



丁衍鏞

油畫全集

TING YIN YUNG

CATALOGUE RAISONNÉ, OIL PAINTINGS

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PREFACE

When Sotheby's started having sales of modern Chinese Western-style paintings in Taipei in the early 1990s, oil paintings by Ting Yin Yung were naturally included, his place well established in the canons of the first generation of Western-style artists in China. At that time, however, most knew Ting as an ink painter. Few were familiar with his oil paintings; consequently many lots failed to find buyers. With encouragement from collectors and colleagues, I started to collect material for a catalogue raisonné of Ting's oil paintings in hopes that such a study could facilitate knowledge and appreciation of this relatively unknown aspect of Ting's artistic output. With his family's permission, nearly twenty years ago I set about this task.

The delay in the publication of the catalogue raisonné of Ting Yin Yung's oil paintings was partially due to an earlier commitment to compile the complete catalogues of the works by Sanyu, but it was also because of the daunting complexity of Ting's chronology. Unlike Sanyu, who went to Paris in 1921 and lived a life of relative obscurity there until his death in 1966, Ting returned to China in 1925 following his studies in Tokyo. Against the backdrop of one of the most tumultuous periods in China's history, caused in part by the turbulent relationship between the Nationalists and the Communists, artists not only functioned as artists, they also participated in the nascent field of art education in China. Many who were politically engaged, including Ting, merged their roles as art creators and art educators with their political involvements. In this regard, Ting's position on how to revitalize Chinese art echoes his patriotic and political inclinations: he believed that to save a nation in crisis, it was imperative to fortify its cultural consciousness.

As can be seen in the chronology, Ting was passionate in his endeavors to transform the moribund painting tradition through teaching, exhibiting, writing, and forming organizations with like-minded artists and educators. With the

recent digitization of material from the early years of the Republican era, the amount of information available to us was, therefore, no less than mind-boggling! The dedicated team of researchers at the Li Ching Foundation divided periodicals and newspapers among themselves and doggedly read each issue in search of news about or relating to Ting, the result of which is an exhaustively detailed chronology. As we connected the dots to form a profile of Ting's life, his intense and sincere commitment to art, art education, and patriotic activity emerged. We therefore decided to present all the information we found, however trivial, so that students, scholars, and other interested persons can conduct further research and expand on these "dots" to form more complete narratives, adding substance, so to speak, to this skeletal framework.

Family, friends, collectors, museums, and auction houses, all of whom assisted us in compiling as complete catalogue entries as possible, provided most of the images of paintings in the catalogue section. Also included are photographs of paintings, mostly black-and-white, that are in the Ting family collection. Since the whereabouts of these paintings are unknown today, catalogue entries are incomplete, but since the photographs are from the family, they have been assigned catalogue raisonné numbers. In the course of combing through archival material, we found images of paintings reproduced in journals from as far back as the 1920s to the 1940s, permitting us a rare glimpse of Ting's early style. Rare because no paintings exist from before 1949, the year the Chinese Communist Party officially established the People's Republic of China, prompting Mr. Ting to move to Hong Kong. Even though these images have historical testimonials, the poor quality of the reproductions prevents determination of authenticity, and so they are offered as references but not as entries in the catalogue proper. Also included are photographs taken from exhibitions in Hong Kong after 1949. Even though many of these photographs show Ting with paintings, many unknown, most works can be seen only partially and are not very clear. As such, they are offered for reference only and not as catalogue entries.

In presenting this catalogue raisonné of Ting Yin Yung's oil paintings with its extensive chronology, we are aware that in time missing content or corrections might surface. It was in the spirit of a continued dialogue with experts and interested parties, however, that we undertook this task. At this moment when studies on the modernist movements in Chinese art history, although still far from complete, are gaining recognition, an understanding of Ting's art is essential to understanding Western-style art in China. Ting was one of the first to turn to his own cultural history to inform the Western-style paintings he, and others, aspired to master, primarily to breathe life into what many considered a stagnant art tradition. Few were able to infuse oil paintings with Chinese primitive and archaic motifs, particularly oracle-bone script, as successfully as he. It is difficult to gauge the full extent of Ting's impact and influence on modern and contemporary Chinese art, but we are in a position today to see how his vision, through both his art and his teachings, inspired and nurtured many.

We therefore present this volume in the hope that an awareness and understanding of Ting Yin Yung's unique artistic language will enable readers to better understand the critical moment in China's art history of which he was a part and, more importantly, to appreciate how the language he developed laid a foundation and forged a path for generations of artists to come.

1. See <http://www.artofsanyu.org/publications.php?lang=en>.

序

當蘇富比於1990年代早期開始在臺北拍賣現代中國西洋畫時，理所當然涵蓋有中國第一代西洋畫宗師之稱——丁衍鏞——的油畫。然而，當時大部分的人只知道他是水墨畫家，很少有人熟知他的油畫創作，因此他的許多油畫作品都乏人問津。受到許多收藏家和同事的鼓勵，我開始蒐集資料，為編纂丁衍鏞油畫全集做準備。我希望這份努力能夠促進大眾認識並欣賞丁衍鏞藝術創作中，相對較不為人知的油畫作品。大約在二十年前，我取得丁衍鏞家屬同意後，就著手進行編纂工作。

這本丁衍鏞油畫全集之所以未能及早出版，部分原因是因為稍早之前還有常玉全集的編輯工作，¹另外也因為丁衍鏞的年表至為複雜，令人望之生畏。常玉在1921年前往巴黎之後，一直沒沒無聞地在當地住到1966年去世，因此年表相對單純。1925年丁衍鏞在東京完成學業後返回中國，當時由於國共兩黨間的鬥爭騷亂，形成中國歷史上前所未有的動盪時局；在此背景之下，藝術家不再只是藝術家，他們同時參與了中國藝術教育的萌生，許多藝術家並且參與政治活動，包含丁衍鏞在內，他們身兼藝術創作者與教育者，並且將此身分與他們的政治理念結合。在這方面，對於如何重振中國美術，丁衍鏞的立場與他的愛國和政治傾向相呼應，他堅信要拯救深陷危機的國家，加強文化自覺是當務之急。

從年表當中可以得知，丁衍鏞孜孜不倦地透過教學、展覽、寫作，以及與志同道合的藝術家和教育家共創組織，致力於改造缺乏生氣的繪畫傳統。隨著近來國民政府時期的文獻相繼電子化並開放查閱，我們可以獲知的訊息量因而遽增。立青基金會的研究團隊盡心竭力，成員們分成期刊與報紙組，奮勉不懈地閱讀每一篇內容、每一則報導，搜尋與丁衍鏞相關的訊息，成果就是本書這份極其詳盡的年表。然而，當我們串起所有的細節、形成丁衍鏞的人生軌跡時，他對藝術、藝術教育、愛國活動的熱忱與奉獻也隨之浮現。因此，我們決定呈現所有蒐集到的資料，不論眼前看起來有多麼的微不足道，我們認為這樣有助於學

生、研究者以及感興趣的讀者可以自行深入探索，繼而將這些細節的「點」擴展成更完整的敘述，也就是為這份由事件組成的骨架再添實質的血肉。

丁衍鏞的親友、收藏家、博物館與拍賣公司，都全力協助我們盡可能完整地編輯圖版目錄，並且提供大部分的畫作圖片。我們也收錄丁衍鏞家屬收藏的畫作照片（大部分是黑白的），雖然實體畫作目前下落不明，圖版條目的內容並不完整，但是由於照片來自家屬，我們仍然將這些畫作收入全集，給定一個全集的號碼。此外，在爬梳檔案資料的過程中，我們還發現早在1920至1940年代，就有期刊刊印丁衍鏞畫作的圖像，給予我們一窺他早期畫風的稀有機會。之所以說稀有，是因為現存的畫作都作於1949年之後，這一年中國共產黨正式建立中華人民共和國，促使丁衍鏞移居香港。儘管這些圖像具有歷史見證的意義，可惜刊印的品質不佳，無法確認為真跡，因此只能列為參考，而不作為正式圖版。我們並且收錄1949年之後在香港展覽會上的照片，雖然丁衍鏞與那些畫作同時入照，但照片中大部分畫作只有局部入鏡，而且並不清晰，因此這些也僅供參考，不列入圖版目錄。

我們編纂這本丁衍鏞油畫全集與年表，當然意識到可能有內容的缺漏或錯誤。然而，立青基金會編纂全集所秉持的精神正是與專家和相關人士持續進行對話。中國美術史的現代主義運動研究，目前深受重視，但仍有很大的發展空間，研究丁衍鏞的藝術對於了解中國的西洋畫發展，不可或缺。丁衍鏞是第一個訴諸自己的文化歷史，並且實際運用在他和其他藝術家致力熟練的西洋畫之中，為當時被認為陳腐停滯的傳統藝術注入生氣的先驅。很少有藝術家能夠像他一樣，成功地將中國原始、古老的題材，特別是甲骨文字，融合到油畫之中。丁衍鏞對當代中國藝術的衝擊和影響程度，目前還很難做歷史評價，然而，今日我們所處的時機正好可以檢視，他的獨特視野如何透過藝術創作與教學，啟迪並培養了許多後進。

我們以這本全集，呈現丁衍鏞先生獨特的藝術語言覺知與理解，期盼讀者能因此更加了解，他曾經參與中國藝術歷史發展的關鍵時刻，以及更重要的，能夠感念他所發展的藝術語言，如何為後世的藝術家奠定基礎，並且開創新的途徑。

1. 見 <http://www.artofsanyu.org/publications.php?lang=tw>

ACKNOWLEDGMENTS

We wish to thank Ting Yin Yung's daughters, who supported the Li Ching Foundation to build the website dedicated to their father and to compile the catalogue raisonné of his oil paintings. It has taken us much longer than anticipated, and we are grateful for their patience and confidence in us.

None of this work would have been possible without the assistance of Professor Mayching Kao, who generously shared with us all the material she had collected on her teacher Ting Yin Yung. Starting with the first chronology she compiled in 1979, Professor Kao expanded her research on and promotion of Ting over the next four decades, including co-curating the landmark exhibition at the National Museum of History in Taipei in 2003 and authoring the biography "Ding Yanyong: His Life and Art" for the exhibition catalogue. In addition, Professor Kao contributed the chronology to the dedicated website constructed by the Li Ching Foundation in 2013, as well as an updated chronology, published in 2018, which includes important milestones after Ting's death in 1978. She also contributed essays to the catalogues for the retrospectives of Ting's works in 2008 and 2009. (For a complete list of Professor Kao's publications on Ting, see Appendix F.) Without Professor Kao's initial research and solid foundation, we would not have been able to construct the extended chronology herein.

Mok E-den, in addition to being Ting's dedicated student, looked after him in his later years, fulfilling the role of family that was absent in Ting's life in Hong Kong after 1949. In his publications on Ting, Mr. Mok recalls their personal relationship and records all categories of Ting's art—ink and oil paintings and seals. Mr. Mok not only shared memories and invaluable information with us, he was meticulous in reading our manuscripts and catalogue entries and making important suggestions and corrections.

We owe special thanks to Cai Tao, professor at the Guangzhou Academy of Fine Arts, who enhanced our chronology by providing new information and photographs. Professor Cai's contribution is particularly valuable due to his expertise in Lingnan artists studying Western art in the first half of the twentieth century, such as Tan Huamu, Guan Liang, and Ting Yin Yung.

We also wish to thank The Chinese University of Hong Kong, Hong Kong Museum of Art, Sotheby's, Christie's, China Guardian, Poly Auction, Beijing ChengXuan and private collectors for providing many of the images of the paintings used in this catalogue.

While the names of my colleagues at the Li Ching Foundation, who have worked tirelessly on this project, appear on the title page of this publication, still a special word of thanks is due to each of them. My trusted colleague Dani Lee once again proved indispensable in proofing the chronology, checking the content, correcting mistakes, and rewriting portions that needed clarification. In addition, Dani made the initial layout of the catalogue and was responsible for prepress preparations. Even though I started collecting material for this project twenty years ago, when Heli Hsu joined Li Ching he took over the thorough organizing of all materials, extensively researching primary sources, authoring the first draft of the chronology, and creating the catalogue entries. Along with Li Ching research associate Dr. Shihwei Liang, Heli spent a month in Guangzhou, scouring all the libraries and archives there as well as interviewing Ting's family and friends. This project has taken so long that Heli continued to contribute even after he went to Europe to further his studies. Crystal, Shihwei, and Suzanne, all researchers of the highest caliber, shed their elevated status (Crystal and Suzanne, both PhD candidates at Taiwan University, in history and art history, respectively, and Shiwei, a professor in the art department at Shenzhen University) to comb libraries, archives, and the web to find the most minute information on Ting's life and times. Dan once again proved invaluable in proofreading, and Horatio completed the painstaking task of translating the footnotes and appendix material. This project has truly been a collaborative one. I could not have done it on my own. I am indeed indebted to the outstanding team at Li Ching.

Vicky and Phillip, my sister and brother-in-law, helped as they always have with the final reading of the English texts. Glenn Suokko, graphic designer of all our previous publications, after studying Ting's paintings, created a livelier design, equally beautiful but more aptly capturing the spirit of the works. Joanne Martindale Allen, copyeditor of all our catalogues raisonnés, also edited this one, dealing with its particularly complex reference materials. To Vicky, Phillip, Glenn, and Joanne, who have been vital members of the Li Ching catalogue raisonné team, I owe my deep thanks.

Given the intensity of this project, my husband, normally patient and supportive, for the first time expressed slight frustration over my complete immersion. After this volume is published, I hope he, along with all who admire Ting Yin Yung, will agree that it has been worthwhile.

謝詞

這本油畫全集得以順利出版，首先要向丁衍鏞的女兒深致謝忱，承蒙她們支持立青基金會，建置紀念丁衍鏞的網站以及編纂油畫全集。編纂工作出乎意料地花費很長的時間，我們很感激她們的耐心與信任。

其次，如果沒有高美慶教授的協助，這項出版工作不可能完成。高教授慷慨地分享她長期蒐集、與師長丁衍鏞有關的所有資料。自1979年編纂的第一份丁衍鏞年表起，高教授在接下來的四十年間拓展了丁衍鏞的研究，並且宣揚丁衍鏞的藝術，包括共同策畫2003年在臺北國立歷史博物館舉行的那場劃時代的展覽，以及為該次展覽出版的圖錄撰寫〈丁衍庸的生平藝業〉一文。此外，高教授也將年表提供給立青基金會於2013年建置的丁衍鏞網站，並且在2018年發布的最新年表中，增加了丁衍鏞去世（1978年）後的一些重要里程碑。高教授並為2008和2009年舉辦的丁衍鏞回顧展所出版的圖錄撰寫文章（高教授完整的丁衍鏞相關著作，請見附錄F）。如果沒有高教授開啟的研究，以及建立的穩固基礎，我們就無法整理出這本全集中的詳盡年表。

莫一點先生是丁衍鏞的忠實弟子，並且在他晚年時看顧他的生活，扮演他1949年到香港之後所缺乏的家人角色。莫一點在撰寫的文章中回憶他們的私交，並且記錄丁衍鏞所有的作品類別——水墨畫、油畫和篆印。莫先生不只和我們分享回憶與珍貴的訊息，並且詳細閱讀我們的草稿與圖版目錄，繼之給予重要的建議與勘誤。

特別感謝廣州美術學院的蔡濤教授提供重要的史料與照片，為年表增添完整性。蔡教授致力於研究二十世紀上半葉的嶺南畫派西洋畫藝術家，如譚華牧、關良與丁衍鏞等人，他的建議與協助對我們彌足珍貴。

感謝香港中文大學、香港藝術館、蘇富比、佳士得、中國嘉德、保利拍賣、北京誠軒以及私人收藏家提供本圖錄中的許多作品圖檔。

最後，立青基金會的同仁任勞任怨地投入全集的編輯工作，雖然他們的名字也列在本書封面上，我仍然想特別對每一位表達謝意。值得信賴的同事李宥薰，除了校對年表、檢查內容、修正錯誤、改寫需要釐清的部分外，並完成初步排版及付印的前置作業，再度證明她無法取代的重要性。我在二十年前就開始蒐集全集資料，許維舉加入立青團隊時，隨即承接所有資料的整理工作，他廣泛地研讀第一手文獻，編寫年表最初的草稿，並建構所有的圖版條目。許維舉曾經與立青的研究專員梁世偉博士在廣州待了一個月，搜尋當地所有的圖書和檔案資料，並且訪問丁衍鏞的親屬與朋友。全集編輯計畫耗時長久，以至於許維舉到歐洲深造時，仍然繼續協助編輯工作。熊蘭祺、梁世偉和王淑津都是卓越的研究人員（熊蘭祺和王淑津分別是臺灣大學歷史學系博士生及藝術史研究所的博士候選人，梁世偉則是深圳大學美術系助理教授），即使已有一定的學術地位，仍然仔細搜尋圖書、檔案與網路資料，以挖掘丁衍鏞生平與時代的蛛絲馬跡。張純慧是我們最珍貴的校對主力，謝聿宥則完成翻譯腳註與附錄內容的艱難工作。這個編纂計畫名副其實是團隊合作的成果，絕非我一人之力能夠完成，我衷心感謝立青基金會的傑出團隊。

我的姊姊衣艾凡和姊夫林菲立，一如既往地為我審閱最後的英文稿。格蘭恩·蘇奧格是我們過往出版品的平面設計師，在細究丁衍鏞的油畫後，設計出較為活潑的版面，不但優美依舊，更能適切地捕捉作品的精神。立青基金會藝術家作品全集的編校鍾艾倫，由於本書參考資料繁雜，格外費盡心力。衣艾凡、林菲立、格蘭恩與鍾艾倫都是藝術家作品全集的團隊成員，我對他們深懷感激。

對於我的工作，我的先生總是充滿包容與鼓勵，這個編纂計畫的工作負荷強度，卻讓他第一次對我全心投入工作感到有點沮喪。我希望這本全集出版之後，他和許多欣賞丁衍鏞的人一樣，會同意這一切都是值得的。

DIALOGUES ACROSS TIME: THE OIL PAINTINGS OF TING YIN YUNG

The voice of self-determination must resonate across the world, especially for those who have been invaded or oppressed by foreign nations. This is the only way to survive in the 20th century. To save China and its people, the entire nation must be summoned to stand on the front line and fight against the aggressor nations.

The only weapon to defend the nation against the aggressors is the "spirit of traditional Chinese culture."

—Ting Yin Yung

Ting Yin Yung (1902-1978) was born and raised in the province of Guangdong, regarded as the hub of the Chinese revolution and at the forefront of progressive political thought at a time when dynastic rule was being replaced by a democratic republic.¹ His views on China's predicament and cure were, therefore, greatly influenced by the people and the events of this era. Not only his impassioned plea in the epigraph above but also, as this study of his oil paintings, which are his earliest known works, will show, his artistic visions reflected his political and patriotic beliefs. Realizing the futility of modernizing Chinese art by using Western idioms and methodologies, Ting was one of the earliest artists to advocate going beyond fusing East and West and infusing Western-style Chinese oil paintings with elements drawn directly from Chinese traditions to achieve a unique language, satisfying the needs of a modernized Chinese art and, indeed, of a nation striving to be contemporary.

Whether by land or by sea, for religion, trade, or conquest, foreign invaders have for centuries beleaguered China. However, the history of modern China is particularly rife with disruptions from or reactions to foreign powers with imperialist and expansionist intentions. Although threatened, China, unrealistically

穿越時空的對話：丁衍鏞的油畫

民族自決的呼聲，高唱入雲，吹遍整個世界。尤其是被異族侵略和壓迫的民族，要繼續生存在二十世紀的大時代裡的不二法門。中華民國要救亡；中華民族要圖存。全民族都要被號召，共同站在為保衛中華文化而戰的戰線上，向侵略的國家作殊死戰！

我們持以為保衛國家民族的武器；和戰勝侵略者底利器，唯一的就「中國文化傳統精神」。

——丁衍鏞

丁衍鏞（1902-1978）在廣東省出生成長，當王朝統治被民主共和國取代之時，廣東省一直被視為中國革命的核心，位居進步政治思想的最前線。¹因此丁衍鏞對中國的困境以及應該採取何種立場來因應，深受這個時代的人物與事件所影響。他的激昂呼籲不只反映他的政治主張與愛國信念，更形塑了他的藝術視野。本油畫全集涵蓋他最早期的作品，隨著我們深入了解他的作品，將更能理解他的藝術觀。丁衍鏞認為藉由西方慣用技法和方法論，試圖使中國藝術現代化是徒勞無功的，可說是最早提倡不能只單純依靠融合東西方的藝術家之一。相反地，他主張要從中國傳統中援引元素並傾注於中國的西洋畫之中，以創發一種獨特的語言，滿足現代中國藝術，以及一個奮力朝向現代化國家的需求。

數百年來，中國一直受到來自海上或內陸的外國侵略，原因不外乎是宗教、商業貿易或軍事征服。為了因應並抵抗貪婪的帝國主義者與擴張主義者的外國勢力，現代中國的歷史充斥著動亂。然而，儘管飽受威脅，中國對於過往悠久的歷

THE ORIGIN OF A CIVILIZATION

1955, oil on board, 60.2 × 45.5 cm

SIGNED

Y. Ting at lower right, and dated 44 (44th year of the Republic)

PROVENANCETing Lan Sai, Hong Kong
Sold: Christie's Hong Kong, 25 November 2018, lot 466
Private collection, Taipei**EXHIBITED**Painting and Calligraphy Exhibition, Art Department, New Asia College, Hong Kong, 27-31 July 1958
A Retrospective Exhibition of the Works of Ting Yen-yung, Hong Kong Arts Centre, Hong Kong, June 1979

No Frontiers—The Art of Ding Yanyong, Hong Kong Museum of Art, Hong Kong, 19 December 2008-5 April 2009

A Retrospective Exhibition of Ding Yanyong's Art, Guangzhou Museum of Art, Guangzhou, 12 November 2009-12 February 2010

ILLUSTRATED

New Asia Life (Hong Kong) 1, no. 7 (28 July 1958): 5

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Hong Kong Museum of Art, ed., No Frontiers—The Art of Ding Yanyong (Hong Kong: Leisure and Cultural Services Department, 2008), 116

Guangzhou Museum of Art, ed., A Retrospective Exhibition of Ding Yanyong's Art (Guangzhou: Lingnan Fine Arts, 2009), 55

Guangzhou Museum of Art, ed., A Retrospective Anthology of Ding Yanyong's Art (Guangzhou: Lingnan Fine Arts, 2009), 333, 442

Chang Lei, Jubo Chuanshi: Jinxiandai Zhongguohua Dajia Ding Yanyong (Beijing: Higher Education Press, October 2017), 23

文原

1955年，油彩、木板，60.2 × 45.5公分

簽名

「Y. Ting」於右下方，並具年份「44」（民國44年）

來源丁蘭茜，香港
拍賣：佳士得香港，2018年11月25日，編號466
私人收藏，臺北**展覽**「繪畫書法展覽會」，新亞書院藝術專修科，香港，1958年7月27至31日
「丁衍庸作品回顧展」，香港藝術中心，香港，1979年6月
「跨越東西·遊戲古今——丁衍庸的藝術時空」，香港藝術館，香港，2008年12月19日至2009年4月5日
「丁衍庸藝術回顧展」，廣州藝術博物院，廣州，2009年11月12日至2010年2月12日**著錄**《新亞生活》（香港）第1卷第7期（1958年7月28日），頁5
呂一世編，《丁衍庸作品回顧展》（香港：香港藝術中心，1979年），無頁碼
國立歷史博物館編，《意象之美：丁衍庸的繪畫藝術》（臺北：國立歷史博物館，2003年），頁19
香港藝術館編，《跨越東西·遊戲古今——丁衍庸的藝術時空》（香港：康樂及文化事務署，2008年），頁116
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廣州藝術博物院、香港中文大學文物館、香港藝術館編，《丁衍庸藝術回顧文集》（廣州：嶺南美術出版社，2009年），頁333、442
常雷，《巨擘傳世：近現代中國畫大家·丁衍庸》（北京：高等教育出版社，2017年10月），頁23



184

GOLDFISH AND FROG

1965, oil on board, 45.5 x 30.5 cm

SIGNED

Y.Y. TING at lower center, and dated 7/10 65 (7 October 1965)

PROVENANCE

Hung Yuk Yung, China
Private collection, Asia
Sold: China Guardian Hong Kong, 2 October 2018, lot 69

金魚與青蛙

1965年，油彩、木板，45.5 x 30.5公分

簽名

「Y.Y. TING」於中下方，並具日期「7/10 65」（1965年10月7日）

來源

熊玉英，中國
私人收藏，亞洲
拍賣：中國嘉德香港，2018年10月2日，編號69



185

TWO GOLDFISH

1968, oil on board, 40 x 29.5 cm

SIGNED

Y.Y. TING at lower center, and dated 6/11.68 (6 November 1968)

PROVENANCE

Mok E-den, Hong Kong
Sold: Christie's Taipei, 25 October 1998, lot 2
Leo Shih, Taiwan

EXHIBITED

Aesthetic Images of Ding Yanyong's Paintings, National Museum of History, Taipei, 5 August–21 September 2003

ILLUSTRATED

Ming Pao Monthly (Hong Kong), no. 249 (September 1986); inside back cover National Museum of History, ed., *Aesthetic Images of Ding Yanyong's Paintings* (Taipei: National Museum of History, 2003), 73

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魚樂

1968年，油彩、木板，40 x 29.5公分

簽名

「Y.Y. TING」於中下方，並具日期「6/11.68」（1968年11月6日）

來源

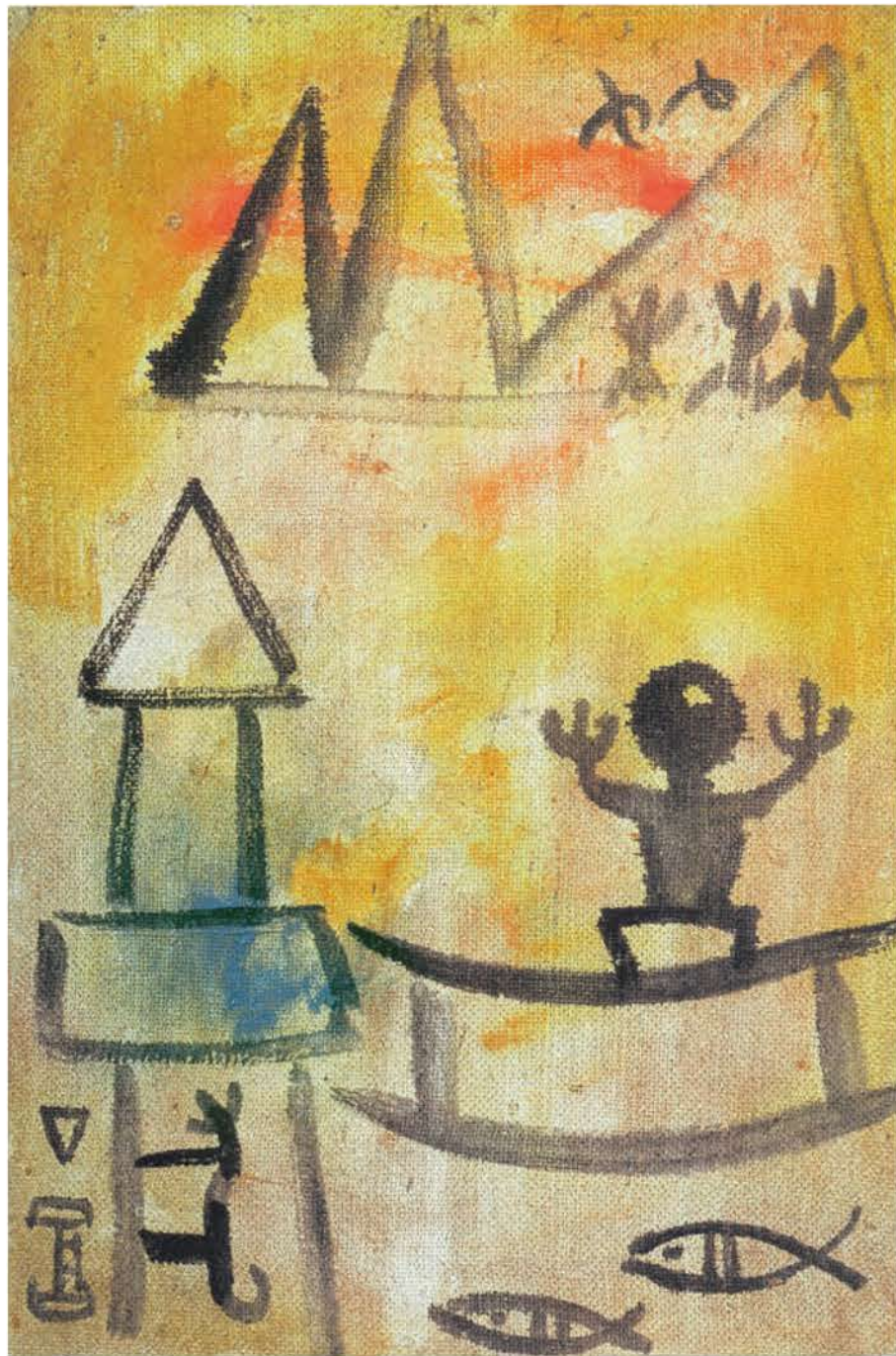
莫一點，香港
拍賣：佳士得臺北，1998年10月25日，編號2
私人收藏，臺灣

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「意象之美：丁衍庸的繪畫藝術」，國立歷史博物館，臺北，2003年8月5日至9月21日

著錄

《明報月刊》(香港)第249期(1986年9月)，封底裡
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李偉銘，〈尋找「失蹤者」的蹤跡：譚華牧(1895–1976)及其繪畫〉，李偉銘，《圖像與歷史：20世紀中國美術論稿》(北京：中國人民大學出版社，2010年2月)，頁331



247

LANDSCAPE OF SYMBOLS

1966, oil on masonite, 46 × 30 cm
Double-sided, painted on the reverse
with number 101

SIGNED

Pictograms of *ding yong* at lower left

PROVENANCE

Sold: Sotheby's Taipei, 19 October 1997,
lot 118
Leo Shih, Taiwan

EXHIBITED

*Aesthetic Images of Ding Yanyong's
Paintings*, National Museum of History,
Taipei, 5 August-21 September 2003

ILLUSTRATED

National Museum of History, ed., *Aesthetic
Images of Ding Yanyong's Paintings*
(Taipei: National Museum of History,
2003), 129

風景

1966年，油彩、纖維板，46 × 30公分
雙面畫，背面為編號101

簽名

以圖文簽「丁庸」於左下方

來源

拍賣：蘇富比臺北，1997年10月19日，編號
118

私人收藏，臺灣

展覽

「意象之美：丁衍庸的繪畫藝術」，國立歷史博
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著錄

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畫藝術》（臺北：國立歷史博物館，2003年），
頁129



248

WONDROUS LAKE

1969, oil on board, 30.5 × 45 cm

SIGNED

Y.Y. TING at lower center, and dated
26/6.69 (26 June 1969)

PROVENANCE

Sold: Sotheby's Taipei, 18 October 1998,
lot 77

Sold: Sotheby's Hong Kong, 4 October
2010, lot 216

Sold: Beijing ChengXuan, 20 November
2014, lot 872

Jack Huang, Taipei

EXHIBITED

*Aesthetic Images of Ding Yanyong's
Paintings*, National Museum of History,
Taipei, 5 August-21 September 2003

ILLUSTRATED

National Museum of History, ed., *Aesthetic
Images of Ding Yanyong's Paintings*
(Taipei: National Museum of History,
2003), 133

湖中勝景

1969年，油彩、木板，30.5 × 45公分

簽名

「Y.Y. TING」於中下方，並具日期「26/6.69」
(1969年6月26日)

來源

拍賣：蘇富比臺北，1998年10月18日，編號
77

拍賣：蘇富比香港，2010年10月4日，編號
216

拍賣：北京誠軒，2014年11月20日，編號872
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畫藝術》（臺北：國立歷史博物館，2003年），
頁133

282

BUDDHA

1971, oil on board, 181 × 120 cm

SIGNED

Y.Y. TING at upper left, and dated 18/2.71
(18 February 1971)

PROVENANCE

Sold: Sotheby's Taipei, 10 April 1994, lot 67
M K Lau, Hong Kong

Sold: Sotheby's Hong Kong, 9 October
2006, lot 1623

Leo Shih, Taiwan

EXHIBITED

*Aesthetic Images of Ding Yanyong's
Paintings*, National Museum of History,
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Syunzyuu Shodōin, 1976), frontispiece

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Modern and Contemporary Art* (Taipei:
Ching Wan Society, October 2012), 135

佛像

1971年，油彩、木板，181 × 120 公分

簽名

「Y.Y. TING」於左上方，並具日期「18/2.71」
(1971年2月18日)

來源

拍賣：蘇富比臺北，1994年4月10日，編號67
梅潔樓，香港

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私人收藏，臺灣

展覽

「意象之美：丁衍庸的繪畫藝術」，國立歷史博
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畫藝術》(臺北：國立歷史博物館，2003年)，
頁173

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集廿周年慶收藏展：油畫》(臺北：清翫雅集，
2012年10月)，頁135



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Cover: Ting Yin Yung, *Bone Script* (lot 33),
1964, oil on masonite, 42 x 29 cm

Frontispiece: Ting Yin Yung, *Xiang* (lot 30),
1964, oil on masonite, 61 x 45.5 cm

Page 8: Ting Yin Yung, *Still Life with
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cm

Page 134: Ting Yin Yung, *Hong Hu II* (lot
45), 1960s, oil on board, 40 x 29.5 cm

Page 192: Ting Yin Yung, *Portrait* (lot 140),
1969, oil on board, 124.5 x 94 cm

Page 260: Ting Yin Yung, *Nude* (lot 154),
1963, oil on board, 45.8 x 30.4 cm

Page 286: Ting Yin Yung, *Still Life* (lot 199),
1969, oil on canvas, 59.5 x 44.5 cm

Page 354: Ting Yin Yung, *Seascape* (lot
252), 1950s-60s, oil on canvas, 56.6 x
70.5 cm

Page 386: Ting Yin Yung, *A Dagger
behind the Smile I* (lot 276), 1971, oil on
masonite, 45.5 x 30.2 cm

Page 416: Ting Yin Yung, *Still Life with
Terracotta Urn* (lot 182), 1964, oil on
board, 42 x 29 cm

Back cover: Ting Yin Yung, *Nude* (lot 154),
1963, oil on board, 45.8 x 30.4 cm

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Collection

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Jack Huang

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Auction Hong Kong

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University of Hong Kong

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油彩、纖維板，42 x 29公分

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油彩、纖維板，61 x 45.5公分

第8頁：丁衍鏞，《瓶花靜物》(編號219)，
1969年，油彩、木板，62 x 45.6公分

第134頁：丁衍鏞，《鴻虎II》(編號45)，1960
年代，油彩、木板，40 x 29.5公分

第192頁：丁衍鏞，《人像》(編號140)，1969年，
油彩、木板，124.5 x 94公分

第260頁：丁衍鏞，《裸體》(編號154)，1963
年，油彩、木板，45.8 x 30.4公分

第286頁：丁衍鏞，《靜物》(編號199)，1969
年，油彩、畫布，59.5 x 44.5公分

第354頁：丁衍鏞，《海景》(編號252)，1950-
60年代，油彩、畫布，56.6 x 70.5公分

第386頁：丁衍鏞，《笑裡藏刀I》(編號276)，
1971年，油彩、纖維板，45.5 x 30.2公分

第416頁：丁衍鏞，《紅陶甕靜物組合》(編號
182)，1964年，油彩、木板，42 x 29公分

封底：丁衍鏞，《裸體》(編號154)，1963年，
油彩、木板，45.8 x 30.4公分

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