

回顧：  
馮力仁



Fung, Lik-yan Kevin:  
*A Retrospective*





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## Foreword

Vincent Chan

## 序

Vincent Chan

In 2011, thanks to an introduction from the manager of Leo Gallery Shanghai, I had dinner with Fung, Lik-yan Kevin. My first impression was that he was both sensitive and pragmatic. He mentioned that his mother wasn't very keen on him becoming an artist because creating sculptures made him seem like a carpenter. At that moment, I sensed his emotional burden, yet he spoke naturally, concisely, and straightforwardly, sharing only the facts. I learnt that his background was in electrical engineering.

At that time, his works conveyed the confusion and anxieties of urban dwellers and office workers—what is expressed in Cantonese as “閉翳”—a feeling of suffocation or gloom. His little sculpted figures stood on branches or sat in front of hills, seemingly stuck, not knowing what to do. It was as if he was projecting his own worries about the future. After all, for a professional in his forties to resolutely switch careers and dive into art was an incredibly brave decision!

A decade later, Kevin and I had become friends, and his worries about the future seemed to have been resolved. Just like in his 2013 work *Groping For Stone To...*, where little figures stand on large rocks in the water, there's a feeling of overcoming difficulties step by step.

By his 2016 *Playground* series, his works had begun to take on a lighter tone, incorporating touches of yellow—a colour Picasso described as joyful.

In his 2019 piece *Launch*, he dressed his little figures ironically in white shirts, ties, and full-face helmets, poised at the top of a slide, ready to glide down safely. Meanwhile,

2011 年，經上海獅語畫廊經理介紹，我認識了馮力仁先生 (Kevin)，並與他共進晚餐。回想他給我的最初印象是「既感性又務實」。Kevin 提及其母不太喜歡他從事藝術創作，因為創作雕塑令他好像成了一個木匠。從言談中，隱隱可見其心理負擔，但他的談吐自然，清簡直接，只說事實。原來，他是一位電子工程師。

那時候，他的作品強烈地呈現着城市人和上班族的困惑和憂慮——就正是廣府話裏的「閉翳」。他作品裏的小雕人站在樹枝上或坐在小山前，帶着寸步難行和不知所措的感覺，彷彿在他的作品裏投射了對自己前景的擔憂。畢竟，40 多歲的專業人士毅然轉行從事藝術工作，這是一個十分勇敢的決定！

事隔十年，我與 Kevin 成為熟絡的朋友，也感覺到他對未來的擔憂已全然消解，正如他 2013 年的作品《Groping For Stone To...》，那些小雕人站在水面的大石頭上，有「步步難過步步過」的感覺。



*Overcome*  
2011  
Painted Wood 敷色木材  
16×30×35 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供

in his *Herd* series, they were given bright yellow lifebuoys, reflecting the Hong Kong saying, “要有水泡” – Gotta have a lifebuoy – a safety net.

So Fung’s sculptures clearly reflect the different stages in his life, and over the past few years he has completed numerous sculptures commissioned by museums, the MTR, and major companies. They have also been auctioned at Sotheby’s and Christie’s, selling for higher prices than in galleries. As a friend, I’m delighted by his achievements.

At the end of 2023, during one of our usual casual phone chats, he told me that he had been diagnosed with cancer, which had already spread. Yet, he showed no trace of discouragement. His only wish was to overcome the illness and recover as soon as possible so he could finish the creations he had in hand.

In June 2024, I decided to create my first three-dimensional artwork, and with only basic carpentry knowledge I turned to Kevin for help. Initially I just hoped for his advice and guidance, but to my surprise, he helped me buy all the necessary tools and even assembled a massive workbench that weighs hundreds of pounds.

At the time, he was undergoing chemotherapy every two weeks. The first week after treatment he rested but by the second week, he couldn’t wait to join me in sculpting this piece, teaching me much of what I needed to know.

Later, Kevin suggested that we form an artist duo to continue creating together. And so “KeVince” was born. As an established and successful artist, Kevin had no reason to team up with a complete novice in sculpture – even I, the other person involved, didn’t fully understand why. Looking back, it must have been because, at heart, Kevin was a true artist!

在 2016 年《遊樂場》系列，他的創作風格漸趨輕鬆，他為作品加添了畢加索形容為快樂的顏色 —— 黃色 —— 作點綴。

在 2019 年的作品《灑》，Kevin 幽默地為他的小雕人穿上白襯衣，繫上領帶和戴起全罩式頭盔，讓它們站在滑梯頂部，準備安全地灑下來。同時，他又為《群體》系列裏的小雕人加上了鮮黃色的救生圈 —— 這就是香港俗語所說的「要有水泡」了。

由此可見，Kevin 的作品彰顯了他人生不同階段的經歷和思想。

過去數年，我得知他常常忙於完成美術館、港鐵及上市公司的委託作品，他的作品也在蘇富比和佳士得拍賣，而成交價均比在畫廊售出為高。作為朋友，他有此成就，我感到欣喜。

在 2023 年年尾，我如常和 Kevin 通電閒聊時，得知他患了癌症，並有擴散的跡象，但他並沒有半點氣餒，只希

望能盡快克服病情和養好身體，讓自己可以盡快完成手上的作品。

在 2024 年 6 月，我決定創造我的第一件立體作品。只有少量木工知識的我，就找了 Kevin 幫忙。初時，只想請他給予一些意見和指導，但出乎我所料，他竟然親身替我添置了所有我需要的工具，甚至和我一起裝嵌一張重數百磅的巨型木工桌子。

當時，他需要每兩星期接受一次化療，化療後的第一星期在家休息，第二星期他就急不及待，要和我一起創作這個作品，更教授了我很多必需的知識。

其後，Kevin 提議我倆組成一個藝術二人組，一起持續創作 —— KeVince 就這樣誕生了。他作為一個成功的藝術家，是沒有需要和一個雕塑的門外漢組合起來的，我作為當事人也不明白，回想起來，這是因為 Kevin 在骨子裏就是一位真正的藝術家吧！





Fung, Lik-yan Kevin: A Retrospective

Sophia Lam

回顧：馮力仁

林楚翹

“Sculpture is the hardest art”, *New Yorker* art critic Peter Schjeldahl (1942-2022) once remarked. “To be tolerated, let alone welcomed, a sculpture must have immediate and persistent drama, often announced by a certain shock.”<sup>[1]</sup>

The proximity and tenacity in question stem largely from the artist’s urgent desire to engage with their public, and Fung, Lik-yan Kevin (1964-2025) embodied that very intention.

Drawing inspiration from the mundane, Fung’s sculptures are figurative, relatable, and deeply resonant with the everyday experience of Hong Kong’s urban dwellers. Imbued with whimsy, they are often layered with semiotic complexity and invite close reading. As Fung’s human figures negotiate their internal contradictions while carefully navigating a world that can sometimes be unkind, we are reminded of Walt Whitman’s line in “Song of Myself”, “I am large, I contain multitudes.”<sup>[2]</sup>

[1]

Schjeldahl, Peter. *Hot, Cold, Heavy, Light: 100 Art Writings 1988-2018*. New York: Abrams Press, 2019

Peter Schjedahl：《Hot, Cold, Heavy, Light: 100 Art Writings 1988-2018》。紐約：Abrams Press, 2019.

[2]

Walt Whitman (1892), “Song of Myself,” Poetry Foundation, accessed May 14, 2025.

華特·惠特曼 (1892)：《自我之歌》。詩歌基金會。上網日期：2025 年 5 月 14 日，檢自：www.poetryfoundation.org/poems/45477/song-of-myself-1892-version



Fung and his sculpture *Please, help me break the spell*.  
馮與其雕塑《求你幫幫我 ...》。

「雕塑是最艱難的藝術形式」。Peter Schjeldahl (1942-2022) 曾如此斷言：「一件雕塑若要被人接受——更遑論受歡迎——必須具備即時而持續的戲劇效果，往往能震撼人心。」<sup>[1]</sup>

這「即時而持續」的藝術效果，本質上源於藝術家渴望與受眾對話的迫切心情——而馮力仁 (1964-2025) 的創作正體現這種熱情。

馮從日常生活中汲取創作靈感，作品凸顯不同人物的特徵及香港的日常面貌，極具親和力。這些富有想像力的作品往往蘊含符號學的複雜層次，值得細味。當我們看到他塑造的人物一面謹慎應對這個時而不友善的世界，一面化解內心的矛盾時，不禁讓人想起惠特曼《自我之歌》中有關「我浩瀚，我包含眾有」的洞見——人性本就如斯包羅萬有。<sup>[2]</sup>



Fung's artistic journey is particularly compelling, given his unusual background as a telecommunications engineer. From the fledgling art scene in the early 1990s to the present, where the art school-market pipeline propels young artists into the international spotlight, Fung's trajectory was clear and comparable to that of his predecessors in earlier decades. His professional career not only fuelled his artistic style, but also contributed to the expansive, empathetic energy in his work, now in prestigious public and private collections such as the Hong Kong Museum of Art and Ogilvy Beijing, and were exhibited in prominent public spaces like the MTR, Taikoo Place, and Salisbury Garden.



An early drawing  
早期畫作



From left to right: Fung, Chow Shun-keung and Tai Sheung-shing posing with *Who Would You Rather Be?*  
(從左至右) 馮、周順強與戴尚誠跟《放下，原是不能》合照。

馮的藝術旅程與別不同，與他電訊工程師的背景有莫大關係。自 1990 年代初香港藝術發展漸趨蓬勃，至今藝術學校和市場的迅速發展將年輕藝術家推向國際舞台，馮的藝術旅程合情合理，也反映早年前輩們奠下的根基。他的專業生涯不僅影響了他的創作風格，還為他的作品注入了擴張性而富有同理心的能量。他的作品已被香港藝術館、奧美北京等知名機構和私人收藏所收藏，並在港鐵、太古坊、梳士巴利花園等公共空間展出。



## Introduction

Three headless male torsos are poised in single file, facing the same direction. This is *Who Would You Rather Be?* (2003), presented by Fung at the 2004 exhibition “Concepts in Wood: Contemporary Hong Kong Wood Sculpture” at the University Museum and Art Gallery of The University of Hong Kong<sup>[3]</sup>.

The two rear figures rest their outstretched arms on the shoulders of the person in front in an awkward, curved posture that brings to mind both reliance and control. Tiny, irregular indentations punctuate the supple sheen of their wooden bodies. A fissure runs down the spine of the furthest figure. Interlocking and interdependent, they appear to be engaged in a children’s train game. Nevertheless, they equally illustrate the supporting-yet-suffocating connections within a social hierarchy.

Alongside Cheung Yee’s primitive mythical objects and Tong King-sum’s mellow and tactile reproductions of nature, Fung’s sculptures expressed a visual language that skilfully straddled the tangible and the immaterial, demonstrating a wide range of techniques from broad, raw cuts to delicate contouring.

This work would become the pivot that deflected the artist from his early abstraction and fragmentation to more realistic representations of the everyday and the human condition, which then made up the core of his artistic corpus.

### [3]

The exhibition featured works by seven Hong Kong sculptors across two generations: master sculptors Cheung Yee (1936-2019), Tong King-sum (1940-2008) and Li Ki-kwok, and younger sculptors Chow Shun-keung, Kevin Fung Lik-yan, Jaffa Lam Laam, and Tai Sheung-shing.

展覽展出七位跨越兩代的香港雕塑家的作品：雕塑大師張義 (1936-2019)、唐景森 (1940-2008) 和李其國，以及年青雕塑家周順強、馮力仁、林嵐和戴尚誠。



*Who Would You Rather Be?* 《放下，原是不能》  
Wood 木  
40 × 122 × 40 cm 厘米

## 引言

馮於 2004 年在香港大學美術博物館的展覽「弄木溯源：香港當代木雕藝術」中的作品《放下，原是不能》(2003)，是三具無頭男性軀幹單行排列，面朝同一方向。<sup>[3]</sup>

後方的兩個人物均將伸展的手臂搭在前者的肩上，姿勢笨拙、身軀略彎曲，既有依賴亦有控制的意味。它們木質的身體上點綴著微小而不規則的凹陷，而最後的人物脊椎處有一道裂縫。這組互相交織、相依相存的雕塑如同小孩在玩火車遊戲，但同時也展現了社會階層中既互相支持又窒礙的聯繫。

與張義的原始神話物件和唐景森以柔和觸感表達自然的作品同場展出，馮的雕塑帶有一種獨特的視覺語言，在物質與非物質之間自由遊走，展現其粗獷切割和精緻輪廓塑造等多種技藝上的掌握。

回頭來看，這件作品可說是馮從早期的抽象和碎片化的表現形式，轉向後期更寫實和表現人生百態作品——他的藝術標誌——的轉捩點。

## Biography and Early Life

Born in Hong Kong on 14 July 1964, Fung was the youngest of four siblings. His parents, studied and married in the Mainland<sup>[4]</sup>, moved to Hong Kong in about 1961.

The Fung family lived in an upper-floor flat of a tenement building in Mong Kok. The rooftop, where residents hung out their blankets in the sun, played ball games, and installed TV antennas, became a fortress of imagination for Fung. His eldest sister Juliana, to whom he was particularly close, remembers him fondly as an observant, much-loved child with a penchant for banter and mischief, and artistic talent.

After completing his secondary education at The Church of Christ in China Ming Kei College, Fung followed his siblings abroad and earned his Bachelor of Science in Electrical Engineering at the University of Calgary in 1982. Upon returning to Hong Kong in 1987, in the light of his parents' concerns about the career prospects of artists, Fung decided to enter the field of telecommunications engineering, and worked for a bank and an international corporation. He later continued his studies at the Hong Kong University of Science and Technology, obtaining an MBA and an MSc in Information Management just before SARS broke out in 2003.

[4]

His mother studied statistics and his father majored in economics.

他的母親修讀統計學，父親則主修經濟學。



Fung's graduation certificate from Contemporary Sculpture at The University of Hong Kong's School of Professional and Continuing Education  
馮於香港大學專業進修學院當代雕塑課程的畢業證書



Chu Tat-shing and Fung posing next to Chu's bronze statue of Dr Sun Yat-sen. Courtesy of Chu Tat-shing.

朱達誠老師（右）與馮在其孫中山銅像旁留影。圖片由朱達誠提供。



Fung (left) and Lee Chin-fai, Danny  
馮（左）與李展輝

## 生平及早年生活

馮在 1964 年 7 月 14 日生於香港，在四兄弟姐妹中排行最小。父母在國內完成教育及結婚<sup>[4]</sup>，並於 1961 年前後移居香港。

馮家住在旺角一棟唐樓的高層單位。屋頂是居民曬毯子和玩西瓜球的地方，亦成為了馮力仁的想像堡壘。與他特別親近的大家姐馮小英 (Juliana) 回憶說，馮間或會調皮搗蛋，但仍是個深受疼愛的孩子；他觀察力敏銳，極有幽默感，並富藝術天賦。

在中華基督教會銘基書院畢業後，馮便步兄姐的後塵出國留學，並於 1982 年在卡加利大學攻讀電機工程學士學位。1987 年回港，考慮到父母對藝術家職業前景的擔憂，馮決定投身電訊工程，任職於銀行和國際企業。隨後他在香港科技大學深造，在 2003 年非典型肺炎疫情爆發前完成工商管理碩士 (MBA) 和資訊管理碩士 (MSc) 的課程。



Forking Paths and Formative Friendships

1993 was, in many ways, a defining year for Fung.

That year, he completed the certificate course in Contemporary Sculpture at The University of Hong Kong’s School of Professional and Continuing Education<sup>[5]</sup>, where he met a group of good friends, as well as Chu Tat-shing, well-known for his bronze statues and monumental Chinese calligraphy sculptures. His classmates came from a wide range of backgrounds, and Cathering Leung Kit-ling says Fung was top of the class with his exceptional manual dexterity and sensitivity to his materials.

After they had graduated, Fung and a few classmates began to study carving under the eminent sculptor Tong King-sum at the Hong Kong Visual Arts Centre. This would prove pivotal in shaping Fung’s artistic voice. From sharpening tools to wielding the chisel, Tong generously imparted his knowledge to his students, emphasising the importance of a solid foundation. Fung once said in an interview<sup>[6]</sup> “As someone who studied electronic engineering, I was particularly sensitive (to fundamental skills)... my sculpting career officially took shape at that moment.”

Since then, Fung had maintained a close relationship with him and his wife Tong Chiu Wai-yee, Caroline, a fellow artist who had studied under Irene Chou. On visits to the Tongs’ Seymour Road studio where they also lived, Fung would help the couple with their digital devices and talk about art and life. Tong passed away in 2008. As Mrs Tong reminisces, Fung was one of their earliest students to forge his own style. In the early stages of their education, many students tend to emulate their teachers, and cling to established forms while honing their own technical skills, but “Kevin, however, was quick to break free among his fellow classmates.”

[5]

The School of Professional and Continuing Education was formerly called the Department of Extra-mural Studies prior to being restructured in January 1992.

香港大學專業進修學院前身為校外進修部，於 1992 年 1 月改組。

[6]

Fung, Man-yee, “弄色雕塑家的殞落——唐景森”, *Apple Daily*, 15 March 2008, p.E10.

馮敏兒：〈弄色雕塑家的殞落——唐景森〉，《蘋果日報》，2008 年 3 月 15 日，頁 E10。



Fung and Tong King-sum. Courtesy of Tong Chiu Wai-yee.  
馮與唐景森合照。圖片由唐趙慧儀提供。

分岔路與重要友誼

1993 年對馮來說意義深遠。

那年，馮完成了香港大學專業進修學院<sup>[5]</sup>的當代雕塑證書課程，結識了一班好友同學，及以青銅雕塑和大型中國書法雕塑聞名的雕塑家朱達誠老師。在來自不同背景的同學中，梁潔齡形容馮在班上表現出色，具靈巧的技術，及對材料擁有很強的敏感度。

畢業後，馮與幾位同學一起在香港視覺藝術中心跟隨著名雕塑家唐景森學藝。這段師徒關係對他的藝術發展及風格影響深遠。從磨利工具到運用鑿子的技巧，唐老師傾囊相授，為學

生打下扎實的根基。馮曾在一次訪談<sup>[6]</sup>中說：「作為一名電子工程的學生，我對（基本功）特別敏感……我的雕塑生涯在那一刻正式成形。」

及後，馮與唐景森及其妻唐趙慧儀（同樣是藝術家，曾向周綠雲學畫）一直保持亦師亦友的關係。每當探訪唐氏位於西摩道的工作室，馮除了幫助他們解決電腦及其他電子產品的問題，還與他們進行藝術和生活的交流。唐景森於 2008 年去世。在唐太的眼中，馮是最早開始形成自己風格的學生之一。在早期階段，許多學生往往會以老師為模仿對象，磨練自己的雕塑技術及培養藝術風格，而「力仁卻迅速在同儕中脫穎而出。」

馮很快以作品《We Are Losing It Bit by Bit》獲得知名度。該作品在視覺藝術協會舉辦之「視藝創明天」視覺藝術創作大賽獲得公開組的優秀獎。評審團由靳埭強、馬桂榕、譚志成、唐景森及楊懷偉組成。





Fung (second from right), Juliana (centre) and family at the exhibition “Exposing One’s Inner Self”.

馮（右二）、Juliana（中）及家人於「挖空心思」展覽。



*Losing It Bit by Bit*  
Wood, cement 木材、水泥  
300×300×600 cm 厘米

Fung quickly made a name for himself with *We Are Losing It Bit by Bit*, which won the Outstanding Award in the open group section at the “Visual Art Creates Tomorrow” Hong Kong Visual Art Competition. The judging panel consisted of Kan Tai-keung, Gerry Ma, Tam Chi-shing, Tong King-sum, and Yeung Wai-fung.

Fung also became a Chartered Electrical Engineer in 1993.

In 1994, Fung completed a course in kilnworking glass at Sheridan College in Ontario, Canada, and made an early foray into the art world in the group exhibition “Expose One’s Inner Self” at the Hong Kong Arts Centre. These early pieces were a result of his curiosity and experiments as he employed different mediums, including bronze, marble, wood, allowing him to grapple with larger-than-life, conceptual forms.

馮在同年獲特許電機工程師專業資格。

1994 年，馮修畢加拿大安大略省的謝爾丹學院玻璃課程，並首於香港藝術中心參與「挖空心思」聯展。這些早期作品揭示了馮的實驗旅程和好奇探索，活用多種媒介如青銅、大理石、木材和水泥，摸索大型、意識流的作品。

馮在 1997 年和 1999 年兩度入圍夏利豪基金會藝術比賽，作品也被納入基金會的收藏中。

在 2005 年，他以《行李》系列入圍香港藝術雙年展。該系列亦成為他的標誌作品之一。

五個無表情的人物站在木柱上，各自負著不同的「重擔」。馮以超市購物袋、公事包、書包和為港人熟悉的紅白藍袋，象徵香港人的多重負擔。觀眾可以輕易從那拖著沉重行李的人

及帶著雜貨的上班一族雕塑中找到自己。這些人物似乎一直精神恍惚地向著某個方向前進。正如雙年展評審成員長谷川祐子所說，《行李》以史蒂芬·巴爾肯霍爾的風格勾畫背着重擔的人，含有隱喻，亦具詩意，深刻反映了香港社會的狀況。<sup>[7]</sup>

在 2007 年，馮的《行李》系列在香港藝術館的「香港製造」展覽中重現，並成為後來他受港鐵委約、置於杏花邨站的《人來人往》的原型。基於火災風險和藝術品保存的因素，馮先以木雕為原模，然後鑄造成青銅成品，這一制作方法既保留了木雕的自然紋理，同時降低了熙熙攘攘的車站環境中潛在的風險。

這些重要項目的創作時間，正與他母親在 2000 年代中期患病重疊。當時，馮搬回老家，與姐姐一同照顧母親。其母於 2007 年去世。Juliana 說：「他對父母總是非常有耐性和責任感，家庭對他來說非常重要。」

In 1997 and 1999, Fung was named a Finalist in the Philippe Charriol Foundation’s Art Competition, and the Foundation acquired some of his works for their own collection.

In 2005, Fung was shortlisted for the Hong Kong Art Biennial Exhibition, where he debuted *Baggage*, a series that would come to define his artistic identity.

Five expressionless figures stand on wooden columns, each of them contending with its own gravity. Expressing the many burdens that Hong Kongers shoulder, they are weighed down with supermarket shopping bags, briefcases, schoolbags and the iconic red-white-and-blue bags. Viewers could easily see themselves in the man struggling to tow the heavy luggage, or the office worker carrying home groceries after work. These figures seem to be on their way somewhere in a perpetual trance. As biennial jury member Yuko Hasegawa commented, *Baggage*, which showed people carrying trunks in a Stephan Balkenhol style, was both metaphorical and poetic, intricately reflecting Hong Kong society<sup>[7]</sup>.

In 2007, Fung’s *Baggage* series was shown again in the Hong Kong Museum of Art’s “Made in Hong Kong” exhibition, and developed further in a commission titled *All Walks of Life* at the Heng Fa Chuen MTR station. Due to fire hazards and issues of preservation, it was moulded from wood and then cast in bronze, which allowed it to retain its natural carved ripples while withstanding potential risks in the bustling station.

These major projects coincided with the time his mother fell ill in the mid-2000s, and Fung and Juliana, his eldest sister, moved back to their family home to care for her. She died in 2007. “He was always very patient and responsible towards our parents. Family meant a lot to him,” Juliana says.



*All Walks of Life* at the Heng Fa Chuen MTR station. Courtesy of the MTR Corporation Limited.

杏花邨港鐵站的《人來人往》。  
圖片由香港鐵路有限公司提供。

[7]

Kwong, Kevin, “Wood you believe it?” , *South China Morning Post*, 8 January 2006

Kwong, Kevin: 〈Wood you believe it?〉, *《南華早報》*, 2006年1月8日



*Baggage*, 2005

Collection of Hong Kong Museum of Art

《行李》(2005)

香港藝術館藏品

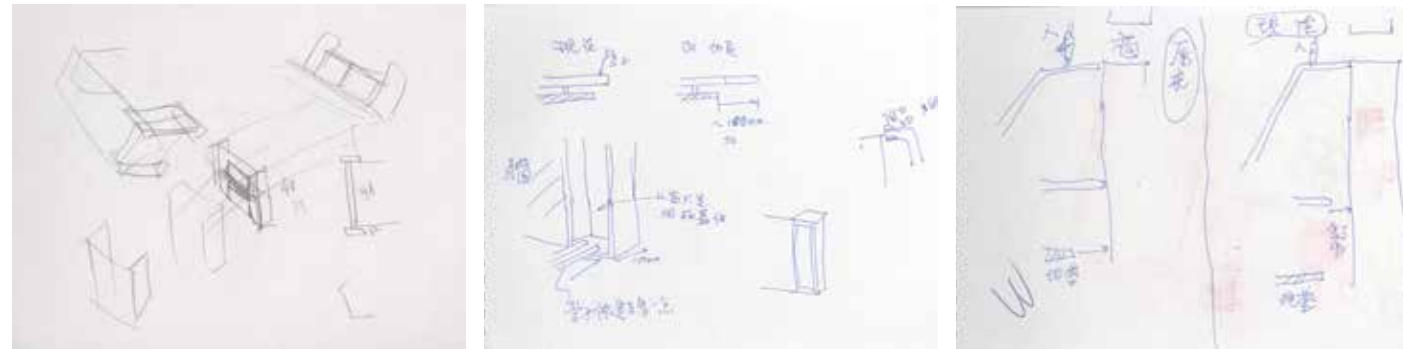
## From Engineer to Artist

Prudence and pragmatism dictated Fung's choice of livelihood. For 17 years, he jokingly described himself as living like Batman, juggling a 9-to-6 engineering job by day while making art in his studio late into the night – often working for 13 hours at a stretch. Financial stability, according to the Tongs who had worked in the civil service while they pursued their artistic careers, fostered a supportive environment for their creative practice.

In 2011, spurred on by a growing number of exhibitions and commissions, Fung decided to become a full-time artist, a decision supported by his whole family. His creative career was taking off – his sculptures had fetched high prices at Sotheby's Contemporary Asian Art, Hong Kong Spring Auction 2009 and in 2010, he had had a solo exhibition, "Caught in the Middle", at Grotto Fine Art. He was also entitled to a gratuity from his five years working as a technology specialist at a public utility company.

The long hours, workplace politics and stress of his engineering days were formative in shaping his creative practice and methodologies. They not only nurtured his appetite for technical challenges, but also trained him to work with a precision and professional ethos imperative in the volatile art sector. For Fung, whose wooden sculptures were crafted from a single log, a clear concept had to be fully formed before the first chisel stroke. Such clarity requires unerring spatial awareness, a vision that must be sustained throughout the entire commission.

In his large-scale installations, Fung consistently prioritised safety and stability – a meticulous approach that stood curiously in contradiction with his often precariously perched figures on branches or atop suspended houses. His engineering background served as a vital conduit for effective communication with structural engineers on-site, and ensured accurate measurements and load specifications.



Pages from Fung's sketchbook  
馮素描本中數頁

## 由工程師到藝術家

務實與審慎主導了馮的生涯抉擇。十七年間，他戲稱自己過著「蝙蝠俠」的雙面生活——朝九晚六是工程師，晚上則在工作室埋首創作至深夜，經常連續工作十三小時。正如任職公務員的藝術家唐景森夫婦所言，穩定的收入為藝術創作提供了實質的基礎。

2011年，隨著展覽邀約與藝術委託項目日益增加，馮決定全職投入藝術創作亦得到家人的支持。此時，他的藝術修為已大大提高，作品除了在2009年蘇富比的「當代亞洲藝術香港」春季拍賣中獲得高價成交，亦在2010年於嘉圖現代藝術舉辦了個展「Caught in the Middle」。同期，他亦獲得在一家公用事業機構完成五年技術專業工作的約滿酬金。

工程師生涯的漫長工時、職場政治與壓力，恰恰塑造了馮獨特的創作方法與實踐。這些經歷不僅培養了他對技術挑戰的渴求，更錘鍊出精確性與專業操守——這在變幻無常的藝術界尤其重要。對堅持以整塊原木創作的馮而言，下第一鑿前必須完全確立清晰概念。這種創作思維需要無誤的空間意識，以及能在漫長製作過程中持續維持的視野。

在創作大型裝置作品時，馮總會將安全與穩定性置於首位——這種一絲不苟的創作態度，與其作品中人物懸坐枝頭或棲身吊屋之巔的危險意象形成有趣的反差。他工程師背景更成為與現場結構工程師有效溝通的關鍵，確保測量數據與負載規格的精準無誤。



In 2017, during the Hong Kong Museum of Art's three-year renovation, Fung's sculpture *Million Lights* was featured in the Salisbury Garden exhibition “Growing City, Growing Home”. Construction cranes, neon signboards, and residential blocks sprouted from totemic stainless-steel trunks that lit up at night, proposing a fantastical solution to Hong Kong's overcrowded living conditions. Remarkably, this outdoor installation withstood the fury of Super Typhoon Mangkhut in 2018.

### The Sculptor, the Public and Society

Fung's sculptures began with the wood grain. The warmth, distinctive scent, and varied colours and patterns of this hygroscopic material have made it a cherished element of harmony in China, where it is ubiquitous in architecture and everyday tools. Fung's preferred woods – teak, walnut, and camphor – are a juxtaposition to the stony indifference of cosmopolitan cities. While he also worked later with other materials such as bronze and stainless steel, which fare better outdoors, the fibrous structure of wood offers freedom in carving and creates a tactile, organic form that restores the unity of nature and humanity in our concrete jungle.

Carving, unlike modelling or casting, is an accumulative expression that necessitates an intimacy with the material, an intimacy that permeates the relationship between the sculpture and its audience. There seems to be a transfer of labour from Fung's tiny office workers plodding on wooden pedestals to the strain on his own body while he carved.



Fung's clipping of "Growing City, Growing Home" exhibition at Salisbury Garden  
馮於梳士巴利花園「城長·成長」聯展的剪報

2017年，在香港藝術館三年翻新工程期間，馮的雕塑作品《萬家燈火》於梳士巴利花園「城長·成長」展覽中展出。這件作品以不鏽鋼樹幹為基體，向上延伸出天秤、霓虹招牌與住宅樓宇的造型，夜間更會發出點點燈光，為城市擁擠的居住困境提出奇幻的方案與思考。值得注意的是，這件戶外裝置抵受了2018年超強颱風「山竹」的肆虐。

### 雕塑家、公眾與社會

馮的雕塑創作始於木頭。這種吸濕材料所散發的溫暖、獨有的香氣，以及豐富多變的色澤與紋理，使其成為中國文化中和諧的象徵——從建築到

日常器具，木材無處不在。馮偏愛柚木、胡桃木與樟木，其質感與冷漠的城市建築物形成鮮明對比。儘管他後期亦採用青銅與不鏽鋼等更適合戶外展示的材料，但木材的纖維結構始終給他的雕刻更大的自由度，能展現出有機的形態，在石屎森林中重新連結人與自然。

雕刻不同於塑模或鑄造，是一種累積性的表達方式；藝術家必須與材料建立親密關係，而這種親密感亦滲透於雕塑與觀眾之間。馮那些在木塊上艱辛前行的上班族「人仔」，似是雕刻木材時將某種勞動轉移到藝術家本人身上。

From decorative reliefs in ancient temples to commemorative statues in city squares, sculpture has historically been entwined with architecture and public spaces, characterised by a mutual aesthetic influence in form and function. While the permanence of sculptures in public spaces raises their visibility, depending on the taste or agenda of funders, it can also impose a social responsibility to educate.<sup>[8]</sup>

Despite these conventions, Fung’s work, distilled through his experience in Hong Kong’s economic boom in the 1980s, together with the uncertainties surrounding the handover and the dot-com crash in the 1990s, and the SARS outbreak in the 2000s, is neither didactic nor overpowering. If anything, his sculptures are empathetic encapsulations of the struggle and resilience of the city’s working middle-class, usually intentionally positioned below eye level (usually at 150cm from the floor) to mitigate the emotional distance conventionally felt between colossal sculptures and the human body.

In an interview<sup>[9]</sup>, Fung expressed concerns that diminishing interest in large-scale sculpture and the waning local availability of essential materials had made galleries hesitant to show such works. Additionally, finding a studio spacious enough to house woodwork machinery and wood blocks was not easy in an overcrowded city. These factors would demoralise emerging artists caught in a vicious cycle threatening the creation of sculpture in Hong Kong and leaving a significant void in Hong Kong’s artistic landscape.

Throughout his career, Fung played a constructive role in promoting Hong Kong art as a Museum Expert Advisor for the Leisure and Cultural Services Department from 2014 and advising government museums on supporting art, history, science, and film, and in particular the acquisition of items for their collections. He was also a founding member of Creative Sculptors Hong Kong in 1993 and the Hong Kong Sculpture Society in 2007.

[8]

Chan, Kurt. “商業・公共空間・雕塑的可能.” In *Echo: Hong Kong Sculpture Biennial 2010*. Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 2010.

「商業・公共空間・雕塑的可能」  
陳育強著《靜觀奇變：香港雕塑雙年展 2010》，香港中文大學藝術系，2010

[9]

Wong Tin-yan, “麵包與木頭之間”, “Touch Wood” column, *Mingpao*, 20 October 2013

王天仁：〈麵包與木頭之間〉，《明報》觸木專欄，2013 年 10 月 20 日

自古以來，雕塑便與建築及公共空間密不可分——從廟宇的裝飾浮雕到廣場紀念雕像，兩者在形式與功能上一直互相影響。這些「公共藝術」雖曝光率高，卻也表現著贊助者的品味與其欲教化公眾的使命<sup>[8]</sup>。

然而，馮的作品卻打破了這些常規。見證 1980 年代香港經濟起飛、1990 年代主權移交與科網泡沫的不穩定環境，以及 2000 年代沙士疫情的衝擊，他的創作既非說教，亦不具壓迫感。相反，他的作品以同理心凝練了這座城市中產階層的掙扎與韌性——他刻意將大多雕塑高度設置在視平線以下（通常距地面 150 厘米），以消解傳統巨型雕塑與人體之間那種既定的疏離感。

在一次訪談中<sup>[9]</sup>，馮曾表達他的憂慮：隨著大眾對大型雕塑的興趣減退，加上本地難以取得必要的創作材料，畫

廊逐漸不願展出這類作品。此外，在這座擁擠的城市裡，找到能容納木工機械與原木材的工作室絕非易事。這些因素將打擊新晉藝術家的士氣，形成惡性循環，威脅香港雕塑藝術的發展；本地藝術領域亦因此留下難以彌補的空白。

在他的藝術生涯中，馮致力推動香港藝術發展。自 2014 年起，他擔任康樂及文化事務署博物館專家顧問，就藝術、歷史、科學及電影等範疇向政府博物館提供專業意見，特別是協助館藏購置的策劃工作。他亦是香港兩大雕塑團體的創會成員：1993 年成立的香港雕塑創作會及 2007 年成立的香港雕塑學會。

馮於 2018 年獲香港特別行政區政府民政事務局頒發嘉許狀，表彰其在文化藝術領域的卓越貢獻。

His dedication to the local art community earned him a Certificate of Commendation for outstanding contributions to the development of arts and culture from the Home Affairs Bureau of the HKSAR in 2018.

### Poetics of the Everyday

Fung's anonymous figures are typically medium-built and expressionless, with drooping shoulders and slightly bulging tummies—a tribute to his brother-in-law, according to his nephew Ryan. They are often in solitude, sometimes carrying bags or other loads. Though small, they appear strangely familiar. One might even venture to suggest that the artist made them in his own image.

It may be interesting to think of these small sculpted human beings in relation to the “smallness of Hong Kong art”, an observation of art historian Winnie Wong in 2018<sup>[10]</sup>. She suggested that art in Hong Kong had shrunk in size in ways counterintuitive to the city's growing cultural and market values. Concurrent with the global aesthetics of the “mediated, ephemeral, personal, and affective”, Fung's minute everyman figures and their sensibilities of the

[10]

“On Smallness in Hong Kong Art”,  
Podium, M+ Stories. Wong, Winnie.  
5 Jan 2018.

黃韻然 <論香港藝術的「小」>, M+ 雜誌, 2018 年 1 月 5 日。



*The Real Me*, Taikoo Place  
太古坊《真我》

### 日常的詩意

馮塑造的無名「人仔」總是帶著某種港式日常的疲憊詩意——中等身材、木無表情，沉墜的肩膀與「肚腩」（其外甥 Ryan 透露，這是向其姐夫致敬的細節）。這些人物常以孤獨姿態現身，有時提著公文包，有時扛著無名重物。儘管形體渺小，卻散發著強而有力的親和感。或許我們可以大膽揣測：藝術家早已將自己的靈魂，悄悄鑄進了這些銅木軀殼之中。

若將這些精雕細琢的人仔，套入藝術史學者黃韻然於 2018 年<sup>[10]</sup>提出香港藝術趨向「細小」去思考，或許別具深意。黃指出，與香港日益增長的文化產業及市場價值相反，香港藝術創作正趨向小型化。馮那些刻畫平凡人物的微型雕塑及其對日常生活的敏銳觀察，剛巧與全球美學推崇的「間接、短暫、個人、感性」同步，亦可視為對香港那種龐大、效率至上的工作文化的一種無聲抗議。他觀察人性與都市現實的能力，以及將此轉化為具象作品的才華，在他從 2000 年代中期至 2010 年代初期發展的系列中尤為明顯。



mundane may be considered a resistance against the ever-looming, productivity-driven work culture. His ability to observe the human condition and its urban realities, and his capacity to transmute this faculty into figuration, was especially palpable in his series developed in the ten years from the mid-2000s.

*The Real Me*, a series of 13 painted teak wood sculptures, has been permanently displayed since 2009 in Taikoo Place<sup>[11]</sup>, thoughtfully placed on the first floor of Devon House where office workers pass by every day. Organised in small clusters, some pieces subtly reference office wheeling and dealing through sly games of rock-paper-scissors, while others evoke lost dreams of plush toys and yellow duck lifebuoys. The concept of distance is key to reading Fung's sculptures, as the ambivalent spacing and positioning of the sculptures hint at awkward, lukewarm collegial relationships.

Considering the everyday as a site of negotiation between alienation and togetherness, it is those spontaneous variations that turn the quotidian into a realm of invention<sup>[12]</sup>. Alienation in modern society is perhaps best embodied by none other than aliens. In Fung's first solo exhibition "Caught in the Middle" at Grotto Fine Art in 2010, the *Caught Off Guard* series featured strange encounters between people from all walks of life and fantastical creatures atop a slender block. Alien Baltan from the Ultraman universe stands solemnly in front of a spectacled man in business attire, while a chubby dishwasher in black rubber gloves and matching vinyl apron comes face-to-face with Hello Kitty. Their expressions are deliberately equivocal, frozen in what could be interpreted as either confrontation or reflection.

#### [11]

His other important public art projects include the *Voyager* at Double Cove, *Teddy's Adventure* at The Wai, *Let's Go to the Mall* at Megabox, *The Herd* at the Phoenix City Shopping Centre in Beijing, *Let's Go Hug a Tree* at LegCo Complex, and *Jigsaw Puzzle* at One INDIGO Beijing.

其他重要的公共藝術項目包括：迎海的《航海家》、園方的《泰迪火車之旅》、MegaBox 的《Let's Go to the Mall》、北京鳳凰城商場的《The Herd》、立法會綜合大樓的《Let's Go Hug a Tree》、以及北京頤堤港的《Jigsaw Puzzle》。

#### [12]

Michael Sheringham, "Configuring the Everyday", 2007. Documents of Contemporary Art: The Everyday. Cambridge: The MIT Press and London: Whitechapel Gallery. 2008

Michael Sheringham : 〈Configuring the Everyday〉，《Documents of Contemporary Art: The Everyday》（劍橋：麻省理工學院出版社及倫敦：白教堂美術館，2008 年。



*Caught Off Guard I*. 2010. Courtesy of Grotto Fine Art. 圖片由嘉圖現代藝術提供。

由十三件柚木彩繪雕塑組成的《真我》系列，自 2009 年起長期設置於太古坊<sup>[11]</sup> Devon House 一樓、辦公人潮每日必經之廊道。這組作品別出心裁：部分雕塑與對方爾虞我詐的猜拳，暗喻寫字樓裡的權術博弈；另一些則載有絨毛玩偶與黃色小鴨救生圈，似是仔回憶或實現那些被壓抑

的童年幻想。「距離」正是解讀馮的雕塑之核心密碼——作品中刻意營造含糊不清的人際空隙，恰似香港職場那種「熟絡中帶防備」的生態。

將日常生活視為疏離與共融的角力場，那些不經意的變化使平凡生活成為創意的溫床<sup>[12]</sup>。若要呈現現代社會的抽離感，恐怕沒有什麼比「異形」更能傳神地演繹。馮於 2010 年在嘉圖現代藝術的首個個展「Caught in the Middle」中的《Caught Off Guard》系列，便以超現實的表現手法，展現不同階層的市民與奇幻生物在狹長基座上的奇妙邂逅。比如，《鹹蛋超人》中的巴魯坦星人屹立於西裝眼鏡男士的面前，而戴著橡膠手套、身穿膠圍裙的肥胖洗碗工則與 Hello Kitty 面面相覷。藝術家刻意將人物表情留白，讓觀眾自行解讀他們究竟是對峙、沉思或其他狀態。

Indeed, child's play is a recurring motif in Fung's body of work. In the *Playground* series that was first shown at his eponymous exhibition at Grotto Fine Art in 2016, adult figures played on the slide and merry-go-round. Inspired by the iconic cement pipes in the park frequented by Nobita and friends in Doraemon, *Our Hiding Place* was one of the artist's most technically challenging pieces, where he had to hollow out a uniformly thick cylinder and carve a child inside from a single piece of wood. The idea came to him when he realised that many playgrounds had fallen into desolation in the neighbourhood. The series seems to be redolent of innocence and joy; however, an undertow of satire is always present – the horse spring rider that never advances, the salaryman confined within hopscotch grids, and the man falling off an unbalanced seesaw. The series was developed more recently in the Hong Kong Museum of Art's group exhibition "NOT a Fashion Store!" in 2021, featuring *Benchwarmers* and *Some Ups and Downs*.



*Seesaw That Ain't Balance* 《不平衡的搖搖板》

2016

Bronze, walnut wood, copper 青銅、胡桃木、銅

18 × 25 × 118 cm 厘米

Courtesy of Grotto Fine Art

圖片由嘉圖現代藝術提供



*Our Hiding Place* 《空地上的水管》

2016

Camphor wood 樟木

28 × 28 × 44 cm 厘米

Courtesy of Grotto Fine Art

圖片由嘉圖現代藝術提供

馮多次以孩童玩樂作為創作的主題。例如，他在 2016 年於嘉圖現代藝術舉行的同名個展中展出的《遊樂場》系列。系列描繪一群成人雕塑，在滑梯與旋轉木馬上嬉戲的場景。其中，以動畫多啦 A 夢中大雄與朋友們經常流連的公園水泥管為藍圖的作品《我們的秘密基地》，創作難度極高——他必須從整塊原木中掏空出厚度均勻的圓柱體，再在內部雕刻出孩童。作品的構思源自馮對香港社區遊樂場日漸荒廢的現實的感慨。表面上充滿童真歡樂的作品，實則暗藏馮對社會細緻的觀察：永遠原地踏步的搖搖馬、被困在「跳飛機」格線中的西裝男士、從失衡蹺蹺板上跌落的男人的作品，意味深長。馮於 2021 年香港藝術館聯展「不是時裝店！」延伸此系列，其中《凳仔暖場友》與《人生高低板》更被納入藝術館永久收藏。

## Seeing things from other perspectives

When Juliana sifted through Fung’s notes and sketches, she came across a scribbled note:

‘*Feet I have, but footing I do not*’ (我有腳,只是沒有落腳點)<sup>[13]</sup>

This was probably a vignette of Fung’s self-examination, as much as the hazardous situations his figures often inhabit. Caught between the inability to move forward or back, these little humans seem momentarily trapped in his perplexing landscapes that expose their limits and dilemmas. The predicament they face hits somewhere between foreboding and endearing, against the artist’s larger critique of social expectations, isolation, and detachment from nature.

One of Fung’s signature series, *Summation of Choices* saw editions at “Echo: Hong Kong Sculpture Biennial” (2010), the Hong Kong Arts Centre (2011), and subsequently at commercial gallery shows. At the Hong Kong Arts Centre, bronze branches cast from real twigs foraged near his home were suspended across the Jockey Club Atrium’s staircase, a figure balancing on top of each one, a poignant reminder that our future is shaped by today's decisions.

Similarly, in the *Cell/Self* series (2018) shown in his solo exhibition “Multiplicity” at Leo Gallery Shanghai in 2019, a polygonal web envelopes a figure, showing how society is a complex organism composed of individual yet interconnected “cells” - a pun that denotes the basic unit of biology and a small room in a prison.

Nonetheless, hope always percolates through his work. His solo exhibition “SCAPE” at Grotto Fine Art in 2013 – the title alluding to “landscape”, “dreamscape”, and “escape” – explores aspiration and stagnation in relation to nature. Fung carved intricate details into his sculptures’ crevices and

[13]

Originally in Chinese, English translation by the author

原為中文，英文由筆者翻譯

## 從不同視野出發

當 Juliana 整理馮的筆記與草稿時，偶然發現一行潦草字跡：

「我有腳，只是沒有落腳點」<sup>[13]</sup>

這或許是馮的自我剖白，也可能是其作品的參照。在一些作品中，微小的雕塑人像被困於充滿矛盾的處境中，面對局限與困境。然而，儘管處於不太樂觀的情境，作品卻帶著幾分可愛，並承載著藝術家對社會期望、人際疏離與自然脫節的深刻反省。

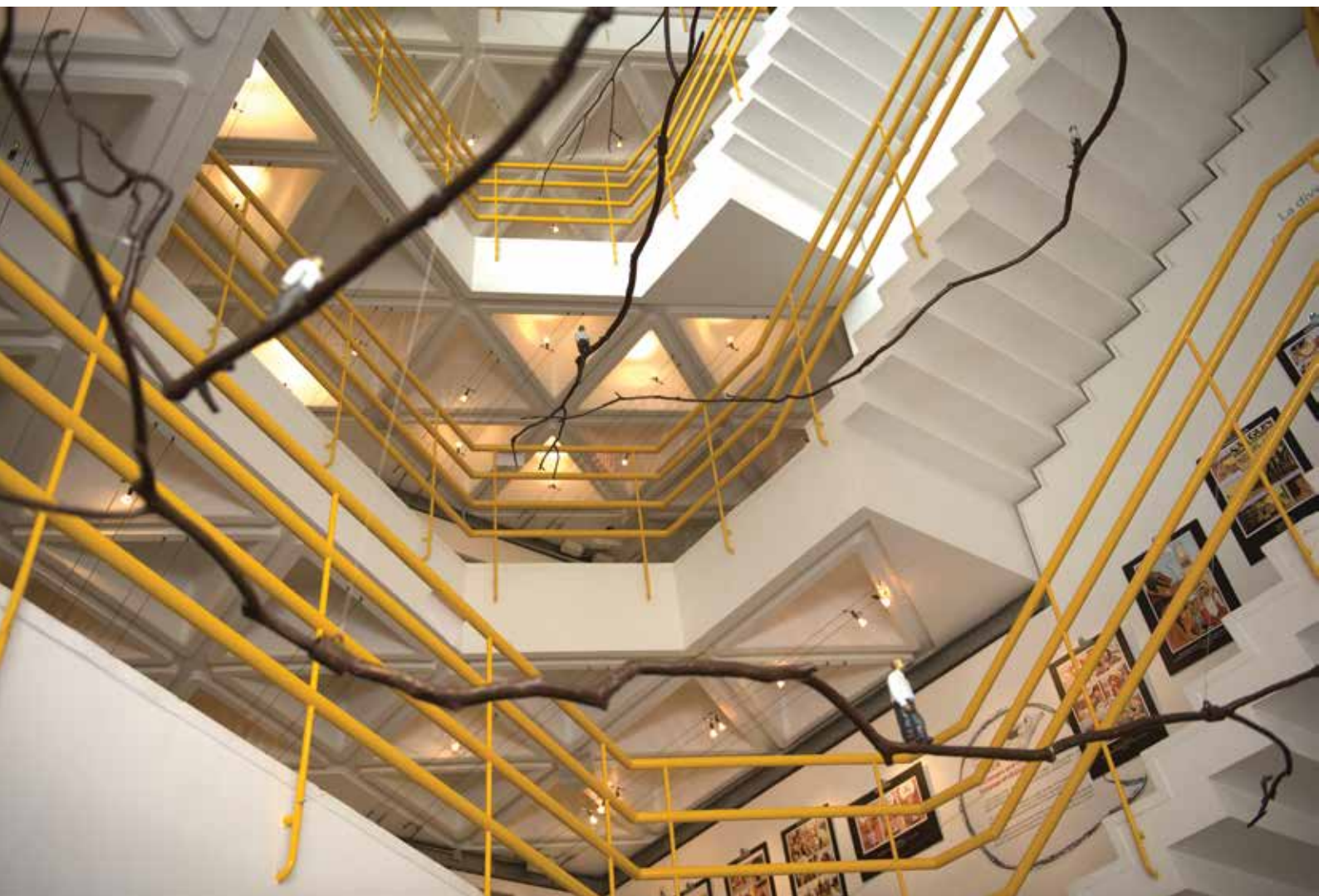
馮的代表作《軌跡》系列曾先後於「靜觀其變：香港雕塑雙年展」（2010）、香港藝術中心（2011）及商業畫廊展出。在香港藝術中心的展覽中，藝術家以在家附近採集的樹枝鑄成青銅枝條，懸掛於其賽馬會大堂的階梯空間；每根枝梢皆佇立著小人仔，寓意「當下的決定成就未來」。

同樣地，在 2019 年於上海獅語畫廊舉行的個展「多樣性」中，馮展示了《細胞 / 自我》系列（2018）。一個多邊形的網絡包裹著一個人像，這就像社會是一個由個體組成但又彼此相連的複雜有機體。（此處「細胞」的英語一語雙關，既指生物基本單位，亦暗喻狹小囚室。）



A page from Fung's sketchbook  
馮素描本中一頁





Solo exhibition “Sum of All Choices”. Courtesy of the Hong Kong Arts Centre.  
「軌跡」個展。圖片由香港藝術中心提供。



*Under the Mountain IV* 2015  
Stainless steel, metal 不鏽鋼、金屬  
56×16×21cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供

然而，「希望」始終貫穿在馮的作品中。他在嘉圖現代藝術舉行的個展「SCAPE 景境」(2013)——「SCAPE」巧妙融合「地景」(landscape)、「心象」(dreamscape) 與「超脫」(escape) 三重意境——深入探討人與自然關係中的渴望與困頓。藝術家在雕塑的肌理皺褶間雕琢精微細節，引導觀者多角度解讀，為凝滯狀態賦予救贖的可能。

在《坐這山，望那山》(2013) 系列中，馮將香港標誌性「摺椅」的座面轉化為山川地貌。當摺椅打開，人偶恍如懸於懸崖邊緣；當椅面收合，人物又似在閒適安坐。在少數無人像的作品《天際流 II》中，一葉孤舟靜泊於山水之間，留白的構圖引人遐想。

grooves, prompting interpretations from various angles, and offering redemption to states of stasis. In the series *We Have Our Own Place* (2013), Fung transformed the seat of Hong Kong's iconic folding chair into sculpted plains and mountains, allowing the figures to appear to teeter on the edge of a cliff when opened, or rest in a relaxed manner when folded. In a rare departure from his figurines, *Streamscape II* features a single boat surrounded by the tranquillity of mountains and waters, leaving viewers an open space for interpretation.

### An Open End to New Beginnings

Vincent Chan recalls their first meeting in 2011 at Leo Gallery Shanghai, when Fung was preparing for his solo exhibition “In Between”. “Right off the bat, our minds synced in many ways.” He remembers Fung as a talkative and animated person whose standards of carpentry were extremely high.

Fung and Chan began their artistic collaboration in 2023, when they created one work titled *In the Name of Art*. Seven golden trolleys are stacked upside down, each lodged at the wheels with the one underneath, to form an ascending curvature. What may appear as a collection of found objects are in fact hand-crafted, golden-coated wood panels with corners rounded with 3D printing technology and self-assembled wheels. Inspired by how art handlers gather trolleys at art fairs, the work connotes the interplay of various moving parts within the art industry. During the creative process, they brainstormed incorporating one of Fung's signature tiny human figures into the piece but ultimately decided against it. This marks a significant shift from his familiar expressions, showing his constant evolution as an artist.



Mockup of *In the Name of Art*.  
Courtesy of Vincent Chan.

*In the Name of Art* 的模型。  
圖片由 Vincent Chan 提供。

### 未完的結局

Vincent Chan 憶述他們於 2011 年在上海獅語畫廊的初次相遇，當時馮正籌備個展「…之間」。「從第一刻開始，我們的思維就在許多方面產生共鳴。」在他記憶中，馮是個健談而充滿活力的人，對木工技藝有著極致追求。

2023 年，馮與 Vincent Chan 展開藝術合作，共同創作名為《In The Name of Art》的裝置。七台「板車」堆疊，車輪相互咬合，形成一道向上的弧線。這些看似現成物的構件，實為七層蟲膠的鑲金木板——邊角經 3D 打印技術圓滑處理，配以自主組裝的滾輪。靈感源自藝術博覽會中運輸人員工作的場景，作品隱喻藝術產業各環節的動態博弈。在創作的過程中，二人曾構思將馮標誌性的人偶融入作品，卻最終選擇捨棄。這個決定標誌著馮欲突破自己的「常規」，貫徹其不斷革新的創作軌跡。

在合作過程中，馮提議組成雙人組合，Vincent Chan 將其命名為「KeVince」。對他而言，馮不僅是創作夥伴，更是導師與摯友——從馮身上，他學會木匠的職業準則：堅持安全至上、功能為先的務實精神，以及「匠人匠心」的樸素價值觀。這些理念將永遠陪伴 Vincent Chan 的藝術旅途。展望將來，Vincent Chan 希望以「KeVince」之名完成他倆未完成之作以延續馮的藝術遺緒。



As they worked together, Fung proposed forming an artistic duo, which Chan named KeVince. To Chan, Fung was not just a collaborator but also a mentor and a dear friend from whom he learned a carpenter's work ethic, which prioritised safety, practicality, and the value of honest hard work - principles that will continue to resonate in his own artistic journey. Looking to the future, Chan hopes to complete Fung's unfinished works under the entity KeVince and carry forward his legacy.

“The sculptor carves because he must.” (Barbara Hepworth, 1932)<sup>[14]</sup>

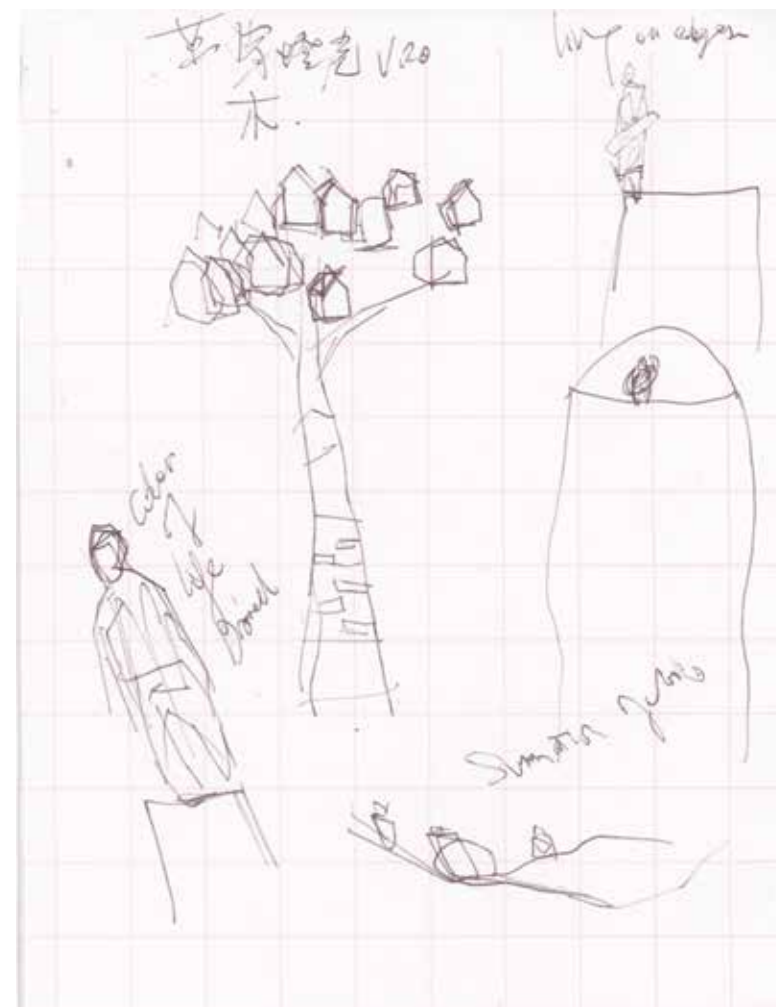
Fung never ceased to create. Even in the COVID-19 pandemic and after his cancer diagnosis in 2023, he continued to work daily in the studio whenever possible. During COVID, he returned to the studio once he discovered that the coronavirus could only survive on wood for two days versus a week on stainless steel, and during chemotherapy he would work and rest alternate weeks.

In his final weeks, Fung was working on a proposal for the 2026 Venice Biennale from his hospital bed in response to the Hong Kong Museum of Art's invitation. This missed opportunity to take part in the Venice Biennale remained his only disappointment. “I have no regret in life,” he told his family, before passing away in his sleep on 15 March 2025. Later, at the funeral home, his family brought him his usual breakfast: a cup of coffee, a glass of milk, a glass of water, yoghurt, and a bagel with cream cheese, the most thoughtful ritual to farewell the artist.

[14]

Extracted from 'Barbara Hepworth - "the Sculptor carves because he must"', *The Studio*, London, vol. 104, December 1932, p. 332

節錄自芭芭拉·赫普沃斯 (1932 年 12 月)。「Barbara Hepworth - the Sculptor carves because he must」，《The Studio》，第 104 期，332。



Fung's sketch for the Venice Biennale  
馮為威尼斯雙年展構思的草圖

「雕塑家之所以雕刻，只因他別無選擇。」<sup>[14]</sup> 芭芭拉·赫普沃斯

馮從未停止創作。即使在新冠疫情肆虐期間，以及 2023 年確診患癌後，只要身體情況許可，他仍堅持每天返回工作室創作。疫情期間，當他發現新冠病毒在木材表面僅能存活兩天（不鏽鋼則可達一週），便立即重返工作室；而在接受化療期間，他更以週為單位，交替進行創作與休養。

在人生的最後幾週，馮仍於病床上為香港藝術館的邀請，構思 2026 年威尼斯雙年展的提案。未能親身參與這場藝術盛事，讓他有點失落。「我此生無憾。」這是他對家人的話語。2025 年 3 月 15 日，他在睡夢中安詳離世。喪禮中，家人為他準備慣常吃的早餐：一杯咖啡、一杯牛奶、一杯清水、乳酪和奶油芝士貝果——這樸素的儀式，成為對這位藝術家最體貼的告別。



I wish to recall a scene from my visit to his studio in the autumn of 2020 for an interview about his work *Cell/Self*, that was to be exhibited at the Hong Kong Art Gallery Association's fundraiser at Hong Kong Spotlight by Art Basel.

Cloaked sculptures in various states of testing and abandonment towered around the space, while slabs of wood blocks leaned against a wall. Chisels, mallets, carving knives, drill bits, and screwdrivers were neatly organised in desktop cabinets and racks by the window. Wearing a brown studio apron, Fung cheekily told me how he kept his office nameplate, "KEVIN FUNG," as a reminder of his round-the-clock work experience. The nameplate now sits beneath a clock, whose second hand is stuck oscillating back and forth on the left side of the face.

Five years later, most things have been kept in the same place.

Throughout his life, Fung explored new ways of making. Carving his own path with care and earnestness, he refused to be subsumed under trendy technologies or prescribed expressions. His sculptures serve as both mirrors and windows, inviting us to confront our own struggles and connections within the bustling fabric of Hong Kong life. Looking at the half-finished forms and wood blocks marked with sketches scattered around his workbench, I envision Fung laying down his baggage at last, finding his final sanctuary in a sun-dappled playground. The sun filters through sprawling branches – like fragments of broken gold.



回憶起在 2020 年秋天造訪馮的工作室的情景——當時我為香港畫廊協會於巴塞爾香港的籌款展，與他討論其作品《細胞 / 自我》。

工作室裡堆滿了各種雕塑雛形，有些裹上防塵布，靜靜地擱置一旁。原木板材斜靠在牆邊，鑿刀、木槌、雕刻刀、鑽頭和螺絲批整齊地排列在桌面抽屜及窗邊的工具架上。穿著褐色工作圍裙的他，得意地向我展示他從舊公司留下的名牌「KEVIN FUNG」。這塊金屬牌曾經見證了他作為工程師的歲月，如今靜靜地放在時鐘下方。鐘面的秒針卡在左側，來回擺動。

事隔五年，今天工作室裡的大多數物件依然靜靜地守在原地。

馮從未停止探索新的創作方式，他始終以謹慎而真摯的態度走在藝術的道路上，拒絕被潮流或既定的表達方式所束縛。他的雕塑既是鏡子，也是窗口，邀請我們反思在香港都市生活中的掙扎與羈絆。

當我看著工作桌上的半成品和佈滿草稿標記的木料時，彷彿看見卸下行李的馮，終於在他鍾愛的樹影斑駁的遊樂場找到了永恆的歸宿——陽光透過榕樹的氣根，灑下如碎金般的光點。







## In Memory of Lik-yan

Chu Tat-shing

## 悼念力仁

朱達誠

Fung Lik-yan was my student. In 1992, the University of Hong Kong's School of Professional and Continuing Education held a year-long contemporary sculpture course, and invited me and several other artists to teach.

At the end of the programme, the Hong Kong Arts Development Council sponsored a sculpture exhibition at the Hong Kong Arts Centre, which was enthusiastically attended. Lik-yan excelled in his studies, and many of his classmates have since become established artists.

Lik-yan was a devoted son. In his youth he studied and worked overseas, but later chose to return to Hong Kong to care for his elderly relatives, and went into the telecommunications industry. Completing the HKU course inspired him to turn to art full-time, and from then on he dedicated himself wholeheartedly to sculpture.

Conscientious and meticulous, and striving for perfection over the years, Lik-yan created many outstanding works and his studio was filled with machines, tools, and materials. He often went to see manufacturers in Taiwan, Japan, and mainland China to discuss his long-term plans, but he was already unwell two years ago, and to help him finish commissioned projects, I recommended craftsmen from Guangzhou, Shenzhen, and Hong Kong who could help him.



Fung and Chu Tat-shing.  
Courtesy of Chu Tat-shing.  
馮與朱達誠老師。圖片由  
朱達誠提供。

馮力仁是我的學生，1992 年香港大學專業進修學院開辦為期一年多的現代雕塑課程，邀請我和幾位藝術家任教，經歷寒來暑往的教學課程結業之後，由香港藝術發展局資助在香港藝術中心舉辦了一個雕塑展覽，反響熱烈！力仁的成績優秀，同班的多位學員現在都已是香港獨當一面的藝術精英。

力仁孝順，早年在海外學習、工作，後來選擇返到香港從事電訊行業，方便照顧家裏的長輩；港大進修結業促使他轉型從藝，由此全心身投入雕塑創作。

力仁勤奮，多年來完成了無數的優秀作品，而且認真負責、精益求精追求完美。他的工作室擺滿了各種加工的機械及工具、材料；常奔走於台灣、日本及內地省市的廠家，胸懷長遠的計劃……兩年前他已帶病在身，為協助他完成委約的工程，我推薦廣州、

深圳及香港的師傅協助他製作、運輸、安裝。

力仁厚道，為人低調、善良。多年來逢年過節必定相約茶聚；平時我有什麼需求，比如電腦、手機出現問題，他都會及時趕來幫我搞掂，甚至無數次幫我處理網上購票，提醒我出差在外各項注意小心，還邀請我去他家品嚐家姐親手下廚做的晚餐；今年春節前，他約我在旺角新世紀廣場的餐廳見面，說正在兩次化療的中間休息，所以特地向我先拜個早年……春節後我們還有信息往來，三月份就沒有收到回覆，兩週前我才知道他已離別了，後事沒有驚動大家……

他匆匆六十年的人生雖短，但他精心創作的作品及高尚的人格會在香港的公共空間及我們的心裡悠悠長存！

願他在天堂無憂的安息……



Whenever I needed help with online ticket purchases on my computer or phone, he would come straight over to assist me, and he reminded me countless times to always be cautious when travelling. He once invited me to his flat for a home-cooked dinner prepared by his sister. Early this year, just before the Lunar New Year, he met me at a restaurant in Mong Kok's MOKO mall, and told me he was between chemotherapy sessions and wanted to wish me an early Happy New Year... After that we exchanged messages, but by March I was no longer receiving any replies to mine, and it was only two weeks ago that I learnt he had passed away, his final arrangements made quietly without troubling anyone...

Though his brief life only lasted sixty years, his meticulously crafted works and noble character will endure in Hong Kong's public spaces and in our hearts.

May he rest peacefully in heaven...



“Expose One's Inner Self” exhibition. Courtesy of Cathering Leung.

「挖空心思」展覽。圖片由梁潔齡提供。





## Existence and Solitude in the City

Chow Shun-keung

### Introduction

Fung Lik-yan, who died in 2025, captured the raw emotions of Hong Kong's bustling urban life and the inner struggles of its people in his unique artistic language. Fung's works do more than just illustrate city living—they resonate with the core ideas of existentialism through themes of solitude, absurdity, and childlike innocence, and his art, free from didactic preaching yet deeply moving, speaks to everyone. His ever-evolving approach explored fresh themes with each new series—from the frenzy and folly of urban life to a return to childhood wonder in playgrounds, to a quiet withdrawal to nature. In these shifts, he reflected profoundly on humanity and society, interpreting the experiential concerns of isolation, farcicality, and the search for self.



Chow Shun-keung  
周順強

## 都市內的存在與孤寂

周順強

### 引言

馮力仁先生以其獨特的藝術語言，捕捉了香港這座繁忙都市的在地情感與現代人的內心掙扎。他於 2025 年去世，但他的作品不僅呈現了香港的都市生活，更通過孤獨、荒謬和童真的描繪，與存在主義的核心理念產生共鳴。馮力仁的藝術雅俗共賞，沒有說教式的教條，卻能觸動不同觀眾的心弦。他的表現手法多樣，每隔數年便以全新形式探索新主題，從都市的忙碌與荒謬，到遊樂場的童真回歸，再到自然中的孤獨感，展現了他對人性與社會的深刻反思，詮釋存在主義所關注的孤獨、荒謬與自我追尋。

### 存在主義與馮力仁的藝術視角

存在主義關注個人在面對生命的無意義時，如何通過行動和選擇創造屬於自己的價值。這種哲學認為，人被拋入一個沒有預定意義的世界，必須直面孤獨與不確定，並在其中尋找真實的自我。馮力仁的雕塑和木刻作品以香港的普通市民為主角，通過細膩的觀察和誇張的表現，揭示了都市人內心的空虛與掙扎。他的作品不僅反映了香港的獨特文化，還以多樣化的

形式——從都市生活的荒謬場景，到遊樂場的童真，再到自然環境中的孤獨——呈現了存在主義對自由與意義的探索。

馮力仁以木材為主要媒介，刻畫了諸如派傳單的散工、白領上班族、主婦等香港常見人物。這些人物在繁忙的都市中奔波，卻難以逃脫內心的孤獨，這種狀態與存在主義描述的「存在焦慮」不謀而合。他的藝術避免哲學式的沉重，以幽默、誇張和詩意的手法，讓觀眾在熟悉的畫面中感受到深刻的共鳴。

### 孤獨與都市生活的疏離

孤獨是馮力仁作品的情感核心，也是存在主義的重要主題。在香港這個高密度、快節奏的都市，個體被人群包圍，卻常常感到疏離。馮力仁的作品捕捉了這種矛盾心理。他的描繪一個普通市民拖著行李在都市中遊走，象徵現代人在物質繁裕的環境中仍感到無根與漂泊。這種無根感反映了人被拋入世界、必須獨自面對存在困境的處境。

## Existentialism and the Artistic Vision of Fung Lik-yan

Existentialism explores how individuals faced with life's inherent meaninglessness forge their own values through action and choice. This philosophy posits that we are thrown into a world without predetermined purpose, and forced to confront solitude and uncertainty while searching for our real selves.

Fung Lik-yan's sculptures and woodcuts focus on ordinary Hong Kong citizens, and his powers of keen observation and exaggerated expression reveal the inner emptiness and struggles of urban life. His work not only echoes Hong Kong's unique culture but also—through diverse forms, from ridiculous cityscapes to playground nostalgia and solitary nature scenes—embody existentialism's quest for freedom and meaning.

Working primarily with wood, Fung carved figures of flyer distributors, office workers, and housewives—typical faces of Hong Kong who hustle through the city's chaos yet remain trapped in their aloneness, mirroring the existential notion of angst. His art avoids heavy-handed philosophy, instead using humour, exaggeration, and poetic subtlety to draw immediate recognition from the familiar.

## Loneliness and the Alienation of Urban Life

Loneliness lies at the emotional core of Fung Lik-yan's work—and it is also a central theme in existentialism. In Hong Kong, a densely packed, fast-paced metropolis, individuals surrounded by crowds often feel strangely detached, and Fung's art captures this paradox. One of his sculptures is of an ordinary citizen dragging luggage through the city, a symbol of modern rootlessness and displacement amid material abundance. This sense of drifting demonstrates the existential condition of being “thrown into the world” and forced to face life's dilemmas alone.



*Life III*  
2005  
Painted timber 敷色木材  
125×22×16 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供

在他的《人來人往》系列中，馮力仁聚焦香港市民在日常生活中遭遇的荒謬情景。例如，他刻畫了一位西裝革履的上班族，彷彿穿上「戰衣」，每天奔赴職場如同上戰場。這一形象幽默地反映了香港人忙碌的生活節奏，同時揭示了個體在社會角色中的孤獨與異化。另一件作品展示了一位洗碗的大嬸面對一隻貓咪，日常的單調與荒誕的對比突顯了生活的空虛。馮力仁以雅俗共賞的方式，將這些場景化為觸動人心的藝術，讓觀眾在輕鬆的視覺語言中感受到孤獨的重量。

## 荒謬的呈現與堅持

馮力仁的作品充滿荒謬元素，這些荒謬場景既是對現實的誇張反映，也是對存在困境的探究。例如，他創作了一個香港人在日常生活中偶遇「巴魯坦星人」的場景，這種超現實的設定幽默地揭示了生活的不可預測與無理性。另一件作品描繪了一個西裝男士站在懸空的蛋形物體上，象徵現代人在追求穩定時的脆弱與不安。這些荒謬畫面讓人聯想到存在主義對無意義世界的思考：生活往往缺乏明確的答案，卻要求我們繼續前行。

然而，馮力仁的荒謬並非消極的絕望，而是帶有某種堅持的精神。在《人來人往》系列中，無論是拖著行李的市民，還是戴上面罩奮力派發傳單的散工，這些人物都在荒謬的環境中努力生存。這種堅持體現了存在主義的反抗精神——即使面對無意義，人仍可以通過行動創造價值。馮力仁的作品以幽默和誇張的手法，引導觀眾在荒謬中尋找生活的意義。



In his *All Walks of Life* series, Fung zooms in on the madness of daily life for Hong Kongers. One piece features a white-collar worker in a suit, armoured like a soldier heading to battle—a darkly humorous commentary on the city’s relentless corporate culture and the solitariness hidden beneath societal roles. Another sculpture shows a middle-aged woman washing dishes watching a stray cat, where the mundane collides with the surreal to expose life’s quiet emptiness. With his signature blend of accessibility and depth, Fung transforms these scenes into art that reverberates, using light-hearted visuals to carry the weight of solitariness.

### The Manifestation and Persistence of the Absurd

Fung Lik-yan’s works are replete with absurdist elements, exaggerated scenarios serving both as a reflection of reality and an exploration of a genuine dilemma. In one dramatic piece, an ordinary Hong Konger encounters an Alien Baltan, and uses this surreal juxtaposition to humorously expose life’s inherent unpredictability and irrationality. Another is of a suited businessman precariously balanced on a floating, egg-shaped object, symbolising the fragility and anxiety underlying the modern pursuit of stability. These farcical visual metaphors reiterate powerful contemplations of life’s lack of meaning—though existence offers no clear answers, it demands that we persevere.

Yet Fung’s absurdities carry no nihilistic despair, but rather incorporate a spirit of quiet persistence. In his *All Walks of Life* series, whether it’s citizens dragging luggage or masked flyer distributors labouring under the sun, his characters continue to strive in crazy circumstances. This dogged endurance manifests what existentialism calls the spirit of

### 遊樂場的童真與自我回歸

馮力仁的藝術創作每隔數年便以全新形式進行探索。之後他轉向以遊樂場為主題，尋找童真與純粹的存在狀態。遊樂場作為一個充滿歡樂與想像的空間，與都市的壓迫感形成鮮明對比。在這些作品中，他刻畫了滑梯、鞦韆和旋轉木馬等元素，並將人物置於這些場景中，彷彿在追尋失落的純真。例如，一件作品展示一個小孩躲在水管裏托着腮凝視遠方，這樣的形象既帶有懷舊的情感，又透露出對當下生活的疏離。

這種對童真的回歸並非逃避現實，而是對真實自我的追尋。存在主義強調活得「真實」，即擺脫社會規範的束縛，重新發現內在的自我。馮力仁的遊樂場系列以輕鬆的視覺語言，讓觀眾反思自己的存在意義。他的作品親和力強，觀眾都能在這些熟悉的意象中找到共鳴。

### 自然中的無助與反思

在《SCAPE 景境》系列中，馮力仁探索人在自然環境中的存在狀態。這些作品將人物置於山川、樹林或海邊，卻並未呈現浪漫的自然景象，而是強

調人在廣袤自然面前的孤獨與無助。例如，一件作品可能描繪一個孤獨的身影站在懸崖邊，面對無垠的大海，這種畫面突顯了人類在自然面前的渺小。這種無助感與存在主義對生命有限性的思考相呼應：人終將面對死亡與孤獨，卻必須在有限的生命中尋找意義。

在香港這個被鋼筋水泥覆蓋的城市，自然成為一種遙遠的象徵，而人在自然中的孤獨感則更加突顯了都市生活的異化。馮力仁以簡潔而詩意的形式，傳達了這種深刻的洞察，同時保留了作品的親和力，使觀眾在欣賞藝術的同時，感受到存在的重量。

### 香港在地性與存在主義的交融

馮力仁的藝術深深植根於香港的在地文化，融入了這座城市獨特的都市經驗。香港作為一個華洋雜處、經濟驅動的城市，承載了傳統與現代性的碰撞，這種文化交融加劇了個體的疏離感。他的作品捕捉了這種處境，例如刻畫一個拖著行李的普通市民，象徵香港人在快速變化的社會中尋找立足之地的掙扎。

revolt—insistence on creating meaning through action even when faced with meaninglessness. Through his signature blend of humour and exaggeration, Fung leads viewers to significance within the inane, transforming a metaphysical exploration into remarkably relatable art.

### Playground Innocence and the Return to Self

Fung Lik-yan's artistic style underwent a reinvention every few years. His later shift to playground themes marked a search for childlike purity and unfiltered being. These vibrant spaces of joy and imagination stand in stark contrast to the oppressive urban environment and, through slides, swings, and carousels populated by solitary figures, his work became a visual odyssey in search of lost innocence. One very poignant sculpture depicts a child crouched inside a playground tube, chin resting on hands while gazing into the distance—an image suffused with nostalgia yet vibrating with present-day alienation.

This return to childhood records not escapism, but rather a quest for authenticity. True to existentialist philosophy's emphasis on living “authentically”, and shedding social constraints to rediscover one's essential self, Fung's playground series uses deceptively simple imagery to evoke true self-reflection. His universal visual vocabulary is easily accessible, allowing viewers to find fragments of their own story in these familiar playground elements. The artist transforms swings and slides masterfully into mirrors of the soul where every observer finds their own longing for an unmediated existence.

### Helplessness, and Reflection in Nature

In his *SCAPE* series, Fung Lik-yan examines the human condition within a natural environment. Rather than romanticised landscapes, these works position solitary figures



*Round and Round* 《团团转》

2016

Bronze, walnut wood, fir wood 青銅、胡桃木、杉木

64×30×30 cm 厘米

Courtesy of Grotto Fine Art

圖片由嘉圖現代藝術提供

### 結論

馮力仁的藝術作品是香港都市經驗與存在主義理念的深刻交匯。他的雕塑通過孤獨、荒謬、童真和自然中的無助等主題，詮釋了人類在無意義世界中的掙扎與堅持。從《人來人往》系列的都市荒謬，到遊樂場的童真回歸，再到《SCAPE 景境》的自然孤獨，他的作品以多樣化的形式，展現了對存在困境的持續思考。他的藝術雅俗共賞，沒有說教式的教條，卻能以幽默、誇張和詩意的語言，觸動觀眾的心弦。

馮力仁對香港中產階級的關注也體現了存在主義對真實性的追求。香港的中產階級在物質繁榮的表象下，常常面臨精神空虛與身份認同的危機。他的一組作品描繪了提著各式各樣「必需」品去旅行的人物，揭示了消費主義盛行之時，大眾希望以物質掩蓋內心的虛無，從而挑戰觀眾反思社會規範，追求屬於自己的價值。

馮力仁的離世是香港藝術界的重大損失，但他的作品繼續啟發我們，在都市的喧囂中直面孤獨與荒謬，尋找真實的自我。他的藝術遺產不僅是對香港生活的寫照，更是對人類存在困境的普遍反思，提醒我們：即使面對無意義，依然可以通過行動與創造，活出屬於自己的價值。

against a vast expanse of wilderness—on cliffs, in forests, by the sea—emphasising our vulnerability and isolation in nature’s presence. One particularly striking piece shows a lone silhouette standing at the edge of a precipice facing an endless ocean, a visual metaphor for humanity’s insignificance against a cosmic scale. This profound sense of helplessness resonates with existentialism’s meditation on mortality: though destined to confront death and solitude, we must nevertheless seek meaning within life’s finite boundaries.

For Hong Kong—a city choked by concrete and steel—nature becomes a distant symbol, making the remoteness portrayed even more distressing in its contrast to urban detachment. Fung conveys these insights through deceptively simple poetic forms that retain remarkable approachability. His works invite viewers to appreciate aesthetic surfaces while simultaneously feeling the weight of existence, skilfully balancing philosophical depth with universal emotional resonance. The resulting pieces serve as quiet yet powerful meditations on our place in the natural order, rendered with the distinctive clarity that defines Fung’s artistic vision.

### The Fusion of Hong Kong Localism and Existentialism

Fung Lik-yan’s art is deeply rooted in Hong Kong’s local culture, expressing the city’s unique urban experience. As a meeting point of Eastern and Western influences driven by economic forces, Hong Kong encapsulates the collision between tradition and modernity—a cultural hybrid that intensifies individual estrangement. His sculptures, such as his depiction of an ordinary citizen dragging luggage, symbolising Hong Kongers’ struggle to find their footing in a rapidly transforming society, brilliantly capture this condition.

Fung’s focus on Hong Kong’s middle class further reflects existentialism’s pursuit of authenticity. Beneath the veneer of material prosperity, the city’s middle class often grapples with spiritual emptiness and an identity crisis. One splendid series portrays figures laden with various “essential” items for travel, laying bare how consumerism prompts people to mask an inner void with possessions. Through these bitter visual metaphors, Fung challenges viewers to question social norms and seek their own values beyond material constructs.

### Conclusion

Fung Lik-yan’s body of work stands as a direct intersection of Hong Kong’s urban experience and existential philosophy. Its themes of solitude, absurdity, childlike innocence, and vulnerability articulate humanity’s struggle—and perseverance—in a world devoid of inherent meaning. From the urban illogicality in his *All Walks of Life* series to his return to innocence in playgrounds, to the existential isolation of his *SCAPE*, Fung’s diverse artistic vocabulary reveals an ongoing meditation on the existential dilemma. Accessible yet deeply philosophical, his art eschews dogma, instead employing humour, exaggeration, and poetic sensibility to resonate with viewers.

Though his death is a significant loss for Hong Kong’s art world, Fung’s legacy will continue to inspire us to oppose urban alienation and absurdity while seeking our real self. His work transcends mere documentation of Hong Kong life and becomes a universal mirror reflecting our shared philosophical quandaries, reminding us that meaning is not found, but built up through action and creativity. In a world that offers no answers, Fung’s art affirms our capacity to live with purpose.

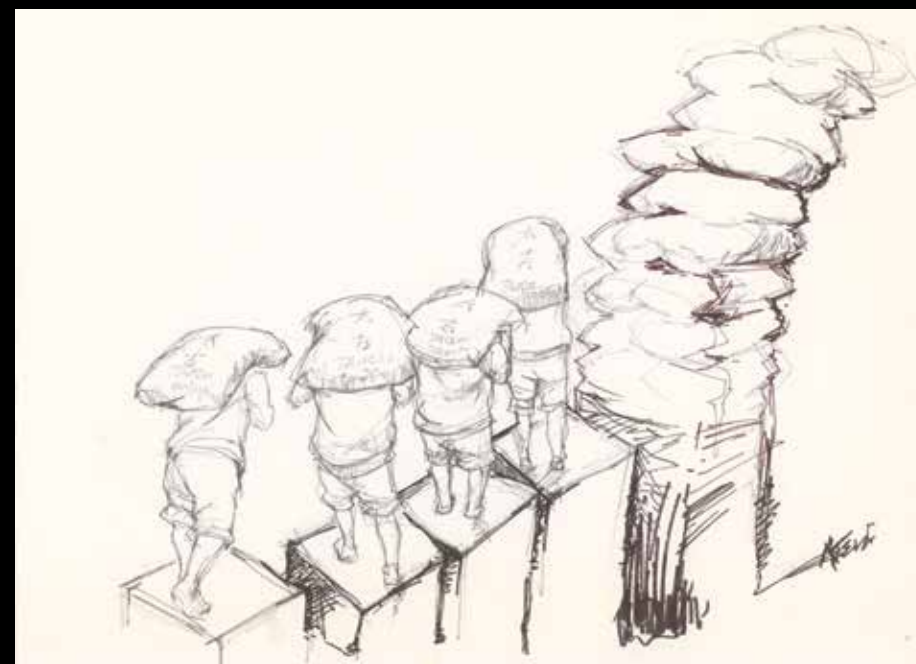
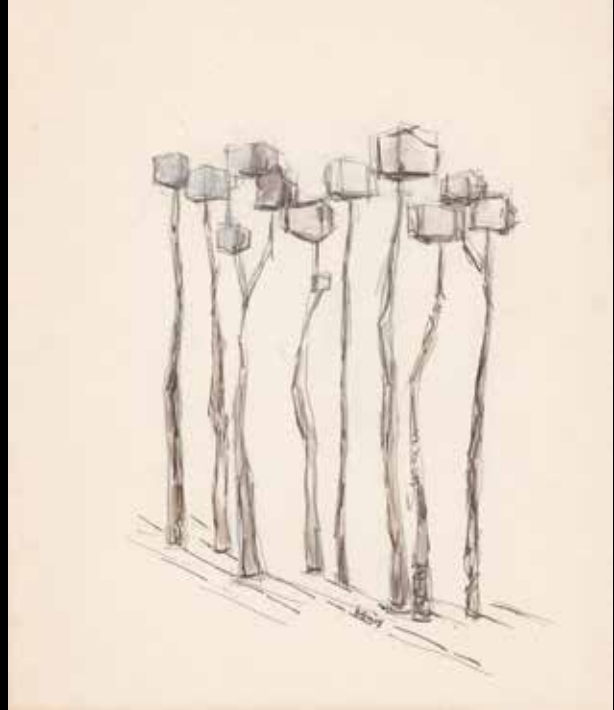


A photograph of a wooden workbench. In the center, a small, light-colored carved figure of a person stands. To its left is a vertical ruler with markings from 1 to 8. Above the figure, there are several pieces of brown leather, some of which are rolled up. The workbench surface is made of horizontal wooden planks and shows signs of wear and dust.

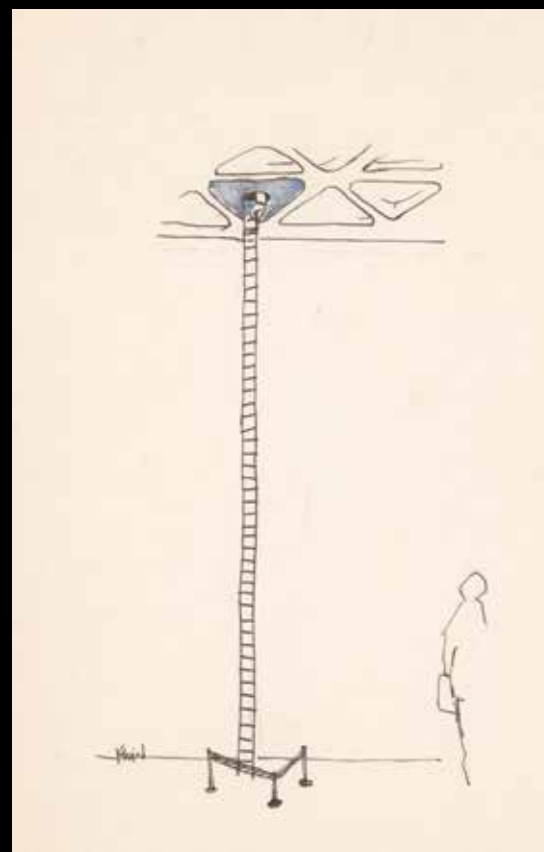
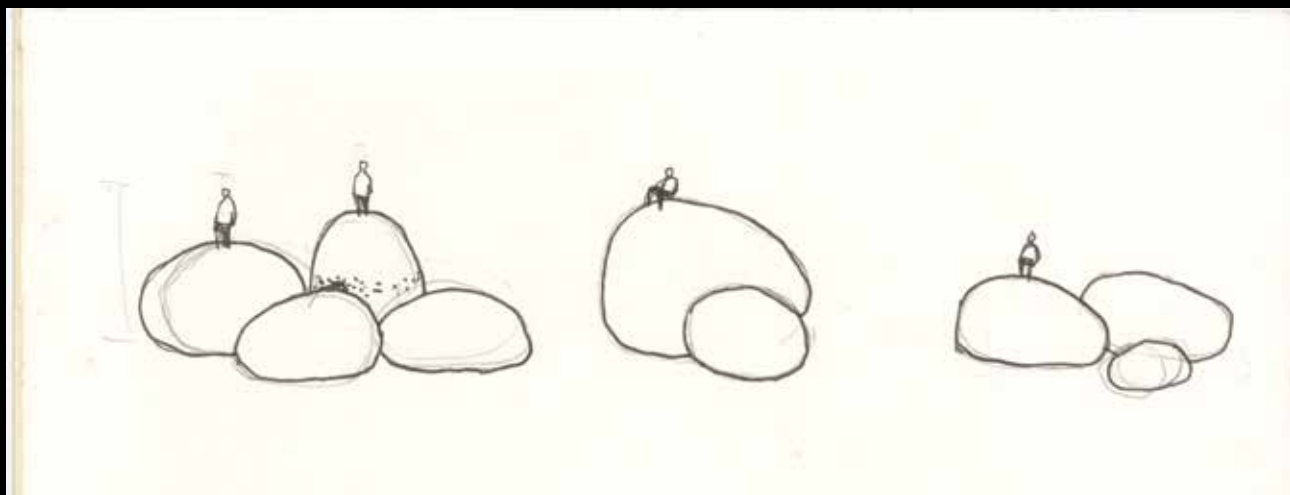
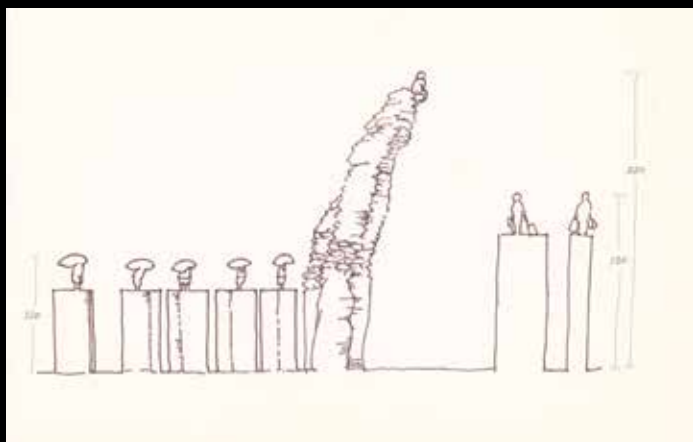
*Feet I have, but footing I do not*

我有腳，只是沒有落腳點





List of work  
作品





*Baggage* 《行李》  
2005  
Painted teak 敷色柚木  
120×200×200 cm 厘米  
Collection of Hong Kong Museum of Art  
香港藝術館藏品



*Bearer*  
2008  
Teak wood 柚木  
55×15×8 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供





Sketch No. 1 《素描》  
2011  
Paper 紙本  
24×32 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



See No Further  
2010  
Painted timber 敷色木材  
32×22×49 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*Fading II*  
2010  
Painted teak with iron base  
敷色柚木及鐵製底座  
157×15×25 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*Fading I*  
2010  
Painted timber 敷色木材  
123×23×17 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供





*Hide and Seek*  
2010  
Painted wood, concrete  
敷色木材、混凝土  
167×33×38 cm  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*Caught Off Guard III*  
2010  
Painted teak 敷色柚木  
125×23×13 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*Summation of Choices b*  
2011, Edition of 2 共兩版次  
Painted bronze 着色鑄銅  
25×65×220 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*Summation of Choices c*  
2011, Edition of 2 共兩版次  
Painted bronze 着色鑄銅  
25×80×215 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供





*Realm of freedom*  
2011  
Painted wood 敷色木材  
7×19×190cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*Come Over*  
2011  
Painted wood 敷色木材  
15×28×32 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*Sketch No.3* 《素描》  
Undated 年份不詳  
Paper 紙本  
24×32 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供





*Sketch No.2《素描》*  
Undated 年份不詳  
Paper 紙本  
24×32 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*Migratory Bird 4*  
2011  
Painted wood 敷色木材  
137×18×10 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*We Have Our Own Place I&II*  
《坐這山，望那山 I & II》  
2013  
Painted wood, table leg  
敷色木材、枱腳  
Size various 尺寸不一  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供

*Unattainable* 《可望而不可及》  
2013  
Painted wood 敷色木材  
113×48×50 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



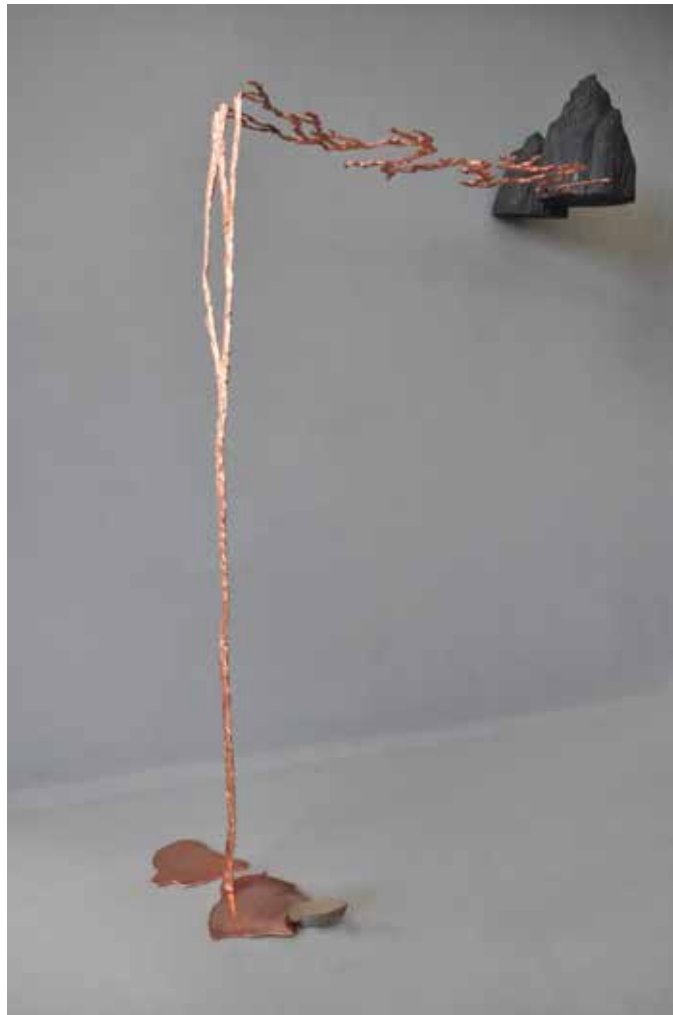


*Waterfall I* 《飛瀑 I》  
2013  
Painted wood, bronze, iron base  
敷色木材、青銅、鐵製底座  
119×30×50 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*Mountainscape II* 《山脉 II》  
2013, set of five 一組五件  
74×48×130 cm 厘米  
Stainless steel table 不鏽鋼桌面：  
48×48×130 cm 厘米  
Wood, steel stand 木材、鋼架  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供





*Streamscape II* 《天際流 II》  
2013  
Bronze, copper 青銅、銅  
100×69×40 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供

*Groping for Stone to...* 《摸着石頭走》

2013

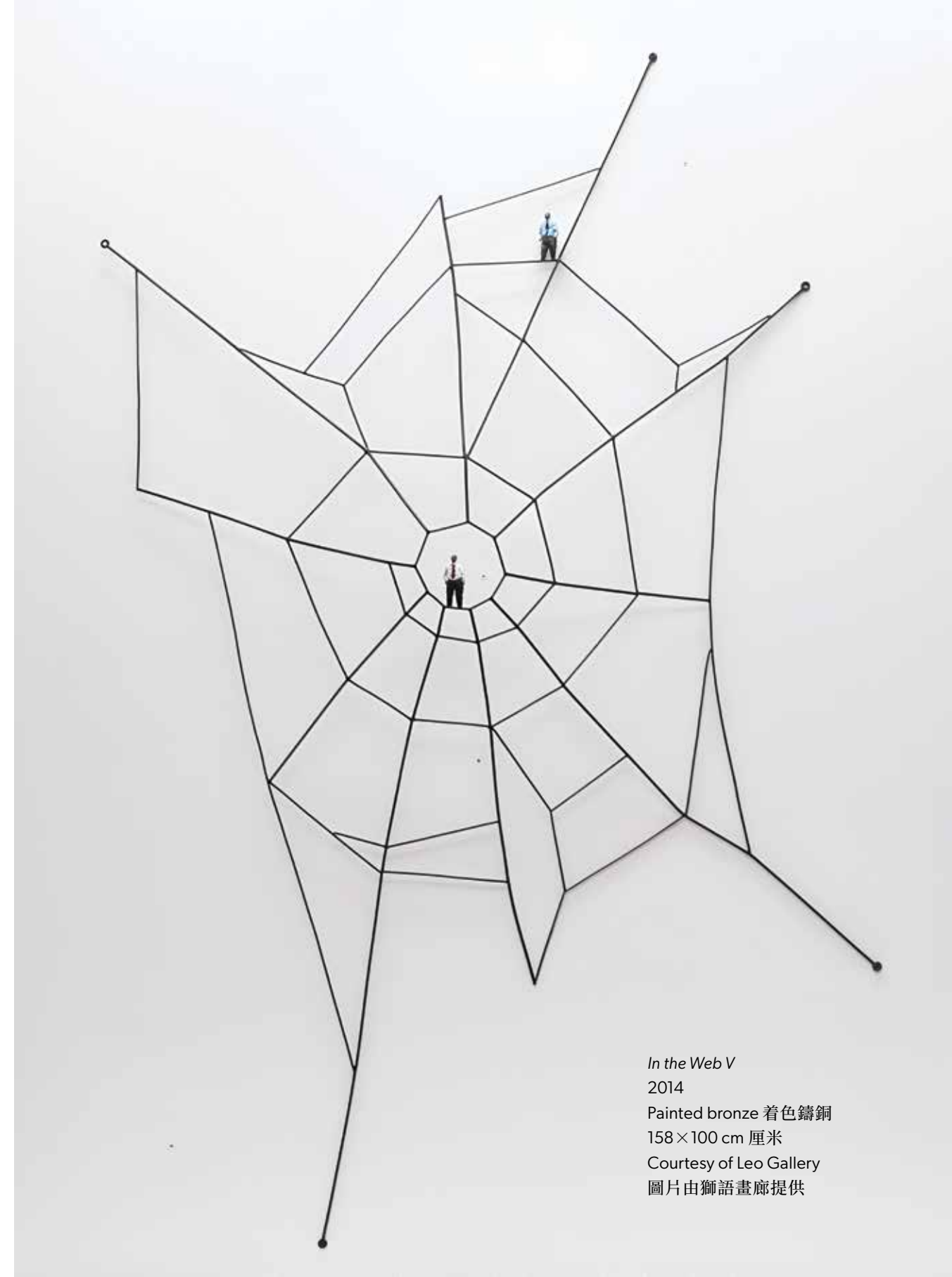
Granite 花崗岩

Set of three: 25×18×12 cm 厘米, 18×15×13 cm 厘米,  
25×22×30 cm 厘米

Courtesy of Leo Gallery

圖片由獅語畫廊提供







*Babyish Spring Rocker*《小學雞彈弓鴨》  
2016  
Teak wood, fir wood, spring  
柚木、杉木、彈簧  
143×30×20 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供

*Also-ran*《陪跑》  
2016  
Painted teak, copper, spring, iron base  
敷色柚木、銅、彈簧、鐵製底座  
72×80×50 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*I Feel Safer in Sanctuary*  
2017  
Camphor wood 樟木  
32×36×12 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供

*Tree in the Park*《市樹》  
2016  
Teak wood, stainless steel 柚木、不鏽鋼  
197×38.5×38.5 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供





*Let Things Slide* 《灑》  
2015  
Bronze 青銅  
105×50×170 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供



*Hopscotch VI* 《跳飛機之六》  
2016  
Bronze, patina 青銅、銅銹  
13×23×7.5 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供





A  
Herd 1《群體 1》  
2019  
Taiwan Sanyi camphor wood 台灣三義橡木  
33×20 × 19 cm 厘米

B  
Herd 2《群體 2》  
2019  
Taiwan Sanyi camphor wood 台灣三義橡木  
36×20 × 19 cm 厘米

C  
Herd 3《群體 3》  
2019  
Taiwan Sanyi camphor wood 台灣三義橡木  
17×20×28 cm 厘米

D  
Herd 4《群體 4》  
2019  
Taiwan Sanyi camphor wood 台灣三義橡木  
18×20 × 28 cm 厘米

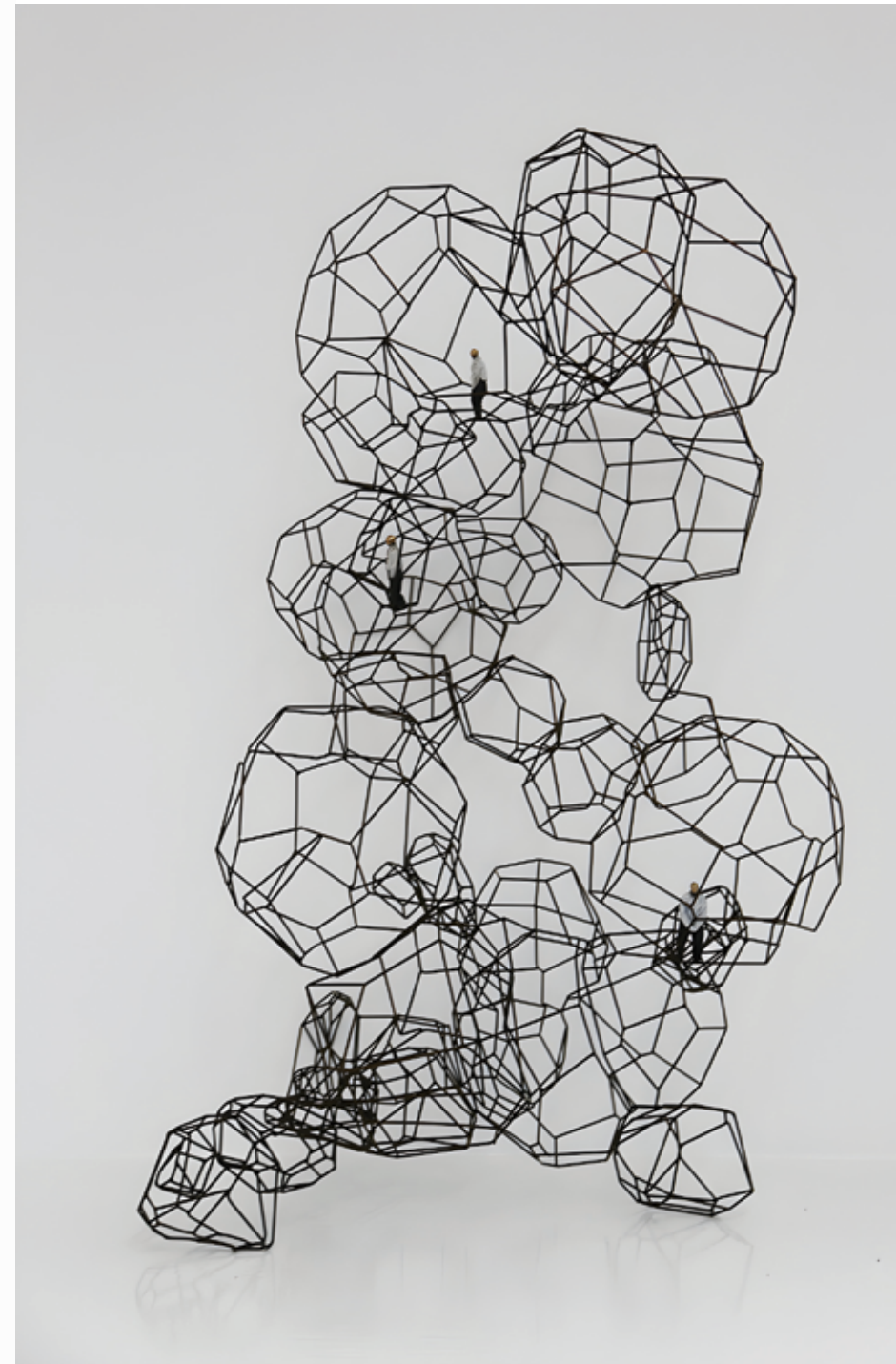
E  
Herd 5《群體 5》  
2019  
Taiwan Sanyi camphor wood 台灣三義橡木  
35×20×19 cm 厘米

Courtesy of Leo Gallery  
圖片由獅語畫廊提供





*Chicken Out* 《搖搖樂》  
2019  
Taiwan Sanyi camphor wood,  
spring 台灣三義橡木、彈簧  
40 × 28 × 22 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*Cells / Selves* 2019 《細胞 / 自我 2019》  
2018  
Painted bronze 着色鑄銅  
100 × 58 × 63 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供





*Habitat* 《棲息》  
2019  
Stainless steel, transparent  
polythene, LED lights  
不銹鋼、透明聚乙烯、LED 燈  
230×85×80 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



*Teddy's time off* 《休息時間》  
2021  
Painted camphor wood, teak, bamboo  
strips, stainless steel base  
敷色樟木、柚木、竹篾及不鏽鋼地墊  
Size various 尺寸不一  
Collection of Hong Kong Museum of Art  
香港藝術館藏品



*Deadlock*  
2021, set of 4 一組四件  
Painted timber, iron base  
敷色木材、鐵製底座  
124×70×70 cm 厘米  
Courtesy of Grotto Fine Art  
圖片由嘉圖現代藝術提供





*Let it slide* 《灑》  
2021  
Bronze, stainless steel 銅、不鏽鋼  
158×314×226 cm 厘米  
Collection of Hong Kong Museum of Art  
香港藝術館藏品



*Habitat 3* 《棲息 3》  
2023  
Assorted wood, stainless steel base  
不同木材、不鏽鋼底座  
190×50×50 cm 厘米  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供





*Half Hatched* 《半孵化》  
2023, set of 7 一組七件  
Bronze 青銅  
各 7×7×5 cm 厘米 each  
Courtesy of Leo Gallery  
圖片由獅語畫廊提供



KeVince (K Fung & V Chan)  
*In the Name of Art*  
2024  
Dutch metal, wood, trolley wheels  
荷蘭合金、木材、手推車輪  
110×84×40 cm 厘米  
Courtesy of Vincent Chan  
圖片由 Vincent Chan 提供

Public Art  
公共藝術



*All Walks of Life* 《人來人往》  
2007, set of 9 一組九件  
Bronze 青銅  
Each 每件 150×12×28 cm 厘米  
Courtesy of MTR Corporation Limited  
圖片由香港鐵路有限公司提供





*The Real Me* 《真我》  
2009, set of 13 一組 13 件  
Painted wood 敷色木材  
Taikoo Place 太古坊







*Sum of All Choices* 《軌跡》  
2011  
Hong Kong Arts Centre 香港藝術中心  
Courtesy of Hong Kong Arts Centre  
圖片由香港藝術中心提供



*Jigsaw Puzzle*  
2012, set of 11 一組 11 件  
Granite 花崗岩  
One INDIGO 頤堤港一座  
Courtesy of Eric Leung  
圖片由梁兆基提供





Voyager《航海家》  
2016  
Double Cove 迎海



Teddy's Adventure《泰迪火車之旅》  
2023  
The Wai 圍方  
Courtesy of MTR Corporation Limited  
圖片由香港鐵路有限公司提供





Artist Chronology

藝術家年表

1964	Born in Hong Kong 出生於香港
1993	Certificate in Contemporary Sculpture (distinction), School of Professional and Continuing Education, The University of Hong Kong 修畢香港大學專業進修學院當代雕塑證書課程(優等)
1993	Admission as Member of the Institution of Electrical Engineers and Chartered Electrical Engineer 獲英國電機工程師學會會員及特許電機工程師資格
1993	The Open Group Section Outstanding Award, “Visual Art Creates Tomorrow” H.K. Visual Art Competition 獲視覺藝術協會「視藝創明天」香港視覺藝術創作大賽公開組優秀獎
1993	Founding Member of Creative Sculptors Hong Kong 香港雕塑創作會創會會員
1994	Kilnworking glass course, Sheridan College, Ontario, Canada 修畢加拿大安大略省的謝爾丹學院玻璃課程
1994	Group Exhibition “Expose One's Inner Self”, Hong Kong Arts Centre 「挖空心思」聯展，香港藝術中心
1996	Group Exhibition “Two men, Two works: Bill Chan and Kevin Fung”, Hong Kong Visual Arts Centre 「二人異法」聯展，香港視覺藝術中心
1997	Finalist, Philippe Charriol Foundation's Art Competition (works collected by foundation) 入圍夏利豪基金會藝術比賽 (作品獲基金會收藏)
1999	Finalist, Philippe Charriol Foundation's Art Competition (works collected by foundation) 入圍夏利豪基金會藝術比賽 (作品獲基金會收藏)

2004	Group Exhibition “Concepts in Wood: Contemporary Hong Kong Wood Sculpture”, University Museum and Art Gallery, The University of Hong Kong 「弄木·溯源：香港當代木雕藝術」聯展，香港大學美術博物館
2005	15th Hong Kong Art Biennial Exhibition 第15屆香港藝術雙年展
2005	Group Exhibition “Hong Kong sCulpTURE Exhibition”, Artist Commune, Cattle Depot Artist Village 「香港雕文：現代雕塑藝術展」聯展，藝術公社，牛棚藝術村
2006	Group Exhibition “Hong Kong sCULpTURE: >1M: 1st Hong Kong, Guangzhou and Macau Modern Sculpture Exchange Exhibition”, Cattle Depot Artist Village; Guangzhou 「香港雕文——《壹米以上》：首屆香港、廣州、澳門現代雕塑交流展」，牛棚藝術村、廣州美術館
2007	Group Exhibition “Made in Hong Kong – Contemporary Art Exhibition”, Hong Kong Museum of Art 「香港製造」聯展，香港藝術館
2007	Group Exhibition “Prison Art Museum”, Artist Commune, Victoria Prison 「監獄美術館」聯展，藝術公社，域多利監獄
2007	Group Exhibition “The Visual Idioms of Hong Kong”, Hong Kong Baptist University Gallery, Lam Woo International Conference Centre 「聚焦視藝」聯展，香港浸會大學林護國際會議中心展覽廳
2007	Public Art <i>All Walks of Life</i> , Heng Fa Chuen MTR Station 公共藝術《人來人往》，杏花邨港鐵站
2007	Group Exhibition “Integration – Sculpture Exhibition & Charity Sale”, Central Plaza 「融——雕塑展暨慈善義賣」聯展，中環廣場
2007	Group Exhibition “VISAGE”, Ogilvy Beijing O Gallery, Beijing 「VISAGE」聯展，奧美北京
2007	Visual Arts Thematic Exhibition 07/08: HarmoNow 3D & Installation Art Exhibition 視藝掇英專題展覽07/08「當代共融」立體及裝置藝術展
2007	Founding Member of Hong Kong Sculpture Society 香港雕塑學會創會會員
2007	Solo Exhibition “Roving Art”, Tiu Keng Leng MTR Station 「港鐵藝術之旅」，調景嶺港鐵站



2008	Group Exhibition “Glittering in the Factory”, JCCAC 「Glittering in the Factory」聯展，賽馬會創意藝術中心
2008	Group Exhibition “Hong Kong Unveiled: Contemporary Art in the SAR”, Atting House 「再發現：香港當代藝術」聯展，Atting House
2008	Hong Kong Sculpture Biennial 2008, Artist Commune and Hong Kong Sculpture Society, Cattle Depot Artist Village 香港雕塑雙年展08，藝術公社及香港雕塑學會，牛棚藝術村
2008	Award of Excellence, Hong Kong Arts Centre 30th Anniversary Award 獲香港藝術中心三十週年藝術獎優秀作品獎
2009	Group Exhibition “New Trends: 15 Contemporary Chinese Artists”, Pacific Heritage Museum, San Francisco 「新潮流：十五位當代中國藝術家聯展」，Pacific Heritage Museum，美國三藩市
2009	Sotheby's Spring Auction “Contemporary Asian Art, Hong Kong” 蘇富比「當代亞洲藝術香港」春季拍賣
2009	Created <i>Cocoon</i> for the HKUST Business School 為香港科技大學創作《Cocoon》
2009	Group Exhibition “Re-Animating: Mixed-media Installation Exhibition”, JCCAC 「再：啟動」聯展，賽馬會創意藝術中心
2009	Public Art <i>The Real Me</i> , Taikoo Place 公共藝術《真我》，太古坊
2010	Solo Exhibition “Caught in The Middle”, Grotto Fine Art 「Caught in the Middle」個展，嘉圖現代藝術
2010	“Echo”, Hong Kong Sculpture Biennial 2010, Chinese University of Hong Kong 香港雕塑雙年展2010「靜觀奇變」，香港中文大學
2011	Group Exhibition “HK ARTcomics 2011”, Cattle Depot Artist Village 「香港動漫美學2011」聯展，牛棚藝術村
2011	Solo Exhibition “In Between”, Leo Gallery, Shanghai 「...之間」個展，上海獅語畫廊
2011	Solo Exhibition “Move the Mountain”, H.T. Gallery, Beijing 「移山」個展，北京HT畫廊

2011	Group Exhibition “Sculptural Dimension”, Grotto Fine Art 「Sculptural Dimension」聯展，嘉圖現代藝術
2011	Solo Exhibition “Sum of All Choices”, Hong Kong Arts Centre 「軌跡」個展，香港藝術中心
2012	Public Art <i>Let's Go Hug a Tree</i> , The Legislative Council Complex 公共藝術《擁抱一棵樹》，立法會綜合大樓
2012	Group Exhibition “Latitude/Attitude: 20th Anniversary Exhibition”, Schoeni Art Gallery 「緯度/態度」少勵畫廊二十周年展，少勵畫廊
2012	Group Exhibition “Connect - Hong Kong Contemporary Art Exhibition and Hong Kong Cancer Fund Charity Auction”, Fine Art Asia 「繫：香港當代藝術展及香港癌症基金慈善拍賣」，典亞藝博
2012	Group Exhibition “Hong Kong Invisible: Exhibition by 15 Hong Kong Artists”, Schoeni Art Gallery 「Hong Kong Invisible: Exhibition by 15 Hong Kong Artists」聯展，少勵畫廊
2012	Hong Kong and Macao Visual Arts Biennial 2012, Beijing World Art Museum, China Millennium Monument, Beijing 2012 港澳視覺藝術雙年展，北京中華世紀壇藝術館
2012	Group Exhibition “Space@West Kowloon – Hong Kong Sculpture Biennial 2012”, Exhibition Gallery, Hong Kong Central Library 「西九空間：香港雕塑雙年展2012」聯展，香港中央圖書館展覽廳
2012	Public Art <i>Jigsaw Puzzle</i> , One INDIGO, Beijing 公共藝術《Jigsaw Puzzle》，頤堤港一座，北京
2012	Group Exhibition “Hong Kong Eye: Contemporary Hong Kong Art”, Saatchi Gallery, London and ArtisTree, Hong Kong 「Hong Kong Eye: Contemporary Hong Kong Art」聯展，薩奇美術館(倫敦)、Artistree (香港)
2013	Solo Exhibition “A Matter of Choice”, The Rotunda, Exchange Square 「擇」個展，交易廣場中央大廳
2013	Group Exhibition “Intelligence Infinity: Inspiration through Art”, Hong Kong Heritage Museum 「藝想天開：啟迪潛能之旅」聯展，香港文化博物館

2013	Solo Exhibition “SCAPE”, Grotto Fine Art 「SCAPE景境——馮力仁個人雕塑展」, 嘉圖現代藝術
2014	Appointed Museum Expert Adviser by The Leisure and Cultural Services Department of Hong Kong Government 擔任康樂及文化事務署博物館專家顧問
2014	Group Exhibition “Regeneration: Exhibition of Hong Kong Sculpture Society” , JCCAC 「塑舊型新：香港雕塑學會聯展」, 賽馬會創意藝術中心
2015	Group Exhibition “Hong Kong Guangzhou Macao Taiwan Inter-City Sculpture Exchange Exhibition”, New Asia College, The Chinese University of Hong Kong 「2015年兩岸四地雕塑交流展覽——十年雕塑·四地情緣」聯展, 香港中文大學新亞書院
2015	Group Exhibition “Glimpse of Water”, Grotto Fine Art 《水漾——香港當代藝術聯展》, 嘉圖現代藝術
2015	Group Exhibition “ink+”, Ink Asia 2015 「ink+」聯展, 水墨藝博2015
2015	Group Exhibition “Temptation of Nature”, Fine Art Asia 2015 「誘境」聯展, 典亞藝博2015
2016	Solo Exhibition “Playground”, Grotto Fine Art 「遊樂場」個展, 嘉圖現代藝術
2016	Group Exhibition “Group Show by Chan Kwan-lok, Barbara Choi and Kevin Fung”, Grotto Fine Art 「陳鈞樂、蔡德怡、馮力仁的聯展」, 嘉圖現代藝術
2016	Group Exhibition “Rising of a Dream: Sculpture Exhibition of Guangdong-Hong Kong-Macao Greater Bay Area”, Guangzhou Sculpture Academy 「潮起·塑夢：學港澳大灣區雕塑作品展」, 廣州雕塑院
2016	Group Exhibition “World & Heaven” Hong Kong Sculpture Biennial, Academy of Visual Arts, Hong Kong Baptist University 「人間／天上：香港雕塑雙年展」, 香港浸會大學視覺藝術學院
2016	Public Art <i>Voyager</i> , Double Cove, Wu Kai Sha, Henderson Land Development 公共藝術《航海家》, 恒基兆業地產烏溪沙迎海
2017	Group Exhibition “Growing City · Growing Home”, Art Square, Salisbury Garden, Hong Kong Museum of Art 「城長·成長」聯展, 香港藝術館梳士巴利花園藝術廣場

2018	Certificate of Commendation for outstanding contributions to the development of arts and culture by Home Affairs Bureau of HKSAR 獲香港特別行政區政府民政事務局頒發嘉許狀
2018	Group Exhibition “Sculpture Contemporary”, Fine Art Asia 「雕塑當代2018」聯展, 典亞藝博
2019	Solo Exhibition “Multiplicity”, Leo Gallery, Shanghai 「多樣性」個展, 獅語畫廊, 上海
2019	Group Exhibition “Hong Kong Experience · Hong Kong Experiment”, Hong Kong Museum of Art 「香港經驗·香港實驗」聯展, 香港藝術館
2020	Group Exhibition “Hong Kong Art Gallery Association Fundraiser: Take 2”, Art Basel Hong Kong 香港畫廊協會「Take 2」籌款展覽, 香港巴塞爾藝術展
2021	20th Anniversary Exhibition, Grotto Fine Art 「嘉圖20周年聯展」, 嘉圖現代藝術
2021	Group Exhibition “NOT a Fashion Store!”, Hong Kong Museum of Art 「不是時裝店!」聯展, 香港藝術館
2022	Solo Exhibition “Deafening Silence – a retrospective”, Grotto Fine Art 「Deafening Silence – a retrospective」個展, 嘉圖現代藝術
2022	2022 Group Exhibition “ARTique”, Fine Art Asia Pavilion, Art Basel Hong Kong 「藝·典」, 典亞藝博展亭, 香港巴塞爾藝術展
2023	Public Art <i>Teddy’s Adventure</i> , The Wai, Tai Wai 公共藝術《泰迪火車之旅》, 大圍圍方
2023	Public Art <i>Urban Habitat</i> , One Innovalle, Fanling 公共藝術《萬戶千家》, 粉嶺One Innovalle
2023	Group Exhibition “Garden Fantasy – Contemporary Landscape Installation”, Asia Society Hong Kong Center 「遊園——當代山水裝置」, 亞洲協會香港中心
2025	Passed away in Hong Kong 於香港辭世

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