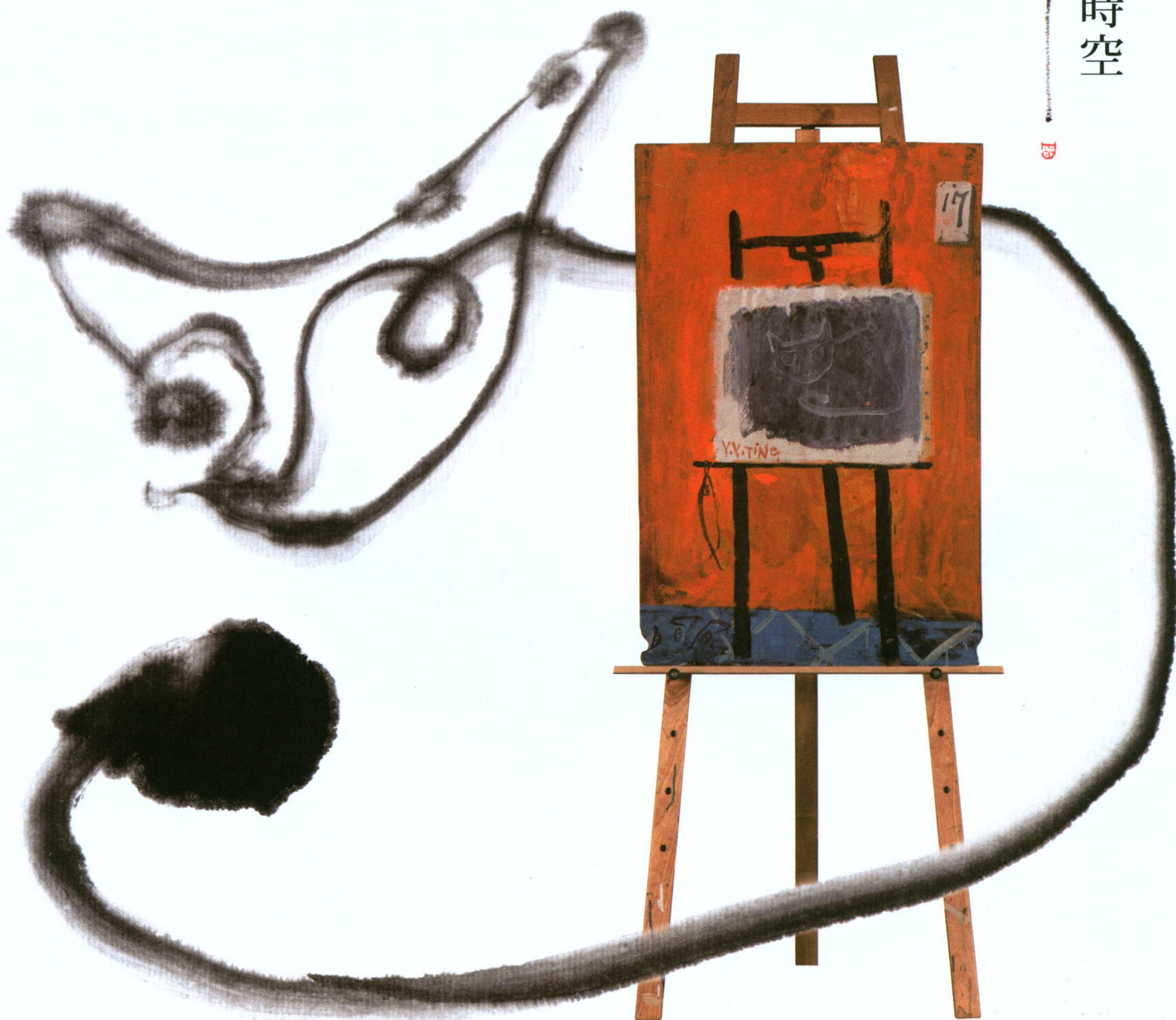


NO FRONTIERS
THE ART OF
DING YANYONG

跨越東西
丁衍庸
遊戲古今

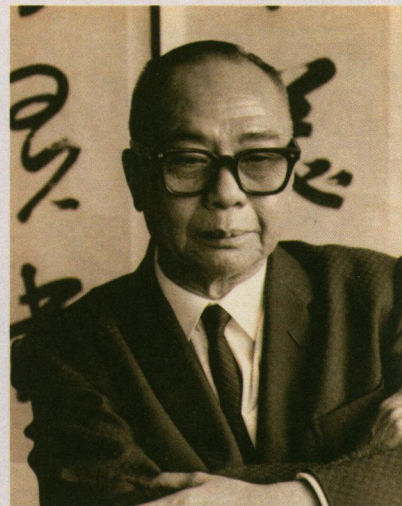
的藝術時空





憶·丁公

丁衍庸(1902-1978)生於廣東茂名。1920年，他遠渡東洋，考入東京美術學校，並醉心於法國巨匠馬諦斯及「野獸派」的畫風。歸國後，他積極從事西畫創作及美術教育。自1930年代，他開始研究八大山人、石濤及金農的水墨畫，並搜羅古器物，從而展開融合中西藝術的漫長征途。1949年，他隻身來港，於1957年參與籌辦新亞書院藝術專修科（即香港中文大學藝術系的前身），並任教至1978年辭世。丁氏在貧困中堅持創作，並不斷拓闊其藝術領域，由油畫到水墨畫，繼至書法、篆刻，最終兼容其髓，成就其融古匯今、跨越東西的藝術道路，為二十世紀中國藝術添一新章。



REMEMBRANCES OF MASTER DING

Ding Yanyong (1902-1978) left his hometown in Guangdong for Japan and enrolled in the Tokyo Fine Arts School in 1920. He adopted the styles of Matisse and those espoused by Fauvism as the basis for his own art. Upon his return to China, he became an active promoter of modern art and art education. In the 1930s, he began studying Chinese painting through the artwork of Qing masters Bada Shanren, Shitao and Jin Nong and by collecting ancient implements of crafts. It was at this point that he inaugurated his life-long exploration of a synthesis of Chinese and Western art. In 1949, he moved to Hong Kong. In 1957, he helped found a special art course at the New Asia College, the predecessor of the Fine Arts Department of The Chinese University of Hong Kong, and taught there until his passing in 1978. Over the years, he faced adverse situations with a strong sense of will and continued his artistic pursuits. With diverse media at his creative disposal — from oil painting to ink painting, then to calligraphy and seal-carving — he extended the borders of both Chinese and Western art, adding a glorious chapter to the history of Chinese art of the 20th century.

艱苦奮進

1920年代，不少負笈海外學習藝術的青年，走上推動中國藝術現代化之路。1925年丁衍庸從日本學成回國後，便到上海積極推動「洋畫運動」。他早期的油畫，以大片色面及豐富筆觸表現物象，令畫面產生平面化的效果。1930年代以後，造型漸趨線條化和簡練，更多地使用純色和平塗，達致單純而統一的效果。這兩種畫法，在丁氏中、晚期的創作中仍不斷使用。

如其晚年作品《人像》及《浴罷》（圖1、2）的大膽運用對比色塊和強而有力的線條勾勒，都是野獸派風格的延伸。此外，他的風景畫亦深受其他野獸派畫家如特朗、佛拉芒克、杜菲等的影響，如《香港西貢海傍》（圖3）中，以色彩及線條建構空間感和韻律，展現野獸派風景畫的情調。

丁衍庸在1949年來港後，生活困頓，但仍堅持油畫創作。他常在同一畫幅上反覆蓋疊，面層的油彩，時更隱約透現先前創作的痕跡；不少作品更是畫在同一畫板的正反兩面，物資困乏的艱苦創作環境，可以想見。1957年，他受錢穆之聘加入新亞書院，創辦藝術專修科，新亞書院「艱苦奮進」的精神，亦充分體現在丁氏的藝途上。

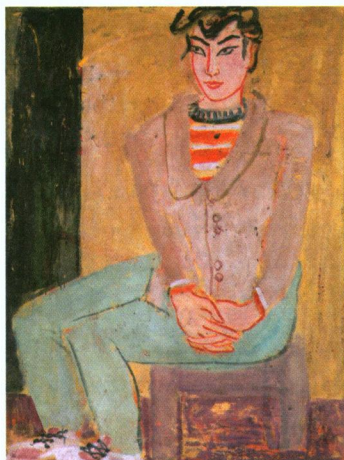


圖1 人像 1969
油彩板本 黃易藏品
Fig. 1 Portrait 1969 Oil on board
Collection of Wong Yi

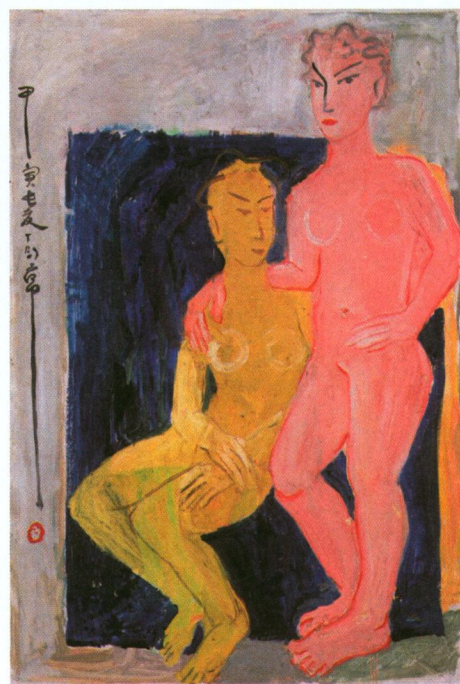


圖2 浴罷 1974 油彩板本 香港中文大學藝術系藏品
Fig. 2 Two Nudes 1974 Oil on board
Collection of Department of Fine Arts, The Chinese University of Hong Kong

WEATHERING HARDSHIPS

In fervent response to the calls for reforms, many young artists returning from overseas studies in the 1920s aspired to modernize Chinese art. Among them was Ding Yanyong, who passionately rallied behind the Western Painting Movement in Shanghai upon his return from Japan in 1925. In his early paintings, Ding used large colour patches and sketchy brushwork in a largely two-dimensional composition is characteristic of Fauvism. These give way to minimalist and linear representation and a preference for flat and primary colours in the 1930s, as consistent with Matisse's late style. These two styles continued into Ding's late years. *Portrait* and *Two Nudes* (Fig. 1, 2), for example, the vigorous lines and contrasting colours are the hallmarks of the Fauvist school. Similarly, Ding's landscapes are strongly reminiscent of the Fauvist painters, namely Derain, Vlaminck and Dufy. In *Seaside of Sai Kung, Hong Kong* (Fig. 3), conventional perspective is replaced by a sense of space and rhythm conjured by lines and colours, echoing the typical Fauvist landscape.

Despite all the hardships after resettled in Hong Kong since 1949, Ding insisted on painting even if it meant having to paint over a previous painting again and again as confirmed by infrared scanning. Even the back of a painting would not go to waste when supplies were short. Indeed, in the practice of art, Ding was the exponent of the spirit of "weathering hardships" advocated by the New Asia College, which he joined in 1957 at Ch'ien Mu's invitation and helped launch the fine arts programme.

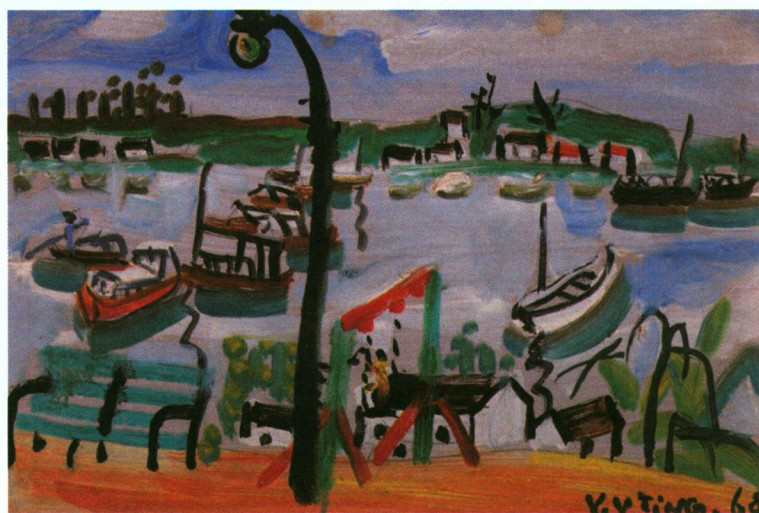


圖3 香港西貢海傍 1968 油彩板本 香港大學美術博物館藏品
Fig. 3 Seaside of Sai Kung, Hong Kong 1968 Oil on board
Collection of the University Museum and Art Gallery, The University of Hong Kong

跨越東西

丁衍庸認識到西方現代藝術從原始藝術和東方藝術中擷取靈感，他便把眼光放回中國的遠古文化及文人藝術上。自1930年代開始，他透過收集古器物，一方面藉以探索原始藝術所蘊含的力量和美感；另一方面以此作為進行中西藝術結合的切入點。古璽印、陶器、金石文字等遠古文化

符號，成為啟發其現代藝術的泉源。《文原》、《幻想》、《鴻虎（II）》等都是丁氏以遠古器物及文字等古老的中國文化元素，與西方的超現實主義和抽象繪畫結合的實驗之作。而《畫中畫》（圖5）則是充滿超現實的味道，獨置室內的畫架，與架上的一筆貓的油畫，牆上掛有標着「17」的日曆，加上以甲骨文書寫的「羊」字及「三月」，均似有所指，更添畫作耐人尋味的神秘色彩。

丁氏不斷進行嫁接東西藝術的嘗試，作品《霸王別姬》（圖4）便是以油彩繪成中國畫圖式的作品。現存丁氏最後的油畫作品《黃易像》是在一片平塗的純紅色上，以流暢書法線條刮出人物肖像。紅底白線的構圖，既令人聯想到馬諦斯的《紅色畫室》，更與丁氏的篆刻風格互相輝映，可算是丁衍庸跨越東西、自成一格的神來之筆。



圖4 霸王別姬 1970年代 油彩板本 三不亦堂藏品
Fig. 4 Farewell My Concubine (Opera Figures) 1970s
Oil on board Collection of Sanbuyi Tang

STRADDLING THE EAST AND THE WEST

When he realized that Western artists were drawing inspiration from the primitive art and oriental art, he cast his eyes back on China's age-old culture and literati tradition. Beginning from the 1930s, he revisited Chinese art through the artifacts he collected. The goal was dual: to explore the power and beauty of primitive art on the one hand and to marry Chinese and Western art on the other. Thus, the ancient Chinese culture preserved in seals, pottery and bronze-

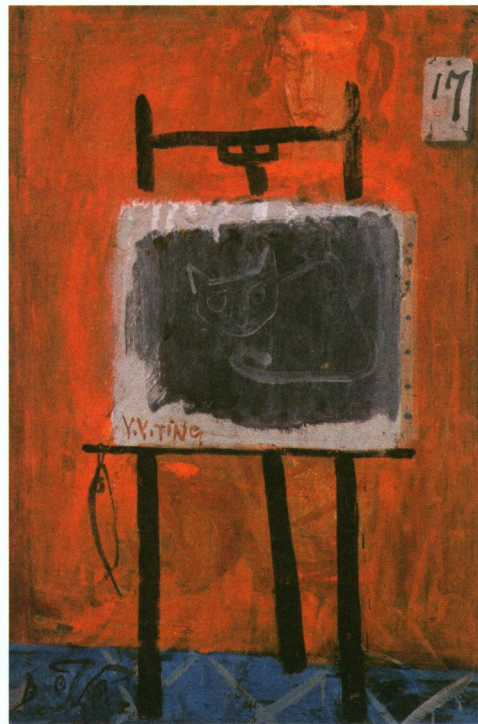


圖5 畫中畫 油彩板本
香港藝術館藏品 黃易捐贈
Fig. 5 Painting in Painting Oil on board
Collection of Hong Kong Museum of Art,
donated by Wong Yi

and-stone script became his source of creative ideas. In *Civilization, Fantasy and Hong Hu (II)*, Ding tries to blend ancient Chinese elements with modern Western surrealism and abstraction. A further example is *Painting in Painting* (Fig. 5), a thought-provoking surrealist composition with the suggestive one-stroke cat on the easel, the calendar reading "17" on the wall, and the characters "yang" (goat) and "sanyue" (the third month) in oracle-bone script.

Ding's attempts to synthesize the East with the West is also best exemplified by his oil painting with a Chinese flavour as in *Farewell My Concubine* (Fig. 4). *Portrait of Wong Yi* is the most recent among Ding's extant works. The vivid representation of the subjects in sweeping calligraphic contours scraped off the red background brings to mind Matisse's *The Red Studio* and Ding's own seal carving. The ingenious paintings have visually demonstrated how the artist has straddled the East and the West.

困乏多情

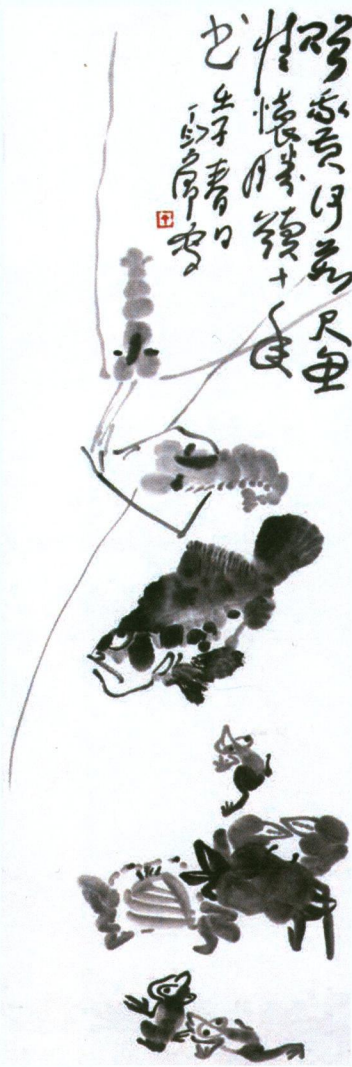


圖6 水族 1972
水墨紙本立軸 三不亦堂藏品
Fig. 6 Aquatic Family 1972
Ink on paper, hanging scroll
Collection of Sanbuyi Tang

1930年代風靡上海的金石書畫風氣，亦薰陶了丁衍庸。他從齊白石、吳昌碩上溯揚州八怪、八大山人、徐渭，遠宗吉金文字，建立其對中國線條美學的認識。從《葫蘆小鳥》仍可見其深受吳昌碩、齊白石的影響。

1949年丁氏到港後，嚐盡流離孤獨的滋味，使他對那些明末清初的遺民畫家如八大山人、牛石慧、石濤、石谿等，有了更深刻的體會。從1963年《荷池清興》中，看到丁氏亦步亦趨地追摹八大的風格，荷花與水鳥的造型深得八大神韻。從八大的基礎上，丁氏進一步發展稚拙天真的趣味，青蛙可以說是其最特出的自創題材之一，簡括而兼帶漫畫趣味的青蛙，盡寄畫家對人生際遇的不平之鳴。

而且，他往往以青蛙配上八大的荷花、徐渭的葡萄藤、八怪的芭蕉、昌碩的瓜棚、白石的蝦蟹，如《水族》和《荷花鴛鴦》（圖6、7），這不啻是說明自己能深入諸家堂奧，更有意與前人競美。

丁氏的山水畫多是荒山、孤舟、孤樹、淒清亭宇的題材，再配合如「千山萬水」、「獨樹老夫家」的題句，盡訴其一生伴隨時局離合浮沉的孤獨和鄉愁。

VENTING EMOTIONS

Through the art of Qi baishi, Wu Changshuo, the Eight Eccentrics of Yangzhou, Bada Shanren, Xu Wei and bronze inscriptions, Ding eventually came to understand the beauty of Chinese lines. The compositional elements and formal motifs in Qi's and Wu's paintings that he was attracted to as still reflected in *Bird and Gourds*.

To dissipate the sadness and loneliness of having to live alone in Hong Kong after 1949 following the political changeover, Ding turned to the art of Bada Shanren, Niu Shihui, Shitao and Shixi for sympathy and even identified himself with these Ming descendents. The painting *By the Lotus Pond* of 1963 evidence Ding's attempts to emulate the compositional connection and appearances of the bird and the lotuses borrowed from Bada Shanren. Bada's arrogance is transformed into humour in a style invented by Ding.

With regard to Ding's inventions, the frog stands out most prominently from all the rest. The caricature-like frog seems to voice the artist's grievances against the injustices in life. As if to rival his models, Ding often complements his frog with Bada Shanren's lotus and Qi Baishi's

crabs and shrimps as in *Aquatic Family* and *Lotus and Mandarin Ducks* (Fig. 6, 7).

Ding confessed his solitude and alienation in his landscapes where mountains, boats, trees and architecture combine with the inscriptions as in *My Home Where the Lone Tree Stands* to exude a sense of desolation and the artist's yearnings for home.



圖7 荷花鴛鴦 1975 水墨設色紙本立軸 丁勵貞藏品
Fig. 7 Lotus and Mandarin Ducks 1975
Ink and colour on paper, hanging scroll Collection of Ting Lai Ching

遊戲古今

電影(粵語片、西片)、廣東大戲、電視和報刊雜誌等地道文化直接影響了丁衍庸晚年的畫風。他的水墨人物畫，以漫畫般手法，創造出一種通俗喜劇式的詼諧效果，當中卻隱含種種戲謔、諷喻。

中國戲曲與文學為丁氏提供無限的想像空間。例如《貴妃出浴》(圖8)中一眾宮女簇擁侍候赤裸身體的楊貴妃，便突破了舞台表演的限制，純粹作為畫家借題發揮之所。此外，丁氏亦喜歡釋道人物的題材，時更將三界神魔與市井人物共冶一爐，如《上中下三界人物卷》(圖9)，便具有通俗喜劇元素，與其對世態人情的嬉笑怒罵，互相呼應。丁衍庸筆下的時裝人物有摩登女郎和西部牛仔，後者就是看了當時流行的西部牛仔電影之後所作。由是可知，丁氏是借助不同的人物題材，探索中國繪畫現代化的表現方式。

丁衍庸追求天真稚稚的藝術趣味，他晚年創作的「一筆畫」，本身便帶有濃厚的兒童遊戲色彩。他用寫草書一樣的流暢筆觸，一筆畫成一隻動物。如其《一筆貓》，畫家就好像拿起筆在紙上隨便一筆便完成，但細看其用筆的疾徐、提按的輕重、筆觸的墨色濃淡變化，便知這是千錘百鍊的成果。



圖8 華清賜浴 1978
水墨設色紙本直幅 丁蘭茜藏品
Fig. 8 Yang Guifei Bathing in the
Huaqing Pool 1978
Ink and colour on paper, vertical scroll
Collection of Ting Lan Sai

AMUSING WITH ART ACROSS TIME

Cinema, both local and foreign, Cantonese opera, television, newspapers and magazines played an indispensable part in Ding Yanyong's late-year art. His caricature-like figures are marked by a humour tainted with satire and irony whether it is history, myth, legend, literature, Chinese opera or real life that is being alluded to.

Chinese opera and literature have provided Ding Yanyong with an inexhaustible supply of ideas. In *Yang Guifei Bathing in the Huaqing Pool* (Fig. 8), it is the legendary beauty that tickles the painter's and in turn the audience's fancy. As for Daoist and Buddhist figures, as in *Figures from the Three Realms* (Fig. 9), the comical effect commonly seen in movies and on television is employed to sweeten up the painter's scathing comments on weird social phenomena. In addition, there is no lack of modern figures under Ding's brush such as modern ladies and cowboys which were inspired by the Westerners he saw. In an attempt to modernize traditional Chinese painting, Ding has borrowed from various sources for his figures.

To Ding, childlikeness was an ideal. This is most evident in the playful one-stroke paintings that he did in his late years. As the name implies, a motif is produced with nothing more than a single stroke. His *One-stroke Cat*, for instance, is made up of just a freely stroke and yet the painter's sophistication reveals itself fully in the calculated speed, strength and tone of that single stroke as well as the sparseness of the composition that serves to accentuate the contrast between the void and the solid.

上中下
三界
人物
卷
莫一點
畫



圖9 上中下三界人物卷 1970 水墨設色紙本手卷 莫一點藏品
Fig. 9 Figures from the Three Realms 1970 Ink and colour on paper, handscroll Collection of Mok E-Den

朱墨交輝

丁衍庸對宋代書法家米芾、明代徐渭及清初八大山人的書法，情有獨鍾。米芾、徐渭充滿表現性的用筆，八大的簡淡天真，都配合丁氏的藝術理念；而在同代人當中，他則深受于右任的薰陶。

丁衍庸晚年才開始治印，他利用古璽印、甲骨文及金文的奇特造型，進行重新配置組合，在方寸之內，虛實相映，盡情發揮想像，建構出千變萬化的藝術效果。在刀法上更吸收了齊白石一筆一刀的直接刻法，把衝刀的金石趣味表現得淋漓盡致，再配合其借鑒古器物的圖文，使印文更具樸質原始之美。

（圖10、11）他更大膽地「以畫入篆」，即以繪畫的題材、構意、造型融入篆刻之中，如把蘇三起解、貴妃出浴，甚至人物肖像，直接鐫刻成印，妙趣橫生，充分反映其藝術已越出了媒介與題材的局限。



圖10 丁衍庸刻印「丁虎」
Fig. 10 Seal by Ding Yanyong



圖11 丁衍庸刻印「丁衍庸」
Fig. 11 Seal by Ding Yanyong



WRITING CALLIGRAPHY AND CARVING SEALS

Ding was fascinated by Mi Fu of the Song, Xu Wei of the Ming and Bada Shanren of the early Qing, as well as his contemporary Yu Youren, for the respective expressiveness and simplicity of their calligraphy.

Ding did not start carving seals until late in his life. He did not feel obliged to abide by the rules governing the structuring of characters. Instead, he let his imagination take over and would freely cannibalize the unusually formed oracle-bone script and bronze script for new designs for his seals. As for carving techniques, Ding adopted Qi Baishi's method to produce a whole stroke with a single thrust of the carving knife. To achieve simplicity and archaism, Ding made reference to motifs found on antique objects. (Fig. 10, 11) In his daring attempts, he turned the seal surface into a painting surface for depicting scenes like Yang Guifei Bathing. Under his carving knife, even portraits can be turned into seals. In art, it is obvious that Ding refused to be restricted by the boundaries of either genre or subject.

鳴謝

衷心感謝丁氏後人、丁氏學生、香港中文大學文物館、中大藝術系、香港大學美術博物館與多位收藏家的借展；黃易先生、徐志宇先生等的慷慨捐贈丁氏作品及為展覽付出心力；系友會積極推動系友捐助支持印製展覽圖錄，與及協助舉辦教育活動；退一步齋及雙瓊居慷慨贊助教育活動；高美慶教授、郎紹君教授、唐錦騰教授主持講座，並為圖錄撰文。

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