

BOUNDLESS

2020 第四届上海酷儿影展

无边世界

2020

SHQFF 上海酷儿影展
Shanghai Queer Film Festival

SHANGHAI QUEER FILM FESTIVAL

关于 ABOUT

上海酷儿影展 (Shanghai Queer Film Festival, 简称SHQFF) 成立于2016年底, 是上海第一个独立的酷儿 (Queer) 主题影展。

影展旨在以多元视角的影像艺术为主, 结合形式丰富的线下活动, 与观众共同探索广阔多元的酷儿 (Queer) 文化。这是一个非营利且完全由志愿者组织的社群, 活动免费向所有人开放。

Founded in 2016, Shanghai Queer Film Festival (SHQFF) is the city's first independent film festival curated around queer themes.

The festival aims to explore vast and diverse landscape of queer culture with its audience through motion picture arts, as well as a rich program of events. The festival is a non-profit organization run by volunteers. All our events are free and open to the public.

电影节 THE FESTIVAL

上海酷儿影展于每年秋季在上海举行一系列的展映、讨论、工作坊、派对等活动。同时, 影展也在全年其它不定期时间呈现特别展映等活动。

SHQFF runs a series of screenings, panels, workshops, and parties in Shanghai every fall. From time to time during the year, we also organize special screenings and other activities.

短片单元 SHORT FILM SECTION

短片单元是上海酷儿影展针对LGBTQIA短片所设置的甄选, 旨在为新生代影人, 特别是亚洲影人提供一个开放的展示平台。

短片单元下设亚洲短片竞赛与世界短片展映两个分单元。于每年3月开放征集, 6月结束征集。其中亚洲短片竞赛单元将设置颁奖, 由业内专业嘉宾评审团评出。世界短片展映分单元的入选影片不受评审及颁奖颁发, 但将作为官方入选在影展放映。

Short Film Section, a highlight of the festival, selects the best LGBTQIA short films from a global pool of submissions. It provides an open platform for new generations of filmmakers, especially those from Asia, to showcase their work.

The Section consists of two parts: Asian Short Film Competition, and World Short Film Screening. Our call for submissions is open annually from March through June. Asian Short Film Competition offers numerous awards, deliberated by our professional jury. Films selected for World Short Film Screening do not compete for awards but are showcased as part of our official selection at the festival.

来自团队的话 WORDS FROM THE TEAM

TING

2020年的地球波折不断，我们突然意识到原来地理、国家、种族、阶级等等的无数的边界其实存在如此的久与深。今年的影展秉持我们一贯做“大题小做”，放放电影，希望更多的人类能没有边界地去爱。

The earth has seen twists and turns in 2020, and it has suddenly made us realize that our innumerable divides in geography, nation, race, class, and so on have persisted so stubbornly and for so long. This year's film festival continues our tradition of "making a small molehill out of a big mountain." We show films, and we hope more people are able to love like there are no borders.

JONNY

每个人成长的过程都在摸索爱的边界。经历、体验了更多之后，却发现离自己认知的边界越来越远。可能这是一生的课题，也可能这一题根本没有答案，因为爱本无边界。

Growing up is an endless process of exploring the boundaries of love. With experience, however, we've all grown to move far away from the boundaries we'd once recognized. This may be a lifelong quest without an answer, as love sees no borders.

XIE XIAO

边界都是人定的，所以也可以由人打破。

Borders are built by us and therefore shall be crossed by us.

WILL

这次影展的主题，“爱无边界”，包含着很多层意思。它不光主张大爱无边的普世观念，探讨穿越时空界限的酷儿情感故事，重申传统亲密关系、家庭构架所带来的社会偏见和迫害，对于社群内部来讲，也倡议着更加多元的酷儿关系定义和身份表达。爱无边界，酷儿爱应该更无边界。在主流的LGBT运动逐渐趋同化、企业化、字母化的今天，不同种类的酷儿身份、身份表达以及酷儿关系也似乎慢慢变得同质化。本不需要被定义的多元身份和关系，在走向大众的过程中，吸收、同化了外部所富有的体系化压迫和不平等。多元性在这样的过程中变得更加重要、更加紧迫。爱无边界，对酷儿身份、酷儿关系的定义的形成，不应该变成新的界限和禁锢。每一种不一样，每一份爱，都值得被看到、被尊重、被正视。我们希望观众能够在影展的过程中跟我们一同思考这些层面的主题，思考身为酷儿社群一员和社群盟友的意义，思考如何能够在社群的未来中，确保多元性的持续发展，确保每一种爱，每一种身份，都可以自由地无界存在。

The theme of this year's film festival, "love without borders," contains a lot of meanings. Not only does it advocate the universal concept of boundless love, explore queer stories of emotion across time and space, and re-examine the social prejudice and oppression brought by traditional intimate relationships and family structure, but it also encourages greater diversity in ways of defining queer relationships and expressing identities. Love is without borders, and queer love in particular should traverse boundaries. In today's world, where mainstream LGBT movements are becoming increasingly homogenized, corporatized, and alphabetized, it seems that the otherwise heterogenous queer identities, expressions, and relationships have also become more uniform and tamed than ever. The practices that used to defy the interpellation of labelling have now absorbed the society's systematic oppression and unequal structure as they enter public view and make headway in popular culture. Diversity becomes more important and urgent in this process. Love without borders. How we form and define queer identities and queer relationships should not end up creating new borders and shackles. Every kind of difference and every kind of love deserve to be seen, respected, and fairly treated. We hope our audiences can join us in rethinking these issues through film—what it means to be a member and an ally of the queer community, how to ensure the continuous development of diversity in the future of our community, and how to set free every kind of love and identity as they each live their boundless existence.

来自团队的话 WORDS FROM THE TEAM

续 CONT'D.

老于 LAO YU

著名同志电影里那些年轻、漂亮、懵懂和觉醒的身体只是酷儿世界的冰山一角。希望冰山下那些残缺、衰老、孤独甚至是丑陋、自卑和轻慢的地方也能被看到，因为爱本没有边界。

Those young, pretty, innocent, and awakened bodies in the well-known gay movies are just the tip of the iceberg in the queer world. Underneath it exist many souls that are broken, aging, lonely, unseemly, disparaged, and even contemptuous. They hope to be seen, for love knows no boundaries.

G.Y.Y.

标签是一种安全感，对抗未知却引发对立，树立了边界和隔阂。去除标签，打破边界，意识到世界万物之间千丝万缕的联系，只有意识到我们都是一体的，才能拥有真正共同战胜未未知的力量，爱。

Labels guard us against the unknown and the feeling of insecurity, but they also wall up barriers and lead to confrontation. Let's remove labels, break boundaries, and see the world anew through our inextricable connections. Until we realize we are all part of a shared life, we will not become the strength we need—the strength of love—in order to overcome the fear for the unknown.

JINJING

XX不应该只有一种或者几种被规定的模样。这个XX可以指任何人或事。

The image of XX should not be defined by only one or a few templates. This XX can refer to anyone or anything.

AKI

我倾向相信，无论是否有意识，每个个体在讨论爱这个主题的时候，都是有认知界限的。这个界限取决于个体对“爱”的接触累积和主观理解。我想影展要做和一直在做的，就是把尽可能多的爱之形态，通过影片艺术的形式，呈现在对这一主题同样有好奇心的观众面前，帮助他们探索更丰富的世间之爱，引导他们延展包容的边界。

I am inclined to believe that every individual, conscious or not, is cognitively constrained one way or another when they talk about the subject of love. This constraint is shaped by each individual's accumulated experience and subjective understanding of "love." What I think our film festival has always been doing is to present as many forms of love as possible, through film art, to audiences who are curious like us about this theme. In doing so, it helps them explore a more colorful world of love and guides them to extend the borders of toleration.

来自团队的话 WORDS FROM THE TEAM

续 CONT'D.

TANKA

爱如果有边界,是因为心不够自由。

If there is a boundary in love, there is a heart that is not free enough.

LANCA

聚焦无需定义、不用被界定也不该被局限的,多元、纯粹又丰富的爱。Queer and Proud!

Focus on love that is diverse, pure, colorful, and love that needs neither definition nor limit. Queer and Proud!

小熊 XIAO XIONG

真实的电影往往突破了某些已有的边界,也最能打动人心——这也是我对本次影展的愿望之一:能有多人跟着电影去打破自我的边界,看见这种真实。因为当影像艺术冲破了人与人之间的界限,才是它最有激情、最贴近生活的时刻,也往往是它最具有革命性的一刻。

Films that speak the truth tend to break conventional boundaries and touch hearts. This is also one of my wishes for this year's film festival: to encourage more people to break their own boundaries so to find out what's real. Because it is only when visual art overcomes barriers between people that it comes closest to passion, life, and revolution.

小马 XIAO MA

免于被概念定义的爱,才能在流动中显出真实的模样,也是在这里,我们得以与其他人建立连结。

Only Love that is free from conceptual definition can truly reveal itself in the state of flow. Only there can we float and connect.

BOO

曾经有很多事情都把边界划的很清楚,越来越长大才发现这些事都不太需要边界,是非,性别,爱。所以无边界这件事本身就就很酷儿,我觉得今年的主题就是要告诉大家这点。

I've been through those times when a lot of things had clear boundaries. However, as I grew up, I realized these things—right and wrong, genders, and love—didn't need artificial borders. Borderlessness itself is queer. I think this is what this year's theme is about.

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SHORT FILM SECTION JURY



杨曜恺 RAY YEUNG

导演, 编剧, 制片人。2000年起主办香港同志影展, 现为影展主席。首部长片《我爱断背衫》于2005年鹿特丹国际影展首映, 获洛杉矶同志影展最佳电影及马德里同志影展最佳演员。第二部长片《封面有男天》于2015年在西雅图电影节首映, 亦入围芝加哥电影节竞赛单元及美国亚裔国际电影节, 连夺圣地亚哥FilmOut同志影展最佳剧本及Outflix电影节最佳国内电影评审团大奖。第三部长片《叔·叔》入围第70届柏林国际电影节泰迪熊奖提名, 亦获第39届香港电影金像奖最佳导演及最佳编剧提名。

Ray Yeung is a director, screenwriter, and producer. Yeung has been organizing Hong Kong Lesbian & Gay Film Festival since 2000 and is currently its executive director. Yeung's first feature film Cut Sleeve Boys was premiered at the 2005 Rotterdam International Film Festival and won the Best Film award at Outfest, as well as Best Actor at LesGaiCineMad. His second feature Front Cover was premiered at the 2015 Seattle International Film Festival; shortlisted for competition at Chicago International Film Festival and for Asian American International Film Festival, it won the FilmOut San Diego award for Best Screenplay and the Outflix award for Best Domestic Feature. Suk Suk, Yeung's third feature, was nominated both for the Teddy Award at the 70th Berlinale and for Best Director and Best Screenplay at the 39th Hong Kong Film Award.



迪恩·哈默 DEAN HAMER

艾美奖和GLAAD奖制片人, 亦是《纽约时报》年度最佳作家, 长期致力于与公众沟通复杂而具争议性的社会议题。他与合伙人及伴侣乔·威尔逊 (Joe Wilson) 创建了Qwaves, 以制作纪录片来传达边缘社群的声音、激发创造力。他们的电影探讨社会边缘问题, 展映于翠贝卡、柏林和多伦多等世界各地的电影节并斩获奖项。其制片作品获得圣丹斯电影节、福特、美国独立电视台 (ITVS) 和太平洋岛民交流网 (PIC) 等支持, 在美国公共电视网、德法公共电视台和其他国际网络上收获了数百万的观众收看, 因促进社会改变而广受关注。从1987年始, 迪恩时常以科学家或电影人的身份来访上海。

Dean Hamer is an Emmy and GLAAD award-winning filmmaker and New York Times Book of the Year author with a long history in communicating complex and controversial ideas to diverse publics. He formed Qwaves with his partner Joe Wilson to make documentaries that emanate from the voices of those on the outside, that inspire creativity, that incite us to abandon our comfortable role as spectators and compel us to question and to act. Their films about often overlooked social issues have screened and won awards at film festivals around the world including Tribeca, Berlin and Toronto, been supported by Sundance, Ford, ITVS and Pacific Islanders in Communications, viewed by millions on PBS, ARTE and international networks, and received widespread attention for their role in promoting social change. Dean has been a frequent visitor to Shanghai, first as a scientist and more recently as a filmmaker, since 1987.



刘敏 MIN LIU

旅法记者,影评人,国际费比西影评人协会会员。曾任《新电影》《电影世界》杂志驻法记者,其后十多年来,协助新浪娱乐报道欧洲三大电影节及其它重要影展,并受邀为《南方周末》《周末画报》《北青报》等国内众多媒体撰写影评、电影节和文化报道。近年来亦致力于电影制作、宣传、发行和中法电影文化交流,担任上海国际电影节欧洲工作联络人,促进其与戛纳电影节等的合作交流。

Min Liu is a France-based journalist, film critic, and a member of International Federation of Film Critics (FIPRESCI). Liu had reported from France for such magazines as *New Cinema* and *Movie World*. For more than ten years after that, Liu not only was a correspondent for Sina Entertainment at major film festivals like Cannes, Berlinale, and Venice Film Fest, among others, but also published film criticism as well as reports on film and culture for Chinese media platforms like *Southern Weekly*, *Modern Weekly*, and *Beijing Youth Daily*. In recent years Liu has been devoted to film production, advertisement, and distribution, as well as promoting interaction between Chinese and French film cultures. Liu is also the contact person for the European program of Shanghai International Film Festival, working to enhance its collaboration with Cannes Film Festival.



马兰清 GINA MARCHETTI

香港大学比较文学系教授,教学和研究专长为电影、性与性别、批判理论和文化研究,尤其在现当代中国视觉研究上夙负盛名。主要著作包括《浪漫史与「黄祸」:好莱坞电影文学中的种族、性与传播策略》、《从天安门到时代广场:全球银幕上的中国与离散华人》、《美国银幕上的离散华人:种族、性别与电影》、《刘伟强与麦兆辉的无间道三部曲》,以及《引用中国:政治,后现代主义世界电影》。

Gina Marchetti teaches courses in film, gender and sexuality, critical theory and cultural studies at the University of Hong Kong. She is the author of *Romance and the "Yellow Peril": Race, Sex and Discursive Strategies in Hollywood Fiction* (University of California, 1993), *From Tian'anmen to Times Square: Transnational China and the Chinese Diaspora on Global Screens* (Philadelphia: Temple University Press, 2006), *The Chinese Diaspora on American Screens: Race, Sex, and Cinema* (Philadelphia: Temple University Press, 2012), *Andrew Lau and Alan Mak's INFERNAL AFFAIRS—The Trilogy* (Hong Kong: Hong Kong University Press, 2007), and *Citing China: Politics, Postmodernism, and World Cinema* (University of Hawai'i Press, 2018).



崔子恩 CUI ZI'EN

昵称崔子,圣名彼得。生于哈尔滨。在北京电影学院工作30年。现居佛罗里达庞蒂维德拉海滩。主要独立电影作品《旧约》《丑角登场》《哎呀呀,去哺乳》《夜景》《副歌》《雾语》《我如花似玉的儿子》。主要小说作品《桃色嘴唇》《玫瑰床榻》《三角城的童话》《舅舅的人间烟火》《伪科幻故事》《红桃A吹响号角》。

Born in Harbin, China, Cui Zi'en has worked at Beijing Film Academy for thirty years and is a film director-producer, film scholar, screenwriter, and novelist. Currently, Cui lives in Ponte Vedra Beach, Florida. Some of Cui's major independent films include *The Old Testament*; *Enter the Clowns*; *Feeding Boys*, *Ayaya*; *Night Scene*; *Refrain*; *The Narrow Path*; and *My Fair Son*. Among Cui's major fictional works are *Peach-colored Lips*, *Bed of Roses*, *Fairy Tales of the Triangle City*, *Uncle's Secular Life*, *Pseudo-Science Fiction Stories*, and *Ace of Red Hearts Blows the Horn*.



亚洲短片竞赛单元

ASIA SHORT FILM COMPETITION

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SHQUEERFILMFESTIVAL



千言勿语 A THOUSAND WORDS UNSPOKEN

澳大利亚 Australia 2019
Derek Ho

这是一个关于兄弟情和背叛的故事。故事以相差七岁的兄弟俩Derek和Jeremiah的团聚作为序幕，讲述了兄弟俩在对待他们各自同性恋的身份认同上，采取的两种截然不同的方式。

A personal story about brotherly love and betrayal, the film unpacks the reunion of two brothers, Derek and Jeremiah, who are seven years in age apart, and took radically different paths in coming to terms with their sexual identities as gay men.



新生 BABE

中国 China 2019
赵思莹 Sylvan Zhao

A story about a lesbian couple finding themselves a sperm donor.

故事讲述了一对拉拉情侣寻找精子捐献者的一段旅程。



夏青 HANDSCAPE

中国 China 2020
陈伊如 Yiru Chen

患有听障的中学生夏青热衷舞蹈，也喜欢把指甲涂成红色。这些热忱却令其单亲聋人母亲不解。面临千载难逢的舞蹈团海选机会，他只能企图通过指尖的语言去寻求母亲的认可以及自我认同。

Xia Qing, a teenage boy with hearing impairment, has a deep love for dancing and paints his pinky nail red. Yet his pursuits are misunderstood by his single, deaf mother. A once-in-a-lifetime dance company audition pushes him to seek his mother's approval and confront the identity crisis with the silent language on his fingertips.



小杰 JAY

美国 United States 2019
陈思维 Szu-Wei Chen

13岁的小杰对他身材精干的哥哥感到甚是迷恋。为了接近他，小杰装作对篮球感兴趣，与哥哥一起练球。迷恋最终发展成了一厢情愿。哥哥带回家女友后，小杰又不得不重新审视这段情愫。

Jay, a 13-year-old Taiwanese boy, is fascinated by his toned and athletic older brother. In order to get close to him, Jay feigns an interest in basketball so that his brother will practice with him. Steadily, Jay's fascination develops into an attraction—one with which Jay is forced to reconcile after his brother brings home a girlfriend.



我爱你，对不起，谢谢你，请原谅我 I LOVE YOU, SORRY, THANK YOU, PLEASE FORGIVE ME

中国香港 Hong Kong SAR 2019
黄荣峰 Wong Wing Fung

影人在双亲离异后与母亲同住，但甚少沟通。通过记录其日常生活，影人试图找出他与家人间的联系，及如何塑造其身份，并希望打破与母亲过去二十年里的一道墙。

Since the filmmaker's parents divorced, he had been living with his mother but seldom talk. Through documenting our daily life, I attempt to find out how the bonding between me and my family shapes my identity, and also to break down the wall that stands between me and my mother for the past 20 years.



边线 LINES

菲律宾 The Philippines 2019
Kyle Jumayne Francisco

各有创伤的父子两人，一个正在弥补亲人离世的忧伤，另一个则在对抗饱受歧视的疾病。他们不得不通过对话来化解两人的隔阂，共担生活的重担。

A dysfunctional father and son, one still coping from a loss, the other with a highly stigmatized illness, are compelled to talk to one another to make ends meet and heal the wounds of their relationship.



亚洲短片竞赛单元 ASIA SHORT FILM COMPETITION

续 CONT'D.



游移之身 MOVING IN BETWEEN

中国台湾 Taiwan, China 2019
蔡佳璇 Chia-Hsuan Tsai

出生于台北的Erika原为家中长子,在东京工作期间,开始释放过去压抑的女性认同。Erika回到台北后,一方面持续迈向手术换证的目标,一方面又必须处理与家人的矛盾。达成梦想的过程走得辛苦,与家人和解却是一条更漫长的路。

Eldest son of the family, Erika started to embrace her feminine self while working in Tokyo. After returning to Taipei, she continues to pursue gender reassignment surgery and gender change on paper while tackling conflicts with her family. The journey to fulfill her dream is tough, but the path to reconciliation with her family is even more challenging.



私有海域 NO ENTRY

日本 Japan 2020
郭东勋 Dongxun Guo

港口小镇上,少女Yoko帮母亲打理着家庭旅馆,一位汽车抛锚的法国女房客闯入她一成不变的生活,两人关系在短暂亲密的接触之后发生了微妙的变化,她对自我身份的探索之路也由此开始了。

In a port town in Japan, young girl Yoko helps her mother with their homestay business. A French lady became their guest after her car broke down and interrupted Yoko's daily routine. Their relationship subtly changed after a short-lived intimacy. Yoko's thus embarked on the journey to explore her self-identity.



不存在“同性恋” NO HOMO

以色列 Israel 2019
Omri Laron

为了撮合儿子和他前妻复合，丈母娘Ruta使出了浑身解数。第一步，为了让两人见面，她先绑架了他们的狗。第二步，她得说服儿子相信自己不是同性恋。

Ruta would do anything to bring her son and his ex-wife back together. First, to get the two of them to meet, she must kidnap their dog. Now all she has to do is convince her son he's not really gay.



中英辞典 ROLLING

中国 China 2019
Liang Zhao

90年代末的加利福尼亚，一位刚刚从中国移民的年轻女子一边学着掌握一门陌生的语言，一边试图理解着她对同事的一番情愫。语言恐怕并不是两人之间唯一的障碍。

Late 1990s in California, a newly immigrated Chinese young woman tries to figure out her feeling towards her colleague while she is struggling learning a new language. The misunderstanding not only lies in language barrier.



火花 SPARKS

以色列 Israel 2019
Netta Shalev

故事发生在1994年，甚是恐同的Amit回到了家里，时隔他患艾滋病的双胞胎兄弟Yoni离世恰好一年。Amit吃惊地发现家人和Yoni的生前伴侣正准备去看变装秀，以纪念他过世的兄弟。

Set in 1994, homophobic Amit returns home; a year after the death of his twin brother, Yoni, who died of AIDS. Amit is surprised to find that his family and Yoni's former partner are going to a drag show in Yoni's memory.



未命名 UNNAMED

中国台湾 Taiwan, China 2019
洪德高, 张均瑜 Gao Hong, Chun-Yu Chang

有一个女生叫做张雅婷，她想改名。有一个男生叫做洪家豪，他想和没有感觉的炮友分手。在这个性倾向和自我认同都难以归类命名的年代，新世代对难以言喻的人生阶段发出呐喊。

A girl called Zhang Ya-Ting wants to change her name. A boy called Hong Jia-Hao wants to end his relationship with his sex buddy. The young generation cries out in frustration in this era where sexuality and self-identity have become uncategorizable.



世界短片展映 WORLD SHORT FILM SCREENINGS

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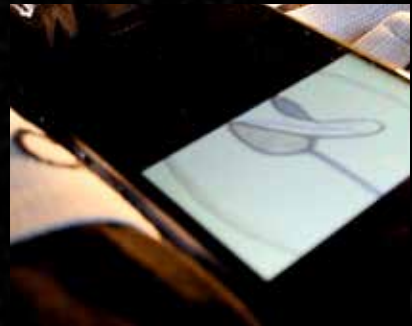


丁霍的蕾丝 DINHO'S LACES

巴西 Brazil 2019
Adriane Canan

60年代时的丁霍还是年轻，出生于巴西南部一个渔村的他挑战了种种传统教条。别人家的男孩都会出海打渔，子承父业，丁霍则偷偷地学会了编织葡萄牙蕾丝的手艺。时过境迁，今天的丁霍已编织出了自己的灿烂人生，向我们娓娓道来一段传奇故事。

Dinho, while still young in the 60s, challenged the traditions of a fisherman's village in southern Brazil. While all the boys would go out to sea and inherit fishing from their fathers, he secretly learned how to weave Portuguese lace. Coming full circle, today Dinho centers his world around weaving and recounts his extraordinary life story.



丁丁写真 DIX PIX

英国 UK 2019
Steven Fraser

这是一部动画纪录短片，聚焦于男同性恋者、跨性别者和非二元性别者的身体，也探究了人为什么常在约会软件上发裸照。所有采访均通过同性约会软件 Grindr 进行，所有私处照片也均是重新绘制的动画版。

A short, animated documentary that looks at the gay male/trans/non-binary body and why it is common for people to send naked pictures via dating apps. All interviews were conducted over the gay dating/hookup app Grindr and feature a series of redrawn and animated dick pics.



路易的梦 DREAMING LIKE LOUIS

法国 France 2019

Valentin Merz Tanören

一年夏天，路易斯和保罗在乡村深处的城堡度假。这对恋人的感情却逐渐危机。路易斯觉得保罗对他越来越疏远，他在梦境中寻求安慰，在欲望与厌恶、渴望与毁灭、希望与妄想间辗转。

It's summer, Louis and Paul are on holiday in a bourgeois chateau in the depths of the countryside. The couple is in crisis. Louis feels rejected, while Paul is becoming increasingly distant. Louis takes refuge in his dreams, which shift between desire and repulsion, longing and destruction, hope and paranoia.



覆水难收 IRREVERSIBLE

意大利 Italy 2020

Matteo De Liberato

两个原本遥远的星系相撞时，结果总是不可预测。就如同卡洛和马可的生活发生了不可逆转的改变。

When two different and distant galaxies collide, the result is always unpredictable. Two existences, the lives of Carlo and Marco, will change shape irreversibly.



出色 LET THERE BE COLOUR

波黑 BiH 2020

Ado Hasanovic

2019年9月8日，萨拉热窝举办了首届同志游行。然而，大家都准备好面对这次游行了吗？

On September 8, 2019 Sarajevo hosts its first Pride March. Are people ready for this event?



游行 PARADE

法国 France 2020

Yohann Gloaguen

里奥是个20几岁的青年。他的家人在一场爆炸中身亡，但所幸他还有朋友相伴。里奥和朋友们每天浑浑噩噩地消磨时间，偶尔抢劫超市，整晚喝酒抽烟。但这一切并不能缓解里奥的绝望与愤怒，他觉得每天都是他生命的最后一天。

Leo's family was blown up by a tragedy, but he still has his buddies. Together, they spend their days zoning out, occasionally robbing supermarkets, and their evenings drinking and smoking. But that doesn't appease Leo's desperate rage, as he gets up every morning without knowing if he'll see the end of the day.



世界短片展映 WORLD SHORT FILM SCREENINGS

续 CONT'D.



干涸归途 PARCHED RETURN

巴西 Brazil 2019
Roberto Veiga

离开了30年, 玛丽埃塔又回到了她出生的村庄沃尔塔·塞卡。在熟悉的风景中穿行, 她沉浸在了青春的回忆中, 想要寻找旅途的真正意义。

30 years after leaving, Marieta returns to the village she was born in, Volta Seca. Traversing through familiar landscapes, she dives headfirst into retrieving memories of her youth, seeking for the true spirit of this journey.



皇后们 QUEENS

瑞士 Switzerland 2019
Youssef Youssef

本片是一群日内瓦变装皇后的夜游记录。

The nocturnal journey of a group of Drag queens from Geneva.



镜子 SPECCHIO

意大利 Italy 2020
Caterina Crescini

比阿特丽斯回想起自己与丝薇娃亲密但折磨人的关系，觉得自己的生活鸡犬不宁。但换种视角重新组织起讲述的语言，比阿特丽斯仿佛又回到了旧日恋情中，就像在照镜子，沉浸在过去充满活力和激情的回忆中。

Beatrice returns with her mind to her relationship with Sveva, to their intense and tormented connection that invades her present reality. Through the re-enactment of her words, Beatrice will find herself reliving this relationship, as if looking in the mirror, sinking into the memories of past vitality and passion.



鳄鱼之夜 THE NIGHT OF THE CROCODILE

西班牙 Spain 2020
Igor Fernández

三只代表着三种自然力量的动物个体，在人类的森林里相遇了。不过须臾，它们便奔向对方并与彼此交融在了一起。然而，他们深知，一旦他们到达快乐的最高点，他们便会彼此吞噬。

Three forces of nature, three animal-individuals that meet in the clear area of the human jungle just for an instant, they throw themselves into each other and mingle. However, they deeply know that if they culminate, they will devour each other.



算你走运 YOUR LUCKY DAY

西班牙 Spain 2019
Fele Martínez

Ernesto急匆匆地离开了家。他的家人们正在等他。他按了电梯，在电梯中，他将遇到一位令他意想不到的乘客。在他们共乘电梯的这短短的时间里，颠覆他人生的事情发生了。

Ernesto leaves the house, in a hurry. His family is waiting for him. He calls the elevator and, inside, he will find an unexpected passenger that will make his life impossible during the short journey they will share.



长片展映

FEATURE FILMS

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巴黎在燃烧 PARIS IS BURNING

美国 USA 1991
珍妮·利文斯顿 Jennie Livingston

折手舞起源何处?什么又是“吐槽”(throwing shade)?这部里程碑级别的纪录片精妙重现了20世纪80年代纽约非裔美国人及拉丁哈莱姆变装舞会的盛景。影片拍摄长达七年,近距离呈现了各大时尚“家族”的面貌,他们激烈竞争奖杯,各族母在这个恐同、恐跨、种族主义、艾滋病及贫穷肆虐的世上维护滋养着各自家族;刻画出了传奇折手舞者、变装皇后、跨性别女性——包括Willi Ninja、Pepper LaBeija、Dorian Corey及Venus Xtravaganza等知名人士的形象。《巴黎在燃烧》呈现了社群运动的欢畅时刻,展现他们的妙语生花及与社会拉锯的力量。

Where does voguing come from, and what, exactly, is throwing shade? This landmark documentary provides a vibrant snapshot of the 1980s through the eyes of New York City's African American and Latinx Harlem drag-ball scene. Made over seven years, the film offers an intimate portrait of rival fashion “houses,” from fierce contests for trophies to house mothers offering sustenance in a world rampant with homophobia, transphobia, racism, AIDS, and poverty. Featuring legendary voguers, drag queens, and trans women — including Willi Ninja, Pepper LaBeija, Dorian Corey, and Venus Xtravaganza — Paris is Burning brings it, celebrating the joy of movement, the force of eloquence, and the draw of community.





蔷薇的葬礼 FUNERAL PARADE OF ROSES

日本 Japan 1969
松本俊夫 Toshio Matsumoto

本片带你一头扎进东京变装皇后和女优迷醉又隐秘的暗夜生活，并真诚展现了情欲纷纷、张狂不羁的变装皇后们的地下群像，那是充斥了酒精、毒品、乱弹的吉他、漆黑的睫毛膏和表演艺术的夜晚。……Peter 的恋人 Eddie 是天生的销魂“尤物”，和醉酒的商人调笑、和女友们吃着冰激凌、和当地的太妹在大街上殴斗，让人没法不注意她的美。她的情敌 Leda 会说她“蛮横张狂，把男人玩弄于股掌”，但你不得不承认，Eddie 唯一的过错只是因为她太美丽，这个世界配不上她。她无可辩驳的存在连同那喇叭裤、黑皮夹克和 Brian Jones 式的发型，赤裸直接地挑战着社会秩序，在 Genet 酒吧和东京街头迷乱放肆。

A headlong dive into a dazzling, unseen Tokyo night-world of drag queen bars and fabulous divas, fueled by booze, drugs, fuzz guitars, performance art and black mascara, FUNERAL PARADE offers a frank, openly erotic and unapologetic portrait of an underground community of drag queens. Whether laughing with drunken businessmen, eating ice cream with her girlfriends, or fighting in the streets with a local girl gang, Peter's ravishing Eddie is something to behold. "She has bad manners, all she knows is coquetry," complains her rival Leda – but in fact, Eddie's bad manners are simply being too gorgeous for this world. Her stunning presence, in bell-bottom pants, black leather jacket and Brian Jones hair-do, is a direct threat to the social order, both in the Bar Genet and in the streets of Tokyo.



葛丽泰 GRETA

巴西 Brazil 2019
阿曼多·普拉查 Armando Praça

男同志 Pedro 是一名70岁的护工，葛丽泰嘉宝的铁杆粉。他要在自己工作的医院里找到一张空床，拯救他的好友 Daniela；为此他决定帮一名叫作 Jean 的在押犯人越狱。但因为担心 Jean 的身体，Pedro 帮 Jean 在自己的公寓安顿下来，治疗他的伤势。这两人因此卷入了纠缠不休的情事中；加之 Daniela 的逝世，Pedro 必须面对自己埋藏已久的孤独。

Pedro, a 70-year-old gay nurse and a big fan of Greta Garbo, needs to find an empty bed in the hospital in which he works to save his best friend Daniela. To do so, he decides to help a criminal in police custody called Jean escape from the premises. But then, worried about Jean's health, he sets the criminal up in his apartment to be able to treat his wounds. The two wind up having a highly charged affair that brings to the surface his own solitude, now augmented by Daniela's eminent death.

长片展映 FEATURE FILMS

续 CONT'D.



好友 MY DEAR FRIEND

中国 China 2019
杨平道 Pingdao Yang

寻找男友的菁菁来到他的家乡，却意外掺和了两个老头寻找身世的奇幻旅程，揭开了一段60年来无从言说的情感。老头水木和妻子阿芳留守在村庄生活。水木有一个不为人知的好友仲生。仲生是深山上小水库的管理员。阿芳看似不知道仲生的存在，但因缘际会，命运交错，三个人有着不能明言的关系。仲生感知大限将至，却不知身后将栖身何处。水木决定顺仲生的意愿送他“回家”。水木恳求菁菁开车送他们一程。一路上，他们遇见了自己的童年和青年，故去的母亲还有年幼的阿芳，像是重走了人生路。

A young city girl named Jingjing was looking for her disappeared boyfriend in his hometown. Instead, she found her boyfriend's grandparents, Shuimu and A-Fang, living in the remote village. Jingjing accidentally reveals a mysterious relationship of 60 years: Shuimu kept a secret friend called Zhongsheng. Mute and having lost his memory, Zhongsheng has a feeling that he might leave the world soon. He had asked Shuimu to prepare funeral supplies for him. He is also terrified of becoming a lost ghost in the netherworld. Shuimu asks for Jingjing's help to find Zhongsheng's true identity in another remote village 300 kilometers away. The road trip sent the three on a foggy journey through spaces and times.





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獬豸与西兰花 BABOON AND BROCCOLI

中国香港 Hong Kong 2020
陆叔远 Robert Loh

将会与长篇《好友》一同放映
TO BE SCREENED WITH FEATURE FILM "MY DEAR FRIEND"

72岁的纪录片男主回顾自己的一生。背景中香港这座城市五十年代以来也大有变迁。从无邪的孩童年时代，再到逐渐成人，男主经历了家庭变故、酸甜苦辣、未言的深爱、自否、虚无和种种离合悲欢。虽在人生黑暗的一面找到了诸多答案，男主内心中的真与美将其渡到了光明的彼岸。

A 72-year-old man reviews his life passages as Hong Kong also go through from 50s to present. A positive happy child goes through family woes, tragic events, unspoken love, self-denial even nihilism. Finally, he finds answers in the Dark end, and his intrinsic good all help to float the spirit and anchor it in the Light.

被遗忘的神明 KAPAEMAHU

美国 USA 2020
希娜勒姆安纳·王卡卢·迪恩·哈默·乔·威尔森
Hinaleimoana Wong-Kalu, Dean Hamer, Joe Wilson

很久以前，两男两女四位伟人，将治愈的艺术从大溪地带到了夏威夷。这四个伟大的灵魂拥有温柔的力量和奇迹般的治愈之术，深受人们爱戴，于是将自己的力量注入了四块巨石之中。巨石还伫立在如今的怀基基海滩，而背后的真相直到现在仍被掩藏。本片以古老的夏威夷语言讲述这个伟大的传奇，用孩童的好奇视角，以动画生动展现了这个故事。

Long ago, four extraordinary individuals of dual male and female spirit brought the healing arts from Tahiti to Hawaii. Beloved by the people for their gentle ways and miraculous cures, they imbued four giant boulders with their powers. The stones still stand on what is now Waikiki Beach, but the true story behind them has been hidden until now. Narrated in an ancient Hawaiian dialect, Kapaemahu brings this powerful legend back to life in vivid animation, seen through the eyes of a curious child.



百威
ME 3



Budweiser
ME 3



真 的
很 迷



Shanghai Queer
Film Festival
上海儿展
酷影

SHQFF
SHQFF
SHQFF

SHANGHAI QUEER FILM FESTIVAL