影是想献给倾尽所有爱我、想要为我提供一个更好的学习环境的爸爸妈妈。同时，我也期待这个短片可以为更多人带来一点对于留学生活或者跨文化经历的具体体验。

导演简介

严偲予，2021 年研究生毕业于北京电影学院导演系；本科就读于美国丹尼森大学电影系。在创作中关注女性故事和跨文化议题。

获奖信息:

法国女性影展, 2022

英国 Beeston 电影节, 2022

纽约新导演展映, 2022

瑞典 Boden 国际电影节, 2022

华语青年电影周, 2021

土耳其国际女性影展, 2022

加拿大 Grand River 电影节, 2022

哥伦比亚 FECI Bogotá 国际电影节, 2022

香港 AFAIFF 国际影展, 2022





Christmas / 《冬冬的圣诞节》

Dir. Fengrui Zhang | China, U.S. | 19 min | OV with CN&EN subs

In a Chinese fishing village, Dongdong reluctantly follows in the footsteps of his father Song, learning to be a fisherman. On Christmas Eve, he asks his dad for a pair of new sneakers but Song brushes his words aside, as they can barely survive on their meek fishing business. Disappointed by harsh reality, Dongdong decides to disappear. Song then sets off on a journey in search of his beloved son.

Director's Statement

In a globalized world, American western culture deeply impacts Chinese teenagers' lifestyles. After Open Up and Reform, under the influence of capitalism and consumerism, Chinese teenagers grew up with the ideas of NBA, Hollywood, KFC, Sneakers, etc. In reality, in an underdeveloped small fishing village in China, teenagers might be far from the United States. However, in our character Dongdong's imagination, his "utopia" is just one step away from him. All the decoration details in his room are directing to his vivid inner reality.

Growing up in China, I was also overwhelmed and utterly confused by American culture in mainland China. In my work, I want to dialectically address and discuss the impact of western culture on a teenager from a closed-up fishing village in China and the generation gap between Dongdong and his father, Song, who grew up during the Cultural Revolution era. Politically, we live in a world of duality right now. Many of us are trained to pick a 'side', whether it's China or the US, but that leads to a deeper question: How do we embrace our own identity in a politically charged world? Song and Dongdong both fell into this confusion. In my work, I want to invite audiences to contemplate this complex issue.

The story happens to a single parent family. The film explores the expression of "Love" in Chinese style. "I love you", a phrase used consistently in western world, is however almost a taboo in contemporary Chinese culture. Many Chinese are shy to express their feelings to their family. Through my work, I want to explore how to express father's love with a Chinese characteristic restraint.



Girl With A Thermal Gun / 《额温枪女孩》

Dir. Rongfei Guo | China | 12 min | OV with EN subs

During the pandemic, a grocery delivery man is busier than ever. He receives orders, fills shopping carts, and delivers packages. Receive, fill, deliver; from dawn to dusk, day in and day out. He navigates strange streets and knocks on unfamiliar doors. As he grows tired, a feeling of loneliness washes over him and he begins to feel defeated—until he suddenly finds a thermal gun pressed to his forehead.

Director's Statement

During the pandemic, fear is often romanticized in a stressful environment. In the unknown sense of doomsday, people's subconscious often produces a series of hallucinations, so the delivery man for Carrefour imagines a girl with a forehead thermometer who accompanies him through the epidemic. And this illusion is difficult to escape from the atmosphere of the real situation because the supermarket is a place full of "family feeling". Whether it is firewood, rice, oil, salt, household appliances, or maternal and child products, it is full of metaphors for family and marriage. The delivery man, who is trapped in a lonely place in a foreign country, imagines his vision of starting a family, starting a business and having children with his beloved in this unfamiliar city. Finally, all illusions are shattered, so he has to accept the fact that the girl with the forehead gun left or did not exist at all. However, when the delivery man is delivering the products, he fantasizes about the girl with the forehead gun again. In the solo dance in the corridor at the end of the film, the delivery man is lonely, like most people in the epidemic, but it becomes no longer important whether all this is his hallucinations.

About the Director

Born in 1991, Rongfei Guo is a Chinese award-winning director and scriptwriter who graduated from New York University where she majored in Documentary. She was a Student Academy Award winner in 2016. Her films have been selected into over 50 international film festivals all over the world. Her graduate thesis film, "Fairy Tales" (2016) wins Best Short Documentary Award at Melbourne International Film Festival

and Asian American Film Festival. During Covid-19, she made her first musical short film “Girl with a Thermal Gun” (2020) and the film wins Best Narrative Short Award at Tribeca Film Festival and Special Jury Award at Flickerfest International Film Festival. She is currently developing her debut feature Dear Red which has been selected for the 2021 Festival de Cannes Cinefondation Residence, Tokyo Talent and supported by China’s Film Director’s Guild.

Awards

Best Short Narrative Film, Tribeca Film Festival
Special Jury Award, FlickerFest International Film Festival
Best Foreign Film, Fire Island Film Festival
Best Live Action Film, Calgary International Film Festival
Jury Prize, REGARD - Saguenay International Short Film Festival

导演 郭容非 | 中国 | 12 分钟 | 中文对白 英文字幕

疫情期间，外卖小哥依然穿梭在他人的柴米油盐中，接单、取货、配送、再接单、取货、配送……逆行在陌生的城市，止步于无数个家门口。当现实的疲惫和孤独渐渐把他捶瘪，一支额温枪突然抵住了他的额头……

导演阐述

疫情期间，在高压环境下，恐惧往往也会被浪漫化。在一片末世感的未知中，人的潜意识里往往会产生一系列的幻觉，因此家乐福小哥幻想出了陪伴他度过疫情的额温枪的女孩。而这个幻觉又很难逃脱现实情境的氛围，因为超市是一个充满“家庭感”的地方，无论是柴米油盐、家用电器、母婴产品，充满家庭婚姻的隐喻。一人困在他乡孤单的外卖小哥因此在此情此景中幻想出他在这个陌生城市与心爱的人成家立业生子的愿景。终于有一天，一切幻觉破灭，小哥不得不接受额温枪女孩离开或者根本不存在的事实。可是，小哥最后还是在送货时，又一次幻想出了额温枪女孩。在最后一段走廊的独舞中，小哥是孤独的，和疫情中的大多数人一样，不过这一切是否是他的幻觉也变得不再重要了。

导演简介

郭容非，1991 年出生，中国获奖导演、编剧，毕业于纽约大学纪录片专业。她是 2016 年学生奥斯卡奖得主。她的电影入选了全球 50 多个国际电影节。她的毕业电影《我是仙女》（2016 年）在墨尔本国际电影节和美国亚裔国际电影节上获得最佳纪录片奖。在 Covid-19 期间，她制作了她的第一部音乐短片《额温枪女孩》（2020 年），该片获得翠贝卡电影节最佳剧情短片奖和闪光国际电影节特别评审团奖。目前，她正在制作她的原创作品《红姐》，该片已入选 2021 年戛纳基石单元驻地计划，人才·东京项目，并得到了中国电影导演协会的支持。

获奖情况

最佳剧情短片奖，翠贝卡电影节
特别评审团奖，闪光国际短片电影节
最佳外语片，火岛电影节
最佳真人短片评审团奖，卡尔加里国际电影节
评审团奖，REGARD 萨格奈国际短片电影节



House of Nations /《国家的房子》

Dir. Xiangyu He | China, Germany | 29 min | OV with EN subs

Set against the backdrop of the coronavirus (COVID-19) pandemic, House of the Nations is an intimate portrait of a young Chinese man living in an international student apartment in Berlin. The film closely follows the protagonist's daily life, social gatherings, and more intimate moments during a two-year period when the urban environment overwhelms his individual life. Although the protagonist of the film has not experienced any major changes, his loneliness in his eyes, his helplessness in his demeanor, and a series of subtle changes all show his search for and uncertainty about the meaning of existence. The warmth given by the flame, the dryness caused by the friction of the hands, the softness and roughness of the rope during the binding process, if these touches enable us to explore the mixed feelings in the protagonist's heart, then the constant opening and closing of the door is like his repeated attempt to cross the borders between his inner world and the outside world. Through the shooting method of "truthful cinema" (cinéma vérité), the film provides a (self-) narrative space for those people who are living but neglected, and exposes the paradox of a false vision of globalization - unimpeded migration and a world without barriers.

About the Director

He Xiangyu (1986, China) is an artist and film director who lives and works in Berlin, Germany. Emerging from a generation of artists who have experienced the radical changes in China's society reverberated within the economy and international relations, He Xiangyu's art practice is based on his unique cultural experience. Using a diverse range of media from painting, sculpture, installation, and video to publication, his work contemplates and echoes the fatalistic micro conflicts on specific individuals in a time of macro geopolitical and historical turbulence, through a series of projects with immense time spans and physical volumes. In He's works, the deliberate dislocation of materials, intimate perception of physical and mental experience and the dispassionate historical perspective are brought into play: this very dynamic balance reflects the self-cognitive dilemma of a generation born from the historical fault line and its constant struggle with it. He analyzes and critiques the collision ingesting and digesting of cultures with a non-linear structure.

Solo exhibition

He Xiangyu, House of Nations, CCA Berlin, Berlin, Germany

Group exhibition

Penumbra, Complesso dell'Ospedaletto, Venice, Italy

导演 何翔宇 | 中国 德国 | 29 分钟 | 中文对白 英文字幕

《国家的房子》以新冠病毒 (COVID-19) 大流行时期为背景，对生活在柏林国际学生公寓中的一位中国年轻男性展开了私密而难于定义的描摹。影片密切追随了主人公于两年间的日常生活、社交聚会以及都市环境将个体生活淹没时那些更为私密的时刻。尽管影片的主人公并未经历任何重大变故，但他孤独的眼神、举止间袒露的无所依凭，一系列暗涌而细微的变化都表现出他对存在意义的追寻和无法确定。火焰给予的温暖，双手摩擦带来的干涩，捆绑过程中绳子的柔软与粗粝，如果说这些触感使得我们一探主人公心中的五味杂陈，那么不断开合的房门就像是对其内部与外部世界边界的一再转译和跨越的试探。通过“真实电影” (cinema vérité) 的拍摄方式，影片为那些活着却也被忽视的人们提供了一处（自我）讲述的空间，也对全球化虚假愿景的悖论进行了揭露 -- 畅通无阻的迁徙以及一个没有隔阂的世界。

导演简介

何翔宇（1986 年，中国）是一位生活、工作于柏林的艺术家和电影导演。作为经历中国社会、经济和国际关系巨变的艺术家群体的一员，何翔宇的创作从其自身的独特文化经验出发。他游刃于绘画、雕塑、装置、影像及出版等媒介，并以宽广的时间跨度和创作规模，来省思与呼应地缘政治和历史格局的宏观动荡在特定个体身上宿命般的微观冲突。在其作品中，错位转换的物质材料、私密感知的身心体验与冷静抽离的历史视角在撕裂中共存，其动态平衡折射出属于历史断层一代的群体认知困境及为了突破困境的斗争。通过非线性的结构，何翔宇解析与批判了上述斗争中的文化碰撞、吞噬和消化。

个展

何翔宇“国家的房子”，CCA 柏林，柏林，德国

群展

半影，Complesso dell'Ospedaletto，威尼斯，意大利



Bek / 《别克》

Dir. Jingyi | China, Xinjiang | 16 min | OV with EN subs

After his search for Bek fails for many years, Arsin finally gets the clue about Bek. Therefore, he decides to return to their common hometown to find Bek, but he doesn't expect that things get far more complicated than what he imagines and sees from the surface...

Director's Statement

In my hometown, everyone might have a Bek. If you don't look for him/her, he/she will cease to exist. Another viewer also wrote very well "You may not know me. I may not know you, but we are all familiar with the suffering".

About the Director

Jing Yi, a post-90s born and raised in Xinjiang, China. graduated from Beijing Film Academy.

Representative works : Bek(Kazakh); You Are Still A Calm Bride(Chinese); Manlika(Uyghur); Bukowski(Sibe);

导演 景一 | 中国新疆 | 16 分钟 | 英语字幕

寻找别克多年未果的阿尔辛，终于得到了别克的线索。因此，他决定回到二人共同的家乡寻找别克，但他没想到事情远比自己想到的、看见的复杂……

导演阐述

在我的故乡，也许每个人的家里都有一个别克。如果你不去寻找他 / 她，他 / 她也就不再存在。还有一个影迷写的也很好“你也许不了解我，我也许也不了解你，但我们都熟悉痛苦”。

导演介绍

90 后，出生并生长于新疆，毕业于北京电影学院。

代表《别克》（哈萨克语）；《你仍然是平静的新娘》（汉语）；《曼丽卡》（维吾尔语）；《布考司机》（锡伯语）



Mui / 《梅婆》

Dir. Wong Weng Chon | Macao | 7 min | OV with EN subs

During a short trip, a young man and his grandmother are confronted with unpleasant memories. Amidst grandma's usual nonstop nagging, it feels as if suffering will persist simultaneously in the past and the present.

Director's Statement

I tried to explore the fear that comes to me whenever I spend some time with my grandma. After taking a moment to think about our relationship, I enjoyed organizing my thoughts around these ideas to make a short film. This process may not necessarily lead me to any answers and even take me somewhere I don't want to be, and still be constructive.

About the Director

Wong Weng Chon, a Macao post-90s director with a curly eyebrow, graduated from the Shih Chien University Department of Communications Design. His short film "Wong, Bitter Gourd" was selected by Animafest Zagreb student film competition and Taipei Film Festival in 2019. His latest acclaimed work "Mui" was awarded "Original Prize" in the Horizon Competition of the 2022 Paris International Animation Film Festival and was selected in the Short Film Competition of the 16th FIRST International Film Festival Xining.

Awards

Macao Films & Videos Panorama, Macao SAR, 2021, Grand Jury Prize
PIAFF, Paris International Animation Film Festival, France, 2022, Original Prize in the Horizon Competition
The 1st Macao Documentary Competition, Macao SAR, 2022, Best Film Award
Hong Kong International Film Festival, Hong Kong SAR, 2022
First International Film Festival XiNing, Mainland China, 2022, Short Film Competition
South Taiwan Film Festival, Taiwan, 2022

Festival of Animation Berlin, Germany, 2022
Seoul Indie-AniFest, South Korea, 2022
Taichung International Animation Festival, Taiwan, 2022, Short Film Competition
Kaohsiung Film Festival, Taiwan, 2022
Lausanne Underground Film & Music Festival, 2022

导演 黄荣俊 | 中国澳门 | 7 分半 | 粤语对白 英文字幕

一段两婆孙的短途旅程，面对喋喋不休的外婆，可怕回忆一一涌现，往事和现在两个时空交叠带来了双重折磨。

导演阐述

嘗試透過這個動畫作品去探索自己一直以來與外婆相處所產生的一些恐懼和想法，思考一下我們之間的關係。我喜歡透過這個途徑來梳理自己的一些煩惱，不一定會得到解答，自問有些時候也不會想去面對得到的答案，志在整個創作的過程。

导演介绍

黄荣俊，一边眉毛是自然卷的澳门 90 后。毕业于实践大学媒体传达设计学院。动画作品《黄苦瓜》曾入选萨格勒布国际动画电影节、台北电影节等影展。新作《梅婆》荣获巴黎国际动画节地平线竞赛“原创奖”，并入选第 16 届 FIRST 青年电影展短片竞赛单元。

获奖情况

评审大奖，澳门当代电影及录像展 2021
地平线竞赛原创奖，巴黎国际动画电影节 2022
最佳影片奖，第一届澳门纪录片竞赛 2022
香港国际电影节 2022
西宁国际电影节 2022
南方影展 台湾 2022
柏林动画节 2022
首尔独立电影节动画竞赛单元 2022
台中国际动画影展 2022
高雄电影节 2022
洛桑地下电影与音乐节 2022



Day Is Done / 《下午过去了一半》

Dir. Dalei Zhang | China | 24 min | OV with EN&CN subs

Before embarking on his journey abroad, Xiao Lei returns to his grandfather's house and find that the normality of daily life here remains constant as time inevitably passes by.

Director's Statement

DAY IS DONE is more than a short film for me. It's a daydream that I don't want to wake up from. Like the mother in the film, I'm also missing an experience that is unlikely to recreate - an afternoon. The passage of time is always melancholic, but I'm luckier than her because I can go back to the past by making movies, seeing my grandfather and parents when they were young, as well as my imagination of myself. Images perpetuate and film is the best way to preserve time. I firmly believe in that.

About the Director

Growing up in a filmmaker family, ZHANG Dalei had developed a keen interest in art since childhood, especially for moving images and music. He went on to study at St. Petersburg State Film and Television University in 2000. In 2016, ZHANG Dalei completed his first feature film **THE SUMMER IS GONE** (2016), which made him one of the most anticipated emerging directors in China. The film won FIPRESCI Prize, Best Feature Film and Best New Performer at the 53rd Golden Horse Film Festival. His new feature film **STARS AWAIT US** (2020) was selected to be in competition at the 3rd Pingyao International Film Festival and the 24th Tallinn Black Nights Film Festival.

Awards

2020 Berlinale Shorts Competition Silver Bear Jury Prize



Gaze / 《凝视》

Dir. Yuan Tian Gao | China, Germany | 3 min | OV with EN subs

The film is based on Szymborska's poem "Vietnam" From the beginning to the end, the film adopts a subjective perspective, using subjective feelings to lead viewers to immerse in the historical scene gradually.

About the Director

Gao Yuan Tian (1992) is a Chinese artist. He is currently studying animation, film, and media art at the Academy of Media Arts Cologne (KHM) (2020). His works are mostly video works and installations. He tends to connect with the nature of biological materials, utilizing the power of the materials themselves to construct new languages.

Awards

CortiSonanti International Short Film Festival 2022
REX Animation Festival 2022
Anmtn! Online Animation Awards 2022
International Human Rights Film Festival 2022
Anim8 Student Film Festival 2022



Blue House / 《蓝房子》

Dir. Mengqi Zhang | China | 37 min | OV with EN subs

Under the lockdown restrictions caused by the breakout of the pandemic, the director pointed the camera out of the window at home to record the external situation and his mood; at the same time, in the tenth year of returning to the village, the public space named “Blue House” was finally realized, but the sudden blockade and isolation made this place an empty house. How does the record connect with the memory, and how does the memory coexist with the place? Hope and imagination reshape practice in the interaction of transcending forms.

About the Director

Zhang Mengqi was born in 1987. She is a filmmaker, choreographer, and member of the Folk Memory Project.

Mengqi has made nine feature-length documentary films in her village in Hubei Province, known as her “Self-Portrait” series. Her films have been selected by Yamagata International Documentary Film Festival, Cinéma du Réel, Visions du Réel, etc. And her films won the “White Goose Award” in DMZ International Documentary Film Festival, and the “BIFF Mecenat Award” in Busan International Film Festival.

Her choreographic work was performed in Rencontres Chorégraphiques Internationales de Seine-Saint-Denis(France), Impuls Tanz (Austria), Eurokaz(Croatia), Künstlerhaus Mousonturm(Germany).

Awards

Taiwan International Documentary Festival 2022
Segal Film Festival 2022
Supported by Künstlerhaus Mousonturm

Indie Chinese Cinema Week Roundtable Discussion: Female Gaze and Subaltern Speak in Contemporary Chinese

柏林独立华语影展圆桌讨论:

当代中国的女性凝视与底层书写

In the post-COVID era, while China's isolation from the world poses many epistemological challenges, independent cinema offers a rare glimpse of its reality today. As the prelude to the Indie Chinese Cinema Week, this roundtable invites an emerging Chinese female filmmaker and four engaging scholars from anthropology, sociology, cultural studies of China to have a dialogue revolving around the concepts of "female gaze" and "subaltern speak".

The questions we would like to address include: How do female filmmakers break through a male-dominant industry? When transforming from the gazed object to the gazing subject, what do female filmmakers see through their camera lens and what are our expectations of their work? What is the 'female gaze' in relation to China's rising feminist movements?

In a time of political depression and routinised precarity, who is China's 'subaltern' today and where are their voices? What is the relationship between women and the subaltern? What kind of subaltern and female representations do we need? We hope the open roundtable will bring scholarly, artistic and cinematic reflections into synergies and create new dynamics for public debates.

后疫情时代的世界与中国仍处于隔离之中，我们何以透过独立影像的棱镜看见真实的中国？作为首届柏林独立华语影展的前奏，本次圆桌邀请了经验丰富的女性电影人陈丹婷和四位来自身处欧洲、专注于中国人类学 / 社会学 / 性别研究 / 文化研究的学者项飙、于琼、周芸芸、Heike Frick，围绕「女性凝视」和「底层话语」两个概念展开对话。在男性主导的影视行业中，女性导演如何突破重围？当女性由被凝视的客体变为主体时，她们看见了怎样的自己与她者，我们又对她们有怎样的预期？在充斥着政治抑郁与不安全感的时代，谁是中国的新底层？她们想说什么，又如何发声？女性与底层之间关系何为？我们需要看到什么样的女性与底层的再现？本次圆桌将从嘉宾的简短陈述出发，给予观众充分的提问与讨论的空间，赋予影展中的选片更多社会学意义。

Curator / 策展人:

Dr. Yunyun Zhou / 周芸芸

Curator Assistant / 策展助理:

Yi Song / 宋奕

Hanrui

Dr Yunyun Zhou / 周芸芸

Dr. Zhou Yunyun is an associate professor at the University of Oslo, Department of Culture Studies and Oriental Languages, Norway. She received her doctorate in Contemporary Chinese Studies from the University of Oxford. She is a political sociologist with a feminist analytical approach and is exploring the use of ethnographic films in her research. Her research focuses on gender and political institutions, feminism(s), affective governance in contemporary China. Her latest publications could be found in Culture, Communication & Critique, Politics & Gender, and The Made-in-China Journal. She is the co-founder of the Norwegian non-profit organisation FRA ØST TIL NORD.

周芸芸博士是挪威奥斯陆大学中国政治与社会研究副教授，在英国牛津大学当代中国研究获得博士学位。她是一名从女权主义分析框架出发的政治社会学家，并实践田野中的影像创作。她的研究重点是当代中国的性别与政治体制、国家女权主义、青年政治化与情感治理。她的最新论文在《文化、传播与评论》、《政治与性别》等学术刊物上发表。她创办了在北欧推广亚洲文化艺术活动的非营利组织 FRA ØST TIL NORD。

Prof Sabrina Qiong Yu / 余琼

Sabrina Qiong YU, Professor of Film and Chinese Studies at Newcastle University, UK. Her research and publications focus on Chinese independent cinema, stardom and performance, gender and sexuality, and audience/reception studies. She is the author of Jet Li: Chinese Masculinity and Transnational Film Stardom (2012, 2015), the co-editor, with Guy Austin, of Revisiting Star Studies: Cultures, Themes and Methods (2017, 2018). She is the Principal Investigator of a UK Arts & Humanities Research Council funded project (2019-2024) on Chinese independent cinema, the founder of Chinese Independent Film Archive (CIFA) and bi-lingual journal Chinese Independent Cinema Observer.

余琼是英国纽卡斯尔大学电影学教授。她的研究领域与论著集中在中国独立电影、明星研究，性别研究以及观众接受研究。她出版过专著《李连杰：中国男性气质与跨国电影明星现象》(2012, 2014)，编著《重新审视明星研究：文化、主题与方法》(2017, 2018) 等。她是英国艺术与人文研究署资助的关于中国独立电影研究项目 (2019-2024) 的负责人，并创办了位于纽卡斯尔的华语独立影像资料馆与双语期刊《华语独立影像观察》。

Prof Biao Xiang / 项飙

Biao Xiang studied sociology at Beijing University, China, and received his PhD in social anthropology from the University of Oxford, UK. He was Professor of Social Anthropology at Oxford before he joined MPI in 2021. Biao Xiang's main research addresses various types of migration and mobility— internal and international, unskilled and highly skilled, and for reasons momentous and mundane— in China, India and other parts of Asia. Through the lens of migration, he has examined a wide range of political economy issues, including state-society relations, labour, social reproduction, and mobility governance.

项飙教授在北京大学学习社会学，随后在牛津大学的社会人类学系获得博士学位。在 2021 年加入马克斯·普朗克学会前，他一直在牛津大学社会人类学系授课。项飙的研究主要涉及中国、印度和亚洲其他地区的各种类型的移民和流动——内部与国际的、非技术性与技术性的、重大原因与普通原因的。通过移民的视角，他研究了更广泛的政治经济学议题，包括国家与社会的关系、劳动、社会再生产和流动性治理。

Dr Heike Frick

Dr. Heike Frick is a senior lecturer at the Institute of Chinese Studies, the Free University of Berlin, Germany. Her research focuses include culture, art and society of China including education, childhood, women and gender in China, fine arts, visual culture, and environmental history. Since 2015, she has been working on a research project about the representations of gender in contemporary art in China.

Heike Frick 博士是柏林自由大学中国研究院的高级讲师。她的研究兴趣涵盖了中国的文化、艺术与社会方面的话题，包括教育、儿童、女性与性别，以及美术、视觉文化与环境史。自从 2015 年以来，她的研究项目关注于中国当代艺术对于性别的呈现。

CIFA

The Chinese Independent Film Archive (CIFA) is originated from an AHRC (UK Arts & Humanities Research Council) funded research project entitled 'Independent Cinema in China: State, Market and Film Culture' (2019-2024). The project is led by Principal Investigator Professor Sabrina Qiong Yu (Newcastle University), with Co-Investigators Professor Chris Berry (King's College London) and Dr Luke Robinson (University of Sussex), and Research Associate Dr Lydia Dan Wu (Newcastle University).

CIFA works closely with a large number of Chinese independent filmmakers and curators, as well as a range of industry partners and cultural institutions, such as Sheffield Doc/Fest and art cinemas in the UK, CNEX in China, and Fanhall in the USA, to raise the visibility of Chinese independent cinema and enhance the world's understanding of China's film industry and film culture in China. CIFA also works with scholars and universities around the world to advance the study of Chinese independent cinema and encourage the use of the collections at CIFA for research on, and the teaching of, modern and contemporary China.

华语独立影像资料馆 (CIFA) 源自一项英国艺术与人文研究署资助的研究项目“中国独立电影：国家、市场与电影文化”（2019-2024）。该项目由余琼教授（纽卡斯尔大学）负责，团队包括合作研究者 Chris Berry 教授（伦敦国王学院）、Luke Robinson 博士（萨塞克斯大学）、研究助理吴丹博士（纽卡斯尔大学）。

华语独立影像资料馆与大批独立导演、策展人、业界伙伴及文化机构（比如谢菲尔德国际纪录片电影节、CNEX、现象网、英国的艺术院线等）紧密合作，帮助中国独立电影被全世界更多观众看到、关注，并增强世界对中国的电影文化与产业的了解。资料馆也与世界各地的学者与大学一起，致力于推进对华语独立影像的研究，并将其运用于对现当代中国的教学与研究之中。

我们在此特别感谢本届影展的首席赞助商及两家合作影院，也感谢其他所有合作方的支持，让这美好的一切得以发生。

We would like to give special thanks to our headline sponsors and our two cinema partners, and we thank our other partners as well. We thank all of you for making the film festival possible.

Headline Sponsor / 首席赞助



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Yanny Liu 刘珊宏

Le Chang 常乐

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WeChat 微信公众号

Join Us

We have been looking for more co-workers who have a sense of ownership and want to actively contribute to any of the following aspects: curation, project management, administration, marketing, copy, design, event execution, accounting, translation and more.

Please send an email to cilens.proj@gmail.com

We look forward to receiving your application and working with you!

Support Us

As an independent, non-funded and non-profit initiative, we look forward to receiving more support and resources in the future to help us continue running the festival.

If you identify with our vision and you are interested in supporting us in any possible way, please feel free to reach out. We would sincerely appreciate it.

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Screening Schedule / 排片表

Date	Slot	Film		Venue
11.25 Friday	19:30	Opening Film A New Old Play *Berlin premiere*	179 Min	Sinema Transtopia
11.26 Saturday	14:00	Ants Dynamics *European premiere +after Q&A online*	120 Min	
	20:00	Gaze	3 Min	
		Bek	16 Min	
		Tharlo	123 Min	
11.27 Sunday	14:00	MAMA *German Premiere + after Q&A online*	134 Min	Filmrau- schpalast Moabit
	17:00	Blue House	37 Min	
		The Two lives of Li Ermao *German Premiere*	90 Min	
12.2 Friday	20:00	Chinese Fusion *German Premiere*	26 Min	
		The Taste of Rice Flower *German Premiere*	95 Min	
12.3 Saturday	16:30	Small Talk	88 Min	
	20:00	Short Film Collage	92 Min	

日期	时间	展映影片		场地
11.25 周五	19:30	开幕片 《椒麻堂会》 *柏林首映*	179 Min	Sinema Transtopia
11.26 周六	14:00	《蝼蚁动力学》 *欧洲首映 +映后线上交流*	120 Min	
	20:00	《凝视》	3 Min	
		《别克》	16 Min	
		《塔洛》	123 Min	
11.27 周日	14:00	《妈妈和七天的时间》 *德国首映 +映后线上交流*	134 Min	Filmrau- schpalast Moabit
	17:00	《蓝房子》	37 Min	
		《二毛》 *德国首映*	90 Min	
12.2 周五	20:00	《迎新晚会》 *德国首映*	26 Min	
		《米花之味》 *德国首映*	95 Min	
12.3 周六	16:30	《日常对话》	88 Min	
	20:00	短片集	92 Min	

Indie Chinese Cinema Week / 柏林独立华语影展 2022
 Screening Schedule / 排片表

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11.25 Friday	19:30	Opening Film A New Old Play *Berlin premiere*	179 Min
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12.2 Friday	20:00	Chinese Fusion *German Premiere*	26 Min
		The Taste of Rice Flower *German Premiere*	95 Min
12.3 Saturday	16:30	Small Talk	88 Min
	20:00	Short Film Collage Christmas Mui Day Is Done Girl With a Thermal Gun House of Nations	92 Min

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柏林独立华语影展 2022

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Cinemas

Filmrauschpalast

Filmrauschpalast is Berlin-Moabit's only cinema and has been voluntarily run by film enthusiasts since the early 1990s.

For the people who support the *Filmrauschpalast* with their collective commitment, cinema is a place of shared experiences and encounters. With their volunteer work, they want to pass on their passion for films with a programme that is free of conventions, expands the view of the world and explores the richness of visual language. We mostly show the films in the original language with subtitles. Our programme includes independent and arthouse films as well as Hollywood classics and exclusive releases of films that are otherwise not shown in Germany. In addition to host various festivals (Berlinale, Tibet Film Festival, ...), cultivating the analogue cinema tradition is extremely important to *Filmrauschpalast*.

Address: Lehrter Str. 35, 10557 Berlin

SiNEMA TRANSTOPIA

How can a new kind of cinema be collectively created within a transnational society? *SiNEMA TRANSTOPIA*, the cinema-experiment by bi'bak, explores cinema as a space of social discourse, exchange, and solidarity. The curated film series brings together diverse social communities and connects places both near and geographically distant; it links pasts, presents and futures and moves away from a eurocentric gaze towards transnational, (post-)migrant and postcolonial perspectives. *SiNEMA TRANSTOPIA* is a different kind of cinema, one simultaneously committed to local and international communities, that understands cinema as an important public sphere of sociality; it considers film history as crucial to the work of cultural memory and is committed to a diversity of film culture and film art. In Haus der Statistik at Berlin-Alexanderplatz, *SiNEMA TRANSTOPIA* builds a bridge between urban practice and film to create a space that opens access, stimulates discussion, educates, moves, provokes and encourages.

Address: Lindower Str. 21 - 22/HAUS C, 13347 Berlin

Ticket Price & Reservation

Filmrauschpalast

7.5 euros (full price) / 6 euros (reduced price)



Scan the QR code to get tickets for each screening

SiNEMA TRANSTOPIA

6 euros



Scan the QR code to get tickets for each screening

