

"Never retreat. Retweet."

An illustration of a man with a beard and dark hair, wearing a black jacket and pants, riding a large, stylized blue bird. The bird has a single large eye and a beak. The man is holding a rope attached to the bird's head. The background is a light, hazy cityscape.

Ai Weiwei: Never Sorry

Public Awareness

TABLE OF CONTENTS

- 1- Summary of Release
- 2- Outreach and Awareness
- 3- International Outreach
- 4- International Press Coverage
- 5- Social Response
- 6- Public Action and Fan Art

AI WEIWEI
NEVER SORRY

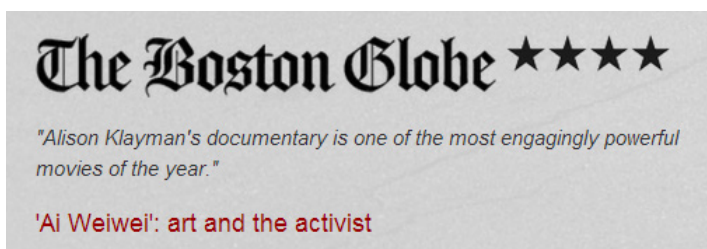
A Film by Alison Klayman

Summary of Release

Wide International Release

Ai Weiwei: Never Sorry has been translated into 25 languages and screened on every continent (except Antarctica), with theatrical releases and television broadcasts in every major territory. In the US, *Never Sorry* aired on PBS' Independent Lens to an audience of over one million viewers. IFC Films distributed *Never Sorry* in 150 cities on over 200 screens, with the longest run in New York City where it was in theaters from July to November 2012. The film continues to be censored in China, but the Mandarin-subtitled version is widely shared online through underground channels.

Critical Acclaim and Awards



- 2013 DuPont Columbia University Award for Excellence in Broadcasting
- National Board of Review, Top Five Documentaries of 2012
- Sundance Film Festival Special Jury Prize for Spirit of Defiance
- Academy Awards Best Documentary (Shortlisted)
- Golden Satellite Best Documentary (Nominated)
- 2 Cinema Eye Best Debut Feature and Producing (Nominated)
- DGA Award for Outstanding Achievement in Direction of a Documentary Feature (Nominated)
- Telluride Mountainfilm Festival Director's Choice Award
- Nantucket Film Festival Best Storytelling in a Documentary Award
- Hague Movies That Matter Festival Students' Choice Award
- Sarajevo Human Rights Film Festival- Zoom Rights Youth Prize
- Taiwan International Documentary Festival Special Jury Mention

Festivals (Partial List)

- 2012 Sundance Film Festival - Special Jury Prize for Spirit of Defiance
- 2012 Berlin Film Festival - Berlinale Special
- 2012 True/False Film Festival
- 2012 Miami International Film Festival
- 2012 MoviesThat Matter Festival - Youth Jury Award
- 2012 Full Frame, North Carolina
- 2012 Human Rights Watch Film Festival, Chicago
- 2012 San Francisco International Film Festival
- 2012 Hot Docs (Toronto) - Opening Night Film
- 2012 Independent Film Festival Boston
- 2012 Docaviv International Documentary Film Festival
- 2012 DOXA Documentary Film Festival - Closing Night Film
- 2012 Seattle International Film Festival
- 2012 Mountainfilm in Telluride - Festival Director's Choice Award
- 2012 Berkshire International Film Festival
- 2012 deadCENTER Film Festival
- 2012 Sydney Film Festival
- 2012 Provincetown International Film Festival
- 2012 Sheffield Doc/Fest
- 2012 NY Human Rights Watch Film Festival - Opening Night Film
- 2012 Northside Film Festival
- 2012 Silverdocs Film Festival
- 2012 Maine International Film Festival
- 2012 Traverse City Film Festival
- 2012 New Zealand Film Festival
- 2012 Nantucket Film Festival - Best Storytelling in a Documentary Award
- 2012 Rio de Janeiro International Film Festival
- 2012 Milano Film Festival
- 2012 Melbourne International Film Festival
- 2012 Tri-Continental Film Festival, South Africa
- 2012 Milwaukee Film Festival
- 2012 Jihlava International Documentary Film Festival, Czech Republic
- 2012 Hong Kong Asian Film Festival
- 2012 Taiwan Int. Documentary Festival, Taiwan
- 2012 Mumbai International Film Festival, India
- 2012 Zagreb Film Festival, Croatia
- 2012 Abu Dhabi Film Festival, UAE
- 2012 Reykjavik International Film Festival
- 2012 1st Brattleboro Film Festival
- 2012 Virginia Film Festival
- 2012 Hague Movies that Matter Festival
- 2012 Sarajevo Human Rights Film Festival- Zoom Rights Youth Prize
- 2013 Ambulante Festival, Mexico (multiple cities)
- 2013 Downtown Cairo Arts Festival
- 2013 One World Romania Film Festival

Building Community on Social Media

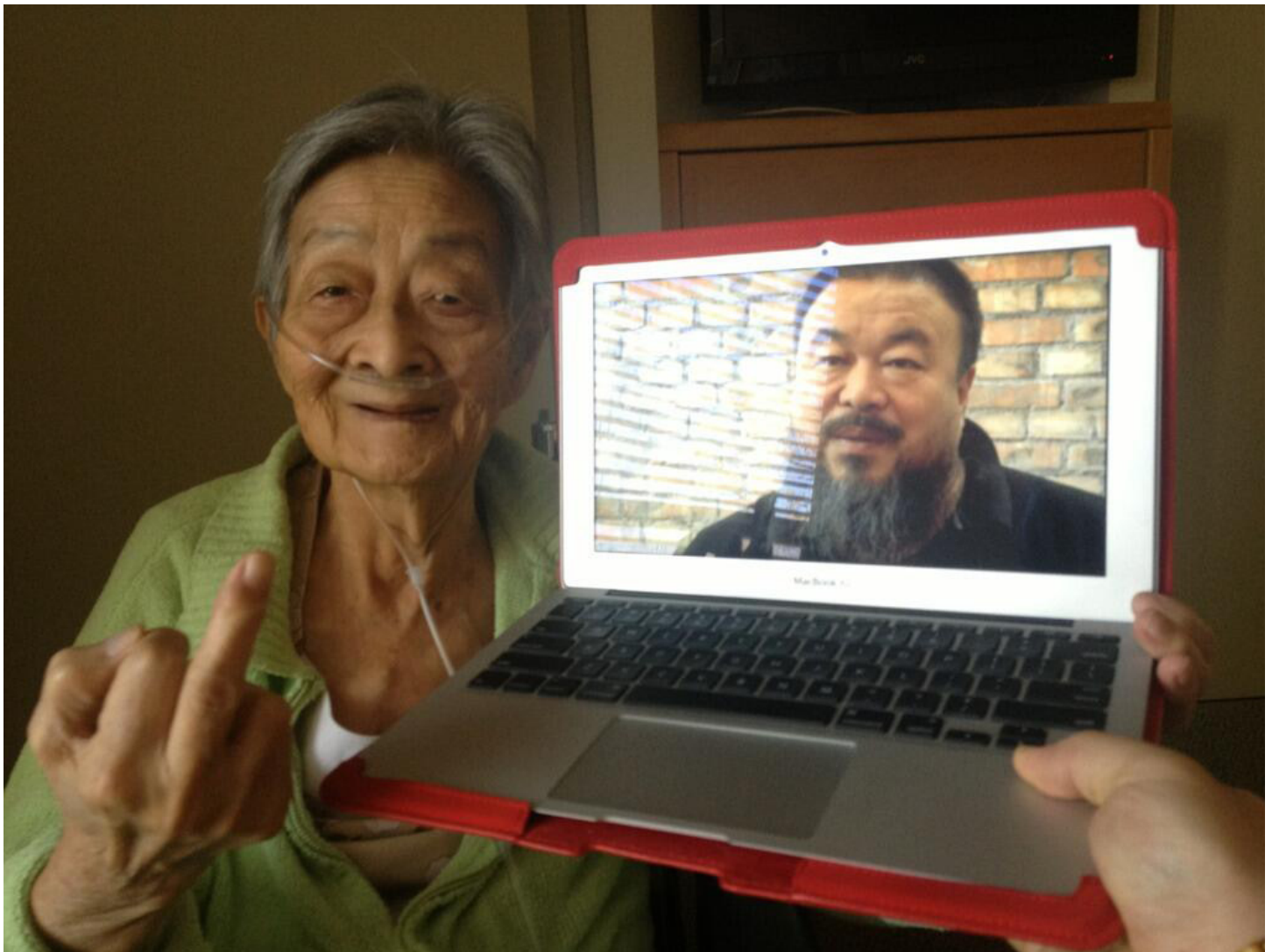
Due to the nature of the film and its themes of dissent and use of social media for change, *Ai Weiwei: Never Sorry* has a considerable online presence with over 37,250 Facebook followers, 22,200 Twitter followers and over 202,400 unique visitors to the film's website. The official theatrical trailer, trailers in other languages and festival teaser posts have been viewed a combined half a million times.



The image shows a Facebook page for the movie "Ai Weiwei: Never Sorry". The profile picture is a yellow square with a black and white illustration of Ai Weiwei's head and shoulders. The cover photo is a black and white image of Ai Weiwei's hands. The page title is "Ai Weiwei: Never Sorry" with 37,222 likes and 1,304 people talking about it. There are buttons for "Liked" and a settings icon. Below the main content area, there are several tabs: "About" (with a description of the movie), "Photos" (with a photo of a red light fixture), "Likes" (with a thumbs up icon and the number 37,222), "IFCFilms" (with the IFC Films logo), and "Videos" (with a video thumbnail showing a person in a red shirt). There is also a "Find a Theater Near ..." button.

Outreach and Awareness

Since the release of *Ai Weiwei: Never Sorry*, fans of the film have engaged at events and online, showing new awareness for the issues and subject of the film. They interact with one another with a sense of unity and passion, creating a community from varying backgrounds advocating free speech and artistic expression.



Twitter user @ChrisGrace uploaded a photo of his grandmother watching *Ai Weiwei: Never Sorry*. The image was reposted by Facebook fans 114 times, reaching over 25,000 users. This exemplifies the “meme” created by followers of the film- for them there is no further explanation necessary. The finger symbolizes a questioning of authority and a passion for freedom of speech, as well as solidarity with Ai Weiwei.

For more #RaiseYourFinger images, see the Facebook album: <https://www.facebook.com/media/set/?set=a.444628348894510.104960.166742823349732&type=1&l=548df39e63>



AI WEIWEI
NEVER SORRY

aiweiweineversorry.com | facebook.com/awwneversorry | @awwneversorry

#RAISEYOURFINGER

STEP 1 IDENTIFY THE INJUSTICE

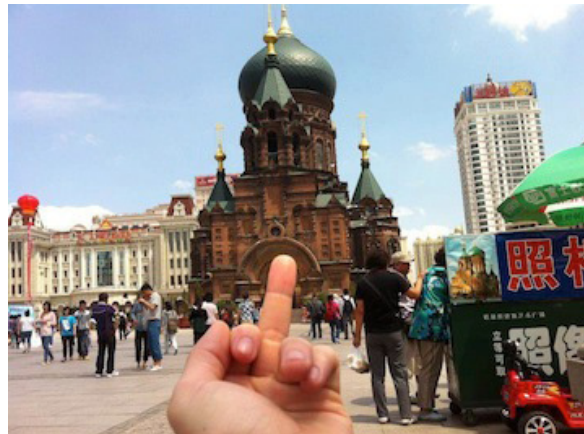
STEP 2 #RAISEYOURFINGER

STEP 3 CAPTURE YOUR PROTEST

STEP 4 ALERT THE MEDIA

STEP 5 JOIN THE MOVEMENT
YOUR PROTEST WILL BE INCLUDED IN A PHOTO MOSAIC SUBMITTED TO AI WEIWEI UPON HIS JUNE 22 RELEASE!

SAVE THE WORLD ONE PICTURE AT A TIME



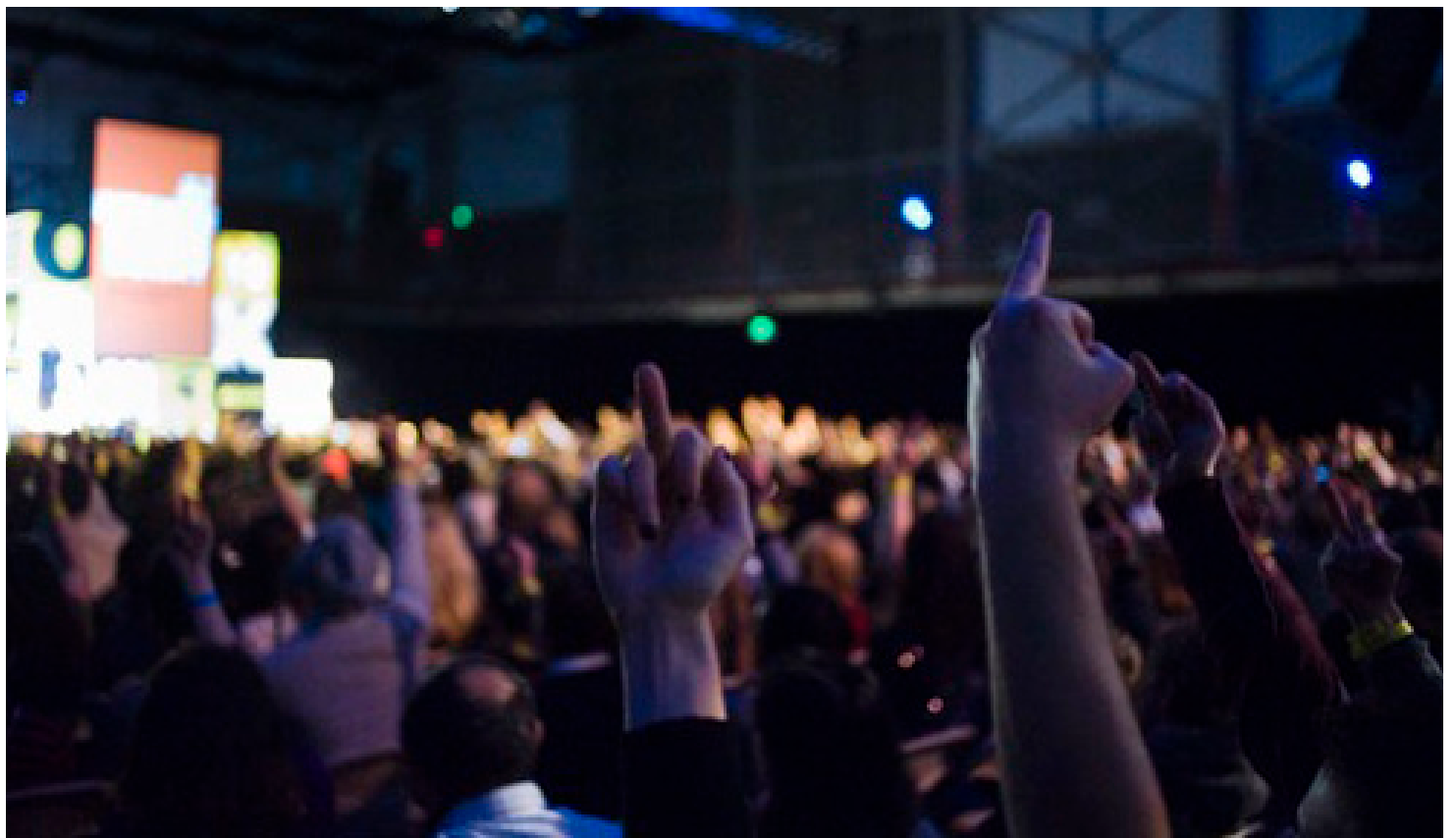
During a campaign for the theatrical release of the film, Facebook fans were invited to upload photos of them giving “the finger” to whatever they like, as homage to Ai Weiwei’s photos featuring his hand in the foreground of landmarks and political buildings. This event was called #RaiseYourFinger. The resulting flood of photos led to a digital collage of hundreds of images, making up Ai Weiwei’s face. Even after the event has ended, new fan photos are always surfacing. Some choose local buildings (the Eiffel Tower, government offices), politicians or symbols of authority, even images of Ai Weiwei himself—perhaps as a tongue-in-cheek reminder that even he is not sacred.

aiweiweineversorry.com | facebook.com/awwneversorry | @awwneversorry

AI WEIWEI
NEVER SORRY



When *Ai Weiwei: Never Sorry* won the jury prize at Sundance, director Alison Klayman asked for the entire audience to send “the finger” back to Ai Weiwei as a gesture of support.





During Sundance and other early festivals and international premieres, fortune cookies containing Ai Weiwei's quotes were passed out, prompting tweets with the hashtag #NeverSorry.



At the Human Rights Watch screening at Lincoln Center, the outreach team cut out the image of Ai Weiwei's finger inside the "lens" of paper glasses. The glasses were designed by an online fan.



For the opening of Ai Weiwei's retrospective at the Hirshhorn "According to What?", fans on Facebook posted photos from their visit. This was a chance for fans to interact with Ai Weiwei's art in person, and create new art to connect to others via social media.

International Outreach

Ai Weiwei: Never Sorry has been released all over the world, and is translated into more than 25 languages.



Bus stop in Germany



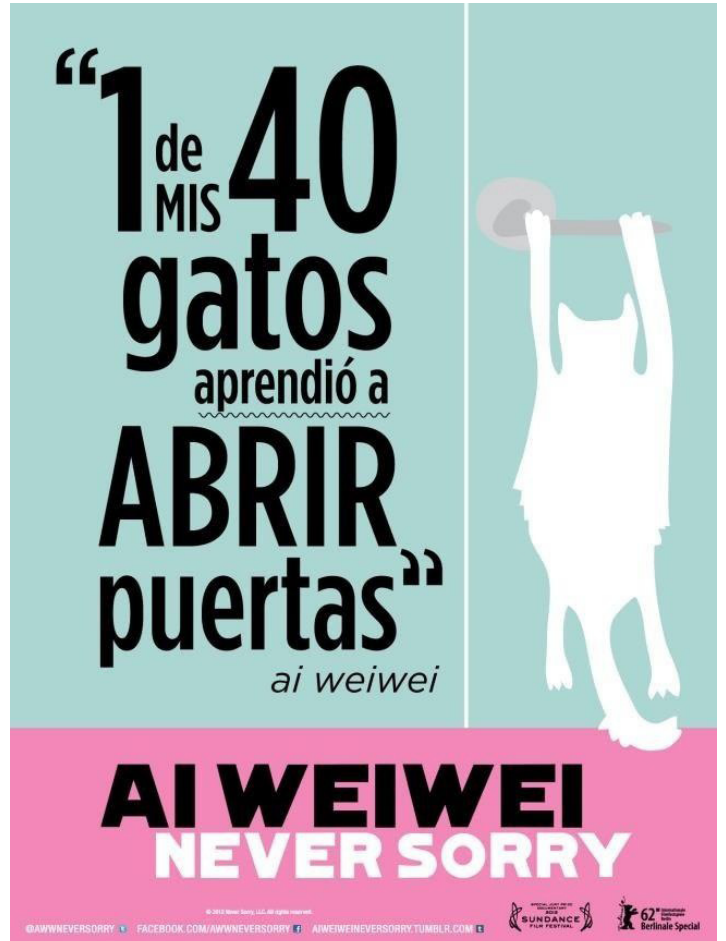
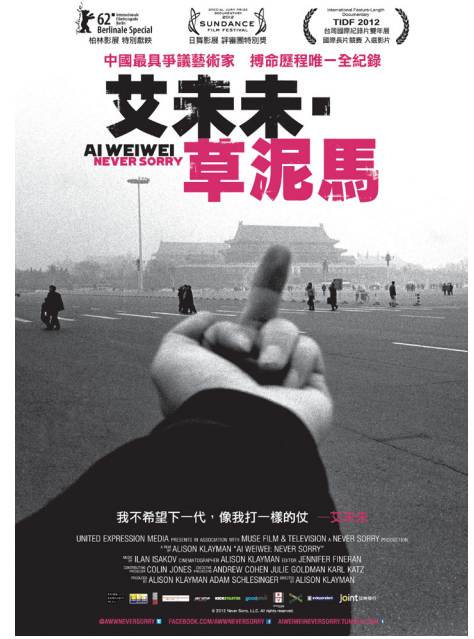
Berlin's Tegel Airport displayed film posters for several weeks to publicize the release.



Ai Weiwei: Never Sorry, playing alongside The Dark Knight Rises, Los Angeles. The commercial release was wide in several key markets- the U.S., Germany, U.K.- and reached most key art house theaters.



Opening Night Film, DocAviv Film Festival, Tel Aviv



Select film posters, clockwise: Russia, Sweden, Taiwan, France, Costa Rica



In London, distributor Artificial Eye wallpapered areas like Chinatown.





For the Hungarian theatrical release, a sculpture of Ai Weiwei's hand traveled the streets, attracting attention. A number of settings and odd situations made this a very interesting social encounter for many Hungarians. The photos were all shared on a Facebook album.

In Cuba, the majority of citizens do not have access to the Internet. A group called Roots of Hope is disseminating the film on USB flash drives. In the artistic, musical and theater communities, the film is an underground “must-see”.



Alison with Cuban hip-hop artist Edgar Gonzalez, a fan who learned of the film via underground USB flash drives.



Cuban artist Geandy Pavon's artwork, inspired by Ai Weiwei. The piece, part of an installation called “Project Nemesis”, was projected onto the wall of the Chinese consulate in New York City.

Select International Press Coverage

Commensurate with its wide international release, Ai Weiwei: Never Sorry has received press coverage all over the world.



بلا اعتذار: أي وي وي



شهدت منطقة وسط المدينة طوال ابريل الماضي ليات مهرجان وسط البلد للفنون البصرية. في دورته الثانية، التي قدمت العديد من تلام السينمائية، مصرية، وأفريقية، وأجنبية.. بل الأولى فيلم «الطموح الأعمى» للمخرج حسن بان، وايضا المخرجة سلمى الطرزي بفيلمها لي يحب ربنا يرفع ايده» والأفريقية ثلاثة أفلام حراقها «ياجاسا». و«طريق المقاومة» و«رحلة مل».. أما الأجنبية فكان أهمها الفيلم التسجيلي «لا اعتذار: أي وي وي» إخراج اليسون كليمان، تأولها حياة الفنان، والناشط السياسي أي وي في الفنية، والاجتماعية وتأثيرهما على تكوينه السياسي... ليظهر في الفيلم كيف تكون العلاقة بين الفنان ذي الصبغة السياسية الجماهيرية، الحكومة المتمثلة في الأجهزة الأمنية... حيث صور فيلم تعسف الشرطة معه ومع جموع الشعب في حاملها، والقبضة الأمنية القوية التي تحكم بها لصين... من خلال قمع الشرطة للرأي، وحرية التعبير كما ظهر في الفيلم حين اعتقل أي وي وي نزابة ٩٠ يوما دون أن يعلم أحد مكانه، ثم وضعه تحت الإقامة الجبرية، والمنع من التحدث للإعلام، أو استخدام مواقع التواصل الاجتماعي... لكن إيمانه بمبادئة جعله يخترق الحظر ويتواصل مع مرديده.

وكان لايد من الحديث مع المخرجة للوقوف على دوافعها لعمل هذا الفيلم، خاصة وأن الصين تظهر للعالم، ليست كقوة اقتصادية عالمية، بل بلد اتسعت لديها مساحة الحريات نتيجة الانفتاح الذي تيشية... فأوضحت كليمان قائلة... لم يكن يخطر في ذهني عمل فيلم عن أي وي وي... غير أن القدر جعلنا نتقابل في معرض فني فتعرفت على بطل الفيلم، وقررت التعرف عليه أكثر والتواجد معه لمدة طويلة، وهو ماساعدني في إنجاز العمل... وأضاف اليسون أن مايميز الفيلم أنه لم يمر بمرحلة الإعداد فظهر كأنه تسجيل طبيعي لحياة شخص عادي... بجانب اعتمادي على نفسي في التصوير وهذا أفادني في المونتاج وعن المعوقات التي من الممكن أن تكون صادفتها أكدت المخرجة قائلة... لم أواجه مشكلة لأنني ذهبت إلى الصين كمراسلة صحفية وكان من الطبيعي الحصول على تصريح مزاوله مهنتي... وأضافت... لكنني لا أعلم شيئا عن السلطات هناك ولكن ما أستطيع قوله... إن مثل هذا الفيلم لم يكن لينفذ بأمریکا، لأنه من المستحيل التصوير في قسم شرطة أو أمام محكمة، لكنني فعلت ذلك في الصين.

وعن رأيها في اعتقال الشرطة لأي وي وي أوضحت اليسون قائلة: بعد ثورات الربيع العربي قامت السلطات الصينية بتكثيف الوجود الشرطي في الشوارع بشكل كبير، خوفا من وصول هذه

الحالة إليها، وقامت باعتقال بعض النشطاء السياسيين، والحقوقيين.. وهذا تاکد في تحجيم عرض الفيلم هناك، لكنه حقق نجاحا، وإقبالا جماهيرا كبيرا في إنجلترا عند عرضه في إحدى التظاهرات السينمائية.

« د. مصطفى فهمي

AI WEIWEI: NEVER SORRY



Ein Spalt Freiheit

Klage Katzen, offene Türen, prügelnde Polizisten: Alison Klayman hat den chinesischen Künstler und Regiegründer Ai Weiwei drei Jahre lang mit der Kamera begleitet

Der 37-jährige Journalist und Regisseur Ai Weiwei ist ein Mann, der nicht nur in China, sondern weltweit bekannt ist. Er ist ein Künstler, ein Aktivist, ein Kritiker. Er hat die Aufmerksamkeit der Welt auf sich gezogen. In einem Interview mit Alison Klayman erzählt er von seinen Erfahrungen in China und von der Rolle der Kunst in der Gesellschaft.



Opferliches Leben: Ai Weiwei in Wien (Foto: Rolling Stone)

Village wie Niebu war, und mit RRD China. Die wurde von ihm durch seinen markanten Künstler...
Wenn es privat würde, würde er ab und sagen: Das ist zu sentimental!

...Klayman beginnt, die Gespräche mit dem Künstler für einen die Ausstellung begleiten...
 ...Klayman ist eine Amerikanerin aus Wien...
 ...Man muss die nicht dazu bewegen, etwas...
 ...Das ist gut so sentimental!

...Klayman war vor drei Jahren in Wien...
 ...Zusammenarbeit macht 'Never Sorry'...
 ...Klayman ist eine Amerikanerin aus Wien...
 ...Man muss die nicht dazu bewegen, etwas...
 ...Das ist gut so sentimental!

ABOVE: Article in German Rolling Stone

LEFT: Egyptian press

艾未未再缺席 草泥馬紀錄片 16日上映

導演2年多貼身記錄 呈現與中國交手的真相

【本報記者 吳曉敏 台北報導】以諷刺手法對中國官場進行紀錄的艾未未，最近再度缺席。他的紀錄片《艾未未：草泥馬》將於本月16日在台北首映。艾未未的缺席，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未。

艾未未的缺席，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未。

艾未未的缺席，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未。

艾未未的缺席，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未，在官場人士看來，是中國當代最具爭議的藝術家艾未未。



因為我知道危險才必須勇敢

周添旺台灣歌謠 今原曲重現

【本報記者 吳曉敏 台北報導】周添旺的台灣歌謠，將於本月16日在台北首映。周添旺的台灣歌謠，將於本月16日在台北首映。周添旺的台灣歌謠，將於本月16日在台北首映。

周添旺的台灣歌謠，將於本月16日在台北首映。周添旺的台灣歌謠，將於本月16日在台北首映。周添旺的台灣歌謠，將於本月16日在台北首映。

代理遭質疑 片商：自由可貴

【本報記者 吳曉敏 台北報導】艾未未的紀錄片《艾未未：草泥馬》的代理權，近日遭到質疑。片商表示，自由是可貴的。艾未未的紀錄片《艾未未：草泥馬》的代理權，近日遭到質疑。片商表示，自由是可貴的。

艾未未的紀錄片《艾未未：草泥馬》的代理權，近日遭到質疑。片商表示，自由是可貴的。艾未未的紀錄片《艾未未：草泥馬》的代理權，近日遭到質疑。片商表示，自由是可貴的。

林保華：對中國趨之若鶩的政治人物應反省

【本報記者 吳曉敏 台北報導】林保華在接受採訪時表示，對中國趨之若鶩的政治人物應反省。林保華在接受採訪時表示，對中國趨之若鶩的政治人物應反省。

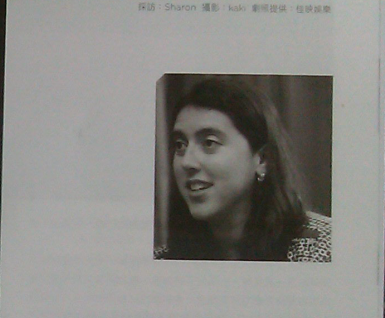
林保華在接受採訪時表示，對中國趨之若鶩的政治人物應反省。林保華在接受採訪時表示，對中國趨之若鶩的政治人物應反省。



艾未未的貼身記錄者

《艾未未：草泥馬》導演 Alison Klayman 專訪

艾未未，中國知名藝術家，同時活躍於建築、發展、攝影、電影及社會文化評論。他也是已故中國詩人艾青之子。除從事藝術創作，他也關注人權活動，並對中國多項涉嫌政治性人權侵犯的軍政機構進行調查。包括毒奶粉事件、四川汶川大地震中，學校因避震時偷工減料而倒塌、導致大量學生死亡事故，以及醫護被追害的維權人士等。他更因為這些行動及言論，受到政府軟禁及暴力對待。《艾未未：草泥馬》是美國導演 Alison Klayman 歷經兩年跟拍而成。片中記錄了艾未未的藝術創作、個人生活及政治行動。是除了其這位當代重要人物的觀察不可不看的好片。這紀錄片來台參加台灣國際紀錄片雙年展（CUE）還將與在地面對面採訪。（電影於11/16上映）



請介紹一下你的背景，怎麼會開始拍紀錄片？
我大學讀歷史系，但也修了廣播新聞。曾拍過一部影片，當時就希望未來能做新聞或紀錄片相關的工作，也想到其他國家、學習不同語言。畢業後我和一朋友去上海玩，5個月後回國，我則繼續待在中國和家鄉老師學漢語，並且開始嘗試各式各樣的工作。威爾、李連杰拍攝《功夫之王》時，我是劉亦菲的助手，另外我也替奧維爾心寫英文運動新聞，累積許多生活經驗。我認為拍紀錄片可以更加認識環境，我覺得會當紀錄片比較好，同時我也一直在當記者。2008年我朋友是艾未未電影展的策劃人，就找我發展拍攝一部電影，才有機會認識艾未未。

應該說我沒想到會有那麼大的事情發生。我們拍攝前兩星期，他已經開始拍blog 講到審判的事情，還有他已經開始安排四川地震的受難者名單調查，所以我想看看這些事情往後的發展如何，也想關注他有什麼樣的個性魅力？他將藝術和政治活動混在一起是怎麼回事？我對艾未未非常感興趣，拍攝的出發點是紀錄片，將焦點圍在艾未未身上，而非以新聞報導的角度去拍。

Em Macau não sei se será possível, mas quero muito mostrar o filme aí. Sabemos que não poderemos fazê-lo na China [Continental], então quero fazê-lo o mais próximo possível.



cido, é filho de um poeta proeminente [Qing] que toda a gente estudou na escola. É alguém que tem reconhecimento interno e externamente, e é também alguém que não se deixa assustar facilmente. Ele está perto e sabe como viver nessa linha, quer ser provocativo mas não ser tolo. Ele conhece a China e o sistema muito bem, e tenta perceber aquilo que pode fazer. Por todas estas razões, ele não está na mesma categoria de pessoas como Liu Xiaobo. Ele faz coisas muito semelhantes ao que eles faziam, mas fá-las muito à sua maneira.

- Ai Weiwei também parece pouco financeiramente? É assim?

A.K. - Mais importante do que o dinheiro, eu diria independente. É isso que é a peça chave. Ai Weiwei não está dependente de nada na China para sobreviver. É professor na Academia de Artes, depende das universidades para publicar os seus livros, ou de uma participação governamental para construir um edifício. Ai Weiwei é apenas independente no modo como trabalha, também é independente financeiramente porque faz trabalhos de arquitectura do mundo, faz obras de arte para museus, colecionadores e negociantes no estrangeiro. É em grande parte por causa disso que eles não podem colocar mais sobre ele o jugo que eles podem fazer isso com gente: cineastas que trabalham na televisão, jornalistas. O controlo e a auto-censura mantidos assim, com essa capacidade das autoridades de ameaçar o sustento de quem. Ai Weiwei não tem esse problema.

- A dada altura, no filme, Ai diz como um jogador de xadrez: 'Com as mudanças políticas que a China prepara para enfrentar, acho que o jogo de xadrez também está pronto a mudar?'

A.K. - Vi o Ai Weiwei poucos meses depois de ter sido libertado, no ano passado. Ele usou essa mesma frase mas disse 'não podemos jogar este jogo da mesma maneira, o jogo mudou e temos de trazer uma nova forma'. Julgo que isso que ele tem estado a fazer desde que foi libertado. As regras do jogo mudaram significativamente para Ai Weiwei depois da sua detenção. Ao mesmo tempo que agora é preciso ver o que vai acontecer com esta mudança de liderança política. Durante o ano passado e antes, Ai Weiwei estava a par disso e a pensar que isso seria para a sua situação. Não sei se veremos imediatamente ou se algum dia veremos, mas sinto que houve um período de espera até que as condições [da libertação] de Ai Weiwei sob fiança terminassem um ano depois de sair em liberdade em Junho do ano passado. Agora, acho que tem sido outro jogo de espera até à mudança de liderança. Depois disto, vereremos muito difícil prever.

- O filme tem sido mostrado em muitos países. Gostaria de trazer para Macau?

A.K. - Sem dúvida. Em Hong Kong mostramos o filme três vezes esta semana no Festival de Cinema Asiático, e que é uma distribuidora lá. Acho que Ai Weiwei tem muito mais reconhecimento em Hong Kong. Em Taiwan já temos uma distribuidora e o filme vai estrear nos cinemas daqui em dois meses. Espero que alguém seja suficientemente corajoso em Hong Kong para trazer o filme para lá. Há muitas possibilidades de se

Social Media Response

Via Facebook and Twitter, viewers from all walks of life post about a new awareness of their social responsibilities, as well as a desire to join in the conversation online.



Patricia Rose

Ai Weiwei, you inspire me tremendously. I am an artist in Western Australia and after watching 'Never Sorry', I myself understand my own direction and know that all artists need to use their positions wisely.

Like · Comment · March 26 at 4:35am



Beth Marcotte

Every community needs an Ai Wei Wei – especially in the USA.

Unlike · Comment · April 10 at 5:04pm



Katerina Kai @shamakai

30 Apr

@AWWNeverSorry is a great movie. It made me cry. Now I know about Ai Weiwei. Thank you. I believe many Ukrainians will watch it too.



Katy A

I JUST saw this on PBS and WOW!! Keep up the awesome art and powerful movement behind it. I'm thinking about getting twitter JUST to follow this great guy.

Unlike · Comment · March 3 at 4:31am via mobile



Zach Lambert

As an artist I was incredibly inspired by this film. I hope that it continues to influence many and drive change!

Unlike · Comment · March 8 at 2:38am



Alex Valery

You've inspired me. Now how will I turn my inspiration into action?

Authors, actors and other celebrities have weighed in online and in person, adding to awareness in the social sphere:





Bret Easton Ellis ✓

@BretEastonEllis



Follow

The year's most intriguing and topical subject in the year's most interesting documentary is "AI WEIWEI: NEVER SORRY" by Alison Klayman...

Reply Retweet Favorite

20 RETWEETS

31 FAVORITES



6:28 PM - 30 Dec 12 from Los Angeles, CA · Embed this Tweet



Fairuza Balk ✓

@fairuza



Follow

@AWWNeverSorry I saw Never Sorry and was so moved and completely Inspired by it. I think everyone should see this film! Xo Fairuza

Reply Retweet Favorite

7:19 PM - 10 Jan 13 · Embed this Tweet



JARED LETO ✓

@JaredLeto



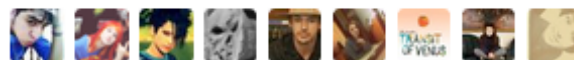
Follow

Watching a documentary on Ai Weiwei (@AIWW) Amazing chinese artist. Check it out. PS. Bought it on iTunes. ;)

Reply Retweet Favorite

138 RETWEETS

135 FAVORITES



3:08 PM - 8 Dec 12 · Embed this Tweet



Rashida Jones @iamrashidajones

26 Dec

Ai Wei Wei: Never Sorry. #My2012Favorites

Expand [↩ Reply](#) [↻ Retweet](#) [★ Favorite](#) [⋮ More](#)



Actress Susan Sarandon at the premiere of the film in New York

Community and Educational Events

With hundreds of educational and community screenings all over the world, over 75 have featured a discussion with Alison, both in person and on Skype, all over the world. This is also a major venue for reaching Chinese students who are studying abroad, since the film cannot be officially screened in China.



Students ask questions of Alison Klayman via webcam after watching an excerpt of the film at Moses Brown Middle School.



Alison speaks after a screening at Egypt's national film school in Cairo



University of Pennsylvania screening, with over 500 students, many from China.

MIAMI LAW
invites you to a film screening and panel discussion of:

AI WEIWEI NEVER SORRY

and a conversation with the filmmaker, **ALISON KLAYMAN**

Tuesday, April 9
5:30 PM

Film screening followed by panel.

Panelists

CARRIE BETTINGER-LOPEZ
Associate Professor of Clinical Legal Education and Director, Human Rights Clinic, University of Miami School of Law

JAMES NICKEL
Professor of Philosophy and Law, University of Miami School of Law

JOSEPH TREASTER
Professor, John S. and James L. Knight Chair In Cross-Cultural Communication, University of Miami

Ai Weiwei: Never Sorry is the first feature-length film about the internationally renowned Chinese artist and activist Ai Weiwei. In recent years, Ai has garnered international attention as much for his ambitious artwork as his political provocations. Ai Weiwei: Never Sorry examines the complex intersection of artistic practice and social activism as seen through the life and art of China's preeminent contemporary artist.

Kindly RSVP to Events@law.miami.edu

UNIVERSITY OF MIAMI
SCHOOL of LAW

The School of Law at the University of Miami hosted a screening and panel discussion on April 9th, 2013.



LEFT: Princeton University's Woodrow Wilson School of Public and International Affairs held a screening and discussion with director Alison Klayman on October 1, 2012.

BELOW: The audience at the Columbia School of Journalism





The Ambulante Documentary Film Festival toured Mexico with *Ai Weiwei: Never Sorry*. It was one of the festival's most popular selections.



The film was the topic of a New York Times TimesTalks conversation with NYT media correspondent David Carr.



The FIFDH Human Rights Film Festival in Geneva held a Chinese human rights panel after a screening.



Ai Weiwei joined the Q&A panel via Skype after a Hammer Museum screening of the film. Screenings were held in major contemporary museums and galleries: MoMA, Walker, Hammer, Guggenheim, Art Institute, Jeu de Paume and dOCUMENTA, among others.



Ai Weiwei Film @AWWNeverSorry

Record turnout at the de la Cruz Collection for tonight's screening in Miami [@aiww pic.twitter.com/OtdIKLRC](https://pic.twitter.com/OtdIKLRC)

Retweeted by 艾未未 Ai Weiwei

Hide photo Reply Delete Favorite More

3h

LEFT: A free community screening at Miami's de la Cruz Collection was the largest event ever held in the space (400+ people). Funded by a PUMA Mobility grant.



BELOW: The Southeast Asian premiere of Never Sorry was in Bangkok, with a Q&A with Alison on the closing night of the Art in the City Design Festival.

15 RETWEETS

4 FAVORITES





The bulletin board of Katharine Mitchell, an English teacher in Singapore. Many teachers have formed their own curricula based on the film.



Students at Montroyal Elementary School in North Vancouver replicated Ai Weiwei's "Remembering" to commemorate the anniversary of the Sichuan Earthquake on May 12th, 2008.

Public Action and Fan Art

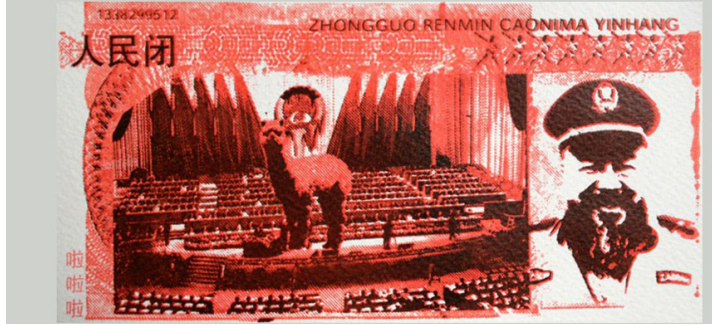
Fans of the film display their inspiration in the public sphere and post it online, interacting with one another and spreading awareness.



The Installation by artist Vicki da Silva, called “Jasmine/ Never Sorry (for Ai Weiwei)” won a competition to display her piece on a building in Times Square for several weeks.



A piece inspired by Ai Weiwei’s bicycle sculpture by Jibs Kubinec.



TOP LEFT: By Pittsburgh artist Teepop, won local art prize

TOP RIGHT: Fake currency by Singaporean artist Zhao Zhao at Highly Frameable

BOTTOM LEFT: For Toronto's HotDocs Opening Night screening, a stunning cardboard sculpture named "Love the Future" was displayed, created by Toronto artist Sean Martindale.

BOTTOM RIGHT: By Facebook fan Behjat Omer Abdulla

Street art is another sign that viewers have connected with the themes in the film, and are committed to spreading awareness to others- sometimes even willing to do so in areas where street art is illegal.





Top left: A fan posted this image of barefoot visitors in Ai Weiwei's exhibition in Sao Paolo, Brazil.

Top Right: Audience in the aisles at a screening at Hong Kong University's Journalism School where Alison was present for a Q&A

Bottom: Mainland Chinese fans organized a meetup at the Sydney Film Festival screening



Ai Weiwei: Never Sorry was used for research by the production team and performers of a play about his detainment.

“#aiww: The Arrest of Ai Weiwei” was performed at the Hampstead Theater in London, and streamed in a live event online.



Artist Silvia Portella drew this “doodle” after watching the film. The image was shared online, viewed by 23,347 Facebook users.

NEVER RETREAT, RETWEET!



#NEVERSORRY

Thank you for your support! Alison Klayman, Director