



這對17世紀在中國製造的黃花梨頂箱櫃，是兩依藏博物館其中一件代表館藏。其兩側木板和後背板取材自同一棵黃花梨樹，內部以鐵力木作層架。櫃面門板鑲嵌大理石，描繪《三國演義》情節畫面。
This pair of huanghuali cabinets, made in China in the 17th century, is one of Liang Yi Museum's representative collectibles. The wooden boards on both sides and the backboard are made with materials from the same huanghuali tree, while the shelves inside are made with tieli wood. The cabinet's door panel is inlaid with marble depicting scenes from the "Romance of the Three Kingdoms".

與古董收藏打卡自拍

Taking Selfies with Antique Collections

相傳中環荷李活道之命名，與美國的荷李活並無關係。不過，確是因為荷李活電影《蘇絲黃的世界》在此取景，才使這條香港老街變得聞名遐邇。港人對它的印象，除了酒吧，還有林立的古董店。近幾年，一家展示世界級明清古董家具的私人博物館在此開設，更使“古董街”顯得名符其實。

Bars is not the only impression Hong Kongers have on Hollywood Road. So as the great number of antique shops there. A private museum showcasing world-class antique furniture from the Ming and Qing Dynasties, opened there several years ago, has made Hollywood Road even more worthy of its name as "Antique Street".



馮依凌 Lynn Fung

PHOTOGRAPH BY SCMP

荷李活道上的私人博物館

就如呷一口莫希托雞尾酒就令人想起古巴那般，如果香港要以一種味道概括，緩步走在荷李活道也許會有答案——生啤焦香、出爐披薩、古董店的舊物氣味，再加文武廟的一點煙火，不着一語就演繹了這座城市的華洋薈萃。自2014年起，兩依藏博物館成立於此，街上氣息之獨特，從此又濃了幾分。

兩依藏博物館由香港著名金融投資家馮耀輝創辦。馮氏名揚於本地金融界，唸書則是工程出身，本與藝術並無關連，但他工餘卻喜歡收藏明式黃花梨家具和西式化妝粉盒。隨着藏品漸多漸精，他在世界收藏界開始建立了地位之餘，也希望在荷李活道找處地方成立私人會所分享收藏。博物館之成立，就是由此輾轉發展而來。

因緣際會 涉足藝海

“中國古典家具著名的榫卯結構，對父親有莫大吸引力。”馮耀輝幼女、兩依藏博物館館長馮依凌說，其父雖然沒有正式學習過藝術，但工程學背景一直讓他對事物的運作方式充滿好奇。無獨有偶，馮依凌本人同樣不是唸藝術。她的本科，選擇了文學。

“我喜歡閱讀小說，並堅信敘事的力量。”她相信表達藝術的其中一種理想方法，就是向參觀者娓娓道出它們的故事。所以目前博物館的解說稿，都是由她撰寫，更會六個月至一年更換一次主題。

館名“兩依”取自馮耀輝兩位千金的名字，愛女之情，表露無遺。馮依凌坦言自己從小對古董不算很有興趣，只是隨父親不時走訪荷李活道，才耳濡目染多了接觸。她憶述，父親有意請她接手博物館館長一職時，她正在傳媒擔任生活欄目編輯。由於有感覺當時工作內容略見重複，因此決定接受新挑戰。再加上父親不時告知她有關藏品的故事，使她有信心以更個人化的方式去經營博物館。

兩次滿意的嘗試

結果數年下來，馮依凌也有不少至今仍覺滿意的嘗試，例如2014年的《卓爾家具展：古董桌椅設計及工藝》曾展出了永久館藏精選的硬木家具。馮依凌指：“對大多數人來說這是一個枯燥的主題，但我試圖讓展覽變得更有意思，告知現代觀眾這些家具如何與他們有緊密關連。”在這次

展覽，她從知識層面着手，介紹“坐”的概念如何傳到中國、椅子的社會等級、椅子的性別化特徵、古代人的用餐方式等。展覽結果頗獲好評，訪客均表示眼界大開，欣賞家具原來可以如此知性，如此有趣。

又例如2018年的《藍色之路：來自波斯的瑰麗藝術》，則是啟發自馮依凌一次偕友遊歷伊朗。她在伊斯法罕等城市看到當地文物，感到驚為天人，就決意要將它們帶到香港展出。最終，兩依藏與來自世界各地十數個博物館和機構合作，舉辦了亞洲最全面的探討波斯藝術的展覽。“這次對我們來說是不可多得的一課，它使我們學會了建立網絡並安排活動。”

破格營運 告別枯燥

兩依藏博物館的其中一大破格之處，是鼓勵觀眾觸摸展品，並邀請他們“打卡”留念。馮依凌指，她所策劃的展覽着重互動，希望能避免枯燥，吸引年輕一代。她說，中國古典家具乍聽是個枯燥的學術領域，但其實它有非常現代的一面，就連丹麥的現

兩依藏博物館。
Liang Yi Museum.

代主義風格家具都從明代家具中汲取靈感。所以不少年輕人參觀後，才驚訝地發現自己原來會被古典家具藏品吸引。

疫情波及百業，然而馮依凌卻指自己算是相對幸運，因為博物館的空間環境正好與社交距離概念不謀而合。她一直崇尚小團體的參觀模式，將每次的參觀人數限制在數人範圍，並由一位講解員陪同導覽。她更指，疫情甚至加速了博物館官網上虛擬資源的上載，使網上的虛擬導覽、電子圖錄等變得更加豐富。

至於未來，馮依凌透露他們正籌辦一個以皇室舊藏為主題的展覽，在既有館藏中，挑選與皇室有關的那些集中展出。她預期展覽應會頗受歡迎，因為從經驗所見，訪客知道某展品與拿破崙或乾隆皇帝有關就會興奮不已。此外，他們也在考慮策劃一個較為冷門的清代紫檀家具展覽，讓公眾領略到紫檀被低估的美。



兩依藏博物館常不時鼓勵觀眾觸摸部分展品、打卡自拍，希望以互動形式驅走“古董等於沉悶”的既有印象。

Liang Yi Museum often encourages visitors to touch and feel some of its exhibits or take selfies with them, aiming to turn the preconception that “antiques are boring” on its head via an interactive approach.

A private museum on Hollywood Road

The scent of draught beer, the aroma of freshly baked pizzas and the smell of antiques in antique shops on Hollywood Road, coupled with the flames and smoke at Man Mo Temple, all showcase the fusion of Chinese and Western cultures in this city. Liang Yi Museum has added to such a unique atmosphere since its founding on Hollywood Road in 2014.

The museum was founded by well-known Hong Kong financier Peter Fung. Peter likes to collect Ming Dynasty-style huanghuali furniture and Western-style cosmetic powder boxes in his spare time. Gradually, he has established himself in the world of collecting. He initially wanted to find a place on Hollywood Road to set up a private clubhouse to showcase his collections, but he later started today's Liang Yi Museum after several twists and turns.

Coincidence led to involvement in arts world Lynn Fung, Managing Director

of Liang Yi Museum, and Peter Fung's daughter, said that her father, although not formally schooled in arts, has always been curious about how antique furniture works due to his engineering background. Coincidentally, Lynn was also not schooled in arts. She studied literature for her undergraduate degree. She believes that one of the ideal ways to express arts is to tell their stories to visitors. Therefore, the museum's explanatory texts are currently all written by her and the theme is changed every six months to a year.

Lynn confessed that she was not really very interested in antiques when she was a child. It was only when she sometimes accompanied her father to Hollywood Road that she gained some exposure. She recalled that when her father wanted her to take over as the museum's managing director, she decided to take on the new challenge as she felt that her work in journalism at the time was somewhat repetitive. This, coupled with the stories that her father occasionally told her about the collections, gave her the confidence to run the museum in a more personal manner.



《來自波斯的瑰麗藝術》展覽中曾展出這17世紀在伊朗製造的長頸膽瓶。瓶身以藍色背景為主體，以黑色勾勒輪廓，飾以一個跪著的槍手和一隻飛行在雲層與樹葉間的鳥。梨形且扁平的瓶身和細長的瓶頸，是它的一大特色。This flask, made in Iran in the 17th century, was featured in “The Blue Road: Mastercrafts from Persia” exhibition. The decoration on the flask has a kneeling gunman and a bird in flight among clouds and leaves, and each subject is rendered in reverse on a blue ground and outlined in black. The flask is characterized by its pear-shaped body with flattened sides and its slender neck.

Two satisfying projects

Several years on, Lynn now has many projects under her belt that she still feels satisfied with. One example is 2014's "Tables and Chairs: A Study of Design and Craftsmanship" which showcased the collection of hardwood furniture in the Liang Yi permanent collection. Lynn said: "To most people, this is a boring subject, but I tried to make the exhibition more interesting." For this exhibition, she focused on the knowledge aspect to introduce the social hierarchy and gender-based characteristics of chairs. As a result, the exhibition was well received.

Another example is 2018's "The Blue Road: Mastercrafts from Persia" which was inspired by Lynn's trip to Iran with friends. After looking at the local artefacts in cities such as Isfahan, she decided to bring them to Hong Kong for exhibition. Eventually, Liang Yi Museum collaborated with over a

dozen museums and institutions from around the world to hold the most comprehensive exhibition of Persian art in Asia.

Out-of-the-box idea gets rid of boring displays

One of the most out-of-the-box ideas of Liang Yi Museum is that it encourages visitors to touch and feel its exhibits and invites them to take selfies as souvenirs. According to Lynn, the exhibitions she curates focus on interactivity, with the aim of avoiding boring displays in order to attract the younger generation. She said that Chinese classical furniture actually has a very modern aspect. Even the modernist style furniture of Denmark draws inspiration from Ming Dynasty furniture. Thus, after visiting the museum, many young people were surprised to find themselves attracted by its collection of classical furniture.

Although the pandemic has affected all industries, Lynn noted that she is relatively lucky because the museum's spatial environment ties in nicely with the concept of social distancing. She further said that the pandemic has even accelerated the uploading of virtual resources on the museum's official website, making its virtual tours and electronic catalogues on the Internet even more wide-ranging.

Looking ahead, Lynn revealed that they are preparing an exhibition on the theme of old imperial collections, picking out those imperial-related items from among the museum's existing collections for display. She expects the exhibition to be well received. In addition, they are considering an exhibition of lesser-known red sandalwood furniture of the Qing Dynasty to showcase to the public the underappreciated beauty of red sandalwood. 