

BIOGRAPHY OF DING YANYONG

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1902 *Aged 1*

Mr. Ding Yanyong was born on 15 April (the 8th day of the 3rd month in the 28th year of the reign of Guangxu) in Maopo Village, Xieji Town, Maoming County, Guangdong Province (present-day Gaozhou). Yanyong was his given name, to which style names Shudan and Jibo were added. His friends and students in Hong Kong addressed him as “Ding Gong”, meaning “the revered Mr. Ding”. Born in the zodiac year of the tiger (*hu*), he often used “Ding Hu” on his seals. His name in English is Ting Yin Yung. It is often romanized as Ting Yen-yung, but Ding Yanyong is in more common use nowadays. His oil paintings and sketches are signed “Y. Ting” and “Y. Y. Ting”.

He came from a well-to-do family. His father, Ding Genci, was a cultivated man who enjoyed poetry and antiquities. At times he personally tutored his children in ancient poetry. Mr. Ding’s education began with a home tutor; he then attended a primary school in his home village, sponsored by his father. He was noted for his talents in painting and calligraphy as a child and his talents were much encouraged by his family and teachers.

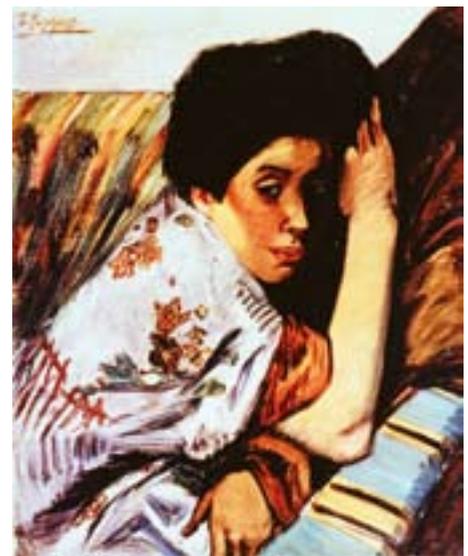
1916 *Aged 15*

He attended Maoming County Middle School (present-day Gaozhou Secondary School).

1920 *Aged 19*

He graduated after four years of study. He went to Japan to study art under the auspices of the Guangdong provincial government. His decision of studying in Japan was influenced by his clan uncle Ding Ying (1888-1964) who was a graduate of the Faculty of Agriculture of the Imperial University in Tokyo. His choice of Tokyo School of Fine Arts owed much to the writings of the eminent educator Huang Yanpei, who gave a detailed account of the School in one of his publications.

After his arrival in Tokyo in autumn, he started to learn Japanese and enrolled in the Kawabata Painting School to improve his drawing skills. Established in 1909, the Kawabata Painting School had a Western Painting Department headed by Fujishima Takeji (1867-1943), who attracted students aspiring for free and personal expression in art. The seeds of his love for modernist art could have been planted during this period of study.



Fujishima Takeji *Lady* dated 1913. Collection of Tokyo National Museum of Modern Art (*Fujishima Takeji. Kanvasu Nihon no meiga 6* (Famous Japanese Paintings on Canvas 6) (Tokyo: Chuo koron Press, 1979), plate 24)



Wada Eisaku *Captain of the Hakonemaru* dated 1922. (*Wada Eisaku. Ashabi gurafu bessatsu bijutsu tokushu -Nihon ben 81* (Asahi Graph Supplement: Special art series-Japan 81) (Tokyo: Asahi Shinbum, 1994), plate 49)

1921 Aged 20

In September he enrolled in the Western Painting Department, Tokyo School of Fine Arts. Founded in 1887, the School is now known as Tokyo National University of Fine Arts and Music. The Western Painting Department was opened in 1896, modeled on the art academies in England and France. Distinguished by a faculty of eminent artists, the School became the most prestigious art school in Japan and a centre for promoting artistic development. Mr. Ding's years of study in Japan coincided with the return of many Japanese artists after studying in Europe in the late Taisho period (1912-1925). They ushered in a flourishing period of Western-style art in Japan, In addition to academic and Impressionist styles introduced into Japan in earlier decades, Post-Impressionism, Cubism, Fauvism and other personal and subjective expressions of art became popular. Mr. Ding combined rigorous training of the academic tradition and influences from the lively and liberal art scene to choose Henri Matisse, the great Fauvist master, as the starting point for his own artistic exploration.

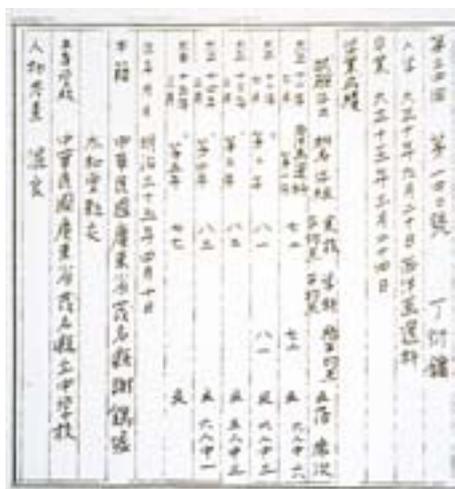
(Note: Mr. Ding recorded his period of study at the Tokyo School of Fine Arts as from 1921 to 1925. According to his student record at the School, his period of study was from 20 September 1921 to 24 March 1926. He left Japan a few months ahead of his graduation date because final-year students were not required to stay in residence, therefore he returned to China soon after the submission of his graduation paintings in the autumn of 1925.)



Association of Chinese Overseas Students of the Republic of China, taken on 4 February 1926 in Kanda, Tokyo. Front row from left: Nagahara Kotaro, Wada Eisaku, Masaki Naohiko, Fujishima Takeji, Kobayashi Mango; back row from left: Wei Tianlin (7th), Ding Yanyong (2nd), Wang Daoyuan (1st)

1922 Aged 21

He began the study of oil painting and demonstrated strong interest in the use of colour in Western painting. He visited the first exhibition of French modern painting in Tokyo; he came under the influence of the great masters of Impressionism, Post-Impressionism and Fauvism.



Student record of Ding Yanyong at Tokyo School of Fine Arts

1923 Aged 22

He continued his studies at the Tokyo School of Fine Arts. He was admitted to the studio of Wada Eisaku (1874-1959), whereas his classmate from China, Wei Tianlin (1898-1977) entered the studio of Fujishima Takeji. Wada was a follower of Kuroda Seiki (1866-1924) and received further training in France. His personal style is Impressionistic, though tempered by academic discipline and influenced by Romanticism and Symbolism. Apparently it was quite far from the free and spontaneous tendencies preferred by Mr. Ding. The benefit of more than two years of study under Wada lies in academic discipline and the use of colour in oil painting, yet the art world outside of the School presented greater attraction to the young artist.

1924 Aged 23

In June his painting done in the Post-Impressionist style, *On the Dining Table*, was selected for display in the Central Art Exhibition of Japan, which was organized by *Chuo bijutsu* (Central Art), a periodical devoted to the promotion of modern art in Japan. It was considered a great honour by his teachers and fellow students.

1925 Aged 24

He completed his graduation paintings, *Self Portrait* and *La Toilette*.

In autumn he returned to China and became actively involved in the Shanghai art scene. He joined the Fine Arts Department of the newly established Lida School. His colleagues included Feng Zikai (1898-1975), Chen Baoyi (1893-1945), Guan Liang (1900-1986), Chen Zhifo (1897-1962) and Huang Hanqiu, all having studied in Japan. At the same time he held teaching positions in the Painting Programme of Shenzhou Schools for Girls and the Western Painting Department of Shanghai University of Fine Arts.

Winter saw the split of Shanghai University of Fine Arts caused by student unrest. Mr. Ding and Chen Baoyi, joined by other colleagues, left to form the Zhonghua University of Fine Arts with the support of Cai Yuanpei (1868-1940). Mr. Ding served as a trustee of the University and its registrar, as well as chairman of the Art Education Department. He also joined Chen Baoyi in running the Western painting programme. Together they promoted modernism in China, gaining recognition for injecting a new vitality into the Western-style Painting Movement of the period.

He continued his creative efforts in spite of the heavy involvement in art education. He turned away from realistic representation to explore to linear expressions in oil painting.

1926 Aged 25

In January he participated in the exhibition of paintings by teachers and students of Zhonghua University of Fine Arts at Y.M.C.A., Shanghai. In the same month, he organized with Chen Baoyi and Guan Liang the Joint Exhibition of Works by Western-style Painters at Anluo Gong Hotel, Shanghai. These exhibitions succeeded in arousing the public's interest in modern art in China.

In March he led a group of students of Zhonghua University of Fine Arts to Hangzhou for a painting excursion.



Xu Beihong (5th from left), Chen Baoyi (2nd from left) and Ding Yanyong (1st from left) in Chen Baoyi's studio in Shanghai in 1926

He presented a solo exhibition of his oil paintings at Zhonghua University of Fine Arts, Shanghai.

1927 Aged 26



Staff and students of Zhonghua University of Fine Arts on a painting excursion in Hangzhou in 1926

In June he presented a solo exhibition of over one hundred of his oil paintings at Jiande Savings Association, Shanghai.

He participated in the organization of Shanghai Arts Alliance, a large group bringing together more than ten organizations from art education, painting, cartoon, drama, music, dance and photography sectors. He was elected to the Standing Committee, a clear indication of his status in the cultural sector in Shanghai.

He wrote “My Views on the Urgent Need to Set up a School of Art in the Fourth Zhongshan University,” published in *Shen bao* (19-20 July 1927).

1928 Aged 27



Ding Yanyong in Shanghai in late 1920s

In August he joined Guan Liang, Chen Zhifo and Tan Huamu (1987-?) to propose to organize the Shanghai Arts Club. They published a manifesto in the newspapers to promote art as a means to build the spiritual culture of China.

In October he exhibited an oil painting entitled *West Lake after Rain* in the First Exhibition of the Shanghai Arts Alliance.

He was invited to serve as a member of the Adjudicatory and Preparatory Committee of the First National Art Exhibition, organized by the Education Department. He took part in the adjudication of Western-style paintings submitted to the exhibition.

In autumn he left Shanghai for Guangzhou at an invitation to establish the Guangzhou Municipal Museum. He also started to teach at Guangzhou Municipal College of Art and Guangdong Sports Academy.

1929 Aged 28

In February Guangzhou Municipal Museum opened its doors at Zhenghai Lou (location of the present-day Guangzhou Museum). As the first museum of Guangdong province and under the jurisdiction of Guangzhou Education Bureau, the Museum displayed natural and ethnological specimens, arts and crafts, sculpture, painting and calligraphy, revolutionary and historical relics. In addition to serving on the Management Committee of the Museum, Mr. Ding was head of the fine arts section, mainly responsible for the building of an art collection encompassing ancient and modern art of China and other

countries. Though he was not in office for long and his plans for the collection were largely not realized, his participation in this worthwhile project was an expression of his concern for the social function of art. It also marked his contribution to the development of modern museums in China.

He wrote “Report on the Fine Arts Section,” published in *Prospectus of the Founding of the Guangzhou Municipal Museum*.

In February the Guangzhou Art Association was established with Gao Jianfu (1879-1951) as chairman and Mr. Ding and Chen Zhifo as vice-chairmen.

In April he participated in the First National Art Exhibition in Shanghai. His oil painting, *Girl Reading*, won critical acclaim. Hu Gentian (1892-1985) considered him “a powerful force in the art scene of today. His fluid brushwork and bold expression would overwhelm a reserved viewer.”

This year represented a turning point in his artistic development. He started to collect the works of Bada Shanren, Shitao and Jin Nong, thus embarking upon a life-long appreciation and collection of Chinese art and antiquities. He was also inspired to teach himself Chinese painting. Despite criticisms from his fellow Western-style artists of the modern school, Mr. Ding launched his creative path of synthesizing Chinese and Western art for the rest of his life.

1930 Aged 29

He presented a solo exhibition of over one hundred oil paintings in Shamian, Guangzhou.

He joined with Gao Jianfu, Chen Shuren (1883-1948) and other artists to propose the founding of the Guangzhou Arts Alliance. With Gao as chairman, the Alliance developed into one of the largest artists groups in Guangzhou in the 1930s.

1932 Aged 31

He went to Shanghai again to teach at Xinhua College of Art and other art schools. He stayed until around 1940, but returned to Guangzhou many times during these years. Xinhua College of Art was formed by secession from the Shanghai College of Art in the winter of 1926. Its founders included Pan Tianshou (1897-1971), Yu Jifan (1892-1968), Zhang Yuguang (1884-1968) and Pan Boying (1900-1978). It developed into a major art school comparable in status to Shanghai College of Art in the 1930s.

He wrote “A Personal Account”, published in *Yishu xunkan* (Art Ten-day Periodical), vol. 1, no. 7. He gave a detailed account of his own artistic training



Ding Yanyong (4th from left) and Chen Shuren (6th from left) at the Solo Exhibition of Chen Shuren in Shanghai in July 1932



Ding Yanyong with his first wife Mo Suwen

and his views on art, giving particular attention to the simple and naïve qualities of primitive art.

He wrote “Review of Works in the Solo Exhibition of Mr. Chen Shuren.” (Publication is not known. The exhibition took place between 15 and 19 July 1932 in Shanghai. Mr. Ding went there in June for its preparation. The essay was likely published at the time of the exhibition.)

1934 Aged 33

Eldest daughter Luxi (Lo Sai) was born in Guangzhou. (Mr. Ding met his first wife Mo Suwen in Shanghai, but the date of their wedding was not known.)

1935 Aged 34

He held a solo exhibition of his oil paintings at the gallery of Daxin Emporium in Shanghai.

He wrote “Mr. Gao Jianfu, Harmoniser of Chinese and Western Painting,” published in *Art Wind*, no. 7. He introduced Gao’s achievement in blending Chinese and Western painting, expressing at the same time his hope “to apply the lines and ink of Chinese painting to Western-style painting.”

1936 Aged 35

He exhibited more than ten recent works in the Joint Exhibition of Shanghai Artists in Shanghai.

He proposed with Guan Liang, Wu Zifu (1899-1979) and other artists to form the Wild Grass Society, which was later renamed Young Art Society. With Wu Zifu as chairman, the Society aimed to promote the New Art Movement and its members were influenced by modern art styles.

1937 Aged 36

War of Resistance against Japan began and Shanghai fell into enemy hands. Xinhua College of Art was destroyed in the bombing of Shanghai, while other art schools were suspended. Some continued on a smaller scale in the foreign concessions or moved inland. Mr. Ding could have been teaching in Shanghai during occupation, but the names of art schools are difficult to trace.

His second daughter Lanxi (Lan Sai) was born in Shanghai.

1939 Aged 38

His third daughter Xiaoxi (Siu Sai) was born in Shanghai. His wife passed away soon after giving birth; he married Hu Saibi in December of the same year.

1940 Aged 39

His fourth daughter Lining (Lai Ning) was born in Shanghai.

He left Shanghai to return to Guangzhou. Soon afterwards he went to Chongqing, the wartime capital, and joined the National College of Art that had recently moved to Panxi. His colleagues included Lin Fengmian (1900-1991), Feng Zikai, Guan Liang, Peng Xunqing (1909-1985) and Zhao Wuji (1921-) in the Western Painting Department. The National College of Art outside of Chongqing was formed by merging the Colleges of Art from Beijing and Hangzhou. Other eminent artists at the National College of Art were Pan Tianshou, Chen Zhifo and Lu Fengzi (1886-1959).

1945 Aged 44

In January he participated in the Exhibition of Modern Paintings of China, organized by Zhao Wuji and held at the National Museum in Chongqing. Other participants were Lin Fengmian, Guan Liang, Peng Xunqing, Wu Dayu (1903-1988), Fang Ganmin (1906-1984), Li Zhongsheng (1912-1984) and Zhao Wuji. All of them belonged to the modern school, striving for innovations and breakthroughs from tradition. As they aimed to build a new art of the Chinese people, they also expressed their hope to maintain their ties with modern art movements in the world.

He participated in the Exhibition of Paintings by Independent Artists held at the Central Library in Chongqing. Participants included Lin Fengmian, Guan Liang and other modern artists.

He returned to Shanghai after the Sino-Japanese War. He joined the Society of Nine Artists and met regularly for discussions on Chinese and Western art with Guan Liang, Ni Yide (1901-1970), Chen Shiwen (1908-1984), Zhou Bichu (1903-1995), Tang Yun (1910-1993), Zhu Qizhan (1892-1996), Qian Ding and Song Zhongyuan.

1946 Aged 45

In June he took part in the Exhibition of Contemporary Painting of China held in Musée Cernuschi, Paris. His painting, *Banana Plant and Frog*, was acquired by the Museum after the exhibition. The fact that he was represented in this



Wedding photograph of Ding Yanyong and Hu Saibi, taken in December 1939 in Shanghai



Ding Yanyong *Banana Plant and Frogs* ca 1946
Collection of Musée Cernuschi, Paris

exhibition by a Chinese painting was a clear indication of his status of crossing over from Western to Chinese painting at this time.

In August he returned to Guangzhou to assume the directorship of Guangdong Provincial College of Art. He was in office from 1946 to 1949 when he reached the pinnacle of his fifty-year career in art education. The Guangdong Provincial College of Art was founded in Qujiang in 1940 as Guangdong Provincial Art Institute. After assuming office, he introduced a number of reforms, including the extension of the study from two years to five and the establishment of a permanent campus at Guangxiao Temple. He also recruited famous modern artists to join the faculty. Notable among them were Peng Xunqing, who became the chairman of the Fine Arts Department, while Yang Qiuren (1924-1983) and Tan Huamu served as the registrar and bursar respectively. Mr. Ding personally taught the oil painting classes and from time to time would do Chinese painting demonstrations for his students, as well as sharing with them his connoisseurship in Chinese art and antiquities. His major contribution during his three-year tenure as director was the transformation of a school originally founded for technical training in art into an advanced institute for the nurturing of creative artists. The Guangdong Provincial College of Art was closed down in 1949 and was subsequently reconstituted into Huanan College of Literature and Art.

1948 Aged 47

His fifth daughter Lijia (Lai Kar) was born in Guangzhou.

He donated his personal collection of art books to the Guangdong Provincial College of Art. The Nationalist Government honoured him with a plaque inscribed with the phrase “*qi yue min zhi*”, which means “unlocking the intelligence of the people”.



Gao Jianfu (3rd from left), Ding Yanyong (2nd from left) and friends in Guangzhou in late 1940s



The sixth graduation class of the Fine Arts Department, Guangdong Provincial College of Art, taken on the Guangxiao Temple campus in 1948

Front row from left: DingYanyong (6th), Tan Huamu (7th), Yang Qiuren (8th) and Peng Xunqing (9th)

1949 Aged 48

On 13 October he left Guangzhou to move to Hong Kong. He adopted a new name, “Hong”, likening himself to a wild goose flying to the south. He continued to use this name well into his late years. He only brought with him a few of his favourite paintings by Bada Shanren and Shitao and about a hundred jade and bronze seals of the Qin and Han dynasties. The bulk of his collections and his own works were sent back to his ancestral home in Maoming with his family. Just like the large number of refugees who fled to Hong Kong at this time, Mr. Ding suffered extreme financial hardship. He could only afford to rent a small room in a nunnery in Castle Peak.

His sixth daughter Lizhen (Lai Ching) was born in Maoming. By this time Mr. Ding had left for Hong Kong. Father and daughter were never to meet; it was a life-time regret.

1951 Aged 50

He began to teach the art subject in Tak Ming Middle School and moved into its modest staff quarters. At the same time he started to take private students, marking the beginning of his teaching of Chinese painting. He also held part-time teaching positions at All Saints Middle School and Heong Kong College in the 1950s and 1960s.

1953 Aged 52

Without his family and friends, he was all alone in Hong Kong. It has been said that “his paintings are manifestations of his loneliness and solitude”. He missed his family, but could only be consoled by their letters and photographs. He could not control himself in remembering his old friends and thinking about his country. The situation was aggravated by the Land Reform Movement in the early 1950s. His family was designated as a landowner and suffered greatly during these years. They were thrown out of the ancestral home and Mr. Ding’s art works and collections were lost forever. In 1953 his mother, wife and third daughter passed away one after the other because of illness.

1954 Aged 53

He taught freehand drawing at the Architectural Engineering Department as a part-time professor of Chu Hai College until 1959.



Daughters of Ding Yanyong

1956 Aged 55



The First Annual Exhibition of Works by Teachers and Students of the Fine Arts Programme, New Asia College in 1958

Standing in front of the oil paintings by Ding Yanyong were (from left) Chen Shiwen, Ding Yanyong, Zhu Meiqin, Zhao Wuji and Zhang Bihan

He organized an art exhibition of students' works at Tak Ming Middle School. It received a favourable review from Lu Shoukun (1919-1975), who wrote that the students, with training equally emphasizing basic drawing techniques and creative freedom, were developing in the right direction. Lu further hailed Mr. Ding as "a great teacher of art", "even though he was cooped up in a tiny room on the roof top, his great spirit in art and art education was not at all tarnished."

He wrote "Modern Art and Education," published in *Bulletin of Tak Ming Middle School*, no. 4.

At the invitation of Qian Mu (1895-1990), president of New Asia College, Mr. Ding joined Chen Shiwen to set up a Fine Arts Programme, marking the beginning of a long relationship with the Fine Arts Department that lasted until 1978. For more than two decades, the Fine Arts Department of New Asia College was his base for realizing his ideals for art education and art promotion in the society. Apart from teaching a number of courses in Chinese and Western art, he took part in teaching the summer courses and the annual art exhibition of works by teachers and students. His creative works were included in the publications of the Department and the College.

1957 Aged 56



Ding Yanyong with Hong Kong artists (from left) Li Xipeng, Huang Banruo, Zhao Shao'ang, Yang Shanshen and Lu Shoukun at St John's Cathedral Hall in 1957

In February the two-year Fine Arts Programme was launched by New Asia College. Apart from the two founding members, the faculty included Wang Jiqian (1907-2003) and Zeng Kedun (1900-1975); Zhang Bihan (1909-1995), Gu Qingyao (1896-1978) and Wu Yinming joined in soon after. Mr. Ding taught courses such as watercolour painting, oil painting, flowers and birds, insects, history of Chinese painting and introduction to art.

He wrote "The Development of Chinese Painting and Western Painting," published in *Bulletin of the Mencius Library*, vol. 3, no. 1. In this article he traced the origin and evolution of Chinese and Western painting, giving the latter a detailed account of its development.

In March he joined Li Yanshan (1898-1961), Li Xipeng, Huang Bore (1901-1968), Zhao Shao'ang (1905-1998), Yang Shanshen (1913-2004) and Lu Shoukun to organize the Society of Seven Artists. They held a group exhibition at St John's Cathedral Hall.

In April he was invited by British Council to present his first solo exhibition in Hong Kong. He exhibited twelve oil paintings, including *Fantasy*, *Transformation* and *Civilization* in Gloucester Building, Hong Kong.

In October he was invited to participate in the Fourth National Art Exhibition held in the National Taiwan Art Museum, Taipei. He submitted a flower and bird painting for display.

In November he joined Bao Shaoyou (1892-1985), Zhao Shao'ang, Lu Shoukun and other artists in an art exhibition held in Man Yee Building, Hong Kong. It was organized to raise funds for the campus expansion project of Lingnan Middle School.

He was invited to participate in an exhibition of animal painting organized by the Museum of History, Paris. Other Chinese artists taking part in the exhibition were Qi Baishi (1864-1957), Pan Yuliang (1895-1977) and Zhou Ling.

1958 Aged 57

New Asia College presented an exhibition of archaic seals and Buddhist sculptures entirely drawn from Mr. Ding's collection. He wrote "Archaic Seals Viewed from the Perspective of the Spirit of Chinese Traditional Culture," published in *Bulletin of Tak Ming Middle School*, no. 6. In this article he highlighted the artistic significance of archaic seals, so it is not surprising to note that the seals he chose as illustrations would become his source of inspiration for his paintings in oil and ink, as well as his seal carvings later on.

1959 Aged 58

In spring New Asia College offered a four-year degree programme in Fine Arts. The two-year programme was phased out in July after the graduation of the first class in the spring.

Fine Arts Department of New Asia College was invited by Yale University to organize an exhibition of Chinese paintings by its teachers and students. The exhibition toured universities in the U.S. for more than two years. Three works by Mr. Ding were included: *Bird on Willow Tree*, *Fish and Lotus*.

1960 Aged 59

After years of studying and collecting archaic seals he began to carve seals of his own.

1961 Aged 60

At the founding of the Tak Ming Post-secondary College, he was appointed chairman of the Fine Arts Department. He recruited Zhang Guchu



Exhibition of Archaic Seals and Buddhist Sculptures in New Asia College in 1958
Front row from left: Zhang Xuan, Dong Zuobin, Rao Zongyi, Ding Yanyong
Back row from left: Zeng Kedun, Chen Shiwen, Zhou Zhaochu



Illustration to Ding Yanyong's essay on archaic seals



Ding Yanyong carving a seal

The first graduation class of the Fine Arts Programme, New Asia College, taken at New Asia College in 1959



(1891-1968), Liu Bingheng (1915-2003), Chen Jinghong (1903-1992) and Mai Yusi (1910-1992) to teach courses in Chinese and Western art. The Department ran for only two years.

He wrote “Bada Shanren and Modern Art,” published in *New Asia Life*, vol. 4, no. 1. He gave a detailed account of his collection of paintings by Bada Shanren and discussed the monk’s personality and artistic achievement in light of his inspiration for modern art.

He wrote “Xu Tianchi and Modern Art,” published in *Bulletin of Tak Ming Middle School-Special Commemorative Issue*, no. 1. He discussed the calligraphy, painting, poetry and prose of Xu Wei, at the same time emphasizing the Ming artist’s ability to capture the spirit of the era through his revolutionary new art.

1962 Aged 61

He organized the first art exhibition of the Fine Arts Department, Tak Ming Post-secondary College, which won critical acclaim. The exhibits were commended for their new stylistic expressions combined with old technical strengths. He showed two oil paintings entitled *La Toilette* and *Frogs in Lotus Pond*, as well as two Chinese paintings.

He wrote “The Personality and Art of Shixi,” published in *Bulletin of Tak Ming Middle School*, no. 2. He discussed in detail the extant paintings by Shixi and his own observations of these paintings.

1963 Aged 62

In October, with the founding of The Chinese University of Hong Kong, the Fine Arts Department became part of The Chinese University together

with New Asia College. Mr. Ding continued his part-time status because of restrictions of staff establishment of The Chinese University.

In October he was invited by Princess Alexandra Community Hall, Tsuen Wan, to present a solo exhibition. He displayed about ninety recent works, including over fifty oil paintings and over thirty Chinese paintings. He also conducted a painting demonstration.

In November he was invited by Chinese Culture Association in Hong Kong to present a solo exhibition at its premises in Haiphong Mansion. Apart from those works previously shown, he added a new selection of paintings in oil and ink. Both his oil and Chinese paintings received critical acclaim.

He founded Hung Tao College of Art with the campus on Castle Peak Road. He served as its president, but could only maintain its operation for a few months.

1964 Aged 63

He was appointed chairman of the Fine Arts Department of Tsung Hwa College. He also taught drawing, watercolour painting, creative oil painting and life study of nudes.

1966 Aged 65

He wrote a preface for *Oil Paintings by Sazer Wong*.

1969 Aged 68

He conducted a Chinese painting demonstration for the *Masterpieces and Masters* programme of Redifusion Television.

1971 Aged 70

In February Gnerph University in Canada presented a solo exhibition of his paintings.

In December he gave a talk on “Calligraphy, Painting, Metal and Stone” at the Fine Arts Department, The Chinese University of Hong Kong. A transcription of his talk was published in *New Asia Life*, vol. 14, no. 14.

1972 Aged 71

He was appointed chairman of the Fine Arts Department, Tsing Hua College. He served until 1977.



Ding Yanyong with students of the Fine Arts Department, New Asia College, on a painting excursion in the early 1960s

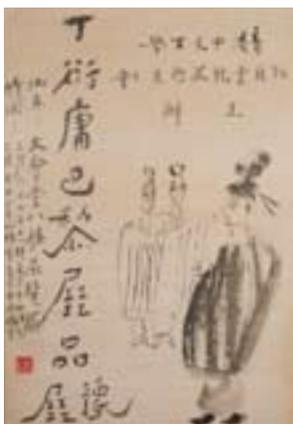


Ding Yanyong in an oil painting class at the Fine Arts Department, New Asia College in the early 1960s



Ding Yanyong displayed selections from his collection of ancient Chinese paintings for teachers and students of the Fine Arts Department, The Chinese University of Hong Kong in 1964; next to him were Wu Yinming (3rd from left), Chen Yunyao (2nd from left) and Li Runhuan (1st from left)

1973 Aged 72



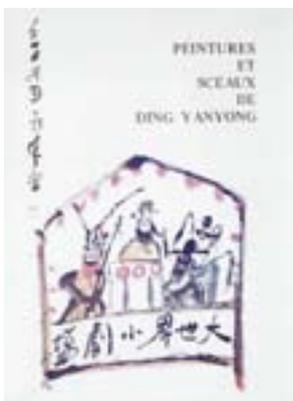
Poster of the Hong Kong Preview of the Solo Exhibition in Paris painted by Ding Yanyong in 1973



Ding Yanyong and Zhao Wuji at the Paris Exhibition in July 1973



Ding Yanyong by the Eiffel Tower in Paris in July 1973



Cover of *Peintures et sceaux de Ding Yanyong*, 1973

He was invited to present a solo exhibition at L'Université Paris as part of the cultural programme of the Twenty-ninth Congress of Orientalists. Prior to the exhibition in Paris, a large-scale preview was held in March at Hong Kong City Hall featuring over 150 Chinese paintings of flowers, birds, insects, fish, landscapes and figures. In conjunction of the preview exhibition, a catalogue entitled *Paintings by Ding Yanyong: Selections from the L'Université Paris Exhibition* (compiled By Yuan Hongshu) was published with essays by Tang Junyi, Xu Fuguan and Chen Shiwen. Apparently in his late years Ding was spending more and more of his efforts on Chinese painting, calligraphy and seal engraving. These were his source of international acclaim, overshadowing his earlier reputation as an oil painter. From this time on, exhibitions of his works were held in Taiwan, Japan, USA, Canada, Singapore and Australia. His paintings were collected by museums in the world and sought after by artists and art-lovers alike.

In June he was invited by Pok Art House to present a solo exhibition of fifty recent paintings.

In July he was invited to visit Paris to attend his solo exhibition presented in conjunction with the Twenty-ninth Congress of Orientalists. A catalogue, *Peintures et sceaux de Ding Yanyong* (Paintings and Seals of Ding Yanyong), was published by L'Université Paris-VII to mark the occasion. It was his first visit to Europe, which brought him to the land of origin of Fauvism and the opportunity to view original works by Henri Matisse. He also visited Italy on this trip.

In September he began to teach Chinese painting at the Department of Extramural Studies, The Chinese University of Hong Kong. He taught this course until the time of his death in 1978, attracting a large following of art lovers in the public sector.

Contemporary Chinese Paintings by Ting Yin Yung, compiled by Mok E-den, was published.

1974 Aged 73

He participated in Contemporary Chinese Painting and Calligraphy: An Exhibition by the Fine Arts Faculty of New Asia College, The Chinese University of Hong Kong, jointly organized by the Fine Arts Department and Yale-in-China Association. The exhibition toured universities and art galleries in the U.S. for two years and a catalogue was published. Prior to sending the exhibition overseas, a preview exhibition was held in the Hong Kong City Hall