

Biographies 个人简介

CHEN Jue is a director and producer of television drama and documentary, as well as a film and television project planner. He graduated in 1985 from the Television Department (TV Drama Directing) of the Beijing Broadcasting Institute (now Communication University of China). In the late 1980s, he began working in documentary and joined mainland China's first experimental filmmaking group, SWYC (Structure. Wave. Youth. Cinema), with Tian'anmen Square as a representative work. He has served as a member of the expert panel for the Movie Channel and as an international documentary juror at the Xi'an International Image Festival.

陈爵，电视剧和纪录片导演、制片人，影视项目策划人。1985年毕业于北京广播学院电视系电视剧导演专业。八十年代后期，开始参与纪录片创作并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》。曾任电影频道专家组成员及西安国际影像节纪录片国际评委。

CONG Feng is a filmmaker and writer, and serves on the editorial board of Film Auteur. His major films include *Stratum I: The Visitors*, *Stratum II: Asthenosphere*, and *Another Part of the World: Ghosts and Their After-Images*, among others. His most recent publication is a poetry collection titled *So-Called History*.

丛峰，电影作者，写作者，《电影作者》杂志编委，主要电影作品包括《地层 1: 来客》《地层 2: 软流层》《世界的另一部分：幽灵及其重影》等，最新印有诗集《所谓历史》。

GU Xue is a film director and curator. Her representative works include *The Choice and Nothing News*. In 2022 she founded the FamilyLens Film Archive, an initiative dedicated to discovering and broadening the boundaries of family images and experimenting with personal moving-image writing. Today, FamilyLens operates across several divisions: the FamilyLens Film Archive, the FamilyLens Exhibition, moving-image education, as well as film production and distribution.

顾雪，导演、策展人。电影代表作《家庭会议》、《庚子新年》。2022年创办家庭影像 FamilyLens，致力于发现和拓展家庭影像边界，探索个人影像书写记录。家庭影像 FamilyLens 目前包括家庭影像档案馆、家庭影像展、影像教育、电影制作和发行等多个板块。

KUANG Yang is a scholar of social and cultural studies and a Research Fellow at the Chinese Academy of Social Sciences (CASS). A member of the SWYC (Structure. Wave. Youth. Cinema) experimental filmmaking group, he served as the narration scriptwriter for the eight-part documentary *Tian'anmen Square* (1991). He also participated in the planning of the CCTV programs *Oriental Horizon* and *Tell It Like It Is*.

邝杨，社会与文化研究学者，中国社会科学院研究员。电影实验小组SWYC（结构·浪潮·青年·电影）的成员，八集纪录片《天安门》（1991）的解说撰稿人。曾参加中央电视台《东方时空》《实话实说》的策划工作。

LEI Lei, born in 1985 in Nanchang, Jiangxi Province, China, is an artist and filmmaker living in Beijing, China. His works are based on the organization and research of ready-made and found images, combined with digital shooting and parody, weaving together abandoned images, oral histories, fragmented online videos, official documentaries, commercial product catalogs, myths or legends, etc., to create visual poetry and prose. Lei Lei's art works include films, live music and drama. His video installation works have been exhibited in institutions such as the UCCA in Beijing, Shanghai OCAT Art Museum, Xi'an OCAT Art Museum, Shanghai MOCA Art Center, Tokyo TOP Museum, and Rencontres d'Arles International Photography Festival in France, and have been collected by important art institutions and art galleries. In addition, Lei Lei's film works have been selected and won awards at important international film

festivals including the Berlinale Film Festival, Rotterdam Film Festival, New York MoMA NFND, Melbourne Film Festival, and Hong Kong International Film Festival.

雷磊, 1985 年出生于中国江西省南昌市, 艺术家 & 电影导演, 现居中国北京。他作品基于现成品与拾来影像的整理及调研, 结合数字拍摄与戏仿, 将那些被遗弃的图像, 口述历史, 碎片化的网络视频, 官方纪录片, 商业产品目录, 神话或传说等材料紧密编织在一起, 酿造成为影像诗歌和散文。雷磊的作品形式包括电影、音乐现场及戏剧, 他的影像装置作品曾在北京尤伦斯当代艺术中心, 上海 OCAT 美术馆, 西安 OCAT 美术馆, 上海 MOCA 艺术中心, 东京 TOP 当代艺术中心, 法国阿尔勒国际摄影节等机构展出, 并被重要艺术机构及美术馆收藏, 除此之外, 雷磊电影作品曾入选包括柏林电影节, 鹿特丹电影节, 纽约 MoMA 现代艺术中心, 墨尔本电影节, 香港国际电影节等重要节展并获得奖项。

LIANG Chen is a lecturer at Wuhan Media and Communication College, as well as a designer, illustrator, and researcher of roadside observation and modernology.

梁晨 武汉传媒学院讲师、设计师、插画师、路上观察与考现学研究者。

LI Wei is a designer and photographer, a collector of image-media artifacts, and an urban flâneur.

李维 设计师、摄影师、影像媒介物的收藏者、城市“闲逛者”。

Désirée MARIANINI holds a MA degree in Chinese Language from Sapienza University of Rome and she is specialized in Directing and Project Development at the ZeLIG School for Documentary, Television, and New Media in Bolzano. Currently she's a PhD candidate at Sapienza University of Rome, where her research focuses on the creative reuse of family archival material in contemporary Chinese documentary cinema. She has served as an adjunct lecturer in Chinese Language (second-year level) and in Languages and Literatures of China and Southeast Asia at the University of Tuscia and LUMSA University in Rome. Additionally, she has taught Audiovisual Translation in the Second-Level Master's Program in Specialized Translation at Sapienza University of Rome. Her research interests include Chinese and international cinema, the history of film and documentary (both past and present), the evolution of traditional and digital media, and memory studies.

伊莲 (Désirée Marianini) 毕业于罗马大学中文系, 获硕士学位, 并在博尔扎诺的纪录片、电视与新媒体泽利格学院(ZeLIG School for Documentary, Television, and New Media)完成导演与项目开发专业进修。目前, 她是罗马大学的博士候选人, 研究聚焦当代中国纪录片中家庭档案素材的创造性再利用。她曾在托斯卡大学与罗马的路姆萨自由大学担任二年级中文课程及“中国与东南亚语言文学”客座讲师, 并在罗马大学高级翻译硕士项目教授视听翻译课程。她的学术兴趣涵盖中国与世界电影、(古今)纪录片与电影史、传统与数字媒介的演变, 以及记忆研究。

PANG Hong holds an M.A. in Cultural Representation Studies from the Graduate School of Arts and Sciences, The University of Tokyo, where she is currently pursuing her Ph.D. in the same program. Her research interests encompass documentary theory and aesthetics, the history of documentary film during the Cold War, and Chinese independent documentary cinema. Her articles have appeared in academic journals such as *Japanese Journal of Image Arts and Sciences* (Japan), *Interdisciplinary Cultural Studies* (Japan), and *Journal of Film Studies* (China).

庞鸿, 东京大学综合文化研究科表象文化论硕士, 目前于东京大学同研究科攻读博士学位。研究方向包括纪录片理论与美学、冷战时期纪录电影史、中国独立纪录片。论文曾发表于《映像学》(日本)、《超域文化科学纪要》(日本)、《电影理论研究》(中国)等学术期刊。

Lynette Qiuyang SHEN is a PhD candidate from the Department of Cinema and Media Studies at the University of Pennsylvania. Her current dissertation research explores how the concept of "bad images" reshapes understandings of Sinophone diaspora, with particular attention to gender, queerness, and visual culture. Alongside her academic work,

she has been working as an independent curator, film programmer, writer, and imagemaker.

沈秋阳，现为宾夕法尼亚大学电影与媒体研究系博士候选人。其博士论文探讨“坏影像”如何重新塑造对华语离散的理解，特别关注性别、酷儿与视觉文化等议题。除学术研究外，她还长期从事独立策展、影展节目策划、撰稿与影像创作。

SHI Jian is a documentary filmmaker and television producer, and a senior editor at China Media Group. His series *Tian'anmen Square* was selected for *One Hundred Chinese-Language Films of the Century*. He has launched dozens of television programs, including *Oriental Horizon* and *Tell It Like It Is*. Centered on pressing social realities, his documentaries also include *I Have Graduated*, *Weijia Hutong*, *Xiaomao and the Sparrows*, *The Potala Palace*, *A Foreign Land A Familiar Home*, and *My Grandfather Liu Wencai*. Shi Jian's works have screened at the International Documentary Film Festival Rotterdam, the "Forum" section of the Berlin International Film Festival, the Museum of Modern Art (MoMA) in New York, and other international venues. In 2011 he chaired the International Documentary Jury at the 17th Shanghai TV Festival. He is currently Vice President of the Documentary Committee of the China Radio and Television Association.

时间，纪录片导演，电视节目制作人。中央广播电视总台高级编辑。作品《天安门》入选《百年百部华语电影》，创办《东方时空》、《实话实说》等几十个电视栏目。时间的纪录片以关注社会现实为主旨，代表作还有《我毕业了》、《魏家胡同》、《小毛与麻雀》、《布达拉宫》、《他乡故乡》、《我的爷爷刘文彩》等，作品参加过鹿特丹纪录片电影节、柏林电影节之“青年论坛”、美国 MOMA 现代艺术展等国际电影节及展览。2011 年，担任第十七届上海电视节纪录片国际评委会主席。现任中国广播电视联合会纪录片专业委员会副会长。

Wendy SUN is an Assistant Professor of German Studies at Grinnell College. Her interdisciplinary research spans German and Asian studies, with a focus on comparative literature, memory studies, gender and trauma studies, translation theory, and the environmental humanities. Her work bridges historical and literary analysis with cultural and media studies, aiming to tackle the entanglements between German and Chinese intellectual traditions. Her current book projects include *Stateless in Shanghai: Memory and Transnational Narratives of the Hongkou Jewish Ghetto* (contracted with Brill, planned for 2027-2028) and *Poppies and Memory: Darkness Spoken between Ingeborg Bachmann and Paul Celan* (forthcoming with Nanjing University Press, 2026). She teaches a range of courses on environmental humanities, literary translation, gender and migration in German and Chinese literature, as well as science fiction and graphic narratives. Her articles and book chapters on German-Chinese comparative literary studies, gender, and historical trauma have been published or are forthcoming in academic journals and edited volumes.

Beyond academia, she also writes book reviews, creative fiction, and engages actively in public humanities and digital scholarship.

孙晓雪 (Wendy Sun) 任职于美国格林内尔学院德语研究系，为终身制助理教授。她的研究涵盖亚洲研究与德国研究，重点关注中德比较文学、记忆研究、性别与创伤研究、翻译研究与环境人文学。她的跨学科研究将历史学、社会科学与文学、视觉与文化传媒研究相结合，致力于探索德中思想与记忆系统之间的交错与回响。她的主要著作运用记忆理论与社会叙事框架，探讨二战时期犹太流亡者在上海的回忆与文学叙事，跨越语言、文化与地理边界。目前她正撰写两部专著：《无国籍者在上海：来自虹口贫民区的犹太记忆》（Brill 出版社，预计 2027-2028 年出版）以及《罂粟与记忆：英格博格·巴赫曼与保罗·策兰影响研究》（南京大学出版社，预计 2026 年出版）。她教授的课程涵盖环境人文学、翻译研究、中德女性文学、跨文化科幻小说以及德国漫画及图像叙事等主题。她在中德比较文学、文化与性别研究方面已出版或即将发表多篇论文与书章。在学术之外，孙晓雪也从事文学评论与创意写作，活跃于公共学术写作与数字人文传播平台。

WANG Zijun graduated in 1985 from the Journalism Department of the then Beijing Broadcasting Institute and was assigned to Beijing Television. In 1991 he participated in initiating China's "New Documentary Movement." In 1993 he took part in the early organizational work of the Television Documentary Academic Committee of the China

Television Association. Major works from that period include: in 1986 he worked on post-production for CCTV's reform-oriented current-affairs film *Talent Challenge* 人才挑战; in 1987, at the invitation of Xinhua News Agency and the Shorinji Kempo Federation of Japan, he collaborated with Chen Jie on the Nanjing Massacre anti-war reflection film *Understanding and Choice*; from 1988 to 1991 he shot the documentary series *Scenes of the Capital* 京城散记; from 1991 to 1993 he filmed the series *Work-Study Students* 工读生; in 1994 he made the documentary *Big Red Jujube* 大红枣; and in 1995 he shot a sample film titled *Nanjing's Blood Evidence* for CCTV's reenactment segment of *Oriental Horizon* 东方时空. He worked as a program producer for more than twenty years. In 1997, at Beijing Television, he founded China's first mass-participation, citizen-shot programme *People's Homeland* 百姓家园. In 1999 he became the producer of the programme *Documentary* 纪录, at the time the only documentary slot willing to air in prime time (the drama prime-time hours on satellite TV). That same year, Beijing Television's Documentary formally signed a cooperation agreement with Fuji Television (Japan) to produce the series *Our Study-Abroad Life — Days in Japan*. His academic work includes serving as the chief coordinator for the international academic symposium of the Beijing International Television Festival for three consecutive years (1999–2001). In 2005 he shifted his research focus to narratology methodology (screenwriting theory). In 2012 he led research on a pre-evaluation method for television drama ratings at Beijing Television.

王子军, 1985 年, 毕业于原北京广播学院新闻系, 分配到北京电视台。1991 年, 参与发起组织中国早期“新纪录片运动”。1993 年, 参与中国电视家协会电视纪录片学术委员会的早期组织工作。那一时期的主要作品: 1986 年, 参与中央电视台改革政论片《人才挑战》的后期工作。1987 年, 应新华社及日本少林寺拳法联盟邀请, 与陈杰合作拍摄南京大屠杀反战反省片《理解与选择》。1988--1991 年, 拍摄纪实性系列纪录片《京城散记》。1991—1993 年, 拍摄系列纪录片《工读生》。1994 年, 拍摄纪录片《大红枣》。1995 年, 为中央电视台《东方时空》真实再现节目拍摄样片《南京的血证》。从事栏目制片人工作 20 余年: 1997 年, 在北京电视台, 创办中国第一个百姓自拍的群众映像栏目《百姓家园》。1999 年, 担任《纪录》栏目制片人, 这是当时唯一敢在黄金时间(即卫视电视剧黄金段)播出的纪录片栏目。同年, 北京电视台《纪录》栏目与日本富士电视台正式签约合作, 系列纪录片《我们的留学生活 ---- 在日本的日子》。

学术研究工作包括: 1999、2000 和 2001 年, 连续 3 年担任北京国际电视节国际学术研讨会总协调人。2005 年, 转项研究叙事学方法论(即编剧理论)。2012 年, 主导北京电视台电视剧收视率预先评估方法的研究。

WEI Yizhou holds a Master of Arts in Library and Information Science from National Taiwan University and is currently a PhD candidate at the School of Film, Xiamen University, China. Since 2017, he has been a research assistant at the Film Archive Studies Center at XMU, where he is primarily responsible for 35mm film projection and film restoration work at the XMU-iQIYI Joint Film Restoration Laboratory. He has published on the ethics of film restoration in *Contemporary Cinema*. His article in this issue is adapted from his master's thesis, *Study of Concept and Practice of Educational Film Archives*, parts of which were also presented at the 2024 SEAPAVAA Annual Conference (Yogyakarta, Indonesia) and the AMIA Annual Conference (Milwaukee, USA). In June 2024, he was selected to attend the film restoration summer school jointly organized by FIAF and the L'Immagine Ritrovata Film Restoration Laboratory in Bologna. He is currently undertaking a visiting research stay at the Chinese Independent Film Archive at Newcastle University, UK. His doctoral research focuses on a decentralized model of film preservation, aiming to move beyond a purely technical paradigm to examine how cultural significance is generated through preservation practices led by unofficial forces within the Sinophone context.

韦怡舟, 国立台湾大学文学院图书资讯学系硕士, 现为中国厦门大学电影学院博士候选人。他在本次期刊发的文章改写自硕士论文《教育型电影档案馆理念与实践之研究》, 相关内容亦曾于 2024 年在“东南亚及太平洋地区电影资料馆联合会”及“美国活动影像档案人学会”年会中发表。韦怡舟自 2017 年起加入厦门大学音像文献中心, 长期担任研究助理, 主要负责 35mm 胶片放映与“厦门大学—爱奇艺电影修复联合实验室”中的电影修复工作, 曾在《当代电影》期刊发表讨论电影修复伦理的论文。2024 年 6 月, 他入选由国际电影资料馆联合会与博洛尼亚电影修复实验室联合举办的电影修复暑期学校。他目前在英国纽卡斯尔大学华语独立影像资

料馆进行访问研究，博士论文聚焦于“去中心化”模式下的电影保存活动，旨在突破电影保存与修复的技术范式，并探讨在华语语境中，由非官方力量主导的电影保存实践如何生成文化意义。

Ann Lyuwenyu ZHANG is a PhD candidate in the department of Cinema Studies at New York University. She received her MA from the University of Southern California and her BA from Emerson College. Lyuwenyu's primary research interests center around film archives, early cinema, film preservation, and East Asian studies. She is also interested in the intersection of Deaf culture and media studies. She has published book reviews in *The Moving Image* and *Film Quarterly*.

张吕文煜，现为纽约大学电影研究系博士候选人。她先后获得南加州大学艺术硕士学位和爱默生学院文学学士学位。其主要研究领域涵盖电影档案、早期电影、影片保存与东亚研究，并关注聋人文化与媒介研究的交叉议题。她的书评曾刊登于《活动影像》和《电影季刊》。