



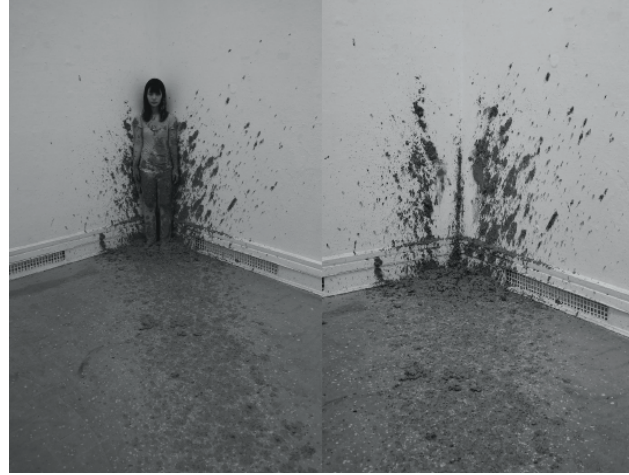
## Ownness

東亞社會剝奪了女性身體的自主權。女性這一概念是被想像和製造出來的，為了滿足社會對於女性應該服從自己的文化父權和享有特權的西方殖民者的期望。雖然東亞的性別不平等狀況因每個國家的社會文化歷史不同而各有其特殊性，但對女性，尤其是女性身體的凝視，仍然在某種程度上普遍存在著。

本次展覽將展出五位當代女性藝術家的作品。她們發聲反抗性別歧視，尤其是東亞女性長期以來被忽視的身體自主權。這些藝術家來自東亞的五個不同地區，每一位藝術家不僅反映了出身地特定的文化背景和經歷，還揭示了女性在東亞地區面臨的共同挑戰——在歷史、社會和文化上，人們一直認為男性和西方文化規範更加優越。

世界各地一直在為爭取性別平等而鬥爭。2017年，全球#MeToo運動喚醒了许多東亞女性的沉睡之怒，因為它揭露了未被提及、沉默啞忍的不公義。這場運動席捲中國內地、香港、日本、韓國和台灣，但激烈程度和影響力不及世界其他地區。對性別歧視現象的譴責和控訴來自於民間，例如日本記者伊藤詩織的起訴、弦子對中國電視主持人朱軍的性騷擾指控、以及韓國的N號房案件等，但這些控訴都受到相當大的阻礙，還出現了譴責受害者的現象。女性發聲仍遭受各種各樣的阻力。

在韓國，《82年生的金智英》(Kim Ji-Young: Born 1982)這部電影掀起廣泛的討論，並激發了一場“反女權運動”。該片探討了一名普通韓國母親和家庭主婦所經歷的日常壓力、剝削和障礙。民意調查顯示，韓國70%的年輕男性繼續持有反女權主義觀點。在世界經濟論壇發布的《2021年全球性別差距報告》中，日本在156個國家中排名第120，在G7國家中排名最低，而中國排名第107，韓國排名第102。在香港，一項調查顯示每7名婦女當中就有1名遭受過性暴力。自2019年反修例運動在香港展開以來，不斷傳出香港警方性侵犯和騷擾女性抗議者的指控，但一直缺乏公正獨立的調查。是什麼導致了我們社會中女性不平等和被虐待的現象？本次展覽旨在指出社會對女性身體的詮釋如何對女性的生活體驗造成負面的影響，並展示女性如何利用創造實踐來重申並收回她們自己的身體能動性，



Nayoung Jeong, *Catch or Throw*, 2017, Performance, mixed clay, and fabric, 70.8 x 66.1 in.

從而反駁強加於她們的社會期望。

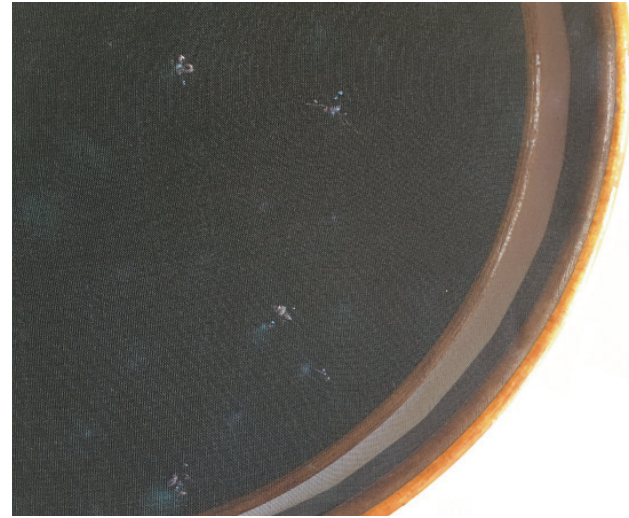
每位藝術家都在處理從各自的社會背景和生活經驗中產生的那些不準確的、過度性感的女性形象。對於Kaai Ogaya來說，「美體」是日本社會強加給女性的一個有問題的概念。它主張一個理想化的女性身體形象，會導致女性否認原本的身體功能，例如體毛的生長。在《The Stars and the Sky》中，Ogaya將黑色雪紡面料——一種在日本流行的半透明絲襪材料，穿著時追求女性腿部無毛——變成一片天空，天空中的星星是由剃毛造成的切口疤痕形成的。

Kaai Ogaya 和董金玲都關注對女性身體的期許與生理現實之間的撕裂。體毛和哺乳能力雖是成年女性的身體特徵，但社會卻期望這身體沒有體毛、乳房僅作欣賞之用。董金玲和Ogaya 批評了這種雙重標準，即要求女性身體生理成熟但形態稚嫩。

中國藝術家董金玲在2011年生下孩子之後，以「大小胸」現象作進一步發揮。哺乳者的兩邊乳房乳汁供應不均並不少見，這會導致乳房的大小和形狀不對稱。董金玲故意只用一邊乳房來哺乳她的孩子，結果是一種意料之內的不對稱。這反映出藝術家在身體自主和滿足中國對母性犧牲的苛刻期望之間的內在掙扎。在她的視頻作品《董金玲 2-2》中，藝術家將母乳釋放到空氣中，將一種關於愛、實用、營養和結合的行為轉化為漫無目的、滿足節奏樂趣的個人活動。

Nayoung Jeong 和 Wong Ka Ying 則探討了殖民資本主義與女性身體之間的關係。在海外生活多年的韓國藝術家Nayoung Jeong，對西方施於韓國女性的凝視與期望很敏感。她的表演作品《Catch or Throw》再現了她在美國和英國的西方社會生活時，處理各種外界對她的假定預設的經驗。藝術家試圖抓住一把扔向她的泥土，泥土旨在將她標記為來自異國的他者。儘管她付出了努力，泥漿最終還是覆蓋了藝術家，蓋過了她自己身體和真實身份。這場表演在牆上留下了藝術家的輪廓，如同一個不知名的負像肖像。作品的表演過程將作為展覽的一部分，與表演紀錄一起展出。

長住香港的黃嘉瀛，利用廣為人知的幸運餅乾文化來引起人們對東亞女性身體商品化的關注。幸運餅乾長期以來一直有著來自東亞的印象，因為它們在中國餐館出售，並且其中的幸運字條經常包含中文短語；然而，這一假想的發源地只是一個虛構的營銷策略。第一批幸運餅乾是從日本的“幸運餅”演變而來，在加利福尼亞生產，至今也主要是在美國工廠生產。黃嘉瀛將幸運餅乾和亞洲女性形象並置，帶出兩者背後均有的虛假聯想、異國情調和營銷手段。雖然兩者的賣點都是個性化，但它們也是資本主義制度下的大眾消費產品，被神化以滿足消費者對東亞誇大而刻板的想像。在她的作品《Ain't No Your Fortune》——由一盒超大幸運餅乾、視頻和



Kaai Ogaya, *The Stars and Sky*, 2018, Embroidery on fabric, embroidery hoops (2), 28 x 3.5 x .5 in and 8.9 x 8.7 x .5 in. (Detail)



印刷圖像組成的裝置中，黃嘉瀛質疑女性身體被物化並商品化的方式。

此次展覽還帶來台灣藝術家Betty Apple的《聲的跳愛》錄像作品系列。這些作品包括用各種天馬行空的樂器(從跳蛋、到假髮再到購物車)編排的音樂。Betty Apple的「壞」噪音有趣、混亂而大膽，不受「好」音樂的束縛，後者深受殖民主義和隨後西方文化的影響。當身體與物品互動、一反被動狀態而進入主動探索，就會產生一種女性化的、叛逆的混亂狀態。《聲的跳愛》是自2012年以來持續進行的表演系列，已在世界許多城市演出過。本次展覽入選的三場表演分別是：台北#02(2012)、柏林#06(2014)和卑爾根#14(2019)，勾勒出風格隨時間的發展。

儘管這些展覽作品一望之下或許與女性主義無關——無論是創造一片古典星空、製造母乳噴泉、扔泥巴、展示卡通化的幸運餅乾，還是對著跳蛋唱歌——這些對女性身體或俏皮或諷刺的描繪，都隱藏了(更重要的是作出了)對父權和西方規範的尖銳批評，而這些規範仍然持續滲透著整個東亞社會的許多方面。

東亞地區的女性正在拒絕沉默接受長期以往的體制，這些體制對女性身體施加控制，加深性別刻板印象，限制我們可以成為什麼樣的人以及我們可以做什麼。我們希望通過加強對話交流和創造性的表達令文化互通，從而幫助重塑這一地區關於性別平等的集體意識。

山崎みず穂、劉君宇  
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cover image: Wong Ka Ying, *Ain't No Your Fortune*, 2019, Video, photography, installation.

Dimensions variable.

## Ownness

curated by Mizuho Yamazaki and Virginia Liu,  
with contributions by Rin Aonami and Manami Totsuka

March 5 - March 27, 2022



Betty Apple  
Dong Jinling  
Nayoung Jeong  
Kaai Ogaya  
Wong Ka Ying



## Owness

In East Asia, the notion of ownership over women's bodies has been stripped away from women themselves. The very concept of womanhood has been imagined and produced to create a social expectation that women should be obedient to their own cultural patriarchy and to privileged Western colonizers. While gender inequality in East Asia is uniquely rooted in the sociocultural histories of each country, the gaze exerted upon women, especially their bodies, remains shared in many ways.

This exhibition features the work of five contemporary women artists who speak out against gender-based discrimination, especially the long-ignored right of East Asian women to own and represent their own bodies. Originally



Kaai Ogaya, *The Stars and Sky*, 2018, Embroidery on fabric, embroidery hoops (2), 28 x 3.5 x .5 in and 8.9 x 8.7 x .5 in.

from five different regions of East Asia, each of these artists reflects not only upon her particular cultural context and experience, but also common challenges that women face in this part of the world, where historically, socially and culturally it has been believed that men and Western cultural norms are superior.

There has been a longstanding fight for gender equality around the world. In 2017, the global #MeToo movement awoke a sleeping rage in many women across East Asia, as it exposed injustices that were previously unnamed and endured in silence. The movement spread across mainland China, Hong Kong, Japan, South Korea and Taiwan, but the overall intensity and impact in these countries was less than in other parts of the world. Local grassroots efforts to call out abuses, such as the indictment of the Japanese journalist Shiori Ito, the allegations of sexual harassment against Chinese TV host Zhu Jun, and Nth Room cases in South Korea received considerable pushback and victim blaming. Resistance to women speaking out came in many forms.

In Korea, an "anti-feminist movement" mobilized in response to the debate triggered by the film *Kim Ji-Young, born 1982* which explores the everyday pressures, exploitation, and obstacles experienced by an ordinary Korean mother and housewife. Polls show that 70% of young men in South Korea continue to hold anti-feminist views.<sup>1</sup> Japan is ranked 120 out of 156 countries on the *Global Gender Gap Report 2021* issued by the World Economic Forum, by far the lowest among G7 countries, while China ranks at 107, and Korea at 102. In Hong Kong, a survey shows that 1 out of 7 women has experienced sexual violence.<sup>2</sup> Since the Anti-Extradition Law Amendment Bill Movement began there in 2019, allegations of sexual assault and harassment of female protesters by Hong Kong police have circulated, and yet there has been no impartial investigation. What has caused this inequality and mistreatment of women in our societies? The goal of this exhibition is to directly address ways in which society's interpretation of the female body negatively affects women's lived experiences, and to show how women use creative practices to refute expectations imposed upon them—reasserting and reclaiming their own bodily agency.



Dong Jinling, *Dong Jinling (2-1)*, 2012, Photograph, 39 x 30.7 in.

Each artist tackles inaccurate, hyper-sexualized portrayals of women as they are manifested in their respective social contexts and personal experiences. For Kaai Ogaya, "the body of beauty" is a problematic concept imposed by Japanese society. It asserts a societal ideal of the female body that leads women to deny inherent bodily functions, such as the growth of body hair. In *The Stars and the Sky*, Ogaya transforms black chiffon fabric—a popular material for semi-transparent stockings in Japan that requires women's legs to be hairless—into a piece of sky whose stars are created with flakes of scabs from cuts caused by shaving.

Kaai Ogaya and Dong Jinling both focus on the incongruence between the expectations cast upon the female body and its biological reality. While an adult female body typically has both body hair and is capable of lactation, societal expectations demand that its skin be hairless and its breasts ornamental. Dong and Ogaya critique the double standard that women's bodies are to be adult in practice but prepubescent in form.

After giving birth in 2011, Chinese artist Dong Jinling exaggerated the phenomenon of the so-called "lazy boob." While it is not unusual for those nursing to have uneven milk supply between breasts (resulting in irregularities in size and shape between them), Jinling intentionally used only one breast to nurse her child. The result is a controlled asymmetry that reflects Dong's internal struggle between self-autonomy and the sacrifices necessary to meet the demanding expectations of motherhood in China. In her video piece *Dong Jinling 2-2*, the artist portrays herself releasing her breast milk into the air, transforming an act of love, utility, nutrition, and bonding into a solo activity of aimless, rhythmic fun.

Nayoung Jeong and Wong Ka Ying explore the relationship between colonial capitalism and women's bodies. Nayoung Jeong, a native of South Korea who has lived overseas for many years, finds herself innately aware of the Western gaze and its implicit expectations of Korean women. Her performance piece *Catch or Throw* translates her experience of navigating the assumptions cast at her in the Western contexts of the United States and the United Kingdom. In it, the artist attempts to catch handfuls of mud which are thrown at her, mud which aims to mark her as an exoticized Other. Despite her efforts, the mud eventually covers the artist, smothering her own body and true identity. The residue of the performance leaves an outline of the artist, an anonymous portrait in negative. A performance of the work will take place as part of the exhibition's programming, along with documentation.

Wong Ka Ying, who is based in Hong Kong, works with the ubiquitous cultural trope of fortune cookies to draw attention to the commodification of women's bodies in East Asia. Fortune cookies have long functioned as a symbol of East Asia

since they are sold in Chinese restaurants and often contain a Chinese phrase; however, their assumed origin is just a fictional marketing strategy. Evolving from a Japanese "fortune cracker," the first fortune cookies were produced in California and to this day are largely produced in American factories.<sup>3</sup> Ka Ying draws comparisons between the fictitious, exoticized associations and marketing of fortune cookies and Asian women. While both are sold based on the appeal of their individuality, they are also traded as products of mass consumption in a capitalist system—mythologized as a means to fulfill the consumer's exaggerated and stereotyped expectations of East Asia. In her work, *Ain't No Your Fortune*—an installation comprising an oversized box of paper fortune cookies, video, and printed images—Wong questions the ways that the female body is fetishized and treated as a product for consumption.

Tying together the exhibition are three video works from the Taiwanese artist Betty Apple's performance series *Vibrator Love of Sound*. The works consist of musical arrangements made with eclectic instruments ranging from vibrators to wigs to shopping trolleys. Unencumbered by the canonized conventions of "good" music, which have been heavily shaped by colonialism and the subsequent cultural influence of the West, Betty Apple's "bad" *noisic* performances are fun, chaotic and bold. The result is an unmistakably feminine, rebellious chaos as the body converses with the object and subverts female passivity into an empowering discovery. *Vibrator Love of Sound*



Betty Apple, *Vibrator Love of Sound (愛的跳愛)*, 2012-21, Performance, Duration variable (still)

is an ongoing performance series since 2012 that has traveled to many cities in the world. The three performances selected for this exhibition are: #02 in Taipei (2012), #06 in Berlin (2014) and #14 in Bergen (2019), outlining the development of the artist's style over time.

Though many of the works on view exude an irreverent exterior—whether creating quaint stary scenes, making fountains of breastmilk, throwing mud, presenting cartoonishly large fortune cookies, and singing into vibrators—these playful and sarcastic depictions of the female body conceal (and more importantly help make possible) a biting criticism of the paternalism and reverence for Western norms that still permeate many aspects of societies throughout East Asia.

Women across the region are refusing to remain complacent to longstanding systems that exercise control over our bodies, that perpetuate sexualized stereotypes, and that restrict who we can be and what we can do. It is our hope and expectation that through a shift in culture, made possible through increased dialogue and creative expressions, we can help reshape collective consciousness about gender equality in our region.

Mizuho Yamazaki and Virginia Liu

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1. Jake Kwon, "South Korea's young men are fighting against feminism," *CNN Online*, 24 September 2019, accessed 3 May 2021, <https://edition.cnn.com/2019/09/21/asia/korea-angry-young-men-intl-hnk/index.html>.
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3. Michael Lee, "The Surprising Origins of the Fortune Cookie," *History.com*, 11 Feb 2021, Accessed 20 Oct. 2021, <https://www.history.com/news/fortune-cookies-invented-chinese-japanese>.

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