

《Mankind (人类)》 by LEE Kian Seng 李健省 • 1972



《Mankind》 1972 by LEE Kian Seng • Mixed media • 160 x 220 x 140cm.) @ National Art Gallery Malaysia , Jalan Ampang, Kuala Lumpur(1973~1983)。《人类》作者：李健省•1972 •混合媒介 @ 马来西亚国家画廊。

《人类》(Mankind) 包含了以铁片制成的两座并置，象征男女造型的抽象椅子；再以铁链加锁联成一体象征人类，矗立在一块牛草泥地（代表地球）上；再以剪裁后剩下的铁片构图作品。整体装置描述当代人类。

《Mankind》 by LEE Kian Seng is an installation of mixed media comprises the juxtaposition of two abstracted metal chair-like structures (symbolising male and female- YinYang created Mankind on Earth), which are chained and locked together atop an area of grassy (cow-grass) earth. (Translation)

*[The work is inspired by the ingenuity and originality of the Pictograph (Primitive stage) representing the “female” and “male” in the Chinese script. These two representations, suggested by the two 3-D chairs, are thus chained and locked to symbolise “Mankind” on Earth. The original pictograph for woman (女 nu) depicts her in a bowing position. A field (田tian), where strength (力 li) is exerted, is the symbol for “masculine” man (男 nan), the male of the human species<sup>1</sup>. (Translation)]*

*I was technically and aesthetically enthused by the Chinese art of paper cutting. This art motivated me to create my work in a manner whereby manipulation takes place rather than addition or subtraction. Instead of adding or taking away elements on the plane, I manipulated and dissected the plane, turning it or bending it to reveal the intended form. No welding is employed in this process of the interplay between form and space that is developed from the two-dimensioned sheet of steel. Each abstracted form depicts the synergy of positive and negative elements. The remaining sheet on the ground brings together the interaction of the composition as a whole. ---Lee Kian Seng*

<sup>1</sup> *Each part of a Chinese script character has its own original meaning; the combination or the juxtaposition of interchangeable elements and combination gives birth to new meaning, such as the combination of the pictograph Sun(日ri) and Moon (月yue) creates the word “明Ming” which literally means “bright”.* ]

*Note: The work was conceived from the elements of “Yin” and “Yang”. Completed in July 1972 and first exhibited at the National Art Gallery Malaysia on the 16<sup>th</sup> of November 1973 and won the Minor Award at the “Man and His World”-- a national art competition and is part of the permanent collection of the National Art Gallery Malaysia.*

*Original Chinese text 笔记*

【《Mankind》（人类/1972）】

华人新年拜天公贴在年羔或礼品上的红色剪纸(艺术)，自小给我留下神秘的印像；日后继续在我心里燃烧，驱使我挑战新创作媒介。

平面(2-D)的中文字体发源自立体(3-D)的象形。象形文字(Pictograph)的独创性与发源过程激发我重新组织艺术思维。

类似剪纸艺术的技巧，我以铁（金属）片进行创作。我解剖平面，运用转弯，经过转折去构成椅子的立体造型。

在空间里呈显的张力描画正负元素（阴阳 Yin Yang);阳与阴性的流线抽象自像形文字的男与女。当代艺术是各种语言的组合，其实汉字本身就是平面化的装置艺术。

作品《Mankind/人类》是以人道主义描述“阴阳创造人类在地球 Yin-Yang created mankind on Earth”。1972年7月底完成，1973年11月在马来西亚国家艺术馆首次发表在“Man and His World (人类及其世界)”展/公开赛获次奖。

挑战美学与创作时，我不刻意去焦点一个造型，因为这会局限我开拓艺术空间。作品有时像一面镜子或是一首抽象的交响乐，让源自各种文化背景的观众，去感受各种不同的美感经验。我不局限观众的想象，因为我已创造并装置了它。--李健省】



*LEE Kian Seng, July 1972 Klang, Malaysia*



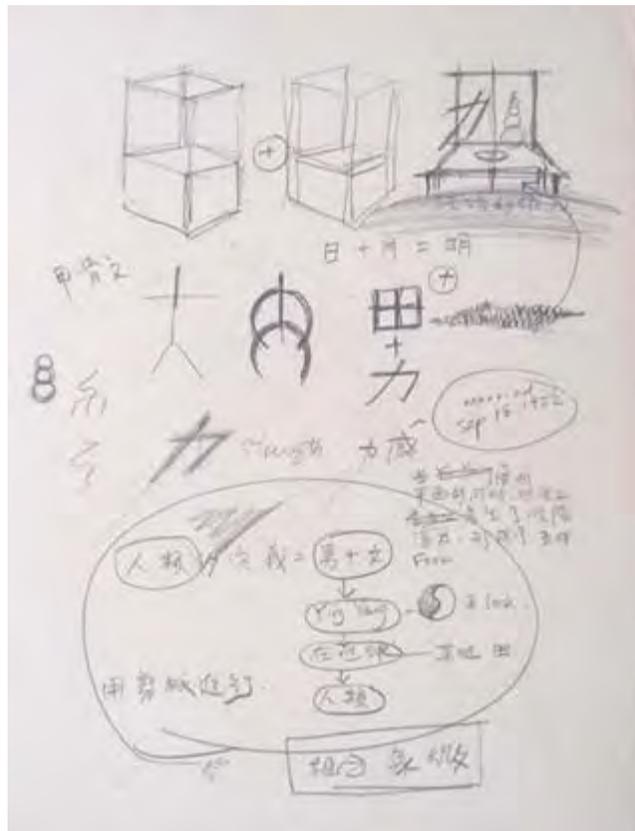
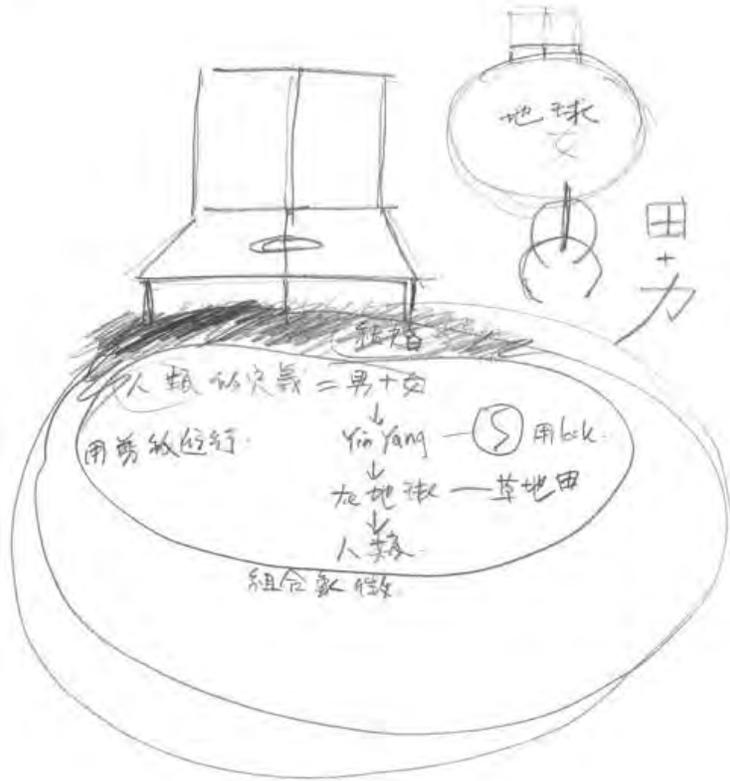
*1972-09-27 Klang, Malaysia*



*1972-06-21 Klang, Malaysia*



*1972-06-21 Klang, Malaysia*





1983 Malaysia

马来西亚国家画廊大门 Main entrance of the National Art Gallery Malaysia @1983



National Art Gallery Malaysia @1979 January

马来西亚国家画廊大门 Main entrance of the National Art Gallery Malaysia @1979



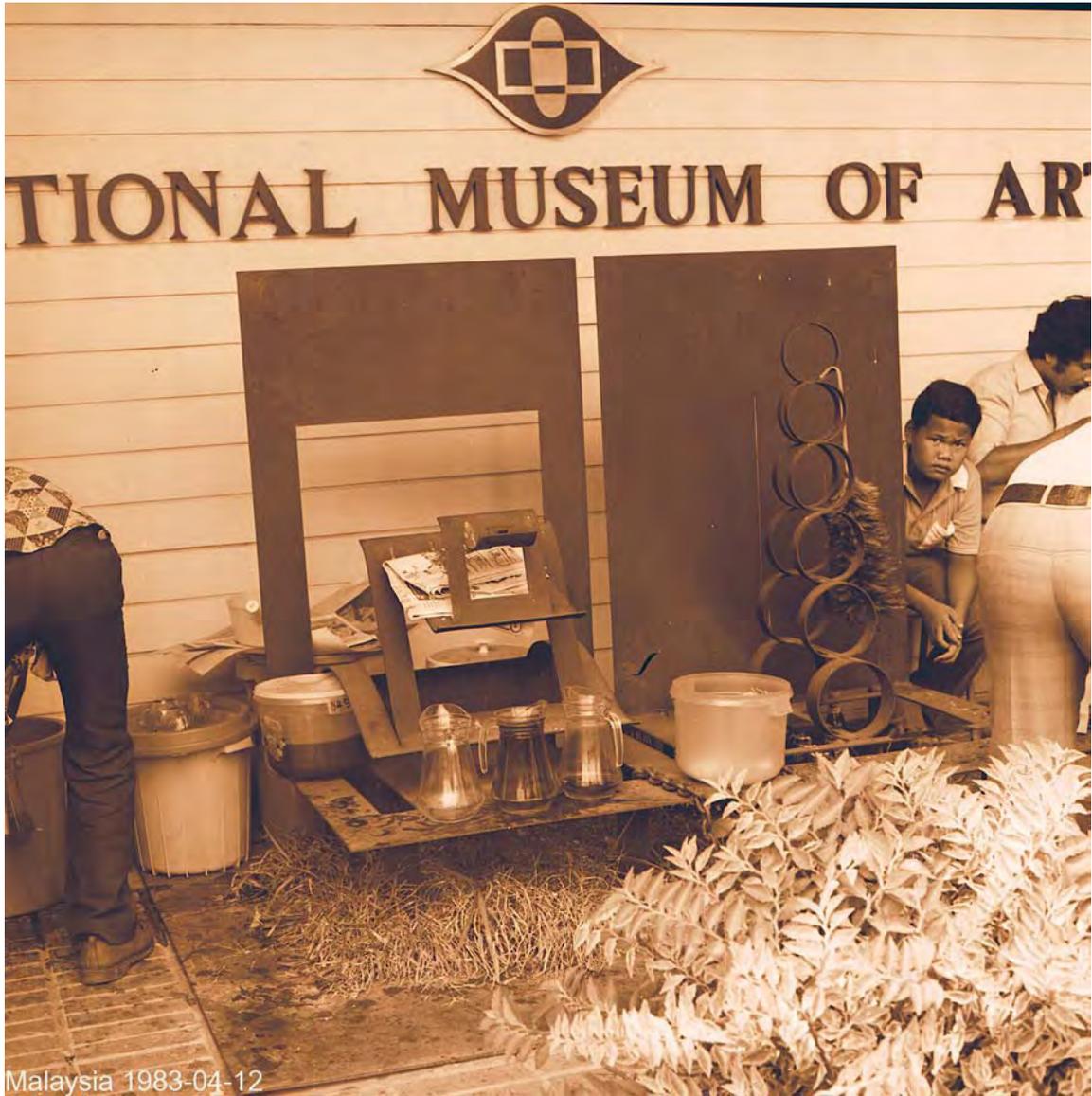
*National art gallery Malaysia (1958-1984) @ 109 Jalan ampang Kuala Lumpur, Malaysia.  
《Mankind/人类》陈列在马来西亚国家画廊大门前右侧。*

本文件第 1~5 页是 《Mankind (人类)》作品的原貌与原始构思

**But 但是**

马来西亚国家画廊这样对待艺术作品 《Mankind》 (人类/1972) 。

*( below ): This is one of the examples of how the National Art Gallery Malaysia displayed 《Mankind》 in the past. Picture taken on the 12<sup>th</sup> of April 1983 at National Art Gallery, Malaysia.*



Malaysia 1983-04-12

岂有此理，这样对待艺术作品。摄于1983-04-12，马来西亚国家画廊

To: Puan Hajjah Wairah Marzuki  
Director Balai Seni Lukis Negara  
Jalan Temerloh,  
Off Jalan Tun Razak,  
53200 Kuala Lumpur.  
Tel: 40254989 E-mail: admin@bsln.po.my Nov 06, 2000

Dear Puan Wairah,

**Re: The work ‘Mankind’ by Lee Kian Seng 1972 at ‘Rupa Malaysia-Meninjau Seni Lukis Malaysia ( a Survey of Malaysia Modern Art )’ exhibition 2000**

To follow up with our conversation on the 23<sup>rd</sup> Oct 2000 at the National Art Gallery and with your permission, I went to the National Art Gallery on the 5<sup>th</sup> Nov 2000 to inspect the above work, which is currently on exhibit at the “Rupa Malaysia” exhibition.

I wish to bring to your attention that I have found that the two chairs (parts) are not chained together, which clearly showed that the work was unlocked before it was moved to the exhibition hall and therefore there should have been no problem for the work to have been properly positioned and installed. It could not have been said that the key to the lock was missing because the chains were loose and not joined together.

However, to avoid any kind of misunderstanding I supplied the Gallery with an extra duplicate key to the lock on the 5<sup>th</sup> of November 2000 and this should help to prevent a similar situation from arising in the future. I am more than willing to see to the correct installation of my work and would be more than happy to assist the guest curator, if need be, in this operation.

In addition to the said work being wrongly installed, I also wish to bring to your attention that the title of the said work was not included in the “Senarai Karya (List of Exhibits)” in the catalogue of this historical exhibition. I respect the right of the guest curator in the selection of works to be presented in this exhibition, but it is almost unimaginable that these two incidents could have happened simultaneously to one single piece of artwork.

May I also take this opportunity to suggest that, the guest curator of the exhibition must also ensure that the work exhibited be properly displayed in its original form -which could be easily ascertained from the photographs in existing catalogues- for the benefit and enjoyment of the public. He should also ensure that the documentation list of art works in the exhibition catalogue be complete. The fact that my work was left out and not included in the List of Exhibits is an omission, which is very embarrassing to me, to say the least.

Thanking you.  
Sincerely yours

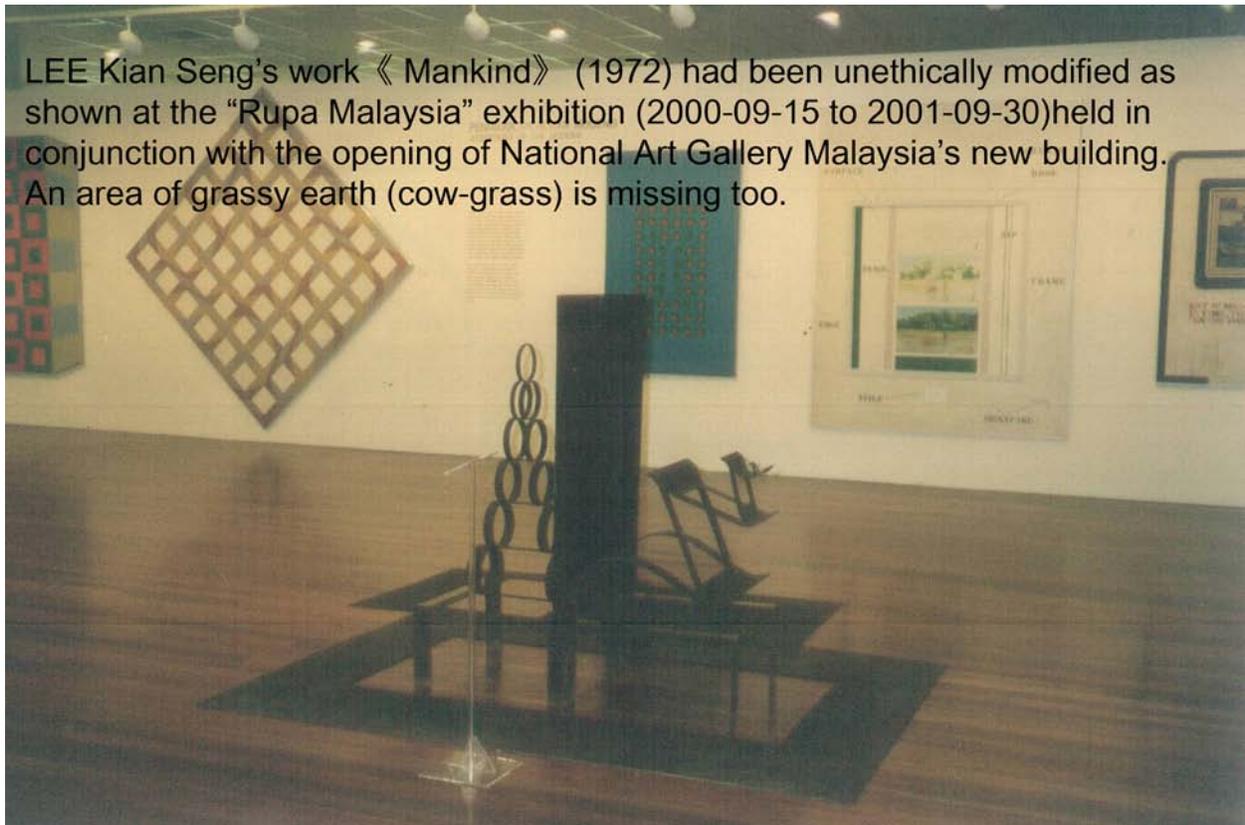
Lee Kian Seng

c.c. Y.Bhg. Tan Sri Kamarul Ariffin, Chairman of the Board of Trustee, National Art Gallery,  
Malaysia.46M,Jalan Lima,off Jalan Chan Sow Lin,55200 Kuala Lumpur.

c.c. *Encik.Mohamad Redza Piyadasa, guest curator of the exhibition.* 7, Jalan SS  
18 / 3B,46200 Subabng Jaya, Selangor.

*by City-link Express (m) sdn bhd(to Director)CT 922229-2008, to (Tan Sri Kamarul)CT 922229-2009, to(Mohamad Redza Piyadasa) CT92228-2007 dated 7 Nov.2000.*

*Below is another example how <Mankind> was displayed at the “Rupa Malaysia “exhibition organized in conjunction with the opening of the new National Art Gallery during the period from 2000-09-15 to 2001-09-30.*



*LEE Kian Seng’s work 《Mankind》 (1972) had been unethically modified as shown above at the “Rupa Malaysia— Meninjau Seni Lukis moden Malaysia” (The Face of Malaysia: A Survey of Malaysia’s Modern Art, 15 September 2000 - 30 September 2001) exhibition held in conjunction with the opening of its new building. An area of grassy earth (cow-grass) is missing too.*

*Furthermore, the List of Exhibits in the publication by the National Art Gallery Malaysia had left out the record for this work. (Letters of Lee Kian Seng addressed to the National Art Gallery Malaysia and guest curator Mohamed Redza Piyadasa dated 6 Nov 2000 are referenced.*

*2000年11月6日李健省以信件投诉马来西亚国家画廊在新馆开幕展《Rupa Malaysia-menininjau seni lukis modern Malaysia/ 2000/09/15-2001/09/30》时，国家画廊策展人把作品《Mankind》（人类）改装成以上样子，一片泥草地也不见了。目录也缺漏记录这件参展作品。此展于2000年9月27日由时任首相马哈迪开幕，上图摄于当时现场。有关此作品原貌请参阅本文件第1~5页。*



*LEE Kian Seng talks to the Prime Minister of Malaysia at the work 'Mankind' on the 27 of September 2000.  
(Photo courtesy of Sarifah Fatimah Zubir 提供图片)*



*LEE Kian Seng talk to the Prime Minister of Malaysia at the work 'Mankind' on the 27 of September 2000.  
(Photo courtesy of Sarifah Fatimah Zubir 提供图片)*



*LEE Kian Seng talks to the Prime Minister of Malaysia of the work "Mankind" on 2000-09-27 @ National Art Gallery Malaysia. Background: Minister of Culture, Chairman of the Art Gallery Tan Sri Kamarul Ariffin, Director of the National Art Gallery Malaysia Puan Hajjah Wairah Marzuki and Guest curator of the "Rupa Malaysia" exhibition Encik.Mohamad Redza Piyadasa. (Photo courtesy of artist Sarifah Fatimah Zubir)*



*1972-09-27 Klang, Malaysia*

注释:

1. 2000年11月6日李健省以信件向马来西亚国家艺术馆投诉有关“Rupa Malaysia”展一事得不到回复。有关详情请游览: [http://www.leekianseng.com/3d\\_Mankind.pdf](http://www.leekianseng.com/3d_Mankind.pdf).

除了The Star Malaysia 专栏记者 Veronica Shunmungan 查证事件后于2000-12-03的报道《On the edge of innovation》, 林碧颜也分别于2001-01-30和2003年8月于马来西亚国家艺术馆发表了两篇文献附录一和附录二, 以正视听。(Appendix 1 and 2)。

LEE Kian Seng received no response from the National Art Gallery Malaysia despite his effort in writing (dated 2000-11-06) to correct the mistakes made by the curator of the exhibition “Rupa Malaysia”. More details to [http://www.leekianseng.com/3d\\_Mankind.pdf](http://www.leekianseng.com/3d_Mankind.pdf).

2. 2001年1月30日, 林碧颜在马来西亚国家画廊所主办的《The Young Contemporaries 2000》(当代青年2000)颁奖典礼的演词里梳理史实, 公开指正李健省是马来西亚装置艺术之父。  
2001: At the Opening speech delivered on the occasion of the 《The Young Contemporaries 2000》 Award organized by the National Art Gallery on 30 January 2001, Dato' (Ms) P. G. Lim told of the development of installation art in Malaysia as she witnessed it, and openly hailed Lee Kian Seng as the Progenitor of Installation Art in Malaysia.

3. 2002年国家艺术馆出版的“Masterpieces from the National Art Gallery of Malaysia”错误百出。此书作者也是2000年“Rupa Malaysia”的策展人。该书第186-187页里篡改李健省作品《Mankind》(人类/1972)的创作年代, 媒材和史实等等。

有关详情请游览: [http://www.leekianseng.com/lee\\_FactualInaccuracy.pdf](http://www.leekianseng.com/lee_FactualInaccuracy.pdf)

2002: At page 186 and 187 of the book “Masterpieces from the National Art Gallery of Malaysia” published by the National Art Gallery Malaysia in 2002 contains many factual inaccuracies in the description of the work of “Mankind” by LEE Kian Seng.

The author of the book is the same person curating the exhibition “Rupa Malaysia” in year 2000. more details to [http://www.leekianseng.com/lee\\_FactualInaccuracy.pdf](http://www.leekianseng.com/lee_FactualInaccuracy.pdf)

4. 2003年马来西亚国家画廊配合建馆45周年庆典主办45@45画展时, 秉持实事求是的林碧颜 (Ms' P.G.Lim, Dato) 不停梳理马来西亚艺术领域里的真相。她挑选了该展里唯一装置作品李健省1977年的《Of 'Image, Object, Illusion' -Off Series Mechanism》(形象、物体、假象), 并将之诠释, 以正视听。

不知为何2003年“45@45”展的画册4年后在2007年才印出来; 这本由国家画廊出版的画册在第92-95页里把林碧颜的文献弄得支离破碎。详情请游

览: [http://www.leekianseng.com/lee\\_FactualInaccuracy.pdf](http://www.leekianseng.com/lee_FactualInaccuracy.pdf)

5. 2003: For 45 @ 45 exhibition organised by the National Art Gallery Malaysia from 27 September 2003 to 9 February 2004, Dato' (Ms) P. G. Lim selected and interpreted the work 《Of 'Image, Object, Illusion' -Off Series Mechanism》.( Appendix 2 附录二)

It is strange that the catalogue of the 45@45 exhibition of 2003 was only published 4 years later in the year 2007. Dato' P.G.Lim's essay was messed up in its pages 92 to 95 besides many factual inaccuracies in the description /depiction of the work 《Of 'Image, Object, Illusion' -Off series Mechanism》.

more details to [http://www.leekianseng.com/lee\\_FactualInaccuracy.pdf](http://www.leekianseng.com/lee_FactualInaccuracy.pdf)

6. 华社里也有乡愿以讹传讹笼络人脉献媚官场, 详情请游

览: [http://www.leekianseng.com/lee\\_BioHijackingArt.pdf](http://www.leekianseng.com/lee_BioHijackingArt.pdf) <http://www.leekianseng.com/leeKlang.htm>

**林碧颜简介:** <http://www.youtube.com/watch?v=8WuDh5Chh1Q>

马来西亚国家艺术馆 1958 年成立。林碧颜律师 [Tan Sri (Ms) P.G.Lim ] 是当时第一届国家艺术馆信托委员会的副主席兼画展委员会主席, 第一届马来西亚沙龙画展会召集人, 曾任大马驻联合国第一位常任代表, 大马驻南斯拉夫、比利时、奥地利大使, 联合国主会与经济委员会主席, 国家咨询理事成员, 律师公会秘书, 职工会律师、国家区域仲裁中心主席, 策略及国际研究院 (ISIS) 成员。林碧颜对马来西亚艺术界的来龙去脉, 了如指掌。她凭艺术良知, 基础法律, 写出她所见证的马来西亚装置艺术发展。她 2013 年在澳洲去世。

*The National Art Gallery Malaysia was established in 1958. Ms P.G. Lim (Tan Sri) a lawyer, was then the first deputy chairman of the Board of Trustees as well as the chairman of the Exhibitions Committee. Apart from being the convener of the first Salon Malaysia (1968) art exhibition, she had been the first permanent representative of Malaysia to the United Nations, and a Malaysian ambassador to Yugoslavia, Belgium and Austria respectively. She had also been a former chairperson of the UN General Assembly and the Economic and Social Council, a member of the National Advisory Council, the secretary of the Malaysian Bar Council, an attorney for the Malaysian Trade Union Congress, and the former director of the Kuala Lumpur Regional Arbitration Center, Malaysia. She was a member of the Institute of Strategic and International Studies (ISIS) P.G. Lim knew the origin and development of the Malaysian art scene like the back of her hand. She wrote about the development of Malaysian installation art as she witnessed it. She passed away in Australia in 2013*

#### 杂记

2000 年 9 月 27 日 “Rupa Malaysia ” 展的开幕礼时, 马来西亚时任文化部长, 时任艺术馆主席 Tan Sri Kamarul Ariffin, 时任馆长 Wairah Marzuki, 画家 Fatimah Sarifah Zubir, 国家画廊研究主任 Zanita Anuar, Tan Sri Ms.P.G.Lim (林碧颜), The Star Malaysia 专栏作者 Veronica Shunmungan 等外国嘉宾们皆见证了这种不正常行为。

2000 年 10 月 23 日李健省曾向国家画廊馆长要求改正, 但不得要领。

*On 23rd Oct 2000, Director of the National Art Gallery Malaysia explained to Lee Kian Seng that the work “Mankind” 1972 (Permanent collection of the N.A.G.) was not properly installed because the gallery did not have the key to the lock of the work. **That was not true.***

*Regarding the “Omission” of the author’s name and title of the work in the “List of exhibits”, the Director Puan Wairah asked LEE Kian Seng to refer to the guest curator Mr. Mohamad Redza Piyadasa because the curator was given 6 months to curate the said exhibition.*

2000 年 11 月 5 日, 林碧颜 (与李健省) 再次到马来西亚国家画廊查证 “Rupa Malaysia” 展后帮李健省校阅 2000 年 11 月 6 日致国家画廊的投诉信件。

*I went with P.G.Lim to the National Art Gallery on the 5<sup>th</sup> November 2000 again to inspect the work “Mankind” again, thereafter P.G.Lim proofread the letter of November 06, 2000 and it was sent to the National Art Gallery on the day as stated in the letter, with c.c. copies to Tan Sri Kamarul Ariffin, Chairman of the Board of Trustee, National Art Gallery, Malaysia and Encik.Mohamad Redza Piyadasa, guest curator of the exhibition respectively.*

# On the edge of innovation

By VERONICA SHUNMUGAM

A strange-looking steel contraption sits among the many exhibits at the National Art Gallery (NAG). At first glance, it may pass off as one of the installation art pieces that are so much in vogue now.

But then, its inscription bears the year 1972, and therein lay the contraption's value as well as the significance of its creator — veteran full-time artist Lee Kian Seng.

In the year that Lee created the piece, entitled *Mankind*, the art world had yet to acknowledge installation art. Back then, Malaysian art had not yet gone through the revolution effected by Lee's peers, Redza Piyadasa and Anthony Lau.

Despite this, a few people in the higher echelons realised that Lee's works marked the shape of art to come and thus supported him.

One was Frank Sullivan, a former secretary of the NAG's Board of Trustees. Sullivan first became impressed when he saw *The Beggar and the Bird*, a large oil painting submitted by Lee for the Seventh National Art Exhibition held at the NAG in 1964.

"It was my first exhibition and I was 18 years old, having just completed high school. I remember Mr Sullivan and Dr R.S. McCoy showing an interest and asking me to explain my painting to them. At that time, I couldn't speak English well, and I remember having trouble trying to explain that my painting was mistakenly titled. It was not a beggar, but actually a poor man on a trishaw," Lee recalls.

The NAG bought the painting for its permanent collection and later shortlisted it for the first exhibition of Malaysian art held in Australia in 1965.

"With the proceeds from a few sales, I bought a wooden house which I also used as a studio for the next three years. This was all new to me as I did not know about exhibitions where you could sell paintings for money. All the while, I had been painting just to express myself. As a boy, I went through a lot of hardship, but had to suppress my feelings so much that I enjoyed the freedom of expression that painting allowed me," says Lee.

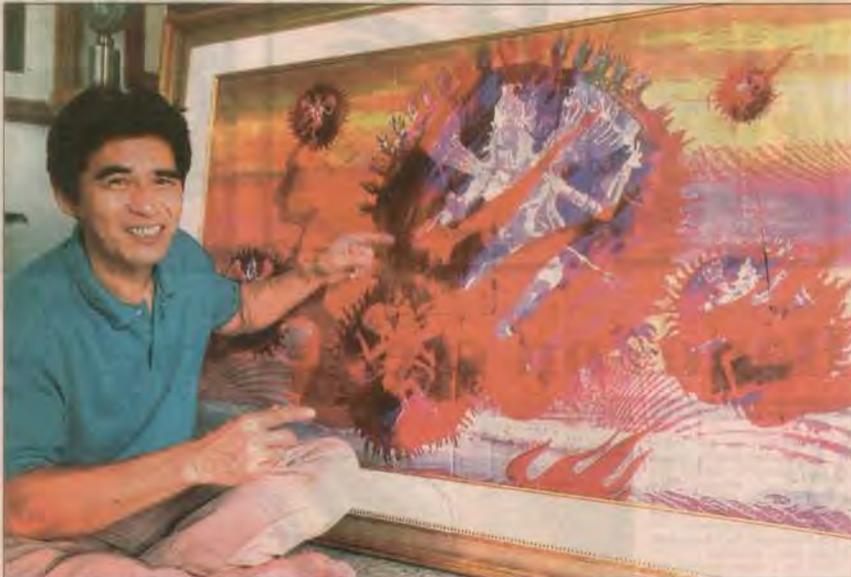
From here, Lee unravels tales of his childhood. Born in 1948 in Kimmon, a small island off mainland China, Lee journeyed with his parents to Singapore in 1952. A year later, the family moved to Klang, where he began schooling at a nearby Chinese-medium school.

"I couldn't afford membership fees for the school's art club so I painted on my own. However, this did not stop me from entering school art competitions where I won many awards," he remembers with pride.

Among Lee's boyhood paintings was the 1959 watercolour *Klang River*, which depicted fishing boats on Klang's riverbanks. Critics have praised his eye for detail and judgment of space, skills that were considered advanced for a boy of 11.

"I was a science stream student — good in mathematics and geometry," Lee says. He feels his sound knowledge of science enables him to effortlessly switch from one-dimensional paintings to towering metal sculptures.

"To me, an artist should be able to work with many types of media. Art is about discovering the un-



**ARTISTIC VISION:** Lee explained that his batik and dye creations have many layers of images, representing the many layers of Malaysian society. *'Mankind'* (below), Lee's steel installation created in 1972, graced the entrance of the former National Art Gallery.



known. I change my media every three years, which is why I now prefer multi-media art," Lee says.

Indeed, this was the same attitude that produced *From the Windows of Red*, another pioneering installation piece that is a double-sided painting hanging from a ceiling.

"I wanted to explore the limits and dimensions of a canvas painting. At the time I created it, I didn't know what to categorise the piece as. I only knew that I wanted to create something new," he remembers.

Some would say that he has artisan hands, while others, like Sullivan, put it to "qualities essential for success in art — dedication and industriousness."

Gift and guts certainly saw Lee through in coming years. Despite not having attended formal art school, he participated in many national and international exhibitions

and competitions, where he was honoured with awards and fellowships.

Examples of local wins are the 1975 Major Award at the NAG's second Young Contemporaries Competition, and the commission for the Vision 2020 sculpture at Taman Wawasan at the Public Bank Berhad building in Kuala Lumpur. Recognition from the international arts community came from honours such as the 1993 Tokyo Creation Award Overseas Prize.

"The best thing about overseas exposure was that it allowed me to pit my works against the best of the world's contemporary art. I began to better understand the developers that were going on in our country, and I tried to reflect this in my works.

"For instance, I do a lot of batik and dye works which have more than one layer of images in them. This reflects our Malaysian soci-

ety which is multi-layered," rationalises Lee of his sought-after contemporary batik and dyes pieces, an example of which is *Soul and Form 8* from his Yin Yang Series.

Apart from aesthetic qualities, his works are in demand because they are a visual record of Malaysian art history and a valuable example of intertextuality of varied art genres.

"At one stage, I liked Usman Awang's poetry and was influenced by his literary grouping, *Anak Alam*. He inspired me to travel to the east coast where I painted older works such as *Anak Laut*."

Lee's forward-looking approach also began to draw attention from local academia, who offered him part-time tutorships at visual art academies like Shah Alam's Institut Teknologi Mara (now UTM). His students included prominent

"third generation" artists. The newer generation of artists would recognise Lee's name (albeit spell as LIM Kian Seng) from Malaysian art history textbooks.

Curators like Syed Ahmad Jamal acknowledged him by placing *Mankind*, his steel contraption, at the entrance of the former NAG premises (at the old Majestic Hotel).

Still, Lee has plans to move on. "I have set up my own website which contains my biodata, pictures of my artworks, and essays or news articles about my work. Now, with this website, I don't have to depend on galleries and go through red tape to exhibit my pieces. The public can view all my works, including those which have not been displayed so far.

"It is true what other multi-media artists like Niranjan Rajah and Hasnul Jamal Saidon are saying that artists can now transmit images through the Internet and that they will have more freedom of expression. Besides displaying the end-product, which is the artwork, the Internet can also store documentation explaining how the artwork was created.

"Like Niranjan's and Hasnul's *E-Art Asean Online* website, which has an online art forum. I am also inviting people to exchange opinions with me through e-mail. I would like to hear from artists who face various problems in getting their works exhibited," says Lee determinedly.

It would seem that things have come full circle, for it is now Lee who has the clout to lend credible support for younger artists with new visions and directions. Short of heralding yet another art movement, this effort will only expand the legacy of Lee Kian Seng.

Lee Kian Seng's website is [www.lee kian seng.com](http://www.lee kian seng.com)

## *Appendix I (附录一)*

*Ms P.G.Lim (Dato) delivered the following official speech at the presentation of awards at the 《Young Contemporaries 2000》 Exhibition at the National Art Gallery Malaysia on 30 January 2001.*

*[ Since its inception in 1974, the Young Contemporaries Exhibitions (Malaysia) have become a platform for exhibiting and exposing the works of young artists below the age of 35 to the eyes of the general public. More than that, they have over the years served to motivate them to develop meaningfully and effectively within the context of modern Malaysian art.*

*This year, there was a panel of six judges which included a guest judge – an art lecturer from the University of the Philippines. The panel was headed by Joseph Tan, himself an artist of note and a former part-time director of the Balai Seni. A total of 83 works were received out of which 27 are on display and from which the winners have been selected.*

*The Judges' Report draws attention to the fact that the works displayed are dominated by installation and multi-media works; paintings are in a very small minority. This is very evident when one views the works. It is a development upon which globalization even in art has had a profound impact. The predominance of installations present in this exhibition irrespective of which school of art you may have come from is proof enough of that.*

*Installation art is not new, but it is of recent origin. In the 1970's, it was a newborn term, and did not rate as a term of specialization until the 1980's. The term used was mixed media; now such works are described as multi-media. For example, the Balai Seni (National Art Gallery Malaysia) from the very beginning in 1975 has used the term media campuran (mixed media) to describe its prize-winning installation works of the seventies and eighties. In today's catalogue, however, the term used is simply campuran (mixed) – no less and no more, but we may conclude that they are in fact installations.*

*We may, I think, take a little pride to discover that our own young artists of the seventies and eighties were already involved in creating their own three-dimensional works which did not fall into the category of painting or sculpture. Specialization in installations had not yet begun. But the creative process among our young artists was at work. If you will take a little time to browse through that excellent Review of the Young Contemporaries Malaysia – Imbasan Bakat Muda Sezaman – from its inception in 1974 to 1997, you will discover to your surprise that at the second Y.C. Exhibition in 1975, the major award was won by Lee Kian Seng for his installation *Permainan Poker or Process in Poker Game* then described as *Media Campuran (Mixed Media)*. But before that, he had won an award in 1973 with another installation work called *Mankind* (created in 1972), now in the collection of the Balai Seni (National Art Gallery Malaysia).*

*This was in the seventies before installation art had acquired its name as such. Lee Kian Seng whom I would describe as the progenitor or father of installation art in Malaysia was already exploring the limits and dimensions of painting on canvas by his installations. He admits in a newspaper interview that at the time he created them, he did not know what to categorize his pieces. "I only knew I wanted to create something new," he said. "Art is about discovering the unknown, and an artist should be able to work with many types of media".*

*Lee Kian Seng was followed in 1981 – the year when the Y.C. Exhibitions were resumed after a hiatus of some four years—by another major award winning installation by Ponirin Amin with his *Alibi Catur Di**

*Pulau Pinang. The following year, 1982, it was Zacharia Awang who won the major award with his installation work Al Rahman. From 1988 onwards, both major and minor awards have been given to multi-media and installation works. It seems that the entries were dominated by such works. Little wonder then that these developments have culminated – with one exception – in all awards whether major “Jurors” or special mention being won by multi-media and installation works in today’s exhibition.*

*You will find works which involve groupings of objects in three-dimensional space which can be walked around or through or handled and felt. The installations are formed of many components and the materials diverse and complex. Sometimes they are presented elegantly, sometimes in ways which are ugly or inelegant as in some exhibits in the Royal Academy's hyped up show last year entitled Apocalypse Beauty and Horror in Contemporary Art, but they are always challenging. There are in today’s exhibited works a melding or the multicultural ethos in our society in which all the cultures are involved as shown by the diversity of expression and which give room for cultural optimism. Installations which in the early days were often regarded as impermanent are now regarded as collectible and worthy of permanent display.*

*I congratulate the Young Artists for having participated in this competition and showing us the level of their achievements. By doing so, they are making a positive contribution towards the development and promotion of the visual arts.” ----- P.G. Lim 2001-01-30 ]*

(翻译)

2001年1月30日，林碧颜(Ms P.G.Lim, Tan Sri)为马来西亚国家艺术馆《The Young Contemporaries Malaysia 2000》(当代青年2000)全国艺术公开赛颁奖典礼的献词如下：

[自1974年开办以来，《The Young Contemporaries》(当代青年/Pelukis Pelukis Muda Sezaman)全国艺术公开赛已逐步演化成一个向公众人士展示新一代艺术家作品的平台。比赛特别给年龄介于35岁以下的年轻艺术家提供一个可以发挥艺术才华的空间。不但如此，这个项目一直以来都成功地推动了无数国内新秀，以更具意义和效率的创作方式来发展马来西亚当代艺术。

今届的比赛邀请了六位评判小组成员，当中还包括了一名菲律宾国立大学的艺术讲师。评判组长陈湛仁(Joseph Tan Chin Jin)本身也是一位成名艺术家，曾一度兼职国家艺术馆前馆长职位。这届比赛共有83件作品报名参加，其中只有27件入选，而优胜者便由此诞生。

评判小组的点评，让大家意识到参赛作品大多属于装置艺术和多媒体类别，而绘画类明显只占了一小部分。这种趋势说明了全球化所带来的冲击，甚至在艺术发展领域中亦影响深远。在这届的比赛中，不论是哪一门类的艺术领域，都出现了许多装置艺术作品，这就足以证明这一点。

尽管装置艺术并不是什么新颖的艺术门类，但它依然属于近代产物。上世纪七十年代，这门艺术的称号还是首次面世的。截至八十年代为止，它一直未被接纳为一个专有名词，当时所采用的称号为混合媒体，而如今又被称为多媒体。譬如，国家艺术馆早在1975年，便开始采用混合媒体的

称号来形容七、八十年代的得奖装置作品。然而，在今天的展览画册上，我们看到的称号就只用了“混合”两个字。无论如何，我们大可以断定，它们实际上就是装置作品无疑。

早在上世纪七十和八十年代，我国年轻艺术家已开始自创既不是绘画也不是雕塑的三次元作品。我认为这一点可以让我们感到自豪。那个年代即使尚未出现专门从事装置创作的艺术家的，但是这一类的创作过程当时已默默在我国的年轻艺术家之间盛行。

各位如果能费一点时间来翻阅〈回顾马来西亚当代青年艺术家〉(Review of the Young Contemporaries Malaysia 1974 to 1997)一书，追溯自1974年开办以来至1997年所产生的年轻艺术家及他们的杰作，或许便会惊讶地发现，在1975年的第二届《当代青年》(The Young Contemporaries 12 Sep-12 Oct 1975)全国公开赛上，李健省以他杰出的装置艺术作品《扑克牌游戏过程》(Process in Poker Game)荣获大奖。这件作品当时被形容为混合媒体。在这之前，他也曾在1973年间以另一件题名为《Mankind》(人类/1972)的装置作品夺奖。《Mankind》(人类)目前是马来西亚国家艺术馆的永久收藏品。

这还是七十年代当装置艺术这个名称被正式采纳之前的事。李健省却已经在摸索以装置展延平面绘画的极限层面，堪称为马来西亚装置艺术之父。他在报章采访中承认自己在创作时，还不知道该如何将作品归类。他表示，“我只知道自己想要创造一件有新鲜感的作品。艺术创作的目的毕竟是要发现未知事物；而一个艺术家应该能够创作多种不同媒体的作品。”

继李健省之后，在1981年间，即〈当代青年〉公开赛停办了四年之后又重开的那年，由颇尼林阿敏(Ponirin Amin)创作的装置作品〈象棋证据在槟城〉(Alibi Catur Di Pulau Pinang)获得了大奖。翌年，大奖则由撒加利亚阿旺(Zacharia Awang)以另一件装置作品〈阿尔拉曼〉(Al Rahman)夺得。从1988年起，不论大奖或小奖，都颁给了多媒体和装置作品的艺术家，似乎半数以上的参赛作品都属这一类。难怪这种趋势终于导致在今届的比赛当中，不论大奖或特别奖，全都被多媒体和装置作品所称霸。

部分作品牵涉了三维空间的物件组合，能让人在其中走动、穿过、操纵或触摸。这些装置由许多部件组成，而所用材料亦多样化且复杂化。有时候，它们展现了幽雅美丽的一面，但有时却恰恰相反，就如去年在皇家学院大肆炒作的〈当代艺术中的末日美丽与恐怖〉艺术展上所展出的作品一样。无论如何，这些作品总是富有挑战性的。今天展出的作品以多种不同的方式表达了各族群的文化精髓，体现了我国社会多元文化道德观的融合。由此可见，我国的文化前景是乐观的。早期的装置一般被认为非永久性，但如今却成了艺术爱好者的珍藏品，且富有永久收藏及展览价值。

我愿恭贺所有参加比赛的青年艺术家，为我们展现了他们各自的成就。这样一来，他们在发展及提升视觉艺术的水平上也就作出了积极的贡献。”---林碧颜（拿督），于2001年1月30日献词。]  
(翻译)

Appendix 2 ( 附录二 )

For 45 @ 45 exhibition organised by the National Art Gallery Malaysia from 27 September 2003 to 9 February 2004, Ms P. G. Lim (Dato) selected and interpreted the work 《Of ' Image, Object, Illusion ' -Off Series Mechanism》 as follows:

[ My choice is a 1977 installation work 《Of ' Image, Object, Illusion ' -Off Series Mechanism》 by the multi-talented artist LEE Kian Seng.

This installation comprises a painting on canvas, a site installation of the Malaysian flag fronting it, a white podium and canvas on floor extended from the wall. The juxtaposition of the two dimensional painting and three dimensional objects of flag and podium in a spatial relationship with lights set to cast shadows of the flag on the canvas on the floor, seem to me to create an interplay of positive and negative yin yang elements.

Upon the painting itself which depicts a wall ,the hanging Malaysian flag which is reflected in reverse on the painting (image and illusion). The unexpected appearance of the ubiquitous cockroach (an object?) making its way across the wall in the painting is to my mind, clever handling of a painting problem intended to heighten the three dimensional effect of the work. At the same time by its mocking presence the cockroach is making a statement that it is a fact of life in Malaysia. No getting away from that!. Dates which appear are of the years 1957-signifying Independent and Nationhood.1967-the decade after and 1977-the year of the work. And then, the ruler on top of the painting appears to be a symbol by which we measure the progress made during those years. This completes the picture.

This work described as "Mixed Media' won the top award in an Open Art and Graphic Print Competition . To me- a neutral but interested observer of the art scene, it represents early tentative attempts by the artist to explore the limits and dimensions of painting on canvas which began in 1972 with his From the Windows of Red which won a major award , and Mankind (1972),a minor award followed in 1975 by Permainan Poker or Process of Playing Poker (1974)- a major award. Fortunately, three of these works are in the collection of the National Art Gallery (Malaysia).

His successes bespeak the perspicacity of the National Art Gallery judges of that period to have recognized creativity and new directions in art development towards three dimensional works, for in the seventies, works such as these in the art world defied categorisation . In Malaysia they were variously described as mixed media or multi media or simply being variously described as mixed media or multi-media or simply "campuran". Internationally , Installation art did not acquire its name as such until 1980's.

Pioneering works such as those of Lee Kian Seng are of historical importance. We can take a little pride to discover that our own young artists of the seventies were already involved in creating on their own, three-dimensional works which did not fall into the category of painting or sculpture. Lee Kian Seng has said that he did not know how to categorise his pieces, " I only knew I wanted to create something new." --- by Dato' (Ms)P. G. Lim, August 2003, Malaysia. ]

（翻译）

林碧颜2003年8月的正版文献如下：

[我挑选了一件1977年的装置作品《*Of 'Image, Object, Illusion' -Off Series Mechanism*》（形象、物体、假象），作者为多才多艺的艺术家李健省（LEE Kian Seng）。

这件装置包含了一幅挂在墙上的绘画；前方的空间挂了一面现场装置的马来西亚国旗；旗下置有一个白色踏级；墙壁下端开始至踏级的地面上披了一片16尺x8尺厚度6mm白色三夹板，伸延至白色的踏级（12”x20”x24”厚度6 mm）。在我看来，墙上的二次元绘画与三次元物体的国旗和踏级并置所产生的空间效果，加上灯光的映照，使地面和墙上留下国旗的投影，似乎创造了一种微妙的阴阳交错幻觉。

悬垂着的马来西亚国旗与横向倒转在画布上的国旗图案，产生出一种形象与假象互相映照的效果。令人感到意外的，是一只看似普通的蟑螂(物体?)在墙壁的画面上出现并向前移动。我认为作者用了一个极聪明的办法来突显二次元作品的立体效果。蟑螂嘲弄似的出现同时也说明，这是马来西亚人生活中无可逃避的现实。所标志的日期分别是1957年，代表独立建国；1967年，代表独立以后的十年发展；及1977年，即作品创作年代。然后，画面上端的一把尺明显代表我们用以量度这些年来进展的标准。这就完成了一件作品。

这件被形容为混合媒体的作品，在全国（马来西亚）艺术与版画公开赛中脱颖而出，赢得艺术项目大奖。作为关心艺术界的一名客观观察员，我认为这作品代表着李健省早期为挑战绘画的二次元极限所作的初步尝试。他最早的大胆尝试是1972年创作的〈红色的视窗〉，并得了大奖（1972年）。紧接着有同年创作的〈人类〉，得了次奖（1973年）。随后是1974年创作的〈扑克牌游戏过程〉，于次年得了大奖（1975年）。这三件作品，幸好都在马来西亚国家艺术馆的永久收藏中。

李健省的成功，说明了国家艺术馆当时评判员已深深地洞察到艺术的发展已趋向三次元的新方向。在七十年代的当时，这一类作品在艺术领域里还是难以归类的。在马来西亚，它们有时被称为混合媒体或多媒体，有时又被简化为“混合”。在国际上，截至八十年代为止，也尚未出现装置艺术这个名称。

诸如李健省创作之类的开拓性作品，都具有重大历史意义。让我们感到自豪的是，早在上世纪七十和八十年代，我国年轻艺术家竟然已开始自创既不是绘画也不是雕塑的三次元作品。李健省表示，他当时也不知该如何把自己的作品归类。他曾说过，“我只知道自己想要创造一件有新鲜感的作品。” ——林碧颜（拿督）于2003年8月稿。]（翻译）

# 幹訓局前總監：鞏固政治利益 抨馬哈迪當年主導洗腦

「馬哈迪在一段很長的时间里，利用干訓局課程鞏固自己的政治利益，通過“洗腦”讓人不敢質疑他的領導。」 ■佐哈里



佐哈里阿耶奈京名馬哈迪利用國家干訓局的“洗腦”課程，鞏固本身的政利益。

(吉隆坡9日訊)曾經出任干訓局總監長達4年的公正黨雙溪大年國會議員佐哈里阿耶奈京，當年的干訓局在首相教馬哈迪主導下，變成培養一群不會思想、不敢質疑的下一代，并捍卫巫統種族主義，用來攻擊反對黨的洗腦機構。

他說，馬哈迪在一段很長的时间里，利用干訓局課程鞏固自己的政治利益，通過“洗腦”讓人不敢質疑他的領導。

他今日在國會走廊接受媒體採訪時表示，馬哈迪出任首相22年，鮮少有人敢對他的施政提出異議，即使不太受歡迎的政策也沒有人敢反對。

### 洗腦絕對服從領袖

他說，馬哈迪利用干訓局來“淡化”他不受歡迎的政策，而干訓局因此成了一個“洗腦”機構，讓出席者接受“洗腦”後，都認為領袖都是完美的，外部的指責則是無的放矢。

“在干訓局課程里，絕對不會出現罪行，散佈的領袖，那時的干訓局受首相及一些政治領袖所利用，通過洗腦讓人不敢提出質疑或異議，更何況是批評他們。”

“這是对的嗎？我不認為這有錯，畢竟巫統是種族政黨，就與馬華和國大黨一樣，所以他們趨向種族主義并不是問題，但是不應該使用人民的錢或政府的場地。”

“只要在法律允許下，馬華、國大黨或巫統要做這樣的課程，就盡量去做吧，但不可以使用人民的錢及政府場地。”他強調，他反對的是干訓局使用人民的錢，去推行單一種族主義思想。

佐哈里曾在1986年至1990年期間，出任干訓局總監。他說，馬哈迪較早在90年代末，逮捕了安華的期間，更是利用干訓局來攻擊和抵毀反對黨。

“當我出任總監時，干訓局還沒有用來攻擊別人，後來安華被革職，干訓局突然變成抵毀別人的工具，所有反對黨領袖如安華、慕阿茲、林吉祥和蘇烈英也受到攻擊。”

## 提陳年歷史 可追溯自1974年

佐哈里說，自從馬哈迪出任首相，干訓局每年平均獲得3千萬令吉撥款，加上明年將獲得6千200萬令吉撥款，却用來直搗種族主義，足見干訓局在浪費人民的錢。

他說，第二任首相敦拉薩在1974年，指示青年與體育部設立一個工作小組，由當時還是公務員的前首相教阿都拉出任第一任總監，當時是為了對抗國立大學內的回教化浪潮。

### 沒接投訴就成功

他指出，當阿都拉在80年代成為一名政治人物後，這個小組也被提升成為現有的干訓局。那時，大馬被指“馬來意識”(Malayness)不足，因此他們負責向馬來人灌輸馬來民族主義，鼓吹馬來人是主人的思想。

詢及干訓局在花費巨額款項推行“洗腦”課程後是否見效時，他說若干訓局的“關鍵績效指數”是“不讓你老板接投訴電話”，那就成功了。

“你看馬哈迪在位22年，有多少人能跟他唱反調？直到安華被革職後，他才輸了，足見他確實利用干訓局來鞏固自己的職權。”

### 指巫裔被打壓 攻擊華印裔

“馬來西亞局內人”曾刊登參與課程的學員來信，指干訓局講師發表“華人是亞洲猶太人”言論，佐哈里不置可否，但他推測上述言論或許出現。

他說，在干訓局各種課程中，為了自發馬來人精神，上述言論或許出現過，他們選擇了錯誤的元素，從歷史角度出發指馬來人被打壓，但是利用華人和印度人做為攻擊對象，是很糟糕及犯下很大錯誤的。”

他認為，時任領袖應為干訓局的種族主義現象負起責任，因為官員是不敢違抗領袖的指示。

“馬哈迪是‘全面發揮’干訓局功能的人。他認為干訓局應該進一步為巫裔提供培訓，儘管它是以公帑作為經費，不過却應該用在政治用途上。因此，80年代中期至今的課程，干訓局都是不計代價地捍卫巫統，甚至發表如果巫統和國陣滅亡，那么馬來人也會跟著完蛋，馬來人的命運必須依附在巫統等言論。”

## 曾被洗腦 赴英深造才醒悟

詢及他是在什麼時候發現干訓局“有問題”時，他說他是在生意與經濟都很“舒適”情況下離開巫統，當時是安華被革職時，也是他選擇挺身而出反抗馬哈迪的時候。

“我曾經以為干訓局能夠捍卫馬來人，直到前往英國深造時才醒悟，我發現這里面有一些問題。”

- 幹訓局前總監：鞏固政治利益·抨馬哈迪當年主導洗腦 <http://news.sinchew.com.my/node/141766?tid=45>

### 特注:

作品《Mankind》的创作程序超越了本地一些“美术评论家”所能理解的水平。

这作品与马来西亚的“内安法令”无关，但也有妒忌我者为了破坏我，故意曲解此作品的内容含义去误导官方，企图使我陷入困境，但不成功。这其实是妒忌我者的谋术。

奏巧 "1960年马来西亚国内安全法令" (简称内安法令) 生效于1960年8月1日。12年后(1972)重新修订。修订本从1972年8月1日开始生效。内安法令是1960年通过的法令。它取代了1948年紧急条例(Emergency Regulations) 内安法令的原意是为了应付马共。在内安法令下，任何被怀疑危害国家安全的人，都可以被警方扣留达60天之久。警方不需要有扣留令(见法令第73条)。过后，在内政部长的授权下，可以继续扣留2年(第8条)。这类两年的扣留令，可以一直更新延续下去。在内安法令下扣留的人士，是未经过任何法庭审讯的。

### Special note:

This work actually involves complicated processes, which some local so-called "Artist/Art Historian" feels inadequate to explicate.

The guilty cringes before the truth. Some quarters were particularly sensitive to this work. Incidentally, the Malaysian Internal Security Act 1960 (ISA) was reviewed that same year (1972) some twelve years after it was passed in 1960 in lieu of the Emergency Regulations 1948. The revised act took effect on August 1, 1972. The ISA was originally meant to be a counter-insurgency measure against the Malayan communists. Under the ISA, anyone deemed a threat to national security could be detained up to 60 days without calling for an arrest warrant (see Article 73 of the Act). At the end of that period, the Home Minister holds the authority to order an extended detention of two years (Article 8), though the period could stretch indefinitely. Note that detainees under the draconian ISA have no right to a fair trial.

# On the edge of innovation

By VERONICA SHUNMUGAM

A strange-looking steel contraption sits among the many exhibits at the National Art Gallery (NAG). At first glance, it may pass off as one of the installation art pieces that are so much in vogue now.

But then, its inscription bears the year 1972, and therein lay the contraption's value as well as the significance of its creator — veteran full-time artist Lee Kian Seng.

In the year that Lee created the piece, entitled *Mankind*, the art world had yet to acknowledge installation art. Back then, Malaysian art had not yet gone through the revolution effected by Lee's peers, Redza Piyadasa and Anthony Lau.

Despite this, a few people in the higher echelons realised that Lee's works marked the shape of art to come and thus supported him.

One was Frank Sullivan, a former secretary of the NAG's Board of Trustees. Sullivan first became impressed when he saw *The Beggar and the Bird*, a large oil painting submitted by Lee for the Seventh National Art Exhibition held at the NAG in 1964.

"It was my first exhibition and I was 18 years old, having just completed high school. I remember Mr Sullivan and Dr R.S. McCoy showing an interest and asking me to explain my painting to them. At that time, I couldn't speak English well, and I remember having trouble trying to explain that my painting was mistakenly titled. It was not a beggar, but actually a poor man on a trishaw," Lee recalls.

The NAG bought the painting for its permanent collection and later shortlisted it for the first exhibition of Malaysian art held in Australia in 1965.

"With the proceeds from a few sales, I bought a wooden house which I also used as a studio for the next three years. This was all new to me as I did not know about exhibitions where you could sell paintings for money. All the while, I had been painting just to express myself. As a boy, I went through a lot of hardship, but had to suppress my feelings so much that I enjoyed the freedom of expression that painting allowed me," says Lee.

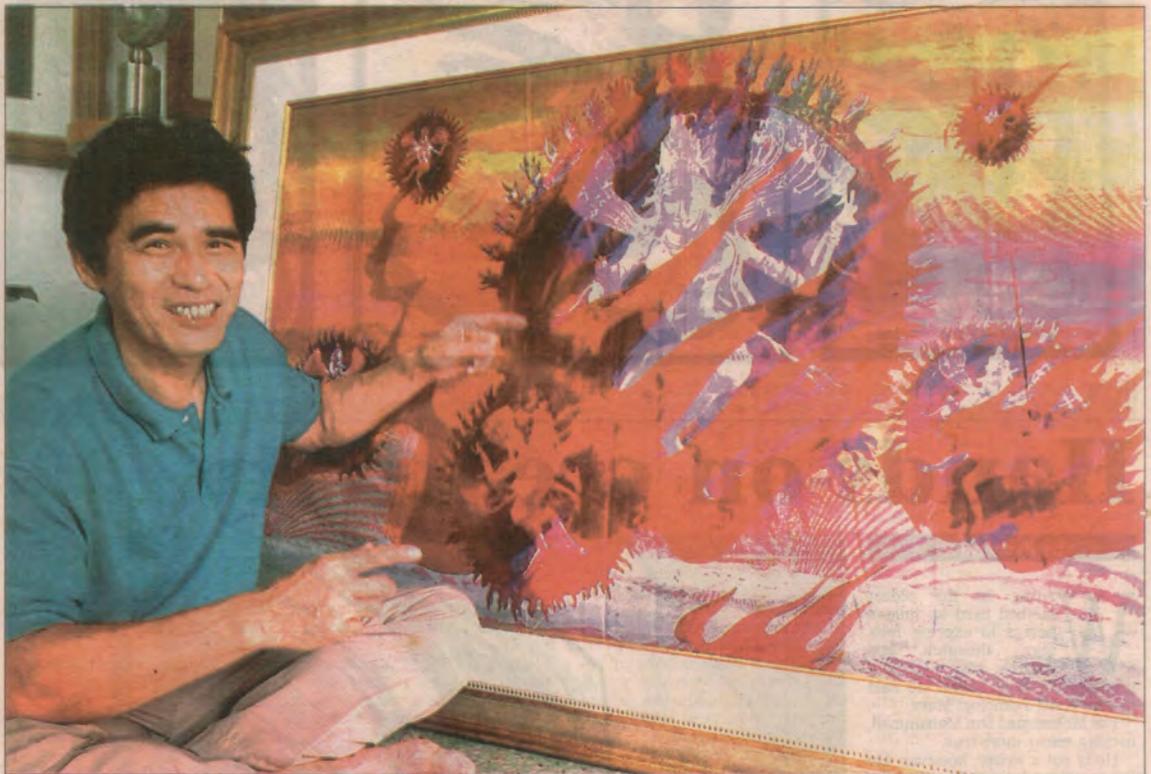
From here, Lee unravels tales of his childhood. Born in 1948 in Kimmon, a small island off mainland China, Lee journeyed with his parents to Singapore in 1952. A year later, the family moved to Klang, where he began schooling at a nearby Chinese-medium school.

"I couldn't afford membership fees for the school's art club so I painted on my own. However, this did not stop me from entering school art competitions where I won many awards," he remembers with pride.

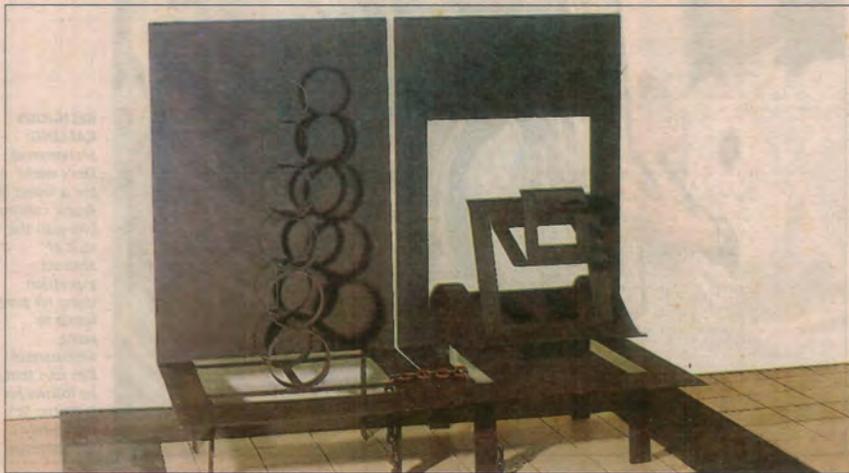
Among Lee's boyhood paintings was the 1959 watercolour *Klang River*, which depicted fishing boats on Klang's riverbanks. Critics have praised his eye for detail and judgment of space, skills that were considered advanced for a boy of 11.

"I was a science stream student — good in mathematics and geometry," Lee says. He feels his sound knowledge of science enables him to effortlessly switch from one-dimensional paintings to towering metal sculptures.

"To me, an artist should be able to work with many types of media. Art is about discovering the un-



**ARTISTIC VISION:** Lee explained that his batik and dye creations have many layers of images, representing the many layers of Malaysian society. 'Mankind' (below), Lee's steel installation created in 1972, graced the entrance of the former National Art Gallery.



known. I change my media every three years, which is why I now prefer multi-media art," Lee says.

Indeed, this was the same attitude that produced *From the Windows of Red*, another pioneering installation piece that is a double-sided painting hanging from a ceiling.

"I wanted to explore the limits and dimensions of a canvas painting. At the time I created it, I didn't know what to categorise the piece as. I only knew that I wanted to create something new," he remembers.

Some would say that he has artisan hands, while others, like Sullivan, put it to "qualities essential for success in art — dedication and industriousness."

Gift and guts certainly saw Lee through in coming years. Despite not having attended formal art school, he participated in many national and international exhibitions

and competitions, where he was honoured with awards and fellowships.

Examples of local wins are the 1975 Major Award at the NAG's second Young Contemporaries Competition, and the commission for the Vision 2020 sculpture at Taman Wawasan at the Public Bank Berhad building in Kuala Lumpur. Recognition from the international arts community came from honours such as the 1993 Tokyo Creation Award Overseas Prize.

"The best thing about overseas exposure was that it allowed me to pit my works against the best of the world's contemporary art. I began to better understand the developments that were going on in our country, and I tried to reflect this in my works.

"For instance, I do a lot of batik and dye works which have more than one layer of images in them. This reflects our Malaysian soci-

ety which is multi-layered," rationalises Lee of his sought-after contemporary batik and dyes pieces, an example of which is *Soul and Form 8* from his Yin Yang Series.

Apart from aesthetic qualities, his works are in demand because they are a visual record of Malaysian art history and a valuable example of intertextuality of varied art genres.

"At one stage, I liked Usman Awang's poetry and was influenced by his literary grouping, *Anak Alam*. He inspired me to travel to the east coast where I painted older works such as *Anak Laut*."

Lee's forward-looking approach also began to draw attention from local academia, who offered him part-time tutorships at visual art academies like Shah Alam's Institut Teknologi Mara (now UiTM). His students included prominent

"third generation" artists. The newer generation of artists would recognise Lee's name (albeit spelt as LIM Kian Seng) from Malaysian art history textbooks.

Curators like Syed Ahmad Jamal acknowledged him by placing *Mankind*, his steel contraption, at the entrance of the former NAG premises (at the old Majestic Hotel).

Still, Lee has plans to move on: "I have set up my own website which contains my biodata, pictures of my artworks, and essays or news articles about my work. Now, with this website, I don't have to depend on galleries and go through red tape to exhibit my pieces. The public can view all my works, including those which have not been displayed so far.

"It is true what other multi-media artists like Niranjan Rajah and Hasnul Jamal Saidon are saying: that artists can now transmit images through the Internet and that they will have more freedom of expression. Besides displaying the end-product, which is the artwork, the Internet can also store documentation explaining how the artwork was created.

"Like Niranjan's and Hasnul's *E-Art Asean Online* website, which has an online art forum. I am also inviting people to exchange opinions with me through e-mail. I would like to hear from artists who face various problems in getting their works exhibited," says Lee determinedly.

It would seem that things have come full circle, for it is now Lee who has the clout to lend credible support for younger artists with new visions and directions. Short of heralding yet another art movement, this effort will only expand the legacy of Lee Kian Seng.

□ Lee Kian Seng's website is [www.leekianseng.com](http://www.leekianseng.com)

## 幹訓局前總監：鞏固政治利益

# 抨馬哈迪當年主導洗腦

「馬哈迪在一段很長的时间里，利用干訓局課程鞏固自己的政治利益，通過“洗腦”讓人不敢質疑他的領導。」

■佐哈里

(吉隆坡9日訊)曾經出任干訓局總監長達4年的公正黨雙溪大年國會議員佐哈里阿都揭露，當年的干訓局在前首相敦馬哈迪主導下，變成培養一群不會思想，不敢質疑的下一代，并捍卫巫統種族主義，用來攻擊反對黨的洗腦機構。

他說，馬哈迪在一段很長的时间里，利用干訓局課程鞏固自己的政治利益，通過“洗腦”讓人不敢質疑他的領導。

他今日在國會走廊接受媒體聯訪時表示，馬哈迪出任首相22年，鮮少有人敢針對他的施政提出異議，即使不太受歡迎的政策也沒有人敢反對。

### 洗腦絕對服從領袖

他說，馬哈迪利用干訓局來“淡化”他不受歡迎的政策，而干訓局因此成了一個“洗腦”機構，讓出席者接受“洗腦”後，都認為領袖都是完美的，外部的指責則是無的放矢。

“在干訓局課程里，絕對不會出現貪污、敗壞的領袖，那時的干訓局受首相及一些政治領袖所利用，通過洗腦讓人不敢提出質疑或異議，更何況是批評他們。

“這是對的嗎？我不認為這有錯，畢竟巫統是種族政黨，就與馬華和國大黨一樣，所以他們趨向種族主義並不是問題，但是不應該使用人民的錢或政府的場地。

“只要在法律允許下，馬華、國大黨或巫統要做這樣的課程，就盡量去做吧，但不可以以使用人民的錢及政府場地。”他強調，他反對的是干訓局使用人民的錢，去推行單一種族主義思想。佐哈里曾在1986年至1990年期間，出任干訓局總監。他說，馬哈迪卸後在90年代末，逮捕了安華的期間，更是利用干訓局來攻擊和詆毀反對黨。

“當我出任總監時，干訓局還沒有用來攻擊別人，後來安華被革職，干訓局突然變成詆毀別人的工具，所有反對黨領袖如安華，慕阿茲、林吉祥和林冠英也受到攻擊。”



佐哈里阿都點名馬哈迪利用國家干訓局的“洗腦”課程，鞏固本身的政治利益。

## 指巫裔被打壓 攻擊華印裔

“馬來西亞局內人”曾刊登參與課程的學員來信，指干訓局講師發表“華人是亞洲猶太人”言論，佐哈里不置可否，但他推測上述言論或許出現。

他說，在干訓局各種課程中，為了启发馬來人精神，上述言論或許出現過，他們選擇了錯誤的元素，從歷史角度出發指馬來人被打壓，但是利用華人和印度人做為攻擊對象，是很糟糕及犯下很大錯誤的。

## 提陳年歷史 可追溯自1974年

佐哈里說，自從馬哈迪出任首相，干訓局每年平均獲得3千萬令吉撥款，加上明年將獲得6千200萬令吉撥款，却用來渲染種族主義，足見干訓局在浪費人民的錢。

他說，第二任首相敦拉薩在1974年，指示青年與體育部設立一個工作小組，由當時還是公務員的前首相敦阿都拉出任第一任總監，當時是為了對抗國立大學內的回教化浪潮。

### 沒投訴就成功

他指出，當阿都拉在80年代成為一名政治人物後，這個小組也被提升成為現有的干訓局。那時，大馬被指“馬來意識”(Malayness)不足，因此他們負責向馬來人灌輸馬來民族主義，鼓吹馬來人是主人的思想。

詢及干訓局在花費巨額款項推行“洗腦”課程後是否見效時，他說若干訓局的“關鍵績效指數”是“不讓你老板投訴電話”，那就成功了。

“你看馬哈迪在位22年，有多少人能跟他唱反調？直到安華被革職後，他才輸了，足見他確實利用干訓局來鞏固自己的職權。”

## 曾被洗腦

## 赴英深造才醒悟

詢及他

是在什麼時候發現干訓局“有問題”時，他說他是在生意與經濟都很“舒適”情況下離開巫統，當時是安華被革職時，也是他選擇挺身而後反抗馬哈迪的時候。

“我曾經以為干訓局能夠捍衛馬來人，直到前往英國深造時才醒悟，我发现这里面有一些問題。”