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人到七十，我以一套七连屏画作《七拾》为自我勉励，反映了更深层的心路历程……或许人生如同一场造化，每一天能欣然活着，就是一天的收获。在此，我十分感谢广东美术馆的支持，让我能够举办这场个人艺术展“「七拾」水墨心境 时空赋能 —— 冯永基艺术展”，留下了丰富的回忆和永恒的收获。

此次展览将于2023年5月在广东美术馆举行，作为人生70岁的一个圆满总结。展览作品将用建筑、装置和水墨画三种媒介呈现。主轴是一幅由四百余件旧瓦片砌成的特大乒乓球桌装置。乒乓球是我最喜爱的运动，乒乓球桌由两扇台板构成，球来球往之间，拼凑成了我对建筑和水墨的两份情缘。

展览现场以旧瓦片所拼凑的装置来自香港茶具文物馆的屋顶，当时因翻新而被更换下来。这些瓦片后来以艺术形式重新演绎，曾在2019年香港艺术馆，以装置《与吴冠中对话》展出，而今，以喜爱的乒乓运动为灵感，以作品《乒乓》再度呈现。

平放的瓦片就如一张乒乓球桌，在一来一回间，意味着人生路上，建筑和水墨的对话。装置中，抽起了七件瓦片，隐含“拾起”七段有起有落的人生。而拾起的七件瓦片，则悬挂于墙上，成为另一装置，呼应了此次展览的主题“七拾”，标志着我在艺术上突破的一年。在此，特别感谢又一山人的义助，担任展览艺术顾问，并亲自制作了纪录短片。

在整个展览中，还可看到广东美术馆与中国香港策展团队的个人剪影，他们包括皮道坚、王绍强、又一山人、徐子晴、王斯琪、黄海蓉、赵婉君、张艺等人，展示了共同的参与和合作精神。

冯永基

2023 初春

The title of this art exhibition—*Qī Shí* 七拾, encapsulates the literal sense of experiences “picked up” in the last seven decades. It also bears a homophonic resemblance to the Chinese words *Qī Shí* (七十) which is directly translated into the word seventy.

On my seventieth birthday comes another set of seven individual panels of paintings—*Qī Shí* to spur myself on. It reflects a deeper level of my emotional journey thus far: perhaps life is what you make it, living each day with joy will give you something to gain for yet another day. I would like to convey my deepest appreciation for the invaluable assistance provided by the Guangdong Museum of Art to bring to fruition this art exhibition of mine titled *Qī Shí - An idyllic state of mind, coloured by time and space*, imparting endearing memories and eternal gains for me to cherish.

This exhibition will be held in May 2023 at the Guangdong Museum of Art serving as a fitting culmination for my seventieth year. The exhibition will include works in the three mediums of architecture, art installation and ink painting with the centrepiece being a large ping pong-themed installation constructed by placing over four hundred pieces of old roof tiles together. Ping pong is my favourite sport, and as the ball bounces back and forth on the ping pong table, it aptly embodies my romantic encounters with both architecture and ink painting.

The old roof tiles showcased at the exhibition have originated from the roof of the Flagstaff House Museum of Tea Ware. Initially meant to be discarded as they were being replaced, these pieces eventually found their place in my installation *Dialogue with Wu Guanzhong* exhibited at the Hong Kong Museum of Art in 2019. Presently, drawing inspiration from my fondness for the sport of table tennis, these tiles are showcased once again in the form of the art installation, *Ping Pong*.

The tiles have been laid flat to resemble a ping pong table, with the ball bouncing back and forth symbolising my lifelong dialogue with both architecture and ink painting. In this installation, seven pieces of tiles have been “picked up” to imply the seven stages of life with their ups and downs. The seven tiles that have been picked

up are then suspended on the wall, forming another installation that resonates with the theme of this exhibition, “*Qī Shí*”, marking my artistic breakthrough for this year. I would like to express my appreciation to another mountainman for providing artistic advice for the exhibition and creating a short documentary.

Within the exhibition space, there are art installations made up of the silhouettes of the team members from the Guangdong Museum of Art and the Hong Kong, China curator teams. These include Mr. Pi Daojian, Mr. Wang Shaoqiang, another mountainman, Ms. Karen Tsui, Ms. Phyllis Wong, Ms. Huang Hairong, Ms. Zhao Wanjun and Mr. Zhang Yi; all of whom have demonstrated a shared spirit of participation and collaboration.

Translated by Christopher Hau







一起走过的日子（一）（二） Somewhere in Time No.1 & 2 | 水墨设色纸本 Ink and colour on paper | 138 X 35cm | 2009
私人收藏 Private Collection



一起走过的日子（五） Somewhere in Time No.5 | 水墨设色纸本 Ink and colour on paper | 138 X 35cm | 2009
私人收藏 Private Collection



香港百里寻 — “大榄涌” “河背水塘” “大帽山” “毕架山” “马鞍山” “粮船湾”
Across the Country Road—Tai Lam Chung, Ho Pui Reservoir, Tai Mo Shan, Beacon Hill, Ma On Shan, Leung Shuen Wan
水墨设色纸本 Ink and colour on paper | 26 X 193.8cm X 6 | 2009
香港艺术馆藏品 Collection of Hong Kong Museum of Art



画作以简约的笔触，描绘香港早时期未曾发展的景象。

Utilising simple brushstrokes, the painting portrays the early era of Hong Kong that was largely undeveloped.

细说当年 Once Upon a Time | 纸本水墨设色 Ink and colour on paper | 137.5 X 35cm X 12 | 2009

香港艺术馆藏品 Collection of Hong Kong Museum of Art