

FALL 2008 CHINESE DOCUMENTARY FILM SERIES

Sponsored by the Council on East Asian Studies at Yale University



**Showcasing Films from
REC Foundation's REEL CHINA Biennial Film Festival**

HENRY R. LUCE HALL AUDITORIUM, 34 HILLHOUSE AVENUE

All screenings begin at 7:00 PM and have English subtitles

FREE AND OPEN TO THE PUBLIC

OCTOBER 29, 2008

***Golden Lotus* 中国金莲**

Directed by Joanne Cheng, 59 minutes, 2006

The filmmaker searches the banks of the northern Yellow River and in remote villages in southwest Yunnan for the last women with bound feet, China's thousand year-old tradition of erotic beauty, mutilation and female survival. Told through the first-person narrative of the filmmaker, who was raised by her bound-foot grandmother, the film captures otherwise lost voices and the haunting memories of twelve bound-feet Chinese women aged 78 to 106, including that of the 90 year-old paper cut folk artist, Yang Hui Xiu. Their combination of strength and delicacy raises questions about the status of women in societies once, and still, dominated by men.

程娟《中国金莲》 59 minutes, 2006

《中国金莲》纪录片沿一千年妇女的缠足文化习俗的主线，寻觅探访近中国近一百年中国妇女命运的见证人-中国最后的金莲。从北方黄河壶口瀑布旁的窑洞到南方的云南黄花地中的古寨深院，影人用最敏感的洞察和最原始的真实，纪录捕捉近12位（年龄为106-78岁）。《中国金莲》又一次以独特的跨文化的视角，在真情的人文关怀中大胆揭密中华文明。《中国金莲》纪录中国最后一代金莲的足迹和声音和一段令人反思即将消失的历史。它是中国数代妇女命运的写真，将为人类史研究提供宝贵的文字图片及影像资料。

***My Dear* 亲爱的**

Directed by Gu Yaping, 82 minutes, 2007

My Dear records the filmmaker's inner journey in search of herself as well as her relationships with several other similar urban women artists. It seeks to understand their struggles in and out of marriage, their confusion in face of conflicts between their ideals and their realities, as well as their tense friendships, which go through moments of mutual caring, understanding and discord. *My Dear* has been selected at the 2007 Oxdox: MK International Documentary Film Festival as well as nominated for competition at the 2007 Yunnan Multi Culture Visual Festival.

顾亚平 《亲爱的》 82 minutes, 2007

纪录片《亲爱的》是一部关注现代女性生存状态及自我认识的纪录片。记录几位出国、经商、做艺术、思索人生、反省时代的不同女性，展现她们婚姻内外的挣扎、心灵深处的困惑、理想与生存的矛盾、相互间的倾轧与关爱。她们性格各异，对人生体验不同，经历也大小都有坎坷，但她们同样要以自己的方式承受着这个转型时期的社会带给人，尤其是带给女人的得与失。导演自觉地作为一个女性的个体去观察、体验和思考生活及时代，同时也经历了一次走近女性对象、走进自己的认识体验。《亲爱的》入围 2007 年云之南纪录影像展竞赛单元，参展 2007 年牛津--米尔顿·凯恩斯国际纪录片电影节中国单元，参展第四届中国纪录片交流周“自主放映”单元。

NOVEMBER 5, 2008

***Growing Up* 成长**

Directed by Yi Youjie, 11 minutes, 2007

This is a short piece having elementary, middle and high school students share their dreams with the camera. The director: "When I was small, I watched chicks hatching, excited and happy to see them come into the world, tiny lives, to see them grow up slowly, mature and come into themselves. Of course, I was just a chick myself. And as I went through elementary, middle and high school, even university, I often thought of those chicks, with excitement and pleasure. When did I myself hatch? Or, I might ask, how will I hatch someday?"

李有杰《成长》 11 minutes, 2007

经过小学，经过初中，经过高中，经过大学……导演阐述：“小时候在乡下老家看小鸡破壳而出，常常很激动，兴奋，欢喜，因为一个个生命诞生了。慢慢看着她们成长，长大，这个过程，真的有一种生命的美和自在！而当时我也是一只小鸡！后来经过小学，中学，初中，高中，大学，还常常回忆小鸡破壳而出，浸在其中还是激动，兴奋，欢喜。只是在想什么时候我在破壳而出？或者我的破壳是在什么时候？”

***We Are the...of Communism* 我们是共产主义省略号**

Directed by Cui Zi'en, 94 minutes, 2007

The Yuanhai Migrants Children's School is suddenly closed for unknown reasons. The students manage to have classes first in a ruined manufactory then in the street. Unfortunately, even these makeshift classrooms are taken away one after another. From summer to winter, the number of students drops from 720 to 16. Many either move to more expensive schools farther way or simply return to their rural hometowns. Winter settles further in. Students below third grade can only have classes in a minibus. Those from grade four to six go to the teacher's home instead. Despite all these setbacks, the children still try their best to enjoy school and look forward to a somewhat bright future.

崔子恩 《我们是共产主义省略号》 94 minutes, 2007

从夏天到冬天，从 720 人减少到 16 个人，源海实验学校的打工子弟经历了一系列残酷的事件：被赶出校园，被赶出作为临时教室的厂房，露天上课，甚至连露天上课所赖以坐席的水泥电线杆也要被抽走。原本济济一堂的孩子们，流离失所。有人失学在家，有人转到路远收费高的学校，有人与父母分离回了原籍老家。直到寒冬来临，三年级以下的学生只好挤进一辆小型公共汽车里上课，四到六年级的学生来到一位老师家里坚持全日制上课。在寒风中，孩子们依然要跑回学校大门外来做操和嬉戏，他们始终没有泯灭把学校当乐土的赤子之心。

NOVEMBER 12, 2008

***Torch Troupes* 火把剧团**

Directed by Xu Xin, 110 minutes, 2007

“Torch Troupes” got their name during the Cultural Revolution, when traditional Sichuan Opera was prohibited in public and troupes could only tour remote rural areas, performing underground at night by torchlight. Today, the Opera struggles under different, yet just a difficult, conditions of survival.

In 2001, six national Sichuan Opera companies were integrated into one that rarely performs. Smaller local troupes were dismissed. Today, the informal show troupes created by Sichuan Opera actors dismissed by national companies in 1990s have become the new struggling “torch troupes.” Three or four of them continue to perform in teahouses scattered in the old neighborhoods of Chengdu. A three-hour performance of a dozen actors attracts an audience of no more than 100 elderly persons, each paying three yuan, part of which goes to the teahouse. With ageing audience and teahouse venues disappearing, some actors switch to “dance shows” or turn to running small businesses. Master of Sichuan Opera, Li Baoting began his career at eight but now mingles with showgirls in popular and cheap bars. On the other hand, actor Wang Bin refuses to give up, going on with his troupe in a temporary stand in this big city where everybody seems to be in a rush. Between the acts, Wang Bin sits silently backstage...

徐辛《火把剧团》 110 minutes, 2007

“火把剧团”的称呼来自于文革期间，当时传统的川剧剧目在公共演出场所被禁，但偏远的农村却在私下演出，因常在夜间，需用火把照明，渐渐有此称呼。现在的“火把剧团”就是在20世纪90年代后，在国营川剧团渐至解散、演员下岗后自行组建的民间演出组织。它的产生、发展和消亡都与时代息息相关。成都还有三四个“火把剧团”，一般都在老居民区里的茶馆里演出。王斌，一个坚持以川剧表演为生的人，不得不面临被社会淘汰的命运。老茶馆终于被拆，每天演出的舞台从此消失。数月后，王斌在成都市雕塑公园内一个临时搭建的大蓬里继续表演川剧。李保亭，从八岁就开始学唱川剧的老把式，如今只能告别川剧舞台，改行表演歌舞。

NOVEMBER 19, 2008

***Idle People in Society* 闲着（又名蝴蝶）**

Directed by Zhang Weijie, 79 minutes, 2006

This documentary presents the life of four street performing singers from various walks of life: Old Fang, an unemployed worker; Old Zhao, an unemployed migrant peasant worker; Shi Jing, a widow from Shandong Province; and Little Ding, another unemployed man who tries to support his child in college. They work hard, but without acknowledgement from family members and society. Amidst challenges and setbacks, they use singing in the streets to seek dignity, explain history and reality, vent their happiness and sadness, and pray for a better tomorrow.

张伟杰《闲着》（又名《蝴蝶》） 79 minutes, 2006

老房、石静、小赵、老丁是音乐爱好者，也是生活在社会边缘的街头艺人。他们因生活所困，陆续走上上海街头，开始了卖艺生涯。他们各有各的经历，各有各的难处，各有各的追求。他们分分合合，合合分分，相互帮衬，也互有竞争。白天，他们聚集在虹口公园，义务教人唱歌、拉琴；夜里则出没都市霓虹灯下卖艺，为各自的生计奔忙。他们用歌声寻找自己的尊严，表述着历史和现实，宣泄着快乐和忧愁，祈祷着心中的明天。

***Tian Li* 天里**

Directed by Song Tian, 96 minutes, 2007

Mr. Chen Guobin runs the Tianli Drugstore, a local hubbub of Guangming Village where villagers come to exchange news, play mahjong, drink, boast, quarrel, discuss daily events and spread gossip. The most recent talk has been on the triannually held village election...

宋田《天里》 96 minutes, 2007

陈国彬是光明村天里屯“天里综合商店”的老板。“综合商店”不单单是个卖杂货的小店，也是村民们爱聚堆儿的地方。人们在他的店里搓麻将、打扑克、喝酒、吹牛、吵架、发牢骚、发呆，谈论国家大事，扯东家长西家短。每天都有不同的人经过，不同的事情发生。最近村里的大事就是三年一次的村委会换届选举……

DECEMBER 3, 2008

***The Family* 家族 (又名双凤辞典)**

Directed by Jia Ding, 56 minutes, 2006

Shuangfeng (“Double Phoenix”) Village is a walled village of Tujia nationality in western Hunan Province. Full of descendants of the Peng household, this single-surname family village is several hundred years old. Divided into three sub-branches, *Dafang* (“big house”), *Erfang* (“second house”) and *Sanfang* (“third house”), the village is currently run by the latter two. The annual ancestral sacrificial ritual demands a presider and senior members of *Erfang* and *Sanfang* begin to compete for the position. At the same time, bi-annual democratic elections in rural China begin. Young people of *Erfang* and *Sanfang* are eager to run for the position of village head. Conflicts ensue both on the senior, traditional level and on the younger, democratic level. This documentary took six years to make.

贾丁 《家族》 (《双凤辞典》) 56 minutes, 2006

中国是一个由家族组成的国家，其家族组织经历了大约 3000 年的历史，中国社会有着独特的影响。双凤村是湖南湘西的一个土家族寨子，寨子里的村民几乎全部姓彭，彭氏家族经过几百年的繁衍，家族里分成大房、二房、三房三个分支，其中大房人少，二房和三房成了村里的主要势力。按照土家族传统，家族要定期举办祭祖的活动，祭祖是需要一个主持的，二房长者和三房长者为此开始了竞争。恰逢此时，村里开始了两年一度的村民民主选举，两房年轻人都对村长的职位跃跃欲试。就这样，寨子里的老人们为了祭祖发生了矛盾，年轻人们为了当上村长开始了竞争。

***The Road* 路**

Directed by Jia Ding, 56 minutes, 2006

Hou-yin-dou Village is located in Mizhi County, Shaanxi Province in the middle of the Loess Plateau of central China. A new road is desperately needed to improve the living and economic conditions of the villagers. Ms. Ji Qiaoling, a poverty alleviation official sent from the county government, starts fund-raising. She tries everything: pooling funds from local villagers, applying for support at the unresponsive county bureau of transportation, and finally turning to ask a local “big bill” (*da kuan*)—an illiterate rich mine-owner originally from the village. The rich guy does not give a clear answer. Ji Qiaoling and her fellow officials decide to host a theatrical performance in the village and invite the mine-owner back to his hometown. The performance starts, the rich guy is back, the banquet is on, and Ji is already slightly drunk, yet the “big bill” still holds back his promise...

贾丁 《路》 56 minutes, 2006

故事发生在中国西部的黄土高原上，陕西省的米脂县后引斗村坐落在黄土高原深处，村子交通闭塞，经济落后。姬巧玲是乡政府下派到后印斗村的扶贫干部，她发现村庄的道路是一条泥土路，每当下雨，上下学的孩子们的鞋子都会被土路上的泥巴粘掉，村里的果树结了果子也无法运到外面，于是姬巧玲决定和村干部们一起修路。修路需要 20 万块钱，这对于一个贫穷的村庄来说是一笔天文数字般的巨款，姬巧玲开始了艰难的筹款工作，她准备向村民摊派，又向县交通局长申请资金，可交通局长的态度让她流下了失望的眼泪，正在姬巧玲一筹莫展时，村民告诉她离村庄 200 多公里的煤矿里有一位早年从村子里出去的大款，大款虽然是文盲，但他的

钱可以用麻袋装。姬巧玲的心里又燃起了希望，她和村干部们一起经过长途颠簸来到大款的办公室，然而大款对于出资的态度并不明确。回到村子姬巧玲再生一计，在村里准备了一场大戏，并且邀请大款回村看戏。大戏如期开幕，大款也回到了村子，酒席中姬巧玲喝的有些微醺，大款的态度仍然没有明朗……。在为修路筹款的过程中，农村里不同身份的人相续登场，勾勒出了一幅中国当代农村的缩影。该片使用了部分人类学的工作方法，拍摄制作历时 6 年多时间。

DECEMBER 10, 2008

***Yin Ma Ferry* 印马渡**

Directed by Gong Xiangyang, 57 minutes, 2006

In central Hunan Province, on the Cheshui River is the Yin Ma Ferry. Song Zhuchu, who is over fifty, has been here ferrying people for over thirty years. Three years ago, his wife abandoned their home, leaving the ferryman and his mute, intellectually handicapped son to make their home on the boat. Though living a poor life, Song deeply enjoyed the time spent with his son, and was trying to save 1000 yuan a year to build a pair of brick houses so his son could eventually marry.

龚向阳《印马渡》 57 minutes, 2006

在湘中腹地，有一条河叫测水，岸边有一个渡口叫印马渡，年过半百的宋竹初守船摆渡 30 多年了。三年前，妻子弃家出走，摆渡人便领着弱智又半哑的儿子在渡船上安了家，日子虽然清苦，但有儿子的时光是快乐的。父亲最大的心愿是每年能攒下一千块钱，十年后盖两间砖房，给儿子成个家。

***Wu Ding River* 无定河**

Directed by Li Xiaofeng & Jia Kai, 103 minutes, 2007

In northern Shaanxi province, the poorest region in China, many tricycle drivers left their farmland to make a living in the small city. They pin all hopes on their kids, believing their lives will change when the kids enter university. In one family, four years pass and the eldest child finally graduates, only to find there's no job waiting for her. But the family has already begun another round of battle for college competition. Instinctively, like hens, the whole family turns energy toward hatching another new hope: the younger child.

黎小锋 贾恺《无定河》 103 minutes, 2007

在陕北，那些从农村来到城里讨生活的三轮车夫都自称受苦人。他们费尽千辛万苦，终于把孩子送上了远方的大学。四年过去了，大孩子找不到工作，前途未卜，更小的孩子又到了考大学的年龄。仿佛出于本能，一家人仍然像母鸡孵蛋一样，等待着新的希望破壳而出。

REEL CHINA Documentary Biennial

The Reel China Documentary Festival is an independent film festival that presents the most outstanding contemporary documentaries produced in China. Sponsored by REC Foundation, a leading media agency and multi-cultural non-profit organization with the primary goal to help launch the best Chinese documentaries into the world and enhance worldwide understanding, appreciation and research of these artworks and cultural products, the festival takes place every two years.

Since its establishment in 1997, Reel China has hosted three documentary film festivals in 2001, 2004, and 2006 with our 4th grand exhibition in 2008 coming soon always in a “biennial” fashion. Unlike most of the other film festivals, Reel China simultaneously takes place in a number of venues. The first major screening season runs from October through November, and after that the documentaries will be on screening tours for a year.

In the first two Reel China Festivals, about fifty documentaries have been screened. Up till the end of 2005, over twenty worldwide universities and cultural institutes have joined Reel China’s screening programs. They include Yale University, Columbia University, New York University, Stanford University, University of Washington, University of California, Los Angeles (UCLA), New York Public Library, New York Asian Cultural Center, Peabody Essex Museum (PEM) in Boston, the Frontline Club in London, and Badischer Kunstverein Karlsruhe (ZKM) in Germany. In 2005, both the Copenhagen International Documentary Festival and the Rome International Film Festival selected documentaries from our program. The 3rd Reel China Documentary Biennial took place simultaneously in October through November 2006, in New York, Shanghai and a few other places in the US. A number of newly discovered documentary filmmakers have been scheduled to participate.

With the rapid and profound changes in China’s society, Chinese documentaries have never been as dynamic and full of vitality as they are today. Contemporary Chinese documentaries have gained worldwide acclaims for their realism, depth, and artistry.

Presently, Reel China has become an important window for the world to understand and study contemporary China. Emails and correspondence expressing wishes for cooperation with us have arrived from Australia, New Zealand, Britain, France, Italy, Belgium, Canada, and various places in the US. In the meantime, Reel China has become one of the most influential film festivals and biggest archival centers specializing in contemporary Chinese documentaries. About ninety percent of China’s best documentary filmmakers have established contacts with Reel China. Through the biennial film selecting activities, Reel China has been discovering and promoting young and newly arising filmmakers as well.

**For more information about REC Foundation and REEL CHINA, please
visit <http://www.reelchina.net> or email reelchina@yahoo.com**

REEL CHINA Documentary Biennial

当代中国纪录片双年展

REEL CHINA 当代中国纪录片双年展，是一个独立的纪录片影展。由纽约莱克基金会 2001 年在纽约设立。这个纪录片展旨在把当代中国最优秀的纪录片推向世界，并促进海外对当代中国的了解与研究。

REEL CHINA 已分别于 2001 年和 2004 年举办了两届，并且在 2004 年时确立了两年一届双年展传统。与一般的展览不同，她是在几个不同的地区同时开展，首轮时间是 10 月-11 月二个月，而后进入巡展，持续约一年。在第一、二届的 REEL CHINA 中，共有近 50 部优秀纪录片选了展映。

迄今为止(2007 年底)，全美共有三十几所大学、图书馆、研究所、博物馆及文化中心参与了 REEL CHINA 的展映，其中包括：耶鲁大学、哥伦比亚大学、斯坦福大学、纽约大学、加州大学洛杉矶学院、华盛顿大学等以及纽约市图书馆、波士顿 PEM 博物馆、纽约亚洲文化中心等。自 2005 年以来，还包括德国卡斯洛厄（ZKM）艺术博物馆、伦敦记者俱乐部（THE FRONTLINE CLUB）参与了 REEL CHINA 的活动。2005 年 5 月的罗马电影节与 11 月的哥本哈根国际纪录片节都分别选用了 REEL CHINA 的部分纪录片。

2006 年 3 月，第一本（中文版）海外学者评当代中国纪录片专集《另眼相看》由上海文汇出版社出版。

2006 年，第三届 REEL CHINA 当代中国纪录片双年展开始设立 REEL CHINA 纪录片奖，三位优秀纪录片导演分别获得：REEL CHINA 奖；REEL CHINA 评委会奖；REEL CHINA 新人奖。

REEL CHINA 已成为当代中国纪录片在海外的一个品牌；她标志着当代中国纪录片的水准，动向与发展。

**For more information about REC Foundation and REEL CHINA, please
visit <http://www.reelchina.net> or email reelchina@yahoo.com**