




2005 女同志的盛夏派對
亞洲拉子影展
Asian Lesbian Film and Video Festival



SEARCHING FOR SELVES

找我

自我認同是每一個女同志成長過程中必經的一個重要關口，社會如何看待／對待我們，我們如何確定／界定自我，我們與所愛的人如何慾望／想像著對方，在每一個生命的開始與路程中，我們其實都在不斷地「找我」。

The search for a self-identity is a rite of passage every lesbian experiences in growing up. How does society look at/treat us? How do we define/identify ourselves? How do we desire/imagine each other? At the beginning and during the formation of each life, we are, indeed, incessantly looking for "me."

找我——亞洲拉子 自我之未完成

游靜

我是甚麼呢？

如果不知道自己喜歡、不喜歡什麼；不知道自己曾經從哪一點，又經歷哪幾點，最後來到今天這一點上，而且還會不斷再出發，航向許多未知的其他點、線、面；如果我之為我，看不見自己的構造，看不見自己有什麼零件壞了、需要修理或重新裝配；看不見有什麼零件性能特好，可以多用，搞不定還可以推廣開去，供其他人借用一下。如果我不知道我，很難知道其他人，或者所謂社群、社會。

如果不懂跟自己相處，那也不會懂跟人相處。

《找我》中的五部片子各自有不同的、尋找自我的故事。走過的每一片風景、每一段關係，都成為我的，每一粒螺絲釘，可能在支撐著四肢繼續運作，也可能在刺痛著五臟六腑。《找我》巧妙運用超八攝影、接近「家庭式小電影」(Home movies)的拍攝手法，以極其私己、隱密的語言，及形象化／展演式的敘述，不僅聲音，以「沉默」描繪尋找／構築／書寫自我的困難。當全世界都甜美安逸地按著本子辦事，故事中充滿了我、你、他，只有我獨自一人，面對四堵太空白的牆，不肯定牆內是否有我。不斷重覆的尋人啟事，在四野空蕩的城上漂浮。如果我不接受既定，如果我堅持用尋找的方式，用只有我自己知道的、歪歪的筆劃，最後寫出來的，可能有點古怪，但總會是一個，你也看得到的——我嗎？

《生命的總和》的副題是「關於婚約的」(matrimonial)。根據導演，這是一幅「自畫像」，也是對印度承辦婚約制的批判。錄像以《印度時報》上的「徵婚」啟事開展，呈現自我作為不符合異性戀婚姻標準的女生而浮現的各種矛盾與爭持。詩化的語言，嘲諷如數學公程式的量化邏輯，似要藉此「總結」自己，卻正正指向自我之無法被簡化、改編與整合。減醫生、工程師，甚至從商——加一個意志堅決、意見多多——被惡魔除開來——乘以活下去的意志。錄像鏡頭前的「我」，黑白、赤裸、短髮、臉孔的一角；每一個畫面都只能捕捉很小很小部份的自我。唯一的半身畫面，卻被龐大的單鏡反光機遮住臉孔的大部份。跟《找我》相似，《生命的總和》中的自我無法被固定、被定型。愈是導演坦率、深沉的自白，這自我愈是滑不留手，需要不斷透過書寫、再現，來成就、介定這永遠無法被總和、完成的自我。

《查某人》是此次影展公佈開始收片後不久便收到的作品，我個人看時實在感到非常詫異，其製作水準之專業、電影語言的純熟掌握、節奏之明快、題材之大膽直率、企圖處理社會議題之複雜性，皆遠遠超出一般對一位廿二歲的年輕導演的第一部作品之要求，也頗為超越了近年我看到的不少亞洲拉子電影的水平。記得今年二月，我請台灣性別人權協會的成員來我香港的家，大家被迫「卑躬屈膝」地擠在我的睡房中看《查某人》那時尚未有英文字幕的版本後，都有些說不出話來。電話在以黑白為主的劇情片中，穿插彩色的紀錄訪問片段，呈現出菲律賓火車軌旁的家庭暴力、婦女之嚴重缺乏教育機會、極度邊緣化及貧窮的人口，如孤

兒、寡婦、受親戚監管、虐待的小孩。這些對社會強烈的批判，與電影中主角JACK尋找如何超越個人身體、社群的限制，又同時尋找能安全生活、表達與接受愛的空間渾為一體。從這部數碼錄像的製作人員名單及鏡頭前的影像看來，整個社區都參予了製作。火車軌旁居住的婦女、小孩、跨性別同志佔著重要位置，各自從他／她們的邊緣身份出發，與JACK不斷被打壓的歷程對話，共同建立了一個「只有邊緣，而沒有中心」的社區。片中飾眼科醫生的也是電影的其中一位監製，電影靠他的捐款開始拍攝，所有參與的工作人員及演員都是義工。我想，如夢一般的結尾也是這社區需要看到的：有別於黑白的現實，那由電影放大的，終於彩色的世界。

今次影展中數部台灣作品從拍攝手法、敘事法至製作成本都截然不同，其多元性叫人驚喜。《生命天使》以歌德式的美學：極其風格化的攝影與場景、迷離的剪接、刻意死板 (deadpan) 的演技、峰迴路轉的劇情與人物關係，敘述一家人的愛恨情仇。在這個所有人皆互相憎恨、愛戀同時又充滿自我仇恨的世界中，「身份是令人痛苦的」。電影中對「不倫」關係的依戀與執迷，對既定命運的無助、無奈感，對個人歷史重量之專注又無法掙脫——一種複雜心理情結的描寫，皆揭示要向所謂「正常」、「輕省」的社會、道德、身份提出挑戰，不屑與之共謀的決心。

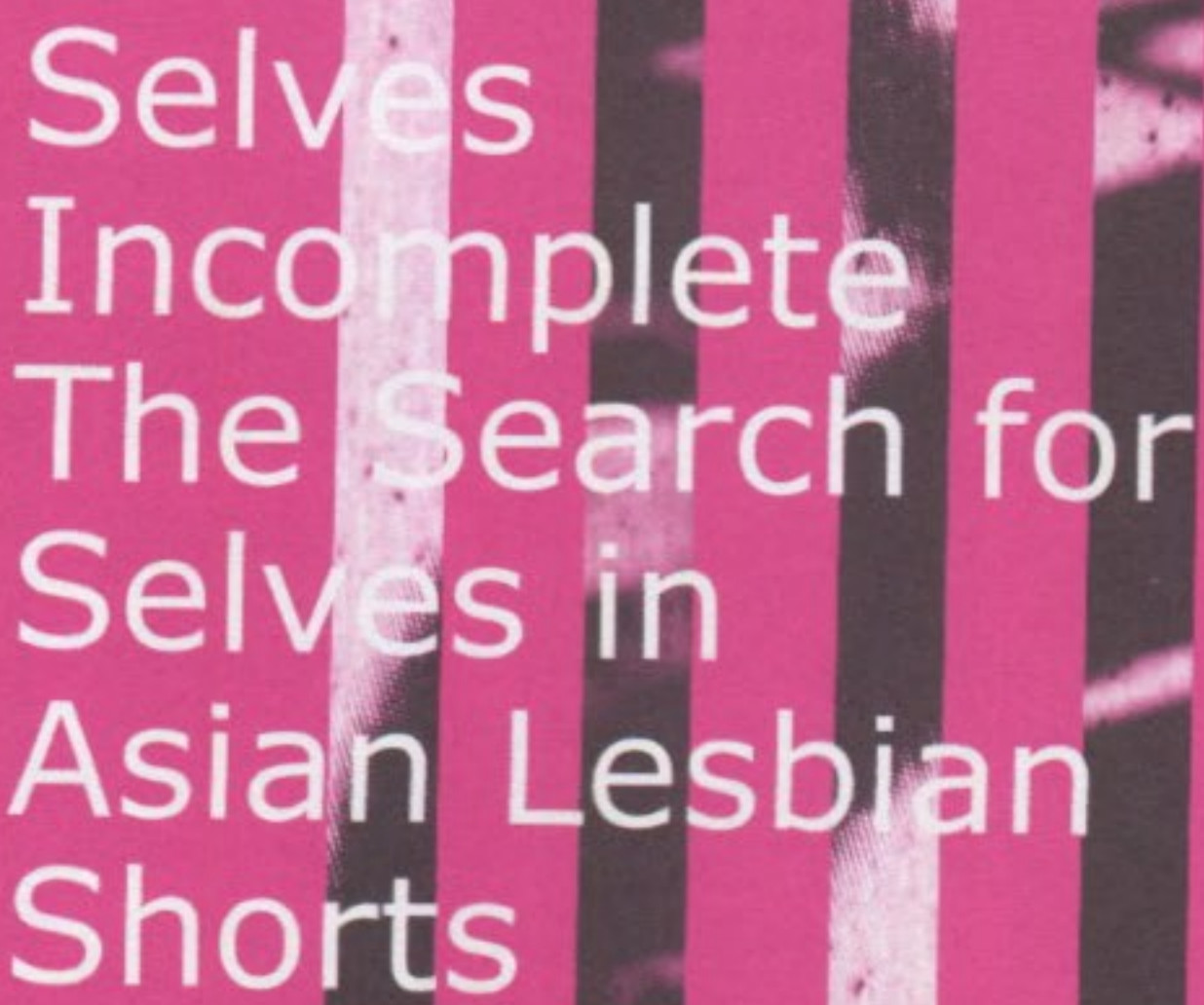
本次影展放三部 iri 的作品，《煞到妳》是她最短的一部。iri 也是《無時無地之境》(大石和世導演)的攝影指導。《煞到妳》是《新幹線上的酷兒男女生》(Queer Boys and Girls on the Shinkansen)計劃中的其中一部短片。該計劃由Habakari-cinema策劃，集合了長谷川健治朗、從台灣移居日本的康延年、Woolala Satoko、平井優子、今泉浩一等共十位獨立電影／錄像新血，每人拍一部五分鐘短片，合成一部共一小時的「由酷兒導演，為酷兒觀眾拍的酷兒電影」。「新幹線」的題旨除了是讓酷兒身份透過貼近日常生活細節的方式呈現外，也指涉向日本都市生活節奏急速，充滿偶遇、隨機式的特質。

iri 自己說，自九九年所有作品的主題是「我有感覺的事物」。《煞到妳》也是一部叫人感覺清新的作品，描寫生活中偶然發生的一件小事引起的細微觸動，然而這些細微碰觸，卻可以細水長流，影響妳一生也說不定。《十種釣魚的方法》及《同窗之愛》這兩部歐美女同志商業上的成功作品，在國際流行文化網絡中得以廣泛流傳，成為不同國界女同圈之共同語言。《煞到妳》以極低限的對白(被「煞」的女主角在片中只說了一句話)拍出拉子在享受無處不在的歐美流行文化的同時，也發展出屬於本地的、既能保護自身又能表達慾望的私密語言。在東京這種高速資本主義消費都市，「買」與「賣」造就也主宰了很多入際關係。但在這部短片中，似乎專業、看來疏離的關係與語言卻被轉化成互相勾引與出櫃之即時策略。「被煞」的女生的這一句話又是煞她的女生曾經說過一句話的重覆與變奏，也寫出了女同關係互換性(reciprocity)的可能。二人相望、微笑，心照不宣。尋找慾望的動力與語彙，經常也是尋找自我過程中的一大步。

《留守…逃走》是去年香港同志影展其中一項最大發現。本片除了曾經參加香港獨立短片比賽幾乎從未公開放映。找到這種「滄海遺珠」，不但為我們不斷堅持在荒地辦影展、不足為外人道的艱辛帶來無限安慰，也再一次帶出了「要說香港沒拉子電影，先問香港是否有鼓勵拉子電影製作與發行的環境」這老問題。一如其他優秀的亞洲拉子電影，《留守…逃走》充滿了各種細緻、敏感的生活觸覺，非常主觀獨特，沒有太多經常充斥異性戀短片的

濫調情節，卻在平實中大膽地面對著自我與生之面貌。再一次，亞洲拉子挪用既定流行文化的語彙（在《留守…逃走》中是日本卡通人物「小叮噠／哆啦A夢」），藉此跨出表達自我與慾望、脫離危困的一大步。

亞洲拉子的自我，是一場跟正典文化、社會規範、家庭關係、貧窮、性別、精神與情緒等枷鎖不斷打下去的仗。愈看這些短片，愈覺得近年歐美以中產為主導、傾向主流化的男得男、女得女電影／電視作品，實在離我們的生活很遠。讓亞洲女同分享更多的對話空間，從彼此的脈絡中尋找更大的自我，也是我們辦影展的一大願望。



Selves Incomplete The Search for Selves in Asian Lesbian Shorts

YAU Ching,

What am I?

If I don't know what I'm constructed of, from where and how I have come, would I be able to tell where I am? If I can't see which part(s) of mine are damaged, broken, in need of or beyond repair, how would I be able to tell you which parts are still good, and could be shared? If I don't know myself, could I know others, or so-called community, and society?

If I don't know how to come to terms with myself, would I be able to come to terms with you?

The six films/videos in "Searching for Selves" address the issue of identity formation and identification in diverse ways. *The Quest* uses Super 8 camerawork to achieve the visual quality of "home movies", combining a private, intimate tone with a performative, visualized narrative. The choice of on-screen titles instead of voiceover highlights the difficulty of speaking—of spelling out/registering oneself publicly. The smiling faces on old photos contrasts with the lone figure struggling with completing the strokes of the word "wo" (I/me), and posting "Missing" flyers in deserted spaces. If this "I" don't can't learn the strokes as they are, would this "I" be still the same? Would you still see me as I am?

The implicit critique of Chinese culture as epitomized by the refusal/difficulty to learn/in learning the construction of "wo" echoes with the critique of the Indian arranged marriage system in *Sum Total*. According to the director, this is a self-portrait. It opens with a close-up of the classified ads *Men Looking For Women* in *Indian Times* and swiftly moves to a stylish representation of the self as a lesbian and a woman considered unfit for marriage ("minus long beautiful hair", "minus a doctor, engineer, even a businesswoman", "minus timid and speechless" etc.). As the video progresses, it becomes rather clear that the eligible girl the protagonist is referring to and vis-a-vis whom she asserts her identity, is not only someone who conforms to the normative standards of heterosexist marriage but also a system of conventions governing and limiting the bodies and identities of Indian women which the protagonist coins as "abusive demons". The "formula" of the self, coupled with the body in black-and-white, which we only see in fragments, sums up a process of self-determination, survival and a drive towards being whole, while stressing the "slipperiness" of the self amidst and against representation, against all odds for her to be less than self.

We had the good fortune to experience a huge diversity in the Taiwanese works submitted to the festival this year. The gothic aesthetics of *Angel of My Life* realized through stylish cinematography and set design, non-realistic editing accompanied by deadpan acting and a narrative full of surprises and anti-climaxes, tells the saga of a family torn apart --and yet forever bound--by love and hatred without remorse. In this world without much boundary between self and family, between familial love and other forms of love, hatred for each other is first of all manifested as hatred for the self. As identities are always relational, and relations are too

intense to be bearable, "identity" is thus always a source for pain. The characters' obsession with and perseverance within non-normative relations, and their utter refusal to "break" away (with each other and with such relations), however, foregrounds exactly the incestuousness and hypocrisy embedded in the morals, human relations and identities deemed normative and "correct" in our society. In the world presented, one is left without a choice to be straight, as all relations are queer "in" intrinsically, heterosexual or otherwise.

The short *I Hum, and She's Dashing When She Walks*, is from the series of 10 shorts "Queer Boys and Girls on the Shinkansen" compiled as a feature, produced by Habakari-cinema. Known as a feature made by queer directors for a queer audience, this series seeks to explore both the randomness and spontaneity as well as the upbeatness and rapid pacing of living in cosmopolitan Tokyo. Through a sensitive portrayal of intimate and mundane details in daily life, and the long-lasting "touch" between humans they bring, *I Hum...*, in its modest 5-minute no more, recreates a sweet tale of two girls about to be in love and all the ambiguities, anxiety and excitement, the brain and the heart work that go into this relationship-to-be. In a city which has naturalized buying and selling as the two most essential human activities, with products like *Go Fish* and *Show Me Love/Fucking Amal* signifying the all-too-familiar globalized gay culture, the minimal narrative transforms this commercial local milieu into a stream of endless possibilities of coming out, self-recognition and recognizing each other, seducing and being seduced. For a girl, hey, a smile, one look (and one look back), and perhaps an open-ended question, could be.... hum.... forever.

Babae, like most of the works in our festival, was made by a first-time director. We received a version, not yet subtitled, at a rather early stage when we just started to call for submissions. I was impressed by its professionalism in cinematography and its eloquent use of the cinematic language, including its storytelling techniques, rendering of several rather diverse characters, no-bullshit approach in addressing complex social issues, including poverty, orphan-hood, domestic violence, women's illiteracy, domestic sex work, and rape. This very powerful social critique is especially embodied by the butch character Jack and her life stories. The representation of Jack's struggle to overcome her gender script, and to survive in an environment which seeks to destroy her ways of being, deeply questions and yells back to a society which systemically denies marginalized subjects like Jack the basic right to live. The melancholic yet tongue-in-cheek singing of the transgender performer coming out of jail "i'm coming

out" and the use of the song "You are fabulous!" in the dream-like ending reminds us of the potential of film as fantasia, and its possible agenda to sustain dreams and hopes amidst lives too difficult to be real.

Stay... Escape was one of our biggest discoveries in the Hong Kong Lesbian and Gay Film Festival last year. It was submitted to the Hong Kong Independent Film and Video Awards but has not been widely distributed since. Like some of the best Asian Lesbian shorts we saw this year, *Stay... Escape* is full of delicate and original details and a lot of courage in addressing the predicament of selfhood and of life itself. Again, through appropriating globalized (read: imported) popular culture embodied by the Japanese robot cat Doraemon (while in the Japanese video, we saw more of the Euro-American products as the appropriated/localized other), the protagonists strive for a common ground to express their desire and care for each other, despite the oppressiveness of the self in depression.

The search for selves in these films and videos seems to be an ongoing battle with normalizing social conventions, poverty, violence and illiteracy, familial structure, abuse and intense relations, gender script, and emotional and mental health. It is noteworthy that the bourgeois-centered, rapid mainstreaming of LGBT culture found in most Euro-American works today appears irrelevant and ethnocentric compared to the diversity and complexity of discourses embodied in these Asian works. We do hope this festival could be used as another opportunity to foster the search for a larger self in inter-Asian communities --beyond and alongside one's gradual formation of selves albeit incomplete, perhaps already colonized but always fluid and multi-faceted.