

Fung Ming Chip

19 November 2025 to 10 January 2026

Venue: gdm (Galerie du Monde), 108 Ruttonjee Centre, 11 Duddell St, Central, Hong Kong

gdm Hong Kong is pleased to present **Fung Ming Chip**'s fourth solo exhibition with the gallery. Featuring a collection of the artist's work spanning almost three decades, the exhibition journeys through Fung's evolving visual language. Unifying the modern with the traditional, figuration with abstraction, script with image – his work marks a radical reimagination of the centuries-old tradition of calligraphy. A self-taught artist, Fung's practice goes against the grain, constantly experimenting with new tools and techniques, to explore the changing character of language across time and space. Encompassing over a hundred unique script styles, which are constantly being revisited and revised, Fung's calligraphies capture humanity's intuitive and insatiable curiosity.

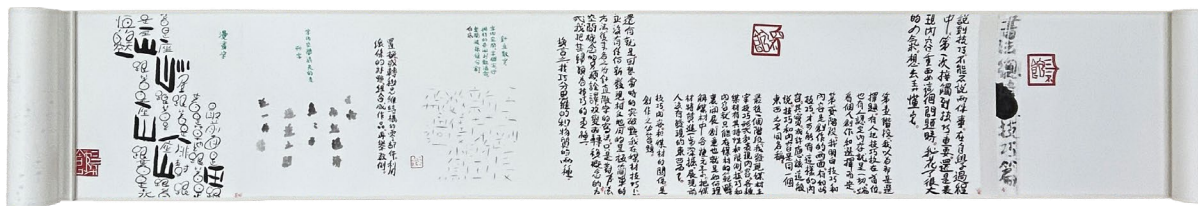


元神出竅 (en: Out-of-body Experience), 2019
Shoushan Stone Seal, 4 x 6 x 2 cm

On an otherwise unremarkable day in 1975, Fung's artistic journey finds its footing as he carves his first soapstone seal (*Zhuan-ke*). Originating in the Warring States period of ancient China, the seals historically functioned as a stamp of certification or authentication, but it was not until the Tang dynasty that they first began to be applied to paintings and calligraphies. Gaining widespread prominence in the Song dynasty, the vermilion impressions become an almost ubiquitous presence across these historical works on paper, denoting both the artist's signature, as well as that of the collector, serving an important record of ownership.

Rapidly ascending into an 'addiction', Fung was overcome with a fervent passion for the craft. By 1983, he had begun to explore *Zhuan-ke* as an independent art form; in doing so, highlighting what was traditionally ornamentation to the work of art into the object of value itself. Reinventing this time-honored tradition is no simple feat, but Fung takes to this challenge with a light-hearted playfulness, carving quirky and unconventional sayings at odds with the soapstone seal's systematic function. Positioned atop a mirror surface, the engravings that are usually hidden when stood upright come into view: an inside joke to which the viewer becomes privy.

Maintaining his staunch devotion to *Zhuan-ke* for over a decade, Fung turns to calligraphy (*Shu-fa*) to improve his seal-carving technique. He explores a changing cultural identity, constantly in flux, represented by *Shu-fa* as an important tradition of cultural heritage. The written word becomes Fung's primary subject, reflecting upon our understanding of the world through language; by reinterpreting the shape of the text, he looks beyond its physical characteristics to engage with the context by which information is manifested and transmitted.



Calligraphy: The Art of Technique, 2014 - detail
Ink and Color on Xuan Paper, Handscroll: 35 x 1098 cm

Language becomes a formalistic tool rather than the primary subject. Fung's monumental *Calligraphy: The Art of Technique* (2014) comprises twenty-five of the artist's infinite permutations of scripts. The work embodies an index of the artist's creative journey, a collection of poetry engaged in a *Yin Yang* dialogue through the thoughtful juxtaposition of scripts: for instance, in an exploded script scattered like pine needles placed alongside a watery and condensed text. Some characters are reduced to their most basic elements, a systematic collection of dots and crosses, some enlarged, some stylized, prioritizing formal aesthetics over legibility. Some are the combination of others, embedding the flow of time into the scripts as Fung reinterprets both the word and himself unendingly.

As an avid acolyte of the latest internet trends, the artist's most recent body of work combines Taoist *Fulu*, incantations and symbols written or painted onto talismans, with Chinese pop culture vernacular. Traditionally used to ward off evil spirits, these *Fulu* humorously evoke the modern man's everyday desires and hardships – an after-work party from which you want to 886 (bye bye la!); an invocation to the Dragon Kings of the Four Seas to increase your viewership count; a contemptuous prayer that corrupt politicians get what they deserve, roast over the spitfire like BBQ. Worked into the artist's lingo after many sleepless nights scrolling through Douyin, the *Fulu* reflect upon the rapidly changing function of language through slang in the digital age, ratcheted by the increasing influence of social media. This audacious reinterpretation of a cultural artefact speaks to the unique spirit of East Asian religions: where Western religions are beholden to the one and almighty God, the Chinese asks God to please give them a raise.

Fung Ming Chip's works teem with tongue-in-cheek idioms that seek to make you sit with them and chuckle, deviating from the seriousness of traditional calligraphy. In this vein, transformation is at the core of Fung's practice: by transforming the innate function of written language into a visual form, he forgoes the technical to embrace innovation, pushing the art form into radical evolutions. Reinvigorating the traditional through a contemporary lens, he turns these time-honored conventions into landscapes alive with wit and provocation.

Fung's forthcoming projects include the group exhibitions "East Asian Art, Now-1850", at Trinity College in Hartford, Connecticut, in April 2026, and presentation at the Palazzo d'Accursio, Bologna, as part of the joint collaboration between European project WRITE Calligraphy Project and the Bologna Municipal Art Collection, in May 2026.



心術不正者符 (en: *Fulu of the Unrighteous*), 2025
Ink on Colored Xuan Paper, 190 x 74 cm

About the Artist – Fung Ming Chip 馮明秋



Self-taught, Fung Ming Chip (b. 1951) is primarily an artist of the word: essayist, novelist, poet, playwright, Zhuan-Ke (seal carving) and Shu-Fa (calligraphy). He was born in Guangdong, raised in Hong Kong and moved to New York City in his mid-20s. Sensing the artist within since childhood, his encounter with visual arts in Manhattan and beyond re-awakened this spirit.

Time and space are the two hands on a clock in Fung's decades long engagement with Shu-Fa. Fung is determined to expand the possibility of ink by experimenting with modernized methods – deconstructing and reassembling lines and strokes, playing with different ink tones and compositional arrangements. Over the past four decades, Fung has created more than a hundred unique script styles, reinventing traditional calligraphy with a novel and radical vision.

Key solo exhibitions include “20Hz - 20KHz”, gdm, HK (2021); “MEME”, gdm, HK (2017); “Shu-Fa Sutra”, gdm, HK (2015); “To Be & Not to Be”, The Private Museum, Singapore (2012); “Rational Line”, University of Cambridge, UK (2004); “Fung Ming Chip”, Taipei Fine Arts Museum, Taiwan (1999). Fung's works belong to many prominent museum collections, including the Art Institute of Chicago, USA; Ashmolean Museum, UK; Asian Art Museum, USA; Brooklyn Museum, USA; Hong Kong Museum of Art, Hong Kong; Los Angeles County Museum of Arts, USA; Metropolitan Museum of Art, USA; among others. Fung currently lives in Hong Kong.

Artist website: fungmingchip.org

About the Gallery – gdm 燦樂

gdm is a Hong Kong-based art gallery founded by Fred Scholle in 1974. Originally opened as Galerie du Monde, gdm represents more than twenty artists, nurturing a diverse roster of artists at all stages of their creative practices with a global perspective. The gallery has been acclaimed for its ground-breaking work in championing artists of postwar and contemporary movements such as Hong Kong's Circle Art Group, and Taiwan's Fifth Moon.

gdm Projects launched in 2008 which transformed the gallery with a new emphasis on contemporary art and dedication to supporting emerging and underrepresented diaspora artists engaging with cultural identity and conceptual practices.

To celebrate 50 years (1974-2024), gdm opened a new space in Taipei in 2024. With its opening, gdm Taipei will launch “Siōng Tshinn,” a special program that focuses on spotlighting emerging local talent, providing a platform for young, unrepresented Taiwanese artists to showcase their works. Through “Siōng Tshinn,” gdm hopes to plant meaningful and lasting roots in the local art community.

Opening hours: Tuesday to Saturday, 10:00 – 19:00

馮明秋

2025 年 11 月 19 日至 2026 年 1 月 10 日

地點: gdm 燦樂畫廊 (Galerie du Monde) 香港中環都爹利街 11 號律敦治中心一樓

gdm 燦樂畫廊榮幸呈獻馮明秋於本畫廊的第四次個展，引領觀眾探索馮氏視覺語言的演進。他將現代與傳統、具象與抽象、文字與圖像融為一體，其創作體現了對數百年書法傳統的大膽重構。作為一位自學成才的藝術家，馮明秋的創作實踐一向反其道而行，持續嘗試新工具與技法，探索語言在時間與空間中的演變。馮氏的書法作品涵蓋逾百種獨特的字體風格，並不斷加以審視與修正，喚起觀者永無止境的好奇心與想像。



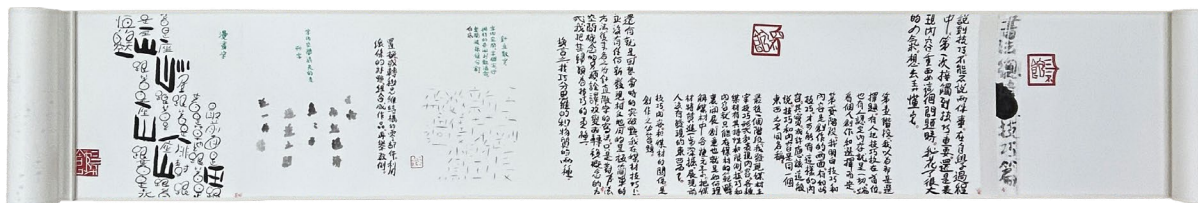
《元神出竅》2019
壽山石印, 4 x 6 x 2 cm

在 1975 年一個平凡日子裡，馮氏的藝術之路因他雕刻出第一枚壽山石印而奠定根基。篆刻起源於戰國時期，作為認證或驗證之用，直至唐代才首次應用於書畫之中。自宋代起，朱印廣為盛行，幾乎成為紙本藝術作品中不可或缺的元素，既能作為畫家的署名，亦代表藏家的印記，為作品流傳與歸屬提供重要見證。

隨著對雕刻技藝的熱愛日益升溫，馮明秋幾近痴迷於這門工藝。到 1983 年，他開始將篆刻視為一種獨立的藝術形式，此舉將傳統上作為藝術品附屬裝飾的元素，昇華為本體的核心。

重塑這項歷史悠久的傳統絕非易事，然而馮明秋卻以一種輕鬆俏皮的姿態迎接挑戰，他在壽山石印上刻下古靈精怪、出人意表的文字，與印章原本嚴謹的功能形成趣味反差。當印章倒置於鏡面之上時，那些平時直立時隱藏的雕刻才會浮現眼前——如同一則只有觀者才能窺視的私密笑話。

在堅守篆刻創作十餘年的同時，馮明秋開始鑽研書法，以精進其篆刻技藝。他探索不斷變遷的文化，並將書法視為承載文化傳統的重要載體。文字成為馮氏的核心創作語彙，透過語言反思我們對世界的理解。同時，藉由對字形的大膽且富趣味的詮釋，他的創作超越文字的物理形態，深入探討資訊呈現與傳遞的脈絡。



《書法總結之技巧篇》2014 (細節)
手捲：紙本水墨設色, 35 x 1098 cm

隨著創作重心由篆刻轉向書法，馮明秋的書法亦從文字的具象型態，逐漸轉化為筆觸的抽象表現。語言在此不再是創作的主體，而是成為形式實驗的媒介。其代表作《書法總結之技巧篇》（2014）匯集了藝術家對書體無窮變化的二十五種獨特演繹。這件作品可視為藝術家創作歷程的索引，一首以書體構築的詩篇，透過精心編排的文字並置，展開陰陽對話。例如，筆勢飛散如松針的「爆裂書體」，與流動凝練的水意文字相互映照，交織出節奏與氣韻的對話。

有些字符被簡化至最基礎的元素——點與線的秩序性組合；有些則被放大、變形，使形式之美凌駕於可讀性之上。亦有些字則由其他字形交織而成，將時間的流動融入筆畫之中，映照出馮明秋在不斷重構文字的同時，亦不斷地重塑自我。在《心魔法則》（2004）中，一顆輪廓清晰的心形符號懸浮於扭曲紊亂錯亂的文字之上——急促且凌厲的筆觸，暗示著內在的矛盾與掙扎。

作為一位熱衷觀察網路趨勢者，馮明秋在其最新創作系列中，以書寫與繪畫的形式，將道教符籙轉化為融合中國網絡流行語的護身符。這些傳統上用於驅邪的符咒，在他的筆下化為幽默的象徵，映照現代人日常的欲望與煩憂：下班後想「886（拜拜啦）」逃離的聚會；祈求「四海龍王」保佑短視頻點閱率節節上升的願望；又或是對貪腐政客的嘲諷式祝禱——願其自食惡果，像烤肉在烈焰反覆翻烤的烤肉般受盡煎熬。

在無數個輾轉難眠、滑著抖音短片度過的夜晚，這些符籙的語彙悄然滲入藝術家的創作語言。作品透過俚語映照出數位時代語言功能的急速變遷，而社交媒體的日益影響更加速了這一演變。這種對文化符號的大膽重釋，同時也道出了東亞宗教特有的精神內核：若西方宗教臣服於唯一至高的神明，中國人則更傾向對神祈求——「請讓我加薪吧。」

馮明秋的作品充斥著這類詼諧的祈願式語言，總能使觀者會心一笑，有別於傳統書法的莊重氣質。在此脈絡下，「轉化」成為馮明秋創作的核心：他將文字的本質功能轉化為視覺形態，拋開技法束縛，擁抱形式上的自由與實驗，使書法形式不斷邁向激進演變。透過當代視角重塑傳統，他將這些歷久彌新的規範轉化為充滿機智與挑釁的生動風景。

馮明秋即將參與的展覽包括：2026 年 4 月在康涅狄格州哈特福德劍橋大學三一學院舉辦的《東亞藝術：當下一1850》；2026 年 5 月，馮明秋將參與歐洲「WRITE 書法計劃」與博洛尼亞市立藝術館藏的合作項目，作品將於博洛尼亞公爵府展出。

《心術不正者符》2025
水墨、黃色宣紙, 190 x 74 cm



關於藝術家 – 馮明秋 (Fung Ming Chip)



馮明秋 (Fung Ming Chip, b. 1951), 是一位自學成才的藝術家, 他亦是專注語言文字的藝術家: 散文、小說、詩歌、篆刻及書法。他出生於中國廣東, 成長於香港, 於二十五歲遷至紐約生活。

馮明秋自幼時便受到藝術的浸染, 而在曼哈頓邂逅視覺藝術則重新啟迪了他的精神世界, 以篆刻與中國書法來回應他鑽研書寫文字的獨特之道。自 1970 年代開始其藝術生涯, 馮明秋憑藉著對文字線條、筆觸、結構與材料的大膽實驗, 深入探究文字於視覺上與概念性上的可能性, 在尊重傳統基礎上進一步挑戰「水墨」之界限。

馮明秋的主要個展包括: 2021 年燦樂畫廊個展「20Hz - 20KHz」、2017 年燦樂畫廊個展「元」、2015 年燦樂畫廊 (gdm) 個展「書法真經」、同年於美國蘭庭藝術個展「Resolving the Debate on Shu-Fa」、2012 年新加坡私人美術館個展「色空之間」、2004 年英國劍橋大學個展「理性線」及 1999 年台北市立美術館回顧展。

馮明秋的作品被多個重要國際藝術機構收藏, 其中包括美國芝加哥藝術博物館、英國阿什莫林博物館、美國三藩市舊金山亞洲美術館、美國布魯克林博物館、香港美術館、美國洛杉磯藝術博物館、美國大都會藝術博物館等。馮明秋現居於香港。

藝術家官網: fungmingchip.org

關於畫廊 – gdm 燦樂畫廊

燦樂畫廊 (gdm) 於 1974 年由 Fred Scholle 在香港創辦, 遂以世界畫廊 (Galerie du Monde) 開始舉辦展覽至今。畫廊致力培育及支持藝術家的長期藝術實踐, 目前代理了二十多位藝術家。gdm 以其開創性的戰後華人藝術項目而受到國際讚譽, 其中包括香港“中元畫會”, 台灣“五月畫會”等。

2008 年, gdm 邁進新的里程碑, 以當代藝術為重心, 致力支持新銳、中生代和亞裔離散藝術家的藝術實踐。推進與策展人和全球機構的合作, 為藝術家提供更多元的實驗平台和展覽機會, 讓藝術家在本地社區以及國際當代藝術界的舞台上保持活躍, 並以最大限度展現他們的理念, 發揮當代藝術作為社會參與性論述的潛能。

為慶祝畫廊成立 50 周年 (1974-2024), 燦樂畫廊於 2024 年底在台北設立新空間, 並發布全新“上青”項目, 專門發掘本地年輕藝術家, 為年輕、未被代理的藝術家提供發表作品的平台, 希望透過該項目根植本地藝術社群。

開放時間: 週二至週六, 10:00 - 19:00