

**Treatment of
Parody**
Main Topic

Carman KM
HO/CITB/HKSARG
04/12/2013 15:55

Subject: S0965_R. YU
Category:

Originator	Reviewers	Review Options	
Carman KM HO/CITB/HKSAR G		Type of review:	One reviewer at a time
		Time Limit Options:	No time limit for each review
		Notify originator after:	final reviewer

Regarding to the consultation on parody

to: co_consultation@cedb.gov.hk

15/11/2013 13:00

From:

To: "co_consultation@cedb.gov.hk" <co_consultation@cedb.gov.hk>

Dear Sir/Madam,

Regarding to the caption, I have written too essay.

Please carefully read it and carefully make a reasonable consideration to the actual situation things might case:

and not for the sake of a minority people, who do not wish such to be used to against them - that wether should this law be existed is for the interested of everyone or perhaps it is not?

Eassy on regarding to questioning the need of the parody law:

I have been very conscious to the issues on the law making of the treatment of secondary creation in Hong Kong.

Lately, the government public consultation on these issues has been reissued again, but instead of using the terms "secondary creation", it becomes "parody", which means the coverage has been increased and being broader.

And if this law is going to be passed without much careful consideration, Hong Kong Creative industry would be simply gone. As the Hong Kong Comedian Jim Sui-Man fears that after passing the parodies copyright law, many creativities work which based on parodies will be not legal anymore. (Chow 2013)

'Art is an imitation of life, and humans are merely reproducing things that do not belong to them,' Jim said that even Picasso created images imitating his women to reflect his feelings and and his view of women (Chow 2013) - after all is there such thing as primary creation?

Works like Jim's will be greatly affected', as his act often pokes fun at famous.

Further, did the Government also realize this will also affecting our position of being the Biggest Asia Art Market?

By passing this law, works by Andy Warhol, Richard Prince and Jeff Koon should no longer be allowed to be sold in Hong Kong and that would definitely affect the images of Hong Kong being an international city.

Hence I honestly wonder what the need of passing such law is - if not helping the monopoly keeping running more powerful than, then it possibly could be a political prosecutes of limiting our freedom of speech.

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Bibliography

Chow, V 2013, 'Censoring parody no joke, says comedian', SCMP, viewed 24 Oct 2013,<

<http://www.scmp.com/article/1003445/censoring-parody-no-joke-says-comedian>>

Appropriation挪用

海量膠圖近來入侵頂理Whatsapp群組，以致手機反應極度遲緩，但圖片搞笑，句句精警，令人哭笑不得.....

膠圖被視為近代香港無厘頭文化的代表，其二次創作、Cap圖、改圖精神更與藝術領域中Appropriation（挪用）的運用有異曲同工之妙。

Appropriation是一種借用已存在的物體或圖像為一個創作元素，並進行適當改造（有時甚至沒有更改）的創作過程。

被使用的物體或圖像多來自日常生活和流行文化，所以Appropriation Art很容易引起共鳴。

進行改造後，原有物體或圖像有了新的評估和解釋，這種新的演譯通常是模仿甚或諷刺日常生活和時事問題，例如：

Andy Warhol的複本金寶湯系列彷彿在問觀者：「你今日飲咗未？」——猶如一幅幅的膠圖，在嘲諷人們重複性、機械化的日常生活。

Barbara Kruger的作品利用商業廣告照和文字，配上紅白黑的交錯組合，探討現代消費觀念以及當代女性身份，可說是對美國社會七、八十年代最富有強烈衝擊性的二次創作。

《I Shop therefore I am》

《We Don't Need Another Hero》

早在膠圖文化未普及之時，香港本土藝術家周俊輝已開始借用港產片和新聞片段的字幕為繪畫主題，藉此提出對香港身份價值的疑問。

儘管Appropriation是一個如此有用的創作工具，但基於商業和政治考慮，當權者總是嘗試約束使用Appropriation的法律權利——《2011年版權（修訂）條例草案》（即「網絡23條」）的誕生就是很好的佐證。

以"戲仿"為名代替"二次創作",最近政府又因為版權法再次進行新一輪的諮詢,希望各位能多多提出自己的意見,不要再(被)抹殺了自己的聲音.

要是這樣的法例真的通過了，這不光是膠圖的末日，也是香港作為其中一個亞洲最大的藝術市場的末日。

Please kindly let me know of your update.

wishes you have the wisdom to take care of the real needs.

Best regards,

R. YU