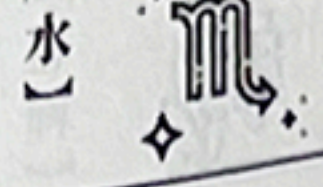




【白露】

引用吧 / 飲用報



【水】

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《As a Continuation of (Zoë)》表演劇本選編

文 鄭亭亭

藝術家鄭亭亭於2022年至巴黎西帖藝術村駐村，訪談當地移民後創作了雙頻道錄像《Zoë》及其同名出版物。2023年，藝術家邀請住在台灣的移民以讀本方式，重新演繹《Zoë》作為其延續。

● 我的名字叫Devika，我來自印度，我現在在巴黎學表演，我嚮往印度以外的世界已經有一陣子了，我相信住在巴黎是每個藝術家的夢想，我也不例外。我已經快畢業了，但我還是想繼續以藝術家的身份留在這。

● 我是Yi-Jhen，今年31歲，我在八年前來巴黎唸書，我在台灣唸的是法文系，畢業後我決定轉領域到社會科學。我在法國唸的兩個碩士都和政治社會學相關。

● 我叫之今，我現在在法國從事創作和影像工作。

● 我的名字叫Shanice，我也有一個中文名字，梁文珊，我來自馬來西亞，今年40歲。我父親是華人，他在我17歲時就去世了。我母親是暹羅人，一個來自泰國南部的民族。

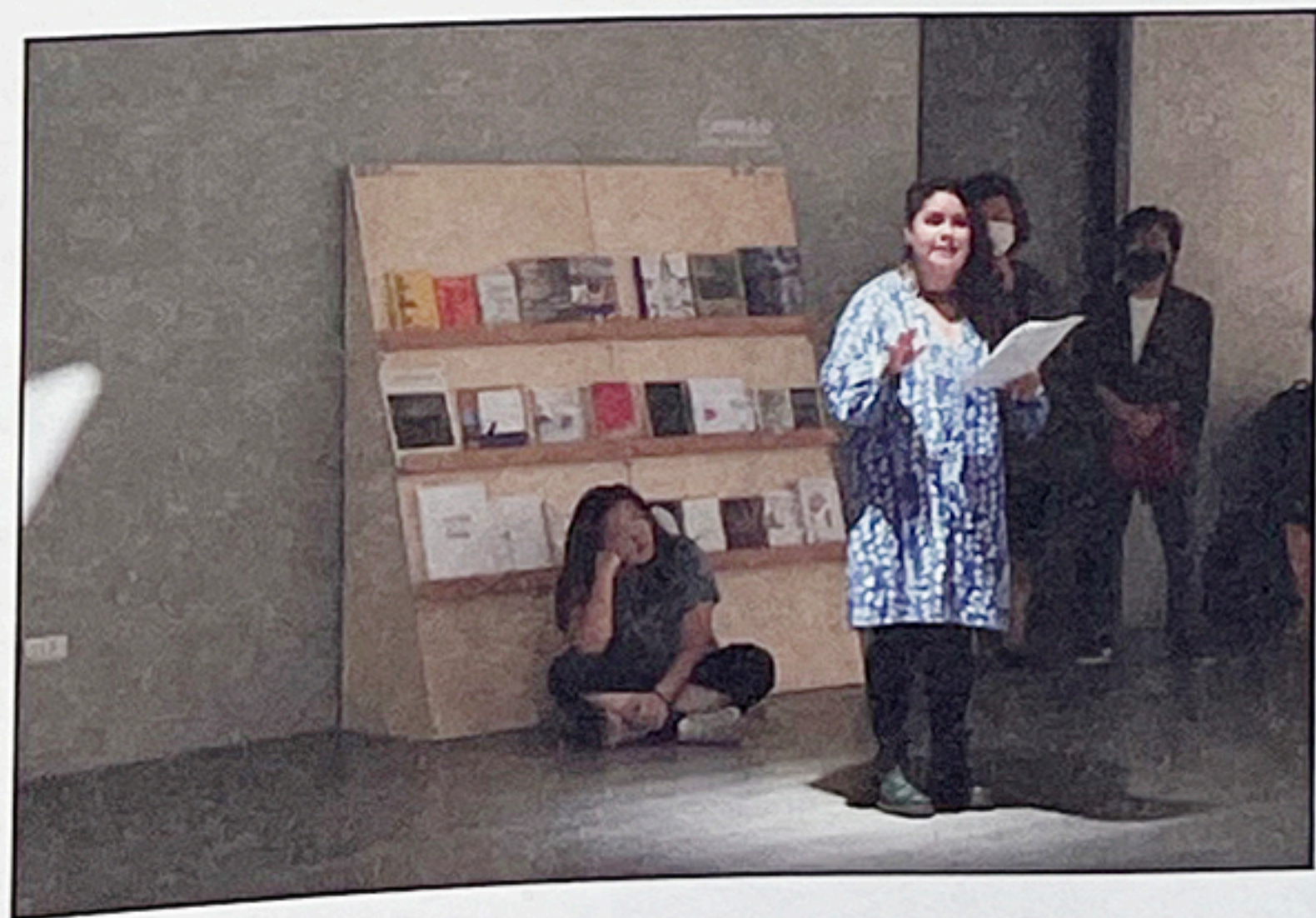
● 我是迷米，我是台灣人，我在2014年三月搬到法國，我現在是一個專職表演者。

● 我叫奇博，我來自中國，我在2013年的時候先搬到南法的一個小鎮，兩年後才搬到巴黎。我現在沒有工作，之前我是一家生物技術公司的研發，當時我也在巴黎的一所大學唸生物訊息學博士，再這之前，我在上海排一個戲劇，再之前我是個舞蹈學生，再之前，我在一個情色劇院表演。

● 我是Shun，我來自緬甸，八個月前我和我男友搬到巴黎，他是法國人。我們搬到這是因為緬甸的政治局勢。抱歉，談論這件事對我來說還不是很容易。

● 我的名字是Mariya，我今年29歲，我是一名來自俄羅斯的音樂家和舞蹈研究者。我在三年前來歐洲唸書，去年我搬回俄羅斯寫論文。當時的我從來沒有想要長住在這裡。

● 我叫樂勤，我來自香港，我是一個表演工作者、一個抗爭者，也是一個記者。我搬來巴黎兩次，第一次是因為唸書，後來在這裡結婚，離婚後就搬回香港，第二次搬來是2019年12月。我現在是一個政治難民。



《As a Continuation of (Zoë)》(2023) 表演現場，於台北本事藝術。攝影：Shane Liu

● 常被問到為什麼搬來法國，好像不管你搬來多久，都會一直被問到這個問題，每次回答完後，又覺得那也不是真正的答案，只是配合那個場合的回答。其實這個問題也沒有標準答案。當時我在做紀錄片製片，已經做了八、九年了，想要給自己一些新的刺激，就覺得出國進修也不錯。

● 我沒想到自己在40歲的時候還會再當移民，我以為我會像那些傳統的華人婦女一樣，結婚後為了退休而工作，但生活不總是像我們期望的那樣。我遇到了一個法國男人，我們交往了四年，接著疫情發生了，他被調到巴黎，以前的我要是遇到這種情形，我一定會選擇和他說再見，但我已經做了太多次這樣的選擇，所以，這次我決定選擇這段關係，而不是我的事業和家人，於是我和他一起搬過來。

● 戰爭爆发了。起初，我沒有想要搬離俄羅斯，但我在法國有一個非常好的朋友打電話給我，說我不應該留在那，應該搬到法國和他們一起住。

● 我記得那是個星期一，我本來該去上班的，但我的人資打電話來說「今天不要來，情況不對」，我不知道發生了什麼事，我還在電話上的時候網絡就斷了，手機也沒了訊號，於是我去我男家警告他，因為我們沒辦法透過電話聯絡。我記得那時候街上的人都不知道發生了什麼事，五個小時後，網路和手機訊號才回來，大多數的人都以為恢復正常了，但很快的，我們發現軍方宣布他們要接管國家一年。

● 這陣子我和很多人聊到戰爭，有一種巨大的無助感，好像你什麼都不能做，但又必須得做。起初，我試圖累積能量去參加抗議，我的父親和我姑姑都不贊同。過去的一年內，我的情緒非常脆弱，當然我也可以保持沈默，但那樣的話，我不會對自己滿意的，同時上街抗議又是危險的，政府逮捕了很多，於是開始疑神疑鬼，如果我聽到門外有任何聲音，或有任何陌生人接近我，我都會以為他們是來帶走我的警察，因為政府有臉部辨識系統。我不知道我將如何存在，我將如何走在街上，我將如何與人見面並看著他們的眼睛。

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● 我們都知道，歐洲總是被美化，對印度的人來說，在國外生活就好像「即使我在這裡挨餓，也比在那裡生活要好」，實際上，我真的在這裡挨餓，過著沒有錢的生活，我在巴黎經歷了我人生中最黑暗的時期，當你決定在經濟上不依賴家人時，在一個陌生的國家生存是很困難的。

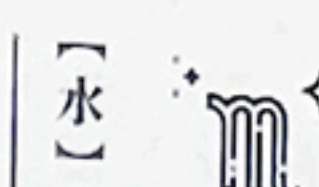
● 現實很殘酷，像是銀行，或那些行政、證件的事，一開始我根本不能開戶頭，我才發現，原來我需要重建一個身份，但我想，這也是一個機會，讓我可以有一個新身份，而這個身份是和我在香港的身份很不一樣的，那是一種打碎和建立的狀態。

● 我記得有一天，我看到地鐵廣告上的一個人臉，以為他是我認識的一個人，我才突然驚覺到，我和廣告裡的人比我在現實生活中認識的人還要熟，才發覺我有多孤單。我搬到巴黎後也停經了一陣子，我的身體也一直在緊張的狀態中。



【白露】

引用吧 / 飲用報



【水】

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● 當時我有一個畫面，是一個年輕的台灣作家，一個人關在狹小的公寓裡。那時候我在巴黎也是住在一個很小的公寓，大概是台灣的三坪左右，包括廚房和浴室，在巴黎唸書的人可能都能理解，大部分沒有經濟能力的學生都住在很狹小的空間。所以那時候我想要做出一個空間的壓迫感，一個封閉的感

● 在學校大家都只說法語，我那時候完全不懂，其實我的老師會講英文，但他上課絕對不會講，我唯一能做的事就是上完課後，和大家一起去酒吧，當老師喝了酒，在外面抽菸時，他比較放鬆，這時候他是願意說英文的，於是我就學會抽菸，用英文跟他聊天，在酒吧外面做筆記。

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● 直到四年前，我才決定要走性別這塊，我想，最終人還是會走到與自身相關的議題。自從我搬過來後，我意識到自己移民的身份越來越明顯，以前只覺得自己是個外國人，但後來開始有不同的權力關係加諸到自己身上時，我才開始體會到移民在行政或社會上所遇到的歧視。我在唸博士班時，研究的是法國華人女同志的社會抗爭經驗，也就是說我想知道，為什麼在這裡的社運場合比較少看到華裔。我覺得人願意出來參加抗爭、遊行，都和自己在當地的身份認同，不管是種族還是性向有關。

● 我主要關注的是第一代和第二代移民，我常從第二代移民身上聽到的是，因為他們有一些過去歷史的脈絡，像是他們的父母可能是難民，他們會覺得自己要謹慎一點，不應該那麼張揚，應該要表現出他們是好的移民、模範移民，在經濟上有付出。很多人會有這樣的觀念。

● 甚至是我的膚色，我以為不會是問題的也成了一個問題，我被我自己國家的種族主義影響，看著這些在外觀上和我完全不同的人，我也開始相信他們和我是完全不同的，我不斷地在心理上尋求協助，只希望有人不會把我當成一個觀光客，不會把我當成一個不屬於這裡的人。

● 有時候我對自己的身份認同還是會有點迷惘，但畢竟這就是我，有一個可以依附的文化很重要嗎？還是我可以放手去做一個全球公民？又或者我可以創造一個新的身份認同？如今有那麼多新的性別和性傾向，為什麼我不能為自己創造一個新的文化認同？

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● 即使我在這裡，緬甸發生的事情還是影響著我。比如說，當我第一次走在人群中時，我的恐懼症發作了。有天晚上，我在朋友家吃飯，聽到煙火，我也嚇壞了，而當我看到街上的警察時，我也很害怕。我搬到這裡後一直很憂鬱，語言又不通，當你憂鬱症發作時，學習一門新的語言真的很難，尤其當這件事又不是出於自願的時候。突然搬離一個國家也形成一種創傷。不過這幾天，我開始覺得好一點了，我慢慢開始適應當地的文化，我也打算再次鼓起勇氣去上語言課。

● 我在高中的時候就讀過《蒙馬特遺書》和《鱷魚手記》，那時候我就知道他是一個很有名的作家，這是我「應該」要去讀的，但當時年紀還太小，沒有耐性去讀那麼細緻的描寫。我真的被《鱷魚手記》感動是在大一下學期的時候，那時候我剛分手，我記得自己一直大哭，覺得這本書就在寫我的感情故事。

● 這是我第一次看邱妙津的書，我還蠻有共鳴的。我從沒想過要自殺，最多覺得不想活了而已。大學的時候，我發覺生活有平滑的一面，但那樣平滑的路好像是由一塊塊的板子拼湊出來的，你上面走的時候，要小心心地平衡，一不小心就會從那平滑的路面上掉下去，掉進一個深淵裡，在那，你可以看到其他人在路面上走，但你不懂為什麼別人沒有和你一樣，掉進這個深淵裡。對你來說，那裡才是最真實的。



《As a Continuation of (Zoë)》(2023) 表演現場，於台北本事藝術。攝影：Shane Liu



《As a Continuation of (Zoë)》(2023) 表演現場，於台北本事藝術。攝影：Shane Liu

《Zoë》為我於2022年至巴黎西帖藝術村駐村時的創作，其為一雙頻道錄像搭配文字，內容是重新拜訪在1992到1995年間駐法國巴黎的台灣作家邱妙津以第一人稱所寫的《蒙馬特遺書》，書中包含二十封由主角Zoë寫給前女友、好友或沒有署名的信。在寫完最後一封信的一個禮拜後，邱妙津於其蒙馬特的住宿地點自殺。

在駐村期間，我徵求來自不同地方的女性移民，邀請他們去到書中Zoë曾經去過的地方，並在那將與該地點相關的書信內容唸出，同時以雙鏡頭紀錄下來這個行為。除此之外，我也訪問了每位參與者，並將訪問內容以文字及字幕的方式呈現。本次合作的參與者有九位，分別來自台灣、香港、中國、馬來西亞、印度、緬甸、俄羅斯。每位參與者除了同樣身為女性和移民外，都跟Zoë有一定程度上的連結，像是其中有專注於華人女同志議題的博士研究生、專業演員、曾經以邱妙津作為主題創作的藝術家、政治難民、曾在情色劇院表演的舞者，某些參與者的自我認同為女同志或酷兒，或曾經歷憂鬱症或自殺傾向等。在訪問中，他們慷慨地與我分享身為女性移民在巴黎的經驗，他們的家庭、性向、心理健康、國家、身份認同等對他們的影響，以及《蒙馬特遺書》一書之於他們的意義。這些訪談內容收錄編整為書籍《Zoë》。

這次的創作計畫延續我長期研究的主題——移民、心理健康及言語行為理論(Speech Act)。《蒙馬特遺書》英文版譯者Ari Larissa Heinrich曾說：「我們應該試圖將邱的死亡視為他想要被視為的，一種Speech Act」。在事件發生27年後，希望藉由邀請這些與Zoë不同卻又相似的女性移民，重新拜訪同樣的地點，將書中靜態的文字轉化為「唸出」的行動。透過從書寫者到收信者、由訴說者到聆聽者的訊息傳達行為，我試圖將原始的收信者轉化成所有觀看錄像的觀眾，把Zoë與無法回信的收信者的對話延續到27年後的今天，尋找彼此之間的連結，以及以「回覆」作為動詞的可能性。作家賴香吟曾說：「(書中的Zoë)未必等同台灣讀者想像的邱妙津，也未必是我所認識的邱妙津，而是屬於作品的邱妙津，多種閱讀與讀者匯聚生成的Zoë，在這個意義上，作者確實已死，可書寫有其未來。」

特別感謝所有九位受訪者，願意如此慷慨地分享他們的人生，亦感謝台灣文化部、法國巴黎西帖國際藝術村、我的伴侶兼助手Fabio Sayegh、吳虹霏策展人和本事藝術，讓這個作品可以和觀眾見面。最後向最重要的作者邱妙津以及所有參與這段歷史的當事人致謝且致歉，希望你們願意原諒我提起這段或許不是所有人都希望回想起的記憶，也希望這樣的計畫在某一個程度上是有意義的。

最後感謝你，將這些故事閱讀。

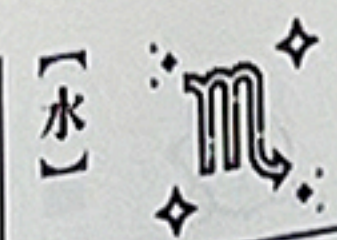
文/ 鄭亭亭



【白
露】

引用吧 / 飲用報

• 我祝福您幸福健康 •



【白
露】

我們分享故事、敞開自我亦聽見彼此

文 李激激



展覽「引用吧 III - 鄭亨亭」(2023) 展場一景，於台北本事藝術。攝影：王世鈞

觀眾戴上耳機、掃描二維碼、找尋線索、步行或者等待指引——總之，如果想走進鄭亨亭的作品就不能只是被動地接收。藝術家花費大量的時間和心力鋪陳敘事，透過訪談、參與式協作、檔案研究、田調考察與其他參與的方式提供去中心化視角。並行的故事線交疊出豐富的可能性，觀眾可以選擇不同的情節，由自身經歷和觀展體驗相連結。

自2009年起，鄭亨亭在15個城市間穿梭，參與超過20次駐村計畫。頻繁的旅途中，不同文化間的互動關係自然也成為了藝術家感興趣的議題。《靜物與水果》(2011)是鄭亨亭的早期作品之一，探討投射在物件上的社會、文化關聯。後來其創作中漸漸出現了聲音互動裝置，比如2017年的作品《荒島之上》以聲音為線索，讓個體路徑在交錯的集體回憶中顯影。鄭亨亭近期在台北本事藝術展出的《Zoë》(2023)則觸及移民、女性、心理健康和死亡議題。展覽亦是探索女性主義環境人文平台「引用吧」的子計畫之一，回應了引援多樣化(diversifying citations)與對社會正義的關注。一直以來鄭亨亭都透過實踐反思歷史檔案和既定認知，引用眾多參與者的個人化視角，讓文化隔閡的壁壘慢慢流動起來。

陰雨綿綿的午後，我們聊了關於移民、性別和身分認同的傷痛，和現時權力互動關係中被邊緣化的社群。鄭亨亭也分享了他的創作，讓人感覺仍有一線光亮。用他的話來說，當長久以往喋聲的話語被再次提及，我們也有了相互支持的契機，來擁抱彼此的溫暖。

● 李激激：受台灣作家邱妙津著作《蒙馬特遺書》啟發，《Zoë》是您和巴黎移民的協同創作計畫。參與者的自我認同皆為女性，都住在書中的半虛構角色“Zoë”所在的城市巴黎。以“Zoë”為線索發起對話、延續這段敘事的想法是如何形成的？

● 鄭亨亭：作為一名曾經住在歐洲，特別是倫敦的移民，我一直都很關注移民、離散(Diaspora)、文化和國族認同有關的議題。在得知有機會在巴黎西帖國際藝術村駐村時，我第一個想到的就是邱妙津的《蒙馬特遺書》。雖然說知道這本書有一陣子了，但那時的我還沒讀過它。也說不上來當時為什麼選了這個作為主題，而不是其他的移民故事。

《蒙馬特遺書》有很多讓我感興趣的地方，比如作者邱妙津，不只是來自台灣的移民，同時也是一位女性、女同志、作家以及選擇在巴黎結束其生命的人。心理健康是我長期關注的議題。之前我有個計畫是關於倫敦消失的中國人。心理健康是我長期關注的議題。之前我有個計畫是關於倫敦消失的中國人。但我那時還沒研究過在歐洲的台灣移民的故事，有這樣的機會我覺得蠻開心的。

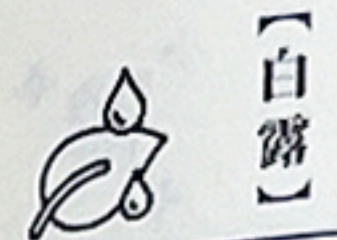
我覺得最感興趣的還是人，和他們的故事。我想讓原本沒有被聽見的故事得以被聽見。最近在維也納的駐村，我邀請了其他5位參與者做了一件關於游泳的作品。在創作過程中，我盡量製造一個讓每個人都舒服的合作氛圍。不管怎樣，我都嘗試把人放在第一位。

● “Zoë”這個角色離開我們近30年了，在這段時間，從巴黎到台北，你對這些移民的觀察是什麼？你和“Zoë”、或者其他在這個計畫中演繹“Zoë”故事的個體有什麼連結？

● 我很喜歡這個問題。在巴黎，對我來說最有共鳴的是自己過去在英國的經歷——身為一位移民，不管是否自願，在他人眼中，還是會無法擺脫族裔、文化或國籍這樣的觀念；在歐洲的生活也面臨了各種挑戰，有些問題是一些沒有離開過家的人可能無法理解的，很多人以為在那邊的生活都很順遂。我也可以在每個參與者的個人經歷中找到共鳴。比如說，樂動的感情關係，奇博的同儕都似乎在正軌上而他卻掉進了“洞”裡，還有Yijhen關於二代移民的研究，這些都是我感同身受的。最打動我的是每個人的故事都那麼不同，卻又有很多的交集，儘管各有差異，我們卻能在彼此的身上發現一些相似之處。

和在台移民的訪談又是另一種不同的感受。雖然我不認為自己是在台灣的移民，但我確實在歐洲待了11年才回來台灣。我可以理解他們提到的一些生活層面，比如說消費成本低，生存模式也會相對簡單，在經濟壓力較小的前提下有更多機會去嘗試做不同的事，換在別的地方可能沒辦法這樣做。我的意思並非這裡的一切都是完美的（我們都知道住在台灣會面臨很多挑戰），但我覺得如果沒有在國外生活過，有時候會比較難感受到一些好的地方。

我和邱妙津，或者說書裡講的“Zoë”（我偏好使用的稱呼），亦有不同層面的連結。我讀了很多次的《蒙馬特遺書》，不管是中文的還是英文的版本，我都幾乎能背出其中的每一行字、每一個日期和他去過的每一個地點。研究的時候，我甚至做了一個時間表，標記出他提過在每一天做的每一件事。每當我讀這本書時，我都會忍不住想像，如果這段時間中的某一個時間點發生了不錯覺，好像我在看著他直播這個可能是治癒的也可能是自殺的過程，好像我還有時間去做點什麼改變。我嘗試把《蒙馬特遺書》當成一本小說來看，因為如果我想像自己真的認識邱妙津的話，我認為對他本人或真正在生活中認識他的人來說是不公平的。我不認識他，也沒機會認識，我的認識，只限於書中所描述的“Zoë”。另一方面，如果把這本書當成是「真實的」，情感上對我



【白
露】

引用吧 / 飲用報

• 我祝福您幸福健康 •



【白
露】

來說可能也會難以承受，特別是在做這個計畫的研究時。《蒙馬特遺書》確實是一本沈重的書。作為一名台灣人、在歐洲的移民、女性以及一位和其他自我認同為女性的有過伴侶關係的人，我自然而然地和邱妙津的書寫有連結。但這些共通之處並不意味著我完全同意“Zoë”所相信的所有事情。

● 直面故事中最傷痛的情節，並把真實的生活與之相關聯確實不是一件輕鬆的事。你和邱妙津的作品都帶有生活中沈重的一面，卻也不約而同地呈現了生命的韌性。描述現實、或是傳達個人觀點，你在創作中如何平衡這二者間的關係？

● “Zoë”在巴黎的參與者Devika在一次的聊天中與我談到“Zoë”的自殺，「勇氣」一詞曾被提及。某種程度上，死亡確實是有力量的，但同時我認為必須謹慎處理這一觀點，儘量避免把對自殺的描繪理想化，或浪漫化。我更希望心理健康可以被重視，在創作中製造出一個可以相互理解且安全的空間給表演者與觀眾。

我也想起一部電影《我不是你的黑鬼》（“I Am Not Your Negro”，2017），其中提到各自不同的生命經驗與歷程。我也想到我之前的一個駐村創作，當時是我父親過世後，在台東駐村，為了那個作品，我訪問了一些當地的宗教人士，討論宗教與心理健康之間的關係和他們是如何協助信眾處理創傷的。其中有一位宣教士Uwe，記得他說過，分享脆弱是很重要的，我一直記著這段話。生活對每個人來說都是很難一言以蔽之的，而袒露個人生活中的困難也絕非易事，我嘗試透過創作傳達訊息——每個人都有脆弱的一面，我們可以展露它，也可以擁抱它。

● 一方面我們可以獲取的資訊豐沛得過剩，另一個現實卻是不同的教育背景和個體經歷給自我認知帶來諸多限制，很多你的作品恰恰是在二者

之間尋求關於多樣性的討論。面對不同的歷史敘事，解決、或嘗試去鬆動不同文化間的固化認知是有可能的嗎？

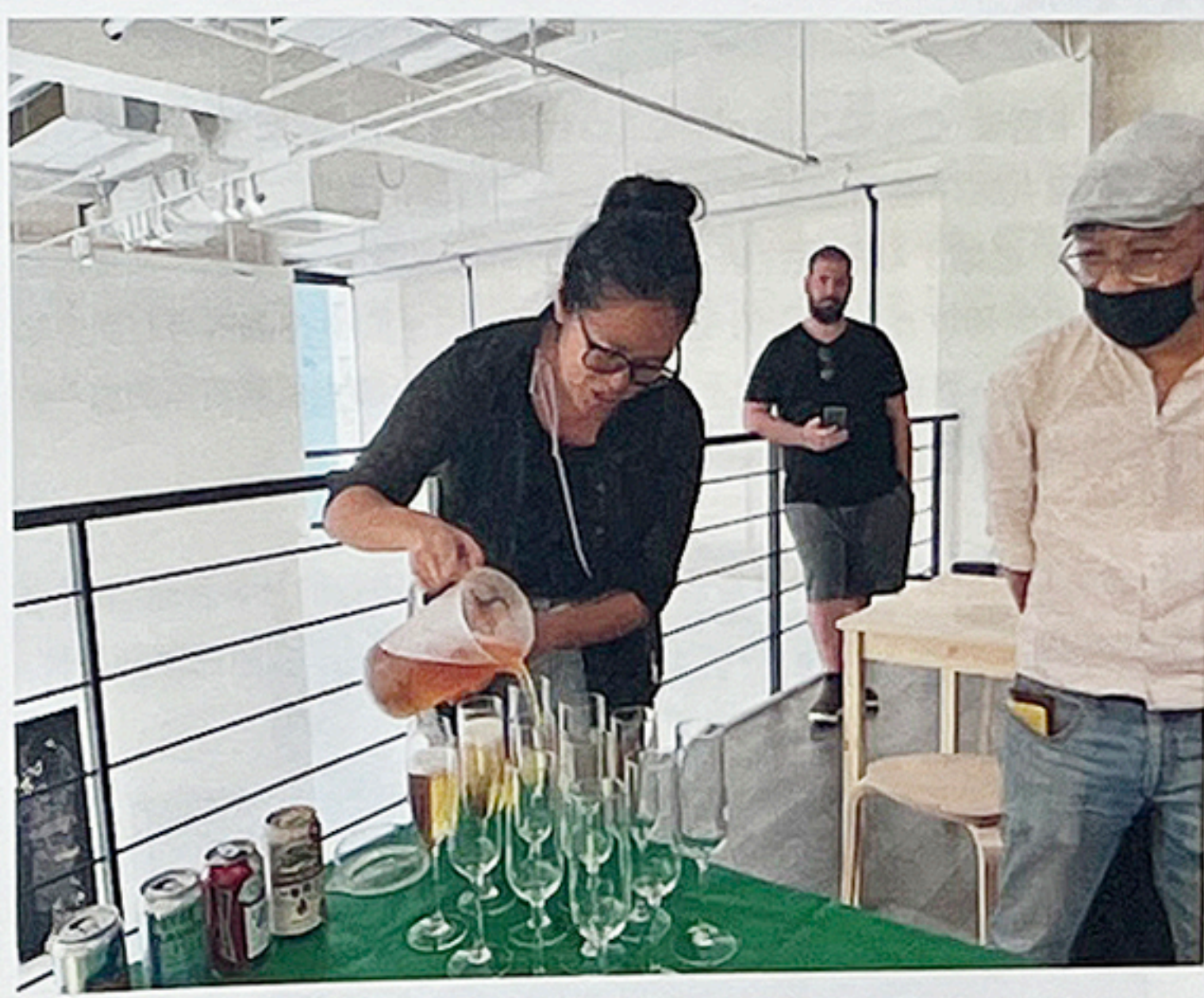
● 教育、媒體、不同形式的資訊和個人經歷都會影響我們對不同文化的看法。我相信有很多方式可以去挑戰或打破固有的刻板印象。我們都有故事，都是分享故事的人；與此同時，我們也是聽故事的人。前提是要看到每個人、每個故事的獨特性，沒有人必須要擔負起代表一個更廣泛的群體的義務。獨立的個體有其多維性，生活也是一樣的，它常比我們想像中複雜得多。

我們活在過去的鬼魂之間，已經發生過的、行進中的事件混合成為了現在。介入歷史的創作方式讓我特別著迷，我喜歡讓檔案中的事件再次發生，比如我做過的《A Turning Away from Debates That Have Not Been Concluded》(2019)，還有《Zoë》(2023)。作品中言語的效力透過言語行為理論(Speech Act)實現，讓參與者體會到他人的處境。

最近我發起了一個計畫，邀請了四位在台移工參與。我透過作品邀請觀眾用即時通訊軟體與我聊天，扮演移工的角色。在開展前，我請了一些朋友幫忙測試，他們一開始覺得很有趣，但很快地就意識到那樣的生活是很辛苦的。展出的地點是一個觀光景點，我也請受訪的移工推薦他們覺得好玩的地方，為此做了以他們的視角看出去的旅行指南。在這個過程中，我提醒自己要視這些合作者為獨立的個體，意識到他們每一位都有自己的人生，而不是只把他們當成「移工」群體的代表來看待。這是我個人的小行動，在認識一個人時嘗試去看到他人性的一面，也儘量意識到自己潛藏的偏見。

訪談經翻譯、選編，原文發表於《Asian Contemporary Art》2023年11月29日。

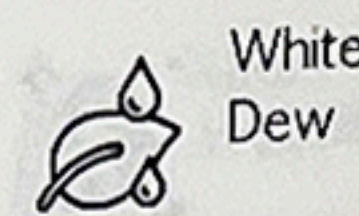
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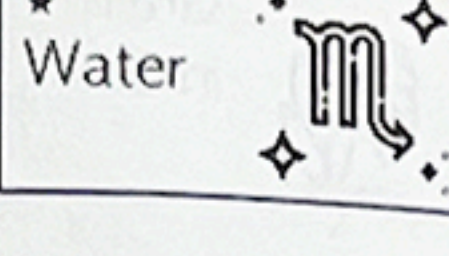
流行病的盛行說明移動是一種廣泛的生活方式，流動中的移民捲入了前所未有的全球性的勞動力結構重組。在充滿未知的滾動中，網絡——現代人最主要資訊來源之一，用大數據的推送切分出日漸精細的圈層，把原本接觸差異的認知過程轉化為「個性化」卻孤立的體驗。自動區隔把異樣的人群、觀點被排除在外，它令人感覺舒適、教人非黑即白，亦讓習慣了它的你越來越難以容忍和不一樣的體溫。

“Zoë”這個角色提供了一張有無限可能的臉龐，當我們看見他的時候，我們亦看見了他的所見，然後我們感受他溫度，聽見他、認識他、接受他——有許多差異性的他，也可能是你或我，不斷地連結，唯有連結，才能交織出綿密而豐盈網絡，抵禦分裂中個體的脆弱與孤獨。

一九九五年三月二十四日，《蒙馬特遺書》中的Zoë從巴黎出發前往東京探望摯友小緣，這次旅程是他處於情緒困囿的出逃、觸碰他人的嘗試。那時出行航班遇上了亂流，於是他「一而再、再而三地向空中小姐點來不同廠牌的啤酒」，好舒緩不安的情緒和迫不及待的炙熱期盼。二零二三年的秋日，鄭亨亭參考《As a Continuation of (Zoë)》表演者的國籍，調和了來自不同產地的混種啤酒給觀眾飲用，用不確定的姿態去擁抱充滿差異性的美好相遇。



Citing Bar



• I Wish You Enduring Happiness and Robust Health •

Script Excerpts from the Performance “As a Continuation of (Zoë)”

Text CHENG Ting-Ting

Artist Ting-Ting Cheng participated in an artist-in-residency at Cité internationale des arts in Paris in 2022, where she interviewed local immigrants. Subsequently, a duo-channel video installation and a book both titled “Zoë” was made. In 2023, immigrants in Taiwan were invited by Cheng to recite the selected interviews, continuing the narrative of the piece “Zoë.”

● My name is Devika. I am from India. I am studying physical theatre in Paris. I have been yearning for the world outside of India for quite sometimes. I believe that living in Paris is every artist's dream, and so was mine. I am almost done with my school, but I would like to continue living in Europe as an artist.

● I'm Yi-Jhen. I'm 31. I came to Paris eight years ago as a student. I studied French as my bachelor degree in Taiwan. After I graduated, I decided to change my research area to social science. Both of my master degrees in France were related to political sociology.

● My name is Zhi Jin. I am currently working in France in art and video production.

● My name is Shanice. I also have a Chinese name, Leong Wen Shan. I am from Malaysia. I am 40 years old. My father is ethnic Chinese. He passed away when I was 17. My mother is Siamese, an ethnicity group originally from south of Thailand.

● I'm Mimi. I'm Taiwanese. I moved to France in March 2014. I'm a professional performer.

● I am Qiiibo. I am from China. I first moved to a small town in the south of France in 2013, and then I moved to Paris two years after. I am currently unemployed. Previously, I was working for a biotechnology company in Paris, while studying my PhD in bioinformatics. Before that, I was working on a play in Shanghai, and before that, I was a dance student, and before that, I was working for an underground erotic theatre.

● I'm Shun. I am from Myanmar. I moved to Paris eight months ago with my boyfriend, who's French. We moved here because of the political situation of my country. Sorry, it's still hard to talk about it.

● My name is Mariya. I am 29. I am a musician and a dance researcher from Russia. Around three years ago, I came to Europe to study my master in Dance Anthropology. Last year, I moved back to Russia to finish my dissertation. Living in Europe was never my dream.

● My name is Lok Kan. I am from Hong Kong. I am an activist, a performer and a journalist. I moved to Paris twice. First time I came to study, and then I got married. After I got divorce, I moved back to Hong Kong. I moved here again in December 2019. Now I am a political refugee.



“As a Continuation of (Zoë)” (2023) was performed at Solid Art, Taipei. (Photo: Shane Liu)

● I often get asked why I moved here. It seems like no matter how long since you've moved, you would be asked questions like that. Every time I answered, I felt that it was not the real answer. It was an answer just for that occasion. I don't think there is a real answer anyway. I was a producer for documentaries. I had been working for almost ten years, and I wanted to give myself more stimulation. I thought it would be a good idea to study abroad.

● I've never imagined myself moving at the age of 40. I thought I would be like those traditional Chinese women who are married and working for their retirements. However, life doesn't always go as we expect. I met a French man. We dated in Malaysia for 4 years, and then Covid happened. Usually, when things like that happen, my decision would be saying goodbye to my partners when they have to leave, but I've been doing that for too many times, so I figured, if I have to make a choice again, it might be good to choose the relationship over my career and my family for once. So, when he got remobilized to Paris, I decided to move with him.

● The war started. At first, I didn't think of moving out, until a good friend of mine from France called me, saying that I shouldn't stay in Russia, I should move to France to stay with them.

● I remember it was Monday morning. I was supposed to go to work. My HR called, and asked me not to go to the office. I didn't know what happened. The internet went off while I was talking on the phone, and the cell signals dropped too. I went to my boyfriend's house to warn him, since we couldn't talk on the phone. I remember people being confused. No one knew what to do. Five hours later, the internet and cell signals came back, and most of us were relieved, because we thought things were back to normal. But soon we realised that the military announced that they are taking over the country for a year.

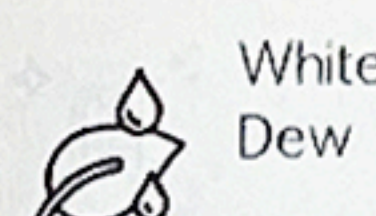
● I talked about the war with many people these days. It's unbearable. You can't do anything, but you need to somehow. At first, I tried to accumulate energy to go to protests. My aunt and my father do not understand me. I was emotionally fragile in the past year. Of course, I could sit at home and be silent, but it would not be good for my soul. To go to the streets to protest was dangerous, because they arrested a lot of people. I started to be paranoid, like if I heard any sound outside of my door, or if any stranger approached me, I thought they could be police who came to take me away, because they have facial recognition cameras. I didn't know how I would exist, how I would go out in the streets, how I would meet people and look into their eyes.

● We all know that the life in Europe is glorified. For someone in India, even if I starve here, it is still considered a better life than the life back at home. I actually did starve here. I've lived with no money. I've been through the darkest period of my life here. It was difficult to be in a new country when you made the decision of not being financially dependent.

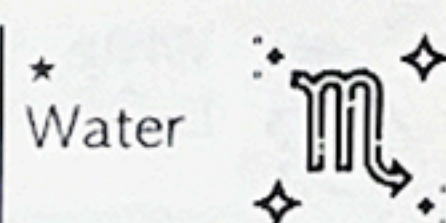
● We all know the reality is cruel. Things like banks, visas, paperwork are complicated. I couldn't even open a bank account. I realised that I needed to rebuild an identity. It was also an opportunity for me to re-establish a new identity that was very different from the one I had. It was a process of shattering and re-building.

● I remember one day, I saw a face on a poster, and I thought that person was a friend of mine. Suddenly I realised how lonely I was, that someone from a commercial was more familiar to me than the real people I know. I stopped having periods since I moved to Paris. My body had been tense since I moved.

● In my head, I had a picture of a young Taiwanese writer locked up in a small apartment. At that time, I was living in a very small apartment, about ten square meters, including kitchen and bathroom. For those who have studied here, they would probably relate to that because most of the students who do not have the financial means live here in a very small space. So, from the beginning, I wanted to create a space that was oppressive and closed.



Citing Bar



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● Everyone spoke French at school. I didn't understand at all. My teacher actually knew how to speak English. He just wouldn't do that in class. The only thing I could do was going to the bar with everyone after class, and when he was drinking and smoking outside, he was more willing to speak in English. So, I learnt how to smoke, in order to chat with him while smoking, and I took notes.

● It wasn't until four years ago that I decided to go into gender studies for my research. I believe that at the end, we are interested in the issues that are most relevant to ourselves. Since I moved here, I noticed that my identity as an immigrant is becoming more and more obvious. I used to feel that I was just a foreigner here, but later on, when different power relations started to be imposed on me, I started to notice the discrimination immigrants encounter in terms of administration and society. I am now studying my PhD here, and my research area is about the participation of social movements among Chinese ethnic lesbians in France, which means, I want to know why I am seeing less people of Chinese ethnicity in the social movements here. I think that people's willingness to stand up and participate in protests or marches has to do with their local identity, whether it is ethnicity or sexuality.

● I mostly focus on first- and second-generation immigrants. One thing I've often heard from second-generation immigrants is that because most of them have a certain history, like their parents may have been refugees, so they feel that they should be more discreet, not too vocal. Some believe that they need to prove that they are the “good” immigrants, like to contribute financially to the country. Many people have this idea in their minds.

● Even the colour of my skin, which I thought wasn't going to be a problem, became one. Because of the systematic racism back in my country, when I looked at these people who looked completely different from me, I started to believe they were completely different. I was mentally asking for help constantly, just to have someone look at me not as a tourist, not as someone who doesn't belong.

● I guess at some point I feel a bit lost about my identity, but at the end of the day, this is who I am. Is it very important that I have a culture to attach myself to? Or can I just let myself go, being a global citizen? Or maybe I can be identified as a new concept that I created. Nowadays, there are so many new gender and sexual identities, why can't I create a new cultural identity for myself?

● What happened in Myanmar still affects me. For example, when I walked in a crowd here for the first time, I had a panic attack. One night, we were having dinner at my boyfriend's friend's. We heard fireworks, and we both got terrified. Also, I got scared when I saw police on the streets. I have been depressed since I arrived. The language didn't help either. When you're going through depression, it's really hard to learn a new language, especially when the learning is not by choice, so I stopped. Leaving the country in a sudden was traumatising too. However, I started to feel better these days. I started to adjust to the local culture. I am also planning to pick up French classes again.

● I read “Last Words from Montmartre” and “Notes of a Crocodile” when I was in high school. At the time, I knew she was a famous writer, and her books were something I supposed to read. But I was too young, I didn't have the patience to appreciate something sophisticated. Only until my freshman year, I got really moved while re-reading “Notes of a Crocodile”. I remember I was crying all the time, thinking the book was about my relationship with my ex.

● This was the first time I read Qiu Miaojin's book. I can resonate with it a lot. I have never thought about committing suicide. However, I had this feeling of not wanting to live anymore. When I was in college, I saw the smooth side of life. But I feel that the smooth path is pieced together. When you walk on it, you need to balance carefully, otherwise, you would fall from those boards, into an endless pit. Over there, you see others walking above you, but you don't understand how come they are not in this pit with you. For you, this pit is the most real and normal world.



“As a Continuation of (Zoë)” (2023) was performed at Solid Art, Taipei. (Photo: Shane Liu)

“Zoë” is a project made during my artist-in-residency at Cité internationale des arts in Paris in 2022, including a duo-channelled video installation and texts, revisiting the book “Last Words from Montmartre” by Qiu Miaojin, a self-identified lesbian Taiwanese writer based in Paris between 1992 and 1995. The book comprises letters written in the first person by the character “Zoë” and was finished a week before qiu's suicide in her room in Montmartre, Paris.

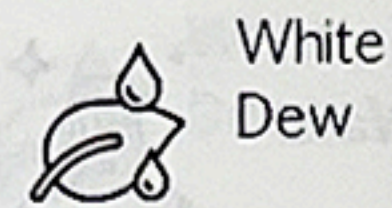
During the residency, I invited female-identified immigrants in Paris to read the letters extracted from the book at locations where Zoë had visited. The actions were documented by video, accompanied by the interviews of the participants in the format of subtitles and publication. The nine participants are from Taiwan, Hong Kong, China, Malaysia, India, Myanmar and Russia. Apart from being female immigrants, all the participants have some degree of connection to Zoë, including a PhD student whose research is related to the Chinese lesbian community in France, a professional actor, an artist who made a project inspired by Qiu, a political refugee, a dancer who worked in an erotic theatre...etc. Some participants identify themselves as lesbian or queer. Some have experienced depression or had suicidal thoughts. In the interviews, they generously shared with me their lives being female immigrants in Paris, and how their families, sexuality, mental health, identity, etc. have affected them, and what the book “The Last Words from Montmartre” means to them. The collection of these interviews were made into the publication “Zoë”.

The project continues my long-term research regarding immigrants, mental health and speech act. The translator of the English version of “Last Words from Montmartre”, Ari Larissa Heinrich, has said, “We should try to understand Qiu's death as she wanted it to be understood: as a kind of speech act.” Through inviting the female immigrants, with different but overlapped life journeys with Zoë, to visit the same locations, and to perform the act of “reading out loud” the static texts after 27 years, I hope the project could continue the conversation between Zoë and the receivers of the letters who could not reply. The action of message sending and receiving (from writers to readers, from speakers to listeners) transforms the receivers of the letters to the audience of the video installation, and I am still looking for the possibility of “replying”. As the writer Hsiang-Yin Lai once said, “(Zoë) might not be the Qiu Taiwanese readers imagined, or the Qiu I know, but the Qiu who belongs to the book. Zoë was born under the act of readings and the existence of the readers. Under this circumstance, the author indeed died, but the writing has its future.”

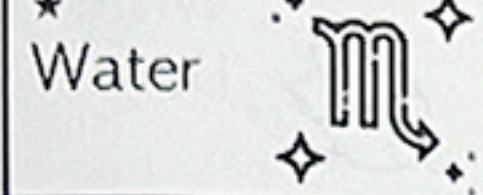
I would like to thank all the participants who generously shared their lives with me. Thank Ministry of Culture, Cité internationale des arts, my partner and assistant Fabio Sa-yegh, curator Hung-Fei Wu and Solid Art, so that “Zoë” can be presented in Taiwan. Lastly, and most importantly, thank, and apologize to, Qiu Miaojin and everyone who participated in this part of the history. Please forgive me for bringing up the memory that is hard to be remembered. I hope the project means something, for someone, at least at some level.

And thank you, for reading the stories.

Text Ting-Ting Cheng



Citing Bar



• I Wish You Enduring Happiness and Robust Health •

In Life's Symphony, We Tell Tales, Weave Sagas, and Stand as Avid Listeners

Text LI Weiwei



Installation view at Solid Art, Taipei, 2023. (Photo: ANPIS FOTO)

Donning headphones, scanning QR codes, seeking clues, strolling, or awaiting guidance — immersing in Ting-Ting Cheng's work is never a passive act. In her narrative practice, Cheng, patient and devoted, constructs a decentralized perspective through interviews, participatory methods, archival research, field trips, and other engaging elements. Often, the audience is encouraged to shape their own plots, with the arbitrariness among diverse storylines creating an exclusive yet intimate experience for individual visitors to Cheng's exhibition.

Since 2009, Ting-Ting Cheng has engaged in over 20 residency projects across 15 cities, becoming captivated by the interplay of various cultures as a frequent traveler. Cheng's early work, like "Still Life with Fruits" (2011), explored the cultural and social associations projected onto objects. This journey extended to audio interactive pieces such as "On the Desert Island" (2017), forging a personal path intersecting with collective memories. In her recent presentation "Zoë" (2023) at Solid Art, Taipei, Cheng delves into discourses of immigration, women, mental health, and death, aligned with "Citing Bar," a platform devoted to environmental humanities from a feminist perspective. This resonates with the shared essence of diversifying citations and advocating social justice. Through her continuous practices, Cheng's re-appropriation of historical materials intertwined with the personal perspectives of participants weaves an intrinsic tapestry of culture, erasing clear lines among nationhood.

We had a conversation about various poignant and marginalized aspects upon immigrants, gender, identity embedded in existing power dynamics during a rainy afternoon until dusk. When the topic turned to Cheng's artwork, moments of optimism still emerged. In Cheng's words, as long as the visibility is given to voices that have been historically ignored, a warmth of emotional support enveloped us.

• **LI Weiwei:** Diverging from "Last Words from Montmartre" by Taiwanese writer Qiu Miaojin, "Zoë" is a collaborative practice involving female-identified immigrants in Paris where the semi-fictional character "Zoë" resides within the narrative. What was the genesis of the idea to carry on the conversation through this fictional lens?

• **CHENG Ting-Ting:** Having once been an immigrant in Europe, particularly in London, I always have a strong connection to concepts like migration, diaspora, and cultural/racial identities, including a range of migrant experiences. When I learned about the chance to be an artist-in-residence at Cité internationale des arts in Paris, my immediate thought was of Qiu Miaojin's "Last Words from Montmartre." Although I was aware of this book for a while, I hadn't actually had the opportunity

to read it at that time. It's difficult to explain why her story specifically resonated with me, rather than other migrant experiences.

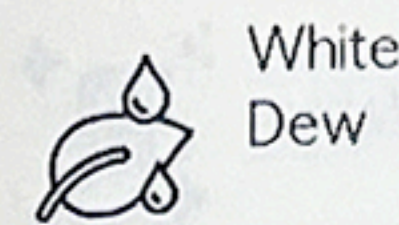
I was intrigued by "Last Words from Montmartre" for various reasons, seeing Qiu Miaojin not just as a Taiwanese immigrant but also as a woman, a lesbian, a writer, and someone who chose to end her life in Paris. Mental health has also been a longstanding interest of mine. In my previous projects, I delved into the narratives of the vanished Chinatown in Limehouse, London. However, I hadn't yet had the opportunity to explore the story of a Taiwanese immigrant in Europe, having that chance excited me greatly.

Essentially, my interest lies in people and their narratives. I think small actions contribute to making the world a little more interesting, and what's crucial for me is whether each individual's stories have been acknowledged. Following a recent residency in Vienna, I made a work about swimming that involved 5 other participants. During the practice, it was important for me that they felt comfortable with the overall collaboration. At the end of the day, people are the ones who are important to me.

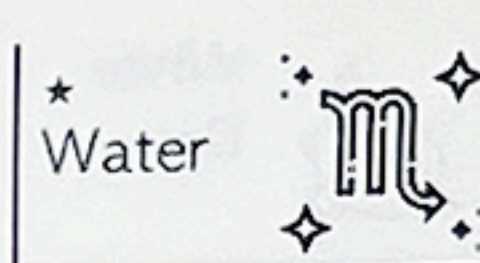
• Three decades have passed since the demise of the character "Zoë." What are your observations regarding immigrants over this time span and between the cities of Paris and Taipei? How do you personally relate to the character "Zoë" and the other individuals who played their roles in portraying tales of "Zoë" in this project?

• I love the questions. In Paris, what resonated with me was my own experience in the UK — being an immigrant, feeling involuntarily tied to notions of race, culture, or nationality, and facing challenges in Europe while people back home might not fully comprehend the difficulties, thinking that life should be all good there. And of course, I can also connect with each of the participants individually. For instance, Lok Kan's experience with an abusive relationship, Qiibo's descent into the "pit" while her peers progressed on the track, and Yijhen's research regarding the identity of the second-generation immigrants are all aspects that resonate with me. What intrigued me was the diversity and overlap in everyone's stories; despite their differences, we could all find something in common.

Interviewing the immigrant performers in Taiwan provided another captivating experience for me. Although I don't identify myself as an immigrant in Taiwan, I did return to Taiwan after living in Europe for 11 years. I can relate to certain aspects of life they talked about, such as how life here can be simpler with a lower cost of living, providing



Citing Bar



• I Wish You Enduring Happiness and Robust Health •

more opportunities to make things happen with less financial pressure that are things you probably don't find elsewhere. I'm not suggesting everything is perfect here (we're both aware that living in Taiwan has its share of challenges), but I genuinely believe that sometimes people fail to appreciate the positive aspects without experiencing life abroad.

The way I connect with Qiu (or I still prefer using the term "Zoë" as mentioned in the book) is another extensive tale. I've read "The Last Words from Montmartre" countless times, in both English and Chinese, to the extent that I felt I could recall every line, every date, and every location she visited. During my research, I made a timetable detailing the events she mentioned on each day. Whenever I revisited the book, I couldn't help but contemplate how the story's ending could be different if something happened between those dates or at that specific point in the timeline. It felt as though I could intervene, as if the book was a live stream of her healing or suicidal journey, as if there was still time to make a difference. I attempted to regard "The Last Words from Montmartre" as a work of fiction because I believe it would be unjust to Qiu or anyone who truly knew her if I pretended to have that personal contact with her. I don't know her, and I never will. My understanding is confined to Zoë as portrayed in the book. Acknowledging the story as "real" would also be emotionally overwhelming for me, especially during the research for this project. It goes without saying that "The Last Words from Montmartre" is a weighty book. As a Taiwanese, an immigrant in Europe, a woman, and someone who has had relationships with individuals identified as women, I naturally find a lot of resonance with what Qiu wrote. However, it's important to note that this doesn't imply a complete agreement with everything Zoë believed in.

• Confronting a poignant fictional experience and connecting it to real-life scenarios can be a daunting task. Both your work and Qiu's carry a weight, delving into profound aspects of life, yet there's a tangible resilience present. How do you navigate the balance between depicting a specific facet of reality and expressing your own attitude towards it?

• In my dialogue with Devika, one of the participants of "Zoë," the concept of "courage" emerged as she touched upon Zoë's suicide. From this vantage point, death possesses a considerable force. I believe it's important to talk about it carefully, so I tried to avoid the depiction of the suicide process with an idealized or romanticized lens in my practice. Instead, my focus is on steering attention towards mental health, creating a space where individuals find companionship and understanding through my endeavors.

It also reminds me of the film "I Am Not Your Negro" (2017) and how part of its narrative explores the role of empathy as a bridge nurturing social comprehension. For another project of mine, I was interviewing religious workers in Taitung after my father's passing, asking them about the relationship between religion and mental health — how their practices help their believers to grieve. I remember Uwe, someone who worked for a church, telling me that he believed in the importance of sharing vulnerability with others. That's something that stayed with me. Recognizing life's complexity for everyone, and the challenge of openly discussing personal fragilities, I try to convey the message that it is okay to embrace one's vulnerability through my work.

• Amidst an inundation of information and the constraints imposed by various educational backgrounds and personal experiences, many of your works engage in conversations about diversity. How do you envision tackling and breaking down biases across cultures regarding different historical narratives?

• Our perceptions of various cultures often stem from education, media, diverse forms of information, and personal experiences, usually a blend of these factors. I believe there are numerous ways to challenge and break down existing stereotypes, which is crucial. I guess we all have stories, and we are all storytellers; at the same time, we are all listeners. It's essential to view each person and every narrative as unique, with no one burdened with representing a broader group. Every individual is multi-dimensional, and life, as it turns out, is more intricate than we often perceive.

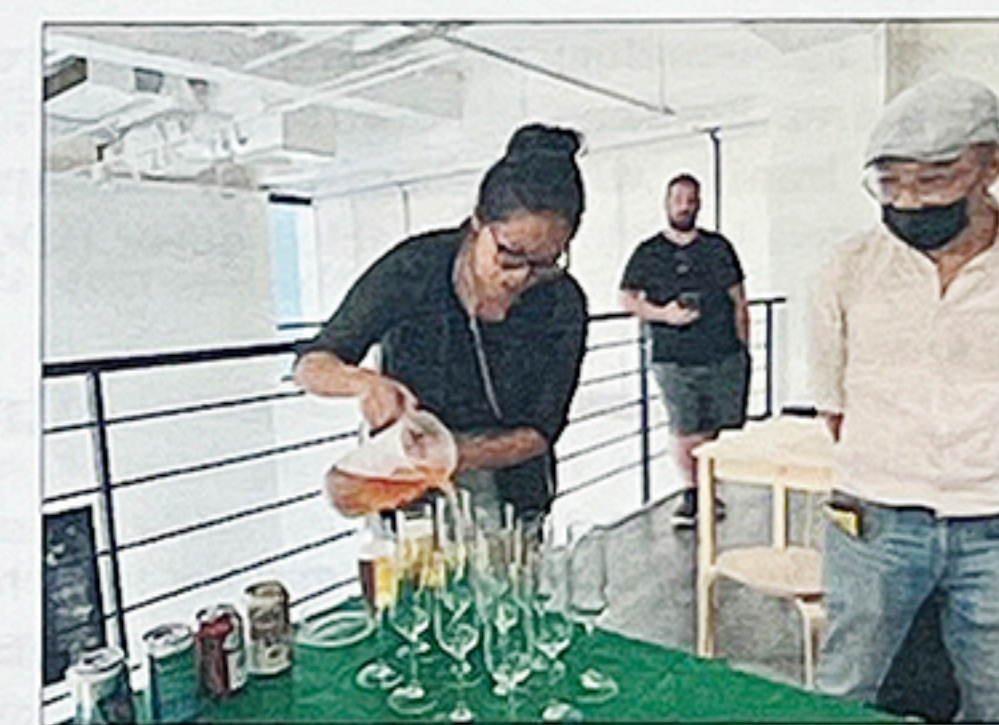
We exist in a realm intertwined with the ghost of the past, where the present is a blend of what has passed and ongoing occurrences. I am particularly into an approach to engaging with history, choosing to enact documented events, such as in "A Turning Away from Debates That Have Not Been Concluded" (2019) as well as "Zoë" (2023). In these works, potency of words manifests in the performance of a speech act, a brief yet impactful encounter that puts the participants in someone else's shoes.

Recently, I initiated a project that involved 4 migrant workers in Tainan. In the work, I invite the audience to communicate with me through

instant messaging, adopting the roles of the migrant workers. I asked a couple friends to test the work for me before the exhibition. They found it intriguing and soon acknowledged that living such lives would likely be quite exhausting. The project site is located in a tourist spot, prompting an exploration of fun places recommended by the workers I worked with, and we even made a tour guide as part of the presentation. In navigating this journey, I made a conscious effort to regard these collaborators as unique individuals with their own personalities, deliberately avoiding the tendency to see them solely as representation of the "migrant workers." It was a small, personal endeavor to humanize these people I got to know, acknowledging my own potential limitations of prejudice.

This interview has undergone curation and editing. The unaltered version is accessible in "Asian Contemporary Art," dated 29 November 2023.

♦ Literary Libations Lounge ♦



Artist Cheng Ting-Ting served a blend of beers with diverse origins to the audience at Solid Art in 2023.



The pandemic's ubiquity underscores the pervasive nature of mobility, positioning migrants as vital participants in the unparalleled global restructuring of the labor landscape. In a world steeped in uncertainty, the Internet, a fundamental source of modern information, utilizes expansive data-driven mechanisms to intricately delineate increasingly refined spheres. This reshapes the accumulation of knowledge through encounters with differences, presenting the process as a uniquely "personalized" yet solitary experience. However, this automated segregation systematically excludes diverse individuals and viewpoints, painting a stark binary that provides a semblance of comfort while progressively challenging those accustomed to it to embrace temperatures that deviate from their own.

The character "Zoë" embodies a countenance brimming with boundless potential. In encountering Zoë, we not only perceive the world through her eyes but also experience her warmth, hear her voice, understand her essence, and ultimately, embrace her. Zoë is a multitude, a unique individual, and simultaneously, a reflection of ourselves, a constant thread connecting us. It is through such connections that a dense and intricate network is woven, offering a robust defense against the fragility and isolation that individuals face in separation.

On March 24, 1995, the character Zoë, as depicted in the book "Last Words from Montmartre," embarked on a flight from Paris to Tokyo to reunite with her friend Xiao Yong. This journey symbolized her endeavor to break free from emotional pain and establish connections with others. During the flight, Zoë, portrayed in the narrative, repeatedly requested various brands of beer from the stewardess. This simple act served not only to ease the unease caused by turbulence but also to alleviate her own nervous anticipation of the impending meeting with her friend, providing a comforting ritual. In 2023, inspired by this memorable section of the book, Cheng Ting-Ting served a blend of beers with diverse origins, echoing the nationalities of performers in "As a Continuation of (Zoë)." Through this sensory fusion, the audience was graciously invited to embrace an uncertain approach, savoring encounters enriched with beautiful differences.