

從 2020 年醞釀與陪伴的一段路，共享、分享、與信任的關係，可以說是在疫情期間最大的收穫之一，沒有被中斷的約會，累積出了厚實的信任基礎，已經認識多年的朋友竟在三年的等待之後才有了實體的見面，這之中有從一開始疫情中困難的陪伴與分享，還記得當時的台灣現況是幾乎沒有疫情、沒有警戒，各行各業幾乎是正常運作，國內島內一片驕傲與熱絡，國內旅遊前所未有的繁榮，而加拿大則是警戒與隔離等的各種防範措施，到突然我們的三級警戒，而加拿大的情勢舒緩與開放。

雙方政府在各種疫情現實下，對於百業的支持援助，有效沒效、當下性的以及未來展望的，如何才能在疫情過後走的更遠，好像疫情中的一切都只是過渡。

一天接著一天，每一天和前一天，都好像是隔了好長的一段時間，滿滿的行程遍佈在多倫多各個有舞蹈有劇場發生的地方。

每一天好多次的自我介紹，和聆聽他人的自我介紹和自己所處社群的關係，也讓自己發展出不同的自我介紹。

我的觀察是，在這個以表演以舞蹈的表演圈圈裏彼此互相有愛的關係，也讓他們形成了一個有別於主流市場，有別主流策展導向的一種發展。

更多由生態圈裡的彼此互相照顧，更加的努力為較為弱勢的團體形成支持的循環，有時以團的方式，有時以個人的方式，出來尋找屬於自己的聲音，一切都在於你自己如何看見自己。

更多的是一種細細參與，表演者細細體驗。

一種不是在比較誰更新，更加成熟的嘗試。

一天一天的行程中，藉著合作認藝術家們，透過他們分享他們自身所在的藝術社群，讓我們得以進入非常核心也很邊緣的表演藝術圈。也深深感覺這一群，不光只屬於同一個圈的藝術實踐者，展現出更加勇敢、更為當代、也更加具有社會觀察實踐的責任。

感恩/愛/分享似乎是很清楚的一種特質，因為資源的難得，也讓藝術環境中的不同角色，更加的分享彼此手上資源，很有意識的珍惜自己聲音被聆聽的機會，以及聆聽他者的聲音。資源的共享與邊界的打破或說滲透與流動，

從大型機構到社區藝術，各自形成的社群也彼此交融。

最讓我驚豔的是，合作與分享的空間，重複使用的的可能性，被介紹參觀的幾個藝術機構，很多是複合式的，同時也是在以存在的空間做的改造，也讓歷史很有意識的被維護了起來。

Land acknowledgment 發生在演出開始前，會有主辦方/藝術家，進行對於所處的地域進行當地歷史的致意，也讓大家留意到，我們每一個自己和他者的關係，在歷史當中的每一段曾經，我們不過都是一段時間的過客!

From the journey we've shared and cultivated since 2020, the relationship built on sharing, caring, and trust has been one of the greatest rewards during the pandemic. The continuing meetings have forged a solid foundation of trust. It's unbelievable that it took three years of waiting to finally meet some friends I've known for years in person. Along the way, there was companionship and sharing amidst the initial difficulties of the pandemic. I still remember Taiwan's situation back then - almost no pandemic, no lock-downs, and everything was going as usual. There was a sense of pride and enthusiasm domestically, with unprecedented prosperity in domestic tourism. Meanwhile, Canada had various preventive measures like lock-downs and quarantines. Suddenly, we were under Level 3 alert, while Canada's situation eased and opened up.

In the face of the pandemic's realities, both governments have provided support and assistance to various industries. Whether effective or not, immediate or futuristic, all were aimed to pave the way for a brighter post-pandemic future. It seems like everything during the pandemic was just a transitional phase, and we're ready to push further beyond it.

Day after day, each day feels like it's been ages since the last. My schedule is packed with events happening in various dance and theater venues across Toronto.

Many times of self-introductions every day. While listening to others' introductions and understanding my place within the community, I have developed different versions of introducing myself.

What I've observed is that in this community of performance and dance, there's a mutual passion and support for one and another that sets it apart from mainstream markets and curatorial directions.

There's a greater emphasis on mutual care within this ecosystem, and a concerted effort to support minority groups. Sometimes it's collective, sometimes individually, as we strive to find our own voices. It's all about how you see yourself.

It's more about deeply engaging, performers experiencing, rather than comparing who's doing something newer or better. It's all about experimentation.

In the day-to-day hustle, with other participating artists, we delve into the core and fringes of the performing arts community. Through their sharing of their own artistic communities, we've gained access to a realm that's both central and peripheral. What's striking about this group is that they're not just practitioners within the same circle of art. They demonstrate a greater bravery, contemporary relevance, and a heightened sense of social responsibility in their artistic endeavors.

Gratitude, love, and sharing seem to be clear defining traits. Due to scarce resources, different roles within the artistic environment consciously share their resources, cherishing the opportunity for their voices to be heard and listening to others. There's a shared resource pool and a breaking down of boundaries, or rather, a permeation and fluidity. From large institutions to community arts, the communities formed within them blend and intermingle with each other.

"The most impressive aspect was the opportunity for collaboration and the potential for reuse in the spaces we visited. Many of the art institutions we explored were multifunctional, undergoing conscious transformations within existing spaces, thereby preserving their historical significance.

The practice of land acknowledgment before performances was particularly noteworthy. It involved the organizers or artists paying respects to the local history of the area, prompting us to reflect on our relationship with the land and each other throughout history. It served as a reminder of our transient existence in the grand narrative of time."