

高橋一太郎



跨越東西·遊戲古今

丁衍庸的藝術時空

NO FRONTIERS
THE ART OF DING YANYONG



康樂及文化事務署
Leisure and Cultural
Services Department



香港 HONG 港 KONG 藝 MUSEUM 術 OF ART 館



康樂及文化事務署與香港中文大學藝術系系友會聯合主辦
香港藝術館與香港中文大學藝術系系友會聯合籌劃
Jointly presented by the Leisure and Cultural Services Department and
the Alumni Association of Fine Arts Department,

The Chinese University of Hong Kong

Jointly organized by the Hong Kong Museum of Art and
the Alumni Association of Fine Arts Department,

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鳴謝 Acknowledgement

此小冊子由雙瓊居慷慨贊助印製

Production of the album is sponsored by The Pisces Collection

《午覺冊》1977

香港藝術館藏品

黃易捐贈

After a Good Nap 1977

Collection of Hong Kong Museum of Art, donated by Wong Yi

此冊乃丁衍庸午睡一覺醒來後的神來之作，遂取名《午覺冊》。

畫家先寫成一幅形神俱妙的蘭蛙圖；繼而畫蝦；再來一尾活力十足的魚兒；電光石火間又經營出虛實相生的兩隻螃蟹；第五幅鼠瓜圖，幾是一揮即就；接著的啄羽小鳥與接踵而至的睡鷹，筆墨精準，滑稽而幽默，透露畫家閒適自若的心境；最後，他任由毛筆上的墨液空降白頁，觸紙、化開，筆鋒隨象描繪，四頭活潑可愛的小雞躍現紙上，為冊頁畫上完美的句號。

這個宛如筆墨遊戲的創作，正是畫家千錘百鍊下妙手偶得的成果。

This album by Ding Yanyong was done after a nap and hence the title *After a Good Nap*.

With a few strokes, a sprig of orchid with a pair of endearing frogs, a shrimp, a fish, and a pair of tonally contrasting crabs sprang to life from the two-dimensional space of the album leaves. The fifth leaf of mouse and melon exemplifies the ingenious use of lines while the following leaves of a bird bending down to peck and a napping eagle seem to bespeak the ease and self contentment of the artist. Lastly, Ding allowed the ink to drip from his brush onto the blank of the leaf and then navigated brush on it, four adorable chickens each with a unique posture emerged out of the paper, putting a perfect end to the album.

It was a game of ink, but also a wondrous creation by an extraordinarily gifted and skilled master.

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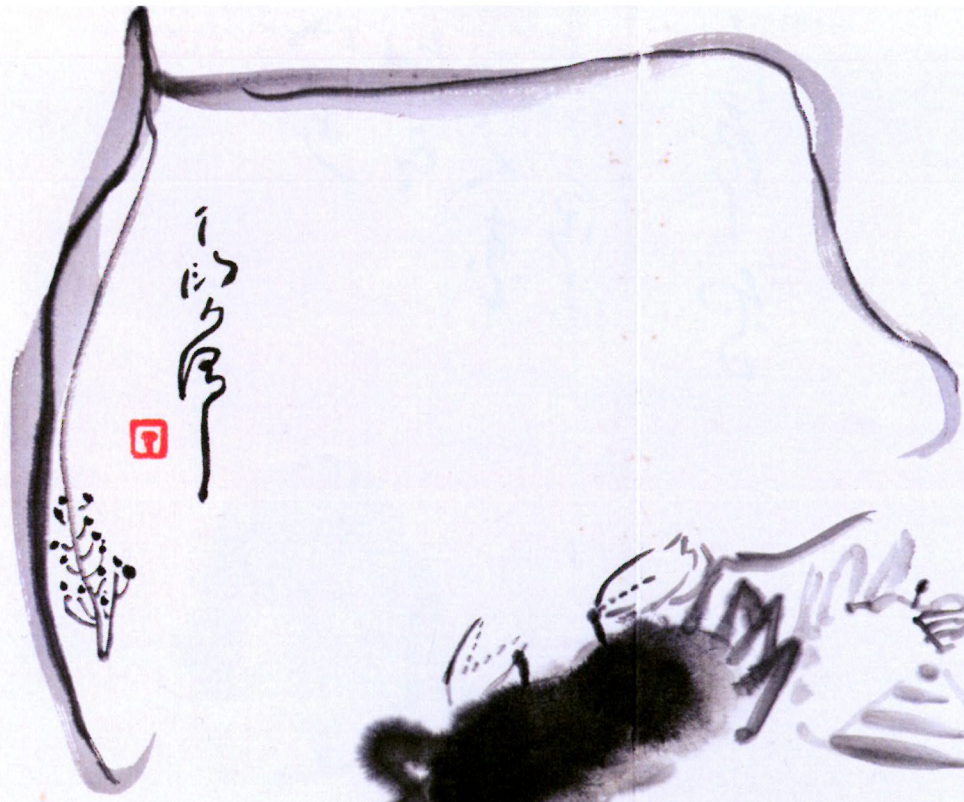


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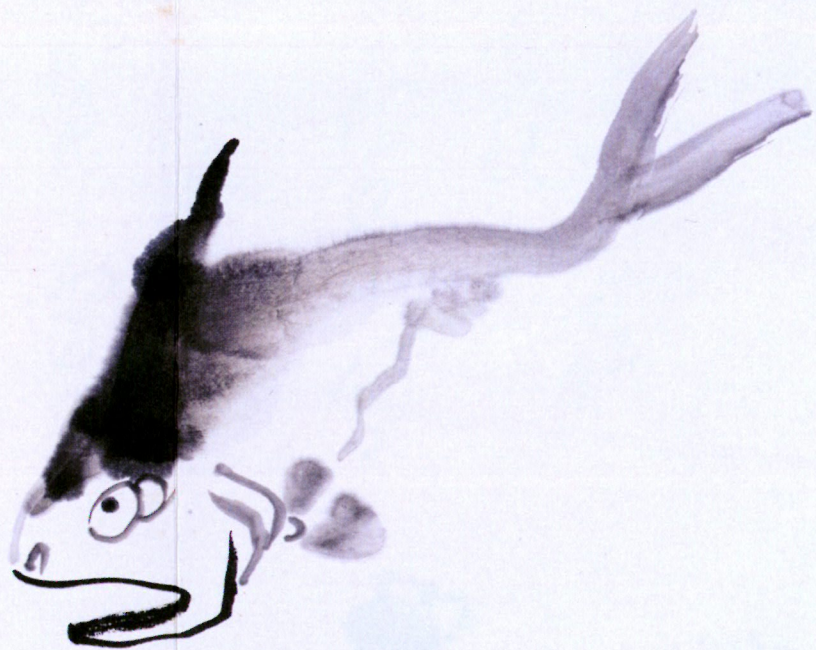
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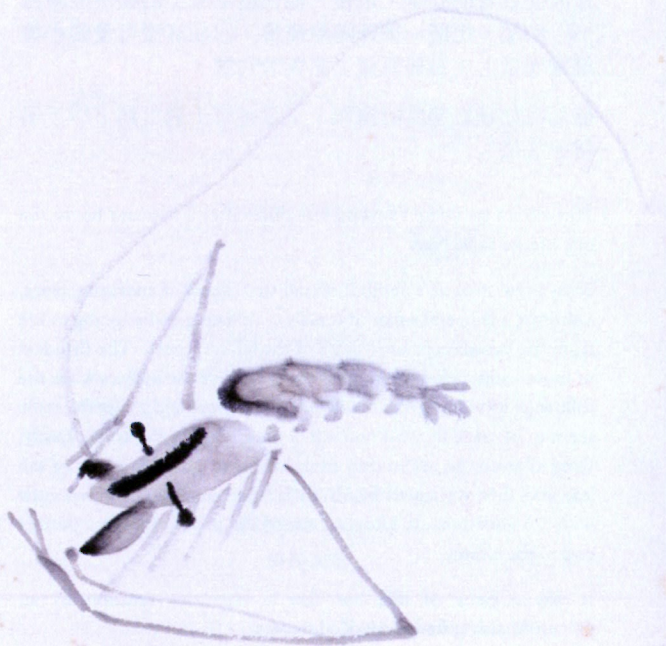
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