

19/1/1992 (星期日)



獅城墨韻書法篆刻展 今由陳廣才主持開幕

(吉隆坡十八日訊) 由此間鄉根藝術空間、中央藝術學院、大馬書畫總會籌委會以及新加坡中華美術研究所聯合主辦的“獅城墨韻”書法篆刻展，將在明天上午十一點，由副文化、藝術及旅遊部長拿督陳廣才主持開幕。

該展覽會在本坡諧街雪蘭莪及彭亨樹膠公會一樓的鄉根藝術空間

展出，由本月十九號至廿五號，每天從早上十點至晚上八點展出。

中央藝術學院院長鄭浩千表示，這是在我國舉辦的類似展出的最大規模一次，總共有三十位新加坡的老、中、青書法及篆刻家參與展出。

獅城墨韻書法篆刻展籌委會主席曾廣緯表示，新加坡書法篆刻藝

術工作者此次前來展出，目的在和馬來西亞的朋友互相學習，促進了解及友誼，以便進一步提高書法篆刻方面的水準。

這次展出的作品有六十多件，內容包括了甲骨文、鍾鼎文、小篆、隸書、北碑、楷書、行書、草書以及與書法藝術結了不解之緣的篆刻藝術。

● “獅城墨韻”書法篆刻展的部份負責人。左起是邱程光、鄭浩千、鄉根藝術空間負責人陳秀梅、獅城墨韻展出籌委會主席曾廣緯、吳耀基及陳洽群。

1995年6月9日 星期五 第二版

浪迹天涯，周游世界，可谓是画家郑浩千酷爱旅行生活的真实写照。6月1日，借《郑浩千画展》在辽宁省博物馆开幕之机，记者拜访了这位来自马来西亚的画家。在交谈中得知，他锲而不舍的画家生涯，是由五彩缤纷的旅行岁月交织而成。

读万卷书，行万里路，是郑浩千的从艺信条。他把“行”当成是取之不尽的绘画源泉。已逾不惑之年的郑浩千，现为吉隆坡大都会美术馆馆长、马来西亚书画总会会长，此前曾任马来西亚中央艺术学院的院长。尽管他身兼多职，诸事缠身，但仍要挤出足够的时间用来旅行。至今为止，他的足迹几乎踏遍世界各国，将亚洲、欧洲、美洲和非洲等地截然不同的景观尽收眼底。翻开他的画卷，形形色色的异国风情跃然纸上，令人眼界大开：喜马拉雅山麓、尼泊尔山脉、尼加拉瓜瀑布、维多利亚瀑布、非洲肯果洞

周游世界的画家

——记马来西亚书画总会会长郑浩千

●本报主任记者 陈 靖

壁、非洲好望角，还有浓雾笼罩的伦敦、奇花怒放的巴黎、水天一色的巴厘岛……种种新奇罕见的景物，在他独具匠心的妙笔之下生动地展现出来，使人百看不厌。

每逢挥毫泼墨之后，他总是愿意在画面上盖印“浪迹天涯”、“天涯行脚”、“此中自有我在”之类的印章。他的这些常用印章，正是他旅行作画的见证，其中凝聚着他旅途劳顿的千辛万苦。他为何如此酷爱旅行呢？郑浩千告诉记者，旅行可以激发他的创作灵感，可以使他发现与众不同的新鲜事物，并可避免创作题材的雷同，此中的诸多益处妙不可言。欣赏郑浩千的画作，就会联想起他的名字，正所谓“浩瀚深邃，气象万千”，处处流露出豪放的情怀和轩昂的气势。而如此画风的形成，与他那种旅行家不拘一格的个性密切相关。

虽然郑浩千周游世界，而且又出生于受西方影响

得像是隔了一层，因此偏好中国画。早年，他曾目睹过中国画大师张大千当场作画，后又从师于旅居香港的国画岭南派大师赵少昂教授，在技法方面继承了中国画的传统，但又力求题材多样，风格新颖。至于他的绘画成就，美国佛罗里达大学东方艺术系的一位著名教授曾有过高度的评价：郑浩千虽然很年轻，但是已经能够应用他高度的艺术领悟力，并很巧妙地把他的敏锐的感受与延续的中国传统艺术价值观联系在一起。他的作品是完美的典型。显然他的构思是中国的，但他的画经常藉现代国际画坛所用的美术用品，充满实质的空间、稳健的构图和豪迈有力的笔触……郑浩千的画之所以能受到名家们推崇，自然也得益于他旅行岁月中的广见多识。

较深的马来西亚，接触西方油画的机会较多，但却对中国画情有独钟。他对记者解释说，这是由于民族文化的背景不同，自己到底是华裔，学西洋的东西总觉得



鄭浩千1995

〔吉隆坡2日讯〕吉隆坡大都会美术馆馆长郑浩千日前在该馆主持「乡土风情一瞥」画展会。

他致词时说：画家必须严肃真诚的对待创作，将生命中的苦乐感受在画面上表现撼人的图象。

郑浩千馆长说：展出的作品中不仅可以看到11位年轻画家对各媒介的纯熟运用，也可以了解他们对艺术的诠释及对生

郑浩千：画家应真诚创作

须表现生命感受

活的体验感受竟有如此深刻的洞察。

他强调，大都会美术馆将朝着「地方性、本土性与国际性」的方向发展，对年轻的艺术工作者，该馆将尽力给予支持与鼓励。

上述画展是由中央艺术学院校友会筹

委会与吉隆坡大都会美术馆联合主办，参展的画家有郭温和、刘玉娟、梁国诗、陈祖善、潘联和、王汉忠、陈宝川、邱秀萍、林国平、方明珠与杨国斌。

郑浩千馆长赞扬11位年轻画家的优异表现时说：展出的作

品中大部份是洋溢本土风情的景物，是我们日常生活中常见的，通过画家的再现及表现，这些作品陪感真实与亲切。

他呼吁艺术爱好者及收藏家多多收藏本地画家的作品，尤其是年轻一代画家的作品，使他们的艺术道路能开拓得更顺畅与宽广。

较早时，中央艺术学院校友会筹委会主席郭温和致词时感谢也是中央艺术学院前院长的郑浩千馆长在这次的展览中给予督导与全力支持，使展览会能顺利成功。郭氏希望通过这项展览活动能连络更多校友加入校友会组织，并希望来年的展览阵容更壮大及成功。

「乡土风情一瞥」画展从4月27日至5月5日，每日上午10时至下午6时在吉隆坡大都会美术馆展出，地址是：6, LORONG GURWEY, (OFF JALAN SEMARAK, JLN. PEKELILING) K. L TEL: 03 - 2741668, 2741828。



中央艺术学院校友会筹委会由杨国斌代表赠送作品给郑浩千馆长。

國內新聞 · 11

鄭浩千「天涯行腳」畫展開幕

黃寶珠
畫家先後舉行畫展
使吉藝術界呈熱鬧

(亞羅士打十九日訊) 享譽國內外著名畫家鄭浩千一連三天在米都吉華校友會會所舉行「天涯行腳」畫展，展出作品包括近年來旅遊國外帶回來的佳作。

此項畫展是由吉玻留台同學會及吉北藝術協會聯合主辦，在十七日晚的開幕儀式上邀請吉玻留台同學會顧問陳法盛局紳，林振德，會長黃寶珠，吉北藝術協會會長劉金寶，吉中藝術協會會長藍光等人聯合主持剪綵。

吉玻留台同學會會長黃寶珠致詞時向在場人士介紹鄭浩千畫家的學畫，拜師、風格，以及其在國際畫壇上的成就。

她并表示，隨着國內外著名畫家最近先後前來吉打州舉行畫展，經使州內藝術界一片熱鬧氣象，因此鄭浩千畫家此次受邀前來舉行個

展是非常合時的。

劉金寶：切磋交流達到提高水準目標

吉北藝術協會會長劉金寶受邀致詞時聲稱，該會將繼續邀請外地畫家前來本坡舉行畫展等活動，主要是藉此讓本地同道能有機會與外來畫家切磋交流，進而達到提高水準的目的。

她也希望該會與吉玻留台同學會彼此間的合作能繼續維持下去，並廣邀更多同好加入行列，共同在推廣文化藝術方面作出努力。#



李國才及鄧揚都。(胡志明攝)
劉金寶及鄭浩千。下圖：出席嘉賓包括右起戴克強、林儀式右起藍光，林振德，陳法盛局紳，黃寶珠，著名畫家鄭浩千在米都舉行個人畫展；上圖剪

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德國 BAYERISCHE LANDESBANK

將在大馬服務業務 從新加坡轉至納閣

駐隆記者十四日訊——德國政府 Bayerische Landesbank 將其在大馬的服務業務從新加坡分行轉移至納閣，由納閣分行直接負責。

Bayerische Landesbank 是在去年二月十四日在納閣國際岸外金融中心設立分行，並開始運行，也是第二家在納閣設立岸外銀行的德國銀行。設在德國慕尼黑的 Bayerische Landesbank 總行是於一九七二年成立，它在亞洲金融領域經有20年的歷史，它分別在新加坡、東京、香港設立分行，同時它在北京及上海設立辦事處。

而納閣設立的分行則是該銀行在亞太區設立的第四分行總經理路易斯保羅說，隨着納閣

分行的成立，新加坡基於大馬服務業務的角色，將由納閣分行取代。納閣分行將處理提供大馬政府和私人企業界的財務貸款和資金服務。

他是在 Bay-

rische Landesbank 納閣分行及駐隆辦事處開幕儀式後如此表示。納閣分行自成立以來，經為大馬企業機構事提供了總值約一千萬美元至二千五百萬

鄭浩千受聘請擔任 大都會美術館館長



項重任。

吉隆坡十四日訊——中央藝術學院院長鄭浩千(圖)已接受吉隆坡大都會美術館之聘請，擔任該館館長。鄭浩千已辭去中央藝術學院院長職，揮別服務十年有餘的杏壇，接受另一

溫馨

積極

欲參

檳城十四日訊

美元的財務貸款

鄭浩千于一九八三年杪擔任中央藝術學院院長至今。十多年來積極從事藝術教育，培養不少藝術專才。此外，他活躍於國內外藝術界，推動各種藝術及學術活動不遺餘力，對社會作出鉅大的貢獻。鄭浩千表示將一如以往，繼續推動藝術活動，促進交流，並將有更多的時間進行創作及學術研究工作。

鄭浩千追求新題材

卅幅國畫寫企鵝火山爆發等

【本報訊】脫離中國傳統國畫的山水花鳥人物題材，在作品上出現斑馬、獅子、駝鳥、企鵝及長頸鹿等野獸，下一步，

他有此計劃：「我預算夏天前往北極圈。」

馬來西亞畫家鄭浩千，現任吉隆坡中央藝術學院院長，一九七一年首次在香港

舉行個展，闊別廿多年，今日重臨香江，舉行在港第二次個展，展出他足跡遍及全世界的寫生水墨畫作三十多幅。

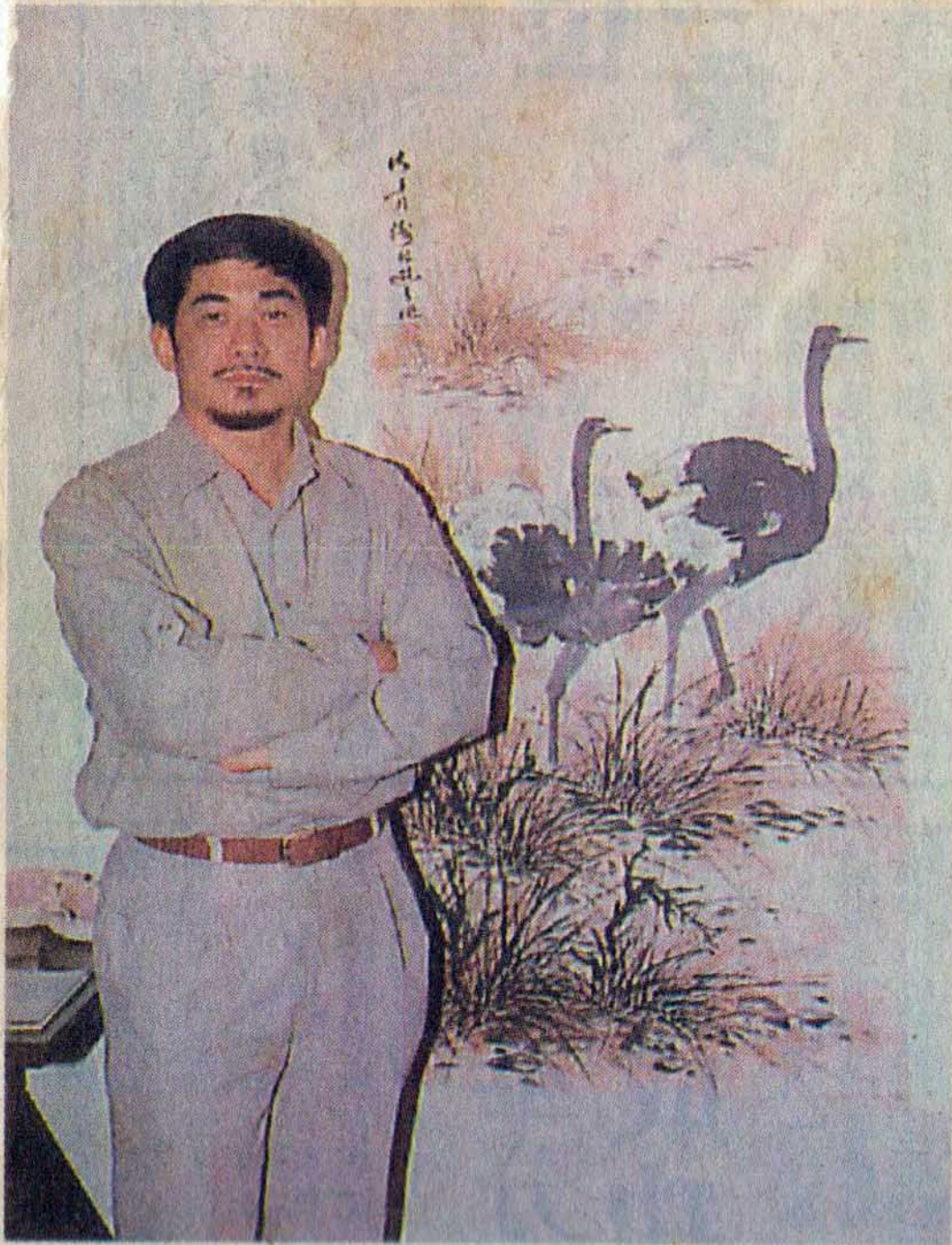
鄭浩千表示，自幼已喜愛繪畫，十四歲開始隨竺摩和尚習國畫，七四年開始遠行，足跡遍及世界各地如美國、英國、非

洲、喜馬拉雅山及澳洲等不同地方，用國畫的筆觸，繪畫非傳統國畫中可見的題材，九二年，鄭浩千涉足南非，在三個星期的旅程中，他經歷了大城市的繁華景象，亦踏進大草原，體驗村落的原始荒涼及落後。

「十分感動，在

鄭浩千及其作品《駝鳥》

（本報攝）



Traditional Chinese technique depicts an

Artist out of Africa

A world of animals and landscapes is the inspiration for artist Cheng Haw-chien, writes **Annabel Walker**

An adherence to his strict training in Chinese art has thrown up an almost bizarre choice of subject matter for painter Cheng Haw-chien.

The Malaysian-born painter uses traditional Chinese methods to paint a world mix of landscapes and animals from Africa, Australia, Nepal and Malaysia — subjects close to his heart and drawn from his wide and varied travels.

"We can't keep on with the Old Masters," he says. "We must have something new, we must move on. Painters we need to create."

"I want to create something different from the traditional Chinese paintings."

"The medium I use is almost the same, but the subjects from my travels are what makes my work unusual."

Cheng uses the traditional watercolours and oils as well as thick fibrous paper and poster paints.

The pictures of penguins painted while in Australia, uses the traditional Chinese brush to create, in a stroke, the body of a bird which normally would not feature in Chinese art at all.

Another example in his current Hong Kong exhibition entitled *Out of Africa* is his picture of a waterfall that looks as though it is set in China, but is actually Victoria Falls, Africa.

Cheng enjoys this combination. "With *Out of Africa*, I tried to create new subjects by using Africa as a dominant theme," he says.

Shake the bones

"Chinese painting is very strict, so by introducing alternative subjects, I can break with that. I know that by doing this some people will say I am not traditional but I want to shake the bones of Chinese painting."

This is what makes Cheng's work so interesting. He appears to be one thing in style, but cannot be characterised as such, because of his choice of subjects.

Beautiful birds flying across the sunset seem Chinese, until you take in the whole of the painting, which shows their beating wings heavy with the heat of the sun and the African plain laid out below.

Cheng's interest in animals is reflected by the elephants, zebras and kangaroos that his work features.

His love is particularly strong for the African ostrich. Several of his

works feature ostriches, accompanied by the burning, pulsating African sun.

So keen was Cheng to get close, that he took a ride on an ostrich on one recent trip. Trained for racing, the bird can move at incredible speeds and Cheng describes the ride as one of his most exciting experiences.

Cheng's youthful appearance belies the fact that he has been exhibiting for nearly 30 years and has had solo exhibitions spanning Asia and Europe.

The present show will later feature one recent trip. Trained for racing, the bird can move at incredible speeds and Cheng describes the ride as one of his most exciting experiences.

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ue depicts an altogether different world



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Cheng's youthful appearance belies the fact that he has been exhibiting for nearly 30 years and has had solo exhibitions spanning Asia and Europe.

He later came to study in Hong Kong and at the Taiwan University.

Nowadays Malaysia boasts many art schools and Cheng sees the strengthening of the Malaysian economy over the past five years as important for local artists.

The self-generating cycle of more sales of work leading to more artists able to paint, can only be good, says Cheng.

But as an artist he ruefully admits important for local artists.

The self-generating cycle of more sales of work leading to more artists able to paint, can only be good, says Cheng.

But as an artist he ruefully admits that he finds it hard to guess which of his paintings are commercially stronger than others.

His painting of an erupting volcano on Reunion island which he witnessed, led friends to shake their heads at him and warn that it would not sell.

But for Cheng, painting is primarily to express — not to make money.

Cheng combines his artistic life with his job as the Director of the Metropolitan Gallery of Fine Arts in Kuala Lumpur. Prior to this he was the Principal of Kuala Lumpur's Central Academy of Art.

side of the arts and also give him a great opportunity for teaching, which he enjoys.

Incorporating his love for travel into his work and personal life has taken some organising, but he feels travel is vital for his inspiration.

At present he is planning his next trip for a series of paintings. The subject, the North Pole.

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The present show will later feature one recent trip. Trained for racing, the bird can move at incredible speeds and Cheng describes the ride as one of his most exciting experiences.

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ARTISTIC PRIDE: An African lion.



中国书画家与大马书法总会会长郑浩千（右四）及秘书夏振基（左三）交流。右一起为贾文龙、孙宝麟、王梦湖及王友谊（右五），左一为北京华普广告公司经理隋东及华理经济文化发展公司副总经理张福俭。

了解东方艺术发展状况 中国四书画家莅马访问

〔吉隆坡廿六日讯〕中国四名书画家贾文龙、孙宝麟、王梦湖及王友谊访问大马书法总会，并与有关负责人交流。

他们是参加在新加坡举行的一项书画展后，昨日顺道前来我国访问。他们表示，从这次的参展及交流中，发觉东南亚一带的人都是喜爱中国画的，因此，他们也藉此了解东方艺术在此地的发展状况，希望能与我国相互来往交流。

他们认为，我国

也有不少在此方面的佼佼者，当然这些文化艺术的推广是有赖宣传的，中国画家王梦湖说，画家就如演员一样，有人欣赏便会很高兴，相反的，如果没人欣赏，那将是一件很伤心的事了。他说，在画画路上走出自己的路是需要一段很长的时间的，擅长画山水画的他刻意求新，既尊重传统笔墨，又能参酌西画画法。

五十三岁的王梦湖，自幼便爱上画画，少年期间学习西

画，基础坚实，后来转益多师，攻研中国山水画，拜了白雪石为师，特别倾心于要可染、梁树年及白雪石的艺术。

他的多幅作品被中南海、天安门、中央电视台等收藏，并入选画集，一九九三年曾在新加坡举行个人画展，同时也出版了《王梦湖作品选集》。

现为中国书法家协会会员的王友谊也是自幼酷爱书法艺术，多年来，临池不辍。幼学书法时，对

楷、行、草都有涉猎，而他的书法尤以甲骨及金文书法在全国独树一帜。

精于行草及隶书的孙宝麟自八零年以来，参加国内及国际历次重大展览，也参加中日、中韩、中新多次书法交流展，参赛作品也在北京和日本多次获奖。

贾文龙，书法作品曾多次入选国际及国内书法大赛展，在香港及澳洲展出并被收藏。多件作品也被选用名胜古迹碑林及中国多家艺术馆和博物馆收藏。其名被收入《中国当代青年书法家辞典》及《中国当代文艺界名人录》等辞书。

鄭浩千1995



▲杨柳新月(国画) 郑浩千

▶非洲风光(国画) 郑浩千



▲赏秋(国画) 郑浩千



马来西亚画家郑浩千画展，于6月1日在辽宁省博物馆隆重开幕。郑浩千曾就读于台湾政治大学，从师旅居香港南派大师赵少昂教授，对中国画具有深厚的基础，在东南亚文艺界中有一定的影响，其技法全面，题材多样，风格新颖。技法得之于传统，转益多师，题材取之于多采的生活，他遍游世

界各国，欧、美、亚、非洲名胜的山光水色。奇花异卉，珍禽走兽，通过画家的写生妙笔，使其耳目一新。这次展览是由省博物馆、省普乐普艺术公司等七家单位联合举办的。

马来西亚画家郑浩千在我省举办画展选