

Biographies 个人简介

INTRODUCTION 导言

WANG Xiaolu, film critic, scholar and curator. He graduated from the Beijing Film Academy and holds a PhD degree in Film Studies. He is Senior Researcher at the China Film Archive. His research interests include film history and independent documentaries. He is the author of *Diseases of Our Time: Witnessing Independent Film Culture* (2008), *The Politics of the Cinema* (2014), and *The Will of the Cinema* (2019).

王小鲁, 学者, 策展人, 电影学博士, 毕业于北京电影学院文学系。从事中国电影史、独立纪录片研究, 出版有《电影与时代病》(2008)、《电影政治》(2014)、《电影意志》(2019)。

Sabrina Qiong YU, Senior Lecturer in Chinese and Film at Newcastle University, UK. Her research and publications focus on Chinese-language films, independent cinema, stardom and performance, gender and sexuality, and audience/reception studies. She is the author of *Jet Li: Chinese Masculinity and Transnational Film Stardom* (2012, 2015), the co-editor, with Guy Austin, of *Revisiting Star Studies: Cultures, Themes and Methods* (2017, 2018), and the translator of Leon Hunt's *Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger* (Peking University Press, 2010). She is leading a UK Arts & Humanities Research Council funded project (2019-2023) on Chinese independent cinema as Principal Investigator, and founding the Chinese Independent Film Archive (CIFA) in Newcastle upon Tyne.

余琼, 英国纽卡斯尔大学电影学副教授。她的研究与出版主要集中在华语电影、独立电影、明星现象与表演、性别、观众接受。她是《李连杰: 华人男性气质与跨国明星现象》(2012, 2015) 一书的作者, 与盖·奥斯丁合编了《重新考察明星研究: 文化、主题与方法》(2017, 2018) 一书, 并翻译了里昂·汉特的专著《功夫偶像: 从李小龙到卧虎藏龙》(北京大学出版社, 2010)。她是英国人文与社科研究署资助的关于中国独立电影的项目(2019-2023)的负责人, 在纽卡斯尔创建华语独立影像资料馆。

ARTICLES 学术视野

CUI Weiping, emeritus professor of the Beijing Film Academy. Her main areas of writing include film criticism, poetry criticism, social criticism, and political criticism. She has translated the works of the democratic opposition in Central and Eastern Europe. Her current research focuses on Chinese independent culture and heretical thinking. She is the author of *Ideas and Nostalgia* (2010), *Charming Lies* (2012), *Narratives of Our Time* (2008), *Dawn with Wounds* (1999), *Invisible Voices* (2000), *Active Life* (2003) and *Before Justice* (2005). Translations include *The Spirit of Prague* (1998), *The Havel Collection* (2003), and *The Road to Civil Society* (2004) (co-translated).

崔卫平, 北京电影学院基础部退休教授。主要的写作领域包括: 电影批评与诗歌批评、社会批评与政治批评, 并译介中东欧民主反对派的思想。目前主要研究中国独立文化与异端思潮。著有《思想与乡愁》(2010)、《迷人的谎言》(2012)、《我们时代的叙事》(2008)、《带伤的黎明》(1999)、《看不见的声音》(2000)、《积极生活》(2003)、《正义之前》(2005) 等。翻译有《布拉格精神》(1998)、《哈维尔文集》(2003)、《通往公民社会》(2004) (与人合译)。

CAO Kai, practitioner and researcher of contemporary art and film. He lives and works in Nanjing, China. Since 1994, he has been involved in the field of contemporary art, mainly in the creation, curation, and writing of video art and experimental media art. He has attended numerous contemporary art exhibitions at home and abroad as an artist. Since 2001, he has participated in the Chinese independent film movement and is the main founder and organiser of the China Independent Film Festival (CIFF) (2003-2017). He has also served as curator, academic chair, and juror for numerous art projects in China, and has curated various exhibitions related to Chinese independent cinema and experimental media art overseas. His research and curatorial texts have been published in various academic journals and forums, and in 2019 he started to write the academic column 'Reflections'.

曹恺, 当代艺术与电影的实践者和研究者。生活与工作驻所在中国南京。自1994年起介入当代艺术领域, 工作方向主要为录像艺术与实验媒体艺术的创作、策展、写作, 作为艺术家参加过众多海内外当代艺术展。自2001年起参与中国独立电影浪潮运动, 是“中国独立影像展”(CIFF) (2003-2017)的主要发起人与组织者。此外, 亦担任过众多国内艺术项目的策展人、学术主持、评审; 在海外策划过与中国独立电影、实验媒体艺术有关的多种展览活动。各类研究与策展文本散见于海内外多种学术刊物与论坛文集, 2019年开始从事“映验场”学术专栏写作。

Chris Berry, Professor of Film Studies at King's College London. In the 1980s, he worked for China Film Import and Export Corporation in Beijing, and his academic research is grounded in work on Chinese-language cinemas and other Chinese-language screen-based media, as well as work from neighbouring countries. Prior to his current appointment, he taught at La Trobe University in Melbourne, The University of California, Berkeley, and Goldsmiths, University of London. Primary publications include: (with Mary Farquhar) *Cinema and the National: China on Screen* (Columbia University Press and Hong Kong University Press, 2006); *Postsocialist Cinema in Post-Mao China: the Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004); (co-edited with Luke Robinson) *Chinese Film Festivals: Sites of Translation* (Palgrave Macmillan, 2017); and (edited with Lu Xinyu and Lisa Rofel), *The New Chinese Documentary Film Movement: For the Public Record* (Hong Kong: Hong Kong University Press, 2010).

裴开瑞, 伦敦国王学院电影学教授。1980年代, 他在北京中国电影输出输入公司工作, 其学术研究基于华语电影和其他华语银幕媒体作品, 以及中国周边国家的作品。他曾在墨尔本拉筹伯大学、加州大学伯克利分校和伦敦大学史密斯学院任教。主要出版物包括: (与玛丽·法夸尔合著)《电影和国家: 银幕上的中国》(哥伦比亚大学出版社和香港大学出版社, 2006年); 《后毛泽东时代的后社会主义电影: 文革后的文革》(纽约: 劳特利奇, 2004年); (与卢克·罗宾逊共同编辑)《中国电影节: 翻译场域》(帕尔格雷夫·麦克米伦, 2017年); 以及(与吕新雨和丽莎·罗菲尔编辑), 《新中国纪录片运动: 公开记录》(香港: 香港大学出版社, 2010年)。

HAO Jian, a professor emeritus at the Beijing Film Academy, currently Associate Researcher at the Fairbank Center for Chinese Studies of Harvard University. His main research and publications focus on Chinese independent cinema and film noir. He is the screenwriter for two films, *Crash Landing* (1999) and *Sleepless City* (2004), and several TV series. He has served as a jury member, curator, or forum chair at a number of Chinese and international film festivals.

郝建, 北京电影学院退休教授、现任哈佛大学费正清中心合作研究员。他的主要学术研究与发表聚焦在中国独立电影和黑色电影。他曾经编剧两部电影《紧急迫降》(1999)、《危情雪夜》(2004)和多部电视剧。他曾多次担任中国和国际电影节评委、策展人及论坛主持。

GUO Xizhi, Professor at the School of Communication, Shenzhen University, and documentary filmmaker. He has a Master's degree in Literature and Art from East China Normal University and worked at television station after

graduation. He has published a number of articles in journals such as *Dushu* and *Literary and Art Theory Research*. His films have been selected for many international and domestic film festivals and have won some awards. *Ferry* won the Gold Award at the third China Documentary Short Film Festival, and *Factory Youth* was selected for the “Firebird Award” competition at the forty-first Hong Kong International Film Festival.

郭熙志, 深圳大学传播学院教授, 纪录片导演。华东师范大学中文系文艺学硕士, 毕业后曾就职于电视台。主要研究影视传播以及纪录片和电影创作, 曾于《读书》、《文艺理论研究》等杂志发表各类文章若干。作品多次入围国际国内电影节并部分获奖, 如《渡口》获第三届中国纪录短片金奖, 《工厂青年》入围第41香港国际电影节“火鸟奖”竞赛单元等。

Mitchell van VUREN, a Literary Studies graduate from Leiden University with a background in Chinese film studies, transnational film studies, and film festival studies. During his research internship at the International Film Festival Rotterdam in the wake of its fiftieth anniversary in 2021, he has conducted research on the shared past between Chinese cinemas and the festival, and has started an archival project between the Chinese Independent Film Archive and the Dutch film festival.

米切尔·范·沃伦, 毕业于莱顿大学文学研究专业, 具有中国电影研究、跨国电影研究和电影节研究的背景。在2021年鹿特丹国际电影节诞生50周年之际, 他在鹿特丹国际电影节的研究实习期间, 对中国电影和该电影节之间共同的过去进行了研究, 并启动了华语独立影像资料馆和荷兰电影节之间的档案项目。

INTERVIEWS 访谈

WEN Pulin, writer, director and art critic. In the 1980s, he set up the ‘China-America Drama Club’ at the Central Academy of Fine Arts, initiated and joined forces with teachers and students from eight art schools in Beijing to set up the ‘Beijing Student Art Troupe’, and planned a large-scale avant-garde art event at the Mutianyu Great Wall in the autumn of 1988. From the mid-1980s, he began to document underground rock music and avant-garde art activities in Beijing, and in the 1990s he continued to participate in and document the process of contemporary art in China through video. The Wen Pulin Archive of Chinese Avant-Garde Art (a video archive) was established in Cornell University and the University of California San Diego from 2005 to 2007. In the last decade or so, Wen has travelled around the Himalayas, meditating and writing. His video works include *The Great Earthquake* (1988-1989, incomplete), “*Qingpu – A Sacred Place for Ascetics*” (1992), *Damu Sky Burial Platform* (1992), and *China Action* (2016). He has published books such as ‘Wind Horse Flag Book Series’, *Drifting in Jianghu* (2000), and *Meeting the Living Buddha of Bajaj* (2002); major exhibitions include ‘Seven Sins’, ‘Liberation’, ‘China Action’, ‘Through Death’, ‘Datong *Dazhang*’, and ‘Wen Pulin Chinese Avant-Garde Art Archive Exhibition of the 80s and 90s’.

温普林, 作家、导演、艺术批评家。八十年代他曾在中央美术学院成立“中美剧社”, 发起并联合北京八大艺术院校师生成立“北京大学生艺术团”, 1988年秋在慕田峪长城策划了大型前卫艺术活动“包扎长城”。80年代中期开始, 他以影像的方式拍摄记录北京地下摇滚音乐和前卫艺术活动, 90年代持续以影像的方式参与和记录中国当代艺术的进程。2005年-2007年, 美国康奈尔大学和加州大学圣地亚哥分校先后建立“温普林中国前卫艺术档案”(影像档案)。近十几年, 温普林游走于喜马拉雅山一带, 冥想、写作。影像作品包括《大地震》(1988-1989, 未成片)、《青朴: 苦修者的圣地》(1992)、《达木天葬台》(1992)、《中国行动》(2016)等; 出版书籍有“风马旗书系”、《江湖飘》(2000)、《遇见巴伽活佛》(2002)等; 主要展览有“七宗罪”、“解放”、“中国行动”、“穿越死亡”、“大同大张”、“温普林中国前卫艺术档案展之80、90年代”。

WU Wenguang, documentary filmmaker, writer, the founder and director of Caochangdi Work Station. He graduated from Yunnan University with a degree in Chinese Literature and has lived in Beijing as a freelancer since 1988. His documentary films include *Bumming in Beijing* (1990), *My 1966* (1993), *Jianghu* (1999), *Fuck Cinema* (2005), *Treatment* (2010), *Because of Hunger* (2013), *Investigating Father* (2016), *Autobiography: Fear* (2019), etc.; theatre works include *Treatment* (2009), *Memories of Hunger* (2010), *Reading Hunger* (2016), and *Reading Father* (2019). He has published the books *Bumming in Beijing*, *Revolutionary Scene 1966*, *Jianghu Report*, and *The Camera Lens is Like Eyes*, and edited *Xianchang* (three volumes). He planned and organised the Villager Documentary Project in 2005, and planned and organised the Folk Memory Project in 2010.

吴文光, 纪录片导演, 作家, “草场地工作站”创办人与负责人。毕业于云南大学中文系, 1988年至今, 作为自由职业者居住北京。纪录片作品包括《流浪北京》(1990)、《我的1966》(1993)、《江湖》(1999)、《操他妈电影》(2005)、《治疗》(2010)、《因为饥饿》(2013)、《调查父亲》(2016)、《自传:恐惧》(2019)等; 剧场作品有《治疗》(2009)、《回忆饥饿》(2010)、《阅读饥饿》(2016)、《阅读父亲》(2019)等; 出版著作《流浪北京》、《革命现场1966》、《江湖报告》、《镜头像眼睛一样》; 主编《现场》(三卷)。2005年, 他策划与组织村民影像计划; 2010年, 策划与组织民间记忆计划。

GUO Jing, a retired scholar from the Yunnan Academy of Social Sciences, received his doctorate degree in Ethnic History from Yunnan University. He is a former researcher at the Institute of History of the Tibetan Academy of Social Sciences, former Director of the Institute of History of the Yunnan Academy of Social Sciences, former Director of the Yunnan Provincial Museum, consultant for the Nature Conservancy in USA, training expert for Save the Children UK, consultant for the Hong Kong Community Partnership, and Chairman of the Yunnan From Our Eyes Rural Documentary and Cultural Research Centre. He was involved in the founding of Yunfest and the practice of Rural Video Education. He is committed to cultural anthropology, visual studies, and community environmental action in the mountains of Western China. His publications include *China's Mask Culture* (1992), *Nuo: Exorcising Ghosts, Expelling Epidemics, and Rewarding the Gods* (1993), *Pilgrims* (2009), *Oral History of Documentary Videos in Yunnan* (co-author, 2013), *Oral History of Ethnographic Film in China* (co-author, 2015), and *Practice and Reflections on Visual Anthropology* (2019). He also made the documentary *The Legend of Kawagebo* (Guo Jing and Cili Zhuoma), and translated Zhang Guangzhi's *Art, Myths and Rituals: The Path to Political Authority in Ancient China* (2002).

郭净, 云南大学民族史博士, 云南省社会科学院退休学者。曾任西藏社会科学院历史研究所副研究员, 云南省社会科学院历史所所长, 云南省博物馆馆长, 美国大自然保护协会顾问, 英国救助儿童会培训专家, 香港社区伙伴顾问, 云南乡村之眼乡土文化研究中心理事长。参与“云之南纪录影像展”的创办和“乡村影像教育”的实践。致力于中国西部山地的文化人类学、影像研究和社区环保行动。著作包括《中国面具文化》(1992)、《傩: 驱鬼、逐疫、酬神》(1993年)、《朝圣者》(2009)、《云南纪录影像口述史》(合著, 2013)、《中国民族志电影口述史》(合著, 2015)、《影视人类学实践与思考》(2019)等; 纪录片作品《卡瓦格博传奇》(郭净、此里卓玛); 翻译张光直《美术神、话与祭祀》(2002)。

Lydia Dan WU, holds a PhD in film studies from Newcastle University, UK. She is research associate for a major AHRC-funded project titled Independent Cinema in China: State, Market and Film Culture (2019-2023). Her research interests include film festival studies, Chinese film industry, Chinese independent cinema, Chinese art cinema, and film exhibition culture with an East Asian focus.

吴丹, 在英国纽卡斯尔大学获得电影学博士学位, 目前在纽卡斯尔大学任助理研究员。研究课题包括电影节研究,

中国电影产业, 中国独立电影、中国艺术电影以及东亚地区的展映文化。

SHI Jian, television producer and documentary director, currently the Deputy Chief Editor of the Central Studio of News Reel Production, and the Executive Director of the Institute of Television Arts at the Central Studio of News Reel Production, among other positions. In 1981, he studied at the Beijing Broadcasting Institute, majoring in documentary filmmaking and television production. In the late 1980s, he devoted himself to documentary filmmaking and joined ‘SWYC’, namely, ‘Structure. Waves. Youth. Film’, the first experimental film group in mainland China. His representative works include the documentary series *Tiananmen* (1991), and *I Have Graduated* (1992, with Wang Guangli). He was the President of the international jury for the documentary competition at the seventeenth Shanghai Television Festival in 2011.

时间, 电视制作人, 纪录片导演。现任中央新影集团副总编辑、中央新影电视艺术研究院执行院长等职务。1981年就读于北京广播学院电视系影片编辑专业, 主修纪录片创作和电视节目制作。80年代后期, 致力于纪实性纪录片的创作, 加入中国大陆第一个电影实验小组“SWYC”, 即“结构.浪潮.青年.电影”。代表作《天安门》系列纪录片(1991)、《我毕业了》(王光利、时间, 1992)等。2011年, 担任第十七届上海电视节纪录片国际评委会主席。

Zhen Zhang, teaches Cinema Studies and directs the Asian Film & Media Initiative at New York University. Her academic books include *An Amorous History of the Silver Screen: Shanghai Cinema 1896-1937* (University of Chicago Press, 2005), *The Urban Generation: Chinese Cinema and Society at the Turn of the 21st Century* (Duke University Press, 2007), and *DV-Made China: Digital Subjects and Social Transformations after Independent Film* (University of Hawaii Press, 2015). She is now completing a new book, *Women Make Waves in Sinophone Cinema*. Her creative publications include a collection of poems in Chinese *Dream Loft* (梦中楼阁) (1997) and a large number of poems and essays in numerous journals and anthologies such as the recent ‘Acupuncture of Time (Fragments for a Memoire of the Present)’, published in *Feminist Media History* (April, 2021).

张真, 在纽约大学教授电影研究, 并负责亚洲电影与媒体计划。她的学术专著与编著包括《银幕艳史: 都市文化与上海电影1896-1937》(2005), 《都市一代: 21世纪之交的中国电影和社会》(2007), 以及《DV制造的中国: 独立电影之后的数字化主体和社会转型》(2015)。她现在正在完成一本新书, 叫《破浪前行的华语电影女导演》。她的其它出版物包括中文诗集《梦中楼阁》(1997), 以及在众多期刊和选集里发表的大量诗歌和散文, 比如最近发表在《女性主义媒体史》(2021年4月)上的《时间的针灸(当下回忆的片段)》。

FILM REVIEWS 影评

Lin FENG, Lecturer in Film Studies and Director of Studies for History of Art and Film at the University of Leicester. She is a Senior Fellow of the UK Higher Education Academy. Her research interests include Chinese cinemas, East Asian film history, and transnational popular screen cultures. She is the author of *Chow Yun-fat and Territories of Hong Kong Stardom* (Edinburgh UP, 2017) and co-editor of *Renegotiating Film Genres in East Asian Cinemas and Beyond* (Palgrave Macmillan, 2020).

冯琳, 英国莱斯特大学电影学讲师。她是艺术史及电影学科的负责人, 获英国高等教育学院高级会士称号。她的研究领域主要集中于华语电影史及跨国流行电影文化。出版英语专著《周润发与香港明星的肇域》(2017)并合编论文集《跨越东亚: 反思类型电影》(2020)。

FAN Xiang, received her Ph.D. in film studies from the Goldsmiths University of London. Her thesis focused on the production of art cinema culture in China since the turn of the twenty-first century. Her research interests also include Chinese independent cinema and gender studies. She is an associate lecturer in the Department of Media Communications and Cultural Studies at Goldsmiths, University of London, and the subjects she teaches involve film theory and politics in audiovisual media.

樊响, 英国伦敦大学金史密斯学院电影学博士。她的博士论文主要关注新世纪以来中国艺术电影文化的构建。她同时也关注中国独立电影及性别研究。作为伦敦大学金史密斯学院媒体传播与文化研究系的助理讲师, 她教授的课程涉及电影理论和视听媒体中的政治研究。

WEN Hua, PhD in Literature, Associate Professor in the School of Literature and Media of Guangzhou Southern College. Her main research areas are comparative literature and English and American literature. In recent years, she has mainly researched literary non-fiction and Chinese cinema. She has published the monographs *Appreciation of Classics of Foreign Theatre Literature* (2006) and *Transformations of Discourse in Foreign Literary Studies* (2014), and translations of *The Lost Continent* (with Zhang Yanrui, 2009, 2013), *Our Inner Conflicts* (2015), *Churchill's Classic Speeches* (2018) and *A Narco History* (with Zhang Yanrui, 2019), and has published numerous film reviews on wenhui.com.

温华, 文学博士, 广州南方学院文学与传媒学院副教授。主要研究领域为比较文学与英美文学。近年来主要研究非虚构文学、中国电影。出版专著《外国戏剧文学经典赏析》(2006)、《外国文学研究话语转型》(2014), 译著《失落的大陆》(温华、张艳蕊, 2009、2013)、《我们内心的冲突》(2015)、《丘吉尔经典演讲》(2018)、《毒品史: 美国与墨西哥的百年恩怨》(温华、张艳蕊, 2019), 并有多篇影评在文汇网发表。

EXHIBITION 展览

Norman A. SPENCER, Ph.D, an American professor who has taught at universities in Africa, China, and the United States, including Tianjin Foreign Studies University in China from 1982 to 1983 and the Communication University of China in Beijing from 2001 to 2002. He edited and wrote the introduction for *Things Are Symbols of Themselves: Yan Li's Works and Friends (1974-1984 Beijing)* (Tehran: Ostoore Publications, 2005). An interview with him about his cultural activities in China was published in Bei Dao's *Jintian (Today)* in Hong Kong in 2007. He published a photographic memoir with commentary on Chinese independent and underground cinema in the twentieth anniversary issue of *Positions: East Asia Cultures Critique* (Duke University Press, 2012). A selection of his photography appeared in Yang Lian and Mang Ke's *Xingcunzhe (Survivor)* in Beijing in 2017, *China Variety in 2020*, and *Shanghai Literature* in 2021. China Independent Film Archive used his photography and film posters for their launch exhibition in 2020, and the University of California at San Diego published online a large collection of his Chinese and Vietnamese photography covering twenty years in 2021.

诺曼·斯班塞, 博士, 美国教授, 曾在非洲、中国和美国的大学任教, 包括1982至1983年间在天津外国语大学和2001至2002年间在中国传媒大学执教。他是《事物是自身的象征: 严力的创作以及他的朋友们(1974-1984北京)》(德黑兰: Ostoore出版社, 2005年)一书的编辑并为其撰写了序言。2007年在北岛的《今天》上发表了关于他在中国的文化活动的采访。他在《立场: 东亚文化批判》20周年纪念刊上发表了关于中国独立电影和地下电影的摄影回忆录与评论文章(2012)。他的部分摄影作品出现在杨炼和芒克在北京策划的《幸存者》展览上(2017)、《中国综艺》(2020)及《上海文学》(2021)中。英国华语独立影像资料馆在2020年的网站上线展中使用了他的摄影作品和电影海报, 加州大学圣地亚哥分校在2021年在线发表了他20年来有关中国和越南的摄影作品集。

YAN Li, a Chinese avant-garde poet, short story writer and painter who was born in Beijing in 1954. He is associated with the Stars (Xing Xing) artists and the Misty Poets, and publishes in the literary journal *Today (Jintian)*. In the mid-1980s, he moved to New York City where he started the magazine *First Line (Yi Hang)* which published the writings of many contemporary Chinese poets and also translated American poetry. He was a participant in the prestigious International Writing Programme at the University of Iowa. His writing has been translated into French, English, Italian, Swedish, Korean, and German.

严力, 中国先锋派诗人、短篇小说家和画家, 1954年出生于北京。他被看作星星艺术家和朦胧诗人, 在文学期刊《今天》上发表文章。20世纪80年代中期, 他移居纽约, 在那里创办了《一行》诗刊, 发表了许多中国当代诗人的作品, 及翻译过的美国诗歌。他曾参加过爱荷华大学著名的国际写作计划。他的作品已被翻译成法语、英语、意大利语、瑞典语、韩语和德语。

Xiaojian PENG, was born in Shanghai in 1974 and grew up in the famous Chinese actress Ruan Lingyu's working class neighborhood. She has a degree in computer graphics with courses in contemporary Chinese art and cinema from the State University of New York.

彭筱剑, 1974年出生于上海, 在中国著名女演员阮玲玉生活过的工人阶级社区长大。她拥有纽约州立大学的计算机图形学学位, 并选修了纽约州立大学的中国当代艺术与电影课程。

TRANSLATORS 翻译

Emma WEI, works for CIFA as a freelance translator and interpreter based in Newcastle upon Tyne, England. A graduate of Newcastle University's Translating and Interpreting MA programme, her areas of expertise include independent film studies, queer art studies, education, psychology, automobiles, renewable energy, AI, and finance and accounting. Her experience in interpreting includes corporate training, public service work reporting, art workshops, LGBT events, product and journal launching events, wine tasting, and museum tours. She previously worked as an auditor, and is currently employed by Newcastle University International Office.

艾玛·魏, 为华语独立影像资料馆自由译者, 现驻于英格兰纽卡斯尔。毕业于纽卡斯尔大学口笔译硕士项目, 她的笔译工作致力于独立电影研究, 酷儿艺术研究, 教育, 心理学, 汽车, 新能源, 人工智能, 金融财会; 口译工作方向包括企业培训, 政府工作汇报, 艺术工作坊, LGBT活动, 产品及期刊发布会, 葡萄酒品鉴, 博物馆导览等。她曾任会计事务所审计师, 现工作于纽卡斯尔大学国际办公室。

Huiming YU, earned his Master's degree in Moving Image Archiving and Preservation at New York University. He has been interested in Chinese independent films for a long time. He has worked as a translator for *The New York Times*, *Ming Pao Daily News'* New York office, and Citigroup. His translation work includes the *Chicago Manual of Style* (2014) and *Digital Paper: A Manual for Research and Writing with Library and Internet Materials* (2018), which have been published in China. Currently he lives in Beijing.

余慧明, 纽约大学电影系电影档案与保存专业硕士, 长期关注中国独立电影。他曾为《纽约时报》、《明报》纽约分社、花旗集团等机构担任翻译工作, 并有《芝加哥手册》(2014)、《数字论文》(2018)等译著出版。现居北京。

Michelle DEETER, freelance translator and interpreter. She has interpreted for numerous directors and is a part-time lecturer at Newcastle University.

狄敏霞, 自由职业译员。她为多名电影导演提供翻译,并在纽卡斯尔大学当兼职讲师。

Wenxin XIAO, obtained her Master's degree in cinema studies at New York University.

肖文, 纽约大学电影系电影研究专业硕士。