

世界南島研究國外學者訪台交流補助案

成果報告

一、背景

Dr. Amanda Rogers 為年輕英國學人，甫自英國著名學府 Royal Holloway University of London 的地理學系獲得博士學位，並獲得獎助在該系擔任博士後研究員一年。同時，她亦申請一筆經費補助，前往新加坡國立大學進行二個月（2008.9-11 月）的訪問研究。

她的研究主題是關於表演藝術、空間和認同的議題。博士論文：Geographies of identity and performance in Asian American theatre，主要討論移居美國的菲律賓人，如何藉由音樂劇 Imelda 在美國主要城市的演出，取得族群認同的過程。此一研究議題，在全球化和跨界流動的社會中，愈形重要。

台灣社會科界關於表演藝術、空間和族群認同的研究，十分有限，幾乎可以說處於萌芽階段。若能藉由邀請國外相關學者訪台，並引介主要理論概念和研究議題，當可促進台灣學界對此一研究議題的重視。

國立臺東大學區域政策與發展研究所，一直致力於國際學術交流的開展，同時，台東縣長期推動南島文化節以促進觀光產業和增進地方認同的政策，亦逐漸成為值得關注的研究議題。有鑑於此，區域所即申請此一交流補助案，並獲得通過，得以邀請 Dr. Amanda Rogers 前來台灣進行為期一週的學術交流活動。

二、訪台活動

Dr. Amanda Rogers 的訪台活動，前後共一週，主要分為兩大部份。主要的學術活動包括兩場演講及一場座談會。另外，由於此行是 Amanda 第一次前來亞洲及台灣，因此特別安排另一部分，是讓 Amanda 有機會接觸台灣的傳統，現代和後現代的面向，以體驗台灣社會的多重性。主要包括：

1. 台北龍山寺傳統寺廟
2. 西門町青少年文化
3. 誠品書局
4. 淡水歷史古蹟遺產
5. 夜市及傳統市場
6. 總統府自由廣場及二二八紀念公園
7. 台北 101 金融及商業中心

8. 故宮文物

另外，針對 Amanda 對表演藝術的專業，亦特別安排以下參訪地點：

9. 紅樓劇場
10. 台北光點劇院
11. 布農部落
12. 台東鐵道藝術村

三、學術活動

Dr. Amanda Rogers 的兩場正式演講分別在台灣大學及臺東大學舉行，說明如下。

台灣大學是台灣最重要的大學。由於 Amanda 是地理學博士，因此特地安排在台大地理與環境資源學系針對碩士班及博士班進行一場兩個小時的演講，由該系黃宗儀教授主持，講題是：geographies of Diasporic Performance in Filipino America。現場共有約 20 人參與，除研究生外，上包括兩位地理系及一位外文系的教授參與。演講之後並有七、八位發言提問及討論，十分熱絡。此次講演，可說是第一次將表演藝術，空間與族群認同的議題，引入台灣的地理學界。而以美國菲律賓人為個案的討論，可進一步瞭解廣義的南島民族，如何在當代的西方社會中，尋找族群的記憶和認同，並再現族群身份於主流社會之中。

台東大學位於台灣最邊陲位置，卻也是台灣南島族群文化最豐富的地方。此次由台東大學區域政策與發展研究所聯合南島文化研究所共同舉辦此次演講，並商請英美系鄧鴻樹老師擔任翻譯，講題是：Spatializing in intercultural Filipino artistic practice。現場共有 20 餘人參與，除研究生之外，尚包括四位區域所、南島所及英美系的教授參與。演講之後約有近十位同學老師的發言提問，十分精彩。在號稱台灣南島原鄉的台東進行演講，並對焦於表演藝術中族群文化的真實性議題，更能將直接連結台東的族群文化與地方認同的課題，對區域所及南島所的師生，均有一定的啟發。

此外，並特別安排一場和台東劇團的座談會，由劉梅英團長和數位團員參與。首先由梅英介紹劇團的發展及代表性作品，再由 Amanda 介紹兩部在紐約百老匯上演的亞洲音樂劇作品。隨後舉行座談，討論表演藝術中的地方感與族群認同，以及劇團經營及發展的相關議題等，由於安排翻譯，因此雙方交流十分順暢成功。

除此之外，並特別安排 Amanda 前往著名的布農部落，觀賞帶有關光性質的原住民傳統樂舞表演，了解當前台灣族群觀光與表演的現況。

(1) 台東大學演講摘要

Intersections between Multiculturalism and Interculturalism

Introduction

Hello. So today I'm going to talk a little bit about my research on geographies of identity and performance. In particular, I'll be talking about issues of representation and politics when you borrow and combine different cultural performance forms in theatre. I will be examining this in the context of the staging and performance of a musical called *Imelda: A New Musical*. This musical was produced in Los Angeles by an Asian American theatre company called East West Players during May-June 2005. *Imelda* was a biographical musical created in the Broadway style that chronicled the rise and fall of Imelda Marcos, covering the period 1952-1986. So the narrative covered relatively well-known Philippine history and politics.

This musical is complicated because it was produced specifically for the Filipino American community, but it also wanted to be a mainstream musical production – particularly as its original aim was to go to Broadway. As a result, this musical incorporated elements of apparently 'Philippine' language, costume, and dance within a mainstream friendly Broadway musical production. In this process *Imelda* became intercultural in style and structure. However the creative team of the musical, the writer, director, lyricist, composer, designers etc came from diverse racial and ethnic backgrounds, except for the choreographer who was Filipino American. They worked alongside a mainly Filipino American cast. This situation created friction on the production and it raised arguments about cultural and representational politics.

These arguments focussed on who was representing the Philippines, how, for whom and what processes of translation were involved. These debates often circulated around the use of cultural material from the Philippines and were linked to the problem of trying to cater for two audiences. On one hand, *Imelda* was for the Filipino American community, and so the use of Philippine dance, costume or language should be authentic. On the other hand there was an attempt to create a musical that would appeal to mainstream audiences. This was also tied to a multicultural agenda of inclusion, creating a perceived need to enable understanding for a mainstream audience. As a result the Philippine cultural forms and how they were used created problems of stereotyping and mis-representation. This was not intentional but more a by-product of having multiple aims, not only in terms of audiences but also of wanting to pursue an individual creative vision or of being

confined by the structure of a particular number – these factors also affected how certain costumes or dances were used. The politics of representational processes were therefore fractured and contradictory, and it is difficult to ascribe a cultural location or descriptor to *Imelda* overall (hybrid, fusion, syncretic, authentic).

So in this paper I'm going to talk briefly about space and performance in geography, then discuss intercultural theatre practice and its relationship to identity. Then I'll give you a bit more background about the context, of Filipino American arts and their relationship to Asian American theatre. Then I'll discuss a few examples of the complexity of representing the Philippines on *Imelda*. Then I'll sum up.

Space and Performance in Geography

Overview

Geography has had a strong interest in the arts for about the last ten years, particularly with feminist readings of contemporary landscape painting (such as Catherine Nash). Also there is a long history of exploring geographical issues such as nature-human relations, environment, consumption, the experience of the city, by engaging in collaborative projects with artists. (slide ref) Also artists are often engaged on practical research projects to offer a more creative perspective on what doing geography and representing geography can be (Helen Scalway).

My research follows this line of inquiry, but it does so by examining theatre performance. Theoretically, geography has drawn on different ideas of performance in order to theorise subjectivity and identity as spatial and processual practices. Recently this has particularly emerged through the influence of non-representational theory. This involves a conceptual shift away from textual or linguistic conceptions of the subject (like Butler) towards more embodied and performative ones (see Nigel Thrift). Current geographical work on performance draws on dance, improvisation, music and performance art as a way to consider the creativity involved in the everyday practice of being, or rather, becoming in the world (Derek McCormack, Sarah Cant). Artistic performance allows practical embodied actions to be apprehended such that we can value the skilful production of the subject. They also valorise bodily movement as a form of meaningful intelligence, as a way in which we can understand the more intuitive dimensions of our lived experience. This means that subjectivity need no longer be defined solely in representational terms or identities. These ideas derived from performance theory have filtered through into geographical work on migration,

affectual understandings of the city, emotion, and so on. Contemporary geographical work on performance therefore tends to deal much more with actions, rather than text, with performed constructions rather than representations.

Theatre and Geography

This is problematic in the context of theatre as so much theatre relies on the interplay between representation and embodiment. In Asian American or in this instance Filipino American theatre, issues of identity and identity politics are also central. So my research draws on the idea of theatrical skill and technique, it draws on the idea of process and examines embodiment, but it does so to see how this works in terms of identity performance. Theatre is a socio-spatial and creative means through which to examine the geographies of identity created through its processes. Theatre studies academics such as Gay McAuley also suggest that theatre is *the* spatial form of performance, with the word “theatre” encapsulating both the event of performance itself, but also the location in which that event takes place. There is a small literature within geography that suggests theatre is a public space in which democratic politics can take place or be imagined in new ways (Pratt and Kirby, 2003). This has emerged through examining the spatial politics of participatory theatre, such as in the work of Augusto Boal (Pratt and Johnston, 2007), street theatre (Houston and Pulido 2002; Nagar, 2002) or community theatre (Mattingley, 2001; Robinson Y, 2004). However, it is easy to accept the virtues of theatre in terms of building community or altering power relationships. In reality, larger structures and institutions can define and limit theatre’s revolutionary potential. This becomes very apparent in this context when considering how catering to a wider non-Filipino American audience reproduces and works within a conservative politics of multiculturalism. So theatre is linked to representation and identity, but it is not deadening, fixed or disengaged from the real world. It is a forum through which identities and their geographies are performed and debated.

Intercultural Theatre

Imelda can be seen in its practices and aesthetics as intercultural. Intercultural theatre is marked by intentional encounters and negotiations between different performance traditions. The resulting product is characterised by a fusion of cultural forms at “the level of narrative content, performance aesthetics, production processes and/or reception [by an interpretative community]. These may be material or symbolic, taking the form of particular objects or properties, languages, myths, rituals,

embodied techniques, training methods and visual practices” (Lo and Gilbert, 2002, 31). Interculturalism therefore suggests a process of cultural exchange and within that it draws on a spatial imaginary that associates performance traditions with particular cultural locations and identities. The encounters and negotiations that characterise intercultural performance therefore operate by bringing different spaces into relation with one another, this can create both connection and disconnection or fracture. When these different performance forms come together they inevitably involve a negotiation of identity depending on the circumstances of exchange. This can involve processes of adaptation, translation, hybridity, authenticity and so on – each of these has a different relationship to questions of space and power.

The literature on interculturalism is varied, but it mostly focuses on the realm of practice, examining processes such as cultural translation, collaboration or the use of aesthetics. It also examines the resulting effect of these processes on the theatrical product and the implications of this for identity. Intercultural practice is often critiqued because it is Eurocentric in outlook, it is usually framed as white western directors looking to the exotic east for inspiration, whilst assuming a universal identity. This ignores power relationships and disparities between participants, making performance depoliticised. This is particularly when interculturalism is viewed as an artistic endeavour through which new skills or techniques can be learned. In contrast, my research draws on a politically informed notion of interculturalism. This often emerges in work on postcolonial theatre examining how new national identities are created or how colonial structures of domination are resisted. Although the Philippines has a postcolonial relationship to America, *Imelda* was not a postcolonial production. It was not created in response to colonialism, although the presence of Filipinos in America is inflected by such dynamics. What the postcolonial literature offers is an attention to the politicized nature of the processes and products of cultural mixing (op cit; Lo, 2006). It allows me to explore the debates surrounding the incorporation of Philippine culture into an American musical form. This process became a means through which ethnic identity politics could be articulated and challenged.

Geography is important here because Philippine dance, costume and language were all included within *Imelda*. This is because Filipino America is strongly diasporic, so they wanted to enable identification for these audiences. However this created a desire for a culturally authentic Filipino identity. However, *Imelda's* American location was a big influence on its production as it complicated the use and portrayal of Philippine culture. Broadway musicals are also synonymous with American culture so the

interplay between Philippine and American culture was central to the creation of this musical. However this is also complicated by *Imelda's* production in an Asian American theatre company – something that draws attention to inter-ethnic relationships on the production. It particularly highlights the use of strategic essentialism by Filipinos to claim cultural knowledge and thus to gain authority. However this was a complex process and involved shifting positions of power, something that prohibits an easy assumption of accusations of cultural imperialism.

Filipino American Arts

Before giving you some examples, I will just provide a bit of a broader context about Filipino America and Filipino American arts. Filipino Americans are the second largest Asian American ethnic group in America but in Los Angeles, they are the largest. However given this numerical prominence, their artistic presence and stories are under-represented. Much of the artistic production of Filipino Americans is often murals which depict either the history of Filipinos in America, or which comment on events occurring in the Philippines. So a lot of Filipino American art work is concerned with the homeland, it is diasporic. This is why producing a musical about Imelda Marcos and Philippine history, and including elements of Philippine culture is unsurprising in this context. However it is unusual in the broader context of Asian America, because Asian American stories are often about finding identity and being in America, they do not have that transnational or diasporic outlook to them. This is a particular feature of Filipino America and of Filipino American art.

In terms of Filipino American performance, there is quite a lot of emphasis on retaining culture, and of doing traditional dancing in particular. This is evident during PCNs at university (singing, music and dancing of traditional stories) ... other research work. There are a couple of organisations in Los Angeles that do this traditional dancing, but these tend to be community groups. In terms of theatre, there is a general lack of Filipino American production. There are only three really key Filipino American plays, although there are more coming through – it is an emergent scene. One called *Dogeaters* by Jessica Hagedorn, which covers the same time period as *Imelda* but it is a drama that shows the dark gritty side of Philippine life. The other is called *Flipzoids* by Ralph Pena which is about Philippine legends and the generational difference between Filipino Americans. The final one is *Imelda*. Now the theatre company East West Players (EWP), has an agenda to raise the visible profile of Asian Americans and to represent their voices and experiences as a minority group. It also provides Asian American artists with opportunities to play meaningful roles. So EWP

decided to develop a Filipino American show, one that could use predominantly Filipino American actors, created for the Filipino American community. Commercially viable. Untapped audience.

The general lack of artistic or cultural production in the public sphere contributes to what Filipino Americans see as a continued cycle of marginalisation. This is in relation to both contemporary American society, but it is inevitably a view influenced by being a formerly colonised nation. However there is some debate over whether Filipino Americans are a part of Asian America or indeed if they need to be. These

(2) 台灣大學演講摘要

Geographies of Diasporic Performance in Filipino America

1. Introduction/Outline of lecture. (5 mins)

Discuss how performance has entered geography as a set of ideas. To consider the role of theatre within this. Highlight what theatre may offer geography, particularly as a way to consider the interaction between performance and the everyday.

In particular my own research has examined the performativity of identity and its creation through professional theatre practice. Explore how identity and its geographies can be reworked and contested through such processes.

Today talk about this in terms of the production of diasporic identities through performance. Working against the conceptualisation of diaspora as a hybrid formation (see also Carter 2005; Mitchell 1997).

Instead attend to the differentiated but essentialist construction, articulation and negotiation of diasporic identifications.

Consider this in the case of Filipino America – through staging the production of *Imelda: A New Musical*.

Look at how the Philippines was constructed and related to by the actors, how performance enables them to construct diasporic relationships to a Philippine homeland. In so doing, emphasise the importance of locality and geographical scale to the production of essentialist homeland attachments and the formation of diasporic communities (Brah, 1996).

Do this by focussing on three processes:

1. Use of memories in performance
2. Process of research/finding out about Philippine heritage on the production
3. Use of language and accents

2. Theoretical Background (15 mins)

- a) Performance in geography. General context.

Different lineages of performance in geography. Mention the work of Erving Goffman, Judith Butler and non-representational theory.

This has led to current research focus on artistic practice, creativity, dance, improvisation.

However theatre remains sidelined in this examination because of theoretical lineages used by geographers.

Suggest reasons why theatre is important for geographers to study (see also the work of Gerry Pratt).

Emphasis on subjectivity as no longer about text and representation but about actions, skills, embodiment. Examining how identity is made through practice and action in a creative context and by extension in everyday contexts. In this instance today frame less in terms of Butler or non-rep theory, but more as broader examination of a focus on creative practice.

[This is actually quite a lot, probably about 10 minutes. It could easily be 15 though! Is that ok?]

- b) Diaspora and Asian America

So using performance is one way in which people create their identities, both personally and professionally as artists. I have examined how actors relate to the performances they undertake. In this instance it involves examining the relationships actors created through the performance of *Imelda* and the theatrical skills and techniques used to do this.

This involves a performance of a diasporic identity related to home. Constructs essentialist diasporic identities (*essentialist* Filipino *attachment* rather than belonging, differentiated and fractured connections to the Philippines, not diaspora as a hybrid formation, loss of American locations of belonging, importance of locality and place). However identity via ideas of

performance is *processual not inherent*, even when essentialist.

Relate this to literatures on diaspora - key ideas (anti-essentialist, home, belonging etc) and to the Filipino diaspora.

[Maybe 5 minutes or so]

3. Background/Practical Context (10 mins)

How *Imelda* came about.

Description of *Imelda*.

Methodological approach

Pilot study + Fieldwork for one-year. Gaining access to the companies.

Practitioner expertise – study in drama department.

Use ethnographic methodology (participant observation, plus semi structured interviews) – and why [not an actor, race issue as white woman]

How this affected the creation of materials and analysis.

4. Performative memories of home (10)

Examine the geographical construction of individual memories and how they were used in performance. Memories used to build a shared Filipino identity despite their differentiation. This process is mediated through theatre techniques that allow an individual's Filipino identity and belonging to be re-created and stabilised.

a) Individual memories in performance.

Use of memories in creating a character via acting technique.

[quotations from Gio and Antoine]

Creativity creates a partial connection to the Philippines because of interpretation and artistic licence. Contextual reinterpretation of memories in the musical. Embodied experience of Filipino identity.

b) Memory belonging and nostalgia

Geographical construction of memories in performance across scales and localities
[quotation from MJ].

Nostalgia for belonging to the Philippines is critically aware, includes pain and

judgement. Not romantic. Emergence of critical consciousness from a diasporic position.

[quotation from Bryan].

c) Collective diasporic memories.

Process of sharing memories among the cast. Creating opportunities to share memories – construct Filipino identity relationally, across differences in experience.

Leads into.....

5. Research Performances (10)

How building and performing a Filipino identity worked through a ‘homing desire’ (Brah 1996).

Research about the Philippines and about Imelda and Ferdinand Marcos allowed Filipino identities and relationships to the homeland to be reworked. Home is not a stable place but is continually reproduced performatively (Ahmed et al 2003).

Working on *Imelda* part of a longer ongoing process of finding out about Philippine heritage. This highlighted and re-created the diasporic situation of the musical and those involved with it.

Creates a sense of belonging on the musical – perform Filipino identity through connections uncovered and created. Essential ethnic identity that can be obtained – check boxes [quote Myra/RB]

a) Research operates in a ‘diaspora space’ (Brah 1996; Le Espiritu 2003) – works across generations. How memories and relationships to the Philippines are reworked, negotiated and contested through processes of research. Creates a sense of diasporic identity that encompasses American born generations.

b) This process of research also reinforces *American* locations of belonging to a Filipino diasporic community. Networks of stories and research that go into the creation of characters for performance. Builds a common history and collective identity.

Multiplicity and heterogeneity of experience *does not* mean diasporas are hybrid. Genealogical blood ties – essentialist assumption of shared identity remains. The process of creating, performing in and responding to *Imelda* as a piece of theatre

makes existing connections to the Philippines more meaningful.

6. Language (5-7)

Language usually assumed to be a way to retain culture and identity in diasporic situations. Also seen as a way to create a syncretic diasporic culture.

However differentiations and hybridisations created through American naturalisation were removed in this process to create essentialism.

a) Entrenched boundaries of language and Filipino identity for actors

Importance of re-creating Philippine locality. Tracing the Philippines sonically.

[discussion of the number *Anak Ko* and the singing. Removal of Americanisation.]

b) Theatrical Accents

Perhaps easy to over emphasise Tagalog. Speaking in American accents. Speech, performative language also tied to character creation. Not just about utterance, but the qualities of speech when tied to acting.

[quotations from Antoine and Gio about playing Ninoy and Marcos. How this relates to a more secure Filipino identity – less need to claim essentialist identities of being *either* Filipino *or* American, but able to work across both]

Conclusion (5)

Recap of main arguments.

四、成果自評

邀請英國學人 Dr. Amanda Rogers 訪問台灣一週，堪稱成果豐碩。

首先，就學術演講部份，不論是討論表演藝術、空間，和菲律賓族群認同課題，還是討論族群文化的藝術操演等課題，對在場師生而言，均是較為新穎的研究課題，深具啟發。

就座談會而言，台東劇團的負責人及團員們，得以和從事表演藝術研究的學者討論，必然是難得的經驗。

同時，不論演講和座談，Amanda 認真的演講，回答，討論的態度，令所有參與者印象深刻。其次，就 Amanda 而言，第一次訪問台灣，得以

有機會接觸不同面向的台灣社會，對台灣產生一定的了解與好奇。事實上，離台之前，Amanda 再次強調願意認真考慮將來進行台灣研究的可能性，並考慮尋求跨國合作研究的可能性。換言之，此次邀請 Dr. Amanda Rogers 來台，若能促成一位年輕英國學人因此開展台灣研究，將是一件值得肯定的貢獻。





Space, Performance, and Identity

A Series of Dr. Amanda Rogers' Visiting in Taiwan

Amanda Rogers is an ESRC Postdoctoral Fellow in the Department of Geography, Royal Holloway University of London. She is currently a visiting scholar at National Singapore University, preparing for her next research project on transnational Asian theatre. She is interested in the formation and expression of identity through artistic practice, with a focus on theatre and Asian American theatre in particular. She considers theatre a social institution where the spatiality and composition of identity can be explored, challenged and contested through material processes. Dr. Rogers's study is also concerned with the performative constitution of racial identity through the interplay between representational and embodied dynamics.

✦ Lecture I

Geographies of Diasporic Performance in Filipino America.

November 4, 2008 /Tuesday/ 10 A.M.

Seminar Room 405, Department of Geography, National Taiwan University /Taipei.

✦ Lecture II

Spatializing intercultural Filipino artistic practice.

November 6, 2008 / Thursday/ 10 A.M.

Lecture Hall, 4F, Institute of Regional Policy and Development, National Taitung University /Chipen Campus, Taitung/

Translator: Dr. Den, Hong-Shu

✦ Roundtable

On "Packing Performance"

November 7, 2008 /Friday/ 7.30 P.M.

Taitung Theatre /Taitung

Co-Discussants:

Liu, May Yin Director of Taitung Theatre

Lin, Je Je Manager of Taitung Theatre and Railway Village of Art

Translator: Cai, Ming-Ting

✦ Organizer/Contact:

Hsia, Li-Ming, National Taitung University

Huang, Tsung-Yi, Department of Geography, National Taiwan University