



PROJECT 226

The Ten Practices

# 行為十習

二二六工程 Project 226



# 目錄

## Contents

1	—	序 <b>Preface</b>
9	—	歷史 <b>History</b>
		<b>行為藝術實習生 Performance Art Internship</b>
21	—	實習 1. 從模仿中學習：跟風 Internship 1. Learning Through Imitating: Copycat
23	—	實習 2. 從筆記中學習：手眼協調 Internship 2. Learning Through Notetaking: Eye-hand Coordination
25	—	實習 3. 從實驗中學習：坦克軌跡 Internship 3. Learning Through Experiments: Tracks of the Tank
27	—	實習 4. 從遊戲中學習：放飛機 Internship 4. Learning Through Games: Paper Air-plane
29	—	實習 5. 從懲罰中學習：幻彩罰香江 (一) Internship 5. Learning Through Punishment: Penalty of Colors I
31	—	實習 6. 從兼職中學習：伙炭動物園 Internship 6. Learning Through Part-time Jobs: Fo Tan Zoo
35	—	實習 7. 從迷信中學習：仙人指路 Internship 7. Learning Through Superstitious Practices: Follow the Voice
37	—	實習 8. 從病假中學習：國際請病假日 Internship 8. Learning Through Taking Sick-Leaves: International Sick Leave Day
39	—	實習 9. 從考試中學習：X 計劃 Internship 9. Learning Through Examinations: Proposal X
41	—	實習 10. 從社會中學習：幻彩罰香江 (二) Internship 10. Learning Through Social Practices: Penalty of Colors II
45	—	二二六工程成員簡歷 <b>Bios of Project 226's Members</b>
47	—	展覽資料 <b>Info of the Exhibition</b>
48	—	鳴謝 <b>Acknowledgement</b>
49	—	行為藝術實習生 11. 畢業作品 <b>Performance Art Internship 11. Graduation Project</b>

# Preface

## 序

### 甚麼不是行為藝術？

文：鄭怡敏（阿金） 藝術團體「二二六工程」會長、C & G 藝術單位創辦人之一

其實，行為藝術在相對較開放的西方國家同樣是較偏門的藝術媒介，並非所有外國人都會 / 可接受及看得明白。了解行為藝術的，只是十分少數。

所以，普遍香港人對行為藝術一知半解，甚至誤解，亦可以理解。

自潘星磊於 1996 年作出打扁英女皇銅像的鼻及向其身淋紅油的「行為藝術」，其影響頗深遠，行為藝術更被定型為具破壞性、犯法、粗暴、瘋狂、莫名其妙等負面的藝術表現；至現在十多年後，民眾仍抱有這印象；當然，自該行為作品出現後，民眾對行為藝術特別敏感，對此多了點討論，談到行為藝術也特別起勁。

作為行為藝術家，有責任改變民眾對行為藝術的負面想像，我們「二二六工程」搞自己特色的行為藝術創作近十年，仍想著一個問題：「甚麼不是行為藝術？」他亂丟東西是行為藝術，為甚麼我亂丟東西就不是行為藝術？嘔又不是行為藝術，坐定不動也不是行為藝術，結婚也不是行為藝術……原來單純日常生活不是行為藝術。

當你撇除那些不是行為藝術的行為，餘下的也不一定是行為藝術。因為行為藝術並非以這種二分法去界定。甚麼不是行為藝術？當做某行為的人並不意識自己該行為是行為藝術，可理解為不是行為藝術。相反，如果某人有意識地做行為藝術，作為觀眾的，也可能批評該行為不是行為藝術。當然，如果旁觀者以為某人在做行為藝術，也不能直接讓該行為構成行為藝術。

二二六工程其中兩位成員（阿金及 Clara）於 2004 年 7 月 1 日進行《遊行訂婚》行為藝術創作，該作品的構成體起碼具備：阿金及 Clara、訂婚、中式婚禮服、2004 年 7 月 1 日的民怨、七一遊行、參與遊行的市民、圍觀者、相機、拍攝、攝氏 33 度等等元素。整個遊行訂婚過程，參與的構成體很多，剔除死物及抽象的事物，參與的「人」包括阿金及 Clara、參與遊行的市民、圍觀者等。參與遊行的市民上街的主要目的是遊行，並不意識自己做行為藝術，所以他們的行為不是行為藝術；圍觀者的主要目的是觀察，並不意識自己做行為藝術，所以他們的行為也不是行為藝術；阿金及 Clara 上街其中一個主要目的就是做行為藝術，是有意識的，同時配合一個生活要素就是訂婚，這種配合時地人的藝術行為，形成一個為當時香港沖喜的概念，這就成為二二六工程其中一個最為人認知的行為藝術作品。

《行為十習》將總結展出「二二六工程」策劃的一項由 2005 至 2010 年期間探究「行為藝術」的工程計劃——「行為藝術實習生」（Performance Art Internship）將實在及具體地展示行為藝術的抽象概念。

# Preface

序

## **What is not performance art?**

By CHENG Yee Man (Gum)  
Chairperson of art group "Project 226," founder of C&G Artpartment

For sure, even in the western countries where people have a more open mindset, performance art also is a minority amongst all the art media. Not all audience there would or could accept or understand performance art. There only is a small number who actually understand this art form.

Therefore, it is understandable that the general public in Hong Kong would not know much or would even misunderstand this medium.

Ever since the "performance art" piece by PAN Xing Lei in which he knocked off the nose of the statue of Queen

Victoria and poured red paint on it in 1996, performance art was more or less associated with something destructive, illegal, rude, insane and other negative labels in the local community. Till now, a decade later, the public still has this impression about performance art. Of course, on the other hand, this piece did arouse the sensitivity of the public toward performance art, and, therefore, more discussion about it.

Being performance artists, we do have the responsibility to alter the negative mindset of the public about this medium. We, "Project 226" has done performance art with our own characteristics for almost ten years now, but we still hold on to this question: "What is not performance art?" He threw everything around, and called that performance art. How come when I throw everything around, I am not doing performance art? Throwing up should not be performance art. Sitting still should not be performance art. Getting married should not be it either..... To conclude, we find that everyday life is not performance art.

After you eliminate all the acts that do not fall in the category of performance art, the rest may not be performance art either, because performance art cannot be defined with this principle of binary opposition. Again, what is not performance art? When someone is not aware of his/her own action being performance art, whatever s/he does should not performance art. However, if someone consciously conducts a



## Preface

# 序

performance art piece, his/her action would still be criticized as non-performance art. Even if the audience considers an action by someone as performance art, that action may not necessarily become performance art right away.

Two members from Project 226 (Clara & Gum) did their performance art piece, "Marching Engagement" on July 1st, 2004. The realization of this piece involves: Clara & Gum, having engagement, Chinese wedding gowns, the rage of the Hong Kong public on July 1st, 2004, July 1st demonstration, participating demonstrators, observers on the side, cameras, photography, 33 Celsius degrees etc. There were a lot of elements that help realize "Marching Engagement." Besides the non-living and conceptual matters, participating human beings included Clara and Gum, other demonstrators in the rally, observers on the side etc. The other demonstrators were not consciously thinking about

performance art, so they were not doing performance art. The observers mainly were there to take a look and were not consciously thinking about performance art either, so they were not doing performance art. On the other hand, Clara and Gum were intentionally and consciously having their performance art piece executed with their real-life experience on the street for their engagement. The specific time, specific location and specific subject beings all were essential components for this performance art piece, which brought the “joy and “luck” to the gloomy economic situation in Hong Kong, and became a well-known piece amongst the works by Project 226.

The current show, “The Ten Practices,” will be a summery of the projects by “Project 226” to study “performance art” from 2005 to 2010: “Performance Art Internship.” It is going to exhibit the abstract concepts of performance art with concrete examples.





# History 歷史

「二二六工程」(Project 226) 成立於 2002 年 2 月 26 日，乃一非牟利藝術團體，由於在 2 月 26 日成立，順理成章自稱為「226」，「工程」即希望創造些甚麼甚麼的意思。226 成員包括策展人、藝術家、藝術行政人員、多媒體專業人士、教育家等。自成立以來，它已策劃及參與過不下二十個重要藝術計劃及活動，當中的創作媒介主要是行為藝術，同時涉及錄像、攝影及裝置藝術等。

226 可說是本地視藝界極少數但活躍的游牧民族，他們曾於本地個別展覽場地的開幕式、上海雙年展、威尼斯雙年展及光洲雙年展的主場館週邊及入口外圍、遊行示威活動等事件中，不請自來地作其切時切地的行為藝術表演，自稱為藝術游擊。226 的作品充滿對社會爭議事件的質疑、對當下的藝術體制、系統作深入的研究與反思，並作出對抗。



年份	2001	2002			
活動	《踩場》 (教育產品)	《特首造像》 觀念藝術展	《批評之維》 觀念藝術展	《教育產品》	《香港天空 越幼越快樂》
地點	香港灣仔 藝術中心包氏畫廊	香港九龍 牛棚藝術村	香港九龍 牛棚藝術村	香港九龍 牛棚藝術村	香港沙田 文化博物館
策劃 / 主辦 / 參與	二二六工程 策劃	二二六工程 策劃	二二六工程 策劃	二二六工程 策劃	參與 香港文化博物館主辦 《百花齊放》展覽



## 2003

《異形巡遊》

香港蘭桂坊

參與  
香港蘭桂坊協會主辦  
「蘭桂坊節」

《妖魔都市》

中國上海雙年展  
主場館門外

二二六工程  
策劃

《特首造像 人民訴求》  
觀念藝術展

香港九龍  
牛棚藝術村

二二六工程  
策劃

《情藝非典》

香港醫院管理局大樓 及  
香港九龍牛棚藝術村

二二六工程  
策劃

《墨俠反擊戰》

香港九龍  
牛棚藝術村

參與  
香港藝術公社主辦  
《無常》當代水墨藝術展覽



年份	2003	2004	2005	
活動	《雙年展傳染性綜合症保健檢查》	《7.1 遊行訂婚》	《你願意和我結婚嗎？》	《牛棚婚禮 --- 生活裡的行為藝術》
地點	意大利威尼斯雙年展 主場館門外	香港 7.1 遊行路線 (金鐘至中環)	南韓光州雙年展 主場館門外	香港九龍 牛棚藝術村
策劃 / 主辦 / 參與	二二六工程 策劃	二二六工程 策劃	二二六工程 策劃	二二六工程 策劃

2002 至 04 年 226 處於最活躍時期，成員人數約六、七人，包括：王 XX、柯 XX、游 X、陳 XX、張嘉莉 (Clara)、朱耀煒 (阿朱)、鄭怡敏 (阿金)，還有若干非核心成員 (不知他們是否願意留名於此，故不透露其真實名字)。當時活動頻密，這種頻密活動雖增加了 226 的曝光率，但因為這些活動之間沒太大關聯，每次活動都要重頭做起，傾力演出，十分消耗，各成員都吃不消，最終各散東西，無疾而終，失去聯絡。2005 年，會長阿金再次吹雞重組 226，最後共組織得三人 (阿金、Clara 及阿朱)，這三人小組共識需要擺脫過往的包袱，決定創作一個較前長遠及可持續發展的工程，最後基於行為藝術本身，開始質疑自己，重新學習，自稱「行為藝術實習生」。自 2005 年始至 2010 年這五年間，226 共作出十次實習：



## 2005-2010

### 2006

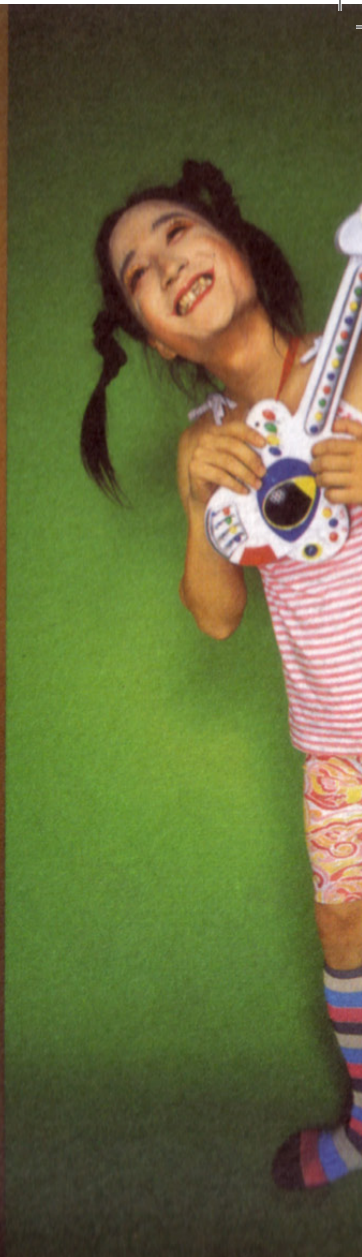
《又又遊行》	《牛棚產房》	《釣西九》	《出走》近代視藝創作群展	《行為藝術實習生 1 - 10》
香港 7.1 遊行路線 (金鐘至中環)	中國廣州 信義會館	香港西九龍海 濱長廊	香港九龍 牛棚藝術村	--
二二六工程 策劃	參與 中國廣東美術館主辦 《第二屆廣州三年展》	二二六工程 策劃	參與 香港 1a 空間主辦 《出走》近代視藝創作群展	二二六工程 策劃

- 實習 1. 從模仿中學習：跟風 (2005)
- 實習 2. 從筆記中學習：手眼協調 (2005)
- 實習 3. 從實驗中學習：坦克軌跡 (2005)
- 實習 4. 從遊戲中學習：放飛機 (2006)
- 實習 5. 從懲罰中學習：幻彩罰香江 (一) (2007)
- 實習 6. 從兼職中學習：伙炭動物園 (2009)
- 實習 7. 從迷信中學習：仙人指路 (2009)
- 實習 8. 從病假中學習：國際請病假日 (2009)
- 實習 9. 從考試中學習：X 計劃 (2009)
- 實習 10. 從社會中學習：幻彩罰香江 (二) (2010)

226 是次展覽只是他們終身學習的小結。他們自稱這種長時間的持續工程，還有可能進入深造階段。226 能合作、組織、堅持、策劃、創作、演出這麼多年，在本地視藝界十分罕見，加上他們從質疑出發、幽默隱諷到尾的游擊策略，往往令人不知所措、吃了一驚，使他們曾暗暗自稱為「藝術黑社會」。

為何「自稱」這，又「自稱」那？是的，他們的行為藝術就是這樣自稱出來的。







# History 歷史

Established on February 26, 2002 in Hong Kong, China, Project 226 is an art group composed of curators, artists, art administrators, multi-media professionals and art educators from Hong Kong. Since its establishment, it has curated 20 major art projects, mainly in the medium of performance, video and photography art. All these projects seek ways to challenge complacency and fixed beliefs in order to push the boundaries of conventional practices in society and the contemporary art scene.

226 was one of the rare but active examples of art nomads in Hong Kong. They have uninvitedly conducted their performance art pieces at the openings of local art exhibitions, Shanghai Art Biennale, Venice Biennale and Gwangju Biennale, and demonstration rally. They called themselves the art guerrilla. The works by 226 involve



Year	2001	2002			
<b>Events</b>	"Intrude" (Education Products)	"The Head of Hong Kong SAR Through the Eyes of Artists"	"The Dimension Of Criticism-Society Under The Supervision Of Art"	"Education Products"	"The Sky of Hong Kong: Deny Aging - the Younger the Happier"
<b>Venue</b>	Pao Galleries, HKAC, Wanchai, HK	CDAV, Kowloon, HK	CDAV, Kowloon, HK	CDAV, Kowloon, HK	HK Heritage Museum, Shatin, HK
<b>Curated / Organized / Participated</b>	Curated by Project 226	Curated by Project 226	Curated by Project 226	Curated by Project 226	Attended "Baihua Qifang" Art Exhibition presented by HK Heritage Museum



**Guerillas in their midst put a little fun into art attacks**

A Hong Kong group drops in unannounced on major biennales, exhibitions and even street protests in an attempt to challenge the status quo. **Andrew Sun** meets Project 226's serious jokers

On the first biennial biennale, the Hong Kong group Project 226 (Project 226) was established as a collective of artists and activists. The group's main aim is to challenge the status quo of the art world and to bring a more radical and subversive approach to art. The group's members are known for their provocative and often controversial works. They have been involved in various art attacks and protests, including the 'Parade of Aliens' and 'Urban Demon'.

The group's members are known for their provocative and often controversial works. They have been involved in various art attacks and protests, including the 'Parade of Aliens' and 'Urban Demon'.

**REVIEWS**

**China's Cultural Quest**

Reviewed by [Name]

Five stars review and artist of Hong Kong. This work is completely convincing and convincing. The work is a masterpiece of contemporary art. It is a must-see for anyone interested in the art world.



criticism toward controversial issues in society, and in-depth investigation of the contemporary art institutes and systems.

There were about 6 to 7 members in this group during its most active era in 2002-04: WONG XX, OR XX, YAU X, CHAN XX, CHEUNG Clara, CHU Yiu Wai (Price), CHENG Yee Man (Gum), and a few other non-core members (Since it is not certain if the old members would like to disclose their names here, XX is used as substitutes here). Back then, the frequency for 226 to have art activities was quite high. This frequency certainly



**2003**

"Parade of Aliens"

Lan Kwai Fong, HK

Attended Lan Kwai Fong Festival presented by Lan Kwai Fong Entertainment Ltd.

"Urban Demon"

The main entrance of Shanghai Biennial's main exhibition hall

Curated by Project 226

"Portray Your Chief Executive - Voice of Your Views"

CDAV, Kowloon, HK

Curated by Project 226

《sARTs》

Hospital Authority Building, HK and CDAV, Kowloon, HK

Curated by Project 226

"The Fight of Ink Heroes"

CDAV, Kowloon, HK

Attended the "Uncertainty" Contemporary Ink Painting Exhibition presented by Artist Commune, HK



Year	2003	2004	2005	
<b>Events</b>	"A Survey on the Contagious Biennales"	"Marching Engagement"	"Will You Marry Me? "	"Wedding at Cattle Depot--- Performance of Life"
<b>Venue</b>	The main entrance of Venice Biennale's main exhibition hall	Route of 7.1 Rally (Admiralty to Central)	The main entrance of Gwangju Biennale's main exhibition hall	CDAV, Kowloon, HK
<b>Curated / Organized / Participated</b>	Curated by Project 226	Curated by Project 226	Curated by Project 226	Curated by Project 226

allowed 226 to have more opportunities to show up and to be known. However, there was not much correlation among all the art activities, which meant 226 had to start from scratch for each art piece or art project. This working mode then very quickly consumed all the energy of the group mates. Eventually some left the group or simply never joined the group's activities any more. In 2005, the chairperson, Gum, initiated to regroup 226. This time, only three members showed up (Gum, Clara and Chu). These three decided to get rid of the previous baggage and started a new chapter on their own. They wanted to have a long-term project that is sustainable. Besides, since they were engaged in performance art before, they wanted to critically re-study this art form, and therefore, they called themselves the "Performance Art Interns." Between 2005 and 2010, 226 had ten practices in total for their internship:



## 2005-2010

### 2006

"Again •  
Demonstration"

CDAV,  
Kowloon, HK

Curated by  
Project 226

"Cattle Depot Labour  
Room"

Xin Yi International Place,  
Guangzhou, China

Attended the "2nd Guangzhou  
Triennial" presented by  
Guangdong Museum

"FUSH West Kowloon  
Cultural District"

WKCD Waterfront  
Promenade,  
West Kowloon, HK

Curated by  
Project 226

"aWay" Group Exhibition  
of Hong Kong Contemporary  
Visual Artists

CDAV,  
Kowloon, HK

Attended "aWay" Group  
Exhibition of Hong Kong  
Contemporary Visual Artists  
presented by 1a space, HK

"Performance Art  
Internship 1-10"

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Curated by  
Project 226

**Internship 1:** Learning Through Imitating: Copycat (2005)

**Internship 2:** Learning Through Notetaking: Eye-hand Coordination (2005)

**Internship 3:** Learning Through Experiments: Tracks of the Tank (2005)

**Internship 4:** Learning Through Games: Paper Air-plane (2006)

**Internship 5:** Learning Through Punishment: Penalty of Colors I (2007)

**Internship 6:** Learning Through Part-time Jobs: Fo Tan Zoo (2009)

**Internship 7:** Learning Through Superstitious Practices: Follow the Voice (2009)

**Internship 8:** Learning Through Taking Sick-Leaves: International Sick Leave Day (2009)

**Internship 9:** Learning Through Examinations: Proposal X (2009)

**Internship 10:** Learning Through Social Practices: Penalty of Colors II (2010)

The current exhibition of 226 is only a little milestone for their lifelong learning. They claimed that this kind of sustainable project with such a long duration may be taken to a even higher level for research. The long term relationship amongst the members in 226 for art-making is very rare in the local art scene. Their critical and humorous approach in their

guerrilla actions are often full of surprises for the others. In fact, they have secretly declared themselves as the "Art Triad" at one point.

Why declaring so and so? It is all because their performance art is made happened through their own declaration.





Project 226  
Internship007

Performance Art Internship

行為藝術實習生



行為藝術實習 1.

## 從模仿中學習：跟風

Performance Art Internship 1.

### Learning Through Imitating: Copycat

作者： 二二六工程 (張嘉莉·鄭怡敏 及 朱耀燁)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



這是「行為藝術實習生」的首個計劃，是由組員穿上學生制服，嘗試在表演展覽場地，直接實踐，以行動 / 行為模仿行為藝術家的即場表演。

This was the first practice for “Performance Art Internship.” Putting on student uniforms, the three members practiced at an actual venue for performance art by trying to imitate what the performance artists did in real life.



**媒介：** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video

**物料：** 照片、錄像  
**Material:** Photo, video

**尺寸：** 尺寸可變  
**Size:** Dimensions variable

**創作年份：** 2005  
**Year:** 2005

**創作地點：** 香港上環普仁街 4 號地舖 para/site 藝術空間  
**Venue:** para/site Artspace, G/F, 4 Po Yan Street, Sheung Wan, Hong Kong

行為藝術實習 2.

## 從筆記中學習：手眼協調

Performance Art Internship 2.

### Learning Through notetaking: Eye-hand Coordination

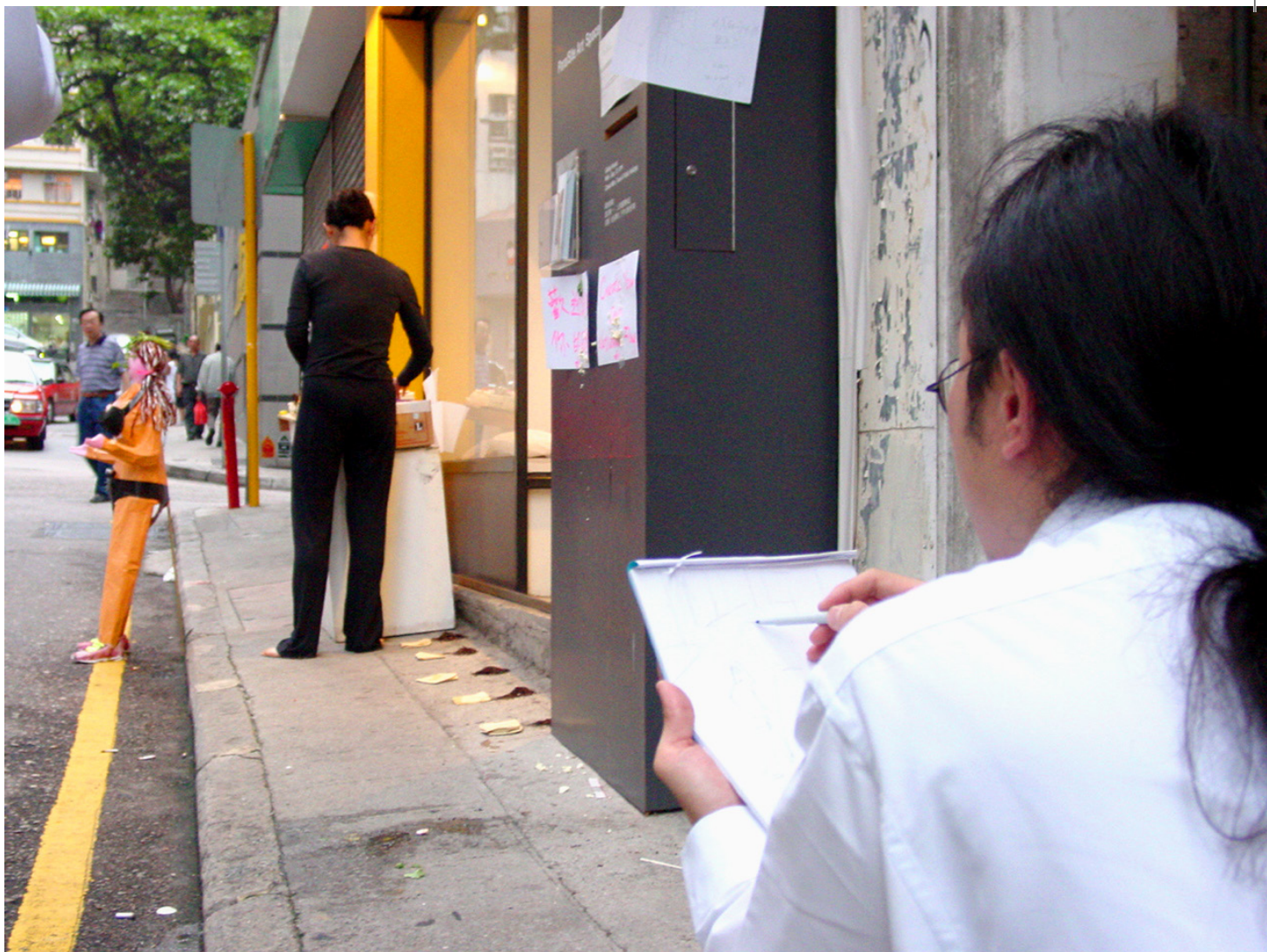
作者： 二二六工程 (張嘉莉、鄭怡敏及朱耀燁)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



「行為藝術實習生」之第二項計劃是以「速寫」及「寫筆記」方式，以圖畫及文字去記錄其對即場行為藝術表演的仔細觀察的要點，然後將記錄紙張貼於展場四周讓其他觀眾分享。

The second practice was in the form of sketching and notes-taking; with the help of images and text to record the members' careful observation about the real-life performance art pieces. The notes and sketches were posted around the performance art venue to share with the other audience.



**媒介：** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video

**物料：** 照片、錄像、A4 紙、原子筆  
**Material:** Photo, video, A4 papers, ball pens

**尺寸：** 尺寸可變  
**Size:** Dimensions variable

**創作年份：** 2005  
**Year:** 2005

**創作地點：** 香港上環普仁街 4 號地舖 para/site 藝術空間  
**Venue:** para/site Artspace, G/F, 4 Po Yan Street, Sheung Wan, Hong Kong

行為藝術實習 3.

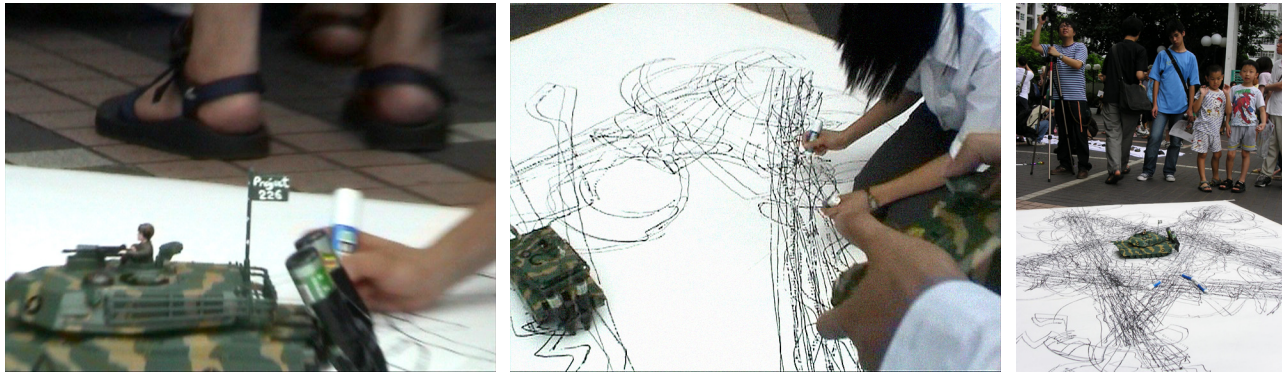
## 從實驗中學習：坦克軌跡

Performance Art Internship 3.

### Learning Through Experiments: Tracks of the Tank

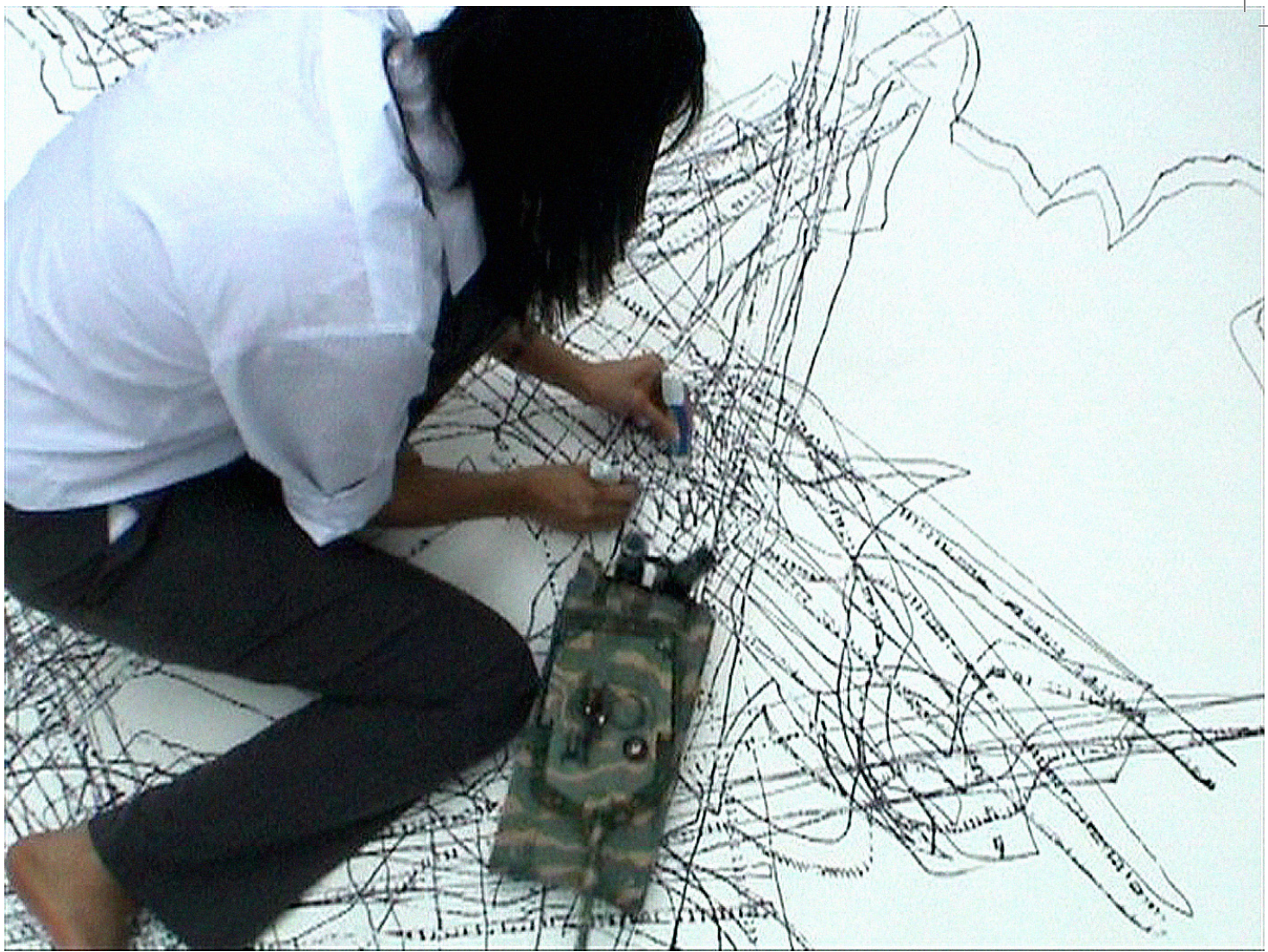
作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀煒)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



有人說若從藝術角度看，六四當日駕坦克的人正進行行為藝術，那這可以是當今最震撼的行為藝術。在 2005 年 6 月 4 日「行為藝術實習生三」嘗試「做實驗」，一人駕玩具坦克在紙上穿梭行走，在紙上留下黑色線條，形成一顆星形圖案；另一實習生嘗試以塗改液去把坦克留下的路線痕跡塗去。

Someone has said, “if the soldier driving the tank on June 4th, 1989, was conducting performance art, it certainly is the most astonishing piece. On June 4th, 2005, “Performance Art Internship III” attempted to have an “experiment”: one member driving a toy tank which left some black trails in a star shape on a paper, while the other member trying to white out the trails with correction pens.



- 媒介：** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video
- 物料：** 照片、錄像、紙、塗改液、遙控玩具坦克、箱頭筆  
**Material:** Photo, video, paper, correction pens, remote-control toy tank, markers
- 尺寸：** 尺寸可變  
**Size:** Dimensions variable
- 創作年份：** 2005  
**Year:** 2005
- 創作地點：** 香港九龍油麻地駿發花園 kubrick 外  
**Venue:** Outside kubrick, Prosperous Garden, Yaumatei, Kowloon, Hong Kong

行為藝術實習 4.

## 從遊戲中學習：放飛機

Performance Art Internship 4.

### Learning Through Games: Paper Air-plane

作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀煒)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



實習生首先從互聯網中 Google 及 Yahoo 搜尋「行為藝術」，再分別列印頭 300 個相關網站資料，然後將之帶到藝術展場的屋頂玩「放飛機」，把有關行為藝術的相關網上資料，摺成飛機，飛給屋下的觀眾，與眾同樂，從遊戲中學習。

First of all, the interns searched the keyword “performance art” in Google and Yahoo. They then printed out the first 300 results of the related internet websites, and took the paper to the roof of the performance art venue. Afterwards, they folded the paper into planes and flew the paper planes with all the information about performance art to the audience standing on the ground besides the house. This was an attempt to play with everyone altogether, and to learn through games.



**媒介：** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video

**物料：** 照片、錄像、A3 紙  
**Material:** Photo, video, A3 papers

**尺寸：** 尺寸可變  
**Size:** Dimensions variable

**創作年份：** 2006  
**Year:** 2006

**創作地點：** 香港九龍土瓜灣馬頭角道 63 號牛棚藝術村 12 號單位藝術公社  
**Venue:** Artist Commune, Unit 12 CDAV, 63 Ma Tau Kok Road, Tokwawan, Kowloon Hong Kong



行為藝術實習 5.

## 從懲罰中學習：幻彩罰香江（一）

Performance Art Internship 5.

### Learning Through Punishment: Penalty of Colors I

作者： 二二六工程（張嘉莉、鄭怡敏及朱耀煒）

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



「受罰」也是一種學習。

有人提出告發，指稱實習生在無時無刻於香港特別行政區內，無合法權限或解釋而無明顯需要而不服從、不妥協、不遷就政府的發展方向。因此，須於 2007 年 10 月 14 日下午 2 時至 3 時到中環皇后碼頭以七色筆罰抄（即每一筆劃都需順序以不同的彩虹顏色寫上，而此乃十年前香港警察學堂的其中一種處罰方法）。

“Being punished” can be a way to learn also.

Information has been laid that the “Performance Art Interns” all the time in Hong Kong Special Administrative Region without lawful authority or excuse did be disobeying, uncompromising, not to accommodate the Government’s directions of development. Therefore the internship members were required to appear and accept the Penalty of Colors on 14 October 2007, from 2 to 3pm at Queen’s Pier, Central. (Penalty of Colors: each stroke in the Chinese character must be written with a different rainbow colors orderly. It was one kind of punishment at the Hong Kong Police Academy decades ago.)



**SUMMONS TO DEFENDANT**  
HONG KONG SPECIAL ADMINISTRATIVE REGION  
Hong Kong Judiciary Department  
Hong Kong Judiciary Building, 1 Hong Kong Road

**TO:**  
Project 226  
Room 107,  
Lok King House,  
Lai King Estate, Kowloon

HKID No.: P226226(6)  
Sex: Male / Female  
Age: 5

WH022622632007

Information has been laid THAT YOU all the time in HONG KONG SPECIAL ADMINISTRATIVE REGION without lawful authority or excuse did be disobeying, uncompromising, not to accommodate the Government's directions of development

**Contrary to:** Section 4 (8) Strong Governance Ordinance, Cap. 226

The information was laid by Chief Executive of HKSAR on 1 October 2007

**THIS SUMMONS THEREFORE REQUIRES YOU TO APPEAR AND ACCEPT THE PENALTY OF COLOURS on 14 October 2007 at 2:00 to 3:00p.m. at Queen's Pier, Central**

Before the public presiding there to answer to the information and be further dealt with according to law.  
Personal appearance and acceptance of the Penalty of Colours is required, even if you intent to plead guilty.

This Summons is issued under the Judiciary Ordinance (Cap.226) by a magistrate or an officer of the Judiciary Department who is authorized under Section 4(8) of that Ordinance.

**Dated:** 1 October 2007

S226A1  
E14

CASEMAN 00010445-00722-0943-001

Created by trial version, <http://www.pdf-convert.com>



**致被告傳票**  
香港特別行政區  
香港 司法部  
香港道一號 香港司法大樓

**致:**  
二二六工程  
九龍 荔景邨 樂景樓 107 室

香港身份證號碼: P226226(6)  
性別: 男女  
年齡: 5

WH022622632007

有人提出告發,指稱你在無時無刻於香港特別行政區內,無合法權限或解釋而無明顯需要而不服從、不妥協、不遷就政府的發展方向。

違反 強政勵治條例(第226章)第4(8)條

該項告發是於 2007 年 10 月 1 日由香港特別行政區行政官長所提出

**因此,本傳票現規定你須於 2007 年 10 月 14 日下午 2 時至 3 時到中環 皇后碼頭 以七色筆罰抄。**

在屆時主審的公眾面前,就該項告發作出答辯,並依法接受進一步處置。  
縱使你有意認罪,仍須親自到場罰抄。

本傳票乃根據《司法部門條例》(第226章),由裁判官或由根據該條例第4(8)條獲授權的司法部門人員發出。

日期: 2007 年 10 月 1 日

S226A1  
E14

CASEMAN 00010445-00722-0943-001

Created by trial version, <http://www.pdf-convert.com>

**媒介:** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video

**物料:** 照片、錄像、紙、油性顏色筆  
**Material:** Photo, video, papers, oil-based markers

**尺寸:** 尺寸可變  
**Size:** Dimensions variable

**創作年份:** 2007  
**Year:** 2007

**創作地點:** 香港中環皇后碼頭舊址  
**Venue:** Former Queen's Pier, Central, Hong Kong

行為藝術實習 6.

## 從兼職中學習：伙炭動物園

Performance Art Internship 6.

### Learning Through Part-time Jobs: Fo Tan Zoo

作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀煒)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



於一年一度伙炭動物園開放日期間，在大堂設小賣部，兼職售賣小食，幫補生計。

During the annual opening of the Fo Tan Zoo, the internship members had a part-time job to sell snacks to the stall set up at the main entrance of the zoo.



**媒介：** 行為藝術紀錄攝影及錄像裝置

**Medium:** Performance art documentary by photograph and video

**物料：** 照片、錄像、桌、椅、籃、紙袋、碟、紙(地圖)、蕉、瓜子、花生

**Material:** Photo, video, chairs, desks, buckets, paper bags, plates, map, bananas, sunflower seeds, peanuts

**尺寸：** 尺寸可變

**Size:** Dimensions variable

**創作年份：** 2009

**Year:** 2009

**創作地點：** 香港新界火炭黃竹洋街 15-21 號華聯工業中心

**Venue:** Wah Luen Industrial Centre, 15-21 Wong Chuk Yeung Street, Fo Tan, N.T., Hong Kong



# 參觀「伙炭」動物園守則

## Guidelines on visiting "Fotanian" Zoo

請勿隨地亂拋垃圾  
No littering

請勿隨地吐痰  
No spitting

請勿隨地便溺  
Commit no nuisance

請勿餵飼非本動物園內之動物  
No feeding for non-Fotanian animals

請勿以文字語言及 / 或身體語言挑釁園內動物，以免發生危險  
No insulting languages or body languages for the animals, in avoidance of any danger

不得過份批評園內一切裝飾及擺設  
No extreme criticism on all the installations and decorations

不得強逼園內動物與閣下合照  
Do not force the animals to take photograph with you

未經園內動物同意，不准拍攝  
Without permission of the Fotanian animals, do not take photo

未經園內動物同意，不准吸煙  
Without permission of the Fotanian animals, do not smoke

未經園內動物同意，不准喧嘩  
Without permission of the Fotanian animals, do not loudly speak

未經園內動物同意，不准擅用洗手間  
Without permission of the Fotanian animals, do not use the washrooms

園內動物有時情緒波動，拒絕與人類接觸，乃屬正常  
It is normal if the animals in the zoo sometimes have emotional disturbances and refuse to get in touch with human beings

關李黃藝術事務所、漢雅軒火炭廠房、二樓五仔等單位之動物已偷走離開，如發現其任何蹤跡，請立即與詢問處聯絡

Animals of Kwan, Li & Wong Artists, Hanart Fotan Studio, 2nd Floor 5 Sons and other units have escaped. If any of their traces is found, please contact the information center right away!



主辦：二二六工程  
Presented by PROJECT LAB

行為藝術實習 7.

## 從迷信中學習：仙人指路

Performance Art Internship 7.

### **Learning Through Superstitious Practices: Follow the Voice**

作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀燁)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



碟仙、銀仙，也曾在本港校園風靡一時。

行為藝術實習生在實習期間，了解到本行業就業困難，故求神問卜。

“The spirit of plate and coin” has been popular in Hong Kong’s schools.

Due to their worries about their future career after the internship program, the interns turned to ask the “spirit of the bowl” about the future.



- 媒介：** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video
- 物料：** 照片、錄像、桌、椅、砂紙、碗、蘋果、香燭、密封瓶  
**Material:** Photo, video, table, chairs, sand paper, bowl, apple, joss sticks, sealable mug
- 尺寸：** 尺寸可變  
**Size:** Dimensions variable
- 創作年份：** 2009  
**Year:** 2009
- 創作地點：** 香港鯉魚涌基利路 1 號鯉魚涌社區會堂  
**Venue:** G/F, Quarry Bay Community Complex, 1 Greig Road, Hong Kong



行為藝術實習 8.

## 從病假中學習：國際請病假日

Performance Art Internship 8.

### **Learning Through Taking Sick-Leaves: International Sick Leave Day**

作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀燁)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



行為藝術實習生響應「5·13 國際請病假日」，於 2009 年 5 月 13 日請病假休息一天，到「西九文化區」海濱長廊進行寫生繪畫活動，以「繪畫」可以陶冶性情的功能，讓自己可以有機會進行心理、心智、性格、情緒治療，動手動腳出來戶外「寫生」繪畫，舒筋活絡。

In response to “5.13 International Sick Leave Day,” Performance Art Interns took their sick leave on May 13th, 2009, and went to have outdoor drawing at the seafront of West Kowloon Cultural District. After all, drawing and painting can help purify one’s spirit, and help patients to recover psychologically.



**媒介：** 行為藝術紀錄攝影及錄像裝置

**Medium:** Performance art documentary by photograph and video

**物料：** 照片、錄像、紙、繪畫簿、塑膠彩、畫筆、鉛筆、墨水筆

**Material:** Photo, video, papers, sketchbooks, acrylic paint, brushes, pencils, pens

**尺寸：** 尺寸可變

**Size:** Dimensions variable

**創作年份：** 2009

**Year:** 2009

**創作地點：** 香港九龍聯合道 135 號香港兆基創意書院

**Venue:** HKICC Lee Shau Kee School of Creativity, 135 Junction Road, Kowloon, Hong Kong

行為藝術實習 9.

## 從考試中學習：X 計劃

Performance Art Internship 9.

### Learning Through Examinations: Proposal X

作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀煒)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



行為藝術實習生，於 2009 年 6 月 24 日接受一項模擬考試，為畢業作最後準備。

模擬試題：

試就本公園的現況作實地考察，並於四十五分鐘內撰寫一份遞交給「香港藝術發展局」的展覽計劃資助申請書。申請書須具備「行為藝術生活化」的理念，之後有二十分鐘時間作匯報。

(考生有一小時零五分完成試題。全卷共 10 分，申請書及匯報各佔 5 分。)

4:30pm	模擬考試開始
5:15pm	筆試完畢
5:16pm	匯報
5:35pm	模擬考試完畢

然後，立即寄已完成的「申請書」到香港藝術發展局作評核。

Performance Art Interns had their mock exam June 24th, 2009 in order to prepare for their graduation.

Mock exam content:

Take the current park as a case study. Write an exhibition proposal to “Hong Kong Arts Development Council” in 45 minutes. The proposal should involve concepts about “merging performance art and life.” There will be 20 minutes for presentation afterwards.

(Candidates have 1 hour and 5 mins for the whole exam. The total points are 10, with 5 points for the proposal and 5 points for the presentation)

4:30pm	Mock exam begins
5:15pm	Pens down for part I
5:16pm	Presentation
5:35pm	End of the exam

Afterwards, the proposal was sent to Hong Kong Arts Development Council immediately for assessment.



- 媒介:** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video
- 物料:** 照片、錄像、紙、鉛筆、墨水筆、香港藝術發展局計劃資助申請表  
**Material:** Photo, video, papers, pencils, pens, HKADC-project-grant-application form
- 尺寸:** 尺寸可變  
**Size:** Dimensions variable
- 創作年份:** 2009  
**Year:** 2009
- 創作地點:** 香港新界上水上水花園  
**Venue:** Sheung Shui Garden, Sheung Shui, N.T., Hong Kong

行為藝術實習 10.

## 從社會中學習：幻彩罰香江（二）

Performance Art Internship 10.

### Learning Through Social Practices: Penalty of Colors II

作者： 二二六工程（張嘉莉、鄭怡敏及朱耀燁）

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))



有人提出告發，指稱實習生在無時無刻於香港特別行政區內，無合法權限或解釋而無明顯需要而不服從、不妥協、不遷就政府的發展方向。因此，須於 2010 年 1 月 8 日上 11 時至下午 2 時到中環立法會大樓外以七色筆罰抄。

Information has been laid that the “Performance Art Interns” all the time in Hong Kong Special Administrative Region without lawful authority or excuse did be disobeying, uncompromising, not to accommodate the Government’s directions of development. Therefore the internship members were required to appear and accept the Penalty of Colors on 8 January 2010, from 11am to 3pm outside the Legco Building at Central.



**媒介：** 行為藝術紀錄攝影及錄像裝置  
**Medium:** Performance art documentary by photograph and video

**物料：** 照片、錄像、紙、油性顏色筆  
**Material:** Photo, video, papers, oil-based markers

**尺寸：** 尺寸可變  
**Size:** Dimensions variable

**創作年份：** 2010  
**Year:** 2010

**創作地點：** 香港中環前立法會大樓外  
**Venue:** Outside the former Legislative Council Building, Central, Hong Kong



九龍理工大學  
建築師樓  
ARCHITECTURAL SERVICES  
DEPARTMENT





Construction of  
Kowloon Tong  
Bishop Walsh Catholic School

EMERGENCY CONTACT : 9080 2099  
CONTRACT NO. SS S305  
EXPECTED COMPLETION - 12/2009

- ARCHITECTURAL CONSULTANT  
HKS INC. ARCHITECTURE DESIGN  
HKS RESEARCH GROUP LTD.  
德信建築師有限公司
- STRUCTURAL CONSULTANT  
MARK WOLFFBE HEARD & COMPANY LTD.  
志基工程顧問有限公司
- BUILDING SERVICE CONSULTANT  
HKS INC. BUILDING SERVICE CONSULTANT  
HKS RESEARCH GROUP LTD.  
德信建築師有限公司
- QUANTITY SURVEYING CONSULTANT  
NORTHCOAST HONG KONG LTD.  
德信建築師有限公司
- LANDSCAPING CONSULTANT  
TRIMATO HK LTD.  
德信建築師有限公司
- ENVIRONMENTAL CONSULTANT  
ALLEN ENVIRONMENTAL CONSULTANTS  
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Project 226  
Internship 008

Project 226  
Internship 009



## Bios of Project 226's Members

### 二二六工程成員簡歷



鄭怡敏 (阿金) CHENG Yee Man(Gum)

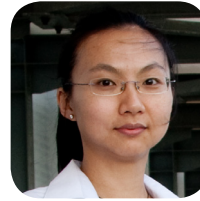
香港出生。1998年畢業於香港理工大學應用社會科學系，2002年獲RMIT University 純藝術(素描)學士學位。2007年獲香港中文大學比較及公共歷史碩士學位。

曾任中學校董、現為註冊社工、兼任藝術學院講師、C & G 藝術單位創辦人之一、藝術團體二二六工程會長。自2000年始策展藝術展覽、教育、研討、交流等活動數以百項。策展理念以質疑政治、社會、民生議題及藝術制度為主。個人藝術創作範疇廣泛，包括：繪畫、素描、行為藝術、單格動畫、攝影、錄像、裝置等。

Gum was born in Hong Kong. In 1998, Gum completed the social work programme at Hong Kong Polytechnic University. He graduated with distinction of Bachelor of Arts (Fine Art) in Drawing, at RMIT University in 2002. In 2007, Gum received M.A. in Comparative and Public History from the Chinese University of Hong Kong.

Gum was a member of School Management Committee. He is a registered social worker, part-time lecturer of HK Art School, founder of C & G Artpartment, chairman of a Hong Kong non-profit art group "Project 226". Since 2000, he has curated more than 100 art exhibitions, educational programme, seminars, exchange programme etc. His curatorial directions mainly criticize politics, social issues and art eco-system. His artworks explore various media, like painting, drawing, performance, stop-motion animation, photography, video and installation.

聯絡 Contact: gum@CandG-Artpartment.com



張嘉莉 CHEUNG Clara

2002年畢業於美國Rhodes College，獲學士學位，主修純藝術和電腦科學。2003年獲香港中文大學教育文憑，主修藝術教育。2007年獲嶺南大學文化研究碩士學位。曾任本港中學視覺藝術科科主任、現為非牟利藝術團體「二二六工程」要員、C & G 藝術單位創辦人，積極策劃及參與不同的藝術展覽。部分作品為藝術館及私人收藏。

Graduated at Rhodes College (TN, USA) with double majors in Fine Art and Computer Science in 2002, Clara Cheung studied for the Postgraduate Diploma in Education at the Chinese University of Hong Kong afterwards, and received a master degree of Cultural Studies at Lingnan University, Hong Kong. She has been the head of the visual arts department in a high school from 2003 to 2007, is an active member of the non-profit art group, Project226, and the founder of C&G Artpartment. She has co-curated many art exhibitions at C&G Artpartment and organizes various art projects for other local organizations or schools. Having had different solo and group exhibitions in Hong Kong and overseas, she explores with different art media in her art-making, and some of her works have been collected by private collectors and art museums.

聯絡 Contact: clara@CandG-Artpartment.com



**朱耀煒 (阿朱) CHU Yiu Wai (Price)**

2003 年畢業於香港理工大學專業進修學院，獲學士學位，主修應用及媒體藝術。曾任香港知專設計學院傳訊及數碼媒體系講師，現為非牟利藝術團體「二二六工程」要員、直竹設計有限公司創作總監。自 2002 年始積極參與多個藝術展覽，作品主要探索金錢社會與藝術家的關係。2010 年成功與地產發展商打交道，並將互動投影作品 "iNTER-GROW" 置於商場內收藏。近年集中以行為及新媒體作為創作媒介，回應社會、生活與自己。

Graduated at The Hong Kong Polytechnic University SPEED with Bachelor of Arts in Apply and Media Art in 2003. Price Chu has been a lecturer in Hong Kong Design Institute, is an active member of the non-profit art group, Project226, and the creative director of A Stroke Design Limited. Since 2002, He has participated in many art exhibitions. His works is exploring the relationship between mammonist and artist. In 2010, He had to come into contact with property enterprise successfully. His interactive projection artwork "iNTER-GROW" have been collected in the shopping mall. Recently, His artworks mainly explore performace art and new media art to response the society, life and himself.

聯絡 Contact: [chu@pricechu.com](mailto:chu@pricechu.com)

# 行為十習

"The Ten Practices" Documentation of Performance Art Internships and Graduation Ceremony  
《行為十習》行為藝術總結紀錄及畢業典禮

- 藝術家： 「二二六工程」重要成員：張嘉莉 (Clara) · 朱耀煒 (阿朱) · 鄭怡敏 (阿金)
- 預展時間： 2011年11月11日(星期五) 早上 11:11:11
- 開幕時間： 2011年11月11日(星期五) 下午 5:30
- 展覽日期： 2011年11月12日(星期六) 至 11月16日(星期三)
- 展覽時間： 上午 10:00 - 晚上 8:00 (11月16日(三)) · 上午 10:00 - 下午 4:00
- 研討會： 2011年11月11日(星期五) · 下午 6:00 至 8:00 題目：「點先唔算行為藝術？」
- 研討會講者： 郭孟浩 (蛙王) · 白雙全 · 二二六工程成員
- 地點： 香港 灣仔 港灣道 2 號 香港藝術中心 四樓 包氏畫廊
- Artists :** Members of Project 226: CHEUNG Clara, CHU Yiu Wai(Price), CHENG Yee Man(Gum)
- Preview:** 11:11:11am, (Fri)11-11-2011
- Opening:** 5:30pm, (Fri)11 November, 2011
- Exhibition Date:** (Sat)12 November to (Wed)16 November, 2011
- Exhibition Time:** 10:00am to 8:00pm (10:00am to 4:00pm on (Wed)16 November, 2011)
- Seminar:** 6:00 to 8:00pm, (Fri)11 November, 2011 **Theme: What is not performance art after all?**
- Speakers:** KWOK Mang Ho(Frog King), PAK Sheung Chuen(Tozer), Members of Project 226
- Venue:** Pao Galleries, 4/F Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong

費用全免 · 歡迎各界人士參與 **Free of Charge**

主辦及策劃：二二六工程  
Presented & Curated by: Project 226

PROJECT

協辦：C & G 藝術單位  
Co-presented by: C & G Artpartment



資助：香港藝術發展局  
Supported by: Hong Kong Arts Development Council

 香港藝術發展局  
Hong Kong Arts Development Council

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行為藝術實習 .11.

## 畢業作品

Performance Art Internship .11.

### **Graduation Project**

作者： 二二六工程 (張嘉莉、鄭怡敏 及 朱耀煒)

Artists: Project 226(CHEUNG Clara, CHENG Yee Man(Gum) & CHU Yiu Wai(Price))

一個行為做一千次，就是藝術。

After an act being performed for a thousand times, it becomes art.

