

蘿拉·阿布蕾拉

Lola Abreera



Credit

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Intro

來自菲律賓的蘿拉·阿布蕾拉 (Lola Abreera) 曾旅居夏威夷和舊金山市，現居柏林，育有一子，為撰稿人、編輯和視覺媒體人類學者。她曾任菲律賓亞洲生活頻道主持和編劇、英國廣播公司旗下《極速誌》、美國《Good Housekeeping》雜誌菲律賓版執行編輯，也在當地創辦民謠龐克樂隊，出版過地下漫畫。並於2015年創辦柏林《The First Reel》菲律賓影展。

蘿拉8歲時曾經歷皮納土波火山 (Mount Pinatubo) 爆發所引起的社會不安，讓她意識到生命就是一場歷險。因為這樣的經歷，蘿拉於《馬尼拉公報》、菲版《男人幫》、《美力圖》等紙本和網媒撰寫過大量，關於繞舌對戰和社會問題等廣泛內容的報導。

柏林自由大學視覺媒體人類學碩士畢業後的蘿拉，利用電影和攝影為視覺敘事方法，關懷移民和貧苦大眾的生活、讓參與者和合作者能深入展現自身故事，其視覺作品曾於柏林、京都、里斯本等地展出。

Lola Abreera is a writer, editor, and visual and media anthropologist. She has lived in the Philippines, Hawaii, and San Francisco, currently resides in Berlin with her son. She worked as a presenter and scriptwriter for the Living Asia Channel and served as managing editor for BBC Top Gear Philippines and Good Housekeeping Magazine Philippines. She has also managed a Filipino folk-punk band and produced an underground comic book. As a visual anthropologist and director of several short films herself, Lola founded “The First Reel” Philippine Film Festival - Berlin in 2015.

Caught in the chaos of the Mt. Pinatubo volcanic eruption, Lola realized at the tender age of eight that life was meant to be an adventure. Covering everything from subversive rap battles to social issues, Lola’s writings have appeared in numerous print and online publications such as the Manila Bulletin, FHM Philippines and Women’s Health Philippines.

In 2016, Lola completed her MA in Visual and Media Anthropology at the Freie Universität Berlin. As a visual storyteller, she has used film and photography to relay in-depth narratives of participants and collaborators whose lives have been colored by their experiences as migrants and as survivors. Her visual work has been exhibited in Berlin, Kyoto, and Lisbon.

在提問前，羅拉已經注意到我在英文中用到帶有去性別化意圖的形容詞「Filipinx」（菲律賓的），她論道：

請留意：我並不認同「Filipinx」一詞的用法。「Filipino」一詞並非陽性詞，而是中性的，本身就具有概括性。我自己不喜歡改用「Filipinx」這個詞的趨向，因為這樣正是把這個字的實際用法置之度外，而且在不同的方面也諷刺地有一種殖民的感覺。如果採訪中需要改動，你可以採用「Filipino/a/x」的寫法。（見註腳。）

Right before my questions, Lola noticed my reference to the adjective “Filipinx” and wrote:

Please note: I do not subscribe to the use of Filipinx. The word Filipino is not masculine. It's neutral. In itself, it is inclusive. I personally do not like the movement towards changing the term to Filipinx as it disregards the actual use of the language and in many ways, it ironically feels very colonial. If it needs to be changed, then you can use Filipino/a/x.

註：「Filipinx」屬美國等西班牙文人士較多國家的用法，原為旨在將本來源於西文的「菲律賓人」、「菲律賓的」的陽性詞「Filipino」和陰性詞「Filipina」去性化，使之同英文一樣。不過「Filipinx」並未得到英文人士的廣泛認同。另外，也有不少人士認為「Filipino」一詞本身就已中性、去性化，而英文也有法文跟同源，且無陰陽變位的「Philippine」。後者均在張的訪問英文問題中統一採用。

Q1:

妳是如何進行藝術創作的？

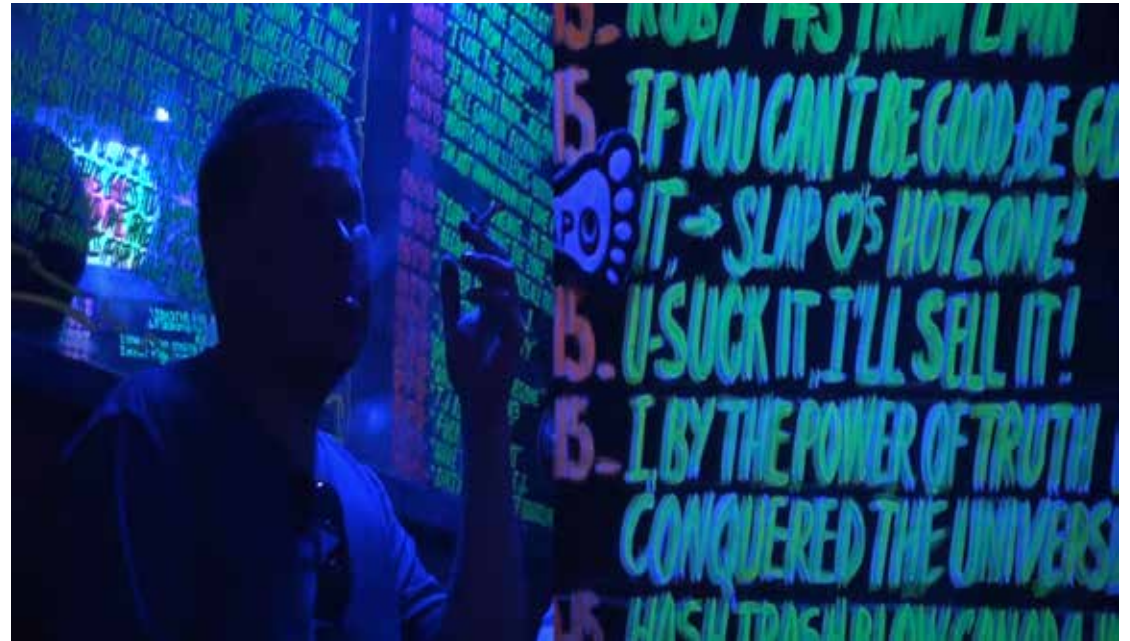
How has your process of getting into creativity and art been so far?

我想這關乎哪種企劃。我是以視覺為導向的，所以我喜歡運用很多圖像和關鍵詞的思維導圖、情緒板或者是拼貼畫來表達思緒。我也會採用日記形式保留一些我覺得有意義的字句，甚至是一些時刻，而且無論是寫作、視覺創作或者是一件事，我喜歡反覆參考日記來獲得靈感。我也會做很多資料搜集，而像《Snap Judgment》這類 Podcast 節目非常有用，除了讓我靈感爆棚，更使我能跳出傳統的思維框框。

I think it depends on the project that I am working on. I am visually oriented so I like to express my thoughts with mind maps, mood boards, or collages that use a lot of images and keywords. I also keep a diary of words or phrases or even moments that I find to be significant, and whether it is in writing, creating a visual piece (video, photographs, etc.), or an event, I like to refer to it for inspiration. I also do a lot of research and I find storytelling podcasts such as Snap Judgment to be a great way to fill my head with ideas or to compel me to think outside of the box.



Children of neon • Dakila



Great expectations

Q2:

可以跟我們談談一、兩位妳最喜歡的藝術家和喜歡他們的原因嗎？

如果是菲律賓藝術家的話，我會較鍾愛那些以影像說故事，但同時卻能使觀者有主觀詮釋的空間。我喜歡 MM Yu 在馬尼拉拍攝、引人注目的 found objects（法文「objets trouvés」，具「現成物」、「尋獲物」等譯）影像。我想她的作品構成了一幅馬尼拉沙塵滾滾的圖畫之外，也誘發出一種迷失和憧憬。我也喜歡波克隆、阿納丁的作品，專門探討菲國移民的身份認同。我尤其喜歡他的其中一件作品，當中他用到其母在海外傳給他的圖像，而她正是一位 OFW（海外菲國移工簡稱）。我想這件作品特顯出許多菲律賓人因父母在異地而產生的情感。現在我也是街頭攝影家希莎（Xyza Cruz Bacani）的擁躉。

希莎是澳門譯名。她曾在2015年獲邀到《雋文不朽》澳門文學節參展。最驚艷的是能看到她投身紀錄攝影，探索纏繞著菲律賓的社會和政治議題。當然我也有很多喜歡的菲律賓電影人（他們固然本身也是藝術家！）待下次有機會再談…

Could you share one or two of your favorite artists and tell us why?

In terms of Filipino artists, I gravitate towards those who use images to tell a story yet still leave a lot to each person's subjective interpretation. I like MM Yu's striking images of found objects in Manila. I think it paints an arresting picture of the city's grit and grime while also provoking a sense of loss and longing. I also like the work of Poklong Anading where he tackles the Filipino migrant identity. In particular, I liked the piece where he used the images that his mother—an OFW—sent to him from abroad. I think it highlights the sentiments and emotions of many Filipinos who have had to be parented from afar. Right now, I am also a big fan of street photographer Xyca Cruz Bacani.

Xyca Cruz Bacani was invited to “The Script Road,” Macau's literary festival in 2015. It's been amazing to see her lean into documentary photography and how she is tackling the socio-political topics that haunt the Philippine landscape. Of course, there are so many great Filipino filmmakers (also artists in their own right!) but that's for another day…

Q3:

妳會如何定義菲律賓藝術發展中的現代化？

How do you define modernization in the Philippine art scene?

我想菲律賓藝術發展中的最大挑戰是因為它其實只是一個大泡沫。通常都由同一群人把持著，而且有時甚至是人際關係比發展更重要。或者全世界都是這樣，但我覺得的確是有一些社會規條讓新臉孔難以進身藝圈，幸好的是社交媒體或能改變這樣的現狀。

I think that the challenge with the Filipino art scene is that it is just one big bubble. It is usually the same names dominating and sometimes it is more about connections than evolution. Maybe that is true everywhere though but I think that there are certain social rules that make it hard for fresh faces to break through. Luckily, social media could change that...

Q4:

妳經常有機會到世界各地展出。妳覺得菲律賓藝術有甚麼特別之處，讓它走進全球性的藝術生態系統？

You have been traveling and exhibiting worldwide. From your perspective, what is the specificity that brings Philippine art into the global ecosystem?

我覺得很多菲律賓藝術家在國際上表現不俗。不過我也覺得這跟得到實力雄厚又有名的畫廊的支持不無關係。正如之前提到，在於我看來，我認為形成泡沫的原因是菲律賓藝術家當中，通常只有來來去去的同一群人佔有著這些平台，而同時他們又得到為數不多的當地大型畫廊支持。所以我想這讓其他藝術家能在菲律賓衝出重圍、得到注目困難重重。不過我想因為有不同的網路平台，越來越多藝術人士探索不同的渠道去展示自己的作品，讓他們也有發聲的機會。我想旅居海外的菲律賓人有更多的自由做不同的試驗，多結緣，勇於嘗試。

I think that there are plenty of Filipino/a/x artists that are doing well in the international arena. However, I think that also has a lot to do with having support from a strong and reputable gallery. As I mentioned above, in my view, I think it is a bubble so if it is artists from the Philippines, it is usually the same people who are dominating those platforms as they are also the same ones supported by the (few) big galleries in the Philippines. And I think that makes it hard for other artists in the Philippines to break out or get noticed. However, I think that thanks to the many different online platforms, more and more artists are exploring different avenues to promote their work and make their voices heard. I think for Filipino/a/x abroad, there is a freedom to being able to color outside the lines, forge a variety of connections, and just experiment.

Q5:

疫情嚴重影響了很多人的生活。封鎖政策期間，我們大部分都必須待在家中。可以跟我們分享妳是如何度過這些日子？

Many are seriously affected by the epidemic. During the lockdown, people have been spending quite a lot of time by themselves at home. Could you share with us how you have overcome it?

我住在德國柏林，所以即便是禁令(Lockdown)，居民們還很幸運。因為我們可以在戶外活動，甚至是到大自然裏去。此外，這邊有很多支援組織。我跟馬尼拉家人和朋友聊到疫情的時候，他們的封城政策更嚴格也更多限制。所以我知道我們在這邊是非常幸運的。至於馬尼拉藝術人士，我知道臉書上有個叫#lockdownart 的社團，很高興能在裡面看到不同創作面貌，大家也發起了各種計畫。我跟兒子一起進行了不少創作，共度這些日子。說實話，他就是我最愛的藝術家。

I live in Berlin, Germany, so even with the lockdown, denizens here have been lucky that we are still allowed to go outside and be in nature. Plus, there are so many avenues of support. When I talk to family and friends who live in Manila, the lockdown has been much more stringent. So I know that we are extremely lucky to be living here. For artists in Manila, I know that there is this group on Facebook called #lockdownart and it has been great to see what creative projects and initiatives people have come up with. Here, I personally coped by doing a lot of art with my toddler. In truth, he's my absolute favorite artist...

Q6:

妳是如何看2020年時光？請用一個字來概括這一年？或者也可以同時用妳母語的一個字來總結？

How do you see times in the year 2020? What would you say in one word to describe the whole year?

2020年：

當下 Presence—學會了如何活在當下，關心每個時刻。Repleksyon（他加祿語「反思」）—是時候反思和感恩了。

2020：

Presence—learning how to stay present and mindful of each moment. Repleksyon (tagalog) – time of reflection and gratitude.

