Rewriting History

Phoebe Ching Ying MAN

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作品簡介

作品「重寫歷史」和性侵犯的議題有關，作者通過剪、雕、刻，破壞性重建紙張去釋放感覺和想像，作品一方面嘗試討論一些普遍的誤解，另方面亦是一個自我解咒和建立的過程。

「重寫歷史」有四個版本: 文字創作、剪紙、裝置和動畫。相比一些著重震撼力、外露的同類作品，文晶瑩採用內斂含蓄但又有張力的手法。

“Rewriting History” is a series of art works that addresses the issue of indecent assault. Through releasing memories and imaginations, making destruction and construction, the works tried to confront the misconceptions of the society and to attain self empowerment.

“Rewriting History” has 4 versions: writing, paper cutting, installation and animation. When comparing with works of similar topic which put emphasis on the impact, Phoebe’s works are subtle and have kind of psychological undercurrent.
Phoebe loves making art. She thinks everything can be art. She is a playful as well as a serious artist. Her works have been shown extensively in international exhibitions including Venice Biennial, Shanghai Biennial, Gwangju Biennale. Her works are mostly self-exploration, challenging ideologies and institutions. She graduated from the Chinese University of Hong Kong, received her MFA degree in San Francisco Art Institute and now she is the candidate of the program of Doctor of Fine Art in Royal Melbourne Institute of Technology University. She works as Assistant Professor in the School of Creative Media at the City University of Hong Kong. She is also the co-founder of Para/Site Art Space and has once received a grant from Asia Cultural Council.

For more information, please visit http://www.cyman.net/.
「重寫歷史」四個版本的一些個別想法：

字創作

文物重寫自己與及一些受害者的話題，目的在組織思想、反映現實，並希望做到一些思考模式的轉變。
拿兒童身份證被查

我記得那時，母親帶著我到戶政事務所領取兒童身份證，等候的時間很長，少不免要到處走走，觀觀瞧瞧。突然有人問我，我看了看，有個阿姨站在我後面，費巴巴的問我，我也不敢回答，不知如何反應。

我記得那時，她問我：「你誠我屁髒？」全場人都望向我們，我大叫：「怒髒，怒誠我屁髒！」她喊：「我沒有！我沒有！」很快已被人拉著。

少年仔太勇武，無情機不使來個一兩學，每次回家都要行樓梯。一次回家途中發覺好像有人跟隨，我轉向荒野，也不願望他，心想可與他分手。回到家門口，突然有人搖搖手，

我驚慌失措，一看是個集結的紳士，男子向樓梯方向逃走，那個認識我的人竟然反轉與非禮我！四圍也沒有人，心急如焚，我沒途，趕緊回家鎖門，心情久久也不願早發。之後我的手冊都有放小刀，有時也會想摳殺或打撈回家，避免有事時衝過去，在腦中排練一次又一次如何保護自己。

眼睛瞪著他，記着他的一舉一動，腳步輕跑，...

我大喊「髒髒！」「髒髒！」「髒髒！」

邊喊邊追，見附近有甚麼便衝過去，書書、課課，書書…答非所問，在物物，那隻知巖

荒而逃，最終被巡警捉住，被判留學年。
小朋友很可愛

一位外灘人在台灣的清晨節目中講述他在公車上的經歷：我國小一、二年級時，在公車上看見一位少婦的藍色包上半個白底的，一箇男人的手中到裡面，女孩子被絆住。我跟媽媽說：「報紙掉了。」我跟媽媽說：「報紙不要掉了。」她們不知道我在說什麼，以為我在說不好，或什麼不好的話。我說報紙要掉了！

那個女的緊接着說：「怎麼會這樣？」我說：「緊張，自己難過，內話已經到別一半在摸。我不知道怎麼辦，我只覺得很可怕，但是我又一時間弄不清女生在說甚麼事。我就看着我妹和我身邊的人，一位不認識的阿姨說：「小朋友很可愛。」我再注意著問

男生的女生，阿姨順著一看，顏色就變了。阿姨又說：「好」。阿姨把女生拉下車，這個摸人的四十多歲男人

最後指指女生 uç來了，連著皮膚在那邊，原來阿姨把男人的手拉過來，全

車尖叫，當時其他人不知道發生甚麼事。


拿著報紙，我看到一個男人和一個

女人在車廂，女人不斷發問，有說

不對勁，有說是報紙，他們不時

是認識的。我過去問女生的問題，

問道：「你認識這個女生嗎？」她

實在的說認識，我再問：「她不

認識你，你怎麼跟他說？」女生

大叫：「要來，你說甚麼？」「你

給我放好！不要吵！」報紙開了有人

圍著不讓男人走，還通知了警官。

專摸大腳

我有一個二十多歲的男性朋友，03年2月中，他在

高級酒吧奇隨著友人，有一個女人問朋友：「你的

腳有多大？」之後被他追，說是朋友的鞋不夠

要他的腳，朋友嚇得大叫：「要來，你幹嗎？」

那人立即走了。朋友回家後，長了腳後，就

覺得很舒服，整個弄了自己的腳。
Individual idea of 4 versions of “Rewriting History”

1. Creative Writing

For the written version, Phoebe rewrote stories of her own and other impressive stories told by some sexual assault survivors. It aims to organize thoughts, reflect the reality, and to have paradigm shift.

When I was a primary four or five pupil, I rode a bicycle in the garden. Other children hit my bicycle. I fell. My lips and knee were 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 that incident, 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 realized that I was a patient on the one hand and was physically insulted by that stranger. I cried. My mum’s eyes were full of anger and shouted. “You pervert. How dare you touch my daughter!” Other women scolded him like a machine gun. One even took one of her sandals and hit 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 around. That was an old man. He looked at me fiercely. I dared not make 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 denied and cried. ‘I didn’t. I didn’t.’ He was quickly caught by some other people.

Can’t avoid...

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 was following 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. That man indecently 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 a durian with me 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 so as to tell him that 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 was finally caught by a patrolman and was given a six-month sentence in jail.
An actor once talked about his experience of traveling on a bus in a Taiwanese talk show. "When I was a primary 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 till told 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 screaming. The woman took the girl off the bus. The little finger of this forty years old man was broken. The woman did that. People in 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 once 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?" "Don’t go away!" Other passengers came to stop him and informed the driver.

I have a twenty years old male friend. In February 2008, my friend was reading the titles of the magazines at a magazine stand. A stranger came to him and asked him, "What size 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.

Fetish of Big Foot tried to untie my friend’s sport shoe. My friend thought it was strange. He stopped the man to do that and left.
剪紙

當文晶瑩看著自己寫的故事，並想著如何處理它，立時想到用切割和雕刻這些紙張的方法去表達自己的情感和思想。通過破壞和建設後，一個人的負面情緒和想像力可以得到釋放。剪紙版本是關於受害者的創傷、性侵犯的誤解、建立一個互相尊重的社會的期望和鼓勵侵犯者停止罪行。

剪紙這種形式亦是一種傳統的中國工藝，它從前是婦女用來佈置自己家居的一種裝飾品。婦女們會利用剪紙來表達她們的想法，更會彼此分享一些自創的新款式。雖然剪紙普遍並未視為「高雅藝術」，但它是一種心到手到的直接表達方式，能反映內心世界，所以文晶瑩喜歡剪紙，更喜歡與紙對話，挖掘它的特性和潛力，這亦可以是一種尊重。

When looking at the paper and thinking of how to deal with the stories, Phoebe would like to show her feelings and thinking through cutting and sculpting these paper. The paper cutting version is about the trauma of the victims, the misconceptions of sexual assault, the desire for a supportive society and the encouragement of the offenders to cease committing crime.

For the form “paper cutting” (Jianzhi), it is a traditional Chinese craft which was commonly done by women to decorate their homes. When girls invented some new patterns, they would share them among themselves. They also use Jianzhi to express their thoughts. Although Jianzhi is not regard as “high art”, it is a hands-on way of art expression which can reflect the inner self sometimes. That is why the artist like paper cutting. She like to have dialogue with paper and explore the potential of it. It could be a form of respect.
重寫歷史：「他們在街上行走，我卻被終身監禁。」

KC. 一位倖存者

RH: “They walk the streets and I live a life sentence.” KC, a survivor.

再生紙
Recycled paper
50cm x 50cm x 4.5cm
2010
作品的靈感來自:

KC，50歲，被強姦過二次，一次在14歲，一次在三十歲左右：

“我時常想，作為一個受害者，現在一個倖存者，我過著終身監禁的生活。當我成為受害者，我的自由便被剝奪了。我五十年來也沒法取回我的自由。他們在街上行走，我卻被終身監禁。直至我死的那天－我也無法動搖這座監獄。”

“經歷了兩次強姦，我體會到恐懼的威力－第一次是刀，第二次是肢體暴力，所以…我總是擔心…萬一…所以我會不惜一切代價去逃避。”

“知識－我學習和閱讀得愈多，我就對強姦愈加了解。我能一點一點地明白：我是一個正常人。知識救了我。”

“當一個受害人報案了，她需要有人堅定地幫助她，因為她一般都會相當虛弱。”

“你會有點像一個麻癱病人，如果你被強姦了。”

有些人認為摸摸，強行造愛，沒什麼大不了。因為女人愛被寵愛。其實，女人對自己的身體應有自主權，加上哪有人喜歡在被迫和被侮辱的情況下被摸或造愛？這些罪行可以為受害者帶來持久的創傷。

This art work is inspired by

KC, 50 years of age, survivor of 2 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 costs.”

“knowledge – the more I would try to learn and read, the more I learned about rape. I would pick up bits and pieces. I would learn I was normal. Knowledge is the one that saved me.”

“ When a rape is reported, someone has to step in who can be strong for that person, because that person’s not strong.”

“You’re kind of like a leper, too, if you’ve been raped.”

Some people think it is no big deal to touch women or to have sex with women without their consent because women fantasize to have sex and to be touched. They are too shy to express their wishes. In fact, no women like having sex under threatening and being humiliated. The crime can bring long-lasting trauma to the victims.

人一旦感到四周環境很不安全，行動便會受限制，不會再有自由和夢想，這樣子生活很難讓人安心追求她/他自己的理想。

Butterflies had long been used as symbols of freedom in Chinese literature. Butterflies in Phoebe’s work represent the pursuit of freedom and dreams. Once the environment was decided as not safe and freedom had all gone, replaced by lots of restrictions, it would be hard for one to pursue her/his own dream.
重寫歷史：雨
RH: Raining
再生紙
Recycled paper
50cm x 50cm x 4.5cm
2010

細部
Detail
重寫歷史：狼
RH: Wolves

再生紙
Recycled paper
50cm x 50cm x 4.5cm
2010
有記者問作者：你的作品描述受害者的恐懼，常懷疑男性是色狼、蛇手。這類毫無根據的描寫會否令她們忽略真正的侵犯者？

作者答：當有過不愉快的經歷，人很自然會有戒心，不再容易相信人，知道世界上可能會有壞人。（一朝被蛇咬，十年怕草鴨。）其實，我對於這樣的想法感到很悲哀。壓抑這些想法對復元並無幫助，反之，若受害人感到四周圍有很多資源和支持，她有更大機會從創傷和惡夢中恢復過來。

我們決不能否認強姦犯的存在。色狼和蛇手只在我部分作品中出現。在『重寫歷史：腳』，男人也可以是受害者。在『重寫歷史：大叫』，男人可以幫忙受害者。男人並不全是負面的形象。總體上來說，作品希望可以推廣一個兩性和諧的關係，以及兩性互相尊重的社會。

I was one asked by a reporter that: Another issue your work brings up is the ongoing fear and suspicion of men that victims of sexual assault experience. Are you concerned that the portrayals of men as potential aggressors - as wolf heads, or hand snakes - perpetuate unfounded fears at the same time as they draw attention to genuine ones?

My answer: When facing stressful event, it is a very human way to develop some kind of coping strategies in order to maintain a balance and health set of mind and self. From one extreme of reaction is the extensive reliance on avoidance strategies, pretending that nothing harmful had been happened in the survivor’s living world. But the suppression of one’s own thought has no place in the process of recovery. In contrast, when the survivor feels confidence that resources and supports are available in her community, she has greater chance to recover from the posttraumatic stress and endless nightmares.

We should never deny that rapists do exist. However, wolf heads and hand snakes appeared only in some part of my work. In “RH: Foot”, men can be victims also. In “RH: Shout”, men can be helpers. On the whole, at the bottom of the heart, it is the message of building a harmonious relationship between different sexes and a desire of mutual respect that the artist wants to include.
This art work is inspired by the written version of “Rewriting History”: “Fetish of Big Foot”. There is a misconception about sexual assault victims are restricted to female only. In fact, men can be victims. They can be the desire objects. Moreover, rape sometimes is not about sexual attraction. It is a desire to control and humiliate another person. People of both sex and different age could be victims. Since some male victims are not well informed by this fact, it makes it hard for male victims to believe what have happened, to report the crime and find someone to listen to their cases. Listening and caring are important for the victims.
一般人認為性侵犯是陌生人所為，很少發生於朋友、家人或親戚之間。但警方的數字顯示，事實剛好相反，大多數受害者都認識罪犯。他/她們會利用大家的關係，控制受害者或孤立他/她們，令他/她們不報警。

街外似乎是一個危險的地方，但家裡有時亦不見得安全。

People think that sexual crime happened only between strangers but not among friends, family members and acquaintance. But police reports show that the fact is on the contrary, most victims knew the offenders. They took advantages of the existing relationship and exercised their 'control' on their victims or isolate them.

Outdoor space seems to be a dangerous place but indoor is not safe either.
According to Hong Kong police, most of the indecent assault cases were happened in public transport e.g. Mass Transit Railway (MTR) and the area for waiting public transport. (Singtao News July 9, 2010)
Some victims avoid confrontation and do not shout for help. They are afraid that confrontation may lead to further humiliation by the offenders. They think people would not believe them. They are also afraid of going through the legal procedure. In fact, in our society, there are a lot of people who are willing to offer help to the victims and the only way to stop those offenders from committing another crime is to report them.
Most offenders are addicted and could only stop their criminal behaviors until they were caught. According to an offender, he said that it was not wise to have a few seconds of excitement and ruin one’s future. Offenders will gain support from our society if they can stop committing crime. Besides, the propaganda for the prevention of sexual crime is always targeting on women. Focus should also be put on the offenders.
Phoebe Man: In my work, I was unconsciously obsessed with one body part, the head. I thought it was because I am a rational person. However, readings on body images of survivors support the finding that the rejection of one’s body, whole or some specific parts, after the trauma was common. This piece of work has reflected my acceptance of my own bodies.
Installation

Phoebe mixed the paper cutting with a cabinet. It is about the desire of hiding and releasing.
當文晶瑩看著自己的剪紙，它們好像會動似的，於是想到製作動畫，把各種意象放在一起。動畫裡面有一隻大手和小女孩。大手有權力的象徵，許多人侵犯別人，不只是為了性滿足，而是為了權力慾。他們需要得到自我肯定和別人的注意。

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

When Phoebe was looking at her paper cutting, she could see them moving. Therefore she made an animation to put all the imaginative scenes together. There is a little girl fighting with a big hand in the animation. Big hand is a symbol of power. People sexual assaulted other people because of power. They need reassurance or they are assertive.

Trailer: http://www.youtube.com/watch?v=Ys66jPi3nQc
根據香港警方提供的數字，香港強姦和非禮案的犯罪率一直在上升。2010年上半年，有775宗非禮及54宗強姦案，比去年同期上升20%。數字不能反映現實，因為大多數的受害者並沒有報案。一項研究發現，只有11%的受害者報案。那是不是表示大家對這類罪行不大介懷？但其實，罪行對受害者帶來許多負面影響，有些甚至可以是終身的。

罪行為受害者帶來傷害，為什麼她/他們不去報案？為什麼有那麼多人只能通過匿名的網上途徑去表達自己？為什麼犯罪率不斷增加？為什麼性罪犯難入罪（一項研究發現，2001至2004年只有18.4%的罪犯被定罪）？為什麼他們會犯罪？為什麼他們甚至上癮，不斷犯案，直到被捉才能停止（一項研究發現，幾乎所有色狼的犯罪次數遠多於他們被逮捕的次數！有些做了幾百次甚至幾千次）。原因有多方面，有生物、心理、社會和文化方面的因素。強姦和非禮的迷思也是幫兇。傳統的性別角色和性別歧視在香港仍然普及。藝術可以是一種回應。

資料來源：
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2. 性罪犯評估及治療工作小組編輯委員會(2004)《性本無罪：性罪行的成因與治療》香港社會福利署臨床心理服務科。
The sexual assault crime rates have been raising over the years as supported by Annual Reports of Hong Kong Police. There are 775 cases reported indecent assault and 54 cases reported rape in 2010 from January to June, around 20% increase when comparing with the same period in 2009. It cannot reflect the reality because most of the women did not report their cases. A research found that only 11% of victims reported their cases to the police (Ng 2005). Does it mean that people don’t care about these crimes? However, impacts on victims are negative and could be life-long in some cases.

Why don’t victims report their cases? Why do they only feel comfortable to mention their experience through anonymous channel? Why is the crime rate raising? Why is it hard to convict the offenders (a research found that only 18.4% of the offenders are convicted of sexual crime from 2001 to 2004, (Ng 2005))? Why do offenders commit crime? Why did they commit it over and over again and could not stop until they are caught by the police? (A research found that almost all of the offenders committed crime far more than the number of times that they are being arrested, some even did it hundreds or thousand times (Yuen, Working group on Assessment and treatment of Sex Offender 2004).

There are biological, psychological, sociological and Cultural reasons behind the crime. Mythologies of rape and indecent assault also contributed to the cause. Traditional gender roles and sexism are still common in Hong Kong. Art as a social force can be a mean to respond to this phenomenon.

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Exhibition History:
Paper Cutting
2009-11 Fotan Artists open Studios, Fotanian, Hong Kong.
2010 Shifting Definitions, OV gallery, Shanghai, China.
2010 COLLECTIVITY, 1a Space, Hong Kong.
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Installation
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Animation Screening History:
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Interview:
CNNGo.com:
What does feminism have to do with Chinese art?
OV Gallery’s new exhibition, “Shifting Definitions,” asks if women’s issues are only Western issues
By Sam Gaskin
Text and Photo: Phoebe Man
Designer: Vivi Bong
Date: 2011 January

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文晶瑩 Phoebe Ching Ying MAN

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http://www.cyman.net/RW/
email: smphoebe@cityu.edu.hk