

## 夏天、假期、微笑

加拿大兩週，在SummerWorks體驗到渡假中的輕鬆感，每個人身上都散發著夏天的快樂氣息，想到自己旅居台北跟嘉義兩地的不同心情，天氣如何改變人的感受，以及嘉義的觀眾有多熱愛戶外演出，進而改變藝術家探索駐地創作的方法，好像都會回到一個很核心的問題：如果我們要做藝術，那到底是要做怎樣的藝術？

## 見網友、抵達肉身、認識方法

在我心目中的TTLink很像是「跨海見網友計畫」，會想起國中時網路撥接時代初期，盛行ICQ交友，時常在來路不明的情況下展開異國交友，回望網路剛開始的那時，大家都還很願意在目的不明、未知的情況下花時間交流；回到2020年在日本橫濱初見面那天，與來自加拿大的藝術工作者展開短暫的對話，我對加拿大的了解很少、除了地理位置之外很多都好陌生，在各自談及自己的國家處境後，我對這次會面留下了深刻印象，即雙方的政治共通點：與一個強國為鄰居，與鄰居共通語言、文化，還有近代歷史中不可迴避的認同矛盾，我們都是比較年輕的國家，擁有交織的移民經驗——當我站在尼加拉瓜大瀑布歸屬加拿大的這一側，看著肉眼可見對岸飄揚的美國國旗，隔著世界七大奇景尼加拉瓜大瀑布為兩個國家的國界，前述對加拿大的印象在此刻與身體經驗合而為一——體現經驗終於引領維持三年的線上交流計畫抵達了肉身，拓寬了我過往所知道的國際交流經驗，以及當代編舞的認識方法。

## 多樣性、獨特性、無法歸類

此行的性別現象觀察從上飛機的那一刻開始，尤其是溫哥華轉機多倫多的航段，空服人員已經呈現出在台灣航空業少見的多樣性，台灣習以為常「空姐的刻板印象<sup>1</sup>」都沒有出現在其他非亞裔的空服員身上，諸如：象徵氣質高雅的盤頭藉以展示修長的頸部線條、穿著跟鞋與膝上短裙讓全身比例更為高挑展示「女性美」的體態、可凸顯五官的精緻全妝包含粉底、眼線、眼影、唇彩或假睫毛，除外，特定範圍內的身高體重膚色音色都顯示出一種標準化的「女人形象」...以上形象只出現在該航班中唯一的亞裔空服員，我重新思考一致性與多樣性的分界，消極來看，我所知悉的性別刻板印象並沒有因為多樣性而消失，若積極一點思考，在性別多樣性的職

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<sup>1</sup> 空服員的刻板印象，包含「空姐」與「空少」的形象討論，因現實情況中多數人在談及「空服員」一詞優先浮現的形象仍以女性優先，故在此以「空姐」開啟討論依據。

場中，降低了我對性別刻板印象的過敏反應，不論是髮型、裙裝或褲裝等多種組合變化，讓觀者無法將這些人快速地「一眼歸類」，正因為無法被迅速分類反而能好好地個別欣賞每一個人的模樣。

## 宣言、非二元、社群

“Discriminatory acts, language, gestures, behavior, racism, transphobia, homophobia, microaggressions, xenophobia, anti-semitism, ableism, audism, sexism, misogyny, and harassment of any form will not be tolerated at any of our events.” 「我們的活動均不會容忍任何形式的歧視行為、言語、手勢、行為、種族主義、跨性別恐懼、恐同情結、微侵略行為、排外情緒、反猶太主義、能力歧視、聽覺障礙歧視、性別歧視、厭女症，以及任何形式的騷擾。」節錄自Toronto Dance Community Love-In的演前提醒。*PS: we are all here* 是一次非常特殊的感受，現場幾乎都是非二元、性別酷兒的藝術家與觀眾，可以感受到很緊密的社群關係，這些作品普遍沒有故事情節或對白，純粹透過身體展演的表達多過於表演，我覺得很動人，大概是因為藝術家對於自身的性別處境已有高度的了解，因此透過身體展演傳達意念時，尤其可以看到獨立藝術家特有的狀態：一個人的肉身跟靈魂的一致表達，很難想像作品交由他人進行展演，藝術家與作品極為緊密、獨特不可分割的關係。我很景仰這樣的藝術，同時也感覺到社群的重要性，藝術家與觀眾為彼此存在的共生關係；在台北我較常觀察到，觀眾對於表演風格或是表演形式的關係，如：舞蹈觀眾、音樂劇觀眾、親子觀眾，但比較少有以「身份認同」聚合的社群，也許這樣的社群在台灣未能有足夠的人口，或對應的作品量來維持能見度，我想像自己未來的女性主義藝術發展，除了現有的女性主義朗讀會之外，能夠繼續研發有助於性別主流化的性別安心藝術社群。

## **Summer, Holidays, Smile**

During my two-week stay in Canada for SummerWorks, I couldn't help but notice a pervasive sense of relaxation akin to a vacation atmosphere. Everyone seemed to radiate the carefree joy of summer, evoking memories of my contrasting experiences living in Taipei and Chiayi. It struck me how profoundly the weather can influence our emotional states. Additionally, the enthusiastic response of Chiayi's audience to outdoor performances left a lasting impression. This led me to ponder the diverse approaches artists take when embarking on residency creations. It's a thought-provoking question: What artistic vision guides our creative endeavors when we set out to make art?

## **Encountering online, meeting in person, and expanding approaches to contemporary choreography.**

TTLINK, to me, resembles a "traveling and meeting online friends project." It brought back memories of the early days of internet dial-up, where ICQ was a hit in all those uncertainty and anonymity. Reflecting on those years of online interaction, where communication thrived without defined purpose or destination, brings a sense of nostalgia.

Fast forward to 2020 in Yokohama, Japan, where I engaged in a brief conversation with Canadian artists. It dawned on me how limited my knowledge of Canada was, beyond its geographic location. Our discussion about our respective countries revealed intriguing parallels: both nations grapple with the complexities of sharing a border with a powerful neighbor, navigating shared language and culture, and confronting identity in modern history. As relatively younger nations with diverse immigrant experiences, our conversation provided a unique lens into contemporary geopolitical dynamics.

Standing on the Canadian side of Niagara Falls, gazing across at the iconic American flag fluttering in the distance. The symbolism was palpable. Niagara Falls, a natural wonder serving as the boundary between two nations, embodied the intersection of my prior perceptions of Canada and the tangible experience before me. This convergence of impressions and reality served as a poignant culmination of a three-year-long online exchange project, expanding my understanding of international exchange and contemporary artistic methodologies.

## **Diversity, uniqueness, and the uncategorizable.**

The observation of gender began from the moment I boarded the plane, particularly during the Vancouver to Toronto flight segment. The diversity displayed by the flight attendants, especially those who were not of Asian descent, was striking and uncommon in the Taiwanese aviation industry. Gone were the stereotypical impressions<sup>2</sup> associated with "stewardesses" in Taiwan: no elegant bun showcasing a slender neck, no knee-high skirts and heels accentuating a tall and slender figure to epitomize "feminine beauty," and no meticulously applied makeup including foundation, eyeliner, eyeshadow, lipstick, or false eyelashes. Additionally, specific height, weight, skin tone, and voice pitch criteria no longer adhered to a standardized "female image" within this particular flight crew. These images were only present in the sole Asian flight attendant on the flight. This led me to

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<sup>2</sup> The stereotype of flight attendants, including discussions of the "stewardess" and "steward" images, typically begins with the term "stewardess" due to the prevailing association of flight attendants with women in most people's minds. Therefore, in this discussion, we will start with the term "stewardess" as the basis for exploration.

reconsider the boundary between uniformity and diversity. From a passive perspective, the gender stereotypes I was familiar with did not disappear due to diversity. However, in a workplace embracing gender diversity, my hypersensitivity towards gender stereotypes diminished. Various combinations of hairstyles, skirts, or pants, among others, allowed for a range of appearances, making it difficult for observers to quickly categorize individuals. The inability to be swiftly classified actually enables a deeper appreciation of each individual's unique appearance.

### **Manifesto, non-binary, community**

Quote from the pre-show reminder from Toronto Dance Community *Love-In*. The experience of *PS: We are all here*, is very special. The audience and artists are mostly non-binary and genderqueer, creating a strong sense of community. These performances are non-narrative or without dialogue, relying solely on physical expression. I find it deeply moving because the artists have a profound understanding of their gender identities. Through their physical performances, we witness a unique state of alignment between their bodies and souls. It's hard to imagine these works being performed by anyone else; the connection between the artist and their work is incredibly tight-knit and inseparable. I admire this form of art and recognize the importance of community. **Artists and audiences have a symbiotic relationship, coexisting for each other's presence.** In Taipei, I often observe audiences categorized by performance styles or forms such as dance, musicals, or family-friendly shows. There's less emphasis on identity-based communities. Perhaps such communities lack sufficient population in Taiwan or corresponding works to maintain visibility. I envision the future development of feminist art, beyond existing feminist readings, to include the development of gender-affirming art communities that contribute to gender mainstreaming.