

RAYMOND FUNG

BETWEEN BREATHS

3812 gallery
London | Hong Kong

馮永基 息/間

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BETWEEN BREATHS

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Curator: Calvin Hui

3812 Gallery London

21 Ryder Street, London, St James's, SW1Y 6PX

馮永基 息/間

策展人：許劍龍
3812 倫敦畫廊
倫敦聖詹姆斯萊德街 21 號
SW1Y 6PX

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THE
FOUNDATIONS
OF BREATHING
呼吸之始

THE FOUNDATIONS OF BREATHING

Text / Dr Malcolm McNeill

Director of the Postgraduate Diploma in Asian Art & Senior Lecturer in Arts Education
SOAS, University of London

Raymond Fung is one of Hong Kong's leading ink artists. He has received numerous international artistic awards, and has an enviable track record of exhibitions in Asia, North America and Europe. Fung is nothing if not versatile. His paintings combine technical excellence with an innovative, experimental approach to media and materials. He has often identified his early artistic foundations with the study of modern ink painting masters: particularly Zhang Daqian's chromatic fields of splashed colour, and the experimental spirit that characterises the work of Lui Shoukwan and Hong Kong's New Ink movement.

Today, Fung's formative influences sit far beneath the surface of his paintings. As his conceptual complexity has deepened over the years, identifiable techniques have receded from view. Look long and hard at *18 Shades in Ink* (2018), and you may still see a trace of Fung's formal training. An echo in a Lingnan colour-wash here, a hint of Lui Shoukwan's brush strokes there. Yet to appraise Fung's work on the basis of his borrowings from past masters is to significantly undervalue his originality. His latest projects are not concerned with channelling or reformulating received artistic processes. Fung's paintings are interrogative spaces that question the world around us. They are original graphic stimuli to mental reflection.

The complexity and depth of Fung's ink art belies the fact that painting has not always been his primary career. He is also an award-winning municipal architect: actively shaping Hong Kong's public structures and spaces over the past half-century. The resonance and cross-fertilisation between Fung's architectural and artistic practices has become increasingly visible in recent years. Particularly in his approach to space, his concern with lived experience, and his environmental consciousness.

In *18 Shades in Ink*, a diverse chromatic chorus provide windows through which the viewer can reflect on their own mental landscape. Fung's sketch book offers an insight into his preparation for this series of paintings. His preparatory drawings conceive of the series holistically, carefully mapping the spatial relationships between each work. In an interview for this exhibition, Fung stated that the rhythm and momentum of this series are integral, even imperative, to a full reading of the work. He is very active in shaping the presentation of his paintings in a gallery space, overseeing the design and layout of his exhibits with architectural precision.



Raymond Fung's *18 Shades in Ink in After Nature: Part I* at 3812 Hong Kong Gallery in 2021



A milestone in establishing Hong Kong ink art, *Breathing (1)* hit over a million HKD at Sotheby's Hong Kong "Beyond Legends: Modern Art Evening Sale" in April 2021.

In *Dynasties* (2019), shown at Art Paris and Art Taipei, Fung created a monumental serial landscape in 24 parts. Each section embodies a historical period, evoking the millennial span of China's past. When exhibiting this work at Art Paris, Art Taipei, and Ink Asia Hong Kong, Fung funnelled projections of steam through replicas of the original artwork. This simulated smoke billowed from the red and orange skies of the landscapes, evoking the tumult of historical conflict. Fung told me that he wanted the series to question the dynastic structure of China's historical narrative. *Dynasties* offers an alternative to the recurrent glorification of the victors in ancient conflicts. Fung's landscapes are a monument to the nameless millions lost in violent political transitions of the past.

Most recently, Fung's *Breathing* series reflects on the ecological consciousness that informed his architectural practice. He developed this environmentalist ink art using an innovative new technique. Each work in the *Breathing* series is created in three stages. First, Fung applies ink and colour pigments to thick Japanese paper with a large brush. Second, he covers the paper surface with clingfilm. Air bubbles are trapped beneath the plastic sheet, pushing the pigments to coalesce around the folds in the film. Finally, Fung massages the air and pigments beneath the plastic, guiding their evaporation over a 24-hour period. When he lifts the clingfilm off, the resulting image oscillates between diffuse fields and sharp lines. Concentrated seams of pigment outline the contours of semi-abstract landscapes, textured with loose clouds of colour. These residual images are arresting and immersive ink paintings. Yet brushwork was only tangential to their production. *Breathing* is Fung's furthest departure yet from the foundations of his formal training.

Viewed with its process of production in mind, the *Breathing* series also prompts us to look beyond the pictorial surface, and outside the rubric and cultural associations of ink painting. These landscapes are shaped by gaseous exchange, manipulated and constricted by human action. *Breathing* mirrors modern humans' manipulation of the natural world. The paintings are a micro-illustration of the process by which human activity constricts and controls the flow of vital vapours in our natural environment. *Breathing* is a meditation on the Anthropocene: our current geological period in which human action is the primary agent shaping the physical world. The series demands our eye's attention with innovative aesthetic effects. This visual stimulus in turn prompts us to consider the health of the global ecosystem we all inhabit. At a fundamental level, Raymond Fung has used ink art to ask if the earth itself is still breathing.

呼吸之始

文 / 莫友柯博士

倫敦大學亞非學院
亞洲藝術深造文憑總監及藝術教育資深講師

馮永基為香港著名水墨藝術家，曾獲無數國際藝術獎項，並於亞洲、北美洲及歐洲各地舉行多場展覽，擁有豐富的展覽經歷。沒有詞彙比「多才多藝」更適合形容馮永基，皆因他的畫作結合了出色的技巧，以及富有創意與實驗性的媒材探索。他不時提及早期研習現代水墨大師而形成了自己的藝術底蘊：尤其是張大千透過潑墨潑彩構建的境界，呂壽現弘揚實驗精神的水墨作品，以及香港「新水墨運動」，均對馮永基的創作影響深遠。

如今，這些大師的影響早已埋藏於馮永基畫作深處。多年來，隨著其創作觀念不斷發展，馮永基的作品逐漸遠離為人熟知的大師技法。若仔細觀察其於 2018 年創作的《十八式》，仍依稀可見一絲馮永基早期習訓的痕跡，包括對嶺南畫派色彩渲染的呼應，以及呂壽現筆觸的蹤影。然而，從馮永基對大師手法的借鑒去鑑賞其作品，無疑低估了他獨具一格的風格與特點。他最近的創作並非從固有的手法出發，而是針對人類共處世界所面臨的問題而提出拷問。這些原創的畫作，足以在觀者心中激起一連串的思考。



2018 年獲邀請參加在倫敦摩爾畫廊 (Mall Galleries) 的「All About Ink」三人展。展出作品名為《十八式》

馮永基豐富而具深度的水墨藝術，令人難以想像過去繪畫並非他的本業。在過去半個世紀，馮永基是一位獲獎無數的政府建築師，致力塑造香港的公共建築和空間，從近年的藝術作品，愈發可見其建築及藝術手法的呼應及融匯，尤其是他對空間的理解、對居住環境的關注，以及對自然環境的意識。

在《十八式》中，一組多姿多彩的水墨設色作品有如一扇扇窗戶，引領觀眾通往各自的心景。馮永基在素描簿中繪畫了《十八式》的草稿，透過構思每件畫作的空間關係，帶出了整個系列的一體性。在本次展覽的一場訪問中，馮永基指出這組作品當中的節奏和氣勢是解讀它的關鍵。舉辦展覽時，馮永基會主動參與設計作品在畫廊空間中的呈現，並透過建築師精銳的眼光監督展覽的設計及作品的擺放。



2021 年《呼吸 (八)》於香港 3812 畫廊「天地·蹤」十週年聯展展出

另一組創作於 2019 年的作品《千秋》由 24 幅聯屏巨型風景畫組成，當中每幅分別象徵一個中國朝代或時期，使人聯想起中國的千年歷史。其於巴黎當代藝術博覽會、台北國際藝術博覽會及香港水墨藝博展出時，馮永基更在作品的複製版本上添上一層如霧般的投影，從橘紅色的天空蔓延開來，提醒著過往的社會紛爭與動盪。馮永基更向我提及，《千秋》背後的創作動機源於他對中國朝代結構的審視，並對現今世人反復歌頌歷史勝利者提出另類見解：他筆下的《千秋》，更像是為歷代興替中數以百萬失去性命的無名氏而立的紀念碑。

最新的《呼吸》系列反映出馮永基一直以來的建築作品背後對生態環境的意識。他以創新手法創作這個水墨藝術系列，傳達對環境保護的關注。該系列的每幅畫均經歷三大階段：首先，馮永基用大筆刷沾上水墨及顏料，在厚厚的日本紙上作畫；接下來，他在表面覆上一層保鮮薄膜，把空氣困於其內並形成氣泡，推動皺摺周圍的顏料聚合；最後，馮永基會按壓表面的空氣，使顏料在二十四小時後風乾。揭開保鮮薄膜後，最終形成的效果遊走於暈開的色彩與尖銳的線條之間，色彩集中所形成的接縫勾勒出半抽象的景象，畫面充滿肌理和迷濛的色調，構成一幅又一幅精彩絕倫、引人入勝的水墨畫。在這個過程中，筆觸技巧並非主角。《呼吸》系列可謂是馮永基受傳統筆墨訓練以來，最「離經叛道」的創作。

在了解創作過程後再觀賞《呼吸》系列作品，我們的視野彷彿延伸至畫面之外，並超越了水墨畫的種種成規和文化意涵。這些風景誕生於雙手控制下產生的氣體交換現象，恰好反映了現今人類對大自然的操控，有如一幅展示了人類活動如何改變和限制生生不息的大自然的縮影。《呼吸》系列是對「人類世」（現今由人類活動主導物理環境的改變的地質年代）的反思，其嶄新的美學效果吸引著我們，並藉此引發對地球生態健康的思考——馮永基透過水墨藝術提出了最本質的問題：我們的地球是否仍在「呼吸」？

INK ART IN THE ANTHROPOCENE

人類世 的水墨藝術

Dr Malcolm McNeill in Conversation with Raymond Fung
July 2020

Raymond Fung is exactly what you want in a contemporary ink artist. He is a master of technique, exacting in his presentation, and original in his concepts. Raymond has a contagious energy and a refreshing directness. These qualities are not so often cited in the biographies that preface his numerous exhibitions catalogues. Instead, Raymond's bios tend to introduce him by enumerating his extensive awards and accolades, received in his dual creative careers as an ink painter and an architect. Speaking to Raymond via an online video call I had the pleasure of experiencing his energy, precision, and frankness first-hand. The following text is an edited version of our conversation.

莫友柯博士與馮永基的對談
2020年7月

馮永基是一位能滿足你所有想像的當代水墨藝術家。他精通水墨技法，表達精準，概念獨到，有著感染力十足的活力和獨有的坦率。但他過往眾多展覽圖錄的藝術家簡介卻鮮少提及他這些品質，而是更著重於介紹他作為水墨藝術家和建築師所獲得的諸多獎項與榮譽。我與馮永基進行了一場網上視頻對談，非常高興能夠親身感受到他的活力、縝密和坦率。以下文字記錄了這場對談。

INK ART IN THE ANTHROPOCENE

Dr Malcolm McNeill in Conversation with Raymond Fung

Text / Dr Malcolm McNeill

Director of the Postgraduate Diploma in Asian Art & Senior Lecturer in Arts Education
SOAS, University of London

Ways of Looking: Artistic Development and Architectural Precision

“This is the fascination of my work. You have to see it from distance and then come back to look from a closer angle.”

Malcolm McNeill (MM): Raymond, thank you very much for joining me today. You are in the rare position of being both an award-winning architect and a widely collected and exhibited ink artist. How do you balance or integrate these two elements of your creative career?

Raymond Fung (RF): Well, because of my dedication to fine art, whether or not I’m an architect I have remained an artist throughout my life. Of course, to a certain extent being an architect gives me a better understanding of the world from a fine art perspective. Particularly because architecture always refers to solid and void compositions. This has been very influential in my development, because of an attachment to space, to textural qualities.

MM: Can you describe the different emotional experiences when you pick up a pencil at your architectural drawing board and when you pick up a brush in your studio? Are you accessing different parts of yourself in these different creative processes?

RF: These are definitely two very different attitudes. First of all, using pencil on paper versus using a brush on silk or paper is very different. The emotions of painting in ink on paper develop from the ink itself, but you can control pencil, whether you do a single line or you apply it in a bigger space. It’s a very different kind of technique. What my work with a brush and with a pencil have in common is how I read qualities, how I read a composition, how I read the interplay between solid and void. This really has the greatest influence on me, because in architecture, we always go with solid and void compositions: windows and walls, soft and hard, that kind of interplay in the spaces around us.

MM: Do you pre-plan your ink paintings? Are there any preparatory drawings for your ink paintings, as you would have for an architectural project?

RF: Ink goes in two stages. In the early stage it’s more of a direct transformation of landscape onto paper. I seldom do any sketches or any preparation for this kind of work. Now I’m getting into a stage in my career where I’m addressing more of a global context. I’m into more global values. So, I have to start thinking about how to get the message across. I have to prepare mentally.

If you look at my CV, I started my artistic practice very early at 15. At this age every Chinese or every young student has to follow all the old masters. They work on all the ink brush techniques, bit by bit, day by day, in a very routine manner. When I started trying to realise more global qualities in my art, then I really had to plan much further forward. I need to have a little sketch book. Here is a sketch book I keep for myself [shows sketch book to the camera and begins flicking through it]. I collect ideas, books I’m reading, and think over what I am doing at any given moment.

MM: So your sketch book is a space in which you develop ideas to be explored in ink. But do you work in pencil in the sketch book?

RF: [Showing sketch book in front of the camera...] Well, as you ask me that, let me show you something. Let’s jump into this series, *Dynasties* [fig. 1]. This was the very early stage when I had the idea for 24 sections or 24 Dynasties [fig. 2]. How would they go together? I started to develop from a first sketch, through many other sketches. Then I would come up with more in-depth studies. Finally, I came up with the 3D quality.

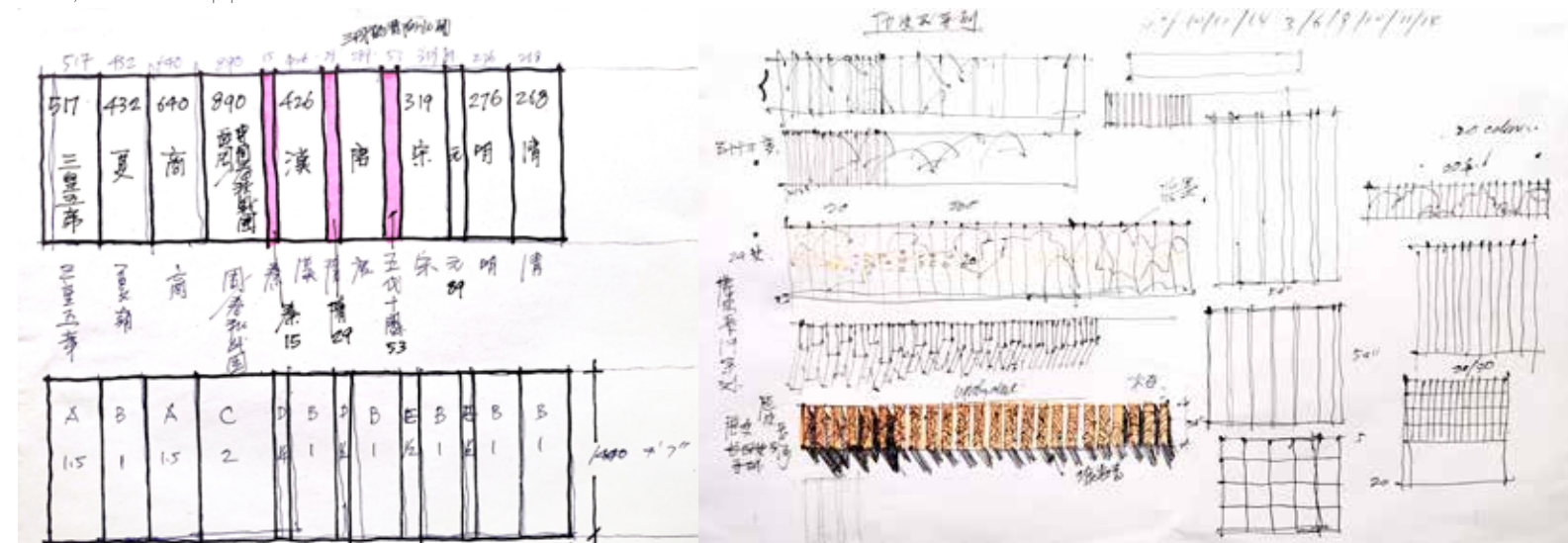
The earlier stage of my work mostly focused on brushwork, very traditional experiments. Everybody does the same thing: starting in an early stage. In Chinese art we have to be very focused on our painting, training in brushwork and how to execute it well. Only later on do we have to think of a better message to bring across to our viewers, to our audiences.

MM: Does your ink painting practice retain visible elements of your earlier experiences, training and teachers? Or are these an underlining foundation no longer visible?

RF: Very good question. It’s a foundation that has been built upon. So, you may see a little trace of Lingnan style, a little trace of what I have learned, skills or teachers from the past. In my present works you can only see a little bit of brushwork or technique with this kind of relationship to my training. Once I moved on to a more individual approach, the message became broader.



[fig. 1] *Dynasties* (Original version), 138 x 828 cm (total), 2019
Framed, ink and colour on paper



[fig. 2] Preparatory sketches for *Dynasties*, which record its development from its original length of 17 to 18 feet, and later to the extended length of 30 feet, with a total of 24 panels which reference the 24 dynasties.

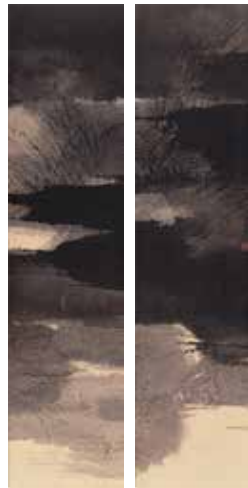
MM: Can you identify a particular point, even a particular work in your oeuvre, with that departure into a more individual approach?

RF: [Finding a copy of *Hong Kong Lyric: Ink Paintings by Raymond Fung*] Now, here I have a big thick book of myself. This was published by the Hong Kong University Museum and Art Gallery. About nine years ago they gave me a solo exhibition, and because of that I was given this big thick book. If I just casually turn on to any page [flicks through the catalogue]... Here is an earlier work [*Unforgettable Moments*] where you can see the brushwork and style [fig. 3]. Though at the same time, you are starting to see less of this very early approach.

This one here, *Cry of Nature (2)* [fig. 4], is in the collection of the Asian Art Museum, San Francisco. I made this after I went to Tibet. I think every Chinese artist normally starts with training in brushwork, travels through different sceneries, and comes back with memories. Then, of course, they transform these into paintings. This is a very early stage of artistic development, my experience is no exception. Looking back over the past 50 years, this development has finally led into something else, now you see very few traces of that very early style in my work. It’s a foundation.



[fig. 3] *The Unforgettable Moments*
140 x 35 cm (x6), 1992
Framed, ink and colour on paper
Collected by The University Museum and Art Gallery (UMAG)
of The University of Hong Kong



[fig. 4] *Cry of Nature (2)*
140 x 35 cm (x2), 1997
Framed, ink and colour on paper
Collected by Asian Art Museum of San Francisco,
Gift of the Yiqingzhai Collection

MM: How does your practice as an architect inform the presentation of your ink paintings within a gallery space? What role will your architectural training play in shaping the way your works will be curated at 3812 in London?

RF: I don't know if you have seen the image of my exhibition at the Mall Galleries in London? This is a very good example because I went to London to experience the space. This was very important. I always have to plan very precisely how the works will go within a space. I never do anything before I go to see a place. So, I went over there to do all the measurements, to determine how I was going to present my works [fig. 5]. It did matter, because *18 Shades in Ink* are very narrow works, and I wanted to present them in a very strong manner. I wanted to determine how tall and how wide the space was. I needed to determine how I could best present my works. It's a very big wall. Even though these paintings are narrow, they have to really extend. They have to bring your vision from one end to the other. It's like a rhythm. There's a strong momentum in the piece. From a long distance you see their magnitude. Come closer and you see their details. This is the fascination of my work. You have to see it from distance and then come back to look from a closer angle.

MM: Do you think of your paintings as integrated series or individual objects? Do they follow a holistic vision, or are they individual pieces thematically connected?

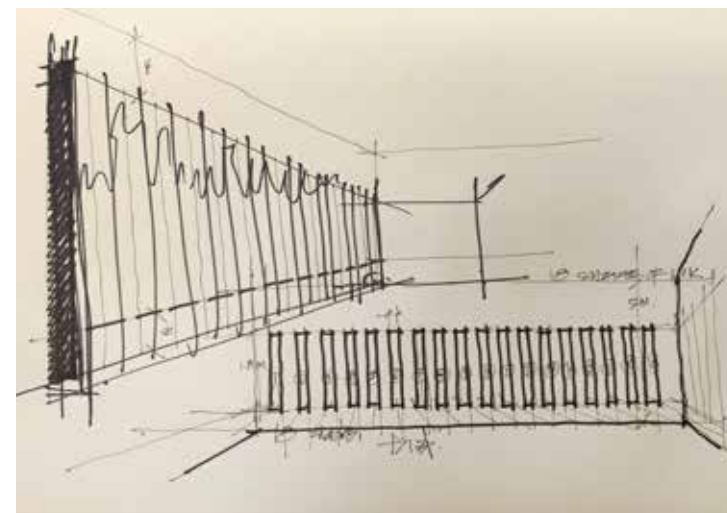
RF: I've been to 3812 Gallery in London twice. If they have a long wall, it's a good fit for a set of paintings. If not, then I have to make something more individual. Again, I'm very conscious of how the paintings fit into the space. I'm not like other Chinese artists who don't care. They just paint, hand it over, and

let the curator or someone else hang them and deal with any problems. I have to create for the space in which I show. It's a holistic approach I think, because I have to know how the space, colours and lighting effects... how everything will go together before I deal with the painting.

MM: Some of the works included in the exhibition are primarily identified as landscapes, others have titles that focus more on materials and serial forms, for example the *18 Shades in Ink* series. Are the landscapes we see located in specific physical spaces or sites? Or are you more interested in painting landscapes as a mechanism to explore something outside of physical space?

RF: In the earlier stage of my career most of my paintings were painted in and of Hong Kong. There is only one painting in this exhibition that depicts a specific site: *Sheung Sze Wan*, one of Hong Kong's waterfronts. This was an early stage in my work. As time went on, I tried to depart from specific landscapes. I felt that I had fulfilled my commitment to painting Hong Kong. It's very natural that I would want to paint Hong Kong. I was born here, I have a passion for this place. So, I like to paint my own place. Although I'm an architect, I don't want to paint buildings, tall towers or skyscrapers. The best side of Hong Kong is its natural beauty. Happily, I live in Sai Kung. Here you can see mountains, waters, rivers. I love the place. The very early stage of my work saw the value in painting Hong Kong's natural qualities.

For this particular show in London, you may find one or two such pieces, but again these are the first stage of my development. It's kind of a transition. This time in 3812's London Gallery you will see a little touch of the past alongside my present development, evident in *18 Shades in Ink*. These are not landscapes of any particular location. They are landscapes as a point through which you see a person's mindset. Lots of Chinese paintings appear as if one is looking out through a window or a door. Outside there are mountains, perhaps one's own country.



[fig. 5] Preparatory sketch for *18 Shades in Ink*

I wonder if we see things differently through these windows. It all boils down to the viewer's mindset. Do you want to see the landscape as something positive or negative, happy or sad? It's through your mindset that the windows and the mountains relate to a person themselves. In my *18 Shades in Ink* there are eighteen windows looking out onto mountains. Literally, they are mountains, but they are beyond mountains. They show the mindset through which you see your world: whether you see your world in a very positive or negative sense, very pessimistic or very optimistic. They are a kind of mental exercise.

MM: This seems like a shift from landscape as topography to landscape as an experience of viewing. Whose experience are you mediating in these paintings? Are we seeing an iteration of your experience, or are you facilitating an experience separate from your own?

RF: The latter. Different people look through these windows, with different angles of vision, different mindsets. It's not my experience. It's how you see through the window. When different people look through these windows, they have different perspectives, different mindsets. I expressed myself through my earlier work. This second part is about how other people see.

Ink, Paper, and Industrial Paint: Media, Materials and Techniques

“You can see watercolour in my work, you can even see paint for the wall!”

MM: Let's move away from sets of images and talk about their surfaces. You talked about the need to see your paintings both from a distance and from close up. When visitors to 3812 walk up close to your paintings, they will encounter textured, multi-layered surfaces. Some pieces glimmer, glisten and shine with mineral pigments, augmented by splashes of colour overlaid upon the underlying ink. How do you select the materials and pigments used within your paintings?

RF: I intended to create *18 Shades in Ink* that only look like mountains. They are an experiment with different textures, different colours, different pigments. You have to look at the details. I intended to make eighteen very different colours and shades, that's where the name comes from. Are you asking me how I did this?

MM: I am asking specifically about your pigments. Much of your work has an environmental consciousness, connected to the natural world as a source of inspiration. Does that impact your process down to the selection of your materials? Do you work with synthetic pigments or mineral pigments? What are the raw materials you use to create these paintings?

RF: I actually use everything. I have a background as more than just an architect, I also took art classes in Western paintings when I was in university in the States. This gave me the opportunity to work with very different techniques and different colour pigments. So, you can see watercolour in my work, you can even see paint for the wall! I am not only trying to show a mindset, but also to show the techniques I can handle, my process and my broader knowledge of painting.

MM: To come back to the techniques applied in your work, do you use the same flexible animal hair traditional Chinese brush for all of the applications of pigment? Or do you vary the methods of application to the painting surface?

RF: Mostly I work with a brush. Of course, I have many different kinds of brushes, many different sizes. Most of them are from Japan because the quality is much better. I can manoeuvre the brush better because the quality is higher. The brush itself is very important, in terms of transforming ink on the paper. Of course, I began by trying different types of brushes and pigments: Western, Chinese, whatever. The more important aspect of my *18 Shades in Ink* is the use of different papers. I used the same brushes to underline what I did with different papers. I collected these from different places, as I wanted to show how rich a presentation I can make with different colours on different papers.

MM: Can you tell me about the different papers you selected and the criteria you used to choose them? Where did you source them?

RF: They're all collectively known as "rice paper", but the papers I use come from different places: Japan, Korea, Taiwan and China. They are all hand-made, so their textures and tissues are so different. Each of them delivers a very different effect. It's been very important for me to learn through different processes over the years. Once I know how the water, ink, and pigments react on the paper, then I can choose the best paper to present my work in a very different manner.

MM: You just mentioned the fusion of the ink and the paper surface, and earlier you contrasted the behaviour of ink with control over a pencil. How do you balance the control and the fluidity of your materials? Do you see there being a tension between control and randomness, or is this naturally balanced?

RF: I have fifty years of experience, so I know how to control the ink, paper, and all the compositions.

MM: So even with the splashed ink techniques you give an appearance of volatility and randomness, but you are aware of how the effect will appear because of your habitual experience?

RF: I kind of expect something to come up. Again, experience tells me.

Ink Art and Environmental Consciousness: "Breathing"

“This is a way Chinese painting can be more easily understood by Westerners. The environment is a common language. The canvas is not important.”

MM: Let’s move on to the conception behind your artwork, particularly your latest series *Breathing*, produced in part during the Covid-19 pandemic. These paintings seem to depart from your earlier work, moving in a very different conceptual direction and deploying striking new visual effects. Can you tell us about the ideas that inspired the series, and the experience of creating it?

RF: There were too many reasons for me to create this series. As an Asian architect, I need to be aware of global warming issues. We are constantly talking about how architects respond to the environment. In many places, issues around global warming have been involved in every stage of architectural design and planning. It’s always on my mind. Yet somehow, I wonder why Chinese paintings by Chinese artists are rarely concerned with these issues. Of course, there may be some, but it’s not very widely explored. Global warming is something I really felt I had to think about further. Apart from architecture, where it is in all my practice.

The *Dynasties* series was a transition: a set of twenty-four paintings I exhibited in Art Paris, Art Taipei and Ink Asia Hong Kong. Its magic lies in the real smoke coming out of the paintings, a 4D effect. This was a turning point for me. On the surface it is just a landscape in China, but it has a different meaning. It is talking about warfare in China: each war brings in a new dynasty, but behind that there’s a loss of millions of lives. We use history to glorify a dynasty’s success, instead of talking about those who sacrificed or suffered or about the loss in war.

This was a very important point for my mindset, for my artistic development. From this point on, I needed to make sketches. I was not just thinking spontaneously anymore. My works communicated very different meanings. After *Dynasties* I really wanted to develop how I looked into global issues. This was not directly related to the coronavirus. It actually started last year, when I saw the persistent problems with pollution in China, India, all those places. Even Hong Kong has air pollution problems. It is very irritating. Last year, I came across other issues like water contamination in third world countries, and the bush fires in Brazil, Australia, and California in the US. These were a trigger that focused my attention on addressing global issues, departing from the landscape of Hong Kong to a more universal language. It was a turning point for me. I came to think that breathing is an element

for me to explore. *Breathing*, in its literal meaning. The series asks whether the world is breathing anymore. We are facing a widespread pandemic with many associated problems. How can we address that? This is something I’m trying to explore in Chinese painting. Something very literal.

MM: It seems this series is a response to living in a period of time where the world is shaped by human activities: an Anthropocene. How do these universal challenges manifest themselves in the *Breathing* series?

RF: First of all, I’m not a saviour. A lot of local people in Hong Kong know my architectural work for taking a less is more approach - this is my leading concept. I always tried to build less when engaged in public spaces: the waterfront, the Hong Kong Wetland Park, etc. I think Hong Kong is too over-built. The cynical question is: “Do I like architecture?” I would say: “I hate architecture!” Without human activity the whole world is beautiful. Some people ask me why my projects include so few structures. I always say: “I hate structures!” Even though they can be useful, not having structures is a preferable solution.

This leads into my second point. Since I am such a strong advocate for open space, I’m always trying not to add anything to the world. So, I turned to painting. It’s only a two-dimensional form, but the ideas I wanted to share with people can be best understood through painting. Painting became the best vehicle for my expression of this theme. Chinese painters always emphasise brushwork and the absorption of ink into the paper, but these are only techniques. Instead I wanted to do something expressive of this theme. I explored this in Western countries. This is a way Chinese painting can be more easily understood by Westerners. This environment is a common language. The canvas is not important.

MM: You clearly felt a need to depart from a fixation on brushwork: a quality that is often used to classify ink painting as ‘traditional’. What techniques did you use in creating the *Breathing* series? How did you create these beautiful images that appear, at least to my eye, almost like the bronchioles within a lung or the veins within a leaf?

RF: Well, you are definitely more imaginative than me! I don’t see these as lungs. Actually, I wanted the breathing to be done by the pigment. This

series is executed on Japanese paper – chosen for its superior ability to retain colour. I tried to use very heavy colours, both traditional Chinese pigments and watercolour. These have a very high water-content which is smeared into the paper. Then I cover the pigments in clingfilm and let the water evaporate. It’s as if the pigment itself is breathing. After 24 hours when I uncover it, I see all the colours. They create all these very textural forms. They’re kind of natural, but of course this is a very controlled process. I know how to massage the clingfilm so that when I uncover it there is a very strong textural quality. It’s still about landscape.

MM: Do you manipulate the pigments under the clingfilm in that 24-hour period?

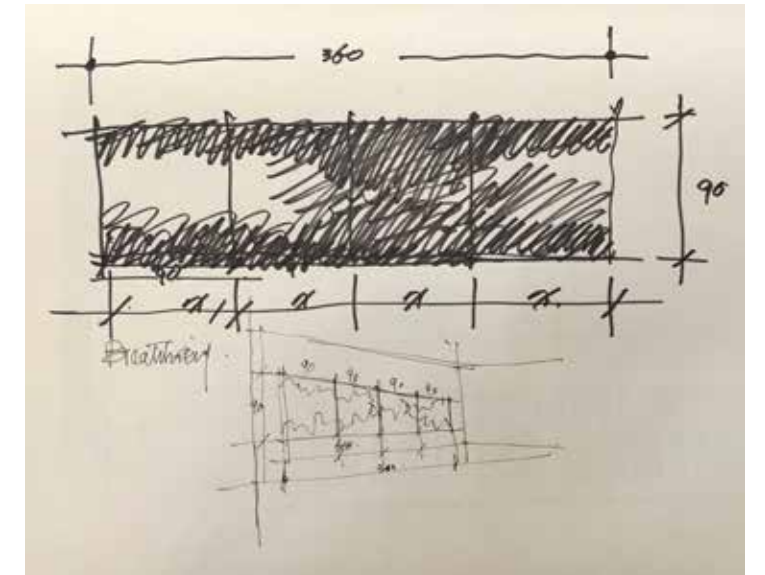
RF: Yes, I need to massage them. You can push the air out and create a kind of bubble. The bubbles will come up as vivid veins after 24 hours. Of course, experience tells me how to achieve this.

MM: When you massage the pigments do you use your hands and not a brush?

RF: Yes, definitely my hands. However, I apply the paint with big brushes. I have to use big brushes to smear the ink and colour [fig. 6]. Big brushes therefore can create very big patches on the paper. You asked me earlier whether I incorporated a fundamental quality of traditional painting – this is it. I apply traditional styles onto the painting and then cover them in clingfilm. Throughout the whole process I use big brushes, I use my hands, and then I turn to evaporation.



[fig. 6] Large Japanese and Korean brushes used to create the *Breathing* series



[fig. 7] Preparatory sketch for *Breathing* series

MM: Was there a reason to move towards long horizontal compositions for this series, rather than the strong verticality of much of your earlier work?

RF: I have a very stupid answer: they’re controlled by the paper size. If this was canvas I could cut to desired dimensions, but I am not exploring other kinds of material yet. The Japanese paper sheets are only three by six feet. So, three by six feet is the maximum size I can do. I can cut the sheet in half to make it square. I also liked squares. I don’t know why [fig. 7]. I suppose it’s like architects always liking concrete. So the maximum size square is three by three feet. If I want to achieve a monumental scale, I can put the squares into a series. If my painting fills a whole wall, then its: “Sorry, we can’t get it out of the lift.” We are living in Hong Kong, we have tiny spaces. I’m lucky that I have a studio. So the scale and format of the series is something very fundamental. I have to make sure it can be delivered, that it can be brought through the airport to London. This is a very practical reason.

MM: You are addressing huge concepts like environmentalism, developing an innovative creative process, but remain grounded in a very practical mindset about the end object. I like that a lot.

RF: If I don’t want to be practical, then perhaps one day I’ll been given a space in London where I can do a painting of a very big size. Then I won’t have to worry about whether I can transport it in a container. In mainland China they can do a painting measuring a hundred feet. In Hong Kong, even though you do it at home or do it in the studio, there is no way you can bring it out.

MM: Let's move from the practical to the emotional dimension of the *Breathing* series. I understand that you have been executing much of the series over the past few months. How has creating the *Breathing* series impacted you in this difficult time of Covid-19 that we are all going through right now? Have you had a different emotional experience while creating these works than you had while creating your earlier series?

RF: I think we are all in the same situation now. We live under the threat of the coronavirus. Everybody has been working from home, though of course we are a bit luckier as we don't have a lockdown in Hong Kong. Still you try to be a good boy, stay at home and do your best. With this kind of inspiration, you naturally move into something that addresses these issues, painting something that I feel very fundamentally, very emotionally.

MM: Will you continue developing the *Breathing* series? Is this a beginning, or you are now moving on to a new project, a new direction?

RF: For the moment it's a beginning, but I don't know what the next moment is. When you face a lot of changes, these may give you new ideas. I don't know what will happen, politically, socially, or in some factor beyond my expectations. But for the moment, in my mind, *Breathing* is a start. It may carry on for about two years. I always have things well planned. I want to do things for every two years. This lets me see changes over different periods of time. I'm not young anymore, I can't afford that many stages. I have to prepare myself to see what comes next.



Dynasties shown at Art Paris, 2019
Smoke effects, mounted and framed, a reproduction of the original work



Dynasties shown at Art Taipei, 2019
Smoke effects, mounted and framed, a reproduction of the original work



Breathing (23) (Detail)
呼吸 (二十三) (局部)

人類世的水墨藝術

莫友柯博士與馮永基的對談

文 / 莫友柯博士

倫敦大學亞非學院
亞洲藝術深造文憑總監及藝術教育資深講師

觀看之道： 藝術的發展與建築的縝密

「這是我作品的魅力所在。你必須先從遠處欣賞它，然後再近距離觀察它。」

莫友柯（莫）：馮永基先生，非常感謝你今天與我對談。你是一位非常罕見的人物——既是一位屢獲殊榮的建築師，又是一位作品被廣泛收藏及展出的水墨藝術家。你如何平衡或結合創作生涯中這兩個身份？

馮永基（馮）：我對藝術一直葆有熱忱，無論我是否一名建築師，我一生都是一名藝術家。當然，某種程度上，建築師的經歷能夠讓我從藝術的角度更好地理解世界，因為建築佈局總是由虛實構成，因此，對空間和材質的重視極大地影響了我創作的嬗變。

莫：你能描述一下在建築繪圖板前拿起鉛筆創作時，和在工作室裡拿起畫筆作畫時相比，有什麼不同的感受嗎？你是否會在不同的創作過程中運用到自己的不同能力和思維？

馮：這是兩種截然不同的經驗。首先，在紙上使用鉛筆與在絲綢或紙本上使用筆刷有很大的差別。用水墨在紙上作畫的效果取決於墨水本身如何暈染，但運用鉛筆的時候，無論是畫一條線還是更大範圍，效果都更加可控。這是兩種迥然不同的技法，但共通之處在於我如何呈現不同的媒介的特質，如何闡釋構圖，如何呈現虛實之間的相互作用——這一點對我來說至關重要。因為在建築中，我們經常會使用虛實相間的結構，它們在我們周遭的空間中相互作用著：比如窗戶和牆壁、軟材料和硬材料的搭配。

莫：你是否會事先構想你的水墨畫？會不會像建築設計一樣給你的水墨畫畫草圖？



馮永基少時的水墨作品

馮：我的水墨畫分為兩個階段。早期，我更多是直接將風景繪畫於紙上。我很少為這類作品畫草圖或準備。而如今我正邁入一個新的階段，我的創作會更著眼於全球性議題，也因為我對普世價值觀產生了濃厚的興趣，所以我必須從內心開始思考如何傳達我的信息。

只要你看過我的簡歷，便會發現我從 15 歲就開始了藝術創作。不僅是中國學生，所有在這個年紀的年輕學生都必須從大師筆法開始學習，以一種非常有規律的方式一天一天、一點一點地鑽研所有水墨技法。當我開始嘗試在藝術創作中傳達更多普世價值觀時，我就必須作進一步規劃，因此我需要有一本寫生簿。這就是我的寫生簿 [在鏡頭前展示寫生簿並翻閱]。我不斷地積累不同的想法，同時也收藏讀過的書籍，並且隨時隨地的思考自己正在做的事情。

莫：所以寫生簿提供了一個探索水墨可能性的空間。你會用鉛筆在寫生簿裡記錄嗎？

馮：[在鏡頭前展示寫生簿……] 既然你問了我這個問題，那我向大家展示一些東西。首先以《千秋》系列為例。這是我構想二十四個部分或二十四個朝代的最初階段，我會思考它們被呈現在一起會有什麼樣的效果呢？我從第一張草圖開始陸續發展到許多其他的草圖，在進行更深入的研究之後，我確定了我想使用立體形式來表述。

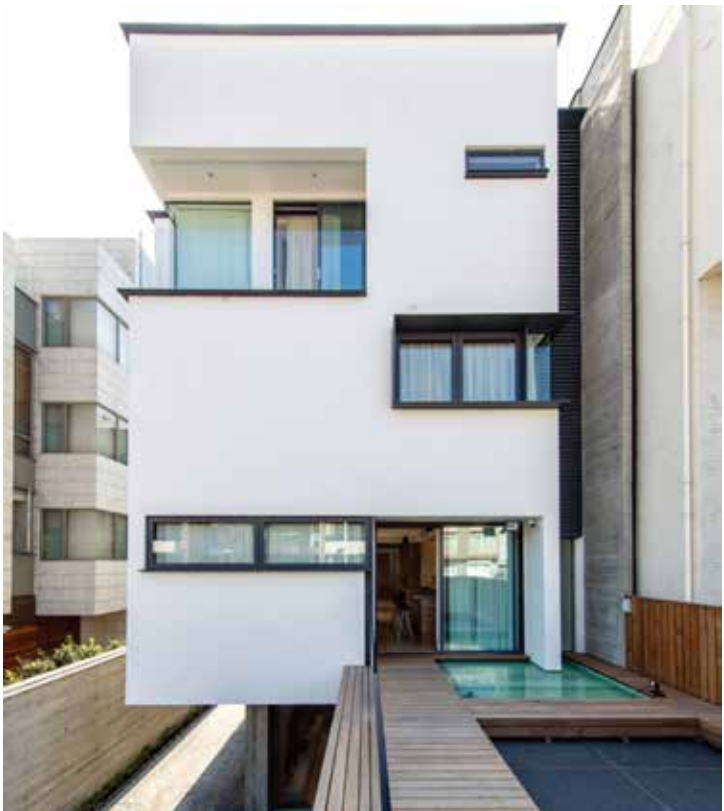
在我創作生涯之初，我主要聚焦在筆法和非常傳統的實驗上。其實每個人在早期創作都會做同樣的事情。在中國藝術創作中，我們必須非常專注於繪畫技巧的訓練以及如何更好地運用它。到後期，我們才需要考慮如何將信息更好地傳達給觀眾。

莫：如今，你的水墨畫還有否保留一些從以前積累的經驗、訓練以及大師影響等等視覺元素？還是它們已形成了不再容易察覺的深層次基礎？

馮：好問題。這些是我打下的扎實功底，所以你可能從我的畫中看到一點嶺南風格，一點我所學到的知識、技能或大師的影子。但在我目前的作品中，你只能看到一點承傳自早期訓練的筆法技巧。所以，當我轉向一種更為個人化的創作風格，傳遞的信息就愈加豐富。

莫：你能否舉個例子，或是某件作品，來說明你這個個人化風格的轉變？

馮：[找出了《香江戀曲：馮永基的水墨畫》] 這本是我自己的書，由香港大學美術博物館出版。大約九年前，他們幫我辦了一個個展，因此擁有了這本厚重的展覽圖錄。我隨便翻開一頁 [翻閱圖錄]……這是我早期的作品 [《難忘時分》]，你可以看到畫裡的筆觸和樣式，但你也會同時留意到，我自此逐漸減少使用這種早期的筆法。



2018 年，位於九龍塘滑州道的獨立屋建築作品被評為該年度最佳住宅項目獎及兩岸四地優異獎

這是《天嘯（二）》被舊金山亞洲藝術博物館收藏，是我去西藏後創作的作品。我認為每位中國藝術家通常都是從接受筆法訓練開始，遊歷不同的風景，產生美好的回憶，然後才將它們轉變為繪畫。這是藝術家發展必須經歷的早期階段，我也不例外。過去五十年的發展歷程最終向著其他方向發展，因此現在你在我的作品中幾乎看不到這種早期風格的痕跡，但這是我的根基。

莫：你的建築師背景如何影響你的水墨畫在畫廊空間展出？你的建築設計經驗又如何影響是次於 3812 倫敦畫廊展覽的策展方式？

馮：我不知道你有沒有看過我在倫敦摩爾畫廊的展覽照片，這可以作為一個很好的例子，因為我親自到訪倫敦的畫廊空間進行實地考察。這對我而言非常重要，因為我必須非常精準地計劃作品如何在一個空間內進行展出。在開展工作之前，我必定會到現場視察環境。因此，我到畫廊進行量度，以確定如何展示我的作品。這確實很關鍵，因為《十八式》是非常狹長的作品，如果我想以非常強烈的方式展示它們，那我就需要確定空間的高度和寬度，才能決定如何完美地展示自己的作品。那是一堵面積很大的牆，即使這些畫很狹長，它們也必須在視覺上具有延伸感。它們會將你的視線由一端牽引到另一端，引領著一種觀看的節奏。這個作品張力極強，遠觀可以看到它們的全貌，走近一點，就會看到它們的細節。這是我作品的魅力所在。你必須先從遠處欣賞它，然後再近距離觀察它。

莫：你會將你的系列繪畫看作一個整體還是單張的作品？他們會遵循整體視覺風格，或者通過同一主題聯繫在一起嗎？

馮：我曾兩次到訪 3812 倫敦畫廊。如果那裡的牆壁很長，就很適合一組繪畫，否則就更適合單張作品。同樣，我非常清楚這些畫應如何融入空間。我不同於其他不在意這些因素的中國藝術家，他們只畫畫、交出作品，然後讓策展人或其他人掛畫和解決問題。我必須因地制宜地創作。我認為這是一種全局觀的做法，因為我必須知道空間、顏色和燈光效果如何……在處理這幅畫之前，思考如何將所有元素融合在一起。

莫：展覽中某些作品主要被定義為風景，其他作品的主題則主要聚焦在材料和系列形式上，例如《十八式》。我們看到的畫中景色來自於具體的物理空間或地點嗎？還是你在描繪風景時，對探索超越物理空間之外的東西更感興趣？

馮：在我職業生涯的早期，大部分畫作都是在香港創作或以香港為主體創作。而這次展覽中，只有一幅畫描繪了一個特定的地點：相思灣（香港的水傍區域之一），源自於我早期的創作。隨著時間發展，我試圖脫離特定的風景，因為我覺得自己已經履行了描繪香港的承諾——我認為想為香港創作是一件自然而然的事情，因為我出生在這裡，對這個地方充滿熱愛，因此鐘愛繪畫自己的家鄉。儘管我是一名建築師，但我並不想描繪建築物，高塔或摩天大樓，香港最好的一面其實是它的自然風光。幸運的是我住在西貢，在這裡你可以看到山脈、水域和河流，我喜歡這個地方。我早期的作品就體現了描繪香港自然風光的意義。於這次在 3812 倫敦畫廊舉行的展覽，你可能會發現一兩件這樣來自於我藝術風格發展的初期，或可謂過渡期的作品。在展覽中，你會在我的一系列後期發展的作品旁邊留意到早期風格的蹤影，《十八式》尤其明顯地體現了這個特點。它們不是任何特定地點的風景，而是能夠顯現個別心靈的風景。許多中國畫看起來就像是透過窗戶或門向外望去，外面有山，也可以是某人故土的景色。我想探尋不同人是否可以通過這些窗口看到不同的東西，因此這一切都取決於觀者的心態。無論觀者想將這些山水視為積極或是消極的，愉悅的或是悲傷的東西，如何看待窗口與山峰的景色都取決他們的心態。在我的《十八式》中，可以從十八個窗口向外眺望群山。從字面上看，它們是山，但又不止是山，它們揭示了你看待世界的心態：無論是正面或負面的，非常悲觀或是非常樂觀的。對觀者而言，這是一種心靈層面的思考。

莫：這似乎是從以地理景觀為山水到以觀看體驗為山水的轉變。你意圖在這些畫中呈現誰的體驗？你是在呈現自身經歷，還是一種與你無關的體驗？

馮：後者。不同的人透過這些窗口，以不同的視角，不同的心態看窗外的山水。這不是我自身的經驗，而是取決於每個人如何通過這個窗口看那些景色，不同的人會有不同的觀點和心態。我通過早期作品傳達了自己的經驗，而後期作品則關於別人如何看待這些畫作。

水墨，紙本和工業塗料：媒介，材料與技法

「我的作品裡不僅有水彩，甚至有刷牆的油漆！」

莫：談完作品的系列，我們再聊聊你作品的表層。你談及觀看你的作品時既需要遠觀，也需要近看。當觀眾走進 3812 畫廊，走近你的畫作時，他們會看到畫作表層豐富多層的紋理，礦物顏料在某些畫作中隱約閃爍，藉由覆蓋於底層墨水之上四濺的顏料，反射出更耀眼的光澤。對於繪畫中使用的材料和顏料，你是如何進行選擇的？



2018 年，位於九龍塘渭州道的獨立屋建築作品被評為該年度最佳住宅項目獎及兩岸四地優異獎

馮：我刻意把《十八式》畫得如同一座座山巒。這個系列是我對不同紋理、不同顏色、不同顏料的一次實驗。你必須仔細觀察畫作的細節。我刻意畫了十八種迥異的色調，這也是作品系列名字的由來。你是想問我如何做到的嗎？

莫：我想具體瞭解你對顏料的使用。你的許多作品都受到了大自然的啟發，包含著一種環保意識，這是否影響了你對材料的選擇？你使用的是化學顏料還是礦物顏料？你創作這些畫作時的原材料是什麼？

馮：事實上，我會用上所有不同的材料創作。我不僅有建築師的背景，我在美國讀大學時還修讀了西方繪畫的藝術課程，這給了我機會去嘗試使用不同的技法和不同的顏料。因此，我的作品裡不僅有水彩，甚至有刷牆的油漆！我想展現的不僅是一種思維模式，更是我所掌握的技法、我創作的過程以及更廣泛的繪畫知識。

莫：回到你作品中使用的技法，你在運用不同顏料時，會使用同一種由柔軟動物毛製成的傳統中國筆刷嗎？還是你會使用不同的方法著色？

馮：大部分情況下，我都會使用筆刷為作品著色。當然，我有許多不同種類和尺寸的筆刷，當中大部分是日本刷，因為質量比較好。筆刷質量越好，我就可以更精確地掌控和運用它。筆刷對於紙本水墨作品而言相當重要，尤其是在著墨這方面。最初，我嘗試過各種各樣的筆刷和顏料：西方的、中國的……對於我的《十八式》而言更重要的是不同宣紙的運用。我特意用了相同的畫筆，以突顯不同紙張表現出來的不同效果。我從不同地方收集了這些紙，因為我想體現出一種通過不同的顏料、色彩和紙張而創作的豐富的效果。

莫：你可以介紹一下你對紙張的選擇以及選擇標準嗎？你是在哪裡找到它們的？

馮：這些不同的紙都可以統稱為「宣紙」，但是它們來自不同地方：日本、韓國、台灣、中國內地。它們全都是手工製造的，所以紋路和肌理不盡相同，每一張出來的效果都與眾不同。多年以來，通過不同的過程來學習對我而言非常重要。當我瞭解水、墨和顏料在紙張上呈現的效果後，我就可以選擇最合適的紙，以截然不同的方式來呈現我的作品。

莫：你剛剛提到了墨水與紙張表面的融合，在較早前的問答裡，你也曾比較墨水的自然暈染過程和以鉛筆畫草圖如此相對更為容易控制的局面。你如何在控制媒材和容任其自身的流動性中找到平衡？你認為這種控制與創作中的隨機性之間存在一種張力嗎？抑或這種平衡對你來說是自然而然的？

馮：我在五十年的創作生涯中，積累了對水墨、紙張和整體構圖的經驗。

莫：所以即便你在使用潑墨技法表現出一種稍縱即逝與隨機性的時候，你也能夠根據慣常的經驗預想到最終的效果？

馮：同樣地，根據經驗，我大概能夠預想到一些畫面。

水墨藝術與環保意識： 《呼吸》系列

「這是能讓西方更容易理解中國畫的一種方式。關於環境的議題是一種共通的語言，而創作的載體並沒有那麼重要。」

莫：讓我們來聊聊你作品背後的理念，特別是你創作於新冠疫情期間的最新作品《呼吸》系列。這個系列似乎與你早期的作品不太一樣，它朝著一個截然不同的、觀念化的方向發展，並且運用了引人注目的全新視覺效果。你能否與我們分享一下這個系列背後的創作理念，以及創作的過程？



在東京藝術博覽會舉行馮永基個人展

馮：我創作這個系列的原因太多了。作為一名亞洲建築師，我意識到了全球暖化的問題。我們一直在談論建築師如何應對環境。在很多地方，建築設計和規劃的每一個階段都涉及到全球暖化的問題，而這也是我一直在思考的事情。然而，我不知道為什麼中國藝術家的中國畫很少關注這些議題。當然有一些，但是並沒有被廣泛討論和探索。而對我而言，全球暖化是必須去進一步思考和關心的問題，我不僅透過建築，也在所有的實踐中體現了對這項議題的思考。

我曾在巴黎當代藝術博覽會、台北國際藝術博覽會和香港水墨藝博展出《千秋》系列，這個由二十四幅畫作組成的系列的奇妙之處，在於從畫作中冒出了真的煙霧，並形成了一種 4D 效果。這是我的一個轉折點。從表面上看它只是一道中國風景，但其背後隱含著另一層含義——中國歷年的戰爭：它們推動了朝代的更替，然而背後是數百萬生命的消逝。當我們談論和諧寫歷史的時候，我們只歌頌歷代的豐功偉績，卻忽略了背後那些為戰爭而犧牲、遭受苦難的人們。這一點對於我的思考方式和藝術創作都至關重要。由此展開，我感受到畫草圖的需要，不再只是毫無規劃地跟隨我的思緒。我的作品傳達了各種各樣的含義。在完成《千秋》之後，我真切地希望能夠延展到我對一些全球議題的觀點上。這與新冠疫情沒有直接的關聯，實際上我從去年開始就關注到中國、印度和其他地方持續的污染問題。甚至香港也有惱人的空氣污染問題。去年，我也關注到了一些其他的議題，比如第三世界國家的水污染，巴西、澳大利亞、美國加州的叢林大火。這些都引發了我在創作中去關注和表達一些全球性的議題，（創作主題上）也從香港的景觀描畫轉向了更加全球共通的語言。這對我而言是一個轉折點。我開始覺得「呼吸」是我可以進行探索的一個元素。《呼吸》系列，取其字面意思，這個系列詰問了整個世界是否仍在正常「呼吸」。我們正在面臨一場全球擴散的流行病，伴隨而來的是許多衍生的問題。我們應該如何回應這項議題？這正是在中國繪畫上的嘗試與探索，並且以一種不加修飾的呈現方式。

莫：這個系列似乎是對「人類世」的一場回應，即我們現在生活在一個受人類活動影響和塑造出來的世界。這些全球危機是如何在《呼吸》系列中體現出來的？

馮：首先，我從不把自己當成「救世主」。香港人可能知道我的建築理念是以簡勝繁，這是我的核心觀念。在做公共建築項目的時候我一直都實踐著這個理念，包括海濱公園、香港濕地公園等。我認為為香港的問題在於過度開發。如果問我：「我喜歡建築嗎？」我會說：

「我討厭建築！」如果沒有人類活動的影響，這個世界會更加美麗。有人問我為什麼我的建築項目中結構這麼少，我總是回答：「我討厭結構！」即使結構可能很有用，我依然傾向於減少使用結構。這就引出了我的第二點。我是開放空間的堅定擁護者，我一直努力不給世界添加額外的東西。所以我轉向了繪畫。繪畫是二維平面的形式，但通過繪畫，我可以更容易地跟人們分享和傳達我的想法。它成為了我傳達這類主題的最佳載體。中國畫家一向強調繪畫的筆法與墨水在紙張上的呈現，但這些都只是技法。我反而想做一些能夠表達這類主題的創作。我曾在西方國家對此進行了一些探索，這是能讓西方更容易理解中國畫的一種方式。關於環境的議題是一種共通的語言，而創作的載體並沒有那麼重要。

莫：筆法常用於判斷一幅畫是否屬於傳統水墨畫，而你明顯感到有必要擺脫傳統筆法的桎梏。你在創作《呼吸》系列時運用了哪些技法呢？這些畫作在我看來十分美妙，看似肺部的細支氣管，又像葉脈一般，你是如何創作出如此美麗的畫面的？



2011年，「馮永基的藝術世界」水墨及建築作品展覽在北京朝陽區的東方書廊舉行

馮：哈哈，你絕對比我更有想像力！我沒有把它們聯想成肺。事實上，我希望通過顏料來完成「呼吸」的過程。這個系列是在日本宣紙上創作的，日本紙在保持色彩方面非常出眾。我嘗試使用非常厚重的顏色，包括中國傳統顏料和水彩——它們的水含量非常高，會被紙張所吸收。然後我在這些顏料上覆蓋保鮮膜，讓水分蒸發，如同顏料自身在進行「呼吸」一樣。二十四小時之後，當我移除保鮮膜，就看到了所有的顏色，以一種特別的質感和形態呈現出來。這可以算是自然形成的，但同時也是一個非常受控的過程。在這個過程中，我知道如何通過「按摩」保鮮膜，使其在揭開後能夠形成一種強烈的紋理質感。這也形成了一種景觀。

莫：在這二十四小時當中，你對覆蓋在保鮮膜下的顏料做了什麼？

馮：我「按摩」了它們，把空氣擠出去並形成了一些氣泡。24小時後，這些氣泡將形成一條條強烈而鮮明的脈絡。當然，這一切都是從經驗而來。

莫：當你「按摩」這些顏料的時候，你使用的是雙手而不是筆刷？

馮：沒錯，我直接透過自己的雙手來「按摩」顏料。不過我在繪畫過程中，使用了一些大的筆刷來著色。我必須使用大筆刷來蘸墨和顏料，才能讓它們吸收得更好，也因此能夠在紙上產生大的斑塊。這正好回應了你前面問到的傳統繪畫基本技法的運用。我用傳統風格繪畫，然後再覆蓋保鮮膜。在整個過程中，我使用了大筆刷，並透過我的雙手控制色彩，然後等待其蒸發。

莫：在這個系列中，你從早期的垂直構圖轉向了狹長的水平構圖，是什麼原因促使這一轉變呢？

馮：我的答案非常簡單：這一切都由紙張尺寸決定。如果這是畫布，我可以裁切成我想要的尺寸，但我目前沒有使用其他材質。日本宣紙只有三乘六英呎，所以這就是我可以用的最大尺寸。我可以把一張紙裁成兩半，變成正方形。我喜歡正方形，我也不知道為什麼。我想這就像有些建築師總是喜歡混凝土那樣吧。所以一張正方形的紙的最大尺寸是三乘三英呎，如果我想要創作一個巨大的尺幅，我可以把正方形拼成一個系列。如果我的畫作大得能填滿一面牆，那我面臨的一個現實問題就是：「對不起，我們不能把它從電梯中搬出來。」我生活在香港，我們的空間比較有限。幸運的是我擁有一個工作室。所以畫作的尺幅和格式都是由非常基本的客觀因素決定的。我必須確保它可以被運送，並且通過機場帶到倫敦去。這是出於非常現實的考量。

莫：你關注和表達的是像環境保護論這樣的宏觀概念，把它發展成一個創新的創作過程，但在最終執行的時候，卻始終葆有一種非常實際的思維方式。我非常喜歡這一點。

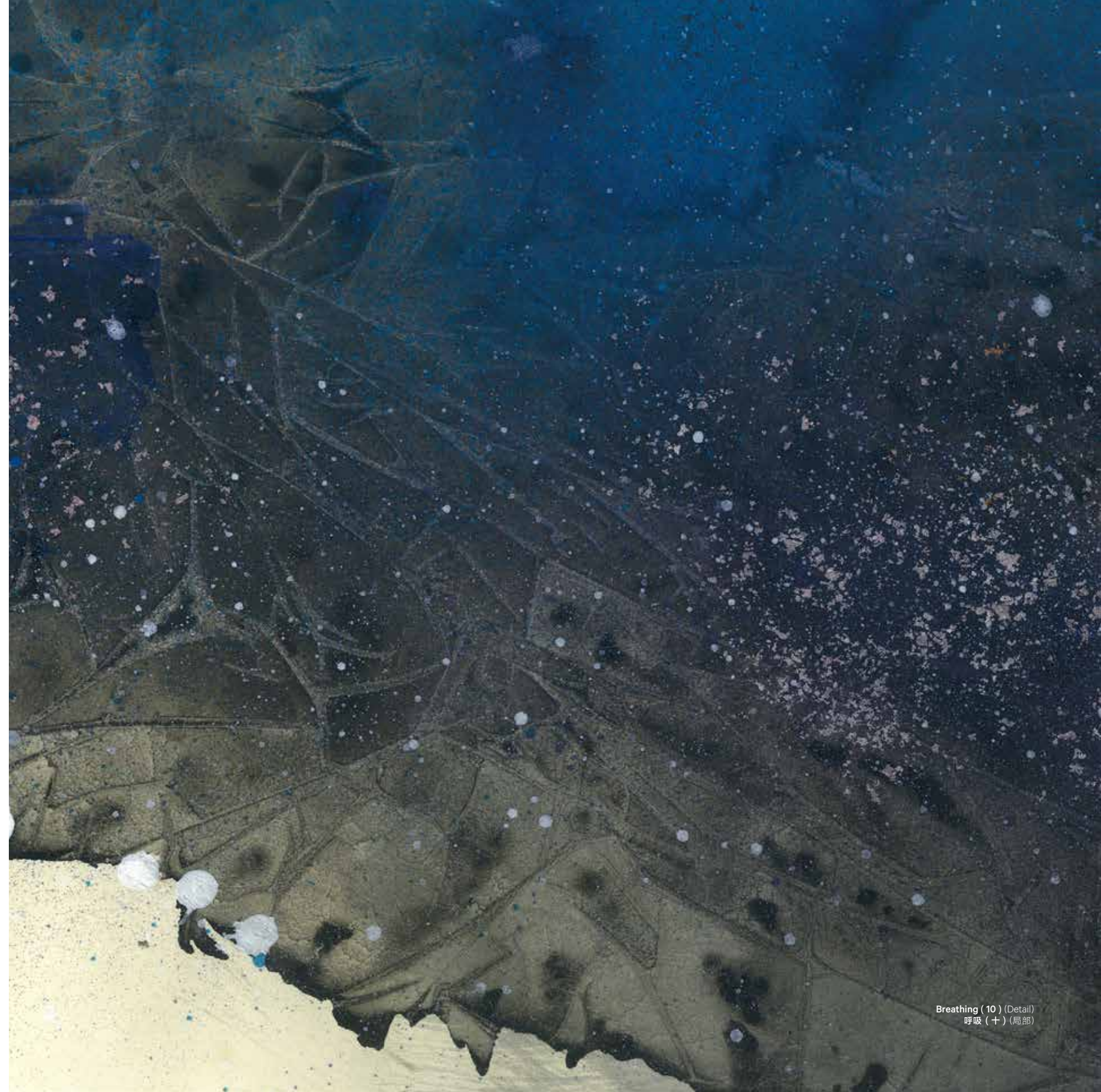
馮：如果有一天我在倫敦被給予了一個大空間，讓我可以再裡面創作一張非常大尺幅的畫作，那我就不用再從實際層面去考慮了，我不再用擔心我的畫能不能被包裝和運輸。在中國內地，藝術家可以創作一幅一百英呎的畫，在香港，哪怕你在家裡或工作室裡完成創作了，你也無法把這麼大的作品帶出去。

莫：讓我們從實踐層面轉向內在層面，聊一聊《呼吸》系列的創作感受。我瞭解到這個系列的大部分創作都是在過去的幾個月裡完成的。在這個大家共同經歷的新冠疫情時期，創作《呼吸》系列對你產生了什麼影響嗎？相比你早期的系列作品，這次的創作過程中有什麼不一樣的感受？

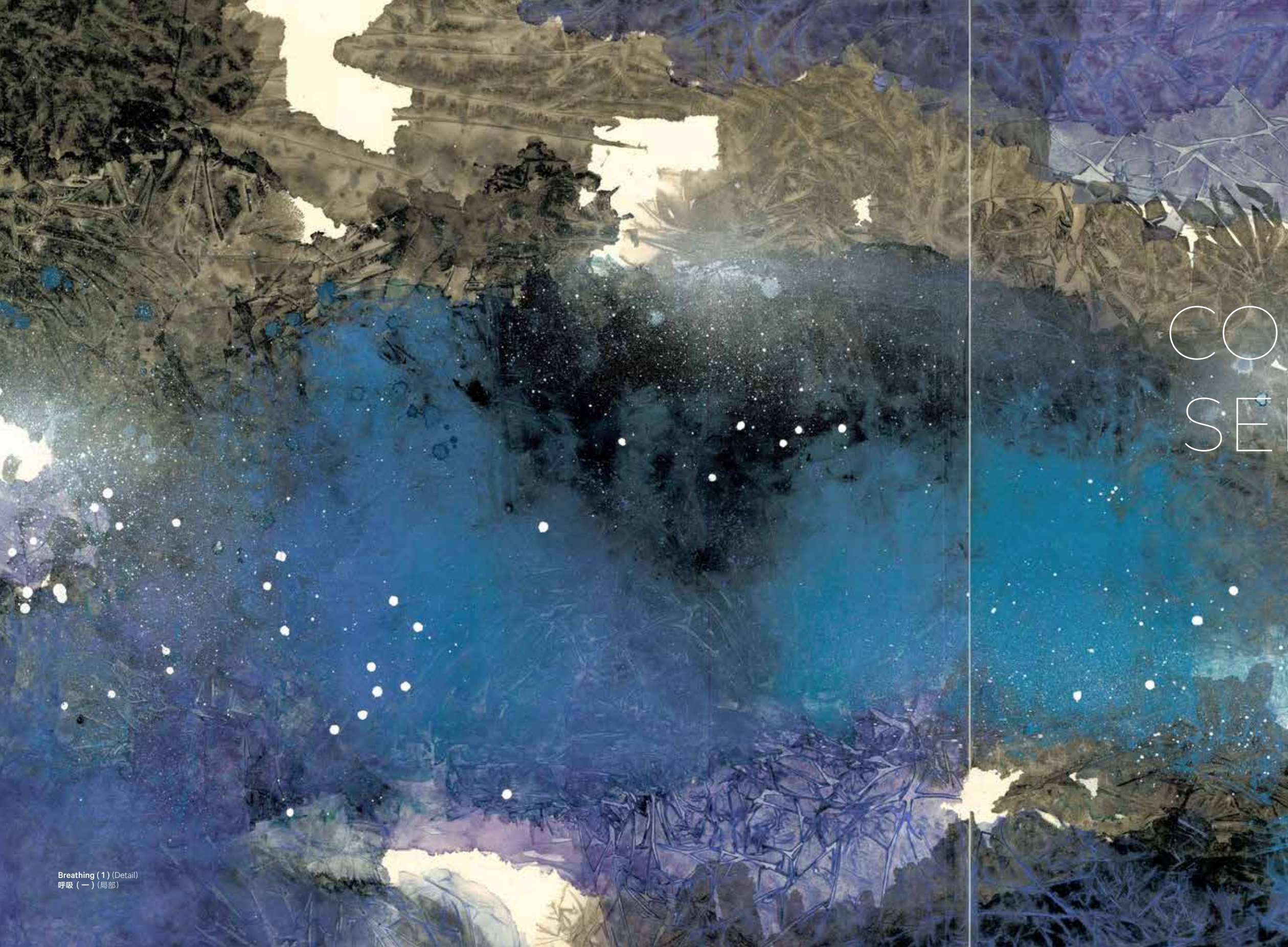
馮：我想我們現在都處於同一個處境中，生活在對於新冠病毒的擔憂之中。每個人都在家工作，雖然香港相對來說比較「幸運」，沒有全面封鎖，但我們也盡力做好自己能做的，留在家中。受此情此境啟發，我很自然地想就這些周遭的議題進行創作，並且繪畫一些我根本地、感性地感受到的事物。

莫：你會繼續創作《呼吸》系列嗎？這是一個開始，還是你正在著手準備新的項目、新的方向？

馮：目前這只是一個開始，但我不知道下一個階段會是什麼時候。當你面對很多變化的時候，這些變化可能會給你帶來新的想法。我無法預測政治上、社會上將來會發生什麼，或許會有我意想不到的事情出現。但就目前而言，我認為《呼吸》系列是一個開始。這個系列可能會持續大約兩年。我一直以來都有周密的計劃，經常以兩年為界。這讓我可以不同時期看到不同的變化。我已經不再年輕，未來也沒有那麼多階段。我必須做好準備，迎接接下來會發生的事情。



Breathing (10) (Detail)
呼吸 (十) (局部)



THE
CONTEMPORARY
SENTIMENTALITY
OF INK ART
水墨藝術的
當代情懷

THE CONTEMPORARY SENTIMENTALITY OF INK ART

Text / Calvin Hui

Curator, *Between Breaths*, Co-founder and Chairman, 3812 Gallery; Founder, Ink Now

“Breathing” is the purest state of life, a rejuvenation, a bringing in of new things. The cycle of inhalation and exhalation is the cornerstone of individual existence, and the coalescence of the rhythms of society’s operations, entailing the original pulse of the cosmos. This method of circulation, deeply steeped in the Tao, places the flows of life in an endlessly expanding open field that continuously summons the most primal memories of nature. Through it, humanity can enter that state of unity between man and nature, and feel that simple rhythm of life, marvelling at the vastness around them. “Between” is an insight into the myriad things of the mortal world, the waves propagating through the human world, the experiences of human life, an insight that can be applied to a constant cycle of self-cultivation, persisting in the balance between the ephemeral and the eternal, receiving the boundless traces imprinted by history and time.

In his works, Raymond Fung uses his own artistic language to respond to thinking on the contemporary progression of ink art. At first glance, his works are full of an air of classical China, the ink-work, the imagery, the vivid form, the Taoist chaos, the state of nature, all embodiments of the artist’s understanding of his “Eastern roots”. Upon closer observation, we get a sense for the “facets” of Western hard-edged abstraction, reminding the viewer that when approaching ink art, Fung, a renowned Hong Kong architect, is ever aware of the changing times around him. Thus, while in the past the artist would use ink painting to express his concerns about the world, he now explores composite forms that can combine diverse modern elements, fusing ancient and modern, Chinese and Western, and continuing to expand the ontological language of Chinese-style painting. Through *Between Breaths*, he communes with the future in ink.

In the *china in China* series, Raymond Fung fills the picture with fast, sweeping strokes of greens and blues reminiscent of literati ink tones in scenes in which it is no longer clear where the divisions lie between the clouds, the landscape, light and shadow. The artist lets himself loose within this vast realm, yet each stroke of the brush is perfectly within the rhythms of the colours. The colours, inspired by those of the Song dynasty, are fresh, diverse and open, a vision of China that is at once proud and accepting, standing tall without boasting. *Tolo Harbour* is another outstanding work by Fung. In this Hong Kong mountain landscape, multiple semicircles appear in the picture, the abstract forms and elegant colours capturing the Taipo landscape of undulating mountains and sweeping depth. The variations in ink create rich layers, the sea blending into the sky. What may appear at first to be a random landscape composition actually has a high level of spatial order, possessing both the negative space of traditional ink painting and the formal feel of modern art to convey Fung's unique aesthetic vocabulary. He is particularly adept at using ink painting techniques to convey the dynamic change in nature, probing the lyrical beauty and conceptual vision of the myriad beings coexisting in harmony. *Blue Sky* and *Clean Water* are two of the most captivating figures in the natural landscape today. Here, the artist has “abstracted” them through the imagery of ink painting, linking them together with a stretch of sandy colour, forming what appears to be an abstract picture where recognition of the subtle shifts in the land and sky suddenly snap into place. With the depth of the blue sky, the accompaniment of the sun, the embrace of the clouds and fog, it is like a bright day fading into night, calm, tranquil and composed. Standing on the ground, the reflection in the water is that of the emerald sky. This is a realism that has undergone

natural abstraction. What, then, is contemporary in ink art? “Contemporary” represents a certain “concept” that can be used to explore all things from ancient times, from China and the West, and from nature. But what about “ink art”? It is the artist’s insights into the self through wanderings in art and life. It has nothing to do with boundaries between China and the West, or ideas of different mediums. It is about choice and perception, about the interaction and resonance between the times, the creator and the viewer.

Apart from the chaos of nature portrayed in his landscape paintings, Raymond Fung also makes highly insightful expressions of life, and has always been deeply concerned about social and cultural developments, emphasising a contemporary field of vision even when returning to the traditions of ink. In his latest works from 2020, he named two series of ink and colour paintings, mostly depicting flowers, *Breathing* and *Life* series. The applications and outlines retain his Taoist philosophical perceptions of atmosphere and spirit, while adding the tenacity of life growing on the land. Seemingly loose brushstrokes link together to form a breath-like expansion, a force like unrelenting life. The wit and refinement conveyed within the frame arise from insights into natural life, as well as awareness of the crises facing our time, and the great dangers facing the future of humanity and life.

When facing the cosmos, we may feel infinitesimal. In an uncertain world, we gradually come to discover and recognise the existence of “self,” and in the discovery of an uncertain “self,” come to recognise the world anew. Art is a means of conveying emotion, but even more an expression of a worldview. The world and the self are like the complex web and interchange between life and breath—neither can exist without the other. Ink and contemporary form a vocabulary of symbiosis, symbiosis between the “past” of history and the “future” of the present. It is an element that grows with its own vitality; it can create its own independent space, and it can exist within the vast world of the cosmos. Creation becomes expression and presentation, and every viewer gains insights from the world of *Between Breaths* through the lens of their own identity, their perceptions of the works shifting in different directions over the passage of time. Our only task is to listen carefully to this intersection between the world of the painting and reality, and its symbiosis with the self.

To enter into *Between Breaths* is to enter into the world of ink created by Raymond Fung. In the undulating rhythms of his creation, we get a sense of the splashes of ink, of an easy striding pace, of the artist depicting his world, giving voice to his philosophy of ink, impressing his perceptiveness “between” every space, and traversing every turn of the “breath.”



Raymond Fung with co-founders of 3812 Gallery at his studio in 2021 (Left: Calvin Hui; Middle: Mark Peaker; Right: Raymond Fung)

Raymond Fung’s unbridled language of ink painting is infinitely changing like life, but also gathers and fixes the eternal, undying pulse of nature. The textures permeating the abstract brushstrokes are real models of the metaphysical concept of traces of the intangible, washing away ripples of life’s tensions layer by layer. He is probing the shared sins of contemporary humanity, using the varying density and intensity of his points and lines, and his unique textural and visual effect of wrinkled shapes to awaken an awareness shared by humanity in the depths of their hearts toward the natural environment and global social issues, these borderless, universal values revealing Raymond Fung’s care and concern for life. In its gaze upon and approach unto nature, the interiority of ink art has been bestowed with a more profound import, which, when paired with a contemporary expression rooted in the East, breaks down the towering wall between Chinese civilisation and Western culture, releasing the contemporary redemptive significance of the “spirit of ink”.

水墨藝術的當代情懷

文 / 許劍龍

「馮永基：息 / 間」策展人
3812 畫廊聯合創辦人及主席
水墨現場創辦人

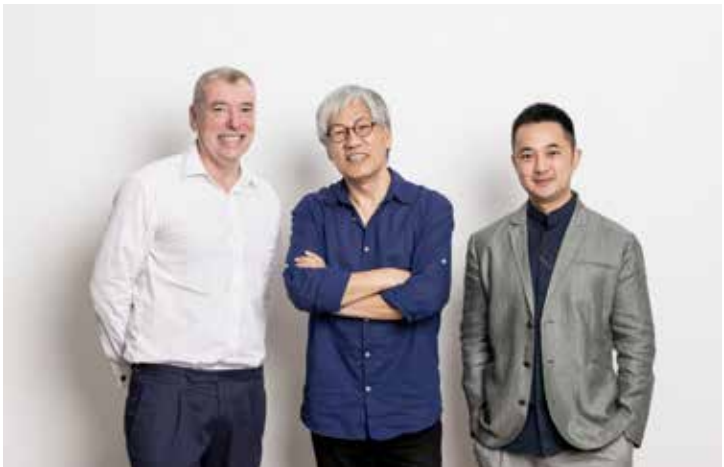
「息」是生命最純粹的狀態，吐故納新，一呼一吸的起伏吐納著個人生存的基石，也凝聚著社會運轉的節奏，暗含著宇宙本源的脈動，這一深諳道家意蘊的行氣之法將生命流動置於不斷延綿的開放領域，持續地呼喚著關於自然造化的原初記憶。人類以此可走進天人合一的境界而感受生命的古拙律動，慨嘆滄海一粟之渺小。「間」是人間萬象，世事蒼茫，行走人間的波瀾是對人生經歷的領悟，亦以此循環往復地進行自我修養，在須臾與無窮的平衡中生生不息，接納時間與歷史刻下的蒼茫印記。

在馮永基的作品中，他用自身的藝術語言回答了對水墨當代性進程的思考。他的作品初看充滿著傳統中國古典氣息，水墨、意象、形神，道家的混沌、天性、自然，無一不彰顯著藝術家對「東方根性」的理解，再細端詳總能感到一種西方硬邊抽象的「截斷」，提醒著觀者曾是香港著名建築師的馮永基，在回看水墨之時不忘身處的時空變幻。於是，在過去，藝術家用水墨表達世事寄懷，現在，他探索了糅合多元現代元素的混合形式，融古今，貫中西，持續拓寬中國式繪畫的本體語言，以「息 / 間」與水墨溝通未來。

在《宋彩華姿》系列中，馮永基用文人墨彩般的青綠著色，以大塊面筆觸快速墨染，「雲間」、「山水間」亦或「陰陽間」已無法分清天地與自然之隔，藝術家放縱自己於飄渺之境卻筆筆觸在色彩節奏之間。「宋彩」是華麗也是清麗，是多元也是開放，正如「華姿」，是傲立也是包容，不嬌柔炫耀卻也獨具盎然。《吐露港》是馮永基另一幅精彩之作，以香港山水為主題，畫面中出現多重半圓色塊，以抽象形式和雅緻的色彩畫出環抱鐘靈毓秀的大埔山水，山巒起伏，營造景深；墨色深淺暈染，層層疊疊，海天連線，看似隨心畫景，但空間處理得工整有序，既有傳統水墨的留白，又具備現代藝術的形式感，表現出馮氏自己一套獨特的美學語彙，而且他善於運用水墨技法來表達自然化境的變幻多端，求索萬物生靈和諧相生的「空靈」與「心景」。《藍天》、《碧水》是天地兩間最令人神往的角色，在藝術家筆下他將其以水墨之意「抽象化」，用一片沙色連接，看似抽象卻能在「辨識」中恍然一幅天地各自細微的變化；藍天的縱深，太陽的相伴，雲霧的圍繞，似乎是一個晴朗日光後漸入深夜的日子，悠然、寂靜、沉著；站在地面，水面倒影的是碧色藍天，是在自然「抽象」後的寫實，所以何為水墨當代？「當代」代表著一種「觀念」，自古，自中西，源自然皆可探其一二。所以何為「水墨」？是藝術家行走在藝術、人生中的自我體悟，無關中西之界、無關媒介之意，關乎選擇與感受，關乎當下與創作者、欣賞者之間的互動與共情。

除了山水作品的「混沌自然」，馮永基對於生命的表現也獨具感悟，對社會及文化的發展始終抱有熱烈關切，在回歸水墨傳統的同時強調當代視野。在 2020 年的最新創作中，他以《呼吸》系列、《生命》系列分別命名了兩組多為花卉植物的彩墨作品，渲染、勾勒在保留了其作品中對道家哲學氣魄的感受之上，更添了一份生命在天地生長中的堅韌與不息，形似鬆散的一筆一劃間相互勾連如呼吸般延綿，又如命運生生不息的力量。藝術家在畫面中表現出的靈動與趣味是對於自然生命的感悟，亦是對當下面臨危難關頭，對人類未來的警示和生命危機的警醒。

面對宇宙，我們或許會覺得自己渺小，在一個不確定的世界裡，我們逐漸發現、認識了「自我」的存在，又在發現不確定的「自我」裡重新認識世界，藝術是一種情感的傳遞，更是一種世界觀的表達，世界和自我，如生命與呼吸般錯綜複雜又相互置換，缺一不可。水墨與當代，是一個共生的詞彙，在歷史的「過去」與當下的「未來」共生，它是一個具有自我生命力去成長的元素，可以創造出自我的獨立空間，亦可以生存在宇宙間的龐大世界裡。創作成為表達與展示，每個觀者以不同的身份背景體悟「息 / 間」的世界，並隨時間的推移對原有作品產生不一樣的感受，我們要做的只是聆聽畫面的世界與現實的交錯，與自我的共生。

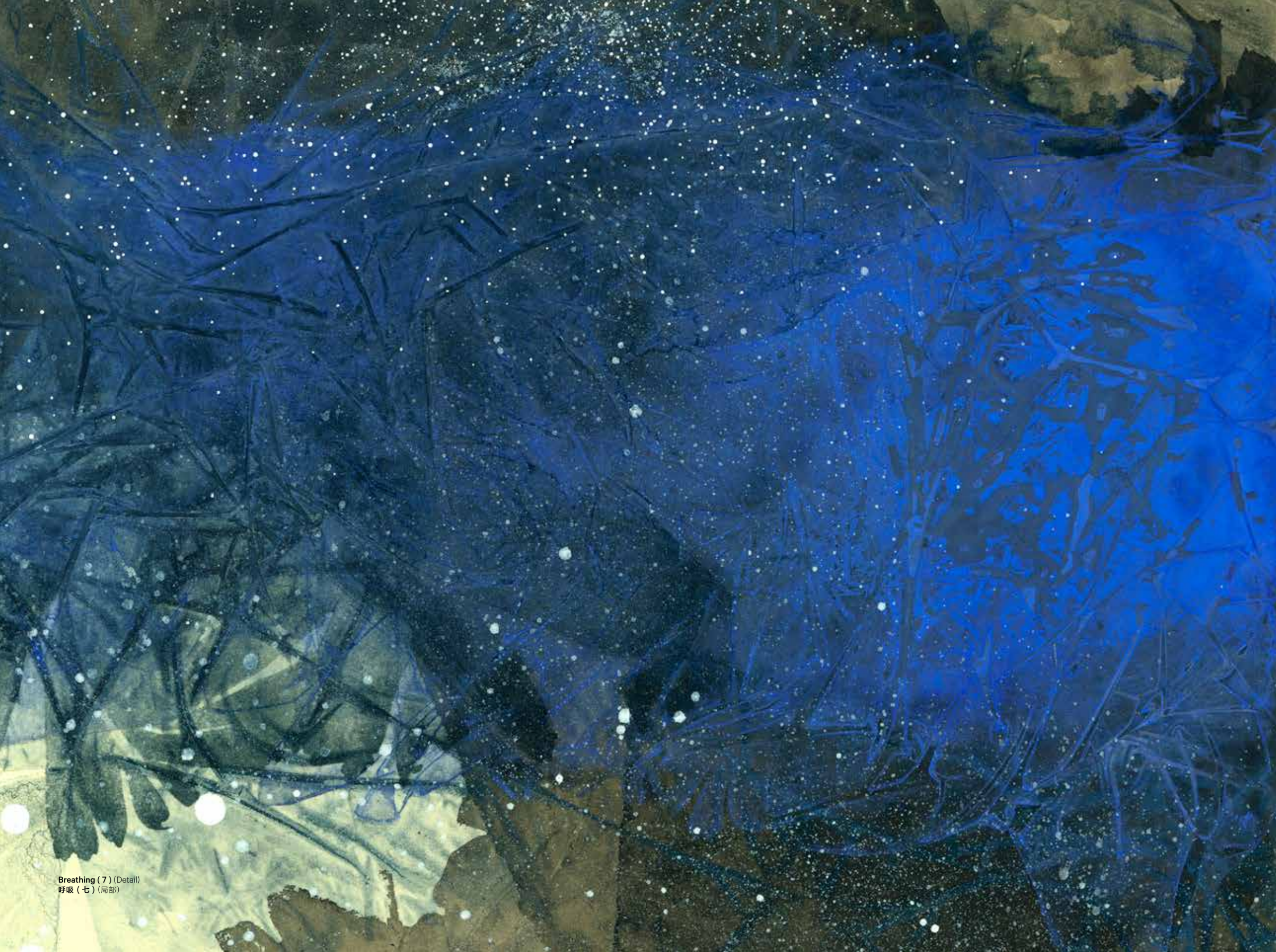


左：Mark Peaker；中：馮永基；右：許劍龍

走進「息 / 間」，遊走於馮永基創造的水墨世界，在藝術家編寫的節奏起伏中體會水墨潑灑、行走間的縱橫瀟灑，藝術家在描繪他的世界，講述他的水墨哲學，卻將感受力帶向了每一個分子的空「間」印記，穿梭在每個間「息」的呼吸轉折。

馮永基筆下恣意靈動的水墨語言一面如生命般變化萬千，一面把大自然恒古長存的悸動進行收攏與安放。抽象筆觸所滲透的肌理效果是真實示範，書寫著葉落留聲、雁過留痕的形而上意蘊，滌蕩出生命張力的層層漣漪。他試圖回問當下人類的共孽，透過作品中細碎簇急的點線和皺紋技巧塑造特殊的觸覺和視覺，喚醒潛藏在人類這一生命共同體的內心深處的、對自然環境及全球社會問題的覺知，不分國界的普世價值流露著馮永基對生命給予的注視與關懷。在其對自然的凝視及貼近裡，水墨的內在性被賦予了更深刻的內涵，並通過帶有東方根性的當代表現打破屹立在華夏文明與西方文化之間的圍牆，釋放了「水墨精神」的當代救贖意義。

2020 年 8 月



Breathing (7) (Detail)
呼吸 (七) (局部)

ARTIST STATEMENT

藝術家
序言

ARTIST STATEMENT

Text / Raymond Fung

From 1985 to 3812

In 1985, I had my first solo ink painting exhibition, *Emergence*, at The Landmark in Hong Kong. Since then, I embarked on a long-term collaboration and partnership with various galleries. Thirty-five years later, I am connected with an intriguing number, 3812, which refers to the 3812 Gallery based in Hong Kong and London.

From Hong Kong to Overseas

The winter of 1989 was a turning point in my artistic journey beyond Hong Kong. Curated by Professor Wu Hung, a former professor at Harvard University, the Mandarin Studio in Boston organised a group exhibition titled *Contemporary Chinese Painting 1984-89* at Harvard University. The exhibition introduced more than ten emerging young artists and their work, most of whom were from China. There were only two Hong Kong artists invited to participate in the exhibition, and I was one of them.



Raymond Fung invited to exhibit his works at the Harvard University (Left: Mrs Helaine Ohayon; Right: Mrs Amy Schwartz)

Later, in 1996, I was among the first group of artists invited by the Hong Kong Museum of Art to present a large-scale solo exhibition as part of the “Hong Kong Artists Series”. Following this, many

different museums have since acquired my works. In 2001, I had my first solo exhibition in mainland China at the Shanghai Art Museum, as the first Hong Kong artist to exhibit in the new wing of the museum. In 2010, I was invited to present a major solo exhibition organised by the University Museum and Art Gallery of The University of Hong Kong, successfully arousing interest in my work from international galleries. This has since allowed me to exhibit at a vast array of international art platforms and major cities such as Paris, New York, London, Beijing, Tokyo, and Taipei.

I held the inaugural presentation of my enormous polyptych work, *Dynasties*, in 2019 at Art Paris, the renowned modern and contemporary art fair. Consisting of 24 panels, this work is based on the theme of *Twenty-Four Histories*, delineating the vastness and boundlessness of the territory of China from the East China Sea to Tibet. Tangible “smoke” (steam) emits constantly from the seemingly endless chain of mountains in the painting. It serves as a metaphor for war, which has inevitably caused severe casualties during each vicissitude of dynasties over the span of thousands of years of our history. Through this work, I wanted to raise the question: when will the day of peace truly come?



The featured work *Dynasties*, with smoke effect received high acclaim at Art Paris 2019.

Due to the spatial limitations of Art Paris, I could only exhibit 12 out of the 24 panels of *Dynasties*. Despite this, the work drew much attention from the local media: not only was it recommended by the French television network TV5 and digital media SYMA, but also selected as one of the top ten best works of Art Paris 2019.

Later the same year, the complete set of *Dynasties* with 24 panels was shown at Art Taipei, which again garnered much press and attention. At that time, Calvin Hui of 3812 Gallery also noticed my work. After in-depth conversations and exchange of ideas regarding modern ink art and the integration of Eastern and Western culture, we came to a mutual agreement to collaborate and promote cultural exchange and development together, laying the groundwork for my first solo exhibition in London at 3812 Gallery.

From the world of mind to universal value

For this solo exhibition at 3812 Gallery London, I have divided my works into three different themes: portraying the world of my mind in *18 Shades in Ink*; emphasising the meaning of life in *Life* series; and addressing the global environmental crisis in *Breathing* series.

My life’s motto is, “one must know when to make a move and when to stay put”. This echoes with the Doctrine of the Mean advocated in Chinese culture and is associated with the “atrium” in the context of architectural design as well as “blank-leaving” in painting. While increasing the visual complexity, the blank spaces also act as a home for the soul, providing the audience with unlimited freedom of imagination while fulfilling their minds with the philosophy of life, that we should always leave leeway for unpredictable circumstances. To me, landscape paintings are not limited to a geographical representation of a place nor a documentary of a world-travelling journey; they are more an embodiment of sentiment and sense of belonging to where the artist was born and raised.

I always insist on long and narrow frames and polyptychs. Firstly, it is due to the wisdom accumulated from my architectural background to treat the proportion of the frame similarly with that of a window in architectural theories. Secondly, I want to create a sense of tension and vibrancy with brushstrokes by connecting different frames or even breaking out of the frame. Indeed, it reflects my pursuit of the interaction and tension between confinement and liberation.

Superficially, *18 Shades in Ink* is a portrayal of the breath-taking beauty of landscape; but in fact, they represent eighteen different windows and perspectives of life that vary among viewers. Despite standing in front of the same window, we may still perceive different

colours reflecting our state of mind, emotion, and mentality.

This exhibition at 3812 Gallery London marks the debut appearance of my latest series, *Breathing*, exploring the Earth which is inherent in our lives... The presence of sunlight, air and the coexistence of all species are laws of nature which seem to be unbreakable. But when humans disrupt the normality, the Earth suffers and is no longer normal, just like when we suffer from respiratory diseases and find difficulty in breathing. Even worse, perhaps it’s too late to be aware of this.

Under human’s greedy exploitation, the Earth is facing an ecological crisis including natural disasters due to global warming: abnormal weather, avalanches, tsunamis, earthquakes; and man-made disasters such as air pollution, marine debris, wildfires; together with pandemics... which altogether signify the breakdown of natural order and cause the Earth to suffocate. Today, when we suffer with breathing difficulties and realise we can no longer breathe freely, we are also warned about the disruption of normality in nature: the Earth will come to an end, just like our lives.

As an Eastern artist and an architect, I have developed my own interpretation and insistence on environmental conservation. Therefore, through my works, I hope to call for people to protect the environment and cherish the Earth. In this particular exhibition, I also want to bring out the shared universal values across the world through a presentation of contemporary ink art from the East, and ultimately break the boundary between Eastern and Western culture.

Raymond Fung
at Archivilla, Hebe Haven,
Hong Kong
1st September 2021



Night at Archivilla

藝術家序言

文 / 馮永基

由 1985 至 3812

一九八五年，我人生首次的個人水墨畫展於香港置地廣場，以「旭現」命名。自此，展開我與畫廊合作的悠長旅程。三十五年後，我與一個奇妙的數字結緣：三八一二，那就是開設在香港及倫敦兩地的 3812 畫廊。

從香港到海外

一九八九年冬，是我藝術發展走出香港的轉捩點。美國波士頓的私人畫廊 Mandarin Studio 獲得當年在哈佛大學任教的巫鴻教授策展，在哈佛大學舉辦了一個名為「中國的新風貌 1984-1989」的現代水墨大展。這個展覽介紹十幾位剛冒起的年青水墨畫家，主要來自中國，香港只有兩位藝術家獲邀，有幸，我是其中一人。

一九九六年，我被選為「香港藝術家系列」的首批藝術家，並在香港藝術館舉辦大型的個人展覽，經此，不同的博物館陸續購藏我的作品。二零零一年在上海美術館，是我首次在內地舉辦的個人展，更是第一位在上海美術館新翼展出的香港畫家。二零一零年，香港大學美術博物館為我舉辦一個重點展覽，隨即引起外地畫廊的注意，由此擴展至海外的藝術平台包括：巴黎、紐約、倫敦、北京、東京、台北等大城市。



2001 年馮永基於上海美術館舉行個展



1996 年馮永基在香港藝術館舉辦大型個人展覽

二零一九年，在巴黎藝術博覽會，首度展出《千秋》的大畫作。這是一套以廿四史為題材的廿四聯屏，畫面勾畫中華大地的浩瀚，由東海橫越至西藏，畫中的連綿山脈，不斷冒出真實的硝煙，喻意：每個朝代的更替，必先經歷人民生靈塗炭，將士戰死沙場，才換來新朝代的誕生。如是，人類歷史走了幾千年，試問何時看到真正的和平？

由於在巴黎藝博的展場所限，這作品只能展出半套，即其中的十二聯屏；唯在當地已引起傳媒的關注，獲法國電視台第五台及法國的電子傳媒 SYMA 推介，並被選為該年度巴黎藝術博覽會的十優作品之一。同年，全套廿四屏的《千秋》，在台北藝術博覽會展出，引來不少的藝術媒體報導。3812 畫廊的許劍龍先生亦留意到我的作品，此其間，透過彼此深化交流，認同對現代水墨藝術及中國文化與西方文化共融的理念，攜手推廣中西文化的互動與發展。於是一拍即合，造就我在倫敦 3812 畫廊舉辦首次的倫敦個人展覽。

內心世界到普世價值

今次在倫敦 3812 畫廊個展的作品，以三方面為題材：描寫內心世界的《十八式》、強調生命意義的《生命》系列、及面向全球環境問題的《呼吸》系列。

我的人生座右銘是「知所進退」，正是中國文化所提倡的中庸之道，猶如建築語境所寓意的中庭，既是視覺層次，又是心靈所依，讓「留白」留給觀賞者自由無垠的獨白，及處事應留有餘地的人生哲學。山水畫在我心中，不只是風景地貌的描繪，也不是遊歷各國的記錄；山水於我，盛載著畫家對生長於斯的一份情懷，一份歸屬。

我執意狹長的畫面，喜歡連拼的作品，其一，作為建築師對畫框的比例有類近建築學處理窗扉位置的睿智；其二，以營造壓迫力及跳躍感，讓筆觸貫穿不同的畫面，甚至衝破畫框之外，反映畫家在追求束縛與釋放兩者之間的互動與張力。



2019 年巴黎藝術博覽會巴黎大皇宮現場

作品《十八式》表面是描繪山明水秀，其實是不同觀者從十八個窗扉向外窺探的人生觀。儘管我們站立於同樣的窄窗，因為心境各異，各自看到不同的色彩，折射不同的心靈與感受。

這次在倫敦 3812 畫廊首次展出的新系列，名為《呼吸》系列，面向探討這個看來是與生俱來的地球……陽光空氣，萬物共存，是自然循環的規律，一切看似必然；但這種常態隨著被人類打擾後，地球便衍生各種問題。有如我們患上呼吸道疾病，令呼吸困難，地球不再正常，也許，這個醒覺已來得太遲！

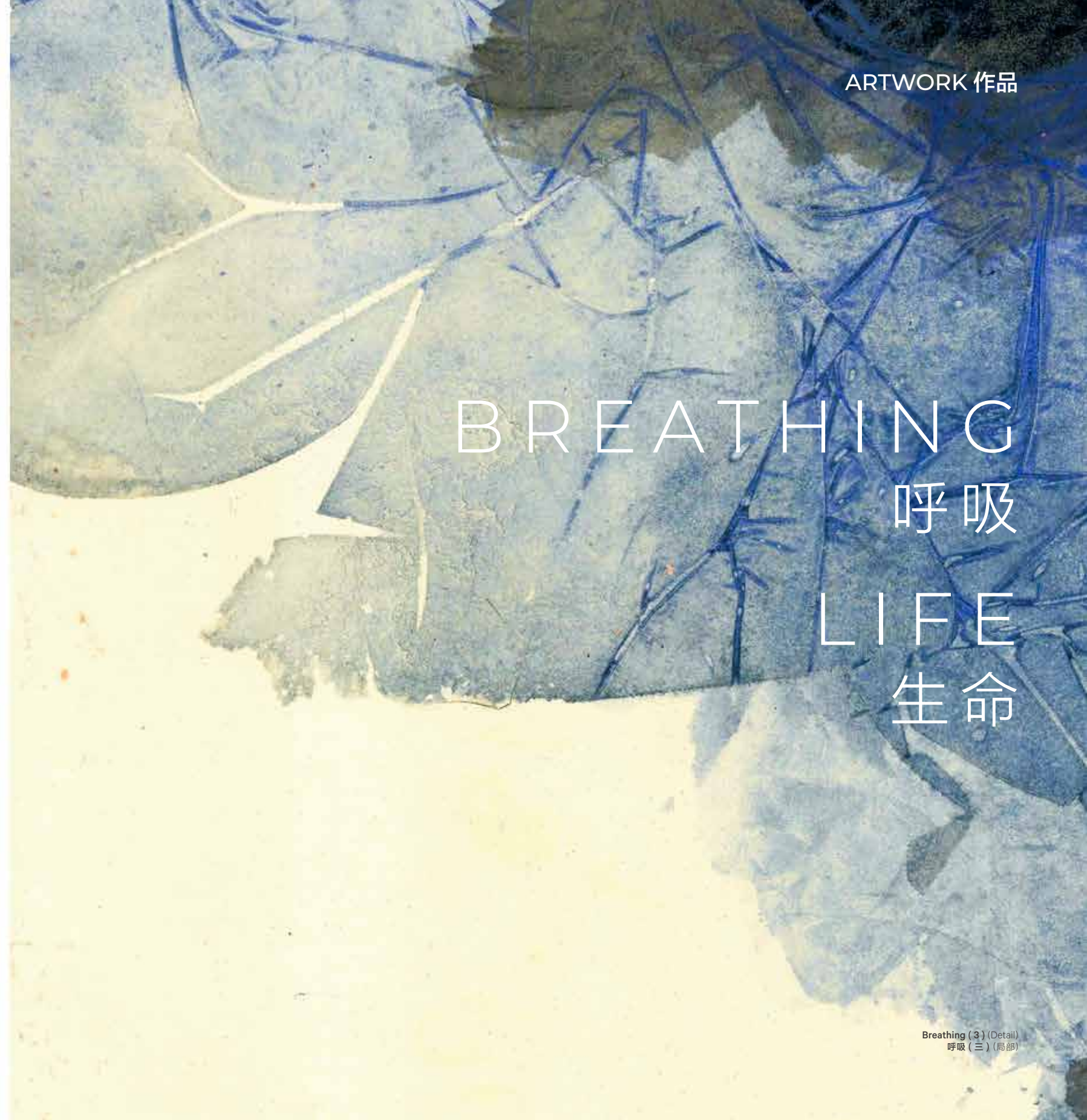
在貪婪的人類不斷開發地球的後果，正是危及大自然生態而導致不再正常呼吸的問題，這包括地球暖化引致各式各樣的天災：反常天氣、雪崩、海嘯、地震；或人為做成的空氣污染、海洋垃圾、森林大火、瘟疫蔓延。今天，當全人類面對呼吸不再是必然的時候，大自然已發出警號：地球的命運也如人類的生命，總會有完結的一天。

我來自東方，本身是一位建築師，對環境保護的使命自有一番體會與堅持，並透過作品的觸覺，呼喚大家要愛護環境及珍惜地球。藉今次來自東方的現代水墨帶出共同分享不同國界的普世價值，移除東西文化的藩籬。

馮永基
香港 白沙灣 班門弄
二零二一年九月一日



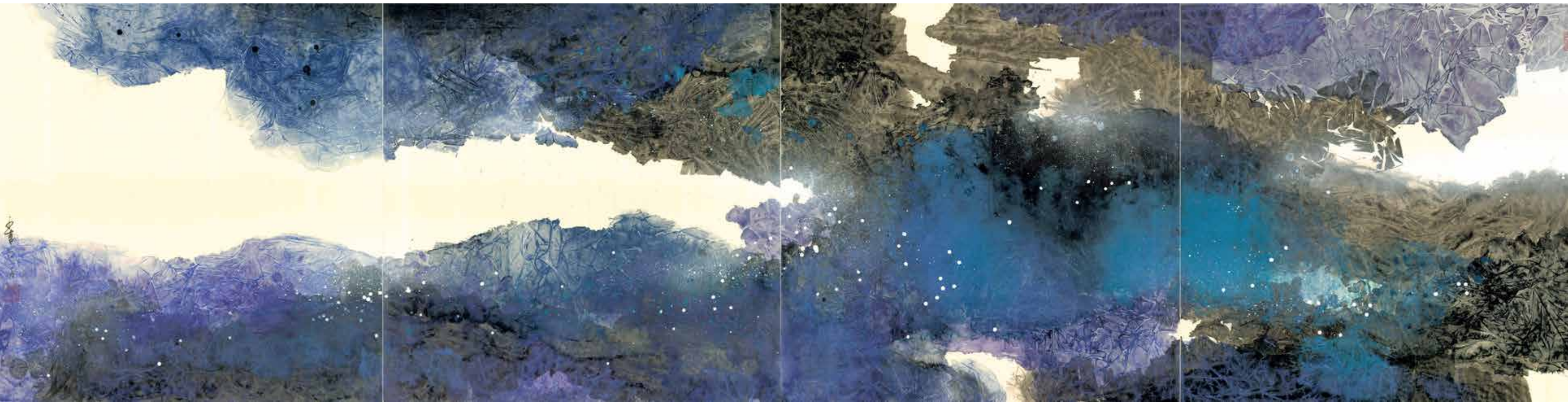
Breathing (2) (Detail)
呼吸 (二) (局部)



ARTWORK 作品

BREATHING
呼吸
LIFE
生命

Breathing (3) (Detail)
呼吸 (三) (局部)



Breathing (1)
Ink and colour on paper (Quadriptych)
88.5 x 354 cm (total) | 2020

呼吸 (一)
水墨設色紙本 (四聯屏)
88.5 x 354 cm (總長) | 2020

Breathing (2)(3)
Ink and colour on paper
43 x 43 cm (x2) | 2020

呼吸 (二)(三)
水墨設色紙本
43 x 43 cm (x2) | 2020





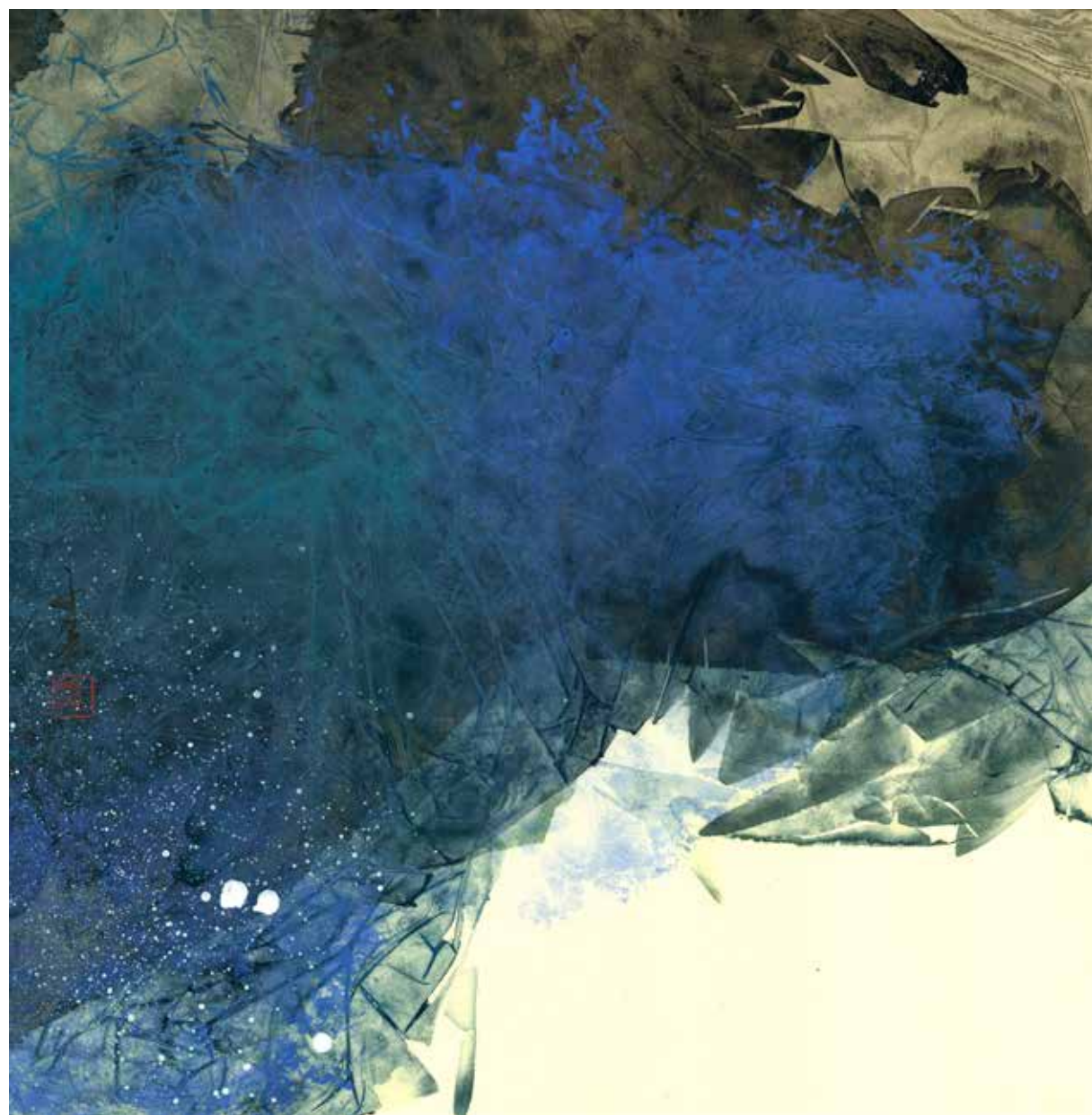
Breathing (4)
Ink and colour on paper
26 x 180 cm | 2020

呼吸 (四)
水墨設色紙本
26 x 180 cm | 2020



Breathing (5)
Ink and colour on paper
26 x 180 cm | 2020

呼吸 (五)
水墨設色紙本
26 x 180 cm | 2020



Breathing (6)(7)
Ink and colour on paper
43 x 43 cm (x2) | 2020

呼吸 (六)(七)
水墨設色紙本
43 x 43 cm (x2) | 2020





Breathing (8)
Ink and colour on paper
43 x 43 cm | 2020

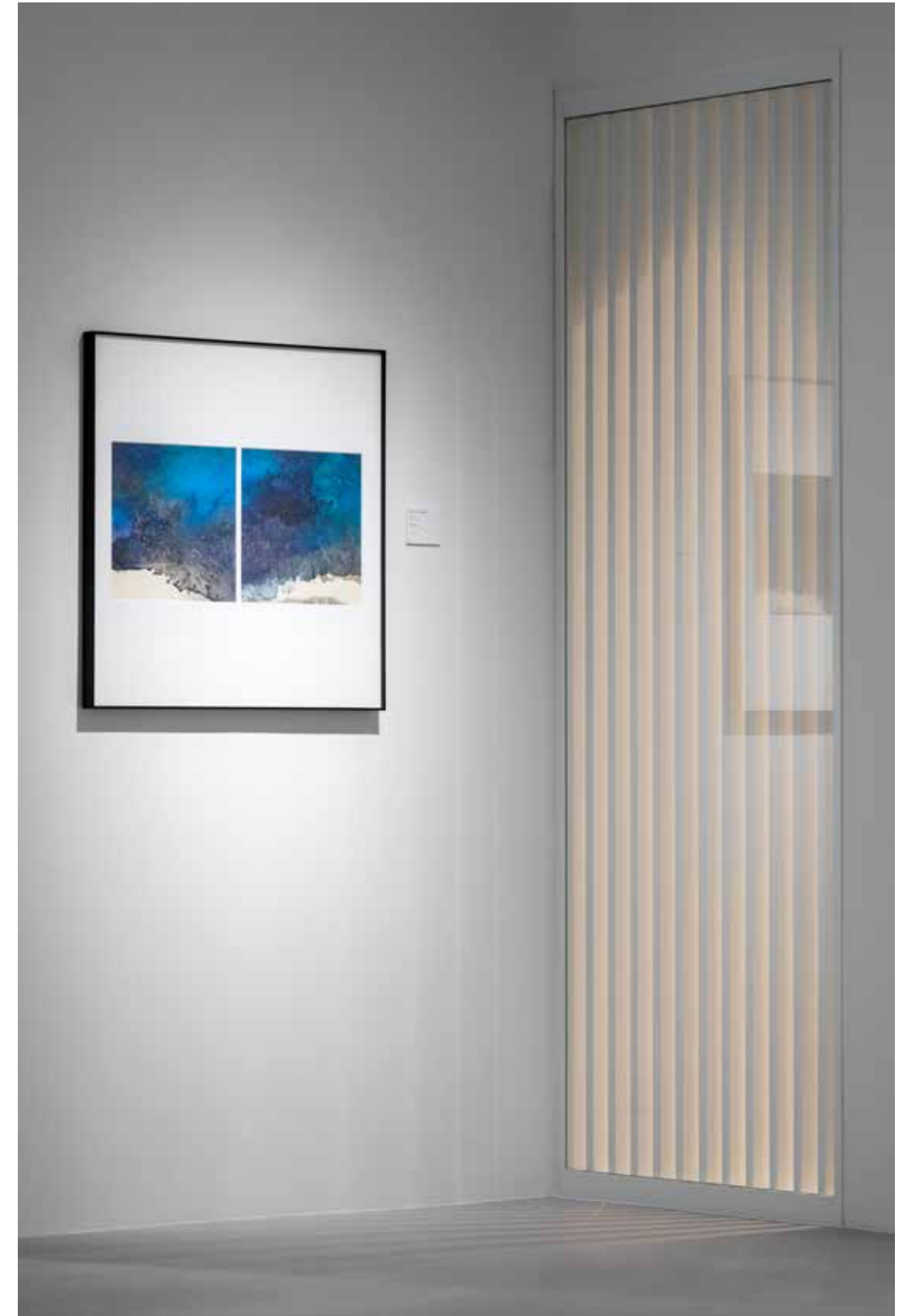
呼吸 (八)
水墨設色紙本
43 x 43 cm | 2020





Breathing (10)(11)
Ink and colour on paper
34 x 34 cm (x2) | 2020

呼吸 (十)(十一)
水墨設色紙本
34 x 34 cm (x2) | 2020





Breathing (13)
Ink and colour on paper
26 x 180 cm | 2020

呼吸 (十三)
水墨設色紙本
26 x 180 cm | 2020



Breathing (14)
Ink and colour on paper
26 x 180 cm | 2020

呼吸 (十四)
水墨設色紙本
26 x 180 cm | 2020



Breathing (15)
Ink and colour on paper
26 x 180 cm | 2020

呼吸 (十五)
水墨設色紙本
26 x 180 cm | 2020



Breathing (16)
Ink and colour on paper
26 x 180 cm | 2020

呼吸 (十六)
水墨設色紙本
26 x 180 cm | 2020

Breathing (23)
Ink and colour on paper (Triptych)
90 x 270 cm | 2021

呼吸 (二十三)
水墨設色紙本 (三聯屏)
90 x 270 cm | 2021





Our Land
Ink and colour on paper (Polyptych)
90 x 720 cm (total) | 2021

河山
水墨設色紙本(多聯屏)
90 x 720 cm(總長)| 2021



Life (1)
Ink and colour on paper (Triptych)
180 x 105 cm | 2021

生命 (一)
水墨設色紙本 (三聯屏)
180 x 105 cm | 2021



Life (2)(3)
Ink and colour on paper
43 x 43 cm (x2) | 2020

生命 (二) (三)
水墨設色紙本
43 x 43 cm (x2) | 2020

Life (4)(5)
Ink and colour on paper
43 x 43 cm (x2) | 2020

生命 (四) (五)
水墨設色紙本
43 x 43 cm (x2) | 2020



Life (6)(7)
Ink and colour on paper
43 x 43 cm (x2) | 2020

生命(六)(七)
水墨設色紙本
43 x 43 cm (x2) | 2020

CONNECTING PAST AND PRESENT – INTERVIEW ON THE ART OF RAYMOND FUNG

Text / Dr Shen Sen

Lecturer in Guangzhou Academy of Fine Arts

Self-Actualisation: Creative Development and Transformation

Shen Sen (Shen): Mr. Raymond Fung, we thank you for doing this interview with us. We understand that you received training in traditional Chinese painting early in life, and later on were also influenced by the aesthetics of artist Lui Shou-kwan and his students. So, when did you begin to turn from traditional Chinese painting to the experimentation of contemporary ink? Can you describe the process of this transformation?

Raymond Fung (RF): Similar to many friends from Hong Kong and the Mainland, although I aspired to be an artist ever since I was young, circumstances had not allowed it. During my secondary school years, my grades were not good because, rather than liberal arts, the school only offered science subjects which were not my greatest strengths. An art teacher, who was a bit of a loner in school because art as a subject was not taken seriously at that time, paid special attention to me because I always turned in assignments on time. Before I transferred to another school in the second year of secondary school, this teacher suggested I learn painting. He was the student of Huang Chun-pi from Guangzhou Academy of Fine Arts, whose style was very traditional. At this young age, I hardly thought twice before deciding to follow this teacher, from whom I learned traditional Chinese ink painting for five years. After graduating from secondary school, I had the opportunity to see another aspect of ink art at Hong Kong City Hall, which was one of the most important venues for art exhibitions in the 1960s before art museums and galleries prevailed in Hong Kong. It was in this

exhibition that I saw the works of Lui Shou-kwan and his students, which left a very strong impression on me. However, since I was not mature enough and did not know any of Lui's students, all I could do was to continue to explore different options of artistic styles.

Lingnan school became popular in the 1970s. I came across an advertisement of a related course in a magazine and decided to give it a try since the tuition fee was affordable. Held in a community centre, the course was taught by He Bai-li, one of the most revered Lingnan school painters today. There, I began to hone my painting skills under the training of both traditional Chinese art and the Lingnan school. While my teachers had no knowledge of one another offering me training, I continued to give great effort on the works from both sides with the hope of diversifying my skills, and before long, I had to go to the United States to study architecture. After returning to Hong Kong upon completion of my study, I wished to achieve a personal breakthrough by seeking for one more teacher from the continuing education programmes run by the Chinese University and the University of Hong Kong, in addition to my training with Yang Shan-shen of Lingnan School. I eventually met Chui Tze-Hung who was a student of Lui Shou-kwan; I consider this as one of my breakthroughs because in a way I was able to gain apprenticeship under Lui's school. Throughout the years, I continued to learn from different teachers for various periods of time. I also had the opportunities to exchange ideas with Lui's students, such as Wucius Wong and Chui Tze-Hung in different

occasions. After many years when I reached 55 years old, I finally decided to resign from my position as an architect for the HKSAR and became a full-time artist. Investing my entire future in art is not only a great change for me but also a brand new journey.

Shen: You went to the United States in 1973 and studied in Louisiana State University, majoring in architecture and minoring in fine arts. Was there any specific focus in your study of art? Does such experience hold any significance in your current creative practice?

RF: This question is quite difficult to answer because the situation was not as ideal as I expected. Both architecture and fine arts were subjects that demanded considerable time and effort; feeling overloaded, I eventually decided to focus on architecture and hence did not get a certificate of completion for fine arts. Moreover, my time in the United States was not easy; I had to do part-time work to make ends meet. So, to answer your question about the influence of my arts education: since I only studied arts for about two years and chose subjects such as sculpture and design, rather than painting, now that I come to think of it, I would say architecture has had more impact on my practice in its emphasis on graphic design, spatial structure and the juxtaposition of positive and negative space etc. For example, it is imperative for architects to consider such matters as the positions of window space on external walls or the integration of lines and forms etc.; these architectural elements are reflected in the empty space (liu bai) in my works. If the relationship between my earlier works and architecture remains in the two-dimensional picture planes, then the inspiration I get from architecture in recent years is more encompassing and far-reaching.

Shen: You mentioned that the year 1989 was a turning point for your artistic career overseas as you participated in the exhibition *Contemporary Chinese Painting 1984-89* curated by Wu Hung at Harvard University. During the same period, you were also part of the “The New Ink Movement” in Hong Kong. Can you describe the development of experimental ink in Hong Kong at that time?

RF: The 80s was a golden period for ink art in Hong Kong, because the rapid growth of the economy gave artists a more promising prospect. On the other hand, there was not a high number of artists as society was oriented towards academics, businesses and professionalism; there was not enough understanding and cultivation of art as a profession, resulting in a less competitive environment. When the economy was flourishing in full force, my works sold quite well due to the fact that many large corporations were setting up Asian headquarters in Hong Kong. One of my western art consultants was the wife of a senior of a bank from Boston which had a headquarters in Hong Kong. She was also involved in the planning of the exhibition “Contemporary Chinese Painting 1984-89” in Harvard University. The exhibition mainly invited emerging young artists from China, many of whom were already quite well-known. As for Hong Kong artists, Hung Hoi and I were invited. It was the winter of 1989, and I was in my early 30s. Being able to participate in the show at Harvard made me very nervous and thrilled at the same time. It was an important breakthrough for me; although I already had a representative gallery in Hong Kong, being able to make a name outside of home was a valuable opportunity.

As for the second question about the “The New Ink Movement”, in fact, I believe that it is normal for young people and ink artists to want to form a close community, where they can organize events together. It was actually a common practice in Hong Kong, a badge of being part of the new contemporary ink movement. And I was one of the founding members. This community hardly exists nowadays, but it was a momentous force in the 80s for promoting new ink art and supporting the development of young artists.

Shen: Was this also a critical period for the transformation of your creative approach?

RF: To discuss the transformation of my creative approach, I would trace back to the period I mentioned earlier: it was when I returned from the United States and was juggling between the preparation for the architect licensing exam and the art programmes at both The Chinese University and The University of Hong Kong. The comprehensive courses at both universities were revelatory, giving me a lot of inspiration. Around 1985, I began to pay attention to new styles and emerging artists by visiting different galleries, and at the same time I gained more and more opportunities when I gradually found my own style. Besides the abovementioned exhibition “*Contemporary Chinese Painting 1984-89*”, many art organizations also began to collect my works. Since I began my practice rather early, I am honored to be one of the Hong Kong artists who have relatively larger number of works collected by the Hong Kong Museum of Art; there are about 13 to 14 pieces of various sizes. Another important period was approximately two years before the handover of Hong Kong to China. In 1996, the Hong Kong Museum of Art organised my solo exhibition. Spanning three months, this exhibition offered an invaluable channel for people to understand my art. In 2011, I had a half-year solo exhibition at the museum of The University of Hong Kong, which chronicles my artistic journey from my early training up to the year of the show. The exhibition also allowed me to befriend many artists. At this stage, my works began to be noticed, it was a turning point for my artistic career.

Before I created the *Breathing* and *Life* series, my artistic journey can be broken down into a couple of stages. First, it was the study of traditional ink in my youth, when my personal style had yet to be formed. Then, having actively sought for new concepts from the programmes of The University of Hong Kong and The Chinese University, I gradually developed my own style, however, in terms of subject matters, I was still searching for direction. A few years later, I began to focus on the rural areas and islands of Hong Kong. While Hong Kong is a well-known concrete jungle, only 22% of the lands have actually been developed, the rest are suburbs and around two hundred and forty small islands. Hence, I turned to the beautiful sceneries of these places as the subject of my art. This was the reason why the Hong Kong Museum of Art started to notice me, a local artist who depicted Hong Kong landscapes in ink. As time went by, when there was not a place in Hong Kong I had not painted, I realized it was time to find another direction. After the exhibition at Harvard University, I received more opportunities from overseas organizations. From Paris to New York to Avignon, these platforms allowed me to take my subject matters outside of Hong Kong, to see from a broader perspective so that my works can be presented in China and other countries in multifaceted manners. For example, I selected the emblem of Chinese culture – “china” – as the subject of the exhibition “china in China”. Not only does it refer to the nation itself but also Chinese porcelain, which is historically recognized as the symbol of China in both the East and West. What I depict in these works is not merely a piece of ceramics but their unique features, which emphasise its exquisiteness and texture, reinterpreting such traditional art forms as porcelain and ink in such a way that the West would be able to understand Chinese culture from a different perspective. This is an important idea that I presented through exhibitions in many different cities, such as Hong Kong, Paris, Taipei, New York etc. In other words, it was my aim to bring Chinese culture from Hong Kong and the Mainland to other parts of the world. Undertaking to engage with foreign audiences was not very common among Chinese artists in the past, particularly Hong Kong artists.

Return to Materials: Contemplating Life in an Evolving Language

Shen: What is the concept behind your two recent series *Breathing and Life*?

RF: I lived overseas for many years, there is not much problem with communication due to cultural and language differences, so my works had been managed by the galleries – that is until I met Calvin Hui a few years ago. Hui noticed the gradual transformation in my works, which had to do with a deeper inquiry opened to me since the exhibition “china in China”: What kind of ideas should I promote as an architect? While environmental protection is the most important issue in the global ecosystem, how do I convey the architectural concept of environmental protection in ink art? I have thought about it for a very long time. Whether it is air and water pollution or the more recent Covid pandemic, the environment is a worldwide problem that everyone understands and is actively involved, connecting Eastern and Western cultures. The Covid outbreak had not happened yet when I began to focus on this subject matter in my works; I was mainly concerned with global warming and extreme weather conditions, issues that cannot be ignored by any architect. When I was working as an architect, I lacked the opportunity to go around the world to express my concerns for the Earth and humanity, but I believe I can achieve this as an ink artist. This is the idea behind the *Breathing and Life* series.

Shen: While both the *Breathing and Life* series concern the environment and the survival of the human race, is there any difference between the two?

RF: There is a little difference between the two series. First of all, the *Breathing* series discusses the issue of environmental crisis and protection from the perspective of man, bringing attention to the fact that we all hold an equal responsibility to save our planet. On the other hand, in depicting plenty of animals and plants, the *Life* series concerns the link between the two largest groups of organism, namely animals (including human) and plants.

Shen: Going back to your creative process, handscrolls and hanging scrolls are your signature styles. In particular, the repeated use of joint vertical panels is the most noticeable, such as the eighteen and twenty-four panels used in *18 Shades in Ink* and *Dynasties*. Is this format related to spatial consideration (in exhibition space)?

RF: Yes, spatial elements such as gallery size and lighting are all crucial factors into which I must look personally before every exhibition. I first exhibited *18 Shades in Ink* in a very large exhibition space in London. Art does not end where the paintings are finished, I have to take into account relationship between the works and the environment in which they are displayed. It is not a matter of choosing which wall to hang a particular work, but a careful consideration of the space and its interaction with the works as a whole. I originally wanted to create a large scale work; however, considering the challenges in transportation, set-up and protection, I came up with a little ruse to present the enormous work. “18 Shades” represent eighteen windows, alluding to the refined window design in architecture. Although viewers cannot see an actual building in my works, they are able “open” the eighteen windows and appreciate the landscape that changes with their emotions. Through abstraction, the works manifest the different worldview of each individual, whether it is hopeful and optimistic or desolate and pessimistic. On the other hand, the “18” in *18 Shades in Ink* suggests fortune in Cantonese vernacular, connecting with the local cultures of Guangzhou and Hong Kong people. Therefore, “18” does not merely suggest eighteen pieces of painting, rather, it is a visualisation of the symbolic system of a culture and its language.

Shen: Is it correct to say that “space” is an indispensable part of your artistic creation? Is it connected to your architectural thinking? Oscillating between being an architect and an ink painter, is there a mutual influence between these two roles?

RF: Absolutely, and I am not just talking about the London exhibition, but every single show. For example, I am going to inspect the exhibition space at the Guangdong Museum of Art for my show next year, so that I can better present my works based on my understanding of the space. Interior design, wall surface, decoration and dimensions etc. are all important factors in architecture, and such architectural considerations are reflected in the size and scale of my works.

My architectural projects are mainly in Hong Kong, some are in cities of China such as Shanghai and Xian. Specializing in civic architectural works, I believe it is imperative to inject elements of art and culture into architecture. I am going to have my retrospective exhibition in the Guangdong Museum of Art next year, where viewers will be able to understand how I integrate architectural elements in my art through a screening of my microfilm, and to this end, a sound and light installation is also being explored. Moreover, there will be sculptures, of which the practice is an obvious path for architects. As building is more difficult than sculpture, it is a step by step process. Viewers can see the interaction between the two-dimensional and three-dimensional works, discovering art in my architecture and architecture in my ink paintings and sculptures. They are all intertwined.

Shen: In many of your works, particular the *Breathing* series in the upcoming exhibition, you use bold and rich colours that allude to splashed ink in Chinese paintings. On closer look, they do not look like pigments. Do you also use other materials in your works?

RF: I basically try all kinds of materials. Especially during my study in the United States, I was able to explore many different materials, from both domestic and abroad. I even use architectural materials such as paint in my works. About the use of colours, my training in architecture also enhanced my sensitivity, hence I tend to choose vivid and highly saturated colours, rather than adhering to the tone of traditional Chinese paintings. It takes meticulous observations to discover the synthesis between colours and materials. Sometimes their contrast may generate a kind of chemical reaction that completes my work.

Shen: In the two new series *Breathing* and *Life*, there are intersecting lines like blood vessels running across the picture planes, creating a unique “texture” that brings to mind the endless life cycle. Is this a new technique? Can you briefly describe the process?

RF: The textures in *Breathing* and *Life* are not made from a special material; it is a very common everyday product – cling wrap. During the process, I put plenty of water and paint onto a non-absorbent Japanese paper, then cover it with cling wrap. I press on the wrap with my hands, resulting in various sizes of fissure when the colours blend together. After a few hours the paints and water gradually evaporate naturally, and it requires certain skills of the artist to retain the lines. In a day or two, the crack pattern is formed. I only began to use this technique in recent years. I used a simpler approach when I made *china in China* — placing xuan paper onto broken pieces of porcelain, then pour water and paints from underneath; patterns will be formed when the paper slowly absorbs the mixture.

Shen: What do you think is the contemporary value of ink art? While 3812 Gallery upholds the notion of “Eastern origin and contemporary expression”, does your art also embody a deeper inquiry in cultural value?

RF: These questions are quite difficult to answer. I could be wrong, but I think, rather than solely focusing on thousands of years of Chinese history, Chinese artists should widen their subject matters in order to integrate Chinese art in the increasingly internationalised art scene as well as Hong Kong local culture, while maintaining its tradition. As a matter of fact, it is easier for artists to engage through the discussions of materialistic matters and common values. It also helps getting more opportunities overseas. I think this could be a path for promoting Chinese culture. Communication is the key for cultural development in the age of globalisation, bringing together people from different regions and backgrounds. People may pay respect to the long history of Chinese culture, but they may not find connection and communication.

Shen: Lastly, what is your expectation for your first solo exhibition at 3812 Gallery London?

RF: I collaborated with 3812 Gallery because it is well positioned in London, with a gallery space situated in St James' arts district. I visited the gallery in London twice before the partnership and am very pleased with its location, about which I care a lot. Furthermore, New York, Hong Kong and London are respectively the largest art markets in America, Asia and Europe; therefore, for me to go beyond my home city Hong Kong, London is my obvious choice.

I have had forty years of relationships with local galleries since 1985. It is my hope to not only bring Eastern art to the West but also gain their understanding and acknowledgement, a positive cultural exchange between the East and West. As the pearl of the East, Hong Kong is a cultural agent that can catalyse meaningful cultural exchange given the support of proper software. It probably takes time to gain recognition, but I strongly believe that, as long as I continue to cultivate and foster mutual understanding, my works will gradually find their way into the consciousness of others and be appreciated.

在歷史與當代的聯結中——馮永基的藝術創作專訪

文 / 沈森博士

任教於廣州美術學院藝術與人文學院

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取我之道：藝術發展與創作轉換

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是個人默默地把兩邊的功課都做好，然後就去美國念書了，當時還是想提升一下自己各方面的能力。美國完成建築課程歸國後，我一直在香港設法尋找更大的自我突破，體現在兩方面：一方面是向嶺南畫派的楊善深老師繼續學習，另一方面就是從中文大學和香港大學的校外課程中尋找老師，遇到了徐子雄老師，他也是呂壽琨先生的學生，所以這裡有一個突破就是我某種程度上可以算是呂壽琨這一派系的學徒。我一直仍在跟隨不同的老師，時間從幾個月到幾年不等，後來跟呂壽琨的學生王無邪、徐子雄等在各個平臺見面與交流。許多年之後，在我 55 歲這一年我辭去了香港特區政府的建築師工作，把我的未來全身心放在全職藝術家上，這是一個很大的改變，也是我的一個新征程。

沈：一九七三年您去美國，在路易士安納州州立大學主修建築，副修藝術。當時輔修的藝術具體是什麼方向？這段經歷對您現在的創作有沒有影響？

馮：這個比較難回答，念書時我學習了兩個專業方向，一個是建築，一個是藝術，但是情況並不理想，因為兩門課程都需要投入非常多的精力和時間，對我來說是難以兼顧的，最終選擇把更多的時間都放在建築方面，因此藝術專業沒有獲得畢業證書。我在美國的時候經濟情況非常艱苦，需要做兼職幫補生計。至於這段輔修藝術的經歷有沒有明顯影響我的作品，現在回憶起來，我當時學習了大概兩年左右的藝術課程，不算太長，而且選擇的課程亦不是繪畫，而是雕塑、設計等。所以從這些方面來說，建築對我個人藝術創作的影響要更大一些，包括設計構圖、空間結構、虛實對比等。建築設計師通常需要考慮建築外牆如何佈置窗戶、如何協調線條關係等問題，例如今天我作品中的留白就源自建築方面的考慮。如果說以往建築對我創作作品的影響更多體現在二維角度，還不算全面，那麼近幾年則是全方位地從多個視角給我帶來靈感。

（本報記者 沈森 專訪）

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回歸媒介：生命意識與語言變革

沈：您最近兩年先後創作《呼吸》和《生命》兩個系列的作品，它們的觀念是什麼？

馮：我在國外居住多年，與海外的溝通方面比較順暢，文化交流和語言交流都不會有太大的困難，作品一直都是由畫廊代理的。直到幾年前認識 Calvin(許劍龍)，他能看到我作品在慢慢轉變，這是我在「宋彩華姿」後考慮到的更深層面的問題：作為建築師要推動什麼理念呢？環保問題是地球生態最重要的課題，對於如何把建築的環保概念放到水墨中，我思考了非常久。環保概念可以把文化從東到西聯繫起來，它是一個東西方都能理解而且都熱衷於討論的話題，包括空氣污染、水污染以及近兩年的新冠病毒。在創作這個主題的時候新冠病毒還未肆虐，我只是一直在關注全球變暖和極端天氣等建築師無法忽視的問題。作為一個本地建築師，我缺少機會到各地表達我這種關懷地球關懷人類的思考，但通過水墨是有機會的，於是有了《呼吸》和《生命》系列的創作。

沈：同樣是對環保主題和人類生存的關注，《呼吸》和《生命》系列是否也有差別？

馮：有一點點，也不一樣。首先《呼吸》系列關注每個人類在地球上承擔的相同責任，從「人」的角度看地球的環境危機與保護問題。《生命》系列用了很多動植物，表達對動物（包括人類）和植物這兩種地球上最重要的生命體的關切。

沈：針對創作，您在很多的作品中都使用立軸和長卷的形式表達，其中立軸連屏用的特別多，像《十八式》《千秋》這樣的創作甚至會用到十八聯屏、二十四聯屏，聯屏的形式會出自于空間（展場空間）的考慮嗎？

馮：是的，參加每一個展覽之前我都非常重視空間場地的大小、光線等問題，需要親自到現場去看的。《十八式》是在倫敦展出，展廳非常大，我需要考慮如何把藝術創作做到配合展覽環境，這不是單純地把作品畫好後隨意掛上牆面，而是把整個空間連成一體去考慮空間和作品的長寬高。當時我決定製作一件體幅很大的繪畫作品，但在運輸、布展、維護上，都是非常現實的困難，所以便考慮用小方法來表現大作品。十八式代表十八個窗扉，如同建築外牆在設計窗戶時的精巧構思，觀者雖然從我的作品看不出具象的大廈，但卻能從十八個「窗」開門見山，透過美好與落寂、愉快與悲觀等不同心態觀賞到各異景致，這一抽象表現所展現的是每個人看待世界的心緒。另外，《十八式》的「十八」也是一個文化概念，因為廣東話「十八」代表好意頭，發財富貴的意思，以此為題有切合廣州人及香港人的文化生活喜好，本土特徵甚濃。因此取名「十八」並不代表《十八式》系列就只有十八幅作品，而是一套關於語言文化的符號系統的圖像轉換。

沈：是否可以說，「空間」已經成為您藝術創作的一部分，這是否與建築設計的一些思考有關？關於建築設計師和水墨藝術家之間的身份轉換，在藝術創作上會彼此影響嗎？

馮：絕對，所以其實不止是倫敦，是每一個展覽。比如明年的廣東美術館我都會去現場看場地，把握空間的大小後思考怎麼配合實地更好地呈現作品效果。建築設計對室內、牆面、擺設、間寬等都是非常重視的，因此作品的比例與大小就體現了我對建築的思考。

我的建築作品主要在香港，在上海、西安等地也有一些作品。因為自身以公共建築為主，所以我會不斷地把藝術元素放到建築作品中，這是很重要的。明年在廣東美術館的回顧展，會看到我如何體現建築元素，其中一個展覽空間將會播放我拍攝的微電影，另外還構想做與聲音、光影有關的裝置，以此體現建築思考。另一個是在美術館做雕塑，這也是建築師非常自然的方向，因為建築比雕塑困難很多，所以這是一個循序漸進的過程，你可以看到我的作品從二維到三維這兩方面的互相表現，既能從建築看到藝術元素，現在也能從水墨和雕塑能看到建築元素，這是越來越難以分割的。

沈：在您很多作品中，例如這次即將展出的《呼吸》系列作品，色彩上往往都比較大膽豐富，像中國繪畫中的潑彩，細看又不太像是礦物質的顏料，您是否在繪畫中也會使用其他材料？

馮：應該說我什麼材料都會去嘗試。尤其是在在美國求學時從建築方面接觸到的許多材料，無論是來自國外還是國內的材料，甚至是油漆等建築材料都能用於作品創作。另一點你提到的畫面色彩，也是建築設計學習過程中給予我的經驗，我對色彩比較敏感，所以會用非常大膽的、高飽和度的顏色去塑造作品，不拘泥於中國顏色。通過觀察細節你會發現，色彩與材料之間可能會產生非常融合的效果，可能又會碰撞出一種化學反應，這種化學反應有時候就是我追求的畫面效果。

沈：在新的系列作品《呼吸》和《生命》中，畫面出現了像經絡一樣的「紋理」，如生命的生生不息，這是新的技法嗎？能談一談是如何製作的嗎？

馮：《呼吸》和《生命》兩個系列中出現的紋理其實並不是採用什麼特殊材料創作而成，用的反而是日常生活中十分常見的「保鮮膜」。創作過程中，我會選用不讓水滲透的日本紙張，將大量的水分和顏料積聚在畫紙上面，然後蓋上保鮮膜並用手按壓，按壓的過程中顏料彙聚之處就會出現不同程度的裂痕。當幾個小時之後顏色和水漸漸蒸發，如果此時藝術家能掌握一定技巧，那麼畫面中的線條就會凝聚、靜止，在一天左右呈現龜裂效果，這是我近兩年才用的技巧。以前我做「宋彩華姿」的時候更簡單，將陶瓷打破後覆蓋上宣紙，在底下注入水和顏料後會慢慢渲染出最終效果。

沈：您覺得水墨藝術在今天的時代價值是什麼？例如，3812 畫廊提出「東方根性，當代表現」的觀點，您是否也在通過藝術創作表達文化價值上的追求？

馮：這是比較困難的一個問題，當然有可能我的觀點是錯的，我覺得中國畫家應該把作品的主題往更大、更寬的方向去考慮，思考如何讓中國畫在保持傳統的同時與國際化的創作方法論以及香港本土的文化血脈相互融合，而不只是著眼於從中華民族過去的幾千年歷史。事實上，藝術家把問題放到物質方面、放到共同的價值方面會更容易產生交流，並且有助於在西方尋得更多的平臺和機會，我覺得這可以成為推動中國文化發展的一個方向。對全球化進程下的文化發展來說，不同地域、不同背景的群體能夠積極溝通才是關鍵，不然把千年文化搬出來對方只有尊重，但是雙方沒有深入溝通的能力。

沈：最後，您對在 3812 倫敦畫廊的首次英國個展有何寄望？

馮：我與 3812 合作，正因為它在倫敦有很好的立足點，座落於聖占姆士的高級畫廊區。在合作前，我先後到過 3812 倫敦畫廊兩次，留意到其優越的位置，正是我最在意的條件。更由於紐約、香港、倫敦分別是美洲，亞洲，歐洲三大版塊的藝術交易龍頭，故此讓作品在倫敦展出，一直是我認為要走出香港這安樂窩的必然選擇。

我自一九八五年起，已有近四十年和本地畫廊合作的長久關係，我希望把東方藝術作品延伸到西方，而獲得他們認同的情況下，才算是東西文化交流的實踐。香港——這東方之珠所扮演的文化使者，正需要恰當的軟體來傳遞，也許未必即時引發共鳴，唯通過潛移默化及理解，假以時日，深信他們對我作品，會得到一致的認同。

RAYMOND FUNG: LANDSCAPES BETWEEN ART AND ARCHITECTURE

Interview / Hans Ulrich Obrist

Once he discovered the professional and artistic work of Raymond Fung, LEAP Contributing Editor Hans Ulrich Obrist took immediate interest. In Fung, Obrist saw a practitioner who had made real on the longtime crossover between art and architecture in a practice divided somewhat uncharacteristically into a “day job” as a municipal architect and a separate career as an ink painter. As Fung’s major solo exhibition “The Artistic World of Raymond Fung” concludes the Beijing stop on its world tour, we offer some excerpts from an interview with the admin of I.M. Pei in which Obrist aims to explore the similarities between Fung’s work in public and on paper.

Hans Ulrich Obrist(HUO): At the moment we have many artists who are also architects, such as Olafur Eliasson and Ai Weiwei. For a long time you have been both an artist and an architect. Could you talk a little bit about the bridge between art and architecture? What came first?

Raymond Fung(RF): Well, in the first place, I am an artist, but not a professional one. As a kid I was so fond of art, of scribbling on paper, of trying to represent the things in my mind onto paper. Once I came into practice as architect, I tried to see how the two can mesh together. In any of my projects you can see a lot of little forms of art being incorporated. After I became an architect, I could make use of art; now I departed architecture and returned to art, but you can still see my Chinese painting contains a lot of space, the interplay of space, in a two dimensional piece of work.

HUO: Could you talk a little bit more about your work as a painter? Who are your influences in painting?

RF: Oh, first of all, the first one, very early on, was Zhang Daqian, in the early 1970s. Actually, I have one piece of work from my early period that somehow takes reference from his work. Later on I tried to create my own character, developing more over the years.

HUO: But then you were inspired by the traditional, as there is such a long distinguished history of Chinese painting. Wang Hui, from the seventeenth century, was a great pioneer. Who are the pioneers who inspire you from previous centuries?

RF: Oh, the pioneers. Before Zhang Daqian there were several guys. One was Shi Tao. Coming back to more recent times... maybe I should be more pragmatic. Let me see. More of a direct influence on me would be Lui Shou-kwan is the man, the influence in Hong Kong modern art. He is from the early 1960s. He’s no longer alive. But being more direct, I would consider him as the first person who influenced me.

HUO: Your paintings are always connected to landscape, or very often, correct?

RF: Yes, of course there are some, but most of them are just painted in Hong Kong.

HUO: Now when you paint, do you paint them very fast, or very slow? How do you work?

RF: Fast and slow. When I’m doing the big brush strokes, that has to be fast because they all come instantly. But once you come to the very meticulous details, that will take more time, so it comes with very bold form, then to the smaller forms, the smaller details.

HUO: And do you do sketches before doing big ones?

RF: No, no, no.

HUO: And is it a state of meditative concentration, what’s the state you put yourself into to do drawings?

RF: I think this state is just between the soul and the working position. I’m very strong in that, I don’t know how to explain that to people. It just happens.

HUO: Art happens.

RF: It all happens. When I have a big brush and I’m doing it onto the paper and I can start to create a kind of a contrast, being black or being white, being empty or being full.

HUO: Obviously, there is a long, long tradition of landscape painting in China. Do you think there has been progress?

RF: This is a very sensitive question, some say yes, some say no. So it depends. If you are looking from the Western perspective, there is no progress because they look so similar. But for me, I see there is progress.

HUO: So, within your own logic there is a progress.

RF: Yes there is a progress. Of course it goes very slow. Which I think is very natural to Chinese culture. Everything goes so slow. I think it always goes back to the mindset of the people. We are conservative, therefore we do everything one at a time, and therefore progress is very slow.

HUO: And you use a lot of horizontal formats. Why the extreme horizontality?

RF: I always want to limit myself to a certain format, and to work within that format. And maybe this is the kind of the pressure in life or maybe this is a very architectural attitude. I tried to squeeze myself into a very extreme format and to work within it, to work within and beyond it. If you look at my work, you have to see it from inside to outside. You can actually see that I’m trying to break through, that the whole composition itself is trying to work beyond this boundary.

HUO: Do you have any unrealised projects? Promenades? Dreams? Utopias?

RF: My favourite unrealised project... Hong Kong Museum of Contemporary Art.

HUO: Your Hong Kong Museum of Contemporary Art never got built?

RF: I was given the job and it never got built. In Hong Kong we don’t have good quality museums built so far, and I was given the job, so I tried very, very hard to realise it, but unfortunately, it was called off by some people over ten years ago. And now I’m waiting for another person to realise it in West Kowloon. But I’m not the architect any more; I’m just a member of the committee in West Kowloon Cultural District Authority.

December 1, 2011

馮永基：風景中的一生

採訪 / 小漢斯



《藝術界》特約編輯小漢斯第一次看到一個叫馮永基的人的設計和藝術作品就馬上對他產生了興趣。在馮永基身上，小漢斯看到了一種長期在建築和藝術的交互實踐中形成的獨特視覺—馮永基的日常工作是城市建築師，但他同時也是一位水墨家。日前馮永基的個展《馮永基的藝術世界》，全球巡迴來到了最後一站北京，我們摘抄了小漢斯與這位前香港特區政府的建築師、貝聿銘崇拜者的訪談，在這個訪談中，小漢斯嘗試挖掘了馮永基的公共作品與紙上作品的相似性。

小漢斯：現在有很多人既是藝術家也是建築師，比如奧拉弗·埃利亞松和艾未未。而你很長時間以來也是身兼藝術家和建築師的身份。能不能簡單談談藝術和建築之間的關聯？孰先孰後？

馮永基： 嗯，首先，我是個藝術家，但不是一個職業藝術家。我從小就熱愛藝術，經常在紙上寫寫畫畫，想將我腦海裡面的東西呈現在紙面上。而我從一開始做建築，就會去思考怎樣將二者結合在一起。在我所有建築項目當中你都會看到一些小的藝術形態融在裡面。當了建築師之後，我就可以利用藝術了。現在我離開了建築，回歸藝術，但你還是會看到我的中國畫裡面包含了很多的空間，空間與空間的互動，在二維的作品中。

小漢斯：你能再多談談你的繪畫藝術嗎？誰曾影響了你的繪畫？

馮永基： 哦，首先，第一個，也是最早期的影響是張大千，那是在1970年代早期。其實我有一張早期的作品在某種程度上是參考張大千的。後來我不斷嘗試創造自己的風格，隨著時間越來越鮮明。



馮永基： 哦，說到先鋒。張大千之前有好幾個人。一個是石濤。回到更近代……或者我應該更實際些。讓我看看。對我有直接影響的一個人是呂壽琨，他影響了香港現代藝術。他是六十年代早期的人。現在已不在了。不過也許再直接一點說，我會認為他才是第一個影響我的人。

小漢斯：你的畫總是，或者說經常跟風景有關的，對嗎？

馮永基：是，當然有一些是，但是大部分都是在香港畫的。

小漢斯：你現在畫畫是畫得很快，還是很慢？你是怎麼工作的？

馮永基： 也快也慢。大筆揮毫的時候必須得快，因為那都是一剎那間的事，但是一旦到了一些精細的部分，就需要花更多的時間，所以一開始總是很大膽的大形，然後是小形，然後是更小的細節。

小漢斯：做大作品時你起稿嗎？

馮永基：不，不，不。

小漢斯： 一揮而就。這是一種冥想集中的狀態嗎，你進入繪畫的狀態是怎樣的呢？

馮永基：我想這種狀態是介乎靈魂和工作位置之間的。我在這方面感覺很強烈，但是我沒有辦法向其他人解釋。它就這樣發生了。



小漢斯：藝術發生了。

馮永基： 都發生了。拿著一把大刷子往紙上畫的時候，我就開始創造某種對比，是黑的還是白的，是空的還是滿的。

小漢斯：顯然，中國有非常非常悠久的山水畫傳統。你認為中間有過進步嗎？

馮永基： 嗯，這是一個很敏感的話題。有些人說有，有些說沒有，所以它很難講。如果從西方的角度看，是沒有進步，因為它們看起來都太相似了。但是從我的角度來看，我認為是有進步的。

小漢斯：所以根據你自己的邏輯是有進步的。

馮永基： 是有進步。當然過程很緩慢。而我認為這在中國文化裡是很自然的。每樣事物都緩慢發展。我認為這最終歸結為中國人的思想。我們是很保守的，所以我們總是一件事一件事做，所以進步非常緩慢。

小漢斯：你還用了很多水平形式。為什麼會是這麼極端的水平形式？

馮永基：我總想將自己限制在某一種形式裡。我嘗試將自己壓縮進一種非常極端的形式，在裡面創作，被限制的同時又超越它。看我的作品你要從裡往外看。這樣你會看到我正在嘗試衝破，整個構圖本身都是在嘗試超越這種界限。

小漢斯：你有沒有什麼未完成的項目呢？漫遊？夢想？烏托邦？

馮永基：我最愛的未完成項目……香港當代藝術館。

小漢斯：你的香港當代藝術館沒能建起來是嗎？

馮永基：我曾經受委託，但是它沒有建成。在香港到目前為止我們都沒有好的博物館建築，而我得到了那份工作，所以我非常努力地想去實現它，不過很不幸，它大概在十年前被某些人終止了。現在我正在期待另一個人在西九龍文化區將它實現。不過我現在已經不是建築師了，我只是該委員會的成員。

二零一一年十二月二日

LIFE IN THE STATE OF MIND — CONTEMPORARY INK ARTWORKS OF RAYMOND FUNG

Text / Pi Daojian

Chinese landscape painting represents the highest pursuit of the Chinese spiritual realm with many sacred and insurmountable borders in its history. Understanding and promoting Chinese landscape painting's spiritual connotation is particularly essential for modern and contemporary Eastern art. Some of the practices in China have proven, when such traditional concepts re-direct themselves towards modernity and evolve into a unique Oriental expression, that one of its most realistic and current intentions, is to fight against the vulgar taste of consumerism in the material age and create a unique mental image. Chinese modern and contemporary ink art highlights a search for, and exploration of, “poetic sentiment”, “poetic character” and “poetic meaning”, and is a modern transformation of the “poetry in painting” tradition. Fung’s painting is one of the successful cases in this modern transformation process.

Fung’s modern ink paintings mainly focus on mountains, rivers, forest and flowers. Although his works are presented in a general pattern of vertical, long scrolls reminiscent of traditional Chinese landscape paintings, or the magnificent mountains and rivers, or a small corner scene with endless meanings, he partitions and segments his paintings with large colour blocks, creating a strong sense of abstraction and space. This is because of the artist’s other profession - renowned architect. As a spatial artist, Fung is sharp on point, line and plane, the basic elements of space composition which are manipulated to endow Fung’s ink painting with a unique charm and modern artistic language. The large area of splashed ink and colour combined with the rich and subtle texture created by a rubbing technique, immerses the painting in a symphony of colour and ink. It breaks away from the traditional Chinese ink language of Zhang Daqian and Liu Guosung, and is a continuation of the break-through from traditional Chinese ink and splash language. However, different from Zhang Daqian and Liu Guosung, Fung built a grand historical and cultural field with “fragmented” multi-

axis images, bringing viewers into his realm of thought. The artist blends and merges the binary structure composed of “Meaning” and “Image”, and creatively integrates his own life feelings and artistic imagination into the unique landscape imagery. The mutual flow of “landscape” and “state of mind” provides a complex and subtle degree of freedom of definition, and leads the viewer implicitly and introverted to a longing for the wisdom of oriental philosophy. The artist borrows the scenery and expresses his feelings, so that the “state of mind” and the “landscape” are immersed in each other. Therefore, Fung found a contemporary ink expression that integrates nature, history and life.

Fung often transforms specific semantic symbols into a set of colour indication systems in his works. He highlights his mood through the transformation of colours using similar patterns and similar techniques to realise the transformation of natural objects. For example, in “18 Shades in Ink”, the colourful external world is abstracted into the eighteen vertical windows, and the switching of the colour symbolically represents the ups and downs of the symphony. “Savouring Life” is a metaphor of Fung. In every ink lotus painted, there is a lotus leaf presented in another distinctive colour to suggest the ups and downs of life. In the series “Four Stages” and “Balanced Space”, the artist uses quadriptychs to express his state of mind through the transformation of colour, to draw the viewer away from interpreting the content of the work and instead focus on the feeling and form of the work. The realisation of “imagery landscape” from semantic interpretation to emotional expression of colour refers to this transformation.

In traditional literati and landscape paintings, the creation of many works is not based on the actual scenery, but on the traction of a certain personality. Artists often use the fine-tuning of the schema, the combination of different techniques and titles to transform the existing painting types to produce different images conforming

to their own “state of mind”. Paintings such as “Water Village” by Zhao Mengfu and “Dwelling in the Floating Jade Mountains” by Qian Xuan are modelled on Wang Wei’s “Wangchuan Villa”; The scenery depicted by most of Ni Zan’s works is similar to the scenery of his representative work, “Rongxi Studio”, which is “one river with two banks”. Fung borrowed and developed this tendency in his creations. In works such as “Point, Line and Plane” and “Principal of Life”, most artists would use a horizontal composition to depict the forest in the night, however, in “Principal of Life”, the artist depicts a close-up of the forest and uses the white gradient to highlight the intention of the life cycle. In “Point, Line and Plane”, he abstracts the object through the depiction of the forest vision to “cover the cruelty of the law of jungle.”⁽¹⁾ Likewise, in the two works “Return from the Five Ridges” and “In the Mountains”, similar compositions are used, but different imagery is implied by a transformation in the perspectives. In “Return from the Five Ridges”, the artist adopts a nearly parallel perspective on the mountains to let the viewers experience a sense of being surrounding by mountains, highlighting the momentum of the Five Sacred Mountains, and also reflecting his respect to nature. “In the Mountains” converts the same pattern to a perspective of looking up, and uses the five vertical axes to segment the picture, giving people a sense of “not knowing the true shape of the mountain, because you are in it”. Through the different interpretations of the same strategy, the artist’s works show a tendency to counter “Logocentrism”⁽²⁾, and through the same style and its potential meaning of “disembeddedness”⁽³⁾, similar natural images have been “differentiated”⁽⁴⁾.

In the series "Dynasties", Fung extends this theme to analyse the "disembeddedness" of image and meaning. The moments before rain or raining mountain and clouds are favourite painting subjects for Chinese literati painters, and many of them have hinted at new political change by portraying this imagery. Fung used twenty-four screens in the “Dynasties” to reference the twenty-four historical books compiled by the ancient Chinese dynasties – “24 Histories”, to symbolise the history of the replacement of the Chinese dynasty and the cycle of history. In turn, the endless mountains are used to admire the vastness of China’s land, and the clouds that stretch between the mountains are signifiers of the war. Through the recollection of past years, the artist seeks to face the power of the future, and transforms the image of mountain and clouds before

raining scenery (and the hint of political change) into a more exciting narrative of expectations for peace and auspiciousness.

In the late modern context, as the technological environment changes, people’s time and history also change. The linear, complete, and logical view of time is reconstructed into a “fragmented” view of time. The structural interpretation of history has also evolved into a “fragmented” interpretation. The “disembedment” of time and space enables people to freely deconstruct and reorganize time, space and history. Fung applied this “fragmentation” interpretation into his artworks, as well as to explain the relationship between “the state of mind” and “landscape” in a modern way. Chinese landscape paintings are often regarded as a kind of spiritual consolation and reclusive secrecy. It can make those who face confusion, hardship and oppression in urban life indulge in the “country life”, becoming a “nature lover”, in the pursuit of spiritual enrichment as an alternative to worldly things. And Fung, through his own unique interpretation of nature, history and life, transforms a passive, escapist meditation into a positive and rational introspection; therefore constructing a new mentality and aesthetic intention that combines local cultural values with his perception of contemporary life.

1. Artist narration.
2. Logocentrism (also known as logical centralism) is a philosophical concept proposed by the German philosopher Ludwig Klages in the 1920s. Logos represents an original, irreducible object. Therefore, logocentrism advocates that the existence of the world must be mediated by logos. Logos is the conceptual representation of the Platonic “idea”.
3. The concept mentioned by British sociologist Anthony Giddens in “The Consequences of Modernity.” It means that social relations are reconstructed from the interrelated interactions of each other, from infinite crossings of uncertain time. In the association, “disengage”.
4. The concept put forward by the deconstructive theorist Derrida, which is opposite to the Logocentrism that represents the stable language-ideal relationship, represents the continuous dissolution of meaning.

心境中的人生——馮永基的現代水墨畫藝術

文 / 皮道堅

華南師範大學美術學院教授

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中國山水畫藝術代表中國精神境界的最高追求，中國山水畫史上有太多神聖而難以超越的境界。因此東方現、當代藝術的一個核心內容是對中國山水畫藝術「澄懷味象」、「以形媚道」傳統的領悟與弘揚。一些中國現、當代藝術的實踐已經證明，當「澄懷味象」、「以形媚道」指向當代精神，成為當代精神的一種東方表達，它的一個最切實際的當下意義便是能以獨特的精神意象，對抗物質化時代消費主義的低級趣味。中國現、當代水墨藝術凸顯著一種對「詩情」、「詩性」和「詩意」的尋覓與探求，是「畫中有詩」這一中國畫傳統的現代轉換。馮永基的現代水墨畫藝術是這一現代轉換過程中的成功案例之一。

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馮永基的現代水墨作品，主要以山川林木、自然花草為題材，雖依然延續中國傳統山水畫立軸與長卷的基本圖式，或大山大水氣勢宏闊，或邊角小景餘韻綿長，但常以大的色塊分割畫面，抽象意味濃郁空間感極強。這與藝術家的另一身份——著名當代建築師，顯然不無關係。做為空間藝術家的馮永基對空間構成之基本元素點、線、面感覺敏銳、駕馭自如，這賦予了馮永基水墨畫藝術以獨特的現代藝術語言魅力。大面積的潑墨、潑彩配以拓印技法所製造出的變化豐富而微妙的肌理感，令畫面沉浸於色彩與水墨的交響之中，是張大千、劉國松等人之後對中國傳統水墨語言之破舊立新的延續推進。但與張大千、劉國松等人不同的是，馮永基能以「碎片化」的多軸聯屏構建宏大歷史文化場域，將觀者引入思想的境地……。藝術家讓由「意」與「象」所構成的二元複合結構交融並匯，創造性地將自己的人生感受和藝術想像融進極具特色的風景意象之中。「風景」與「心境」的相互流動，提供了複雜微妙的虛廓自由度，含蓄內斂地將欣賞者引向對東方哲學智慧的嚮往。藝術家借景寫意、凝心寓情，令「心境」與「風景」相互滲透，情與景相互為文。馮永基因此而找到一種能將自然、歷史與人生融合在一起的當代水墨表達方式。

馮永基《人生》系列之《人生》

馮永基常在作品中將具體的語義符號系統轉化為一套色彩指示系統，通過相近圖式、類似技法下色彩的變換來凸顯自己的心境意緒，以實現自然物件的意義轉換。如在《十八式》中，色彩斑斕的外部世界被抽象為十八聯立軸，色彩象徵意蘊的切換構成如交響樂章般

的起伏跌宕。而《人生》系列則以墨蓮自喻，但每一張墨蓮中，都會有一片荷葉的顏色呈現與眾不同的色彩，以暗示人生中的酸甜苦辣。在《四部曲》系列、《平衡空間》系列中，藝術家同樣採用四聯畫的方式，通過色彩的變換來表達心境，以將觀者從對作品內容的闡釋中拉回到對作品形式的感受之中，從而實現「意象山水」從語義闡釋向情感表達色彩能指的轉換。

馮永基《人生》系列之《人生》

在傳統文人山水畫中，不少作品的創作並非來源於實際的景色，而是基於某種人格理想的牽引。藝術家往往通過圖式的微調、不同技法和標題的結合來對已有的繪畫類型加以改造，使之生成不同的意象，以符合自己的「心境」。如趙孟頫的《水村圖》和錢選的《浮玉山居圖》便是以王維的《輞川圖》為模範；而倪瓚大多數作品所描繪的景物都與其代表作《容膝齋圖》「一河兩岸」的景色相類似。馮永基在其創作中借鑒並發展了這一傾向。如《點線面》和《生命的規律》這兩件作品，藝術家都是採用橫向構圖的方式對夜幕中的森林進行描繪，只不過在《生命的規律》中，藝術家通過對林木近景的描繪，並利用白色的漸變來突出生命週而復始之意向。而在《點線面》中，藝術家則通過對森林遠景的描繪來對物象進行抽象化處理，以「掩蓋森林中弱肉強食的殘酷」^[1]。同樣，在《五嶽歸來不看山》和《只緣身此在山中》這兩件作品中也是採用類似的構圖，卻通過視角的變換來暗示不同的意象。在《五嶽歸來不看山》中，藝術家對山巒採用近乎平行的視角來，使觀者處於山巒環繞之中，在凸顯出五嶽之氣勢的同時也反襯出對自然的敬畏之情。而《只緣身此在山中》則將同一圖式轉換為一種仰視視角，並利用五聯縱軸的方式對畫面進行分割，給人以一種「不識廬山真面目，只緣身此在山中」之感。此種通過對同一圖式的多種不同闡釋，令藝術家的作品中呈現出一種反「邏各斯中心主義」^[2]的傾向，而通過同一圖式與其潛在意義的「脫域」^[3]，又使得類似的自然圖像發生了「延異」^[4]。

馮永基《人生》系列之《人生》

如在《千秋》一作中，馮永基將圖示與意義的「脫域」轉化為意象與意義之間的「脫域」。雨前或雨中雲山是中國文人畫家最喜愛的題材之一，不少文人畫家通過對這種意象的描繪來暗示一種對於新的政治變動的期待。馮永基在《千秋》一作中用二十四聯屏來暗示

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馮永基《人生》系列之《人生》

中國古代各朝所編撰的二十四部史書——《二十四史》，以象徵歷史上中國朝代的更替和歷史的迴圈反覆，又用連綿不絕的山峰來讚歎中國國土的浩瀚，而綿延於山峰之間的雲霧乃為戰爭硝煙的能指。藝術家通過對往昔崢嶸歲月的追憶尋找面對未來的力量，將雨前雲山意象中對政治變動的暗示轉換為對和平祥瑞的期許這樣一種更為激動人心的敘事。

馮永基《人生》系列之《人生》

在晚期現代性語境之下，隨著科技環境的改變，人們的時間觀、歷史觀也隨之發生改變。線性的、完整的和邏輯化的時間觀被改構為一種「碎片化」的時間觀。對歷史的結構性解讀也演變為一種「碎片化」的解讀。時間和空間的「脫域」使得人們能夠對於時空和歷史進行自由的解構和重組。馮永基將這種「碎片化」的解讀方式運用到自己的作品之中，同時也對「心境」與「風景」之關係進行了現代性的闡釋。中國山水畫通常被當作是一種心靈慰藉和遁世隱逸的題材，可讓那些面對都市化生活中的迷茫、困頓和壓迫的人們沉湎於「林泉之志」，為「煙霞之侶」，將對精神蒙養的追求作為現世物事的替代性選擇。而馮永基則通過自己對自然、歷史和人生的獨特解讀將這樣一種消極避世的沉思蒙養轉換為積極理性的自省，從而構建起一種新的，能將本土文化價值觀念與當代生活感知結合起來的心境審美意向。

馮永基《人生》系列之《人生》

- 藝術家自述。
- 邏各斯中心主義（logocentrism，亦稱邏輯中心主義）是20世紀20年代由德國哲學家路德維希·克拉格斯（Ludwig Klages）提出的哲學概念。邏各斯所代表的是一個原初的、不可化約的物件。因此邏各斯中心主義主張，世界中的存在必然以邏各斯為仲介。邏各斯正是柏拉圖式的「理念」的觀念化再現。
- 英國社會學家安東尼·吉登斯在《現代性的後果》中提到的概念，意指社會關係從彼此互動的地域性關聯中，從通過對不確定的時間的無限穿越而被重構的關聯中「脫離出來」。
- 解構主義理論家德里達提出的概念，它與代表著穩定的語言－思想對應關係的邏格斯中心主義針鋒相對，代表著意義的不斷消解。

ARTWORK 作品

LAND 江山

Tolo Harbour (Detail)
吐露港 (局部)

"In my *18 Shades in Ink* there are eighteen windows looking out onto mountains. Literally, they are mountains, but they are beyond mountains. They show the mindset through which you see your world: whether you see your world in a very positive or negative sense, very pessimistic or very optimistic. They are a kind of mental exercise."

- Raymond Fung

在我的《十八式》中，可以從十八個窗口向外眺望群山。從字面上看，它們是山，但又不止是山，它們揭示了你看待世界的心態：無論是正面或負面的，非常悲觀或是非常樂觀的。對觀者而言，這是一種心靈層面的思考。

- 馮永基



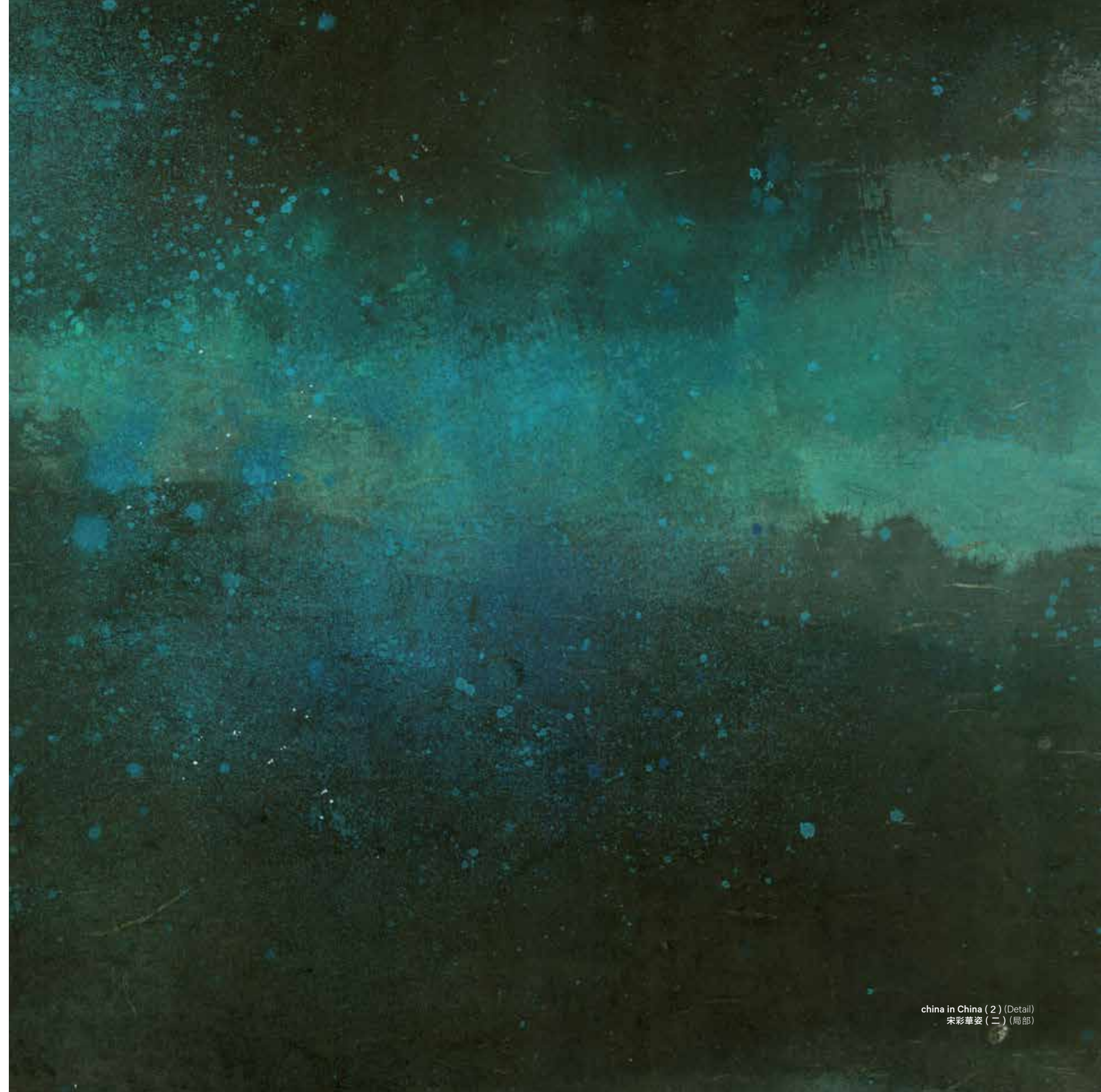
18 Shades in Ink (1) - (22)
 Ink and colour on paper
 136 x 16.5 cm (each) | 2018

十八式(一)至(二十二)
 水墨設色紙本
 136 x 16.5 cm (單幅) | 2018



china in China (2)
Ink and colour on paper (Diptych)
180 x 96 cm | 2011

宋彩華姿 (二)
水墨設色紙本 (雙聯屏)
180 x 96 cm | 2011



china in China (2) (Detail)
宋彩華姿 (二) (局部)



china in China (8) (Detail)
宋彩華姿 (八) (局部)

china in China (7)
Ink and colour on paper
180 x 48 cm | 2013

宋彩華姿 (七)
水墨設色紙本
180 x 48 cm | 2013

china in China (8)
Ink and colour on paper
180 x 48 cm | 2013

宋彩華姿 (八)
水墨設色紙本
180 x 48 cm | 2013





china in China (41)
Ink and colour on paper
197 x 27 cm | 2013

宋彩華姿 (四十一)
水墨設色紙本
197 x 27 cm | 2013

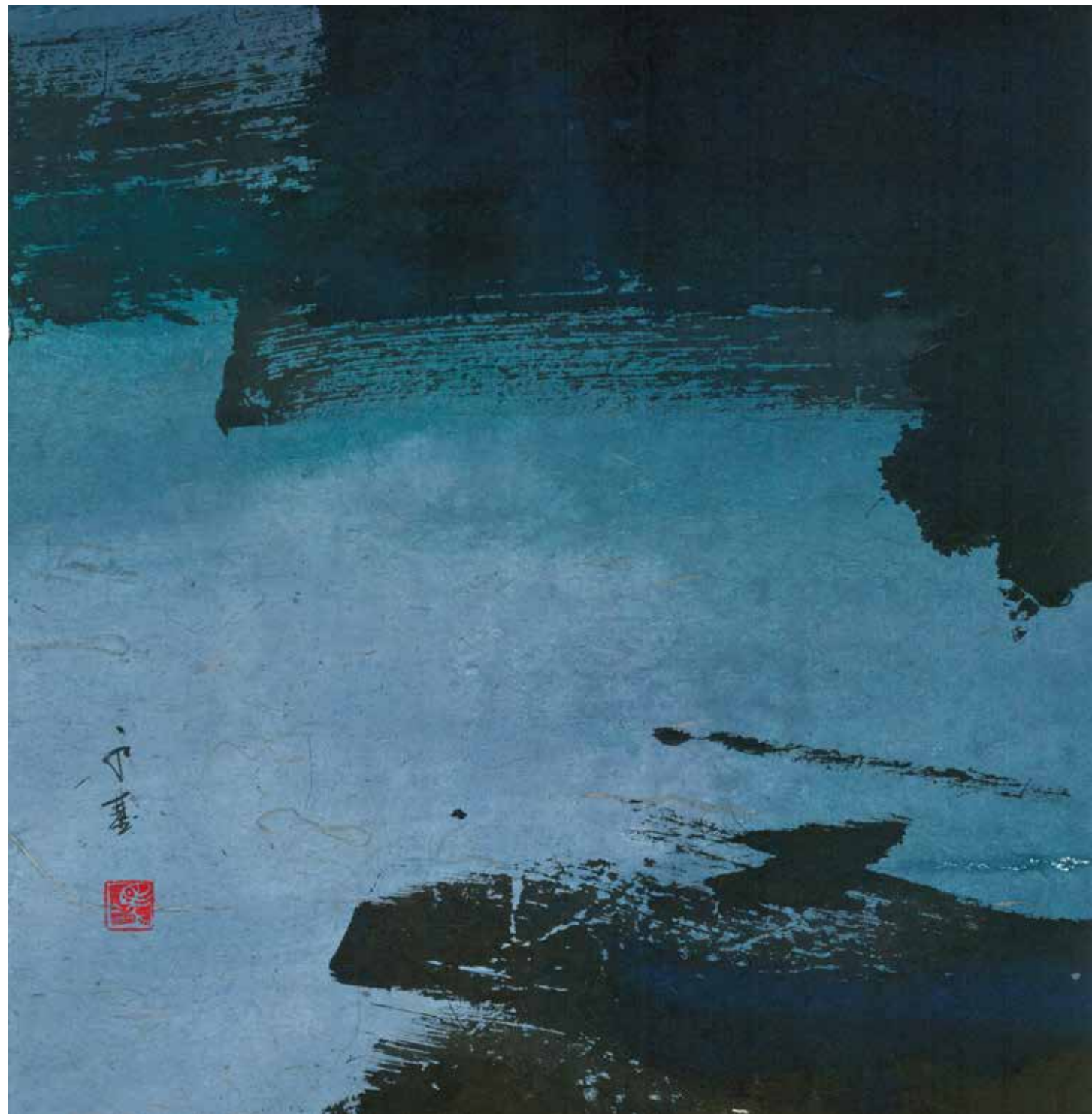
china in China (42)
Ink and colour on paper
197 x 27 cm | 2013

宋彩華姿 (四十二)
水墨設色紙本
197 x 27 cm | 2013



Rhyme of Season (1) (2) (3) (4)
Ink and colour on paper
140 x 34 cm (x4) | 2017

四季頌 (一) (二) (三) (四)
水墨設色紙本
140 x 34 cm (x4) | 2017



Blue Sky (Detail)
藍天 (局部)

Blue Sky
Ink and colour on paper
180 x 48 cm | 2011

藍天
水墨設色紙本
180 x 48 cm | 2011

Clean Water
Ink and colour on paper
180 x 48 cm | 2011

碧水
水墨設色紙本
180 x 48 cm | 2011



Consisting of 24 panels, this work is based on the theme of Twenty-Four Histories, delineating the vastness and boundlessness of the territory of China from the East China Sea to Tibet. Tangible “smoke” (steam) emits constantly from the seemingly endless chain of mountains in the painting. It serves as a metaphor for war, which has inevitably caused severe casualties during each vicissitude of dynasties over the span of thousands of years of our history. Through this work, I wanted to raise the question: when will the day of peace truly come?

這是一套以廿四史為題材的廿四聯屏，畫面勾畫中華大地的浩瀚，由東海橫越至西藏，畫中的連綿山脈，不斷冒出真實的硝煙，喻意：每個朝代的更替，必先經歷千百萬人戰死沙場，才換來新朝代的誕生。如是，人類歷史走了幾千年，試問何時看到真正的和平？



Dynasties
Ink and colour on paper (Polyptych)
138 x 828 cm (total) | 2019

Collection of Hong Kong Palace Museum

千秋
水墨設色紙本（多聯屏）
138 x 828 cm（總長）| 2019

香港故宮文化博物館收藏



Return from the 5 Ridges
Ink and colour on paper (Pentptych)
138 x 172.5 cm (total) | 2019

五岳歸來不看山
水墨設色紙本 (五聯屏)
138 x 172.5 cm (總長) | 2019



Beauty of Lands (1)
Ink and colour on paper (Pentptych)
140 x 135 cm (total) | 2016

俏江山系列 (一)
水墨設色紙本 (五聯屏)
140 x 135 cm (總長) | 2016



Beauty of Lands (2)
Ink and colour on paper (Triptych)
140 x 69 cm (total) | 2016

俏江山系列 (二)
水墨設色紙本 (三聯屏)
140 x 69 cm (總長) | 2016



Tolo Harbour
Ink and colour on paper
60 x 240 cm | 2012

吐露港
水墨設色紙本
60 x 240 cm | 2012



Sheung Sze Wan
Ink and colour on paper
27 x 180 cm | 2016

相思灣
水墨設色紙本
27 x 180 cm | 2016



Purple Song (1)
Ink and colour on paper
12.5 x 135 cm | 2014

紫韻 (一)
水墨設色紙本
12.5 x 135 cm | 2014



Purple Song (2)
Ink and colour on paper
12.5 x 135 cm | 2014

紫韻 (二)
水墨設色紙本
12.5 x 135 cm | 2014



A Ray of Quiet
Ink and colour on paper
22 x 136.5 cm | 2016

寧靜
水墨設色紙本
22 x 136.5 cm | 2016



ABOUT
THE ARTIST
關於
藝術家

Born in 1952 in Hong Kong, Raymond Fung Wing Kee is a renowned artist and architect in Hong Kong. He was selected as one of the Hong Kong Ten Outstanding Young Persons in 1990 and has received numerous art and design awards throughout the years. In 1997, Fung won the Vermont Artist Village Scholarship. In 2008, he received the Certificate of Commendation from the Hong Kong SAR Home Affairs Bureau for his outstanding achievements in the promotion of arts and culture in Hong Kong. He was awarded Hong Kong Ten Outstanding Designers Awards in 2009 and was appointed Justice of Peace in 2011.

Fung has exhibited extensively with solo exhibitions in Beijing, Shanghai, Hangzhou, Taipei, Hong Kong, Tokyo, New York, Paris and Avignon. His works are widely collected by international corporations and museums including Asian Art Museum of San Francisco (San Francisco), The National Art Museum of China (Beijing), Shanghai Art Museum (now renamed as China Art Museum, Shanghai), Hong Kong Museum of Art (HK), The University Museum and Art Gallery (UMAG) of The University of Hong Kong (HK) and Hong Kong Heritage Museum (HK).

Fung's watershed moment was in 1989 when his works were chosen to be staged at the *Contemporary Chinese Painting 1984-89* exhibition at Harvard University (Boston). This exhibition was curated by renowned scholar and art curator Professor Wu Hung, then teaching at Harvard. Fung was also selected to exhibit at the *Venice Biennale (Architecture)*. His exhibited work, entitled *Fish Ball*, reflected the fast-paced lifestyle of Hong Kong and the local nature of compactness that strived for mass production, convenience

and efficiency. Fung's monumental work *Dynasties* with smoke emissions, was selected as one of the best ten works exhibited by the fair organiser in *Art Paris* in 2019, and was further introduced at TV5.

Fung began his career in landscaping, with a specific concern on the countryside of Hong Kong, which reflects his deep attachment and sense of belonging to his hometown. In recent years, he has begun to explore universally shared values, in hope of raising people's awareness for environmental and global social issues.

Fung is presently a Board Member of Hong Kong Palace Museum (HK), a member of the West Kowloon Cultural District Authority Development Committee (HK), an Honorary Advisor of Hong Kong LCSD Museums (HK), an Advisor of The Chinese University of Hong Kong Campus Development (HK), including museum buildings, and a member of the Hong Kong Harbourfront Commission (HK).

Alongside being the author of *The Untold Story of Hong Kong Architecture* published by Chung Hwa Book Co. (HK), and *The Art of Raymond Fung* published by The University Museum and Art Gallery (UMAG) of The University of Hong Kong (HK), Fung is also a co-writer of seven books on culture and architecture.

馮永基於 1952 年生於香港，是著名的香港藝術家和建築師。他曾於 1990 年獲得香港十大傑出青年獎，多年來榮獲眾多海內外藝術及設計大獎。他於 1997 年獲得佛蒙特州藝術村獎學金；於 2008 年獲得香港特別行政區民政事務局長之藝術推廣嘉許獎狀，以表彰他在促進香港藝術文化發展的傑出成就；於 2009 年被授予香港十大傑出設計師大獎；並於 2011 年獲香港特區政府委任為太平紳士。

他曾在北京、上海、杭州、台北、香港、東京、紐約、巴黎和亞維濃舉辦過大型展覽及個展。他的作品廣為國際企業及博物館收藏，包括舊金山亞洲藝術博物館、中國美術館、上海美術館（現更名為中華藝術宮）、香港藝術館、香港大學美術博物館和香港文化博物館等。

1989 年是馮永基創作的分水嶺，其作品入選哈佛大學「中國的新風貌 1984-89」展覽，該展覽由著名哈佛大學學者和藝術策展人巫鴻教授策劃。他曾入選威尼斯建築雙年展，其作品《魚蛋》反映

了香港急速的生活節奏及致力於量產、便捷和高效益的緊湊性。《千秋》是馮永基極具紀念意義的作品，入選為巴黎當代藝術博覽會 2019 十大佳作之一，並於法國電視國際五台作廣泛介紹。

馮永基的職業生涯始於景觀美化，並相當關注香港的鄉郊環境，這反映出他對香港本土的深厚感情和歸屬感。近年來，他開始探索更高的普世價值，藉此提高人們對環境和全球社會問題的覺知。

馮永基現為香港故宮文化博物館董事、西九文化區發展委員會成員、香港康樂及文化事務署博物館榮譽顧問、香港中文大學校園發展處（包括博物館建築）顧問以及香港海濱事務委員會委員。

馮永基除了著有由中華書局出版的《誰把爛泥扶上壁——你所不知的香港建築故事》和香港大學美術博物館出版的《馮永基藝術作品集》，更是七本文化藝術、建築書籍的合著者。



Solo Exhibitions

- 2021 *Raymond Fung: Between Breaths*, solo exhibition, 3812 Gallery, London
- 2019 *Life*, Mingshan Gallery, Taipei
Raymond Ink Painting, Bosco Hong Ltd., ART PARIS, Grand Palais, Paris
Raymond Ink Painting, Bosco Hong Ltd., ART FAIR TOKYO, Tokyo International Forum, Tokyo
- 2017 *Raymond Ink Painting*, Mingshan Gallery, Taipei
- 2016 *Between Heaven & Earth*, Rong Bao Zhai Hong Kong, Hong Kong
- 2015 *china in China*, Lei Gallery, Taipei
- 2012 *china in China*, Plum Blossoms Gallery, Hong Kong
china in China, Cloitre Saint Louis, Avignon
china in China, Gallery 456, SoHo, New York
- 2011 *The Art of Raymond Fung*, Sinitude Gallery, Beijing
- 2010 *Hong Kong Lyric: Paintings by Raymond Fung*, YR Gallery, Paris
Hong Kong Lyric: Paintings by Raymond Fung, Sinitude Gallery, Paris
Hong Kong Lyric: Paintings by Raymond Fung, The University Museum and Art Gallery (UMAG) of The University of Hong Kong, Hong Kong
- 2001 *Raymond Ink Painting*, Shanghai Art Museum (now renamed as China Art Museum), Shanghai
- 2000 *New Paintings by Raymond Fung*, Exchange square, Hong Kong
- 1998 *Raymond Ink Painting*, Hangzhou Art Fair, Zhejiang Exhibition Centre, Hangzhou
- 1997 *Raymond Fung Ink Painting*, Caelum Gallery, SoHo, New York
- 1996 *Hong Kong Artists Series: Fung Wing-kee*, Hong Kong Museum of Art, Hong Kong
- 1992 *Raymond Fung Ink Painting*, Hong Kong Arts Centre, Hong Kong
- 1986 *Raymond Fung Ink Painting*, American Library, Hong Kong
- 1985 *Raymond Fung Ink Painting*, La Cadre Gallery, Hong Kong
Raymond Fung Ink Painting, The Landmark, Hong Kong

Selected Group Exhibitions

- 2021 *After Nature: Part I*, group exhibition, 3812 Gallery, Hong Kong
- 2020 *Longing for Nature: Redefining Landscapes in Chinese Art*, Museum Rietberg, Zürich
RECONNECT: The Summer Exhibition 2020, group exhibition, 3812 Gallery, London & Hong Kong
More than Ink, group exhibition, 3812 Gallery, London & Hong Kong
Wild Imagination - Contemporary Ink Art in Guangdong-Hong Kong-Macao from 2000 to 2020, Guangdong Museum of Art, Guangzhou
HKAGA Fundraiser 2020 | TAKE 2, Hong Kong Spotlight by Art Basel, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2019 *Classics Remix: The Hong Kong Viewpoint*, Hong Kong Museum of Art, Hong Kong
The 13th National Exhibition of Fine Arts - Exhibition of Works of Artists from Hong Kong SAR China, Macao SAR China, Taiwan China and Oversea Chinese Artists, University City Art Museum, Guangzhou Academy of Fine Arts, Guangzhou
From Infinity to One, Ink Asia 2019, Hong Kong Convention and Exhibition Centre, Hong Kong
Ink Asia 2019, Hong Kong Convention and Exhibition Centre, Hong Kong
ART TAIPEI 2019, Taipei Convention Centre, Taipei
- 2018 ART FAIR TOKYO, Bosco Hong Ltd., Tokyo International Forum, Tokyo
All About Ink, Bosco Hong Ltd., Mall Galleries, London
ART TAIPEI 2018, Taipei Convention Centre, Taipei
Tradition to Contemporary Ink Painting and Artistic Development in 20th-century China, The University Museum and Art Gallery (UMAG) of The University of Hong Kong, Hong Kong
Hong Kong Arts Centre 40th Anniversary Fundraising Gala Exhibition, Hong Kong Arts Centre, Hong Kong
- 2017 *Ink Global*, Hong Kong Convention and Exhibition Centre, Hong Kong
Picturing Hong Kong, Hong Kong University of Science and Technology, Hong Kong
Art Formosa, EsLite Hotel, Taipei
ART TAIPEI 2017, Taipei Convention Centre, Taipei
- 2016 *A Tale of Two Cities*, Shanghai Art Academy, Shanghai
Ink Asia 2016, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2015 *A Tale of Two Cities*, Hong Kong Arts Centre, Hong Kong
Ink Painting Two Cities Hong Kong & Shenzhen, Hong Kong Central Library, Hong Kong
ART TAIPEI 2015, Taipei Convention Centre, Taipei
Art Kaohsiung, The Pier-2 Art Center, Kaohsiung
Ink Asia 2015, Hong Kong Convention and Exhibition Centre, Hong Kong
New Art Wave EXPO, The Venetian Macao, Macau
- 2014 *Shanghai/HK/Macao Contemporary Ink Exhibition*, Shanghai Art Academy, Shanghai
- 2013 *Reveal Art Exhibition*, Artistree, Hong Kong
Ink Painting Two Cities Hong Kong & Shenzhen, Shenzhen Fine Art Institute, Shenzhen

- 2011 *The 100th Anniversary of Chinese Revolution Exhibition*, China National Art Gallery, Beijing
Ink Painting Two Cities Hong Kong & Shenzhen, Shenzhen Fine Art Institute, Shenzhen
7th Shenzhen Ink Art Biennale, Guan Shanyue Art Museum, Shenzhen
Ink vs Ink Exhibition, Hong Kong Museum of Art, Hong Kong
- 2010 *International Ink Art Exhibition*, The China Millennium Monument, Beijing
Ink vs Ink Exhibition, Shanghai Art Museum (now renamed as China Art Museum), Shanghai
- 2009 *Hong Kong Ink Painting Exhibition*, National Gallery, National Dr. Sun Yat-sen Memorial Hall, Taipei
Hong Kong Water. Ink Color, Hong Kong Central Library, Hong Kong
- 2008 *New Ink Art: Innovation & Beyond*, Hong Kong Museum of Art, Hong Kong
Hong Kong Contemporary Art, Atting House, Hong Kong
MOCA China Charity Exhibition, Pacific Place 3, Hong Kong
- 2007 *HK Contemporary Chinese Ink Painting Exhibition*, Artist Commune of Cattle Depot, Hong Kong
HK Return to China 10th Anniversary Art Exhibition, Sichuan Art Gallery, Chengdu
- 2006 *Contemporary Hong Kong Ink Exhibition*, Shenzhen Art Gallery, Shenzhen
- 2005 *Art Kaleidoscope*, Plum Blossoms Gallery, Hong Kong
- 2004 *HK Cityscapes*, University of London, London
- 2000 *Chinese Ink Painting*, National Taiwan Normal University, Taipei
- 1999 *International Biennale Neues Aquarell Kleinsassen*, Germany
- 1998 *Hong Kong Artists Exhibition*, Sichuan Exhibition Centre, Chengdu
- 1997 *Hong Kong Art Exhibition*, The National Art Museum of China, Beijing
- 1996 *Ink Paintings by Great Masters*, Duoyunxuan, Shanghai
- 1995 *Contemporary Hong Kong Painting Exhibition*, Fukuoka Art Museum, Fukuoka
- 1994 *The 8th National Art Exhibition*, The National Art Museum of China, Beijing
Hong Kong Art in LA, Santa Monica Place, Los Angeles
Hong Kong Art Exhibition, Kagoshima Prefectural Museum of Culture Reimeikan, Kagoshima
- 1992 *Art Exhibition of the Artists Conference*, Seoul
5 Artists Exhibition, Perimeter Gallery, Chicago

- 1991 *Contemporary Hong Kong Art by 4 Major Artists*, Galeria De Leal Senado, Macau
- 1990 *The 5th Asian International Art Exhibition*, Malaysia National Art Gallery, Kuala Lumpur
Hong Kong Contemporary Art, Schaumburg, Illinois
Hong Kong Contemporary Ink Painting, Taichung Cultural Center, Taichung
Hong Kong Ink Painting, Edmonton Provincial Museum, Edmonton
- 1989 *Contemporary Chinese Painting 1984-89*, Harvard University, Boston
New Spirit by Hong Kong Artists, Chinese Museum, Melbourne
The 7th National Art Exhibition, The National Art Museum of China, Beijing
The 4th Asian International Art Show, Seoul Metropolitan Museum, Seoul
13 Major Hong Kong Artists Exhibition, Mitsukoshi Art Gallery, Nagoya
- 1988 *Hong Kong Modern Art*, The National Art Museum of China, Beijing
Ink Paintings by Hong Kong Artists, Hong Kong Museum of Art, Hong Kong
Fung Wing Kee and Kwok Hon Sum Exhibition, Alison Fine Arts, Hong Kong
International Ink Painting Festival, Wuhan
Fung Wing Kee and Chui Tze Hung Exhibition, East & West Gallery, Melbourne
First Great Wall Art Exhibition, Nation Taiwan Museum of Fine Arts, Taipei
Hong Kong Ink Painting, Barbican Centre, London
- 1987 *Hong Kong Artist Exhibition*, Fuzhou Exhibition Gallery and Hubei Academy of Art, Fuzhou and Hubei
Phillippe Charriol Modern Art Exhibition, Fung Ping-shan Museum, The University of Hong Kong, Hong Kong
5 Dimensions, De Camoes Museum, Macau
- 1986 *Hong Kong Week Art Show*, Union Square, San Francisco
- 1985 *Contemporary Hong Kong Art Biennale Exhibition*, Hong Kong Museum of Art, Hong Kong

個展

2021	「馮永基：息／間」個展，3812 畫廊，倫敦
2019	「細看人生」馮永基創作展，名山藝術，台北 <p>巴黎藝術博覽會 2019，Bosco Hong 畫廊，巴黎大皇宮，巴黎</p> <p>東京藝術博覽會 2019，Bosco Hong 畫廊，東京國際論壇，東京</p>
2017	「水風清·山色揚」個展，名山藝術，台北
2016	「天地凡間」，榮寶齋，香港
2015	「宋彩華姿」，黎畫廊，台北
2012	「宋彩華姿」，萬玉堂，香港 <p>「宋彩華姿」，Cloître Saint Louis，亞維濃</p> <p>「宋彩華姿」，蘇荷 456 畫廊，紐約</p>
2011	「馮永基的藝術世界」，東方元素（北京）畫廊，北京
2010	「香江戀曲：馮永基水墨畫」，YR 畫廊，巴黎 <p>「香江戀曲：馮永基水墨畫」，東方元素（巴黎）畫廊，巴黎</p> <p>「香江戀曲：馮永基水墨畫」，香港大學美術博物館，香港</p>
2001	「水墨畫」個展，上海美術館（現更名為中華藝術宮），上海
2000	「馮永基新作展」，香港交易廣場，香港
1998	「水墨畫」個展，杭州藝術博覽會，浙江展覽館，杭州
1997	「水墨畫」個展，蘇荷士林畫廊，紐約
1996	「香港藝術家系列：馮永基」，香港藝術館，香港
1992	「水墨畫」個展，香港藝術中心，香港
1986	「水墨畫」個展，美國圖書館，香港
1985	「水墨畫」個展，La Cadre Gallery，香港 <p>「水墨畫」個展，置地廣場，香港</p>

主要聯展

2021	「天地·縱」第一部分展覽，藝術家聯展，3812 畫廊，香港
2020	<i>Longing for Nature: Redefining Landscapes in Chinese Art</i> ，雷特博爾格博物館，蘇黎世 <p>「重新連線」夏季特展，藝術家聯展，3812 畫廊，倫敦及香港</p> <p>「無窮於水墨」，藝術家聯展，3812 畫廊，倫敦及香港</p> <p>「臆象——粵港澳大灣區當代水墨藝術譜系 (2000–2020)」，廣東省美術館，廣州</p> <p>「香港畫廊協會籌款 Take 2」，「藝薈香港 — 由巴塞爾藝術展呈獻」，香港會議展覽中心，香港</p>
2019	「原典變奏——香港視點」，香港藝術館，香港 <p>「第十三屆全國美術作品展覽港澳台·海外華人邀請作品展」，廣州美術學院大學城美術館，廣州</p> <p>「齋物」，水墨藝博 2019，香港會議展覽中心，香港</p> <p>水墨藝博 2019，香港會議展覽中心，香港</p> <p>2019 台北國際藝術博覽會，台北世貿展覽館，台北</p>
2018	東京藝術博覽會 2018，Bosco Hong 畫廊，東京國際論壇，東京 <p><i>All About Ink</i>，Bosco Hong 畫廊，摩爾畫廊，倫敦</p> <p>2018 台北國際藝術博覽會，台北世貿展覽館，台北</p> <p>「鑑古賞今：二十世紀中國的水墨與藝術發展」，香港大學美術博物館，香港</p> <p>香港藝術中心四十週年籌款晚會展覽，香港藝術中心，香港</p>
2017	「全球水墨畫大展」，香港會議展覽中心，香港 <p>「圖繪香港」，香港科技大學，香港</p> <p>福爾摩沙國際藝術博覽會，誠品行旅，台北</p> <p>2017 台北國際藝術博覽會，台北世貿展覽館，台北</p>
2016	「情繫雙城」，上海書畫院，上海 <p>水墨藝博 2016，香港會議展覽中心，香港</p>
2015	「情繫雙城」，香港藝術中心，香港 <p>「水墨雙城 – 深港都市水墨交流展」，香港中央圖書館，香港</p> <p>2015 台北國際藝術博覽會，台北世貿展覽館，台北</p> <p>高雄藝術博覽會，駁二藝術特區，高雄</p> <p>水墨藝博 2015，香港會議展覽中心，香港</p> <p>「新藝潮——國際藝術學院新進博覽」，澳門威尼斯人金光會展，澳門</p>
2014	「上海·香港·澳門當代水墨畫聯展」，上海書畫院，上海
2013	「築·自室」香港建築師學會展覽，Artistree，香港 <p>「水墨雙城 – 深港都市水墨交流展」，深圳畫院，深圳</p>
2012	「辛亥革命百週年展覽」，中國國家畫廊，北京 <p>「水墨雙城 – 深港都市水墨交流展」，深圳畫院，深圳</p> <p>「第七屆深圳國際水墨雙年展」，關山月美術館，深圳</p> <p>「承傳與創造 – 水墨對水墨」，香港藝術館，香港</p>
2010	「國際水墨畫大展」，中華世紀壇，北京 <p>「承傳與創造 – 水墨對水墨」，上海美術館（現更名為中華藝術宮），上海</p>
2009	「香港水墨畫大展」，國父紀念館國家畫廊，台北 <p>「香港·水·墨·色」，香港中央圖書館，香港</p>

2008	「新水墨藝術」，香港藝術館，香港 <p>「香港當代藝術展」，Atting 畫廊，香港</p> <p>「中國當代藝術館慈善展」，太古廣場三期，香港</p>	1987	「香港美術家作品聯展」，福建省展覽館易、湖北美術學院，福州、湖北 <p>「夏利豪現代藝術比賽展」，香港大學馮平山博物館，香港</p> <p>「山水五步」，澳門賈梅士博物館，澳門</p>
2007	「當代水墨大展」，牛棚藝術村，香港 <p>「香港回歸十周年藝術展」，四川美術館，成都</p>	1986	「香港週藝術展」，聯合廣場，三藩市
2006	「香港當代水墨大展」，深圳美術館，深圳	1985	「當代香港藝術雙年展」，香港藝術館，香港
2005	「藝術萬花筒」，萬玉堂，香港		
2004	「香港風情」，倫敦大學，倫敦		
2000	「香港台灣水墨畫大展」，國立台灣師範大學，台北		
1999	「德國國際藝展」，德國		
1998	「香港藝術家聯展」，四川展覽館，成都		
1997	「香港藝術」，中國美術館，北京		
1996	「聯徵雲集」，朵雲軒，上海		
1995	「香港現代繪畫展」，日本福岡美術館，福岡		
1994	「第八屆全國美術作品展覽港澳台·海外華人邀請作品展」，中國美術館，北京 <p>「洛杉磯香港藝展」，聖塔莫尼卡購物中心，洛杉磯</p> <p>「香港藝術」，日本鹿兒島黎明館，鹿兒島</p>		
1992	「漢城畫家會議美術展」，漢城 <p>「五人展周界畫廊」，芝加哥</p>		
1991	「香港新派水墨畫展」，市政廳畫廊，澳門		
1990	「第五屆亞洲國際美術展」，馬來西亞國家畫廊，吉隆坡 <p>「當代香港藝術」，美國伊利洛州修伯特市，修伯特</p> <p>「香港當代水墨畫」，台中市立文化中心，台中</p> <p>「香港水墨畫」，艾蒙特博物館，艾蒙特</p>		
1989	「中國的新風貌 1984–89」，哈佛大學，波士頓 <p>「新風格 – 香港當代畫家展」，澳華博物館，墨爾本</p> <p>「第七屆全國美術作品展覽港澳台·海外華人邀請作品展」，中國美術館，北京</p> <p>「第四屆亞洲國際美術展」，漢城大都會美術館，漢城</p> <p>「香港十三名家展」，三越百貨美術館，名古屋</p>		
1988	「香港現代藝術」，中國美術館，北京 <p>「香港水墨」，香港藝術館，香港</p> <p>「馮永基、郭漢深二人展」，藝倡畫廊，香港</p> <p>「國際水墨畫展」，武漢</p> <p>「馮永基、徐子雄二人展」，東西畫廊，墨爾本</p> <p>「長城首屆美術畫畫展」，台灣省立美術館，台北</p> <p>「香港水墨」，巴比肯中心，倫敦</p>		

Public / Corporate Collections

- Asian Art Museum of San Francisco, San Francisco
- Bank of Illinois, Chicago
- Beijing Enterprises Group, Hong Kong
- Cathay Pacific Airlines
- China Resources Corporate, Hong Kong
- Grand Hyatt, Hong Kong
- Copelouzos Family Art Museum, Athens
- Hilton Hotel, Shanghai
- Hilton Hotel, Tokyo
- Hong Kong Airport Authority, Hong Kong
- Hong Kong Heritage Museum, Hong Kong
- Hong Kong Museum of Art, Hong Kong
- Hong Kong Palace Museum, Hong Kong
- HSBC Headquarters, Hong Kong
- Jardine Matheson Headquarters, Hong Kong
- JP Morgan, Hong Kong
- Li & Fung Limited, Hong Kong
- Mandarin Hotel Headquarters, Hong Kong
- Shanghai Art Museum (now renamed as China Art Museum), Shanghai
- TEC Electronics Corporate, Japan
- The Chevalier Group, Hong Kong
- The Government House, Hong Kong
- The Headquarters of the Government, Hong Kong
- The National Art Museum of China, Beijing
- The Standard & Poor's, Hong Kong
- The University Museum and Art Gallery (UMAG) of The University of Hong Kong, Hong Kong

公共 / 企業收藏

- 舊金山亞洲藝術博物館，舊金山
- 伊利諾伊州銀行，芝加哥
- 北京控股集團，香港
- 國泰航空
- 華潤集團，香港
- 君悅酒店總統套房，香港
- 希臘科佩盧左斯家族博物館，雅典
- 希爾頓酒店，上海
- 希爾頓酒店，東京
- 香港機場管理局，香港
- 香港文化博物館，香港
- 香港藝術館，香港
- 香港故宮文化博物館，香港
- 匯豐銀行總部，香港
- 怡和洋行總部，香港
- 摩根大通，香港
- 利豐集團，香港
- 文華酒店總部，香港
- 上海美術館（現更名為中華藝術宮），上海
- 日本 TEC 電子公司
- 其士集團，香港
- 香港禮賓府，香港
- 香港特別行政區政府總部，香港
- 中國美術館，北京
- 標準普爾，香港
- 香港大學美術博物館，香港

RAYMOND FUNG'S FOOTPRINTS 馮永基 足跡

RAYMOND FUNG'S FOOTPRINTS

1952 Age 0

Born in Hong Kong at the night before Dragon Boat Festival in the Year of Dragon. As my mother recalled, my father passed away due to myocardial infarction, just a few months after my birth. My mother, sister and I had lived in a “tong lau” tenement with our aunts on Hollywood Road since then⁽¹⁾.



(1) Childhood spent in a century-old tenement building on Hollywood Road, Hong Kong.

(2) Traditional landscape painting at youth under Mr. Ip Chit-hoo.

1967 Age 15

Started off my high school education at St. Louis School, then later transferred to Wellington College because I did not perform well in science subjects. Before leaving St. Louis, I was apprenticed to Mr. Ip Chit-hoo⁽²⁾ who taught in arts. Thanks to that, I learned traditional ink wash techniques from him for five years and joined the Hong Kong Society for Chinese Art at the age of 17.



1970 Age 18

Attended School of Communication, Hong Kong Baptist College, where I took oil painting classes taught by Mr. Chan Hok-she.

1971 Age 19

Came across Lingnan painting class on the newspaper taught by the young He Baili, who later rose to fame.

1972 Age 20

Studied abroad in the U.S., shifting from journalism and sociology to majoring in architecture and minoring in art. I received four years of scholarship from overseas and was awarded Reynolds Aluminium Prize for Architectural Students.

1978 Age 26

Received my Bachelor's degree in Architecture from Louisiana State University and joined Tao Ho Design Architects upon returning to Hong Kong after

graduation. The projects in which I participated included design contests for Hong Kong Sports Institute, the enhancement of the Sai Kung Waterfront Park, etc.

1979 Age 27

Joined the design architect team of Edward Ho Sing-tin and Jim Tong at Wong Tung Group. Projects included Discovery Bay Phase 1, Discovery Bay Golf Club⁽³⁾ that won a Silver Medal issued by the Hong Kong Institute of Architects (HKIA), Hong Kong Parkview, and a private property at 37 Deep Water Bay Road. I also participated in design contests for Hong Kong Academy for Performing Arts, commercial business districts in Hong Kong Central and Macau, etc. Married to Ms. Salome Yip Yuenling, a nurse in Kwong Wah Hospital. During the time, both of us were busy with our schedules, hoping to save down payment for a flat.



1979 / 1982 Age 27 / 30

Participated twice in Hong Kong Youth Cultural & Arts Competitions and won the first runner-up from the Chinese painting group and became friends with Hung Hoi. He introduced me to Mr. Yang Shan-shen to improve my Lingnan style of Chinese brush painting.

1984 Age 32

Became a licensed architect and enrolled into the Diploma Programme in Chinese Ink Painting at School of Continuing and Professional Studies, The Chinese University of Hong Kong. The curriculum was comprehensive in terms of its content and resources. I studied under the masters Liew Cometong, He Cai-an, Chen Ruo-hai, Oscar Ho Hing-kay, Kam Ka-lun.

1985 Age 33

Enrolled into Contemporary Ink Painting course at HKU School of Professional and Continuing Education taught by Mr. Chui Tze-hung⁽⁴⁾. This became a cornerstone in my exploration of contemporary ink painting. “Never forget why you started” – after becoming professionally qualified, I quit from working long hours in the private sector and joined the Building Development Department of former Hong Kong Government⁽⁵⁾.

(4) Mr. Chui Tze-hung (centre) and members of Ink Momentum.



(3) The Discovery Bay Golf Club, the entire architecture design of the artist has been realized.

(5) Building Development Department staff card.



Attended the first Fringe Festival in Hong Kong and held my first solo exhibition *Emergence* on the pedestrian footbridge at The Landmark. My works were liked by many and most of them were sold. An architect friend of mine opened Le Cadre Gallery in Causeway Bay and suggested I showcase my work there. I kept this low-key so not many people knew about my second solo. My work at Building Development Department only lasted for one year and three months, during which, I received my first design award from the government for my design for Chai Wan Indoor Games Hall⁽⁶⁾. Shortly after I was invited by my ex-colleague Nelson Chow and joined Chows Architects Ltd as Design Director.

(6) The Chai Wan Indoor Games Hall was my first design award in public building category.



1986 Age 34

I started my collaboration with Alisan Fine Arts, thanks to Chui Tze-hung's recommendation. The gallery was co-founded by Alice King and Sandra Walters⁽⁷⁾, giving rise to its name "Alisan".



(7) Tao Ho (second from the right) and Sandra Walters (left)

The gallery was located at former Holland House and later moved to Prince's Building. Represented artists of the gallery included myself, Lui Shoukwan, Wucius Wong, Chui Tzehung, Leung Kui-ting, Hung Hoi, Kwok Hon-sum, etc.

In those years, Chui planned and organised exhibitions at libraries in the U.S., including my third solo exhibition. The U.S. government played a vital role in developing Hong Kong's art and culture. However, not long after the handover, such service was ceased.

That year, under the influence of Chui, the art society of "Ink Momentum" was founded to promote contemporary ink paintings to the general public and support charity for a good cause, raising money for Hong Kong Down Syndrome Association, Children's Cancer Foundation, Hong Kong Kidney Patients Trust Fund, etc.

1987 Age 35

My first artwork collected by Hong Kong Museum of Art (HKMoA) was *Revelation of Freedom*⁽⁸⁾, endorsed by advisor Luis Chan, arranged by Mr. Huang Yi who

once worked as the Assistant Curator in HKMoA. After the arrangement, I was told that he would soon leave his position to reside on the Lantau Island to write his wuxia novels. At first, I admired him for his otherworldly behaviour of withdrawing from the hustle at such young age, and was later left in awe to find his novels among the bestsellers. It is sad that I only met him once in 1987. He passed away at the age of 65.



(8) The first painting being collected by HKMoA has been displayed at Government House over the years.

1988 Age 36

In the three and a half years at Chows on management level, my first Mainland project was on Qihua Tower on Huaihai Zhong Road in Shanghai, and my second on Holiday Inn in Xi'an. Hong Kong projects included designing for Home Ownership Scheme.

I thought I could take part in designing public architecture by serving in the government department. So, on December 1, I became a government architect again.

Perhaps it was forgotten by many that my first commercial art show at Alisan Fine Arts was a co-exhibition with Kwok Hon-sum. Due to my role as a civil servant, no contracts were signed between me and galleries and I could freely exhibit my artworks anywhere I wanted, and so I did in the Plum Blossoms Gallery, Galerie du Monde and Touchstone Gallery. Upon invitation of Plum Blossoms Gallery, we collaborated until 2014 during which my work was showcased at Art Hong Kong and Fine Art Asia. Plum Blossoms Gallery gradually left the art scene since the retirement of Stephen McGuinness.

In December, Mr. Van Lau led a number of Hong Kong

artists to hold an exhibition at National Art Museum of China for the first time. The line-up included some of the most influential artists in Hong Kong and the event was highly anticipated. I finally got to meet many artists in person and was able to exchange ideas with well-known artists from the Mainland. All these sparked my determination to further my education at the Central Academy of Fine Arts (CAFA) in Beijing.

1989 Age 37

This year began my journey to exhibiting globally. Apart from being selected to exhibit in the *National Art Exhibition*, my artworks were also showcased at Harvard University's *Contemporary Chinese Painting 1984 - 89*⁽⁹⁾ organized by Mrs. Helaine Ohayon from Mandarin Studio. She selected artworks from young emerging Chinese painters and displayed them at Adams House, with the help of Mr. Wu Hung from Harvard University Arts Department. I was the only participant who attended the opening. Before that, I held a preview of the featuring artworks at Mrs. Amy Schwartz's house in New York which was a valuable experience to exhibiting in the West.

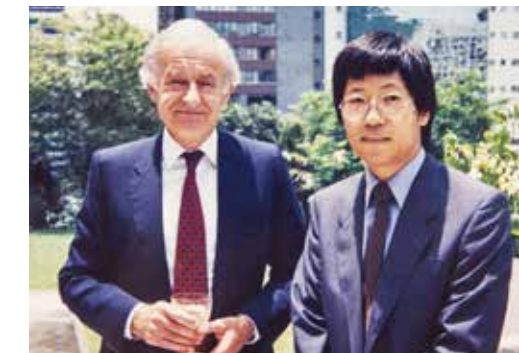


(9) Being invited to exhibit at Harvard University. Left: Mrs. Helaine Ohayon Right: Mrs. Amy Schwartz

1990 Age 38

During the trip I had a great talk with Hon Bing-wah. He proposed to nominate me for the Ten Outstanding Young Persons Selection. Unfortunately, due to the drawback of the Tiananmen Incident, the selection was put on hold. With beginner's luck I was fortunate to be awarded right away in 1990⁽¹⁰⁾, alongside renowned artists Willy Tsao Sing-yuen, Flora Zeta Cheong-leen, Yip Wing-sze.

(10) After being awarded The Ten Outstanding Young Persons Selection, I was invited by David Wilson, the then Governor of Hong Kong, to share my thoughts at Government House.



My larger work *Revelation of Freedom* entered a contest held by Philippe Charriol Foundation. Dr. Chow Yei-ching OBE bid HK\$51,000 on my painting at the auction, marking my most expensive work ever sold at that time.

1991 Age 39

Perhaps my capability of accomplishing challenging tasks gained recognition from the Director of Architectural Services Mr. Corsa. He recommended me to work in the U.S. and I chose to be in Hugh Stubbins Architects in Boston and Pei Cobb Freed and Partners in New York, respectively. I got to see how dedicated and determined the legendary Ieoh Ming Pei was⁽¹¹⁾. I was touched and inspired by his endurance in the pursuit of perfecting architectural designs.



(11) Interviewed with Mr. I.M Pei in New York Office.

1992 Age 40

I held my fourth solo exhibition at the Hong Kong Arts Centre, an award-winning local architecture designed by one of my most admired masters Tao Ho. It was the finest and most perfect exhibition venue.

One of my series *Everlasting No.1* was collected by HSBC and displayed at its headquarter in Hong Kong, and was featured in its Christmas card. Later in the year, Jardine Matheson collected a pair of my paintings on Hong Kong landscape and displayed them in the lobby of the headquarter building.



(12) Renovation of the City Hall Memorial Garden initially included a water feature. It was later replaced by a planter in response to public complaint.

1993 Age 41

Hong Kong City Hall 30th Anniversary – Urban Council planned to renovate the classic building. I was assigned to this project and my excitement was beyond words. I was responsible for renovating City Hall Low Block and Memorial Garden⁽¹²⁾ and I focussed more on the latter with modern elements that reflected social changes and transformation of the city while retaining the original architectural style⁽¹³⁾.



(13) Edinburgh Place – the artist was honored to participate in the renovation of the public space in 2002, in celebrating Hong Kong fifth anniversary of its handover. The design was a mix of “nostalgia” and “modernity”. In “nostalgia”, street lamps revitalized the city to represent Hong Kong over the past decade; in “modernity”, the iron-made shadows of Hong Kong citizens reflected the lifestyle: gaming and

on the phone, walking the dog, singing karaoke, spending time with family... The appearance of the shadows was aiming to prevent any disrespectful behavior of lying down in public space. It was a great accomplishment to handle such concern in a relaxed manner while leaving marks on the city.

(14) At the opening of my solo exhibition in HKMoA.

1996 Age 44

Invited by HKMoA, I exhibited my artworks for three months as part of the *Hong Kong Artists Series*, and reached a new milestone in my career⁽¹⁴⁾.



1997 Age 45

Recommended by HKMoA, I travelled to Vermont Studio in an exchange programme to the U.S. and met Shi Yong from Shanghai. In November, I held my first overseas solo exhibition at Caelum Gallery in New York. I followed HKMoA to the National Art Museum of China and attended Hong Kong Art 1997.

1998 Age 46

Registered into a summer programme at the China Academy of Art near the West Lake in Hangzhou. I was emotional seeing the renovated and modernised buildings there, as they got rid of the cultural elements they once had and lost the essence of their surrounding landscape that could have told stories of the city.

Professor Ren Dao-bin was the course director. He was gentle and kind, full of wit and humour. We soon became friends. I would listen to his talks in museum and universities in Hong Kong. In the same year, Professor Ren suggested I join the first West Lake Art Fair, which is also my first time joining an art fair.

1999 Age 47

Invited by HKMoA to design a Museum of Contemporary Art inside Kowloon Park. It is every architect's dream to build a gallery. The project was fully consulted, and widely reported by the media. Unfortunately, the idea did not come to life due to the cease of the project.

2000 Age 48

The Rotunda at Exchange Square was an exhibition venue where I highly anticipated to display my work. With the support from Art Advisor of Hong Kong Land Nigel Cameron, I held my eighth solo exhibition there, with works collected by many. Among the collectors, Mr. David Pong Chun-ye selected *Cry of Nature (2)* and donated it to Asian Art Museum of San Francisco's permanent collection.

The Health Education Exhibition and Resource Centre that I designed was awarded President's Prize by HKIA, a key turning point and a huge accomplishment in my career.

From this year onwards, MTR Corporation Limited had printed copies of artworks by Hong Kong artists placed in lobbies of various locations and my *Hong Kong Mountain Series - Pat Sin Range* got featured in Tai Koo station in the project's first phase⁽¹⁵⁾.



(15) “Hong Kong Mountain Series – Pat Sin Range” was published in the first “Understand Art” series by MTR Corporation Limited distributed in the lobby of Tai Koo station.

(16) Solo exhibition at The Shanghai Art Museum.

2001 Age 49

I was invited by Mr. Fang Zeng-xian, Director of Shanghai Art Museum (later renamed to The China Art Museum) to be the overseas juror for the design of a new museum, which would be moved to the former Shanghai Race Club building. After rounds of adjudication, we decided to implement Western architectural style from the '20s, keeping abreast of the structure of the Shanghai Race Club building. During that period, the team respecting me as their honorary adviser, and went back and forth to the Museum in Shenzhen in order to minimise my travel. We were highly respected by the Chinese officials, and perhaps for this reason, I later became the first person from Hong Kong to hold a solo show at The Shanghai Art Museum⁽¹⁶⁾.



I was awarded the President's Prize by HKIA for the second time for my work of Hong Kong Wetland Park 1, supported by the team: architecture by Michael Li Kiu-yin and exhibition by Kevin Li Pui-K. The entire project was executed within nine months, from concept to completion, reflecting an outstanding team spirit and collaboration among us.

I renovated the interior of Architectural Services Department. Fellow members of the department held criticism to my word because of the cutting-edge design that was different to conventional structures. Luckily with the support from Director Mr. Pau Shiu-hung, the design was later awarded Green Office Awards of the year.

2002 Age 50

It was always my goal and desire to have my own Designer House. I purchased a house in Pak Sha Wan and renovated it and named it "Archivilla"⁽¹⁷⁾. "Archi" represented the students of the legendary master carpenter Lu-Ban, while "villa" indicated the alley (longtang in Shanghai) or sometimes known as the lane house (lilong) in Chinese, an alternative for making fun in the language. It was awarded a Bronze by Hong Kong Designers Association (HKDA).



(17) Day and night at Archivilla.

**2003 Age 51**

Mr. Van Lau introduced me to further my studies at Central Academy of Fine Arts (CAFA), and I was temporarily taught by Mr. Jia You-fu. Later I contributed to scholarships of the Academy. Because of Mr. Van, I met masters including Fan Di'an, Jin Shang-yi, Pan Gong-kai, Zhang Bao-wei, Sui Jian-guo, Lu Pinjing. I was invited by course director, Professor Zhang Bao-wei to be guest professor in the newly-introduced environmental studies.

(18) Paper boat sculptures represented the past, the present and the future of Sai Kung. The boats were designed with newspaper during Sino-Japanese War, depicting Sai Kung residents during that period.

2004 Age 52

I received my third President's Prize with Sai Kung Promenade and Visual Corridor. The projects were initiated by Mr. Antony Leung Kam-chung, then Financial Secretary. Due to the large impact of SARS brought to the economy of Hong Kong, Leung supported local tourism to promote economic growth in the city. Our team of three including King Kwok-cheung, Ida Sze and myself, anchored paper boat sculptures there which soon became a landmark spot in Sai Kung town. The public named it as Paper Boat Park1. In 2016, Hong Kong Post issued a set of special stamps on "Public Architecture in Hong Kong", the park was one of six unique designs featured⁽¹⁸⁾.

**2006 Age 54**

Hong Kong Wetland Park II⁽¹⁹⁾ marked my fourth time winning HKIA Annual Awards. It was the Building of the Year, and received over fifteen overseas awards including the Global Award and Asia Award by Urban Land Institute.

(19) The award-winning Hong Kong Wetland Park has been widely featured in publications including *Waterscapes Contemporary Landscaping* published by Braun, "1000 x Landscape Architecture" and "COLLECTION Landscape Architecture".

**2007 Age 55**

My team, King Kwok Cheung, Chow On-yuen and I was awarded HKIA Annual Awards for the fifth time for my design of the Tsim Sha Tsui Promenade⁽²⁰⁾. This project also marked my last award and recognition received for my public architectural works. I decided to quit from the practicing architecture and dedicated wholeheartedly to my ink painting.



(20) Each of the twenty-eight sneaker marks next to the fountain was engraved with an international city name and the distance between that city and Hong Kong. The fountain in Tsim Sha Tsui East represented the world's central point. It aimed to give a sense of home for tourists worldwide, especially for people from the twenty-eight cities, to find the name of the place where they belonged.

At the same time, Essy Baniassad from School of Architecture, Chinese University of Hong Kong, invited me to teach a class on Experiencing Architecture. I was promoted from Assistant Professor, Associate Professor, to Professor in ten years' time.

2008 Age 56

On February 14, Valentine's Day, I left my department with the sweetest goodbye. I resigned from the field of public architecture. In the same year, I received Commendation Award from Home Affairs Bureau.

2009 Age 57

"The Flower Box" was my personal architectural work, and which received a Silver Award from HKDA. I was nominated and selected as one of the Ten Outstanding Designers. I received a call from the Administration Wing, and was invited to join Administration's Office as Design Advisor, monitoring design and construction work at the Central Government Offices. I worked collaboratively for three and a half years with Henry Tang Ying-yen, then Chief Secretary for Administration's Office.

(21) Replica of the twelve strolls of "Once Upon a Time" being displayed at the conference room of Central Government Offices.

2010 Age 58

Invited by University Museum and Art Gallery (UMAG) of The University of Hong Kong, I held my solo exhibition, Hong Kong Lyric there. At the same time, the Museum published *The Art of Raymond Fung*. The main artwork, twelve strolls of *Once Upon a Time*⁽²¹⁾, were displayed at the Museum, with a replica displayed at the conference room in the Central Government Offices.

I then exhibited my artworks at Galerie Yvan Roubin and Sinitude Gallery respectively in Paris.

I was invited by Mr. Henry Tang Ying-yen as Director of the Board of the West Kowloon Cultural District Authority until 2014, and have been the Committee Member of the Development Council since then.

**2011 Age 59**

The Art of Raymond Fung exhibition was held at Sinitude Gallery in Beijing⁽²²⁾ featuring both my ink paintings and architecture works. I was also appointed the Justice of the Peace.

I was invited by National Art Museum of China (NAMOC) to exhibit there, in memory of the 100th Anniversary of 1911 Revolution. *china in China* is now part of NAMOC's collection.

Interview feature of me by the art curator Hans Ulrich Obrist was published in October issue of *The International Art Magazine of Contemporary China*.



(22)
Solo exhibition at Sinitude Gallery in Chaoyang district of Beijing.

2012 Age 60

In Eastern customs, sixty is a meaningful number. It became the theme of a series of paintings I made for myself, depicting the landscape of Sai Kung and reflecting the changes and transformation of Hong Kong over the years, as well as personal life experiences in the past six decades. The artworks are now at HKMoA.

I established and donated to “Professor Raymond Fung Chinese Scholarship” to The Chinese University of Hong Kong, Hong Kong Baptist University, and University of Hong Kong.

china in China solo exhibition was held in Plum Blossoms Gallery in Hong Kong, Gallery 456 in New York, and Cloitre Saint Louis in Avignon, France, respectively, until 2015⁽²³⁾.



(23)
Solo exhibition at Avignon.

2014 Age 62

I co-organised “My 10 Most ‘Liked’ Hong Kong Architecture of the Century” with Corrin Chan as the Chairman of Hong Kong Architecture Centre (HKAC). The programme received Art Promotion Award from Hong Kong Arts Development Council in the following year.

I opened a new studio “StudioRay”, located at Tesbury Centre, where I held private classes. Admission Fees were all donated to the “Professor Raymond Fung Scholarship”.

2015 Age 63

china in China solo exhibition was held again at Lee Gallery in Taiwan and I attended ART TAIPEI and Art Kaohsiung for the first time.

I held *Between Heaven & Earth* solo exhibition at Rong Bao Zhai⁽²⁴⁾, and a preview at the first Ink Asia art fair.



(24)
Solo exhibition at Rong Bao Zhai.

My interview feature was published on in the seventh issue of Design Anthology, under the theme of “A Civic Mind”.

2016 Age 64

Solo exhibition was held in January, at Rong Bao Zhai on the third floor of Cheung Kong Center in Central, Hong Kong. I was pleased with the outcome of the exhibition. My work was showcased in their second Ink Asia at the end of year.

My work was on auction for the first time at Christie’s Spring Auction and Ravenel Auction.

Chung Hwa Book Company (Hong Kong) Limited published my new autobiography book, *The Story of Raymond Fung*, and the book was awarded Hong Kong Golden Book Awards.

I expanded my studio and moved to Hang Wai Commercial Building.

2017 Age 65

I was represented by Mingshan Art, who arranged to exhibit my work at Art Formosa and ART TAIPEI.

Ministry of Culture of the People’s Republic of China supported the West Kowloon Cultural District Authority on the development of Hong Kong Palace Museum and I was appointed as the Board Member.

I became the Honorary Member of American Institute of Architects (Hong Kong Chapter) and was selected as the architectural representative by RTHK for their programme *Transformers 2017* celebrating Hong Kong’s twentieth Anniversary of its handover.

My ink painting *Beauty of Lands* was on auction at Christie’s Autumn Auction.

Invited to participate in Picturing Hong Kong by the HKUST Lee Shau Kee Library and Division of Humanities, conducting talks and demonstrations.

2018 Age 66

Invited by Bosco Hong Gallery to participate in the well-received Tokyo Forum at Art Fair Tokyo 2018, together with Lee Chi-ching, Nina Pryde and Chan Keng-tin.



(25)
The artist participated in Mostra di Architettura di Venezia with his work “Fish Ball”, depicting the hustle and bustle of Hong Kong.

Invited by HKIA to participated in La Biennale di Venezia. The exhibited work was *Fish Ball*⁽²⁵⁾, reflecting the fast-paced lifestyle of Hong Kong and the local nature that strived for mass production, convenience and efficiency.

Invited to participate in the 35x35 Art Project by the Copelouzos Family Museum based in Athens, and painted *The countryside of Hong Kong* on canvas. This was the first time I ink-painted on canvas.

My work *Beauty of Lands (4)* was auctioned at a high price at Christie’s Spring Auction.

In July, we held *Group Exhibition - Raymond Fung & Lee Chun-Yi* at Mingshan Art in Taipei.

In August, I was invited by Bosco Hong Gallery again to participate in *All About Ink* group exhibition. *18 Shades in Ink*⁽²⁶⁾⁽²⁷⁾ was displayed, featuring eighteen different styles and compositions of ink painting.

(26)
“18 Shades in Ink” being exhibited at Mall Galleries, London.



(27)
Mall Galleries, London.



Later the year, I participated in Chinese painting exhibition *Tradition to Contemporary: Ink Painting and Artistic Development in 20th-century China* presented by UMAG. *The Unforgettable Moments* was exhibited, featuring the glistening waters at the golden hour that during sunset.

In October, I participated in ART TAIPEI, invited by Mingshan Art⁽²⁸⁾.



(28) With students and friends at the Art Taipei venue.

(30) Tokyo International Forum, Tokyo.

My last architecture prize was for the design of a private house on Wiltshire Road in Kowloon Tong. Sunlight at noon penetrates through an iron plate, reflecting the saying of “time does not matter, all is divinely calm” onto the concrete wall. The home design received Best of Residential of the year, plus a Merit Certificate at from the CADSA the year after⁽²⁹⁾.



(29) The home design of the private house in Kowloon Tong received “Best of Residential” of the year. The concept focused on the sunlight reflecting the words from the iron plate onto the concrete wall. The artist described this as Home for the rising Sun.

(31) Solo exhibition at Art Fair Tokyo 2019.

(32) Grand Palace, Paris.

2019 Age 67

Bosco Hong Gallery organised and held the *Fung Wing-kee* solo exhibition at Art Fair Tokyo⁽³⁰⁾⁽³¹⁾.



Invited by Bosco Hong Gallery, my artworks were exhibited at Grand Palais in Paris. It was my third time holding solo exhibition in Paris⁽³²⁾⁽³³⁾⁽³⁴⁾.



Viennent ensuite **les grands paysages de Raymond Fung**. Assemblés comme un alignement de kakémonos, ces compositions quasi-architecturales possèdent une certaine noblesse. Véritable ode à la nature, certaines laissent même échapper de fins nuages de brume à travers de petits trous.



Une très belle atmosphère se dégage des paysages de Raymond Fung - Bosco Hong Gallery

Enfin, ne ratez pas **les acryliques mystiques de**

(33) The featured work “Dynasties”, with smoke effect has received high acclaim at Art Paris 2019.

(34) The works “Dynasties” has been appraised as 10 best in the Art Paris 2019, and was further introduced at TV5.

In October, a solo exhibition was held at Mingshan Art and ART TAIPEI respectively.

In November, I was invited to participate in an exhibition *Dialog with Wu Guanzhong* organised by HKMOA after its renovation.

2020 Age 68

Exhibitions across the world were forced to a pause due to the global pandemic, except for Spotlight by Art Basel and Fine Art Asia in Hong Kong at year end. I was invited as a participating artist and the proceeds of the exhibitions went to the Hong Kong Art Gallery Association and Hong Kong Cancer Fund.

2021 Age 69

A milestone in establishing Hong Kong ink art, *Breathing (1)* hit over a million sales at Sotheby's Hong Kong “Beyond Legends: Modern Art Evening Sale” in April.

Participated in the group exhibition held in the new art space of 3812 Gallery Hong Kong in May. My works were featured in the South China Morning Post.

In May, I curated the *INKFINITY* group show for my classmates at the Fringe Gallery.

I was invited to design the first set of western style official tableware for the HK Airport Authority and HKSARG VIP Suites.

My large work “Dynasties” will be on permanent display at the HK Palace Museum VIP Suite.

In October, my work, *Life (1)*, will be offered at Sotheby's Hong Kong Modern Art Autumn Sales.

Participated in Art Taipei 2021 in October.

Invited by 3812 Gallery to curate my first solo exhibition in London and participate in related academic events hosted by SOAS in October.

Participated in Art Taichung 2021 in December.

馮永基足跡

1952 零歲

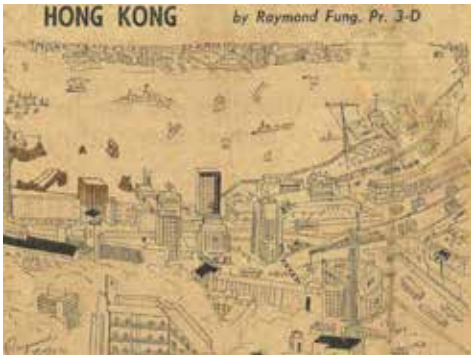
生於香港，龍年端午節的前一個晚上。從母親口述，父親是在我出生後幾個月後因心肌梗塞離世。此後，母親、姐姐和我便搬到幾位亞姨在荷李活道的唐樓居住。

1960 八歲

小學就讀於香港瑪利諾小學。八歲時，畫作被刊於該校的校報，亦是我首次被刊登的作品。

1963 十一歲

獲小學老師指導，投稿到香港南華早報的「兒童天地」⁽¹⁾，因經常入選而引起讀者生疑。報館於是安排了我一次訪問，向讀者解釋我的小屋歷，說明我已先後贏得在日本及東南亞的兒童繪畫比賽，並無偏私。



1967 十五歲

初中在香港聖類斯學校，唸至初中二年級，因理科成績太差勁而被迫轉到私立的威靈頓中學完成。在離開聖類斯前，被任教美術科的葉哲豪老師邀請為徒。如是者，潛修了五年的傳統水墨。亦由葉老師介紹，於十七歲加入香港中國美術學會。

1970 十八歲

入讀香港浸會學院傳理學系。其間修讀留法畫家陳學書先生的油畫課。

1971 十九歲

因緣際會，在報章上知悉一間名叫明德中心的慈善機構有嶺南派畫班。老師是一位年青人，就是日後成為著名國畫家的何百里先生。

1972 二十歲

赴美升學，輾轉從新聞系、社會系、轉至建築系並副修藝術。獲四年的「海外學生獎學金」及美國雷諾鋁業頒發的建築設計獎⁽²⁾。



1978 二十六歲

獲頒發美國路易斯安納州州立大學建築學學士學位。畢業後回港，加入何弢建築設計公司。其間，曾參與香港銀禧體育中心（今天改名為香港體育學院）的設計比賽、西貢海濱美化計劃等。

1979 二十七歲

一年後，再轉到王董（國際）建築師事務所，為何承天及唐景彬建築師主持下的建築設計團隊。集體負責的項目包括：香港愉景灣第一期、香港愉景灣哥爾夫球會所，獲香港建築師學會週

年大獎。香港陽明山莊、深水灣道三十七號私人大宅。其間亦參與香港演藝學院設計競賽及在中環與澳門商業區的設計競標。

1979 二十七歲

與在廣華醫院修讀護理學的葉婉玲小姐共諧連理。因為彼此早已有計劃組織家庭，在那幾年，大家都忙於下班後趕接額外工作，不時連夜通宵達旦，是為儲夠首期買房子。

1979 / 1982 二十七歲 / 三十歲

兩度參加全港青年學藝比賽（國畫公開組）獲亞軍。因為熊海亦是得獎者而從此成為好友，並透過他的介紹，隨楊善深老師進修嶺南畫派。

1984 三十二歲

幾經辛苦獲得建築師執業資格後，隨即報讀香港中文大學校外部的水墨畫文憑課程。該課程從容以至師資完備，包括劉欽棟、何才安、陳若海、何慶基、金嘉倫等老師。翌年，又報讀港大校外部由徐子雄老師主講的「現代水墨畫」課程，是我對現代水墨畫重新探索的轉捩點。不忘初心，在取得專業資格後，便考慮回歸藝術的漫長旅途。於是下決心離開要每天工作十二小時的私人公司，加入港英政府的建築拓展署。

1985 三十三歲

報名參加首屆的「藝穗節」，獲安排在置地廣場的行人橋舉行首次的個人展覽，名為「旭現」。從名稱上，揭示我要走進藝壇的不歸路。也許是藝壇新人的原因，或是我少不更事，把畫價定得相宜，打從第一天，作品很受歡迎，差點把全部作品賣光。

一位建築師朋友開設在銅羅灣新寧道的 LeCadre Gallery，給予我在該處展出。因為行事低調，沒有多少人知道我第二次的個展。在建築拓展署工作只維持了一年零三個月。接受前同事周念申建築師的邀請，加入周氏建築師事務所有限公司做設計總監。

1986 三十四歲

我與畫廊的合作，是由徐子雄老師引薦給藝倡畫廊開始。該畫廊是由董建平女士 Alice King 及 Sandra Walters 創立，藝倡畫廊因而得名。藝倡是當年極少數的畫廊，設於荷蘭行（即皇后大道中九號的前身），因為該大廈重建，藝倡後來搬到太子行。代理的香港畫家，除本人外，還有呂壽琨、王無邪、徐子雄、梁巨廷、熊海、郭漢深等。

那些年，徐子雄老師在美國圖書館負責策劃展覽，並為我策展個人第三次的展覽⁽³⁾。長久以來，美國政府在香港的文化事業佔有角色，惟隨着香港回歸的因素，在我個展後不太久，美國圖書館亦停止了展覽部份，最後還是完全撤出香港。



⁽³⁾ 文樓先生在作者於美國圖書館的個展上致辭。

這一年，在徐老師主催下，創立了「水墨新流」畫會。除推動新一代的水墨活動，更以水墨藝術推廣慈善的水墨行動為焦點。先後為香港唐氏綜合症協會、中大兒童癌病基金、香港腎病患者信託基金等義賣籌款。

1987 三十五歲

我第一幅獲香港藝術館藏的作品名為《自由的啟示》。提名人是香港藝術館顧問陳福善先生，而為我辦理購藏手續是黃易先生，他那時候任助理館長，在完結手續後說，要離開在博物館的崗位，避世在大嶼山寫武俠小說。我當時以為他好浪漫，這麼年輕便隱居世外，及後，才知他寫的武俠小說好受歡迎。自從1987一面之緣，不幸的，他在六十歲便離逝。

⁽²⁾ 在 Lott & Campbell Architects 負責的插畫工作。

⁽¹⁾ 作者於八歲在南華早報發表的中環景象繪畫。

1988 三十六歲

經歷三年半在私營的周氏建築師事務所任高職，此期間，完成第一個在中國內地的設計項目，是位於上海淮海中路的啟華大廈，第二個完成的內地項目是在西安的假日酒店。香港方面的項目是參與大量居者有其屋的設計。惟我認為在政府部門任職才有設計公共建築的機會，因而在同年十二月一日，毅然再入官場，由建築師的基本職級從頭做起。

可能沒多少人記得，我第一個商業性畫展正是藝倡畫廊主辦的「馮永基與郭漢深雙人展」。由於我是公務員的關係，不宜和畫廊有正式的合約，卻一直以自由身透過畫廊經銷畫作。期間，還包括有世界畫廊及曾令畫廊界風起雲湧的金石畫廊；後來因獲萬玉堂畫廊⁽⁴⁾邀請，和他們合作一直至二零一四年，其間亦在該畫廊名下參加幾屆 Art Hong Kong 及典亞藝博。因該畫廊主持人麥史鎬 Stephen McGuinness 退休，萬玉堂畫廊亦從此淡出藝壇。



(4)
作者在萬玉堂的個展。
左：Stephen McGuinness
右：鄧海超

一九八八年十二月有一件香港藝壇大事，由文樓先生帶領我們幾十位香港藝術家首次在北京中國美術館展出。由於名單包括香港當時最具代表性的藝術家，可用藝壇盛事來形容。透過該次行程，我認識到眾多只曾聞其名的圈中朋友，亦接觸到不少內地名家，間接奠定我日後到北京中央美術學院進修的決心。

1989 三十七歲

這一年是我涉足國際藝術展覽的好開始。除了首次入選全國美術展，更難得是被挑選在美國哈佛大學展出。這個名為「中國的新風 1984-1989」的推手是波士頓東方藝廊 (Mandarin Studio) 的 Mrs. Helaine Ohayon 女士。她選了正在冒起的十幾位較年輕中國畫家的作品，在哈佛大學藝術系系主任巫鴻教授協助下在 Adams House 展覽。我是唯一出席開幕的參展者，之前，還在紐約 Mrs. Amy Schwartz 家中辦了一個預展，是我首次進入西方私人畫廊的寶貴經驗。

1990 三十八歲

在北京之行期間與韓秉華交談甚歡。他主動提名我參選翌年的香港十大傑出青年。不料在一九八九年北京爆發了六四事件，影響所及，停辦了一屆。有幸在一九九零年首次嘗試便獲選，同屆的藝術界特別熱鬧，當中包括曹成淵、張天愛、葉詠詩及本人四位，是歷來傑青得獎者佔最多文化人的一屆。

這一年，我一幅名為《燭光的啟示》的較大作品，入選夏利豪藝術基金會主辦的比賽。接着在拍賣會中，周亦卿博士以港幣五萬一千元投得，創下我作品當時的最貴紀錄。

1991 三十九歲

也許是我經常被委派負責高難度的設計任務而獲當時的建築署署長 Mr. Corsa 賞識，推薦我到美國學習。我先後選了在波士頓的 Hugh Stubbins Architects 及紐約的 Pei Cobb Freed and Partners，親身見證貝聿銘先生對建築藝術的堅持與誠意，深深打動了我，從此深化我對建築設計的追求。

1992 四十歲

香港藝術中心是我其中一位恩師何弢博士的得獎設計，是當年我認為在香港最美的展覽場地，因此，在一九九二借此舉行我第四次的個人展。我其中一套畫作《天長地久（一）》，被購藏及展示於滙豐銀行的展廳，更以該畫作印製成銀行聖誕卡⁽⁵⁾。及後，香港怡和集團購藏了一對以香港

為景色的橫作，一直展示於總部大堂⁽⁶⁾。



(5)
香港滙豐銀行曾用上我一幅畫作，作為聖誕賀卡封面設計。



(6)
展示在香港怡和集團總部大堂的作品。

1993 四十一歲

香港大會堂適逢三十周年，當年的市政局計劃為這經典建築大修。我被委派這重要任務，心情雀躍。我負責大會堂低座及紀念公園，尤其後者，作出了全面的設計改動，以回應時代的變遷。

1996 四十四歲

在這一年，獲香港藝術館邀請，以「香港藝術家系列」在該館展出三個月，為自己在藝術事業踏上新的里程。

1997 四十五歲

獲香港藝術館推薦，赴美國 Vermont Studio 兩個月交流。其間認識了來自上海的施勇，接着在該年的十一月，於紐約蘇荷的士林畫廊舉行第一次在海外的個展⁽⁷⁾。



(7)
在紐約士林畫廊個展，司徒強（左）及張樹新（右）前來參觀。

隨同香港藝術館到北京中國美術館，參加「香港藝術一九九七——香港藝術館藏品展·北京·廣州」。

1998 四十六歲

在杭州西子湖畔的中國美術學院修讀暑期課程。那時仍是老舊校舍，雖然物資缺乏，卻處處滲透着前人留下的文化足跡；尤其當時的杭州仍未改變，比對今天的美輪美奐的龐大校舍，物換星移，令人感觸。

該課程主任是任道斌博士，他為人隨和風趣，不會板着名學者的面孔，所以學習愉快，並成為好友。他經常來香港的藝術館及大學講學，我都成為他的座上客。同年，任老師建議我參加在中國新興起的藝術博覽會，首屆「西湖藝術博覽會」，是我第一次走進藝術展博覽會的氛圍。

1999 四十七歲

這一年，獲香港藝術館邀請，在九龍公園內設計一座現代美術館⁽⁸⁾。蓋設計美術館是建築師的夢想，方案先後在媒體曝光，並做足諮詢；惟沒料有兩位藝壇中人極力阻撓，最後致計劃胎死腹中。



(8)
這是位於九龍公園的香港當代美術館設計方案，因有兩位藝術家反對而胎死腹中。

2000 四十八歲

香港交易廣場有一個很優美的穹蒼 The Rotunda，一直是我期待的展覽場地。因得到香港置地有限公司藝術顧問金馬倫先生 Nigel Cameron 的支持，如願在那裡舉行了第八次個展，作品獲得不少藏家收藏。其中，龐俊貽先生挑選了《天嘯（二）》，並送贈給三藩市亞洲藝術館作永久藏品。

同年，我設計的「衛生教育資源中心」，奪得香港建築師學會頒發會長大獎，是我在建築設計方面獲獎的轉捩點。

從這一年開始，香港地鐵公司在各區大堂設置香港藝術家作品的複製本。包括在太古城站內的「八仙情緣」。

2001 四十九歲

在機緣巧合下，上海美術館館長方增先先生邀請我作為新美術館的海外評判，地點就是在前賽馬車會館旁。最後經兩重評選後，決定採納仿原來二十年代西式建築設計風格，目的是與賽馬車會館協調。其間，美術館的團隊幾度南下深圳，以遷就我作為義務顧問不用往來港滬兩地之苦。那時，內地官員對我們香港人非常尊重，也許是這個原因，我成為最早在上海美術館新館展覽的香港人。作品「印州塘」現收藏於上海美術館。

這一年，亦是第二度獲香港建築師學會頒發會長大獎，得獎作品是香港濕地公園第一期。協助這個項目還包括李翹 建築師負責建築部份，李培基建築師負責內部展覽。整個項目從概念至完成只用了九個月，全靠很好的團隊精神。

為香港特區政府建築署總部重新室內設計，採用非一般官僚架構的前衛手法設計，惹來部門同事的迴響，幸得到鮑紹雄署長支持，獲該年度的綠色辦公室大獎。

2002 五十歲

我一直渴望設計自己的 Designer's House。機會終於把握在一念之間，在白沙灣找到一間獨立屋。於是花光積蓄購入並大事改裝，名為「班門弄」。「班門」代表建築師的門戶。「弄」是弄堂，亦可作動詞，含「玩弄」之意；簡意是指一所讓建師把玩的居亭。二零零二年，獲香港設計師協會雙年銅獎。

2003 五十一歲

文樓先生介紹我到中央美術學院深造，並短暫跟隨賈又福老師的個人指導。之後往返美院多年，捐贈助學金，透過文先生，認識了范迪安、靳尚誼、潘公凱、張寶璋、隨建國、呂品晶諸位老師。

二零零三年，當時中央美院開設環境學系，系主任張寶璋教授邀請我抽時間出任客席教授⁽⁹⁾，如是者，認識了一批優秀的學生，成為我與中央美院的聯繫。



(9) 在中央美術學院任客席教授。於正門與學生及系主任張寶璋合照。

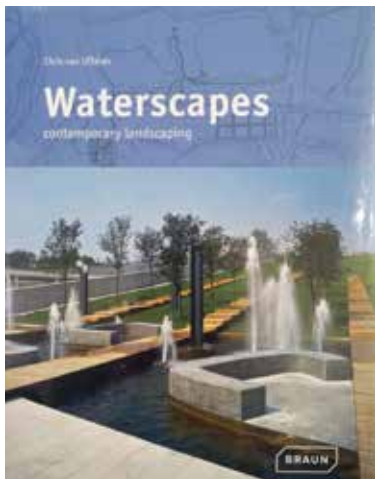
2004 五十二歲

第三個會長大獎是西貢海濱公園及視覺走廊⁽¹⁰⁾。這是由當時的財政司司長梁錦松先生提出，是因香港在遇上 SARS 以致經濟蕭凋。他支持本土經濟而衍生的旅遊工程項目。我們的三人團隊，包括景國祥建築師及施琪珊建築師，把原有密實對閉的公園重新改造，尤其加入紙船雕塑，很快成為西貢市的地標。當區市民更習慣稱之為「紙船公園」。二零一六年，香港郵政以「香港公共建築」為題發行特別郵票，西貢海濱公園是其中一款。



2006 五十四歲

第四度獲得香港建築師學會周年設計獎是香港濕地公園第二期⁽¹¹⁾。那是全年大獎及後超過十五項的海外內獎項，包括國際土地協會亞洲區大獎及全球大獎。香港公共建築特別郵票亦包括香港濕地公園。



(10) 位於西貢的海濱公園。由於設有紙船裝置，被當地居民廣泛稱為紙船公園。

(12) 在尖沙咀海濱公園的茶座，亦獲得香港建築師學會的城市設計大獎。



2008 五十六歲

該年的二月十四日，借「情人節」與所喜愛的工作單位說再見，遞信辭職，以行動說明要放下建築師的工作，全身投入藝術。同年獲香港民政事務局頒發嘉許狀。

2009 五十七歲

「圖花源」⁽¹³⁾是我離開建築後的私人建築作品，是用個人名義參加香港設計協會亞洲大獎，獲銀獎。亦獲設計界朋友提名，被選為「香港十大傑出設計師」。同年，一個黃昏，香港特區政府行政署突然來電，誠邀我加入政務司司長辦公室，安排一個名為「設計顧問」的職位，專責新政府總部在設計方面的督導工作。因為這身份，與當時的政務司司長唐英年先生共事了三年半。



(11) 香港濕地公園被選為《Waterscapes》封面。

(13) 圖花源，改自本地村屋，獲香港設計師協會亞洲大獎銀獎。

2007 五十五歲

第五次獲香港建築師學會周年設計獎是「城市設計」組別，得獎作品是尖沙咀海濱⁽¹²⁾。團隊包括景國祥建築師及周安遠建築師亦是我在這個獎項的終結。因我已決定要告別建築署，計劃把事業放在水墨藝術。同時期，香港中文大學建築學系系主任 Essy Baniassad 邀請我在建築學院執教一個名為「體驗建築」的通識課，如是者一教十年，由助理教授、副教授升至教授級為止。

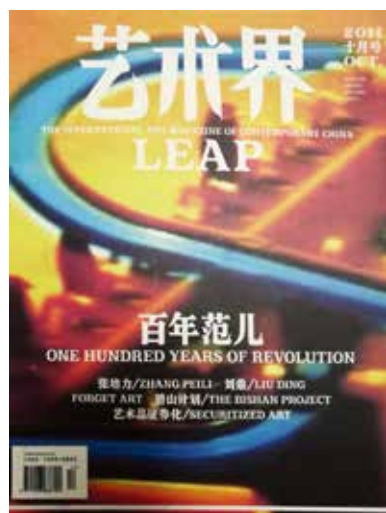
獲香港大學美術博物館邀請，舉辦「香江戀曲」馮永基水墨個展，同步，由該博物館出版馮永基藝術作品集。在港大美術館的大作品、十二屏的《細說當年》，其複製本被長期展示於香港特區政府總部一號大會議室。

接著在巴黎的 Galerie Yvan Roubin 畫廊及東方元素畫廊分別辦了兩個展。獲唐英年司長邀請，委任為西九文化區管理局董事，至二零一四年。之後，連續獲委任為西九文化區管理局發展委員會委員。

2011 五十九歲

一個名為「馮永基的藝術世界」的水墨及建築作品在北京朝陽區的東方畫廊舉行。同年，獲委任為太平紳士。

獲中國美術館邀請參展紀念辛亥革命一百周年大展。作品《宋彩華姿》現藏於該館。著名藝術雜誌《藝術界》(The International Art Magazine of Contemporary China) 十月號刊載國際著名策展人小漢斯的馮永基專訪⁽¹⁴⁾。



(14) 國際著名策展人小漢斯專訪馮永基，並刊於藝術雜誌《藝術界》。

2012 六十歲

六十歲是華人眼中有特別意義。因此為自己寫了一套名為「6拾」的大畫。借意念上的香港西貢景色，反映香港走過這六十年所經歷的陰晴

圓缺含意，更是作者六段十年的人生體驗。作品現藏於香港藝術館。

正式以「馮永基教授獎學金」名義每年捐贈給香港中文大學、浸會大學及香港大學。

這一年，分別在三個城市，這包香港萬玉堂、紐約四五六畫廊及法國南部亞維儂市的 Cloitre Saint Louis 舉辦以「宋彩華姿」為題的展覽。同一名稱的個人展，延續至二零一五年終結。

2014 六十二歲

獲邀出任香港建築中心主席，與陳翠兒等推出「十築香港」活動。翌年，該項目獲香港藝術發展頒發「年度藝術推廣獎」。開始私人授徒，畫室名為 StudioRay⁽¹⁵⁾，設於金鐘滙中心。所得學費撥作「馮永基教授獎學金」。



(15) 作者第一間工作室。

2015 六十三歲

再以「宋彩華姿」名稱在台北的黎畫廊舉行個展，同年，首次參加台北藝術博覽會及高雄藝術博覽會。

在香港榮寶齋畫廊舉辦以「天地凡間」為題的個展，亦以榮寶齋在第一屆的水墨博覽會展場進行個展之預展。國際性的設計月刊 Design Anthology 邀請專訪，以 A Civic Mind 為題介紹在第七期。

2016 六十四歲

個人展覽在一月，在榮寶齋位於中環長江中心三樓舉行。總括該次個展的成績很理想。該年底，再參加了第二屆的水墨博覽會。

首度在佳士得春季拍賣會拍賣。

由中華書局出版我的自傳式新書：《誰把爛泥扶上壁》⁽¹⁶⁾，在該年度香港書展推出，並獲選得「金閱獎」。

擴充 StudioRay 工作室，遷至恆威商業大廈。



(16) 《誰把爛泥扶上壁》由中華書局出版，同年獲得金閱獎。

2017 六十五歲

獲名山藝術邀請，作為在台灣的代理畫廊⁽¹⁷⁾，並安排在二零一七年的 Art Formosa 及台北藝術博覽會展出。



(17) 在台北名山畫廊舉行個展，與學生及朋友合照。

中國文化部支持在香港西九文化區興建香港故宮博物館，獲委任為該董事局董事。

獲美國建築師學會(香港分會)頒授榮譽會員⁽¹⁸⁾。



(18) 作者獲頒美國建築師協會榮譽會員。

獲香港電台挑選為香港回歸二十年「香港有你」特別節目的建築界別代表。

水墨作品《俏江山》在佳士得秋季拍賣會拍賣。獲香港科技大學邀請參加「圖繪香港」五人展，並以講座配合。

2018 六十六歲

獲 Bosco Hong Gallery 邀請參加三月在東京藝術博覽會，包括有李志清、派瑞芬及陳鏡田的四人展，展覽成績非常理想。

獲香港建築師學會邀請參加「威尼斯建築雙年展」。作品名稱是《魚蛋》，喻意香港人的生活模式，凡事講求密集、便捷、高效益。

獲希臘 Copelouzos Family Museum 邀請參與名為「Project 33x33」的藝術項目，並永久展藏用帆布繪畫的《香江別景》。這是我首次嘗試以水墨用於帆布之上。

作品《俏江山系列(四)》在佳士得春季拍賣會高價成交。

七月，名山藝術的台北館舉行「馮永基、李君毅雙人展」。

八月，再獲 Bosco Hong Gallery 邀請參加在倫敦摩爾畫廊 (Mall Galleries) 的「All About Ink」三人展。展出作品名為《十八式》，是十八幅以不同手法表現水墨與色塊的多元變奏。

同年下旬，展出於香港大學美術博物館名為「鑑古賞今」的藏品展。展出的作品名為《難忘時份》，以水波盪漾與陽光夕照，反映又一天的時光消逝。

十月，名山藝術邀請參加二零一八台北藝術博覽會。我最後的得獎建築作品，是一幢位於九龍塘渭州道的獨立屋。借用陽光於十二時正的照射，讓鐵板上的八個字：「庭園靜好。歲月無驚」投影在清水英泥牆壁，寧謐典雅，被評為該年度最佳住宅項目獎及兩岸四地優異獎。

2019 六十七歲

Bosco Hong Gallery 在東京藝術博覽會舉行馮永基個人展。獲 Bosco Hong Gallery 邀請，在巴黎大皇宮展覽館的巴黎藝術博覽會 Art Paris 展出，亦是第三度在巴黎舉行的馮永基個人展。

十月，在名山畫廊及在台北藝術博覽會舉行個人展。

十一月，香港藝術館改建後重開的大型展覽，獲邀請以「與吳冠中對話」展出大型裝置藝術。

2020 六十八歲

這年正發生世紀疫症，全球各地的博覽會被迫暫停，唯香港在年底仍能舉辦 Spotlight by Art Basel 及 Fine Arts Asia。本人作品獲邀展於該兩處展場及售出，並分別為香港畫廊協會及香港癌症基金會籌款。

2021 六十九歲

四月，《呼吸》(一) 在香港蘇富比「超限界：現代藝術晚間拍賣」中突破港幣百萬元，成為香港水墨畫家作品的新里程⁽¹⁹⁾。

(19)
《呼吸》(一) 在香港蘇富比「超限界：現代藝術晚間拍賣」中突破港幣百萬元。



五月，作品於 3812 香港畫廊「天地·縱」十週年聯展展出⁽²⁰⁾，亦被介紹於英文南華早報⁽²¹⁾。

(20)
《十八式》於 3812 香港畫廊「天地·縱」十週年聯展展出。



(21)
《十八式》被介紹於英文南華早報。



五月，以策展人身份在中環藝穗會陳麗玲畫廊舉辦「本來無一墨」全體同學聯展。

受邀為香港機場管理局及香港國際機場政府貴賓室設計首套西式官方餐具。

大型作品《千秋》將永久收藏並展出於香港故宮文化博物館貴賓廳。

十月，作品《生命》(一) 將參與在香港蘇富比秋季拍賣及展覽。

十月，參與台北國際藝術博覽會聯展。

十一月，本人首個倫敦個展在 3812 倫敦畫廊舉行，亦會在倫敦大學亞非學院同步舉行相關活動。

十二月，參與台中藝術博覽會聯展。

ABOUT 3812 GALLERY

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city’s foremost gallery dealing in Chinese contemporary art. Launching 3812 Gallery firmly onto the international stage in 2018, it opened the new flagship space in London’s exclusive St James’s arts district. Coinciding with the 3812 Gallery’s 10th anniversary in 2021, it opened a brand new 3,600 square feet space in Hong Kong, to expand its cultural and artistic landscape as an international gallery. 3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with “Eastern Origin and Contemporary Expression”. It strives to establish international dialogue and exchanges by uniting artists, academics, collectors and the general public through its thoughtfully curated art program. 3812 believes that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

OUR NAME

People often ask what 3812 means? The name was born in 2010 in the French ski resort of Chamonix when founders Calvin Hui and Mark Peaker joined friends to ski the infamous La Vallée Blanche off-piste run. La Vallée Blanche route starts atop the Aiguille du Midi where the treacherous ‘arête’ ridge (3,812m) must be navigated. The descent that day, under the clear blue skies and towering peaks of Mont Blanc, as we carved our turns in the white powder of La Mer de Glace inspired our passion and imagination. From this inspiration and in homage to the challenges overcome, our name was decided, and 3812 Gallery was born.

關於 3812 畫廊

3812 畫廊於 2011 年在香港成立，公認為當地首屈一指的專營中國當代藝術的畫廊。2018 年是 3812 畫廊發展史中的重要一年。11 月，3812 香港畫廊於香港中環雲咸街的全新藝術空間正式揭幕；同月，3812 坐落於倫敦聖詹姆斯區的畫廊隆重開幕，標誌著 3812 畫廊進軍國際的發展宏圖。3812 畫廊致力以「東方根性，當代表現」的精神，推動中國當代藝術的發展以及文化交流。我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信，若要進一步提高觀眾對於中國當代藝術的理解和認受性，這種以中國文化交流為核心的平台是不可或缺的。

3812 的由來

人們經常問 3812 有何含義？2010 年，畫廊創辦人許劍龍和 Mark Peaker 與友人到法國莎慕尼（Chamonix）著名滑雪勝地白色山谷（La Vallée Blanche）旅遊，並挑戰難度，在正規跑道外滑雪。我們從南針峰（Aiguille Du Midi）頂上開始，雪山海拔 3812 米，危機四伏。那天黃昏，在晴朗的藍天及巍峨的白朗峰（Mont Blanc）下，我們在茫茫白雪的冰川之海自由穿梭，激情及想像力就此迸發。這瞬間的靈感啟發我們把畫廊命名為 3812 畫廊。

London 倫敦

Opening Hours 開放時間

Monday - Friday 星期一至星期五 10:00 am - 6:30 pm

Telephone 電話

+44 (0)20 3982 1863

Address 地址

G/F, 21 Ryder Street, St James's, London, SW1Y 6PX
英國倫敦聖詹姆斯萊德街 21 號 SW1Y 6PX

Email 電郵

london@3812cap.com

Hong Kong 香港

Opening Hours 開放時間

Monday - Friday 星期一至星期五 11:00 am - 7:00 pm

Telephone 電話

+852 2153 3812

Address 地址

26/F, Wyndham Place, 40-44 Wyndham Street,
Central, Hong Kong
香港中環雲咸街 40-44 號雲咸商業中心 26 樓


Email 電郵

hongkong@3812cap.com

Website 網站

www.3812gallery.com

Facebook/Instagram

  3812 Gallery

WeChat

 3812 畫廊

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