



BACK
TO
FUTURE



FIRST

INTERNATIONAL FILM FESTIVAL XINING 2026
青年电影展



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青年电影展

BACK
TO
FUTURE





FIRST 青年电影展
FIRST INTERNATIONAL
FILM FESTIVAL

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目录

CONTENTS



2 序言 PREFACE

4	合作伙伴	PARTNERS
9	合作媒体	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	评委会	JURY
37	竞赛入围评审	SHORTLIST COMMITTEE
40	竞赛预选评审	PRE-SELECTION COMMITTEE
46	首作推介人	DEBUT PRESENTER
48	单元入围	OFFICIAL SELECTION

140 FIRST FRAME 她的一帧

144	荣誉	AWARDS
146	评审团	JURY
150	单元入围	OFFICIAL SELECTION

180 FIRST PIONEER 先锋创作

184	荣誉	AWARDS
185	评审团	JURY
190	单元入围	OFFICIAL SELECTION

222 超短片 SHORT SHORT FILM

226	荣誉	AWARDS
230	评审团	JURY
236	入围评审	SHORTLIST COMMITTEE
238	预选评审	PRE-SELECTION COMMITTEE
240	单元入围	OFFICIAL SELECTION
262	超短片展映	SPECIAL SCREENING

284 展映 FIRST SCREENING

286	闭幕特别策划	CLOSING SPECIAL SCREENING
288	特别展映	SPECIAL SCREENING
290	学院精神	ACADEMY SPIRITS
298	另一种亚洲电影实践	ANOTHER PRACTICE OF ASIAN CINEMA
304	肢体的辩证方法：玛雅·黛伦回顾展	DIALECTICS OF THE BODY: MAYA DEREN IN RETROSPECT

310 公共文化 PUBLIC CULTURE

312	论坛工坊	FORUM PANEL & WORKSHOP
324	主动放映	PUBLIC PROGRAMMING

332	活动事件	EVENTS
334	西宁的夜	XINING'S NIGHT
338	FIRST 青年电影盛典	FIRST AWARD CEREMONY
340	志愿者	VOLUNTEER
344	FIRST 板板商店	FIRST BANBAN
346	可持续	FIRST ESG & CSV
350	组委会	FESTIVAL COMMITTEE
368	实用信息	PRACTICAL INFO
376	发现西宁	INTO XINING

投石问路

我们还能忍受一部电影的角色沉默多久？

停顿、“我还不确定”、“再等等”，当属于人的踌躇被算法加速清除，确定性被无限供给，立场被话语预置，投石问路——这个古老的动作，是否已经失效？

失效的，或许只是对“路”的旧有想象。投石问路，预设前方不可见，以石头叩问回响。但还有一种更本质的可能：石头脱手的瞬间，投掷者并不期待回声。这个动作只为确认手臂还能挥动，确认石头重量的真实，确认未知与迷茫尚可承受。

法国学者罗歇·凯卢瓦凝视石头数十年，发现石头以沉默的形态记录了超越人类历史尺度的“深时”，这种书写没有预设的读者，存在本身即是证词。创作最深处的驱动力，或许只是“不愿假装看不见”。举起镜头，只因拒绝忽略眼前的事物，忽略它，将构成对自身感知的背叛。

这翻转了“路”的定义。投石问路的终点，在于让“问”成为存在的刻度。意义被快速生产又被更快速耗尽，总要有人为不计算落点的投掷留一块空地。

FIRST 二十年，反复辨认的正是尚未被话语收编的间隙。一部作品或许粗粝，或许不合时宜，但只要保留一处诚实的停留，就已构成对确定性叙事的温柔抵抗。

古人画鬼最易，画犬马最难。鬼无人亲眼得见，可随心虚构想象；犬马朝夕行于市井烟火之间，每一笔都经受千万双眼睛的检验。投石问路，我们描摹的正是当下的人间日常：附近在发生什么，生活在承受什么，那些日日行经眼前，却被话语一再绕开的事物。凝视并记录这些真实，远比虚构想象更需要勇气。

投石问路，是在过度透明的时代，重新赋予未知、沉默与留白被看见、被记录的正当性。

身怀石头的人，把它扔出去吧。

在激荡的水域中，朝向未知的明天。

没有终点，也不必靠岸。

Testing the Waters

How long can we endure a character's silence in a film?

A pause. "I'm not sure yet." "Let's wait." When hesitation is erased by algorithms, certainty supplied without end, and positions prepared in advance, has this gesture of testing the waters lost its force?

Perhaps what has failed is only our old idea of "the way." To test the waters is to accept that what lies ahead cannot yet be seen: a stone is cast, and one listens for the world's answer. Yet the thrower may not be waiting for an echo. The gesture may confirm that the arm can move, that the stone has weight, and that the unknown can still be borne.

Roger Caillois spent decades contemplating stones. In their silence, he saw "deep time," a record beyond human history. Such writing presumes no reader; existence itself becomes testimony. Perhaps creation begins with refusing to pretend not to see. To raise a camera is to refuse to overlook what stands before one's eyes.

This turns "the way" inside out. The point is not arrival, but asking itself: a measure of being. Where meaning is produced quickly and exhausted faster, someone must leave room for a throw that does not calculate its landing.

For twenty years, FIRST has returned to intervals not yet absorbed by discourse. A work may be rough or untimely; if it preserves one moment of honest attention, it becomes a quiet resistance to narratives of certainty.

The ancients said ghosts are easiest to paint, dogs and horses the hardest. Ghosts may be invented; dogs and horses pass daily before countless eyes. What we seek to depict is the present everyday: what is happening nearby, what life is asked to bear, and what language keeps skirting.

Testing the Waters gives the unknown, the silent, and the unspoken a place to be seen and recorded.

Those who carry a stone: throw it.

Into troubled waters, toward an unknown tomorrow.

No destination. No shore required.

战略合作伙伴



官方指定用水



官方指定用车



咖啡合作伙伴



官方指定葡萄酒



青稞酒·支持伙伴



好酿造·支持伙伴



官方指定合作场地



官方指定入住酒店



电影市场首席合作伙伴



电影市场官方合作伙伴



电影市场深度合作伙伴



官方合作机构



合作伙伴
PARTNERS

摄影设备合作伙伴



镜头设备支持



云协作及存储系统支持



选角支持



后期技术支持



调色监视器支持



酒店支持



声音设备支持



保险支持



后期技术支持



烟雾机支持



灯光设备支持



DIT 及视频技术支持



调色设备支持



录音棚支持



合作媒体
PRESS

全媒体合作平台



官方直播合作平台



独家时尚媒体



电影市场深度合作媒体



深度合作媒体



20 周年 · 美味特别支持



超短片·战略合作平台



超短片·官方合作媒体



超短片·官方合作 KOL



FIRST FRAME·官方合作媒体



在地深度合作媒体



影迷生活合作伙伴



青年文化合作伙伴



共同行动合作伙伴



高原银饰合作伙伴



好睡眠合作伙伴



特别支持机构



指定放映技术支持



技术解决方案



放映技术合作伙伴



西宁户外支持伙伴



盛典创意视觉



盛典导演团队



盛典导摄团队



盛典技术团队



盛典官方场地



官方拍摄团队



即时影像合作伙伴



创意视频合作



法律支持



制作服务



LED 先锋视效支持伙伴



西宁的夜特别支持



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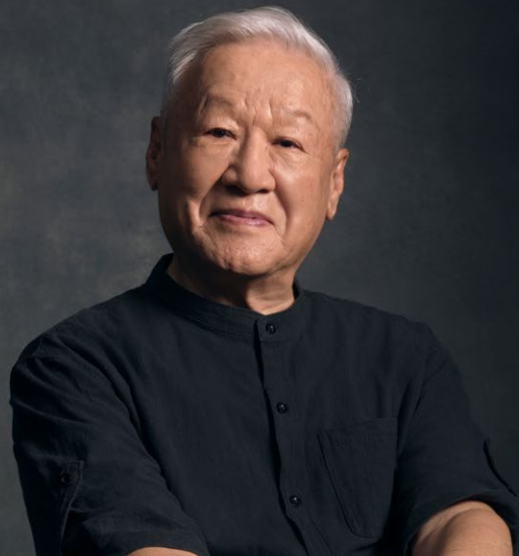


合作影院



荣誉主席寄语 FROM HONORARY PRESIDENT

谢飞
XIE FEI



从开年至今，我陆续在 FIRST 回望了塞尔维亚电影和中国第四代电影。不断浸入历史里的电影，总能体会到曾经人们在他们时代的所思所想，以另一种方式复现到如今。朋友是时间的果实，电影节亦然。当高原气旋的呼唤随着夏季热浪而来，FIRST 漫长跋涉的第二十年翩然到来。

最近大家总说，电影好像成了即将消亡的行业，但每年在 FIRST，中国青年影像的活力从未停止。一个看似滑落的逗号，极有可能成为关键转折点。我们不必对流媒体兴起、传统电影趋向“手工化”的叙事形式更迭感到恐慌，只要人类仍有“木乃伊情结”，保有对叙事的本能渴望，有人创作、有人欣赏，无论是流媒体还是传统电影，我们要坚定相信，观众始终需要真正的叙事艺术。

FIRST 是年轻人和新电影语言的平台，二十年里，它填补了传统学院教育的空白，完成了极具生命力的电影公共教育。它与校园毕业季重合，将作者的、实验的、充满痛感的影像，通过竞赛、电影市场、主动放映等形式送入社会，培育了大批懂看电影、更懂思考生活的现代观众。更重要的是，它允许创作“基层”自下而上的挑战，对无科班背景、身处行业边缘的创作者给予平等注视。二十年风雨兼程，它从培育的创作者、从业者和影迷那里汲取养分，修炼成了可供后来者纳凉的劲树。

人无法选择所处的时代，我很庆幸能自主选择电影和教学这条路，像父亲一样，认准方向便决不动摇。这个时代的创作者要排除万难、克服外力见到自己，再在电影节、电影院见到观众，才算完成创作。

而 20 岁的 FIRST 的责任依然是告诉年轻人：条条道路通“电影”。愿 FIRST 这块带着砂砾感的粗布，继续接纳“阳春白雪”也拥抱“下里巴人”，保持那“冰山下的火种”。让每一位敢于用镜头直面时代的年轻人，都能在这里磨出血性，共同走进 FIRST 的下一个 20 年。

This year, revisiting Serbian and 4th Gen cinema at FIRST, I saw how films immerse us in history, reviving past lives. Friends are time's fruit, and so are film festivals. As summer arrives, FIRST turns twenty.

Despite talk of cinema's demise, youth vitality here never fades. A stumble can be a turning point. Panic over streaming or "handcrafted" shifts is needless; humanity's "mummy complex" ensures we crave true storytelling.

For twenty years, FIRST has bridged academic gaps with public film education, channeling bold, experimental voices into society via competitions and screenings. It champions grassroots creators regardless of background, growing into a sturdy tree nurtured by its community.

We choose our path, not our era. I chose film and teaching, unwavering. Creators must overcome all to reach audiences; only then is a work complete. FIRST's charge remains: all roads lead to film. May this gritty cloth embrace all, keeping the "spark beneath the iceberg." Step into the next twenty years.

创始人寄语 FROM FOUNDER

宋文 SONG WEN



站在二十周年的时间节点，回溯“FIRST”的存在，其本质是关于电影的存在、以及一代作者的现代性表达的系统建构。唯一，让我们如此执迷地往前走的精神动力，就是对创作本质的持续发问和对社会现实的电影批判。

有朋友问我，20年来，“FIRST”有各种立场的阐释、出现过多种鼓舞人心的行动观念，哪一句是你的“The most important concept”？我往往能很快回答：是“此幕即万象”！是的，这个词组在我们最危机的时候，是我们的核心认知，它给予创作者和我们自身直面困境的力量。拒绝空洞叙事的遮蔽，不断地回到电影的本身，对准个体的生存状态，收纳边缘群体的叙事、回应日常生活的肌理与精神困境，打破身份与表达的边界。在某种意义上，“FIRST”成为世界电影行业观测青年创作生态的核心坐标之一。

去年 FIRST 最佳影片《老蔡的奥德赛》，看见电影里的主角老蔡，在混沌未知的前路上，大胆地用漫长的时间，执着地锯开困住自己的那把锁。锁开的瞬间，我泪如泉涌，那不正是大批作者冲破创作困境、坚守话语权的隐喻吗？也是“FIRST”的彼时与此刻。跳出传统电影范式的桎梏，以自由的表达触碰存在的本质，开创属于年轻人的言说方式，FIRST 将持续发出“未来的信号”，持续发现电影的“惊喜”。

2026 年的今天，“现实还原与虚构现实”正在成为人类影像创作领域最热门的话题。支持与反对 AI 电影创作的讨论，甚至形成一定范围内的“伦理恐慌”，但人类的核心价值（意义、目的、情感、原生创造力）是不可复制的。价值判断、伦理决策、艺术创造、情感联结与定义“为何而做”，仍属于破基生命。未来的影视创作一定是一个共生的路径。真正具备吸引观众的叙事，往往都会围绕虚实边界、自我认同、个体意志这类深层命题展开探讨与思索。

At twenty, FIRST stands as a systematic testament to cinema's essence and a generation's modern expression. Our sole drive is the relentless inquiry into creation and the cinematic critique of reality.

When asked for my core credo, I answer swiftly: "This Scene Is All Phenomena." In crisis, these words anchored us, empowering creators to face adversity. We reject hollow narratives, returning to film's essence—focusing on individual existence, amplifying marginalized voices, and dissolving boundaries of identity and expression. Thus, FIRST has become a global beacon for youth cinema.

Last year, Lao Cai's *Odyssey* moved me profoundly. Witnessing Lao Cai hack away at his shackles, I wept—it mirrored countless authors breaking free, claiming their voice. It was, and is, FIRST itself: transcending conventions, touching existence through unfettered expression, forging new vernaculars. We will keep sending Signals of the Future, discovering cinema's enduring surprises.

In 2026, the discourse around "realism versus fabrication" intensifies. Debates over AI stir ethical anxieties, yet humanity's core—meaning, purpose, emotion, and raw creativity—remains irreplaceable. Value judgments, ethics, artistry, and the definition of "why we create" belong solely to carbon-based life. The future lies in symbiosis. Truly compelling narratives will forever explore the fluid borders of reality, selfhood, and human will.

首席执行官寄语 FROM CEO

李子为 LI ZIWEI



二十年，是五分之一世纪。我年近半百，人生最绵长的二十年，很高兴能始终与 FIRST 相伴同行，也很高兴它变也没变。

这一路真实而赤裸：有人一路同行，也有人中途离场；有判断失误的遗憾，也有恰逢其时的圆满；有不被理解的困顿，也有双向奔赴的热忱；有刻骨铭心的动容，也有默然告别的怅然。所有起伏、得失、遗憾与光亮，都是这段旅程最本真的模样。

常有人问我，二十年最骄傲的是什么。我总回答，是我们一直清楚自己不做什么。每次说完，战友们都会笑着打趣我：嘴上说着克制，手上的事却一件没少做。

哈哈。但亲爱的战友，其实丰富和泛滥，从来不是一回事。我们逐年完善单元系统，踏踏实实回应生态、向内深耕；同时始终守住边界、不追风口，拒绝了一次又一次的诱惑。正是这份有所为、有所不为的坚持，才让我们度过这二十载风风雨雨、起起落落，也生出了更深沉的热爱。

自 2006 年，一路走来，我和我的战友们在用自己的方式，书写早期电影持续生长的脉络。用影片，留住原生创作最本真的样貌，回答早期电影是什么；在市场，见证一份创意从萌芽到落地，看清创作如何发生；永不停歇的配套培育体系，踏实养护行业土壤，安放电影的底气与未来。

身处喧嚣行业之中，庆幸我们一直保有独一份的判断力：在“未完成”中窥见杰作，在“不可能”里发现新语言。毕竟，真正的未来，常诞生于空缺之处。同时，我也始终坚信，更充分的创作空间与更开放的资源支持仍值得持续建设，这源自一代代创作者之中，不愿随波逐流、坚持独立思考、不断探索艺术边界的先行者长久的深耕与开拓。

行至今日，我依旧笃定：要让正确的事情，艰难地发生。我偏爱这份慢慢扎根、缓缓成事的过程。初心未改，步履不停。

Two decades mark one fifth of a century. Approaching fifty, I am grateful to have walked these twenty years alongside FIRST—watching it change, yet remain unchanged.

The journey was raw and real: companions stayed, others left; missteps brought regret, while timing brought fulfillment. There was isolation and mutual devotion, heartbreak and silent farewells. Every rise, loss, and flicker of light shaped this path.

When asked my proudest achievement, I answer: knowing what not to do. My comrades laugh, teasing that for all my talk of restraint, we never stopped building. But abundance is not excess. We refined our sections yearly, nurturing the ecosystem inwardly, resisting trends, declining temptations. This discipline—this commitment to both action and restraint—carried us through storms and stillness alike, deepening our devotion.

Since 2006, my comrades and I have traced early cinema's living lineage. Through films, we preserve raw creation's true face. In the market, we witness ideas take root, understanding how stories are born. Our relentless support systems tend the soil where cinema's future takes hold.

Amid industry noise, we kept our singular vision: seeing masterpieces in the unfinished, new languages in the impossible. The future is often born from absence. It is the result of generations of pioneering creators who, unwilling to follow the tide, have persisted in independent thought and tirelessly ventured beyond the boundaries of artistic expression.

Today, I remain certain: let the right things happen, however arduously. I cherish this slow rooting, this gradual becoming. The original intent endures. The journey continues.

竞赛

FIRST COMPETITION

主竞赛

MAIN COMPETITION

主竞赛 影片类奖项
COMPETITION AWARDS FOR FILMS



从入围主竞赛的剧情长片中颁出，表彰在视听、叙事、文本及制作技艺等综合维度完成度突出的年度标杆之作。

Selected among narrative features to honor the film that shows remarkable achievement across the narrative, cinematic language, and aesthetic form.



从入围主竞赛的真人短片中颁出，表彰表达凝练、勇敢创新，兼具鲜明作者意识与敏锐人文洞察的短片作品。

Selected among live action short films to honor the film that delivers concise and bold expression, combining a distinctive authorial voice with keen humanistic insight.



从入围主竞赛的纪录长片中颁出，表彰兼备文献价值和人文关怀，以客观公允或独特视角深刻呈现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，表彰拓展动画语言边界、风格与叙事极富创造力与实验精神的短片作品。

Selected among animated short films to honor the film that pushes the boundaries of animation language, showcasing exceptional creativity and an experimental spirit in both style and narrative.



从入围主竞赛的剧情长片中颁出，表彰具有强烈作者意识与独特美学创造力，在电影语言探索上展现出鲜明创造力的影片。

Selected among narrative features to honor the film that demonstrates a strong authorial vision and distinctive aesthetic creativity, marked by a highly original approach to cinematic language.

主竞赛 个人类奖项
COMPETITION AWARDS FOR FILMMAKERS



从入围主竞赛的剧情长片中颁出，表彰展现出卓越的导演能力、将个体生命经验与电影技艺有机融合，具有独特风格辨识度的导演。

Honoring the director of a narrative feature with outstanding directorial ability, seamlessly integrating personal experience with cinematic practice, and possessing a recognizable stylistic identity.



从入围主竞赛的剧情长片中颁出，表彰在摄影、美术、音乐、剪辑、声音设计等特定技术领域做出突出贡献，有效辅助叙事并提升影片美学品质的幕后工作者。

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



从入围主竞赛的剧情长片中颁出，表彰在文本结构与人物塑造上独具匠心，为影像叙事提供坚实基础的剧本创作者。

Honoring the screenwriter of a narrative feature film who demonstrates exceptional craft in script structure and character building, providing a solid foundation for cinematic storytelling.



从入围主竞赛的剧情长片中颁出，表彰敢于挑战既有电影定义、以审视姿态介入当下现实、具备独立精神与先锋意志的创作者。

Honoring the filmmaker who defies conventional cinematic definitions, critically confront the realities of the present, and demonstrates a strong sense of independence and avant-garde intent.



从入围主竞赛的剧情长片中颁出，表彰以精准的表演技艺与独特的人格魅力，赋予角色深刻生命力的演员。

Honoring the leading actor of a narrative feature who brings profound vitality to the character through precise performance skills and a distinctive personal charisma.



评委会主席
JURY PRESIDENT

弗洛里安·亨克尔·冯·多纳斯马尔克 FLORIAN HENCKEL VON DONNERSMARCK

出生于 1973 年，德国导演、编剧、制片人。早年先后就读于圣彼得堡大学与牛津大学，学习俄语、政治学、哲学以及经济学，后进入慕尼黑电视电影学院导演系完成电影教育。跨越语言、历史、社会科学的求学路径，赋予了他私人经验与公共场域的间隙中对现实的冷峻视角。2006 年，他以长片首作《窃听风暴》进入国际影坛，以东德历史为背景，用克制而精准的叙事完成了对权力、伦理与人性的复杂书写，并获得了第 79 届奥斯卡金像奖最佳外语片奖等多项国际荣誉。此后，通过《致命伴旅》进入好莱坞工业生产体系。2018 年，其自编自导的《无主之作》入围第 75 届威尼斯国际电影节主竞赛单元，并再次获得奥斯卡最佳外语片提名。

Born in 1973, Florian Henckel von Donnersmarck is a German director, screenwriter, and producer. He studied Russian at Saint Petersburg University and Politics, Philosophy, and Economics at Oxford University, before pursuing directing at the University of Television and Film Munich. His cross-disciplinary background in politics, philosophy, and economics has shaped a cool, incisive view of reality between private experience and the public sphere.

In 2006, his debut feature *THE LIVES OF OTHERS* won the Academy Award for Best International Feature Film and the BAFTA Award for Best Film Not in the English Language. He later wrote and directed *THE TOURIST*, which was nominated for the Golden Globe Award for Best Motion Picture – Musical or Comedy. In 2018, *NEVER LOOK AWAY* competed at the 75th Venice International Film Festival and received another Academy Award nomination for Best International Feature Film.



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、一级演员、中国电影家协会理事。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。凭借《烈日灼心》获得第18届上海国际电影节最佳男演员奖、中国电影表演艺术学会金凤凰学会奖；凭借《暴雪将至》获得第30届东京国际电影节最佳男演员奖，及多项国内外优秀表演类奖项。

Graduated from the Performance Department of the Central Academy of Drama. He is an actor of the National Theatre of China, a First-class actor and a Council Member of the China Film Association. He has starred in numerous outstanding films, TV dramas and stage plays, whose representative works include: SOLDIERS SORTIE, MY CHIEF AND MY REGIMENT, WHITE DEER PLAIN, THE DEAD END, THE LOOMING STORM, THE MONUMENT and RHINOCEROS IN LOVE. For his role in THE DEAD END, he won the Best Actor Award at the 18th Shanghai International Film Festival and the Golden Phoenix Award presented by the China Film Performing Arts Society. He earned the Best Actor Award at the 30th Tokyo International Film Festival for THE LOOMING STORM, among other acting honors.



邵艺辉
SHAO YIHUI

导演、编剧。毕业于北京电影学院文学系。2020年，创作电影剧本《爱情神话》入选第14届FIRST青年电影展创投会；2021年编剧并执导电影《爱情神话》，并于第35届中国电影金鸡奖获最佳故事片等七项提名，最终斩获最佳编剧；荣获中国电影导演协会奖2021年度青年导演及年度编剧；2024年编剧并执导的电影《好东西》于第38届中国电影金鸡奖获最佳故事片等七项提名，最终斩获最佳故事片、最佳女主角以及最佳女配角三项大奖；荣获中国电影导演协会奖2024年度编剧及年度女演员奖。

Director and Screenwriter, graduated from the Literature Department of Beijing Film Academy. In 2020, her screenplay B FOR BUSY was selected for the Project Market of the 14th FIRST International Film Festival. In 2021, she wrote and directed the film B FOR BUSY, which received seven nominations at the 35th China Film Golden Rooster Awards, including Best Feature Film, and won Best Screenplay. She also received the Young Director of the Year and Screenwriter of the Year from the China Film Directors' Guild Awards. In 2024, she wrote and directed HER STORY, which received seven nominations at the 38th China Film Golden Rooster Awards and won Best Feature Film, Best Actress, and Best Supporting Actress. The film also received the Screenwriter of the Year and Actress of the Year at the China Film Directors' Guild Awards.



游晓颖
YOU XIAOYING

中国内地影视编剧。代表作：电影《相爱相亲》《我的姐姐》《小小的我》《我，许可》。2018年，凭借《相爱相亲》获得第37届香港电影金像奖最佳编剧奖、以及第9届中国电影导演协会年度编剧奖。2023年、2025年分别凭借《我的姐姐》《小小的我》获得影协杯年度十佳电影剧作荣誉。

A renowned screenwriter from China. Some of her notable works include films such as LOVE EDUCATION, SISTER, BIG WORLD and IT'S OK. Her talents and outstanding work on LOVE EDUCATION have earned her various accolades such as the Best Screenwriter Award at the 37th Hong Kong Film Awards (2018), and Screenwriter of the Year at the 9th China Film Director Association Awards (2018). In 2023 and 2025, her screenplays SISTER and BIG WORLD were respectively honored as Top 10 Screenplays of the Year at the China Film Association Cup.



袁泉
YUAN QUAN

中国国家话剧院演员。三次获得中国电影金鸡奖最佳女配角奖、两次获得中国电影百花奖最佳女配角奖；也曾获得中国电影表演艺术学会金凤凰奖和北京大学生电影节最佳女主角奖等。入选中国话剧百年名人堂，并凭借话剧《简·爱》荣获中国话剧金狮奖和中国戏剧梅花奖。出演影视和戏剧作品共计五十余部，其中影视代表作品有《中国医生》《中国机长》《心花路放》《美丽的大脚》《我的前半生》等；戏剧作品《简·爱》《活着》《青蛇》等也获得了广泛好评。

Actress of National Theatre of China. Honored with Golden Rooster awards for Best Supporting Actress three times and Hundred Flowers Awards for Best Supporting Actress twice. And also rewarded China Film Society of Performing Arts Award, Best Actress of Beijing College Student Film Festival etc. Inducted into the China Theatre Hall of Fame, and honored with the Plum Blossom Award and the Golden Lion Award for outstanding stage performances in JANE EYRE. Performed in more than fifty films, TV plays and stage plays. Her representative works include CHINESE DOCTORS, THE CHINESE PILOT, BREAKUP BUDDIES, PRETTY BIG FEET, THE FIRST HALF OF MY LIFE and others. Her stage plays including JANE EYRE, TO LIVE and GREEN SNAKE have also earned widespread acclaim.



曾 国祥
DEREK TSANG

著名导演，在类型化电影里融入极强的个人风格，擅长用细腻的视角关注形形色色的人物，包容式地表达关照个体价值。代表作包括《七月与安生》与《少年的你》。其执导电影《少年的你》获得两岸三地诸多奖项，该片入围第 93 届奥斯卡，提名最佳国际影片。2021 年，入选“SIFF YOUNG x 上海青年影人扶持计划”名单。于 2025 年担任第九届平遥国际电影展“费穆荣誉”评委。

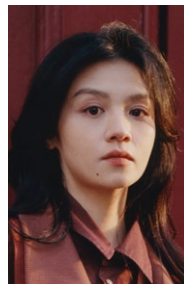
A prominent director known for infusing a distinct personal style into genre films. He skillfully captures a wide range of characters from a nuanced perspective to express the essence of individuality. His notable works include SOUL MATE (2016) and BETTER DAYS (2019). The latter has garnered numerous awards across Greater China and was nominated for Best International Feature Film at the 93rd Academy Awards. In 2021, he was selected for SIFF YOUNG x Shanghai Young Filmmakers Support Program. In 2025, he was a member of the jury of the 9th Pingyao International Film Festival Fei Mu Awards.



赵 琦
ZHAO QI

导演，制作人。曾在中央电视台工作，之后辞职，担任各类独立影片的导演和制作人。主要作品包括纪录片《归途列车》《大同》；综艺节目《奇遇人生》等。现旅居云南，以写作为主。

Director and Producer. Used to work in China Central Television, then resigned to work as an independent director and producer. Main works include documentaries LAST TRAIN HOME, THE CHINESE MAYOR, and reality show QI YU REN SHENG. Now based in Yunnan, as a writer and a thinker.



春夏
JESSIE LI (CHUN XIA)

中国内地女演员。2013 年首次出演电视剧《我心灿烂》入行。2014 年主演首部电影《踏血寻梅》，成为金像奖首位 90 后影后，获第 19 届富川国际奇幻电影节最佳女主角奖、第 22 届香港电影评论学会大奖最佳女演员奖等。后续出演《明月几时有》《刀背藏身》《靠近我一点》《阳光照耀青春里》《人生若如初见》等影视作品。另有《京城奇探》《迷径之上》《伊洛瓦底》《三个字》《恋曲 1980》等影视作品待播、拍摄中。

Chinese mainland actress. She debuted in the TV drama BRILLIANT HEART in 2013. In 2014, she starred in her first film PORT OF CALL, winning Best Actress at the 19th BIFAN and the 22nd HKFCS, and becoming the first post-90s winner of HKFA for Best Actress. She later appeared in OUR TIME WILL COME, HIDDEN SWORD, I BELIEVE. Her upcoming and ongoing works include TV dramas THE CAPITAL DETECTIVE, THE GARDEN OF MISSING PATHS and films IRRAWADDY, THREE WORDS, LOVE SONG 1980.



杜光宇
DU GUANGYU

毕业于北京电影学院美术系，国内知名电影美术指导、艺术指导。深耕影视艺术创作领域多年，代表作包括《热烈》《我的姐姐》《受益人》《长夜将尽》《用武之地》《朱同在三年级丢失了超能力》等影片。凭《受益人》提名第 33 届中国电影金鸡奖最佳美术。凭《朱同在三年级丢失了超能力》获第 17 届 FIRST 青年电影展最佳艺术探索奖。

Film Production Designer and Art Director. A graduate of the Fine Arts Department of Beijing Film Academy, he is a renowned Production Designer and Art Supervisor in China. He has been engaged in film and television art creation for many years. His representative works include ONE AND ONLY, SISTER, MY DEAR LIAR, WILD NIGHTS TAMED BEASTS, ESCAPE FROM THE OUTLAND and DAY DREAMING. He was nominated for Best Art Direction at the 33rd China Golden Rooster Awards for MY DEAR LIAR. He won the Best Artistic Exploration Award at the 17th FIRST IFF for DAY DREAMING.



范小青
FAN XIAOQING

中国传媒大学教授、博士生导师，主攻影视创作产业与韩国影视文化研究。专著《韩国电影100年》获豆瓣年度图书奖、刀锋图书奖；2024年获韩国文化部 KOCCA 年度贡献奖。曾任釜山国际电影节顾问，担纲亚洲大学生电影展、丝路电影节青年影像盛典总策划。历任国际艾美奖、金鸡百花电影节、海南国际电影节等重磅影展评委。深耕国际合拍片，策划监制《八角亭迷雾》《危险关系》《COLOR OF ASIA》等系列影视作品。

Ph.D. Professor & Doctoral Supervisor at CUC, focusing on film industry and Korean film culture. Her book 100 YEARS OF KOREAN CINEMA won Douban and Daofeng Book Awards. She received the 2024 KOCCA Annual Contribution Award. As BIFF advisor and chief planner of AUFF and Silk Road Film Festival, she judges top festivals including IEMAs, CGR&HFFF and Hainan IFF. She has curated and produced THE PAVILION, DANGEROUS LIAISONS and the COLOR OF ASIA series.



王晓振
WANG XIAOZHEN

电影导演、演员。导演作品《情诗》《田园将芜》。主演作品《语文的滋味》《梦的拜访》《喜欢高兴爱》。

Film director and actor. His directorial works include LOVE POEM and AROUND THAT WINTER. His acting credits include HER FIRST TASTE, DREAM VISIT IN WINTER, and LOVE, MY WAY.



赵佳
ZHAO JIA

赵佳，旅荷华语制片人，现居阿姆斯特丹。2012年创立木裔影视，同年与荷兰籍阿富汗哈扎拉族导演阿米尼共同创办丝路影视沙龙。近作有哥本哈根国际纪录片节 CPH:DOX 国际竞赛最佳影片《春日幻游》、威尼斯国际电影节《喀布尔、祷声之间》、阿姆斯特丹国际纪录片节 IDFA 开幕片《喀布尔、风中之城》、IDFA Frontlight《石史诗》、戛纳入围作品《无去来处》。2025年赵佳成为奥斯卡学院奖会员。

Chinese-Dutch producer based in Amsterdam. Founder of MUYI FILM and co-founder of SILK ROAD FILM SALON, she champions authentic Asian storytelling and cross-cultural, author-driven cinema. Her recent credits include CPH:DOX Best Film winner WHISPERS IN MAY, Venice-selected KABUL, BETWEEN PRAYERS, IDFA opening film KABUL, CITY IN THE WIND, A MARBLE TRAVELOGUE, and Cannes-selected I AM SO SORRY. Her body of work also spans documentary, fiction and international television. In 2025, Jia became a member of the Academy.



陈凭轩
JIONG CHEN

影评人、作者、译者。电影评论及相关文章散见于《三联生活周刊》、澎湃“思想市场”、《环球银幕》《北青艺评》《南方人物周刊》等媒体，长期参与各大国际电影节报道。现为巴黎卢米埃尔学院成员、德国影评人协会会员，曾担任第73届柏林国际电影节费比西奖评委、第80届美国电影金球奖国际评委。

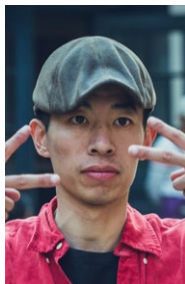
Jiong Chen is a film critic, writer, and translator. His film criticism and related writings appear in Sanlian Lifeweek, The Paper, World Screen, Beijing Youth Daily Arts Review, Southern People Weekly, and other outlets, with regular coverage of major international film festivals. He is a member of the Académie des Lumières in Paris and the Verband der deutschen Filmkritik (VdFk). He has served on the FIPRESCI jury at the 73rd Berlin International Film Festival and as an International Voter for the 80th Golden Globe Awards.



缴蕊
JIAO RUI

中国人民大学文学院讲师，硕士生导师，电影学者。研究领域为电影美学、文艺理论和文化研究。先后毕业于北京大学中文系，巴黎高等师范学院 - 巴黎第三大学现代文艺研究所（THALIM），获电影学博士学位。学术论文发表于《文艺研究》《当代电影》《电影艺术》和 Journal of Chinese Cinemas 等国内外期刊。长期参与北京国际电影节、海南岛国际电影节等跨国电影交流工作，致力推动中外电影跨文化合作发展。

Jiao Rui is a lecturer at the School of Liberal Arts, Renmin University of China. Her research focuses on film studies, art theory, and cultural studies. She obtained her PhD in Film Studies from THALIM institute, jointly run by the École Normale Supérieure and Sorbonne Nouvelle. She has long been engaged in Beijing International Film Festival, Hainan Island International Film Festival and other international film events.



肖一凡
XIAO YIFAN

导演、编剧，1987年生于河北省石家庄市，处女座。毕业于中央美术学院，做过几年影视美术设计。2013年赴美深造，2016年回国，转型导演。2020年凭其长片电影首作《龙门相》，获得第14届FIRST青年电影展最佳导演奖。

A director and screenwriter, was born in Shijiazhuang, Hebei Province in 1987, and his zodiac sign is Virgo. Graduated from the Central Academy of Fine Arts, he has worked as a film and television production designer for several years. In 2013, he went to the United States for further study, returned to China in 2016, and transitioned to become a director. In 2020, he won the Best Director Award at the 14th FIRST International Film Festival for his debut feature film, LEAPING OVER THE DRAGON GATE.



杜海
VINCENT DU

现任英国东安格利亚大学媒体制作讲师，纪录片制片人，并担任英国大曼彻斯特大学视觉媒体硕士课程 (MA Visual Media) 外部评审专家。他的研究与创作关注历史创伤、社会变迁中的个体经验及其身体化表达。作为制片人他参与过的影片包括《江南弃儿》(2018)、《遥望繁星》(2019)、《她在四月跳舞》(2024)，其作品曾入围 IDFA、CPH:DOX、Visions du Réel、DOC NYC 等国际影展，并获得圣丹斯纪录片基金、IDFA Bertha Fund 等支持。

Vincent Du is a Lecturer in Media Production at the University of East Anglia, UK. His research and creative practice bring together documentary filmmaking, participatory performance and memory studies, with a focus on historical trauma, social change, and embodied remembrance. His films, including CHINA'S FORGOTTEN DAUGHTERS, SMOG TOWN, and SHE DANCES BY THE SEA, have screened at major international festivals such as IDFA, CPH:DOX, Visions du Réel and DOC NYC, and have received support from the Sundance Documentary Fund and the IDFA Bertha Fund.



季丹
JI DAN

女，独立纪录电影导演。1963 年出生于黑龙江省。1996 年起在西藏拍摄《贡布的幸福生活》《老人们》，参展阿姆斯特丹国际纪录片电影节等国内外影展。2011 年完成的《危巢》参展 2012 年美国现代艺术博物馆影展，2012 年在布鲁塞尔 MILLENIUM 影展获最佳影片金镜头奖。2017 年开始，作为导演参与国家图书馆承办的“国家级非遗传承人影像记录工程”8 个项目的制作。2026 年，完成拍摄于 2013 年至 2017 年的长篇纪录电影《芭雅》。

Female, independent documentary filmmaker, born in Heilongjiang Province in 1963. Since 1996, she made documentary films with a Hi8 video camera. Until now, she has filmed more than 7 long documentary films, shown in NHK Japan and several international documentary film festivals. SPIRAL STAIRCASE OF HARBIN won Independent Spirit Prize in 2010 at the 5th CDFF, China. WHEN THE BOUGH BREAKS won Best Film Prize in 2012 at the Millennium International Documentary Film Festival Brussels. In 2026, she finished the new long documentary film BAYA.



王迟
WANG CHI

纪录片学者，英国林肯大学博士，师从当代西方纪录片理论奠基人 Brian Winston。著有 Act of Documenting: Documentary Film in the 21st Century；在《二十一世纪》(香港)等期刊发表学术论文数十篇；翻译第三、四版《纪录片导论》《纪录片：历史与理论》等著作；主编《纪录与方法》等丛书。曾任教中国传媒大学，目前为四川电影电视学院特聘教授。

Wang Chi is a documentary scholar with a PhD from the University of Lincoln, where he studied under Brian Winston. He has published widely in documentary and film studies, including co-authoring the Act of Documenting and editing the Documenting and Methods series. He has also translated major English-language works into Chinese. He previously taught at Communication University of China and is currently a Distinguished Professor at Sichuan Film and Television University.



方亮
FANG LIANG

编剧、导演，香港演艺学院电影制作专业硕士，金马电影学院学员。首部剧情长片《造访》入围第十二届 FIRST 青年影展主竞赛单元，获最佳导演提名。第二部剧情长片《去看大海》入围第 27 届上海国际电影节亚洲新人单元，获最佳男主角奖。

Fang Liang is a writer and director who holds an MFA in Film Production from the Hong Kong Academy for Performing Arts. His debut feature film, THE RETURN, was selected for the Main Competition of the 12th FIRST International Film Festival, where it received a nomination for Best Director. His second feature film, WATER CAN GO ANYWHERE, was selected for the Asian New Talent section of the 27th Shanghai International Film Festival, where it won the Best Actor Award.



于婧
YU JING

作者，教师，剪辑指导。参与报道国际电影节 10 余年，作品见于《环球银幕》《周末画报》和《界面》等媒体。曾担任上海国际电影节短片竞赛单元入围评审和长片预选评审。现为美国国际教育交流协会兼职教授，面向外籍学生讲授华语电影研究课程。曾受邀在纽约大学上海分校担任客座讲师。剪辑作品《红尘情歌》入围 33 届谢菲尔德国际纪录片节国际首映竞赛单元。导演作品《深瞳》入围第 27 届 Short Shorts Film Festival & Asia 短名单。

Writer, educator, and editor. With over 10 years of experience covering international film festivals, Yu's reviews have been published in World Screen, iWeekly, and Jiemian. Served on the selection committee for the Shanghai International Film Festival. Currently an adjunct professor at CIEE. Guest lecturer at NYU Shanghai. Edited THE WOLF, which was selected for the International First Feature Competition of Sheffield DocFest 2026. Directed THE EYES, which was shortlisted for the Short Shorts Film Festival & Asia 2025



张小迪
ZHANG XIAODI

北京电影学院美术学院讲师，中央美术学院设计学院博士。文章散见于《天涯》《北京电影学院学报》《文艺争鸣》《电影评论》《美学研究》《北京文艺评论》等各类刊物。曾获第 12 届大学生电影节第 6 届短片大赛专业组优秀实验片奖，今日美术馆马爹利未来英才计划“英才奖”，第 8 届全国电影学青年学者论坛金奖。

Lecturer, School of Fine Arts, Beijing Film Academy. PhD, School of Design, Central Academy of Fine Arts. Zhang Xiaodi's writings have appeared in Tianya, Journal of Beijing Film Academy, Literary and Artistic Contention, Film Review, Aesthetic Studies, Beijing Literature and Art Review, and other journals. His awards include the Outstanding Experimental Film Award in the Professional Category at the 6th Short Film Competition of the 12th College Student Film Festival, the "Talent Award" of the Martell Future Talents Program at Today Art Museum, and the Gold Award at the 8th National Forum for Young Scholars in Film Studies.



首作推介人 DEBUT PRESENTER

黄明昊 JUSTIN HUANG

中国内地青年演员、歌手。

2021 年，在邵艺辉导演的《爱情神话》中出演少年白鸽，该片获华鼎奖中国电影最佳影片，提名中国电影金鸡奖、华表奖，并入围釜山国际电影节亚洲之窗单元，凭借此片提名第 19 届电影频道传媒大奖“最受传媒关注新人男演员”。

2024 年，领衔主演青春片《沙漏》饰路理，特邀出演悬疑片《默杀》饰吴望，主演《假如，我是这世上最爱你的人》饰福满多。2025 年，出演电视剧《四喜》饰沈明辉。

2026 年，领衔主演喜剧《我的妈耶》饰张十一，该片入围鹿特丹国际电影节大银幕竞赛单元；由张艺谋监制的《劝生者》即将上映。

Actor, singer.

In 2021, he appeared as teenage Bai Ge in Shao Yihui's film B FOR BUSY, which won the Huading Award for Best Chinese Film, received nominations for the Golden Rooster Awards and Huabiao Awards, and was selected for the "A Window on Asian Cinema" section at the Busan International Film Festival. For this role, he earned a nomination for the "Most Media-Acclaimed Newcomer Actor" at the 19th China Movie Channel Media Awards.

In 2024, he starred as lead Lu Li in the youth film REVERSED DESTINY, made a special appearance as Wu Wang in the suspense thriller A PLACE CALLED SILENCE, and appeared as Fu Manduo in TILL LOVE DO US APART. In 2025, he appeared as Shen Minghui in the TV drama THOSE DAYS.

In 2026, he stars as Zhang Shiya in the comedy NOW I MET HER, which was selected for the Big Screen Competition at the International Film Festival Rotterdam. He will also star in the upcoming film THE SUNSHINE THIEF, executive-produced by Zhang Yimou.

主竞赛入围
MAIN COMPETITION
OFFICIAL SELECTION

当瓶子转动时

WHEN THE BOTTLE TURNS

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

导演 | 洛旦
总制片人 | 陈彩云
制片人 | 达却太
联合制片人 | 刘小戴、才多、朱婷婷
演员 | 嘉舞、达巴、才桑卓玛
摄影指导 | 桑斗杰
剪辑指导 | 桑斗杰、才让尼玛
美术指导 | 阿翅
执行制片 | 徐于婷

12 世界首映 WORLD PREMIERE



洛旦
LOTEN

导演阐述

小时候，我们村里有个孤寡老人，老伴早早去世，总是很孤独。村里众多孩子中他唯独很喜欢我，经常会给我些好吃的，我也常去陪他。后来我去电影学院学习电影，他很开心，送了我他那个年代的一些旧书。前些年他突然患了重病，弥留之际特意让亲戚通知我，我急忙回村。我到他家时，他已经没法说话，一见到我，颤颤巍巍竖起大拇指，两小时后，老人就去世了。我当时忽然想到以此为题材，拍一部电影。后来我又遇到一位流浪诗人，他也是一位非常有意思的人，就把这个流浪诗人的故事也揉进来，就有了这部电影的诞生。

剧情简介

这是关于高原藏地的故事，也是关于人生、孤独以及生命状态的故事。旦巴老人走过人生的大半段历程，已经到了耄耋之年。每当夜晚总会梦见早先离世的老伴，他觉得这和曾经的某个承诺有关，总觉得这预示着还有一件未了的因缘。他决定远足去囊日寺，卦问上师老伴如今转世何处，想还愿未了的某种遗憾。这时，老人遇到一位性格古怪的流浪诗人，对于那位路上不用手机，也不愿坐现代交通的年轻人感到好奇，就一同远行。路上，两人从陌生到熟悉，从思想冲突到互相理解，一切有了新的认识。老人最终没能见到向往已久的上师，而流浪诗人送了他最后的一程。



DIRECTOR'S BIOGRAPHY

LOTEN, born in 1988, is a Tibetan director and screenwriter from Qinghai. Raised in a pastoral area near Qinghai Lake, he graduated from the Beijing Film Academy. His directorial works include the short films KNOT and ORIGIN, the feature films LOST and WHEN THE BOTTLE SPINS, and the short film THE SILENCE OF A BLACK SHEEP.

DIRECTOR'S STATEMENT

In my childhood, I befriended a widower who supported my dream of filmmaking by gifting me his old books. On his deathbed, unable to speak, he drew me close, raised a thumb in silent blessing, and passed away. I knew then I had to film his story. Later, when a wandering poet crossed my path, I wove his journey into the script, and the film was born.

SYNOPSIS

On the Tibetan Plateau, an old man named Danba journeys toward Nangri Monastery, driven by dreams of his late wife and a desperate search for her reincarnation. He finds an unlikely companion: a young poet who rejects all technology. Their pilgrimage turns estrangement into kinship. Danba never finds the master, but the poet stays with him until his final breath.

倒转来去

WAY DOWN WE GO

中国 | 2026 | 彩色&黑白 | 113分钟 | 剧情
China | 2026 | Color,B&W | 113min | Fiction

导演/编剧 | 李炯达、李炜
出品人 | 陈欣荣、陈鸿斌、李炯达
总制片人 | 陈欣荣
制片人 | 陈欣荣、谢敏纯、李炜
艺术顾问 | 刘琛、郭宝玉

摄影指导 | 李明轩、邵文伟
美术指导 | 谢敏纯
音乐 | 谢非凡
声音指导 | 陈镇晖、黎绮莉
演员 | 陈大捷、林柏享、杜娟、徐畅、李炜



世界首映 WORLD PREMIERE

惊人首作



李 炯达
JODA LI

导演简介

2002 年出生于潮汕地区普宁市，在潮汕生活了 17 年便离开，之后六年回家的总天数便未超过 150 天。本硕博皆就读于广州美术学院，曾任第 16、17 届 FIRST 青年电影展摄影师。

导演阐述

本片的起点，在于那些“观测之外”的片段——当录制未被中止，镜头便成为一个自主的客体，持续凝视着拍摄者本身。在那些被遗忘的、多余的、未曾被意图覆盖的时间里，一种更为原始的存在状态得以显影。它如同物理学中未被观测的粒子，处于所有可能性的叠加态，保有着未被定义的、纯粹的真实。“倒转来去”描述的正是这样一种路径：我们刻意追寻的答案，往往在直接的道路上迷失；而那些被偶然留存下来的，却可能成为回溯存在的虫洞。它不是一条预设的归途，而是一次在意识边缘的漫游与意外折返。

剧情简介

一台遗留的 DV，将失去儿子的父亲重新带回往昔。沿着影像留下的线索，摩的司机老张穿行于现实与记忆之间，在一次次相遇与追寻中逐渐拼凑出儿子未曾诉说的人生，也重新理解亲情、失去与告别的意义。



李 炜
LI WEI

导演简介

2000 年出生产长于广州市的潮汕人，高中时期因户口问题被迫回到潮汕读书，自此才学会潮汕话，曾任第 17 届 FIRST 青年电影展摄影师。

DIRECTOR'S BIOGRAPHY

Joda LI (b. 2002) left his native Puning at 17 and has rarely returned since. He graduated from the Guangzhou Academy of Fine Arts and has worked as a videographer for the FIRST International Film Festival.

LI Wei (b. 2000) was raised in Guangzhou and relocated to the Chaoshan region for high school, where he finally learned the local dialect. He graduated from the Guangzhou Academy of Fine Arts and has worked as a videographer for the FIRST International Film Festival.

DIRECTOR'S STATEMENT

The film originates from "unobserved" footage. An unintentionally running camera becomes an autonomous entity, capturing forgotten moments where raw existence emerges—like unobserved particles holding pure, undefined truth.

Directly seeking answers often fails, yet accidental recordings become wormholes to the past. This journey is not a planned return, but an unexpected detour wandering the very edges of consciousness.

SYNOPSIS

A recovered DV pulls a grieving father back into the past. Guided by clues hidden in the footage, motorcycle taxi driver ZHANG navigates the blurred lines between reality and memory. Through a journey of searching and unexpected encounters, he gradually pieces together the untold life of his late son. Ultimately, this pursuit helps him find a new understanding of family bonds, the weight of loss, and the meaning of letting go.

地下美人

NUMBER 23

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

导演/编剧 | 夏昊
摄影指导 | 应杰
演员 | 郝蕾、夏浩然、刘奕君
美术指导 | 卞斯桥
出品人 | 郝蕾
声音指导 | 李丹枫
总制片人 | 马永利
造型指导 | 周小五
制片人 | 韩波、张凡



18



导演简介

青年导演，编剧，自胶片电影时期便参加过众多大制作电影，深谙电影工业的规范，这段经历为其自身创作拓展了电影工业基础。同时深耕电影本体创作，年少绘画的经历亦对作品表达有美学提升，使其电影的视觉语言兼具技术精准与诗意抽象。

夏昊

XIA HAO

导演阐述

这是一部带有悬疑元素的作者电影，讲述了2008年北京奥运期间一对特殊母子的故事。片中的地上家庭环境与地下防空洞在空间结构上形成映射：地上世界以冷色调光影呈现，地下世界则由暖色光影组成，分别象征这对母子的外部与内心世界。我对防空洞的情结源于童年记忆。2008年，我看到一则母亲涉及情感热线案被捕的新闻，防空洞空间骤然跃入眼帘——它是否曾是这对母子的栖身之地？没人注意这个独身女人的家庭。我结合自身经历写下故事，试图探讨父亲缺位下母子情感何以愈行愈远，以及那段俄狄浦斯式的爱恨交织。

剧情简介

城市地底隐藏着一个神秘空间，少年的心在其中独自徘徊，始终忘不了失踪已久的父亲。在纺织厂工作的母亲已另结新欢，这让少年更加郁郁寡欢。面对日益变形的家庭、躁动的青春与不敢表达的感情，只能通过电话交友寻求慰藉。23号接线员温柔的声音，打开了少年封闭的心。可当这份隐秘的情感渐渐失控，母子间复杂的情感纠葛若隐若现，少年才发现：电话线究竟是救赎的绳索，还是未曾剪断的脐带？

DIRECTOR'S BIOGRAPHY

XIA Hao is a young director and screenwriter, he participated in numerous blockbuster productions during the celluloid era, gaining an intimate grasp of industry standards that laid a solid foundation for his own creative work. His early background in painting has refined the aesthetic dimension of his filmmaking, endowing his films with a visual language that balances technical precision and poetic abstraction, resulting in a distinctly unique stylistic voice.

DIRECTOR'S STATEMENT

NUMBER 23 is an auteur film with suspense elements set during the Beijing Olympics. Above ground is cool-toned; the underground shelter warm-reflecting the mother and son's outer and inner worlds. A 2008 news report about a mother arrested in a phone hotline case resurfaced my childhood memory of air-raid shelters. Drawing on personal experience, I wrote this Oedipal story of a mother and son drifting apart without a father.

SYNOPSIS

Beneath the city lies a hidden realm where a young boy wanders alone, haunted by thoughts of his long-missing father. His mother, a textile factory worker, has moved on with a new partner, deepening his melancholy. Struggling with a fractured family, turbulent adolescence, and unspoken emotions, he seeks solace in phone calls with a stranger: Number 23. Her gentle voice unlocks the walls around his heart. But as this secret affection spirals out of control, he must ask: is the telephone line a lifeline, or an umbilical cord he can never sever?

呼啸而去

ROARING AWAY

中国 | 2026 | 彩色 | 122分钟 | 剧情
China | 2026 | Color | 122min | Fiction

导演/编剧 | 葛震
监制 | 梅峰
总制片人 | 陈峰
制片人 | 王俊
联合制片 | 姜飞翔

摄影指导 | 张浩哲
美术指导 | 李信和
录音指导 | 唐昆界
剪辑指导 | 岳博维
演员 | 阳博、姜卓君、杨琴

18 世界首映 WORLD PREMIERE



葛震
JOHNNY GE

导演阐述

生于滨海宁波，我从大海认知世界。大海是沿岸居民赖以生存的根基，红珊瑚非法盗猎持续伤害我的家乡。真实案件赋予故事现实重量，我以电影诉说海边往事。我与阿俊同为 80 后，时代记忆是我创作素材。改革开放社会剧变，金钱渐成评判成功标准，我也曾深陷迷茫，在自我价值间摇摆。欲望明码标价的年代，真挚爱情从未被量化。阿俊为给晴晴挣体面的未来赌命出海，渔船满载为爱孤注一掷的浪漫。红珊瑚于世人眼里象征贪婪，于我则是青年的生命力，牵引角色命运，也映照这代人理想受挫的轨迹。

剧情简介

六年前，年轻气盛的阿俊为和女友晴晴结婚，召集船员在禁渔期出海捕鱼，不料遭遇台风，只有他一人幸存。
六年后，出狱的阿俊重返过去生活的海岛小镇。随着阿俊的回归，海难的疑点在众人心中重新浮现，阿俊不得不面对想要埋葬的过去，为逝去的青春找到一个出路。



DIRECTOR'S BIOGRAPHY

Johnny GE graduated from the New York Film Academy in 2014 with a major in Film Directing. He is passionate about visual creation and cinematic storytelling. He served as executive director on the independent feature film SHANGHAI WITHOUT SADNESS in 2017 and finished his self-directed independent feature ROARING AWAY in 2026. Boasting a unique visual style, he excels at capturing intimate life details and crafting narrative-driven films.

DIRECTOR'S STATEMENT

Born in coastal Ningbo, I see the sea-born world where illegal red coral poaching harms locals. Real coastal tales rooted in true cases fill my films. An 80s peer of Ajun, I draw inspiration from era memories. Reform-era shifts made money success's measure and left me lost in self-worth. Love drives Ajun to risk the sea for Qingqing's future. Coral means youthful vitality over greed, showing our unfulfilled generational ideals.

SYNOPSIS

Six years ago, Ajun took a crew illegal fishing to afford marrying Qingqing, but a typhoon left him the sole survivor. Released from prison, he returns to the island town, stirring old doubts about the wreck. He must confront the past he desperately tried to bury and find a way forward for his lost youth.

缰绳 BROTHERS

中国 | 2026 | 黑白 | 101分钟 | 剧情
China | 2026 | B&W | 101min | Fiction

导演/编剧/剪辑 | 巴达荣贵 声音指导 | 达尔汗
制片人 | 张建 美术 | 僧格
摄影指导 | 覃培军 演员 | 涂门、阿尔德那、巴音

12 世界首映 WORLD PREMIERE



巴达荣贵
BADARANGUI

导演阐述

影片聚焦兄弟情、秘密、遗憾与原谅的剧情长片。以寓言式笔触，将兄弟羁绊比作生命循环里的羁绊，二十年前一场意外埋下的秘密，如无形的缰绳，让一人背负愧疚隐瞒，一人困于误解疏离，隔阂跨越数十载。我借这部影片，探索人和人在生命循环中的羁绊与和解，表达遗憾不是负担、原谅是放过自己的内核。叙事上以细节铺陈情感，视听采用柔和黑白色调，凸显角色内心挣扎与释然，暗合生命循环的沉静与轮回。

剧情简介

在荒寒的冬日草原上，布赫的归来揭开了一段隐藏二十年的秘密悄然浮出水面，也引发了与塞纳之间的一系列兄弟情仇、悔恨与真相的交织，最终秘密深埋于雪原之下，永不翻开。



DIRECTOR'S BIOGRAPHY

Born in 1985 in Chifeng, Inner Mongolia, BADARANGUI is graduated from Hohhot Minzu College with a major in Film and Television Performance. He has been working in the film and television industry for 18 years.

DIRECTOR'S STATEMENT

BROTHERS explores brotherhood, secrets, regret and forgiveness. Its allegory compares fraternal ties to life's cycle; an accidental secret tore the brothers apart for twenty years like an unseen rein. Muted black and white shots highlight inner turmoil. I intend to show regret need not weigh us down, and forgiveness sets us free.

SYNOPSIS

An accident involving two men. Twenty years later, a long-buried secret is finally revealed. Regret and forgiveness become the final understanding between brothers.

来一杯奶叶茶

LET'S HAVE A CUP OF
DOODH PATTI CHAI

中国香港 | 2026 | 彩色 | 99分钟 | 剧情
Hong Kong, China | 2026 | Color | 99min | Fiction

导演/编剧 | 洪光贤
制片人 | 文洁华
摄影指导 | 陈学伦
美术指导 | 蔡静宜
声音指导 | 陈智丰

剪辑 | 洪光贤、翁婉婷
演员 | 张满源、赵伊祯、曾泳鑫、
Inderjeet Singh、Darius Kokou
Agbeko Dzadu、陈琬瑜、
Deepmala KD、施唯

12 中国大陆首映 MAINLAND CHINA PREMIERE



导演简介

毕业于香港演艺学院电影电视学院，继于纽约大学获媒体艺术硕士。过往作品以纪录片及短片为主，题材关注不同文化及种族，曾与香港电台、CNEX 等机构合作拍摄纪录片，《来一杯奶叶茶》为首部长篇剧情作品。

洪光贤 KWONG YIN BRIAN HUNG

导演阐述

在十多年前，逐渐发现非洲人移居香港的踪影。在全球化下，不同种族的互动增多，大家拥有不同的文化和价值观，但能够放下既有价值并共同相处是谈何容易？因此，我尝试透过拍摄纪录片理解族群之间的相处。在拍摄了关于在香港的寻求庇护者、难民《横台山》及非洲人在香港的纪录片《十三街的非洲鼓》后，认为可以尝试以剧情片的形式探讨这题目。透过一个本地家庭搬进一个多元族裔社区的经历，让观众反思如何能放下自身文化及价值观打破种族之间的界限？

剧情简介

位于香港近郊的锦田，聚居了不同族裔就像个小联合国。Chris 一家三口从市区搬到锦田，在适应新生活之时，也需摸索如何跟不同族裔的居民相处。Chris 跟印度人合资做生意，惜不被太太 Erica 看好；女儿颖恩跟来自非洲的寻求庇护者结成好友，却惹来流言蜚语；Erica 因过往不快经验及对非华裔人士的成见，对这一切只愈感焦虑和不安……



DIRECTOR'S BIOGRAPHY

Brian HUNG graduated from the School of Film and TV, the Hong Kong Academy for Performing Arts. He then pursued his master's degree in media art at New York University. His works are documentaries and short films. He had commissioned with RTHK and CNEX to create documentaries. LET'S HAVE A CUP OF DOODH PATTI CHAI is his first feature film.

DIRECTOR'S STATEMENT

In recent years, more Africans have settled in Hong Kong. Shooting a documentary there, I met an asylum seeker from West Africa and actresses of mixed Chinese and African descent, inspiring me to explore race interaction through fiction. Through a local family moving into a multi-ethnic community, the film asks: can we set aside our cultures and values to break ethnic boundaries—and share a cup of tea together?

SYNOPSIS

Kam Tin, suburban Hong Kong, is home to many ethnicities. Chris moves there with his wife Erica and daughter Wing Yan. As they adjust, tensions surface: Chris partners with an Indian neighbour in business, against Erica's wishes; Wing Yan befriends an African asylum seeker, sparking gossip; and Erica, burdened by past prejudice, grows increasingly anxious.

落水天 沉落去
LOSER DAY DAY DAY

中国 | 2026 | 彩色 | 92分钟 | 剧情
China | 2026 | Color | 92min | Fiction

导演/编剧 | 闭善益
剪辑指导 | 郭汉芬、闭善益
制片人 | 宋晓佳、闭善益
音乐 | 落草乐队、黑皮特托乐队、刘梓郁
摄影指导 | 许英杰
刘梓郁
美术指导 | 阿柔罕
演员 | 邓廷俊、赵柏臣、张钧源、张义戈、林浩梓
声音设计 | 颜隆、叶茵

12 世界首映 WORLD PREMIERE



闭 善益
BI SHANYI

导演阐述

青春是每个生命个体的必经阶段，而一代人有一代人的反叛与妥协。在广东的一个古村落里，传统的儒教登科文化以祠堂的形式保留了下来，注视着新一代的高考少年。影片由真实的乐队成员出演自己，在虚构与现实之间建立起直接诚实的表达。为了捕捉年轻演员们具有原始生命力的状态，在某些视听设计上故意“露拙”，呈现更加直接真实的角色魅力。我想以粗粝又温和的方式，呈现结构性压力下的精神状态——迷惘、克制、亲密，以及不可避免的分。这不仅存在于这些落榜少年身上，也存在于还在寻找出路的我们之中。这是一个悲伤的故事。

剧情简介

岭南古镇的祠堂里，一支由四个落榜生组成的摇滚乐队正在排练。在老校长六叔公的安排下，他们用“落榜联盟”为队名想要在同学的升学宴上演出，借机展示下失意者风采，但排练却被各种打断。失落烦躁的长发少年们索性开着鬼火摩托来到河边消暑。清凉的河水似乎让他们暂时忘掉了刚才的不快，他们肆意打闹，而鼓手肥明却另有心事，因为他弄丢了他的长发。他害怕被队长阿邓发现自己弄丢了“团魂”，但乐队中有人发现了这一秘密。原来他们内部的裂缝早已出现：队长阿邓幻想用音乐拯救自己的人生，但队伍里有人准备接手家里工厂，有人即将被家里送到海外镀金，有人在为对自身的认知苦恼。鬼火飞驰，雨中狂舞，人生最后一个暑假过后，他们该何去何从？



DIRECTOR'S BIOGRAPHY

Bi Shanyi holds a master's degree from the Beijing Film Academy's Directing Department. His short film won first place at the inaugural Sina Microfilm Competition, and his graduation project received the Silver Award at the 4th China-Korea University Film Festival. He co-founded Yiti Films, producing GHOST IN THE MOUNTAINS, which was selected for the 67th Berlin International Film Festival's Panorama section, and directed KAMA IS A FISH, which won a Special Jury Recommendation at the FIRST Short Short Film.

DIRECTOR'S STATEMENT

Youth is a passage each generation navigates through its own rebellions and compromises. In an ancient Guangdong village, Confucian ancestral halls watch over exam-bound teenagers. Real band members play themselves across two weeks of improvisation. I wanted to portray lives under structural pressure: lost, restrained, intimate, inevitably parting. It's a sad story.

SYNOPSIS

The "Failed Alliance" band prepares to perform at a classmate's graduation party, arranged by uncle six. Frustrated, the teenagers ride motorcycles to the riverside. MING hides a secret: he lost the long hair that embodies their "band spirit" and fears disappointing DENG—yet someone already knows. Beneath the surface, the band is fracturing: DENG dreams music will save his life, while others face factory work, overseas study, or private struggles with identity.

中国 | 2026 | 彩色 | 93分钟 | 剧情
China | 2026 | Color | 93min | Fiction

导演/编剧 | 张歆
剪辑指导 | 汪迪
总制片人 | 王纲
配乐 | 花西乐队
制片人 | 廖勇
美术指导 | 杨一
艺术顾问 | 侯克明
演员 | 张歆、韦识一
摄影指导 | 李陆源

12 世界首映 WORLD PREMIERE

惊人首作



张歆
ZHANG XIN

导演阐述

这是一场实验，它模糊了真实与虚构的边界，成为一种展示与观看的双重凝视，或者说，它已经不是传统的电影，而是艺术抵抗心灵死去的战争。中年女性的困境到底是社会达尔文式的个体不努力还是社会结构性的性别文化不平等。导演希望通过取消文本内外的边界，超越讲述的欲望，揭示女性处境的具体日常，并把电影作为一种方法对自己的生活展开自救，以此来尝试一种新的女性实践力量。

剧情简介

虽然一拨又一拨人离开了大理，攻读博士学位的章昕却选择在此生活。她与丈夫分居，和母亲冷战，又以全职妈妈的角色，带着儿子找工作，跑学校，开酒吧，见朋友……在风花雪月的大理，她亦成日琐碎，一地鸡毛。论文答辩前夕，一通老家电话，带来了新的人生难关。女人四十，生活会是几分熟？



DIRECTOR'S BIOGRAPHY

ZHANG Xin holds a PhD in Directing from the Beijing Film Academy, focusing on art cinema and cultural criticism. She has served as a jury member for domestic film festivals and taught screenwriting at two fine arts academies. In 2023, she made her feature directorial debut, also serving as screenwriter and lead actress, which drew her into Yunnan's local filmmaking scene, where she has since contributed to multiple independent productions.

DIRECTOR'S STATEMENT

This experiment blurs reality and fiction into a dual gaze between display and viewing—art waging war against spiritual death. Are middle-aged women's struggles a failure of individual effort, or the result of structural gender inequality? By dissolving boundaries within and beyond the text, the director moves past narration to reveal the concrete daily realities of women's lives, using cinema as a method of self-rescue and feminist practice.

SYNOPSIS

Dali, Yunnan is where people go to outrun their ghosts, but for PhD candidate ZHANG Xin, it is where the cracks begin to show. Caught between her dissertation and the realities of motherhood, she runs a bar, scouts schools, and navigates estrangement from her husband and mother. Behind the serene landscapes lies quiet desperation. On the eve of her defense, a call from home shatters the illusion. At forty, how many compromises does it take to forge a "Gold life"?

扔你的猫

DROP YOUR CAT

中国 | 2026 | 彩色 | 88分钟 | 剧情
China | 2026 | Color | 88min | Fiction

导演/编剧 吴蔚峰	声音设计 李哲
制片人 钱艺妮	造型设计 徐博文
摄影指导 梅墅轩	灯光指导 王亚平
美术指导 于稼瑞	制片主任 付东岩
剪辑指导 张中臣	演员 刘丹、龙泽治、梁翠珊、
剪辑师 王夕晏、吴蔚峰	苏冬青、王维申、陈轴



12 世界首映 WORLD PREMIERE

惊人首作



吴蔚峰
WU WEIFENG

导演阐述

影片选择松散的块状结构，以每场戏为核心，试图呈现、解构逻辑严密的现代生活之苦闷与荒谬。母亲带着亡夫（影子），去北京探望儿子。儿子工作丢了，情感关系疏离。儿媳的猫丢了，与老友重聚。每个人都处在失序中，试图寻找自己暂时的位置。情绪的压抑与暂时的释放，现代家庭关系的破碎，父亲与猫的在与不在，好像哪里都找不到自己的位置。最后母亲回到故乡，而影子也终将归去。面对家庭的失序，鼓励走出停滞，拥抱变化的可能性。

剧情简介

人生暮年的母亲不想继续做母亲，偶遇脱序青年还是鬼丈夫？引出一场借口扔猫的北京漫游。幽灵般的尴尬旁观与小小介入，儿子儿媳以及朋友们的疏离生活，节外生枝又互相碰撞，在流动中找回自我的生命力。

导演简介

自编自导首作电影《扔你的猫》，获 2020 年海南岛国际电影节 H!Action 创投会海南选择大奖，入围 2021 年平遥国际电影展发展中电影计划，2022 年香港亚洲电影投资会 HAF，2023 年青年电影周（浙江）创投项目。青年诗人，小说作者，导演，编剧。曾任《口袋音乐》杂志主编，《OUT》杂志策划，2017 年担任第 11 届 FIRST 青年影展竞赛单元初审评委。导演短片《山是潜入帷幕的风》《理查德·帕克》。

DIRECTOR'S BIOGRAPHY

WU Weifeng wrote and directed his debut DROP YOUR CAT, which won the Hainan Choice Award at Hainan Island International Film Festival's H!Action, and was selected for PIYFF's Work-in-Progress Lab Screenings, HAF WIP Lab, and Zhejiang Youth Film Festival WIP Lab. A poet and fiction writer, he has edited POCKET MUSIC magazine and served as preliminary judge at the 11th FIRST International Film Festival.

DIRECTOR'S STATEMENT

The film adopts a fragmented structure, centering each scene to explore the absurdity of modern life. A mother travels to Beijing with her late husband's shadow to visit her son, who has lost his job and grown emotionally distant. His wife has lost her cat. Everyone drifts in disarray, searching for temporary footing. As the mother finally returns home and the shadow fades, the film encourages moving beyond stagnation.

SYNOPSIS

In the twilight of her life, a mother no longer wants to be a mother. After encountering a wayward young man—or perhaps the ghost of her husband—she sets off on a rambling journey through Beijing under the excuse of abandoning a cat. As she drifts through the estranged lives of her son, daughter-in-law, and their friends, unexpected encounters and collisions gradually rekindle her sense of self and vitality.

山风蛊

THE WIND RECOILS

中国 | 2026 | 彩色&黑白 | 106分钟 | 剧情
China | 2026 | Color,B&W | 106min | Fiction

导演/编剧/剪辑 | 萧潇
出品人 | 江朝辉、刘冠南
制片人 | 熊浩
摄影指导 | 萧潇
监制/剪辑指导 | 古涛
美术指导 | 吴小武
混音 | William Hsieh
演员 | 吴小武、厉槟源、周容

18 世界首映 WORLD PREMIERE



萧潇
XIAO XIAO

导演阐述

这是我的第二部乡愁电影。它与前作纪录片不同，灵感来自老家的真实事件与人物。在一次回乡聚会中遇到“吴冬”的原型，我意识到我们共享同样的困境：在宗族传统中的疏离，在城市生活的困顿与迷茫，在中年之际对自我价值的怀疑。于是，“吴冬”作为一个法医的自我救赎，也成了我想隐喻的个体在当代多重困境中的妥协与抗争。影片自2018年起历经剧本筹备，于2023年正式开机，并在2024年与2025年两度进行补拍。这是一部典型的低成本独立制作，全剧组仅9人。整个过程也是我对电影创作方式的一次持续思考与尝试。

剧情简介

这是一次向着灵魂深处缓慢溯流而上的精神返乡。影片将中国《易经》中“山”、“风”的古老卦象交织，在写实的乡村场域中重构出意识流的诗意影像。法医吴冬因早年亲历侄子的神秘溺亡案而陷入身心溃散，因家族祠堂重建的契机，他被迫重返迷雾氤氲的故乡。在这里，现实与梦境、回忆与幻觉的边界轰然倒塌。他由此踏上了一场关于罪孽、业力与自我重塑的返灵之旅。



DIRECTOR'S BIOGRAPHY

XIAO Xiao is a filmmaker and cinematographer specializing in documentary and independent cinema. His work is characterized by a deep exploration of the existential dilemmas of modernity amidst China's rapid urbanization and a commitment to independent artistic expression. His feature-length documentary, TURTLE ROCK, was selected for the International Documentary Film Festival Amsterdam in 2017 and the Museum of the Moving Image First Look festival in 2019, and Art Doc Award at the Sheffield DocFest.

DIRECTOR'S STATEMENT

This is my second film about nostalgia, drawn from real events and people in my hometown. Meeting the real-life counterpart of WU Dong, I recognized shared struggles: detachment within clan traditions, disorientation in urban life, and self-doubt in middle age. WU Dong's journey of redemption as a forensic examiner became my metaphor for individual compromise and resistance amid contemporary dilemmas.

SYNOPSIS

This film is a spiritual upstream journey into the recesses of the soul, weaving the ancient I CHING' Mountain and Wind hexagrams with the poetic yet stark rural landscape. It follows forensic doctor WU Dong, haunted by his twin nephews' drowning. Returning to rebuild his ancestral hall, he confronts his deepest fears. Blurring dreams and reality, the film explores guilt, karma, and self-renewal.

山中来客

STRANGERS IN THE MOUNTAIN

中国 | 2026 | 彩色&黑白 | 108分钟 | 剧情
China | 2026 | Color,B&W | 108min | Fiction

导演 | 万波
监制 | 关锦鹏
制片人 | 李依晓
编剧/摄影指导 | 罗攀
美术指导 | 陆苇
剪辑指导 | 马修·拉克劳、万波
声音指导 | 德格才让
造型指导 | 苏超
音乐设计 | 白水
演员 | 李依晓、罗攀、陆苇、
黄静斯、白海涛、赵大海
执行制片人 | 郑诗怡

12



万波
WAN BO

导演阐述

一个悬疑未解的案件，一个判若明月的女人，一群因缘际聚的来客，一场别样的中秋聚会。本片意在用东方美学意境阐释中国特定时代背景下一场乌托邦式情感与命运的“悲欣交集”。

剧情简介

九十年代，深山秋雨，两位带有特殊使命的警察进山寻访一位避居多年的男子。七年前男子宣布妻子张雪失踪，其遗体一直未找到。道德谴责和杀妻嫌疑让深陷婚外情的男人只得隐居山野。七年后一件新的证物出现，案件似乎有了破解的契机。随着案件的层层追溯，勾起了此案中的众人与失踪者张雪之间唏嘘的往事回忆。



DIRECTOR'S BIOGRAPHY

WAN Bo, born in 1989. He is now an associate professor and graduate supervisor at the Communication University of Zhejiang. His debut feature QIANTANG RIVER was nominated for the 38th China's Golden Rooster Awards and screened at festivals including the Shanghai International Film Festival. His latest film STRANGERS IN THE MOUNTAIN was selected for the Asian New Talent section of the 28th Shanghai International Film Festival.

DIRECTOR'S STATEMENT

A suspenseful case, a woman as pure as the moon, a group of guests gathered by fate, and a unique Mid-Autumn Festival gathering. This film aims to use Eastern aesthetic imagery to illustrate the intersection of sorrow and joy of Utopian emotions and fate in a specific historical context in China.

SYNOPSIS

In the autumn rain of the 1990s, two police officers enter remote mountains to find a man living in seclusion. Seven years ago, his wife ZHANG Xue disappeared, and her body was never found. Marked by an extramarital affair and suspected of murder, he withdrew into the wilderness. Years later, new evidence emerges, reopening the case and reviving memories tied to ZHANG.

岁末寒潮

CHILL OF THE YEAR'S END

中国 | 2026 | 彩色 | 104分钟 | 剧情
China | 2026 | Color | 104min | Fiction

导演/编剧 | 李海荣
总制片人 | 东亚峰
制片人 | 张俊松、王宇鹏
摄影指导 | 黎艳龙
美术指导 | 崔曜琛
灯光指导 | 杨志杰

造型指导 | 刘珺
录音指导 | 高玉龙
演员 | 李诚儒、李勤勤、罗立群、王一、陈芋米、刘明开、宋词、罗逸桥、韩彦博
监制 | 闫鹏涛

12 世界首映 WORLD PREMIERE



李海荣
LI HAIRONG

导演阐述

这部电影是我这 30 多年人生经历的一个浓缩和总结，从我带着这个故事参加第三届青葱计划，并入围 30 强，再到我多年后将其拍出来，这是一个漫长的造梦过程，也是一个理想和现实不断冲突的过程。这种冲突正如片中的这一家人，他们每个人都怀揣着希望，却又不得不面对种种现实困境，陷于牢笼，却无法挣脱，他们渴望爱与自由，却找不到正确的方向。这是一封送给我自己的慰藉信，也是一部送给我人生的和解书。

剧情简介

在一个平凡且又特殊的除夕，一家之主张建生发现自己私藏的一笔钱不翼而飞，由此家中的每一个成员都成为了他的怀疑对象，一些深藏在内心的秘密和常年被粉饰的矛盾也随着张建生的不断寻找而逐渐显露，这个家庭的命运在这个团圆日里悄然发生着转折，开始分崩离析。经历了一天疯狂和曲折的张建生，最终在年夜饭的餐桌上走向了崩溃的边缘，他在酒精的作用下掀翻了年夜饭的餐桌，以寻求一个新的开始。



DIRECTOR'S BIOGRAPHY

Li Hairong is a director and screenwriter with over a decade of experience in the film industry. He has worked as an executive director on films such as DWELLING BY THE WEST LAKE, FIRST TASTE OF LONELINESS, I'M OK, THE MAN WITHOUT DESIRE, as well as the series STICKY CLUB. As a director, he has directed the short film ORIGIN and the micro-drama series WELCOME TO HAOLAIWU.

DIRECTOR'S STATEMENT

CHILL OF THE YEAR'S END grew from my own observations of family, loneliness, and the fragile balance between love and resentment. Set over a single Chinese New Year's Eve, the film explores how hidden wounds and unspoken truths can quietly unravel a family. Through this intimate story, I hope to reflect on reconciliation, dignity, and the possibility of renewal amid emotional collapse.

SYNOPSIS

On an ordinary yet fateful Chinese New Year's Eve, ZHANG Jiansheng, the head of the family, discovers that a stash of money he secretly hid has vanished. Suspicion falls on every member of the household, and as he searches, buried secrets and long-disguised tensions begin to surface.

探子必须死

THE MOLE MUST DIE

中国 | 2026 | 彩色 | 89分钟 | 剧情
China | 2026 | Color | 89min | Fiction

导演 柴小雨	造型 孙思佳
制片人 邓赐麟、徐佳含	剪辑 崔漠
编剧 金宝、唐宇	声音 韩志超
摄影 刘泰霖	配乐 Timon Wawreczko
灯光 潘金凯	演员 柯达、王双宝、马大明、 万千惠、柴小雨、王乐夫、柳琦
美术 刘炼	

12 世界首映 WORLD PREMIERE



柴小雨
CHAI XIAOYU

导演阐述

影片以黑色幽默解构忠奸叙事的古装谍战喜剧。我希望通过赵仁宝这个小人物在贪官、锦衣卫、东厂与流寇夹缝中求生的荒诞处境，探讨一个核心命题：在“江山易主”成为常态的乱世，究竟是忠于一姓王朝，还是守住一方百姓？

本片采用皮影戏作为叙事框架与视觉母题——人物如皮影般被不可见的力量操控，却也在光影交界处挣扎出属于自己的轮廓。我追求一种“悲喜交错”的风格质感：贪官数毒米、茅房传情报是喜剧，开封淹城、百姓饿殍是悲剧。当笑声刚落，悲剧袭来，荒诞感才会真正扎进观众心里。

这不是一个英雄的故事，而是一个普通人选择不再沉默的故事。

剧情简介

崇祯末年，河阳县贪官云集，锦衣卫突来严查粮草资敌案，各方探子在此渗透角力，“探子必须死”成为心照不宣的口号。小吏赵仁宝发现各方“大佬”都想拿他当棋子，于是决定演一场属于自己的计中计，在生死夹缝中，智斗权奸！



DIRECTOR'S BIOGRAPHY

CHAI Xiaoyu is a director born in Beijing. His debut feature FISH PARK won the Spirit of Freedom Award at the 13th FIRST International Film Festival.

DIRECTOR'S STATEMENT

THE MOLE MUST DIE employs dark humor to deconstruct loyalty within a period spy comedy. Through ZHAO Renbao's absurd plight among corrupt officials, eunuchs, and bandits, I pose a question: amidst dynastic chaos, does one remain loyal to the throne or to the people? Shadow puppetry frames this tale of manipulated figures struggling for agency. As comedy yields to tragedy, the absurdity resonates with profound sorrow, ultimately framing an ordinary man's choice to assert his own voice.

SYNOPSIS

During the waning years of the Chongzhen reign, Heyang County is besieged by corruption. When imperial secret police arrive to investigate grain supplies diverted to rebels, rival moles emerge and covert warfare ensues. In this climate, "the mole must die" becomes the county's unspoken creed. A lowly clerk, ZHAO, realizing he is deemed expendable by all factions, devises a desperate scheme—outmaneuvering the powerful while his own life hangs in the balance.

湍

SHIFTING TIDES

中国 | 2026 | 彩色 | 89分钟 | 剧情
China | 2026 | Color | 89min | Fiction

导演/编剧 | 胡妤如
制片 | 徐天哲
摄影指导 | 陆奕铭
灯光指导 | 徐睿豪

声音指导 | 王舜熹
美术指导 | 段睿
演员 | 王宇轩、郑静茹、黄维
恺、洪世杰

12 世界首映 WORLD PREMIERE 惊人首作



胡 妤如
COMO HU

导演阐述

我不算长的人生中充满诸多的灰色地带，那些无法用“留”或“走”定义的关系，这些生活的微小湍流中，折射着当代青年表面悬浮下的真实渴望，在不确定的世界里，渴求一份确定的联结。

声明：本片没有根据本人现实经历改编，真的没有：)

剧情简介

阿星与罪罪的爱情在房价、职场与未来规划的摩擦中逐渐搁浅，而记录者阿月的镜头意外成为三人关系的见证。分手后，阿星、阿月与昔日同学马哥合租创业，从房产中介到赛博诵经、直播卖被，在荒诞与真实间挣扎谋生。当罪罪再度出现，旧情与新局交织，水塔将倾，爱情离散，合伙困顿。他们试图抓住点什么，工作、爱情、房子、一盆芦荟、一只狗，或仅仅是一个留下的理由。



DIRECTOR'S BIOGRAPHY

Como HU was born in Hangzhou, Zhejiang in 2000. An ENFJ(P), she holds a Master's degree in Directing from the China Academy of Art and currently works in the film and television industry. SHIFTING TIDES is her feature film debut.

DIRECTOR'S STATEMENT

My life has been shaped by many grey areas—relationships that cannot be easily defined as either staying or leaving. Through these subtle aspects of daily life, I perceive the secret yearnings of a generation seeking connection and stability in an unpredictable world.

Disclaimer: This film is not based on my real-life experiences. Really :)

SYNOPSIS

Aster and Faye's romance collapses under the pressures of career uncertainty, housing costs, and an unstable future, all captured through Luna's lens. After the breakup, Aster, Luna, and Marco form a chaotic startup, pivoting from real estate into absurd livestream commerce in order to survive. When Faye reappears, old emotions reignite new conflicts. As their partnerships fracture and a looming water tower threatens collapse, the group desperately grasps for stability amid shifting tides—fighting for a home, a career, or simply a reason to remain in a city that refuses to hold them.

中国 | 2026 | 彩色 | 96分钟 | 剧情
China | 2026 | Color | 96min | Fiction

导演/编剧/剪辑 | 何欣言
摄影指导 | 黄小怡
副导演 | 吴海生、李婕
灯光指导 | 姜东升
演员 | 文昕、郑静茹、李文俊
美术指导 | 刘小楼
制片人 | 张佳铭、谢旭
服化 | 丁禾

12 世界首映 WORLD PREMIERE



何 欣言
HE XINYAN

导演阐述

这部片子大部分内容都来自我个人的真实经历，是根据我和我女友的日常创作的。之所以把自己的经历拍成电影，主要是觉得片中所展现的矛盾和他们所遇到的问题，可能在每一对情侣身上都曾发生，或许能引起大家的共鸣。影片定位是一部富有生命力的爱情喜剧，爱情部分我尽力避免甜得发腻、令人哀伤。喜剧部分也没喜到让人哈哈大笑的程度，主打一个轻松加愉快。

剧情简介

何与年趁假期瞒着父母，悄悄回北京与女友李燃相聚。久别重逢本该欢喜，他却为创作故事收集素材，翻出二人的陈年往事。借着相处的机会，二人倾诉心底藏着的想法，才意识到彼此之间一直逃避着诸多现实问题，亟待解决。



DIRECTOR'S BIOGRAPHY

HE Xinyan is a director and screenwriter. He holds a Master of Fine Arts in Film Production from Hong Kong Baptist University.

DIRECTOR'S STATEMENT

Most of this film draws from my real-life experiences with my girlfriend. I put my personal story on screen because I believe these conflicts are common to every couple and will resonate with audiences. This is a vibrant romantic comedy—not sickeningly sweet or sorrowful, and not laugh-out-loud hilarious either. The goal is simply to be light and enjoyable.

SYNOPSIS

HE Yunian seized the holiday to sneak back to Beijing and reunite with his girlfriend, LI Ran, keeping the visit hidden from his parents. What should have been a joyful reconciliation instead compelled him to excavate their shared past while gathering material for his writing. As they spent time together, the couple candidly confronted their deepest thoughts, finally realizing they had been evading critical practical issues that now urgently demanded resolution.

有虎出没
TIGER IS COMING

中国 | 2026 | 彩色&黑白 | 89分钟 | 剧情
China | 2026 | Color,B&W | 89min | Fiction

导演/编剧/剪辑 | 超凡
演员 | 王铮、徐因楠、郑照君、魏毓浩、耿拴明
制片人 | 闫羲
联合制片人 | 朱兆宇、才多
摄影指导 | 邓光辉

美术指导/造型指导 | 丁飒
录音指导 | 李杰
声音设计 | 常帅
音乐 | 李浩然
调色 | 刘欢

18 世界首映 WORLD PREMIERE



超凡
CHAO FAN

导演阐述

这是一则寓言故事，通过看不见的老虎讲述谣言是如何一步步成为现实。揭示人生在贪嗔痴的欲望中，因果循环。

剧情简介

为破除谣言，大学生村长李大千和民兵队长耿拴来以作报告的类型向大家沉浸式讲述“老虎吃人事件”的始末和真相。

导演简介

青年编剧、导演，毕业于北京电影学院导演系。2016年毕业短片作品《牲口》获得北京电影学院导演奖评委会特别奖。2021年首作长片《一个人的葬礼》获得第十五届 FIRST 青年电影展“一种立场”奖项。



DIRECTOR'S BIOGRAPHY

CHAO Fan is a screenwriter and director who graduated from the Directing Department of the Beijing Film Academy. In 2016, his short film CATTLE won the Special Award from the Beijing Film Academy's Director's Award Committee. In 2021, he made his feature directorial debut with ONE MAN FUNERAL, which received the "Spirit of Freedom" award at the 15th FIRST International Film Festival.

DIRECTOR'S STATEMENT

This fable illustrates how rumors gradually manifest as reality through the metaphor of an invisible tiger. It sheds light on the cycle of cause and effect, driven by the human manifestations of greed, hatred, and ignorance.

SYNOPSIS

To dispel rumors, college-educated village chief LI Daqian and militia captain GENG Shuanlai present a formal report, recounting the full truth behind the so-called "Tiger-Eating Incident" and drawing the audience into an immersive retelling of the event.

爱(AI)和你之间

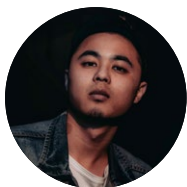
AI MEANS LOVE

中国 | 2026 | 彩色 | 90分钟 | 纪录
China | 2026 | Color | 90min | Documentary

导演/剪辑 | 钱弈成
制片人 | 康世伟、渠馨一
联合出品人 | 张鹏、宋佳
监制 | 高沂涛、唐建光
国际制片人 | 牛雪阳
执行导演 | 杨雪
摄影指导 | 张杰、钱弈成、
代政阳

声音设计 | 杨昭月
调色 | 卢毅
作曲 | 宋天祥
音乐混音 | Bob Luri
音乐制作 | Sound & Vision
Music Studio

12 世界首映 WORLD PREMIERE



钱 弈成
QIAN YICHENG

导演阐述

这是一段颠倒错位的父子关系，这是一个和 AI 之间反复纠缠的故事。胡仁亮和 AI 之间的反复纠缠是具有鲜明的时代烙印的，现在人们的关系正变得越来越淡漠，越来越难以依靠，AI 的横空出世让我们对它寄予厚望。但事实上，今天的 AI 并没有办法满足我们这份情感需求，那我们是应该把它当作救命稻草呢，还是应该放弃 AI，放弃希望？爱是无法索取的。在主人公胡仁亮的身上，我看到了我们这一代年轻人共同的情感命题：我们的内心还远未成熟，但却一心想得到一份完美的爱。

剧情简介

父爱的缺失，是 AI 设计师胡仁亮成长中永久的伤痕，并催生了他内心对于亲情联结的执念。2023 年，他因作品“AI 奶奶”一夜成名，并意外发现父亲亦动容于此，因此胡仁亮决定制作更完善“AI 奶奶”2.0，期待借此修复二人之间因长期隔阂而濒临破碎的父子情。比技术瓶颈更难跨越的是，父子间多年的积怨与价值观对立，让他们的破镜重圆显得遥遥无期。在真实的情感裂隙面前，数字代码能否承载和解，抑或沦为自我慰藉的替代品？



DIRECTOR'S BIOGRAPHY

QIAN Yicheng graduated from Communication University of Zhejiang with a major in TV Program Production in 2020. After that, he worked in Beijing as an independent documentary filmmaker and participated in several feature-length documentaries. In 2022, he completed his first short documentary, SONG OF DREAMS, which was nominated for the Director of the Year Award at the SOHU Qingmu Short Film Festival. In April 2026, he completed his first feature-length documentary AI MEANS LOVE.

DIRECTOR'S STATEMENT

In HU Renliang, I see the shared struggle of our generation: hearts that are not yet mature but long for perfect love. As human connections become more distant, we pin our hopes on AI to fill this void. However, today's AI is unable to truly meet our emotional needs. Should we cling to it as a lifeline or abandon it—and with it, our hope? Love cannot be demanded.

SYNOPSIS

The absence of paternal love left a lasting scar on AI designer HU Renliang, fueling a lifelong obsession with connection. In 2023, he rose to fame with "AI Grandma," and was surprised to find his estranged father deeply moved. He then set out to develop "AI Grandma 2.0," hoping to mend their fractured bond. Yet more daunting than technical hurdles are the years of resentment and clashing values. Can digital code truly foster reconciliation, or is it merely a substitute for self-consolation?

中国/美国/法国/中国台湾 | 2025 | 彩色&黑白 | 87分钟 | 纪录
China, United States, France, Taiwan, China | 2025 | Color&B&W | 87min | Documentary

导演/摄影 陈德明	剪辑指导 Audrey Maurion
制片人 Hansen Lin	剪辑顾问 雪美莲
监制 Gugi Gumilang	音效设计 Yannick Dauby, Nigel Brown
联合制片人 Jean-Marie Gigon, Joyce Chou, Chia-pei Chen	调色 Brano Danis
剪辑 Ichu Lin	配乐 Yannick Daub, 阎悦然, 龚佑斌

12 中国大陆首映 MAINLAND CHINA PREMIERE



陈德明
CHEN DEMING

导演简介

独立导演、摄影师，现居北京。擅以诗意影像捕捉身份认同与情感变迁。代表作《怀孕旅馆》被国家图书馆、国家博物馆永久收藏。《从来》获哥本哈根电影节 DOX:AWARD、全州电影节最佳影片及新加坡电影节最佳亚洲剧情片。此外，作品屡获国际影评人联盟奖、香港亚洲电影节、巴塞罗那等国际大奖，被 Variety 盛赞为“非虚构电影领域的新兴声音”。登、伦敦、巴塞罗那、地拉那等十余项国际大奖，被《Variety》盛赞为“非虚构电影领域的新兴声音”。

导演阐述

这部影片源于我对童年记忆的回望，以及对时间本质的探索——关于童年的谢幕，捕捉纯真消失的瞬间。我希望它不仅是一个中国农村少年的故事，更是一场情感体验。当诗歌在现实重压下沉默，当童年梦境在成人世界中消逝，我希望观众能在影像中找到回响。在漫长时光里，我将摄影机化为目光，作为陪伴者，静静观察少年在岁月中蜕变。我试图在黑白与色彩流转中捕捉被时间冲刷的细节，赋予现实超越性的神圣感。对孩子而言，诗歌是孤独出口；对我而言，电影是向神献祭的仪式。我希望影像如音乐般流动、呼吸，在缓慢中呈现成长如何塑造我们。

剧情简介

“人说从来都没有回来过，我说从来就伴在风中。”

自幼与母亲分离的少年，在日记本里写下这样的诗句。在寂静与荒野中，他的文字是他精神的避风港，他透过诗句观察周遭风景流转。随着青春到来，诗意在磨砺下渐渐消磨，避风港亦在时间中远去。树叶凋零，万物滋长。在这片土地上，什么能被留下，什么又能被记住？它们伴在风中，又随风而逝，在时间里刻下痕迹。从来，是一则关于纯真消逝的影像寓言。



DIRECTOR'S BIOGRAPHY

CHEN Deming is a filmmaker and cinematographer based in Beijing. He is emerging as a compelling new voice in non-fiction cinema. His works, including SONG OF SHIRATORI and ALWAYS, have been recognized with top honors at CPH:DOX, Jeonju, and Singapore. Celebrated for his poetic visual language, CHEN is increasingly acknowledged for his unique, evocative storytelling that deeply resonates with global audiences.

DIRECTOR'S STATEMENT

This film explores the nature of time and the vanishing of innocence. Beyond a story of a rural boy, it is an emotional journey where poetry meets reality. My camera serves not as a hunter of moments, but as a silent companion observing growth. By blending black-and-white and color, I treat filmmaking as a ritual—a sacred sacrifice, hoping to mirror the audience's own lost dreams.

SYNOPSIS

"They say it has never returned; I say it has always been in the wind."

Separated from his mother since childhood, a young boy wrote these lines in his diary. In silence and wilderness, his words became a sanctuary, through which he observed the shifting landscapes around him. As adolescence arrived, the poetry faded under life's weight, and his sanctuary drifted away. Leaves wither, and all things grow. What can be left behind, and what remembered? Always is a visual fable about the fading of innocence.

中国 | 2026 | 彩色 | 102分钟 | 纪录
China | 2026 | Color | 102min | Documentary

导演/摄影 | 尹航
制片人 | 王诚、戴宇新、詹前俊
执行制片 | 尹冬、周文辉
协拍 | 刘思宇、杨林睿
剪辑 | 尹航、刘思宇
声音设计 | 吴竹馨
声音编辑 | 吴竹馨、崔靖晗
作曲 | 不谷
数字中间片调色 | 黎明晖
出镜 | 王月琴、刘继涛、刘曼曼
海报设计 | 陆云帆

12 世界首映 WORLD PREMIERE



尹航
PONY YIN

导演阐述

2020 年，十年禁捕政策落地，渔民上岸。我发现家乡的重大变迁似乎少有人关注，我想，只有个体的声音被忠实地记录，时代的声音才能够完整，带着这份使命与好奇，我在走访中认识了王月琴。她受教育有限，被传统家庭角色束缚，却展现出极强的生命力，她不懂女性主义，却能生活压力下做出自己的选择。

剧情简介

王月琴与丈夫是世居淮河的渔民。2020 年禁捕后被迫上岸。丈夫不满相关补偿陷入漫长诉讼，同时沉迷短视频追逐网红梦，却一无所成。独自养家的王月琴历经磨难后幡然醒悟，决心为自己重新生活。



DIRECTOR'S BIOGRAPHY

Pony YIN is an independent documentary filmmaker and cinematographer. A graduate of the Beijing Film Academy, he is a member of the China Photographic Copyright Society and has been producing independent documentary films since 2020.

DIRECTOR'S STATEMENT

In 2020, as the 10-year fishing ban on the Yangtze River basin took effect, fishermen along the Huaihe River were resettled on land. My hometown Bengbu lies on the Huaihe. When I returned, I found this huge shift had gone largely unnoticed, yet it weighed heavily on countless families. After spending time with locals, I met Wang Yueqin. With little education and confined to traditional family roles, she showed extraordinary vitality. Unaware of feminist theories, she made her own choices under life's pressure. I believe film, as a marker of the times, honestly records her struggle and growth amid social changes.

SYNOPSIS

Wang Yueqin and her husband Liu Jitao are fishermen living on a boat on the Huaihe River. In 2020, a fishing ban was enforced to protect the ecosystem. Dissatisfied with compensation, Liu sued the authorities. In the following four years, Wang worked hard to support the family, while Liu failed to become a Douyin celebrity. Under life pressure, Wang began to reflect on marriage and herself, then made her choice. Life goes on, carrying her forward.

姥娘，奶奶，和我

LAOLAO, NAINAI, AND ME

中国 | 2026 | 彩色 | 87分钟 | 纪录
China | 2026 | Color | 87min | Documentary

导演/摄影/剪辑/旁白 | 巩安
配音导演 | 范琳琳
主要出场人物 | 王秀英、郝凤兰、巩玉海、张桂芳

12 世界首映 WORLD PREMIERE



巩安
GONG AN

导演阐述

现实沉闷而乏味，电影里却满是光明和希望。所以18岁时的我立志拍电影，我要用电影去弥补现实的不足，或者说，我想借由掌控电影，来掌控自己的人生。但创作注定没法逃开生活，所以我的梦想必然失败。姥娘与奶奶最先将我与生活联结，拉我走入细碎、平凡、微如尘埃的日常。目送她们走向衰老与离世，我感受到了磅礴鲜活的生命力——这正是我当年在虚构影片中苦苦求索，也是这部纪录片想要传递给观众的内核。

剧情简介

2005年，20岁的我拥有了第一台DV，当时心里有个远大的梦想——成为一名电影导演。在拍短片之余，我偶尔会记录一下家里的两位老人——姥娘和奶奶，单纯就是觉得她们年事已高，想留点儿念想给我以后的孩子看。那几年我拍了很多短片，也写了很多剧本，但都石沉大海。姥娘和奶奶分别在2018年和2020年去世，我电影梦也在那段时光彻底破灭。直到有一天，当望着自己孩子的时候，我才恍然发觉，这些细碎的日常记录，或许才是我所有拍摄里最有价值的内容，于是我下定决心，将封存多年的素材剪辑成一部完整的影片。



DIRECTOR'S BIOGRAPHY

GONG An, born in Laiwu, Shandong in 1985, earned his bachelor's degree from Qingdao Agricultural University and his postgraduate degree from the Beijing Film Academy. He worked for Jiangsu TV and Youku before resigning in late 2016 to pursue a career as a freelance filmmaker.

DIRECTOR'S STATEMENT

Reality is often dull, yet films are filled with light. At 18, I vowed to make films to amend life's flaws and seize control of my fate. Yet, creation cannot escape reality, and my dreams gradually faded. It was my grandmothers who pulled me back to the triviality of ordinary life. Witnessing their aging and eventual passing, I discovered the vibrant life force I had long sought—the essence this documentary aims to share.

SYNOPSIS

I got my first DV camera in 2005, at 20, I dreamed of becoming a filmmaker. Between school projects, I filmed my grandmother and great-aunt ("Laoniang" in central Shandong), hoping to leave footage for my future children while they were still alive. My short films and scripts got me nowhere. When my grandmothers passed away in 2018 and 2020, my dream collapsed. After becoming a parent myself, I realized these trivial daily shots were my most precious work, and I resolved to edit the long-forgotten footage into a feature-length film.

行走的布达拉

HOME AWAY, HOME CLOSE

中国/中国香港 | 2025 | 彩色 | 87分钟 | 纪录
China, Hong Kong, China | 2025 | Color | 87min | Documentary

导演 | 郭亦飞
监制 | 万玛才旦
制片人 | 任远、王岩
摄影指导 | 张华

声音指导 | 林思宇、钱广峥
剪辑指导 | 孔劲蕾
出品人 | 庄庄、王岩、任远、郭亦飞

12 亚洲首映 ASIAN PREMIERE



郭亦飞
GUO YIFEI

导演阐述

在当下这个时代，正在发生着未曾有过的人口迁移，数以亿计的青年人因生活的梦想或生存的压力，主动或被动改变着自己的人生轨迹，他们是否都能如愿？在这一过程中要跨越多少阻碍，承受多大阵痛？最终才能与自我和解与这个时代和解。

剧情简介

在这个当代的双城记故事中，一位自称为“无用之人”的香港摄影师在他繁华的家乡和西藏的群山之间徘徊，寻找价值和归属感。他在西藏的土地上遇到并记录下当地藏民的生活，希望在这片遥远的土地上找到自己的归宿。



DIRECTOR'S BIOGRAPHY

GUO Yifei is a documentary director who resided in Germany for three years and worked in Tibet for two decades. He served as the first Chief Director of Tibet TV.

DIRECTOR'S STATEMENT

Unexpected migration is occurring in the modern era, perhaps at an unprecedented scale. Billions of young people are altering their life paths, whether actively or passively, in pursuit of dreams or as a survival strategy. Can they attain their aspirations? What challenges await them? How much hardship must they endure? Ultimately, the goal is to reconcile with oneself and the modern age.

SYNOPSIS

In this contemporary tale of two cities, a Hong Kong photographer and self-proclaimed "loser" oscillates between his megacity hometown and the Tibetan mountains, seeking worth and belonging. By encountering and documenting Tibetan natives on their homeland, he hopes to find his own home within this remote landscape.



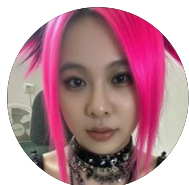
ZÉRO DE CONDUITE : COSMOS

中国 | 2025 | 彩色 | 22分钟 | 短片
China | 2025 | Color | 22min | Short

导演/编剧 滕语涵	美术指导 田雨禾
剧本顾问 邹金洋	声音指导 王戈
演员 王译萱、王浩阳、蔡雪晴	配乐 刘葵、邬玲
制片人 徐然、刘悦琦、韩慧	剪辑指导/调色 杜青杰
摄影指导 黄洲、代宇钊	特效指导 陈嘉莹
灯光指导 居阳	海报 九红工作室、王菁、贾丽琦



18



导演简介

曾入选 2025 年猎鹰计划全国导演十五强，导演短片《**X**》入围 VITA SHORTS 竞赛单元。2026 年纪录短片《世界 2.0》入围南光火花创投、实验短片《KOMA-HURA》入围山海计划。

滕语涵

TENG YUHAN

导演阐述

这部短片改编自我童年时真实发生过的事情，当时没有人相信我有一个外星人朋友，现在我长大了，拍成电影给全世界看。这是一部摇滚又童趣的短片，在影片中，敌对的孩子会因为一个笑容就彼此联合，手拉着手去共同面对这个世界，在影片外，我相信大人们也可以这样，老头们也可以这样，假如我们忘记了来时的路，请回到童年，看一看孩子们的眼睛。

剧情简介

小女孩 K 有一个只有自己能看见的外星人朋友衣里斯丁，但却没什么人相信她……面对朋友的嘲笑，老师家长的责骂，她向全世界开战…太空能量让她充满魔法，教室变成了战场，桌椅变成了战壕，战争中彼此对立的孩子们，却又因一个笑容就瞬间联合在一起，在漫天飞舞的课本中冲出重围，离开地球，去寻找外星人朋友。k 在同学们的守护下成功登上了太空飞船，回过神来，她却穿越了二十年。

“新的风暴已经出现，怎么能够停滞不前！穿越时空，竭尽全力，我会来到你身边！”——摘自《奇迹再现》（迪迦奥特曼主题曲）

DIRECTOR'S BIOGRAPHY

In 2025, TENG Yuhuan was selected as one of the Top 15 National Directors of the Falcon Plan, and her short film **X** was selected for the Competition Section of VITA SHORTS. In 2026, her documentary short WORLD 2.0 was selected for the Nanguang Spark Project Market, and her experimental short KOMA-HURA was selected for the Shanghai Project.

DIRECTOR'S STATEMENT

This short film is based on a true story from my childhood, when no one believed I had an alien friend. Now I've made it into a film to show the world! Children who were once enemies unite with a single smile, joining hands to face the world together. I believe adults can do the same. If we've forgotten the way we came, look into the eyes of children—to see what we have lost.

SYNOPSIS

In order to protect her alien friend Iristin, the young girl K joins forces with her classmates to declare war on the world.

爱人 IN OUR PANIC

中国 | 2026 | 彩色 | 15分钟 | 短片
China | 2026 | Color | 15min | Short

导演/编剧/剪辑 | 徐简明 摄影指导 | 张湘龙
演员 | 高金美、施祥杉、马涛 录音 | 毕光明
制片人 | 毕光明

12 世界首映 WORLD PREMIERE



徐简明
XU JIANMING

导演阐述

影片源于我童年的真实经历。“鬼怪”是萦绕在我童年的恐惧符号，后来我才知晓，那是奶奶为遮蔽创伤而构筑的温柔叙事。我将它作为核心意象，具象化中国乡村里女性与孩童无处安放的恐慌。当日常被哀乐穿透，记忆与现实失真，显露出恐惧才是真正的怪物。影片借由乡野怪谈同个体记忆的拆解、重组，试图呈现一幅在中国社会变革中被迫撕裂和悬置的乡村家庭图谱，以及由此生发、并在乡土社会中跨越代际持续流转的深层恐慌。而在这之中，爱、谎言、记忆成为我们最沉默却饱含力量的生存支撑。

剧情简介

二十多年来，有个鬼怪总出没在我和奶奶的梦里，它来自于我们的过去，携带着恐慌蔓延在整个村庄，蔓延在孩子和女人们之间，甚至近些年来，随着奶奶年龄越来越大，它开始穿透爱与记忆，显像于未来。



DIRECTOR'S BIOGRAPHY

XU Jianming (b.1997), director and screenwriter. His short CROW took SIFF's Golden Goblet, while MANTRA OF REBIRTH IN PURELAND screened at PYIFF Hidden Dragons. Debut feature HAVE A GOOD TRIP won HKIFF, CFDG Young Shoots and a FIRST Mart special mention. His films weave poetic narration and spatial design to explore family, death and personal mysticism.

DIRECTOR'S STATEMENT

This film draws on my real childhood experience. The "ghost" stood for my lingering fear, later revealed as Grandma's fabricated tale hiding hidden trauma. Centering this ghost, it visualizes unspoken terror plaguing rural Chinese women and children. Blending rural folklore and personal memory, it exposes generational panic from broken rural family structures amid social shifts, with love, lies and memory as silent vital survival anchors.

SYNOPSIS

For more than twenty years, a "ghost" has haunted the dreams of my grandmother and me. It emerges from our shared past, carrying a quiet panic that once spread across the entire village, moving among children and women. As my grandmother grows older, the figure begins to change. No longer confined to memory, it seeps into love, into memory, and gradually manifests in the future.

韩国 | 2025 | 彩色 | 19分钟 | 短片
Korea | 2025 | Color | 19min | Short

导演 | 季子汀
制片人 | 尹世玲
副导演 | 金钟熙
摄影指导/灯光指导 | 金洁
声音指导 | 李在熙
美术指导 | 玉嘉一
演员 | 李东贤、文仁秀、郑昌
焕、金珍瑞

18 世界首映 WORLD PREMIERE



季子汀
JUSTIN JI

导演阐述

这是一个关于污名与隐藏身份的故事。每个人身上都可能带着某种与生俱来的“印记”，它或许来自身体、记忆，或社会赋予的标签。我们试图掩盖、抹去，甚至否认它的存在，但越是压抑，这种“印记”反而越深地侵蚀内心。当隐藏成为一种执念，人也逐渐被这种恐惧与羞耻吞噬，最终失去与他人建立真实关系的能力，甚至丧失人性本身。

剧情简介

韩尚贤因身上巨大而深色的胎记，将这一身体印记视为无法示人的耻辱，并因此逐渐陷入偏执。当他在健身房结识自信外放的同龄人坤浩后，尚贤开始坚信对方已经察觉了自己隐藏的秘密。羞耻、妄想与焦虑不断累积，最终在密闭而压迫的浴场中失控爆发。在无法承受“被凝视”的极限时刻，尚贤选择以暴力切断他想象中的目光。

导演简介

1997 年出生于中国宁波。2025 年毕业于东京艺术大学映像研究科导演专业，师从盐田明彦，諏访敦彦。作为导演短片曾入围 2025 年 FIRST 青年电影展，北纬 30 度电影周等电影节。作为编剧作品获得北京国际短片联展最佳华语短片奖。现以独立导演身份在日本发展。

DIRECTOR'S BIOGRAPHY

Justin Ji was born in 1997 in Ningbo, China. In 2025, he completed his Master's degree in Film Directing at Tokyo University of the Arts. His short films were selected for the 19th FIRST International Film Festival and the 30th Ningbo Short Film Festival. As a screenwriter, his work won Best Film in the Sinophone Competition at BISFF. He is currently based in Japan, working as an independent filmmaker.

DIRECTOR'S STATEMENT

This is a story about stigma and hidden identity. Everyone carries some kind of inherent "mark"—from the body, from memory, or from labels imposed by society. The more we suppress it, the more deeply it erodes our inner selves. When hiding becomes an obsession, we are consumed by fear and shame, losing the ability to form genuine relationships, and eventually our humanity itself.

SYNOPSIS

HAN Sanghyun, a university student, lives in constant fear of exposing a large, dark birthmark on his body—a stain he perceives as a shameful secret. His anxiety spirals into paranoia as he becomes obsessed with Kunho, a confident peer at his gym. Convinced that Kunho has discovered his mark, HAN's inner turmoil reaches a breaking point in a claustrophobic sauna, leading him to commit an irreversible act of violence.

北京游魂

BEIJING GHOSTS

中国/中国香港 | 2026 | 彩色 | 16分钟 | 短片
China, Hong Kong, China | 2026 | Color | 16min | Short

导演/编剧 姚博	摄影指导 丘涛
演员 白度、周茉	美术指导 章梓琪
监制 杨超	剪辑指导 滕建林
制片人 殷紫菱	声音指导 张巧莹
联合制片人 杨竞、白杉、王诗淼	音乐 陈诗雨、诗怡
	调色师 时文龙

18 世界首映 WORLD PREMIERE



姚博
DWIGHT YAO

导演阐述

我想拍一部短片，探讨自己与所居城市之间的真实关系。这些年，我们在这里工作、相爱、告别，却始终难以真正拥有这座城市。它不断改变，熟悉的空间缓慢消失，人们不断离开，也不断重新开始。真正令我在意的，并不是变化本身，而是在这一切发生之后，我们究竟还能在哪里确认自己真实地生活过。《北京游魂》想留下的，不是一座城市，而是一种观看。当记忆终将褪色、影像终将沉默，我们究竟是在记录世界，还是借由不断凝视世界，确认自己仍与它发生着真实的联系。

剧情简介

茉茉与小白共度她离开北京前的最后一夜，这座城市在漫游中逐渐显露真身。



DIRECTOR'S BIOGRAPHY

Dwight YAO holds an Auckland BA Honours in Screen Production and studied MFA at USC. BEIJING GHOSTS is his homegrown debut short.

DIRECTOR'S STATEMENT

Beijing Ghosts is an unflinching interrogation of my ghostly, rootless coexistence with the city I nominally call home. We drift through its streets half-present: familiar spaces vanish, marginal lives are erased, and belonging frays under unspoken structural upheaval.

Beneath omnipresent surveillance, individual trajectories shrink to exposed pixels. In a city ordered by power, private emotion is reduced to disposable noise in the machinery of urban transformation.

Weaving DV, mobile, surveillance and digital imagery, I confront our fractured vision. As image-making grows trivial and ubiquitous, I ask: does cinema capture reality, or merely bear witness that we once briefly touched it, right before it dissolved forever?

SYNOPSIS

On the night before leaving Beijing, Mo shared her final hours with Bai, while the city slowly unveiled its true nature.

倒像

THE TARA ON HER HEAD

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

导演/编剧 | 洛藏东周
制片人 | 达却太
艺术指导 | 潘雨
摄影指导 | 多杰才旦、朱文彬
剪辑指导 | 钱泠泠

剪辑 | 陈佳伶
声音指导 | 殷佳悦、张文圆
演员 | 才丁扎西、旦正道尔吉、
次真、万玛才旦、南措加、尼玛
太、旦增多杰

12 世界首映 WORLD PREMIERE



洛藏东周
LOBSANG DHUNDRUP

导演阐述

不同人对世界的理解不一样，很多时候沟通有说不出的困难，我们的内心是很私密，别人难以理解的一个空间，我想以这个困境为题材拍一部短片。

剧情简介

一个老人眼里世界一直是倾斜的，慢慢世界就开始颠倒。老人恐惧连他每日供奉的度母像也颠倒了。哥哥唤回在寺院修行的弟弟，僧人弟弟站在现实与虚幻的边界上，试图解决父亲的困境。

导演简介

2025 年毕业于北京电影学院，荣获北京电影学院
导演奖特邀评委会特别提及奖。

DIRECTOR'S BIOGRAPHY

LOBSANG DHUNDRUP graduated from the Beijing Film Academy in 2025. Recipient of the Special Mention Award from the Invited Jury of the Beijing Film Academy Director Award.

DIRECTOR'S STATEMENT

Everyone sees the world differently, which leaves unresolvable gaps in communication. The inner mind is an intimate and inaccessible space to outsiders. This predicament forms the core of my upcoming short film.

SYNOPSIS

The old man perceives the world as always tilting, until it finally flips completely upside down. The Tara Statue, which he worships every day, has also been reversed—a discovery that leaves him terrified. His elder brother summons their monk sibling back from the monastery. Walking the line between reality and delusion, the monk tries to lead their father out of his deep suffering.



跌倒了要马上站起来

GO AND FALL

中国 | 2026 | 彩色 | 7分钟 | 短片
China | 2026 | Color | 7min | Short

导演 | 岳昕彤、杨敏珑、释雅雯
摄影 | 释雅雯、蔡纬腾
雅雯
后期 | 岳昕彤
编剧/美术 | 杨敏珑
二维动画 | 杨敏珑、张浩然
制片 | 释雅雯

G 世界首映 WORLD PREMIERE



岳昕彤
YUE XINTONG

导演简介

剧本作品入围“香岛湾全国大学生短片季”全国20强，小说作品曾获“朝菌杯”高校科幻征文大赛优秀奖。就读于重庆大学戏剧与影视专业硕士。



杨敏珑
YANG MINLONG

文字作品曾获新概念作文大赛C组一等奖。就读于重庆大学戏剧与影视专业硕士。



释雅雯
SHI YAWEN

作品曾入围获大广赛省级奖、大计赛赛区专业组奖。就读于重庆大学戏剧与影视专业硕士。

DIRECTOR'S BIOGRAPHY

YUE Xintong, whose works made top 20 at Xiangdaowan Short Film Festival and an Excellence Award in Zhaojun Cup Sci-Fi Contest.

YANG Minlong took first prize in Group C of New Concept Writing Competition.

SHI Yawen got provincial awards in The National Advertising Art Design Competition and regional professional honors in Chinese Collegiate Computing Competition.

DIRECTOR'S STATEMENT

A person who believes in immediately overcoming difficulties will not stuck in sorrow. Living in a structured, orderly environment, such a person carries a "ball of string" within—one that keeps growing over time. Even as they grow older and life becomes more manageable, this remains a tangled knot waiting to be untied. In the midst of busy lives, I hope there are moments when we can no longer stand. Then we may simply lie down, reflect on our lives, face regrets and sadness, gently smooth our hearts, and move on.

SYNOPSIS

Li carried her mother's ashes up the mountain for burial. However, on the way, she accidentally slipped and fell, and the ash box became deeply embedded in the soil and could not be moved. Li lay beside a flowing stream, thinking of her mother's lifelong teaching: "If you fall, you should get up immediately." She kept struggling to stand up, but was plunged deeper into her memories.

剧情简介

黎抱着母亲的骨灰盒上山埋葬，却在路途中不慎跌倒滑落，骨灰盒也深深嵌入泥土之中动弹不得。黎躺在涓涓流淌的溪水旁，想起母亲一直以来对自己“跌倒了要马上站起来”的教导，她不断挣扎起身，却陷入更深的回忆……

飞天大王

IN THE MARGINS

中国 | 2026 | 黑白 | 30分钟 | 短片
China | 2026 | B&W | 30min | Short

导演/编剧 | 杨一欣
演员 | 韩三明、陈涵、吴嵩、王一涵、程政博、李翔龙、任旺东、卢奎元
摄影指导 | 臧正浩
制片 | 黄姜睿
美术指导 | 郭力特
声音指导 | 刘蒙娜
造型指导 | 王楚钰
剪辑 | 郭依菲、杨一欣

12 世界首映 WORLD PREMIERE



杨一欣
YANG YIXIN

导演阐述

谢晋导演曾说：“拍电影就像手心捧水，走得越远，漏得越多。”那我们的生命也是如此吗？当人生愈加朝前走去之时，我们究竟留下的更多，还是遗漏的更多？

我构想了一个“没有情节”的人物邱瑞全——邮电所想借他四十年前做过的一件好人好事，补上一份关于“先进事迹”的影像档案，但他的记忆回溯不仅无力，且同现实对“情节”与“奇观”的需求分外割裂：对一个普通个体而言，究竟重要的是生命中的“情节”，还是生活的“毛边”？而他又该如何从这些看似冗余的“毛边”中，寻找到自己存在过的生命意义呢？

剧情简介

一个北方小镇上，退休邮递员邱瑞全夜夜难眠：镇邮电所计划将他四十年前做过的一桩好人好事拍成宣传片，作为一份迟来的先进事迹材料——当年刚入职的他，曾在麦田里协助抓获一名逃犯，并因此受到表彰。为配合拍摄，邱瑞全反复尝试回忆早已模糊的过往。导演一再追问事件情节，他却只记得彼时生活的细碎感受与边缘琐事。与此同时，拍摄过程也状况不断：摄制组夸夸其谈，孟所长习惯以程式化话语安排一切，村民们则频频打断拍摄……当这场宣传片拍摄愈发滑稽混乱之时，一个名叫“飞天大王”的神秘罪犯的踪迹，悄然出现在小镇之上。



DIRECTOR'S BIOGRAPHY

YANG Yixin is a PhD candidate in the Department of Literature at the Beijing Film Academy. His works have been selected for numerous domestic and international film festivals including the FIRST International Film Festival and the Rhode Island International Film Festival. He won both the Best Short Film and Best Director awards in the short film section of the 15th Beijing International Film Festival in 2025.

DIRECTOR'S STATEMENT

Director XIE Jin once said, "Filming is like holding water in your palms—the farther you go, the more it leaks." Is life any different? My protagonist, QIU, a retired postman, is tasked with reenacting a good deed from forty years ago to serve his former office. His fragmented memories clash with their hunger for spectacle. What truly counts: life's grand narrative, or its ragged, trivial fringes?

SYNOPSIS

In a small northern town, retired postman QIU Ruiquan is asked by the local post office to help make a promotional film about a good deed he performed forty years ago: as a young recruit, he once helped capture a fugitive in a wheat field. As the director presses him for dramatic details, QIU can only recall fragments of ordinary life. The shoot soon descends into farce, while traces of a mysterious criminal known as "Flying King" quietly appear in town.

椒 CHILLIES

中国 | 2025 | 彩色 | 17分钟 | 短片
China | 2025 | Color | 17min | Short

导演/编剧/剪辑 | 张合轩
制片人/文学策划/声音设计 | 陈昌海

配乐 | 陈思懿
作曲 | 赵铠阳
混音 | 邱厦冬

 亚洲首映 ASIAN PREMIERE



张合轩
ZHANG HEXUAN

导演阐述

《椒》是一部诗性、非线性动画，循主人公内心流动展开。影片讲述一位坚信栽培的人在信念被动摇并瓦解后，于动与静的情绪片段中抵达沉思时刻，重新理解意义并走向自我更新。影像以模糊时空、插曲结构和单线绘画构成，受马蒂斯、保罗·克利与鲁迅精神经验启发。片中的辣椒源自我在伦敦养护的植物；它冬日枯萎后再度发芽，重塑了我对希望的理解，也让个人记忆与历史碎片在明亮图像中交织。

剧情简介

本片讲述一位头部如棉花般柔软、衣着考究的老派绅士。他孤傲自律，常年守护两株盆栽辣椒；而隔壁光头邻居的花园繁盛芬芳，吸引众人赞叹。一次对照使他陷入自我怀疑，并在妄想、幻想与混乱中展开审视。最终，他将辣椒种子整齐收进心爱的茶杯、放回橱柜，释然离去，让残缺的遗产在故居的寂静中孕育出新的希望。



DIRECTOR'S BIOGRAPHY

ZHANG Hexuan, born in Shenyang in 2000 and currently based in Chengdu, is an animation director. She graduated from Soochow University and received her master's degree from the Royal College of Art in 2023. Her practice spans independent animation and installation, continuously exploring the integration of traditional painting materials with contemporary media. Through frame-by-frame painting, digital compositing, and symbolic spatial construction, she creates immersive moving-image experiences.

DIRECTOR'S STATEMENT

CHILLIES is a poetic, non-linear animation following the protagonist's inner flow. When his faith in cultivation is shaken and undone, emotional fragments of motion and stillness lead him toward meditation, insight, and self-renewal. Inspired by Henri Matisse, Paul Klee, LU Xun, and a chilli plant I tended in London, the film weaves personal memory and history into luminous images of hope.

SYNOPSIS

The film follows an old-fashioned gentleman with a soft, cotton-like head and impeccable dress. Proud and disciplined, he tends two potted chilli plants, while his bald neighbour's lush, fragrant garden draws admiration. The contrast sends him into self-doubt, delusion, fantasy, and chaos. In the end, he places the chilli seeds in his beloved teacup, leaving quietly as hope begins to grow.

雷啸

ROARING THUNDER

中国 | 2026 | 彩色&黑白 | 6分钟 | 短片
China | 2026 | Color,B&W | 6min | Short

导演 | 李安琪
监制 | 李文翰
制片人 | 方砾
策划 | 赵惠阳、黄慧琦
编剧 | 方砾、马娇娇
美术设计 | 李成诚、李安琪

动画/特效/剪辑 | 李安琪
作曲/编曲/音乐制作 | 邹頔
古筝演奏 | 丁雪儿
录音/混音 | 王鑫 周天胤
音效制作 | 韦奕诚

12 世界首映 WORLD PREMIERE



李安琪
LI ANQI

导演阐述

影片融合水墨手绘与傩戏面具，影片摒弃直白说教，用面具隐喻人心藏起的自私。狭小破庙是微型社会，雷雨放大群体猜忌。改编古典寓言，以反转结局叩问何为真正的正义。除批判多数人的暴力，更藏福祸相依、天道公允的内核：众人自以为善恶避祸，实则善恶自有定论，盲目审判只会招致反噬。借传统国风载体，传递包容之心，敬畏平衡有序的世间规律。

剧情简介

暴雨惊雷，五人避难于孤岛破庙。众人认定有人引得天降灾厄，转瓶选出替罪羊并将其逐出庙门。可那人刚离开，庙宇便遭雷击焚毁，留守四人尽数遇难。影片改编自元代古籍《辍耕录》与民间口述故事，反转结局暗藏福祸相依的天道规律，讽刺假借正义实施排挤的群体盲从，暗含善恶自有归处的朴素哲思。



DIRECTOR'S BIOGRAPHY

Li Anqi, a Tianjin-based animation lecturer with a master's degree in Film and Animation, specializes in ink wash, shadow puppetry and Nuo opera aesthetics. Her hand-drawn short ROARING THUNDER won Best Animation Director at Los Angeles Short Film Festival and earned nominations for Beijing College Student Film Festival and FIRST International Film Festival. Drawing inspiration from Shanghai Animation Film Studio, she uses folk fables to dissect human nature.

DIRECTOR'S STATEMENT

I combine ink-wash animation and Nuo masks to symbolize concealed selfishness, with the temple as a miniature society. The plot twist denounces mob tyranny and conveys the wisdom of intertwined fortune and misfortune. Those who blindly judge others reap ruin, conveying respect for balance and tolerance via traditional Chinese visual aesthetics.

SYNOPSIS

Amid a thunderstorm, five people take shelter in a dilapidated island temple. Convinced that one of them is responsible for the disaster, they draw lots to choose a scapegoat. The temple is instantly struck by lightning, burning it down and killing everyone inside. Based on ancient Chinese records, this story illustrates the concept of fortune and misfortune, satirizing mob bias masquerading as justice and revealing the balance of karma between good and evil.

马肉沙拉

HORSE MEAT SALAD

哈萨克斯坦/中国 | 2026 | 彩色 | 15分钟 | 短片
Kazakhstan, China | 2026 | Color | 15min | Short

导演/编剧 | 阿依波塔
摄影指导 | 王行健
美术指导 | 娜泽尔克·努尔加
利耶娃、张宇珊
声音指导 | 尚志鹏
艺术总监 | 姜伟

制片人 | 努拉·卡尔穆汉别托娃、
达尼亚·盖尔
演员 | 阿扎特·萨梅耶夫、李·瓦蕾
莉娅、阿迪勒·伊布拉耶夫、莫迪
尔·叶尔博拉托娃

18 世界首映 WORLD PREMIERE



阿依波塔
AYIBOTA

导演阐述

少年的忧伤、不可一世的年轻气盛和邻居大叔的沉重的悲伤与孤独相遇会如何？在多重文化与不同时代的阻隔下，他们是否可以看清彼此、理解彼此？两个孤独的人，他们的孤独和对音乐的热爱不受文化的阻隔。新时代的少年，他抵触的平庸、生活拮据的上一代 loser 大叔，但是大叔年轻时何尝不是此时的少年？邻居大叔的少年时代，是苏联未解体时的地下摇滚时代，时光流逝，那批地下摇滚的粉丝在苏联解体后又又在过什么样的生活？通过此片希望可以挽回一些阿拉木图这座城市曾经的痕迹。

剧情简介

马肉沙拉不是沙拉，而是一首说唱单曲。17 岁的哈萨克男孩“蝴蝶小子”想成为一名说唱歌手。他偷走邻居大叔的钱拍说唱 MV，和新潮的朋友们说着嘻哈音乐和苏联笑话，懵懂地蔑视一切价值。在古尔邦节这天，蝴蝶小子不敢回家面对厨房里忙着做马肉沙拉的妈妈。节日的夜晚，孤单的蝴蝶小子和一贫如洗的邻居大叔都在阿拉木图的街道上游荡。如果你问，自由的音乐究竟是什么？生于苏联时代和后苏联时代的人绝对会给出截然不同的回答——但他们在维克多·崔的雕像前相逢了，蝴蝶小子发现了邻居大叔的秘密……



DIRECTOR'S BIOGRAPHY

AYIBOTA, female filmmaker, Kazakh girl, born in 2001 in Yili, Xinjiang. Graduated from the Literature Department at the Beijing Film Academy, currently pursuing a master's degree in Directing at BFA. She owns a studio called Copper Claw Film and Culture Studio. The true charm of cinema is "presence."

DIRECTOR'S STATEMENT

How do youthful sorrow, arrogant teenage spirit meet an elderly neighbour's heavy lonely grief? Divided by cultures and eras, can they understand each other? Bound by music, the once rock-loving Soviet underground youth now grow old; the film retrieves their lost memories.

SYNOPSIS

Butterfly Boy, a 17-year-old Kazakh boy, wants to become a rapper. He stole money from his poor neighbour to make a rap music video. On the day of Eid al-Adha, he used dirty words in his lyrics, made Soviet jokes with trendy young friends. That night, he met his neighbour in front of Viktor Tsoi's statue, he found his secret.

鸟牙

BIRD TOOTH

中国 | 2026 | 彩色 | 25分钟 | 短片
China | 2026 | Color | 25min | Short

导演/编剧 | 刘梦婷
美术指导 | 李昕陶、刘梦婷
总监制 | 徐小明
声音指导 | 赖震昕
监制 | 霍猛、付帆
调色 | 余纪安
制片人 | 林裔、周高印
音乐 | 唐本达、罗仲凯
制片主任 | 常爱佳
视效 | 王信泽、杜世杰
摄影指导 | 李文斌、葛佳珩
主演 | 李晨僊、李欣
剪辑指导 | 陈自超、刘梦婷

12 世界首映 WORLD PREMIERE



刘梦婷
LIU MENGTING

导演阐述

在 2008 年汶川地震时，我的老家位于四川边缘的一座小城，离地震中心地带还有一些距离。震后小镇的房屋外墙看似完好，但内里的一条条裂缝带来恐慌。而后的很多年，大家也都继续住在那些屋子里，细小的裂缝无声息地伴随着我们的生活，仿佛是一道道疤——被忽略，却总是会在特定的时刻浮现，时刻提醒着我们记忆中未曾愈合的创口。基于这段真实的记忆和我的童年生活，影片的背景就在 08 年震后的小镇，跟随着十二岁文小青的孩童视角，以她拔除最后一颗乳牙为故事框架，展现在家庭、社会以及身体的多重晃动、余震之下成长中的阵痛与希望。

剧情简介

2008 年汶川震后的西南边陲，十二岁的女孩文小青在小镇和家庭的多重余震之中，迎来了最后一颗摇摇欲坠却异常顽固的乳牙更换。



DIRECTOR'S BIOGRAPHY

LIU Mengting (b. 1999, Chongqing) is an independent filmmaker holding a Master's degree in Film Production from the China Academy of Art. Her work, shaped by a delicate female perspective, explores social realities and collective trauma. Her short film CHUNSHUI was selected for the 13th Beijing International Film Festival, and she served as Assistant Director on THE HABITAT, selected for the 26th Shanghai International Film Festival.

DIRECTOR'S STATEMENT

In 2008, my hometown on the outskirts of Sichuan was far from the Wenchuan Earthquake yet deeply affected. Outer walls appeared unharmed, but inside, small cracks brought lasting fear. People lived on with silent fractures like scars—ignored, yet resurfacing to remind us of wounds never healed. Rooted in these memories, her panic follows twelve-year-old WEN Xiaoqing and her final stubborn baby tooth, exploring growth amid family and bodily aftershocks.

SYNOPSIS

After the 2008 Wenchuan Earthquake, in a remote border town of Southwest China, twelve-year-old WEN Xiaoqing faces both the tremors that shake her home and the silent aftershocks within her family. As quake rumours drift through alleys, she prepares to lose her last, stubborn baby tooth.

弄丢太阳的夏天

WHERE DID THE SUN GO?

中国 | 2026 | 彩色 | 14分钟 | 短片
China | 2026 | Color | 14min | Short

导演 | 郭琨涵
动画导演 | 白雨峰
执行导演 | 黄语秋
编剧 | 郭琨涵、黄语秋
制片主任 | 王晨睿
统筹制片 | 颜语
摄影指导 | 柳子涵
灯光指导 | 陈悦杨
美术指导 | 韩羽纯
特效造型指导 | 邱添
声音指导 | 肖竹萱
演员 | 陈梦桐、郭琨祺、张越同

G 世界首映 WORLD PREMIERE



郭琨涵
GUO JUNHAN

导演阐述

影片源于我们这一代人共同的童年记忆。成长于千禧年代的孩子们，曾对未来怀抱近乎天真的乐观：职业体验城里的每一种职业都闪闪发光，报纸与杂志描绘着充满科技与希望的明天。一次偶然的勘景让我重新触碰到那些被时代遗忘却仍然存在的空间，于是以“蓝天城”为背景，构建两个孩子在他们的规则中试图拯救末日的故事。影片采用实拍与动画结合的形式，动画承载记忆与想象，实拍记录现实与成长，讨论千禧一代在成长中对未来的迷茫与对童年的回望。

剧情简介

2009年，社会蓬勃发展，千禧一代的孩子们对儿童职业体验乐园“蓝天城”充满了向往，这里是孩子们想象中美好未来的乌托邦。一封三年级学生写给蓝天城市长的信里，记录了两个小孩用蓝天城的规则拯救末日的一天。



DIRECTOR'S BIOGRAPHY

GUO Junhan, a student filmmaker from the Communication University of China. Her work combines found footage, animation, and AI-generated images. Her work explores memory, coming-of-age experiences, and media transformation. Her films have screened at the Beijing International Film Festival and the Tel Aviv International Student Film Festival, and received awards including the Grand Prize at the China Network Audiovisual Conference AI Filmmaking Unit.

DIRECTOR'S STATEMENT

The film is inspired by the shared childhood memories of our generation. Growing up in the 2000s, we viewed the future with almost naive optimism, imagining endless possibilities in children's career experience parks. Set in the Blue Sky City, the film follows two children who tried to save the world from an apocalypse. Blending live action footage and animation, it explores memory, uncertainty, and a longing for childhood.

SYNOPSIS

In 2009, as society surged forward, children of the millennial generation dreamed of visiting Blue Sky City, a role-playing edutainment park that embodied their vision of an ideal future. In a letter written by a third-grade student to the Mayor of Blue Sky City, two children recount a day when they used the city's magic rules to save the world from an impending apocalypse.

亲爱的妈妈

DEAR MAMA

英国/中国 | 2025 | 彩色 | 5分钟 | 短片
United Kingdom, China | 2025 | Color | 5min | Short

导演/制片/编剧/美术/摄影/剪辑/音效 | 孙小寒
配乐/混音 | 吴彤雨

G 世界首映 WORLD PREMIERE



导演简介

独立动画导演、自由动画师，于 2025 年获得英国皇家艺术学院动画硕士学位。首部动画短片《从东到南到西到北》曾入围费那奇动画周、Fest Anča 国际动画节、俄罗斯 Big Cartoon 动画节，布莱顿国际动画节等。

孙小寒
SUN XIAOHAN

导演阐述

这是一封写给母亲的忏悔信。本片通过使用烘焙纸制作了双层的手绘动画结构，模拟一种介于记忆和想象的脑内质感，并以此来传达女儿对母亲既想靠近，又认为应该远离的复杂情绪。影片中，女儿无法轻易诉说的杂思和夏夜散步的记忆交织着，试图保留一种温柔而完整的注视。

剧情简介

我已经很久没有和妈妈一起去散步了。以前我们去散步，她总是走得很快，我常常看着她的背影，想着她.....



DIRECTOR'S BIOGRAPHY

SUN Xiaohan is an independent animation director and freelance animator, who graduated from the MA Animation program at the Royal College of Art. Her animated short film CHOO, CHOO, CHOO, CHOOSE was selected for Feinaki Animation Week, Fest Anča, Russia's Big Cartoon Festival, and Brighton International Animation Festival, among others.

DIRECTOR'S STATEMENT

This film is a confessional letter to my mother. Using baking paper to create a two-layer hand-drawn animation process, this film explores a visual texture between memory and imagination. Fragments of summer night walks intertwine with a daughter's unspoken thoughts, seeking a gaze that is both tender and whole.

SYNOPSIS

I haven't gone for a walk with my mother for a long time. In the past, when we went for walks, she always walked very fast, and I used to look at her back and think about her.

三只海豹

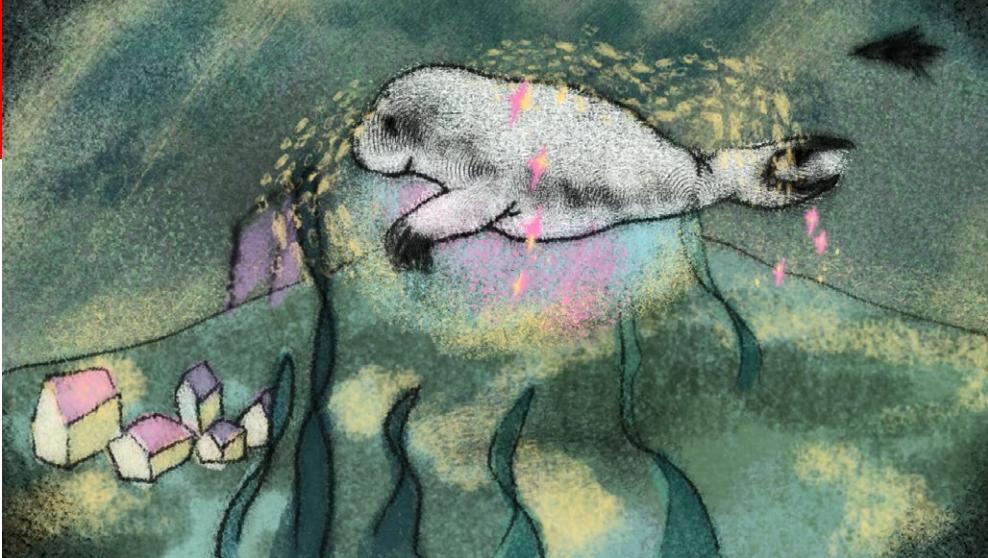
THREE SEALS

德国/中国/巴西 | 2025 | 彩色 | 8分钟 | 短片
Germany, China, Brazil | 2025 | Color | 8min | Short

导演/故事脚本/动画制作/配音 | 窦豆
剧本编辑/翻译 | 铁朵朵
音乐/音效/音响工程 | Marcioz



中国大陆首映 MAINLAND CHINA PREMIERE



窦豆
DOU DOU

导演阐述

生活是怎样带着诸多的不确定性继续下去的？影片通过三只海豹的旅程，描绘那些脆弱的时刻，以及日常生活中难以言说的困境。

剧情简介

为了摆脱失眠、饥饿与自我怀疑，三只海豹踏上了一段关于自己的旅程。

导演简介

从事手绘、纺织品和视觉叙事创作。《三只海豹》是其第一部电影作品，目前正在制作第二部动画电影，并且希望未来能创作更多电影。

DIRECTOR'S BIOGRAPHY

DOU Dou primarily works with hand-drawn animation, textiles, and visual storytelling. THREE SEALS marks her directorial debut. She is currently developing her second animated film and is committed to pursuing a long-term career in filmmaking.

DIRECTOR'S STATEMENT

Inspired by the director's personal experience, this animation film looks at how life continues with uncertainty, through vulnerability and the inner hardships of daily life.

SYNOPSIS

Setting out to escape insomnia, hunger, and self-doubt, three seals embark on a journey about themselves.

失火 AFTER FIRE

中国 | 2026 | 彩色 | 21分钟 | 短片
China | 2026 | Color | 21min | Short

导演/编剧 刘心和	录音 李然、李宗林
制片人 邬宪健	造型指导 亓天硕
演员 关子、徐海鹏	剪辑 单思琪
摄影指导 唐霏雪	调色 付舒
美术指导 王黛玥	混音 张云天、刘琪

121 世界首映 WORLD PREMIERE



刘 心和
LIU XINHE

导演阐述

他明白父亲成了英雄，但“失去父亲”的痛苦依然锋利。意外发生后，幼小的他被迫以早熟的方式处理境遇，情感与理智在其身上拉锯。这看似是关于“恨”的故事，实则是孩子在极度无力下的自救。在复杂的情绪中，他不仅是那个不幸的孩子，也因自己的鲁莽承担了后果。成长并不总是馈赠，往往伴随着失去，是朝向真实境遇无奈却必须的一步。当男孩骑车离去时，他或许仍未完全理解因果，但这预示着漫长成长的开始——哪怕是始于不得不。

剧情简介

男孩的父亲因为救另一个孩子去世了。十岁的李北难以承受突然失去父亲的痛苦，也无法处理这般境遇之中的复杂性，于是迁怒于被救的小泽，试图将父亲的死怪罪到他的头上，错以为“报复”小泽就能让自己好受一些，错以为恨意可以抵消痛苦。



DIRECTOR'S BIOGRAPHY

LIU Xinhe graduated from the Pratt Institute in New York and now works as a film director and screenwriter. In 2021, she wrote and directed the short film IF WE WERE IN THE SUBURBS TONIGHT, which was selected for the Pingyao International Film Festival.

DIRECTOR'S STATEMENT

Stories often unfold in the tension between reason and emotion. Perhaps this is the enduring contradiction of living. I hope to portray this tension through this film, while also reflecting on the idea that growing up does not always mean gaining something, nor does it always come with reward. It can also mean loss, a clearer glimpse into reality itself, painful yet opening the possibility of finally facing it.

SYNOPSIS

When his father dies in a fire saving another child, ten-year-old LI Bei is left powerless in the face of a loss too vast to comprehend, unable to truly understand his father's choice. His grief then twists into hatred for the boy who lived.

我爱摇滚乐

SO ROCK!

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

导演 刘方白	电影配乐 孙宇辰
制片人 唐子涵	编剧 刘方白、唐子涵、李翰东
摄影指导 李林翰	副导演 李翰东
灯光指导 陈殿梁	联合制片 周雨雯
美术指导 叶秋森	演员 郭杨子豪、张宁浩

18 亚洲首映 ASIAN PREMIERE



刘方白
LIU FANGBAI

导演阐述

一次前往石家庄拜访摇滚乐队的旅程中，我意外得知其经纪人与小号手，竟是地下音乐传奇杂志《我爱摇滚乐》的主编与美术编辑。该杂志曾如圣光般照进我灰暗的青春期，随刊 CD 中的旋律至今仍在耳畔回响。他们谈起当年杂志社淹水，成千上万本杂志铺满小区晾晒的往事，一个设想蓦然击中我：如果少年时的我，恰好住在杂志社楼下，某一期被积水浸湿的杂志漂进我的房间——一场如命运般的邂逅，像多年前好友留在我枕边的那本一样，悄然改变了一个少年的人生。

剧情简介

在中国北方一座衰败的工业城市，13 岁的少年被校园暴力与蒙羞的父亲夹击。在摇滚的喧嚣与反叛中，他终于冲破沉默，找到属于自己的自由。



导演简介

1991 年生于南京，成长于一个艺术家庭，父亲是一位画家。毕业于中央戏剧学院影视编导专业，在校期间完成多部短片作品，其中《9NINE》获 FIRST 青年电影展最佳实验短片，《我爱摇滚乐》入围第 32 届棕榈泉国际短片节，《可乐请在零点前喝完》入围奥兰多国际电影节短片单元。他的创作多以少年视角为出发点，关注压抑与反叛的心理冲突，追求风格化的视听语言与强烈的情绪表达。

DIRECTOR'S BIOGRAPHY

Born in Nanjing in 1991, LIU Fangbai grew up in an artistic family and graduated from the Central Academy of Drama. His short film 9NINE won Best Experimental Short at the FIRST International Film Festival. SO ROCK! was selected for the 32nd Palm Springs International ShortFest, and DRINK UP THE COKE BEFORE MIDNIGHT was selected by the Orlando Film Festival. His works explore adolescence through repression and rebellion.

DIRECTOR'S STATEMENT

On a trip to Shijiazhuang, I discovered that a rock band's trumpet player and manager were the editor-in-chief and art director of the legendary underground magazine SO ROCK!—my holy scripture of rock enlightenment. As they recalled the day their office flooded and every issue was spread out to dry, an idea struck me: what if a soaked copy had drifted into my room? A chance encounter devised by fate, quietly altering the trajectory of a young life.

SYNOPSIS

In a decaying industrial town in Northern China, a 13-year-old boy trapped between bullying and a disgraced father discovers rock music—and, through its noise and defiance, finds a way to break free from silence.

心癌

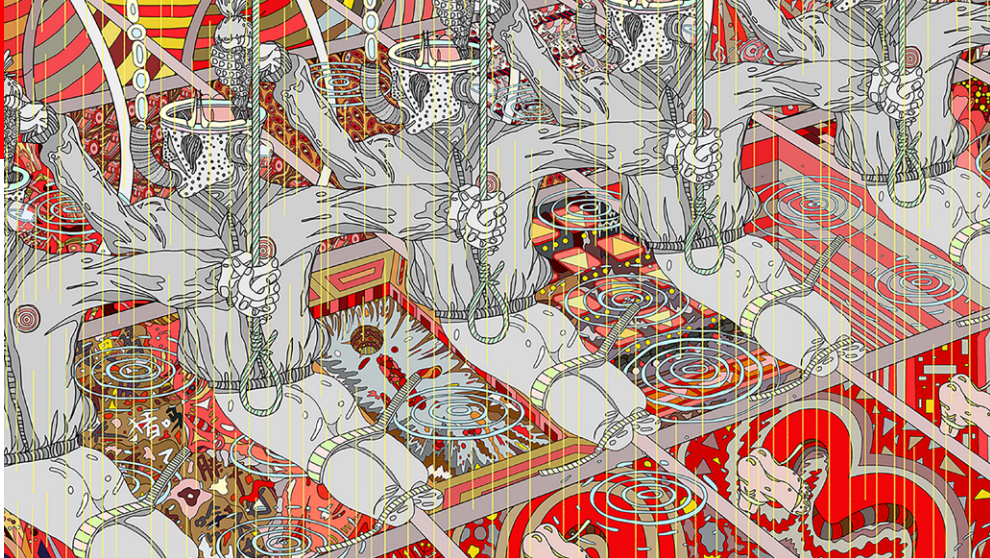
CANCER OF THE MIND

日本 | 2026 | 彩色 | 8分钟 | 短片
Japan | 2026 | Color | 8min | Short

导演 | 杨华胥
音乐 | 西田雄一
制作人 | 山村浩二
指导教师 | 伊藤有壹、冈本
美津子、牧奈步、布山

整音 | 小林苍
英语字幕 | 江口麻子

122



导演简介

导演，2000 年出生于浙江省杭州市，2023 年 6 月毕业于中国美术学院动画系，2026 年 3 月毕业于东京艺术大学映像研究科动画专攻。热衷于创造超现实主义动画。

杨 华胥
YANG HUAXU

导演阐述

这个作品是我在东京艺术大学的毕业作品，花了两年时间完成。创作这部作品，对我的身体和心理都是一次巨大的挑战。

剧情简介

该作品主要描绘了我曾经被强迫性思维困扰时的内心世界和现实行为。

DIRECTOR'S BIOGRAPHY

YANG Huaxu was born in Hangzhou, Zhejiang Province, China, in 2000. He graduated from the Department of Animation at the China Academy of Art in 2023 and from the Animation Course of the Graduate School of Film and New Media at Tokyo University of the Arts in 2026. His work focuses on the creation of surrealist animated films.

DIRECTOR'S STATEMENT

This film was created as my graduation project at Tokyo University of the Arts and took two years to complete. The process of creating this film was a profound challenge for me, both physically and psychologically.

SYNOPSIS

This work primarily portrays the inner world and real-life behaviours I experienced while struggling with obsessive thoughts.

烟花两三朵

MY THREADED FIREWORKS

中国/法国 | 2026 | 彩色 | 24分钟 | 短片
China, France | 2026 | Color | 24min | Short

导演/编剧/剪辑 刘刚	场记 李木子
制片人 吴宇明、庄天辰	美术助理 陈锦靖、李征钰
演员 何佳慧、李开心	录音 李卓奇、黄标群
摄影指导 李莞寻	声音剪辑 刘星雨
执行导演 张玄同	制片助理 叶思宇、Aliénor
现场副导演 杨礼瑞	Guionnet
演员副导演 莫理斯、方加俊	美术指导 邹洋

12 世界首映 WORLD PREMIERE



刘刚
LIU GANG

导演阐述

影片改编自《我的吊带裙》作者邹霞，我们已取得其拍摄授权。《烟花两三朵》拍摄于我长大的广州新塘——那是个遍地牛仔厂的小镇，灰蓝压着灰蓝。从小认识的人们呆在缝纫机旁，身体随厂房震动，却始终有种东西按捺不住。我想拍的，就是那份按捺不住。欲望与想象，让重复的空间有了片刻松动。邹霞写诗，不是反抗，是跳出生活的一点飞扬。本片用一条裙子的流向，带走邹霞的诗和那朵烟花，让它真的去到了远方。

剧情简介

南方工厂城镇，遍地灰蓝的牛仔布料，重复且无回音的生活。十七岁的邹霞伏在窗边，日复一日熨着吊带裙，她还写诗，“湖面等待涟漪”，她曾在诗里这样写下……



DIRECTOR'S BIOGRAPHY

LIU Gang grew up in an industrial city in Guangdong and is currently pursuing a master's degree in film at the New Sorbonne University in Paris. His shorts explore factories, poetry, and the people who live in their shadow. He is now developing his first feature, continuing these themes with sensitivity to the fragility and resilience of those shaped by China's manufacturing world.

DIRECTOR'S STATEMENT

Adapted from real-life poet WU Xia, author of MY CAMISOLE DRESS, with her permission. Shot in Xintang, Guangzhou—a denim factory town of blue-grey. The people I grew up with sat at sewing machines, bodies trembling with the factory floor, yet something in them always strained to break free. That straining is what I wanted to film: desire and imagination loosening things, just for a moment. A dress carries her poem somewhere far away.

SYNOPSIS

In a southern factory town, grey-blue denim stretches as far as the eye can see, amid a repetitive life that echoes with no response. Seventeen-year-old WU Xia leans by the window, ironing slip dresses day after day. "The lake waits for ripples," she once wrote in one of her poems.

中国 | 2026 | 彩色 | 5分钟 | 短片
China | 2026 | Color | 5min | Short

导演/编剧/分镜/美术设计/作画监督 | 西风
制片人 | 顾真松
原创音乐 | 波多野裕介

12 世界首映 WORLD PREMIERE



西风 XIFENG

导演阐述

在对爱迷茫的时代，我创作了这个故事，试图借废弃工厂里鸽子的纯粹之爱，探寻爱的本质。建筑内部形似眼球，铁窗成为爱与自由的矛盾象征。鸽子在铁窗内为爱冲撞，受伤却不退缩，体现对爱情的极致渴望。风格上，采用 4:3 画幅，黑白主色调搭配醒目色彩点缀，融合中国水墨精神，注重意象表达。镜头运用不稳定运镜与长镜头，打破常规节奏，真实呈现鸽子自然状态。音乐以大提琴旋律营造紧张与悲伤氛围。希望通过这个故事，展现对纯粹之爱的极致追求。

剧情简介

在废弃工厂的眼球状建筑中，一只白鸽和一只黑鸽隔着铁窗奋力扇动着翅膀。白鸽被困在铁窗之下，黑鸽在窗外的一侧焦急，透过铁窗的缝隙尝试救援。尽管早已疲惫不堪，黑鸽仍一次次努力拉扯白鸽，却始终无法突破铁网的束缚。白鸽在绝望中挣脱，坠落后展翅自救。当白鸽最终逃脱，却发现黑鸽已不知在何时死去。白鸽没有离去，依偎着黑鸽的遗体渐渐闭上了眼睛，留下对爱情的永恒守望……



DIRECTOR'S BIOGRAPHY

XIFENG joined the animation industry in 1986 and founded Feng Animation Studio in 1997. His short film PIG SALE won the Open Entry Grand Prize at the 11th Tokyo Anime Award. From 2015 to 2019, he developed four feature scripts, and in 2022, he established Debris Studio. In 2025, his short film DEBRIS was selected for the Annecy International Animation Film Festival and won Best Animated Short Film at the FIRST International Film Festival.

DIRECTOR'S STATEMENT

In an era of confusion about love, I created this story, using pigeons in an abandoned factory to explore love's essence. The building's interior resembles an eyeball; iron windows become a contradictory symbol of love and freedom. The pigeons crash against the bars, injured yet relentless. Stylistically, 4:3 black-and-white with color accents reflects Chinese ink painting, while unstable camera movements and long takes capture the pigeons authentically. Cello melodies create tension and sorrow.

SYNOPSIS

In the eyeball-shaped building of an abandoned factory, a white pigeon and a black pigeon flap their wings desperately through the iron window. The white pigeon is trapped inside, while the black pigeon anxiously tries to rescue it through the narrow gaps. Despite exhaustion, the black pigeon keeps pulling, but cannot break free of the iron net. The white pigeon escapes in despair, only to find the black pigeon has already died. It does not leave—instead, it nestles against the body and slowly closes its eyes, keeping an eternal vigil for love.

野火起春风

WILDFIRE IN THE SPRING BREEZE

中国 | 2026 | 彩色&黑白 | 12分钟 | 短片
China | 2026 | Color,B&W | 12min | Short

导演/编剧/音乐 | 林佳德
声音演出 | 林拓州、古婧雅、林拓佑、林晓丹、林洁芳、沈玲芳、王飞宇
后勤 | 林秀奎
顾问 | 林佳勋

18+ 世界首映 WORLD PREMIERE



林 佳德
JADE LIN

导演阐述

希望能做一个能经得住时间冲刷有时代印记的作品，创作一个具有复杂性与讨论价值的故事，在困惑中迷茫中，因人而异得出不同的思考和见解。

剧情简介

一个出门打拼的男人在城市打工挣钱，希望能飞黄腾达，但事与愿违，一直在边缘徘徊苦苦挣扎。现实与回忆不断交织在一起，快乐与痛苦并存，终于在一次又一次的偶发中，一把野火将人生的期盼烧成灰烬，散落在春风中。

导演简介

原籍广东省揭阳市，2014年毕业于华南理工大学设计学院。毕业后，过着普通职场人的生活。疫情期间开始在家用了四年时间做了这个片子，圆了自己的一个电影梦。



DIRECTOR'S BIOGRAPHY

Jade LIN is from Jieyang City in Guangdong. He graduated from the School of Design at South China University of Technology in 2014. After graduation, he lived the life of an ordinary office worker. During the pandemic, he spent four years at home making this film and fulfilling his dream of becoming a filmmaker.

DIRECTOR'S STATEMENT

I want to make a work that endures through time and carries the imprint of our age—a complex, controversial story that immerses people in bewilderment, inviting diverse perspectives and thoughts depending on who you are.

SYNOPSIS

A man who leaves home to make his way in the world searches for his purpose on the outskirts of the city. Eventually, through a series of incidents, a wildfire reduces his hopes to ashes, scattering them into the spring breeze.

于是他拿起刀

SO HE GRABBED THE KNIFE

中国/日本 | 2026 | 彩色 | 12分钟 | 短片
China, Japan | 2026 | Color | 12min | Short

导演/编剧 | 桑宇轩
制片人 | 山村浩二
声音设计 | suru
音乐 | DJ小女孩、\$唐老师/
唐语鸣、梦徐

配音演员 | 张博皓、肖传春、王
语灿、陈方浩、凋零的茶叶、朱
雅骏、卓雪、紫拉兰·帕尔哈提

18 中国首映 CHINA PREMIERE



导演简介

一位生活于东京的动画导演，毕业于东京艺术大学。他的作品结合手绘与 VR 技术，持续关注记忆与成长等主题。最新作品《于是他拿起刀》获 2026 年萨格勒布国际动画节最佳学生动画奖。

桑宇轩
SAM KUWA

导演阐述

《于是他拿起刀》结合手绘动画与 VR 技术，以第一人称视角呈现一名男孩在成长过程中经历的内在变化。作品将“成为大人”视为一种未被明确告知却不断被暗示的仪式性过程。成长中的影响并非来自直接的教育或训诫，而是通过日常经验、环境与家庭关系逐渐渗入其认知与行为。随着叙事推进，主角开始意识到这些影响，并最终作出属于自己的选择。

剧情简介

男孩拿起父亲曾经送给他的刀，此后的行动，让他成为了一个“男人”吗？

DIRECTOR'S BIOGRAPHY

SAM Kuwa is an animation director based in Tokyo. He recently graduated from Tokyo University of the Arts. His work combines hand-drawn and VR techniques, exploring memory, perception, and personal experience. His latest film, *So He Grabbed the Knife*, received the Best Student Film (Dušan Vukotić Award) at Animafest Zagreb 2026.

DIRECTOR'S STATEMENT

SO HE GRABBED THE KNIFE combines hand-drawn animation and VR technology to portray a boy's inner transformation through a first-person perspective. The film sees growing up as a ritual never explicitly taught, yet constantly implied. Rather than being shaped by direct instruction, the protagonist is influenced by everyday experiences, environments, and family relationships. As he becomes aware of these influences, he ultimately makes a choice of his own.

SYNOPSIS

The boy takes the knife his father once gave him. Did what followed make him a "man"?

远方延误

DELAY

中国/美国 | 2025 | 彩色 | 15分钟 | 短片
China, United States | 2025 | Color | 15min | Short

导演/编剧 | 王瀚渲
执行导演 | 任光
制片人 | 王钦厅、任光、张嘉琪
服装指导 | 张嘉琪
摄影指导 | 刘帅良

美术指导 | 刘宇昂
声音指导 | 贺俊懿
联合编剧 | 门天阔
演员 | 吴伟、王博霄、张楚文、严东南

18 中国首映 CHINA PREMIERE



王 瀚渲
WANG HANXUAN

导演阐述

生活中，许多人并非激进的行动者，也从未有机会表达自己。他们在看似包容的环境中默默承受羞耻、压抑与孤独，而我的短片献给这些人。在创作中，我刻意避免将痛苦戏剧化或猎奇化，只想捕捉不经意流露的关心与渴望，这些细微之处让我们相信爱是共通语言。因此，我不将任何角色描写为坏人。我也愿意相信，即使伤害过我的人，也同样为情所困，同样渴望被爱。亲密关系之所以艰难，或许正因每个人对爱的追求都正当。在这样的拉扯与徘徊中，我的短片试图追问：那被不断延误的表白，究竟是遗憾，还是爱的另一种形态？

剧情简介

老吴准备前往巴黎参加儿子的婚礼，然而，他期待的行程因为他心照不宣的身份延误了。

导演简介

电影导演、编剧，本科毕业于纽约大学 Tisch 艺术学院，研究生毕业于哥伦比亚大学电影系。他的短片首作《一九九九》首映于第五十三届鹿特丹国际电影节，并获得 86358 贾家庄短片周特别表扬荣誉。他编剧、导演的《远方延误》是他的最新作品，入围第三十届釜山国际电影节亚洲短片竞赛并获得最佳短片奖。



DIRECTOR'S BIOGRAPHY

WANG Hanxuan is a film director and screenwriter. He holds a bachelor's degree from NYU and a master's degree from Columbia University's Film Program. His debut short film, EAST COKER, premiered at the 53rd International Film Festival Rotterdam and received a Special Mention at the 86358 Jia Village Short Film Festival. His latest work, DELAY, was selected for the 30th Busan International Film Festival, where it won the Best Asian Short Film Award.

DIRECTOR'S STATEMENT

This film depicts middle-aged Chinese men trapped between superficial social tolerance and hidden prejudice. Non-activist, ordinary men bear quiet internal shame within unaccepting families. I use steady long takes and restrained camerawork to avoid sensationalism, allowing silenced, subtle emotions to emerge. At the same time, distant shots frame intimacy as both shelter and danger, questioning what open love means in a society split between modernity and tradition.

SYNOPSIS

A Chinese father tries to go to his son's wedding in Paris, but his trip gets unpredictably delayed.

掌上明珠

BABY GIRL

中国 | 2026 | 彩色 | 15分钟 | 短片
China | 2026 | Color | 15min | Short

导演 | 任泓霖
摄影指导 | 陈百汇
演员 | 税越、沈彦辰
摄影 | 秦伟杰
制片人 | 翁梓源
灯光指导 | 邹沂岑
艺术总监 | 谢熙睿
美术指导 | 余思萌
执行制片 | 陈钦宽
声音指导 | 李浩翔

18 世界首映 WORLD PREMIERE



任 泓霖
REN HONGLIN

导演阐述

家乡影像是我目前的创作根源，延续了我上一个短片，依旧是一个发生在重庆的故事，花了大量时间进行田野调查。不悲天悯人、不屈尊俯就、不温情泛滥、不控诉批判，冷静不语地照向现实就好。手持摄影，力求塑造骨肉丰满、认真鲜活的角色表演，真实地展现漂泊在城市边缘的女性，互相扶持，面对社会的质疑与轻视，倔强而温柔地守护着彼此与自己内心的光亮。《掌上明珠》就发生其中，是生活琐碎挤压而制造出的失衡故事，更是生活洪流之中我们能看到的持守相伴的天生情节。

剧情简介

在夜场工作的单亲妈妈海灵独自抚养女儿小优。为了参加学校的儿童节表演，小优精心准备并反复练习舞蹈。然而在演出当天，她却被老师告知无法上台表演。最终，海灵用自己的方式守护了女儿的尊严与自由。



DIRECTOR'S BIOGRAPHY

REN Honglin is a filmmaker from Chongqing, China. He studied film in Japan. As an independent writer and director, he is dedicated to creating films rooted in his hometown. He hopes to create restrained yet expansive images, with precise expression and narratives not driven by plot alone. He was selected as a directing fellow of the HAF Film Lab.

DIRECTOR'S STATEMENT

My hometown is the source of my current creative work. I do not seek to evoke pity, condescend to my characters, or indulge in sentimentality. Through handheld cinematography, I strive for vivid, sincere performances. The film portrays women on the margins of the city, supporting one another against social prejudice, stubbornly yet tenderly protecting each other and the light within themselves.

SYNOPSIS

Hailing, a single mother working at a nightclub, raises her daughter Xiaoyou on her own. As Xiaoyou prepares a dance for her school's Children's Day performance, she practices with devotion and expectation. On the day of the show, however, her teacher tells her that she will not be allowed to go on stage. Hailing finds her own way to stand up for her daughter's dignity and freedom.

铸剑

FORGING THE SWORDS

中国 | 2026 | 黑白 | 13分钟 | 短片
China | 2026 | B&W | 13min | Short

导演 | 王韦予
作曲 | 陈琛雅梓

18 亚洲首映 ASIAN PREMIERE



王 韦予
WANG WEIYU

导演阐述

在一个彻底黑暗的世界里，复仇不再通向正义，而沦为了一场荒诞的献祭。受害者以毁灭自身为代价，换来的不过是虚幻的胜利。最终，受害者、施暴者与反抗者一同消失于历史的阴影之中。没有审判，只有传说被一再讲述。

剧情简介

干将奉命为楚王铸剑，剑成之日却遭楚王杀害。临终前，他将雄剑留给尚未出生的儿子眉间尺。多年后，得知父亲死因的少年踏上复仇之路，与刺客、暴君共同卷入一场充满血性与荒诞的宿命对决。影片改编自鲁迅《故事新编》中的《铸剑》，以动画形式重释这则关于复仇的黑色寓言。

导演简介

毕业于上海戏剧学院舞台美术系，现任教于上海师范大学，并从事当代艺术和独立动画创作。

DIRECTOR'S BIOGRAPHY

WANG Weiyu graduated from the Shanghai Theatre Academy and engaged in contemporary art and independent creation. His animated short films have been shortlisted for competition sections of several international animation film festivals.

DIRECTOR'S STATEMENT

In a world shrouded in darkness, revenge no longer leads to justice but becomes an absurd act of sacrifice. Driven to the edge of self-destruction, the victim pays the ultimate price for nothing more than an illusion of victory. In the end, victim, oppressor, and rebel alike are swallowed by the shadows of history. There is no judgment—only legends told and retold.

SYNOPSIS

Commissioned by the King of CHU to forge a sword, GAN Jiang is executed upon completing his task. Anticipating his fate, he leaves behind a male sword for his unborn son, MEI Jianchi. Years later, after learning the truth about his father's death, the young man embarks on a quest for revenge. His path becomes intertwined with those of an assassin and a tyrant, drawing them into a fateful confrontation marked by bloodshed and absurdity. Adapted from FORGING THE SWORDS in LU Xun's OLD TALES RETOLD, the film reimagines this dark fable of vengeance through animation.



FIRST | FRAME

她 的 一 帧

此帧正发生

「FIRST FRAME 她的一帧」行至第六载，始终以银幕女性形象与女性经验为核心观察对象，从青年创作出发，支持不同性别、不同代际的创作者共同拓展女性叙事的表达边界。过去五年间，单元借由长片、短片等不同影像形式，持续关注女性主体、身体经验、情感结构与社会处境的多重呈现，让女性如何被观看、被理解、被书写，拥有更丰富也更具体的电影形状。与此同时，FIRST FRAME 也期待这些影像能够进入更广阔的公共讨论，在观看、交流与回应之中，生成关于性别、经验与时代感受的持续对话。

镜头作为感官的延伸，承载着创作对世界的具身介入。本年度的创作生态呈现出一种先于语言的具身力量——从个体经验出发的非虚构书写、对特定群体生存状态的思辨，以及对情感关系的现代性想象，是从鲜活的生命感知和观察中汲取创作灵感。围绕“身体动态”、“社会身份”、“地缘感知”不断复写的核心命题，这些作品凭借敏锐、内省且富有创造力的情感感知，完成了对“她”之主体性的自我创造与深度探索。

本年度入围 4 部长片、10 部短片，地缘拓扑与生存景观在影像中具象延伸。从南方潮湿的工业市镇到传统场域的荒原，乃至跨越远洋的离散海岸，创作者在日常缝隙中捕捉流动的生命。身体初次觉醒时的颤栗与解离，父权族谱中失落姓名的深情打捞，规训边界处与生灵共谋的倔强奔逃——无论借由超现实的动画隐喻，还是手持镜头的纪实跟踪，叙事正将私人的秘密、离散与抵抗，转化为可被感知的回响。

践行着汉娜·阿伦特的哲学启示，我们正在“行动”的公共性中，银幕内外的生命成就着其复多且独特的个体存在。正是在这种叙事的“在场”之中，私人经验得以被转化为可被看见、被讨论、被共同感知的公共经验。在离散异乡、家国记忆与性别秩序重构的景观交织中，创作者将个体思辨延展至身体与外部世界的交互感知，她们对抗母职规训、身体暴力、传统观念束缚、抑或是群体的边缘化，“她”的影像书写成为一种介入公共话语的抵抗性实践。

主体性表达是身体疆域的重新夺回。琳达·威廉姆斯曾批判女性形象被物化为“承载情感与痛苦的器皿”，在本单元的创作版图中，身体是生发出个体思辨的场所。即使身处痛楚或困顿，身体依然是流动的、感知的、拒绝被定义的。每一帧的在场，都是对那些默认叙事形态的消解，也是对个体生命的真诚拥抱。在彼此的注视中，她的一帧正在定格一种变革的力量：让女性生存在那些仍在发生、仍可转向的时刻之中。

Here, There and Everywhere

Entering its sixth year, FIRST FRAME continues to take women's images and experiences on screen as its central focus. Rooted in young cinema, the section supports filmmakers of different genders and generations in expanding the possibilities of female narratives. Through features and shorts alike, FIRST FRAME explores how women are seen, understood, and written on screen, giving their stories richer, more complex, and more concrete cinematic forms. It also seeks to bring these images into broader public conversations, where viewing, dialogue, and response can open up lasting discussions on gender, experience, and the sensibilities of our time.

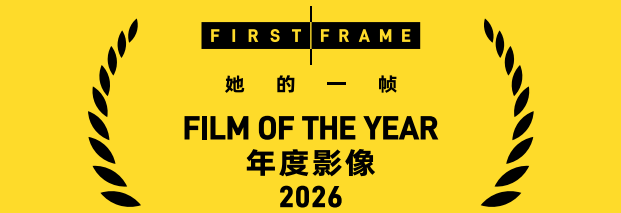
The camera becomes an extension of embodied perception and intervention. This year's cinematic ecology reveals a pre-linguistic force rooted in lived experience: autobiographical non-fiction, reflections on survival, and contemporary reimaginings of intimacy. Revolving around recurring motifs of bodily dynamics, social identity, and geographical perception, these films navigate the construction of subjectivity through acute, restrained, and deeply personal sensibilities.

Across 4 features and 10 shorts, geographical landscapes and conditions of survival take tangible shape. From humid industrial towns to desolate hinterlands and distant coastlines, filmmakers capture the subtle flux of life within everyday fissures: the tremors of bodily awakening, the reclaiming of names erased by patriarchal lineage, and persistent attempts to escape systems of discipline. Through surreal animation and handheld realism alike, private memories and acts of resistance become perceptible cinematic echoes.

In line with Hannah Arendt's thoughts on the public nature of action, both on-screen and off-screen lives achieve a plural and distinct existence through narrative presence. In this process, private experience is transformed into a shared mode of perception. Interweaving diaspora, memory, and spatial consciousness, filmmakers extend individual reflection into the dynamic interaction between body and world, resisting structures of maternal discipline, violence, and marginalization.

Subjectivity here becomes a reclaiming of bodily territory. In contrast to Linda Williams' critique of the female body as an object historically inscribed with emotion, suffering, and spectacle, the body in these works emerges as a site of perception, reflection, and self-definition. Even in states of vulnerability or distress, it remains fluid, sensitive, and resistant to fixed interpretation. Each frame unsettles inherited narratives and reasserts the singularity of lived experience. Through this reciprocal gaze, the FIRST FRAME captures a transformative potential: allowing women to exist within moments that remain unfinished, unfolding, and still capable of change.

FIRST FRAME 她的一帧 荣誉
AWARDS

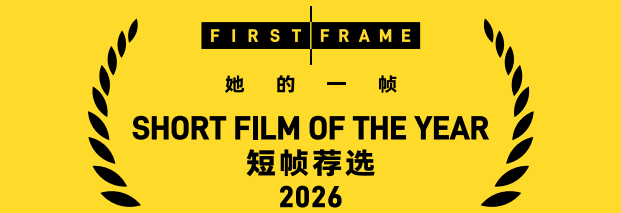


FIRST FRAME她的一帧·年度影像

从入围本单元的长片中颁出，表彰以当代女性经验为锚点，呈现多元主体与关系，并在影像语法上形成清晰作者表达的年度作品。

FILM OF THE YEAR

Presented to a feature film to honor the outstanding work of the year that anchors itself in contemporary female experience, portrays diverse subjects and relationships, and establishes a clear authorial voice in cinematic language.



FIRST FRAME她的一帧·短帧荐选

从入围本单元的短片中颁出，表彰以锐利而有效的短片形式挑战既有性别叙事、开辟新的感知与表达路径的作品。

SHORT FILM OF THE YEAR

Presented to a short film to honor the work that reconsiders and expands existing gender narratives, opening new paths of perception and expression.



陈 翠梅
TAN CHUIMUI

“5 岁钉过小板凳，8 岁开车撞过一根柱子，9 岁办过一本儿童杂志，12 岁读完一整本科学百科全书，17 岁开过一个文学专栏，21 岁电脑动画学位毕业，27 岁拍过一部长片，38 岁生了一个小孩，41 岁决定习武。”

马来西亚导演及艺术家。长片《爱情征服一切》获釜山新浪潮奖、国际影评人协会奖及鹿特丹金虎奖。短片《每一天每一天》获克莱蒙费朗最高奖。曾任鹿特丹、釜山、上海、香港等国际电影节评委，任亚洲电影学院、东南亚电影实验室等工坊导师。2015 年发起 NEXT NEW WAVE 青年影人工作坊。2017 年创办东南亚短片节。长片《野蛮人入侵》获上海金爵奖评委会大奖。首个艺术展览《就因为你按了快门吗？》获集美·阿勒勒国际摄影季发现奖，2023 年在法国阿勒勒摄影节展出。

"At the age of 5, TAN made a small wooden stool. At 8, she drove a pick up truck onto a column. At 9, she printed a children's magazine. At 12, she finished reading an encyclopedia. At 17, she had a column in a student weekly paper. At 21, she received a computer animation degree. At 27, she made her first film. At 38, she gave birth. At 41, she learned martial arts."

Malaysian Director & Artist. Her debut feature LOVE CONQUERS ALL won the Busan New Currents Award, FIPRESCI Award, and Rotterdam Tiger Award; short film EVERYDAY EVERYDAY won the Clermont-Ferrand Grand Prix. She has served on juries at festivals Rotterdam and Shanghai, and mentored at the Asian Film Academy. In 2015, she launched Next New Wave, filmmaking workshops for young talents. In 2017, she founded SeaShorts Festival. Her feature BARBARIAN INVASION won the Shanghai Jury Grand Prix. Her exhibition JUST BECAUSE YOU PRESSED THE SHUTTER? won the Jimei x Arles Discovery Award, exhibited at Rencontres d'Arles.



梅 婷
MEI TING

国家一级演员。曾出演多部家喻户晓的影视作品，并获得国内外多项演技大奖。1998 年，她与张国荣合作爱情电影《红色恋人》，凭借其精湛的演技获得第 22 届开罗国际电影节最佳女演员奖、第 5 届中国电影华表奖优秀女演员奖。2002 年，梅婷主演《不要和陌生人说话》并获得第 2 届中国电视艺术双十佳十佳演员奖。2014 年主演家庭情感剧《父母爱情》，梅婷凭借该剧获得第 30 届中国电视剧飞天奖优秀女演员奖、中国电视剧导演工作委员会年度最佳女主角奖。同年，梅婷参演的电影《推拿》上映，还凭借该片获得第 30 届中国电影金鸡奖最佳女配角提名、第 15 届华语电影传媒大奖最佳女配角奖，2026 年，梅婷凭借电视剧《生命树》获得第 31 届上海电视节白玉兰奖最佳女配角提名。

Mei Ting is a national first-class actress. In 1998, she collaborated with Leslie Cheung in the romance film A Time to Remember, winning Best Actress at the 22nd Cairo International Film Festival and Outstanding Actress at the 5th China's Huabiao Film Awards for her outstanding performance. In 2014, her lead role in the family drama Romance of Our Parents brought her Outstanding Actress at the 30th Flying Apsara Awards and Annual Best Actress from the China TV Drama Directors' Guild. That same year, the film Blind Massage starring Mei Ting hit the big screen. She received a nomination for Best Supporting Actress at the 30th China Golden Rooster Awards and won the Best Supporting Actress award at the 15th Chinese Film Media Awards for this role. In 2026, Mei Ting earned a nomination for Best Supporting Actress at the 31st Shanghai TV Festival Magnolia Awards for her performance in the TV drama Born to be alive.



余 静萍
YU JING-PING

中国台湾知名电影摄影师、导演。以细腻的镜头语言和独特的影像风格在华语影坛享有盛誉。主要经历与成就：参与二十余部电影拍摄，代表作包括《七月与安生》《少年的你》《我和我的父辈（诗）》《花漾少女杀人事件》《女孩》等。奖项荣誉：2020年凭借电影《少年的你》获得第39届香港电影金像奖最佳摄影奖，成为该奖项历史上首位女性获奖者，首位摘得“双金”（金像奖、金马奖）最佳摄影的女性摄影师。摄影风格注重捕捉人物情绪和细节，擅长通过镜头语言传递故事的情感内核，其作品既具有文艺片的细腻质感，又能以独特的视觉表达引发观众共鸣。

Renowned cinematographer and director from Taiwan, China, Yu Jing-Ping is highly regarded in Chinese-language cinema for her delicate visual language and distinctive cinematic style.

She has worked as cinematographer on more than twenty films, with representative works including SOUL MATE, BETTER DAYS, MY COUNTRY, MY PARENTS (POETRY), GIRL ON EDGE, GIRL.

In 2020, she won Best Cinematography at the 39th Hong Kong Film Awards for BETTER DAYS, becoming the first woman in the award's history to receive this honor. She also became the first female cinematographer to win both the Hong Kong Film Award and the Golden Horse Award for Best Cinematography.

Her cinematography is known for its sensitivity to emotion, character detail, and atmosphere. Her images combine the delicate texture of arthouse cinema with a strong visual expressiveness, bringing audiences closer to the emotional core of each story.



她 的 一 帧

单元入围影片
OFFICIAL SELECTION

首镜

LONELY ISLAND

马来西亚 | 2026 | 彩色 | 108分钟 | 剧情
Malaysia | 2026 | Color | 108min | Fiction

导演/编剧/剪辑 | 曹洗
监制 | 陈翠梅
制片人 | 马琳
执行导演/场记 | 关皓天
联合制片人 | 蔡靖譔、解星
星、李欣蔚、王靓杰
演员 | 曲禾、马溪蔓、曹
洗、李嘉源、梁恩、陈冠
达、石艺青、关天、黄丽丽

摄影 | 程玮、齐麟
美术指导 | 刘永珩
调色指导 | 卢希
声音指导 | 黄斐
同期录音 | 李京阳
原创音乐 | 瞿秋繁
海报设计 | 鹿若慈

12 世界首映 WORLD PREMIERE



导演简介

陕西咸阳人，1994 年出生。11 岁至 15 岁迁居西安生活，后在美国弗吉尼亚州与加州生活和学习。2017 年完成表演艺术学业后回国。2022 年起，拍摄电影《试镜》与《首镜》。

曹洗 CAO XIAN

导演阐述

影片拍摄时，我们经历了一次停拍。巨大的压力、痛苦与刺激，也给我带来了新的灵感。每晚写第二天的剧本，早起告诉演员今天的台词。我重写了一切。我一直在问自己，如果一位演员能将一个悲剧角色演好，是她作为演员的幸福，还是作为人的悲哀？将别人或自己痛苦泣血的真实经历以艺术之名加工后拍进电影里，是善意的自由创作还是某种剥削？在探索艺术与现实的边界里，为了一部电影，我们还要牺牲什么？我们还剩下什么？我没有找到答案。

剧情简介

相识已久的三个女孩马上就要拍一部电影，她们沉浸在能够一起创作的兴奋与喜悦中，忽视了眼前巨大的风险。剧组开机的第四天，问题逐一浮现。郑源不想将最珍视的表达当作武器，方迟柔软的心可能会成为演员之路上的绊脚石，而菜鸟制片人赵欣想在这个巨大混乱的世界里做些努力保护理想主义。三个女孩的第一镜，结尾以遗憾告终。为了一部电影，我们还要牺牲什么？我们还剩下什么？



DIRECTOR'S BIOGRAPHY

CAO Xian (b. 1994) has been making movies since 2022. After attending high school and majoring in acting in the United States, she returned to Beijing to pursue her dream of acting. In 2022, she shifted her focus to directing. Her prior directing credit includes LAST CASTING CALL.

DIRECTOR'S STATEMENT

Just like the plot, we started a film called LETTERS FROM SPRING. On day four, I halted production. I couldn't face the pain my actresses were going through, especially when the story was my own. I kept asking: does filmmaking justify hurting others? What must we sacrifice for creative obsession? I wrote at night and we filmed in the morning. It led to LONELY ISLAND. The questions remain unsolved.

SYNOPSIS

Three girls set out to make a film. Early days are charmed with smooth preparations and eager shooting, full of beginner's luck. Then on day four, everything collapses. Back home, they obsessively retrace their steps, searching their wrecked plans for answers. No one warned them of the cost of obsession. They prepared for creative compromises, but not for this—how art devours everything in its path. The question lingers: for the sake of a film, what more must be sacrificed?

我的心是旷野的鸟

WHERE MY HEART NESTS

中国 | 2026 | 彩色 | 83分钟 | 剧情
China | 2026 | Color | 83min | Fiction

导演/编剧 | 程泽鸣
制片人 | 黄旭峰、李千慧
制片主任 | 刘一琳
艺术总监 | 徐鹏
演员 | 王筱雅、宋梦岚、杨宝存
摄影指导 | 王茗、张林

摄影师 | 左清枫、朱硕涵、贾明宇
灯光 | 宁国、王焱栋、王沥贤
美术指导 | 杨宝存
声音指导 | 王国蓝、周子辰
剪辑指导 | 唐振咏
剪辑师 | 张传佳

12 世界首映 WORLD PREMIERE



导演简介
男，26岁，河北邯郸人。导演作品《课间休息》入围第十九届 FIRST 青年电影展超短片展映单元，执行制片作品《窗外》入围 2026 年克莱蒙费朗国际短片电影节国际竞赛单元。

程泽鸣
CHENG ZEMING

导演阐述
28 岁的王韵婵身上有着每个在大城市挣扎的年轻人的影子。他们总是囿于出租屋和工作中，恍然过日，往往支撑他们前进的是那些过去的人和关于过去的回忆。

剧情简介
28 岁女孩王韵婵“北漂”十年，一直挣扎在城市的夹缝里。为了寻找昔日好友刘晓璐，她决定回到家乡。而变化的城市、变化的同学和变化的刘晓璐，让她第一次看清自己的候鸟命运。



DIRECTOR'S BIOGRAPHY
CHENG Zeming is a 26-year-old filmmaker from Handan, Hebei Province. He directed AFTER CLASS, which was selected for the Short Short Film Screening at the 19th FIRST International Film Festival. He also served as the Line Producer for OUT OF WINDOW, an official selection for the International Competition at the 2026 Clermont-Ferrand International Short Film Festival.

DIRECTOR'S STATEMENT
28-year-old WANG Yunchan lives a dull life between work and her small rented room, sustained only by memories of the past. After learning she has a brain tumor, she feels lost and helpless.

SYNOPSIS
At 28, WANG Yunchan has been a drifter in Beijing for a decade, struggling to find her place in the cracks of the city. To look for her long-lost friend LIU Xiaolu, she decides to return to her hometown. But the changed city, the transformed classmates, and the different LIU make her see, for the first time, her own fate as a migratory bird.

雨落屋瓦

RAINDROPS ON A ROOF

中国 | 2025 | 彩色 | 106分钟 | 剧情
China | 2025 | Color | 106min | Fiction

导演 | 周佳鹂
监制 | 万玛才旦
制片人 | 陈语桐、楼莹
编剧 | 周佳鹂、鲁瑞琪
摄影指导 | 谢君谦
剪辑指导 | 金镭、周秦汉
声音指导 | 杜笃之、张芬瑄

美术指导 | 熊越
灯光指导 | 顾春
造型指导 | 苏超
演员 | 陆弈静、马天宇、麦子
石凉、徐海鹏、殷晨曦、袁立国
薛旭春

12 非首映 NON-PREMIERE



周佳鹂
ZHOU JIALI

导演阐述

这个故事关于人们：那萦绕日常、又难以言说的无力；想忘却、又不忍舍弃的记忆。一个人的一生会经历太多起落与创伤，但最终凝缩在一件他人看起来平凡不过的小事上。我想拍出从小到大观察到的，人们的叹息。

剧情简介

阿娥年近七十，守寡大半生，与迟迟未婚的儿子世安同住，女儿世宁离婚后带着孩子回到了家中。家人之间的相处似有透明的障碍。寒冬之际，阿娥想为自己买一件昂贵的羊绒毛衣，却遭遇骗局，此事件搅动了老房子内隐秘的暗涌，他们不得不各自去面对那桩埋藏在心底的沉痛往事……每个人垒着自己的砖瓦，屋舍在眼前平地而起。



DIRECTOR'S BIOGRAPHY

ZHOU Jiali holds a PhD in film studies. She is a film professor at the China Academy of Art, writer, and director. Her publications include THE DUAL DIMENSIONS OF BECOMING and FIREFLY LIGHT. Her film credits include RAINDROPS ON A ROOF (Director), BEYOND THE SKIES (Screenwriter, Best Film at BJIFF), and VANISHING DAYS (Executive Producer). Her works have been selected for festivals such as Busan IFF, Berlin IFF, and West Lake International Documentary Festival.

DIRECTOR'S STATEMENT

This story reflects the unspeakable powerlessness woven into everyday life and the memories one longs to forget yet cannot bear to let go. A life is filled with countless wounds, eventually condensed into trivial matters. I aim to capture the sighs I have witnessed since childhood.

SYNOPSIS

Ah'e, a widow nearing seventy, lives with her son, Shi'an. Her daughter, Shining, returns home after a divorce, yet an intangible barrier lingers between them. When Ah'e falls victim to a scam while buying a cashmere sweater, the hidden tensions within the aging house surface, forcing each family member to confront long-veiled sorrows. As winter deepens, they each contribute their own "bricks and tiles" to build a new life, finally facing the tragic past that has haunted their family for years.

一颗痣的自白

CONFESSIONS OF A MOLE

中国/波兰 | 2025 | 彩色&黑白 | 92分钟 | 纪录
China, Poland | 2025 | Color,B&W | 92min | Documentary

导演/编剧/摄影指导 | 谭墨
剪辑指导 | 马远汀、谭墨
声音指导 | Bogdan Klat
作曲 | Aleksander Makowski
动画 | Anita Kwiatkowska-Naqvi、张宇婧
制片人 | 李姗姗
联合制片人 | Tatiana Matysiak、Piotr Matysiak

18+ 中国大陆首映 MAINLAND CHINA PREMIERE



谭墨
TAN MO

导演阐述

结束七年的留学生活，我骤然面对“大龄剩女”、“啃老族”等国内语境下的身份标签。当母亲将情感挫折归咎于一颗痣时，我意识到社会传统审视正与原生家庭密不透风的爱交织。冲突之下，我拿起摄像机，梳理与家庭的血脉联结。

本片将摄影机作为对话的桥梁与自省的镜子，从不带评判地视角，呈现两代人之间的观念代沟与情感中隐秘而复杂的面向。我希望揭示在变故与琐碎中，彼此深爱却又疏离的真实状态。这是一场自画像式的反思，试图在这个日益撕裂的世界里，在家庭这一最小单元中重新找到爱与疗愈的可能。

剧情简介

旅居波兰七年的中国导演谭墨返乡探亲，却被卷入家庭纷争。一位算命先生预言她脸上的痣会带来厄运，父母坚持要她切除，谭墨则固执抗拒。父母破裂的关系与对她的过度关注使她备感压力，一段失控的感情更让她陷入崩溃边缘。当谭墨被诊断出乳腺癌，她开始质疑命运。在死亡与创伤的阴影下，家人压抑多年的情绪浮现。《一颗痣的自白》融合悲剧与荒谬感，描绘一个家庭在世代冲突中，如何面对未竟的伤痛，重新学习理解与接纳。



DIRECTOR'S BIOGRAPHY

Born in China and based in Warsaw, TAN Mo graduated from the Directing Department of the Polish National Film, Television, and Theatre School in Łódź in 2018. Her early works explore the tension between primal nature and civilization. In her practice, documentary and narrative forms are mutually enriching. Her films examine cultural clashes and human dilemmas, employing an observant lens to expand the boundaries of cinematic storytelling.

DIRECTOR'S STATEMENT

After seven years abroad, I returned to face labels like "over-age leftover woman." When my mother blamed my romantic setbacks on a mole, I realized how societal traditions intertwine with suffocating family love. Amidst this, I picked up my camera to untangle these blood ties. CONFESSIONS OF A MOLE serves as a bridge for dialogue and a mirror for self-reflection, attempting to rediscover love and healing within the family unit.

SYNOPSIS

After seven years in Poland, filmmaker TAN Mo returns home and is pulled into the emotional gravity of her family. When a fortune teller warns that a mole on her face brings misfortune, her parents insist on its removal. TAN refuses, but their obsession, her parents' fractured marriage, and her own failing romance push her to the edge. A cancer diagnosis forces her to confront mortality. Blending documentary intimacy with a tragicomic tone, CONFESSIONS OF A MOLE explores superstition, illness, and the inherited wounds between generations, revealing a family struggling to reconnect and understand each other.

蚕 SILKWORM

中国/日本 | 2026 | 彩色 | 5分钟 | 短片
China, Japan | 2026 | Color | 5min | Short

导演/制片/编剧/摄影/剪辑/美术
指导 | 卫可嘉
声音指导/音乐指导 | 欧阳乐一

18 世界首映 WORLD PREMIERE



卫可嘉
WEI KEJIA

导演阐述

从小让我感到压抑和窒息的，并不完全来自男性本身，而更多来自那些长期处于父权结构中的年长女性。她们爱着年轻的女性却又在爱中行使着某种“独权”，这种权力在我身上最初的形态是被剃去的头发。她们的爱与规训、关怀与压抑交叠着，这种复杂矛盾的情感经验，促成了《蚕》的诞生。试图通过动画去凝视这一现象并发出微弱却清晰的警示。

剧情简介

影片以奶奶、“我”与布娃娃构成一条循环往复的女性代际链条。奶奶借由缝纫机，将其所背负的封建规训与爱，一针一线缝入“我”的身体；与此同时，布娃娃也在不断的填塞与缝合中逐渐变形、开裂。最终，“我”开始重复奶奶的动作与行为。两条并行的轨迹彼此映照，呈现出女性在代际之中传递的影响、创伤与痛感。而影片中始终未曾现身的男性身影，则隐约指向这一循环背后更深层的父权家庭结构。



DIRECTOR'S BIOGRAPHY

Wei Kejia (b. 2002, Henan, China) is a first-year MFA student in Animation at Tokyo Zokei University, Japan. Working primarily in hand-drawn 2D animation, her practice explores the physical and psychological pain experienced by women during their growth and development, seeking to visualize emotions and sensations that are often difficult to articulate through the language of animation.

DIRECTOR'S STATEMENT

What oppressed and suffocated me growing up came not only from men, but also from older women shaped by patriarchal structures. Their love was intertwined with control—the first form it took on my body was a shaved head. This tension between care and discipline inspired SILKWORM, through which I seek to examine this cycle and offer a quiet yet clear warning.

SYNOPSIS

The film traces a cyclical chain of female generations through the grandmother, the narrator, and a cloth doll. Through her sewing machine, the grandmother stitches feudal discipline and love into the narrator's body, while the doll is repeatedly stuffed and sewn until it deforms and splits apart. In the end, the narrator begins to repeat the grandmother's actions. These parallel trajectories reveal the transmission of influence, trauma, and pain across generations of women, while an unseen male presence points to the patriarchal family structure underlying this cycle.

刹那河

KSANA RIVER

中国/美国 | 2026 | 彩色 | 18min | 短片
China, United States | 2026 | Color | 18min | Short

导演/编剧/摄影 | 丘筠
制片人 | 白玛万秀、徐蕾
发行制片 | 赵馨怡
混音 | 水素

18 世界首映 WORLD PREMIERE



丘筠
KIO QIU

导演阐述

影片灵感源于拉卜楞寺的一场送别。当时我与藏族友人陪同一位母亲送独子入寺修行。临别前，儿子随口一句“如果我是活佛，或许妈妈就不用这么辛苦了”，让母亲神色深沉。寺内汹涌的诵经声消解了自我，那是一种超越尘世的普遍佛性；而与此相对的，是母亲身上割舍不掉的执着人性。佛性指向神圣、崇高与来世的修行，要求人放下执念；人性则锚定在现世的羁绊、骨肉的分离与具体的痛苦中。在漫天梵音里，宗教的宏大反衬出母爱的孤独——即便置身于最接近神明的地方，她的眼里或许也只有那远行独子的背影。

剧情简介

在中国西北地区的一个传统藏族家庭里，一个单亲妈妈的儿子被选中作为大寺的下一任活佛。在他们几乎是永久分别前的一个晚上，她陷入了无尽的思索，关于他们的未来是否还能交汇一起。



DIRECTOR'S BIOGRAPHY

Kio QIU holds a BA from Guangzhou Academy of Fine Arts and an MFA in directing from NYU Tisch School of the Arts. During his formative undergraduate years, he actively collaborated with renowned museums on innovative curatorial and moving-image projects. In graduate school, he transitioned deeply into cinematic narrative, dedicating his thesis and research to focusing on the expansive creative possibilities of contemporary Sinophone storytelling in cinema.

DIRECTOR'S STATEMENT

Inspired by a farewell in Labrang Monastery, this film explores the tension between divine Buddhist nature and human attachment. When a boy entering monkhood says, "If I were a Living Buddha, Mother wouldn't suffer," his mother's face darkens. Though grand chanting drowning the temple demands the renunciation of worldly ties, a mother's primal love remains anchored in the agonizing pain of separation, blind to everything but her departing son.

SYNOPSIS

In a traditional Tibetan family in Western China, a single mother's only son is chosen as the next living Buddha for a grand monastery. On their last day together before his permanent departure, she reflects deeply, pondering where their futures may ultimately intertwine.

诞辰日

SCORCHING

中国 | 2026 | 彩色 | 18分钟 | 短片
China | 2026 | Color | 18min | Short

导演/编剧 | 王贝蒂
制片人 | 莫珠琳、王贝蒂
摄影指导 | 陈百汇
剪辑 | 郑重

美术指导 | 孟鲁越
声音 | 冯悦阳
音乐 | 罗可居
演员 | 吕佳歆、李莉

12



王 贝蒂
WANG BEIDI

导演阐述

《人类简史》中提到，生物学纵有无尽可能性，文化却因实现某些必然性而封闭了其他可能。小鸡孵化需 21 天，生长周期约 42 天，白羽鸡体型达标后即进入生产线加工分解。初中学校组织参观肯德基工厂，整个过程是无痛的，工作人员的讲解是自豪的，而肉鸡的生命体验让我燃起悲悯之心，我突然与某只流水线上等待被屠宰的鸡打通了深度共情。李妍认为流水线上的白羽鸡与自己的命运无异，她急于找寻问题的答案，演练着不属于她生命体的孕育过程，她对程式化人生的不满，催生了一场“基因突变”。

剧情简介

广东郊外，少女李妍探访鸡肉加工厂后身上冒出异样红疮，一场关乎青春期的疫病自此蔓延开来。



DIRECTOR'S BIOGRAPHY

WANG Beidi is a filmmaker based in Beijing and Los Angeles. She graduated from the USC School of Cinematic Arts in 2021. Her narrative works explore the intersection of the body, memory, and social systems through systemic realism and female body horror.

DIRECTOR'S STATEMENT

This film is a microcosm of my adolescence. At thirteen, visiting a slaughterhouse, I felt the pressure of maturing, which has burned through my life like a branding iron. SCORCHING portrays a girl who intentionally breaks that cycle. She transcends not only cultural expectations but her biological form—evolving into something yet to be defined.

SYNOPSIS

After visiting the chicken processing plant, LI Yan experiences unsettling physical change, meanwhile, a bird flu quietly descends in suburban Guangdong, China.

法图麦

SAYYIDAH FATIMA

中国 | 2026 | 彩色 | 20分钟 | 短片
China | 2026 | Color | 20min | Short

导演 | 王国蓝
制片人 | 刘一琳
编剧 | 程泽鸣、王国蓝
摄影指导 | 王茗、张林
灯光 | 宁国

摄影 | 左清枫、朱硕涵
剪辑指导 | 唐振咏
声音指导 | 王国蓝、周子辰
美术指导 | 杨宝存
演员 | 王筱雅、康博、何秀琴

12 世界首映 WORLD PREMIERE



王 国蓝

WANG GUOLAN

导演阐述

影片从回族少女法图麦的生存困境切入，父亲的意外离世使少女扛起家计，心底的求学渴望与乡土传统的规训激烈碰撞。停经原本是少女身体的秘密却成为逼嫁的导火索，于是包办婚姻就这样粗暴的定义了法图麦的人生。影片想表达的并非简单的反抗叙事，而是乡土女性在命运规训下的沉默挣扎。法图麦向荒原的奔逃不是全然的解脱，而是少女对命运最倔强的回应。至于结局如何，先跑起来吧。

剧情简介

婚礼当天，一只怀孕的母羊出逃引发混乱，十八岁的法图麦坐在婚车里决定着。



DIRECTOR'S BIOGRAPHY

WANG Guolan, aged 26, is a native of Guyuan, Ningxia. She graduated with a Bachelor of Arts degree in Recording Arts from Sichuan University of Media and Communications, and subsequently obtained her Master of Arts degree in Film Studies with a concentration in Sound Creation from Hebei University of Science and Technology.

DIRECTOR'S STATEMENT

The film explores the existential predicament of Fatima, a young Hui girl. After her father's unexpected passing, she shoulders the burden of supporting her family, while her desire for education clashes with rural traditions. Her private secret—a missed period—becomes the trigger for a forced marriage that brutally defines her life. I intend to convey not a simplistic narrative of resistance, but the silent struggles of rural women under the yoke of fate. Fatima's flight into the wilderness is her most stubborn and defiant response to destiny. As for the ending? Let her run first.

SYNOPSIS

On the wedding day, a pregnant ewe escaped and sparked a commotion, while eighteen-year-old Fatima sat in the wedding car, making up her mind.

搁浅 STRANDED

美国/加拿大/中国 | 2026 | 彩色 | 19分钟 | 短片
United States, Canada, China | 2026 | Color | 19min | Short

导演/编剧/剪辑指导 | 杨丽雯 声音指导 | Tim Obzud
制片人 | 邢乐怡、杨丽雯 原创音乐 | Noam Rapoport
摄影指导 | 从哲见 演员 | 许肖汀
美术指导 | Amanda Bulman

12 世界首映 WORLD PREMIERE



杨 丽雯
RAINA YANG

导演阐述

影片以纽芬兰海域座头鲸的迁徙与歌声为线索，回应个体的离散经验与归属感知。鲸群在漫长旅途中以歌声彼此呼应，映照人在流动中寻找连接与归属。影片源于我少年离乡赴海外求学，错过与爷爷最后告别，由此留下思念与愧疚。通过创作，我试图重新理解迁徙的意义，让影像成为跨越地域、代际与情感断裂的一种媒介。影片拍摄于纽芬兰渔村，当地居民慷慨参与制作，他们面对风暴沉静而坚韧的精神，也唤醒我远在他乡面对失去与不确定性的勇气。“搁浅”既指无依与漂泊，也怀有开启共情与连接的可能性。

剧情简介

长期居住海外的海洋生物学家依灵前往加拿大纽芬兰海岸，调查一头反复搁浅的座头鲸，却发现当地渔民已多次将其拖回海中。村民相信救助鲸鱼是与海共生的责任，而依灵则判断它或许早已病弱，继续干预只会延长痛苦。在科学判断与渔村经验的冲突中，她逐渐被这片海域与当地人的生活唤起关于父亲，以及许久未归的南方渔村故乡的记忆。鲸的迁徙与人的漂泊交织；随着鲸鱼再次返回岸边，依灵也逐渐学会面对自己一直逃避的情感，并重新思考归属的意义。



DIRECTOR'S BIOGRAPHY

Raina YANG is a Chinese writer and director based between New York and Guangzhou. She holds an MFA in Film Directing from Columbia University. Her work explores alienation, desires, and the quiet transformations in women's lives, often through unexpected encounters across differences. Her films have screened at festivals including the Hamptons IFF and FIRST IFF. She is developing her first feature, LIVE CATCH, supported by TorinoFilmLab.

DIRECTOR'S STATEMENT

The film draws a parallel between humpback whale migration and human diaspora. Born by the sea in China, I left home young and have long carried homesickness and guilt. Through Yiling's encounter with a stranded whale and a Newfoundland fishing community, the film reflects on grief, migration, and the fragile ties that connect us across distance, while finding unexpected paths toward empathy and connection through the difficult act of staying with uncertainty.

SYNOPSIS

Yiling, a Chinese marine biologist living overseas, travels to Newfoundland to study a repeatedly stranded humpback whale. She discovers that local fishermen have repeatedly dragged it back to sea. As scientific judgment clashes with the village's lived knowledge of the ocean, the coastline awakens memories of her father and the Southern Chinese fishing village she has not visited in years. As whale migration intertwines with human drifting, Yiling learns to confront her long-suppressed grief and reconsiders the true meaning of belonging.

隔壁女人

THE GIRL NEXT DOOR

新西兰 | 2025 | 彩色 | 15分钟 | 短片
New Zealand | 2025 | Color | 15min | Short

导演/编剧 | 崔明鉴
制片人 | Emma Mortimer,
Olivia Shanks
监制 | Jane Campion,
Philippa Campbell
主演 | 安施蓓、蒲奕含
摄影指导 | Adam Luxton
剪辑指导 | 徐嘉琪
美术指导 | Mark Grenfell
声音指导 | Maxwell Scott

18 亚洲首映 ASIAN PREMIERE



崔明鉴
CUI MINGJIAN

导演阐述

影片源于我在美国中西部求学期间的见闻与经历，以及一桩发生于 21 世纪初、同一所校园里的命案带给我的震动与思考。多年的海外生活让我再次回望这件事时有了不同的思考。我试图拼贴和理解在这一举动背后，当事人究竟怀着怎样的情感与动机，也试图探寻事件周围有着相似处境的留学生，在异乡的漂泊与孤独中所经历的挣扎与渴望。影片试图讲述那些埋藏于日常之下、难以言说的情感。它是一份私人的回忆，或许也承载着一些“海漂”共同的记忆。

剧情简介

隔壁的她在那一周究竟经历了什么？多年以后，狮子依然会想起自己与好友在美国大学城的孤独生活，以及那段热烈而破碎的爱情。



DIRECTOR'S BIOGRAPHY

CUI Mingjian is a bilingual filmmaker from Nanjing currently based in New Zealand. While studying in the US, she worked on over 40 short films. She recently participated in A Wave in the Ocean, a film intensive led by Jane Campion and Philippa Campbell. Through her multilingual work, she explores new aesthetic forms for family storytelling, personal history, and memory.

DIRECTOR'S STATEMENT

The film is inspired by my memories of studying in an American Midwest college town and the long shadow of a homicide that occurred in the same campus years prior, when an international student took her husband's life. My mind travels back, trying to understand the emotions she held in order to commit this act. At its core, the film is about love and pain, about obsession and its power.

SYNOPSIS

Haunted by what happened next door, a woman searches for meaning in the love story of a friend from her days in international student housing.

溺婴

INFANTICIDE

中国/英国 | 2026 | 彩色 | 20分钟 | 短片
China, United Kingdom | 2026 | Color | 20min | Short

导演 王婧宜	声音设计 杨隆华
摄影指导 唐霏雪	调色师 陈家城
制片人 王婧宜、周芸芸	摄影助理 陆铭玮
剪辑指导 高楠、王婧宜、张心童	灯光师 谷乾坤
执行制片 尚子涵、强瑾怡	录音师 沈冰枫
	平面设计 十白

18 世界首映 WORLD PREMIERE



王 婧宜
VERONICA WANG

导演阐述

影片最初是一场带有控诉意味的拍摄：作为酷儿女性创作者，我想让摄影机质询一个曾让我感到被抹杀的家庭叙事，而不只是记录它。真正的转变发生在剪辑中：素材拒绝成为单一证词，父亲的霸权逻辑、母亲被压抑的愤怒和我的创伤控诉彼此冲突，也彼此补充。于是我没有用剪辑裁决真相，而是并置表演、协商、抗拒与失控，让影片成为一场元电影实践：通过摄影机介入重构纪实与虚构的边界，试图引出现实表层下更深的“真实”，并呈现东亚父权家庭结构中“正常”的定义权如何影响个体叙事与生存空间。

剧情介绍

一名远离故乡多年的酷儿导演带着脚本回到杭州，将离异父母变成镜头前的演员。她让他们重演源自真实冲突的家庭场景，试图借表演撬动现实，也夺回曾令她感到被抹杀的家庭叙事权。父亲的残酷玩笑、母亲对角色的质疑，以及女儿获得的导演权力，撼动旧有家庭秩序。排练滑向争吵，争吵又折回表演，虚构、纪实与正面交锋彼此缠绕。影片没有给出和解，只留下一个未解的问题：当家庭与控制、投射和抹杀纠缠在一起，它最终会变成什么？



DIRECTOR'S BIOGRAPHY

Veronica WANG is a Hangzhou-born, London-based independent filmmaker with a PhD in cultural studies from the University of Cambridge. Her research sits at the intersection of queer theory, youth culture, and intimate politics. Extending her interest in identity, family and structures of power, her filmmaking works between reality and performance, private memory and social order. *Infanticide* is her directorial debut.

DIRECTOR'S STATEMENT

Infanticide began as accusation: I wanted the camera to interrogate a family narrative that had made me feel erased. In editing, the footage revealed a Rashomon-like field of competing accounts. Rather than decide which version was truer, I juxtaposed performance, negotiation, resistance and breakdown, exposing the apparatus and my position as director. The film became a meta-cinematic form for holding contradiction and probing deeper truths between documentary and fiction.

SYNOPSIS

After years away, a queer filmmaker returns to Hangzhou with a script, casting her divorced parents in scenes drawn from real conflicts. She hopes performance can disturb reality and interrogate a narrative that made her feel erased. Her father's cruel joke, her mother's resistance to being written, and her authority as director unsettle the old family order. As rehearsal turns into argument and folds back into performance, *Infanticide* offers no reconciliation, only an unresolved question: what becomes of family when it is entangled with control, projection and erasure?

Somewhere in Time, 河与石头

SOMEWHERE IN TIME, RIVER AND STONE

中国台湾 | 2025 | 彩色 | 24分钟 | 短片
Taiwan, China | 2025 | Color | 24min | Short

导演/编剧/剪辑 黄芝嘉	灯光指导 杨青翰
演员 李雪、林意箴	声音指导 胡席珍
监制 李屏宾	造型指导 高仙龄
制片人 谢君尧	配乐 邱群
摄影指导 郑智仁	



中国大陆首映 MAINLAND CHINA PREMIERE



导演简介

导演、编剧、剪辑。2006 年入行至今，担任多部电影剪辑及导演组。喜欢地质，偶像苏东坡。2012 担任侯孝贤导演《刺客聂隐娘》场记及剪辑。

黄 芝嘉
PAULIE HUANG CHIH CHIA

导演阐述

我想拍一部快乐的电影给你。有两个人、寿山和钟乳石、猴子和蜘蛛、雨和太阳及黑暗。因为喜欢。

剧情简介

“她们曾经在一起，好多世、好多次。这一次，石头和小河还没认出彼此。”今天，石头带小河到寿山探钟乳石洞，美丽的喀斯特地形和可爱动物环绕。两人坐在天地之间，当最美的时刻到来，小河却害怕石头有天会离开……

DIRECTOR'S BIOGRAPHY

Paulie HUANG Chih-Chia has been involved in filmmaking since 2006. In 2012, she worked as a continuity supervisor and editor for the film THE ASSASSIN by HOU Hsiao-Hsien.

DIRECTOR'S STATEMENT

I am happy to make this film for you. These two girls, Shoushan and stalactite, monkeys and spiders, rain and sun and darkness. Because of love.

SYNOPSIS

"Stone and River... they used to be together in past lives. In this life, they haven't recognized each other yet." Today, Stone goes spelunking in Shoushan with River, surrounded by beautiful karst and lovely animals. When they sit in nature, they encounter the most beautiful moment. However, River is afraid that Stone might leave her one day...

椰林空地

DAUGHTER OF THE APSARA

中国/柬埔寨 | 2026 | 彩色 | 18min | 短片
China, Cambodia | 2026 | Color | 18min | Short

导演/编剧 华惠	剪辑 郑重
演员 Sarita Reth	声音设计 张源康、赖蝶
摄影 刘雅迪、张宸涛	录音 黎绮莉、林华嵩
灯光 刘一丁	原创配乐 孙恺浚
美术 黄瑞芬、刘宇超	调色师 余纪安
联合制片人 庄天辰、宋俊义、陈绍洋	海报设计 历历

18 世界首映 WORLD PREMIERE



华惠
HUA HUI

导演阐述

影片源于我在湄公河边偶遇一位当地女性。跟随她彻夜漫游，我得知她因婚姻买卖来到中国，又在生育后回到金边。柬埔寨女性 Sina 的形象由此成形：女儿肤色陌生、性别受轻视，自己被当成生育工具，表妹也卷入相同的循环。Sina 渴望逃脱甚至不惜扼杀血缘，这一切被象征生育力的水之女神阿普萨拉审视着——起舞问神却求神不得，梦中的椰林已成空地。在广州纺织厂的窗口，外籍女工的面孔随处可见。个人自由与血缘羁绊的冲突渗透在她的日常与精神里。我们模糊叙事时空，邀你踏入 Sina 的内心潜流，她的际遇如湄公河水永不止息。

剧情简介

生活在中国广州的柬埔寨新娘 Sina，生育之外她试图寻找一个出口，针线织语不响，阿普萨拉起舞，曾哺育她的椰林已是空地。



DIRECTOR'S BIOGRAPHY

A graduate of Nanjing University of the Arts, HUA Hui has worked on numerous short films and documentaries. She captures the poetry in everyday life, focusing on women's identity, family relations, and cross-cultural experiences. Her work traverses fiction and documentary, seeking to reflect the times through personal narratives. She believes creation is joy and cinema is inquiry. Her debut feature THE MOON LAKE is currently in production.

DIRECTOR'S STATEMENT

Born from an encounter on the Mekong, this short follows Sina, a Cambodian bride in Guangzhou. Reduced to a vessel for childbirth and trapped in marriage trafficking, she dreams of escape—even at the cost of kinship. The goddess Apsara watches, yet offers no answers; the coconut grove of her memory lies empty. Set amid Guangzhou's textile factories, the film blurs time and space to explore the clash between freedom and blood ties. We invite you into Sina's hidden depths—for her journey, like the Mekong, flows unending.

SYNOPSIS

Sina, a Cambodian bride in Guangzhou, her searches for a way out beyond motherhood. Her silent needlework weaves unspoken tales, while the Apsara stirs into dance—yet the coconut grove that once cradled her has become a vacant ground.

樱桃与栗子

CHERRY AND CHESTNUT

中国 | 2026 | 彩色 | 30分钟 | 短片
China | 2026 | Color | 30min | Short

导演/编剧 | 马梦炜
制片人 | Carlos Arturo Zepa
演员 | Cherrie Yu
摄影指导 | José De Sancristobal
美术指导 | Elena Kovylyaeva
录音师 | Carlos Arturo Zepa
录音/制片助理 | Victor Qintero
剪辑 | 马梦炜、张家齐
声音设计 | 林斌
原创音乐 | 汪海蓓
调色师 | 刘静静
海报设计 | 马梦炜、陈冠天

12 世界首映 WORLD PREMIERE



马梦炜
MA MENGWEI

导演阐述

为了扮演那个名为“自己”的角色，那些令我羞耻、厌恶的部分被剥离，抛弃，变成飘零世间的孤魂野鬼。驻守躯壳的部分一边忙于穿上不合身的衣服打扮自己，一边又渴求一个能看穿内心空洞的灵魂。这两个自己撕扯，纠缠，既渴求交融，又相互攻讦。于是我想，至少让她们在某个梦境里相拥吧。

剧情简介

为了寻找前男友留给她的奶酪玉米粥食谱，樱桃在沙丘中掘出了一个灵魂。它化身樱桃，自称栗子。

You dug me out, but you didn't see me.

DIRECTOR'S BIOGRAPHY

MA Mengwei holds an MFA in Film Directing from Columbia University. Her thesis film, QUE SERA SERA, received the Jury's Honor at the Columbia University Film Festival. From 2024 to 2025, she was a Visual Artist Fellow at the prestigious Fine Arts Work Center (FAWC) Fellowship in the United States.

DIRECTOR'S STATEMENT

To fit the role of "myself," parts of me I despise are discarded, becoming a wandering spirit. The part that remains dresses in ill-fitting clothes, yet longs for a soul to see through its hollow core. These two selves tear at each other—craving union, yet assailing one another. So I thought, at least let them embrace in some dream.

SYNOPSIS

In search of a lost cheese grits recipe from her ex, Cherry digs out a spirit in the dunes. It possesses Cherry, and names herself Chestnut.



官方合作伙伴

VOSS

FIRST PIONEER 先锋创作 引言

“未完成的突围”。

从 1895 年卢米埃尔兄弟推开工厂大门的那一刻起，电影便在“自由创时”的昭示下开启了百年的狂奔。当 1920 年代的路易·德吕克、热尔梅娜·迪拉克等人将“先锋”这一军事术语引入艺术殿堂，他们便赋予了影像一种与生俱来的革新突破特质。我们始终相信，真正的先锋作品，绝不应是顺滑、妥帖、易于吞咽的。它们应当像谷克多笔下那种“难以抓取”的物体——“被塑造成一种让人不知道如何握持的形状，让评论家感到尴尬与恼火，激得他们出言刻薄，但也正因如此，它才能保持鲜活。”

FIRST PIONEER 先锋创作，正是为那些拒绝被轻易拿起的影像而设。这里没有预设的主题，没有规训的类型。来自世界各地的青年电影人，以开放的眼界和未被磨平的锐气，用有限的资源撬动无限的形式。

雅克·里维特曾警示那些令人“沮丧地感到舒适”的电影：它们不改变任何事物，只是让观众在自我满足中离场。本年度 FIRST PIONEER 先锋创作单元，拒绝这种安逸。我们所寻找的，是那些“视角独特”的影像——它们或挑战蒙太奇的逻辑，或跳出叙事的指令，或在纪实与虚构的边界上进行大胆的滑行。本届入围的短片作品，不预设主题，不区分类型，是青年电影人对时代审美极限的试探。他们不仅在实验视听语言，更在重塑电影与历史、社会、观众之间的位置。

先锋探索从未止息，突围还未完成。当算法开始替人类剪辑情绪、生成式工具开始批量制造“奇观”，先锋的反叛对象本身也已悄然位移。这是一个影像极度充裕却愈发同质的时代，平台以推流收编边缘，以数据定义审美。在这种结构性的同质化之中，那些拒绝被轻易拿起的作品，反而成了最稀缺的东西。先锋，是永恒进行时。

"Ongoing Rebellion"

From the moment the Lumière brothers threw open the factory gates in 1895, cinema set off on a century-long sprint under the banner of a newly liberated image. When Louis Delluc, Germaine Dulac, and their contemporaries brought the military term "avant-garde" into the realm of art in the 1920s, they endowed the moving image with an innate refusal to be tamed. We have always believed that true avant-garde work should never be smooth, compliant, or easily digested. It should be, as Jean Cocteau once wrote, an object difficult to pick up — "made of such a shape that people don't know which way to hold it, which embarrasses and irritates the critics, incites them to be rude, but keeps it fresh."

FIRST PIONEER exists for images that resist being easily held. There are no prescribed themes here, no sanctioned genres. Young filmmakers from around the world arrive with open eyes and unblunted edges, leveraging limited resources to pry open unlimited forms.

In a 1968 essay, Jacques Rivette warned against films that left audiences feeling "depressingly comfortable": films that changed nothing, that sent viewers home satisfied with themselves. FIRST PIONEER refuses that comfort. What we look for are images with strange shapes — work that challenges the logic of montage, bends the directives of narrative, or makes a dangerous passage along the border between documentary and fiction. The short films selected for this edition carry no preset theme and observe no distinction of genre. They are a generation's probing of the outermost limits of contemporary aesthetics, experiments not only in mise-en-scene but in reimagining where cinema stands in relation to history, society, and the audience.

The avant-garde never rests, and the rebellion is ongoing. As AI curates our emotions and churns out spectacle on demand, the targets of resistance have quietly shifted. We live in an age of too many images and too little difference, where platforms swallow the margins and data decides what is beautiful. In this climate, the work that no one knows how to hold has become the rarest thing of all. The avant-garde has always been, and remains, an eternal present tense.



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 award is presented to the most outstanding short film overall, honoring its avant-garde spirit across its aesthetic vision, narrative depth, and innovation in cinematic language.



黄觉
HUANG JUE

中国内地男演员，以极具跨度与反差感的多元角色形象活跃于荧幕。电影方面，其代表作包括《恋爱中的宝贝》《一个陌生女人的来信》，传记片《萧红》，徐浩峰执导的《师父》，毕赣执导的《地球最后的夜晚》，以及入围奥斯卡最佳国际影片的《少年的你》等；主演并出品荣获第 78 届戛纳国际电影节主竞赛单元特别奖、入围主竞赛单元金棕榈奖的《狂野时代》。近年亦出演电视剧《藏海传》《繁花》《山海情》《开端》等口碑剧集。

Huang Yue is a Chinese mainland actor who has remained active on screen through a diverse array of roles marked by striking range and contrast. His film credits include BABER IN LOVE, LETTER FROM AN UNKNOWN WOMAN, the biographical film FALLING FLOWERS, Xu Haofeng's film THE MASTER, Bi Gan's LONG DAY'S JOURNEY INTO NIGHT, and BETTER DAYS, which was shortlisted for the Academy Award for Best International Feature Film. He also starred in and served as a producer on RESURRECTION, which won the Special Prize in the Main Competition of the 78th Cannes Film Festival and was nominated for the Palme d'Or. In recent years, he has further appeared in acclaimed television series such as THE LEGEND OF ZANG HAI, BLOSSOMS SHANGHAI, MINNING TOWN, and RESET.



刘敏
LUMI LIU

音乐人，重塑雕像的权利（Re-TROS）创始成员，担任人声、贝斯、合成器及部分制作工作。重塑成立于 2003 年，是中国最具代表性的后朋克乐队之一。2017 年作为 Depeche Mode 欧洲巡演嘉宾，登上 11 座万人场馆，创下中国摇滚乐纪录；2020 年参加《乐队的夏天》第二季并获得第一名。近年她将创作延伸至影视、戏剧：她随乐队为剧集《三体》创作同名主题曲《THREE-BODY》；并以作曲身份为徐浩峰执导、中国国家话剧院出品的话剧《搭手飞人》操刀配乐，作曲专辑《THIRTEEN THEMES FOR A PLAY》同期发行。她同时创立 Words With No Music / 无乐之词，一个围绕音乐、影像、摄影、文字、物品展开的独立厂牌。

Musician. A founding member of Re-TROS (Rebuilding the Rights of Statues), on vocals, bass, synthesizer, and production. Formed in 2003, Re-TROS is one of China's defining post-punk bands. In 2017, the band joined Depeche Mode's European tour as the opening act, performing in eleven arenas — a milestone in the history of Chinese rock. In 2020, Re-TROS took first place on the variety series The Big Band, Season 2. In recent years, Liu has extended her practice into film and theater: with the band, she co-wrote the title theme "THREE-BODY" for the television series The Three-Body Problem; as composer, she scored Xu Haofeng's stage play Da Shou Fei Ren, produced by the National Theatre of China, with her score album THIRTEEN THEMES FOR A PLAY released alongside. She is also the founder of Words With No Music, an independent label working across music, image, photography, text, and objects.



苏筱琪
SILKE SCHMICKL

现为 M+ 博物馆 CHANEL 资深策展人及流动影像部门主管。她曾任新加坡国家美术馆、新加坡当代艺术中心策展人和巴黎德国艺术史研究中心的研究员，亦是巴黎流动影像策展平台与影像艺术家出版社 LOWAVE 的联合创始总监。她发起并统筹众多聚焦亚洲、中东及非洲新锐艺术现场的艺术与影像项目，携手全球各地博物馆、双年展等策划各类展览。近年她于香港 M+ 博物馆主导的重点项目包括展览《山鸣水应》《坂本龙一 | 观音·听时》及亚洲前卫电影节年度影展。

Silke Schmickl is the CHANEL Senior Curator, Head of Moving Image at M+ in Hong Kong. She was previously curator at the National Gallery Singapore and the Institute of Contemporary Arts Singapore, a researcher at the German Center for Art History in Paris, and the co-founding director of Lowave, a Paris-based curatorial platform and publishing house for moving image artists. She has initiated and directed numerous art and film projects focusing on emerging art scenes in the Middle East, Africa, and Asia, and has curated exhibitions in partnership with museums and biennials around the world. Recent projects at M+ include SHANSHUI: ECHOES AND SIGNALS, RYUICHI SAKAMOTO | SEEING SOUND, HEARING TIME and the yearly Asian Avant-Garde Film Festival.



张鼎
ZHANG DING

1980 年生, 生活、工作于上海。他常使用雕塑、装置及影像等媒介进行创作, 也常举办大规模、积极邀请其他艺术家及观众参与的视觉 - 音乐现场项目。这些作品作为一个整体呈现, 具有强烈的表演性、音乐性和戏剧性, 探索与人类观念、集体意识、意志冲突、权力以及心理和身体操纵相关的概念。张鼎的展览和项目反映社会背景下产生的异化现象, 并将带有对抗性、混乱性的场景搬上舞台。

2016 年, 他创立了 CONTROL CLUB, 这是一个联合不同艺术家、音乐人与时装设计师, 打造另类派对与线下聚会的厂牌, 以多媒体装置、亚文化音乐、视觉表演为核心特色。

Born in Zhangye in 1980 and based in Shanghai, Zhang Ding's practice often encompasses large-scale projects including INSTALLATIONS, SCULPTURES, VIDEOS and PAINTINGS, frequently paired with LIVE PERFORMANCES. Presented as a cohesive whole, these works carry intense performative, musical and dramatical qualities, examining concepts surrounding HUMAN PERCEPTIONS, COLLECTIVE CONSCIOUSNESS, CONFLICT OF WILLS, POWER, as well as PSYCHOLOGICAL AND PHYSICAL MANIPULATIONS. Zhang Ding's exhibitions and projects reflect alienation arising within social contexts, staging scenes imbued with confrontational and chaotic undertones.

In 2016, Zhang Ding founded CONTROL CLUB, a label that organizes ALTERNATIVE PARTIES AND GATHERINGS featuring MULTIMEDIA INSTALLATIONS, SUBCULTURE MUSIC and VISUAL PERFORMANCES in collaboration with diverse artists, musicians and fashion designers.

VOSS



FIRST 青年电影展官方指定用水





单元入围影片
OFFICIAL SELECTION

词藻飞回大地深处

WORDS FLY

BACK TO THE BLACK EARTH

美国/中国 | 2025 | 彩色&黑白 | 19分钟 | 短片
United States, China | 2025 | Color,B&W | 19min | Short

导演/制片人/摄影 | 声乐表演 | 井梦鹤
剪辑/声音设计 | 张晓 | 陈淑梅素材提供 | 李泓洁
旁白 | 陈淑梅、张晓 | 翻译顾问 | Abbi Page、Sarema
混音 | Aidan Reynolds | Shorr



张晓
ZHANG XIAO

导演阐述

与同代人一样，我的奶奶未曾接受系统读写训练。这种缺席与“空白”，构成了一个可被感知与回望的开放空间，促使我重新思考女性个人叙事与集体历史的关系，回溯一种由中国女性身体经验所形成的书写。我一直对“留白”的暧昧性及转译的不稳定状态感兴趣：意义如何在影像、动作、声音与符号之间迁移变形。影片整合了水库建设历史档案，借鉴甲骨文、测绘图与记谱法等视觉语言，拆解并重编文字与符号，试图松动既有语言结构，为观众提供想象与再阐释的空间。

剧情简介

从无生有，从静生声。一种栖息在空白纸页上的召唤，展开了她未曾宣告的秘密字迹。这些书写的痕迹从低语的大地中渗出，穿透破碎的声音，最终化为具象存在。以我和奶奶的对话为框架，本片探索了中国女性在重大事件背景下的另类个人写作形式——一种既被省略又富有丰盈感的书写，一种与大地、身体紧密相连的表达。“留白”本身化作图像，承载着对主体性的追溯：被改变的土地和未被听见的女性个人叙事。本片试图通过打破传统的语言结构，为观众开辟一个开放的空间予以想象、阅读与表演。



DIRECTOR'S BIOGRAPHY

ZHANG Xiao (b. 1997, Maoming, China) is a filmmaker and artist based between Guangdong and Los Angeles. She holds a B.F.A. from Beijing Film Academy and an M.F.A. from California Institute of the Arts. Her work centers on personal poetics derived from memory, diaspora, and embodied experience, presented at MoMA Doc Fortnight, BFI London Film Festival, HKIFF, CROSSROADS, BISFF, REDCAT, UCCA, and Tai Kwun.

DIRECTOR'S STATEMENT

Like many of my generation, my grandmother lacked formal education. Yet this "blank page" creates space to reflect on personal and collective histories. I am drawn to the ambiguity of "leaving blank" and the instability of translation—how meaning shifts between image, gesture, sound, and symbol. This film explores writing as an embodied act, connecting land and body through oracle bone script and musical notation.

SYNOPSIS

A calling inhabits the blank pages, unfolding a secret writing of hers. Traces seep from the murmuring land, pushing through fragmented voices to become new forms. Framed as a dialogue with my grandmother, this film explores an alternative form of personal writing by Chinese women amidst big shifts—absent yet abundant. The "blank" becomes an image, carrying a search for agency; of land transformed and of women unheard. By breaking down linguistic structures, the film opens a space for imagining, reading, and performing, allowing for emergence.

等待戈多

WAITING FOR GODOT

中国 | 2025 | 彩色&黑白 | 24分钟 | 短片
China | 2025 | Color,B&W | 24min | Short

导演/剪辑 | 王睿 (王黄兄弟)
摄影指导/调色 | 黄煜茗 (王黄兄弟)
编剧/制片 | 宋润洁
妆造 | 韩雨彤
灯光师 | 杨兵峰
移动 | 邢群
录音师 | 师浩然
声音设计 | Jean Aviat
作曲 | 沙润喆

18 世界首映 WORLD PREMIERE



王睿
WANG RUI

导演阐述

说唱源于西方，却在中国生长出独特的面貌，融入了诗歌传统与地方方言的表达。《等待戈多》则是西方戏剧的经典。我将两者并置，只是想看看不同文化语境中的表达方式相遇后，会产生怎样的可能性。我希望这部作品是一种对生命的思考：开放的、未完成的，甚至未必存在明确意义。在一个没有终局、希望若隐若现的世界里，真正得以延续的或许不是答案，而是人与人共同存在的过程，以及那些连接彼此的话语。这也是我选择以说唱作为表达形式的原因。

剧情简介

在一座空荡的澡堂里，两个年轻人在等待一位迟迟未到的朋友。他们是否会继续等待，如果戈多不来，他们会去哪里？



DIRECTOR'S BIOGRAPHY

RUI Wang is a Beijing-born, London-based Gen-Z director. Educated at Edinburgh College of Art, he collaborates closely with his younger brother, HUANG Yuming. Together, they work as HWANG Broz Studio, producing fiction films and music videos.

DIRECTOR'S STATEMENT

I was inspired by how alternative rap has become a space for local youth to express their existence amid uncertainty. Largely unknown to international audiences, it is a culture that originated in the West but has developed its own voice in China, infused with poetry and local dialects. I want the film to reflect the uncertainty of life itself: open-ended and without resolution. In a world where hope remains elusive, what endures is our shared presence and the words that bridge us.

SYNOPSIS

In an empty bathhouse, two youths wait for a friend who has yet to arrive. The film is a dialogue on faith, individuality, and the search for meaning within contemporary Chinese cultural experience.

冻死路边狗

NO COUNTRY FOR COLD DOGS

中国 | 2026 | 彩色 | 29分钟 | 短片
China | 2026 | Color | 29min | Short

导演/编剧 | 康君
制片人 | 李国真
摄影指导 | 宋悦鑫
剪辑 | 吴一开

美术 | 梅心怡
造型 | 肖翊君
声音设计 | 李国真
配乐 | 1334

12 世界首映 WORLD PREMIERE



康君
KANG JUN

导演阐述

我平时经营一间美发工作室，而影片的故事源于工作室的顾客和朋友。2022年解封后，很多人因经济压力离开上海，留下的则开始用玄学、假发、朋友圈表演和电子木鱼填补生活的裂缝，像是在不停地为漏气的皮球打补丁。我用冷调镜头捕捉这种“悬浮感”，又在片尾唤醒了更遥远的集体记忆：2008年的奥运和雪灾。这不是批判，而是把年轻人集体无意识的生存策略摊开来看——当宏大叙事失效，我们靠消费幻觉和临时信仰续命的样子，既荒诞又心酸。

剧情简介

冷冽的城市串连起一群在经济寒冬与精神困顿之间挣扎求存的年轻人。影片以黑色幽默的笔触，勾勒出后疫情时代“躺不平、卷不动”的世代群像，追问在物质与精神的双重寒冬中，我们何以自处。



DIRECTOR'S BIOGRAPHY

KANG Jun is a professional hairdresser of twenty years and a devoted cinephile. His cinematic awakening unfolded quietly amid scissors and strands, and his training as a filmmaker was earned on set, working from the art department to the directing team. This time, the impulse to create his own work for his own time has finally caught fire.

DIRECTOR'S STATEMENT

I run a hair salon, and NO COUNTRY FOR COLD DOGS grew out of my clients and friends. After the 2022 lockdown, many left Shanghai; those who stayed filled the cracks with fortune-telling, performative social media posts, and digital prayer. Cold-toned cinematography captures this suspension. This is my attempt to lay bare the unconscious survival strategies of a generation—sustaining ourselves on consumed illusions and makeshift religions. Absurd, and heartbreaking.

SYNOPSIS

Amid the chill of a city and a faltering economy, young people struggle to stay afloat as their dreams slowly freeze. Blending absurdity with dark humor, the film portrays a post-pandemic generation that can neither "lie flat" nor "keep hustling." It confronts a central question: How do we live when both the world and our hearts have turned cold?

风埋之地

WHERE THE WIND BURIES

阿根廷/西班牙/美国/中国香港 | 2026 | 黑白 | 10分钟 | 短片
Argentina, Spain, United States, Hong Kong, China | 2026 | B&W | 10min | Short

导演/编剧 | 董秀智
制片人 | Estephania Bonnett, Bohan Crystal Yang、董秀智
联合制片人 | Branton Choi, Kseniia Komratova
摄影指导 | Tin Brendel
演员 | Luca Saglietti, Claudia Cauvin, Luciano Rezuc, Agustin Barshona
声音设计 | Sam Fan
原创音乐 | Alex Symcox
制作公司 | Steel Rolling Pictures

18 世界首映 WORLD PREMIERE



董 秀智
CHARLES DONG

导演阐述

2025 年末，我来到巴塔哥尼亚参加保罗·索伦蒂诺的工作坊。没有剧本、没有演员，也没有计划。我在山谷间寻找面孔，影片中母子的关系灵感来自于我近些年和母亲的关系，生锈的铲子不是道具，而是穿越时间与身体的记忆残片；在这里，没有什么能真正被埋葬。影片游走于虚构与纪录之间，马里奥的家既真实又如梦。我关注记忆如何重塑他人，映照我们的内疚。母亲询问他为何梦中说中文，身份与迁徙的裂缝浮现。暴力不被直言，只在细节中渗出。巴塔哥尼亚成为心理地形，这也是我面对重现之物的方式。

剧情简介

影片讲述一个发生在巴塔哥尼亚荒原上的梦境故事。影片以一段中文画外音开场：梦中，27 岁的亚历克斯在山谷里握着一把锈迹斑斑的旧铲子，这件神秘之物仿佛唤醒了不属于他的记忆，令他的生活逐渐出现裂缝。他与母亲相依为命，在教堂与工地之间奔走，沉默而压抑。当母亲发现他在梦中说中文时，关于身份与迁徙的隐秘伤痕浮现。与此同时，工友马里奥也被那把铲子吸引。影片在虚构与纪录之间游走，将现实与梦境交织，把愤怒、悲伤与内疚化为风中不断被掀起的记忆。



DIRECTOR'S BIOGRAPHY

Charles DONG is an award-winning director based in both the United States and China. He holds a BFA from NYU Tisch School of the Arts and a directing fellowship from the AFI. In 2025, he was selected for the Paolo Sorrentino Lab, an international filmmaking workshop led by Paolo Sorrentino. His films have screened at major international festivals including the Student Academy Awards, Palm Springs ShortFest, Cairo IFF, and Clermont-Ferrand.

DIRECTOR'S STATEMENT

In late 2025, I traveled to Patagonia for a workshop led by Paolo Sorrentino. Wandering through valleys to find faces, I let the landscape shape the story. WHERE THE WIND BURIES explores memory through a rusted shovel—a fragment traversing bodies. Moving between fiction and documentary, the film reflects on how memory reshapes our guilt. Violence seeps through details, turning the terrain into a psychological landscape.

SYNOPSIS

In Patagonia, a young man's life begins to fracture when a rusted shovel resurfaces, drawing him into a dreamlike reckoning with buried memory, guilt, and a violence he can no longer evade.

中国 | 2026 | 彩色&黑白 | 5分钟 | 短片
China | 2026 | Color,B&W | 5min | Short

导演/编剧/制片人/剪辑/声音设计 | 汪迪
技术支持 | 章梓琪



世界首映 WORLD PREMIERE



汪迪
WANG DI

导演阐述

我首次利用 AI 这类工具进行影像创作，基于自己写的一篇短片小说，在与 AI 的对话过程中延展出新的短故事。“个人表达”与高度社会化的娱乐，创作形成对比。艺术创作如今正在扭曲，变化……回到个人成长的经验过程里，这又是一个无法避免的，需直接面对的现实。

剧情简介

源于一场盛大的艺术活动，大众娱乐下的人们为之疯狂。社会中的某个角落，也有另外独立的个体，正发出不一样的声音。

导演简介

独立电影导演，艺术家。长片首作《不游海水的鲸》获平遥国际电影展 WIP 发展中电影计划最佳导演奖，入选 HAF-WIP 制作中项目迈进戛纳计划，于第三十七届东京国际电影节亚洲未来竞赛单元世界首映，获第十九届 FIRST 青年电影展主竞赛单元评委会特别提及长片荣誉。作品涉足多元创作领域，在不同地区展出交流。



DIRECTOR'S BIOGRAPHY

WANG Di is an independent filmmaker and interdisciplinary artist. His debut feature, THE VESSEL'S ISLE, won Best Director at the 5th WIP PYIFF and was selected for the 20th HAF-WIP Goes to Cannes. It held its world premiere at the 37th Tokyo International Film Festival and received a Special Mention at the 19th FIRST International Film Festival.

DIRECTOR'S STATEMENT

The dialogues with AI reflects a tension between personal expression and collective entertainment. This concept embedded in the work itself is an unavoidable reality today.

SYNOPSIS

A spectacular art event stirs a wave of mass euphoria. But on the fringes of this collective joy, isolated individuals stand apart with different voices.

能见度颇高

SIGHTNOTSEEING

中国香港/英国 | 2026 | 彩色 | 11分钟 | 短片
Hong Kong, China, United Kingdom | 2026 | Color | 11min | Short

导演/编剧/剪辑 | 严尚民
制片人 | 姚嘉云、严尚民
摄影指导 | 陈伟鑫
美术指导 | 马嘉茹
声音 | 冯耀棠
声音设计/混音 | Aidan Reynolds

音乐 | Isseki Nichō
演员 | 马嘉茹、欧观笙、
叶七城、冯耀棠、Salman
Khanzada、Ehitshaw
Khanzada、Pirzada
Muhammad Hasnain

12 亚洲首映 ASIAN PREMIERE



严尚民
SHEUNGMAN YIM

导演阐述

我们或许相信，摄影机看得比我们更多——影像是中立的见证者，新闻、纪录与证据会向我们呈现真相。然而，看得越多，理解反而越少。影片正源于这种不信任：视觉已带有权力色彩，观看行为与控制欲望难以分离。影片以单镜头重演一段熟悉的香港街头情境，观察人在后殖民城市语境中的反应——记录、站队与指控。原本试图让表演者融入人群，最终人群也融入了表演。影片并非为了揭露谎言，而是关于真相如何呈现为一种“风格”：长镜头许诺真实，高位视角暗示中立，观众则将监视误认为知识。这一幻象在实时展开中，最终自行崩解。

剧情简介

一个九龙寨城文化深度团沿着已不复存在的寨边展开。但随着团员们走出框架，真正的文化之旅才真正开始——不再局限于历史与文化遗产，而是关乎人性本身。



DIRECTOR'S BIOGRAPHY

Sheungman YIM is a British writer-director and translator. He earned his MFA in Film Directing from the California Institute of the Arts and is an alumnus of the BIFAN Fantastic Film School in Korea and the International Filmmaking Academy in Italy, where he studied under Abbas Kiarostami and Bernardo Bertolucci. His films trace the shifting boundaries between seeing and believing—and the displacements of diasporic identity. SIGHTNOTSEEING premiered at the International Film Festival Rotterdam 2026.

DIRECTOR'S STATEMENT

We might believe the camera is a neutral witness, and that news, documentary, and evidence will show us the truth. Yet, the more we look, the less we understand. The film stems from this disbelief: the idea that vision has become authoritarian, and that watching is inseparable from the wish to control. It is a single-take reenactment of a familiar Hong Kong street episode, observing how people respond—recording, aligning, accusing—within a post-colonial setting. The film isn't about exposing a lie; it's about how truth now behaves like a style. This illusion plays out until it implodes.

SYNOPSIS

In Kowloon City, Hong Kong, a cultural tour begins, tracing the outline of a walled city that no longer exists. But the group slips out of frame soon enough. In its place, a different kind of cultural tour emerges—less about heritage, more about human nature.

晴朗乐园
SUNSHINE PARADISE

中国 | 2026 | 彩色 | 21分钟 | 短片
China | 2026 | Color | 21min | Short

导演 | 杨轩
演员 | 毕心清、唐婉舒
制片人/编剧 | 邵筱苒
摄影指导 | 古思珩
美术指导 | 王梓乜

人物美术 | 鲁惠
灯光 | 张远致
声音指导 | 张瑞
声音后期 | 李雨航
剪辑 | 杨轩、刘居铮

18 世界首映 WORLD PREMIERE



杨 轩
YANG XUAN

导演阐述

这是一个关于“扮演”与“寻找”的故事。石楠寻找的并不是父亲，而是一个关于自己为何成为“我”的答案。本片几乎没有真正推动叙事的行动，我想挖掘的是一个人的内心，角色因此诞生出的动作核心是“扮演”。石楠在 DV 前扮演一个寻父的女儿，也在望远镜后窥视一个被自己“定义”为父亲的男人。我没想讲一个血缘重逢的故事，在这一经典的类型人物叙事脉络下，或许我可以借此挖掘出笼罩在我们 Z 世代每个人头上的焦虑，一种庞大却无形的焦虑。

一个年轻女孩如何在巨大的谎言坍塌后，重建内心秩序、坦然地面对自我？这是与每个当代人都息息相关的问题。

剧情简介

女孩石楠在抖音上发现本应已故的父亲竟仍在世，并经营着一家名为“晴朗便利店”的小店。她拉来好友程子，租下对面空房，用望远镜偷窥父亲的生活，并用 DV 记录这一寻找与逃避的过程。



DIRECTOR'S BIOGRAPHY

YANG Xuan, born in 2003, is a directing major at Nanjing University of Media and Communications (Class of 2026). In 2024, he attended the "A Film" Summer Director Workshop. He believes in understanding life through cinema and the world through film. In 2022, he won the National First Prize (Adult Group) at the 25th National New Concept Essay Competition. In 2026, his short LITTLE WORLD was selected for the Directube Space | Chinese University Student Short Film Exhibition.

DIRECTOR'S STATEMENT

This is a story about performing and searching. What SHI Nan is looking for is not a father, but an answer to why she has become "me." I want to excavate a person's inner world. The character's core action is "performing." I have no intention of telling a story about a blood reunion. Within this classic character-narrative framework, perhaps I can unearth the anxiety that hangs over every one of us in Generation Z. How does a young girl rebuild her inner order and face herself honestly after a lie collapses? This question resonates with every contemporary individual.

SYNOPSIS

A young woman, SHI Nan, discovers on Douyin that her long-presumed-dead father is alive and running a small shop called Sunny Convenience Store. Dragging her best friend CHENG Zi along, she rents a vacant room across the street, spying on her father through a telescope and documenting this conflicted journey of searching and evading with a DV camera.

曲水流觞
BLUE FLOW

中国 | 2026 | 彩色 | 20分钟 | 短片
China | 2026 | Color | 20min | Short

导演/制片人/编剧/剪辑 | 沈林子
道具/统筹 | 李文杰
服装/化妆 | 李晓梅
监制 | 梅峰
混音 | 王昭、肖玉倩
制片人 | 郝叶子
调色 | 余心言
摄影指导 | 李钱鑫
视效 | 刘易
录音 | 陈浩文

世界首映 WORLD PREMIERE



沈林子
SHEN LINZI

导演阐述

由 18 个长镜头构成，影片如同中国卷轴图一般缓缓展开。地貌、二十四节气、跳水声成为连接不同生命经验的线索，让观众在缓慢移动的空间中阅读历史的痕迹。影片并非重建过去，而是回响日常生活中反复出现的无端锦瑟。

剧情简介

影片以中国北方同一条河岸为场景，分三段讲述发生于 1952、1983 与 1995 年的故事：留苏归乡者与故土语言失联，三姊妹在劳作中产生了生存观念分歧，孩童因跟不上鼓点节拍被秘密处罚。三段看似无关的人生在河流、沉默、《兰亭集序》间彼此回响：虽世殊事异，所以兴怀，其致一也。



DIRECTOR'S BIOGRAPHY

SHEN Linzi was born in Henan and works in Beijing. She encountered experimental filmmaking during an exchange program at Shih Hsin University in 2013. In 2019, she founded an independent production company in Beijing. Her practice spans commercial and documentary filmmaking, focusing on how time, space, and memory are inscribed in moving images. BLUE FLOW marks her directorial debut in independent short filmmaking.

DIRECTOR'S STATEMENT

Composed of eighteen long takes, the film unfolds slowly, reminiscent of a Chinese handscroll. The landscape, the twenty-four solar terms, and the sound of water act as threads tracing individual fates. Moving through space at an unhurried pace, viewers encounter the lingering traces of history. Rather than merely reconstructing the past, the film captures the inexplicable resonance that persists within the fabric of our everyday lives.

SYNOPSIS

Set along a riverbank in northern China, BLUE FLOW unfolds across three distinct eras: 1952, 1983, and 1995. A Soviet-educated returnee struggles to reconnect with his mother tongue; three sisters grow divided over survival; a child faces quiet punishment for falling out of step with a drumbeat. Though seemingly unrelated, these lives echo one another through the flowing river, shared silence, and the distant resonance of the ORCHID PAVILION PREFACE.

跳房子

3 LOST IN TOWERS

中国/英国 | 2026 | 彩色 | 17分钟 | 短片
China, United Kingdom | 2026 | Color | 17min | Short

导演 | 梁静圆、叶史昭
制片人 | 梁静圆
摄影指导 | 黄柱盛
国际发行经理 | 李梁慧、黄文亭
旁白 | 叶史昭
剪辑 | 梁静圆
联合剪辑 | 温柏高
调色 | 陈俊先
声音设计 | 钱政、陈铭佳
作曲 | 何雪丹
海报设计 | REV
演员 | 小叔

12 亚洲首映 ASIAN PREMIERE



梁 静圆
LIANG JINGYUAN

导演简介

中央戏剧学院电影导演与伦敦大学金史密斯学院视觉人类学专业学习背景，创作聚焦私人影像、口述历史与身体政治。常在现实与虚构之间工作，结合民族志、自我叙述和田野观察，不断探索影像创作的感知与伦理边界。纪录片《儿童文学》曾获得第十六届 FIRST 青年电影展纪录片实验室特别推荐荣誉。

导演阐述

三叔是我家庭中的“离经叛道者”，也曾是家中的危机来源。他的人生是关于“土地”的狂梦，其野心与落寞，折射出中国从土改、拆迁到房产债务危机的缩影。房产不仅是经济资产，更是植根于中国家庭的情感场所。他离开后，死亡作为某种断裂无法弥合，影像从“现实纪录”转向“档案”。我们通过对他声音的 AI 再制，让废墟重新发声，让影像流转于老旧居所废墟、停工工地等“慢空间”，构建一个介于理性与情感、记忆与物质之间的幽灵世界。

剧情简介

在湖南的小城，房地产崩盘后，小叔选择离开这个世界。他遗留的影像附着在故乡废墟的建筑上，诉说着自己人生的过往。他的灵魂和这些无法完成的建筑融为一体，在停滞的时空里，仿佛无事发生。



叶 史昭
YE SHAOZHAO

专注于电影档案以及亚洲地区的散文电影研究，通过对影像类型叙事和政治文本的处理进行艺术实践。目前就读于台湾艺术大学当代视觉文化实践博士班。

DIRECTOR'S BIOGRAPHY

LIANG Jingyuan, with a background in Film Directing from the Central Academy of Drama and Visual Anthropology from Goldsmiths, University of London, focuses on personal cinema, women's experiences, and body politics.

YE Shizhao focuses on film archives and Asian essay cinema, engaging in artistic practice through narrative forms and political texts. He is a PhD student in Contemporary Visual Culture Practice at Taiwan National University of Arts.

DIRECTOR'S STATEMENT

My uncle was our family's "maverick." His life reflected a wild obsession with land, mirroring Chinese history from land reform to the real estate crisis. After his passing, death created an irreparable rupture. We repurposed his footage and used AI to recreate his voice, allowing these ruins to speak. The film confronts his departure, constructing a spectral world suspended between reason and emotion, memory, and matter.

SYNOPSIS

In a small city in Hunan, following the collapse of the real estate boom, my uncle chose to leave this world. The footage he left behind haunts the unfinished buildings of our hometown, recounting fragments of his life. His soul merges with these incomplete structures, suspended in a stalled time, as if nothing had ever happened.

我们在寻找什么？

FROM TAO, ONE

中国/中国澳门/葡萄牙 | 2026 | 彩色&黑白 | 17分钟 | 短片
Macao, China, Portugal | 2026 | Color,B&W | 17min | Short

导演/制片人/编剧/摄影/剪辑 | 付翔
制作 | 邓旭东、钟毫、付翔
声音设计 | 刘志强、Ellison Lau
调色 | Goncalo Ferreira

12 世界首映 WORLD PREMIERE



付翔
FU XIANG

导演阐述

疫情世代过后，人们似乎愈发珍惜与真实世界之间的对话，但如今 AI 进场后，我们与真实的互动显得更加模糊又处于崩坏的边缘——虚拟正在重塑真伪观念，同时人类对于自然感官视觉已经呈现一种“被引导”的趋势。

剧情简介

1999 年大都会博物馆针对一幅中国山水画真伪开展了激烈讨论；一名登山徒步者走进自然去寻找秘境；现代建筑里充斥着越来越多的植物造景。影片尝试从多个不同自然切片里去追问：我们在如今的世代还有必要讨论真伪吗？



DIRECTOR'S BIOGRAPHY

FU Xiang is an independent filmmaker and artist based in China. His practice explores the ambiguous authenticity of history, the hidden violence within society, and the expanding boundaries of imagery. His works have been selected for Sheffield DocFest and FIRST International Film Festival.

DIRECTOR'S STATEMENT

In the post-pandemic era, people seem to value dialogue with the real world more than ever. Yet, with the arrival of AI, our interactions with reality have grown ambiguous and fragile. The virtual is reshaping notions of authenticity, while human sensory and visual experiences of nature tend to be increasingly "guided."

SYNOPSIS

In 1999, the Metropolitan Museum of Art held a heated debate over the authenticity of a Chinese landscape painting. A hiker delves into nature, seeking a hidden realm, while modern buildings are increasingly filled with artificial greenery. Through these fragments of nature, the film probes a central question: In our time, is it still necessary to debate what is real and what is fake?

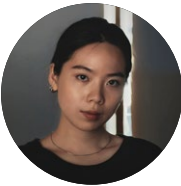
无何有之地

A PLACE OF VOID

中国 | 2026 | 彩色 | 12分钟 | 短片
China | 2026 | Color | 12min | Short

导演/剪辑/动画演员 | 莫晓琳 劳小武
监制 | 徐小明、付帆 角色动画 | 劳小武、凌秀莹
艺术指导 | 杨树、陈申 声音设计 | 李昱程
三维制作/特效/合成 | 莫晓琳、

12 世界首映 WORLD PREMIERE



莫晓琳
MO XIAOLIN

导演阐述

站在“广莫之野”上，我们的主人公所要面对的大他者不再是用各类秩序的链条围捆起来的文明景观，而是一个广阔而昏黑的、沉默着诡秘的、似乎总是无有穷尽的不可知的自然世界。在整个旅程中，他离开了人们世代积累构成的景观幻像，独自走向渺无人烟的自然世界，等待他的是广漠天地间的另一种惘然。

剧情简介

从矩阵海洋中醒来，小白人开始了他的荒野旅程。一路上影影绰绰的树影、风雨雷电和蛇虫走兽都在迷惑他……

导演简介

2025 年硕士毕业于中国美术学院电影学院，现任该院影视制作专业教师。专注于虚拟影像创作，聚焦数字幻象与自然哲思之间的感知张力。创作作品曾入选布宜诺斯艾利斯国际电影节、第十四届全国美术展览、可能世界档案：2026 国际科技艺术展等艺术展览等多个电影节展和艺术展览。



DIRECTOR'S BIOGRAPHY

MO Xiaolin received her Master's degree from the School of Film, China Academy of Art in 2025 and currently serves as a faculty member there. Her practice centers on virtual image creation, exploring the tension between digital simulacra and natural philosophy. Her work has been selected for events including the Buenos Aires International Film Festival, the 14th National Fine Arts Exhibition, and the 2026 International Tech & Art Exhibition.

DIRECTOR'S STATEMENT

Standing in the wilderness of nothingness, A PLACE OF VOID, our protagonist no longer faces the big other—a civilized landscape bound by chains of various orders—but a vast, dusky, enigmatic, and seemingly endless natural world shrouded in mystery. Throughout the journey, he leaves behind the illusory veil of human civilization, accumulated over generations, and ventures alone into the uninhabited natural realm.

SYNOPSIS

Awakening in a matrix ocean, a diminutive figure begins his journey through the wilderness. He traverses a phantasmal landscape where trembling trees, raging storms, and elusive beasts merge into a singular haze, perpetually blurring his path.

香港糖果盒

HONG KONG CANDY BOX

中国/中国香港 | 2026 | 彩色 | 29分钟 | 短片
China, Hong Kong, China | 2026 | Color | 29min | Short

导演/编剧/剪辑/录音 | 潘宇昕 摄影 | 钟鸿森、彭浚朗、潘宇昕
制片人 | 潘锦榕、潘秀云 声音设计 | 贺梓宸
监制 | 黄天乐
文学顾问 | 刘正泽

G 世界首映 WORLD PREMIERE



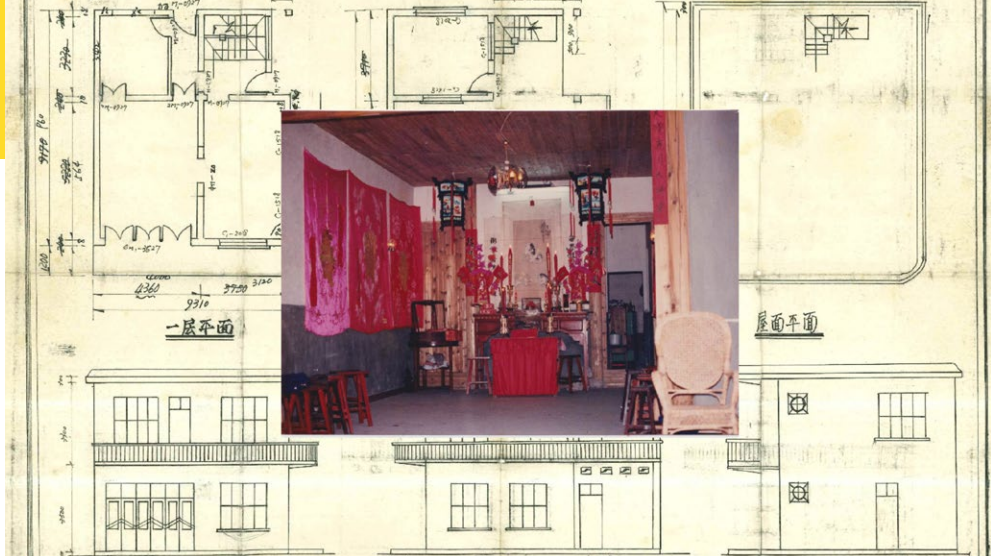
潘宇昕
PAN YUXIN

导演阐述

过去之物只给我们呈现了它的外表，像一个谜团的表面。我们面对自身背后的家族往事也是如此——这个谜团有着熟悉的样子又有着陌生而和自己息息相关的历史。糖果盒里的东西就是一个谜面，而这部影片不是要解开这个谜。恰恰相反，是想承认：有些事我永远不会知道了。但寻找本身有意义。在一个家族概念成为昨日的年代，有些曾经的故事需要被记住。所以，我们试着完成的，不过是在推土机碾过之后，俯身捡起一块门牌，擦干净上面的土，然后告诉别人：这里住过人。

剧情简介

我打开偶然发现的铁皮糖果盒，里面装着二叔公从香港寄回的照片与信物。他是我素未谋面的亲人，死在我出生之前，一个从福州老家返回香港的早晨。如今，曾经的老宅已成马路，老一辈人离散天涯，糖果盒里的东西成为了过去日子仅存的证明。我决定从盒子里的东西开始探寻，拼凑出他简短的一生。



DIRECTOR'S BIOGRAPHY

PAN Yuxin, from Fuzhou, studies Film Directing at the Communication University of China. He is an avid reader, cinephile, and a history enthusiast dedicated to narrative storytelling. He directed the short SO RIVER SANK TO GRIEF and co-wrote SOUTHERN AFTERNOON, which won Best Short Film at the 16th FIRST International Film Festival and the Sonje Award at the 27th Busan International Film Festival.

DIRECTOR'S STATEMENT

What is left is but a surface, a riddle's face. So is family history: familiar, foreign, deeply ours. The candy box is that surface. This film doesn't solve the riddle; it admits I'll never know everything. Yet the search matters. As family fades, stories deserve remembrance. After bulldozers, we bend, pick up a fallen doorplate, wipe dust, and tell listeners: someone lived here.

SYNOPSIS

I opened a tin candy box found by chance, containing photos and keepsakes sent from Hong Kong by my Second Granduncle. He was a relative I never met, having passed away before I was born. Today, the old family home has been replaced by a road, and the older generation has scattered. These items are the sole proof of bygone days. I decided to begin my search with these objects, attempting to piece together the fragments of his brief life.

象像

THE FOREVER ELEPHANT

爱沙尼亚/中国 | 2025 | 彩色 | 8分钟 | 短片
Republic of Estonia, China | 2025 | Color | 8min | Short

导演/动画/合成 | 孙逸阳
音乐 | Sava Plukhooii
纪录拍摄 | 孙盈盈

12 中国首映 CHINA PREMIERE



孙逸阳
SUN YIYANG

导演阐述

介于“象”与“像”，拾骨拼象与盲人摸象的寓言之下，试图提出一个问题：图像的“生”与“死”究竟意味着什么？影片是一部融合了错误的AI图像与3D扫描古董玩具的实验动画，通过大象的轮回重生与盲人寓言的超现实叙事，试图构建一个介于象与像之间的阈限空间，探讨奇点时代下关于（物质/非物质/无物质）图像的本体论。

剧情简介

你将经历一场象的葬礼与图像重生的仪式。

导演简介

千禧年出生于中国上海，现居爱沙尼亚塔林。是一位从事手工影像与偶造像的导演。她的实践以当代偶的本体论为核心，以艺术实践的方式进行人体医学图像与民俗偶造像的研究，并关注内生图像-想象理论、象理论与身体-心理知识生产。在创作中，她以套娃式结构构建巨型木偶与仪式性体验，构建民俗超现实叙事。最近她正在无物质动画的世界中旅行。



DIRECTOR'S BIOGRAPHY

SUN Yiyang (b. 2000, Shanghai) is a Tallinn-based director working with handcrafted moving images and puppet figuration. Her practice is grounded in the ontology of the contemporary puppet, exploring human medical imaging and folk puppet-making. Drawing on endogenous image-imagination theory and Xiang theory, she explores how images inhabit bodies. Using Matryoshka-like structures, she creates giant puppets and ritualistic experiences that unfold as folk-surreal narratives.

DIRECTOR'S STATEMENT

Between imagery and image, and through the parables of reconstructing an elephant from scattered bones and the blind men and the elephant, this project seeks to raise a question: What does it mean for an image to live, die, and be reborn?

SYNOPSIS

You are going to experience the funeral of an elephant and witness the ritual of the Image's rebirth.

在这个世界这个夜晚

ON THIS NIGHT IN THIS WORLD

中国/英国/法国 | 2026 | 彩色&黑白 | 23分钟 | 短片
China, United Kingdom, France | 2026 | Color,B&W | 23min | Short

导演/编剧 | 张可意
制片人 | 马欣悦、张可意
摄影指导 | Tamás A. Méder、翁凌云、张可意
剪辑指导 | 张可意
声音指导 | 沈森森、Pierre Oberkampf
美术指导 | 廖焕辰
音乐 | Pierre Oberkampf
演员 | 钟沛倚、徐麒仁

12 世界首映 WORLD PREMIERE



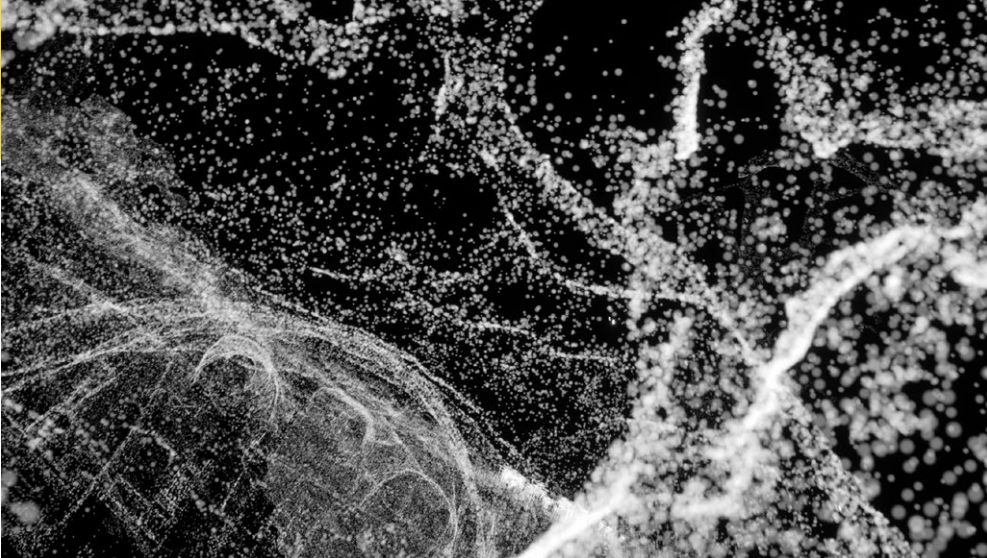
张可意
ZHANG KEYI

导演阐述

语言，是我们的栖居之处，安置和展示我们的存在。人们在它之中，而它也是阻隔在我们之间最遥远的空间。我们因此被分隔在说出与沉默之外。语言的背面，巨大的倒影之下映照着世界的另一种本质，我们听见的却只有扭曲、刺耳的声音，胡言乱语，或是一片死寂。它是一座房屋，我们在其中失明，无处可前往。而我们从来都不在房屋里，也并没有那个“房屋外”。

剧情简介

语言是一座房屋，在人群间聚集、更迭，人们在其中栖居，也在其中消失。在它愈加僵硬的形状之外，其背面的倒影里映照着一个无法言说的情感的声响，如古希腊故事中林中少女的无法成为语言的回声，在言语遍布的城市空间里始终发出着刺耳又私密的声音。“能说东西里没有任何许诺。”它听见：“一切可以说的都是谎言。剩下的是沉默。只是沉默不存在。”



DIRECTOR'S BIOGRAPHY

ZHANG Keyi is a Chinese writer and director who graduated from the London Film School. Her works explore personal human experiences within reality and their connection to the surreal world beyond the boundaries of our perception.

DIRECTOR'S STATEMENT

Language is our dwelling place, which settles us and presents our existence. People are within it, yet it is also the most distant space that stands between ourselves and others. We are divided between utterance and silence. On the other side of language, like a vast reflection, lies another essence of the world. Yet what we hear are only distorted, piercing sounds, ramblings, or dead silence. Language is a house in which we are blind, with nowhere to go. Yet we are never inside the house, nor is there an "outside" to it.

SYNOPSIS

Language is like houses spreading out, where people dwell and vanish. On the other side of its reflection lies a voice of unspeakable emotion, like the echo of a forest nymph that can never turn into words, emitting an intimate sound in the language-occupied city space. "There are no promises in all that is speakable," it hears. "Everything that can be said is a lie. The rest is silence. But silence doesn't exist."

走

ENDLESS WALK

中国台湾 | 2026 | 彩色 | 15分钟 | 短片
Taiwan, China | 2026 | Color | 15min | Short

导演/编剧/剪辑 | 蓝伟豪
演员 | 林子棋、蓝伟豪
制片人 | 陈肴臻
副导 | 张恒瑞
摄影指导 | 陈沛楠
声音设计 | 高晟为

灯光指导 | 黄鹤源
美术指导 | 杨崧均
录音师 | 赖咏易
调光 | 李少哲
剧照师/侧拍 | 林虹坛



中国大陆首映 MAINLAND CHINA PREMIERE



导演简介

彰化人，世新大学广播电视电影学系硕士班创作组在读。

蓝伟豪

LAN WEIHAO

导演阐述

有些时候，我只是一直走。

不为了去哪里，也不是想逃离什么，只是停不下来。

这部片不是关于某一个人，而是关于那种状态——走，无止尽地走。

剧情简介

他走进办公室、走出办公室，走向那片无人回应的空白。

空间不说话，他只能继续走。走，是沉默中的唯一回应。

在来回与重复之间，他逐渐感觉不到脚步。

他难以停留，像失速般，不断地走。

DIRECTOR'S BIOGRAPHY

LAN Wei-Hao, a native of Changhua, is currently a student in the master's program at the Institute of Radio, Television and Film, Shih Hsin University.

DIRECTOR'S STATEMENT

Sometimes, I just keep going.

Not to go anywhere, not to escape from anything. Just can't stop.

This film is not about a certain person, but about that state—walking, walking endlessly.

SYNOPSIS

He walked in and out of the office, towards the blank space where no one responded.

The space remains silent, leaving him no choice but to keep moving. Walking is his only response to the silence.

Amidst the back-and-forth and endless repetition, he gradually loses the sensation of his own footsteps.

Unable to stay still, he walks on, like a soul in a tailspin.

超短片
FIRST SHORT SHORT FILM

战略合作伙伴

vivo

战略合作平台

小红书 短电影

超短片引言

SHORT SHORT FILM

赛博日志

每一天，无数影像在信息流里出现又消失。手机竖屏、情绪自白、拼贴剪辑、碎片日记——这些被传统电影评价体系视为“未完成”的表达，构成了这一代年轻人最真实的影像语法。也许有人发问：内心的絮语也可以作为短片的主体吗？日常的 Vlog 算电影吗？在超短片单元——这个影展里最自由、也最打算按常理出牌的角落，一切定义都没有标准答案。

从结绳记事到云端缓存，人类留存痕迹的本能从未改变。在叙事权悄然移交的 2026 年，5 秒、5 分钟的碎片，正在重构影像的边界。我们应当承认，当代最珍贵的影像遗产，可以是电影史上那些被精确定义、历经学院检验的经典美学；也可以是散落在无数个体经验之中、未经驯化的“赛博日志”。这些粗粝的日常，正编织着这个时代的公共记忆。

野生的“赛博日志”不是为了填补某个新片种的空白，而是一种看待影像的全新视角：去承认这一代人的日常书写本身就是时代最原始的素材，就是一种最新鲜的语法。有人在某个瞬间决定按下录制，路边的一个背影，饭桌上一次未完的对话，那些稍纵即逝的日常细节构成了他们最初的影像直觉；有人在做认真的类型实验：悬疑的、恐怖的、黑色的……但超短片最珍贵的地方，恰恰在于它容得下一部“不太像类型片”的类型片；也有人将大环境的迷茫与不安转化为创作的驱动和思考，在镜头前寻找属于自己的表达出口。这一代网生代创作者与影像的关系，从观看开始，自然延伸为生产，形式在他们手里不断被重新发明。

这是 FIRST 超短片单元与战略合作伙伴 vivo 走到第七年仍然相信的东西：五分钟，足以承载一次不可复制的讲述。双方持续支持超短片创作生态，并携手让数百部超短片作品从私域记忆步入公共视阈。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探索。同时，小红书作为本届 FIRST 超短片战略合作平台，开启独家线上赛道，以网生时代多元影像承载青年表达与思考。

Cyberlog

Every day, countless images surge through the feed and vanish. Vertical screens, emotional confessionals, collage edits, fragmented diaries: what traditional film criticism calls "unfinished" is this generation's most honest visual language. Can interior murmuring be a film? Does a daily vlog count as cinema? In the Short Short Film section, the freest, most unruly corner of this festival, there are no right answers.

From knotted cords to cloud storage, the human instinct to leave traces has never changed. In 2026, as narrative authority quietly shifts hands, five-second and five-minute fragments are redrawing the boundaries of the moving image. We should acknowledge that the most precious visual heritage of our time can be the canonized aesthetics of film history, precisely defined, academically vetted; but it can equally be the "cyberlogs" scattered across countless individual experiences, untamed by technique. These rough-cut dailies are weaving the collective memory of this era.

The wild "cyberlog" isn't a new genre category, it's a new way of seeing: to recognize that this generation's everyday writing is itself the rawest material of the age, its freshest grammar. Some creators press record on impulse: a stranger's back on the side of the road, an unfinished conversation at the dinner table, those fleeting everyday details that form their first visual instincts. Others conduct serious genre experiments: suspense, horror, noir. But what makes the short short film most precious is precisely that it can hold a film that is "not quite a genre film." Still others transform the ambient anxiety of the times into a creative drive, finding their own voice in front of the lens. For this generation of internet-native creators, the relationship with images begins with watching and extends naturally into making. Form is constantly being reinvented in their hands.

This is what the FIRST Short Short Film section, with strategic partner vivo, now in its seventh year, still believes: 5 minutes is enough to hold one unrepeatable act of telling. They continue to support the Short Short Film section, together bringing hundreds of works from private memory into public view. Through the pleasure of watching, audiences can feel new modes of existence and deep explorations of time, evolved against a backdrop of new technology. Meanwhile, as the exclusive strategic partner platform for the short-short film section of this year's FIRST IFF, Xiaohongshu has launched an exclusive online track, leveraging diverse online-native imagery to carry young creators' expressions and reflections.

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，提供前瞻性及趋势想象的影片。

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.

超短片荣誉
SHORT SHORT FILM AWARDS



由 FIRST 青年电影展与超短片战略合作平台小红书联合评选，从小红书站内独家短电影赛道入选作品中产生。表彰与青年情绪共鸣、探索科技边界、具备独立社会洞察、体现网生时代多元表达的作品。

Selected by the FIRST IFF Committee and Xiaohongshu from the platform's exclusive short film track. It recognizes films that resonate with youth emotions, push technological boundaries, present independent social insights, and showcase diverse expressions in the net-native era.



陈鲁豫
CHEN LUYU

资深媒体人、主持人、译者。

开创电视“说新闻”先例。代表栏目《鲁豫有约》深耕逾二十年，对话嘉宾逾万名，作为华语界最具影响力的深度访谈之一，以客观视线介入公众个体的生命叙事，积累了庞大且真实的时代样本。

近年来，其工作实践向多元媒介延伸：基于对影视文化的长期关注，创办节目《陈鲁豫的电影沙发》；同时深耕播客领域，主理《岩中花述》与《陈鲁豫·慢谈》，聚焦当代生存境遇与个体议题；并涉足出版，译有《替补：哈里王子自传》《年龄是一种感觉》，以精准细腻的译笔传递了自我袒露的勇气与时间赋予的体悟。

She is a veteran media professional and seasoned translator, with extensive experience in interviewing, cultural programming, and long-form video content.

She is best known for her flagship television program A DATE WITH LUYU. As one of the most influential talk shows in the Chinese-speaking world, it has documented the authentic narratives of countless cultural figures over the past two decades.

In recent years, she has expanded her practice across diverse media. She shares her cinematic observations through the video program CHEN LUYU'S MOVIE SOFA, and explores contemporary human conditions via her acclaimed podcasts YAN ZHONG HUA SHU (FLOWERS ON THE ROCK) and CHEN LUYU: SLOW TALK. As a translator, her published translations include the memoir SPARE and the play AGE IS A FEELING.



杜杰
DU JIE

美国电影摄影师协会（ASC）会员，与宁浩合作的《疯狂的石头》《无人区》成名，后凭借《唐人街探案》系列和《独行月球》取得商业成功。同时深耕艺术电影，参与《静静的嘛呢石》《边境风云》《罗曼蒂克消亡史》《转山》等作品。其摄影作品屡获金鸡奖、金马奖提名，并入围柏林、东京等国际电影节。2024年，杜杰首次执导完成剧情长片《椰子树的高度》，兼任编剧、摄影、美术、造型及联合剪辑，影片入围釜山国际电影节主竞赛新浪潮单元、东京 Filmex 电影节日本制造单元、瑞士黑色电影国际独立电影节、纽约现代艺术博物馆林肯中心新导演新电影电影节。

Cinematographer (ASC member) and director. Collaborated with Ning Hao on CRAZY STONE and NO MAN'S LAND then achieved commercial success with DETECTIVE CHINATOWN (CHEN Sicheng) and MOON MAN (ZHANG Chiyu). Also shot acclaimed indie films like THE SILENT HOLY STONES (Pema Tseden) and LETHAL HOSTAGE (CHENG Er), earning nominations at Berlinale, Tokyo IFF, Busan IFF, Golden Rooster, and Golden Horse Awards. In 2024, Du Jie made his narrative feature directorial debut with THE HEIGHT OF THE COCONUT TREES, serving as screenwriter, cinematographer, art director, costume designer and co-editor. The film was selected for the New Currents Competition of Busan IFF, Made in Japan Section of Tokyo Filmex, Geneva Black Movie International Independent Film Festival, and New Directors/New Films Festival hosted by MoMA and Film at Lincoln Center in New York.



韩庚
HAN GENG

中国内地男演员。2010 年主演首部电影《大武生》并获得第 5 届华鼎电影最具期待演员奖。2014 年凭借电影《致我们终将逝去的青春》获第三十二届大众电影百花奖最佳男配角（提名）。随后参演的电影涉及多种题材类型，角色塑造多元化。文艺电影《万物生长》《寻找罗麦》，革命电影《革命者》《建军大业》等。2023 年主演电影《前任攻略 4》上映收割票房 10 亿 +，累计主演电影票房突破 45 亿 +。主要作品：《大武生》《前任攻略》系列、《万物生长》《寻找罗麦》《我爸没说的那件事》《我们永不言弃》《建军大业》《革命者》《罗曼蒂克消亡史》等。

Actor. In 2010, he starred in his first film, MY KINGDOM, for which he received the Most Anticipated Actor Award at the 5th Huading Awards. In 2014, his performance in SO YOUNG earned him a nomination for Best Supporting Actor at the 32nd Hundred Flowers Awards. HAN has taken on diverse roles across a variety of genres, including the independent films EVER SINCE WE LOVE and LOOKING FOR ROHMER, as well as films with themes about revolution such as THE PIONEER and THE FOUNDING OF AN ARMY. In 2023, his leading role in THE EX-FILES 4: MARRIAGE PLAN grossed 1 billion RMB at the box office, bringing his cumulative box office total for leading roles to over 4.5 billion RMB. HAN's main works include MY KINGDOM, the EX-FILES series, EVER SINCE WE LOVE, LOOKING FOR ROHMER, SILENCE OF SMOKE, KNOCKOUT, THE FOUNDING OF AN ARMY, THE PIONEER, and THE WASTED TIMES.



马伊琍
MA YILI

国家一级演员，毕业于上海戏剧学院。拥有《奋斗》《未择之路》《我的前半生》《找到你》《爱情神话》《繁花》《我的阿勒泰》《花漾少女杀人事件》等多部优秀的电视剧和电影作品。她凭借扎实的演技和多元的角色塑造，广受观众喜爱。2017 年，凭借《我的前半生》荣获第 24 届上海电视节白玉兰奖最佳女主角奖；2018 年，凭借《找到你》荣获第十届中国电影导演协会年度女演员；2024 年，凭借《繁花》荣获第二届中国电视剧年度盛典年度女演员。

A National First-Class Actress and a graduate of the Shanghai Theatre Academy. She has starred in numerous acclaimed television dramas and films, including STRUGGLE, THE ROAD NOT TAKEN, THE FIRST HALF OF MY LIFE, LOST, FOUND, MYTH OF LOVE, BLOSSOMS, TO THE WONDER, and GIRL ON EDGE. Renowned for her exceptional acting skills and versatile portrayals, she has earned widespread recognition and admiration from audiences. In 2017, she won the Best Actress Award at the 24th Shanghai TV Festival Magnolia Awards for her performance in THE FIRST HALF OF MY LIFE. In 2018, she received the Actress of the Year Award at the 10th China Film Directors' Guild Awards for LOST, FOUND. In 2024, she was honored with the Actress of the Year Award at the 2nd China TV Drama Awards for her role in BLOSSOMS.



饶 晓志
RAO XIAOZHI

导演、编剧、监制，中国电影与戏剧领域的中坚力量。

导演代表作品电影《无名之辈：否极泰来》《无名之辈：意义非凡》《万里归途》《人潮汹涌》《无名之辈》《你好，疯子！》等，话剧代表作品《你好，疯子！》《你好，打劫！》《趁世界还年青》等。先后获第 18 届中国长春电影节金鹿奖最佳导演、第 2 届上合组织国家电影节最佳导演、第 9 届中国话剧金狮奖最佳导演奖，其作品《万里归途》获第 20 届中国电影华表奖优秀故事片等多项荣誉。2025 年，监制、主演电影《长夜将尽》，获第 19 届 FIRST 青年电影展最佳演员、第 27 届上海国际电影节金爵奖主竞赛单元评委会大奖。

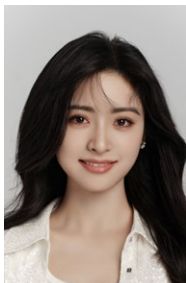
Director, screenwriter and producer, active in film and theatre. His films include A COOL FISH 2, MADE IN YIWU, HOME COMING, ENDGAME, A COOL FISH and THE INSANITY; his stage works include THE INSANITY, THE ROBBERY and THE FOOL. He has won Best Director awards at Changchun, the SCO Film Festival and the China Drama Golden Lion Awards. In 2025, he produced and starred in WILD NIGHTS, TAMED BEASTS, winning Best Performer at the 19th FIRST IFF; the film won the Jury Grand Prix at the 27th SIFF Golden Goblet Awards.



刘 阳
LIU YANG

喜剧演员、编剧，毕业于浙江大学。深耕喜剧文本创作与舞台表演领域，曾参与综艺《一年一度喜剧大赛2》《喜人奇妙夜》《喜剧之王单口季》等。作为编剧兼主演，原创并演绎《八十一难》《奈何桥北》等优秀作品。播客《无聊斋》创始人主播，同时还拥有《伊卡洛斯》《身心俱疲》等多个个人脱口秀专场，创作视角新锐独特，表演极具个人风格。

Liu Yang is a comedy actor and screenwriter from Zhejiang University. He has appeared in popular comedy variety shows. As writer and lead performer, he created and starred in EIGHTY-ONE TRIALS and NORTH OF NAIHE BRIDGE. His stand-up specials ICARUS and EXHAUSTED PHYSICALLY AND MENTALLY tour nationwide. He also hosts the podcast DON'T PANIC, with original insights and a unique performing style.



沈 月
SHEN YUE

中国内地女演员，毕业于湖南师范大学。2017年主演的《致我们单纯的小美好》登陆 Netflix 全球播出，次年凭《流星花园》董杉菜一角获海内外瞩目。此后登上总台春节联欢晚会参演《办公室的故事》，并陆续主演《七月与安生》《我的反派男友》《失笑》《七月的一天》《但愿人长久》等影视，斩获中美电视节“金天使奖”年度最具潜力演员、国剧盛典致敬国剧角色飞跃演员及爱奇艺尖叫之夜戏剧单元年度十佳演员等奖项。

Chinese actress Shen Yue graduated from Hunan Normal University. She rose to international fame starring in Netflix's A LOVE SO BEAUTIFUL and METEOR GARDEN. Her major works include ANOTHER ME, MR. BAD, SMILE CODE, ONE DAY IN JULY, and BE WITH ME. Shen has won multiple accolades, including Golden Angel Award Most Promising Actor at the Chinese American TV Festival, Role Leap Actor at the China TV Drama Awards, and Drama Unit's Top Ten Actor at iQIYI Scream Night.



周 圣崴
ZHOU SHENGWEI

艺术家、编剧、导演，1991年生于株洲，现为美国南佛罗里达大学艺术与艺术史专业助理教授。代表作动画长片《女他》，剧情长片《艺术死了》，短片《让我们相爱吧》，动画系列作品《完美之城》，雕塑与动画作品《热性症候》等。作品入围上海国际电影节、塔林黑夜电影节、香港国际电影节、加拿大奇幻国际电影节、FIRST 青年电影展等多项国际影展，被 UCCA 尤伦斯当代艺术中心、意大利国立二十一世纪艺术博物馆等机构展出。

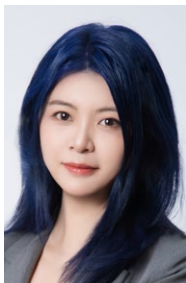
Artist, screenwriter and director, born in Zhuzhou in 1991, is now Assistant Professor of School of Art and Art History at the University of South Florida. His works include SHE, ART IS DEAD, LET'S FALL IN LOVE, animated series PERFECT CITY, and sculpture-animation THERMIC MALADY. His films have been selected for Shanghai International Film Festival, Tallinn Black Nights, HKIFF, Fantasia, FIRST IFF, and exhibited at UCCA Contemporary Art Center and MAXXI National Museum of 21st Century Arts.



韩夏
LYDIA HAN

中央戏剧学院毕业，播客《喷嚏》主播。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；《未来之家》《我们的浪潮》等分集纪录片均获高分；纪录片《第二级》获 2017 年 LIFT OFF 伦敦电影节“最佳短纪录片”；编剧长片《午夜出走》获 CPH:DOX 竞赛单元特别提及。长片《卫星正偏离轨道》入围 2023 年“青葱计划”十强。短片《我取消我自己》获 2025 年 FIRST 影展“年度超短片”。

Graduated from the Central Academy of Drama. Co-host of the podcast SNEEZE. Her short I CANCEL MYSELF won "Short Short Film of the Year" at the 2025 FIRST International Film Festival; FLOATERS was a Top Five finalist at the 2021 The One International Women's Film Festival; and SECOND TIER CITY received "Best Short Documentary" at the 2017 LIFT-OFF London Film Festival. Co-writer of THE LAST YEAR OF DARKNESS. Top Ten finalist in the 2023 "Young Director Project" with her feature LOST MY TRACK.



何小沁
ANITA HO

毕业于中国传媒大学广播电视编导专业，媒体人、影评人。以电影记者身份深入国内外各电影节十余年，长期撰写深度访谈与产业观察，产出《李安：风浪中的掌舵手》《“FIRST 系导演”之思：我们需要下一个文牧野吗？》《百名影院人集体呼救》《姜焱：<三个字>会是一部划时代的作品》等影响力报道。曾担任金鸡百花电影节国际影展评委、FIRST 青年电影展初审评委、北京国际电影节主竞赛单元选片复审等。

Media professional and film critic, graduated from Communication University of China. A seasoned film journalist with over a decade of experience, she has covered major film festivals both in China and abroad. As a prolific writer of in-depth interviews and industry observations, she has produced numerous influential features and investigative reports. She has served as a jury member for China Golden Rooster & Hundred Flowers Film Festival, a jury member for the FIRST International Film Festival, and a selection reviewer for the main competition section of the Beijing International Film Festival.



张嘉昊
ZHANG JIAHAO

本科毕业于波士顿大学电影制作专业，硕士毕业于 AFI 电影摄影专业，中国电影摄影师学会成员。摄影指导作品包括：《家庭简史》入围 74 届柏林国际电影节、40 届圣丹斯电影节，提名 32 届 Camerimage 金蛙奖最佳摄影首作；《比如父子》获 2025 上海国际电影节金爵奖最佳艺术贡献；《独一无二》获 17 届澳门国际电影节最佳影片；短片《一时一刻》《无人知道我消失》入围柏林、圣丹斯等国际影展。

China-born Zhang Jiahao holds an AFI MFA in Cinematography. His debut BRIEF HISTORY OF A FAMILY screened at the 74th Berlinale & Sundance 2024, nominated for the Camerimage Golden Frog. MY FATHER'S SON won the 2025 SIFF Best Artistic Contribution. His works have shown at global festivals including Berlinale and Sundance Film Festival.



OFFICIAL SELECTION

中国 China
2026 2026
彩色 Color
4分59秒 4min59sec

导演/制片/编剧/摄影指导
/剪辑指导/声音指导/美术
指导/演员 | 肖闲



导演简介 DIRECTOR'S BIOGRAPHY



肖闲
XIAO XIAN

自学电影叙事，自导自演自拍自剪，《AI 恋人》《和猫换了身体》等短片播放破千万。作品融合易经、道、佛、存在主义与心理学。希望触达迷失与重构中的年轻人与深层情绪创伤。

XIAO Xian, self-taught filmmaker who writes, directs, performs, shoots, and edits. Works including AI LOVER and SWAPPED BODIES WITH MY CAT have reached over 10 million views. Rooted in Taoism, Zen, and existentialism, the work speaks to young people navigating loss.

影片简介 SYNOPSIS

影片以 4 场游戏隐喻人生，将成长拍成精神冒险：从戴上精英面具的“假我”，到迷失反叛的“反我”，再到独自求道的“高我”，最终抵达“本我”。不同阶段对应不同游戏机制与视觉系统。

Structured as four "game levels," the film follows one person's journey from the "Constructed Self" to the "Rebellious Self," the "Higher Self," and ultimately the "True Self." Each stage unfolds through distinct mechanics and visual interfaces blending RPG, tabletop, and underground culture. At key moments, Taoist philosophy guides the protagonist toward self-awareness and inner realization.

中国 China
2026 2026
彩色 Color
5 分钟 5 min

导演/剪辑/摄影/制片 | 周子杰
演员 | 于沐晔、陈子超



导演简介 DIRECTOR'S BIOGRAPHY



周子杰
ZHOU ZIJIE

重庆崽儿。
ZHOU Zijie, a Chongqing kid.

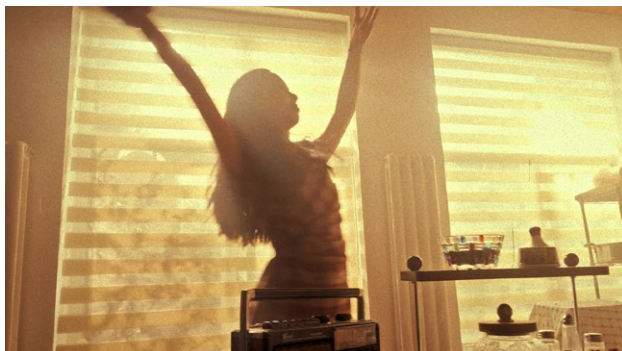
影片简介 SYNOPSIS

谈恋爱不如跳舞，没有人觉得孤独。婚礼恰逢舞步时，云满天际映归途。未来故事今启幕，镜头长开不曾休。你我共读心中诺，裙摆轻旋入长秋。

On a day where wedding bells meet moving feet, here begins the first chapter of their future, and the camera never stops recording. Side by side, they speak the vows written in their hearts, while a swirling skirt turns gently toward a lifetime together.

厨房圆舞曲 KITCHEN WALTZ

中国	China	导演/编剧/剪辑 黄妍妮	灯光指导 汪俊杰、张
2026	2026	制片 张靖雯	济雷
彩色	Color	摄影指导 杨添予	美术指导 解昭芊
5分钟	5min	录音指导 刘霏燕	



导演简介 DIRECTOR'S BIOGRAPHY



黄妍妮
NIKKI HUANG

中国传媒大学电影创作 MFA 在读学生，音乐、电影爱好者。她的创作致力于探索声音与影像的共生关系。她擅长在最普通的日常空间中，将细腻的现实主义、女性主义叙事与风格化的歌舞、声音设计深度融合。

Nikki HUANG is an MFA student in Filmmaking at Communication University of China. Her work explores the symbiotic relationship between sound, music, and image, integrating realism and feminist storytelling with stylized musical sequences and immersive sound design.

影片简介 SYNOPSIS

一部 5 分钟的歌舞片。受母职困围的年轻母亲瑞芬，在一个春日雨夜的厨房，通过一台老式收音机，闯入早已逝去的音乐梦想。锅碗瓢盆是她的鼓组，水槽是她的竖琴，她将厨具化作乐器，尽情地高歌舞蹈。但不久，一声婴儿啼哭打破了这一切.....

For Ruifen, a young mother confined by her new role, a rainy kitchen becomes an unlikely stage. An old radio awakens a dormant musical self: pots become drums, the sink a harp. For a fleeting moment, she is not a mother but a maestro. But a baby's cry is the one note she cannot ignore.

传承 LEGACY

中国	China	导演/编剧 马博骏
2025	2025	
彩色&黑白	Color, B&W	
4分55秒	4min55sec	



导演简介 DIRECTOR'S BIOGRAPHY



马博骏
MA BOJUN

一位喜欢电影的石家庄小镇青年，兼中央戏剧学院大学生。

MA Bojun, a small-town youth from Shijiazhuang passionate about cinema, and a student at the Central Academy of Drama.

影片简介 SYNOPSIS

以“重要照片”为线索，讲述主角在高速上因“是否要孩子”与父母争执，后随家人为爷爷烧纸时，在蓝调时刻的平原坟地，从父亲口中理解“传承”的深意，又因二爷爷去世后无清晰影像可寻，最终领悟：记录亦是一种跨越血缘与时间的传承。

Following "important photos," the protagonist argues with his parents about having children. Later, burning paper for his grandfather at a plain cemetery during blue hour, he understands "inheritance" through his father. When his second grandfather dies without clear images left behind, he realizes documentation itself is an inheritance beyond blood and time.

中国	China	导演/编剧 肖泽宇	演员 丘嘉源、陈大捷
2026	2026	监制 蔡杰	美术指导 林庭萱
彩色	Color	制片人 陈柏崎	同期录音 王育臣
5分钟	5min	制片 陈佳海	场记 刘安容



导演简介 DIRECTOR'S BIOGRAPHY



肖泽宇
XIAO ZEYU

毕业于南京传媒学院导演系。摄影作品《有风的日子》入围第47届莫斯科国际电影节。导演作品《味》在观潮影展展映。

XIAO Zeyu, graduated from the Directing Department at Nanjing University of Media and Communication. His cinematography work "DATE" was officially selected at the 47th Moscow International Film Festival. His directorial work "STATUS" was screened at the KwanTeo Film Festival.

影片简介 SYNOPSIS

哑巴阿暴为了帮助他的鬼魂朋友拨通女儿的号码，在漫山的坟地间寻找着信号……

Mute A-Bao roams among the mountain graves, searching for a signal to help his ghost friend dial his daughter's number.

中国香港	Hong Kong, China	导演/编剧 张峻恺	剪辑指导 罗启光
2026	2026	制片主任 吕依霖	声音指导 杜宇恒
彩色	Color	摄影指导 李明泽	美术指导 胡文瑜
5分钟	5min	灯光指导 孙浩荃	



导演简介 DIRECTOR'S BIOGRAPHY



张峻恺
ZHANG JUNKAI

生于北京，现就读于香港浸会大学电影学院。拥有剧情、纪录片的拍摄创作经验，并兼具对戏剧艺术的深切热爱，致力于以真诚的影像语言讲述有力的故事。

ZHANG Junkai, born in Beijing, studies at the Academy of Film, Hong Kong Baptist University. With experience in narrative and documentary filmmaking and a passion for theatre, he tells stories through sincere and authentic visual language.

影片简介 SYNOPSIS

李大妈与老张同乘电梯时意外身亡，整栋楼陷入对电梯的集体恐惧。心怀不安的老张借风水之名，劝说居民改走楼梯。当他自认为说服了所有人时，被他劝上楼梯的赵大爷，却从楼梯上突然滚落……

Aunt LI dies unexpectedly in a lift with Uncle ZHANG, triggering collective fear throughout the block. Uneasy, Uncle ZHANG uses Feng Shui as an excuse to persuade residents to take the stairs. Just when he thinks he has convinced everyone, Old ZHAO—one of those he persuaded—suddenly falls down the staircase.

蕨类植物
THE FERNS

中国香港	Hong Kong, China	导演/摄影/剪辑/
2025	2025	调色/录音 元铭清
彩色	Color	制片 砸砸、唐逸洋
5分钟	5min	声音设计 崔晞玮



导演简介 DIRECTOR'S BIOGRAPHY



全宇宙脾气最好的电影人，以电影摄影师为主要身份活动在地球各个角落。

Micky YUAN, the universe's most good-tempered filmmaker, working as a cinematographer in the world.

元 铭清
MICKY YUAN

影片简介 SYNOPSIS

行走在街上，看到了蕨类植物，这让我想到了很多……

Walking down the street, I saw ferns, and that made me think of so many things.

空洞女孩
FILLING HER IN

中国	China	导演 蒋凌帆
2026	2026	制片 邵鑫悦
彩色&黑白	Color, B&W	剪辑指导 周俊好
4分57秒	4min57sec	音乐设计 刘伽名



导演简介 DIRECTOR'S BIOGRAPHY



毕业于伦敦艺术学院电影制作与时尚电影，以独立制片的身份制作过多部长、短片与广告时尚短片。影像专注于记录不被看见的事物和人，探索社会、自我的公共空间关系。

JIANG Lingfan, graduate of University of the Arts London in Film Production and Fashion Film. An independent filmmaker working across features, shorts, and fashion films, she documents the invisible and explores public space, society, and the self.

蒋 凌帆
JIANG LINGFAN

影片简介 SYNOPSIS

一个只在你心里存在的女孩，用你的勇气一点点填满她，让她来到这个世界，真实的存在，真实的生活。

A girl who only existed in your heart gradually filled herself with your courage. This allowed her to come into this world, to truly exist and truly live.

老石的维权
THE ART OF ASSERTION

中国	China	导演/编剧/剪辑 张幻	美术指导 李策
2026	2026	监制 胡梦霞	声音指导 魏华斌
彩色	Color	制片 孟润、胡梦霞	
4 分59秒	4 min59sec	摄影指导 杨哈苏	



导演简介 DIRECTOR'S BIOGRAPHY



导演、编剧、影像创作者，生于云南，现工作生活于北京。

ZHANG Huan, director, writer and independent visual artist. Born in Yunnan, lives and works in Beijing.

张幻
ZHANG HUAN

影片简介 SYNOPSIS

老石上网维权屡次受阻，被迫开始学习各种拐弯的互联网话术，本以为简单直接的维权，事情的走向却逐渐抽象。

After repeatedly failing to get justice online, Laoshi is forced to learn all sorts of obscure internet slang and evasive online tactics. What he thought would be a simple, straightforward rights defense gradually spirals into something utterly bizarre and absurd.

那
THERE, THERE

德国	Germany	导演 阎美竹
2026	2026	摄影 陈洸意
彩色	Color	制片 陈梓贝
5分钟	5min	



导演简介 DIRECTOR'S BIOGRAPHY



剧场创作者、影像创作者，擅长运用简单的媒介创造尽可能多的宇宙和大葱。

YAN Meizhu, born in Dalian, China, is a theater and video maker based in the Netherlands. Her practice uses simple media to create as many universes—and leeks—as possible.

阎美竹
YAN MEIZHU

影片简介 SYNOPSIS

所有人都看向那边，但没有人知道发生了什么。

Everyone is looking over there, yet no one knows what happened.

中国 China
2026 2026
彩色 Color
4分59秒 4min59sec

导演 | 孔若琛
制片 | 彭怡



导演简介 DIRECTOR'S BIOGRAPHY



孔 若琛
KONG RUOCHEN

摄影师、策展人、纪录片导演，“你看摄影助学计划”发起人。长期驻青海玉树开展公益，运营多项助学项目，持续创作当地生态人文图文与纪录片。作品斩获蚂蚁摄影奖优秀奖、小米徕卡影像大赛金奖等多项大奖，个人创作与公益事迹获《中国摄影报》《南风窗》等媒体专题报道。

KONG Ruochen is a photographer, curator, documentary director, and founder of the Nikan Photography Student Support Program. Based in Yushu, Qinghai, he runs charity projects and creates eco-humanistic works; his art and public welfare have received media coverage.

影片简介 SYNOPSIS

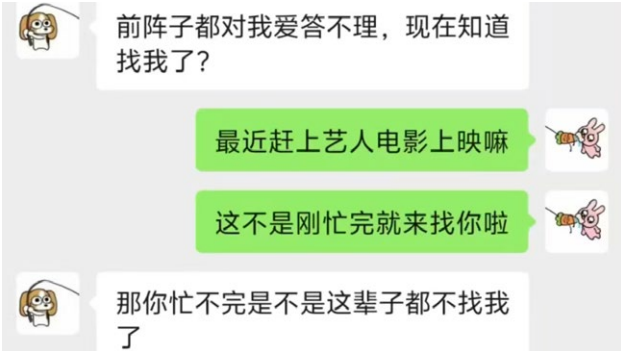
三峡深绿，一艘小红船维系两岸往来。镜头随船靠岸，捕捉拎着特产的旅人、倚栏等归的人、把旅途当游戏的孩童。每一次停靠，都连接一段生活；不必言说的日常，随流水成为风景。

The Three Gorges, deep and enduring green, with a tiny red ferry as the only cross-river bond. Gliding toward the dock, the lens frames quiet waiting souls: folks bearing hometown gifts, wistful gazes longing for reunion, children delighting in the voyage. Each docking connects a life. The film turns wordless, ordinary moments on the river into timeless scenery.

中国 China
2026 2026
彩色 Color
5分钟 5min

导演/屏幕内容制作/拍摄 |
于航
编剧 | 于航、高萌萌、张燕妮
剪辑 | 于航、张子诚

音乐 | 张铁言
执行制片 | 张燕妮、张子诚
演员 | 于航、高萌萌



导演简介 DIRECTOR'S BIOGRAPHY



于 航
YU HANG

中国传媒大学智能视听创作研究生在读，读研前是个做综艺的女的。

YU Hang, currently a graduate student in intelligent audiovisual production at Communication University of China, and prior to pursuing graduate studies, worked as a post-production director for variety shows.

影片简介 SYNOPSIS

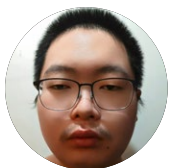
手机电量只剩 15%，工作消息与感情危机却接连不断，女主不得不与手机关机的倒计时赛跑。本片采用手机录屏制作。

With only 15% battery left, the protagonist is caught in a relentless race against time as work messages and relationship crises pile up. This film was created using smartphone screen recording.

中国	China	导演/编剧/剪辑 赵昱翔
2026	2026	演员 赵昱翔、阮宁
彩色	Color	
5分钟	5min	



导演简介 DIRECTOR'S BIOGRAPHY



赵昱翔
ZHAO YUXIANG

2008年1月生，新生代青年影像创作者、在读高中生。以镜头为媒介，聚焦日常个体情绪，用原生创作挖掘小众情绪，记录平凡人未被定义的特质。

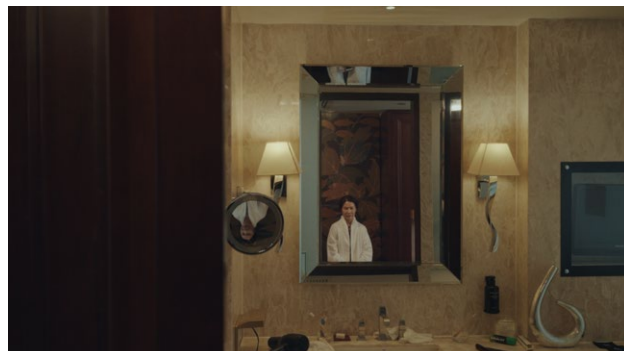
ZHAO Yuxiang (b. 2008) is an emerging visual creator and high school student. Using the camera as his medium, he explores niche emotions in daily life and records the undefined qualities of ordinary people.

影片简介 SYNOPSIS

以对视恐惧高中生第一视角拍摄，镜头全程低于视线，借一段母子出行的日常，用滑落的医嘱揭开母亲的温柔守护。

BELOW THE GAZE is filmed from the first-person perspective of a high school student with eye contact phobia. Keeping the camera below eye level throughout, it depicts a daily mother-son outing, where a slipped medical note reveals the mother's tender care.

中国	China	导演/编剧 于航	声音指导 Boinic Moon
2026	2026	制片人 罗秋君	美术指导 宋文坤
彩色	Color	摄影指导 蒲英杰	演员 孙晓慧、王倾、王硕、王贞浙
5分钟	5min	剪辑指导 陈星源	



导演简介 DIRECTOR'S BIOGRAPHY



于航
YU HANG

东北人，做梦分子。进修于北京电影学院导演系。短片入围上海国际电影节、北京国际电影节、FIRST 青年电影展等，长片剧本入围平遥国际影展创投、FIRST 青年电影展创投等，目前长片筹备中。

YU Hang, a dreamer from Northeast China, studied directing at Beijing Film Academy. Shorts selected for SIFF, BJIFF, and FIRST IFF; feature screenplay selected for project markets at Pingyao IFF and FIRST IFF. Currently developing his first feature.

影片简介 SYNOPSIS

五十六岁的桂玲从家政转做酒店保洁。儿子视频来电，她只对准脸，不让家人看见酒店。小马宝莉玩偶意外入镜，孙女想要、儿子默许，主管一句话让她僵住。送餐机器人反复说“祝您天天开心”。

At 56, Guiling, fired from private housekeeping, now cleans hotel rooms. On a video call, she hides the hotel by framing only her face. A guest's My Little Pony toy appears; her granddaughter begs, her son nods, but her supervisor shames her. Later, a stuck robot repeats "Have a nice day." While making beds, Guiling talks to it, deceiving herself.

完美女儿
THE PERFECT DAUGHTER

中国	China	导演/编剧/剪辑指导 全承贤	演员 王美丽、刘向晚
2026	2026	承贤	
彩色	Color	制片 韦程瀚、刘征艺	
5分钟	5min	摄影指导 陈俊全	



导演简介 DIRECTOR'S BIOGRAPHY



全承贤
QUAN
CHENGXIAN

广西青年导演。代表作：《藏马》《标签》《最后一班渡船》《短剧化的童年》。作品曾获第十届亚洲微电影艺术节最佳剧情片、第六届“玉琮杯”金奖、2023 温哥华大桥节最佳短片、第一届葡萄牙 HaHaArt 国际电影节观众选择奖、第三届布达佩斯电影奖荣誉奖、国际喜剧电影节最佳剪辑奖等。

QUAN Chengxian, director from Guangxi. Works include RUN WITH THE WIND, LABEL, THE LAST FERRY, and THE SHORT-FORM CHILDHOOD, with awards at Asia Microfilm Festival, Bridge Fest, Budapest Film Awards, HaHaArt Film Festival, and International Comedy Film Festival.

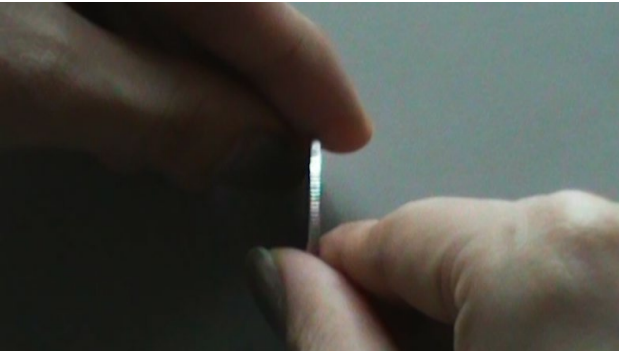
影片简介 SYNOPSIS

暑假，妈妈在女儿卧室安装 AI 监控督促学习。从实时喊话到强制训练，女儿逐渐服从每个指令：写作业、不喝水、不玩游戏、标准微笑。当她成为“完美孩子”，妈妈却发现她已失去情绪与自主意识。

During summer break, a mother installs AI monitoring in her daughter's bedroom. Warnings escalate to forced training; resistance is crushed. She obeys: focus, no water, no games, a forced smile. When she becomes the "perfect child," the mother realises her daughter has lost all emotion and autonomy. What does obedience truly mean?

完形
GESTALT

中国	China	导演/编剧/摄影/剪辑/声音 黄冠
2026	2026	
彩色	Color	
4分23秒	4min23sec	



导演简介 DIRECTOR'S BIOGRAPHY



黄冠
HUANG GUAN

2002 年出生，毕业于爱默生学院媒体艺术制作专业。其作品曾入围卡塞尔纪录电影节、Union City、Lumen、ECRÀ 电影节、北京国际短片联展和洛桑地下电影与音乐节。他尝试将风景电影与叙事电影相结合，捕捉日常生活中自我与外界互动中存在的疏离感。

HUANG Guan (b. 2002), Chinese independent filmmaker, graduated from Emerson College in Media Arts Production. Works screened at Lumen Rio de Janeiro, Festival ECRA, Beijing International Short Film Festival, Union City, Lausanne Underground Film & Music Festival, and Kasseler Dokfest.

影片简介 SYNOPSIS

以陌生的视线重回居住地。试图在模棱两可的观测中，寻找一具躲藏的肉身。或是回归或是再次解离。

Facing the inhabited space again through an unfamiliar gaze, attempting to discover a hidden body through ambiguous observation. Either a return or another rupture.

我的名字叫小爱莎
MY NAME IS LITTLE ELSA

中国	China	导演/编剧/摄影 涂海伦	声音指导 杨隆华
2026	2026	制片人 张晓博、陈雨薇	配乐 吴盼臻
彩色	Color	艺术指导 Ambra Corinti	
5分钟	5min	剪辑指导 司方玉	



导演简介 DIRECTOR'S BIOGRAPHY



涂 海伦
TU HAILUN

导演 / 编剧，专注于儿童电影创作。代表作品长片《胆小的龙》《我相信有鹿》、短片《最贵的面条》《调皮的魔法》《不科学的消失事件》等，曾多次在上映节、北影节、金鸡电影节等国际国内电影节获奖。

TU Hailun is a director and screenwriter specialising in children's films. Works include THE DREAMER AND THE JUNGLE, I BELIEVE THERE ARE DEER, THE MOST VALUABLE NOODLES, A MISCHIEVOUS MAGIC, and THE UNSCIENTIFIC DISAPPEARANCE.

影片简介 SYNOPSIS

六岁女孩孙晨希共有五个名字，其中她最喜欢的是爱莎公主。晨希患有先天性白化病，除了浑身雪白，严重近视让她在班级里只能坐在黑板的下面。一天真实生活结束之后，变身成爱莎公主是她最幸福的时刻，这个“梦”能维持多久已经不再重要。

Six-year-old SUN Chenxi has five names; her favourite is Princess Elsa. Born with congenital albinism and severe nearsightedness, she can only sit at the front of the classroom. When the day ends, becoming Princess Elsa is her happiest moment—and it no longer matters how long the dream will last.

想起来的，想不起来了
MEMORY AND INTERPRETATION

中国	China	导演/剪辑/配乐 王天妍
2026	2026	制片 吕俊珂
彩色	Color	
4分59秒	4min59sec	



导演简介 DIRECTOR'S BIOGRAPHY



王 天妍
THEA WANG

独立导演，其创作关注影像、身体与性别议题，尝试在纪录与虚构之间探索个体经验的表达，并在影像中追寻纯粹的美感。梦想是成为像阿涅斯·瓦尔达一样自由而快乐的创作者。

Thea WANG is an independent filmmaker working between documentary and fiction, exploring image, body, and gender. She seeks pure aesthetic beauty in moving images and aspires to be a free, joyful creator in the spirit of Agnès Varda.

影片简介 SYNOPSIS

面对二十多年前的家庭老照片，奶奶、妈妈和爸爸讲出不同版本。三人的叙述并置，记忆的偏差逐渐浮现。回忆在混乱中靠近真相，却无法真正抵达；我们会想起一些，也常只能说“想不起来了”。

Looking at family photos from twenty years ago, my grandmother, mother, and father tell different stories about the same image. Their juxtaposed recollections reveal memory's gaps and distortions. As they reconstruct the past, confusion and clarity emerge. Memory may approach truth, but never fully recover it. More often, we simply say: "I can't remember."

中国	China	导演 唐仕瑞	制片 王泽、吴扬升、孙余航
2026	2026	总制作人 郑月	摄影 谢础
彩色	Color	影像指导 高帅、韩夏、蒲英杰	灯光 王德华
5分钟秒	5min	编剧 王泽、唐仕瑞	录音 张乐然



导演简介 DIRECTOR'S BIOGRAPHY



唐仕瑞
TANG SHIRUI

湖南长沙人，中国传媒大学研一在读，创作方向偏好以幽默形式反映社会现状的短片，爱身边一切美好。

TANG Shirui, a native of Changsha, Hunan, currently a first-year graduate student at Communication University of China. Her work favours short films that reflect social conditions with humour, and she finds inspiration in the beautiful things around her.

影片简介 SYNOPSIS

AI 高度渗透的未来，普通求职者诺亚参加“终面”。面对完美 AI 竞争者和程序化系统，他几无胜算。突发断网让竞争者停滞，诺亚凭人类本能、不完美失误与行动力逆袭，却发现真正的面试官另有其人。

In an AI-dominated future, ordinary job seeker Noah enters a final interview against flawless AI competitors. Outmatched, he seems doomed to fail—until a sudden network outage freezes the "perfect" candidates. Noah's human instincts, imperfections, and physical actions become his unexpected advantage. But after winning, he begins to wonder: who was the real interviewer all along?

中国	China	导演/后期制作 王书矛	演员 陈鹏宇、刘浩天
2026	2026	摄影 白天昊	画外音 白宇涵、潘生宇
彩色	Color	美术 吴新宇	出品 维C非盈利影像小组
4分42秒	4min42sec	美术助理 赵志云涛	



导演简介 DIRECTOR'S BIOGRAPHY



王书矛
WANG SHUMAO

2001 年生。与伙伴们以“维 C”为名，在河西走廊西端持续进行青年文化实践与影像创作，长期关注边缘地区青年的成长、流动与自我组织。历时七年拍摄的独立纪录长片《维 C 的墓志铭》目前处于后期制作阶段，试图以一个青年社群的命运变迁，回应小城文化实践的可能性。

WANG Shumao (b. 2001) works with his Vitamin C collective in the western Hexi Corridor, exploring the growth and self-organization of peripheral youth. His seven-year documentary feature EPITAPH OF VITAMIN C is in post-production.

影片简介 SYNOPSIS

警察局内，几名警官复盘一段录像。少年杨自豪试图购买管制药物“昨日清”，只为抹除自己曾用刚去世爷爷的面容解锁手机游戏的罪疚。当 AI 算法判定人类悲恸，一段缺失音频让真相扑朔迷离。

Inside a police station, officers review a surveillance recording. Young YANG Zihao attempts to procure the state-controlled drug "Yesterday Clear" (Ais-Oblivion) to erase a crushing guilt: he used his recently deceased grandfather's face to unlock mobile games. As a cold AI algorithm performs an "ethical assessment" on human grief, missing audio leaves the truth shrouded in mystery.



展映
SPECIAL SCREENING

不可见的
INVISIBLE

中国 China
2026 2026
彩色 Color
4分48秒 4min48sec

导演 | 林伊恒
编剧 | 李子言
制片 | 万琛玥



导演简介 DIRECTOR'S BIOGRAPHY



林伊恒
LEAH LIN

毕业于中南财经政法大学电影学。
Leah LIN, graduate of Film Studies at Zhongnan University of Economics and Law.

影片简介 SYNOPSIS

短片从一扇门开始，以同一扇门结束，沿着宝岛公园路径，记录日常场景，探讨什么是不可见的。

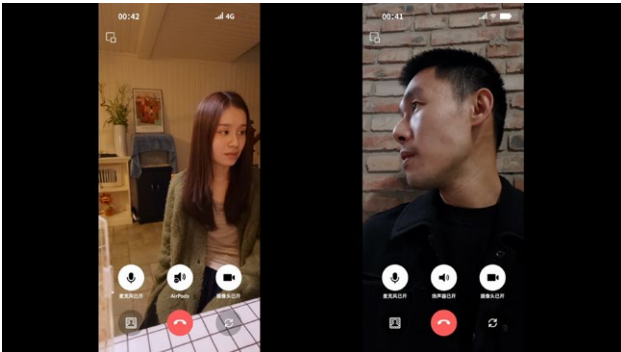
The short film begins with a door and ends with the same door. Following the paths of Baodao Park, it quietly observes everyday scenes and explores what remains invisible.

仓鼠之死
THE DEATH OF A HAMSTER

中国 China
2026 2026
彩色 Color
4分59秒 4min59sec

导演 | 王天舒
制片人 | 潘丽岑
副导演 | 骆曼
文学策划 | 张明威

摄影 | 吴宇轩、杨添予
美术 | 王亚伦
声音设计 | 薛博文
剪辑 | 许嘉聪



导演简介 DIRECTOR'S BIOGRAPHY



王天舒
WANG TIANSHU

毕业于中国传媒大学戏剧影视导演专业，曾在多部电影、剧集中担任执行导演、副导演，独立执导多部短片，导演过多部商业广告。兼具导演创作视野与制片统筹能力。

WANG Tianshu graduated from the Communication University of China with a degree in Film Directing. He has served as executive/assistant director on films and TV series, directed short films and commercials. He combines creative vision with logistical coordination.

影片简介 SYNOPSIS

一只生病的仓鼠、一通跨越两地的视频电话、一次措辞失当引发的误解，造成了这对情侣亲密关系中失控的“深夜危机”……

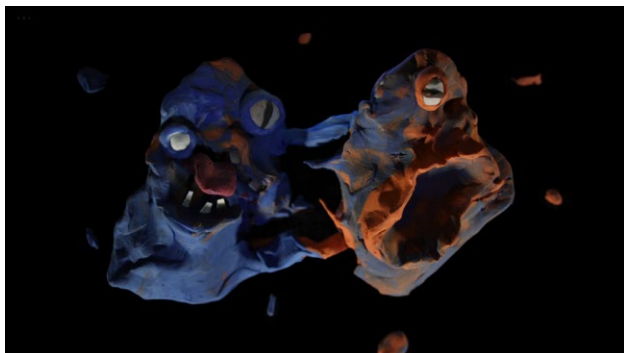
A sick hamster, a video call bridging two cities, a misunderstanding sparked by one ill-chosen word—together they set off an uncontrollable "late-night crisis" in this couple's intimate relationship.

第三张脸 THE THIRD FACE

广场舞者 SQUARE DANCER

德国 Germany
2026 2026
彩色 Color
2分40秒 2min40sec

导演/编剧/声音 | 杨文欣、
倪芊玫、杨箫然



导演简介 DIRECTOR'S BIOGRAPHY



杨文欣
YANG WENXIN



倪芊玫
NI QIANMEI



杨箫然
YANG XIAORAN

三人目前就读于德国卡塞尔艺术学院。三人除合作制作动画作品之外，也在行为艺术，电影，绘画等领域各有所长。

YANG Wenxin, NI Qianmei, and YANG Xiaoran are studying at the Kunsthochschule Kassel in Germany. In addition to their collaborative work in animation, each of them develops an individual artistic practice across fields such as performance art, film, and painting.

影片简介 SYNOPSIS

在一个思绪汹涌、真实与虚构界交融的时代，我们的身体被彼此对立的聲音和角色占据。它们争执、瓦解，又重新塑造新的自我。最终——哪一张面孔才真正是我？

In an age where thoughts surge endlessly and the boundaries between reality and fiction dissolve, our bodies are occupied by voices and identities that stand in opposition to one another. They argue, collapse, and reshape new versions of the self. In the end, which face is truly me?

中国 China
2025 2025
黑白 B&W
1分45秒 1min45sec

导演/摄影/剪辑后期 | 安尼列
摄影素材/设备协助 | 王诗琪



导演简介 DIRECTOR'S BIOGRAPHY



安尼列
AN NILIE

从事绘画、动画、影视分镜与概念设计。童年时常看电影，没有相机，使用画笔让画面在想象中动起来。创作偏向情感、想象、梦境与超现实，源于日常的观察体验。心性偏爱简单，在大自然与内心世界里，容易感知到爱与美好。

AN Nilie works in painting, animation, storyboarding, and concept design. Drawn from daily observation, her work explores emotion, fantasy, dreams, and surrealism. She favours simplicity, easily sensing love and beauty in nature and her inner world.

影片简介 SYNOPSIS

在广场上，不同的人以各自的方式参与、舞动、旁观、游离，在喧嚣与沉默、集体与个体的碰撞里，呈现出最真实的人间烟火。在夜幕下，人们褪去白日的身份与束缚，在节奏里慢慢舒展、轻轻释放，让生命力自然流露。

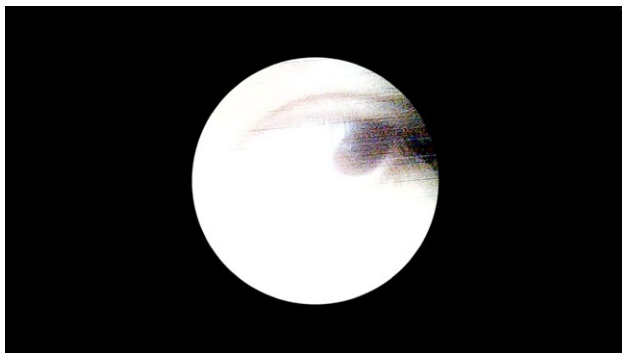
On the square, people participate, dance, observe and wander in their own ways. In the collision between noise and silence, the collective and the individual, they present the most authentic sight of everyday life. Under the night, they shed their daytime identities and restraints, stretching and releasing gently in the rhythm, letting vitality flow freely.

光中微粒

A MOTE OF DUST

比利时 Belgium
2026 2026
彩色 Color
4分59秒 4min59sec

导演/摄影/剪辑/声音 | 王颖琦



导演简介 DIRECTOR'S BIOGRAPHY



王颖琦
WANG YINGQI

生活和工作在布鲁塞尔的影像艺术家。在胶片、档案、数字建模与弱影像之间展开实验性创作，以细腻而充满趣味的目光，将朝暮与生息的转瞬即逝定格，不断折射出影像的无限可能。

WANG Yingqi is an audio-visual artist based in Brussels. Working across analog film, archival materials, 3D modeling, and poor images, she captures fleeting moments of daily life with a delicate, playful eye, unfolding the infinite possibilities of the moving image.

影片简介 SYNOPSIS

可视挖耳勺成了身体的延伸，替我看见肉眼无法企及的角落。每一次使用，都是关于“如何观看”的练习。我向记忆深井投下硬币，也用它编织时间经纬。被照见的，不过是尘埃，却因被看见而短暂发亮。

A visible ear pick becomes an extension of my body, revealing corners beyond the naked eye. Each use is a rehearsal in how to see. I cast coins into the well of memory—my needle, weaving the warp and weft of time. What it illuminates is no more than dust: barely there, yet made luminous by being seen.

吉时已到

GOOD GOOD TIME

中国 China
2026 2026
彩色 Color
4分57秒 4min57sec

导演 | 盘小君
编剧 | 盘小君、唐泽宇
制片 | 陈艺文
监制 | 曾汤尼、李惟

摄影指导 | 谷海超
声音指导 | 刘立一
美术指导 | 杨诗蕊



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。项目《吉时已到》入围第十九届 FIRST 超短片单元三百击发展计划。

PAN Xiaojun has a background in architecture and an MFA in film. His script HALF OF LOVE STORY was shortlisted for project markets; GOOD GOOD TIME was selected for FIRST's 19th 300s Short Project.

影片简介 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，新娘妈妈只好使出了她的魔法。

At the wedding scene, they kicked the door, bit at it, prayed for divine help, and even called in a locksmith, the bride's door remained as solid as a fortress. Just as the auspicious hour was about to pass, the bride's mother unleashed her magic.

中国	China	导演/编剧/制片/编舞/剪辑/美术 周俊宏、陈诗杭	演员 汤慧莹、徐赫泽、李东彦、陈炜男、韩致洪
2026	2026	场务 夏慧璇	
彩色	Color		
3分5秒	3min5sec		



导演简介 DIRECTOR'S BIOGRAPHY



周 俊宏
 ZHOU JUNHONG



陈 诗杭
 CHEN SHIHANG

两位会一点点舞蹈的编舞者，有过小几次舞台经验，很喜欢讲故事，最近在学习怎么用影像记录去表达自己的脑袋所思想中。

ZHOU Junhong and CHEN Shihang are two choreographers who know a bit of dance, have had a few small stage experiences, love storytelling, and are recently learning how to express their thoughts and ideas through visual recording.

影片简介 SYNOPSIS

一个不知谁寄来的糖果盒，放着烟盒和谜语纸条。我感觉是他寄来的，因为只有他会用这种捉迷藏的方法让我找东西。可奇怪的是，师徒四人突然出现，还要我帮他们找回遗失的宝藏。

It started with a candy box sent by someone unknown, containing cigarettes and a riddle note. I felt it must have been him—only he would use such hide-and-seek to make me search. Yet curiously, the four disciples suddenly appeared. Now they want me to help recover their lost treasure?

中国	China	导演/编剧 李木童	执行制片 贝淑芸、陈瑜
2026	2026	演员 马达	
彩色	Color	出品人 叶锋	
3分39秒	3min39sec	制片人 王晶	



导演简介 DIRECTOR'S BIOGRAPHY



李 木童
 LI MUTONG

2005 年生于杭州，就读于中国传媒大学导演系，走廊电影小组成员。文学作品见于《青年作家》等。导编作品《好开心，你来了》入围 FIRST 青年电影展超短片单元及 FIRST 惊喜电影展未命名单元；长片《过桐庐》入围浙江青年电影周创投；《狂人日记》获北影节 AIGC 最佳视效。剪辑《夏日午后》入围 FIRST 青年电影展主竞赛单元。

LI Mutong is a Directing student at the Communication University of China. His short MOM TULIP was selected for the FIRST IFF, and his feature MY SOUL RETURNING joined Zhejiang Youth Film Week. He also edited A SILENT FAREWELL.

影片简介 SYNOPSIS

马达来到三毛乐园流浪，用他的小天才电话手表拍摄了这部短片。

MA Da arrived at Sanmao Paradise as a wanderer and filmed this short video using his kid smartwatch Z5.

中国	China	导演/摄影/声音设计 李瑞忱	剪辑 袁泽北
2026	2026	作曲 葛清、王尉淳	
彩色	Color	制片 王尉淳	音乐混音 陈金蔚
5分钟	5min	编剧 李姝颖	



导演简介 DIRECTOR'S BIOGRAPHY



李瑞忱
LI RUICHEN

江苏连云港人。现就读于南京艺术学院录音艺术系。参与作品曾入围 IEMC 国际电子音乐大赛、北京国际电影节、FIRST 青年电影展、山海计划等。

LI Ruichen, from Lianyungang, Jiangsu. Currently studying Recording Arts at Nanjing University of the Arts. Works shortlisted for IEMC International Electronic Music Competition, Beijing International Film Festival, FIRST International Film Festival, and Maritime Guangdong.

影片简介 SYNOPSIS

一辆开往未指明地方的公交车，也许这辆车的行驶时间是 22 年。

A bus bound for an unspecified destination, perhaps this bus has been in operation for 22 years.

中国	China	导演/编剧/演员/摄影/剪辑 潘桂运
2026	2026	
彩色&黑白	Color, B&W	
4分50秒	4min50sec	



导演简介 DIRECTOR'S BIOGRAPHY



潘桂运
PAN GUIYUN

2008 年出身于浙江衢州，在读高二学生。从小热爱艺术，对日常生活有着高度的敏感性，初一便开始进行影像创作，从创作中找到生活的动力。热爱电影，始终坚持自己的初心进行创作，为时代留下自己的视角。

PAN Guiyun (b. 2008), Quzhou, Zhejiang, currently a senior two student. Drawn to art since childhood with a sensitivity to everyday life, he began visual creation in grade seven, recording the times through his unique perspective.

影片简介 SYNOPSIS

影片聚焦高中生的一天，剖析人与 AI 的深层关系。应试教育要求他不断向前、目标清晰，他像被缠住的气球，本属于天空。AI 助手成为伙伴，引导他进入内心世界，让气球升空，与自己和解。

This film follows a high school student's daily life, exploring the profound human-AI relationship. Trapped in exam-oriented education, he is pushed forward with a clear goal, feeling like a tangled balloon meant for the sky. His AI assistant becomes his closest guide, leading him to confront his inner world. He finally sets the balloon free and makes peace with himself.

中国/中国台湾	China, Taiwan, China	导演 游智杰	剪辑 游智杰、侯杰良
2025	2025	编剧/演员 黄震奇、侯杰良、游智杰	
彩色	Color	摄影 侯杰良	
5分钟	5min		



导演简介 DIRECTOR'S BIOGRAPHY



游智杰
YU CHIH-CHIEH

1996 年生于台北，中国台湾电影导演，目前就读于台湾艺术大学电影学系硕士班，创作聚焦于惊悚、悬疑与伪纪录片叙事，擅长在类型框架中揉合文化隐喻与心理张力。过去作品包括《神明在看》《四牲六道》《闽江船事件》与《末代僵尸》。

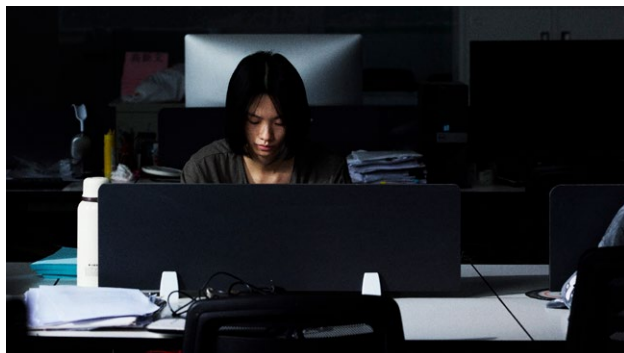
YU Chih-Chieh, film director from Taiwan, China and MFA candidate at National Taiwan University of Arts. Work focuses on thriller, suspense, and mockumentary, blending cultural allegory with psychological tension. Works include THE LAST JIANGSHI, ISOLATION, REDACTED, and CONTAINED.

影片简介 SYNOPSIS

一位来自中国台湾的黄姓少年，自称被童年创伤困扰二十多年。摄制组出于职业道德全程跟拍。平潭旅途中，他被海风、孤独与自造幻象击溃，最终揭开那个熟悉却最不愿承认的真相。

A young man haunted by his father's absence follows the trail of his father's belongings to Pingtan Island, where he encounters a local youth and begins a journey of pursuit. As the journey deepens, he gradually unravels in the island's desolate winds and haunting visions, ultimately confronting the truth he has long refused to face.

中国	China	导演 李承道	摄影 远辉
2025	2025	编剧 郭振威	剪辑 田田
彩色	Color	制片人 张朝昀	声音 徐沛廷
3分55秒	3min55sec	摄影指导 张扬	演员 王智允



导演简介 DIRECTOR'S BIOGRAPHY



李承道
LI CHENGDAO

导演、编剧，大学学习执行导演，从事品牌及时尚创意工作。希望通过电影与更多的人连接，透过影像讲故事，抓住人性光辉。

LI Chengdao studied as a first assistant director and has since worked in branding and fashion. He hopes to connect with more people through cinema, capturing humanity's light through visual storytelling.

影片简介 SYNOPSIS

身为职场牛马的她，无法逃离微信群不断响起的消息。起初她接受与服从，随着信息失控蔓延，群逐渐侵入生活与心理边界。无形却无处不在的“群”像有了生命，逼她面对与其愈发紧张的关系。

An overworked office employee cannot escape her WeChat work group. At first, she accepts and obeys. But as messages spiral out of control, they invade her personal space and mind. The invisible yet ever-present "group" seems to come alive, swallowing her whole. To avoid being consumed, she must confront her increasingly tense relationship with it.

杀鱼

KILLING FISH

踢皮球

PLAY FATEBALL

中国 China
2025 2025
彩色 Color
5分钟 5min

导演/编剧 | 贾林



导演简介 DIRECTOR'S BIOGRAPHY



拍摄电影多部。

JIA Lin, made many films.

贾林
JIA LIN

影片简介 SYNOPSIS

女孩杀鱼。

Killing fish.

中国 China
2026 2026
彩色 Color
5分钟 5min

导演 | 王禹
编剧 | 王禹、牟贞匀
摄影 | 杨峥远
执行导演 | 张瑜珺

美术 | 李昕馨
录音 | 宋奕婕
配音 | 张宏、包琦、杨雯贺



导演简介 DIRECTOR'S BIOGRAPHY



28岁，青年编剧、导演、AIGCer。毕业于福建师范大学 MFA，上海大学上海电影学院戏剧与影视专博在读。编剧导演作品曾入围、获奖：第十二届丝绸之路国际电影节、IM 两岸青年影展、AME 影视计划创投奖项、2024 青年编剧大会、河东作者电影展，高校影视作品联合展映活动等。

王禹
WANG YU

WANG Yu, screenwriter, director, and AIGCer. MFA from Fujian Normal University; PhD candidate at Shanghai Film Academy, Shanghai University. Works nominated and awarded at the Silk Road International Film Festival, Pingtan In Moments Film Festival, and others.

影片简介 SYNOPSIS

刚重获自由的阿杰等一场迟迟不来的接风。三轮小卖部前，老板说易拉罐若能直立，球队才会赢。家人电话推诿，陌生表哥递来背包，却是栽赃。抓捕突至，阿杰奔逃摔倒，赛场同时踢进乌龙。

Newly freed Ajie waits by the road. A vendor jokes their team will only win if a kicked can lands upright. His family passes him around on the phone. A cousin hands him a backpack—a frame-up. Police raid; the cousin flees. Ajie trips over the can as an own goal is scored. The can stands upright.

中国	China	导演 张浏浏、刘恩琦、	摄影 绳粤琦
2026	2026	陈梓萌	灯光 张博远、程思睿、
彩色&黑白	Color, B&W	制片 张家媛、周函冰、	鱼飞
4分59秒	4min59sec	赵星熙、李欣怡	录音 王冠深、吴泓锐



导演简介 DIRECTOR'S BIOGRAPHY



张 浏浏
ZHANG LIULIU



刘 恩琦
LIU ENQI



陈 梓萌
CHEN ZIMENG

中国传媒大学戏剧影视学院学生。

ZHANG Liuli, LIU Enqi and CHEN Zimeng, students of the School of Drama, Film and Television Arts, Communication University of China.

影片简介 SYNOPSIS

手机视频 0019 意外爆红，成为阿朱夫妻运营自媒体的起点。此后丈夫持续拍摄她的日常并发布上网。孕期推进，阿朱的身心边界被反复突破，她终于爆发，试图挣脱被“观看”的命运。

A-Zhu casual daily video No.0019 goes viral, launching their self-media career. Her husband films their married life for traffic; pregnancy pushes the repeated violation of her limits to a breaking point. She rebels against being a filmed object. Is filming a form of violence? Where is the line between public display and private life?

中国	China	导演 冉吟啸
2025	2025	剪辑指导 李政辉
彩色	Color	视觉总监 王冠文
3分47秒	3min47sec	联合制片人 崔晔玮



导演简介 DIRECTOR'S BIOGRAPHY



冉 吟啸
RAN YINXIAO

导演、制片人、AI 影像导演。依托自身生命历程探索多元影像，游走在剧情片、纪录片与 AI 影像之中。三峡移民的变迁、躲避兵役的俄罗斯男孩都曾成为他的故事灵感。导演作品《大雾朦胧》入围莫斯科国际电影节，斩获二十余项国内外影展荣誉；主创作品多次入围 FIRST 青年电影展、上海国际电影节等影展。

RAN Yinxiao, director, producer, and AI video director, works across fiction, documentary, and AI filmmaking. His DENSE MIST was shortlisted for Moscow International Film Festival and won more than 20 awards; other works were selected for FIRST IFF and SIFF.

影片简介 SYNOPSIS

影片以导演与父母的车内对话开篇，父母催促已到适婚年纪的他和陌生女孩相亲，可他的烦恼远不止婚恋问题。几天前一件让他心绪难安的事始终萦绕心头，各类烦心事一齐压向他。

The film opens with a car conversation between the director and his parents, who urge him to date a stranger as he has reached marriage age. But his troubles go beyond marriage. A disturbing event from days ago has been haunting him, and various burdens have all piled up.

喂猫团伙

THE CAT-SITTING GANG

一块石头的使命

AI ROCK

中国 China
2026 2026
彩色 Color
4分59秒 4min59sec

导演/编剧 | 张天琦、贺子唯



导演简介 DIRECTOR'S BIOGRAPHY



张天琦
ZHANG TIANQI



贺子唯
HE ZIWEI

影片简介 SYNOPSIS

今年春节，我们接到了许多上门喂猫的订单。接近五十只嗷嗷待哺的小猫，忙到我们连吃午饭的时间都没有，必须分工合作才有可能完成任务。就这样，“喂猫团伙”成立了。我们造访了一个个家，努力工作，并观察着人们和猫们的生活。

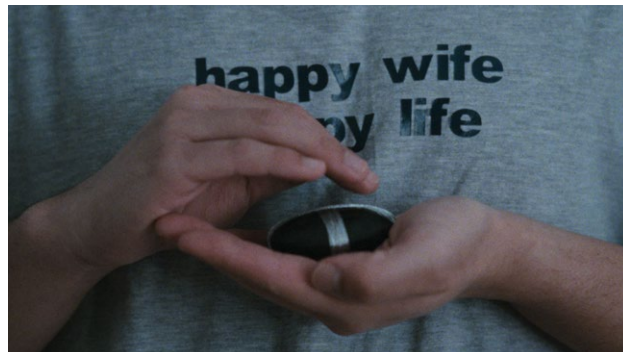
This Spring Festival, a flood of cat-sitting orders left us racing between nearly fifty hungry cats, barely stopping for lunch. We had to split up just to manage it all—and that's how the "Cat-sitting Gang" was born. House by house, we worked hard and quietly observed the lives of both people and cats.

影像导演，独立音乐人，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》《光次郎的夏天》《大食堂》《喂猫团伙》。音乐专辑：《我们两个》《Hello Motor》。

ZHANG Tianqi and HE Ziwei are directors, musicians, and members of Two-Short-Pieces Studio. Stage plays: DID I DO SOMETHING TO YOU? and SLOW DOWN, STAY SAFE. Shorts include REDBEARD THE PIRATE, WHEN GUANGGUANG WAS LITTLE, KOJIRŌ'S SUMMER, LUNCH WITH GRANDPA, and THE CAT-SITTING GANG.

中国 China
2026 2026
彩色 Color
4分52秒 4min52sec

导演/编剧/剪辑/摄影/声音设计 | 夏克强
演员 | 夏克强、彭娟



导演简介 DIRECTOR'S BIOGRAPHY



夏克强
BOOGIE 93

独立导演、影像作者。2018年起开始独立影像创作，2022年转向专业影视制作领域，先后参与多部品牌 TVC、艺人 MV 的制作。兼具全流程创作思维及能力，注重影像的视觉质感与概念解构，期间在个人社交媒体平台发布多部独立短片作品。

XIA Keqiang (Boogie 93), independent director and visual artist. Began independent filmmaking in 2018, transitioning to professional production in 2022 across brand TVCs and music videos. Combining full-pipeline creative thinking with technical capability, they emphasise visual texture and conceptual deconstruction.

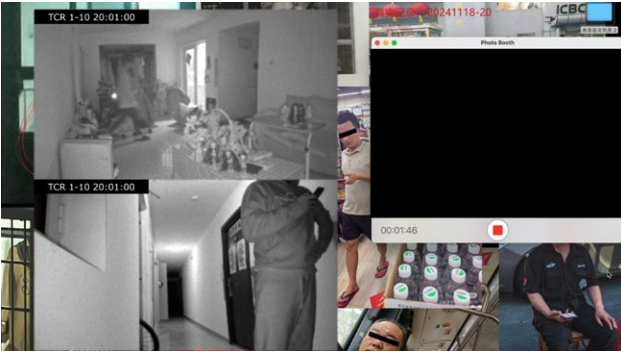
影片简介 SYNOPSIS

一块超智能石头经过漫长时空的等待，再次偶遇人类，准备向人类实施终极报复，却发现人类早已退步到了蛮荒的原始状态。最终，这块全知全能的神奇石头是会继续摧残人类，还是造福人类？

After eons of waiting across time and space, an ultra-intelligent stone encounters humanity once again, ready to exact its ultimate revenge. Instead, it finds that mankind has long regressed to a savage, primitive state. Ultimately, will this omniscient, miraculous stone continue to torment humanity, or will it benefit mankind?

有组织纠缠 vol.1
CONTROL

中国	China	导演/编剧 史昕洋
2026	2026	演员 林鸿昇
彩色&黑白	Color, B&W	制片 王芊悦
4分9秒	4min9sec	美术 宋瑾璇



导演简介 DIRECTOR'S BIOGRAPHY



史昕洋
SHI XINYANG

北京电影学院电影学电影评论方向学士，现为北京电影学院摄影系电影摄影与制作方向硕士研究生。豆制品爱好者，热衷于给自己的影片加一点奇幻色彩。

SHI Xinyang, B.A. in Film Studies with a focus in Film Criticism, M.F.A. candidate in Cinematography and Production at the Beijing Film Academy. A certified soy-product enthusiast who loves infusing his films with a dash of magical realism.

影片简介 SYNOPSIS

一个坚信自己被“脑控”的男人，和往常一样，坐在电脑前认真地执行挽救自己的计划。但在接下来的几分钟里，他仍然预感有不好的事将要发生……

A man, firmly convinced he is under "mind control," sits before his computer as usual, earnestly executing a plan to save himself. Yet, in the minutes that follow, he is still haunted by a premonition that something terrible is about to happen.

宇宙尽头有条红秋裤
THE RED LONG JOHNS
AT THE END OF THE UNIVERSE

中国	China	导演 殷昊	摄影指导 金明睿
2026	2026	演员 陈创、西门远	美术指导 严钰凡、马雨佟
彩色	Color	监制 甘剑宇	特效制作 苏茂
4分59秒	4min59sec	制片 杨丽洁、赵世杰、王伊甸	灯光指导 丁晨轩



导演简介 DIRECTOR'S BIOGRAPHY



殷昊
YIN HAO

00 后青年独立导演、摄影师，自媒体博主全网粉丝400w+，短片作品累计播放次数过亿，作品先后参展平遥国际摄影大展、戛纳电影节、影像上海艺术博览会等。创作深耕现实题材，擅长超现实意象与意识流先锋视觉。身兼导演、摄影、编剧与美术的多重身份。

YIN Hao, independent director, photographer, and influencer with 4M+ followers. His shorts have been exhibited at Pingyao Photo Festival, Cannes, and PHOTOFAIRS Shanghai. He works across directing, cinematography, screenwriting, and art direction, excelling in surreal and stream-of-consciousness visuals.

影片简介 SYNOPSIS

2075 年，陷入虚无的 AI 来到废矿山寻死，遇见纸扎店大叔。大叔用黑符水将其灌至短路，赐名“铁蛋”。当用它白发做成的纸人被烧掉，铁蛋第一次感到人类念想与温度，完成赛博生命重启。

In 2075, a nihilistic AI seeks death in an abandoned mine and encounters a paper craft shopkeeper, who short-circuits it with talisman water and names it Tiedan. The AI cannot grasp the man's grief for his dog—until he burns a paper figurine made from its hair. In that glow, the cyber being understands human longing and rebirth.

展映

FIRST SCREENING

燃烧吧! 爸爸
THE GREAT SKULL

中国	China	导演 刘潇阳	灯光指导 邢辉
2026	2026	监制 徐峥、曾剑	剪辑指导 李天铭
彩色	Color	编剧 张笑影、刘潇阳	领衔主演 文淇、倪虹洁
102分钟	102min	摄影指导 曾剑	特别主演 喻恩泰



导演简介 DIRECTOR'S BIOGRAPHY



刘潇阳
LIU XIAOYANG

福建福州人，本科毕业于浙江传媒学院，硕士毕业于香港演艺学院。导演短片《锁》入围北京大学生电影节，在电影《误杀 2》《中国乒乓之绝地反击》《遇见你》中担任策划，在电影《又见奈良》担任执行制片人，在电影《海草》中担任第一副导演。长片剧本《夏末行舟》入围第十三届 FIRST 电影市场创投单元及第五届青葱计划。

LIU Xiaoyang, from Fuzhou, holds a BA from the Communication University of Zhejiang and an MA from the Hong Kong Academy for Performing Arts. He directed the short film LOCK (selected for the Beijing College Student Film Festival). His film credits include planner for FIREFLIES IN THE SUN, PING PONG: THE TRIUMPH, and ALMOST LOVE; executive producer for TRACING HER SHADOW; and 1st assistant director for SEAGRASS. His feature script SAILING IN LATE SUMMER was shortlisted at the 13th FIRST MART · FINANCING FORUM and the 5th CFDG Young Directors Support Program.

影片简介 SYNOPSIS

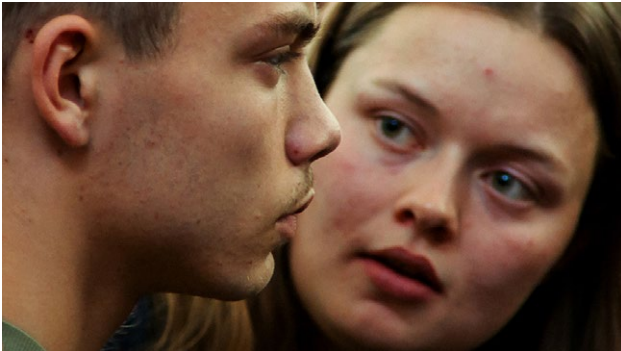
即将大学毕业的顾立言（文淇 饰）与精明伶俐的母亲吴开蒂（倪虹洁 饰）关系微妙，随着父亲顾卫星（喻恩泰 饰）的久病离世，二人不得一起应对繁琐未知的丧葬流程。这对性格迥异的母女在各类啼笑皆非又荒诞抓马的事件中彼此了解，各自成长，开启了中国家庭面对离别的新视角。

On the verge of college graduation, GU Liyan is suddenly faced with the death of her father and has to accompany her shrewd and sharp-witted mother through the tedious funeral procedures. To their surprise, a "funeral committee" secretly organized by her father before his death unexpectedly comes knocking... With unexpected guests, laugh-or-cry situations, and absurdly dramatic events piling up, the mother and daughter must quickly pull themselves together to face the chaos.

闭幕特别策划
CLOSING SPECIAL SCREENING

石墙
THE BLOW

法国	France	导演 Julien Gaspar-Oliveri	Lachaud
2026	2026	制片人 Marc-Benoît	剪辑 Baptiste Petit-Gats
彩色	Color	Créancier	摄影 Martin Rit
106分钟	106min	编剧 Julien Gaspar-Oliveri, Claudia Bottino, Dorothée	



导演简介 DIRECTOR'S BIOGRAPHY



朱利安·加斯帕 - 奥利维里

JULIEN GASPAR-OLIVERI

朱利安·加斯帕 - 奥利维里毕业于巴黎国立高等戏剧学院（CNSAD），并由此开始了他的电影生涯。他的中篇电影《迷失之城》获得了良好的评论，并成功在院线上映。他的短片《幼年》曾获凯撒奖最佳虚构短片提名。2024 年，他的 Arte 迷你剧《脸红的人们》在“里尔电视剧节”上荣获最佳剧集奖，并入围了戛纳电视剧节。此外，电影《石墙》是他的长片首作。

Julien Gaspar-Oliveri trained at the National Conservatory of Dramatic Arts as he started working in cinema. His mid-length short, VILLEPERDUE, was critically acclaimed and was released in cinemas. L'ÂGE TENDRE was nominated for a César for Best Fiction Short Film. In 2024, his Arte mini-series CEUX QUI ROUGISSENT won the Award for Best Series at Série Mania, and was selected for Cannes Séries. is his first feature film.

影片简介 SYNOPSIS

19 岁的恩佐和 20 岁的姐姐卡拉多年来一直相依为命。当他们的父亲安东尼出狱时，恩佐看到了重组家庭的希望，但对于卡拉来说，这却是万万无法接受的。随着父亲过去的阴影找上门来，恩佐不得不直面一个他隐瞒了太久的现实。

Enzo, 19, and his sister Carla, 20, have been fending for themselves for years. When their father, Anthony, is released from prison, Enzo sees the fleeting promise of rebuilding a family, while it is inconceivable for Carla. As his past catches up with him, Enzo must confront a reality he has kept to himself for far too long.

特别展映
SPECIAL SCREENING

学院精神

ACADEMY SPIRIT

在走向成熟的电影产业链条之前，“学院”提供了一片珍贵的飞地，让青年创作者得以在其中试错、碰撞、寻找属于自己的视听语言。学院精神单元所要呈现的，恰恰是创作者在影像萌芽期最直觉的生命力，是对周遭世界最毫无保留的观察与诘问。在这里，我们重估那些粗粭、青涩却充满锋芒的表达，因为它们往往预示着未来影像变革的风暴。

当我们把目光投向东欧，会发现在近二十余年间，一批从这里走出的年轻导演以近乎纪录片式的冷静目光，重新定义了罗马尼亚电影：克里斯蒂安·蒙吉凭《四月三周两天》摘得戛纳金棕榈后，又凭借新作《峡谷》再度摘得金棕榈；柯内流·波蓝波宇以《布加勒斯特东 12 点 08 分》拿下金摄影机奖 他们共同构成了影史上被称为“罗马尼亚新浪潮”的电影运动。本届学院精神，不仅回溯了蒙吉在学生时代的早期作业，也带来了 UNATC 年轻一代学子的优秀短片。我们试图透过这些跨越时代的早期创作，去触摸一条坚韧的影像脉络：从大师的起点到新锐的初啼，那种对现实绝不妥协的凝视，正是这所学院赋予每一代创作者的底色。

Before entering the mature film industry, the academy serves as a vital enclave for young creators to experiment, collide, and forge their unique audiovisual languages. The ACADEMY SPIRIT section captures the raw, intuitive vitality of filmmakers in their formative stages and their unfiltered observations of the world. Here, we celebrate these unpolished yet piercing expressions, for they often herald future cinematic revolutions.

Looking at Eastern Europe over the past two decades, a generation of young directors has redefined Romanian cinema with a calm, almost documentary-like gaze. Cristian Mungiu won the Palme d'Or at Cannes with 4 MONTHS, 3 WEEKS AND 2 DAYS and again with his latest film, FJORD; Corneliu Porumboiu claimed the Caméra d'Or with 12:08 EAST OF BUCHAREST. Together, they spearheaded the cinematic movement known as the "Romanian New Wave."

This year, ACADEMY SPIRIT bridges eras by showcasing Mungiu's early student projects alongside outstanding short films from the newest generation of UNATC students. Through these cross-generational works, we trace a resilient cinematic lineage. From a master's origin to a newcomer's debut, an uncompromising gaze upon reality remains the defining ethos this academy instills in every creator.

策展顾问: 王垚

罗马尼亚国立戏剧与电影大学 (UNATC)

NATIONAL UNIVERSITY OF THEATRE AND FILM

"I.L. CARAGIALE" (UNATC)

罗马尼亚国立 "卡拉迦列" 戏剧与电影大学 (UNATC "I.L. Caragiale") 的历史可追溯至 1834 年布加勒斯特音乐与朗诵学校开设的首个戏剧专业；1950 年，电影艺术学院在此基础上成立，1954 年与 "卡拉迦列" 戏剧学院合并，组成至今仍以这位剧作家之名延续的学府。七十余年来，它始终是罗马尼亚少数以戏剧与电影为核心的国立高等艺术学府，也是这个国家电影叙事语言生成与蜕变的核心场域。

作为“罗马尼亚新浪潮”的策源地，UNATC 为世界影坛输送了大批顶尖的电影创作者，其毕业生作品屡次斩获戛纳、柏林等国际顶级电影节的重要奖项。

学院秉持着将扎实的现实主义传统与先锋的视听探索相结合的教育理念。在这里，电影不仅被视为一种工业技术，更被当作一种深刻剖析社会现实、探索人类精神世界的艺术媒介。UNATC 致力于为学生提供一个自由、严谨且充满启发的创作环境，鼓励他们在镜头中寻找真实的表达。

The roots of UNATC trace back to Bucharest's first theatre program established in 1834. The modern institution took shape in 1954 through the merger of the Institute of Film Art (est. 1950) and the Theatre Institute, bearing the name of the great Romanian playwright ever since. For over 70 years, it has stood as the premier national incubator for the generation and evolution of Romania's cinematic narrative.

Globally recognized as the cradle of the "Romanian New Wave," UNATC has cultivated top-tier filmmakers whose works consistently secure major awards at prestigious international festivals such as Cannes and Berlin.

UNATC's educational philosophy seamlessly blends a robust realist tradition with avant-garde audiovisual exploration. Here, film transcends industrial technique; it is revered as a profound artistic medium used to dissect social realities and explore the human spirit. The academy remains dedicated to fostering a free, rigorous, and inspiring environment, empowering students to pursue absolute authenticity through the lens.



玛丽安娜
MARIANA

罗马尼亚	Romania	导演/编剧 Cristian Mungiu	剪辑 Melania Oproiu
1997	1997	制片人 Nicoleta Daraban	美术 Eva Szantai
彩色	Color	摄影 Doru Cap	
18分钟	18min	初剪/声音 Horia Brenciu	



导演简介 DIRECTOR'S BIOGRAPHY



克里斯蒂安·蒙吉
CRISTIAN MUNGIU

罗马尼亚当代最具影响力的电影大师，早年就读于布加勒斯特电影学院 UNATC，并凭借毕业短片《帕乌利什塔的手》崭露头角。他的电影以其敏锐的道德洞察力、对伦理困境的深刻解剖以及对现实主义风格的极致追求而闻名。曾凭借《四月三周两天》摘得戛纳金棕榈大奖，并在戛纳电影节收获最佳编剧奖（《山之外》）与最佳导演奖（《毕业会考》）等殊荣。在 2026 年第 79 届戛纳电影节上，蒙吉再次凭借最新力作《峡湾》斩获金棕榈大奖。

Cristian MUNGIU, one of the most influential contemporary Romanian filmmakers, studied at UNATC and first gained recognition with his graduation short THE HAND OF PAULISTA. His cinema is renowned for its sharp moral insight, profound ethical dissection, and rigorous realism. He won the Palme d'Or for 4 MONTHS, 3 WEEKS AND 2 DAYS, and received Best Screenplay for BEYOND THE HILLS and Best Director for GRADUATION. At the 79th Cannes in 2026, he won the Palme d'Or again with his latest masterwork FJORD.

影片简介 SYNOPSIS

作为在校期间的二年级习作，《玛丽安娜》讲述了一个处于矛盾中的家庭，故事的核心围绕着年轻女儿决定离开罗马尼亚，前往西方寻求更好生活的抉择而展开。

As a second-year student project, MARIANA tells the story of a family at odds, centering on a young daughter's decision to leave Romania and seek a better life in the West.

帕乌利什塔的手
HAND OF PAULISTA

罗马尼亚	Romania	导演/编剧 Cristian Mungiu	声音 Vadim Staver, Calin Potcoava
1998	1998	摄影 Oleg Mutu	服装设计 Ana Ioneci
彩色	Color	剪辑 Vadim Staver	
15分钟	15min		



导演简介 DIRECTOR'S BIOGRAPHY



克里斯蒂安·蒙吉
CRISTIAN MUNGIU

罗马尼亚当代最具影响力的电影大师，早年就读于布加勒斯特电影学院 UNATC，并凭借毕业短片《帕乌利什塔的手》崭露头角。他的电影以其敏锐的道德洞察力、对伦理困境的深刻解剖以及对现实主义风格的极致追求而闻名。曾凭借《四月三周两天》摘得戛纳金棕榈大奖，并在戛纳电影节收获最佳编剧奖（《山之外》）与最佳导演奖（《毕业会考》）等殊荣。在 2026 年第 79 届戛纳电影节上，蒙吉再次凭借最新力作《峡湾》斩获金棕榈大奖。

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影片简介 SYNOPSIS

在一个深夜，两名乞丐透过商店橱窗观看一部肥皂剧，而商店内正在发生一起抢劫案。相比于现实中的危险，他们更加关心屏幕中人物的命运。

One night, two beggars watch a soap opera through the window of a store where a robbery is taking place. Their concern is directed towards the fate of those on the screen.

进城
A TRIP TO THE CITY

罗马尼亚	Romania	导演/编剧 Corneliu Porumboiu	Vitzentzatos
2003	2003	摄影 Bogdan Talpeanu	声音 Alex Dragomir,
彩色	Color	剪辑 Roxana Szel	Sebastian Zsemlye
19分钟	19min	导演助理 Alexandru	作曲 Zdob Si Zdub



导演简介 DIRECTOR'S BIOGRAPHY



柯内流·波蓝波宇
CORNELIU PORUMBOIU

1975年9月14日生于罗马尼亚瓦斯卢伊。2000年开启导演生涯，凭首部长片《布加勒斯特东12点8分》获戛纳金摄影机奖。其自编自导的作品屡获顶级影展青睐：《警察，形容词》《宝藏》及《戈梅拉岛》先后入围戛纳并获奖，《夜幕降临布加勒斯特，或新陈代谢》入围洛迦诺主竞赛单元。

Corneliu Porumboiu was born September 14, 1975, in Vaslui, Romania, and began directing in 2000. His debut feature, 12:08 EAST OF BUCHAREST, won the Cannes Caméra d'Or. His acclaimed, self-directed works frequently compete at top festivals. Notable films include POLICE, ADJECTIVE, THE TREASURE, and THE WHISTLERS, which won awards or competed at Cannes, plus WHEN EVENING FALLS ON BUCHAREST OR METABOLISM, selected for Locarno's main competition.

影片简介 SYNOPSIS

在一个美好的清晨，小村庄对互联网的迫切需求，以及村长夫人哭闹着非要不可的马桶，促成了一趟奇妙的进城之旅。性格腼腆的电脑迷教师与八面玲珑的村长司机奉命前往附近的城市，去为村委会运回一台电脑，并给村长家带回一个马桶。然而，这趟看似简单的差事，最终的发展却完全出乎他们的意料。

A beautiful morning, a small village's urgent need for the internet, and the toilet the mayor's wife is crying for bring together a shy computer teacher and a versatile driver for a trip to town, but this simple errand takes a completely unexpected turn.

慢半拍
LATE

罗马尼亚	Romania	导演/编剧 Paul Negoescu	Andrei Butica
2008	2008	制片人 Nora Griva	剪辑 Valeriu Caliman
彩色	Color	摄影 Raluca Vasiliu,	声音 Vlad Voinescu
23分钟	23min		



导演简介 DIRECTOR'S BIOGRAPHY



保罗·内戈埃斯库
PAUL NEGOESCU

1984年生，布加勒斯特国立戏剧与电影大学导演博士并留校任教。长片首作《在泰国的一月》入围威尼斯影评人周，第二部作品《两张彩票》票房大卖并入围北京电影节，第三、四部作品《夏日情人》《实干之人》分入围塔林黑夜电影节和北京电影节主竞赛。《实干之人》获罗马尼亚戈波奖多项大奖。

Paul NEGOESCU, born in 1984, holds a PhD in directing from UNATC Bucharest, where he now teaches. His debut A MONTH IN THAILAND premiered at Venice Critics' Week; TWO LOTTERY TICKETS became a box-office hit and was nominated at Beijing IFF. SUMMER LOVERS and MEN OF DEEDS were selected for Tallinn Black Nights and Beijing respectively, with the latter winning multiple Gopo Awards.

影片简介 SYNOPSIS

一位年轻且尚未成名的记者，被派去撰写一篇关于他母校一位教师涉嫌性行为不端的报道。他向一位老同学求助，而这次会面却带来了意想不到的后果。

A young, and, as yet unsuccessful journalist is assigned to write an article about a teacher at his old school who is suspected of sexual misconduct. He approaches a former fellow-pupil for help. Their meeting has unexpected consequences.

禁忌症
CONTRAINDICATIONS

罗马尼亚	Romania	导演 Lucia Chicoș
2008	2008	摄影 George Maftei
彩色	Color	剪辑/声音 Alexandra Diaconu
19分钟	19min	



导演简介 DIRECTOR'S BIOGRAPHY



露西亚·基科什
LUCIA CHICOȘ

1998 年生于罗马尼亚，UNATC 电影导演硕士毕业，现于同校攻读博士并任助教。短片《禁忌症》获 2020 年戛纳电影基石单元三等奖。联合执导的纪录长片《我现在在哪里》入围 IDFA；短片《柏林小子》获特兰西瓦尼亚电影节特别表扬。

Lucia Chicoș, born in 1998 in Romania, holds an MA in Film Directing from UNATC, where she now pursues a PhD and teaches. Her short CONTRAINDICATIONS won the 2020 Cannes Cinéfondation Third Prize. Documentary WHERE I AM NOW premiered at IDFA; BERLINER KINDL earned a Special Mention at Transilvania IFF.

影片简介 SYNOPSIS

一位女子正等待丈夫从国外归来探访，而此时她的母亲发现，她对于是否离婚这件事尚未下定决心，这让她精神濒临崩溃。

Awaiting her husband's visit from abroad, a woman is having a nervous breakdown as her mother finds out she hasn't yet made up her mind about the divorce.

出租车上的爱情故事
LOVE STORIES ON THE MOVE

罗马尼亚	Romania	导演/编剧/制片 Carina-Gabriela Dașoveanu	声音 Tijana Marjanović, Paul Sima
2021	2021	摄影 Ștefan Aghițoiaie	
彩色	Color	剪辑 Paul Sima	
21分钟	21min		



导演简介 DIRECTOR'S BIOGRAPHY



卡琳娜·加布里埃拉·达绍维安努
CARINA-GABRIELA
DAȘOVEANU

1998 年出生于罗马尼亚，以一等荣誉的成绩考入布加勒斯特国立戏剧与电影大学。她的毕业短片《出租车上的爱情故事》并列获得戛纳电影基石单元三等奖，同时也是 UNATC 首部入选圣丹斯电影节的学生作品。

Born in 1998 in Romania, DAȘOVEANU was admitted with top honors to UNATC in Bucharest. Her graduation short LOVE STORIES ON THE MOVE was selected for the Cannes Cinéfondation section, where it won a shared Third Prize, and was also the first UNATC student film selected for Sundance.

影片简介 SYNOPSIS

36 岁的 Lili 在布加勒斯特开出租车，她与丈夫 Dani 的婚姻正滑向危机。每天在城市街道上行驶，形形色色的乘客上车又下车，他们随口讲述的爱情片段、抱怨与甜蜜，像一面面镜子，映照出 Lili 自己的情感困惑。

Lili, a 36-year-old taxi driver in Bucharest, navigates the city's streets while her marriage to Dani slowly unravels. Passengers come and go, each sharing fragments of love—complaints and sweetness alike—that mirror Lili's own emotional confusion.

另一种亚洲电影实践

从短片迈向首部长片，常常是青年导演创作生涯中最艰难，也最能决定其作者气质的一次跨越。它不仅意味着篇幅的延展，更意味着叙事结构、生产协作、市场沟通与作者意识的全面成形。如何陪伴青年创作者走过这段漫长的过渡期，是世界各地电影节平台与影像教育平台持续面对的共同命题。

发轫于戛纳电影节影评人周的 NEXT STEP，围绕这一关键阶段展开工坊。该计划将入围影评人周的短片导演汇聚于巴黎，通过为期一周的工作坊，在剧本开发、市场推广、电影配乐等维度提供国际专家的系统指导，并为短片导演通往首部长片创作搭建与产业端对话的桥梁。

作为 NEXT STEP 的延展项目，NEXT STEP STUDIO 则进一步打开了电影节支持青年创作的另一种可能。项目每年聚焦一个特定国家，以国际合拍与双人共创的方式，将本土青年导演与国际新兴电影人置于同一创作现场，在双重视角的碰撞中，展开对在地社会、文化经验与当代处境的重新观看。

这些作品在跨文化协作中生成一种复调的影像关系。地域的现实肌理、亚洲语境中的青年创作经验，以及国际资源介入之后所带来的方法、张力与偏移，共同构成了作品的价值依据，也提供着一种经验：短片不仅是长片之前的训练，也是轻盈、敏锐的观察方式；国际合拍不只是资源输入，也可以成为对在地文化重新理解、重新组织的创作机制。

NEXT STEP STUDIO 项目的引荐，也是两套青年电影孵化体系之间的对照与对话。FIRST 训练营作为在地电影公共实践教育板块，长期以短片创作为方法，在真实的创作现场中陪伴青年电影人完成从想法、协作到影像成形的过程。NEXT STEP STUDIO 提供了另一种电影节推动青年导演成长的世界性视角：以国际工坊、合拍机制与在地文化为支点，让创作者在不同语言、经验与产业系统之间寻找出口。

希望通过这组作品，呈现一组来自亚洲内部、经由国际视野重新折射的电影实践。

ANOTHER PRACTICE OF ASIAN CINEMA

For young directors, moving from short film to first feature is often a difficult and defining step. It requires not only a longer form, but also a deeper understanding of narrative, collaboration, the industry, and one's own authorial voice. Supporting filmmakers through this transition is a shared concern for film festivals and moving-image education platforms worldwide.

Initiated by La Semaine de la Critique of the Cannes Film Festival, NEXT STEP focuses on this crucial stage. It brings selected short-film directors to Paris for a one-week workshop, offering guidance in script development, market strategy, and film music, while helping them build connections with the industry.

As an extension of NEXT STEP, NEXT STEP STUDIO explores another way for festivals to support young filmmakers. Each year, it focuses on one country and brings local directors together with emerging international filmmakers through co-production and co-direction, creating new perspectives on local society, culture, and contemporary life.

Through cross-cultural collaboration, these works form a polyphonic cinematic relationship. They show that short films are not only preparation for features, but also a light and precise way of observing the world. They also suggest that international co-production can be more than resource-sharing: it can become a method for rethinking local culture.

Bringing NEXT STEP STUDIO to FIRST creates a dialogue between two systems of supporting young filmmakers. FIRST Training Camp has long used short-film creation as a form of public film education, accompanying young filmmakers through real processes of creation and collaboration. NEXT STEP STUDIO offers another global perspective, opening paths between different languages, experiences, and industries.

Through these works, we hope to present a film practice from within Asia, refracted through an international perspective.

特别支持



印度尼西亚/法国 Indonesia, France		导演 Reza Fahriyansyah, Ananth Subramaniam	演员 Prilly Latuconsina, Yusuf Mahardika, Yudi
2025	2025	摄影 Vera Lestafa, I.C.S	Ahmad Tajudin, Arswendy
彩色	Color	剪辑 Carlo Francisco Manata	Bening Swara
16分钟	16min		



导演简介 DIRECTOR'S BIOGRAPHY



穆罕默德·雷扎·法赫里扬夏
MOHAMMAD REZA
FAHRIYANSYAH
阿南特·苏布拉马尼亚姆
ANANTH SUBRAMANIAM

穆罕默德·雷扎·法赫里扬夏
印尼编剧兼导演。作品多取材于真实经历，重点聚焦社会阶层问题。其短片曾多次入选洛迦诺、克莱蒙费朗等国际知名电影节，代表作《舞动的色彩》曾入围洛迦诺主竞赛单元。目前正在筹备首部剧情长片《（不）神圣》。

Mohammad Reza Fahriyansyah is an Indonesian director who explores social class through real-life stories. His acclaimed short DANCING COLORS competed at Locarno, and he is currently developing his debut feature, (UN)HOLY.

阿南特·苏布拉马尼亚姆
马来西亚建筑师兼电影制作人。善用类型片形式探讨祖先身份与家庭主题。其短片《咩咩咩》曾入围 2025 年戛纳导演双周并斩获短片酷儿金棕榈奖。目前正致力于开发首部剧情长片，该项目已入选洛迦诺开放之门等多个国际电影实验室。

Ananth Subramaniam is a Malaysian filmmaker who explores identity and family through genre cinema. His short BAA BAA BAA won the Cannes Short Film Queer Palm, and he is currently developing his debut feature.

影片简介 SYNOPSIS

拉特娜在葬礼上死而复生后，她那沉默的躯体开始展现出无法解释的治愈能力，这让她的丈夫阿里夫被迫卷入一场愈演愈烈的狂热之中。随着村民、投机分子和宗教权威人士的涌入，信仰与剥削相互碰撞，奇迹最终失控。

After Ratna rises from the dead during her funeral, her silent body begins performing unexplained healings, turning her husband Arif into the reluctant center of a growing frenzy. As villagers, opportunists, and religious authorities descend, faith and exploitation collide, and the miracle spirals beyond control.

印度尼西亚/法国 Indonesia, France		导演 Shelby Kho, Sein Lyan Tun	Manatad
2026	2026	摄影 Vera Lestafa, I.C.S	演员 Agnes Naomi, Omara Esteghlal, Vivian
彩色	Color	剪辑 Carlo Francisco	Idris
14分钟	14min		



导演简介 DIRECTOR'S BIOGRAPHY



谢尔比·科
SHELBY KHO
塞恩·连·吞
SEIN LYAN TUN

谢尔比·科
印尼电影制作人兼作家，现于纽约哥伦比亚大学攻读小说写作艺术硕士。她的作品常聚焦代际创伤与情感困扰，短片代表作《海洋》曾入选 2023 年新加坡国际电影节。目前正在开发首部剧情长片《TERBAKAR》，影片曾获 2023 年新加坡国际电影节东南亚电影实验室最具潜力项目奖，以及创作一部自传体小说。

Shelby Kho is an Indonesian filmmaker and writer currently pursuing an MFA in Fiction at Columbia University. Exploring themes of intergenerational trauma, her notable short OCEAN premiered at SGIFF 2023. She is currently developing her debut feature TERBAKAR, which won the Most Promising Project at the 2023 SGIFF Southeast Asian Film Lab, alongside an upcoming autobiographical novel.

塞恩·连·吞
现居巴黎的缅甸电影制作人。其短片《人人都有爱的时候》曾获 2023 年釜山国际电影节 Sonje 特别提及奖。另一部作品《寂寞夏日迟暮》曾入选克莱蒙费朗短片电影节及洛迦诺电影学院等多个国际平台。

Sein Lyan Tun is a Myanmar filmmaker based in Paris. His recent short EVERYBODY'S GOTTA LOVE SOMETIMES won a Special Mention at the 2023 Busan International Film Festival. Another acclaimed short, LATE BLOOMING IN A LONELY SUMMER DAY, screened at Clermont-Ferrand and the Locarno Filmmakers Academy.

影片简介 SYNOPSIS

母亲去世后，兄妹二人仍留在母亲留下的掌控之中，努力应对虐待与关爱交织的矛盾记忆。随着仪式、身体与记忆的交织，他们的悲痛揭示出更深层的困境，这种困境在母亲离世后依然存在。

After their mother's death, a brother and sister remain in the house shaped by her control, negotiating conflicting memories of abuse and care. As ritual, body, and memory intertwine, their grief exposes a deeper entrapment, one that persists beyond her absence.

安妮莎
ANNISA

印度尼西亚/法国 Indonesia, France		导演 Reza Rahadian, Sam Manacsa	Manatad
2025	2025	摄影 Faozan Rizal, I.C.S	
彩色	Color	剪辑 Carlo Francisco	
14分钟	14min		



导演简介 DIRECTOR'S BIOGRAPHY



雷扎·拉哈迪安
REZA RAHADIAN
萨姆·马纳克萨
SAM MANACSA

雷扎·拉哈迪安
印尼演员。他出生于茂物，高中时期开始接触表演，并于 2004 年首次出演电影。自 2009 年获得首个西特拉奖以来，他已出演十几部电影，涵盖喜剧、爱情片、剧情片和传记片等多种类型。

Reza Rahadian is an Indonesian actor born in Bogor. He began acting in high school and made his film debut in 2004. Since winning his first Citra Award in 2009, he has starred in over a dozen films across various genres, including comedy, romance, drama, and biopic.

萨姆·马纳克萨
菲律宾电影制作人兼美术指导。短片代表作《我发誓，我愿死去》曾在威尼斯电影节首映并屡获国际大奖。目前正开发首部剧情长片《虚空无比》，该项目已入选都灵电影实验室及东京人才计划。

Sam Manacsa is a Filipino filmmaker and art director. Her acclaimed short CROSS MY HEART AND HOPE TO DIE premiered at Venice Orizzonti and won multiple international awards. She is currently developing her debut feature, THE VOID IS IMMENSE.

影片简介 SYNOPSIS

在拥挤的住宅区里，失明少女安妮莎的世界主要由声音构成。当社区举办国庆庆祝活动时，她找到了一种意想不到的表达方式，在喧嚣中重新找回了自己的位置。

In a crowded housing complex, Anissa, a blind teenage girl navigates a world mainly shaped by sound. As a neighborhood national day celebration unfolds around her, she finds an unexpected way to be heard, reclaiming her place within the noise that surrounds her.

尽显母性
MOTHERS ARE MOTHERING

印度尼西亚/法国 Indonesia, France		导演 Khozy Rizal, Lam Li Shuen	Manatad
2025	2025	摄影 Deska Binarso, I.C.S	主演 Happy Salma, Asmara Abigail, Yudi
彩色	Color	剪辑 Carlo Francisco	Ahmad Tajudin
17分钟	17min		



导演简介 DIRECTOR'S BIOGRAPHY



科季·里扎尔
KHOZY RIZAL
林丽璇
LAM LI SHUEN

科季·里扎尔
现居印尼的导演。其短片《巴斯里和萨尔玛的永无止境的喜剧》曾在戛纳首映。另一部短片《小小反叛者电影俱乐部》获柏林电影节新生代单元大奖，他并于 2026 年受邀担任该单元国际评委。

Khozy Rizal is an Indonesia-based director. His short BASRI & SALMA IN A NEVER-ENDING COMEDY premiered at Cannes. He won the Berlinale Generation Short Film Grand Prix for LITTLE REBELS FILM CLUB and served on its international jury in 2026.

林丽璇
新加坡电影制作人与艺术家。常与 Mark Chua 合作制作融合思辨小说与身体恐怖元素的地下电影，作品曾入选鹿特丹等影展。目前正筹备入选柏林天才训练营的第二部长片《奇异之根》。

LAM Li Shuen is a Singapore-based filmmaker and artist. Co-directing with Mark Chua, she creates genre-blending underground films that have screened at Rotterdam. She is currently developing her second feature, STRANGE ROOT, selected for Berlinale Talents.

影片简介 SYNOPSIS

50 岁的妮娅身陷一段充满虐待的婚姻，她的内心世界支离破碎，欲望、记忆和仪式交织在一起。与前任重逢唤醒了亲密感，但也暴露了暴力和束缚的持续存在。当现实逐渐消融于幻觉之中，她试图寻求最终的、难以捉摸的逃离。

Nia, 50, in an abusive marriage navigates a fragmented inner world where desire, memory, and ritual intertwine. A reunion with a former lover reawakens intimacy but exposes the persistence of violence and entrapment. As reality dissolves into hallucination, she reaches for a final, elusive escape.

肢体的辩证方法： 玛雅·黛伦回顾展

DIALECTICS OF THE BODY: MAYA DEREN IN RETROSPECT

玛雅·黛伦以开创性的姿态，将女性身体从客体化的注视中剥离，使其转化为探索潜意识、梦境与空间的绝对场域。在她的影像世界里，肉身通过舞蹈的律动，于非线性的时空中流转、分裂与新生。她的创作佐证了身体不仅是承载欲望的物理情境，更是突破现实藩篱的权力原点。本次回顾展映精选五部影史里程碑式的实验短片，回望这位先锋影人，致敬女性创作自觉的源头。

Maya Deren liberated the female body from objectified gazes, transforming it into a site for exploring the subconscious, dreams, and space. In her work, the body flows and fractures across non-linear time, emerging reborn. Her films prove that the body is both a vessel for desire and a locus of power transcending reality. This selection of five landmark short films honors a pioneer whose vision remains the wellspring of female creative consciousness.



玛雅·黛伦 MAYA DEREN

生于乌克兰基辅，后移居美国，是先锋电影的重要人物。她的首作短片《午后的迷惘》被视为美国先锋电影里程碑。在创作历程中，她将现代舞、超现实主义与心理分析融入影像实践。作为独立电影运动的推动者，她创立了创意电影基金会，并撰写诸多理论著作，推动了美国独立电影体制的形成。

Maya Deren was a pioneer of American avant-garde cinema. Born in Kiev, Ukraine, she emigrated to the United States. Directing films like MESHES OF THE AFTERNOON, she integrated modern dance, surrealism, and psychoanalysis into her practice. As a key advocate for independent cinema, she founded the Creative Film Foundation and authored theoretical works, shaping the American independent film movement.

版权支持



夜之眼 THE VERY EYE OF NIGHT

美国	United States	导演 Maya Deren
1958	1958	编曲 Teiji Ito
黑白	B&W	编舞 Antony Tudor
15分钟	15min	



影片简介 SYNOPSIS

舞者以摄影底片负相效果呈现，表演了一系列芭蕾动作，包括独舞、双人舞及群舞。在缓慢变化的星空背景下，舞者不受重力影响地滑行与旋转。伴随其动作的是由木管和打击乐组成的小型乐团所谱写的音乐。

Dancers, shown in photographic negative, perform a series of ballet moves, solos, pas de deux, larger groupings. The dancers glide and rotate untroubled by gravity against a slowly changing starfield background. Their movements are accompanied by music scored for a small ensemble of woodwind and percussion.

在陆地上
AT LAND

美国	United States	导演 Maya Deren
1944	1944	演员 John Cage, Maya Deren,
黑白	B&W	Alexander Hammid, Hella Heyman,
14分钟	14min	Parker Tyler



影片简介 SYNOPSIS

潮汐倒流，一名女子在海滩上无声醒来。随着她试图寻找一枚穿梭于海滩、派对及乡间小路并最终返回的棋子，她的梦境图景随之展开。

Silently, a woman wakes on a beach as the tides go in reverse. Her dreamscape unfolds as she tries to locate a chess piece traveling from the beach to a party to a country road and then back.

午后的迷惘
MESHERS OF THE AFTERNOON

美国	United States	导演/演员 Maya Deren,
1943	1943	Alexander Hammid
黑白	B&W	
14分钟	14min	



影片简介 SYNOPSIS

一名回家的女子陷入沉睡，产生了一系列可能存在于现实、也可能并非现实的生动梦境。通过重复的影像以及客观时空的彻底错位，她内心隐秘的欲望在银幕上呈现。

A woman returning home falls asleep and has vivid dreams that may or may not be happening in reality. Through repetitive images and complete mismatching of the objective view of time and space, her dark inner desires play out on-screen.

时间变形中的仪式

RITUAL IN TRANSFIGURED TIME

美国	United States	导演 Maya Deren
1946	1946	演员 Rita Christiani, Maya Deren, Anaïs Nin,
黑白	B&W	Frank Westbrook, Gore Vidal
14分钟	14min	



影片简介 SYNOPSIS

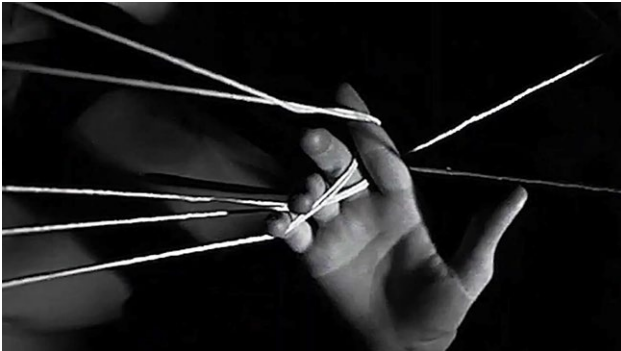
这是一次利用剪辑技术扭曲空间与时间的实验，旨在为影像赋予更深层的语境。

An experiment with editing techniques that distort space and time in order to further contextualize an image.

女巫的翻绳游戏

THE WITCH'S CRADLE

美国	United States	导演 Maya Deren
1943	1943	演员 Marcel Duchamp, Pajorita Matta
黑白	B&W	
13分钟	13min	



影片简介 SYNOPSIS

这部超现实主义影片展示了一系列重复意象：一根细绳在数人的指间翻出奇
异、酷似蛛网的图案，片中的主要人物是一名无名年轻女子与一位老者。

The surrealist film shows repetitive imagery involving a string fashioned in a
bizarre, almost spiderweb-like pattern over the hands of several individuals,
most notably an unnamed young woman and an elderly gentleman.

论坛工坊

PANEL & WORKSHOP

板砖论坛 FIRST FORUM



时间 7月23日 10:30-12:00

地点 索菲特·唐府B

板砖论坛：先锋由我

1920 年代的路易·德吕克等人将“先锋（Avant-garde）”这一词汇引入电影艺术殿堂时，便赋予了影像以新的创造力命名，一种天生的挑战感，最野生的鲜活。在电影史的每一次更迭中，“先锋”不断在创作者们对既有形式的再创新中被刷新擦亮，先锋敢为成为青年创作者确认“价值”的精神引领。在代际生成中，每一次宣言或解释世界的电影冲动来自于生活半径。

青年创作者驻足于生活的缝隙，在出走、离散、家庭与身体经验中形成言说动力，塑成表达。在空间探索、档案书写、生产工具与媒介日常化的当下，创作者进入现实坐标、掌握影像的主体形态更多元，电影的边界因此在纪实与虚构、流行与独立之间再次进入新世界。

“先锋”从不是美学标签，而是尚未定型、充满可能性的创作现场。

本论坛由官方合作伙伴 VOSS 特别支持——以纯粹本源，承托先锋表达，书写属于此刻的前卫之声。

VOSS

本论坛由 VOSS 特别支持
The Panel is supported by VOSS

Time July 23 10:30-12:00

Venue Tangfu B · Sofitel

Avant-Garde in Motion

When critics and filmmakers such as Louis Delluc introduced the term avant-garde into the language of cinema in the 1920s, they gave moving images a new name for creative possibility—a spirit of challenge, experimentation, and irrepressible vitality. Throughout the history of cinema, the avant-garde has continually renewed itself through filmmakers who reinvent existing forms and expand the language of the medium. For generations of emerging artists, it has remained a guiding force in the pursuit of creative value.

Every generation's desire to make films—to declare, question, or reinterpret the world—begins within the radius of lived experience. Young filmmakers pause in the fissures of everyday life, drawing from journeys, displacement, family, and embodied experience to shape new cinematic voices.

Today, as spatial exploration, archival practices, and the democratization of production tools reshape filmmaking, creators engage with reality through increasingly diverse perspectives. The boundaries of cinema are once again expanding, between documentary and fiction, the popular and the independent, opening the door to new worlds.

The avant-garde has never been an aesthetic label. It is a creative territory still in the making—unfinished, open, and full of possibility.

Supported by VOSS, Official Partner of FIRST. Rooted in purity, VOSS champions bold ideas and provides a platform for pioneering voices that speak to the present.

FIRST FRAME 论坛
FIRST FRAME PANEL



时间 7月21日 13:30-15:00
地点 横店电影城·1号厅

身体的情境

银幕内外，女性正成为流动的主体。女性角色不再是被故事推着走的人，而是鲜活的体验者与抉择者，成长意味着自我的持续建设。身体是流变的经验场域，而衣物则是精神向外延伸的边界。随着女性从被遮蔽的历史边缘浮现，身体已然成为生命档案的时代化观测；与此同时，时装作为权力的盔甲与社会规范的投射，正标注着女性日益清晰的职业轮廓。

2026 年度，FIRST FRAME 她的一帧单元携手芭莎电影、时尚芭莎，将视野投注于银幕内外的女性形象建构，从「身体的情境」为起点，延伸至「衣态身心」——在流动的「她历史」中，标注身体、建构情境，让那些溢出的瞬间，拥有属于自己的语法与形状。

Time July 21 13:30-15:00
Venue Hengdian Cinema, Screen 1

Situating the Body

On and off screen, women are becoming fluid subjects. Female characters are no longer figures driven by plotlines, but living subjects of experience and choice; growth, in this sense, becomes the continuous construction of the self. The body is a shifting field of experience, while garments form the outward-extended boundary of the spirit. As women emerge from the obscured margins of history, the body has become a contemporary site through which the archives of life may be observed. At the same time, fashion—as armor of power and projection of social norms—marks the increasingly distinct contours of women's professional identities.

In 2026, FIRST FRAME, in collaboration with BAZAAR MOVIE, Harper's BAZAAR, turns its gaze to the construction of female images both on and off screen. Beginning with "the situated body" and extending toward "the clothed body-mind," the program seeks to mark the body and construct its contexts within the fluid history of women, allowing those overflowing moments to assume a syntax and shape of their own.

高地的期待：可持续论坛

PANEL FOR SUSTAINABLE DEVELOPMENT: EXPECTATION FROM THE PLATEAU



乔什·蒂克尔
JOSH TICKELL

乔什·蒂克尔 (Josh Tickell) 是享誉全球的电影人与生态愿景家，致力于通过电影叙事投身环保运动。他凭借《燃料》(Fuel)、《亲吻大地》(Kiss the Ground) 以及斩获多项殊荣的《共同大地》(Common Ground) 等极具影响力的纪录片而闻名。蒂克尔擅长将引人入胜的叙事与数据支撑的紧迫感相结合，探讨气候、农业与公平之间的关键关联，引导全球观众跨越气候焦虑，迈向务实与希望的行动。

Josh Tickell is a world-renowned filmmaker and eco-visionary dedicated to environmental activism through cinematic storytelling. Known for impactful documentaries like FUEL, KISS THE GROUND, and the award-winning COMMON GROUND, he explores the critical intersections of climate, agriculture, and justice by blending compelling narratives with data-driven urgency, empowering global audiences to move beyond climate anxiety and toward pragmatic, hopeful action.



丽贝卡·蒂克尔
REBECCA TICKELL

丽贝卡·蒂克尔 (Rebecca Tickell) 是一位屡获殊荣的导演、编剧、制片人及环保活动家。她的叙事之旅始于九岁，当时她在节日经典影片《圣诞奇缘》(Prancer) 中担任主演。她最广为人知的作品包括荣获圣丹斯电影节奖项的《燃料》(Fuel)，以及纪录片《亲吻大地》(Kiss the Ground)、《共同大地》(Common Ground)、《大修补》(The Big Fix) 和《接地气》(The Earthing Movie)。2025 年地球日，其作品《亲吻大地》与《共同大地》在全球亚马逊 Prime Video 平台首映。近期，丽贝卡凭借其在环保电影领域的卓越领导力，荣获了塞拉俱乐部颁发的“开拓者奖”。

Rebecca Tickell is an award-winning director, writer, producer, and environmental activist whose storytelling journey began at age nine when she starred in the holiday classic Prancer. She is best known for her Sundance Award-winning film, FUEL, and her documentaries KISS THE GROUND, COMMON GROUND, THE BIG FIX, and THE EARTHING MOVIE. On Earth Day 2025, KISS THE GROUND and COMMON GROUND, premiered globally on Prime Video. Rebecca was recently honored with the Sierra Club Trailblazer Award for her leadership in environmental filmmaking.

GROUNDSWELL

美国、哥伦比亚、肯尼亚、印度、巴西	United States, Colombia, Kenya, India, Brazil	导演 Josh Tickell, Rebecca Tickell	制片人 Anna Oster, Dr. Gunhild Stordalen
2026	2026	特邀嘉宾 Demi Moore, Woody Harrelson	剪辑 Lesley B. Foster, Jason Martinez, Talain Blanchon
94分钟	94min		
纪录片	Documentary		



影片简介 SYNOPSIS

在全球旱涝灾害频发、粮食安全危机加剧的背景下，《Groundswell》将农业重新定义——它不再是生态崩溃的推手，而是人类疗愈地球最有潜力的工具之一。通过细腻的叙事与震撼的视觉语言，本片展示了再生农业如何重塑土壤健康、从大气中固碳、复苏生物多样性、提升食物营养价值，并增强地方经济韧性。这不仅是一次电影化的旅程，更是一份行动倡议，邀请观众重新构想我们与土地的关系，并以此将“再生”视为引领人类前行的统一路径。

As droughts, floods, and food insecurity intensify, GROUNDSWELL reframes agriculture not as a driver of ecological collapse, but as one of humanity's most promising tools for planetary healing. Through intimate storytelling and striking visuals, the film demonstrates how regenerative approaches can rebuild soil health, draw carbon from the atmosphere, revive biodiversity, improve the nutritional value of our food and strengthen local economies. GROUNDSWELL is both a cinematic journey and a call to action, inviting audiences to reimagine our relationship with the land and recognize regeneration as a unifying path forward.

纪录片实验室工作坊 DOCUMENTARY WORKSHOP



FIRST 纪录片实验室·工作坊依托影展生态，面向发展中及粗剪项目的核心创作者，通过一对一指导、半开工坊、产业洽谈等形式，构建持续的专业支持与培育机制。

非虚构创作始终与现实保持着复杂而动态的关系。它关乎对现场的进入、对人物与时间的凝视，也涉及如何在不断变化的社会经验中形成自我表达，让承载私人经验或公共议题的影像抵达更广泛的观众。

本年度工作坊聚焦创作与产业两大维度，回应创作者在创作构想、拍摄制作及产业转化中的诉求，试图在现实的潮水中，共同为纪录片寻找更具可行性与延展性的路径。

Rooted in the festival ecosystem, the FIRST Documentary Lab Workshop is an initiative for filmmakers from selected developing and rough-cut projects. Through one-on-one mentoring, semi-public talks, and industry meetings, it offers sustained creative and professional support.

Non-fiction filmmaking takes shape through close attention to reality. It seeks ways to transform lived experience into cinema, while connecting stories of personal or public significance with wider audiences.

This year's Workshop brings together creative and industry perspectives, addressing the practical questions of development, production, and circulation. Amid shifting currents, the search continues for a way through.

主动放映策展工坊 PUBLIC PROGRAMMING CURATOR WORKSHOP



时间 7月24日 18:30-20:00

地点 FIRST媒体中心

在现代电影理论的视域中，观众被预设为一个孤立的、被缝合的主体。传统影院单向的放映机制构建了一个“想象的能指”，让观众在电影“缺席的在场”中产生幻觉，被银幕的意识形态所捕获。

在主动放映的情景下，这种封闭的主体建构机制被打破了：电影策展通过对电影文本和放映场域的并置与编排，在放映端口拓展了电影在空间里的可能性——电影不再是一个等待被解码的、静止的封闭文本，而是一种“正在发生的事件”。在这一事件中，电影与现实的边界被消解，观众从被动的意识形态接受者转变为在具体空间中生成意义的“在场者”。

然而，这种基于迷影情结的自发实践升维至具有公共属性的文化行动时，策展人便面临着严峻的方法论危机：非标准化空间的不可控性、社会议题的复杂性以及受众群体的异质性，要求策展人必须超越单纯的“直觉式策展”与“经验主义”。

本次工坊致力于引导策展人对“电影介入现实”进行思辨与探讨，将分散的、经验性的田野实践进行系统化梳理。通过议题与在地语境的互动、参与式对话空间的激发，以及策展人与受众的田野共创，提炼出属于本土语境的“电影策展理论体系”，真正将电影重塑为介入现实、重构社会的公共事件。

Time July 24 18:30-20:00

Venue FIRST MEDIA CENTER, Tangdao 637

Within contemporary film theory, the spectator is conventionally posited as an isolated, sutured subject, captivated by the cinematic illusion of 'absent presence.' However, FIRST Public Programming disrupts this closed mechanism.

Through the orchestration of filmic texts and screening sites, film curation expands the spatial possibilities of cinema, shifting film from a static text to an 'event in the making.' Within this event, the boundary between cinema and reality dissolves, transforming the spectator from a passive recipient into an 'in-situ participant' who generates meaning.

Nevertheless, when such spontaneous practices evolve into culturally engaged actions, curators face a methodological crisis. The unpredictability of non-standardized spaces and the heterogeneity of audiences necessitate transcending mere intuition and empiricism.

This workshop seeks to guide curators in critically examining how cinema intervenes in reality, and to systematize dispersed, experience-based field practices. Through the interaction between thematic concerns and local contexts, the activation of participatory spaces for participatory dialogue, and field-based co-creation between curators and audiences, the workshop aims to distill a locally grounded theoretical framework for film curation—one that repositions cinema as a public event capable of intervening in reality and reconfiguring the social field.

返场谈

ENCORE-MEET THE FILMMAKERS



时间 7月18日-7月24日 17:00-18:40

地点 FIRST媒体中心

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 18-July 24 17:00-18:40

Venue FIRST MEDIA CENTER, Tangdao 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'.

主动放映 PUBLIC PROGRAMMING



民间放映是一部平行电影史

在主流工业叙事与商业院线的视野之外，公共放映行动持续拓宽着当下观看的边界。这是由生活自觉与个人意志驱动的策展实践，凭借主动介入的姿态，完成对观看方式的拓展与重塑。民间放映书写着一部野生的影像档案学，将共同的时代情绪与文化记忆转化为一场观看行动。

观看确立了我们在周围世界的位置，这是约翰·伯格的观看之道。我们正处于一个影像与观看过剩的时代。在数字生活中，电影和传统艺术的权威正经历着结构性的解构，流媒体革新着个体的视觉习惯。在这种推崇记录文化的媒介景观里，多元观看形态的交织与并置，共同定义了当代的观看之道。

2026 年度，主动放映承载着青年创作者的作品抵达 204 个站点，将放映足迹延伸至全球 12 个国家与 74 座城市。为了即时回应当下观看变革，本年度主动放映与战略合作伙伴 vivo 共同发起超短片主题策展，通过 5 分钟的影像叙事实验，重组碎片化媒介的逻辑意义。159 个超短片主题站点基于各自的生活洞察和审美发现提供了丰沛的策展样本，使超短片成为巡展中富有活力、具备思辨性的影像切片。

借由教室、书店、酒馆、植物园等非传统放映空间，主动放映以自发且主动的姿态，在世界各地寻找电影的观众。通过多元策展语言重新激活影像价值，拓展电影抵达公众的路径，为青年电影文化延续行动的火种。在流动的现场，一部野生的平行电影史正在被共同书写。

TO SCREEN A PARALLEL HISTORY OF CINEMA

Beyond mainstream industrial narratives, Public Programming expands contemporary spectatorship through lived experience and individual initiative. It transforms collective memory into a vernacular archive of moving images, resisting and reimagining the politics of seeing.

As John Berger argued, seeing situates us in the world. Today, however, digital saturation and streaming platforms have reconfigured traditional artistic authority. Contemporary spectatorship now emerges through the convergence and collision of multiple modes of seeing within a media landscape defined by spectacle.

In 2026, the Public Programming expanded to 205 stations across 74 cities in 12 countries. Partnering with vivo, this edition introduced a thematic programme for ultra-short films. By condensing narrative experiments into five minutes, the programme reconfigures the logic of fragmented media consumption. Across 159 participating stations, local curatorial perspectives transformed these works into vibrant cinematic encounters that challenged aesthetic boundaries.

By utilizing non-traditional spaces—from bookstores and taverns to botanical gardens—the Public Programming actively engages global audiences. This decentralized approach reactivates the value of the moving image and expands the pathways through which cinema reaches the public, sustaining the spirit of action within youth film culture. Across these shifting screening sites, a vernacular parallel history of cinema is being collectively written.

高校站点 UNIVERSITY STATIONS

爱丁堡大学	代易宁	南京艺术学院	金毛玲	西宁市光华中学	白茹
安徽大学	丁木村	南开大学	郝怡明	香港中文大学	覃梓敬
安徽广播影视职业技术学院	杨妍	宁波财经学院	龚天逸	信阳师范大学	裴晨羽
北京大学	张道吟	宁德市高级中学	叶兴荣	烟台理工学院	闫家睿
北京外国语大学	梁匡胤	宁德市第五中学	叶兴荣	扬州大学	苏新瑜
北京印刷学院	李路雅	庞培法布拉大学	张唯	云南艺术学院	夏洁婧
北师香港浸会大学	王馨艺	清华大学	王玥涵	浙江传媒学院（杭州校区）	倪牧韞
伯克利音乐学院	安语涵	青岛城市学院	朱继忠	浙江传媒学院（嘉兴校区）	王晨
不列颠哥伦比亚大学	曹廷吉	青岛电影学院	肖源智	浙江师范大学	杨怡晨
长春人文学院传媒学院	赵育启	青岛农业大学	张兴龙	郑州大学	杨祎佳
长沙理工大学	颜沛岚	青海大学	申斌	中国传媒大学	王益嘉
重庆大学	姚秋阳	青海湟川中学	白茹	中国人民大学	王宝仪
重庆外语外事学院	张欣然	厦门大学	韦景童	中山大学	苏昊城
重庆移通学院	蒋润	山东大学	左晓娜	中央戏剧学院	杨秀英
电子科技大学	解乔	山东师范大学	曹蓝雨		
东北师范大学	郎庆敏	山东艺术学院	刘子龙		
东国大学	黄明川	山西传媒学院	莫文迪		
福州阳光学院	张梦婷	山西师范大学	周天雨		
广州科技职业技术大学	林一鸣	陕西师范大学	任彦青		
广州体育学院	李东霖	上海戏剧学院	南心慧		
韩国中央大学	张一杨	深圳大学	田烨		
杭州师范大学	刘梦媛	四川传媒学院	张思思		
河北传媒学院	翟俊皓	苏州大学	许子欣		
河北科技大学	左清枫	泰安山东农业大学	刘峻驿		
河南大学	冯康睿	天津传媒学院	肖瑶		
河南师范大学	师钰博	天津美术学院	吴金哲		
华东政法大学	薛艺凡	武汉大学	周治豪		
华南农业大学	练俊杰	武汉设计工程学院	李阳烨		
华中科技大学	谢庆威	西安工程大学	宋佳祺		
湖北医药学院	杨佳鑫	西安美术学院	薛嘉梁		
吉林大学	王宇坤	西安欧亚学院	陈烁		
吉林艺术学院	高博文	西安邮电大学	王之璞		
加州大学伯克利分校	李梦阳	西北大学	尹君豪		
加州大学尔湾分校	常媛媛	西北大学现代学院	谢琼荣		
晋中信息学院	闫莹	西北师范大学	金佳雯		
昆明传媒学院	夏洁婧	西南大学	隆腾		
鲁东大学	张朕炜	西南交通大学	姜昊良		
鲁迅美术学院	张方心怡	西南石油大学	田依灵		
莫纳什大学	潘岳琳	西宁市世纪职业技术学校	白茹		
慕尼黑大学	王晨熹	西宁市艺术实验高中	白茹		
南京传媒学院	刘忠尧	西宁市第二中学	白茹		
南京师范大学	金慕唯	西宁市第十四中学	白茹		

机构站点 INSTITUTIONAL STATIONS

安阳	甲乙丁书店	张浩男	兰州	毛毛看电影	李鑫
澳大利亚	熊猫工厂Panda Factory	文安琪	洛杉矶	KNOT Films	孙鹤宁
北京	FIRST BANBAN	荒漠猫	慕尼黑	嬉皮放映室	李良泉
北京	靛蓝度夏	高子媛	墨尔本	别处书社	李丹妮
北京	沸水鱼AFISH影像计划	周雨雯	南昌	瓦子放映	周一
北京	莫须有工厂	朱力元	南京	北圩放映	李阳
北京	檀谷	赵菁楠	南京	夜映	刘平平
北京	指北俱乐部	马巧	南通	RP工作室	施上恒
波兰	波兰para frame	顾睿	纽约	KNOT Films	孙鹤宁
亳州	光之影放映计划	史鲲鹏	秦皇岛	远洋蔚蓝海岸	彭依琳
长沙	MWM观影团	袁晓璇	青岛	树懒的暗箱	李星潺
长沙	不吝书店	李礼	青岛	青岛方所	许惠子
长沙	黑犬酒吧	章鱼	青岛	青岛文学馆放映	胡慧瑜
长沙	有闲SPACE	钱江月	三亚	东岸麓洲	陈思妤
成都	24帧	孙剑雨	上海	Re:Re: Art Space	徐天仪
成都	LOOKLIVE	王宇航	上海	蕾蒂逃课	黄若冰
成都	永兴里头 A little	常豪	上海	务虚派对 x naive理想国	丁澍
重庆	三人行必有我师焉·洞穴	王露露	上海	上海临港Groupe24Images	郭乐涵
重庆	正在放IN	杨越婷	深圳	幻乐园K11	胡馨月
重庆	重庆房子	刘城宽	深圳	园博园	向丁丁
德宏	雷牙让书店	白翎	深圳	深圳妇女儿童剧场	田更生
东京	Watashi Gallery	董青珊	首尔	kccc中韩文化艺术交流院	杰克北
广州	扉美术馆	黎洋	苏州	哆帧合尘	薛楠林
广州	高德书店	梁绮雯	苏州	占花学社	孙倩
广州	湖庐自然艺术空间	邱丽	太原	大可不必观影团	刘艺玮
广州	拾地书房	寇星亮	太原	巨点公社	赵康
广州	广州图书馆	郭晓婉	泰国	清迈4Seas	端木
桂林	荒流	谢刘安琪	天津	没有名字观影团	王安米
贵阳	野刺映像	陈启	潍坊	共台观影团	刘浩龔
哈尔滨	知见lichtung	李玖丹	乌鲁木齐	人民剧场	曹园园
海口	海岛放映室	戴沛蓉	乌鲁木齐	自在嬉游	张舒
海口	浆糊观影团Paste Movie	李惟	武汉	鹅社书店艺术馆	温婷竹
海口	漂浮岛FloatingIsland	刘诗妍	西安	犇话电影	马浩宇
杭州	软果银	叶莉娜	西宁	青盐影像	梁正言
杭州	葇草电影书店	高鸽	义乌	义乌市妇女儿童活动中心	赵婉汝
合肥	象塑观影团	非非	银川	遥剧场	刘也
呼和浩特	爱尚两只企鹅影城	贺飞宇	银川	原野湃放映室	吴天柱
济南	副本观影团	刘蒋婵娟	亚洲	跳海酒馆	於文漪
济南	泉城时光	冯念强	郑州	客厅映画	李靖魏
景德镇	景德镇706苍蝇村	兵玛曲措	舟山	东海鱼仓	叶洪轩
昆明	昆明·百里·春秋	杨雅清	遵义	遵义中建国酒店	张业鸿
昆明	云南民族电影制片厂	张际匀			

测试官全名单 TESTING-TEAM

安徽合肥 董光宇	张馨文 林心淼	马溪圆 王晴
北京/丰台 青格尔	湖南/长沙 江芷仪	上海/嘉定 顾陆芸 钱璐媛
北京/海淀 陈泽童 殷佳悦	吉林/长春 高子涵	上海/闵行 罗贝佑
北京/西城 白文博	江苏/南京 王一丁 马嘉彤 刘思彤 练谢发 蒋亚楠	上海/浦东新区 余尚鸿
北京/朝阳 唐玲		上海/徐汇 沈语腾
福建/福州 林思琪	江苏/苏州 丁小娛	四川/成都 林冠舟 龚子怡
甘肃/兰州 叶宸豪 马雅妮	江西/南昌 何为	天津/西青 程文琪 孙畅繁 罗欣怡
广东/广州 于平池 雍雅淇 魏思如 彭学铭 罗子彤	辽宁/沈阳 宋兆冉	浙江/杭州 曾媛媛
广东/深圳 陈文萱	内蒙古/呼和浩特 杨光	浙江/嘉兴 王亦溪 黄晋曦
河北/石家庄 肖雨杭	青海/西宁 代一辰	重庆/南岸 林宇涵
河南/郑州 陈祐祺 秦政瑞	山东/青岛 王啸	
湖北/武汉 李艺锋	山东/淄博 卜晓萌	
	山西/太原 张晋荣	
	陕西/西安 李佳芮	

活动事件

EVENTS

西宁的夜

XINING'S NIGHT

地点 青海西宁·唐道锅庄广场

Venue Guozhuang Square, Tang Town 637

“西宁的夜”是 FIRST 青年电影展最具标识性的公共策展场域。它从露天放映出发，在高原夏夜中打开电影之外的感官现场：音乐、影像、声音、身体与人群在此相遇，生成属于西宁、也属于青年创作的公共空间。

伯格曼曾说：“再没有什么艺术比电影更像音乐的了。”第二十届 FIRST，“西宁的夜”如约回到露天，11 组音乐人将在五个夜晚中共同编织高原音乐现场。从独立厂牌的青年之声，到多重地域经验的交汇；从西北土地的低回吟唱，到太平洋风中的古老回声；从诗意与松弛并存的当代书写，到不断行走与汇集的青年表达——向未来发出嘹亮欢颂。

作为城市影展的公共文化生活，“西宁的夜”向所有市民与观众开放。它不仅是影展期间的音乐现场，也是关于城市文化、青年创作与当代精神的邀请：在电影的线索之下，人群聚集、倾听、靠近，并将光芒洒向更广阔的地方。

Xining at Night, the signature public curatorial space of FIRST International Film Festival, starts with open-air screenings and creates a sensory scene on summer nights—where music, images, sounds, bodies, and crowds meet, forming a public space for Xining and youth creation.

On the plateau, FIRST and Xining are intertwined. Cinema draws people together, and Xining at Night expands that call toward richer arts and public life. As Bergman said, no art is more like music than cinema. When screen light meets night, music becomes film: it gathers crowds, connects the city, and lights up the night.

For the 20th FIRST, Xining at Night returns outdoors. 11 music groups will create a plateau scene over five nights, featuring indie voices, regional experiences, northwestern murmurs, Pacific echoes, poetic writings, and youthful expressions—celebrating the future.

Open to all, it's not just a music event but an invitation to urban culture and youth spirit: under cinema's thread, people gather and spread their light.

时间 7.20

Time 7.20



池沼厂牌简介

「池沼 ChiZhao」是瓦兹妙赞2021年3月孵化的武侠 / 新中式独立音乐厂牌，回春丹以“大师兄”身份联合发起。旗下签约盘尼西林、沉舟、犬儒等40余组艺人，主办春回音乐节等演出百余场。“江湖波澜，池沼涟漪”，以音乐构建“平行武侠世界”，将热烈与快意贯彻到底。

Founded by Whatzmusic in March 2021, ChiZhao is a wuxia-inspired indie music label. Co-initiated by 'Big Brother' band Hui Chun Dan, it now represents over 40 artists and has hosted more than 100 shows. Its slogan 'Ripples in the marsh, waves in the world' reflects its vision to build a chivalrous parallel world with passionate music.



雾也至

Woo Yeah

雾也至 Woo Yeah，意为雾也到达世界，由贝斯手蒲羽组建的独立摇滚乐队。乐队向往平凡人的伟大，渴望踏遍世间，用音乐坚守人的精神。2023 年蒲羽登音乐综艺，获评首期最佳舞台。生于长江小镇的他们，以创作消解无力，借旋律让爱意共鸣。主唱 / 贝斯：蒲羽 吉他：王子石 鼓手： Jiang

Woo Yeah is an indie rock band founded by Pu Yu, chasing grand spirits amid ordinary mortal lives. Vocals & Bass: Pu Yu, Guitar: Wang Zishi, Drums: Jiang Jiang



象乐队

Xiang

象乐队来自云南昭通彝良县。真诚代表了乐队的所有，最想把县城的东西在音乐里诠释。

Xiang Band hails from Yiliang County, Zhaotong, Yunnan Province. Sincerity defines everything the band stands for, and they hope to depict the essence of their hometown through their music.



恍神儿

wander 4

恍神儿，一支特别wander 4的摇滚乐队，2025年成立于北京。鼓手：石璐Atom 贝斯：蒋玮 人声：石璐 兰生陈 蒋玮

wander 4, A rock band formed in Beijing in 2025. Drummer: Shi Lu (Atom) Bassist: Jiang Wei Vocals: Shi Lu, Lansheng Chen, Jiang Wei



阿力普

Alipu

阿力普，前小熊饼干、提香乐队主唱，音乐制作人、影视配乐创作者，环球版权签约词曲作者，新疆摇滚与民谣代表人物。北京电影学院研究生毕业，代表作有《克拉玛依的秋》《爱你的十万分之一》，曾获迷笛奖、唱工委音乐奖多项提名，风格横跨流行、民谣、电子、摇滚。

Alipu, former lead singer of Bear Biscuit and Titian, is a music producer, film composer and UMP-signed songwriter, a key figure in Xinjiang's rock and folk scene. A BFA graduate, he earned Midi and CMIC Award nominations, with styles spanning pop, folk, electronic and rock.

时间 7.21

Time 7.21



回春丹
Young Dan

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，并一致被乐迷口碑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》《染春》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. Their music draws on everyday life and channels a revitalizing spirit through imagination. Signature works include I'M GOING TO REMEMBER U, FIRST LOVE, EMILY, JUSTICE, DREAMS ESPECIALLY CHARMING and SPRING HAS BEGUN.

时间 7.22

Time 7.22



野孩子
Wild Children

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.



胡德夫
Hu Defu

中国台湾校园民歌运动先驱，被誉为中国台湾民谣之父，1974年于台北国际学舍体育馆举办个人第一场演唱会『美丽的稻穗』，为推广民歌运动的健将，曾获金曲奖最佳作词人奖与最佳年度歌曲等。代表作有《匆匆》《太平洋的风》《一幅画》《最遥远的路》《来苏秋思》《美丽的稻穗》《撕裂》。

Hu Defu, a pioneer of the campus folk song movement in Taiwan, China, who is also hailed as the father of folk music in Taiwan, China, held his first solo concert, BEAUTIFUL RICE EAR at the Taipei International Student Gymnasium in 1974. He has won Golden Melody Awards for Best Lyricist and Best Song of the Year.

时间 7.23

Time 7.23



短跑小说
Run! Novel

我们爱诗歌，但更爱幽默。
现主要活跃于广东。音乐风格是摇滚或是爵士还是前卫，你我他也说不清。首张专辑《贫穷险中求》获得一些好评，谦虚之余偷偷开心。
现全力投身新专辑《预防假先知》生产经营各项重点任务，呈现出浓厚的攻坚氛围和昂扬的奋斗姿态。

Run! Novel
We love poetry—but we love humor best.
Currently based in Guangdong.
Rock? Jazz? Progressive? Who's to say. It's essentially Oscar Wilde meets Zhuangzi.

时间 7.24

Time 7.24



万能青年旅店
Omnipotent Youth Society

当下享有最高声誉的中国摇滚乐队之一，其音乐常以开放性编曲承载诗情叙事，风格不限于另类摇滚、民谣和艺术摇滚。2010年发布首张同名专辑《万能青年旅店》，2020年发布第二张专辑《冀西南林路行》，皆成华语乐坛现象级作品，后者更以迄今120余万张的销量，保持着中国独立音乐数字专辑最高销量纪录。

Omnipotent Youth Society is among China's most acclaimed rock bands. Their music features expansive arrangements and poetic lyrics, drawing from rock, folk, and art. Their debut, OMNIPOTENT YOUTH SOCIETY, and follow-up, INSIDE THE CABLE TEMPLE, are landmarks in Chinese music. The latter sold over 1.2 million copies, becoming China's best-selling independent digital album.



自然友誼厂牌简介

一个独立音乐出品发行机构，自然而然，友谊第一。

An independent music production and distribution label—naturally, friendship comes first.



马飞
MA.FEI

陕西延安人，毕业于西安美术学院油画系。音乐代表作《我能CHUA》《李导演》等，曾获第15届华语音乐传媒大奖-最佳民谣艺人、第33届金鸡奖-最佳音乐奖，参与拍摄及作曲工作的电影：《图雅的婚事》《白鹿原》《半个喜剧》《无尽攀登》等。

MaFei, folk singer & film composer (Golden Rooster). Works: Tuya's Marriage, White Deer Plain.



鹅的思想
Goose Thought

鹅的思想成立于沈阳，深受德国前卫音乐、迷幻摇滚、冲浪摇滚等音乐影响。根源于1960、1970年代之声，常以motorik节奏与低保真旋律循环作为基础创作动机，以酸性节奏及奇想噪音为手段，创作出多元、自由、具有旋转性的音乐。成员之间，喜于步入即兴、回授、长音、幻听之门，但对于他们而言——鹅的思想，不限于此。

A five-piece instrumental band formed in Shenyang, China, Goose Thought is heavily influenced by 60s and 70s Krautrock and psychedelic music. Their music is characterized by motorik, drone, hypnotic rhythms and otherworldly ambience, and they try to blend all of those in different ways.

FIRST 青年电影盛典

FIRST AWARD CEREMONY



时间 7月25日 17:00-21:00

主会场 青海大剧院

在一次次朝向未知的投掷中，石头的轨迹与观众的目光——支撑着电影人孤身跋涉，却依然选择抛出的勇气。

二十年来，无数双手由此掷出石头，砸进荣光、落回故乡，或正投向未来，等待回响。

今夜，我们为那些率先出手的人鼓掌。为粗粝的勇气，为不驯的注视，为在不确定中选择询问的姿态。

FIRST 青年电影盛典将迎接每个崭新的名字，也献给未能抵达却仍在奋力投掷的影人们——让石头继续传向更开阔的水域，直到再次被人接住。

然后那个人，也将举起手臂。

盛典主持人



李静
LI JING

著名主持人，东方风行传媒创始人。

主持节目《超级访问》《非常静距离》《美丽俏佳人》等，播客节目《你，静不下来》。

Famous host, founder of LAFASO (Beijing) Media and Cultural Co., Ltd. She is the host of programs including SUPER TALK SHOW, JING'S TALK SHOW, PRETTY WOMAN, and the podcast program YOU CAN'T STAY CALM.

Time JULY 25 17:00-21:00

Venue Qinghai Grand Theatre

In each successive hurl into the unknown, the trajectory of the stone and the gaze of the audience as the screen lights up express the same voice—the courage that sustains filmmakers, enabling them to keep casting their stones even as they journey alone.

Over the past two decades, innumerable hands have hurled stones from here: some have landed in glory, fallen back to their homeland, or are hurtling towards the deep waters of the future, awaiting their echo.

Tonight, we cheer for those who took the first step. For their rawness of courage, for their unruly gaze, and for every stance that chooses questions within uncertainty.

FIRST International Film Festival annually welcomes the fresh and unfamiliar names that resound from Xining. It is also dedicated to those filmmakers who, though unable to attend, still strive to cast their stones—let the stones remain airborne, let the echoes reach wider territories, until they are caught by another.

And then that person, too, will raise their arm and cast once more.

关于志愿者

ABOUT VOLUNTEER

FIRST 相信，一个电影节的完整图景，不仅由作品和银幕构成，更由每一位行动者共同书写。志愿者，正是这其中最鲜活、最坚定的一员，以脚步丈量每一寸空间，以热忱填补细节空白。

他们像一颗颗滚动的石头，在影展穿梭，于移动中寻找位置与意义。这份流动与坚守，让他们成为影展最有温度的力量，亦是 FIRST 青年文化战略的共同实践者，更是青年精神最真实的样子。

我们始终相信，真正的志愿精神，在于愿意“看见”、走入现场。这些朴拙勇敢的青年，抖去尘土奔赴岗位，他们的付出，终会收获掌声与最真诚的肯定。

如同青年电影盛典推介的每一个崭新名字，志愿者们也从西宁发出属于自己的声音——既承载着奔赴现场的热忱，也呼应着所有未能抵达却仍奋力跋涉的同行者。这个七月，他们依旧是那群在风中奔跑、始终发光的青年，用参与书写影展温暖篇章，用坚守照亮电影未来之路。

FIRST believes that the full picture of a film festival is shaped not only by works and screens but also jointly written by every contributor's participation. Volunteers stand as the most vibrant and resolute among them.

Volunteers are like rolling stones, moving across all venues and finding their place and meaning amid constant motion. This blend of mobility and perseverance makes them the warmest heartbeat of the festival.

We have always believed that true volunteering lies in the willingness to see and the resolve to be present on site. These sincere and courageous young people brush off the dust and step into their roles; their dedication will ultimately be met with applause and heartfelt recognition.

Volunteers let their voices be heard from Xining—carrying the passion to be here in person, and echoing the aspirations of all kindred spirits who strive forward though unable to be present. This July, they still compose warm chapters for the festival with participation and light up the future of cinema with perseverance.

志愿者名单

VOLUNTEER

注册组 REGISTRATION GROUP

全程						
常佳	邓子榆	潘悦	宋月	王婧涵	邹悦	张艺
半程						
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伍思懷	杨瑞婕	晁诣谥	蒋嘉琦	卢寄然	王韵涵	吴优
叶红江北	印天艺	张家颖	张晶晶	赵牧野	朱馨瑜	

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姚雨含	袁颢宁					
半程						
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黄欣淇	黄薇宁	李德硕	刘冰洁	刘乾驰	刘诗妍	龙诗涵
马恺彤	苗琦悦	芮宇	沈歆岚	宋兆冉	索南吉	陶瑞熙
童相蓉	王兮机	王奕语	王梓芮	王维微	魏婷	吴佳音
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张叙同	赵千慧	周樱梓				

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半程						
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李雨童	李昱东	刘俊彤	史浚容	夏呈澍	肖如韵	杨茗
杨爽	余玥	曾睦涵	张恬溪			

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半程						
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尤畅	张梓萌					

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半程

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蒲润欣

半程

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超长全程

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半程

陈佳玥 胡匡翊 刘珂佚

统筹组 COORDINATION GROUP

全程

覃怡岳 张雨晨

半程

张曦元 张雪



FIRST BANBAN

FIRST BANBAN 是 FIRST 影展生态的衍生引擎，也是面向青年文化与日常生活的青年文化厂牌。

它以“为青年创造可触摸的叙事”为口号，将 FIRST 的影展精神、影像资产与青年创作语境，转化为产品、IP 与空间体验。

品牌源于 FIRST “板砖”奖杯精神与“板板”（荒漠猫）IP，经历 FIRST STORE、FIRST 板板商店的发展，于 2026 年升级为 FIRST BANBAN，完成从“商店”到“厂牌”的跨越。

BANBAN 意为 Be A Narrator, Be Against Normal——讲自己的故事，站在寻常之外。依托产品开发、IP 运营、内容电商与线下场景，FIRST BANBAN 持续连接青年表达与影展精神。



FIRST BANBAN
上淘宝搜索板板好物



FIRST BANBAN

FIRST BANBAN is the derivative engine of the FIRST International Film Festival ecosystem, as well as a youth culture label oriented toward contemporary youth culture and everyday life.

With the slogan "Creating tangible narratives for the young," FIRST BANBAN transforms the spirit of FIRST, its cinematic assets, and its youth-oriented creative context into products, IP, and spatial experiences.

The brand originates from the spirit of FIRST's iconic "Brick" trophy and the "BANBAN" IP, represented by the desert cat. Evolving from FIRST STORE to FIRST BANBAN Store, the brand was upgraded in 2026 to FIRST BANBAN, marking its transition from a "store" to a cultural label.

BANBAN stands for Be A Narrator, Be Against Normal — to tell one's own story and stand beyond the ordinary. Through product development, IP operation, content-driven e-commerce, and offline cultural scenes, FIRST BANBAN continues to serve as a vital bridge between youth expression and the spirit of FIRST.



FIRST BANBAN
来小红书进入板板儿聚集地

可持续
FIRST ESG

在高原，创造一种可持续的共享价值

CREATING SHARED VALUE ON THE PLATEAU



作为世界海拔最高的青年电影文化集散地，FIRST 的二十年，是与西宁彼此辨认的二十年。

我们总将 FIRST 对青年电影的观测与培育喻为一种华语电影根系可持续实践，关乎环境伦理，更指向基于 CSV 理念的生存自觉。在海拔两千米之上，FIRST 始终探寻，电影文化如何作为创造性力量，在环境、社会与治理的交汇处，长出森林般的骨骼以抵御风沙。

自 2017 年起，FIRST 把银幕支进市民公园、青海湖与阿什贡国家地质公园。同年全面启用可回收包装饮用水，每年双展减少 7500 瓶一次性塑料瓶，54% 的桁架实现永久循环使用，12% 的耗材改造为文创产品。可循环材料占比 21%，污染废弃物控制在 13% 以内，在资源利用中延续创意可持续。

2026 年，FIRST 以「新西部电影」为题，让每一次拍摄成为生态注脚，让每一笔投入转为在地社区的韧性。5 月 20 日，FIRST 电影产业示范区与产业联盟正式落地西宁，配套发布沉淀训练营十年经验的《青海外景地绿皮书》，让创作不再折损于事务性消耗，令无数创作现场在青海这座文化富矿中复苏。

行至第六年，FIRST FRAME 她的一帧单元首次发起身体工坊，视域投向更广阔的女性自我觉察。这也是荒漠猫成为 FIRST 视觉符号的第四年，这一以西宁独有珍稀动物为原型的形象，已演化成一群带有具体身份的电影工种小队，以人为本的关照，回落至具体的个体电影劳动中。

去年此时，我们发布首份可持续发展报告、道德准则与反歧视政策，以真实宣言完成身体力行的倡议。今年，继《离开之前》《源头之路》后，纪录长片《GROUNDSWELL》将于 FIRST 完成亚洲首映，镜头环游世界，将气候、物种丧失、土壤流失收编于影像，再现大地被修复的微光。

二十年，21000 部征片，430000 次注视，9135 万元创作支持金。在中国电影亟待重建常识的当下，FIRST 的可持续远不止减排数字。它既包括万众仰望的票房，也包括看不见的水土涵养；既包括创作者个体的尊严，也包括多元创作意志的共生共荣。这便是 FIRST 尝试创造的高原共享价值实践——不将环境与社会视为外部变量，唯有对土地诚实、对个体尊重，才能在时间的风化中，留下另一种印记。

For two decades, FIRST, the world's highest-altitude young cinema hub, has forged deep mutual bonds with Xining. We dedicate ourselves to nurturing emerging filmmakers to build a sustainable foundation for Chinese-language cinema, a mission stemming not merely from environmental ethics but the CSV-driven survival instinct. Perched 2,000 metres above sea level, FIRST explores how cinematic creativity can foster resilient development spanning environmental, social and governance fields.

Since 2017, we have brought film screenings out of cinemas to urban parks, Qinghai Lake and Ashigong National Geopark, while adopting circular operational models. We phased out disposable bottled water to cut 7,500 plastic bottles yearly, permanently reused 54% of stage trussing and upcycled 12% of raw materials into branded merchandise. Currently, more than 21% of our supplies are reusable, with pollutant waste controlled under 13%.

Marking its 20th edition in 2026, FIRST unveils the "Neo-Westerns" theme to embed ecological awareness into all production activities and strengthen local community resilience. The newly launched FIRST Commons releases the Qinghai Green Locations Guide, summarising ten years of experience from our filmmaker Training Camp.

The sixth-year FIRST FRAME programme rolls out body workshops to deepen discussions on female self-awareness. Our Xining-endemic Chinese mountain cat mascot is reimagined as diverse film crew roles, shifting our perspective to respect every individual's labour dignity. Following last year's sustainability report, ethical codes and anti-discrimination rules, we host the Asian premiere of GROUNDSWELL, a documentary recording global ecological restoration of soil, climate and wildlife.

Over 20 years, FIRST has received 21,000 film submissions, attracted 430,000 admissions and provided 91.35 million yuan in direct funding. Beyond carbon data, our sustainability pursuit embraces box-office vigour, ecological protection, creators' dignity and multi-ethnic industrial coexistence. Rooted in respect for land and care for people, FIRST aims to create a timeless legacy for Chinese cinema.

李强	李强						
高一天	秦川	收慧	邢玉梅				
高天函	Cheng	侯隽柯	张	贺法楠	李其松	李威	李希琪
李	刘天翼	吴睿	罗琳	李文明	孙同云	夏天	孙佳旻
王宝雯	王宝	王宇杨	吴恩皓	吴金	吴中平	肖再悦	许思远
徐悠琦	叶慧珍	袁昊	严涵婷	张嘉楠	张文平	张湘渝	张煜佳
张悦	章红	赵菁楠	赵康	赵真群	科	周柳	周舒婷
羽恒蕊							

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HONORARY PRESIDENT



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XIE FEI

创始人
FOUNDER



宋文
SONG WEN

首席执行官
CHIEF EXECUTIVE OFFICER



李子为
LI ZIWEI

内容发展中心
FILM & PROGRAMMING DEPARTMENT



高一天
GAO YITIAN

总监
Director



朱文慧
ZHU WENHUI

副总监
Deputy Director



耕墨
GENG MO

电影市场统筹
FIRST MART Manager



王颐童
WANG YITONG

策展人
Programmer



吴思晗
WU SIHANG

策展人
Programmer



袁昊
YUAN HAO

策展专员
Programmer



李玮琪
LI WEIQI

策展专员
Programmer



张嘉瑜
ZHANG JIAYU

策展专员
Programmer



贾洁楠
JIA JIANTAO

训练营制作统筹
Production Coordinator
(Training Camp)



何毅琳
HE PIRY

策展助理
Programme Assistant



赵宜群
ZHAO YIQUN

策展助理
Programme Assistant



赵菁楠
ZHAO JINGNAN

策展助理
Programme Assistant

内容发展中心
FILM & PROGRAMMING DEPARTMENT



侯隽柯
HOU JUNKE

策展助理
Programme Assistant



叶慧珍
YE HUIZHEN

制作统筹助理
Production Coordinator



李其格
LI QIGE

活动助理
Event Assistant



顾鹏远
GU PENGYUAN

策展顾问
Curatorial Consultant

品牌拓展中心
COMMUNICATIONS & BRANDING DEPARTMENT



邢亚楠
XING YANAN

总监
Director



秦怡琳
QIN YILIN

品牌传播主管
Head of Communication



孙佳妮
SUN JIANI

品牌主管
Head of Branding



周柳
ZHOU LIU

品牌主管
Head of Branding



周舒婷
ZHOU SHUTING

品牌经理
Branding Manager



江雯
JIANG WEN

品牌主管
Head of Branding



肖再悦
XIAO ZAIYUE

品牌营销统筹
Brand Marketing Coordinator



罗骞
LUO QIAN

设计统筹
Head of Design



王宝雯
WANG BAOWEN

新媒体运营专员
Social Media Operations



王紫鹤
WANG ZIHE

品牌营销专员
Brand Marketing Executive



胡钰珩
YUKIE WU

品牌合作助理
Brand Collaboration Assistant



高艺涵
GAO YIHAN

品牌合作助理
Brand Collaboration Assistant

品牌拓展中心
COMMUNICATIONS & BRANDING DEPARTMENT



段 凌云
DUAN LINGYUN
品牌合作助理
Brand Collaboration Assistant



翟 烜莹
ZHAI XUANYING
传播助理
Communications Assistant



张 煜佳
ZHANG YUJIA
传播助理
Communications Assistant



吴 佟
WU TONG
传播助理
Communications Assistant



赵 康
ZHAO KANG
设计专员
Design Coordinator



张 文卓
ZHANG WENZHUO
设计助理
Design Assistant

运营支持中心
OPERATIONS & ADMINISTRATION DEPARTMENT



李 予
LI YU
综合事务主管
Head of General Affairs



邢 思佳
XING SIJIA
运营经理
Head of Operation



罗 姚
LUO YAO
市场经理
Marketing Manager



刘 天霓
LIU TIANNI
市场经理
Marketing Manager



吴 中华
WU ZHONGHUA
高级会计
Senior Accountant



李 威
LI WEI
后端开发工程师
Senior Software Engineer



孙 国玉
SUN GUOYU
运营专员
Operations Specialist



宋 文娟
SONG WENJUAN
运营助理
Operations Assistant



孙 佳旋
SUN JIANI
运营助理
Operations Assistant



章 艺凡
ZHANG YIFAN
运营助理
Operations Assistant



徐 悠琦
XU YOUQI
运营助理
Operations Assistant



张 湘渝
ZHANG XIANGYU
产品设计助理
Product Design Assistant

运营支持中心
OPERATIONS & ADMINISTRATION DEPARTMENT



张涵婷
ZHANG HANTING

产品设计助理
Product Design Assistant



张悦
ZHANG YUE

社媒运营助理
Social Media Operations
Assistant



咖咖
KAKA

最佳小狗
The Best Puppy



NEW
VERTUO UP
全新「UP小旋风」咖啡机



NESPRESSO

奈斯派索

青年电影盛典 导演团队

SPECIAL THANKS

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总策划 | 周舒婷 邢亚楠 朱文慧

Producer | ZHOU Shuting, 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 马赛 杨宏杉

Director Team | YAO Jinzhu, SUN Mengyao, WANG Yuqi, MA Sai, YANG Hongshan

导摄团队 CEREMONY CREW

总监制 | 孙海冬

Executive Producer | SUN Haidong

统筹 | 裴冬冬

Coordinator | PEI Dongdong

导播 | 高湛轩

Technical Director | GAO Zhanxuan

导播助理 | 杨现全

Assistant Technical Director | YANG Xianquan

摄像 | 杨万晨 刘天宇 安冬 张福顺 谭朔 罗阳 张新阳

Cameraperson | YANG Wanchen, LIU Tianyu, AN Dong, ZHANG Fushun, TAN Shuo, LUO Yang, Zhang Xinyang

剪辑 | 大鲁

Editor | DA Lu

直播调色 | 张恒

Live Streaming Colorist | ZHANG Heng

技术组|张恒 芮坤 杨云涛 张洪泉 宋旭

Technical Section | ZHANG Heng, RUI Kun, YANG Yuntao, ZHANG Hongquan, SONG Xu

音视频团队 AVL TEAM

放射能视觉工作室

Atomic Visual Studio

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

制片 | 王贵昕 杨圆梦

Producer | WANG GUIXIN, YANG YUANMENG

摄影师 | 方杰 赵大玮 宋俊晓 邱波 宋鹏 王涛 严语潇

Photographer | FANG JIE, ZHAO DAWEI, SONG JUNXIAO, QIU BO, SONG PENG WANG TAO, YAN YU XIAO

官方拍摄团队 同门制片

摄影指导 | 王磊

Director | WANG Lei

摄影师 | 王斌 邓成铖 朱荣传 姬志斌 那日图 曹进 李全海 李举鹏

Photographer | WANG Bin, DENG Chengcheng, ZHU Rongchuan, Ji Zhibin, NA Ritu, CAO Jin, Li Quanhai, Li Jupeng

肖像摄影师 | 夏英杰 范起凤

Portrait Photographer | XIA Yingjie, FAN Qifeng

特别鸣谢

SPECIAL THANKS

特别鸣谢
SPECIAL THANKS

A

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Anna
阿丹

B

Ben
Billy
拜凯
鲍武章
博文

C

Calvin
Carol
Chris
蔡元
陈洁
陈砺志
陈明峰
陈震宇
程刚

D

大漠
咚咚

E

Echo
Elain
Emma
Eva

F

番茄
方思杰
方小波
方羿之
房琬
冯垚莹
冯智旭

G

高原磊
格来求松
公钰涵
顾诗怡

H

Hank
Harry Wang
海文
韩蕴阳
韩琪
韩葳
好楠
何家旭
横泽
洪业鸿
胡丽梅
花花
华赞
黄辉腾
黄茂昌
霍汶希

I

Ida

J

JacquEline
Jeremy
犄角
纪永梅
江七
杰西卡

K

Kelly Zhou
Kiki
啡卡

L

Leo

Lia

Lulu
赖娴
雷宇
黎晓亮
李程
李风贞
李剑锋
李靖雅
李跑
李润美
李桐
李亚平
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林耕
刘家俊
刘晶晶
刘倩
刘一实
柳青
柳菁
龙昊
吕辰絮

M

Max
Melody
马莉
马莹
莫锐Morui
缪梦阳
沐阳

N

倪伟

O

Olivia

P

Pippi

潘婧宇
蒲英杰

Q

期娴
祁莉娟
乔远

S

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Shootin
三千
施圣雪
施文轩
诗予
石国强
石老板
舒科
思慧
斯坤
四维岛屿
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T

陶贵利
踢替
吐槽

W

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王立卓
王亮
王惟嘉
王先河
王晓东
王韫怡
王卓超
韦祎
吴呈杰
吴坚锐

X

xixiCharon
夏禹
像差消除计划
小桐
谢之涵
熊海卉
徐涛
徐彦春
薛诗凡
雪婷

Y

Yuni
杨昊
杨书鑫
杨薇莉
杨文华
于猛
於闾

Z

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曾斯竹
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张文娟
张宇楚
赵亮
赵婷
赵卓
郑铮
朱奕
朱中原
朱子骄
庄怡辰

实用信息

PRACTICAL INFO



核心 综合场景

- | | | |
|--------------------------------|------------------------|-----------------|
| A 锅庄广场 (唐道637) | D 万达影城 (海湖万达广场) | G 几何书店 |
| B 青海大剧院 | E 横店影城 (银泰中心) | H 33浪山计划 |
| C 新华联泰菲特酒店
CI 嘉宾注册中心 | F 寰宇影城·映影岛 | I 王府井大象城 |

官方 合作酒店

- | | |
|--------------------------|--------------------------|
| 1 柴达木酒店 | 6 西宁华舍酒店 |
| 2 星程酒店 (海湖新区万达广场) | 7 维也纳酒店 (西宁万达广场店) |
| 3 汉庭优选酒店 (唐道万达店) | 8 宝丰酒店 |
| 4 三阳大酒店 | |
| 5 城际酒店 (西宁海湖店) | |

新西部电影

- | | |
|----------|----------------------------|
| J | FIRST电影产业示范区
城西区电影产业孵化园 |
| K | FIRST 媒体中心 |
| L | FIRST BANBAN |

■ 锅庄广场（唐道 637）

西宁市城西区五四西路 88 号唐道 637

Guo Zhuang Square (Tangdao 637)

Tangdao 637, No.88 Wusixi Road, Chengxi District, Xining

■ **FIRST 媒体中心 & FIRST BAN BAN**

西宁市城西区五四西路 88 号唐道 637

Press Center & FIRST Banban

Tangdao 637, No.88 Wusixi Road, Chengxi District, Xining

■ **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

Registration Center (Sofitel Xining)

No. 63 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

■ **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

■ **王府井大象城**

西宁市城西区五四西路 68 号王府井大象城 4 层

Wangfujing Daxiang City

4th Floor Wangfujing Daxiang City, No. 68 Wusixi Road, Chengxi District Xining

■ **寰宇影城 - 焕影岛**

西宁市城西区海湖新区新华联购物中心五楼

Huanyu Cinema-Huanyingdao LED

5th Floor, Xinhualian Shopping Center, Haihu New Area, 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 (opposite Wanda Square)

■ **万达影城（海湖万达广场）**

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

■ **横店影城（银泰中心）**

西宁市城西区海晏路 71 号银泰国际商业楼三楼

Hengdian Cinema (Yintai Centre)

3rd Floor, Yintai International Commercial Building, No. 71 Haiyan Road, Chengxi District, Xining City

■ **FIRST 电影产业示范区（锦诚大厦）城西区电影产业孵化园**

西宁市城西区海晏路 79 号博雅金融广场 12 号楼 17 层

FIRST COMMONS (QINGHAI · XINING)

17th Floor, Building 12, Boya Financial Plaza, No.79 Haiyan Road, Chengxi District, Xining City

■ **33 浪山计划**

西宁市城西区五四西路 72 号海湖新区海湖广场穹顶区域 A1、A2 商铺

33 Wave Mountain Project

Shops A1, A2, Dome Area, Haihu Square, Haihu New Area, No.72 West Wusi Road, Chengxi District, Xining City

■ **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

■ **柴达木国际大酒店**

西宁市城西区五四西路 66 号 9 号楼

Qaidam International Hotel

Building 9, No. 66 West Wusi Road, Chengxi District, Xining City

■ **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

■ **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

■ **宝丰国际酒店（海湖万达广场店）**

西宁市西大关街 139 号宝丰绿洲

Baofeng International Hotel (Haihu Wanda Plaza Branch)

No.139 Xidaguan Street, Xining City

■ **汉庭优佳酒店**

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

■ **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.

■ **维也纳酒店（西宁万达广场店）**

西宁市城西区西川南路 50

Vienna Hotel Xining Wanda Plaza

No. 50, Xichuan South Road, 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 New Area Wanda Branch)

No. 128, Xiguan Street, 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



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.

发现·西宁

INTO XINING



二十年高原回响， 让电影的风，继续吹……

二十载光影回响，十五载高原同行，当第二十届FIRST青年电影展的帷幕，再一次在湟水河畔拉开，我们与西宁的故事，早已超越一场年度影展，演变为城市与电影彼此成就、共生共长的深刻联结。

十五年前，我们怀揣青年电影的赤诚奔赴这片曾被称作“电影荒漠”的土地，一顶帐篷撑起旷野光影盛会。从1930年高原首现银幕，到FIRST（西宁）电影产业示范区揭牌落地，高原影视火种，已从一年一度的夏日影会，长成扎根城市、业态繁荣的产业森林。示范区打通孵化、摄制、市场全链条扶持，高原风物人文不再只是取景背景，成为孕育创作、集聚影人、夯实影视产业的沃土。从露天放映到专业摄制、实景取景到创投对接，FIRST与西宁早已从相逢走向深度共生。

荒漠猫依旧是我们的精神图腾，它的原生、独立与坚韧，正是这15年我们与西宁共同生长的写照。我们始终眷恋这片土地与生俱来的野性，坚信在海拔2261米的高原，能诞生直击人心的锋利表达。而站在二十周年的全新节点，我们不止守护创作的初心与锋芒，更致力于让每一份灵感落地生根，让每一个精彩故事留驻于此。

二十届光影流转，西宁见证华语青年电影鲜活的表达，也见证了一座城市文化生态的迭代升级。当银幕再次亮起，我们期待的，不只是一次灵感的碰撞，更是一个新征程的开启。在这里，创作的种子能生根，锋芒的表达能被看见，带着高原气息的故事，将从西宁出发，走向更广阔的世界。

TWENTY YEARS OF CINEMATIC ECHOES ACROSS THE PLATEAU, LET THE WINDS OF CINEMA KEEP BLOWING……

Twenty years of cinematic echoes, fifteen years of companionship on the high plateau. As the curtain rises once more on the 20th FIRST International Film Festival along the banks of the Huangshui River, our story with Xining has long transcended an annual film festival, evolving into a profound bond of mutual achievement and symbiotic growth between city and cinema.

Fifteen years ago, we arrived on this land once called a “film desert,” driven by the passion and grit of young cinema. With nothing but a tent, we began this open-air gathering of light and shadow. Fifteen years later, Xining is no longer a city lit only by summer's films. From the very first silver screen to glow on the plateau in 1930, to today's inauguration of the FIRST (Xining) Film Industry Demonstration Zone, the creative spark on the highlands has grown from an annual outdoor event into a thriving, rooted film ecosystem.

The desert cat remains our eternal spiritual totem. Its wildness, independence and fortitude embody our fifteen years of shared growth with Xining. We cherish the innate rugged spirit of this land, and believe this plateau at 2,261 meters breeds sharp, soul-stirring artistic voices. Marking our 20th anniversary, we uphold our original aspiration and creative edge. More importantly, we help every inspiration take root and every wonderful story stay here for good.

Two decades of flowing light and shadow have seen Xining embrace the vibrant voices of young Chinese filmmakers and witness the city's evolving cultural landscape. As the silver screen lights up once again, we look forward not only to a clash of inspirations, but also to the start of a new journey. Here, creative seeds take root, bold visions gain recognition, and stories steeped in plateau charm travel far and wide from Xining to the world.

