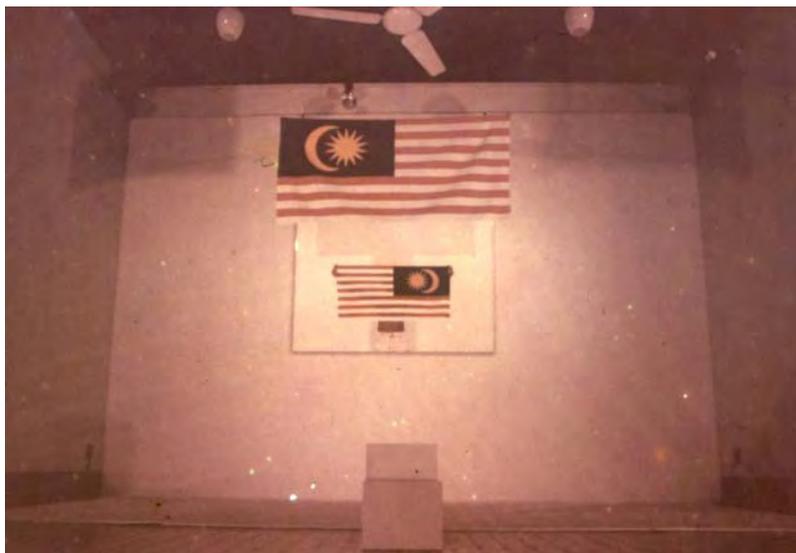


《Of ' Image, Object, Illusion ' -Off Series Mechanism 》 by LEE Kian Seng

《形象, 物体, 假象》· 李健省 · 1977

“Here is a painting (installation) 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.” --- Excerpted from the Observer's view in Exhibition Catalogue “Open Art and Graphic Print Competition 1977” (1977-12-20 to 1978-02-26) published by National Art Gallery Malaysia 1977, written by Cecil Rajendra of Penang ,Malaysia.

“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。” -- 评论家 Cecil Rajendra 说。（摘自“全国艺术与版画公开赛”展览会画册，1977 年马来西亚国家艺术馆出版。）（翻译）





Front view : 《Of 'Image, Object, Illusion'-Off Series Mechanism 》(1977) by LEE Kian Seng is a mixed media installation comprising of a painting on canvas, a actual flag, a white Podium (measuring 12"x20"x24" made of 6 mm plywood), one piece of 16' x 8' plywood (6mm in thickness painted white) on floor extended from the wall to the podium, lights set to cast shadows of the flag on the floor and in the space. Picture taken on the 20 December 1977@ National Art Gallery Malaysia.

流程构成作品整体: 《形象, 物体, 假象》是一件李健省于 1977 年以混合媒介创作的装置艺术。这作品包含了一幅挂在墙壁上的绘画, 一片面积 16 尺 x 8 尺厚度 6mm 的白色三夹板从墙壁下端覆盖地面, 与前方白色的踏级 (12" x 20" x 24" 厚度 6 mm) 连接。踏级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"。灯光投射在空间飘扬的国旗上。

我的画布有时如映像(mirror/virtual image)。

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, 尺测量发展。

我把画面上的图像(image)与物体(国旗object)并置, 用踏级和地面上的三夹板组织构图。

国旗在空间里飘扬, 投影在地面白色三夹板上, 去制造幻觉体积。蟑螂浮现在绘画面上的投影, 把画面上的幻觉(Illusion)空间平面化。

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。在镜面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.)

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? ---李健省



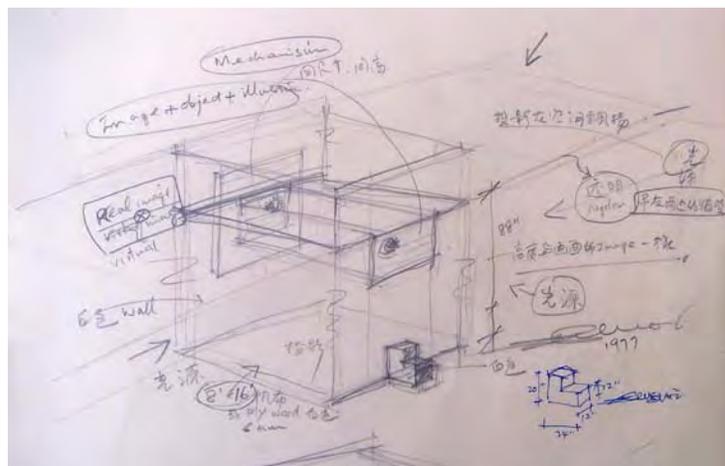
Side view of 《Of ' Image, Object, Illusion ' -Off Series Mechanism》 1977



Side view of 《Of ' Image, Object, Illusion ' -Off Series Mechanism》 1977



Part detail of 《Of 'Image, Object, Illusion' -Off Series Mechanism》 1977 (Acrylic on canvas)



Layout of 《Of 'Image, Object, Illusion' – Off Series Mechanism》 (more details to video of 2004-02-19)

Source: *New Straits Times Malaysia*, December 18, 1977

Two top awards for artist Kian Seng

Freelance artist Lee Kian Seng of Klang won two major awards in an Open Art and Graphic Competition 1977 organised by the National Art Gallery.

Mr. Lee, 29, won \$2,000 and an air ticket to Jakarta for his work "Of Image, Object Illusion" -off Series Mechanism", and another \$1,000 and a pewter crest in the graphic section.

Mr. Lee 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 Ruzaika Omar Basaree of Penang, an art lecturer at the Mara Institute of Technology in Dungun, with her entry "Di Sebalek 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 graphic 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 (Malaysia) from Dec. 21 to Feb 19 (1977).

(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)。经过遴选后, 共有61件绘画与23件版画入选。李健省(LEE Kian Seng)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(Chong Kam Kow)和Ruzaika Omar Basaree。)

New Straits Times Malaysia

18 December 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.

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Note: Traditionally, the Permanent Collection Malaysia has so often been presented by a designated Curator who would select and organize the artworks.

In 2003, the National Art Gallery Malaysia celebrates the 45th year of its establishment (since 1958). To commemorate this, a special exhibition 45 @ 45 (from 6 October 2003), comprising of 45 major works selected by 45 highly respected individuals who were invited by the National Art Gallery Malaysia to select from the Permanent Collection and elaborate on their choices. With the participation of these individuals, this exhibition reflects the democratic manner the selection process was made and the result of a new approach in the presentation of The Permanent Collection Malaysia.

Each of these individuals represents the country's history of art, bringing works of various styles, mediums, themes as well as techniques. Each work is interpreted by individuals in their respective art field, such as Dato' (Ms)P.G. Lim, Dato' Hishamuddin Hussein Onn, Dato' Baha Zain, Lee Kian Seng, Faridah Merican, U-Wei Shaari, Dato' Lim Chong Keat, , Hatta Azad Khan, Mano Maniam, Jit Murad, Sandra Sodhy, Othman Hafsham etc.

On the whole, it is hoped that the diverse opinions and approaches and styles of appreciation of the 45 individuals will make art appreciation seem more meaningful and will enliven public perception towards The Permanent Collection Malaysia. 45 @ 45 signified the start of a democratic manner and transparency the selection process was made.

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

Appendix 附录

(林碧颜2003年8月的英文原稿)

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

This installation comprises a painting on canvas, a site installation of the Malaysian flag fronting it, a white podium and canvas on floor extended from the wall. The juxtaposition of the two dimensional

painting and three dimensional objects of flag and podium in a spatial relationship with lights set to cast shadows of the flag on the canvas on the floor, seem to me to create an interplay of positive and negative yin yang elements.

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

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

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

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

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

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

悬垂着的马来西亚国旗与横向倒转在画布上的国旗图案，产生出一种形象与假象互相映照的效果。令人感到意外的，是一只看似普通的蟑螂(物体?)在墙壁的画面中出现并向前移动。我认为作者用了一个极聪明的办法来突显二次元作品的立体效果。蟑螂嘲弄似的出现同时也说明，这是马来西亚人生活中无可逃避的现实。所标志的日期分别是1957年，代表独立建国；1967年，代表独

立以后的十年发展；及1977年，即作品创作年代。然后，画面上端的一把尺明显代表我们用以量度这些年来进展的标准。这就完成了一件作品。

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

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

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

P.G.Lim (Tan Sri) <http://www.youtube.com/watch?v=8WuDh5Chh1Q>

The National Art Gallery Malaysia was established in 1958. Tan Sri (Ms) P.G. Lim was then the first deputy chairperson of the Board of Trustees as well as the chairperson of the Exhibitions Committee. Apart from being the convener of the first Salon Malaysia art exhibition, she had been the first permanent representative of Malaysia to the United Nations, and a Malaysian ambassador to Yugoslavia, Belgium and Austria respectively. She had also been a former chairperson of the UN General Assembly and the Economic and Social Council, a member of the National Advisory Council, the secretary of the Malaysian Bar Council, an attorney for the Malaysian Trade Union Congress, 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) Malaysia. Tan Sri (Ms) P.G. Lim knew the origin and development of the Malaysia art scene like the back of her hand. She wrote about the development of Malaysian installation art as she witnessed it on the basis of her artistic conscience and knowledge of basic law. She passed away in Perth in 2013.

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

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

注释:

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

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

2. 2001年1月30日，林碧颜在马来西亚国家画廊所主办的《The Young Contemporaries 2000》（当代青年）颁奖典礼的演词里梳理史实，公开指正李健省是马来西亚装置艺术之父。

2001: At the Opening speech delivered on the occasion of the 《The Young Contemporaries 2000》 Award organized by the National Art Gallery on 30 January 2001, Dato' (Ms) P. G. Lim told of the development of installation art in Malaysia as she witnessed it, and openly hailed Lee Kian Seng as the Progenitor of Installation Art in Malaysia.

3. 2002年国家艺术馆出版的“Masterpieces from the National Art Gallery of Malaysia”错误百出。此书作者也是2000年“Rupa Malaysia”的策展人。

有关详情请游览：http://www.leekianseng.com/lee_FactualInaccuracy.pdf

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

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

4. 2003年马来西亚国家画廊配合建馆45周年庆典主办45@45画展时，秉持实事求是的林碧颜 (Tan Sri Ms' P.G.Lim) 挑选了该展里唯一装置作品李健省的《Of 'Image, Object, Illusion' -Off Series Mechanism》（形象、物体、假象），将之诠释，以正视听。

但是2003年“45@45”展的画册4年后在2007年才印出来；这本由国家画廊出版的画册第92-95页里把林碧颜的文献弄得支离破碎。有关详情请游览：http://www.leekianseng.com/lee_FactualInaccuracy.pdf

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

(Special note: It is strange that the catalogue of the 45@45 exhibition of 2003 was only published 4 years later in the year 2007.

P.G.Lim's (Dato) essay was messed up in its pages 92 to 95 besides many factual inaccuracies in the description /depiction of the work 《Of 'Image, Object, Illusion' -Off series Mechanism》. more details to http://www.leekianseng.com/lee_FactualInaccuracy.pdf)

5. More essays to http://www.leekianseng.com/lee_HijackingArt.pdf

Kindly go the following link for more details about this work

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

