马来西亚国家艺术馆篡改李健省作品的记录

Factual Inaccuracies in the publications of Malaysian Art
“世界不会被做坏事的人摧毁，但会被那些视而不见的人摧毁” --- 爱因斯坦
"The world will not be destroyed by those who do evil, but by those who watch and do nothing” - Albert Einstein

This file contains the following 8 subjects。目录:

1. 1994: Factual errors @ page162 @ the “Vision and Idea-Relooking Modern Malaysian Art” published by the National Art Gallery Malaysia. (p. 3)
2. 2002: Factual errors @ page 186 and 187 @ the “Masterpieces from the National Art Gallery of Malaysia” published by the National Art Gallery Malaysia.(p.4 ~5)
3. 2007: Factual errors @ page 92, 93, 94 and 95 @ the “45@45” published by the National Art Gallery Malaysia.( p.6 ~8)
4. 2008: Factual errors @ page 232 @ the “Timelines” published by the National Art Gallery Malaysia.(p.10 ~11)
5. 1991: Factual errors at page 42 in The ASEAN Sculpture — A Photographic Folio> (p.12 ～13)
8. “Protect our art to preserve history” (p.22)
1. @ "Vision and Idea-Relooking Modern Malaysian Art" (1994) @ page 162.

**Errata:** The description/depiction of the work of “Of Image, Object, Illusion – Off Series Mechanism” which was published in the “Vision and Idea-Relooking Modern Malaysian Art (1994)” at page 162 contained the following inaccuracies:

1. The title is incorrect, the correct title should be 《Of ‘Image, Object, and Illusion’- Off series Mechanism》;
2. The ‘black-carpeted wooden steps’ unit was never part of LEE Kian Seng’s installation, instead the original installation contained a 12”x20”x24” (6mm thickness) white podium;
3. The image of the cockroach on the painting is missing; and
4. One area of 8’x16’x6 mm thickness painted white plywood on the floor is missing.
5. The correct description of the work should be: “Of ‘Image, Object, Illusion’-Off Series Mechanism” (1977) by Lee Kian Seng is an installation of mixed media comprising of a painting on canvas, one genuine flag, one white podium (measuring 12”x20”x24” made of 6 mm plywood), one 16’x8’x6 mm in thickness white painted plywood on the floor extending from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space.
Errata: The inaccuracies in the description /depiction of the work of 《Mankind》 at page 186 -187 in the book “Masterpieces from the National Art Gallery of Malaysia” (2002) (selected and Introduced by Redza Piyadasa) are as follows:

1. The work 《Mankind》 was created in 1972, not 1992;
2. The chronology of the event is inaccurate as 《Mankind》 was first exhibited at the National Art Gallery Malaysia in 1973 whereas the 《Of ‘Image, Object, Illusion’ – Off Series Mechanism》 was exhibited at the same Gallery in 1977; and
3. It was wrongly described that “the audience step on to” and “the viewer had to climb up the steps and salute the image of the painted images of the Malaysian flag”. In fact LEE Kian Seng does not have such intention for the audience to do so. The painting, flag and podium installation are the result of intuitive creation.
5. The original installation comprises an area of grassy earth (cow grass), not artificial grass(?) at page 187.
6. The correct description of the work is:
   “Mankind”(1972) by Lee Kian Seng is an installation of mixed media (160 x 220 x 140cm) comprising the juxtaposition of two abstracted metal chair-like structures (symbolising male and female -Yin-Yang created Mankind on Earth), which are chained and locked together atop an area of grassy earth (cow-grass).
1) 186 页里所记载的 1992 年不符史实。《Mankind》（人类）的正确创作日期是 1972 年。

2) 该文第一段第六行第四句本没倒置撰著史实流程。实际上《人类》于 1973 年在国家艺术馆展出。而《Of 'Image, Object, illusion'-Off series Mechanism》则于 1977 年在国家艺术馆展出。

3) 该文也胡乱替李健省 1977 年作品《Of 'Image, Object, Illusion'-Off series Mechanism》（形象，物体，假象）制造不符实际的故事。该文第一段第八行第五句所描写有关观众必须“踏上台阶向国旗的画像敬礼”的诠释不正确。实际上，李健省压根没有如是意图。


5) 根据第 187 页图片记录，国家画廊以“人工草”代替原著的牛草是不能被接受的。 （见 2003-10-13 李健省（LEE Kian Seng）致马来西亚国家画廊信件）。

• Note: The following pages 19 to 21 contain the correct depiction / description of the above 2 works.

• 注：上述两件作品的原貌在本文件第 19,20 和 21 页。更多详情请游览：http://www.leekianseng.com/3d_Mankind.pdf
born in 1948, full-time multimedia artist Lee Kian Seng is a self-taught artist. He trained under the renowned artist, Leong Seow Liang. Lee has consistently received recognition for his works and has won numerous awards and exhibitions. His 2007 exhibition entitled "Image Object Illusion" was featured in "45@45" (2007) on pages 92, 93, 94 and 95.

Lee Kian Seng
Of Image Object, Illusion Off Series Mechanism
1977
Mixed media

My choice is a 1977 installation work '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 as a centrepiece, a white podium and a floor canvas extended from the wall. The juxtaposition of 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 floor canvas seem to me to create an interplay of positive and negative yin yang elements. Upon the painting itself which depicts a wall, is cast the shadow of the artist holding up the hanging Malaysian flag which is reflected reversed 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, a 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.

The creative and theoretical processes are at work in the construction of this installation, where composition and painting technique are combined to challenge our perceptions and powers of comprehension. The installation also reminds us of our beginnings as a nation posing questions as to our future progress as a nation.

This work described as 'Mixed Media' won the top award in an Open Art and Graphic Print Exhibition. 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 Windows of Red which won a major award, and Merit 1973 - a minor award; followed in 1975 by Permaiara Perak or Process of Playing Poker - a major award. Fortunately, three of these works are in the collection of the National Art Gallery. His successes bespeak the perspicacity of the National Art Gallery judges of that period to have recognised...
creativity and new directions in art development towards three-dimensional works, for in the seventies, works such as these defied categorization in the art world. In Malaysia they were variously described as mixed media or multi-media or simply 'campuran'. Internationally, installation art did not acquire its name as such until the 1980's.

Installation artworks require space for display, and except for public institutions and museums, seldom find a place in private galleries or in private homes. For an artist to have kept up a sustained effort in developing an art form that does not find ready buyers must mean commitment and dedication of a high order to the exclusion of everything else. Thirty pears on such works proliferate with materials diverse and complex, and sometimes presented in ways which are inelegant and ugly. One is reminded of some of the works exhibited in the Royal Academy's hyped up show in 2000 entitled Apocalypse Beauty and horror in Contemporary Art.

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 create something new". "And that in a nutshell is what his work was all about."

Interpreted by
YATOF PG. LIM
Lawyer, Art Patron

( Sourced from page 33 of the book 45@45 published by the National Art Gallery Malaysia in 2007)
Errata: (picture above) the inaccuracies in the description /depiction of the work 《Of ‘image, Object, and Illusion’–Off series Mechanism》 at page 92-95 of the book 45@45 (2007) published by the National Art Gallery Malaysia are as follows:

1) The white podium depicted at pages 93 and 94 is inaccurate. The original white podium has these dimensions 12”x20”x24” (letter and video recording dated 19.02.2004 are referred);
2) The plywood on floor depicted at pages 93 and 94 is inaccurate in its dimensions. The original installation had a piece of painted white plywood area of 16’ x 8’ and 6 mm in thickness.
3) The description of the work below the title on page 92 (error 3) is inaccurate.
4) In an essay at pages 92 and 95, the following 3 paragraphs were not written by Dato’ P.G. Lim. Therefore, they ought to be deleted.

(a) “The creative and theoretical processes are at work in the construction of this installation, where composition and painting technique are combined to challenge our perceptions and powers of comprehension. This installation also reminds us of our beginnings as a nation posing questions as to our future progress as a nation.”

(b) “Installation artworks require space for display, and except for public institutions and museum, seldom find a place in private galleries or in private homes. For an artist to have kept up to a sustained effort in developing an art form that does not find ready buyers must meant commitment and dedication of a high order to the exclusion of everything else. Thirty years on such works proliferate with material diverse and complex, and sometimes presented in ways which are inelegant and ugly. One is reminded of some of the works exhibited in the Royal Academy’s hyped up show in 2000 entitled Apocalypse Beauty and horror in Contemporary Art.”

(c) “And that in a nutshell is what his work was all about”

Note: Letter dated 2007-03-26 to the National Art Gallery Malaysia is referenced. The original text written by P.G.Lim in August 2003 can also be obtained @ http://www.leekianseng.com/3d_image.pdf

（上图）马来西亚国家画廊2007年出版的45@45展（2003）画册里有许多错误。
1) 白色领奖台/台阶量度不符原著（原著是12”x20”x24”厚6mm）；地面上的白色木板量度不符原著（原著是16’x8’x6 mm）。 （见该册第93和94页 Error 1）。

2) 林碧颜（P.G.Lim）在该册第92和95(Error2)页所写有关李健省作品《Of ‘Image, Object, Illusion’–Off Series Mechanism》 （1977）的文章被搞得支离破碎。
3) 作品题目下的描述有误（to Error 3）。

2007年3月26日李健省以信件联同林碧颜2003年8月间所写的原文和作品的原貌图相片向国家画廊追究，要求改正（见2007年3月26日至国家画廊信件与林碧颜录影）。
Note: National Art Gallery Malaysia was established in 1958. Tan Sri (Ms) P.G. Lim was then the first deputy chairperson of the Board of Trustees as well as the chairperson of the Exhibitions Committee. Apart from being the convener of the first Salon Malaysia 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, the former director of the Kuala Lumpur Regional Arbitration Center, Malaysia and a member of the Institute of Strategic and International Studies (ISIS) Malaysia. She passed away in Australia on the 7th of May 2013.  
http://www.youtube.com/watch?v=8WuDh5Chh1Q
@ "Timelines" (2008) @ page 232.

(source: from "Timelines" @ page 232 published by the National Art Gallery Malaysia in 2008)

Errata: The inaccuracies in the description / depiction of the work 《Of ‘Image, Object, Illusion’ – Off Series Mechanism》 are as follows:
(1) “The black wooden steps” unit was never part of the installation, instead the original installation contained a 12”x20”x24” white podium (made of 6 mm plywood);
(2) The actual flag was incorrectly installed; and
(3) The painted white plywood (16’ x8’ x 6mm thickness) on the floor is missing.


Kindly go to the following page 17 and page 18 for depiction/description of the original work; or the following link for more details: http://www.leekianseng.com/3d_image.pdf

第一，那黑色的台阶不属于李健省作品的一部分。1977年的原作有个白色木制领奖台(台阶) (12”x20”x24”厚6mm)，不见了。
第二，真实的国旗被错误装置。
第三，地面上的白色三夹板 (16’ x8’ x 6mm) 也不见了，结果整件装置作品被解体扭曲。
（见2008-12-31 李健省（LEE KianSeng）致国家艺术馆信件）。
Errata: The catalogue “The ASEAN Sculpture — A Photographic Folio” printed in Manila in 1991 used materials, write-ups, slides and photographs provided by the National COCIs of the ASEAN respective member countries. Unfortunately it carries the following factual inaccuracies:

(1) Paragraph 2 and the 3rd line of the 5th paragraph on page 42 in the above publication are factually inaccurate.

(2) In paragraph 2, the Biodata in this Folio written by an unknown writer from Malaysia is inaccurately written, messed up and without proofread by LEE Kian Seng. Mr Nakamura Denzaburo was an art researcher/critic who admired LEE’s work and Mr. Yusui Toku was LEE’s counterpart specialising in Yuzen-dyes respectively. Both were not LEE’s teachers.

(3) In the 5th paragraph “…His leitmotif and lines are recognizably Oriental in allure, a hint of batik maze and fresh fluid strokes showing the influences of his Japanese mentors.” is incorrect. As a matter of fact, the ‘fluid strokes’ is the motion derived from Chinese calligraphy.

Note: LEE Kian Seng is virtually self-trained. Conducted research at the Tokyo University of Arts and Music and Tokyo Print-making Research Studio (1976-1977)”. (More details to http://www.leekianseng.com/lee_Bio.html). His principle area of research is “Comparative studies in dyeing art” covering the technical aspects of etching, silkscreen and Lithography.
6. Notes 随记:


In 4 books mentioned above, the factual inaccuracies focused on the works 《Mankind》 (1972) and 《Of ‘Image, Object, Illusion’– Off Series Mechanism》 (1977).

B. 下图：马来西亚国家画廊曾这样陈列艺术作品《Mankind》(人类/1972)。摄于 1983 年 4 月 12 日国家画廊。

(Picture below): This is another example of how the National Art Gallery Malaysia displayed 《Mankind》 in the past. Picture taken on the 12th of April 1983 at National Art Gallery, Malaysia.
LEE Kian Seng’s work ‘Mankind’ (1972) had been unethically modified as shown at the “Rupa Malaysia” exhibition (2000-09-15 to 2001-09-30) held in conjunction with the opening of National Art Gallery Malaysia’s new building. An area of grassy earth (cow-grass) is missing too.
Modern Art, 15 September 2000 - 30 September 2001) exhibition held in conjunction with the opening of its new building, LEE Kian Seng’s work 《Mankind》 (1972) had been unethically modified as shown。 (Note: Photos courtesy of artist Sharifah Fatimah 2000-09-27)

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.  

Note: Kindly go to the following page 16 for depiction/description of the original work; or the following link for more details: http://www.leekianseng.com/3d_Mankind.pdf

Factual Error by Soka Gakkai Malaysia (SGM)

- **Factual Error**

**Introduction**

Organised by

Soka Gakkai Malaysia

Supported by

SAL2-Culturium

Installations are often site specific and time sensitive artwork, compositional or narrative in nature designed in such a way to either:

- Highlight material’s installations or arrangement techniques
- Emphasise the relationship between form and space
- Showcase the relationship between form and the environment it inhabits
- Evolve audiences’ reactions rather than participation
- Bridge the artist’s choice of materials, icons or signs and symbols into one presentation.

The art making process or results of Installation Art, depict traces of various influences ranging from sculpture, painting, typographic, cybernetic, music, dance to even metaphysical experience.

Installation Art characteristically resides at the intersection of many disciplines. It takes much consideration on the notion of spaces and time and when artists starts their installation at a specific venue, they literally live there as if they have taken over the space and built a temporary squatter whose cluster of possessions challenges boundaries and sparks dialogue between the spaces itself and its contents.

Installation Art is often impermanent but most will be known to posterity through documentation. The art intermingles with the site’s essential physical qualities along with the site’s architectural features and engages the cultural significance of the site itself as an active element in the interpretation of the work. It can be representational, political or metaphorical or lyrical or all at once.

The context of Installation Art often alters the conventional relationship between the viewer and the work of art. It also records and sometimes arouses a cultural disposition and sensitivity of the audience.

Installation Art in Malaysia was initially embraced by a two-man groundbreaking show, *Mystical Reality* by Redza Piyadasa and Sulaiman Esa. Both left a huge signature in Malaysian contemporary art scene by infusing Dadaism and conceptual art questioning the validity of western art influences through found objects and texts.

Sulaiman Esa then won a major award with his installation piece *Manusia Dalam Dunia* following by Redza Piyadasa’s critically acclaimed *Art Situation Installation work*. Although there had not been an influx of installation artworks after their joint show, Installation Art progressed slowly but surely. Lee Kim Seng further explores the genre with his *Poket Game installation* work, *jeu De Image Object Illusion Off Series Mechanam* piece. Ponirin Anin, using installation technique made a reactionary commentary on his *Alibi Catur Di Pulau Bidong* work while Zakaria Awang became the first artist in Malaysia to introduce fully collapsible work by means of installation through his *Ar-Rahman* piece which won him the 1982 Young Contemporary Award.

The subsequent years saw Installations pieces being exhibited frequently alongside with almost every art competitions be it the Young Contemporary, the short-lived Selam Malaysia Competition, the Kehuija Bahagia Competition or other competitions. Private galleries too did not miss a beat, although the frequencies of such exhibitions were relatively scarce.

Now in the year 2003, Installation Art takes centre stage as an exhibition hosted by Soka Gakkai Malaysia brings together five artists with an attempt to educate the public about Installation Art and simultaneously celebrates the reflections on the short history of Installation Art in Malaysia.

- 针对以上著述，欧阳文风在《马来西亚装置艺术之父—李健省》一书里，有以下看法，
The following year saw the opening of an installation art exhibition entitled Thinking>Space organized by the Soka Gakkai Malaysia and supported by SAL2-Culturium, which ran from 6-20 April 2003 in Kuala Lumpur. Weirdly, in the Introduction of the exhibition catalogue, Mohamed Redza Piyadasa and Sulaiman Esa stole the limelight as the duo were named progenitors of installation art following the exhibition of their work "Mystical Reality" done in 1974. It is a very subjective construct of their so-called history of Malaysian art. However, the Introduction of the catalogue did mention Lee’s 1974 work Process of Poker Game, but it totally ignored Lee’s earlier installation works. Was this blunder a result of ignorance on the part of the organizers?

Hardly, as we know that Lee has started his personal website since 1999—www.leekianseng.com—which is a collection of the bulk of his major works. Among his most prominent masterpieces that resonated through the realm of Malaysian art have been The Pair (1968), From the Window of Red (1972), and especially Mankind (1972) which stood majestically at the entrance of the National Art Gallery Malaysia from 1973 through 1999. How could the organizers be so blind to the facts? Should they plead ignorance, they would then be the most pitiful and inexcusable of all people!

"…正当主流在书写历史时犯上太多“轻微”改动史实的“小”问题，我不可能再以为是一种“无心之过”。当所谓的“无心之过”总朝一固定方向犯错，我亦不可能不质疑主流的论述策略、不审视他们书写历史的文化符码。。。最可怕的社会压抑恐怕不是赤裸裸的打压与对异议份子的虐待，而是一种将历史淹没与变形的论述策略,制造一种知识系统的规范与秩序,使以后所有的言论叙说,都必须在其既定的准则和戒律框架中进行...”（节录自南洋商报新视野·欧阳文风·2008-04-28）

"（translation）...When the mainstream made too many “minor” mistakes in their “minute” alteration of historical facts. I cannot help but question the strategy of their articulation and scrutinize the cultural yardstick by which they write history, when the so-called “unintentional blunders” have repeatedly occurred in a fixed direction...i am afraid the most dreadful form of social control is not the aggressive in-your-face measures, raw force or torture against dissenting voices. It is rather a narrative strategy craftily designed to create a parameter and order of knowledge structure by drowning and distorting the facts of history. This would pave the way for all future speech and narrative to fall within the standard and disciplinary framework established by the authorities. Under such circumstances, any resistance would have very little or no effect at all; simply because the very thing we are opposing is now the absolute standard by which the value of our resistance is to be assessed and commented on...". More details by O.Young to this link: http://www.leekianseng.com/lee_BookOyoung.pdf
7. 《人类》的原貌・Original depiction/ description of the work 《Mankind》 (1972)

《Mankind》(1972) is an installation of mixed media (160 x 220 x 140cm) comprising the juxtaposition of two abstracted metal chair-like structures (symbolising male and female -Yin-Yang created Mankind on Earth), which are chained and locked together atop an area of grassy earth (cow-grass).

Note: Picture taken at the entrance of the National Art Gallery Malaysia at Jalan Ampang, Kuala Lumpur, Malaysia.

《人类》 (Mankind, 1972) 混合媒介・160 x 220 x 140 cm 包含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, 竿立在一片牛草泥地上 (代表地球); 再以剪裁后剩下的铁片去构图作品, 整体装置描述当代人类。 (1973-1983 年于马来西亚国家艺术馆大门前右侧)

Note: This installation was completed in July 1972 and first exhibited at the National Art Gallery Malaysia on the 16th of November 1973 and won the Minor Award at the “Man and His World” -- a national art competition in 1973 and is part of the permanent collection of the National Art Gallery Malaysia. More details at (有关作品详情请游览) http://www.leekianseng.com/3d_Mankind.pdf

“解剖平面, 运用转弯, 经过转折去构成立体椅子的造型。在空间里呈显的张力描画正负元素, 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, 汉字本身就是平面化的装置艺术。” --- 李健省
Original depiction/description of the work《Of 'Image, Object, Illusion'-Off Series Mechanism》

New Straits Times Malaysia
18 December 1977

Two top awards for artist Kian Seng

KUALA LUMPUR, Tues.—Freelance artist Lee Kian Seng of Klang won two major awards in an Open Art and Graphics Competition 1977 organized by the National Art Gallery.

Mr. Lee, 23, won $2,000 and an air ticket to Jakarta for his painting “Of Image Object Illusion—Off Series Mechanism” and another $1,000 and a pewter crest in the graphics section.

Mr. Lee, who was awarded a Japan Foundation Fellowship in 1976, has travelled widely, exhibiting his works in India, Brazil, Canada, Australia, New Zealand and Japan.

He had also held displays in Malaysia, Thailand, Tokyo and Osaka.

He designed the B.S.A. Games art poster for the Ministry of Culture, Youth and Sports.

Minor awards

Winners of minor awards in the painting section were Chia Kuan-ta, Omar Hannee of Penang, an art teacher at the Mara Institute of Technology in Dungun, with her entry “Da Schalek Pintu” and Mr. Lim Eng Hooi, also of Penang, with his “Bersama”.

Two art lecturers of the Mara Institute of Technology at Shah Alam won the $250 award each in the graphics section.

They are Mr. Cheong Kian Kow, who submitted “The Fiftieth Month of Festival 1” and Enckie Amin’s “Waiting for Godot”.

All these exhibits will be on display in the National Art Gallery from Dec. 21 to Feb. 18.
《Of ‘Image, Object, Illusion’-Off Series Mechanism》（1977） is an installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12”x20”x24” made of 6 mm plywood), one piece of 16’ x 8’ plywood (6mm in thickness painted white) on the floor extended from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space.

Note: This work was first installed at the National Art Gallery Malaysia in 1977 and won the Major Award in the “Open Art and Graphic Print Competition 1977” (1977/12/20-1978/02/26) organised by the National Art Gallery Malaysia. More details to: http://www.leekianseng.com/3d_image.pdf

Pictures taken at National Art Gallery Malaysia on the 20th December 1977.
‘Protect our art to preserve history’

BY DAVID RAJAH

PETALING JAYA: Artistic works by Lee Kian Seng fear that the pieces depicting the nation’s history will vanish if they are not safeguarded.

Lee, whose works have gone missing on several occasions, said the management of all art galleries in the country should be improved.

“A gallery lost my lithographs, one of them from the Warrier and Malu sculptures series, and oil paintings, and some of them remain missing till today,” said Lee.

“Although the gallery compensated me for losing the lithographs at an exhibition several years ago, works of art should be properly handled,” said Lee, who wants the authorities to prove all works of art.

“One national heritage will be lost forever if art pieces depicting historical events go missing,” said Lee.

He was commenting on the Audit Commission’s 2004 report that 132 pieces of art from the National Art Gallery could not be traced.

Lee believes the nation’s art had gone on the Black market.

“A collector called to inform me that one of my missing pieces was purchased from the Black market,” he said, but he could not pursue the matter due to lack of evidence.

Lee, who has recovered 48% of his works over the years, said if art pieces were not properly documented and protected, it could deter the development of art history in the country.

“Works of art are the intellectual property of creative people, and should be documented and protected,” he said.

Lee, who is also known as the father of institutions art, hopes the Culture, Arts, and Heritage Ministry will hold dialogue with artists and associations representing them to improve the administration of art galleries and the protection of works of art.


Mankind · 1972 人为 by LEE Kian Seng 李健省

National Art Gallery Malaysia (1956-1984) at 109, Jalan Ampang Kuala Lumpur Malaysia

李健省·大马艺术进展落入后 2012-12-10 http://opinions.sinchew.com.my/node/26496
有人图交拍卖行拍卖·李健省作品疑出现贗品 2012-09-17 http://news.sinchew.com.my/node/261366
骑劫艺术·Hijacking Art etc (Chinese + English) http://www.leekianseng.com/lee_HijackingArt.pdf
