丁 寺 钟 水 彩 画 作 品 集
A COLLECTION OF DING SIZHONG'S WATERCOLOURS

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OF DING SIZHONG'S WATERCOLOURS

视野、修养与境界

—— 序丁寺钟水彩画集

读丁寺钟的水彩画是一种享受,这种享受既是形式美感的,也是艺术哲理的。在艺术作品的阅读中,这两种享受相互交织在一起,彼此难以分割,因为艺术创造中的形式美感的后面,往往有艺术家哲理性的思考,即使追求纯形式美感的艺术也不例外。不过,丁寺钟不是追求纯形式美感的艺术家,他的作品饱含着来自客观自然的勃勃生机。

中国的水彩画从西方引进,受英国水彩的影响很大。但中国人凭借自己的智慧和具有的悠久文化艺术传统积累,经过不断的实践,逐渐赋予这一西洋画种以新的特色。而使中国水彩画发出耀眼光辉的,是中国传统美学体系中写意观念在实践中的探索成果。由写意理论申引出来"意象说"是中国传统的美学思想,也为现代各国艺术家们所关注、所实践。它深刻地反映了艺术创作与欣赏的一些原理,反映了艺术家主体与自然客体、与创造对象、与受众的某些辩证关系。一切艺术创造本身,都免不了包含意象的成分,而"意象说"则是艺术家们为了充分发挥自己的想象力和创造性所做的一种自觉追求。丁寺钟是在意象创造上有杰出表现的艺术家。

丁寺钟像许多当代艺术家一样,是从写实具象的路子走上画坛的,他早期偏于写实的水彩画颇有个性特色,颇有情致和神韵,受到画界的好评。但他不满足于此,逐渐吸纳抽象因素,摆脱客观物象的束缚,转而更注重写感觉、写印象、写记忆、写情绪,走向意象创造。水彩画创新的途径宽阔,写实水彩画只要有意境,自有发展的空间,不能说水彩画的唯一前途是走向抽象。丁寺钟的新探索决不意味他对写实具象表现方法的鄙弃,只是他在对自然、对现实体验和思考的过程中产生的内心感情、内心体验和内心冲动,驱使他做出新的尝试。此外,他新的创作欲望之所以产生,还由于他对艺术现代感的理解和他对传统水墨的迷恋。水彩,就其表现性能来说,最接近水墨。掌握水的性能,把握水与墨、水与彩调和的关系,机智地掌握其中的"度",是水墨、水彩画家的基本功。在熟练掌握水彩画技艺的过程中,善于探究艺术奥秘和自然界奥秘的丁寺钟,自然而然地会把目光转向传统水墨,在坚持水彩特性的基础上从写意水墨中吸收营养;与此同时,他关注西方现代艺术潮流,并有所借鉴。实践经验的积累,视野的开阔,见识的增长,修养的提高,在他的创作中不断有所体现,形成他艺术的新面貌。我们可以明显地看到这样一个事实,那就是丁寺钟在水彩艺术上的创新中没有矫情和造作,没有雕琢的痕迹。他将传统中国画点擦皴染的"笔墨"功力与西画的块面造型及构成法巧妙地结合在一起,用来真实地吐露自己的感情。他凭自己的技巧,更凭自己的悟性处理画面,语言似行云流水。他的近乎抽象的意象水彩画也与西方的许多抽象画不同,有东方的、中国的情韵,有激越不失沉稳、矿放不失严谨的气度。很有意思的是,他的早期偏向写实的水彩画与他近几年来较为抽象的创作,虽然表现手法迥异,但精神趋向却一脉相承:追求一种境界,那是他心灵与自然交融的一种诗的境界。

对艺术家来说,两种品质最为可贵,一是创造性的思维,二是诚实的劳动态度。在丁寺钟身上这两者都具备。因此,我们不仅看重他现有的创造成果,而且还满怀信心地期待着他的未来。

部大威

2005年8月于北京,中央美术学院。

Vision, Cultivation and Spiritual Realm

Preface to the Collection of Ding Sizhong's Watercolours

It is an enjoyment to read Sizhong's watercolors. The enjoyment is derived from both the aesthetic feelings of formal values and from the philosophical meditation of the art per se. These two types of enjoyment melt with each other, inseparable in artistic interpretation. The reason consists in the fact that, in the process of artistic creation, an artist' pursuit of formal aesthetic is always accompanied with his philosophical contemplation. Even those who seek after purely formal beauty in their art are no exceptions. Nevertheless, Sizhong is not amongst them. His works of art clearly embody the vivacity that originates from the nature.

Chinese watercolor, introduced from the West, has been strongly influenced by the British school. However, with our own wisdom and history-long art tradition, we have kept on trying and, gradually, added new features to the western artistic genre. That which gives Chinese watercolor a distinctive flavor is the fruits of applying the concept of freehand brushwork coming from the Traditional Chinese aesthetic system. The school of imagery, extended from the conception of freehand brushwork, is our conventional aesthetic principle. Presently well attended and well practiced by many contemporary artists of different nationalities, the school of imagery suggests with depth several rationales of artistic creation and interpretation, and also the dialectic relationships between artists as subjects and the nature as object, and between artists and their audience. All kinds of artistic creation cannot be isolated from elements of imagery, which represents artists' conscious Pursuit in exerting fully their powers of creation and imagination. In such artistic creation, Sizhong is one of those who have attained great achievements.

Like many other contemporary artists, Sizhong made his first appearance in the fine arts circles by focusing on representational depiction of natural objects. His earlier representational watercolors presented distinctive sentiment and verve, and thus were well-received in the circles. In spite of this, he did not cease on what he had achieved. Having steadily imbibed elements of abstractionism, Sizhong emancipated himself from fetters of depicting natural objects, and turned to creation of imagery, conveying his feelings, emotions, impressions, and memories. Undoubtedly, watercolor innovation allows of many routes, and taking the route of abstract expression is not all. Representational watercolors have their own space to flourish in so far as they communicate Artistic conceptions. Sizhong's later artistic exploration does not necessarily mean that he belittles representational depiction and techniques. It is the internal experiences and impulses in his tasting of and reflecting on the nature that motivates him to make new exploration. Moreover, that which inspires his desire of creation is also attributable to his understanding of artistic modernity and his enchantment with the traditional brushwork.

Watercolor, in terms of its expressional scope, is most close to brushwork. Therefore, deep understanding of the essential features of water, good mastery of the relations indicated in the mixtures of water and ink or colors, and skillful control of the mixtures and their potentiality are the basics of watercolor artists. While honing his watercolor techniques, Sizhong, who is adept At exploring the mysteries of both art and the nature, has turned his eyes naturally to traditional brushwork. He has tried to absorb nutrients from freehand brushwork without losing the essential Flavors of watercolor. In the meanwhile, he attends to modern art trends in the western world and learns from them. As a result, the accumulation of experience, the broadening of vision, the enrichment of mind, and the promotion of cultivation are all continually reflected in his works of art and mold his new artistic look.

Viewing his recent works, it is evident that there are no signs of affectation or artificiality therein. In conveying faithfully his personal experiences and reflections, he harmoniously merges. The traditional Chinese brushwork techniques of "Dian (dotting)", "Ca (rubbing)", "Cun (brushing shade and texture with light ink)", and "Ran (tingeing with monochrome ink or colors)" And the western methods of combining lines and forms. With his practical skills and even more with his perceptive power, Sizhong's artistic language can thus float with rhythm. His near-abstract Watercolors of imagery are differentiated from many western depictions, and exhibit sentiment and verve characterized of both western and Chinese styles. Some are emotional and intense but Steady, while others bold and unconstrained but rigorous. Moreover, it is interesting to find that both his early representational watercolors and his recent abstract works follow the same line of development, though they are conveyed with dissimilar artistic techniques. They seek after an unchanged spiritual realm, a poetic kingdom where his soul can be unified with the nature.

For all artists, two qualities are the most valuable: one is creative invention, and the other professional integrity. Sizhong possesses both. Therefore, there is good reason for us to value highly his current creation and expect as well with unwavering confidence his even brighter future.

Shao Dazhen

August, 2005 in Bejing

China Central Academy of Fine Arts

从《老家》到《丁村》

认识寺钟已经很多年了。

认识寺钟的时候;他画得比较具象,画面上的物象大都清晰可辨;而今,他画得抽象了,多为印象、意象之类,画面上物象的识别都需要花些功夫。这种从具象到抽象的转换,或许最能表明他的画在不断地长进。

并不是任何画家从具象转而抽象就一定长进,转换不好倒退了也未可知。按照沃林格的美学理论,具象的移情艺术冲动源自人和客观世界的幸福的亲和关系,抽象艺术冲动则源自客观世界引起人的精神不安。所以,那些思维走向稳定和性格温和的画家,习惯于以一种认可的眼光看待客观物象,满足于表现对象的自身形象与画面形象的共性和类似性,只要达到把主观情感投射到表现对象上的移情目的,并不在意画面色调的统一构成究竟是对象固有的,还是画面固有的。但寺钟是个豪情四射、活力无限的理想主义者,他未必会对客观世界感到不安,却时时怀抱更加美好的憧憬。在这样的理念支持下,寺钟就踏上了用激情去改造和融化客观物象的不归之路;他的水彩画呈现出来的万千气象,就不再是表现对象的景象的再现,而是画面固有的纯粹景象,是主观情感燃烧了表现对象后所反映生成的抽象产物。

从丢勒在15世纪末开创了水彩风景画这种样式,到透纳、康斯坦布尔、波宁顿等人在19世纪初托起了水彩风景画的艺术高峰,都像磁铁一样导引着寺钟的追求轨迹。特别是透纳的作品,在1800年前后不再满足于细腻乃至刻板地描绘客观物象,开始更加富于想象地追逐大自然的光色变幻和捕捉光影交织的戏剧景象,风景本身变得轮廓朦胧和隐约飘忽,这种艺术转轨惊人地重复在寺钟的水彩画探索和演变的过程中。回头看看《老家》系列,寺钟娴熟地运用宽阔有力的笔触、鲜明和谐的色彩,清澈地表达对于家乡的热爱。然而必须承认,此时此刻的寺钟是一个具象画家,同时潜在了转变艺术风格的可能。如果说,《老家》的画法在具象艺术标准方面没有太多挑剔的话,那么,《青青坡上草》和《老汪湖的回忆》则已经有所突破了,无论是前者在构图上对于草坡的夸张和前景中独立特行的树木的设置,还是后者在色彩上的响亮和强烈,都可以认为是向具象艺术挑战的准备动作。因此,寺钟从具象走向抽象,绝对是酝酿已久的庄严选择。

与《老家》系列同期稍后,寺钟用《雪之梦》、《秋深处》、《寒塘夜韵》等作品明白无误地告诉我们,他的艺术变革已经是箭在弦上,不得不发。于是,《雨的印象》、《徽梦》、《蓝雾》及至《四季意象》系列作品接踵而来,连我这样熟识的朋友也感到应接不暇。在这些作品中,具象艺术中的色彩和形式,都被融入梦境、幻想和意念中,进入了从总体上把握自然世界的组合层次;任何客观物象的景象,都得到浓郁的主观情感的理想化浸染,显示出摆脱表现对象束缚之后的直抒胸臆的自由和欢畅,洋溢着风流倜傥、潇洒自如的动感和韵律。应当特别提及的作品是《飘》,本是纪念建党80周年的主题创作,寺钟也没有回避他的抽象画风。画面上随意挥洒的红色像鲜血一样耀眼,而黑色部分正在被红色掠过和吞噬,如同一面天马行空的旗帜,驰骋于天地之间。

在寺钟那间弥漫着创造精神的画室里,我有过一次艺术判断失误的深切体验。我指着墙上一幅尚未完成的画作对他说:你画什么荷花,人家的水墨写意荷画早已精彩绝伦了。也许寺钟不想过于匆忙地发表宣言,只是谈谈嘀咕了一句,他画他的,我画我的。其后不久,寺钟在绿树掩映之中的科大艺术中心举办画展;猛然把许多幅《荷》系列作品推到我的面前,令我刹那间感到一种似乎要失语的震撼。他创造的荷花世界抽象而又超脱,尽管荷花的形状被融化在斑斓的色彩里,但姿态是鲜活的和呼之欲出的,那种勃发的生命力简直无可阻挡和遏制。寺钟的水彩荷花,不禁使我联想到莫奈晚年的《睡莲》创作,完全是一派物我两融的境界,的确不是我所见过的那些水墨写意荷花所能概括和取代的。

杨重光先生认为,寺钟的《丁村》创作给我们这个喧嚣的不安的尘世塑造了一个也许永远根本不存在的世外桃源 ,完全正确地指出了画作中闪烁的理想化倾向。我觉得更加意味深长的是,自从《丁村》系列问世,寺钟就有了两处老家。一处是真实的老汪湖,曾经被他具象地记载在《老家》系列中。再一处是梦幻的丁村,被他在多年之后用灵动飘逸的抽象语汇演绎出来。很难说丁村就能撤换老汪湖,但寺钟先是成功地回忆了老汪湖,又执意编撰出一个虚无缥缈的丁村,这个次序向我们披露的信息是:对于养育他成长的老汪湖,他虽然表达出发自心底的依依深情,却终究没有当作理想的归宿;而烟波浩淼、大气混沌的丁村虽然不知其确切的所在,却是生命的向往和呼唤。

我不知道寺钟的名字是否真的暗示某种宗教意味,但就我认识的寺钟而言,总是感到他那魁梧的身材中散发着热腾腾的积极作为的气息。我愿意对寺钟二字做这样的理解:千年古刹是一个深邃久远的历史文化空间,寺钟很想用他的水彩画轻轻敲响夜半时分的古刹铜钟,让历史荡漾起并不一定多么洪亮但却是隽永有味的回声。

寺钟的水彩画获得过各种奖项,在这儿列举实在没有意义。因为我有一种感觉,只要寺钟一如既往地追求下去,他已经得到的任何荣誉都会显得苍白和微不足道,他的水彩画的未来将会展现出始料未及的美妙和灿烂。

唐 跃 2005年9月于合肥

From Old Village to Ding Village

I know Sizhong for many years. When I first met him, he was wearing long beard, a typical style of artists. Now, besides his beard, his hair has grown very long as well. Frankly speaking, the length of one's hair tends to keep pace with his achievements in art.

At that time, Sizhong mainly focused on representational images which were presented with clear-cut lines and forms. However, now he has turned to abstract impressionism. To understand his impressionistic expressions, one should have a keen eye. The shift in style from representationalism to abstractness might be another instance of Ding's artistic advancement.

In actuality, Sizhong's artistic maturity was first evidenced in those representational images that he created. Soon after we met, a respectable artist told me that, in Anhui watercolor circles, only two (one older and the other younger) were laudable and that the senior loved abstract depictions while the junior enjoyed representational expressions. He went on and said that the senior was Liu Xinsheng and the junior Ding Sizhong.

Not all artists succeed in shifting from representationalism to abstractness. According to Wilhelm Worringer's aesthetic theory, the empathetic impulsion realized in representational depictions originates in the happy relationship between man and the physical world, while that expressed in abstract art results from the tension agitated by the physical world. Therefore, those artists who are regular in thinking and mild in temperament are accustomed to looking at physical objects from an established perspective. They settle for the real objects and their commonness or likeness in artistic representation. They are satisfied with the realization of empathy through projecting sensibilities onto representational images, without considering whether the harmony of hues inheres in the objects or on the works of art. Although Sizhong, an enthusiastic and energetic idealist, does not necessarily sense tension in the physical world, but have earnest yearning for it instead. With this yearning in mind, Sizhong has started on a no-return journey of changing the physical objects. His watercolors are diverse in artistic language, expanding from mere representation of objects to abstract reflection of them.

From Albrecht Duerer initiating the genre of watercolor in the 15th century to William Turner, John Constanble and Richard P. Bonington who brought the acme of watercolors in the 19th century, different styles, particularly Turner's, have attracted Sizhong's attention in his artistic pursuit. Turner, dissatisfied with the fine but stiff depiction of physical objects, commenced around 1800 to exert his imagination in picturing the changing hues of the nature and the vivid scenes of light and shadow. The shift that Turner experienced is incredibly repeated in Sizhong's artistic evolution. Take a look back at his *Old Village* series, Sizhong used forceful strokes and bright colors to express clearly his love for the old village. Admittedly, Sizhong at this stage was basically a representationalist, but showed potentialities of a stylistic change. If the *Old Village* series were perfect examples of representationalism, the *Grassy Slope* and *the Memories of Laowang Lake* series underwent evident changes. The exaggerated grassy slope and the positioning of a single tree in the foreground in the *Grassy Slope*, and the bright and intense colors in the *Memories of Laowang Lake* series all signaled preliminary attempts to challenge the traditional representational style. It is evident that sizhong's shift from representationalism to abstractness was a serious choice and had gradually incubated.

During the same period of the Old Village series but a little later, Sizhong produced Dream of Snow, In the Depth of Autumn, and Night View of the Wintry Pond, which explicitly proclaimed that his stylistic transformation was at the corner. Subsequently, Impressions of the Rain, Dream of Huizhou, Blue Fog, and the Seasonal Images series came into the world. There were too many even for me, a friend, to keep pace with him. In his works of this period, representational colors and forms were integrated into impressions and visions. These works presented combinatory levels of the nature in a holistic manner. All the physical objects, transfigured with intense feelings, seemed to be unchained from the bonds of representational creation and thus could flow with a light heart and atmospheric rhythm.

I remember that, once in Sizhong's studio permeated with creative spirit, I made a mistake in artistic judgment. Pointing at an unfinished piece on the wall, I hastily concluded that he should not paint lotus because others' freehand brushwork of this subject matter had reached an unsurpassable height. Sizhong murmured something. It seemed that he did not want to make any hasty explanations. A little later, Sizhong had a single-person exhibition held at the University of Science and Technology of China Art Center, which was surrounded with dark green and lush trees. All of a sudden, a series of Lotus came into my view. Looking at these works, I felt shocked and dumbfounded. His world of lotus was abstract and original. Although the forms of lotus were lost in the gorgeous hues and shades, the shapes were still vividly delineated and teemed with uncontainable vitality. They were Sizhong's watercolors of lotus, which reminded me of Claude Monet's Water Lilies in his later years. Sizhong's lotus presented us a harmonious integration of the subject and the object, which had not been achieved in those that I had seen.

Yang Chongguang, professor of fine arts at USTC, once commented on Sizhong's *Ding Village* series and maintained that he created "a never-existing xanadu for our blatant mundane world." Yang's comments pointed out exactly the penchant for idealization in Sizhong's works of art. What is more thought-provoking is that, since the appearance of the *Ding Village* series, Sizhong has cherished two "old villages." One is the earlier real Laowang Lake representationally painted, and the other the late visionary Ding village delivered in an abstract language. The order of expansion conveys to us such a message that he has sincere affectionateness to the Laowang Lake that had nurtured his body and mind. However, it is not the Laowang Lake but the Ding village that is his idyllic xanadu, though the latter might be nowhere to locate.

I have been wondering whether Sizhong's name has religious implications. In my eyes, Sizhong is a man of burly and strong physique and, at the same time, a man of enthusiasm and sincerity. I would like to interpret "Si (temple) Zhong (bell)" as follows: in an age-old temple, which is indicative of a history-long space of civilization, Sizhong attempts to knock with his watercolors on the old bronze bell at midnight. The sounds of the bell reverberate, not necessarily loud but definitely impressive.

Sizhong has won a number of awards for his watercolors. It might be of little meaning to enumerate them here. I have a feeling that, as long as Sizhong pursues his artistic goals with perseverance, his watercolors promise to have a even brighter future, which will outblaze whatever he has won.



邻人咸	视野、修养与境界・・・・・・・・・・・・・・・・・・・・ Vision, Cultivation and Spiritual Realm
唐 跃	从《老家》到《丁村》・・・・・・・・・・・・・・・・・・・・・・・・ From Old Village to Ding Village
001	《寒塘》 1991年 78cm×109cm ・・・・・・・・・・・・・・・・ Wintry Pond
002	《无 题 》 1990年 64cm×92cm・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・・
003	《秋韵》 1990年 64cm×95cm・・・・・・・・・・・・・・・・・・・・ Melody of Autumn
004	《雪之梦》 1992年 54cm×78cm・・・・・・・・・・・・・・・ Dream of Snow
005	《江南雨潇潇》 1993年 78cm×108cm · · · · · · · · · · · · · · Drizzling in Jiangnan
006	《青青坡上草》 1994年 78cm×108cm・・・・・・・・・・・・・・・・・・・・・・・ Grassy Slope
007	《満月》 1995年 78cm×108cm・・・・・・・・・・・・・・・・・・・・・・ Full Moon
008	《秋思・1》 2002年 78cm×79cm・・・・・・・・・・・・・・・・・・・・・ Autumn Muse No・1
009	《秋思・2》 2002年 78cm×79cm・・・・・・・・・・・・・・・・・・・・・ Autumn Muse No・2
010	《秋天的行板》 1998年 38cm×54cm・・・・・・・・・・・・・・・・・・・・・Andante of Autumn
013	《春天的意象》 1998年 78cm×108cm ・・・・・・・・・・・・・・・ Image of Springtime
014	《四季的意象・春风化雨》 1999年 78cm×108cm ・・・・・・・・ Seasonal Images: Spring Breeze and Rain
016	《四季的意象・仲夏之夜》 1999年 78cm×108cm・・・・・・・・・・ Seasonal Images: Mid-summer Night
017	《四季的意象·枯荷秋风》 1999年 78cm×108cm··· Seasonal Images: Autumn Wind Blowing through Withered Lotus
019	《四季的意象·空山雪寂》 1999年 78cm×108cm · · · · · · · Seasonal Images: Silent Snow in Serene Mountains
021	《冬天的意象》 1999年 78cm×108cm・・・・・・・・・・・・・・・・ Image of Wintertime
022	《丁村系列·秋山古渡》 2000年 78cm×108cm····· Ding Village series: Old Ferry in Autumn Mountains
024	《丁村系列·初雪》 2000年 78cm×108cm · · · · · · · · · · · · · Ding Village series: First Snow
027	《丁村系列·晨曦》 2000年 78cm×108cm · · · · · · · · · · · · Ding Village series: First Sun Rays at Dawn
028	《丁村系列·清明雨》 2000年 78cm×108cm · · · · · Ding Village series: Clear Rain in Ching Ming (solar period)
029	《丁村系列・微雨和风》 2000年 78cm×108cm・・・・・・・・ Ding Village series: Soft Breeze and Mizzle
030	《丁村系列・旧时月》 2000年 78cm×108cm・・・・・・・・・・・ Ding Village series: Moon in Memory
033	《秋天的意象》 2000年 78cm×108cm・・・・・・・・・・・・・・・・ Image of Autumn
034	《秋荷》 2000年 78cm×108cm・・・・・・・・・・・・・・・・・ Lotus in Autumn
036	《意象荷塘・云起》 2000年 78cm×108cm・・・・・・・・・・・・・・・ Images of Lotus Pond: Cloud Rising
038	《意象荷塘・月移》 2000年 78cm×108cm・・・・・・・・・・・・ Images of Lotus Pond: Moon Moving
041	《意象荷塘·疏影》 2000年 78cm×108cm · · · · · · · · · · Images of Lotus Pond: Scattering Shadows
042	《意象荷塘·月冷清清》 2000年 78cm×108cm······· Images of Lotus Pond: Clear Cold Moon
045	《意象荷塘・宿雨》 2000年 78cm×108cm・・・・・・・・・・・ Images of Lotus Pond: Yesterday Rain
047	《意象荷塘・晚夏》 2000年 78cm×108cm・・・・・・・・・・・・ Images of Lotus Pond: Late Summer
048	《意象荷塘·霜送晓寒》 2001年 108cm×78cm······· Images of Lotus Pond: Frost at Dawn
050	《荷色清清》 2001年 38cm×54cm・・・・・・・・・・・・・・・・・・ Clear Lotus
052	《荷塘月色》 2001年 38cm×54cm・・・・・・・・・・・・・・・・・ Moon over the Lotus Pond



《意象荷塘・秋歌》 2001年 38cm×54cm・・・・・・・・・・・・・ Images of Lotus Pond: Ode to Autumn
《影月含霜》 2001年 108cm×78cm・・・・・・・・・・・・・・・・・Frost and Autumn Moon
《意象荷塘・冰清》 2001年 38cm×54cm ・・・・・・・・・・・ Images of Lotus Pond: Pure as Ice
《意象荷塘・秋实》 2001年 38cm×54cm ・・・・・・・・・・・・・ Images of Lotus Pond: Autumn Harvest
《飘》 2001年 78cm×108cm・・・・・・・・・・・・・・・・・・・・・・・・・・・・・ Gone with the Wind
《日落的意象》 2001年 78cm×108cm ・・・・・・・・・・・・・・ Image of Sunset
《西海落霞》 2001年 79cm×78cm · · · · · · · · · · · · · Dusk in Xihai Valley, Mount Huangshan
《晚风》 2002年 78cm×79cm・・・・・・・・・・・・・・・・・ Twilight Wind
《日落丁村》 2001年 78cm×108cm ・・・・・・・・・・・・・ Sunset at Ding Village
《丁村月明》 2002年 78cm×108cm · · · · · · · · · · · · · · · · · · Bright Moon over Ding Village
《呼吸》 2003年 54cm×78cm・・・・・・・・・・・・・・・・・・ Inhaling
《春涧迷花》 2003年 78cm×108cm · · · · · · · · · · · · · · · · · · ·
《蓝色池塘》 2003年 38cm×54cm・・・・・・・・・・Blue Pond
《彩虹之谷》 2004年 54cm×78cm・・・・・・・・・・・・・・・・ Valley of Rainbow
《徽州意象·西递月》 2004年 78cm×108cm · · · · · · · · Images of Huizhou: Moon over Xidi Village
《徽州意象·秋之殇》 2004年 78cm×108cm · · · · · · · · · Images of Huizhou: Autumn Fading Away
《徽州意象·三月风》 2004年 78cm×108cm · · · · · · · · · · · Images of Huizhou: Wind in March
《徽州意象·杏花村》 2004年 78cm×108cm · · · · · · · Images of Huizhou: Xinghua (apricot flower) Village
《徽州意象·月塘秋色》 2004年 78cm×108cm · · · · · · · · Images of Huizhou: Autumn Scene in Yuetang
《徽州意象·落花山庄》 2004年 78cm×108cm · · · · · · · Images of Huizhou: Flowers Shattering in Village
《清流》 2004年 54cm×78cm・・・・・・・・・・・・・・・・・・Limpid Flow
《秋风无言》 2004年 54cm×78cm ・・・・・・・・・・・・・・・・・ Silent Autumn Wind
《春寒》 2004年 54cm×78cm ・・・・・・・・・・・・・・・・・・・・・・ Cold Spell in Spring
《冬之痕迹》 2004年 54cm×78cm · · · · · · · · · · · · · · · · · · Traces of Winter
《四季荷塘一春·秋·夏·冬》 2004年 108cm×39cm×4· · Seasons of Lotus Pond: Spring, Summer, Autumn and Winter
《塔川秋情》 2004年 78cm×108cm · · · · · · · · · · · · · · · · · · ·
《六月荷塘》 2004年 38cm×54cm ・・・・・・・・・・・・・・・・・ Lotus in June
《秋荷多少夕阳中》 2004年 39cm×54cm・・・・・・・・・・ Dancing of Autumn Lotus at Sunset
《山空碧水流》 2005年 54cm×78cm・・・・・・・・・・・ Limpid Flow in Serene Mountains
《飘飘何所依》 2000年 38cm×54cm · · · · · · · · · · · · Dancing alone
《徽州意象·斜阳》 2005年 78cm×108cm · · · · · · · · · · · · Images of Huizhou: Setting Sun
《丁村的冬天》 2005年 78cm×108cm · · · · · · · · · · · · · · · · · Winter in Ding Village
早期作品 ・・・・・・・・・ Early Works
丁寺钟简历・・・・・・ Biographical Notes
展览及奖项 ・・・・・・・ Exhibitions and Awards





无 题 Untitled

64cm×92cm 1990
私人收藏 Private Collection



秋韵 Melody of Autumn

64cm×92cm 1990

保加利亚·鲁塞美术馆收藏 Collected by Rousse Gallery, Bulgaria



雪之梦 Dream of Snow

54cm×78cm 1992

保加利亚·鲁塞美术馆收藏 Collected by Rousse Gallery, Bulgaria



江南雨潇潇 Drizzling in Jiangnan

78cm×108cm 1993

机构收藏 Institutional Collection