

《 From the Windows of Red 》



《 From the Windows of Red 》 by LEE Kian Seng 1972 李健省 • 红色的视窗 @ National Art Gallery Malaysia in November 1972. Medium: Mixed. Oil on Canvas, Rope, 3-D Installation Size of Canvasses: 130cm x 130cm x 4.5cm, Length of hemp rope: 150cm



part details of 《From the Windows of Red 》

《 From the Windows of Red 1972 》 is a mixed media installation consisting of two adjoined paintings and a hemp rope. This installation won one of the 2 major awards for the "Landscape Malaysia" open art competition organised by the National Art Gallery Malaysia in 1972. The hemp rope measures 150cm in length and 2cm in diameter.(picture #1) The two paintings measure 130cm x 130cm x 4.5cm respectively.

An illusion of continuity is created with the actual rope extending from two paintings attached back to back. The two attached paintings hang freely from the ceiling.

This effect of continuation is achieved by the continued painted images of the rope on the adjoining sides of both canvases, which extends with the actual hemp rope; thus synthesizing illusion and reality where painting meets sculpture. The scenic composition of a mystical reality is created in space.

A view of a "Kampong" (village) sky is depicted on the background of the "**Birdcage**" while the other painting shows a view from the window of a fisherman's house on the East Coast of the Peninsular Malaya. This 2-D c/w 3-D composition speaks of the pure, classic Malaysian landscape.-- LEE Kian Seng .

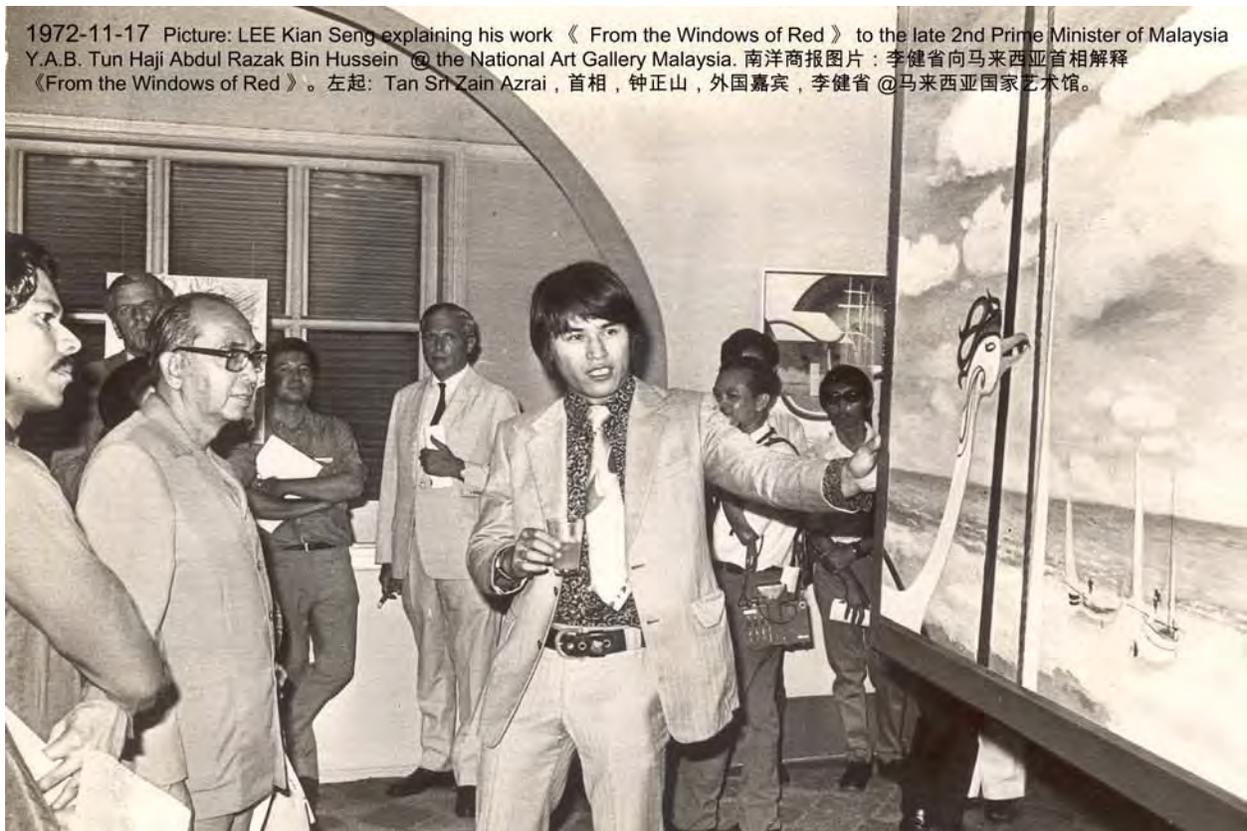
《红色的视窗》（From the Windows of Red）是一件以麻绳(150 cm)衔接两件背与背连结的绘画，从天井悬垂着。

一画面描绘麻绳吊住屋内的鸟笼；另一画面上，船杆的麻绳衔接窗外真实的麻绳。在造型上，实验展延平面的极限;以实体（麻绳）结合绘画，在空间形成另一风景的立体造型。

画面图像主要包括鸟笼，红漆的窗，风筝，船头，蜥蜴，等本土文化形态。一画面的背景是东海岸海边鱼民家，蓝色的天空；另一鸟笼画面的背景是 Kampong 的天空。

幻觉(illusion)与知觉(perception) 交错, 呈现马来西亚视觉图像溶合心像风景。在空间创造神秘的现实去丰富现代人的直觉与心灵经验。

---- 李健省。



Picture(from left): Director Ismail Zain, Chairman of Board of Trustee Tan Sri Zain Azrai the late 2nd Prime Minister of Malaysia Y.A.B.Tun Haji Abdul Razak Bin Hussein and his wife, and LEE Kian Seng @ the National Art Gallery Malaysia. 1972-11-17



LEE Kian Seng@1972

@The National Art Gallery Malaysia November 1972



(Source: excerpted from the Exhibition Catalogue "**Malaysian Landscape**" National Art Competition organised by the National Art Gallery Malaysia in 1972)

Report of the Panel of Judges

One of the objectives of the Landscape Competition and Exhibition was to revive interest in Malaysian Landscape and to reconsider its meanings not only in terms of its physical attractions and the evocative responses it would generate but also in its manifestations on past and present cultural practices in this country. The concept of landscape in this context had been accepted in its widest sense. The Panel was therefore gratified that the Competition had attracted 285 entries from 137 artists from all parts of the country excepting Perlis, Pahang and Sabah. The entries submitted had ranged from straightforward representational type of works to some of the most conceptual products ever seen at the National Art Gallery exhibition. In the light of such a big number of entries with very diversified mode of interpretations of the subject matter, the Panel had to approach the task of judging with utmost care so that all works would be judged fairly and objectively. In cases of works, which were conceptual in nature, the organisers of the Competition had asked for clearly-written statements by the artists to help them evaluate the works.

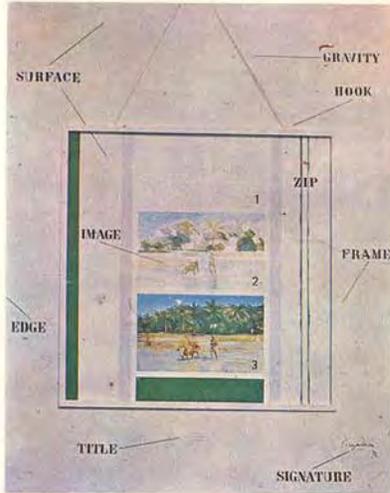
At the conclusion of judging 88 works by 55 artists were accepted for exhibition. Since the number had not been predetermined either by consideration for "having a comfortable size for exhibition" or for the satisfaction of other minor constraints the entire selection for the exhibition had been based entirely on merit. The Panel therefore felt that the exhibition would be of high standard.

In determining the prize-winners, the Panel had considered that the two works which eventually were given the honour of receiving major awards exceptional in quality. Since there was no third winner that could in all fairness be classified as belonging to the same category, it was the final judgement of the Panel that five prizes would be awarded in the Minor category instead of the three as planned by the organisers.

Major Awards: LEE Kian Seng (From the Windows of Red) and Redza Piyadasa (The Great Malaysian Landscape).

Minor Awards: Sharifah Fatimah Zubir (Brown Landscape) , Fauzan bin Omar (Atmosphere 1) , Le Chek Wen (Mountain Village) , Ruzaika (Landscape 11) and Omar Abdullah (Tree 11) .

HADIAH UTAMA — MAJOR AWARDS



REDZA PIYADASA
 "Pemandangan Malaysia Terbesar"
 "The Great Malaysian Landscape"
 90" x 70"

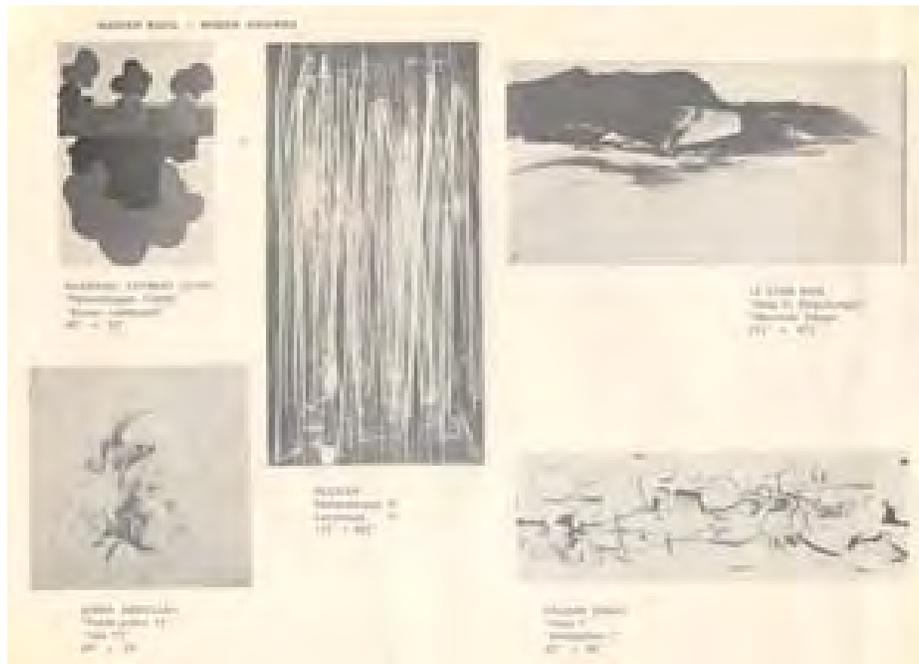


Muka satu
 Side one



LEE KIAN SENG
 "Dari Tingkap Nan Merah"
 "From The Windows of Red"
 51 1/2" x 51 1/2"

Muka dua
 Side two



下文取自欧阳文风的《马来西亚装置艺术之父---李健省》一书的第四章：

【第四章：《From the Windows of Red, 1972》（红色的视窗）

1972年，李健省在国家艺术馆发表〈红色的视窗〉，作品在国家艺术馆二楼大厅的天井下悬垂着。这作品获得国家艺术馆主办的马来西亚风景比赛两个大奖之一。

〈红色的视窗〉是李健省一次大胆与突破性的创作尝试，挑战世人对人性现象与表现、本质与表演、幻觉与知觉的刻板印像与粗糙二元分界。

作品挑战传统绘画的平面创作，展出时予人耳目一新之感。李健省把一条麻绳从天井下，衔接两幅背面互连的绘画。一幅画是屋内的鸟笼，另一幅画是窗口外的船杆，两幅画内都画有麻绳，一条吊著鸟笼，一条吊在船杆，画中的麻绳与画外现实中的麻绳相接，展现视觉上平面与实体的延续。这装置也诡谲地在空间形成另一种风景，风景画内与画外，都有风景，图像与心像在立体造型的创作中结合，引发观画者更多想像：观画者可以在红窗之内，亦可以在红窗之外，画外是窗内还是窗外？窗外在现实，还是现实在窗内？

1972年马来西亚风景画比赛（Landscape Malaysia），137名艺术家交出285件作品竞争，李健省的〈红色的视窗〉获大奖。该展是1969年513种族冲突事件后，马来西亚国家艺术馆所主办的第一个大型划时代的画展。李健省的新思维与空间装置，刺激了马来西亚当代艺术新动向。

该展得奖者包括：大奖 LEE Kian Seng（李健省）和 Redza Piyadasa。次奖：Sharifah Fatimah Zubir, Fauzan bin Omar, Omar Abdullah, Ruzaika 和 Le Chek Wen（吕介文）。

李健省上世纪70年代的三次元（3D）系列作品解释了他装置艺术的来龙去脉，例如1969-1970年的〈Unity〉（团结），1972年的〈人类〉（Mankind），〈自天空〉（From the Sky），〈红色的视窗〉（From the Windows of Red）等等，皆是马来西亚当代艺术的重要根据。

〈From The Windows of Red/ 红色的视窗〉1983年在东盟各国艺术馆巡环展出；鸟笼的影像也象他70年代的其他作品一样，在国际上留下深刻的印象。（见 Metropolitan Museum of Manila, Philippines/News Letter/volume two/number one /1983）。】

笔记/Notes



(图) “鸟飞了/纪念1972年9月18日婚姻注册。A bird was released on the 18th September 1972 in commemoration of the registration of marriage between LEE Kian Seng and Shoko LEE 。

"...In November 1972, the National Art Gallery in Kuala Lumpur (Malaysia) launched an art competition and exhibition entitled "Malaysian Landscape". Its main aim was to create amongst the artists and the public amore meaningful awareness in the natural environment which is still a dominant feature of the country. It also attempted to revive a more genuine and knowledgeable interest in Malaysian landscape and to reconsider its full meaning in term of cultural practices both in the past and the present. The response was overwhelming. A total of 137 artists submitted 285 works..... The 'Malaysian Landscape' exhibition of 1972 did not attempt ,justifiably , to find a Malaysian solution to thematic painting in a contemporary sense. Its real significance was that the theme of landscape had induced a much thorough analysis on what had traditionally been one of the most important subjects in Asian art- in a way which is more meaningful today. At its best, the exhibition reflected for a philosophic rationale of a form free from the purely imitative as well as the clichés in painting...." excerpted from Malaysian Panorama1973 p.153 written by Ismail Zain (Director of the National Art Gallery Malaysia) .

*" The **bird cage** has been a recurring image in Malaysian art. It has appeared in Lee Kian Seng's 1972 <From the Windows of Red > and in (Mohamad) Redza Piyadasa / Sulaiman Esa 's*

KUALA LUMPUR, Fri. — Ruzaika Omar Basaree, 24, put in plastic what she saw in rubber trees, and won \$500 for this vision.

She cut out hundreds of thin plastic strips in the shape of rubber tree trunks and stuck the lot within a rectangular frame.

Her 4ft. long entry was one of the five \$500-winning entries in the landscape exhibition and competition sponsored by the National Art Gallery here.

The major awards of \$2,000 each went to Lee Kian Seng from Klang, and Redza Piyadasa of Petaling Jaya.

These results of the competition were announced today by the gallery director, Encik Ismail Zain, at a Press conference here.

285 entries

The gallery received 285 entries from 137 artists from all over Malaysia, except Perlis, Pahang and Sabah.

The exhibition, which will be opened by Tun Abdul Razak on Nov. 17, will go on till Dec. 10. Eighty-eight works by 55 artists will be on display.

南洋商報



首相敦拉薩(中)昨日在國家藝術館舉行的風景比賽及展覽會上欣賞李健省的作品。

某機構獻捐廿五萬 充國家藝術館基金

另一機構答應將捐卅萬元 首相吁財主們步彼等後塵

【吉隆坡十七日訊】首相敦拉薩今日在國家藝術館舉行的風景比賽及展覽會上欣賞李健省的作品。首相在致詞時，對李健省的作品表示讚賞，並呼籲財主們步彼等後塵，多作貢獻。首相說，國家藝術館的基金，目前僅有三十五萬元，而李健省的作品，價值約三十萬元。首相說，李健省的作品，不僅是藝術的傑作，也是社會的寫照。首相說，李健省的作品，不僅是藝術的傑作，也是社會的寫照。首相說，李健省的作品，不僅是藝術的傑作，也是社會的寫照。

國家藝術館風景畫競賽 李健省奪獲首名 獲得獎金二千元

【吉隆坡十七日訊】其主辦的風景畫競賽，國家藝術館今日已宣佈，李健省奪獲首名，獎金二千元。展覽會訂於十八日起開放。

注：此新聞有一點錯誤。獲首獎实际上有兩位：李健省(LEE Kian Seng)和勒沙比雅達沙(Redza Piyadasa)

獎金為李健省的油畫所奪。國家藝術館主任依斯蘭今日說，李健省的作品，不僅是藝術的傑作，也是社會的寫照。李健省的作品，不僅是藝術的傑作，也是社會的寫照。李健省的作品，不僅是藝術的傑作，也是社會的寫照。



李健省及他的作品：「來自紅色的窗口」。



1972-11-17 Picture: LEE Kian Seng explaining his work 《 From the Windows of Red 》 to the late 2nd Prime Minister of Malaysia Y.A.B. Tun Haji Abdul Razak Bin Hussein @ the National Art Gallery Malaysia. 南洋商报图片：李健省向马来西亚首相解释《From the Windows of Red 》。左起：Tan Sri Zain Azrai，首相，钟正山，外国嘉宾，李健省 @马来西亚国家艺术馆。

