

- [DRAFT] 《**当今系列**》-亚洲当代艺术- Asia Contemporary Art 李健省工作室 20230912
http://www.leekianseng.com/lee_YZZK.pdf

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Many thanks to Yazhou Zhoukan 新华社，百度百科，Google，明报,星洲，南洋，维基百科for sharing
--李健省 (LEE Kian Seng)

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• 大马艺术家李健省新创意· (转载自亚洲週刊二十五卷六期 2011-02-06) 特派员林友顺专访

他 1988 年替一所华教题字，在水泥地上挥竹写一个【诚】字，劝勉以诚为办学基石。

大马艺术家李健省创作《祝福》，祝福留居海外的大马华人靠自身拼搏取得成功。他的作品曾被国家艺术馆收藏，但由于「离经叛道」而被当局排斥，不列入国家艺术史中，引爆争议。

李健省被视为大马装置艺术之父，得奖无数，但也受到不必要的排挤，令他日后的艺术创作形成愤世嫉俗与叛逆的风格。

一年前，亚洲周刊封面专题报道「马来西亚华人精英流向全球，在异乡绽放异彩」，身在大马的知名画家李健省阅读该篇报道后感同身受，点燃他创作的灵感，他以亚洲周刊该期的封面及《星洲日报》副刊有关的报道作为画面，以新颖的手法，创作了以《祝福》为主题的两幅画作，祝福自我流放海外的大马华人，也希望为还未成功的华人带来希望。

从事艺术创作近五十年的李健省花了一年时间，以混合技法，完成这两幅油画，在创作过程中他也因对作品不满意而撕毁作品，重新来过，「每一次失败对我来说不是痛苦而是痛快，他让我有机会继续创作」。把工作室当寝室，把寝室当工作室的李健省终于完成创作后并没有一如其他画家那样充满喜悦，反而是迷茫与失落，因为完成了的作品象新的生命，它开始回航，离他而去。

李健省在完成创作后接受访问时说，他在阅读亚洲周刊的报道后为在海外拼搏的大马华人所取得的成就感到骄傲，让他有很强烈的创作冲动，以创作来表达本身的感受。他自称信仰公平、自由与平等，「留居海外的大马华人的成功不是偷来的、抢来的或靠特权取得的，而是靠本身的努力与拼搏取得，他们代表新的能量」。他希望将这种新能量超越时空带进艺术领域与更多人分享，也给正在奋斗的人带来愉快和温暖。

他指出，他以《星洲日报》副总编辑郑丁贤的专栏文章《梦醒时分》作为《祝福》的背景，因为这是社会「真实的故事」，也反映时代「生生息息」。

(<https://www.sinchew.com.my/20091202/%E9%83%91%E4%B8%81%E8%B4%A4%EF%BC%8E%E6%A2%A6%E9%86%92%E6%97%B6%E5%88%86/>)

除了大马海外华人封面专题，李健省也以《星洲日报》专栏作品创作《对联》，并尝试以亚洲周刊封面专题「南京大屠杀」创作《和平？》，同时构思以亚洲周刊创作《钓鱼岛》。李健省以文字及影像作为创作的手法，跳出传统的框框，显示他是一个敢于创新、不断创新的艺术家的。在这之前，他也尝试过水彩绘画、油画、蜡染、版画及三次元（3D）装置（雕塑），是个多才多艺的艺术家。他说，**现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(Installation)，他在七二年创作《人类》(Mankind)艺术装置作品，也是融合这理念开展的。**(http://www.leekianseng.com/3d_Mankind.pdf)

李健省是个有天分的艺术家，他从小爱画画，无师自通。他中学在滨华独中求学，选读理科，可是本身爱画画，每次走到美术班「偷师」，「当美术学会在课室里练习画人体素描时，我就在窗外一边看模特儿一边练习我的」。家穷并没有让他停止画画，通过本身的努力，他终于在艺术领域走出一条康庄大道。

少年作品参展国外

艺术天分及个人努力，令他少年时就在艺术领域冒出头来。六四年赢得马来西亚艺术理事会主办的《生活情趣》全国比赛 B 组油画第三奖，这是他转习油画的处女之作。当年十六岁的他在同年创作的油画作品《三轮车夫与鸟》也被大马国家艺术馆选为代表作，参与澳洲巡回展。此画后来被国家艺术馆收藏，而李健省的名字也被列入国家艺术馆邀请展画家行列。一九六六至六八年，李健省开过八次个展，其中一次在泰国。当时他未满二十一岁，但已锋芒毕露。六九年，李健省再让国人看到他的艺术天赋，在马来西亚国家艺术馆第一届《马来西亚沙龙》比赛中，在四百九十五名马新艺术家一千一百十四件作品参赛中，他在

二十八项奖项中独获三项奖，轰动马新艺术界。同年，他被委为世界博览会马来西亚馆艺术家，在大阪举行的博览会马来西亚馆展出其装置艺术作品《团结》。

与许多年轻画家一样，李健省也希望能到国外深造艺术，但由于家境太过贫困，他始终无法圆梦。加拿大当时极富盛名的壁画家 R.York Wilson 看了李健省的绘画，大为赞赏，毫不犹豫地说「如果他不曾受过任何大学艺专的特别训练，而能创出这样的作品，那我代上帝替他求情，千万不要把他送入任何大学艺专，因为他是天生的画家」。当时大马国家艺术馆建馆第一功臣、义务秘书苏礼文（Frank Sullivan）也认为他需要广阔游历，以使天赋得到更充分发扬。李健省两度游学日本，令他在艺术上攀登高峰。

李健省最大的艺术成就是作为大马当代艺术新思维的开拓者。在上世纪七十年代当大马人还不太了解何谓「装置艺术」之时，他的三次元作品《人类》已获得了国家的肯定，也成了国家艺术馆的收藏品。这项作品在七二年创作，它是两把并置、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，椅子下一片草地代表地球。他表示，这项作品是以人道主义的分母描述，结果形成「阴阳创造人类在地球」分子。他的另一项艺术装置创作《红色的视窗》也震撼人心，成为后来者的模仿物件，也被国家艺术馆信托委员会第一届副主席兼画展委员会主席林碧颜（P.G.Lim）形容为「大马装置艺术之父」。

http://www.leekianseng.com/lee_ZanitaPgLimSyedSb.pdf

李健省年轻时就在艺术领域表现特出，得奖无数，这包括十一项国家级奖及两项国际奖，然而这也使他受到不必要的排挤，形成他今日所具有的愤世嫉俗与叛逆精神，创作不少具争议性的作品。七七年他的作品《形像，物体，假像》http://www.leekianseng.com/3d_Image.pdf 赢得国家艺术与版画公开赛艺术部门大奖，不过引发一些人质疑他为何要以国旗背面作画，同时为何画面上浮现蟑螂？

八八年，李健省受巴生中华独中邀请在新校舍上题字，让人出乎预料的是，他以五支青竹绑扎一起的大竹杆，在面积十平方米的水泥地上，挥竹写了一个「诚」字，劝勉华人社会以诚为办学的基石，让人震撼。

由于「离经叛道」，李健省的名字被排除在当局出版的国家艺术史中。李健省的际遇让目前旅居纽约的《星洲日报》专栏作者欧阳文风大抱不平，他与李健省做了逾二十次的录音访问，完成《李健省—大马装置艺术之父》一书（http://www.leekianseng.com/lee_BookOyoung.pdf），无奈无任何出版社愿出版，以致这部零八年即已完成的文稿至今仍留存在电脑里。曾患喉癌的李健省在艺术道路上也许孤寂，但可能也导致艺术灵感源源不断，一再创新，为艺术后来者开拓多元媒体的艺术创作之路。（林友顺·亚洲週刊）

李健省小档案

李健省(LEE Kian Seng)，视觉艺术家，一九四八年生于金门，五三年随母亲南来新加坡与父亲团聚，落户大马巴生。一家皆是画家，日籍太太李正子（Shoko LEE,已成大马公民）、女儿李慧玲及李慧莲皆爱作画，是少见的画家家庭。李健省创作手法多变，创作媒介包括绘画、雕塑、染色（防染技法）、石版画及三次元装置等，是大马稀有的多元媒介艺术家。李健省在国内外得奖无数，曾获得十一项国家级奖及2项国际奖，国内许多大奖都到手，这包括国家艺术馆颁发的现代青年奖、绘画大奖、版画大奖等。此外，八八年他带领大马队参加香港国际沙雕赛，以「和谐」为主题的作品荣获第二奖，九三年，他获颁东京创作大奖（国际）海外奖(Tokyo Creation Award Oversea Prize)。李健省几乎涉及所有马来西亚国家级之主要展览及代表国家在无数的国际展展出。曾举行个展二十二次。



李健省与油画作品《祝福》



《恒河之母》



《水》



《和平？》

(English translation by Felix Liew)

Original text in Chinese written by LIM Yew Soon(林友顺) @YaZhou ZhouKan (Asia Week) on 2011-02-06

- **New Creativity for Malaysian Artist LEE Kian Seng** (www.leekianseng.com)

Malaysian artist LEE Kian Seng has created a new piece titled 《Blessings》 (祝福) to convey his well wishes to overseas Chinese Malaysians who have attained success through their own hard work. Lee's works (14 pieces) are in the permanent collection of the National Art Gallery; but on grounds of "deviation" he was later pushed aside and altogether left out of the historiography of the national art, sparking a controversial outrage.

A year ago, YaZhou ZhouKan (*亞洲週刊* *Asiaweek* magazine) published a cover story with the headline "Top Chinese Malaysian professionals created success overseas." The story resonated with renowned Malaysian artist Lee Kian Seng and inspired him to unleash his creative energy on canvas. Lee's two latest avant-garde masterpieces titled 《 *Blessings* 》 carry the images of the magazine's cover in that particular edition and of the pertinent report published by Sin Chew Daily Malaysia in its Plus section. The works are intended to congratulate his fellow Chinese Malaysians who exiled themselves and made a fortune overseas, and to bring hope to other Chinese who have yet attained success.

Lee, who has devoted nearly fifty years of his life to the creation of art, spent a year working on these two oil paintings using a fusion of techniques. In the process of creation, he had more than once torn up his work out of dissatisfaction and started all over again. "Each time I failed, I felt the rush of pleasure more than agony, because the failure provided me with yet another chance to continue with my work," Lee said. The artist works and sleeps in the same room until a work is finally done. However, unlike the other artists who rejoice when they have completed their works, he feels lost, as the finished piece of artwork represents a new life that departs out of the artist's life.

During the interview at the launch of his new masterpieces, Lee said he was so proud of the achievements made by Chinese Malaysians overseas after he read the report on *Asiaweek* that he was deeply motivated to create something to express what he was feeling. Lee believes in justice, freedom and equality for all people. "The success of Chinese Malaysians who made their homes overseas has not been attained by theft, robbery or special rights and privileges, but by their own struggles and hard work. Thus they are the epitome of new energy," said Lee. He hopes to share this new energy with the world by bringing it into the field of art to transcend both time and space, so that it may bring happiness and warmth to those who are struggling.

Lee pointed out that he used the article titled 《 The moment when dream is awakened (*夢醒時分*) 》 (<https://www.sinchew.com.my/20091202/%E9%83%91%E4%B8%81%E8%B4%A4%EF%BC%8E%E6%A2%A6%E9%86%92%E6%97%B6%E5%88%86/>) written by the co-editor of Sin Chew Daily TAY Tian Yan (*鄭丁賢*) in his column as the background of his work 《 *Blessings* 》 . This is because the article reflects the reality of life in our society and the endless vitality of the times in which we live.

Apart from drawing inspiration from the cover story on overseas Chinese Malaysians, Lee also created 《 *Dui Lian* 》 (*对联*), a couplet using Sin Chew Daily's columns running vertically down both sides of the canvas. In addition, he created a piece entitled 《 *Peace?* 》 (*和平?*) based on *Asiaweek*'s cover story "The Rape of Nanking." Another piece titled 《 *Diaoyu (Senkaku) Islands* 》 (*釣魚島*) that he is creating is also drawn from a report on *Asiaweek*. Lee's unconventional way of using words and pictures to express his thoughts shows that he is an innovative artist dedicated to endless creativity. In the past, the multi-talented artist worked with watercolors, oil paintings, dyes (resist-dyeing technique), lithography and 3-D installation art (sculptures) and had shown a great amount of versatility. According to Lee, contemporary art is made up of different languages, the Chinese script characters being graphic installation art themselves. His 1972 installation artwork 《 *Mankind* 》 (*人類*) (http://www.leekianseng.com/3d_Mankind.pdf) was developed based on this ideology.

Lee Kian Seng is a gifted artist. He had always loved to draw and paint ever since he was a child. In fact, the self-taught artist never had a tutor to teach him how to paint. He went to Pin Hwa High School Klang for his secondary education and entered the science stream. But with a passion for art, whenever he passed by the school art studio

where the Art Society practiced human figure drawing, “ he (I) would be outside the window practicing his (my) own sketches while keeping his (my) eyes on the model inside,” recalled Lee. Poverty never stopped him from painting. Through his own efforts, he eventually made a name for himself in the art scene.

Young artist showcased works on international tours

A gift for art coupled with hard work gave Lee an edge very early on in his artistic career. In 1964 he won third prize in the Group B oil category at the **Joy of Living** National Art Competition organized By the Art Council of Malaysia. This was the premiere of his work since he took up oil painting. That same year, at a young age of 16, his oil painting entitled 《The Beggar and the Bird》 (三輪車夫與鳥) was selected to represent the National Art Gallery Malaysia on its exhibition tours at international art festivals across Australia. It was later purchased by the Gallery for its Permanent Collection, and Lee’s name was listed in the ranks of artists participating in the Gallery’s annual invitation show. From 1966 to 1968, Lee held a total of eight one-man shows, one of which took place in Thailand. Even before reaching the age of 21, Lee was already showing great promise in the art scene. In 1969, Lee once again displayed his artistic brilliance at the 1st Salon Malaysia competition organized by the National Art Gallery, where he single-handedly bagged three of the twenty-eight prizes contested by 495 artists with a total of 1,114 entries from across Malaysia and Singapore. Shortly after, at the World EXPO ’70 in Osaka, he was appointed the display artist for the Malaysian pavilion where his installation art entry 《Unity》 (團結) was displayed.

Like all his contemporaries in the art scene, Lee had always cherished the dream of furthering his art education abroad. However, the biggest hurdle was that of financial constraints. In retrospect, that was probably a blessing in disguise

When R. York Wilson, a renowned Canadian mural painter at the time, saw Lee’s paintings, he was stunned. Without hesitation, he made this statement— “If he can paint like that without formal training then for heaven’s sake keep him away from the schools, because he is a natural artist. I only wish I had the talents when young that he already has.” Mr. Frank Sullivan, the then-honorary secretary of the Board of Trustees who played a key role in the establishment of the National Art Gallery Malaysia, put in his suggestion to that effect. He said Kian Seng should be given the earliest opportunity of obtaining experience overseas but with the widest freedom possible and should have the chance to travel widely, so that his natural artistic endowment could be fully brought out. Lee had twice embarked on a study tour of Japan, which boosted his artistic career to dizzying new heights.

Perhaps the greatest achievement Lee Kian Seng made in the art scene was pioneering a new concept of contemporary art in Malaysia. In the 1970’s when Malaysians had very little knowledge of installation art, Lee’s 3-D work 《Mankind》 was already receiving national recognition. This 1972 masterpiece in the National Art Gallery’s permanent collection (since 1973) consists of two abstract metal chair-like structures symbolizing male and female, which were juxtaposed, chained and locked together atop an area of grassy soil that represents the Earth. Lee explained that this installation was presented through the denominator of humanitarianism, which in turn shaped the numerator Yin-Yang to create humankind on earth. Another of Lee’s 3D/ installation work 《From the Windows of Red》 (紅色的視窗 http://www.leekianseng.com/3d_Cage.pdf) was equally impressive, so much so it became an imitation item for later artists. It was little wonder that Dato’ (Ms) P. G. Lim (林碧颜), http://www.leekianseng.com/lee_ZanitaPgLimSyedSb.pdf the first Deputy Chairperson of the National Art Gallery’s Board of Trustees and the first Chairperson of the Exhibitions Committee, openly hailed Lee as the progenitor of installation art in Malaysia.

As a young man, Lee did outstandingly well in the domain of art, having bagged numerous awards and prizes. He had eleven national awards and two international awards under his belt. Unfortunately, these accolades caused him to be sidelined unnecessarily, which pretty much shaped the rest of his life to be what he is today, always counter-cultural and thinking outside the box. He created a great deal of controversial works as a result. His 1977 piece 《Of Image, Object, Illusion—Off Series Mechanism》 (形像, 物體, 假像 http://www.leekianseng.com/3d_Image.pdf) won Major Award at the National Open Competition of Painting and Graphic Print organized by the National Art Gallery Malaysia. However, it also provoked some people to question his motive for showing the rear side of the national flag and for painting a ubiquitous cockroach on the canvas.

In 1988, Lee was given the honor of laying a Chinese script character for a new classroom block at Cong Hwa High School of Klang. To everyone's surprise, he made a giant brush by lashing five green bamboo poles together to carve one single Chinese character "Chen" out of the cement ground measuring an area of ten square feet. The character means honesty or sincerity, a priceless commodity that Lee wanted the Chinese community to lay as a solid foundation for education. It was some food for thought indeed.

Because of his "deviation" from the mainstream, Lee's name has been removed from the national art historiography published by the authorities concerned. And when Sin Chew Daily columnist Rev. Oyoung who currently resides in New York City heard about Lee's plight, he was outraged. Subsequently, the Reverend did more than 20 recorded telephone interviews with Lee before completing his book 《Lee Kian Seng—the Progenitor of Malaysia Installation Art 》 (http://www.leekianseng.com/lee_BookOyoung.pdf) But frustratingly, no publisher would publish the book (in Malaysia). So the manuscript that was completed in 2008 is still sitting in the computer today. For Lee who is recovering from throat or laryngeal cancer, the journey of his art career may be a lonely one, but his plight might have also been an endless source of inspiration to keep himself creative and to take art to the next level of innovation. For those who come behind him, he has opened up a whole new world of multi-media art.

The Artist's Profile

LEE Kian Seng, a visual artist, was born in 1948(1947) in Kinmen (an island off the coast of mainland China). His mother took him to Singapore in 1953 to be reunited with his father, and in 1954 they settled down in Klang, Malaysia. All the members of his immediate family are artists. His Japanese wife Shoko LEE, now a Malaysian citizen, daughters LEE Hui Ling and LEE Hui Lian all love to paint. Theirs is a rare family of artists. Lee keeps his creative techniques fresh all the time. The medium of his work include painting, sculptures, resist-dyeing, lithography and 3-D installation, etc. He is one rare multi-media artist in Malaysia. Lee has received numerous prizes both at home and abroad, having eleven national prizes and two international awards under his belt. He bagged many of the major awards in the country, including the Young Contemporary Award, Major Awards in painting and graphic print presented by the National Art Gallery Malaysia. In addition, he led the Malaysian team to take part in the International Sand Sculpture Competition in Hong Kong in 1988. In that event, their work 《Harmony》 won the second prize. Then in 1993, he won the Tokyo Creation Award Overseas Prize. Lee was involved in almost all the major art exhibitions held at the national level in the country and represented Malaysia in countless international art shows, 22 of them solo exhibitions.

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- 录/Appendix

For original Chinese text 梦醒时分, please see link:

<https://www.sinchew.com.my/20091202/%E9%83%91%E4%B8%81%E8%B4%A4%EF%BC%8E%E6%A2%A6%E9%86%92%E6%97%B6%E5%88%86/>)

(译文)

The moment when dream is awakened... by TAY Tian Yan / Sin Chew Daily Malaysia/ 2009-12-02

I wonder you feel the same as me; all the sudden I realized friends and relatives around me seem to get less and less.

Those years when the New Year drew near, all sorts of gathering appointments almost completely filled the diaries, but this year seems so quiet.

Even in normal time, phone calls become less and less, face to face meet up also become much less.

Perhaps, everybody is busy with their own things, or perhaps, nowadays people prefer to stay in. However, it is not entirely like this, thinking further, actually old friends and relatives are not around any more. God bless, they are still alive and well, they just left the country, Malaysia.

They have gone to China to set factory; ah Wang quit his engineer job and migrated to Australia to set up his little food store business, ah Fong left the local University went to Hong Kong as a lecturer. 'Frog' went to Taiwan to pursue his second career life. Others went to America, England, even Indonesia ...

At first, I thought these are individual cases, but gradually, people around me realized the same, these are not individual cases but a general symptom of our society. they are not small numbers but the pretty big indeed.

Department of Foreign Affairs released the figures earlier; it confirmed the situation is real.

From March 2008 thru September 2009, a total of 300,000 Malaysian migrated to other countries, among them 200,000 left between Jan - Aug 2009. (in 8 months)

Cumulatively, 2 million Malaysians migrated, this figure is close to the number of Indonesian workers in Malaysia today.

The difference are, those migrated are mostly professional and middle class people.

They have many reasons to leave: pursue career development, for the future of their children, in search of better life and environment... In one sentence, they lost hope of Malaysia.

50 years ago people said: Malaysia is very good, better than Hong Kong and even Japan.

30 years ago people said: Malaysia is not bad, comparable to S. Korea and Taiwan. (No mention of Hong Kong and Japan any more).

20 years ago people said: Malaysia can do lah, at least better than China and Thailand (Cannot compare with Taiwan and Korea lah)

10 years ago people said: No matter how bad Malaysia is, cannot be worse than Vietnam and Indonesia ok-lah. (China is already in a different category).

Today, the economic growth rate of Vietnam and Indonesia already far exceeded Malaysia, Social activity and intellectual development of the country is also better, the gap between us and them is closing up. Why worry? there are still Philippines, Cambodia and Myanmar behind us.

However, according to an economist who recently surveyed Philippines, he thinks in 20 years' time, Malaysia can replace Philippines to become the World exporter of Malaysian maids.

Over half a century, Malaysians live in the big old imperial housing complex, closed up and survives on properties left behind by the ancestor; continued to consume up social resources, wasteful, and drove away talents; they never talk about competitiveness, totally neglected productivity, and hated meritocracy.

When Asia economic storm hit in 1997, Malaysia closed their doors, thinking we beautifully avoided a disaster, they even think of themselves as genius, being able to handle the situation so well.

However, just look at other countries in our neighborhood; they stood up, faced the storm, and walked out of the storm. They overhauled their system, improved the processes and marched forward; they moved up to a new level. And Malaysia, still walking on the spot. . !

Dear Malaysia, it's time to wake up!

郑丁贤·梦醒时分 (转载自星洲日报 2009-12-02)

<https://www.sinchew.com.my/20091202/%E9%83%91%E4%B8%81%E8%B4%A4%EF%BC%8E%E6%A2%A6%E9%86%92%E6%97%B6%E5%88%86/>

你是否和我一样，发觉身边的亲戚和朋友，似乎少了许多。

以往接近过年时，各种聚餐排得满满的，而今年，似乎没声没息。

即使是平常日子，电话少了，与大家见面也少了。

也许，大家各忙各的；或者，目前流行“宅生活”，儘量避免出门。

也不尽然如此。再想一想，很多老友和亲戚，已经不在了。嗟！大吉利是，他们都还好好的，只是离开了马来西亚。

老余去了中国大陆开工厂；王子不做工程师，移民到澳洲开小食档；阿风离开本地大学，去香港做讲师；青蛙去了台湾，开展事业第二春；还有的到了美国、英国，唔，还有去印尼的.....。

起初，以为这只是个别现象，逐渐的，旁人也有同样发现；原来，这不是个别现象，而是社会现象；这不是少数，而是相当大的数目。

外交部早前披露了一个数字，说明这个现象是多么真实，多么贴近。

从去年3月到今年9月，已经有30万大马移民他国；其中20万人是今年1月到8月出走的数目。

累积下来，已经有超过200万大马移民，接近今天印尼外劳在大马的人口。

不同的是，移居他国的大马人，多是专业人士、中产阶级。

他们有很多出走的理由，追求事业发展，为了孩子前途，寻找个人更大空间.....，概括一句：对马来西亚失望。

50年前，大家说，马来西亚真好，好过香港，甚至日本。

30年前，大家说，马来西亚还不错，比得上韩国、台湾（不提香港和日本了）。

20年前，大家说，马来西亚还可以，至少超越中国、泰国（不能和台、韩比了）。

10年前，大家说，马来西亚再差，还不至於像越南、印尼（中国已是不同级别）。

今日，越南和印尼的经济成长率遥遥领先大马，社会活力和知识发展也胜过一筹；距离愈来愈近了。

怕甚么，还有菲律宾和柬埔寨、缅甸。

但是，一位经济学家最近到菲律宾考察之后，认为再过20年，大马可以取代菲律宾，出口马籍女佣到全世界了。

半个世纪以来，马来西亚是在大宅院里，用封建方式，分配祖宗家业，消耗社会资源，浪费和逼走人才；不谈竞争力，忽略生产力，讨厌绩效制。

亚洲金融风暴来袭时，大马把门关起来，以为避过一劫，有人还自我陶醉，自以为是天才策略。

然而，其它国家面对风暴，走出风暴，进行体制改革，跨步向前，登上另一个水平；大马却还在原地踏步。

马来西亚，该醒一醒了。（星洲日报·马荷加尼·作者：郑丁贤）

- 他们在异乡找到自己与自己的那片天空·林友顺·童清峰·萧伟基·张殿文

邱立本·文化中華煥發新的生命力

林友順 / 蕭偉基·馬華精英加速流向全球異鄉綻放異彩

童清峰·大馬華人揚威台灣

鄭丁賢·“我就是種族主義者” 2009-12-09

鄭丁賢·BR 和 BS/ 2009-12-08

林明華·納茲里對上馬哈迪 /2009.12.08

林明華·認識敦馬 /2009.12.09)

林瑞源·乱与失/2009.12.24

林瑞源·幹訓局背後的勢力 /2009.12.09

- <大马画家李健省保钓新作品> 林友顺·亚洲週刊 二十六卷三十六期·2012-09-09

New Artwork of Malaysian Artist LEE Kian Seng on the Defense of Diaoyu Islands ·YaZhou ZhouKan 2012-09-09



纷争闹得不可开交后，他决定以本身的专长，「以艺术能量祝福全球华人成功保护钓鱼岛」。

李健省对亚洲周刊说，他决定以钓鱼岛为题材后，每天都在思考如何创作，作品不仅不能有任何差错，也希望唤醒人们的良知。他以当代艺术手法，把图像及文字结合起来建构创作，让创作发挥更大的张力，为钓鱼岛谱写史记，同时也让年轻一代了解钓鱼岛的正确历史，告诉世人「钓鱼岛是属于中国的」。经过十六个月的创作，他终于完成《钓鱼岛是谁的？》作品。

《钓》是以两幅画作合并而成，第一幅画是以新华社的图片手提枪支的 Angel Girl 为主轴，背景则是亚洲周刊封面《千船保钓民间愿景》，凸显这个来自台海两岸的歌唱组合征服日本，成功保钓。第二幅画则是以亚洲周刊封面及《明报》刊登的七零年代香港保钓运动的图片结合起来，说明民间保钓运动的连贯性与持续性。画作也大量采用谷歌、百度百科、亚洲周刊及星洲日报有关钓鱼岛的历史、评论及报道，以说明保钓事件的发展及史实。事实上李健省的创作早已基本完成，不过他一直无法收尾，感觉到整个创作少了一样东西，直到有一天他在报章阅读到中华民国总统马英九发表保钓的立场「一寸都不能让步」，他终于找到期待已久的最后一张拼图，也使整个创作功德圆满。

《钓》完成后李健省并未因此休息，他表示这幅画作是保钓创作 1.0 版，他目前正在构思 2.0 版，并计划以五星红旗及青天白日满地红旗为创作内容，而保钓人士成功在钓鱼岛上插旗，为他提供一个良好的素材。他希望新的创作能沿袭人道主义精神，凸显人性的关怀。他对此次保钓行动特别有感触，这可能与自己的遭遇有关。多年前李健省由于不满马来西亚国家石油公司未有履行承诺，因而把国家石油公司(和子公司 KLCC) 告上法庭。这场官司打了足足十年，最后法庭判决李健省胜诉，国家石油公司(的子公司 KLCC) 须要赔偿二万马元给他(http://www.leekianseng.com/lee_BioNote.htm)。李健省透露，这笔赔偿并不足够他付律师费，不过他还是感到高兴，因他为画家讨回了尊严与公道，这场史无前例的官司也成为了案例，为后来类似的诉讼提供参考。李健省指出，他当时孤身对抗财雄势大的国营公司，他丝毫没有退怯，抗争到底。「此次十四位保钓人士在没有『北京』及台湾政府的支援下、以破釜沉舟的决心冲前钓鱼岛，令人敬佩，也让我感同身受」。

在旅途获得众多灵感

零七年患病后，李健省的精力大不如前，目前处半退休状态的他从重病中获得人生体悟，常与家人出国旅行，让心灵流浪。也许因为抱着无求的心情旅行，他在旅途领悟更多，也获得众多的灵感，回国也以旅途的景色作为创作题材。零八年他到印度与尼泊尔朝圣禅修，洗涤心灵，领悟到一种毫无边际的空间—无际，从而创作《无际系列》，以当代艺术形态温习中华文明里的人类瑰宝。他从丝绸之路回来，创作了《沙漠的呼唤》及《嘉峪关》。新疆的广袤神奇令他的心胸膨胀，感觉陌生孤寂但很亲切，他似乎感觉「大沙漠呼唤我的灵魂，天山氧气洗涤我的心灵」。另一幅作品《莫高窟飞天神箭》仍未完成，画中的飞天女神将与最近发射成功的神舟九号一起在空中飞舞，笑看人间。《关公》则是李健省在鉴赏关公神像时所生的灵感，把蕴涵在中国传统文化的伦理、道德、理想融入当代艺术。

希望可登上钓岛作画

他从零八年至一一年底，基本上是以《当今系列》与《无际系列》作为创作主干，融合原始艺术与人文艺术填补当代心灵，让新系列催生新动力、新艺术及新价值观，重新思考艺术里那种永恒不变的精神价值。灵感不息的李健省不停思考钓鱼岛 2.0 版的创作，心底里怀抱希望，有朝一日可以登上钓岛，在岛上写生、绘画，绘出生命的彩虹。(林友顺·亚洲週刊)

(译文 English translation by Felix Liew)

Source: YaZhou ZhouKan (Asia week) Vol. 26 No. 36 ·2012-09-09

New Artwork of Malaysian Artist Lee Kian Seng on the Defense of Diaoyu Islands / original text in Chinese by LIM Yew Soon (林友顺)

Kinmen-born Malaysian artist, Lee Kian Seng, appropriates the theme of the disputed Diaoyu Islands to convey to the world that the islands belong rightfully to China. Through his artwork, Lee wishes the global Chinese community success in defending the islands. His approach of contemporary art reveals a great force of tension in the artwork, combining both images and words.

The renowned artist was beaming with excitement and joy when thousands of miles away, Chinese activists from mainland China, Hong Kong, Macao, and Taiwan landed successfully on the Diaoyu Islands. To him, it was a moment of pride for the global Chinese community. Lee marveled at the courage and nationalism displayed by the 14 activists in defense of China's sovereignty over the disputed islands.

The 64-year-old artist was born in 1948 in Kinmen, an island off the coast of mainland China. At the age of five, his mother brought him to Singapore to be reunited with his father, after which they settled down permanently in Klang. Perhaps it is his Chinese heritage that made Lee so concerned about the events surrounding the Diaoyu Islands dispute. As the dispute between China and Japan over the sovereignty of the islands began to escalate last year, Lee decided to "use the power of art to motivate the global Chinese community in defending the Diaoyu Islands."

Lee told Asiaweek that after he had settled on the theme of the Diaoyu Islands, he spent hours each day thinking about how the work should be done. It had to be flawless, but more importantly it should also awaken the conscience of the viewers. Through the composition of images and words, he is able to reveal the tension with greater impact. It is hoped that this historical chronicle of the Diaoyu Islands would help the younger generation understand the correct history of the islands and let the world know that "the Diaoyu Islands belong rightfully to China." After 16 months of hard work, Lee finally unveiled his finished piece titled **Who owns the Diaoyu Islands?**

The work consists of two paintings. The first painting depicts Xinhua News Agency's picture of the music group Angel Girl holding guns against a backdrop of Asiaweek's magazine cover titled "A Thousand Boats to Safeguard Diaoyu Islands: The People Have Spoken." The picture highlights the fact that this music band from both sides of the Taiwan Strait has conquered Japan and successfully defended the Diaoyu Islands. The second painting is a combination of Asiaweek's cover and the picture of the Hong Kong-based movement to protect Diaoyu Islands in the 1970s published by Ming Pao Weekly. It shows the coherence and progression of the people's movement in defending China's claim to the disputed islands. The work has also incorporated a large amount of historical reports and commentaries gleaned from Google and Baidu search engines, Asiaweek and Sin Chew Daily, which explains the development and history of the effort to defend the islands. Lee had been working on the piece for a long time, but could not find a satisfactory ending to complete the work. The missing puzzle turned out to be an article in the papers about Taiwan's president Ma Ying-jeou taking a stand on the defense of the Diaoyu Islands, stating that "we will not compromise even an inch".

Lee might have completed the work *Who Owns the Diaoyu Islands?*, but he is far from resting on his laurels. He said this work is but version 1.0 of the Defense of Diaoyu Islands, for there is more to come, with version 2.0 already in its making. Through this new work, he hopes to carry on the spirit of humanitarian concern for just causes. He is especially passionate about this defense operation, which may be due to his own experiences in the past. Years ago, Lee filed a lawsuit against (Malaysia) National Petroleum (and its subsidiary company KLCC Bhd. Re: Kuala Lumpur High Court writ Summon No: S4-22-504-2000 http://www.leekianseng.com/lee_BioNote.htm) for failing to keep its promise. After ten long years of legal battle, the court finally ruled in favour of Lee, and KLCC had to pay out RM20,000 (USD6,300) in compensation to Lee for the costs incurred. Lee revealed that this amount was hardly

enough to settle his legal fees. Nevertheless, he was glad that an artist's dignity had been reclaimed and justice served as the result. Prior to Lee's case, there was no historical precedent for a case like this, thus that set a precedent for any future lawsuit that might be similar in nature. As Lee engaged the financially powerful (Malaysia) government-owned company in an all out legal battle all by himself, he had no thoughts of retreating instead; he was determined to fight until the last breath. Likewise, "this time, 14 Chinese activists threw caution to the wind and decided to head to the Diaoyu Islands at all costs without support from either 'Beijing' or the Taiwan administration. Such a display of grit and determination is most admirable, and indeed I share the same sentiments they had."

Inspirations from Travels

Since falling ill in 2007, Lee's energy level has dropped significantly. At the moment, he considers himself semi-retired. Through the period sickness and suffering, he has learned valuable lessons about life. The many trips he took with his family overseas set his spirit free to wander and explore. Embarking on these trips without expectations, he has come to grasp the truth about many things on the journeys and taken away a load of inspirations for his creative works. The scenes that he saw and captured on his travels have been transferred to the canvas. He even made a pilgrimage to India and Nepal for soul cleansing in 2008. There he grasped the sensation of boundless space, from which he created *Wuji Series (无际系列)*, which reviews the treasures of humanity in Chinese civilization through the form of contemporary art. He returned from the Silk Road to create *The Call of the Desert* and *JiaYuGuan*. The vast and mysterious XinJiang region broadened his mind and horizon. He found the place unfamiliar and lonesome yet cordial and welcoming. To him, "the great desert was calling my soul, and the sky, the mountains, the air cleansing my heart and spirit." Another work of *MoGaoKuFeiTianShenZhou* that is yet to be completed. It depicts a smiling flying goddess and the Shenzhou-9 spacecraft that was recently launched ascending to the heaven. The other work *Guangong*, brilliantly blends the ethics, morals, and ideals implicit in the Chinese traditional culture into his contemporary art.

Dream of Painting on Diaoyu Islands

From 2008 to the end of 2011, Lee's main works are from *DangJin Series (当今系列)* and *Wuji Series (无际系列)*. They are a fusion of primitive art and humane art designed to fill the void in the contemporary soul, to generate fresh energy and vitality, novel art and new values, and to reconsider the eternal, immutable spiritual values to be found in art. The artist never runs out of ideas, and now, as he continues to visualize the creation of Diaoyu Islands 2.0, he is dreaming of the day when he could actually land on the island and spends the days there sketching and painting away. Then, life on the Diaoyu Islands with the rich colors of the rainbow would be shared with the world. (Lim Yew Soon·Asia week 2012-09-09)

感谢亚洲週刊，明报，新华社，百度百科，Google，星洲日报，维基百科分享资料-李健省(LEE Kian Seng)



亞洲週刊特派員林友順專訪李維省 2012-08-23



(译文 Translation)

Documenting Our Times—Artist LEE Kian Seng

LEE Kian Seng has always been in the vanguard of artistic progress in his style of works. He is known to be daring yet attentive to details. On a lot of contemporary issues, LEE is one rare trendsetter who constantly leads the local art scene in ever new paradigms of thinking. And his works are therefore very much in step with the pulse of the times.

Recently, the celebrated Malay poet, novelist and national laureate Datuk A. Samad Said was probed by the police into his poem recital during a rally in Kuala Lumpur. The incident sparked a public outrage that had more than 100 artists, writers and activists in the country banding together to sign a joint statement decrying the harassment of A. Samad Said. And there in that long list of names, we find the name LEE Kian Seng.

LEE Kian Seng is a name that resounds in the regional art scene. Extremely diverse in his techniques and medium, many of LEE's artworks have become key milestones in the history of art. He has even been hailed as the progenitor of installation art in Malaysia.

*At a young age, LEE's artworks were already showing great promise. The self-trained artist made two study tours to Japan through the 1970s. His outstanding works have earned him eleven national awards and two international awards. He was twice commissioned by the government of Malaysia to represent the country at international art events overseas. His works were exhibited at numerous world art exhibitions. **He has also held a total of 22 solo exhibitions.***

LEE has always been in the vanguard of artistic progress in his style of works. He is known to be daring yet attentive to details. On a lot of contemporary issues, LEE is one rare trendsetter who constantly leads the local art scene in new paradigms of thinking. Society needs dissenters to blow the whistle when the people have lost their sense of direction, fearless people who would stand at the frontline against oppressive regimes to defend truth and justice. As a staunch believer in justice, freedom and democracy, LEE as an artist is just such a man.

As has happened most recently, when LEE saw that the freedom of artistic expression had been threatened, he and other outraged artists rose to the occasion to express their solidarity with A. Samad Said. To LEE, an artist needs to have more than just artistic skills and techniques. He or she needs to have an artistic conscience as well.

Artists Must Have Courage and Insight

LEE was born in Kinmen, China. As a child, his mother took him and his elder brother to Singapore to be reunited with their father. Eventually the family settled down in Klang. Given the dire straits his family was in, the young LEE had no financial means to further his education in an art institute following his high school graduation. However, he did not give up his dream of obtaining an art education. Being artistically gifted, LEE decided to design his own course and learn everything through self-study.

"I believe there is no such thing as an absolute learning procedure. Under adverse circumstances, human beings have the capacity to create an ideal environment and procedure that is conducive for learning," said LEE. "In fact, self-study is also a way of learning. It is different from other learning methods in that it is not done in stages, but is a lifelong endeavor." It is commonly believed that one becomes a qualified artist after three or four years of formal study in an art institute. But LEE apparently does not think so.

"What we learn in school is nothing but basic knowledge. A true artist, however, learns from real life experiences."

It was such profound insights that moulded LEE into the artist that he is today. His artworks have been shaped not only by the technical training and study of aesthetics that he undertook, but also his personal observations and perceptions of the world, the society and life itself, which are artistically presented in his works.

To LEE, the creation of art must neither adhere rigidly to conventional ways without being open to new ideas, nor simplistically changing the form without changing the content or departing from the classical style of antiquity. "We are contemporary people, and we cannot deliberately create an 'integrated ideological beauty' in order to bury the harsh realities of life." Artists must not play sick, or live in dissipation, or repeatedly paint the same things as if they are replaying stories from memory to shortchange people who wish to see a constant flow of fresh creations.

It is this very philosophy of life that made LEE one of the few local artists who care deeply about current political trends and literary development in the country. His keen observation of current affairs makes him realize the truth about some issues. However, it is not always easy for him to express his thoughts verbally.

In fact, LEE was systematically marginalized by a small number of his fellow artists who were envious of his numerous award-winning groundbreaking creations. For instance, some people deliberately excluded him and his works from the art scene, and tampered with his works and the relevant historical facts. Having thus been cut off from the art community, what would LEE think about his future? Would he be worried and discouraged?

"Having lived with this for more than thirty years, I am used to the fact and have made peace with it. If you were to worry about all these, then you had better not be an artist. Just be a painter and be content with painting imitation works." In his reply to this question, LEE lashed out in a straightforward manner, "Artists must have courage and insight. Without these qualities, how could they create a masterpiece? I would document all these experiences on my website (www.leekianseng.com) and share them with the world."

Caring about the World, Embracing the Earth

An artist who dares not speak out to decry the gross violation of the freedom of artistic creation is showing signs of decadence. Therefore, LEE stressed the point, "Innate conscience and ability make up the moral character of an artist. Anyone with a conscience would understand that truth and justice constitute the essential nutrients in any artwork."

LEE's most recent 《DanJin series(当今系列)》 is the best embodiment of "artistic conscience." Take one of his masterpieces 《Blessings (祝福)》 for example; It resonates with many people across the globe today. "Let this new series be a catalyst for new impetus, new values, new art. Let it be a reconsideration of the eternal and unchanging spiritual values in art." LEE allows his art to expand beyond the gallery, integrates it with the contemporary society, and exerts its influence over the people. This is what makes LEE's creation so enchanting.

The piece 《Ushering In A Civil Society》 which was completed in 2010, was inspired by massive anti-ISA (Internal Security Act) street protests. In this oil painting, LEE created a fist and placed it alongside a picture that was published in the newspapers to express the people's wishes. The same year saw another of LEE's oil painting titled 《Dawn Is Breaking? 》 unveiled. Amidst a darkened backdrop, a pale bird's cage (of 1972) is hanging. The bottom of the painting shows a paragraph excerpt from the article "Awakening the Dawn" authored by celebrated poet and writer Poh Seng Titt, which was published in the 15/08/2009 edition of Sin Chew Daily. In just a few short lines, Poh eloquently bares all that is in the heart of the Chinese community.

"...This country has been making a mockery of justice. Let's face it. Leaders are too busy grabbing power, amassing wealth, and engineering cover-ups to be thinking about justice. Talents have been unfairly treated. Over the years, unjust policies and corruption in high places have not only sidelined many talented citizens who would have otherwise done their country proud, but treated them as if they were worthless ...

... Meanwhile, the Chinese community in Malaysia has become largely apathetic and insensitive with regard to these issues. Instead of moving forward, Chinese leaders seem to remain complacent about the status quo. Business people care too much about profits, and scholars scorn each other, while the rest of the community holds materialism in higher regard than humanism. In the mind of the Chinese community leaders, the so-called "Chinese Malaysian culture" is but an absolutely scoreless paper, the dessert after the main course..."

These two oil paintings in the 《DanJin series(当今系列)》 have articulated the sensitivity of the artist towards current affairs. They concern politics, but at the same time transcend it. LEE's art has never compromised the sordid nature of humanity, nor has it bowed to political powers.

In the 《DanJin series(当今系列)》, there is a sub-group named 《The Earth—My Home》. “Wherever I go in my travels, I would draw on local resources, and express the emotions and sentiments of my soul directly through my creations.” LEE cares deeply about what all humankind shares in common. Another sub-group that is related to this one is 《In Dialogue with the Soul》.

“I was calm and composed when I created the 《DanJin series(当今系列)》. It was as though I was in the process of self-dissection, eyeing the world, crossing national boundaries, and transcending ethnic barriers to reach out to the modern world, and embrace the planet called Earth.”

Though we are in the age of globalization, many still remain complacent and detach themselves in their racist view of world. A view that focuses on differences not only divides the human race into different groups, but pits one group against another. LEE advocates an artistic vision that crosses international borders and transcends ethnicities. These words from a leading thinker of our times allow many to feel the sincerity of his works.

- by Goh Siew Poh / PuMen September 2011 issue 140

Original Chinese text by Goh Siew Poh Photo by Lai Choon Ngoh / PuMen September 2011 issue 140

< 記錄我們的時代——艺术家李健省 >

吴小保/采访 黎春儿/摄影 / 普门 第140期 艺术风华Pumen September 2011

李健省的创作与行为作风向来前卫，胆大心细，在许多议题上，他可以说是本地艺术界少见的新思维开拓者，他的创作也因此带着时代的脉搏。

前阵子，国家文学桂冠沙末赛益因为创作的一首诗歌，被警方传召录供。当时国内一百多位艺术与文学创作者发表联合声明，支援沙末赛益。在那冗长的名单上，我们找到了李健省的名字。

李健省在本区域艺术界是个闪耀的名字，他的创作手法与媒介非常多元化。他的许多创作是马来西亚艺术史上的座标，也被誉为我国装置艺术之父。

年少时他已锋芒毕露，曾经二度游学日本，作品获得 11 项国家奖及 2 项国际奖。个人曾两次受国家委任代表马来西亚出席国际盛会和在无数的国际展展出，举办过 22 次个人作品展。

这位艺术家的创作与行为作风向来前卫，胆大心细，在许多议题上，他可以说是本地艺术界少见的新思维开拓者。社会需要异议者，在人们迷失方向时，给予社会当头棒喝；在捍卫公义与真理方面，不畏惧强权，站在最前线。坚信公平、自由、民主的李健省就是这么一位的艺术家。

一如这次眼看艺术创作自由受到侵害，李健省联同其他艺术家挺身而出，声援沙末赛益。对他而言，创作者需要的不只是技术，更要具备艺术良知。

艺术要有胆识

李健省生于中国金门，1953 年与哥哥随同母亲南下新加坡与父亲团聚，后来举家落户巴生。由于家境贫困，中学毕业后家里无法资助他到艺术学院升学。然而，他并不因此放弃对艺术殿堂的向往，颇具艺术天分的他决定自设课程自修。

「我想信，学习是没有绝对程序的。人类在劣境下，可以自创有利的学习环境与程序」他表示，「所谓『自修』，其实也是一种学习的方式，这种学习方式跟其他的不同，它不是阶段式的，而是终身的学习。」一般人都以为，在学院熏习三四年后，就可以成为合格艺术家，李健省认为这是错误的观念。

「学校所学习的，只不过是基本知识。真正的艺术家，必须要经过生活的历练。」

由于有这一层面的认知，所以形塑李健省为一名艺术家的，不只是技术训练和美学，也包括他对世界、社会、人生的观察与体悟。而这些观察与体悟，都被他艺术化地展现出来。

对李健省而言，艺术创作最忌食古不化，换汤不换药，或只在古人的风格框架里翻筋斗。「我们是当代人，也不能刻意去营造一种『综合理想美』来淹埋生活里的真实。」，而艺术家也不可以无病呻吟、风花雪月，像在背书一样，重复画那些陈腐的题材来自欺欺人。

这创作理念使李健省成为本地少数关注当今政文发展的艺术家。对于时局，他都有自己的观察与体会。然而要把自己的想法表达出来，并非一件易事。

实际上，李健省就因为新创意多次得奖而遭到小部份同道排挤，例如刻意地遗忘他和他作品的存在，篡改（剽窃和改头换面地移植）他的作品和创作史实等。面对被排挤的局面，李健省会否因为担心自己的未来，从此有所忌讳？

「三十多年来我都已经习惯自然了。你若担心这些，那就不要当艺术家，作画匠画水货好了。」对于这个问题，李健省很直接地抨击道，「艺术家必须要有胆识，否则怎么去创作？我会把这些经历记录在网站（www.leekianseng.com）与世界分享。」

關懷世界，擁抱地球

看见社会弊端，侵害艺术创作的自由而不敢发言或表达，是艺术家的颓废表现。李健省因此强调，「良知良能是艺术创作者的品德。有良心的人明白公义与真理是艺术创作里的重要养分。」

李健省近期的《当今系列》，是「艺术良知」的最佳体现。其中的作品《祝福(Blessings)》目前在世界很多角落引起共鸣。「让这新系列催生新动力，新价值观，新艺术，重新思考艺术里那种永恒不变的精神价值。」让艺术走出展馆，融入当今社会并发挥其影响力，这是李健省艺术的魅力。

2010年完成的《迎接公民社会》，创作的背景是群众走上街头反对内安法令的示威。这幅油画把报刊的当时图片与拳头拼贴在一起，表达人民的意愿。同年完成的另一幅油画《黎明会来？》，全黑的背景中间垂挂着苍白（1972年）的鸟笼，下方附上著名诗人、作家傅承得发表于《星洲日报》（2009/8/15）的〈唤醒黎明〉一文，其中一段文字，简单几句话，却道尽华社心声：

「这个国家不公，当政者忙于谋权图利然后掩盖真相，不曾把公平放在心里，包括不曾给有才华的人公平的待遇，政策偏差和政治腐败，把多少有才华，甚至为国家争取荣誉的人，当成一文不值的粪土.....华人社会麻木不仁，华社领袖更不长进，商人重利，文人相轻，其他则看重物质而贬低人文。在华社领袖的脑海里。所谓『马来西亚华人文化』，是一张零分的考卷，一顿饱嗝后的甜品。」

《当今系列》里这两件油画，表达了艺术家对时局的敏感，它攸关政治，但却超越政治。李健省的艺术从来不与市俗共舞也不为政治附庸。

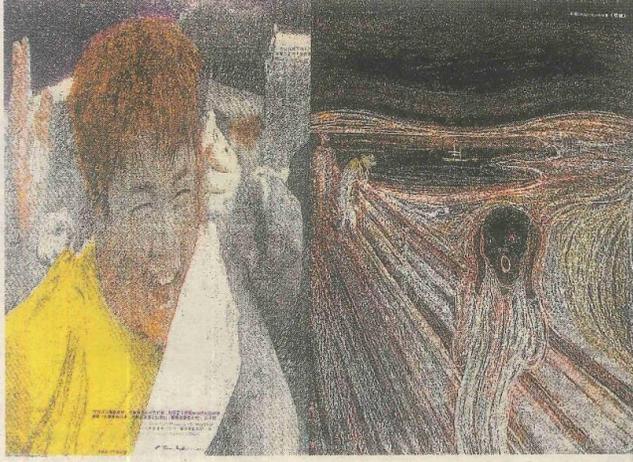
在《当今系列》中，有个小组被命名为《地球——我的故乡》。「旅途中随地取材，把心灵的感受，直接表达出来。」李健省关怀全人类所共有的、共同的题材。另一与此相关的小组是《与灵魂对话》。

「我以坦然创作《当今系列》，像在自己解剖的一个过程，放眼四海，超越国界，超越种族隔阂去关怀当今世界，拥抱地球。」

如今虽是全球化时代，但却有许多人仍然固步自封于各自的种族观念中，这种强调差异的见解，使人类分成各种不同的群体，并互相竞争。倡议跨越国界、超越种族的艺术观点，新思维开拓者李健省的这番话，让许多人受到他的作品的温度。-----吴小保

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2013年4月27日 ◆ 星期六 星洲日报



◎圖·文/李健省

吶喊428馬來西亞 Scream 428 Malaysia

专制污秽的政治文化与人类的贪婪相辅相成，导致社会道德沦丧，人性扭曲崩坏。画家希望以艺术能量唤醒人性与良知，作品中结合挪威画家孟克 (Edvard Munch) 的作品《吶喊》，呈现国家、社会不公与乱象，以及人民的不安与焦虑。



◎畫/李健省

南京2——愛

每年12月，新一年到来之前，我都会记得南京大屠杀。藉由画作，希望以仁爱唤醒人性与良知。

20131230 星洲日报

- 星洲言路 2012-2013

(译文 English translation)
Hijacking Art (骑劫艺术)

(Source: Sin Chew Daily Malaysia 2013-05-10 /Original Chinese text >
https://www.sinchew.com.my/content/content_250338.html

My friends tell me that Malaysian Chinese art circles are very complex, diverse and difficult to comprehend. Indeed they are. Stories that echo the politics – the codependence between the human greed and political corruption are being circulated in the Chinese community.

As the famed Chinese writer Lu Xun once said, “There are some scholars in China who love to create stories out of thin air, or fabricate tales by substituting one thing for another. They not only sing the praises of life but also whitewash the dark.” Is this not happening in Malaysia today? The culture of greed and deception is deeply ingrained in a sick society that seeks to justify and package it in sugar coatings.

Many artists have been feeling the same way, particularly the younger generation who frequently complain about the many injustices that are being perpetrated by local societies and organizations.

Generally, an association gives one the impression that it is a group of individuals working for the welfare of the people. Unfortunately, some “artist associations” have been founded by cliques of “amateur artists” trying to flatter the local authorities and to exclude outsiders. They take advantage of the convenience offered by an “association” or “society” to release statements for propaganda.

Many years ago, one of the “society presidents” told me: “Legal or illegal, no one in the Chinese community has bothered to check.” It is a sad situation. Some societies have even become private properties; their date of registration is unknown. Under the influence of a corrupt and despicable political culture, such a non-transparent tradition of the rule of man has developed into the natural succession of “presidents” that we see today.

There are also non-government “artist associations” that are well-known for decades but have obscure origins. The heads of the associations blinded by greed for personal gain have been “transformed” into “public relation” tools under their very own roof. They are doing everything they can to protect their personal business interests, ostensibly all in the name of art. They use the prestigious titles of these “artist associations” to create a smokescreen to mask their private enterprises of recruiting students for their “art studio”.

Their so-called aesthetics that gives strained interpretations and draws far-fetched analogies have been presented with the aim of covering up their shallow understanding of literary psychology. Stereotyped “politically correct public relational expressions” have also been used in an attempt to conceal their ignorance of the diversity found in contemporary art.

In art competitions for example, among the panel of judges are some of their own people who simply stand in for the occasion. Some are holding such duties without even having the requisite skills. Subjectively they made sure their own art students win the prize so that their studios might garner prestige for better enrollment. Widespread deception and intrigue against each other in a sick society have caused the increasing decline of the quality of culture in the last thirty odd years. In terms of educational ideology, quality of teachers and learning content, the quality of certain “art studios” run by local art centers is poignantly backward in stark contrast to the Art Elective Program offered by neighboring Singapore.

Another classic example is the annual “art exhibition” or “show” which displays the same symbolic content year after year in eulogizing somebody’s achievements. These are in fact opportunistic propaganda meant to curry favor with those in power for profit. They craftily fish in troubled waters by cleverly muddling up all sorts of people such as amateur artists, deceased individuals, activists, businessmen, teachers, educators and professional composers, and then perpetuate a big lie by confusing and obscuring the stories to dazzle the general public. Some did not hesitate to betray their own conscience by helping the rulers to repost altered “history” on the internet for the sake of making a name for themselves.

The world is flat. The "status" of contemporary art can no longer be "hijacked" by such mentality as cronyism and monopoly, currying favor with the bureaucrat, and creating false "presidents" and "art masters". We must allow the civilization of history to judge us by our creative strength. All who have a correct view of history would understand that art is established by its own virtue and passed down by virtue of its quality.

星洲日报 言路

2013年5月10日（星期五）

● 李健省

騎劫藝術

朋友说华社艺术界复杂多元弄不清。的确是。华社里有些“故事”与官场的半斤八两；意识里的贪婪心与腐败政治相依为命。

好像鲁迅所说：“中国有一些士大夫，总爱无中生有，移花接木地造出故事来，他们不但歌颂生平，还粉饰黑暗。”今天的马来西亚何尝不是这个模式，贪婪欺诈文化躲藏在病态社会里，合理化后再以甜言蜜语作市场。

许多艺文界朋友都有相同的感悟，年轻一辈也频频向我投诉那些隐藏在地方上社团协会组织里的许多不正义。

一般上，社团给人的印象是为大家谋福利向善的群众团体。可惜有些“艺术家协会”是几位“业余画家”从搞小集团献媚地方上的权贵和排挤异己开始的。利用“协会”“学会”“画会”的方便发文告作宣传。

“合法不合法，在华社里没人追究的”，很多年前有一位“会长”这样告诉我，令人难过。

有些社团像私人产业，何时注册也没人知道，在腐败卑鄙政治文化熏陶下，这种不透明的人治传统发展到今天的世袭“会长”。

民间也有沿用了几十年出师有名，但来历不明的“艺术家协会”，被利欲熏心的会长“转型”到自己的屋檐下作“公关”工具，千方百计为个人商业利益站台护航！假借发扬艺术活动，利用“艺术家协会”名头站台，制造阵容来混淆视线掩护私图，为个人私营

的“艺术中心/画室”招生占地盘。

常以穿凿附会的所谓“美学”造句讲话，去掩饰对文艺心理学的孤陋寡闻；也沿用陈词滥调的“政治正确公关词令”去避过对当代艺术多元生态的无知。

尤其有些绘画比赛的裁判往往是由同党逢场作戏，有时滥竽充数，主观地让他们自己画室里的学生得奖为招生宣传。欺下蒙上勾心斗角的社会病态导致文化素质30多年来日渐败坏。

从教育理念师资与内容，如果与邻国新加坡学生的“艺术选修课程”（Art Elective Programme）对照一下，本土地方上有些艺术中心所经营的“艺术画室”素质的确落后得令人心痛。

典型的还有那些年度内容千篇一律象征性的歌功颂德“画展/活动”，实际上是投机献媚权贵官僚搞宣传，唯利是图；包括混水摸鱼的策展，把业余画家，作古的人物，活动家，商人，老师，教育家与专职作家等等混同后，再偷天换日把故事弄得含糊混淆，使大众眼花缭乱人们愚蠢。有些人为了制造声望，不惜出卖良心协助官场在互联网上转播篡改的“历史”。

世界是平的，当代艺术领域里的“地位”已不能以朋党垄断，巴结官僚，假“会长”造“大师”等等那一套思维去“骑劫”的。要凭创作实力，给历史文明去判断。有正确史观的人都会明白，艺术是以德而立，以质而传。

2013-05-10

<骑劫艺术> 作者: 李健省(LEE Kian Seng) https://www.sinchew.com.my/content/content_250338.html

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许多艺文界朋友都有相同的感悟，年轻一辈也频频向我投诉那些隐藏在地方上社团协会组织里的许多不正义。

一般上，社团给人的印象是为大家谋福利向善的群众团体。可惜有些“艺术家协会”是三几位“业余画家”从搞小集团献媚地方上的权贵和排挤异己开始的。利用“协会”“学会”“画会”的方便发文告作宣传。

“合法不合法，在华社里没人追究的”，很多年前有一位“会长”这样告诉我，令人难过。有些社团像私人产业，何时注册也没人知道，在腐败卑鄙政治文化熏陶下，这种不透明的人治传统发展到今天的世袭“会长”。

民间也有沿用了几十年出师有名，但来历不明的“艺术家协会”，被利慾熏心的会长“转型”到自己的屋簷下作“公关”工具，千方百计为个人商业利益站台护航！假借发扬艺术活动，利用“艺术家协会”名头站台，製造阵容来混淆视线掩护私图，为个人私营的“艺术中心/画室”招生佔地盘。

常以穿凿附会的所谓“美学”造句讲话，去掩饰对文艺心理学的孤陋寡闻；也沿用陈词滥调的“政治正确公关词令”去避过对当代艺术多元生态的无知。

尤其有些绘画比赛的裁判往往是由同党逢场作戏，有时滥竽充数，主观地让他们自己画室里的学生得奖为招生宣传。欺下蒙上勾心斗角的社会病态导致文化素质 30 多年来日渐败坏。

从教育理念师资与内容，如果与邻国新加坡学生的“艺术选修课程”（Art Elective Programme）对照一下，本土地方上有些艺术中心所经营的“艺术画室”素质的确落后得令人心痛。

典型的还有那些年度内容千篇一律象征性的歌功颂德“画展/活动”，实际上是投机献媚权贵官僚搞宣传，唯利是图；包括混水摸鱼的策展，把业余画家，作古的人物，活动家，商人，老师，教育家与专职作家等等混同后，再偷天换日把故事弄得含糊混淆，使大众眼花缭乱人们愚蠢。有些人为了製造声望，不惜出卖良心协助官场在互联网上转播篡改的“历史”。

世界是平的，当代艺术领域里的“地位”已不能以朋党垄断，巴结官僚，假“会长”造“大师”等等那一套思维去“骑劫”的。要凭创作实力，给历史文明去判断。有正确史观的人都会明白，艺术是以德而立，以质而传。（星洲日报 / 言路-作者：李健省）

(译文 English Translation)

The Stunted Growth of Malaysian Art (An international joke) 2012.12.10.

(Source: Sin Chew Daily Malaysia 2012.12.10 /Original Chinese text > https://www.sinchew.com.my/content/content_248204.html
<http://www.mediachinese.com/node/70334>

This year (2012), the National Art Gallery Singapore held a discussion with the National Art Gallery Malaysia on a proposal to borrow my works for display in Singapore at their opening ceremony in 2015. Soon after that, two senior curators paid a visit to my home to conduct a one-hour video-recorded interview for their archive. Needless to say, their dedication to professionalism resulted in their obtaining of a more complete wealth of primary information.

Indeed, the administrators of many world-class contemporary art galleries or national art galleries are committed to fairness and democracy. They truly reflect professional ethics, the values of tolerance and inclusivity, a respect for the history of human creativity, and the accuracy of art historiography. Hence their reputation in the art arena.

Since the formation of the National Art Gallery Malaysia in 1958, apart from having legal consultant Dato' P.G. Lim to serve in high level positions in the early days, there were also other Chinese representatives who held prominent positions in the Board of Trustees and government bodies representing art and culture. However, in the last fifty years, these representatives failed to make any significant contribution towards the preservation of historical facts and the struggle for equal rights among the various races in Malaysia. The key areas of history and human rights that must be sorted out have too often been intentionally or unintentionally sidelined by these representatives or politicians who have little or no understanding of what "contemporary art" is.

Some proponents of Malay supremacy in the art scene jumped on the bandwagon of the government's Look East policy of the 1980s and began to misuse their so-called special rights and mechanisms by monopolizing the right of professional artists to speak, "trimming" down the key areas, and "plagiarizing" my works before marginalizing it. These marginalized works of historical landmark are incidentally the objects of interest for many foreign scholars of art who have lately visited Klang (Malaysia) to interview me as the current official compilation in Malaysia lacks credibility in the eyes of the world.

Malaysia is apparently imitating what Japan has been doing for the past 30 years—the intentional fostering of a "comprehensive ideal beauty" as a smokescreen to justify her colonization of Southeast Asia and the creation of "contemporary art" to keep the truth under cover. For example, the curatorial quality and content of the Malaysian pavilion at the 2010 World Expo in Shanghai was problematic. It was quite a disgrace.

Tragically, there are just as many curators in the Chinese community who, having a shallow understanding of Malaysian contemporary art, resort to cutting and pasting the "activities and compilations" of the art scene on to the political scene in an attempt to repackage their own image.

Owing to political factors, some government organizations and Chinese/Malay enterprises have become very supportive of Malay artists. This makes Malay artists wealthy and prosperous, while most Chinese artists often find themselves struggling in dire straits.

50 years ago in the 1960s, the then honorary secretary of the National Art Gallery Malaysia Board of Trustees Mr. Frank Sullivan who promoted the originality of art had selflessly placed Malaysian art on the world stage. Since then, a large number of high quality Malaysian artworks have made their appearances on world-class art exhibitions abroad. -Unfortunately, such excellent values have largely been forgotten after the tragedy of 13 May 1969.

As Malaysian author and social commentator O.Young once observed, "... the most dreadful form of social control is not the aggressive in-your-face measures, raw force or torture against dissenting voices. It is rather a narrative strategy craftily designed to create a parameter and order of knowledge structure by drowning and distorting the facts of history. This would pave the way for all future speeches and narratives to fall within the standard and

disciplinary framework established by the authorities.” (Excerpt from Lee Kian Seng—The Progenitor of Malaysian Installation Art)

However, true artists would never succumb to sordid opportunists, neither would they depend on political favor, let alone repackaged themselves.

Can art that has been repackaged by Malaysian politicians or certain figures in the Chinese community make it to the world stage? Would it pass the test of historical accuracy?

Exceptions aside, the growth of Malaysian art has generally fallen behind that of her Asian counterparts.

星洲日报 2012年12月10日

言路 ● 李健省

大馬藝術進展落人後

今年，新加坡国家画廊为了筹备2015年开幕展，向大马国家画廊商议有关借我作品展出，随后两位资深策展人来我家作了一小时录影访谈作馆藏档案。他们的敬业精神，促使他们获得较完善的原始资讯。

许多世界级的当代艺术馆／国家画廊的行政确实反映了公平民主精神，专业道德，包容价值观，对人性创意历史的尊重与正确艺术史观，所以伟大。

1958年我国国家画廊成立以来除了当初的林碧颜律师外，日后都有华裔的代表在信托委员会里和有关文化的政府部门担任要职，但50多年来，这些代表在政府部门艺术文化领域里，对维护历史真相和各族平等权益并没有发挥什么效用。在必须厘清的历史关键地带和权益往往被这些不通“当代艺术”的代表／政客有意或无意地滑了过去。

一些艺术领域马来主权论者配合80年代当时“向东学习”的走势，开始滥用所谓的特权和机制，垄断专业艺术家的话语权，“修剪”关键地带，“剽窃”我作品后再边缘化。这些被边缘化的历史坐标作品也是近期许多国外艺术学者来巴生访我最感兴趣的，因为目前的大马官场撰述无法获得国际公信力。

大马也学日本30多年来那套为殖民东南亚而刻意营造一种“综合理想美”，制造“当代艺术”来掩埋真相。例如2010年上海博览会大马馆策展素质和所呈现的内容都有问题，自欺欺人。

可悲的是，华社里也有许多管窥蠡测大马当代艺术的策展，把“活动和撰述”移花接木地与官场互动，趁机包装各自的形象。

政治上的因素使到有些国营机构和一部分华巫企业都很支持马来艺术工作者，所以马来艺术家富裕而华裔艺术家多数三餐不饱。

50年前上世纪60年代那时掌管大马国家画廊行政的苏里文先生提倡艺术的原创性基绩，已经大公无私地把马来西亚艺术推向世界舞台，许多优质作品也陆续在世界级艺术展展出。可惜这优良价值观513后被人遗忘了。

当前诚如欧阳文风的观察“……最可怕的社会压制恐怕不是赤裸裸的打压与对异议分子的虐待，而是一种将历史淹没与变形的论述策略，制造一种知识系统的规范与秩序，使以后所有的言论叙说，都必须在其既定的准则和戒律框架中进行。”（摘自《马来西亚装置艺术之父——李健省》）。

然而真情的艺术家都不与市侩共舞，也不附庸政治，更不用包装。被大马政客或华社某部分人包装的艺术能走向世界？能过历史这关？除了这个例外，大马的艺术进展在亚洲是落后的。

<大马艺术进展落人后> 2012-12-10 09:08

https://www.sinchew.com.my/content/content_248204.html

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(译文 English Translation)

The History of Malaysian Art: Myth and Truth By Lee Kian Seng

Source: Sin Chew Daily Malaysia 20130118/Original Chinese text > https://www.sinchew.com.my/content/content_248696.html

Lately, I was very pleased to have met Biljana Ciric, an independent curator based in Shanghai, who came all the way to Klang to research on Southeast Asian contemporary art. With the help of local artist Yap Sau Bin, she was able to do video-recorded interviews of me for her project. Biljana had been the director of curatorial department at Shanghai Duolun Museum of Modern Art and the network curator of the Singapore Biennale 2006. Her fluent mandarin was a great help in our mutual communication. Like the scholars of other countries, Biljana's greatest concern was the original look of a batch of works that I completed in the 70s and the clouds of mysteries and "myths" that have surrounded me.

The years post-May 13, 1969 through 1974 were a crucial period of growth for Malaysian art. The period is also a time of ambiguity and obscurity that the official discourse had tried very hard to evade.

In keeping with the New Economic Policy, the National Cultural Congress was "created" in 1971 to add fuel to the flames (aggravate) of the art activities sparked by the Malay Sovereignty theory. At the same time, with the constriction of artistic expression imposed on them, non-Malay artists were left with very little room for development.

Unfortunately, the results of the Malaysian Landscape National Art Contest of November 1972 and the Man and His World art competition of 1973 organized by the National Art Gallery failed to satisfy the wishes of those who had raised the national culture agenda. In the following year which was shrouded in a cloud of mystery, at the age of 26, I was banned from participating in the first Young Contemporary Art event of the National Art Gallery.

The National Art Gallery is public property which should provide the people with collective memories of a creative culture without discriminating anyone along racial lines. However, during Tun Mahathir's office, it had deteriorated into a political platform where politicians pushed their private agendas. As public property was being used for personal ends, the diversity of ecological art was thus ruined.

The Modern Artists of Malaysia published by Dewan Bahasa dan Pustaka in 1983 had rejected the mainstay of my works produced in the 70s.

Biljana also brought up my lawsuit against state-run mega enterprises KLCC and Petronas, a case that was unprecedented in the Malaysian history. For the sake of justice, the dignity of artists and the disclosure of shady intricacies, I fought a lonely battle in court for ten years. Asiaweek's staff correspondent Lim Yew Soon wrote an exclusive report of my legal victory in September 2012.

As with widespread corruption and abuse of power in politics, there are also some "associations/societies" in the Chinese community that are governed by the traditional rule of the elites. In many cases, these organizations are headed by a handful of amateur artists whose agenda is to create a "figurehead" (or so called "president") to intimidate foreigners and outsiders. Like the politicians, they take advantage of the coffers of these "associations" in the name of public interest for their own personal gain. In various occasions, they are simply putting on a self-directed act.

These "associations/societies" often play the vanishing game whenever the rights of artists are being threatened. Amongst them are those who resort to following unorthodox ways and political scripts to interact with one another and conveniently marginalize those independent and professional artists.

Regrettably, there had been some in the Chinese community back in the 90s who attempted to bury the history of two of my groundbreaking installation artworks in Klang in the 80s. While I was reasoning with the officers involved, these art thieves were conspiring with the officers to change my story in an attempt to keep the Chinese community in the dark. For example, errors were found on page 186 of the Masterpieces from the National Art Gallery of Malaysia published in 2002. The correct information is available on my website <http://www.leekianseng.com>.

The 70s were a perilous time when secret plots and open attacks were happening on every hand. Many were the "myths and fables" that came out of this period. In the past 30 years, I have written to the National Art Gallery not less than five times complaining of the errors and blunders they made, but to this day the National Art Gallery continues to turn a deaf ear to my query.

The National Art Gallery has chosen to put aside the controversial issue to this day. Are they really bent on letting the art history of Malaysia remain forever in obscurity?

LEE Kian Seng 20130118

■ 星洲日報

2013年1月18日

大馬藝術史：
神話與真相

言路 ● 李健省

最近，很高兴独立策展人比利安娜 (Biljana Ciric) 从上海飞来巴生。她通过艺术家叶绍斌安排录影访谈，研究东南亚当代艺术。曾担任上海多伦现代美术馆策展部主任与2006年新加坡双年展的网络策展人，她流利的华语方便我们沟通。比利安娜和其他国家研究学者一样，关心重点是我那一批70年代作品的原貌与发生在我周边的迷雾与“神话”。

1969年513后至1974年是马来西亚艺术进展关键期，也是官场撰述常躲闪的含糊地带。

与新经济政策同步，1971年有人“制造”国家文化议会 (National Cultural Congress 1971) 为马来主权论的艺术活动推波助澜，同时压缩其他艺术家的发挥空间。

可惜国家画廊1972年11月的“马来西亚风景”展及1973年的“人类与其世界”展的结果无法满足提出国家文化议程那群人的意愿。随后诡秘莫测的1974，年仅26岁的我也不被允许参与国家画廊的第一届“当代青年”展。

国家画廊是公共资产，应不分种族为人民提供创意文化上的集体回忆，但在马哈迪时代变本加厉成为政治人物的舞台，公器私用破坏了多元艺术生态。

1983年国家语文出版局出版的“马来西亚现代艺术家” (Modern artists of Malaysia) 把我70年代那些中流砥柱的作品全部打入地狱。

比利安娜也提起我起诉国营巨霸企业KLCC和国家石油公司 (Petronas) 事件。此案在马来西亚史无前例。为了公义，艺术创作者的尊严和揭发扑朔迷离作业，我在法庭孤军作战10年。《亚洲周刊》特派员林友顺在2012年9月独家报道我在马来西亚吉隆坡高等法庭胜诉的新闻。

与贪污腐败的政治相辅相成，华社里也有一些“协会”是传统人治的组织，很多情况是被三几位业余画家包办作“会长”打造身段建声望去吓唬外国人和外行人；像政治人物一样，利用“协会”假公济私，在各种不同的场合自导自演。

这些“协会”组织往往在必须维护艺术工作者的权益时跑得无影无踪。之间也有专靠旁门左道与官场剧本互通顺便排挤那些独立专职艺术创作者。

遗憾的是，90年代华社里也有人挑衅设法去埋没我80年代两项在巴生破天荒装置艺术活动的历史。当我与官场论争时，这些艺术小偷也与官僚互动发放篡改的故事去蒙蔽华社。例如2002年国家画廊出版的《马来西亚国家画廊杰出作品》 (Masterpieces of the National Art Gallery Malaysia) 一书第186页里错误百出。正确的资讯可在我网站 www.leekianseng.com 获得。

1970年代是一个惊涛骇浪的时代，到处明枪暗箭，也捏造了许多“神化”故事。过去30年里，我曾以信件投诉国家画廊的偏差和错处至少5次，但至今国家画廊仍旧无动于衷。

国家画廊至今选择搁置争议，让马来西亚的“艺术史”继续含糊？



李健省 (LEE Kian Seng) , 比利安娜 (Biljana Ciric) , 叶绍斌 (YAP Sau Bin)

<大马艺术史：神话与真相> 2013-01-18

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国家画廊是公共资产，应不分种族为人民提供创意文化上的集体回忆，但在马哈迪时代变本加厉成为政治人物的舞台，公器私用破坏了多元艺术生态。

1983 年国家语文出版局出版的“马来西亚现代艺术家” (Modern artists of Malaysia) 把我 70 年代那些中流砥柱的作品全部打入地狱。

比利安娜也提起我上诉国营巨霸企业 KLCC 和国家石油公司 (Petronas) 事件。此案在马来西亚史前无例。为了公义，艺术创作者的尊严和揭发扑朔迷离作业，我在法庭孤军作战 10 年。《亚洲週刊》特派员林友顺在 2012 年 9 月独家报导我在马来西亚吉隆坡高等法庭胜诉的新闻。

与贪污腐败的政治相辅相成，华社里也有一些“协会”是传统人治的组织，很多情况是被三几位业余画家包办作“会长”打造身段建声望去吓唬外国人和外行人；像政治人物一样，利用“协会”假公济私，在不同的场合自导自演。

这些“协会”组织往往在必须维护艺术工作者的权益时跑得无影无踪。之间也有专靠旁门左道与官场剧本互通顺便排挤那些独立专职艺术创作者。

遗憾的是 90 年华社里也有人挑衅设法去埋没我 80 年代两项在巴生破天荒装置艺术活动的历史。当我与官场论争时，这些艺术小偷也与官僚互动发放篡改的故事去蒙蔽华社。例如 2002 年马来西亚国家画廊出版的“马来西亚国家画廊杰出作品” (Masterpieces of the National Art Gallery Malaysia) 一书第 186 页里错误百

出。正确的资讯可在我网站 <http://www.leekianseng.com> 获得。

1970年代是一个惊涛骇浪的时代，到处明鎗暗箭，也捏造了许多“神化”故事。过去30年里，我曾以信件投诉国家画廊的偏差和错处至少5次，但至今国家画廊仍旧无动於衷。

国家画廊至今选择搁置争议，让马来西亚的“艺术史”继续含糊？

（星洲日报 / 言路作者：李健省 2013-01-18）

2013年3月26日（星期二） 星洲日報 ■ 33

溝通平台 i-exchange@sinchew.com.my

對大馬藝術界現象的補充

我有話說 / 李健省（艺术家）

2013年1月18日，我在《言路》版发表的〈大马艺术史：神话与真相〉，因疏忽造成书名出现差错。各位尊敬的读者，很对不起。

文中所提及马来西亚国家画廊2002年出版的书籍，正确书名是《Masterpieces from the National Art Gallery of Malaysia》，而不是“Masterpieces of the National Art Gallery Malaysia”。2003年10月13日我曾致函马来西亚国家画廊投诉该书第186页里的内容不公，详情可查阅信件副本：<http://www.leekianseng.com/LeeStoryNag20031013.pdf>。

也有朋友们要知道在〈神话与真相〉一文里，为什么官场“……把我70年代那些中流砥柱的作品全部打入地狱”？

这里简单补充。513后70年代是一个重要转折点，我国艺术从现代走向当代。在1972至1977年期间国家画廊的其中4个策展包括《当代青年展》（The Young Contemporaries 1975），我共获得4项大奖和一项次奖。这些作品对大马当代艺术的发展有一定的贡献。

80年代初，那些马来主权论者唯恐马来文化的地位受到挑战，所以处心积虑努力排除这些坐标作品，为的是方便移花接木，去建立有利当权的解析体系。

从此国家画廊也不购藏我70年代后的作品，有谋略地把“李健省”矮化边缘化后再蒸发掉。随后国营国家石油画廊收藏了几百位画家成千上万的画作，但没李健省的份。

40年来一连串的记事显示官僚有议程和多重标准对待各族艺术创作者。

那些无奈的沉闷必须梳理，希望大家同心协力把那些被扭曲与掩盖的史实浮现，也不再对官场政治操弄艺术史实视若无睹。

（译文 English Translation）

Malaysian Art Phenomenon: An Appendum

Source: Sin Chew Daily Malaysia 2013-03-26 /Original Chinese text
https://www.sinchew.com.my/content/content_249523.html

My essay The Myth and Truth of Malaysian Art History which was published in Sin Chew Daily's opinion section on 18 January 2013 contained a mistake of a publication title due to an oversight. Here I would like to offer my sincere apology to all my honorable readers.

*The correct title of the book published by the National Art Gallery Malaysia in 2002 should have been Masterpieces from the National Art Gallery of Malaysia, and not Masterpieces of the National Art Gallery Malaysia as incorrectly named in my essay. On 13 October 2003, I wrote to the National Art Gallery Malaysia to complain about the unfair content on page 186 of the afore-mentioned book, the details of which may be viewed in the following link:
<http://www.leekianseng.com/LeeStoryNaq20031013.pdf>*

Some friends are also curious to know why the bureaucracy "had rejected the mainstay of my works produced in the 70s" as I mentioned in my essay The Myth and Truth.

So here is a brief appendum. Following the May 13 incident, the 1970s marked a crucial turning point as Malaysian art began to go in the direction of contemporary genre from the modern art it used to be. Between 1972 and 1977, I participated in four of the art exhibitions organized by the National Art Gallery that included The Young Contemporaries 1975 and won a total of four major awards and one minor award. These works in one way or another did contribute to the development of contemporary art in Malaysia.

In the early 1980s, those who espoused the Malay sovereignty theory, in an all out attempt to safeguard the position of the Malay culture against any potential threat, did everything they could to get rid of these landmark works of mine, so that they could (graft one twig on another, or) stealthily substitute one thing for another, with the purpose of establishing an analytical system that favored the powers that be. Since then, the National Art Gallery has refused to acquire my works produced after the 70s, and has strategically dwarfed and marginalized me before erasing my name from the pages of history. Later when the government-owned Petronas Art Gallery set out to collect tens of thousands of artworks produced by hundreds of artists, my works were intentionally left out.

In the past forty years, a series of incidence shows that the bureaucracy has been harboring a sinister agenda and applying multiple standards to treat artists of various racial origins.

These helpless enigmas must be ironed out. I hope that everyone would work together as one to disclose the historical facts that have been distorted and obscured. We must no longer turn a blind eye to the manipulation of art history by the political bureaucrats of the day.

<对大马艺术界现象的补充> 2013-03-26 08:21

Source: https://www.sinchew.com.my/content/content_249523.html

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亞洲藝術界的無常

言路 ● 李健省

阅读了《星洲日报》2013年3月22日国际版刊登的新闻“最爱说谎国家·日本亚洲居首”，挑起我记忆，随喜与大家分享一点我有关日本的经验。

我第一趟自费游学日本3年，1972年5月回马。1976年4月至1977年4月，在国际人物交流项目下(Professional Fellowship)，我以专职艺术家受邀第二次游学日本，当时跨领域研究是“比较艺术研究：染色”，我自选一所大学和一所研究所作为工程基地。我中国出生大马国籍，研究成果当然没有义务与日本分享，回马之前没忘提醒日本，有钱不要忘记对亚洲当代艺术作些贡献。之后日本美术家联盟会长Mr. Terada与画家川崎铃彦在1978年来马访问。

1979年，泰国好友Silpakorn大学的Damrong Wong-Uparaj教授邀我帮助协调日本福冈市美术馆第一届亚洲美术展；义不容辞，促成马来西亚参展。当时我推荐艺术讲师/画家莫哈末毕雅达沙(Mohamad Redza Piyadasa)为大马的策展人，共有19位艺术家包括我参展。然而，这策展人在该展的画册里共介绍18位艺术家的作品，只字不提李健省。

毕雅达沙是马哈迪时代的活跃人物，享受马日官场便利书写“艺术史”，其中也包括2002年的《Masterpieces from the National Art Gallery of Malaysia》和1983年与他人合著的《Modern artists of Malaysia》。日后曾替福冈市美术馆工作多年。

话说回来。1984年某日，事关日本福冈市美术馆所策划的第二届亚洲美术展(2nd Asian Art Show/Fukuoka Art Museum/2nd Nov-1st Dec 1985)之马来西亚的代表人选，国家画廊馆长赛阿末佳马尔(Dato Syed Ahmad Jamal)来电告知参展画家清一色由玛拉工艺学院(现在的UiTM)的讲师们代表。为进一步了解，我以专职艺术创作者的立场建议讨论这课题，接着和两位玛拉艺术讲师与馆长在国家画廊集会。

“在我国现况，我认为由单一学术机构的教职员代表马来西亚当代艺术参展是不恰当的。是否能重新考虑？难道在艺术领域里我们没有自主的权利？”我置疑日本选代表的标准用心。

“Tuan Syed(馆长的简称)，这是日本福冈市美术馆的意愿，我想这问题不用重新考虑”，有人出乎我意料，强烈支持日本的行动。馆长沉默无言。

日本传统认同“马来主权论”行事，对民间文化交流多数情况是权宜之计的“公关”。

1987年，当筹办第三届亚洲美术展期间，时任馆长赛阿末佳马尔安排官员/画家 Sharifah Fatimah 带领福冈市美术馆代表团到我画室访问(见《星洲日报》1987-02-07)，当时我再次向福冈代表团强调马来西亚是一个多元种族国家，偏狭的种族主义必须与策展分开。

不久后，我与日本福冈市美术馆和Japan Foundation断绝联系，专注创作。

巨变的亚洲当今，有霸权假借“学会”、“文化活动”等等牵制着各当地“代理人”策展/撰著/篡改和榨取艺术创意情报为主导国的新生代积累文化资源；之间国内也有人呼应，在网上以讹传讹，哗众取宠。

希望那一小撮心怀叵测人回头是岸。

(更正: ...日本美术家联盟会长 Mr.Terada 与画家川崎铃彦在1979年1月来马访问。)

亚洲艺术界的无常> 2013-04-09 08:20

https://www.sinchew.com.my/content/content_249701.html

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更正：...日本艺术家联盟会长 Mr.Terada 与画家川崎铃彦在 1979 年 1 月来马访问。）

玻璃鑽石 ●李健省

钻石与玻璃对许多外行人包括我来讲，都没什么差别。玻璃项链牵住花枝招展或名流人物的颈项时，很少人敢说那不是钻石。

我们生活里颠倒是非的现实，按部就班地盘食我们的直觉本能，使我们的知觉麻痹，接着残废了触觉，最后无能反应，到最后也节省了自由选择的空间。人类自我逐渐建造一个十分恐怖的世界——无声，彩色也多余。

60年代这首歌〈El Condo Pasa〉的这段：“I Rather Be A Hammer Than A Nail, Yes I Would, If I Could...”（我宁愿要做铁锤也不要做铁钉）令我深思。锤子不一定永远锤钉子，钉子也不一定永远被铁锤锤。

基于人道主义，1977年我创造了《铁锤与铁钉1977 hammer and nails series》系列作品。创作基础着重在阴阳元素。我企图探索当代人性的多恣。

黑暗吃掉了世界的彩色？

1979年当此系列作品首次在马来西亚国家艺术馆发表时，凑巧遇上位华裔画家正在推敲这古怪作品的艺术价值与内涵时，我探测他：“其中那件能象征你心灵深处？”他苦笑但没声。

明哲保身无法表态？

以“摸那粒沙的含蓄”传达无奈的现实？

这一位华裔艺术工作者的“奴家”典型，深刻至今我难忘。

80年代的1988年，我收到一张不相识马来青年艺术工作者很特别的年卡。年卡的封面，飞翔着象征自由的白鸽，在卡的内页他写了“Nail the Hammer”。图像与文字强烈激荡，我脑海里瞬间浮现了一幕没有颜色的恐怖人头影像，表情像震惊呐喊也似控诉？但无声。

是压抑使影像无声？

是黑暗吃掉了世界的彩色？

《铁锤与铁钉》的激荡

除了日本以外，铁锤与铁钉的故事在此区域文化界脍炙人口。

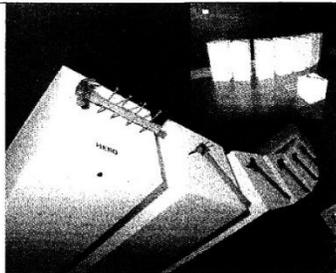
一般上，日本的艺术文化界对《铁锤与铁钉1977》系列作品特别敏感，因为我的创作以阴阳观论理人道，在现代艺术领域里扎实中华文化的根基。他们其中认为我的创作在此区域威胁了他们精心包装的哈日潮流与所谓的人文艺术活动。其实，对美学的解释与文化的认同各有自主。

“……日本的价值系统是基于‘凸’出来的铁钉必须锤下去（Deru Kugi wa utareru）”，Seven Habits作者Dr. Stephen Convey的伙伴Dr. Dee Groberg曾在日本生活10年，重点也集中于美国与日本的价值观念比较研究，对日本也有可贵的见解。他也说：“美国人是被独立精神所驱使去表现个人主义，而日本是为所需求去压制个人去成为个体的一部分。”，结果必须压制个人主义。大家都知道，美国人由“爱”和“信任”而产生信念和忠诚，欧美的文化重视原创，独立思考；日本的艺术与商业擅长于模仿抄袭。

有人利用此区域华裔代理人在特定的华社圈子里游说，把李健省拉下。企图在艺术领域牵制与孤立我，使我没有空间发挥。星洲日报2000年2月23日“被误认《南京大屠杀》油画作者，李健省恐遭暗杀报案”是马前走卒恶作剧者乘机对我恐吓的其中一例。难道马来西亚允许有人这么霸道？

人道主义与现代艺术一脉相承

日本的美术教育比欧美的艺术教育落后，无法相提并论。日本本土民间文化受神道教的洗礼，祖传的封建饱和了社会的思维，牵制着艺术上个人自主的空间，所以往往曲解现代艺术的义意。70年代，日本崇洋（copycat）的心理



《铁锤与铁钉系列1977》于1979年首次在国家艺术馆“Salon Malaysia展”展出。

很奥妙地自欧美致力输入艺术项目，使日本表面上成为世界艺术活动蓬勃的中心之一，以包装他们文化上的缺陷与自卑。（参考《日本文化中的性角》（Behind The Mask）/伊恩·布鲁玛著/光明日报出版社出版）

以诡谲言辞，操弄历史

近来，越来越各族年轻的艺术工作者向我投诉，他们对历史的断层感到迷惑无奈，彷徨忿怒。我也常听说很多人怀疑外来的“幽灵”在此区域所进行的“学会活动”的目的。

在目前艺术文化圈内，问题为什么发生到这种令人痛心的地步，透过现象看本质，顺藤摸瓜，寻找问题发生的根源，我们就不难看到许多违背良知，欺下蒙上，专门拍马屁的文化也正在我们的社会蔓延。种种蛛丝马迹显示，新一轮的改弦易辙也正在温酝中，那一种精心设计的“文化交流”，十分恐怖。

经过一轮“向东学习”的教训，大家该清醒了，同时也能解读那暧昧的行为与伪善吧。

雨季使我想起雷厉风行时，那一种蚕食鲸吞的操弄。

颠倒是非的是我们生活里的现实，说真实的注定倒楣一生？

(译文 Translation)

Glass Diamonds by LEE Kian Seng

(Note: Original text in Chinese was published in Sin Chew Daily Malaysia on 2nd March 2006.)

To the casual amateur observer, including myself, diamond and glass look almost exactly the same. When you see a glass necklace adorning the neck of a celebrity, you might not have the nerve to say it is not diamond.

The realities of life are often warped to the extent that truth and falsehood are turned upside down. They would steadily bewitch our intuition, deaden our perception, cripple our tactile senses and finally disable our response mechanism. Eventually, even our most sacred right to the freedom of choice would be snuffed out. The human ego is gradually building a world of extreme terror, one that is devoid of voice and colour.

The lyrics of the song *El Condo Pasa* from the 1960's provoked the deepest thoughts within me, particularly the verse that goes "I'd rather be a hammer than a nail; yes, I would if I could." In my mind, the hammer does not necessarily hit the nail forever; neither does the nail always have to be hit by the hammer for the rest of its life.

I created the Hammer and Nail series in 1977 on humanitarian grounds. The work stressed on the universal elements of yin and yang. It was an attempt to explore the multiple facets of contemporary human nature.

Has darkness devoured the colours of the world?

When this series was first exhibited at the National Art Gallery Malaysia in 1979, I ran into an artist of Chinese descent who was trying to weigh the artistic value and significance of these strange contraptions. "Which piece in the series best represents the depth of your soul?", I probed. He gave a wry smile without speaking. Was it a worldly-wise individualism at work here to safeguard one's personal interest, hence the refusal to make his position known? Or was he expressing a helpless reality with the "enigmatic smile of Mona Lisa"? Try as I might, I could not forget the typical servility of this Chinese artist to this day.

One day early in 1988, I received a Chinese New Year greeting card from a young Malay artist whom I had never met before. On the cover page of the card was a flying dove—a symbol of freedom. In the card, he had written the words "Nail the Hammer." The graphics and letters combined evoked a powerful surge in my mind. I instantly conjured up an image of a colourless, horrifying human face as if crying out in terror or making a protest but voiceless nonetheless.

Was the image rendered voiceless by repression?

Have darkness devoured the colours of the world?

The Soul-stirring Hammer and Nail series

With the exception of Japan, the tale of the Hammer and Nail has enjoyed popular acclaim in art and cultural circles throughout this region.

Generally, Japanese art and cultural circles are particularly sensitive to the Hammer and Nail series since I applied the principles of yin and yang to portray humanity in my work,

In the domain of contemporary art, the work is firmly rooted in the foundations of Chinese culture. Among other things, they regard my work as a threat to their carefully packaged trend towards going Japanese and their so-called activities of the arts and humanities in this region. In fact, they have quite dissimilar views on aesthetics and cultural identity.

The Japanese values system is based on a common expression Deru Kugi wa Utareru which literally means “the odd nail that sticks out gets hammered into place.” It means the non-conformist will be pounded down. Dr. Stephen R. Covey, the bestselling author of The Seven Habits of Highly Effective People, has a business partner—Dr. Dee H. Groberg—who lived in Japan for ten years. Dr. Groberg had done a comparative study on American individualism and Japanese collectivism, and is therefore knowledgeable about Japanese values. He said, “The Americans are driven by the spirit of independence to prize the virtue of individuality, whereas the Japanese by contrast are driven by the collectivistic concerns for group cohesion and harmony to repress individuality and conform to the rest of society.” As the result, individualism has been painfully suppressed. It is public knowledge that Americans have developed faith and allegiance out of their prized virtues of love and trust. In total contrast to the Western culture which values originality and independent thinking, the “copycat” mentality of the Japanese art and commercial scene thrives on imitation and plagiarism.

Certain Chinese agents in this region have been exploited to manipulate specific groups in the Chinese community to bring down Lee Kian Seng (me) in a desperate attempt to pin down and isolate me from the art scene, so that I might find no space to bring my thoughts into play. As a case in point, on its 23rd February 2000 edition, Sin Chew Daily Malaysia printed an article headlined “Lee Kian Seng feared assassination and lodged police report after being implicated in mistaken identity as the oil painter of The Rape of Nanking,” which is nothing but a threat carried out by some opportunistic pranksters being used as gofers or pawns. How could such high-handed gimmickry be allowed to go unchecked in Malaysia?

Humanitarianism and Contemporary Art operate along the same lines

Art education in Japan has fallen behind its Western counterpart and so the two cannot be placed on a par. Native Japanese folk culture has been heavily immersed in Shintoism for centuries, while traditional feudalism has saturated the mindset of Japanese society, stifling the individual freedom of artistic expression. The result has largely been a caricature of the true significance of contemporary art. Additionally, the subtle import of Western art into Japan in the 1970’s could be attributed to the Japanese tendency to adore all things foreign. It was in fact a smokescreen to conceal their cultural blemishes and sense of cultural inferiority by marketing Japan to the world as one of the most thriving centres of contemporary world art (see Ian Buruma, Behind the Mask: On Sexual Demons, Sacred Mothers, Transvestites, Gangsters, Drifters, and Other Japanese Cultural Heroes [Pantheon Books, 1984]).

Sly words to manipulate history

Lately, more and more young and aspiring artists of various ethnic descents confided in me that they had felt puzzled, frustrated, lost and even indignant at the gaps evident in the historiography of Malaysian art. I have also heard that a lot of people are dubious about the real purpose behind the activities of certain “societies” carried out by migrant “phantoms” in this region.

Looking at the present situation within the art and cultural circles, we may ask how things could be allowed to unfold to such a grievous extent. If we look at its nature through the phenomena, we may find some clues to help us unravel the root of the problem. Then it will not be so difficult to see that a great deal of evil, deluding, and flattering elements of culture have apparently infiltrated the strata of our society. If anything, various signs and indications are pointing to a new round of revolution and change in the brewing. I am afraid that kind of craftily designed “cultural exchange” program can be extremely frightening.

Having been through the lesson of “learning from the East (1981-2003)” the hard way, it is about time we came to our senses and saw through the shadiness and hypocrisy of it all.

The rainy season reminds me of the kind of encroaching and engulfing manipulation that happened at a time when certain policies were carried out vigorously.

It is unfortunate that the distortion of truth is an inescapable reality of life, but are we really destined to be life’s losers if we honestly tell it like it is?

• **<玻璃钻石> ——李健省 Lee Kian Seng (2nd March 2006)**

钻石与玻璃对许多外行人包括我来讲，都没什么差别。玻璃颈链牵住花枝招展或名流人类的颈项时，很少人敢说那不是钻石。

我们生活里颠倒是非的现实，按部就班地盪食我们的直觉本能，使我们的知觉麻木，接着残废了触觉，最后无能反应，最后，最后。。。也节省了自由选择的空间。人类自我逐渐建造一个十分恐怖的世界，无声，彩色也多馀。

上世纪 60 年代那首歌 EL CONDO PASA 的这段：“I’D RATHER BE A HAMMER THAN A NAIL, YES I WOULD, IF I COULD...（我宁愿要做铁锤也不要做铁钉）”令我深思。我想，锤子不一定永远锤钉子，钉子也不一定永远被铁锤锤。

基于人道主义，1977 年我创造了《铁锤与铁钉 1977 Hammer and Nail series》系列作品。创作基础着重在阴阳元素。我企图探索当代人性的多姿。

是黑暗吃掉了世界的彩色？

1979 年当此系列作品首次在马来西亚国家艺术馆发表时，凑巧遇上一位华裔画家正在推敲这古怪作品的艺术价值与内涵时，我探测他：“其中哪件能象征你心灵底处？”他苦笑但没声。

明哲保身无法表态？

以“摸那粒沙的含蓄”传达无奈的现实？

这一位华裔艺术工作者的“奴家”典型，深刻至今我难忘。

80 年代的 88 年，我收到一张不相识马来青年艺术工作者很特别的年卡。年卡的封面，飞翔着象征自由的白鸽，在卡的内页他写了“Nail the Hammer”。图像与文字强烈激荡，我脑海里瞬间浮现了一幕没有颜色的恐怖人头影像，表情像震惊呐喊也似控诉？但无声。

是压抑使影像无声？

是黑暗吃掉了世界的彩色？

《铁锤与铁钉》的激荡

除了日本以外，铁锤与铁钉的故事在此区域文化界脍炙人口。

一般上，日本的艺术文化界对《铁锤与铁钉 1977》系列作品特别敏感，因为我的创作以阴阳观论理人道，在现代艺术领域里扎实中华文化的根基。他们其中认为我的创作在此区域威胁了他们精心包装的哈日潮流与所谓的人文艺术活动。其实，对美学的解释与文化的认同各有自主。

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以诡谲言辞,操弄历史

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李健省 (1581 dec 2005)

- 2015年在马来西亚《南洋商报》副刊的连载 c/w 注释和口述



• Chapter 1: The Pair (1968) (一对)

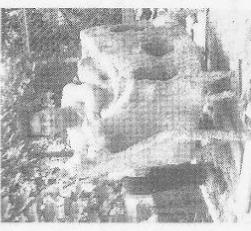
艺术平台¹⁶ | 南洋商报 | 副刊 | 编辑：黎家响 | 2015年4月7日 (星期二)

大马装置艺术之父
李健省艺术创作回顾展
文：欧阳文风
本报获李健省授权登刊



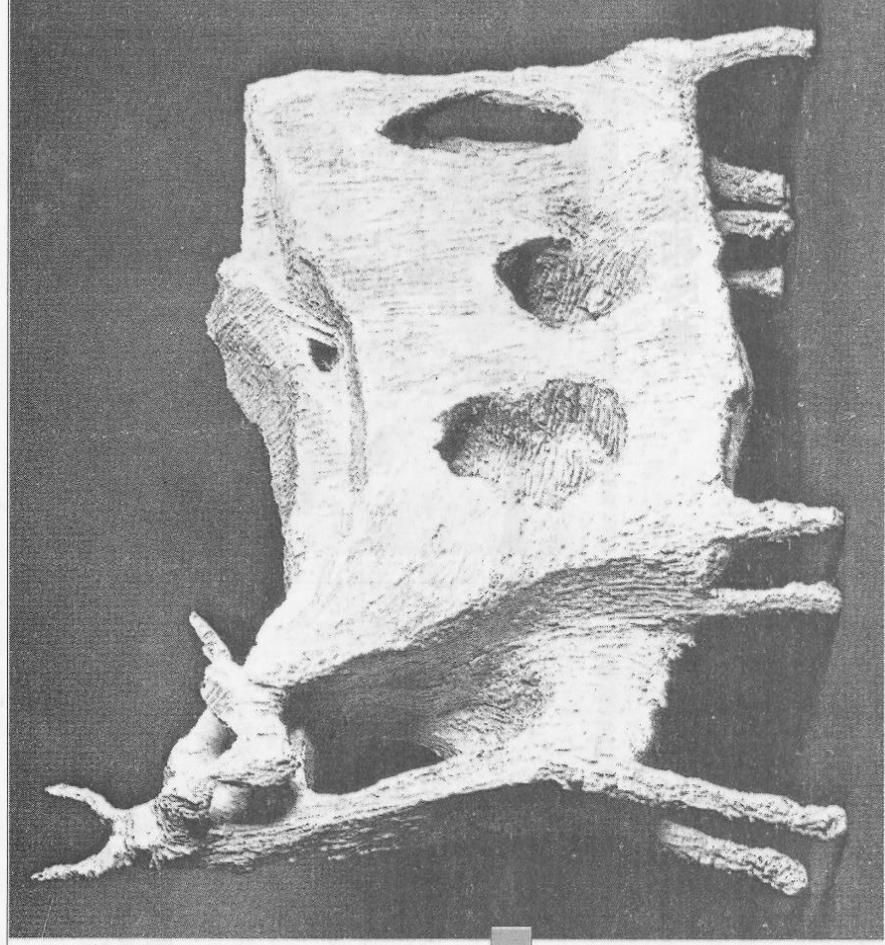
一对

(The Pair, 1968)



当年的李健省与作品合影。

李健省被誉为“马来西亚之父”，其作品之作者，由欧阳文风撰写。本报获得李健省授权，以刊登其作品。



李健省于1964年获马来西亚艺术理事会 (Art Council of Malaysia) 主办的《生活情趣》全国比赛B组油画三等奖。这是他转习油画的处女之作。当时他只不过16岁，名字已响当当，列进国家艺术馆常年邀请展行列。第二年，参加国家艺术馆邀请展，全部作品入选，其中《生命的旋律》一鸣惊人，未展出前，已名扬海外，外国收藏家竞相争购，最后国家艺术馆为珍惜本地画家创作，将之购回保存。1966年，李健省再获马来西亚艺术理事会主办的全国青年画展最优秀奖和油画首奖。18岁的他被喻为“天才画家”，其在大马画坛地位无人能比。

艺术创作能量不断爆发

他生命里蕴藏的创作潜力越来越难以被绷紧的画布拘束，画布封闭的空间令他感觉窒息。1968年他画牛羊，在国家艺术馆展出，好评如潮，但他却觉得缺乏幻想的空间，无法体现画家翱翔的生命，不能正确反映其创作水平，结果亲手毁掉自己的作品。画家特立独行的性格与作风，令他不被俗见牵绊，意识更易聚焦，艺术创作能量在他体内崩溃爆发，一个又一个创作形象，成为一股再也压抑不住的流势。

作品赏析

《一对》是以钢筋水泥呈现两头山羊，表现生命羁绊情深，它们是一对，也是一体，画家阴阳互动相承概念逐渐成形，在后来作品逐渐完善。李健省在《一对》制作中，自创凝固泥沙形态的制作技术，在20世纪60年代抄，这件艺术作品无论在技术与艺术意涵上，均具开创之风。次年，他以此作品参加由马来西亚艺术馆主办的第一届《马来西亚沙龙》赛，连同其它两件画品，在496名大马新加坡艺术家参赛竞争的25个奖项中，囊括三个奖项，轰动马新艺术界。

点评

1987年，大马国家艺术馆馆长拿督赛阿曼加玛 (Dato Syed Ahmad Jamal) 评述《一对》时，认为李健省从叙述两只山羊衔接的掌握，充分显示出他对素材特质的理解及处理形态的敏感性；作品所发挥的塑性与触觉趣味，以及正负空间面积的运用，承诺了这青年艺术家家的前途。

李健省希望此书可为后者提供依据蓝本
(李健省更正：作品赏析的第9和第10行分别是“495名”和“28个奖项”)

欧阳文风访问后语

“对一些人，生命是幻觉。对某些人，生命可以自欺，可以欺人。对他，生命是艺术，艺术也是他的生命。活了60年，他还是看不惯有人颠倒是非，他还是执意与人竞争创造现实。当种族主义居高临下，所向披靡，他没有因此退缩却步。他还是要用他的生命整理历史。历史，往往是体制支撑和配置的权力之一种论述，可能与真相对立，可能与谬误为伍。弱勢者的声音被视为噪音，是没有意义的声音。可是李健省始终拒绝沉默。他用他的方式阻止真相模糊与消灭。

“写这本书，不只是为了他，也是为我们的未来。李健省是中国的文化资产。”
(节录)



欧阳文风为李健省新书作者。

大马装置艺术之父

李健省艺术作品回顾

之二

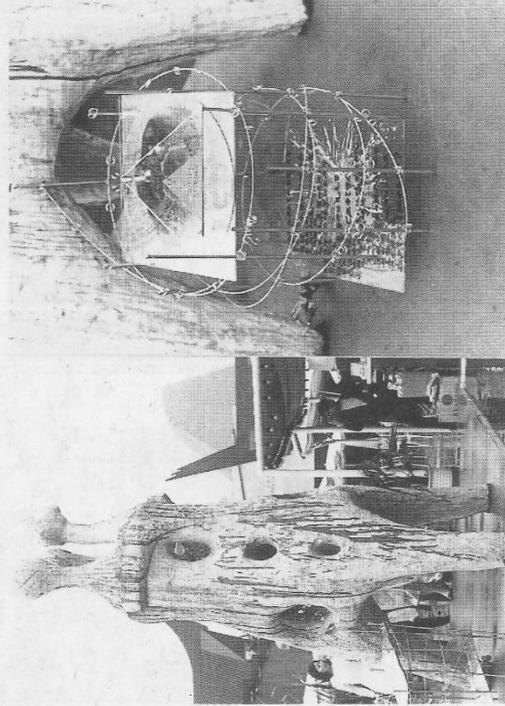
文：欧阳文凤

本报获李健省授权登刊

团结

Unity 1969-1970

《团结》在五一三种族血腥冲突期间创作，在1970年日本召开的世博会上 (World Exposition '70) 展出。



真正的艺术作品，必然是时代的婴儿，是对生命的深情凝视，它召唤创作者的理想，却也包涵现实的苦痛。它具有根植现实的基础，也有突破束缚，指向未来的生命晃动。它可以表现创作者的自我与主观愿望，但亦有超越个人指陈人性的深度。它可以是自然的摹仿，也是对摹仿的反抗与挑战；因为艺术家的创作远胜于粗劣单纯的临摹，其幻想超越自然的伪装。艺术家的夸张表现手法，是他们在内心在情矛盾的激发，他们的作品因此能刺激视觉，促进思考。

三大种族怀抱一体

《团结》是象征三大种族怀抱一体，表现人类团结与和平共荣。这件装置艺术作品共分两大部分，第一部分是钢铁水泥混和的塑像，创造于五一三事件之前；第二部分是塑像下的钢铁条、锁匙圈，还有三面镜子分别表现科学、艺术与人文之镜，象征人类文明进步的要素，互相反映时代精神，亦可映照人世间的紊乱和谬误。塑像内还装置灯光，制造特别视觉效果。

五一三爆发后，李健省在国外伤心欲绝，遂将血红的漆涂向塑像，表现一种理想的幻灭。李健省的装置艺术理念与创作，在发表《团结》后逐渐成熟。

《和谐》包含染上血迹的造型 (左)。另一造型 (右) 则包含科学之镜、人类之镜与艺术之镜。

注释

- The Straits Times, Malaysia April 14, 1971

THE STRAITS TIMES WEDNESDAY, APRIL 14, 1971

PAGE 5



**A SQUARE,
CIRCLE AND
TRIANGLE
WAY TO
A WORK
OF ART**

KUALA LUMPUR,
Tues.—A square, a circle and a triangle by themselves are not much to stir the imagination.

But juggle with them — and if you are endowed with the ingenuity of artist Lee Kian Seng, you might come up with a masterpiece.

Lee used the concept of the three geometrical shapes and came up with a strapping 13-foot, three-ton sculpture.

Praised

The sculpture, which was exhibited in Expo 70 in Japan, fascinated art critics there and won praises from various art circles.

But the glory did not end there. When it was removed after the exhibition, the sculpture found its way into the permanent collection of the newly-built Unesco Village in Tokyo.

"It was a rare honour indeed not only for me, but also for Malaysian art. I am both sad and distressed that the Malaysian public have not been informed of this," he said.

Symbolic

The sculpture resembles a concrete tower on three-limb support, topped by three figure-heads. It is supposed to symbolise unity through art, science and humanity.

"I had the idea for almost two years before I had the opportunity to put it in concrete form.

Kian Seng... comes up with strapping 13ft, three-ton sculpture



大马装置艺术之父

李健省艺术作品回顾

文：欧阳文凤

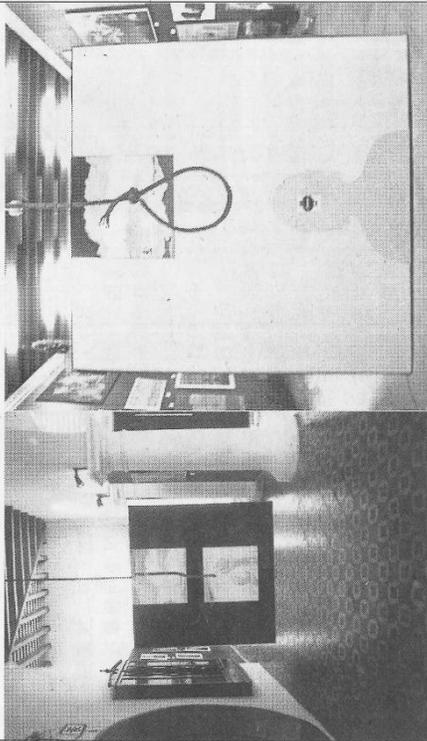
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自天空

From the Sky

1972

《自天空》创作理念类似《红色的视窗》。1972年8月，这件作品在F苏礼文先生(Mr. Frank Sullivan)经营的Samat Art Gallery画廊的天井下展出。



麻绳自画廊内的天井垂下，衔接二幅背与背相互连接的绘画。一幅画以白色为背景，下端是画家的头部投影，投影中间是一香烟盒；上端则是一方格，方格内是天空的投影。方格中间绘有一条麻绳，与天井垂下的麻绳衔接。另外一幅画以黑色为底色，画中有两个方格，分上下端，方格内是天空，上端方格绘有穿透天空的麻绳，下端方格则画有一双手，企图挺住自天空垂下的麻绳。(欧阳文凤)

环环相扣的怀念——李健省口述

如果《自天空》当年在 Samat Art Gallery 实验不成功，马来西亚当代艺术史上或不会有《来自红色的视窗》(From the Windows of Red) 作品的出现。

2013年我读了评论者陈莉珍写的《老房子说故事》，次日就上吉隆坡将林碧颜追思会纪念特刊与剪报给她的女儿 Caryn Lim 带回澳洲。之后，回家途中顺路去看看阔别30年的“老房子”——陆佑故居 (Loke Mansion)。到陆佑故居门前已是傍晚时分，本想交张字条给守门人问侯拿督罗修章。守门人(罗的司机)知道我来意后叫我稍等，他走进屋内，不久出来说：“拿督罗在，请进来！”

此次再访陆佑故居，主要是因为《自天空》是我在国内发表的第一件装置艺术，地点就在当年F苏礼文先生经营的画廊——陆佑故居。

另是丹斯里林碧颜律师于1999年7月介绍拿督罗修章律师帮我上诉 KLCC (KL City Centre Berhad) 与国家石油——有关我雕塑模型与素描失踪事件。2007年，我大病在新加坡接受治疗后与拿督罗修章失联多年。后从陈莉珍文章里获知章与历任律师事务所 (Cheang & Ariff) 已搬到陆佑故居了。



陆佑故居：237A, Jalan Medan Tuanku, KL

李健省更正：最后段第一句第二行是“... 起诉。”，不是‘上诉’

喜歡裸身作畫

一個具有一般人想像中畫家形象的青年畫家，他留著一頭長頭髮，沒有梳理，但不精亂，他畫畫時的態度總會給一些人指為荒謬，因為他總是把身體埋掉，只留下內褲而已。

他解釋：「因為，在作畫的時間裏，我已習慣這樣，我會覺得穿上衣服甚至戴著一個腕錶或一枚戒指作畫，對我來說是一種累贅，此外，也很顯得不愉快，一旦有這種做作的情緒，我會很難畫出滿意的畫，因為有一股不自在的情緒圍繞和拘束著我。」

這是在其個人作品展覽會上，這是我國藝壇青年畫家李健省受訪時說的。

舊作回顧展覽

二個月後，舉行其舊作四十二幅作品，包括一些最近曾在海外展過的傑作以及一幅他最新的作品。

他說，這個展覽在於將這幾年來作畫的一系列動向和進展，作一次回顧並展示予同好。

從他領壯的體格看來，李健省畢竟是一個具有活力和耐力的青年畫家，他不贊同把自己的作畫方式永遠停留在固定的地方，故此，早期他畫水彩、油畫、岩地，是後來時期中著重力學表現，接著注重過繪畫媒介，表達詩情畫意的意識，在日本深造時期，是他的激情明顯轉瞬時，這個時期的畫，是注重色彩，表現情緒是與先前的截然不同，偏向激烈。

新舊作品比較

對於自己以前和現五歲的李健省說，以前畫的畫，不論油畫或水彩畫等，都不能統一，所以，即是出自他但不能賦予觀賞的人一個交代，當他自己的手。而現在所畫的純粹是思想及個人哲學上的發洩，但所作的體裁依然從社會中發掘，只是在表現的過程中參與現代青年因外界客觀環境引起的反應的精神，在畫裏交代。

在日本東京逗留三年餘的時間，污濁，混淆，煩雜，苦悶，擁擠的環境中，畫家的感應

本報特寫

由力的表現到思想的發洩

青年畫家李健省訪問記

△本報記者：陳華才▽

這些因素強住，沒有鬆弛地帶，加上政治問題，青年問題，所以畫家的心靈埋下了一個盤伏著的張力。

創作富生命力 裏，「我是在那個環境奮鬥的張力，我是用畫來逃過，所以，在日本後期，整個來說我的創作比較有生命力。」

「在畫這種畫時，不可說是受到政治活動的影響，而是要靠親身的體驗以及與人與人的關係。」

在展覽場中一幅唯一今年的作品是一幅用

描繪空間變幻

當話題轉移到這幅麻繩懸吊著的倒置畫，一面是白底，下端是本人頭部的倒影，頭的中間是畫著一個加改了几个個字的裝牌字樣，上端一個方格內畫著天空，天空中畫著那根麻繩延伸的另一段。

第二面是黑底，上下端畫著兩個天空，上一個畫那根麻繩延伸的另一段，下面方的方格天空畫著一雙手，彩如渴望接獲那端繩子。這幅作品不時在搖動。

描繪空間變幻

「甚怪」的作品時，李健省說，這幅畫是處理著空間的變幻，這幅畫如果懸掛在牆上，他說，它只是「死」的作品，但懸掛在空間上搖動，則它是一幅完成中尚未完成而不斷延續的作品。而用麻繩吊起來造成另一種空間感——俯仰上去的趨勢。

「這種畫，體裁是俯拾即是，但到達到改革處理方式，將平凡的東西用不平凡的方法處理，就是一個難題，也是我作畫時所遇到的真正難題。整幅畫的表現主題是反映現代青年情緒。」

「一個畫家，對藝術創作必需抱著嚴肅態

未來的峇迪畫

否走向成為商業品，身邊有一位健談的日本籍太太的李健省回答說，很有可能，但出可能成為高尚的藝術品，只不過需要本地畫家的努力。

對於未來的計劃，他說，他將會把近來一

系列的現代作品

在本地展覽，以聯繫畫壇和他關係，然後到外國去展出。

李健省是於一九六九年赴日深造，在東京逗留了三年零二個月，於今年五月回國，在京七〇年萬國博覽會，他的一幅巨形彫塑被聯合國教科文組織永久收藏。

這次在沙瑪畫廊舉行的畫展展出作品共四十二幅，由今日開始至九月一日為止，時間由上午九時至下午六時。



李健省和他的作品



《人类》

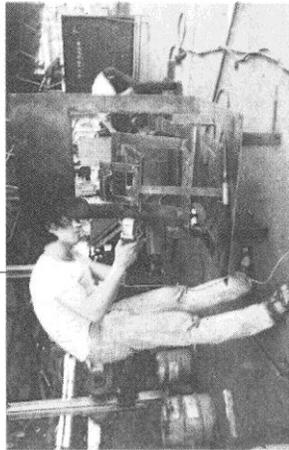
早期成熟 装置艺术

Mankind

人类

1972

《人类》完成于1972年7月，翌年11月在国家艺术馆（人类与其世界）(Man and His World) 展览会展出，获第二届。作品曾在国家艺术馆的大门前列列了26年（1973-1999），是此区域艺术文化界极为熟悉的作品之一。



当年投入创作的 李健省。

《人类》是李健省 (LEE Kian Seng) 年仅24岁时的作品，他的创作才华与艺术敏锐在此件作品表露无遗，然而其作品在国内的主流艺术圈并没获得应有的礼遇。

《人类》是李健省在装置艺术上极成熟的杰作。他当时仅24岁，其创作才华与艺术敏锐却已在此件作品表露无遗，充分表现惊人的创意。在70年代初，这作品具有开创一代艺术的意义。

在美国纽约的一所大学执教的亚洲当代艺术史学家腓力古德教授 (Prof. Philip Gould) 在20世纪80年代初访问大马时，在国家艺术馆观赏此艺术作品，得知其创作年竟是1972年时，大惊失色，因为据他说：“纽约和法兰克福在80年代才流行这风格。”

上书投诉要求纠正错误

李健省。

李健省更正：欧阳文风稿于2006年12月



- ◆ 这件艺术作品包含了两座以金属片制成，象征男女造型的抽象椅子；艺术家再以铁链加锁1联成一体，象征全人类；一片泥草地代表地球；剪裁余留的金属片存在组织作品的构图。整体装置描述当代人类。
- ◆ 李健省把中华文化的艺术创作技巧引进他的创作，以类似剪纸艺术的技巧，将金属片运用转折技术与剪纸艺术构成立体造型。金属片在空间转折促成一种视觉上的张力，表现阴阳的互动，至于造型的流线则是抽象自象形文字的男与女。
- ◆ 针对自己的装置艺术，李健省说过：我的装置艺术，取自中华文字的造型，各个部分都有它自主的意义，经过共同作用（synergy），装置组合，呈现新的艺术语言。

上书投诉要求纠正错误

可是遗憾的是，这件艺术作品却是李健省诸多作品中，其中一件并没有获得主流著作权者在讲述历史时，给予其应得并基本的尊重，最明显的例子是：国家艺术馆在2002年出版的《马来西亚国家艺术馆杰出作品》(Masterpieces from the National Art Gallery of Malaysia, 186页)中，指这件作品创作于1992年。可却在书中所指的李健省装置艺术创作史流程记载，不符史实，而且本末倒置，故弄虚玄，胡乱地描述李健省的系列作品，似乎有意推翻李健省开创之功。

李健省向国家艺术馆馆长上书投诉，要求纠正错误，还历史真相，但投诉信石沉大海，亦不见纠正。历史就这样被有意无意篡改变形。

国家艺术馆在2000年新馆开幕的展览《马来西亚风貌：马来西亚当代艺术概述》(Rupa Malaysia— Meninjau Seni Lukis Malaysia / The Face of Malaysia: A Survey of Malaysia's Modern Art) 展出李健省的《人类》时，并没有给予艺术作品与创作者应有的尊重。展出时，该艺术作品部分物件错置，作品被改装，两张椅子并未如原创作品般锁在一起，一些组合零件丢失，还有画册上连李健省与其作品名称也遗漏。一个国家艺术馆如此草率，如此糟蹋与轻蔑自家艺术家作品的现象，可谓国际少见。

李健省致公函向国家艺术馆投诉，同样未获当局正式回复。

(欧阳文风稿于2007年12月)
 <李健省更正：欧阳文风稿于2006年12月>

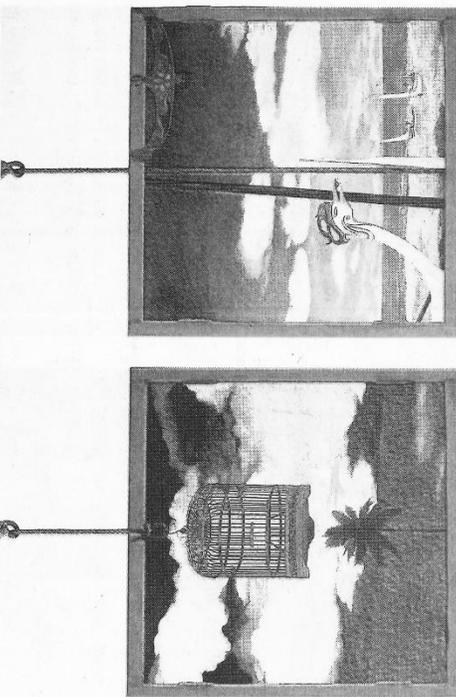


三分法思维装置绘画

红色的视窗

From the Windows of Red

1972



李健省(右一)在1972年马来西亚风景画比赛(Landscape Malaysia)开幕礼上向第二任首相敦拉拉萨解释《红色的视窗》。



1972年，李健省在国家艺术馆主办的“马来西亚风景画比赛”发表《红色的视窗》，作品获两个大奖之一。《红色的视窗》是一件以麻绳(长150cm)衔接两件背与背连接的绘画(130cm x 130cm)，悬挂在国家艺术馆二楼大厅的天井下。

《红色的视窗》是李健省一次大胆与突破性的创作尝试，挑战世人对人像与表现、本质与表演、幻觉与知觉的刻板印象与粗糙二元分界。
作品挑战传统绘画的平面创作，展出时予人耳目一新之感。李健省把一条麻绳从天井下垂下，衔接两幅背面互连的绘画。一幅画是屋内的鸟笼，另一幅是窗口外的船杆，两幅画内都画有麻绳，一条吊着鸟笼，一条吊在船杆，画中的麻绳与画外现实中的麻绳相接，展现视觉上平面与实体的延续。这装置也能巧妙地空间形成另一种风景，风景画内与画外，都有风景，图像与心像立体造型的创作中结合，引发观画者更多想象；观画者可以在红窗之内，亦可以在红窗之外，画外是窗内还是窗外？窗外在现实，还是现实在窗内？

1972年的“马来西亚风景画比赛”(Landscape Malaysia)，137名艺术家交出285件作品竞争，李健省的《红色的视窗》获大奖。该展是1969年五一三事件后，马来西亚国家艺术馆所主办的第一个大型划时代的画展。李健省的新思维与空间装置，刺激了马来西亚当代艺术新动向。

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

皆是马来西亚当代艺术重要根据

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

《红色的视窗》曾于1983年在东盟各国艺术馆巡回展出，鸟笼的影像也像他70年代的其他作品一样，在国际上留下深刻的印象。(见 Metropolitan Museum of Manila, Philippines/News Letter/Volume two/number one /1983)。

大马装置艺术之父

李健省艺术作品回顾

文：欧阳文凤

本报获李健省授权刊登



雄雌结合是活水泉源

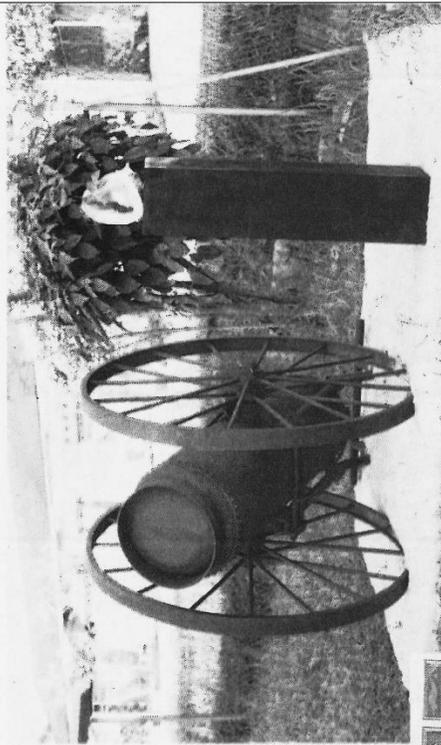
雄与雌

1973

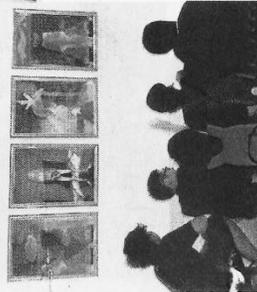
Male and Female

混合媒介·130 x 170 x 210 cm

生命因阴阳结合而延续，阴阳宇宙观对李健省有着无可抗拒的吸引力，它代表一种自由与开放的关系，一种互相满足的宇宙动力。雄雌的结合，是纵横交错的高调，是生生不息的活水泉源。



一群艺术学院师生于2014年在国家艺术馆《荒谬》展欣赏李健省1973年的绘画《Soul and Form》系列作品。



《雄与雌》创作于1973年，翌年在国家艺术馆展出。李健省在一片沙地上置放一个象征大炮的煤气桶，旁边是一个置放在木柱上的贝壳。大炮象征男性阳具，贝壳则象征女性性器官。一个是人为的机械，一个是大自然的产物。他把这些不起眼的东西组合在一起，让它变成一件艺术品，把周遭的生活与自然引进创作，在当时，这是一种新的艺术创作方法。他的创作给予人一种耳目一新之感，作品意蕴深远，只可意会，不可言传。

(欧阳文凤)

发掘各种形态的阴阳关系是我生活里的情趣，过程中也激发了许多绘画上的思考：Santana、Simon and Garfunkel 的作品，特别是那几首像《Black Magic Women》、《El Condor Pasa》、《Sound of Silence》等歌曲，百听不厌，伴随我穿越压抑的1970年代。

内涵息息相关

去年，朋友告诉我马来西亚国家艺术馆在《荒谬》(ABSURD (C) ITY) 展览展出我一件1973年的平面绘画(102 x 288 cm)，《Soul and Form》系列的其中一件作品。这件平面绘画与三维度装置作品《雄与雌》(Male and Female, 1973) 同年代，虽然媒介不同，但内涵息息相关。

1970年代是马来西亚当代艺术史上的重要期，任何一个理智清醒有良知著述艺术史的人都不会轻易滑过一些标志性作品。

诚如一位马来西亚理科大学(USM)艺术史讲师 Safrizal Shahir 在2013年一篇文献写道：“马来西亚檳城博物馆画廊(2009年)曾主办李健省石版画个展(LEE Kian Seng - A Collection of Litho)，大多数作品未曾见过，甚至不知道李健省完成超过30件以上的石版画，都是在1970年代创作的。”

马来西亚国家艺术馆收藏我1960~70年代作品共14件。虽然它出版的一些书籍对历史著述有所偏差，但也有一些以往经常被朝野忽略的藏品是值得学者们去参考的。

——李健省口述

注释



《Absurd(c)ty》@ The National Art Gallery Malaysia 2013-2014. Photo by LEE Hui Ling
国家艺术馆收藏，目前的每张画面上下左右已被人减少1-cm左右)



Ying-Yang Series-Soul and Form ,1973, dye and resist technique on cotton 102 x288cm (Original sizes of each panel is 102 x 72cm) Collection of the National Art Gallery, Malaysia.

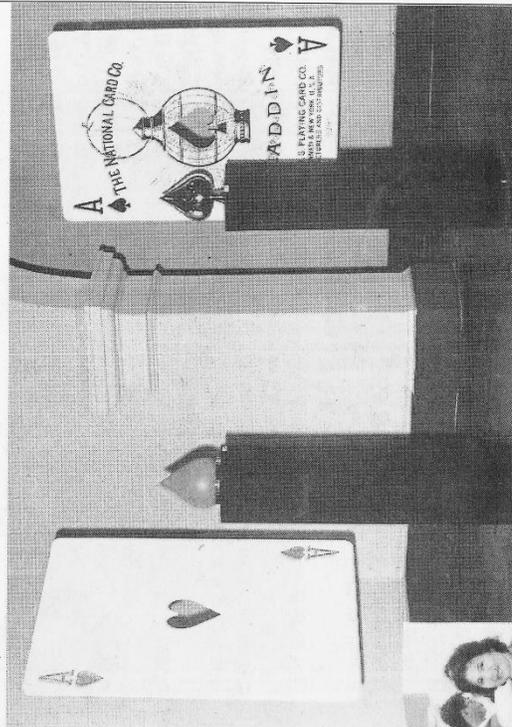


展现阴阳哲学

1974 扑克牌游戏过程

Process of Playing Poker

这是一件以铁、木材、三夹板和绘画结合的艺术作品，1974年完成，于第二年在国家艺术馆展出，由两张特大型的扑克牌组成，一张是红桃，一张是黑桃。



(左) 李健省 (LEE Kian Seng)、丹斯里林碧颜 (PGLim) 和馆长 Puan Hajjah Wairah Marzuki 于 2001 年 1 月 30 日在马来西亚国家艺术馆 (The Young Contemporaries Malaysia 2000) (当代青年) 颁奖典礼上留影。

李健省当年 26 岁，在大马艺术界已独当一面。《扑克牌游戏过程》原是为准备参加第一届《The Young Contemporaries 1974》(当代青年) 艺术奖的创作之一，这艺术展是特为年轻杰出的青年才俊而设，只限 30 岁以下的艺术家参与，且只有受邀者才可参加。出人意料，李健省竟然没有受邀名单内。

1975 年，《The Young Contemporaries》(当代青年) 艺术奖终于向外界开放，李健省迫不及待以《扑克牌游戏过程》(Process of Playing Poker, 1974) 和《复始与消耗》(Resumption and Consumption, 1975) 参赛，结果获得大奖，他的装置艺术成就再次获得肯定。

25 年后，国家艺术馆向他买下这件作品。前国家艺术馆馆长拿督赛阿末加玛给予此作品高度评价，指在李健省的作品中，“三次元造型与二次元图案元素在空间的关系里，创造了正负的相互作用。这种视觉融合精神的结合，在李健省的作品中扮演了重要角色，东方的阴阳哲学，是他许多作品中的基本理念”。

《扑克牌游戏过程》并不是李健省的第一件装置艺术作品，他早在 1969 年就创作了独具个人风格、充满人文关怀的《团结》装置艺术，但我国一些有关本地艺术史的文献，似乎有意无意抹杀其开拓装置艺术的史实。马来西亚创价学会在 2003 年 4 月主办，SAL2-Culturium 协办的“《Thinking》《Space》”(《思想》《空间》) 展览画册的“导言”中，指我国装置艺术是由莫哈末毕雅达沙 (Mohamad Redza Piyadasa) 和苏来曼依沙 (Sulaiman Esa) 两人 1974 年的 Mystical Reality 画展开始 (假马来西亚语文出版局 Dewan Bahasa dan Pustaka Malaysia 举行的神秘现实展)，而李健省以同年 (1974) 创作的《扑克牌游戏过程》步其后尘，完全漠视历史。之前，国家艺术馆出版的官方文献《Masterpieces from the National Art Gallery of Malaysia》，2002 由 Mohamad Redza Piyadasa 书写) 竟将李健省原创于 1972 年的《人类》(Mankind, 1972) 误写为 1992 年，不但没有向艺术作品的创作者正式道歉，亦无马上纠正以正视听。结果我国艺术史就这样在所谓的“笔误”与“无心之过”的诡辩理由下，被暧昧地篡改。



大马装置艺术之父

李健省艺术作品回顾

文：欧阳文凤

本报获李健省授权刊登

激发创新意识

复始与消耗

Resumption and Consumption

1975

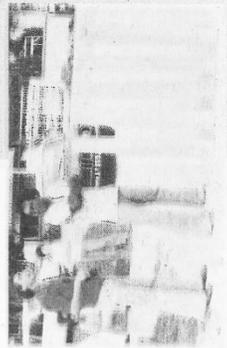
这件作品由5根平行柱子组成，每一根柱子比之前一根稍长，每根柱子上端置放一粒苹果。苹果所处水平位置不变，但随着长高的柱子而形象逐渐消失。苹果在方柱里“出现”与“消失”的动态形象精巧地表现了“正”与“负”元素的容积与自然转化。

正如马来西亚国家艺术馆馆长拿督赛阿末佳马尔 (Dato' Syed Ahmad Jamal) 形容，“这件作品展现深具内涵的理念，精巧地诠释了‘负’元素的容积。”

“消失”与“出现”原来是一体两面，是生命常态；它们是互相协调，未必彼此对立。这极具道家精神内涵的作品挑战世人普遍对复始与消耗的那种刻板对立的印象，消解世物之间由人心建构的二元分立紧张关系。

(欧阳文凤)

1976年，T.K. Sabapathy 和 Robert Crook 到李健省 (LEE Kian Seng) 工作室收集资料，背景人物是 Shoko LEE 和 Sulaiman Esa。

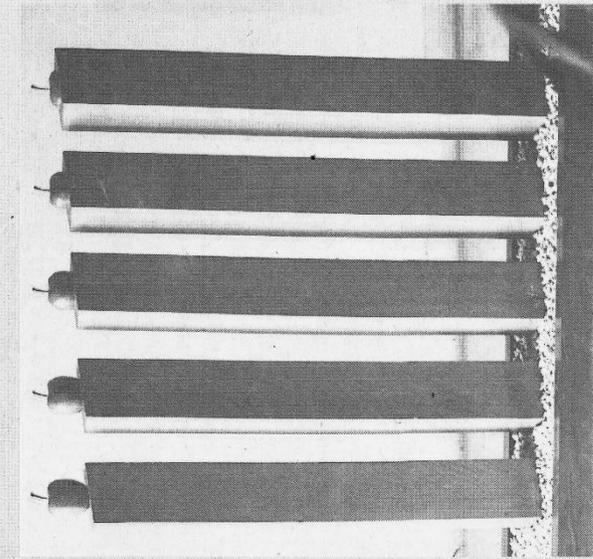


早在上世纪70和80年代，我国年轻艺术家已开始自创既不是绘画也不是雕塑的三次元作品。我认为这点可让我们感到自豪。那个年代即使尚未出现专门从事装置创作的艺术家，但这一类的创作过程当时已默默在年轻艺术家之间盛行。

《Review of the Young Contemporaries Malaysia 1974 to 1997》(回顾马来西亚当代青年艺术展 1974~1997) 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, 1975) 全国公开赛上，李健省 (LEE Kian Seng) 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年间以另一件题为《Mankind》(人类，1972) 的装置作品获奖。《Mankind》目前是马来西亚国家艺术馆的永久收藏品。

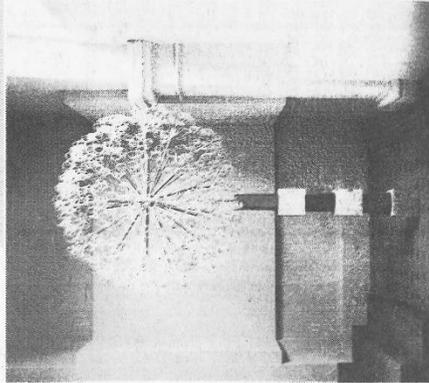
这还是70年代当装置艺术这个名称被正式采纳之前的事。李健省却已经利用装置(以三分法思维)，着手探讨绘画的极限与维度，堪称马来西亚装置艺术之父。他在报章采访中承认自己在创作时，还不知道该如何将作品归类。他表示，“我只知道自己想要创造一件有新鲜感的作品。艺术创作的目的在于发现未知事物；而一个艺术家应该能够创作多种不同媒介的作品。”

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



从5根同体积 (15cmx15cmx130cm) 方柱子雕出5粒苹果。混合媒介、木材，装置在一片小石头上。

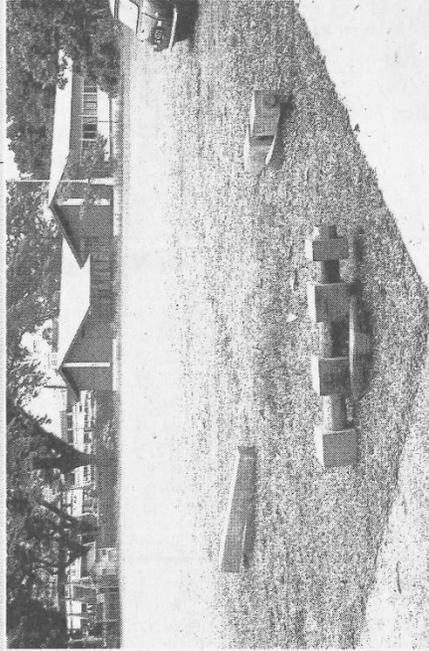
大马装置艺术之父
李健铿艺术作品回顾
之力
文：欧阳文凤
本报获李健省授权刊登



伟大的艺术家人所未见，其艺术作品拥有透视未来的潜力与意蕴，它拥有隐喻的功能，其作品许多时候是一种概念的设想，它或许因为超越时代而模糊不清，但却是有力的洞见，使人可能进入一种全新的心灵状态，意识一个还未实现的实在。

1975年，李健省在国家艺术馆发表《橡胶》。这件装置艺术共分两个部分，一个部分装置在艺术馆内，另一半则在馆外。馆内陈列的是一个以土敏土包着的橡胶树干，但其树枝却是以金属制成，树叶则是塑胶所造。馆外陈列的是躺卧在轮胎上，以土敏土包着的橡胶树干。这件作品反映李健省对

橡胶 1975
Rubber



环境课题的思考，在钢筋水泥科技的文明冲击下，大自然与科技，环境与人类，到底应该拥有一种怎样的关系？生命、实在、存在、科技、生存、自然，不是没有实体性的东西，科学与艺术，还有环境与自然，是在意识、反思和解释生命时不能逃避的符号。艺术家的创作，往往是一面镜子，它以综合性的折射模式，力图反映与理解生命的吊诡与难题，企图深透到它们的具体意义中去探索生命与存在的逻辑。

我国社会在20世纪90年代才开始关注与思考环境和环保的课题，但李健省早在20年前，就已经思索了。

(欧阳文凤)

真挚

艺术创作最重要的是要有真挚的情感。
1989年资深报人 Philip Mathew 为《海峡时报》(New Straits Times Annual 1990 Malaysia) 年刊整理巴生百年历史时，带来专栏作者 Lam Seng Fatt 特写我鲜为人知的《1960年代-巴生素描系列》(Home Scenes-Symbiosis of an artist and his hometown - LEE Kian Seng)。这系列素描创作在马来西亚很多角落激发了后来的郊区写生活动与怀旧建筑画风的流行，线条里流露的真挚，酣畅淋漓、触动了国内外很多同道和收藏家的心眼。

呈现人类生命本质

赤子之心关怀环境，我从观察大自然写生朴实的年代开始，不间断正向发展到近年《当今系列》里其中的一小组油画，列如“地球——我的家乡”、“水”等等；在探索生命奥秘过程中，呈现人类生命本质的实相、反映人类的行为以及所面临的挑战。

近来也有多位年轻艺术工作者向我投诉，商业气味侵袭艺术圈使许多人作品内容贫乏。是的，商业，艺术与权力的勾结往往造成“画家/画匠”去重复生产千篇一律、没有灵魂的“作品”。历史上所有大师都具备不随波逐流、不附庸政治、不与市场共舞的节操。

“……商业化会在最短的时间吃掉所有的文化。”曾仕强教授的话很深刻。

——李健省口述

大马装置艺术之父

李健省艺术作品集回顾



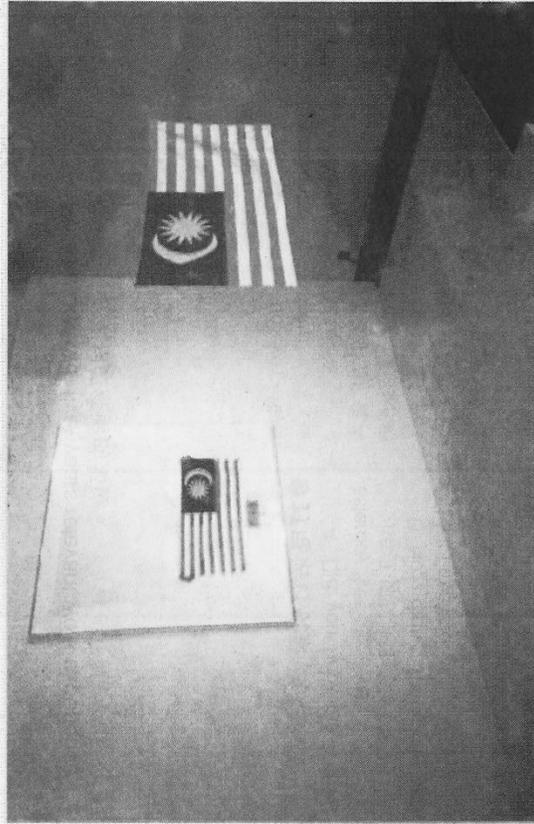
文：欧阳文风

本报获李健省教授刊登

艺术史上的高峰

形象, 物体, 假象 1977

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



《形象, 物体, 假象 1977》《Of 'Image, Object, Illusion' - Off Series Mechanism》是一件混合媒介装置艺术。原著包含一幅挂在墙壁上的绘画, 一片 16 尺 x 8 尺 (厚度 6mm) 白色亚克力板被自墙壁下端地面, 伸延至白色颁奖台 (12" x 20" x 24", 厚度 6 mm 台阶)。台阶垂直而上的空间里悬挂着一面国旗。国旗的高度 (88") 与绘画画面上的国旗一样。灯光投射在空间飘扬的国旗上。1977年 12月 20 日摄于马来西亚国家艺术馆。

李健省的成功, 说明了当时的国家艺术馆评审员已洞察到艺术的发展已趋向三次元新方向。

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 (LEE Kian Seng) 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。紧接着同年创作的《人类》(1973 年) 得次奖。随后是 1974 年创作的《扑克牌游戏过程》(Process of Playing Poker), 次年得大奖。这 3 件作品, 幸好都在马来西亚国家艺术馆的永久收藏中。

李健省的成功, 说明了国家艺术馆当时评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 70 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 80 年代为止, 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 70 和 80 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, 他当时也不知道该如何把自己的作品归类。他曾说过, “我只知道自己想要创造一件有新鲜感的作品。”

——林碧颖 (Dato P.G.Lim 稿于 2003 年 8 月)

创作于1977年的〈形象，物体，假象〉是李健省(LEE Kian Seng)众多装置艺术作品中极富想象与争论性之一件。这一作品亦被国家艺术馆永久收藏。在2003年国家艺术馆为庆祝建馆45周年，主办了一项“45@45艺术展”，邀请我国45位，其中大部分在文化领域德高望重者从国家艺术馆永久收藏中，选出一件心仪作品作评析，当时李健省亦被受邀评选。拿督林碧颜(Dato P.G.Lim)曾是国家艺术馆副主席兼画展委员会主席，可谓艺术馆早期发展功臣之一，亦是其中受邀者。

李健省的〈形象，物体，假象〉当时被林碧颜选中，也是该艺术馆展上唯一的装置艺术品。这作品由多个物件组成，其中包括一幅挂在墙上的绘画，一个白色台阶(领奖台)，一块面积8x16平方尺6mm厚白色三夹板，自墙壁下端地面延伸至台阶，台阶上方空间里悬垂着一面高88"国旗，与挂在墙上那幅绘画上的国旗一样高度，互相衬托反映对照。地面白色三夹板和绘画上有国旗的投影；形象与物体交错相织，产生一种微妙的阴阳互动感觉。

另一值得一提的是画面上国旗的投影里有只蟑螂，在

画面与投影之间，予人一种幻觉的感受，激发观众想像，借着视觉、直觉与知觉的刺激，让观众本着个人的美学与经验，开拓想像空间。

这么一件极具内涵与创意的艺术作品，国家艺术馆虽说做为永久收藏，但却没有尽到真正珍惜与保护艺术作品的责任。1994年国家艺术馆在其出版的书籍《远见和理念：再看马来西亚现代艺术》(Vision and Idea - Rethinking Modern Malaysian Art)竟然可以一连犯下几个大错误，包括标题不对、有关作品多了一个黑色的踏级、白色台阶不见了，地面上面积8x16平方尺的白色三夹板(厚6mm)也不见了，在第162页图片上的蟑螂也失去踪影！整件艺术品几乎改头换面。如此收藏艺术品，简直是难以置信的失误。李健省再次上书投诉，一样不见回应。

国家艺术馆出版的刊物，可说是官方文献，具有一定的历史价值与意义，可却一而再、再而三的擅自改写史实，岂又是遗憾二字可以形容？这已不再只是涉及不尊重艺术家的个人的问题了，而是关乎一个国家、民族的历史

问题。我们岂可能继续保持缄默？

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)，李健省的作品〈形象，物体，假象〉得了艺术项目大奖，得次奖者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)，玛拉工艺大学的锺金钩(Chong Kam Kow)、苏来曼依沙(Sulaiman Esa)和儒蒂卡(Fuzaika Omar Basree)。李健省的版画也获得版画项目大奖。

艺评家Cecil Rajendra在《全国艺术与版画公开赛展览画册1977》里对〈形象，物体，假象〉有高度的评价，他说：“这作品触及几个层面。它同时述说我们的过去，现在和将来。它富含象征性的手法勾起观众对其种种的诠释。国旗为何倒置？画面右上角的蟑螂又代表什么？它是否指向未来的凶兆？作品的构造十分巧妙，取得在主题与媒介之间近乎完美的平衡。作品技艺高明，绝对应得最高荣誉。”

(欧阳文凤稿于2007年12月纽约)

大马装置艺术之父
李健省艺术作品回顾



文：欧阳文凤

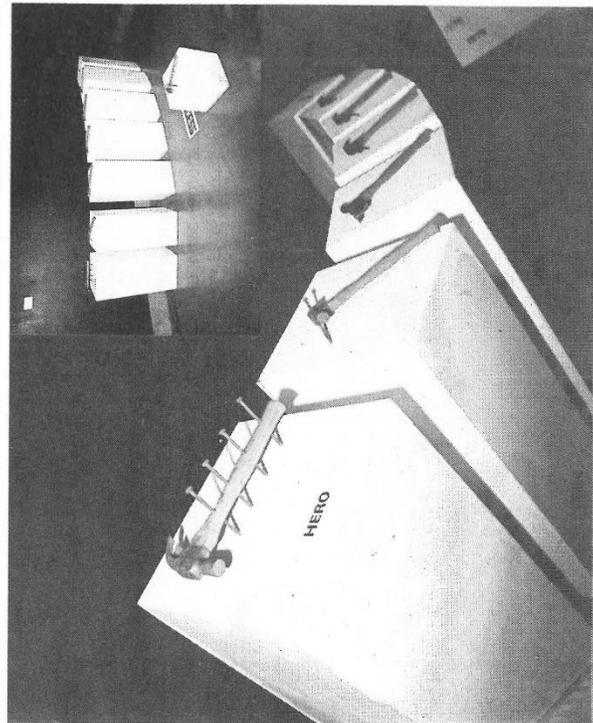
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亦庄亦谐

铁锤与铁钉系列

Hammer and Nail Series

1977



《铁锤与铁钉》系列 (Hammer and Nail Series, 1977) 1979年首次在马来西亚国家艺术馆展出。

《铁锤与铁钉》系列创作于1977年，被视以一系列向主流思潮进行挑衅的艺术创作，表现人性趣味横生。这系列作品以铁钉铁锤为主，一共有8件。他的创作灵感来自一首歌 (El Condor Pasa) 的歌词：I'd rather be a hammer than a nail, yes, I would if I could……因为铁锤锤铁钉，铁钉永远被锤，但李健省却以为铁锤未必永远锤铁钉，铁钉亦不一定永远被锤，结果创作了这《铁钉和铁锤》系列。铁锤锤铁钉，铁钉钉铁锤，妙趣横生，意境深长。

向警方报案作品失窃

这系列只展出过3次。第一次在1979年，展出地点是国家艺术馆。1987年国家艺术馆向他借贷这一系列作品，在柔佛州展出后，当李健省向艺术馆取回作品时，竟然发现8件作品中少了两件。当他向主管询问时，主管说当时只向他借了6件，不是8件。由于李健省在借出作品时，没有签署任何文件，结果百口莫辩。但李健省心有不甘，遂向警方报案作品失踪。当李健省将该系列作品交给主管时，主管口头答应为这作品购买1万6000元的保险。但他始终没有看过有关文件。最有趣的是，几个月后，主管告诉他失踪的作品在艺术馆的贮藏室内“出现”。

这起事件反映国家艺术馆在处理艺术家的作品时是多么轻率鲁莽，根本不尊重艺术作品的文化。但更遗憾的是两件艺术作品失踪，李健省报案投诉，艺术界中不但没有人评论此事，有所谓的“画家”竟然还说“李健省小题大作”。当这人亲口对我说此话时，我难以置信而张口无言。艺术家如此不自重，叫人情何以堪？！

失踪事件刺激了灵感，1987年9月间他又创造出第九和第十两件，以“当代文明的证言”，去总结对当代心灵的探索。

第九件是数支铁钉穿过铁锤的手柄，第十件作品则是铁头后脑被一支5寸长铁钉穿过的铁锤。他于1991年给整个原作系列披上了彩装。

这“作品失踪”事件水落石出以后，国家艺术馆在《马来西亚新海峡时报》(NST Oct 1, 1987) 坦诚表达歉意，展现当年主管的君子风度。

李健省更正：文本最后一句是“……展现当年馆长的君子风度。”
(欧阳文凤, 2005年于纽约)



生生不息

1980

生日

Birthday



《生日》，1980《》展现多元社会结构，马来西亚艺术家协会（Persatuan Pelukis Malaysia）简称 PPM 于 1979 年 5 月 26 日注册。

出色杰出的艺术家，创作意念坚韧激烈，天地万物，无一不可能是其创作源泉。在他们眼中，世界不定形，想像力无限伸展，是一种生命的搜索，也是骚动，令人难以拒绝思考。他们的创作，可以剧烈、顷刻，亦可能温和与细腻。

李健省在 1980 年 6 月 13 日，在马来西亚艺术家协会成立晚会上呈献《生日》，再次震撼与会者。这次，李健省以冰块创作，分别以黄青蓝三种颜色的水，制成冰块。时间的流程，是其艺术作品的表现过程，当冰块逐渐溶解，三种颜色自然流泄融合，其色彩之美与溶解过程呈现马来西亚多元社会结构的理想。在凝视的创作与展览中，艺术家架构出他对理想的形而上心理状态。

在 20 世纪 70 年代抄，日本的福冈美术馆开始在亚洲活动，李健省有感艺术若要健康与自由成长，我国的艺术家必须有一个独立自主的组织，这一方面亦是为了保障艺术家的权益，使他们可能在不受干扰的情况下安心与自由创作。当时，他积极与马来西亚大学博物馆的 Syed Ahmad Jamal、国家文化部的 Ismail Zain、国家艺术家馆长 Sulaiman Osman 和师训的 Yeoh Jin Leng 联系，商讨创立一个艺术家协会，以除了维护艺术家的权益，同时亦确保艺术发展不被官方垄断或受政治势力牵制。在他与同道的努力之下，马来西亚艺术家协会终于在 1980 年 6 月 13 日正式成立。

由此可见，李健省不只是纯粹的艺术创作者，他的雄心与理想不只表现在个人的艺术创作上，对整个国家的艺术发展，亦具宏观视野。

(欧阳文凤 2006 年稿于纽约)

自 好。

1960 年代我与各族同道关系良好。有关马来西亚艺术圈的困境，我与当年国家艺术馆馆长们也探讨过。实际上华社艺术领域的处境复杂，诚如当年我与馆长在马来西亚通报的专题——《提倡艺术超越文化差异——教育人民对艺术的认识》（1983 年 9 月 22 日）和《南洋商报》副刊专题，《激辩独立 52 前后》（2009 年 8 月 27 日至 28 日陈维雪报道/苏汉成摄影）所提及的一部分课题。

2013 年 4 月 9 日我在《亚洲艺术界的无常》一文里写出当年的场景，也素描我对时局的观点。

华裔会员很少

三十多年前在一个 PPM (Persatuan Pelukis Malaysia/马来西亚艺术家协会) 特大的表决上，大会通过学生会员拥有投票权，这出乎我与一些同道的意料。事与愿违，当年华裔会员很少，或是语言上沟通不便，华裔艺术系学生会员好像一个都没有。不久，我停交会费，自动退会，专注创作。实际上要创造一个多元种族的“艺术家”是一件不易的事，但我与一些同道已尽力作了尝试。

近年，有出版品不准确的翻译把当年 PPM 原始宗旨混淆/扭曲现象，我希望有心研究马来西亚艺术史的学者务必谨慎查证，以正视听。

——李健省口述

注

所谓的‘国家文化’在艺术界是一个敏感的字眼。

为了避免被有心人张冠李戴误导华社，替马来西亚艺术家协会（Persatuan Pelukis Malaysia/ PPM 套上【“倡导与国家文化发展方向相辅成行的艺术发展”】，让华社误以为 PPM 是阿谀奉承的组织，或让 PPM 发起人和会员们陷入不必要的争议，在此补充一点原始史料作证。PPM 确实与所谓的“国家文化”无关。

当年参与 PPM 会员展的华裔画家包括 Lee Kian Seng（李健省），Yeoh Jin Leng（杨仁龄），Joseph Tan、蔡天定、Khoo Sui-Ho（丘瑞河）、Lim Eng Hui（林英辉）、Tang Hon Yin（邓康贤）、Tay Mo-Leong（戴懋良）、Choong Kam Kow（钟金钧）、Long Thien Shih（龙田诗）、Yeong Seak Ling Kok Yew Phuah（潘国佑）、Lai Yau Fatt、Lim Chee Boon、Lim Kum Chooi、Tan Tong（陈东）、Tang Tuck Kan、Victor Chin、Lim Kung Chooi、Antony Chan Sai Weng、Chong LaiTong（张礼堂）、Chong Hip Seng、Chew Teng Beng（周登明）、庄金秀、Foo Syn Choon、Antony Sum、Fung Yow Chork、Wong Chin Kim、Li Chong Chuan 等。

（摘自 1983 年马来西亚艺术家协会（Persatuan Pelukis Malaysia/ PPM）展的目录）。

【根据马来西亚国家美术馆出版的“Syed Ahmad Jamal: Pelukis”的原始档案：1980年4月25日马来西亚艺术家协会（P.P.M）会长Tuan Syed Ahmad Jamal发表创会宗旨阐明：（下图是马来文原版）

Objek-objek utama P.P.M. 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 kreatif yang penting dalam negara untuk kesempurnaan jiwa bangsa dan nadi negara.

(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。]

[马来文原版：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 kreatif 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 aboard. 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."](英语翻译: by Puan Zanita Anuar ,Director of Exhibition,Collection and Conservation, National Art Gallery Malaysia.)。】

Persatuan Pelukis Malaysia(马来西亚艺术家协会,简称PPM)在1979年5月26日注册,第一届委员包括李健省(Lee Kian Seng), Syed Ahmad Jamal (President), Yeoh Jin Leng(杨仁龄), Ham Rabeah, Mazli Mat Som, Ahmad Khalid, Ruzaika Omar Basree, Hasim Hassan, Mohamad Redza Piyadasa 和 Syed Hood Alhabhi. 摘自1983年马来西亚艺术家协会(Persatuan Pelukis Malaysia/PPM)展的目录

Extract from the Catalogue "TiTian 1", an Art Ahibition by Malaysian Artists's Association (P P M) at National Museum Art Gallery Singapore January 6-16 1983



- | | | | | |
|--|--|--|--|--|
| <p>1. ABDUL GHAFFAR IBRAHIM
'Alunan'
Acrylic, 65cm. x 100cm.</p> <p>2. AFFANDI AWANG
'Pulang'
Wood-carving, 153cm. x 60cm.</p> <p>3. AHMAD KHALID YUSOF
'Jawi Through a Window'
Acrylic, 122cm. x 122cm.</p> <p>4. ANTHONY CHAN SAI WENG
'Proclamation'
Acrylic, 88cm. x 62cm.</p> <p>5. ANTHONY SLIM
'Soul Searching'
Water Colour, 27cm. x 37cm.</p> <p>6. AWANG DAMIT
'Memori Sabra...?'
Etching, 46cm. x 64.5cm.</p> <p>AWANG DAMIT
'Harapan'
Mixed Media, 47.5cm. x 64.5cm.</p> | <p>7. CHEW TENG BENG
'Puluu Biding Series'
Acrylic, 150cm. x 229cm.</p> <p>8. CHUNG KAM KOW
'Tai-Chi'
Acrylic, 122cm. x 152.5cm.</p> <p>9. CHUANG KIM SEW
'Angin dan Awan'
Water Colour, 44cm. x 33cm.</p> <p>10. CHEUNG POOI YIP
'Hadapan Rumah'
Acrylic, 97cm. x 82cm.</p> <p>11. FATIMAH CHIK
'Siti Nusanfara 9'
Batik, 197cm. x 74cm.</p> <p>12. FATIMAH HUSSEN
'Mendung Akan Bertalu'
Oil, 79cm. x 94 cm.</p> <p>13. FATIMAH ISMAIL
'KL Skyline'
Tapestry, 117cm. x 102cm.</p> <p>14. FOO SYN CHOON
'Moment of Joy'
Water Colour, 30cm. x 71.5cm.</p> <p>15. FUNG YOW CHORK
'Back Lane'
Oil, 42cm. x 52cm.</p> <p>16. ILSE NOOR
'Tinjau'
Serigraphy, 46cm. x 39cm.</p> <p>17. HASHIM HASSAN
'Ketupat 3'
Acrylic, 122cm. x 152cm.</p> <p>ILSE NOOR
'Kenangan'
Serigraphy, 45cm. x 39 cm.</p> <p>JOSEPH TAN
'Dungun Study No. 7'
Acrylic & Colour Pencil, 46cm. x 61cm.</p> <p>JOSEPH TAN
'Dungun Study No. 8'
Acrylic & Colour Pencil, 46cm. x 61cm.</p> | <p>18. JUDIN AHMAD
'Lonskap Jeral 81-1'
Oil, 110cm. x 110cm.</p> <p>19. KATHLEEN CHEE
'Flame of the Roses'
Acrylic, 90cm. x 90cm.</p> <p>20. KHAILI IBRAHIM
'Nude Series XX'
Acrylic, 127cm. x 84cm.</p> <p>21. KHATIJAH SANUSI
'Petang September 81'
Mixed Media.</p> <p>22. KOK YEW PHUAH
'Untitled'
Acrylic/Silkscreen, 76cm. x 56cm.</p> <p>23. LAI YAU FATT
'Survival'
Water Colour, 79cm. x 41cm.</p> <p>LEE KIAN SENG
'Wind'
Batik, 104cm. x 73.8cm.</p> <p>24. LEE KIAN SENG
'Of Fashion Off'
Lithography, 26cm. x 74cm.</p> <p>25. LIM CHEE BOON
'Festival of Illusion'
Acrylic, 61cm. x 61cm.</p> <p>26. LIM KUNG CHOOI
'Permukaan Bumi'
Acrylic, 91cm. x 91cm.</p> <p>27. LI CHONG CHUAN
'Prospect'
Wood Cut, 56cm. x 76cm.</p> <p>LONG THEN SHIH
'Erica III'
Oil, 120cm. x 90cm.</p> <p>28. LONG THEN SHIH
'Not Yet, But It Is Going To Happen'
Etching, 60cm. x 80cm.</p> <p>29. MD. SANI MD. DOM
'Pantai Besterah Kuantan'
Oil, 54.5cm. x 63.5cm.</p> <p>30. MOHD SAID ABU
'Perhubungang'
Batik, 198cm. x 122cm.</p> <p>31. MOHD FATHYL AMIR HASSAN
'Suai'
Wood Carving, 96.5cm. x 38cm. x 25.5cm.</p> | <p>32. NIRMALA SHANMUGHALINGAM
'Vietnam 2'
Acrylic, 122cm. x 122cm.</p> <p>RAJA ZAHABUDDIN YAACOB
'Waiting for Tomorrow'
Photography.</p> <p>RAJA ZAHABUDDIN YAACOB
'5 Minutes After 5.30'
Photography.</p> <p>REDZA PIYADASA
'Wanita Melayu'
Mixed Media, 56cm. x 69cm.</p> <p>33. RENEE KRAAL
'Human Beings-Handle With Care'
Oil, 76cm. x 23cm.</p> <p>34. SHARIFAH FATIMAH SYED ZUBIR
'Nur-Siyah'
Acrylic, 183cm. x 183cm.</p> <p>35. SHARIFAH ZURIAH AL-JEFFRI
'Istana Negara'
'A View from Seiwador Flat in 1978'
Water Colour, 79cm. x 69cm.</p> <p>SUGU KINGHAM
'Mak Chik Sangah'
Ink, 13cm. x 18cm.</p> <p>36. SUGU KINGHAM
'Gerai Puluu Bambu'
Ink, 17cm. x 13cm.</p> <p>37. SULAIMAN ESA
'Kecarah Tauhid'
Mixed Media.</p> <p>38. SULAIMAN JAMALUDDIN
'Landscape No. XXXI'
Oil, 88cm. x 88cm.</p> <p>39. SYED AHMAD JAMAL
'Energy'
Acrylic, 199cm. x 199cm.</p> <p>40. SYED SALLEH MUSTAFFA
'Di Kaki Bukit'
Oil, 90cm. x 30 cm.</p> <p>41. SYED SHAHARUDDIN BAKERI
'Fabric 4'
Batik, 290cm. x 100cm.</p> <p>42. SYED THAJUDEEN
'The Coach of Love'
Oil, 86.5cm. x 86.5cm.</p> | <p>43. TAN TONG
'Yin Yang'
Mixed Media, 60cm. x 117cm.</p> <p>TAN TONG
'Yin Yang'
Mixed Media, 72cm. x 137cm.</p> <p>44. TANG TUCK KAN
'Malaysian Highland 1'
Water Colour, 93cm. x 65cm.</p> <p>45. TAY MO-LEONG
'Kampung House'
Batik, 61cm. x 91.5cm.</p> <p>46. VICTOR CHIN
'Sultan Abdul Samad Building'
Off-set Lithography, 37cm. x 39cm (x3)</p> <p>47. WONG CHIN KIM
'Genting Highlands'
Water Colour, 24cm. x 21cm.</p> <p>48. YEONG SEAK LING
'Image in the Bushes'
Water Colour, 77.5cm. x 63.5cm.</p> <p>49. YECH JIN LENG
'Lata Galah'
Acrylic, 160cm. x 110cm.</p> <p>50. ZAINAL AWANG
'Pounding Padi'
Wood Carving, 46cm. x 31cm.</p> <p>51. ZULKIFLI IBRAHIM
'Sengara'
Oil, 106cm. x 130cm.</p> <p>52. TANG HON YIN
'Water margin 4'
Acrylic, 120cm x 92cm</p> <p>LIM ENG HOOI
'Untitled'
Acrylic 82cm x 82cm</p> <p>LIM ENG HOOI
'Untitled'
Acrylic, 82cm x 82cm</p> |
|--|--|--|--|--|



大马装置艺术之父
李健省艺术作品回顾

之一三

文：欧阳文凤

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网址：www.leeekianseng.com

25年

25 Years

1982

突破茫然

艺术馆“被封”了（1982年10月8日）。

要进入艺术馆必须（撕/冲）破彩色腊纸、突破模糊的茫然。

很多人对马来西亚国家艺术馆感兴趣的，无非是那些典藏品、文献、典藏准则和时常引发争议的“史料”等等客观性与完整性；以及历届信托委员会成员名单和他们的任务，包括各族代表们历年所扮演的角色。

“破”有数不清的解析，包括突破、识破、揭穿，使真相露出等等。

研究作品人数增加

近年主动收集我作品史料作研究的同学逐渐增加，之前所写的《大马艺术进展落后人后》和《骑劫艺术》也成了不可或缺参考资料。这些事实求是的同学们有朝一日定能揭穿一些执意排除异己、所捏造/设计的“史料”。

只要识破一些人为偏差、由此顺藤摸瓜，就会明白究竟马来西亚艺术圈发生了什么事？

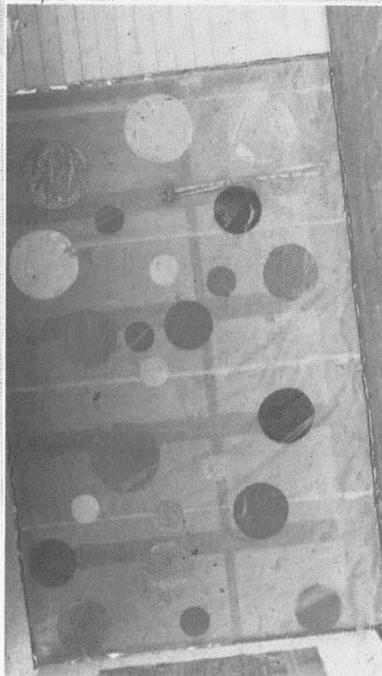
“破”是一种神奇的能量。

李健省 (LEE Kian Seng) 是一位不断改革、求新求变的艺术家。他笃信自由，唯有在自由的天地里，才可能不惑、不忧、不惧地创作，不被传统与现实所羁绊；也唯有如此，才可能彰显生命与精神的美。李健省的性格，有一种难得的刚毅，使他在创作路上，不会怯懦犹疑。他生命凌励的定力，使他刚正决断。这，皆能在其装置艺术的创作上表现出来。

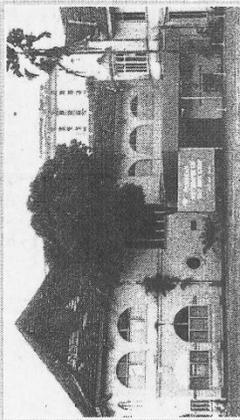
1982年10月8日，国家艺术馆举行马来西亚艺术25年展，展出我国杰出艺术家从1957年独立始至1982年的重要艺术作品。李健省受邀在25年展的开幕仪式上呈献现场艺术创作，他在我国艺坛的地位，由此可见一斑。

《25年》是一张封位国家艺术馆大门的腊纸，纸质半透明，由外向内张望，艺木馆内陈设的作品隐约可见。李健省在这半透明的腊纸上贴上了25个七彩缤纷的圆图案，欲进入艺术馆者必须先（撕/冲）破彩色腊纸。李健省破釜沉舟，求新破旧的决心与艺术理想，从此装置艺术明显可见。

(欧阳文凤稿于纽约)



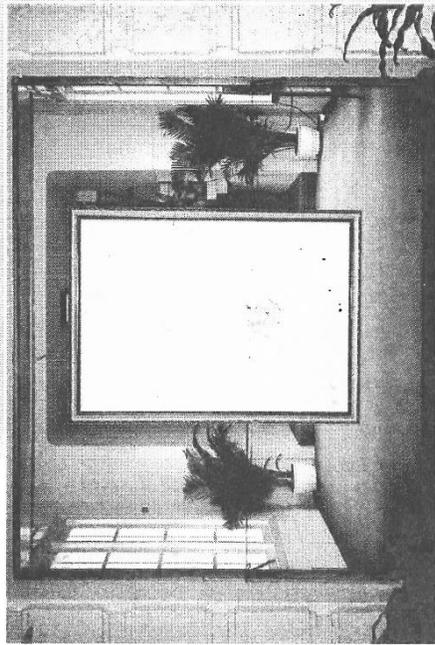
作品《25年，1982》于1982年10月8日@马来西亚国家艺术馆大门。



1958至1984年坐落在吉隆坡安邦路的国家艺术馆。

《花开》——艺术要脱绑，百花才有机会齐发。1984年5月21日摄于马来西亚国家艺术馆大门。

大马装置艺术之父
李健省艺术装置画廊
之十四
文：欧阳文凤
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1984年5月21日，马来西亚国家艺术馆揭幕新址，李健省再次受邀为新艺术馆的开幕仪式呈献现场装置艺术。

这一回，他在国家艺术馆大门正中悬挂一幅大画布，在画布上横画一根绳子。在画布上有两个小洞，一根绳子从画布的背面，穿过两个小洞，绑着一个鲜花彩球。这根绳子从左右分开，绑着艺术馆大门，使人不得进入。剪彩者必须剪断穿过小洞的绳子，让鲜花彩球脱绑，绑着大门的绳子随即落地，观众因此可以移步进入新馆。（欧阳文凤 摄于纽约）

花开

1984

Blossom

李健省 (LEE Kian Seng) 以卓越的形态享誉马来西亚艺术领域。在1966年，只有18岁时，他举办第一次个人画展。记得第一次会见这位朝气蓬勃的年轻人，是在1969年他第一趟游学日本之前，假吉隆坡沙玛画廊 (李健省个人岩油画展) 会上，当时他穿着岩油服装，甚至连脚上的帆布鞋也是岩油织成的……李健省多才多艺的创作，丰富及贡献了马来西亚艺术。每当需要李健省在艺术上的服务或艺术同僚需要他时，他必然积极反应，虽然他要从事远的巴生赶到30公里外的吉隆坡，他还是带着满脸笑容与精力充沛精神。在3种场合中——1980年“马来西亚艺术家协会”成立晚会上，他呈现冰雕杰作；1982年第一任首相主持国家艺术馆“25年马来西亚艺术”开幕礼及1984年首相为国家艺术馆新馆开幕礼时，李健省亦被邀为这几个重要艺术事件贡献特色艺术创作。

李健省的创作不只给观众带来美感上的满足，也进而刺激及带动观赏者的思维活动。

这名艺术家的作品经常以深奥的哲学内涵传达信息。李健省的作品，展现了创造力，识者的内涵与高水准的专业素养

★ 节录自马来西亚国家艺术馆馆长拿督赛阿末佳马尔 (Syed Ahmad Jamal, Dato) 1987年在李健省画册里的文献《Notes on the artist - 3D works by LEE Kian Seng》。

脱绑

饱学现代艺术教育及艺术史的艺术家 Syed Ahmad Jamal (Dato) 熟悉解读我的作品，当年他有时载家佣回瓜拉雪兰莪住家，路经巴生有空时都会到我的工作室载脚。他当上艺术馆长时 (1983-1990)，行政团队人手短缺，有重要策展时都会找我义务为艺术馆出点力。他常为艺术辩护，不刻意阻挠他人的新思维，君子风范与早年留学英美熏陶的文化素养息息相关。

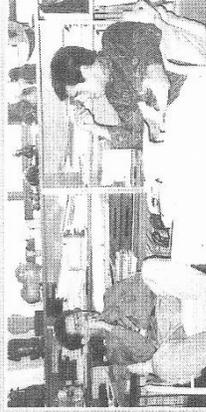
记得有这么一回笑话。曾有一位多重身分“艺术家/艺术史家”的某极力反对国家艺术馆收藏我的作品。

“为什么？” Syed Ahmad Jamal 无奈地问他。

“因为我无法理解李健省的作品。” 上述仁兄回答。

“国家艺术馆必须收藏超越你所能理解的作品！” Syed Ahmad Jamal 当头棒喝。

——李健省口述



李健省与馆长 Tuan Syed Ahmad Jamal, 1988年8月16日摄于国家艺术馆。

大马装置艺术之父
李健省艺术作品回顾
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林荔清、陈征雁和陈淑石等于《现代文明的证言》装置艺术展开幕礼上。

文明

现代文明的证言 1988

李健省 (LEE Kian Seng) 是真正的艺术家，真正的艺术家不只开拓新创，而且也力求突破自己。

1988年是李健省装置艺术创作在马来西亚重要的一年。因为在这一年，他不只创作，更把装置艺术从高贵冷漠的艺术馆带入民间社会。艺术，本来就不应只是属于一部分人的事，或以为与大众无关。

这一年的1月17日，他在巴生福建会馆的《教育周》展出题为《现代文明的证言》的装置艺术展，短短3天展览，吸引了成千上万人潮前来观赏，让许多马来西亚人在20世纪80年代有机会近距离了解甚么是装置艺术。

这项艺术展其实原订于1987年11月1日开始，但当年的10月27日发生我国政治史与民主运动史上有名的“茅草行动”，许多华教与人权活动人士被捕，报馆被关；草木皆兵，人心惶惶。《现代文明的证言》不能展出，亦属巧合得讽刺。结果，有关教育周展期至次年1月才办。当时主办当局只在报章上提“因时局问题暂不举行”，什么问题都不谈，但大家心里有数。

《现代文明的证言》在1988年1月17日展出时，只展出3件作品。第一件是《红色的

窗口》；第二件是《铁锤与铁钉系列》；第三件则是《和平和谐一体》。第三件展出的不是原件，而是被缩小至百万倍，于1987年8月在英国注册国际设计专利权的作品：DIPIT REGD. DES.NO.1044446, 1988-03-28，即李健省把雕塑转化成可以配戴（装置在人体上）的装饰品。这，在大马艺术创作史上该记上一笔。

大马艺术史上大事

1988年《现代文明的证言》展不只是李健省个人艺术创作与展览史上的重要事件，明显亦是大马艺术史上的大事。但坊间有关谈论巴生的艺术创作历史时，有人不知是纯粹或有心的排挤，竟然可以完全不提此事，也只字不提李健省的名字。

国家主流艺术界往往因为种族因素而有意弱化淡化李健省在大马艺术创作史上的影响力与权威性，甚至连民间艺术界亦有人有意无意抹杀李健省在巴生与大马艺术界的贡献与角色；李健省被打压的情况，由此可见一斑。但李健省秉性耿介，甚至对一些不熟悉他的人来说有点孤僻或高傲，有人甚至以为他偏执，他根本不屑与这些人以他们低俗浅薄不仁的手段竞争名利。在一片名利追逐的喧闹声，他冷眼旁观一切，心里清晰，继续专注他的艺术创作。

实际上马来西亚艺术史上的许多大奖都落在巴生李健省的工作室，这些获奖、标志性作品也使巴生在艺术领域名闻遐迩。

(欧阳文凤稿于纽约)



1988年1月17日至1月19日于马来西亚巴生福建会馆《现代文明的证言》装置艺术展。



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1988年3月13日，李健省在马来西亚中华独中新校舍奠基礼上，以5支青竹绑扎一起的大竹杆，在面积十平方尺的友谊地上，挥竹写了一《诚》字，给中华学子留下一个意义深长的启示，让坦诚相待成为办学的基石。

画竹不难，拥竹不难，但要心有“诚”竹，实是不易。竹虚心，竹有骨节，挥竹成字，代表中华文化对一个理想人格的向往，谦虚却有骨气，不亢不卑。

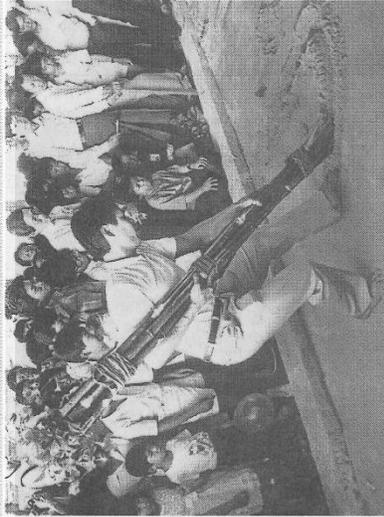
诚由心而生，必须身体力行，以竹簪行字，印刻地上，那是沙地鸿爪，也能成为永恒。李健省的人生观，再次表现在艺术创作之中。

(欧阳文凤稿于纽约)

1988年3月13日，李健省在马来西亚巴生中华独立中学新校舍举行奠基礼上装置《诚》。出席者包括当年《南洋商报》总编辑张永叙在旁观者。

诚

胸有“诚”竹



当代艺术创作的出发点强调开阔的思想性、批判性与当下性，尤其是那些跨越多元文化差异、有意识地探索世界和生命的奥秘最为可贵。独立的纯艺术在创造过程中隐含了美学，交融了生活真实，但绝不是草率地复制生活现象，临摹图片或生搬硬套的插图。

70年代初期，我浸淫在美国科学期刊(Scientific American)有关视觉艺术与最新沿心的研究报告里；同时探索各种思维形式的存在，使理论的提炼与实践相辅相成。在创作过程中，自象形文字(Pictograph)、书法、剪纸艺术等造型元素中汲取养分，而1972年的三度作品《Mankind》是其中一例，接着对奥秘的三分法思维大感兴趣。

部分大奖落在巴生

压抑的1970年代，马来西亚国家艺术馆有大部分大奖皆落在巴生，这也是许多研究东南亚当代艺术学者们近年常到巴生我处收集史料的主因，当中有一些是马来西亚艺术史上巍然屹立在急流中的标志性作品。

变幻莫测、惊涛骇浪的1980年代，我继续策展装置艺术进入社区，以《诚》祝福华教。

今年1月25日我去上傅承得老师导演《中庸》的课程，让自己有机会重温《中庸》里很重要的一个字——《诚》，温故知新。

“诚则明矣，明则诚矣”，艺术创作也是一个样。

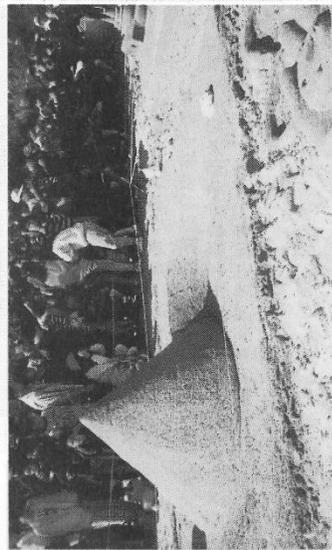
——李健省口述

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其大无外 其小无内

1988
阴阳宇宙观《和谐》

Universal Principles of Yin-Yang, Harmony



《和谐》



1988年香港国际沙雕赛马来西亚代表队。左二起为李健省、赛农阿都拉、刘康煜、查卡利亚阿望、朱基菲里尤索夫。

1988年，国家艺术馆委派李健省 (LEE Kian Seng) 代表国家，组队前往香港参加《第六届全港堆沙》比赛。李健省和4位国家代表，查卡利亚阿望 (Zakaria Awang)、设计师刘康煜 (Kung Yu Liew)、玛拉工艺学院美术雕刻学生朱基菲里尤索夫 (Zulkifli Yusof) 和赛农阿都拉 (Zainon Abdulah) 于11月18日启程飞往香港，于11月20日以《和谐》(Harmony) 为题作品参赛，荣获第二名。

代表生命阴与阳

《和谐》由两个均称的凹凸沙堆圆锥体构成，代表宇宙间生生不息的生命之源阴与阳。

阴与阳是宇宙两极端能量，生生不息，互相调和，促成生命，而非相互排斥。两个凹凸圆锥体由沙堆成，挖沙堆沙，挖出来的沙用来堆沙，虽然一凹一凸，但体积完全相同。李健省观察太阳位置，凸圆锥体最顶点的影子恰好投在凹体的极点之上，两个圆锥体的右下角放置一个代表永恒生命的贝壳。

是一项艺术创作哲学意义深刻，简单的创作背后是宇宙与生命形成的奥秘。身为国家队长，李健省再次证明真正的艺术创作，可以喧哗不骚动，沉淀的冷静一样可以震撼生命，隐秘的想象可以教人顿悟生命永恒的热情。

《和谐》充分体现了李健省的宇宙观。

(欧阳文凤稿于纽约)

• Chapter Eighteen: One World, No War (1991) (一个世界，没有战争)

艺术平台¹⁶

南洋商报 副刊

编辑：黎家响

2015年8月4日 (星期二)

唤醒人性良知

大马装置艺术之父

李健省艺术作品回顾

之十八



1991

一个世界，没有战争

One World, No War

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网址：www.leeceanseng.com

2015年8月4日 (星期二)



《一个世界，没有战争》1991年作品。

艺术创作不只是艺术家对现实经验实在的再造与模仿，更重要的还是，它反映艺术家的人生观和价值观念，经过艺术符号表达创作者对事物本质的理念与认知。因此亦是一种组织艺术家经验与展现理想的方式，是一种感觉细微的描绘，是一种经验与理性分析的结果，是一种对生命的辨析与反思，可以始于主观感觉，但也是思想客观化的过程，它不是支离破碎表述，不是没有规律或原则可循。

李健省 (LEE Kian Seng) 在 1991 年于吉隆坡发表《一个世界，没有战争》，把他在 20 世纪 70 年代创作的《铁锤和铁钉》系列转变为平面影像，印制在 T 恤上，并装置在人体的造型上。

向往公义与和平

他把他对公义与和平的向往，视为一种动荡生命中良知的警戒与驱力，是灵魂深处无声的自然语言，刺激与诱发观众在各自的性情内作延伸的思考。

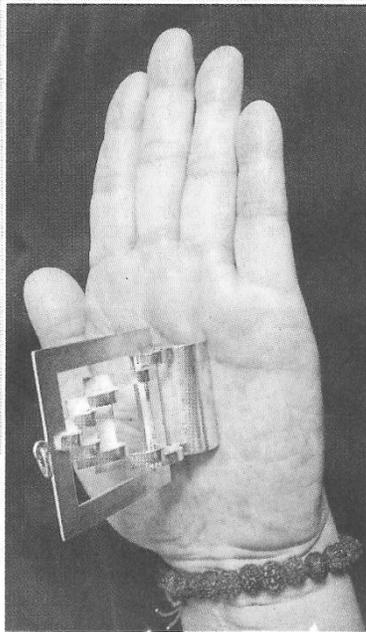
(欧阳文凤稿于纽约)

大马装置艺术之父
李健省艺术作品回顾

之十九

(完结篇)

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出于好奇，李健省以注册求证作品《和平，和谐，一体》的造型是独一无二的。专利权的《新声明》阐明，“如申述中所示，声称新颖的设计特点是物体的形状和构型。” (Statement of Novelty: The features of the design for which novelty is claimed are the shape and configuration of the article as shown in the representations.)

1984
和平, 和谐, 一体

Peace, Harmony and One

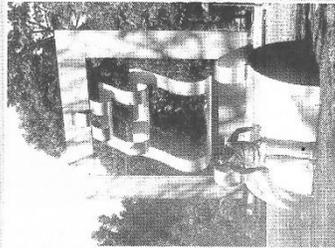
李健省 (LEE Kian Seng) 的艺术观是全人性的创作，强调感性创作，理性思考，感性不应分家。

1984年，李健省受国家委任代表马来西亚出席东盟雕塑家论坛大集会。他在当时于雅加达创作了雕塑《和平，和谐，一体》。此作品工程庞大，造型惊人，艺术家以机械切割与弯曲厚铁片，作品流线造型反映中华汉字的造型美，表现艺术与机械的和谐关系。此作品被印尼政府永久收藏。

1987年8月，李健省把这作品缩小300万倍左右，以黄金/银制成吊坠的模型设计在英国注册，于次年获得国际设计专利权 (BRIT.REGD.DES. NO.1044446. March 28, 1988)。

1994年创作的马来西亚独中统考陈嘉庚杯(铜制)也是《和平，和谐，一体》的缩小模型。

(欧阳文凤稿于纽约)



李健省与《和平，和谐，一体》合照于印尼雅加达。

否极泰来

今年3月与副刊主编何雪琳在《南洋商报》餐厅会面后，彼此话题相投让我们当机立断合作这项意义深远的作品回顾。《南洋商报》提供的平台与她的诚心，让我存心底。

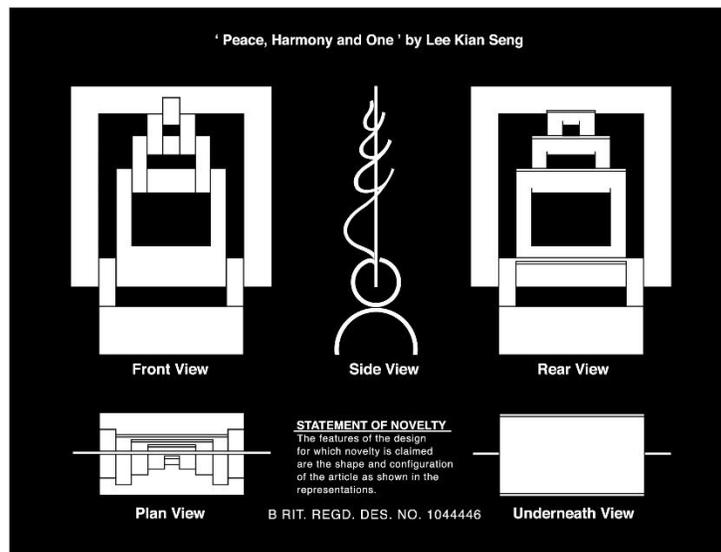
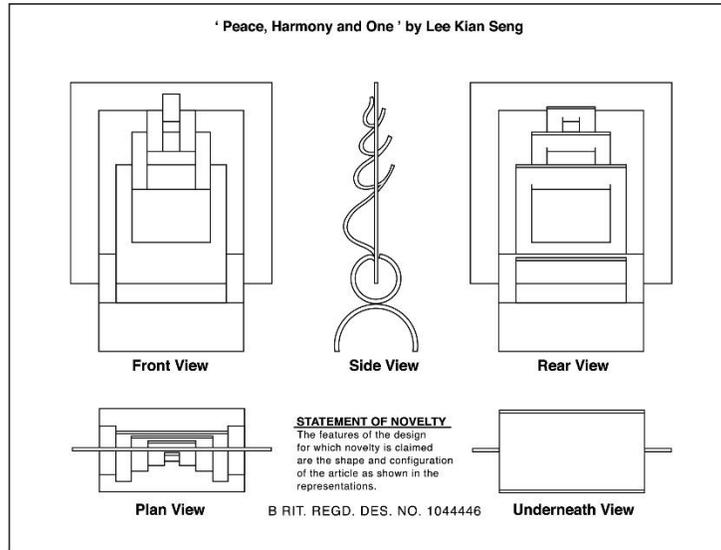
发表过程披荆斩棘

欧阳文凤在很多年前已经写了《马来西亚装置艺术之父》，像注定要通过一段漫长披荆斩棘的路程才适宜发表，其中苦衷不为外人所知。这著作的内容涉及多本政府体制下相关单位(国家艺术馆)著作里的错误和坊间的部份谬误，幸与好友 Wendy Lam 律师在法律程序上大力帮我处理，天时人和助我顺利完成有关查证。这回有缘预先与大家分享著作其中的19篇，感恩。

欧阳文凤是国际著名旅美社会学学者社会评家作家，他跨领域探索当代艺术心灵、进入体制坊间发掘真相，我十分感激。

这回顾是人生途中的小息，是指向明天的准备。

尊敬的读者朋友们，再会。健康平安。
(李健省口述)



- 在配合《南洋商报》的连载系列里，除了欧阳文风的文章外，在一些篇章也有插入林碧颜律师（Tan Sri (Ms)P.G.Lim）和前国家美术馆馆长 Dato Syed Ahmad Jamal 的部分评语以及李健省的以下口述：

在（系列之三）环环相扣的怀念

如果《自天空》（From the Sky）于1972年8月20日在 Samat Art Gallery 实验不成功，马来西亚当代艺术史上可能不会有《来自红色的视窗》（From the Windows of Red）作品的出现。

2013年（09月14日）我读了陈莉珍的《老房子說故事》。<http://opinions.sinchew.com.my/node/30003>，次日（2013-09-15）就上吉隆坡将赴约交林碧颜追思会纪念特刊与剪报给林碧颜女儿 Caryn Lim 带回澳洲。之后，回家途中顺路去看看阔别30年的“老房子”--- 陆佑故居（Loke Mansion）。

到陆佑故居门前已是傍晚时分，星期日，本想交张字条给守门人问候拿督罗修章。守门人（是罗的车夫）问我来意后，叫我稍等，他走进屋内，不久出来说：“拿督罗有在，请进来”。

此次再访陆佑故居，主要因为《自天空》（From the Sky）是我在马来西亚发表的第一件装置艺术，地点就在当年苏里文先生（Mr. Frank Sullivan）经营的画廊（Samat Art Gallery）---陆佑故居（Loke Mansion）。

另是 Tan Sri 林碧颜律师于1999年7月介绍拿督罗修章律师（Dato Loh Siew Cheang，章与歷律师事务所主理合伙人）帮我起诉 KLCC (Kuala Lumpur City Centre Berhad) 与国家石油（Petronas）---有关我雕塑模型与素描失踪事件。2007年，我大病在新加坡接受治疗与拿督罗修章失联多年。后从陈莉珍文章（2013-09-14）里获知章与歷律师事务所已搬到陆佑故居了（Loke Mansion, 237A, Jalan Medan Tuanku, Kuala Lumpur Malaysia）。

李健省 2015-04-07

在（系列之六）性感的贝壳与“Soul and Form”系列

发掘各种形态 (Form) 的阴阳关系是我生活里的情趣，过程中也激发了许多绘画上的思考；Santana, Simon and Garfunkel 的作品，特别是那几首像 Black Magic Women, El Condor Pasa, Sound of Silence 等等，百听不厌，随伴我穿越那压抑的1970年代。

去年朋友告诉我，马来西亚国家艺术馆在《荒谬》（ABSURD(C)ITY）展正展出我一件1973年的平面绘画（102 x 288 cm），“Soul and Form”系列的其中一件作品。这件平面绘画与三维度装置作品《雄与雌》（Male and Female, 1973）同年代，虽然媒介不同，但内涵息息相关。

1970年代是马来西亚当代艺术史上的重要期，任何一个理智清醒有良知著述艺术史的人都不会轻易滑过一些标志性作品。

诚如一位马来西亚理科大学（USM）艺术史讲师 Safrizal Shahir 在2013年一篇文献里有感写道，“马来西亚槟城博物馆州画廊（2009年）曾主办李健省石版画个展（LEE Kian Seng- A Collection of Litho），大多数作品是未曾见过的，甚至不知道李健省完成超过30件以上的石版画，且都是在1970年代创作的。”

马来西亚国家艺术馆收藏我1960~70年代作品共14件。虽然它出版的一些书籍对历史著述有所偏差，但也有一些以往经常被朝野忽略的典藏品是值得学者们去参考的。--李健省 2015-05-03

在（系列之九）真挚

艺术创作最重要的是要有真挚的情感。

1989年资深报人 Philip Mathew 为海峡时报 (New Straits Times Annual 1991 Malaysia) 年刊整理巴生百年历史时，带来专栏作者 Lam Seng Fatt 特写我鲜为人知的《1960年代-巴生素描系列》(Home Scenes---Symbiosis of an artist and his hometown- LEE Kian Seng)。这系列素描创作在马来西亚很多角落激发了后来的郊区写生活活动与怀古建筑画风的流行，线条里流露的真挚，酣畅淋漓、触动了国内外很多同道和收藏家的心眼。

赤子之心关怀环境，我从观察大自然写生朴实的年代开始，不间断正向发展到近年《当今系列》里其中的一小组油画，列如“地球——我的故乡”、“水”等等；在探索生命奥秘过程中，呈现人类生命本质的实相、反映人类的行为以及所面临的挑战。

近来也有多位年轻艺术工作者向我投诉，商业气味侵袭艺术圈使许多人作品内容贫乏。

是的。商业，艺术与权力的勾结往往造成“画家/画匠”去重复生产千篇一律、没有灵魂的“作品”。历史上所有大师都具备不随波逐流、不附庸政治、不与市场共舞的节操。

“……商业化会在最短的时间吃掉所有的文化。”曾仕强教授的话很深刻。-----李健省

图说：分别以三种颜色黄红蓝的水，制成冰块，当冰块容解时，三种颜色自然融合，以彩色融合展现多元社会结构。 *Persatuan Pelukis Malaysia* (马来西亚艺术家协会, 简称 *PPM*) 在 1979 年 5 月 26 日注册，第一届委员包括李健省 (Lee Kian Seng) 在内的 Syed Ahmad Jamal (President), Yeoh Jin Leng (杨仁龄), Ham Rabeah, Mazli Mat Som, Ahmad Khalid, Ruzaika Omar Basree, Hasim Hassan, Mohamad Redza Piyadasa 和 Syed Hood Alhabhi. ---李健省 2015-05-05

在（系列之十二）生生不息

自 1960 年代我与各族同道关系良好。

有关马来西亚艺术圈的困境，我与当年国家艺术馆馆长们也曾探讨过。实际上华社艺术领域的处境复杂，诚如当年我与馆长在马来西亚通报的专题——“提倡艺术超越文化差异——教育人民对艺术的认识”（1983 年 9 月 22 日）和南洋商报副刊专题，“激辩独立 52 前后”（2009-08-27 & 2009-08-27）所提及的一部份课题。

2013 年 4 月 9 日我在《亚洲艺术界的無常》一文里写出当年的场景，也素描我对时局的观点。

30 多年前在一个 PPM (*Persatuan Pelukis Malaysia*/马来西亚艺术家协会) 特大的表决上，大会通过学生会会员拥有投票权，这出乎我与一些同道的意料。事与愿违。当年华裔会员很少，可能是语言上沟通不便，华裔艺术系学生会会员好像一个都没有。

不久，我停交会费，自动退会，专注创作。

实际上要创造一个多元种族的“艺术之家”是一件不易的事，但我与一些同道已尽力作了尝试。

近年有出版品不准确的翻译把当年 PPM 原始宗旨混淆/扭曲现象，我希望有心研究马来西亚艺术史的学者务必谨慎查证，以正视听。-李健省口述 2015-06-18

注：《生日》展现多元社会结构，马来西亚艺术家协会（*Persatuan Pelukis Malaysia*）简称 PPM 于 1979 年 5 月 26 日注册。

在（系列之十三）突破茫然

艺术馆“被封”了(1982 年 10 月 8 日)。

要进入艺术馆必须（撕/冲）破彩色腊纸、突破模糊的茫然。

很多人对马来西亚国家艺术馆感兴趣的，无非是那些收藏品、文献、典藏准则和时常引发争议的“史料”等等的客观性与完整性，以及历届信托委员会成员名单和他们的任务，包括各族代表们历年所扮演的角色。

“破”有数不清的解析，包括突破、识破、揭穿，使真相露出等等。

近年主动收集我作品史料作研究的同学逐渐增加，之前所写的《大马艺术进展落人后》和《骑劫艺术》也成了不可或缺的参考资料。这些实事求是的同学们有朝一日定能揭穿一些执意排除异己、所捏造/设计的“史料”。

只要识破一些人为偏差、由此顺藤摸瓜就会明白究竟马来西亚艺术圈发生了什么事？

“破”是一种神奇的能量。 -- 李健省 2015-06-09

在（系列之十四）. 脱绑

饱学现代艺术教育 with 艺术史的艺术史家 Syed Ahmad Jamal (Dato) 熟悉解读我的作品，当年他偶尔载家佣回 Kuala Selangor 住家，途经巴生 (Klang) 有空时都会到我的工作室歇脚。他当上艺术馆长时(1983-1990)，

行政团队人手短缺，有重要策展时都会找我义务为艺术馆出点力。他常为艺术辩护，不刻意阻挠他人的新思维，君子风范与早年留学英美熏陶的文化素养息息相关。

记得有这么一回笑话。

曾有一位多重身份“艺术家/艺术史家”的某某极力反对国家艺术馆收藏我的作品。

“为什么？” Syed Ahmad Jamal 无奈地问他。

“因为我无法理解李健省的作品”，上述仁兄回答。

“国家艺术馆必须收藏超越你所能理解的！” Syed Ahmad Jamal 当头棒喝。--李健省 2015-07-02

在（系列之十六）. 当代艺术创作的出发点强调开阔思想性、批判性与当下性，尤其是那些跨越多元文化差异、有意识地探索世界和生命的奥秘最为高贵。独立的纯艺术在创造过程中隐含了美学，交融了生活真实，但绝不是草率地复制生活现象、临摹图片或生搬硬套的插图。

70年代初期浸淫在美国科学期刊（Scientific American）有关视觉艺术与心理最前沿的研究报告里；同时探索各种思维形式的存在，使理论的提炼与创作实践相辅相成。在创作过程中自象形文字（Pictograph）、书法、剪纸艺术等造型元素汲取养分，而1972年的3维度作品《Mankind》是其中一例，接着对奥秘的三分法思维大感兴趣。

压抑的1970年代，马来西亚国家艺术馆有部分大奖荣幸落在巴生，这也是许多研究东南亚当代艺术学者们近年常到巴生我处收集史料的主因；当中有一些是马来西亚艺术史上巍然屹立在急流中的标志性作品。变幻莫测、惊涛骇浪的1980年代，我继续策展装置艺术进入社区，以《诚》祝福华教。

今年（2015年）1月25日我去（八打灵再也/ Petaling Jaya）上传承得老师导读《中庸》课程·讲义，让自己有机会重温《中庸》里很重要的一个字——《诚》，享受温故知新。

“诚则明矣，明则诚矣”，艺术创作也是一样。--李健省 2015-07-15

在（系列之十九）否极泰来（完结篇）

今年3月与副刊主编何雪琳在《南洋商报》餐厅会面后，彼此话题相投让我们当机立断合作这项意义深远的作品回顾。《南洋商报》提供的平台与她的诚心，让我存心底。

欧阳文风在很多年前已经写了《马来西亚装置艺术之父》，像注定要通过一段漫长披荆斩棘的路程才适宜发表，其中苦衷不为外人所知。这著作的内容涉及多本政府体制下相关单位(国家艺术馆)著作里的错误和坊间的部份谬误，幸亏好友 Wendy Lam Mei Kuan 律师在法律程序上大力帮我处理，天时人和助我顺利完成有关查证。这回有缘预先与大家分享著作其中的19篇，感恩。

欧阳文风是国际著名旅美社会学学者社评家作家，他跨领域探索当代艺术心灵、进入体制坊间发掘真相，我十分感激。

这回顾是人生途中的小息，是指向明天的准备。

尊敬的读者朋友们再会。健康平安。----李健省 2015-08-05

- 2008-04-28, 欧阳文风在马来西亚南洋商报发表< 装置艺术之父-真假? >(摘自《马来西亚装置艺术之父—李健省》的前言)。

Preface of book 《Lee Kian Seng—the Progenitor of Malaysia Installation Art》 by O.young was published at Nanyang Siang Bao Malaysia on the 28 of April 2008.

文：欧阳文凤 图：李健省提供



李健省在东京居处自设的工作室，进行研究德国石版制作程序在热带气候的可行性及染色艺术比较研究。（摄于1976年）

装置艺术之父

「更恰当与符合史实的定位。无意对李健省作品的错误报道与当时下无论是官方或非官方，有意或求呈现作品原始与忠实面貌，纠正家作品的简介经由李健省审核，以时的正式录音访问。所有有关艺术访问超过二十余次，每次至少一小欧阳文凤与李健省两人之间的」

真·假？

为什么

我要写李健省？

这问题我曾多次反复问自己。我写李健省，不是因为他是著名艺术家，恰恰相反，因为他不够“出名”。我考虑是否要写一本关于他的书时，曾与多位毕业于艺术学院的朋友谈起他，他们竟然有点茫然地问我：“这个名字很熟，他是谁？”

一个曾获11项国家水平奖及两项国际奖的大马艺术家，竟然还有艺术学院的毕业生觉得“这个名字很熟”却不知道是谁。如果连艺术学院的毕业生都不能肯定知道他是谁，我敢奢望一般人认识李健省吗？

李健省从1962年，年仅15岁就开始参加画展。1966年，马来西亚国家艺术馆以高价向李健省购买他17岁完成的油画“三轮车夫与鸟/Beggars and Bird, 1964”，从此被列入国家艺术馆成名画家行列中，作品曾受邀代表马来西亚在世界许多国家展出。

艺术教育的失败

1969年大马第一届沙龙展(Salon Malaysia 1969)，495名马新艺术家竞争25个奖项，李健省一人独获3个奖项，轰动一时。2000年，曾经是大马国家艺术馆第一届信托委员会副主席的林碧蕙(Dato (Ms) P. G. Lim) (注1) 兼当年国家艺术馆画展委员会主席，在为国家艺术馆主办的国家新秀奖(Young Contemporary 2000) 致词时，公开指李健省是大马装置艺术之父。古今中外，能在艺坛独辟蹊径的，有几人？可是竟还有不少艺术学院的毕业生不知道谁是李健省。这不是李健省的失败，而是我国艺术教育的失败，如果我国还有艺术教育，而是但我，我决定写李健省，还有另外一个理由。

李健省在1977年创作了一系列作品，共有8件，命名为“铁锤与铁钉 Hammer and Nail Series

1977”系列。当时这以宇宙观方式处理的艺术作品，被当时的国家艺术馆馆长赛阿末佳马尔(Dato Syed Ahmad Jamal) 喻为强烈震撼人心的艺术创作，展示了当代人性深处的知觉与潜在元素，情趣横生地表现了现代人的多种心态。

李健省爱出风头？

10年后，国家艺术馆向他借出作品展览，他借出的8件作品，只取回6件，2件不翼而飞。但国家艺术馆坚持当时只借6件。不过在借出作品时，国家艺术馆表示为其艺术作品购买每件2千元，共计1万6千元的保险。

如果只有6件作品，1万6千元从何谈起？可是，在作品失踪后，他竟然没有收到国家艺术馆或保险公司的任何赔偿。但，更有趣的还是，在国家艺术馆坚持只向李健省借6件作品之后的两个月左右，国家艺术馆竟通知他其中不见的一件作品“突然”在国家艺术馆的储藏室“出现”！堂堂一家国家艺术馆，在处理艺术作品时，可以如此不专业又欠缺水准，实在叫人惊叹。

这是一种怎样的艺术文化？

不过，最叫人痛心的不止于此。作品失窃，艺术家报警。我与本地一些画家与艺术工作者谈起此事，有人竟然十分不屑地说“李健省爱出风头，小题大作。”我一听，呆在那里。这到底是一种什么文化，如此轻薄艺术？而且说话的人竟然还自诩为艺术工作者。

我找不到理由不写李健省。不过，上述还不是最重要的理由。

“人类”

无心之过的错误

李健省的装置艺术创作始于1969年。不过当年他开始实验“团结Unity, 1969”时，并不叫装置艺术，当时没有人懂何谓“装置艺术”，甚至连李健省也不懂。

他当时不是为创作装置艺术而创作，而是随心所欲展延他在平面创作与三次元领域所要表达的理念。当时艺术界只誉称他的作品为混合媒体(mixed media)。他当时最著名的装置艺术作品是1972年创作的“人类”(Mankind)，奠定其在装置艺术的开锋地位。

2002年，国家艺术馆出版由大马艺术家曼哈默比牙旦沙(Mohamad Redza Piyadasa) 撰写的《马来西亚国家艺术馆杰出作品》。书中有一幅由国家艺术馆永久收藏——曼哈默比牙旦沙在1969年创作的作品“5月13, 1969”。

该作品虽志明1969年创作，但发表地点不详，而且怀疑后来稍为修改，因为在木制的作品底下放置一面镜子，是当年的艺术作品中所没有的。

国家艺术馆在1994年出版的《远见和理念》(Vision and Idea -Re-looking Malaysia Art) 有其原著，可作证明。

(注1) 马来西亚国家艺术馆1958年成立。李碧蕙(Dato (Ms) P.G.Lim) 是当时第一届国家艺术馆信托委员会的副主席兼画展委员会主席，第一届Salon Malaysia画展召集人(Convenor) 曾任联合国第一位常任代表，驻南斯拉夫、比利时、奥地利大使，联合国驻东与经济委员会主席，国家咨询理事成员，律师公会秘书，总工会律师、国际区域仲裁中心主任。现任策略及国际研究院(SISIS) 成员。

李健省更正：在小标题“‘人类’无心之过的错误”的第三段第4行是“..艺术家的收藏 (Artist's collection)”，不是“..由国家艺术馆永久收藏”

图李健省60年代的油画代表作品之一。



我决定
写李健省。



图1966年马来西亚艺术理事会主办“全国青年画展”，李健省获得最佳青年画家奖及油画首奖。(于英国文化协会 10/10/1996)

次年，马来西亚创作学会在吉隆坡主办“思想>空间” (Thinking>Space 6-20 April 2003) 装置艺术展，在其展览画册的引言中竟然指曼哈默比坦豆沙和苏来曼伊沙 (Mohamad Redza Piyadasa 与 Sulaiman Esa) 在 1974 年的“Mystical Reality 1974”展最早合作开创作装置艺术，主观地构思与建造他们所谓的马来西亚艺术史。此书序言只提及李健省 1974 年的作品“扑克牌”，但是对于李健省更早的装置艺术只字不提。这是主办方无心之失吗？

李健省有其私人网站 (www. teekianseng.com)，收集其绝大多数重要艺术创作，而且其 1968 年的作品“一对” (The Pair) 及 1972 年的作品“人类” (Mankind 1972) 均是大马艺术界响当当的杰作，主办方可能不懂吗？如果真不懂，也太叫人同情与难以原谅了。

李健省的装置艺术作被人改头换目或错置的例子，不胜枚举，而且有些还是在国家艺术馆内发生。比如说国家艺术馆在 1994 年出版的《再看大马美术》 (Vision and Idea -Re-looking Malaysia Art 1994) 的画册里，李健省创作于 1977 年的“形象，物体，假象” (Image, Object, Illusion, 1977)，黑色物体代替了白色讲台，画面上的蟑螂不见了，原由李健省开拓的原始构图、装置与空间被解构了。李健省作为严肃的艺术工作者，不可能对诸如此类失误视若无睹，但他遵循“正常管道”所做的种种投诉，包括电话、信件，均如石沉大海。这是对艺术工作者与艺术作品的极端不尊重，神神的失误与失误后的沉默，难以叫人相信这是“无心之过”。

马来西亚艺术馆 50 周年纪念，李健省部分作品正在该馆展出。 询问电话：03-40254980

这本书旨在干扰掌权者/主流对大马艺术史知识系统的控制与操纵，挑战一种依照当权者利益轨道而建制的历史叙事。社会压制与论述控制是一体两面的，前者往往靠后者而达成目标，职是之故，对一名评论者而言，在这时候，没有什么比采取一种知识驱动的态度书写历史以干扰其对知识的生产更重要了。

在 21 世纪，最可怕的社会压迫已不再是血腥镇压，因为这太粗野暴力，罪行太明显。精致的压迫是一种文化的侵略，垄断言论，主宰论述，创造一种单一不容挑战的历史与知识系统，建构一种帝国式的宏大论述结构。职是之故，这本书的写作，可视为一场对大马艺术史叙事权的争夺，是一种文化政治的批判。

掌权者/主流的文本生产与政治权威和帝国统治或甚至种族主义不但密不可分，它们之间更可能具有共谋关系，“历史”可以被创作以作为一种社会宰制机制。掌权的可以在史实上“重修”，这里改一点，那里修一些，个别与轻微的改动，看似不重要的，但却具有重写历史的果效，整体而言是一种霸权策略性的统治与压制手段。

历史是社会宰制机制

作为一名社会学学者和时评作家，我对文本的论述与文字的书写不可能不敏感，不可能不挑剔。当主流在书写历史时犯上太多“轻微”改动史实的“小”问题，我不可能再以为是一种“无心之过”。当所谓的“无心之过”总朝一固定方向犯错，我亦不可能不质疑主流的论述策略、不审视他们书写历史的文法符号。是之故，书写我的文字与所认识的历史，成了一种不可能逃避的任务。我或许个人能力有限，学养不足，难以全面揭露和腐蚀主流霸权主导论述的基础，但至少我可以发展自己的文本策略以消耗主流论述的偏见。

“历史”可以成为一种社会宰制机制，经由精心策划的修动，它已不再是史实的再现，在所谓的“纯粹事实”的说法背后，是另一种知识的生产。日本教科书一再编纂日本的第二次世界大战“史实”，企图取消南京大屠杀的历史，引起世界公愤。日本右翼份子的意图明显不过，为自己的罪恶进行漂白，美化日本帝国主义，间接合理化日本的优越性。由是观之，对这种知识与历史创作的反抗必要，且迫不及待。

最可怕的社会压制恐怕不是赤裸裸的打压与对异议份子的虐待，而是一种将历史淹没与变形的论述策略，制造一种知识系统的规范与秩序，使以后所有的言论叙述，都必须在其既定的准则和戒律框架中进行。在那种情况之下，恐怕任何的反抗都难以发挥真实作用，因为我们所反抗的事物已成了检视、评述我们反抗的价值之绝对标准。

为什么我要撰写此书？

因为我深信历史的叙述权不由掌权者所垄断，更何况艺术作品的创作者还健在，怎么可能任由他人毫不顾忌地篡改他的创作史实？我始终相信在这新的世纪，我们需要创造一个更具颠覆力量与革命书写的论述领地，揭露与批判种族主义的论说领地，揭露与批判种族主义，从而驱逐独裁与霸道的历史叙事。李健省在大马艺术史上的地位不容否定与轻视，他的艺术造诣与成就，不局限于装置艺术，他的雕塑作品，包括“2020 宏愿”，置于马来西亚宏愿公园中，“和平、和谐、一体 Peace Harmony and One”则被印尼永久收藏及陈列在雅加达的苏罗巴迪公园 (Taman Suropti, Jakarta)。

他的版画，无论在艺术或技术方面，均有傲人表现。他在漆油/染色创作的艺术造诣与跨领域研究的成就，不只受国家承认与肯定，在国际上亦享有盛名。李健省在 1993 年因巴迪与染色手法创新，荣获东京创作大奖 (Tokyo creation award overseas prize 1993)。他在此领域领先日本至少十多年。



图欧阳文凤 (左) 与李健省访谈。

(本文是欧阳文凤新书《李健省——大马装置艺术之父》之前言，李健省交由本报刊登，书稿将在近期出版。)

【 Note: Below is an English translation by Felix Liew from the original Chinese text by O.Young which was published by the Nanyang Siang Bao Malaysia on the 28th April 2008 】

Preface

What made me write about LEE Kian Seng?

I have asked myself this same question over and over again in my head. The reason I write about LEE Kian Seng is not because he is a legend, but quite the opposite. Precisely because he is not as well-known as he should be, I see the need to introduce him to a larger audience. As I mulled over the notion of writing a book about him, I raised the subject among several of my friends who went through art school. To my surprise, they reacted blankly with this question, "The name sounds familiar, but who is he?"

For a Malaysian artist who already has eleven national and two international awards under his belt, it would be unthinkable for any graduate of an art institute to not know who this person is. If even art graduates could not be certain who this man is, how could I expect the layperson to know who Lee Kian Seng is?

As an adolescent of 15, Lee Kian Seng started exhibiting his art works in 1962. Four years later, the

National Art Gallery Malaysia offered a high price to acquire his oil painting which he completed at 17. The painting was entitled "The Beggar and the Bird", dated 1964. His works have since joined the ranks of other accomplished artists in the exhibition halls of the Gallery. And he has since been invited to represent Malaysia in many international art exhibitions on numerous occasions. The first Salon Malaysia competition in 1969 saw some 495 Malaysian and Singaporean artists vying for twenty eight awards, three of which were won by Lee alone. That is how astounding he was! In early

2001, at a speech delivered on the occasion of the Young Contemporaries Art Awards 2000 organized by the National Art Gallery Malaysia, Dato' (Ms) P. G. Lim , the first Deputy Chairperson of the Gallery's Board of Trustees and the first Chairperson of the Exhibitions Committee, openly hailed Lee as the progenitor of installation art in Malaysia. Let's face it. How many artists in the past or present had so excelled in art as a solo trailblazer? But surprisingly, there is still more than a handful art school graduates who have no clue who Lee Kian Seng is. Lee is definitely not to be blamed for that. I believe art education in Malaysia should take the blame, if there is anything that still resembles art education in this country.

However, there is yet another reason that prompted me to write about Lee Kian Seng.

Lee Kian Seng created a series of artwork in 1977, which comprises eight pieces known as the Hammer and Nail Series. These art pieces which were cosmological in their setting had been described by Datuk Syed Ahmad Jamal, the then director of the National Art Gallery Malaysia, as a highly soul-stirring work of art. It was a social statement expressing the contemporary conscious and subconscious elements deep in the recesses of the human mind. Moreover, it reflected the different mentalities of modern people with a play of humor. The series was first exhibited at the 2nd Salon Malaysia in 1979. However, only ten years later did the National Art Gallery pick up on these highly acclaimed pieces and exhibited it. Interestingly, of the eight pieces of work loaned to the Gallery, only six were returned. The remaining two were unaccounted for in a shroud of mystery. What is disturbing is that the Gallery insisted they had borrowed only six pieces for the exhibition. However, at the time of the loan, the Gallery had in fact indicated that they would have the artwork insured for RM2,000 per piece, which amounted to a total of RM16,000. Now if there had only been six pieces loaned, then how do you account for the RM16, 000 worth of insurance?

Following the mysterious disappearance of the art pieces, Lee had received no compensation from either the Gallery or the insurance company. And more interestingly, two months after they had firmly maintained their story of borrowing only six pieces of his work, Lee received word from the Gallery

that one of the missing pieces had made an “unexpected appearance” in its store room! The fact that an imposing art gallery could be so unprofessional and well below par in its handling of artworks is incredible enough to make anyone wonder. What kind of a culture and ethics is that?

But that was not all. The most heart-rending part of the story came in the wake of that incident.

Lee had lodged a police report regarding the missing pieces. When I discussed the matter with local artists and art workers, to my surprise, one of them went so far as to say in utter disdain for Lee, “What’s the big deal? Kian Seng loves to be in the limelight. The way I see it, he’s just making a mountain out of a molehill.” Hearing this, I could hardly believe my ears. How could such a culture of contempt for art even exist? Moreover, the person who made that remark had the audacity to crack himself up to be a self-styled art worker.

That said, I could find no grounds not to write about Lee Kian Seng. But the most important reason is still to follow.

The creation of installation art was pioneered by Lee in 1969. But it was yet to be termed as such the year he started experimenting with Unity (1969), which was exhibited in the Malaysian Pavilion at the World Exposition 1970. Back then the term was something totally unheard of. Even Lee himself had no clue what it was.

At the time, he was not even thinking about creating an installation art, but merely extending the concept expressed in his painting/graphic art and three-dimensional art freehand. His work was termed mixed media by his contemporaries in the art world, though it has come to be known as multimedia today. And his best-known installation work at the time was perhaps his 1972 creation of Mankind, which was to firmly establish his pioneering status in installation art in the contemporary Malaysian art scene.

A collection of artworks in print, Masterpieces of the National Art Gallery Malaysia, authored by Malaysian artist (Mohamed) Redza Piyadasa, was published by the National Art Gallery Malaysia in 2002. Found in the book on page 32 Fig 20 was a reproduction of the author’s original work ‘May 13, 1969, 1969’, which was described as an “acrylic paint on wooden construction and mirror installation.” The said replica (appendix- 4) produced had strangely been re-dated 1969 and was found factually inconsistent with the original piece dated 1970 as illustrated on page 70 of the book “Vision and Idea: Relooking Modern Malaysian Art (1994)”, which expressly has no mirror installation under the woodwork. (appendix 2-b)

The following year saw the opening of an installation art exhibition entitled Thinking><Space organized by the Soka Gakkai Malaysia and supported by SAL2-Culturium, which ran from 6-20 April 2003 in Kuala Lumpur. Weirdly, in the Introduction of the exhibition catalogue, Mohamed Redza Piyadasa and Sulaiman Esa stole the limelight as the duo were named progenitors of installation art following the exhibition of their work “Mystical Reality” done in 1974. It is a very subjective construct of their so-called history of Malaysian art. However, the Introduction of the catalogue did mention Lee’s 1974 work Process of Poker Game, but it totally ignored Lee’s earlier installation works. Was this blunder a result of ignorance on the part of the organizers? Hardly, as we know that Lee has started his personal website since 1999—www.leekianseng.com—which is a collection of the bulk of his major works. Among his most prominent masterpieces that resonated through the realm of Malaysian art have been The Pair (1968), From the Window of Red (1972), and especially Mankind (1972) which stood majestically at the entrance of the National Art Gallery Malaysia from 1973 through 1999. How could the organizers be so blind to the facts? Should they plead ignorance, they would then be the most pitiful and inexcusable of all people!

Numerous are the cases in which Lee's installation works have been altered or mishandled. Many of them even occurred in the publications put out by and within the walls of the National Art Gallery Malaysia itself. To cite an example, on page 162 of the printed art collection *Vision and Idea: Relooking Modern Malaysian Art* published by the Gallery in 1994, Lee's work—Of 'Image, Object, Illusion'—Off Series Mechanism (1977)—have apparently been tampered with. The white podium has been replaced by a black object. The cockroach designed to make its way across the wall has vanished from the painting. The original construct, installation and spatial relationship pioneered by Lee have all but disintegrated. As a serious artist, Lee could not turn a blind eye to blunders such as these, but his complaints via "proper channels" including telephone calls and mails had fallen on deaf ears. This is a sign of gross disrespect for artists and their works to say the least. The series of blunders and the questionable silence in the aftermath makes one wonder if these errors have indeed been unintentional.

It is about time I told the story of Lee Kian Seng

This book attempts to agitate the mainstream authority's control and manipulation over the historical knowledge structure of Malaysian art. It challenges the official version of historical narrative constructed purely on the basis of the government's vested interests. Bear in mind that social oppression and manipulation of speech are two sides of the same coin. The former often exploits the latter for its own ends. Given this fact, nothing is more important at this time for a social critic than to write about historical facts with a sense of intellectual agitation against the propagation of misinformation as in the case of Lee Kian Seng.

The most frightening type of social oppression in the 21st century is no longer bloody crackdowns, as these are considered excessively violent and blatant as befitted a tyrannical regime. A more delicate form of oppression has emerged to invade culture, monopolize public opinion, dictate the information being transmitted, create a single unchallengeable system of historical knowledge, and construct an imperialistic structure of grand and heroic accounts. For this reason, the writing of this book can be regarded as a battle for the right to recount the history of Malaysian art in its proper light as well as a critique of cultural politics.

The text production of the powers that be or the mainstream media is not only inseparable from political power and imperialism or even racism. They may even conspire with each other to revise "history" as a mechanism for social governance. The authority could "revise" historical facts by altering or deleting bits and pieces of the whole. Such minute alterations may appear harmless to the casual reader, but in effect they are taking the liberty of revising historical documentation. The act in its entirety is nothing but a means of strategic domination and suppression for a hegemonic power.

As a scholar of sociology and a commentator of current affairs, I cannot help but reflect high sensitivity and fastidiousness in my choice of language and style of writing in this discourse. I can no longer stand idly by and pass it off as an "oversight" when the mainstream made too many "minor" mistakes in their "minute" alteration of historical facts. I cannot help but question the strategy of their articulation and scrutinize the cultural yardstick by which they write history, when the so-called "unintentional blunders" have repeatedly occurred in a fixed direction. Therefore, writing about history as I know it has become an inescapable obligation on a personal level. Perhaps my capability is too inadequate and my knowledge and training leave too much to be desired to completely unmask and erode the foundation on which the domination of historical facts by the mainstream is based, but at least I get to develop my own strategy of articulation in an attempt to consume the prejudice of the mainstream.

"History" can be exploited as a mechanism for social governance. Through premeditated alterations, what was once history can no longer be accepted as facts. Behind the rhetoric of the so-called "sheer facts" is an entirely different kind of knowledge production. Apparently in a desperate attempt to erase the history of the Rape of Nanking, Japanese authorities kept revising the compilation of their history textbooks with reference to the "historical facts" regarding the Japanese military's infamous war crime committed during World War II. This move has sparked public

outrage from the international community. Japanese right-wing activists were no doubt bent on covering up their war crime and whitewashing the notorious Japanese imperialism. By doing so, they have indirectly rationalized Japan's superiority. Given such blatant tampering of historical facts and knowledge, the imperative to put up a resistance is not only warranted. It is absolutely urgent.

I am afraid the most dreadful form of social control is not the aggressive in-your-face measures, raw force or torture against dissenting voices. It is rather a narrative strategy craftily designed to create a parameter and order of knowledge structure by drowning and distorting the facts of history. This would pave the way for all future speech and narrative to fall within the standard and disciplinary framework established by the authorities. Under such circumstances, any resistance would have very little or no effect at all; simply because the very thing we are opposing is now the absolute standard by which the value of our resistance is to be assessed and commented on.

Why am I writing this book?

I am writing it because I believe the right of the articulation of historical narratives is not confined to the powers that be. Besides, the author of the artworks is still living. How could he possibly allow anyone to tamper with the historical facts regarding his works? In this new century, I strongly believe we need to create a more subversive and revolutionary domain of articulation in order to expose and condemn the racist and political undertones that are too often veiled under the guise of cultural policies. Autocratic and high-handed historical accounts must not be allowed to go unchecked.

*Lee Kian Seng's place in the history of Malaysian art is something to be reckoned with. His artistic accomplishment goes far beyond the domain of installation art. His prominent works of sculpture, worthy of mention is his 1984 masterpiece *Peace, Harmony and One*, which is in the Permanent Collection of the government of Indonesia and displayed in Taman Suropati in Jakarta. Besides, another one of his well-known works, *Millennium (2000)*, has in recent years been collected by JF APEX Securities Berhad Malaysia and installed in their Menara APEX in Kajang, Malaysia. His lithographs are the pride of the nation, be they from an artistic or technical point of view. His artistic achievements and interdisciplinary research accomplishments in batik art or resist-dyeing innovations have not only been accorded national recognition and affirmation. They also enjoy a high degree of international acclaim. With his innovative creativity in batik dye techniques, Lee won the prestigious Tokyo Creation Award Overseas Prize in 1993. His research and innovations in dyeing art/resist technique within the contemporary art circles were undisputedly years ahead of his Japanese counterparts.*

Apart from recounting Lee's journey of life as an artist, this book focuses on a brief introduction to his series of installation artwork exclusively. Unfortunately, most of the information concerning Lee's works in circulation today has never been pre-examined and verified by the original artist. This contributes to the abundance of distorted facts, misunderstandings and misplacement of art pieces, whether they are done deliberately or inadvertently. Even some of the printed collections and works published by the National Art Gallery Malaysia are not spared from these same errors. The content of this book is basically the result of over twenty recorded interviews with Lee, each lasting at least an hour. The introductory content to the artist's works has been verified personally by Lee, and all the photographs of his installation works published in this book are kindly loaned by the artist himself. It is the intent of the author to remain faithful to the original features of these works and to present them as such to the audience. It is done to rectify the current misreport and misrepresentation of Lee's works, whether they are done with or without intention, be it the official or the unofficial version. That said, this book represents an attempt to rediscover a more appropriate and historically accurate position for Lee Kian Seng in the historiography of Malaysian art.

(注：下文摘自欧阳文风的原著《马来西亚装置艺术之父—李健省》的前言)

为什么我要写李健省 (LEE Kian Seng) ?

这问题我曾多次反复问自己。我写李健省，不是因为他是著名艺术家，恰恰相反，因为他不够"出名"。我考虑是否要写一本关于他的书时，曾与多位毕业于艺术学院的朋友谈起他，他们竟然有点茫然地问我："这名字很熟，他是谁？"

一个曾获11项国家级奖及两项国际奖的大马艺术家，竟然还有艺术学院的毕业生觉得"这名字很熟"却不知道是谁。如果连艺术学院的毕业生都不能肯定知道他是谁，我敢奢望一般人认识李健省吗？

李健省从1962年，年仅15岁就开始参加画展。1966年，马来西亚国家艺术馆以高价向李健省购买他17岁时完成的油画《三轮车夫与鸟》(The Beggar and the Bird)，从此被列入国家艺术馆成名画家行列中，作品曾受邀代表马来西亚在世界许多国家展出。1969年大马第一届沙龙展(Salon Malaysia)，495名马新艺术家竞争25个奖项，李健省一人独获三个奖项，轰动一时。2000年，曾经是大马国家艺术馆第一届信托委员会副主席的拿督林碧颜(Dato' Ms P.G.Lim)兼当年国家艺术馆画展委员会主席，在为国家艺术馆主办的国家新秀奖(Young Contemporaries Art Awards 2000)致词时，公开指李健省是大马装置艺术之父。古今中外，能在艺坛独辟蹊径的，有几人？可是竟还有不少艺术学院的毕业生不知道谁是李健省。这不是李健省的失败，而是我国艺术教育的失败，如果我国还有艺术教育。

但，我决定写李健省，还有另外一个理由。

李健省在1977年创作了一系列作品，共有八件，命名为《铁锤与铁钉》系列(Hammer and Nail Series)。当时，这以宇宙观方式处理的艺术作品，被当时的国家艺术馆馆长拿督赛阿末佳马尔(Dato' Syed Ahmad Jamal)喻为强烈震撼人心的艺术创作，展示了当代人性深处的知觉与潜在元素，情趣横生地表现了现代人的多种心态。《铁锤与铁钉》系列于1979年假大马第二届沙龙展首次亮相。十年后，国家艺术馆向他借展作品展览，他借出的有八件作品，然而只取回六件，其中二件不翼而飞。但国家艺术馆坚持当时只借六件。不过在作品借出时，国家艺术馆表示为其艺术作品购买每件2千元，共计1万6千元的保险。如果只有六件作品，1万6千元从何谈起？可是，在作品失踪后，他竟然没有收到国家艺术馆或保险公司的任何赔偿。但，更有趣的还是，在国家艺术馆坚持只向李健省借六件作品之后的两个月左右，国家艺术馆竟通知他其中丢失的一件作品"突然"在国家艺术馆的贮藏室"出现"！堂堂一家艺术馆，在处理艺术作品时，可以如此不专业又欠缺水准，实在叫人惊叹。这是一种怎样的艺术文化？

不过，最叫人痛心的不止于此。作品失窃，艺术家报警。我与本地一些画家与艺术工作者谈起此事，有人竟然十分不屑地说"李健省爱出风头，小题大作。"我一听，呆在那里。这到底是一种甚么文化，如此轻蔑艺术？而且说话的人竟然还自诩为艺术工作者。

我找不到理由不写李健省。不过，上述还不是最重要的理由。

李健省的装置艺术创作始于1969年。不过当年他开始实验《团结》(Unity)时，并不叫装置艺术。盖当时没有人懂何谓"装置艺术"，甚至连李健省自己也不懂。《团结》(Unity)翌年在日本大阪举行的世界博览会上展出。

他当时不是为创作装置艺术而创作，而是随心所欲展延他在平面创作与三次元领域所要表达的理念。当时艺术界只管称他的作品为混合媒介(mixed media)，尽管今天已被公认为多媒体创作。他当时最著名的装置艺术作品是1972年创作的《人类》(Mankind)，奠定了其在装置艺术领域的开锋地位。

2002年，国家艺术馆出版由大马艺术家莫哈末毕雅达沙(Mohamad Redza Piyadasa)撰写的《马来西亚国家艺术馆杰出作品》(Masterpieces from the National Art Gallery of Malaysia)。书中页32 (fig. 20)有一幅由艺术家收藏---莫哈末毕雅达沙的作品"5月13, 1969"，画面上以丙烯酸(压克力)颜料涂成的木制品底下放置了一面镜子(附录4)。—(据说是2000年左右复制的)。—该作品虽志明1969年创作，但发表地点不祥，而且怀疑后来稍为修改，因为在木制品的底下放置一面镜子，是当年的艺术作品中所没有的。

国家艺术馆在1994年出版的《远见和理念:再看大马当代美术》(Vision and Idea: Relooking Modern Malaysian Art)页70有其原著,可作证明。(附录2-b)

次年4月6日至20日,马来西亚创价学会(Soka Gakkai Malaysia)在吉隆坡主办《思想><空间》(Thinking><Space)装置艺术展,由SAL2-Culturium协办。其展览小册子的导言中竟然指莫哈末毕雅达沙(Mohamad Redza Piyadasa)和苏来曼依沙(Sulaiman Esa)在1974年的《神秘现实》展(Mystical Reality)最早合作开创装置艺术,主观地构思与建造他们所谓的马来西亚艺术史。此册子序言只提及李健省1974年的作品《扑克牌游戏过程》(Process of playing Poker),但是对于李健省更早的装置艺术只字不提。这是主办当局的无心之过吗?

李健省自1999年就有其私人网站(www.leekianseng.com),收集其绝大多数重要艺术创作,而且其1968年的作品《一对》(The Pair)、及1972年的其中两件作品《红色的窗》(From the Windows of Red)和《人类》(Mankind)均是大马艺术界响当当的杰作,尤其是《人类》,更于1973年至1999年屹立于马来西亚国家艺术馆入口处。主办当局可能不懂吗?如果真不懂,这种无知也太叫人同情与难以原谅了。

李健省的装置艺术作品被人改头换面或错置的例子,举不胜举,而且有好些还是在国家艺术馆馆内以及在其出版的刊物里发生。譬如,在国家艺术馆1994年出版的《远见和理念:再看大马当代美术》(Vision and Idea: Relooking Modern Malaysian Art)的画册里第162页,在李健省创作于1977年的《形象,物体,假象》(Of 'Image, Object, Illusion'-Off Series Mechanism)中,黑色物体代替了白色领奖台(台阶)、画面上的蟑螂不见了、原来由李健省开拓的原始构图、装置、与空间被解体了。李健省作为严肃的艺术工作者,不可能对诸如此类的失误视若无睹,但他遵循“正常管道”所做的种种投诉,包括电话、信件,均如石沉大海。这是对艺术工作者与艺术作品的极度不尊重,种种的失误与失误后的沉默,难以叫人相信这纯粹是“无心之过”。

我决定写李健省。

这本书旨在干扰掌权者/主流对大马艺术史知识系统的控制与操纵,挑战一种依照当权者利益轨道而建制的历史叙事。社会压制与论述控制是一体两面的,前者往往靠后者而达致目标,职是之故,对一名评论者而言,在这时候,没有什么比采取一种知识骚动的态度书写历史以干扰其对知识的生产更重要了。

在21世纪,最可怕的社会压迫已不再是血腥镇压,因为这太粗暴暴力,罪行太明显。精致的压迫是一种文化的侵略,垄断言论,主宰论述,创造一种单一不容挑战的历史与知识系统,建构一种帝国式的宏大论述结构。职是之故,这本书的写作,可视为一场对大马艺术史叙事权的争夺,是一种文化政治的批判。

掌权者/主流的文本生产与政治权威和帝国统治或甚至种族主义不但密不可分,它们之间更可能具有共谋关系“历史”可以被创作以作为一种社会宰制机制。掌权的可以在事实上“重修”,这里改一点,

那里修一些,个别与轻微的改动,看似不重要,但却具有重写历史的果效,整体而言是一种霸权策略性的统治与压制手段。

作为一名社会学学者和时评作家,我对文本的论述与文字的书写不可能不敏感,不可能不挑剔。正当主流在书写历史时犯上太多“轻微”改动史实的“小”问题,我不可能再以为是一种“无心之过”。当所谓的“无心之过”总朝一固定方向犯错,我亦不可能不质疑主流的论述策略、不审视他们书写历史的文化符码。职是之故,书写我的文字与所认识的历史,成了一种不可能逃避的任务。我或许个人能力有限,学养不足,难以全面揭露和腐蚀主流霸权主导论述的基础,但至少我可以发展自己的文本策略以消耗主流论述的偏见。

“历史”可以成为一种社会宰制机制,经由精心策划的修动,它已不再是史实的再现,在所谓的“纯粹事实”的说法背后,是另一种知识的生产。日本教科书一再编纂日本的第二次世界大战“史实”,企图取消南京大屠杀的历史,引起世界公忿。日本右翼份子的意图明显不过,为自己的罪恶进行漂白,美化日本帝国主义,间接合理化日本的优越性。由是观之,对这种知识与历史创作的反抗必要,且迫不及待。

最可怕的社会压制恐怕不是赤裸裸的打压与对异议份子的虐待，而是一种将历史淹没与变形的论述策略，制造一种知识系统的规范与秩序，使以后所有的言论叙说，都必须在其既定的准则和戒律框架中进行。在那种情况之下，恐怕任何的反抗都难以发挥真实作用，因为我们所反抗的事物已成了检视、评述我们反抗的价值之绝对标准。

为什么我要撰写此书？

因为我深信历史的叙述权不由掌权者所垄断，更何况艺术作品的创作者还健在，怎么可能任由他人毫不顾忌地篡改他的创作史实？我始终相信在这新的世纪，我们需要创造一个更具颠覆能量与革命书写的论述领地，揭露与批判种族主义与统治权力如何隐蔽在文化政策，从而驱逐独裁与霸道的历史叙事。

李健省在大马艺术史上的地位不容否定与轻视，他的艺术造诣与成就，不只限于装置艺术，他的雕塑作品 1984 年之名作〈和平、和谐、一体〉(Peace, Harmony and One)则被印尼政府永久收藏及陈列在雅加达的苏罗巴迪公园 (Taman Suropati, Jakarta) 内。此外, 其 2000 年的名作〈千禧年〉(Millennium)则于近年卖给 JF APEX Securities Berhad 收藏，并装置在其雪州加影的 Menara APEX 大厦内。他的石版画，无论在艺术或技术方面，均有傲人表现。他在巴迪 / 染色创作的艺术造诣与跨领域研究的成就，不只受国家承认与肯定，在国际上亦享有盛名。李健省在 1993 年因巴迪与染色手法创新 (Dye and resist technique)，荣获东京创作大奖海外奖 (Tokyo Creation Award Overseas Prize)。他在此领域领先日本很多年。

本书除记述李健省的艺术生命历程，将集中简介其一系列的装置艺术创作。坊间有关李健省艺术作品的诠释与简介，多不经由原创者阅读审核，有心无意的歪曲、误解、错置，不乏其例，甚至连马来西亚国家艺术馆出版的一些画册与著作，亦犯上同样错误。本书写作材料基本上来自笔者与李健省超过二十余次，每次至少一小时的正式录音访问。所有有关艺术家作品的简介经由原创者审核，本书所有装置艺术作品的照片均由原创者借出，以求呈现作品原始与忠实面貌，纠正时下无论是官方或非官方，有意或无意对李健省作品的错误报道与呈现，重新为其在大马艺术史上寻找一更恰当与符合史实的定位。

后语

（注：下文摘自欧阳文风的原著《马来西亚装置艺术之父—李健省》）

2006年8月回国，忙得天昏地暗，通过电话和李健省聊了几次，好象都是谈有关出版这本书的事。他的声音越来越沙哑。

飞抵纽约，我再给他电话。他女儿接听，说他在新加坡医治¹咽喉癌！我的心一下沉了下来。他抽烟抽得那么凶，我不会太过意外，只是还是难过。

认识李健省，是2001年的事。那时我刚到纽约，911还未发生。仲夏。

那年，他女儿李慧玲来纽约Sarah Lawrence大学念书，李健省陪同她过来。他向〈星洲日报〉编辑拿了我的电邮，主动联络我。他说他一直在读我的"自由女神下系列"(1998--2001)文章，在我的生命看见自己的影子。我有自知之明，我是比不上他的，我看见的是他的谦和与对后进的提携。

我们在纽约逛了好几天，不断走画廊与博物院，总是他说话多。他说话没有什么秩序，或者应说只是遵循他自己思路的秩序，天马行空，同一句子的代名词可以是不统一的对象，有多次我不得不打断他问"谁是他？"、"他们是指谁？"，诸如此类。

他的生命饱经忧患，却无枯竭迹象。那时我就想写他。后来为了撰写此书访问他，发现过去有许多私人的事，他不想多谈，我倒以为那是铸成他性格的主要缘由，他似乎有心逃避。艺术家的生命，有一种孤寂，不能呢喃传播，只能屏息沉思，或许一刹那间，可能窥见什么。

这本书在我思想成孕好久，许多思绪团团围箍，最后还是决定写他的装置艺术。艺术家的创作，是一种冒险，一种试验，一种探究灵魂的过程，一种生活。李健省不只是创作艺术，他的生命就是追求自由的艺术。

对一些人，生命是幻觉。对某些人，生命是骗局，可以自欺，可以欺人。对他，生命是艺术，艺术也是他的生命。活了六十年，他还是看不惯有人颠倒是非，他还是执意与人竞争创造现实。当种族主义居高临下，所向披靡，他没有因此退缩却步。他还是要用他的生命整理历史。历史，往往是体制支撑和配置的权力之一种论述，可以和真相对立，可能与谬误为伍。弱势者的声音被视为噪音，是没有意义的声音。可是李健省始终拒绝沉默。他用他的方式阻止真相模糊与消灭。

写这本书，不只是为了他，也是为了我们的未来。李健省是我国的文化资产。

完稿于2007年12月19日

¹主治咽喉癌的医生包括新加坡肿瘤中心（Medical Oncology Center）的陈有禹医生（Dr Tan Yew Oo），新加坡国立大学医院的陈金沁医生副教授（A/professor Dr Luke Tan）和新加坡Gleneagles医院的杨德龙医生（Dr Yang Tuck Loong Edward）。

(Note: Below is an English translation by Felix Liew of the **Postscript** by O.Young in Chinese text)

It was August 2006. I was on furlough in Malaysia tying up a few loose ends. While there, I made it a point to call up Lee Kian Seng several times to discuss issues relating to the publication of this book. His voice on the other end of the phone sounded hoarser and huskier with each call.

As soon as I got back to New York, I gave him a call. His daughter answered the phone and broke the news. Lee was undergoing treatments in Singapore¹ for Squamous Cell Carcinoma of the larynx. My heart sank. There was no surprise there knowing his history as a heavy smoker. But still I was saddened by the news.

Looking back, I first met Lee on a midsummer day in 2001. I had just arrived in New York, and 9/11 was just weeks away.

That year, Lee came to New York along with his daughter Hui Ling LEE who had enrolled at Sarah Lawrence College in New York. Having obtained my email address from the editor of Sin Chew Daily (Malaysia), he contacted me as soon as he got there. He told me that he had been reading my newspaper column Beneath the Statue of Liberty Series (1998-2001 Sin Chew Daily Malaysia). In my life, he had caught glimpses of himself. Knowing me, I know I am no match for him. I admire his deep humility and the gentle way he is supporting the younger artists who come behind him.

I showed him around the Big Apple, and for several days we visited every art gallery and museum in town. In the process, he loved to dominate the conversation. I noticed there was no particular order to his utterance, or should I say, he was merely following the order of his spontaneous flow of thoughts. The pronouns in the same sentence he uttered might not uniformly refer to the same person. I found myself interrupting him multiple times, "Who do you mean by he?" "Who is they?" and so forth.

His life may have been fraught with sorrow and hardship, but there was no sign of waning. He was such an inspiration that I had entertained the notion of writing a book about him at the time. Subsequently when I interviewed him for my book on the story of his life and works, I discovered there were a lot of personal matters from his past that he was quite reluctant to bring to light. I thought those could well be the chief factors that shaped his character. He seemed to be deliberately evading the issues. Granted, the life of an artist is a lonely one. It can hardly be expressed verbally. Rather, precious glimpses of it may be caught in a fleeting moment if we could but hold our breath and ponder it.

I have been mulling over the notion of writing this book for quite some time. After sifting through a multitude of subjects that ran through my mind, I eventually settled on the theme of Lee's installation art. An artist's work is an adventure, an experiment, a process of soul searching, and a lifestyle. Lee not only produced art, but his very life is in effect an art that speaks volumes about humanity's universal quest for freedom.

To some, life may appear to be an illusion. To others, life is nothing but a scam. As the result, they do not hesitate to deceive themselves as well as others. But for Lee, life is an art, and art is also his life. Sixty years on in his life, he is still crying out whenever the truth has been twisted and turned upside down. He is still fighting the battle for truth to triumph over falsehood. When high-handed racism threatens to wax high and nothing seems to be able to stop it, he does not retreat into his comfort zone. If anything, he moved boldly forward without hesitation, straightening history out with the witness of his own life. History is often an account of the power to sustain and dispose a given system. It may be set against the truth to ally itself with error. The voice of the less powerful is often treated as cacophony, a nonsensical noise. Through it all, however, Lee refused to remain

*silent. In his own way, he was trying to put a stop to the systematic obscuring and wiping out of the **truth²**.*

I write this book not only for the sake of the artist, but more importantly, for the sake of our future generations. After all, Lee Kian Seng is no doubt a cultural asset to this country in his own right.

Manuscript completed on 19 December 2007, New York by O.Young

¹ *The medical team treating Lee's squamous cell carcinoma of the larynx included Dr Tan Yew Oo(陈有禹) of the Medical Oncology Center, Gleneagles Hospital Singapore <http://singaporeoncology.com.sg/our-consultants/prof-tan-yo/> ; A/professor Dr Luke Tan 陈金沁 of the National University Hospital of Singapore , www.thyroidsurgery.com.sg); and Dr Yang Tuck Loong Edward (杨德龙)(Radiation Oncologist of Gleneagles Hospital*

Singapore <http://www.parkwaycancercentre.com/doctors/dr-edward-yang-tuck-loong/> It is through the arrangement of Dr.Zachariah Verghese (Consultant physician and Gastroenterologist), family doctor of Lee Kian Seng. Presently, his condition has taken a turn for the better, and once again he is back in full swing. After pilgrimage to 4 Holy places Lumbini (Nepal), Bodhgaya, Sarnath and Kushinagar (India) in early 2008, LEE Kian Seng at the moment, is inspired to start a new series which is set to propel his artistic career to a new height.

² *Protect our art to preserve history The Star/ Malaysia/ 8 October 2005 reported by Devid Rajah. Lee Kian Seng was commenting on the Auditor-General's 2004 Report that 127 pieces of art from the National Art Gallery Malaysia could not be traced.*

- 在南洋商报发表的文字

The National Art Gallery Malaysia
cordially invites you and your friends to the talk

“A Malaysia Art Story”
by LEE Kian Seng

@ Auditorium, National Art Gallery Malaysia
Jalan Temerloh, Off Jalan Tun Razak, Kuala Lumpur

On Saturday 12 April 2008, 10.00 am

Synopsis

The talk is based on 4 parts writing published
in the Nanyang Siang Pau Malaysia 南洋商报
on 12 Feb 2006, 9 April 2006, 8 Aug 2006 and 4 Nov 2007.
It is the story of an evolution of LEE Kian Seng's 3-D works (installations)
since 1969, covering 18 pieces of 3-D works from 1969 – 1990 with special
highlight on the evolution process of 5 works between 1968 – 1973.

About the Speaker: to www.leekianseng.com
Free Admission

南洋商报 <i>Easy</i>	2008年4月6日	【艺术平台】
李健省书画展 <Millennium 2000 > 禧街 APEX 大厦 (Menara Apex, Kajang) 2007	见证马来西亚艺术座谈会 主讲人：李健省 (www.leekianseng.com/lee_biodata.htm)	李健省将根据原始历史记录， 讲解他自 1968 年至 1990 间 18 件三 次元作品的心路旅程，尤其是 513 前后 (1968-1973) 5 件作品之演变 过程。这些原始资料对修复马来西 亚艺术史会有一些的贡献。
时间：2008年4月12日(星期六) 10am-12p.m 地点：马来西亚国家艺术馆讲堂 Jalan Temerloh, Off Jalan Tun Razak, Kuala Lumpur. 语文：英语 (但可以国语、华语发问) *入场免费*		



5件三次元作品

见证马来西亚艺术

文：李健省

自独立以来，1969年第一届马来西亚沙龙展 (Salon Malaysia: January 24 - March 30, 1969) 是一项马来西亚艺术史上的开创。由第一任副首相敦阿都拉萨主持开幕。当时共有495名马新艺术家的1104件作品参展竞争25个奖项，其中独我荣获了3项。

1969至1973年这段期间是马来西亚艺术史上的转站，也像在龙门客栈，在雷厉风行划时代的开始，我共发表了5件三次元作品见证马来西亚艺术。



■《红色的窗口》

《红色的窗口-From the Window Of Red 1972》

1972年国家艺术馆主办的《马来西亚风景比赛》共有137名艺术家的285件作品参加，此作品获得两个大奖之一。当时我把《红色的窗口-From The Window Of Red 1972》装置在国家艺术馆内的天井。麻绳(150cm)从天井垂下，衔接两件背与背连接的绘画。

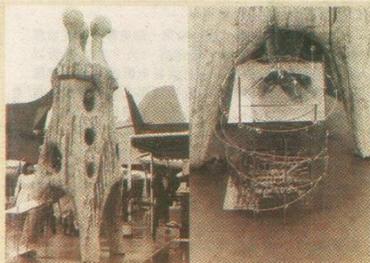
画面描绘麻绳吊住屋内的鸟笼；另一画面上，船杆的麻绳衔接窗口外真实的麻绳。在造型上，与《自天空-From The Sky 1972》一样，实验延展平面的极限；以实体(麻绳)结合绘画，在空间形成另一风景的立体造型。

画面图像主要包括鸟笼、红漆的窗口、风筝、船头、蜥蜴等本土文化形态。一画面的背景是东南亚

海边鱼民家，蓝色的天空。另一鸟笼画面的背景是 Kampung 的天空。

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

著名艺术评论家 Ooi Kok Chuen 于1992年7月12日在《海峡时报》已说了真话：“鸟笼”的形象，环绕在马来西亚艺术。它出现在李健省1972年的《红色的窗口-From The Window Of Red》，随后也出现在1974年 Mystical Reality 的《Bird Cage After Release Of Bird》(莫哈末毕亚拉沙 (Mohamad Redza Piyadasa) 与苏里曼依沙 (Sulaiman Esa) 合作)。



■《和谐·Unity》包含了染上红漆代表血迹的象征造型(左，400x120x120cm)，另一造型包含了科学之镜、人类之镜与艺术之镜(右，45cm x 45cm x 65cm)。于1970年世界博览会场内。

灯光等构成，表达对生命的热爱，同时反映多元社会的结构。晚间的灯光来自作品内部，像灯笼。

作品的另一部分，由钢铁条、锁匙圈、玻璃镜及文字组成的造型，包含了科学之镜、人类之镜与艺术之镜等实体。在最后完成阶段，我以红漆代表血迹染在象征造型上，表达我对五一三的痛苦。在会场展示一星期后，当局劝告我，必须把作品上的红漆所谓的敏感性部分涂掉。在无可选择之下，象征造型所以呈现白色。

世界博览会完毕后，这件作品也不清楚地随马来西亚馆卖给东京的联合国村，马虎成交。当时我年轻不懂交易程序，又缺乏法律上明文的支持，购买者过后只补偿一点象征性的材料费。

参与世界博览会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。世界艺术熏陶了我的世界观，加厚了我的人文经历。那段期间是旅程上可圈的一点，我逐步把中华文化的元素构思在我的创作里。

《和谐·Unity 1969/1970》

1969年底我被委任为世界博览会 (EXPO'70) 马来西亚馆艺术家，同时我以装置作品《和谐·Unity 1969/1970》在世界博览会展出。

五一三之前，《和谐·Unity》的原始构思只有一个造型。五一三事件后，我对原始构思与表达方式开始产生怀疑，因为传统的雕塑概念已不能满足我

内心所要表达的震惊与激动。接着，这件作品的构图演变成两个并置的造型互相衬托，相互牵引。这过程是一种新实验的开始——是当今所说的装置艺术吧。

五一三事件的冲击使我更珍惜人类的友爱，所以我注重描述人道主义。

这件作品的象征造型是由钢骨水泥制成，融合多项形式上的本质，玻璃镜、



《自天空-From The Sky 1972》

1972年5月回马，8月我把《自天空-From the Sky 1972》装置在 Samat Gallery, Malaysia 的天井下。

麻绳自馆内的天井延伸垂下，衔接一件背与背连接的超现实图像 (Image)。在空间自由荡样，把神秘的现实装置在空间。初步试验延展绘画的极限，成功了。



《一对-The Pair 1968》

1969年我在马来西亚沙龙发表《一对-The Pair 1968》。60年代一般雕塑创作大体上都局限在传统学院派的概念。作品的概念是试验两个个体的并置后，再进行组合。基于这概念，我以 Kampung 雌雄两只山羊为题材，进行试验。这作品描述世间的“爱心”。在塑造成型的过程中，我尝试把体积进一步抽象与空间化，在空间里探讨新构图的可行性。附近建筑工场凝固钢骨水泥的技术，是我尝试塑成《The Pair》的参考。过程的难度使我创作的思维更加精密，同时也丰富了我掌握多元媒介的能量与技能。小时凭想像玩堆沙挖山洞的游戏，在“一对”重现那喜悦。五一三后，我开始尝试混合多元媒介，分解立体造型再组合。接着，开始构思《Unity》。



《人类·Mankind 1972》

这是在1972年7月底完成的，1973年11月在国家艺术馆《Man and His World》展出，获得第二大。当时我也把一片泥味薰天的牛草地搬入国家艺术馆内，因为那片牛草地是我作品装置艺术《人类·Mankind》的组成部分。这是一项不可思议的行动，庆幸当时国家艺术馆行政明智，尊重艺术，不刻意阻挠他人的新思维。

这件作品《人类·Mankind 1972, Yin-Yang Created Mankind On Earth》也曾在国家艺术馆侧门前陈列了12年(1973-1984)；与同年的作品《红色的窗口1972》(二次元装置 Installation Art) 是国内外学者所熟知的历史性的二次元装置艺术作品。也是研究我国装置艺术起源的重要历史根据，33年来，经历过风吹雨打。

华人新年拜天公的年糕上或佳节贴在礼品上用的红色剪纸(艺术)，自小给我留下神秘的印象。日后继续在我心里燃烧，驱使我向新创作媒介技术上的挑战。

平面(2-D)的中文字体源自立体(3-D)的象形文字。象形文字(Pictograph)的独创性与发源过程激发了我重新组织与整顿我视觉艺术的思维。

《人类·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)；剪裁后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。我解剥平面，运用转弯，经过转折去构成立体。立体造型在空间里呈现的张力描述了正负元素(阴阳, Yin Yang)与相互作用，阳与阴性的流线性是抽象象形文字的男与女。

这件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)。

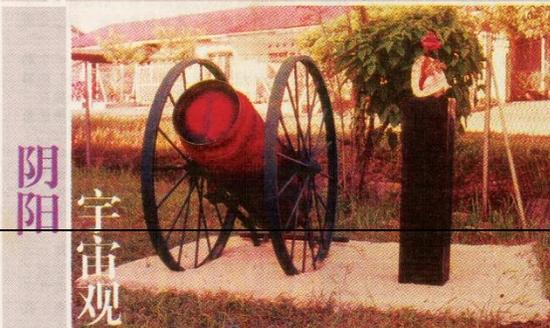
之前的装置艺术系列包括《Unity》1969/1970、《自天空-From The Sky 1971/1972》、《红色的窗口-From The Window Of Red 1972》等，就是在这种游戏过程与冲激中逐渐生产；同时挑战传统三次元(3-D)雕塑，二次元(2-D)绘画等各视觉艺术媒介的含量、制作程序，与极限。

揭开



的“艺术”
阴阳元素的还击状态与交互作用……

《雄雌·Male and Female 1973》



阴阳
宇宙观

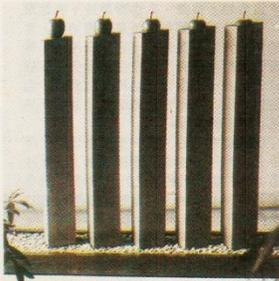
■《雄雌·Male and Female 1973》130 x 170 x 210 cm
马来西亚国家艺术馆 1974 年公开展/混合媒介。

我对形态与空间特别敏感。
在 1974 年的“马来西亚国公开展 1974”，我发表《雄雌·Male and Female 1973》。

性感的贝壳

我们日常惯藉贝壳的那种性感，联想雌性性器官地带，庞然大炮来比喻男性性器官的勇猛。这也是我们生活里表达美感的其中的一种方式。之间也显示了阴阳宇宙观。继 1972 年的《人类·Mankind》，我连续把生活周范与自然引进我的创作理念去发挥这感性的一面。

人为的机械与自然物体并置，强烈的对比，象征雄雌。那贝壳是我 60 年代从登嘉楼拾回来的，大炮（其实是煤气桶）是我从臭铁店买回来的，那片沙是我特地从摩立海边搬回来的。我生活周范的堆积有时像垃圾，我把这些“垃圾”整容改装，重生（Recycled）后，再送去艺术馆展示。



“出现” “消失”

■《复始消耗· Resumption And Consumption 1975》获国家艺术馆“1975 年现代青年展 Young Contemporary”大奖。

■马来西亚国家艺术馆永久收藏/混合媒介。
130cm x 130cm x 15 cm (Wood only)

红桃祝福大家， 黑桃挑战未知

《扑克·Poker Game 1974》

1970 年代初，我家是各族艺术家交流地点，也是华裔艺术家集会玩“扑克”之家。

我门常玩“扑克”去逃避苦闷。当我们的知觉被社会的一切僵化时，当我们也逐渐失去直觉能力时，那我们还谈什么艺术文化，还谈什么创造？

发掘各种形态（Form）的阴阳关系是我生活里的情趣。

有人说：那“红桃”很性感，形像“Ang Ku Ker”，那“黑桃”很雄威，是无极？

没错。
世界是共通的，红桃祝福大家，黑桃挑战未知。

《扑克·Poker Game 1974》是提炼了正负关系，交融了二次元绘画元素与三次元造型在空间的协力（Synergy），进行试验美学上的另一项可能性。此件作品也像《人类·Mankind 1972》一样，从平面的图像（桃）进行立体造型。

排除人为的偏差

《扑克》是计划参加当年国家艺术馆策划的 1974 年第一届“现代青年 Young Contemporary”展。该展是

一项策略性的文化投资计划，目的是鼓励年轻一代发挥创作才华，只限 30 岁以下被邀请的艺术工作者才有资格参加。当年只有 26 岁的我，名字不在此菜单内。我开始意识到人为的偏差，将使我艺术人生坎坷。

艺术是创造的，不是定造的。
后来我向国家艺术馆提出建议。庆幸当时 Ismail Zain 机智地突破这个局面。1975 年的“现代青年展 Young Contemporary”开放了。《扑克·Poker》才有机会参展，并获大奖。

艺术馆是公共的。它的历史使命之一是为公众提供创意文化上的集体回忆，是一个国家的骄傲。经过 25 年后，国家艺术馆在 2000 年向我收购此件作品。

其他出版物我还未提出我的看法，但 2000 年国家艺术馆出版的《Young Contemporary Review 1974-1997》是一本有素质可参考的资料。作者 Puan Zanita Annuar 是国家艺术馆负责开发与研究部门的主管，曾留学美国。她报道了许多可信赖的实事供研究。这方面的故事也可在我网站：www.leekianseng.com 获得。



■《扑克·Poker Game 1974》获国家艺术馆“1975 年现代青年展 Young Contemporary”大奖。
混合媒介/马来西亚国家艺术馆永久收藏。

艺术上没有可取巧的道路

《复始·消耗·Resumption And Consumption 1975》

最简单，有时也是很困难的，我时时自我挑战。这件是我三次元作品的另一类例子。除了传统雕刻技术外，我尝试以一条线来表达超越知觉的极限，回复沉思的动感。

前国家艺术馆馆长 Dato Syed Ahmad Jamal 对这件作品有过这样的评论，“健省把他的创作基础，着重在阴阳元素的还击状态与交互作用……1975 年度作品《复始消耗》展现深具内涵与理念，精巧地意译，“正负”元素的容积。这件作品呈现苹果在方柱里“出现”与“消失”的动态。”（摘自 3-D Works by Lee Kian Seng, Notes On The Artist By Dato Syed Ahmad Jamal（国家艺术馆馆长）1987）

我不必去争论这件是否装置艺术，因为在创作时，我已不关心这课题。我把这件作品编入这系列的主要理由是提供大家能进一步深入理解参考我创作的流程。今天我们所见到的某些装置艺术，似乎犯上了美学贫血并症，缺乏理论修养与组织机能，这未免令我有半点担忧。

图/文：李健省

艺术激荡良知

马来西亚国家艺术馆庆祝45周年，2003年10月主办45@45画展。之前，国家艺术馆研究与开发部门主管 Puan Zanita Anuar 代表国家艺术馆邀请了马来西亚艺术文化领域里45位大部分德高望重人士，从艺术馆的永久收藏里选出一件心仪作品作为评论或写故事的题材。45位人士的文献将为马来西亚艺术提供宝贵参考资源。这客观选拔方式也反映了朝向透明、民主的决心；突破向来被所谓“艺术史学家”独挑的“马来西亚艺术史”。

这项画展是有其积极性，包括进一步去获得国际公信力。拿督林碧颜 (Dato' P.G. Lim) 与我也在这受邀的名单内。选人或被选，每人只限一个机会。我选了 Ismail Zain 的作品。

大家都想一睹这45位人士如何解读马来西亚艺术。艺术馆其中使命是为公众提供创意文化上的集体回忆与历史，当然也必须向全民负责。



李健省 (1977)



《铁锤与铁钉系列 1977》

扎实·中华·文化·根基

《铁锤与铁钉系列 1977》也是我70年代的代表作之一。这系列作品的思维是以阴阳观理论人道，在现代艺术领域里进行扎实中华文化的根基。

2006年3月2日朋友传来 SMS 说报章刊登了我投稿的《玻璃钻石》，凑巧，当天是我父亲出殡日，我十分激动。此篇文章是借《铁锤与铁钉系列》讽刺当今。当时许多读者们反应热情。积极者认同我道出了他们心中的累积；也有人认为我在影射他们。见仁见智，我借用一句西方谚语：“If the hat fit you, put it on”。《铁锤与铁钉系列 1977》的激荡有时惊人。



1977年的“国家艺术与版画公开赛”/ 艺术部门大奖《Of Image Object Illusion Off Series Mechanism 1977》包含了一幅挂在墙壁上的绘画、一片16尺x8尺被自墙壁下端地面的三夹板(6mm)或帆布，伸延至白色的指挥台前/指挥台垂直而上的空间，装置飘扬着的国旗、灯光投影、国旗的高度与绘画面上的国旗一样、混合媒介。马来西亚国家艺术馆永久收藏。1977/12/20

·朝·向·透·明·

据说拿督林碧颜那天在国家艺术馆时偶然碰上摄影家 Eric Perils，一聊起马来西亚艺术历史时，她居先三人，偏偏选了我1977年的作品《Of Image Object Illusion Off Series Mechanism 1977》。她多次与我辩论此件作品后，作了廉正的解说。

国家艺术馆1958年成立。林碧颜是当时国家艺术馆信托委员会第一届的副主席兼画展委员会主席。虽然她不是历史学家，但对马来西亚艺术界的来龙去脉了如指掌。她凭艺术良知，基础法律，写出她所看到的马来西亚艺术，让大家参考。她原文英语的评论可在网站 www.lee kian seng.com 找到。

·1977·年·的·12·月·

有80位艺术家的263件(182件绘画，81件版画)作品参加“国家艺术与版画公开赛”(National Open Art and Graphic Print Competition, National Art Gallery Malaysia, 20 Dec 1977—26 Feb 1978)。经过筛选后，共有61件绘画与23件版画入选。我得了艺术部门大奖与版画部门大奖，其他得奖者包括在学术机构服务的理大 USM 艺术讲师林英辉 (Lim Eng Hooi)、UITM 的 Sulaiman Esa、钟金钩、与 Ruzaika Omar Basaree。此展由第一任首相东姑阿都拉曼主持开幕。

在该展的画册里，来自檳城的观察家 Cecil Rajendra 对获艺术部门大奖的作品《Of Image Object Illusion Off Series Mechanism 1977》这么地评论，“这件作品多层次的处理方式，陈述了我们的过去、现在与未来。满载象征符号，引诱同时戏弄观者自己去解释。为什么国旗背面？画面上的蟑螂是什么意思？是否预兆病态的将来？作品的题材与媒介，构成完美，这杰出的创作适合最高荣誉。”

·流·程·构·成·作·品·的·整·体·

70年代初，我沉迷在影像 (Image)，幻觉 (Illusion) 与物体 (Object) 等关系的探讨与试验。

“Image”可解为映像；影像；图像，或(心目中的)形象；印象。

在镜里存在的影像我们称为“Virtual image”。(根据 Britannica 字典，If such an image can be actually thrown on a surface as in a camera, it is a real image; but if it is visible only as in a mirror, it is a virtual image.)

我的画布有时如映象 (Mirror/Virtual image)。

这件作品包含了一幅挂在墙壁上的绘画 (Virtual Image)，一片16尺x8尺自墙壁按下至地面的三夹板(厚6mm)/或帆布，伸延至白色的指挥台前。指挥台垂直而上的空间，装置飘扬着的国旗。国旗的高度与绘画面上的国旗一样。画布上的图像是作者自身拿着国旗的映像 (Virtual Image)。1957是独立年，1967是一个10年 (Decade)；1977是此作品创作年，只是测量发展。

我把画面上的图象 (Image) 与物体 (国旗 Object) 并置，用指挥台构图。

国旗在空间里飘扬，投影在地面白色帆布上，也制造了幻觉体积。

蟑螂浮现在绘画面上的投影，把画面上的幻觉空间平面化。

生活里的昆虫，如蟑螂、蜥蜴等是我画材的考量，其中 Maurits C. Escher 的蚂蚁世界也在我研究之内。

无所不在的蟑螂，是否也在嘲笑我们生活里的真相？



看·那·时·代·的·真·实

《试管婴孩-Test-tube Baby 1979》是一件大型(大约5尺x10尺)自画像，这件作品与《铁锤与铁钉系列 1977》及3张金属版画于1979年在国家艺术馆第2届“Saloon Malaysia”参展时，发生了一件神秘事故。过后，我只有选择沉潜。

我特地以这件平面作品的影像表情，概括我与大部分艺术界人士对70年代的置疑。

目前，全球新一代的艺术史家学者，艺术文化工作者都在努力超越政治，以客观角度重新检验此区域的艺术动态，包括马来西亚现代装置艺术的起源与发展。

这股新动力可能也会贡献于马来西亚艺术接轨世界。(1991)

文●李健省

Nanyang Siang Pau Malaysia 04 November 2007

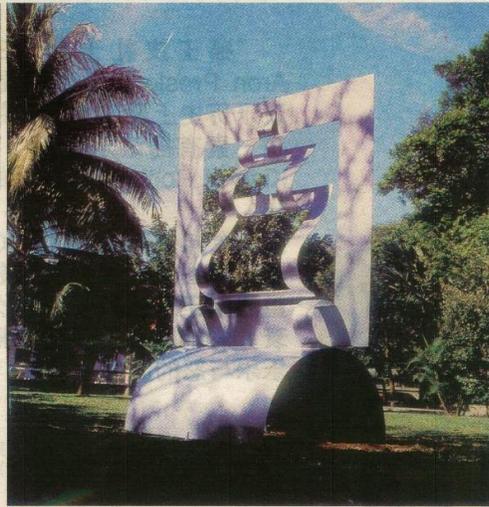


One World No War.1991

1980年6月13日,马来西亚艺术家协会(Persatuan Pelukis Malaysia)成立晚会上(于马来西亚国家艺术馆)我现场呈献《生日1980》,象征马来西亚艺术家协会成立。

1988年11月20日,我率领马来西亚队参加在香港西贡清水湾第二湾举行的《国际沙雕赛1988》。

1991年在Bandar Raya(Kuala Lumpur Malaysia)发表《One World No War》,我以铁钉铁锤意念展现我对战争的感受。



和平、和谐、一体,1984

马来西亚80年代的 7件装置艺术

80年代我共发表了7件现场装置艺术。这些作品同时见证了马来西亚各个艺术事件的旅程。这领域作品的思维,主要以人道主义为基础。其中大部份作品在马来西亚国家艺术馆发表。

1987年我出版的《3-D works by Lee Kian Seng》里,国家艺术馆馆长Dato' Syed Ahamad Jamal所撰写的“Notes on the artist”,是一篇简要可参考的资料。

在1980年6月13日,马来西亚艺术家协会(Persatuan Pelukis Malaysia)成立晚会上(于马来西亚国家艺术馆)我现场呈献《生日1980》,象征马来西亚艺术家协会成立。这作品以冰块装置,分别以3种颜色黄青蓝的水,制造冰块,当冰块溶解时,3种颜色自然融合。以融合彩色展现多元社会结构。

其间受国家艺术馆邀请呈献的现场装置艺术创作包括1982年10月8日举行马来西亚艺术25年展时所装置的《25年》,1984年5月21日为国家艺术新馆开幕典礼,装置《花开 blossom 1984》。

除了装置艺术外,个人在1984年也受国家委任代表国家出席东合雕塑家论集会于印尼耶加达创作雕塑《和平,和谐,一体》。

巴生破天荒的装置艺术展

1988年比较特别,我共发表了3项装置艺术。两项在马来西亚的巴生,另一项在香港。

我于1988年8月17日在会馆的天井下装置3件作品响应巴生福建会馆的教育周。主题是“现代文明的证言”。

另一件作品是在巴生中华独立中学新校舍举行奠基典礼时,我以竹为笔,以沙作为创作素材,在大地挥毫,1988年3月13日上午9时则把“诚”字埋在大厦之下。

当时参观这两项装置艺术发表会人士成千上万,

是巴生文化艺术界破天荒的盛会。

象征阴阳 宇宙的无限

1988年11月20日,率领着马来西亚队参加在香港西贡清水湾第二湾举行的《国际沙雕赛1988》。对员包括副队长查卡利亚,设计师刘康煜以及玛拉工艺学院美术雕刻学生赛农和朱基菲里。

这现场装置艺术作品是由两个均称的凹凸圆锥体构成,横切面则形成了无限量(Infinity)的符号。以沙作为创作素材,两个凹凸相依的圆锥体,象征着一阴一阳,表达宇宙的无限。

这次沙雕比赛,共有5个国家参加,即是中国、马来西亚、香港、菲律宾和日本。来自中国的代表,是云南省西双版纳傣族人,他们是具有一千年沙雕传统的民族,作品名为“佛塔”,造形宏伟及技巧难度高。

主办当地的香港队,以一双石狮与麒麟混合的怪兽,夺得冠军,它的作品主题意义是“迎守”,显示中国人正在盼望将来的同时,也作出等候和回望的延续。大马队的“和谐”,可说是外形最简单,而内涵创意最丰富,则获得亚军。日本共派两队参加,A队是仿造“埃及狮身人像”,虽然堆得栩栩如生,但因缺乏创意也落选,而B队的“河马家庭”获得季军。菲律宾队雕出两双牛角,象征“友谊、爱情、和平”,也没有入围。

马来西亚队的作品焦点在创意与内涵,其他队伍较着重技巧。

1991年在Bandar Raya(Kuala Lumpur Malaysia)发表《One World No War》,我以铁钉铁锤意念展现我对战争的感受。

在此,我以这篇简介我在装置艺术领域前后20年的轮廓,相信以后研究马来西亚艺术的年青文化工作者不会迷路。



「爱大马就要贯彻效绩制度。」

本地艺术家：

李健省

验证大马 51 年的改变？

308 政治海啸后，管辖有关艺术与文化的政府部门突然改称为“团结，文化，艺术及文物部”，有些怪怪。60 年代中期开始进入艺坛，只凭创作上的热诚与各族艺术家交流，所以我在与一些友族同道还保持坦诚良好关系，根本没有任何种族隔阂。当年掌管国家艺术馆行政的首相新闻官苏里文先生提倡艺术的原创性，基于效绩，大公无私地把马来西亚艺术向世界推销。

70 年代 513 后，局势变迁激烈，种族主义者开始以狭隘的眼光对待艺术。大部份华裔艺术工作者退缩至华社避难。

一些马来主权论者在 80 年代开始滥用所谓特权，垄断机制与言论，在史上的关键地带“剪修”。现实环环相扣，病态的社会里也开始生产了“跟班”族华裔艺术家，充当顺民画“水货”，迎合政治口号，招摇过市。

华社一般上较注重政经教与传统文化，对“现代艺术”认识有限。政治也使很多人务实，有部份领导层与华商企业，为了讨好霸权与“钱途”，很聪明地向来徇避支持从事现代艺术的华裔工作者。画展有时又像余兴节目，主办者的开幕礼也时常与所谓名流政客配合，作为高谈阔论的平台。有关艺术的文章很多是花言巧语，歌功颂德，也有些人专拿“名堂”来唬人。

相反的马来社会一般上对艺术文化有着较开明的想法，政治上的因素使到有些国营机构和一部份华巫企业都很支持马来艺术工作者，所以他们富裕。

虽然独立了 51 年，华裔这领域在政府部门的代表到目前也没有什么大作为。优秀的华裔艺术工作者很多时候无法得到公平的对待，因为马来西亚还无法贯彻效绩制度。

近年来言论比较开放，最近我分别被邀在马来西亚理科大学 (University Sains Malaysia) 与马来西亚国家艺术馆主讲〈见证马来西亚艺术〉。我希望以这些原始资料开始修复马来西亚艺术里的偏见，也使鲜为人知的扑朔迷离浮现。真正的艺术本身就是超越种族隔阂的。

除了个列外，由于政治的介入，马来西亚艺术在国际上不受看好。

借郑丁贤的一句话，“要塑造一个团结的马来西亚，必须从建立正确的历史观做起。”

我希望历史照亮明天。

最想保持什么？改变什么？

把“团结，文化，艺术及文物部”出版的马来西亚艺术史拿出来辩论，国家艺术馆收藏准则必须透明化。

爱大马就要贯彻绩效制度

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你最想改变什么?保持什么?

希望历史照亮明天

把“团结，文化，艺术及文物部”所出版的马来西亚艺术史拿出来辩论与改正。国家艺术馆收藏准则必须透明化。

我想国家艺术收藏准则 必须透明化,其所出版的马来西亚艺术史也必须拿出来。

(Translation)

To Love Malaysia is to Practice Meritocracy by LEE Kian Seng

(Note: The original text in Chinese was published in Nanyang Siang Pau Malaysia on the 31 August 2008)

In the wake of the political tsunami of March 8, 2008, the government department in charge of art and culture was all of a sudden renamed the Ministry of Unity, Culture, Arts and Heritage, which came over as rather odd. When I first started my career as an artist back in the mid-1960's, all I could count on was my own creative passion coupled with friendly exchanges with an ethnic mix of artists. Since then I have maintained a good and genuine relationship with my fellow artists of various ethnic background. There is no racial tension whatsoever as far as I am concerned. At the time, Mr. Frank Sullivan was press secretary to the Prime Minister and also honorary secretary of the National Art Gallery Malaysia. Thanks to his effort in promoting the originality of artworks based on merits, Malaysian art has thus been generously marketed to the world.

In the post-May 13 era throughout the 1970's, the socio-political situation had taken a drastic turn. As racism raised its ugly head, its perpetrators began to view art with a narrow mindset. The majority of Chinese art workers were then forced to seek refuge within the Chinese communities.

Beginning in the 1980's, some authorities touting the sovereignty of the Malays abused their so-called special rights to manipulate the system and monopolize speech. As the result, historical facts had been "cut out" in the most crucial places. One thing leads to another. Before long, a group of artists of Chinese descent had started to emerge out of this morbid state of society. They jumped on the political bandwagon seeking fame and publicity by acting like good citizens but really producing low quality works.

The Chinese community in general places a heavier emphasis on politics, economics, education and cultural tradition than on the understanding of contemporary art. Politics is making people think in concrete terms. Some politicians and Chinese business entrepreneurs have cleverly avoided supporting Chinese artists with a contemporary flair in their attempt to please the hegemonic powers that be and ensure a future of financial security. Art exhibitions have sometimes turned into entertainment programs. Organizers have often provided a platform for politicians and celebrities to make lengthy speeches at opening ceremonies. These speeches ostensibly about art are often no more than euphemistic flattery designed to sing the praises of someone. There are also those who love to bluff people with their dazzling array of "artistic achievements."

On the contrary, the Malay community in general holds art and culture in higher regard. Political factors have made a number of government agencies as well as a fraction of Chinese and Malay entrepreneurs extremely supportive of Malay artists. That is why they have been able to make a fortune out of a career in art.

In spite of 51 years of independence, the Chinese community leaders in government representing art and culture have failed miserably to make any significant impact thus far. Outstanding Chinese artists have often been unfairly marginalized, simply because Malaysia as a government has yet to reach the stage where we are able to practice meritocracy.

In recent years, however, the door has been open for a greater degree of speech freedom (under the Abdullah Badawai's leadership). With this newfound openness, I have had the privilege of speaking at the Universiti Sains Malaysia and the National Art Gallery Malaysia respectively on the topic A Malaysian Art Story. With the original historical documents I have to offer, I hope to start the process of rectifying the

bias and errors found in the historiography of Malaysian art. In this way, information that has been shrouded in mystery would eventually be exposed. True art in itself is supposed to transcend all racial barriers.

Apart from a few isolated cases, Malaysian art has been given very little international recognition owing to political interference.

To quote Tay Tian Yan, "The molding of a united Malaysia must begin with the task of forming a correct historical opinion amongst the people."

Hopefully, the past would brighten up the future.

I would like to see the historiography of Malaysian art as published by the Ministry of Unity, Culture, Arts and Heritage publicly debated and corrected. The criteria of the National Art Gallery's collection should be transparent, and its publication with respect to Malaysian art history should be brought out in the public domain.

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、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日于檳城理科大学演讲，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同题目的演讲。

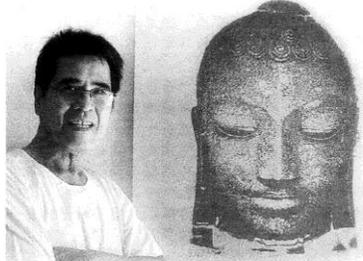
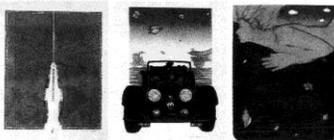
在檳城演讲时，就已谈到办个人画展的事项。我认为，石版画较轻便，也基于此项自助展的预算和运输上的便利为考量，就同意在檳城展出一组于1977至1978年间的38件石版画作品。

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）、《试管婴儿孩》（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, Lebu 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。世界艺术文化薰陶了我的世界观，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。同年代我对象形文字（Pictograph）的组合入述，与新资源相輔相成，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。

http://www.leekianseng.com/lee_Litho.pdf

• 追索另类空间 ---回顾那 70 年代(之一) ——李健省 2009. 02. 09

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 (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 日在檳城，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。

在檳城演讲时，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 日在檳城州画廊 (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)：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。

(翻文)

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. English translation by Felix Liew)

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** 110/155_当今系列-亚洲周刊-星洲言路-记录我们的时代-欧阳南洋装置艺术连载-前言-后语-附录c/w 注释+口述_Brief-Bio 20230912

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).

Appendix/ 附录/news cuttings etc.

- *An Introduction by Mr. Frank Sullivan of the National Art Gallery Malaysia ,excerpted from the exhibition catalogue published in July 1966 and April 1971. 马来西亚国家艺术馆法兰克·苏里文先生 (Mr. Frank Sullivan) 的序言 (摘自 1966 和 1971 年李健省的个展画册)*
- *Notes on the artist by Datuk Syed Ahmad Jamal, Director of the National Art Gallery Malaysia 1987. 马来西亚国家美术馆馆长拿督赛阿末佳马尔 (Dato' Syed Ahmad Jamal (1929 -2011)) 的文献。*
- *Official speech at the presentation of awards at the "Young Contemporary Exhibition 2000" by Dato' (Ms) P.G.Lim , a Malaysian contemporary art history observer, delivered at the National Art Gallery Malaysia the on 30th January 2001. 历史观察家林碧颜 (Dato P.G.Lim) 的献词。*
- *The original essay by Dato P.G.Lim (林碧颜) for the " 45 @ 45" special issue in August 2003 was restored by the National Art Gallery Malaysia in August 2021. 历史观察家林碧颜 (Dato P.G.Lim) 为2003年8月"45@45"展览特刊撰写的原创文章, 于2021年8月由马来西亚国家艺术馆修复。*

- 弗兰克·苏里文先生（**Mr. Frank Sullivan**）（1909-1989），1909年4月27日在澳洲Newfolk市出生，曾在《Sydney Morning Herald》服务，1946年移居新加坡，曾任职广播电台及担任报纸主编，新加坡艺术学会副总裁。1950~1957任职马来亚电台特别新闻部主任。1958年起，移居马来西亚，受任马来西亚首相东姑阿都拉曼的新闻秘书一职（1958~1966）。仍继续与新加坡艺术圈保持紧密联系，受很多东南亚艺术家爱戴。

他是马来西亚建国初期成立马来西亚国家美术馆重要功臣之一、最重要的艺术推动者。曾任信托委员会的义务秘书（相等执行馆长之职，无薪），是政府与艺术界的桥梁。自1966年起担任国家美术馆全职秘书，相等于第一任馆长，掌管行政至1971年，期间全力以赴把马来西亚艺术推向国际，参与多项世界级艺术展。提拔人才基于绩效表现，大公无私，他对马来西亚艺术议会（The Arts Council of Malaysia）的贡献也大。Frank Sullivan 1972年自国家艺术馆退休；1979年2月21日离开马来西亚回澳洲与家人团聚，1989年病逝。

弗兰克·苏里文先生一生总共为马来西亚艺术界策办449个艺展，也是马来西亚当年最大的收藏家；他几乎用尽他的收入购买艺术家的作品，其乐趣也是看到艺术家‘被肯定’时的那种喜悦。他和林碧颜律师（P.G.Lim）是马来西亚艺术史上，行政廉正和忠于艺术的最佳典范，艺术工作者的良师益友。

- Excerpted from the exhibition catalogue published in July 1966 with Introduction by Mr. Frank Sullivan of the National Art Gallery Malaysia 。 摘自 1971 年李健省的个展纪念册

FOREWORD

One of the most remarkable aspects of the rapid evolution and progress of the fine arts in Malaysia is the wealth of talent continually coming forward from the nation's youth. The emergence of these young artists, with new ones appearing each year, gives rich promise for the future of Malaysian art.

I am particularly pleased to pay tribute to the natural talents of Lee Kian Seng, of Klang, who will be celebrating his 18th birthday in August this year by holding his first one-man show in his home-town before being presented by the Arts Council Malaysia in Kuala Lumpur in October.

Virtually self-taught — he has only had a few art lessons in school — Kian Seng has already revealed abilities which are astonishing for an artist so young in years.

He first attracted major notice with a large oil study entitled "The Beggar and the Bird" which was shown in the 7th National Art Exhibition in the National Art Gallery in August 1964. This painting which has since been acquired for the Gallery's Permanent Collection, was among those selected for the first Exhibition of Malaysian Art ever to be held in Australia, being presented in Sydney in October 1965.

It is of course impossible to predict the future development of a young artist on the strength of one major work. There is no way of knowing whether or not such an achievement might be, in the language of gold miners, just "a

PENDAHULUAN

Salah satu perkara yang patut di-ambil perhatian tentang evolusi dan kemajuan seni lukis di-Malaysia, ia-lah banyak-nya bakat2 baru yang sentiasa mendatang dari belia2 di-negeri ini. Bangkit-nya pelukis2 muda ini, di-tambah pula dengan pelukis2 baru yang muncul pada tiap2 tahun ada-lah tanda2 baik di-bidang seni lukis di-Malaysia pada masa yang akan datang.

Saya berasa amat bangga memberi kata2 pujian atas kebolehan Lee Kian Seng, dari Klang, yang akan merayakan hari jadi-nya yang ke-18 pada bulan Ogos tahun ini dengan mengadakan pameran persorangan-nya yang pertama-kali di-tempat kediaman-nya, sebelum di-anjorkan oleh Majlis Kesenian Malaysia di-Kuala Lumpur pada bulan Oktober ini.

Pelukis yang belajar bersendirian ini hanya mendapat peluang terbatas semasa di-sekolah, tetapi telah dapat mengemukakan kebolehan2 yang memajukan lebeh2 lagi dengan umur-nya yang maseh mentah.

Perkara yang menarek perhatian kepada pelukis ini ia-lah tentang satu kajian chat minyak-nya yang bertajok "Si-Pengemis Dengan Burong" yang telah di-pertunjukkan di-Pameran Seni Lukis Negara yang Ke-Tujuh pada bulan Ogos 1964. Lukisan ini telah di-perolehi oleh Balai Seni Lukis Negara dan ada-lah salah satu daripada lukisan2 yang terpilih untuk Pameran Seni Lukis Malaysia di-Australia dalam bulan Oktober 1965.

Ada-lah sukar untuk membuat tela'ahan atas pelukis muda tentang kemajuan-nya yang akan datang hanya bergantung kepada satu karia-nya yang terbaik sahaja. Tiada ada jalan lain untuk mengetahui sama-ada kejayaan-nya itu benar2 merupakan kejayaan, ibarat sinaran emas yang nilai-nya maseh di-ragu2kan lagi, sama-ada

flash in the pan". The gleam is there, but whether it means a rich lode, still remains to be seen.

Kian Seng lived up to this original spark of promise, for in August 1965 he produced another fine painting, "The Joy of Living" a graphic and dramatic composition in red and blue, which the National Art Gallery promptly purchased.

I have no hesitation in saying that the "spark from heaven" which distinguishes a good artist from the ordinary run of men, has fallen on Kian Seng, much to the puzzlement of his family which cannot trace any sign of artistic talent among their forbears for several generations back.

His current exhibition with its wide variety of media, discloses that Kian Seng also has two other qualities essential for success in art — dedication and industriousness. In fact the tireless explorations and experiments Kian Seng has already made, show that he is quick to learn from any errors.

The problem of his future development raises an interesting question. Should he, or should he not, be given the opportunity for formal extensive study in a well-known art school? Normally the answer would be, "By all means, yes".

The strength of Kian Seng's natural artistic endowment, however, as evinced by his efforts to date, is so great that there is a possible danger of his efflorescence being stifled in the restrictive disciplines of a school.

ia-nya merupakan emas yang sejati atau sabelek-nya. Tetapi sinaran yang ada pada Kian Seng ada-lah merupakan sinaran yang sejati kerana pada bulan Ogos 1965 dia telah memperlihatkan lagi satu karia-nya yang luar biasa bertajok "Kebahagiaan Hidup" — satu karangan yang ter-lukis dengan terang dan penuh cerita, dalam nada biru dan kemerah2an. Lukisan ini telah pun di-beli oleh Balai Seni Lukis Negara.

Saya tidak berasa ragu berkata bahawa "chahaya dari langit" yang membezakan di-antara pelukis berbakat dan orang2 biasa, telah menimpa Kian Seng. Ini sa-sungguh-nya menghairankan keluarga-nya kerana tiada sa-orang pun daripada nenek-moyang mereka yang berbakat sa-demikian rupa.

Pameran-nya sekarang ini, yang penuh dengan beraneka corak membuktikan yang Kian Seng mempunyai dua lagi nilai yang samesti-nya ada untuk memperolehi kejayaan di-bidang seni lukis — kebaktian dan kerajinan.

Sa-sungguh-nya segala penchobaan dan pemereksaan yang Kian Seng telah renangi, benar2 menunjokkan yang Kian Seng chepat mendapat pelajaran atas kesalahan2 yang di-lakukan-nya.

Masa'alah tentang kemajuan-nya yang akan datang, menimbulkan satu persoalan yang penting. Ada-lah patut atau tidak dia di-beri peluang untuk belajar dengan luas-nya di-sabwah sekolah yang terkenal? Pada adat jawapan-nya ia-lah "sudah samesti-nya patut".

Kebolehan dan bakat yang Kian Seng pusa-kaai, di-tambah pula dengan usaha2 yang di-tunjokkan pada masa ini, terlalu harum, takut2 nanti kaharuman-nya itu akan hilang apabila ia-nya di-hantar ka-sekolah yang terbatas ajaran-nya.

Pada pendapat saya Kian Seng hendak-lah di-beri peluang yang sa-chepat mungkin untuk

In my view Kian Seng should be given the earliest opportunity of obtaining experience overseas but with the widest freedom possible. He should have the chance to travel widely, visiting the great galleries, meeting artists, and absorbing the whole world of art, getting the feel through his quick line and able brush. A travel scholarship of two years would in the long run be more profitable and productive allowing free range to his talents.

I expressed this view recently to a well-known Canadian artist Mr. R. York Wilson, the foremost mural painter in his own country. I showed him the two works I have mentioned and said Kian Seng was anxious to study abroad. Mr. Wilson replied without hesitation, "If he can paint like that without formal training then for Heaven's sake keep him away from the schools, because he is a natural artist. I only wish I had the talents when young that he already has".

I do not need to wish Kian Seng every success in the future, because I know that whatever happens success will come his way. He has both the gifts and the guts. I do hope, however, that some benevolent authority will enable him to travel extensively so that the vigorous promise of his teen age years will be rewardingly fulfilled.

FRANK SULLIVAN
Hon. Secretary,
Board of Trustees,
National Art Gallery.

Kuala Lumpur
30th July, 1966.

menambahkan lagi pengalaman-nya di-saberang laut, dengan tidak di-kenakan apa2 sekatan dan batasan jua pun. Dia mesti-lah dapat berjalan dengan bebas dan luas, melawati balai2 seni lukis yang terkemuka, bertemu-ramah dengan pelukis2 sambil mengalami segala2nya melalui bakat yang sedia ada pada-nya. Biasiswa yang membolehkan dia merantau selama dua tahun akan, pada masa yang akan datang, menambahkan lagi mutu dan bakat kesenian-nya.

Saya telah kemukakan pendapat ini kepada sa-orang pelukis yang terkenal dari Kanada --- Enche R. York Wilson, sa-orang pembuat gambar dinding yang terkemuka di-negeri-nya. Saya telah menunjokkan kedua-dua lukisan yang tersebut dan berkata yang Kian Seng ingin benar hendak belajar keluar negeri. Enche Wilson dengan tidak segan2 menjawab "Kalau-lah dia boleh melukis dengan sabagitu rupa, tolong-lah jauhkan dia dari apa sekolah jua pun, oleh kerana dia ada-lah pelukis yang berbakat sa-mula jadi. Alangkah untong-nya saya kalau, semasa muda, mendapat bakat saperti-nya".

Tidak payah-lah saya mendo'akan kejayaannya pada masa akan datang kerana saya tahu, apa2 pun yang terjadi kejayaan pasti ada pada-nya. Dia mempunyai bakat dan keberanian. Saya harap ada-lah hendak-nya pertubohan2 yang dermawan yang akan membolehkan dia menjelajah dengan saluas-luas-nya supaya bakat dan semangat yang ada pada diri-nya yang maseh rumaja lagi itu akan benar2 terisi dan memberi kejayaan.

FRANK SULLIVAN
Setia Usaha Ykh.
Lembaga Amanah
Balai Seni Lukis Negara.

Kuala Lumpur
30hb. Julai, 1966.

- *Excerpted from the catalogue published in April 1971 with Introduction by Mr. Frank Sullivan of the National Art Gallery Malaysia 。 摘自 1971 年李健省的个展纪念册*

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while still in malaysia in his teens, the problem of his future development raised an interesting question. should he, or should he not, be given the opportunity for formal extensive study in a well-known art school? normally the answer would be, "by all means, yes".

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kian seng despite his youth is not a man to be deterred by problems. in the past five years he has held no less than ten one-man shows, seven being in malaysia, one in thailand and two in japan. in addition he participated regularly in the annual open shows of both the arts council malaysia and the national art gallery in kuala lumpur.

in 1968, for instance, he astonished the local art world by coming forward with a splendid sculptural composition in concrete entitled. "the pair", being inspired by a mother-goat and her kid, which won third prize in a nation-wide open competition, "salon malaysia" in 1968.

the years 1969 and 1970 were most eventful ones for lee kian seng. he solved the problem which had been bothering me as to his future career in relation to overseas by deciding to take his chance himself and going to study in japan on his own resources, where he remained for two years. during these two years his works were included in malaysian exhibitions touring australia and new zealand, and in the sao paulo biennale and the "man and his world" exhibition in montreal, both in 1970.

residing in japan from april 1969, he held two one-man-shows, one in november that year at the nippon art gallery in tokyo and the second in march 1970 at the tokyo-american club, both being exhibitions of batik.

at that time malaysia was taking part in the record-breaking international exhibition, expo'70, at osaka and lee kian seng was appointed display artist for the malaysian pavilion, for which he executed three large murals – "dawn", "noon", and "dusk" and a 13-ft high, 3-ton sculpture in concrete symbolising art, science and the humanities, displayed in front of the pavilion.

this sculpture was much praised by critics in japan with the fortunate result that this remarkable illuminated work was acquired by seibu railways, together with three batiks by the artist, for the permanent collection of the newly-built unesco village in tokyo. this was an unique honour for lee kian seng, as his sculpture is the only one in the village.

the results which i expected of exposure of this talented young artist to all the creative elements evoked in all media of expression in modern japan were striking indeed, not only in his work, but in the very rapid development in maturity of his thought, and also – probably far more important – in a new-found determination that, come what may, he would dedicate his whole life, every minute of it, to art.

although like many artists he has difficulties in expressing his ideas in words – lee kian seng is no lecturer – his mind has far outranged his earlier promise. at present, he is experimenting with a theory of art he has evolved for himself to combine space, time and motion, designed to involve any spectator in a new all-surrounding experience of art.

where he will go from this point of development no one can yet foresee, probably not even the artist himself, but he is feeling his way forward into the future, full of confidence, undismayed by the deterrent economics of daily life, and determined that he will leave his mark on the art of his time.

having followed his career from almost his first essay in painting, i personally have no doubt whatever as to his future success, the way may be hard, the difficulties great, but he will overcome, as he has both the gifts and the guts. i predict, given no untoward disaster, that his future career gleams with the brightest promise; that far horizon he sees in his mind and heart he will undoubtedly reach.

frank sullivan
national art gallery
malaysia, 8-april-1971

- 马来西亚国家美术馆法兰克·苏里文先生（Mr.Frank Sullivan）先生的序言（摘自1971年李健省的个人展画册）

（译文）

马来西亚美术的快速发展和进步中，最显著的其中一面，就是从该国青年里不断涌现出的人才资源。这些每年崛起的年轻艺术家，承诺了马来西亚艺术美好的前景。

我特别高兴向巴生的李健省（Lee Kian seng）的天赋表示敬意，他将于1971年8月庆祝他的23岁生日。

实质上他是自学成才的---他在学校只上了几门美术课---健省所展现的能力，对于如此年轻的艺术家来说是惊人的。

1964年8月，他在国家美术馆举行的第七届全国美术展览中展出了他的大型油画《乞丐与鸟》，首次引起了人们对他的广泛关注。此画被选入参加1965年10月在澳洲悉尼举行的首届马来西亚美术展，后来被国家画廊永久收藏。

当然不可能凭一件主要作品来预测年轻艺术家的未来发展。用金矿工的语言，无法知道这样的成就是否仅仅是“一闪而过”。闪闪发光在那里，但它是否意味着丰富的矿藏，仍有待观察。

健省毫无疑问地履行了最初的承诺火花，因为1965年8月，他创作了另一幅精美的画作--“生活的乐趣”，红色与蓝色的图形和戏剧性的构图，国家美术馆立即购买了。

我毫不犹豫地说，区分优秀艺术家与普通人的“来自天堂的火花”落在了健省身上，这令他的家人感到困惑，他们无法在祖宗中追溯任何艺术才华的迹象。

他的作品涵盖了各种媒介，显示健省还有另外两项对艺术成功至关重要的素质-奉献精神 and 勤奋。实际上，健省孜孜不倦的探索 and 实验，表明他能很快从任何错误中学习。

十几岁时仍在马来西亚时，他的未来发展引起了一个有趣的问题。应该或不应该提供他一个机会，让他在著名的艺术学校进行正式的广泛学习？通常答案是“应该”。

然而，正如他迄今的努力所证明的，健省的自然艺术天赋是如此之大，学校中的限制性学科可能会窒息他的才华。

以我在1966年首次提出的观点，应该给健省最早获得海外经验的机会，但须拥有最大的自由度。他应该有机会旅行，参观大型美术馆，与艺术家交流，通过他的快捷线条和有利的画笔去感受和吸收整个艺术世界。从长远来看，两年的旅行奖学金将带来更大的收益和生产力，容许他的才华自由发挥。

我向一位加拿大最重要的壁画家，著名的R.York Wilson先生表达了这一观点。给他看了我提到的两幅作品，并说健省渴望出国学习。R.York Wilson先生毫不犹豫地回答说：“如果他能未经正式培训的情况下画出那样的作品，那么，为了天堂的缘故，请让他远离学校，因为他是天生的艺术家。我只希望我年轻时就拥有他的才华”。

健省年纪虽轻，但他不是一个被问题吓倒的人。在过去的五年中，他举行了不少于十场个人画展，七场在马来西亚，一场在泰国，两场在日本。此外，他定期参加马来西亚艺术理事会和在吉隆坡的国家美术馆的年度公开展。

例如，在1968年，他从一只母山羊和它的孩子得到灵感，以出色的雕塑作品《一对》崭露头角，震惊了本土艺术界，并在1968年的全国公开赛“马来西亚沙龙”中获得三等奖。

对于李健省来说，1969年和1970年是最重要的一年。他决定自己抓住机会，并依靠自己的资源去日本学习，他解决了困扰我有关他出国的未来生涯问题。在那里他待了两年。在这两年中，他的作品入选1970年在澳洲和纽西兰巡回展出的马来西亚艺术，在圣保罗双年展和在蒙特利尔举行的“人与他的世界”展。

从1969年4月起居住在日本，他举办了两次个人画展，当年11月在东京的日本画廊举行，而第二次于1970年3月在东京-美国俱乐部举行，两次都是蜡染画展。

当时，马来西亚破纪录参加了在大阪举行的世界博览会 Expo'70，李健省被委任为马来西亚馆的展示艺术家，为此他创作了三幅大型壁画“黎明”，“中午”和“黄昏”和13英尺高，重3吨的混凝土雕塑，象征着艺术，科学与人文，并陈列在展馆前。

这个雕塑在日本受到评论家的称赞，其幸运的结果是艺术家的雕塑和三幅蜡染画被西武铁路公司买了，永久性收藏在东京新建的联合国教科文村庄。对于李健省来说，这是一项独特的荣誉，因为他的雕塑是村庄里唯一的雕塑。

这位才华横溢的年轻艺术家接触了现代日本在所有表达媒介里所激起的创意元素；结果的确令人震惊，出乎我意料，不仅在他的作品中，他的思想也迅速发展和成熟，也许更重要的是，他发现了新决心，无论如何，他将毕生致力于艺术。

尽管像许多艺术家一样，他在用语言表达自己的想法时遇到了困难--李健省不是一名讲师-他的思想远远超出了他早先的诺言。目前，他正在尝试一种艺术理论，结合空间，时间和运动的艺术理论，旨在让观众参与到新的全方位艺术体验。

从这一发展的角度出发，他将走到哪里，也许甚至连艺术家本人都无法预见，但是他对自已的未来之路充满信心，不受制于日常生活经济上的困扰，他决心迈向未来，并确定他将在自己时代的艺术史上留下印记。

从他的第一幅画作以来，几乎一直遵循他的艺术生涯，我个人对他未来的成功毫无疑问，道路可能艰苦，困难很大，但他会克服，因为他既有才华又有胆量，我预测，在没有不幸的灾难的情况下，他的未来事业闪耀着最光明的希望，毫无疑问，他会达到他的思想和内心中看到的那遥远的天边。

法兰克·苏里文(Frank Sullivan)

国家美术馆

马来西亚，1971年4月8日

- *Datuk Syed Ahmad Jamal (1929-2011)*

- Excerpt from *Notes on the artist* by Datuk Syed Ahmad Jamal (National Art Laureate), Director of the National Art Gallery Malaysia, from the catalogue *3-D works by Lee Kian Seng* published in July, 1987)

NOTES ON THE ARTIST

Lee Kian Seng was born in 1948. Although still in his thirties, the artist is well known as a prominent figure in the Malaysian art scene, having his first one-man show in 1966 while only 18 years old. I remember first meeting the artist, an energetic young man dressed completely in batik, even wearing batik canvas shoes for his one-man Batik paintings show at the Samat Art Gallery, Kuala Lumpur in 1969, prior to his first course of studies in Japan.

The artist has been working consistently and active in the Malaysian art scene for not less than 20 years now. He has 12 works in the Permanent Collection of the National Art Gallery. His works are noted for innovative creativity, aesthetic sensitivity and immaculate craftsmanship.

Lee Kian Seng works in a wide range of media – painting, batik, print-making (lithograph) and sculpture.

The artist has been involved in almost every major art exhibition in the country at national-level exhibitions and competitions, winning several prizes such as 'Joy of Living' 3rd prize in 1964, Best Exhibit Prize and 1st in Oil in the 10th Young Artist Exhibition 1966, 'Salon Malaysia' 3rd prizes in sculpture and mixed media and Honourable Mention in Batik in 1968, Major Award in 'Malaysia Landscape' in 1972, Minor Award in 'Man and His World' in 1973, Best Artist Award in 'Young Contemporary' in 1975, National Competition of Painting and Print-making in 1977, Major Awards in Painting and Print-making. In 1984, Kian Seng represented Malaysia at the ASEAN Sculpture Symposium in Jakarta.

In recognition of his outstanding qualities and devotion to art, Kian Seng was awarded the Japan Foundation Professional Fellowship in 1976, at the age of 28, the first and youngest artist to receive the honour.

Lee Kian Seng's creative versatility has contributed to the enrichment of the Malaysian Art scene. He has represented Malaysia in the Warath Spring Arts Festival, Australia in 1966, 1st and 4th Triennales of Contemporary World Art in New Delhi in 1967 and 1978, Sao Paulo X Biennale and Malaysian Art touring Australia and New Zealand in 1969, Malaysian Art at 'Expo 70' Osaka, Japan, 'Malaysian Art 1965-1978' Commonwealth Institute, London, 1978, Tokyo Print Biennale in 1979, Contemporary Asian Art, Fukuoka, Japan 1980, ASEAN Exhibition of Painting and Photography 1980, 1982, 1983, 1984, 'Treatment of Local Landscape in Modern Malaysian Art 1930-1981', '25 Years of Malaysian Art', 1982, 'National Invitation Show', 1983, 3rd Asian Art Biennale, Dhaka, Bangladesh, 1986.

Kian Seng has been commissioned to do several art works such as the sculptural 'Moon and Rock' and copper bas-relief mural for Merlin Hotel in Cameron Highlands (1974), Commemorative posters for South-East Asian Games 1975 and for the first Kuala Lumpur Arts Festival in 1985.

Some versatile artists tend to spread their talents rather thinly. In the case of Lee Kian Seng he has managed to produce works of a high artistic excellence in everything he does, whether in painting, lithograph or sculpture.

Since 1968, Lee Kian Seng has produced a number of sculptures. The volume may be small, this is the case with every Malaysian artist who produces three-dimensional work. The artist's works do not only satisfy the sense but also provoke the intellect.

'The Pair' depicting two goats in reinforced cement, made when the artist was twenty years old displays understanding of characteristics of material, sensitivity of handling of form, while positing the closeness of attachment of the two goats. The plasticity and tactile interest and use of positive and negative areas show promise for the young artist. Some young artists who show promise early in life tend to fade prematurely. In the case of Kian Seng he develops from strength to strength.

The organic/biomorphic form of the goat was developed in more stylised manner in 'Unity', 1970, commissioned for EXPO '70 and purchased by Seibu Railway, Japan for the UNESCO Village in Tokyo. In 'Unity' the human form is made of reinforced concrete and lit from within at night. The work expresses the unity of human beings, in this case the three major racial groups in Malaysia. The artist's works often convey a message with a deep philosophical content. In both 'Goats' and 'Unity' the several formal entities are fused into a unifying singularity.

From the enclosed form of 'Goats' and 'Unity' Lee Kian Seng produced the series on the male and female with 'Mankind' and 'Male and Female'. 'Mankind' 1972 is an intelligent interplay of form and space developed from two-dimensional sheet of steel. The work is in the collection of the National Art Gallery. Another work is 'Male and Female' 1973 that juxtaposes man-made mechanical and natural objects. In this work the objects symbolise the male and female forms in a tight art context.

'Moon and Rock' 1974, is the second environmental work after 'Unity', but the first to break away from the enclosed form. Commissioned for the Merlin Hotel, in Cameron Highlands, the work is an interplay of form/surface and space. This is a new direction. It opens the enclosed form, using actual space. The falling water and the reflecting pool enhances the work dimensionally.

Another 1974 work is 'Poker' which uses elements of painting. The juxtaposition of three-dimensional plastic forms and two-dimensional graphic elements in a spatial relationship creates an interplay of positive and negative elements. This visual/mental tugging is to play an important role in Kian Seng's works. The Yin-Yang in oriental philosophy forms the basic concept of many of the artist's works.

Kian Seng bases his works on counteraction and interaction of the Male and Female elements. 'Resumption and Consumption' 1975, purchased by the National Art Gallery in 1986, exhibits sophistication in concept, subtly paraphrasing the positive and negative elements dimensionally. The work posits movement of the apples as it appears and disappears from the square columns.

Kian Seng feels that artists are closer to contemporary truths than even social scientists. In the mid 70's he produced, in paintings and sculptures, some contemplative and thought-provoking works in this context. His 'Hammer and Nail' series in 1977 demonstrates powerfully the innermost feelings and underlying elements of contemporary humanity in universal setting, wittily presented in a series of seven situations. The message is powerfully hammered home.

As a recognition of his achievement in sculpture, Lee Kian Seng was selected to represent Malaysia at the ASEAN Square Sculpture Symposium in Jakarta in 1984. The Symposium is the third in a series which started in Singapore. Sculptors from five other ASEAN countries, Brunei Darussalam, Indonesia, Philippines, Singapore and Thailand participated in the symposium. The theme of his sculpture is 'Peace, Harmony and One'.

Kian Seng states that Peace in this case is not a counter against war but it denotes harmony between Man and the environment (whether natural or man-made). Harmony is the underlying spirit of most of Kian Seng's works. He emphasises the importance of harmony in a multi-racial society in our daily lives. In making his sculpture in Jakarta, he made use of machine to cut and bend the thick steel plate, thus stressing harmony between art and machine.

Lee Kian Seng always responds whenever his services are needed for the cause of art and his fellows artists, even though it means making the long trip from his residence in Klang to Kuala Lumpur, a distance of over thirty kilometers. He is always there with a smile, with bountiful energy and undiminished spirit. On three occasions, on the inauguration night of the Malaysian Artists' Association in 1980, when he created the ice sculpture, Opening of 'Twenty-five years of Malaysian Art' by the first Prime Minister at the National Art Gallery in 1982, and the Opening of the new premises of the National Art Gallery by the Prime Minister in 1984, the artist contributed special features for the important art events.

In all his works Lee Kian Seng projects creativity, intellectual content and a high standard of professionalism.



Syed Ahmad Jamal,
Director,
National Art Gallery.

July 1987

- 马来西亚国家美术馆馆长拿督赛阿末佳马尔 (Dato' Syed Ahmad Jamal) 的文献。(摘自 1987 年李健省画册的<艺术家的注记> (<Notes on the artist - 3D works by LEE Kian Seng>)。

(译文)

艺术家的注记

【李健省生于1948年。虽年仅三十多岁，但在马来西亚艺术界却是众所周知的杰出人物，他于1966年首次举行个人展览，当时年仅18岁。我记得第一次会见这位朝气蓬勃的年轻人，是在1969年他第一趟游学日本之前，假吉隆坡沙玛画廊“李健省个人巴迪画展”会上，当时他穿着整身的巴迪服装，甚至连脚上的帆布鞋也是巴迪制成的！

这位艺术家在马来西亚艺术界一直坚持不懈地努力与活跃，迄今二十余年，国家美术馆永久收藏他的作品 14 件。他的作品以革新的创造力，审美敏感性和完美的工艺著称。

李健省的创作媒介广泛，包括绘画，蜡染，石版画与雕塑。

艺术家参与几乎所有国家级大型艺术展览和竞赛，赢得了多个奖项，例如1964年“生活情趣”全国绘画赛获B组油画第三奖（马来西亚艺术理事会），1966年夺得《全国青年展》最优秀奖及油画首奖（马来西亚艺术议会），1968年夺得《马来西亚沙龙》雕塑第三奖，混合媒介第三奖及巴迪画荣誉奖（马来西亚国家美术馆），1972年获得《马来西亚风景画》全国赛大奖（两个大奖之一）（国家美术馆），1973年获得《人类及其世界》全国赛次奖（国家美术馆），1975年夺得《现代青年》大奖（国家美术馆），1977年获得《全国绘画与版画赛》绘画大奖与版画大奖（国家美术馆）。1984年，健省代表马来西亚国参加在（印尼）耶加达举行的《东合雕塑论集会》。

鉴于他的杰出品质和对艺术的奉献，健省于 1976 年被授予日本基金会专业奖学金（Japan Foundation Professional Fellowship），当年 28 岁，是获此殊荣的第一位也是最年轻的艺术家。

李健省多才多艺的创作为丰富马来西亚艺术界做出了贡献。他曾代表马来西亚参加在澳洲举行的<澳洲艺术节>；1967年与1978年在印度举行的<当代世界三年一度艺术展>；1968年在巴西举行的<当代世界双年一度艺术展>；1969年在澳洲及纽西兰的<马来西亚艺术展>巡回展；1970年在日本大阪举行的<万国博览会>；1978年在英国联邦中心举行的<马来西亚艺术展>；1979年在日本的<东京国际版画展>；1980年,82,83,84年度的<东合艺术展>；1980年在日本福冈的<现代亚洲艺术展>；1982年的<1930至1981年的本地风景的处理>；1982年的<国家邀请展>；1986年在孟加拉，达卡布的<亚洲国际双年展>。

健省曾受委为金马仑高原美轮酒店（1974）创作《月与石》三次元作品与铜雕壁画，1975年为东南亚运动会与1985年第一届吉隆坡艺术节设计纪念海报。

有些多面才能艺术家总有才华分散的倾向，然而对李健省而言，他都能在绘画，石版画或雕塑各个领域取得了卓越的艺术成就。

自 1968 年以来，李健省创作了一些雕塑，就像每位创作三维作品的马来西亚艺术家一样，数量不多。艺术家（李健省）的作品不仅满足感官，而且激发了智力。

《一对》(The Pair, 1968) 是以钢骨水泥描述两头山羊，他廿岁时的作品。从叙述两只山羊衔接的掌握，充分展示出他对素材特质的理解及处理形态的敏锐性；作品所显示的塑性与触觉趣味，以及正负空间面积的运用，彰显这青年艺术家的前途无量。

一些年轻的艺术家在生命的早期展现出的潜能往往会过早地消失，然而就健省而言，他的实力不断持续增强。

山羊的有机/生物形态发展到更具风格化的《团结》（Unity），1970年，应（马来西亚馆）委托，参与1970年“世界博览”会后，为日本西武铁道株式会社（Seibu Railway）“联合国村”所购藏。《团结》中的人形由铁筋混凝土制成，并在夜间从内部照亮。作品表达了人类的团结，反映马来西亚的三大民族的社会结构。艺术家的作品经常以深刻的哲学内涵传达信息。在“山羊”（The Pair）和《团结》作品中，几个正式实体融合为统一单数。

从山羊（The Pair）和《团结》的封闭形态，李健省接着创作关于男性和女性的系列，《人类》（Mankind）和《雄雌》（Male and Female）。1972年的《人类》是一件从二维铁片制成形态与空间相得益彰的智能，现收藏在国家美术馆。另一件作品是《雄雌》（Male and Female，1973），将人造机械物体和自然物体并置。在这件作品中，物体的形态象征着男性和女性的“紧艺术”（tight art）语境。

1974年的《月与石》（Moon and Rock）是续《团结》（Unity）之后的第二件环境艺术，也是第一件脱离‘封闭形态’（enclosed form）的作品，受金马仑美轮酒店所委托，是一件形态/表面与空间的相互作用的作品。这是新的创作方向。它使用实际空间打开“封闭形态”。下降的水与水池里的反影，增进了作品的维度。

1974年的另一项作品是使用绘画元素的《扑克游戏过程》。三次元造型和二次元图案元素在空间的关系里，创造了正负的相互作用。这种融合视觉和心理上的拉扯，在李健省的作品中扮演了重要角色。东方的阴阳哲学，是他许多作品中的基本理念。

健省的作品基于男性和女性元素的对立和相互作用。《复始与消耗》（Resumption and Consumption，1975）展现了概念上的精致，巧妙地诠释了“正负”元素。这件作品呈现苹果在方柱里“出现”与“消失”的动态，国家美术馆于1986年购藏。

健省觉得艺术家比社会科学家更接近当代事实。在70年代中期，他在绘画和雕塑作品中创作了一些在这种语境下具有沉思性和发人深省的作品。他的《铁锤与铁钉》系列（1977年）强烈地展示了在普世环境中当代人类的内在情感和内在元素，以七个生动的场景呈现出来。这信息震撼我国。

为了表彰他在雕塑方面的成就，李健省于1984年获选代表马来西亚国参加在耶加达举行的“东合雕塑家论集会”。该论集会是在新加坡开始的系列中的第三届，与会成员包括来自亚细安其他五国，文莱，印尼，菲律宾，新加坡及泰国的雕塑家。李健省是以《和平，和谐，一体》为主题参与此项论集会。

李健省阐明，在这种情况下，和平不是对抗战争，而是表示人与环境（无论是自然的还是人为的）之间的和谐。和谐是李健省大部分作品的基本精神。他强调和谐在我们这个多元民族的日常生活里的重要性。在雅加达制作雕塑时，他利用机器切割和弯曲厚铁板，从而强调了艺术与机器之间的和睦协调。

每当艺术事业或艺术同僚需要他的服务时，李健省总会响应，虽然他要从老远的巴生赶到三十公里外的吉隆坡，他总是面带微笑，充满活力，精神不减。在三个场合：----1980年《马来西亚艺术家协会》成立晚会上，他呈现冰雕作品；1982年第一任首相主持国家艺术馆《25年马来西亚艺术》开幕礼及1984年首相为新国家艺术馆新馆开幕时，艺术家（李健省）亦被邀为这几个重要的艺术活动贡献特色创作。

李健省在他的所有作品中都展现了创造力，智力含量和高水准的专业精神。

作者：马来西亚国家美术馆馆长-拿督赛阿末佳马尔（Datuk Syed Ahmad Jamal）。1987年7月

-- Datuk Syed Ahmad Jamal, Director, National Art Gallery Malaysia, July 1987.

Ms P.G. Lim (Tan Sri Dato') 林碧颜 (1915-2013)

P.G.Lim was the recipient of Merdeka Award 2009

<https://www.iseas.edu.sg/wp-content/uploads/2021/10/Lim-Phaik-Gan-Biographical-Notes.pdf>

Ms P.G. Lim (Tan Sri Dato') 林碧颜: https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab_channel=LEEKianSeng

林碧颜的献词: <http://zainalabidinmusa.blogspot.com/2008/12/malaysia-young-contemporary-awards.html>

大馬人權鬥士林碧顏-亚洲周刊·林友順 2013/7/22

<https://www.yzzk.com/article/details/%E4%BA%9E%E6%B4%B2%E7%84%A6%E9%BB%9E/2013-29/1374118348458/%E5%A4%A7%E9%A6%AC%E4%BA%BA%E6%AC%8A%E9%AC%A5%E5%A3%AB%E6%9E%97%E7%A2%A7%E9%A1%8F>

- Ms P.G. Lim (Tan Sri Dato')- a Malaysian art history observer 林碧颜-马来西亚艺术历史观察家

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 30th January 2001 at the National Art Gallery Malaysia 。

历史观察家---林碧颜的献词

https://www.youtube.com/watch?v=8WuDh5Chh1Q&ab_channel=LEEKianSeng

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

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

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

- 林碧颜对马来西亚艺术界的来龙去脉，了如指掌。她凭良知胆识，基础法律，论述她见证的马来西亚装置艺术的发展。她于2001年1月30日在国家美术馆主办的新秀奖《Young Contemporary Malaysia 2000》颁奖典礼上致词。她的论断鞭策滥权者向正路走，激发朝野正视事实，她的献辞如下：

(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《Process of playing Poker》(打扑克的过程)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 **Alibi Catur Di Pulau Bidung** 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。】

- **Note:** The essay written by Dato P.G.Lim (林碧颜) for the "45@45" special issue in August 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.

历史观察家林碧颜律师 (Dato P.G.Lim) 2003年8月在《45@45》特刊撰写的文章于2021年8月获得还原如下。

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

(译文)

【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)得了小奖。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。】

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 Sebalak 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.

《形象,物体,假象》(Of 'Image, Object, Illusion' -Off Series Mechanism)是一件李健省于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x 8尺厚度6 mm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 ,1977. 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 extending from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space. Permanent collection of the National Art Gallery Malaysia.

On Lee Kian Seng 's work 《"Of 'Image, Object, Illusion'- Off Series Mechanism"》("形象、物体、假象") (1977), observer Cecil Rajendra of Penang wrote: "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."--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。

Brief-bio/简介

- Brief-bio

Lee Kian Seng (李健省) -- Asian independent artist

http://www.leekianseng.com/lee_YZZK.pdf

<http://lee-kian-seng.blogspot.com/>

http://www.leekianseng.com/lee_Bio.html

Lee Kian Seng is one of the leading Malaysian multi-media contemporary artists, whose repertoire includes painting, sculpture, printmaking (lithography), resist-dyeing and installation art.

Born in China in 1948, he moved to Singapore with his mother and brother to join his father in 1953, and settled down in Klang, Malaysia, a year later.

He was first invited to the National Art Exhibition by the National Art Gallery of Malaysia in 1964, when he showed the work, "The Beggar and the Bird" (三轮车夫与鸟) .

At the age of 18 (1966), the Arts Council of Malaysia presented his solo exhibition to critical acclaim. Since then, he has had 21 other solos not only in Malaysia, but also in Thailand and Japan. Pursuing lifelong learning, he designed the Learning Program for 1966 to 1968. (detail in resume)

From 1969 to 1972 in Tokyo, he independently conducted interdisciplinary study in "dyeing art" which incorporated "Ukiyo-e " of the Edo period, among others. During the same period, the 3-D "UNITY" and three large-scale paintings "Dawn", "Noon" and "Dusk" were released at the Malaysia Pavilion at the World Expo 1970, Osaka Japan.

In 1976, he was awarded the Japan Foundation Professional Fellowship, in recognition of his outstanding talent and contributions to art.

His research, "Comparative study – Dyeing Art," at the Tokyo National University of Fine Arts and Music and "lithography" at the Tokyo Hanga Kenkyusho (Tokyo Printmaking Atelier), from 1976-1977, has inspired him expand the parameters of the genre.

He has been part of many international exhibitions since the 1960s, including the Sao Paulo X Biennale in 1969, the Waratah Spring Festival, Australia, in 1965; the "Man And His World" exhibition in Montreal, Canada, in 1970; the 1st and 4th Triennale of Contemporary World Art in New Delhi in 1967 and 1978 respectively; the Tokyo Print Biennale in 1979; the Contemporary Asian Art, Fukuoka, Japan, in 1980; the Malaysian Art touring Australia and New Zealand in 1969; the Malaysian Art at 'Expo 70' Osaka, Japan; 'Malaysian Art 1965-1978' Commonwealth Institute, London in 1978; the ASEAN Exhibition of Painting and Photography in 1982, 1983, 1984; the 'Contemporary Paintings of Malaysia' in Pacific Asia Museum, Los Angeles, United States, in 1988; 'Malaysian Art' touring Germany (1990-1991); and 'Experience South-east Asian Art' at the National Gallery Singapore in 2015.

Lee Kian Seng's series of works in the 1970s represented a rising cutting-edge thinking, passing through the hustle and bustle of the so-called "national culture" conference at that time.

Wrote the Director of the National art Gallery Malaysia Datuk Syed Ahmad Jamal (National Art Laureate): " His creative versatility has contributed to the enrichment of the Malaysian art scene. In all his works Lee Kian Seng projects creativity, intellectual content and a high standard of professionalism."

(http://www.leekianseng.com/lee_YZZK.pdf)

"Pioneering works such as those of Lee Kian Seng are of historical importance," , commented Ms P.G. Lim (Tan Sri Dato', the recipient of the Merdeka Award 2009), a Malaysian art history observer and human rights lawyer ,in the 45@45 special issue published by the National Art Gallery of Malaysia.

(http://www.leekianseng.com/lee_YZZK.pdf)

<https://www.iseas.edu.sg/wp-content/uploads/2021/10/Lim-Phaik-Gan-Biographical-Notes.pdf>

<http://lib.perdana.org.my/PLF/Digitisation/OCR%20Done/OCR%206/OCR6-Done/000019/1009605.pdf>)

As Malaysia's national representative at the Asean Square Sculpture Symposium in Jakarta in 1984, he built the monumental sculpture, "Peace, Harmony and One," which is permanently displayed at Taman Suropati, Jakarta, Indonesia. (http://www.leekianseng.com/lee_Bio_1966_FirstOneManShow.pdf)

In an illustrious creative output spanning more than 50 years, Kian Seng has won several top-notch national awards from the National Art Gallery of Malaysia including the Major Art Award and Major Graphic Award in the 'Open Art and Graphic Print Competition 1977'; the Major Award in the 'Young Artists Contemporaries' (Bakat Muda Sezaman) in 1975; one of the two Major Awards in the 'Landscape Malaysia' competition 1972; the Minor Award in the 'Man and His World' exhibition in 1973; and three prizes in the first 'Salon Malaysia' in 1968.

His other accolades include the 3rd Prize (Category B) in the 'Joy of Living' competition in 1964; and the Best Exhibit Prize and 1st Prize (Oil Painting category) in the '10th Young Artists' in 1966, both from the Arts Council of Malaysia.

Lee Kian Seng led the Malaysian national team to 2nd Prize placing in the International Sand Sculpture competition in Hong Kong in 1988 with their work entitled 《HARMONY》. (TEAM: Lee Kian Seng (leader), Zakaria Awang, Zulkifli Yusoff, Kung Yu Liew, and Zainon Abdullah).

In 1993, Lee Kian Seng won the highly acclaimed Tokyo Creation Award Overseas Prize, in recognition of his excellent exploration, innovation and creativity in 'Dye and resist technique', and for making known batik/dyes painting worldwide.

In 2000, Lee Kian Seng was invited by the Malaysian Structural Steel Association to serve as one of the jury members of its international "Open Ideas Competition" (ASEAN architects and designers).

After 20 years, Lee Kian Seng succeeded in correcting some errors in four books published by the National Art Gallery Malaysia between 1994 and 2008, as well as errors in special issues published by some institutions. On August 30, 2021, the Gallery published four revised versions.

*(http://www.leekianseng.com/lee_LetterUndertaking.pdf http://www.leekianseng.com/lee_Klang_1.pdf
http://www.leekianseng.com/lee_Bio_2016MalaysianArtHistory.pdf)*

Since October 2019, the Ministry of Education of Malaysia compiled Lee Kian Seng's achievements into the National High School Grade 4 Art Textbook PENGKHUSUSAN Sekolah Seni Malaysia Tingkatan 4 < Tokoh dan Pengkarya - Lee Kian Seng > on page 161. (905)

Awards:

1964: Third prize category B @ "Joy of Living "National Art Competition , The Arts Council of Malaysia, for the work " Joy of Living".

1966: Best exhibit prize & first prize in oil painting section @ "10th Young Artists" The Arts Council of Malaysia, for the work "Kuala Trengganu".

1968: Third prize in sculpture for "The Pair", third prize in mixed media for "My Poem" & Honorable Mention in Batik for "Villager" @ "Salon Malaysia" National Art Gallery Malaysia.

1972: Won one of the two Major awards (jointly with Redza Piyadasa)@ " Landscape Malaysia " National Art Gallery Malaysia, for the work "From the Windows of Red".

1973: Minor award @ "Man and His World" National Art Gallery Malaysia, for the work " Mankind".

1975: Major award for the works "Process of playing Poker " and "Resumption and Consumption" @ "Young Contemporaries" National Art Gallery Malaysia.

1976: Japan Foundation Professional Fellowship.

1977: Major Art Award for the work "Of ' Image, Object, Illusion'-Off Series Mechanism" and Major Award for the work "Of ' Image, Object, Illusion'-Off Series Mechanism 1 "in Graphic section @ national "Open Art and Graphic Print Competition 1977" National Art Gallery Malaysia.

1984: Malaysia National Representative at the 3rd ASEAN Sculpture Symposium in Indonesia, created" Peace, Harmony and One" at Taman Suropati Jakarta, Indonesia. (BSLN/0042/84)

1988: Leader of the Malaysia National Team to the International Sand Sculpture Competition in Hong Kong, team work < Harmony > won the 2nd prize. Team members: Lee Kian Seng, Zulkifli Yusof, Kung Yu Liew, Zakaria Awang and Zainon Abdullah (BSLN /002/88).

1993: Awarded the Tokyo Creation Award Overseas Prize, for "...exploration, innovation and creativity of dye & resist technique in painting and for his role in having 'developed batik into a modern art' and having ' made known worldwide batik/dyes painting."

• 简介

李健省 (Lee Kian Seng) -- 亚洲独立艺术家 202309012
http://www.leekianseng.com/lee_YZZK.pdf <http://lee-kian-seng.blogspot.com/> http://www.leekianseng.com/lee_Bio.html

李健省 (Lee Kian Seng) 是马来西亚最重要的多媒介当代艺术家之一，其创作包括绘画、雕塑、石版画、染色艺术和装置艺术。1948 年出生于中国（福建金门）。

1964 年以作品《三轮车夫与鸟》应邀参加马来西亚国家艺术馆的“全国美展”（National Art Exhibition）。

1966 年 18 岁，马来西亚艺术议会呈献其个人画展 (Exhibition of Paintings by Lee Kian Seng, an Arts Council Presentation, 17-22 October 1966)，广受好评，此后在马来西亚、泰国和日本举办了二十一场个展。奉行终身学习，他设计了 1966 年至 1968 年的学习计划。（详见简历）

1969 年至 1972 年，在东京独立进行开创性的跨学科“染色艺术”研究，涵盖了江户时代的浮世绘、‘能面’等艺术。同期，于世界博览会（World EXPO 1970, Osaka Japan）马来西亚馆发表了 3 次元作品《UNITY》（团结）和三幅大型画作《黎明》、《正午》、《黄昏》（"Dawn", "Noon" and "Dusk"）。

1976 年，荣获国际交流基金会 Japan Foundation Professional Fellowship，表彰其杰出的才华和对艺术的贡献。

1976 年至 1977 年，在东京国立艺术大学（Tokyo National University of Fine Arts and Music）进行跨学科“比较研究——染色艺术”研究；同时也在私立东京版画研究所（Tokyo Hanga Kenkyusho /Tokyo Printmaking Atelier）探索“在热带气候下制作石版画的可行性”。http://www.leekianseng.com/lee_Litho.pdf

李健省标志性的作品，“团结”（Unity 1969~1970）、“人类”（Mankind, 1972）、“红色的视窗”（From the Windows of Red, 1972）、“扑克牌游戏过程”（Process of Playing Poker, 1974）、“复始与消耗”（Resumption and Consumption, 1975）、“形像、物体、假象”（Of 'Image, Object, Illusion' - Off Series Mechanism, 1977）、“铁锤与铁钉系列”（Hammer and Nail series, 1977）、“试管婴儿”（Test tube Baby, 1979），1970 年代的“Soul and Form”等系列，确立了其在马来西亚当代艺术主流中的历史地位。

其作品自 1965 年开始被国家艺术馆选进国家展在英国、美国、德国、东盟（ASEAN）、日本等国家展出；其中包括世界三大顶级之一的 Sao Paulo Biennale（1969）、加拿大艺术节《人类与其世界》（Man and His World, Canada 1970）、《澳洲艺术节》（Waratah Spring Art Festival, Australia 1965）、《世界博览会》（Expo' 1970, Osaka Japan）、《东京国际版画展》（Tokyo Print Biennale, 1979）、第一届和第四届在印度举行的《三年一度世界艺术展》（Triennale of Contemporary World Art, New Delhi 1967 and 1978）、日本福冈《现代亚洲艺术展》（1980）、《马来西亚当代绘画展》（"Contemporary paintings of Malaysia" in Pacific Asia Museum, Los Angeles, U.S.A., 1988）、《马来西亚艺术》德国巡回展（"Exhibition of Malaysian Art" touring Germany (1990-1991) 以及新加坡美术馆开幕展（2015）等。

1984 年，李健省受委代表马来西亚国参加在印度尼西亚举行的《第三届东盟（ASEAN）雕塑家论集会》，其国家代表作品《和平、和谐、一体》永久陈列在印尼雅加达的 Taman Suropati。

（详见：http://www.leekianseng.com/lee_Bio_1966_FirstOneManShow.pdf
<https://www.faqing.org/forum/viewtopic.php?t=7988>）

跨越 50 多年，一贯专事艺术创作的生涯中，李健省的作品获得马来西亚国家艺术馆颁发的多项国家级奖项，包括《艺术与版画公开赛，1977》（Open Art and Graphic Print Competition 1977）艺术大奖和版画大奖、“当代青年”（The Young Contemporaries 1975）大奖，“马来西亚风景”展的两个大奖之一

（“Landscape Malaysia”，1972），《人与他的世界》（Man and His World）展小奖（1973 年）以及《马来西亚沙龙》（Salon Malaysia）中的 3 个奖项（1968 年）。

其他荣誉包括马来西亚艺术议会 (The Arts Council of Malaysia) 1966 年的《第十届青年艺术家》展最佳奖和油画类首奖以及 1964 年《生活的情趣》(The Joy of living)展 B 组第三奖。1988 年他领导的国家队以作品《和谐》获香港《国际沙雕赛》国际组第二名。(队长: Lee Kian Seng, 队员: Zakaria Awang、Zulkifli Yusof、Kung Yu Liew、Zainon Abdullah)。

1993 年, 荣获《东京创作大赏》海外奖 (Tokyo Creation Award Overseas Prize), 表彰其在“染色防染技法”领域的探索、创新和创造力, 使‘蜡染/染色’艺术闻名于世。

1994 年, 为马来西亚华文独中统考成绩优秀奖设计陈嘉庚奖杯。

2000 年, 受 Malaysian Structural Steel Association (马来西亚钢结构协会) 邀请, 担任其国际《Open Ideas Competition (开放创意大赛)》(东盟建筑师和设计师) 的评审团成员之一。

近年的《当今系列》(油画混合技法) 主要在探索生命奥秘, 人性关怀, 反映人类的行为以及所面临的挑战; 《无际系列》则重新思考艺术中永恒的精神价值。

李健省 (Lee Kian Seng) 1970 年代在马来西亚国家艺术馆发表的一系列作品, 表征了一个崛起的前沿思维, 穿越了当年所谓“(马来西亚) 国家文化”大会的喧嚣。

马来西亚国家艺术馆总监-拿督赛阿末佳马尔 (Datuk Syed Ahmad Jamal, National Art Laureate) 写道: “李健省多才多艺的创作为丰富马来西亚艺术界做出了贡献。在他的所有作品中都展现了创造力, 智力含量和高水准的专业精神”。

“诸如李健省创作之类的开拓性作品, 都具有重大历史意义”, 马来西亚艺术历史观察家人权律师林碧颜 (Ms P.G. Lim (Tan Sri Dato')) 2003 年 8 月在马来西亚国家艺术馆的 45@45 特刊上撰文。

(详见 http://www.leekianseng.com/lee_YZZK.pdf

<https://www.iseas.edu.sg/wp-content/uploads/2021/10/Lim-Phaik-Gan-Biographical-Notes.pdf>)

历经 20 年, 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 年之间出版的四本历史书籍中, 修正了一些重大错误, 以及坊间一些机构特刊里的错误。

(详见: http://www.leekianseng.com/lee_LetterUndertaking.pdf http://www.leekianseng.com/lee_Klang_1.pdf http://www.leekianseng.com/lee_Bio_2016MalaysianArtHistory.pdf)

自 2019 年 10 月起, 马来西亚教育部将李健省 (Lee Kian Seng) 的成就编入国民型中学四年级美术教科书《PENGKHUSUSAN Sekolah Seni Malaysia Tingkatan 4 - Tokoh dan Pengkarya - Lee Kian Seng》页 161。(1822)



荣誉:

1964: 获 B 组第三奖 (油画) @ 《The Joy of Living》马来西亚艺术议会主办 (The Arts Council of Malaysia), 作品《生活的情趣》。

1966: 获全场最佳奖 (Best exhibit prize) 与油画首奖 (First prize in oil) @ 《第十届青年画展》马来西亚艺术议会主办 (The Arts Council of Malaysia), 作品《Kuala Terengganu》。

1968: 作品《The Pair》获雕塑组第三奖, 《My Poem》获混合媒介组第三奖, 《Villager》获巴迪画荣誉奖 @ 《马来西亚沙龙》马来西亚国家艺术馆主办。

1972: 获两个大奖 (Major award) 之一 @ 《马来西亚风景》马来西亚国家艺术馆主办, 作品《From the Windows of Red》。

- 1973: 获小奖 (Minor award) @ 《人类及其世界》 马来西亚国家艺术馆主办, 作品《Mankind》。
- 1975: 获大奖 (Major award) @ 《现代青年》展 (The Young Contemporaries), 马来西亚国家艺术馆主办, 作品《Process of playing Poker》和《Resumption and Consumption》。
- 1976: 获 Japan Foundation Professional Fellowship。
- 1977: 获艺术组大奖 (Major award) (作品 "Of 'Image, Object, Illusion'-Off Series Mechanism")、版画组大奖 (Major award) (作品 "Of 'Image, Object, Illusion'-Off Series Mechanism 1") @ 《全国公开艺术及版画赛 1977》 ("Open Art and Graphic Print Competition 1977") 马来西亚国家艺术馆主办。
- 1984: 受委代表国家出席于印尼 耶加达《第 3 届亚西安 (东盟 (ASEAN)) 雕塑家论集会》兼发表作品《和平, 和谐, 一体》。(BSLN/0042/84)
- 1988: 李健省组织的国家代表队以作品《和谐》获《香港国际沙雕赛》国际组第二奖。队员包括: Lee Kian Seng、Zulkifli Yusof、Kung Yu Liew、Zakaria Awang 和 Zainon Abdullah (国家艺术馆档案 BSLN/002/88)。
- 1993: 获东京创作大赏海外奖 (Tokyo Creation Award Overseas Prize), 表彰 "...其在绘画中对染色和防染技术的探索、创新和创造力, 以及他将蜡染/染色发展成为现代艺术并闻名于世"。
http://www.leekianseng.com/lee_TokyoCreationAward1993.pdf

附录



《对联》

- 以下是作品《对联》所采用的资料 (Note: Below are the original essays in Mandarin published in the Sin Chew Daily Malaysia)

- **怪叔叔，不得了**（我就是種族主義者）

轉載自馬來西亞 星洲日報/ 作者：鄭丁賢·2009.12.09

<https://www.sinchew.com.my/?p=1792104>

“我就是種族主義者。”

馬哈迪如是說。

彷彿“種族主義者”是一個光榮的身份。是此人無知？還是狂妄？又或極端？

沒有一個正常的人，會公開聲稱自己是種族主義者；因為一個正常人，知道甚麼是對的，甚麼是錯的。

種族主義當然是錯的，而且是人類歷史上的大錯。

任何國家的政治人物，不管是現任或卸任，最害怕被人冠上“種族主義者”的身份，也絕對要和種族主義維持最遙遠的距離。

德國前總理勃蘭特，前往波蘭華沙猶太人死難紀念館前下跪，表現對種族主義的深惡痛絕，也表達德國人徹底為種族主義懺悔改過。

克林頓總統卸任之後，在美國的哈林黑人區，設立辦公室，拉近和非裔美國人的關係，證明他最沒有種族之分的觀念。

這是一國之首應有的正義感和是非觀念。

人類尚未進化之時，是以膚色來區分彼此；不同膚色就是非我族類，要鄙視對方，憎恨對方，消滅對方。

仇恨和戰爭，因此而起。

人類互相敵視和殘殺多了，發覺自己的問題並沒有因此減少，世界也沒有因此更美好一些；相反的，產生了更多的不幸和悲哀。

於是，人類開始檢討和反省，逐漸淡化種族膚色的敵視和偏見，並以跨族群的團結與合作，來推動文明和進步。

所有正信宗教也鼓勵和推動這種放棄族群鬥爭，進而存異求同，塑造民胞物與的大同理念。

到了今天，種族主義已經是一種絕對的錯誤，也被視為人類文明的羞恥。

馬哈迪說自己是種族主義者，還帶著洋洋得意的調調。

他竟然還曾經是一國之行政首長，可見為害之大，遺害之深。

當然，當今世界還是有種族主義者，然而，這些人是把種族意識藏在心底，避免讓人發現，不能公諸於世。

至少，這種人還懂個“恥”字；他們瞭解，種族意識見不得光，不能拿出來招搖；有了這種自知之明，傷害力就不是那麼嚴重，還有得救。

就像怪叔叔，躲在房間裡偷偷摸摸自行鑑賞取樂，還不至於為害他人。

但是，公開四處要侵犯他人，那就違反公眾利益，大家可以群起聲討之，將他綑綁起來，替他穿上衣服，不准他再亂露。

星洲日報 / 馬荷加尼·作者：鄭丁賢·2009.12.09

馬哈迪是不是種族主義者？連他的巫統同僚都這麼稱呼他，這一點就不用辯論了。

而馬哈迪自己承認是種族主義者，他賴皮算了，還把馬來西亞的臉甩到貼地，可以寫入世界歷史。當然，種族主義者到處都有，並不稀奇。然而，一旦種族主義者掌握權力，那時大大不妙。

馬哈迪 22 年手握大權，他在位期間，大馬族群關係從好變成不好，從不好轉為很壞，到如今大家習慣用一個英文字“破的太絕情”（Polarization）來形容，就是兩極化，走向極端。

如果要找人負責，不找馬哈迪，那應該找誰？

以前的事不說了。如今，稍有常識和理智者，都站出來抨擊大馬的洗腦中心——國家幹訓局，長期灌輸種族意識，挑撥族群關係。

惟有馬哈迪和巫統的鷹派，加上《馬來西亞前鋒報》和《每日新聞》，死鴨子嘴硬，力挺幹訓局，歌頌它的“貢獻”。

動機何在？良心何在？

當然，別忘了，國家幹訓局也是在馬哈迪手中設立的。這個“羅絲瑪麗怪嬰”（Rosemary's Baby），是他的寶貝，馬哈迪正是怪嬰的生父。

納茲里說了真話，為 BR 找到正確註解，勇氣可嘉，讓人拍爛手掌。

奇怪的是，華裔和印裔部長，在國家幹訓局課題上，都還沉默是金，力行“不沾鍋主義”，避之則吉。我要補充，這就是典型的 BS，Bloody Stupid！

星洲日報 / 馬荷加尼·作者：鄭丁賢·2009.12.08

- **巫統鷹和鴿** 轉載自馬來西亞星洲日報 / 馬荷加尼·作者：鄭丁賢·2009.12.07

<https://www.sinchew.com.my/20091207/%E9%83%91%E4%B8%81%E8%B4%A4%E5%BC%8E%E5%B7%AB%E7%B8%9F%E9%B9%B0%E5%92%8C%E9%B8%BD/>

國家幹訓局（Biro Tata Negara）之爭，意外的促成巫統內部的鷹派和鴿派浮出台面。

是否要修改幹訓局課程的內容，各說各話，似乎成為雙方角力的擂台。

開始時，副首相慕尤丁說，國家幹訓局沒有問題，符合政府政策。

很快的，幾名巫統部長，包括農業部長諾奧馬和婦女部長莎麗札等，為慕尤丁唱和聲。

隔幾天，首相署部長納茲里卻表示，內閣其實已經檢討幹訓局問題，發覺其課程不符合“一個馬來西亞”精神，因此決定要修改其內容。

納茲里的談話，顯然和他的幾位同僚有明顯出入；而且，他相當明確的透露內閣討論的時間，以及決定的內容，重點在於“檢討”和“修改”。

這就有點奇怪了。既然內閣之前已經作了決定，為何副首相和幾位部長的談話，卻走了調？好戲在後頭。

此時，首相署副部長阿末馬斯蘭高調的召開新聞發佈會，現身說話。他說，國家幹訓局沒有做錯，其課程內容也不會修改，而只是增加“一個馬來西亞”的單元。

大家或許不熟悉阿末馬斯蘭，以為他只是一個普通的副部長，沒有多大發言權。不過，此人身份特殊。他不但掌管國家幹訓局，也是巫統宣傳主任。

以他的青壯派的背景，能夠擔當這個向來是老臣子才能扛起的職位，說明他的來頭不簡單。談到課程內容時，這位仁兄說，幹訓局灌輸馬來人主權和種族性內容，只是說明“客觀事實”，沒有抵觸“一個馬來西亞”。

他的談話，基本上代表巫統右派的思維，典型的馬來人主義的辯護士。

雖然他口口聲聲指責林吉祥，但是，明眼人一看，就知道他把箭射向納茲里。

這就叫納茲里火大了。他問說到底是部長還是副部長出席內閣會議？一個副部長怎麼有資格質疑部長的談話？

對於幹訓局課程內容提及馬來主權問題，納茲里還說明，馬來主權不是指馬來人的主權，而是指統治者及蘇丹的主權；因此，並不意味著馬來人比華人或其他種族優越。

納茲里固然以脾氣火爆而著名，但是，在巫統部長群中，他算是比較中庸開明；而且，他的法律背景，也讓其行事作風比較符合常識和邏輯。

在巫統的派系中，他也被視為接近納吉，獲得首相的信任。

納茲里和阿末馬斯蘭的矛盾，踢到慕尤丁腳下；大家就看副首相的立場。

慕尤丁的態度一點也不含糊，他說：“身為幹訓局的負責人，阿末馬斯蘭已經做了必要的說明。”

說到這裡，鷹和鴿都已經出現了。至於國家幹訓局是改或不改，是另一回事。

星洲日報 / 馬荷加尼·作者：鄭丁賢·2009.12.07

● **認識敦馬** 转载自馬來西亞星洲日報 / 作者：林明華·2009.12.09

<https://www.sinchew.com.my/?p=1792109>

前首相敦馬哈迪到底是一位怎样的人？

首相署部长纳兹里说，敦马是一个种族主义份子。

副首相慕尤丁不认同，反而认为纳兹里的标签法是十分极端。

但敦马却直认：“我当然是一名种族主义者”。

敦马说得坦荡荡：“巫统本来就是一个种族性政党。”

在他看来，既然纳兹里身为一个种族性政党的成员，就不应反对种族主义，否则就应退出这个政党。

按照敦马这个逻辑，所有巫统的党员，也都应该是种族主义者，否则，就应退出巫统。

我不敢想像，敦马说的，完全是真的。

我说过，希望纳兹里这把声音，在巫统里不是孤单的。因为它代表开放，代表宽容，也代表进取。

但我还没有看到其他巫统精英挺身而出，挺纳兹里，批判敦马。

敦马念兹在兹，都不忘他的种族主义，因为它实在是个太好用、太廉价的工具了。

敦马在位 22 年，他所推行的政策，对国家影响深远。公平地说，他有贡献，也有过失。至於是功大於过，还是过大於功，则是一个很争论性的问题。

贴切地说，敦马是位充满争议性的前政治领袖。

很多人都在写敦马，新加坡东南亚研究院早前便推介了一本名为《马来西亚独行侠——在动荡时期的马哈迪》

(Malaysia Maverick: Mahathir Mohamad in Turbulent Times) 的新书。此书被喻为目前市面上最独立及全面探討马哈迪统治作风的马哈迪传记，作者是亚洲华尔街日报前总编辑巴里·韦恩 (Barry Wain)。

根据新加坡媒体报导，韦恩在书中批评敦马“让贪污扎根，使党国一体”。他还为敦马掌政期间发生的金钱丑闻算了账，指柏华惹钢铁厂、土著银行和国家银行在它们涉及的4大亏损案中，让马来西亚亏损了至少500亿令吉；若加上那些没有记录、公然贪污和机会成本，这笔损失甚至可能高达1000亿令吉。

韦恩也指敦马介入和控制司法，让司法为他服务，並削弱国家和非官方机构，安插亲信进入这些机构，以及他如何追求巨型工程的建设、如何削弱王权和如何摧毁接班人等。

韦恩也许可以帮助我们认识一个更为真实的敦马，但也可能会触怒一些人，引起反弹。他的这本书，不知能否在马来西亚发行？（星洲日報／雲淡風輕·作者：林明華2009.12.09）

- **納茲里對上馬哈迪** 转载自馬來西亞星洲日報／作者：林明華 2009.12.08

首相署部長納茲里批評前首相敦馬哈迪在位時和下台後言行不一，在任時為了獲取人民的支持就說自己是馬來西亞人；但是在退位後，卻只為馬來人說話。他也再次狠批敦馬是一個“種族主義者”。

破船也有3分鐵，敦馬雖然已經退位，但敢於如此衝撞敦馬的現任巫統部長，看來看去，似乎也只有納茲里而已。

說起來，納茲里和敦馬，還真像是一對冤家，雖然論政治地位和威望，兩人並不相稱。

猶記得，敦馬曾在首相納吉公佈其新內閣陣容後，毫不客氣地點名批評兩名部長是不恰當的人選，而納茲里正是其中一人。另一人是農業部副部長佐哈里。

佐哈里當時有甚麼反應，我已經不記得了。但我還清楚記得，納茲里那時作出了激烈的反擊，他除了直指敦馬的行為很幼稚，也狠批敦馬是個種族主義者。他還“勸告”敦馬，“最好是乖乖地坐在家裡，因為人民已經不喜歡他了”。

這一回，在幹訓局課程課題鬧得沸沸揚揚之際，兩人再次對上，並不令人感到意外。

幹訓局是敦馬時代的產物。幹訓局的課程內容種族化，坊間早已風聞，現在連馬來同胞也看不過眼，挺身揭發它的醜態，說它臭名昭彰，也不為過。只是，在敦馬執政的威權時代，很多人都選擇了沉默的抗議，敢怒而不敢言。

敦馬是個不甘寂寞的人，政治永遠是他的最愛。他自認使命未了，因此雖然下了台，卻仍然指指點點，出書、寫部落格、公開演講，都念茲在茲，不忘推銷他那馬來主權至上的“馬哈迪主義”。在他看來，幹訓局還真的可以協助他完成未了的使命呢！

納茲里的某些言論，我並不苟同，但他敢於承認幹訓局的課程有問題，不同意有關課程只突出馬來人的愛國主義，並認為有關課程提及馬來人主權是荒謬的事情，倒是敢言許多人之不敢言，叫人“驚艷”。

比起抱殘守缺，硬是要為幹訓局背書的敦馬，還稱讚民聯執政的檳州政府致力肅貪及推動廉政的納茲里，的確更能表現出新一代馬來精英敢於獨立思考的一面，也展現出更為開放的進步思維。

就這而言，我願給納茲里一個掌聲。並希望這把聲音，在巫統和馬來社會裡並不孤單。

至於敦馬哈迪的功過，歷史，自會給他一個公平的評斷。星洲日報／作者：林明華2009.12.08

- **幹訓局前總監：鞏固政治利益·抨馬哈迪當年主導洗腦**

<https://www.sinchew.com.my/20091210/%E5%B9%B2%E8%AE%AD%E5%B1%80%E5%89%8D%E6%80%BB%E7%9B%91%E7%BC%9A%E5%B7%A9%E5%9B%BA%E6%94%BF%E6%B2%BB%E5%88%A9%E7%9B%8A%E7%BC%8E%E6%8A%A8%E9%A9%AC%E5%93%88%E8%BF%AA%E5%BD%93%E5%B9%B4%E4%B8%BB%E5%AF%BC/>

转载自馬來西亞星洲日報 2009.12.10

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

他說，馬哈迪在一段很長的時間裡，利用幹訓局課程鞏固自己的政治利益，通過“洗腦”讓人不敢質疑他的領導。

他週三（12月9日）在國會走廊接受媒體聯訪時表示，馬哈迪出任首相22年，鮮少有人敢針對他的施政提出異議，即使不太受歡迎的政策也沒有人敢反對。

洗腦絕對服從領袖

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

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

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

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

佐哈里曾在1986年至1990年期間，出任幹訓局總監。他說，馬哈迪較後在90年代末，逮捕了安華的期間，更是利用幹訓局來攻擊和詆毀反對黨。

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

提陳年歷史，可追溯自1974年

佐哈里說，自從馬哈迪出任首相，幹訓局每年平均獲得3000萬令吉撥款，加上明年將獲得6200萬令吉撥款，卻用來渲染種族主義，足見幹訓局在浪費人民的錢。

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

沒接投訴就成功

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

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

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

指巫裔被打壓，攻擊華印裔

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

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

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

“馬哈迪是全面發揮幹訓局功能的人。他認為幹訓局應該進一步為巫青提供培訓，儘管它是以公帑作為經費，不過卻應該用在政治用途上。因此，80年代中期至今的課程，幹訓局都是不計代價地捍衛巫統，甚至發表如果巫統和國陣滅亡，那麼馬來人也會跟著完蛋。馬來人的命運必須依附在巫統等言論。”

曾被洗腦赴英深造才醒悟

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

“我曾經以為幹訓局能夠捍衛馬來人，直到前往英國深造時才醒悟，我發現這裡面有一些問題。”星洲日報2009.12.10

• **亂與失** 转载自星洲日報·作者：林瑞源·2009.12.24

2009 年是混亂、讓人失望的一年，今年的年度字“亂”，恐怕無法概括及充份反映國家這一年來的狀況，應該還得加上一個“失”字。

今年初開始，政壇延續 308 大選的混亂，一片亂糟糟。巫統的權力轉移計劃改了又改，最終搞定在 3 月尾；華人新年前，霹靂 3 名民聯州議員退黨，醞釀霹靂州變天。

4 月過後，人民期盼新首相能夠帶來新氣氛，但是又為霹靂州政局的混亂、州議會會議的肢體衝突，以及各種政治鬧劇而苦惱。

過後民聯內部爆發矛盾，加上國陣欲奪取吉打、雪蘭莪州政權的謠言滿天飛，讓人心浮躁；接著馬華就爆發黨爭，讓政治人物的公信力降至最低點。

混亂的後果是失去了秩序，人為紕漏接二連三爆發，譬如空軍戰機引擎失竊案，反映了軍紀如山的國防衛隊也陷入混亂中。

政治亂局、國家管理不當，也造成信心的流失；這一年來，國家面對嚴重的人才和資金流失問題。今年首 8 個月共有 21 萬人移民，在國外居住或工作的大馬人也多達 62 萬人；截至 2008 年 6 月 27 日，有 453 位大馬專才響應政府號召回國服務，現在只有一個人留下。

專業人士及技術人員外流，讓國家成為專才輸出國，外勞卻佔據國內各工作崗位。人才如此流失，經濟如何轉型？如何成為高收入國？

除了人才，資金也外流。根據國際收支數據，今年首 3 季的資金流出 146 億令吉；私人界也湧至外國投資，同時期私人界資金的外流高達 512 億令吉，今年首 9 個月的外資只有 72 億令吉，關廠的外資卻不少。資金往外流，猶如健康的人體失血，遲早不支倒地。

此外，大馬首富郭鶴年也淡出大馬企業界，他賣掉白糖業務，又退出米業，這傳達了連大富豪都不要留在國內。如果持續政治干預經濟的操作模式，國內投資環境不可能改善。

政治混亂、經濟衰退、治安惡化，令大馬人在這一年失去了歡笑。

公務員失去道德心，讓貪污問題日益嚴重；國家寶貴資源也流失在貪污舞弊和浪費的無底洞中。亂與失其實是一種惡性循環，越亂失去越多；失去越多，會更加的慌亂。

納吉已經致力在亂失局面中認清方向，除了提出政府轉型計劃，改善人民生活素質、打擊貪污和減少罪案之外，還提出新經濟模式。這種撥亂反正的做法，遇到龐大反動力量、保守和極端的利益集團，以及經濟結構老化問題，會有多大效果？恐怕 2010 年也不是一個好年。 **星洲日報 / 一心不亂·作者：林瑞源·2009.12.24**

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(English translation)

More on the Bloody Racist By TAY TIAN YAN /Translated by DOMINIC LOH/Sin Chew DailyMalaysia) 2009-12-10 18:56

"I am a racist!"

Announced Dr Mahathir (Malaysia's former Prime Minister) .

As if a "racist" was a kind of identity crowned with a halo of great honour!

Was he ignorant, haughty, or simply extremist?

No sound-minded people would openly claim that they are racists, as a sobre man can discern between what is right and wrong.

Racism is most definitely wrong. Indeed, it is a massive blunder in the history of human race.

Politicians of any country, incumbent or having left office, dread being called "racists," and will do their utmost to keep racism at bay.

Former German Chancellor Willy Brandt bent his knees in front of the Jewish Memorial in Warsaw to express his deep disgust for racism as well as the utter remorse of Germans for their past racist acts.

After relinquishing his presidential duties, Bill Clinton set up his office in the predominantly black Harlem neighbourhood in NYC in a bid to strengthen his relationship with African Americans while proclaiming that racism was the last thing on his mind.

That is what a head of state should have.

Before the human race became civilised, distinctions were made on racial lines. Anyone not sporting the same skin colour as me should not belong to my race, and ought to be despised, abhorred, and exterminated.

That was how animosity and heinous wars started.

Even as enmity and killings became more common and intense, human beings found that their problems had not dwindled and the world had not gotten any better.

In their stead, more misfortunes and sorrows were spawned.

As a consequence, humans began to conduct indepth reviews and soul searchings, and gradually diluted hostility and prejudices arising from dissimilar skin colours in so doing. They began to unite and work hand-in-hand across ethnic divides as they forced ahead their great civilisations and progressiveness.

All orthodox religions have encouraged and promoted such a notion of dismantling racial divides and working together for the common good of humanity.

Up till this point, racism has already become an absolute mistake, the scourge of human civilisation indeed. Mahathir said, with an unmistakable tone of conceit, that he was a "racist."

As a former head of government, his remarks could bring far-fetching impacts to the nation.

Of course, there are still plenty of racists in this world, but they hide their racist notions deep inside them, not to be discovered by any soul or told to the public.

At least these people still know how to feel ashamed. They are well aware that racist notions must never be brought to light or shown off.

With such self-consciousness, the lethality of their racism is at least not so powerful, still not beyond repair! (By TAY TIAN YAN/Translated by DOMINIC LOH/Sin Chew Daily Malaysia/MySinChew 2009.12.10)

- **The force behind BTN** (National Civic Bureau Malaysia) By LIM SUE GOAN/ Translated by SOONG PHUI JEE/ Sin Chew Daily Malaysia 2009-12-10)

The Biro Tata Negara (National Civic Bureau) controversy has been debated for long. Clearly, the training modules are spreading extreme racism but many people have come forward to defend it. It shows that it is hard to change the thought of many people and it is indeed very difficult to carry out a reform in the country.

In fact, the question is very simple. Since it has been proven that the training modules are not meeting the "1Malaysia" concept, it must be reformed. They must remove extreme and outdated content and introduce new elements so that it is consistent with globalisation. If they find BTN is unable to raise patriotic spirit or bring any benefit after the reform, it has no value of existence any more and must be shut down immediately to avoid wasting the people's money.

The 28-year-old BTN represents a negative force that is against democracy and freedom. It has also brought a tremendous damage to the society. UMNO has been using the same political education, particularly the emphasis on Malay supremacy, over the past 30 years.

We can see that the UMNO political education, which has been started since the rule of former Prime Minister Tun Dr Mahathir Mohamad, has cultivated a lot of party members, whose ways of thinking are actually not consistent with a multi-racial society. As a result, UMNO is difficult to change today.

"If they can't even touch the BTN, how is Najib (the present Prime Minister of Malaysia) going to promote his reform agenda?" Dr M's "contribution" to the country included depleting resources and cultivating many followers of the same kind.

It is worrying that millions of party members have been instilling the wrong values into the people, allowing racism to be deep rooted in the Malay community.

Over a hundred UMNO Youth members launched a protest in front of the Penang state assembly building on 30 Nov and some of them even burned a portrait of Chief Minister Lim Guan Eng. But so far, no one apologized for the incident.

The twelve defendants of the "cow-head" case did not carry out any reflection upon the protest either. Instead, they kicked and stepped on a banner depicting caricatures of Penang Chief Minister Lim Guan Eng, DAP leader Lim Kit Siang and Perak DAP secretary Nga Kor Ming with cows' bodies outside the Shah Alam courts.

More shockingly, someone even said that the government should revoke DAP Vice-Chairman M. Kulasegaran's citizenship. It is now the 21st century and citizenship should never be used as a tool for intimidation and it is not a gift for UMNO either. Such remarks have proved that racism has deeply poisoned some people.

Former Prime Minister Tun Dr Mahathir Mohamad, who argued with Minister in the Prime Minister's Department Datuk Seri Nazri Aziz over the BTN training modules, admitted that he is a racist and UMNO is a racial political party.

Even if they are racists, they still have to accept that Malaysia belongs to the whole people. Unless UMNO leaders and members are able to abandon the Malay supremacy concept, otherwise, how are they going to realise Prime Minister Datuk Seri Najib Tun Razak's concept of "1Malaysia"?

The country has been independent for 52 years but its competitiveness is gradually declining. From having rich natural resources, we are now in a plight of having budget deficit for the continuous 13 years and bearing national debt of up to RM260 billion. It shows that racism no longer works. The government and UMNO must change their courses.

Restructuring or shutting down the BTN can be a starting point for reform to prevent further spread of extreme racism, so that the next generation is able to retain a pure heart. If they can't even touch the BTN, how is Najib going to promote his reform agenda?

(By LIM SUE GOAN/ Translated by SOONG PHUI JEE/ Sin Chew Daily) (The opinions expressed by the writer do not necessarily reflect those of MySin Chew) MySin Chew 2009.12.10

- **Getting know about Dr M** (Malaysia's former Prime Minister) . By LIM MUN FAH/ Translated by SOONG PHUI JEE/ Sin Chew Daily Malaysia 2009-12-10

What kind of person is former Prime Minister Tun Dr Mahathir Mohamad?

Minister in the Prime Minister's Department Datuk Seri Nazri Aziz said Dr M is a racist.

Deputy Prime Minister Tan Sri Muhyiddin Yassin did not agree with Nazri and said it is rather extreme to label Dr M as a racist.

However, Dr M admitted: "I must be a racist if Nazri says I am racist."

In his view, as a member of a racial political party, Nazri should not fight against racism. Otherwise, he should resign from the party.

According to Dr M's logic, all UMNO members must be racists or they have to resign from UMNO. I can't imagine if Dr M's words are completely true.

As I said, I hope that Nazri's voice will not echo alone in UMNO, as it represents openness, tolerance and eagerness to make progress.

But I can't see any other UMNO elites coming forward to support Nazri and criticise Dr M.

Dr M always bears his racism in mind as it is indeed a tool that is cheap and good to use.

During the 22-year rule (Look East Policy) of Dr M, policies that he implemented had far-reaching impact on the country. To be fair, he made contributions but at the same time, he also did something inappropriate. And it is in fact a very controversial issue to say whether his contribution is greater than his wrongdoing or his wrongdoing is greater than his contribution.

Precisely speaking, Dr M is a very controversial former political leader.

*Many people write about him. Institute of Southeast Asian Studies (ISEAS) in Singapore had promoted earlier a new book entitled *Malaysian Maverick: Mahathir Mohamad in Turbulent Times*. The book has been recognised as the most independent and comprehensive biography of Dr M that explores his ruling style. It is written by former editor of the Asian Wall Street Journal Barry Wain.*

According to Singapore's media reports, Wain criticised in his book that "Dr M had undermined state institutions, permitted the spread of corruption and failed to provide for Malaysia's future leadership". Wain also said that Malaysia had squandered an estimated RM100 billion on financial scandals under the 22-year rule of Dr M.

He also said that Dr M had intervened and controlled judiciary, making the judiciary to serve for him. The book also mentioned about how Dr M weakened the country and non-governmental organisations, practised cronyism, pursued huge construction projects, undermined the monarchy and destroyed his successors.

Perhaps, Wain may help us to know about a more realistic Dr M but he may also offend some people, causing a backlash. I wonder whether his book will be published in Malaysia?

-By LIM MUN FAH/ Translated by SOONG PHUI JEE/ Sin Chew Daily Malaysia)

(The opinions expressed by the writer do not necessarily reflect those of MySinChew)

- **Nazri vs Dr M** (Malaysia's former Prime Minister) . By LIM MUN FAH/Translated by SOONG PHUI JEE/Sin Chew Daily Malaysia 2009-12-09

Minister in the Prime Minister's Department Datuk Seri Nazri Aziz criticised former Prime Minister Tun Dr Mahathir Mohamad for having inconsistent words and deeds before and after his term of office.

When he was in the office, he claimed himself as a Malaysian in order to gain the people's support but after his resignation, he has been speaking only for Malays. Once again, Nazri severely criticised Dr M as a "racist".

Even though Dr M has abdicated, it seems like among UMNO ministers, only Nazri is courageous enough to offend Dr M like that.

Nazri and Dr M are like a pair of foes, although they are not having equal political status and prestige. "He is courageous enough to say something that others do not dare to say."

I can still remember that after Prime Minister Datuk Seri Najib Tun Razak announced his new Cabinet's lineup, Dr M had bluntly criticised that two ministers were not appropriate for the positions, and Nazri was one of them. The other one was Deputy Agriculture and Agro-Based Industry Minister Datuk Mohd Johari Baharum.

I can't remember how Johari responded at that time. But I still clearly remember that Nazri had made a fierce counterattack. He said it was a childish behaviour and severely criticised Dr M as a racist. He even gave Dr M an "advice" that "it is better for him to stay at home as the people no longer like him."

This time, it is not surprising when they spit at each other again over the Biro Tata Negara (BTN) controversy. BTN is a product from Dr M's (Dr Mahathir) era [1981-2003, Look East (Japan) Policy].

Its racist training modules have long been heard. And now, even Malays can no longer tolerate it. They come forward to expose its ugliness. However, during the authoritarian era of Dr. M, many people chose silent protest and dared not to say a word.

Politics will always be Dr M's favourite. He believes that his mission is not yet fulfilled and thus, even though he had stepped down, he still has endless to say. He writes books and blogs and gives public speeches to promote his "Mahathirism" that stresses on Malay supremacy. To him, BTN can really help him to complete the unfinished mission!

I don't agree with some points of Nazri, but he is "stunning" as he dares to admit that there is something wrong with the BTN training modules and does not agree that the course should be meant only to highlight Malay patriotism. He also thinks that it is ridiculous to mention about Malay supremacy in the course. He is courageous enough to say something that others do not dare to say.

Nazri, who even praised the Pakatan Rakyat government of Penang for committing in fighting corruption and promoting clean government, indeed shows better the independent thinking of the new generation of Malays compared to Dr M, who simply wants to defend the BTN. Nazri has also shown a more open mind.

In this case, I would like to give Nazri an applause. And I hope that his voice would not echo alone in UMNO and the Malay society.

As for Dr M, history will judge him fairly.

(By LIM MUN FAH/Translated by SOONG PHUI JEE/Sin Chew Dail Malaysia)

- **The hawks and doves in UMNO**

(By TAY TIAN YAN/Translated by DOMINIC LOH/Sin Chew Dail Malaysia)

The BTN controversy has accidentally brought out the hawks and doves within UMNO.

Each side has its own say on whether to revamp the BTN curriculum, which has since become the ring for their power wrestling.

In the beginning, DPM Muhyiddin Yassin said there was no problem with BTN, which was in full conformity to the national policies.

Very soon, a few UMNO ministers, including agriculture minister Noh Omar and women, family and community development minister Sharizat Jalil, followed suit.

In a lapse of several days, minister in the PM's department Mohamed Nazri let out a different tune. He said the Cabinet was already reviewing the BTN's problems and found its curriculum not in compliance with the "1Malaysia" spirit, and had made the decision to revamp its content.

Nazri was obviously saying something quite different from some of his colleagues. Besides, he divulged very expressly the timing of the Cabinet's reviewing of BTN as well as its decision on the content.

That sounds weird. Since the Cabinet has made the decision, why did the DPM and a few other ministers sing in a completely different tune?

Deputy minister in the PM's department Ahmad Maslan called up a high-profile media conference and offered his explanation. He said BTN had not done anything wrong and there would be no need for revamp of its curriculum. Instead, he said an additional "1Malaysia" module would be introduced.

Many people might not know Ahmad Maslan too well, thinking that he was just another deputy minister without much say.

But, this guy carries a different kind of identity. He is not only the helmsman at BTN but also UMNO's information chief!

Given his background, it is indeed no easy task for him to take over a position that only a veteran leader has the capacity to shoulder.

Talking about the BTN curriculum, this gentleman said the BTN was only trying to instill Malay sovereignty and racist content from the objective factual perspectives not in violation of the "1Malaysia" spirit. His remarks were representative of the extreme rightists within UMNO, a kind of typical defender for Malay nationalism.

Although he was explicitly pointing his finger at Lim Kit Siang, it doesn't take a lot of wisdom for anyone to figure out that he was actually aiming his arrow at Nazri.

This has grossly infuriated Nazri, who questioned whether the minister or the deputy minister had been represented in the Cabinet meeting, and how a deputy minister should question his superior's remarks.

On BTN's curriculum and the question of Malay sovereignty, Nazri said the Malay sovereignty was not about the sovereignty of Malay people, but of the Malay rulers and sultans, and as such, it didn't mean the Malays were more superior compared to other races.

Well known for his fiery temper, Nazri is nevertheless a relatively moderate and open-minded person in the midst of UMNO's ministers.

Moreover, his legal background has allowed him to act in a more rational and logical manner.

Among the factions of UMNO, he is said to be closer to Najib, and has won the trust of the PM.

The conflicts between Nazri and Ahmad Maslan has now come to the feet of Muhyiddin Yassin. All eyes are now on the DPM where he would stand.

Muhyiddin's stand couldn't be clearer. He said, "As the person in charge of BTN, Ahmad Maslan has made the necessary explanation."

Up till this point, the hawks and doves have all come out. It will be another story whether the BTN curriculum will eventually be revamped.

(By TAY TIAN YAN/Translated by DOMINIC LOH/Sin Chew Daily) MySinChew 2009.12.08

- **Skyscrapers are unlucky?** *By LIM SUE GOAN/ Translated by SOONG PHUI JEE/ Sin Chew Daily) 2009-12-09*

Instead of pride, I was angry when I read about the news reporting that a 100-storey building, a skyscraper higher than the Petronas Twin Towers, may be built in Kuala Lumpur. It is going to become a new landmark for Malaysia.

When the government wants to impose goods and services tax (GST), credit card service tax, tax on gains from disposal of real property and abolish subsidies for various necessities, Permodalan Nasional Bhd (PNB) plans to spend RM1.5 billion to build the skyscraper, which is probably the tallest building of the world. Is it an honour, or a sorrow of not knowing the emptiness of the national Treasury?

When the Petronas Twin Towers, the then world's tallest buildings, were completed, the country did not turn prosperous because of it. Instead, it had fallen into a slump. Today, if the drawbacks in various fields are not eliminated, the country's fortunes will not be improved even the world's tallest building is built.

"The country is lack of talents instead of high-rise buildings."

I did a research and found that skyscrapers are actually linked to economic bubbles. Any country or region that builds high-rise buildings will sure have troubles. For example, New York built the then world's tallest building Empire State Building in 1931 and when it was completed, the United States had fallen into a great economic depression. Chicago built the Sears Tower in 1974 and in the same year, the United States faced an economic recession.

When Taiwan built the Taipei 101 in 2003, its economy suffered a severe blow from the global financial tsunami. Until today, it is not yet recover. Next year, the world's tallest building will be the Burj Dubai and many people know that Dubai is currently facing a debt crisis.

Why the world's skyscrapers are so unlucky? It is in fact related to mindset. Those in power are desperate to build skyscrapers to break records. It is in fact a vanity to show off. They spend money to build the world's most expensive and luxurious buildings and it is actually hastening bubbles. The country's economic fundamentals are empty when the buildings are completed. The vacant buildings eventually trigger bad debts.

I found that oil revenues have been reduced and the national Treasury has no money. But many people are still spending extravagantly.

We don't want to talk about the Malaysian F1 team that costs at least RM1 billion a year here. But it is very unreasonable that the government is actually planning to spend the second astronauts into space under such a financial situation. The first astronauts had cost the country RM79 million but we can see no scientific research result. It has just won the name that "Malaysia also has astronauts".

If political leaders continue to indulge in the superficial and impractical glory, the government's funds collected from taxes and saved by reducing subsidies will never be enough to squander.

Although the 100-storey skyscraper is funded by PNB, PNB is still a government-linked company. It should lend money to the government at low interest, so that the government can invest in projects that benefit the people. Perhaps, the money can also be spent to cultivate talents and enhance the country's competitiveness. Property projects are, after all, lack of productivity. The country is lack of talents instead of high-rise buildings.

Savings should not be the agenda only for Prime Minister Datuk Seri Najib Tun Razak and the Finance Ministry. The spirit must be instilled into the 1.2 million civil servants and all government-linked companies. In order to avoid a fine start but poor finish, feigned compliance, or angering the people, they must unify the spending pace.

(By LIM SUE GOAN/ Translated by SOONG PHUI JEE/ Sin Chew Daily) The opinions expressed by the writer do not necessarily reflect those of MySin Chew) MySin Chew 2009.12.09

- **Corruption, the country's top enemy** By LIM SUE GOAN 2009-12-24

Corruption in the country has turn worse. It has permeated all fields and levels, it has also shaken the country's foundation and threaten the national security.

Corruption benefits those who are incapable and allows the greedy ones to steal the country's resources. Sooner or later, the treasury will be emptied and the country's competitiveness will plummet. Therefore, corruption has replaced drugs as the country's top enemy and threat.

I am not trying to scare you. From the various fraud revealed by the Auditor-General's Report to the missing aircraft engine and equipment, all cases involve corruption.

Isn't the collapse of government buildings related to corruption? Is it really simply human negligence that caused the evidence kept in the police station to be missing?

There are a few factors that cause the country's corruption to deteriorate into a cancer: political factor – in order to cultivate Bumiputera entrepreneurs and contractors, political parties issued contracts and projects without considering their ability and experience. Over the pass three decades, contracts and projects have been issued directly to entrepreneurs with political background or grassroot members of political parties. It has evolved into a complicated political and business collusion, that is, the “Malaysian revolving door”.

There were many large-scale projects and privatisation programs during the era of Tun Dr Mahathir Mohamad. Also during his times, the country had the lowest transparency.

Procedural factor – as executive officers act according to political instructions, together with lax management, fund allocation procedures exist only in name. No matter whether the contractors have completed the constructions according to the scheduled progress, they issue funds without any inspection. As a result, the contractors disappear after taking the money.

The aircraft engine was stolen because they did not follow the procedures strictly. No one checked the inventory, allowing those with bad intention to take advantage of it.

Today, many state governments have direct interviews to choose contractors. It offers a corruption opportunity for those who are responsible to distribute projects. It is a pity that the people may become the victims of these substandard and shoddy works in the states.

Low discipline in the government – civil servants who are found to have wasted public funds, involved in corruption and fraud will usually be transferred to another department or sacked. Very rarely, they will be charged in court. Such an over-protective practice has caused more and more blatant corruption. Didn't the air force personnel who have stolen the aircraft engine know that they might be discovered one day or perhaps, they were having a fluky mentality?

It would be like encouraging them if the government continues to be lenient to them.

Morality factor – as it is politically correct to allow those with background to “share government resources”, more and more people no longer have the sense of shame for corruption. As a result, everyone just does it.

Weaknesses in law enforcement – the efficiency of civil servants is low and enforcement actions are based on political demands. Therefore, corruption efforts do not last for long. Even if the cases are brought to court, they lose most of the cases. The progression is indeed very slow.

Therefore, the corruption problem in Malaysia is closely related to politics. If no political reform is carried out and the above mentioned problems are not solved, it will not help to eradicate corruption no matter how many KPIs, NKRA and slogans they have.

(By LIM SUE GOAN/ Translated by SOONG PHUI JEE/ Sin Chew Daily)(The opinions expressed by the writer do not necessarily reflect those of MySin Chew) MySinChew 2009.12.24

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- **明年1月將在購書網銷售馬哈迪傳記遭海關扣押**

<https://www.sinchew.com.my/20091218/%E6%98%8E%E5%B9%B41%E6%9C%88%E5%B0%86%E5%9C%A8%E8%B4%AD%E4%B9%A6%E7%BD%91%E9%94%80%E5%94%AE%EF%BC%8E%E9%A9%AC%E5%93%88%E8%BF%AA%E4%BC%A0%E8%AE%B0%E9%81%AD%E6%B5%B7%E5%85%B3%E6%89%A3%E6%8A%BC/>

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(吉隆坡) 800 本前首相敦馬的傳記，遭海關扣押在巴生港口長達3週。

這本題為“馬來西亞人的特異議者：馬哈迪在動盪時期”(Malaysian Maverick :Mahathir Mohamad in Turbulent Times) 是前亞洲華爾街日報總編輯巴力維爾的作品，他在書中批判和點評馬哈迪過去22年的執政。

此書將於明年1月10日在Barns&Noble購書網，或1月5日起在亞馬遜購書網，以每本208令吉80仙或60.75美元銷售。Asia Sentinel 網站引述一個來自大馬的消息說，這本書最終可能會在馬來西亞上架。

“市面上不少書籍批評馬哈迪，也許會遭禁止。但大家都知道這些，他們只是在等硬體的版本。”

這網站指，外國出版的書籍空運到了馬來西亞往往沒有通過海關的檢查，或者只是粗略地在機場被檢查；而船運或從新加坡運送的書籍經常被截停檢查，這可能意味著海關人員用一週的時間檢閱。

“有時他們沒有採取行動，在沒有選擇之下出版商惟有撤回書籍，或面對倉儲費用，這讓政府不需面對正式禁止書籍的批評，卻又有效地不讓書籍有機會上架。”

前《亞洲華爾街日報》總編輯撰寫

前《亞洲華爾街日報》總編輯巴力維爾所撰寫的《馬來西亞人的特異議者：馬哈迪在動盪時期》一書有368頁，書中記載了馬哈迪如何將大馬變成發展國家中最成功的經濟體。

作者指出，馬哈迪採取務實的經濟政策及鎮壓性的政治措施，他成為第3世界的冠軍和回教對西方的發言人。

在1984曾任《亞洲華爾街日報》駐馬記者的巴力維爾認為，馬哈迪可能揮霍或報銷了多達100億令吉，試圖將大馬成為工業化國家，同時對馬哈迪的政策包括國家汽車政策作出批判，指有關政策耗資了不少成本，而殘障人士的福利也因為國家汽車政策而被遺忘。

作者也抨擊馬哈迪必須為破壞司法度獨立，負上大部份的責任。星洲日報2009.12.18

(Note: Please notify Lee Kian Seng if you notice any discrepancies (email: lee_kian_seng@hotmail.com) / 如果你发现任何差异遗漏，请通知李健省)

