



鍾正山作品系列一：鍾正山画《正山》
Chung Chen Sun's Art Series I: Mountains by Chung Chen Sun

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一代画杰 文化使者 文章转载自《全球杰出华人画传》

他，從藝六十餘載，勤研東西方繪畫，筆耕不輟，妙手丹青，是華人傑出畫家典範

他，在水墨畫創作領域耕耘數十載，融會貫通中西繪畫之精髓，在南洋地區致力於推動中國水墨畫的現代化運動，被譽為「馬來西亞現代藝術教育之父」及「馬來西亞現代水墨畫之父」

他，身為華裔，懷著極大的愛國熱情和對藝術教育事業的追求與奉獻精神，傾其所有，以文化反哺的方式反哺華夏，藝術精神和壯舉令人肅然起敬

他，將現代藝術設計教育引入中國內地，為中華傳統文化的創新以及中馬文化交流作出巨大貢獻。

他，就是享譽國際的著名畫家、藝術教育家鍾正山先生

浩然正气传天下 圆融和谐渡四方

中國著名美術評論家邵大箴教授評曰：「鍾正山是一位很有成就和享有國際聲譽的藝術家，藝術教育家和藝術活動家。作為「馬來西亞藝術學院」的創辦人和「國際現代水墨畫聯盟」的發起人與領導人之一，他為藝術教育和水墨畫的現代化運動，做出了引人注目的貢獻。他在水墨畫領域裡辛勤耕耘數十年，艱苦探索水墨畫的現代語言，創造了獨特的繪畫風格，引起了包括中國大陸在內的國際畫壇的關注與好評，被公認為是當代水墨畫壇的創新家之一。在當前東西文化和藝術的碰撞和交融中，許許多多的藝術家開始認識到東西融合和創造現代水墨畫的重要性，並在進行自己的試驗和探索。鍾正山的藝術創造，他取得的成果，無疑具有前瞻性，對包括中國在內的許多東方藝術家俱有借鑒和啟發的意義」。

臺灣藝術評論家羅青教授分析其作品：「從早期的寫生和寫意，變精進，納入東西美學哲思，有渾厚的傳統精神，又能發揮具創建的造型意境，誠為一代畫傑，求之世界畫壇亦不多見」。

清華大學美術學院袁運甫教授說：「他在中國改革開放以後，在很艱難的條件下，他堅持藝術教育，結合我們當前國家發展的需要，做得非常真實，非常坦誠」。

清華大學黃國強教授說：「他辦了三間學院，一個內蒙師大、一個雲南大學、一個株洲，十多年來培養了數萬名畢業生，不用國家一分錢，這種效益，更不可衡量的是他帶進了國際上先進的設計理念、教學方法，將很多教師帶到馬來西亞去培訓。我相信隨著經濟發展，我們的设计事業，我們的藝術很快的會走在世界前列」。

因此，鍾正山亦有「馬來西亞現代水墨畫之父」及「馬來西亞現代水墨畫之父」的美譽。

中国 云南昆明 锺正山美术馆

2007 年，锺正山教授受聘为中国云南财经大学首席教授及国学研究所所长。同年，在党委书记汪戎教授的见证下，锺教授将个人不同时期的精作及千余件收藏品捐赠于该校。云南省政府拨款逾一千万人民币作建馆基金，将原来的图书馆改建为锺正山美术馆。并于 2011 年，锺正山美术馆落成开幕典礼，马来西亚前首相拿督斯里纳吉布特书贺函。

In 2007, Professor Chung was named the Leading Professor of Yunnan University of Finance and Economics and Director of the Institute of Chinese Studies. Under the witnesses of former secretary, Professor Wang Rong of Yunnan Province, Chung Chen Sun donated his works of different periods, as well as more than 1000 pieces of his personal collections were given to the college; the Yunnan provincial government allocated more than RMB 10 million funding for the conversion of an old library to Chung Chen Sun Art Museum within the campus. In 2011, the construction was completed and the museum had an official opening ceremony later that year.



锺正山教授（左）与汪戎教授（右）



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前言

2017 年中旬我回马来西亚期间，小妹锤璟和我就在商量着如何将父亲的各种绘画题材编成系列画集。通过编画集，我们可以更深入的学习他的绘画理念和技巧。

开始着手策划时，我们还没有决定先从那一个题材开始编。父亲的传统人物很有哲理，我俩都不是读书人，所以暂时不敢碰。土著人物很有趣，也有创新的轨道可寻，可以考虑先编这个题材。抽象人物是咱俩的最爱，但是也是最难编的，因为它涉及的不只是画面的构成原理，还需要了解作画的理念，一笔一触的目的，几乎每一幅抽象人物画都还需要大量的研究和理解，所以我们也将此题材先押后。

渔村题材也是一个可以考虑先编的，从早期的写生到现今的渔村画也是渐进的过程，要收集资料或对画面构图的理解上还比较容易掌握。父亲的竹子亦是如此。另外一个我们也有考虑过的题材就是山。因为打从几年前听过《正山皴》开始，这字眼就没离开过我的脑子。当我们还在琢磨到底先编那一个题材时，一个很奇妙的机遇出现了。

2017 年下旬，频凯画廊的卢先生通过朋友引荐来见父亲，并且表达了想为父亲办画展。其实开始我们都不以为然。因为我在马来西亚停留时间短暂，不可能去处理画展之事。而且，父亲今年 83 岁，让他再大量作画也不是容易事，最后恐怕只能拿旧作去展览，实在没太大意义。但是，这位卢先生也没放弃，他第二次带来了一个完全崭新的概念。他建议用父亲的名字《正山》作为画展的主题。父亲举办过 29 次的个展，没有一次是以单一主题来呈现的。而这个以单一主题，并且又是以他名字命名，对他来说是一个很特别并且也很有意义的新概念。而且也将是他第 30 次个展，30 又与“山石”同音，太奇妙了。

另外，父母居所阳台面对吉隆坡最美丽的山峦之一，每天早晚都与山为伍。父亲对山的感情真不是一般，所以很快的就答应了。他还兴致勃勃的说他有灵感要再创作新的一批作品。当我们都还战战兢兢的面对这个画展，因为担心父亲是否能在预期内大量创作。但是看了频凯画廊场地后，父亲也挺满意它的环境，因为不是太大，数量可多可少，他就不会觉得有压力。频凯画廊还有一项另类的开幕方式，就是在开幕之前将所有的作品盖起来，开幕之际才将遮盖物揭开，从某种意义上来说，这也是一种表现艺术。意味着一种突破，一个崭新的开始。

父亲第一次以自己名字《正山》为主题开展本身就是一个新的尝试。还有一项第一次就是频凯画廊是面向非中文教育人群的商业画廊，对是否能接受中国水墨画尚是未知数。但是，因为这个主题成就了很多第一次的传奇，父亲也就不介意一个陌生的设置了，因为他一辈子都在尝试新突破。

也因着这天时地利人和的《正山》主题画展，我们之前收集的《山》资料得以在最短的时间内编集成视频，及系列画集的第一集《锤正山画正山》，并广传四方。

接下来，我们还会继续针对不同主题来编成视频及画集，盼望能为父亲记录创作理念及过程作一些小小贡献。

锤琳 2018年春于美国乐乎斋

Preface

When I returned to Malaysia in mid-2017, my younger sister and I were discussing on compiling my father's various painting themes into a series of art books. Through the process, we can learn more about his painting concepts and techniques.

When we started planning, we did not have any clue which topic to begin with. My father's traditional figure paintings are rather philosophical. Since both of us were not academic enough, we skipped the topic for the time being. Indigenous people are very interesting and there are innovative tracks to be found. Abstract figures are the favorite of both of us, but they are the most difficult to analyze because they involve not only the principle of the composition of the picture, but also the concept of painting, the purpose of a stroke, and almost every abstract figure painting requires a lot of research and understanding, so we also put out this subject first.

The topic of the fishing village was also taken into consideration since it started with the early stage of the outdoor sketching process and gradually developed into present fishing village paintings. It is still relatively easy to grasp data collection or comprehension of the composition of the screen, same thing to the topic of bamboo. Another subject that we have considered is the mountain. Ever since I learnt the term of "ChenSun's Strokes" a few years ago, this phrase has never left my mind. While we were still pondering the topic, a wonderful opportunity had emerged.

In late 2017, Mr. Lu from the Pinkguy Gallery visited my father through a friend's referral and expressed his wish to organize an exhibition for my father. In fact, we did not take it seriously at first. Because of my short stay in Malaysia, it was impossible to handle the exhibition. Moreover, my father is 83 years old this year, and it was not easy for him to create many paintings within a certain period of time, and it would be meaningless to hold an exhibition if only old works would be used for the exhibitions. However, Mr. Lu did not give up; he brought a completely new proposal for the second time. He suggested to use my father's name "ChenSun" (meant upright mountain in Chinese) as the theme of the exhibition. Out of my father's 29 solo exhibitions, not once were they on a single theme. This single theme, and named after him, was a very special and significant new concept for him. And it will be his 30th solo exhibition. 30th pronounced as "sanshi" in Chinese which sounded similarly to "Mountains and rocks", which in Chinese was pronounced "shanshi"— what a coincidence!

In addition, the balcony of my parents' home is facing one of the most beautiful mountains in Kuala Lumpur. Every morning and evening, they are associated with the mountains. My father's feelings about the mountains were beyond just liking, he also said with enthusiasm that he had the inspiration to create a new batch of works. While we were still worried about whether my father could create a large number of works within the expectation, after visiting the venue of the Pinkguy Gallery, my father was happy with its environment and the volume of the gallery. The number of exhibit works could be flexible, since the hanging space could be flexible as well, this finding giving relief to our worried and tension. In Pinkguy, there is also one of its kind method of opening ceremony. All works will be covered before the opening and unveiled during the opening. In a sense, this was also a type of performing arts, to unveil means a breakthrough, a new beginning.

Using my father's name "ChenSun" as the theme itself was a new attempt. For the first time, the Pinkguy Gallery is a commercial gallery for non-Chinese-educated people, it is still unknown whether Chinese ink painting can be accepted. However, because this theme has created many of the first-time legends, my father will not mind a strange setting, because he has been trying new breakthroughs throughout his art career.

Thanks to the unique timing of the "ChenSun" theme exhibition, the "mountains" information we collected earlier was able to compile the video in the shortest possible time, and both the video and the first art book of the series of paintings entitled "Mountains by Chung Chen Sun" was widely distributed. Next, we will continue to compile videos and art books on different topics, hoping to make some small contributions to my father's art creation philosophy and process.

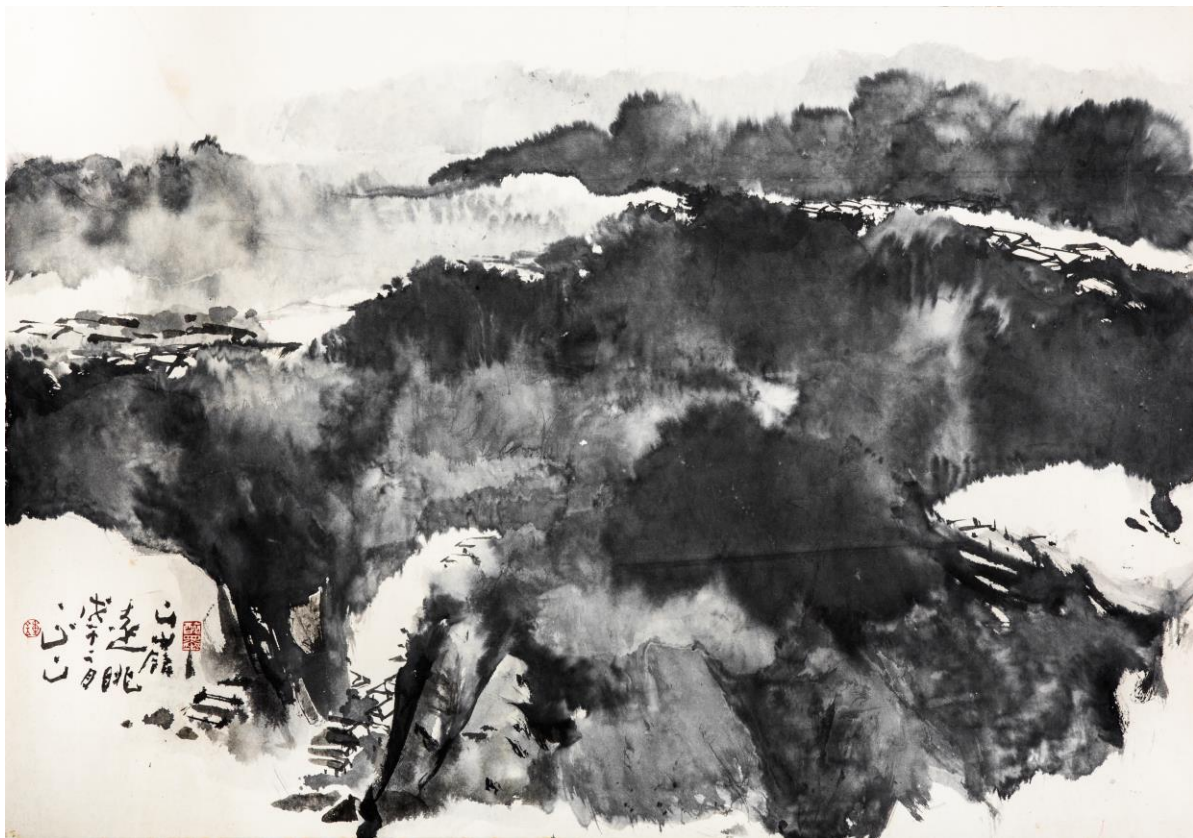
时代的蜕变 The Development
时代的发展 时代的进步

六十、七十年代的《山》 Mountains -In the 60's & 70's



锺正山师承陈文西，在传统笔墨功夫上奠定了深厚的基础。陈文西是受过美术新思潮的熏陶，以当代的题材使用西洋与中国传统绘画技巧来创作，这种新的绘画观念都潜移默化的在锺正山心里扎根。在锺正山六、七十年代的山作品中，除了呈现传统笔墨的山画之外，他也在油画布上创作。

Master Chen Wenxi, who was Chung Chen Sun's art teacher, was educated with new ideologies of art. Though he was well-trained in the traditional Chinese paintings' style, he managed to break through and created new works of local themes with both contemporary and traditional methods. Master Chen's ideologies of art had big impacts on Chung Chen Sun. In Chung's 60's and 70's paintings, he not only done traditional Chinese ink paintings, he did oil paintings as well.



远眺

Overlook

76cm X185cm

1978



风景

Scenery

78cm X185cm

1973



矿场

Tin Mine

96cm X 178cm

1975



峇都隐

Batu Caves

71cm X 256cm

1975

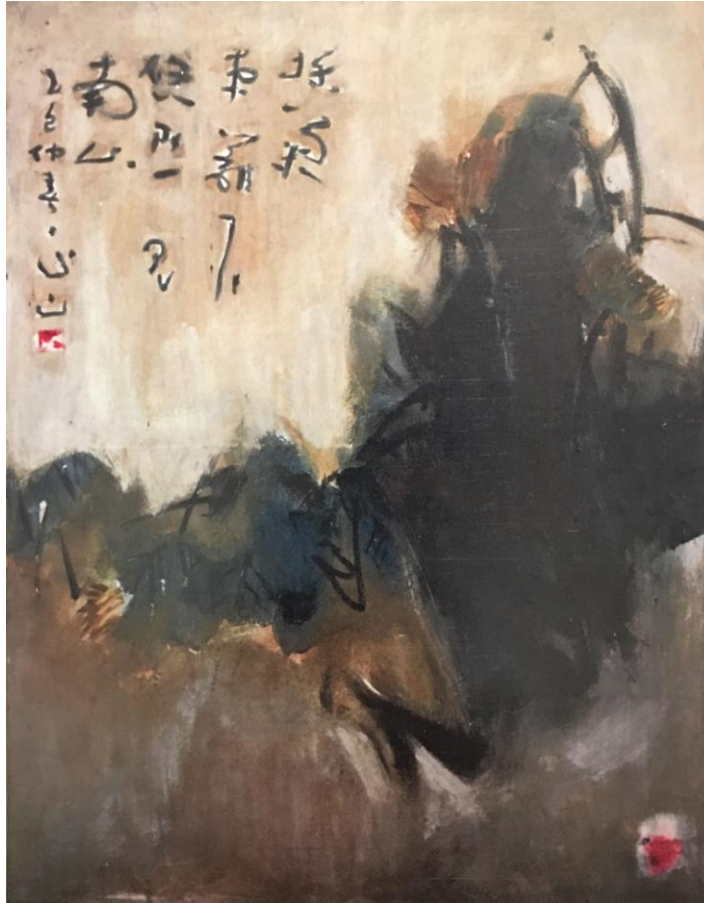


秋意

Autumn Scene

137cm X 71cm

1978



採菊東籬下，悠然見南山

Mountain Vision

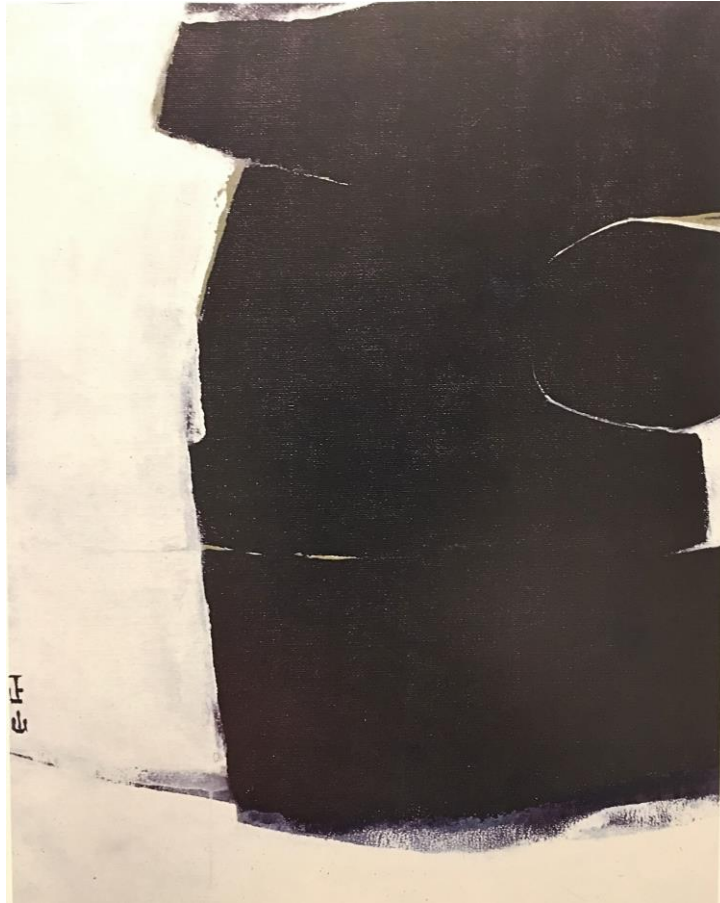
Oil on canvas

100cm X 85cm

1965

图解: 这一幅 1965 年的油画创作已经有墨块皴及狂草书法皴的影子可寻。

This oil painting work has already proposed the use of brush-stained strokes and free calligraphy strokes in his future Ink painting works.

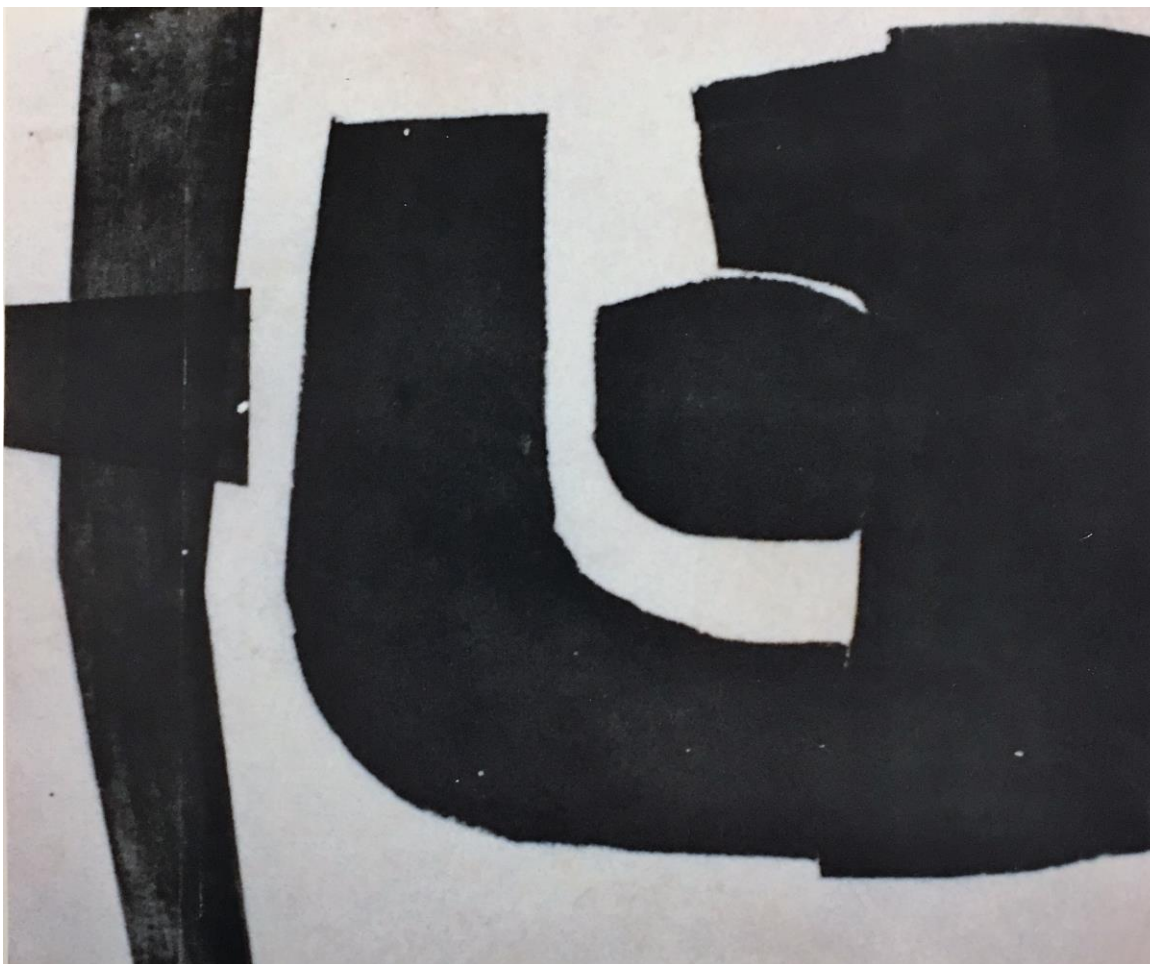


正山

Chen Sun
Oil on canvas
cm X cm
1969

图解: 这一幅 1969 年创作的以《正山》为名的油画作品, 无论在构图或山的造型上都已经为他日后画山铺好了基石。

Looking at his 1969 titled "ChenSun" oil painting work, both the composition and the shape of the mountains had indeed set the foundation for his mountain paintings in the future.



构成

Composition
Oil on canvas
cm X cm
1969

八十年代的《山》

Mountains -In the 80's



锺正山七十年代访问德国 BAHAUS 之后，引进了 BAHAUS 现代设计教育理念，融汇马来西亚艺术学院原有的中西艺术及本土化意识，形成新的教学理念。加上这个时期的国际水墨画坛也兴起了一股探讨现代水墨画的趋势。从事现代水墨画改革运动的锺正山这时期的作品一反传统画山用的皴法，他开始与山对话。用现代构成原理的眼光来观看山景，运用了大排笔来画山体，或大毛笔泼墨的形式来渲染山势，并很巧妙的留白，保留传统的虚实相生，阴阳共济的构图。同时，他也开发了以狂草线条来表达山里所听到的音符。

Chung Chen Sun began to implement the concept of modern design education of Bauhaus into the core study of Malaysian Institute of Arts, upon returning from Germany in the early 70's. While working on the blending of both modern design concepts and the traditional education in Malaysia, he indeed developed a new concept, not only in the education, but also in his paintings' style, especially during the contemporary ink painting movement that swept the international ink painting industry in the 80's; Chung Chen Sun was so moved to think out of the box. He started communicate with the mountains and observed the mountain scenery in a more abstract way. He used big flat brushes to create big form of mountains, or big round brushes to stain the mountains, and even free and musical strokes to represent the sound echoed from the mountains.



夏暑

Summer

73cm X 35cm

1981

图解：他用大面积的墨块皴来表现山体，留白的部分同时也是实体。以达到阴阳和谐的画面。
He used both black Ink stained and white voided area to represent Yin and Yang on the body of mountain, in order to achieve the harmony of the universe.



山外有山

Mountains Beyond Mountains

140cm X 74cm

1981

图解：他坚持中国水墨画的东方人文精神，并会将其思维写入绘画作品里。

His passion in eastern humanism is always written in his paintings.



春夏秋冬

Four Seasons

89cm X 124cm

1981



乐章

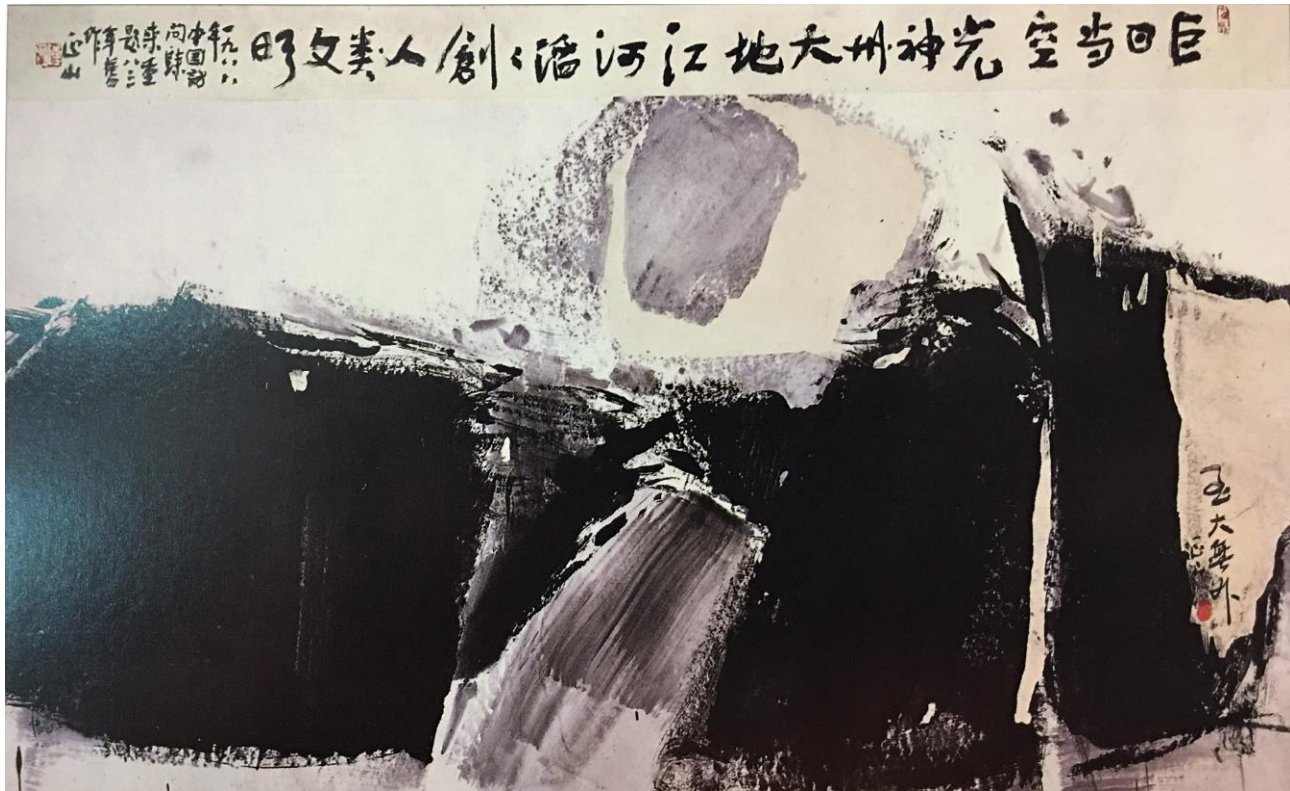
Melody

61cm X 122cm

1981

图解: 这幅 1981 年创作的以狂草书法来表现山中的乐章的风格也能在他日后的山作品中初现端倪

This piece was created in 1981, the idea of using free calligraphy strokes to represent echoing from the mountains on the back are actually continuing throughout his works of all periods of time.



至大无外

The Utmost

94cm X 174cm

1982

释文：巨日当空光神州大地 江河滔滔创人类文明（一九八八年中国访问归来重题）。

图解：他之后的山作品出现很多大日头，尤其是最新创作系列“山水相连、山水同源、一带一路”，完全体现了他热爱祖国的情怀。

This piece was created right after he came back from his first ever visitation to China in 1988, He had envisioned the sun was shining on the divine land and the rivers where all the civilization was form. The concept of big sun shining on earth could be seen in a lot of his mountain paintings throughout his art creation, especially his latest series on “The Belt and Road”



异度空间

An Unique Void

cm X cm

1983

图解: 这个时期的山作品有用多墨块来渲染山势。墨韵的深浅，留白，等等都给山势创造了很多的层次感。在构图上更是采用构成原理的方式，没有具象的整座山的形状，只有抽象的将局部的山体用墨呈现出来。

He used quite a lot of ink blocks to render the mountains in this period of time. The depth of the ink rhyme, the void space, etc. all created a lot of layers for the body of mountains. The principle of composition has been applied in this particular piece, that is, no concrete shape of the entire mountain, only the abstract form of partial mountain is presented.



天韵

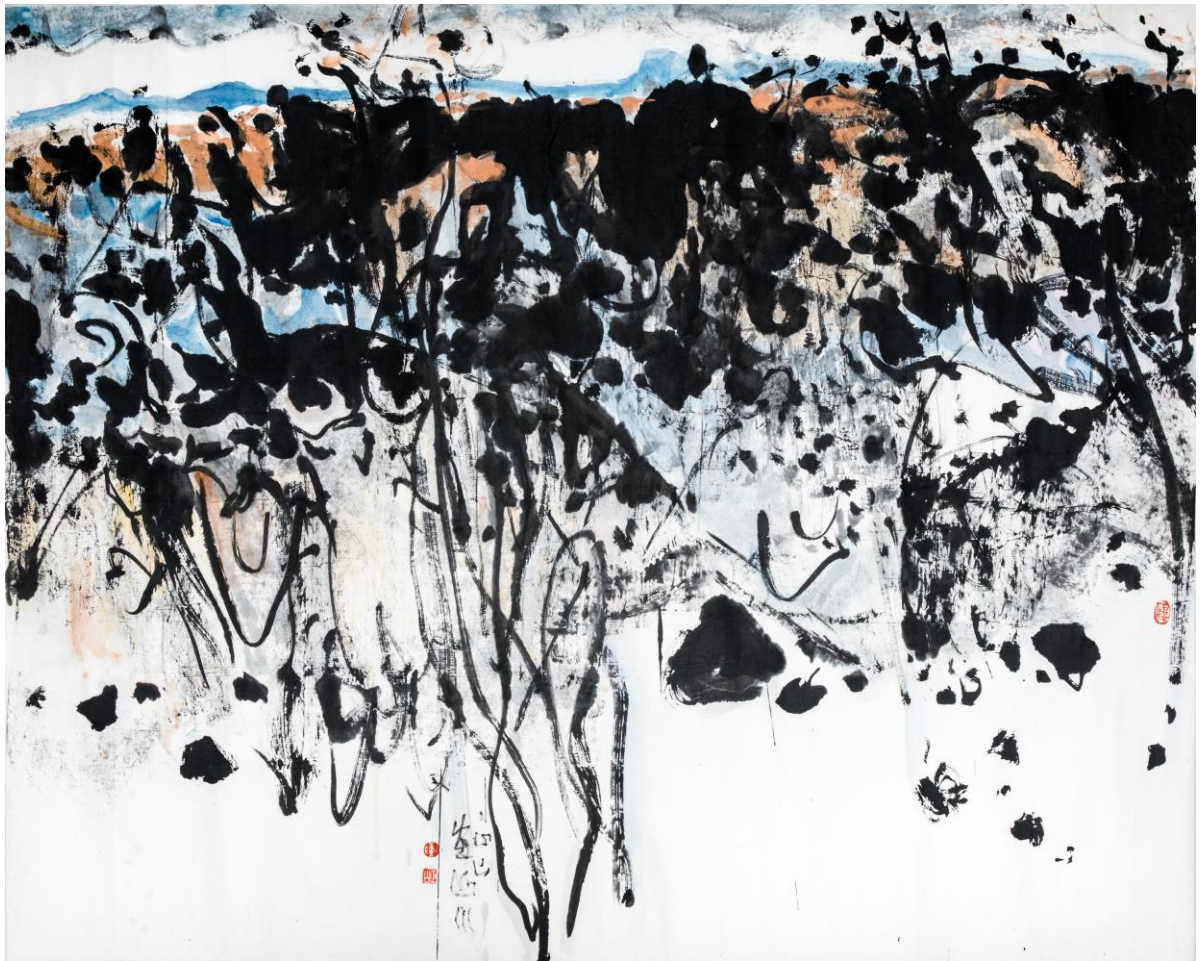
Sounds of Nature

92cm X 68cm

1985

图解: 构成原理创造, 他用敏锐的心灵去观察, 体验和感受, 即是与山对话。

He observed, listened and felt the mountain with keenness.



林之乐

Happiness in the Forest

96cm X 119cm

1988



荒山不见人 但闻人语响

Sounds in the Mountain

105cm X 69cm

1990

图解: 他用既幽默又抽象的方式, 将黑黑的墨山注入了声音, 让整幅画变成了有三维空间。

The wordings written on the black blocked mountain were describing the echo of the mountain, it placed a 3-dimensional concept into the painting,



墨山红日

Sunrise

97.5cm X 181.2cm

2003

九十年代中以后的《山》 Mountains-After the mid-90's



90年代初，锺正山开始在中国办学，期间经常遨游穿梭于祖国大地的天地山川之间，更深刻的体会中华文化中的“仁爱”、“虚静”、“顿悟”、“天人合一”。他将人性与自然的融合居于同等地位，寻求精神美与自然美的圆融，最终达到美与善的统一。这时期的作品回归传统画风。1996年，锺正山于世界华人画家三峡刻石开幕礼后，与北京刘勃舒及台北陈正雄同舟共济，遨游三峡。经过长江两岸，壁立千仞，遂想起林则徐的一副对联：“海纳百川有容乃大；壁立千仞无欲则刚”。并以此联创作了几幅山画。

In the early 90's, Chung Chen Sun visited many mountains while doing the joint venture business with colleges in China. While immersing himself within the mountains and rivers, he became more understanding about the Chinese language of “love”, “peace”, “epiphany”, and the “Unity of man and the universe”. In search of harmony between his own spirit and nature, he found beauty and good all in one.

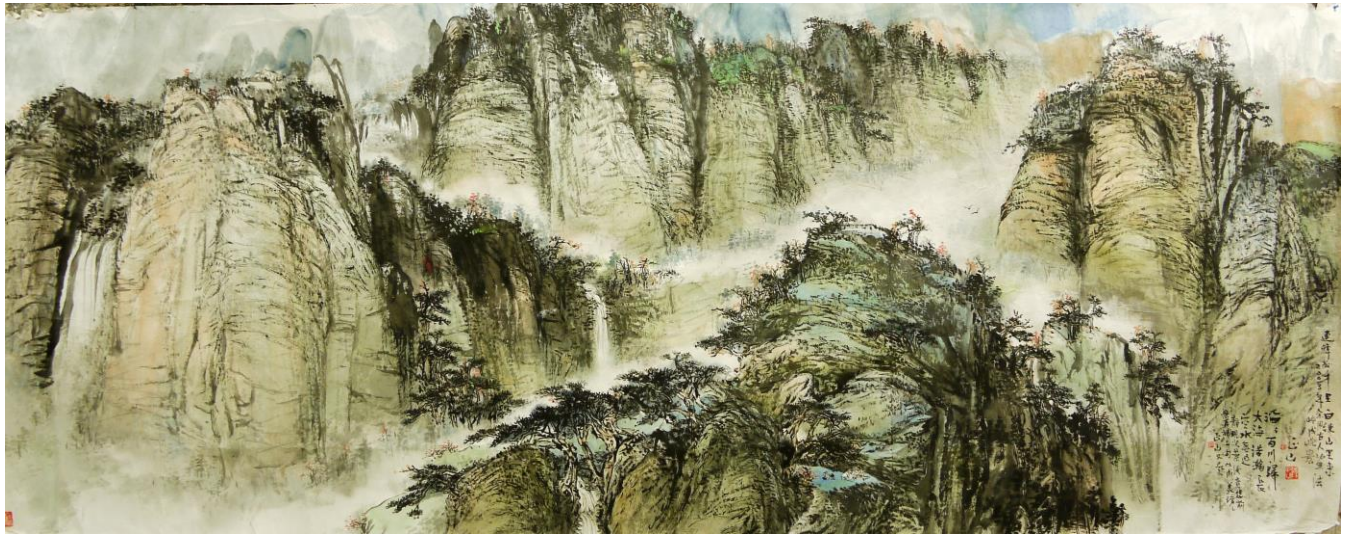
In 1996, he and his friends were visiting Yangtze River after the opening ceremony of “The International artists to engrave their works along Yangtze River”. While he was sailing along the Yangtze River, he was so moved by the steep cliffs that surrounded him and the poem “The sea is so broad that it allows all rivers to flow into it, and the steep cliffs stand so still that no temptation can ever conquer it” filled his mind. He created a few large mountain artworks after that.



壁立千仞无欲则刚
Untamable Mountain
181cm X 96cm
1997



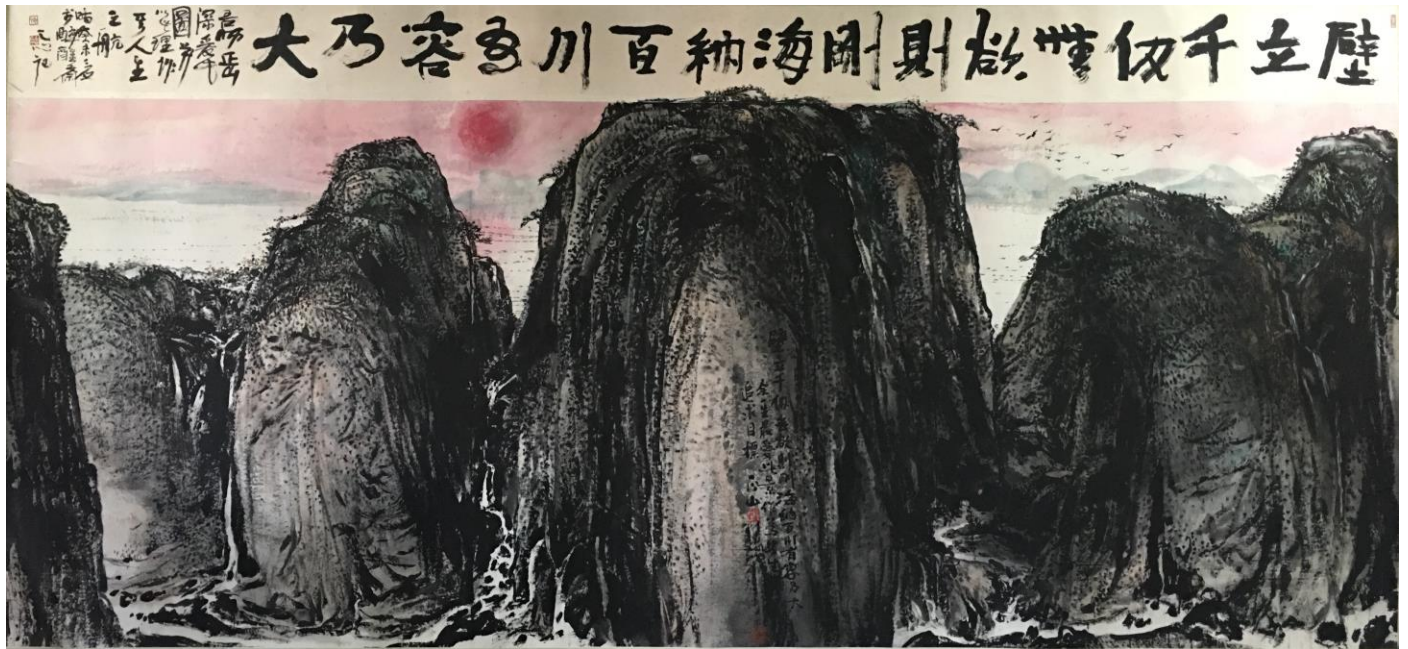
山水
Landscape
cm X cm
2003



山水
Landscape
181cm X 368cm
2003



山前山后有人家
In the Mountains
76cm X185cm
2003



壁立千仞无欲则刚

Untamable Mountain

170cm X 368cm

2003

释文：壁立千仞无欲则刚 海纳百川有容乃大

图解：1996年，锤正山于世界华人画家三峡刻石开幕礼后，遨游三峡。经过长江两岸，壁立千仞，遂想起林则徐的一副对联：“海纳百川有容乃大；壁立千仞无欲则刚”。并以此联创作了几幅山画。

In 1996, he and his friends were visiting Yangtze River after the opening ceremony of “The International artists to engrave their works along Yangtze River”. While he was sailing along the Yangtze River, he was so moved by the steep cliffs that surrounded him and the poem “The sea is so broad that it allows all rivers to flow into it, and the steep cliffs stand so still that no temptation can ever conquer it” filled his mind. He created a few large mountain artworks after that.



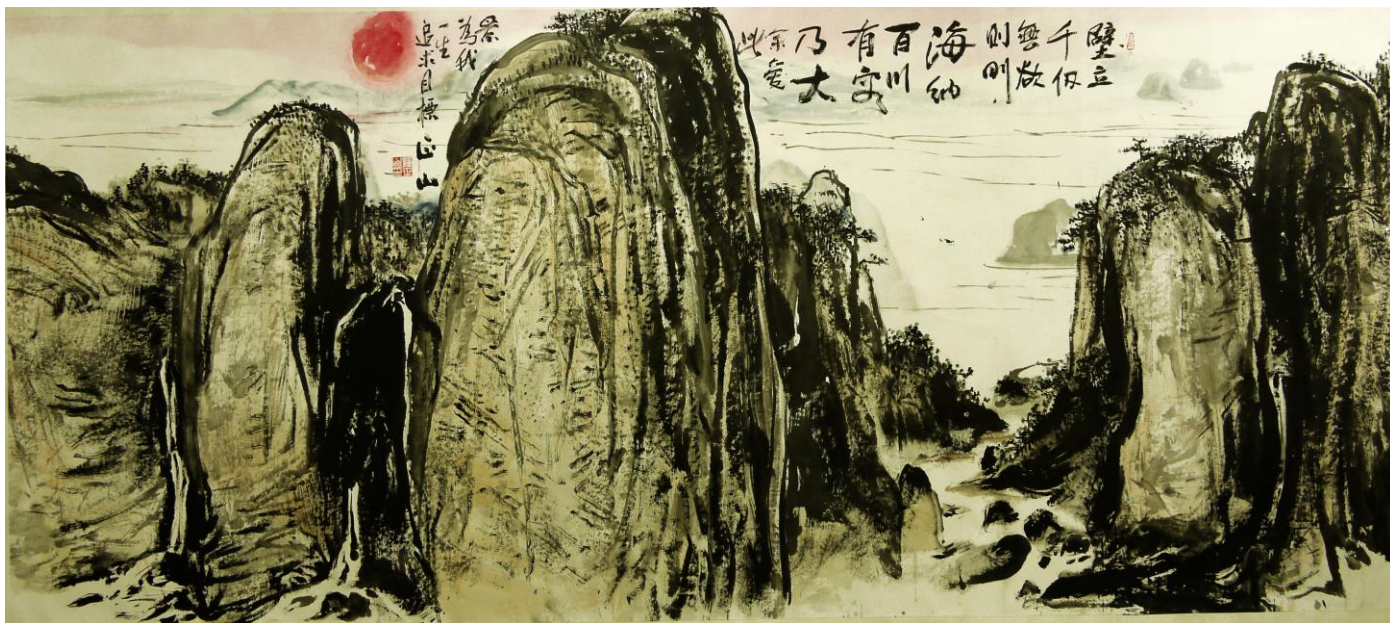
至大至刚

The Utmost

170cm X 368cm

2003

释文: 壁立千仞无欲则刚 海纳百川有容乃大 余一生以此图为师 正山



壁立千仞无欲则刚

Untamable Mountain

170cm X 368cm

2003

释文：壁立千仞无欲则刚 海纳百川有容乃大 余爱此景 为我一生追求目标 正山



2005 年锺正山第三度遨游长江三峡后感受其深。再次经过长江两岸，壁立千仞，奇石纵横，耀眼有序沉雄浩气，感慨中华文明渊源流长，孕育多少风流人物。此刻内心澎湃不已，奋发作图以抒情怀。这时期的作品回归传统画风，表现手法主要以其自创的皴法来勾勒轮廓及山体质感，融会现代艺术构成原理，以大气磅礴的气势来表现“天、地、人”的浩瀚。70 岁的锺正山认为“一个人想从所知的构成原理中创作，到底有限，若以天地为大法，大自然的一草一木都是老师”。

On his 3rd visit to Yangtze River in 2005, not only was he moved by the spirit of the mountains once again, he observed more details on the steep cliffs and painted more big paintings right after. He tried to use the traditional styles to capture the spirit of the cliffs, but because of his background in practicing modern design concepts over the years and developing strong feelings about the cliffs and the environment, he started to create his own stroke styles to represent the form and textures of the cliffs. The 70-year-old Chung Chen Sun believed that there was always limitation to paint what you can see, but if you establish the conversation with nature, anything in nature, including the grass and wood, it can be your teacher and tell you a story to put on your drawing paper.



山前山后有人家

Landscape

cm X cm

2006

释文: 山前山后有人家, 二零零五年, 余游三峡仰望山巅千家万户 白云间有天上人间之感也。

During my 3rd visit to Yang-Tze river in 2005, I could see villages on top of the cliffs, there were like the paradise on earth.



长江两岸 纵横千里

Landscape

143.5cm X 375cm

2006

释文：长江两岸 壁立千仞 奇石纵横 耀眼有序 沉雄浩气 孕育多少风流人物 余感慨万千 试写此境 愿与天下人分享也 正山年方七十

图解：此幅山之造型与他 60 年代所绘的油画《正山》之造型有相似之处。可见他在整体的山构图中纳入了构成原理的概念，取其意不取其形。在表现“奇石纵横 耀眼有序”上，他自创了纵横交错线的皴法，一气呵成。再加上阴阳乾坤线皴法，让画面增加了趣味性。最左边的山石上的乾坤线往下滚动，看似无意，充满动感的乾坤线起到了平衡画面的效果。而最右边的山却以垂直线皴法将左边出去的气带回画面。中间的山体最下端的左右，他又以狂草书法的线条将山体稳住在地上，“壁立千仞 奇石纵横 耀眼有序”之境一览无余。

The shape of the cliffs was probably derived from the shape of his 1969 oil painting titled "ChenSun", in which the principle of composition had been taken into consideration. Forms of mountains were more abstract than usual. On the body of the mountains, he created the mix and match strokes to represent the layers of steep cliffs with vigorous personality, the Yin & Yang strokes on left mountains to break the stiffness of the mountains and also balanced the composition at times. And the vertical strokes on the right mountains to help circulating the "Qi" of the whole painting.



三峡印象记

Yang-Tze River Impression

143.5cm X 375cm

2006

释文: 三峡印象记 崇山峻岭 沉雄万象 苍茫深远 浩然物化 孕育多少风流人物 余三游期间感受极深 特构造一角用以陶情养气 正山写于醉醒斋



至大至刚 浩然正气

The Utmost

尺寸：丈八

2006

释文：至大至刚 浩然正气 吾于二 00 六年旅游长江后内心澎湃不已 奋作此图以抒老怀 时年七十古稀



三峡印象记

Yang-Tze River Impression

尺寸：丈八

2010

图解：2010年，此幅画创作于北京朝来农艺园里的郑和文化会馆。创作期间，吾有幸观赏父亲创作的过程并记录了一些资料。尔后，吾返回美国，没有记录到完成的作品。一年后，郑和文化会馆的工程结束，此画亦不知去向。



源

An Old Civilization

170cm X 368cm

2011

释文: 中华文明源远流长 中元四千七百零九年



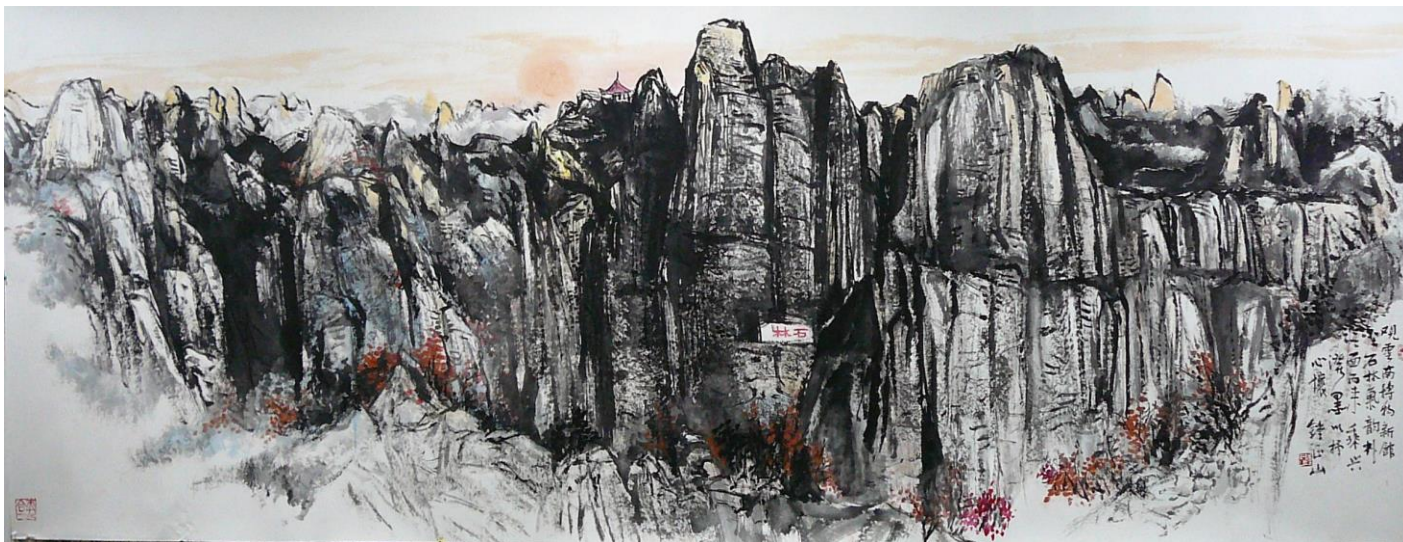
高原脊梁

Mountain Scape

170cm X 368cm

2011

释文: 高原脊梁, 巍巍然 鼎立于天地 雄峻坚毅体现我中华民族之正气 中元四千七百零九年 正山



石林

Stone Forest

143.5cm X 375cm

2014

释文：观云南博物新馆 石林气韵扑面而来 乘兴泼墨以抒心怀 锺正山

图解：2014年，云南省博物馆新馆落成之庆，他观云南博物新馆石林气韵扑面而来，于是乘兴泼墨一幅石林山景以抒情怀，并将此画捐赠新馆。此画被复制在会议室的墙上作为永久展览品。

In 2014, he was invited to attend the opening ceremony of Yunnan Provincial Museum in Kunming. After communicating with the architecture of the museum and the Stone Forest, he came out with a piece of artwork for the museum. A copy of the original painting was framed on the wall of the meeting room in the museum.



石林

Stone Forest

143.5cm X 375cm

2016

释文: 云南石林 天下第一奇景也 丙申 八十叟 正山



石林

Stone Forest

143.5cm X 375cm

2016

释文: 云南石林乃天下之奇观也 正山

二〇一八年的《山》 - 山水相连、山水同源、一带一路 Mountains of 2018 - the Belt and Road



锺正山是一个对时代变迁很敏锐的艺术家，他的作品正是其人文思想情感的外化，是内心感受的表达，也是他现代艺术语言的最重要元素。2018年，锺正山以《正山》为主题举办其第三十次个展。83岁的锺正山对“山”非常有感觉，所以又激情高昂的创作了一系列的山作品。他将“山水相连、山水同源、一带一路”的信念带进他的山画里。故这系列很多幅作品都有太阳升起来的画面，隐喻中国的崛起，照耀着东方大地。在表现手法上，这一系列又有别于他往日山作品的风格。之前的山壁立千仞，现在的山有形趋于无形，有无相生，用笔更精简沉着，行笔更挥洒自如。颇像老子说的：“恍兮惚兮，其中有像。”又或许是“大象无形、返朴归真”！

Chung Chen Sun is an artist who is aware of the changes in times; his works expressed his feelings and point of views of the current situation-which were the most important elements of his language in art. In 2018, he was invited by a gallery to hold his 30th solo exhibition with the name of “Chen Sun” (which meant upright mountain in Chinese). He had so much passionate about the name as it was his own name and soon created a whole new series of mountain paintings inspired by the “Mountains & Rivers of all are connected, so does the Belt and Road” concept. Thus, a sun rising from the mountain could be seen in a lot of the new paintings to metaphor the Risen of China as it benefited the nations connected to the Belt Road. In terms of presenting style, this series was quite different from his previous mountain paintings. The former style was more traditional that you could find a lot more details and characteristic of the cliffs, whereas the new styles were more abstract and simple in forms, and the strokes were executed with calm and free spirit. Remind us about what Lao-tzu said: “It may look like or not like what we think it is.” Or we may even interpret them as “There is no certain shape nor figure, everything goes back to its simplest”.



中华民族伟大复兴光耀世界

The Chinese Nation Glorified The World

137cm X 213.3cm

2017

释文: 中华名族 伟大复兴 光耀世界 中元四千七百一十六年 正山



浩然正气
The Utmost
122cm X 249cm
2017



山水相连 一带一路
One Belt One Road
234cm X 114cm
2017



一带一路 山水相连
One Belt One Road
114cm X 234cm
2017



顶天立地

Be upright

152cm X 78.7cm

2017



壮志凌云
Ambition Like Mountains
152cm X 78.7cm
2017



江山如此多娇

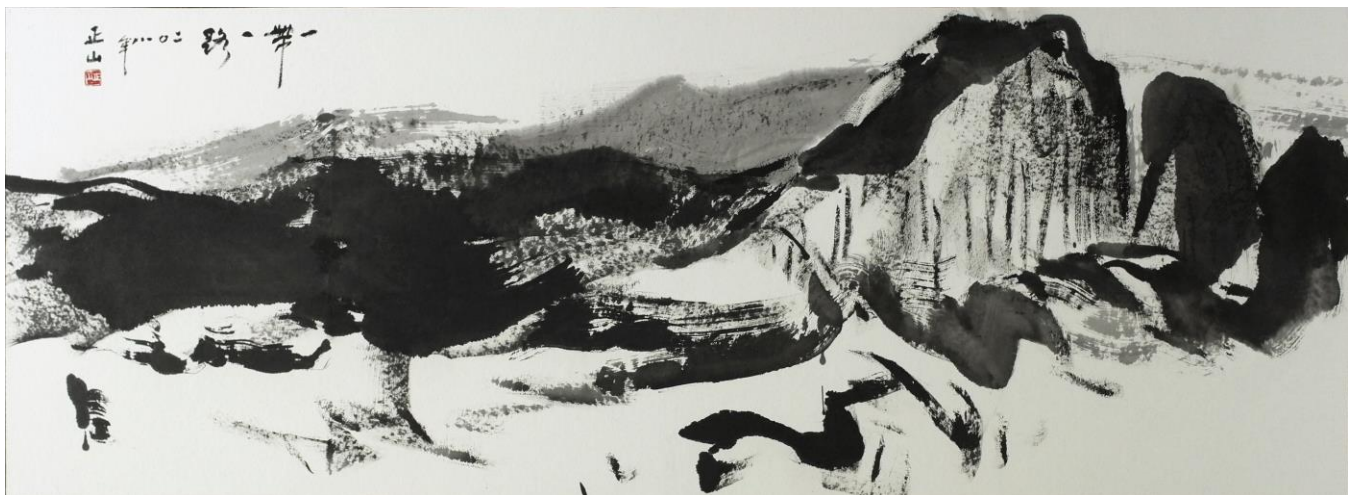
Beautiful Mountains Successful Scholars

78.7cm X 152cm

2017



高山远景
Mountain Scenery
78.7cm X 152cm
2017



一带一路

One Belt One Road

56cm X 156cm

2018



一带一路

One Belt One Road

56cm X 156cm

2018



群山万里

Million Miles of Mountains

76.2cm X 78.7cm

2018



山水相连
Boundless
76.2cm X 78.7cm
2018



顶天立地
Be Upright
76.2cm X 78.7cm
2018



山外有山

Mountains Beyond Mountains

76.2cm X 78.7cm

2018



光照大地

Shine on earth

76.2cm X 78.7cm

2018



正山

Upright Mountain

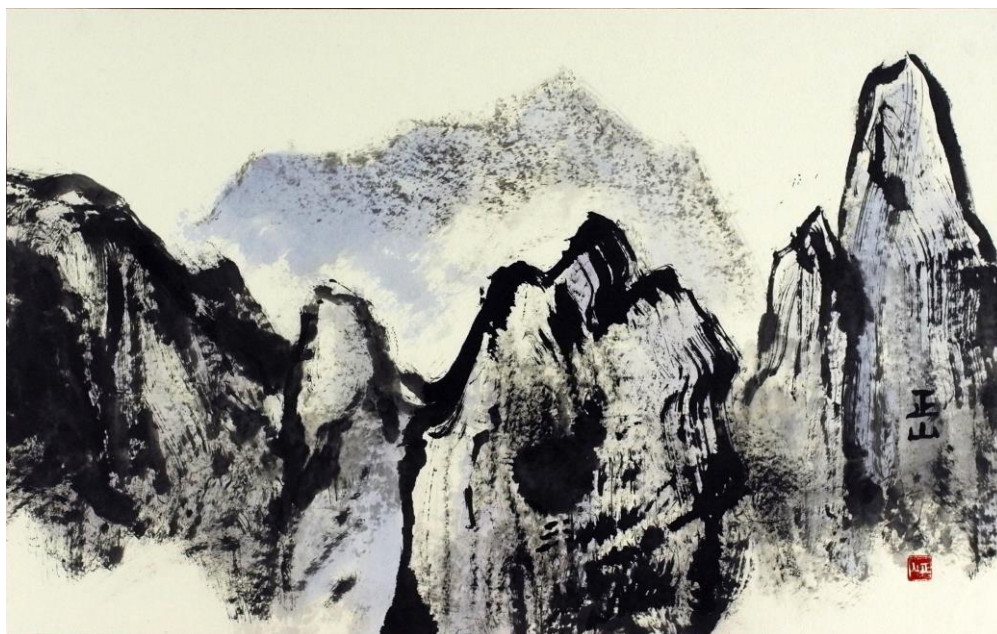
76.2cm X 78.7cm

2018



正山

Upright Mountain
76.2cm X 78.7cm
2018



山外有山

Mountains Beyond Mountains

48cm X 78.7cm

2018



江山如此多娇

Beautiful Mountains Successful People

48cm X 78.7cm

2018

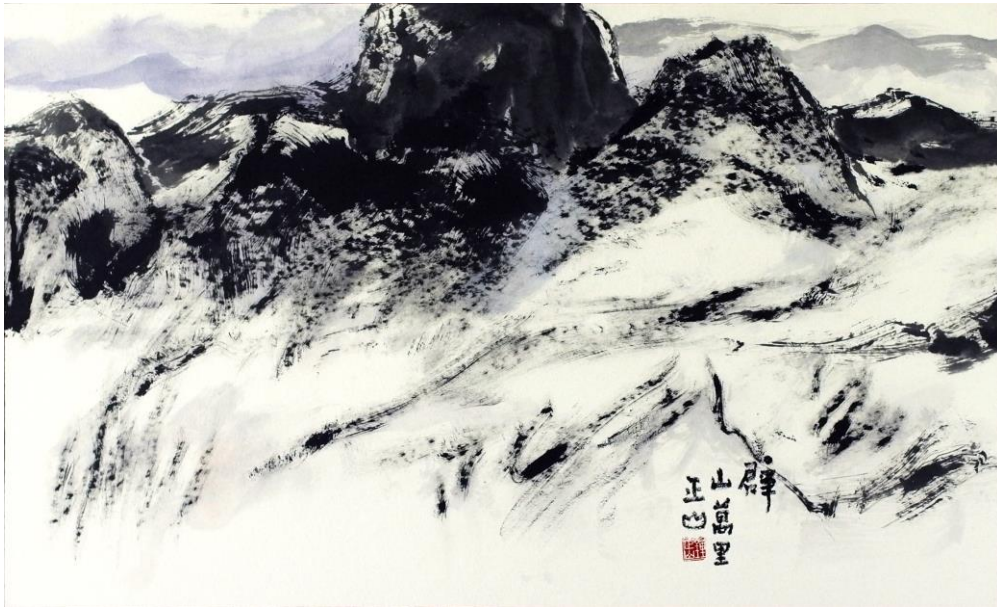


正山壮丽

Beautiful Mountains Successful People

48cm X 78.7cm

2018



群山万里

Million Miles of Mountains

48cm X 78.7cm

2018



山外有山

Mountains Beyond Mountains

48cm X 78.7cm

2018

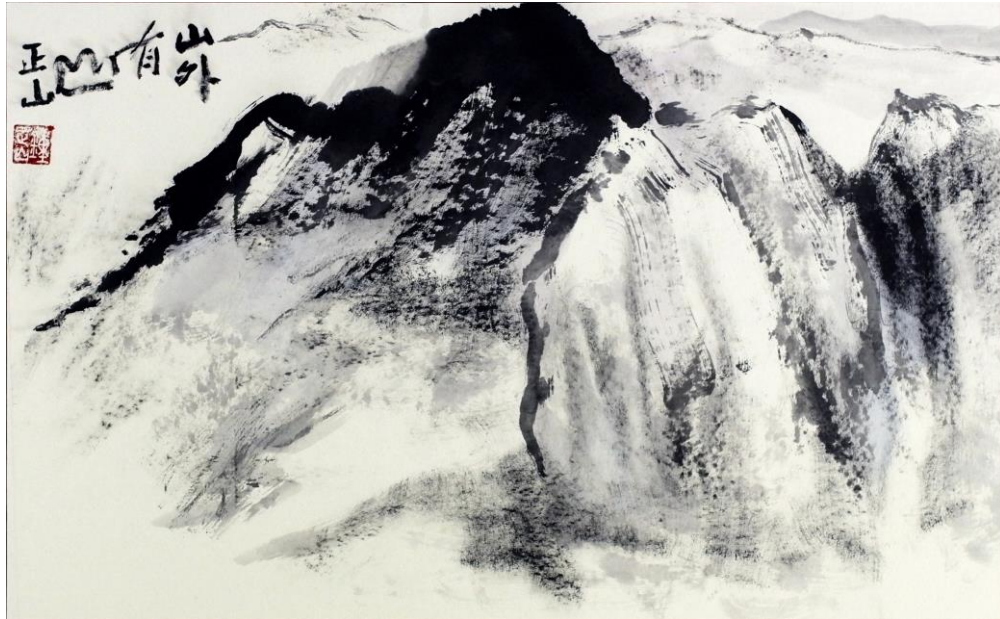


阴阳和谐

Harmony in Ying & Yang

48cm X 78.7cm

2018



山外有山

Mountains Beyond Mountains

48cm X 78.7cm

2018



云深不知出 就在此山中

Lost In The Depths of Clouds, Yet Is In This Very Mountain

78.7cm X 48cm

2018

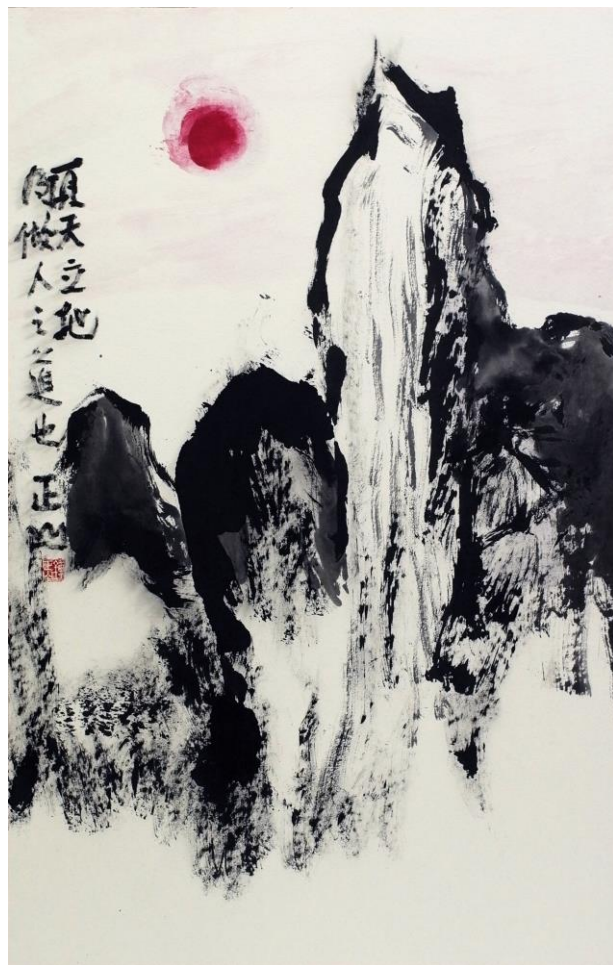


圓融

Perfect Harmony

78.7cm X 48cm

2018



顶天立地乃做人之道理

Being Upright is a Solid Principle

78.7cm X 48cm

2018



顶天立地
Be Upright
78.7cm X 48cm
2018



顶天立地
Be Upright
78.7cm X 48cm
2018



顶天立地
Be Upright
78.7cm X 48cm
2018



江山如此多娇

Beautiful Mountains Successful People

48cm X 78.7cm

2018



群山万里

Million Miles of Mountains

48cm X 78.7cm

2018



山外有山

Mountains Beyond Mountains

48cm X 78.7cm

2018



正气
Righteousness
48cm X 78.7cm
2018



一带一路 山水相连

One Belt One Road

56cm X 156cm

2018



山水相连 一带一路
One Belt One Road
234cm X 114cm
2017

《正山皴》 **ChenSun's Strokes**
《正山皴》 ChenSun's Strokes

《正山皴》 ChenSun's Strokes



2014年，云南省博物馆新馆落成之庆，馆长戴宗品邀请锺正山共襄盛举，并表示希望新馆能得一幅锺正山的石林墨宝作为镇馆之宝之一，因为锺教授的正山皴法是富有创造性的一种创新皴法。锺教授观云南博物新馆石林气韵扑面而来，于是乘兴泼墨一幅石林山景以抒情怀，并将此画捐赠新馆。戴馆长亦将此画复制在会议室的墙上作为永久展览品。戴馆长所言的《正山皴》法亦由此传开。

In 2014, Chung Chen Sun was invited to attend the opening ceremony of Yunnan Provincial Museum in Kunming. The museum director, Professor Dai, hoped that Chung Chen Sun would paint a stone forest painting (as the architecture of the museum was derived from Stone Forest in Yunnan province) for the museum as one of their treasures for town hall, because Professor Dai believed that Chen Sun's strokes were a new creation of strokes to date. And so, Chung Chen Sun started to communicate with the architecture of the museum and the Stone Forest, and came out with a piece of artwork for the museum. Professor Dai did copy the original painting and framed it on the wall of the meeting room in the museum. Hence, the term "ChenSun's strokes" began from here.

锤正山的山画，除了壁立千仞无欲则刚，山势豪情万丈之外，他自创的皴法则是将山势表现出来的工具。除了常用的传统米点皴、披麻皴、墨块皴等之外，我们来看看锤正山的山画里究竟有几种他自创的《正山皴》法？

1. 垂直线
2. 纵横交错线
3. 阴阳乾坤八卦
4. 画板肌理
5. 行草或狂草书法

In order to express the strong personality of the mountains, ChenSun's strokes were the tools to use. Shall we take a look at how many kinds of ChenSun's strokes had he created?

1. The vertical strokes
2. The Mix and match of vertical and horizontal strokes
3. The Yin and Yang Strokes of "Bagua"
4. Texture of the drawing board
5. Free calligraphy strokes

1. 垂直线：以粗犷豪放的笔触勾画山石之坚实体态，運筆多頓挫垂直，通常是由山上而下，這種皴法主要表現質地堅硬、稜角分明的垂直岩石山

The vertical strokes: mainly executed through the brush in a vertical way from the top down with a dry brush. This kind of stroke represents the steep cliffs with powerful personality.



2. 纵横交错线：短的垂直线和横线交替着用，這種皴法主要表現質地堅硬、稜角分明的岩石山体的岩层细节。

The Mix and match of vertical and horizontal strokes: This category of strokes is mainly used to represent the layers of steep cliffs with vigorous personality.



3. 阴阳乾坤八卦：锺正山喜欢用乾坤八卦来表现自然界的演变规律，进而推及人事规律，以达到天人合一的世界观。这些乾坤八卦条纹在画里增加了很多的趣味性，同时也隐喻山中暗藏玄机。

The Yin and Yang Strokes of “八卦”：Chung Chen Sun loves to use lots of Yin and Yang strokes in his mountain paintings. He believed that Yin and Yang represented the changes in the universe and at the same time, to unify the universe and mankind. The Yin and Yang strokes that appeared in his paintings broke the stiffness of the mountains and also balanced the composition at times. Spiritually, these strokes may represent the hidden changes in the mountains.



4. 画板肌理：這種皴擦法主要表現山体变化无穷的质感。它赋予山石厚重，稳健之精神，其虚实肌理营造出多层次的视觉效果。

Texture of the drawing board: This type of stroke mainly was to give depth to the textures of the mountains and stones.



5. 行草或狂草书法：在锤正山的八十年代山作品里，就已经出现了以狂草书法来表现山林里的声音了。经过岁月的沉淀，当这些书法的行笔达到忘我时，甚至出现很多类似图像密码的符号。这种皴法多出现在山腰以下，也许可以隐喻阳刚的山体亦有柔和的旋律来称托才能达到阴阳相济，天人合一的效果。

Free calligraphy strokes: These calligraphy strokes were seen back in Chung Chen Sun's works in the 80's, when the international contemporary ink painting movement took place. He used them to represent the echo of the mountains; it is not just to show the technique, but to place a 4-dimensional concept into the painting, also harmonizing the composition of the paintings.



艺术年表 Time Line
艺术年表 TIME LINE

锺正山简介

- 1935 出生于马来西亚马六甲州，祖籍广东梅县
- 1955 毕业于新加坡南洋美术专科学校艺术教育系
- 1958 马来亚教育部对其美术教学成绩表示赞赏，特颁发奖状以示嘉勉
- 1967 在「南洋美术」的基础上，强调实用美术与纯艺术结合、创办「马来西亚艺术学院」并任院长达三十三年
- 1969 应德、英、美国政府邀请前往考察现代艺术教育，深受包豪斯艺术学院办学方针的启发。
- 1977 马来西亚最高元首陛下颁赐服务国家有功勋章
- 1981 应聘担任台湾中国文化大学美术系客座教授
- 1982 与管执中共同发起成立「国际现代水墨画联盟」，担任主席 10 年，致力于推动中国水墨画的现代化运动
担任马来西亚华人文化协会总会长 15 年，并推动马华文化的发展和促进国际交流
- 1983 台湾台北中华学术院硕士
- 1984 台湾中国文艺协会颁于「荣誉文艺奖」
考获美国三藩市大学公共行政管理系硕士学位
- 1985 亚洲太平洋地区教育协会轮值主席
- 1988 受聘为香港中文大学美术系校外考试委员（至 1991 年）
- 1989 新加坡南洋美术专科学校（马来西亚）校友会杰出会员奖
- 1991 率领马来西亚华人文化协会美术访华团访问中国艺术院校及画院，首开马中艺术文化交流先河；中国西安画院顾问
- 1992 受聘中国西安音乐学院永久名誉教授
- 1992 于台湾高雄“世界客属总会第 11 次恳亲大会”荣获「世界客属杰出人才奖」
- 1994 与云南大学、内蒙古师范大学合作创办「中国云南大学国际现代设计艺术学院」、
「内蒙古师范大学国际现代设计艺术学院」，开创中外合作办学「一校两制」的全新模式。

- 1994 世界客属第十二次恳亲大会被选为「古今中外 118 位杰出客家名人之一」
- 1995 中国国家画院为他举办「甲子回顾展」，乃为第一位在中国举办个人展览的马来西亚画家；受聘为梅州嘉应大学客座教授
台湾中华文化复兴总会与中华书画印艺学会联合颁予「国际书画巨匠奖」
- 1998 马来西亚华人文化协会永久名誉总会长
出席中国湖南“齐白石纪念馆开幕典礼”及被聘为研究员
- 2000 先后创办了「马来西亚国际资讯艺术设计学院」及与湖南株洲炎帝大学合办「正山国际现代设计艺术学院」，以「艺术与科技的交汇与融合」为艺术教育理念。
- 2005 马来西亚国家艺术馆、云南省博物馆、深圳关山月美术馆、北京荣宝斋画廊先后为他举办七十岁个人回顾展。
- 2010 中国国家画院特聘海外院委
- 2011 应聘担任中国云南财经大学首席教授；中国云南财经大学建立了「云南财经大学锺正山美术馆」，并致力于将美术馆建成一个集文化艺术、教育科研和交流沟通为一体的馆藏及教研机构，以此保护和传承锺正山现代艺术成就，发扬其现代水墨画艺术精神。
- 2012 中国艺术研究院特聘研究员
- 2013 马来西亚国家艺术馆 55 周年庆典授予「对国家文化艺术有贡献艺术家奖」
- 2014 中国驻马来西亚大使馆表扬锺正山多年来为马中友谊做出杰出贡献，特颁「中马友谊纪念章」
- 2015 荣获马来西亚南方大学授予的「南方之鼎」人文精神奖
荣获世界杰出名人榜授予的「荣誉楷模奖」
- 2016 荣获全球杰出华人奖授予的「炎黄赤子奖」
荣获马来西亚华穗艺术节授予的「华穗终身成就奖」
- 2017 受委廿一世纪海上丝绸之路基金会首席艺术顾问
受委厦门大学马来西亚校友联合会永久名誉顾问

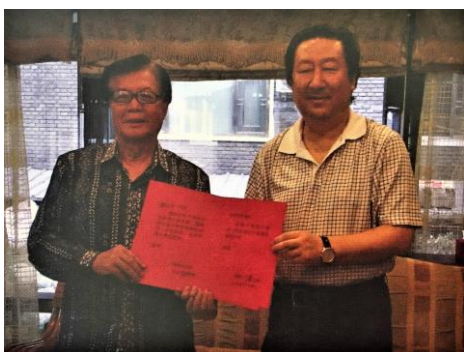
Artist Profile

- 1935 Born in Melaka, Malaysia on 28 August. His ancestors came from Meixian County of the Guangdong Province
- 1955 Graduated from Nanyang Academy of Fine Arts (Formerly Nanyang School of Fine Arts), major in Art Education
- 1958 Received the Outstanding Teacher Award from The Ministry of Education, in recognition of his achievements in teaching
- 1967 Founded Malaysian Institute of Art (MIA), appointed Principal of MIA for 33 years until the year 2000. The idea of "Merging Fine Arts and Function" had been practicing throughout MIA since then
- 1969 Invited by German and British governments to further study the contemporary art education in both countries. Was impacted by the concept of Bauhaus of Germany, then implemented the concept into the development of core course in MIA
- 1977 Received the decoration of Pingat Pangkuan Negara (PPN) conferred by Yang Di-Pertuan Agong Malaysia
- 1981 Appointed Visiting Professor of Chinese Cultural University, Taiwan
- 1982 Co-Founder and President of the International Contemporary Ink Painting Association (ICIPA) in Taiwan with Kuan Chih-Chung, to promote the modernization of ink painting
- 1982 Appointed the President of the Malaysia Chinese Cultural Society, until 1998
- 1983 Appointed the Fellow of the Chung-Hwa Academy Institute, Taiwan
- 1984 Received the Honorary Art Award presented by the Chinese Writer's & Artist's Association, Taiwan
- Received Master Degree in Public Administration from San Francisco University, USA
- 1985 Appointed the Chairman of the organizing committee of the 3rd Asian Pacific Conference on Arts Education jointly organized by Malaysian Institute of Arts and Nanyang Academy of Fine Arts, Singapore

- 1988 Appointed the External Examiner for the Fine Arts Department of the Chinese University of Hong Kong (until 1991)
- 1989 Received the Outstanding Alumni Award presented by the Nanyang Academy of Fine Arts Alumni Association, Singapore
- 1991 Led a Fine Arts Delegation of the Malaysian Chinese Cultural Society to visit art colleges and academy in China
Appointed the Advisor to the Xi'an Chinese Painting Academy
- 1992 Appointed the Tenure Honorary Professor to China Xi'an Conservatory of Music, China
Received the International Distinguished Individual of Hakka Kinship at the 11th World Hakka Conference in Kaohsiung, Taiwan
- 1994 Joint Venture with Yunnan University and Inner Mongolia Normal University, and Founded International Modern Design & Art Colleges in both Universities, practicing a new model of two art education system within one school
Named One of the 118 Distinguished Hakka Individuals since Tang Dynasty at the 12th World Hakka Conference held in Meizhou City, China
- 1995 17th Solo Exhibition: The Retrospective Exhibition at Chung Chen Sun's Sixtieth Birthday, held at China National Academy of Painting, Beijing, China
Appointed Visiting Professor at Jiaying University, Meizhou, China
Received the International Calligraphy and Art Master Award jointly presented by the Chinese Cultural Renaissance Association and Association of Chinese Graphic Arts
- 1998 Appointed Tenure Honorary President of the Malaysia Chinese Cultural Society
Invited to attend the Opening Ceremony of Qi Baishi Memorial Hall in Hunan, China, and was appointed researcher of the center, China
- 2000 Founded Malaysia MSC International College (Media, Art & Design), merging of Art and Science as the education model, Malaysia;
Joint Venture with Hunan Zhuzhou Yandi University, and founded the Chen Sun International Modern Art & Design College in Zhuzhou, China

- 2005 Solo Exhibition: Five Decades of Ink and Brush- A Retrospective Exhibition celebrating Chung Chen Sun's 70th Birthday, at National Art Gallery, Malaysia; China Yunnan Provincial Museum, China; Guan Shanye Art Museum, Shenzhen, China; and Rong Bao Zhai Beijing, China
- 2010 Appointed an Overseas Committee member of the China National Academy of Painting in Beijing, China
- 2011 Appointed the Leading Professor of Yunnan University of Finance and Economics
Opening Ceremony of Chung Chen Sun Art Museum at the Yunnan University of Finance and Economics, Kunming, China
- 2012 Appointed Overseas Researcher of the China Art Research Institute, the appointment letter was presented by the Deputy Minister of the Ministry of Culture, China cum the president of the China Art Research Institute, Wang Wenzhang, China
- 2013 Received the Artist Award for Contribution to the Country commemorating the 55th Anniversary of the National Art Gallery, Malaysia
- 2014 The Chinese Embassy in Malaysia presented a certificate in recognition of Chung Chen Sun's outstanding contribution in building friendship between China and Malaysia over the years
- 2015 Awarded 「Vessel of Southern University」 : Spirit of Humanity Award at the Southern University College, Malaysia;
Awarded Honorary Model Award at the World Hall of Fame, Malaysia
- 2016 Awarded 「炎黄赤子奖」 True YanHuangdi Descendant Award at the Global Outstanding Chinese Award, Malaysia
Awarded Lifetime Achievement Award at the Blossom Art Festival Malaysia
- 2017 Appointed Leading Art Advisor by Malaysia 21st-Century Maritime Silk Road Foundation, Malaysia;
Appointed Tenure Honorary Advisor by The Alumni Association of Xiamen University in Malaysia

艺术、人生 Art Activities



2010年中国国家画院特聘海外院委
由杨晓阳院长颁发聘书



2012年中國藝術研究院特聘研究員
由文化部副部长王文章部长颁发聘书



2013 马来西亚国家艺术馆授予
「对国家文化艺术有贡献艺术家奖」



2015 荣获马来西亚南方大学授予的
「南方之鼎」人文精神奖



2015 荣获世界杰出名人榜授予的「荣誉楷模奖」



2016 荣获全球杰出华人奖授予的「炎黄赤子奖」



2016 荣获马来西亚华穗艺术节授予的「华穗终身成就奖」



2016 与杨晓阳院长摄于北京中国画院



2015 与夫人、儿子、女儿女婿摄于「南方之鼎」颁奖礼



2016 与女儿女婿摄于昆明钟正山美术馆



2016 中国驻马来西亚大使黄惠康及马六甲州元首（中坐者）为钟正山个展开幕，左为颜天禄





2016 与马来西亚艺术家团摄于杭州中国美术学院



2016 与北京刘勃舒摄于北京



2016 中国上海朵云轩南洋风展览-由马六甲州元首主持开幕礼



2016 与戴宗品馆长夫妇摄于云南省博物馆，其捐赠的石林墨宝之复制画在会议室的墙上作为永久展览品



2017 与台湾李奇茂夫妇摄于吉隆坡



2016 成立 南洋画院 庆典



2017 与刘国松 摄于香港



2017 与中央美院院长范迪安摄于锺正山美术馆



2018 《正山》展览开幕礼：（左至右）Zain Azahari, 锺正山, YBhg Prof Dato Dr Mohamed Najib bin Mohamed Dawa, 丹斯里吴德芳

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