

[http://www.leeekianseng.com/lee\\_LetterUndertaking.pdf](http://www.leeekianseng.com/lee_LetterUndertaking.pdf)

### **Revised Version**

published by the National Art Gallery of Malaysia on 30<sup>th</sup> August 2021  
马来西亚国家艺术馆于30.8.2021出版4 件修订版 (CTP 印刷版)

### **Notice**

Please be informed that the Revised Version ( CTP hard copy) on the specified page(s) of the 4 books below is published on 30<sup>th</sup> August 2021 and can be obtained from the National Art Gallery reception counter upon request.

<https://www.artgallery.gov.my/en/notis-pemakluman-errata-karya-karya-instalasi-lee-kian-seng/>

1. "Vision and Idea-Relooking Modern Malaysian Art (1994)" at page162: and
2. "Masterpieces from the National Art Gallery of Malaysia (2002)" at pages 186 and 187; and
3. "45@45" special issue, page 92-95; and
4. "SUSUMASA Timelines (2008)" at page 232.

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- **Protect our art to preserve history** by Devid Rajah, The Star Malaysia ,8 October 2005  
<https://www.thestar.com.my/news/nation/2005/10/08/protect-our-art-to-preserve-history>

# 4 Nation

TheStar

SATURDAY 8 October 2005

Works of art are the intellectual property of creative people and should be documented and protected - Lee Kian Seng

## ‘Protect our art to preserve history’

BY DEVID RAJAH

**PETALING JAYA:** Artist-sculptor Lee Kian Seng fears that art 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 reviewed and improved.

“A gallery lost my lithographs, one of them from the Hammer and Nail sculptor series, and oil paintings; and some of them remain missing till today.

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

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

He was commenting on the Auditor-General's 2004 Report that 127 pieces of art from the National Art Gallery could not be traced.

Lee believes the stolen 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, an artist for over 40 years, said if art pieces were not properly documented and protected it could alter 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 installation art, hopes the Culture, Arts and Heritage Ministry will hold dialogues with artists and associations representing them to improve the administration of art galleries and the protection of works of art.



Lee: 'Works of art should be properly handled'

• 《Revised Version》-1

National Art Gallery Malaysia published 4 revised versions (CTP print edition) on 30.8.2021

Summary: (2000-2021)

After 20 years of hard work, National Art Gallery of Malaysia published a revised version on August 30, 2021; corrected some errors in the following four books published between 1994 and 2008 :

( Note: The entire revision process took 20 years, the last 9 years were completed with the assistance of lawyers Wendy Lam Mei Kuan and Tan Zhao Ying of Messrs. V Chong W Lam. Ref: VW 21(140))

1. 1994: 《Vision and Idea-Relooking Modern Malaysian Art》 page 162. (Edited by T.K.Sabapathy, with contributions by Krishen Jit, Redza Piyadasa, T.K.Sabapathy and Zainol Sharif) ;
2. 2002: 《Masterpieces from the National Art Gallery of Malaysia》, in which the author Redza Piyadasa has distorted many facts in his article on pages 186~187; and
3. 2003: 《45@45》 special issue page 92 ~95, Dato P.G.Lim's essay has been heavily tampered ; and
4. 2008: 《Timelines》 page 232. (The image in the archive of the National Gallery was wrong)

The Errata included:

- a. The revision of 《Mankind》 (1972) and 《“Of 'Image, Object, Illusion'- Off Series Mechanism”》 (1977), including the composition (original appearance) and context of the works; and the year of creation of 《Mankind》. ( 《Mankind》 is one of the earliest installations in the history of contemporary art in Malaysia. It was created in 1972, not 1992 which was tampered by Redza Piyadasa ) ;
- b. Notice by the National Art Gallery of Malaysia: [ The image, description and the text of the work “Mankind” on pages 186 and 187 of the “Masterpieces from the National Art Gallery Malaysia” published in 2002 are now replaced by the amended version published by the National Art Gallery on 30 August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the author Redza Piyadasa is also replaced by the essay written by Lee Kian Seng.]; and
- c. The **historical facts** written by Dato **P.G.Lim** (林碧颜), a Malaysian contemporary art history observer for the special issue of "45@45" in August 2003 were restored in August 2021, enlightening the correct view of history for the future.

Reference:

- i. 马来西亚国家艺术馆官网: <https://www.artgallery.gov.my/en/notis-pemakluman-errata-karya-karya-instalasi-lee-kian-seng/>
- ii. 32<sup>nd</sup> Edition of KINISENI, National Art Gallery ERRATA-Lee Kian Seng
- iii. NOTICE (通告) @ The Star Malaysia 20 December 2021, p.15,
- iv. 马来西亚国家艺术馆档案 BSVN/209-03/18. [http://www.leekianseng.com/lee\\_LetterNag20081231.pdf](http://www.leekianseng.com/lee_LetterNag20081231.pdf) 信件
- v. 马来西亚国家艺术馆《修订版》Letter of Undertaking + Revised Version [http://www.leekianseng.com/lee\\_LetterUndertaking.pdf](http://www.leekianseng.com/lee_LetterUndertaking.pdf)
- vi. 《Changing Approaches: Installations Produced in the Malaysian Art World》 by Sarena Abdullah, USM [http://www.leekianseng.com/3d\\_InstallationSarena2017.pdf](http://www.leekianseng.com/3d_InstallationSarena2017.pdf)
- vii. P.G.Lim 林碧颜: 视频 [https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab\\_channel=LEEKianSeng](https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab_channel=LEEKianSeng)
- viii. 《当今系列》、亚洲周刊特派员专访, 星洲言路, 记录我们的时代 etc( 华英) [http://www.leekianseng.com/lee\\_YZZK.pdf](http://www.leekianseng.com/lee_YZZK.pdf)
- ix. Letter to the Director, The Japan Foundation, Kuala Lumpur dated 2023-05-26.
- x. Letter to 马来西亚创价学会理事长 dated 09 May 2023-05-09.
- xi. 《为何起诉》 [http://www.leekianseng.com/lee\\_Klang\\_1.pdf](http://www.leekianseng.com/lee_Klang_1.pdf)
- xii. 《笔记巴生》 [https://leekianseng.com/lee\\_Klang\\_2.pdf](https://leekianseng.com/lee_Klang_2.pdf)
- xiii. 法情: 大马装置艺术之父 <https://www.faqing.org/forum/viewtopic.php?t=7988>
- xiv. <《馬來西亞華人人物誌》之咄咄怪聞> -- 楊善勇 2015-04-14 《燧火评论》 <http://www.pfirereview.com/20150414/>
- xv. <谁把大家搞得疑神又疑鬼了? > --蔡长璜 2014-08-07 《燧火评论》 <http://www.pfirereview.com/20140807/>
- xvi. 《Mankind》: <https://www.youtube.com/watch?v=QSGPPyX5EJg>
- xvii. 《“Of 'Image, Object, Illusion' -Off Series Mechanism”》: <https://www.youtube.com/watch?v=W1IrTUojr-E&feature=youtu.be>
- xviii. [https://leekianseng.com/3d\\_Installation.htm](https://leekianseng.com/3d_Installation.htm)
- xix. <https://lee-kian-seng.blogspot.com/>

• 修订本 -1

马来西亚国家艺术馆于30.8.2021 出版4 件修订版（CTP 印刷版）

简述：

（2000-2021） 经过20 年的努力，李健省于2021 年8 月30 日成功协助马来西亚国家艺术馆修订4 件（CTP）修订版。在1994 年至2008 年之间出版的以下四本历史书籍中，修正了一些重大错误：

（注：整个修订过程历时20 年，最近9 年是在 Wendy Lam Mei Kuan 律师和助手 Miss Tan Zhao Ying（陈昭颖）律师（Messrs . V Chong W Lam 律师楼 ref: VW21(140)）的协助下完成的。）

- i. 1994: 《Vision and Idea-Relooking Modern Malaysian Art》，页162 的5 项错误。（Edited by T.K.Sabapathy, with contributions by Krishen Jit, Redza Piyadasa, T.K.Sabapathy and Zainol Sharif）；
- ii. 2002: 《Masterpieces from the National Art Gallery of Malaysia》（自马来西亚国家画廊的杰作），作者Redza Piyadasa 在2002 年出版的上述书籍第186~187 页的文章中歪曲和篡改了许多事实，涵盖了《Mankind》（人类）的作品构成，语境和创造年。（《Mankind》是马来西亚当代艺术史上早期的装置作品之一；创造于1972 年，而不是被Redza Piyadasa 篡改的1992 年）；
- iii. 2003: 国家艺术馆《45@45》策展特刊，页92~95 含有多项错误、林碧颜（Dato P.G.Lim）的历史叙事也被严重篡改；
- iv. 2008: 《Timelines》特刊，页232 的3 项错误。（国家艺术馆档案馆的图片有误，馆长和主编有回信道歉）

勘误内容：

- a. 还原《Mankind》（‘人类’，1972）和《“Of Image, Object, Illusion” - Off Series Mechanism”》（“形象、物体、假象”，1977）的作品构成（原貌）和语境以及《Mankind》的创造年。
- b. 马来西亚国家艺术馆通告：作者Redza Piyadasa 于2002 年在《Masterpieces from the National Art Gallery of Malaysia》（自马来西亚国家画廊的杰作）页186 所写的文章由李健省的文章取代。

[The image, description and the text of the work **Mankind** on pages 186 and 187 of the **Masterpieces from the National Art Gallery Malaysia** published in 2002 are now replaced by the amended version published by the National Art Gallery on 30 August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the Author Redza Piyadasa is also replaced by the above essay written by Lee Kian Seng.];

- c. 马来西亚当代艺术历史观察家林碧颜律师（Dato P.G.Lim）于2003 年8 月在《45@45》特刊撰写的历史事实，于2021 年8 月获得还原，启迪未来正确的历史观。

参照：

- i. 马来西亚国家艺术馆官网: <https://www.artgallery.gov.my/en/notis-pemakluman-errata-karya-karya-instalasi-lee-kian-seng/>
- ii. 32<sup>nd</sup> Edition of KINISENI, National Art Gallery ERRATA-Lee Kian Seng
- iii. NOTICE（通告）@ The Star Malaysia 20 December 2021, p.15,
- iv. 马来西亚国家艺术馆档案 BSVN/209-03/18。 [http://www.leekianseng.com/lee\\_LetterNag20081231.pdf](http://www.leekianseng.com/lee_LetterNag20081231.pdf) 信件
- v. 马来西亚国家艺术馆《修订版》Letter of Undertaking + Revised Version [http://www.leekianseng.com/lee\\_LetterUndertaking.pdf](http://www.leekianseng.com/lee_LetterUndertaking.pdf)
- vi. 《Changing Approaches: Installations Produced in the Malaysian Art World》by Sarena Abdullah, USM [http://www.leekianseng.com/3d\\_InstallationSarena2017.pdf](http://www.leekianseng.com/3d_InstallationSarena2017.pdf)
- vii. P.G.Lim 林碧颜: 视频 [https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab\\_channel=LEEKianSeng](https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab_channel=LEEKianSeng)
- viii. 《当今系列》、亚洲周刊特派员专访，星洲言路，记录我们的时代 etc( 华英) [http://www.leekianseng.com/lee\\_YZZK.pdf](http://www.leekianseng.com/lee_YZZK.pdf)
- ix. Letter to the Director, The Japan Foundation, Kuala Lumpur dated 2023-05-26.
- x. Letter to 马来西亚创价学会理事长 dated 09 May 2023-05-09.
- xi. 《为何起诉》 [http://www.leekianseng.com/lee\\_Klang\\_1.pdf](http://www.leekianseng.com/lee_Klang_1.pdf)
- xii. 《笔记巴生》 [https://leekianseng.com/lee\\_Klang\\_2.pdf](https://leekianseng.com/lee_Klang_2.pdf)
- xiii. 法情：大马装置艺术之父 <https://www.faqing.org/forum/viewtopic.php?t=7988>
- xiv. <《馬來西亞華人人物誌》之咄咄怪聞> -- 楊善勇 2015-04-14 《燧火评论》 <http://www.pfirereview.com/20150414/>
- xv. <谁把大家搞得疑神又疑鬼了？> -- 蔡长璜 2014-08-07 《燧火评论》 <http://www.pfirereview.com/20140807/>
- xvi. 《Mankind》: <https://www.youtube.com/watch?v=QSGPPyX5EJg>
- xvii. 《“Of 'Image, Object, Illusion' - Off Series Mechanism”》: <https://www.youtube.com/watch?v=W1lrTUojr-E&feature=youtu.be>
- xviii. [https://leekianseng.com/3d\\_Installation.htm](https://leekianseng.com/3d_Installation.htm)
- xix. <https://lee-kian-seng.blogspot.com/>





NOTICE

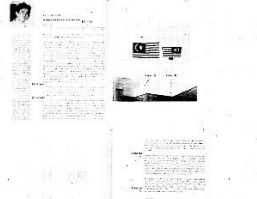
The National Art Gallery Malaysia wishes to inform that the Revised Version on the specified page(s) of the 4 books below is published on 30th August 2021 and can be obtained from the National Art Gallery reception counter upon request.

- 1) "45&45" page 92-95;
- 2) "Masterpieces from the National Art Gallery of Malaysia" (2002) at pages 186 and 187;
- 3) "Vision and Idea-Retaking Modern Malaysian Art" (1994) at page 162; and
- 4) "SUSURMASA Timelines" (2008) at page 232

A BRIEF SUMMARY OF THE REVISED VERSION

1) The image description and the text of the work "Of Image, Object, Illusion"-Off Series Mechanism" on page 92-95 of the "45&45" published in 2003 is now replaced by the following corrected page (s) with essay by Dato' (Ms) P.G.Lim as follow:

ERROR PAGE(S)



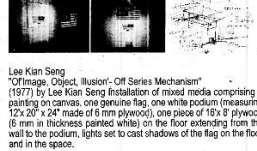
In respect of the work of "Of Image, Object, Illusion"-Off Series Mechanism" in the book "45&45" published by the National Art Gallery Malaysia in 2003, at pages 92, 93, 94 and 95 contained the inaccurate depiction/description of the work as follows:

Errata

1. The white podium depicted at pages 93 and 94 is inaccurate. The original white podium has three dimensions 12' x 20' x 24' (letter and video recording dated 15.02.2004) 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 6mm 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 three 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 museums, 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 mean 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 intelligent and ugly. One is reminded of some of the works exhibited in the Royal Academy's typed 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: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery on 11th March 2015. The image description and the text of the work "Of Image, Object, Illusion"-Off Series Mechanism" on page 92-95 of the "45&45" published in 2003 is now replaced by this amended version published by the National Art Gallery on 30th August 2021.

CORRECTED PAGE(S)



Lee Kian Seng  
"Of Image, Object, Illusion"-Off Series Mechanism"  
(1977) by Lee Kian Seng Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12' x 20' x 24' made of 6 mm plywood), one piece of 16' x 8' plywood (6 mm in thickness painted white) 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.

Note: Picture taken at National Art Gallery/Malaysia on the 20th December 1977.

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 floor canvas 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 floor canvas, seem to me to create an interplay of positive and negative on varying elements.

Upon the painting itself which depicts a wall, is cast the shadow of the artist holding up the 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 Dales which appear are of the years 1957 signifying Independence 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" (1972) which won a major award, and "Mankind" (1972) which won a minor award in 1973 followed by "Pernaman Paker" or "Process of Playing Poker" (1974) - a major award winner in 1975. 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 defied categorization in the art world. In Malaysia they were variously described as mixed media or multi-media or simply "campuram". Internationally, Installation Art did not acquire its name as such until the 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 categorize his pieces. "I only knew I wanted to create something new."

Interpreted by  
Dato' (Ms) P.G. Lim  
August 2005, Layover, Art Patron

2) The image, description and the text of the work "Mankind" on page 186 and 187 of the "Masterpieces from the National Art Gallery Malaysia" published in 2002 are now replaced by the amended version. The essay by Redza Piyadasa published on page 186 in 2002 is now replaced by the corrected page (s) with essay by Lee Kian Seng as follow:

ERROR PAGE(S)



Lee Kian Seng  
"Mankind"  
1972

Installation of mixed media (180 x 220 x 140 cm) comprising the juxtaposition of two abstracted metal chair-like structures (symbolizing male and female - Yin-Yang created Mankind of Earth), which are chained and locked together atop an area of grassy earth (cow-grass).

Note: Picture taken in the 1970s at the entrance of the National Art Gallery Malaysia at Jalan Ampang, Kuala Lumpur, Malaysia

LEE Kian Seng started to experiment with Yin and Yang concept in his 3-D works from 1969. In the 1970's he produced Unity, 1969-1970 (exhibited at the Malaysian Pavilion at Expo 1970 Osaka), From the Sky, 1971-1972, Mankind, 1972, From the windows of Red, 1972, Male and Female, 1973, Process of playing Poker, 1974, Resurrection and Consumption, 1975, Hammer and Nail Series, 1977, and "Of Image, Object, Illusion"-Off Series Mechanism", 1977 etc.

His work "Mankind" which was created in 1972, was technically and aesthetically influenced by the Chinese art of paper cutting. This art motivated him to create his work in a manner whereby manipulation takes place rather than addition or subtraction. Instead of adding or taking away elements on the plane, he manipulated and dissected the plane, turning it or bending it to reveal the intended form. No welding was employed in this process of the interplay between form and space that is developed from the two-dimensional 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. The work was conceived from the elements of Yin and Yang. It was completed in July 1972 and was first exhibited at the "Man and His World", National Art Gallery Malaysia in November 1973.

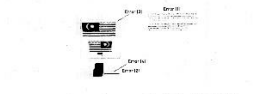
The work is inspired by the ingenuity and originality of the Pictograph (Pictive stage) representing the "female" and "male" in the Chinese script. These two representations, suggested by the two 3-D chairs, are thus chained and locked to symbolize "Mankind" on Earth. The original pictograph for women (女) depicts her in a bowing position. A field (田), where strength (丁) is exerted, is the symbol for "masculine" man (男), the male of the human species.

(Note: 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) and Moon (月) creates the word "Ming" (明) which literally means "bright".)

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image, description and the text of the work "Mankind" on pages 186 and 187 of the Masterpieces from the National Art Gallery Malaysia published in 2002 are now replaced by this amended version published by the National Art Gallery on 30th August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the Author Redza Piyadasa is also replaced by the essay written by Lee Kian Seng.

3) In respect of the work of "Of Image, Object, Illusion"-Off Series Mechanism" in the book "Vision and Idea-Retaking Modern Malaysian Art" (1994) at page 162 contained the inaccurate depiction/description of the work as follows:

ERROR PAGE(S)



(Above image sourced from page 162 of the book "VISION AND IDEA Retaking Modern Malaysian Art" published by the National Art Gallery Malaysia in 1994.)

In respect of the work of "Of Image, Object, Illusion"-Off Series Mechanism" in the book "VISION AND IDEA Retaking Modern Malaysian Art" published by the National Art Gallery Malaysia in 1994 at page 162 contained the inaccurate depiction/description of the work as follows:

1. The title is incorrect, the correct title should be "Of Image, Object, 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' x 20' x 24' (6mm thickness) white podium.
3. The image of the cockroach on the painting is missing.
4. One area of 8' x 16' x 6mm thickness painted white plywood on the floor is missing, and
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 a painting on canvas, one genuine flag, one white podium (measuring 12' x 20' x 24' made of 6 mm plywood), one piece of 16' x 8' plywood (6mm in thickness painted white) 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.

CORRECTED PAGE(S)

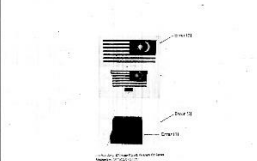


"Of Image, Object, Illusion"-Off Series Mechanism"  
(1977) by Lee Kian Seng  
Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12' x 20' x 24' made of 6 mm plywood), one piece of 16' x 8' plywood (6mm in thickness painted white) on the floor extending from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image description and the text of the work "Of Image, Object, Illusion"-Off Series Mechanism" on page 162 of the "Vision and Idea Retaking Modern Malaysian Art" published in 1994 is now replaced by this amended version published by the National Art Gallery Malaysia on 30th August 2021.

4) In respect of the work of "Of Image, Object, Illusion"-Off Series Mechanism" in the book "SUSURMASA Timelines" (2008) at page 232 contained the inaccurate depiction/description of the work as follows:

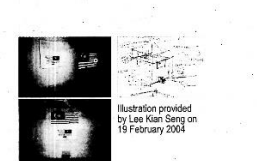
ERROR PAGE(S)



In respect of the work of "Of Image, Object, Illusion"-Off Series Mechanism" in the book "SUSURMASA Timelines" (2008) at page 232 contained the inaccurate depiction/description of the work as follows:

1. The "black wooden steps" unit was never part of the installation, instead the original installation contained a 12' x 20' x 24' white podium (made of 6mm plywood);
2. The actual flag was incorrectly installed; and
3. The painted white plywood (16' x 8' x 6mm thickness) on the floor is missing.

CORRECTED PAGE(S)



"Of Image, Object, Illusion"-Off Series Mechanism"  
(1977) by Lee Kian Seng  
Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12' x 20' x 24' made of 6 mm plywood), one 16' x 8' x 6 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. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image description of the work "Of Image, Object, Illusion"-Off Series Mechanism" on page 232 of the "SUSURMASA Timelines" published in 2008 is now replaced by this amended version published by the National Art Gallery Malaysia on 30th August 2021.

# ERRATA

## Lee Kian Seng



### NOTICE

The National Art Gallery Malaysia wishes to inform that the Revised Version on the specified page(s) of the 4 books below is published on 30th August 2021 and can be obtained from the National Art Gallery reception counter upon request.

- 1) "45@45" page 92-95;
- 2) "Masterpieces from the National Art Gallery of Malaysia" (2002) at pages 186 and 187;
- 3) "Vision and Idea-Retooling Modern Malaysian Art" (1994) at page 162; and
- 4) "SUSURMASA Timelines" (2008) at page 232

### A BRIEF SUMMARY OF THE REVISED VERSION

1) The image description and the text of the work "Of Image, Object, Illusion'-Off Series Mechanism" on page 92-95 of the "45@45" published in 2003 is now replaced by the following corrected page (s) with essay by Dato' (M) P.G.Lim as follow:

#### ERROR PAGE(S)



In respect of the work of "Of Image, Object, Illusion'-Off Series Mechanism" in the book 45@45 (published by the National Art Gallery Malaysia in 2003), at pages 92, 93, 94 and 95 contained the inaccurate depiction/description of the work as follows:

#### Errata

1. The white podium depicted at pages 93 and 94 is inaccurate. The original white podium has three dimensions 12" x 20" x 24" (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 space of painted white plywood area of 16" x 8" and 6mm 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 three 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 private institutions and museums, 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 mean commitment and dedication of a high order to the execution of everything else. Thirty years on such works proliferate with material diverse and complex, and sometimes presented in ways which are ingenious and ugly. One is reminded of some of the works exhibited in the Royal Academy's 'hyped up show' in 2003, entitled Apocalypse Beauty and Horror in Contemporary Art."

(c) "And that in a nutshell is what his work was all about."

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery on 17th March 2015. The image, description and the text of the work "Of Image, Object, Illusion'-Off Series Mechanism" on page 92-95 of the "45@45" published in 2003 is now replaced by this amended version published by the National Art Gallery on 30th August 2021.

#### CORRECTED PAGE(S)



Lee Kian Seng  
"Of Image, Object, Illusion'-Off Series Mechanism"  
(1977) by Lee Kian Seng Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24" made of 6 mm plywood), one piece of 16" x 8" plywood (6 mm in thickness painted white) 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.

Note: Picture taken at National Art Gallery/Malaysia on the 20th December 1977.

My choice is a 1977 installation work "Of Image, Object, Illusion'-Off Series Mechanism" by the multi-artist Lee Kian Seng.

This installation comprises a painting on canvas, a site installation of the Malaysian flag (originally a white podium and four canvases 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 floor canvases, seem to me to create an interplay of positive and negative in any given element.

Upon the painting itself which depicts a wall, it is cast the shadow of the artist holding up the Malaysian flag which is reflected reversed in 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! Dates which appear are of the years 1957-signifying independence and Nostalgia, 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" and 1972/1977 "Mixed Media" award, and "Marking" (1972) which won a minor award in 1973 followed by Permanent Poster or Process of Playing Poker (1974) - a major award winner in 1975. Fortunately, three of these works are in the collection of the National Art Gallery (Malaysia). His successes bespeak the personality 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 defied categorisation in the art world. 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 the 1980s.

Pioneering works such as those of Lee Kian Seng are of historical importance. We can take a little while to discover that our own young artists of the Seventies were already involved in creating, on their own, three-dimensional works and 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."

Interpreted by  
Dato' (M) P.G. Lim  
August 2003, Lawyer Art Patron

2) The image, description and the text of the work "Marking" on page 186 and 187 of the "Masterpieces from the National Art Gallery Malaysia" published in 2002 are now replaced by the amended version. The essay by Redza Piyadasa on page 186 in 2002 is now replaced by the corrected page (s) with essay by Lee Kian Seng as follow:

#### ERROR PAGE(S)



In respect of the work of "Marking" in the book Masterpieces from the National Art Gallery Malaysia (published and introduced by Redza Piyadasa published by the National Art Gallery Malaysia in 2002), at page 186 and 187 contained the inaccurate depiction/description of the work as follows:

1. The work "Marking" was created in 1972, not 1992;

2. The chronology of the events is inaccurate as "Marking" was first exhibited at the National Art Gallery Malaysia in 1973 whereas "Of Image, Object, Illusion'-Off Series Mechanism" was exhibited at the same Gallery in 1977.

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.

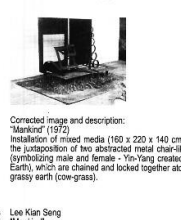
4. The description of Education at page 186 is inaccurate. It should be Virtually self-trained. Conducted research at the Tokyo National University of Fine Arts and Music and Tokyo Print-making Research Studio (1976-1977). (More details at [http://www.leekeanseng.com/lee\\_kim.htm](http://www.leekeanseng.com/lee_kim.htm)).

5. The original installation comprises an area of grassy earth (low grass), not artificial grass at page 187, and

6. The correct description of the work is "Marking" (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 (symbolizing male and female - Yin-Yang created Marking on Earth), which are chained and locked together atop an area of grassy earth (low grass).

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image, description and the text of the work "Marking" on pages 186 and 187 of the Masterpieces from the National Art Gallery Malaysia published in 2002 are now replaced by this amended version published by the National Art Gallery on 30th August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the Author Redza Piyadasa is also replaced by the essay written by Lee Kian Seng.

#### CORRECTED PAGE(S)



Corrected image and description:  
"Marking" (1972)  
Installation of mixed media (160 x 220 x 140 cm) comprising the juxtaposition of two abstracted metal chair-like structures (symbolizing male and female - Yin-Yang created Marking of Earth), which are chained and locked together atop an area of grassy earth (low-grass).

Lee Kian Seng  
"Marking" (1972)  
Installation of mixed media (160 x 220 x 140 cm) comprising the juxtaposition of two abstracted metal chair-like structures (symbolizing male and female - Yin-Yang created Marking of Earth), which are chained and locked together atop an area of grassy earth (low-grass).

Note: Picture taken in the 1970s at the entrance of the National Art Gallery Malaysia at Jalan Ampang, Kuala Lumpur, Malaysia

LEE Kian Seng started to experiment with Yin and Yang concept in his 3-D works from 1969. In the 1970s he produced Unity 1969-1970 (exhibited at the Malaysian Pavilion at Expo '70 Osaka), From THE SKY, 1971-1972, Marking, 1972, From the windows of red, 1972, Male and Female, 1973, Process of playing Poker, 1974, Resurrection and Consumption, 1975, Hammer and Nail Series, 1977, and "Of Image, Object, Illusion'-Off Series Mechanism", 1977 etc.

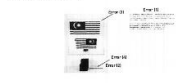
His work "Marking" which was created in 1972, was technically and aesthetically influenced by the Chinese art of paper cutting. This motivated him to create his work in a manner whereby manipulation takes place rather than addition or subtraction. Instead of adding or taking away elements on the plane, he manipulated and descended the plane, lining it or bending it to reveal the intended form. No welding was employed in this process of the interplay between form and space that is developed from the two-dimensional 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. The work was conceived from the elements of Yin and Yang. It was completed in July 1972 and was first exhibited at the "Man and His World", National Art Gallery Malaysia in November 1973.

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 "Marking" on Earth. The original pictograph for woman (女) depicts her in bowing position. A field (田), where strength (力) is exerted, is the symbol for "masculine" man (男), the male of the human species.

(Note: 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) and Moon (月) creates the word "Ming" (明) which literally means "bright".)

3) In respect of the work of "Of Image, Object, Illusion'-Off Series Mechanism" in the book "Vision and Idea-Retooling Modern Malaysian Art" (1994) at page 162 contained the inaccurate depiction/description of the work as follows:

#### ERROR PAGE(S)



(Above image sourced from page 162 of the book "VISION AND IDEA Retooling Modern Malaysian Art" published by the National Art Gallery Malaysia in 1994.)

In respect of the work of "Of Image, Object, Illusion'-Off Series Mechanism" in the book "VISION AND IDEA Retooling Modern Malaysian Art" (published by the National Art Gallery Malaysia in 1994) at page 162 contained the inaccurate depiction/description of the work as follows:

1. The title is incorrect. The correct title should be "Of Image, Object, 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" x 20" x 24" (6mm thickness) white podium;

3. The image of the cockroach on the painting is missing;

4. One area of 8" x 16" x 6mm thickness painted white plywood on the floor is missing; and

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 a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24" made of 6 mm plywood), one piece of 16" x 8" plywood (6 mm in thickness painted white) 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. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

#### CORRECTED PAGE(S)

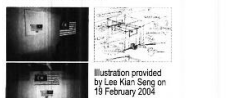


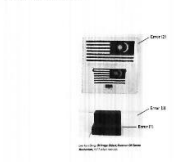
Illustration provided by Lee Kian Seng on 19 February 2004

"Of Image, Object, Illusion'-Off Series Mechanism" (1977) by Lee Kian Seng  
Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24" made of 6 mm plywood), one piece of 16" x 8" plywood (6mm in thickness painted white) 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. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image and the description of the work "Of Image, Object, Illusion'-Off Series Mechanism" on page 162 of the "Vision and Idea-Retooling Modern Malaysian Art" published in 1994 is now replaced by this amended version published by the National Art Gallery Malaysia on 30th August 2021.

4) In respect of the work of "Of Image, Object, Illusion'-Off Series Mechanism" in the book "SUSURMASA Timelines" (2008) at page 232 contained the inaccurate depiction/description of the work as follows:

#### ERROR PAGE(S)



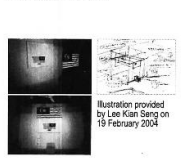
In respect of the work of "Of Image, Object, Illusion'-Off Series Mechanism" in the book Timelines (published by the National Art Gallery Malaysia in 2008) at page 232 contained the inaccurate depiction/description of the work as follows:

1. The "black-wooden steps" unit was never part of the installation. Instead the original installation contained a 12" x 20" x 24" white podium (made of 6mm plywood); and

2. The actual flag was incorrectly installed; and

3. The painted white plywood (16" x 8" x 6mm thickness) on the floor is missing.

#### CORRECTED PAGE(S)



"Of Image, Object, Illusion'-Off Series Mechanism" (1977) by Lee Kian Seng  
Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24" made of 6 mm plywood), one 16" x 8" x 6 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. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image description of the work "Of Image, Object, Illusion'-Off Series Mechanism" on page 232 of the "SUSURMASA Timelines" published in 2008 is now replaced by this amended version published by the National Art Gallery Malaysia on 30th August 2021.

- ***Revised Version***

- [ Note: The original (CTP) **Revised Version** as shown below is available on request from the National Gallery reception. 如下所示的原始（CTP）修订版可向国家美术馆接待处索取]

<https://www.artgallery.gov.my/en/notis-pemakluman-errata-karya-karya-instalasi-lee-kian-seng/>



*VISION AND IDEA ReLooking Modern Malaysian Art*, Kuala Lumpur,  
National Art Gallery, 1994, page 162

## **Revised Version**

*Published by the National Art Gallery Malaysia on 30th August 2021  
(based on the Letter of Undertaking of 11th March 2015)*

# Errata Sheet

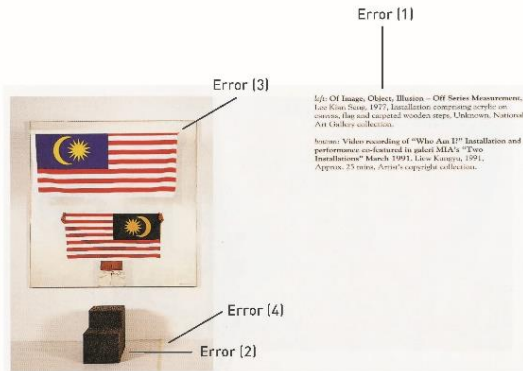
p.162

## VISION AND IDEA ReLooking Modern Malaysian Art

Errata sheet for the image of artwork by Lee Kian Seng and details on page 162  
Helaian Errata untuk imej karya Lee Kian Seng dan perinciannya pada muka surat 162

Error page(s)

Corrected page(s)



(Above image sourced from page 162 of the book "VISION AND IDEA ReLooking Modern Malaysian Art" published by the National Art Gallery Malaysia in 1994.)

In respect of the work of "Of 'Image, Object, Illusion' - Off Series Mechanism" in the book "VISION AND IDEA ReLooking Modern Malaysian Art" (published by the National Art Gallery Malaysia in 1994) at page 162 contained the inaccurate depiction/description of the work as follows:

1. The title is incorrect; the correct title should be "Of 'Image, Object, 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' x 20' x 24" (6mm thickness) white podium;
3. The image of the cockroach on the painting is missing;
4. One area of 8' x 16' x 6mm thickness painted white plywood on the floor is missing; and
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' x 20' x 24" made of 6mm plywood), one piece of 16' x 8' plywood (6mm in thickness painted white) 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.

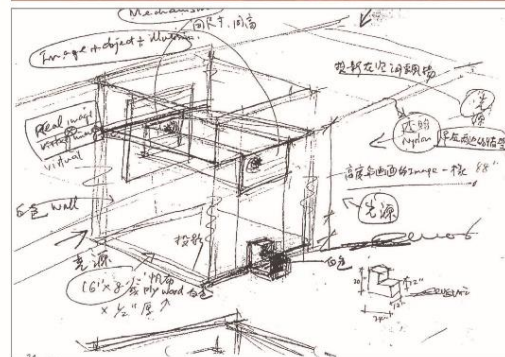
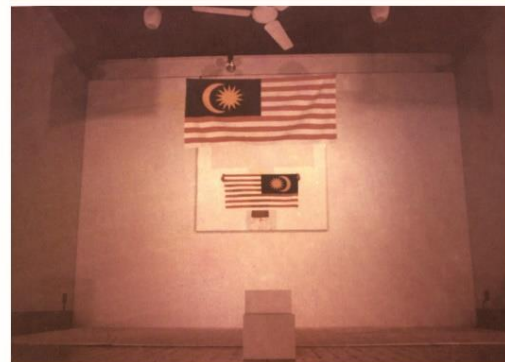


Illustration provided by Lee Kian Seng on 19 February 2004

### "Of 'Image, Object, Illusion' - Off Series Mechanism"

(1977) by Lee Kian Seng

Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12' x 20' x 24" made of 6 mm plywood), one piece of 16' x 8' plywood (6mm in thickness painted white) 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. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

**Note:** This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015. The image and the description of the work "Of 'Image, Object, Illusion' - Off Series Mechanism" on page 162 of the "Vision and Idea ReLooking Modern Malaysian Art" published in 1994 is now replaced by this amended version published by the National Art Gallery Malaysia on 30th August 2021.





*Masterpieces from the National Art Gallery of Malaysia, Kuala Lumpur, National Art Gallery, 2002, page 186 - 187*

## ***Revised Version***

*Published by the National Art Gallery Malaysia on 30th August 2021  
(based on the Letter of Undertaking of 11th March 2015)*

p.186 and 187

Error page(s)

Lee Kian Seng

Realised

Medium and size of work: 224cm x 183.5cm x 141cm

Error (1)

Error (6)

Realised

Medium and size of work: 224cm x 183.5cm x 141cm

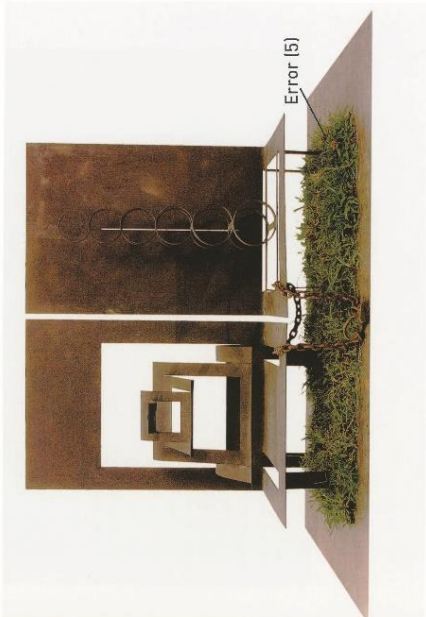
Error (2) [3]

Error (4)

Mastered by Lee Kian Seng is reflective of the artist's many attempts to produce art works that incorporated elements derived from the actual environment occupied by the viewer. In this case, the use of the grass growing in real time, lends to the sculpture a real time dimension that the viewer also shares. His interest in works that attempted to break the demarcations between art and life had involved his earlier attempts to bring in a participatory dimension as well. This is noticeable in his earlier 1977 work entitled *Of Image*.

**Object: Illusion - Of Space Measurement** which included a small box on the floor containing two steps that the viewer had to step on to. The viewer had to climb up the steps and salute the image of the national flag of the Malaysian flag. Such approaches had revealed his attempts to introduce new approaches within the local art scene when the dominant approaches toward creativity had been confined to more traditional definitions of art founded strictly on the painting/sculpture dichotomy.

The present work shown here is made up of metal sheets that have been welded together to form two large L-shaped abstract forms that are joined together. The two forms are raised above the ground but are, nevertheless, connected to the metal sheets also on the ground. The sheets on the ground have been cut up neatly and brought together so that grass can be allowed grow inside this rectangular area that joins both forms. A "real time" dimension, about existing within the art context, forces new modes of looking. In this case, the grass has also to be treated and cut regularly. Traditional definitions of sculpture are thus questioned. The artist's attempts to move away from pedestal-oriented sculpture was significant during the Seventies in opening up fresh thinking about artistic practices. Similarly, the cutting up of one of the L-shaped forms to emphasise the negative spaces, as it is noticeable here, reveals his interests in "open form" sculpture as well. He was one of the Malaysian artists of the Seventies who had introduced the idea of the "situational" art works within the local art scene.



In respect of the work of "Mankind" in the book **Masterpieces from the National Art Gallery Malaysia** (selected and introduced by Redza Piyadasa published by the National Art Gallery Malaysia in 2002), at page 186 and 187 contained the inaccurate depiction/description of the work as follows:

1. The work "Mankind" was created in 1972, not 1992;
2. The chronology of the events is inaccurate as "Mankind" was first exhibited at the National Art Gallery Malaysia in 1973 whereas "Of Image, Object, Illusion" - Off Series Mechanism" was exhibited at the same Gallery in 1977;
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,
4. The description of Education at page 186 is inaccurate. It should be "Virtually self-trained. Conducted research at the Tokyo National University of Fine Arts and Music and Tokyo Print-making Research Studio (1976-1977)". (More details at [http://www.leeianseng.com/lee\\_Bio.html](http://www.leeianseng.com/lee_Bio.html));
5. The original installation comprises an area of grassy earth (cow grass), not artificial grass at page 187; and
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 looked together atop an area of grassy earth (cow grass).

## Lee Kian Seng

"Mankind"  
1977

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

Note: Picture taken in the 1970s at the entrance of the National Art Gallery Malaysia at Jalan Ampang, Kuala Lumpur, Malaysia

LEE Kian Seng started to experiment with Yin and Yang concept in his 3-D works from 1969. In the 1970's he produced Unity, 1969-1970 (exhibited at the Malaysian Pavilion at Expo 1970 Osaka), From THE SKY, 1971-1972, Mankind, 1972, From the windows of red, 1972, Male and Female, 1973, Process of playing Poker, 1974, Resurrection and Consumption, 1975, Hammer and Nail Series, 1977, and "Of Image, Object, Illusion-Of Series Mechanism", 1977 etc.

Born: 1948  
Education: Virtually self-taught.  
Conducted research at the Tokyo National University of Fine Arts and Music and Tokyo Print-making Research Studio (1976-1977)  
(more details at [http://www.leekianseng.com/lee\\_Bio.html](http://www.leekianseng.com/lee_Bio.html))

His work "Mankind" which was created in 1972, was technically and aesthetically enthused by the Chinese art of paper cutting. This art motivated him to create his work in a manner whereby manipulation takes place rather than addition or subtraction. Instead of adding or taking away elements on the plane, he manipulated and dissected the plane, turning it or bending it to reveal the intended form. No welding was employed in this process of the interplay between form and space that is developed from the two-dimensional 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. The work was conceived from the elements of Yin and Yang. It was completed in July 1972 and was first exhibited at the "Man and His world", National Art Gallery Malaysia in November 1973.

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) depicts her in bowing position. A field (田), where strength (力) is exerted, is the symbol for "masculine" man (男), the male of the human species.

(Note: 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) and Moon (月) creates the word "Ming" (明) which literally means "bright".)



186

187

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015.

The image, description and the text of the work "Mankind" on pages 186 and 187 of the Masterpieces from the National Art Gallery Malaysia published in 2002 are now replaced by this amended version published by the National Art Gallery on 30th August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the Author Redza Piyadasa is also replaced by the essay written by Lee Kian Seng.



45@45, Kuala Lumpur, National Art Gallery, 2003, page 92 - 95

## ***Revised Version***

*Published by the National Art Gallery Malaysia on 30th August 2021  
(based on the Letter of Undertaking of 11th March 2015)*

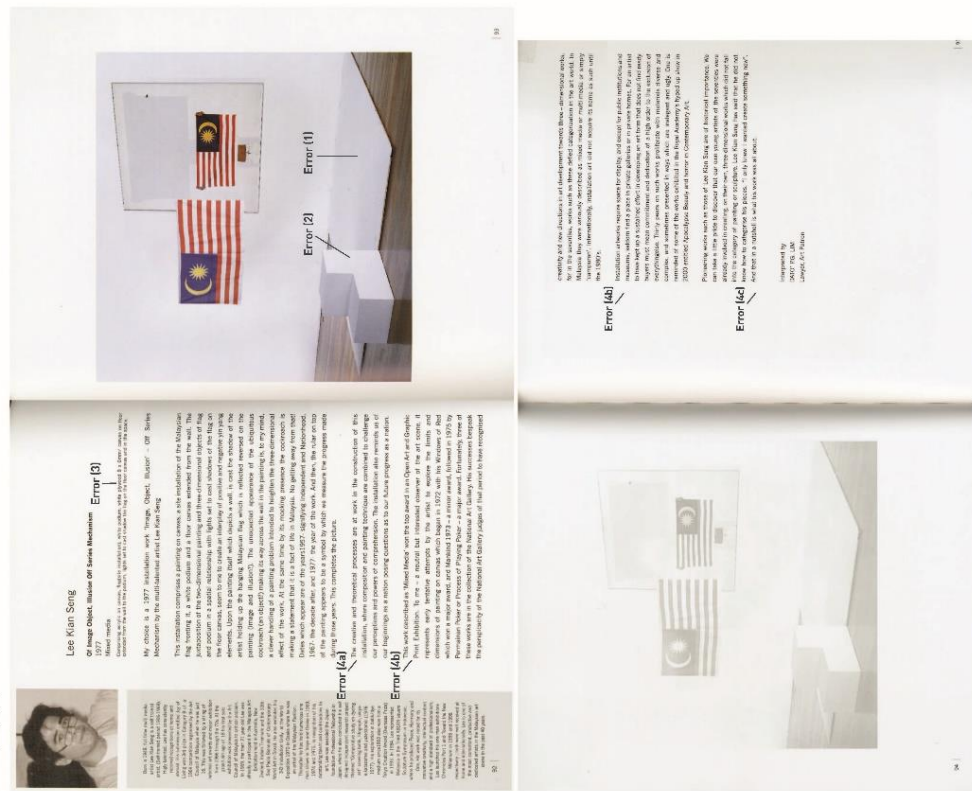


# Errata Sheet | 45@45

Errata sheet for the caption and image of artwork and artworks explanation on page 92, until page 95, 45@45  
 Helaian Errata untuk kapsyen dan imej karya dan penerangan karya di muka surat 92 sehingga 95, 45@45

p.92-95

Error page(s)



In respect of the work of "Of 'Image, Object, Illusion' - Off Series Mechanism" in the book 45@45 (published by the National Art Gallery Malaysia in 2007), at pages 92, 93, 94 and 95 contained the inaccurate depiction/description of the work as follows:

## Errata

1. The white podium depicted at pages 93 and 94 is inaccurate. The original white podium has three dimensions 12" x 20" x 24" (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 6mm 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 three 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 museums, 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 mean 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."



Corrected page(s)

Lee Kian Seng

"Of Image, Object, Illusion" - Off Series Mechanism"

(1977) by Lee Kian Seng

Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24", made of 6 mm plywood), one piece of 16" x 8" plywood (6 mm in thickness painted white) 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.

Note: Picture taken at National Art Gallery Malaysia on the 20th December 1977.

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 floor canvas 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 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 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! Dates which appear are of the years 1957-signifying Independence 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 (1972)" which won a major award, and "Mankind (1972)" which won a minor award in 1973 followed by *Permainan Poker* or "Process of Playing Poker (1974)" - a major award winner in 1975. 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 defied categorisation in the art world. 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 the 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."

Interpreted by

Dato' (Ms) P G. Lim

August 2003, Lawyer, Art Patron

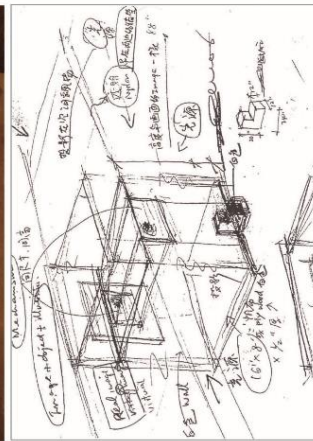


Illustration provided by Lee Kian Seng on 19 February 2004

Note: This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery on 11th March 2015. The image description and the text of the work "Of 'Image, Object, Illusion' - Off Series Mechanism" on page 92-95 of the "45@45" published in 2003 is now replaced by this amended version published by the National Art Gallery on 30th August 2021.



*SUSURMASA Timelines*, Kuala Lumpur, National Art Gallery, 2008,  
page 232

## ***Revised Version***

*Published by the National Art Gallery Malaysia on 30th August 2021  
(based on the Letter of Undertaking of 11th March 2015)*

# Errata Sheet

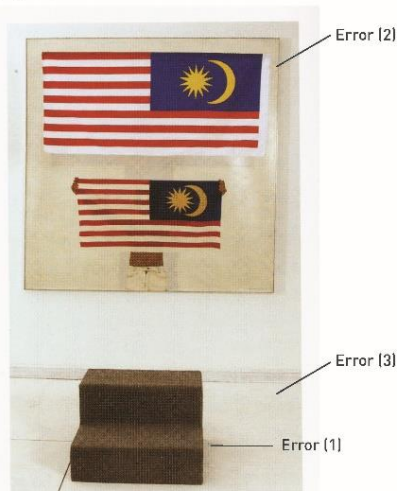
## SUSURMASA Timelines

SUSURMASA Timelines (English)

Errata sheet for the image of artwork by Lee Kian Seng and details on page 232  
Helaian Errata untuk imej karya Lee Kian Seng dan perinciannya pada muka surat 232

p.232

### Error page(s)



Lee Kian Seng, *Of Image Object, Illusion Off Series Mechanism*, 1977 (BSLN 1980-035)

In respect of the work of "Of 'Image, Object, Illusion' - Off Series Mechanism" in the book **Timelines** (published by the National Art Gallery Malaysia in 2008) at page 232 contained the inaccurate depiction/description of the work as follows:

1. The black wooden steps' unit was never part of the installation, instead the original installation contained a 12" x 20" x 24" white podium (made of 6mm plywood);
2. The actual flag was incorrectly installed; and
3. The painted white plywood (16" x 8' x 6mm thickness) on the floor is missing.

### Corrected page(s)

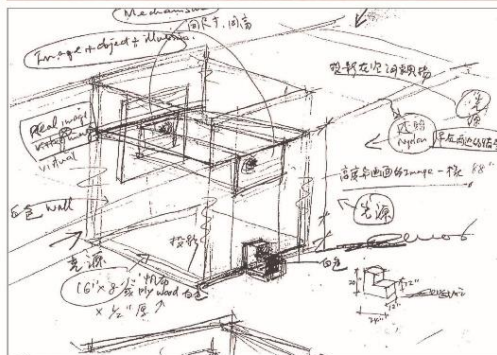
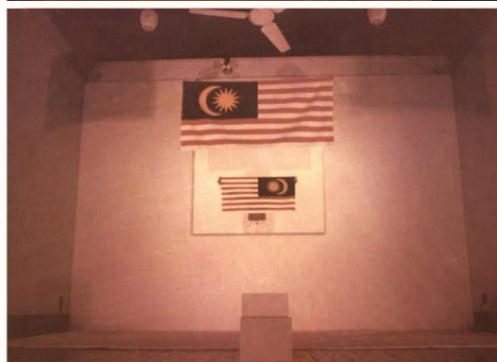


Illustration provided by Lee Kian Seng on 19 February 2004

### "Of 'Image, Object, Illusion' - Off Series Mechanism"

(1977) by Lee Kian Seng

Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24" made of 6 mm plywood), one 16" x 8' x 6 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. Picture taken at National Art Gallery Malaysia on the 20th December 1977.

**Note:** This Errata is based on the content of the Letter of Undertaking signed by the National Visual Art Gallery Malaysia on the 11th March 2015.

The image description of the work "Of 'Image, Object, Illusion' - Off Series Mechanism" on page 232 of the "Timelines" published in 2008 is now replaced by this amended version published by the National Art Gallery Malaysia on 30th August 2021.

- **LETTER OF UNDERTAKING** 11.03.2015

**National Visual Arts Gallery Malaysia**

No. 2, Jalan Temerloh,  
Off Jalan Tun Razak,  
53200 Kuala Lumpur

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To:

**Lee Kian Seng**

c/o Messrs V Chong W Lam  
Suite 14-3A, Level 14,  
Wisma UOA II, 21, Jalan Pinang,  
50450 Kuala Lumpur

**LETTER OF UNDERTAKING**

In consideration of your forbearance to commence legal proceedings against us for publishing the false statements and the inaccuracies in the descriptions and/or depiction as stated in **Section 1 of Schedule 1** ("False Statement and Inaccuracies") of the "Mankind (1972)" and the "Of 'Image, Object, Illusion' – Off Series Mechanism (1977)" ("Works") in the books set out in **Section 2 of Schedule 1**, we hereby UNDERTAKE AND AGREE as follows:

1. We acknowledge that you are the author of the Works. ✓
2. We confirm that you have demanded us to rectify the False Statements and Inaccuracies on 13.10.2003, 19.02.2004, 26.03.2007, and 31.12.2008.
3. We confirm that we have promised you to rectify the False Statements and Inaccuracies via a letter dated 12.01.2009.
4. We agree that:

(a) In respect of the work of "Of 'Image, Object, Illusion' – Off Series Mechanism" published in the "Vision and Idea-Relooking Modern Malaysian Art (1994)":

- (i) The title should be "Of 'Image, Object, Illusion' – Off Series Mechanism";
- (ii) "The black-carpeted wooden steps" unit was never part of creator's installation, instead the original installation contained a white podium; and
- (iii) The correct description of the work is:

"Of 'Image, Object, Illusion' - Off Series Mechanism" (1977) by Lee Kian Seng 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.

(iv) We shall restore

- (a) the image of the cockroach on the painting according to the original work;
- (b) a white podium of 12"x20"x24" according to the original composition of the said work , and
- (c) a painted white plywood 8'x16'x6mm thickness on the floor according to the original composition of the said work;

(b) In respect of the work of "Mankind" published in the Masterpieces from the National Art Gallery of Malaysia (2002):

- (i) The work was created in 1972;
- (ii) The chronology of the event should be that "Mankind" was first exhibited at the National Art Gallery (as it was known then) ("Gallery") in 1973 whereas the "Of 'Image, Object, Illusion' – Off Series Mechanism" was exhibited at the Gallery in 1977;
- (iii) "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" were not the creator's intention. The painted canvas, flag and podium installation is the result of intuitive creation;
- (v) The description of *Education* is inaccurate. It should be "Virtually self-trained. Conducted research at the Tokyo National University of Art and Music and Tokyo Print-making Research Studio (1976-1977);
- (vi) 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).
- (vii) We shall restore the cow grass according to the original composition of the work, as it is incorrect to install artificial grass as depicted in the photo at page 187; and

(c) In respect of the work of "Of 'Image, Object, Illusion' – Off Series Mechanism" published in the "Timelines (2008)"

- (i) "The black wooden steps" unit was never part of the creator's installation, instead the original installation contained a 12"x20"x24" white podium;
- (ii) We shall install the actual flag correctly;
- (iii) We shall restore the white plywood of 8'x16'x6 mm thickness on the floor according to the composition of the original work ;and
- (iv) We shall restore the 12"x20"x24" white podium according to the composition of the original work; and

(d) In respect of the work of "Of 'Image, Object, Illusion' – Off Series Mechanism" published in the "45@45" (2007)

- (i) We shall delete the 3 paragraphs as quoted in the below Schedule 1, section 1, from pages 92 and 95 because they were not part of the original essay by Dato' P.G. Lim;
- (ii) We shall restore the 12"x20"x24" white podium according to the original composition of the work;
- (iii) We shall restore the painted white plywood of 16'x8'x6 mm according to the original composition of the work; and
- (iv) We shall correct the description of the work under the title at page 92.

5. As a result of the publication of the False Statements and Inaccuracies, we shall undertake to rectify the False Statements and Inaccuracies in the manner as follows:

- (a) In the event we republish the "Vision and Idea-Relooking Modern Malaysian Art (1994)", "Masterpieces from the National Art Gallery of Malaysia (2002)", 45@45(2007) and "Timelines (2008)" ("Books"), we shall ensure there will be no inaccuracy in the descriptions and any depiction of the Works;
- (b) That we publish an "Errata" to rectify the inaccuracies in the Works and the "Errata" be inserted in the Books in our library and bookstores including our official website; and
- (c) That we publish the correct version of the Works in our next magazine or book;

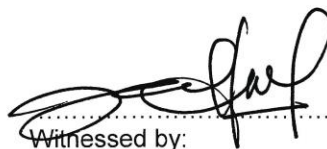
- (d) That all such rectifications be proofread by you, Mr. Lee Kian Seng or your agent before publication;
  - (e) That we cease selling or displaying in our premises, in public and all book stores the 4 books mentioned above from the date hereof, till the date paragraph 5 (b) is complied with; and
  - (f) That we shall use the original picture or drawing for our publication or documentation for installation art pieces to avoid misinterpretation.
6. We agree that if we breach any of the terms of this Undertaking you shall be entitled to commence civil proceedings for all our past unlawful acts and breach or breaches of this Undertaking and we expressly agree for this purpose, not to raise as a defence in any such proceedings commenced, any limitation period, waiver, delay or laches and shall not challenge the validity of this Undertaking. We further acknowledge and accept that in any legal proceedings commenced, we shall be liable to indemnify you for all legal costs and expenses incurred by you in the enforcement of this Undertaking on a full indemnity basis.
7. We agree that we are bound by the obligations and undertakings under this Undertaking.

Dated the **11** day of **Mac**, 2015.



Signed by:  
For and on behalf of  
**National Visual Arts Gallery Malaysia**

**HANED BIN MASJAK**  
Ketua Pengarah  
Lembaga Pembangunan Seni Visual Negara



Witnessed by:  
Name:  
NRIC No: XXXXXXXXXXXXX

**ROHANA MOHD YUSOF**  
Director  
Division of Research & Exhibition  
National Visual Arts Development Board

## SCHEDULE 1

Section	Description	Particulars
Section 1	False Statements and Inaccuracies	<p>(1) In respect of the work of "Of Image, Object, Illusion – Off Series Mechanism" published in the "Vision and Idea-Relooking Modern Malaysian Art (1994)":</p> <ul style="list-style-type: none"> <li>(i) The title is incorrect;</li> <li>(ii) "The black-carpeted wooden steps" unit was part of installation;</li> <li>(iii) The image of the cockroach on the painting is missing;</li> <li>(iv) The 12"x20"x24" white podium is missing; and</li> <li>(v) The 8'x16'x6 mm thickness painted white plywood on the floor is missing.</li> </ul> <p>(2) In respect of the work of "Mankind" published in the Masterpieces from the National Art Gallery of Malaysia (2002)":</p> <ul style="list-style-type: none"> <li>(i) The work was created in 1992;</li> <li>(ii) The chronology of the event is inaccurate, i.e. the "Of Image, Object, Illusion – Off Series Mechanism" was exhibited at the National Art Gallery before "Mankind";</li> <li>(iii) "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";</li> <li>(v) At page 187, "artificial grass" is part of the installation;</li> <li>(vi) Education Bio is inaccurate; and</li> <li>(vii) The description of the work is inaccurate.</li> </ul>

	<p><u>(3) In respect of the work of "Of 'Image, Object, Illusion' – Off Series Mechanism" published in the "Timelines (2008)"</u></p> <ul style="list-style-type: none"> <li>(i) "The black wooden steps" unit was part of the installation;</li> <li>(ii) The actual flag was incorrectly installed; and</li> <li>(iii) The white plywood (8'x16'x6 mm) on the floor is missing; and</li> <li>(iv) The white podium (12" x 20" x 24") is missing.</li> </ul> <p><u>(4) In respect of the work of "Of Image, Object, Illusion – Off Series Mechanism" at pages 92, 93, 94, and 95 in the book "45@45"</u></p> <ul style="list-style-type: none"> <li>(i) The white podium depicted at page 93 and 94 is inaccurate in its dimensions.</li> <li>(ii) The plywood on floor depicted at page 93 and 94 is inaccurate in its dimensions.</li> <li>(iii) The description of the work below the title on page 92 is inaccurate.</li> <li>(iv) In the essay at page 92 and 95, the following 3 paragraphs were wrongly inserted. <ul style="list-style-type: none"> <li>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."</li> <li>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 mean 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."</li> </ul> </li> </ul>
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		c. "And that in a nutshell is what his work was all about"
Section 2	Books	<p>(1) "Vision and Idea-Relooking Modern Malaysian Art (1994)" at page 162;</p> <p>(2) "Masterpieces from the National Art Gallery of Malaysia (2002)" at pages 186, and 187;</p> <p>(3) "Timelines (2008)" at page 232; and</p> <p>(4) 45@45" (2007) at pages 92, 93, 94, and 95.</p>

- *Letters to the National Art Gallery of Malaysia since 1991*

**Dr Mohamed Najib Ahmad Dawa**

Director General, National Art Gallery Malaysia, Chief Editor, Susumasa-Timelines  
2, Jalan Temerloh, Off Jalan Tun Razak, 53200 Kuala Lumpur, Malaysia.  
Tel: (D) + 603-40267181, (G) 603-40267000 Fax: +603-4025-5928

UNTUK SIMPANAN PENGIRIM / SENDER TO KEEP  
LX51 105 580 3MY

31<sup>st</sup> December 2008

**Dear Dr Mohamed Najib ,**

**Without prejudice**

by Letter and Fax

Re: Factual Inaccuracies in page 232 in the publication "Timelines-Malaysian Art With 50 years (1958-2008)" (English Version) published by the National Art Gallery (NAG) Malaysia 2008.

Congratulations to you for your new appointment as the Director General of the National Art Gallery Malaysia and your team for the new exhibition project "Timelines" (2008).

I take great pleasure in writing to you with regards to the NAG's recent publication "Timelines" (English version) of which in page 232, the photo of my work < Of ' Image, Object, Illusion ' -Off Series Mechanism 1977 > produced by the National Art Gallery is inaccurate on several points: (1) "The black wooden steps" unit was never part of my installation. The original installation had a white podium. (2) The actual flag was incorrectly installed. (3) The white plywood on the floor is missing. Consequently the composition of the installation is distorted to the point that the work is significantly altered. Further, the distortion is such that it may reasonably be regarded as adversely affecting my honour and reputation.

*This 3-D Installation created in 1977 , comprises of a painting on canvas, flag, white Podium (12"x20"x24" made of 1/2"plywood), 16' x 8' x6mm white plywood on floor extended from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space. This installation was originally installed at the National Art gallery in November 1977, of which picture/documentation was also taken on the 20 December 1977. It also won the Major Award in that year's National Art competition.*

To date, I have on several accounts highlighted this issue on paper to the parties concerned at the National Art Gallery for rectification with regards to this installation work, only to be disappointed by response and negligence. I first wrote in to the NAG Director General Puan Wairah Marzuki on 13 October, 2003 after which I followed up with a second letter on 19 February 2004 addressed to Mr. Ameruddin Ahmad and furnished him with the new podium, specifications and photocopy of the original drawing of the installation. On the third account, I wrote to Puan Zanita Anuar on 26 March 2007. Photocopies of all mentioned letters are enclosed herein for reference.

I wish to recommend to the National Art Gallery to use the **original picture / drawing** for its publication /documentation especially for installation art pieces to avoid any misinterpretations.

This installation is one of my major works in the 70's , therefore I would like to request the National Art Gallery Malaysia to rectify the above mentioned mistakes in all its publications then and now, on the same pages as soon as possible.

As a symbol of the nation's heritage and culture, the National Art Gallery takes pride in ensuring the best of quality in its portrayal of history and its development, and any inaccuracies and negligence would undermine the trust of people and the respect for the creator of the works acknowledged. Thus, I hope this matter can be brought to your immediate attention and I hope to hear from you at your earliest convenience.  
Sincerely yours,

**Lee Kian Seng** no. 12, Lintang Hilir 3, Kaw 6, Taman Gembira, 41100, Klang, Selangor . Tel/Fax +603-3372-3351.

c.c Dato.P.G.Lim ,No. 9, Jalan Ceylon, 52000 Kuala Lumpur ,Malaysia. Tel: 20324742 Fax: 20720687

c.c.Mr. Hasnul J. Saidon, Director, Museum & Galeri Tuanku Fauziah, 11800 USM Penang. Tel: Fax: +604-656-3531

c.c YBhg.Datuk Nor Azmal Mohd. Nazir, Timbalan Ketua Setia Usaha (Warisan), KPKKW, Chairman of the Board of Trustees, NAG ,Tingkat 19, Menara TH Perdana, 1001, Jalan Sultan Ismail, 50694 Kuala Lumpur.

Tel: 26127664 Fax: +603-26977781

c.c. Puan Zanita Anuar, Director of Research and Development, NAG Malaysia. Tel: 40267183 Fax: -40254987

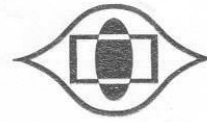
c.c Mr. Ameruddin Ahmad, Curator of Collection and Conservation, NAG Malaysia. Tel: 40267145 Fax: 40254987

UNTUK SIMPANAN PENGIRIM / SENDER TO KEEP  
LX51 105 581 7MY

UNTUK SIMPANAN PENGIRIM / SENDER TO KEEP  
LX51 105 582 5MY

# بالي سني لومكيس زنگارا

Balai Seni Lukis Negara • National Art Gallery Malaysia  
Kementerian Perpaduan, Kebudayaan, Kesenian dan Warisan Malaysia (KPKKW)



Ruj Tuan :  
Ruj Kami : BSLN/KP 100-07-04 (5)  
Tarikh : 12 January 2009

Mr Lee Kian Seng  
No. 12, Lintang Hilir 3  
Kawasan 6  
Taman Gembira  
41100 Selangor

Dear Sir,

## **FACTUAL INACCURACIES IN PAGE 232 IN THE PUBLICATION 'TIMELINES-MALAYSIAN ART WITH 50 YEARS' (1958-2008)**

We refer the above matter, as per our telephone conversation earlier dated 5 January 2008, on behalf of National Art Gallery I wish to apologise on the issues raised with regards to the image of your artwork page 232. We will rectify the mistakes as soon as possible.

Once again, please accept my apology.

Thank you.

Yours sincerely,

**(DR MOHAMED NAJIB AHMAD DAWA)**

Director General  
National Art Gallery Malaysia

c.c Dato' PG Lim  
Encik Hasnul J Saidon, Director, Museum & Galeri Tuanku Fauziah, USM  
YBhg Datuk Nor Azmal Mohd Nazir, TKSU (W), KPKKW  
Puan Zanita Anuar, Director of Collection & Conservation, NAG  
Encik Ameruddin Ahmad, Curator of Collection & Conservation, NAG

NO. 2, JALAN TEMERLOH, OFF JALAN TUN RAZAK, 53200 KUALA LUMPUR . TEL: 603 4025 4990 . FAX: 603 4025 4987

email: info@artgallery.gov.my

USM/011MGTF/B1.84  
6 January 2009

Mr. Lee Kian Seng  
No. 12, Lintang Hilir 3  
Kawasan 6  
Taman Gembira  
41100 Selangor

Dear Sir,

**Re: Factual Inaccuracies in page 232 in the publication  
'Timelines-Malaysian Art with 50 years'(1958-2008)**

I am referring to your letter to Dr. Mohamed Najib dated 31st. December 2008.

First of all, I would like to thank you for informing me about the inaccuracies in the publication. Personally, please accept my apology for not being sensitive to the accuracy of the pictorial documentation. The documentation is sourced from the existing database of the National Art Gallery's Collection. The inaccuracies are very much regretted. I emphasize with your sentiment especially in regards to your previous efforts to rectify the problem.

I strongly agree with your recommendation to the National Art Gallery to use the original picture/drawing for its publication. I hope that the National Art Gallery will also rectify the mistakes in its current 'Timelines' book (that are still in its storage) as well as in the future edition.

Once again, please accept my apology.

Thank you.



**(HASNUL JAMAL SAIDON)**  
Director

c.c Dr. Mohamed Najib Ahmad Dawa  
Director General  
National Art Gallery Malaysia

HJS/sm



Lee Kian Seng  
57, Jalan Rajawali  
Taman Bukit Raja  
41150 Klang

12th December 1991

✓ Chairman, Exhibitions Committee ← Diterima: b/p Rongfau  
National Art Gallery  
No.1 Jalan Sultan Hishamuddin  
50050 KUALA LUMPUR  
Tarikh: 12/12/91

Dear Sir

SALON MALAYSIA 1991/1992

I write in connection with the works of art which I submitted on the morning of the 10th of December 1991 and which were rejected on the ground that they were submitted late.

My exhibits consisted of one piece of sculpture comprising of 10 units and two paintings. I am very disappointed at the decision which was made under the signatures of yourself and that of the Acting Director, to reject the works on the ground of lateness of entry.

The circumstances in which I came to submit the works on the 10th December are as follows. The application which I received stated that:

TARIKH

- i) Tarikh tutup bagi penerimaan adalah pada hari Selasa, 10 Disember 1991.
- ii) Tarikh pameran akan diadakan akhir bulan Disember 1991.

On this basis I prepared my works of art and submitted them on the date stated in the form.

Needless to say, I was quite horrified on submitting my exhibits to be told that the date of entry had been changed, and that my art works had to be rejected. In fact initially the officials downstairs at the Gallery had refused to accept the works until I showed them the application form which fixed the date as Tuesday, 10th December. After that they requested me to confirm in writing on the form itself that the closing date of the Salon Malaysia entry form given to me was dated 10th December 1991 which I did, whereupon the officials accepted my works and allocated a participant's number to me on the form which is marked 336.1. They told me I could unload the works

.../2

from the lorry and place the works in the Gallery. I was later very surprised to find that both you and the Acting Director had decided not to accept the works and confirmed this in writing on the form. I am enclosing a photocopy of an extract of the application form I received which shows that the date is stated as 10th December 1991. On that day I came to understand when submitting my works to the Gallery that the entry date had been changed to the 3rd December and that a Notice had been inserted in the Press. Unfortunately, I never saw that Notice, nor did anybody from the Gallery inform me about the change of the closing date. Emen Encik Azmi when he called to ask if I would participate in Salon Malaysia never informed me of the change of date.

All I can say at this juncture is if I had known that the date of entry had been changed, there would be no reason for me to refuse to comply with the new date, to send my exhibits late and to expose myself to the risk of the works being rejected on the special ground of late entry, when Salon Malaysia is such an important event for all artists, and I would not have missed the opportunity to participate in it.

I hope therefore that you as Chairman of the Exhibition Committee will reconsider these circumstances and to admit my works of art for judging and exhibiting.

I only regret that before the decision was made I was not allowed to explain the circumstances to the Acting Director who had refused to see me and I was even prevented from trying to contact her or any one else.

Yours faithfully



(Lee Kian Seng)

Copy to: Acting Director  
✓ National Art Gallery  
Kuala Lumpur

Diterima:



Date : 12th Desember 1991.



Dr. Tamyez Bajuri  
Dekan, Kajian Seni Lukis dan Seni Raka,  
I.T.M., Shah Alam, 40450, Selangor.  
Fax : 5507240. 20 March 1996.

Dear Br. Tamyez,

Re: Pameran Seni Arca Kontemporari Malaysia 1996

Pertaining to our meeting at I.T.M. on the above exhibition on the 08 March, 1996, I proposed that the following works and materials may be included.

60's	----	'The pair'	original	(N.A.G. collection).
70's	----	'Unity'	Photo & press cutting	(artist)
	----	'Manking'	original & Installation	(N.A.G.)
	----	'Resumption & Consumption'	original	(N.A.G.)
	-----	'Moon & Rock'	Photo	(artist)
	-----	'Hammer & Nail' series	Original c/w installation	
	-----	'Male & Female'	Photo (artist)/	(artist).
80's	-----	'Peace, Harmony & One'	Photo	(artist).
90's		'Vision 2020'	Photo	(artist).

I propose that, a brief discussion may be useful for further details for your catalogue of the evolvement of my 3-D works I thought you may be interested, basically spanning from the 60's to early 90's.

Besides the works indicated in the N.A.G. collection, others may be borrowed from my own collection.

I also enclosed herewith a brief statement on my work 'Vision 2020', my comment on the write up pertaining my work 'Peace, Harmony and One' featured on pg. 42, "The Asean Sculpture" published in 1991. As you requested in our last meeting, I also enclosed herewith the following news cuttings for your reference : a. N.S.T April 14, 1971. b. The Star July 19, 1987. c. N.S.T 20, 1987. for your reference.

I shall be grateful to hear from you soon.

Thank you,

Sincerely yours,

Lee Kian Seng.  
c.c. Puan Zanita Anuar, Kurator, Balai Seni Lukis Negara.

I refer to the write-up pertaining my work ' Peace, Harmony and One' ( 1984, in Jakarta ) as featured in 'The Asean Sculptures' --- a photographic Folio, published in Manila , 1991. P. 42.


My opinions are :

- 1) The introduction format does not give a objective view of my career as an artist in chronological order and the projection is out of proportion and the facts are not clear.
- 2) I studied Lithgraph in Tokyo Hanga Kenkyusho. (1976).
- 3) Tokyo University of Fine Art and Music is only a base of my research as an affiliate of the Japan Foundation Professional Fellowship . (1976 ).
- 4) My main concern in Kanazawa was the research and comparative study of dyeing art in this region, <sup>so-called</sup> Not the advanced lesson given by Yusui Toku. The <sup>s</sup> result of the comparative study is available for scrutiny in my collection.
- 5) My research on Japanese U-Kiyo E, particularly on Hiroshige's 53 stations was of Independent nature (70-71). Ocassionally I met Nakamura Denzaburo for opinions, sourcing from him new information on activities of Japanese modern art. Thus, " ... Oriental Art was the whole scope of special course he took under the guidance of Nakamura Denzaburo ..." is not a correct perspective in presenting my experiences in Japan.
- 6) " ..... fluid strokes showing the influences of his Japanese mentors . " This interpretation of my work is wrong and ambiguous. As a matter of fact, the 'fluid strokes ' is derived and developed from the root of my Chinese calligraphy.

My suggestions :

" 3-D works by Lee Kian Seng " published by Lee Kian Seng in 1987 , with the 'Notes on the artist' by Tuan Syed Ahmad Jamal is the most accurate and reliable sources of information on my 3-D works.

by Lee KianSeng.



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](mailto: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 Subang Jaya, Selangor.*



**Puan Wairah Marzuki**

Director General, Balai Seni Lukis Negara

National Art Gallery Malaysia

Jalan Temerloh, Off Jalan Tun Razak, 53200 Kuala Lumpur.

Tel: 40254989 E-mail: admin@bsln.po.my October 13, 2003

Dear Puan Wairah

Factual Inaccuracies in "Masterpieces from the National Art Gallery of Malaysia"

I came across very recently the publication "Masterpieces from the National Art Gallery of Malaysia" (2002) in which my work "Mankind" (1972) and the work Of "Image, Object, Illusion" Off series Mechanism (1977) were introduced by the author Encik Redza Piyadasa on Page 186 in the publication of which I have the following comments:

1. It is printed on Page 186 of the aforesaid publication that the work "**Mankind**" (Yin Yang created Mankind on Earth) was created in 1992, which is incorrect. The work was actually created in 1972.

2. On Page 186 (first paragraph, fourth sentence, sixth line), the chronology of content is inaccurate because "Mankind" was first exhibited at the National Art Gallery in 1973. "*Mankind*" comprises *steel plate structures, a chain and lock atop an area of grassy earth(cow-grass)*. Of "Image, Object, Illusion" Off series Mechanism was exhibited in 1977 at the National Art Gallery Malaysia.

On Page 186, (first paragraph, fifth sentence, eight line), the writer' s (Mr. Redza Piyadasa) interpretation about having 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" is incorrect. In truth, I have had no such intention for the audience to do as such. I wish to point out that the painted canvas; flag and podium installation is the result of intuitive creation. Sociological factors will inevitably shape the writer' s understanding of the artwork.

The writer should consider the work' s context and the artist' s intention before bestowing judgement, because he/she is responsible for bringing the artist' s message to an audience via print media.

Written misinterpretation of the artwork without first consulting the artist puts into question the writer' s integrity, objectivity and legitimate argument while judging a work of art. Clearly, a professional writer wishes to be thoroughly accurate, objective and consistent at all times when it comes to upholding literary integrity.

I wish to put forward a request that a small photo of the work "Mankind" be inserted into the title list (when the work is to be exhibited in public), in order to illustrate the original installation of "Mankind" which comes with the grassy earth. The earth is an integral part of the installation.

3. Referring to the work Of 'Image, Object, Illusion' - Off Series Mechanism, I wish to bring to your attention that the image printed on Page 162 in the book "Vision and Idea-Relooking Modern Malaysian Art" published by the National Art Gallery Malaysia (1994) is inaccurate on several points.

Firstly, the title is incorrect.

Secondly, "the black-carpeted wooden steps" unit was never part of my installation. The original installation (1977) had a white podium.

Thirdly, I wish to point out that the image of the cockroach on the painting is missing. I would like an explanation for its disappearance because the artwork is incomplete without it.

As much as I respect the freedom of intellectual discourse in such a historical publication as "Masterpieces from the National Art Gallery of Malaysia", however, I do stress the importance of thorough research and factual accuracy.

It is only fair that writers should double-check facts with the artists themselves in order to prevent blatant inaccuracies.

(Special notes: When I inspected the condition of the work Of "Image, Object, Illusion" Off series Mechanism at the NAG on the 16<sup>th</sup> of July, 2003, I discovered several cuts on the reverse side of the painting that created obvious cracks on the painting surface.

Furthermore, the original white podium was missing for a while and so I put forth a request to your Mr. Ameruddin Ahmad that a new podium be made. The dimensions were as follows (plan 12" + 12" x 18" ) and (section 12" x 24" x 8 + 10" ). It is hardly an impossible request and I have yet to see it followed through.

4. I would like to emphasise that I am a **self-trained** artist and have been so throughout my career. Therefore, I wish to point out a factual inaccuracy on Page 186 under the editing format "**Education**" which currently associates my status as an artist with various art institutions. I would like to be referred to as a "self-trained artist" in your future publications with immediate effect.

[1966-1969 was a period of intensive self-training from which I devised a process for life-long creative work]. Every established artist would have worked with various reputable art institutions within the domain of cultural exchange and fraternity, having left the league of training/education (be it a period of self-education or collective formal training at an institution), which distinguishes the amateur from the professional.

As my curriculum vitae suggests, I am an established artist. In my case, however, I wish to stress that I have never received any formal art training from the Japanese Institution. Updated details in this aspect can also be sourced from my personal website [www.leekianseng.com](http://www.leekianseng.com)

5. I have also enclosed herein my **written notes** (in English and Mandarin) on "Mankind" to be kept with the research department of the National Art Gallery that I hope may be useful for future reference.

6. I take great pleasure to inform that my wife, Shoko LEE, whose paintings are among the Permanent Collection of the National Art Gallery Malaysia, is now a Malaysian citizen from the 23 July 2001. I enclosed herein photocopy of her Malaysian citizenship and Identity card for your record.

Please take action on the above where appropriate.

Thank you.

Sincerely yours,



Lee Kian Seng  
57, Jalan Rajawali, Taman Bukit Raja, Klang, 41150 Selangor, Malaysia. Tel: 603-3372-3351

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, author of "Masterpieces from the National Art Gallery of Malaysia" . 7, Jalan SS 18 / 3B, 46200 Subang Jaya, Selangor, Malaysia



1972 < **Mankind** > (Yin-Yang created Mankind on Earth) *Lee Kian Seng*

"Mankind" was conceived from the elements of "Yin" and "Yang". Measuring 160 x 220 x 140cm, it was completed in July 1972 and exhibited at the National Art Gallery Malaysia on the 16<sup>th</sup> of November 1973 at the "Man and His World" national art competition in 1973. The installation won the Minor Award and is part of the permanent collection of the National Art Gallery Malaysia

The aforesaid installation comprises the juxtaposition of two abstracted metal chair-like structures (symbolising male and female), which are chained and locked together atop an area of grassy earth (cow-grass).

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. (Note 1)

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.

*Note 1: 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 "light".*

*Special Note: The work "Mankind" is not a mere sculpture but an installation in its own right. When "Mankind" was incorrectly installed, it was understandably misinterpreted as a "sculpture" because of the absence of the flat plane of grassy earth, which is actually part of the installation. This was such the case at the national exhibition "Rupa" in 2000.*

*Thus, I put forth a request to the National Art Gallery and the guest curator Encik Mohamad Redza Piyadasa to see to the problem in a letter dated November 16, 2000 to ensure that "Mankind" be installed as originally intended by the artist for public viewing.*

*By Lee Kian Seng*

## 《 人类 》 ( Mankind 1972 )

华人新年拜天公的年羔上或佳节贴在礼品上用的红色剪纸(艺术)，自小给我留下神密的印像。日后继续在我心里燃烧，驱使我向新创作媒介技巧上的挑战。

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与安顿我视觉艺术的思维。

“Mankind” 这件作品包含了两座并置，以铁片制成，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；一片泥草地代表地球（牛草）；剪裁余留的铁片存在组织作品的构图。整体装置描述现代人类。

类似剪纸艺术的技巧，我以铁（金属）片进行创作。椅子的造型，从平面（2-D）开始。我解剖平面，运用转弯，经过转折去构成立体。立体造型在空间里呈显的张力描画了正负元素（阴阳 Yin Yang)的共同与相互作用，阳与阴性的流线是抽象自像形文字的男与女。

我的装置艺术系列包括“Unity” 1969/1970, “自天空” ( “From the sky” 1971/1972, ) “来自红色的窗口” ( “From the window of red” 1972 ) 等，就是在这种游戏过程与冲激间中足渐诞生；同时挑战传统三次元(3-D)雕塑，二次元(2-D)绘画等各视觉艺术媒介的含量，制作过程，极限，与理念。

这作品是以人道主义的分母描述，结果形成装置“阴阳创造人类在地球”分子（Yin-Yang created mankind on Earth）。

Note: “ Mankind” 是在 1972 年 7 月底完成，1973 年 11 月在国家艺术馆” Man and His World” 展展出，获得第二奖。当时我把一片泥味熏天的牛草地搬入国家艺术馆内。那片牛草地是我装置艺术 “Mankind” 作品的组成部分。

By Lee Kian Seng

 4/6

To  
Mr. Ameruddin Ahmad,  
Curator of Collection and Conservation.  
National Art Gallery Malaysia  
Tel: 40254989, 40254990 Tel: 4025-4982, 4025-4986, 013-2708866:  
[conservator@artgallery.org.my](mailto:conservator@artgallery.org.my)  
19 February 2004

Dear Mr Mr. Ameruddin,


I refer to the work < Of ' Image, Object, Illusion ' -Off Series Mechanism 1977 > that Dato P.G.Lim and I visited the exhibition 45@45 on the 9<sup>th</sup> of February 2004 and to my letter to the National Art Gallery dated October 13,2003.

- 1) Kindly receive one new podium measuring 12" x24"x20" made of ½" plywood (white paint) in good condition. The podium is part of this installation work and it is not to be "step on to" as interpreted by the author Encik Redza Piyadasa on Page 186 in the publication " Masterpieces from the National Art Gallery of Malaysia" published by the National Art gallery in 2002.
- 2) Enclosed herein photo state copies of the sketch of the work< Of ' Image, Object, Illusion ' -Off Series Mechanism 1977 >as a guide for future reference and the news report " Two top awards for artist Kian Seng", December 18,1977 New Straits Times Malaysia to be documented with the research department of the National Art gallery Malaysia.

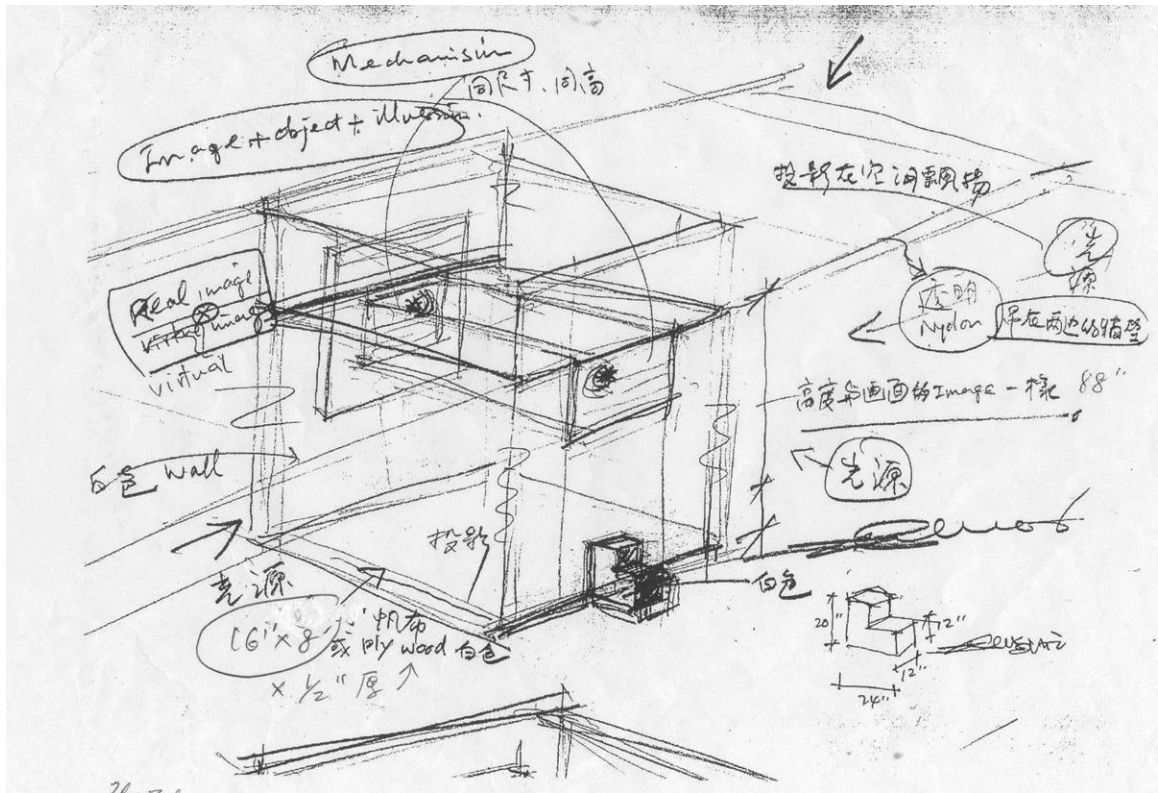
Thank you

Sincerely yours,

  
Lee Kian Seng

Received  
230 pm  
19/02/04  






**Dr Saharudin Ismail**

Director General

National Art Gallery Malaysia

Jalan Temerloh, Off Jalan Tun Razak, 53200 Kuala Lumpur.

Tel: (D) 40255926 Fax: 40255928 (G) 40254989

November 17, 2005

*By hand  
on the 17<sup>th</sup> Nov - 2005*

**Dear Dr Saharudin,**

Congratulations to you for your new appointment as the Director General of the National Art Gallery Malaysia.

I take great pleasure in writing to you and I refer to the **Image Library** List of Images for LEE Kian Seng at the National Art Gallery Malaysia website. I am seeking your assistance to remove some misleading marks in the mentioned Image Library.

[http://www.artgallery.gov.my/mod\\_imglib/artistinfo.php?artist\\_id=21](http://www.artgallery.gov.my/mod_imglib/artistinfo.php?artist_id=21).

1) I wish to supply to you with the following 5 original images, details and interpretations for the work <Process of Poker 1974>, <Resumption & Consumption 1975>, <Of Image Object, Illusion Off Series Mechanism 1977>, <The Pair 1968> and <Mankind 1972> that I thought may be useful to your web designer to update and to amend the above page. (detail to page 3)

2) Referring to the content of the same webpage, **amended details** are highlighted in **bold red** by me in page 3 and 4, for the convenience of your officer in order to make the necessary corrections. Page 14 and 15 are the original text downloaded from your website.

Enclosed page 5, 6 and 7 are interpretations for my works by Datuk Syed Ahmad Jamal (for <The Pair 1968>, <Process of Poker Game 1974> and <Resumption & Consumption 1975>), Dato P.G.Lim (for <Of Image Object, Illusion Off Series Mechanism 1977>) and Lee Kian Seng (for <Mankind 1972>).

I propose that the complete text of **Notes on the artist**-Lee Kian Seng (page 8, 9 and 10) written by Datuk Syed Ahmad Jamal, Director, National Art Gallery Malaysia in July 1987 be considered for use as the cover page. Pages 11 to 13 are the CV of the artist.

3) I also wish to bring to your attention that two of my works, which were presented to the National Art Gallery on two occasions, were not listed in the page yet. I enclosed herein the following relevant news cuttings for your reference;

a) A frame containing two b/w photographs of the sculpture "Peace Harmony and

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One" presented to the National Art gallery Malaysia on the 9<sup>th</sup> of January 1985 ((to page 3, the Malay Mail, January 10, 1985)

b) One limited edition (A/P 65cm x 50cm) Silkscreen of the Hammer & Nail series presented to the National Art gallery on the 21<sup>st</sup> of February 1991( to page 3, China Press, February 22, 1991.)

Should your officers have any queries about the amended details, please do not hesitate to contact me and I wish to offer my assistance to your curators and web designers for the amendment and construction of this page and I hope that the mistakes in your webpage can be corrected as soon as possible.

Thank you,

Sincerely yours



Lee Kian Seng h/p: 012-233-2878

p/s Enclosed: One CD containing altogether 8 images inclusive a portrait photo of the artist in jpg format and the content of this letter (15 pages).

c.c.Puan Zanita Anuar, Director of Research and Development, National Art Gallery.

Puan Zanita Anuar,  
Director, Research and Development  
National Art Gallery Malaysia  
Jalan Temerloh, Off Jalan Tun Razak, 53200 Kuala Lumpur, Malaysia.

26 March 2007

Dear Puan Zanita,

After a conversation with Dato'(Ms)P.G.Lim at her residence on 23 March 2007, I take great pleasure in sending this CD which contains the following original texts and images for the National Art Gallery Malaysia.

- 1) One original writing of her speech (ref: p\_g\_lim\_essay\_LKS\_1) which she delivered at the presentation of awards of the Young Contemporary Exhibition 2000 at the National Art Gallery, Malaysia on the 30th January 2001.
- 2) One original essay (ref: p\_g\_lim\_essay\_LKS\_2) she wrote about the work <Of' Image, Object, Illusion' -Off Series Mechanism>by LEE Kian Seng for 45 @ 45 exhibition organized by the National Art Gallery Malaysia.. The essay was written in August 2003
- 3) Eight Images:  
#9\_1977\_object\_@nag\_a. (Picture taken on the 20 December 1977@ the Main Hall, NAG).  
#9\_1977\_object\_@nag\_b. (Picture taken on the 20 December 1977@ the Main Hall, NAG).  
#9\_1977\_object\_@nag\_c. (Picture taken on the 20 December 1977@ the Main Hall, NAG.)  
#9\_1977\_object\_@nag\_d. (Picture taken on the 20 December 1977@ the Main Hall, NAG.)  
#9\_1977\_object\_@nag\_e. (Sketch of the Installation)  
#9\_1977\_object\_@nag\_f. (Sketch of the Installation)  
error\_1\_nag\_2004, (letter to NAG dated Feb 19,2004)  
info\_45@45\_nag (Picture taken @ NAG on 01 December 2004)

Please receive the above CD in good conditions.

Sincerely yours,

  
Lee Kian Seng

c.c. Dato'(Ms) P.G.Lim, no. 9 , Jalan Ceylon, Bukit Ceylon Malaysia.

c.c. File PKL 0603-02-970

- 马来西亚艺术历史观察家林碧颜/Ms P.G. Lim (Tan Sri Dato )

*The National Art Gallery Malaysia was established in 1958. Ms **P.G. Lim** (Tan Sri Dato) 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 Perth, Australia on 2013-05-*

*07 ] <http://www.youtube.com/watch?v=8WuDh5Chh1Q&list=UUGd70HWXBh2OpxhCXjLN8RA>*

马来西亚国家美术馆 1958 年成立。**林碧颜**律师 (Tan Sri Dato (Ms) P.G.Lim) (1915-2013) 是当时第一届国家美术馆信托委员会(Board of Trustee) 副主席兼画展委员会主席 (Chairman of Exhibition Committee), 第一届马来西亚沙龙 (Salon Malaysia) 画展会召集人(Convenor)。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、国家区域仲裁中心总裁, 策略及国际研究院 (ISIS) 成员。她于 2013 年 5 月 7 日在澳洲去世。

<http://www.youtube.com/watch?v=8WuDh5Chh1Q&list=UUGd70HWXBh2OpxhCXjLN8RA>



- **Tan Sri Dato' (Ms) P.G.Lim delivered the following official speech at the presentation of awards at the "Young Contemporary Exhibition 2000 " on 30<sup>th</sup> January 2001 at the National Art Gallery Malaysia**  
<http://zainalabidinmusa.blogspot.com/2008/12/malaysia-young-contemporary-awards.html>

*"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 National Art Gallery from the very beginning (in 1975) has used the term media campuran or 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 catalogue of the Young Contemporaries in Review (– Imbasan Bakat Muda Sezaman – from its inception in 1974 to 1997) from 1974 to 1977, 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 Playing then described as Mixed Media (Media Campuran). 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 National Art Gallery .*

*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 how 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 of 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*

(翻文)

【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。我认为这点可让我们感到自豪。那个年代即使尚未出现专门从事装置创作的艺术家,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,会惊讶发现,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介。在这之前,他也曾在1973年间以另一件题名为《人类》(Mankind, 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。李健省却已经利用装置(以三分法思维),着手探讨绘画的极限与维度,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介的作品。”

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——除了一个例外——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。”——拿督林碧颜,于2001年1月30日献词。】

- **2003:** August 2003. In conjunction with the 45th year of its establishment of the National Art Gallery Malaysia, Dato'(Ms) P. G. Lim 's original essay for the special issue of the 45 @ 45 exhibition (in 2003) has been **heavily tampered**. The below corrected page was published by the National Art Gallery of Malaysia on the 30 August 2021, based on the LETTER OF UNDERTAKING dated 11 March 2015.

Corrected page[s]

Lee Kian Seng

**"Of 'Image, Object, Illusion' - Off Series Mechanism"**

(1977) by Lee Kian Seng

Installation of mixed media comprising a painting on canvas, one genuine flag, one white podium (measuring 12" x 20" x 24" made of 6 mm plywood), one piece of 16' x 8' plywood (6 mm in thickness painted white) 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.

Note: Picture taken at National Art Gallery Malaysia on the 20th December 1977.

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 floor canvas 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 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 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! Dates which appear are of the years 1957-signifying Independence 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 (1972)"* which won a major award, and *"Mankind (1972)"* which won a minor award in 1973 followed by *Permainan Poker* or *"Process of Playing Poker (1974)"* - a major award winner in 1975. 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 defied categorisation in the art world. 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 the 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."

Interpreted by  
Dato' (Ms) P.G. Lim  
August 2003, Lawyer, Art Patron

[注]：国家艺术馆《45@45》(27 September 2003 to 9 February 2004) 策展特刊，页92~95，马来西亚艺术历史观察家林碧颜 (Dato P.G.Lim) 的历史叙事被严重篡改。

以下是林碧颜 (Dato P.G.Lim) 2003 年 8 月的原始文章，国家艺术馆于 2021 年 8 月还原：

(译文)

- 林碧颜 (Tan Sri P.G.Lim) 诠释《形象、物体、假象》 (“Of 'Image, Object, Illusion' -Off Series Mechanism”)

2003 年庆祝建馆 45 年策展 45@45 (27 September 2003~9 February 2004) 中，林碧颜律师 (Tan Sri (Ms') P.G.Lim) 与马来西亚国家美术馆合作，挑选了李健省的作品。她严谨查证，凭良知诠释李健省的装置艺术作品《形象、物体、假象》 (“Of 'Image, Object, Illusion' -Off Series Mechanism”) (1977) 原著的构成、艺术意蕴与其历史地位，全文如下：

【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；旗下置有一个白色指挥台/讲台(podium)。从墙壁下端开始，地面上披了一片(16尺x8尺厚度6mm)白色三夹板，伸延至指挥台/讲台。在我看来，墙上的二次元绘画与三次元物体的国旗和指挥台/讲台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画布上横反向的国旗图案，产生一种形象与假象互相映照的效果。令人感到意外的，是一只普通的蟑螂(物体?)在画面上出现，看似向前移动。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介的作品，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(注：当年李健省也同时获得版画组大奖)。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极限与维度所作的尝试。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》，(1973年)得了次奖。随后是1974年创作的《扑克牌游戏过程》(Process of Playing Poker)，于次年得了大奖(1975年)。这三件作品，幸好都在马来西亚国家美术馆的永久收藏中。

李健省的成功，说明了国家艺术馆当时评审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介或多媒体，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。” --拿督林碧颜 律师于2003年8月稿。】



- 《Masterpieces from the National Art Gallery of Malaysia》, in which the author Redza Piyadasa has distorted many facts in his article on pages 186~187 published in 2002.

Below is an excerpt from the Revised Version published by the National Art Gallery of Malaysia on 30.8.2021

**Corrected page** with essay by Lee Kian Seng for page 186 at 《Masterpieces from the National Art Gallery Malaysia》

Corrected page with essay by Lee Kian Seng

## Lee Kian Seng

"Mankind"

1972

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

Note: Picture taken in the 1970s at the entrance of the National Art Gallery Malaysia at Jalan Ampang, Kuala Lumpur, Malaysia

**Born:** 1948

**Education:**

Virtually self-trained.

Conducted research at the Tokyo National University of Fine Arts and Music and Tokyo Print-making Research Studio (1976-1977)

(more details at

[http://www.leekianseng.com/lee\\_Bio.html](http://www.leekianseng.com/lee_Bio.html))

LEE Kian Seng started to experiment with Yin and Yang concept in his 3-D works from 1969. In the 1970's he produced Unity, 1969-1970 (exhibited at the Malaysian Pavilion at Expo 1970 Osaka), From THE SKY, 1971-1972, Mankind, 1972, From the windows of red, 1972, Male and Female, 1973, Process of playing Poker, 1974, Resumption and Consumption, 1975, Hammer and Nail Series, 1977, and "Of Image, Object, Illusion-Off Series Mechanism", 1977 etc.

His work "Mankind" which was created in 1972, was technically and aesthetically enthused by the Chinese art of paper cutting. This art motivated him to create his work in a manner whereby manipulation takes place rather than addition or subtraction. Instead of adding or taking away elements on the plane, he manipulated and dissected the plane, turning it or bending it to reveal the intended form. No welding was 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. The work was conceived from the elements of Yin and Yang. It was completed in July 1972 and was first exhibited at the "Man and His world", National Art Gallery Malaysia in November 1973.

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) depicts her in bowing position. A field (田), where strength (力) is exerted, is the symbol for "masculine" man (男), the male of the human species.

(Note: 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) and Moon (月) creates the word "Ming" (明) which literally means "bright".)

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[The image, description and the text of the work "Mankind" on pages 186 and 187 of the "Masterpieces from the National Art Gallery of Malaysia" published in 2002 are now replaced by the amended version published by the National Art Gallery on 30 August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the author Redza Piyadasa is also replaced by the essay written by Lee Kian Seng.]

- 《Mankind》（人类）的原貌



《Mankind》（人类·1972） by LEE Kian Seng (李健省)  
 《Mankind》Permanent Collection of the National Art Gallery Malaysia. Picture taken at the entrance of the National Art Gallery Malaysia at Jalan Ampang, Kuala Lumpur, Malaysia.

- 《Mankind》(1972) Installation of mixed media (160x220x140cm) comprising the juxtaposition of two abstracted metal chair-like structures (symbolizing male and female-Yin-Yang created Mankind on Earth), which are chained and locked together atop an area of grassy earth (cow grass).

This installation was 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 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](http://www.leekianseng.com/3d_Mankind.pdf)

- 《Mankind》（人类,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，矗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。（摄于1973-1983年，马来西亚国家艺术馆大门前右侧）

“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

《承诺书》（文件）：[http://www.leekianseng.com/lee\\_LetterUndertaking.pdf](http://www.leekianseng.com/lee_LetterUndertaking.pdf)

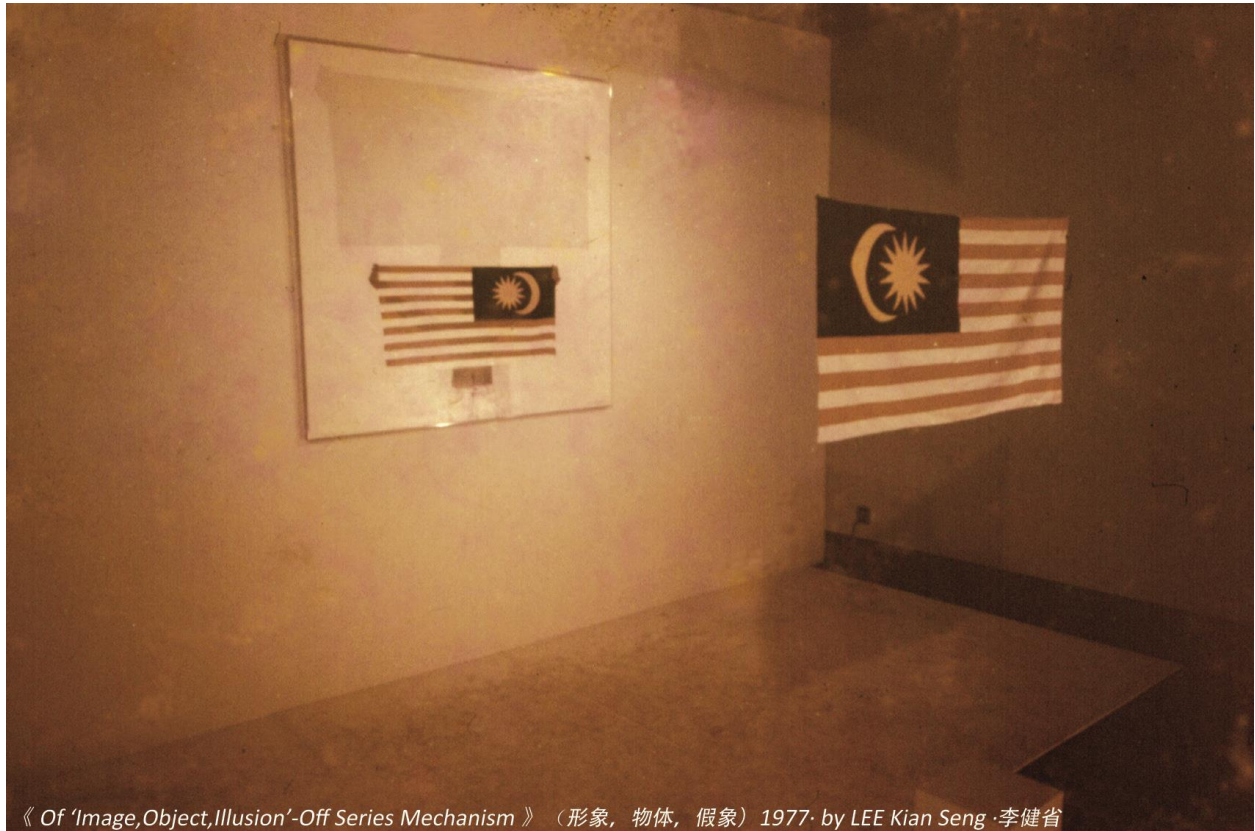
《人类》（文件）：[http://www.leekianseng.com/3d\\_Mankind.pdf](http://www.leekianseng.com/3d_Mankind.pdf) 《人类》（视频）：  
<https://www.youtube.com/watch?v=QSGPPyX5EJq&feature=youtu.be>

- 《“Of 'Image, Object, Illusion'- Off Series Mechanism》(“形象,物体,假象”) (1977) 的原貌与相关资料

- 《“Of 'Image, Object, Illusion'- Off Series Mechanism》(“形象, 物体, 假象”) (1977)

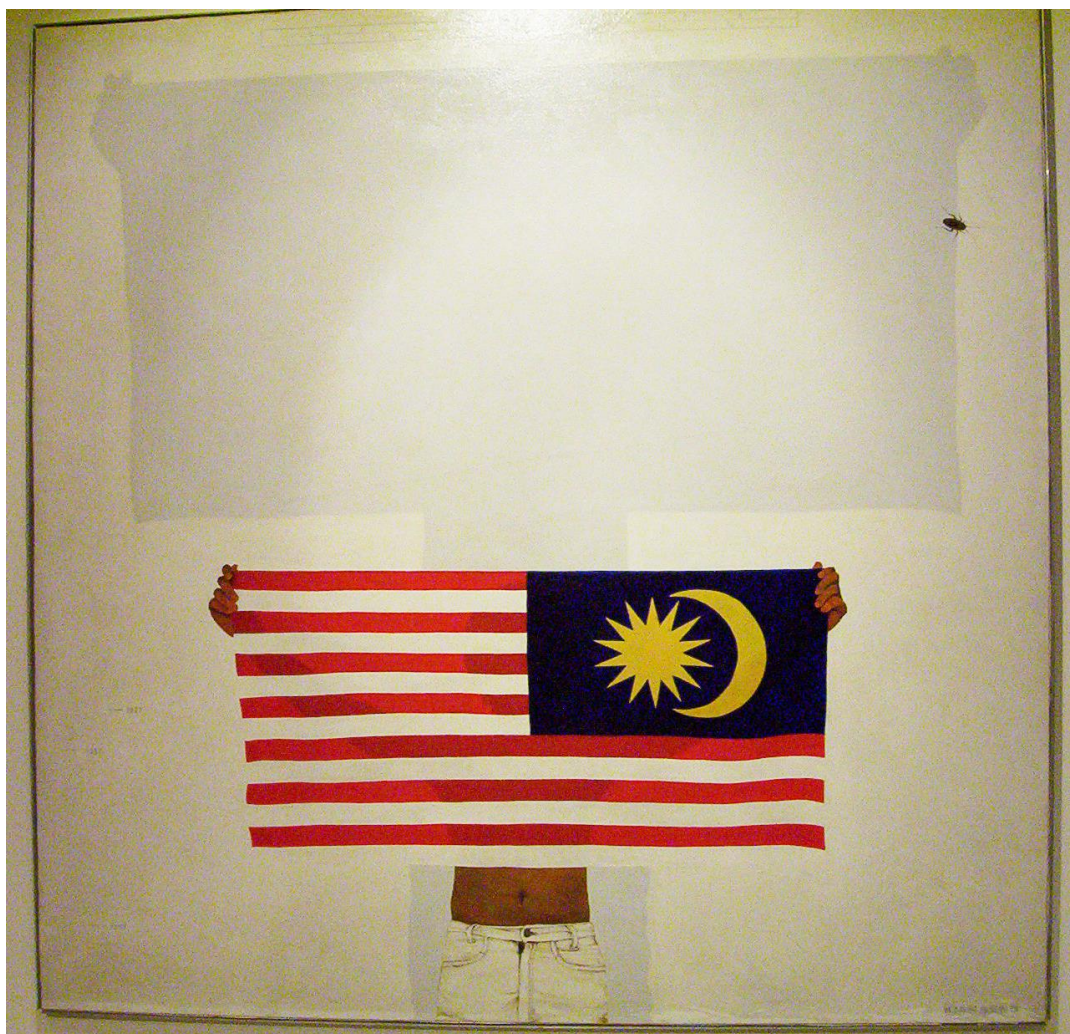
1977年以混合媒介创作的装置艺术。这作品包含一幅挂在墙壁上的绘画，一片面积16尺x8尺厚度6mm的白色三夹板从墙壁下端覆盖地面，延伸到前方白色的指挥台/讲台（podium）（12”x20”x24”厚度6 mm）。指挥台/讲台垂直而上的空间里悬垂着飘扬的国旗。国旗的高度与绘画面上的国旗同高88”。设置灯光投射在飘扬的国旗上，在空间和地板上投下阴影。

((墙上画布上的图像是李健省凝视着自己举着国旗的镜像/虚拟图像。在画布的右上角上画了一只蟑螂。  
(The image on the canvas on the wall is a mirror/virtual image of Lee Kian Seng himself holding up the national flag. A cockroach is drawn on the upper right corner of the canvas.))



《 Of 'Image, Object, Illusion'-Off Series Mechanism 》（形象，物体，假象）1977· by LEE Kian Seng ·李健省





*["Here is a painting that makes a settlement at a number of levels. It speaks of our past, our present and our future. It is loaded with symbolism that teases and invites the viewer to interpretations. Why is the flag reversed? What does the cockroach on the top right of the painting mean? Does it augur ill for our future? It is also a beautifully composed picture that achieves an almost perfect balance between subject matter and media. It is brilliantly executed and well merits the top award."]*

----- Observer's view by Cecil Rajendra of Penang, excerpt from the Exhibition Catalogue 《Open Art and Graphic Print Competition 1977》 (1977-12-20 to 1978-02-26) published by National Art Gallery Malaysia.

（翻文）

“这作品触及几个层面。它言及了我们的过去，现在和未来。它所加载的象征性，戏弄并邀请观众进行解释。国旗为何横反向？画面右上角的蟑螂又代表什么？它是否指向未来的凶兆？作品的构成精美，取得在主题与媒介之间近乎完美的平衡。卓越的创作，值得最高奖。”--- 观察员 Cecil Rajendra，檳城。摘自1977年《全国艺术与版画公开赛》展览目录，马来西亚国家艺术馆出版。

*"The passage from Merdeka (Independent) in 1957 through the cataclysmic events in May 1969 and to the end of 70's is a movement from optimism and innocence to the realization that there are dark, violent, divisive and tragic profiles to mankind." (excerpted from "Vision and Idea Relooking Modern Malaysian Art", page 71 – 'Merdeka Makes Art, or Does it?', T. K. Sabapathy, published by the National Art Gallery Malaysia in 1994)*

[翻文]：“从1957年的独立到1969年5月的灾难性事件，再到70年代末，这一过程是从乐观和纯真至认识到人类存在黑暗、暴力、分裂和悲剧的过程。”（T.K. Sabapathy “Vision and Idea Relooking Modern Malaysian Art”，第74页 -- Merdeka Makes Art, or Does it? 1994年马来西亚国家美术馆出版）

1977年12月20日至1978年2月26日马来西亚国家艺术馆主办全国《艺术与版画公开赛》（Open Art and Graphic Print Competition 1977, Malaysia）。李健省（LEE Kian Seng）的三次元作品《形象,物体,假象》获得艺术项目大奖(Major Award)。获得小奖者(Minor Award) 包括在学术机构服务的理科大学（USM）艺术讲师林英辉（Lim Eng Hooi/艺术组），玛拉工艺大学的钟金钩(Chong Kam Kow/版画组)，苏来曼依沙（Sulaiman Esa/版画组）和儒斋卡（Ruzaika Omar Basree/艺术组）。李健省的版画也获得版画组的大奖。




- New Straits Times Malaysia 18 December 1977

New Straits Times Malaysia  
18 December 1977

18 Dec 1977

## Two top awards for artist Kian Seng



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

Mr. Lee, 29, 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 S.E.A. Games art poster for the Ministry of Culture, Youth and Sports.

### Minor awards

Winners of minor awards in the painting section were Cik Ruzalka Omar Basaree of Penang, an art teacher at the Mara Institute of Technology in Dungun, with her entry "Di Sebalok Pintu", and Mr. Lim Eng Hooi, also of Penang, with his "Sunbeams". They won \$500 each.

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

They are Mr. Choong Kam Kow, who submitted "The Fifth Month of Festival 1" and Encik Sulaiman Esa with his "Waiting for Godot 1".

All these exhibits will be on display in the National Art Gallery from Dec. 21 to Feb. 19.

# VISION AND IDEA ReLooking Modern Malaysian Art

EDITED BY  
T.K. Sabapathy

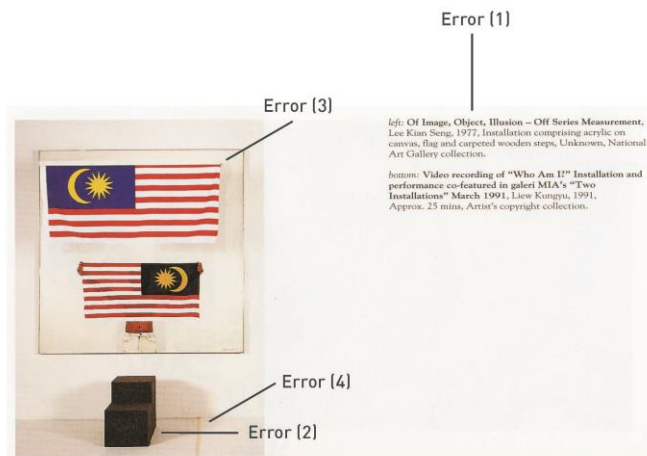
WITH CONTRIBUTIONS BY  
Krishen Jit  
Redza Piyadasa  
T.K. Sabapathy  
Zainol Shariff



NATIONAL ART GALLERY  
KUALA LUMPUR  
1994

( ERROR PAGE)

Error page(s)



(Above image sourced from page 162 of the book **"VISION AND IDEA ReLooking Modern Malaysian Art"** published by the National Art Gallery Malaysia in 1994.)

- 注释/ note: 2~8      一些相关课题的概要

2. **ERRATA** of the “Pin Hwa Primary and Secondary School 88th Anniversary Special Issue 1923-2011” published on 1.4.2019.

(summary)

- 《Pin Hwa Primary and Secondary School 88 Anniversary Special Issue 1923-2011》published on 2012-03-31

Since **March 9, 2015**, Lee Kian Seng (李健省) has written 4 letters (including one from his lawyer Messrs TEE TAI TZIAN & SIM) seeking relevant parties to assist in verifying the truth and to make corrections, but his efforts were completely ignored. With nowhere to turn to for help, Lee Kian Seng brought the subject to court on November 9, 2017 through litigation.

**April 2019:** Based on the Consent Judgment dated 12 December 2018, Shah Alam High Court, Malaysia **Civil Action No. BA-22IP-04-11/2017**, Lee Kian Seng successfully assisted the editorial board of the special issue to revise the errors on pages 234 and 239 of the "Alumni Artists" chapter of the "Pin Hwa Primary and Secondary School 88th Anniversary Special Issue 1923-2011".

- i. The Revised Edition of 1.4.2019 is made pursuant to the **CONSENT JUDGEMENT** dated 12 December 2018 in the Shah Alam High Court, Malaysia Civil Case No: BA-22IP-04-11/2017.
- ii. Liew Kam Ba(刘崇汉), editor-in-chief of the special issue of Klang's "Pin Hwa Primary and Secondary School 88 Anniversary Special Issue 1923-2011", made a "**Public Apology**" (公开道歉) to Lee Kian Sang (李健省) in Sin Chew Daily 5.1.2019 (星洲日报) and revised errors on pages 234 and 239 of the "Alumni Artists" chapter.
- iii. The "Alumni Artists" chapter published on March 31, 2012 is void; it has been replaced by the revised version of the "Alumni Artists" chapter published on April 1, 2019.
- iv. The entire process of seeking the above amendments took 4 years, with the assistance of Messrs. Tee Tai Tzian & Sim(郑大前律师楼), Mr. Tahir Bin Puteh of the Ministry of Communications and Multi Media Malaysia and Messrs. Pani Normala & Co.

**Reference:**

- Shah Alam High Court, Malaysia **Civil Action No. BA-22IP-04-11/2017**.
- 《为何起诉? (Why sue ? ) 》[http://www.leekianseng.com/lee\\_Klang\\_1.pdf](http://www.leekianseng.com/lee_Klang_1.pdf)
- Sin Chew Daily 29/08/2012 【洲日报大都会 29/08/2012, < 滨华心, 校友情温馨晚宴. 推介滨华校史书掀高潮>: "... 其中 100 本送给所有学校的教师阅读"。】

《Pin Hwa Primary and Secondary School 88 Anniversary Special Issue 1923-2011》is one of the important historical works in Chinese society. Based on respect for history, academics and public interests, the relevant units have an ethical obligation to take the initiative to present the latest "revised edition" (CTP hardcopy published on April 1, 2019) to the guests who purchased the special issue at the dinner on August 27, 2012. ( “滨华心, 校友情” 晚宴 )

欢迎游览下列网页的‘修订本’的图片: <https://lee-kian-seng.blogspot.com/2016/02/lee-kian-seng-sharings.html?m=1>

## 2. 《滨华中小学 88 周年纪念特刊 1923-2011》1.4.2019 的修订本

(概要)

- 2012 年 3 月 31 日出版的《滨华中小学 88 周年纪念特刊 1923-2011》

自 2015 年 3 月 9 日, 李健省曾写了 4 封信(包括其代表律师 Messrs TEE TAI TZIAN & SIM 的一封)要求有关方面协助查证真相和勘误, 但其努力完全被忽视。求助无门, 李健省坦然面对, 把课题通过诉讼于 2017.11.09 带上法庭。

**2019 年 4 月:** 依据马来西亚 Shah Alam 高等法庭民事诉讼案编号: BA-22IP-04-11 / 2017 于 2018 年 12 月 12 日的《同意判决》, 李健省成功协助特刊编委会修订巴生《滨华中小学 88 周年纪念特刊 1923-2011》“校友画家”章节第 234 页和第 239 页里的错误:

- i. 这件修订版是依据马来西亚 Shah Alam 高等法庭民事诉讼案编号: BA-22IP-04-11 / 2017 于 2018 年 12 月 12 日的《同意判决》制作。
- ii. 巴生《滨华中小学 88 周年纪念特刊 1923-2011》特刊编委会主编刘崇汉 (Liew Kam Ba) 向李健省“公开道歉”(星洲日报 5.1.2019)、在“校友画家”章节第 234 页文本里除去原告(李健省)的名字以及修订第 239 页里的错误。
- iii. 2012 年 3 月 31 日出版的《滨华中小学 88 周年纪念特刊 1923-2011》“校友画家”章节作废; 从此被 2019 年 4 月 1 日出版的“校友画家”修订版替代。
- iv. 此诉讼案由 Tee Tai Tzian (郑大前) 律师和助手 Lim Siok Hui (林淑惠) 律师 (Messrs. Tee Tai Tzian & Sim 郑大前律师楼)、Tahir Bin Puteh 先生 (Ministry of Communications and Multi Media Malaysia)、M.K. Gothandapani 律师和助手 Madvy A/P Krishnan 律师 (Messrs. Pani Normala & Co) 合作处理。这项工作前后历时 4 年。

**参照:**

- 马来西亚 Shah Alam 高等法庭民事诉讼案档案编号: BA-22IP-04-11 / 2017
- 《为何起诉?》[http://www.leekianseng.com/lee\\_Klang\\_1.pdf](http://www.leekianseng.com/lee_Klang_1.pdf)
- **【星洲日报大都会 29/08/2012, < 滨华心, 校友情温馨晚宴. 推介滨华校史书掀高潮>: “... 其中 100 本送给所有学校的教师阅读”。】**

注: 《滨华中小学 88 周年纪念特刊 1923-2011》是一本华人社会里重要历史性著作之一。基于对历史、学术和公众利益的尊重, 有关单位有道义上的义务, 向 2012 年 8 月 27 日晚宴上购买特刊的嘉宾(包括巴生政商界、学术机构, 社团领袖代表等), 赠送 2019 年 4 月 1 日出版的最新“修订版”(CTP hardcopy)。(“滨华心, 校友情”晚宴)

欢迎游览下列网页的“修订本”的图片: <https://lee-kian-seng.blogspot.com/2016/02/lee-kian-seng-sharings.html?m=1>

- **Press release**

**Lee Kian Seng** filed legal action against Klang Pin Hwa Primary and Secondary School 88 Anniversary Special Issue's Chief Editor Liew Kam Ba (刘崇汉) and Goh Lay Kee (吴丽琪)

**【KUALA LUMPUR 18<sup>th</sup> November 2017】**: Asia Independent artist Lee Kian Seng filed an action (on 2017.11.09) via Advocates & Solicitors, Messrs Tee Tai Tzian & Sim in the High Court of Malaya at Shah Alam (Suit No. : BA-22IP-04-11/2017) against the Pin Hwa Primary and Secondary School 88 Anniversary Special Issue 1923-2011's Chief Editor, Mr. Liew Kam Ba and the others.

His lawsuit states that, the image marked as 'the Artwork of Lee Kian Seng' in page 239 of the above Special Issue is alleged to have infringed the original artistic work of the Plaintiff. The image's source of originality was unclear and has adversely affected Lee Kian Seng's reputation and historical status in the field of art in Malaysia and internationally. Lee Kian Seng states: "The artistic work of an artist represents dignity, as such, the deviation by anyone in the processing of the material and image can cause serious impairment on the reputation and goodwill of the artist."

On 04.10.2014, Lee Kian Seng was made aware for the first time of this Pin Hwa Primary and Secondary School 88 Anniversary Special Issue which was published on 2012. At all material time before 04.10.2014, Lee Kian Seng has no knowledge on the Special Issue and did not know that there will be "Alumni Artist" and "Artist's Biography" in the Special Issue. The "Alumni Artist Special Album" on page 234 to 242 of the Special Issue highlighted 9 Artist's Biographies.

In actual facts, the layout design for the other 8 highlighted artists (approx 3/5 pages to 2 pages, between 400 to 1,250 words) are unique, colorful and beautiful, created a noble and luxurious visual effect for the paintings and the portraits individually.

There was an exception for LEE Kian Seng, whose biography contained only a black and white layout (in ½ page, approx 250 words). The portrait and the so called 'art work of Lee Kian Seng' which are in black and white, are also boxed up in black which represent serious deviation from the norm and created unfair visual effect of Mr. Lee Kian Seng's public image and reputation. The source of the so-called 'artwork of Lee Kian Seng' (image) is also unknown and the contents were never been proofread and confirmed by Lee Kian Seng.

Since March 9, 2015, Lee Kian Seng has written 4 letters (including one from his representative lawyer Messrs TEE TAI TZIAN & SIM) seeking the relevant parties to assist in verifying the truth and errata, but his efforts have been completely ignored. As a result of no assistance from the relevant parties, in order to protect his own credibility, Lee Kian Seng has to bring the issue to court (on 2017.11.09) through litigation.

The contents of the lawsuit include the following: -

(1) The Chief Editor, Liew Kam Ba (刘崇汉) has never informed and request material from Lee Kian Seng to be published in "Alumni Artist" and "Artist's Biography".

(2) The Chief Editor, Liew Kam Ba did not obtain the material through proper legal procedure. Furthermore, as the Chief Editor, he did not assure that the material of Lee Kian Seng that was being published has never been damaged or altered, at the same time the printing of Lee Kian Seng's material has never been proofread by Lee Kian Seng.

Lee Kian Seng through his representing solicitor (Messrs TEE TAI TZIAN & SIM) prays for declaration that the Defendants were negligent, breached Section 25 of the Copyright Act 1987 and Personal Data Protection Act 2010, and order the Defendants to make "Erratum" and correction on the Special Issue, to make public apology to Plaintiff and bear all the cost of the action.

(Note: Assisted by Messrs TEE TAI TZIAN & SIM, Lee Kian Seng on 2018.03.28 submitted Complain letter to Department of Personal Data Protection, Ministry of Communications and Multi Media Malaysia (Investigation Unit)/Mr. Tahir Bin Puteh)



- 厚此薄彼的严重偏差

**李健省(Lee Kian Seng)起诉巴生“滨华 88 特刊”主编刘崇汉 (Liew Kam Ba) 等人**

(吉隆坡 2017 年 11 月 18 日讯) 独立艺术家李健省(LEE Kian Seng ) ([http://www.leekianseng.com/lee\\_Bio.html](http://www.leekianseng.com/lee_Bio.html)) 日前 (2017.11.09) 通过郑大前律师楼 (Messrs TEE TAI TZIAN & SIM) 入稟莎亚南高等法庭 (In the High Court of Malaya at Shah Alam, Suit No/ 案件号码: BA-22 IP-04-11-2017) 起诉马来西亚巴生《跨越八八, 再创高峰—滨华中小学 88 周年纪念特刊》1923-2011 主编刘崇汉 (Liew Kam Ba)、编委会主席吴丽琪 (Goh Lay Kee) 等人。

其告状指出, 上述特刊第 239 页被标注为“李健省的美术作品”的图片, 具有侵犯原告的原创艺术作品的版权等等之嫌。该图片来历不明, 并对李健省在马来西亚艺术界和国际上的声誉和历史地位造成了不利影响。李健省说: “艺术家的创作代表尊严, 因此, 任何人在处理资料和图片时的偏差会造成艺术家的声誉和商誉受损。”

于 2014 年 10 月 4 日, 李健省首次接触到 2012 年出版的《跨越八八, 再创高峰—滨华中小学 88 周年纪念特刊》。在这之前, 李健省从来不知道该特刊的存在、也不知其中有“校友画家”章节和“画家简介”。该特刊第 234-242 页“校友画家”章节里, 突出 9 位画家的简介。

事实上, 其他 8 位特写画家的版面设计独特 (大约 3/5 ~ 2 页, 400 ~ 1,250 字之间), 五彩缤纷, 美观, 为画家和作品营造了豪华的视觉效果。唯独以黑白版面 (1/2 页, 250 字左右) 处理李健省的肖像和来历不明的黑白“作品”图片, 再用黑色框起来; 造成李健省简介的总体版面设计/颜色/结构/视觉效果以及总体版面面积和文本的严重偏差, 影响了李健省的形象和信誉。而刊物印刷/出版之前, 内容并未得到李健省的审核/验证。

自 2015 年 3 月 9 日, 李健省曾写了 4 封信 (包括其代表律师 Messrs TEE TAI TZIAN & SIM 的一封信) 寻求有关方面协助查证真相和勘误, 但其努力完全被忽视。求助无门, 只好寻求法律途径的帮助, 把课题通过诉讼于 2017.11.09 带上法庭。

告状的其中包括:

1. 主编刘崇汉完全未向李健省提及有关“校友画家”特辑和索取资料作“画家简介”。
2. 主编刘崇汉未根据合法程序获取资料, 身为主编没有确保刊登李健省的资料是未被破坏和被更改的, 同时在印刷李健省简介 (p.239) 前未经李健省审核。

李健省通过郑大前律师楼要求法庭宣判被告们疏忽、触犯版权法令第二十五条例 (Section 25 Copyright Act 1987) 和“个人资料保护法令” (Personal Data Protection Act 2010), 并要求被告们公开道歉、勘误和负起法律行动的全部费用和堂费等等。

3. 《Malaysian Chinese Historical Personalities》, ERRATA published in December 2021.

(summary)

- **Malaysian Chinese Historical Personalities**, published by the Centre for Chinese Studies, Universiti Tunku Abdul Rahman, Malaysia in November 2014. 《马来西亚华人人物志》2014年11月出版

One of the above-mentioned works, the biography of Lee Kian Seng(李健省) written by Chung Yi (钟瑜) on pages 626~629 of the second volume----"A Maverick and Deviant in the World of Art" (离经叛道的画坛异数) has at least **16 errors**, including misleading descriptions of Lee Kian Seng's personality and public image as well as the distortion of the composition and artistic implication of the original work "Of 'Image, Object, Illusion'- Off Series Mechanism".

In **August 2019**, Lee Kian Seng began seeking corrections from editor-in-chief Professor Ho Khai Leong (何启良) and Chung Yi (钟瑜) (see Lee Kian Seng's 20190812 NOTE)。

On **August 19, 2020** and August 21, 2020 TEE TAI TZIAN & SIM (郑大前律师楼), the solicitors for Lee Kian Seng began to request the Errata from Chung Yi and Professor Ho Khai Leong respectively.

In **March 2022**, Chung Yi through HALIM HONG & QUEK furnished the **Errata** of the above biography published by the Centre for Chinese Studies Universiti Tunku Abdul Rahman.

In March 2022, the Center for Chinese Studies, Universiti Tunku Abdul Rahman, Malaysia published the ERRATA (勘误表) which was revised by Chung Yi on its official website.

<https://cchs.research.utar.edu.my/%E5%8B%98%E8%AF%AF%E8%A1%A8%E5%BC%88Errata%E5%BC%89.php>

Image of the **ERRATA** (hardcopy)

can be viewed at: <https://lee-kian-seng.blogspot.com/2016/02/lee-kian-seng-sharings.html?m=1>

The entire process of obtaining the amendments for the above biography took 3 years.

Reference:

- 《李健省笔记 (Lee Kian Seng's 20190812 NOTE)》
- MESSRS. TEE TAI TZIAN & SIM (郑大前律师楼): TS.L.20.LKS-HKL&CY.396(T)
- MESSRS. HALIM HONG & QUEK (翰林方与郭律师事务所): HHQ20LTGENCY&HKL(MCHP)
- <http://lee-kian-seng.blogspot.com/>
- 《燧火评论》-杨善勇 <http://www.pfirereview.com/20150414/>
- 马来西亚拉曼大学中华研究中心《马来西亚华人人物志》(共四卷)  
<https://cchs.research.utar.edu.my/%E9%A9%AC%E6%9D%A5%E8%A5%BF%E4%BA%9A%E5%8D%8E%E4%BA%BA%E4%BA%BA%E7%89%A9%E5%BF%97.php>
- 新加坡亚洲研究学会  
<https://sqsocietyofasianstudies.wordpress.com/2015/04/28/%E6%96%87%E5%8C%96%E6%B2%99%E9%BE%99-22015-%E7%99%BE%E5%B9%B4%E9%A9%AC%E5%8D%8E%E3%80%81%E4%BA%BA%E6%96%87%E8%8D%9F%E8%90%83-%E4%BB%8B%E7%BB%8D%E3%80%8A%E9%A9%AC%E6%9D%A5%E8%A5%BF%E4%BA%9A/>
- 拉曼大学中华研究院 <https://www2.utar.edu.my/ics/index.jsp?fcid=549&fcontentid=2166&f2ndcontentid=146260>
- 《华人人物志》罕见巨著  
<https://www.sinchew.com.my/20150107/4%E5%A4%A7%E5%86%8C%E5%85%B1%E5%8D%83838%E9%A1%B5100%E4%B8%87%E5%AD%97%E5%BC%8E%E3%80%8A%E5%8D%8E%E4%BA%BA%E4%BA%BA%E7%89%A9%E5%BF%97%E3%80%8B%E7%BD%95%E8%A7%81%E5%B7%A8%E8%91%97/>

**Note:** This is one of the important historical works in Chinese society. Based on respect for history, academics, and public interests, relevant units have an ethical obligation to proactively provide the **ERRATA** (CTP hard copy) of December 2021, to their writing teams/international forum participants, as well as domestic and foreign libraries and academic institutions.

### 3. 《马来西亚华人人物志》的勘误表--拉曼大学中华研究中心 2021 年 12 月出版

(概要)

- 《马来西亚华人人物志》(共四卷), 马来西亚拉曼大学中华研究中心 2014 年 11 月出版。

上述著作的其中的一篇作文, 第二卷页 626~629 由锺瑜(ChungYi)撰写的李健省(Lee Kian Seng)传略--《离经叛道的画坛异数》发生至少 16 项错误。

2019 年 8 月李健省开始向主编何启良教授和锺瑜寻求勘误。

2020 年 8 月 19 日和 2020 年 8 月 21 日, 李健省的代表郑大前律师楼(MESSRS. TEE TAI TZIAN & SIM)开始向锺瑜和何启良教授寻求勘误。

**2022 年 3 月:** 李健省成功协助锺瑜修订《马来西亚华人人物志》第二卷页 626~629 由锺瑜撰写的李健省(Lee Kian Seng)传略--《离经叛道的画坛异数》里的十多项错误, 包括人格/公众形象的误导性描述, 以及《形象、物体、假象》(“Of ‘Image, Object, Illusion’- Off Series Mechanism”) (1977) 作品的构成和艺术语境。

2022 年 3 月锺瑜通过 MESSRS. HALIM HONG & QUEK 律师楼提供由拉曼大学中华研究中心(Centre for Chinese Studies Universiti Tunku Abdul Rahman)出版的《离经叛道的画坛异数》传略的纸本(CTP)勘误表。

2022 年 3 月马来西亚拉曼大学中华研究中心在其官网发布锺瑜修订的勘误表(ERRATA)

<https://cchs.research.utar.edu.my/%E5%8B%98%E8%AF%AF%E8%A1%A8%EF%BC%88Errata%EF%BC%89.php>

欢迎游览下列网页的‘勘误表’图片: <https://lee-kian-seng.blogspot.com/2016/02/lee-kian-seng-sharings.html?m=1>

整个勘误的过程耗时 3 年。

**参照:**

- i. 《李健省 20190812 笔记》
- ii. MESSRS. TEE TAI TZIAN & SIM (郑大前律师楼): TS.L.20.LKS-HKL&CY.396(T)
- iii. MESSRS. HALIM HONG & QUEK (翰林方与郭律师事务所): HHQ20LTGENCY&HKL(MCHP)
- iv. <http://lee-kian-seng.blogspot.com/>
- v. 《烽火评论》-杨善勇 <http://www.pfirereview.com/20150414/>
- vi. 马来西亚拉曼大学中华研究中心《马来西亚华人人物志》(共四卷)  
<https://cchs.research.utar.edu.my/%E9%A9%AC%E6%9D%A5%E8%A5%BF%E4%BA%9A%E5%8D%8E%E4%BA%BA%E4%BA%BA%E7%89%A9%E5%BF%97.php>
- vii. 新加坡亚洲研究学会  
<https://sqsocietyofasianstudies.wordpress.com/2015/04/28/%E6%96%87%E5%8C%96%E6%B2%99%E9%BE%99-22015-%E7%99%BE%E5%B9%B4%E9%A9%AC%E5%8D%8E%E3%80%81%E4%BA%BA%E6%96%87%E8%8D%9F%E8%90%83-%E4%BB%8B%E7%BB%8D%E3%80%8A%E9%A9%AC%E6%9D%A5%E8%A5%BF%E4%BA%9A/>
- viii. 拉曼大学中华研究院 <https://www2.utar.edu.my/ics/index.jsp?fcid=549&fcontentid=2166&f2ndcontentid=146260>
- ix. 《华人人物志》罕见巨著  
<https://www.sinchew.com.my/20150107/4%E5%A4%A7%E5%86%8C%E5%85%B1%E5%8D%83838%E9%A1%B5100%E4%B8%87%E5%AD%97%EF%BC%8E%E3%80%8A%E5%8D%8E%E4%BA%BA%E4%BA%BA%E7%89%A9%E5%BF%97%E3%80%8B%E7%BD%95%E8%A7%81%E5%B7%A8%E8%91%97/>

**注:** 这是一本华人社会里重要历史性著作之一。基于对历史、学术和公共利益的尊重, 相关单位有道义上的义务主动向其写作团队/国际论坛参与者, 以及国内外图书馆和学术机构提供于 2021 年 12 月出版的纸本‘勘误表’(CTP hardcopy)。

#### 4. In the High Court of Malaya at Kuala Lumpur. Civil Suit No.S4 (S1)-22-504-2000

Full trial on 16th July 2008. [http://www.leekianseng.com/lee\\_KlccPleading20080716.pdf](http://www.leekianseng.com/lee_KlccPleading20080716.pdf)

(summary)

- LEE Kian Seng (Plaintiff) and KLCC, PETRONAS (Defendants) Full trial on 16th July 2008

**Story:** The developer of the PETRONAS (Malaysia) Twin Towers 'Kuala Lumpur City Centre Berhad (KLCC, Malaysia)' had invited LEE Kian Seng (李健省) to design a sculpture for its tower precincts in August, 1994. Within a month, Lee submitted a proposal comprising the art concept, a metal model and a preliminary sketch of the proposed sculpture. However, KLCC never got back to Lee in response to his submission. He had been left completely in the dark as to whether his proposal was accepted or not.

In spite of his repeated efforts at inquiry, the developer was never heard from again as if the company had ceased to exist, that is, until four years later. Only in June 1998 was he officially informed that his proposal had been turned down, but then his metal model and drawing of the proposed sculpture had gone missing.

He did try to settle the matter with KLCC amicably, but not successful. Thoroughly dejected, he had no alternative but to resort to legal action against KLCC vide Kuala Lumpur High Court Writ Summons No.S4 (S1)-22-504-2000.

The case had been before the courts for a number of years before the Honourable Judge finally gave her verdict on November 3, 2008 in favour of Lee, who received RM20,000 in compensation together with cost. To the artist, the amount of compensation was hardly proportionate to the ten long years of painstaking struggle and agony he had endured fighting a legal battle in the courts.

Nevertheless, his hard-earned victory has been a tremendous boost to his psyche pushing him forward to yet greater and worthier causes. All that glitters are not gold. If anything, fame and wealth hold little appeal for him. What matters to him most is **Truth** and **Justice**, calling entrepreneurs to render the proper respect due to art and awakening greater solicitude for art and culture in the society as a whole. And in so doing, it is his hope that the level of culture in Malaysia would rise to greater heights in sync with the advance of science and technology in a fast-developing global economy.

#### **Reference:**

[http://www.leekianseng.com/lee\\_KlccPleading20080716.pdf](http://www.leekianseng.com/lee_KlccPleading20080716.pdf)

[http://www.leekianseng.com/lee\\_BioNote.htm](http://www.leekianseng.com/lee_BioNote.htm) (Chinese + English)。

<对大马艺术界现象的补充> 2013-03-26 [https://www.sinchew.com.my/content/content\\_249523.html](https://www.sinchew.com.my/content/content_249523.html)

1994 年 8 月，吉隆坡市中市公司 (Kuala Lumpur City Centre Berhad 简称 KLCC)，即吉隆坡石油双塔 (PETRONAS Twin Tower) 发展商邀请李健省 (LEE Kian Seng) 设计雕塑作品。李健省同年 9 月呈上设计方案、包括创作概念，雕塑模型和素描。之后 KLCC 一直没答复。李健省不知他的设计是否被采用，多次询问音信全无。4 年后的 1998 年 6 月，KLCC 才正式回信不采用他的设计，而作品模型与素描也不知所踪。

基于艺术家的创作权益、追求**真相和公义**，在毫无其他选择的情况下，于 2000 年 9 月 18 日，李健省的代表律师 Messers Cheang & Ariff 在马来西亚吉隆坡高等法庭 (In the High Court of Malaya at Kuala Lumpur. Civil Suit No.S4 (S1)-22-504-2000) 起诉 KLCC 和国家石油 (PETRONAS/National Petroleum Malaysia)。类似诉讼案史无前例。1998 年开始从林碧颜律师主持的仲裁庭 (Kuala Lumpur Arbitration Centre, Malaysia) 谈判到高等法庭的审讯下判全程 10 年。其间由 3 间律师楼接力承办代表李健省 (LEE Kian Seng)。第二被告 PETRONAS 于 2002 年 11 月 8 日获法庭批准退出此民事诉讼 (strike out)。此案随后由 Messers Pani Normala & Co 接手处理。

吉隆坡高等法庭于 2008 年 7 月 16 日审讯此案，2008 年 11 月 3 日下判李健省胜诉，KLCC 赔偿 2 万令吉。KLCC 在 2010 年 12 月 14 日摊还诉讼费 (Cost)。

这场在亚洲史无前例为艺术家讨回尊严与公道的官司也成了案例，为后来类似的诉讼提供参考。

#### **参照:**

[http://www.leekianseng.com/lee\\_KlccPleading20080716.pdf](http://www.leekianseng.com/lee_KlccPleading20080716.pdf)

[http://www.leekianseng.com/lee\\_BioNote.htm](http://www.leekianseng.com/lee_BioNote.htm) (Chinese + English)。

<对大马艺术界现象的补充> 2013-03-26 [https://www.sinchew.com.my/content/content\\_249523.html](https://www.sinchew.com.my/content/content_249523.html)

## 5. 乱套的“**虚幻历史**”

(概要)

**2002:** 马来西亚国家艺术馆2002年出版的《Masterpieces from the National Art Gallery of Malaysia》(自马来西亚国家画廊的杰作)第186页和第187页较早时出现类似“**虚幻历史**”的文章,包含6处严重错误;作者Redza Piyadasa篡改李健省(Lee Kian Seng)的《Mankind》(人类),作品构成,语境和创造年份(i.e从1972年篡改去1992年、混淆历史真相)。

**2015:** 国家艺术馆于2015年3月11日签署的《Letter of Undertaking》(承诺书)第5项(e)和(b)阐明:《Masterpieces from the National Art Gallery of Malaysia》自当日开始停止在馆内外或公共场所或书局出售或展示,直到该书的《Revised Version》(修订本)出版,并插入上述著作和国家艺术馆官网上。

**2021:** 国家艺术馆于2021年8月30日出版的修订本中确认:《Masterpieces from the National Art Gallery of Malaysia》作者Redza Piyadasa于2002年第186页里所写的文章被李健省(Lee Kian Seng)的文章替代;并在《星报》(The Star Malaysia 20 December 2021, p.15),国家艺术馆32<sup>nd</sup> Edition of KINISENI和官网刊登通告《NOTICE》。

### 居心叵测的行为

2007年5月李健省(LEE Kian Seng)大病在新加坡医治。《Masterpieces from the National Art Gallery of Malaysia》(自马来西亚国家画廊的杰作)的作者Redza Piyadasa于2007年6月去世。

**2007:** 自2007年12月,有人擅取国家艺术馆出版的《Masterpieces from the National Art Gallery of Malaysia (author: Redza Piyadasa)》第186页~187页里的错误资料,肆无忌惮地在下列3个网站刊登,连续多年: (a) wuyahong.blogspot.com (吴亚鸿/Goh Ah Ang); (b) topart.com.my; (c) goodenei.com

上述3个网站所刊登的《Mankind》图片、解说、创造年份以及李健省(Lee Kian Seng)的个人资料皆不正确,污蔑了李健省(Lee Kian Seng)在国际上的公众形象。

**2022:** 2022年4月22日的文件证实,马来西亚国家艺术馆从未授权上述3个网站使用《Masterpieces from the National Art Gallery of Malaysia》书中的任何资料。

## 5. 'Unreal History'

(summary)

**2002:** A mess similar to the "illusory view of history" appeared earlier on pages 186 and 187 in the "Masterpieces from the National Art Gallery of Malaysia" published by the National Art Gallery of Malaysia in 2002, which contained 6 serious errors. The author Redza Piyadasa tampered with the composition, artistic context and creation year of Lee Kian Seng's "Mankind". (i.e tampered with from 1972 to 1992, confusing the historical truth).

**2015:** Item 5(e) and (b) of the 'Letter of Undertaking' signed by the National Art Gallery on March 11, 2015 states:

5. (b) That we publish the correct version of the Works in our next magazine or book;

5. (e) That we cease selling or displaying in our premises, in public and all book stores the 4 books mentioned above from the date hereof, till the date paragraph 5 (b) is complied with;

( [http://www.leekianseng.com/lee\\_LetterUndertaking.pdf](http://www.leekianseng.com/lee_LetterUndertaking.pdf) )

**2021:** On the 30<sup>th</sup> August 2021, national Art Gallery of Malaysia official y confirmed that: ["The image, description and the text of the work" **"Mankind"** on pages 186 and 187 of the "Masterpieces from the National Art Gallery of Malaysia" published in 2002 are now replaced by the amended version published by the National Art Gallery on 30 August 2021. The National Art Gallery Malaysia accepted and officially confirmed that the essay written on page 186 in 2002 by the Author Redza Piyadasa is also replaced by the above essay written by Lee Kian Seng."]

**2021:** National Art Gallery published < NOTICE > of the ERRATA in The Star Malaysia 20 December 2021, p.15, Art Gallery Journal 32nd Edition of KINISENI and the official website:

<https://www.artgallery.gov.my/en/notis-pemakluman-errata-karya-karya-instalasi-lee-kian-seng/>

### Ulterior motives

**2007:** In May 2007, LEE Kian Seng was seriously ill and was treated in Singapore.

Redza Piyadasa, author of "Masterpieces from the National Art Gallery of Malaysia", passed away in June 2007.

**2007:** Inexplicably, since December 2007, someone has recklessly used pages 186-187 of the "Masterpieces from the National Art Gallery of Malaysia" that have been tampered by the author Redza Piyadasa and the erroneous information is disseminated on the following 3 websites: (a) goodenei.com; (b) topart.com.my; (c) wuyahongblogspot.com ( 吴亚鸿/Goh Ah Ang ), for many years.

The picture, commentary, year of creation and personal information of Lee Kian Seng published on the above three websites are all incorrect, slandering Lee Kian Seng's international public image.

**2022:** On April 22, 2022, National Art Gallery of Malaysia confirmed that it had never granted any permission to any of the above 3 websites to use any materials from the book "Masterpieces from the National Art Gallery of Malaysia" which contained 6 serious errors on page 186-187.



(概要)

6. 《马来西亚美术史》 (A History of Malaysian Arts) 2016 年 6 月南京大学出版社出版/ 作者: 梅德顺)

该书作者梅德顺 (Mr. Paul Boey) 以厚薄彼的意识形态处理某些“〈人物介绍〉”，其中偏差与错误包括:

- a) 页186 “人物介绍 (李健省/Lee Kian Seng)”的简陋与不公、剥削了公众的知情权;
- b) 页652第二段的评论具误导性:

(注: 梅德顺无视国家艺术馆于2015年3月11日签署的《LETTER OF UNDERTAKING》(承若书)的第5项(e)和(b), 即《Masterpieces from the National Art Gallery of Malaysia》(自马来西亚国家画廊的杰作) 自当日开始停止在馆内外或公共场所或书局出售或展示, 直到出版该书的修订本, 插入上述著作和在国家艺术馆官网上公布。

《Masterpieces from the National Art Gallery of Malaysia》里页186和187含有6项严重错误, 涵盖《Mankind》(人类) 的作品构成, 语境和创造年份以及相关法律课题。(《Mankind》是马来西亚当代艺术史上最早的装置作品之一, 创建于1972年, 不是Redza Piyadasa所篡改的1992年)

马来西亚国家艺术馆接受并正式确认:

《Masterpieces from the National Art Gallery of Malaysia》作者Redza Piyadasa于2002年页186里所写的文章被李健省(Lee Kian Seng)的文章替代。)

- c) 页304第4~5行与“人物介绍”里的混淆;
- d) 页314“人物介绍”里的混淆;
- e) 作品鉴赏CD错误多处, 包括第152页, 第51页和第86页等。

(注: 关于页304, 页314。在撰写<人物介绍>时, 随意把李健省放进他人的阵营里是不对的。类似的混淆也曾其他特刊出现。马来西亚高等法庭 Shah Alam Malaysia 案件 Civil Suit No: BA-22IP-04-11/2017 于2018年12月12日 CONSENT JUDGEMENT (同意判决) 的第一项可作参考。)

参照:

- i. < 马来西亚美术史的偏差 > [http://www.leekianseng.com/lee\\_Bio\\_2016MalaysianArtHistory.pdf](http://www.leekianseng.com/lee_Bio_2016MalaysianArtHistory.pdf)
- ii. 国家艺术馆的《LETTER OF UNDERTAKING》(承若书) (11.03.2015):  
([http://www.leekianseng.com/lee\\_LetterUndertaking.pdf](http://www.leekianseng.com/lee_LetterUndertaking.pdf))
- iii. 国家艺术馆官网: <https://www.artgallery.gov.my/notis-pemakluman-karya-karya-instalasi-lee-kian-seng/>
- iv. < 对大马艺术界现象的补充 > 2013-03-26 [https://www.sinchew.com.my/content/content\\_249523.html](https://www.sinchew.com.my/content/content_249523.html)
- v. 国家艺术馆档案 BSVN/P/209-03/18 (8) -15.3.2019, 31.5.2017, 27.4.2022
- vi. (马来西亚个人资料保护法令 (Personal Data Protection Act 2010))  
[http://www.leekianseng.com/lee\\_Bio\\_Law.pdf](http://www.leekianseng.com/lee_Bio_Law.pdf) (星洲日报 2015-12-30)
- vii. 《李健省笔记巴生\_c\_道德下滑的危机》
- viii. Messrs. V Chong W Lam 律师楼 (VW21 (140) 档案。

(概要)

《当代马来西亚华裔画家选集》吉隆坡暨雪兰莪中华大会堂 2014 年 10 月出版  
“导论”（作者：骆孝源）里的误差与混淆

**(1)：“导论”页 25 第 6 段 1~5 行：【“90 年代，在政府推动私营化计划下国油画廊成立，国家艺术潮流受到新达达主义的影响，一些海归画家/艺术家带入概念艺术，装置艺术，也加上运用多媒体影视媒体，促成马来西亚艺术加入‘国际后现代’潮流。”】**

上述视角和历史叙述存在问题。实际上，马来西亚的装置艺术（Installation Art）与概念艺术（Conceptual art）于 1970 年代崛起，并非如“导论”的“90 年代....新达达主义的影响...”。

**说明：**马来西亚的装置艺术有着独特的起源，独一无二。是在 1970 年代动荡的环境中崛起的新表达。当年李健省曾借鉴东方文化“三分法”思维探索各种思维形式的存在，逐步开拓新表达，在中流砥柱惊涛骇浪中，穿越了当年的“国家文化”大会的喧嚣。其 1970 年代系列 3D 作品描绘了一个新兴的前沿思维，是历史叙事的一个关键领域。

经历 20 年的披荆斩棘，马来西亚国家艺术馆于 2021 年 8 月 30 日出版的修订本里正式确认：

《Masterpieces from the National Art Gallery of Malaysia》（自马来西亚国家画廊的杰作）作者 Redza Piyadasa 于 2002 年页 186 里所写的文章被李健省的文章替代。

[ 历史背景：“The passage from Merdeka (Independent) in 1957 through the cataclysmic events in May 1969 and to the end of 70’s is a movement from optimism and innocence to the realization that there are dark, violent, divisive and tragic profiles to mankind.” (excerpted from “Vision and Idea Relooking Modern Malaysian Art”, page 71 – ‘Merdeka Makes Art, or Does it?’, T. K. Sabapathy, published by the National Art Gallery Malaysia in 1994)

[翻译]：“从 1957 年的独立到 1969 年 5 月的灾难性事件，再到 70 年代末，这一过程是从乐观和纯真至认识到人类存在黑暗、暴力、分裂和悲剧的过程。”（T.K. Sabapathy “Vision and Idea Relooking Modern Malaysian Art”，第 74 页 -- Merdeka Makes Art, or Does it? 1994 年马来西亚国家美术馆出版）]

**(2) “导论”页 24 第 9 段第 5 行，马来西亚艺术家（PPM）协会（1980 年）的原始宗旨被误解**

**说明：**有关上述课题，马来西亚国家艺术馆的 Puan Zanita Anuar ( Director of Exhibition, Collection and Conservation, National Art Gallery Malaysia) 曾协助笔者查证原始马来文资料并附加英译文。1980 年 4 月 25 日会长 Tuan Syed Ahmad Jamal 发表 PPM 创会宗旨阐明如下：

**【马来文原版，摘自国家美术馆 2009 年出版的《Syed Ahmad Jamal :Pelukis》**

Objek-objek utama PPM ialah untuk memajukan perkembangan seni rupa Malaysia, menjaga dan memperbaiki keadaan pelukis, bekerjasama dengan kerajaan dan badan-badan lain di negara mengenai seni,serta menolong menggalakkan seni rupa Malaysia di dalam dan di luar negeri. Satu daripada objektif yang utama ialah supaya seni lukis diberi perhatian sebagai suatu elemen yang penting dalam rancangan pembangunan negara sebagai unsur tenaga daya kereatif yang penting dalam negara untuk kesempurnaan jiwa bangsa dan nadi negara.]

[（译文）“The main objective of PPM is to advance the state of the plastic arts in Malaysia, to care and help sustain the artists’ livelihood, to encourage cooperation and art collaboration with the government and other agencies related to the arts while nurturing the growth of Malaysian art activities locally and abroad. It is a most important objective that art is seen as a vital element in the developmental plans of nation building and sustaining the creative energy source of our country ever nurturing of our peoples soul, in tandem with the pulse of the nation.”]

（译文）马来西亚艺术家协会（Persatuan Pelukis Malaysia/ PPM）旨于推动马来西亚的艺术发展、保全与提升艺术家的状况，与政府和国内其他从事艺术的团体合作，以及在国内外协助提倡马来西亚的新兴艺术。马来西亚艺术家协会的其中一个主要宗旨是把艺术视为国家发展计划的重要元素，使艺术化为国家的创意

力量支柱，使各族的心灵更臻完善。】

以上PPM原始宗旨的语境与骆孝源在其“导论”里（第24页第9段第5行）所描绘的“国家文化”的语境，风马牛不相及。

**说明：**对PPM宗旨的误解和简略的翻译所生产的混淆，会让当年PPM的会员们陷入不必要的争议；也可能让发起人其中的李健省（LEE Kian Seng）和杨仁龄（YEOH Jin Leng）、以及其他同道如Joseph Tan、蔡天定、丘瑞河（Khoo Sui-Ho）、Lim Eng Hui、Tang Hon Yin、Tay Mo-Leong、钟金钩（Choong Kam Kow）、龙田诗（Long Thien Shih）、Yeong Seak Ling、Kok Yew Phuah、Lai Yau Fatt、Lim Chee Boon、Lim Kum Chooi、Tan Tong、Tang Tuck Kan、Victor Chin、Lim Kung Chooi、Antony Chan Sai Weng、张礼堂（Chong LaiTong）、Chong Hip Seng、周登明（Chew Teng Beng）、庄金秀、Foo Syn Choon、Antony Sum、Fung Yow Chork、Wong Chin Kim、Li Chong Chuan 等等，参与的华裔艺术家们背上“千古罪人”黑窝，从而在历史上留下污点，让华社误以为PPM是阿谀奉承的组织！（以上画家名单摘自1983年马来西亚艺术家协会（Persatuan Pelukis Malaysia/ PPM ）TITIAN 1 会员展的目录）。

页 xxiii 的这一段：【“1967 年，以庄金秀为首，余斯福、吴亚鸿、陈福财等在巴生成立马来西亚雪州皇城艺术协会”】有问题、是否也是被错误记载？建议骆孝源向国家社团注册局查证‘雪州皇城艺术协会’的来历，成员名单以及其合法性。

**参照：**

1. 马来西亚国家美术馆的部分收藏品，例如1972年的《Mankind/人类》，1974年的《扑克牌游戏过程Process of Playing Poker》，1977年的《形象，物体，假象（“Of 'Image, Object, Illusion' -Off Series Mechanism”）》等。
2. 国家艺术馆官网《Revised Version》published by the National Art Gallery of Malaysia on the 30<sup>th</sup> August 2021: <https://www.artgallery.gov.my/notis-pemakluman-karya-karya-instalasi-lee-kian-seng/>
3. <对大马艺术界现象的补充> 2013-03-26 [https://www.sinchew.com.my/content/content\\_249523.html](https://www.sinchew.com.my/content/content_249523.html)
4. 艺术史学家马来西亚理科大学（University Sains Malaysia/USM）艺术学部教授Sarena Abdullah博士于Inter-Asia Cultural Studies Conference (IACS) 2015国际论坛发表的论文  
《Changing Approaches: Installations Produced in the Malaysian Art World  
[http://www.leekianseng.com/3d\\_InstallationSarena2017.pdf](http://www.leekianseng.com/3d_InstallationSarena2017.pdf)
5. 国家艺术馆2003年《45@45》策展画册，马来西亚艺术历史观察家拿督林碧颜（P.G.Lim）的文献  
（Revised Version dated 30<sup>th</sup> August 2021）  
[https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab\\_channel=LEEKianSeng](https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab_channel=LEEKianSeng)
6. 1983年马来西亚艺术家协会（Persatuan Pelukis Malaysia/ PPM）会员展的目录）
7. 国家美术馆2009年出版的《Syed Ahmad Jamal :Pelukis》
8. <骑劫艺术> 星洲言路 [https://www.sinchew.com.my/content/content\\_250338.html](https://www.sinchew.com.my/content/content_250338.html)

## 8.

(summary)

2003 年 4 月 6 日至 20 日马来西亚创价学会 (Soka Gakkai Malaysia) 于吉隆坡的策展 “Installation Art Exhibition” 装置艺术展目录 INTRODUCTION 第三段的叙述与事实有出入。

实际上, 李健省(Lee Kian Seng) 早期的装置作品系列可以追溯到 1969-1970 年的《Unity》(团结) (1970 年在日本大阪世界博览会 (EXPO 70) 展出)、1972 年的《From the windows of red》(红色的视窗)、1972 年的《Mankind》(人类) 等, 皆具有重要的历史意义。1974 年由 Redza Piyadasa 和 Sulaiman Esa 策划的 “Mystical Reality” 紧随其后。

(注: 2002 年的《Masterpieces from the National Art Gallery of Malaysia》(自马来西亚国家画廊的杰作), 页 186 ~187 的 6 项错误, 涵盖《Mankind》(人类) 的作品构成, 语境和创造年份。《Mankind》是马来西亚当代艺术史上最早的装置作品之一; 创造于 1972 年, 而不是被 Redza Piyadasa 所篡改的 1992 年)

Reference is made to the “Introduction” essay published in conjunction with an Installation Art Exhibition called “Thinking > < Space” organised by Soka Gakkai Malaysia and supported by SAL2-Culturium. (6-20 April 2003@ Wisma Kebudayaan SGM, Malaysia); and the Revised Version published by the National Art Gallery of Malaysia on the 30<sup>th</sup> August 2021, the corrected essay by one of the Malaysian art history observers Tan Sri P.G.Lim on p.92-95 of the “45@45”, as well as the corrected page 186-187 of the “Masterpieces from the National Art Gallery of Malaysia

When addressing the history of the development of the Installation art in Malaysia, It is not justified to only selectively extract the middle part from Lee Kian Seng’s “Installation” series such as “Process of playing Poker”, 1974 and “Of ‘Image, Object, Illusion’ - Off series Mechanism”, 1977 .

The third paragraph of the “Introduction” essay overlooks many of Lee Kian Seng’s major ground-breaking installations in the early 70’s, such as “Unity”, 1969-1970(exhibited at the World Exposition 1970 in Osaka) , “From the windows of red”, 1972, “Mankind”, 1972 etc . Most of them had been exhibited at the National Art Gallery Malaysia and are of historical importance, providing a cultural link with the past. Thereafter followed by the “Mystical Reality” show by Piyadasa and Sulaiman in 1974.

参照:

- 09 May 2023 致创价学会的信件。
- 《Revised Version》 published by the National Art Gallery of Malaysia on the 30<sup>th</sup> August 2021 <https://www.artgallery.gov.my/en/notis-pemakluman-errata-karya-karya-instalasi-lee-kian-seng/>
- NOTICE by the National Art Gallery Malaysia advertised in The Star Malaysia on the 20 December 2021
- ERRATA-Lee Kian Seng , 32nd Edition of KINISENI National Art Gallery of Malaysia.
- 马来西亚理科大学艺术学部于 2017-10-31 出版的学术论文可作参考: 《Changing Approaches: Installations Produced in the Malaysian Art World》-- 作者: Dr Sarena Abdullah 教授。  
[https://www.researchgate.net/publication/320903312\\_Changing\\_Approaches\\_Installations\\_Produced\\_in\\_the\\_Malaysian\\_Art\\_World](https://www.researchgate.net/publication/320903312_Changing_Approaches_Installations_Produced_in_the_Malaysian_Art_World)

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[翻译]: “从 1957 年的独立到 1969 年 5 月的灾难性事件, 再到 70 年代末, 这一过程是从乐观和纯真至认识到人类存在黑暗、暴力、分裂和悲剧的过程。” (T.K. Sabapathy “Vision and Idea Relooking Modern Malaysian Art”, 第 74 页 -- Merdeka Makes Art, or Does it? 1994 年马来西亚国家美术馆出版)

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3. 2013: <骑劫艺术> 2013-05-10 马来西亚星洲日报言路。 [https://www.sinchew.com.my/content/content\\_250338.html](https://www.sinchew.com.my/content/content_250338.html)
4. 2013: <亚洲艺术界的无常>2013-04-09 马来西亚星洲日报言路。  
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5. 2013: <大马艺术史：神话与真相>2013-01-18 马来西亚星洲日报言路。  
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6. 2006: 马来西亚《南洋商报》副刊发表的 <5 件三次元作品见证马来西亚艺术 (2006-02-12)>、<揭开神秘的艺术 (2006-04-09)>、<艺术激荡良知 (2006-08-06)>、<马来西亚 80 年代的 7 件装置艺术 (2007-11-04)>。  
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《法情》：李健省一大马装置艺术之父 <https://www.faqing.org/forum/viewtopic.php?t=7988>

(Note: Please notify Lee Kian Seng ( [lee\\_kian\\_seng@hotmail.com](mailto:lee_kian_seng@hotmail.com) ) if you notice any discrepancies.  
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