



C-RAY STUDIO and CHINESE SHADOWS present

# *Silver Bird and Rainbow Fish*

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第三個 媽媽



**A film by LEI Lei**

USA - Netherlands | 2022 | Color | Animation | 104'



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## **LOGLINE**

Caught between semi-gods and mass madness, in a world of propaganda images, surrealist collage and pop-art animation, Lei's family struggle to live through China's tumultuous times of the 1950s and 1960s. Silver Bird and Rainbow Fish is an ode to family, memory, reconstruction of family history in the History of China.

## **SYNOPSIS short**

On the audio track Lei Jiaqi starts to recall the 1950s. He is then 4-years-old and his father Lei Ting is sent to the countryside. Jiaqi stays behind with his sisters and his ill mother. When Mum passes away and turns into a Silver Bird, Ting is forbidden to stay in the town with his children. The kids are sent to an orphanage, where they turn into birds in a cage. While the country is in turmoil, a Rainbow Fish transforms itself into a woman and decides to help the kids.

## **SYNOPSIS long**

"Our family is special", says filmmaker Lei Lei's father Lei Jiaqi. On the audio track of this inventive, poignant animation film he starts to talk about the struggles of his family amid the tumultuous times in the 1960s. When his own father, Lei Ting, is sent to the countryside, he stays behind with his sister and his ill mother. When Mum passes away, as the system forbids Ting to come back to live with his children, the kids are kept in an orphanage. Not long after, history repeated: once again, Ting is sent to a re-education center branded a class traitor. The family is split. They just can write to each other. The daughters are going to university, while Jiaqi and his new mum are sent to the countryside. They all wait for the day to reunite.



## INTERVIEW WITH LEI LEI



### ***What inspired you to make this film?***

Once I went back to my hometown. I happened to open a magazine called "Old Photographs". There I found an article by my father entitled "The Changes in My family" with a few old photos. I was amazed and read the article carefully as those stories of my family are not really familiar to my generation. This article is actually the original inspiration for the film. My father later told me that he went over again and again the stories and history of our family to write them down. He showed the text he had written to my grandfather, Lei Ting, who revised some of the details. Then my father added photos in the article and had it published. When I read the article, I was so interested that I started to interview my grandfather. That was in 2012 or 2011. I recorded the conversation with the cellphone I had at the time. So part of the sound that we have in the film now comes from a recording that was made ten years ago.

Our generation grew up in an era of world peace and economic development in China. We did not experience the same historical turmoil as our parents' generation. Many of us live in cities. The living environment of young people is full of cafes, discos, cinemas, Starbucks and McDonald's, which is actually very similar to the Western lifestyle, the same as New York or Los Angeles in terms of consumption level. In this context, it seems that we increasingly want to live a so-called middle-class life, or we long to live a very rich, consumption-oriented life. But where are our roots? About our own family, what is its history? It seems that our generation doesn't care. But there are many films of the previous generation of filmmakers, such as Zhang Yimou's "To Live"

and Chen Kaige's "Farewell My Concubine", all of which are based on the changes of the times. But in the films of the young generation, many of the stories are floating on the surface of life. Actually, the reason why we make current choices and why there are many entanglements in the family relationship comes from the historical waves, which are all reflected in us. So, based on this, I decided to start this film project.

### ***How was the script written?***

I started writing the script in an artist residency in Portugal. The residency was in a suburb, next to wild woods. On the other side of the forest, there was a restaurant with very good local food, but it was 90 minutes away by walk. So I remember walking all the way there to have a very good dinner and then walking back again. I put the 3-4 hours of recordings on my phone and listened to them as I walked. Every time I could hear almost half of all the materials, and then back at the residency I would write down something. So to speak, during the two or three months of my residency, I was able to complete the general framework of my script on these long walks.

By listening to the interviews over and over again, and then through writing, I understood my family better and got to know their emotions more deeply. Before, when I went back to my hometown, family was just a symbol, sitting around the New Year's Eve dinner table, everyone toasting each other for good health and a good year. But after writing this script, when I saw my family again, I felt that they were all glowing with light. As if they came out of a story. An earring or a scar on their hand might have been left out of their stories, and it all means something. These are particularly valuable treasures in my life outside of the film.



Although the story is based on oral history, after all, we were making a film. It needed to have a structure, a timeline and relationships between the characters. So when I was writing the script, I removed as much redundancy as possible, or highlighted some of the plot. And we still kept adjusting and polishing the narration during the editing. Ultimately the aim was to make the story actually hold up as cinema, rather than us listening to a rambling oral history.



***SILVER BIRD AND RAINBOW FISH is not only an animation film, but also a documentary based on oral narration. Meanwhile, we see a lot of fictional footage full of fantasy and experimentation. How would you define this film?***

First of all, I don't really care about which category my films will be put in. For example, my first film *Breathless Animals* was screened as a creative documentary at Berlinale Forum, then as a live action film at Xining First Film Festival, and then as an animated film at GLAS Animation Festival. So actually the categorisation might be the work of a festival programmer, but maybe not so important for a filmmaker. As for *SILVER BIRD AND RAINBOW FISH*, I would say this film is an essay film. When we talk about essay films, we may think of this vein of cinema from the 1960s onwards. It could be considered as a third way of cinema, between live action and documentary, which allows the authors to express themselves more freely with sounds and images. Essay film has less restriction on filmmaking. For example, live action films can encounter constraints on actors or budgets, and documentaries can be limited by the timing of

filming or ethics. But essay film is more personal and more self-contained. So in terms of classification, I think my film is in tune with essay film.

In terms of a way of approaching memory, we must be looking at the past history from today's perspective by making a film like this in 2022, or rather looking back at the history of my fathers from the perspective of a director of my generation. But no matter how much I want to get close to history, to seek proof or to match the narrative of my father and grandfather, it can't be 100% "true" for the previous generation. So what I wanted to do was to invite the audience to sit inside Lei Lei's brain and to see a picture of history through Lei Lei's eyes. In the film, we hear relatively realistic interviews. But what we see is something dramatic, something that could be wrong, and something that could be fantasy.

I think the space between reality and fiction is the most important thing in the cinema. The audiences can wander in this space at will and put in their own imagination. So they can think for themselves whether the memory is accurate or not. I think this is such a particular beauty of animation that it really gives the space and the right to the audience to interpret the images. It's not like an official documentary, or an archive in a library, but an artistic expression with a personal stamp.

### ***Why is the film called SILVER BIRD AND RAINBOW FISH?***

We were actually looking for a good title to summarize the story during the production, but it was very difficult. It was only in the end that we realized that the story revolved around the two female characters in the family. So we found 'The Second and Third Mother' as Chinese title, which is the way they would be called in China by the family and people. The first one is the mother of the two older sisters. The second mother is the one who dies at the beginning of the film, and the third one is the woman who joins the film right before the cultural revolution split the family. In the English title, I thought we would make it a bit more romantic. And these two characters of the mothers happen to be portrayed in the film as those two animals, the silver bird for the second mother and a rainbow fish for the third mother.

I think the title is very poetic and fits the tone of the film. At the same time, it fits very well with the texture of the animation, which is very cute. To be honest I really like the English name. We hear the title like a fable, like a fairy tale. It is very relatable to the audience. Even if you don't fully understand Chinese family relationships, you must be able to get into the story.



***We hear in the voice over you interviewing your father and grandfather about the past. And we see the vivid and colorful animation pictures to visualize what they say. It's like you're reconstructing their memories. What's your position during this process of representing reality with imagination?***

On one hand we can say that it's a representation, visualizing the voice over. It helps the audience to understand the story, to build up their trust in this visual system. But at the same time, we are "misleading" the audience, giving them an illusion. Sometimes the voice over mentions "A" and we show "B" in the picture. We try to give the audience more surprises, so that they can look back beyond the material and see that the memory is wrong. It's not just about telling a story, it's also about the uncertainty of memory, while leaving more room for the imagination of the audience. I think this is very important.

On the other hand, the colorful images, as well as the collage, actually tell the audience that the absence of visuals is the absence of history. In this sense, the richer and more colorful the images are, the more they prove our neglect of that history, because we missed so many things that we are not able to witness. This is different from the present day. Now we have cameras everywhere or Google satellite maps, so we can see everything. But what really happened in a small village in the 1960s? It cannot be seen and not much evidence can be found. It could paradoxically bring up a different kind of sadness or loneliness with a rich and vivid animation. There are so many images missing, images that are important, yet are obscured by the grand historical narrative. And the real history is precisely in the countless subtle, moving details. So that's the value of the richness of the images and the beauty of the animation.



***Spanning almost 30 years, the story is about a family's sorrow and happiness in the midst of historical turmoil. How would you describe the relationship between the family history and history of China in your work?***

From *Breathless Animals* to *A Bright Summer Diary* to *Silver Bird* and *Rainbow Fish*, I've been trying to deal with the relationship between family and history. I think it must be multi-layered, where you can see the history shifting and tilting from the changes in a family. The vivid individuals are all shadows of the big time, or rather the dust under the big time. But, looking at them we can always see a slice of the big time. And a work of art should be like a scalpel. Otherwise it is just a piece of paper. In fact, directors of the previous generation have done more work in digging deeper into history through the fate of individuals, like "To Live" and "Farewell My Concubine" I just mentioned, like "Yellow Earth", and even "The Last Emperor" by a European director. These form a big picture of the whole era. Later on, important Chinese directors such as Jia Zhangke and Lou Ye are also reflecting the changing emotions and living conditions of contemporary people in their films. And we can see the texture of history rolling through their works. Most importantly, there is also Wang Bing. As a chronicler of modern Chinese history, this name cannot be bypassed. For us, the younger generation of directors, there needs to be this awareness, if not a mission, in our own films. Or I would ask myself: what am I recording? Is it possible for my work to be left behind? If it's just a quickie, there are already so many short videos nowadays that it seems too easy to go for a two-minute visual spectacle. And why can directors like Jia Zhangke and Wang Bing be constantly shown in cinemas and constantly mentioned? It must be because they have documented the era. As a young director, I also want to be one of them. My films must also touch on the historical context from a microscopic perspective, but in my way.

***We see the little boy who actually refers to your father trying to fly like his father and sisters. But in the end he doesn't grow wings or learn to fly. Why?***

When I was writing the script, I would consider the growth of each character. For example, the eldest sister starts as a curious little girl who wants to see a plane, but eventually becomes a pilot, such a growth path. As for the little boy, he is also in the process of growing up as a character. He wants to fly like his sister at the beginning. Perhaps due to the absence of his father, he needs to have more courage and to fly higher. However, because he is not able to, he falls into the valley and has to fight the monster. I leave the symbolism and the implied meaning of this to the audience to interpret. But I want to tell the story of the archetype of this character, which is my father. I am the closest to my father in the family and the one who knows him best. He probably belongs to the so-called sacrificed generation. From a young age he did not have the education he deserved because of my grandfather, and at that time his two sisters had already finished school. Many small things also had a subtle influence on his character. In my interview with him, he said that he was bullied at school because

of my grandfather's status. For example, he wore a very large Chairman Mao badge at school. The other kids said, "This is mine, you have to give me the big badge". He had to give it to them. So in my mind, my father always seemed to be in a somewhat vulnerable or sacrificial situation, and he even became a bit submissive. So I subconsciously put such an image and character in the animation. So the little boy just doesn't end up flying.

***In SILVER BIRD AND RAINBOW FISH, the title of each chapter corresponds to the main characters, the members of your family. How were the clay figurines created?***

First of all, I need to make sure that each character is distinguishable. The dad's face is orange, and the three children's faces are yellow, blue and pink. There are also different hairstyles for the characters. As for the facial features and expressions, because they are made by hand with clay, that's very different from the industrial production of animation or 3D printing. I had to go for the easier options. For example, for the eyes, it would be impossible to do double eyelids or eyelashes. So I made the eyes as two dots and the nose as a line. I did try to make the faces as expressive as possible, but there is probably not that much variation. So the effect now is that we can differentiate the characters more by the color of their faces. But I think it's quite good. In this animation, the main characters and the supporting characters have similar features. It seems that in this world, they are all in a wave. So they also have a kind of visual uniformity.



For clay figurines, I made the slices of plasticine “sausages” to create the movement of the characters’ faces and bodies. Of course, it's not my invention. I didn't even think of stop-motion animation at the beginning. I just thought I would “make up” a history. In Chinese, the verb "mold" has a second meaning of “fabricate”. The idea of plasticine came to me directly. When I started making the figurines, I realized that there were many artists who had used plasticine as a material for stop-motion animation throughout history. In the 1980s, there was a very popular form of clay animation called “strata-cut animation”. It’s not just a loaf, but could be a cube or a block. You could have a lot of images and patterns wrapped up in it and then just cut it slice by slice. This animation technique was also used in music videos in the 1980s in the USA. Nowadays it is still taught in some animation schools. But it was very laborious, and this color blending is not so popular. With all the digital technology today that can easily and quickly make any effect you want, plus the potential errors in handmade clay animation, there are less and less people using this technique. But since I want this 'fabricated' feel, the variations and twists of plasticine colors and the crafty texture would be perfect for this film. It was probably just a technique, but in SILVER BIRD AND RAINBOW FISH it became part of the core concept.

***The visual language of the film is rich and unconventional with all different materials, such as clay animation, old photographs, collage, found footage, on-screen graphics and also live action. How did you find the form of the film?***

Actually, it was really found in the process. At the beginning I couldn't have imagined the final outcome. The first thing I was interested in was the collage effect with clay animation and cut-out of old newspapers and magazines. So I did some demos. And when we went to some project markets, I realized that the biggest problem was that it's very flat. So I made various attempts, but sometimes I was stuck in the difficulty of how to make it cinematic enough. An important turning point came in 2019 with my first experimental feature film BREATHLESS ANIMALS, which is a family history narrative using a lot of collages, old photos and official documentaries. It helped a lot with all the trial and error. By exploring sound, editing and the relationship between sound and picture, I found my own expression that allowed my film to work in the cinema. So after BREATHLESS ANIMALS, I think I am more prepared, and even more excited, because I have more ammunition in my arsenal. So as you can see, in the SILVER BIRD AND RAINBOW FISH, there is not only animation but also old photographs, official documentaries, and more.

And, more importantly, during the editing we worked remotely with our Dutch editing consultant, Patrick Minks who is a very experienced editor. He has a very fine eye for story telling. He told me where to use close-up, where to use a long shot, and where to make the characters go a bit more to the left. All of this helped the film to keep the narrative flowing even with such a rich combination of visual elements. So the final



result was something we couldn't have anticipated but we're very happy with the cinematic effect we've achieved.

***The sound design and music of the film combine Chinese and Western elements, references and adaptations of propaganda songs, while incorporating electronic music styles. What is the idea behind the creation of the film's sound world?***

We actually spent a very long time talking with Dutch musicians, Tessa Rose Jackson and Darius Timmer, about the sound design and music for the film. It's special. There is no actual sound as an animation, and the world of the film itself is imaginary, not realistic. It is not very easy to find the feeling. But the advantage is that we can extend the same logic as the picture for the sound: it's all about building a world from scratch. Visually, the fantasy part of hand-made clay animation is combined with real documentaries and old photographs from magazines or family albums. For the sound world, we chose to use local environmental sound we recorded in my home town Ningdu, traditional Chinese music, as well as some archival or vinyl samples. At the same time, we added a lot of creative electronic music composed and played by the two musicians. That is to say, you can hear the realistic part, but at the same time you can also hear the very unconventional and modern colors of the music. So on the basis of this logic, we had meetings with the musicians every two weeks, discussing, updating and challenging each other about every musical point. Even at the last minute of the final mix, we added some Chinese traditional music elements to a political movement scene. I think that everyone is satisfied with the sound and music of this film, because it has accomplished a mission almost impossible. No one really knows what it sounded like in that small village in the 1960s, but with our discussions, our work, our creation, we ended up building this sound world out.

***Has your approach in making a film changed since your first feature BREATHLESS ANIMALS (2019)?***

I can't say it's a change. I would rather say I'm meandering between the rational and the emotional. The production of BREATHLESS ANIMALS was very intuitive and quick on a very low budget. The film is more experimental than narrative. But with SILVER BIRD AND RAINBOW FISH, although it retains some experimental nature, for me it has required a lot of technical type work, for example, how to articulate a close-up and a medium shot, when to use foley and when to use music, as well as 5.1 mixing and color grading in post-production. All of these need to be very precise and to reach a certain industrial level. So the sense of balance is the biggest challenge for me when I'm wavering from side to side between these two productions. I must ensure the identity of my work but at the same time make sure it attracts the audience in the cinema. I think that after these two films, I will be a bit more skillful in my future films, but of course I may also encounter more challenges that I haven't experienced before.



***SILVER BIRD AND RAINBOW FISH is your second feature film. Is there any new film project coming up?***

I have completed a 10-minute double-screen video art with another artist, Chai Mi. This work was exhibited in the Diriyah Biennale. It was very well received in this first contemporary art biennial in Saudi Arabia Biennial. It's also about oral history, about memory, about home videos, and about Chinese workers in Saudi Arabia in the 1990s. I consider it as a continuation of the language of my artistic creation. I hope to develop this project into a film in the future as well. Meanwhile, I'm continuing to make animations, writing scripts and doing art design. Hopefully, I will try to use different materials. Because I've been working on SILVER BIRD AND RAINBOW FISH for so long, basically 10 years have passed since I started the interview in 2012! I feel like I've gained a lot, but it's also like a huge burden has been lifted. So I'm now relaxed and lighter. I think I'll be more confident to face more different subjects, so I'm looking forward to my other future works myself.



## PRODUCTION NOTES

Lei Lei was joined in SILVER BIRD AND RAINBOW FISH by Dutch editor Patrick Minks. Minks is a film editor, writer and director of fiction and documentary film. As a film editor, he worked with acclaimed directors such as Hany Abu-Assad (*Ford Transit*, 2003), Heddy Honigmann (*Privé*, 2004), Jos de Putter (*How Many Roads*, 2006), Eugenie Jansen (*Calimucho*, 2008), Walter Stokman (*Scena del Crimine*, 2010) and Mascha Novikova (*Sweet Smoke of the Fatherland*, 2012). Among his most recent works: *Stop Filming Us* by Joris Postema (2020), *Kala Azar* by Janis Rafa (2020), *Lost Lotus* by Liu Shu (2019).

Dutch musicians Tessa Rose Jackson and Darius Timmer created the sound design, and composed the music of the film. Jackson and Timmer are Amsterdam-based composers who work for films, theater and podcasts.

Jackson is a composer, arranger, producer, instrumentalist, songwriter and teacher of composition at Amsterdam Conservatory. She is the recipient of several awards, including Los Angeles Film Awards for Best Videoclip *Strange World* (2021), 3FM Megahit for *You Live In My Phone* (2020), Winner New Renaissance Film Festival for Best Videoclip *The Deep* (2017). She worked on the sound design and composed for the feature film *My father is an airplane* (Antoinette Beumer, 2021), on the soundtrack of the feature *Terminal* (Vaughn Stein, 2018), and at the composition, production and performance for the score of the feature film *Ron Goossens: Low Budget Stuntman* (Steffen & Flip, 2016).

Darius Timmer is a keyboard player, composer, producer, mixing and mastering engineer. He runs his own studio 'Tiny Tiger Studios' with his partner in crime Tessa Rose Jackson. As a composer Darius has worked with many artists and filmmakers. Among the latter are Joep van Osch, Mark Schrage, Thomas Vroege, Laura Stek, Anais Lopez, David Spearing, HALAL, Witfilm, NTR, DOXY, VPRO.

SILVER BIRD AND RAINBOW FISH is a co-production between C-Ray Studio, Chinese Shadows and Submarine Amsterdam. Recipient of the Rotterdam Cinemart's *Wouter Barendrecht Award*, SILVER BIRD AND RAINBOW FISH attended several project markets: Busan *APM*, Rotterdam's *Cinemart*, Cannes' *Atelier of Cinéfondation*, Marseille's *FID Lab* and DMZ's *DOC Pitch*. The project was developed with the support of EAVE's *Ties That Bind*.

C-RAY STUDIO was founded by animator and artist Lei Lei. The company focuses on the creation and promotion of animated films, while also handling exhibitions, live performances and publications related to visual art, and strives for originality in its work.



Hong Kong based production company CHINESE SHADOWS represents the new generations of Asian directors by introducing their work to the world and produces Asian films with an international reach. Since its creation the company has been involved in the production of some of the most talented Chinese directors, including WANG Xiaoshuai's IN LOVE WE TRUST (2008, Berlin, Silver Bear Best script), 11 FLOWERS (First official French-Chinese co-production), LOU Ye's LOVE AND BRUISES (2011, Venice) or WANG Bing's THREE SISTERS (2012, Venice Orizzonti's Best film).

The Amsterdam based production house SUBMARINE was founded in 2000. Over the years SUBMARINE has established itself as an innovative company that produces feature films, animation, documentaries, and transmedia, all with an international focus. As the premier animation studio in the Netherlands, SUBMARINE creates compelling and visually-stunning stories for both the big and small screen, partnering with animators from across the globe to produce innovative and original animation in all varieties - adult animation, children films and series, hybrids and animated documentaries. SUBMARINE was awarded Producer of the Year during Cartoon Movie 2019 in Bordeaux. Recent finished productions are *Bunuel in the Labyrinth of the Turtles*, a hand-drawn animation of high quality awarded at the European Film Award in 2019. They also completed an 8-part adult animated drama series, *Undone*, art-directed by Dutch artist Hisko Hulsing. Their line-up includes *Coppelia*, a feature film mixing live action dance and animation, *Where is Anne Frank* by Ari Folman and the feature film *Best Birthday Ever*, for which Submarine will produce all 2D animation and layout work. They are in pre-production of *Undone* season 2, Richard Linklaters' new feature *Apollo 10 1/2* (for Netflix) and *Three Tiny Toddlers* a 3D movie.

SILVER BIRD AND RAINBOW FISH has been acquired by Periscoop Film for distribution in Benelux. Periscoop Film brought International documentaries, animation features and genre-bending films to Benelux, among others MY HERO ACADEMIA MOVIE-TWO HEROES by Kenji NAGASAKI (2018), MARLINA THE MURDERER by Mouly Surya (2017), HAVE A NICE DAY by LIU Jian (2017), YOUR NAME by Makoto SHINKAI (2016).



## DIRECTOR'S BIOGRAPHY

# LEI Lei

雷磊

Animator, artist, filmmaker



Born in 1985 in Nanchang, LEI Lei graduated from Tsinghua University in 2009 with a Master's degree in Animation. Since then, he has worked as an independent filmmaker and experimental animation artist. His works include short animation films THIS IS LOVE (Best Narrative Short Award at Ottawa International Film Festival in 2010), RECYCLED (selected at Annecy Film Festival, Grand Prix of Shorts & Non-Narrative Films at Holland International Animation Film Festival), and many others, which have been selected in numerous international festivals and exhibited in museums.

In 2014 he served on the Jury of Zagreb / Holland International Animation Film Festival, and won the Asian Cultural Council Grant. He has also been selected to attend many artist residencies and fellowship programs, including the ACC Cai Fellowship in New York (2014), Artist Residency Program at Abbaye de Fonteyraud, France (2015), Locarno Summer Academy (2016) or Artist Residency at Macdowell Colony, U.S.A (2016).

Furthermore, he has had solo exhibitions of his work in Beijing and Austria, and has also been a part of group exhibitions all over the world, in the U.S., Singapore, Netherlands, Canada, and China. Since 2017 he is a full time Faculty Member on Experimental Animation of CalArts Film & Video School.

His previous film, mid-length documentary, BREATHLESS ANIMALS played in Berlinale Forum in 2019 and won Best mid-length documentary at Cinéma Vérité.

SILVER BIRD AND RAINBOW FISH is his first feature animation film.



# FILMOGRAPHY

## **SILVER BIRD AND RAINBOW FISH**

2022, animation, 104min

- Rotterdam IFF 2022, Tiger Competition
- Göteborg IFF 2022, Ingmar Bergman Competition

## **BREATHLESS ANIMALS**

2019, creative documentary, 68min

- Berlinale Forum 2019
- Cinéma Vérité 2019, Iran, Best Mid-length Documentary

## **A BRIGHT SUMMER DIARY**

2020, experimental animated film, 27min

- Rotterdam IFF 2020, Ammodo Tiger Short Competition
- DMZ International Documentary Film Festival 2020

## **I DON'T LIKE THE COMICS YOU DREW**

2018, music video, 3min30s

- Best Music Video award at Anifilm Animation Festival

## **HAND-COLORED NO.2**

2016, animated short, 5min

- Screened et Annecy Film Festival, Animation Off-limits

## **BOOKS ON BOOKS**

2015, animated short, 7min

- Screened on Zagreb Animation Festival, Official Competition 2016
- Holland Animation Festival, Official Competition 2016

## **MISSING ONE PLAYER**

2015, animated short, 4min 25s

- Fantoche Animation Film Festival, International Competition, 2015.
- Prix Ars Electronica '15, Animation competition. Austrian, 2015.
- Awarded Silver Dove, Intl competition short at DOK Leipzig 2015.

## **THIS IS NOT A TIME TO LIE**

2014, animated short, 3min 30s

- Anima Festival, Official Competition, Brussels 2014
- Holland Animation Film Festival, Official Competition 2015



## **RECYCLED**

2013, experimental animated short, 5min 40s

- selected at Annecy Film Festival, Grand Prix of Shorts and Non-Narrative Films
- Grand Prix Shorts and Non-Narrative Films, Holland Animation Festival 2013

## **BIG HANDS OH BIG HANDS, LET IT BE BIGGER AND BIGGER**

2013, animated short, 6min

- screened at multiple international film festivals such as Stuttgart International Animation Festival, Seoul International Cartoon Animation Festival, New York International Children's Film Festival

## **MY...MY...**

2011, animated short, 4min 38s

- screened at Holland International Animation Film Festival and London International Animation Festival among others

## **THIS IS LOVE**

2010, animated short, 2min 38s

- Best Narrative Short Award at Ottawa International Film Festival



## CAST & CREW

Directed by	LEI Lei
Screenplay, Animation & Image	LEI Lei
Inspired by the life & storytelling of	LEI Jiaqi LEI Ting
Sound Design & Music	Tessa Rose JACKSON Darius TIMMER
Editors	LEI Lei Patrick MINKS
Re-Recording Mixer	Jaim SAHULEKA
Colourist	Joel SAHULEKA
Producers	LEI Lei Isabelle GLACHANT
Co-producers	Bruno FELIX Janneke VAN DE KERKHOF Femke WOLTING
Associate producers	LI Xiaorong LIANG Ying
Produced by	C-RAY STUDIO CHINESE SHADOWS
In Co-production with	SUBMARINE AMSTERDAM
With the support of	HUBERT BALS FUND OF THE INTERNATIONAL FILM FESTIVAL ROTTERDAM NETHERLANDS FILM FUND
International Sales	ASIAN SHADOWS

