



陳偉群

Patrick Chan

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看見陳偉群

1990年12月31日夜晚，渥太華一家醫院的手術室里，一場緊急剖腹產手術正在進行。當嬰兒被從母親腹中取出、高高舉起的那一刻，父親的眼眶濕潤了——那個畫面，像極了幾年後的電影《獅子王》裡，小辛巴被高舉於非洲大地之上，迎接黎明的場景。彼時距離新年鐘聲響起，不足三小時。而這個孩子，就是後來加拿大冰壇最耀眼的一顆星：陳偉群。

陳偉群很喜歡《獅子王》。他在辛巴身上看到了自己：不是那個被命運祝福的王子，而是那個在成長路上跌倒、逃避、迷失，最終鼓起勇氣回歸、直面自我的年輕靈魂。「我在辛巴的成長歷程里看到了很多自己的影子，」他說，「關於冒險，關於年少時的莽撞，關於在失望與挑戰中一路學習。」而他自己的人生旅程，也和這部電影一樣曲折。

冰上王者

冰面上的陳偉群，完美到近乎無懈可擊。

他曾十度問鼎加拿大男子花樣滑冰冠軍，三度登上世界錦標賽的最高領獎台，在2014年索契冬奧會上摘得團體金牌與男單銀牌，又在2018年平昌冬奧會上再奪團體金牌。2024年，他入選加拿大體育名人堂——這是加拿大體育界授予運動員的最高榮譽之一。

他以行雲流水般的滑行技術著稱，那種將力量與優雅融為一體的姿態，讓無數觀眾屏息凝神。冠軍的光環一直包裹着他，令他在世人眼裡耀眼奪目。

然而，光環之下，是一段充滿跌宕起伏的內心歷程，是一個並不完美但真實質樸的年輕人。

媽媽的叮囑

花樣滑冰是一項根植於歐洲精英傳統的運動。它的評分體系、審美標準，乃至幕後的權力結構，都長期帶着濃厚的歐洲中心主義色彩。在這個領域，少數族裔運動員所面臨的，往往不是明刀明槍的排斥，而是一種難以言說的系統性壓力。

陳偉群回憶，媽媽總是叮囑他，挑選參賽音樂和服裝時，不要帶有任何中國或東方的元素。那不是媽媽的怯懦，而是她深知這個行業運作規則之後的務實選擇。多年後，陳偉群反思這段經歷，將其放在花滑界單一權力結構的背景下去審視——那是一種結構性的隱形歧視，悄無聲息地告訴少數族裔運動員：你的文化，不屬於這裡。

更難以言說的，是年少時他曾對媽媽說英文時的口音感到羞恥。多年之後回望，他才意識到，那種羞恥感並非來自媽媽，而是來自一個讓新來者感到格格不入的社會環境。「那是一種無聲的歧視，」他說，「它讓你在不知不覺間，開始否定自己最親近的人。」

他也談到，「模範少數族裔」的刻板印象，表面上是一種讚譽，實則是另一種遮蔽——它讓亞裔社群所承受的邊緣化與內心掙扎，變得不可見，不被承認。「你必須做到客觀意義上的出類拔萃，」他說，「僅僅達到標準還不夠，你必須遠超標準——這樣才沒有人能用種族來否定你的成績。」

他說這番話時很平靜，但這些話卻透着一種深入骨髓的委屈。

退役後的迷茫

職業運動員的黃金歲月短暫而熾烈。陳偉群說：「人們忘了，滑冰、比賽、奧運獎台，這些都不是永恆的。運動員的職業生涯結束之後，他的人生還有四分之三。」

2018年，陳偉群正式退役。彼時，他為自己規劃的未來是：週遊世界，參加各地的冰上表演，享受多年拼搏換來的自在生活。

可是，新冠疫情來了。

「那完全改變了我的人生敘事，」他說，「或者說，它改變了我以為自己會擁有的人生。」疫情封鎖了世界，也封鎖了他原本以為觸手可及的未來。迷茫與失落中，他不得不重新尋找方向。「我迷失了，我的自信不見了，我的問題比答案多得多。」

而這段迷茫也正好與他人生中的另一場重大轉變交織——他結了婚，做了父親。「運動員天性自我，」他笑了笑，「我也不例外。為人父母，是一百八十度大轉變。你要重新審視自己身上那些以為理所當然的東西，包括你從父母那裡繼承來的、你一直以為正常的相處方式。」

從旁觀者到發聲者

疫情帶來的，不只是生活的停擺，還有那些讓他再也無法沉默的畫面。

溫哥華唐人街的破壞事件，針對亞裔老人的街頭襲擊……

陳偉群想起了早些年經歷SARS疫情時的陰影，也開始擔憂：他的父母，是否也會成為下一個受害者？與此同時，將病毒與特定族裔掛鉤的政治言論甚囂塵上。陳偉群站了出來。他公開批評「中國病毒」這類說法，稱其為「一種無知而分裂的看待全球性疫情的方式」，並強調疫情本應是一個彼此關愛、守望相助的時刻，「加拿大人應該比這做得更好。」

他參與拍攝了公益短片《睜開眼睛》，與多位亞裔加拿大人一同發聲，揭示疫情期間瀰漫的仇恨氛圍；他支持草根運動#FaceRace，並與全加華人社會公義平權會合作，鼓勵更多加拿大人挺身對抗種族歧視。

這些行動，將他對花滑界系統性偏見的親身體驗，轉化為了更廣泛的社會倡導。

疫情之後，他還參與拍攝了Movember的公益短片，在鏡頭前毫不迴避地談論自己的脆弱與掙扎。他說：「很多人覺得男人示弱是一種羞恥，但有時候，把你的掙扎說出來，讓朋友聽見，本身就是一種療愈——哪怕它也許並不能真正解決任何問題。」他特別指出，這種沉默在華裔家庭中尤為普遍：包括他父母、祖父母在內的前輩，成長於政治與社會動盪的陰影之下，生存本身就已耗盡全部力氣，沒有餘地去談論內心感受。他說：「這不是他們的錯，那是他們從小被教會的方式。」

冰面上的新世代

今年初，在米蘭冬奧會上，華裔美國選手劉美賢身穿金色禮服，踩着Donna Summer的迪斯科名曲《MacArthur Park》，以一套充滿個人風格的自由滑節目奪得金牌。在陳偉群的時代，這幾乎難以想象。

談及此，陳偉群的眼睛亮了起來。「這是體育界自然進化的結果，」他說，「Z世代非常敢於發聲，會毫不猶豫地為自己站出來。劉美賢的回歸，是為了她自己，是為了真實。」

從陳偉群媽媽當年的叮囑，到劉美賢在米蘭冰面上毫無顧慮地踩着迪斯科起舞——幾十年間，那堵無形的牆，正在一點一點地鬆動。

冰場外的賽場

那個等不及新年鐘聲響起就降臨人世的孩子，那個在辛巴身上看見自己的少年，那個在聚光燈下追求完美、又在聚光燈外學習直面自己的不完美的男人——陳偉群，他向人們展示：真正的力量，不在於無懈可擊，而在於敢於被人真實地看見。

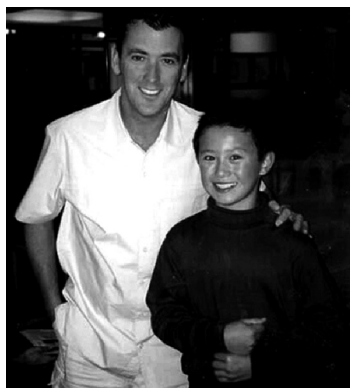
冰面之外，才是他最重要的賽場。



Patrick Chan with his parents,
Lewis and Karen Chan



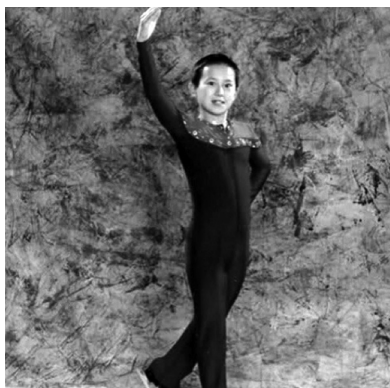
Patrick Chan with his wife, Elizabeth
Putnam Chan, and their two sons, Olivier
and Benjamin



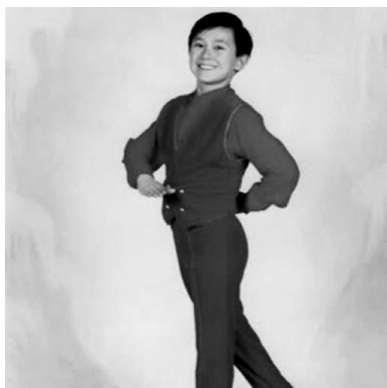
A young Patrick Chan meets Canadian
figure skating legend, Brian Orser



Patrick Chan as a young
competitive skater



Patrick Chan during his early
competitive years



Patrick Chan as a junior figure skater



Patrick Chan inducted into Canada's Sports Hall of Fame and awarded the Order of Sport (2024)



Patrick Chan performing at a figure skating gala exhibition



Patrick Chan with fellow Team Canada members celebrate Olympic gold. 2018 PyeongChang Winter Olympics



Patrick Chan and Team Canada members jumping for joy on the Olympic gold medal podium. 2018 PyeongChang Winter Olympics

Seeing Patrick Chan —Patrick Chan

On the night of December 31, 1990, an emergency C-section was underway in an Ottawa hospital. As the newborn was lifted from his mother's body and held aloft, his father's eyes filled with tears — the image was uncannily like the opening of The Lion King, where young Simba was raised high above the Pride Lands at the break of dawn. There were less than three hours left until the new year. That child would grow up to become one of the brightest stars in Canadian figure skating: Patrick Chan.

Chan loves The Lion King. He saw himself in Simba — not the prince blessed by destiny, but the young soul who stumbled, fled, and lost his way, only to find the courage to return and face who he truly was. “I saw a lot of myself in Simba’s journey,” he says. “The risk-taking, the overconfidence of youth, learning through disappointment and challenge.” His own journey, it turns out, has been no less winding than the movie.

One of Canada's Most Decorated Figure Skaters

On the ice, Patrick Chan was a remarkable, almost flawless skater.

He claimed the Canadian men's figure skating title ten times, stood atop the World Championship podium three years running, won a team silver medal and an individual silver medal at the 2014 Sochi Olympics, and returned to capture a team gold at the 2018

PyeongChang Games. In 2024, he was inducted into Canada's Sports Hall of Fame — one of the highest honours Canadian sport can bestow.

He was celebrated for a skating quality so fluid it seemed effortless, a rare fusion of raw power and consummate grace that left audiences breathless. The aura of a champion clung to him naturally, making him appear, to the world, almost luminous.

But behind the golden aura lived a young man, as flawed and authentic as anyone else, whose life journey was full of turbulence.

Mother's Instructions

Figure skating is a sport deeply rooted in European elitist tradition. Its scoring systems, its aesthetic standards, even the power structures operating behind the scenes have long carried a pronounced Eurocentrism. For athletes of colour, the barriers were rarely explicit — they manifested as something subtler and harder to name: systemic pressure, the unspoken rules of belonging.

Chan recalls that his mother repeatedly instructed him, when it came to choosing competition music and costumes, never to include Chinese or Asian elements. It was not timidity on her part — it was pragmatism, born of a clear-eyed understanding of how the Eurocentric figure skating world worked at that time. Looking back now, Chan frames it as part of the lack of diversity within figure skating's power structures, an invisible form of discrimination that quietly told minority athletes their culture had no place here.

Harder still to articulate is the shame he once felt about his mother's accent when speaking English. With the distance of years, he came to understand that the shame was never really about her — it was the product of a social environment that made newcomers feel like they didn't belong. "It's a kind of silent discrimination," he says, "one that makes you, without even realizing it, start to reject the people closest to you."

He also speaks candidly about the "model minority" myth — the idea that Asian communities have somehow transcended the need for advocacy. It is, he argues, a flattering disguise for marginalization, one that renders the real struggles of Asian communities invisible and unacknowledged. "You had to be objectively exceptional," he says. "Meeting the standard was never enough. You had to go above and beyond — so that no one could use race as a reason to deny you what you'd earned."

The words are spoken quietly. The weight behind them is anything but.

Life After Retirement

The golden years of an athlete are brief and blazing. "People forget," Chan says, "that skating, competing, standing on an Olympic podium — none of that lasts forever. When your career ends, you still have three-quarters of your life ahead of you."

Chan retired in 2018. The future he had imagined for himself was uncomplicated and well-earned: travel the world, perform in ice shows, enjoy the freedom his years of sacrifice had bought him.

Then the pandemic came.

“It completely changed the narrative of my story,” he says, “or rather, it changed what I thought my story was going to look like.” The world went into lockdown, and with it, the life he had been reaching for. He found himself adrift. “I was really lost. I lost a lot of confidence. I had more questions than answers.”

This disorientation arrived at the same time as another seismic shift: he got married, and became a father. “Athletes are naturally selfish,” he says, with a slight smile. “I was no different. Becoming a parent is a total 180. You have to confront all the things you took for granted about yourself — including the ways of relating to people that you inherited from your own parents, the ones you always assumed were just normal.”

From Bystander to Advocate

The pandemic brought more than a disruption to daily life. It brought images Chan could no longer look away from.

The vandalism in Vancouver’s Chinatown. The attacks on elderly Asian people on city streets. It recalled for him the atmosphere of fear and misunderstanding he had witnessed during the SARS outbreak years earlier — and it scared him to think that his own parents could become victims one day. At the same time, political voices were stoking hostility by linking the virus to a specific ethnicity. Chan spoke out. He publicly condemned the use of terms like “China virus,” calling it “an ignorant and divisive way of

looking at a global pandemic,” and insisted that the crisis demanded solidarity, not scapegoating. Canadians, he said, were “better than that.”

He appeared in Eyes Open, a public service announcement featuring Asian Canadians speaking out about the hostile climate the pandemic had unleashed. He supported the grassroots #FaceRace campaign and collaborated with the Chinese Canadian National Council for Social Justice (CCNC-SJ) to encourage Canadians to confront racism directly.

In doing so, he drew a through-line from the quiet discrimination he had experienced in the figure skating world to something larger and more urgent.

In the years since, he has extended that advocacy to men’s mental health, appearing in a Movember campaign short in which he spoke openly about his own vulnerability and struggles. “There’s a stigma,” he says, “a sense that for a man to show weakness is shameful. But sometimes, speaking your struggles out loud, letting a friend hear them — that itself is a form of healing, even when it doesn’t fix anything.” He notes that this silence runs particularly deep in Chinese families: his parents’ and grandparents’ generation, shaped by political upheaval and social turmoil, spent most of their energy on survival. There was no room left for feelings. “It’s not their fault,” he says. “It’s simply what they were taught.”

The Next Generation on the Ice

At this year’s Winter Olympics in Milan, Chinese American skater

Alysa Liu took to the ice in a golden dress, skating her free program to Donna Summer's disco classic MacArthur Park, and won gold. In Chan's era, this would have been nearly unthinkable.

His eyes brighten at the mention of it. "It's the natural evolution of the sport," he says. "Gen Z athletes are very outspoken. They'll stand up for themselves without hesitation. Alysa's comeback was about authenticity — doing it for herself."

From Chan's mother's careful instructions all those years ago, to Alysa Liu dancing without inhibition on an Olympic stage — the invisible wall is coming down, one generation at a time.

Beyond the Ice

The child born in the final hours of 1990, the young man who recognized himself in Simba's wandering and return, the champion who learned, beyond the spotlight, how to simply be a man true to himself — Patrick Chan has spent the better part of his life discovering that real strength has nothing to do with being unassailable. It has everything to do with being willing to be truly seen.

Beyond the ice, the more important competition for him has only just begun.