

《夏青》 Handscape

影片简介 Synopsis

当代，上海，夏日。因听障而从小携带助听器的中学生男孩——夏青，热衷舞蹈，会跟着舞蹈杂志里玛莎·格兰姆的相片而手舞足蹈。早熟的他也像所有爱美的孩子一样，会用红水笔给自己的指甲盖上色。这些热忱却颇为自己单亲的聋人母亲所不解和质疑。面临千载难逢的舞蹈团海选机会，他只能选择回归到自己的肢体中，企图通过指尖的语言去寻求母亲的认可，以及那朦胧却意义深重的自我认同。

Contemporary Shanghai, summer. Xia Qing, a boy who has been wearing Cochlear Implants due to hearing impairment, has a deep love for dancing. He gains so much joy just from copying Martha Graham's hand gestures in a dance magazine. A kid with a precocious nature, he sometimes paints his pinky nail red just for that glimpse of beauty. Yet all these passionate pursuits are misunderstood and questioned by his single, deaf mother. Given the opportunity to audition for his favorite dance company once in a blue moon, he has no choice but to return to his body--He seeks his mother's approval and longs to overcome this obscure self-identity crisis, through the silent language on his fingertips.

导演简介 Director's Bio

陈伊如，电影导演，艺术家，诗人。她毕业于纽约大学帝势艺术学院电影制作专业，辅修心理学及美国手语专业，目前是哥伦比亚大学教师学院的聋重听教育在读硕士。她身为观察者和表演者，其艺术作品自成一格，探究人性、文化，及世俗和世界性的情感。除本片外，她曾参与并担任多部获奖学生电影的摄影指导。她积极参与美国纽约和中国上海的聋人手语圈，希望尽己之力和听障人士一同推动手语教育和艺术的发展。

Yiru Chen, film director, artist, and poet. She graduated from NYU Tisch of School of the Arts with a major in Film and Television production and minors in Psychology and American Sign Language. She will continue to pursue her master's degree at Columbia University,

Teachers Colleg for Deaf/Hard of Hearing Education. A dedicated observer and a performer herself, her artworks own a unique style and they always incorporate the explorations of humanity, culture, as well as the connections between the civil and universal emotions. She has also been the Director of Photography of many prize-winning student films. Yiru remains an advocate for sign languages and an active member of both Shanghai and New York Deaf communities. Her goal is to promote the education and art of sign languages - an essential key to the Deaf culture, along with members of both communities.

导演阐述 Director's Statement

即使出生在听人家庭，我与手语之间的纽带可一直追溯到小学时期。有次我就课外活动提议，大家可以学一些手语去和福利院的聋人孩子沟通、交朋友，却遭到奚落。我很悲伤却无法为此辩解。我不断揣测那些由于听觉能力而无法为自己发声的孩子，被人诟病为“反常”从而被剥夺了交流渠道，和自我表达的他们，内心会作何感想？我很早就意识到即使是在校园环境里，一个缺乏资源，理解和支持的孩子会感到多么无能为力。

在深入学习美国手语之后，我开始真正了解这种视觉语言的表现力和其使用者的创造力——它似乎就是指尖的现代舞。美国手语用者大多生活于英文环境。在交流中我愈发感到中国文化及语言对于我自身建立自我认同的重要性。我坚信手语能找到不同文化和语言之间的共通之处，这使我下定决心回到家乡上海进行拍摄制作。

《夏青》的剧本是我和在上海女校认识的挚友兼作家一起编写的。我们在一个相对较早的年纪接触到了性少数群体。聋重听群体并非由于残障而少数，而是由于语言。我希望运用这门“沉默”语言，去探讨“性别认同”这一在现代中国社会被迫变得压抑沉默的话题。

在上海手语文化中心和聋人导演郑小三（上海国际聋人电影节主办人）的协助下，与聋人和重听人主演的相识相遇，更加坚固了所有人共同讲述此故事的信心。作为电影人，我也得以向各个文化背景的观众们展现中国聋重听演员们的潜力和才华，引发他们对于这些少数群体面临的关注及思考。

Though born into a hearing family, my bond with sign language could be traced back to primary school. I remember the time when my proposal to learn to sign and make friends with deaf children in nursery home was taunted by my classmates and teacher. I felt a deep sense of frustration that I could not yet defend. I wondered about the kids who were unable to speak up because of their hearing abilities. How would they feel if they were thought to be abnormal and thus deprived of ways to express themselves, and connect to people? I realized at a very young age that how powerless a little child could be, even in the school environment, when their attempt to communicate becomes arduous as the result of a lack of resources, understanding, and support.

After in-depth learning of American Sign Language(ASL), I started to truly understand its incredible visual expressiveness and the signers' creativity — It's like contemporary dance on the fingertips. Many ASL users living in an English-speaking environment. In such context, I recognized that the magnificent factors in establishing my self-identity are Chinese culture and Chinese language. I firmly believe that those sign languages might be the key to find similarities between different civilizations. Therefore, I determined to return to Shanghai to create this film.

<Handscape> is the brainchild of me and my longtime childhood friend, Anke Bai, who is a writer herself. We have been familiarized with LGBTQ communities from a relatively early age. Deaf and Hard of Hearing community is a minority of language but not disability. I hope to utilize this “silent” language to discuss “sexual identity”— a seemingly silent topic under the pressure of contemporary Chinese society.

Casting real Deaf and Hard of Hearing actor via the help of the Shanghai Sign Language Center and Deaf director Sam Zhen, who's also the founder of the Shanghai International Deaf Film Festival, was a game-changer for us, encouraging us to develop and create this unique story together with the community. This film allows me as a filmmaker to present our Deaf and Hard of Hearing talents and their potentiality, and provoke the audience from all cultural backgrounds to pay attention and think about those minority groups.