

WEDNESDAY 19.02.2020	
Saal 1	
14:00	d Fairytale [2007, 166min]
17:15	d Disturbing the Peace [2009, 77min]
18:45	d So Sorry [2011, 54min]
20:00	d The Rest [2019, Berlin Premiere, 78min]
21:45	d One Recluse [2010, 184min]
Saal 2	
14:00	d Ordos 100 [2011, 60min]
15:15	d Peaceful Land [2011, 102min]
17:15	d Ai Weiwei's Appeal ¥15,220,910.50 [2014, 127min]
19:45	d Stay Home [2013, 77min]
s	Ximei Getting Married [2015, 26 min]
22:00	o Without Fear or Favor [2010, 50min]

Saal 3	
14:00	s Fukushima Art Project [2015, 30min]
A	MoMA Visit [2009, 49min]
15:45	s Humanity [2019, 181min]
19:00	o Sunflower Seeds [2010, 14min]
o	The Art of Dissent [2015, 9min]
s	Straight [2012, 14min]
s	Placing Fresh Flowers Until I Regain the Right to Freely Travel [2015, 20min]
s	A Tree [2018, 26min]
20:45	d My 2011 [2011, 60min]
22:00	d Eat, Drink, and Be Merry [2003, 26min]
s	Discard the Old Path of Closed Doors and Rigidity and Reject Evil Attempts to Change the Party's Banner [2012, 18min]
s	Love is in Our Blood [2013, 1min]
s	An AIDS Petition [2010, 12min]
s	Caonima Style [2012, 4min]
s	Just Climb the Wall [2013, 4min]
s	Sunflower Seeds [2013, 8min]
s	Chaoyang Park [2013, 3min]
s	Dumbass [2013, 5min]

THURSDAY 20.02.2020

Saal 1	
10:30	d Disturbing the Peace [2009, 77min]
12:15	d So Sorry [2011, 54min]
13:30	d One Recluse [2010, 184min]
17:00	d Calico Cat [2010, 68min]
18:30	d Little Girl's Cheeks [2008, 78min]
20:00	d Human Flow [2017, 140min]
22:45	d The Rest [2019, 78min]

Saal 2	
10:45	d My 2011 [2011, 60min]
12:00	d Fairytale [2007, 166min]
15:00	d The Crab House [2012, 60min]
16:15	d You Know What I Mean [2014, 75min]
17:45	d Play of the Play [2014, 60min]
19:15	d Peaceful Land [2011, 102min]
21:15	d Ordos 100 [2011, 60min]
22:30	o Ai Weiwei: Never Sorry [2012, 87min]

Saal 3	
10:45	A Heaven and Earth [2014, 400min, 15min intermission at 13:45]
18:00	d Eat, Drink, and Be Merry [2003, 26min]
s	Discard the Old Path of Closed Doors and Rigidity and Reject Evil Attempts to Change the Party's Banner [2012, 18min]
s	Love is in Our Blood [2013, 1min]
s	An AIDS Petition [2010, 12min]
s	Caonima Style [2012, 4min]
s	Just Climb the Wall [2013, 4min]
s	Sunflower Seeds [2013, 8min]
s	Chaoyang Park [2013, 3min]
s	Dumbass [2013, 5min]
19:45	s At Sea [2016, 16min]
s	Idomeni [2016, 17min]
s	Laziz [2016, 14min]
21:00	s Humanity [2019, 181min]

FRIDAY 21.02.2020	
Saal 1	
12:00	d The Rest [2019, 78min]
13:45	d Little Girl's Cheeks [2008, 78min]
15:30	d Disturbing the Peace [2009, 77min]
17:15	d Stay Home [2013, 77min]
s	Ximei Getting Married [2015, 26 min]
19:15	d Fairytale [2007, 166min]
22:30	d Human Flow [2017, 140min]

Saal 2	
11:00	d The Mala Desert [2012, 61min]
12:15	d Play of the Play [2014, 60min]
13:30	d You Know What I Mean [2014, 75min]
15:00	d Blossom Under the Full Moon [2010, 126min]
17:30	d So Sorry [2011, 54min]
18:45	d Ai Weiwei's Appeal ¥15,220,910.50 [2014, 127min]
21:15	d The Crab House [2012, 60min]
22:30	o Ai Weiwei: The Fake Case [2014, 88min]

Saal 3	
11:00	s Humanity [2019, 181min]
14:15	s At Sea [2016, 16min]
s	Idomeni [2016, 17min]
s	Laziz [2016, 14min]
15:30	s Remembrance [2010, 221min]
19:30	d Eat, Drink, and Be Merry [2003, 26min]
s	Discard the Old Path of Closed Doors and Rigidity and Reject Evil Attempts to Change the Party's Banner [2012, 18min]
s	Love is in Our Blood [2013, 1min]
s	An AIDS Petition [2010, 12min]
s	Caonima Style [2012, 4min]
s	Just Climb the Wall [2013, 4min]
s	Sunflower Seeds [2013, 8min]
s	Chaoyang Park [2013, 3min]
s	Dumbass [2013, 5min]
21:15	o Sunflower Seeds [2010, 14min]
o	The Art of Dissent [2015, 9min]
s	Straight [2012, 14min]
s	Placing Fresh Flowers Until I Regain the Right to Freely Travel [2015, 20min]
s	A Tree [2018, 26min]
23:00	d My 2011 [2011, 60min]

SATURDAY 22.02.2020

Saal 1	
14:00	d Human Flow [2017, 140min]
16:45	d Peaceful Land [2011, 102min]
18:45	d The Crab House [2012, 60min]
20:00	d The Rest [2019, 78min]
21:45	d So Sorry [2011, 54min]
23:59	A Stummfilm um Mitternacht
A	Beijing: the Third Ring [2005, 142min]

Saal 2	
13:20	d Fairytale [2007, 166min]
16:45	d Play of the Play [2014, 60min]
18:00	d The Mala Desert [2012, 61min]
19:15	d Calico Cat [2010, 68min]
20:45	d Ordos 100 [2011, 60min]
22:00	d My 2011 [2011, 60min]
23:15	o Drifting [2017, 42min]

Saal 3	
14:30	d Stay Home [2013, 77min]
s	Ximei Getting Married [2015, 26 min]
16:30	o Sunflower Seeds [2010, 14min]
o	The Art of Dissent [2015, 9min]
s	Straight [2012, 14min]
s	Placing Fresh Flowers Until I Regain the Right to Freely Travel [2015, 20min]
s	A Tree [2018, 26min]
18:15	s Shouting Out [2013, 100min]
20:15	d Eat, Drink, and Be Merry [2003, 26min]
s	Discard the Old Path of Closed Doors and Rigidity and Reject Evil Attempts to Change the Party's Banner [2012, 18min]
s	Love is in Our Blood [2013, 1min]
s	An AIDS Petition [2010, 12min]
s	Caonima Style [2012, 4min]
s	Just Climb the Wall [2013, 4min]
s	Sunflower Seeds [2013, 8min]
s	Chaoyang Park [2013, 3min]
s	Dumbass [2013, 5min]
22:00	s Fukushima Art Project [2015, 30min]
A	MoMA Visit [2009, 49min]

SUNDAY 23.02.2020	
Saal 1	
14:15	d Little Girl's Cheeks [2008, 78min]
16:00	d Human Flow [2017, 140min]
18:45	d One Recluse [2010, 184min]
22:15	d Disturbing the Peace [2009, 77min]

Saal 2	
14:30	d Calico Cat [2010, 68min]
18:30	d Play of the Play [2014, 60min]
19:45	d Peaceful Land [2011, 102min]
21:45	o Ai Weiwei: Yours Truly [2019, 76min]

Saal 3	
14:30	d My 2011 [2011, 60min]
15:45	s At Sea [2016, 16min]
s	Idomeni [2016, 17min]
s	Laziz [2016, 14min]
17:00	s 4851 [2009, 86min]
18:45	s Humanity [2019, 181min]
22:00	s Fukushima Art Project [2015, 30min]
A	MoMA Visit [2009, 49min]

MONDAY 24.02.2020	
Saal 1	
16:30	d Calico Cat [2010, 68min]
18:00	d Little Girl's Cheeks [2008, 78min]
19:45	d Disturbing the Peace [2009, 77min]
21:30	d Peaceful Land [2011, 102min]
Saal 2	
13:15	d Human Flow [2017, 140min]
16:00	d The Mala Desert [2012, 61min]
17:15	d You Know What I Mean [2014, 75min]
18:45	d The Rest [2019, 78min]
20:30	d Ordos 100 [2011, 60min]
21:45	d Ai Weiwei's Appeal ¥15,220,910.50 [2014, 127min]
Saal 3	
13:15	s Shouting Out [2013, 100min]
15:15	o Sunflower Seeds [2010, 14min]
o	The Art of Dissent [2015, 9min]
s	Straight [2012, 14min]
s	Placing Fresh Flowers Until I Regain the Right to Freely Travel [2015, 20min]
s	A Tree [2018, 26min]
17:00	A Heaven and Earth [2014, 400min, 15min intermission at 20:00]

D Documentary Films
S Social and Political Interventions
A Artworks
O Documentary Films by Others

Additional information and tickets:
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ARTIST STATEMENT

Censored: Ai Weiwei's Films is comprised of 52 films made over the past two decades by myself, or by others about my work. In keeping with the title, all of the featured films have been censored. My films cannot be shown in China, where my name cannot be freely published or mentioned online and where the authorities have tried to erase my identity. Expressing oneself is a fundamental part of being human. To be deprived of a voice is to be told you are not a participant in society; ultimately it is to deny you your humanity.

Why do those in power censor? Because they perceive certain ideas as subversive. This may be true, and this shows us the power of the individual's voice. Art represents our instincts and sensitivities which cannot be so clearly defined or controlled. As such, it carries an element of danger because it is unpredictable. If we lose this, it would be a true loss for humanity, because we would no longer understand who we are; we would lose our perspective.

Censorship is not restricted to authoritarian states – think of Edward Snowden's revelations of pervasive surveillance. I am interested in those whose voices have been suppressed, like the refugees featured in my new film *The Rest*, because in recognizing their humanity I maintain my own. I am not producing films just for the sake of producing films, but rather to bring these stories and injustices into the wider sphere so that others can know.

In China, when I was introduced to the internet, I felt it was revolutionary. Anything that was posted online could immediately be seen and reposted by anybody. At the time, the internet provided a platform for free expression that had never existed before. The films I was interested in making were those I could put online, shining a light on social issues that had long been obscured and which I couldn't ignore. We posted them everywhere, anywhere we could. As soon as the films were uploaded, they would be deleted by online censors. So we would post them elsewhere, but they would all be removed.

When I came to Europe, I couldn't ignore the refugee crisis, so I began filming. When the young people in Hong Kong took to the streets in protest, we began documenting. When something happens, you have to respond, to act. These films are my activism. They are my way of giving voice to these critical issues. Freedom of expression is the right from which all others flow. If this right is not guaranteed, then how can we talk about democracy, freedom, and human rights?

Ai Weiwei



DOCUMENTARY FILMS

Eat, Drink, and Be Merry [2003]

Duration: 26m

In 2003, the infectious disease SARS quickly spread across China, causing widespread panic. At the peak of the hysteria accompanying the mysterious epidemic, Ai Weiwei and his brother Ai Dan made a short film together, Ai Weiwei's first. The film depicts the defiantly carefree attitude of their bohemian group of friends against the ominous backdrop of the SARS outbreak. (OmeU)

Fairytale (2007)

Duration: 2h 46m

In 2007, Ai Weiwei took part in Kassel's Documenta 12 with a participatory event called *Fairytale*, involving 1,001 people from China. Many of these people who had never been abroad before, were invited to travel to Germany, live in a dormitory of Ai's design, and freely wander the city and the exhibition. Ai's studio recruited the applicants from the internet. *Fairytale* opens with the project's inception and takes us through its full enactment, recording the experiences of participants of all backgrounds, to create a series of portraits woven together by a single utopian event. (OmeU)

Little Girl's Cheeks (2008)

Duration: 1h 18m

Ai Weiwei initiated a 'Citizens' Investigation' into student casualties resulting from the May 12, 2008 Wenchuan earthquake, where poorly constructed 'tofu-dregs' school buildings caused an inordinate number of student deaths. Many of the volunteers carrying out the 'Citizen's Investigation' were repeatedly interrogated or otherwise obstructed in their investigations by the authorities. In *Little Girl's Cheeks*, we see how by gathering and confirming comprehensive details about the students and interviewing the many grief-stricken and indignant parents and families, the names of over 5,000 students who had perished in the disaster are uncovered. (OmeU)

Disturbing the Peace (2009)

Duration: 1h 17m

Activist Tan Zuoren was arrested for investigating the inordinate number of student deaths in the May 12, 2008 Wenchuan earthquake, and charged with "inciting subversion of state power." Ai Weiwei, who was also researching the situation, was invited to testify on Tan's behalf. In *Disturbing the Peace*, when Ai and his colleagues travel to Chengdu, they are followed and filmed. The harassment culminates in an early-hours police raid of Ai's hotel room where he is beaten, detained at the hotel and prevented from attending the trial. When one of Ai's colleagues Liu Yanping remains in detention several days later, Ai and his lawyer's return to Chengdu to demand Liu's release and accountability for the violence they have experienced. (OmeU)

Caico Cat (2010)

Duration: 1h 8m

After a truckload of trafficked cats is intercepted by a group of Chinese animal protection activists, further investigation reveals the sickening behind-the-scenes realities of China's underground cat meat trade. *Calico Cat* is a shocking exposé of how trafficked cats are distributed in a gray market operating throughout China's big cities. (OmeU)

One Recluse (2010)

Duration: 3h 4m

On July 1, 2008, Yang Jia allegedly killed six police officers, injuring and wounding others, in a dramatic premeditated assault on the Zhabei Public Security Branch Bureau in Shanghai. He was arrested on the scene and later charged with intentional homicide. In the ensuing six months, while Yang Jia stands trial, his mother, a key witness, mysteriously disappeared. Documenting the trial process of Yang Jia's seemingly open-and-shut case, filled with shady cover-ups and a lack of due process, *One Recluse* provides a glimpse into the realities of a state-controlled police and judicial system and its terrifying impact on citizens' lives. (OmeU)

Blossom Under the Full Moon (2010)

Duration: 2h 6m

When the Chinese government begins a crackdown on dissent, outspoken activists Liu Dejun and Liu Shasha

experience repeated violence at the hands of the authorities. On separate occasions, the two are kidnapped, beaten and left in remote locations. The incidents attract widespread concern, as well as speculation about what actually transpired. *Blossom Under The Full Moon* brings us closer to the brutal reality of China's "crackdown on crime." (OmeU)

Ordos 100 (2011)

Duration: 1h

Herzog & de Meuron and Ai Weiwei curate an architectural project, inviting one hundred architects from 27 countries to each design a 1,000-square-meter villa. The villas are to be combined to form a new community in Ordos, Inner Mongolia, according to a master plan designed by Ai. In *Ordos 100* the group of international architects are enthusiastically welcomed to the project, with lavish banquets and political pomp, and give their impressions of this unique architectural collaboration. To date, the Ordos 100 project remains unrealized. (OmeU)

So Sorry (2011)

Duration: 54m

Ai Weiwei's outspoken activism over the Wenchuan earthquake results in round-the-clock surveillance and ongoing police harassment. While preparing for his exhibition "So Sorry" at the Haus der Kunst in Munich, Ai suffers frequent and intense headaches and is diagnosed with a life-threatening brain hemorrhage, the result of an earlier police beating he received in Chengdu, requiring Ai to undergo emergency surgery. Ai records his ordeal and later returns to confront the Chengdu police. *So Sorry* documents the fractious relationship individuals have with the police in a society devoid of the rule of law. (OmeU)

My 2011 (2011)

Duration: 1h

Ai Weiwei's friends, colleagues and associates express their hopes, dreams and resolutions for the coming new year. In early 2011, in the wake of the Arab Spring, the so-called 'Jasmine Revolution' took place in China, taking its name from the earlier uprising in Tunisia. The Chinese authorities responded with mass arrests and detention of pro-democracy activists and human rights defenders. Ai Weiwei was arrested on April 3, 2011 and detained at an undisclosed location for 81-days. Many of those featured in *My 2011* are among those who would later be arrested, imprisoned or placed under house arrest. (OmeU)

Peaceful Land (2011)

Duration: 1h 42m

When activist and village leader Qian Yunhui dies in an apparent "road accident," news of the suspicious death and gruesome photographs of the scene quickly circulate on the internet. Qian had petitioned on behalf of his fellow villagers when their land was seized by the local government without compensation. When indignant citizens begin to probe into the case and reconstruct the events leading up to the accident, they face escalating intimidation and arrests by the authorities. (OmeU)

The Mala Desert (2012)

Duration: 1h 1m

Inflammatory rhetoric over the internet leads to an in-person confrontation when Wu Fatian, a prominent pro-government internet troll, labeled "chief representative of the 50-cent party," incites hatred online, angering his fellow citizens. A Chinese netizen challenges Wu to meet to resolve their conflict at Beijing's Chaoyang Park, where the heated online dispute spills over into a bellicose face to face encounter. (OmeU)

The Crab House (2012)

Duration: 1h

The district government of Jiading, Shanghai, invites Ai Weiwei to build a studio in Malu township. After the studio's construction, the Shanghai local government declares it an illegal building and marks it for demolition. To commemorate the newly built studio, Ai invites netizens for a 'River Crab Feast' to be held at the premises, with the police responding by placing him under house arrest in Beijing. Over 800 supporters attend in Ai's absence. On January 11, 2011, without prior notice, Ai Weiwei's Shanghai studio is demolished. (OmeU)

Stay Home (2013)

Duration: 1h 17m

Liu Ximei received an HIV-contaminated blood transfusion after a childhood accident. She is one of hundreds of thousands of AIDS sufferers in China who contracted the virus from an officially promoted plasma market. Despite the combined challenges of living with AIDS and poverty, Ximei's zest for life and innate sense of injustice drive her obstinate petitioning of the authorities responsible for her illness for access to affordable treatment. (OmeU)

You Know What I Mean (2014)

Duration: 1h 15m

When seven people are arrested without evidence in 2001, and accused of committing multiple murders, the Bazhou police are suspected of having abused their authority, torturing, fabricating evidence, and employing arbitrary detention. *You Know What I Mean* reveals how corruption at all levels of the Chinese judicial system, from police up to the high court, perverts the course of justice in China and upends the lives of those caught up in its excesses. (OmeU)

Ai Weiwei's Appeal ¥15,220,910.50 (2014)

Duration: 2h 7m

After Ai Weiwei is arrested at the Beijing Capital International Airport on April 3, 2011, and kept for 81-days in secret detention, he is released on probation and faced with charges of tax evasion. *Ai Weiwei's Appeal ¥15,220,910.50* documents Ai, his family and his associates as they challenge the trumped-up charges levied by the authorities. (OmeU)

Play of the Play (2014)

Duration: 1h

Ai Weiwei creates a Yu opera entitled *Heaven and Earth* based on the court transcript from the Beijing Fake Cultural Development Ltd. tax-evasion case. *Play of the Play* documents the Henan opera troupe's rehearsals and preparations, recording the thoughts and feelings of those tasked with staging a traditional opera based on such politically sensitive material. (OmeU)

Human Flow (2017)

Duration: 2h 20m

Over 65 million people around the world have been forced from their homes to escape famine, climate change and war, in the greatest human displacement since World War II. *Human Flow* elucidates both the staggering scale of the refugee crisis and its profoundly personal human impact. Captured over the course of an eventful year in 23 countries, the film follows a chain of urgent human stories that stretches across the globe. *Human Flow* is a testament to the unassailable human spirit and poses one of the questions that will define this century: Will our global society emerge from fear, isolation, and self-interest and choose a path of openness, freedom, and respect for humanity? (OmeU)

The Rest (2019)

Duration: 1h 18m

Refugees fleeing war and persecution in conflict-ridden countries, seeking refuge in Europe, have not found a safe haven. Instead, they now live in limbo within a disintegrating humanitarian aid system, no longer the center of media attention, yet unable to move forward with their lives. A follow-up to Ai Weiwei's feature documentary *Human Flow*, *The Rest* is not only an accumulation of the refugees' own stories told in their own words, but also a mirror of the European political zeitgeist. These refugees' experiences demonstrate how pan-European values of liberalism and democracy have largely failed in practice and betrayed those most in need of help. (OmeU)

SOCIAL AND POLITICAL INTERVENTIONS

4851 (2009)

Duration: 1h 26m

On May 12, 2008, an 8.0-magnitude earthquake struck Wenchuan, Sichuan province. Over 5,000 students in primary and secondary schools perished in the disaster. In the aftermath, Chinese authorities suppressed information regarding the number of student deaths. In reaction to the government's lack of transparency, Ai Weiwei initiated a 'Citizens' Investigation' to recover the names of the students who lost their lives. On September 2, 2009, there were 4,851 confirmed names. 4851 is a tribute to the deceased students and a memorial for innocent lives lost. (Non-narrative film)

An AIDS Petition (2010)

Duration: 12m

In 1995, Liu Ximei contracted HIV from a blood transfusion she received after a childhood accident. Hundreds of thousands of Chinese similarly became infected with the disease through state-promoted blood products. *An AIDS Petition* documents Liu's emotional account of her ordeal, the discrimination she faces from society as an AIDS sufferer, the neglect from the state, and her plans to petition in Beijing on behalf of other AIDS sufferers. (OmeU)

Remembrance (2010)

Duration: 3h 41m

On May 12, 2008, an 8.0-magnitude earthquake struck Wenchuan, Sichuan province. Over 5,000 students in primary and secondary schools perished in the disaster. In the aftermath, Chinese authorities suppressed information regarding the number of student deaths. Ai Weiwei initiated a 'Citizens' Investigation,' uncovering the names of over 5,000 victims. In 2010, Ai Weiwei created *Remembrance* as a memorial to the students, with over 3,000 people online delivering voice recordings reciting the names of those that perished. (Non-narrative film)

Love is in Our Blood (2012)

Duration: 1m

Love is in Our Blood is a short animation made by Ai Weiwei for the Elton John AIDS Foundation. The one minute-long animation made for the charity was shown publicly on large screens in New York's Time Square, London's Piccadilly and Kiev's Independence Square. (OV)

Discard the Old Path of Closed Doors and Rigidity and Reject Evil Attempts to Change the Party's Banner (2012)

Duration: 18m

On the day before the 18th National Congress of the Communist Party of China, the Chinese government implements measures designed to prevent any disruption of the congress, including instructions that taxi drivers detour to avoid Tiananmen Square and remove taxi window cranks so that the windows cannot be opened. Bus windows are similarly screwed or taped shut. Shot over the course of various bus and taxi rides, this short film captures the absurd lengths the Party takes to maintain stability. (OmeU)

Caonima Style (2012)

Duration: 4m

After Ai Weiwei's release from detention in 2011, the artist was censored, his name unable to be mentioned in China. What "goes viral" on the internet, however, is harder for Chinese censors to catch, thus finding its way around official Chinese censorship. Ai created a parody of the viral K-pop hit *Gangnam Style*. Ai's parody is entitled *Caonima Style*, a reference to the alpaca appropriated by China's netizens as a protest against internet censorship – its pronunciation in Chinese a homonym of an expletive. (OV)

Just Climb the Wall (2013)

Duration: 4m

Chen Guangcheng, the blind, so-called 'barefoot lawyer,' is infamous for his audacious nighttime escape from house arrest. *Just Climb The Wall*, a tribute to Chen's dramatic escape, retraces Chen's steps from his village home to the US embassy in Beijing. The song features on Ai Weiwei's album "The Divine Comedy" with musician and friend Zuoxiao Zuzhou. (OmeU)

Sunflower Seeds (2013)

Duration: 8m

Sunflower Seeds is a surreal stop-motion animated music video about the plight of China's impoverished rural peasantry and disempowered citizens, often subject to forced eviction and compulsory land acquisition. Repurposing the tune of the classic children's song 'Old MacDonald Had A Farm,' the song and video tell the tale of a fictionalized farmer named Zuoxiao who engages in a guerrilla struggle against an array of antagonists. (OmeU)

Chaoyang Park (2013)

Duration: 3m

After being released from his 81-day detention, Ai Weiwei lives under constant harassment, often in the form of conspicuous surveillance by the authorities. While taking a walk in Beijing's Chaoyang Park with his young son, Ai notices someone following and photo-

graphing him. He confronts the man and grabs his camera, confiscating its memory card. Ai uses footage from this encounter in the music video for *Chaoyang Park*, a single from Ai Weiwei's album "The Divine Comedy" with musician and friend Zuoxiao Zuzhou. (OmeU)

Dumbass (2013)

Duration: 5m

Dumbass is a music video inspired by Ai Weiwei's 81-days of secret detention following his arrest in 2011. The music video satirizes the claustrophobic delirium Ai experienced while being guarded around-the-clock by two officers at his side, while he ate, slept, showered and used the toilet. The cell depicted in the music video is a precise recreation of the room he was held in, which Ai had memorized. The song is a single from Ai Weiwei's album "The Divine Comedy" with musician and friend Zuoxiao Zuzhou. (OmeU)

Shouting Out (2014)

Duration: 1h 40m

On May 12, 2008, an 8.0-magnitude earthquake struck Wenchuan, Sichuan province. Over 5,000 students in primary and secondary schools perished in the disaster. In the aftermath, Chinese authorities suppressed information regarding the number of student deaths. Ai Weiwei initiated a 'Citizens' Investigation,' uncovering the names of over 5,000 victims. In October 2013, Ai began *Shouting Out*, an audio work in which he shouts the individual names of the students. In two months, he shouted 2,639 names before losing his voice. The remaining names are shouted by assistants from his studio. Over a period of eight months, all 5,196 names were shouted. (Non-narrative film)

Ximei Getting Married (2015)

Duration: 26m

When Liu Ximei, the AIDS activist who was the subject of Ai Weiwei's 2013 documentary *Stay Home*, gets engaged, her marriage becomes symbolic of those living with a terminal illness striving to live fulfilling lives despite their diagnosis. (OmeU)

Placing Fresh Flowers Until I Regain the Right to Freely Travel (2015)

Duration: 20m

After Ai Weiwei was released from his 81-days in detention, the Chinese authorities confiscated his passport. On November 30, 2013, Ai began placing fresh flowers in the basket of the bicycle positioned outside of his Beijing studio, in front of the ever-present surveillance cameras. Ai vowed to repeat the act daily until his passport was returned and his right to freely travel was restored. The video is soundtracked by a song from Chinese folk singer Xiao He. (OV)

Straight (2015)

Duration: 14m

On May 12, 2008, Sichuan province suffered a devastating earthquake with a heavy death toll and many more left injured and displaced. School buildings constructed from substandard materials, by corrupt government officials and contractors, collapsed, resulting in the deaths of thousands of children. Ai Weiwei and a team of volunteers travel extensively throughout the areas of devastation, researching and documenting the student deaths. In the aftermath of the quake, the rubble from the school buildings is cleared away, the twisted steel rebar pulled out and sent to scrap yards. Ai acquires many tons of the mangled rebar, sending the material to his studio in Beijing where craftsmen meticulously straighten out each piece. (OmeU)

Fukushima Art Project (2015)

Duration: 30m

In August 2014, the Japanese art collective Chim?Pom invited Ai Weiwei to create an artwork in the Fukushima Nuclear Zone as part of the project "Don't Follow the Wind." After analyzing research materials gathered from an initial site visit to the exclusion zone, Ai created two works, *A Ray of Hope* and *Family Album*. *Fukushima Art Project* chronicles Ai Weiwei's investigation of the exclusion zone site, as well as the installation of the two artworks. (OmeU)

At Sea (2016)

Duration: 16m

At Sea consists of three short videos, shot entirely on Ai Weiwei's iPhone during trips to the Greek island of Lesvos at the height of the refugee crisis. In the first, Ai films overcrowded boats drifting towards shore. In

another, Ai discovers an abandoned, partially-submerged inflatable dinghy floating in the middle of the sea. The last video captures the roughly ten-minute period in which Ai boards the raft and stands alone. (Non-narrative film)

Idomeni (2016)

Duration: 17m

On March 9, 2016, Macedonia closed its border to Greece, stranding thousands of refugees in Idomeni, a small village at the edge of the two nations. The border closure created a bottleneck where over 16,000 refugees were stuck, in squalid camps. *Idomeni* captures the everyday conditions of the impeded refugees up to when the camp was evacuated. As the refugees departed, many left behind personal belongings. The film docu-ments the collection of these items, their transportation to Ai Weiwei's Berlin studio, and the meticulous washing, drying, mending, and archiving of each piece, a process that resulted in the artwork *Laundromat* (2016). (OV)

Laziz (2016)

Duration: 14m

In May 2016, Ai Weiwei and his team traveled to Gaza during the filming of *Human Flow* (2017) and visited the Khan Younis zoo, rated "the world's worst zoo" by animal welfare groups. At the time, only 15 starved and neglected animals remained. Laziz, a ten-year-old male Bengal tiger, was the last tiger in the Gaza strip. Laziz was eventually relocated to an animal sanctuary in South Africa, due to the efforts of Four Paws International. (Non-narrative film)

A Tree (2018)

Duration: 26m

In 2017, Ai Weiwei made several research trips to South America, becoming interested in the continent's rich natural environment. Deep in the forest reserve of Trancoso, Bahia, Ai encountered a remarkable centuries-old Pequi tree, a species indigenous to Brazil. He decided to mold the 31-meter tall tree in situ, sending a team from China to undertake the daunting task. Ai also engaged a team of local Brazilian artisans to make a mold of his own body. *A Tree* documents these parallel processes. (OmeU)

Humanity (2019)

Duration: 3h 1m

Ai Weiwei asked individuals to read passages from his book *Humanity* on camera. The book gathers quotes from articles, interviews, and conversations in which Ai characterizes the refugee crisis as a crisis of humanity, comments on the responsibility of society, and reflects on his role as an artist-activist. 661 people, a diverse cross-section of those Ai encountered in Athens, Berlin, New York, São Paulo and Los Angeles, contributed readings. (OV)

ARTWORKS

Beijing 2003 (2003)

Duration: 150h

Ai Weiwei's first documentary *Beijing 2003* is a monumental 150-hour record of Beijing. Beginning below the Dabeiyao highway interchange, the vehicle from which the video was shot traveled along each and every street within Beijing's Fourth Ring Road. Through the windshield, the camera objectively recorded the mega-city as seen through a single lens, observing the spatial dimensions of the city's streets, its rapid redevelopment, urban scenery, movement, and its inhabitants behaviors. Shot over sixteen days and covering a distance of approximately 2,400 kilometers, the film ends where it began. (Non-narrative film)

Chang'an Boulevard (2004)

Duration: 10h 13m

Chang'an Boulevard is a record of the main thoroughfare of Beijing, filmed at a sequence of measured distances along its 45-kilometer length, from east to west. At each stop, a single take of one minute is recorded. Beijing is divided in half by Chang'an Boulevard along its east-west axis. After 1949, Chang'an Boulevard and Tiananmen Square, the heart of the city, became China's main cultural and political center. The film records the city during a period of rapid transformation in its urban landscape. (Non-narrative film)

Beijing: the Second Ring (2005)

Duration: 1h 6m

Beijing: the Second Ring documents the two opposing views of traffic flow on 33 bridges along Beijing's

Second Ring Road. A single frame of one minute is recorded for each view on each bridge. The entire piece is made up of 66 segments, entirely shot on cloudy days. The Rings—or traffic loops—are important urban structural elements of Beijing, governing the spatial organization of the city's urban fabric. (Non-narrative film)

Beijing: the Third Ring (2005)

Duration: 1h 50m

Beijing: the Third Ring documents the two opposing views of traffic flow on 55 bridges along Beijing's Third Ring Road. A single frame of one minute is recorded for each view on each bridge. The entire piece is made up of 110 segments, entirely shot on sunny days, in contrast to *Beijing: the Second Ring*, which was filmed entirely on cloudy days. (Non-narrative film)

MoMa Visit (2009)

Duration: 49m

In 2009, a delegation of trustees from the Museum of Modern Art visited Ai Weiwei's studio in Beijing. Ai made a snap decision to document the visit, hiding three cameras in his compound to voyeuristically record the coming and going of this preeminent group. The day of the visit held special significance to Ai because it coincided with the 47th anniversary of Chairman Mao's Yan'an Forum on Literature and Art. After Yan'an, the Communist Party of China became deeply involved in matters pertaining to art and literature, placing Ai's father, the celebrated poet Ai Qing, in jeopardy. The oppressive cultural practices established after the Yan'an Forum remain the party line today. The irony therefore of this prestigious coterie from the art institution most representative of the Western art establishment dropping by for a studio visit in a casual manner no different from their visiting a Peking duck restaurant, was not lost on Ai. The MoMa visit foreshadowed future engagement by Western art institutions looking to China for global expansion and so-called cultural exchange. (Non-narrative film)

Heaven and Earth (2014)

Duration: 6h 40m

Following Ai Weiwei's secret 81-days detention and release on parole in 2011, the Beijing tax authorities charged Beijing Fake Cultural Development Ltd., the design firm associated with Ai's architecture practice, with tax evasion. Ai and the design firm denied the politically-motivated charges and appealed the case through the legal system. In 2012, Ai created *Heaven and Earth*, an almost 7-hour long Yu opera based on the court transcript and proceedings of the first trial against Fake Ltd. Yu opera is one of China's most recognizable operatic traditions, originating in Henan province. (OmeU)

DOCUMENTARY FILMS BY OTHERS

Without Fear or Favour (2010)

BBC, Directed by Matthew Springford

Duration: 50m

"Arts documentary, first broadcast before Ai Weiwei's arrest by the Chinese authorities in April 2011, and his subsequent release after being detained for 11 weeks. Architect, photographer, curator and blogger, Ai Weiwei is China's most famous and politically outspoken contemporary artist. Alan Yentob explores the story of Ai Weiwei's life and art, and reveals how this most courageous and determined of artists continues to fight for artistic freedom of expression while living under the restrictive shadows of authoritarian rule." (OmeU)

Sunflower Seeds (2010)

Tate Modern, Directed by Kate Vogel

Duration: 14m

"Artist Ai Weiwei's *Sunflower Seeds* is made up of millions of small works, each apparently identical, but actually unique. However realistic they may seem, these life-sized sunflower seed husks are in fact intricately hand-crafted in porcelain. Each seed has been individually sculpted and painted by specialists working in small-scale workshops in the traditional porcelain producing Chinese city of Jingdezhen. Far from being industrially produced, they are the effort of hundreds of skilled hands. Poured into the interior of the Turbine Hall's vast industrial space, the 100 million seeds form a seemingly infinite landscape. Porcelain is almost synonymous with China and, to make this work, Ai Weiwei has manipulated traditional

methods of crafting what has historically been one of China's most prized exports. *Sunflower Seeds* invites us to look more closely at the 'Made in China' phenomenon and the geo-politics of cultural and economic exchange today." (OmeU)

Ai Weiwei: Never Sorry (2012)

Directed by Alison Klayman

Duration: 1h 27m

"Ai Weiwei is China's most famous international artist, and its most outspoken domestic critic. Against a backdrop of strict censorship and an unresponsive legal system, Ai expresses himself and organizes people through art and social media. In response, Chinese authorities have shut down his blog, beat him up, bulldozed his newly built studio, and held him in secret detention. *Ai Weiwei: Never Sorry* is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. First-time director Alison Klayman gained unprecedented access to Ai while working as a journalist in China. Her detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures." (OmeU)