

英国电影学会和英国文化协会很高兴能与北京国际电影节以及中国电影行业合作。

在过去的一年中，我们看到英中两国电影业的接触空前增加：松林电影制片厂和艺术联盟找到了新的商业合作伙伴、两国互派代表团访问、即将签署备受期待的《中英政府关于合拍影片的协议》。去年夏天，上海国际电影节放映了希区柯克导演的所有九部无声电影，并配以现场音乐；汤姆·胡珀（执导《国王的演讲》和《悲惨世界》）担任了金爵奖评委会主席。

今年不仅将有超过 10 部英国故事片参加北京国际电影节的主要展映单元，英国电影还将出现在许多其他活动中：在中国电影博物馆召开的动画论坛将邀请阿德曼公司的联合创始人彼得·洛伊德演讲，英国电影电视艺术学院最佳短片奖获奖影片也将在那里展映；在中国电影资料馆将放映英国电影学会修复老片《地铁》和《伦敦：现代巴比伦》；在尤伦斯当代艺术中心则有艺术电影的放映。在另一方，今年夏天，英国电影学会将推出“中国电影世纪行”活动。这将是英国有史以来规模最大的中国电影展，必将给观众带来享受和思考。

感谢中方所有弥足珍贵的新朋友，感谢英方所有合作伙伴，包括英国贸易投资总署、中英贸易协会和 GREAT 英国！

The British Film Institute and British Council are delighted to be working with Beijing International Film Festival and the Chinese film industry.

In the last year we have seen an unprecedented increase in engagement between our two countries' film industries. There have been new business partnerships for Pinewood and Arts Alliance, delegations from both countries, and a much anticipated *Film Co-production Treaty*. Last summer all nine of Hitchcock's silent films were screened with live music at Shanghai International Film Festival; Tom Hooper (Director of *The King's Speech* and *Les Misérables*) was the Jury President for the Golden Goblet Award, while fellow director Sally Potter will be in the jury this year.

There are more than ten British feature films in the main part of this year's Beijing International Film Festival, as well as a wide range of other events: an animation forum with Aardman's co-founder Peter Lord and BAFTA shorts at the National Film Museum; *Underground* and *London: The Modern Babylon* at China Film Archive; and artist films at UCCA. This summer the British Film Institute will present a Century of Chinese Cinema, the largest ever festival of Chinese films ever shown in the UK which we know will inspire and delight audiences.

Thank you to all our valued new friends in China and our UK partners, UKTI, CBBC and the GREAT Campaign!

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不久以前，对英国电影的认知曾一度倾向于分为两类：一类是古装影片，描写英国的统治精英在过去两个世纪的生活。墨臣艾禾里制片公司出品的《看得见风景的房间》（1985年）、《霍华德庄园》（1992年）和《长日将尽》（1993年）等影片最能代表此类作品。（风靡海外的英国剧集《唐顿庄园》延续了这一趋势。这部热播剧由朱利安·费罗斯编剧，故事情节从他2001年为电影导演罗伯特·奥特曼编写的电影剧本《高斯福德庄园》发展而来。这部电影后获得奥斯卡金像奖。）另一类是社会写实电影，聚焦社会的最底层，拷问英国生活中的阴暗面。此类影片的代表作包括肯·洛奇执导的影片《小孩与鹰》（1969年）、《石雨》（1993年）以及麦克·李执导的影片《与此同时》（1984年）和《甜蜜生活》（1990年）。在这两个类别之间是特立独行的电影，比如德里克·贾曼和彼得·格林纳威的作品。有人认为英国主流电影和艺术之间存在巨大的鸿沟，而这些电影人则弥补了这道鸿沟。

然而，仔细观察就会发现，英国电影的内容总是更为丰富，而上述提到的导演有许多作品非常复杂，不是如此轻易就可以划分为哪一类。此外，英国电影在过去十年的成长，使观众在英国电影中能够观赏到的内容范围更广。这就提出了一个问题：什么是英国电影？答案就在于对这个词最宽泛的定义中。讨论这个问题最好的出发点，就是最为声名远播、票房不菲的英国出口影片《007》。

最新的一部007电影是《007：大破天幕杀机》（2012年）。在世人眼中这是一部英国电影，很少有人会质疑这种说法。007和英国女王及她的柯基犬和下午茶一样，都是英国文化的重要组成部分。然而这部电影却是由一家好莱坞制片公司制作的。《地心引力》也被人视为英国电影。说这是部英国电影似乎颇为牵强，但尽管有好莱坞大量参与，这部影片却是在英国制片并拍摄。两家英国公司在影片中创造的特技效果和视觉效果，发挥了巨大作用，展现了阿方索·卡隆的世界。

将一部电影定义为英国电影，标准不再局限于这部电影在哪里拍摄，也不再局限于这部电影描绘了怎样的世界，尤其是是否拍摄或描绘了传统英国上层人物住宅中的豪华会客厅，或者英国地方政府提供给穷人的廉租房。随着看待英国电影内涵的视角更加广泛，从传统意义上能够辨识的英国电影可以与初看之下并非源自英国的电影相得益彰。这一点在本届电影节精选的英国电影中体现得尤为明显。要理解英国电影目前在国际电影之林中的地位，关键在于理解电影中文化、历史和地理的多样性。

此次电影节展映的电影中，有拉尔夫·费因斯导演并主演的《看不见的女人》，该片讲述了19世纪小说家查尔斯·狄更斯和奈莉·特楠之间的爱情故事；还有克里欧·巴纳德导演的《自私的巨人》，该片颇受赞誉，记录了两个小男孩在英格兰北部一个贫困地区的生活。这两部影片可以说符合我们对英国主流电影的传统认识。但同时展映的还有肖恩·埃利斯的《马尼拉地铁惊魂》。这是一部情节紧张的情节惊悚片，故事背景设置在菲律宾首都马尼拉。该片最近获得了英国独立电影奖最佳影片奖。

在第四届北京国际电影节上观赏英国电影时，您可能很容易怀疑觉得，展映的电影与英国本国相去甚远，但是，英国本国也发生了改变。和其他国家的电影一样，英国电影已经进入了21世纪，以代表本国文化为己任——即代表本国中多种不同的文化，同时又超越了国界，将目光投向邻国、世界另一边乃至外太空。英国电影一直在不断发展变化。作为电影节的亮点，这对英国电影更有益处！

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《国际电影指南》编辑

This is British Film

There was a time, not too long ago, when the perception of British film tended to fall into one of two categories. There was the costume drama, which depicted the lives of Britain's ruling elite over the course of the last two centuries. Merchant Ivory productions such as *A Room with a View* (1985), *Howards End* (1992) and *The Remains of the Day* (1993) best represented this vision. (The trend has continued with one of the UK's most popular exports, *Downton Abbey*. Julian Fellowes' ongoing drama had its roots in a 2001 screenplay he wrote for Robert Altman, the Oscar-winning *Gosford Park*.) On the opposite end of the class divide was the social realist film, which examined the underbelly of British life. The films of Ken Loach, such as *Kes* (1969) and *Raining Stones* (1993) and Mike Leigh, with *Meantime* (1984) and *Life is Sweet* (1990), best exemplified this category. In between was the work of maverick filmmakers like Derek Jarman and Peter Greenaway, who bridged what was for some a chasm between art and what stood for mainstream British cinema.

However, on closer examination, there was always more to British film and many of the works by the directors cited are too complex to pigeonhole so easily. Moreover, the growth of British film over the last decade has pushed the boundaries of what audiences can see of British cinema even further, begging the question: what is British film? The answer lies in the loosest definition of that term. And where better to start than with one of our most famous and profitable exports: *James Bond*.

The latest Bond entry, *Skyfall* (2012), is regarded as a British film. Few would question such a claim. 007 is as much a part of British culture as the Queen, her corgis and afternoon tea. And yet a Hollywood studio produced it. *Gravity* is also seen as a British film. It may seem a more implausible claim to say it is British, but for all the involvement of Hollywood, it was produced and shot in the UK, with the special and visual effects, which play such a huge role in the realisation of Alfonso Cuarón's world, created by two British companies.

Defining a film as being British is to no longer limit where it was shot or the kind of world it represents, particularly if it's the parlour or the council estate. With a wider view of what encompasses British film, more traditionally identifiable productions can sit alongside films that might not initially appear to have their origins in the UK. Nowhere is this clearer than in the British films selected for this festival. Diversity in terms of culture, history and geography is key to understanding where British film now stands upon the international cinematic landscape.

Of the films screening in this programme, Ralph Fiennes' *The Invisible Woman*, which details the love affair between the novelist Charles Dickens and Nelly Ternan in the 19th century, and Clio Barnard's acclaimed *The Selfish Giant*, which documents life for two young boys in a poverty-stricken area of northern England, might arguably conform to elements of what we traditionally recognise as staples of British film. But there is also Sean Ellis' *Metro Manila*, a taut heist thriller set in the Philippine capital, which recently won the British Independent Film Awards' Best Film prize.

It might be easy to suspect, as you watch the British films in The 4th Beijing International Film Festival, that you are, to steal the title of one of the films screening, a long way from home. But that home has changed. Like other national cinemas, British film has entered the 21st century with a mandate to represent its culture – or the many individual cultures within it – but also to look beyond its borders, whether it is to a neighbouring country, the other side of the world, or even to outer space. British film is in a constant state of change. And as the film festival highlights, it is all the better for it!

Ian Haydn Smith
Film journalist, curator and broadcaster
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当代新锐英国电影

Contemporary British Films



遥远的家

导演：维吉尼亚·吉尔伯特

就像美国新浪潮乐队传声头像的歌曲《一生一次》里传唱的那样，约瑟夫（詹姆斯·福克斯）也有着相同的人生信条。退休后与相伴五十年的妻子幽居于法国南部，日子本应过得很丰富，然而，这却不是约瑟夫眼中的美丽人生。日子就这样一天天地流淌。每天清晨在洒满阳光的阳台上吃牛角面包，晚上再到他们最喜欢的餐馆吃牛排，这对布伦达（布伦达·弗里克）来说真是无比的享受，然而，约瑟夫却总是显出一副漠不关心的样子，与这一切远远地隔离开来。福克斯总是给人一种神秘兮兮的感觉，不时地冒出几句不相关的话语。他对这个能让妻子乐在其中的微观世界视而不见，一双深色的眼睛总是瞄向这个世界之外的地方。摄像机镜头调侃地跟随着他四处游离的眼神，多半情况下，他的眼神都会落在年轻人的身上。

有一次，一对和善的英国夫妇马克（保罗·尼克尔斯）和苏珊娜（娜塔莉·多莫），与约瑟夫和布伦达在其经常造访的餐馆里相遇了，并且攀谈了起来。这个场景的设置极具讽刺意味。在约瑟夫看来，与自己的家乡父老一团和气地交谈一番，这简直太享受了。于是，他设法与这对夫妇互相认识，不过，他的眼神只落在苏珊娜一个人身上，看了一眼又一眼。

A Long Way from Home

Director: Virginia Gilbert

Joseph (James Fox) has the air of a man living the lyrics of Talking Heads track, *Once in a Lifetime*. Retirement to the south of France with his wife of 50 years is many things, but it is not his beautiful life. And the days go by with Brenda (Brenda Fricker) enjoying the sun-soaked routine of croissants on the balcony for breakfast and steak at their favourite restaurant for dinner while Joseph exists in a permanent state of disconnect. Fox is inscrutable, uttering lines moments later than comfortable, dark eyes constantly gazing beyond the microcosm where his wife is so happily settled. The camera jerks about following his roving eyes and, more often than not, lingering on young flesh.

By the time a good-natured English couple Mark (Paul Nicholls) and Suzanne (Natalie Dormer) fall into conversation with Joseph and Brenda at their usual restaurant, the scene has been set for creepy dramatic irony. What would ordinarily be a polite native bonding sesh is obviously so much more to Joseph. And so he contrives to meet the couple - eyes only for Suzanne - again and again and again.



时空恋人

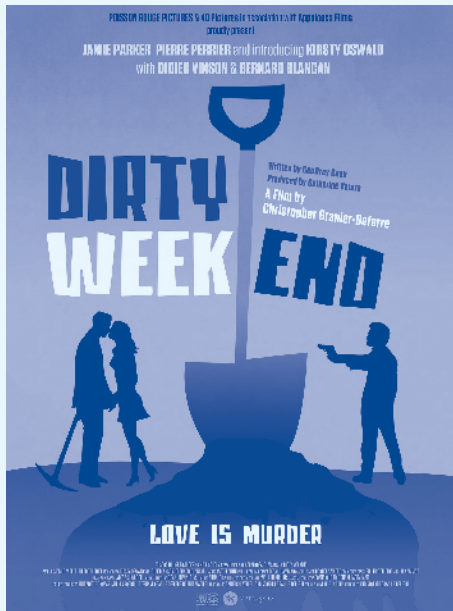
导演：李察·寇蒂斯

21岁那年，蒂姆·莱克（多姆纳尔·格里森）首次发现，他竟能穿越时空……在又一场不开心的新年派对之后，蒂姆的父亲（比尔·乃尔）告诉蒂姆，这个家庭里的所有男人都有能力穿越时空。蒂姆于是想到：我虽然不能改变历史，但我却有力量改变自己人生中正在发生以及已经发生的事。于是，蒂姆决定找个女朋友，让自己的世界变得更美好。不过，这件事并没有想像中那么容易。蒂姆从康沃尔海岸搬到了伦敦，准备做一名律师，他终于遇见了美丽但却很不牢靠的玛丽（瑞秋·麦亚当斯）。二人坠入了爱河。不巧地是，由于一次时空之旅中出了点儿小差错，他再也见不到瑞秋了。于是，他一次又一次地穿越时空，与瑞秋“初次相逢”了很多次，终于赢得了她的芳心。接下来，蒂姆还想通过自己的超能力，打造最为完美浪漫的求婚，想让自己的婚礼不致因为男傣词糟糕的发言而败兴，想让自己的好友不必经历职业上的坎坷，还想让……

About Time

Director: Richard Curtis

At the age of 21, Tim Lake (Domhnall Gleeson) discovers he can travel in time... The night after another unsatisfactory New Year party, Tim's father (Bill Nighy) tells his son that the men in his family have always had the ability to travel through time. Tim can't change history, but he can change what happens and has happened in his own life - so he decides to make his world a better place...by getting a girlfriend. Sadly, that turns out not to be as easy as you might think. Moving from the Cornwall coast to London to train as a lawyer, Tim finally meets the beautiful but insecure Mary (Rachel McAdams). They fall in love, then an unfortunate time - travel incident means he's never met her at all. So they meet for the first time again - and again - but finally, after a lot of cunning time - traveling, he wins her heart. Tim then uses his power to create the perfect romantic proposal, to save his wedding from the worst best - man speeches, to save his best friend from professional disaster and to ...



肮脏的周末

导演：克里斯多夫·格兰尼亚-德弗利

在一艘开往法国的渡轮上，17岁的女学生崔西，与自己的情人兼历史老师——34岁但仍显得年轻帅气的麦克，正准备去法国过周末。这次旅行酝酿已久，现在终于成行了。他们来到一个充满田园风情的度假小屋，绕着小屋幽幽地转了一圈，乍然看到地上有许多碎玻璃和一串泥泞的脚印，浪漫的气息顿时被击得粉碎。麦克和崔西把小屋前前后后搜了个遍，终于在浴室里发现了文森特。他躺在那里一动不动，双眼紧闭，脸上沾满了血，但在他的旁边，放着一个超大号的行李袋，里面装满了钱。

麦克和崔西一时不知该如何是好。崔西想通过正当途径来处理这件事，但她却禁不住麦克的劝说，决定把这些钱全都藏起来，再把装钱的袋子销毁。与此同时，文森特也醒了。他没有死，不过，他倒是希望自己已经死了。恢复意识以后，他突然想起了那袋钱。文森特忍受剧痛，一直爬到了窗口，看见有两个人正在屋外挖洞。大事不妙。这注定会是一个漫长的周末……

Dirty Weekend

Director: Christopher Granier-Deferre

On a ferryboat bound for France, Trish, a 17-year-old schoolgirl is on her way to spend a long planned weekend away with her lover and history teacher, Mike, 34 years old, yet boyishly handsome. They arrive at a small idyllic country cottage. Taking a tour around the house, the romantic setting is suddenly shattered when the couple discovers broken glass and muddy footprints. Mike and Trish search the house and finally find Vincent, inside the bathroom. He lies deathly still, eyes closed, his face caked in blood, but has an oversized duffel bag filled with cash by his side.

Mike and Trish don't know what to do. Trish wants to do the right thing, but Mike convinces Trish they should stash the money and destroy the bag it came in. Meanwhile, Vincent wakes up – not dead after all, but wishes he were, until he remembers the money. Creeping and in immense pain, Vincent makes it to the window. Outside he sees two shapes digging. Not good. It's going to be a long weekend...



日复一日

导演：迈克尔·温特伯

电影讲述的是一个家庭中，四位子女与父亲分隔两地，妻子又与丈夫分隔两地的故事。父亲伊恩（约翰·西姆）在监狱里坐牢，母亲凯伦（雪梨·亨德森）只得独自撑起整个家庭，养育四个子女。

在长达五年的拍摄时间里，影片借助家庭日常生活中反复出现的一些事件及周期性变化，探讨家人如何在长期分离的情况下，继续艰难度日。在某程度上来说，这是对电影里表现时光流逝的惯常方式做出的回应。

影片围绕一系列探访活动徐徐展开：首先是全家人到监狱里探视父亲，之后，父亲又到家探望全家人。然而，伴随着每一次探望，孩子们与父亲之间的距离就会加深一步，变得愈加难以跨越。

Everyday

Director: Michael Winterbottom

Everyday tells the story of four children separated from their father, and a wife separated from her husband. The father Ian (John Simm) is in prison. The mother Karen (Shirley Henderson) has to bring up a family of four children by herself.

Filmed over a period of five years, Everyday uses the repetitions and rhythms of everyday life to explore how a family can survive a prolonged period apart. It is, in part, a response to the usual way cinema portrays the passage of time.

The film unfolds in a series of visits: first the family visiting the father in prison, later the father visiting the family at home. With each visit the distance between the children and their father becomes harder to bridge.



马尼拉地铁惊魂

导演：肖恩·埃利斯

奥斯卡·拉米雷斯及其家人原本居住在菲律宾北部的贫困山区，长期靠种植水稻为生。为了寻求更好的生活，他们决定走出大山，去首都马尼拉打拼。然而，刚来到这座大城市，奥斯卡及其家人便沦为了一颗棋子，受到不同人的摆布，不幸成为了别人的生财工具——其实这在马尼拉早已司空见惯。

奥斯卡终于找到了一份工作，在一家运钞车公司当司机，并与上司欧尼吉结为好友。然而，不久后，他却发现，欧尼吉其实一直打算再招一个像奥斯卡这样的人进来，他不过是别人手中的一颗棋子。

Metro Manila

Director: Sean Ellis

Seeking a better life, Oscar Ramirez and his family decide to move from the poverty stricken rice fields of the Northern Philippine mountain ranges, and journey towards the capital mega city of Metro Manila. Upon arriving in the big city, Oscar and his family fall foul to various city inhabitants whose manipulative ways are a daily part of city survival.

Oscar manages to land a job as a driver for an armoured truck company and is befriended by Ong, his senior officer. Before long, it becomes apparent that Ong, has been planning the arrival of someone just like Oscar for some time.



拯救

导演：约翰·詹克斯

一位十几岁的女孩躺在游泳池的地板上，已然死去。

十个月后，圣公会牧师丽贝卡·阿什顿（凯瑟琳·麦克马克）搬到了康沃尔郡，打算为自己的女儿料理后事。走进这个新环境，丽贝卡被眼前迷人的美景深深地吸引住了，然而，她却偶然发现，有一位保加利亚女孩拉德卡（玛丽娜·斯托梅诺瓦）无家可归，只在教堂里勉强过夜。出于根深蒂固的母性本能，她的第一反应就是要保护这个女孩。丽贝卡接管了当地圣皮兰社区教育中心的英语班，负责教拉德卡英语，两个人的关系愈加亲密。

随着拉德卡对丽贝卡的依赖感越来越强，丽贝卡的心却变得愈加彷徨：她之所以会向拉德卡伸出援助之手，是因为她勾起了自己对已故女儿的回忆。她一方面成为了拉德卡的守护神，但与此同时，她却忘了告诉拉德卡，自己其实还有一个女儿，名叫埃洛伊丝（达科塔·布鲁·理查兹）。

丽贝卡没有察觉到拉德卡嫉妒和反复无常的天性，但她必须马上清醒过来，否则，她就会置自己的家人于险境。《拯救》是一部紧张而扣人心弦的英国电影，出自备受赞誉的大导演约翰·詹克斯之手。

The Fold

Director: John Jencks

A teenage girl lies dead on the floor of a swimming pool.

Ten months later, Anglican priest Rebecca Ashton (Catherine McCormack) moves to Cornwall in an attempt to deal with the death of her daughter. Enjoying her picturesque new environment, she finds a Bulgarian girl Radka (Marina Stoimenova) sleeping rough in her church and with her mothering instincts firmly in tact her natural reaction is to protect her. Rebecca takes over Radka's English classes at local community centre St. Piran's and the two become close.

As Radka's dependence on Rebecca grows, Rebecca's motivation to help her becomes more uncertain: reminded of her deceased daughter, she offers to become Radka's guardian but neglects to tell her she has another daughter Eloise (Dakota Blue Richards).

Ignoring Radka's jealous and volatile nature, Rebecca must come to her senses quickly or risk putting her family in grave danger. The Fold is a gripping and taut UK drama from the award-winning director John Jencks (short film Not Now Pet).



看不见的女人

导演：拉尔夫·费因斯

奈莉（菲丽希缇·琼斯）是一位教师，拥有美满的婚姻并已身为母，然而，她总是受到过去某段经历的困扰。伴随着悔恨与内疚之情，奈莉的过往回忆带我们重温了她与查尔斯·狄更斯（拉尔夫·费因斯）之间曾发生过的一段轰轰烈烈而又异常脆弱的爱情故事。

身为文坛巨匠，狄更斯控制欲强，唯我独尊，可他偏偏爱上了出生于演艺世家的奈莉。剧院是狄更斯的一个重要舞台，因为身为业余演员，他有着非常不错的演技。然而，生活中的他却与从事文学创作或舞台表演的他大为不同，感情上表现得很令人费解。他疯狂地爱上了奈莉，并将她视为缪斯女神，却只能在暗中秘密发展恋情，对于奈莉来说，代价则更大，她只能做个“隐形人”。

The Invisible Woman

Director: Ralph Fiennes

Nelly (Felicity Jones), a happily - married mother and schoolteacher, is haunted by her past. Her memories, provoked by remorse and guilt, take us back in time to follow the story of her relationship with Charles Dickens (Ralph Fiennes) with whom she discovered an exciting but fragile complicity.

Dickens - famous, controlling and emotionally isolated within his success - falls for Nelly, who comes from a family of actors. The theatre is a vital arena for Dickens - a brilliant amateur actor - a man more emotionally coherent on the page or on stage, than in life. As Nelly becomes the focus of Dickens' passion and his muse, for both of them secrecy is the price, and for Nelly a life of "invisibility".



不毛之地

导演：罗文·阿什利

被捕入狱的哈维·米勒鼻青脸肿、遍体鳞伤，此刻，他正坐在警察厅的审讯室里接受审讯。韦斯特警官手里攥着一叠目击者提供的陈述资料，他深信，在近期发生的一起抢劫未遂案件中，哈维便是其中一名案犯，之后，哈维还企图谋杀当地的一名商人史蒂芬·罗珀，但同样未遂。哈维对此表示同意，并同意将自己所知道的一切和盘托出。

随着剧情的展开，我们发现，哈维其实是遭到了罗珀的诬告和陷害，才被关进了监狱，现在，该轮到哈维来实施报复了。在与好朋友们重归于好以后，哈维开始寻找他在入狱前结识的女友，决心让二人的恋情再度复燃。紧接着，他开始制定一个巧妙而周密的计划，为的是对他的老对头罗珀实施报复，同时也是为了给自己和伙伴们创造一个去国外开始新生活的机会。经过数周的精心策划，几个男孩子终于将复仇大计付诸实行。接下来便是一场紧张而扣人心弦的抢劫行动，结果令人始料未及。总之，这是一个关于忠诚、嫉妒、友情、复仇和追求幸福的故事。

The Rise (Wasteland)

Director: Rowan Athale

Battered, bruised and under arrest, Harvey Miller sits in a police interview room facing interrogation. Clutching a stack of eyewitness statements, Detective Inspector West has no doubt as to Harvey's part in a foiled robbery, and his subsequent attempted murder of local businessman Steven Roper. Denying nothing, Harvey agrees to tell his version of events in full.

As the story unfolds, we discover that a malevolent and unjust act perpetrated by Roper put Harvey in prison and now he has a score to settle. Following an emotional reunion with his best friends, Harvey sets about finding the girl he left behind, determined to rekindle their romance. What follows is the ingenious and elaborate blueprint of a master plan which Harvey hopes will deliver revenge on his old adversary as well as giving him and his friends the opportunity to start a new life abroad. After weeks of meticulous planning, the boys set the plan in motion. What unfolds is a tense and exhilarating heist of unexpected proportions. A story of loyalty, jealousy, friendship, revenge and the pursuit of happiness.



自私的巨人
导演：克里欧·巴纳德

电影讲述了一个发生在13岁的阿伯和他最好的朋友斯威夫特之间的当代寓言故事。这两个男孩受到学校和社区内其他人的排挤，后来遇到了当地的废品经销商“小猫”，即“自私的巨人”。于是他们开始驾驶一辆马车帮他收集废弃的金属。斯威夫特天生就擅于和马匹打交道，而阿伯却效法“小猫”的行为，非常希望能让“小猫”对他刮目相看，再挣一笔钱。但“小猫”更喜欢斯威夫特，这让阿伯觉得受到了伤害和排挤，于是两个男孩之间的关系出现了裂缝。阿伯变得越来越贪婪，越来越剥削他人，也越来越像“小猫”。随着三人之间的关系越发紧张，悲剧发生了，彻底改变了他们的命运。

The Selfish Giant
Director: Clio Barnard

The Selfish Giant is a contemporary fable about 13 year old Arbor and his best friend Swifty. Excluded from school and outsiders in their own neighbourhood, the two boys meet Kitten, a local scrapdealer – the Selfish Giant. They begin collecting scrap metal for him using a horse and cart. Swifty has a natural gift with horses while Arbor emulates Kitten – keen to impress him and make some money. However, Kitten favours Swifty, leaving Arbor feeling hurt and excluded, driving a wedge between the boys. Arbor becomes increasingly greedy and exploitative, becoming more like Kitten. Tensions build, leading to a tragic event, which transforms them all.

伦敦城市杰出影片

Great Cinematic Portraits Of London

英国电影学会有着全世界数一数二的电影收藏，我们与学会合作，甄选出两部有关伦敦城市的杰出影片《地铁》和《伦敦：现代巴比伦》，这两部影片将在中国电影资料馆进行放映。

In collaboration with BFI which boasts a wonderful collection of films, we have selected two great cinematic portraits of London: *Underground* and *London: The Modern Babylon*. Both of them will be screened at China Film Archive.



地铁
导演：安东尼·阿斯奎斯
全新配乐：尼尔·布兰德
1928年拍摄，2009年由英国电影学会国家档案馆修复

电影《地铁》在其开场白中曾提到：这是“一部介绍寻常百姓——内尔、比尔、凯特和波特的生活图景的影片”。事实上，在英国的所有无声电影中，《地铁》是最能反映伦敦普通群体的生活面貌的一部影片。该片包含大量伦敦地铁里的镜头，熙熙攘攘的人流（其举动让人颇感熟悉），此外还有伦敦各处的公园、双层巴士、酒吧和破旧的简易居室等。

这是一部由阿斯奎斯自编自导的影片。透过布赖恩·埃亨（比尔）与艾丽莎·兰迪（内尔）这对年轻爱侣的美丽情缘，以及诺拉·巴林（凯特）与西里尔·麦兰格伦（波特）的情场失意，阿斯奎斯平衡地展现了城市生活里的光明面与黑暗面。在影片导演方面，26岁的阿斯奎斯显得自信、高效、胸有成竹。片中的一些夸张式表现手法显得尤为引人注目，这无疑是受到同一时期德国和俄罗斯电影的启发，不过，该片也融入了导演自己的一些表现技巧。影片最终在洛兹路发电厂天台进行的一场惊心动魄的追逐中达到高潮。就其勇气而言，阿斯奎斯是英国电影行里少数几个可与希区柯克相媲美的人之一。

Underground
Director: Anthony Asquith
Score composer: Neil Brand
1928, Restored 2009 by the BFI National Archive

More than any other film from Britain's silent canon, *Underground* (introducing itself as a 'story of ordinary workaday people whose names are just Nell, Bill, Kate and Bert') evokes the life of the ordinary Londoner with its scenes of the bustling *Underground* – the behaviour of the passengers is strikingly familiar – and the capital's parks, double-decker buses, pubs and shabby bedsits.

From his own screenplay Asquith balances the light and dark sides of city life, aided by a superb cast of Brian Aherne and Elissa Landi as the nice young lovers and Norah Baring and Cyril McLaglen as their unhappy counterparts. The 26-year-old's direction is assured, efficient and spare, with some remarkably cinematic flourishes, clearly inspired by contemporary German and Russian filmmaking but with a few tricks of his own, climaxing with a thrilling chase scene across the rooftops of the Lots Road power station. He was one of few in the British industry to match the audacity of Hitchcock.



伦敦：现代巴比伦
导演：朱利安·邓波
2012年

朱利安·坦普尔在其家乡中心区的史诗般的时间之旅。从音乐家、作家、艺术家到危险的思想家、政治激进分子和最重要的寻常百姓，该片讲述了伦敦移民者和波西米亚人的故事，以及他们是如何彻底改变了这座城市的。该片追溯了20世纪初伦敦电影业萌芽的时期，影片穿插着电影档案、过去和现在伦敦人的叙述以及横跨一个世纪的流行音乐；就像流经市中心的泰晤士河一样，本片也是一股城市意识流。影片以伦敦筹备2012年奥运会的情况结束。

London: The Modern Babylon
Director: Julien Temple
2012

Julien Temple's epic time - travelling voyage to the heart of his hometown. From musicians, writers and artists to dangerous thinkers, political radicals and above all ordinary people, this is the story of London's immigrants, its bohemians and how together they changed the city forever. Reaching back to the dawn of film in London at the start of the 20th century, the story unfolds in film archive, voices of Londoners past and present and the flow of popular music across the century; a stream of urban consciousness, like the river which flows through its heart. It ends as London prepares to welcome the world to the 2012 Olympics.

英国3D动画片 3D British Animation Film

本片导演彼得·洛伊德将亲临北京国际电影节并作为主讲嘉宾参与4月22日在中国电影博物馆的“探寻电影之美高峰论坛”。23日上午9:30将通过在中国电影博物馆举办的电影大讲堂“名师讲堂”针对动画片《神奇海盗船》发表演讲。

Peter Lord, the director of *The Pirates! In an Adventure with Scientists* will attend Beijing International Film Festival and make a speech at the Forum (Summit on The Beauty of Film) at China National Film Museum. He will give a lecture on 3D animation at a Film Masterclass (9:30, 23/April).



神奇海盗团
导演：彼得·洛伊德

影片讲述的是一群海盗在前往伦敦的途中遇到了查尔斯·达尔文、会说话的黑猩猩“波波先生”以及企图把他们全部消灭的敌人的故事。影片改编自吉德安·笛福的畅销小说《海盗！和科学家一起冒险》。定格动画由阿德曼动画公司出品。

The Pirates! In an Adventure with Scientists
Director: Peter Lord

A group of pirates journey to London and meet Charles Darwin, a talking chimp named Mister Bobo and an enemy looking to wipe them out. Based on *The Pirates! (In an Adventure With Scientists)*, the best-selling books by Gideon Defoe. Aardman film in stop motion animation.

英国电影和电视艺术学院奖 2012/2013 提名短片

BAFTA Short Film Nominees 2012/2013

BAFTA 电影奖自 1948 年颁发首届，原先表彰对象主要是英国电影及由英国籍演员演出的外国影片，相当于英国的奥斯卡，但近年来提名较开放，只要在英国正式上映的影片都可获提名，奖项改为面向世界各国的影片进行评奖，使之产生了更大的影响。现今 BAFTA 的奖项设置已与奥斯卡奖非常类似，并且颁奖时间从每年 4 月提前到了奥斯卡之前的 2 月，被认为是奥斯卡结果最重要的风向标。本次我们将以短片为本环节的主要类别，从往届被提名的短片中甄选出 6 部，在中国电影博物馆进行首次放映。

The British Academy of Film and Television Arts (BAFTA) Award was first presented in 1948 with the goal of acknowledging British films and foreign films starring British actors/actresses, and known as the Academy Awards in the UK. But in recent years, the nomination has been opened up to all the films screened in the UK, and the Award to films made from all around the world, hence enhancing its influence. The BAFTA Award is very much like the Academy Awards in terms of its programme setup, and is considered a highly accurate predictor of the results of the latter after it moved its schedule ahead of the Academy Awards from April to February. This year, we will feature short films in this part and screen six selected from the past nominees in the China National Film Museum, making their debut in Mainland China.

2012 年英国电影与电视艺术学院奖 - 最佳电影短片提名影片

BAFTA 2012 Short Film Nominees



暗黑打劫 12分钟
导演：乔·麦克莱恩

利亚姆（利亚姆·康宁汉）和迈克尔（迈克尔·法斯宾德）是职业保险箱窃贼，他们接到了一个简单的任务——打开某个办公室的保险箱，拿走里面的东西，但问题是，那里装有光感报警系统。

晨练 7分钟
编剧/导演：格兰特·奥查德

当一个纽约人在晨练时遇到一只鸡时，我们不禁好奇到底谁才是城里人。



Pitch Black Heist 12m
Director: Joe Maclean

Liam (Liam Cunningham) and Michael (Michael Fassbender) are professional safe crackers who meet on a simple job to relieve an office safe from its contents. The catch is a light-activated alarm system.

A Morning Stroll 7m
Writer/Director: Grant Orchard

When a New Yorker walks past a chicken on his morning stroll, we're left to wonder which one is the real city slicker.

2013 年英国电影与电视艺术学院奖最佳电影短片提名影片 BAFTA 2013 Short Film Nominees



沃尔曼的问题 13分钟
编剧/导演：马克·吉尔

威廉姆斯是个心理医生，有一天他到监狱给一个叫做沃尔曼的犯人看病。沃尔曼的病症很奇特，他坚信自己就是上帝，而问题是，他成功地让监狱里的其他犯人都相信他说的是真的。

长鸟的诞生 16分钟
编剧/导演：威尔·安德森

关于动画师如何创作角色的幕后故事。

诅咒 16分钟
编剧/导演：菲扎尔·布利发

芳汀冒险远离村子去见自己的旧情人，但约会时被一个小男孩撞见了，此时她只想回家。



The Voorman Problem 13 m
Writer/Director: Mark Gill

Doctor Williams, a psychiatrist, is called to a prison to examine Voorman, an inmate with a peculiar affliction – he believes he is a god. The problem is, though, he's managed to convince the rest of the prison population that he is indeed telling the truth.

The Making of Longbird 16 m
Writer/Director: Will Anderson

A behind-the-scenes look at an animator as he struggles with his character

The Curse 16 m
Writer/Director: Fyzal Boulifa

Fatine has ventured far from the village to meet her older lover. When she is caught by a small boy, all she wants to do is go home.

英国艺术家电影

British Artist Films

此部分是来自 LUX 公司和英国电影学会的艺术家电影集选。4月 19 日英国 LUX 公司项目主管吉尔·梁将在尤伦斯当代艺术中心就本次播放的 LUX 作品进行播放前的介绍。

A selection of artist films from the LUX and British Film Institute. Gil Leung, Head of Programme at LUX will give introductions to the LUX programme screenings at UCCA on 19/April.



在海上两年
本·里弗斯作品
2011 年, 86 分钟, 黑白

一位叫杰克的男子独自居住在森林里。不管天气如何, 他每天总要外出散步, 并在充满迷雾的田野和树林里打盹。他自己动手制作了一只小木筏, 不时地在湖中心徜徉。他还开着一辆破旧的吉普车, 去捡拾木材。总之, 一年四季, 他一直过着节衣缩食的生活, 凭借某些稀奇古怪的项目消磨时光。这其实是他年轻时候的一个梦想, 为了实现这个激进的梦想, 他在海上度过了两年艰难的时光。

Two Years at Sea
Ben Rivers
2011, 86min, b/w

A man called Jake lives in the middle of the forest. He goes for walks in whatever the weather, and takes naps in the misty fields and woods. He builds a raft to spend time sitting in a loch. Drives a beat-up jeep to pick up wood supplies. He is seen in all seasons, surviving frugally, passing the time with strange projects, living the radical dream he had as a younger man, a dream he spent two years working at sea to realise.

新材料、英国艺术家新影像

New Materials, New British Artists' Video

作品分别来自伊丽莎白·普莱斯、埃德·阿特金斯、劳里·普罗沃斯特以及马克·莱奇。作品代表了英国艺术家在影像创作中在感官层面利用高清技术、数码技术以及融合技术历史的新方式。

Works by Elizabeth Price, Ed Atkins, James Richards & Laure Prouvost, representing a new sensual engagement with HD, digital and convergent technological histories in British artists' video.



1979 年的沃尔沃斯唱诗班
伊丽莎白·普莱斯作品
2012 年, 18 分钟

影片共分为三部分, 将三个截然不同的素材糅合进一部看似不协调的作品: 教堂建筑的照片、流行音乐演出的网络视频剪辑以及有关 1979 年沃尔沃斯家具店大火的新闻报道。影片将现有文字、图像和声音资料编织成一部游走于社会历史现实与幻想之间的作品。

Woolworths Choir of 1979
Elizabeth Price
2012, 18 min

Comprising three parts, the video brings together distinct bodies of material into a dissonant assembly; photographs of church architecture, internet clips of pop performances and news footage of a notorious fire in a Woolworths furniture department in 1979. The video weaves together existing archives of text, image and sound to create a work that drifts between social history and fantasy.



温暖如春的嘴唇
埃德·阿特金斯作品
2012年，12分钟

阿特金斯作品中千变万化的主人公与其说是不为人知，不如说是深不可测——身份被隐藏，躯体被湮没。

在发光真空管中与海底的鱼儿共眠，他是压抑中躁动的声音，代表了不可理解的事物的面孔（尽管这张面孔是经人工创造而成，有时还会隐藏在乱作一团并不断飞舞的发丝后）。这副图像利用电子动作捕捉技术装置编织成网，并通过计算机动画技术加以修饰，生动地表现了真理的飘忽不定和难以表达，使阿特金斯的探讨引起人们内心几乎像司法证据般无可辩驳的深刻共鸣。动画师将发丝的渲染称为实现计算机绘图逼真效果的终极前沿（以及难以企及的梦想）。如果发丝能正确地加以呈现，那么作品中的角色将立即变得栩栩如生；反之，则作品将立即成为一件让作者声誉扫地的廉价品。

阿特金斯创作的形象有意在两者间游走：有时断断续续地浮现出来，像挥之不去的潜意识记忆，有时又像是从深处漂浮上来的异物。然而，与阿特金斯所有的作品一样，这种由于不确定而产生的兴奋之情不可磨灭，将始终萦绕于观众心头，扰人心绪。

受哲尔伍德影视伞奖委托创作。

Warm Warm Warm Spring Mouths
Ed Atkins
2012, 12 min

Atkins' shifty, protean protagonist is not so much undercover as in too deep – his identity hidden; his body immersed and submerged.

Sleeping with the fishes in his luminescent vacuum at the bottom of the ocean, he is the unquiet voice of the repressed, the face of the unfathomable (albeit a face that is framed and sometimes lost behind its mass of tangled, swirling hair). Netted by digital motion capture techniques, and embellished through computer animation, the slipperiness of truth and the difficulty of its representation are vividly entwined in this image, lending Atkins' investigations a material, almost forensic resonance. Animators speak of the rendering of hair as the final frontier (and the elusive grail) of computer graphic verisimilitude. Get it right and your character is immediately believable. Get it wrong and it is an instant, incriminating giveaway.

Atkins' figure drifts deliberately between the two: fitfully surfacing like a nagging subconscious memory, a foreign body floating up from the depths. As with all of Atkins' work, however, that frisson of indeterminacy lingers indelibly, haunting and troubling the mind.

Commissioned by the Jerwood/ Film and Video Umbrella Award.



来杯茶吗？
劳里·普罗沃斯特作品
2012年，15分钟

劳里·普罗沃斯特在格雷兹德尔艺术馆搭建了一所黑暗且泥泞的房间，为该部影像作品提供了背景。该影片最初为泰特英国美术馆库尔特·施威特斯影响力展览中的一件作品。普罗沃斯特将该房间构想为虚构的祖父的起居室。对这位虚构人物是描述是：他是一位概念派艺术家，同时也是施威特斯的密友。普罗沃斯特在作品创作中借鉴了施威特斯作品中的双重形式，即著名的梅尔兹系列作品以及传统的雕像和风景画。“Wantee”这个名字是施威特斯女友的昵称，因为她的口头禅是“来杯茶吗？”。受到这个昵称的启发，这所房间也兼具茶室的主要特征。

白种野蛮人的行进
马克·莱奇作品
2006年，5分钟

经由莱奇的 Jack Too Jack 乐队的一番自由阐释，《伦敦公共雕塑》化抽象为具体，这在莫里斯·勒梅特的具象诗中曾有淋漓尽致的表达。



Wantee
by Laure Prouvost
2012, 15 min

Laure Prouvost created a dark muddy room at Grizedale Arts, which formed the setting for this video work which was originally presented as part of the exhibition at Tate Britain on the legacy of Kurt Schwitters. The room is conceived as the living room of Prouvost's fictional grandfather. This invented relative is described as a conceptual artist and one of Schwitters's close friends. Prouvost's work draws upon the dual aspect of Schwitter's work – his celebrated Merz works, as well as his conventional portraits and landscapes. The room also shares the features of a tea room, inspired by Schwitter's companion's nickname, Wantee, due to her habit of asking, 'want tea?'

The March of the Big White Barbarians
by Mark Leckey
2006, 5 min

London's Public Sculptures are articulated by concrete poetry of Maurice Lemaitre in a free translation by Leckey's Jack Too Jack.

GAZWRX 杰夫·基恩 电影集：英国 1960 年至 1993 年，总时长 82 分钟
The Films of Jeff Keen : UK 1960 to 1993, total 82 mins



Omozap 2
1991 年 | 1 分钟 | 彩色 | 有声

杰夫·基恩身穿工作服，将工具在面前摆放好。然后，他点亮一盏煤气灯，用锤子捣碎了一个盘子，又在墙上画了一个巨大的神秘符号，之后打开了电影放映机。这部视频时长仅为一分钟，可谓短小精悍，为我们生动地再现了杰夫·基恩的现实工作场景，并将我们带入了一个即将上演的蒙太奇世界。

Omozap 2
1991 | 1 min | col | sound

Jeff Keen stands in overalls, poised with his tools before him. Then he lights a gas-fuelled torch, smashes a plate with a hammer, paints a giant esoteric symbol on the wall and starts up his film projector. This snappy one-minute video offers a neat evocation of the Jeff Keen Live experience and throws us right into the inspired montages to come.

Marvo Movie
1967 年 | 5 分钟 | 彩色 | 有声

肯·罗素说：“这部影片让人不知所云，感觉稍微有点儿凶险，不过我很喜欢。”猫女侠、米老鼠、令人爱怜的各式玩具以及当地的墓园和布莱顿海滩……这些看似不相关的元素全都融汇在这部英式搞笑剧中，给人一种略带挑衅意味的无法无天的喜感。

Marvo Movie
1967 | 5 mins | col | sound

Ken Russell said: "It went right over my head and seemed a little threatening, but I'm all for it." The Cat Woman, Mickey Mouse, melting toys, the local graveyard and Brighton beach all collide in this subtly provocative and anarchic bit of British fun.

Like the Time Is Now
1960 年 | 5 分钟 | 黑白 | 无声

镜头里呈现的是美国布莱顿市：有三位“披头族”一边走，一边听着唱片，抽着烟；接下来，不知从哪里冒出许多奇怪的礼帽，还有一个卡通泡泡。所有这些迹象表明，这些人都是去看电影的。电影制作开启了一个全新的时代，其背后预示着更大规模的文化变革。

Like the Time Is Now
1960 | 5 mins | b/w | silent

America comes to Brighton as three beatniks hang out, listen to records and smoke before strange hats appear out of nowhere and a cartoon bubble suggests they all go to the cinema. The beginning of a new era in filmmaking and a sign of the bigger cultural changes to come.

由英国电影学会国家档案馆修复
Restored by the BFI National Archive



Rayday Film
1968 年至 1970 年、1976 年 | 13 分钟 | 彩色 | 有声

基恩最初是想以多重投影与现场表演相结合的方式进行创作，然而，这部以动作为主导的影片最终还是给人一种活力四射、激情澎湃之感。在基恩的公寓里，基恩和他的朋友们正在拾掇喷枪，发出叮叮当当的响声。后来，他们走出门来，来到布莱顿海滩，还有大大小小的街道上，到处喷绘达达式的标语，游览当地各处的垃圾站。

Rayday Film
1968-1970 + 1976 | 13 mins | col | sound

Originally presented as a combination of multiple projections and live performance, this energetic, action-led film still barely manages to contain itself. Inside Keen's flat, he and his friends make a racket with guns, then go out to spray Dada-esque slogans on the beach and streets of Brighton, taking in the local tip along the way.

Day of the Arcane Light
1969 年 | 13 分钟 | 彩色 | 有声

继 Rayday Film 这部影片之后，杰夫·基恩制作团队的创作速度虽然较以前减慢了，但是他们却将当地的垃圾站（无用之物的最终目的地）变成了一个电影“圣地”，在这里，一切均有可能。在这部影片中，有硬纸板做的假手枪，有轻松活泼的音乐，还有恶棍莫特乐（Motler the Word Killer），手里攥着一个假阴茎，追赶一位身穿婚纱的少女。

Day of the Arcane Light
1969 | 13 mins | col | sound

Carrying straight on from Rayday Film, though at a slower pace, the Jeff Keen gang transforms the local tip - the final destination for anything unwanted - into a site where anything is possible. Cardboard guns are fired to jaunty music, and Motler the Word Killer, clutching a fake penis, runs after a woman in a wedding dress.

Cineblatz
1967 年 | 3 分钟 | 彩色 | 有声

静态噪音的沙声涌进一组动态画面当中，其中既有超级英雄，又有广告，甚至还包括英国上议院。在不到 3 分钟的时间里，影片展示了 20 多个独立而鲜明的动态画面。

Cineblatz
1967 | 3 mins | col | sound

Sculpted radio static washes over a rush of animated superheroes, advertisements and even the House of Lords. More than twenty discrete bright animations in less than three minutes.



The Dreams and Past Crimes of the Archduke
1979年至 1984年 | 7分钟 | 彩色 | 有声

在这部唯美并带有神奇的象征色彩的影片中，基恩制作团队这次走的是静谧与鬼魅路线。该影片融合了恐怖元素和黑色电影风格——在布赖顿火车站，一位女艺术家用卷纸制作了一个破碎的心脏。这部由红、蓝两色创作而成的电影杰作，让人联想起一种冥想的气氛，这在基恩的所有电影创作中是独一无二的。

White Lite
1968年 | 3分钟 | 彩色 | 有声

这是一部超现实并带有迷幻色彩的B级经典影片。影片融合了《反物质人 (Anti-Matter Man)》和《原子人之怪兽娶亲 (Bride of the Atom)》里的元素，描述的是一位半裸的女性所经历的一段奇异的心灵之旅，其间充斥着各种嘈杂的声响，以及富有异国情调的蝙蝠标本。

Plazmatic Blatz
20世纪90年代 | 9分钟 | 彩色 | 有声

隐形轰炸机像兀鹫一般朝着汹涌的海浪和一片已成废墟的土地猛冲过去。基恩利用特写镜头及多个厚重的视频图层，为观众呈现了一部极具感官体验的决战大片。

The Dreams and Past Crimes of the Archduke
1979-1984 | 7 mins | col | sound

The Keen players turn quiet and ghostly in this beautiful and magically symbolic film. Incorporating a noir-style thriller at Brighton train station and an artist who creates a broken heart using her paper quill, this masterpiece in red and blue conjures up an atmosphere of contemplation not found elsewhere in Keen's work.

White Lite
1968 | 3 mins | col | sound

Meet Anti - Matter Man and the Bride of the Atom in this surreal and psychedelic B - movie homage. A half - naked woman undergoes a strange inner journey that leads us through a barrage of film noise to exotic images of stuffed bats.

Plazmatic Blatz
1990s | 9 mins | col | sound

Stealth bombers swoop like vultures over crashing waves and a ruined land. Using found footage and several thick layers of video, Keen presents a very visceral version of Armageddon.



Wail
1961年 | 5分钟 | 黑白 | 无声

在这部集动作与动画元素于一体的影片中，现实中凶残的帮派暴力，与各种战争图景及恐怖电影《狼人》发生相互碰撞。基恩认为，不同的文化形式之间存在着动态联系，与此同时，主流文化有可能是造成暴力与颠覆的背后主因。

Blatzom
1983年至 1986年 | 12分钟 | 彩色 | 有声

杰夫·基恩戴上纸质口罩，身穿一件针织的防尘外套，躲过了飞落的炸弹，在灰暗的尘土飞扬的仿佛月球一般的拍摄场地漫步。影片 *Blatzom* 配备了精心制作的电影原声噪音，以匹配开场时的爆炸场景。

Artwar
1993年 | 6分钟 | 彩色 | 有声

这部制作精美、极富力道的电影系列片，将爆炸、炮火与国内尖锐的表演及当地垃圾站的图景融汇在一起。可以说，它是一部汇集了基恩的所有创作主题的巅峰之作，有力地为我们展现了基恩无穷无尽的想象力。

Wail
1961 | 5 mins | b/w | silent

The realities of brutal gang violence collide with war paintings and a horror movie *werewolf* in this extraordinary action and animation mix. Keen recognizes the dynamic links between different cultural forms plus popular culture's potential for violence and subversion.

Blatzom
1983-1986 | 12 mins | col | sound

Jeff Keen dons paper masks and his knitted Artwar jacket, having already avoided falling bombs and paced a dusty, grey, moon - like landscape. *Blatzom* offers an exquisitely crafted noise - soundtrack to match its explosive opening.

Artwar
1993 | 6 mins | col | sound

This refined and punchy series of films combines explosions and gunfire with strident performances at home and painting at the local tip. Possibly the culmination of all Keen's themes and a potent reminder of his seemingly inexhaustible imaginative powers.

电影放映拍片表

Film Screening Schedule

电影名称 Film Titles	4月15日 15, April	4月16日 16, April	4月17日 17, April	4月18日 18, April	4月19日 19, April	4月20日 20, April	4月21日 21, April	4月22日 22, April	4月23日 23, April
遥远的家 A Long Way from Home		④ 20:30			① 20:30		④ 18:30		
时空恋旅人 About Time						③ 16:30			
肮脏的周末 Dirty Weekend					④ 18:30				④ 18:30
日复一日 Everyday					④ 18:30				④ 18:30
马尼拉地铁惊魂 Metro Manila		③ 20:30				③ 20:30			
拯救 The Fold		④ 18:30				④ 16:30			
看不见的女人 The Invisible Woman				③ 20:30			③ 20:30		
不毛之地 The Rise (Wasteland)		③ 18:30	④ 18:30						
自私的巨人 The Selfish Giant				⑤ 15:30	③ 16:30				
地铁 Underground		③ 18:30		① 18:30	③ 20:30				
伦敦：现代巴比伦 London: The Modern Babylon				① 20:30					
神奇海盗团 The Pirates! In an Adventure with Scientists								② 14:00	② 14:00
英国电影和电视艺术学院奖 2012/2013 提名短片 BAFTA Short Film Nominees 2012/2013	② 14:00			② 14:00					
在海上的两年 Two Years at Sea					⑥ 16:30				
新材料、英国艺术家新影像 New Materials. New British Artists' Video					⑥ 17:00				
GAZWRX：杰夫·基恩 电影集 The Films of Jeff Keen								⑥ 16:30	



影院 | Venues

① 中国电影资料馆 | China Film Archive

北京市海淀区小西天文慧园路3号 | No.3 Wenhuiyuan Road, Haidian District, Beijing, China

② 中国电影博物馆 China National Film Museum

北京市朝阳区南影路9号 | No.9, Nanying Road, Chaoyang District, Beijing

③ 当代MOMA百老汇电影中心 | Broadway Cinematheque MOMA

北京市东城区东直门外香河园路1号当代MOMA北区T4座 | T4, China MOMA North Section, No. 1 Xiangheyan Street, Dongzhimenwai, Beijing.

④ 卢米埃北京芳草草地影城 | Lumière Pavilions

北京市朝阳区东大桥路8号侨福芳草地购物中心LG2-26号 | LG2-26, ParkviewGreen, No.9, Dongdaqiao Road, Chaoyang District, Beijing

⑤ 北京电影学院 | Beijing Film Academy

北京市海淀区西土城路4号 | No.4, Xitucheng Road, Haidian District

⑥ 尤伦斯当代艺术中心艺术影院 | Auditorium, UCCA

北京市朝阳区酒仙桥路4号798艺术区 | 798 Art District, No. 4 Jiuxianqiao Lu, Chaoyang District, Beijing, China

注：最终播放时间以影院实际播放为准 For the finalised list of screening times, please check with each cinema