

1976



Under Construction

2008年2月18日我从印度回来马来西亚，次日金马伦 Strawberry Park 酒店总经理来电话说有一位旅客来自德国的教授要来巴生找我。。。 (待续)

Dr Paul Roos n BrigiHe Roos ,Heideweg 4,27793 Wildeshausen 0443112668 @2008-02-20



(Translation)

Reminiscences of the 1970s (Part 1)

(Note: The original text in Mandarin was published in Nanyang Siang Pau Malaysia on the 24 May 2009.)

*Traveling back and forth between Malaysia and Singapore for the treatment of squamous cell carcinoma of my larynx beginning in May 2007, I happened to be in good time for the exhibition **Between Generations--50 years across modern art in Malaysia** held at Universiti Malaya on 25th August 2007 as well as for the book launch of a special edition in conjunction with the golden jubilee. I was honoured to be one of the twenty five pioneering Malaysian artists featured in the publication.*

*The exhibition **Between Generations--50 years across modern art in Malaysia** and the book launch were jointly organized by Universiti Malaya, Universiti Sains Malaysia, Valentine Willie Fine Art Gallery (Malaysia) and Penjana Bebas (Malaysia). Curators and artists such as Beverly Yong, Hasnul J. Saidon ("Curators' Introduction") , Yap Sau Bin ("Threading Three Figures at National Art Gallery") and many other had all contributed outstanding essays . They possessed courage and insight as well as a correct historical outlook, as evident in the doubts they began to raise in respect of the comprehensiveness of Malaysian art narrated by the mainstream. On the whole, this publication provided a wealth of valuable resources and afforded the reader a fresh perspective to reflect on some of the biases found in the historiography of Malaysian art.*

*On the very day the golden jubilee exhibition **Between Generations** was to open, I liaised with Hasnul Jamal Saidon to present a talk **A Malaysia Art Story** at Universiti Sains Malaysia, Penang campus, on 11 January 2008. I based my presentation on the four articles I had published in Nanyang Siang Pau Malaysia and some other original historical documents. I later delivered the same presentation at the National Art Gallery Malaysia on 12 April 2008.*

During my said talk in Penang Malaysia, my artist friend Dato'Tang Hon Yin brought up the subject of my solo exhibition. On account of the fact that lithographs are less bulky, and considering the cost effectiveness of their transportation to and from the venue of the proposed self-sponsored exhibition, I decided to put together a collection of 38 lithographs dating between 1977 and 1978 which will be exhibited at the Penang State Art Gallery (Malaysia) from 25th of May to 15th of June 2009. This collection was developed out of a game ,many with only single editions.

The making of lithographs in a tropical climate setting was no easy task. Nonetheless, I set up a lithography work studio in Malaysia in May 1977 and this exhibition showcases the creative process through which I experimented with this new medium, at the same time embodying traces of my quest for alternative space ¹. The ingenious structure of the Chinese pictographic character Dawn (旦) had also inspired a number of compositions in this collection of lithographs. While I was working on the work #32, I inadvertently expanded print-making by crossing the line into the territory of other mixed media. ²

The period between the years 1977 and 1979 was one of the most prolific in my artistic career. Apart from the collection of 38 lithographs currently on display, I have also produced approximately 20 pieces of painting (dye and resist technique) in my Soul and Form series which extends until 1983 and 12 pieces of water-colour mixed media, which I categorized under the SFW group. Some other major works in other medium / installation produced in the same period include the Hammer and Nails series (1977), Of "Image, Object, Illusion"-Off Series Mechanism (1977), and Test-tube Baby (1979) among others.

To be able to travel with this exhibition tour is in itself a breath of fresh air. It is my hope to share with you the joy I have experienced in my creativity, as well as some experiences I have had of working with art in Malaysia.

¹ *My participation at the World Expo 1970 had given me a chance to view and interpret the best of contemporary world art and culture. World art and culture have since shaped my worldview and refined my professional growth. Next, I began to stretch the limits of philosophical ideology to explore the new frontiers of 3-D art, during which time I buried myself in the journals of **Scientific American**, particularly in studies in respect of visual psychology and perception that shape visual art. I hope to fully exploit the latest resources in order to reconstruct my own art theories surrounding these new-found frontiers. In that same period, I became fascinated with Chinese pictographic characters, and working hand in hand with the latest resources, I gradually incorporated elements of the Chinese culture, including paper cutting into my works. One example is my 3-D installation **Mankind** in 1972.*

*Each part of a Chinese script character has its own original meaning; the combination or the juxtaposition of interchangeable elements and combination gives birth to new meaning, such as the combination of the pictograph Sun (日 ri) and Moon (月 yue) creates the word <明 ming> which literally means<bright>。 Dan(旦) literally means **dawn** (work#1, #2, #3) pictographically, depicting the sun rising from the horizon in Chinese script. A few compositions in this collection of lithographs were inspired by the ingenuity and originality of the pictograph (primitive stage) representing dawn <旦> 。*

² *The work #32 originally has an individual title, Of "Image, Object, Illusion"-Off series mechanism 1, when it was first exhibited in 1977. It also won the Major Award in the Printmaking category in that year's National Art Competition at the National Art Gallery Malaysia (1977).*

Lee Kian Seng. 9 February 2009

- 追索另类空间 ---回顾那 70 年代 (之一) ——李健省 南洋商报 24 May 2009

自 2007 年 5 月开始在新加坡医治咽喉癌 (*squamous cell carcinoma of the larynx*), 来回新马之间, 刚好也来得及出席 8 月 25 日在马来西亚大学举行的< 马来西亚艺术 50 年> (*Between Generations - 50 years across modern art in Malaysia*)展览与专辑的出版。很荣幸我是该书里 25 位被特写的先驱艺术家之一。

< 马来西亚艺术 50 年>展览与专辑是由马来西亚大学 (Universiti Malaya), 马来西亚理科大学 (Universiti Sains Malaysia), Valentine Willie Fine Art (Malaysia) 画廊和 Penjana Bebas (Malaysia) 联合主办, Beverly Yong, Hasnul J.Saidon (Curators' Introduction) 和 Yap Sau Bin (Threading Three Figures at NAG) 等其他艺术同道都写得特出, 他们具有胆识与正确史观, 对向来由主流所论述的马来西亚艺术的完整性也开始提出置疑。整体上, 这本书提供了许多宝贵资源, 让大家有新鲜的空间去思考马来西亚艺术史里的一些偏见。

就在该 < 马来西亚艺术 50 年> 展开幕那天, 我与 Hasnul Jamal Saidon 预约, 于 2008 年 1 月 11 日在槟城, 马来西亚理科大学 (Universiti Sains Malaysia), 讲议< 见证马来西亚艺术> (*A Malaysia Art Story*)。我讲题的内容是根据 4 篇自 2006 年在南洋商报我所发表的文章和原始历史记录等。我于同年 4 月 12 日也在马来西亚国家艺术馆作同题目讲议。

在槟城演讲时, 就已经谈到办个人画展事项。我认为石版画较轻便, 也基于此项自助展的预算和运输上的便利为考量, 就同意在 2009 年 5 月 25 日至 6 月 15 日在槟城州画廊 (Penang State Art Gallery) 展出一组于 1977 至 1978 年间的 38 件石版画作品。

要在热带气候制作石版画(lithograph)并不是一件容易的工作, 我于 1977 年 5 月在马来西亚设立石版画工作室。这组 38 件收藏品展示了我实验这媒介的创作过程, 大部分是在游戏中生产的, 也有好些是有限定版 (即只有一张); 它们也体现我追索另类空间的一点足迹 (注 1)。象形文字 (Pictograph) <旦>(Dawn)的造型也启示了这组作品里的几幅构图, 当我创作到作品 #32 时, 不知不觉中把版画制作扩展到其他混合领域。

1977—1979 是我其中一个多产期, 除了目前展出的 38 件石版画小品之外, 也生产了 20 件左右的< 灵魂与形态系列 *Soul and Form series* > (注: < 灵魂与形态 *Soul and Form* > 系列延续到 1983 年), 也包括了水彩混合媒介 12 件 (注: 我列为 SFW 组), < 铁锤与铁钉系列 > (*Hammer and Nail Series 1977*), < 形像, 物体, 假象 > (*Of "Image, Object, Illusion"-Off Series Mechanism, 1977*), < 试验管婴孩 > (*Test-tube baby, 1979*) 等等。

伴随此展旅行也有一种新鲜的喜悦, 我希望能与大家分享创作的乐趣, 以及我在马来西亚艺术里的一些经验。

(注 1) 1970 年我在世界博览会 (*Expo 70*) 的工作参与让我有机会观摩与解读来自世界各国的优秀创作与文化精华; 世界艺术文化熏陶了我的世界观, 磨练了我的成长, 接着我开始挑战沉思意识, 并深入三度空间的创作, 之间*美国科学研究期刊*(*Scientific American*) 有关视觉心理与视觉艺术的研究论文是我热中的, 我希望利用新知识领域里的新资源, 重新建造艺术理论基础。

同年代我对象形文字 (Pictograph) 的组合入迷, 与新资源相辅相成, 逐步把中华文化的元素, 包括剪纸艺术构思在我的创作里。1972 年的三次元 (3D) 作品<*Mankind*>是其中一例。

Polishing neglected jewels

Penang to benchmark state Museum and Art Gallery against the best in Asia

By ANN TAN
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Photos by H. N. LEONG

THE state government has pledged to turn the Penang Museum and Art Gallery into the crown jewels on the cultural map of Penang once the economy improves.

Chief Minister Lim Guan Eng said the state had one of the best state museums and art galleries in the country but it was far from being world class.

"There are funding constraints now because of the economic situation. But we will upgrade the museum and art collections as soon as possible."

"We must benchmark it against the best museums and art galleries in Asia for a start," he said when opening the exhibition of lithographs by Lee Kian Seng at the Penang Art Gallery on Thursday.

On the 235 paintings kept in the art gallery that are only exhibited once a year, Lim asked Penang State Museum and Art Gallery curator Haryany Molsamad to hang some of the paintings at his office in Komtar.

"There are vast empty walls in the office and we can rotate the paintings from time to time," he said.

Haryany said the art gallery had been organising on-going exhibitions twice a year to display the paintings.

"Due to space constraint, we can only display half of them in the beginning of the year

and another half in June or July," she said, referring to some masterpieces by local art pioneers including Datuk Chuah Thean Teng, Abdullah Ariff, Khaw Sia and Yong Mun Sen.

On the idea of displaying them in the Chief Minister's office, Haryany said she would choose the less expensive paintings to display in the open area.

Penang State Art Gallery chairman Datuk Tang Hon Yin said the gallery would acquire more paintings from well-established local artists if there were funds.

"Right now, the masterpieces are only documented in a book and we hope to be able to purchase some of these artists' outstanding works for collection."

"We have about 15 exhibitions yearly and if we were to purchase two from each, we could have 30 new collection of paintings every

year," he said.

Responding to this, Lim said the gallery could choose a few of the best works and the state would try to work it out with the gallery.

A collection of 38 lithographs from 1977 to 1978 by the 61-year-old Lee are on display. The exhibition is open to the public from 11am to 6pm till June 15.



Limited space: A view of the interior of the Penang State Art Gallery. The state has pledged to upgrade its art collection once the economy improves.

Artist's back with best of litho collection

AFTER being missing for many years from the art scene, veteran artist Lee Kian Seng is back with a solo exhibition.

From his collection of lithographs comes a selection capturing his life experiences and inspiration from things like the ashtray, drinking bottles and an assortment of ordinary things that many of us take for granted in life.

Themed 'A Collection of Litho (1977-1978)', the exhibition of Lee's 38 lithographs depicts what the artist witnessed in his surroundings.

"I picked the theme to share my experiences in an informal and easy way to communicate with the younger generation," said the 61-year-old full-time artist who is also a painter, printmaker and sculptor.

He said some of his lithographs were repeated with attempts of different colours to show a process of his artwork.

Noted for his innovative creativity, aesthetic sensitivity and intellectual content, Lee has 14 artworks produced between 1964 and 1979 that are part of a permanent collection of the National Art Gallery.

"The making of lithographs in a tropical climate setting was not an easy task. Nonetheless, I set up a lithography work studio in Malaysia in May 1977."

"This exhibition showcases the creative process I experienced with this new medium, and at the same time, embodies traces of my quest for alternative space."

"The ingenious structure of the Chinese pictographic character Dawn had also inspired a number of compositions in this collection of lithographs," he said.

Lee said he chose his masterpieces made in the late seventies because that was one of his most prolific periods in his artistic career.

Penang State Art Gallery chairman Datuk Tang Hon Yin said lithography was not an easy form of art.

"Some youngsters might think it is only about cut and paste but it takes great effort to place the aluminium plates together. An artist must also have the vision of the end product," he said.



Creative journey: Lee in front of his lithograph artworks capturing the creative process of making art.

Polishing neglected

jewels <http://www.thestar.com.my/story.aspx?file=%2f2009%2f6%2f1%2fnorth%2f4002964&sec=north>

Artist's back with best of litho collection By ANN TAN

<http://www.thestar.com.my/story.aspx?file=%2f2009%2f6%2f1%2fnorth%2f4003971&sec=north>

LEE Kian Seng --- A collection of Litho (1977-1978)

@ 马来西亚槟城州美术馆 **Penang State Art Gallery Malaysia** 25 May-15
June 2009

@ Penang State Art Gallery Malaysia 25 May-15 June 2009



LEE Kian Seng explaining his works to Chief Minister of Penang, Malaysia Mr. Lim Guan Eng. @ Penang

6/21_lee_Litho

Penang State Art Gallery on 28th May 2009.



(From right to left:) Lee Hui Lian, Shoko Lee , Hasnul Jamal Saidon ,Rokiah bt Ismail, Haryany Mohamad,I ,Lee Kian Seng, Penang Chief Minister Lim Guan Eng and Tang Hon Yin @ Press Interview on 28th May 2009 @ the Penang State Art Gallery Malaysia



@ the Opening of LEE Kian Seng – a litho collection on the 28th May 2009 @ Penang State Art Gallery Malaysia.

@ Penang State Art Gallery Malaysia 25 May-15June 2009



@ the Opening of LEE Kian Seng – a litho collection on the 28th May 2009 @ Penang State Art Gallery Malaysia.

@ Penang State Art Gallery Malaysia 25 May-15June 2009



@ the Opening of LEE Kian Seng – a litho collection on the 28th May 2009 @ Penang State Art Gallery Malaysia.



Lee Kian Seng (right) looking on as his work is examined

Close-up study of Kian Seng's lithographs

By Ooi Kok Chuen

IF you expect to know more about printmaking processes at Lee Kian Seng's printmaking talk at the National Art Gallery last Nov 2, chances are that you would leave as mystified as when you started.

To start with, Kian Seng's talk was not a printmaking workshop.

You can't cram an entire course work into two hours, anyway.

And most of those 60-odd people who turned up for the talk were probably art students who didn't need the basics.

The talk was an opportu-

nity to study a representation of Kian Seng's colour lithographic prints since the Seventies and also a few linocuts done by his wife, Shoko.

There was also a 15-minute video on the production of the limited edition pendant based on his monumental sculpture called Peace, Harmony and One built at Taman Suropati as part of the Asean Square Sculpture Symposium project.

Kian Seng's printmaking forte is in lithographs, though he could be adept at other processes such as relief, intaglio and stencil-printing.

The high point of his talk was the array of aluminium plates and prints on show including his Lotus Series and the frame of his silk-screen based on his Hammer and Nail Series.

He also showed two of his patterns on katagami (Japanese silkscreen) where the designs are cut out from paper, and also two lithograph rollers including one he modified which weighs five kilogrammes.

Also available by way of illustration was his set of poster reproductions of the works of the great Japanese Edo woodblock artist Hiroshige (1797-1858).

"I never use the photo-

graphic process for images though they look like photographs," said Kian Seng.

"After exploring all the printing processes, I find I have an affinity for lithography.

"To me, the medium is more sensitive and versatile, and can create the results of crayons and water-colours."

Apart from the opportunity to examine Kian Seng's prints and plates, the artist could have shed more light on his working processes and possibly have demonstrated the making of a typical lithograph.

A marvellous start has been made. Educational

workshops like those given recently by visiting leading French printmaker Jean-Pierre Tanguy will help upgrade the standard of printmaking.

Talks like Kian Seng's, and another organised by the Angkatan SePelukis Malaysia for Dato Hoessein Enas, are invaluable insights into the making of the artists' works and their minds.

More artists should also get involved in such talks to add dimension to them — to add to what the artist has to say or even to challenge or provide the 'alternative' view.



Close-up study of LEE Kian Seng's lithographs @ the National Art Gallery Malaysia 1991-11-02



Close-up study of LEE Kian Seng's lithographs @ the National Art Gallery Malaysia 1991-11-02



哪！這是2020年的藝術理想。



“艺术是和生活精神文化分不开的。真正的艺术是能经得起历史的洪流来考验，也能打破人种之间的隔膜，为世界带来美与和平。”

——李健省——

地球是圆的，这圆体的表面，是变化无穷的万物，作为一个没有界限的地球人，李健省，他把这世界看成是一个透明体，一切都可以以和平、圆融、和谐的状态，透过艺术家的智慧和创作变成永恒。

当这个永恒成为记忆的一份子时，可以申成一个温馨的生活故事：

关于铁锤和铁钉的出发，以宇宙观来创作的艺术品，最终的目的，是要人回到思维的深处，去“触摸”你真正的感觉。其实你怎么看就怎么想，李健省给你很大的空间，但是，这个组合，并没有因为成为美术馆的珍藏而完成，就像隔了十多年，“他们”还能得李健省解除了一个误解一样。

他拥有一个传真机，方便他和外界及传媒联络，一天，无故被电话局人员“割”了，他马上打电话去询问，当时，才搞清楚是电话局错把马京当马京，不过又被电话局职员询问：“为何住家要装传真机？”

他说：“我是画家，需要这个设备。”当时那名职员还搞不清楚谁是李健省。

后来李健省说：“铁锤和铁钉……”

职员：“哦！呀呀，我知道了……”很开心的和李健省谈起

他对这个艺术组合的意见，然后在很短的时间内，彼此都熟络起来，并在半个小时内，马上解决了传真机被“割”的问题。

所以李健省认为艺术是和生活和精神文化分不开的。真正的艺术是能经得起历史的洪流来考验，也能打破人种之间的隔膜，为世界带来美与和平。

就在这样的一种名思下，当李健省看到朝向2020年的目标口号响起时，他敏感的心马上就接到一个讯息：“那时的艺术应是百花齐放。”

他的花无所在，有人说是莲花，有那种佛教的精神，有人说是向日葵，明亮和希望的象征。那是一个空阔的心中，有无数凝聚的点，圆心外是不少的花瓣，花香是美和感性的结合，花香，是只有希望和平的人才能感觉得到，只因清香的花，没有阶级也没有任何政治及利害的意味在里头，而圆就是一个圆融的和谐。

我原本是要访他谈关于版画的艺术和欣赏，还有版画及印刷的艺术价值，但是在巴生见到他之后，和他谈了三个多小时，从华文报的艺术推介到华社对艺术的关注到了那里，如何教育群众重视艺术的熏陶，在我国的艺术文化动向，他的经验，生活小故事，所以，我在下手“打”这篇稿时，就想，若只是写他的版画艺术，未免可惜了一点，我只希望能和读者分享一点和他聊天的成果。

从他十一岁踩着脚车在巴生的家乡逛和写生开始，他就不断的在绘画的领域里创下高峰。

創作的三個階段

在这些领域里，他以不同的媒介去创作，他自认：“绘画是我的语言。”凭你的视觉去感受他要对你说的话。

一切有文字的语言，都很难表达他内心的意思，除了画，他说：“一种语言是要从读、听、写、到思考都能应用才算懂那种语言。我对华文、英文、马来文和日文，都只懂一半一半，不很精，所以只有画才能表达出我真正的意思。”其实，他很谦虚。

在他的眼里，艺术家能超越科学家去呈现当代的事实，而所呈现出来的艺术品就是文化的遗产。

这是版画。



看看这个事实：他当年走过大街小巷所画下的东西，是历史的回顾，社会的进展日新月异，当年事物都随巴生河的水流向大海，他的确没有想到自己的画会是发展史的一环。他很能体会艺术可以记录人类发展史的事实。

他今年四十三岁，在漫长的艺术路途上，他唯有坚持创作，才能焕发艺术生命的光采，他说：“我是以二十年当一段落来审查艺术创作是否有进展。”

他能穿梭在绘画、雕刻、石版画和雕塑间游刃有余。大凡有多面才华的艺术家，可能会面对偏才的现象，但是当艺术进入高境界时，就会相通了，之所以李健省可以不断的走在前端，以大无畏的精神去革新创作。

他的二度空间及三度空间创作，受到马来西亚国家艺术馆馆长赛阿末往马尔给予“包含着美学的感性和完美无瑕的工程”的评价。共有十二副他的作品被国家艺术馆永久收藏。

他的创作至今可分为三个阶段来讲，六十年代，他以绘画和雕刻为创作主流，七十年代，他就开始以挑战思想及沉思意识进行有内涵的二度及三度空间创作，其中的代表作有：一体、人类、雌雄系列、月与石、扑克、复始与消耗及广为艺坛所知的铁锤与铁钉。

八十年代是他的艺术创作的另一个高峰，由于他的作品体现了人与人之间，人与自然界，还有隐藏着我国文化特质的和谐性，因此在一九八四年，他被代表我国参加在耶加达举行的「东合雕塑论坛集会」，他以《和平、协调与统一》为主题，这是以机械切割与弯曲厚铁片制成的雕塑，矗立在耶加达。

踏入九十年代，他再一次的发挥他对世界和平的关爱，并期待着有一个艺术缤纷的社会，所以他向来以和谐为作品的灵魂，将会继续下去。

作品的靈魂為和諧

他反对艺术以政治和经济的眼光来评价，他说：“在我的眼里，世界是透明的，艺术的结果是融合了生活、时代气息和思想的结晶。”因此我说他是“国际人”。

为了使群众接受高层次的艺术，他一直在思索如何去推广艺术的概念，使群众能正视艺术的价值。

最教他难过的是，有一次为了做善事，他推出了自己的版画

，作为某组织的捐款展览，不幸的，被不明白的人误以为是印刷品，在还没有闹出愉快的事情之前，他亲自带了一个放大镜，去教那些分不清版画和印刷品的人，如何区别这两者的不同。

他说：“印刷品有分色的粒子，版画是直接由版面印出，色质不同，所以版画才有艺术价值，我的一张张版画都有签名。”

他一直在思索如何将艺术引进群众的生活里，我说只有把肚子填饱的人才能讲求艺术。为此他和他有一点争执，不过他的理想是没错的。他说：“你把经济放在艺术上面是错的，应该以文化艺术为基础，才能将经济建设得更完美。”那么最好是相辅相成啦！

他已将2020年的艺术概念：关于百花齐放与和谐，印成小书，也把自己的作品注册为专利，让艺术品普及。

他希望有一个可信靠的管道，好好的提高我国的艺术素质，其实，他一直默默的在做这样的工作，只是他不想应酬，也不准备承担任何人的账，相信接触过艺术家的人都有同样的经验，所谓艺术家的脾气是很真的希望碰到知音，世俗的应酬并不能帮助艺术家成长。

不过只要是对艺术的贡献，他的热情和亲切，是接触过他的人都感到。

这次选择在国家艺术馆举办版画讲座，是要让群众明了关于版画的制作过程和媒介，让对版画陌生的人，有一个入门的认识，他不希望再面对版画与印刷混淆的局面。

这个讲座已在十一月二日举行，他目前最醉心于石版画的创作，因为：“效果比较敏感和更能表达我要讲的话。”

李健省的艺术，要细心的体会，每读懂一次，就是一个喜悦，对他感到陌生的话，不妨抽空去国家艺术馆走一回。



仔细的用放大镜瞧，就能鉴别版画和印刷品的差别。

讓檳畫家作品曝光 首長“借”辦公室掛名畫



林冠英 (右) 有意促進檳州的艺术气氛; 左一起为邓康贤和李健省。

(檳城) 为了使檳州杰出画家的作品有更多机会登上大雅之堂，林冠英将“借出”首席部长办公室墙壁悬挂名画。

他昨日 (28日) 出席画家李健省在檳州画廊举行的板画展时，了解到檳州画廊珍藏了235幅檳城杰出画家的作品，但曝光的机会有限，故作出这个决定。

林冠英说，檳州政府正努力塑造檳城国际城市，作为国际城市，必须要有丰富的文化艺术内涵，而檳城历来不乏杰出的画家。

问题是，檳城杰出画家的作品曝光的机会有限，檳州画廊每年两次展出这些画作，所提供的展示机会不多，檳城名画必须轮流展出。

檳州画廊主席拿督邓康贤说，其实檳州画廊早已把一部分檳城杰出画家的作

品，送到首席部长办公室，和檳州发展机构办公室展出。

林冠英过后建议，他的办公室墙壁还有很多空出来的空间，可以悬挂更多檳城名画。

邓康贤盼画廊每年办15次画展

邓康贤要求，檳州画廊每年举办15次左右的画展，每次画展之后若能购买展出画家两三幅作品，将能丰富檳州画廊的收藏，目前正面对收购画作资金不足的问题。他说，檳州画廊属于州博物院画廊，应该收藏更多檳州的代表作，州政府每年拨款推动各种文化活动，比如推动大旗鼓运动，也应该拨款增添艺术气氛。

林冠英嘱咐邓康贤提呈建议书，以让州政府研究。

2 · 6 · 2009

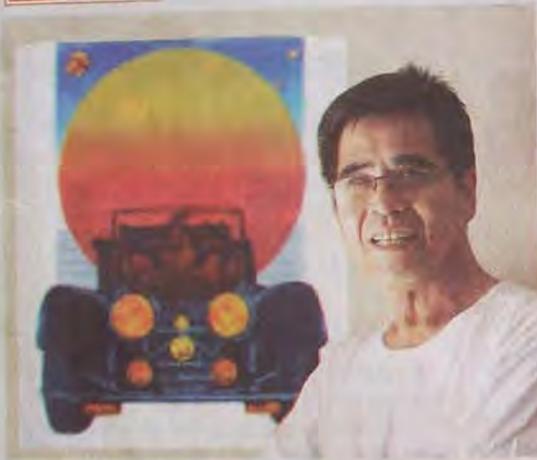
(星期二)

光明日報

李健省

藝術看板

透過石版畫分享創作



李健省，一位被《马来西亚艺术50年》列为25位先驱艺术者的画家，即日起至6月15日，在檳城州画廊展出一组他于1977至1978年间创作的38件石版画作品。

石版画(Lithograph)在本地属于较为冷门的画作类，因为在热带气候制作石版画并不是一件容易的事。然而李健省早在1977年就已在国内设立了石版画工作室，而展出的38件收藏品大部分是他用玩票性质创作出来的，主要在于体现作者追溯另类空间的一点足迹。通过画展，他希望能与大家分享创作的乐趣，以及他在大马艺术里的经验。

1970年，李健省参与了世界博览会的工作，那次的观摩使他开始尝试解读来自世界各国的优秀创作与文化精华。他深深觉得在接触世界艺术文化的同时，也影响了他的世界观，磨练了他的成长。接着，他开始挑战沉思仪式，并深入三度空间的创作，他参考了《美国科学》(Scientific American)有关视觉艺术的研究论文，希望利用新知识领域里的新资源，重新建造艺术理论基础。他将象形文字(Pictograph)与新资源相结合，逐步把中华文化的元素构思在创作里。

地点：马来西亚檳城州画廊 (Penang State Art Gallery)
State Museum Board
Dewan Sri Pinang, Lebuh Light, 10200 Penang.
询问电话：04-2613 144

文：李健省

石版画 lithograph 追索另类空间



自2007年5月开始在新加坡医治咽喉癌，来回马新之间，刚好也来得及出席8月26日在马来亚大学举行的《马来西亚艺术50年》(Between Generations - 50 years across modern art in Malaysia)展览与专辑的出版。很荣幸我是该书里25位被特写的先驱艺术家之一。

《马来西亚艺术50年》展览与专辑是由马来亚大学、马来西亚理科大学、Valentine Willie Fine Art (Malaysia) 画廊和 Penjana Bebas (Malaysia) 联合主办。Beverly Yong、Hasnul J. Saidon (Curators' Introduction) 和 Yap Sau Bin (Threading Three Figures at NAG) 等其他艺术同道都写得特出，他们具有胆识与正确史观，对向来由主流所论述的马来西亚艺术的完整性也开始提出质疑。整体上，这本书提供了许多宝贵资源，让大家有新鲜的空间去思考马来西亚艺术史里的一些偏见。

就在《马来西亚艺术50年》展览开幕那天，我与 Hasnul Jamal Saidon 预约，在2008年1月11日于檳城理工大学演讲，题目内容根据自2006年在《南洋商报》我所发表的4篇文章和原始历史记录。同年的4月12日，我也在马来西亚国家艺术馆作题目的演讲。

在檳城演讲时，就已谈到办个人画展的事项。我认为，石版画较轻便，也基于此项自助展的预算和运输上的便利为考量，就同意在檳城展出一组于1977至1978年间的38件石版画作品。

大部分是在游戏时生产

要在热带气候制作石版画 (lithograph) 并不是一件容易的工作。我

在1977年5月已在大马设立石版画工作室。这组38件收藏品展示了我实验该媒介的创作过程，而大部分都是在游戏时生产的，也有好些没有复制(即只有一张)，它们体现我追索另类空间的一点足迹(注1)。

1977-1979是我其中一个多产期，除了目前展出的38件石版画小品之外，也生产了20件左右的《灵魂与形态系列·Soul and Form series》(注：《灵魂与形态 Soul and Form》系列延续到1983年)，也包括了水彩混合媒介12件(注：我列为SFW组)、《铁锤与铁钉系列》(Hammer and Nail Series, 1977)、《形像，物体，假象》(Of 'Image, Object, Illusion' -Off Series Mechanism, 1977)、《试验管婴孩》(Test-tube baby, 1979)等等。伴随此展旅行也有一种新鲜的喜悦，我希望能与大家分享创作的乐趣，以及我在马来西亚艺术里的一些经验。



画展：李健省石版画展 (1977-1978)

地点：马来西亚檳城州画廊

Penang State Art Gallery State Museum Board,
Dewan Sri Pinang, Lebuh Light, 10200 Penang

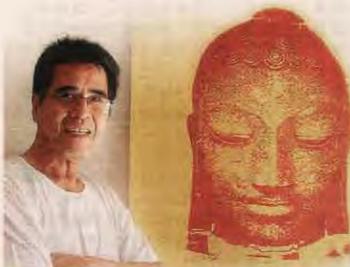
日期：5月25日至6月15日

电话：04-2613144 | 传真：04-2614544

电邮：muzium@po.jaring.my

入场：免费

开幕日期：5月28日中午12时30分开幕，
同时在28日早上10时30分，李健省也将主
讲一场有关这组作品的座谈会(语文：英语，
但可以国语和华语发问)。



注1：1970年，我在世界博览会 (Expo 70) 的工作让我有机会观摩与解读来自世界各国的优秀创作与文化精华。世界艺术文化熏陶了我的世界观，磨练了我的成长。接着我开始挑战沉思意识，并深入三度空间的创作，其中《美国科学》研究期刊 (Scientific American) 有关视觉心理与视觉艺术的研究论文是我热衷的，我希望利用新知识领域里的新资源，重新建造艺术理论基础。同年我对象形文字 (Pictograph) 的组合入迷，与新资源相辅相成，逐步把中华文化的元素构思在我的创作里。1972年的三次元 (3D) 作品 "Mankind" 是其中一例。



Mr. Lee... bringing art to the people

THE SUNDAY STAR, December 25, 1988

artist reaches new heights

By Anita Deviashayin
CITIES and big towns are the typical venues chosen by artists, sculptors and craftsmen for exhibitions. But Klang-based artist, Lee Kian Seng, chose to hold his latest exhibition in Cameron Highlands.

"I was very attracted to Cameron Highlands when I visited it 14 years ago and hoped then, to hold an exhibition there someday," he said.

His hope was realised when he was approached by a director of Strawberry Park Hotel, Mr. Chan Guan Seng.

"Hotels are switching from buying paintings off the shelf to assigning local artists to produce personal portfolios for hotels," Mr Chan said.

He added that it would be worthwhile to promote local works as 60 to 70 per cent of the hotel's guests were foreigners.

For Mr Lee, the exhibition will be an interesting experiment of bringing art to people and portraying art as a part of "living space".

He said Cameron Highlands had a certain beauty that brings art and nature together.

Upon receiving the assignment, he visited the hotel "to acquaint myself with the surroundings" before deciding on a suitable theme.

"This is not the typical exhibition aimed at the commercial market but simply to reach out to people through space".

Finally he decided to produce a series depicting forms of the lotus flower based on sea shells.

"The evolving lotus symbolises purity, creativity and tranquility associated to panoramic mountainous and rivers," he added.

The prints exhibited very interesting forming features of the lotus flower based on a sea shell.

"I worked out a concept of sea shells since 1982 and through the years the shells took a more definite form," he said.

Mr Lee enjoyed the work so much, he continued developing and experimenting with the colours and designs. His instruments consisted of only of canvas, oils and watercolours.

"Fine and energy, of course," he quipped.

By using an offset lithography machine, Mr Lee worked on a printing press to produce different lotus forms. Each set comes in a series of six.

Work on his lotus collection began two months ago and 200 prints were produced for the hotel. The paintings will be exhibited at various parts of the hotels and of Jan 15.

Interpreting essence of time

By OOI KOK CHUEN

ARTIST Lee Kian Seng interprets the essence of time — its beginning and evolution — in a new set of six lithographic prints "commissioned" by Strawberry Park, Cameron Highlands.

The 41-year-old artist's works, Lotus, are in 500 limited editions and are an extension of his Origin series since 1982. Each print measures 52.5cm by 38cm.

The lotus is an excellent symbol of purity though Kian Seng uses only its image through his trademark shell forms, which are multiplied in illusionary movements.

Said Kian Seng, "Besides being a symbol of purity, the lotus is also a manifestation of creative power."

"I believe a lotus cannot be painted. I have never painted a lotus before in my art career."

"But I had had recurrent images of the lotus since I took part in the Asean Square Sculpture Symposium in Jakarta in 1984."

"So when my second daughter was born, I named her Hui Lian, meaning 'Wisdom Lotus'."

Kian Seng worked on the prints for three months after Strawberry Park Resort Sdn Bhd's Chan Guan Seng informed him about his hotel's plans to decorate its interiors with his prints.

"I was given a free hand to do any kind of work," said Kian Seng.

The set of six prints will be displayed at the highland resort hotel's first floor on Dec 24-Jan 16.

Strawberry Park has bought 236 of the prints, including four large works in 102cm by 143cm format comprising nine prints of the same image. It has also bought five other prints from Kian Seng's earlier Off-Fashion Of series to decorate its boardroom.

The Lotus prints will adorn the walls of the lobby, coffeehouse, discotheque, the respective rooms and apartments, while two each of the multiple-prints will be featured in the banquet hall and the swimming pool area.

As a mono-image, his lotus, which is actually a "clam-like" shell, also resembles a maple-leaf.

The "flowering" of the lotus represents the joy of creation. The image, "reflected invertedly", rising steadily from a monstrous "mother shell" receptacle or existing by itself, lies in a subterranean fugue.

The backdrop, in colours of overlapping textures, exists in streaky patterns, resembling sand dunes made by the waves.

The prints are priced at \$175 each and is available at the Cripple Book Distributor, SS2/67, Petaling Jaya, and at his Studio 23-cum-gallery at Jalan Pallasari, Kawasan 5, Taman Chus Luang, Klang.

This is the second time Kian Seng has been commissioned by a Cameron Highlands establishment to display his art.

He has two sculptural works in the Merlin there — the Moon And Rock stainless steel-water-rocks-lighting environmental sculpture and a copper bas relief mural.



Lee Kian Seng and his lotus prints

Photo: TAN HONG KUAN



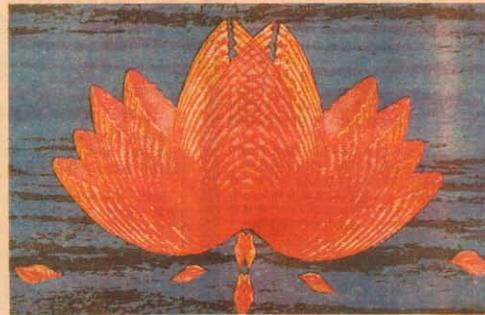
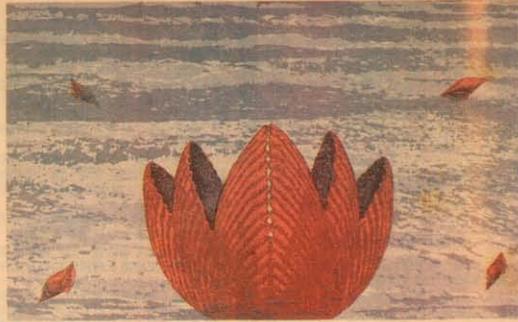
李健省心蓮
版画系列展

日期：一九八八年
十二月廿四日至
一九八九年
一月十六日

地點：
金馬崙美景園
Strawberry Park



李健省
版画



1989年2月11日，星期六

中國報精品副刊

五版附錄 副刊



時人
追踪

李健省自己說：「我每做一件事總會叫人驚喜。」他是一位藝術家、藝術家的「本份」便是追尋創新，力求突破。

這一次，李健省叫人感到驚訝的一件事，是他竟然在金馬崙的美景園 (STRAWBERRY PARK) 開畫展。

許多人問說李健省要在金馬崙高原開畫展，第一個反應是：那麼高、那麼遠，誰會去看呢？

然而他却很有把握：「會有很多人看。」據他預算，大約會有四千人左右前往參觀其畫展。

靈感源源而來

李健省的想法與眾不同。許多人沒有想到金馬崙原是個旅遊區，每日前往度假的國內外遊客不計其數。他說：「每個人在度假期間，心情總是最悠閒，在這心情下看畫，最能領受畫中意境。」故此，在金馬崙開畫展，遠比在吉隆坡好很多。雖然吉隆坡的人口非常多，然而許多人却無閒暇時間及心情去看畫，觀畫者恐怕不如在金馬崙的多。

李健省此番在美京園展出的版畫，總共有兩百四十一幅，全部的款式有六種，每種款式大的有十幾種不同的顏色搭配。

這兩百四十一幅畫，分別掛在美京園內的每一個角落，包括每一個房間。「酒店大堂、咖啡廳、泳池以及中國餐廳等場所的牆面，皆掛上至少兩幅版畫。」

畫展過後，全部畫歸酒店所有，原來美景園那方面早已和他商量好要買他的一些版畫佈置

李健省獨愛做這些令人信感驚奇的事，換着別人，也許會覺得過於輕率草率，殊不知他的途徑卻是經過深思遠慮的。這次在金馬崙美景園開畫展，許多人的反應不外是：那麼高、那麼遠、誰會去看？然而他却有其獨特看法，認為旅客度假期間心情開朗，最能體會畫中意。



酒店，這裏與他接洽的是美景園的董事會成員。

曾顯成與李健省認識多年，五、六年前，他開始收集李健省夫婦的作品，極賞識李健省的才華。為了推廣本地創作，酒店打算以本地畫家的作品裝飾酒店，曾顯成第一個想到的人選便是李健省。

「當初我們說好只要兩幅畫，那時候我告訴他我只做一種款式的版畫，他並無反對。」

後來李健省靈感源源而來，便一連做了六種式樣的版畫。他這一系列版畫取名為「心蓮」，心中蓮花之意，是他八二至八四年「原點」系列的延續，畫中的「心蓮」形自貝亮一貝亮一（貝亮一）以來都是李健省作品的代號，在他許多作品當中，都有貝亮一存在。

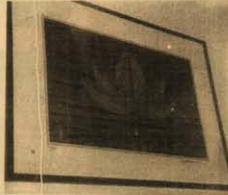
「當初他畫『原點』系列時，畫中的貝亮一漸轉成花的形狀，有人見了即說：「噢？那是蓮花。」

李健省未曾注意過蓮花的形狀，他畫中所謂的蓮花，非他刻意繪出。「當時我作畫時，腦海中出現這種花的形狀，便把它畫下。」他沒想到那竟會是象徵純潔的蓮花。

李健省帶藝術上山



心蓮系列作品之一。



他說：「蓮花是不能夠用筆來繪出的，只能用心慢慢去體會，才能達到蓮花那種崇高意境。」

「心蓮」這個名字，也是由此而來。

據他說，酒店初向他訂購版畫時，沒有打算要為他開畫展，後來他覺得有這個必要，於是向酒店建議以畫展作為將二百餘幅畫正式掛在酒店各個角落的款項。

他忽然有在美京園開畫展的念頭，乃是因為他發現此處四圍環境優美，朝陽若在此開畫展，將產生另一種不同的效果。

金馬崙向來予人的感覺是純樸，而李健省這次想要把「藝術的氣息帶上山去」。在於他，每一次畫展都是新的嘗試。

「我很高興美景園能夠讓我有機會在高原上開畫展，同時讓藝術更透徹地發表出來。」

李健省作畫總從生活中探求，體會再融於畫筆中。

李健省說：「畫其實沒有一定的形態。」他認為一個畫家不應該受物體的形態所限制，從而約束自己，導致自己的藝術創作無法進一步發揮。

他說「心蓮」系列是他藝術創作的另一轉捩點。

他是一個藝術家，藝術家所追求的，便是不斷地較量，而每一次的轉變都能夠使其藝術創作更向前邁進一步。

專訪／本報黃雪虹
照片提供／李健省



1991-04-26

畫家李健省(右)贈畫給星洲日報“花踪”文學獎，由本報社長張晚卿上議員代領。

“花踪”迴响漣漪般擴大

畫家李健省獻出七幅作品 作為下屆花踪文學獎獎品

(吉隆坡廿五日訊)星洲日報“花踪”文學獎所引起的回响逐渐在扩大。国内著名的画家兼雕塑家李健省献出了七幅作品，作为第二届“花踪”文学奖的奖品，使文学奖锦上添花。

李健省献出了他的成名作——版画“莲花”系列中的七幅作品，

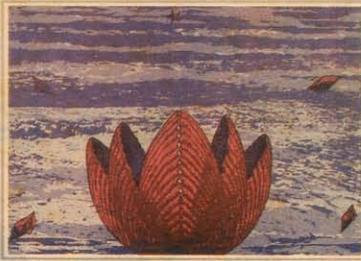
令下届星洲日报“花踪”文学奖更为丰富。这意味着第二届星洲日报“花踪”征文奖(报告文学奖、小说奖、散文奖、新诗奖)的四位得主及推荐奖(小说组、散文组、新诗组)的三位得主除了将得到“花踪”铜雕奖座及现金奖之外，也将获得一幅“莲花”版画。

李健省是在第一届星洲日报“花踪”奖颁奖典礼后把七幅版画移交本报，由本报社长张晚卿上议员代领。

李健省表示：“我觉得星洲日报花踪文学奖很有意义。而且我的版画“莲花”跟“花踪”有点关系，所以我借它来表达一点心意。”“莲花”版画是从

很传统的意念中演变出来的造型，而且配合新的工艺和方法，确立了每件作品的原有价值，在国内外深受欢迎和重视。

李健省在六十年代崭露头角，曾在多次国内外赛中得奖，扬名国际。八十年代是他事业的巅峰时期，曾代表大马参加东合、日本、美国、韩国、香港等国的艺术展。他代表大马参加第三届东合雕塑大会的作品“和平、和谐与一体”仍在雅加达展出。这么一位杰出的艺术家对“花踪”文学奖的支持，更肯定了这个奖的价值。



我國名畫家李健省於十二月廿四日至一月十六日假金馬蘭美奐園酒店 (Strawbery Park) 展出他的最新版畫系列共三百二十幅, 包括七十六年的五幅作品。

未曾刻意要畫蓮

这次的版画系列取名为「心蓮」, 是以六幅不同形態的蓮花所組成。其特色是版畫中的蓮花是由貝殼所組合而成的。

談起「心蓮」的創作過程, 李健省首先表明他從未看過蓮花, 也未動過想以蓮花作為畫之主題的念头。

他說:「我取名為『心蓮』, 乃因這些蓮花不是我刻意要去畫的, 而是自然而然從心中產生的。」

他解釋說, 十六年前他開始用貝殼作為其畫作的表現題材, 除了個人的愛好之外, 也想藉貝殼來表現生命源源不絕的意義, 因為貝殼來自海洋, 而海洋是無限生命的始源。

貝殼已成「商標」

他畫了許多貝殼, 貝殼已成了李健省畫作的「商標」。一九八四年他在雅加達開團展時, 所畫的貝殼已變成蓮花的形態, 朋友們見到他的版畫, 都說那是蓮花, 觸發了李健省為這系列版畫取名為「心蓮」。

李健省進一步解釋這六幅形成一系列的版畫作品, 每幅代表不同的時間, 六幅是廿四小時的一個輪轉。不同時間的蓮花形態不同, 顏色也不同。例如早上的蓮花形態有如含苞待放, 跟著逐漸開放, 到了中午的高峰時間, 蓮花在水平線上, 已完全開放, 並在水平線下反映另一朵蓮花倒影, 至此下去的蓮花都是完全開放的形態。其中的象徵意義是指藝術生命不斷地演進及提升, 一種成長的過程, 至最高峰時則化為永恒; 所以中午時間以後的蓮花都保持在完全開放的形態中。

蓮花是純潔象徵

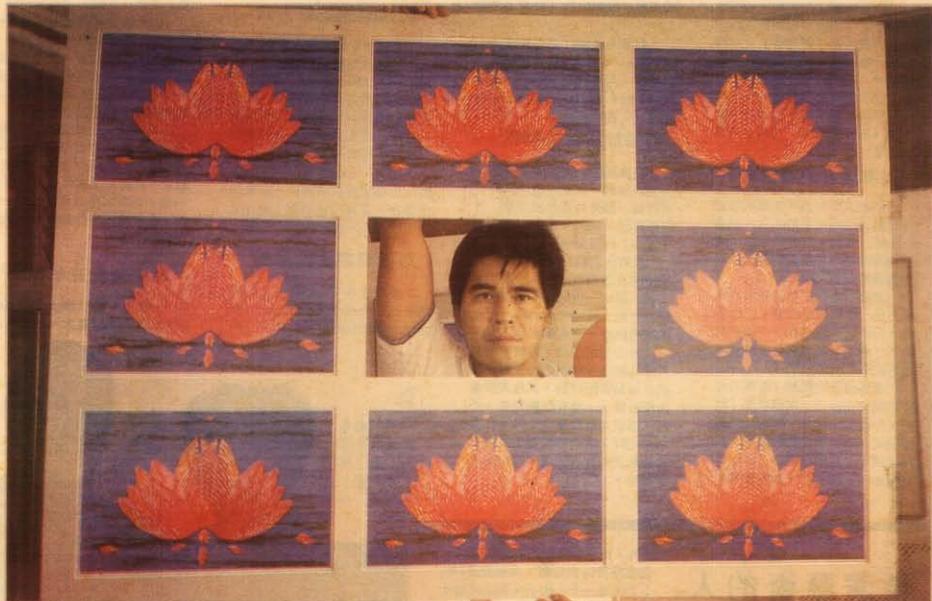
他補充說, 蓮花也是種純潔的象徵, 並且暗喻著無限的創作生命。

他指出, 「心蓮」的形態顯現是一雙合十的雙手, 然後慢慢張開衍生而來。

有關「心蓮」整個創作概念的蘊釀到成型, 李健省表示必須追溯到一九八二年他的「原點」作品系列, 「原點」是象徵另一個藝術生命的開始, 那時他用了許多貝殼作為畫中的題材象徵, 而「心蓮」則是「原點」的延續。

心中蓮 ● 盡純潔

——訪李健省談其最新版畫系列



文：周清嘯



1976



1976

1977 Klang



Under construction



+ Lecture : Various Technical
Aspects of Print-Making.
+ View : National Art Gallery
+ Date : 22 May 1983.

LEE Kian Seng – A collection of *Litho* (1977-1978)

@ **Penang State Art Gallery Malaysia** 25 May-15 June 2009

李健省 www.leekianseng.com

Reminiscences of the 1970's (Part 1)

(Note: The original text in Mandarin was published in Nanyang Siang Pau Malaysia on the 24 May 2009.)

*Traveling back and forth between Malaysia and Singapore for the treatment of squamous cell carcinoma of my larynx beginning in May 2007, I happened to be in good time for the exhibition *Between Generations—50 years across modern art in Malaysia* held at Universiti Malaya on 25th August 2007 as well as for the book launch of a special edition in conjunction with the golden jubilee. I was honoured to be one of the twenty five pioneering Malaysian artists featured in the publication.*

*The exhibition *Between Generations—50 years across modern art in Malaysia* and the book launch were jointly organized by Universiti Malaya, Universiti Sains Malaysia, Valentine Willie Fine Art Gallery (Malaysia) and Penjana Bebas (Malaysia). Curators and artists such as Beverly Yong, Hasnul J. Saidon (“Curators’ Introduction”), Yap Sau Bin (“Threading Three Figures at National Art Gallery”) and many other had all contributed outstanding essays. They possessed courage and insight as well as a correct historical outlook, as evident in the doubts they began to raise in respect of the comprehensiveness of Malaysian art narrated by the mainstream. On the whole, this publication provided a wealth of valuable resources and afforded the reader a fresh perspective to reflect on some of the biases found in the historiography of Malaysian art.*

*On the very day the golden jubilee exhibition *Between Generations* was to open, I liaised with Hasnul Jamal Saidon to present a talk **A Malaysia Art Story** at Universiti Sains Malaysia, Penang campus, on 11 January 2008. I based my presentation on the four articles I had published in Nanyang Siang Pau Malaysia and some other original historical documents. I later delivered the same presentation at the National Art Gallery Malaysia on 12 April 2008.*

During my said talk in Penang Malaysia, my artist friend Dato’ Tang Hon Yin brought up the subject of my solo exhibition. On account of the fact that lithographs are less bulky, and considering the cost effectiveness of their transportation to and from the venue of the proposed self-sponsored exhibition, I decided to put together a collection of 38 lithographs dating between 1977 and 1978 which will be exhibited at the Penang State Art Gallery (Malaysia) from 25th of May to 15th of June 2009. This collection was developed out of a game, many with only single editions.

The making of lithographs in a tropical climate setting was no easy task. Nonetheless, I set up a lithography work studio in Malaysia in May 1977 and this exhibition showcases the creative process through which I experimented with this new medium, at the same time embodying traces of my quest for alternative space ¹. The ingenious structure of the Chinese pictographic character Dawn (旦) had also inspired a number of compositions in this collection of lithographs. While I was working on the work #32, I inadvertently expanded print-making by crossing the line into the territory of other mixed media. ²

The period between the years 1977 and 1979 was one of the most prolific in my artistic career. Apart from the collection of 38 lithographs currently on display, I have also produced approximately 20 pieces of painting (dye and resist technique) in my Soul and Form series which extends until 1983 and 12 pieces of water-colour mixed media, which I categorized

under the SFW group. Some other major works in other medium / installation produced in the same period include the Hammer and Nails series (1977), Of 'Image, Object, Illusion'—Off Series Mechanism (1977), and Test-tube Baby (1979) among others.

To be able to travel with this exhibition tour is in itself a breath of fresh air. It is my hope to share with you the joy I have experienced in my creativity, as well as some experiences I have had of working with art in Malaysia.

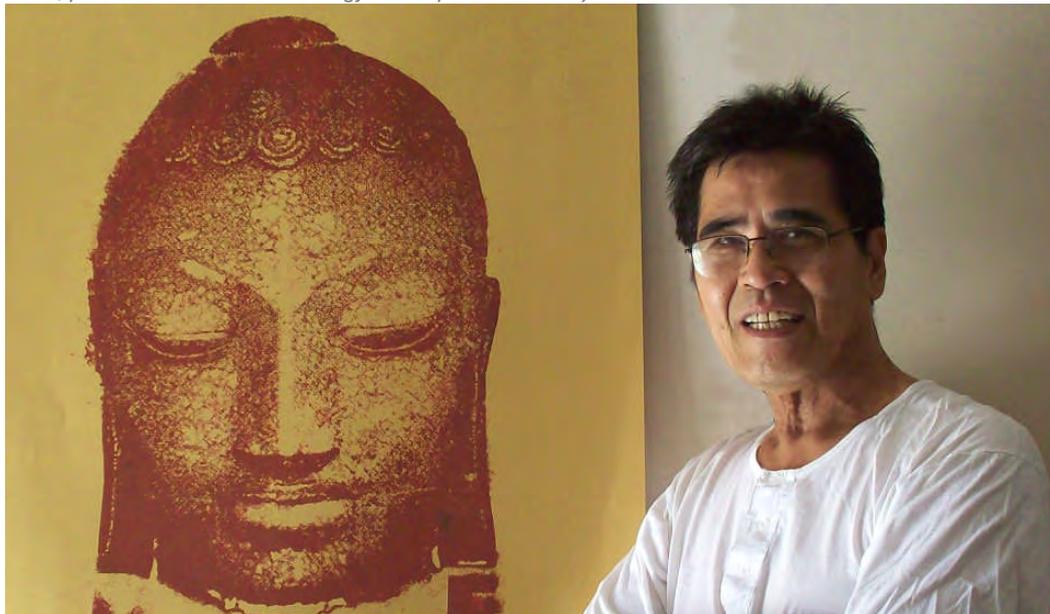
¹ My participation at the World Expo '1970 had given me a chance to view and interpret the best of contemporary world art and culture. World art and culture have since shaped my worldview and refined my professional growth. Next, I began to stretch the limits of philosophical ideology to explore the new frontiers of 3-D art, during which time I buried myself in the journals of **Scientific American**, particularly in studies in respect of visual psychology and perception that shape visual art. I hope to fully exploit the latest resources in order to reconstruct my own art theories surrounding these new-found frontiers. In that same period, I became fascinated with Chinese pictographic characters, and working hand in hand with the latest resources, I gradually incorporated elements of the Chinese culture, including paper cutting into my works. One example is my 3-D installation **Mankind** in 1972.

Each part of a Chinese script character has its own original meaning; the combination or the juxtaposition of interchangeable elements and combination gives birth to new meaning, such as the combination of the pictograph Sun (日 ri) and Moon (月 yue) creates the word “明 ming” which literally means “bright.” “Dan” (旦) literally means **dawn** (work#1, #2, #3) pictographically, depicting the sun rising from the horizon in Chinese script. A few compositions in this collection of lithographs were inspired by the ingenuity and originality of the pictograph (primitive stage) representing dawn “旦”.

² The work #32 originally has an individual title, Of 'Image, Object, Illusion'-Off series mechanism 1, when it was first exhibited in 1977. It also won the Major Award in the Printmaking category in that year's National Art Competition at the National Art Gallery Malaysia (1977).

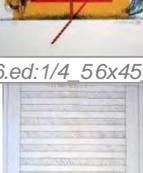
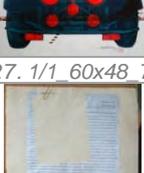
Lee Kian Seng. 9 February 2009

(Special note: a book < **Lee Kian Seng —The Progenitor of Malaysia Installation Art** > by O.Young , a New York based writer, pastor and lecturer in sociology will be published soon).



LEE Kian Seng @ 28 January 2009

List of Exhibits @ PSAG - a collection of lithographs produced in between 1977-1978.

				
#1. 1/1 60x48 77	#2. :1/1 60x48 77	#3.:1/1 60x48 77	#4.:2/2 53x43 77	#5. 1/1 53x43 77
				
#6. 1/1 53x43 77	#7. 1/1 60x48 77	#8: 1/1 60x48 77	#9. 1/3 60x48 77	#10.:1/1 60x48 77
				
#11.:1/1 56x45 77	#12.:1/1 56x45 77	#13.:1/1 56x45	#14:1/1 56x45 77	#15. 56x45 77
				
#16ed :2/2 56x45 77	#17. 1/1 56x45 77	#18ed :2/2 56x45 77	#19.ed:4/4 55x47 77	#20.ed:1/2 60x48 77
				
#21.ed:1/3_60x48_78	#22. ed:2/3_60x48_78	#23. ed:12/15_60x48_78	#24.ed:3/4_60x48_78	#25..ed:14/18_60x48_78
				
#26.ed:1/4 56x45 77	#27. 1/1 60x48 78	#28.1/1 60x48 77	#29. :1/1 60x48 78	#30. :1/1 60x48 77
				
#31. :1/1_60x48_77	#32. ed6/20_50x63_7	#33. ed:42/52_60x48_78	#34.ed:11/17_56x45_78	#35.ed:11/52_56x45_78
				
#36.ed:23/52_60x45_78	#37.ed:1/18_60x48_78	#38. ed:18/25_47x41_78		

Reference –

“Soul and Form” series (dyes and resist technique) 1977 –

				
77SoulForm_1 82x104.5	77SoulForm_2 53x73	77SoulForm_3 41x51	77SoulForm_4 60.5x81	77SoulForm_5 42x52
				
77SoulForm_6 42x52	77SoulForm_7 75x80	77SoulForm_8 45x55	77SoulForm_9 79x80	77SoulForm_11
				
78Soulform_1 63.5x83	78Soulform_2 42x52	78Soulform_3 42x52	78Soulform_4 42x52	78Soulform_5 51x41
				
78Soulform_6 54x73	79Soulform_8 73x100	79Soulform_1 60.5x81	79Soulform_2 42x52	79Soulform_3 100x73

Reference –

SFW – a group of mixed media paintings produced in between 1978 and 1979 (12pcs only)

			
sfw#1_73x53_78	sfw#2_73x53_78	sfw#3_73x53_78	sfw#4_73x53_78
			
sfw#5_73x53_78	sfw#6_73x53_78	sfw#7_73x53_79	sfw#8_73x53_79
			
sfw#9_73x53_79	sfw#10_73x53_79	sfw#11_41x53_79	sfw#12_40x53_79



<Of 'Image, Object, Illusion' Off series mechanism ' 1977.

A 3-D Installation comprising a painting on canvas, flag, white Podium (12"x20"x24"made of 6mmplywood), 16' x 8' plywood (6mm in thickness painted white) / canvas on floor extended from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space/Picture taken @ the Main Hall, National Art Gallery Malaysia on the 20 December 1977. The work also won the Major Art Award in the National Art Competition in 1977. Permanent Collection of the National Art Gallery Malaysia.



Mr. Hasnul Jamal Saidon, Director of Museum & Galeri Tuanku Fauziah, University Sains Malaysia, chairing the art talk "A Malaysia art story" by Lee Kian Seng @ University Sains Malaysia in Penang on 11th January 2008. Based on 4 parts writing published in the Nanyang Siang Pau Malaysia and original visual documentation, Lee Kian Seng talks about 18 pieces of his 3-D /installations dating from 1968 – 1990, with special highlight on the evolutionary process of 5 works between 1968 -1973.



Puan Zanita Anuar Director of Exhibition, Research and Development, National Art Gallery Malaysia, chairing the art talk "A Malaysia art story" by Lee Kian Seng @ National Art Gallery Malaysia on 12 April 2008. On the screen is "Hammer and Nail" series (1977) and on the right is the work "Test tube baby 1979" (Acrylic on canvas 83"x127").



"Mankind" (1972). Permanent Collection of the National Art Gallery Malaysia.



LEE Kian Seng @ his lithograph studio / 1976.

***Form is empty
Emptiness is form
Emptiness is not other than form
Form is also not other than emptiness***
(excerpt from the Heart Sutra)

Polishing neglected jewels

Penang to benchmark state Museum and Art Gallery against the best in Asia

By ANN TAN
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Photos by H. N. LEONG

THE state government has pledged to turn the Penang Museum and Art Gallery into the crown jewels on the cultural map of Penang once the economy improves.

Chief Minister Lim Guan Eng said the state had one of the best state museums and art galleries in the country but it was far from being world class.

"There are funding constraints now because of the economic situation. But we will upgrade the museum and art collections as soon as possible.

"We must benchmark it against the best museums and art galleries in Asia for a start," he said when opening the exhibition of lithographs by Lee Kian Seng at the Penang Art Gallery on Thursday.

On the 235 paintings kept in the art gallery that are only exhibited once a year, Lim asked Penang State Museum and Art Gallery curator Haryany Mohamad to hang some of the paintings at his office in Komtar.

"There are vast empty walls in the office and we can rotate the paintings from time to time," he said.

Haryany said the art gallery had been organising on-going exhibitions twice a year to display the paintings.

"Due to space constraint, we can only display half of them in the beginning of the year

and another half in June or July," she said, referring to some masterpieces by local art pioneers including Datuk Chuah Thean Teng, Abdullah Ariff, Khaw Sia and Yong Mun Sen.

On the idea of displaying them in the Chief Minister's office, Haryany said she would choose the less expensive paintings to display in the open area.

Penang State Art Gallery chairman Datuk Tang Hon Yin said the gallery would acquire more paintings from well-established local artists if there were funds.

"Right now, the masterpieces are only documented in a book and we hope to be able to purchase some of these artists' outstanding works for collection.

"We have about 15 exhibitions yearly and if we were to purchase two from each, we could have 30 new collection of paintings every

year," he said.

Responding to this, Lim said the gallery could choose a few of the best works and the state would try to work it out with the gallery.

A collection of 38 lithographs from 1977 to 1978 by the 61-year-old Lee are on display. The exhibition is open to the public from 11am to 6pm till June 15.



Limited space: A view of the interior of the Penang State Art Gallery. The state has pledged to upgrade its art collection once the economy improves.

Artist's back with best of litho collection

AFTER being missing for many years from the art scene, veteran artist Lee Kian Seng is back with a solo exhibition.

From his collection of lithographs comes a selection capturing his life experiences and inspiration from things like the ashtray, drinking bottles and an assortment of ordinary things that many of us take for granted in life.

Themed 'A Collection of Litho (1977-1978)', the exhibition of Lee's 38 lithographs depicts what the artist witnessed in his surroundings.

"I picked the theme to share my experiences in an informal and easy way to communicate with the younger generation," said the 61-year-old full-time artist who is also a painter, printmaker and sculptor.

He said some of his lithographs were repeated with attempts of different colours to show a process of his artwork.

Noted for his innovative creativity, aesthetic sensitivity and intellectual content, Lee has 14 artworks produced between 1964 and 1979 that are part of a permanent collection of the National Art Gallery.

"The making of lithographs in a tropical climate setting was not an easy task. Nonetheless, I set up a lithography work studio in Malaysia in May 1977.

"This exhibition showcases the creative process I experienced with this new medium, and at the same time, embodies traces of my quest for alternative space.

"The ingenious structure of the Chinese pictographic character Dawn had also inspired a number of compositions in this collection of lithographs," he said.

Lee said he chose his masterpieces made in the late seventies because that was one of his most prolific periods in his artistic career.

Penang State Art Gallery chairman Datuk Tang Hon Yin said lithograph was not an easy form of art.

"Some youngsters might think it is only about cut and paste but it takes great effort to place the aluminium plates together. An artist must also have the vision of the end product," he said.



Creative journey: Lee in front of his lithograph artworks capturing the creative process of making art.