Representation of the Hong Kong Social Issue:
Sexual Assault in Contemporary Art Practice

An Exegesis submitted in partial fulfillment of the requirements for the degree of Doctor of Fine Art

Phoebe Ching Ying Man

School of Art
College of Design and Social Context
RMIT University, Melbourne
March 2012
Declaration

I certify that except where due acknowledgment has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged; ethics procedures and guidelines have been followed.

Signature

__________________________________________

Phoebe Ching Ying Man

Date: July 18, 2012
Acknowledgements

I wish to thank my supervisors, Associate Professor Kevin White, Dr Keely Macarow, Associate Professor Terry Batt and Dr Sophia Errey for their understanding, and also for their inspiring and personal guidance of my project.

I also wish to thank Ling Huang and John Ho for helping me with the programming of my installation, Vivi Bong for helping me design the leaflet of my exhibition, Takwai Li for helping me with the sound production for my video, Sukumo Skmodi for helping me proof-read my exegesis and Apple Yu for helping me collect research material.

I owe my loving thanks to my husband, Raymond Fung, who has been a great help in providing me with all the support I could ever need.

Phoebe Ching Ying Man

DFA candidate
Abstract

Sexual assault is both a serious and also unfortunately, a common crime in Hong Kong, with incidents increasing over the years since 2001. In 2001, 1,102 cases of sexual assault were reported; the figure rose to 1,560 cases in 2010, implying an aggregate increase of 42% over 10 years. However, these figures only show the tip of the iceberg. According to statistics collected by RainLily Hotline, only 11.1% of victims reported their cases to the police in 2000 (Ng, RainLily 26). This project takes into account this social issue and investigates the phenomenon of sexual assault in Hong Kong, to find out the causes of why this crime is under-reported and what myths may surround it. Influential works of artists, Sue Williams, Nancy Spero, Ana Mendieta, Yoko Ono and Po Shan Leung will be discussed.

In this studio based project, I produced a series of paper cutouts, animation and installations that deal with myths about sexual assault, in order to investigate the nature of this crime and to discuss its unspeakable aspects. Different possibilities of using paper were explored with the aim of revealing the undercurrents of this issue. It is my intention that this new series of work will generate discussion on the issue of sexual assault.
Table of the contents

I. List of Illustrations 1

II. Introduction 9

CHAPTER ONE: BACKGROUND 14
A. Sexual assault in Hong Kong 14
B. Why are victims reluctant to report the sexual crime to the police? 18
C. Myths that make the victims reluctant to report 21

CHAPTER TWO: RELATED ARTISTS 25
A. Sue Williams 25
B. Nancy Spero 31
C. Yoko Ono 34
D. Ana Mendieta 38
E. Po Shan Leung 42

CHAPTER THREE: TRADITION AND RELEVANT ART FORMS 48

CHAPTER FOUR: DEVELOPMENT OF STUDIO WORKS 53
A. Rewriting History: Paper Cutting Series (2009 - 10) 54
B. Rewriting History: Installation (2010-12) 74
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. Rewriting History: Animation (2010)</td>
<td>79</td>
</tr>
<tr>
<td>D. Rewriting History: Interactive Installation (2011)</td>
<td>81</td>
</tr>
<tr>
<td>E. Conclusion</td>
<td>83</td>
</tr>
<tr>
<td>WORKS CITED</td>
<td>86</td>
</tr>
<tr>
<td>Appendix 1: Appropriate Durable Record</td>
<td>102</td>
</tr>
<tr>
<td>Appendix 2: Curriculum Vitae</td>
<td>145</td>
</tr>
</tbody>
</table>
### I. LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fig. 1</td>
<td>The cover page of women’s channel in uwants.com in Hong Kong. The topic “Let’s talk about our experience of being sexually assaulted, so that other people can learn from our experience.” was listed as a hot topic on the cover page from 2007 to 2010. It was removed at the beginning of 2011 for reasons not known. Web 9 Sept., 2008. &lt;<a href="http://www.uwants.com/forumdisplay.php?fid=951">http://www.uwants.com/forumdisplay.php?fid=951</a>&gt;</td>
<td>15</td>
</tr>
<tr>
<td>Fig. 5</td>
<td>Nancy Spero. <em>Search and Destroy</em>, 1967. Web. 14 Apr. 2011.</td>
<td>33</td>
</tr>
</tbody>
</table>


Fig. 16. Phoebe Man’s photo and Phoebe Man’s silhouette. This image is often used in the work Rewriting History: Paper Cutting Version.

Fig. 17. Early version of Rewriting History: Paper Cutting Version.

Fig. 18. My paper cutouts relate to the fear and the feeling of the victims. From left to right, then up to down: RH: They walk the streets and I live a life sentence, RH: Dropping Butterflies, RH: Raining, RH: Uniform and RH: Wolves, RH: Snake.

Fig. 19. RH: Foot, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 20.1: Left: full view Fig. 20.2 Right: detail. RH: Home, 16, 17, 23, 24 Jan.,
2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 21. *RH: MTR*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 22. *RH: Better future*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 23. *RH: Wolves*, (detail). 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 24.1. Left: Full view. Fig. 24.2. Right: Details. *RH: Mirror*, 8, 9, 15, 16 Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 25. *RH: Uniform*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 26. The complete series of papercuts.

Fig. 27. *Rewriting History: Paper Cutting Version*, 8, 9, 15, 16 Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm x 12 pieces, Fotan Artists Open Studios, Hong Kong.

Fig. 28. *RH: They walk the streets and I live a life sentence*, 16, 17, 23, 24 Jan., 2011.
Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 29. *RH: Better future*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 30. *RH: Foot*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 31. *RH: Home*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 32. *RH: Shout* (detail), 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 33. *RH: Foot*, 16, 17, 23, 24 Jan., 2010 (detail). Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 34. *RH: Snake* (detail), 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 35. *RH: Wolves*, (detail), 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 36. *RH: Home*, (detail), 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
Fig. 37. *RH: Better Future*, (detail), 8, 9, 15, 16 Jan., 2011. Recycled paper, 50 cm x 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 38. *RH: Rain*, (detail), 8, 9, 15, 16 Jan., 2011. Recycled paper, 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 39. *RH: Shout*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50 cm x 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 40. *RH: Dropping Butterflies*, 8, 9, 15, 16 Jan., 2011. Recycled paper, 50 cm x 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 41. *RH: Snake*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50 cm x 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 42. *RH: MTR* (detail), 8, 9, 15, 16 Jan., 2011. Recycled paper, 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 43. *RH: Uniform* (detail), 8, 9, 15, 16 Jan., 2011. Recycled paper, 50 cm x 4.5 cm, Fotan Artists Open Studios, Hong Kong.

Fig. 44. *Rewriting History: Installation*, 16, 17, 23, 24 Jan., 2010. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 45. *Rewriting History: Installation* (detail), 16, 17, 23, 24 Jan., 2010.
Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 46. *Rewriting History: Installation* (detail), 16, 17, 23, 24 Jan., 2010.

Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 47. *Rewriting History: Installation* (detail), 8, 9, 15, 16 Jan., 2011.

Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 48. *Rewriting History: Installation* (detail), 8, 9, 15, 16 Jan., 2011.

Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 49. *Rewriting History: Installation* (detail), 8, 9, 15, 16 Jan., 2011.

Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 50. Rewriting History II, 7, 8, 14, 15 Jan., 2012. Recycled paper.

Dimensions variable, Let the Works Speak For Themselves: Installations by Sin Yuen and Phoebe Man, Fotan, Hong Kong.

Fig. 51. I transformed photos of sex offenders in the newspapers into

Fig. 52. Film stills of the animation *Rewriting History* 79

Fig. 53. *Rewriting History: Interactive Installation*. 8, 9, 15, 16 Jan., 2011. 81

Dimensions variable, Fotan Artists Open Studios, Hong Kong. Audience played in front of the interactive installation.

Fig. 54. *Rewriting History: Interactive Installation*. 8, 9, 15, 16 Jan., 2011, 81

Fotan Artists Open Studios, Hong Kong. Concept/ Photo: Phoebe Man.

Exegesis:

Representation of the Hong Kong Social Issue: Sexual Assault in Contemporary Art Practice

II. Introduction

This studio based research project investigates the social issue of sexual assault in Hong Kong. Sexual assault is both a serious and also unfortunately, a common crime in Hong Kong, with incidents increasing over the years since 2001. In 2001, 1,102 cases of sexual assault were reported; the figure rose to 1,560 cases in 2010, implying an aggregate increase of 42% over 10 years. However, these figures only show the tip of the iceberg. According to statistics collected by RainLily Hotline (RainLily is the first one-stop crisis center for the protection of sexual violence victims in Hong Kong), only 11.1% of victims reported their cases to the police in 2000 (Ng, RainLily 26).

Sexual assault is an underreported crime.

I also feel a personal connection with the social issue of sexual assault because I am a survivor of indecent assault. However, the more I study this topic, the less I look at it as a personal matter. In fact, sexual assault is violence mostly against women and might be better thought of as a cultural issue. This project takes into account this
social issue and investigates the phenomenon of sexual assault in Hong Kong, to find out the causes of why this crime is under-reported and what myths may surround it.

Paper was the primary material used in the development of this new series of work. Beginning with two-dimensional, static paper cutouts, the use of paper has been extended to the development of works involving moving image animation and three-dimensional installation.

The project both references and draws upon the history and techniques of Chinese traditional paper cutting [剪紙 (Jianzhi)] which has over a thousand year history. In the ancient times (Northern and Southern Dynasty, 420 to 589 AD), paper cutting was commonly practiced by women to decorate their homes (Global Chinese Language and Culture Center). They invented new patterns and shared them amongst themselves. Paper cutouts were used to express their thoughts and were an important part of their social life. For these reasons, I considered paper cutting to be an appropriate technique through which to explore the issue of sexual assault in contemporary Hong Kong. Paper has become a medium through which to connect my thoughts and my personal art work to Chinese culture and women in the city of Hong Kong.
This exegesis is divided into four major chapters. It includes a discussion of the seriousness of sexual assault as a social problem in Hong Kong; why victims are reluctant to report the sexual crime to the police and what are the possible myths that may surround it. It also includes a discussion of the work of a selected number of influential artists whose works have also dealt with the topic of sexual assault and finally will expand on a personal exploration of the nature of sexual assault and a discussion of the myths surrounding this issue in my own work.

1. Background of the social problem of sexual assault in Hong Kong and reasons behind the under-reported rate of this crime.

In this chapter, statistics are presented as a way to reveal the current situation. Numbers include the overall sexual crime rate; the discrepancy between the reported rate and actual rate of sexual assault; whether the victims know the perpetrators or not; location of the crime scene; the rate of successful prosecution of cases and the frequency with which these crimes are recommitted by the offenders. This will be followed by a discussion on the reactions made by women towards sexual assault and why the majority of female victims react passively. Rape myths that might hinder the victims’ ability to actively avoid being sexually assaulted are also discussed.
2. Relevant artists

In this chapter, I will discuss the work of influential artists that have addressed the social issue of sexual assault. There are several important questions that I want to consider.

1. When artists used visual art as a means to show their concerns about this issue, what was their focus?

2. What messages did these artists want to convey?

3. What kind of strategies did they employ?

4. What impact did they want their work to achieve?

5. How did they perceive art as a means to represent this social issue?

3. Tradition and relevant art forms

This chapter will discuss the relevant art form of Chinese paper cutting including its thematic content, form and also its aesthetic and distinguishing features.

4. Studio development

In this final chapter of my exegesis, I will discuss the development of my studio artworks over the past four years, and the investigative process linking the thematic
focus and materials used. A new series of art works were created which examine the
issue of sexual violence and investigate the nature of the problem and its
characteristics in Hong Kong, utilising paper cutting, installation, animation and
interactive installation. It is my intention that this new series of work can both draw
attention to and generate discussion on the issue of sexual assault.
CHAPTER ONE: BACKGROUND

A. Sexual assault in Hong Kong

Cases of sexual assault have been increasing over the years since 2001 (Hong Kong Police Force, “Crime Statistics Comparison”). In 2001, 1,102 cases of rape and indecent assault were reported. The figure jumped to 1,560 cases in 2010, implying an aggregate increase of 42% over the past ten years (Ibid.). According to the Hong Kong Police Force, 1448 cases of indecent assault were recorded in 2010, representing a rise of 130 cases or 9.9 percent compared with the preceding year (Ibid.). Many victims are children and young people. In 2009, victims of 31 rape cases (23%) were under 16 years old (Ibid.).

However, the figures above may only show the tip of the iceberg. It is believed that the reported rate of sexual assault is far lower than the actual number of incidents. In the United States of America, 80% of victims do not report their cases (Garland, Reddington & Kreisel, eds., 264). In Hong Kong, according to surveys conducted by RainLily Hotline only 11.1% of victims reported their cases to the police in 2000 (Ng, RainLily 26). In 2008, RainLily received information on 140 rape cases, whereas
police statistics for the same year put the number at 105. An estimated 25% of women that sought help from social service organizations did not report their cases to the police. Many of them can be classified as acquaintance rape cases such as date rape and marital rape. This discrepancy explains the contention that only a small number of victims report to police (Ng, Intellectual 15). However, we can find many people discussing their own experience of being sexually assaulted on online forums. The topic “Let’s talk about our experience of being sexually assaulted, so that other people can learn from our experience.” (Fig. 1) was listed as one of the hottest topics on the cover page of the women’s channel on the online forum, uwants.com from 2007 to Jan. 2010.

Fig. 1. The cover page of women’s channel in uwants.com in Hong Kong. The topic “Let’s talk about our experience of being sexually assaulted, so that other people can learn from our experience.” was listed as a hot topic on the cover page from 2007 to 2010. It was removed at the beginning of 2011 for reasons not known. Web 9 Sept., 2008. <http://www.uwants.com/forumdisplay.php?fid=951>
A lot of women who have experienced sexual assault feel that they can only talk about their experience through anonymous channels for fear of being stigmatised. A larger number of women do not even talk about the crime, let alone report it. Reasons for this phenomenon will be discussed in the next chapter.

However, whilst many women choose not to report that they have been sexually assaulted, this does not mean that the crime has no effect on them. According to RainLily, sexual crimes can cause “severe damage to victims’ mental health. Abused women are more likely to suffer from depression, anxiety, psychosomatic symptoms, eating problems and sexual dysfunctions. Victims of marital or date rape are 11 times more likely than non-victims to be clinically depressed and 6 times more likely to experience social phobia. In particular, sexual violence may affect the reproductive health of women, e.g., sexually transmitted diseases, including HIV/AIDS, unplanned pregnancies and abortions, various gynaecological problems, including chronic pelvic pain and pain during intercourse. Effects of violence may also be fatal as a result of intentional homicide, severe injury or suicide.” (Ng, *Intellectual* 15)

Although sexual assault can bring considerable pain to the victims, it is difficult to
convict offenders under the legal system in Hong Kong. Findings in Hong Kong by the Association Concerning Sexual Violence Against Women (ACSVAW) support this contention. According to ACSVAW, from 2001 to 2004, a total number of 215 referrals had been handed by them to the police and 50% of those referrals ended up with no further investigation (109). The most commonly cited reason for this was a lack of sufficient evidence. The Department of Justice in Hong Kong decided not to prosecute 24 cases (11.6%) among them and two more cases were also rejected by the Police. This means that among 215 cases, 62.79% of them did not have any consequence for the offender. For the victims of these cases, reporting their cases to the police has no use (Ng, RainLily 31). The victims might question whether the Police really want to fight against the crime (Ibid.). On the other hand, the statistics also show that the victims might not have enough knowledge and consciousness to retain evidence. Of the 455 cases handled by RainLily from 2001 to 2004 Jan. – Jun. only 179 cases had been reported to the police; only 18.4% of offenders have been convicted of sexual crime, the rest walking free (Ng, RainLily 32). Furthermore, according to research by the Social Welfare Department in Hong Kong, most offenders repeat their crime(s) (Yuen, Working group on Assessment and Treatment of Sex Offender 11). Research by the Department in 2003 showed that most offenders have been arrested only once or twice, even when they have committed sexual crimes.
many times. Some of them are believed to have committed sexual crimes hundreds and thousands of times according to their answers to the research questionnaire (Ibid.).

Most offenders commit sexual crimes before the age of 16; most of them have a history of at least 5 years and some of them have more than 10 years of history (Ibid.). According to the conclusion of the research, the perpetrators are addicted and can only stop when they are caught by the police (Ibid.).

It is clear from the above that sexual victimization rates are significantly under reported. Hong Kong’s existing legal procedures have not effectively brought many offenders to justice allowing them the possibility of continuing to assault others. What are the reasons behind this situation?

**B. Why are victims reluctant to report the sexual crime to the police?**

According to the survey conducted in 1992 "Experience of Women Being Sexually Harassed", where 492 questionnaires were collected, 86.8% of the responding women had experienced sexual assault (Women Concerns Sexual Assault Association and Against Child Abuse Ltd. 1-27). Most female respondents had adopted passive methods to respond to the assault:
“2.6% of them reported to the police.

3.1% of them fought against the perpetrators.

3.8% of them yelled.

5.6% of them struggled and escaped.

24.4% of them told their friends what happened.

26.9% of them told a member of their families what happened.

25.9% of them did not take any action.

32.8% of them tried to avoid the perpetrators” (Women Concerns Sexual Assault Association and Against Child Abuse Ltd. 14).

If we define those actions such as “reported to the police”, “fought”, “yelled”, and “struggled” as proactive actions, less than 10% of the interviewees used such actions to respond to the attacks. A higher proportion of women chose not to take any action or just tried to avoid the perpetrators. The research concluded the following reasons for their decision to take no action against the offenders.

“56.4% of them thought it did not help.

33.7% of them were not sure whether the sexual assault that they experienced was illegal or not.
25.7% of them worried that other people might consider it an insignificant problem.

5.9% of them were afraid of humiliation by others.

4% of them were afraid that people will not believe them.

2% of them were afraid of retaliation by the perpetrators.” (Ibid.)

To some extent, the passive attitude adopted by some victims may reflect that, the local community of Hong Kong is not very supportive to victims. Whilst public education has a role to play in changing people’s attitude and behavior on reporting sex related crimes, the research showed that the victims’ passive reaction did not have any relationship with their educational backgrounds. Those using proactive methods were not of an educationally higher background than those using passive methods (Ibid.). This phenomenon might indicate that the formal education is inadequate in teaching about ways of responding to sexual assault. Therefore, victims find it difficult to adopt a correct and positive attitude to address the issue (Ibid.).

Most victims are reluctant or believe it is of no use to tell others about their victimization. According to the counseling experience of ACSVAW, other reasons
included victims feeling shameful and guilty (Ng, *Intellectual Capital Report* 15). The Director of ACSVAW, Irene Ng further explained that the victims were afraid of being blamed, harassed, degraded, humiliated, retaliated, or of not being believed. They were also afraid of going through legal procedures. They were not so sure whether the incident was a crime or if there was enough evidence to support a claim of rape. They were also afraid of the mass media reporting the case, especially when acquaintances are involved, e.g. date rape or marital rape. For the acquaintance sexual assault, victims are bound by relationships. Victims have several considerations and restrictions when they report the crime (Ibid.).

C. **Myths that make the victims reluctant to report**

Although the victim is the one who suffers, women are often the ones being blamed and asked to take responsibility for what has happened. The offenders are seldom scrutinized. Victims are usually blamed for putting themselves in unsafe situations through dressing in a certain way, drinking alcohol, taking drugs or engaging in certain types of activities at inappropriate places and/or times. When speaking to the media, Police accuse the victims of not being conscious of the need to protect themselves (Singtao News A21). According to the news, Police urged women to
“avoid going out alone and travel alone on public transport, and avoid online chat rooms and online dates. When meeting online friends, they should not go out alone” (Ibid.). However, this kind of advice places restrictions on women’s freedom. Women, like their gender counterpart, should have freedom to do what they like and should not be blamed unnecessarily. In fact, actions taken by women have little connection with the true motivation for rape: power. As supported by Nicholas Groth (1979), after analyzing 500 offenders, he concluded that men rape for 3 reasons: power (reassurance or assertive), anger and sadism. Other research (Finkelhor 1984) has found that most of the rapes are planned. No matter what age, sex or body shape the person is, it is possible to be raped.

Another myth surrounding the issue of rape is that many people tend to believe that sexual crimes are committed against strangers but not between friends, family members and acquaintances. When sexual crimes occur within families or between friends, victims are not well educated to handle or respond to the crime. According to statistics provided by the Hong Kong Police Force, in Jan – May 2010, more than 40% of victims of indecent assaults knew the offenders (Singtao Daily A21). Also, more than 90% of victims of rape cases knew the offenders (Ibid.). Ironically, advice from the police is that women should raise their consciousness of the need for
self-protection and should not go out alone at night (Ibid.). Messages from the local Police often reinforce the traditional myths about rape that most sex offenders are strangers. If the offenders are family members and the assault happens in the home of the victims or the perpetrators, then it may be safer to go out. In fact, rape, like any other criminal act, can happen at any time and in any place. The perpetrators make use of their relationship with the victims as the “weapon” to control the victims. The need to maintain the existing relationship makes the victims not report the crime (Ng, *RainLily* 35).

It is a common way of thinking that women are generally passive and men more aggressive, leading to the belief that women are always the victims and men are always the perpetrators. But this is only partially true. Men can also be victims of rape and there is male to male rape. Moreover, most of the time, rape is not about sex. It is an attempt to gain power over another person and it can happen to men, as well as women. Many men lack the education and knowledge of sexual assault and are not well informed to protect themselves and to report what they have experienced.

The above mentioned rape myths will be addressed in my studio based work.

In the following section, selected artists, as well as a selection of their artworks that
address the issue of sexual assault, will be discussed.
CHAPTER TWO: RELATED ARTISTS

A number of contemporary artists work has had an influential bearing on the development of my studio-based project. The artists selected for discussion have all produced work which addresses the issue of sexual assault and can be interpreted as a statement on this social issue. In this chapter, selected works from these artists will be presented alongside their impact on the development of my own project. The selected artists are Sue Williams, Nancy Spero, Yoko Ono, Ana Mendieta and Po Shan Leung.

A. Sue Williams

Research discussed in the previous chapter has indicated that victims of sexual assault are often blamed rather than the perpetrator of the crime. Therefore the voices of many victims are hardly heard in Hong Kong society. Several artists including Sue Williams, Artemisia Gentileschi, Kathe Kollwitz and Victoria van Dyke have all challenged the taboo that sexual crime is an unspeakable topic and have depicted the experiences of sexual assault victims. Through their works, the considerable pain and damage to the victims can be known. Their work also heightens the visibility of sexual assault in society in general. Sue William’s is a survivor of sexual assault, yet in her work, she often uses humour to comment on the violent nature of the crime.
Sue Williams was born in 1954 in Chicago. She has held solo shows at the Vienna Secession, Geneva Center for Contemporary Art, and Staatliche Kunsthalle Baden-Baden, Germany, and she was selected to be included in 3 consecutive Whitney Biennials. She currently lives and works in New York (303 Gallery). Her work engages with the issue of sexual assault from the point of view of a victim. Williams had experienced several abusive relationships before her marriage. She described the intentions of her art making as “coming out of it, I was angry and wanting to share” (Goldberg).

Her works depict the frustration of being a victim of sexual assault through the horrible and ridiculous situations of the victims in her pictures. There are rape scenes in her work, *A Funny Thing Happened* (Fig. 2); Sue Williams ironically refers to rape as “a funny thing.” The picture starts with an image of a woman and the text “pretty new shoes” on the upper left hand side of the painting and it ends where the woman has lost her head and wonders, “now what is it I’m feeling?” In the second “funnier” scene the victim tries to fight back. The “funniest” scene is where a woman’s hand is holding a gun that is pointing at a penis. Their conversation in the painting is “Oh geez, is it really all that bad?” asks the hand. “Don’t shoot” says the penis. There are sentences like “too late” and “couldn’t decide” in the painting. There are other statements in the painting e.g.

“Shut up! Can you find anything to cram in her mouth?”

“Bad panties to be caught or raped in. Plan ahead.”

“We don’t know if she enjoyed it or not. This case remains a mystery…”

“Evidence too embarrassing” (Jill).

These “funny things” are quite horrible and confronting. The sense of black humor is reinforced by the cartoon-like images which do not aim at being lovely or appealing. They are actually quite “ugly” and portray obscenity accompanied by ironic messages
such as when the perpetrator obviously hurts a woman and still wonders whether she enjoys it. He does not seem to have any guilty feeling. The woman is badly hurt, even her head is being cut off. She still does not know how to feel. The work has successfully combined the elements of irony and black humour.

Below is Sue Williams’ statement about this work in 1993:

“Do victims feel the kick as pain or pleasure? ‘Fuck off.’ When the object of my love and affection gives me the boot as hard as he can it hurts quite a bit. Also, a deep feeling of humiliation and rejection (harder please). Yet there is something horny about the feeling: dear old Dad. Of course I go back for more (home). This is a riot for everyone with their shit together. Well no alternatives came to mind at the time. What can I say? And all these bruises about the face and misshapen lip touching the nose (a turn-off) so everyone knows what you’ve been up to. Oh, the embarrassment, the shameful feeling of worminess. ‘Look, an untogether woman’ Even from Dad! ‘How could she let that happen?’ No gun. ‘How could she do that to herself?’ How did I kick myself in the head? I am a worm, hear me whimper mumble mumble. Fuck you all. Fifteen years of therapy, groups, twelve-step-programmes. I’ll never do it again. Then I am attacked and raped by
a total stranger (I swear! O can’t he see that I am centered and working on boundary issues? That I have my shit together: Hell — I OWN my OWN SHIT.

What gives? Why wasn’t I training in combat? Should I go outside again? Well, no alternatives came to mind at the time. (Reckitt 161)

“Sue Williams’s work is driven by the desire to understand and interpret the human condition”, “responses are drawn from both fantasy and reality” (Williams). Through her statement and her works, Sue Williams questioned the power structure of the parents and children (even her Dad is not good to her, yet she still returns home frequently). She revealed that sexual assault is an unspeakable topic (“Evidence too embarrassing” (A Funny Thing Happened)), the rape myth that victims might enjoy being raped (“Do victims feel the kick as pain or pleasure?” (Reckitt 161)), victims are always being blamed (‘How could she let that happen?’ No gun. (Ibid.)) and the guilt of victims (“I am a worm” (Ibid.)).

It is not easy to speak from a victim’s point of view. Sue Williams was afraid that if people knew her story that she was once being assaulted by her father, they might ask, “He beat the hell out of you and you went back to him?” (Spero) A review also criticized her for being too “aggressive” to make up a war against men (Ibid.). Sue
Williams said, “People were like, ‘Why are you talking about this? Why are you portraying women as victims?’ If someone’s assaulting you, then they’re assaulting you. It’s not a shameful thing.’” (Wolff). She chose not to hide her history and dared to publicly share her feelings as a sexual assault victim. When people asked whether her works can be categorized as victim art, Sue Williams responded that she believed she was showing the reality of her life.

“I'm just talking about reality. My reality, I just think it sucks, so that's why I'm putting it out there, so people can relate to it because everyone you know is in, or knows someone in these situations.” (Lowman)

Although her works are autobiographical, it does not mean that the intention of her works were to solve personal problems. "It became an outside anger instead of just my life," she said (Smith). By showing her works, she realized that there are many women encountering the same problems as hers (Ibid.). She wanted to do something for other women who are going through that (Spero).

Sue Williams mixed her awful and cruel personal reality with humor, together with her cartoon style of painting. These narrative strategies show that women’s situation is
“so horrible and it's ridiculous.” (Smith) The impact of her work also comes from her expression of a victim’s feeling and thinking. She never denied she was a sexual assault victim. Her works are inspired by her past experience and are both self-reflexive and autobiographical (Ibid.).

Sue Williams used effective strategies to reveal her personal stories in a public arena, to express her feelings and at the same time to point out the ridiculous nature of this reality. Her courage has been an inspiration to the development of my own autobiographical and self-reflexive work.

**B. Nancy Spero**

In addition to work which focuses on the voice of the victim, criticism on the culture of rape is another focus for creative works that address the issue of sexual assault. A number of contemporary artists such as Nancy Spero, Tomiyama Taeko, Mona Higuchi, Sasha Yungju Lee and Haley Hogan have criticized the culture that allows or tolerates rape. The following are selected works by Nancy Spero.

Nancy Spero (1926-2009) was born in Cleveland, Ohio, United States. She received a BFA from the School of the Art Institute of Chicago (1949), and Honorary Doctorates from the School of the Art Institute of Chicago (1991) and Williams College (2001) (Ibid.). A pioneer of feminist art (Art 21), she was also a member of WAR (Women Artists in Revolution) in 1969 and a founding member of AIR (Artists-in-Residence), the first all-women artists’ gallery in New York (Reckitt 293). Her work frequently combines images of sexual violence with war. In her work *Female Bomb* (Fig. 3), a two-headed woman resembles a toxic cloud. In *Male Bomb* (Fig. 4), the penis is depicted as a weapon shooting around. In *Search and Destroy* (Fig. 5), a helicopter directly attacks a woman’s body. Spero linked violence in private as well as public domains and the base of both as the obsession for power (Artforum). These works were drawn on paper with gouache and ink, employing strong expressive brushstrokes.
She said, “I express anger, dissatisfaction, in my art work.” (Spero)

Spero’s anti-war and anti-sexual assault position is confrontationist. A younger American artist, Kiki Smith expressed her feelings about Spero’s works in an interview, “When I first saw Nancy Spero’s work, I thought, ‘You are going to get killed making things like that; it’s too vulnerable. You’ll just be dismissed immediately’ ” (Artforum). Spero, a tough artist, said once, “I am speaking of equality, and about a certain kind of power of movement in the world.” (Ibid.) Nancy Spero combined war and sexual violence to show their respective destructive power.

Spero’s criticism on sexual violence and war are unambiguous. She pointed out that the problem of sexual abuse was because of the obsession of power (Artforum). The emphasis of the discussion of sexual crime does not fall only on the victims. She demonstrated how to use art to criticize the culture of sexual violence and expose this reality to her audience. Her works were found to be very relevant to my exploration of the nature of the theme: the role of power in sexual crimes.

C. Yoko Ono

There are artists who prefer to make strong statements on how awful they see sex
crimes. Among those, Nancy Spero has expressed her ideas in explicit ways. However, there are some artists like Yoko Ono and Marina Abramović who engage the audience through allowing them to choose what kind of action they will take when they are facing someone who is vulnerable.

Yoko Ono (b. 1933, Tokyo) is a New York based artist. She composed experimental music and made conceptual performance and installations in Tokyo in the 1950s. She moved to the USA in the early 1960s, where she became a member of Fluxus, an international network of artists who made intermedia and experimental works. Ono has expanded her work to experimental films in 1964 (RecKitt 292). She is a peace activist and her most famous piece of art is *Cut Piece*.

During the performance *Cut Piece*, Yoko Ono sat still in the center of the stage wearing her best clothes (which is one of the rules of the performance) and there was a pair of scissors next to her. She invited members of the audience to come on stage to cut off a piece of her clothes, which the audience was then allowed to keep. Ono could stop the performance any time she wanted. She performed the piece at least six times, the first time in Kyoto in 1964 (Fig. 6), the second time in New York in 1965 (Fig. 7) and the last time in Paris in 2003 (Fig. 8). In 2003, Ono told Reuters News...
Agency that one of her intentions of this piece was to speak “against violence” (Concannon) which is also the intention of my work. This participatory art inspired me how to engage audience in the work.

*Cut Piece* is like a game and the rule of the game is simple and easy to join. It attracted audience to participate in the work. According to one of the audience of the performance in 2003, Ian Ayres’ description, the audience stayed gentle and polite at the beginning and a few of them got excited afterward and cut a large piece of Ono’s clothes (Ayres). When people were rude, there was always some counter power. One person from the audience kissed Ono to show her respect (Ibid.). One of the viewers cut a heart shaped piece of cloth and gave it to his lover (Ibid.). Ono was motionless and looked vulnerable on stage. She was neutral and did not comment on the audience’s act. It was the audience’s choice, whether to participate or not. The art work is simple and Ono is passive but the audience was motivated to take unpredictable actions. In fact, every move by one audience member could have affected the others, and they were provoked to think and choose how to react. It is a subtle way of inspiring the audience to think of the issue of violence. When there is an opportunity to attack another person, should one do it or not? Ono did not provide any answer, requiring the audience to think about it themselves. The work is not didactic.
It might attract more people to discuss the work this way because there is no model answer and viewers are free to discuss the work in different perspectives.

Some people might criticize Ono’s pose as too passive, especially the first version, in which she was kneeling down (Leung, After). Whilst she did not show a strong disapproval of violence, this is not necessarily a weak attitude. Her work can be interpreted as using Buddhism’s ideal of total giving to challenge people’s concept of unlimited desire and the lure of power.

Cut Piece has inspired me to consider how to involve an audience and how I might subtly engage them in discussing the theme of my own work.

**D. Ana Mendieta**

Ana Mendieta (1948 – 1985) was born in Cuba in 1948 and in 1961. She was sent without her parents to the USA from Cuba during the aftermath of the revolution. She received her education at the University of Iowa, Iowa City. She was recognized as one of the central figures in many contemporary art movements, including land art, body art and feminist art (Alison Jacques Gallery).
“The turning point in art was in 1972, when I realized that my paintings were not real enough for what I wanted the image to convey,” wrote Ana Mendieta in an undated statement, adding: “and by ‘real’ I wanted my images to have power, to be magic” (Uta, ed. 342).

At this point, she started to use her own body to make art works. One of her early works is a performance piece, *Untitled (Rape Scene)*, 1973, which was a response to the rape and murder of a student in her own university (University of Iowa) in March 1973. The following month Mendieta invited her classmates to her apartment where they found her half naked and bent over a table. The lower part of her body was smeared with blood (Fig. 9, 10) in a manner similar to the news photo of the rape case.
Mendieta described her audience in her catalogue, “all sat down, and started talking about it. I didn’t move. I stayed in position about an hour. It really jolted them.” (Ana
Mendieta 127). “Her performances presented the specificity of rape, through which she hoped to break the code of silence that renders it anonymous and general, denying the particular and the personal (Reckitt 98).

Mendieta adopted a realist approach to arouse people’s awareness of sexual violence. She identified with a specific victim, demonstrating her supportive attitude to victims of sexual assault. Untitled created a shock effect on the unprepared audience and was powerful enough to confront the audience in an attempt to break the silence on this case and the taboo of talking about sexual violence. Mendieta also wanted to confront the “extremely clean” (Uta ed. 347) and male-dominated conceptual art of the 1970s (Ibid.).

The form and the choice of material of Mendieta’s performance Untitled (Rape Scene) as well as its connection to a specific news event had a major impact on my work and the potential strategies I might employ to generate an impact on an audience.

E. Po Shan Leung

There are few Hong Kong artists whose works are concerned with sexual assault. However, one of Po Shan Leung’s performances, Itchy Itchy (2003) is one example where the artist aimed to make the audience rethink the issue of sexuality through the
performance work.


Leung Po Shan was born in 1974. Her works are involved with texts, images, performance and installation. She is also an art critic and an activist. She is interested
in involving the audience in her works. Below is the description of Po Shan Leung’s performance, *Itchy Itchy* (Fig.11), written by the artist:

*In this work, I tried to have minimum movement to provoke the audience to have more action. I fully handed over my body to the audience. I was naked in a 36 square feet enclosed metal chamber. One of the walls had a wall size mirror. A metronome struck. I used a rope to bind my two big toes together, lying on the ground in different postures and quietly await the audience. Every member of the audience is given a bottle of White Flower Embrocation (Fig.12). When the performance begins, the audience is asked to apply their White Flower Embrocation on the body of the artist until used up. (Leung, *Itchy*)

The work is concerned with sexuality and allows the audience to choose how to respond to the performer- a naked woman. Touching the performer’s body seems unavoidable because she asked the audience to apply White Flower Embrocation on her body.*
The core material, White Flower Embrocation, is related to a sexual assault story.

According to the artist, Po Shan Leung, there was a widespread rumor that when the pop star Carina Lau was abducted in 1990, one of the ways in which she was ill-treated was by her abductors dripping White Flower Embrocation on her private parts (Leung, After). Naked body and sexual torture have become tools for blackmail; the most effective method of breaking the curse is to liberate the body (Ibid.).

White Flower Embrocation is a medicine but it can be also be used as a weapon for hurting another person. Applying a whole bottle of embrocation on Leung’s body, in other words, is to invite the audience to “indecently assault” her. She was not afraid of strangers touching her naked body. She tried to ask, “Besides sex, what else can the
body be?” Can it be a mirror of desire? Can it be an experiment? Some in the
audience said they discovered their alternative sexuality through the performance
(Leung, *After*). A member of the audience said she felt comfortable enough to have
sexual interaction with Leung. She found out she was not heterosexual. She was
bi-sexual (Ibid.).

The application of a lot of White Flower Embrocation gives the impression that the
performer was being tortured. According to Leung, on the contrary, the audience was
being tortured. She felt nothing after a few bottles of Embrocation were consumed
(Ibid.). However, when the audience entered the small, enclosed room, which was full
of the smell of Embrocation, tears always came out from their eyes. The power
relationship in this performance was exchanged. Leung could not move freely but she
was not powerless because she set the rules of the game. The audience appeared to
have a lot of power because they could do whatever they wanted. However, facing the
unusual scene, staying in a strongly smelling small room and being alone with the
performer, most of the audience did not know what to do at the beginning and they
needed to actively create meaning for their actions.

Leung used a liberal strategy to respond to the issue of sexual assault and she opened
up the audience’s imagination of the body. Facing a creative situation, the audience needs to choose how to perform and how to interact with the artist. They need to experience the work and change their strategies from time to time. Traditional explanations cannot be used and they need to create a new meaning for their actions.

I found Leung’s work inspiring because of her use of contrasting elements (curing/hurting, attacking/caring, powerless/powerful) in *Itchy Itchy*. These contrasting elements might be able to stimulate the audience to ask questions about sexuality and help her work to communicate with the audience more effectively.

In conclusion, the above artists’ approaches to the topic of sexual assault have influenced the research and developmental approaches to my own project. Sue Williams, herself a sexual assault victim, adopted an autobiographical and reflexive methodology and demonstrated how to convey personal stories in the public realm. Nancy Spero used her works to explore the nature and the culture of the crime. Yoko Ono’s performance and Po Shan Leung’s *Itchy Itchy* are simple and effective and successfully utilised audience participation in their works. Their works have given me a deeper understanding of how to create an experience for an audience. Ana Mendieta has broadened my choice of material and showed me how to create an impact with my
work. These artists use various strategies to comment on the existing culture and demonstrate a courageous way to fight for a better society.
CHAPTER THREE: TRADITION AND RELEVANT ART FORMS

Jianzhi, which means paper cutting in Chinese, is a traditional Chinese craft which can be dated back to the Eastern Han Dynasty (AD25～AD220). The practice started after Cai Lun invented the first piece of paper in the world (The World of Chinese Culture). This art form is flexible, affordable, and adaptable, and no complicated tools are needed. An artist only needs a pair of scissors or a penknife and pieces of paper.

Paper cutting has become a popular art form throughout the whole of China. People like to use paper cutouts as decoration and presents during Chinese Festivals such as Chinese New Year and the Spring Festival. The paper cutouts often depict symbols of good luck, joy, hope and health symbolized by images of blossom flowers, bats, fruits and the twelve animals of the zodiac (Fig.13). Chinese characters which carry the meaning of good fortune are also commonly used. For example, to celebrate a marriage, red paper-cuts with the character “Hei (囍)” (Fig. 14) which translates as ‘double happiness’ are typical and traditional decorations. The paper cutouts are glued on doors, walls and windows to decorate their homes and are also given to friends as presents.
Fig. 13. Traditional Chinese paper cutting: Jianzhi. Web. 6 Dec. 2011.
<http://tupian.hudong.com/a2_41_95_01300000244525126285952082458_jpg.html>

Fig. 14. Traditional Chinese paper cutting: Jianzhi. Web. 6 Mar 2011.
<http://keluofeile338.blog.163.com/blog/static/1391752102011116101916224/>
Paper-cutting is a popular folk art which constitutes an important social activity of life for women in rural provinces of China (The World of Chinese Culture). In the past, girls were supposed to know the skills and knowledge of paper cutting and embroidery and paper cutting sometimes serves as a guide for needle work. Girls use this art form in their daily living to express their thoughts. When new patterns were constructed, they were shared and formed part of a common heritage. I feel a personal connection to this ancient female art and because of its cultural history considered it an appropriate technique through which to begin to explore my own project and develop my own paper-cutting techniques. I was attracted primarily by its spontaneity and capacity to reflect the inner self.

Chinese paper cutouts often use red paper because red is a color that is symbolic of happiness and good fortune in Chinese culture. Since only one single color is used, artists usually use negative and positive space to build up the imagery through a combination of lines and shape. The lines must be connected because the finished product needs to be picked up and glued on the wall (Hudong, Paper Cutting). Because of this requirement, all forms are simplified from reality. Cutouts with complicated lines and shapes will eventually cause difficulties when people try to
stick them on the wall. Therefore all the long lines are well connected. Broken lines are always short for decoration inside the pattern.

Subject to the restrictions of the material and production method, Chinese paper cutouts usually do not have perspective or three dimensional spaces, resulting in the imagery being pressed inside a two dimensional plane. If we take the paper cutout as shown below as an example (Fig. 15), no matter whether the positions of the two lions are far or close, their sizes are the same.

Since the form is simplified and compressed, artists usually only show the outline of
the objects. Although the object is simplified, artists usually want their works to be powerful and eye catching (Hudong, Paper Cutting). As shown in Fig. 15, the eyes of the lions are emphasized. After cutting the outline, artists usually use points, curved lines and serrated lines to decorate the details of the objects. As we can see in Fig. 15, serrated lines were used to imitate the feathers of the animals.

There are two widely used methods in making paper cutouts: scissor cutting and knife cutting. Paper can be folded and cut together at one time with the use of a pair of scissors, and produce symmetrical patterns. Although layers of paper can be packed and cut at the same time, thickness is the limitation. Eight pieces of paper are the usual limit. Thin paper is the common material for both scissor cutting and knife cutting.

Besides feeling personally connected to this ancient female art, I also found the form of it inspiring, e.g. how forms of animal and human beings are simplified. How this has influenced my work will be discussed in the next chapter.
CHAPTER FOUR: DEVELOPMENT OF STUDIO WORKS

This studio-based research project aimed to represent the social issue of sexual assault through contemporary art practice. Through rewriting stories, releasing memories and imaginations of this issue, the works try to confront some existing misconceptions about sexual assault in society.

There are 4 versions of my work:

1. Paper Cutting
2. Installation
3. Animation
4. Interactive Installation
A. Rewriting History: Paper Cutting Series (2009-10)

Fig. 16. Phoebe Man’s photo and Phoebe Man’s silhouette. This image is often used in the work Rewriting History: Paper Cutting Version.

As a survivor of indecent assault, the starting point of this project is personal. Whilst I always pay attention to news about sexual assault, the more I study this topic, the less I look at it as a personal problem. Sexual assault is violence mostly against women as supported by statistics that show that from 1991 to 2009, over 98% offenders are men in Hong Kong (Census and Statistics Department 141). In 2007 to 2008, I started a literature review on this topic both locally and internationally. Having studied the cultural context of sexual assault, I have applied this knowledge to my own experience. I have used a creative writing method to write and rewrite three of my own indecent assault stories; a story that I had heard from my friend¹ and a story from a talk show on the Internet. They were chosen based on myths about sexual assault and how they reflect the typical situation in Hong Kong.

¹ I have consent from my friend to use his story as art material if his name is not mentioned.
To re-tell my traumatic experience, I have had to deal with my inner fears and feelings of powerlessness. I have had to go through the mental journey again and gather thoughts about what happened to me and find positive ways to deal with those unpleasant experiences. During the process of writing, my subconscious was being explored automatically.

In my opinion, women are generally taught to be tender, obedient, trusting and considerate. They should not even care if they are insulted. They should achieve harmonious relationships and avoid taking any confrontational actions. I think this kind of traditional thinking should be challenged. There should be a strong belief that people are free to mold themselves and that all of us can redefine history.

The writing process helped me to organize my thoughts and clarify concepts. It was also a process of empowerment. These stories are sources of inspiration for the creation of my works. However, there are times when some abstract feelings and emotions cannot be suitably expressed through words, so I turned to the making of visual art after finishing writing the stories.

I was looking at the paper and thinking how I might express the stories visually.
Having used paper for writing stories, I began by cutting and folding the paper to express my thinking and emotion. A free association method was used to explore my subconscious. I used paper to build the images in my mind. As artist Suzanne Lacy said, “I have faith that whatever comes out of my unconscious is going to be in some way political.” (Newton). I conducted different experiments with paper in 2009 to explore its possibilities. The paper cutouts are about the trauma of the victims of sexual assault; misconceptions about sexual assault; the desire for a supportive society and encouraging offenders to cease committing crimes. The scale of these works is small (50cm x 50cm) and made in a frame.

I began by sculpting pieces of paper which had my stories printed on it (Fig. 17). When I showed my works to my friends I found that the text gained the viewers’ attention as they tried to read the broken sentences. However, I considered this a
distraction as I did not want the text to be the focus of the work and wanted to focus on the visual elements of the art works. I therefore decided to use plain recycled paper which has its own history and connects well with the title of my work “Rewriting History”.

Fig. 18. My paper cutouts relate to the fear and the feeling of the victims. From left to right, then up to down: RH: They walk the streets and I live a life sentence, RH: Dropping Butterflies, RH: Raining, RH: Uniform and RH: Wolves, RH: Snake.

The paper cutouts above are all concerned about the fear and feelings of victims. A woman tries to hide her head inside a nest of paper strips (RH: They walk the streets and I live a life sentence). “They (the rapists²) walk the streets and I (the victim³) live a life sentence” (Reddington, and Kreisel 75). A girl wears a raincoat and feels that all

² The word is added by the writer.
³ The word is added by the writer.
the raindrops are human hands (*RH: Raining*). A hand is a snake (*RH: Snake*). Some
men are wolves in a girl’s mind (*RH: Wolves*). A schoolgirl wears a thick coat in hot
summer (*RH: Uniform*) to cover her body.

Through these works, I also attempt to confront a rape myth. Some people think it is
no big deal to touch women or to have sex with women without their consent because
women fantasize about being raped (Hamlin). Also, women are all too shy to express
their wishes. In fact, rape is not about sexual gratification but about the desire to
dominate, exploit and humiliate another person. It is unreasonable to say that a
woman likes having sex under threat and when being humiliated. In fact, sexual crime
can bring long-lasting trauma to the victims.

My works also depict other myths of sexual assault. For example, some people tend to
think that sexual assault can only happen to women but not men. *RH: Foot* is about
the feeling of a male victim. The work was based on a story told by a male friend of
mine. A strange man suddenly took off my friend’s shoe and touched his bare foot on
the street. My friend felt so bad afterward he wanted to cut off his own foot.
Men can also be targets of desire and be sexually assaulted. Moreover, rape is sometimes not about sexual attraction but a desire to control and humiliate another person. Regardless of one’s gender and age, anyone might be the next victim of sexual crimes. There are male victims who are not well informed of this fact, and without the knowledge and precautions in mind, it could be difficult for them, to accept what has happened and report it and seek help.
The next myth is that people think sexual crimes involve only strangers and do not occur between friends, family members and acquaintances. However, police reports have revealed that the fact is just the opposite: most victims know the offenders (Singtao Daily A21). Perpetrators took advantage of the existing relationship and exercised their ‘control’ on victims or isolated them. Outdoor spaces may seem to be dangerous but indoors is not always safe either.

Another myth is about space and location. People think sexual crime only happens in quiet dark public spaces. In fact, most indecent assault cases happen on public transport facilities, e.g. the Mass Transit Railway (MTR) and in areas where people wait for public transport (Singtao Daily A21). Although most of the cases happened on the MTR, it is reluctant to do anything to deal with this problem. Under pressure of activist groups such as ACSVAW, the MTR has made some posters to encourage
victims to report incidents of sexual assault. However, these posters are not commonly found. It seems that the MTR avoids acknowledging the fact that many indecent assault cases happen on public transport. This work tries to reveal this fact.

The advertisements for prevention of sexual crimes are always targeted on women. *RH: MTR* and following paper cutouts (*RH: Better future*) focuses on the perpetrator.

![Fig. 22. RH: Better future, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.](image)

Many perpetrators are addicted to sexual assault and can only stop their criminal behavior until they have been caught by the police. A perpetrator reflected that it was not wise to have a few seconds excitement to assault others and ruin one’s own future (Working Group on Assessment and Treatment of Sex Offender ed. 72). In this paper cutout, a man cuts off his arm, which symbolizes cutting off the desire to commit crime. A woman watering the plant shows her support of this, which acts as a positive
reinforcement for someone to break from crime.

Fig. 23. *RH: Wolves*, (detail). 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 24.1. Left: Full view. Fig. 24.2. Right: Details. *RH: Mirror*, 8, 9, 15, 16, Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Some of the works of the paper cutting series are autobiographical and reflexive. For example, *RH: Wolves* is related to stories of my own. In this work, there are some chairs on a woman’s head. After being indecently assaulted by a man on a bus, window seats, which may have a great view are not my favorite anymore. My favorite seats are aisle seats since it is easy for a passenger to escape when someone is in danger or being assaulted. After finishing 11 paper cutouts, I found that I was unconsciously focusing on one body part: the head. I thought this might reflect that I
am a rational person. However, research on body images of survivors, support the finding that the rejection of one’s body, either as a whole or of some specific parts, after the trauma was common. (Daane, Reddington & Kreisel, eds., 83) The work RH: Mirror has reflected my acceptance of my own body. The autobiographical and reflexive nature of my work aims to show how my experiences affected my values, e.g. aisle seats are better than window seats. I place more emphasis on the mind rather than the body. Reviewing these values is a process of empowerment, and both mind and body are equally important to me now. I try to see history from my own perspective, as an individual who has lived that history. I do not hide my identity as a survivor of indecent assault and wish to tell other victims that they are not alone.

Fig. 25. RH: Uniform, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

RH: Uniform is inspired by a strange local phenomenon. One cannot separate an individual from their culture and this work depicts the culture in which sexual
Harassment self-evidently exists. In Hong Kong, it is common to find many female students wearing sweaters during the hot summer time. They have their bodies covered to avoid being teased on their appearance by their classmates. There are male classmates who like to compare the size of breasts of other female students.

This work is also inspired by the phenomenon of the sharp increase of sexual crime in primary and secondary schools in Hong Kong (Sina.com.hk). The reported sexual crimes rate in primary and secondary students increased 37.8% in 2010, as reported by the Hong Kong Police Force (Ibid.). Legislative Councilor, Cheung Man Kwong said the “Guidelines on Sex Education in Schools” were issued in 1997 (Cheung) and without any update for a decade, topics taught in school fail to cope with the change that has taken place in the society, especially the speedy change brought about by the Internet culture (Ibid.). To what extent schools could provide appropriate guidance to students on the related topics is questionable.

Fig. 26. The complete series of papercuts.
The whole work as one piece

*Rewriting History: Paper Cutting Series* was displayed at Fotan Artists Open Studios in 2011 in Hong Kong. The work as a whole has sought to convey the message of confronting sex myths. It includes the emotional expression and reflections of survivors and social phenomena related to this topic, and it also highlights some myths of sexual assault, such as victims should hide their stories; men can't be raped, and women fantasize about being raped.

Fig. 27. *Rewriting History: Paper Cutting Version*, 8, 9, 15, 16, Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm x 12 pieces, Fotan Artists Open Studios, Hong Kong.
Form of the Rewriting History: Paper Cutting Version

In this work, the physicality, form and texture of paper were explored. I usually started with simplifying the figures in the form of cutout silhouettes in a similar manner to traditional paper cuttings. By reducing the form, thoughts are purified. The images are calm, quiet and melancholy. The forms have a fairy-like quality, apparently innocent but at the same time revealing feelings of violence, confusion and sadness. These contradictory feelings help to create the undercurrent of the issue of sexual assault.

Whilst traditional Jianzhi paper cutouts are created in two dimensional forms, I am more concerned with the paper’s materiality and its relationship with the frame and background; paper in a three dimensional format.

I do not add color to the paper as I prefer to retain the pale yellow-white color and rough texture of recycled paper which has a symbolic connection with the title “Rewriting History”. As I do not rely on color to create a visual rhythm, I use combinations of points, lines and planes, plus positive space and negative space. For example, RH: They walk the streets and I live a life sentence is a combination of lines
and planes.

Fig. 28. RH: *They walk the streets and I live a life sentence*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

*RH: Better future* is a combination of points, lines and planes.

Fig. 29. RH: *Better future*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 30. RH: *Foot*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
RH: Foot plays with positive space and negative spaces. To create a 3D visual effect on a 2D plane, I use convergent perspective design to create depth on a 2D plane e.g. RH: Home.

In addition to this method, I fold part of the paper to create layers. Traditional paper cutting usually does not use thick paper because it is hard for artists to fold and make symmetrical patterns. I do not follow this rule and use thick paper as it is easier to make it stand and create a three dimensional space e.g. RH: Shout and RH: Foot.

Fig. 31. RH: Home, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 32. RH: Shout (detail), 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
I also stacked a few pages of paper and cut them at the same time to create a thickness and sequential feeling e.g. *RH: Snake*

I also folded the paper to look like chairs, a tree and a sun and to make them become three dimensional.
A further development in my work involved using the glass frame to further create visual layers that appear to be floating. *RH: Rain* and *RH: Shout* are examples that display folded objects. This method creates a shadow projected on the lower layer of the works. Shadow is an important element in my works as it metaphorically references how victims are sometimes fearful of shadows, rather than a real person or event.
Fig. 38. RH: Rain, (detail). 8, 9, 15, 16, Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

Fig. 39. RH: Shout. 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

The space between the glass and the board is used as a box to carry butterflies in RH: *Dropping Butterflies.*

Fig. 40. RH: Dropping Butterflies. 8, 9, 15, 16, Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
Layering can also be achieved by drawing on brown boards, e.g., the shadow in *RH: Snake* and the background of *RH: MTR*.

![Fig. 41. RH: Snake. 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.](image1)

![Fig. 42. RH: MTR (detail). 8, 9, 15, 16, Jan., 2011. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.](image2)

The texture of the paper can also be used to create contrast, e.g., in *RH: Uniform*, where the coat is made of paper paste.
Through my work with paper cutouts I have aimed to emphasize its material potential and also sought to emphasize the paper’s relationship with the frame. Once I had gained more confidence in paper cutting, I decided to investigate how I might re-configure the work as an installation. The details will be explained in the following section.
B. Rewriting History: Installation (2010-12)

Fig. 44. *Rewriting History: Installation*, 16, 17, 23, 24 Jan., 2010. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 45. *Rewriting History: Installation* (detail). 16, 17, 23, 24 Jan., 2010. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 46. *Rewriting History: Installation* (detail). 16, 17, 23, 24 Jan., 2010. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Fig. 47. *Rewriting History: Installation* (detail), 8, 9, 15, 16, Jan., 2011. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 48. *Rewriting History: Installation* (detail), 8, 9, 15, 16, Jan., 2011. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Fig. 49. *Rewriting History: Installation* (detail), 8, 9, 15, 16, Jan., 2011. Recycled paper and a cabinet. Dimensions variable, Fotan Artists Open Studios, Hong Kong.
In considering a range of different configurations to explore the format of the installation, I decided to dispense with the use of a frame and to use a cabinet as an alternative in order to symbolise the desire for hiding and release. This work was produced in 2010 (Fig. 44) and represents an extension of the paper cutouts. I approached this work from a victim’s point of view to determine what to hide and what to dream about. Elements such as destroyed paper stories, or broken butterflies signifying unpleasant stories, were hidden in the drawers (Fig. 44). I made use of the space in the cabinet and on the wall to create a visual narrative without any limitation from picture frames. For the second version displayed in 2011, I tried to achieve greater integration with the background material - a piece of dark brown cloth with small holes. Paper strips were woven into the background to further explore the possibilities.
Fig. 50. *Rewriting History II*, 7, 8, 14, 15 Jan., 2012. Recycled paper. Dimensions variable,
Let the Works Speak For Themselves: Installations by Sin Yuen and Phoebe Man, Fotan, Hong Kong.

Fig. 51. I transformed photos of sex offenders in the newspapers into silhouettes and then turned them into paper cutouts. The image on the left hand side is taken from appledaily.com.hk. Web 4 Mar., 2011.

The third version, *Rewriting History II*, was shown in Fotan Artists Open Studio in January 2012. This version focused on the perpetrators of sexual assault as information posters for the prevention of sexual crimes seldom mention them. I transformed photos of sex offenders from online newspapers into silhouettes and then converted them into paper cutouts (Fig. 51). A number of these paper cutouts are combined to form a circle, symbolic of an endless cycle of committing crime. The
work references research by the Social Welfare Department in Hong Kong which affirms that many offenders repeat their crime(s) (Yuen, Working group on Assessment and Treatment of Sex Offender 11). Furthermore, the research indicated that sexual assault could be a form of sex addiction. *Rewriting History II* presents the nature of this crime.

In these installations, I experimented with extending the paper cuts from traditional two-dimensional forms to three-dimensional form. This work also allowed me to experiment with increasing the scale of the work in order to heighten its visual impact.
C. Rewriting History: Animation (2010)

Excerpt: http://www.youtube.com/watch?v=Ys66jPl3nQc
Original: 3mins55second
Mini DV, Color, with sound

In 2010, after a period of reflecting on my paper cuttings, I began to imagine them moving, which led to an investigation of the possibilities of animation. Since animation is time based and has a more linear structure, I created a short story about a

Fig. 52. Film stills of the animation *Rewriting History*
girl imagining her own world and being capable of many things. However, something bad happens to her that makes her sad and she avoids people and hides herself. However, with the encouragement of other people, she is able to fight back and the story ends in a world of mutual respect. In this story the little girl fights with a large hand. This over-sized hand is a symbol of power, which is a primary reason why people sexually assault others. This animated version provided another way to extend the traditional form of two dimensional paper cutouts. Whilst the installation version extended the spatial elements, the animated version added time and sound elements. In introducing the time based element, the formation of certain paper cutouts could be shown as well as new features such as the actual burning of paper. The introduction of sound allowed me to further humanize the work by adding a human voice to the paper girl.
D. Rewriting History: Interactive Installation (2011)

Fig. 53. *Rewriting History: Interactive Installation.* 8, 9, 15, 16, Jan., 2011. Dimensions variable, Fotan Artists Open Studios, Hong Kong. Figures of the audience interacting with the installation.

Fig. 54. *Rewriting History: Interactive Installation.* 8, 9, 15, 16, Jan., 2011. Dimensions variable, Fotan Artists Open Studios, Hong Kong.


With the aim of involving an audience in my art works, an interactive installation was developed in 2011. Through the participation of the audience, meanings about the issue of sexual assault were generated. A projected image of a large hand (symbolic of power) wanders on the screen which follows the viewer’s shadows. If a viewer hits the hand, it turns into flowers. My aim in this work was to encourage audiences to
fight against the abuse of power.
E. Conclusion

As research has shown, sexual assault is under-reported in Hong Kong and that myths surrounding sexual assault may hinder a victim’s capacity to respond actively. This project specifically aimed to address the myths related to this issue, such as “the victim should take responsibility for what happened”, “sexual crimes are committed against strangers but not between friends, family members and acquaintances”, “men could not be victims of rape” (Hamlin), etc.

The artwork series *Rewriting History* aimed to arouse people’s awareness of sexual violence and express how this human rights and public health issue affects victims. The work also challenged some of the myths about rape that are embedded in traditional attitudes. Through self-expression and making known the issue of sexual crime, the taboo of talking about this issue can be challenged.

Since victims are not the ones who give rise to the crime, this project also focused on witnesses, perpetrators, space and cultural issues. Witnesses are encouraged to offer help and support to perpetrators to change their abusive behaviors. The animation and the interactive installation aimed to challenge traditional gender roles and power relationships. A small girl is not necessarily weak. Sexual assault is not primarily
about sex but about power. Audiences are encouraged to challenge this power.

The question frequently asked by visitors to the exhibition at Fotan Artists Open Studios was: ‘Why don’t you write a social review instead? It will be more effective than making art’. The way I see this question is that different media have their own strengths and limitations. Social review is considered to be more rational and objective. Art can be highly personal. The imaginative space and interactive form can invite audiences to have more involvement in discussion of the issue. Art has its own effective way to generate impact.

Another frequently asked question is: my work involves symbolic meanings and an audience might not be able to understand my work. It is true that when the work involves personal stories or messages, immediate comprehension is sometimes difficult. Since communicating messages is not the only function of art, art sometimes can shock or confuse the audience and stimulate them to ask questions. The audience can know more about the works by reading artist statements or other relevant material. The messages of the art work can still be communicated with the audience.

It is difficult to change people’s attitudes and concepts. It is even harder to change
society. However, I believe that by making the issue visible and explicable through
the artworks created for this project, I can provide support to those people who work
on the same issue and show the victims that they are not alone. It is my sincere wish
that my works created for this project can provoke concern and discussion.
WORKS CITED


Association Concerning Sexual Violence Against Women. What is Sexual Assault.


Cheng, Jui Lung. “親密暴力: 成因、後果與防治” [“Intimate violence: cause, result


Cunningham, Bronwen. “A Creative Cooking Course For the Woman Artist: Sexual


“Five Indecent Assault Cases a Day, Rose 17% a Year, Proliferation of Pornographic channels of Information, Young People Did Not Know to Protect Themselves (平均一日五宗 非禮案升 17% 色情資訊渠道氾濫 青年不識自我保護)” Singtao Daily 9 July 2010: A21. Print.


<http://imaginationwithoutborders.northwestern.edu/memories-sea>


Ng, Irene, and Leung, L. Y. Catherine. *Insights from Court –Trial and Misconception over Rape Cases from the Closing Speeches of Judges*. Association Concerning Sexual Violence Against Women and Hong Kong Baptist University, Dec. 2007. Print.


Ng, Irene and Wong Mei Fung. *Public Opinion on Rape and Services for Rape Victims*. Hong Kong: Centre for Social Policy Studies, Department of Applied Social
Sciences, Hong Kong Polytechnic University and Association Concerning Sexual Violence Against Women, 2002. Print.


Appendix 1: Appropriate Durable Record

Contents

STUDIO PRACTICE AND EXPERIMENTATION 103

A. Rewriting History: Writing (2007-8) 104

B. Rewriting History: Paper Cutting Series 111

(2009-10)

C. Rewriting History: Installation (2010-12) 132

D. Rewriting History: Animation (2010) 143

E. Rewriting History: Interactive Installation (2011) 144
STUDIO PRACTICE AND EXPERIMENTATION
A. Rewriting History: Writing Version (2007-8)

「B布 B布」

我小學五五年級時在公路騎單車，被其他小朋友撞翻了車，跌到路邊溝，手臂和腳頭
俱傷，流了許多血。被朋友扶到車上時，那些小朋友還說出「B布 B布」來嘲諷的聲音。

爸爸帶我去廁所包紗和打破傷風針，順便拿糖時，我用手帕揹着受傷的左鼻，見有位子
便坐下。忽然發覺旁邊的男人用手指碰到我的大腿，我以為他不小心，沒理會，後來他變
本加厲，用公事包遮掩他的手摸了我摸，我嚇得站起身，沒再坐，望著他，是個留白的
肥胖友，還沒來得及想應該怎樣，随即避開他，下了車。自此以後，我只選單底位坐，雙
重位更只坐過幾次。

指著他大喊「你幹嗎摸我大腿，你長著眼！」想到自己受了傷還被摸，不禁大哭起來，
媽媽張大眼圈，好像要吃了他。父親：「你這個色狼，幹嗎摸我女兒。」旁邊的劉先生亦
如機衝槍一樣對他破口大罵「人渣」「禽獸」「變態」，一樣還脫了他鞋，用他的頭。男
人想下車，車門被司機緊閉，直至警察到來。
Bee bu Bee bu...

When I was a primary four, five pupil. I rode a bicycle in the garden. Other children hit my bicycle. I fell. My lips and knee was hurt and bleeding. When I walked my bicycle back home, other children were teasing me and made the noise like the siren of an ambulance "Bee bu Bee bu...". My mother accompanied me to the clinic to take care of the wound. When I got on a bus to the clinic, I used a handkerchief to cover my wounded mouth. I sat next to a man. He touched my thigh. I thought he was just careless and not intended to do that. But then he touched my thigh again and again, and he used a briefcase to cover his hand. I was very frightened and left the seat. I looked at him. He was a man with curly hair and wearing a suit. When I was thinking what I should do next, I need to get off the bus. Then I left. After this, I only sit on the single seat. If there is a double seat, I always choose to sit on the aisle side....

I was very angry and left the seat. I pointed at him and shouted, "You touched my thigh again and again!" When I was aware that I was hurt and being treated like this, I cried. My mum's eyes full of anger and shouted, "You pervert touched my daughter!" other women scolded him like a machine gun. One even took off one of her sandals and knocked the man's head. The man wanted to get off the bus but the driver did not let the door open until the police came.
Apply For Children Identity Card

When I was eleven years old, my mum brought me to the Immigration Department to apply for the children identity card. I had to wait for a long time. I was bored and walked around. Suddenly someone touched my butt. I looked behind. That was an old man. He looked at me fiercely. I dared not give out a sound.

I stared at him double fiercely. He wanted to go. I shouted. “He touched my butt.” Everyone looked at us. I shouted, “Catch him. He touched my butt.” He cried, “I didn’t. I didn’t.” He was quickly arrested by the staff in the Immigration Department.
When I was young, I lived in a public housing estate. The elevator did not stop at my flat's level. I had to use the staircase. Once I walked back home, it seemed that someone followed me [I let him go first]. I thought he might not intend to follow me. I was only too cautious. However, when I reached my home and tried to unlock the door, the man indescantly assaulted me at the back. I was very frightened and shouted "Damn you!" That man ran away. There was no one around and I did not chase him. I went back home and locked the door. I was shaking for a period of time. After that, I always carried a knife in my purse. I sometimes brought boiling congee and dim sum on my way home. Just in case something might happen, I would throw these things to him. I rehearsed many times in mind on how to protect myself.

I let him go first, staring at him which tell him I can remember his face. He felt guilty and ran away quickly....

I shouted "Damn you!" "Catch him! Catch him!" I shouted and chased him. I picked up things on the floor and threw them to him. Incense containers, bottles, stools... The housing estate always has things around. That man finally caught by a patrolman and was given a six-month sentence.
小朋友很可憐

一位男藝人在臺灣的滑稽節目中講述他坐公車的經歷：我國小一、二年級時，在公車上看到一位少女的藍色裙露出半截白色內衣，一位老人的手碰到裡面，女生在顫抖。我媽媽說：「袖子戴掉了。」我見媽媽打，說不要亂講，她不懂我見到色狼，以為我在說，王八蛋，死之類的話。我說報紙要掉了！那個女的哭得很嚴重，但連聲音，是唔發抖，內衣已被拉到一半在拉，我不知怎樣辦，我只覺得很可怕，但我沒有一點弄不清在發生甚麼事。我瞧著我媽和身前的人，一位認識的阿姨說：「小朋友很可愛。」我再注意看哭的女的，阿姨徑直一看，臉色就變了，阿姨二話不說，就跑過人群。然後我聽見男人一聲尖叫，「啊～～～」阿姨把女生拉下車，那個男人的四十年老人的指甲被割下，流著血液在那邊，原來阿姨把學的手指割來，全車尖叫，那時其他人才知道發生甚麼事。

坐地鐵時，我看到一個男人追一個女人到車邊，女人不斷掙開，被間兩次，她們不徂是認識的，我過去拍女人的腳底，問道：「你認識這位先生嗎？」她委屈地說不認識，我問男人：「她不認識你，你為何要把她此時？」男人大叫：「八婆，你說甚麼？」「你非禮，你不要走。」給亂想已有人通知上來不過男人走及通知了車長。
What a Lovely Boy!

An actor talked about his experience of traveling on a bus in a Taiwanese talk show:
When I was a primary one and two pupil, I saw a girl exposed half of her butt on a bus. A man's hand was inside her skirt. The underwear was pulled down. That girl was shivering and weeping. I cannot see the man's face. I told my mum, "The short is falling down." My mum hit me and told me not to say dirty things. She did not know I saw a pervert. She thought I said bad things like "death", "bastard". I said it again, "The short is falling down." That girl was seriously weeping without sound. The man was touching her half naked butt. I did not know what to do. I just felt very frightened. I did not know what was going on. I looked at my mum and people around. A woman said to me, "What a lovely boy!" I looked at the girl again. The woman followed my eyes. Her smiling face suddenly changed. She did not say anything. She avoided the crowd and walked straight to the girl. Then I heard the man screamed. The woman took the girl off the bus. The last finger of this forty years old man was broken. The woman did that. The whole car screamed and at that time other people in the bus finally knew what had already happened.

When traveling on the subway, I saw a man pushing a woman at the back to the wall. The woman tried to avoid him. That was weird. The subway was not very crowded. The woman did not seem to know the man. I walked toward the woman and asked her, "Do you know this man?" She almost cried and said no. I shouted to the man, "She did not know you. Why did you use the lower part of your body to push her?" The man also shouted, "Bitch! What are you talking about?" "You indecently assaulted her. Don't go away." I firmly concluded. Other passengers came to stop him to go and informed the driver.
專欄大腳

我有一個二十多歲的同性朋友，08年2月間，有一次在報紙上看雜誌時，有一陌生人問朋友：『你的腳有多大？』之後變污言。欲去朋友的鞋和襪，抓了他的腳幾下，朋友嚇得大叫：『先生，你幹嗎？』那人立即走了。朋友回家後，洗了腳很多次，都覺得很污穢，想斷了自己的腳。

試試解開朋友的鞋帶，朋友覺得不對勁，轉身便走。

Fetish of Big Foot

I have a twenty years old male friend. In February 2008, my friend was looking at the titles of the magazines at a magazine stand. A stranger came to him and asked him, "How long is your foot?" He kneeled down and took off the shoe and sock of my friend. He touched and touched his foot. My friend shouted, "Mister, what are you doing?" That man ran away. After this, my friend ran back home and washed his foot many times. He still thought it was very dirty. He even wanted to cut off his foot.

tried to untie my friend's sport shoe. My friend thought it was strange. He stopped the man to do that and left.
B. Rewriting History: Paper Cutting Series (2009-10)

Below is an early version of *Rewriting History: Paper Cutting Version*. This used paper with my stories printed on it.
Final version

1. RH: They walk the streets and I live a life sentence. (KC, a survivor)

RH: They walk the streets and I live a life sentence. (KC, a survivor). 16, 17, 23, 24 Jan., 2010,
Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

RH: They walk the streets and I live a life sentence. (KC, a survivor). (detail), 16, 17, 23, 24 Jan., 2010,
Recycled paper, 50cm x 50cm x 4.5cm. Fotan Artists Open Studios, Hong Kong.
“RH: They walk the streets and I live a life sentence. (KC, a survivor)” is inspired by words of the following sexual assault survivor:

KC, 50 years old, survivor of two rapes, one at 14, one in her thirties.

“One thing I always think about being a victim, now a survivor, I live a life sentence. Once I was a victim the first time I was stripped of my freedom. I haven’t gotten that back in my fifty years. Freedom. They walk the streets and I live a life sentence. I’ll live it to the day I die – I can’t shake it.”

“When both rapes happened, I learned the impact of fear – there was a knife in the first one and the second was physically violent so … I’m always worrying ‘what if’ … so I try to avoid it at all cost.”

“You’re kind of like a leper, too, if you’ve been raped.” (Reddington, and Kreisel 75)
2. RH: Dropping Butterflies

RH: Dropping Butterflies, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

RH: Dropping Butterflies, (detail), 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
3. RW: Raining

*RW: Raining*, 16, 17, 23, 24 Jan. 2010, Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.
4. RH: Uniform

RH: Uniform, 16, 17, 23, 24 Jan., 2012, Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.
5. RH: Wolves

*RH: Wolves*, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.

*RH: Wolves* (detail), 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.
6. RH: Snake

*RH: Snake*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
7. RH: Foot

RH: Foot, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
8. **RH: Home**

*RH: Home*, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.

*RH: Home*, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm, Fotan Artists Open Studios, Hong Kong.
9. *RH: MTR*

*RH: MTR*, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.
10. RH: Shout

*RH: Shout*, 16, 17, 23, 24 Jan., 2010, Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.
11. RH: Better future

*RH: Better future*, 16, 17, 23, 24 Jan., 2010. Recycled paper, 50cm x 50cm x 4.5cm,
Fotan Artists Open Studios, Hong Kong.
12. RH: Mirror

RH: Mirror, 8, 9, 15, 16, Jan., 2011,
Recycled paper, 50cm x 50cm x 4.5cm,
Fotanian Artists Open Studios, Hong Kong.

RH: Mirror (detail), 8, 9, 15, 16, Jan.,
2011, Recycled paper, 50cm x 50cm x
4.5cm, Fotanian Artists Open Studios,
Hong Kong.
Rewriting History: Paper Cutting Version, 8, 9, 15, 16, Jan., 2011, Recycled paper, 50cm x 50cm x 4.5cm x 12 pieces, Fotanian Artists Open Studios, Hong Kong.
C. Rewriting History: Installation (2010-11)

1. 2010 version

*Rewriting History: Installation*, 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation, 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.

Rewriting History: Installation (detail). 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail). 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail). 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail). 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet,
Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail), 16, 17, 23, 24 Jan., 2010, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
C. Rewriting History: Installation (2010-12): 2011 version

*Rewriting History: Installation* (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
*Rewriting History: Installation* (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
*Rewriting History: Installation* (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet, Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History: Installation (detail), 8, 9, 15, 16, Jan., 2011, Recycled paper and a cabinet,
Dimensions variable, Fotan Artists Open Studios, Hong Kong.
Rewriting History II

*Rewriting History II*, 7, 8, 14, 15 Jan., 2012, Recycled paper,

Let the Works Speak For Themselves: Installations by Sin Yuen and Phoebe Man, Fotan, Hong Kong.


The latest work, *Rewriting History II*, was shown in Fotan Open Studio 2012 in January 2012.
Details of *Rewriting History II*, 7, 8, 14, 15 Jan., 2012, Recycled paper,

Let the Works Speak For Themselves: Installations by Sin Yuen and Phoebe Man, Fotan, Hong Kong.
Details of *Rewriting History II*, 7, 8, 14, 15 Jan., 2012, Recycled paper,
Let the Works Speak For Themselves: Installations by Sin Yuen and Phoebe Man, Fotan, Hong Kong.
A corner in the exhibition is set up for audience to post their views about the issue of sexual assault.

*Rewriting History II*, 7, 8, 14, 15 Jan., 2012, Recycled paper,

Let the Works Speak For Themselves: Installations by Sin Yuen and Phoebe Man, Fotan, Hong Kong.
D. Rewriting History: Animation (2010)

Excerpt: http://www.youtube.com/watch?v=Ys66jPi3nQc

Original: 3mins55second

Mini DV, Color, with sound

Film stills of the animation *Rewriting History*
E. Rewriting History: Interactive Installation (2011)

Rewriting History: Interactive Installation. 8, 9, 15, 16, Jan., 2011, Fotan Artists Open Studios, Hong Kong. Images are showing viewer participation.

Rewriting History: Interactive Installation. 8, 9, 15, 16, Jan., 2011, Fotan Artists Open Studios, Hong Kong. If a viewer hit the hand, it turns to flowers. Concept/Photo: Phoebe Man. Programmer: Ling Huang, John Ho. Program: Processing.
Appendix 2: Curriculum Vitae

PERSONAL INFORMATION

Name: Phoebe Chingying Man

Website: http://www.cyman.net/

(Information relevant to this project are in blue.)

EDUCATION

2007-       DFA Candidate, Royal Melbourne Institute of Technology (RMIT)

Exegesis title: Representation of the Hong Kong Social Issue: Sexual

Assault in Contemporary Art Practice

Supervisors: Associate Professor Kevin White, Dr Keely Macarow,

Associate Professor Terry Batt and Dr Sophia Errey

1998-2000   Master of Fine Arts, New Genres Major, San Francisco Art Institute

1987-1991   Bachelor of Arts, Major in Fine Arts, Chinese University of Hong

Kong
Creative Works:

VIDEO SCREENING / VIDEO INSTALLATION

2010 Rewriting History

2011 "The Other: Hong Kong Experimental Shorts, Videotage, Hong Kong.

2011 10 Years of Fotan: Fotan Open Studios 2011, Wah Luen 1820, Fotan, Hong Kong.

2010 EX!T 2010 Experimental Media Art Festival in Taiwan, Taipei, Taiwan.

2010 Shifting Definitions, OV gallery, Shanghai, China.

2008 Washing the Light Trio

2008 Sun Hung Kai Properties Ltd., HarborView Place, Hong Kong

2005 Wash

2006 Playground, Kao Yuan Art Center, Kao Yuan University, Kaohsiung, Taiwan

2005 PLAY > An Experimental Video/Game Project, Agnes b. CINEMA! Hong Kong Arts Centre

2003 Washing the Light
2004 Shanghai Biennale 2004, Shanghai Museum of Art Shanghai, PRC

2004 Island Film & Video Festival, 2004 Prenelle Gallery London, UK

2003 Cheng Ming in All Directions: 40 Years of Art at the Chinese University of Hong Kong, organizer: Department of Fine Arts, The Chinese University of Hong Kong and Hong Kong Arts Centre @ Hong Kong Arts Centre

2003 NIGHTVISION Window Video Projections, organizer: Sunset - Sunrise Gallery, Asia-Australia Arts Centre, the Asian Australian Artists Association inc. @ Asia-Australia Arts Centre Sydney, Australia

2001 Re-wind

2001 Hong Kong Film Archive

2000-1 Inside a Bed

Subjected Culture - Interruptions and Resistances on Femaleness

2008 Fondo Nacional de las Artes, Buenos Aires, Argentina

2008 MACRO Museo de Arte Contemporaneo, Rosario, Santa Fe., Argentina

2007 MAC Museo de Arte Contemporaneo, Salta, Argentina

2006 Museo de Bellas Arte Timoteo Navarro, Tucuman, Argentina

2006 Women Make Waves Film Festival, Taiwan Women Film/Video Association,
Shin Kong Cineplex, Taipei

**2000-1 Rati (version 3.2)**

2009 Experimental Film and Video in Seoul, Seoul, South Korea.

2009 The 9th Seoul International MediaArt Festival, Seoul, South Korea.


2008 Subjected Culture - Interruptions and Resistances on Femaleness, MACRO Museo de Arte Contemporaneo, Rosario, Santa Fe., Argentina.

2007 Subjected Culture - Interruptions and Resistances on Femaleness, MAC Museo de Arte Contemporaneo, Salta, Argentina.

2006 Subjected Culture - Interruptions and Resistances on Femaleness, Museo de Bellas Arte Timoteo Navarro, Tucuman, Argentina.

2006 Women Make Waves Film Festival, Taiwan Women Film/Video Association, Shin Kong Cineplex, Taipei.

2006 Sex Cultural Festival 2006, Videotage @ Sheung Wan Civic Centre, Hong Kong

2005 Feminism Video Activist, IGONG @ Sogang University Mary Hall, Korea

2002 Hedah Video Festival, Maastricht, Netherlands

2001-2 Hong Kong Art Biennial 2001, Hong Kong Museum of Art, Hong Kong
2001 The 18th Dokumentarfilm & Videofest, (program: Kurz + Knapp), Kassel, Germany.

2001 Impakt Festival, (Panorama Programme), Utrecht, Netherlands.

2001 13th Videobrasil International Electronic Art Festival, Sao Paulo, Brazil.

2001 Intermedial Room Kunstnernes Hus, Oslo, Norway.

2001 European Media Art Festival, Osnabruck, Germany.

**2000 Rati**

2001 The 6th Hong Kong Independent Short Film & Video Awards Showcase, Leisure and Cultural Services Department, Hong Kong Arts Centre, Hong Kong Arts Centre.

2001 International Video & Multimeda Art Festival: Videoformes, Clermont, France.


2001 The Big Screen, Fringe Club, Hong Kong.

**EXHIBITION**

**Selected Solo Exhibitions:**

2011 *Rewriting History*, 10 Years of Fotanian: Fotanian Open Studios 2011, Fotan, Hong Kong.
2007 Hair Cut Hong Kong, Queen's Pier, Hong Kong.

2006 Design HKU Map by Votes - Public Art by Phoebe Man, Graduate House, University of Hong Kong, Hong Kong.


1998 A Present For Her Growth 1, Showcase Window, The Performance Space, Sydney, Australia.

1998 Touch - Phoebe Man Installation Art Exhibition, Para/Site Central, Hong Kong.

1997 P-read - Phoebe Man Installation Art Exhibition, Para/Site Art Space, Hong Kong.

1994 I Eat Therefore I Am- Phoebe Man Mixed Media Art Exhibition, Fringe Festival, First Institute of Arts and Design School, Causeway Bay School, Hong Kong.

**Selected Overseas Group Shows:**

2011 iBody, National Taiwan Museum of Fine Arts (Online Gallery), Taiwan.


2010 *Shifting Definitions*, OV gallery, Shanghai, China.

2006-7 Playground, Kao Yuan Art Center, Kao Yuan University, Kaohsiung, Taiwan.
2004 Para/Site: Open Work, In conjunction with the InFest: International Artist Run Culture symposium, Centre A, Vancouver, Canada.

2004 Local Accent – 12 Artists from Hong Kong, Pickled Art Centre, Beijing, PRC.

2003 50th Venice Biennale, Navigating the Dot – artists from Hong Kong, China,

2003 From My Fingers: Living in the Technological Age, Women's Art Association of Taiwan and Kaohsiung Museum of Fine Art, Taiwan.


2001 Wo Man: Feminine Art Exhibition, Old Ladies House, Macau.

2000-1 Rest Nest: recent work of women artists based in Taiwan, Hong Kong and Mainland China, Zhu Shi Art Space, Taiwan.

2000 Rest Nest: recent work of women artists based in Taiwan, Hong Kong and Mainland China, Leisure Art Center, Taipei, Taiwan.

2000 Woman - A New View of the Female Body, Diego Rivera Gallery, San Francisco Art.
Institute, San Francisco, United States

2000 Art & Democracy II - a mixed media exhibition by international artists, El Publo de Los Angeles Historical Gallery, Los Angeles, United States.


1999 Magnetic Writing, IT Park, Taipei, Taiwan

1999 Bad Rice, Dimension, Taipei, Taiwan

1998 Bad Rice, The Performance Space, Sydney, Australia

1998 Bad Rice, Next Wave Festival, The Span Gallery, Melbourne, Australia

2000 Inside Out: New Chinese Art, National Gallery of Australia, Canberra, Australia


1999 Inside Out: New Chinese Art, Museo de Arte Contemporaneo (MARCO), Monterrey, Mexico

1999 Inside Out: New Chinese Art, San Francisco Museum of Modern Art (SFMOMA), San Francisco

1998 - 9 Inside Out: New Chinese Art, Asia Society Galleries, New York, United States

1998 New Voices - Contemporary Art from Hong Kong, Taipei and Shanghai, Zhung Zheng Gallery, National Taiwan Arts Education Institute, Taipei, Taiwan

1997 Hong Kong Media Circle Installation 1997, European Media Arts Festival 1997
Dominikanerkirche, Osnabruck, Germany

**Selected Hong Kong Group Shows:**


2010 *COLLECTIVITY*, 1a Space.


2008 Art Donation Box Project, Artist Commune.

2008 *Earth Day*, Cyberport Arcade.

2007 *Art Responds to 14 QKs - Many People Show*, Para/ Site Art Space.

2007 *Visual Arts Thematic Exhibition 07/08: HarmoNow 3-Dimension and Installation Art Exhibition*, Hong Kong Arts Development Council & Artist Commune @ Central Library.

2007 *Caskets In Haunted Zone*, Cyberport Arcade.

2007 *Talkover/Handover – Dialogues on Hong Kong Art 10 years after 1997*, 1a space.

2001 *Landscape*, Fringe Club @ Wurth Gallery of Goethe Institute.


2000 The Free Tribe, Experimental Gallery, Hong Kong Arts Centre.

1999 Urban Council Fine Arts Award Winners Exhibition, Hong Kong Museum of Art

1999 Bad Rice, 1a space.


1998 New Voices - Contemporary Art from Hong Kong, Taipei and Shanghai, Hong Kong Arts Centre.


1997 Philippe Charriol Foundation Art Competition Exhibitions, Hong Kong Cultural Centre, Cityplaza, The Landmark, Peak Galleria, Hong Kong Cultural Centre, The Lee Gardens.

1997 Museum 97: History, Community, Individual, Hong Kong Arts Centre.
1996 Solo, Installed, in Sounds, Festival NOW' 96, McAulay Theater, Hong Kong Arts Centre.

1996 Contemporary Hong Kong Art Biennial Exhibition 1996, Hong Kong Museum of Art.

1996 Cheap But Good Art, 3/F and Men’s & Ladies' Rooms of Upper Basement, Hong Kong Arts Centre.

1996 June Fourth Art Exhibition, Fringe Club.

1996 Site-seeing, Para/site Art Space.

1996 Restricted Exposure- Private Content: Public View, Fringe Club, City Hall.

1995 Acculturation (Art in Time of Change), Fringe Club, City Hall.

1994 June Fourth Art Exhibition, Fringe Club.

**PERFORMANCE SETTING**

2001 October Red, City Contemporary Dance Company, Hong Kong Cultural Centre, Studio Theatre, Hong Kong.

1996 Solo, Installed, in Sounds, Festival NOW' 96, McAulay Studio Theater, Hong Kong Arts Centre.
CURATORIAL PRACTICE

2011  Second Hand Material Original Works, Asian Experimental Video Festival in Macao, Ox Warehouse, Macau.

2011  Second Hand Material Original Works, Kuala Lumpur Experimental Film and Video Festival, Malaysia.

2011  Second Hand Material Original Works, Videotage, Hong Kong.

2011  The Other: Hong Kong Experimental Shorts, Videotage, Hong Kong.

2010  Hong Kong Screening: The Other, EX!T 2010: Experimental Media Festival in Taiwan, Image-Movement Film Association, Taipei, Taiwan.

2009-10 Making the Familiar Unfamiliar @ Hong Kong Park, Budding Winter: Art in the Park, Home Affair Bureau, Hong Kong.


2006-7 Playground, Kao Yuan Art Center, Kao Yuan University, Kaohsiung, Taiwan.

2002  Someone Has Done It Before, co-curated with Linda Lai, Bryan Chung and Hector Rodriguez, Para/Site Art Space, Hong Kong.
2001 Wo Man: Feminine Art Exhibition, Old Ladies House, Macau.

**ARTIST-IN-RESIDENCE PROGRAM**

2006 Pingtung Peninsula Festival, Taiwan

**PUBLISHED ART REVIEW/ PAPER**


“Experimental Film and Video in Hong Kong” *Film Appreciation Journal*, Chinese Taipei Film Archive, Taiwan, July – September, 2010, No. 144 pp. 32-35.


“How We Solved One Dilemma After Another – Para/Site’s Management Principles”


"Transformed to a Touching Museum? The Past and the Future of Mei Ho House."


“You Missed the Good Stuff – About Curating Exhibitions in Hong Kong”, *PS – Hong Kong Visual Arts and Culture Magazine*, no. 27, Spring, 2006, pp. 94-101.


“Hong Kong’s Women’s Art Exhibitions in the 1990s”, *First International Women’s Art Festival in Taiwan: Women, Art and Technology – Collected Essays*, Kaohsiung Museum of Fine Arts, Taiwan, August 2004, pp. 170-176.

“Creating One’s Own Space”, *The 9th Hong Kong Independent Short Film & Video Awards 2003*, Hong Kong Arts Centre, 2004, pp.77.


“Intoning a Picture”, *PS – Hong Kong Visual Arts and Culture Magazine*, no. 22, Spring, 2004, pp. 44.


“The Work I (don’t) want”, *PS – Hong Kong Visual Arts and Culture Magazine*, Hong Kong, special 2003, pp.42.

“What They Have/Haven’t Done”, *Someone’s Done It Before*, Para/Site Art Space, January 2003, pp.52-57.

“In Response to the comments of Wo Man – Feminine Art Exhibition”, *PS – Hong Kong Visual Arts and Culture Magazine*, no. 22, Spring, 2004, pp. 44.

“On a Few Works in Old Ladies House, Macau”, *PS – Hong Kong Visual Arts and Culture Magazine*, no. 16, Spring 2002, pp.3-5.

“Number Art”, *Hong Kong Economic Journal*, 30 April, 2002, pp.34.


“Is Bonsai Cat a piece of Art?”, *Hong Kong Economic Journal*, 1 August, 2001, pp.32.

**EDITORIAL WORKS**

2008 Editor

*Para/Site 1996 – 2008, Para/Site Art Space*
2003  Editor

*Someone’s Done it Before*, Para/Site Art Space

2002  Deputy Editor

*PS – Visual Arts and Culture Magazine*, Para/Site Art Space

1992 - 4  Cultural Page Journalist, Feature Editor

*Hong Kong Economic Journal*

---

**SYMPOSIUM, LECTURE & FORUM**

2011 Art Works on Sexual Assault, Anti 480 – Anti Sexual Violence resource Centre, Hong Kong. (30/6/2011)

2011 Artist Talk “Rewriting History”, Volunteer Award Ceremony, Rainlily Association Concerning Sexual Violence Against Women Hong Kong, Hong Kong. (26/2/2011)


2009 Asian Forum, Experimental Film/Video Festival in Seoul 2009(EXIS), Seoul, South Korea.

2005 Hong Kong Art Ecology and the Strategy of Para/Site Art Space, Art and
Cultural Academic Symposium: Kaohsiung, Hong Kong, Shanghai. Culture, Creativity, New City. Organised by Institute of Arts Management National Sun Yat-sen University, Taiwan.

2005 Hong Kong Women’s Art Exhibition Since 1990, 1a space, Hong Kong.


2003 Performance Art, “Women Creating Space/ Creating Space for Women” Workshop, Program of Girl Play 2003 – Hong Kong Women’s Theatre Festival, Workshop organised by The Association for the Advancement of Feminism, Hong Kong Arts Centre and On & On Theatre Workshop.

2002 Seminars on the Development of Media Arts in Schools, Education Department, Education and Manpower Bureau of Hong Kong Government.


2002 Marina Abramovic, “Through Creating Point of View – 10 + 10 Contemporary Artists” Cattle Depot College, Hong Kong.

2002 How to See Installation? “How to See Arts?”, Iaspace, Hong Kong.
1999 The Art of Phoebe Man and Para/Site Art Space, Department of Art, Berkeley, University of California, United States.

1999 The Art of Phoebe Man, Asian Art Museum of San Francisco, United States.


1998 Artists' Round table, P.S.1 Contemporary Art Center, New York, United States.

1997 Gender & Artistic Creation, Hong Kong Fringe Club, Hong Kong.

**Publication Published/Cited My Works**


Chris, “Rewriting History: Phoebe Man. If We Can Return to the Past (《重寫歷史》 文晶瑩 如果可以重返過去).” *Webgazine, CityReborn* Volume 5, Hong Kong.
Chak Chung Ho, “From Phoebe Man to Feminism (從文晶瑩談到女性主義).” *Hong Kong Economic Journal*, 17 January 2011, pp. 45.


*A Documentary of Talkover/Handover*, 1a space, Hong Kong, 2007, pp. 3-4.

[exhibition catalogue]
Visual Arts Thematic Exhibition 07/08: HarmoNow 3D & Installation Art Exhibition, Artist Commune, Hong Kong, 2007. pp. 54, 55. [exhibition catalogue]

Elsa Chen, “Gender Relationship and Self Identity,” The Expression of Memory, Dong Tai Book Ltd., Taiwan, January 2006, pp. 94-105.

Playground, Kao Yuan University, Taiwan, December, 2006, pp. 11-16. [exhibition catalogue]

Zhu Qi (朱琦), History of Hong Kong Art (香港藝術史), Hong Kong: Joint Publishing, 2005, pp. 268-9.


The First International Women’s Art Festival in Taiwan, 2003 – From My Fingers: Living in the Technological Age, Kaohsiung Museum of Fine Arts, Taiwan, January
2004, pp.100-105. [exhibition catalogue]

*Cheng Ming in All Directions: 40 Years of Art at the Chinese University of Hong Kong*, Department of Fine Arts, Chinese University of Hong Kong and Hong Kong Arts Centre, December 2003, pp.92-97. [exhibition catalogue]

*Local Accent – 12 artists from Hong Kong*, Para/Site Art Space, Hong Kong, 2003, pp.46-47. [exhibition catalogue]

*Navigating the Dot: 50th Venice Biennale*, Hong Kong Arts Development Council, Hong Kong, June 2003, pp.30. [exhibition catalogue]


Oscar Ho and David Clark, *Someone else’s story - our footnotes, Contemporary Art of Hong Kong (1990 - 1999)* Hong Kong Arts Centre, Hong Kong, 2002. pp. 70, 71.


David Clark, “Living in the Shadow of the Future” “Para/Site Art Space”, *Hong Kong Art: Culture and Decolonization*, Hong Kong University Press, Hong Kong, 2001, pp.54-5, 54, 74, 81, 83, 95, 97.

*Hong Kong Art Biennial Exhibition 2001*, Hong Kong Museum of Art, Hong Kong, 2001, pp.229. [exhibition catalogue]

David Clark, “Para/Site Art Space: Installation and Cultural Identity in Hong Kong,”

*Third Text: Critical Perspectives on Contemporary Art & Culture*, 50, Spring 2000, pp. 73-86.


Hazel Clark, "A Question of Absence or, why is there no textile art in Hong Kong?"


Hiram To, "Another Part in a Different Scene", *Bad Rice*, Hong Kong, November, 1999, pp. 2-5.

*Bad Rice*, 1aspace and Dimension Endowment of Art, Hong Kong, November, 1999, pp. 11. [exhibition catalogue]

*Magnetic Writing/ Marching Ideas, Works on Paper, IT Park Gallery and Photo Studio*, Taiwan, June 1999, pp.52-3. [exhibition catalogue]


*New Voices : Contemporary Art Dialogue Among Taipei, Hong Kong and Shanghai*, National Taiwan Arts Education Institute, Taiwan, 1998, pp.108. [exhibition catalogue]


[exhibition catalogue]


"Let's Discuss 'P-read: Jam Version'", *Hong Kong Economic Journal*, Hong Kong, November 28, 1997, pp.32.

Private Content: Public View Opinions on Hong Kong Art and Documents from the Exhibition Restricted Exposure, Hong Kong Fringe Festival, Hong Kong, 1997, pp.77-78. [exhibition catalogue]

Philippe Charriol Foundation 1997, Philippe Charriol Foundation, Hong Kong, October 1997, pp.27. [competition catalogue]


*Contemporary Hong Kong Art Biennial Exhibition*, Urban Council, Hong Kong, 1996, pp.171. [exhibition catalogue]

Reliquet Bonduelle, "Para/Site Manifeste dans la Ville", *PAROLE*, Alliance Francaise de Hong Kong, July/August, 1996, pp.8-11.


[exhibition catalogue]


*The Box Show*, curated by Lau Kin Wai, assisted by Fringe Club, Hong Kong, September, 1994. [exhibition catalogue]
Rewriting History – Installation by Phoebe Man

2011 Project Grant, Hong Kong Arts Development Council

Playground - a Hong Kong/ Installation/ Video/ Performance Event

2006 Project Grant, Hong Kong Arts Development Council

Plastic Works and Prostheses Construction - Works by Shirley Tse and Phoebe Man

2000 Project Grant, Hong Kong Arts Development Council

Rati

2000 Distinguished Award, Open Category, The 6th Hong Kong Independent Short Film & Video Awards

Phoebe Man's Web Site

2000 The David S. McMillan Memorial Award, Honorable mention Spring Show, San Francisco Art Institute

SFMOMA's 1999 Spring Studio Art Project

1999 Schmidt Fellowship 1999, Schmidt Family Foundation

Phoebe Man's Work 1999

1999 Jack K. and Gertrude Murphy Fine Arts Fellowship, The San Francisco Foundation

Touch - Phoebe Man Installation Art Exhibition
1998 Project Grant, Hong Kong Arts Development Council

Site –seeing: Installation by Phoebe Man

1998 The Urban Council Fine Arts Award, Hong Kong Museum of Art

Phoebe Man’s work 1998

1998 Lee Hysan Foundation Fellowship, Asian Cultural Council

Phoebe Man

1998 Marie Claire, Smart Women of the 21st Century

A Present For Her Growth V

1997 2nd Runner-up, Sculpture Category, Philippe Charriol Foundation Art Competition

PUBLIC COLLECTION

2008 Video Installation: Washing the Light Trio, Sun Hung Kai Properties Ltd., HarborView Place

2006 Photo documentation: “A Masquerade on the Internet” and “Disembodied Bodies”, Museu De Arte De Macau

2002 Video: Rati (version 3.2), Hong Kong Museum of Art

2002 Video: Inside a Bed, a private collector

1999 Sculpture: A Present For Her Growth II, a private collector
1998 Sculpture: A Present For Her Growth III, a private collector

1998 Sculpture: A Present For Her Growth VI (To Be Or Not To Be), a private collector

1997 Sculpture: A Present For Her Growth V, Philippe Charriol Foundation

**TEACHING EXPERIENCE**

2009 - present  Assistant Professor

School of Creative Media, City University of Hong Kong

2001 - 9  Instructor

School of Creative Media, City University of Hong Kong

2001  Part-time Lecturer

Department of Fine Arts, The Chinese University of Hong Kong

1999  Instructor  SFMOMA’s 1999 Spring Studio Art Project, San Francisco Museum of Modern Art

1994 - 8  Demonstrator

Department of Architecture, University of Hong Kong

1991 - 2  Arts Teacher

Pak Kau English School (H.K.)
SERVICE: ADVISORY, CONSULTANCY AND RELATED ACTIVITIES

**Institutional**

2010– present  Academic Advisement Coordinator

2010– present  Committee member of Academic Review Committee

2010– present  Committee member of School Grade Review Committee

2009– present  Committee member of ELC Course Committee

**Professional**

2011  **External Examiner**

Year 4 (Day time) students’ graduation projects in Multimedia major, Design ProSgramme, the School of Arts, Macao Polytechnic Institute, Macau

2005 - Present  **Grant Examiner**

Hong Kong Arts Development Council

2007  **External Critic**

HKICC Lee Shau Kee School of Creativity

2006 - 7  **Jury**
Digital Art Competition For Schools 2006, City Life Hong Kong

2007: Colours and Fun of Digital Art Competition, IT in Education Section, Education and Manpower Bureau

2004 **Jury**

“Ideal School” video competition, Hong Kong Institute of Contemporary Culture

2003 **Jury (Open Category)**

The 9th Hong Kong Independent Short Film & Video Award, Hong Kong Arts Centre

**Public**

1996 -2009 **Founding/ Board Member**

Para/Site Art Space

2004 - 5 **Member of Curriculum Development Council Committee on Arts Education**

Education and Manpower Bureau

2002 **Consultant** “How To See Art” workshop, laspace