

## Biographies 个人简介

**Chris BERRY** is Professor of Film Studies at King's College London. His research focuses on Chinese cinema, and he is currently a co-investigator on the AHRC-funded 'Independent Cinema in China 1990-2017: State, Market and Film Culture' project. His publications include (co-edited with Lu Xinyu and Lisa Rofel), *The New Chinese Documentary Film Movement: For the Public Record* (Hong Kong: Hong Kong University Press, 2010).

裴开瑞是伦敦大学国王学院的电影学教授，重点研究华语领域电影。目前，他是英国艺术与人文科学研究署 (AHRC) 资助的学术研究项目“中国独立电影：国家、市场和电影文化”的核心成员之一。他的学术著作包括 (与吕新雨和罗丽莎合编的)《新中国纪录片运动：公共记录》(香港，香港大学出版社，2010) 等。

**Max BERWALD** is a PhD student in Cinema and Media Studies at the University of Southern California. Before coming to USC, he lived and worked in Beijing and Taipei. His research focuses on media and culture in East Asia with a special interest in the popular cinema of greater China, as well as its interactions with US film culture.

柏麦仁是南加州大学电影与媒体研究专业的博士研究生。来南加州大学求学前，他曾在北京和台北工作生活。他主要研究东亚媒体与文化，尤其是大中华区的流行电影，及其与美国电影文化的相互影响。

**CHAO Shi-Yan** is a research fellow at Chulalongkorn University in Bangkok. He holds a PhD in Cinema Studies from New York University, and was an INTERACT postdoctoral fellow at Columbia University. In addition to NYU and Columbia, he has also taught at Hong Kong Baptist University and Lingnan University. His recent publications include the monograph *Queer Representations in Chinese-language Film and the Cultural Landscape* (Amsterdam University Press, 2020), along with articles on transnational media, independent cinema, film history, creative/media industries, and vocal performance, in academic journals such as *Communication, Culture & Critique*, *International Journal of Cultural Policy* and *Transgender Studies Quarterly*, and anthologies such as *Sino-Enchantment: The Fantastic in Contemporary Chinese Cinemas* and *Curating Taiwan Cinema: Thirty-two New Takes*.

赵锡彦，曼谷朱拉隆功大学的研究员，纽约大学的电影研究博士，曾任哥伦比亚大学 INTERACT 博士后研究员。除了纽约大学和哥伦比亚大学，他还曾任教于香港浸会大学和岭南大学。他著有专著《华语电影中的酷儿再现及其文化地景》(阿姆斯特丹大学出版社，2020年)。他近期关于跨国媒介、独立电影、电影史、创意/媒体产业和声音表演等议题的文章发表于《传播、文化与批评》、《文化政策国际期刊》及《跨性别研究季刊》等学术期刊，以及《幻魅中国：当代华语电影中的奇幻展演》、

**Karin CHIEN** is a multi-faceted producer and distributor committed to bold voices, innovative forms, and radical practices of ethical filmmaking. Karin is the recipient of the Independent Spirit Producers Award, the Sundance Humanitas Prize, and the Cinereach Producing Award. Karin is currently producing in collaboration with Louverture Films. Karin has produced ten independent features as well as multiple art installations and interactive media. Karin co-founded and is president of dGenerate Films, the leading collection of independent Chinese cinema. She has led the global production services company Art & Action Productions for the past fifteen years. Karin is the director of the Nevada City Film Festival Filmmaker Residency, the sole artist residency for producers. Karin co-founded and directed the CAAM (Center for Asian American Media) Fellowship for its first five years. Karin is a founding core member of Distribution Advocates. Karin consults for major studios, independent companies, and nonprofit organizations and has taught independent film producing for the past fourteen years.

钱盈是一位制片人和发行商，她致力于制作发行大胆创新的影像形式及激进的伦理电影创作实践。钱盈曾获独立精神制片人奖、圣丹斯人文奖和 Cinereach 制片人奖。钱盈目前在与 Louverture Films 合作制作。钱盈已经制作了十部独立电影，以及多个艺术装置和互动媒体。钱盈是发行中国独立电影的公司 dGenerate Films 的联合创始人和负责人。在过去的十五年里，她一直领导着国际制作服务公司 Art & Action Productions。钱盈是内华达市电影节导演驻地的负责人，这是唯一为制片人提供的艺术家驻地。钱盈共同创立了 CAAM（亚裔美国人媒体中心）奖学金，并负责其最初的五年的运营。钱盈是发行倡导者的核心创始成员，为大型电影公司、独立公司和非营利组织提供咨询，并在过去十四年中教授独立电影制作。

---

**CONG Feng** was born in 1972 in Chengde, Hebei province. He is a writer, a director, and a photographer. He currently lives in Beijing, where he is the editor for *Film Auteur*. Some of the previous works he edited include ‘Against Cinema: Guy Debord Film Special’ and ‘Venom and Eternity: The Lettrism Film Special’. His poetry collections include *There Is a Train That I Cannot See* and *An Elegant and Popular Literary Work, Thank You I Think So Too*. His main film works include *Religion; Doctor Ma’s Country Clinic; The Unfinished History of Life, Room with Mao’s Images, Stratum 1: The Visitors; Stratum 2: Asthenosphere; What Is A Film: Stratum 2 Critique; and On the Passage of a Few Persons through a Rather Brief Unity of Time*. His works have won a number of awards, including the Network for the Promotion of Asian Cinema Award (NETPAC Award) of the Youth Film Forum at the 59th Berlin International Film Festival, the Directors’ Guild of Japan Award at the Yamagata International Documentary Film Festival, the White Chameleon Award at the Cinema Digital Seoul Film Festival, and the Bronze Award of the Visual Anthropology Exhibition at Yunfest. In 2020, he held a solo video exhibition entitled 'We Have Never Been Modern' at Lanzhou Gucang Contemporary Art Museum.

丛峰, 1972 年出生于河北承德, 写作者、电影作者、摄影师。现居北京, 为《电影作者》(Film Auteur) 编委, 编有《反对电影: 居伊·德波电影特辑》以及《毒液与永恒: 字母主义电影特辑》。著有诗集《那里有一列我看不见的火车》、《一部雅俗共赏的文学作品谢谢我也这么认为》; 主要电影作品包括《信仰》、《马大夫的诊所》、《未完成的生活史》、《有毛的房间》《地层 1: 来客》、《地层 2: 软流层》、《电影是什么: 地层 2 评论》、《关于短时间内的某几个人的经过》等。作品曾获第 59 届柏林国际电影节青年电影论坛 NETPAC 奖, 日本山形国际纪录片电影节日本导演协会奖, 首尔数码电影节白变色龙奖, 云之南人类学影像展青铜大奖等奖项。2020 年在兰州谷仓当代艺术馆举办《我们从未现代过》个人影像作品展。

---

**Michelle DEETER** is a 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。

---

**FAN Xiang** received her Ph.D. in Film Studies from 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 women's cinema. She is 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。她的研究方向也包括中国独立电影及女性主义电影。作为伦敦大学金史密斯学院媒体传播与文化研究系的副讲师, 她教授的课程涉及电影理论和视听媒体中的政治研究。

---

**GAN Xiao'er**, film writer and director. He graduated from the Literature Department of the Beijing Film Academy in 1998 with a Master of Arts degree. He is Associate Professor, Dean of the Department of Digital Media Art, and Dean of the Film Production Research Centre of the School of Fine Arts of South China Normal University. In 2000, he founded the Seventh Seals Film Workshop to produce the *Seven Seals* series of feature films. So far, he has completed three, *The Only Sons* (2002), *Raised From Dust* (2007), and *Waiting for God* (2012). He also produced documentaries and experimental films. His first licensed film, *Country Far Away* (2017), was released in 2019. His second one, *The Silent Minority*, the winner of the Outstanding Script Award for National Films at the 33rd Golden Rooster Film Festival in 2020, is in preparation.

甘小二, 电影编剧、导演。1998 年毕业于北京电影学院文学系, 获文学硕士学位。华南师范大学美术学院数字媒体艺术系主任, 电影创作研究中心主任, 副教授, 硕士生导师。2000 年创立第七封印电影作业坊, 致力于“七封印”系列剧情长片创作。目前完成三部, 《山清水秀》(2002), 《举自尘土》(2007), 《在期待之中》(2012)。并有纪录长片和实验影像创作。个人首部院线电影

作品《榷卯》（2017），于2019年上映。第二部院线作品《沉默的极少数》筹备中，该项目曾获2020年第33届金鸡电影节民族电影优秀剧本奖。

---

**JIANG Nengjie**, independent filmmaker, documentary director, founder of Mianhua Sha Film Studio and Mianhua Sha Village Library. His work focuses on left-behind children, war veterans, pneumoconiosis patients, psychiatric patients, sexual minorities, and other underprivileged groups. He is the director of *Children at a Village School*, *The Ninth Grade*, *Yunjie*, *Miners—the Horsekeeper—Pneumoconiosis*, *Anti-Japanese War Veteran*, *The Guardian of the General Veteran: Tang Menglong*, *Rainbow Cruise of Love*, amongst others. His works have been selected for the Shanghai International Film Festival, Warsaw Film Festival, Beijing International Film Festival, and other film festivals in China and abroad.

**蒋能杰**，独立制片人、纪录片工作者、导演。棉花沙影像工作室、棉花沙乡村图书屋创始人。创作的题材有关留守儿童、抗战老兵、尘肺病、心智障碍、性少数等群体。代表作：《村小的孩子》、《初三》、《矮婆》、《矿民、马夫、尘肺病》、《龙老》、《将军的卫士》、《彩虹邮轮》。作品有入围上海国际电影节、华沙国际电影节、北京国际电影节等国内外影展。

---

**LI Xiaofeng** is a documentary director. His main works include *Ballad of Roaming Spirits*, *The Shoeshiner's Journey*, *Gold Underground*, *My Last Secret*, and *Walk in the Dark*. He has published a book entitled *Direct Cinema as a Creative Method* and a collection of poems entitled *Fierce Floods and Savage Beasts in a Dream*.

**黎小锋**，纪录片导演，主要作品有《游神考》、《昨日狂想曲》、《遍地乌金》、《我最后的秘密》、《夜行人》等。著作有《作为一种创作方法的“直接电影”》、《梦中的洪水猛兽》（诗集）等。

---

**Flora LICHAA** is Maître de Conférences (Senior Lecturer) in Chinese Studies at the University of Rennes 2 (FR). Her PhD dissertation entitled '*Documentary in China (1905-2017): Between Artistic Autonomy and Political Concerns*' received a thesis prize from the French Association of Chinese Studies. After her PhD, she started a new research project on Contemporary Chinese Art Cinema during her Marie Skłodowska-Curie postdoctoral fellowship at the ULB Centre for East Asian Studies in Brussels. She was the Director of the Shadows Chinese Independent Film Festival in Paris from 2009 to 2015, and has curated numerous screenings and lectures related to Chinese cinema in academic and cultural institutions.

**李风华**是法国雷恩第二大学中国研究专业的高级讲师。她的博士论文《中国的纪录片(1905-2017):在艺术独立与政治权衡之间》获得了法国汉学协会的博士论文奖。博士毕业后，她在布鲁塞尔自由大学东亚研究中心做玛丽·居里博士后期间，开始了关于中国当代艺术电影的研究项目。她于2009年至2015年在巴黎举办了Shadows中国独立电影节，并在学术和文化机构策划了多次与中国电影有关的放映和讲座。

---

**LIN Xin** was born in 1960. He has held several solo exhibitions in various locations, including the National Art Museum of China and in Xi'an. He began filming documentaries in 2003, and his documentary films include *Chen Lu* (2005), *Sanlidong* (2007), *Classmates* (2009), *Gas* (2011), *Preachers* (2014), *Koudelka* (2015), *Chen Jiayong* (2015), *Riverbed* (2017), *Single Women* (2019), *Silent Landscape* (2020) and *Juno (Nuonuo)* (2021). Lin Xin published a book entitled *Sanlidong: The Image History of Migrant Miners from Shanghai* (2017), a collection of poems entitled *Ah Father! Black Memories* (2000) and a painting catalogue. In 2020, he wrote 'Tongchuan Local Chronicles: A Micro History of Personal Images', which was featured in *Film Auteur*.

**林鑫**，1960年生，曾在北京中国美术馆和西安等地举办个人书画展。2003年开始拍摄纪录片，主要纪录片作品有《陈炉》（2005）、《三里洞》（2007）、《同学》（2009）、《瓦斯》（2011）、《传道人》（2014）、《寇德卡》（2015）、《陈笳咏》（2015）、《河床》（2017）、《单身女人》（2019）、《沉默的风景》（2020）、《诺诺》（2021）等。出版有专著《三里洞：上海支边矿工的影像史》（2017）、诗集《噢！父亲——黑色的记忆》（2000）和画册。2020年《电影作者》推出《铜川方志：个人影像的微观史》特刊。

---

**Zoe MENG Jiang** is a PhD candidate at the Department of Cinema Studies at New York University. She has published in English and Chinese on media theory and history, social practice, gender and feminism, and moving-image arts. Her recent publications have appeared in *Journal of Contemporary Chinese Art*, *Chinese Independent Cinema*, *The Brooklyn Rail*, *Artforum China*, and *LEAP*, among others. She is the co-editor of the 'Chaotic Formats' issue of *Journal of Chinese Cinemas*, and was the assistant editor of the journal *World Records*, published by UnionDocs Center for Documentary Art. From 2018-2019 she was the chief curator at SLEEPCENTER, an independent non-profit art space in New York City.

**江萌**是纽约大学电影研究系的博士候选人，研究领域为媒介史和媒介理论，同时关注社会实践艺术、女性主义和影像艺术，最近的文章发表在 *Journal of Contemporary Chinese Art*, *The Brooklyn Rail*, *Indiewire*, 《中国独立电影》，《艺术论坛》，《艺术界》等刊。她是 *Journal of Chinese Cinemas* 的特刊 'Chaotic Formats' 的编者，也曾经担任纽约 UnionDocs 纪录片艺术中心出版的学术期刊 *World Records* 的编辑，以及纽约非盈利艺术空间 SLEEPCENTER 的主策展人。

---

**Paul G. PICKOWICZ** is Distinguished Professor Emeritus of History and Chinese Studies at the University of California, San Diego, and inaugural holder of the UC San Diego Endowed Chair in Modern Chinese History. His books (authored, coauthored, and coedited) include *Marxist Literary Thought in China* (1981), *Unofficial China* (1989), *Chinese Village, Socialist State* (1992, winner of the Joseph R. Levenson Prize of the Association for Asian Studies), *New Chinese Cinemas* (1994), *Popular China* (2002), *Revolution, Resistance, and Reform in Village China* (2005), *From Underground to Independent* (2006), *The Chinese Cultural Revolution as History* (2006), *Dilemmas of Victory* (2007), *China on the Margins* (2010), *Radicalism, Revolution, and*

*Reform in Modern China* (2011), *China on Film* (2012), *Restless China* (2013), *Liangyou: Kaleidoscopic Modernity and the Shanghai Global Metropolis* (2013) *Filming the Everyday* (2017), *China Tripping* (2019), *A Sensational Encounter with High Socialist China* (2019), and *Locating Taiwan Cinema in the Twenty-First Century* (2020). He has won three distinguished teaching awards: UC San Diego Alumni Association (1998), Chancellor's Associates (2009), and Academic Senate (2003). He has been invited to teach his course on the history of Chinese silent cinema at the University of Edinburgh, the University of Heidelberg, and Renmin University (Beijing). In 2012 he taught the same course in Chinese at East China Normal University (Shanghai). Pickowicz has graduated 37 PhD students. He has held visiting appointments at the University of Oxford, National University of Singapore, University of Edinburgh, University of Heidelberg, East China Normal University, City University of Hong Kong, Ecole Normale Supérieure (Lyon, France), Hong Kong Institute of Education, and Tsinghua University. He is associate producer of the documentary films *China in Revolution, 1911-1949* (1989) and *The Mao Years, 1949-1976* (1994). Pickowicz was honored by the German government in 2016 when it presented him with a Humboldt Research Award for lifetime accomplishments in research and teaching.

**毕克伟**是加州大学圣地亚哥分校中国历史研究的名誉教授，也是加州大学圣地亚哥分校首位现代中国史的讲座教授。他的著作（包括独著，合著及合编）包括《中国的马克思主义文学思想》（1981）、《非官方中国》（1989）、《中国乡村，社会主义国家》（1992年获得亚洲研究协会“约瑟夫·列文森奖”）、《新中国电影》（1994）、《大众中国》（2002）、《中国乡村的革命、反抗和改革》（2005）、《从地下到独立》（2006）、《作为历史的中国文化大革命》（2006）、《胜利的困境》（2007）、《边缘中国》（2010）、《现代中国的激进主义、革命和改革》（2011）、《电影中的中国》（2012）、《不安的中国》（2013）、《良友：万花筒式的现代性和作为全球大都市的上海》（2013）、《拍摄日常》（2017）、《中国之旅》（2019）、《与高度社会主义中国的邂逅》（2019）和《二十一世纪的台湾电影》（2020）。他曾获得三个杰出教学奖，包括加州大学圣地亚哥分校校友会奖（1998），校长协会奖（2009）和学术委员会奖（2003）。他曾被邀请在爱丁堡大学，海德堡大学和中国人民大学教授中国无声电影史课程。2012年，他在华东师范大学用中文教授同一门课程。毕克伟已经有37名博士生毕业。他曾在牛津大学、新加坡国立大学、爱丁堡大学、海德堡大学、华东师范大学、香港城市大学、法国里昂高等师范学院、香港教育学院和清华大学担任访问学者。他是纪录片《革命中的中国，1911-1949》（1989）和《毛泽东时代，1949-1976》（1994）的副制片人。毕克伟于2016年被德国政府授予洪堡研究奖，以表彰他在研究和教学方面的终身成就。

---

**Luisa PRUDENTINO** is a sinologist and specialist in Chinese cinema. Author of numerous articles and essays on the subject, she has organised numerous festivals and conferences on Asian cinema and teaches the History of Chinese cinema, among other courses, at INALCO (Paris) and at the Institut de Sciences Po in Le Havre. Her most recent contributions include chapters in *Le dictionnaire du cinéma chinois : Chine, Hong Kong, Taiwan* (*The Dictionary of Chinese Cinema: China, Hong Kong, Taiwan*, 2019) and 'Chine/USA: regards croisés à travers le cinéma' ( 'China/USA: Crossroads through Cinema' ), in the journal *Questions Internationales* (2020).

**路易莎**是一位汉学家和中国电影专家。她在法国国立东方语言文化学院（巴黎）及巴黎政治学院教授中国电影史。她曾组织策划过许多关于亚洲电影的电影节和学术会议。她发表过许多关于中国电影的论文，最近的作品包括《中国电影词典：中国，香港，台湾》（2019）和《中国/美国：通往电影的十字路口》载于《国际问题》（2020）期刊。

---

**B er n ce M. REYNAUD** holds a PhD in Chinese Studies from Universit  Jean Moulin Lyon 3. Her research focuses on women filmmaking, feminism and gender in China. She has previously published in *Monde Chinois-Nouvelle Asie*.

**雷贝丽**，里昂第三大学中国研究博士。她的研究重点在中国的女性电影创作、女性主义和性别研究。她曾在《中文世界：新亚洲》发表文章。

---

**Luke ROBINSON** is Senior Lecturer in Film Studies in the Department of Media and Film, University of Sussex, UK. He is the author of *Independent Chinese Documentary: From the Studio to the Street* (Palgrave Macmillan, 2013), and the editor, with Chris Berry, of *Chinese Film Festivals: Sites of Translation* (Palgrave Macmillan, 2017). His writing has appeared in books and journals including *DV-made China*, *The New Chinese Documentary Movement*, *Vocal Projections*, *Screening China's Soft Power*, *positions: asia cultures critique*, *Film Studies*, *Screen*, and *Journal of Chinese Cinemas*.

**卢克·罗宾逊**是英国苏塞克斯大学媒体与电影系电影研究专业副教授。他著有专著《从摄影棚到街头：中国独立纪录片研究》（Palgrave Macmillan 出版社，2013），并与裴开瑞（Chris Berry）合编《中国电影节：翻译的场所》（Palgrave Macmillan 出版社，2017）。他发表在各类书籍和期刊上的文章，包括《DV 制造中国》、《中国新纪录片电影运动》、《投影之音》、《影像中国软实力》、《立场：亚洲文化批评》、《电影研究》、《银幕》和《中国电影期刊》。

---

**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）等专著。

---

**WEN Hao** is studying for a PhD in the Co-Tutelle PhD programme at Nagoya University and University of Warwick. Having previously researched Japanese independent cinema and the production of auteurs, Wen currently explores cultural policy, film practice, and the representation of the city of Tokyo in the age of globalization. Using the online

moniker Methy, Wen publishes film reviews, film festival reports, interviews with filmmakers, and film festival curation.

闻豪就读于日本名古屋大学与英国华威大学联合博士项目。曾研究日本独立电影与作者的生产，现阶段研究主题为电影中的东京与全球化时代的城市政治。化名 Methy 进行电影评论、电影节报告、电影人采访及影展策展等多重活动。

---

**WU Bo** has a PhD in Translation Studies. He is an Associate Professor and currently lives in Budapest. he is the translator of over ten books on academic and cultural topics, and the author of a monograph, several textbooks, and more than ten academic papers.

吴波，翻译学博士，副教授，国际汉语教师，现居布达佩斯。出版英汉 - 汉英学术文化类译著多部，英文专著一部，主编和参编教材若干部，发表论文十多篇。

---

**WU Wenguang** was born in south-western China's Yunnan province in 1956. After graduating from high school in 1974, Wu was sent to the countryside, where he worked as a farmer for four years. Between 1978 and 1982, he studied Chinese Literature at Yunnan University. After university, Wu worked as a teacher at a junior high school for three years, and later, in television as a journalist for four years. Wu left television and moved to Beijing in 1988 to be an independent documentary filmmaker, freelance writer, and creator and producer of dance/theatre. Wu has made the documentaries: *Bumming in Beijing* (1990), *1966: My Time in the Red Guards* (1993), *Jiang Hu: Life on the Road* (1999), *Fuck Cinema* (2005), *Bare Your Staff* (2010), *Treating* (2010), *Because of Hunger* (2013), *Investigating My Father* (2016), *Autobiography: Pass Through* (2017), *Autobiography: Struggle* (2018) *Autobiography: Fear* (2019), and *Riding Through* (2020), which have screened in many film festivals around the world. Wu also has made short videos, including *Diary: Snow, 21 Nov, 1998* (1999), *Public Space* (2000), and *Search: Hamlet in China* (2002). Wu has directed the theatre pieces *Treating* (2009), *Memory: Hunger* (2010), *Investigating My Father* (2013), and *Reading Hunger* (2016), *Reading Father* (2019). He has also published non-fiction books (*Bumming in Beijing*, *1966: Revolution Scene*, and *Report on Jianghu*). In 2005, Wu founded the Village Documentary Project, and in 2010, the Folk Memory Project .

吴文光，1956 年出生云南昆明，1974 年中学毕业后到农村当“知识青年”务农至 1978 年；1982 年毕业于云南大学中文系；之后在昆明和新疆尼勒克二牧场任中学教师三年，在电视台做记者、编辑四年。1988 年至今，作为自由职业者居住北京。纪录片作品：《流浪北京》（1990 年）、《我的 1966》（1993 年）、《四海为家》（1995 年）、《江湖》（1999 年）、《和民工跳舞》（2001 年）、《你的名字叫外地人》（2003 年）、《操他妈电影》（2005 年）、《亮出你的家伙》（2010）、《治疗》（2010）、《因为饥饿》（2013）、《调查父亲》（2016）、《之间》（2017）、《自传：穿过》（2017）、《自传：挣扎》（2018）、《自传：恐惧》（2019）、《度过：1 章→围困》（2020）。短片：《日记：1998 年 11 月 21 日，雪》、《公共空间》（2000 年）、《寻找哈姆雷特》（2002 年）剧场作品：《治疗》（2009）、《回忆饥饿》（2010）、《调查父亲》（2013）、《阅读饥饿》（2016）、



《阅读父亲》(2019) 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》(出版三卷)。2005 年, 策划与组织村民影像计划。2010 年, 策划与组织民间记忆计划。

---

**XU Kaiyang** received a BA in History from Nankai University, China and an MA in East Asian Studies from Duke University. She is currently a PhD student in East Asian Languages and Cultures at the University of Southern California. Her research interests lie in contemporary Chinese cinema and media studies, critical race theory, and tourism studies. She has done research on the Sixth Generation of Chinese filmmakers, Chinese film studios, digital media and self-made videos as an empowering genre, and the China-Africa mediascape. In March 2020, she co-organized an online panel “In the Clouds: COVID-19, Dystopian Reality and Online Carnival” and discussed online solidarity during the pandemic. The edited panel transcript was published by the MCLC Resource Center in May 2020.

**徐开阳**, 南开大学历史学学士, 美国杜克大学东亚研究硕士, 现为美国南加州大学东亚语言与文化系博士生。主要研究方向为当代中国电影与媒体研究, 批判性种族理论研究, 旅游学研究。对中国第六代导演作品, 中国影视城与影视产业, 新媒体与短视频, 以及中非媒体交流等议题进行过研究。于 2020 年合作组织“在云端: 新冠病毒流行, 反乌托邦与网络狂欢”主题研讨会, 会议记录于 2020 年五月在 MCLC 资源中心发表。

---

**YANG Yishu** is Professor at the Shanghai Film Academy of Shanghai University, China. She taught at Nanjing University between 2007 and 2019. She started filmmaking in 2002 and her main works include two documentaries, *Who is Haoran?* (2006) and *On the Road* (2010), and two fiction films, *One Summer* (2014) and *Lush Reeds* (2018). She has published the monograph *Film Within Film: Study of Meta-Film* (2012), and her research focuses on cultural studies, film studies, and gender studies.

**杨弋枢**, 学者、导演, 现居南京。2002 年开始拍摄电影, 作品有纪录片《浩然是谁》(2006)、《路上》(2010), 剧情片《一个夏天》(2014)、《之子于归》(2018)。学术专著有《电影中的电影: 元电影研究》, 研究方向包括文化研究、电影本体研究、电影中的性别研究。

---

**YU Yaqin**, media practitioner, film critic and curator. Her critiques have been published in *Southern Weekend*, *The Beijing News*, and other well-known media outlets. Since 2018, she has been involved in programming a series of documentary screenings, co-organised with the Goethe-Institut Beijing and the Leipzig Film Festival; in 2021, she curated the special section for the 13th Shanghai Biennale, ‘Close-up—Reflections and Practices of Contemporary Moving Images’.

**余雅琴**, 媒体人、影评人、策展人。评论作品见于《南方周末》《新京报》等知名媒体。自 2018 年起参与策划北京歌德学院与莱比锡电影节联合主办的一系列纪录片展映活动; 2021 年策划第十三届

上海双年展特别单元“特写——当代影像的思考与实践 (Close-up)”。

---

**ZENG Jinyan**, scholar, writer, documentary filmmaker, is a Post-doctoral Fellow at Lund University, Sweden (2021-2023). Zeng was awarded her PhD at the University of Hong Kong in 2017 (PRC), worked as the 2017 Oak Fellow (film and photography) at Colby College (USA), and the 2020 Post-doctoral Fellow at the University of Haifa (Israel). Zeng specializes in gender and sexuality, culture and politics, intellectual identity and social activism, and ethnicity, with particular emphasis on China. Her book *Feminism and Genesis of the Citizen Intelligentsia in China* (CN, 276 pp) (City University of Hong Kong Press, 2016) received a Publishing Award in the Social Science category of the 2017 Hong Kong Publishing Biennial Awards. Zeng produced and co-directed the documentaries *Prisoners in Freedom City* (Hu Jia, Zeng Jinyan 2007) and *Outcry and Whisper* (Wen Hai, Zeng Jinyan, Trish McAdam 2020), wrote the script for the short 3D animation *A Poem to Liu Xia* (Trish McAdam 2015), and produced the feature documentary film *We the Workers* (Wen Hai 2017).

**曾金燕**，学者、作家、纪录片导演，瑞典隆德大学历史系东亚与东南亚研究中心博士后研究员（2021-2023）。曾金燕于2017年在香港大学获得博士学位，2017年在美国科尔比学院任橡木学人（电影和摄影），2020年在以色列海法大学任博士后研究员。主要研究中国的社会性别与性、文化与政治、知识分子身份与社会行动，以及民族问题。专著《中国女权：公民知识分子的诞生》（276页）（香港城市大学出版社，2016年）获2017年香港出版双年奖颁发的社会科学类出版奖。参与制作、导演了纪录片《自由城的囚徒》（胡佳、曾金燕，2007）和《喊叫与耳语》（闻海、曾金燕、Trish McAdam，2020），为3D动画短片《致刘霞》（Trish McAdam，2015）撰写剧本，并制作纪录片《凶年之畔》（闻海，2017）。创作发表了小说（中文、法文）与诗歌（中文、英文）等。

---

**ZHANG Mengqi** was born in 1987. A filmmaker and choreographer, and member of the Folk Memory Project, Mengqi has made nine feature-length documentary films in her village in Hubei Province, known as her “Self-Portrait” series. Her films have been selected by, amongst others, the Yamagata International Documentary Film Festival, Cinéma du Réel, and Visions du Réel. Her films have won the ‘White Goose Award’ at the DMZ International Documentary Film Festival, and the ‘BIFF Mecenat Award’ at the Busan International Film Festival. Her choreographic work has been performed at the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis (France), ImPuls Tanz (Austria), Eurokaz (Croatia), and the Künstlerhaus Mousonturm (Germany).

**章梦奇**，1987年出生。电影和舞蹈剧场导演，草场地工作站的“民间记忆计划”成员。章梦奇在湖北家乡的村子拍摄了9部“自画像”系列纪录片。她的作品曾在日本山形国际纪录片电影节、法国真实电影节、瑞士真实影展等展映。她的影片还获得DMZ国际纪录片电影节的“白鹅奖”，以及釜山国际电影节的“最佳纪录片奖”。她的舞蹈剧场作品曾在法国塞纳-圣但尼国际编舞家艺术节、奥地利维也纳国际舞蹈节、克罗地亚国际新剧场艺术节、德国法兰克福艺术之家等演出。

---

**ZHANG Qianqi** received her BA in Journalism from Beijing Language and Culture University and an MA in Media and Communications from Goldsmiths, University of London. Her research interests lie in East Asian independent film, film auteurs, and international film festival circuit. She is also interested in gender performativity studies and body studies. In addition to studying and researching, she is a translator, photographer, and event planner. She has published translated works such as *Relativity* (Beijing Institute of Technology Press, 2017) and *Dear Theo* (Beijing Institute of Technology Press, 2020).

**张倩琦**，北京语言大学新闻学学士，伦敦大学金史密斯学院媒体与传播硕士。主要研究兴趣为东亚独立影像，作者电影以及国际电影节体系，此外亦对性别表现，身体研究等方向有执着的兴趣。学习和研究之外是一名译者、摄影师、活动策划人，出版有译著《相对论》（北京理工大学出版社，2017）和《亲爱的提奥》（北京理工大学出版社，2020）。

---

**ZHANG Yaxuan** graduated in film history and film theory from the Institute of the Arts at Beijing Normal University and has been active since 2000 in the world of creative images as a film critic and curator. Her articles on Chinese independent film have been widely published in China and internationally, and she has actively promoted Chinese independent cinema through her work as an initiator and organiser of independent film festivals. In recent years she has also engaged directly with the world of film production as an independent producer.

**张亚璇**，毕业于北京师范大学艺术学院电影历史和理论专业。自2000年开始在创造性影像领域展开她的批评和策展实践，并始终跟进这一时期中国独立影像的发展，在国内和国外多种杂志和出版物发表了一系列相关文章，同时也通过在本土创办和组织独立影展，和与国外节展合作发展专题项目的方式，积极介入到中国独立影像推广的工作中。近年来也作为独立制片人从事电影制片工作。

---

**ZHANG Zanbo** is an independent documentary director and a non-fiction writer. His films include: *Falling from the Sky* (2009), *A Song of Love, Maybe* (2010), *The Interceptor from My Hometown* (2011) and *The Road* (2015). His non-fiction book *The Road* was published in traditional Chinese by Gusa Publishing in August 2014. In November 2015, the Chinese name was changed and the book was published in simplified Chinese by Guangxi Normal University Press. Approximately two months later, the book was pulled from the shelves by the State Administration of Press, Publication, Radio, Film and Television (now called the National Radio and Television Administration).

**张赞波**，独立纪录片导演，非虚构作家。纪录电影作品有《天降》（2009）、《恋曲》（2010）、《有一种静叫庄严》（2011）、《大路朝天》（2015）。2014年8月在台湾八旗出版社出版非虚构著作《大路：高速中国里的低速人生》，2015年11月更名为《大路：高速中国里的工地记事》在广西师范大学出版社出版简体字版，两个月后被当时的中国国家新闻出版广电总局“勒令下架”。

---

**ZOU Xueping** is a documentary filmmaker, theatre worker, and educator who graduated from the China Academy of Art. She was a resident at the Caochangdi Workstation from 2009 to 2014 and participated in the Folk Memory Project. Her documentaries include *Mom*, *The Starving Village*, *The Satiated Village*, *The Children's Village*, *Trash Village*, and *The Idiot's Village*. The latter five films compose a series entitled *Family Zou Village*. Her films have been screened all over the world, including at the Beijing Caochangdi October Crossing Art Festival, the Taiwan International Documentary Festival, the Tampere Film Festival in Finland, the Beijing Independent Film Festival, the Hong Kong Independent Film Festival, the 'China's 25th Anniversary Most Important Independent Films' event at the Museum of Modern Art in New York, the Caliria Asian Film Festival, the South Taiwan Film Festival, Harvard University, and Edinburgh University.

邹雪平, 纪录片、剧场和教育工作者, 毕业于中国美术学院。2009-2014年曾在北京草场地工作站驻站, 参与“民间记忆影像计划”。创作的纪录片《娘》、《饥饿的村子》、《吃饱的村子》、《孩子的村子》、《垃圾的村子》、《傻子的村子》, 其中五部村子作品构成“邹家村系列”。作品参加北京草场地十月“交叉”艺术节、台湾国际纪录片电影节、芬兰坦佩雷国际电影节、北京独立影展、香港独立影展、纽约 MOMA 现代艺术博物馆“中国 25 周年最重要的独立电影”开幕影片展映、卡利里亚亚洲电影节、台湾南方影展、哈佛大学、爱丁堡大学等放映交流。

---