

Promoting Chinese art and culture

Art exhibition to raise funds for Universiti Malaya dept

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THE Alumni Association of the Department of Chinese Studies of Universiti Malaya (Pejati) will be organising an art exhibition at Pavilion Kuala Lumpur this month.

The art exhibition, entitled "Stepping on Faraway Places with New Ink Marks", will feature 80 artworks by artist and poet Dr Cheng Haw Chien.

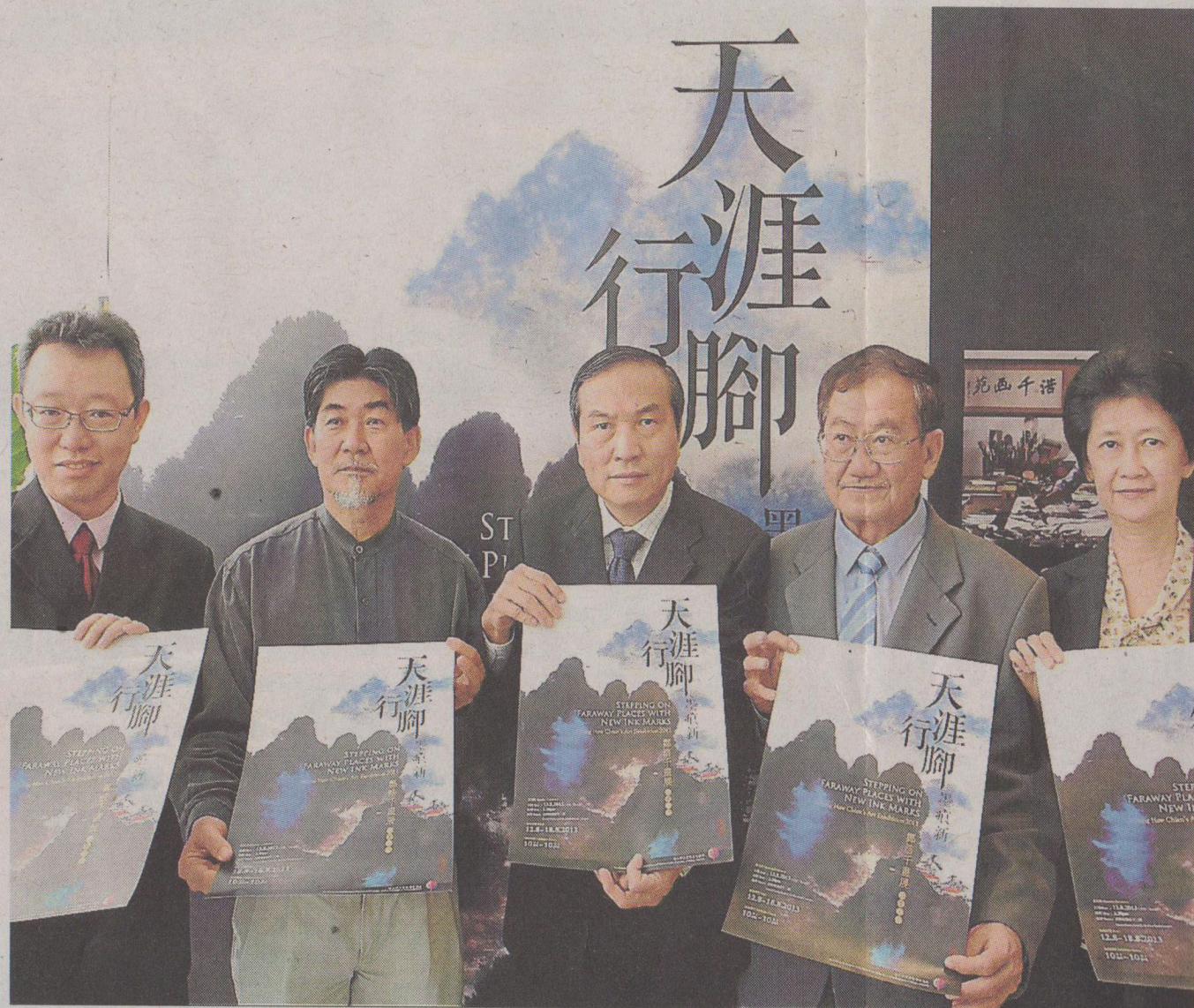
"The exhibition is one of the fundraising activities for Pejati and aims to promote Chinese

painting in Malaysia," said Pejati president cum exhibition organising chairman Datuk Ng Tong Hai.

Since its inception, Pejati has played an active role in co-organising and financing most of the activities and projects by UM's Department of Chinese Studies, including organising international conferences, offering scholarships to needy undergraduates and the publication of academic research.

Ng said it was a privilege to have such a well-known Chinese artist to help them in their cause.

"Dr Cheng's works promote



Joint effort: (From left) Exhibition organising committee secretary Lee Suk Yui, Dr Cheng, Ng, exhibition organising committee vice-chairman Heng Kay Song and exhibition organising vice-chairman Soh Wei Nee holding posters promoting the 'Stepping on Faraway Places with New Ink Mark' art exhibition.

Lingnan in motion

China will set up a museum to house paintings by Penang artist Cheng Haw Chien, writes John Tiong



Cheng's riveting landscape of China.

CHENG Haw Chien, one of the few local artists known for the Lingnan-style of art, will soon have a museum dedicated to his paintings in Ningpo, China, courtesy of the Chinese government.

Lingnan art utilises more colours and fuses traditional Chinese painting with elements of Western and Japanese realist painting to give it a very easy and delightful feel. The style was first used by Gao Jianfu in Dongguan, Guangdong, in the early 20th Century.

Cheng explains: "Lingnan contributes to the modernisation of Chinese painting. It complements the Western theory of light, shadow and colour with Chinese traditional painting styles and creates a very appealing effect."

Every one of Cheng's paintings, be it a crane, the moon, kangaroo, tiger or the simple willows, carries



Cheng will have a museum dedicated to his paintings in Ningbo, China.

Cheng, who has a doctorate in art from St George University, Oxford.

The art world in China is familiar with Cheng's paintings as well as his calligraphy as he has extensively exhibited in most of its major cities in the last 25 years. These

years. The most important thing I learnt from him is the way to master classical Chinese poetry. This is very important because in Chinese paintings, we have to write the best verses on each artwork."

Cheng also studied under Zhang Daqian,

one of China's distinguished artists of the 20th Century.

Cheng's Lingnan art has not only given Chinese art a new breath of life but beautifully fresh interpretations of exotic destinations like the Silk Road, Himalayas and the Savannah.

ings, be it a crane, the moon, kangaroo, tiger or the simple willows, carries that stamp of an artist par excellence. There is a wholesomeness in the colour schemes, calligraphy and the way the subjects are presented, which makes the paintings irresistible.

Many of Cheng's paintings can be seen in the book, *The Art World of Cheng Haw Chien*, that was published by the National Art Gallery in 2010 when Cheng held a solo exhibition there.

The paintings, especially that of the landscape and nature genres, have a riveting poetic feel. The verses, the masterful strokes, intelligent angling of subjects — such as a full moon silhouetted against a tree — as well as the mesmerising blend of colours, brings the Lingnan style to a new height.

Cheng, who is also a celebrated poet, also writes his own poems on his works unlike some who reproduce poems of literary figures on their paintings.

"I always write my own poems. This is the most difficult part of Chinese painting because badly written verses can spoil a painting," says

sively exhibited in most of its major cities in the last 25 years. These include the Palace Museum, the China Museum of Art, the Provincial Liaoning Museum, Inner Mongolia Art Museum and the Fujian Museum. Cheng has also served as a visiting Professor at China Renming University and Changshu University and advisor to the Ningbo Art Museum in 2010 and 2011.

His museum in Ningpo will be opened in May. Cheng states he has been asked to contribute more than 100 of his paintings.

Cheng, from Penang, has the late monk, Ven. Chuk Mor, and noted artist Prof Chao Shao-an to thank for his mastery of this art-form.

Chuk, the founder of the Malaysian Buddhism Association, was Gao's student and was especially famous for his paintings and unique calligraphic skills.

"I got to know him through an artist from Hong Kong," Cheng, who was into traditional Chinese paintings then, adds: "He liked my work so he took me on as his student."

"He was my lifelong teacher for almost 40



Cheng enhanced his moon and willow painting with poetic verses.



陈广才（左起）、黄东海、方天兴及郑浩千一同欣赏展出的作品。

郑浩千画展 部分作品充义卖

（吉隆坡13日讯）“天涯行脚墨痕新—郑浩千画展2013”今日正式在吉隆坡威年广场开展，享誉国际艺术界的大马国画艺术家郑浩千教授除了在现场展出60幅水墨画作外，也不忘捐献部分画作充作义卖，协助马大中文系毕业生协会（中协）筹募活动基金。

今次画展是由中协主办，即日起展出至18日（本周日），出席开幕礼的嘉宾也包括中协主席暨筹委会主席拿督黄东海、华总会长丹斯里方天兴、前马华署理总会长丹斯里陈广才、前马华妇女组主席拿汀巴杜卡周美芬、马华妇女组主席拿督尤绰韬、柏威年广场首席执行官叶素清等。

黄东海：水墨画是瑰宝

黄东海指出，中协一向以“发展华教，弘扬中华文化”为己任，也举办过多场讲座会、研讨会以提升我国中文研究水平，深化我国民众对中华文化的认识，但举办水墨画画展则是首次。

“我认为水墨画是中华文化的一块瑰宝，内涵丰富、风格独特，值得提倡及推广。”

郑浩千：我国缺乏美术馆

郑浩千指出，我国美术馆在收集美术作品上仍做得不足，如果要迎头赶上，则必须从美术教育或从各方面着手。

“各国美术馆都收录了非常精彩的美术品，包括俄罗斯的美术馆收集的都是世界的精品。美术馆的成立及建设对国家非常重要，虽然自身已开了140多个展览，但场地至今仍是许多画家所会面对的问题。”

他披露，虽然马来西亚地广，但并非每个地方和城市都有美术馆。

他指出，1960年代，中国国画大师张

他指出，暂时还未定下义卖的筹款目标，因为艺术无价，但仍希望越多越好，以便中协可举办更多的研讨会，因举办研讨会常需耗费许多经费。

郑浩千也指出，这次所展出的都是新作品，中协也协助出版新的画集及新的诗集，即《郑浩千画集》与《天涯别馆吟草—郑浩千诗集》。

方天兴：艺术家楷模

方天兴也指出，郑浩千对推动和协助推广中华文化与华教不落人后，曾经在今年3月在关丹举办的“龙情厚意献关中”筹款晚宴中，特别献出一幅“万年长青”名画供现场拍卖，并成功为关中筹获100万令吉建校基金。

他说，郑浩千艺术事业如日中天，能在世界五大洲各大城市举办画展3年后，再次回到国家展出画作，意义非比寻常，更难得的是还捐出部分画作义卖，可谓艺术家的楷模。

有鉴于此，他也呼吁各界爱好艺术人士踊跃前来观赏展览，并热烈响应及支持。

大千曾到马来西亚，欲找地方办画展，却找不到场地，到了怡保之时，竟被安排在杂货行开展，并立即被张大千拒绝，也马上改变主意到附近会馆举办，还漏夜布置画展，就是不愿让画展首开先河在杂货行开展。

他指出，早期自身欲在檳城办画展之时，也面临没有场地的问题，最后只能在会馆举办，而现在大多数的画展也大都在会馆举办，所以今日获得柏威年广场赞助场地，已非常难得。#



岭南派 彩墨画大师郑浩千

突破传统

报道 林家苙

摄影 杨智聪

赋予彩墨画新生命



笔墨必须跟著时代改变，不能停留在某个阶段。虽然我们保留了传统的中华文化精华，但岭南派所强调的是技法的吸收，包括对新技法、西式技法的吸收，以及光、笔力和透视等。



我国著名岭南派彩墨画大师郑浩千，以中国笔墨勾勒世界各国风物、异国鸟兽，突破传统，也赋予了中国彩墨画新生命。郑浩千喜爱旅游，常到世界各地写生，也造就其作品题材广泛，除了山水鸟花，其作品中还包揽世界各地风物，如非洲原野奔驰的鸵鸟、澳洲树熊、袋鼠、企鹅、荷兰的风车、加拿大枫叶、柬埔寨的吴哥窟、南洋蔬果等，题材创新，却不失传统中国水墨画的风韵。

诗词与画相融合

除了画画，他也善于创作的诗词，并与彩墨画相互融合，体现诗词与画交融的意境，赋予作品深度。他指出，作画一直深受清朝画家石涛影响，其所说的“笔墨当随时代”，影响他尤深。

诗词与画相融合

“这句话给了我很大的启示，笔墨必须跟著时代改变，不能停留在某个阶段。虽然我们保留了传统的中华文化精华，但岭南派所强调的是技法的吸收，包括对新技法、西式技法的吸收，以及光、笔力和透视等。”

他认为，创作题材无分难不难，困难是因为没有得参考，就如古人不曾画过袋鼠或鸵鸟。“因此，我们就必须去寻找根据、去看和观察，其实题材都可以从生活中找回来，如鸵鸟，你观察、写生后就可以创作，而我第一次看鸵鸟写生就是在非洲。”他指出，在创作《长城一景》时，也花了很多时间去观察长城，写生及做草稿，再作诗题字。

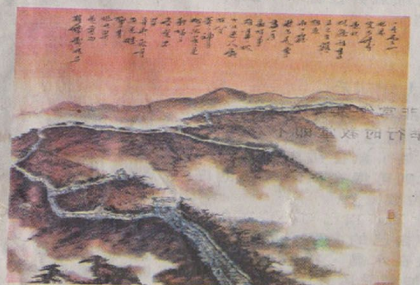
郑浩千表示，画画除了要学习技巧，也要多阅读，不论是文、史、哲的著作，各方面都该去进修，因为文学的因素非常重要。他透露，自身在创作诗词时，对于诗词的平仄，押运都已胸有成竹，有些则是依据词牌填写，而初学者则必需多做参考。“其实现今的人也可自行学习填词，不一定要抄古人的诗词。”

谈及其作品是否全属岭南派系，他说：“也不算，其实是自己找题材，岭南画派则是把它当作是一个技法学习过程，学了之后，还必须吸收及创新，才会有深度。他指出，自身也有学习篆刻，除了绘画，也喜欢书法、过去也曾撰写杂文、游记、访问等，希望以后能集结出版成书。另外，马大中文系毕业生协会为其出版的《天涯别馆吟草—郑浩千诗集》中，郑浩千也创作了不少感恩的诗词向恩师们致敬。

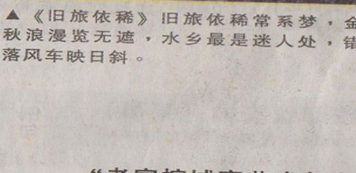
▼《加拿大枫林》人生真个似飞鸿，足迹总西东，眼前尽是红叶，远近一丛丛，万里风，五更风，意无穷，如诗秋色，写生盈篋踏遍丹枫。



▲《树熊》天真笨拙发毛茸，睡眠惺忪熊懒慵，食尽枝头青翠叶，友人来去从容。



▲《长城一景》一望云山眼界宽，长城起伏似龙蟠，秦王已去烽烟息，壮士临行易水寒，当年敌阵争雄地，今日游人戏险关，莽莽神州沈暮色，斜阳立尽觉衣单。



“老家檳城富艺术气息”

郑浩千老家就在檳城农村，遍布果园，从小就喜爱绘画的他，不需参考实物，挥笔就可绘出各式南洋疏。“我老家在檳城的农村里头，我们有果园，从小就接触红毛丹、榴莲，小孩子可以自己爬树，摘水果，长大后这些东西都已很熟悉，所以写生只是一个阶段。”他也表示，非常怀念学生时代及求学时，老师教导画画的时日。

“现在檳城有些老建筑都已不在，就连父母也不在了，所以也较少回家了。”他认为，檳城是一个非常富有艺术气息的城市，因为念书时期就已有中国国画大师张大千这些人物来开画展。“所以我们非常的幸运，后来到台湾念书有机会拜访张大千，自己就犹如今日所说的‘粉丝’，非常高兴，也非常幸运，现在我的确非常怀念老师及恩师们。”

“从小就发现，檳城极乐寺就有康有为的题诗，长大后还发现郁达夫、孙中山也在檳城住过。”



郑浩千小档案

郑浩千1948年出生于檳城。早年留学港台。曾师事竺摩、吴公虎、赵少昂、梁寒操、刘大希、易君左、张寿平等，转益多师。曾任大马中央艺术学院院长，现任大马中央艺术学院院长、中国人民大学艺术学院客座教授、常熟理工大学艺术学院特聘教授及宁波美术馆艺术顾问。

郑浩千在世界各地举办画展次数已达140余次，共在全马举办画展10余次，也曾应邀中国官方美术馆邀请，举办了15次的展览；邀请他开办展览的国家不间断，包括俄罗斯等，预计明年将会到法国及韩国开展。

▲《草原袋鼠》草原辽阔任西东，身手机灵势若龙，别有胸中丘壑在，乾坤袋里俱能容。



马大中文系毕业生协会于吉隆坡柏威年举办“天涯行脚墨痕新——2013年郑浩千画展”。左起为李锡锐、郑浩千、黄东海、王介英及苏伟妮。

中協籌募活動基金 12日起辦鄭浩千畫展

(吉隆坡31日讯) 马大中文系毕业生协会(中协)将于8月12至18日,于吉隆坡柏威年(Pavilion)举办“天涯行脚墨痕新——2013年郑浩千画展”,以筹募该会的活动基金。

该会也于8月13日(星期二)下午2时30分,邀请华总会长丹斯里方天兴为该画展主持开幕礼。

展出80幅画作

中协主席兼画展筹委会主席拿督黄东海表示,这次的画展将展出80幅画作,画展除了筹募活动基金,也是本会推广中华文化的重点活动之一。

“我们期望这个画展,能够让更多人了解及欣赏中国传统国画,

并提升人们对这项传统文化的兴趣与参与。我们非常感谢郑浩千慷慨捐赠一部分佳作进行义卖。”

郑浩千说,该画展命名为“天涯行脚墨痕新”因为“天涯行脚”意喻自己热爱旅游,不断行走,而“墨痕新”则是代表他的画为大家呈现了全新的感觉,让大家留下全新的印象。

“‘天涯行脚墨痕新’也是从我的诗里抽出来的其中一句。”

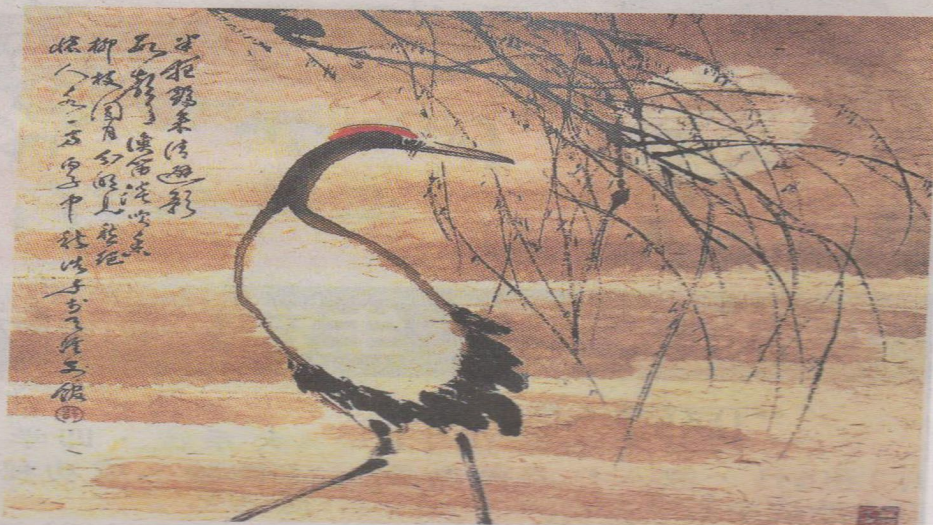
他强调,现代人有机会到世界其他的地方去看,视野也比较广,因此能够开拓更多创作元素,并且注入画内。

其他出席者包括画展筹委会副主席王介英、副主席苏伟妮、秘书李锡锐等。

鄭浩千：臨摹中國畫非抄襲

郑浩千针对本土诗人陈强华涉抄袭文学作品事件表示,中国画学习的方法是用临摹的,临摹不是抄袭,是学习的过程,只要把临摹的作品当成一个学习的过程,不要当成是自己的作品,就没有问题。

“国画大师张大千曾经临摹及模仿很多古代艺术家的作品,而他在书法、绘画等方面都很成功,这是他的成就,从这个角度来看,他把临摹当作为一个学习的过程,是可以接受的。”



名为《寂夜》的画,是郑浩千的其中一幅代表作。