

- 《笔记巴生》-a. 李健省在巴生的个人发表会+国际交流+1960 年代部分记录

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• 1966

巴生市开埠以来的第一个个人画展



李健省 LEE Kian Seng @1966



LEE Kian Seng's One-man Show @ Pin Hwa High School Klang Malaysia 1966/08/27.

1965 年 11 月在巴生滨华独中第一届高三理 A 毕业。1966 年滨中美术学会暂时改朝换代。1966 年 8 月 27 日为配合校庆回馈母校，李健省毅然将筹备中的吉隆坡个展作品（@A.I.A 1966 年 10 月 17~22 日马来西亚艺术理事会（Arts Council Malaysia）主办）提前移至滨华中学大礼堂展出（1966 年 8 月 27~31 日）。何友智校长大力支持，时任刘怀谷校长为此画展主持开幕，创造了开埠以来第一个于巴生市举行的个人画展；在纯艺术创作层面激活巴生艺术生态、奠定了向外“打开巴生艺术之门”的基础。1988 年 1 月 17 日李健省开始在社区策展“现代文明的证言”@马来西亚巴生福建会馆教育周。

注：1966 年 7 月，马来西亚国家艺术馆信托委员会义务秘书（马来西亚国家艺术馆第一任馆长）法兰克·苏里文先生（Mr. Frank Sullivan）为李健省在巴生和吉隆坡共用的个人画展纪念册写序言。



@ Pin Hwa High School Klang 1966-08-27
图：巴生市开埠以来第一个人画展

一个巴生的故事 <http://www.leekianseng.com/leeKlang.htm>

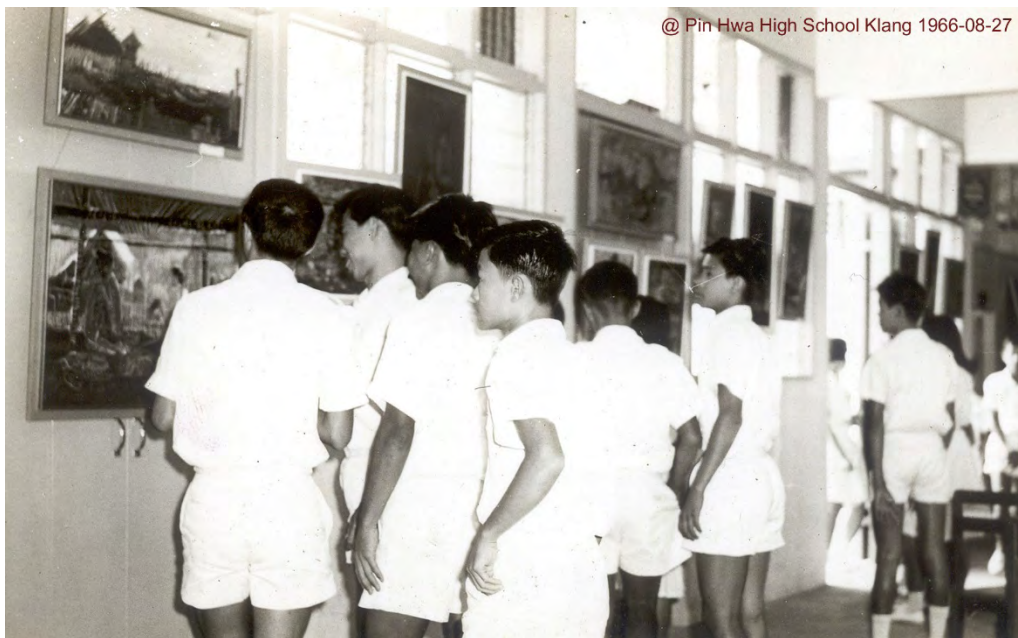


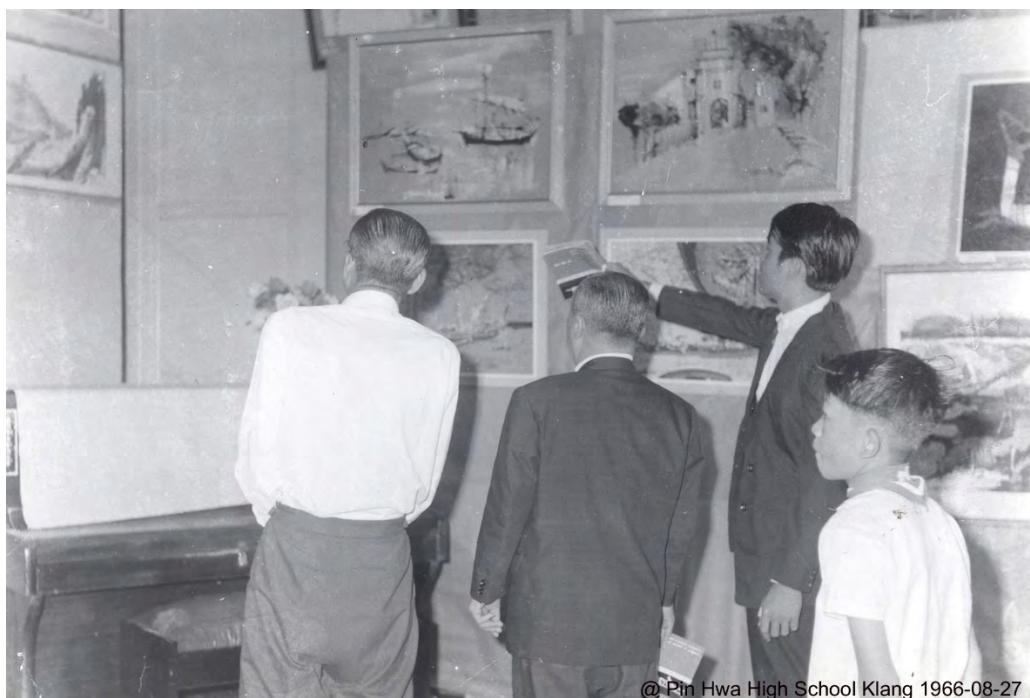
刘怀谷校长主持李健省个人画展开幕 1966-08-27 @ Pin Hwa High School Klang, Malaysia



Mrs. Elizabeth B. Roberts, Student Counsellor of the Malaysian American Commissions of Educational Exchange and her husband visiting LEE Kian Seng's One-man Show, looking on is Mr. Liu Huai Gu, the Principal of the School @ Pin Hwa High School Klang, Malaysia. 1966-08-27

图：巴生市开埠以来第一个向外开放的个人画展





@ Pin Hwa High School Klang 1966-08-27



修髮（油畫）

李健省作



天才畫家李健省 展示其近年創作

地點：巴生濱華中學禮堂

日期：八月廿七至卅一日

（吧生訊）本邦青年畫家李健省君將於八月二十七日至三十一日，一連五天假此間濱華中學大禮堂舉辦「個人畫展」，以展示其近兩年來的最新創作。展出作品包括油畫、水彩、素描、臘染、銅彫、水墨畫、剪貼等，並由濱華中學劉懷谷校長主持開幕，國家藝術館秘書蘇里文先生專文介紹。

據李君稱：馬來西亞藝術協會也將於十月十七日於首都爲他主辦一項「健省畫展」呢！

● 马来西亚中国报 1966 年 9 月 19 日

马艺协主办第十届青年画展

巴生李健省获得全场最佳奖与油画首奖

（本报驻巴生记者十六日讯）马来西亚艺术协会主办之今年第十届青年画展，成绩经已公布。全场最佳奖与油画首奖皆为巴生青年画家李健省所得。获奖作品题名为《丁加奴》。此画乃健省于丁加奴写生时所得之杰构。为一幅构图别出心裁，润色刚强的渔村即景。

此项青年画展将于十月十日假吉隆坡英国文化协会展览廊展出于公象人士参观。

健省君现为吉隆坡国家艺术馆成名画家行列中最年轻的一位。并为当局誉为当代马来西亚艺坛最有前途的青年画家。于一九六四年获全国画家公开赛之(B组)第三奖。去年获得学生周报主办之全国青年画家画展之全场特别奖与首奖。现为吉隆坡拔萃画廊腊染及铜丹班之指导。于今年八月二十七日假巴生滨华中学举行首次个人画展。为第一位于巴生举行个展之马来西亚画家。

由于健省之杰出才华，马来西亚艺协当局特于今年十月十七日至二十二日假吉隆坡美国友邦大厦主办《健省画展》，为马来西亚艺术协会主办最年轻的画家画展。展出作品共有一百一十幅，包括油画，腊染，水彩，剪贴，素描等等。

日五廿月八年六六九一

馬來西亞南洋商報

假期中舉行畫展 展出精湛作品一百卅五幅

巴生青年畫家李健省訂期 假期中舉行畫展 展出精湛作品一百卅五幅

本報一位成功的青年畫家李健省，將於本月二十七日至三十一日假本坡濱華中學禮堂舉行個人畫展，而由該校校長劉懷谷主持開幕。

李氏是一位自學成功的年輕畫家，才氣橫溢，極受本邦藝術界之重視，尤其是國家藝術館秘書法蘭克蘇里文之賞識，曾譽之為：“能以他的才能、技巧、自由地發揮，在他這樣年輕的年齡來講，是十分地驚人的。”

李氏先後曾獲得一九六四年全馬畫家公開賽（Arts Council Malaysia 主辦‘The Joy of Living’油畫 B 組）第三獎；一九六六年全馬青年畫家畫展（Malaysian Arts Council）全場優秀獎及（油畫）首獎。並曾參加韓國全球青年畫家畫展，馬來西亞代表在澳洲展出，全馬各項畫展等，皆獲好評。他的一幅佳作《乞丐與鳥》在一九六四年國家藝術館的畫展里，曾轟動了我們的前輩畫家與批評家，並為國家藝術館以高價購藏。這幅畫，於一九六五年被選代表我國藝術館首次於澳洲展出。

健省這次展出之作品共一百三十五幅，包括油畫，水彩畫，素描，銅雕，蜡染，剪貼，水墨畫，混合媒介等。

星洲日報

青年畫家李健省 為期五日畫展會 明起在巴生舉行

（吉隆坡訊）巴生青年畫家李健省，將於本月二十七日至三十一日假本坡濱華中學禮堂舉行個人畫展，而由該校校長劉懷谷主持開幕。

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生學報

日五廿月八年六六九一

天才畫家李健省 展示其近年創作

地點：巴生濱華中學禮堂
日期：八月廿七至卅一日

（吧生訊）本邦青年畫家李健省將於八月二十七日至三十一日，連五天假此間濱華中學禮堂舉行個人畫展，以展示其近年來之最新創作。展出作品包括油畫、水彩、素描、蠟染、銅雕、水畫、剪貼等，並由濱華中學劉懷谷校長主持開幕。國家藝術館秘書法蘭克蘇里文先生專文介紹。

據李君稱：馬來西亞藝術協會也將於十月十七日於首都為他舉辦一項「健省畫展」呢！

生學報

日五廿月八年六六九一

全場最佳獎 李健省奪得

展出地點：吉隆坡美國友邦大廈
日期：十月十七日至二十二日

（吉隆坡訊）本年度馬來西亞藝術協會主辦的第十屆青年畫展，全場最佳獎與油畫首獎皆為巴生青年畫家李健省所得。獲獎作品為「丁加奴」（即上圖）。此畫乃李君於丁加奴寫生時所作，構圖別出心裁，調色剛毅，背景為漁村即景。

又：馬來西亞藝術協會將於十月十七日至二十二日主辦「健省畫展」，地點設美國友邦大廈，屆時將有一張熱鬧。

• 馬來西亞南洋商報 1966 年 8 月 25 日

巴生青年畫家李健省訂期 假期中舉行畫展 展出精湛作品一百三十五幅

（巴生二十四日訊）本坡一位成功的青年畫家李健省，將於本月二十七日至三十一日假本坡濱華中學禮堂舉行個人畫展，而由該校校長劉懷谷主持開幕。

李氏是一位自學成功的年輕畫家，才氣橫溢，極受本邦藝術界之重視，尤其是國家藝術館秘書法蘭克蘇里文之賞識，曾譽之為：“能以他的才能、技巧、自由地發揮，在他這樣年輕的年齡來講，是十分地驚人的。”

李氏先後曾獲得一九六四年全馬畫家公開賽（Arts Council Malaysia 主辦‘The Joy of Living’油畫 B 組）第三獎；一九六六年全馬青年畫家畫展（Malaysian Arts Council）全場優秀獎及（油畫）首獎。並曾參加韓國全球青年畫家畫展，馬來西亞代表在澳洲展出，全馬各項畫展等，皆獲好評。他的一幅佳作《乞丐與鳥》在一九六四年國家藝術館的畫展里，曾轟動了我們的前輩畫家與批評家，並為國家藝術館以高價購藏。這幅畫，於一九六五年被選代表我國藝術館首次於澳洲展出。

健省這次展出之作品共一百三十五幅，包括油畫，水彩畫，素描，銅雕，蜡染，剪貼，水墨畫，混合媒介等。

- 马来西亚星洲日报 1966 年 8 月 25 日 青年画家李健省 为期五日画展会 明起在巴生举行**
 （巴生记者二十四日讯）青年画家李健省将于本月二十七日至三十一日在本坡滨华中学举行为期五日之个人画展。滨华中学刘怀谷校长将主持开幕。国家艺术馆秘书法阑克苏里文已为该展出之特别撰写献词。他在献词中说：“在大马的青年画家群中，来自巴生的李健省可说是我最赞赏的一位。”
 李君于去年在滨华中学高中部毕业，在学生时代已闻名于本邦艺坛。他于多次参加全国性画家作品比赛中，都获得优胜，其作品如《生活的情趣》，《大海的儿女》，《补网》等都是得奖之作。其作品也曾在日本和南韩展出。李君曾于去年十二月参加七人画展在首都及太平展出。此次李君为纪念其生日，特于本坡举行首次个人画展。
 据李君说：此次展出共有一百三十幅，为一九六四年至一九六六年之间的作品，计有油画，水彩，素描，蜡染，铜雕，水墨，混合媒介等，多数以我国人民生活为题材。
- 马来西亚学生周报 1966 年 8 月 17 日（星期三）天才画家李健省 展示其近年创作**
 地点：巴生滨华中学礼堂 日期：8 月 27 日至 31 日 （巴生讯）本邦青年画家李健省君将于八月二十七日至三十一日，一连五天假此间滨华中学大礼堂举办《个人画展》，以展示其近两年来的最新创作。展出作品包括油画、水彩、素描、蜡染、铜雕、水墨画、剪贴等，并由滨华中学刘怀谷校长主持开幕，国家艺术馆秘书苏里文先生专文介绍。
 据李君称：马来西亚艺术协会也将于十月十七日于首都为他主办一项《健省画展》呢！（图）修发（油画）李健省作
- 马来西亚 学生周报 1966 年 10 月 5 日 全场最佳奖李健省夺得**
展出地点：吉隆坡美国友邦大厦 日期：十月十七日至二十二日
 （吉隆坡讯）本年度马来西亚艺术协会(Arts Council Malaysia)主办的第十届青年画展，全场最佳奖与油画首奖皆为巴生青年画家李健省所得。获奖作品为《丁加奴》（即上图）。此画乃李君于丁加奴写生时的佳作；构图别出心裁，润色刚强，背景为渔村即景。
 又：马来西亚艺术协会将于十月十七日至二十二日主办《健省画展》，地点假美国友邦大厦，届时将有一番热闹。
- 马来西亚中国报 1966 年 6 月 19 日 拔萃画廊 设各项美术班**
 吉隆坡拔萃画廊自成立美术教导班以来，积极扩展教务工作，除开办西洋画班，中国画班，文凭考试画班外，更新开办《商业美术设计》班，蜡染班及铜雕班，以迎合社会及需要。同时该画廊将聘请七海广告公司，设计主任王开治先生担任商业美术设计班之指导及本邦青年画家李健省先生，担任蜡染班及铜雕班之指导。
 该《商业美术设计班》是专供一些爱好美术而欲从事广告事业之社会人士参加。该班计分为：
 （一）幻灯科，（二）电版科，（三）牌业科，（四）黑白及颜色稿，（五）中英文美术字体科，每科学程为六个月，上课时间均在晚间。另蜡染班及铜雕班之学程为三个月，由基本理论技巧而至色润之应用。
 该画廊之中国画班及西洋画班，因参加人数众多，故各分为二班，中国画班为每星期三，星期五，下午七时半至九时半，西洋画班上课时间为每星期六下午二时半至四时半，星期日上午九时至十一时。

- **THE NEW STRAITS TIMES ANNUAL, Malaysia, 1991** (@ P.135-P.139)
 “Home scenes – symbiosis of an artist and his home town ” -by Lam Seng Huat



马来西亚新海峡时报年刊整理巴生百年历史时,资深报人主编 Philip Mathew 与专栏作者 Lam Seng Fatt 来巴生专访。
 Philip Mathews, Lee Kian Seng and Lam Seng Huat @Lee Kian Seng ' s studio 1990-11-07.

rusty chain tied to a boat, the dark colours of the muddy bank and the colours of a much cleaner Klang River. It is a masterful work in watercolour.

By the time he was 16, his confidence had increased and his strokes were clean and strong. His magic-ink sketches of the Sunday market and the older parts of Klang near Gedong Raja Abdullah were famous in his artistic circle. And today, they have become an element of nostalgia given that Klang celebrated its 100th birthday in 1990.

After all, are there many people who would recall how Kota Bridge looked like when it was being built in the 60s? Or would anyone remember the White Elephant bridge which had its upper and lower water pipes across the river near the existing Musawaddin bridge? Does anyone recall how the hill

where the Hokkien Association building now stands looked like so many years ago? Or how the hill in Shah Alam looked when it was a technological Mira was built on it? And a wager is on for anyone who can recognise the Klang club, Kian Seng, at 42, is still fascinated by his hometown. Now

Another pair of works, left and below, done in 1964 and 1990 respectively, illustrate both the changes in his artistic direction and in his subject, Klang town.



When he started painting, he did not realise that his works would have historical value, like this painting of Kota Bridge being built in 1967.

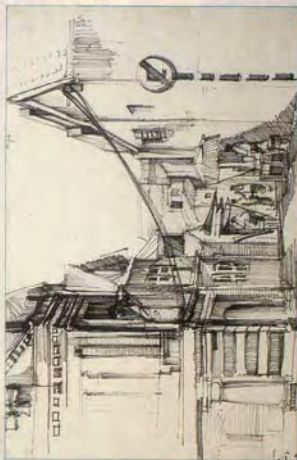
living in his home-studio in Taman Gembira, Teluk Gadong, on the way to Fort Tang. Kuan Seng still uses a 4-wheel driver (vehicle) and scouts for scenes which can be used in his works.

His technique has become much more sophisticated and he uses photography, printing and his own way of dyeing to create mixed-media works. They are wont to ask: Is it a photosilk-screen print or a painting or what?

The subjects are familiar ground — the streets of Klang with its rows of pre-war shophouses, the old Guan Yin temple, the grand Sultan Sulaiman mosque and the opulent colonial building now housing the architectural department of the Klang Municipal Council.

Kuan Seng will still continue with

his Klang works and though the scenes are familiar, his techniques will not be the same as the previous one. Looking at the progress he has made since the painting of the river scene when he was 11, it is as if he has developed along with the town, one stimulating the other in a surreal symbiosis. **H**



By 1964, his sketches had matured and his sketch of a narrow Klang found its way into the work of the period with confidence.

Kuan Seng was to paint the same scene again in 1964, but this time using photography, print and dyeing, which showed how far his art had evolved.



At an age when others would have drawn stick figures, 11-year-old Lee Kuan Seng was already painting scenes of the Klang River in water-colour.

- 1968



图：雪兰莪苏丹殿下于1968年10月10日在巴生俱乐部（Royal Klang Club）主持李健省个人画展开幕礼。
@ 皇城巴生俱乐部 (Royal Klang Club)。



“巴生皇家俱乐部（Kelab Di Raja Klang/Royal Klang Club）历史超过百年，60年代艺术气息浓厚文化素质高，曾是戏剧活动历史重镇之一，对马来西亚的戏剧发展有一定的贡献。1967年时任会长R.J. Collins先生热心艺术，业余兴趣导演戏剧，在海峡时报的新闻（Straits Times Malaysia 1966-10-18）发现李健省。“那时我画室在偏僻的郊区（Kampong）没电话，他马不停蹄四处探听，最终给他找到。他热心邀我参与该会之戏剧活动负责舞台设计，我乐意免费帮他也开始与表演艺术结缘。（The Lesson by Eugene Ionesco translated from the French by Donald Watson @ Klang Club, Directed by Reginald Collins 1968）之后，在他的诚意安排下，促成了该项画展。”



@ The Royal Klang Club Malaysia 1966-10-10

马来西亚雪州苏丹殿下为李健省个展主持开幕 @1968-10-10 巴生皇家俱乐部 (Royal Klang Club)



Source: China Press Malaysia, 12th October 1968 (top) and Sin Ming Daily, Malaysia 16th October 1968.

图：1968 年 10 月 10 日，雪兰莪苏丹殿下在巴生 Klang Club 主持李健省画展开幕，奠定了向外“打开巴生艺术之门”的基础。

- **马来西亚中国报 1968 年 10 月 12 日 李健省画展会由雪苏丹揭幕**
（巴生记者十一日讯）本邦青年画家李健省昨日下午五时半假巴生皇城俱乐部举行个人画展，恭请雪州苏丹殿下主持开幕。应邀观礼之嘉宾甚为踊跃，情况热烈。李健省是马来西亚一位杰出画家，其作品独创一格，甚获艺术界之推崇。曾代表本邦参加国际画展，且曾于最近在泰国举行个人画展，获得佳评。昨日另一位画家刘文英之作品亦在场展出，甚为成功。图为雪州苏丹殿下参观画家李健省个人画展之影，左为李君。（巴生黄摄）
- **马来西亚新明日报 1968 年 10 月 16 日**（图）雪苏丹殿下伉俪参观李健省个展之影。中立者为苏丹殿下，右边是李健省，画展在巴生俱乐部举行。

- “Art should be a free-flow of one’s own will—artist” —Hoo Ban Khee, 9 October 1968 Eastern Sun



ation. The Intaglio.
It will also mark his last show here before he leaves for Tokyo for further studies early next year.

Kian Seng has always been a creative and adventurous artist.

With the creation of Intaglio — an oil paint on a curved-out hardboard — he manages to bring painting to a three-dimensional beauty while still retaining the rhythm beauty of the hardboard.

A total of six such paintings will be shown at the coming exhibition.

Kian Seng also excels in batik but, as other good artists, he is always critical of his own works.

Eastern Sun Lee Kian Seng
1968, Oct. 9

**Art should be a
free-flow of one’s
own will—artist**

By HOO BAN KHEE

KUALA LUMPUR, Tues. — Ten years in art and 21-year-old Lee Kian Seng is still looking as “square” as when he was a schoolboy.

With his “porcupine” hair he looks more like a construction labourer than a refined and polished young artist.

Why doesn’t he sport a Beatle-hairdo like so many young artists?

Here he let the cat out of the bag.

“I don’t wish to look like an artist in order to be an artist.

“I sell my works not by my appearance,” he said, equally as stubborn as he is with his hair.

Kian Seng was speaking on the eve of a joint exhibition to be opened by the Sultan of Selangor at the Klang Club, Klang, at 5.30 p.m. on Thursday.

The exhibition will show a collection of his works in the last 10 years with main emphasis on his latest cre-

Decorative

He said: “I know there is something wrong with batik paintings. Something, somewhere. I can’t tell.

“Perhaps, it is too decorative.”

“I hope I would be able to learn, to compare and to improve them when I am in Japan,” he said.

He is also one who persistently refuses to bow to other styles and influences.

He said: “Art should be a free-flow of one’s own will.”

“There is no point of doing anything at all if it is merely a copy-work.”

He hoped to put up several shows in Taiwan, Hong Kong while on his way to Japan.

Eastern Sun, October 9, 1968

DAY, OCTOBER 9, 1968 PAGE 11

EASTERN SUN WEDNE.

- **THE LESSON** by Eugene Ionesco translated from the French by Donald Watson Directed by Reginald Collins @ Klang Club 1968。 Set painting by Lee Kian Seng

THE LESSON

A Comic Drama
by
EUGENE IONESCO

Translated from the French
by
DONALD WATSON

The characters:
(in the order of their appearance)

| | | | |
|----------------------|-----|-----|-------------------|
| The Maid | ... | ... | Riona Collins |
| The Pupil | ... | ... | Veronica Allen |
| The Professor | ... | ... | Christopher Allen |

Directed by Reginald Collins

The action of the Play passes in the Professor's study in
a small French town

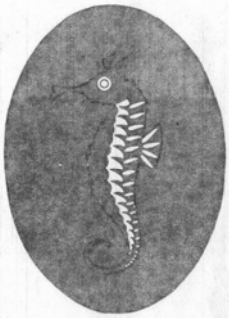
| | | | |
|---------------------|-----|-----|---------------|
| Stage Manager | ... | ... | Peter Bonner |
| Asst. Stage Manager | ... | ... | Bill Martin |
| Set Painting | ... | ... | Lee Kian Seng |
| Wigs & Hair styles | ... | ... | Rena Chen |

Production Photographs by Peter Adler

House Manager W. Davson

ACKNOWLEDGEMENTS

The French Embassy



For Air and Sea Operations

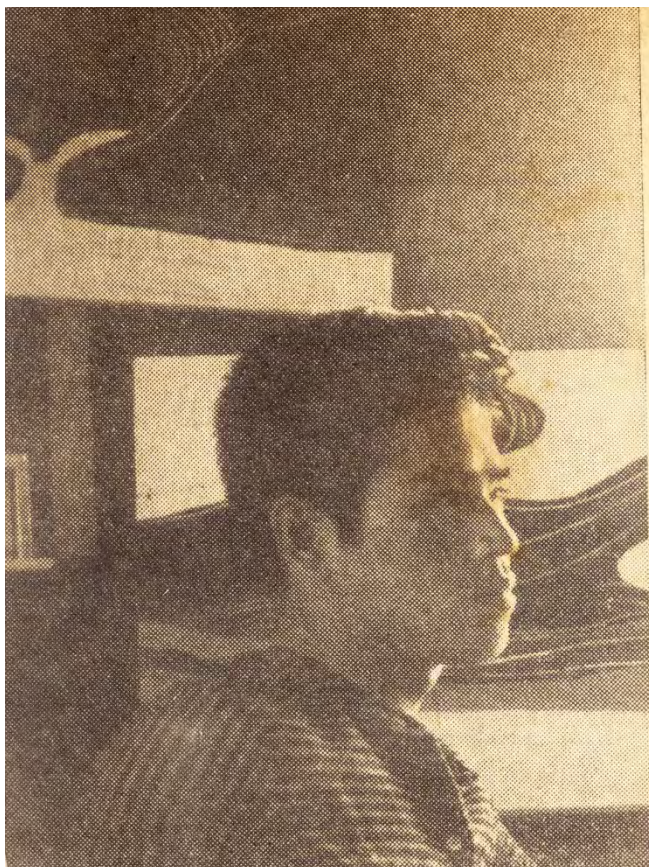
contact

Guthrie Boustead

Code Name "Sea-Horse"

1968
Klang Club

1960 年代部分记录与作品

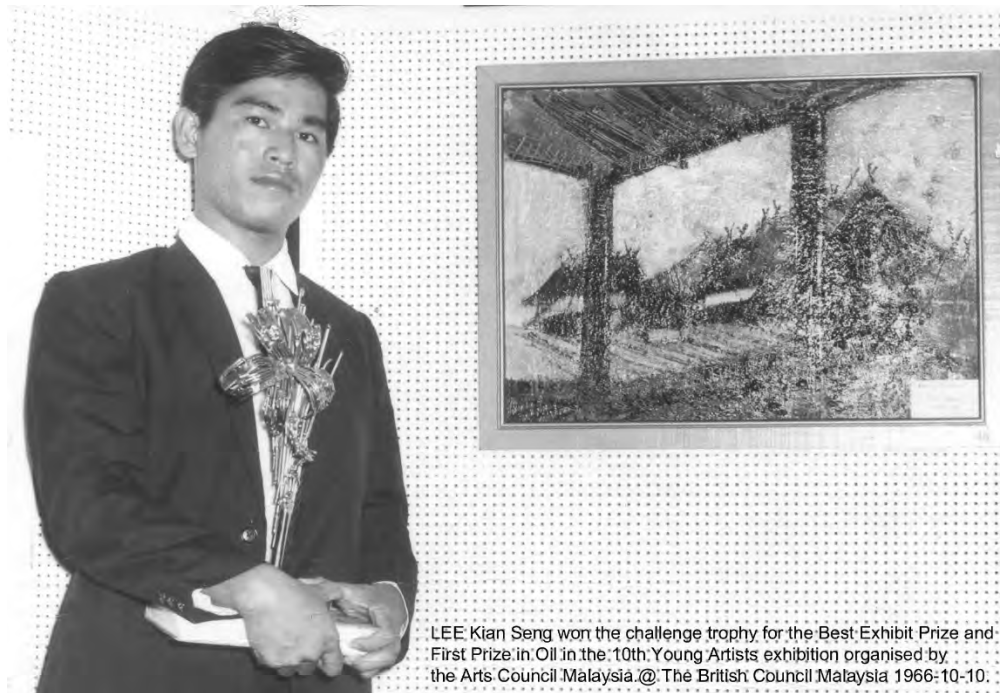


**there is
no 'ism'
for my
paintings
as they
are the
free flow
of my
own will**

19690222



LEE Kian Seng @ Klang 1966



LEE Kian Seng won the challenge trophy for the Best Exhibit Prize and First Prize in Oil in the 10th Young Artists exhibition organised by the Arts Council Malaysia @ The British Council Malaysia 1966-10-10.



图：马来西亚南洋商报 1966 年 10 月 11 日

副教长李孝友，昨日主持第十届青年画展开幕，颁奖给青年画展最佳作品优胜者李健省。



图：1966 年 10 月马来西亚艺术理事会（Arts Council Malaysia）在吉隆坡为李健省主办个展，苏里文先生主持开幕礼。

“1960 年代中期在国家艺术领域，多次获奖吸引了苏里文先生（Mr.Frank Sullivan）和林碧颜律师（P.G.Lim）的注意，主动与我作了一生朋友。1970 年代初，我介绍滨华中学多位校友们的作品给苏里文先生认识，并为他们举办个人画展。苏里文先生是当年马来西亚首相的新闻官（第一任马来西亚国家艺术馆馆长），和林碧颜（P.G.Lim）律师是组织马来西亚国家艺术馆重要功臣，行政一流，对马来西亚艺术发展贡献重大。1971 年自国家艺术馆退休。”



Source: Nanyang Siang Pau 18th October 1966 and China Press 18th October 1966

- 马来西亚南洋商报 1966 年 10 月 18 日

画家李健省个展苏里文主持揭幕 展出作品包括蜡染画等

（吉隆坡十七日讯）国家艺术馆义务秘书苏里文说：马来西亚年轻画家人材的辈出，在本邦美术的迅速发展及进步方面来说，是非常显著者。由于本邦年轻画家每年都有人材被发掘，已为本邦在美术的领域中带来了无限的希望。

苏里文今日下午五时半，在本坡安邦律美国友邦大厦楼下，为年轻画家李健省个展主持开幕礼时，发表演说。

他说李健省是一个自学成功的画家，他并没有正式进过何学院习画，但是，这并非意味他的作品价值。他的两幅作品，已为国家艺术馆所珍藏，由此可见他的作品受到重视与赏识。（图）国家艺术馆秘书苏里文（左）及艺术协会展示小组主席依沙阿巴基（右）正在聆听青年画家李健省解释其作品。

- 马来西亚中国报 1966 年 10 月 18 日

青年画家李健省个展会 苏里文主持开幕 赞扬本邦艺坛生气蓬勃

青年画家李健省画家，经于昨日在国家艺术馆秘书苏里文主持下，宣告隆重开幕。

苏里文在他的开幕致词中指出，近年来本邦艺坛生气蓬勃，青年画家辈出，是各国中所罕见，而李君却是其中佼佼者。他并引用大画家毕加索的名言将李君勤勉一番。（图示）国家艺术馆秘书苏里文在致开幕词之影，其右为青年画家李健省君，左边的是艺术协会展览委员会主席伊隆。



(From Left) Chairman of the Arts Council Malaysia Mr. Hisham Albakri, Guest of honour Hon. Secretary of the National Art Gallery Malaysia Mr. Frank Sullivan who launched the Opening of LEE Kian Seng one man show @ A.I.A Building Kuala Lumpur 1966-10-17



Self-taught artist holds one-man show

KUALA LUMPUR. Mon. — An 18-year-old artist from Klang, Mr. Lee Kian Seng, is holding a one-man exhibition, his second so far, at the Balai Ampang, AIA Building, here from today to Saturday.

On display will be 110 of his works. These include batik paintings, oils, water-colours and other media. The exhibition will be declared open by Mr. Frank Sullivan, Secretary of the National Art Gallery at 5.30 p.m. today. It will be open to the public from 10 a.m. to 6 p.m. daily from tomorrow.

Virtually self-taught, Kian Seng held his first one-man show in Klang last August.

Puzzled

Mr. Sullivan, had this to say about Kian Seng: "He has already revealed abilities which are astonishing for an artist so young in years.

"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 forebears for several generations back."

Many of Kian Seng's works have been exhibited in the annual National Art exhibitions sponsored by the National Art Gallery from 1962.

He won the challenge trophy for the best exhibit in the Arts Council's 10th Young Artists exhibition now being held at the British Council Centre here.

● Picture shows Kian Seng beside one of his works.

OCTOBER 18 1966

THE STRAITS TIMES



Young artist

to hold

one-man

exhibition

KUALA LUMPUR, Mon. — A promising young artist, Mr. Lee Kian Seng, 18, will hold a five-day exhibition of his works at the AIA Building in Jalan Ampang here, beginning tomorrow.

The 110 works, including 70 oils, in his one-man show are for sale, the prices ranging from \$80 to \$700 each.

Admission to the exhibition, which is open to the public from 10 a.m. to 6 p.m. daily, is free.

First prize

Mr. Lee's latest success was in this year's Young Artists Exhibition in which he won the first prize for his oil painting, entitled "Kuala Trengganu."

He was discovered in 1964 when his oil painting, "The Beggar and the Bird", was shown at the seventh National Art Exhibition here.

It was later acquired by the National Art Gallery for its permanent collection and was among the paintings selected for the first exhibition of Malaysian art in Sydney last year.

Source: The Straits Times, October 18, 1966

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LEE Kian Seng 1966









LEE Kian Seng 1966 @ A I A Building, Kuala Lumpur Malaysia

At the A.Z.A. Balakrishnan Hall.
Portrait of John





1966

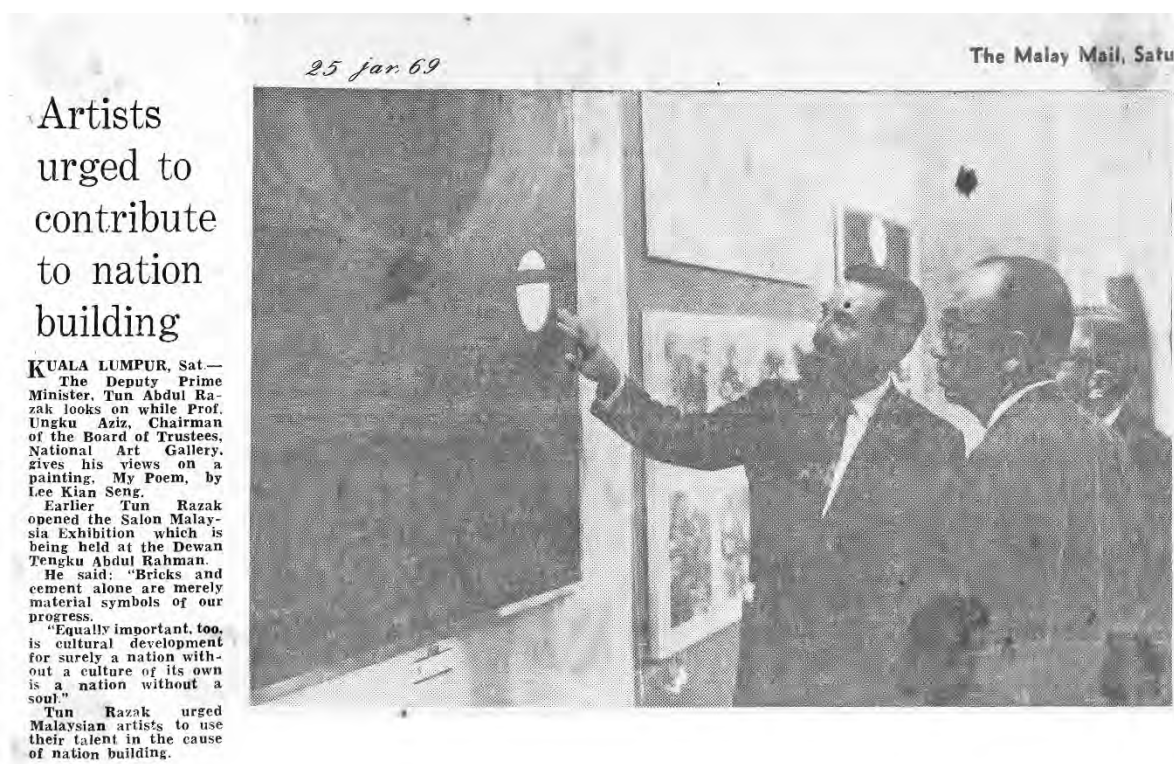


LEE Kian Seng @1968

< The Pair > 1968, Permanent Collection of the National Art Gallery Malaysia



< My Poem> 1968, Permanent Collection of the National Art Gallery Malaysia



- The Malay Mail 25 January 1969



1968

WARATAH SPRING FESTIVAL
EXHIBITION OF MALAYSIAN ART
DAVID JONES ART GALLERY
Sydney—October, 1965

**Message from the High Commissioner for Malaysia in Australia
His Excellency Tun Lim Yew Hock**

I am very pleased indeed that an Exhibition of Malaysian Art is being presented at the highly popular Waratah Spring Festival in Sydney, because this is the first time that a representative collection of Malaysian art is being shown in Australia.

The Exhibition which consists of 43 paintings by 30 well-known artists in Malaysia and Singapore, was chosen by a Special Committee appointed by the National Art Gallery in Kuala Lumpur.

Seventeen of the artists represented are among 27 whose paintings were selected for an Exhibition of Malaysian Art currently being presented at the Commonwealth Arts Festival in the United Kingdom.

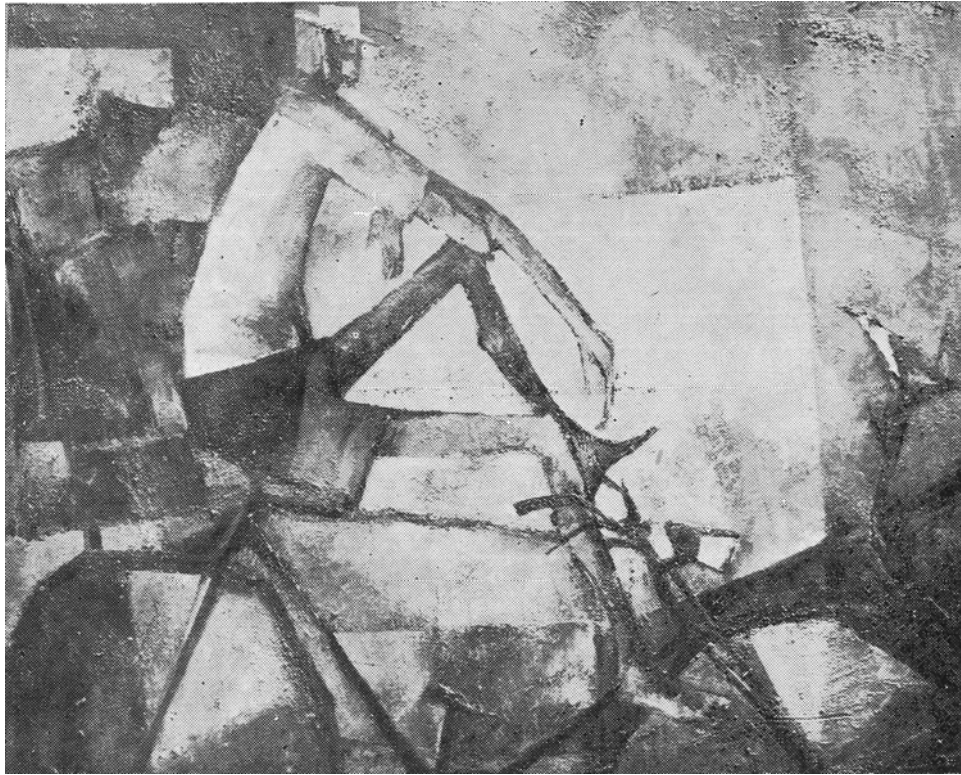
I am informed that the Committee members experienced considerable difficulty in trying to compress the wide range of expression of Malaysian artists into such a brief compass of 43 exhibits but this they have managed to do, producing a true mirror of Malaysian painting today. Sculpture is not being shown on this occasion, but I hope that in future exhibitions this will be possible.

Viewers will note that the exhibits are drawn from both public and private collections as well as from current works submitted by the artists themselves.

Although art in Malaysia and Singapore is young in years, nevertheless it is surprisingly mature when you consider that its history reaches back only 30 years. This Exhibition reveals that there has been an explosion of artistic spirit in our area of the world. This is demonstrated by the ages of the artists. No less than 14 of the artists represented are in their twenties and two artists—Dzulkifli Buyong and Lee Kian Seng are only 18.

There is a freshness and vitality about Malaysian Art that is not only highly individual and eclectic in approach but also refreshingly different. It is also evident that while our artists reflect the Malaysian ethos they are also in stream with modern trends.

It is my hope that all who visit the Waratah Spring Festival will enjoy this Exhibition, not only for its own intrinsic merit but as a gesture of goodwill from the artists and people of Malaysia to the artists and people of Australia.

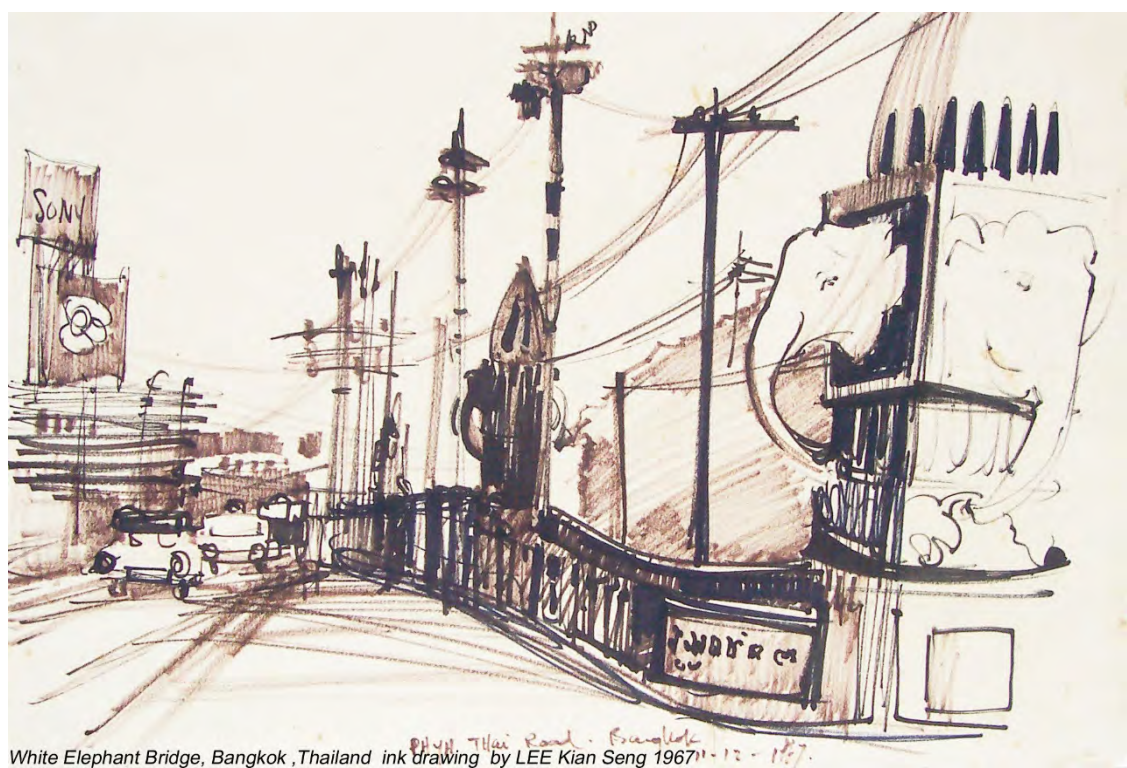


*"The Beggar and the Bird" (三轮车夫与鸟) 1964. Oil
Permanent collection of the National Art Gallery of Malaysia*



*"The Joy of Living". (生活的情趣) 1965. Oil.
Permanent collection of the National Art Gallery of Malaysia*

1967 *from Klang to Bangkok > Chengmai*





EXHIBITION OF PAINTINGS IN THE TRIO GALLERY 60 NEW PETCHABURI RD.
BANGKOK
by

LEE KIAN SENG

OF MALAYSIA

Opened by H. E. the Malaysian Ambassador to Thailand,
TENGKU NGAH MOHAMED bin TENGKU SERI AKAR

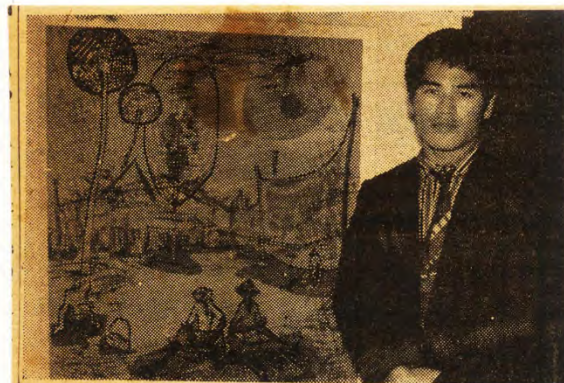
12 December, 1967 — 3 January, 1968.

Printed by Chong Fah Press, Klang.



Trio Gallery 60, New Petchaburi Rd Bangkok @1967-12-12





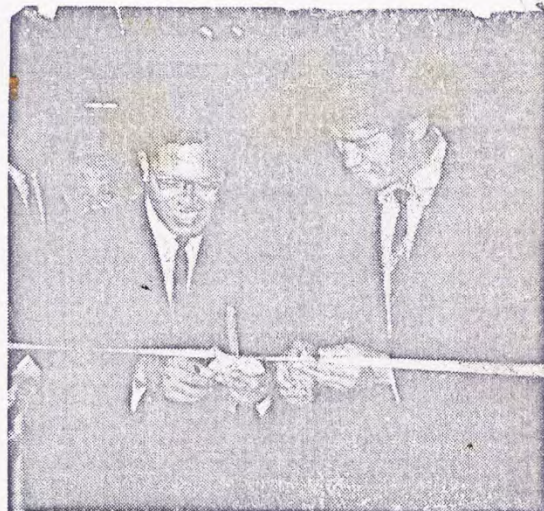
Singapore Batik Artist ...

Nineteen-year-old Lee Kian Seng, Malaysian batik artist, will hold a one man show at the Trio Gallery, 60 New Petchburi Rd., from today to Jan. 3. Malaysian Ambassador Tengku Ngah Mohamed bin Tengku Sri Akar will open the exhibition at 6:30 p.m. Young Mr. Seng is one of twenty artists chosen to represent his country in the First Triennale of Contemporary World Art in New Delhi.

Note: It is Malaysian artist, not Singapore

ธันวาคม พ.ศ. ๒๕๐๐

พิมพ์พิเศษ



เอกอัครราชทูตมาเลเซียกำลังดำเนินการแสดงภาพของ ลีเคียน เซ็ง ที่ทริโอแกลเลอรี เพชรบุรีคิโหม

สมเด็จพระเจ้าลูกเธอ เจ้าฟ้าสิรินธรเทพ-รัตนสุภา เสด็จเปิดการประชุมสัมมนา ร.ร.พุทธศาสนา วันอาทิตย์ทั่วประเทศครั้งแรก ที่ตึกสภาการศึกษาหน้า-มกุฏราชวิทยาลัย วัดบวรนิเวศวิหาร เมื่อ ๕ ธ.ค.นี้



วันจันทร์ที่ ๑๐ ธันวาคม พ.ศ. ๒๕๐๐

ลี เกียน เซ็ง จิตรกรฝีมือชาวมาเลย์ มาแสดงภาพที่ทริโอแกลเลอรี เพชรบุรีคิโหม.

การแสดงผลภาพ

ของจิตรกรมีชื่อชาวมาเลย์

จิตรกรนาม กระเคื่องของมาเลย์ เปิดแสดงภาพนอกประเทศเป็นครั้งแรก โชว์ผลงานภาพสีน้ำมัน และภาพวาดค ๓๐ กว่าภาพ




จิตรกรวัย ๑๙ ปี ผู้ที่พระเจ้าสร้างมาให้มีพรสวรรค์ในทางศิลปะเกี่ยวกับภาพหุ่นค ลี เกียน เซ็ง เขามีชื่อเสียงมากเกี่ยวกับการวาดภาพ "มาคัก" ในมาเลเซีย และสำหรับที่เมืองกรุง อันเป็นมรดกของกรุงศรีอยุธยา ด้วยแล้วทุกคนย่อมรู้จักชื่อของเขา


เขาเคยได้รับรางวัลการแสดงผลงานสำคัญๆ หลายรางวัลด้วยกัน และการแสดงผลภาพของเขาที่ ทริโอ แกลเลอรี ถนนเพชรบุรีคิโหม ในวันที่ ๑๒ นี้ จนถึง ๓ มกราคม ใครต้องการชมการแสดงผลภาพในครั้งนี้ เข้าชมได้ตลอดเวลา.





• 备忘/ mem (1960 年代)

| 以下 4 项标志性的个展和联谊群展合力激活了巴生艺术生态 | |
|--|---|
| <p>(1)</p> <p>1966-08-27~31 (专业个展)</p>  | <ul style="list-style-type: none"> 开埠以来第一个于巴生市举行的个人画展--《李健省个展》(@ 巴生滨华中学大礼堂, 1966 年 8 月 27 日至 31 日)。激活了巴生社区的艺术活动, 向外“打开巴生艺术之门”。南洋美专校友, 外国人士等公众踊跃参观。 https://klanghistory.blogspot.com/2014/09/blog-post.html <p>缘起: 1966 年 8 月, 为配合校庆回馈母校, 李健省毅然将筹备中的吉隆坡个展作品 (@1966 年 10 月 17~22 日/马来西亚艺术议会 The Arts Council of Malaysia 主办) 提前移至滨华中学大礼堂展出 (@1966 年 8 月 27~31 日), 创造了开埠以来第一个于巴生市举行的个人画展。</p> <p>1966 年 7 月, 马来西亚国家美术馆信托委员会义务秘书 (第一任国家艺术馆馆长) 法兰克·苏里文先生 (Mr. Frank Sullivan) 为李健省在巴生和吉隆坡 (The Arts Council of Malaysia 主办) 共用的个人画展纪念册写序言。详见: 学生周报 1966-08-17、中国报 1966-09-19、星洲日报 1966-08-25 和南洋商报 1966-08-25。</p> <ul style="list-style-type: none"> 在李健省个展开幕日 1966-08-27, 现场与来宾庄金秀即兴掀起一项跨越族群联谊群展的构思, 即 1967 年的第一届“雪州王城画展”。 |
| <p>(2)</p> <p>1967-03-04~08 联谊群展 (业余)</p> | <p>《第一届雪州王城画展》(1967) 跨族群联谊群展@ Dewan Melayu Klang (巴生马来人大会堂)。由一个临时画展筹委会运作, 李健省是召集人之一。</p>   <p>图片右: 摄于 1967-03-04 《第一届雪州王城画展》跨族群联谊群展开幕日@ Dewan Melayu Klang (巴生马来人大会堂 Jalan Kota Raja 41000 Klang), 由 Y.A.M Tengku Azman Shah Alhaj (穿大衣者) 主持画展开幕礼。舞台背景大幅油画是李健省的“Power, Strength and Nature”。(详见画展目录)。(黎明摄影/Lee Ming Photo)</p> <p>李健省与林光明在最后一排。李健省展出“Istana Alam Shah”, “Bull carts”, “The Vietnam War”, “Landscape” 和 “Power, Strength and Nature”。(详见画展目录)</p> <ul style="list-style-type: none"> 为了准备协助滨海区各族画友注册合法的“艺术家协会”, 李健省成功向 The Arts Council Malaysia 索取到该协会的章程作参考。 |
| <p>(3)</p> <p>1968-05-14~16 联谊群展 (业余)</p> | <p>《第二届雪州皇城画展》跨族群联谊群展@ 巴生福建会馆。由一个临时“画展委员”会运作 (Exhibition Organising Committee)。李健省是召集人之一, 特刊主编, Hon.Secretary 和英文书。</p> <p>在联系华裔画家方面, 姚拓先生功不可没。李健省展出, Tin Mine, Trees, Green, Mending Nets 和 Birds。注: 林光明 1968 年 4 月到日本留学, 但有交代作品参展。</p> <p>为提升巴生的艺术风气与士气, 李健省于 1968 年邀请苏里文先生 (Mr. Frank Sullivan) 出任第二届《雪州皇城画展》的顾问之一, 期间把滨华中学的校名带进国家艺术馆。1970 年代初, 李健省推荐滨华中学多位校友们的作品给苏里文先生所主持的 Samat Art Gallery 办个展。</p> |

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| <p>(4)</p> <p>1968-10-10 雪州苏丹殿下开幕李健省画展 (专业个展)</p>  | <p>马来西亚雪州苏丹殿下于巴生俱乐部 (Royal Klang Club) 开幕《李健省画展》，奠定了向外“打开巴生艺术之门”的基础。苏丹殿下积极提倡艺术教育。</p> <p>缘起：巴生皇家俱乐部 (Kelab Di Raja Klang/Royal Klang Club) 历史超过百年，60 年代艺术气息浓厚文化素质高，曾是马来西亚戏剧活动重镇之一，对马来西亚的戏剧发展有一定的贡献。1967 年时任会长 R.J. Colins 先生热心艺术，业余兴趣导演戏剧，在海峡时报的新闻 (‘‘Young artist to hold one-man exhibition’’ 1966-10-18 The Straits Times Malaysia) 发现李健省。那时李健省工作室在偏僻的郊区 (Lot 831,c-9,Bukit Raja,Klang) 没电话，R.J. Colins 先生马不停蹄四处探听，最终给他找到。R.J.Colins 先生热心邀李健省参与该俱乐部之戏剧活动负责舞台设计 (The Lesson by Eugene Ionesco translated from the French by Donald Watson @ Klang Club Directed by Reginald Collins 1968)，李健省乐意免费帮他。R.J.Colins 先生与雪州苏丹殿下是好友，之后，在他的诚意安排下，促成了 1968 年的《李健省画展》。</p> |
|---|---|

1. 1968 年 10 月 10 日雪州苏丹殿下假巴生 (皇城) 俱乐部 (Royal Klang Club, Malaysia) 为李健省个展开幕，史无前例，盛况空前。苏丹殿下领头在各层面提升市民的品位，是艺术教育醒觉的里程碑。这令巴生两三位老画家心里开始不能平衡，谗言由此开始，日后大家莫名变成陌生。曾几何时李健省也被一小撮人标签成“外星人”。
(详见：“Art should be a free flow of one’s own will” by Hoo Ban KHee -Eastern Sun 1968.10.09、“李健省画展会由苏丹揭幕”中国报 1968.10.12、新明日报 1968.10.16)
2. 自 1966 年以来李健省在巴生举行 8 项个人发表会，也是马来西亚艺术史上第一位受国家委任出席国际艺术盛会 (1984 年@ 东盟 ASEAN) 兼发表创作的专事艺术的华裔艺术家。自 1970 年代初以来，李健省工作室一直是此区域多元种族学者，专业艺术家，美术馆策展人和国际交流的据点之一，为“打开巴生艺术之门”奠定了基础。详见《笔记巴生》https://leekianseng.com/lee_Klang_2.pdf
3. 17.1.1988 @ 巴生福建会馆，李健省领头在马来西亚社区推介/策展“现代文明的证言”装置艺术。



1968

1969 *from Klang to Tokyo*



Courtesy of Nihon Keizai Shinbun (Nikei 日本经济新闻) 20/01/1972.

Location: Gallery Nippon,3-2 Nihonbashi-Tori Chuo-ku Tokyo,Japan . Date: 1969-11-24 at 5.30 pm
 Subject: "Batik Paintings by Lee Kian Seng of Malaysia"
 Opened by His Excellency, Mr. Mohamed Hussein Osman, Malaysian Ambassador in Japan.
 Details: To the press report by Jennifer S.Byrd at The Japan Times November 29, 1969



The Japan Times, November 29, 1969

10 The Japan Times

November 29, 1969

By JENNIFER S. BYRD

ANOTHER artist working with dyes is young Lee Kian-seng from Malaysia whose very impressive show is at the Nippon Gallery (tel. 272-0011) until Nov. 29. A versatile artist, Lee works in oils and batiks, creating decoratively figurative works as well as surprisingly vivid abstractions.

At the Nippon Gallery the walls are literally crammed with Lee's colors. They are strong and deep, on the dark side, giving more substance to the batiks. Native dancers caught in characteristic poses illuminate the somber backgrounds. The more recent works portray Japanese figures from the Kabuki stage with equal conviction. Here and there jewel-like bright spots float up to the surface and the effect is a tingling of Javanese bells over the deeper, resonant gongs in the background.

In the center wall there are three excellent abstract pieces which together or separately breathe with remarkable breadth. As a group they fair-

ly dominate the entire exhibition space with large, bold configurations in generous, graceful lines. There is a total ease with space and mass, with lights and darks. Lee's is a supple strength which is seen usually in older artists, a force which does not stab or push but which lives, as it were, breathing in and out, flexing and relaxing with a rare sense of peace and assurance. Lee is working in Japan at present and should be something like a breath of fresh air to his peers here.

* * *

- 1960~1970 年代的主要活动:

1966~1970 年间:

1965: 马来西亚巴生滨华中学第一届高三理毕业。

1966-1969: 修习个人设计的艺术课程。

1966-1969: 8 次个人画展。获 6 项国家级奖 (3 项国家艺术馆/National Art Gallery Malaysia, 3 项马来西亚艺术理事会/The Arts Council of Malaysia)。

1966-1970: 作品入选马来西亚国家展参加巴西《当代世界双年一度艺术展》(10th Sao Paulo Biennale, Brazil 1969), 印度《当代世界三年一度艺术展》(First India Triennale, New Delhi 1967), 加拿大艺术节《人类与其世界》展(Canada 1970), 《澳洲艺术节》(Warath Spring Art Festival, Australia 1966) 以及在《世界博览会》(Expo'1970, Osaka Japan) 马来西亚馆发表三次元作品 “Unity” 等。

个展

1966: 个展--吧生 (马来西亚)。

1966: 吉隆坡 — 马来西亚艺术理事会主办 (The Arts Council of Malaysia)。

1967: 森美兰 — 森美艺术协会, 马来西亚。

1967: 画廊 11 — 。吉隆坡, 马来西亚

1968: 吧生 — 吧生俱乐部, 马来西亚。

1968: 沙玛画廊 — 吉隆坡, 马来西亚。

1968: TRIO 画廊 — 曼谷, 泰国。

1969: 沙玛画廊 — 吉隆坡, 马来西亚。

1966 One man show, Klang, Malaysia.

1966 Kuala Lumpur A.I.A. Building, sponsored by the Arts Council of Malaysia.

1967 Seremban, sponsored by the Negeri Sembilan Arts Society, Malaysia.

1967 Galeri 11, Kuala Lumpur, Malaysia.

1968 Klang Club.(Launched by late His Royal Highness The Sultan of Selangor)

1968 Samar Art Gallery, A.I.A. Building, Kuala Lumpur, Malaysia.

1968 Trio Gallery, Bangkok, Thailand.

1969 Samat Art Gallery, A.I.A. Building, Kuala Lumpur, Malaysia.

1964: B 组第三奖 (油画) @ 《The Joy of Living》公开赛 (马来西亚艺术理事会主办 (The Arts Council of Malaysia), 作品 《生活的情趣》)。

1966: 全场最佳奖 (Best Exhibit Prize) 与油画首奖 (First Prize in Oil) @ 《第十届青年画展》马来西亚艺术理事会主办 (The Arts Council of Malaysia), 作品 《Kuala Terengganu》。

1968: 《The Pair》获雕塑第三奖, 《My Poem》获混合媒介第三奖, 《Villager》获巴迪画荣誉奖 @ 《马来西亚沙龙》展马来西亚国家美术馆主办。

a. 1972~1977 年间

- 1972: 两个大奖 (Major Award) 之一@ 《马来西亚风景画》展马来西亚国家美术馆主办, 作品《From the Windows of Red》。
- 1973: 小奖 (Minor Award) @ 《人类及其世界》展马来西亚国家美术馆主办, 作品《Mankind》。
- 1975: 大奖 (Major Award) @ 《现代青年》展 (The Young Contemporaries), 马来西亚国家美术馆主办, 作品《Process of Poker game》和《Resumption and Consumption》。
- 1977: 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”) @ 《全国艺术及版画 1977》展, 马来西亚国家美术馆主办。

1969-1972: 第一回游学日本

1976-1977: 第二回 游学日本



• 1976 年于东京的工作室

b. 1977 年设立石版画工作室



1977 年5 月于巴生设立马来西亚第一间石版画工作室



- 1986

展出 1960 年代的巴生素描

Sketches of Klang

By Yap Leng Kuen

AFTER 14 years of keeping to himself, Klang artist Lee Kian Seng has decided to come out and give a show.

"My public appearances in this country so far have been at the invitation of the National Art Gallery," he says.

But with the growing number of requests from younger aspiring artists, Mr Lee feels that it is time he does something for the community.

"They have always approached me but I have always said that I was not prepared to meet the crowd yet."

I had my career to consolidate and now, I feel that I have gathered enough experience and knowledge to be able to answer their queries," he explains.

The exhibition is at his art studio, Kian Seng Art Studio, 23 1st floor Jalan Palasari, Taman Chi Liung, Kawasari 5, Klang.

For a start, Mr Lee is exhibiting his early drawings of Klang town in the 60s. The pieces are not for sale; they are for people to see how Klang used to be before, he says.

Altogether there are 150 pieces in ink and marker pen, and watercolour.

The drawings, made when he was only 16, are remembrances of the buildings, streets and people in Klang.

Two particularly charming ones are those of some men drinking at a roadside stall near the Klang Railway Station. The stall is no more there.

Another sketch shows a couple of barefooted Indian boys who had sat for the picture. They were working at the Indian stores near the Klang Bus Station.

"At that time, I was just going round the town, sketching on site and not knowing the future value of the sketches," says the 37-year-old artist at his studio.

Mr Lee adds that he did not know anything about technique then — he just sketched what he saw. So what remains can be said to be a series of historical records seen through a young artist's eye at that time.

A picture that should be of interest is the one of the White Elephant Bridge or Jambatan Gantung that used to run parallel to the present Musaeddin Bridge.

The artist had recorded people squatting on the water pipes and fishing. "The bridge is no more there and the river has become so dirty," says Mr Lee.

He had also recorded the scene at the Kota Bridge when it was being built. In innocent contrast to the concrete and steel beams, people were still riding past in big bicycles and carts.

Among the buildings on record are the shophouses that used to stand on Batu Tiga Road, near the Esso station and the building that was torn down to make way for the construction of the Musaeddin Bridge, beside the present Chinese Merchants Club.



Altogether there are 150 pieces but Mr Lee had not realised that he had literally drawn the whole of Klang town then, says Mr Lee.

He has had some interesting response from the local people to his two-week exhibition, which ends tomorrow.

"I was buying cigarettes at one of the stalls when this old man excitedly grabbed hold of me and introduced me to his friend, a bank accountant."

They saw his pictures and the old man could point out many landmarks which even Mr Lee himself could not

remember, being interested then only to practise sketching the scenes.

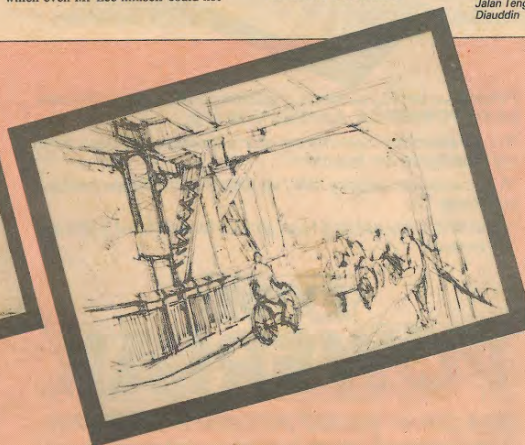
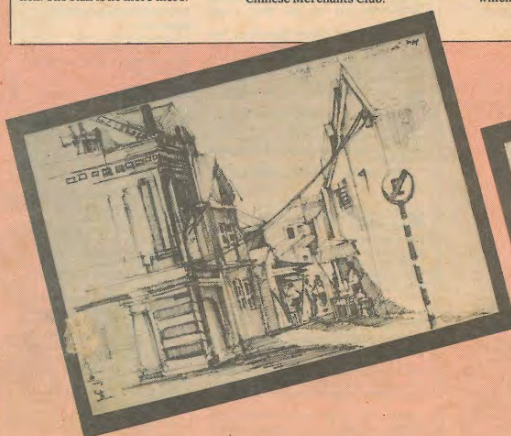
"The accountant says he will bring his staff here and some schools in Klang are also organising a trip to my studio," says Mr Lee, pleased that besides his fellow artists, ordinary people are also interested in talking with him.

Mr Lee has come a long way from those schoolboy days of copying and sketching. Since his studies in the Tokyo Institute of Printmaking and To-

Clockwise from top:
■ The White Elephant bridge that once ran parallel to the present Musaeddin Bridge

■ The Kota Bridge when it was being built
■ The end of Malay Street, seen from Jalan Tengku Dauluddin

● TURN TO PAGE 3



(The Star April 26, 1986)



Klang artist Lee Kian Seng... back in the public eye

The challenge facing our artists

FROM PAGE ONE

Kyo National University of Arts and Music has produced other forms of more abstract self-expression.

"A true artist does not produce just another stereotyped piece of work but must create new forms to express how he feels," he says.

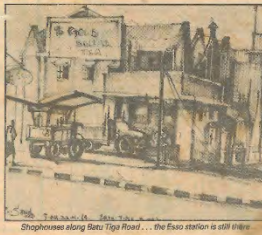
"Nowadays, I observe that there are very few paintings that really stand up as statements of the person's own artistic sensibility," he adds.

Mr Lee hopes to start a library in two months' time, where he will share some of his books on art with young artists. He will also hold a few more shows for educational purposes.

He said that he plans to have free consultations, twice a week, on Saturday evenings from 5.30 p.m. to 7.30 p.m. for the first three Saturdays of the month.

"There must be more communication with artists' movements outside. Artists there are so much more sophisticated and they can explain their work philosophically."

"Many Malaysian artists would fall under this challenge and that increased consciousness is what I hope, in my own small way, to foster," he said.



Shophouses along Batu Tiga Road... the Esso station is still there

4 / METROPOLIS

metro

25 4 26

Art exhibitions

KLANG 60 perspective, an exhibition of 30 paintings and sketches done two decades ago by Klang-born artist Lee Kian Seng is on display on Sunday at the Klang Seni Art Studio, 23 (first floor), Jalan Pelandok, Taman Chiling, Kawasan 5, Klang (332-6435). Viewing hours: 2pm to 5pm. Other times by appointment.

LEE KIAN SENG's Klang '60s Perspective, at the Art Studio, Klang, from Tuesday until April 27. Featured are some 30 works in watercolour, special pen, ink and poster colour of Klang scenery. Time: 2 to 7 pm. (Closed on Fridays and Saturdays).

星洲日報

一九八六年四月十五日 (星期二)

李健省今起在巴生舉行畫展

【巴生十四日訊】我城知名畫家李健省，將於今日在巴生海濱花園的雅賓中心，展出其於一九五九年至一九六七年之作品。

李健省指出，他的作品，主要是透過寫生進行創作，在畫壇中佔有一席之地。

李健省表示，這次在巴生舉行的畫展，是他在巴生居住期間，第一次在巴生舉行的畫展。

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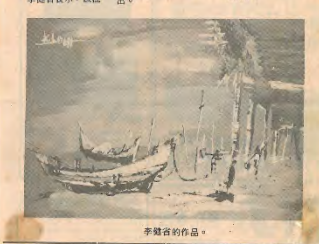
李健省表示，這次在巴生舉行的畫展，是他在巴生居住期間，第一次在巴生舉行的畫展。

他說，該畫展除了有其一定的藝術價值外，也在教育方面產生啓發作用，相信該畫展對當地的畫壇發展。

該畫展將於每日下午二時至七時，在雅賓中心展出，在雅賓中心展出的作品，主要是透過寫生進行創作，在畫壇中佔有一席之地。

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李健省的作品

【巴生十四日訊】藝術家李健省「六十年代巴生素描」展覽，將於今日在巴生海濱花園的雅賓中心，展出其於一九五九年至一九六七年之作品。

畫家李健省個人展 六十年代巴生素描 即日起在巴生展出

李健省指出，他的作品，主要是透過寫生進行創作，在畫壇中佔有一席之地。

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左起: Yap Leng Kuen, Lee Kian Seng and Shoko Lee, April 1986.

ARTS OF THE TIMES

Reliving the nostalgia of a 'self-taught period'

By OOI KOK CHUEN

HOW did Klang look like some 20 years ago?

Whether you are a strapping youngster unaware of the past or a 'golden' oldie who has seen old buildings vanish with your years, Lee Kian Seng's informal *Klang '60s Perspective* exhibition is bound to strike a chord of romance and nostalgia.

Kian Seng will display some 35 sketches and mixed media works on Klang scenery in the 60s at his studio at Taman Chi Liung, Klang (1st Floor, Jalan Palasari, Kawasan 5) from Tuesday until April 27 (2 to 5 pm only — "as a full-time artist, I have to work in the morning. Besides, I'm used to the routine.") His studio is closed on Fridays and Saturdays.

The paintings and sketches are *Not For Sale*.

More than just historical documentations of the evolvement of Klang, his sketches and paintings in water-colours, special pen, oils and poster colours represent an integral phase of his artistic development.

"When I looked at these works again, they seemed to me very stupid. But it was like meeting old friends again and it was comforting.

"They made me look back seriously. What I wanted. What I did. There were no pretensions. There was only the urge of inspiration.

"I wasn't exposed to the different Western and Eastern styles of paintings then. It was my self-taught period. From there, I developed my own style based on the environment," said the 38-year-old Kian Seng.

"I was then staying at a small jetty in Hapar Street and was still schooling. I travelled all over Klang on a bicycle to do those sketches and paintings.

"Those days, I was very poor. Even now, I have never painted for money. I have never painted for fame or for exhibitions. My work is wholly dedicated to the creative effort.

"Some young artists tend to forget their roots. The earth we are standing on is where the roots grow.

"These young artists want more to become famous, rather than find out first who they are and what they are. Sincerity is very important in art," said Kian Seng who, today, is one of the nation's more outstanding and versatile artists, excelling

in paintings, print-making (mainly lithographs) and sculpture.

Even when so young, Kian Seng had shown a perspicacity for composition, detail and tones in his *Klang* works.

His confident strokes and colours succeed in creating a mood that captures the soul of Klang, that flatters Klang, yet doesn't distort its inherent virtues and beauty.

The spontaneity and innocence give the paintings and sketches the verve and romance otherwise missing in superficial or more pictorial ef-

forts.

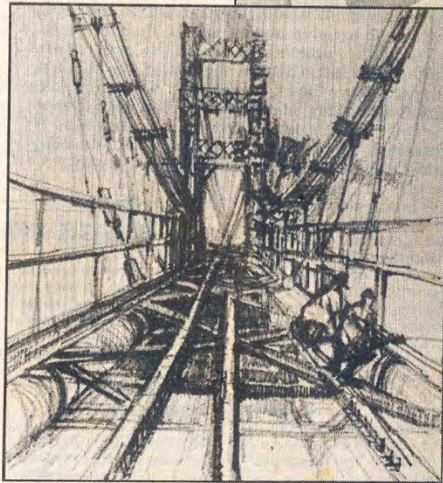
There were also clever attempts at contrast and the abstract, both in ideas and forms, in his 'rain' pieces showing the *Istana Alam Shah* and the palm estate waterway, the rain obscuring the vision and investing the places with a dreamlike quality.

There is also a play with movement in the 'Istana in the rain' painting.

Most of the places featured have changed, making way for development or restructuring. Like the Klang Club. There is, however, one that stood the test of time — Port Swet-



Above: LEE KIAN SENG with some of his *Klang '60s Perspective* pieces. His sketch of the Kota Bridge (left) and a water-colour of the Istana Alam Shah in the rain.



tenham.

In another, a Jalan Batu Tiga scene, there are only slight changes; there is now a flyover.

For those who know every nook and cranny in Klang, these paintings are interesting eye-openers. But perhaps more than the perspectives of time zones are the social and creative overtones.

Kian Seng will also show a video of the third Asean sculpture symposium in Jakarta where his 'monumental curvilinear sculpture entitled *Peace, Harmony and One* was unveiled and installed. There will also be clips of exhibitions of Shokk Lee

李健省廿

年前

作品給後輩新啓示

專訪：黃黛蒂

攝影：蔡國華



李健省為傑出的藝術家不會受到時間的限制。

儘管社會隨着時間的巨輪不斷的前進，科技已一日千里，但是在藝術的領域裡，好的藝術品卻不受時間的限制，因為，它自有其獨立性的價值。

藝術家李健省再三強調，好的藝術品經過了時間的考驗並獲得了世人的認同之後，才能顯示出它永恆的藝術價值，而這類藝術品，是不受時間限制的。

李健省於本月十五至廿七日，在巴生池龍花園造形藝術中心之李健省個人畫廊展出廿多幅他廿年前的素描和水彩畫。

他說，這廿多幅屬於系列作品的素描和水彩畫，對後輩的年輕畫家具有教育價值。

「他們會從這些系列作品中看到我當年的創作概念，從而了解我創作的歷程。」

李健省是位愛國熱衷的畫家兼影壇人，他從事藝術工作廿多年，一直都抱着最初的原則，在不斷的創作中尋求更美好的成果。

「藝術作品是後生命的一部分。」他臉上流露出一般堅定的神色，且閃爍著地說：「在畫畫時，創作和創作的概念十分重要。」

李健省的藝術造詣享譽國際，從他廿年前的作品看他今日的蛻變應該是一個極佳的機會。

「我展示舊日的畫目的是製造一個觀摩的機會給年輕的一輩，讓他們分享我的經驗。此外，並希望藉此機會與大家，尤其是華人社會一齊探討今日繪畫的藝術，從而找出新的創作趨勢。」

李健省展出的舊作全以巴生市景作題材，他將之稱為「巴生市景之一」。

「這是我三百多幅作品中的一部份，故稱為『巴生市景之一』。」

他指出，在整理廿年前的作品時，他拋掉了許多，至於他說沒有藝術性但具有歷史性的畫，他也沒有收集起來。

從這些作品中，李健省受人注意的是每幅畫的藝術價值，而不是來直道巴生廿年前的面貌。

他形容，六十年代的畫理生氣盎然，大家創作的心理與氣氛非常蓬勃，但是，七十年代却是一個掙扎的年代，而到了今天，華人社會對藝術已失去了知覺。



上面兩幅系列作品，上圖繪畫時天氣晴朗，而下圖是雨中的景色，但地點及題材都一樣。

「我要他們理解創作是很有意義的事。」李健省表示，他於六十年代在巴生到處寫生，只知道腳踏實地地創作，因此，他對畫出了真摯的感情。

「這些畫是我人生旅途上一個代表系列。」他含笑地說，聲音透著一絲興奮，「它們是一面鏡子，可讓人反省並探討出今日藝術水平與素質低落的原因。」

李健省抨擊，由於商業氣味侵襲藝術圈，經受到許多畫家的作品內容貧乏：只有肉體沒有靈魂，失去了藝術價值。

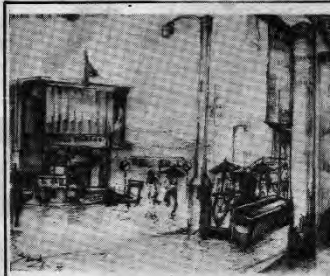
在八十年代，馬來友族對藝術已有了極度，但華人社會却失去知覺，展示我六十年代的作品希望起啓示作用，給年輕一輩指出一條如何創作的道路。

廿年前，李健省為什麼走這樣的路線，廿年後的蛻變，在這個展出機會中，都能讓人窺知一個大概，並能給年輕一輩一個參考的機會，幫助他們理解創作的概念和意義。

李健省指出，很多知道他祇有廿年前所畫的許多系列素描和水彩畫的人都沒有機會看到這些畫，而現在是時機成熟的機會了。

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李健省畫這幅素描時巴生寬都戲院尚未被燒，現在只好瞎畫想像了。

這位青年藝術家選擇在他的個人畫廊內開畫展，主要是想使到來看畫的人有一種親切感，有著賓至如歸之感。

「巴生是我土生土長的地方，而且展出時許多作品也取材自巴生，因此，在造形藝術中心舉行畫展別具意義。」

李健省表示，這次展出的畫都是非賣品，而來看畫的人也是免費入場，此舉，是將藝術推向大衆化。

「希望展出的時候，能讓大家有一個集中聚談，互相觀摩交流的機會。」



李健省筆下的巴生皇宮，你可看出整幅畫的動感。

「廿年前，我畫畫時已經傾重在追求筆觸和氣魄，我的創作精神，別人是無法摧毀的。」他說。

李健省認為，一個藝術家要收新的東西就要有胆色去嘗試和創新，從而尋求突破。

他指著一幅以浮羅古祖作背景的水彩畫說：「木柱是用油漆繪的，這是一幅大膽的嘗試。」

他指出，很多年輕人不明白藝術是什麼，一直在找藝術的根，其實，「根」就是腳踏之地，是最好的作畫題材。

無疑的，李健省的舊作，能作為年輕一輩參考和追求另一個境界的根據，尤其是這三年，藝術界都在猜測創作的動向之際。

李健省十三歲時畫的一幅油畫「情願」，現在是由國家藝術館收藏，不過，他第一幅被國家藝術館收藏的油畫，是他於高中一歲的「乞丐與鳥」。由此可見，藝術並不受時間和年齡的限制。

李健省的「巴生市景之一」展覽，開放時間是下午兩點至五點鐘，星期五及星期六沒有展出。

在展出素描和水彩畫的同時，李健省也將放映一盤歷時四十分鐘的錄影帶，讓出他代表大馬路耶加達出席東協雕刻家論集會的情形。



巴生市景之一



□ HAJI AHMAD ITHNIN receiving the gift from artist Lee Kian Seng

Klang all out to restore historical buildings

THE Klang Municipal Council is intensifying its plan to restore and conserve historical buildings in the town.

Council president Haji Ahmad Ithnin said the council is identifying buildings which can be considered historical.

He said the State Government has approved an application by the council to restore the former Selangor Police Constable building.

It will be the second historical building to be restored. The first was the Gedung Raja Abdullah — the oldest building in Klang — which has been converted into a museum.

Haji Ahmad said the more he restore historical building will help the com-



OTHER HIGHLIGHTS

oil promote art and culture among the people.

To help the council in this effort I urge professionals to contribute in whatever way they can.

Haji Ahmad said this when well-known Klang-artist Lee Kian Seng presented him a photograph of the sculpture — *Peace, Harmony and One* — which the artist did at the Asean Art and Sculpture Symposium in Jakarta last year.

Haji Ahmad, who is also pro-tem chairman of the Friends of Gedung Raja Abdullah, invited Mr Lee to hold an art exhibition at the Gedung.

"We are very interested in Mr Lee's collection of sketches of Klang in the 1960s," he said.

Mr Lee has a collection of about 200 sketches of various

buildings and places which he did in the 1960s.

He recently held a two-week exhibition on the collection at his private studio which drew a good response from the public.

Haji Ahmad said he hoped Mr Lee will consider the invitation to hold another exhibition of the collection at the Gedung to help promote the Gedung as a centre for art and culture.

Artist in search of his subject

ARE you the boy in the picture? If you are, the artist would like to get in touch with you.

Artist Lee Kian Seng who drew the portrait 25 years ago longs for a reunion.

The boy in the picture would now be a man in his mid-thirties.

Mr Lee was only 18 when he did that crayon drawing and remembers vividly the day it all happened.

"The boy was one of the neighbourhood children and was playing outside my house in Bukit Kuda, Klang, the afternoon I was looking for a subject to draw," he said.

Mr Lee has kept that portrait with him these 25 years and that wistful look peering out of the picture has tugged at his heartstrings for a long time.

He wants a reunion but does not know where to begin.

He has forgotten the boy's name but believes he should still be living somewhere in Klang, if not in the Bukit Kuda area.

Mr Lee can be contacted at the Klang Art Centre (Tel 335435) or at his home (Tel 3323551).



Peace and harmony in steel

KLANG ARTIST TO HOLD A THREE-DAY EXHIBITION

KLANG artist Lee Kian Seng will hold a three-day exhibition of his works based on the theme of *Peace, Harmony and One*.

The highlight of the display which starts on Friday are his original three-dimensional pieces.

"I chose the theme because I hope visitors will gain peace of mind," he said. "Harmony is found in the various designs, while 'One' refers to the single sheet of metal used in a piece."

Mr Lee's mild-steel sculpture — *Peace, Harmony and One* — was also the 1984 national representative work of Malaysia at the Asean Sculpture Symposium held in Jakarta.

The five-metre high piece is now part of the permanent collection of the Indonesian authorities.

Silver pendants

Mr Lee said the exhibition will give visitors a chance to examine the three-dimensional pieces for the first time in Klang.

"Up to now, the public has only seen photographs of these works," he said.

He has also created a limited 1,000 units of 20K gold earrings and silver pendants of the sculpture. The earrings are priced at \$265, while the pendants cost \$120 each.

The exhibition, open from 2pm to 5pm, will be held at the Klang Art Centre, 23 (1st floor), Jalan Palasari, Kawasan 5, Taman Ch'Elang. Admission is free.



Metal message: Harmony theme in this 3-D piece

星洲日报 星期日 20/8/1989

李健省作品

被日、澳出版社用作书封面

我国画家李健省的作品，最近被日本著名出版社 Shuei International Inc. 及澳洲著名出版社 Whitcombe & Tombs Ltd. 采用作书封面。这两本书分别是《马来西亚的魅力》和 *Welcome To Malaysia*。

《马来西亚的魅力》一书目前已在日本商店上市，其作者正是李健省。这本书对我国这个多元种族国家的历史、社会及生活各方面都有所介绍。

至于 *Welcome To Malaysia* 一书，主要是向世界各地的读者介绍我国的国土人情。在这本书的特别部分，介绍了李健省的越南世界与其在我国现代越南城市的成就。这本书现在在世界各地二百七十七间著名酒店。



- 1988

1988 年，李健省开始在社区策展装置艺术，首次为巴生带来《文明的证言》与《诚》两项装置艺术

LEE Kian Seng 李健省-装置艺术@吧生福建会馆 Klang1988-03-13
https://www.youtube.com/watch?v=0ubnbQBTkAs&ab_channel=LEEKianSeng

LEE Kian Seng 李健省-装置艺术《诚》@吧生中华独中 Klang 1988-01-17
https://www.youtube.com/watch?v=DwFYQ-xVTg0&ab_channel=LEEKianSeng



<https://www.youtube.com/watch?v=DwFYQ-xVTg0>



林高潜、陈征雁和陈敬石等于《现代文明的证言》装置艺术展开幕礼上。



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。

文明

现代文明的证言 1988

李健省 (LEE Kien Seng) 是真正的艺术家，真正的艺术家不只开创新创，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极重要的一年。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《教育园》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什么是装置艺术。

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，军火兵兵，人心惶惶。《现代文明的证言》不能展出，亦属巧合得讽刺。结果，有关教育园展期至次年的1月才办。当时主办方只在报章上提：“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，而是复制小至百万份，于1987年8月在美国注册国际设计专利权的作品 (PAT 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人事。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论排挤，竟然可以完全不提此事，也只好不提李健省的名字。

国家主流艺术界往往因为种族因素而有意强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艺术领域名闻遐迩。

(欧阳文凤稿于纽约)

《现代文明的证言》（1988）（摘自南洋商报副刊·欧阳文风〈文明〉2015-07-14）

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极重要的一年。

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欧阳文风稿于纽约

(English Translation by Felix Liew)

《Testimony of Modern Civilization》（1988）<现代文明的证言>

Not only do true-blooded artists continue to break new ground in the creation of art, they never cease to push their creative boundaries as well. And LEE Kian Seng is just such a one as any true-blooded artist.

1988 was a significant year for the Lee's art installation creation in Malaysia.

This is because in that year, he did more than just create pieces of art. He also brought installation art out into the community from its high pedestal in the cold exhibition hall. After all, art should never have been the passion of just a

few people, but rather a shared enthusiasm among the general public.

On 17 January that year, Lee showcased a collection of installation art works entitled Testimony of Modern Civilization at an education fair organized by the Hokkien Association of Klang. The three-day exhibition attracted tens of thousands of art enthusiasts to its hall. For the first time in the 1980s, Malaysians had the opportunity to encounter installation art in close proximity to better understand and appreciate this aspect of art.

This exhibition was initially slated for 1 November 1987, but on 27 October that year, scores of Chinese educationalist activists, human rights activists, opposition politicians, intellectuals and others were arrested in a major crackdown widely known in the history of Malaysian politics and democratic movement as Ops Lalang (Weeding Operation). The publishing licenses of several news dailies and weeklies were also revoked. Fear and paranoia prevailed. As the result, the Testimony of Modern Civilization exhibit could not go on as scheduled. Civilization had been rendered speechless. What an ironic coincidence!

As it turned out, the education fair had to be postponed to January of the following year. The event organizer had cited “the current state of affairs” in its newspaper announcement as the reason for its postponement. Though it did not detail the specificity of the problem, everyone knew what the reason was.

When the Testimony of Modern Civilization exhibition finally opened on 17 January 1988, there were only three items featured. The first was From the Windows of Red (1972), the second was the Hammer and Nail series (1977), and the third was Peace, Harmony and One (1984). The last item was not the original piece, but a miniature version of it, with its size having been scaled down by a million. Configuration of that Design obtained LEE an international design patent registered in England in August 1987 (BRIT. REGD. DES. NO.1044446, 28 March 1988). The artist had converted a mammoth sculpture into miniature golden earrings and silver pendants that could be worn and displayed on the human body. This achievement should not be left out in the historiography of Malaysian art.

The Testimony of Modern Civilization exhibit of 1988 was not only a landmark event in the history of Lee’s personal artistic creativity and exhibition; it was clearly a milestone in the history of Malaysian art as well. However, certain members of the community, either out of ignorance and negligence or intentional with and malicious exclusion, have omitted this significant event when narrating the history of creative art in Klang. Even the artist’s name was not so much as mentioned in passing.

National mainstream artists have often intentionally weakened and watered down the influence and authority that Lee holds in the history of Malaysian art because of their racial biasness. Even in the local art community, there have been people who either intentionally or unwittingly undermined the contributions of Lee to the Klang and Malaysian art scene. It is thus clear that there is an agenda to have Lee suppressed. But the artist has an honest and upright disposition. To people who do not know him, he might appear to be eccentric or arrogant. Some even thought of him as bigoted. He for one felt it beneath his dignity to compete with these people who would resort to superficial and heartless strategies of poor taste for the attainment of fame and wealth. Amidst the cacophonous clamor for riches and honor, he observes it all with a detached point of view, his mind cleared to continue his focus on creating art.

In fact, a great number of major accolades in the history of Malaysian art have ended up in Lee’s studio in Klang. These award-winning landmark masterpieces have also made Klang famous for its art that goes well beyond international boundaries.

O.Young
New York



欧阳文风与李健省 @ 2008-05-27



马来西亚南洋商报1987-10-25





https://www.youtube.com/watch?v=0ubnbQBTkAs&ab_channel=LEEKianSeng

《胸有“诚”竹》(Chen, 1988)

1988年3月13日，李健省在马来西亚巴生中华独中新校舍奠基礼上，以五支青竹绑扎一起的大竹杆，在面积十平方尺的洋灰地上，挥竹写了一个「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稳固基石。

画竹不难，拥竹不难，但要心有“诚”竹，最是不易。竹虚心，竹有骨节，挥竹成字，代表中国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，以竹锋行字，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

• 1995



LEE Kian Seng @ 1995-07-12 Courtesy of The Star Malaysia
Photo Courtesy of The Star Malaysia

- "Inside the hues of Kian Seng"-story by J.Anu, picture by Art Chen 30/7/1995 Sunday Star

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Sunday
Plus

People

Sunday Star
July 30, 1995

Inside the hues of Kian Seng

By J. ANU
Pictures by
ART CHEN

It is extremely easy to get carried away with Lee Kian Seng the artist and forget all about Lee Kian Seng the man.

The tendency is to be possessed by the artist's considerable accomplishments and the contributions he has made to the Malaysian art movement.

And forget the actualities that motivate the artist and his imagery.

Firstly, there is no cliché in saying that the very basis of his existence is his art. It dictates his way of life and his philosophy of family.

It breathes on the walls of his home and is mirrored in the soft spoken interaction which exists within and without the family circle.

The artist himself is politely quiet when you first meet him.

His manner is gentle to a point of grace and he seems deeply concerned about many things... the careful upbringing of his children, the state of the world, the condition of the Klang River and, of course, the development of art.

His is a home where his wife Shoko is an artist and a published illustrator. His two daughters delight in paint, brush and paper.

When he is vociferous, it is about art — his and his family's. Otherwise Lee entire manner is quiet.

Similarly, when the artist decided to open the Galeri Kian Seng recently, he did so with quiet anonymity.

The gallery, located in an intermediate link house in Taman Cembira, Klang, lacks all the standard pre-requisites of an art gallery — no polished wooden floors, no stark wide open spaces and not even the quiet hum of air-conditioning.

Instead there is a living room minus any furniture (except for a dining table), the paraphernalia of two school-going children and, in the garden, all the odds and ends of what will perhaps be a fine piece of sculpture one day.

At best, it simply boasts recently white-



The most powerful picture in Galeri Kian Seng's maiden exhibition, 'Vietnam War' (top) is a glaring reminder of the horror of war without being obvious. An early work, 'Tin Mine II,' reveals an almost instinctive ease with composition, colour and line.

washed walls and *Chronicles I*.

Galeri Kian Seng's maiden exhibition, *Chronicles I*, brings together 30 of Lee's earliest works spanning the years 1959 to 1972.

From the earliest watercolour, *Klang River*, dated 1959, Lee's totally unschooled style manifests itself only in the rather fanciful decorative borders he uses to frame the image.

There is a spontaneous use of colour and an instinctive knowledge of composition that predicts the later prowess he shows.

And sure enough, simply five years later in *Anak Laut*, the artist's constant experimentation and practice revealed itself.

The expert use of oils in layers of rich texture is enhanced by the dramatic dark colours that simultaneously submerge the two figures and then push them forward again.

Executed on his travels in the East

Coast, the piece uses all the various aesthetic devices — dramatic textures, tones and quite spectacular compositions — coupled with symbolic posture to successfully express the economic condition of the time and profession.

The same rawness that begins to manifest itself from this point is seen in his renditions of tin mines.

Tin Mine I and *II* executed on the site seems to hinge on a classical Chinese brush style. Colours bleed into each other in glorious washes while the compositions play with the more Western concept of foreground, midground and background. The detail of the pipes take the viewer on a trip to the Kelong in the distance.

Subsequent pieces like *Kuala Terengganu I* and *II* see the further development of the artist's skill with oils and issues of colour and space.

About his sketches, four of which are included in the exhibition, Lee explained

their importance: "The true strength of an artist is seen in his sketches, for they are naked of the make-up of paint and, in a way, are true reflections of the artist's work-process and trend of thought."

It is in his compositions with his famous cows — *Cows* (1966), *Farmer* (1966) and culminating with *Vietnam War* (1968) — that Lee's superior ability really comes to the fore.

These paintings bring a familiar subject to the realms of the cubist, their treatment capturing the essence of what the artist has perceived in their being.

The *Farmer*, for example, explores the toil of agriculture, seen not only in the colour of the land that strangely translates into the smell of earth, but also in the sharp points of the bull's anatomy and the bony posture of the farmer himself.

The vast scale of the farmer's task is enhanced by the small size of the bull in the background, thus giving the piece its spatial relevance.

The most powerful painting at *Chronicles I* is *Vietnam War*, a vast panel that depicts the horrors of war in the most harmonious of colours. Beautiful greens marry rich purples within imagery that is dominated by the bony cow, dead doves and ominous looking tools of destruction in the hands of what appears to be a hardly human figure.

The chronology of the paintings in this exhibition culminate with *Old City Hall* (1972), one of Lee's earliest forays with the batik technique.

Chronicles I at the Galeri Kian Seng provides a valuable opportunity for the public to view the works from the formative years of one of Malaysia's finest painters.

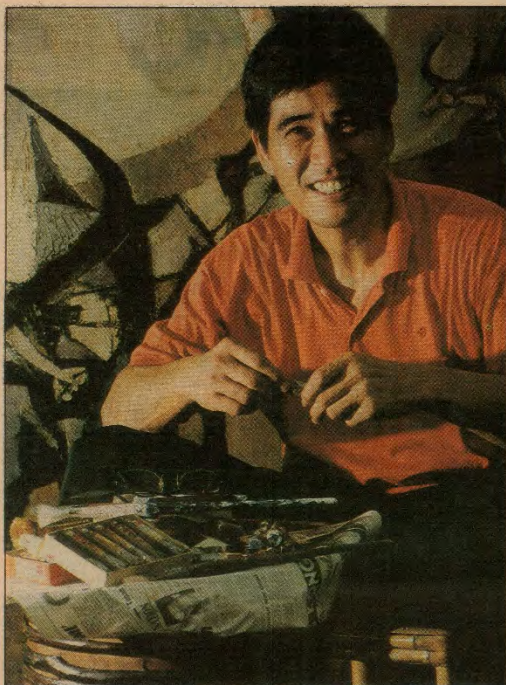
According to Lee: "The reason for my having this exhibition is to rediscover myself. In my youth, I painted all the time simply because it was a wonderful activity."

"*Chronicles I* takes me back to the very beginning and allows me to measure how the years may have changed not only my art but also my philosophy of life."

Although one of the country's more important artists, Lee has been strangely elusive in the last few years.

Over the years, Lee has remained as prolific and enamoured with the notion of

● SEE NEXT PAGE



Living the colours inside Lee's home and gallery

● FROM PREVIOUS PAGE

original thought as ever before, but he seems to have abandoned the social whirl of the fine arts for family and home.

Born and bred in the city of Klang, Lee found much of his earliest inspiration in the urban, rural and riverside locations that dominate the area.

"In fact, so much of my earliest paintings were about Klang that you could even say that it was the town that determined my calling," he laughed.

As a young teenager, the artist had already realised a deep-rooted need to paint even though there was not even a trace of the artistic within his family circle itself. It was this need that drove Lee to paint at any cost.

Hailing from a family that was far from rich, Lee developed a self-taught style that was all his own, wondering around the riverfronts and taking buses to mining pools nearer Kuala Lumpur to furnish his imagery.

"I would sometimes work for two weeks carrying firewood for people so that I could buy art equipment — like this brush, for example," he said, holding up a brush that has been preserved for over 30 years with obvious loving care. "A brush like this cost RM7 in 1960. Now it would cost around RM300!"

He recalls going to see the famous Frank Sullivan, then the Secretary of the Board of Trustees of the National Art Gallery — arriving late for his appointment and being sent back to Klang by an angry Sullivan.

"My English was so bad that I couldn't understand what time he meant me to come. The next day I went early in the morning and simply waited outside his

room until he called me in," he smiled wistfully.

A friendship was forged based on a mutual respect, the latter for Sullivan's considerable critical appreciation and knowledge of art and Sullivan, in the raw talent he immediately saw in Lee's work.

In the forward for the programme for Lee's first solo exhibition, Sullivan not only commended the artist's natural talent but especially praised him for his marked commitment to his art and its growth.

This growth seems to have run simultaneous with almost every crucial stage in the chronology of Malaysian art history.

His work is reputed to have been one of the first by a Malaysian artist ever purchased by a foreign museum.

What followed was a four-year stint in Japan, where Lee not only met Shoko but was also greeted with an appreciation for his contemporary sculptures and a unique interpretation of traditional batik.

As far as his art is concerned Japan still features as a venue that is close to his heart.

So diverse are the directions in which he has chosen to steer his images that his first love of painting has flowed into the realms of batik, print-making, 2-D and 3-D environmental and monumental sculpture.

"I have never been restricted by methods of works... whatever paradigms — Western, Eastern, paint or metal, 2D or three — the idea has overcome medium and expression," he explained.

And what is retained in the works, in whatever form have been his conceptual preoccupations of the time.

And now there is the gallery. According to Lee, the Kian Seng Gallery is aimed at allowing more artists to show



The artist repairing his paintings (left), using the same paints he used originally. 'Kuala Terengganu' (above) shows wonderful play of colour, texture and composition, whereas 'Anek Laut' (below) reveals an in-depth knowledge of light, shadow and colour.



their works without the emphasis on monetary returns which rule commercial galleries.

"I am not criticising those galleries. It is just that the overheads here are minimal. After all it is simply my home that has been converted to best show some art," he was quick to add.

As for the general assumption that artists aren't capable of running galleries, Lee simply shrugged.

"The first issue to realise is the fact that I am not a businessman. What I am is an art lover. I know good art and I am willing to show it even if it doesn't sell," he smiled cheekily. "The question of managing a gallery well only comes into play if a gallery

is motivated by profit and only if I was a manager. The difference is that I am simply the owner of a house where people can come and see art."

Still the fact that this ad-hoc showplace is endorsed by Lee Kian Seng will give the gallery and its exhibits the validity it needs to ensure the patronage of the Malaysian art fraternity.

As for the fact that their home has lost some of its privacy, the artist and his family seem delighted.

"This is everything we are about," he smiled, looking around him at what used to be the dining area.

● The works at Galeri Kian Seng can be viewed by appointment. Details: 03-3323351.

- “Dream come true for artist”- story by Brian Martin, 12/7/1995 The Star Metro

WEDNESDAY July 12 1995 THE STAR

The Star Malaysia 1995-07-12

Contact

THE PAGE ABOUT PEOPLE AND GOINGS-ON IN YOUR COMMUNITY

Dream comes true for artist

By BRIAN MARTIN

ARTIST Lee Kian Seng's dream became a reality when he opened his own art gallery — Galeri Kian Seng in Klang recently.

For Lee, it was the fulfilment of a life-long ambition that has seen him grow into one of the country's foremost artists.

Since his first solo art show at the age of 18 in 1966, Lee has become a prominent figure in the Malaysian art scene.

Working in a wide range of media — painting, print-making (lithography) and sculpture, his works have been noted for innovative creativity, aesthetic sensitivity and immaculate craftsmanship.

Galeri Kian Seng is located in Lee's own home in Taman Gembira, Klang. He has chosen his works from 1959-1972 called *Chronicles Part 1*, for the opening of the gallery.

"*Chronicles Part 1* consisting of 20 works showcases many paintings of Klang and its surrounding areas," Lee said.

Indeed, many of Lee's early paintings depict life in Klang — rural, riverside and town.

"I have lived in Klang since the age of six and I have a natural affection for life here," he said.

Lee declined to name the prices for his paintings but only said that it would be from "three figures to six figures".

"Pieces range from the 1959 *Klang River* done in water colour to the innovative 3-D, oil painting *From the Window of Red* from 1972.

"The one, the commercial aspect of my gallery is secondary."

"What is important is that Malaysians are made aware of our rich cultural heritage through art," Lee said.

He said he would hold informal art discussions with students at his gallery from time to time.

"I also provide consultancy services for art collectors, which include purchasing, and conservation," he said.

He said he would continue to provide consultancy services on art projects for banks, companies and multi-nationals.

Lee has exhibited his works at various galleries in Malaysia almost every year since 1966.

He has also been invited to join international exhibitions in Japan, England, India, Canada, New Zealand, the United States, Korea, Hong Kong, Thailand, Singapore, the Philippines, Indonesia, Bangladesh, Brazil, Germany and Australia.

For me, the commercial aspect of my gallery is secondary. What is important is that Malaysians are made aware of our rich cultural heritage through art.

— LEE KIAN SENG

One of Lee's popular projects, Kuala Lumpur's old City Hall done in batik.

MAKE BELIEVE THE bird cage looks so real that visitors often reach out to touch it. The cage in the painting appears to be hanging from a rope tied to the ceiling. This art piece called *From the Window of Red* is one of Lee Kian Seng's works at his recently opened Galeri Kian Seng in Klang. Lee is displaying 20 of his early works from 1959 to 1972, called *Chronicles Part 1* at the gallery. — Picture by CHUA KOK HWA. (See story on page 2).

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METRO
WEDNESDAY July 12 1995
Editor: JOHAN FERNANDEZ

出的个人作品。
艺术家李健省和画廊展

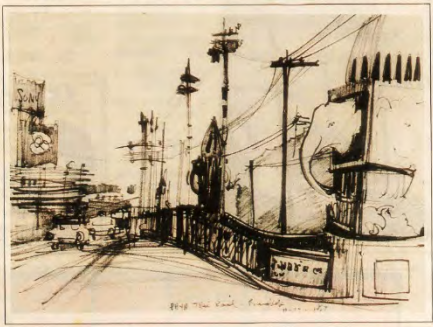
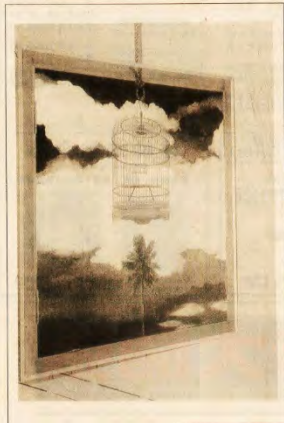


13 年精心画艺展览

艺术家李健省与您有约

(巴生 6 日讯) 蜚声国际的艺术家李健省已在巴生设立个人画廊，并于今日起至 9 月 6 日期间展览他由 1960 年至 1972 年的代表作品。

元装置艺术)、白象桥(素描)等。
画廊展出的李健省部份早期作品包括：(左)窗口(3 次



到设立个人画廊的宗旨时说，他的画廊除了出售艺术作品之外，将提供教育的功能以提高我国艺术和文化素质。他说，该画廊也将提供艺术工程的咨询工作，特别是有关研究他个人在艺术方面进展的可靠资讯。

他说，所有前来参观的人士将可以获得他本身亲自叙述各幅作品和相关资料的创作思想和过程。

他希望有意参观画展的人士在来之前致电与他预约，以便安排时间。

他说，他所展出的作品大部分对他有

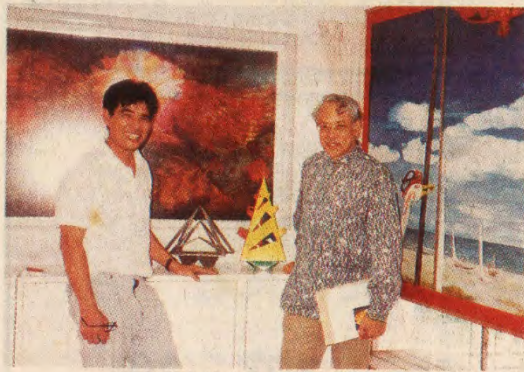
历史价值，原本为非常珍贵，不过目前由于一些收藏家准备收藏他的早期作品，他在考虑是否出售一些作品。

他说，作为一名艺术工作者和艺术发展研究者，他希望能够把他的心得编成一本书。

他说，一段由 1968 年至 1971 年他在日本期间的作品没有能这次展览展出，这期间的作品将会在以后随同其他作品展出。

艺术家李健省的画廊位于巴生港口路快乐花园，LIN-TANG PHILMS 路，门牌 12 号。电话：3323351 电 传：3324321，有意前往参观者请致电预约。

李健省今日在巴生设立个人画廊，并于今日起至 9 月 6 日期间展览他由 1960 年至 1972 年的代表作品。



国家艺术馆主席丹斯里卡玛鲁阿里芬参观艺术家李健省的画廊。

李健省画廊作品展 深获各界踊跃参观

【巴生 6 日讯】自 7 月 2 日设立以，艺术家李健省私人画廊已成功吸引各族收藏家、建筑家、艺术文化研究者和年青艺术工作者前往参观。

国家艺术馆主席丹斯里卡玛鲁阿里芬及夫人也在 9 月 2 日专程前往祝福，并和李健省交换艺术发展心得。

艺术家李健省今日表示由于预约参观者众多，他决定把这次命名为「时间点滴——第 1 节」的代表作品展的时间展延至 9 月 9 日结束。

他说，目前他

已经在准备「时间点滴——第 2 节」的代表作品展工作。他相信第二阶段的代表作品画展预料将会在不久后推出。

李健省配合在巴生设立的私人画廊，已在 7 月 2 日开始展览他由 1959 年至 1972 年的代表作品。这个命名为「时间点滴——第 1 节」的代表作品展共展出水彩画、油画、素描、蜡染和 3 次元装置艺术品等约 20 副。

他说，在展出期间获得各界异常积极的反应，表明他的私人画廊成功获得资深文化艺术

界人士和我国各族主要商业画廊的衷心支持。

提到设立个人画廊的宗旨时他说，他的画廊除了出售艺术作品之外，将提供教育的功能以提高我国艺术和文化素质。该画廊也将提供艺术工程的咨询工作，特别是有关研究他个人在艺术方面进展的可靠资讯。

他也说，该画廊也将作为年青画家讨论和研究艺术发展的场所。

他说，在将近 2 个月的展出期间，他给予许多前来画廊讨教的年青艺术工作者指引，他希

望不久的将来能见到他们在这方面有进步。

他也说，画廊未来的工作，将会很顺利分阶段，按部就班进行。

他也希望通过和其他商业画廊的合作，把他的一些作品借出展览。

他在会上也对各中、英、巫文报界给予的支持表示感激。

先預約才開畫廊大門



這是啓事畫，主題是吉隆坡舊市政局。



李健省與你交心

陳心倩／報道

畫廊一般上是在固定的時間內開放，讓愛好藝術者到來觀賞。不過，著名國際的藝術家李健省開設的個人畫廊則有點不同，要參觀者先預約時間，然後他會逐個帶領你走進他創作的心路歷程，從而達到彼此交流的機會。

把一個自然、簡朴和溫馨的家庭，經過一番『改頭換面』的裝置，便是『李健省個人畫廊』最特別的地方，當熱愛藝術人士一踏進這『家庭畫廊』

的門檻，迎上的就是熱衷藝術的主人的款待，讓來者有滿載而歸的感覺。

配合李健省個人畫廊的開設，他也從七月六日至九月六日，展出他在五九年至七二年作畫的代表作，在重溫不重疊下，展出的廿幅作品包括水彩畫、油畫、素描、蠟筆和三次元裝置藝術品。

李健省指出，這項命名為『時間點滴——第一節』的展覽，前後進行了兩個多月的籌備工作，展出的作品都融合了東、西方的特色，具有歷史和學術性探討的高水平作品。

他說，原本展出的作品被列為非賣品，不過，在特別情況的允許之下，他將慎重考慮是否要出售。

辦畫廊重教育

提到創辦畫廊的宗旨時，他說，除了做為商業用途，最主要的宗旨是當做教育功能，提升我國年輕一代在文化和藝術領域的素質，藉此也提供藝

術工程的諮詢工作和藝術的收藏。

他指出，畫廊除了備有一般的商業資訊外，主要着重探討他在藝術領域的工作，以推向一個成熟的階段。

詢及為何需要預約時間時，他表示，這是要確保參觀的人前來畫廊不只是走馬看花似的觀賞而已，他還會親自向參觀者解釋作品作畫的過程，進一步互相研究和交流。

他說，他在作每一幅畫時，都有配上詩詞點綴，所以，若情況許可，他將把一名從事研究藝術工作者的有關過程編成一本詩集，與年輕一輩的藝術工作者切磋。

他指出，隨著『時間點滴——第一節』的推出，他將在往後逐漸推出他在不同時期作品的展覽。

有意預約者可聯絡以下的

地址：巴生港口快樂花園，Lintang Hill 3，門牌12號，電話：3323351 傳真：3324321。



說，當到李健省時，個人畫廊李



李健省（左）和國家藝術館主席丹斯里卡瑪魯阿里芬交換心得。

藝術家李健省私人畫廊自7月7日設立以來，迄今吸引了無數的藝術愛好者踴躍參觀。

9月2日，國家藝術館主席丹斯里卡瑪魯阿里芬親自到訪，並和李健省交換藝術心得。

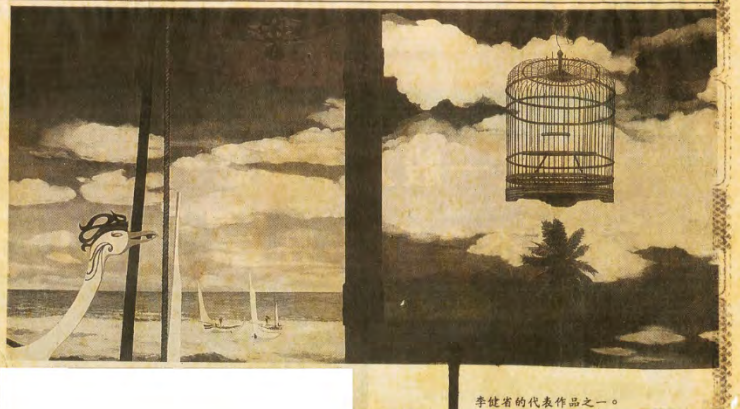
此外，配合其私人畫廊開幕而舉行的『時間點滴——第一節』已圓滿結束。這項展出成功吸引了各族名收藏家、著名建築家、藝術文化工作者、畫家、關心美術的家長以及年輕藝術工作者的到來觀賞。

李健省說，上述展出反應令大鼓舞，並獲得寶貴文化藝術界人士、我國各族主要商業畫廊之誠心支持。

他說，他正在準備『時間點滴——第二節』的代表作品展覽工作，並相信第二階段的展出不久後即可推出。

『時間點滴——第一節』主要是展出他由1959年至1972年的代表作品，約有20幅之多。

李健省『趁勝追擊』第一節畫展馬到功成



李健省的代表作品之一。

- 1998

“Premier artist presents his 11- years collection”18.7.1998 The Star metro

THE STAR SATURDAY July 18 1998

NEWS

METRO / 13

Premier artist presents his 11-year collection

ONE of the country's premier artists, Lee Kian Seng, will present a selection of his works at his Klang studio-cum-gallery. The 11-year art collection from 1984 will be exhibited from tomorrow to Sept 21. Towards the New Millennium consists of nine pieces of sculptures and 3-D works.

The 50-year-old artist has been praised by National Art Gallery director Datuk Syed Ahmad Jamal (himself an artist) for his immaculate craftsmanship, aesthetic sensitivity and innovative creativity.

"In all his works, Lee projects intellectual content and a high standard of professionalism," he said.

Lee started winning awards and honours soon after he entered the art scene in 1962 via a young artists' exhibition organised by the Arts Council of Malaya.

Between participating in local and international group exhibitions, he held his first solo show in 1966.

The various prizes he has collected are proof of his versatility as he is just as adroit a painter as he is a lithographer.

Among the major recognitions for his works are best exhibit in the Arts Council of Malaysia "Young Artists" exhibition, best artist award in the "Young Contemporary" show in 1975 and the major awards in painting as well as graphic at the 1977 open National Competition of Painting and Printmaking.

In addition to being invited for exhibitions all over the world, Lee has also been sent to represent Malaysia at international sculpture competitions and art symposiums.

One of his sculptures is the stainless steel Vision 2020 at Public Bank Bhd's Taman Wawasan in Kuala Lumpur.



This metallic masterpiece called Swan done in 1992 by Lee.

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By J.ANU

Even though Lee Kian Seng is undoubtedly one of our more proficient and long-standing artistic innovators - from installation to batik, from painting and print making to sculpture - he remains, inexplicably, in the relative background of the Malaysian art movement.

And it seems to be very much a self-imposed phenomenon to distance himself from what he glibly refers to as the rampant and hugely manipulated 'politics of art'.

"Art should always be about the inner struggle of the artists, of his right to choose how his work should develop and what it should say - it must never be about compromise and what I have found is that when you enter into the mainstream, then it is all about compromise."

And according to Lee, the moment your work is compromised than your art loses its power... "You have to be truly free to have the courage to say what you want in your art," he smiles.

Exhibiting primarily from his own home in his native Klang, Lee has done a series of shows - a kind of retrospective in segments - in the past few years.

Hence it is always gratifying to witness the next instalment in the complex process of transformation.

In these new works, on show for one month at his home gallery, Lee continues to explore material in his usual manner - without ever actually changing its basic mass or interfering with their intrinsic character.

"What I am really interested in is exploring the positive and negative aspects of a shape or form - this principle has always been at the centre of my work."

Lee cuts away from the plane, never adding or subtracting but rather manipulating the dissected plane, turning it or bending it to reveal his intended form.

And these issues have always been at the centre of his work.

"It is a synergy I wish to impart to the work - my philosophy of life has always been to have a world view of things, never to have a blinkered opinion for that is an uninformed opinion," he explains, "So, in my sculpture and in my handling of material, I have tried to make that the central philosophy - adding on or cutting away is easy, but to create a form without ever losing any part of the original - that involves much more problem solving."

And so there is a lot of folding and turning and rejoining - all from a single sheet of metal.

In a piece like *To World With Love*, perhaps the central piece in this body of work, Lee uses various techniques, materials and symbols to best express himself.

Very simply, the installation or sculpture consists of a multi-layered heart-shaped sheet that has been tooled and turned. It sits on a skeletal cube made of shiny stainless steel and 'trapped' within this box is a shell made from a cast of a shell on which a bronze sphere seems to be balanced.

The sphere of course is symbolic of our world, the shell is Lee's signature icon for all life... their placing is also meant to convey specific emotions. *To World*



TO WORLD WITH LOVE .. seen from different angles, the sculpture presents a completely different story.

Striving for a balanced picture



Lee ... works are contemplative instead of reactive

With *Love* presents us with a myriad of meanings, both aesthetic and philosophical despite its almost simplistic way of saying things.

"Rather than reactive to the social and political climate, my work tries to be contemplative. The circle and the square for example are an integral part of Eastern philosophy... of how different elements react to each other."

Again, a premise which was very much the basis for Lee's older work like the *Hammer and Nail Series* which dealt with the irony of the tool becoming the victim of its function (nails were driven into the hammers - the elements which were so linked to each other reacting with each other in a way that conveyed their painful relevance).

"I have always felt that concept must be an integral part of art but it is most difficult to say a

complex thing in the most simple terms and without ever threatening the aesthetic."

And Lee has always advocated the challenge of the making of the object of art, of always pushing frontiers.

In those of his sculptures composed of stainless steel sections, the attenuations, swells and curves are achieved primarily through forging.

In both instances, the metal seems to resist manipulation, the signs of the physical forces and tensions between artist and material remain the integral part of the artist's intentions.

The sculptures are then set or even skewed onto thin poles of stainless steel or beaten iron that lend a certain unbalance or even precariousness which is initially uncomfortable for the viewer - it takes some getting used to.

"Even as early as the 70s, I remember discussing with the late Ismail Zain the issues of weight and gravity - to make the piece as precarious as possible and yet give them a grace that allows them to stand freely."

The pedestals exceed their role as mere stands, becoming integral parts of the overall creative process.

And to see these sculptures in their state of completion, held in their vices and pedestals, dark and heavy, their seamed sections clamped together, is to see the signs of a long and intensive process of work.

The results are precise, clear, and at the same time complex. His final transformation of obdurate material implies an apparently effortless reading of sur-

face which invades the space of the environment around it while compressing, wrapping its inner space within the turns of metal.

And slow tenuous movement is another facet of these works - the turn of the metal as it tears away from its central mass always takes the eye on a journey through the sculpture.

This inadvertent sense of movement compels us - the viewer - to continually revise the space of the work for even in stillness, Lee's sculptures never present us with a fixed view.

An experience of them is not that of a progressive discovery towards them through our perceptions but the reverse. They are, from the start, centres which generate contributions outward to our sensibilities.

The space of their viewing is never a still, empty interval, but rather a space on the move. The varying and then uniformed thicknesses of their vaguely polished metal distort reflections and the slightest motion in the vicinity of the sculptures seem to send a soft hum along the curving trajectories.

Yet their very being is never scattered or dispersed. The pieces continually turn back into themselves, wrapping around the multiple axes of their ellipses and the vitality of these pieces become immediate - a contained and perpetual present.

□ *'Towards a New Millennium'* will run at Lee Kian Seng's private gallery till Sept 21. Details: 03 3324321

Sundriary

If you have an arts-related event and want it to be listed in this column, write to:

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ART
□ *Schools*, an art installation show featuring three contemporary Malaysian artists Wong Hoy Cheong, Hayati Mokhtar and Simryn Gill will be held at Valentine Willie Fine Art till Aug 8. Details: 03-284 2348.

□ The Arts & Crafts Guild presents *(Kreativ) Collective* an exhibition of Malaysian crafts by 25 artists ending today at The Gallery, Isetan, Lot 10 Shopping Centre from 10am till 9.30pm.

□ WWF Malaysia and NN Gallery are staging a charity art exhibition entitled *Art for Nature*, 1998 until Aug 8 at NN Gallery, 53A & 56, Jalan Sulaiman 1, Taman Ampang Hilir, Ampang, Selangor. Details: Jennifer/Sharon 03-703 3772.

□ Joshua Fine Art Gallery is holding a group exhibition themed *Figurative Impressionism* until Aug 8 at the gallery, A11-1, Jalan Selaman 1/1, Dataran Palma, Ampang Kuala Lumpur. Details: 03 470 6455.

□ The National Art Gallery is hosting an exhibition entitled *Art and Nationalism* in conjunction with the National Day celebrations 1998 till Sept 2. Details: 03 274 0157.

DANCE
The International Bharathanatyam Mandram is looking for dancers to participate in the Malaysia Bharathanatyam Festival '98 in India in December 1998. Details: 016 3387629 (Mr. Bharathaseelavan)



Lee (left) explaining the significance of his sculpture to Abdullah and his wife.

Artist exhibits sculptures and 3-D works

By DEVID RAJAH

MALAYSIA'S leading artist Lee Kian Seng is having an exhibition of his 11-year collection of sculptures and 3-D works draw an overwhelming response since it was opened for a preview on July 19.

Art lovers and collectors had been pouring in to see the exhibition called *Towards the New Millennium*.

Lee, who is highly acclaimed in the genre of visual plastic art both locally and internationally, highlighted a collection of nine pieces of 3D works and sculptures dating from 1984 to 1995.

Among those who visited Gallery Kian Seng were Foreign Minister Datuk Abdullah Ahmad Badawi and his wife.

"I am happy the minister took time off to visit my exhibition,"

said Lee, who has represented the country at international sculpture competitions and art symposiums.

"Most of my work is an expression of science and technology, culture, synergy of strength, tranquility and grace in lines and forms."

"It also reflects the Malaysia determination in the new millennium," said Lee, whose work is a result of years of painstaking research.

"Some of the sculptures took me 30 years to complete," said Lee who has turned his house into an art studio.

Lee, who has won international awards, will close the preview on Sept 21 to coincide with the end of Kuala Lumpur 98 XVI Commonwealth Games.

"I wish to commemorate the closing of the exhibition with the Commonwealth Games," he said.

Free tests for prostate ailments

KUALA LUMPUR Hospital's Institute of Urology will conduct a free examination for early detection of prostate disease as part of its Prostate Awareness Week from Aug 3 to 8.

Prostate Adenocarcinoma is one of the most common cancers in men over 50 years of age.

Prostatic problems in men can give rise to irritative and obstructive urinary symptoms.

Symptoms occur when the prostate muscle tone increases or when the prostate grows beyond a certain size that it narrows the hole

through which the urethra passes.

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Foreign Minister of Malaysia Datuk Abdullah Ahmad Badawi , his wife Datin Endon and daughter Nori Abdullah and family friends visit Lee Kian Seng's studio in Klang on the July 28,1998.



Mr. Michael Pedro Aeria and family, 1998-07-19

《千禧年》（Millennium）

25

Sunday
Plus

Arts

Sunday Star
January 16, 2000Hello 21st Century

SATURDAY, January 1, 2000 THE STAR

Striking a crucial balance

Stories by J. ANU

Artist Lee Kian Seng signed his latest sculpture entitled *Millennium* at his Klang home at exactly midnight on Dec 31, marking the end of the last millennium and celebrating the dawn of a bright new future.

The sculpture, which has been in the works for the last five years, stands tall at 4.5m (15ft) and is made of stainless steel and bronze.

The three tapering stainless steel spirals, assembled in precise segments, revolve independently of each other. At the epicentre of the sculpture is an organic egg-shaped bronze, a motif the artist describes as symbolising Rebirth.

In contrast, the spirals while extremely modern in its construction and use of material as well as the visual sensation of a never-ending coil, seem to imply a continuity of sorts.

An established practitioner within the modern Malaysian art scene, Lee has always searched for new forms and ways of making his art — a fact that is especially pertinent with the advent of this brave new age.

As a young prodigy, Lee shone as a painter with tremendous potential both for his sense of craft as well as the beginnings of interesting ideas. Since the 60s, the artist has been at the forefront of batik painting, taking the medium far beyond its traditional constraints.

In the 70s, the artist was among the first few who experimented with Installation art.

He has won numerous awards, both locally and internationally, in Japan, where his method and works are pursued with an almost frightening sense of urgency.

In the last 15 years the artist has chosen a much more solitary path — almost a kind of self-imposed exile. He has, however, been as prolific as ever.

Various series of works have surfaced, though only a fraction of the Malaysian audience has been privy to it. Most of these

works are three-dimensional in nature.

"I have always tried to make art that is original and innovative, contemporary and yet that relies on our creative impulses. Artists should always explore new possibilities, be constantly aware of paradigm shifts and be at the forefront," he says.

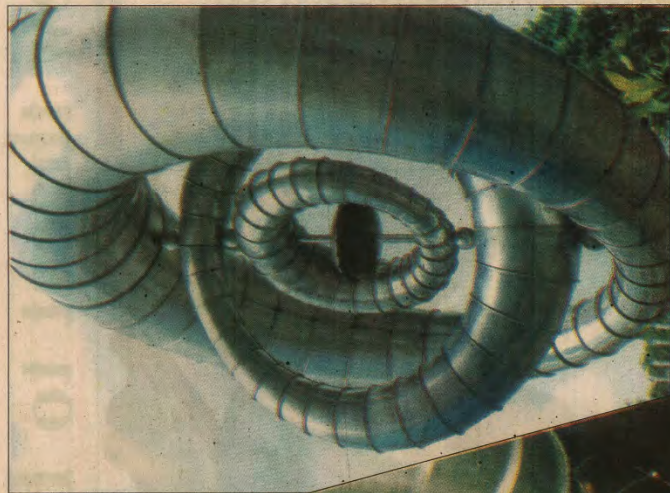
"With the new millennium, art trends that dictate how an art movement develops will become less influential and the artist must begin to create his own in-

dividual vision ... at least that is my hope and prediction for the future."

However, the artist also feels that there is too much dependency on technology in this new era and feels that a balance is greatly needed, especially in art.

"I do not deny the importance of technology but I believe that the human touch is crucial in everything we do. With my work and this sculpture, for example, I intended to combine the two impulses to find the balance."

Millennium reflects this notion of the crucial balance. On purely aesthetic terms, the contrasting use of steel and bronze materials and the pre-



STANDING TALL ... the interlocking circles seem to indicate the never-ending cycles in human existence. At times, the central piece even reads as an eye. Far left: Lee signing the sculpture at the stroke of midnight.

sion required in assembling the spirals when compared with the jagged, almost accidental trim that adorns the egg-shaped bronze centre all reflect this sense of balance.

So does the very appearance of a precariousness of construction.

"From interpersonal relations and politics to art, a balance of emotion, of ideals and a set off between the old and the new will help us move forward towards a better, more civilised world," he adds.

□ Priced at a reserve price of US\$280,000, Lee Kian Seng's new sculpture, *Millennium*, is open for bids on www.leeianseng.com.

Millennium sculpture depicts rebirth, continuity

KLANG: Artist Lee Kian Seng signed his latest sculpture entitled *Millennium* at his home at midnight marking the end of the last millennium and celebrating the dawn of a bright new future.

The sculpture, which has been in the works for the past five years, stands 4.5m tall and is made of stainless steel and bronze.

The three tapering stainless steel spirals, assembled in precise segments, revolve independently of each other.

In the epicentre of the sculpture is a bronze egg-shaped piece, a motif the artist describes as symbolising rebirth.

In contrast, the spirals, which are extremely modern in construction and material, symbolise continuity in the never-ending coil that they create.

Lee has always searched for new forms of art in line with the advent of a new age.

"I wanted to make something that was original and innovative, contemporary and yet relying on our creative impulses. Artists should always explore new possibilities, a kind of paradigm shift, if you like," he said.

do not deny the importance of technology but I believe that the human touch is crucial in everything we do," he said.

Priced at a reserve price of US\$280,000 (RM1.06m), *Millennium* is open for bids at www.leeianseng.com.

- "Millennium sculpture depicts rebirth, continuity"—Janauary 1,2000, *The Star Malaysia*
- "Striving for a balanced picture"—J.Anu August 2 1998, *Sunday Star Malaysia*

《Millennium》

by LEE Kian Seng, 2000,Stainless Steel, Aluminum, Bronze

[A circle represents a cycle, continuity, a process of renewal and self-discovery. Lee Kian Seng takes the liberty to explore the never-ending effect by creating three tapering stainless steel spirals that revolve independent of each other. The bronze egg-shaped piece in the epicenter, a symbol of rebirth, is echoed by the symbol of love seen in the red heart and earth, the sphere in which all living things depend on. The unity of all parts is a reflection of the necessary qualities for the discovery of meaning in life as well as accomplishments of all human endeavours.]--
Original text by LEE Hui Lian @2006.

《千禧年》 (Millennium)

创作者：李健省 (LEE Kian Seng)

媒介：不锈钢，青铜与铝等金属制成。

(翻文) [一个圆圈代表一个周期，它从不间断；也是个更新和自我发现的过程。在探索宇宙永无止境的过程中，李健省创造了三个不锈钢螺旋体，其末端逐渐尖细，各自独立地旋转着。作品的正中央放置了一个铜制椭圆形体，是脱胎换骨，重新出发的象征，正与代表着爱的红心和万物依存的地球互相呼应。各部分的合一反映了探索生命涵义和一切人类之努力成果的必备特征。]--- 李慧莲@2006

- 自 1970 年代初开始，巴生李健省工作室是此区域多元种族艺术家、学者、策展人交流据点之一
(部分记录)



介绍巴生画家的版画与乾由明教授交流@1973 年1 月李健省工作室



Mr. Frank Sullivan 于 1973 年正月引导日本京都大学美术史家乾由明教授 Inui Yoshiaki 到巴生李健省工作室交流。



日本大阪艺术大学足立真之教授 1974/01/05 摄于李健省工作室，他正在准备于 1974 年 1 月 6 日在马来西亚国家画廊专题演讲：讲题（一）日本大阪艺术大学的造型教学以及（二）从历史的背景来看东南亚及日本的文化关系。



日本美术家联盟会长画家 Terada 先生和画家川崎铃彦先生与巴生画家们交流@1979 年 1 月李健省工作室



日本福岡美术馆代表团与马来西亚艺术家们交流 @ 1979 年4 月巴生李健省工作室。



日本福岡美术馆代表团参观马来西亚国家画廊，（中）后小路雅弘。



日本福岡美术馆代表团参观马来西亚国家画廊，



日本福岡美术馆代表团与马来西亚艺术家们交流 @ 1979 年 4 月李健省工作室。



Curators from ASEAN @1983-05-19 李健省工作室





Curators from ASEAN 1983-05-19

Choy Weng Yang @ 巴生李健省工作室。



Curators from ASEAN @ 巴生李正子工作室



来自东盟（ASEAN）的艺术界朋友们



来自东盟（ASEAN）的艺术界朋友们。（左起）Professor Jose Joya, Professor Bertoldo J. Manta, Professor Damarong Wong Uparaj, Lee Kian Seng and Banchong Kosalwat @1985/08/04. 李健省工作室



日本福岡美术馆代表团5/2/1987@ 李健省工作室。



(left) Nehru, Kian Seng, Dato Syed Ahmad Jamal and family

アジアからの熱い風

—(3)—

各国に美術動向を見る

変貌ぶりに目みはる
大都会に交差
アの変貌には、目みはるも
のがあった。

八年前、五十年代前半の、
西も東もわが国に新米学生
として訪れたレーシアの
直訳アラブ・アラビアは、ど
こが故郷の匂いのする、麻
が目にみえる美しきエキンチ
な街であった。パンタ、
マニ、ジャカルタといった
東南アジアの大都市は、何の
疑いもなく、海外に田舎っ
ぽいと感じる感に満ちてい
る。

最初のアジ
ア美術展の準
備のために東南アジアを回
ったとき、ほんのりとした
相対する静けさで、
はあ、高層ビルが林立す

「マレーシア」という言葉を口に

マレーシア 後小崎 雅弘

していたの思い出は、
独自性とは何か
わたしたちのアジアンディ
ティとは何か、異国同音の
間いがあふれ、わたしたち
たはわたしたちであるの
で。

自己存在への切実な問い

か、わたしたちの美術に付
る個性とはいったい何であ
るか、とその問いの真意は、
すなわち、日本の中で
均質文化の中で育った新米
学生、の理解を促していた。
な、わたしたちが、アジアで
美術にふれる人々の基本

危機の深さに触れ
別々、美術大学が中国
系の教育を受け、優秀な
人材を輩出していた。そ
うな、中国美術家が生活
という事実があった。マレー
シアの危機の深さに、そ
の危機に触れ、思いがし
た。

民族問題を乗り越え
八年前に金ったリー氏
は、相変わらず若々しい情熱
で、自分の活動について語
ってくれた。八十年代初め、
彼はあふれる文化の雄略を
あふれ、その文化が、あ
るという彼の信念が、あ
る。この間、彼の活動が、
あふれ、その文化が、あ
る。この間、彼の活動が、
あふれ、その文化が、あ
る。



熱っぽく美術活動語るリー・ケンシン氏

が、その間、彼の活動が、
あふれ、その文化が、あ
る。この間、彼の活動が、
あふれ、その文化が、あ
る。この間、彼の活動が、
あふれ、その文化が、あ
る。



1988 年，李健省受委组织马来西亚国家队参加《香港国际沙雕赛》(国家艺术馆档案 BSLN/002/88)，队员包括李健省 (Lee Kian Seng) 查卡利亚阿望(Zakaria Awang)、刘康煜(Kung Yu Liew)、朱基菲里由诉夫(Zulkifli Yusof) 和赛农阿都拉(Zainon Abdullah)。摄于李健省工作室。



1988 年@《香港国际沙雕赛》队员包括：(左二起) Lee Kian Seng、Zainon Abdullah、Kung Yu Liew、Zakaria Awang 和 Zulkifli Yusof。作品《和谐》(Harmony) 获国际组第二奖。



泰国 Silpakorn University 教授 Vibbon Lee Suwan（艺术家）与家人来巴生做客@1992-04-04 李健省工作室



- 美国洛杉矶亚太博物院院长大卫卡曼斯基与李健省交流@ 1987/02/25 李健省工作室

ศิลปวัฒนธรรม

• วิบูลย์ ลี้สุวรรณ

Viborn Lissuwan

ไ
นฉบับก่อนได้
เขียนถึงแนวคิด

ในการสร้างสรรค์ศิลปะและทัศนคติเกี่ยวกับ
ศิลปะของเพื่อนศิลปินชาวมาเลเซีย
คนหนึ่งไปแล้ว ในฉบับนี้จะเขียนถึงเพื่อน
ศิลปินชาวมาเลเซียอีกสองคนหรือครอบครัว
หนึ่ง เพราะเขาทั้งสองเป็นสามีภรรยา
และเป็นศิลปินทั้งคู่ ตั้งแต่นั้นมาจึง



● LEE KIAN SENG และ SHOKO KOBAYASHI สองศิลปินสามีภรรยา

"LEE KIAN SENG"

"SHOKO KOBAYASHI"

เพื่อนศิลปินชาวมาเลเซีย

หนึ่งคือ ทั้งสองคนเป็น ศิลปินอิสระ
ไม่ได้รับราชการหรือมีงานประจำทำ
แต่ดำรงชีพอยู่ด้วยเงินที่ได้มาจากการ
สร้างสรรค์ผลงานศิลปะซึ่งเป็นเรื่องค่อนข้าง
ลำบากในประเทศกำลังพัฒนาหรือด้อย
พัฒนา แม้จะเป็นศิลปินอิสระจะเป็นอาชีพ

ที่มีอิสระมากสามารถกำหนดและดำเนิน
ชีวิตของตนได้อย่างเสรีก็ตาม แต่การที่จะ
มีรายได้เพียงพอแก่ดำรงชีวิตนั้น เป็นเรื่อง
ที่ค่อนข้างจะลำบากในประเทศที่วงการ
ศิลปะร่วมสมัยยังไม่เติบโตพอ ดังนั้น ทั้ง
ลี เกียน เสง และ โชโกะ โคบายาชิ จึง
ต้องทำงานหนักเพื่อให้ดำรงชีพอยู่ได้ แม้

ในบางครั้งก็จำเป็นต้องสร้างงานที่มีไม่มั่งคั่ง
ไปตามความนิยมของตลาดบ้างก็ตาม

ลี เกียน เสง เกิดเมื่อ ค.ศ.1948 ได้รับ
การศึกษาศิลปะทางด้านศิลปะภาพพิมพ์
จาก Tokyo Hanga Kenkyusho (Tokyo
Institute of Printmaking) และ Tokyo Na-
tional University of Arts and Music ประเทศ
ญี่ปุ่น

ผลงานช่วงแรก ๆ ของ ลี เกียน เสง
เป็นผลงานสามมิติหรือผลงานประติมากรรม
เป็นส่วนใหญ่ เขาเคยเข้าร่วมสร้างงาน
ประติมากรรมใน Asian Sculpture Sym-
posium ในปีค.ศ.1984 ที่กรุงจาการ์ตา ประเทศ
อินโดนีเซีย ในฐานะประติมากรจากประเทศ
มาเลเซีย นอกจากนี้ในช่วงปีค.ศ.1970-1980
เขามิ่ผลงานประติมากรรมและผลงาน
สามมิติที่น่าสนใจเป็นจำนวนมาก โดยเฉพาะ

ผลงานที่มุ่งเสนอความคิดรวบยอด (con-
ceptual art) นั้น น่าสนใจหลายชิ้น เช่น
งานชุด "ค้อนและตะปู" ("Hammer
and Nail" series 1977) เป็นการเสนอ
แนวคิดและปรัชญาที่เข้าใจได้ง่ายคือ
แนวคิดที่เกี่ยวกับความรู้สึกและมุมมอง
ของสิ่งที่ "เป็นอยู่" คือ แกนที่ค้ำยันจะตอก
ตะปูหรือตะปูเป็นรูปทรงทำอยู่ตลอดเวลา
แต่ลี เกียน เสง กลับให้ก่อนถูกตะปูตอก
ตะปูกลายเป็นรูปทรงทำเสียบ้าง แนวคิด
เช่นนี้คงไม่ต่างไปจากผู้คนในสังคม
บางกลุ่มที่มักมีผู้เสียเปรียบในสังคม เป็น
ผู้ถูกกระทำอยู่ตลอดเวลา หากสังคมเปิด
โอกาสให้ผู้เสียเปรียบมาเป็นผู้นำได้ไม่รีบ
ช้าก็จะดี แนวคิดเช่นนี้ของ ลี เกียน เสง



● ผลงานชุดที่ถกรีนซุคสุดท้ายของ KIAN SENG



ผลงานจิตรกรรมชุด "My diary 1983-85"

จึงผ่านใจถึงในแง่ของความคิดและการนำเสนอง่าย ๆ

อาจจะเพราะ ดี เกียน เสง มีพื้นฐานการศึกษาทางด้านศิลปะภาพพิมพ์ หลังจากที่เขาสร้างงานประติมากรรมอยู่ช่วงหนึ่งก็หันกลับมาสร้างงานวาดจิตรกรรมและภาพพิมพ์ โดยเฉพาะภาพพิมพ์ชุดล่าสุดที่ Ooi Kok Chuen เขียนไว้ในหนังสือ NEW SUNDAY TIMES ฉบับที่ 8 ตุลาคม 1991 ว่าเป็น "Symbol of peace and purity" ทั้งนี้เพราะ ดี เกียน เสง ได้หันกลับมาหาปรัชญาแก่นแท้ของตะวันออกคือ "หยิน หยาง" โดยใช้ภาพลักษณะที่ได้จากธรรมชาติคือ ดอกบัว ดอกทานตะวัน มาเป็นสัญลักษณ์สื่อความรู้สึกนึกคิดของเขา ผลงานชุดนี้ส่วนใหญ่เป็นภาพพิมพ์สีดั่งกรีน (silkscreen) ขนาดใหญ่องค์ประกอบและสีสันของผลงานส่วนใหญ่ใช้สีที่ค่อนข้างสดใส วางองค์ประกอบง่าย ๆ บางชิ้นพิมพ์ซ้อนทับกันไประหว่างรูปดอกบัวและดอกทานตะวัน แนวคิดนี้เหมือนกับเข้าไปสู่ธรรมชาติ ซึ่งเป็นสัจธรรมที่มนุษย์เราไม่อาจหนีพ้นไปจากธรรมชาติได้ ดี เกียน เสง เรียกว่า ดอกบัวเป็นสัญลักษณ์ของความบริสุทธิ์ สะท้อนให้เห็นความประสานกลมกลืนกันของธรรมชาติ ดังนั้นหากศิลปินเข้าใจธรรมชาติก็จะทำให้ "Artist are closer to contemporary truths than social scientists"

ดังกล่าวนั่นเป็นแนวคิดและการ



ผลงานจิตรกรรมชุดเดียวที่ของ SHOKO KOBAYASHI

สร้างสรรคผลงานศิลปะของ ดี เกียน เสง สืบค้นร่วมสมัยคนหนึ่งของเขาเองคือสำหรับ Shoko Kobayashi ซึ่งเป็นภรรยาของดี เกียน เสง นั้น เธอมีแนวคิดในการสร้างสรรคผลงานและมีรูปแบบเฉพาะที่ต่างออกไป ความสามารถพิเศษที่น่าสนใจอย่างหนึ่งของเธอ คือ การเขียนหนังสือเด็กและเขียนภาพประกอบด้วยตนเอง ผลงานของเธอได้รับการตีพิมพ์จำหน่ายทั้งในประเทศมาเลเซียและประเทศญี่ปุ่นแล้วหลายเล่ม

โซโกะ โทบะยาชิ ศึกษาศิลปะด้านงานพิมพ์จากโตเกียว ประเทศญี่ปุ่น เมื่อแต่งงานกับ ดี เกียน เสง แล้วก็มาอยู่ที่มาเลเซียตั้งแต่ปี ค.ศ. 1972 โคออยู่ที่ Klang เมืองเล็ก ๆ ห่างจากกรุงกัวลาลัมเปอร์ประมาณ 60 กิโลเมตร

Tan Gim Ean เขียนไว้ในคอลัมน์ Sunday Style ของหนังสือพิมพ์ New Sunday Times ฉบับวันที่ 4 สิงหาคม 1991 เรียกผลงานจิตรกรรมล่าสุดของเธอว่า "Beauty in fowl expression" ทั้งนี้เพราะผลงานส่วนใหญ่เป็นการเขียนรูปสัตว์ปีกจำพวกไก่เป็นส่วนใหญ่ ได้แก่ไก่แจ้ ไก่จวง เป็นต้น แม้รูปแบบของผลงานจะเป็นแบบเหมือนจริงก็ตาม แต่โซโกะ กล่าวว่า ผลงานของเธอ ไม่ใช่เหมือนจริงอย่างที่ได้อากการถ่ายภาพ แม้เธอจะเขียนสิ่งที่เธอเห็น อย่างไรก็ตาม โซโกะ ได้เขียนไก่อย่างที่เป็นไก่จริง ๆ เธอใช้สีตามความรู้สึกที่เห็นว่ามันไก่ที่เธอเขียนนั้น บางครั้งจึงเป็นเหมือนนกาวที่มีรูปลักษณ์ที่เหมือนจริงเป็นสื่อ

ให้เกิดการรับรู้ที่ขงกันนั้น เธอกล่าวว่า การสร้างงานจิตรกรรมของเธอเป็นเหมือนบันทึกชีวิตประจำวัน ซึ่งได้มาจากหมู่บ้านเล็ก ๆ ที่เงียบสงบ และในช่วงทศวรรษ '80 ผลงานที่เป็นเสมือนบันทึกชีวิตประจำวันของเธอได้จัดแสดงไปแล้วสองครั้งคือ "My Diary 1981-83" และ "My Diary 1983-85"

โซโกะ คิดว่า การสร้างผลงานจิตรกรรมเป็น การแสดงออกถึงความรู้สึกนึกคิดว่า เมื่อเห็นสิ่งหนึ่งนั้น เราคิดอะไร และรู้สึกอย่างไร ซึ่งความรู้สึกเหล่านี้เปลี่ยนแปลงได้ตลอดเวลา ดังนั้น เพื่อให้เกิดสมาธิในการทำงาน เธอจึงต้องการที่สงบ แต่ในขณะที่เธอเขียน เธอก็คิดว่า เมื่อเริ่มลงมือเขียนคนใดคนหนึ่งจะเริ่มทักทายขึ้น ซึ่งมันเกิดขึ้นเองโดยที่ไม่ได้ตั้งใจ และสิ่งเหล่านี้ได้ปรากฏอยู่ในผลงานของเธอ ที่มีรูปแบบของสัตว์ปีกประเภทไก่เป็นแรงบันดาลใจและเป็นสื่อในการแสดงความรู้สึกนึกคิดของเธอ โซโกะพูดถึงการเสนอผลงานจิตรกรรมของเธอต่อประชาชนว่า "ถ้าคุณเสนอผลงานต่อประชาชน ก็เหมือนกับการสอบ ซึ่งคุณไม่รู้ว่าจะสอบได้หรือสอบตก หากประชาชนยอมรับบ้าง ก็เหมือนสอบผ่าน แต่ถ้าประชาชนไม่รู้สึกอะไรเลยกับผลงานของเรา นั่นคงไม่มีความสุขนัก บางทีอาจเป็นเพราะผลงานของเรามีอายุจะยังไม่มีความภาคภูมิใจที่เป็นได้..." และนี่คือ แนวความคิดเกี่ยวกับงานจิตรกรรมของเธอที่พูดถึงเชื้อสายญี่ปุ่นวัย 43 ปี ที่ใช้ชีวิตอยู่ในประเทศมาเลเซียถึง 20 ปีจนแทบไม่เหลือร่องรอยของชาวอาทิตย์อุทัยให้เห็นเลย

ดังกล่าวนั้น เป็นเรื่องราวของสามีภรรยาที่เป็นศิลปินทั้งคู่ ซึ่งต่างคนต่างเชื้อชาติ ต่างวัฒนธรรม แต่เขาทั้งสองมีความรักและผูกพันในสิ่งหนึ่งร่วมกันคือ "ศิลปะ" และศิลปะได้เชื่อมชีวิตของเขาทั้งสองเข้าด้วยกัน นอกจากนี้ ความรัก ความศรัทธาในศิลปะยังสร้างความสัมพันธ์ที่ดีต่อเพื่อนศิลปิน โดยไม่มีเชื้อชาติศาสนาหรือชนชั้นประเพณีเป็นกำแพงขวางกั้น

ดี เกียน เสง และโซโกะ โทบะยาชิ คือเพื่อนศิลปินชาวมาเลเซียที่มาร่วมกันสองคน ที่ช่วยขยายวงการศิลปะร่วมสมัยให้เป็นที่รู้จักอย่างขึ้น



(左)泰国 Chulalongkorn University 教授 Itti Khongkhakul (艺术家)、国际交流基金的安藤一夫、李健省、Silpakorn University 教授 Damrong Wong-Uparaj (艺术家) @1989/10/26 李健省工作室



来自日本的艺术访问团 @1992/05/15 李健省工作室



Artist friends from China

(左) 金狮集团董事陈漱石博士与来自中国的艺术家朋友于1992年在巴生与李健省交流。
@ 1992/12/31 李健省工作室



来自中国的朋友们

来自北京艺术界的朋友们@1993/01/05 李健省工作室



中国著名艺术家韩美林与李健省和李正子交流.@ 1993/01/05 李健省工作室



在日本国际交流基金的安藤一夫的陪伴下，著名版画家东京艺术大学教授野田哲也（中）与李健省交流。@1993/12/11 李健省工作室。



Prof. Goh Beng Lan 2008-01-25
 Dr. Goh Beng Lan, Associate Professor, South East Asia Studies Programme, National University of Singapore 与李健省
 交流 @ 2008-01-25 李健省工作室。



The University of Sydney 亚洲艺术史教授 Dr John Clark 与艺术家们交流@ 2012/12/27 国家艺术馆



Prof. John Clark 2008-12-27
The University of Sydney 亚洲艺术史教授 Dr John Clark 与李健省交流 @ 2008/12/27 李健省工作室



新加坡美术馆资深策展人 Dr Adele Tan 和 Seng Yu-Jin @ 2012/03/03 李健省工作室



来自上海的策展人比利安娜 (Biljana Ciric) 与李健省交流@2013/01/18 李健省工作室



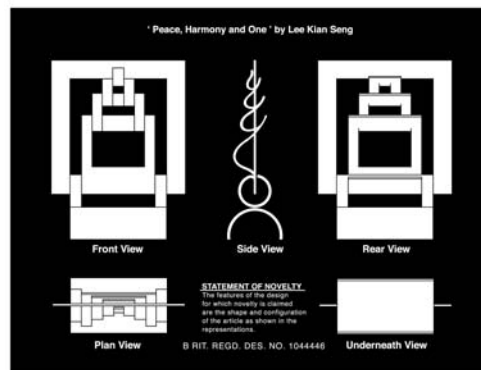
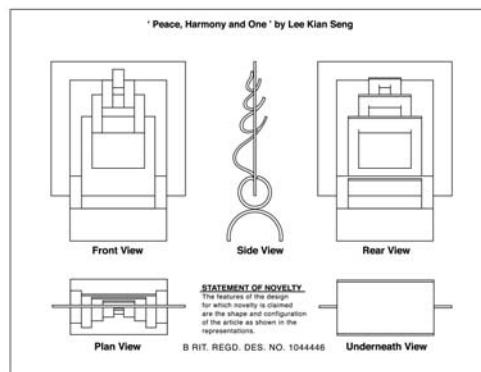
(右) 比利安娜 (Biljana Ciric) 、李健省、叶紹斌 (YAP Sau Bin) 李慧玲 @2013/01/18 李健省工作室



新加坡美术馆 Deputy Director(Curatorial & Research) Dr Seng Yu-Jin (辛友仁) 和策展人 Goh Sze Ying (吴诗滢) 与李健省交流 @ 2022/06/20 李健省工作室

- *Peace, Harmony and One* (和平、和谐、一体)

- 李健省(Lee Kian Seng)是马来西亚艺术史上第一位受国家委任出席国际艺术盛会雅加达《第3 届亚西安（东盟（ASEAN）雕塑家论集会》（3rd ASEAN Sculptures Symposium in Jakarta 1984）兼发表创作的华裔艺术家；其3 次元作品《和平、和谐、一体》（Peace, Harmony and One）被印尼政府永久收藏及陈列在雅加达的Taman Suropati 公园内（马来西亚国家艺术馆档案 BSLN/0042/84）。
- 1994 年为马来西亚华文独中统考成绩优秀奖设计的陈嘉庚奖杯，即是《和平、和谐、一体》的缩小模型。





THE PAPER THAT CARES

TUESDAY, OCTOBER 30, 1984

30c • Estd 1896 • KDN 0017/84

How Giro in the post could be boon to you



DR MAHATHIR yesterday called for the introduction of this system of "cashless transaction" through the post. What is this Giro the Prime Minister talks about that has been in use in some developed countries for a long time? What does it do to your time? See Pg 5

● TV Highlights 19 ● FM 30
● Weather/Roads To Avoid 4/5
● Hotline 6/7 ● Goings-on 14/15
● Comics 20/21 ● Cinema 28/29

SCULPTED PEACE

...in spirit of Asean

THIS is the work on which rests artist Lee Kian Seng's hope that he will prove to be worthy ambassador of Malaysia at the Asean Sculpture Symposium in Indonesia next month.

What he has in hand is only a model, of course. When made to actual size in Jakarta, his sculpture of steel will be five metres high and weigh 250 kg.

Entitled *Peace*, *Harmony and One*, it is in six sections to symbolise the six countries of Asean. Mr Lee will only be carving the sculpture in Jakarta during the symposium. It will take about 15 days to complete.

"The six sections will be cut out from one single piece of 3 mm thick mild steel plate but these will remain

linked," he says.

"This reflects the unity and harmony of Asean."

The symposium from Nov 5 to Dec 20 is the third to be organised by the Asean Committee on Culture and Information. The theme is 'Reflections of the Asean Spirit on Art'.

Achievements

Only one sculptor from each Asean country is invited to take part, thus the selected artist must be one who has achieved national standing.

Mr Lee was once selected 'Young Contemporary' by the National Art Museum and

won major awards for painting and graphics at the 1972 national art competition. For two years from 1976, he was offered the Japan Foundation Professional Fellowship.

He has held numerous exhibitions since he started on his career in 1962.

Mr Lee, 35, who is from Klang, says of his latest challenge: "I am honoured that the Ministry of Culture, Youth and Sports has chosen me to represent our country."

"It will give me the opportunity to share with and learn from the artists representing the other countries."



Mr Lee showing what his sculpture will look like when completed. — Picture by C.H. LOH

PRO BALL TARGET

By JOHNNY YEW

Blueprint for next year

PROFESSIONAL football will be introduced in Malaysia next year or in 1986 at the latest.

A blueprint has been drawn up by Football Association of Malaysia technical and development committee chairman Tengku Ahmad Rithauddeen.

A copy has been given to English FA secretary Ted Croker who is expected to make his recommendations to FAM when he comes to Malaysia in December.

FAM president Sultan Ahmad Shah told this to *MAILSPORT* during a visit to the Tiger squad at Wisma FAM yesterday.

Sultan Ahmad Shah, the Sultan of Pahang, said the newly-formed executive committee went through the blueprint before it was submitted to Mr Croker.

"Mr Croker is widely known for his handling of pro football and that's why I sought a second opinion from him when I met him in England last month," he said.

The executive committee consists of the Sultan, deputy president Tan Sri Hamzah Abu Samah, vice-presidents Tengku Ahmad Rithauddeen, Datuk Harun Idris, Datuk Bakar Daud and Datuk Dr Elyas Omar, secretary Datuk

Paul Murugasu and assistant secretary Paul Mony.

"My executive committee will hold further discussions with Mr Croker on how best to introduce pro football and whether it is necessary to make a few adjustments to the blueprint," he said.

"We are open about the subject and will accommodate whatever constructive views from other quarters, like the Press, that will see to the smooth implementation of pro football."

Ideally, he said, Malaysian pro football should be played between 12 to 14 teams.

"We should start on a modest scale and not have several levels or divisions like those in England and Europe," he said.

There should be little problem in getting the desired number of teams as some of the State FAs and commercial firms have the capacity to support pro teams.

State FAs can seek financial help from the State governments, private firms and well-wishers, he said. "In this way, the financial burden of the teams will not fall on just one party."

Sultan Ahmad Shah is confident that with the

PRO SOCCER ... PRO SOCCER ... PRO SOCCER ... PRO SOCCER

LET'S GET GOING

THE DREAM CAN BE A REALITY

THE new look FA of Malaysia will bring about one of the most significant developments to Malaysian football if they can get professional football off the ground.

Malaysia has the capacity to start pro football but in the past, we have been too busy with the amateur game. FAM was built and achieved strength in comparison to, at least, a number of regional teams.

It will be a shock to the top of the amateur game if the new look FA can start pro football. There is no doubt about it.

By JOHNNY YEW

Football Federation of Malaysia (FFM) has been set up to oversee the development of football in the country. The FFM is a body of about 100 members, including all the State FAs and the various football clubs in the country. The FFM is a body of about 100 members, including all the State FAs and the various football clubs in the country.

Flashback to our *MAILSPORT* report last Wednesday



@Jakarta, Indonesia 1984



Ho Kay Tat (何启达) and C H Loh of The Malay Mail Malaysia @1984-09-04 李健省工作室

SYMBOL OF HARMONY

By HO KAY TAT

VISITORS taking a stroll through Taman Suropati in Jakarta, Indonesia, will be able to see six imposing sculptures which have been put up at various points of this famous park.

The sculptures were presented to the city of Jakarta by sculptors from the six Asean countries who took part in the 3rd Asean Sculpture Symposium held there from Nov 6 to Dec 21 last year.

Taman Suropati is located in a quiet and posh residential part of the city where embassies and residences of other prominent dignitaries are housed.

It hence makes an ideal choice to put up the six sculptures as a symbol of the harmony and unity of Asean.

Malaysia's Lee Kian Seng is proud that his work, *Peace Harmony and One*, stands tall alongside the works of his counterparts from the other Asean countries.

Lee, 36, was selected to take part by the National Art Gallery in recognition for his talents and contribution to the development of art in Malaysia.

Objectives

"As an artist, I was honoured to be given the chance to help foster better understanding in the field of art between the member Asean countries which is the main objective of the symposium," he says.

The objectives of the symposium as laid down by the organisers were:

- To promote a sense of community among Asean artists;

- To create works as the visible symbols of the Asean solidarity and as examples of the richness of Asean cultural traditions;

- To give employment to cultural workers and aspiring young artists who are asked to serve as assistants to the participants.

On the theme of his sculpture, Lee says *Peace* is not defined as a counter to the concept of war. It is to denote the harmony between man and man-made nature.

"It is in fact a theme I constantly stress upon," he said.

"My emphasis on harmony forms the fundamental spirit of most of my works."

His near obsession with it stems from his

personal experience of growing up in our multi-racial society.

"The importance of maintaining harmony among the various races is so important for us to carry on with our lives undisturbed," he says.

Furthermore, the need for harmony is universal and vital in everything man does.

With respect to the symposium, the theme *Peace Harmony and One* symbolises the spirit of Asean where six independent nations are able to co-exist peacefully and harmoniously in one organisation.

Why does he also stress on harmony between man and his creations?

He says man-made nature always emphasises on the functional aspects and little consideration is given to creative space.

"For instance, the construction of a building is seen mainly from the viewpoint of utility."

"There should be a balance between this and the environment," he says.

Lee's sculpture is cut out from a single 9 mm thick steel plate. It measures 4.2 metres high and weighs 1,200 kg.

The use of metal also does not conform with the conventional definition of sculpture.

He says it is the result of "the development of my creative effort through a three dimensional form".

THE creation of his sculpture required the use of industrial machines which was why he had to do his work at the Manggarai Railway workshop instead of with the other sculptors.

He used machines to help in his creative endeavour simply because it was necessary.

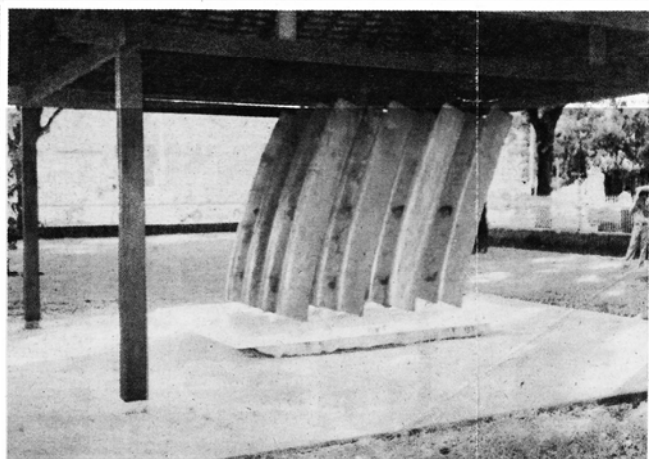
"As I have to bend and weld the steel plate into form, the use of machines was necessary to ensure it is done properly," he says.

The sculpture is cut up into six separate parts from a single piece of metal sheet. The six parts, representing the six Asean countries are, however, linked to each other.

It was a very technical sculpture and he had



ABOVE: The imposing sculpture by Lee Kian Seng of Malaysia called *Peace Harmony and One* stands proudly at Taman Suropati. BELOW: Lee discussing with his assistants on the construction of the sculpture



Ho Kay Tat (何启达)报道

LS MONY

SIX huge beautiful sculptures stand imposingly in the heart of a quiet residential area in Jakarta symbolising Asean solidarity and harmony. These were constructed by six sculptors from each of the Asean nations during the 3rd Asean Sculpture Symposium held recently in the Indonesian capital. Malaysia was represented by Lee Kian Seng whose work is entitled Peace Harmony and One

to check out with engineers on how much bending can be done and also the type of welding to use.

Lee says artists should not fear machines as they are also results of human creation.

Nevertheless, he admits the two assistants and 12 production workers from the railway workshop who worked with him were initially confused.

"They did not understand my work at all and were really shocked that machines had to be used," he says.

"But they were very helpful and in fact became more interested as work progress till completion in about 45 days."

The production workers especially took the task as a challenge on their ability to apply their technical knowledge to help build a sculpture.

The symposium also marked the first participation of the organisation's newest member, Brunei Darussalam.

THE sculptors representing the other countries were Nonthivathn Chandhanaphln (Thailand), Luis E. Yee Jr (Philippines), Wee Beng Chong (Singapore), Sunaryo (Indonesia) and Haji Awang Latief Aspar (Brunei).

Together with their 15 assistants, the sculptors were housed at Wisma Seni during the symposium. The aim was to keep them in close contact to enable them to share experiences and learn from each other.

"I have made at least 30 friends and learned a lot during my stay there," says Lee.

Problems

From his talks and discussions with the other participants he noted two common problems faced by artists in Asean countries.

They are the lack of professionalism in art criticism and the difficulties of full-time artists to make ends meet.

"This is not surprising as a tradition in art criticism takes years to evolve and we are only just embarking on this road," says Lee.

"And with constant dialogue and discussions with each other we can slowly help develop this to a more professional level."

Lee will be presenting a series of lectures on the symposium later this year through the National Art Gallery.



LEFT: Rebirth — the creation of Filipino artist Luis E. Yee Jr. On the **RIGHT** is the work of Indonesian sculptor Sunaryo called *Peace* while Thailand's sculptor Nonthivathn Chandhanaphln produces *Fraternity* — **TOP**



10 馬來西亞新聞

〔本報記者林揚峰專訪〕

「艺术作品代表着我的生命，它同时也包涵了无限的哲学。」

现年卅六岁的留日艺术家李健省脸上流露出一股坚定的神色，他以一种充满信心的语气，说出了上述这两句话。

从事艺术创作十多年，享誉国际艺坛的李健省在回顾这一段埋头苦干岁月时，并没有为自己的成功而自满，他仍然抱着最初的原则，在不断的创作中寻求更美好的成果。

由於李健省将代表我国出席东合雕刻家论集会，因此本报记者特地访问他有关这方面的进展。

见到李健省，是在他开设在巴生风景园的画室，他正在处理有关论集会的资料。

有艺术家的气息，但没有艺术家的架子，李健省给人的第一个印象是很和善的。

他说，这几天来他都在忙着收集及整理有关论集会所需的资料，以便有更充份的准备。

这项论集会是在耶加达举行，为期四十五天（从十一月五日至十二月廿日），它是以国家为单位，因此每个国家只能委派一名代表。

李健省是东合协会文化新闻委员会(COCCI-COMMITTEE ON CULTURE AND INFORMATION)所邀请，并由马来西亚国家艺术馆存委。

不斷創作中尋求更美好成果

留日藝術家李健省談藝術寓意

他將代表我國赴耶加達

出席東合雕刻家論集會

他将会在这项论集会期间，制作一项雕刻作品，并发表有关造型视觉艺术演讲。

他说，这项论集会主题是「东合艺术精神的反映」(REFLECTION OF THE ASEAN SPIRIT ON ART)。

在获得有关委任的通知后，李健省思考了整整一个月，才拟定了他们在这项论集会中制作的艺术作品。

他说，这项作品是以「和平、协调及统一」为主题。同时，也保有他一向来的作品风格，以「一体」的概念着手处理，不浪费也不增加任何一片去完成。

他说，这个月来，他思考了各方面的因素，包括作品的平衡率，才

作出决定。

「至於有关模型，我只花费了约四天的时间就完成，当然，这四天来我在同一个造型中有过多次的改良。」

李健省把制成的模型取出，并逐一解释它的概念。

他说，两艘小铜板，配合上美学的造型，并要求在生活、城市及大自然的空中能产生和谐作用。

他认为，艺术在於提倡更美好的人类生活空间，同时使人能够发挥创作能力。

他形容在城市中的建筑物是属于人为的空间，但注重於机能及实用，而人类的生活也有自己的空间，如果这两个空间不能配合即会产生矛盾，而人类就会被迫入没有空气的角落。

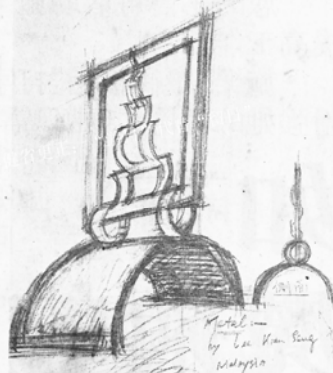
他说：「因此，我的作品就是要在这两者之间产生和谐。」

目前他所完成的模型是以铜板制成，真正的工作是要在到达耶加达后才开始。他预料这件作品在完成后将会有十五尺的高度，所用的原料是两块面积一百方尺的铁板，其厚度约半吋。

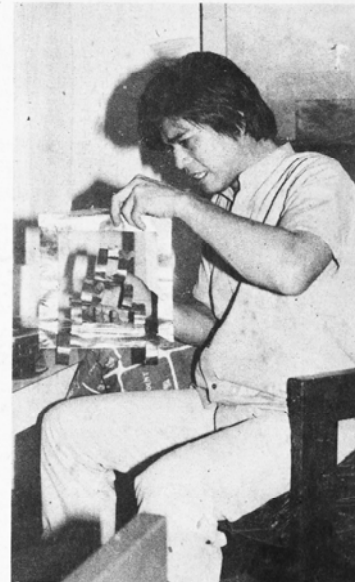
他说，他将视现场的自然空间来决定这件作品的颜色，但将参考东合六国的颜色为主。

他说，这项作品的基本概念是代表东合六国，以美学及造型而成，它在表现平衡及安宁的感质之外，也呈现力学的一面。

李健省更正：“游日”代替“留日”



李健省将在东合藝術家論集會製作的作品，反映東合藝術的精神。



李健省手提衝的模型就是他在東合藝術家論集會中將製作的作品。



(左) 高建业，林扬峰(南洋商報)，童字发(通报) @ 1984 年11 月



1984 年@印尼 耶加达《第3 届亚西安（东盟（ASEAN））雕塑家论集会》



各国代表@1984 年印尼 耶加达《第3 届亚西安（东盟（ASEAN））雕塑家论集会》

- 相关资料

巴生有史以来第一个装置艺术展。1988 年 1 月 17~19 日，于巴生福建会馆的《教育周》为巴生市民带来《现代文明的证言》装置艺术展。https://www.youtube.com/watch?v=DwFYQ-xVTq0&ab_channel=LEEKianSeng

装置艺术《诚》@吧生中华独中 Klang1988-03-13

https://www.youtube.com/watch?v=OubnbQBTkAs&ab_channel=LEEKianSeng

《国家艺术馆修订版》http://www.leekianseng.com/lee_LetterUndertaking.pdf

经过 20 年的努力，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）纸本修订版。

《笔记巴生》https://leekianseng.com/lee_Klang_2.pdf

《为何起诉》http://www.leekianseng.com/lee_Klang_1.pdf

《A legendary Malaysian artist 大马传奇画家》http://www.leekianseng.com/lee_YZZK.pdf

《部分记录+简介》（part-record-1+brief-bio）http://www.leekianseng.com/lee_Bio_1966_FirstOneManShow.pdf

《马来西亚美术史》里的偏差 + 《马来西亚华人人物志》的勘误作业（简述）

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马来西亚星洲日报言路版

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〈大马艺术史：神话与真相〉2013 https://www.sinchew.com.my/content/content_248696.html

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〈亚洲艺术界的无常〉2013 https://www.sinchew.com.my/content/content_249701.html

马来西亚南洋商报副刊

2006：《5 件三次元作品见证马来西亚艺术（2006-02-12）》、《揭开神秘的艺术（2006-04-09）》、《艺术激荡良知（2006-08-06）》、《马来西亚 80 年代的 7 件装置艺术》（2007-11-04）》，李健省，马来西亚南洋商报。
http://www.leekianseng.com/3d_InstallationHistory.pdf

❖ （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或遗漏，请通知李健省）

- 《笔记巴生》- b. 李正子 (Shoko LEE) <http://www.leekianseng.com/shoko.htm>

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Shoko LEE (李正子, formerly known as Shoko Kobayashi, born 1948~) bade farewell to Japan in 1972. She began a new life and artistic career and became a Malaysian citizen after marrying LEE Kian Seng (李健省). Her art corresponds to the different phases of her life: from publishing Sunny Boy in 1980, "My Diary" series from 1980 onwards, the "Soul-Dragon Horse (1989-2006) series, and more recently, her travels such as the India-Nepal pilgrimage in 2008. Shoko finds her inspiration in nature and in the subject matters of everyday life. Her vivid imagination has transformed ordinary objects and animals into cheerful individuals bursting with exuberance.

"Everybody goes through life with an unwritten diary; full of moments of cherished memory. Shoko immortalised fragments of life for posterity, for viewers to enjoy and thus enriching his/her life. Shoko, the dedicated artist, religiously notes observations in her diary. This is her gift for us to savour. To Shoko thank you for reminding us of the wonder of life."—comment excerpted from Datuk Syed Ahmad Jamal, Director, National Art Galley Malaysia 1985)

简介:

李正子 (Shoko LEE, 舊名小林正子/Shoko Kobayashi), 自 1972 年阔别日本福岛落户马来西亚雪兰莪巴生。与著名艺术家李健省 (LEE Kian Seng) 结婚後获得马来西亚国籍。她倾注一生心血从事艺术创作, 包括油画, 水彩, 竹笔画, 版画, 绘本等等。马来西亚的多元文化刺激了新思维也像甘露润滋了她的心灵。

1970 年代, 李正子以创作绘本为主, 包括风靡一时的科幻《Sunny Boy》系列。《Sunny Boy》于 1981 年在德国的世界书籍展展出 (Frankfurt book Fair, Germany 1981), 获得国际佳评。

“我的作品, 也是我的日子”, 1980 年代李正子开始以彩笔像日记般描绘了她生命的各个阶段, 开拓了她独特的艺术世界-《我的日记》系列(My Diary Series 1980~)。

在《我的日记》部分作品里, 她以刚柔兼备的笔触, 缤纷鲜艳的色彩渲染甘榜 (Kampong) 里纯朴的家畜; 她潇洒笔下的动物群, 也洋溢着无穷的温情与爱心。

于 1985 年发表的第二部《我的日记》个展纪念册里, 马来西亚国家艺术馆时任馆长 Datuk Syed Ahmad Jamal 归纳了以下: “...对于人生的珍贵时刻, 多数人以回忆代替日记; 李正子 (Shoko) 把生命片断化为不朽的创作奉献给后辈与艺术爱好者, 进而丰富了他 / 她们的人生。...李正子, 谢谢妳提醒了我们生活里的奇观。”

50 年在华人生活方式和不断创作里, 李正子活出了中华文化的自信。

视频:

Shoko LEE 李正子-1997 年电视访谈 https://www.youtube.com/watch?v=J8Jx_RxXSc0&ab_channel=LEEKianSeng

我的日记 1 My Diary 1981-1983 by Shoko LEE https://www.youtube.com/watch?v=2nk9Ebclmvo&ab_channel=LEEKianSeng

我的日记 2 My Diary 1983-1985 by Shoko LEE https://www.youtube.com/watch?v=LqolCVMZBmE&ab_channel=LEEKianSeng

我的日记 3 My Diary 1985-1988 by Shoko LEE https://www.youtube.com/watch?v=UHIAjIXnpcM&ab_channel=LEEKianSeng

Shoko LEE 李正子-@ Penang 2012 https://www.youtube.com/watch?v=rNpcQxWSOWE&ab_channel=LEEKianSeng

www.yumpu.com/en/document/read/6507005/exhibition-brochure-lee-kian-sengs-homepage

Shoko LEE 李正子《龙马系列》https://www.youtube.com/watch?v=cYmpech9vpM&ab_channel=LEEKianSeng

Shoko LEE 李正子@ Pilgrimage 2008 India Nepal https://www.youtube.com/watch?v=H-lxAekxLLU&ab_channel=LEEKianSeng

- 1996

'My Diary'

The Joy Of Living

(1985-1988)

an exhibition of water colour paintings

by

Shoko LEE

Venue: **SEPANG INSTITUTE OF TECHNOLOGY**
THE KLANG CAMPUS

Level 5 Klang Parade, 2112 Jalan Meru, 41050 Klang, Selangor, Malaysia. Tel: 603-3430628 Fax: 603-3430240

26 June 1996 — 16 July 1996 10.00am — 5.00pm Daily



THE LION GROUP
(Education Division)
(Sponsor)



S.I.T.
(Organiser)



GALERI KIAN SENG
(Producer)

CEO's Message

SIT is indeed honoured to be the organiser of Ms Shoko's Solo Exhibition. During the last 24 years, Ms Shoko has matured into an established painter who is recognised for her technical virtuosity and artistic creativity.

Ms Shoko's paintings reflect her personal journey of life. When she left Japan to live in Malaysia, Ms Shoko experienced intense transformation that influences her creativeness as an artist. The Malaysian ambience, including the natural setting and the multicultural and multiethnic society, provides the context for her experiences. Her own family, including the birth and upbringing of her two children, is a powerful influence on her perception of the joys of living.

Ms Shoko's collection of paintings is a celebration of life. In her paintings, ordinary things and events become extraordinary memorable memories. It is remarkable how Ms Shoko can transform seemingly small things of life, normally unnoticed, into beautiful images. The unique way she delicately handles this is shown in the subtlety of the composition and feeling in her paintings. Her paintings create a different realm for us to enter into.

At SIT, we believe that art is an integral dimension of education. It is a way of knowing life. Ms Shoko's paintings, for instance, give our students the opportunity to share certain universal values and feelings. They will learn the power of imagination, the magic of one's inner voice, and spiritual beauty. For this, their education would be enriched and has a defining quality.

We congratulate Ms Shoko for her success in her journey of life and as an artist. We are proud to be associated with this happy event.

*Dr Paul Chan Tuck Hoong PhD
President / CEO
Sepang Institute of Technology (S.I.T.)
June 1996*

Shoko LEE

Although born in Japan, Shoko is in reality a Malaysian artist. She has lived twenty four years of her life in Malaysia, more than her life in Japan, a country she last visited nineteen years ago. Married to Lee Kian Seng, a renown Malaysian artist, Shoko has two children through whom she draws a lot of inspiration.

My first introduction to Lee Kian Seng was by the late Frank Sullivan, as the young artist, clad in batik from top to toes (his canvas shoes were in batik) was preparing his exhibition at the Samat Art Gallery in 1968. I have been in touch with the artist and his wife Shoko, since the couple set their home in Malaysia in 1972.

Shoko is overwhelmed by the wonder of the simple things in a new life in Malaysia. Like a child she is still in awe of the natural world, especially that of the fauna – the animals, the birds, children, and life that evolves around them.

The artist keeps a diary of the world that she observes. Unlike a writer who writes down his experience and observations, Shoko draws and paints which she does with form and content.

In her Diary 1985 – 1988, Shoko depicts her observation with the eye of the child wondering in her little world in which even the simple things have a sense of grandeur. The artist bestows playfulness as well as the dignity of grandeur.

The artist proposes ironic humour as the regal tiger is given new stripes of multi coloured silken drapes; so is the armour-plated rhinoceros. She portrays the lowly cockerel, hen and turkey with affection, reminding us of the natural flamboyance which they possess and which we let pass by in our daily pursuit of material gains.

Shoko shows love among the so-called wild animals, portrayed by a tigress cuddling her young cub. She reminds us of the joyous days of childhood as in the squadrons of dragonfly hovering over some goats.

The medium of water colour on paper is expertly handled to result in some brilliant, transparent treatment that seems to glow as if lit from within. One of the roles that the artist plays is in making visible the inner dimensions of life. That Shoko does with harmony, love and her special vision of the world which we once knew.

Syed Ahmad Jamal, K.M.N. Seniman Negara, Gombak, January 1996.





- The exhibition 《My Diary: The Joy of Living (1985 – 88) 》 was officiated by Datin Seri Dr Wan Azizah Wan Ismail ,wife of Deputy Prime Minister Malaysia on June 26, 1996。左起： Shoko LEE、 Datin Seri Dr Wan Azizah Wan Ismail, wife of Deputy Prime Minister Datuk Seri Anwar Ibrahim 、 Puan Sri 陈秋霞。



@我的日记3 《My Diary 1985-1988》开幕日



右起：林碧颜（Tan Sri P.G.Lim）、李健省（Lee Kian Seng）、马来西亚外交部长 Y.B Datuk Abdullah Ahmad Badawi 和 Shoko LEE 参观李正子的个人画展 《My Diary: The Joy of Living (1985 – 88)》 1996-6-30 @ Sepang Institute of Technology, Klang, Malaysia.



Left : Lee Kian Seng, Ambassador Dato N.Parameswaran, J. Anu and Shoko LEE visiting 《My Diary: The Joy of Living (1985 – 1988)》 exhibition @ Sepang Institute of Technology, Klang, Malaysia.

愛的日記

早在 80 年代，我第一次看到 Shoko 的日記畫作，就深深喜愛她的畫，除了畫面溫馨、可愛，我更覺得她的畫說出了我對孩子的愛，那是我用文字，用語言都表達不出來的，所以當我出版《愛的背包》一書時，即“處心積慮”去求得 Shoko 日記系列中的一幅畫做為封面，我認為 Shoko“童畫”使書中的幼儿教育心得，產生了畫龍點睛的效果。

其實，“我的日記”畫展，若名為“愛的日記”會更貼切，因為那是 Shoko 對子女愛的流露，是一位離鄉遠嫁的女性，抱著落地生根的決心，傾注所有的愛去孕育儿女，全心全意陪著儿女走過成長歲月的真實記錄。在“我的日記”第一部分、第二部份畫作中，Shoko 記下了懷孕時興奮期待的心情，這次展出的第三部份，記載 85 到 88 年間，Shoko 領著長女慧玲東奔西跑，到處探訪的動物的喜悅。

圖畫中，溫馴的老虎，憨厚的花豹，戲耍中的貓與螃蟹，奔馳沙漠中的駱駝……在在都透露著善良與智慧，其中包含著 Shoko 透過童心，觀看到的動物世界，也包含著一個母親對儿女關懷的心聲。Shoko 與我，因孩子的穿針引線，而由相識進而相知，我們都認為對孩子的教育方式，不應該是“灌輸知識”，而應該是“啟潛發能”，我們都盡量使自己保有童心，時刻傾听孩子的脈脈，捕捉孩子們的所思、所想，幫助他們飛得更高、更穩。

才能幼教中心
許秀華校長
1996 年 6 月



許秀華校長、李正子

Seulas Pinang Sekapur Sireh

Sedasawarsa sudah berlalu sejak pameran solo Saudari Shoko LEE nee Kobayashi. Ketika itu tema pamerannya berkisar kepada suasana dan persekitaran seorang ibu yang sedang mengandung anak sulong dan ketagihan terhadap juadah – bagi Shoko, sebagai pendatang dari Jepun, lada-lada hijau dan merah menjadi idamannya.

Sejak itu Shoko telah melahirkan dua orang anak, Hui Ling dan Hui Lian. Selaku ibu, Shoko telah mendidik anak-anaknya supaya mengenali alam sekitar dengan lebih akrab. Mereka bersama-sama mengunjungi zoo mengenali telatah makhluk lain, menyaksi gurau senda di antara sang manuk dengan sang ketam, kemesraan sang unta dan sang belatuk, kelincahan sang zebra, kelucuan sang zirafah, keagungan sang belang atau keindahan sibur-sibur berterbangan seperti skuadron jet-pejuang – semua ini diwariskannya dalam bentuk cat-air berwarna-warni yang sungguh menakjubkan.

Pameran kali ini, yang diberi judul “Diariku – Kebahagiaan Hidup, 1985 – 1988” mencerminkan alam dan suasana Malaysia dari kacamata Shoko yang sekarang termasuk dalam gulungan pelukis Malaysia yang jujur dan dedikasi terhadap kerjayanya.

YBhg Tan Sri Kamarul Ariffin
Pengerusi
Lembaga Amanah, Balai Seni Lukis Negara
Malaysia



李正子、李慧莲、李慧玲 @19960430

(Note: In halting Mandarin and English, Shoko manages to convey her innermost thoughts and feelings to her elder daughter, Lee Hui Ling (aged 13) to put them down on paper in English. Based on an interview with her mother, this essay is written by Lee Hui Ling on the behalf of Shoko, Jan. 1996)

When I first saw Kian Seng's works of art, I was stunned by their powerfully elegant and free expressions, including his batik paintings, which kindled a longing in me for such free boundary in art, which I found in Malaysia. Since I first began a new life here in 1972, I had no problem adapting to the simple, wholesome life here and found a culturally rich community living together so peacefully.

Dawn. I was pleasantly awakened by cockerels outside my bedroom window on my first morning in Malaysia. Going outside into the cool morning air, I was met with a delightful surprise when a few pretty goats frisked by, followed by placidly strolling cows chewing cud, chickens and cocks capering about, pecking for food... it was a typical 'kampung' morning scene, and a very lively one, too.

Seeing Malaysia's endless boundary of natural green, taking walks through rural areas, where cows, goats and chickens roam freely, gave me plenty of freedom and time to indulge in my own pleasant thoughts.

I could never forget the wonderful visit to Pulau Tioman, a beautiful natural paradise for my nature-loving eyes and mind, and I took in all the exciting sights and smells, eager to explore further this exotic wild haven. Mind you, the seawater was so crystal clear that I could see the masses of brilliantly coloured sea-creatures, plants and corals. It was like peeping into another vast, mysterious world yet to be discovered.

The weather was hot, deliciously hot and that the sun was big, brilliant and strong. Thus I was inspired to capture this elusive deep impression and to begin with the lively, colourful series of 'Sunny Boy' from 1972.

These vivid memories have never faded from my mind and in the meantime I have learned to put them down with paint and brush as others would in ink and pens.

When my children were of three or four years old, I used to take them out on trips to the zoo, around 'kampung' areas and wherever there were animals to see. On such magical outings, I get to have a mutually spiritual touch with nature's creations, the animals and the green environment all around, gently embracing my soul. It is this delicate contact with nature that inspired me to paint pictures and to create stories for children.

Malaysia is a home, home to my free soul and mind. Though I was born in Japan, I started my career in Malaysia. All of my paintings were created, 'born', and 'grown' here. I am truly thankful and happy that my art has developed so freely and splendidly in such a wonderful, adopted motherland as Malaysia.

'My Diary'

1989-1993

an exhibition of water colour & bamboo/ink paintings
by

Shoko LEE

Venue: **SEPANG INSTITUTE OF TECHNOLOGY**
THE KLANG CAMPUS

Level 5 Klang Parade, 2112 Jalan Meru, 41050 Klang, Selangor, Malaysia. Tel: 603-3430628 Fax: 603-3430240

22 August 1996 — 12 September 1996 10.00am — 5.00pm Daily





- Shoko Lee's 《My Diary》(1989 – 93) 》 exhibition, officiated by Culture, Arts and Tourism Minister Datuk Sabbaruddin Chik on 22 August 1996.



李正子的个展《我的日记》@S.I.T轰动马来西亚雪州皇城（巴生 Klang）一时。
图示一众滨华中学师生在参观 1996-07-10



李正子的个展《我的日记》@S.I.T轰动马来西亚巴生一时。1996-07-10



功利的社會風氣沖破了許多的家門，闖入了平淡可是安全的家中，拐走了許許多多青春年少的孩子，遺下了悔恨交加但一籌莫展的父母，譜出了多闕悲痛的家庭樂章，正子現身說法，以圖畫記下了她課子的過程，正子的系列圖畫宛如一套既永實際又美麗非凡的親職教育叢書。

正子的“我的日記”實在是一部親子相雋成長的記錄，她記下了懷孕母親心中的憧憬與期望，她記下了年經母親陪伴幼兒成長，那純真的喜悅與童稚的可愛，在這 89-93 系列畫作中，記錄的是 漸入中年的母親，那沉穩的心境，以及從已漸成長女兒身上，傳達出對新知的嚮往與突破傳統的渴望。

正子除了無微不至的照顧女兒的飲食起居外，還“用心”地帶領女兒走入她豐富的藝術世界，她用彩筆記下了她們共同走過的心路歷程，難怪她的畫總是流露出濃濃的愛，既細緻又隙長，親子關係雖是切割不斷的事實，但親子關係真正的維繫，靠的卻是“愛”。

89 到 93 年是正子長女慧玲的兒童期，次女慧蓮的幼兒期，幼兒與兒童差異較不明顯，而由兒童期進入青春期，會像狂風暴雨般的轉變，說真的，此時，我多麼期待，也多麼好奇，想看看下一系列正子的畫作。

才能幼教中心
許秀華校長
1996 年 8 月





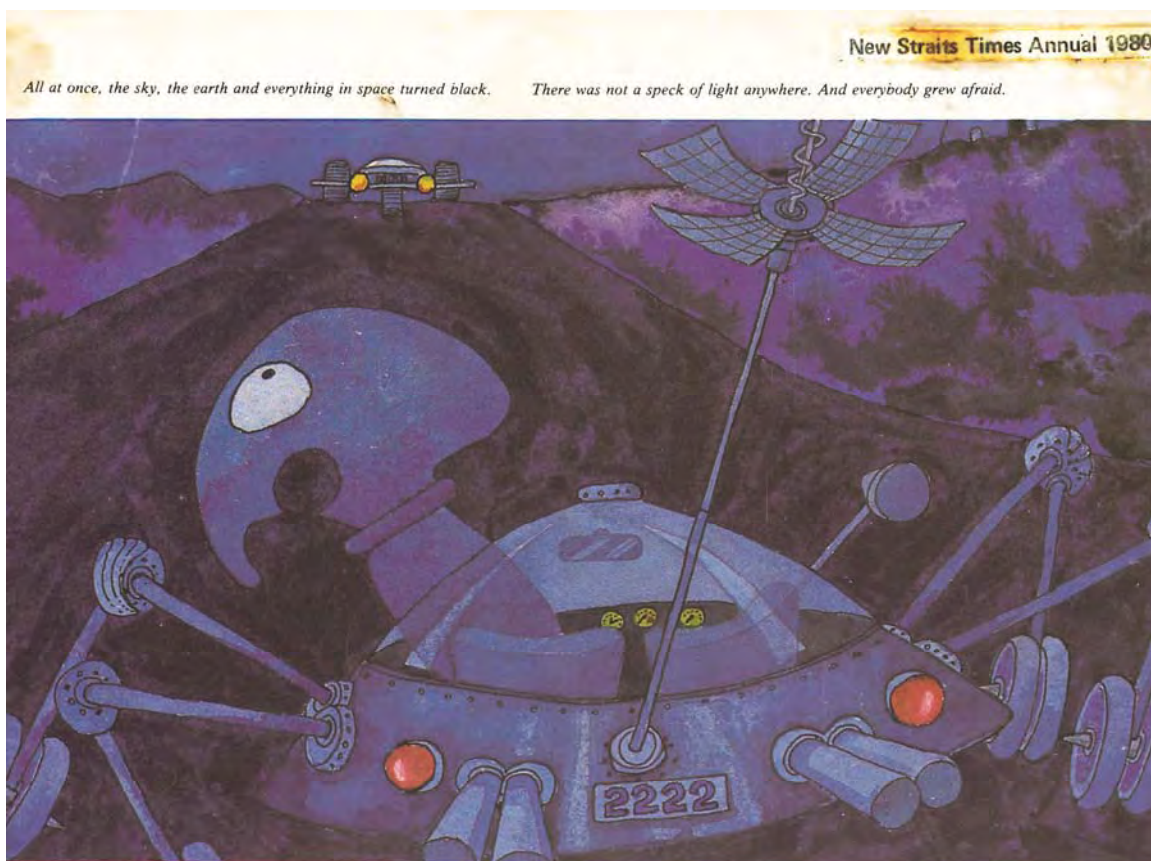


Part of the press reviews on Shoko LEE's exhibitions and works since 1980

李正子自 1980 年的部份剪报

- New Straits Times Annual 1980, Malaysia

自 1972 年，李正子陆续创作五本以上的绘本包括风靡一时的科幻《Sunny Boy》系列。《Sunny Boy》1981 年于德国世界书籍展展出 (Frankfurt book Fair, Germany 1981)，获得国际佳评，对激发创新意识作出了积极的贡献，马来西亚国家艺术馆也典藏她的作品。



Once upon a starry midnight while out in the garden with her husband and a friend, Shoko Kobayashi was struck by the clear Malaysian sky.

She had never seen skies so beautiful, not in Tokyo where she had come from, not anywhere else she had been to. How did the skies come into being? What were the stars doing up there? And what were they really?

She set out to find the answer. Science books gave her a whole lot of information. But she was not satisfied. For a long time she brooded over the matter and one day she realised that she just might have been going about things the wrong way.

There had been no answer for millions of years so why should she be the one to find THE answer.

Instead she would use her imagination to suggest an answer. That was to be her main preoccupation for the next four years.

In between helping her husband, Malaysian artist Lee Kian Seng, with his design projects (she is a graphic



Shoko Kobayashi

designer herself), she toyed with one idea after another and each one she dismissed until she came up with "Sunny Boy".

A tired Father Sun takes a rest leaving Sunny Boy to light up the skies and give power to the planets and bring happiness to all living things.

But Sunny Boy bungles. He digs his way to the centre of the earth, blows himself into a great ball of fire...and creates havoc. He has to go hurtling back into space to wake Father Sun up and have order restored.

It is a simple story but as Sunny Boy goes on his adventures, useful facts about the planets and their functions are presented in a way that's easily understood, especially by children.

Through what she terms as creative illustration, Shoko the artist, the storyteller and the child at heart communicates with the little ones.

"I don't set out to write and draw for children. That would have been harmful to creativity. It happens that I'm interested in everything, just like a curious child."

The secret of her success lies in her child-like approach to every subject, her ability to see with the mind and the eye of a child.

Her style of illustration goes well with children's books. And yet her works are not meant solely for children. "They are for adults as well" — that is adults with a pure and adventurous spirit.

Shoko and her husband have no children yet, but she loves children and she pours out her concern for a child's 'natural' development in the books she writes for them and for their parents. □

NEW STRAITS TIMES, SATURDAY, MAY 3, 1980

CALL TO LOCAL PUBLISHERS

Put Malaysia on world book map

KUALA LUMPUR, Fri. — Local publishers were today urged to "go international" so as to place Malaysia on the world map as a centre for quality publishing.

In making the call, Deputy Information Minister Dr. Ling Liong Sik said that with the talent and acumen they now possessed, Malaysian publishers should be able to compete internationally and succeed.

He also urged writers, film producers and other locally based industries to strive for world-wide recognition.

Dr. Ling was speaking at the launching here of *Sunny Boy*, the first of a series of science-fiction pre-school children's books published by Berita Publishing Sdn. Bhd.

He said although the untapped potential in the local publishing industry was vast, publishers concentrated far too much on textbooks, neglecting books of general interest.

It was true that textbooks had a sure market here, he added, but there was nothing to prevent local works from becoming bestsellers here as well as abroad.

Dr. Ling suggested that a

guild of writers, publishers and all those involved in the book trade, be established.

This, he said, would stimulate the production of greater volumes of quality publications to ultimately "conquer the world".

Open ridicule

"Obviously, what is needed is top quality editorial and production material, supported by an efficient distribution system," he said.

He suggested also that the proposed guild screen all publications that were to represent Malaysia in international book fairs and

exhibitions so as to ensure high standards.

This would prevent exposing the country to open ridicule, he added.

Sunny Boy, a colourfully illustrated story of the sun's son and his adventures on Earth, was written by Japanese-born author and illustrator Shoko Kabayashi.

Earlier, Encik Zakuan Ariff, managing director of Berita Publishing, said publishers should now make a concerted effort to raise the standard of local books.

The most effective way to do this would be to form a guild, he said.

Neighbouring countries, he added, had established their own guilds and made impressive achievements as a result.

"By comparison, our efforts seem poor and only serve to project a tarnished image of our books and our country abroad," he said.

Expanded

The publishers' guild, he added, should co-ordinate and consult with bodies like Gapena, the Printers' Association, book distributors and the relevant ministries.

In time, it could be expanded into an Asean publishers' guild, he said.

Encik Zakuan said later on, exhibitions of books from Asean countries could be included in international book fairs in Europe and the United States.



Dr. Ling (right) shaking hands with Miss Kabayashi. Looking on is Encik Zakuan. A little girl dressed as "Sunny Boy" stands on the author's side.

- “Meet the author of Sunny Boy ” - 4th May1980, New Straits Times

NEW STRAITS TIMES MAY 4, 1980.



Meet the author of Sunny Boy

AUTHOR of “Sunny Boy” Shoko Lee obliged young readers at the MPH Book Store, Bukit Bintang Plaza, yesterday afternoon by autographing their copies of her newly-launched book.

“Sunny Boy,” who is actually six-year-old Delphine, was also on hand to help.

The two later made personal appearances at the City Chemist at Sun-gai Wang Plaza.

On Sunday, they will meet readers at the MPH Book Store, Jaya Supermarket, from 12.30 p.m. to 2 p.m and the New Straits Times office, Asia Jaya Complex, Petaling Jaya from 5.30 p.m to 7 p.m.



@the Launching of 《Sunny boy》 by Shoko Lee @ 2, May 1980 Regent Hotel, Kuala Lumpur, Malaysia



At the Launching of 《Sunny boy》 by Shoko Lee @ 2, May 1980 Regent Hotel, Kuala Lumpur, Malaysia

Exhibitions

- 《My Diary 1981-1983》 - 28th July 1983 @ Ballroom Foyer, Hotel Equatorial Kuala Lumpur.



Shoko Lee (李正子)

- (Extracted from The Souvenir Program of The Exhibition "MY DIARY 1981 – 1983")

Shoko LEE first made an indelible impression of the Malaysian Art scene through her illustrations of 'Sunny Boy'. These were wondrous ventures into the realm of phantasy, of personal legend, reminding one of 'The Little Princes'.

With the present series of watercolour paintings, the artist of Sunny Boy has come of age, entering the 'legitimate art' circle. Art makes it possible to realise the dreams of our will. The age of rational has produced parallels in irrationality, creating the balance, lest we become too intense with seriousness. In the spirit of 'Sunny Boy' it is important that we retain the child's sense of wonder of the 'simple' world – such as the sky, where one's imagination is free to wonder from the everyday demands and chores to the limitless bounds of the thinkable space. Shoko let her mind wonder and her imagination wander among the boundless universal space. Being an artist she is able to translate her responses into visual forms, which are then transmitted to us in a new differentiated reality. We, as observers, are on turn enriched by the dimension of her experience... In her present collection of works aptly titled 'My Diary' stretching from 1981 to 1983, all those wondrous ecstatic moments of sheer serendipity, of the playful joy, are set in pictorial space – form and space being the main elements in visual/pictorial art.

The artist is inspired by space, rearranging objects in an irrational configuration in space. The elements of 'irrationality' are essential in a highly rationalised order of the condition of society.

In these works, the artist relates the ordinary everyday objects with which she is so familiar, especially during serving and washing up, cups and saucers, to objects in the outer space where there is no gravity. Where rockets, space ships, and space shuttles, hurtle in the 'scientific space' these common objects float freely in the space of the imagination. Like a good-humored poltergeist, the artist tosses the objects in a surrealistic space.

Before the birth of her first child, the artist was closely attached to her cats, which were regarded as members of the family. These are portrayed in human guises.

During a certain stage of expecting her first child, Shoko was symbolically interested in round objects, the sense of completeness of terrestrial objects, symbol of the self, totality of the psyche.

As pregnancy progressed, the craving for chili is expressed in glowing reds as if lit from within. The biomorphic form that represents embryonic stage later developed towards the birth of the first baby. The artist conjures a new phantasy as toys float weightlessly in space.

Using mainly watercolour on thick cartridge paper the paintings glow in layers of brilliant colours as Shoko skillfully wields her brush, turning out the real magic of the imagination, bridging the naïve world of the universal child and the sophisticated world of the contemporary adult. We are fortunate to feast on this creative offering, reminding ourselves of personal values, which are dearest to us – which can be shared but never taken away. The essential qualities in art are emotive and contemplative. Let us wonder passionately and ponder religiously at these serious exteriorizations of the spirit of the eternal child, to grasp its message, for the best of art stems from a moral act.

Syed Ahmad Jamal , Director, National Art Gallery Malaysia , 1983.



Y.A.M Tunku Dara Naquiah binti D.Y.M.M, Tunku Ja'afar DKYR, AMN, PJK officiating 《My Diary 1981-1983》
by Shoko Lee on the 28th July 1983 @Ballroom Foyer, Hotel Equatorial Kuala Lumpur, Malaysia



(Left) Lee Kian Seng, Kee Shih-Lene, Kee Ju Hun, Mah Ming Yuet, Kee Yong Wee, Kee E-Lene and Kee Ju Ven at the launching of 《My Diary 1981-1983》 on the 28th July 1983 @Hotel Equatorial Kuala Lumpur.



At the launching of 《My Diary 1981-1983》 on the 28th July 1983 @Hotel Equatorial Kuala Lumpur.



At the launching of 《My Diary 1981-1983》 on the 28th July 1983 @Hotel Equatorial Kuala Lumpur.



Syed Ahmad Jamal 与家人参观李正子的“My Diary 1981~1983” 画展@ Hotel Equatorial, Kuala Lumpur 1983

- *‘Hands of an artist, eyes of a child ’ -Joan Lau, 7 August 1983 New Sunday Times Malaysia*

Page Eight
New Sunday Times, August 7, 1983

□ Shoko Kobayashi

Hands of an artist, eyes of a child

Mother, child and artist: These three elements at their most creative are reflected in Shoko Kobayashi's amazing watercolour paintings which were exhibited recently.

□ Paintings simply titled 'My Diary' represent Shoko's feelings about her pregnancy and the world around her.

By
JOAN LAU

THE painting possesses the wild abandon of a child's imagination. It is a watercolour of an Arctic scene complete with walrus lounging on the iceberg. Yet the assurance of the strokes embellishes the whole work with a sense of reality. The imagination is very real to Shoko Kobayashi, the painter. In her series of watercolour paintings titled "My Diary 1981-1983" we see 38 works which are in many ways a record of her pregnancy and her perception of the world around her during that period. A few of the paintings centre on the immediate surroundings with her interpretations of time, toys, baby basket and shoes.

But they are no mere pictorial representations of a fond mother's interest in her baby's things. These pictures blend together with her interpretations of time and space. It all becomes very abstract. Things float and hover over the countryside, a fork spears down a rainbow, chillies form the shape of the images.

She has interesting reasons why she uses them. "While I was pregnant I had this urge to eat chillies. I was afraid it would be bad for my baby but the doctor assured me it would not."

Shoko is not a new force in the local art scene. She has had several exhibitions and has won awards, including the "Sunny Boy". Now those illustrations have expanded to encompass questions she asks about life, birth, being a mother, the life of a child, the life of a woman, the life of a cat because she lives in Klang and cats because she loves them.

"My work is the inner expression of events in my life. I am not painting just like my baby did when she was in my womb."

Touch of surrealism
Things hover in the sky and are manifestations of the subconscious. There is a sense of a touch of surrealism to the paintings and a sense of the fantasy usually found only in movies. Trained in a graphic designer's studio, she has a sense of the surreal. She is married to her husband and her artist husband, Lee Kian Seng. "The predominant colour in this series is dark blue. I usually do not have a preference for colours as they are all beautiful to me. But in this series I have a preference for dark blue."

"The paintings themselves do not look like watercolours. They have a soft, painterly quality. I have a wonderful attention to detail would excite the mind of any child. I am satisfied with the sketch I start working on a large format. Working with watercolour means making corrections and corrections. When I am then start working on it. I cannot afford to make any mistakes. I am not painting a picture. I am painting a space. Her inner landscape. Her paintings were exhibited at Hotel Equatorial from July 28 to Aug 1.



李正子靠一枝彩筆
畫盡她這一生的夢想

「我家大廳掛滿了畫，很容易找到的。」

「我家大廳擠滿了人，很容易找到的。」
「正子嬌柔的聲音透過電話傳入我耳廂，輕聲如飛絮，尚未見面，藍眸就已浮現了一個圓潤成名的太陽的型子。」

正子乃大馬署名畫家李健吾的日籍愛子，本身也是一位酷愛藝術的女畫家。室內設

色裏的幸福生活。

在少女時代，正子曾在日本設計學院及 GAGC 設計學院攻讀商業及室內設計，無論主圖畫或室內設計上，都有不同凡响的表現。

初初踏上大馬嶺土的時候，李正子由於王語言上的隔閡，逼得蛰伏在家好一段日子。然而，一個天才橫溢的藝術家，真正好像

一隻拖船看巧婦，有朝一日，必定破爛而出。
之作一雙美麗的彩蝶。一九八〇年，李正子
寫的一本兒童創世圖畫「太陽的兒子」，

在各方面都超越才華。

「太陽的兒子」銷售量驚人

勾而雪，正子以例鮮明的插圖風靡了成
千上萬的兒童，創下二萬本的驚人銷售紀錄。

而展覽，也獲得了極高的榮譽與評價，從此她
的名氣，遠播海外。

園本健省的慈船小要見到了這朵藝術奇葩，聯
聯「正予以輕柔的嗓子談她的夏及那本使她
一舉成名的「太陽的兒子」。

本建省的家居外表平凡，屋內却別有天地，連廊的壁設配襯着牆上懸掛著的一幅幅出自主建省手筆的山水畫，令人感到整個大廳，都

圓漫着彩色與藍而的浪漫氣氛。正子穿了
一件深藍T恤，配一條純白長褲下襠，清爽中
帶着一股柔逸。

正子美垂危的坐在扶手旁。她的身
體纖小玲瓏，兩隻雙眸透過翡翠點點的光芒；還有
藝術家們的氣質，但態度親切隨和而沒有騷人的

氣談，使人第一眼，就喜歡了她。

「找我的重，全是我夢想，是我心靈的一
一實現。」——正子用不太純正的華語打開

而「正子」，正是這一顆感情豐富的畫家之一。

她說，要豐盛不是爲了出書或出名，而是爲了她自己的興趣，把內心世界揭露出來。

「所有的神祕都是我的夢想，我就是把心中所忽所想假借影畫畫在紙上。」哈補克說。

翻閱「太陽的兒子」及到他的畫室走一圈，映入眼簾的還是他所喜好的土陶彩畫，土

過、海底生物、小推車、噴霧、胡蝶等都在
地氈下栩栩如生。輪廓鮮明，神妙之處，令人
不覺爲之停頓。

本報黃黛莉專訪
胡蝶勝攝影

† 正子表示，她最後因語言上的隔閡，一直沒有出來工作，然而，她並沒有放棄藍藍，反而更積極的側重研究丹青。

他說：「十年來，我不斷的磨練自己，不斷的在懸崖的領域摸索，以找出一條新的路。」

誠然，上有志者事竟成，十載的苦功，終於給她開拓了另一條新的路，放下她在科

「太陽的兒子」抵花了，正子四個月。

了好幾年。

書店、圖書館尋找科學書籍引証是必須的。她露出一個甜甜的笑容說。

靈魂與風格和

正子苦修十年所得到的成果啊！

其實，林正子編太陽的兒子的時候，他們信願，捏造的故事絕對騙不了他們。

對於古典舞團的宇宙，正子有一種說

下，會下一女李慧培。這

小氣、海派生和、孩子的
期特的心情，以丹青妙

王子除了在書上過目不凡，

面顧問，參加許多建築物

畫壇上大放異彩

也身旁的李健看對妻子的
，他用引以為榮的口吻說
那美大廈，室內設計是由

，我們也常與胡廣公開俱
不通話，！正子也是馬

中心的一位諮詢員，改稱
為「亞細亞製造型中心」的目標。

志心智與造型能力的成長

太極的兒子門之顯的兒
今年歲明年內，將他在這
出求請個人書照。

最近一個訪問李健君的
也對「正子的水影畫大

的梦想”-黄黛蒂专访, 17-6-1983 《通报》

- 1986 年李健省在巴生注册巴生艺术中心（私人）（Klang Art Centre No. 001016445 dated April 24, 1986）和协助李正子（Shoko LEE）注册（私人）马来西亚儿童造型艺术中心。负责儿童造型艺术中心的李正子（Shoko LEE）一生志向艺术创作，对儿童造型艺术教育创意心智和儿童绘本创作也颇有研究，曾与一些学生们分享创意心智的发展与经验。这些同学们目前在各个领域发挥得很好。后来事故变迁，李正子为了家务无法分身，马来西亚儿童造型艺术中心也进入冬眠。
(见: <http://www.thestar.com.my/story.aspx/?file=%2f2005%2f3%2f30%2ffeatures%2f10320048&sec=features>)

• THE NEW STRAITS TIMES ANNUAL 1989

FOREIGN IMPRESSIONS

Shoko Lee

A CHILLING SONG

By OOI KOK CHUEN

PHOTOS: GOH SENG CHONG and YEN ZHEAN USHAK

SHOKO Lee finds songs to be sung about rubber trees and chillies. And what sweet, soothing songs in vibrant and vivid water-colours she has composed with her brush! Since 1984, she has done 30 pieces in her "Rubber Trees" series.

Her chillies appear seemingly in mid-air and with child-like pugnacity in some of the water-colours in her solo exhibition — My Diary 1981-83 — in July 1983, and also the sequel, My Diary 1983-85, in August 1985. Both exhibitions were held at the Equatorial Hotel, Kuala Lumpur.

This 40-year-old Japanese-born wife of another artist Lee Kian Seng is also noted for her popular children's book, *Sunny Boy* (Berita Distributors, 1980), which she wrote and illustrated.



Both husband and wife are full-time artists. Kian Seng, 41, is an established artist doing monumental sculptures, paintings, batik and prints, especially lithographs.

Her works evoke feelings of awe, wonder, bewilderment and humour.

Her disquiet microcosm of objects, like chillies, motorcars, grapes, apples and pears in a cone that appear to be frivolous flights of fancy, but Shoko is very aware of the illusion of time and space in her life-synthetic paintings.





THE NEW STRAITS TIMES ANNUAL '89

The essence of her works lies in her rainbow-lined philosophy of life and its manifestations, her keen sensitivity, her inquiring and analytical mind, her fascination with things around her and with the marvels of the universe.

She is a glutton for knowledge, especially scientific, and keeps abreast with latest developments through the Japanese version of the magazine *Scientific America*.

Shoko had her first taste of chilli when she was pregnant with her first child, Hui Ling, now 7. (The Lees have another daughter, Hui Lion, 3.) Suddenly, she had this craving for chillies, and for her "Diary" genre of paintings, she has chillies revolving rhythmically in a vortex of a mysterious light source.

"Artists have done still-lives of pumpkins, onions and fruits, so why not chillies?" asks Shoko.

Recently, she extended her "Chilli" series to limos and prints.

As a Japanese used to cooler climes, Shoko found the Malaysian heat quite stifling when she first came to settle down in Malaysia in 1972.

This and the recurring brightly coloured sun that was an integral landscape in some of her husband's earlier works were to form indelible impressions that partly inspired *Sunny Boy*.

That, of course, is not to detract from Shoko's originality, her brilliant storyline and simple script, and her skilful illustrations and caricatures.

Sunny Boy, about the catalytic havoc created when Papa Sun decides to take a break and delegates work to his son, is a children's science-fiction book that appeals to adults too.

As she summed: "I don't set out to write and draw for children."

When Shoko first saw rubber trees in her husband's hometown in Klang, they reminded her of the *Cyprinaria* Japanese pines in summer in her own hometown of Fukushima, an hour's train ride from Tokyo.

Yet, she thought, they are all in regimented rows. So orderly.

She wished life could be like that, too — straitlaced and ordered.

She pines for the rubber estate's serenity, yet its dark interminable recesses reawaken the childhood fear of the unknown in her.

So she paints tonemantic trunks in light washes and multi-hued reflections, accentuated by the uneven slivers of a dark background. Her works also exude beguiling textures of batik art.

"When I came to Malaysia, Klang was like a desert. It was like a backyard, with the streets littered with rubbish. Now there is much more greenery and the place is much more congenial," she said.

Shoko likes the pace of life in Malaysia. She doubts she would have produced works like *Sunny Boy*, "Rubber Trees" and her surrealistic "My Diary" odysseys had she been in Japan.

"Here, I've got the time to do my

own thing. There's no tension, no pressure."

On Saturdays (except the last week of the month), she runs six marathon children's art classes from 8.30am to 6pm at the research-based Malaysian Children Art Centre in Taman Chi-Liang in Klang.

The centre, set up in 1981, is also the Lees' studio cum gallery. It boasts a comprehensive and free-wheeling programme based on painstaking research to explore and promote the participants' aptitude for painting, printmaking, design, technological art and sculpturing.

Shoko works in the studio after sending her children to school, while her husband works at home often late into the night. Such is their routine that they hardly have time to watch TV or to read the newspapers.

Painting is therapeutic to Shoko, who also does oils, acrylics, linocuts and etchings.

"After a hard day's work, I would feel relaxed if I was satisfied with my painting," said Shoko, who studied graphics at the Nippon Design School in 1966-68, and interior design at the Kasei School (later called Sena Environmental Design School) in 1976-77.

Being close to children including her own helps Shoko look at things from a different perspective. It also brings out the child in her, and in all of us.

● “启发创意心智·引导造型能力”“马来西亚儿童造型中心巡礼”——叶蕙，何雁霞专访



攝影：曾洵真



▲李健省和小林正子夫婦偕同。

山上一顆樹也沒有。小孩的理由是：「山太高，天氣不夠，當然樹活不成了。」——成人的想法，怎能想透那幅畫的含意？除非他進入了小孩的世界，才能領會畫中所表現的一切。

造型藝術中心有兩個畫廊。一是中心內的陳列室，掛滿該中心兒童的作品。一是中心外的陳列室，乃是該中心以外的兒童所設計的陳列場所。

李健省說：「作品不分好壞，全部有展覽的機會。當然，我們不允許參觀者隨意批評兒童的作品，尤其當孩子在場的時候。參觀者只能表示關心和鼓勵的態度。」

陳列的作品包括水彩、版畫各種，經過幾年來的成

忙碌的在孩子們之間跑來跑去。包圍她一坐下，孩子們都爭着上前去，把自己的作品呈現在她面前。她的臉上始終浮現着溫柔的微笑，耐心地親切地聽着孩子們的解釋，或者聆聽他們的意見。即使有些孩子的意見有點偏頗，她也絕不責備。

身上穿着黃底花圍裙的孩子們，在那裏不停地笑着、笑着、討論着。時間到了，他們把畫具收進小提袋裏，迎接着前來接洽的家人回家……

李健省很滿足的表示：「在這裏跟孩子們在一起，你會年輕好幾歲！」

「怎麼不是呢？就這麼走一圈，我覺得自己變年輕了。告辭後，走下階梯的腳步也輕快許多……」

小林正子在

親 眼看過小林正子輔導小孩畫畫之後，我覺得，眼前這位日本女性，是個活在清純世界裡的藝術家。她跟孩子之間，幾乎沒有通常的師生關係。同樣的，在孩子們的眼裡，小林正子成爲他們的一個伙伴。如果有差別，也只是作畫技巧上，比所有的孩子都懂，又能滿足每一個小小畫家的要求而已。

畫室裡，每個人都有自主創作的機會，每個人也能夠向小林正子提出疑問或要求，然後小林正子以姐姐或母親般的神情，逐一指點孩子們進行創作。

如果照通常的教育方式，這種教學辦法很難讓外人接受。

所謂通常的教育方式，只是灌輸和接受。教師口裡說出的一定對，學生多疑多問就不乖。不過，在小林正

另一個天地

在馬來西亞兒童造型藝術中心，我找到了兩樣東西……

時光真的倒流！不過，只維持了短短的兩小時。

市踏入這扇門，我就彷彿回到了童年。門裏的每幅作品，是那樣的鮮明，那麼的有趣，這都是小乖乖們的精心傑作。兒童的幻想力的確豐富，難怪李健省先生會說：有些父母親甚至懷疑，他們的孩子是怎麼畫得那麼好的呢！

這裏的孩子，都很主觀、很性格，不會因爲害羞而把要說的話藏在心裏，他們一點不顧忌的即刻會發表出來。因此，在一間小斗室內，圍在小林正子身旁的小朋友，時時刻刻都這樣多，許多是要跟老師理論的；有些則不斷地拿着自己的作品，爭着予老師看，只爲了期待老師那句：「唔！很好，繼續的畫哦！」

當然，小林正子一直在尊重小可憐的意見，如她示範畫一朵花。「不要。」

「你的花要不要眼睛？」

「不要。」

「O.K.，不要眼睛。有沒有

葉子？」

柔和的音樂，也在這兒童的世界裏播放着，時而穿過了車笛聲、鳥鳴聲、雨聲……就這樣憑着每個人的想像去塑造他們另一個美麗的天地。

去年，在貴都酒店小林正子的畫展中，所展現的每幅畫，顏色之組合稱得上鮮艷奪目，但卻沒眼花潦亂之感。而她那斬新的創意，更是令人眼界大開，不禁使人爲這位束縛少婦，所帶給我們視覺上的享受而鼓掌！

一直崇拜她，喜歡她的畫，喜歡她新鮮有趣的畫題。若要形容她，只有三個字：很可愛！

在馬來西亞兒童造型藝術中心，我找回了上次在小林正子畫展中的心境，竟然捨不得離去……

雁霞

啓發創意心智・引導造形能力

・葉惠

「馬來西亞兒童造形藝術中心」巡禮

很早以前就聽說有個「造形藝術中心」，一直慳緣一見。

終於在四月的一個晴朗天，拜訪了這個別具一格的藝術中心，同時見到了那裡的兩位負責人——日籍女畫家小林正子和她的畫家丈夫李健省。



▲小林正子在教畫的神態。

——踏進座落在巴生市的一間馬來西亞兒童造形藝術中心，就感受了一股濃濃的藝術氣息。

幾十名小孩正在接受「造形藝術」訓練。他們的年齡、身材、相貌各異，相同的是臉上流露著專注熱切的神態，用一枝彩筆勾勒他們——們心理構想的意念。有的畫風景、有的畫動物、有的畫人像……

整個空間充滿著輕音樂的流動聲，時而有作畫的孩子們嘖嘖的意見交換聲，以及幾名年輕的指導員從旁協助時發出的講話聲。

這是一個自由發揮「創意」的地方。沒有太多理論，一對對繪畫有濃厚興趣的孩子們在這個自由的空間裏，讓他們的心智任意馳騁！

李健省，我國著名的留日藝術家，帶著滿臉真誠的笑容迎向我們。

「不需要他太多的解釋，我們已經懂得這與不是普通一般的繪畫教室了。」

「一般的父母把孩子送去學畫，是要孩子把實物畫得很「像」。這個藝術中心的宗旨顯然並不一樣。

「我們讓孩子們儘量發揮他們的想像力，去表現內心所感受的東西。不一定很「像」，但是一定有其他的含意在裏頭。」李健省說。

一個小孩畫了一座山，

果累積，已經到達「琳瑯滿目」的地步。

每個月的第一、二、三個星期六，從早上八點到下午五點，是該中心的創作時間。兒童可選擇其中任何一個半小時從事創作活動。目前正將近一百名兒童輪流上課。

其他時間，就是李健省夫婦自己創作的時間了。藝術中心的陳列室就是他們的創作天地。

在另一個小房間裏，幾名「小畫家」正在圍著一位秀氣的女性，專心聽她一面解說一面在紙上忙碌的作畫。

她就是李健省夫人——小林正子。

隨著丈夫在十二年前到了馬來西亞定居後，小林正子已能說一口好華語和英語，雖然有時難免帶著一點母國語——日語的口音。

去年，在吉隆坡貴都酒店舉行過一次畫展後，許多人都對這位日籍小婦人的印象都很深刻。她也是轟動一時的科幻兒童畫冊——「太陽之子」的原著者。

藝術中心的創立宗旨是——「啓發兒童的創意心智，輔導兒童的造形能力」，這是李健省夫婦的理想。

換言之，他們的目標在於發展兒童的「人格」教育，猶勝教導兒童們學畫。

嬌小纖細的小林正子，

清純世界裡找藝術生命

・游枝

子的兒童畫室裡，這種灌輸式教育完全不存在。你看到的是，孩子們的自信和完全的自由發展。在教畫的過程中，小林正子用最能引起孩子的繪畫興趣的語言，誘導不同的小生命，克服自己心理的阻礙，進入信心的狀態，然後在色彩天地裡發揮個人的天份。

塑造人格

如果從兒童發展的觀點來看，小林正子的教畫方法，根本是一種人格的塑造。

在兒童發展學的領域裡，人格發展是十分重要的一部份。學者主張以啓發孩子的潛能，使幼小的生命，一方面學習做一個成年人的必備知識，同時在不受挫折和破壞的情形下，塑造一個正常的人格。

教畫過程中，完全不干涉孩子們本身潛能的發展，卻很小心的阻止任何足以破壞孩子心靈的錯誤發生，這使每一個孩子愛惜自己，愛惜自己的創作，當然也因此愛惜別人和別人的創作。

我觀察得到的心得，認為孩子們在這種環境裡，生活會充實又有自信。

當然，讓不明白啓發教育的人來看，他可能說：「什麼啓發教育？我呀！連正規教育都沒受過，還不是一樣坐馬賽地？」

我不打算跟這樣的意見爭執。不過，孩子們要在清純的世界裡成長，的確是絕對必要的事。

是否有機會坐馬賽地且先別去操心，讓孩子在無壓迫的環境中成長，肯定不會有錯！





右：游枝、叶蕙、曾洵真、何雁霞、李正子 @1984-04-07



Shoko, Lat @ National Art Gallery Malaysia, Jalan Ampang Kuala Lumpur 1980



来自世界各国的访客 1986-02-27@ 李健省工作室



来自世界各国的访客 1986-02-27@ 李健省工作室



来自世界各国的访客 1987-03-03@李健省工作室



来自世界各国的访客 1986-02-27@李健省工作室

1985

- 《My Diary 1983-1985》 7th-12th August 1985@Ballroom Foyer, Hotel Equatorial Kuala Lumpur



Shoko Lee (李正子)

The child, chili, toys, - these are ordinary things, universally experienced by many human beings, yet the ordinary becomes extraordinary through the artist's perception, sensibility and mediation via the art form.

One of the primary roles of the artist is to make us aware of an aspect of reality - in visual art to make his/her awareness visible for all to experience.

Shoko, is not just an (ordinary) artist, but an extraordinary one. Through the artist's highly intensified perception of objects and environment, the viewer is made aware of his/her childhood days, of moments long forgotten, of simple things, which are there all the time every day.

We take these things, the simple joys of life, for granted, yet each of them is a miracle which makes life so wonderfully full of wonders.

The objects or events are rearranged in juxtapositions of human-made dreams. Some of these dreams are experienced by ordinary mortals, yet through the artist's imagination and skill, they become real, positing inner reality.

Everybody goes through life with an unwritten diary; full of moments of cherished memory. Shoko immortalised fragments of life for posterity, for viewers to enjoy and thus enriching his/her life.

Shoko, the dedicated artist, religiously notes observations in her diary. This is her gift for us to savour. To Shoko thank you for reminding us of the wonder of life.

Excerpted from The Souvenir Programme of The Exhibition 'MY DIARY 1983 -1985'. Text by Syed Ahmad Jamal, Director (马来西亚国家画廊馆长), National Art Gallery, Malaysia, 1985



Minister of Education Malaysia Yang Berhormat Datuk Abdullah Haji Ahmad Badawi D.M.P.N.,D.J.N.,K.M.N.AM.N. and Datin Endon Mahmood viewing the paintings by Shoko Lee at officiating 《My Diary 1983-1985》 on the 7th August 1985 @Hotel Equatorial Kuala Lumpur, Malaysia.



Mah Siew Bee, Mah Siew Kwok, Leni Chan, Y.B. Senator Kee Yong Wee, Kee Ming Yuet, Datin Endon Mahmood ,Nori Abdullah, Y.B. Datuk Abdullah Badawi, Chan Guan Seng and Shoko Lee @ Lee Kian Seng's studio 1985-03-22

一九八五年八月十一日 星期日

騰空的紅椅、空中起舞的貓羣.....

南洋商報

小林正子

以彩筆勾畫內心意境

从虚幻进入现实，小林正子以彩笔勾画内心世界。她通过视觉语言，再次公开了她这两年来的「日记」，内容虽然比八三年所展出的日记充实。虽然新发班、彩虹、蜻蜓、花篮、猫、宇宙行星等新主题，获得了新生命、意境和情趣。

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小女儿与幻想

看过小林正子水彩画，你就会感到一种奇妙的感觉。她的画，都和生活经验及梦想有着密切的联系。从三年展出的盛满花朵的「花篮」，是将刚出世的女儿从医院带回家时所用的篮子。小林正子把从日常生活中所取得的灵感汇集在脑子里，加以消化后，能够用这种美丽的天才华之外，室内设计的方法写日记，除了天赋的经验技巧，在创作方面给她投了大量的帮助。小林正子有机会到各国的艺术界人士交流，这也是她能够达致这种创作成就的重要原因。

她的艺术造诣，将水彩画带入了一个新的境界。喜欢用鲜明的色调，运色的技巧心得，令人赞叹。很多人都不相信小林正子是纯粹以水彩作画，因为效果太像喷笔作品。其实，小林正子的画，即使不会得到一种视觉享受，也会得到一种心灵的享受。

小林正子的水彩画，从一九八三年八月一日开始，到目前在吉隆坡市都酒店举行，到八月十二日为止。



这是篮子系列之一，却也少不了鸟和辣椒。

以彩笔写日记的小林正子。

本報記者：陳美英專訪

- “A different sense of time and space” -Alina Ranee, 7 August 1985, New Straits Times Malaysia



Shoko's cosmic maelstroms
By ALINA RANEE

A TOY car rests at the end of a rainbow. Baskets full of household provisions fly across a deep expanse of blue space. Flying fish and dragons — coming from some mysterious point source — fly across the canvas towards light.

Shoko Kobayashi, ("38 next year", wife of Malaysian artist Lee Kian Seng, poses only questions through her art. In her forthcoming exhibition — *My Diary 1982-1985* — Shoko makes us question the limits of artistic creativity and vision.

Her works make us ponder. Are we frightened by the unknown?

Do we dislike what we do not understand, or like a child, do we believe there are worlds beyond what the physical eye can see?

Through her water-colours, Shoko evokes the images and ideas born of her child-like curiosity. We are also guided into seeing, since the common objects around us. Through her *Rubber Tree* series of paintings, Shoko explores the serenity of what she never saw in her native Japan.

Born in Fukushima, in north Japan, Shoko studied graphic art at Nippon Design School and interior decoration at Caps Interior Design in Tokyo.

But Shoko prefers to be known as an author and illustrator of children's books. Her children's book, *Home Boy* (Berita Publishing) presents children's science fiction in a readable style accompanied by surrealistic drawings.

"When I first came to Malaysia in 1971 I saw rubber trees and I thought, 'How strange, Malaysian forests, the trees are in rows, so disciplined,'" Shoko said, recalling her mistaken conclusion.

On canvas, Shoko captures the quiet yet wondrous atmosphere of a Malaysian rubber estate. Seen through the artist's eyes, rubber trees "spread out of endless ground, surrounded by multi-coloured diagonal shafts of light."

For all her years in Malaysia, Shoko has retained the influence of her Japanese upbringing. Her *Rubber Tree* series have an impact akin to the haiku of traditional Japanese poetry — speaking volumes in a few lines.

Shoko draws inspiration from motherhood. She has a "three and a half year old child, Hut Ling" and another one is expected "some time in October."

During her last pregnancy,

Shoko had a craving for "red-hot and green-hot chillies". Her child craving translated into a fantasia *Chilli Series* — one of which hangs in the Balai Seni Lukis Negara.

Her water-colour chillies — moving around in whirlpools — conjure visions of cosmic maelstroms. The chillies appear to vibrate in an explosive vortex.

Shoko admits her child writes letters for her "search for the answers to the mysteries of life and the universe." As the chillies emerge from a source of light, Shoko has given artistic expression to a puzzle of science — "If we get energy from mass through fusion, was mass — in the beginning — created from pure energy?"

Following from the law of action and reaction, life, then, is flux and change, and — seemingly contradictory — perpetually going round in circles.

Through her art, and her children's books, Shoko seeks to explain science in terms the non-scientist can understand.

From her early childhood experiences, and by listening to the questions her daughter asks, Shoko re-creates the child's sense of wonder.

"I found that children have a different sense of time and space. And some adults have rediscovered this space-time concept too. We make artificial barriers between time and space. Or we separate space into earth, water, and sky. Do these barriers really exist? I think not."

Before picking up a set of values, the child's mind is open to a sense of wonder, an awareness of timelessness and continuity in life.

In Shoko's world of creative expression she goes back to childhood, to a time when things are not fixed by space or time. And what an object can do is not limited by what we think it does.

After all, a child is right. In zero gravity, even vegetables can fly.

My Diary 1982-85, an exhibition of paintings by Shoko Kobayashi, will be opened by Datuk Abdullah Ahmad Badawi on Aug. 7. The exhibition is open to the public from 11am to 6pm from Aug. 8 to 12, at the Bullroom Foyer, Equatorial Hotel.

Exploring serenity: A painting from *Rubber Tree* series.

Printed and published by The New Straits Times Press

- [illegible]

- "Appealing to the child within" - J. Anu, 7 April 1996, Sunday Star

17 Sunday Plus

Arts

Sunday Star
April 7, 1996



Shoko ... her third 'My Diary' showing



CHILLIES ... an obsession with the artist during her pregnancy.

Appealing to the child within

By J. ANU

Shoko Lee's paintings will always evoke the child in us.

While they are by no means child-like in their inception nor childish in their execution, they nevertheless recall happier and simpler emotions through their lyrical colours and ludicrous actors.

In *My Diary - The Joy of Living* (1985-1988), an exhibition of watercolour paintings, all manner of fowl or pachyderm, rhino or wilder-beast and other rainbow-clad animal take on personas that the artist has made for herself ... and us.

Owls wink at the viewer as their stylised feathers preen in lush emeralds and striking cobalts, their piercing eyes playing host to a cross-eyed, seemingly simple-minded feline friend who sits in their midst.

The rhinoceros and the tiger are draped in silken rainbows as if to soften their clichéd temperaments.

And the cockerel's crowing strut is captured and then exaggerated in the most unlikely colours imaginable. Their forms are stylised through an intricate interpretation of each and every feather that gives these works their textured rhythms and hilarious liveliness.

In the process, she manages to give them all manner of human guises. Often she includes little man-made objects like the ever-present box of matches or a vintage Rolls Royce armoured car or a spanking new Lamborghini side by side with her manic animal friends.

The repeated use of these motifs, especially the car, is perhaps the only indication of Shoko's Japanese-ness.

The exacting detail that has been lovingly rendered in her depictions of the automobile is at times reminiscent of Japanese graphic disciplines and air-brush adventures that tend to dwell on perfecting steel and glass.

However, for the artist, these



BRIDGING THE GAP ... bringing the world of the naive child to the realms of the contemporary adult.

motifs serve a two-fold purpose that go beyond her distant Japanese training.

Firstly, they seem to be used as symbols of the ever-present threat of humanity on Nature's kingdoms. Secondly, and perhaps more interestingly, the artist says that the parallels between nature and all the man-made objects they inspire caused her to include them at random.

"Take the car, for example, which has come from the horse carriage - the four wheels are like the four legs of a horse ..."

Of course, purely as an aesthetic device, the man-made features of these objects - the precise and unforgetting nature of the lines of an automobile or the ordered Chinese characters on the matchbox - provide an exciting contrast to the flamboyant curves and form of the animals.

All of which is heightened by her use of an internal light which

seems to emanate from within the theatre of her art.

Shoko discards the conventional or directional use of light - not merely a practical plaything for painting, the light in her paintings seems to symbolise the spirit of the creatures of her art.

Through the forests of her mind, Shoko gives us some of the most unpretentiously endearing depictions of a fantasy world where harmony and goodwill prevail.

And to describe these watercolours as "child-like" implies a frivolity that the paintings quickly deny. Within the exaggerated vibrancy of her watercolours and their powerful compositions, Shoko succeeds in transporting the ordinary to the extraordinary. Syed Ahmad Jamal, pioneer artist and academic, describes Shoko as an artist who "bridges the naive world of the universal child and the sophisticated world of the contemporary adult".

Shoko herself seems shy to the

point of being uncomfortable at all the attention her art has brought her.

Small and slight, she exudes a soft-spoken gentility and general good manners that is undeniably translated into her paintings.

Born in Japan, Shoko met her husband, artist Lee Kian Seng, in Japan and came to live in Malaysia in 1972.

Despite a training and involvement in art that began in Japan, she feels that her paintings have really evolved from her time in this country.

According to the artist, she marvelled at the deep sense of expressive freedom she found in her husband as well as his native Malaysia.

"For the first time I had the freedom and time to indulge in my own pleasant thoughts."

"In Japan, everything is very orderly and purposeful - it is good but sometimes it kills something in here," she says, pointing

at her chest.

If art is indeed contemplative and emotive, then everything about Shoko's new home touched her eye and heart.

"Malaysia is the home to my free soul and mind. Though I was born in Japan, I started my career in Malaysia. All my paintings were created, grown and born here."

The kampung life, the crystal clear waters of Tioman, the blazing Malaysian sun and, most of all, her pregnancy as well as her consequent experience as a mother all played a crucial part in the development of her aesthetic vocabulary.

The sun became the centre of her *Sunny Boy* children's book which gave Malaysians their first taste of Shoko Kobayashi in 1972.

Sadly out of print, the book showed the artist in precious form as she told her story of the son of the Sun as he witnesses the grandeur of the earth as far as his environment is concerned.

It is a theme that underlies many of the concerns that are reflected in her works till this day.

In consequent exhibitions, the artist explored the phenomena of her two pregnancies - her obsessions with hot foods through her famous chillies - and later, her experiences with her children, whether in the everyday antics of a child and their incessant questions or the magical visits to the zoo, and translated them into images that all of us can relate to.

The coming exhibition is the third in the *My Diary* showings, the first two in the 80s, all of which, in the guise of telling children's stories, most significantly explore the delicate balance of man's relationship with Nature as well as each other.

In a current artistic temperament that is constantly searching for epic themes and grandiose finales, it is especially gratifying to find an artist who takes the simplest of imagery and through the total involvement with it gives us images that we can like, relate to and always contemplate.

A celebration of God's creatures

By Ooi Kok Chuen

HERE are delightful scenes of animals in artist Shoko Lee's technicolour menagerie of animals and birds.

In this idealised world, a cat is a cat, a tiger is a tiger, a crab is a crab, a bird is a bird, and a deer is a deer. They share the same space, without any proprietorial or predatory instincts.

What comes out is the family spirit and the sense of "live and let live" among animals of different shapes and sizes. These are the patterns. These are the main actors in Shoko Lee's third chapter of her *My Diary* artistic series, *The Joy of Living* (1985-88). There are altogether 40 watercolours, each measuring 32x72cm.

Intrigue a cat drawn by Shoko Lee. The cat is Carroll's *Alter Through the Looking Glass*, and T.S. Eliot's *Old Possum Book of Practical Cats*, which inspired Shoko Lee's musical entitled *Cats*, and Sir Andrew Lloyd Webber's musical entitled *Cats*, and you'll get the picture. It is as if somebody had forgotten to put back the lid on a pot of paint, and the animal kingdom, resulting in the release of domesticated and wild animals and their fine-feathered friends.

Her works celebrate all types of living beings, each with its own characteristics, having peculiar functions for specific functions and with an equal right to life. They also show segments of the family life of animals, and the food resources of a Clean Earth environment.

Though Shoko, 48, avoids making caricatures or loads her "characters" with pre-ordained messages, she gives a clear message that he discerned underneath



A rhino bedecked with strips of colour



the "Disneyland" gaiety. In her series, animals are not exactly harbingers of good tidings either. Even in the cat-in-the-owl family picture, the fixed looks accusing and this lithe rhino is not depicted with two sticks used, but with Shoko's trademark chilli from her first *My Diary* series of 1981-83.

The odd juxtapositioning of chillies with crabs, arolii, and the tiger, is ostentatiously a happy one with the yet it could also be seen as clinging to the parent in the tiger's cub. The bizzard sitting on the rump of the



CO-EXISTING ... In Shoko Lee's idealised world, a cat feels uncannily at home with a family of owls

protection or food foraging, the king curving about of the cat, and the long neck of the giraffe. Mostly her works are about togetherness, family life and a sense of belonging. The goat sucking the milk from the goat's subjects look like surreal. One turned to the more scientific basis of *Sunny Boy*, this body of works is more earth-bound. They are a result of observations in trips with the family to zoological gardens, parks and the

realm of mock fantasy espousing the long curving about of the cat, and the long neck of the giraffe. Mostly her works are about togetherness, family life and a sense of belonging. The goat sucking the milk from the goat's subjects look like surreal. One turned to the more scientific basis of *Sunny Boy*, this body of works is more earth-bound. They are a result of observations in trips with the family to zoological gardens, parks and the

neighbourhood itself where the ordinary fowl and feline fascinate her enough to want to put them on canvas. They are consistent with her desire to see the married fellow-artist Lee Kian Song in 1972, and came over to this land of "brilliant" and "natural green" boundary of natural green.

As she wrote about her first impressions: "Dawn. I was pleasantly awakened by cockerels outside my bedroom window on my first morning in Malaysia. Going outside into the cool morning air, I was met with a delightful surprise when a few pretty goats frisked by followed by placidly strolling chickens and cocks capering about, pecking for food ... it was a typical kumpung morning scene, and a very lively one too."

Her works appeal to children and adults alike, in due in no small measure to her forte as a child-art educationist as to her background in graphic design and interior design.

Known for her rainbow-hued watercolours, Shoko painted the *Black Tree* for the *Hiroshima, Never Again* exhibition as a reminder against another Atomic war, and the rampant dripped in black oil at the height of the Gulf War.

The exhibition, *My Diary: The Joy of Living* (1985-88), was officiated by Datuk Seri Dr. Wan Azizah Wan Ismail, Minister of Education, Prime Minister Datin Seri Anwar Ibrahim, on June 26.

It is being held at the Sepang Institute of Technology on the fifth floor of the Klang Parade shopping complex until July 16 (daily, 10am-6pm).

- "A celebration of God's creatures"-Ooi Kok Chuen July 4, 1996 New Straits Time.

- [illegible]



李正子研究竹笔多年，迄今如数家珍。

李正子示范竹笔作画。

外写生作画，此乃李正子所创。

李正子爱将竹笔画出

自制竹笔作画

李正子明起展示“日记”

图与文：水月

1988年3月13日上午9时，是巴生中华独立中学新校舍举行奠基礼，还请来当时就任房屋及地方政府事务局局长李正子主持。李局长在主持时，向在场的来宾致词，并宣布新校舍的落成。李局长在致词时，还向在场的来宾致词，并宣布新校舍的落成。

李正子说：“上不上色我基拙，看构图，有些像国画白描的，有时觉得风景很美，只是黑白其可惜，便静它着色。”

对中国文化深感兴趣

李正子说：“自从接触‘大地’后，我对中国文化的兴趣日益浓厚。我开始研究中国文化的根源，并从中体会到一种新的生命。我开始研究中国文化的根源，并从中体会到一种新的生命。我开始研究中国文化的根源，并从中体会到一种新的生命。



李正子竹笔之黑白画。

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- "A walk-through nature, Searching with her heart, mind and hands"-Grace Chin August 29,1996, The Star.



- "Using bamboo as a painting tool"—Ooi Kok Chuen, September 10, 1996 New Straits Times.

NEW STRAITS TIMES

TUESDAY, SEPTEMBER 10, 1996 3

ARTS

Using bamboo as a painting tool

By Ooi Kok Chuen

THE spirit of the bamboo comes off in the new works of Shoko Lee in the fourth of her "My Diary" series, this time covering the years 1989-93.

Bamboo is popularly depicted in Chinese brush paintings for its tenacity and strength and also figures prominently in Malay culture for its beauty.

These same qualities are harnessed by Shoko Lee for use as drawing pens or "brushes".

They may not be the most compliant or versatile of medium, but as can be seen from the 38 pieces of bamboo/ink and watercolour paintings on watercolour paper now on show at the Sepang Institute of Technology (SIT) in Klang, they can work wonders if skilfully coaxed—in the way they deal with line, rhythm and space.

Lee improvises with these bamboo "brushes" with nibs cut to varying degrees of sharpness at one end, to produce lines ranging from the sparse and straggly to the bold and blotty.

It's intriguing the way these bamboo brushes could reproduce the textures and stark quality of charcoal or pens, and with such a raw finish too!

Lee sources the bamboo from some of the groves growing around her Klang home area, carefully selecting only matured yellow ones as the young shoots are too soft and get frayed easily at the tip.

Then they are left to dry for a few months to further allow their "temperament" to harden.

Lee started using bamboo as painting materials about 20 years ago when she was then giving children's art classes, but they came into serious play in her paintings only in the last five or six years.

"I enjoy experimenting with bamboo. They are so much fun. Sketching with pencils don't give off a strong impression the way bamboo does," said Lee.



IMPROVISING ... Lee with her bamboo 'brushes' with nibs cut to varying degrees of sharpness at one end

who said that most of her bamboo drawings were done in al fresco sketching with her daughters Huiling and Huilian.

Her subjects include sceneries, portraits and mechanical contraptions like an Indian temple, the old Klang General Hospital, bridge reconstruction over the Sungai Klang, a bodhi tree, and figures of the boat people in Port Klang.

Sometimes back in her studio or there and then on the spot, she would dash a little colour of washes over them with the brush.

The 38 works represent the preliminary experimentations with the medium,

and she is working towards getting a brushlike quality from these stumps.

Bamboos have their limitations. They are more elusive and less predictable as they cannot retain or render colours the way brushes do.

The relative hardness and less-absorbent nature are more suited for staccato strokes and present problems when it comes to more architectonic draughtsmanship.

But like in Chinese calligraphy where pressure is the key to variety, contrast and *qi* (energy), the thrust and pull between the gentle and the gestural can make a lot of difference.

In a way, by using bamboo as the artistic medium of expression rather than as the expression itself, Lee is going back to the Asian roots, and to nature.

As curator Lee Kian Seng, her husband of 24 years and also an artist, put it: "The use of bamboo as painting material instead of just as a brush holder in her art is meaningful. It is a biological thing, for artists are part of nature too."

"Bamboos are very important in Asian culture—physically for their spring nature and incredible

strength, spiritually the joints make them different from wood; and morally for the empty 'heart' (hollow) which teaches people to be humble."

They are also part of living as they are used in items like chairs and baskets."

The exhibition also continues Shoko Lee's celebration of her love for life and living things—a central theme since her self-illustrated storybook, *Sunny Boy* (Bertin Publications, 1980) which shows how precious the environment and avi-aqua-fauna are and how we often take them for granted until one day when they suddenly disappear.

These are shown in 12 pieces of water colour paintings compared to the 40 watercolours unveiled in her "My Diary" (1985-88) solo exhibition at the same venue last June-July.

The works are mostly of the computer game Pac-Man-type fishes going after a "shoal" of chillies.

□ Shoko Lee's "My Diary" (1989-93) exhibition, officiated by Culture, Arts and Tourism Minister Datuk Sabharuddin Chik, ends at the SIT on the fifth floor of the Klang Parade shopping complex on Sept 12. Viewing hours: 10am-5pm daily.



One of the artist's work depicting PacMan-type fishes going after a 'shoal' of chillies



Sometimes Lee will add some colour of washes over her drawings as in this piece of an Indian temple

- 李健省·李正子《艺术道上双人行》—13-10-1996 星洲日报吴爱丽专访



李健省和李正子



藝術路上

■李正子以自制的竹筆來創作，可以從她的竹墨作品中看出她用剛中帶柔的竹筆用得非常得心應手，粗細轉折的線條揮灑自如。

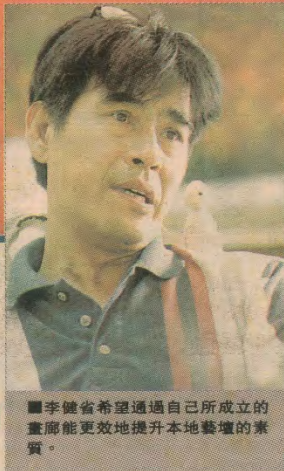


李正子的寶藏

影響李正子的藝術思想很深的是她的家庭環境——著名的藝術家丈夫李健省和兩個活潑可愛的女兒。在陪伴女兒成長的過程中，她們一直是正子豐富的創作靈感來源，她以近乎孩童的心來觀察世界萬物的另一層面。

大馬孕育了她的藝術生命

走進他們座落在巴生快樂花園的家，這裡也是健省個人畫廊所在地。前、後院子裡擺著尚未組合的大型雕塑零部件，客廳只簡單地擺著一張長方形的工作台兼飯桌，角落有架電視機和錄影機。四面白牆掛滿了李正子的畫，平淡的空間頓時「活」了起來。



■李健省希望通過自己所成立的畫廊能更有效地提升本地藝壇的素質。

李健省与李正子夫妇俩已在屋內恭候記者的到來，李正子友善而含蓄，泡了壺道地的「teh tarik」待客，李健省雖客客氣氣，一旦談到藝術這個他的專業範疇，他就十分嚴謹，詳細地分析他的看法。

李健省和正子的異國姻緣結於日本，正子說：「我第一次看到健省的藝術作品時，就被那优美、自由豪放的表现吸引了，激发我对马来西亚的好感。」

李正子虽在日本出生，24年前嫁作大马妇，在马来西亚定居的时间比日本还久，她说已有19年未曾回去日本。在心底里她早已把自己视作是大马人，深深地依恋这片土地，这里有她至亲的家人，这里也孕育了她的艺术生命。

她说：「我刚来的第一天就已经适应了这里的环境，第一句学会的是福建话「吃饭」、「吃」，因为家婆一直叫我吃饭。花了一个月时间才适应这里的饮食。」

她来到大马，即刻被这里的热带风情所吸引，鸡啼鸟鸣的乡间，浓荫的绿树，她说：「我来到这里才发现原来树可以长得那麽大，好像大象一样。」

正子说，「刚开始时很疑惑，大马多元文化的价值观和日本单元民族的有很大的不同，但深入的认识，体会华人文化，发现日本文化大都是源自中华文化。」

她很快就溶入了这里的生活，在忙

完家庭事务之余，大自然的丰富、陪伴女儿成长的喜悦，激发她许多美术创作上的灵感，拿起画笔将感受记录下来，就好像写日记般，不断地画、单纯地画，也藉着画画了解周遭的事物，累积下来成了丰富的「宝藏」。

自己的天地與夢想

她说，来大马之前没有当艺术家的梦想，因为在日本有生活的压力。来到这里作为家庭主妇，却享有自由的创作空间，并有丈夫的支持与鼓励。

李健省在《重新探索李正子》一文里指出她嫁来大马，是一项心理上的「典范转移」(paradigm shift)，「她以清纯的心，努力学习，新生的信念代

替了记忆的包袱，并潇洒地结束了日本情结。随着生活的实践，很舒服地适应了大马的朴实生活——人情、多元文化、大自然。轻而易举地把生疏的文化习俗，顷刻同化为乐观、充实、和幸福的感觉。新的环境也为她带来了创作的灵感、源泉与原动力。艺术生涯的开始，令她领悟到积极生活所包含的神秘力量与潜在空间；真实体验到个人存在的价值，及拥有了自己的天地与梦想；同时也找到了人类的灵魂——自尊，并有了对幸福的理想。」

李正子也说：「我的作品也就是我的日子，我十分感谢新祖国马来西亚给我那麽美好的空间，让我自由地创作，在这里我找到了人生的梦想与生命的真义。」



■受到她豐富的想像力，她當畫家。從李正子的系列作品中可以直接感受

李健省以高水準的作品、

多元媒介的深厚造詣作品，

在大馬及國際藝壇引起了連連的贊嘆與驚嘆。

他卓越的藝術才華獲得國家與國際的認同。

以《Sunny Boy》及《我的日記》系列作品

享譽藝壇的李正子，

在今年內連續舉行兩次個展

《我的日記》系列之三（1985-1988）

與之四（1989-1993），

在藝壇引起了不小的漣漪與回響。

雙人行

專訪：吳愛麗 攝影：申瑞鳴

李健省從自修出發

攤 开活跃于本地艺坛 30 多年的艺术家李健省的记录，最新的动向是以自己的名字注册画廊，以他对艺术的专业知识来监制高素质的展览计划或担任企业机构艺术工程的顾问。

去年配合健省画廊的成立，他将自己历年来的创作分阶段展出，首次登场的是《时间点滴第一节》画展，展出 1959 年至 1972 年的作品，间接探索与重新检视所谓的马来西亚艺术发展的另一层面。接下来是监制李正子的《我的日记》系列个展，反应不俗，是艺术界的一项突破。

在言谈中不经意地流露出自信与自负的李健省说，他是自学绘画的。祖籍金门的李健省，很小的时候就随家人飘洋过海先到新加坡落脚，后在巴生落地生根。中学时他曾被诬告偷画册和被排挤。也许是这样的屈辱和压迫，激发了他努力奋斗攀上艺术高峰的决心。

说他「少年得志」一点也不为过，他中学时的作品被国家艺术馆收藏，在 18 岁时就举行第一次个展——包括油画、水彩、岩画、铜雕的个展。除了天赋才能，加上后天艰苦环境的磨练与深入的钻研造就了他的艺术。今时今日他的艺术作品动辄数万零吉，画价之高在本地画坛也算是数一数二的，间接反映了他的艺术成就。华社小部分人士对他的评价多有所保留，偏见颇深，但愿不是出自「文人相轻」的心里。

他以高水准的作品、多元媒介的深厚造诣作品，在大马及国际艺坛引起了连连的赞叹与惊叹。他卓越的艺术才华获得国家与国际的认同。

藝術存乎「藝心」

六、七十年代他囊括的国家水平级艺术奖项无数，如 1966 年得「全国青年画展」最优优秀奖及油画首奖，1968 年「马来西亚沙龙」雕塑第三奖、岩画荣誉奖及其他媒介奖、1972 年「马来西亚风景」全国赛大奖、1973 年「人类及其世界」全国赛次奖、1975 年夺得「现代青年」最优秀作家奖、1977 年「全国绘画与版画赛」绘画及版画大奖等等，共 11 项。

他的作品多次被选代表国家参加国际展，如美国、德国、英国、南美洲、澳洲、纽西兰、加拿大、印度、韩国、日本、新加坡等国，举行过 20 次的个展，获得两项国际奖——1988 年受委为国家代表队，赴香港参加国际沙雕赛，代表队《和谐》夺团体第二奖和 1992 年获得东京创作大赏海外奖。1984 年个人受委代表国家出席东盟雕塑家论集会，发表雕塑作品《和平、和谐、一体》。国际上对他的艺术成就，给予高度的肯定。

在艺术生涯里，他从自修出发并曾利用日本作为跳板，进行高级比较艺术研究

工作，获得多项艺术创作与理念上的突破。

年纪轻轻便叱咤艺坛，使他更坚信自己所走的艺术道路，细心经营艺术事业，自始至终都是全职艺术家。他认为，艺术存乎「艺心」，艺术道路不是找其他行业谋生，等经济好了或者退休之后，再回头来搞艺术。

他说：「真正的艺术创作注重原创性，作品的理念与内涵，艺术生涯的连贯性、完整性与品德；艺术家与社会的交互关联性及其媒介的创意应用。」

前国家艺术馆馆长拿督赛阿末佳马形容他的创作



◆大衆銀行大廈的 2020 宏觀公園由首相馬哈迪主持開幕，李健省的《2020 宏觀》的巨型雕塑屹立於此，一群人圍着聽他解說他的創作概念。

「以革新、美学的感性完美无暇的工程见称...有些多方面才能艺术家总有才华分散的倾向，然而李健省都能在绘画、石版画或雕塑各个领域创造出卓越的艺术作品。」拿督赛阿末佳马形容他的三次元作品（平面或立体的艺术作品与环境空间结合的装置艺术），经常以深奥的哲学内涵传达信息。

李健省的艺术观反映了他的人生观，「做个顶天立地、能屈能伸的人，要有勇气维护人类的尊严；对接受和错的批评，不怕强权也不依附强权。人生是终生的学习，真正的艺术家必须具有独立的品德，并对自己的作品负责。」

◆1972 年剛來大馬定居的李正子即開始提筆創作她的《Sunny Boy》系列作品。



另記

这对夫妻档在艺术道路上互相扶持，结伴同行。但在处理《我的日记》系列展览时，李健省以更严谨的规格和文字来探索、分析李正子的画作。他们抱着严肃且认真的态度来看待自己的艺术创作。他们坚信，创作出好的作品就是对人类有所贡献，对一切艺术上的穿凿附会和老套绝不妥协。



他們的家

在他们家，完全是以大马华人的价值观来教育孩子，华语和英语是家里通用语言，完全不讲日语。大女儿李慧玲念国中，还是雪州的游泳选手，小女儿李慧莲念华小五年级，从血缘性与地缘性来看她们都是道道地地的大马人。

李健省说：「我们的家庭政策是以马来西亚意识为基础，在文化认同上「双脚不能踏两船」是我家的座右铭。正子的新生活实践、艺术上的奋斗、生活起居，也证实了我家的这个理念。」

两个女儿的学业成绩都很不错，她们在父母亲的耳濡目染之下，也尽情享受艺术创作的乐趣，并把艺术上的创意思智用在学习新事物上。所以李健省认为：「正确及科学的教育是整个人生教育重要的一环，将决定新世代的文化素养与学习能力。」

他们一家人周末假日的活动就是到巴生的各个角落去写生，妈妈写生，女儿画画，爸爸在一旁忙着拍照，一家人沉浸在艺术的天地里。

最近李正子以自制的竹笔来作画，两个女儿也有样学样自己做根竹笔来画画。一家人对此新发明爱不释手，一直在使用它、实验它，就好像孩子得到新玩具一般兴奋。

- “Shoko’s dragons A continuous evolution”—Ong Ju Lynn, February 3, 2000, *The Star Malaysia*
-

THE STAR MALAYSIAN FEBRUARY 3, 2000 THE STAR

ART

28 SECTION 2

A continuous evolution

worlds, the imagination is able to transcend the boundaries of time and space. As a result, the dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it. The dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it. The dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it.



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Shoko's dragons

Shoko's dragons exude vibrancy and vitality, and are infused with an energetic mobility, as though captured in mid-action.



As the Year of the Dragon approaches, one artist has been indulging in her fascination for the majestic, mythical creature by painting a series of them. ONG JU LYNN provides the yet-to-be exhibited works.

We must not cease from exploration and of all our exploring will be to arrive at where we have not been before.

— T.S. Eliot

In 1989, artist Shoko Lee decided to explore the dragon, a creature that has evolved over time, and its form is a reflection of the changing world around it. The dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it. The dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it.



Shoko's dragons are a series of works that explore the dragon, a creature that has evolved over time, and its form is a reflection of the changing world around it. The dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it. The dragon is a creature that has evolved over time, and its form is a reflection of the changing world around it.

THE STAR MALAYSIAN FEBRUARY 3, 2000

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- “李正子钟情黑白线条，想象随马驰骋”-李秀玲报道，宋丽萍摄影 7/10/2001 南洋商报艺术坊
- “龙 维系华人共同情感的象征”-邱妙莹专访，30/1/2000 星洲日报

南洋商报
日期：2001年7月10日
版数：第13版

艺术坊 [Y13]

李正子 钟情黑白线条 想象随马驰骋

【本报专访】南来地多变的时节，文化有根深蒂固的根源，也有如现代中国文化的土壤。李正子说，她是一个文化混血儿，她的文化背景是多元的。她是一个文化混血儿，她的文化背景是多元的。她是一个文化混血儿，她的文化背景是多元的。

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藝文 [19]

龍 維繫華人共同情感的象徵

【本報專訪】龍，是中華文化的象徵，李正子說，她對龍的熱愛，是源於她對中華文化的熱愛。她是一個文化混血兒，她的文化背景是多元的。她是一個文化混血兒，她的文化背景是多元的。她是一個文化混血兒，她的文化背景是多元的。

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57/67 《笔记巴生》-b. 李正子-20230815



"The spirit of gestures"—Ooi Kok Chuen 专访, December 31, 2004 New Straits Times Malaysia



- “活出中华文化的自信”——李健省，4/11/2004 星洲日报艺文
- “李正子活出中华文化的自信”——李健省，2/1/2005 南洋商报

75周年 星洲日报

ARTS & CULTURE 文化生活

2004年11月4日 (星期四)

文：李健省

活出中华文化的自信

李正子 Sharon Lee

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Solo Exhibition by Shoko Lee at The Penang State Art Gallery 27Jun- 8 July2012

- "Telling her story in bamboo"- Paul Toh, July 6,2012, New Straits Times Malaysia



- 李正子“舞线”个人画展，25/6/2012 和 5/7/2012 星洲日报万象馆
- “Painting her life’s journey”-Yeoh Yi Shuen, 5/7/2012 ,Star Metro



StarMetro, THURSDAY 5 JULY 2012 ART 5

Painting her life's journey

Artist exhibits 28 bamboo ink drawings and five oil paintings

Story by YEOH YI SHUEN
metrogisthestar.com.my
Photos by LEE KIAN SENG

MALAYSIAN artist Shoko Lee is holding a solo exhibition during Penang's George Town Festival.

She will be exhibiting 28 bamboo ink drawings and five oil paintings from her Dragon and Horse series.

For her bamboo ink drawings, Lee adopts the use of a bamboo pen made by her and only uses black and white ink.

These paintings are mainly based on the concept of nature.

The paintings on display were done by her between 1996 and 1998.

In her Dragon and Horse series, the paintings are filled with a vibrant display of colours depicting none other than dragons and horses. This series was created from 1989 to 2006.

All her artworks correspond to the different phases of her life, as well as her travels such as a pilgrimage to India and Nepal in 2008.

Her inspiration is mostly derived from nature and subject matters of everyday life.

Lee's artwork will be on display until Sunday at the Penang State Gallery.

Red, hot and fiery: One of her oil paintings from her Dragon and Horse series. (bottom)

Cool bluish pink: One of Lee's bamboo ink drawings.

On a buffalo: A picture of Lee when she was younger.

● “李正子的艺术日记”-吴小宝，普门167，2013

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李正子的艺术日记

◎ 吴小宝 / 文
◎ 李健省 / 图片提供

「我的日记」是李正子重要的创作系列，于80年代开始创作。这个系列描绘了她在马来西亚新生活中的点点滴滴，以及自己生命中的各个阶段。



《我的日记》系列之一《蜻蜓》（创作年：1989年）

ART

藝術風華

每一幅画，都是李正子的生活日记，而这生活日记的现场，绝大部分都是在马来西亚。

李正子是商业美术与室内设计专科出身，来自日本福岛，一个因为发生核泄漏而举世瞩目的地方。

1972年，李正子决定告别出生地日本，与丈夫著名艺术家李健省共结连理，并飘洋过海来到马来西亚。在这个陌生的异国他乡，她毅然决定放下过去的记忆包袱，在这里展开全新的生活。从1977年至今，将近40年，李正子都不曾回过日本，可看出李正子对于当初自己的选择的坚毅与决心，轻易不让她成为她新生活的包袱，充分展现了她对个人自主、选择自由的意志力。

移居马来西亚之后，李正子申请国籍等了28年，才获得大马公民权。在马来西亚的岁月，从一个外籍人士到归化为本地人，她投入了大量的精力在艺术创作上，这包括了油画、水彩、竹笔画、版画、创意儿童绘本等等。

《我的日记》系列之一《创作年：1988年》



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《我的日记》系列之一《创作年：1988年》

活得像机械人

李正子在1996年《我的日记》画册中，有这么一番话值得让人省思：「马来西亚是个家，是一个释放我灵魂与心灵的家。虽然我生于日本，但我的事业起始于马来西亚。我的所有作品，都是在此「出生」与「成长」的。」换言之，李正子认同于马来西亚这片国土，她是不折不扣的大马艺术家。

在早年的一篇访谈中，李正子表示，在日本的生活，一切井然有序、制度化、系统化，但却让她感觉自己好像是个机械人，并扼杀了她的创意。

1972年她与李健省结婚，并移居马来西亚。此后她从「机械人」般变成了真正的人。马来西亚蔚蓝清澈的天空、绿意盎然的大自然环境、朴素自然的生活方式，激发了她的生命力，激发了她的创意与灵感，让她进一步蜕变成了一位艺术家。

初来乍到时，李正子由于语言的隔阂，无法到外工作，留在家中专心创作。在马来西亚40多年来，她创作了许多精彩的作品。

品。她首先在70年代出版了《太阳的孩子》（Sunny Boy）美语儿童图画书，当时销量高达2万册，过后更是在德国参加世界儿童书展时，得到极高的评价。

过后，她开始了「我的日记」（1980至今）、「写生」（1993年至今）、「舞线」（1996-1998）、「龙马」（1989-2006）、「十二生肖」（1989-1993）西历12星座系列（1985-1988）等，都在画坛上得到好评。

「我的日记」是李正子重要的创作系列，于80年代开始创作。「这个系列记载了我在马来西亚生活中的点点滴滴，题材包罗万有，其中包括辣椒、蜻蜓、花篮、汽车等等。所有创作，都是在平凡的现实生活中获得灵感。」

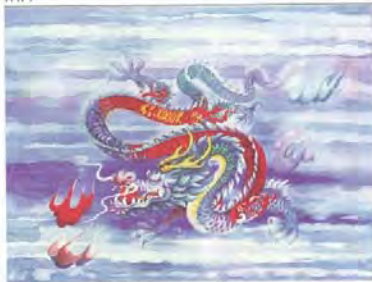
例如，大女儿对辣椒、蜻蜓的喜爱，促使了她对相关题材的描绘，而把它绘进作品中。当女儿在学校接触了电脑后，也把它引进了李正子的艺术世界，而出现了以电脑游戏为题材的作品。

「我的日记」系列用色缤纷多元，充满

ART

藝術風華

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《我的日记》系列之一《创作年：1988年》

着各种奇幻、让人赞叹的想象力，展现了李正子在生活中、愉快与幸福。这样的生活，显然不是她在日本时所想象的。

十二生肖独爱龙马

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● 李正子的艺术日记

普门 167 期 2013 年 12 月

◎ 吴小保/文

◎ 李健省/图片提供

引言：「我的日记」是李正子重要的创作系列，于 80 年代开始创作。这个系列描绘了她在马来西亚新生活中的点点滴滴，以及自己生命中的各个阶段。

每一幅画，都是李正子的生活日记，而这生活日记的现场，绝大部分都是在马来西亚。

李正子是商业美术与室内设计专科出身，来自日本福岛，一个因为发生核泄漏而举世瞩目的地方。

1972 年，李正子决定告别出生地日本，与大马著名艺术家李健省共结连理，并飘洋过海来到马来西亚。在这个陌生的赤道国家，她毅然决定放下过去的记忆包袱，在这里展开全新的生活。从 1977 年至今，将近 40 年，李正子都不曾回国日本，可看出李正子对于当初自己的选择的坚毅与决心，轻易不让故乡成为她新生的包袱，充分展现了她对个人自主、选择自由的意志力。

移居马来西亚之后，李正子申请国籍等了 28 年，才获得大马公民权。在马来西亚的岁月，从一个外籍人士到归化为本地人，她投入了大量的精力在艺术创作上，这包括了油画、水彩、竹笔画、版画、创意儿童绘本等等。

活得像机械人

李正子在 1996 年《我的日记》画册中，有这么一番话值得让人省思：「马来西亚是个家，是一个释放我灵魂与心灵的家。虽然我生于日本，但我的事业起始于马来西亚。我的所有作品，都是在此『出生』与『成长』的。」换言之，李正子认同于马来西亚这片国土，她是不折不扣的大马艺术家。

在早年的一篇访谈中，李正子表示，在日本的生活，一切井然有序、制度化、系统化，但却也让她感觉到自己好像是个机械人，并扼杀了她的创意。

1972 年她与李健省结婚，并移居马来西亚，此后她从「机械人」蜕变成为了真正的人。马来西亚蔚蓝清澈的天空、绿意盎然的大自然环境、朴素自然的生活方式，激发了她的生命力，激发了她的创意与灵感，让她进一步蜕变成为了一位艺术家。

初来乍到时，李正子由于语言的隔阂，无法到外工作，留在家里专心创作。在马来西亚 40 多年来，创作了许多精彩的作品。她首先在 70 年代出版了《太阳的孩子》（Sunny Boy）英语创意儿童绘本，当时销量高达 2 万册，过后更是在德国参加世界儿童书籍展览时，得到极高的评价。

过后，她开始了「我的日记」（1980 至今）、「写生」（1993 年至今），「舞线」（1996-1998）、「龙马」（1989-2006）、「十二生肖」（1989-1993）西历 12 星座系列（1985-1988）等系列，都在画坛上得到好评。

「我的日记」是李正子重要的创作系列，于 80 年代开始创作。「这个系列记载了我在马来西亚生活中的点点滴滴，题材包罗万有，其中包括辣椒、蜻蜓、花篮、汽车等等。所有创作，都是在平凡的现实生活中获得灵感。」

例如，大女儿对辣椒、蜻蜓的好奇，促使了她对相关题材的兴趣，而把它绘进作品中。当女儿在学校接触了电脑后，也把它引进了李正子艺术世界，而出现了以电脑游戏为题材的作品。

「我的日记」系列用色缤纷多元，充满着各种奇幻、让人赞叹的想象力，展现了李正子在生活上的美满、愉快与幸福。这样的生活，显然不是她在日本时所能想象的。

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李正子和吴小宝 2013-11-06

吴小宝专访李正子 2013-11-06

<https://www.enanyang.my/%E5%89%AF%E5%88%8A/%E6%9D%8E%E6%AD%A3%E5%AD%90%E4%BD%9C%E5%93%81-%E6%88%91%E5%AE%B6%E7%9A%84%E7%8C%AA%E6%9C%8B%E5%8F%8B>

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文：李慧玲 图：作者提供

艺术平台

女画家为艺术顶一片天。本地画家李正子从小在农庄长大，与猪特有缘，也有着亲密关系。40年代的日本农庄建筑物，农夫是与家畜共同居住，李正子的家乡在日本福岛，她就这样与家畜一起成长，并把从小生动的记忆以及有趣的农庄故事，转化成神入化的艺术作品。

李正子作品

我家的猪朋友

李正子在1972年与著名画家李健省结婚，来到马来西亚成家立业后，八十年代曾办过两个个展——“Mr. Diary, My Diary”大受欢迎，此后的个展《龙马系列》、《大自然系列》等等，也在本地艺坛留下了深刻印象。她出版的儿童故事《太阳的儿子·Sunny Boy》奠定了她在艺术及儿童文学界的名誉，该童书系列曾在1981年世界文明的德国书展 Frankfurt Buchmesse 展出。

有关猪的作品，共有30幅，全是李正子十多年心血。一系列作品中，她借童年记忆打造并展现了乡村生活故事。

她记得曾在农场里帮助喂养猪仔，为即将分娩的母猪在猪圈里筑巢等。在护理猪仔时，她还特别关注它们各自有没有得到母猪乳头，未能找到乳实的猪仔通常会死亡。她也记得母亲用利刃须的刀除掉猪仔的毒丸，以促进肌肉生长，提高猪肉产量，而猪毒丸在日本乡村是一种美味佳肴。

猪的贡献极大

提到猪，让她想起一本书《想要被吃掉的猪：扶手椅哲学家的100次实验》(The Pig That Wants to Be Eaten: 100 Experiments for the Armchair Philosopher)，这本书让她觉得十分有趣。李正子认为猪是人类的肉食来源，一丝也不浪费，它们一生对中华文化有极大贡献。而且，母猪一次可生二十多只小猪，不像牛，一只生一只小牛。

李正子还记得，小时候农场的猪跑得很快，“猪圈就像真跟猪。它们(猪)像根特儿一样跑”。提起这事，她微笑了，“有一次家里的猪边跑了，在菜园里觅食，把菜园弄得一团糟，我们整家人都出来追逐。在冬天，猪的尾巴会冻伤，然后脱落。猪农不能吃自己的猪，鸡农不能吃自己的鸡，而这是战后日本贫困农民的一般规则”。

而“家”这个汉字象形图的特造就是“屋顶下的猪”，从历史上看，中华家总是养猪，因为猪是中华文化中财富的象征。

云南猪 (2014年)，媒体：油画。

李正子在工作室 (2014年)。

猪与生熊 (2010年)，媒体：水彩，墨迹。

Kampung 猪 (1986年)，媒体：水彩。

家里有猪，就三餐丰盛。她也有猪，就三餐丰盛。她也收藏猪在中华文化庆典中的重要性，像祖先祭坛、婚礼宴会和新年庆祝活动中都会摆上各式各样的猪肉。为了纪念它们牺牲，她以优雅的风格服饰、精致的图案和五颜六色的大衣来描绘猪，希望该系列能够提升猪的名声，让我们好好珍惜猪对中华饮食文化的贡献。

❖ 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或遗漏，请通知李健省。

